

Record World

JULY 11, 1981 \$2.75



Special:

The Tubes

Hits of the Week

SINGLES

STARS ON, "MEDLEY II: STARS ON 45" (prod. by Eggermont) (writers not listed) (pub. not listed) (5:11). The configurations of Beatles songs—or any other group's—segued tastefully are as endless as the possibilities of a Rubik's cube. A natural successor to the #1 hit. Radio 3830 (Atl).

RAY PARKER JR. & RAYDIO, "THAT OLD SONG" (prod. by Parker Jr.) (writer: Parker Jr.) (Raydiola, ASCAP) (3:54). This follow-up to the top 5 "A Woman Needs Love" will further enhance Ray's image as the premier multi-format romancer. His vocal is dazzling. Arista 0616.

TOM PETTY AND THE HEARTBREAKERS, "A WOMAN IN LOVE (It's Not Me)" (prod. by Petty-Iovine) (writers: Petty-Campbell) (Gone Gator/Wild Gator, ASCAP) (4:21). Petty's lonesome vocal and the foreboding guitars create a compelling follow-up to "The Waiting." Backstreet/MCA 51136.

GARY WRIGHT, "REALLY WANNA KNOW YOU" (prod. by Wright-Parks) (writers: Thomson-Wright) (Rondor/Almo/High Wave, ASCAP) (4:15). A big beat and endless waves of synthesizers surround Wright's dreamy vocal. It's well-produced enchantment for AOR and pop. Warner Bros. 49769.

STYX, "NOTHING EVER GOES AS PLANNED" (prod. by Styx) (writer: DeYoung) (Stygian/Almo, ASCAP) (4:46). Dennis DeYoung's observations on life's trials come wrapped in an ambitious arrangement, complete with smart tempo shifts, bright horn charts and a perky beat. A&M 2348.

PAT BENATAR, "FIRE AND ICE" (prod. by Olsen-Geraldo) (writers: Kelly-Sheets-Benatar) (Rare Blue/Big Tooth / Discott / Denise Barry, ASCAP) (3:20). Benatar comes out rockin' on this initial single from her new "Precious Time" LP. Blistering guitars match her vocal rage. Chrysalis 2529.

DOTTIE WEST, "(I'm Gonna) PUT YOU BACK ON THE RACK" (prod. by Maher-Goodrum) (writers: Goodrum-Maher) (Chappell/Sailmaker/Welback/Blue Quill, ASCAP) (3:26). The top 20 "What Are We Doing" gave pop leverage for this rip-roarin' follow-up. Liberty 1419.

PURE PRAIRIE LEAGUE, "YOU'RE MINE TONIGHT" (prod. by Frajont) (writer: VanHoy) (Uni-Chappell/VanHoy, BMI) (3:31). The perfect message for car radio romances, this latest from the group's "Something in the Night" LP has a winning chorus hook for pop-A/C. Casablanca 2337.

ALBUMS

FOREIGNER, "4." As "Urgent" (last week's singles Chartmaker) overtakes pop radio like a general alarm, Mick Jones and Lou Gramm blend their songs with "Mutt" Lange's every-note-counts production for a fresh LP that will leave their multi-platinum streak unbroken. Atlantic SD 16999 (8.98).

COMMODORES, "IN THE POCKET." At the rate "Lady (You Bring Me Up)" is ascending the singles chart, this LP is in the bag sales and radio-wise. Crunchy funk like "Why You Wanna Try Me" and ballads like "Lucy" will continue their multi-format success. Motown M8-955 M1 (8.98).

PAT BENATAR, "PRECIOUS TIME." Benatar, band and co-producer Keith Olsen follow the multi-platinum "Crimes of Passion" with more precious metal; like the wailing cover of the Raiders' "Just Like Me" and the passionately performed single, "Fire and Ice." Chrysalis CHR 1346 (8.98).

PABLO CRUISE, "REFLECTOR." Radio is taking to the bulleting single, "Cool Love," like a fresh breath of air conditioning, and cuts like "Jenny" and the soul-tinted "That's When" assure the radio and retail success of this alliance with producer Tom Dowd. A&M SP-3726 (8.98).



Winners

The Brothers Johnson



Winners Will Break Records

SP 3724



THE BROTHERS JOHNSON ON A&M RECORDS & TAPES

Includes the single "The Real Thing"

AM 2345

Produced By The Brothers Johnson for Brojay Productions. Management: FITZGERALD HARTLEY CO



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JULY 11, 1981

New Royalty Rate Goes Into Effect

By BILL HOLLAND

■ WASHINGTON — The new mechanical royalty rate of four cents per tune to songwriters and publishers went into effect last Wednesday (1), following the U.S. Appeals Court's June 23 ruling that the rate become effective—even before the court's written decision is issued.

But an official of the Recording Industry Association of America (RIAA) told *Record World* that "judging from the Copyright Royalty Tribunal's recent Congressional testimony about Section 809" of the Copyright Law, the new rate might not be in effect, at least not until the RIAA has exhausted the appeal process.

That testimony was given by acting Tribunal chairman Thomas C. Brennan before Congress.

Brennan Testimony

In his April testimony, Brennan, for the Tribunal, said: "We recommend that the committee review whether this language encourages parties to appeal Tribunal determinations on the assumption that Section 809 grants an automatic stay."

In June, Brennan testified: "We support the recommendation of the GAO (General Accounting Office) that the Copyright Act be amended to clarify the authority of the Tribunal to promptly distribute royalty fees."

The language of Section 809 states that "any determination by the Tribunal should become effective 30 days following its publication in the Federal Register unless prior to that time an appeal has been filed."

The RIAA official told *RW* that
(Continued on page 81)

RCA Adopts CBS' CX System

■ NEW YORK—CBS Records and RCA Records have jointly announced that RCA will adopt the CBS-developed CX process, a system that eliminates surface noise and extends the dynamic range of phonograph records. RCA's announcement comes less than one month after the WEA group of labels adopted the system (*Record World*, June 13).

Higher Standard

"We are pleased to join CBS in adopting the CX system," said William Dearborn, RCA director of operations analysis and facilities. "After exhaustive study and exchanges of information on the system, we view it as a positive means of achieving a higher standard of sound quality for the recording industry."

According to a spokesman for
(Continued on page 17)

Government Defends Goody Verdict Against Defense's Call for Reversal

By JEFFREY PEISCH

■ NEW YORK — U.S. prosecutor John Jacobs called Sam Goody lawyers' attempt to overturn the guilty verdict against the Goody chain "illogical" and "erroneous" in a brief filed last Friday (26) in Federal District Court in Brooklyn. The government brief was filed in response to a defense brief filed two weeks ago (*Record World*, June 27) that asked Judge Thomas C. Platt to reverse the guilty verdicts handed down in April against Goody Inc. and Goody VP Samuel Stolon.

After a four-week trial in March, a jury found Goody Inc. and Stolon guilty of knowingly buying and transporting counterfeit tapes during the summer of 1978. Goody Inc. was found guilty of two interstate transpor-

tation of stolen property (ITSP) counts and three copyright infringement counts; Stolon was found guilty of one ITSP count and one copyright infringement count. Goody Inc. and Stolon were acquitted of a racketeering count and several copyright infringement counts, and Goody president George Levy, who was charged with racketeering ITSP and copyright infringement, was acquitted of all charges.

Relief Asked

On June 12, lawyers Kenneth Holmes and Martin Gold, representing the Goody chain and Stolon, filed a motion asking for "post trial relief," in effect claiming that the jury was misguided in handing down the guilty verdicts. The motion is not a formal appeal, and if Judge Platt refuses to grant relief, the defense is expected to appeal the jury decision to the Second Circuit Court of Appeals. If the convictions are upheld, Stolon faces a maximum prison sentence of eleven years and a fine of \$35,000. Goody Inc. faces a maximum fine of \$95,000.

In their brief requesting a reversal of the guilty verdicts, Goody lawyers argued that there
(Continued on page 17)

Cohen Outlines Generic Promotion For NARM's 'Gift of Music' Campaign

By JEFFREY PEISCH

■ NEW YORK—The NARM "Give the Gift of Music" campaign will soon enter a new phase of generic promotion via a two-pronged program outlined last week by the trade association's executive VP Joseph Cohen.

Commitment

Emphasizing NARM's commitment to the campaign, Cohen told *Record World* that the "Gift of Music" campaign "continues to be our number one priority, both time-wise and budget-wise." But, said Cohen, "it's important now to take 'Gift of Music' to a new plateau, where the retailers, manufacturers, artists and con-

sumers are working together in making music as a gift an everyday thought."

The new phase of the "Gift of Music" campaign will involve incorporating the "gift" logo and slogan into day-to-day promo-
(Continued on page 77)

Marketing and Sales Consolidated In Latest PolyGram Restructuring

By JEFFREY PEISCH

■ NEW YORK—The consolidation of PolyGram Records' marketing and sales forces was furthered last week with the promotion of two executives from the distribution arm into key marketing positions with the record label.

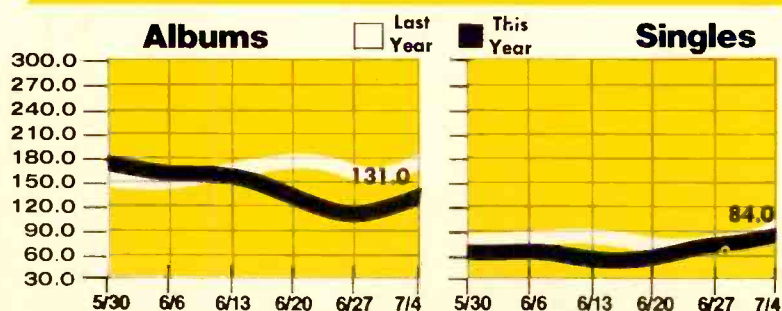
Losk, Petrone Named

Harry Losk, who had been vice president, midwest region, PolyGram Distribution, was promoted

to senior VP, marketing, PolyGram Records, Inc. Emiel Petrone, most recently VP, west coast region, PDI, was named VP, marketing, west coast, PolyGram Records, Inc.

Lou Simon senior VP, marketing, and Jules Abramson, VP marketing/product development, have left PolyGram as a result
(Continued on page 77)

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.

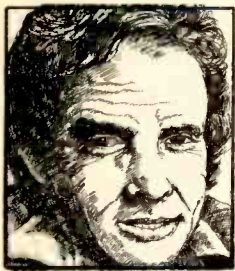


Harry Losk

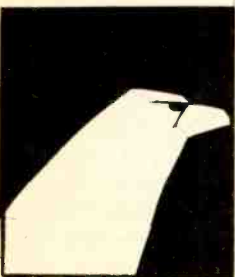


Emiel Petrone

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■ **Page 8.** To many country music fans, Merle Haggard is the supreme embodiment of the great American populist poet. One of the genre's reigning superstars, Haggard is also an outspoken man and an acute observer of the world around him. This week Haggard speaks bluntly on a number of issues in a Dialogue with RW.



■ **Opposite page 26.** The burgeoning Mexican music industry is highlighted in Record World's annual spotlight on the record business south of the border. Included are capsule looks at key labels, executives and artists, as well as RW's annual Mexico awards in a variety of categories.

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'Modsou' Suits Filed By Five Record Labels

■ NEW YORK—RCA Records, CBS Records, Atlantic Records, Capitol Records and RSO Records each filed separate civil complaints on June 24 in U.S. District Court in Greensboro, N.C., charging 78 copyright infringements related to the December 1978 raids resulting from the FBI "Modsou" undercover operation.

A motion to consolidate the cases was filed simultaneously with the filing of the individual complaints against H&W Supply, D.C. Houston, Randall W. Bryant, Joanne J. Bryant, Owen T. Horton Sr. and Owen T. Horton Jr.

H&H Supply, a warehouse operation, was one of more than 20 locations in five east coast states hit in coordinated FBI raids that culminated a two-year-long undercover "sting" operation conducted from a Westbury, N.Y. storefront.

Each plaintiff's complaint seeks damages for past infringements and an injunction against future infringements by the defendants of each record company's individual sound recording copyrights.

The CBS complaint charges defendants with 37 counts of willful civil copyright infringement under the U.S. Copyright Act; the RCA and Atlantic complaints with 12 counts each; the Capitol complaint with 11 counts; and the RSO complaint with 6 counts.

Under Federal copyright law, the plaintiff companies are entitled to damages of up to \$50,000 per count, or a total of \$3.9 million for the 78 counts filed against the defendants.

Lou Cook To Head MCA Int'l Division

■ LOS ANGELES—Lou Cook has been appointed president of the MCA Records International Division, it was announced by Gene Froelich, president of the MCA Records Group.

Cook, who is based at the Universal City headquarters, will continue to serve as vice president of MCA Records in charge of business affairs.



Lou Cook

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Powerhouse Picks

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

Ronnie Milsap (RCA) "(There's) No Gettin' Over Me"
This single is gaining momentum simultaneously at pop, A/C and country stations, with sales off to a good start.

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CBS, ASCAP Settle License Dispute

■ NEW YORK—CBS and the American Society of Composers, Artists and Publishers (ASCAP) have announced an agreement settling all outstanding claims and litigation and establishing the terms of an ASCAP license for the years 1981 through 1985.

In announcing the agreement, Gene Jankowski, president, CBS/Broadcast Group, said, "I am pleased that CBS and ASCAP have been able to reach an agreement regarding ASCAP's outstanding interim license fees paid by CBS from 1970 to 1980 and ASCAP's remaining antitrust claims. As part of that settlement, CBS has also entered into a new, five-year license with ASCAP."

ASCAP president Hal David, who signed the agreement for ASCAP, commented: "It was a great feeling to finalize this negotiation. It represents a great breakthrough in our relations with one of our biggest customers."

The terms of the agreement are as follows: CBS will pay ASCAP \$8 million for 1981, \$8.5 million for 1982, \$9 million for 1983, \$9.5 million for 1984, and \$9.8 million for 1985.

For the period of 1970 to 1980, there will be supplemental payments of \$6.2 million.

David added that the supplemental payments would be received by the ASCAP membership in a special distribution later this year.

In December 1969, the CBS Television Network commenced litigation in the U.S. District Court for the Southern District of New York against ASCAP, BMI and their members for the purpose of establishing that the "blanket" licenses imposed by ASCAP and BMI are unlawful because they eliminate price competition and require payments unrelated to the music actually used. In August 1977 the U.S. Court of Appeals for the Second Circuit reversed a 1975 lower court decision against CBS, and decided that the ASCAP and BMI "blanket" licensing system was illegal on its face. However, in April 1979 the U.S. Supreme Court reversed the decision and remanded the case to the Second Circuit Court for a more detailed analysis under the "rule of reason" which required an exploration of ASCAP's and BMI's purpose in insisting on blanket licenses, and the effects produced in the marketplace. On April 3, 1980, the Court of Appeals ruled against CBS, and on March 2, 1981, the U.S. Supreme Court denied CBS's petition for certiorari to review that ruling.

During the 11-year pendency of this litigation, CBS had been paying an interim license fee

which, by its terms, would be retroactively adjusted after entry of final judgment with respect to CBS's claims against ASCAP. The settlement reached last week included retroactive adjustment of the interim fees paid by CBS from 1970 through 1980, dismissal with prejudice of ASCAP counterclaims asserted in CBS's litigation and a new, five-year ASCAP license for the years 1981 through 1985.

PolyGram Ups Fine

■ NEW YORK—Stu Fine has been promoted to senior director of national A & R, PolyGram Records, Inc., it was announced by Chip Taylor, vice president, A & R.



Stu Fine

Fine had been director of east coast A & R and director of A & R for Polydor and PolyGram Records, Inc. He has been with PolyGram since November 1977, when he joined as an A & R consultant. Before coming to PolyGram, Fine was manager, east coast A & R, for Arista Records and a publicity writer at RCA Records.

MCA Taps Cosgrave

■ LOS ANGELES—Vince Cosgrave has been named director of catalogue development/marketing for MCA Records, it was announced by Bob Siner, president of the label. Cosgrave, in his newly-created position, will develop new markets and sales techniques for specially-created packages and coordinate advertising and promotions of product in the after-market sales. He will also work closely with MCA Distributing Corporation on Platinum Plus, premium packages, the Jazz Heritage series, midline series and twofers.



Vince Cosgrave

Cosgrave joined MCA in 1970 as national field sales and promotion coordinator. He was later vice president of sales and vice president of promotion. In 1977 he moved to Capitol Records as director of country A&R/marketing.

No A/C Chart Or Breakouts

■ Because of last week's early closing, Regional Breakouts and the A/C Chart will not appear in this week's *Record World*.

Asher Fellowship Commemorated



Tony Martell, president, T. J. Martell Memorial Foundation for Leukemia Research, recently presented a plaque commemorating the foundation's new Dick Asher Research Fellowship to Asher, deputy president and chief operating officer, CBS Records Group. The Dick Asher Fellowship was established in tandem with the Foundation's annual dinner in May, which honored Asher and raised over one million dollars. The bronze plaque, which will occupy a prominent place in the Foundation's Research Laboratory at the Mount Sinai Medical Center, individually lists the many Fellowship sponsors. Pictured from left are: Floyd Glinert, 1981 dinner chairman and executive vice president and a director of the Martell Foundation; Asher, and Martell.

REO's 'Hi Infidelity' Most-Played LP In First Half of 1981

By GREG BRODSKY

■ NEW YORK—REO Speedwagon's "Hi Infidelity" was the most-played album on the nation's leading FM AOR stations in the first half of 1981, according to a compilation of *Record World's* weekly Album Airplay reports. With 18 Most Airplay reports, it narrowly edged out Styx's "Paradise Theater," which was listed in the top ten Most Airplay for 17 weeks.

Steve Winwood's "Arc of a Diver," Rush's "Moving Pictures" and Phil Collins' "Face Value" rounded out the top five.

It is not until 27th place, however, that the first album by a new artist appears: Loverboy. The statement is qualified by the fact that although vocalist/drummer Phil Collins is a member of Genesis, "Face Value" in fifth place is his first solo album. In fact, only one other "new" artist, Ozzy Osbourne is among the 40 different records that have appeared at least once among the weekly Most Airplay listings, and he, like Collins, is a veteran of the rock music scene.

These results bear out the fact that very few new rock acts have been broken in 1981 following the release of their debut album. Several acts, though, have achieved solid breakthrough sales and in some cases platinum status this year thanks to a strong second or third album. Included in this group are the Police, April Wine, .38 Special, Billy Squier and Greg Kihn. In addition, three records by artists who had not been heard from in recent years—John Lennon, Gary U.S. Bonds and the Moody Blues—gained immediate AOR acceptance.

Elsewhere in the AOR top ten for the first half of 1981 were: "Face Dances" by the Who, "Zenyatta Mondatta" by the Police, "Zebop!" by Santana and "The River" by Bruce Springsteen. The most recent releases by the Jefferson Starship, Journey, John Lennon/Yoko Ono and Joe Walsh were tied for tenth place.

Goldberg Named VP at Entertainment Company

■ NEW YORK—Michael J. Goldberg has been appointed vice president of operations at the Entertainment Company, it was announced by Charles Koppelman, president of the company.

In his newly created position, Goldberg will be responsible for personnel, vendor relations, bookkeeping and special projects.

Village People

RENAISSANCE

AFLI-4105

the new album

featuring the first single:
"5 O'clock In The Morning"

PB-12258



Produced by: JACQUES MORALI for CAN'T STOP PRODUCTIONS Executive Producer: HENRI BELOLO

RCA
Records and Tapes

Straight Talk From Merle Haggard

By DAVID MCGEE

■ To many fans of country music, Merle Haggard is the supreme embodiment of the great American populist poet. Born into poverty in 1937, Haggard's first home was an abandoned railroad boxcar in Bakersfield, California. In his early teens he ran away from home; by age 15, he was in a reform school. Four years later he was serving time in San Quentin for safecracking. When he was released from prison, he began playing guitar for Wynn Stewart. In 1961 Haggard, recording for the Tally label, cut Stewart's "Sing a Sad Song" as his first single. In 1965, after his recording of "(All My Friends Are Gonna Be) Strangers" became a hit, Haggard began a long and productive association with Capitol Records that found him penning one classic song after another: "Mama Tried," "Silver Wings," "Swinging Doors," "The Bottle Let Me Down," "Old Man from the Mountain," "Working Man Blues," etc. His career hit its stride in 1969 when he recorded "Okie from Muskogee" and "I Take a Lot of Pride in What I Am," songs that became anthems for the silent majority and made Haggard both a hero (to his own generation) and a villain (to young people). Time has a way of healing all wounds, though, and today Haggard is truly revered by young and old alike, not only for the integrity and quality of his music, but also for his willingness to speak his mind—damn the results—and stand up for what he believes is right. Record World caught up with Haggard prior to his May concert at Carnegie Hall and found him anxious to kick around a few thoughts and ideas. In the following two-part Dialogue, Hag, speaking bluntly, tells it as it is. Part two will appear next week.

Record World: In a recent interview in the New York Times you spoke a little bit about the mood of the country now, and how country music relates to that. Country music has really espoused the same virtues throughout its history. Why do so many more people seem to be interested in it now?

Merle Haggard: I don't really think it's that way. I think about every four years New York discovers country music. New York City. Don't know why that is; seems like it runs along parallels. I can trace it back as far as the 1930s, and to the beginning days of radio in the '40s. Country music was there. Take it on through the '40s and '50s and you find it there once again, with the same question being asked by the same people: people in the music industry, usually from New York, wanting to know why, what is the reason for country music's sudden burst of popularity. I really don't understand the question—and I don't mean to be facetious at all—because it's really been there.

RW: Do you think the people in New York are so insulated from the rest of the country that they don't grasp what is going on outside of this island?

Haggard: I think New York City is like a country. It's the machine of the country, and I think what really happens a lot of times is that they overlook a lot of good things because they're so busy here. Trend and tradition seem to be very strong in New York. First time I ever came to New York, if a person was dressed like you or I, you'd know they were a bum; but now, we're not the strange ones any longer; it's the guy who's got the suit on who looks funny. It's trends; they seem to follow trends here in New York. Musical trends seem to move from west to east, or start in the middle of the country and spread both directions. Texas is a good barometer for all kinds of music. I think people are a little more energetic and they seem to be more of a gambler in the midwest; people will take a little more of a chance of going against the grain, maybe. In other words, they'll step out and say "I like country music" quicker than L.A. or New York will. People in New York like to make sure that it's alright before they come of the closet.

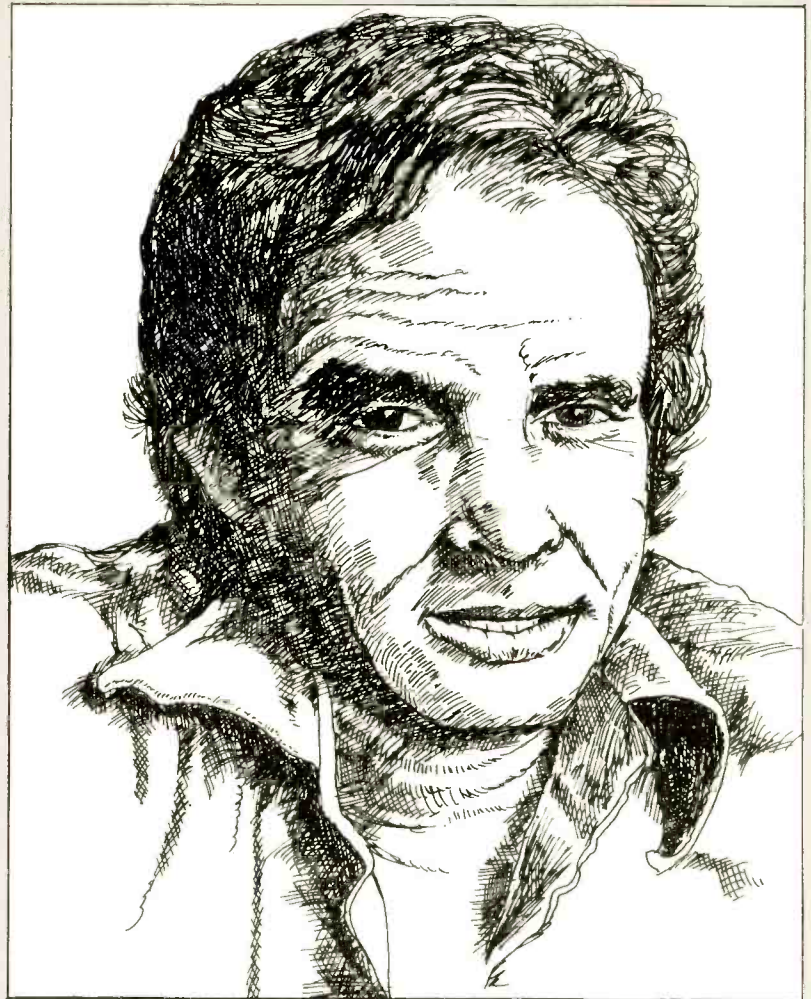
RW: Do you recall your first visit to New York?

Haggard: Yeah, first time I came through New York City I actually didn't come downtown. We were on a trip that started in Seattle, Washington—or rather it started in Fairbanks, Alaska and came through Seattle and from Seattle to Halifax, Nova Scotia. And we came through New York at that time, and that must have been

around '64. I've seen it . . . the increase over the years. Seems like this "Urban Cowboy" thing gets a lot of credit for exploding it wide open.

RW: I wonder how good that was for country music.

Haggard: "Urban Cowboy" gives the metropolitan cowboy more confidence to own up to what he does; (it) has justified the closet listener or the closet player. It wasn't long ago that in certain metropolitan areas, people who were in the rock business looked down their noses at country music. I don't know why, because at the same



“I'm just a simple-minded guy who tries to write about life and my involvement with it.”

time it was very big in London and other very sophisticated cities. Our nation, being free as it is, goes through a lot of trends, and there was a period where it was considered right to be wrong, I think, or it was considered clean to be dirty, or good to be bad. Things seemed to be in reverse here. Words took on different meanings. I think we've finally caught up with the rest of the world in being honest with ourselves and honest with someone else as to what we really like as opposed to what we should like or what's the trend. I think the rebellion we went through a few years ago, one

(Continued on page 63)

NARM 1981 VIDEO RETAILERS CONVENTION

"THE TIME IS NOW!"



AUGUST 10-13, 1981 ■ GRAND HYATT HOTEL ■ NEW YORK CITY

Video software retailers will meet at the first annual NARM Video Retailers Convention to share ideas, plan for opportunities and develop lines of communication and avenues of understanding with video software manufacturers and wholesalers. Yes, **THE TIME IS NOW** for a national meeting that focuses on the needs of the video dealer.

THE TIME IS NOW! GENERAL BUSINESS SESSIONS feature leading merchandisers as keynote speakers; special guest speakers; taped consumer interviews; a Presidents panel, and an opportunity to find out how your rental or exchange program stacks up against those of other key dealers.

THE TIME IS NOW! ADVERTISING AND MERCHANDISING PANELS discuss new and proven ways to display and advertise video software, including a critical look at the role of the manufacturer.

THE TIME IS NOW! PRODUCT PRESENTATIONS high-

light the new fall releases so you can prepare your ad budgets, merchandising programs and promotional plans for the upcoming Christmas selling season.

THE TIME IS NOW! A RETAIL SALES EXPERT teaches sales techniques that can help make the difference between profit and loss.

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THE TIME IS NOW! SOCIAL FUNCTIONS including breakfasts, lunches, cocktail receptions, dinners, and a special gala event, afford you the opportunity to greet old friends and make new ones.

THE TIME IS NOW to register for the NARM 1981 Video Retailers Convention, to be held August 10-13, at the Grand Hyatt Hotel in New York City.

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The Coast

By SAMUEL GRAHAM and ELIOT SEKULER

■ WHAT VILLAGE IS IT, ANYWAY?: As you may have gathered, the **Village People** have recently changed their entire presentation, discarding the cowboy, Indian, biker, construction worker et al. for what producer/creator **Jacques Morali** calls "their new Renaissance costumes and image." Not only that, some people, Morali included, are now calling the group simply the VP's, and we don't mean **George Bush's** type of VP, either. Meanwhile, since the boys now appear to be somebody's answer to the Romantic look that's so popular these days, someone suggested they call themselves Adam and the Aunties instead. Then again, they could always adopt the proletarian style—you know, Mao jackets and all—and be known simply as "The People." As it is, they'll be in L.A. July 5-11 for a promotional visit to plug their new RCA album, of which composer Morali says, "When you hear my music, it doesn't sound like anybody else's. You cannot describe with words if my music is new wave or rock" . . . That reminds us a little of a press reprint we saw not long ago about **Girlschool**, an all-female quartet from Canada specializing in heavy metal. Said the reprint—provided by their label, Solid Gold Records—Girlschool "captures the essence of heavy metal, touching on all styles ranging from **Black Sabbath** to **Uriah Heep** . . ." Wow, that's some range. Must be at least a couple of decibels.

NAMES IN THE NEWS: People wonder if **Mel Tillis'** trademark stuttering—hell, he even puts it in his album titles—is a ruse, but we're here to tell you that it's not. Seems Mel was in Washington not long ago to attend a dinner for the White House press photographers. While in D.C., he appeared on a radio program whose guests also included a doctor who told Tillis that his stuttering could be corrected in just four days. Well, despite a remark from a reporter to the effect that he'd be blowing his act by learning to speak properly, Mel is seriously considering checking this doctor out . . . **Ray Parker, Jr.** was looking forward to becoming a homeowner in L.A., but that was before the house he bought turned out to be something out of "The Blob." The way Ray explains it, due to a combination of humidity and L.A.'s recent heat wave, a weird kind of mushroom—we're completely serious about this—somehow attached itself between the outer and inner walls of his place. He swears that in the space of one single day, this mushroom, which was no ordinary fungus, was so strong and grew so fast that it busted its way through the wall and through a bookcase and then protruded a good foot or two into his living room. Parker was a little disturbed by all of this, but he got it taken care of; in fact, he's almost relieved now, because a builder told him that had he been out of town for a few days, the mushroom might have about taken over his whole house. Ray, you sure you wouldn't prefer hotel accommodations? . . . In the that's-what-Moms-are-for department, **Kathy Valentine**, bass player for the **Go-Go's**, tells us that she found out there were no copies of the group's new single ("Our Lips Are Sealed," on I.R.S.) in the biggest record store in her native Austin, Texas, when her mother went into the store to find it. Maternal pride being what it is, we'll bet there are some copies there now.

SOAP-ROCK: Quick on the heels of their success with **Joe Dolce's** "Shaddap You Face," MCA Records is preparing to release something called "General Hospi-tale," a rap record based on the popular, similarly titled afternoon soap opera. It's produced by a Boston production team that goes by the name of King, the studio group performing the tune is called **Afternoon Delight**, and, according to intrepid MCA A&R man **Denny Rosencranz** we can expect an album of similar material to be released should the single prove successful. We can just imagine parodies like "The Young and the Wrestlers," "The Wretch of the Night" et al being foisted on an unwary public, but heaven help us, Denny and his MCA cohorts are confident that this latest novelty item, due for a July 10 release, is going to be a biggie. And with "General Hospital" star **Rick Springfield's** single, "Jessie's Girl," holding fast in the top ten, the daytime serial may well prove to be capable of selling a good deal more than detergent. As they say, stay tuned for the next exciting episode.

MEANWHILE, BACK AT THE RANCH: Or the Black Tower, as it were. MCA is also high, you might say, on **Jay Kessler's** new single, "Corner Bar," the recent release of which was commemorated by the delivery of little airline bottles of "smooth as silk" Kessler Blended American Whisky. Personally we'd love to see similar promotions for **Juice Newton**, **Gary U.S. Bonds** or **Rosanne Cash**.

NAME DROPPING: Congratulations to director **Jerry Kramer** of Kramer-Rocklen Studios, whose recent co-production was his first off-

(Continued on page 81)

How Frank Zappa's Label Sells Guitar LPs by Mail

By SAMUEL GRAHAM

■ LOS ANGELES—Can a trio of all-instrumental albums with titles like "Return of the Son of Shut Up 'n Play Yer Guitar," featuring such selections as "Tracherous Cretins," "Gee, I Like Your Pants" and "The Deathless Hourse," find happiness and sales in today's troubled marketplace? Barking Pumpkin Records, the CBS-distributed label that features the work of Frank Zappa, is discovering that they can indeed, if marketed properly—which in this case is by mail order.

Inner sleeves included in Zappa's first Barking Pumpkin release, the two-disc "Tinseltown Rebellion," advertise the three albums (called "Shut Up 'n Play Yer Guitar," "Shut Up 'n Play Yer Guitar Some More" and "Return of the Son of . . .") as featuring Zappa "at his fiendish best on guitar solos in many different styles, backed up by some of your favorite rhythm section players . . . If you are a guitar player or a guitar fanatic, these albums are a necessity for your collection." All material is previously unreleased, according to the ad.

Coupons attached to the inner sleeves offer the albums (or cassettes) at the rate of \$9.98 for one, \$18.98 for two or \$27.98 for all three. Barking Pumpkin vice president and general manager **Marty Goldrod**, while declining to reveal specific sales figures, said that "so far, 90 to 95 percent of the orders have been for all three albums." Overall, he added, sales have been "very, very steady. There are orders arriving every day" at the CBS branch in Terre Haute, Indiana, which is

handling the fulfillment process. "We had no idea what it was going to be like," Goldrod said, "and it's been very encouraging."

Aside from the "Tinseltown Rebellion" sleeves, ads for the three Zappa albums have appeared only in *Guitar Player*, *Musician* and *Guitar World* magazines, Goldrod said ("Musicians will appreciate them the most," although "there are a lot of people who just get off on great guitar"), in some cases on a "per inquiry" basis, whereby the label pays the publication only for the copies that particular publication has sold. Television ads are a possibility, he added, with test marketing in New York and Los Angeles the likely starting point for such a campaign.

All three albums have also been serviced to radio, said Goldrod, but mainly as "just something for them to have in their libraries." Since the product is not available in stores, the label does not expect much airplay.

Goldrod noted that total sales of 15,000 to 20,000 units over the course of a year "wouldn't be too shabby." The advantages of the mail-order process, he explained, include the fact that there are no returns; and since the records are paid for up front by the customers—orders paid for by check are held for two weeks so the checks may clear—"it's a very clean business." What's more, Barking Pumpkin has a 30-day legal limit for fulfilling orders, which means that inventory levels can be kept low, as copies can easily be pressed as needed within that 30-day period.

Island Signs Adrian Belew



Chris Blackwell, founder of Island Records, has announced the signing of guitarist **Adrian Belew** to a recording contract with Island Records worldwide. Belew has played with such artists as David Bowie, Talking Heads, Frank Zappa, Garland Jeffreys and Herbie Hancock. He recently recorded a new King Crimson record with Robert Fripp, and toured the U.K. and Europe with King Crimson. Belew will record his own compositions with his own band this summer at Island's Compass Point Studios in Nassau, Bahamas. Pictured from left are: Larry Lighter, Belew's attorney; Ron Goldstein, president of Island USA; Stan Hertzman, Belew's manager; and (seated) Belew.

Video World

JULY 11, 1981



'Dracula'

Video Visions

By SOPHIA MIDAS

■ **MCA DISTRIBUTORSHIPS IMMINENT:** In an exclusive interview with *Record World* (June 6), MCA Distributing chief **Al Bergamo** revealed that his company would be appointing certain key accounts throughout the country as distributors of their videocassettes "some-time after CES." We called Bergamo's office and were told that distributors have been selected, but that the company is "waiting for all contracts to be cleared before announcing their names." Negotiations should be completed in two weeks, according to an MCA spokesman. Meanwhile, Altec Distributing has told *RW* that they are now distributors of MCA videocassettes and discs and have notified their accounts of this new product line.

According to Bergamo, the appointment of distributors would make MCA product more competitive, enhance product penetration in the marketplace and finally attract those retailers who prefer to deal with distributors, as opposed to manufacturers.

WHO'S MAKING DEALS: RCA Corporation and Columbia Pictures Industries have formed a joint venture to market home entertainment programs internationally, excluding the U.S. and Canada. The new venture was announced by **Francis T. Vincent, Jr.**, president and chief executive officer of Columbia Pictures, **Frank Price**, chairman of Columbia Pictures, and **Herbert Schlosser**, executive VP, RCA. The
(Continued on page 12)

'Dracula'

■ In 1931, Universal produced the first "talkie" vampire film, "Dracula," starring Bela Lugosi, and it remains one of the most popular films to date. Between the years of 1931 and 1979, there have been over 200 films dealing with Dracula, or vampires of different sorts, most notably Universal's 1958 "The Horror of Dracula," starring Christopher Lee. The success of this 1958 release has only been matched by Frank Langella's adaptation of the title role in 1979.

Walter Mirisch, producer of the 1979 rendition of "Dracula," was prompted into making the film when he saw Frank Langella in

the title role on stage. Langella's interpretation of Dracula was different. The vampire was portrayed as being vulnerable and sensuous; in fact, the play was as much a love story as a study of horror.

Langella brought the same sensuousness to the film's revival in 1979, and captivated the American public once again. The film was recently released by MCA Distributing to the home market as a videocassette and remains a steady sales item. It provides entertainment by one of the great classic actors, and contributes to the contemporary American folklore of Count Dracula.

Video Picks

FORTY-SECOND STREET (1933): Directed by Lloyd Bacon. Music sequences directed by Busby Berkeley. Starring Ruby Keeler, Dick Powell, Ginger Rogers, Warner Baxter and Bebe Daniels. (Magnetic Video, b&w, 89 minutes. \$59.95) One of the classic Berkeley choreography pieces, with music by Al Dubun and Harry Warren, "Forty Second Street" follows the traditional "show must go on" backstage script.

DON KIRSHNER PRESENTS ROCK CONCERT, VOL. ONE (1981): Produced by David Yarnell. Directed by Louis J. Horvitz. Starring The Commodores, Smokey Robinson, Billy Preston and Bonnie Pointer. (RCA Disc, color, \$19.98) A memorable collection of performances by some of Motown's greatest.

MELVIN AND HOWARD (1980): Produced by Art Linson and Michael Phillips. Directed by Jonathan Demme. Starring Jason Robards, Paul Le Mat and Mary Steenburgen. (MCA Videocassette, color, 95 mins. \$65.00) The improbable tale of the ne'er-do-well and the eccentric tycoon whose paths accidentally cross for a fleeting instant with front page-making results, this film was well-directed by Demme from an excellent script.

THE COUNT OF MONTE CRISTO (1934): Produced by Edward Small. Directed by Rowland V. Lee. Starring Robert Donat, Louis Calhern, Sidney Blackmer and Elissa Landi. (Nostalgia Merchant, b&w, 119 mins., \$54.95) Lush cinematography and an arch performance by stage actor Robert Donat are the most memorable attributes of this stylish if somewhat stiffly directed piece.



Promo Picks

"GIVE IT TO ME BABY"—RICK JAMES (Motown). Directed by Nick Saxton. Produced by George Garvin for Motown Video Enterprises. James acts out the song's lyrics, a parody of his sexual fantasies, to create this risqué bit of visual funk. The bump and the grind propels this bit of street music through it Beverly Hills setting.



"TURN ME LOOSE"—LOVERBOY (Columbia). Produced by Evonne May. Directed by Arnold Levine. CBS Creative Services. Dramatizing the song, this video shows the group performing, intercut with hilarious and classic footage from the silent screen, including kissing couples, face smacking and even broom chasing. Demands repeated viewings.



Video World

Video Visions (Continued from page 11)

new arrangement will entail the opening of offices in principal countries for marketing of product created specifically for the home market. RCA Records' video music programs and SelectaVision programming will flow through the venture. **Robert Summer**, president of RCA Records commented, "The new venture will increase the opportunities for our recording artists to develop creatively in the new world of video art."

Tom Ward, president of 21st Century Distribution, has announced that his company has acquired the rights to 28 films from Dimension Pictures. Dimension filed for bankruptcy, effective January 30, and 21st Century put in their offer for the films. The estimated value of the film collection is \$2 million, and titles include: "Group Marriage," featuring Playboy covergirl **Jayne Kennedy**; "The Greatest Battle," starring **Henry Fonda** and never released theatrically; "The Night Creature"; and "Satan's Cheerleaders." All pictures are available for sale, effective immediately. Telephone number is (212) 541-4722.

REO SPEEDWAGON VIDEO CONCERT: CBS Video has produced a full-length video concert of **REO Speedwagon** for Warner Amex's MTV channel. The concert, which will air on MTV August 8, will be broadcast nationally by NBC's The Source. Many Source stations overlap MTV's markets, thereby providing simulcast transmission in those areas. Next week Epic Records will ship promotional REO Speedwagon sampler records and fact sheets in support of the telecast to various contacts, including radio and cable operators. When MTV debuts on August 1, the station will aggressively promote the program. MTV's **Bob Pittman** told RW "We're going to be airing concerts on a regular basis, once a week, because we feel this type of programming will enhance our image. REO is one of the top recording groups in the country, so we decided to go for them. The deal was also attractive because the concert will be made into a videocassette—which means that the production will be better than one would normally get for TV. After the concert, we're going to announce that the videocassette will be available at retail stores; that's exciting because it will show how we can develop the same type of relationship as radio and records have." Pittman also noted that MTV is presently working on five video concerts which will be announced shortly.

UP & COMING: Coming in July from Magnetic Video/United Artists are "Casablanca," "Annie Hall," "Raging Bull," "The Barefoot Contessa," "Coming Home," "West Side Story," "Semi Tough," "FIST," "On the Beach," "Sleeper," "Hard Country," and "Zachary" . . . Wizard Video has released "Zombie," "Penitentiary," "Emanuelle Around the World," "Miss Nude America," and "I Spit on Your Grave" . . . Vid America has released "The Golden Age of Comedy," "The French Woman," "The Lincoln Conspiracy," "Summer Heat," and "Worth The Wait" . . . Coming soon from Walt Disney are "The Many Adventures of Winnie the Pooh," "The Apple Dumpling Gang Rides Again," "Davy Crockett and the River Pirates," "The Absent Minded Professor," "Snow White," and three volumes of Mickey Mouse and Donald Duck cartoons.

American Tape and Video Makes Atlanta Take Notice

By **PHIL DIMAURO**

■ **NEW YORK**—In less than three years, American Tape and Video has grown from a low-key operation run from an Atlanta warehouse to one of the most exciting full service video facilities in the metropolitan area, with a new store being built in Marietta, Georgia, and two other outlets in the planning stages. According to **Ellis Baxter**, president, the secrets of American Tape and Video's success are simple: involving customers as much as possible, keeping a high level of credibility among the sales staff, maintaining a relaxed atmosphere in the store, and running frequent promotions that make people stand up and take notice.

Some of the ideas Baxter has used (and he says he's not afraid of people calling them "goof-ball") include running a drive-in service, aimed mainly at rental customers, where "just like at McDonald's, you can drive up to a window, leave your titles off and pick up new ones"; staging a generic promotion on western videocassettes, with demonstrations by sharpshooters and pony rides for children in his parking lot; and serving popcorn in the store.

"We're buying an antique corn popper" responded Baxter. The store had been using prepackaged popcorn, but will now be popping its own for the busy weekend periods. "You've got to see a guy looking at an eleven hundred dollar video recorder, munching on popcorn," Baxter mused. "It's definitely a relaxing place."

Baxter's latest project, one which he said has prompted a few "weird looks" from manufacturer representatives, is a video theater above the store's main selling floor. Baxter envisions the theater as a way of demonstrating the capabilities of future home entertainment technology to customers. It will include a wide screen and a state-of-the-art sound system with Dolby noise reduction, and Baxter hopes to get access to complete stereo film soundtracks to use in his theater, even before home videotape configurations with such capabilities are available. He wants to "approximate the effect of Sensurround in the home."

The theater will also be a place to premiere new titles at "video parties," which will function in much the same way as record company listening parties, only these will be offered to members of the store's video club, who now number about 700.

Back in January 1979, when American Tape and Video was operating from a warehouse, it was largely a technical business, renting equipment and doing video work for sound recording studios. When he decided to go into the consumer market, one of the first features Baxter initiated was a weekly chart of top titles, both for his own sales research and as a guide for consumers. The chart has been a top 25 (chosen according to a point system which weighs individual sales more heavily than rentals); now that the store's inventory is over 700 titles, Baxter is thinking of going to a 50-position chart.

Ever since the chart began running as an advertisement about a year ago, Baxter reports that "it has been a help. People watch things that are on the chart and try them out because they're getting hot. It does influence them."

Playing product on the selling floor has also been an important promotional tool for American Tape and Video. "We use it like in-store play in a record store—we take a title that we feel ought to be doing better and play it. 'Raise the Titanic' did very well for us after we kept it on one machine constantly for two or three weeks," reported Baxter.

Baxter estimates that in the more affluent subdivisions of the Atlanta area, 15 or 20 percent of the families own a video recorder or player, yet he still doesn't feel the market is as big as many new video retailers seem to be hoping. For that reason, he's always looking ahead.

The areas he's exploring include the laser disc, because its stereo capabilities will be so well-suited to his theater. Baxter feels that, eventually, music fans will tend to own "some kind of disc player" for audio and video, and he predicts that disc manufacturers would be wise to investigate new areas of music programming.

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Record World Videocassettes



JULY 11 AUG. 17

1 1 ORDINARY PEOPLE
 Starring Mary Tyler Moore, Donald Sutherland and Timothy Hutton
 Paramount
 Paramount Home Video 8964
 Produced by Ronald L. Schwary
 Directed by Robert Redford



R

		RATING			
2	2	PG	14	8	R
	ELEPHANT MAN			FLASH GORDON	
	Paramount			Universal	
	Paramount Home Video 1347			MCA Distributors 66022	
	Produced by Jonathan Sanger			Produced by Dino DeLaurentiis	
	Directed by David Lynch			Directed by Mike Hodges	
3	3	PG	15	22	G
	POPEYE			MUPPET MOVIE	
	Paramount			ITC Entertainment	
	Paramount Home Video 1117			Magnetic Video CL 9001	
	Produced by Robert Evans			Produced by Jim Henson	
	Directed by Robert Altman			Directed by James Frawley	
4	4	PG	16	14	R
	9 TO 5			ALIEN	
	20th Century Fox			20th Century Fox	
	Magnetic Video 1099			Magnetic Video CL9001	
	Produced by Bruce Gilbert			Produced by Gordon Carroll, David Giler	
	Directed by Colin Higgins			Directed by Ridley Scott	
5	5	PG	17	15	PG
	AIRPLANE			CABARET	
	Paramount			ABC	
	Paramount Home Video 1305			MGM/CBS CVCB 700035	
	Produced by John Davidson			Produced by Steven Deutch	
	Directed by Jim Abraham, David Zucker, Jerry Zucker			Directed by Bob Fosse	
6	6	R	18	18	G
	CADDYSHACK			STAR TREK—THE MOTION PICTURE	
	Orion			Paramount	
	Warner Home Video 2005			Paramount Home Video 8858	
	Produced by Douglass Kenney			Produced by Gene Roddenberry	
	Directed by Harold Ramis			Directed by Robert Wise	
7	11	PG	19	23	PG
	YOUNG FRANKENSTEIN			THE BLUES BROTHERS	
	20th Century Fox			Universal	
	Magnetic Video 1103			MCA Distributors 77000	
	Produced by Michael Gruskoff			Produced by Robert K. Weiss	
	Directed by Mel Brooks			Directed by John Landis	
8	7	PG	20	—	R
	THE STUNT MAN			HOPSCOTCH	
	20th Century Fox			20th Century Fox	
	Magnetic Video 1110			Magnetic Video 4072	
	Produced by Mel Simon			Produced by Edie & Ely Landau	
	Directed by Richard Rush			Directed by Ronald Neame	
9	9	R	21	—	R
	FAME			THE ISLAND	
	MGM			Universal	
	MGM/CBS M70027			MCA Distributors 66023	
	Produced by David DeSilva & Alan Marshall			Produced by Richard Zanuck & David Brown	
	Directed by Alan Parker			Directed by Michael Ritchie	
10	—	PG	22	13	PG
	TIME AFTER TIME			SOMEWHERE IN TIME	
	Warner Bros.			Universal	
	Warner Home Video 22017			MCA Distributors 60024	
	Produced by Herb Jaffe			Produced by Stephen Deutch	
	Directed by Nicholas Meyer			Directed by Jeannot Szwark	
11	12	R	23	10	NA
	FORMULA			MY FAIR LADY	
	MGM			MGM	
	MGM/CBS MCMB 600037			MGM/CBS C90038	
	Produced by Steve Shagan			Produced by Jack L. Warner	
	Directed by John G. Avildsen			Directed by George Cukor	
12	17	G	24	—	R
	SUPERMAN			M*A*S*H	
	D.C. Comics			20th Century Fox	
	Warner Home Video WB 1013			Magnetic Video 1038	
	Produced by Alex & Llya Salkin			Produced by Ingo Preminger	
	Directed by Richard Donner			Directed by Robert Altman	
13	21	PG	25	—	R
	MY BODYGUARD			RETURN OF THE DRAGON	
	20th Century Fox			Video Gems 1085	
	Magnetic Video 1111			Produced by Raymond Chan	
	Produced by Don Devlin			Directed by Bruce Lee	
	Directed by Tony Bill				



Video Spotlight

JULY 11, 1981

A top ten listing of pre-recorded videocassette sales.

UPSTAIRS RECORDS/ BURLINGTON

ORDINARY PEOPLE—Paramount/
Paramount Home Video
BLACK STALLION—20th Century-
Fox/Mag. Video
ELEPHANT MAN—Paramount/
Paramount Home Video
POPEYE—Paramount/Paramount
Home Video
LA CAGE AUX FOLLES—20th
Century-Fox/Mag. Video
HIGH ANXIETY—20th Century-
Fox/Mag. Video
CARRIE—20th Century-Fox/Mag.
Video
YOUNG FRANKENSTEIN—20th
Century-Fox/Mag. Video
TIME AFTER TIME—WB/Warner
Home Video

VIDEO STATION OF NEW HAMPSHIRE

ELEPHANT MAN—Paramount/
Paramount Home Video
POPEYE—Paramount/Paramount
Home Video
ORDINARY PEOPLE—Paramount/
Paramount Home Video
CADDYSHACK—Orion/Warner
Home Video
AIRPLANE—Paramount/
Paramount Home Video
9 TO 5—20th Century-Fox/Mag.
Video
MY BLOODY VALENTINE—
Paramount/Paramount Home
Video
CHANGE OF SEASONS—20th
Century-Fox/Mag. Video
SOMEWHERE IN TIME—Universal/
MCA Dist.
WICKERMAN—Falcon Int./Media

PRIME VIDEO/BOSTON

HIGH ANXIETY—20th Century-Fox/
Mag. Video
LET IT BE—20th Century-Fox/
Mag. Video
LA CAGE AUX FOLLES—20th
Century-Fox/Mag. Video
CARRIE—20th Century-Fox/Mag.
Video
ORDINARY PEOPLE—Paramount/
Paramount Home Video
ELEPHANT MAN—Paramount/
Paramount Home Video
PINK PANTHER—20th Century-
Fox/Mag. Video
BLOOD BROTHERS—WB/Warner
Home Video
JOHN LENNON INTERVIEW/Karl
Video
DEVO IN CONCERT—WB/Warner
Home Video

VIDEO STATION OF CONNECTICUT

ORDINARY PEOPLE—Paramount/
Paramount Home Video
YOUNG FRANKENSTEIN—20th
Century-Fox/Mag. Video
SERIAL—Paramount/Paramount
Home Video
ELEPHANT MAN—Paramount/
Paramount Home Video
POPEYE—Paramount/Paramount
Home Video
HOPSCOTCH—20th Century-Fox/
Mag. Video
INSIDE MOVES—20th Century-Fox/
Mag. Video
MY BODYGUARD—20th Century-
Fox/Mag. Video
CADDYSHACK—Orion/Warner
Home Video
9 TO 5—20th Century-Fox/Mag.

CRAZY EDDIE/N.Y.C.

CADDYSHACK—Orion/Warner
Home Video
STUNT MAN—20th Century-Fox/
Mag. Video
MY BODYGUARD—20th Century-
Fox/Mag. Video
BLOOD BROTHERS—WB/Warner
Home Video
JUST TELL ME WHAT YOU WANT—
WB/Warner Home Video
JOHN LENNON INTERVIEW—Karl
Video
MUPPET MOVIE—ITC
Entertainment/Mag. Video

ALIEN—20th Century-Fox/Mag.
Video
SUPERMAN—D.C. Comics/Warner
Home Video

RADIO 437/PHILADELPHIA

ORDINARY PEOPLE—Paramount/
Paramount Home Video
ELEPHANT MAN—Paramount/
Paramount Home Video
SERIAL—Paramount/Paramount
Home Video
TIME AFTER TIME—WB/Warner
Home Video
BLOOD BROTHERS—WB/Warner
Home Video
KAGEMUSHA—20th Century-Fox/
Mag. Video
9 TO 5—20th Century-Fox/Mag.
Video
WHAT'S UP DOC—WB/Warner
Home Video
POPEYE—Paramount/Paramount
Home Video
**ALICE DOESN'T LIVE HERE
ANYMORE**—WB/Warner Home
Video

VIDEO PLACE/W.D.C.

9 TO 5—20th Century-Fox/Mag.
Video
STUNT MAN—20th Century-Fox/
Mag. Video
FAME—MGM/CBS
**CLOSE ENCOUNTERS OF THE THIRD
KIND**—Col/Columbia Home Ent.
MY FAIR LADY—MGM/CBS
COAL MINER'S DAUGHTER—
Universal/MCA Dist.
EMMANUELLE—Col/Columbia
Home Ent.
AMARCORD—MGM/CBS
BLUES BROTHERS—Universal/MCA
Dist.
CADDYSHACK—Orion/Warner
Home Video

HARMONY HUT/ EAST COAST

ORDINARY PEOPLE—Paramount/
Paramount Home Video
9 TO 5—20th Century-Fox/Mag.
Video
ELEPHANT MAN—Paramount/
Paramount Home Video
YOUNG FRANKENSTEIN—20th
Century-Fox/Mag. Video
AIRPLANE—Paramount/Paramount
Home Video
STUNT MAN—20th Century-Fox/
Mag. Video
CHANGE OF SEASONS—20th
Century-Fox/Mag. Video
RETURN OF THE DRAGON—Video
Gems
CALIFORNIA SUITE—Col/Columbia
Home Video
FORMULA—MGM/CBS

THOMAS VIDEO/DETROIT

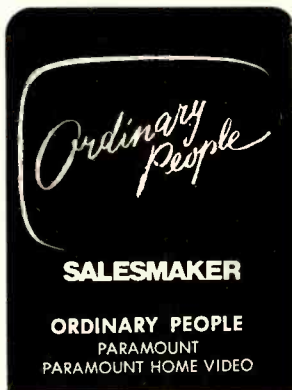
YOUNG FRANKENSTEIN—20th
Century-Fox/Mag. Video
ORDINARY PEOPLE—Paramount/
Paramount Home Video
THE BIG RED ONE—MGM/CBS
TIME AFTER TIME—WB/Warner
Home Video
ELEPHANT MAN—Paramount/
Paramount Home Video
SANDS OF IWO JIMA—Nostalgia
Merchant
SOUTH PACIFIC—MGM/CBS
QUIET MAN—Nostalgia Merchant
POPEYE—Paramount/Paramount
Home Video
DEVO—WB/Warner Home Video

THAT'S ENTERTAINMENT/ CHICAGO

ORDINARY PEOPLE—Paramount/
Paramount Home Video
ELEPHANT MAN—Paramount/
Paramount Home Video
AIRPLANE—Paramount/Paramount
Home Video
POPEYE—Paramount/Paramount
Home Video
9 TO 5—20th Century-Fox/Mag.
Video
STUNT MAN—20th Century-Fox/
Mag. Video
CADDYSHACK—Orion/Warner
Home Video
SUPERMAN—D.C. Comics/Warner
Home Video
I SPIT ON YOUR GRAVE—Wizard
Video

STREETSIDE RECORDS/ ST. LOUIS

ORDINARY PEOPLE—Paramount/
Paramount Home Video
THE QUIET MAN—Nostalgia
Merchant
ELEPHANT MAN—Paramount/
Paramount Home Video
TIME AFTER TIME—WB/Warner
Home Video
SANDS OF IWO JIMA—Nostalgia
Merchant
THE BLOB—Video Gems
RETURN OF THE DRAGON—Video
Gems
9 TO 5—20th Century-Fox/Mag.
Video
HOPSCOTCH—20th Century-Fox/
Mag. Video
BLOOD BROTHERS—WB/Warner
Home Video



TOP SALES

ORDINARY PEOPLE—Paramount/
Paramount Home Video
ELEPHANT MAN—Paramount/
Paramount Home Video
POPEYE—Paramount/Paramount
Home Video
9 TO 5—20th Century-Fox/
Magnetic Video
YOUNG FRANKENSTEIN—20th
Century-Fox/Magnetic Video
CADDYSHACK—Orion/Warner
Home Video
AIRPLANE—Paramount/
Paramount Home Video

BARNEY MILLER/ LEXINGTON

ORDINARY PEOPLE—Paramount/
Paramount Home Video
AIRPLANE—Paramount/Paramount
Home Video
ELEPHANT MAN—Paramount/
Paramount Home Video
STUNT MAN—20th Century-Fox/
Mag. Video
ALIEN—20th Century-Fox/Mag.
Video
9 TO 5—20th Century-Fox/Mag.
Video
BLUES BROTHERS—Universal/MCA
Dist.
FLASH GORDON—Universal/MCA
Dist.
CADDYSHACK—Orion/Warner
Home Video
"10"—Orion/Warner Home Video

AMERICAN TAPE & VIDEO/ ATLANTA

ORDINARY PEOPLE—Paramount/
Paramount Home Video
9 TO 5—20th Century-Fox/Mag.
Video
CADDYSHACK—Orion/Warner
Home Video
POPEYE—Paramount/Paramount
Home Video
ELEPHANT MAN—Paramount/
Paramount Home Video
COAL MINER'S DAUGHTER—
Universal/MCA Dist.
YOUNG FRANKENSTEIN—20th
Century-Fox/Mag. Video
AIRPLANE—Paramount/Paramount
Home Video
HUNTER—Paramount/Paramount
Home Video
HOPSCOTCH—20th Century-Fox/
Mag. Video

SHEIK VIDEO/METARIE

FORBIDDEN PLANET—MGM/CBS
TARZAN THE APE MAN—MGM/
CBS
CABARET—MGM/CBS
CAT BALLOU—Col/Columbia
Home Video
ELEPHANT MAN—Paramount/
Paramount Home Video
HEARTS & MINDS—Paramount/
Paramount Home Video
SAMPSON & DELILAH—20th
Century-Fox/Mag. Video
BRIDGE OVER THE RIVER KWAI—
Col/Columbia Home Video
BEYOND THE VALLEY—20th
Century-Fox/Mag. Video
JIMI HENDRIX LIVE—Falcon Int./
Media

VIDEO SPECIALTIES/ HOUSTON

SAMPSON & DELILAH—20th
Century-Fox/Mag. Video
ORDINARY PEOPLE—Paramount/
Paramount Home Video
HOPSCOTCH—20th Century-Fox/
Mag. Video
GOLDEN GIRL—20th Century-Fox/
Mag. Video
CHARLIE—20th Century-Fox/Mag.
Video
POPEYE—Paramount/Paramount
Home Video
YOUNG FRANKENSTEIN—20th
Century-Fox/Mag. Video
NIGHT GAMES—20th Century-Fox/
Mag. Video
FOG—20th Century-Fox/Mag.
Video
SATURN 3—20th Century-Fox/
Mag. Video

VIDEO VISIONS/ FT. WORTH

ELEPHANT MAN—Paramount/
Paramount Home Video
POPEYE—Paramount/Paramount
Home Video
LET IT BE—20th Century-Fox/Mag.
Video
MY BODYGUARD—20th Century-
Fox/Mag. Video
BLACK STALLION—20th Century-
Fox/Mag. Video
HIGH ANXIETY—20th Century-Fox/
Mag. Video
YOUNG FRANKENSTEIN—20th
Century-Fox/Mag. Video
CHEECH & CHONG'S NEXT MOVIE
—Universal/MCA Dist.
SGT. PEPPER—Universal/MCA Dist.
WORLD'S GREATEST LOVER—20th
Century-Fox/Mag. Video

VIDEO CASSETTES/ LUBBOCK

9 TO 5—20th Century-Fox/Mag.
Video
AIRPLANE—Paramount/Paramount
Home Video
MY FAIR LADY—MGM/CBS
ISLAND—Universal/MCA Dist.
POPEYE—Paramount/Paramount
Home Video
FLASH GORDON—Universal/MCA
Dist.
ELEPHANT MAN—Paramount/
Paramount Home Video
XANADU—Universal/MCA Dist.
BRIDGE OVER THE RIVER KWAI—
Col/Columbia Home Ent.
ORDINARY PEOPLE—Paramount/
Paramount Home Video

KALIEDESCOPE/ OKLAHOMA CITY

POPEYE—Paramount/Paramount
Home Video
ORDINARY PEOPLE—Paramount/
Paramount Home Video
ELEPHANT MAN—Paramount/
Paramount Home Video
AIRPLANE—Paramount/Paramount
Home Video
9 TO 5—20th Century-Fox/Mag.
Video
STUNT MAN—20th Century-Fox/
Mag. Video
CADDYSHACK—Orion/Warner
Home Video
EMMANUELLE—Col/Columbia
Home Video
COAL MINER'S DAUGHTER—
Universal/MCA Dist.

RETURN OF THE DRAGON—Video Gems

VIDEO CUBE/DENVER
POPEYE—Paramount/Paramount
Home Video
INSIDE MOVES—20th Century-
Fox/Mag. Video
CADDYSHACK—Orion/Warner
Home Video
9 TO 5—20th Century-Fox/Mag.
Video
STUNT MAN—20th Century-Fox/
Mag. Video
AIRPLANE—Paramount/Paramount
Home Video
ORDINARY PEOPLE—Paramount/
Paramount Home Video
URBAN COWBOY—Paramount/
Paramount Home Video
ROSE—Universal/MCA Dist.
"10"—Orion/Warner Home Video

VIDEO CONNECTION/ BOISE

POPEYE—Paramount/Paramount
Home Video
ELEPHANT MAN—Paramount/
Paramount Home Video
ORDINARY PEOPLE—Paramount/
Paramount Home Video
HOPSCOTCH—20th Century-Fox/
Mag. Video
9 TO 5—20th Century-Fox/Mag.
Video
AIRPLANE—Paramount/Paramount
Home Video
BALTIMORE BULLET—20th Century-
Fox/Mag. Video
KAGEMUSHA—20th Century-Fox/
Mag. Video
YOUNG FRANKENSTEIN—20th
Century-Fox/Mag. Video
SUPERMAN—D.C. Comics/Warner
Home Video

THE BON/SEATTLE

9 TO 5—20th Century-Fox/Mag.
Video
YOUNG FRANKENSTEIN—20th
Century-Fox/Mag. Video
ALIEN—20th Century-Fox/Mag.
Video
FOG—20th Century-Fox/Mag.
Video
M*A*S*H—Universal/MCA Dist.
GRADUATE—20th Century-Fox/
Mag. Video
SILVER STREAK—20th Century-
Fox/Mag. Video
OMEN—20th Century-Fox/Mag.
Video
POSEIDON ADVENTURE—20th
Century-Fox/Mag. Video
HELLO DOLLY—MGM/CBS

VIDEO SPACE/SEATTLE

ORDINARY PEOPLE—Paramount/
Paramount Home Video
ELEPHANT MAN—Paramount/
Paramount Home Video
POPEYE—Paramount/Paramount
Home Video
9 TO 5—20th Century-Fox/Mag.
Video
MY FAIR LADY—MGM/CBS
CABARET—MGM/CBS
SOUTH PACIFIC—MGM/CBS
STUNT MAN—20th Century-Fox/
Mag. Video
KAGEMUSHA—20th Century-
Fox/Mag. Video
FAME—MGM/CBS

NICKELODEON/L.A.

ORDINARY PEOPLE—Paramount/
Paramount Home Video
POPEYE—Paramount/Paramount
Home Video
ELEPHANT MAN—Paramount/
Paramount Home Video
2001—A SPACE ODYSSEY—MGM/
CBS
YOUNG FRANKENSTEIN—20th
Century-Fox/Mag. Video
KAGEMUSHA—20th Century-Fox/
Mag. Video
CABARET—MGM/CBS
SOUTH PACIFIC—MGM/CBS
FORMULA—MGM/CBS
MICKEY MOUSE ON VACATION—
Disney/Disney Home Video
Also reporting are: Erol's Color
T.V., Arlington; Record Rendezvous,
Cleveland; Televideo Systems, Rich-
mond; Dog Ear, Chicago; Valas TV,
Denver; and Video Land, Dallas.

Cover Story:

The Tubes Go 'Backward' Up the Charts

■ Why would a bunch of rock 'n' rollers run around dressed like grown men in grey suits? It's part of a corporate concept called "The Completion Backward Principle," which happens to be the title of the Tubes' first album for Capitol Records. The group whose name has always been synonymous with total rock theater has brought its flair for visual images to an album package that cleverly mocks the sober image of corporate executives depicted in annual reports.

While "The Completion Back-

sonae have ranged from the seven-foot, bulging-croched rock star parody named Quay Lewd to a leather-clad sadist, the Tubes are best known for the exotically produced stage productions they've taken across the United States and throughout the world. Combining dance, dialogue, skits, special effects and ever-present television screens, the Tubes' shows are legendary for two reasons: the new dimensions they brought to rock entertainment, and the exquisite expense of keeping them on the road.



ward Principle" might be an elaborate lampoon, there's nothing funny about the Tubes' current success: their album is number 57 with a bullet on the *Record World* Album Chart, while the first single from the LP, "Don't Want To Wait Anymore," is bulleting number 59. Certainly, this is an unprecedented marketing stride for "The Tubes Group," and a victory for their corporate mentor, Capitol Records.

Fronted by lead vocalist Fee Waybill, whose on-stage per-

formance with the adoption of "The Completion Backward Principle" and the degree to which radio has embraced their new music, the Tubes have launched a new multi-media stage show, which they'll be bringing to rock audiences in the U.S. this summer. And with a nationwide presentation of their new corporate philosophy scheduled for "The Tomorrow Show" on July 30, the Fortune 500 may be just around the corner.

Jane Berk Promoted At Columbia Publicity

■ NEW YORK — Jane Berk has been appointed associate director, tour publicity, east coast, Columbia Records, it was announced by Hope Antman, vice president, national press and public information.



Jane Berk

Berk joined the Columbia publicity department in 1978 as tour publicist, east coast. In 1980 she was promoted to manager, tour publicity, east coast.

BMI Hosts NMP Forum

■ NASHVILLE — BMI hosted a luncheon for the general membership meeting of the Nashville Music Publishers' Forum here last Monday (29). Roger Sovine introduced the forum steering committee, Dane Bryant, Richard Perna, Terry Smith and Tim Wiperman, and guest speaker Jan Matejcek, VP and managing director of Performing Rights Organization of Canada Limited (PRO-Canada).

Matejcek introduced William Harold Moon, chairman of the board for PRO-Canada, Gordon F. Henderson, president of PRO-Canada, and Betty Logdon, treasurer for the organization, who participated in a discussion of practical guidelines for American publishers interested in the Canadian market.

Sovine announced that future forum meetings will cover print music, packaging, and video, cable and satellite communications.

Pam Lee

Griffey, Solar Take RCA to Court

By SAMUEL GRAHAM and NELSON GEORGE

■ LOS ANGELES—Solar Records, its president Dick Griffey, and Mid-Star Productions have filed suit in Superior Court here to obtain declaratory judgment in a dispute with RCA Records, the focus of which is a Midnight Star album recently released under Solar's new distribution agreement with Elektra/Asylum.

In the suit, filed on May 27, Solar claims it delivered five albums to RCA in fulfillment of their contract. One of these albums, the debut of the group Midnight Star, Solar alleges was termed a "lame duck" album by RCA and not accepted. The other albums were Dynasty's "Tame Me," Lakeside's "Keep On Movin'," the Whispers' "Straight Ahead," and Shalamar's "Bright Lights." Solar, claiming it had fulfilled its obligation to RCA, alleges it then returned \$1,478,343.40 in RCA advances, including \$150,000 given Solar and Mid-Star Productions for the Midnight Star album, Solar withheld \$171,656.53 it alleges was due them for mechanical royalties to Solar's publishing arms, Spectrum (\$162,550.90) and Hip Trip (\$9,105.63).

Solar's suit alleges that RCA is still seeking one album from

Solar. The suit also alleges that RCA claims Solar has no right to withhold publishing monies and that RCA claims exclusive rights to the Solar logo for two years.

In seeking declaratory judgment, Griffey, Solar and Mid-Star want the court to decide if RCA is still owed an album and money or if Solar has already met its obligation to RCA. Griffey is also asking for \$6 million in collective damages.

RCA has not taken any legal action vis a vis the Solar suit and at press time had no comment on it.

Johnson Joins SRS

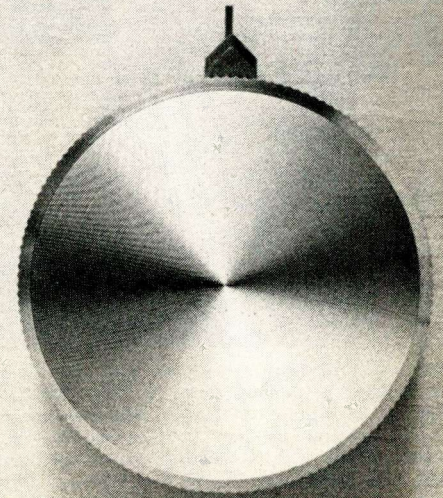
■ LOS ANGELES—Neville L. Johnson has joined the legal panel of Songwriters Resources and Services. Johnson, an expert in international copyright law, joins Ron Bakal, Scott Kadin, Kent Klavens, George Martinez and Robert Mymans in providing low-cost legal services to SRS members. Johnson maintains a private law practice in Los Angeles.

In addition, Douglas Trazzare has joined SRS as an administrative assistant after serving in a similar capacity for two years with ATV Music.

WHAT'S ON EVERY STEREO IN AMERICA?



BALANCE



New York, N.Y.

By DAVID MCGEE

■ Last week saw the return to the city of one of the truly great figures in blues history, **Joe Turner**. Known to the cognoscenti as "Boss of the Blues," Turner's appearances at Tramps were remarkable in several respects. For one, the club had to lower the microphone volume in order to accommodate the 70-year-old singer's booming voice. Tramps books many an elderly blues singer, and usually has to increase the volume so that the singers can be heard above the din of the club. Turner appeared to be in robust health, and that too was astounding, for only last month he was hovering near death in a Los Angeles hospital, suffering from a viral ailment and diabetes.

Turner may indeed be "Boss of the Blues," but he is also one of the founding fathers of rock 'n' roll. He was signed to Atlantic Records in 1951, when he was 40 years old. His first single for the label was a **Van Walls-Ahmet Ertegun** tune, "Chains of Love," a major hit here and abroad. For the next five years he was one of the most popular artists on the Atlantic roster, and recorded a host of rhythm and blues songs that were later covered by white rock artists and turned into standards. Most notable of them, of course, was the racy, raucous "Shake Rattle and Roll," from 1954.

Having reached the peak of his popularity in the '50s, Turner spent the next decade touring steadily, playing jazz festivals all over the world and one-nighters in jazz clubs around the country. In the early '70s he was still going strong as a featured member of the **Johnny Otis Show**; it has only been in the last few years that Turner's cut back on his touring.

In an interview with New York, N.Y. last week, Turner said Tramps had been urging him to play New York "for the last seven or eight months. I kept puttin' 'em off, puttin' 'em off, puttin' 'em off. Finally the doctor said I could get out and try it. So, this is my first shot."

Not a bad first shot, either. After his 30-minute set Saturday night, Turner received a standing ovation. "We had a nice crowd," he said, obviously pleased. "There's a lot of young people come in, and they listen, they dig. I was surprised myself at the reaction."

Although he's unsigned in the U.S., Gorilla Music of Hamburg, Germany recently recorded Turner live on the patio of his home in Los Angeles. The occasion was the singer's 70th birthday, and some 75 of his friends were on hand to help him celebrate.

Turner feels "honored" for the credit he's received as a pioneer rock 'n' roll artist. "I was doing that music way before anyone knew what it was," he laughs. "And I always called it rock 'n' roll."

He goes on to reminisce about touring the U.S. by bus in the mid-'50s, along with other early stars of rock 'n' roll and rhythm and blues. It's a time that's close to Turner's heart; he says "we had a ball, did everything," and laughs a warm, generous laugh resonating with personality.

"One time in Knoxville, Tennessee," he recalls, "all of these singers went in a pawn shop and bought a lot of guns. They was
(Continued on page 81)

'Peter Allen Day' In L.A.



A&M recording artist Peter Allen was recently honored in Los Angeles when Mayor Tom Bradley proclaimed June 19 "Peter Allen Day." Allen performed to a capacity audience at the Greek Theatre that evening in support of his latest album, "Bi-Coastal." Pictured at the City Hall ceremony are, from left: Dee Anthony, personal manager; Tom Vickers, director, west coast publicity, A&M Records; Dale Ditlove, A&M Records; Deputy Mayor Grace Davis; Allen; Vanessa Anthony; Harold Childs, senior VP, sales and promotion, A&M Records; Jeff Gold, assistant to the president, A&M Records; Diane Wagner, A&R, A&M Records; and Gil Friesen, president, A&M Records.

Publishing Consultant Richard Perna Teaches How To Protect Copyrights

By AL CUNNIFF

■ NASHVILLE — A publisher watching a TV show sees one of his copyrights being used, and knows he never granted a license for that use. What does he do?

A publisher has hit in several European countries, but has collected only negligible royalties since receiving advances from sub-publishers he signed deals with two years ago. What does he do?

A publisher learns that an advertising company wants to use one of his copyrights in a national commercial — should it matter to the publisher whether the advertiser uses five, 10, or 15 seconds of the song in the ad?

These are situations encountered every day by publishers in major music communities. Unfortunately, according to Richard Perna, a publisher / publishing consultant / educator based here, even highly successful publishers don't know all they should about these and other matters.

"If a TV show uses a copyright without having obtained a license from a publisher, and that publisher makes no moves to enforce his rights as the copyright owner, then he's letting down the entire publishing community, as well as his writers," said Perna, who operates Music Publishing Consultants here.

"If a publisher in that situation fails to use the infringement status and the copyright law behind it to get compensation, then he's throwing away the greatest tools he has. Still, publishers fail at this and other duties every day, in New York, L.A., and here. A lot of them feel that a certain amount of money is going to sift off along the sides while it's coming down the track to them anyway, and wind up just accepting whatever comes their way."

Perna formed his MPC company here in 1978, and this year, his busiest to date, he is active in three areas: administering publishing rights for writer/artists and producer/artists; serving as a consultant to writers and publishers; and maintaining a full-scale education that includes seminars and classes for songwriters' associations, publishing communities and colleges, as well as research that will lead to a book on publishing practices.

Perna recently visited Los Angeles to negotiate print rights for the Kenny Rogers hit "I Don't Need You," published by Boot Chute Music, which he administers. When he's not on the phone in copyright and license negotiations with producers,

managers and media representatives in Los Angeles or New York, he's assisting a writer such as Randy Goodrum, or a writer/artist such as Steve Wariner in copyright matters.

"The information I've gathered through my courses and seminars has confirmed my hypothesis that too little is known about the music industry, even by the most successful people in it. This lack of knowledge has led to bad business practices, and has led the users of copyrights to abuse the privileges granted to them by copyright owners."

Perna said he is continually confronted by publishers' lack of knowledge in the area of synchronization rights. "There's a lack of thought put into negotiating the rights in those licensees."

Another gray area for many publishers is mechanical rights monitoring, Perna said. "Most publishers rely too heavily on agencies to monitor their mechanical rights. By not remaining aware of what's out there, they're losing money for themselves and their writers."

Performance rights is another subject that even many successful publishers deal with on face value alone, Perna feels. "Many people don't know that a few seconds here or there in a TV theme's length can make the difference between getting \$10,000 in royalties for a year or \$100,000 in royalties for the same piece of music."

"If a publisher doesn't take care of this kind of detail work, then what is he there for?" Perna asks. "Many writers secure their own cuts, so it should therefore be the publisher's job to manage the copyrights. This means monitoring the uses of the copyright, negotiating for equitable rights, collecting those rates, and enforcing collection where and when needed."

Perna offers a 1-week course, "Writer / Publisher Perspective," through his Music Publishing Consultants several times a year here. The next slate of classes begins July 13 and 14. MPC is located at 2102 Sunset Place, zip 37212. Phone is (615) 269-3322.

Studio 4 Opens

■ PHILADELPHIA — Studio 4, a full service 24-track recording studio, has opened here.

The studio, located at 444 Third Street, was designed by Obie O'Brien, Phil Nicolo and Tony Bonjovi. The phone number is (215) 923-4443.

Goody Verdict Defended

(Continued from page 3)

was no proof that counterfeit tapes bought by the Goody chain were actually the same tapes that were shipped to Pickwick Intl., which owns Sam Goody Inc. The ITSP convictions handed down against Goody Inc. and Stolon stem from the shipping of tapes of Billy Joel's "The Stranger," the "Grease" soundtrack and the "Thank God It's Friday" soundtrack from Goody's Maspeth, Queens warehouse to Pickwick International in Minneapolis. Goody had bought the tapes for less than \$3 each when the tapes' average wholesale price was over \$6. While the defense admits to buying tapes that were later identified as counterfeits, they contend that the counterfeit tapes were not necessarily the ones found at Pickwick's headquarters by FBI agents.

Government Brief

In the government brief filed last week, prosecutor Jacobs claims that "overwhelming proof" was presented linking the bogus tapes bought from middleman Norton Verner and the tapes confiscated from Pickwick. Jacobs writes that the defense claim that Goody Inc. didn't transport counterfeit tapes is "illogical" and "erroneous." "(During the trial) the defense consisted of thousands of pages of documents," reads the brief, "and testimony from Goody's own employees. Yet, the factual arguments contained in (the defense) motion—that the tapes sent to Pickwick weren't necessarily counterfeits — were never presented to the jury."

Purchase Slips

To prove his point, Jacobs has included in his brief several pages of Goody Inc. purchase slips and shipping orders which purport to link tapes purchased from middleman Verner with tapes found at Pickwick. One such document, dated September 5, 1978, is a Goody purchase order that lists two bulk purchases of "Grease" tapes from Verner. Written across the order are the words "all went to Pickwick," and on the bottom of the page is Samuel Stolon's signature. Jacobs also points out in the brief that the Goody inventory book for the date of the "Grease" purchase does not list the purchases from Verner. Although the defense disputed the relevance of this point during the trial, Jacobs argues that when a "reasonable person" examines the inventory book... and compares the (purchase orders) with the (Pickwick) chargebacks, listing identical prices and quantities and titles, it is not hard to understand how the jury reached the

conclusion convicting the defendants of ITSP."

Valid Copyright?

The defense has also attempted to prove that the government didn't prove that legitimate copyrights existed for several of the titles in the indictment—making copyright infringement impossible. This point is also attacked in the government brief. While the government introduced copyright registration certificates during the trial, defense lawyers Holmes and Gold have claimed that a registration certificate does not mean a valid copyright exists. Quoting from several recent Federal Court decisions, the government argues in its brief, quite simply, that a registration certificate does represent a valid copyright.

The defense will file a rejoinder to the government's brief in two weeks, and the issues will be argued in front of Judge Platt on July 16.

RCA Adopts CX

(Continued from page 3)

RCA, the actual implementation of the licensing agreement will begin as soon as A&R, artists or producers decide to use it. CBS has already released several records using the system, while WEA's first CX-encoded record is forthcoming. CBS is making the CX system available to the entire record industry under royalty-free licensing agreements with other record companies.

Developed by the CBS Technology Center in Stamford, Connecticut, the CX process increases dynamic range of discs by 20db to nearly 85db. CX-encoded records can be played on conventional stereo equipment and can be manufactured on conventional equipment in any quantity wherever records are now being pressed, at no additional cost to the manufacturer. CX records will be priced the same as standard LPs.

Benefits

The full benefits of CX recordings can be realized with the addition of a decoder to any stereo system. The first decoders will be available for commercial use this summer. All CBS Records' mastering facilities are being equipped with CX encoders, and UREI, a manufacturer of recording studio equipment, has been licensed to manufacture professional CX encoders. It is expected that CX decoding capability will be available as a built-in feature of audio equipment within a year.

Ocean Makes a Splash



Epic Records recently hosted a listening party for Billy Ocean for his latest LP, "Nights (Feel Like Getting Down)." Pictured at the party are, from left: Laurie Jay, manager; Cheryl Machat, product manager, Epic/Portrait/CBS Associated Labels; Ocean; Paris Eley, vice president, black music and jazz promotion, E/P/A; and Ron McCarrell, vice president, marketing, E/P/A.

PolyGram Taps Kidd

■ NEW YORK—Michael Kidd has joined the staff of PolyGram Records, Inc., as director of field promotions, black music marketing, it was announced by Bill Haywood, vice president, black music marketing.

Prior to his current appointment, Kidd was a regional promotion man at MCA Records. He joined MCA after a stint as a local promotion man at Atlantic Records.

Leslie Bider Joins

Warner Bros. Music

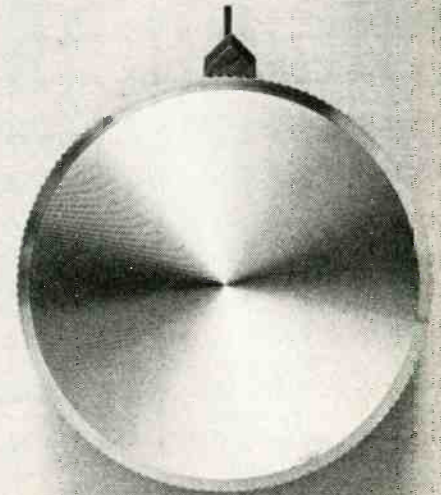
■ NEW YORK—Leslie E. Bider has been appointed chief financial officer and treasurer of Warner Bros. Music, effective immediately, it was announced by the company's chairman, Chuck Kaye.

Prior to joining Warner Bros. Music, Bider was the managing partner of the firm of Bider & Montgomery.

WHAT'S ON EVERY STEREO IN AMERICA?



BALANCE



Disco File

By BRIAN CHIN

■ Get ready for an eventful summer and fall, to say the least: good records and good rumors are flying around like nobody's business.

NEW ALBUMS: No doubt about it, as the song goes: **Evelyn King's** "I'm in Love" is one of the major hits of the season. The like-titled album arrived this week on RCA; she's supported by two production teams, New Yorker **Morrie Brown**, with **Kashif Saleem** and **Lawrence Jones**, and D.C.'s Mainline duo, **Willie Lester** and **Rodney Brown**, so that their respective "sounds" make for an interesting mix. There is great clarity and power to the Brown/Kashif/Jones sides, which are mostly Moog-powered: "If You Want My Lovin'" (4:18) packs the same no-nonsense punch of the single; "Spirit of the Dancer" (4:50) is even more uptempo, quite buoyant—groove music, pure and simple. The Lester/Brown work is of their well-liked Philly/New York fusion that works like a charm, even in the modestly timed four-minute cuts here, "What Are You Waiting For," a party song with a great tricky bass break, and the hard-vamping "I Can't Take It." King is stronger and surer than ever, as is obvious from the single alone: she's back, in one giant step, in the front line of young vocalists. **Cheryl Lynn** is also firmly on track with a top-10 single, "Shake It Up Tonight," which is joined this week by "In the Night" (Columbia), her third LP. **Ray Parker, Jr.**, who played and wrote on her first album, is producer, and they make a fine match, on this very tasteful and intelligent set. Best uptempo cuts: the gently-paced title cut (4:27) and "I'm on Fire" (4:22); a rocking "If You Will Be True to Me" (4:02, our favorite), and "What's On Your Mind" (4:06), a message-with-a-beat. Also: crunching acid-funk "Baby," and a fine ballad, "Hurry Home." Lynn has considerable gifts of vocal power and precision, and Parker's neat production shows her off perfectly. We're also happy to see the **Commodores** returning to the dance floor on their "In the Pocket" album (Motown). They are aiming for the middle of the road, it's clear; the up cuts are smooth pop-funk of a more adult variety than their raw yesteryear hits, "Brick House" and "Machine Gun." Note the single "Lady (You Bring Me Up)," in a 4:48 version, and a similarly sunny "Keep on Taking Me Higher" (5:19), the hardest uptempo beat on the album, with two short drum breaks. Laid-back funky: "Why You Wanna Try Me" (4:36).

More albums, briefly: **Sue Ann** is a young beauty from Minneapolis; her self-titled album on Warners is produced by **Pete Bellotte** and arranged by **Silvester Levay** and does sound a bit like you-know-who. In any case, the album standout is the single, "Let Me Let You Rock Me" (4:35), shuddering synthesizer funk with a chant right out of "Lady Marmalade": memorable. Also: pumping Euro-synth music on "My, Baby, My" (4:18) and an R&B-pop "Don't Treat Me Like a Fool." **Rafael Cameron's** "Cameron's In Love" (Salsoul) is a worthy followup to his debut of last year: the best cuts here are the ballads (especially "I'd Go Crazy"), but the uptempo "Number One" (4:21), "All that's Good to Me" (5:35) and "Boogie's Gonna Get Ya" (4:50) are all fine, mellow grooves in the style of producer **Randy Muller's** smooth-funk Skyy work. The **Pointer Sisters'** "Black and White" (Planet) is a typically classy **Richard Perry** production; typically, too, the best uptempo cut, a gorgeous "Someday We'll Be Together" (a new Russ Ballard song) is all too short. It's just too good to miss, though, as is an early-morning sleaze "What a Surprise." **Fatback**, one of the seminal New York funk bands, is in an unusually mellow mood on "Tasty Jam" (Spring), which is nonetheless all uptempo. Try the single, "Take It Anyway You Want It"; an insistent, Bohannon-like "Wanna Dance," and a hard-party "High Steppin' Lady." "Dance Ze Dance (Seize the Beat)" is a fine compilation of the Ze label's dance successes of the last year and a half: included are the popular cuts by **Don Armando's 2nd Ave. Rumba Band**, **Coati Mundi**, **Cristina**, **Was (Not Was)**, plus a new **Gichy Dan** cut and **Material's** "Bustin' Out." All of it is the cream of Ze's creative efforts in the disco advantage, presented with perceptive notes by Disco File alumnus **Vince Aletti**. Incidentally, there's a British import version of "Bustin' Out" coming into the States, a heavy-metal mix that ends on a guitar solo; the flip is another great song led by **Nona Hendryx**, "Over and Over," incisive lyrically and propulsive rhythmically.

DISCO DISCS: The **S.O.S. Band's** "Do It Now" (Tabu, commercially) sounds like the follow-up to "Take Your Time," their platinum debut,

and why not? They point out its influence with an allusion to "Don't Stop the Music" in the first moments and then swing into their solid bass groove, for a 7:07 stretch of easy boogie. Give it two listens—it'll click in its own way, we discovered. Was (Not Was), the polyglot jazz/rock/funk band that hit with "Wheel Me Out" last winter, is back with just the right companion to the hit by Ze/Island labelmates **Material:** "Out Come the Freaks" (6:39, promotionally) is a wickedly catchy tune that roughly sets horror film details to a great pulsating beat. The group's "freaks" sound like pretty normal people to me, though. Rap, rhythm and sensationalism; who could ask for more? The **Emotions'** "Turn It Out" (ARC/Columbia, promotionally) has been a quick pick-up item for our reporters; doubtless, they like the sweet harmony and light atmosphere of the cut. On the flip of the same disc is "It's You," by **Afterbach**, which is co-produced by **Verdine White**, a hearty male-chorused cut. **Carl Carlton**, best remembered for his hit version of "Everlasting Love," has a new single on 20th Century, "She's a Bad Mama Jama" (5:48), that grew on us suddenly this week. **Leon Haywood** produced and wrote; its fairly explicit lyric gives his involvement away but the love-man lyric also comes with a great, Gap-influenced bottom. **Jimmy Ross'** "First True Love Affair" (RFC/Quality, commercially) is a sweet, sweet love song played as a New York-chic number (it's from Italy) and sung in the broad West Indian accent the ladies like so much in **Denroy Morgan's** hit. So pretty; tighter, too in a 5:59 Larry Levan mix, edited from the eight-minute plus original. **Inner Life's** "Ain't No Mountain High Enough" (Salsoul, commercially) will probably join the Boystown Gang's version on the chart: it has similar epic tendencies, with seven and nine-minute versions and full orchestral accompaniment. Coverage in the east is as strong as Boystown's was in the west—look for an album soon with a knockout "Let's Go Another Round." Remixed: **Klique's** fine "Love's Dance" (MCA, promotionally), very stylish and smooth, timing 6:02. **Revelation's** "Stand Up" will be available in a long commercial version on Handshake lengthened by producer **Jimmy Simpson** with a rhythm break.

We'd strongly recommend the New Music Seminar to everyone interested in disco music or the disco business: it will feature panels on new trends in music, press, promotion and distribution, among others. Participation by disco representatives (in addition to new rock) is up this year and the Seminar (July 13-14, in New York) will do much to stand in for the defunct "other" convention. Information: (212) 860-4895.

Disco File Top 40

JULY 11, 1981

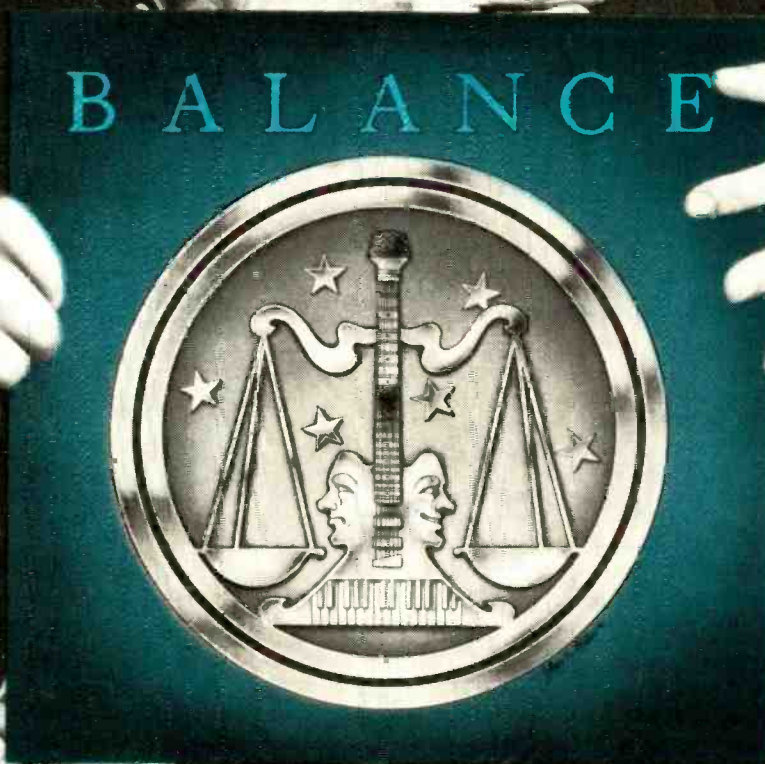
- GIVE IT TO ME BABY**
RICK JAMES/Gordy (12") G8 10021M1 (Motown)
- TRY IT OUT**
GINO SOCCIO/Atlantic/RFC (12") SD 16042
- I'M IN LOVE**
EVELYN KING/RCA (12") JD 12244
- IF YOU WANT ME**
ECSTASY, PASSION AND PAIN/Roy B. (12") RBDS 2516
- I'LL DO ANYTHING FOR YOU**
DENROY MORGAN/Becket (12") BKD 502
- PULL UP TO THE BUMPER**
GRACE JONES/Island (12") ILPS 9624 (WB)
- NIGHT (FEEL LIKE GETTING DOWN)**
BILLY OCEAN/Epic (12") FE 37408
- SHAKE IT UP TONIGHT**
CHERYL LYNN/Columbia (12") 48 02103
- PARADISE**
CHANGE/Atlantic/RFC (12") SD 19301
- IF YOU FEEL IT**
THELMA HOUSTON/RCA (12") JD 12216
- REMEMBER ME/AIN'T NO MOUNTAIN HIGH ENOUGH**
BOYSTOWN GANG/Moby Dick (12") BTG 231
- GONNA GET OVER YOU**
FRANCE JOLI/Prelude (12") PRL D 610
- GET ON UP DO IT AGAIN**
SUZY Q/Atlantic/RFC (12") DM 4813
- (HEY, WHO'S GOTTA) FUNKY SONG/TOO MUCH TOO SOON**
FANTASY/Pavillion (12") JZ 37151 (CBS)
- BUSTIN' OUT**
MATERIAL FEATURING NONA HENDRYX/Island/ZE (12") IL 9667
- FUNKY BEBOP**
VIN ZEE/Emergency (12") EMDS 6517
- SET ME FREE**
KAREN SILVER/Quality/RFC (12") QRFC 001
- GIVE IT UP (DON'T MAKE ME WAIT)**
SYLVESTER/Fantasy/Honey (12") F 9607
- CAPITAL TROPICAL**
TWO MAN SOUND/TSR (12") 826
- WHAT 'CHA GONNA DO FOR ME**
(LP)
CHAKA KHAN/Warner Bros. HS 3526 (12" non-commercial, *12" discontinued)
- SEARCHING TO FIND THE ONE**
UNLIMITED TOUCH/Prelude (12") PRL 12184
- AI NO CORRIDA/BETCHA WOULDN'T HURT ME/RAZZAMATAZZ**
QUINCY JONES/A&M (12"/12") SP 3721/SP 10240
- ON THE BEAT**
B.B.&Q. BAND/Capitol (12") 4993
- HIT 'N' RUN LOVER**
CAROL JIANI/Ariola (12") OP 2208 (Arista)
- I WANNA DO IT**
SCANDAL/Sam (12") S 12338
- NEW TOY**
LENE LOVICH/Stiff (12") IT 91
- SQUARE BIZ/IT MUST BE MAGIC**
TEENA MARIE/Gordy (12"/LP cut) G8 1004 M1
- FEELS LIKE I'M IN LOVE**
KELLY MARIE/Coast to Coast (12") 4Z8 02023 (CBS)
- LOVE NO LONGER HAS A HOLD ON ME**
JOHNNY BRISTOL/Handshake (12") 4WB 02076
- WIKKA WRAP**
EVASIONS/Sam (12") S 12339
- SHINE YOUR LIGHT**
GRAINGERS/BC (12") 4009
- I REALLY LOVE YOU**
HEAVEN AND EARTH/WMOT (12") JW 37074
- PLANET EARTH**
DURAN DURAN/Harvest (12") ST 12158
- DON'T STOP**
K.I.D./Sam (12") S 12337
- I KO I KO/SAN FRANCISCO SERENADE**
LOVERDE/Prism (12") PDS 406
- A LITTLE BIT OF JAZZ**
NICK STRAKER BAND/Prelude (12") PRLD 612
- I LOVE YOU MORE**
RENE AND ANGELA/Capitol (12") 5010
- MAGNIFIQUE**
MAGNIFIQUE/Siamese (12") SIA 001
- DANCIN' THE NIGHT AWAY**
VOGGUE/Atlantic (12") DM 4815
- BETTE DAVIS EYES**
KIM CARNES/EMI-America (LP cut) SO 17052

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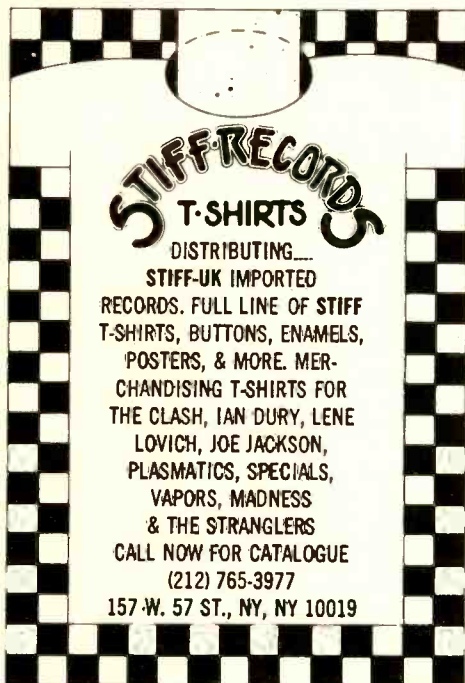
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Ad Forum Record World

Gary U.S. Bonds: On Top Again

By JOSEPH IANELLO

■ NEW YORK—Two decades is a long time for any artist to go between hits. While that kind of dry spell would steer most artists on a retirement course, Gary U.S. Bonds continued to earn a living as a performer—thriving on an endless series of one-night stands in clubs, colleges and the lounge circuit. Always, though, Bonds hoped that the same turn of events that saw the Beatles' arrival end his string of hits in the early '60s would happen again, this time taking him back to the top.

"I always figured it would all happen." Bonds said in a recent *Record World* interview. "It's a little better than I expected, though." What has happened has not only exceeded Bonds' expectations but those of his new record label as well: his EMI-America album, "Dedication," is a top 50 item, and the first single from the record, "This Little Girl," reached the top 15 on the *Record World* Singles Chart.

While playing a suburban New Jersey disco three years ago, Bonds was told that Bruce Springsteen had come to see the show and wanted to sit in on a number. Bonds had never heard of Springsteen—"I don't listen to anybody today," he said, "it's like trying to teach an old dog new tricks."—and therefore was not aware that Bruce idolized him. After the ensuing jam, Bonds discovered that his biggest hit, "Quarter to Three," had been a regular part of Springsteen's encore material and that much of Bonds' music ("School Is Out," "Seven Day Weekend," "New Orleans") was an inspiration for Bruce and the E Street Band during their teens. The friendship that resulted developed into a working relationship when Springsteen and Miami Steve Van Zandt (Bruce's guitarist and left-hand man) approached Bonds about recording some songs.

It wasn't long before a Bonds tape with two songs—"This Little Girl" and "Dedication," written by Springsteen and co-produced with Miami Steve—found its way to the desk of EMI-America director of talent acquisition Gary Gersh. "I received a letter from Gary's manager John Apostol with the two tracks," Gersh said. "I listened and went absolutely bongos." After meeting with Apostol and Van Zandt, Gersh decided to give Bonds financial backing to cut an EP. But even before that project could get underway Gersh got a call from Apostol and Van Zandt, who felt an entire album was in order.

With the help of Springsteen

and Van Zandt, Bonds assembled a band that consisted of a sax player from Southside Johnny's circle of friends, musicians hired through auditions and word-of-mouth, and several members of groups that had backed him through the years. In addition, the E Street Band played on the album and two old friends of Bonds from his days on the '60s bus tours—Ben E. King and Chuck Jackson—added vocals on the Springsteen-penned tune "Your Love." Besides the three Springsteen compositions, the album includes one song written by Bonds, "Way Back When," a Miami Steve song, "Daddy's Come Home," and material by Lennon-McCartney, Bob Dylan, and Jackson Browne. While several songs are co-produced by different combinations of individuals, the entire project is considered to be Miami Steve's. "This is a labor of love for him (Steve)," said Gersh. "The man is the most thorough producer I've ever worked with. He calls every two days about everything from sales figures to radio station adds to radio station jumps to marketing and promotion—everything."

Miami Steve's enthusiasm about the project is typical of the attitude and approach at EMI-America. "Our feeling after hearing the first tracks was that we had something fresh and exciting," said Joe Petrone, VP of marketing. So rather than treat Bonds as a Springsteen offshot, the label handled him as a brand new artist, relying on the strength of the music rather than the Springsteen tie-in. "We had to establish Gary U.S. Bonds, and even though we couldn't ignore the Springsteen writing and production credits, we didn't put it in any of our advertisements other than the credits," he added.

While the press seized on Bonds' storybook encounter with Springsteen, EMI-America imple-

mented a "Bonds Is Back" campaign at radio and retail. "We made major top 40 and AOR buys out of the box to launch 'Bonds Is Back,'" Petrone said. "If a program director was monitoring the station and heard our ad with 30 seconds of the record, he'd think, 'Boy, that sounds good on our radio!' It was that kind of plan." That plan worked, as the single broke out of the northeast and spread through the south and west, building into heavy rotation at key stations after its initial entry on the Singles Chart at an auspicious 54 bullet, on April 25.

"What helped was the fact that a lot of people in radio may have been Bonds fans," Petrone speculated, "and the Springsteen connection—all those things psychologically tended to get us started. We weren't trying to ride on anyone's coattails. You can take a number one artist, a number one producer and all those other things and still end up with a stiff. It's still up to the consumer, and for very positive reasons, the consumer reacted to this."

To coincide with the album release, Bonds embarked on a nationwide tour that sold out immediately after it was announced. Appearances on "American Bandstand," Merv Griffin, "Fridays," "Midnight Special" and local news shows combined with interviews at major publications to keep Bonds' visibility high. A special promotional video was also shot for club, cable and in-store use.

All this has made the past few months for Bonds hectic. But this is where his years of touring have paid off; his concerts have received across-the-board critical raves, and despite the demanding schedule he has remained in great physical shape. "I just go out to entertain and have fun," he explained. "Nothing has really changed except for some new songs. It's still rock 'n' roll."

Krokus at the Ritz



Arista recording group Krokus, currently on the road supporting their LP "Hardware," made their New York debut recently at the Ritz. Shown backstage are, from left: Fernando Von Arb of Krokus; Clive Davis, president, Arista Records; Marc Storace and Mandy Meyer of Krokus; and Mike Bone, vice president, national AOR promotion, Arista.

Irvine Meadows Taps Mark Kogan

■ LOS ANGELES—Mark Kogan has been named executive director, concert division, of Irvine Meadows Concerts, Inc., it was announced by Bob Geddes, managing partner of the Irvine Meadows Amphitheatre now nearing completion in Irvine, one hour from Los Angeles.

Kogan had been associated with the national Concerts West organization, as promoters representative and tour manager.

The Irvine Meadows Amphitheatre will open in mid-August. First entertainer signed is Kenny Rogers, who headlines Sept. 11-13.

First Signing For Gold Coast Records

■ CHICAGO—Marv Stuart and Cecil Holmes, chairman and president respectively of Gold Coast Records, have announced the first signing to their newly formed label (*Record World*, July 4).

Gold Coast's first product will be by TTF (Today, Tomorrow and Forever). The group's first single, "Mighty Fine," will be released on July 6. An album, "Surprise, Surprise," will follow in August. TTF formerly recorded for Curtom/RSO Records, which Stuart ran in partnership with Curtis Mayfield.

Production of the TTF album was handled in-house by Jimmy Levine, Jesse Boyce and Gold Coast Productions president Richard Tuffo, who will be developing new projects for the label, according to Holmes.

Gold Coast Records is a subsidiary of Gold Coast Entertainment, a Chicago-based firm with varied interests in production, management, publishing, television commercial work and the Chicago White Sox baseball team. Capitol Records will distribute Gold Coast's product in the U.S., with international licensees yet to be named.

Holmes, who founded and ran the Chocolate City label during his tenure at Casablanca, said that the thrust of the Gold Coast label will be in the R&B area at first, although pop artists may be added to the roster later on.

Gold Coast Entertainment also handles management for producers Leo Graham and Dino Fekaris, and it was suggested in the announcement of the label's formation that future product may arise from this association.

Stuart is also responsible for the management of Capitol artists Linda Clifford and Ava Cherry, both of whom had recorded for Curtom/RSO.

Record World Singles



JULY 11, 1981

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

JULY 11	JULY 4		WKS. ON CHART
1	2	THE ONE THAT YOU LOVE AIR SUPPLY Arista 0604	9
2	1	BETTE DAVIS EYES KIM CARNES/EMI-America 8077	16
3	3	ALL THOSE YEARS AGO GEORGE HARRISON/Dark Horse 49729 (WB)	8
4	4	ELVIRA OAK RIDGE BOYS/MCA 51084	9
5	6	JESSIE'S GIRL RICK SPRINGFIELD/RCA 12201	15
6	8	THEME FROM THE GREATEST AMERICAN HERO JOEY SCARBURY/Elektra 47147	9
7	7	YOU MAKE MY DREAMS DARYL HALL & JOHN OATES/RCA 12217	11
8	5	STARS ON 45 STARS ON/Radio 3810 (Atl)	14
9	11	I DON'T NEED YOU KENNY ROGERS/Liberty 1415	5
10	9	A WOMAN NEEDS LOVE (JUST LIKE YOU DO) RAY PARKER, JR. & RAYDIO/Arista 0592	19
11	10	I LOVE YOU CLIMAX BLUES BAND/Warner Bros. 49669	20
12	18	BOY FROM NEW YORK CITY MANHATTAN TRANSFER/Atlantic 3816	8
13	30	SLOW HAND POINTER SISTERS/Planet 47929 (E/A)	7
14	15	WINNING SANTANA/Columbia 11 01050	13
15	17	MODERN GIRL SHEENA EASTON/EMI-America 8080	9
16	14	THIS LITTLE GIRL GARY U.S. BONDS/EMI-America 2309	14
17	16	SUKIYAKI TASTE OF HONEY/Capitol 4953	19
18	23	HEARTS MARTY BALIN/EMI-America 8084	8
19	19	MORNING TRAIN (NINE TO FIVE) SHEENA EASTON/EMI-America 8071	22
20	27	GEMINI DREAM MOODY BLUES/Threshold 601 (PolyGram)	5
21	22	IS IT YOU? LEE RITENOUR/Elektra 47124	11
22	25	TIME ALAN PARSONS PROJECT/Arista 0598	13
23	26	SWEET BABY STANLEY CLARKE & GEORGE DUKE/Epic 19 01052	11
24	24	SHADDAP YOU FACE JOE DOLCE/MCA 51053	11
25	12	TAKE IT ON THE RUN REO SPEEDWAGON/Epic 19 01054	17
26	13	AMERICA NEIL DIAMOND/Capitol 4994	12
27	33	QUEEN OF HEARTS JUICE NEWTON/Capitol 4997	7
28	34	SEVEN YEAR ACHE ROSANNE CASH/Columbia 11 11426	11
29	36	IN THE AIR TONIGHT PHIL COLLINS/Atlantic 3824	7
30	20	TOO MUCH TIME ON MY HANDS STYX/A&M 2323	17
31	44	DOUBLE DUTCH BUS FRANKIE SMITH/WMOT 8 5356	9
32	31	FOOL IN LOVE WITH YOU JIM PHOTOGLO/20th Century Fox 2487 (RCA)	11
33	37	GIVE IT TO ME BABY RICK JAMES/Gordy 7197 (Motown)	9
34	35	STRONGER THAN BEFORE CAROLE BAYER SAGER/Boardwalk 02054	9
35	43	TOUCH ME WHEN WE'RE DANCING CARPENTERS/A&M 2344	4
36	40	DON'T LET HIM GO REO SPEEDWAGON/Epic 19 02127	5
37	38	A LIFE OF ILLUSION JOE WALSH/Elektra 47144	8
38	42	THE STROKE BILLY SQUIER/Capitol 5005	8
39	46	(THERE'S) NO GETTIN' OVER ME* RONNIE MILSAP/RCA 12264	3
40	49	LADY (YOU BRING ME UP) COMMODORES/Motown 1514	3
41	21	ANGEL OF THE MORNING JUICE NEWTON/Capitol 4976	21
42	28	THE WAITING TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA 51100	11
43	48	ROCK 'N' ROLL DREAMS COME THROUGH JIM STEINMAN/Epic/Cleve. Intl. 19 02011	6
44	58	URGENT FOREIGNER/Atlantic 3831	2
45	50	IT'S NOW OR NEVER JOHN SCHNEIDER/Scotti Bros. 6 02105 (CBS)	7
46	41	JONES VS. JONES KOOL & THE GANG/De-Lite 813 (PolyGram)	8
47	32	NOBODY WINS ELTON JOHN/Geffen 49722 (WB)	10
48	67	ENDLESS LOVE DIANA ROSS & LIONEL RICHIE/Motown 1519	2
49	56	THE BREAK UP SONG (THEY DON'T WRITE 'EM) GREG KIHN BAND/Beserkley 41949 (E/A)	5



50	39	TWO HEARTS STEPHANIE MILLS/20th Century Fox 2492 (RCA)	10
51	53	PROMISES BARBRA STREISAND/Columbia 11 02065	8
52	62	LOVE ON A TWO WAY STREET STACY LATTISAW/Cotillion 46105 (Atl)	4
53	29	WATCHING THE WHEELS JOHN LENNON/Geffen 49695 (WB)	16
54	45	BEING WITH YOU SMOKEY ROBINSON/Tamla 54321 (Motown)	21
55	47	SWEETHEART FRANKE & THE KNOCKOUTS/Millennium 11801 (RCA)	19
56	51	WHAT ARE WE DOIN' IN LOVE DOTTIE WEST/Liberty 1404	16
57	52	STILL RIGHT HERE IN MY HEART PURE PRAIRIE LEAGUE/Casablanca 2332 (PolyGram)	12
58	61	FANTASY GIRL 38 SPECIAL/A&M 2330	6
59	68	DON'T WANT TO WAIT ANYMORE TUBES/Capitol 5007	3
60	55	WHAT CHA GONNA DO FOR ME CHAKA KHAN/Warner Bros. 49692	10
61	65	SOME CHANGES ARE FOR GOOD DIONNE WARWICK/Arista 0602	4
62	66	IT DIDN'T TAKE LONG SPIDER/Dreamland 111 (RSO)	5
63	70	EVERLASTING LOVE REX SMITH & RACHEL SWEET/Columbia 18 02169	3
64	54	HOW 'BOUT US CHAMPAIGN/Columbia 11 11433	23
65	83	COOL LOVE PABLO CRUISE/A&M 2349	2
66	69	SIGN OF THE GYPSY QUEEN APRIL WINE/Capitol 5001	5
67	71	THE REAL THING BROTHERS JOHNSON/A&M 2324	4
68	75	TOM SAWYER RUSH/Mercury 76109 (PolyGram)	5
69	72	YOU ARE FOREVER SMOKEY ROBINSON/Tamla 54327 (Motown)	4
70	78	NIGHTWALKER GINO VANNELLI/Arista 0613	3
71	79	FEELS SO RIGHT ALABAMA/RCA 12236	3
72	73	PULL UP TO THE BUMPER GRACE JONES/Island 49697 (WB)	6
73	74	THE KID IS HOT TONITE LOVERBOY/Columbia 11 02068	4
74	76	HEARTBEAT TAANA GARDNER/West End 1232	7
75	77	NIGHT (FEEL LIKE GETTING DOWN) BILLY OCEAN/Epic 02053	5
76	57	LIVING INSIDE MYSELF GINO VANNELLI/Arista 0488	17
77	81	WHAT SHE DOES TO ME (THE DIANA SONG) PRODUCERS/Portrait 12 02092 (CBS)	5
78	89	YOU'RE MY GIRL FRANKE & THE KNOCKOUTS/Millennium 11808 (RCA)	2
79	90	REALLY WANT TO KNOW YOU GARY WRIGHT/Warner Bros. 49769	2
80	88	WALK RIGHT NOW JACKSONS/Epic 02132	2

CHARTMAKER OF THE WEEK

81	—	DON'T GIVE IT UP ROBBIE PATTON Liberty 1420	1
82	84	FREAKY DANCIN' CAMEO/Chocolate City 3225 (PolyGram)	5
83	85	IT HURTS TO BE IN LOVE DAN HARTMAN/Blue Sky 6 02115 (CBS)	3
84	—	SOMEDAY, SOMEWAY ROBERT GORDON/RCA 12239	1
85	94	FLY AWAY BLACKFOOT/Atco 7331	3
86	—	UNDER THE COVERS JANIS IAN/Columbia 18 02176	1
87	—	SUZI RANDY VANWARMER/Bearsville 49752 (WB)	1
88	—	STRANGER JEFFERSON STARSHIP/Grunt 12275 (RCA)	1
89	—	SHAKE IT UP TONIGHT CHERYL LYNN/Columbia 11 02102	1
90	—	NOTHING EVER GOES AS PLANNED STYX/A&M 02348	1
91	92	PUSH ONE WAY /MCA 51110	4
92	93	NICOLE POINT BLANK/MCA 51132	3
93	97	VERY SPECIAL DEBRA LAWS/Elektra 47142	2
94	60	JUST THE TWO OF US GROVER WASHINGTON, JR. WITH BILL WITHERS/Elektra 47103	22
95	98	RUNNING AWAY MAZE FEATURING FRANKIE BEVERLY/Capitol 5000	3
96	59	KISS ON MY LIST DARYL HALL & JOHN OATES/RCA 12142	25
97	63	YOU BETTER YOU BET THE WHO/Warner Bros. 49698	17
98	80	SAY WHAT JESSE WINCHESTER/Bearsville 49711 (WB)	11
99	64	AI NO CORRIDA QUINCY JONES/A&M 2309	14
100	100	ARC OF A DIVER STEVE WINWOOD/Island 49726 (WB)	5



* Denotes Powerhouse Picks.

PRODUCERS AND PUBLISHERS ON PAGE 26

Record World Album Airplay

JULY 11, 1981

FLASHMAKER

MARAUDER
BLACKFOOT
Atco



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:
BAD MANNERS—MCA
BALANCE—Portrait
BETTER THINGS (import single)—Kinks—Arista
BLACKFOOT—Atco
FOGHAT—Bearsville
JOE JACKSON (import)—A&M
PABLO CRUISE—A&M
ROCKATS—Island
SINCEROS—Col
SPARKS—RCA
HEAVY ACTION:
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
BILLY SQUIER—Capitol
JOE WALSH—Asylum
FOREIGNER (12")—Atlantic
GEORGE HARRISON—Dark Horse
ELTON JOHN—Geffen
KINKS (import single)—Arista
MOODY BLUES—Threshold
THE WHO—WB
TUBES—Capitol

WBCN-FM/BOSTON

ADDS:
BETTER THINGS (import single)—Kinks—Arista
BLACKFOOT—Atco
MILES DAVIS—Col
DURAN DURAN—Harvest
MICK FLEETWOOD—RCA
ICEHOUSE—Chrysalis
NEW ENGLAND—Elektra
OUR LIPS ARE SEALED (single)—Go Go's—I.R.S.
VOLUNTEER JAM VII—Epic
HEAVY ACTION:
TUBES—Capitol
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
BILLY SQUIER—Capitol
MOODY BLUES—Threshold
SQUEEZE—A&M
NEW ENGLAND—Elektra
PETER FRAMPTON—A&M
JOE PERRY PROJECT—Col
VAN HALEN—WB
SANTANA—Col

WLIR-FM/LONG ISLAND

ADDS:
BLACK UHURU—Mango
MILES DAVIS (ep)—Col
DURAN DURAN—Harvest
MICK FLEETWOOD—RCA
FOGHAT—Bearsville
JEAN-MICHEL JARRE—Polydor
PASSPORT (import)—Atlantic
SPARKS—RCA
UNDERTONES—Harvest
X—Slash
HEAVY ACTION:
BLUE OYSTER CULT—Col
SQUEEZE—A&M
CLASSIX NOUVEAUX—Liberty
JOE PERRY PROJECT—Col
JOAN JETT—Boardwalk
999—Polydor
PSYCHEDELIC FURS—Col
SINCEROS—Col
DAVID JOHANSEN—Blue Sky

TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA

WBAB-FM/LONG ISLAND

ADDS:
BLACKFOOT—Atco
MICK FLEETWOOD—RCA
FOGHAT—Bearsville
NEW MUSIK—Epic
PABLO CRUISE—A&M
POCO—MCA
SINCEROS—Col
THRILLS—G&P
WHEN THE SECOND FEATURE STARTS (single)—Blotto—Blotto
HEAVY ACTION:
AC/DC—Atlantic
KIM CARNES—EMI-America
MOODY BLUES—Threshold
GEORGE HARRISON—Dark Horse
SANTANA—Col
PHIL COLLINS—Atlantic
VAN HALEN—WB
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
SQUEEZE—A&M
ADAM AND THE ANTS—Epic

WPLR-FM/NEW HAVEN

ADDS:
BALANCE—Portrait
BLACKFOOT—Atco
MICK FLEETWOOD—RCA
FOGHAT—Bearsville
POCO—MCA
HEAVY ACTION:
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
VAN HALEN—WB
MOODY BLUES—Threshold
TUBES—Capitol
ELTON JOHN—Geffen
FOREIGNER (12")—Atlantic
JOE PERRY PROJECT—Col
OZZY OSBOURNE—Jet
BLUE OYSTER CULT—Col
SQUEEZE—A&M

WCCC-FM/HARTFORD

ADDS:
BALANCE—Portrait
BLACKFOOT—Atco
ECHO & THE BUNNYMEN—Sire
MICK FLEETWOOD—RCA
FOGHAT—Bearsville
SINCEROS—Col
SWIMMING POOL Q'S—DB
HEAVY ACTION (in alphabetical order):
BLUE OYSTER CULT—Col
DANNY JOE BROWN—Epic
FOREIGNER (12")—Atlantic
PETER FRAMPTON—A&M
MOODY BLUES—Threshold
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
SANTANA—Col
SQUEEZE—A&M
BILLY SQUIER—Capitol
TUBES—Capitol

WBLM-FM/MAINE

ADDS:
BLACKFOOT—Atco
FOGHAT—Bearsville
HEAVY ACTION:
JOE WALSH—Asylum

JEFFERSON STARSHIP—Grunt
JOHNNY VAN ZANT—Polydor
SQUEEZE—A&M
VAN HALEN—WB
PETER FRAMPTON—A&M
BILLY SQUIER—Capitol
MOODY BLUES—Threshold
OZZY OSBOURNE—Jet
BLUE OYSTER CULT—Col

WQBK-FM/ALBANY

ADDS:
BRIAN AUGER—Head First
BALANCE—Portrait
BLACKFOOT—Atco
MICK FLEETWOOD—RCA
FOGHAT—Bearsville
WAZMO NARIZ—Big
NEVILLE BROTHERS—A&M
PABLO CRUISE—A&M
POCO—MCA
RODS—Arista
HEAVY ACTION:
WHEN THE SECOND FEATURE STARTS (single)—Blotto—Blotto
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
SQUEEZE—A&M
JOE WALSH—Asylum
DAVID JOHANSEN—Blue Sky
SANTANA—Col
BUDDY GUY—Alligator
PAT METHENY & LYLE MAYS—ECM
TUBES—Capitol
BLUE OYSTER CULT—Col

WCMF-FM/ROCHESTER

ADDS:
BLACKFOOT—Atco
MICK FLEETWOOD—RCA
FOGHAT—Bearsville
NEW ENGLAND—Elektra
POCO—MCA
RODS—Arista
HEAVY ACTION:
REO SPEEDWAGON—Epic
OZZY OSBOURNE—Jet
RUSH—Mercury
STYX—A&M
JOE WALSH—Asylum
VAN HALEN—WB
AC/DC—Atlantic
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
GREG KIHN—Beserkley
JUDAS PRIEST—Col

WMJQ-FM/ROCHESTER

ADDS:
FOGHAT—Bearsville
JOHNNY VAN ZANT—Polydor
HEAVY ACTION (in alphabetical order):
BLACKFOOT—Atco
BLUE OYSTER CULT—Col
FOREIGNER (12")—Atlantic
PETER FRAMPTON—A&M
MOODY BLUES—Threshold
OZZY OSBOURNE—Jet
RUSH—Mercury
BILLY SQUIER—Capitol
VAN HALEN—WB
JOE WALSH—Asylum

WAQX-FM/SYRACUSE

ADDS:
BLACKFOOT—Atco
IRON MAIDEN—Harvest

RODS—Arista
HEAVY ACTION:
PHIL COLLINS—Atlantic
38 SPECIAL—A&M
MOODY BLUES—Threshold
OZZY OSBOURNE—Jet
VOLUNTEER JAM VII—Epic
UNION—Portrait
RICK SPRINGFIELD—RCA
MARTY BALIN—EMI-America
GREG KIHN—Beserkley
JOE WALSH—Asylum

WMMR-FM/PHILADELPHIA

ADDS:
BALANCE—Portrait
BLACKFOOT—Atco
DANNY JOE BROWN—Epic
MICK FLEETWOOD—RCA
FOGHAT—Bearsville
ROBERT ELLIS ORRALL—RCA
SPACES—Arista
HEAVY ACTION:
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
SANTANA—Col
A'S—Arista
GREG KIHN—Beserkley
STEVE WINWOOD—Island
FOREIGNER (12")—Atlantic
JEFFERSON STARSHIP—Grunt
TUBES—Capitol
MOODY BLUES—Threshold
RICK SPRINGFIELD—RCA

WDVE-FM/PITTSBURGH

ADDS:
BALANCE—Portrait
BLACKFOOT—Atco
FOGHAT—Bearsville
IRON MAIDEN—Harvest
HEAVY ACTION:
AC/DC—Atlantic
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
THE WHO—WB
VAN HALEN—WB
MOODY BLUES—Threshold
BLUE OYSTER CULT—Col
PHIL COLLINS—Atlantic
BILLY SQUIER—Capitol
TUBES—Capitol
GREG KIHN—Beserkley

WHFS-FM/WASHINGTON, D.C.

ADDS:
BAD MANNERS—MCA
BLACKFOOT—Atco
MILES DAVIS (12")—Col
MICK FLEETWOOD—RCA
FUSE ONE—CTI
KILLING JOKE—EG
ARTHUR LEE—Rhino
NEVILLE BROTHERS—A&M
OINGO BOINGO—A&M
SPARKS—RCA
HEAVY ACTION:
SQUEEZE—A&M
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
PSYCHEDELIC FURS—Col
KRAFTWERK—WB
DAVE EDMUNDS—Swan Song
ENGLISH BEAT—Sire

SPLIT ENZ—A&M
ADAM AND THE ANTS—Epic
HOLLY & THE ITALIANS—Epic/Virgin
PAT METHENY & LYLE MAYS—ECM

WRXL-FM/RICHMOND

ADDS:
BLACKFOOT—Atco
DIESEL—Regency/MCA
FOGHAT—Bearsville
ROBERT ELLIS ORRALL—RCA
VOLUNTEER JAM VII—Epic
HEAVY ACTION:
BILLY SQUIER—Capitol
MOODY BLUES—Threshold
JOE WALSH—Asylum
KIM CARNES—EMI-America
MARTY BALIN—EMI-America
GREG KIHN—Beserkley
DANNY JOE BROWN—Epic
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
PRODUCERS—Portrait
JIM MESSINA—WB

WKLS-FM/ATLANTA

ADDS:
BLACKFOOT—Atco
MICK FLEETWOOD—RCA
FOGHAT—Bearsville
FOREIGNER (12")—Atlantic
PABLO CRUISE—A&M
JOE PERRY PROJECT—Col
POCO—MCA
HEAVY ACTION:
AC/DC—Atlantic
MOODY BLUES—Threshold
PRODUCERS—Portrait
VAN HALEN—WB
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
SANTANA—Col
BILLY SQUIER—Capitol
PHIL COLLINS—Atlantic
JIM STEINMAN—Epic/Cleve. Intl.
38 SPECIAL—A&M

WYMX-FM/AUGUSTA

ADDS:
BLACKFOOT—Atco
FOGHAT—Bearsville
ICEHOUSE—Chrysalis
HEAVY ACTION:
VAN HALEN—WB
PHIL COLLINS—Atlantic
AC/DC—Atlantic
JOE WALSH—Asylum
MOODY BLUES—Threshold
BILLY SQUIER—Capitol
SANTANA—Col
OZZY OSBOURNE—Jet
DANNY JOE BROWN—Epic
JIM STEINMAN—Epic/Cleve. Intl.

WSHE-FM/FT. LAUDERDALE

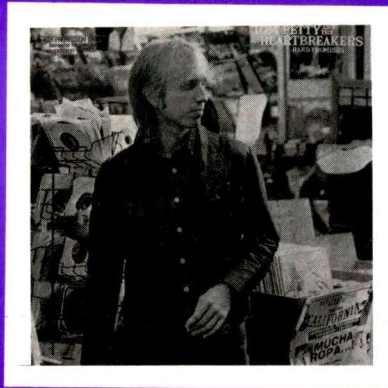
ADDS:
BLACKFOOT—Atco
FOGHAT—Bearsville
ICEHOUSE—Chrysalis
VOLUNTEER JAM VII—Epic
HEAVY ACTION:
AC/DC—Atlantic
GEORGE HARRISON—Dark Horse
PHIL COLLINS—Atlantic
JOE WALSH—Asylum

MOST ADDED

MARAUDER—Blackfoot—Atco (30)
GIRLS TO CHAT AND BOYS TO BOUNCE
 —Foghat—Bearsville (26)
THE VISITOR—Mick Fleetwood—
 RCA (18)
BLUE AND GRAY—Poco—MCA (9)
REFLECTOR—Pablo Cruise—A&M (9)
BALANCE—Portrait (7)
I'VE GOT THE ROCK 'N' ROLLS AGAIN—
 Joe Perry Project—Col (5)
RODS—Arista (5)
URGENT (single)—Foreigner—Atlantic (5)
VOLUNTEER JAM VII—Epic (5)

TOP AIRPLAY

HARD PROMISES
TOM PETTY AND THE
HEARTBREAKERS
 Backstreet/MCA



MOST AIRPLAY

HARD PROMISES—Tom Petty and the
 Heartbreakers—Backstreet/MCA (33)
LONG DISTANCE VOYAGER—Moody
 Blues—Threshold (29)
THERE GOES THE NEIGHBORHOOD—Joe
 Walsh—Asylum (24)
DON'T SAY NO—Billy Squier—Capitol
 (21)
FAIR WARNING—Van Halen—WB (18)
ZOBOPI—Santana—Col (18)
ROCKHNROLL—Greg Kihn—Beserkley
 (14)
FACE VALUE—Phil Collins—Atlantic (13)
FIRE OF UNKNOWN ORIGIN—Blue
 Oyster Cult—Col (13)
EAST SIDE STORY—Squeeze—A&M (11)

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

OZZY OSBOURNE—Jet
GREG KIHN—Beserkley
BILLY SQUIER—Capitol
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
 MCA
MOODY BLUES—Threshold
SEEDY POLICEMAN'S BALL—Island

WMMS-FM/CLEVELAND

ADDs:
BALANCE—Portrait
BETTER THINGS (import single)—
 Kinks—Arista
ALEX BEVAN—Fiddlers Wynde
BLACKFOOT—Atco
MICK FLEETWOOD—RCA
FOGHAT—Bearsville
POCO—MCA
HEAVY ACTION:
MOODY BLUES—Threshold
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
 MCA
GARY U.S. BONDS—EMI-America
VAN HALEN—WB
AC/DC—Atlantic
JIM STEINMAN—Epic/Cleve. Intl.
JOE WALSH—Asylum
DAVID JOHANSEN—Blue Sky
A'S—Arista
FRANKE & THE KNOCKOUTS—
 Millennium

WABX-FM/DETROIT

ADDs:
FOREIGNER (12")—Atlantic
ICEHOUSE—Chrysalis
HEAVY ACTION:
REO SPEEDWAGON—Epic
GEORGE HARRISON—Dark Horse
GARY U.S. BONDS—EMI-America
RICK SPRINGFIELD—RCA
SANTANA—Col
BILLY SQUIER—Capitol
THE WHO—WB
MOODY BLUES—Threshold
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
 MCA
JOE WALSH—Asylum

Y95-FM/ROCKFORD

ADDs:
BLACKFOOT—Atco
FOGHAT—Bearsville
PABLO CRUISE—A&M
JOE PERRY PROJECT—Col
HEAVY ACTION:
PHIL COLLINS—Atlantic
MOODY BLUES—Threshold
VAN HALEN—WB
38 SPECIAL—A&M
BILLY SQUIER—Capitol
SANTANA—Col
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
 MCA
JIM STEINMAN—Epic/Cleve. Intl.
DANNY JOE BROWN—Epic
JOE WALSH—Asylum

WLUP-FM/CHICAGO

ADDs:
BLACKFOOT—Atco
FOGHAT—Bearsville
IRON MAIDEN—Harvest
JOHNNY VAN ZANT—Polydor
JOE VITALE—Asylum

HEAVY ACTION:
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
 MCA

BILLY SQUIER—Capitol
OZZY OSBOURNE—Jet
BLUE OYSTER CULT—Col
PETER FRAMPTON—A&M
MOODY BLUES—Threshold
SQUEEZE—A&M
JEFFERSON STARSHIP—Grunt
BLACKFOOT—Atco
POINT BLANK—MCA

WXRT-FM/CHICAGO

ADDs:
CLASSIX NOUVEAUX—Liberty
DURAN DURAN—Harvest
MICK FLEETWOOD—RCA
FOGHAT—Bearsville
HOLLY & THE ITALIANS—Epic/
 Virgin
KITTYHAWK—EMI-America
NEVILLE BROTHERS—A&M
LEE RITENOUR—Elektra
MAX ROMEO—Shanachie
PETER TOSH—Rolling Stones/
 EMI-America

HEAVY ACTION:
GARY U.S. BONDS—EMI-America
JOE WALSH—Asylum
PHIL COLLINS—Atlantic
MOODY BLUES—Threshold
STEVE WINWOOD—Island
SANTANA—Col
DAVE EDMUNDS—Swan Song
THE WHO—WB
WILLIE NILE—Arista
KIM CARNES—EMI-America

KSHE-FM/ST. LOUIS

ADDs:
BLACKFOOT—Atco
DIESEL—Regency/MCA
MICK FLEETWOOD—RCA
MICK FLEETWOOD—RCA
JOE PERRY PROJECT—Col
SAVOY BROWN—Town House
STATES—Boardwalk
HEAVY ACTION:
JEFFERSON STARSHIP—Grunt
MOODY BLUES—Threshold
PETER FRAMPTON—A&M
THE WHO—WB
SANTANA—Col
MARTY BALIN—EMI-America
GREG KIHN—Beserkley
JOE WALSH—Asylum
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
 MCA

WLPX-FM/MILWAUKEE

ADDs:
ARROYO—Streetwise
BLACKFOOT—Atco
FOGHAT—Bearsville
WLPX BEST ROCK '81—WLPX
HEAVY ACTION:
BLUE OYSTER CULT—Col
BILLY SQUIER—Capitol
MOODY BLUES—Threshold
PHIL COLLINS—Atlantic
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
 MCA

OZZY OSBOURNE—Jet
SANTANA—Col
JOE WALSH—Asylum

IRON MAIDEN—Harvest
VAN HALEN—WB

WQFM-FM/MILWAUKEE

ADDs:
BLACKFOOT—Atco
FOGHAT—Bearsville
IRON MAIDEN—Harvest
JOE VITALE—Asylum
Y&T—A&M
HEAVY ACTION:
BILLY SQUIER—Capitol
JOE WALSH—Asylum
OZZY OSBOURNE—Jet
BLUE OYSTER CULT—Col
MOODY BLUES—Threshold
GREG KIHN—Beserkley
SHERBS—Atco
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
 MCA
SANTANA—Col
JEFFERSON STARSHIP—Grunt

KZEW-FM/DALLAS

ADDs:
BLACKFOOT—Atco
FOGHAT—Bearsville
FOREIGNER (12")—Atlantic
RODS—Arista
HEAVY ACTION:
LOVERBOY—Col
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
 MCA
JOE WALSH—Asylum
REO SPEEDWAGON—Epic
38 SPECIAL—A&M
RUSH—Mercury
THE WHO—WB
BILLY SQUIER—Capitol
AC/DC—Atlantic
APRIL WINE—Capitol

KLOL-FM/HOUSTON

ADDs:
BLACKFOOT—Atco
MICK FLEETWOOD—RCA
FOGHAT—Bearsville
RODS—Arista
HEAVY ACTION:
THE WHO—WB
VAN HALEN—WB
BILLY SQUIER—Capitol
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
 MCA

MOODY BLUES—Threshold
JIM STEINMAN—Epic/Cleve. Intl.
FOREIGNER (12")—Atlantic
JOE WALSH—Asylum
BLUE OYSTER CULT—Col
PETER FRAMPTON—A&M

KLBJ-FM/AUSTIN

ADDs:
BLACKFOOT—Atco
DIESEL—Regency/MCA
MICK FLEETWOOD—RCA
FOGHAT—Bearsville
POCO—MCA
SAVOY BROWN—Town House
RANDY VANWARMER—Bearsville
HEAVY ACTION:
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
 MCA
JOE WALSH—Asylum
MOODY BLUES—Threshold
MARTY BALIN—EMI-America

POINT BLANK—MCA
ELTON JOHN—Geffen
GEORGE HARRISON—Dark Horse
SQUEEZE—A&M
PHIL COLLINS—Atlantic
SANTANA—Col

KBPI-FM/DENVER

ADDs:
BLACKFOOT—Atco
IN THE AIR TONIGHT (single)—
 Phil Collins—Atlantic
PABLO CRUISE—A&M
POCO—MCA
HEAVY ACTION:
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
 MCA
MOODY BLUES—Threshold
JEFFERSON STARSHIP—Grunt
REO SPEEDWAGON—Epic
JOE WALSH—Asylum
GREG KIHN—Beserkley
GARY U.S. BONDS—EMI-America
GARY WRIGHT—WB
JIM STEINMAN—Epic/Cleve. Intl.
SANTANA—Col

KGB-FM/SAN DIEGO

ADDs:
A'S—Arista
BLACKFOOT—Atco
BLUE OYSTER CULT—Col
MICK FLEETWOOD—RCA
FOGHAT—Bearsville
FOREIGNER (12")—Atlantic
PABLO CRUISE—A&M
JOE PERRY PROJECT—Col
POINT BLANK—MCA
SILVERADO—Pavillion
HEAVY ACTION:
REO SPEEDWAGON—Epic
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
 MCA
KIM CARNES—EMI-America
FOREIGNER (12")—Atlantic
GEORGE HARRISON—Dark Horse
PHIL COLLINS—Atlantic
GREG KIHN—Beserkley
JOE WALSH—Asylum
VAN HALEN—WB
STEVE WINWOOD—Island

KSJO-FM/SAN JOSE

ADDs:
BLACKFOOT—Atco
ECHO AND THE BUNNYMEN—Sire
MICK FLEETWOOD—RCA
UNDERTONES—Harvest
HEAVY ACTION:
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
 MCA
BLUE OYSTER CULT—Col
JEFFERSON STARSHIP—Grunt
BILLY SQUIER—Capitol
VAN HALEN—WB
SPLIT ENZ—A&M
SQUEEZE—A&M
MICK FLEETWOOD—RCA
RUSH—Mercury
TOM JOHNSTON—WB

KROQ-FM/LOS ANGELES

ADDs:
FOREIGNER (12")—Atlantic
HOLLY STANTON—War Bride

HEAVY ACTION:
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
 MCA

ADAM AND THE ANTS—Epic
PLASMATICs—Stiff America
X—Slash
AC/DC—Atlantic
WAITRESSES—Anilles
SPLIT ENZ—A&M
GREG KIHN—Beserkley
RISING STARS OF SAN FRANCISCO
 —War Bride
MISSING PERSONS (ep)—Komos

KLOS-FM/LOS ANGELES

ADDs:
BLUE OYSTER CULT—Col
JOE PERRY PROJECT—Col
GARY WRIGHT—WB
HEAVY ACTION
 (in alphabetical order):
AC/DC—Atlantic
MOODY BLUES—Threshold
OZZY OSBOURNE—Jet
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
 MCA

REO SPEEDWAGON—Epic
RUSH—Mercury
SANTANA—Col
STYX—A&M
VAN HALEN—WB
JOE WALSH—Asylum
KZOK-FM/SEATTLE
ADDs:
PABLO CRUISE—A&M
HEAVY ACTION:
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
 MCA

ROSANNE CASH—Col
PHIL COLLINS—Atlantic
GREG KIHN—Beserkley
MOODY BLUES—Threshold
MARTY BALIN—EMI-America
JOE WALSH—Asylum
SANTANA—Col
ALAN PARSONS PROJECT—Arista
ERIC CLAPTON—RSO

KZEL-FM/EUGENE

ADDs:
BLACKFOOT—Atco
MICK FLEETWOOD—RCA
FOGHAT—Bearsville
GARY O'—Capitol
PABLO CRUISE—A&M
POCO—MCA
VOLUNTEER JAM VII—Epic
Y&T—A&M
HEAVY ACTION:
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
 MCA
TUBES—Capitol
BLUE OYSTER CULT—Col
A'S—Arista
VAN HALEN—WB
GARY WRIGHT—WB
JOE PERRY PROJECT—Col
BILLY SQUIER—Capitol
MOODY BLUES—Threshold
JEFFERSON STARSHIP—Grunt
 37 stations reporting this week.
 In addition to those printed is:
KOME-FM

Record World Singles 101-150

JULY 11, 1981

JULY 11	JULY 4	
101	113	SQUARE BIZ TEENA MARIE/Gordy 7202 (Motown) (Jobete, ASCAP)
102	119	TEMPTED SQUEEZE/A&M 2345 (Illegal Songs, BMI)
103	104	SEARCHING TO FIND THE ONE UNLIMITED TOUCH/Prelude 8029 (Trumar, BMI/Unlimited Touch, ASCAP)
104	107	LAY BACK IN THE ARMS OF SOMEONE SAVOY BROWN/Town House 1054 (Careers, BMI)
105	105	SOME DAYS ARE DIAMONDS (SOME DAYS ARE STONE) JOHN DENVER/RCA 12246 (Tree, BMI)
106	106	POCKET CALCULATOR KRAFTWERK/Warner Bros. 49723 (Kling Klang, ASCAP)
107	—	YOU STOPPED LOVING ME ROBERTA FLACK/MCA 51126 (Duchess/MCA, BMI)
108	108	FOREVER YESTERDAY (FOR THE CHILDREN) GLADYS KNIGHT & THE PIPS/Columbia 11 02113 (Glenn's Music Files, ASCAP)
109	109	READY FOR LOVE SILVERADO/Pavillion 6 02077 (CBS) (Rightsong, BMI)
110	—	BUSTING OUT MATERIAL WITH NONA HENDRYX/Island/ZE 49741 (WB) (Cri Cri/Island, BMI)
111	114	SEND FOR ME ATLANTIC STARR/A&M 2340 (Irving/Mercy Kersey, BMI)
112	112	TRY IT OUT GINO SOCCIO/Atlantic/RFC 3818 (Good Flavor/Sons Celestes/Shediac, ASCAP)
113	111	ANOTHER TICKET ERIC CLAPTON/RSO 1064 (Stigwood/Unichappell, BMI)
114	116	ONE STEP AHEAD SPLIT ENZ/A&M 2339 (Enz, BMI)
115	117	TOGETHER WE CAN SHINE LINX/Chrysalis 2521 (Solid/RSM)
116	118	ARE YOU SINGLE AURRA/Salsoul 2139 (RCA) (Lucky Three/Red Aurra, BMI)
117	—	5 O'CLOCK IN THE MORNING VILLAGE PEOPLE/RCA 12258 (Can't Stop, BMI)
118	120	DDT NEW ENGLAND/Elektra 47155 (Rock Steady, ASCAP)
119	110	IF YOU FEEL IT THELMA HOUSTON/RCA 12215 (Brookshare, BMI)
120	115	RICH MAN TERRI GIBBS/MCA 51119 (Song Biz, BMI)
121	121	BODY MUSIC STRIKERS/Prelude 8025 (Trumar, BMI)
122	—	SHOW AND TELL RON DANTE/Handshake 02107 (Fullness/Blackwood, BMI)
123	124	TAKE IT ANY WAY YOU WANT IT FATBACK/Spring 3018 (PolyGram) (Clita, BMI)
124	128	COMPETITION TOM DICKIE & THE DESIRES/Mercury 76110 (PolyGram) (Little Gino/Temporary Combos, BMI)
125	125	ON AND ON AND ON ABBA/Atlantic 3826 (Countless, BMI)
126	126	'SCUSE ME, WHILE I FALL IN LOVE DONNA WASHINGTON/Capitol 4991 (Almo/Uncle Ronnie's, ASCAP)
127	127	LOVE'S DANCE KLIQUE/MCA 51099 (Bee Germaine, BMI)
128	130	HERE IS MY LOVE SYLVESTER/Fantasy/Honey 912 (Borzoi/Beekeeper, ASCAP)
129	122	DARLIN' TOM JONES/Mercury 76100 (PolyGram) (September/Yellow Dog, ASCAP)
130	138	SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED) CARL CARLTON/20th Century Fox (RCA) (Jim-Edd, BMI)
131	133	I'M ON FIRE CHAMPAIGN/Columbia 11 02110 (Geffen/Kaye/House of Ruff/Sorave, ASCAP)
132	135	HAVING A PARTY BOBBY KING/Warner Bros. 49749 (Abkco, BMI)
133	—	HEAVEN CARL WILSON/Caribou/Epic 2136 (Murray Gage/Schilling, ASCAP)
134	134	YOU'RE THE REASON GOD MADE OKLAHOMA DAVID FRIZZELL & SHELLY WEST/Warner Bros./Viva 49650 (Pesco/Wallet/Senor/Cibie, ASCAP)
135	140	WHEN WILL MY LOVE BE RIGHT ROBERT WINTERS & FALL/Buddah 627 (Arista) (Big Seven/Beemor, BMI)
136	141	KEEP OUR LOVE ALIVE JOHNNY VAN ZANT/Polydor 2171 (Ready or Not/Rocknocker, ASCAP)
137	131	GROOVE CITY T-CONNECTION/Capitol 4995 (T-Conn, BMI)
138	—	HEADING OUT TO THE HIGHWAY JUDAS PRIEST/Columbia 11 02083 (Arnakata/April, ASCAP)
139	—	SHOULD I DO IT TANYA TUCKER/MCA 51131 (Unichappell/Watch Hill, BMI)
140	142	NOTHING BUT LOVE PETER TOSH/Rolling Stones/EMI-America 8083 (pub. not listed)
141	129	LET'S GET CRAZY ROGER TAYLOR/Elektra 47151 (Queen/Beechwood, BMI)
142	—	LOVE SOME MARSHALL TUCKER BAND/Warner Bros. 49764 (ATV, BMI)
143	—	JUST LIKE PARADISE LARRY JOHN McNALLY/Columbia 18 02200 (McNally/Modern, ASCAP)
144	143	SKINNY OHIO PLAYERS/Boardwalk 8 02063 (On the Boardwalk/Mistaken, BMI)
145	144	DON'T STOP K.I.D./Sam 81 5018 (Mideb/Janmar, ASCAP)
146	136	BABY, I DO LOVE YOU GREG PHILLINGANES/Planet 47228 (E/A)
147	—	EASY FLORENCE WARNER/Polydor 76113 (Irving/Danor, BMI)
148	137	TELL ME WHERE IT HURTS WALTER JACKSON/Columbia 11 02037 (Angelshell/Six Continents, BMI)
149	123	CALL IT WHAT YOU WANT BILL SUMMERS & SUMMERS HEAT/MCA 51073 (Bilsum, BMI)
150	132	TELL 'EM I HEARD IT SANDRA FEVA/Venture 138 (Paddle/Simon-Redmond/Gateana, BMI)

Record World Singles Alphabetical Listing

Producer, Publisher, Licensee

AI NO CORRIDA Jones (Heatwave/HG, ASCAP/Lazy Lizard, BMI)	99	REALLY WANNA KNOW YOU Wright-Parks (Rondor/Almo/High Wave, ASCAP)	79
A LIFE OF ILLUSION Passarelli-Walsh (Rio Ray/Wow Flutter, ASCAP)	37	ROCK 'N' ROLL DREAMS COME THROUGH Iovine-Steinman-Jansen (Neverland/Lost Boys, BMI)	43
ALL THOSE YEARS AGO Harrison-Cooper (Ganga/B.V., BMI)	3	RUNNING AWAY Beverly (Amazement, BMI)	95
A WOMAN NEEDS LOVE (JUST LIKE YOU DO) Parker, Jr. (Raydiola, ASCAP)	10	SAY WHAT Mitchell (Fourth Floor/Hot Kitchen, ASCAP)	98
AMERICA Gaudio (Stonebridge, ASCAP)	26	SEVEN YEAR ACHE Crowell (Hotwire/Atlantic, BMI)	28
ANGEL OF THE MORNING Landis (Blackwood, BMI)	41	SHADDAP YOU FACE Dolce-McKenzie (Remix, BMI)	24
ARC OF A DIVER Winwood (Island, BMI)	100	SHAKE IT UP TONIGHT Parker, Jr. (April, ASCAP)	89
BEING WITH YOU Tobin (Bertam, ASCAP)	54	SIGN OF THE GYPSY QUEEN Goodwyn-Stone (Irving, BMI)	66
BETTE DAVIS EYES Garay (Plain and Simple/Donna Weiss, ASCAP/BMI)	2	SLOW HAND Perry (Warner-Tamerlane/Flying Dutchman, BMI/Sweet Harmony, ASCAP)	13
BOY FROM NEW YORK CITY Graydon (Trio, BMI)	12	SOME CHANGES ARE FOR GOOD Messer (Prince Street, ASCAP/Unichappell/Begonia Melodies, BMI)	61
COOL LOVE Dowd (Irving/Pablo Cruise, BMI/Almo, ASCAP)	65	SOMEDAY, SOMEWAY Gordon-Litt (Belwin Mills, ASCAP)	84
DON'T GIVE IT UP McVie-Cailla-Patton (British Rocket/Adel, ASCAP)	81	STARS ON 45 Eggermont (Publisher not listed)	8
DON'T LET HIM GO Cronin-Richrath-Beamish (Fate, ASCAP)	36	STILL RIGHT HERE IN MY HEART Fraboni (Kentucky Wonder, BMI)	57
DON'T WANT TO WAIT ANYMORE Foster (Foster Frees, BMI)	59	STRANGER Nevison (Allied, BMI)	88
DOUBLE DUTCH BUS (Wimot/Frashon/Supermarket, BMI)	31	STRONGER THAN BEFORE Bacharach-Arthur (Unichappell/Begonia Melodies/Fedora, BMI/Hidden Valley, ASCAP)	34
ELVIRA Chancey (Acuff Rose, BMI)	4	SUKIYAKI Duke (Beechwood, BMI)	17
ENDLESS LOVE Ritchie (PGP/Brockman/Intersong, ASCAP)	48	SUZI Holbrook-Kimmet (Terraferm/Fourth Floor, ASCAP)	87
EVERLASTING LOVE Chertoff (Rising Sons, BMI)	63	SWEET BABY Clarke-Duke (Mycense, ASCAP)	23
FANTASY GIRL Mills (Rocknocker/WB/Easy Action, ASCAP)	58	SWEETHEART Verroca (Bigteeth, BMI/Brightsmile, ASCAP)	55
FEELS SO RIGHT Group-McBade-Shedd (Maypop, BMI)	71	TAKE IT ON THE RUN Cronin-Richrath-Beamish (Buddy, BMI)	25
FLY AWAY Nalli-Week (Bobnal, BMI)	85	THE BREAK UP SONG (THEY DON'T WRITE 'EM) Kaufman (Rye-boy, ASCAP)	49
FOOL IN LOVE WITH YOU Neary (20th Century/Neary Tunes, ASCAP/Fox Fanfare/Neary Tunes, BMI)	32	THE KID IS HOT TONITE Fairbairn (Blackwood/Dean of Music, BMI)	73
FREAKY DANCIN' Blackmon (Better Days, BMI/Better Nights, ASCAP)	82	THE ONE THAT YOU LOVE Maslin (Careers/Bestall Reynolds, BMI)	1
GEMINI DREAM Williams (WB/MCA, ASCAP)	20	THE REAL THING Group (State of the Arts/Broyay, ASCAP)	67
GIVE IT TO ME BABY James (Jobete/Stone City, ASCAP)	33	THE STROKE Squier-Mack (Songs of the Knight)	38
HEARTBEAT Nix (Kenix/Sugar Biscuit, ASCAP)	74	THE WAITING Petty-Iovine (Gone Gator, ASCAP)	42
HEARTS Hug (Mercury Shoes/Great Pyramid, BMI)	18	THEME FROM THE GREATEST AMERICAN HERO Post (Publisher not listed)	6
HOW 'BOUT US Graham (Dana Walden, license not listed)	64	(THERE'S) NO GETTIN' OVER ME Millsap-Collins (Rick Hall, ASCAP)	39
I DON'T NEED YOU Richie (Bootchute, BMI)	9	THIS LITTLE GIRL Miami Steve-Springsteen (Bruce Springsteen, ASCAP)	16
IN THE AIR TONIGHT Collins (Effect-sound/Pun, ASCAP)	29	TIME Parsons (Woolfsongs/Career/Irving, BMI)	22
I LOVE YOU Ryan (C.B.B., ASCAP)	11	TOM SAWYER Group-Brown (Core, ASCAP)	68
IS IT YOU Ritenour (Rit of Habeus, ASCAP)	21	TOO MUCH TIME ON MY HANDS Group (Almo, ASCAP)	30
IT DIDN'T TAKE LONG Coleman (Jiru/Land of Dreams/Arista, ASCAP)	62	TOUCH ME WHEN WE'RE DANCING Carpenter (Hall-Clement, BMI)	35
IT HURTS TO BE IN LOVE Hartman (Screen Gems-EMI, BMI)	83	TWO HEARTS Mtrume-Lucas (Frozen Butterfly, BMI)	50
IT'S NOW OR NEVER Scotti-D'Andrea (Gladys, ASCAP)	45	UNDER THE COVERS Klein (Mine, ASCAP)	86
JESSI'S GIRL Olsen (Robie Porter, BMI)	5	URGENT Lange-Jones (Somerset Songs/Eversongs Ltd., ASCAP)	44
JONES VS. JONES Deodato (Delightful/Fresh Start, BMI/Double F, ASCAP)	46	VERY SPECIAL Laws-Laws (Irving/Joe Gibbs, BMI/Jeffix, ASCAP)	93
JUST THE TWO OF US Washington, Jr.-MacDonald (Antisia/Bleu Nig, ASCAP)	94	WALK RIGHT NOW Jacksons (Mijac/Siggy/Ranjack, BMI)	80
KISS ON MY LIST Hall-Oates (Hot-Cha/Six Continents/Fust Buzza, BMI)	96	WATCHING THE WHEELS Lennon-Ono-Douglas (Lenono, BMI)	53
LADY (YOU BRING ME UP) Carmichael-Group (Jobete/Commodores, ASCAP)	40	WHAT ARE WE DOIN' IN LOVE Maher-Goodrum (Chappell/Sailmaker, ASCAP)	56
LIVING INSIDE MYSELF Vannelli (Black Keys, BMI)	76	WHAT CHA GONNA DO FOR ME Mardin (Ackee/Longdog, ASCAP)	60
LOVE ON A TWO WAY STREET Walden (Gambi, BMI)	52	WHAT SHE DOES TO ME (THE DIANA SONG) Werman (Huge, BMI)	77
MODERN GIRL Neil (Pendulum, Sea Shanty/Unichappell, BMI)	15	WINNING Olson (Island, BMI)	14
MORNING TRAIN (NINE TO FIVE) Neil (Unichappell, BMI)	19	YOU ARE FOREVER Tobin (Bertam, ASCAP)	69
NICOLE Holbrook-Kimmet (Terraferm/Fourth Floor, ASCAP)	92	YOU BETTER YOU BET Szymczyk (Towser Tunes, BMI)	97
NIGHT (FEEL LIKE GETTING DOWN) Martinez (Blackwood, BMI/Martinez/Interworld/World Song, ASCAP)	75	YOU MAKE MY DREAMS Hall-Oates (Hot-Cha/Six Continents, BMI)	7
NIGHTWALKER Vannelli (Black Keys, BMI)	70	YOU'RE MY GIRL Verroca (Big Teeth, BMI/Brightsmile, ASCAP)	78
NOBODY WINS Thomas (Intersong, ASCAP)	47		
NOTHING EVER GOES AS PLANNED Group (Stygian Songs, ASCAP)	90		
PROMISES Gibb-Galuten-Richardson (Stigwood/Unichappell, BMI)	51		
PULL UP TO THE BUMPER Blackwell-Sadkin (Ackee/Grace Jones, ASCAP)	72		
PUSH Becker-Group (Perks/Duchess, BMI)	91		
QUEEN OF HEARTS Landis (Drunk Monkey, ASCAP)	27		

A stylized graphic of a Mexican flag is shown within a yellow-bordered frame. The top left corner of the frame is cut off by a blue shape. The word "MEXICO" is written in large, bold, red letters with black outlines across the top. To the right of "MEXICO" is "'81" in a similar style. The background of the frame is divided into three horizontal bands: blue at the top, white in the middle, and red at the bottom.

MEXICO
'81

A Record World Special Section

July 11, 1981

RE/México



Immanuel ...es el #1

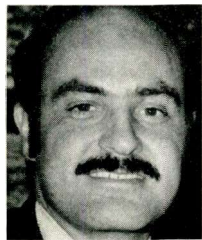
Record World en Mexico

By VILO ARIAS SILVA



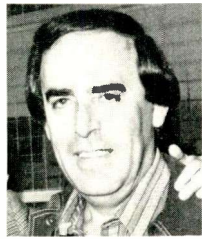
Vilo Arias Silva

■ MEXICO — Que manera de ir en crecimiento la industria discográfica nacional!. Que forma de aplastar cálculos y destrozarse planes a futuro!. Hace un año, en una edición especial como esta, hice notar la forma tan violenta en que se iban operando los cambios. Por un lado, las cifras de ediciones agotadas, por otro, lo corto del tiempo. Hoy, a escasos 12 meses de nuestro especial pasado, continúa en forma alarmante el crecimiento. Posiblemente en la casi totalidad de los mercados de habla hispana, resulta prohibitivo pensar que una producción pueda alcanzar un millón de copias vendidas, pero en México, ya los casos son más frecuentes. Hace poco, **Emmanuel** nos dió la sorpresa con su élepe "Intimamente Emmanuel" (¡Un millón de unidades anunció RCA!). Meses antes lo había hecho **Juan Gabriel** (Ariola) con su sencillo "He venido a pedirte perdón". El grupo infantil **Parchis** (Musart) también se agregó a lo sobresaliente de la temporada alcanzando medio millón de élepes vendidos en menos de dos meses con su versión "Canción de Parchis". Y los ejemplos siguen: **Diego Verdaguer** vendió con "La ladrona" todas las copias que pudo poner en el mercado el sello Méloody. **Lupita D' Alessio** (Orfeón) se



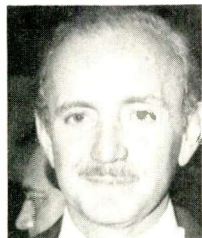
Guillermo Infante

ganó distinciones, trofeos y discos de oro por haber superado todos los records anteriores con su producción "Ya no regreso contigo." **Enrique y Ana** (Gamma) con dos élepes en el mercado ("Canta con Enrique y Ana" y "Multiplica con Enrique y Ana") sobrepasaron los 700 mil élepes. El nuevo ídolo **Miguel Bosé** (CBS), también se hizo presente con su difundido "Don diablo". Y la lista podría ser enorme confirmando el incremento, por que grabaciones con 300 y 200 mil unidades vendidas, son la gran mayoría de los éxitos que mes a mes han ido integrando las listas de popularidad. ¿Hasta donde llegará el crecimiento?, no se puede calcular. Los pesimistas dicen que tendrá que venir una depresión, los optimistas no se cansan de vivir, hablar y disfrutar la etapa de bonanza. Cada temporada, nuevas empresas se agregan al mercado. Las compañías ya establecidas tratan de llegar a la perfección en su infraestructura. La canción que alcanza el éxito pleno no tiene límites de ventas. El consumidor comienza a inclinarse por adquirir élepes. No hay dudas. ¡La industria discográfica mexicana vive el momento más brillante de toda su historia.



Nacho Morales

Pero en estos resultados que tan atractivos lucen, y que producen ganancias en extremo interesantes para todos los involucrados, es también muy justo mencionar a muchos de los personajes que desde su silencioso rincón están haciendo posible muchos de estos éxitos. En cada uno de los casos, hay un destacado hombre de discos, que como consecuencia de la experiencia que le dan los en la industria y de ese olfato tan sutil que tienen los disqueros por convicción para percibir un éxito a largo plazo, llevaron adelante planes y proyectos sacando el mejor provecho de la situación actual. Así tenemos que **Guillermo Infante** presagiaba, con un "feeling" muy propio de él, el éxito de **Emmanuel**, y nunca le quito ni disminuyó el apoyo. **Nacho Morales** le puso en cada temporada, especial cuidado a **Diego Verdaguer**, convencido de que tenía que haber buenos resultados. Cuando se habla de los triunfos de **Lupita D' Alessio**, hay que pensar en **Rogerio Azcárraga**. La consolidación de **Enrique y Ana**, es consecuencia aparte de su talento- del entusiasmo de **Luis Moyano**. En cada uno de estos casos, fuí testigo de la forma como estos importantes y máximos directivos se convirtieron en agresivos promotores, sin perder tiempo ni oportunidad para impulsar a sus artistas. Su indumentaria de presidentes y directores generales en sus respectivas empresas, no fué nunca un impedimento para que se transformaran permanentemente en entusiastas promotores.



Rogerio Azcárraga

Emmanuel Va Camino De Ser Grande Entre Los Grandes Del Mundo De Habla Hispana

■ MEXICO—**Emmanuel** se afianzó como el nuevo ídolo de México. Hacía mucho tiempo que en el mercado nacional no surgía una figura de las características que rodean la personalidad artística del intérprete que ha logrado rebasar más de un millón de unidades vendidas con su producción "Intimamente Emmanuel." La estrella de RCA y hoy figura grande en todos los rincones de la República, tiene mentalidad y hechura de coñquistador internacional. Su firme propósito, lo llevó primero a audeñarse de la admiración del consumidor de todas las edades en México, y ganando tiempo, sin descanso y muchas veces desafiando su resistencia física, se lanzó a la conquista de los mercados internacionales. Brasil (grabaciones en portugues), Argentina, Chile. Perú, Venezuela, Colombia, Panamá, Centro América, España, la costa este y oeste de la unión americana etc. son testigos de la lucha permanente que ha entablado **Emmanuel** por llegar a ser una figura de respeto en esos im-



Emmanuel

portantes mercados. Sus grabaciones "Todo se derrumbó dentro de mí" y el "Insoportablemente bella," han sido a lo largo de estos últimos doce meses, integrantes obligados de todas las listas de éxito en el mundo de habla hispana, y en México, la totalidad de las canciones que completan el élepe que produjo **Manuel Alejandro**, han quedado como melodías infaltables en todo programa musical. El público lo pide, el consumidor lo exige, sus temas "Tengo mucho que aprender de tí," "Eso era la vida," "Quiero dormir cansado," "El día que puedas," "Con olor a hierba," "Este terco carazón," "Eza triste guitarra" y "Caprichosa María" han formado un bloque musical de enormes proporciones, lo cual será muy difícil de superar en mucho tiempo, ya que es materialmente imposible pretender, desde el punto de vista discográfico, obtener el éxito de todos los temas que integran un élepe y **Emmanuel** lo ha logrado. ¡El mundo hispano tiene una nueva figura, que avanza sin detenerse a pensar si su público es argentino, chileno ó español.



Cucú Estévez (prensa y publicidad de RCA) y Emmanuel completan una pareja que destila aciertos en cada intervención. El defendiendo su carrera y ella los intereses y prestigio de su compañía.

Nota del Director:

La fuerza creativa de México se encuentra actualmente en su máxima expresión. La labor desplegada por su industria discográfica, de manos con las radiales y televisivas van demostrando una gran labor de grupo, a favor de los talentos mexicanos y aquellos que buscan refugio en el bello país azteca. Record World ha estado siempre presente en México y ahora más que nunca, nos sentimos hondrados y agradecidos a la vida, por esta oportunidad de serles útiles. Nuestro corresponsal en México, Sr. Vilo Arias Silva, recibe en esta oportunidad un ascenso en su labor ejecutiva, al ser nombrado Sub-Director para Latinoamérica de nuestra revista, con base en México, en un merecido homenaje a su amplia ejecutoria y una demostración palpable de nuestro reconocimiento, al país que un día le brindó todo su apoyo y cooperación. ¡Nuestro espiritual abrazo a la tierra azteca en este día, ante su renacimiento, liderando musicalmente a América Latina!

Tomás Fundora
Senior Vicepresidente
Director de Latinoamérica

El Florida Park se Vistió de Fiesta Juan Gabriel Demostro Con Su Triunfo Que Espana No Esta Cerrada Para Los Interpretes Mexicanos

■ MEXICO — Con talento, profesionalismo y visitas periódicas, Juan Gabriel logró por fin alcanzar un triunfo muy significativo en España. El Florida Park, distinguido escenario de Madrid en donde llegan todas las primeras figuras mundiales, fué testigo durante una semana del éxito del autor e intérprete mexicano, que derrochando clase, dominio de escena y una impresionante fortaleza en la voz que hacía, desahucarse de sus asienos a todos los asistentes quienes se desbordaban en aplausos, se convirtió —en su corta estancia— en el

artista más comentado, entrevistado y elogiado del momento. Este triunfo del artista del sello Ariola, acabó con la historia que ya era común escuchar: "En España no pueden triunfar los intérpretes mexicanos del género moderno por que nos niegan el apoyo." Con este éxito, Juan está demostrando que imposible no los es, pero, ésta satisfacción la ha venido a conseguir después de haber visitado periódicamente en plan promocional el mercado español. El triunfo de Juan Gabriel, no es consecuencia de la suerte, es el resultado de un perfecto y

bien trazado plan promocional, en el cual va de por medio también la inversión económica del artista, ya que en cada una de sus visitas promocionales, el cotizado intérprete dejó de cumplir enorme cantidad de millones de contratos. Aparte, claro está, que el talento que ostenta es como para salir adelante en cualquier escenario de mundo hispano, y España no podía ser la excepción, por más difícil y complicado que funera el terreno de los hechos.



Juan Gabriel

Millonarias Ventas Del Grupo Parchis

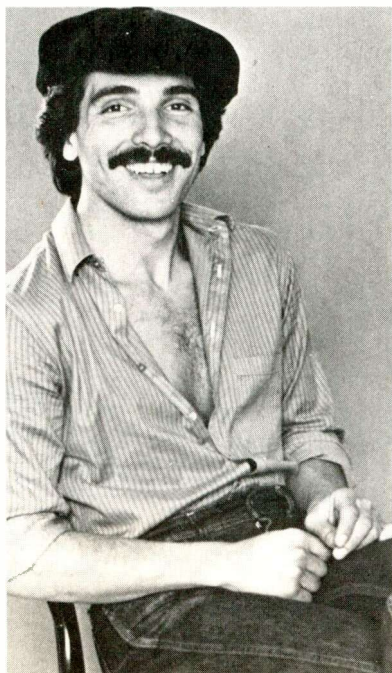


llegaron, se presentaron y explotó el mercado. El grupo infantil Parchis con su tema "Canción de Parchis" es uno de los sucesos más impresionantes de la temporada. Las ventas rebasaron el medio millón de élepes en el sello Musart y su éxito ha logrado penetrar hasta en los rincones más apartados del interior de la República.

Otra Temporada en Que Diego Verdaguer Esta Entre Los de Mayor Impacto

■ MEXICO — El autor-intérprete argentino Diego Verdaguer, que durante varias temporadas viene luciendo como un triunfador en el mercado nacional, vuelve a repetir esos éxitos y nuevamente sobresale como uno de los preferidos del consumidor.

El artista del sello Melody, colocó en plan de hits dos de sus creaciones "Yo Quisiera que tú" y "La ladrona," las mismas que fueron suficientes para mantenerlo en vigencia, tanta en popularidad como en ventas durante los últimos doce meses. En la actualidad, acaba de aparecer su nuevo tema "Que sufras más."



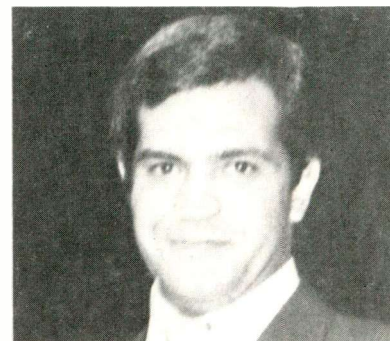
Diego Verdaguer

Muchos interpretes mexicanos se han beneficiado: Profono Se Identifica Como Una Empresa Con Distribucion Solvente y Agresiva Promocion

■ MEXICO — La preocupación que en una época hizo estallar, encendidos de enojo a muchos intérpretes mexicanos debido al descuido y poca atención que tenían sus grabaciones en la unión americana, a quedado hoy en día casi olvidada, como consecuencia del nacimiento, desarrollo y consolidación de la empresa Profono. La solvencia en sus redes de distribución y la agresiva promoción que en favor de todos los intérpretes que representa discográficamente para el mercado estadounidense realiza esta compañía, está dejando enteramente a todos los productores que le confían sus grabaciones. En el medio mexicano, la empresa Profono que dirige Guillermo Santiso con sede en Los Angeles, Cal., se ha ido cubriendo paulatinamente y debido a sus aciertos, con una aureola de prestigio, que, difícilmente se puede lograr si la empresa no demuestra con hechos lo que ofrece con palabras.

En Las Listas

Las ventas que generan normalmente los integrantes del elenco artístico, son un ejemplo palpable del vigor que temporada con temporada va obteniendo Profonos. Es frecuente ver entre los pri-



Guillermo Santiso

meros en popularidad a Los Bukis, Rigo Tovar, Alvaro Dávila, Diego Verdaguer, Amanda Miguel, Raúl Vale, José Domingo Angélica María y en esta última temporada, fué sobresaliente el trabajo realizado en favor de su nueva estrella Yuri, quien se colocó entre las intérpretes más difundidas del área latina con su hit "Esperanzas," resultado que ha dejado plenamente complacidos a los directivos del sello Gamma de México.

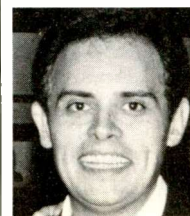
El crecimiento y la solidez de Profono van en aumento. Su presencia en toda el área latina de los Estados, es cada vez con mayor prestancia, lo cual va en beneficio directo de todas los intérpretes mexicanos que representa en ese importante mercado.



Alvaro Davila



Amanda Miguel



Raul Vale



Rigo Tovar

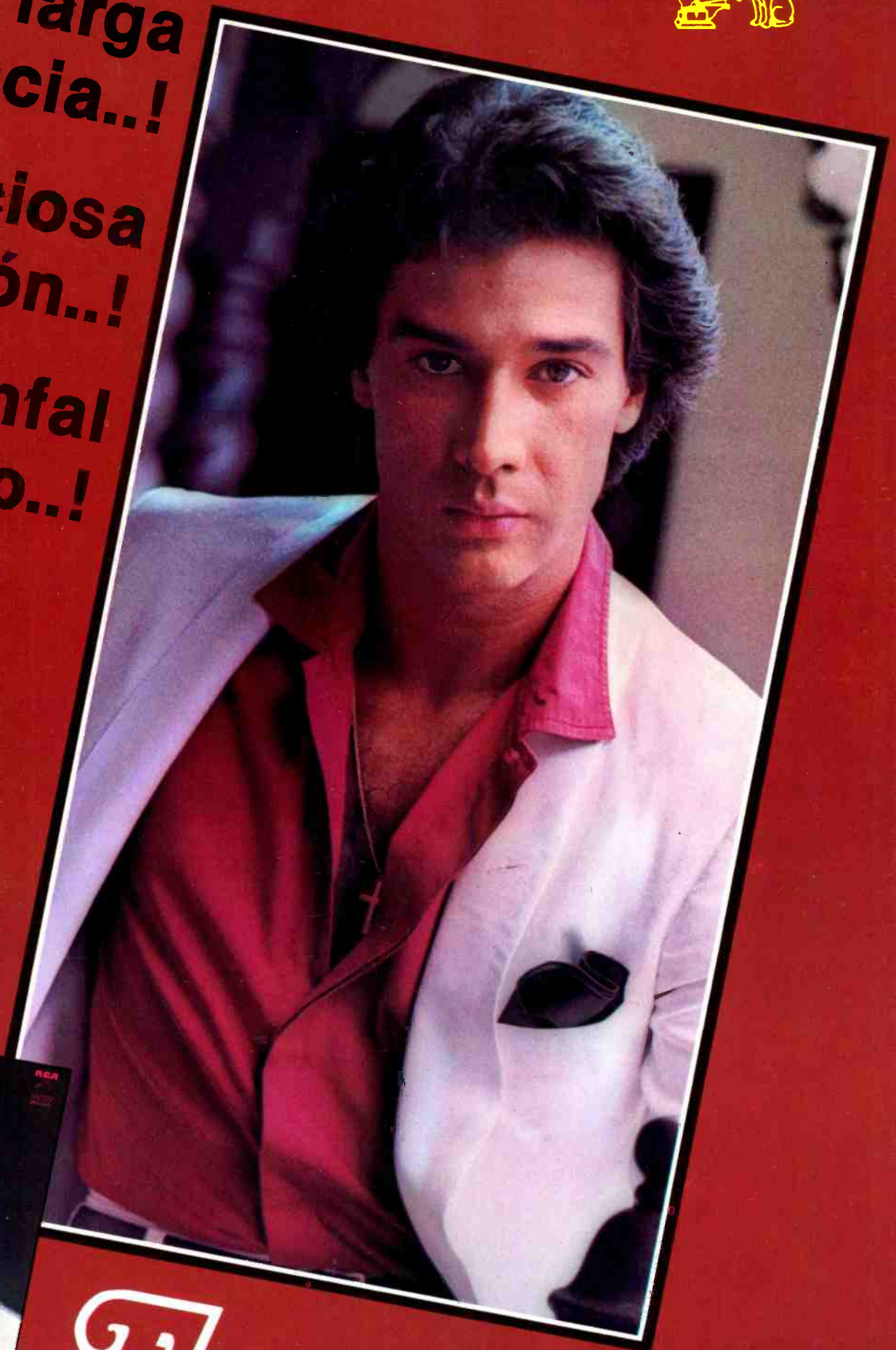
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ausencia...!**

**¡Una ambiciosa
producción...!**

**¡Un triunfal
regreso...!**



**Fernando
Allende**
"El Cantante"



RIGO TOVAR



ALVARO DAVILA



IVAN



ANGELICA MARIA



LUIS A.



LA REVOLUCION
DE EMILIANO ZAPATA



LOS ARAGON



GRUPO IMPACTO



EVERARDO
Y SU FLOTA MUSICAL



RAUL VALE



NUE

FORM
PAI



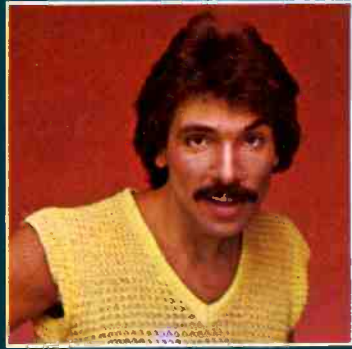
ANGEL



LOS BUKIS



AMANDA MIGUEL



DIEGO VERDAGUER



LOS MELLIZOS



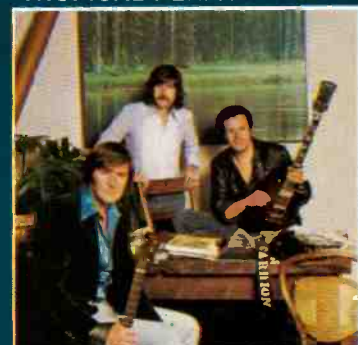
JOSE DOMINGO



DAVID HARO



TROPICAL PERLA DEL MAR



HERMANOS CARRION



BANDA RIO BRAVO

STRO ELENCO
Y
TRABAJO
ULA PERFECTA
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el catálogo hispanoamericano MAS extenso

LOS MEJORES ARTISTAS DE CATALOGO EN DISCOS ORFEON SERIE 12

Gatos Negros



LP-12-1197 SAN FERNANDO (Vas Fernando), FERNANDO VALENZUELA, MI DELIRIO, LA CASA DE TIBERIO, YOLANDA

Pianos Barrocos



LP-12-1162 ROSAS DE PAPEL, HORA DE MEDIA NOCHE, CHEROKEE, HOMBRE DE PLASTICO, GUAJIRA BARROCA, BAJA

Celia Cruz



LP-12-1135 TU VOZ, LA BIKINA, PULPA DE TAMARINDO, EL PANQUELERO, LA BIKINA

Violines de Villafontana



LP-12-1166 PERFIDIA, CONCIERTO VARSOVIA, DOS AMORES, FASCINACION, FANTASIA DE PARIS, COLORES MEXICANOS

Pedro Infante



LP-12-567 ELLA, TU RECUERDO Y YO, CUANDO EL DESTINO, MI TENAMPA, VIEJOS AMIGOS, LA QUE SE FUE, CORAZON, CORAZON

"Che" Sareli



LP-12-1168 EL DIA QUE ME QUIERAS, LA ULTIMA COPA, CAMINITO, VOLVER, CUESTA ABAJO, NOSTALGIA, LADRILLO

Julio Jaramillo



LP-12-1177 NUESTRO JURAMENTO, ARREPENTIDA, EL DIVORCIO, RONDANDO TU ESQUINA, ODIAME, POR LA VUELTA

Toña La Negra



LP-12-1158 VERACRUZ, CANCION DEL ALMA, ALMA LIBRE, DESVELO DE AMOR, PERVERTIDA, CONCHA NACAR

Silvestre Vargas



LP-12-1180 LAS MAÑANITAS MEXICANAS, LAS ALTENITAS, EL JARABE TAPATIO, JESUSITA EN CHIHUAHUA, EL MARIACHI

Sonia López



LP-12-1129 EL NIDO, AUNQUE TU NO QUIERAS, ENEMIGOS, EN LA REVANCHA, SOMBRITA DE COCALES, HECHICERA

Pianos Barrocos



LP-12-1165 SUPERSTAR, I DON'T KNOW HOW TO LOVE HIM, KING HERODES SONG, I ONLY WANT TO SAY, PILA-TOS DREAM

Pérez Prado



LP-12-1183 MAMBO No. 8, EL REY DEL SUBY, NORMA LA DE GUADALAJARA, AMANECE EN TUS BRAZOS

Sonora Matancera



LP-12-909 COMO TU SOMBRA, EL CORNETA, DAMA REBELDE, EL REY, OBSESION

Rock



LP-12-1150 CHICA ALBOROTADA, AL COMPAS DEL RELOJ, DESPEINADA, TUS OJOS, MELODIA DE AMOR

María Luisa Landín



LP-12-1126 AMOR PERDIDO, MIS OJOS ME DENUNCIAN, HAY QUE SABER PERDER

Pepe Jara



LP-12-853 EL ANDARIEGO, Y YO DESPUES, CONDENA-LA, CRIATURA, UN MINUTO DE AMOR

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Derroche De Profesionalismo En Ariola Por El Cuidado De Todas Sus Estrellas

■ MEXICO—Resulta sorprendente y es motivo de un comentario especial, el derroche de esfuerzo con alto índice profesional que despliega el sello Ariola cuando se trata de la protección y el cuidado de sus estrellas. Por un

Lupita D'Alessio Continúa Imparable

■ MEXICO — En otras ediciones especiales, hemos comentado y calificado, primero que **Lupita D'Alessio** es la intérprete de mayor impacto y segundo que está convertida en "una maquina de hacer éxitos;" pero lo que continúa ocurriendo con la D'Alessio supera todos los calificativos, por que la artista exclusiva de Orfeón está imparable.

En todos dos últimos semestres, la D'Alessio a concretado éxitos que están rebasando cifras de ventas que la ubican automáticamente como la voz femenina nacional del momento. La penetración que han tenido en el mercado sus canciones, han sido con característica arrolladoras, destacando las versiones "Lo siento mi amor" y "Ya no regreso contigo." Actualmente su más reciente lanzamiento "Punto y coma" se halla en la primera etapa de difusión, vislumbrándose que en unos meses más, puede convertirse en otro aplastante hit de Lupita.

lado, las que llegan del exterior como **Camilo Sesto**, **Angela Carrasco**, **Rocío Dúrcal**, **Miguel Galardo** ó **Sergio Fachelli** y por el otro las nacionales como **Juan Gabriel**, **José José**, **Estela Nuñez** etc. En todas las áreas y en especial la de promoción, el equipo de directivos que encabeza **Fernando Hernández**, luce marcada eficiencia. Novedosas campañas publicitarias, atractiva y elegante presentación del producto y ruedas de prensa con los más selectos periodistas especializados, hacen de Ariola una compañía que claramente destaca cuando se trata de darle protección a su artista exclusivo.



Lupita D'Alessio

Microfón Presente Con Los Hits De Sonia Rivas



Desde hace muchos años atrás, la agresiva empresa argentina Microfón de los respetados comercial y profesionalmente hermanos Mario y Norberto Kaminsky, no deja de estar siempre presente con un éxito en el mercado. Hoy está en turno la calificada Sonia Rivas, que brillantemente apoyada en promoción por Máximo Aguirre Gerente de marca de Microfón en México, está logrando su segundo hit con el tema "No eres mi guardián," el primero lo hizo posible con la versión "Lo nuestro era amistad." En la foto, Sonia acompañada por Mario Kaminsky (izq.) y Máximo Aguirre.



En una de las tantas llegadas de Juan Gabriel del extranjero. Fernando Hernández Director General y Raúl Islas Gerente de Pùblicitad y Promoción cambian impresiones en el aeropuerto.

El Esfuerzo De Gamma Por Conseguir Éxitos Comenzo En La Temporada 1980

■ Todo empezó en un enérgico esfuerzo de la compañía mexicana a partir de 1980, esfuerzo que produjo conquistas según este resumen cronológico de hechos indiscutibles:

1980

Enero: El nuevo año empezó con tres sólidos impactos: "Parate y baila" (**Freddie James**), "El cielo en tus ojos" (**Shaun Cassidy**) y "Que no" (**Pedro Marín**).

Febrero: Se desarrollieron con éxito "El hombre araña" (**Peter Griffin**) y "Consejos" (**Los Tigres del Norte**).

Marzo: Nacieron dos hits de larga permanencia en las listas de popularidad y ventas: "Como yo te amo" (**Raphael**) y "Aire" (**Pedro Marín**).

Abril: Aparece un selecto material que da origen a impresionantes ventas: "Canta con **Enrique y Ana**" (LP), **Pedro Marín** (LP), **Raphael** "Y sigo mi camino" (LP) y **Nelson Ned** "Primavera de una vida" (LP). Este último responde a la primera grabación de Nelson como artista exclusivo Gamma.

Mayo: Se afianzan dos hits del nuevo rock: "Eso es rock & roll" (**Shaun Cassidy**) y "El rock de la langosta" (**The B-52's**).

Junio: Se hacen notar los LP's de **Yuri** y el titulado "Carta a mi madre" de **Richard Clayderman**. Adems los sencillos "Mas de lo que merecías" (**Los Humildes**) y "Esperanzas" (**Yuri**).

Julio: Dos producciones se perfiálaron y lograron sus objetivos: El tema de la serie Noche a Noche (**Bebu Silvetti**) y el LP de **Richard Clayderman** titulado "Matrimonio de amor."

Agosto: Empezó la promoción

intensa a "Me llamas" de **José Luis Perales** y "Vagabundo" (**Donna Summer**).

Septiembre: Se consolidan **José Luis Perales** y **Dona**.

Octubre: Aparecen dos importantes producciones: "Cantar es mi vida" con **Anamía** y "Castillos en el aire" (**Alberto Cortéz**). Así mismo, responde interesantemente el single "Rebelde, rebelde" (**Shaun Cassidy**).

Noviembre: Arrolladoramente entra en el gusto del consumidor el LP. de **Rod Stewart** titulado "Comportamiento tonto"; el sencillo "Azótalo" con **Devoy** cierra impresionantemente el élepe (póstumo) de **John Lennon** "Doble fantasía" y su sencillo "Como si empezáramos otra vez."

Diciembre: Como resultado de lo anterior, se originó la siguiente cosecha:

Sencillos

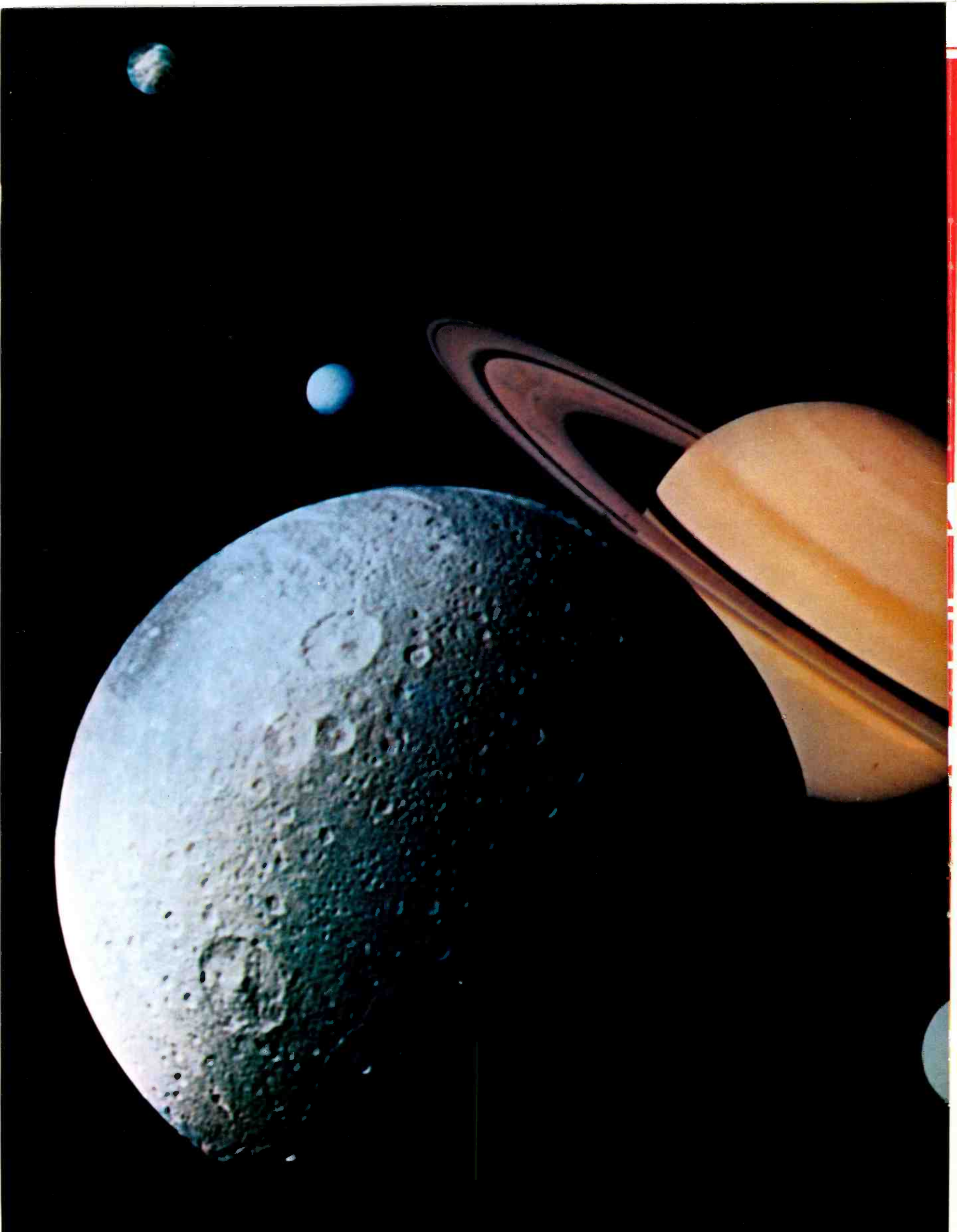
Shaun Cassidy "Cielo en tus ojos" (Disco de Oro), **Pedro Marín** "Que no" (Discos de Platino), **Raphael** "Como yo te amo" (Disco de Oro), **Los B-52's** "El rock de la langosta" (Disco de Oro), **Yuri** "Esperanzas" (Disco de Oro) y **José Luis Perales** "Me llamos" (Disco de Oro).

Elepes


Enrique y Ana (Disco de Platino Doble), **Raphael** (Disco de Oro), **Nelson Ned** (Disco de Oro) y **John Lennon** (Disco de Oro).

Todo la obra editorial de esta seccion ha sido preparada por Vilo Arias Silva.

All editorial copy in this special section was prepared by Vilo Arias Silva.

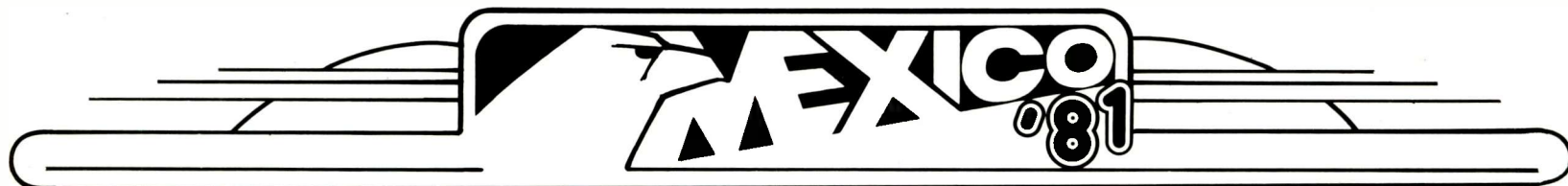


Montaje de Imágenes Fotográficas de Saturno, Tomadas por el VOYAGER 1 en Noviembre de 1980



Dorian
José José
Chico Che
Carlos Lara
Juan Gabriel
Camilo Sesto
Rocío Dúrcal
Estela Núñez
Natalia Baeza
Sergio Fachelli
Miguel Gallardo
Angela Carrasco
Socios del Ritmo
Lauro del Monte
Denise de Kalafe

ARIOLA *La Orbita de los Grandes Astros*

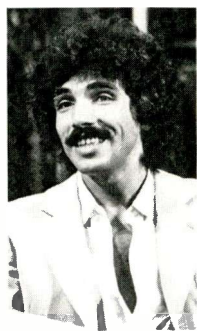


HIT PARADE DE MEXICO

POPULARIDAD (Popularity) VENTAS (Sales)

By Vilo Arias Silva

1° "LA LADRONA" DIEGO VERDAGUER (MELODY)



Diego Verdaguer

- 2 SI QUIERES VERME LLORAR
Lisa López Musart
- 3 LA CULPABLE
Alvaro Dávila Méloidy
- 4 ELLA SE LLAMABA
Napoleón Cisne RAFF
- 5 ASI NO TE AMARA JAMAS
Amanda Miguel Méloidy
- 6 INSACIABLE AMANTE
José José Ariola
- 7 NUESTRO AMOR SERA UN HIMNO
Jairo RCA
- 8 PUNTO Y COMA
Lupita D' Alessio Orfeón
- 9 NO ME HABLES
Juan Pardo Gamma
- 10 TE AMARE
Miguel Bosé CBS
- 11 JULIANTLA
Joan Sebastián Musart
- 12 QUIEREME
Sergio Esquivel Helix
- 13 ESAS COSAS DEL AMOR
Prisma Peerless
- 14 LA HORMIGUITA
El garrafón y sus 5 monedas Acción
- 15 POR QUE TE VAS
Emmanuel RCA

By Vilo Arias Silva

1° "QUIERO DORMIR CANSADO" EMMANUEL (RCA)



Emmanuel

- 2 CANCION DE PARCHIS
Parchis Musart
- 3 MULTIPLICA CON ENRIQUE Y ANA
Enrique y Ana Gamma
- 4 PIQUETES DE HORMIGAS
Conjunto Michoacan EMI Cápitol
- 5 SI QUIERES VERME LLORAR
Lisa López Musart
- 6 LA LADRONA
Diego Verdaguer Méloidy
- 7 DON DIABLO
Miguel Bosé CBS
- 8 ELLA SE LLAMABA
Napoleón Cisne RAFF
- 9 INSACIABLE AMANTE
José José Ariola
- 10 LA CULPABLE
Alvaro Dávila Méloidy
- 11 LO NUESTRO ERA AMISTAD
Sonia Rivas Microfón
- 12 NUESTRO AMOR SERA UN HIMNO
Jairo RCA
- 13 QUIEREME
Sergio Esquivel Helix
- 14 ESTAR ENAMORADO
Raphael Gamma
- 15 ESAS COSAS DEL AMOR
Prisma Peerless

Karina Reaparece Con Posibilidades y Juan Pardo Avanza Con Su 'No Me Hables'



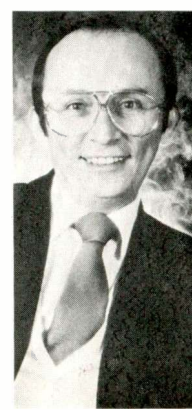
Jose Domingo



Karina

■ MEXICO — Después de muchos años de ausencia, la bella voz de Karina vuelve a escucharse en México. Esta vez, su reaparición es bajo la etiqueta Orfeón con un tema de corte ranchero que se titula "Ahora que estuviste lejos." La difusión va en aumento y las posibilidades de éxito lucen enormes. Otras producciones que indiscutiblemente ostentan tam-

bien opción de alcanzar lugares preferenciales son: "La cuarta parte" bajo fuerte presión del sello Méloidy- en la voz de José Domingo, "Quiéreme" con su creador Sergio Esquivel (Helix), "No me hables" también con su propio autor Juan Pardo (Gamma), "Vivir sin ti" con Camilo Sesto (Ariola) y "Juliantla" con Joan Sebastián (Musart).



Sergio Esquivel



Juan Pardo

¡PROXIMOS HITS LATINOAMERICANOS!

.... EN JULIO



NELSON NED

Con su nuevo Lp.



.... y
EN AGOSTO
El nuevo Lp. de

Yuzzi

GAMMA S.A. Los pondrá a sus órdenes



Yuri sobresale como una interprete de gran futuro Los Artistas De Gamma Se Afianzan Con Solidez Acaparando Popularidad y Ventas Como Consecuencia De Un Agresivo Trabajo Promocional

■ MEXICO — Elocuentes resultados sobre objetivos trazados, obtuvo la compañía Gamma en el lapso de los últimos doce meses. Las metas conquistadas, entre otras, fueron la apertura de mercados, imagen, popularidad, y considerables ventas en favor de sus intérpretes en un plan promocional multilateral, plenamente estudiado y estructurado. Fue así como **Yuri** —de escasos 17 años de edad— al debutar como intérprete y obtener por unanimidad de votos del jurando en el OTI 80 el nombramiento como La Revelación del Festival en su fase nacional, se colocó como "artista objetivo" en un programa promocional que todavía a estas fechas sigue estando vigente, aún después de haber superado logros primarios. A través de todos los medios idóneos a la artista, se llegó al público deseado y se consolidó su nombre. Se convirtió en una auténtica "show-girl" y sus grabaciones recibieron la pincelada de talento de un **Rafael Trabucchelli** en el área de producción.

Cine, televisión, centro nocturno, audiciones recitales y radio, fueron su plataforma de lanzamiento hasta concretar esfuerzos en el primer gran hit "Esperanzas," que no solamente fué número uno en México, sino que traspuso fronteras para colocarse también en otros países como Venezuela y toda el área latina de la unión americana. **Yuri** como consecuencia de estos éxitos obtuvo su primer Disco de Oro, habiendo colocado ya su segundo hit con el tema "Primer amor."

Se afianza Perales

Por lo que se refiere a **José Luis Perales**, era evidente que su éxito en España ya había repercutido a otros países de habla hispana y México no podía quedar a la zaga. Igualmente se preparó un ambiente catalítico —máximo esfuerzo promocional— y aprovechando las bondades comerciales y artísticas de su élepe "Tiempo de otoño," se desprendieron éxitos como "Me llamas," "Tu como yo" y "El amor." Este álbum (doble Disco de Platino y Oro en España, y disco de Oro en México) afirmó la imagen de **José Luis Perales** como uno de los mejores "cantautores" españoles que incursionaban en México. Sus apari-

ciones en televisión, las realizó con emisiones estelares con cobertura nacional y hasta ciudades vecinas de USA. El empuje de Perales sigue vigorosamente, consolidándose aún más con el advenimiento de su nuevo y actual LP. titulado "Nido de Águilas" de donde acaba de surgir también con etiqueta de hit su creación "Te quiero."

La sorpresa Infantil

Otro considerable logro del vigor promocional que está desplegando el sello Gamma, son los

triumfos tan espectaculares que alcanzaron en cada una de sus visitas el dueto que está convertido en ídolos de gran arrastre: **Enrique y Ana**. La singular pareja española, tiene cautivada a toda la gente menuda de México y sus temas se han difundido con tal frecuencia que la popularidad está abarcando hoy hasta los rincones más apartados de toda la República. Su debut discográfico lo hicieron con el LP. "Canta con Enrique y Ana," después de una masiva promoción, dejó como

resultado más de 450 mil copias vendidas, cifra que ya persigue de cerca su segundo LP. "Multiplica con Enrique y Ana." Estas cantidades, colocan indiscutiblemente a **Enrique y Ana**, entre los artistas que mayor número de élpes vendieron en la presente temporada —entiendase los últimos 12 meses—.

Y También Raphael

Paralelamente a lo sucedido con **Yuri, Enrique y Ana** y **José Luis Perales**, se establece la renovada popularidad de **Raphael**. De lo acontecido en su primera visita a México, en el año 1966, pasando a otras temporadas de continuos éxitos, entra en los planes de promoción arrolladora a fines de 1980. Y es con "Como yo te amo" que el nombre de **Raphael** vuelve a tener la resonancia de antaño, respaldado no solamente por el sector del público que ha seguido a huella de su carrera artística, sino ahora también, por otro gran núcleo conformado por la nueva generación que recibió con entusiasmo y vibró con el artista en sus recitales, programas de televisión y centro nocturno. Y es que **Raphael**, a través de esos medios y de actuaciones personales en las principales ciudades del interior, pudo hacer sentir su presencia de gran artista, de intérprete en plenitud, de conquistador de audiencia, y todo esto, respaldado por un agresivo y bien definido plan promocional. Y en pleno 1981, **Raphael** sigue colocado en primera línea, refrendando éxitos anteriores con su nuevo élepe "En carne viva" (canciones y producción de **Manuel Alejandro**) y los temas "Estar enamorado" y "Que sabe nadie" se disparan con fuerte difusión. Así mismo, **Yuri** continúa manteniendo su prestigio y **Nelson Ned** acapara interesantes ventas con su LP "Primavera de una vida" que contiene su difundido tema "Tus ojos castaños" y "Dile a tu nuevo amor." Y las más reciente sorpresa la está dando **Juan Pardo**. El talentoso y admirado autor, intérprete y productor español tiene colocado como hit de enormes proporciones su primer lanzamiento bajo la etiqueta Gamma, su título: "No me hables," su difusión: nutrida en toda la República, y las ventas: dan muestras de alcanzar cifras en extremo interesantes.



José Luis Gil Director General de Hispavox, Raphael luciendo su Disco de Oro (Tema: "Como yo te amo") y Luis Moyano Director General de Gamma.



Yuri



Juan Pardo



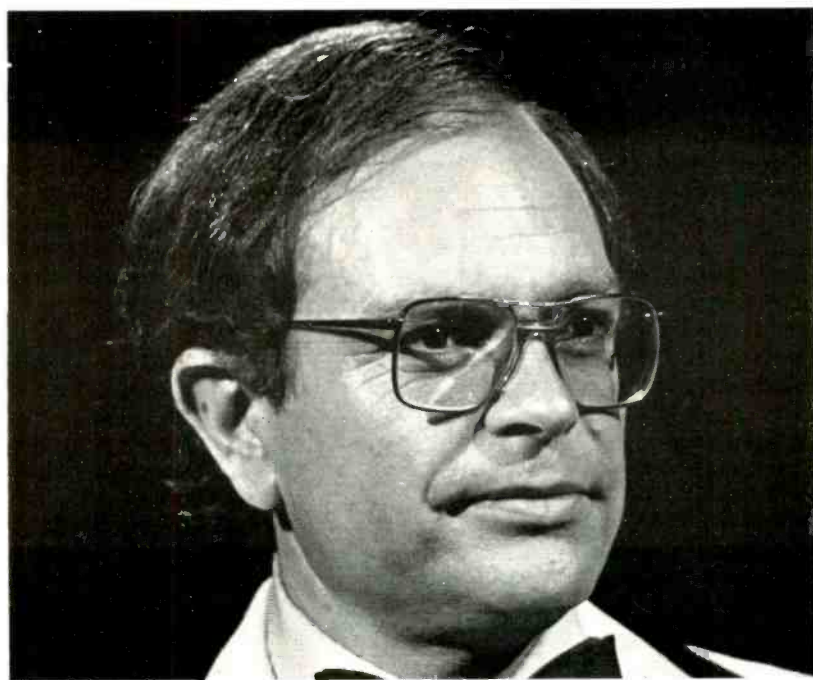
Discos de Platino Para Enrique y Ana (Tema: "Canta con Enrique y Ana") y Luis Moyano Director General del sello Gamma.

Velasco el personaje central del evento musical mas importante La Fase Nacional Del Festival OTI: Una Fiesta Que Hace Vibrar Al Pueblo y Desierta La Pasion Desmedida De Los Participantes

■ MEXICO — Décimo Aniversario de la fase nacional del Festival OTI. La fiesta musical que hace vibrar a toda la República y que despierta pasiones que en mucho los límites de lo normal, cumple este año una década de brillantes resultados. En México, este evento musical que está convertido en el más importante, no es lo que podríamos llamar simplemente un festival más de canciones. La Fase Nacional del OTI, se vive todos los años con un pasionismo desmedido. Los autores, intérpretes y las Cías. discográficas, inician su preparación con muchos meses de anticipación. Los comentarios, en todos los rincones del medio musical, se siente que están impregnados de un entusiasmo que contagia. "Que este año Felipe Gil no puede perder" dicen unos. "Que Cantoral tiene una canción que va arrollar" afirman otros. "Que Sergio Esquivel a preparado un tema hermoso," y así, la fiesta comienza a inquietar a todo el público. El rating en televisión, de todas las sesiones eliminatorias por las que pasa la fase nacional (4 en total) llega alcanzar puntuaciones de sintonía total. Nadie quiere perder detalle. Todos tienen sus favoritos, y el majestuoso Teatro de la Ciudad, escenario de las siempre dramáticas "batallas" musicales, se viste de fiesta y soporta toda clase de histerismos por parte de los asistentes.

El Personaje Central

Como todo evento importante y trascendental, este también tiene un personaje central. Un personaje que desde siempre a estado ligado con todo lo que es OTI fase nacional. Me refiero a



Raúl Velasco se ha hecho imprescindible en el escenario.



Otro ganador. Gilberto Valenzuela con la canción "De que te quiero te quiero."

Raúl Velasco, quien con la ayuda de un selecto equipo humano de colaboradores, entre los que destacan Normita Garza, Alejandro Garza, Benjamin Hidalgo, Rafael Altable, Alberto Ciurana y Patty Chapoy, han hecho posible que esta fiesta musical se convierta en un atractivo acontecimiento anual para todo el pueblo. La organización que mueva Raúl, es una muestra clara de lo que es trabajar con honradez, profesionalismo y limpieza, cuando se trata de un evento en el que intervienen tantos intereses creados. Todos los detalles, por más mínimos que estos sean, se van cubriendo con anticipación. Cada año, los reglamentos han ido perfeccionándose, y la depuración de obras a intérpretes, así como la elección del jurado, son tareas que deberían imitar y llevar a efecto en los otros países participantes a la final internacional.

Este año, México celebrará un doble acontecimiento. Por un lado, la fiesta normal (prevista entre Agosto y Septiembre) de la fase nacional, de donde saldrá la canción que llevará la representación para la gran final. Y el evento internacional, que según anuncio oficial, se llevará a efecto en Diciembre próximo en el Auditorio Nacional.



El equipo (de izq. a der) Rafael Altable, Alejandro Garza, Benjamin Hidalgo, Normita Garza y Patty Chapoy, bajo la dirección de Raúl son un ejemplo de eficiencia y honestidad profesional.



Los máximos directivos de la Organización de Televisión Iberoamericana siempre están presentes. Aquí Mario de la Piedra, Guillermo Cañedo y Amauri Daumas felicitan a Enrique Cáceres que ganó en 1974.

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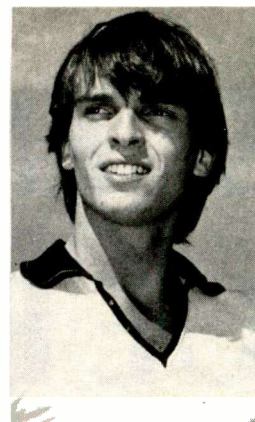
Napoleon



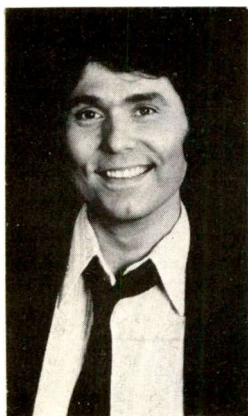
Samuel



Prisma



Miguel Bose



Raphael



Amanda Miguel



El Grupo Miramar



Vicente Fernandez



Yolanda Del Rio

Selección de Valor Record World 1981

FIGURA DEL AÑO NACIONAL
(Autor-Intérprete)
JUAN GABRIEL—Ariola

INTERPRETE REVELACION NACIONAL
(Masculino)
SAMUEL—Helix

BALADISTA DEL AÑO NACIONAL
(Masculino)
JOSE JOSE—Ariola

FIGURA DEL AÑO EXTRANJERO
(Autor)
MANUEL ALEJANDRO

INTERPRETE REVELACION NACIONAL
(Femenina)
PRISMA—Peerless

BALADISTA DEL AÑO NACIONAL
(Femenina)
LUPITA D'ALESSIO—Orfeón

FIGURA DEL AÑO EXTRANJERO
(Intérprete)
CAMILO SESTO—Ariola

INTERPRETE REVELACION EXTRANJERO
(Masculino)
MIGUEL BOSE—CBS

BALADISTA DEL AÑO EXTRANJERO
(Masculino)
DIEGO VERDAGUER—Mélody

FIGURA DEL AÑO NACIONAL DEL GENERO MODERNO
(Autor-Intérprete)
NAPOLEON—Cisne RAFF

INTERPRETE REVELACION EXTRANJERA
(Femenina)
LISA LOPEZ—Musart

INTERPRETE DE MAYOR IMPACTO NACIONAL
(Masculino)
EMMANUEL—RCA



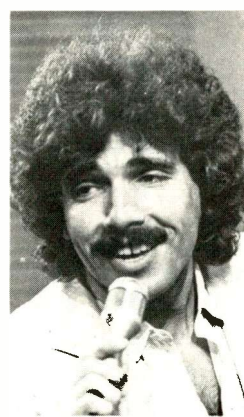
Lisa López



José José



Lupita D' Alessio



Diego Verdaguer



Emmanuel



Yuri



Julia Palma



Jaime Sanchez Rosaldo



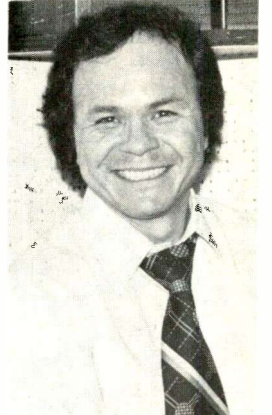
Jose Okamura



Raul Velasco



Juan Calderon



Elias Cervantes

es Mexico 1981 Awards-Mexico

INTERPRETE DE MAYOR IMPACTO NACIONAL (Femenina)
YURI—Gamma

INTERPRETE DE MAYOR IMPACTO EXTRANJERO (Masculino)
RAPHAEL—Gamma

INTERPRETE DE MAYOR IMPACTO EXTRANJERA (Femenina)
AMANDA MIGUEL—Mélody

GRUPO MODERNO DEL ANO NACIONAL
LOS BABY'S—Peerless

GRUPO MODERNO DE MAYOR PROYECCION INTERNACIONAL
GRUPO MIRAMAR—Acción

INTERPRETE FOLCLORICO (Masculino)
VICENTE FERNANDEZ—CBS

INTERPRETE FOLCLORICA (Femenina)
YOLANDA DEL RIO—RCA

INTERPRETE TROPICAL DEL ANO
RIGO TOVAR—Mélody

INTERPRETE REVELACION FOLCLORICA (Femenina)
JULIA PALMA—Helix

PRODUCTOR INDEPENDIENTE
JAIME SANCHEZ ROSALDO

DIRECTOR ARTISTICO
JOSE OKAMURA—Orfeón

PROGRAMA MUSICAL DE TV DEL ANO
SIEMPRE EN DOMINGO—Raúl Velásco

PROGRAMA MUSICAL DE RADIO
JUAN CALDERON—XEW

DIRECTOR ARTISTICO RADIAL
ELIAS CERVANTES

Su Especial Estilo Sigue Gustando El Grupo Miramar Mantiene Su Alto Nivel De Ventas

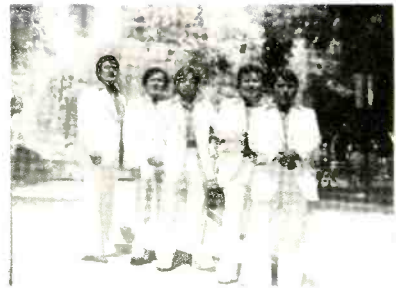
■ MEXICO — Muchos son los conjuntos musicales que aparecieron cuando el Miramar alcanzó su primer éxito, y muchos también, han sido los grupos que practicando un estilo similar, han logrado triunfos posteriores. Pero así como surgieron a la popularidad, veloz é inusitadamente, así mismo se fueron

debilitando hasta desaparecer, situación que contrasta con el auge permanente que ha seguido teniendo el **Grupo Miramar** con **José Barette** como su primera voz. Los éxitos discográficos en cada temporada no han dejado de concretarse, y la preferencia del consumidor de todo el país, se refleja claramente en las ediciones

agotadas en el sello Acción. El nivel que en ventas mantiene el Miramar, es admirable. Tanto continúan gustando los temas que en una época fueron éxitos nacionales de enorme impacto como "Una lágrima y un recuerdo," "Pobreza fatal" etc., como también gustan sus nuevas producciones entre las que destaca "El amor y tu recuerdo."

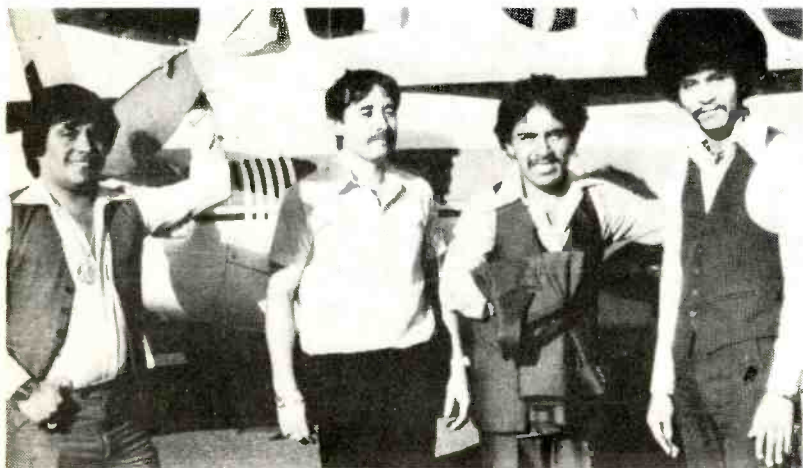
Fuerza Internacional

En el área internacional, El **Grupo Miramar** que alcanzó su más alto índice de popularidad cuando en México se desbordaron uno tras otro los hits, ha mantenido, con enorme mérito para la empresa Acción que los maneja discográficamente, una horizontalidad digna del mejor de los elogios, ya que sus producciones siguen estando entre las más escuchadas y de mayor demanda en varios importantes mercados sudamericanos y de Centro América.



El Garrafón y Sus 5 Monedas Debuto

■ MEXICO — Dos producciones en el mercado é igual número de éxitos, hacen del **Garrafón y sus 5 Monedas** el grupo que mayor impacto a causado en los últimos meses dentro del género tropical. Su primer hit titulado "El Farolito," rebasó cifras que claramente anunciaban que con este nuevo conjunto había nacido un grupo que iba muy de acuerdo con las exigencias del consumidor, apreciación que se ha venido a ratificar con el segundo éxito "Le hormiguita," el cual está llegando a su más brillante desarrollo en varias plazas importantes del interior.



José Barette (izq.) con los principales integrantes del Grupo Miramar.

LOS

EXITOS DE MEXICO

ESTAN EN



CON
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GRUPO

Miramar

INTERNACIONAL

EL GARRAFON Y SUS 5 MONEDAS

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■ MEXICO — Ese complicado, detallado y celoso proceso administrativo que es el centro de operaciones en toda empresa editora, y que se convierte, debido a la finalidad para la que fué creada la compañía, en el guardián y promotor permanente de todas las obras que controla, a encontrado desde hace muchas temporadas atrás, y en su exacta dimensión de eficiencia y honradez, un ejemplo vivo en las empresas Pham y Emmi, las mismas que, debido al enorme y valioso catálogo que ostentan se sitúan entre las más importantes del mundo hispano.

Crecimiento

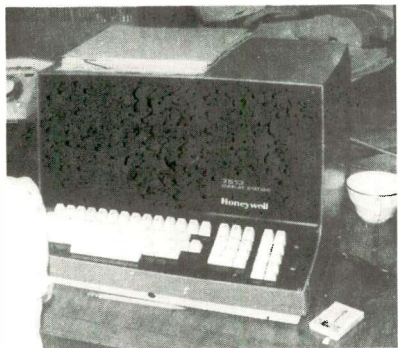
La evolución del proceso administrativo de estas pioneras empresas editoras del mundo de habla hispana, comenzó a ser notorio en el año 1970, época en que la empresa al mando de Ramón Páz tenía el control y manejaba cada trimestre aproximadamente 250 mil tarjetas -entiendase por tarjeta la grabación de una obra en un fonograma específico-. Este sistema para la época, estaba considerado



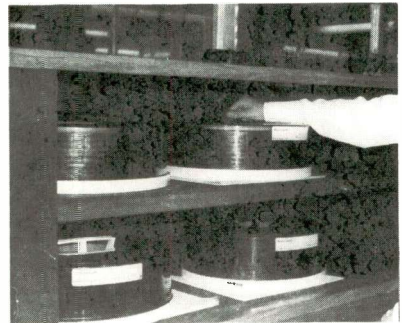
Cerebro de la computadora

como eficiente. Pero el cambio no tardó en llegar. El volumen de obras creció. Se incrementaron las grabaciones y como resultado de esa transformación hubo que pensar en la inmediata modernización. La incorporación de un novedoso equipo de computación, cuyas características eran las de contar con terminales con pantallas de video, vino a

solucionar el problema. Con el novedoso sistema en funcionamiento, el cumplimiento de la programación de pagos de los derechos autorales continuó con la eficiencia y exactitud de siempre. Pero esta vez con la variante de que, debido a la modernización del sistema, había mayor agilidad en el procesamiento de los datos capturados.



Una de las terminales



Juegos de disco donde se almacenan los datos.



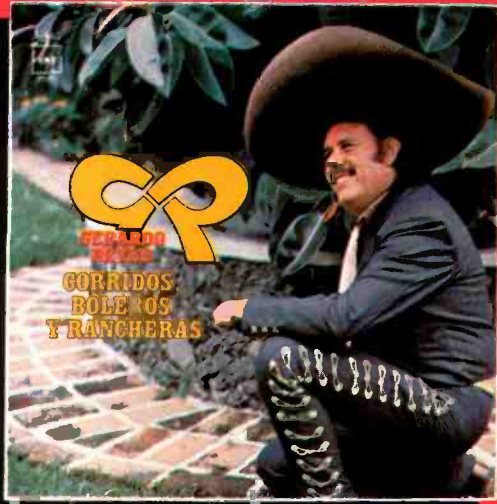
Cerebro de la computadora y la impresora

Normalmente, todos los datos tienen su punto de origen en las compañías grabadoras, las mismas que reportan a las editoras que controlan las obras, un informe periódico del número de obras grabadas y las cantidades vendidas de cada una de esas obras. Estos datos, se van acumulando en la empresa editora, y si ésta última no está capacitada para digerir administrativamente todos esos informes, vienen una serie de consecuencias graves, siendo la principal el retraso del pago a los autories.

Otro Cambio

Los años siguen su curso, y estas empresas (Pham y Emmi) que controlan las más bellas obras de los más sobresalientes y talentosos autores de antaño como Agustín Lara, Gonzalo Curiel, Gabriel Ruiz, Manuel Esperón, Tata Nacho, Esparzo Otero, José Alfredo Jiménez etc. se adaptan al nuevo sistema. El proceso de captura y archivo de datos es eficiente. Pero nuevamente llega en unos años más el drama del crecimiento. Las obras y número de grabaciones se multiplican. En la actualidad, estas empresas editoras están controlando una cifra aproximada de 600 mil títulos grabados trimestralmente, y el que en su época fué un modernizado y novedoso sistema, ha quedado en la actualidad inoperante. Este crecimiento desmedido ha empujado a un nuevo cambio. Ahora el sistema tendrá otra variación que beneficiará nuevamente la agilidad del procesamiento. Desde hace dos años, se ha venido estudiando seriamente el cambio y este llegó a su momento.

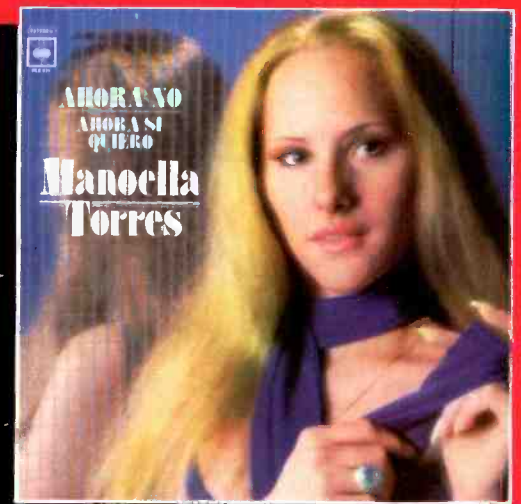
Con estas nuevas computadoras, la capacidad de almacenamiento de datos será en un colúmen muy respetable, así como también habrá una muy notable velocidad en todo el proceso. Las modificaciones, serán de enorme beneficio para la rapidéz de las liquidaciones. El "diálogo" entre una terminal y el cerebro será más velóz; y a pesar del aumento de obras, grabaciones y beneficiarios, la programación de pagos en Pham y Emmi seguirá sosteniendo su eficiencia.



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PEDRITO FERNANDEZ DCS-942



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EN MEXICO



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PAOLA LNS-17339

AS DE EXITO EXICO TISTAS



ISABEL ROJAS DCS-939



SONORA SANTANERA DCS-940



CUCO SANCHEZ DCS-930

MARCA EL RITMO

El Desbordante Crecimiento De Helix Coloca A Todo Su Elenco En La Pelea Por Los Exitos

■ MEXICO — Menos de un año ha necesitado la empresa nacional Helix para convertirse en una compañía que goza hoy del despeto general.

Agosto de 1980, es una fecha que quedará en el recuerdo de todos los que de una u otra forma anhelaban ver realizado el proyecto. Los esfuerzos estériles y los sueños de conquista del mercado, empleando sistemas totalmente inoperantes y sin las armas adecuadas, llegaron a su fin con el ingreso de **Carlos Camacho** a la Dirección General. A partir de ese momento comenzó la metamorfosis.

Como primera medida se inició la formación de un equipo humano solvente, con capacidad y experiencia. Paralelamente se trabaja sin descanso en la creación de producto competitivo y con potencial internacional. Se moderniza y perfecciona el proceso de fabricación. Se supera el sonido. Se forma un agresivo equipo de vendedores. La promoción luce su mayor efectividad y el sello Helix comienza a tener presencia en radio, prensa y televisión. A pesar de la competencia, a pesar de lo duro se ha puesto en la última temporada el medio por su mismo atractivo, la compañía de capital nacional se abre paso entre ese conglomerado de "monstruos" disqueros y se va situando. Su producto se hace notar el mercado y ya no solo suena en México, sino que sale al exterior y se concretan contratos de licencia para los mercados internacionales, fortaleciéndose al mismo tiempo el elenco artístico.

Nuevos Artistas

Todo crecimiento siempre viene acompañado de nuevas gentes y en este caso, son importantes artistas los que se integran a la



Laura Zapata

modernizada empresa Helix. **Laura Zapata, Sergio Esquivel, Julia Palma, Los Rigual, Eva María y Xavier Zaragoza** son los intérpretes nacionales que se in-



Sergio Esquivel

corporan y del exterior se integran **Robertha, Los Terrícolas, Patrick Hernández, Basilio, Nicola Di Bari, Heleno** etc., conformando un respetable elenco, el mismo que ya tenía en **Samuel** una revelación juvenil de fuerte impacto.

Nace Discosa

Al nacer Discosa -primera transnacional latina- como consecuencia de la unión de los sellos Columbia española, Movieplay, Zafiro y Helix, el panorama internacional se ha extendido automáticamente a varios mercados de importancia excepcional como son Espana, Argentina (abrieron oficinas) y Estados Unidos. Todo el producto de Helix, integrado a Discosa, tiene a partir de su creación 4 puntos de apoyo -agregando México- en el mercado mundial, lo cual ha hecho que indiscutiblemente el panorama en el mercado exterior esté más al alcance y con mayores posibilidades.



Carlos Camacho

Planes futuros

Con la experiencia que la dan esos largos años de triunfos a nivel directivo, **Carlos Camacho** vislumbra -conciente de las circunstancias- un futuro muy sólido para la empresa que está dirigiendo. Sabe y lo declara: "La empresa es pequeña, tenemos nuestras limitaciones actualmente, pero estamos trabajando conform a lo el medio y la época exige. Nuestro producto es ahora competitivo en el mercado y la presentación de todas las ediciones que lanzamos, están manufacturadas con una calidad de primera. Nuestra infraestructura es cada vez más completa y efectiva."

El trabajo desarrollado en estos últimos 11 meses ha sido violento, pero lo que se ha logrado también es de mucho valor. La tarea de todo el equipo humano que conforma esa pequeña pero unida "familia" de Helix, ha sido sordo, anónimo y permanente, por lo que la presencia del producto en los grandes almacenes, debe llenar de orgullo a los que una vez pensaron en consolidar con Helix una empresa discográfica de respeto.



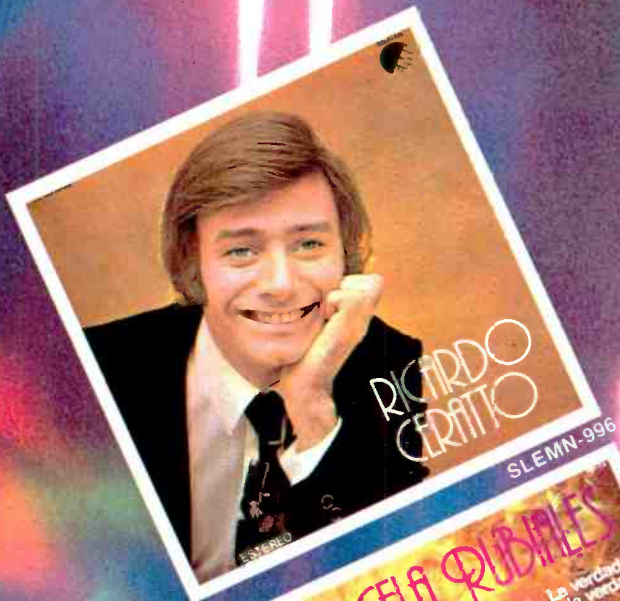
Samuel



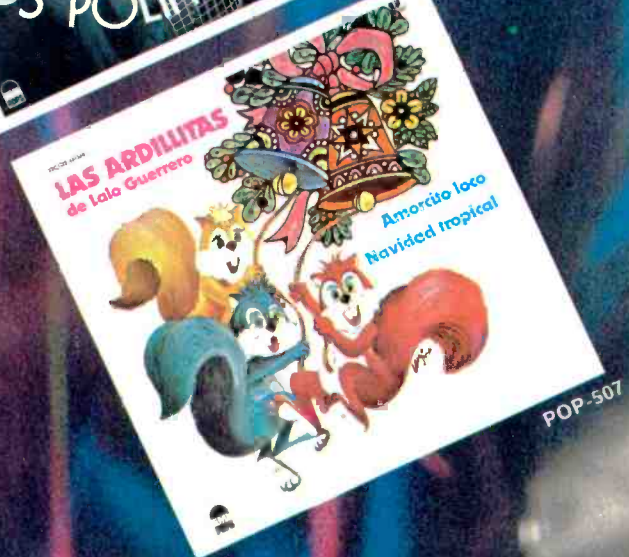
Los Rigual



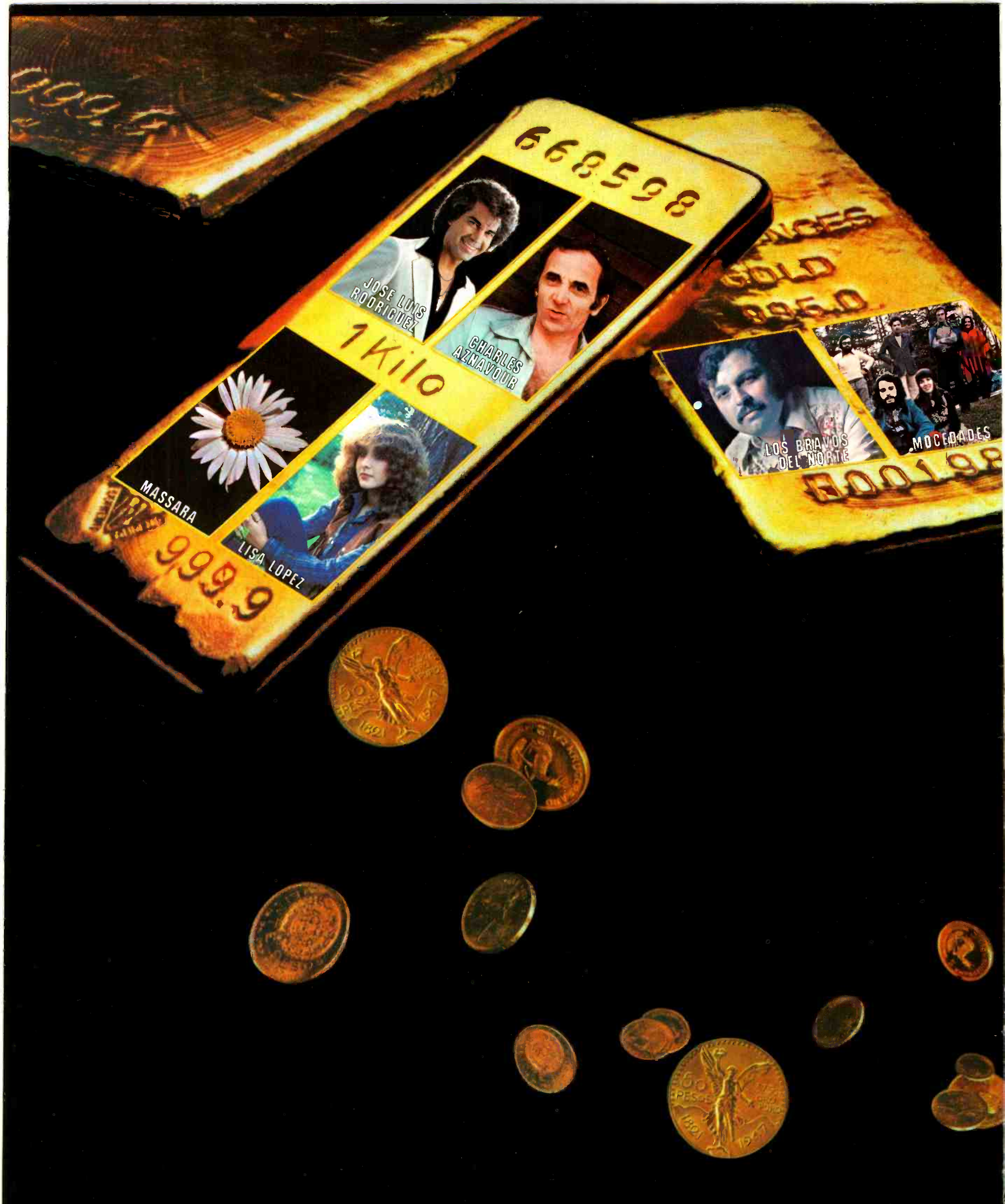
Los Terrícolas



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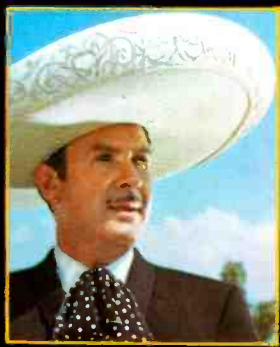


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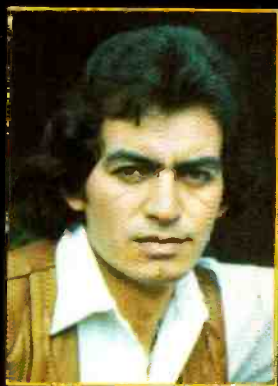


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BENVENUTO CELLINI 209 ESQ. OLIVAR—MEXICO 19, D.F.—TEL.: 563-01-00

EL NUEVO SONIDO JOVEN DE MEXICO

COMPANIA PERTENECIENTE AL GRUPO DISCOSA INTERNACIONAL

Dialogue (Continued from page 8)

good thing came out of it and that was do your own thing and be proud of it. And then a lot of people said, "Well, f**k this rock wham-bam shit, I like this." Well, then there was a few die-hards who said, "Well, why do you like that?" You know? Then "Urban Cowboy" came out and said, "We're metropolitan people and we like it." So they said, "Oh, okay."

RW: Maybe it just comes back to liking good music, whatever the category.

Haggard: Yeah. But see, there's very few leaders. People are followers, and even though they may have a different like or dislike, they won't voice it till their leader voices it. Hell, I've fought for country music ever since I was 10 years old. I liked other stuff too. I liked the rock stuff of the day; I liked Lefty Frizzell; I liked Hank Williams. I had to fight in the school grounds many a time if I spoke up and said "I'm a Hank Williams fan." Oh, really? Hank Williams, huh?

But I think we're over that period, and I'm glad to see it, 'cause I think there's a lot of prestige and pride around a particular type of music that was born in this country. I think it deserves to take its place right along with blues and jazz and the other kinds of music that came about here.

RW: Did you understand what was going on in the late '60s and early '70s, with the protests and demonstrations?

Haggard: Not thoroughly. I don't think anybody did. I know they were upset about a war; they were upset about phonyism in the country, with the people in charge of the country trying to make people believe things were one way when they weren't. There was a lot of . . . it was almost like a legal Mafia, the way things were being run. I think the kids realized it before the Joe Blow public did, before the adult citizen did, and they refused to go for it.

RW: When you say legal Mafia, are you referring to the political leaders in the country at that time?

Haggard: Yeah. Not saying that that might not be a better way to run this country, you know, if a country wanted it run that way. You take, for example, Las Vegas—this is all heresay, I don't know what I'm talking about—but they claim that the Mafia was in control of Las Vegas until a certain period six, seven years ago, and at that time you could carry a bundle of money and walk down any alley in Las Vegas and not worry about being thumped, because the Mafia ran the town. But now the Mafia pulled out of Las Vegas and it's just like any other bad city. You're under a barrage of prostitutes and thieves just like you are in any other city. When the Mafia ran it it was clean town. So who's to say what's right and wrong in that area?

RW: You wouldn't want to revoke the First Amendment, would you?

Haggard: No. No. What I mean is, when you go back to the FBI, when they began to disarm the FBI, I'm not sure that we were better off than we were as far as protection against the obvious. But yet we had to disarm 'em for reasons of our Constitution. Right? That's the way I see all that. It's really confusing. There's a couple of things I'd personally like to see changed in the Constitution. Take Naziism, for example. Somehow it seems to me that once we've gone through a hot war with a particular form of government, after you've been to battle with them, that they ought to be deleted from any right to do anything in this country. I don't think we ought to allow Naziism . . .

RW: To have parade permits in Skokie, Illinois?

Haggard: Right. After we've fought a major war against Naziism and as soon as we lay down our guns we say . . . if we don't change that portion of the Constitution it endangers the whole system.

RW: Does that cover the KKK as well?

Haggard: You bet. And Communists. Things that are in direct opposition of democracy should not be allowed. After we have finally come to a situation of gunfire with a particular opposition, they should be forever outlawed. Because once you come to arms, to me that's saying we do not want that. Course, our country may want it in the future.

RW: But how do you go about doing that? Where does the list of outlawed groups and ideologies stop?

Haggard: I would say Naziism is the one that bothers me the most. There was a World War fought about this. It threatened the free world. Came very close; history shows us where just another couple of turns and they might be in power now. So to allow them to flourish and allow them to demonstrate seems ridiculous to me. Had it not been for certain turns of fate—if they had invaded Russia in the summertime instead of the wintertime, for example—things might be different now. It just wasn't meant to happen, I guess, thank God.

RW: Getting back to the late '60s, you've commented frequently on the song that brought you a lot of notoriety at the time, "Okie

from Muskogee." Did you write that song intending it to be a political statement?

Haggard: No, I'm just a simple-minded guy who tries to write about life and my involvement with it. I was travelling around the country at the time all that broke loose, and from one point of view that song said a lot, and I got lucky because it said some other things from two or three points of view. It was really hard to nail down where it was coming from. Funny, when you write a letter you don't try—unless you write a coded letter—you don't try to have a message in between the lines; but there was a message in between the lines of the song that wasn't evident right at the beginning.

RW: Wasn't evident to you?

Haggard: Wasn't evident to me. That's what's weird about it.

RW: Were you surprised by the reaction to it?

Haggard: Yeah. I knew that we had a hit song, and I knew that we had said something on behalf of the silent majority, but the song actually said some things on behalf of the people who were rebelling against society too. First of all, no one, I think, considered themselves a hippie; that was the other guy, you know. I think pride and patriotism were the things that actually sold the song, and the rest of it was kinda immaterial. Lot of people didn't listen past that point; lot of people confused the words or added words for their own benefit. Used to be the favorite question was, "Why don't you smoke marijuana?" There again was the person who didn't listen correctly or didn't hear it right or something. There's nothing in there that indicates I don't or didn't or whatever. That was as far as they listened to it. "Oh, here's a guy who don't smoke marijuana puttin' marijuana down." They didn't go any farther with it. That was the only message they got. It was a strong message, though.

RW: Do you think the song's better understood today than it was then?

Haggard: Yeah, I think so. Some of the edge is gone off it because it's better understood.

RW: Does that disappoint you?

Haggard: No. The song's almost like a living creature, and it seems to be in the prime of its life. We still do the song and can still follow any song that's done. It stands up on its own two legs.

RW: What did that song do for your life and career at that point?

Haggard: It kinda put the brakes on a few things. People said, "Whoa, this guy may not be an outlaw!" I think . . . y'know, we get irritated, and I'm sure you do, about politics and the ways of the world. I do. And I had of course not been in some prison in Mexico where things was all that bad, but I had had a situation in my life where I lost the right to do anything and was imprisoned and this and that, and here was a bunch of people griping about a bunch of things that was so insignificant, it seemed to me, individually insignificant—I don't mean if they could have changed the whole world situation that it might not have been better—it irritated me a little bit to see 'em roaming the streets and bitching and burning and not really coming up with any answers to anything. So some of the frustrations came out in different songs. Maybe more in the presentation than in the lyric.

I can't really tell you what upset me. It was an attitude. It was almost like . . . it was the same attitude you would find in a person who would torture a dog. Know what I mean? It was the type of person who you'd walk up to and find kicking a little dog. And they're kickin' the little dog because they're upset about their sandwich. Know what I mean? That's the way it struck me. And I think the irritation probably came out in a lot of the records.

Partying with Cheryl Lynn



Columbia Records recently held a listening party for Cheryl Lynn's new album, "In the Night." Pictured from left are Walter Yetnikoff, president, CBS Records Group; Eric Kronfeld, manager; Lynn; and Dick Asher, deputy president and chief operating officer, CBS Records Group.

Radio World

Radio Replay

By PHIL DIMAURO

■ **A STRIKE FOR A STRIKE:** Some critics have claimed that the protest was much too strong for the issue, but **J. J. McKay**, operations director and afternoon drive personality at **WKTK**, Baltimore, insisted on going on a hunger strike to protest the current baseball strike. "I'm a baseball nut," McKay told *Radio Replay* the day after ending his eight-day, water-only fast (30). "I put baseball and politics in the same vein."

The real issue, according to McKay is "the way the fans have had to take a back seat in all this. We're the ones who buy the tickets." To rally the fans, McKay stopped eating and began exhorting listeners in the Baltimore/Washington area to send cards and letters to the baseball commissioner **Bowie Kuhn**, urging him to allow **Edward Bennett Williams**, owner of the Baltimore Orioles, to enter the arbitration sessions. (He has been barred.) The stations had also been circulating a petition recommending this and other measures which it feels might help settle the strike.

McKay, who lost 20 pounds in eight days, says his strike affected his performance on the air to the extent that by Friday, he was "slurring words." When it got to the point where he could barely spin records, his doctor advised him that if he didn't start eating, he probably would become very ill. McKay still holds out hopes that the media interest and community support generated by his hunger strike will awaken players and management to the needs of the fans and help bring the strike to a speedy settlement.



Leeds. If Divine ever gets to program a radio station, we think the call letters should be **WIG**, while Leeds argues that **WDOG** would be ideal.

MOVES: **John Gehron** has been promoted to vice president and station manager at **WLS AM and FM** in Chicago, while **Kim Kelly**, who was MD for both stations, has been named program director for **WLS-FM**. . . . As mentioned in the initial item on **ABC Radio Enterprises** in this column, **Rick Sklar** will program the new division's satellite-fed "products." Sklar begins his 20th year with **ABC** this month. . . . **Phil Strider**, assistant program manager and MD of **KBPI**, Denver, will move up to program manager, replacing **Frank Cody**. . . . More changes on the air in New York. **Jessie** is leaving **WHN** in the evenings to "pursue other career opportunities," which, following the recent departure of **Lee Arnold**, means that the **WHN** lineup is **Del DeMontreux**, AM drive; **Mike Fitzgerald**, 10 to 3; **Dan Taylor**, 3 to 8; **Dana Lauren** (from **K-BEST**, San Diego), 8 to 12; and **Brian Kelley**, who moves over from **WCBS-FM**, overnights. PD **Ed Salamon** reports that these are the first personnel changes at **WHN** in five years. . . . Also in **NYC:** **Jose Guzman** joins **FM 99 (WXLO)** from 7 to 11 p.m.; and **Carol Mason**, from **WJEZ**, Chicago, takes over 10 to 2 p.m. on **WYNY**. . . . **Jack Rollins** has been named executive producer of the **Robert Klein Show**, while **Sheryl Gordon** has been promoted to production manager. . . . **KSFJ**, San Francisco, has a new morning man in **Steve Kapan**, ex-**KFRC** in that city, who made his name in town at the pre-country **KSAN**. . . . **WUSL**, Philadelphia, has made the move to full-time country.

WE BAD: Epic promotion executive **Harvey Leeds** got the thrill of his life at a recent taping of the **Tomorrow Show**, when, accompanying the **Clash**, he had the opportunity to meet **Divine**, the female impersonator who stars in **John Waters'** current film, "Polyester." Leeds, a fan of the Waters films, searched through his bag of goods for the proper gift, and came up with the **Jim Steinman LP**, "Bad For Good." "Anybody who could do what Divine did at the end of 'Pink Flamingos' has got to be totally bad," insisted

ERROR: Last week's condolence item mistakenly identified **Larry King** as the national talk show host, while in fact referring to MCA Records promotion executive **Larry King**.

SHORT WAVES: **Narwood Productions** has initiated a new program, "The Music Makers," hosted by **Skitch Henderson** and aimed at the adult audience with special features on **Tony Bennett**, **Johnny Mathis**, **Frank Sinatra**, **Englebert Humperdinck**, **Doris Day**, etc. . . . **Global Satellite Network**, producers of the live, AOR-aimed show "Rockline," has wisely instituted "Countryline" for country stations. Beginning October 1, the show will feature music and interviews emanating from Hollywood and Nashville. . . . **Dick Clark's Mutual Radio Network** specials include **Elton John** for July 4 and **Barry Manilow** for Labor Day. . . . **WBLM** in Maine just completed a one-album-per-hour giveaway that lasted from March 16 to June 12. . . . **Kenny Laguna**, manager of **Joan Jett & the Blackhearts**, has mailed 50 tapes of the group performing "Summertime Blues" to stations he especially wanted to thank for their support.

Arnie Orleans Forms Label

■ **LOS ANGELES**—The formation of **Destiny Records** was announced here last week by record industry veteran **Arnie Orleans**. Orleans, most recently division vice president/sales and distribution for **RCA**, will be president and chief executive officer.

While a prepared release noted that the new label plans to release its first product "some time this fall," no artist signings have yet been announced. Orleans said that **Destiny's** initial concentration will be on black music, due to what he called the "commer-

cial success and viability that particular market segment is enjoying throughout the industry." He added that "by no means, however, will **Destiny Records** limit its musical perspective to any one genre."

The new label will be financed at least partly through an over-the-counter public stock issue, to take place in July and August.

Orleans is a 24-year veteran of the industry. Prior to his position at **RCA**, he had been vice president/sales and distribution at **ABC Records**.



"Wonder what kind of act we're gonna sign today?"

Record World Retail Report

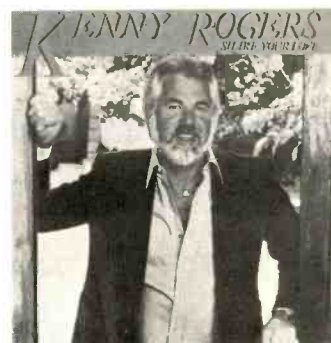
JULY 11, 1981

SALESMAKER

SHARE YOUR LOVE
KENNY ROGERS
Liberty

TOP SALES

SHARE YOUR LOVE—Kenny Rogers—
Liberty
IN THE POCKET—Commodores—Motown
FIRE OF UNKNOWN ORIGIN—Blue
Oyster Cult—Col



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

HANDLEMAN/NATIONAL

AIR SUPPLY—Arista
DANCERSIZE—Vintage
GEORGE HARRISON—Dark Horse
RICK JAMES—Gordy
KENNY ROGERS—Liberty
JOHN SCHNEIDER—Scotti Bros.
RICK SPRINGFIELD—RCA
BILLY SQUIER—Capitol
STATLER BROTHERS—Mercury
DIONNE WARWICK—Arista

MUSICLAND/NATIONAL

AIR SUPPLY—Arista
MARTY BALIN—EMI-America
PETER FRAMPTON—A&M
MANHATTAN TRANSFER—Atlantic
PAT METHENY/LYLE MAYS—ECM
POINTER SISTERS—Planet
RAIDERS OF THE LOST ARK—Col
(Soundtrack)
BILLY SQUIER—Capitol
RICK SPRINGFIELD—RCA
TUBES—Capitol

PICKWICK/NATIONAL

BOXCAR WILLIE—Jem
CHIPMUNKS—RCA
ELTON JOHN—Geffen
MOODY BLUES—Threshold
YOKO ONO—Geffen
RICK SPRINGFIELD—RCA
SUPERMAN II—WB (Soundtrack)
DIONNE WARWICK—Arista

RECORD BAR/NATIONAL

DANNY JOE BROWN—Epic
CAMERON—Salsoul
JOHN DENVER—RCA
MAZE—Capitol
POINTER SISTERS—Planet
PRODUCERS—Epic
JOHN SCHNEIDER—Scotti Bros.
STATES—Polydor
20/20—Portrait
DENNIS YOST—Robox

SOUND UNLIMITED/

NATIONAL

AURRA—Salsoul
BLUE OYSTER CULT—Col
CAMEO—Chocolate City
COMMODORES—Motown
KROKUS—Ariola
MAZE—Capitol
JOE PERRY PROJECT—Col
KENNY ROGERS—Liberty
TOM SCOTT—Col
VOLUNTEER JAM VII—Epic

WHEREHOUSE/NATIONAL

MARTY BALIN—EMI-America
BLUE OYSTER CULT—Col
CARPENTERS—A&M
COLD CHISEL—Elektra
COMMODORES—Motown
KLIQUE—MCA
CHERYL LYNN—Col
BILLY OCEAN—Epic
JOE PERRY PROJECT—Col
KENNY ROGERS—Liberty

DISC-O-MAT/NEW YORK

KURTIS BLOW—Mercury
CARPENTERS—A&M
GLORIA GAYNOR—Polydor
GEORGE HARRISON—Dark Horse
HI GLOSS—Prelude
JEAN MICHEL JARRE—Polydor
CHERYL LYNN—Col
MAGAZINE—IRS
BILLY OCEAN—Epic
KENNY ROGERS—Liberty

KING KAROL/NEW YORK

KURTIS BLOW—Mercury
CARPENTERS—A&M
COMMODORES—Motown
RICHARD 'DIMPLES' FIELDS—
Boardwalk
FOR YOUR EYES ONLY—Liberty
(Soundtrack)
RAIDERS OF THE LOST ARK—Col
(Soundtrack)
REDDINGS—BID
KENNY ROGERS—Liberty

RICK SPRINGFIELD—RCA
PETER TOSH—EMI-America/
Rolling Stones

RECORD WORLD-TSS STORES/NORTHEAST

AIR SUPPLY—Arista
BLUE OYSTER CULT—Col
CARPENTERS—A&M
GEORGE HARRISON—Dark Horse
CHERYL LYNN—Col
MOODY BLUES—Threshold
YOKO ONO—Geffen
RAIDERS OF THE LOST ARK—Col
(Soundtrack)
RICK SPRINGFIELD—RCA
TUBES—Capitol

CUTLER'S/NEW HAVEN

COMMODORES—Motown
GEORGE HARRISON—Dark Horse
RICK JAMES—Gordy
GRACE JONES—Island
CHAKA KHAN—WB
TEENA MARIE—Gordy
BLUE OYSTER CULT—Col
JOE PERRY PROJECT—Col
PSYCHEDELIC FURS—Col
SQUEEZE—A&M

RECORD & TAPE COLLECTOR/BALTIMORE

BLUE OYSTER CULT—Col
BUSTIN' LOOSE—MCA (Soundtrack)
COMMODORES—Motown
RICHARD 'DIMPLES' FIELDS—
Boardwalk
MAZE—Capitol
REDDINGS—BID
KENNY ROGERS—Liberty
SQUEEZE—A&M
TUBES—Capitol
UNLIMITED TOUCH—Prelude

DOUGLAS STEREO/ WASH., D.C.

KURTIS BLOW—Mercury
DENNIS BROWN—A&M
COMMODORES—Motown
RICHARD 'DIMPLES' FIELDS—
Boardwalk
CHERYL LYNN—Col
MAZE—Capitol
BILLY OCEAN—Epic
KENNY ROGERS—Liberty
THIRD WORLD—Col
PETER TOSH—EMI-America/
Rolling Stones

KEMP MILL/WASH., D.C.

KURTIS BLOW—Mercury
BLUE OYSTER CULT—Col
BROTHERS JOHNSON—A&M
COMMODORES—Motown
RICHARD 'DIMPLES' FIELDS—
Boardwalk
KLIQUE—MCA
STACY LATTISAW—Cotillion
CHERYL LYNN—Col
MAZE—Capitol
BILLY SQUIER—Capitol

WAXIE MAXIE/ WASH., D.C.

AIR SUPPLY—Arista
KURTIS BLOW—Mercury
BROTHERS JOHNSON—A&M
RICHARD 'DIMPLES' FIELDS—
Boardwalk
JEAN MICHEL JARRE—Polydor
EVELYN KING—RCA
STACY LATTISAW—Cotillion
REDDINGS—BID
KENNY ROGERS—Liberty
SQUEEZE—A&M

GARY'S/RICHMOND

AIR SUPPLY—Arista
BLUE OYSTER CULT—Col
DANNY JOE BROWN—Epic
KIM CARNES—EMI-America
PETER FRAMPTON—A&M
ELTON JOHN—Geffen
MOODY BLUES—Threshold

TOM PETTY & THE HEARTBREAKERS
—MCA/Backstreet
RICK SPRINGFIELD—RCA
BILLY SQUIER—Capitol

RECORD REVOLUTION/ PA.-DEL.

BLACKFOOT—Atco
BLUE OYSTER CULT—Col
CAMERON—Salsoul
COMMODORES—Motown
IRON MAIDEN—Harvest
JEAN MICHEL JARRE—Polydor
EVELYN KING—RCA
STACY LATTISAW—Cotillion
OAK RIDGE BOYS—MCA
KENNY ROGERS—Liberty

RADIO 437/PHILADELPHIA

KURTIS BLOW—Mercury
BLUE OYSTER CULT—Col
CLASSIX NOUVEAUX—Liberty
FOR YOUR EYES ONLY—Liberty
(Soundtrack)
FUZE ONE—CTI
ICEHOUSE—Chrysalis
JOE PERRY PROJECT—Liberty
TOM SCOTT—Col
JOHN SCHNEIDER—Scotti Bros.
STEEL ICE BAND—Takoma

FATHERS & SONS/ MIDWEST

BLUE OYSTER CULT—Col
DANNY JOE BROWN—Epic
CARPENTERS—A&M
ICEHOUSE—Chrysalis
TEENA MARIE—Gordy
MAZE—Capitol
YOKO ONO—Geffen
JOE PERRY PROJECT—Col
KENNY ROGERS—Liberty
TOM SCOTT—Col

NATL. RECORD MART/ MIDWEST

BLACKFOOT—Atco
DANNY JOE BROWN—Epic
CAMEO—Chocolate City
CARPENTERS—A&M
COMMODORES—Motown
GREAT MUPPET CAPER—Atlantic
(Soundtrack)
TEENA MARIE—Gordy
RAIDERS OF THE LOST ARK—Col
(Soundtrack)
KENNY ROGERS—Liberty
BILLY SQUIER—Capitol

WHERE HOUSE/MICHIGAN

BLUE OYSTER CULT—Col
COMMODORES—Motown
JOHN DENVER—RCA
FOR YOUR EYES ONLY—Liberty
(Soundtrack)
JOE PERRY PROJECT—Col
REDDINGS—BID
KENNY ROGERS—Liberty
SILVER CONDOR—Col
THIRD WORLD—Island
20/20—Portrait

ROSE RECORDS/CHICAGO

CARPENTERS—A&M
JOHNNY CASH—Col
COMMODORES—Motown
RICHARD 'DIMPLES' FIELDS—
Boardwalk
FOR YOUR EYES ONLY—Liberty
(Soundtrack)
MAZE—Capitol
POINTER SISTERS—Planet
RAIDERS OF THE LOST ARK—Col
(Soundtrack)
KENNY ROGERS—Liberty
UNLIMITED TOUCH—Prelude

RADIO DOCTORS/ MILWAUKEE

ARROYO—Streetwise
BLUE OYSTER CULT—Col
COMMODORES—Motown
JOHN DENVER—RCA
GLORIA GAYNOR—Polydor

GREAT MUPPET CAPER—Atlantic
(Soundtrack)
BILLY OCEAN—Epic
KENNY ROGERS—Liberty
TOM SCOTT—Col
STATLER BROTHERS—Mercury

GREAT AMERICAN/ MINNEAPOLIS

DANNY JOE BROWN—Epic
CHAMPAIGN—Epic
GREG KIHN—Beserkley
CHUCK MANGIONE—A&M
POINTER SISTERS—Planet
RAIDERS OF THE LOST ARK—Col
(Soundtrack)
LEE RITENOUR—Asylum
CAROLE BAYER SAGER—Boardwalk
SUPERMAN II—WB (Soundtrack)
TASTE OF HONEY—Capitol

LIEBERMAN/MINNEAPOLIS

ADAM & THE ANTS—Col
BLUE OYSTER CULT—Col
RANDY CRAWFORD—WB
MAGAZINE—IRS
JOE PERRY PROJECT—Col
PSYCHEDELIC FURS—Col
KENNY ROGERS—Liberty
SAVOY BROWN—Townhouse
SINCEROS—Col
VOLUNTEER JAM VII—Epic

MUSICLAND/ST. LOUIS

BLACKFOOT—Atco
CAMEO—Chocolate City
CARPENTERS—A&M
COMMODORES—Motown
MAZE—Capitol
GREAT MUPPET CAPER—Atlantic
(Soundtrack)
POINTER SISTERS—Planet
KENNY ROGERS—Liberty
JOHN SCHNEIDER—Scotti Bros.
BILLY SQUIER—Capitol

TURTLES/ATLANTA

BLUE OYSTER CULT—Col
COMMODORES—Motown
FOR YOUR EYES ONLY—Liberty
(Soundtrack)
GREAT MUPPET CAPER—Atlantic
(Soundtrack)
CHERYL LYNN—Col
BILLY OCEAN—Epic
JOE PERRY PROJECT—Col
KENNY ROGERS—Liberty
THIRD WORLD—Col
VOLUNTEER JAM VII—Epic

EAST-WEST RECORDS/ CENTRAL FLORIDA

MARTY BALIN—EMI-America
KURTIS BLOW—Mercury
BLUE OYSTER CULT—Col
COMMODORES—Motown
ICEHOUSE—Chrysalis
ALAN PARSONS PROJECT—Arista
JOE PERRY PROJECT—Col
POINTER SISTERS—Planet
REDDINGS—BID
KENNY ROGERS—Liberty

SPEC'S MUSIC/FLORIDA

MARTY BALIN—EMI-America
ROSANNE CASH—Col
GAP BAND—Mercury
MANHATTAN TRANSFER—Atlantic
YOKO ONO—Geffen
OZZY OSBOURNE—Jet
KENNY ROGERS—Liberty
BILL SUMMERS—MCA
JOE WALSH—Asylum
DIONNE WARWICK—Arista

RECORD CITY/ORLANDO

BLUE OYSTER CULT—Col
COMMODORES—Motown
KLIQUE—MCA
CHERYL LYNN—Col
NEW ENGLAND—Elektra
MIKE OLDFIELD—Virgin/Epic
JOE PERRY PROJECT—Col
GREG PHILLIGANES—Planet

KENNY ROGERS—Liberty
TOM SCOTT—Col

POPLAR TUNES/MEMPHIS

MARTY BALIN—EMI-America
BLACKFOOT—Atco
COMMODORES—Motown
RICHARD 'DIMPLES' FIELDS—
Boardwalk
DEBRA LAWS—Elektra
TEENA MARIE—Gordy
MAZE—Capitol
KENNY ROGERS—Liberty
BILLY SQUIER—Capitol
DONNA WASHINGTON—Capitol

SOUND WAREHOUSE/ COLORADO

KURTIS BLOW—Mercury
BLUE OYSTER CULT—Col
GREAT MUPPET CAPER—Atlantic
(Soundtrack)
GRACE JONES—Island
MANHATTAN TRANSFER—Atlantic
WILLIE NILE—Arista
BILLY OCEAN—Epic
RAIDERS OF THE LOST ARK—Col
(Soundtrack)
REDDINGS—BID
TUBES—Capitol

CIRCLES/ARIZONA

ALABAMA—RCA
JAMES BROWN—Polydor
CAMERON—Salsoul
COMMODORES—Motown
CHERYL LYNN—Col
TEENA MARIE—Gordy
ODYSSEY—RCA
POINTER SISTERS—Planet
REDDINGS—BID
STATES—Boardwalk

TOWER/PHOENIX

BLUE OYSTER CULT—Col
CAMERON—Salsoul
CARPENTERS—A&M
JOHN DENVER—RCA
BILLY OCEAN—Epic
ODYSSEY—Col
POINTER SISTERS—Planet
KENNY ROGERS—Liberty
SQUEEZE—A&M
THIRD WORLD—Island

MUSIC PLUS/LOS ANGELES

CAMERON—Salsoul
COMMODORES—Motown
DURAN DURAN—Capitol
RICHARD 'DIMPLES' FIELDS—
Boardwalk
GREAT MUPPET CAPER—Atlantic
(Soundtrack)
CHERYL LYNN—Col
MAZE—Capitol
TOM SCOTT—Col
THIRD WORLD—Island
PETER TOSH—EMI-America/
Rolling Stones

EUCALYPTUS RECORDS/ WEST & NORTHWEST

MARTY BALIN—EMI-America
EXPOSED—CBS
GEORGE HARRISON—Dark Horse
RICK JAMES—Gordy
GRACE JONES—Island
JUDAS PRIEST—Col
DEBRA LAWS—Elektra
TEENA MARIE—Gordy
BILLY SQUIER—Capitol
JOE WALSH—Asylum

EVERYBODY'S RECORDS/ NORTHWEST

BLUE OYSTER CULT—Col
RANDY CRAWFORD—WB
JOHN DENVER—RCA
JEAN MICHEL JARRE—Polydor
ALAN PARSONS PROJECT—Arista
JOE PERRY PROJECT—Col
POINTER SISTERS—Planet
KENNY ROGERS—Liberty
TOM SCOTT—Col
BILLY SQUIER—Capitol



Record World Albums

PRICE CODE: G — 7.98
 H — 8.98
 I — 9.98
 J — 11.98
 K — 12.98
 L — 13.98
 O — No List Price

JULY 11, 1981

TITLE, ARTIST, Label, Number, (Distributing Label)
 JULY 11 JULY 4

1 2 MISTAKEN IDENTITY

KIM CARNES
 EMI-America SO 17052



WKS. ON CHART

11 | H

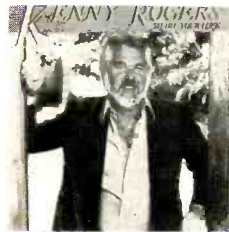
2	1	HI INFIDELITY REO SPEEDWAGON/Epic FE 36844	29	O
3	3	PARADISE THEATER STYX/A&M SP 3719	24	H
4	5	LONG DISTANCE VOYAGER MOODY BLUES/Threshold TRL 1 2901 (PolyGram)	6	H
5	4	DIRTY DEEDS DONE DIRT CHEAP AC/DC/Atlantic SD 16033	13	H
6	7	STREET SONGS RICK JAMES/Gordy G8 1002M1 (Motown)	12	H
7	9	MOVING PICTURES RUSH/Mercury SRM 1 4013 (PolyGram)	18	G
8	8	HARD PROMISES TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA BSR 5160	8	H
9	6	FAIR WARNING VAN HALEN/Warner Bros. HS 3540	7	H
10	10	STARS ON LONG PLAY STARS ON/Radio RR 16044 (AtI)	9	H
11	11	SOMEWHERE IN ENGLAND GEORGE HARRISON/Dark Horse DHK 3472 (WB)	4	H
12	13	THE ONE THAT YOU LOVE AIR SUPPLY/Arista AL 9551	5	H
13	12	ZEBOP! SANTANA/Columbia FC 37158	13	O
14	15	FACE VALUE PHIL COLLINS/Atlantic SD 16029	19	H
15	14	KENNY ROGERS' GREATEST HITS/Liberty LOO 1072	37	H
16	17	FANCY FREE OAK RIDGE BOYS/MCA 5029	6	H
17	16	CHRISTOPHER CROSS/Warner Bros. BSK 3383	68	H
18	18	LOVERBOY/Columbia JC 36762	25	O
19	20	WILD-EYED SOUTHERN BOYS 38 SPECIAL/A&M SP 4835	22	G
20	23	BLIZZARD OF OZZ OZZY OSBOURNE/Jet JZ 36812 (CBS)	13	O
21	19	THE FOX ELTON JOHN/Geffen GHS 2002 (WB)	6	H
22	22	BACK IN BLACK AC/DC/Atlantic SD 16018	46	H
23	32	DON'T SAY NO BILLY SQUIER/Capitol ST 12148	10	H
24	27	KNIGHTS OF THE SOUND TABLE CAMEO/Chocolate City CCLP 2019 (PolyGram)	6	H
25	24	THE DUDE QUINCY JONES/A&M SP 3721	15	H
26	26	WHAT CHA' GONNA DO FOR ME CHAKA KHAN/Warner Bros. HS 3526	10	H

CHARTMAKER OF THE WEEK

27 — SHARE YOUR LOVE

KENNY ROGERS

Liberty LOO 1108



1 | H

28	31	THERE GOES THE NEIGHBORHOOD JOE WALSH/Asylum 5E 523	8	H
29	38	IT MUST BE MAGIC TEENA MARIE/Gordy G8 1004M1 (Motown)	5	H
31	21	ARC OF A DIVER STEVE WINWOOD/Island ILPS 9576 (WB)	26	H
30	25	DANCERSIZE CAROL HENSEL/Mirus/Vintage VNJ 7701	21	H
32	28	THE JAZZ SINGER (ORIGINAL SOUNDTRACK) NEIL DIAMOND/Capitol SWAV 12120	31	I
33	30	STEPHANIE STEPHANIE MILLS/20th Century Fox T 700 (RCA)	9	H
34	34	VOICES DARYL HALL & JOHN OATES/RCA AQL1 3646	36	H
35	35	FEELS SO RIGHT ALABAMA/RCA AHL1 3930	17	H
36	36	NIGHTCLUBBING GRACE JONES/Island ILPS 9624 (WB)	10	H
37	40	THE CLARKE/DUKE PROJECT STANLEY CLARKE/GEORGE DUKE/Epic FE 36918	11	O
38	39	FACE DANCES THE WHO/Warner Bros. HS 3516	15	H
39	37	A WOMAN NEEDS LOVE RAY PARKER, JR. & RAYDIO/Arista AL 9543	13	H
40	29	DOUBLE FANTASY JOHN LENNON/YOKO ONO/Geffen GHS 2001 (WB)	30	H
41	33	WINELIGHT GROVER WASHINGTON, JR./Elektra 6E 305	25	H
42	41	CRIMES OF PASSION PAT BENATAR/Chrysalis CHE 1275	45	H
43	60	URBAN CHIPMUNKS CHIPMUNKS/RCA AFL1 4027	7	H
44	55	MECCA FOR MODERNS MANHATTAN TRANSFER/Atlantic SD 16036	5	H

45	42	SEVEN YEAR ACHE ROSANNE CASH/Columbia JC 36965	20	O
46	42	EXPOSED/A CHEAP PEEK AT TODAY'S PROVOCATIVE NEW ROCK VARIOUS ARTISTS/CBS X2 37124	4	O
47	47	BREAKING ALL THE RULES PETER FRAMPTON/A&M SP 3722	5	H
48	53	RADIANT ATLANTIC STARR/A&M SP 4833	19	G
49	45	RIT LEE RITENOUR/Elektra 6E 331	12	H
50	43	THE NATURE OF THE BEAST APRIL WINE/Capitol SOO 12125	24	H
51	61	WORKING CLASS DOG RICK SPRINGFIELD/RCA AFL1 3697	16	H
52	50	BEING WITH YOU SMOKEY ROBINSON/Tamla T8 375M1 (Motown)	23	H
53	44	GUILTY BARBRA STREISAND/Columbia FC 36750	38	O
54	58	VERY SPECIAL DEBRA LAWS/Elektra 6E 300	18	H
55	51	BAD FOR GOOD JIM STEINMAN/Epic/Cleve. Intl. FE 36531	12	O
56	49	EAST SIDE STORY SQUEEZE/A&M SP 4854	7	G
57	62	THE COMPLETION BACKWARD PRINCIPLE TUBES/Capitol SOO 12151	6	H
58	54	MODERN TIMES JEFFERSON STARSHIP/Grunt BXL1 3848 (RCA)	13	H
59	64	MY MELODY DENIECE WILLIAMS/ARC/Columbia FC 37048	13	O
60	52	DEDICATION GARY U.S. BONDS/EMI-America SO 17051	11	H
61	66	TASTY JAM FATBACK/Spring SP 1 6731 (PolyGram)	6	H
62	63	KINGS OF THE WILD FRONTIER ADAM & THE ANTS/Epic NJE 37033	21	O
63	83	LIVE IN NEW ORLEANS MAZE FEATURING FRANKIE BEVERLY/Capitol SKBK 12156	2	I
64	94	BLACK & WHITE POINTER SISTERS/Planet P 18 (E/A)	2	H
65	72	SECRET COMBINATION RANDY CRAWFORD/Warner Bros. BSK 3541	7	H
66	76	BALIN MARTY BALIN/EMI-America SO 17054	7	H
67	75	SEASON OF GLASS YOKO ONO/GHS 2 34 (WB)	3	H
68	48	DAD LOVES HIS WORK JAMES TAYLOR/Columbia FC 36009	17	O
69	59	SHEENA EASTON/EMI-America ST 17049	19	H
70	56	GAP BAND III/Mercury SRM 1 4003 (PolyGram)	26	H
71	67	THREE FOR LOVE SHALAMAR/Solar BZL1 3577 (RCA)	27	H
72	57	NIGHTWALKER GINO VANNELLI/Arista AL 9536	14	H
73	65	JUICE JUICE NEWTON/Capitol ST 12136	15	H
74	70	POINT OF ENTRY JUDAS PRIEST/Columbia FC 37052	15	O
75	77	WHERE DO YOU GO WHEN YOU DREAM ANNE MURRAY/Capitol SOO 12144	11	H
76	90	AS FALLS WICHITA, SO FALLS WICHITA FALLS PAT METHENY & LYLE MAYS/ECM 1 1190 (WB)	4	I
77	82	FRIDAY NIGHT IN SAN FRANCISCO AL DIMEOLA, JOHN McLAUGHLIN, PACO DeLUCIA/Columbia FC 37152	7	O
78	79	HORIZON EDDIE RABBITT/Elektra 6E 276	47	H
79	89	ROCKIHNROLL GREG KIHN/Beserkley B2 10069 (E/A)	17	H
80	86	THE TURN OF A FRIENDLY CARD ALAN PARSONS PROJECT/Arista AL 9518	33	H
81	81	SECRET POLICEMAN'S BALL VARIOUS ARTISTS/Island IL 9360 (WB)	7	O
82	87	CLOSER GINO SOCCIO/Atlantic/RFC SD 16042	8	H
83	68	WAIATA SPLIT ENZ/A&M SP 4848	9	H
84	92	KILLERS IRON MAIDEN/Harvest ST 12141 (Capitol)	7	H
85	73	ZENYATTA MONDATTA THE POLICE/A&M 4831	36	H
86	—	FIRE OF UNKNOWN ORIGIN BLUE OYSTER CULT/Columbia FC 37389	1	O
87	74	VOYEUR DAVID SANBORN/Warner Bros. BSK 3546	15	H
88	96	SEND YOUR LOVE AURRA/Salsoul SA 8538 (RCA)	37	H
89	91	HUSH JOHN KLEMMER/Elektra 5E 527	6	H
90	—	IN THE POCKET COMMODORES/Motown M8 955M1	1	H
91	95	THREE PIECE SUITE RAMSEY LEWIS/Columbia FC 37153	4	O
92	85	GREATEST HITS RONNIE MILSAP/RCA AHL1 3722	54	H
93	78	CELEBRATE KOOL & THE GANG/De-Lite DSR 9518 (PolyGram)	36	H
94	104	SOMETIMES LATE AT NIGHT CAROLE BAYER SAGER/Boardwalk NB 1 33237	7	H
95	105	HOT, LIVE AND OTHERWISE DIONNE WARWICK/Arista A2L 8605	4	L
96	98	COMPUTER WORLD KRAFTWERK/Warner Bros. HS 3549	6	H
97	101	ANNE MURRAY'S GREATEST HITS/Capitol SOO 12110	39	H
98	100	FRANKE & THE KNOCKOUTS/Millennium BXL1 7755 (RCA)	17	H
99	116	DANNY JOE BROWN AND THE DANNY JOE BROWN BAND DANNY JOE BROWN/Epic ARE 37385	3	O
100	107	FLYING THE FLAG CLIMAX BLUES BAND/Warner Bros. BSK 3493	10	H

Record World Albums 101-200

JULY 11, 1981				WKS. ON CHART				WKS. ON CHART	
JULY 11	JULY 4								
101	120	RAIDERS OF THE LOST ARK (ORIGINAL SOUNDTRACK)/ Columbia JS 37373	3	O	150	—	NIGHTS (FEEL LIKE GETTING DOWN) BILLY OCEAN/Epic FE 37406	1	O
102	71	TARANTELLA CHUCK MANGIONE/A&M SP 6518	8	H	151	170	BUSTIN' LOOSE (ORIGINAL SOUNDTRACK) ROBERTA FLACK/MCA 5141	2	H
103	—	IN THE NIGHT CHERYL LYNN/Columbia FC 37034	1	O	152	125	9 TO 5 AND ODD JOBS DOLLY PARTON/RCA AHL1 3852	25	H
104	84	SUPER TROUPER ABBA/Atlantic SD 16023	29	H	153	157	GREATEST HITS DOORS/Elektra 5E 5151	32	H
105	88	MIRACLES CHANGE/Atlantic/RFC SD 19301	13	G	154	162	AMERICAN EXCESS POINT BLANK/MCA 5189	3	H
106	117	TALK TALK TALK PSYCHEDELIC FURS/Columbia NFC 37339	3	O	155	131	LOVE IS . . . ONE WAY/MCA 5163	18	H
107	114	LIVE STEPHANE GRAPPELLI/DAVID GRISMAN/Warner Bros. BSK 3550	7	H	156	156	LOOK OUT 20/20/Portrait NFR 37050 (CBS)	5	O
108	118	AEROBIC DANCING/Gateway GSLP 7610	6	G	157	123	'NARD BERNARD WRIGHT/Arista/GRP 5011	24	H
109	80	SOMEWHERE OVER THE RAINBOW WILLIE NELSON/ Columbia FC 36883	17	O	158	168	GOING FOR THE GLOW DONNA WASHINGTON/Capitol ST 12147	7	H
110	97	FAME (ORIGINAL SOUNDTRACK)/RSO RX 1 3080	59	H	159	171	IT'S WINNING TIME KLIQUE/MCA 5198	4	H
111	108	LOST IN LOVE AIR SUPPLY/Arista 9545	11	H	160	149	IMAGINATION WHISPERS/Solar BXL1 3578 (RCA)	24	H
112	102	TURN UP THE MUSIC MASS PRODUCTION/Cotillion SD 5226 (Atl)	12	G	161	165	TOO HOT TO SLEEP SYLVESTER/Fantasy/Honey F 9607	3	G
113	69	DEDICATED MARSHALL TUCKER BAND/Warner Bros. HS 3525	7	H	162	—	FOR YOUR EYES ONLY (ORIGINAL SOUNDTRACK)/Liberty LOO 1109	1	H
114	—	MADE IN AMERICA CARPENTERS/A&M SP 3723	1	H	163	—	ROCK THE WORLD THIRD WORLD/Columbia FC 37402	1	O
115	109	BEYOND THE VALLEY OF 1984 PLASMATICS/Stiff-America WOW 11	6	G	164	152	WILD WEST DOTTIE WEST/Liberty LT 1062	20	G
116	126	UNLIMITED TOUCH/Prelude PRL 12184	10	G	165	119	HOW 'BOUT US CHAMPAIGN/Columbia JC 37008	26	O
117	134	SOME DAYS ARE DIAMONDS JOHN DENVER/RCA AFL1 4055	2	H	166	140	I LOVE 'EM ALL T.G. SHEPPARD/Warner Bros./Curb BSK 3528	9	H
118	133	DEUCE KURTIS BLOW/Mercury SRM 1 4020 (PolyGram)	2	H	167	135	FANTASTIC VOYAGE LAKESIDE/Solar BXL1 3720 (RCA)	37	H
119	129	WHA 'PPEN ENGLISH BEAT/Sire 3560 (WB)	4	H	168	166	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36752	42	O
120	130	HERE COMES THE NIGHT DAVID JOHANSEN/Blue Sky FZ 36589 (CBS)	3	O	169	145	INTUITION LINX/Chrysalis CHR 1332	7	G
121	—	I'VE GOT THE ROCK 'N' ROLLS AGAIN JOE PERRY PROJECT/Columbia FC 37364	1	O	170	173	THE RIGHT TO BE ITALIAN HOLLY & THE ITALIANS/ Virgin/Epic 37359	3	O
122	128	MOUNTAIN DANCE DAVE GRUSIN/Arista/GRP 5010	19	H	171	174	DURAN DURAN/Harvest ST 12158 (Capitol)	2	H
123	111	ROUND TWO JOHNNY VAN ZANT/Polydor PD 1 6322 (PolyGram)	6	H	172	172	STARDUST WILLIE NELSON/Columbia KC 30305	29	O
124	93	TINSEL TOWN REBELLION FRANK ZAPPA/Barking Pumpkin PW2 37336	7	H	173	146	SUCKING IN THE SEVENTIES ROLLING STONES/Rolling Stones COC 16028 (Atl)	15	H
125	110	GALAXIAN JEFF LORBER FUSION/Arista AL 9545	10	H	174	124	TWICE AS SWEET A TASTE OF HONEY/Capitol ST 12089	17	H
126	106	TWANGIN' DAVE EDMUNDS/Swan Song SS 16034 (Atl)	9	H	175	177	RESTLESS EYES JANIS IAN/Columbia FC 37360	2	O
127	103	CAPTURED JOURNEY/Columbia KC2 37616	21	O	176	158	SILVER CONDOR/Columbia NFC 37163	5	O
128	138	MAGNETIC FIELDS JEAN MICHEL JARRE/Polydor PD 1 6325	2	H	177	—	WANTED DREAD & ALIVE PETER TOSH/Rolling Stones/EMI- America SO 17055	1	H
129	99	EXTENDED PLAY PRETENDERS/Sire Mini 3563 (WB)	13	G	178	142	EL RAYO-X DAVID LINDLEY/Asylum 5E 524	9	H
130	115	AUTOAMERICAN BLONDIE/Chrysalis CHE 1290	30	H	179	176	HIGH VOLTAGE AC/DC/Atlantic SD 36142	13	G
131	147	NOW OR NEVER JOHN SCHNEIDER/Scotti Bros. ARZ 37400 (CBS)	3	O	180	189	THE RIGHT PLACE GARY WRIGHT/Warner Bros. BSK 3511	2	H
132	112	GRAND SLAM ISLEY BROTHERS/T-Neck FZ 37080 (CBS)	17	O	181	—	MAGIC MURDER & THE WEATHER MAGAZINE/IRS SP 70020 (A&M)	1	H
133	143	IRON AGE MOTHER'S FINEST/Atlantic SD 19302	4	G	182	167	MICKEY MOUSE DISCO Disneyland/Vista 2504	69	O
134	113	NOTHIN' MATTERS AND WHAT IF IT DID JOHN COUGAR/ Riva RVL 7403 (PolyGram)	15	H	183	184	HI-GLOSS/Prelude PRL 12184	4	G
135	137	ANNIE (ORIGINAL CAST ALBUM)/Columbia JS 34712	28	O	184	169	THIEF (ORIGINAL SOUNDTRACK) TANGERINE DREAM/ Elektra 5E 251	14	H
136	—	DIMPLES RICHARD "DIMPLES" FIELDS/Boardwalk NB 1 33232	1	H	185	136	REACH UP AND TOUCH THE SKY SOUTHSIDE JOHNNY & THE ASBURY JUKES/Mercury SRM 2 8602 (PolyGram)	13	J
137	141	MESSINA JIM MESSINA/Warner Bros. BSK 3559	4	H	186	186	LOVE LIGHT YUTAKA/Alfa AAA 10004	11	G
138	144	ALL MY REASONS NOEL POINTER/Liberty LT 1094	13	G	187	151	TELL ME WHERE IT HURTS WALTER JACKSON/Columbia FC 37132	6	O
139	121	HIGHWAY TO HELL AC/DC/Atlantic SD 19244	47	H	188	194	KEEP ON IT STARPOINT/Chocolate City CCLP 2018 (PolyGram)	13	H
140	150	SUPERMAN II (ORIGINAL SOUNDTRACK)/Warner Bros. HS 3505	2	H	189	178	LET THERE BE ROCK AC/DC/Atlantic SD 36151	13	G
141	160	CAMERON'S IN LOVE RAFAEL CAMERON/Salsoul SA 8542 (RCA)	2	H	190	197	AUTUMN PIANO SOLOS GEORGE WINSTON/Windham Hill C 1012	4	G
142	122	CALL IT WHAT YOU WANT BILL SUMMERS & SUMMERS HEAT/MCA 5178	24	H	191	159	GREATEST HITS OAK RIDGE BOYS/MCA 5150	32	H
143	132	ANOTHER TICKET ERIC CLAPTON/RSO RX 1 3095	17	H	192	161	FUN IN SPACE ROGER TAYLOR/Elektra 5E 522	10	H
144	155	ALICIA ALICIA MYERS/MCA 8181	8	H	193	193	WOMAN OF THE YEAR (ORIGINAL BROADWAY CAST)/ Arista AL 8303	4	I
145	127	MAGIC TOM BROWNE/Arista/GRP 5503	35	H	194	163	COME AND GET IT WHITESNAKE/Mirage WTG 16043 (Atl)	7	G
146	148	NICK MASON'S FICTITIOUS SPORTS NICK MASON/ Columbia FC 37307	3	O	195	195	ARE YOU GONNA BE THE ONE ROBERT GORDON/RCA AFL1 3773	5	H
147	—	APPLE JUICE TOM SCOTT/Columbia FC 37419	1	O	196	—	ROCK 'N' ROLL WARRIORS SAVOY BROWN/Town House ST 7002 (Accord)	1	H
148	—	CLASS REDDIMOR Believe In A Dream FZ 37175 (CBS)	1	O	197	139	SOMETHING IN THE NIGHT PURE PRAIRIE LEAGUE/ Casablanca NBLP 7255 (PolyGram)	13	H
149	—	THE GREAT MUPPET CAPER (ORIGINAL SOUNDTRACK)/ Atlantic SD 16047	1	H	198	198	HOT EQUATORS/Stiff-America Cheap 1	3	G
					199	153	MVP HARVEY MASON/Arista AB 4283	8	G
					200	179	HOUSE OF MUSIC T.S. MONK/Mirage WTG 19121 (Atl)	24	G

Record World Black Oriented Music

Black Music Report

By NELSON GEORGE

Mick Fleetwood is Fleetwood Mac's drummer and as such has an idea or two about selling records. In January and February of this year he traveled to Accra, Ghana to record a solo LP. "The Visitor" on RCA is the result, an uneven blend of traditional Anglo-American rock and African music. On most of the songs African instrumentation, mostly hand percussion of various kinds, is used to pump new life into old chestnuts (like Buddy Holly's "Not Fade Away"). Of more interest are the title cut, "O Niamali," and "Amelle (Come On Show Me Your Heart)," which push African styles to the fore. All three were written by African musicians, the last two by Nii Amartey.

Fleetwood's release is significant because it will draw the attention of many musicians, black and white, to African music. Talking Heads incorporated African rhythms into their "Remain in Light" LP, but since Fleetwood is a more mainstream musician and has more credibility with AOR radio, his leap into African music may attract more attention. Will African music be adopted by white pop stars just as the blues, reggae, and, to a lesser degree rap have been? Keep your ears open.

MUSIC OF NOTE: Ray Charles turned Don Gibson's country hit, "I Can't Stop Loving You," into a black and pop success with his cover of the song on the trailblazing "Modern Sounds in Country Music" LP circa 1962. With that song (and that album), Charles popularized the use of country tunes by black musicians.

Millie Jackson has continued in this tradition throughout her career; my personal favorite is her fiery version of "Back in Love by Monday." Her latest single is her own version of "I Can't Stop Loving You," but Millie's approach is quite different from Ray's. Where Charles was slow and plaintive, Jackson and producer Brad Shapiro do the song as a mid-tempo stomp with punchy horns and a kinky rhythm guitar. Jackson, as usual, is in good voice, her tough, raspy delivery laced with more than a touch of world-weariness.

Good show at New Jersey's Meadowlands Stadium on June 28. It was the first of the summer's four Budweiser Summer Fest concerts. Rick James headlined in his own funky fashion, while Peabo Bryson, Maze featuring Frankie Beverly, Ashford & Simpson, Stephanie Mills, Cameo, and Sister Sledge preceded. Part of Peabo's set was marred by a gang of about 15 youths bent on robbery. Promoter Michael Rosenberg reports that they were apprehended.

That incident aside, the 54,639 patrons were treated to a smoothly run concert with James, Ashford & Simpson, Cameo and Peabo most effective in reaching the fans at the huge football stadium.

SHORT STUFF: Singer-songwriter Zulema has a single, "A Mother Cries," on The Sound of Brooklyn (TSOB) Records, about the killings

(Continued on page 69)

Lamont Dozier Doesn't Look Back

By NELSON GEORGE

NEW YORK—What would the '60s have been like without Lamont Dozier's music? Imagining that is like trying to erase the Supremes, Four Tops, Temptations and the classic Motown sound from our memory, because songwriter - producer Dozier, along with partners Eddie and Brian Holland, created some of the strongest popular music of the rock era with these performers.

But at 49 Dozier doesn't dwell on the past, and with three albums currently in the marketplace, he shouldn't. They are his solo album on Columbia, "Working On You"; Future Flight's self-titled debut album on Capitol; and Zingara's album on Los Angeles-based Wheel Records, featuring the recent BOS mid-chart single "Love's Calling." Dozier is in the studio with four other acts: Caviar, three girls "doing a Supremes type thing"; Cordon Bleu, "a pop group with former Supreme Sherrie Payne; and a girl group called Treasure, "who sing straightforward R&B."

All this activity comes after a three-year hiatus from recording, following the end of his contract with Warner Bros. "I was looking for a direction, trying to re-group my creativity," Dozier told Record World. "During that period I wrote about 300 songs, just stockpiling them until I decided to go out and find people to sing them. I heard certain voices performing the music." Both Zingara and Future Flight are groups that Dozier organized specifically to perform his songs.

Dozier said the emergence of formula disco records had a negative impact on his music: "That disco thing sort of had me puzzled, and my music was caught in the middle. Now everybody is back putting an emphasis on melody, lyrics and structure; these are the things that I have always thought were most important."

The success of Zingara's "Love's Calling" certainly pleased him and renewed his confidence: "That single did very well without the benefit of major distribution. Jim Smith, the president of Wheels, told me the record has sold 350,000 copies and is still selling, with a good shot at reaching a half million." Dozier plans to do some more work for Wheel, probably later in the year.

Dozier is currently working with Academy Award-winning lyricist Norman ("Norma Rae") Gimbel on a Broadway musical. "We've got 25 songs written already and are currently working on the book," he said. "We don't expect to physically begin mounting the production until the spring of 1981." Dozier credits his new manager-business consultant Michael Roshkind with stimulating his interest in non-record projects. Roshkind, the former Motown Records president, feels Dozier "should look to Broadway, movie scores, and television for long term longevity," Dozier said. There are plans to do a television special built around songs Dozier has written or co-written.

(Continued on page 70)

PICKS OF THE WEEK

LIVE IN NEW ORLEANS

MAZE FEATURING FRANKIE BEVERLY—Capitol SKBK 12156



This remarkably consistent nine-member band turns in a fine double album, filled with its characteristic brand of California soul. One side is studio material, including the hot single "Running Away." The other three sides were recorded at New Orleans' Saenger Theater. "Southern Girl," "Happy Feelin's," and six other Maze standards are performed.

IN THE NIGHT

CHERYL LYNN—Columbia FC 37034



The first single, "Shake It Up Tonight," is already a black radio favorite, and there is equally good music on this LP's other eight cuts. Ray Parker's production on the title cut and "If You'll Be True to Me" is in the smooth Raydio groove, while "Baby" is an adventure in synthesizer funk. Lynn sings forcefully throughout.

WITH YOU

STACY LATTISAW—Cotillion SD 16049 (Atlantic)



Stacy Lattisaw's back, and producer Narada Michael Walden has again given this pre-teen star a fine vehicle. The cover of the Moments' R&B classic "Love on a Two-Way Street" works beautifully. "Screamin' Off the Top" and "Young Girl" should put you in a dancing mood. An extremely well-designed album.

MARGO MICHAELS AND NITE LITE

REAL WORLD RW 32—105 (Atlantic)

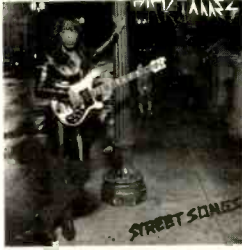



Eight of this LP's nine songs are by the Holland-Dozier-Holland production team of Motown's golden age, and many of the tunes bear the imprint of the Motown sound. Most of the songs sound very Supremes ("Take My Everything," "The Good Stuff's Coming In"), and Michaels sounds a lot like Diana Ross.

Record World Black Oriented Albums



JULY 11, 1981
TITLE, ARTIST, Label, Number, (Distributing Label)

				WKS. ON CHART
1	1	STREET SONGS RICK JAMES Gordy G8 1002M1 (Motown) (6th Week)		12
2	3	KNIGHTS OF THE SOUND TABLE CAMEO/Chocolate City CCLP 2019 (PolyGram)		6
3	6	IT MUST BE MAGIC TEENA MARIE/Gordy G8 1004M1 (Motown)		5
4	2	THE DUDE QUINCY JONES/A&M SP 3721		13
5	4	WHAT CHA' GONNA DO FOR ME CHAKA KHAN/Warner Bros. HS 3526		11
6	5	STEPHANIE STEPHANIE MILLS/20th Century Fox T 700 (RCA)		9
7	7	NIGHTCLUBBING GRACE JONES/Island ILPS 9624 (WB)		8
8	8	A WOMAN NEEDS LOVE RAY PARKER, JR. & RAYDIO/ Arista AL 9543		13
9	9	RADIANT ATLANTIC STARR/A&M 4833		18
10	11	THE CLARKE/DUKE PROJECT STANLEY CLARKE/GEORGE DUKE/Epic FE 36918		11
11	22	LIVE IN NEW ORLEANS MAZE FEATURING FRANKIE BEVERLY/Capitol SKBK 12156		2
12	12	MY MELODY DENIECE WILLIAMS/ARC/Columbia FC 34048		16
13	10	THREE FOR LOVE SHALAMAR/Solar BZL1 3577 (RCA)		24
14	14	VERY SPECIAL DEBRA LAWS/Elektra 6E 300		13
15	15	TASTY JAM FATBACK/Spring SP 1 6731 (PolyGram)		6
16	16	SECRET COMBINATION RANDY CRAWFORD/Warner Bros. BSK 3541		8
CHARTMAKER OF THE WEEK				
17	—	IN THE POCKET COMMODORES Motown MB 955M1		1
18	20	SEND YOUR LOVE AURRA/Salsoul SA 8538 (RCA)		8
19	13	BEING WITH YOU SMOKEY ROBINSON/Tamla T8 375M1 (Motown)		19
20	17	GAP BAND III /Mercury SRM 1 4003 (PolyGram)		26
21	19	WINELIGHT GROVER WASHINGTON, JR./Elektra 6E 304		24
22	23	CLOSER GINO SOCCIO/Atlantic/RFC SD 16042		8
23	24	UNLIMITED TOUCH /Prelude PRL 12184		7
24	18	MIRACLES CHANGE /Atlantic/RFC SD 19301		13
25	28	BLACK & WHITE POINTER SISTERS/Planet P18 (E/A)		2
26	21	RIT LEE RITENOUR/Elektra 6E 331		10
27	26	LOVE IS ONE WAY /MCA 5163		19
28	27	CALL IT WHAT YOU WANT BILL SUMMERS & SUMMERS HEAT/MCA 5176		13
29	31	TURN UP THE MUSIC MASS PRODUCTION/Cotillion SD 5226 (Atl)		10
30	30	TWICE AS SWEET TASTE OF HONEY/Capitol ST 12089		18
31	35	GOING FOR THE GLOW DONNA WASHINGTON/Capitol ST 12147		5
32	32	HOT, LIVE AND OTHERWISE DIONNE WARWICK/Arista A2L 8605		4
33	29	TELL ME WHERE IT HURTS WALTER JACKSON/Columbia FC 37132		6
34	25	GRAND SLAM ISLEY BROTHERS/T-Neck FZ 37080 (CBS)		23
35	—	DIMPLES RICHARD "DIMPLES" FIELDS/Boardwalk NB1 33232		1
36	38	STARS ON LONG PLAY STARS ON/Radio RR 16044 (Atl)		5
37	—	IN THE NIGHT CHERYL LYNN/Columbia FC 37034		1
38	43	CAMERON'S IN LOVE RAFAEL CAMERON/Salsoul SA 8542 (RCA)		2
39	41	TOO HOT TO SLEEP SYLVESTER/Fantasy/Honey F 9607		3
40	44	DEUCE KURTIS BLOW/Mercury SRM 1 4020 (PolyGram)		2
41	—	CLASS REDDINGS /Believe In A Dream FZ 37175 (CBS)		1
42	—	NIGHTS (FEEL LIKE GETTING DOWN) BILLY OCEAN/ Epic FE 37406		1
43	33	HOW 'BOUT US CHAMPAIGN/Columbia JC 37008		17
44	34	VOYEUR DAVID SANBORN/Warner Bros. BSK 3546		12
45	45	MISTAKEN IDENTITY KIM CARNES/EMI-America SO 17052		2
46	47	IT'S WINNING TIME KLIQUE/MCA 5198		5
47	36	FANTASTIC VOYAGE LAKESIDE/Solar BZL1 3720 (RCA)		30
48	40	INTUITION LINX/Chrysalis CHR 1332		8
49	49	ZEBO! SANTANA/Columbia FC 37158		4
50	37	MAGIC MAN ROBERT WINTERS & FALL/Buddah BDS 5723 (Arista)		14
51	—	BUSTIN' LOOSE (ORIGINAL SOUNDTRACK) ROBERTA FLACK/MCA 5141		1
52	39	CELEBRATE KOOL & THE GANG/De-Lite DSR 9518 (PolyGram)		7
53	54	I GOT THE MELODY ODYSSEY/RCA AFL1 3910		4
54	42	IMAGINATION WHISPERS/Solar BZL1 3578 (RCA)		25
55	48	KEEP ON IT STARPOINT/Chocolate City CCLP 2018 (PolyGram)		13
56	56	L.J. REYNOLDS /Capitol ST 12127		3
57	—	REVEREND DU RITE RICHARD PRYOR/Laff 216		1
58	46	JOHNNY GUITAR WATSON AND THE FAMILY CLONE/ DJM 601 (PolyGram)		5
59	59	ALICIA ALICIA MYERS/MCA 5181		8
60	53	NEVER GONNA BE ANOTHER ONE THELMA HOUSTON/ RCA AFL1 3842		7

Black Music Report

(Continued from page 68)

in Atlanta. Also on TSOB is the debut single by the female vocal trio **Wild Sugar**, "Messin' Around" b/w "Bring It Here" . . . **Bobby Bennett** and **Ron White**, formerly of Washington, D.C.'s WOL, have opened an independent promotion, production, and marketing company in D.C. They plan to work Washington, Baltimore, Richmond, and Norfolk. Call (301) 649-5789 for info . . . Anyone with back issues of the British music publication *Black Music* from the mid-1970s should contact this writer. I'm interested in either purchasing or borrowing . . . Reports are that **George Clinton's** P-Funk empire is in a bit of turmoil. The "Electric Spanking of War Babies" LP on Warners was originally supposed to be a single disc, then a double, and now a single again. Release has been pushed back at least twice. July 29 is the new date. Some suggest that Clinton's operation has

been carrying a big financial overhead and that he has had to reassess several projects. His Los Angeles office has been closed for months now. Currently there are no releases scheduled by CBS under the Uncle Jam distribution agreement . . . The newly formed **Cecil Holmes-Marv Stuart** label, Gold Coast, has its first release scheduled for July, a single by TTF, "Mighty Fire," to be followed by an album, "Surprise." TTF was on Stuart's Custom label . . . **Issac Hayes**, who won an Oscar for his score for "Shaft," has an acting role in the sci-fi flick, "Escape From New York." Hayes previously starred in "Truck Turner," a vintage blaxploitation film of the mid-70s . . . Thanks to **Jimmy Dockett** and the Small Independent Record Manufacturers Association for inviting me to speak two weekends ago. Really enjoyed the conversation.

Black Oriented Singles

JULY 11, 1981

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

JULY 11
JULY 4

WKS. ON CHART

1	2	DOUBLE DUTCH BUS FRANKIE SMITH WMOT 8 5356	17
2	1	GIVE IT TO ME BABY RICK JAMES/Gordy 7197 (Motown)	15
3	3	PULL UP TO THE BUMPER GRACE JONES/Island 49697 (WB)	13
4	5	FREAKY DANCIN' CAMEO/Chocolate City 3225 (PolyGram)	10
5	8	LOVE ON A TWO WAY STREET STACY LATTISAW/Cotillion 46015 (Atl)	6
6	6	HEARTBEAT TAANA GARDNER/West End 1232	11
7	7	NIGHT (FEEL LIKE GETTING DOWN) BILLY OCEAN/Epic 19 02053	10
8	4	TWO HEARTS STEPHANIE MILLS/20th Century Fox 2492 (RCA)	12
9	13	VERY SPECIAL DEBRA LAWS/Elektra 47142	7
10	11	RUNNING AWAY MAZE FEATURING FRANKIE BEVERLY/Capitol 5000	9
11	9	SWEET BABY STANLEY CLARKE & GEORGE DUKE/Epic 19 01052	14
12	10	A WOMAN NEEDS LOVE (JUST LIKE YOU DO) RAY PARKER, JR. & RAYDIO/Arista 0492	19
13	15	PUSH ONE WAY /MCA 51110	9
14	19	SHAKE IT UP TONIGHT CHERYL LYNN/Columbia 11 02102	7
15	27	I'M IN LOVE EVELYN KING/RCA 12243	4
16	17	ARE YOU SINGLE AURRA/Salsoul 2139 (RCA)	12
17	12	WHAT CHA GONNA DO FOR ME CHAKA KHAN/ Warner Bros. 49692	17
18	25	SEND FOR ME ATLANTIC STARR/A&M 2340	5
19	21	SEARCHING TO FIND THE ONE UNLIMITED TOUCH/ Prelude 8029	8
20	23	RAZZAMATAZZ QUINCY JONES FEATURING PATTI AUSTIN/A&M 2334	6
21	18	BODY MUSIC STRIKERS/Prelude 8025	13
22	22	LOVE'S DANCE KLIQUE/MCA 51099	9
23	24	TRY IT OUT GINO SOCCIO/Atlantic/RFC 3818	7
24	39	SQUARE BIZ TEENA MARIE/Gordy 7202 (Motown)	3
25	31	LADY (YOU BRING ME UP) COMMODORES/Motown 1514	3
26	29	THE REAL THING BROTHERS JOHNSON/A&M 2343	4
27	14	MAKE THAT MOVE SHALAMAR/Solar 12192 (RCA)	18
28	28	TAKE IT ANY WAY YOU WANT IT FATBACK/Spring 3018 (PolyGram)	10
29	30	'SCUSE ME WHILE I FALL IN LOVE DONNA WASHINGTON/Capitol 4991	11
30	43	JUST BE MY LADY LARRY GRAHAM/Warner Bros. 49744	3
31	16	YEARNING GAP BAND/Mercury 76101 (PolyGram)	16
32	20	IS IT YOU? LEE RITENOUR/Elektra 47124	11
33	32	PARADISE CHANGE /Atlantic/RFC 3809	14
34	33	IF YOU FEEL IT THELMA HOUSTON/RCA 12215	8
35	26	BEING WITH YOU SMOKEY ROBINSON/Tamla 54321 (Motown)	22
36	50	SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED) CARL CARLTON/20th Century Fox 2488 (RCA)	3
37	41	HERE IS MY LOVE SYLVESTER/Fantasy/Honey 912	6
38	47	SLOW HAND POINTER SISTERS/Planet 47929 (E/A)	5
39	34	JONES VS. JONES KOOL & THE GANG/De-Lite 813 (PolyGram)	7



40	42	IT'S YOUR CONSCIENCE DENIECE WILLIAMS/ARC/ Columbia 11 02108	7
41	53	I LOVE YOU MORE RENE & ANGELA/Capitol 5010	2
42	51	YOU STOPPED LOVING ME ROBERTA FLACK/MCA 51126	3
43	48	WHEN WILL MY LOVE BE RIGHT ROBERT WINTERS & FALL/ Buddah 627 (Arista)	4
44	44	GROOVE CITY T-CONNECTION/Capitol 4995	6
45	45	I DON'T REALLY CARE L.V. JOHNSON/ICA 027	7
46	52	TOGETHER WE CAN SHINE LINX/Chrysalis 2521	4
47	54	THIS IS FOR THE LOVER IN YOU SHALAMAR/Solar 12250 (RCA)	3
48	61	CAN'T WE FALL IN LOVE AGAIN PHYLLIS HYMAN AND MICHAEL HENDERSON/Arista 0606	2
49	55	WALK RIGHT NOW JACKSONS/Epic 02132 (CBS)	4
50	56	SOME CHANGES ARE FOR GOOD DIONNE WARWICK/ Arista 0602	3
51	49	FOREVER YESTERDAY (FOR THE CHILDREN) GLADYS KNIGHT & THE PIPS/Columbia 11 02113	6
52	60	YOU ARE FOREVER SMOKEY ROBINSON/Tamla 54327 (Motown)	3
53	58	NOTHING BUT LOVE PETER TOSH/Rolling Stones/EMI- America 8083	3
54	62	ANYBODY WANNA DANCE EBONEE WEBB/Capitol 5008	2
55	69	JUST ONE MOMENT AWAY MANHATTANS/Columbia 18 02191	2
56	46	SKINNY OHIO PLAYERS/Boardwalk 8 02063	9
57	63	GOING BACK TO MY ROOTS ODYSSEY/RCA 12240	3
58	64	LOVE LIGHT YUTAKA/Alfa 7004	3
59	65	YOU'RE THE ONLY ONE REDDINGS/Believe in a Dream 6 02066 (CBS)	2
60	66	I'LL DO ANYTHING FOR YOU DENROY MORGAN/Becket 45 5	2
61	57	BETTE DAVIS EYES KIM CARNES/EMI-America 8077	5
62	68	FUNTOWN U.S.A. RAFAEL CAMERON/Salsoul 2144 (RCA)	2

CHARTMAKER OF THE WEEK

63	—	ENDLESS LOVE DIANA ROSS AND LIONEL RICHIE Motown 1519	1
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64	70	(HEY WHO'S GOTTA) FUNKY SONG FANTASY/Pavillion 6 02098 (CBS)	2
65	—	(OH I) NEED YOUR LOVIN' EDDIE KENDRICKS/Atlantic 3796	1
66	—	HOLD ON TO A FRIEND RUFUS/MCA 51125	1
67	—	HOLD TIGHT CHANGE/Atlantic/RFC 3832	1
68	—	RHYTHM RAP ROCK COUNT COOLOUT/WMOT 8 01058	1
69	38	SUKIYAKI A TASTE OF HONEY/Capitol 4953	23
70	37	WHEN LOVE CALLS ATLANTIC STARR/A&M 2312	20
71	36	CALL IT WHAT YOU WANT BILL SUMMERS & SUMMERS HEAT/MCA 51073	16
72	40	HOW 'BOUT US CHAMPAIGN/Columbia 11 11433	23
73	35	TELL ME WHERE IT HURTS WALTER JACKSON/Columbia 11 02037	11
74	67	I CAN MAKE IT BETTER WHISPERS/Solar 12232 (RCA)	6
75	59	TURN UP THE MUSIC MASS PRODUCTION/Cotillion 46013 (Atl)	8

Lamont Dozier (Continued from page 68)

His long-time association with the Holland brothers, Eddie and Brian, has terminated. "We still talk on the phone from time to time, but we no longer have our production company. "We did do an album together for Paul Drew's Real World (distributed by Atlantic) Records on Margo Michaels. It was a personal favor to Paul." Odyssey's cover of "Going Back to My Roots" from his

Warners "Peddlin' Music On the Side" LP reached the top 20 on the British charts. "That is one of my all-time favorite songs and I'm extremely pleased with the arrangement they used," Dozier said. "Still, I wonder why it wasn't more successful originally. It is one of my better pieces of material. I just don't think I and Warners were on the same wave length." While Dozier's Motown career,

his later work with the Holland-Dozier-Holland-owned Invictus Records, and his solo career at ABC, Warners, and now Columbia is well-documented, his musical involvement dates back to 1957. "When I was 15 I cut two records with my vocal group the Romeos, 'Gone, Get Away' and 'Fine, Fine Baby,' for Fox Records, distributed by Atlantic. The latter went top 20 R&B but then the group broke up. I sang lead. "I went to New York for six months, where nobody paid any attention to me. Back in Detroit

I recorded for Gwen Gordy's Anna records, a tune called 'Popeye' under the name Lamont Anthony, because they felt nobody would remember the name Dozier. Then with Motown and Berry I cut 'Dearest One' and that did nothing. Berry got me and Brian Holland together as a team. Eddie had a song out called 'Jamie,' but he eventually joined the group as a lyricist after a couple of years. Brian was basically a melody writer and I did both, so I would collaborate with both. We went on from there."

Record World Classical

A Talk With EMI's Andre

By SPEIGHT JENKINS

■ NEW YORK—Peter Andre, the chief of the international classical division of EMI, is a tall, courtly gentleman with a British accent. He was in New York last week on his way from a meeting of all of EMI's division officers in Los Angeles.

Interviewed in the commodious office assigned to the president of EMI when he comes to New York, Andre talked bullishly about the prospects for the classical music division in the huge amalgam now called Thorne-EMI. "Two years ago EMI was in trouble," he frankly said, "so we were absorbed by Thorne, a British firm with emphasis on heavy engineering, military electronics, domestic appliances and TV rental. There was some duplication in the TV line, but it was taken care of when everything was split into three product divisions. The main one is Home Entertainment, of which the music division is a part." Though at first Andre had some questions as to how classical music would fare, he was happy to report that the music division last year made a profit, ensuring continued good health for EMI and its American voice, Angel Records. He pointed out that as a factor of the amalgamation, everything was reorganized, including all the A&R teams around the world. Andre is not only chief of A&R for EMI's classical division but in charge of sales and marketing as well.

As a New Yorker, it has always seemed peculiar to me that of all the major classical labels, only Angel is located in California. Andre explained that Angel was located there not to indicate pop, in this case Capitol, domination of the classics, but so that Angel "could be hitched to where our manufacturing came from. The old Angel record in the '50s was imported. As volume grew, we knew that we had to manufacture records in the U.S., and our production has always been in the west. For years we were extremely unhappy with the quality control, in fact with the general product. Recently, we have found the Wakefield plant in Arizona, and we are extremely pleased over the quality. The way I see it," he continued, "in popular music the product comes first, then delivery and finally quality. In classical it is exactly the reverse. Most im-

portant is quality, then comes delivery and then the product. The product is important, but the priorities in terms of lasting value and the competition make quality our major concern. Another factor tying us to California is that the International Design Center, with Marin Schwartz as director is there. He does the jackets not just for the United States but for all EMI products around the world."

For all its profitability, Angel, like all classical record companies has vastly reduced its new recordings. Andre indicated that Angel's releases for 1981 would total 65 to 70; two years ago they were twice as many. "We try now to put more effort behind each release," Andre said.

Though Andre's concerns are general, his major interest is in the A&R division. "I'm constantly asking about our artists, 'Where are they going?' In these sessions in New York I have been having with conductors and managers, that is what I want to know—about Angel artists and those who might someday be with us. Riccardo Muti spends 16 weeks of his time every season in Philadelphia. How can we benefit from his time there? Do we have the releases ready to capitalize on his successes and is the repertory that we need ready to record?"

Andre does not audition all the new artists that come on the label. "Only about 90 percent. Some of my producers know so well what we want that I can trust them, and sometimes the audition is only pro forma after they really like someone." One new artist EMI has just contracted is the Soviet emigree, Yuri Egorov, who has appeared with great success in the United States. "He has just done a Chopin recital for us. I think he's wonderful, a really sensitive artist and not one who will ever be a record-making machine."

The Australian-born executive is responsible for garnering EMI's biggest classical money-maker today—Itzhak Perlman. "When I heard him play the Tchaikovsky Violin Concerto in Vienna, I said I have to have this man. I came to New York and spent five hours in his apartment. When it was over, he was ours. Take that Tchaikovsky trio just out. That's a wonderful record."

Classical Retail Report

JULY 11, 1981

CLASSIC OF THE WEEK



SUTHERLAND HORNE PAVAROTTI BONYNGE
LIVE FROM LONDON CENTER

TRIO

SUTHERLAND, HORNE,
PAVAROTTI, BONYNGE

London Digital

BEST SELLERS OF THE WEEK

TRIO: HORNE, SUTHERLAND,
PAVAROTTI, BONYNGE—London
Digital

BEETHOVEN: SYMPHONY NO. 9—
Haitink—Philips Digital

CHOPIN: PIANO RECITAL—Pogorelich
—DG

MAHLER: SYMPHONY NO. 2—Solti—
London Digital

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

SAM GOODY/EAST COAST

BOLLING: CALIFORNIA SUITE—CBS

BOLLING: SUITE FOR FLUTE AND JAZZ
PIANO—Rampal, Bolling—CBS

CHOPIN: PIANO CONCERTO NO. 1—
Davidovitch, Marriner—Philips

GOLDMARK: RUSTIC WEDDING
SYMPHONY—London

MAHLER: SYMPHONY NO. 2—London
Digital

PUCCINI: TURANDOT—Nilsson, Bjoerling,
Leinsdorf—RCA

RACHMANINOFF: PRELUDES—Richter—
Quintessence

SCHUBERT: SYMPHONY NO. 9—Davis—
Philips

STERN 60TH BIRTHDAY CELEBRATION—
CBS Mastersound

TRIO—London Digital

KING KAROL/NEW YORK

BEETHOVEN: SONATAS—Ax—RCA

BEETHOVEN: SYMPHONY NO. 5—Ozawa
—Telarc

BEETHOVEN: SYMPHONY NO. 9—Philips

CHOPIN: SHORT PIECES—DG

GERSHWIN: SHORT PIECES—Previn—
Angel

MAHLER: SYMPHONY NO. 2—London
Digital

MAHLER: SYMPHONY NO. 9—Karajan—
DG Digital

FACES OF THE MOON—CBS

RAVEL: SONGS—Stade—CBS

TRIO—London Digital

SPECS/MIAMI

BEETHOVEN: SYMPHONY NO. 9—Philips

BEETHOVEN: COMPLETE SYMPHONIES—
Karajan—DG Budget Box

DEBUSSY: PRELUDES—Arrau—Philips

MAHLER: SYMPHONY NO. 9—Karajan—
MUSSORGSKY: SHORT PIECES—Abbado
—RCA

LUCIANO PAVAROTTI: MY OWN STORY
—London

ITZHAK PERLMAN PLAYS ROMANTIC
VIOLIN CONCERTOS—Angel

STERN 60TH BIRTHDAY CELEBRATION—
CBS Mastersound

TCHAIKOVSKY: TRIO—Perlman,
Ashkenazy, Harrell—Angel

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

TOWER RECORDS/LOS ANGELES

BARTOK: OUT OF DOORS SUITE, OTHER
PIECES—Perahia—CBS

BARTOK: SELECTED PIECES—Oistrakh,
Richter—CBS

GERSHWIN: RHAPSODY IN BLUE—
Lebeque Sisters—Philips

MAHLER: SYMPHONY NO. 2—London
Digital

MOZART: COMPLETE SYMPHONIES,
VOL. V—Hogwood, Ancient Music
Academy—L'Oiseau Lyre

MUSSORGSKY: SHORT PIECES—Abbado
—RCA

CHOPIN: SHORT PIECES—Pogorelich—
DG

RENATA SCOTTO SINGS ARIAS FROM
ITALIAN OPERA—Angel

TRIO—London Digital

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

DISCOUNT RECORDS/ SAN FRANCISCO

BEETHOVEN: SYMPHONY NO. 9—Philips

LUCIANO PAVAROTTI: MY OWN STORY
—London

RAVEL: SONGS—Stade—CBS

REIMANN: LEAR—Fischer-Dieskau—DG

ROSSINI: SEMIRAMIDE—Sutherland,
Horne, Bonyngue—London

ELISABETH SCHWARZKOPF: FOR MY
FRIENDS—London

SIBELIUS: SYMPHONY NO. 4—
Ashkenazy—London

STERN 60TH BIRTHDAY CELEBRATION—
CBS Mastersound

SZYMANOVSKY: SYMPHONIES, NOS.
2, 3—Dorati—London

TRIO—London Digital

TOWER RECORDS/SEATTLE

BACH: CANTATA NO. 28—Harnoncourt
—Telefunken

BRAHMS: SYMPHONY NO. 4—Klieber—
DG

GERSHWIN: RHAPSODY IN BLUE—
Tilson Thomas—CBS

MAHLER: SYMPHONY NO. 2—London
Digital

MAHLER: SYMPHONY NO. 10—Rattle—
Angel Digital

MOZART: SYMPHONIES NOS. 25, 26, 27
—Marriner—Philips

ITZHAK PERLMAN PLAYS GREAT
ROMANTIC CONCERTOS—Angel

CHOPIN: SHORT PIECES—DG

TRIO—London Digital

RANSOM WILSON: PLEASURE SONGS
FOR FLUTE—Angel

Jazz Beat

By PETER KEEPNEWS

■ **APPLE JUICE:** The beginning of summer is almost always a hot time for jazz in New York City. The main reason is, of course, the mammoth jazz festival that promoter **George Wein** brings to town every year from the last week in June through the Independence Day weekend—now known as the Kool Jazz Festival, but otherwise not demonstrably different from when it was known as Newport.

But there are usually other special events at this time of year to delight the Big Apple jazz lover, and this year was no exception. Two late June non-Festival concerts in particular stood out for this reviewer—one for the sheer power and beauty of the music, as well as for the fact that it marked the return of one of the music's most important figures, and the other, unfortunately, more for what it promised than for what it delivered.

First, the good news: **Ornette Coleman** is back. If you read the interview with him in last week's *Record World*, you know the grand old man of the jazz avant-garde has been far from idle in the three years since he last set foot on a concert stage. It's heartening to know that Coleman has been keeping active as a composer—he's one of the most original we have—but it was even more heartening to see him back in action as an alto saxophonist, which he was last Saturday (27) at the Public Theater.

Coleman and his young, energetic **Prime Time Band** picked up exactly where they left off three years ago, playing a bracing blend of a free-jazz top and a deep-funk bottom. It's music that the more narrow-minded might dismiss as yet another opportunistic leap onto the fusion bandwagon, but it's really much more than that: Coleman has found a way to harness the raw, electric energy of rock and funk and put it to his own very special use.



The Prime Time band is, in effect, a double rhythm section (**Bern Nix** and **Charles Ellerbe** on guitars, **Albert McDowell** and **Jamaaladeen Tacuma** on electric basses, and **D. Michael Alston** and Ornette's son **Denardo Coleman** on drums), whose primary function is to provide a full, dense, biting—and, at times, infectiously foot-stomping—wall of sound behind Coleman. Every member of the band got an unaccompanied solo spot at the Public, but for the bulk of the evening the solo spotlight was on Ornette, and he was magnificent.

In all the controversy that Coleman's music has generated over the past 20 years, one thing that has sometimes been overlooked is what a beautiful melodist he is—his music may reject conventional concepts of pitch and harmony, but it is full of delightful, playful melodies, both in his writing and in his playing. That playfulness was evident throughout his 90-minute set, and so were Ornette's down-home blues roots, which kept popping up in the most unexpected places. All told, there was never a dull moment in the whole set; it was never less than fascinating, and at times downright transcendent.

Would that the same could be said for the Universal Jazz Coalition's Town Hall tribute, a week earlier, to the late **Mary Lou Williams**. On paper, it was hard to see how the concert could miss: in addition to performances of Williams' compositions by a number of

(Continued on page 73)

Warner Bros. Prepares For Montreux Fest Extravaganza

By SAMUEL GRAHAM

■ **LOS ANGELES**—At least two record albums, a video documentary and some unusual musical pairings featuring material composed just for this event will be among the highlights and by-products of two nights of music at this summer's Montreux Jazz Festival headlined by several Warner Bros. Records jazz and progressive acts. The label's first significant appearance at the annual Swiss event is scheduled for July 14 and 15.

Tommy LiPuma, Warners vice president, progressive A&R, told *Record World* that planning the label's two nights at Montreux was "one of the biggest undertakings I've ever been involved with. It's been a hell of a venture," LiPuma added. "It gives me a little bit of a feeling of what Ringling Brothers has to go through when they're carting 200 people across the country."

According to LiPuma, Warners progressive music director Charlie Lourie initiated correspondence with Montreux producer Claude Nobs last December. Preparations for the affair—including such logistical matters as international travel arrangements and equipment cartage, as well as outlining the music itself—all "came to a frenzied climax" just weeks ago when the musicians began rehearsing.

On July 14—which is Bastille Day, a major holiday for French-speaking peoples, and the Montreux Festival's 20th anniversary—performers will include Neil Larsen, David Sanborn, Yellowjackets (a new band whose debut Warners album, produced by LiPuma, was released late last month), Randy Crawford and Al Jarreau. Crawford will be backed by Yellowjackets, with whom the singer will have been touring in Europe prior to Montreux; after Jarreau performs with his own group, he and Crawford will play a set together backed by Sanborn, guitarist Larry Carlton, Larsen, percussionist Lenny Castro, bassist Marcus Miller and members of Yellowjackets and Jarreau's group.

Songwriters Tom Snow and Cynthia Weil ("He's So Shy") are preparing a song for the Jarreau-Crawford pairing, LiPuma said, adding that "the chemistry between these two singers made me

realize how fantastic this thing could be. Their nature is that before they're in front of an audience, they always hold back just a little bit—they save the magic for the moment, whether it's a record or sung to an audience. If the gods are with us, it could be just incredible."

July 15 Lineup

At least as promising is the lineup for July 15, led off by vibraphonist Mike Mainieri, a recent Warners signing, in tandem with pianist Warren Bernhardt. Mainieri will then perform with a quartet that will include saxophonist Mike Brecker, after which Carlton will play his own set. Chick Corea will be next, appearing first with an all-star quartet including drummer Roy Haynes, saxophonist Joe Henderson and bassist Gary Peacock, who records on his own for the Warners-distributed ECM label; Corea will later play a duo set with guitarist John McLaughlin, also a recent addition to the Warners line-up, with the two of them joined by Haynes and Peacock for the finale.

The Corea-McLaughlin sets are expected to comprise a single LP, according to LiPuma, with material written for the occasion to be included and Corea handling production chores. The other performers will be featured on a double album to be produced by LiPuma. Both albums could be released in early 1982, LiPuma said.

The sequencing of the albums will not necessarily duplicate that of the concerts themselves, LiPuma added, noting that what he is aiming for is a product not unlike George Benson's LiPuma-produced "Weekend in L.A.," where the best takes from three nights were combined so as to give the effect of one continuous set. "This way," he said, "when people are listening to each side individually, it will sound like a set, or an evening. There's such a multitude of music here that I may even end up putting out a series of albums, or at least more than just the two I mentioned, depending on how much of it comes off well."

While the logistics involved in assembling so many musicians (Continued on page 73)

Jazz Beat (Continued from page 72)

gifted female instrumentalists and vocalists, it featured performances of a number of her big band arrangements, including some which had never been presented before, by an all-star big band under the direction of **Melba Liston**.

The problem was a basic one: the big band, for all its star power (among its better-known members were **Jaki Byard** on piano, **Budd Johnson** on tenor sax and **Jon Faddis** on trumpet), was woefully under-rehearsed, and Liston, who spent much of the evening flipping frantically through her sheet music to find what the band was supposed to be playing, had virtually no control over the proceedings. It's usually the case that an untogether bandleader equals an untogether band, and it was certainly the case this time; as a result, most of Williams' arrangements were done a severe injustice.

Sadly, the high point of the evening was the showing of excerpts from a documentary film about Williams made by **Joanne Burke**. At one point, Williams was shown leading a group of Atlanta youths through a rehearsal of one of her tunes, and they sounded better than the seasoned pros on the stage of Town Hall.

As for the Kool Jazz Festival, as of this writing it had gotten off to its customary pleasant but unspectacular start. Among the early highlights: an **Art Blakey** concert featuring the current edition of Blakey's **Jazz Messengers** and a distinguished cast of alumni (**Freddie Hubbard** stole the show), and an evening of duets, well-paced and well-programmed by **Dan Morgenstern**, and culminating in a triumphant reunion of pianist **John Lewis** and vibraphonist **Milt Jackson**, the former stars of the **Modern Jazz Quartet**. More about the festival in next week's issue.

ALSO: The **Jaco Pastorius** solo album that has just been released by Warner Bros. is quite something; his Beatles and Bach references, for instance, are bound to raise a few eyebrows. Aside from Pastorius on bass, the basic band includes Shorter, **Herbie Hancock**, harmonica virtuoso **Toots Thielemans**, tenor player **Mike Brecker** and drummers **Peter Erskine** and **Jack DeJohnette**. **Hubert Laws** and **Tom Scott** are among the other players. Also new from Warner Bros. are **Chick Corea's** "Three Quartets," with Brecker, **Eddie Gomez** and **Steve Gadd**, and "Yellowjackets," by the group of the same name, featuring **Robben Ford** on guitar... Pianist **Cedar Walton** is preparing to record a solo album for Clean Cuts Records. Clean Cuts is also planning to enter the video world, via a 90-minute feature on **Phil Woods**; the piece will shoot this fall in partnership with Sojourn Productions of Baltimore and will show Woods as teacher, composer, player and bandleader.

Concert Review

Ritenour Rocks the Country Club

■ "Captain Fingers" proved himself again as Joe Smith and other Elektra/Asylum Records luminaries turned out at the Country Club in Reseda to see Lee Ritenour. Ritenour has recently resumed touring with energy after a hiatus while working on his new LP, "Rit"; at the Country Club, he was joined by new band members Nathan East, a scathing bassist, Gary Herbig on sax, Steve Forman (who finds percussion sounds in every object) and organist Eric Tagg, who co-writes and is the vocal focus on "Rit" along with jazz mainstays Alex Acuna and Don Grusin.

Rit's rock/jazz set started cool with "Feel the Night" and got hot, especially when highlighted by the assistance of vocalist Bill Champlin on "Morning Glory" and "Is It You." The show was balanced between old material (such as "Market Place" and "Captain's Journey") and new Rit songs like "Pretty Lies," "Slow Glide" and "Countdown." Ritenour did a solo acoustic turn on

"Dream Walk" in his "progressive Segovian" style; the entire ensemble ripped through "Fly by Night" and "Sugarloaf Express" to end the first set with a blast.

The encore of "Mr. Briefcase" was accompanied by a video showing Ritenour in his efforts to fight the "three-piece suiters" who wanted him to sell his soul on the dotted line. Ritenour played his guitar until it smoked, reassuring the powers that be (and his audience) that he has a lot to give. **Ellen Blumenthal**

Disk Master Studio Opens in Hollywood

■ LOS ANGELES—Veteran recording engineer John Stachowiak has opened Disk Master Studio, which he says is the only studio in the U.S. equipped with all the components for the newest disc mastering system manufactured by Neumann.

Disk Master Studio is located at 6363 Sunset Blvd., Hollywood 90028. Phone: (213) 469-1949.

Backstage with Laine & Galway



RCA Records president Robert Summer (right) greets flutist James Galway, singer Cleo Laine and Laine's husband and musical director John Dankworth backstage at Avery Fisher Hall in New York, following Laine and Galway's concert there which concluded their U.S. and Canada tour. Pictured from left are Dankworth, Laine, Galway and Summer.

Warners at Montreux

(Continued from page 72)

for two days in a foreign land might seem the most formidable aspect of all, LiPuma contended that putting the music itself together was actually more taxing. "The hardest work was coming up with the material, figuring out what configurations each of the groups will be in, who wants to play with whom and so on," he said. "You have to make sure that no one will feel slighted, that everyone gets a good shot."

Rehearsals in Montreux as well as the actual concerts will be filmed, LiPuma said, with Swiss Television co-producing some of the performance footage. Under the direction of Warners' television and video director Jo Bergman, the uses of such visual material will encompass a documentary for American and European television and perhaps a home

video piece as well, for cable, videocassette or videodisc. Documentary segments will be coordinated by Ben Sidran, while overall coordination for the Montreux event has been the responsibility of Lourie and Noel Newbolt.

Skip Heinecke Opens New Firm

■ LOS ANGELES—Skip Heinecke, executive vice president of Hanson & Schwam public relations for the past three years, has resigned that position to open his own independent company, Reflections Incorporated.

Heinecke's new firm, located at 8961 Sunset Blvd., offers career guidance counseling, public relations, promotion, publicity and advertising. The phone number is (213) 859-0833.

The Jazz LP Chart

JULY 11, 1981

- THE CLARKE/DUKE PROJECT**
STANLEY CLARKE/GEORGE DUKE/Epic FE 36918
- WINELIGHT**
GROVER WASHINGTON, JR./Elektra 6E 305
- RIT**
LEE RITENOUR/Elektra 6E 331
- VOYEUR**
DAVID SANBORN/Warner Bros. BSK 3546
- HUSH**
JOHN KLEMMER/Elektra 5E 527
- AS FALLS WICHITA, SO FALLS WICHITA FALLS**
PAT METHENY & LYLE MAYS/ECM 1 1190 (WB)
- THREE PIECE SUITE**
RAMSEY LEWIS/Columbia FC 37153
- FRIDAY NIGHT IN SAN FRANCISCO**
AL DIMEOLA, JOHN McLAUGHLIN, PACO DeLUCIA/Columbia FC 37152
- THE DUDE**
QUINCY JONES/A&M SP 3721
- TARANTELLA**
CHUCK MANGIONE/A&M SP 6513
- MOUNTAIN**
DAVE GRUSIN/Arista/GRP 5010
- LIVE**
STEPHANE GRAPPELLI/DAVID GRISMAN/Warner Bros. BSK 3550
- GALAXIAN**
JEFF LORBER FUSION/Arista AL 9545
- MAGIC**
TOM BROWNE/Arista/GRP 5503
- 'NARD**
BERNARD WRIGHT/Arista/GRP 5011
- SECRET COMBINATION**
RANDY CRAWFORD/Warner Bros. BSK 3541
- RAIN FOREST**
JAY HOGGARD/Contemporary 14007
- APPLE JUICE**
TOM SCOTT/Columbia FC 37419
- STRAPHANGIN'**
BRECKER BROS./Arista AL 9550
- ALL AROUND THE TOWN**
BOB JAMES/Columbia/Tappan Zee C2X 36786
- RACE FOR THE OASIS**
KITTYHAWK/EMI-America ST 17053
- EXPRESSIONS OF LIFE**
HEATH BROS./Columbia FC 37126
- LOVE LIGHT**
YUTAKA/Alfa AAA 10004
- TIN CAN ALLEY**
JACK DeJOHNETTE'S SPECIAL EDITION/ECM 1 1189 (WB)
- VOICES IN THE RAIN**
JOE SAMPLE/MCA 5172
- LATE NIGHT GUITAR**
EARL KLUGH/Liberty LT 1079
- LET ME BE THE ONE**
WEBSTER LEWIS/Epic FE 36878
- THIS TIME**
AL JARREAU/Warner Bros. BSK 3434
- ALL MY REASONS**
NOEL POINTER/Liberty LT 1094
- MVP**
HARVEY MASON/Arista AB 4283

Record World Single Picks

JOE VITALE—Asylum 47169



NEVER GONNA LEAVE YOU ALONE (prod. by Szymczyk) (writer: Vitale) (Marinara, BMI) (3:59)

As a percussionist/keyboardist/vocalist and most valuable session player, Vitale's circle of friends encompasses everyone from Ted Nugent to Steve Stills to the Eagles. This initial single from his debut "Plantation Harbor" LP reveals those influences and a strong pop-rock perspective all his own. The slow, funky pace is decorated with crafty Joe Walsh guitar lines.

THE A'S—Arista 0609



A WOMAN'S GOT THE POWER (prod. by Garvey) (writers: Notte-Bush) (Young Philadelphians, ASCAP) (3:29)

The Philadelphia-based quintet comes of age with this powerful title cut from their latest LP. Richard Bush's lead vocal is full of convincing determination and gritty desperation — reminiscent of Eric Burdon. Strong rhythm guitar work, keyboard layers and gospel-like backing vocals are all captured impressively by Nick Garvey's production. A great sound for AOR-pop.

NATALIE COLE—Capitol 5021



YOU WERE RIGHT GIRL (prod. by Tobin) (writers: Goetzman-Piccirillo) (Chardax, BMI) (3:16)

Cole benefits from the outstanding George Tobin production / arrangement on this initial single from her forthcoming "Happy Love" LP. Chorus swells on the fashionable hook adorn Natalie's lively vocal inflections and perfectly-mixed strings provide a fluffy cushion. Although the song is firmly-rooted in R&B, there's plenty to offer pop and A/C listeners.

BALANCE—Portrait 24-02177



BREAKING AWAY (prod. by group) (writer: Castro) (Daksel, BMI) (3:15)

The opening percussion mix will immediately captivate radio and from there it's a cakewalk as this New York-based band makes an auspicious debut with this single from its new, self-titled LP. Peppy Castro (formerly with the Blues Magoos and Barnaby Bye) is superb as the energetic vocalist. A great hook and peppy pace for dancin' or summer relaxin'.

Pop

SAD CAFE—Swan Song 72002

LA-DI-DA (prod. by Stewart) (writers: Young-Stimpson) (Man-Ken, BMI) (3:48)
The British sextet capitalizes on an inventive arrangement and catchy chorus hook with this affecting slice from the self-titled LP. The relaxed pace is sparked by explosive drum interludes. An AOR-pop natural.

STEVE WINWOOD—Island 49773 (WB)

NIGHT TRAIN (prod. by Winwood) (writers: Winwood-Jennings) (Island/Irving/Blue Sky Rider, BMI) (4:15)
The third single from his platinum "Arc Of A Diver" LP is a collaboration with Will Jennings' pen. A funky bass anchors the rock rhythm and Steve's unmistakable tenor.

CARL WILSON—Caribou 6-02136

HEAVEN (prod. by Guercio) (writers: Wilson-Smith-Sun) (Murray Gage, ASCAP/Schilling) (3:30)
Boasting a vocal performance that recalls his finest work with the Beach Boys, Carl should have substantial success with pop and A/C programmers. Like the title says, it's celestial confection.

WILLIE NILE—Arista 0620

SHINE YOUR LIGHT (prod. by Panunzio-Nile) (writer: Nile) (Lake Victoria, ASCAP) (3:41)
Nile rocks with reckless abandon on this cut from the "Golden Down" LP. Fueled by J. D. Daugherty's steady drumming, the band mixes thick layers of guitars that surround Nile's hymn-like vocal.

APACHE—Emerald City 7332

PLEASE DON'T STOP THE MUSIC (prod. by Ertegun-Greene-Stone) (writers: Messina-Tacktikos-Ress) (The Greene Stone/Greene & Stone, ASCAP) (4:09)
A catchy, sing-song chorus chant relates this Brooklyn-based band's message. Joe Messina is in the lead vocal spotlight while a relentless beat leads the attack.

JAY KESSLER—MCA 51135

CORNER BAR (prod. by Monda-Kessler) (writer: Kessler) (Slow Dancing/Lynnal, BMI) (3:16)

The L.A.-based vocalist / songwriter / producer debuts with this dramatic single. His raw, street-wise vocal tells a great story while soaring guitars escalate in intensity—underlining the drama.

MILLER, MILLER, MILLER & SLOAN—Meaningful 0001

FUNKY FAMILY (prod. by Ross-Miller) (writer: C. B. Miller) (pub. not listed) (4:04)

With a blistering lead guitar break that working-class teens love and the funky dance beat hip urbanites crave, this young, unspoiled quartet is headed toward a mass appeal audience.

THE CHARLIE DANIELS BAND—Epic 14-02185

SWEET HOME ALABAMA (prod. by Boylan) (writers: King-Rossington-Van Zant) (Duchess/MCA/Hustlers, BMI/Leeds/MCA, ASCAP) (3:59)

AOR and pop radio made this Lynyrd Skynyrd song a top 10 hit in '74. It has since taken on anthem-like proportions, which makes Daniels' live rendition that much more inspiring.

NINA KAHLE—Lifesong 45088

DEEP DOWN AND REAL (MAGIC) (prod. by Cashman-West) (writer: Kahle) (Blendingwell, ASCAP) (3:20)

The Michigan-based singer/songwriter debuts with this title cut from her new LP. Her light and breezy vocal brings to mind several folk-oriented female vocalists while maintaining a distinctive color and timbre.

B.O.S./Pop

TIERRA—Boardwalk 7-11112

GONNA FIND HER (prod. by Salas-Salas) (writers: Salas-Salas) (Marvin Gardens, ASCAP) (3:15)

That elusive love is the main concern here: and it's treated with smooth, pinpoint harmonies on a great hook.

LA TOYA JACKSON—Polydor 2177

STAY THE NIGHT (prod. by Brown) (writers: Gold-Ocean) (Blackwood/Screen Gems-EMI, BMI) (3:47)

A sweet, irresistible chorus extends the offer while La Toya gets into the details on this lusty dancer from her forthcoming LP. An action-packed arrangement will move this at clubs and radio.

THE S.O.S. BAND—Tabu 6-02125

DO IT NOW (Part 1) (prod. by Sigidi) (writers: Mbaji-Rhonghea-Sigidi) (Avant Garde/Kozmic Kop, ASCAP/Interior/Sigidi, BMI) (4:03)

Kinetic percussion and vocal frenzy ride a fat funky bass on this spin from the forthcoming "The S.O.S. Band Too" LP. Hot summer dance music.

JUNIE—Col 18-02225

5 (prod. by Morrison) (writer: Allman) (Jun-trac, BMI) (3:25)

Stylish and sexy, this title cut from Junie's latest LP has enough pop polish to make the deeply-rooted funk consumable on mass-appeal radio. The aching vocals are stimulating.

GREG PHILLINGANES—Planet 47935 (E/A)

TAKIN' IT UP ALL NIGHT (prod. by Phillinganes) (writers: Phillinganes-Batteau) (Geffen-Kaye/Poppy's/David Batteau, ASCAP) (4:25)

The Heartattack Horns, percussionist Ndugu Chancler and Mike Sembello's funky guitar give Phillinganes stellar support on this dancer from his "Significant Gains" LP. His tight vocal trades with a chorus are outstanding.

JAH MALLA—Modern 7334 (Atl)

I'LL BE AROUND (prod. by Kamen) (writer: Douglas) (Cenyamun, BMI) (3:05)

The N.Y.-based quartet heads in a pop direction with this '50s-ish period piece from their namesake LP. Regal horns and exciting vocal interaction should open pop and even A/C ears.

BLUE MAGIC—Capitol 5024

SEEMS I HAVEN'T SEEN HER (prod. by Harris) (writers: Mills-Sawyer-Sawyer-Mills) (Blue Carnation, BMI) (3:54)

Philly soul flows effortlessly on this loving ballad from the group's new "Welcome Back" LP. Ted Mills' centerpiece satin vocal is backed by plush harmonies and soft strings.

RANDY CRAWFORD—WB 49767

SECRET COMBINATION (prod. by LiPuma) (writers: Snow-Golde) (Braintree/Snow, BMI) (3:20)

Crawford makes this Tom Snow/Frannie Golde-penned tune her own with a soulful, shimmering vocal treatment. The title track from her latest LP, it features icy keyboards and songbird chorus backing.

Country/Pop

WILLIE NELSON—Col 18-02187

I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER (prod. by Nelson-Buskirk-Powers) (writers: Ahlert-Young) (Ahlert/Pencil Mark/Rytvoc, ASCAP) (2:58)

Willie dresses this pop classic in western swing, with a country edge on the instrumental breaks and late-night looseness in his vocal phrasing.

BILLY SWAN—Epic 14--02196

I'M INTO LOVIN' YOU (prod. by Rogers) (writer: Swan) (Sherman Oakes, BMI) (2:55)

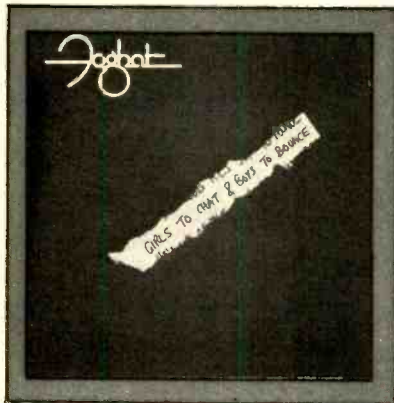
Swan gets right to the point on this pretty ballad and title cut from his latest LP. Pretty piano melodies and a strong hook will insure widespread airplay.

LORETTA LYNN AND THE

COUNT—Sesame Street 1
COUNT ON ME (prod. by Scott) (writers: Scott-Parnes) (Act IV/Ran-doo/Sesame St., ASCAP) (time not listed)

Loretta and the Count offer an endearing bit of optimism for kids of all ages. From the "Sesame Street Country" LP, it's fun for pop, A/C and country formats.

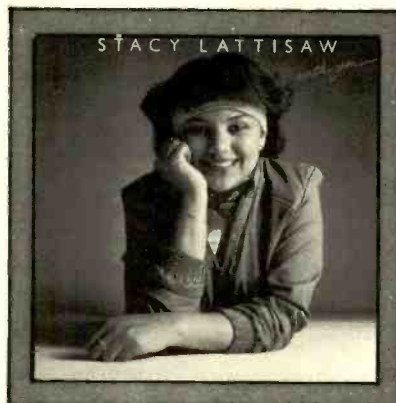
Record World Album Picks



GIRLS TO CHAT & BOYS TO BOUNCE

FOGHAT—Bearsville BRK 3578 (WB)
(8.98)

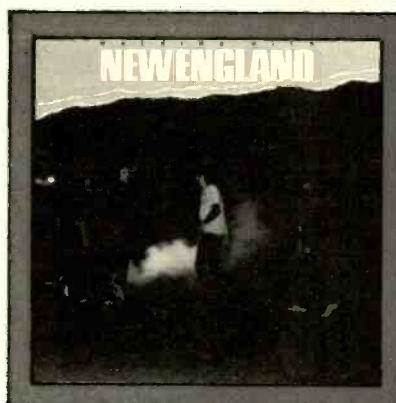
New lead guitarist Erik Cartwright and bassist Craig MacGregor join guitarist / vocalist Lonesome Dave and drummer Roger Earl to add new dimension to the brash bottleneck sound that makes this band an AOR staple. "Delayed Reaction" has a strong single future, while "Live Now—Pay Later" also stands out.



WITH YOU

STACY LATTISAW—Cotillion SD 16049
(Atl.) (8.98)

Still several years from getting her first drivers' license, Lattisaw is bulleting on the pop chart with her remake of the Moments' "Love on a Two Way Street," and her third LP, produced by Narada Michael Walden, has more hits in the offing. "Young Girl" and "It Was So Easy" are two more that could work on pop and black radio.



WALKING WILD

NEW ENGLAND—Elektra 6E-346
(8.98)

Paired with producer Todd Rundgren, this quartet comes to a pop and progressive self-realization on their third LP. Lead vocalist/guitarist John Fannon has found new timbres for his voice and instrument, and among many carefully arranged pieces, "Don't Ever Let Me Go" and "Elevator" have the hooks and the punch for heavy airplay.



APPLE JUICE

TOM SCOTT—Columbia FC 37419

The man whose vivid sax solos have added the crucial splash of color to so many hits gets together with his best musician friends (Gale, McCracken, Tee, Gadd, MacDonald, etc.) for an all-out New York funk blowing session, recorded live at the Bottom Line. The LP's showpiece is Dr. John singing "So White and So Funky." Scott plays saxes and lyric.



WORD OF MOUTH

JACO PASTORIUS—Warner Bros. BSK
3535 (8.98)

Weather Report's bassist is very much the composer/leader, setting up drums, keyboards, reeds and a lone harmonica (no credits given, but one suspects Weather Report members and mouth organist Toots Thielemans) to create a variety of effects, including a free-rhythm reading of the Beatles' "Blackbird."



MAGNETIC FIELDS

JEAN MICHEL JARRE—Polydor PD-1-6325
(PolyGram) (8.98)

Synthesist Jarre follows his international best-seller "Oxygene" with a series of numerically-titled pieces that draw from the recreation of natural sounds (water lapping the shore, African thumb pianos) and pure effects that only the synthesizer can create. His heart-rhythms make comfortable listening.



WHOMP THAT SUCKER

SPARKS—RCA AFL1-4091 (8.98)

While they've never been a commercial success in the U.S., Sparks forecasted the light-hearted techno-pop trends that are prevalent today. On their first for a new label, they're catchiest with "Upstairs," "The Willys" and "Don't Shoot Me" sung from the point of view of a hippo, a rhino, and the big game hunter from Reno who pursues them.



BAD MANNERS

MCA 5218 (8.98)

Does the world need another ska band? Perhaps, if lead vocalist Fatty Buster Bloodvessel, who looks more like the villain in a fixed wrestling match than a rock 'n' roll star, is as outrageous a performer as the still shots suggest. On their U.S. debut, this British horde sounds best on "Special Brew" and their own recipe for "Tequila."

ONLY A LAD

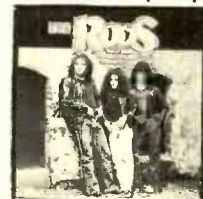
OINGO BOINGO—A&M SP-4863 (7.98)



This west coast group graduates to the big leagues based on the success of their debut EP. Incisively co-produced by Pete Solley, this LP combines creative use of horns and pop-ready hooks like "On the Outside" and a cover of "You Really Got Me."

THE RODS

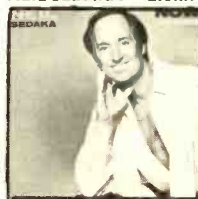
Arista AL 9558 (8.98)



Fronted by former Ronnie Dio (Black Sabbath lead vocalist) colleague David Feinstein, this trio plays high intensity heavy metal with smart chops. It's not for every radio station, but the Rush, etc. audience will be receptive.

NOW

NEIL SEDAKA—Elektra 6E-348 (8.98)



His fourth for the label has an easygoing sound that should appeal to A/C radio, highlighted by his vocal harmonies with daughter Dara. The sensitivity of "What Have They Done to My Town" makes it the LP's outstanding cut.

WHAT'S THIS FOR . . . !

KILLING JOKE—Editions EG RGM 111
(JEM) (8.98)



The British group that made its mark on rock dance floors with "Change" returns with eight more uncompromising instrumental assaults that make it tough to tell where the drums end and the guitars begin.

CBS Records Launches Nigerian Venture



John Dolan, vice president, CBS Records International, and Peter Bond, regional vice president, Africa, CBS Records International, travelled to Lagos, Nigeria recently for the signing of a joint venture agreement that formally establishes CBS Records in Nigeria. The agreement joins CBS Records with Nigerian partners Chief E. O. Okunowo and Chris Okunowo in the newly formed record company, which will offer a full range of services to the Nigerian record business, including recording and pressing facilities. Construction of a multi-purpose complex housing these facilities is in progress. Pictured from left are Bond, Chris O. Okunowo and Chief E. O. Okunowo.

England

By VAL FALLOON

■ LONDON—The closing of PRT as a record manufacturer will result in an intriguing array of pressing and distribution arrangements for the former U.K. major. To stay in the business of sales and distribution—handling customers like MAM, BBC, Ariola and Magnet—and to ensure adequate capacity, the company will be transferring a number of its presses from its Mitcham factory to the Damont and WEA plants. The intention is to switch the presses in early August, although no firm date has been set. 180 people will lose their jobs at Mitcham, while PRT Records managing director **Derek Money** is to move on to another post (possibly with theatrical costumers Berman and Nathan). General manager **Trevor Eyles** is leaving PRT, and **Madeline Hawkyard**, a founder member of Pye Records, is moving to the ACC contracts department. **Howard Barrow**, most recently in charge of Mitcham, becomes general manager of PRT sales and distribution. The demise of Mitcham might just mean that Warwick Records will renew its interest in a distribution deal with PRT. Strangely, previous negotiations between the two companies broke down over the continued existence of the aging factory.

JOIN US: That's the call from Virgin Records go-ahead boss **Richard Branson**, who is offering independent British record retailers the chance to become part of his expanding chain of record shops. The Virgin chain currently numbers 26 outlets and has possibly the largest turnover in the U.K. outside of the major multiples. Now Branson is seeking a quick expansion program, and is offering to buy into up to 100 shops over the next two years. "We will be embarking on an expansion plan, on a number of levels, between Virgin Retail and specialist record shops," he said. "We are prepared to take over 50 percent of a store and go into partnership with it. We can offer financial security, our bulk-buying clout with the major record companies, joint advertising and promotion schemes, and all the centralized stock control and accounting systems of a large chain." Although not a franchise scheme, stores which take up the offer can display the Virgin masthead, or retain their own identity.

ANTI-PIRACY was one of the main items on the agenda of the IFPI's council meeting in Copenhagen this month, where further success on the Southeast Asian front was reported. Piracy had been dramatically reduced in the Phillipines and Malaysia, while the last illicit manufacturer in Thailand had been brought to book, according to delegates. Singapore is to strengthen its copyright laws and bolster enforcement measures, and Korean authorities are introducing severe penalties for copyright infringement. However, urgent extra funding was called for to maintain momentum.

(Continued on page 77)

U.K. Sales Down in First Quarter

By VAL FALLOON

■ LONDON—The total value of the U.K. record market fell by a disappointing 2.8 percent in the first quarter of 1981, according to a BPI survey released this week.

Hardest hit were album sales, down by 12.6 million units compared to the same period last year; singles sales were down by 1.5 million.

However, pre-recorded tape sales forged ahead again, with a 14.5 percent sales increase, to sell six million units, worth £10.9 million.

The BPI pointed out that while inflation was running at 12.7 percent during the survey period, the record market actually declined again. It is now lagging something like 14 percent behind the target figure to keep pace with inflation.

BPI director general John Deacon said, "The singles market appears to have levelled out, and the market is operating at a higher base rate than in recent years, possibly buoyed up by more teenage-oriented music.

"Unfortunately, substantial teenage spending is not evident in the LP market, where blank tape purchasing is on the increase. There seems little hope of a let-up in the volume of parallel imports while sterling remains strong against European currencies.

"There is some small encouragement in the pre-recorded cassette market, although the strength is mainly in the budget area, which is less profitable than full-price tape, which carries the more creative product."

Japan

By CARMEN ITOH

■ TOKYO—Prior to **Sadao Watanabe's** national concert tour, which started on June 16, a special event was held at Hakone National Park in Shizuoka Prefecture.

The event was promoted by FM Tokyo, which has been broadcasting a program called "Sadao Watanabe-My Dear Life" for the past nine years. It is sponsored by Shiseido-Bravas men's cosmetics, and Watanabe appears in their TV commercial. Invited to the event were 300 listeners who were selected by lottery and about 100 people from the media. The starting point was Tokyo, where FM Tokyo chartered a train for the guests and its staff members. The train was christened the "Orange Express" after Watanabe's latest album, which was released by CBS Sony on June 1.

The rainy season has set in and the depressing weather continues here in Japan. But at Hokone, near Lake Ashinoko, it was beautiful. The concert was held in the garden of the Hotel De Yama. Nobody left their seats, even though it was raining.

Watanabe's backup musicians are: **Bernard Wright** on keyboards, **Bobby Broom** on guitar, **Larry MacCrae** on bass, **Buddy Williams** on drums and **Carol Steele** on percussion. Watanabe's national tour will continue until July 10 in 16 major cities.

The album "Orange Express" charted on the top 100 last week and is rapidly climbing up.

George Steele, vice president of Elektra/Asylum's international department, made a brief stopover in Tokyo in June 11 for a video presentation of the label's artists. He was on his way back from visiting New Zealand, Australia, the Phillipines and Hong Kong.

Warner Pioneer is strongly pushing their new artist, **John O'Banion**, who is scheduled to visit here to promote his new album. He is expected to arrive on the 25th, to coincide with the release of his album on the same day. During the next nine days, John will be busy sitting for photo sessions for a weekly magazine called Popeye and making TV and radio appearances.

Kyodo will host "California Live" on Sept. 11 at Yokohama Stadium and on the 13th at Koshien Stadium. This once-in-a-lifetime concert will feature **James Taylor**, **J.D. Souther** and **Linda Ronstadt**. **Ronin** (**Waddy Wachtel**, **Dan Dugmore**, **Rick Marotta** and **Stanley Sheldon**), **Kenny Edwards**, **Danny Kortchmar**, **Russell Kunkel** and others will be their backup musicians. After this concert, Taylor will give solo performances from Sept. 15-19 at Sendai, Tokyo, Nagoya and Fukuoka.

PolyGram (Continued from page 3)

and Jim Lewis, VP, marketing for special projects, will report to Losk. Losk will report to Bob Sherwood, executive VP and GM, PolyGram Records, Inc., who made the restructuring announcement.

The new structure will also increase the role of PolyGram Records' west coast operation, according to Sherwood. Greater responsibilities will be given to the Los Angeles office, where Petrone will work with Russ Regan, west coast VP and GM.

Sherwood, when contacted by *Record World*, described the consolidation of PolyGram's marketing and distribution activities as a "new, team-oriented approach to taking music" to the consumer. "Now, it's a 'we' mentality, rather than an 'us' versus 'them' mentality."

The promotion of Losk and Petrone and the exit of Simon and Abramson comes just four weeks after the exit of former PDI president John Frisoli and the promotion of Jack Kiernan to head the distribution operation. Sherwood said that the exits of several executives from the label was necessary because "their jobs didn't exist anymore under the new structure." Sherwood added that the new structure has already produced "very positive results."

Chief among the advantages of the new structure, according to Sherwood, is a rise of "morale" and "efficiency" within the PolyGram organization. "This

(consolidation) shows the distribution people that we think they're important, and that a person who has worked in one division has the freedom to move about within the organization. We've put a lot of right people in the right place at the right time."

As far as the operation of the label is concerned, Sherwood said that the results are already apparent. "The company is more efficient," he said. "The people that sell the records are now working hand in hand with the people that market, promote and publicize the records. And I think everybody is happy about this set-up."

"PolyGram has settled into a period of calm waters," continued Sherwood. "We're no longer in a corral fighting off Indians. The Indians are gone, and our corral is growing into a comfortable ranch."

Losk began his music business career as operations manager for CBS' Minneapolis distribution branch, and ran his own retail outlet from 1959 through 1964. He worked for Lieberman Enterprises during the company's formative years, and joined Phonogram/Mercury as national sales manager in 1975.

Emiel Petrone started in the music industry as a salesman for United Distributing Corporation in 1971. In 1974 he became the regional director for Phonodisc, Inc. and in 1977 became western regional director for PDI.

England (Continued from page 76)

BACK IN LONDON: RCA Records—which could still come up with the winning bid for troubled Charisma Records according to the latest rumors, which also mention Chrysalis and Virgin as leading contenders for the label—is pouring oodles of cash into promotion of the debut album from Eurovision Song Contest winners **Bucks Fizz**. TV and radio time has been booked in a major summer effort to turn the quartet into family entertainers . . . DJM Records has joined the rush to reduce back catalogue album prices, bidding to bring its LPs down to a £3.99 retail price tag and maintain a standard 33 percent margin.

Japan's Top 10

Singles

1. **NATSU NO TEOBIRA**
SEIKO MATSUDA—CBS Sony
2. **HURRICANE**
CHANELS—Epic Sony
3. **RUBY NO YUBIWA**
AKIRA TERAOKA—Toshiba EMI
4. **NAGAI YORU**
CHIHARU MATSUYAMA—News
5. **SMILE FOR ME**
NAOKO KAWAI—Columbia
6. **DAKARETAI MOICHIDO**
EIKICHI YAZAWA—Warner Pioneer
7. **OYOME SAMBA**
HIROMI GO—CBS Sony
8. **NAGISA NO LOVE LETTER**
KENJI SAWADA—Polydor
9. **OKUHIDABOJO**
TETSUYA RYU—Toric
10. **SUNSET MEMORY**
NOOMI SUGIMURA—Polystar

Albums

1. **REFLECTIONS**
AKIRA TERAOKA—Toshiba EMI
2. **JIDAI O KOETE**
CHIHARU MATSUYAMA—News
3. **SILHOUETTE**
SEIKO MATSUDA—CBS Sony
4. **GREATEST HITS**
ARABESQUE—Victor
5. **LONG VACATION**
EICHICHI OTAKI—CBS Sony
6. **MODERN GIRL**
SHEENA EASTON—Toshiba EMI
7. **HARA YUKO GA KATARU TOKI**
YUKO HARA—Victor
8. **SEXY MUSIC**
NOLANS—Epic Sony
9. **MIZU NO NAKANO ASIA E**
YUMI MATSUTOYA—Toshiba EMI
10. **TWILIGHT DREAM**
NAOKO KAWAI—Columbia

NARM (Continued from page 3)

tion and advertising. In the past NARM has engineered massive "Gift of Music" campaigns to coincide with certain holidays. In the future, according to Cohen, in-store merchandising aids and print and broadcast ads will be designed for year-round use.

Cohen prefaced his explanation of the new phase of "Gift of Music" by outlining what NARM had learned from its first year of the campaign. "We learned two important things," said Cohen. "First, we found that a merchandising piece can only be seen as raw material, and it is used differently by every store; how creatively the merchandising tool is used will determine how successful it is.

"Secondly, we learned that the 12-inch flat is the 'in' display piece these days. In the past, stores have covered their walls with posters, and this really didn't help sell records. There was no focus for the consumer; no recall. Now, the creative stores are highlighting small sections of their walls and making a clear-cut, highly identifiable statement. This helps sell records.

Taking these factors into consideration, NARM will soon initiate the "first prong" of the new phase of the "Gift of Music." On August 1 retailers will be sent 12-inch flats that will bear the "Gift of Music" logo but will not be geared to any holiday. The flats will come in four different earth-tone colors and will be available to merchandisers continuously for the next twelve months.

NARM will also print and make available over 200,000 1'x3' "Gift of Music" banners that can be used year-round, and will begin printing divider cards to put in record bins with the "Gift of Music" logo and slogan at the top of the cards.

To facilitate the distribution of the generic "Gift of Music" material, Cohen said that NARM will begin mailing its Sounding Board newsletter to store managers, in addition to store owners. "This way," said Cohen, "we'll be able to deal directly with each store. It's important to talk with the store manager, because he is the

last link in the marketplace to the consumer. The success of the campaign is in the manager's lap."

The second tier of the campaign's new phase involves generic advertising, and is still in the planning stages. The ultimate goal, said Cohen, is to place ads in newspapers and magazines that promote music as a gift—as opposed to specific records as gifts—much in the same way that the wool or orange juice industries promote sales without keying on brand names.

"Right now," said Cohen, "the 'Gift of Music' logo and slogan is piggybacking the ads of manufacturers and retailers, and this has been very successful. People are experiencing the campaign in a simple, uncomplicated way. But if people were exposed to the campaign by itself—if they saw an ad that just said, 'Buy Music as a Gift,'—then, when they saw the piggyback ads, they would have a greater effect."

Cohen said that he has been talking with several advertising agencies about designing such a generic campaign for "Gift of Music." In September, Cohen will make presentations to the major labels and ask them for suggestions about supporting the ads. Cohen said that the fund for the ad campaign would be kept separate from the general "Gift of Music" funds. "Traditionally," said Cohen, "such campaigns are supported by money collected close to the manufacturing stage in an industry. If we could get a half-cent, or a quarter-cent, for every LP pressed, we could collect a million or two million dollars in one year. If the labels believe in the campaign they should look at it as an investment that will result in returns."

In conjunction with the generic merchandising and advertising campaigns, Cohen said that NARM will be making a strong effort to enlist the support of artists in the "Gift of Music" campaign. "The artists are the most expressive spokespeople we have," said Cohen. "And we don't just want them to make endorsements; we want them to believe (in the campaign) and be caught up in it."

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Film specialist,
Kenneth Olsen
has become of counsel to the
entertainment firm of
Lewin & Aharoni, P.C.
New York City

Record World Latin American

Record World en Brasil

By GLORIA ALVAREZ

■ **Joao Gilberto**, el exigentismo revolucionario de la música popular brasileña, creador de la "Bossa Nova," acaba de dar una sorpresa al mundo discográfico de Brasil. El 10 de Junio, fecha en que cumplió 50 años de vida, lanzó simbólicamente—muy a su estilo, es decir sin grandes festejos—lo que significa su décimo LP. El nombre, es simplemente "Brasil," y fué producido bajo un feroz pacto de silencio entre los participantes: **Caetano Veloso**, **Gilberto Gil** y **Maria Bethania**, y, por suquesto, el propio **Joao Gilberto**, así como también los técnicos y el personal de la compañía grabadora. La WEA Discos Ltda., empresa del grupo Warner Communications, fué la escogida por **Joao Gilberto** para lanzar su producción "Brasil" en el Brasil y también en los Estados Unidos y Canadá. En el mercado europeo y Japón el album será distribuido por el sello Polygram. La realización de

esta producción resulta un hecho muy especial, ya que a pesar de que **Joao Gilberto** haya residido per más de 17 años en Nueva York, no impidió el que se unieran estos importantes peotas de la música popular brasileña . . . La grabadora Odeón acaba de realizar una operación poco común en el mercado fonográfico, ya que fué forzada a registrar la patente de una invención gráfica. Este hecho se dió al aparecer la portada del disco de la compositora **Fátima Guedes** en forma de un cuaderno escolar, realización que llevó a efecto el artista plástico **Elifas Andreato** . . . **María Creusa**, artista RCA, acaba de regresar de Italia donde grabó para la RAI (Radio y Televisión Italiana) el especial "El Poder de la Mujer." María fué la única invitada de Suramérica y participó conjuntamente con la Italiana **Ornella Vanoni**, la española **Ana Belén** y la norteamericana **Melba**
(Continued on page 79)



EMMANUEL

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De La
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Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



M. Martinez Henares

quien a través de sus columnas a través de "La Voz de León" y sus programas radiales, ha mantenido una política de gran profesionalismo a través de los años, actuará como nuestro representante y corresponsal en España . . . **Vilo Arias Silva**, que durante once años, ha actuado como nuestro corresponsal en México, donde ha desplegado una muy extensa labor a favor de la industria discográfica y elenco mexicano, prueba de lo cual lo ha sido nuestro "Spotlight in Mexico," ha sido nombrado Sub-Director para Latinoamérica, posición desde la cual cooperará con este redactor y Director en todos aquellos asuntos, problemas y campañas que se realicen a través de Latinoamérica. La base de operaciones de **Vilo Arias Silva**, seguirá siendo México, reteniendo la cartera de corresponsal y representante comercial y de ventas. **Carlos Marrero**, asistente del Senior Vice-president ha sido nombrado Corresponsal en Miami y editor de la Sección "Radio Action," a más de estar a cargo de las investigaciones de ventas y popularidad, que suministran las informaciones necesarias para nuestro "Latin U.A.S. Hit Parade" a "international Hit Parade." Nuestro cordial abrazo a todos estos grandes amigos que nos ayuarán, como siempre, en la expansión de nuestra Sección Latinoamericana.



Vilo Arias Silva



Carmen Miranda

Existe gran expectativa entre Caytronics Corp. y RCA, Mexico, ante la reunión de esta semana en Nueva York, en la cual se tratará la liberación de la distribución en Estados Unidos, de artistas de gran envergadura, tales como **Marco Antonio Muñoz**, **Fernando Allende** y **Yolanda del Rio**. Las actitudes antagónicas, ante esta medida, de **Joe Cayre**, representando a Caytronics Corp. y **Guillermo Infante**, Director Gerente de RCA, México, y ante los contratos firmados por la primera con RCA, New York, garantizando todo lo contrario, amenaza con soluciones totalmente fraternales o en su defecto, de crisis de proporciones alarmantes. Siguiendo la política establecida por Melody de México, que liberó a sus artistas de compromisos en la distribución en Estados Unidos a la firma de nuevos contratos como tales, y que se encuentra en pleno litigio legal entre la firma mexicana y Caytronics, RCA Mexico se sumó a la právtica, que bien pudiera cambiar los "modus operandi" de muchas de las empresas que reciban contratos de distribución por catalogos completos, en áreas determinadas. El asunto está siendo seguido muy de cerca por toda la industria, ante los precedentes que ello pudiera conllevar . . . A más de comprar parte de la empresa Discos y Cartuchos de México de **Nacho Morales**, Televisa de México, acaba de tomar gran parte de las acciones de Profono de Estados Unidos, intereses representados al presente por **Nacho Morales** y **Guillermo Santiso**. Ambos, presentes en Miami, esta semana, me comunicaron los grandes planes que se llevaron a cabo, contando con el enorme respaldo que Televisa representa para los intereses de Profono Internacional de Estados Unidos . . . En visita a
(Continued on page 80)

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

EAST COAST - COSTA ESTE

JULY 11, 1981

July 11	July 4		
1	1	Amada Mia/Cheo Feliciano	Vaya
2	2	Prohibiciones/Lolita	CBS
3	13	Amigo Dejala/Ismael Miranda	Fania
4	5	Regresa A Mi/Miami Sound Machine	CBS
5	3	Perdoname/Camilo Sesto	Pronto
6	4	Galera Tres/Ismael Miranda	Fania
7	7	El Nene Esta Llorando/Conjunto Quisqueya	Liznel
8	18	A La Reina/El Gran Combo	Combo
9	6	Querer y Perder/Dyango	Odeon
10	8	La Dicha Mia/Celia, Johnny & Pete	Vaya
11	25	Insaciable Amante/José José	Pronto
12	9	La Rueda/La Solución	LAD
13	—	Me Estoy muriendo Por Dentro/Basilio	Karen
14	12	Quiero Dormir Cansado/Emmanuel	Arcano
15	—	De Niña A Mujer/Julio Iglesias	CBS
16	20	El Paralitico/Roberto Torres	SAR
17	14	Oh Que Sera/Willie Colon	Fania
18	21	No Me Desprecies/Johnny Ventura	Combo
19	22	Y Mi Negra Esta Cansa/Oscar D'Leon	T.H.
20	23	Un Mal Necesario/Jorge Char	LAD
21	10	Amar Es Algo Mas/José Luis	T.H.
22	11	El Amigo y La Mujer/Cuco Valoy	Discolor
23	—	Yolanda/Wilfrido Vargas	Karen
24	16	No Te Imaginas/Johnny Ventura	Combo
25	30	Pasatiempo/Roberto Carlos	CBS
26	15	El Piraguero/Conjunto Clásico	Lo Mejor
27	—	Como Lo Hago Yo/Yolandita Monge	CBS
28	24	Me Llamas/José Luis Perales	CBS
29	26	La Negra Pola/Tipica Dominicana	Discolor
30	—	Dos Jueyes/Celia & Willie	Fania

WEST COAST - COSTA OESTE

JULY 11, 1981

July 11	July 4		
1	2	La Ladrona/Diego Verdaguer	Profono
2	1	Quiero Dormir Cansado/Emmanuel	Arcano
3	3	Ya No Me Interesa/Chelo	Musart
4	5	La Culpable/Alvaro Dávila	Profono
5	4	Piquetes De Hormiga/Conjunto Michoacan	Odeon
6	7	Procuro Olvidarte/Hernaldo	Alhambra
7	6	Querer y Perder/Dyango	Odeon
8	11	Insaciable Amante/José José	Pronto
9	8	Perdoname/Camilo Sesto	Pronto
10	9	Un Día A La Vez/Los Tigres del Norte	Fama
11	13	Asi No Te Amara Jamas/Amanda Miguel	Profono
12	14	El Cofrecito/Beatriz Adriana	Peerless
13	12	El Chubasco/Carlos y José	T.H.
14	10	Si Quieres Verme Llorar/Lisa Lopez	Hacienda
15	17	Abrazado De Un Poste/Lorenzo de Monteclaro	CBS
16	15	Donde Estes Con Quien Estes/Camilo Sesto	Pronto
17	16	Prohibiciones/Lolita	CBS
18	19	Pobre Gorrion/Vicky	Gas
19	20	Polvo De Ausencia/Mercedes Castro	Musart
20	18	Ya No Regreso Contigo/Lupita D'Alessio	Orfeon
21	23	La Cuarta Parte/José Domingo	Profono
22	21	Si Tu Quisieras/Los Bukis	Profono
23	22	Me Hubiera Gustado Tanto/Rocio Jurado	Arcano
24	25	Vivir Sin Ti/Camilo Sesto	Pronto
25	24	Don Diablo/Miguel Bosé	CBS
26	26	Lena Verde/Napoleon	Raff
27	27	Amor Amor/José José	Pronto
28	28	Me Llamas/José Luis Perales	CBS
29	29	Primer Amor/Yuri	Profono
30	30	No Te Apartes De Mi/Grupo Mazz	Cara

Record World Latin American (International) Hit Parade

RIO DE JANEIRO (Ventas) By Nopem

1. Eu Vou Ter Sempre Voce Antonio Marcos—RCA
2. Woman John Lennon—Warner Bros.
3. Bem-Te-Vi Renato Terra—PolyGram
4. Conga Conga Conga Gretchen—Copacabana
5. Pensamento Gilliard—RGE
6. Push Push Brick—CBS
7. Aparências Márcio Greyck—CBS
8. A Ultima Carta Marcos Roberto—Copacabana
9. Woman in Love Barbra Streisand—CBS
10. Xanadú Juanita—RCA
11. Lady Kenny Rogers—EMI
12. Cancao de Verao Roupa Nova—PolyGram
13. Shine On L.T.D.—CBS
14. De Do Do De Da Da Da The Police—CBS
15. Abre Coracao Marcelo—Elektra

URUGUAY (Ventas) By Juanjo Alberti

1. No Es Tan Fácil Tiempo y Lugar—Orfeo
2. El Cantor de Jazz Neil Diamond—EMI
3. El Mejor de mis Amigos José Augusto—EMI
4. Timex Sound 9 Varios—RCA
5. Carnaval Omar Romano—Sondor
6. Morir de Amor Miguel Bosé—CBS
7. Castillos en el Aire Alberto Cortez—Music Hall
8. Ella Los Herederos—Sondor
9. Creo en Dios Palito Ortega—Chango
10. Eres mi Vida, Eres mi Sol Jorge Pablo—Orfeo

SAO PAULO (Ventas) By Nopem

1. Bem-Te-Vi Renato Terra—PolyGram
2. Woman John Lennon—Warner Bros.
3. Santa Maria do Brasil Lindomar Castilho—RCA
4. Conga Conga Conga Gretchen—Copacabana
5. Obrigado Brasil Roberto Leal—RGE
6. A Ultima Carta Marcos Roberto—Copacabana
7. Pensamento Gilliard—RGE
8. Woman in Love Barbra Streisand—CBS
9. Deixa Chover Guilherme Arantes—Elektra
10. Push Push Brick—CBS
11. Crying Don McLean—RCA
12. Cancao de Verao Roupa Nova—PolyGram
13. Margarida Harmony Cats—RGE
14. Super Trouper Abba—RCA
15. Stars on 45 Stars on 45—PolyGram

URUGUAY (Popularidad) By Juanjo Alberti

1. Señor Peco—Epyc
2. Ella se Llamaba Napoleon—Cisne
3. Momentos José Dotti—Orfeo
4. Quiero Dormir Cansado Emmanuel—RCA
5. Perdóname Camilo Sesto—Ariola
6. Un Año Ya Leonardo Jury—Microfon
7. Santa María Newton Family—RCA
8. Eres mi Vida, Eres mi Sol Jorge Pablo—Orfeo
9. No Es Tan Fácil Tiempo y Lugar—Orfeo
10. Espérame en la Esquina Harp—Phonogram

Brasil (Continued from page 78)

Moore . . . Ricardo Braga acaba de grabar en los estudios RCA de Sao Paulo el LP en español titulado: "Corazón de Segunda Mano." La versión de las músicas y la producción son de la autroía de Thomas Fundora y el album será distribuido por RCA para todo el mercado latinoamericano. Durante su estancia en Brasil, Fundora también produjo al romántico Lindomar Castilho con un sencillo conteniendo el tema "Santamaría del Dolor." Pasados 26 años de la muerte de Carmen Miranda, ésta fué a resurgir en el mercado discográfico a través de la grabadora Ariola Discos Fonográficos e Fitas Magnéticas Ltda, la cual ha compilado los éxitos de esta famosa cantante durante las décadas de los 40 y los 50, con temas cantados por ella en portugués, inglés y español. El album llevará por título: "Carmen Miranda on Broadway" y "Carmen Miranda in Hollywood." Como un dato curioso y a la vez como testigo

(Continued on page 80)

Latin American Album Picks

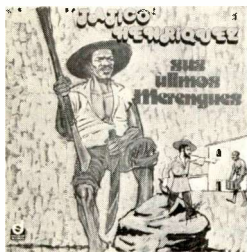


"LA CULPABLE"

ALVARO DAVILA—Profono PI 3042

En producción de Pepe Quintana y D'Arneil Phershing y con arreglos de D'Arneil Phershing, Greg Mathieson, Carl Wurtz y Jeff Leib, Alvaro Dávila de México interpreta aquí su éxito actual "La Culpable." Otros temas de su inspiración incluídos son "Si tú te vas," "Amor de contrabando," "No No" y "Nadie que no seas tú."

■ Produced by Pepe Quintana and D'Arneil Phershing, with arrangements by Greg Mathieson, Wutz, Leib and Phershing, Alvaro Davila performs his smashing success "La Culpable" and very good ballads like "No te puedo querer," "Con un poco de amor" and "No No," composed by Davila.



"SUS ULTIMOS MERENGUES"

TATICO HENRIQUEZ

Muyailable música dominicana de Tatico Henriquez interpretada a la típica manera. Merengues en contagiosa expresión rítmica. "Mi mujer y yo," "Juanita Morel" y "Corazón de Piedra."

■ Very danceable music from the Dominican Republic by the always popular Tatico Henriquez. The rhythm section on these merengues is exciting. "Pedro Ogui," "Las tengo de par en par," "Sacando Yuca," "Corazón de Piedra."

(Continued on page 81)

Brasil (Continued from page 79)

de gran valor documental, los discos traen portadas escritas por el periodista brasileño **Cassio Emmanuel Barsante**, quien a su vez hizo la selección de todas las piezas musicales.

Los derechos de autor es la gran polémica que está agitando el mundo musical brasileño y forzando la acción unificada de los más famosos compositores, tales como **Chico Buarque de Holanda**, **Roberto Carlos**, **Antonio Carlos Jobim**—el Tom Jobim— y otros, en contra de la decisión del órgano que controla y ajusta los derechos autorales, la ECAD. Actualmente bajo la intervención

del gobierno, ya que el año pasado hubo un escándalo al producirse un desfalco. Esa oficina ubicada en Brasilia, ha resuelto poner un 30% del total de la suma obtenida con la ejecución de músicas en estaciones de radio y televisión, teatros y casas nocturnas y distribuir el restante en partes iguales entre todos los compositores cuyas obras hayan sido ejecutadas por lo menos una sola vez en el país, ya que los compositores cuyas obras fueron las más ejecutadas, pasaron a recibir alrededor de una tercera parte inferior a la que solían recibir.

PRENSAS AUTOMÁTICAS



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discos fonográficos

- Estricto Control de Calidad
- Uniformidad en el Prensaje de sus discos
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- Servicio eficiente . . . e Inmediato en cualquier momento
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J & J
records

242 West 21 Street
Hialeah, Florida 33010

Nuestro Rincon (Continued from page 78)

nuestras oficinas en Hialeah, tuve la oportunidad de charlar con los ejecutivos de J & J Records Manufacturing Corp., empresa joven, dinámica y extremadamente activa, dedicada al prensaje de discos LP y 45 r.p.m. Merece mención especial el hecho de que J & J trasladaran recientemente sus operaciones a una nueva planta de prensaje situada en el 242 West 21st St., Hialeah, Fla. 33010, en donde disponen de más de 4,000 pies cuadrados totalmente equipados, incluyendo prensas automáticas para el prensaje de discos de alta calidad. Esta planta está clasificada como una de las más modernas en el Estado de la Florida, con amplia capacidad de producción para suplir con eficiencia a su clientele. **José F. Seara** es el ejecutivo encargado de producción, mientras que **Jack F. Rodríguez** se encarga de los asuntos administrativos . . . En ocasión de los 26 años de la muerte de la enorme **Carmen Miranda**, que estableció pauta en la industria fílmica y discográfica, la empresa Ariola de Brasil, ha cumplido los grandes éxitos de la cantante y estrella cinematográfica, que será lanzados de inmediato al mercado brasileño y por ende, al internacional, donde Ariola, mantiene excelente distribución al presente . . . Del espectacular álbum "Cada canción con su razón" interpretado por **Chabuca Granda**, editado por EMI en Argentina, extracto el comentario de la compositora peruana, que nos aclara mucho de us "Flor de la Canela," de la siguiente manera: "Sin duda alguna esta canción fue la que me hizo popular. He dicho siempre que soy popular pero no importante. Lo importante es **Victoria Angulo**, distinguida señor de la raza negra, a quien hice "La Flor de la Canela." Madrina de la primera cuadrilla de cargadores de las andas de nuestro Señor de los Milagros; guardiana exquisita de nuestras mejores tradiciones. **Victoria Angulo** (por quien Lima tendría que alfonbrarse para que ella la paseara de nuevo) es nuestra embajadora mejor ante el mundo, naturalmente sin el reconocimiento oficial siempre tan desagradecido y mezquino" . . . ¡Muy interesante Chabuca! . . . Y ahora . . . ¡Hasta la próxima desde Nueva York!

Our warmest welcome to **Gloria Alvarez**, a Brazilian journalist and TV personality, the new *Record World* correspondent in that country . . . **Manuel Martínez Henares**, a Spanish journalist and radio personality, has also joined our staff, as the correspondent in Spain. Manuel has maintained a high standard throughout the years in his columns at "La Voz de León." Congratulations! . . . **Vilo Arias Silva**, our correspondent in Mexico for the past eleven years, has been appointed our sub-director for Latin America, and will report directly to this columnist. Vilo will also continue as *RW's* correspondent in Mexico . . . **Carlos Marreo**, assistant senior vice president, has been appointed our Miami correspondent and will be in charge of the "Radio Action" feature, in addition to his research duties for our Latin and International Hit Parades.

A meeting has been set between Caytronics Corporation and RCA Mexico in New York. One of the main matters to be discussed will be the distribution in the States by Caytronics of such well-known artists as **Marco Antonio Muñoz**, **Fernando Allende** and **Yolanda del Rio**. RCA Mexico has followed the pattern established by Melody in Mexico, which released its artists for future distribution engagements in the states at the signing of new contracts, which led to a legal action between Melody and Caytronics. This pattern, if maintained, could change the operational basis for all companies which get distribution contracts in specific areas . . . Televisa de Mexico, besides acquiring the part of Discos y Cartuchos de Mexico owned by **Nacho Morales**, has just acquired a heavy share of Profono in the states, represented by **Nacho Morales** and **Guillermo Santiso** . . . I was recently visited in my offices by executives of J&J Records Manufacturing Corp., a new company dedicated to record pressing. It is located at 242 West 21st St., Hialeah, Fla. 33010. **José F. Seara** is in charge of production and **Jack F. Rodríguez** is in charge of administration affairs.

Radio Action

Most Added Latin Record

(Tema más programado)

(Internacional)
"En Carne Viva"
(M. Alejandro-A. Magdalena)
RAPHAEL
(CBS Int.)

(Salsa)
"A La Reina"
(Pedro Flores)
EL GRAN COMBO
(Combo)

Latin Album Picks (Continued from page 80)



"CADA CANCION CON SU RAZON" CHABUCA GRANDA—EMI 6241

Con Caitro Soto, Pititi Sirio y Alvaro Lagos en las partes rítmicas, que le dan verdadero sabor peruano, la muy popular compositora de Perú, Chabuca Granda, interpreta sus creaciones con detalles de inspiración de cada tema. Solo ella podría darnos así "La Flor de la Canela," "El puente de los suspiros," "Fina Estampa," "El surco," "Coplas a Fray Martin" y otros temas, producidos en Argentina.

■ With the backing of Caitro Soto, Pititi Siro and Alvaro Lagos, top Peruvian composer Chabuca Granda performs her own smashing tunes. A musical treasure recorded in Argentina. "La flor de la canela," "El puente de los suspiros," "Fina estampa," others.



"EL ASTRO"

LUIS "PERICO" ORTIZ—New Generation N.G. 725

Como productor, compositor, arreglista y Director de esta grabación, Lusic "Perico" Ortiz, hace gala de su indiscutible talento. Vocales por Roberto Lugo y grabado en Latin Sound Studios, N. Y. Muy buen sonido y soberbia presentación del producto. "Al mal tiempo buena cara," "La gente se respeta," "Llegó la hora" y "Perico lo tiene," todo en ritmo y salsa contagiosa.

■ Producer, composer, arranger, director and performer Luis "Perico" Ortiz gives a taste of his terrific talent. Vocals by Roberto Lugo. Recorded at Latin Sound Studios, N.Y. "Comienzo de una nueva vida," "Trabajador Guajiro," "Viva Panamá," more.

The Coast (Continued from page 10)

spring, Sara, born June 14 in Santa Monica. Per Jerry, the name is spelled like the **Fleetwood Mac** song but inspired by the **Dylan** tune of the same title . . . And congratulations are soon to be in order for **Rosie Rex**, drummer with the **Syl Sylvain** group, who had folks in attendance at their recent Whisky engagement here wondering if she would become the very first musician to go into labor in mid-performance. We've heard of stars being born on the Whisky stage, but that could be carrying things a bit too far . . . Capitol Records rocker **Gary O'** (for O'Connor) married **Laura Dow** on June 5 in Toronto. Laura's not a non-pro, as they say in the film trades; she manages a Toronto club called Fridays . . . **Lynn Volkman** has left her position at Kragen and Company's New York office. She can now be reached at (212) 929-1676.

New Royalty Rate (Continued from page 3)

while there is no official RIAA position that states the new rate is not in effect, "the appeals process is hardly exhausted."

Concurrently, the RIAA has filed a motion with the U.S. Appeals Court for an "extension of time" to study the as-yet-unreleased written court opinion with a view toward seeking a re-hearing of the case within the appellate process.

Under Federal rule, the time for seeking a re-hearing expires 14 days after the "entry of judgment."

"Since the court's opinion may not issue within the 14-day period, or sufficiently in advance of its termination to permit a petition to be prepared and filed," the motion states, "the relief sought hereby is necessary? to preserve petitioners' opportunity to seek re-hearing . . ."

The RIAA made it clear to the court that without the opinion,

it cannot comply with the rule that requires petitioners to "state with particularity" points of law in the case they feel the court may have "overlooked or misapprehended."

The mechanical royalty, paid by record companies to publishers and composers for the use of copyrighted songs, had been set at an interim rate of two and three-fourths cents per tune since 1976. The Appeals Court's unanimous ruling upheld the decision of the CRT to increase the rate.

Counsel for the composers and publishers were elated by the court's quick action. Peter L. Felcher, one of the lawyers representing the National Music Publishers Association (NMPA), told RW: "We feel the court was fair and equitable in its ruling, and that it found the record of the Tribunal's action to be fully justified."

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

shootin' the guns on the bus trying to kill the bus driver, the fools. Etta James and them, a bunch of girls. They was playin' with the guy and the gun went off. Didn't hurt nobody. They was lucky; the bus was full of people. They made them put the gun up after that. I was sittin' about five seats behind the bus driver. They made them put the damn guns up.

"Oh yeah," he laughs again, "I been through the mill."

On hand for Turner's performances at Tramps was an old friend of the singer's, the legendary songwriter **Doc Pomus**. Turner recorded some of Pomus' early blues songs (written before his association with **Mort Shuman**), and gave Pomus the thrill of his life by doing so. When Pomus was growing up in Brooklyn, and was himself a promising singer obsessed by blues music, Joe Turner was aces. Even today Pomus speaks of Turner with the wonder and respect of a teenager meeting his hero for the first time. This from a man who worships no false idols. Says Pomus: "He's what a blues singer should be like: big, burly, handsome, with a great voice. He's always been very quiet, introspective, like all the great singers. And he's got a lot of dignity. That's what always impressed me. A lot of dignity."

LET US NOW PRAISE ANOTHER BIG MAN: **Clarence Clemons** has opened his own nightclub in the bustling village of Red Bank, New Jersey. Big Man's West, as the club is called, opens July 11 with an open house party. "Some of Clarence's close friends will be there," said a spokesman for the club, who added that Clemons will give away 300 cowboy hats on opening night.

"Lots of big things are planned for the club," the spokesman said. "There'll be video in there, and Clarence has talked about showing home movies and slides from Bruce (Springsteen)'s tours."

Although opening night musical guests have not been announced, **Gary U.S. Bonds** is scheduled to play Big Man's West on July 17 and 18. The club, which seats between 400 and 500, is located at 129 Monmouth Street in Red Bank. At press time, phones had not been installed; anyone desiring more information about the club should contact **Greg Benedetti** at (212) 627-8034.

CARL WILSON UPDATE: After months of speculation regarding his future with the **Beach Boys**, **Carl Wilson** has released a statement through Epic Records clarifying his position. Suffice it to say he's left the group, but at the same time has indicated his desire to return should three conditions be met. Wilson apprised the other group members of his feelings prior to commencing a solo tour in early April. At the end of the tour, later that month, Wilson says "it was becoming clear that things weren't going to work out the way I had hoped."

"First, I wanted the Beach Boys to make a new rock 'n' roll record of new songs, rather than just relying on the hits of the past.

"Second, I wanted the guys to rehearse thoroughly before a tour because there's hardly been a full Beach Boys rehearsal in more than a year.

"Third, I didn't want a major thrust of Beach Boys touring to be multi-night engagements in Tahoe and Vegas and places like that."

For the moment, Wilson plans to tour throughout the summer. He'll record another solo album at the end of the year. "I love the Beach Boys and want us to live in people's hearts as an active force, not just as a memory. And I will always be ready to do anything positive and forward-looking at anytime to help that happen."

Wilson's remarks are unusually bold and forthright for an artist of his stature. A cursory glance at any of the interviews he's given of late is proof enough that he's been under the gun regarding the Beach Boys' lack of creative impetus. Who knows what it will take—or if it is possible—to inspire **Brian Wilson**—and he is really the key to the group's survival—to write up to his potential? One hopes Carl Wilson's statements are taken seriously enough by the other Beach Boys to force a reassessment of their current *raison d'être*.

JOCKEY SHORTS: Elektra/Asylum has signed the lady whom Doc Pomus called "the best unsigned singer in America" two years ago. **Lou Ann Barton** has put her signature on a contract and is now at Muscle Shoals Studios recording her debut album. **Jerry Wexler** and the **Eagles' Glenn Frey** are co-producing. The LP should be out by early September. A most anticipated event indeed . . . **Lou Simon** and **Jules Abramson** have left PolyGram; neither have announced future plans yet . . . **Victor Horowitz**, who was recently admitted to the New York Bar, is now in-house counsel for the MMO Music Group, which includes the Music Minus One and Inner City record labels and publishing . . . what's that? You say I still have five minutes to clean out my desk?

Record World Country

Country Music Academy Names Boyd Exec. Dir.

■ LOS ANGELES—Bill Boyd, who has served as either president or chairman of the board of the Academy of Country Music since 1968, will relinquish the presidency of the Academy on July 20 and assume his new title as the organization's first executive director, as voted by the Academy's board.

Coinciding with the announcement of Boyd's new post, the Academy has mailed ballots to its more than 2300 members for election of new officers and board members. Ballots must be returned by members by July 13. Incoming officers and board members will be installed on July 20 at the Palomino.

Candidates for officers, for a one-year term, are: president — Johnny Mosby and Forrest White; vice president — Ron Anton, Joe Barber, Don Langford and Ron Martin; secretary—Toi Moritomo and Nancy Plum; treasurer — Harold Nelson and Selma Williams.

CBS Names Applequist To Coast Country Post

■ NEW YORK — Craig Applequist has been appointed western regional country marketing manager, Los Angeles, CBS Records, it was announced by Joe Casey, director, national promotion, CBS Records Nashville.

From 1972-1977, Applequist worked at KFML Radio as program director. He joined CBS Records in 1977 in the Epic promotion department, Denver branch. He became sales representative, Denver branch, CBS Records in 1978 and subsequently moved in the same capacity to CBS's Los Angeles Branch.

Super 'Stars For Children'



Shown at the recent Oak Ridge Boys' third annual "Stars for Children" show in Dallas, which netted \$175,000 for the prevention of child abuse, are, from left: David Bellamy of the Bellamy Brothers, Alabama's Randy Owen, the Oaks' Duane Allen, and Howard Bellamy.

Nashville Report

By AL CUNNIFF

■ Dick James Music is scouting office space here. The company expects to move its "creative base" here by Sept. 1, according to **Arthur Braun**, GM of Dick James' U.S. operations. Braun will relocate here from New York, though the company will still administer its copyrights out of New York . . . CBS-Nashville hosted a reception for Scotti Brothers artist **John Schneider** at the Hermitage Hotel here Tuesday (30).

Jon Anthony, PD at WJEZ (Chicago), has resigned to go with the Burkhardt-Arams Satellite Music Network. Anthony will be PD of the operation's country format effective July 27 . . . Top Billing recently signed **Timberline**, a four-piece band based here, to support **Wendy Holcombe** on that artist's live summer engagements . . . A Liberty Bowl festival in Memphis Aug. 14 and 15 will feature **George Jones**, **Merle Haggard**, **Tanya Tucker**, **Mel Tillis**, **Brenda Lee**, and others.

The **Bellamy Brothers** are at work on their first Christmas single . . . **Jim Reeves'** widow, **Mary Reeves Davis**, recently opened the Jim Reeves Museum here. Mary said over \$500,000 has been invested in the museum, which features photos, awards, recording equipment, and other personal effects of the singer who died in a 1964 plane crash.

IN THE STUDIO: Audio Media (Janie Fricke, Johnny Lee), Scruggs (Randy Matthews, Waylon Jennings, Freddie Hart, Mike Card), Columbia (Zella Lehr, John Anderson, Ruby Falls), Creative Workshop (Gene Cotton), Hilltop (Dave Kirby, Billy Walker), Quadraphonic (Continued on page 83)

FICAP Elects Officers At Third Mini-Clinic

■ AUSTIN—Over 75 air personalities from more than seven states were present for the recent third annual FICAP Mini-Clinic here, hosted by KOKE Radio.

During the annual board of directors meeting, Jim Duncan and Gina Preston were introduced as new directors. Officers elected for two year terms are: president, Dale Turner (WSAI); VP, Bob Cole (KOKE); secretary-treasurer, Gina Preston (WQHK); parliamentarian, Jerry Adams (KFDI); sergeant-at-arms, Bobby Denton (WIVK); and publicity chairman, Tim Williams (KOKE).

Representatives from the RCA, MCA, Elektra/Asylum, Warner Bros., Liberty, Doorknob, and First Generation record labels were entertained throughout the weekend by artists Jim Chesnut, Gary Goodnight, Arnie Rue and Roy Blanton. A Texas barbecue and armadillo races, followed by a benefit for FICAP at the Silver Dollar Saloon here, wrapped up the clinic.

Guest of honor for the benefit was artist B. J. Thomas.

Todd Cerney Inks Publishing Pact

■ NASHVILLE—Charlie Feldman, GM, Screen Gems/Colgems-EMI Music, has announced signing songwriter Todd Cerney to an exclusive agreement with Colgems-EMI Music Inc., (ASCAP).

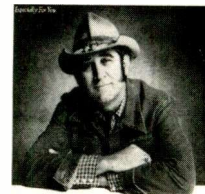
Cerney, a studio engineer at Creative Workshop here, has written songs recorded by Levon Helm, Bill Medley, Susie Allanson and others. Additionally, he has sung background on albums by Kenny Rogers, Levon Helm, John Conlee and Michael Johnson.

PICKS OF THE WEEK

SINGLES **WILLIE NELSON**, "I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER" (prod.: Willie Nelson, Paul Buskirk & Freddie Powers) (writers: F. Ahlert, J. Young) (Fred Ahlert/Pencil Mark/Rytvoc, ASCAP) (2:58). Nelson and friends blend several styles, including western swing, jazz, country and pop, with great success on this pleasant track from the "Somewhere Over the Rainbow" LP. Columbia 18-02187.

SLEEPER **ED BRUCE**, "(WHEN YOU'RE IN LOVE) EVERYTHING'S A WALTZ" (prod.: Tommy West) (writers: P. Bruce, E. Bruce, R. Peterson) (Tree/Sugarplum, BMI) (3:30). Bruce's excellent "One to One" LP yields this easy-paced tune, which showcases one of country's most programmable voices in a positive lyric, warm instrumental sounds, and a singalong bridge. MCA 51139.

ALBUM **DON WILLIAMS**, "ESPECIALLY FOR YOU." There should be no mystery as to why Williams has found great sales and airplay success from his earliest releases—he has a great ear for a hit song, and an excellent sense of how to produce a marketable country record. Highlights on this truly fine album include the artist's current single "Miracles," plus "Years From Now" and "Fairweather Friends." MCA 5210.



McDill, Holyfield Re-sign



The Welk Music Group recently re-signed two of Nashville's most successful songwriters, Bob McDill and Wayland Holyfield. Pictured at the signing, which continues the writers' long-standing associations with Welk, are, from left: (seated) McDill and Holyfield; (standing) Bill Hall, Nashville division manager, Welk Music Group; and Roger Sovine, VP, professional activities, Welk.

Nashville Report (Continued from page 82)

(Dave Olney, Johnny Duncan, Dobie Gray, Gary Primos), RCA (Charley Pride), Sound Emporium (Gene Cotton, Bille Jo Spears), Marty Robbins (Ronnie Robbins, Marty Robbins, Dave Heavener), Koala (Del Reeves, Nashville Rhythm Section), Music Mill (Helen Cornelius), Pete Drake (Del Wood, Lonzo & Oscar), Music City Recorders (Linda Ward), Wax Works (Jim Seal), Young'un (the Gatlins), Soundshop (Leon Everette), and Sound Stage (Mel Tillis and Nancy Sinatra, Helen Cornelius, Joe Sun, Eloise Laws, and Betty Levette).

At Muscle Shoals Sound Studios, Barry Beckett has cut **Cindy Richardson** for MSS Productions and **Billy Burnette** for CBS. **Dr. Hook** recently cut as MSS, where **Bonnie Bramlett** has also been at work.

Atlanta's Web IV studio recently completed studio remodeling and updating which included the addition of 24-track Dolby. Recent activity there included **Peabo Bryson**, the **S.O.S. Band**, **Cameo** and **James Anderson**.

Salem Festivals Set for Four Cities

■ NEW YORK—The R.I. Reynolds Tobacco Company has announced that the Salem High Country Music Festivals will be held on four consecutive weekends beginning October 9. The four concerts, staged in major cities throughout the south and east and featuring some of country music's leading artists, will coincide with Country Music Month.

"We feel the association between Salem with its 'High Country' advertising and the best in country music is a natural," said E.A. Horrigan, chairman of the board of R.J. Reynolds Tobacco Company, which manufactures Salem.

Four acts—still unconfirmed at press time—will appear at each show with a major headline artist at all four concerts. C.K. Spurlock and K S Productions will produce and promote the series. The concerts are slated for: Washington, D.C., October 9; Dallas/Ft. Worth, Oct. 16; Houston, Oct. 24; and Louisville, Ky., Oct. 31.

Lavender Agency Signs Burritos

■ NASHVILLE — Dan Wojcik, VP of the Shorty Lavender Talent Agency, has announced the signing of the Burrito Brothers to the agency for exclusive booking and representation. The Curb Records group is currently represented by the LP "Hearts on the Line."

Mandrell Gold



MCA artist Barbara Mandrell was recently awarded a gold album by the RIAA for sales of her "Best of Barbara Mandrell" LP. The singer, who has announced she will return to her NBC-TV variety series this fall, is shown with producer Tom Collins (left) and Jim Foglesong, president of MCA Records-Nashville.

Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Lacy J. Dalton — "Takin' It Easy"

Ray Price — "It Don't Hurt Me Half As Bad"

Lacy J. Dalton moves rapidly back onto charts with the just-released "Takin' It Easy" already added at KLZ, KCKC, KEBC, WPLO, KSSS, KUUY, KLAC, KMPS, KEEN, KSOP, WDLW, WAMZ, WGTO, KVOO, WTSO, KRMD, KFDI, WXCL, KBUC, WPNX, KGA, WSM, WQIK, WCXI, WSAI, KKYX.



Ray Price

Ray Price is doing well with "It Don't Hurt Me Half As Bad," playing at WESC, KIKK, KRAK, KCKC, KFDI, KBUC, WQYK, WBAP, WMZQ, KTTS, KENR, WGTO, KVOO, KRMD, KSO, KEBC, WSAI, KMPS, KKYX, KGA, WCXI, KYNN, WPNX, KSSS, KWKH.

Rich Landers' "Hold On" continues to grow with new adds at WSLR, WWVA, KGA, WPNX, KDJW, KRAK, WSDS, WSLC, KVOO, KSOP, KRMD, WGTO, WXCL, WKKN, WCXI, KKYX. Newcomer, **Lula Belle** has play on "Home Made Wine" at WDEN, WDLW, WDSO, WSLC.

Gene Kennedy & Karen Jeglum are showing spins on "Easier Way To Go" at KFDI, KSO, KEBC, KYNN, WPNX, WKKN. The **Charlie Daniels Band** has country play on "Sweet Home Alabama" at WDLW, KRMD, KWMT, WPNX, WLWI, WIRK, WSLC, KVOO, WZZK, WMNI, WJQS.



Wayne Kemp

Wayne Kemp arrives on playlists with "Just Got Back From No Man's Land" at WAMZ, KMPS, WFAI, KRAK, KEBC, WPNX, KFDI, KRMD, KVOO, WGTO.

Super Strong: **Razzy Bailey** (both sides), **Conway Twitty**, **Mel Tillis & Nancy Sinatra**, **Dottie West**, **T. G. Sheppard**, **Reba McEntire**.

Ed Bruce has instant adds on "(When You're in Love) Everything's A Waltz" at WDLW, WCMS, KMPS, KGA, WDEN, WSM, WKKN, KSSS, KEBC, KRMD. **Johnny Cash** is moving with "Mobile Bay" at KUUY, KSSS, KEBC, KSOP, WDLW, KVOO, KFDI, KBUC, WSM, KKYX.

Mac Davis is telling his "Secrets" at WLWI, WFAI, WIRK, KSOP, KVOO, KRMD, KSO, KBUC, KSSS, KKYX.

SURE SHOTS

Ed Bruce — "(When You're In Love) Everything's a Waltz"

Janie Fricke — "I'll Need Someone To Hold Me (When I Cry)"

Willie Nelson — "I'm Gonna Sit Right Down And Write Myself A Letter"

LEFT FIELDERS

Donna Fargo — "Lonestar Cowboy"

Floyd Cramer — "The Lone Ranger"

Jimmy Barnes — "Turnin' My Love On"

David Houston — "After All"

AREA ACTION

Valentino — "She Took The Place Of You" (KRMD, WPNX, KBUC, KEBC)

Leona Williams — "You Can't Find Many Kissers" (WDLW, KVOO, KEBC)

Gabriel — "My Kind Of Woman" (KFDI, KXLR, WPNX)

Country Album Picks



WITH LOVE

JOHN CONLEE—MCA 5213

This album represents Conlee at his best, with solid material couched in smooth, mellow production. Standout cuts include his current single "Could You Love Me (One More Time)," "I'd Rather Have What We Had," and excellent covers of "What's Forever For" and "I Feel Like Loving You Again."

MERLE HAGGARD RAINBOW STEW LIVE



RAINBOW STEW: LIVE AT ANAHEIM STADIUM

MERLE HAGGARD—MCA 5216

Haggard performs some of his recent hits as well as a medley of two older songs in this LP, which preserves the excitement of his blockbuster show at Anaheim. Prime cuts include his current single "Rainbow Stew," plus "Our Paths May Never Cross" and "Misery and Gin."



TAKIN' IT EASY

LACY J. DALTON—Columbia/Sherrill FC 37327

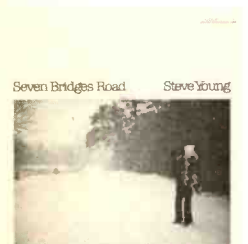
Lacy's third LP is filled with tunes well suited to her distinctive country vocal. Best cuts include her new title single, "Wild Turkey," and "Where Were You When I Needed You." Dalton wrings the most out of each emotional lyric here.



SHAUN NIELSEN

MCA 5206

Nielsen, former opening singer for Elvis Presley, is a gifted vocalist who shows he can sing with both power and intimacy on the wide-ranging cuts here. He covers some demanding classics well ("Dream Baby," his current single, and "Pretty Woman"), and is impressive on "He Will Break Your Heart," "Give Her Thorns (And She'll Find the Roses)" and others.



SEVEN BRIDGES ROAD

STEVE YOUNG—Rounder 3058

Rounder recently picked this LP up, and now offers it completely re-mastered, with new cuts as well. The standout cut is the title song, which was recently covered by the Eagles. Other interesting tracks are "My Oklahoma" and "Long Way to Hollywood." Young blends country, folk, and rock influences here.

Hughes-Ghent Promotion Bows

■ NASHVILLE—Gene Hughes and Jeannie Ghent have announced formation of Hughes-Ghent Promotions, a partnership with major emphasis on promotion of record product with multiple-market potential. The organization, an expansion of the country-oriented Gene Hughes Promotion, will specialize in pop/adult promotion and A/C product.

Hughes, one-time lead singer

for the Casinos ("Then You Can Tell Me Goodbye"), has worked successfully in the country and pop promotion fields for years. Ghent was formerly national promotion coordinator for ABC/Dot and MCA Records, and was recently affiliated with RCA.

The company has negotiated to work product by Ronnie Millsap, Dionne Warwick, Razy Bailey, Kieran Kane and Dennis Yost.

Country Single Picks

COUNTRY SONG OF THE WEEK

JANIE FRICKE—Columbia 18-02197

I'LL NEED SOMEONE TO HOLD ME (WHEN I CRY) (prod.: Jim Ed Norman) (writers: B. McDill, W. Holyfield) (Hall-Clement/Bibo, ASCAP) (2:47)

Fricke is set to score again with this strong cover of a very commercial country tune penned by two of Nashville's most successful writers. Producer Norman's work combined with the song provide an excellent vehicle for Fricke's distinctive vocal.

LEON EVERETTE—RCA JH-12270

HURRICANE (prod.: Ronnie Dean & Leon Everette) (writers: K. Stegall, S. Harris, T. Schuyler) (Blackwood, BMI/Rich Bin, ASCAP) (3:21)

Everette has a mover in this dynamic, driving song written about a colorful Louisiana character. The chord progression and production enhance the tune's energy.

BILLY SWAN—Epic 14-02196

I'M INTO LOVIN' YOU (prod.: Larry Rogers) (writer: B. Swan) (Sherman Oaks, BMI) (2:55)

Everyone's got his habits, and I'm into lovin' you, Swan sings on this uplifting self-penned tune from his album of the same title.

FLOYD CRAMER—RCA JH-12272

THE LONE RANGER (prod.: Floyd Cramer) (arr.: F. Cramer) (Acuff-Rose, BMI) (2:21)

Hiyo Silver! Cramer has a well-timed offering in this lively instrumental version of the Lone Ranger theme, which coincides with the release of the new film.

ENGELBERT HUMPERDINCK—Epic 14-02245

MAYBE THIS TIME (prod.: Gary Klein & Nick DeCaro) (writer: H. Gaffney) (Songs of Manhattan Island/Gary Klein, BMI) (3:18)

Engelbert generally gets some country turntable attention with his releases, and this lush ballad should prove no exception.

SOUTHERN ASHE—Soundwaves 4641 (NSD)

PARADISE (prod.: Ronnie Dean & Leon Everette) (writer: J. Leap) (Cedarwood, BMI) (3:02)

This strong, upbeat song draws its inspiration from gospel music, but it's country all the way, as a young man tells how he went to church to learn about heaven, but learned about paradise from a young girl.

DAVID HOUSTON—Excelsior 1015P

AFTER ALL (prod.: Steve Vining & Tillman Franks) (writer: J. Mundy) (Mundy, ASCAP/Hill Country, BMI) (3:03)

Houston presents a pleasant, mid-tempo song featuring a positive, appealing lyric about a devoted woman and a fine, intimate vocal performance from Houston.

JOHNNY CARVER—Tanglewood 1909

WAITIN' ON A SOUTHERN TRAIN (prod.: Bud Reneau) (writer: S. Throckmorton) (Cross Keys, ASCAP) (3:10)

Carver taps one of the country's best songwriters for this rhythm-oriented cut about a belle who's waiting for a southern train to take her away from her New York man.

DONNA FARGO—Warner Bros. 49757

LONESTAR COWBOY (prod.: Stan Silver) (writer: D. Fargo) (Prima Donna, BMI) (3:32)

A plastic cowboy gets his raps from Fargo in this self-penned tune in which a woman wonders where this cowboy will be after the last roundup.

JIMMY PAYNE—KIK 907

TURNIN' MY LOVE ON (prod.: Bob Millsap & Bill Holmes) (writer: B. Millsap) (Ironside, ASCAP) (2:16)

She's dynamite and she knows it, and she's turnin' my love on, Payne sings in a production that begins easy then builds to a hot bridge.

CONNIE CATO—MCA 51140

WHERE YOU'RE GONNA BE TONIGHT (prod.: Blake Mevis) (writers: C. Putman, B. Jones) (Tree, BMI/Cross Keys, ASCAP) (2:53)

Think what you will, but I know where you'll be tonight—here in our warm bed, a sassy-voiced Cato sings to her wandering man in this spirited, uptempo country song.

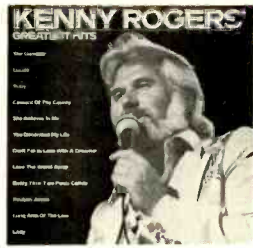
Record World Country Albums



JULY 11, 1981

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

JULY 11	JULY 4				WKS. ON CHART
1	1	KENNY ROGERS' GREATEST HITS	Liberty LOO 1072	(36th Week)	38
2	2	FANCY FREE OAK RIDGE BOYS/MCA 5209			5
3	3	FEELS SO RIGHT ALABAMA/RCA AHL1 3930			17
4	5	SEVEN YEAR ACHE ROSANNE CASH/Columbia JC 36865			16
5	4	WHERE DO YOU GO WHEN YOU DREAM ANNE MURRAY/Capitol SOO 12144			10
6	9	GREATEST HITS RONNIE MILSAP/RCA AHL1 3772			38
7	10	JUICE JUICE NEWTON/Capitol ST 12136			16
8	8	I AM WHAT I AM GEORGE JONES/Epic JE 36492			53
9	7	SOMEWHERE OVER THE RAINBOW WILLIE NELSON/Columbia FC 36883			17
10	12	OUT WHERE THE BRIGHT LIGHTS ARE GLOWING RONNIE MILSAP/RCA AHL1 3932			12
11	11	HORIZON EDDIE RABBIT/Elektra 6E 276			52
12	6	I LOVE 'EM ALL T. G. SHEPPARD/Warner/Curb BSK 3528			12
13	13	GREATEST HITS ANNE MURRAY/Capitol SOO 12110			40
14	19	ROWDY HANK WILLIAMS, JR./Elektra/Curb 6E 330			23
15	14	WILD WEST DOTTIE WEST/Liberty LT 1062			19
16	18	URBAN CHIPMUNK/RCA AFL1 4027			3
17	15	MY HOME'S IN ALABAMA ALABAMA/RCA AHL1 3644			55
18	17	9 TO 5 AND ODD JOBS DOLLY PARTON/RCA AAL1 3852			17
19	22	DRIFTER SYLVIA/RCA AHL1 3986			11
20	21	SURROUND ME WITH LOVE CHARLY McCLAIN/Epic FE 37108			8
21	16	GREATEST HITS OAK RIDGE BOYS/MCA 5150			35
22	23	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378			113
23	27	CARRYING ON THE FAMILY NAMES DAVID FRIZZELL & SHELLY WEST/Warner/Viva BSK 3555			5
24	20	LEATHER AND LACE WAYLON & JESSI/RCA AHL1 3931			17



WKS. ON CHART

32	38	URBAN COWBOY (ORIGINAL SOUNDTRACK)/Full Moon/Asylum DP 90002			60
33	29	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36752			44
34	28	SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 5137			23
35	32	STRAIGHT AHEAD LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250			90
36	31	JOHN ANDERSON 2/Warner Bros. BSK 3547			9
37	37	THE BARON JOHNNY CASH/Columbia FC 37179			2
38	41	LIVE! HOYT AXTON/Jeremiah JH 5002			6
39	30	I BELIEVE IN YOU DON WILLIAMS/MCA 5133			38
40	35	ROLL ON MISSISSIPPI CHARLEY PRIDE/RCA AHL1 3905			12
41	51	I HAVE A DREAM CRISTY LANE/Liberty LT 1083			13
42	36	GREATEST HITS LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia FC 36488			118
43	40	BEST OF EDDIE RABBIT/Elektra 6E 235			85
44	—	MR. T CONWAY TWITTY/MCA 5204			1
45	39	BEST OF BARBARA MANDRELL/MCA AY 1119			125
46	55	THAT'S ALL THAT MATTERS TO ME MICKEY GILLEY/Epic JE 36586			42
47	44	CHAIN LIGHTNING DON McLEAN/Millennium BXL1 7756 (RCA)			8
48	57	HEY JOE, HEY MOE MOE BANDY & JOE STAMPLEY/Columbia FC 37003			16
49	45	HELP YOURSELF LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia JC 36582			38
50	48	PLEASURE DAVE ROWLAND & SUGAR/Elektra 6E 525			3
51	46	ENCORE MICKEY GILLEY/Epic JE 36851			34
52	42	COCONUT TELEGRAPH JIMMY BUFFETT/MCA 5169			18
53	47	THE BEST OF DON WILLIAMS, VOL. II/MCA 3096			89
54	49	GUITAR MAN ELVIS PRESLEY/RCA AAL1 3917			21
55	50	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC2 35642			135
56	52	BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037 (PolyGram)			282
57	53	FULL MOON CHARLIE DANIELS BAND/Epic FE 36571			48
58	54	LOVE IS FAIR BARBARA MANDRELL/MCA 5136			35
59	64	BACK TO THE BARROOMS MERLE HAGGARD/MCA 5236			41
60	56	CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982			87
61	58	THIS IS ELVIS (ORIGINAL SOUNDTRACK)/RCA CPL1 4031			6
62	59	SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE/Columbia JC 36746			55
63	60	24 GREATEST HITS HANK WILLIAMS, SR./MGM SE 4755			47
64	61	THESE DAYS CRYSTAL GAYLE/Columbia JC 36512			42
65	74	I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN JOE STAMPLEY/Epic FE 37055			10
66	62	THE GAMBLER KENNY ROGERS/United Artists LA 934 H			133
67	63	REUNION JERRY JEFF WALKER/MCA 5199			4
68	66	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H			164
69	65	HARD TIMES LACY J. DALTON/Columbia JC 36753			40
70	—	AS IS BOBBY BARE/Columbia FC 37157			1
71	43	OAK RIDGE BOYS HAVE ARRIVED/MCA AY 1135			117
72	70	WAITIN' FOR THE SUN TO SHINE RICKY SKAGGS/Epic SE 37193			5
73	67	MUSIC MAN WAYLON JENNINGS/RCA AHL1 3602			57
74	75	WASN'T THAT A PARTY THE ROVERS/Epic JE 37107			9
75	71	GIDEON KENNY ROGERS/United Artists LOO 1035			64

CHARTMAKER OF THE WEEK

25 — **SHARE YOUR LOVE**
KENNY ROGERS
Liberty LOO 1108



26	25	EVANGELINE EMMYLOU HARRIS/Warner Bros. BSK 3508			21
27	24	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 6E 309			35
28	26	STARDUST WILLIE NELSON/Columbia KC 35305			164
29	33	MAKIN' FRIENDS RAZZY BAILEY/RCA AHL1 4026			7
30	34	DARLIN' TOM JONES/Mercury SRM 1 4010 (PolyGram)			4
31	—	TAKE THIS JOB AND SHOVE IT VARIOUS ARTISTS/Epic SE 37177			1

Fricke & Friends



Janie Fricke hams it up with her producer, Jim Ed Norman, and studio players at her recent Audio Media album sessions in Nashville. From left are: Bobby Ogdin, Dennis Burnside, Fricke, Norman, Rafe Van Hoy, Eddie Bayers (background), engineer Marshall Mergan, Paul Worley, and Joe Osborne.

Lee Agency Opens Las Vegas Office

■ LAS VEGAS — Buddy Lee Attractions, a Nashville-based entertainment agency, has opened an office at 3305 West Spring Mountain Road, Suite 60, Las Vegas, Nevada 89102.

The agency also announced the appointment of Stephanie Nielson as head of Lee's Las Vegas operations. Nielson previously worked with Joffe/Blakely Films, Los Angeles; Rogers, Cowan & Brenner, Beverly Hills; Silverbird Hotels, Las Vegas; and Universal Studios, Universal City, California.

Golden Bridge Signs Kelly

■ NASHVILLE — Don Gant, president of Don Gant Enterprises, has announced that Casey Kelly has signed an exclusive songwriting agreement with Golden Bridge Music (ASCAP).

First to Sign

Kelly, who has had songs recorded by Kenny Rogers, George Benson, Helen Reddy, Loretta Lynn, Dottie West, America, Roy Clark, Hank Williams, Jr. and others is the first writer to sign with Gant's ASCAP affiliate.



Record World

Country Singles

JULY 11, 1981

TITLE, ARTIST, Label, Number, (Distributing Label)
JULY 11 JULY 4

WKS. ON CHART

1	2	FEELS SO RIGHT ALABAMA RCA 12236		8
2	1	I WAS COUNTRY WHEN COUNTRY WASN'T COOL BARBARA MANDRELI/MCA 51107		10
3	6	LOVIN' HER WAS EASIER TOMPALL & THE GLASER BROTHERS/Elektra 47134		11
4	4	SURROUND ME WITH LOVE CHARLY McLAIN/Epic 19 01045		15
5	5	THE MATADOR SYLVIA/RCA 12214		12
6	3	BY NOW STEVE WARINER/RCA 12204		14
7	9	FOOL BY YOUR SIDE DAVE ROWLAND & SUGAR/Elektra 47135		10
8	12	PRISONER OF HOPE JOHNNY LEE/Full Moon/Asylum 47138		7
9	13	GOOD 'OL GIRLS SONNY CURTIS/Elektra 47129		12
10	11	DON'T BOTHER TO KNOCK JIM ED BROWN & HELEN CORNELIUS/RCA 12220		10
11	7	FIRE AND SMOKE EARL THOMAS CONLEY/Sunbird 7561		15
12	16	TOO MANY LOVERS CRYSTAL GAYLE/Columbia 11 02078		8
13	17	DIXIE ON MY MIND HANK WILLIAMS, JR./Elektra/ Curb 47137		7
14	20	DREAM OF ME VERN GOSDIN/Ovation 1171		9
15	18	DON'T GET ABOVE YOUR RAISING RICKY SKAGGS/ Epic 19 02034		11
16	21	UNWOUND GEORGE STRAIT/MCA 51104		9
17	24	THEY COULD PUT ME IN JAIL BELLAMY BROTHERS/Warner/ Curb 49729		6
18	22	I STILL BELIEVE IN WALTZES CONWAY TWITTY & LORETTA LYNN/MCA 51114		7
19	10	MY WOMAN LOVES THE DEVIL OUT OF ME MOE BANDY/ Columbia 11 02039		13
20	23	JUST LIKE ME TERRY GREGORY/Handshake 8 70071		11
21	27	RAINBOW STEW MERLE HAGGARD/MCA 51120		6
22	26	WILD SIDE OF LIFE—IT WASN'T GOD WHO MADE HONKY TONK ANGELS/I'LL BE ALRIGHT WAYLON & JESSI/ RCA 12245		6
23	28	I DON'T NEED YOU KENNY ROGERS/Liberty 1415		4
24	29	WHISKEY CHASIN' JOE STAMPLEY/Epic 19 02097		8
25	8	BLESSED ARE THE BELIEVERS ANNE MURRAY/Capitol 4987		15
26	30	I SHOULD'VE CALLED EDDY RAVEN/Elektra 47136		8
27	31	DON'T WAIT ON ME THE STATLER BROTHERS/Mercury 57051 (PolyGram)		5
28	32	RICH MAN TERRI GIBBS/MCA 51119		6
29	33	WIND IS BOUND TO CHANGE LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 11 02123		6
30	36	COULD YOU LOVE ME (ONE MORE TIME) JOHN CONLEE/ MCA 51112		7
31	45	(THERE'S) NO GETTIN' OVER ME RONNIE MILSAP/RCA 12264		3
32	38	WHILE THE FEELING'S GOOD REX ALLEN, JR. & MARGO SMITH/Warner Bros. 49738		5
33	40	A TEXAS STATE OF MIND DAVID FRIZZELL & SHELLY WEST/ Warner/Viva 49745		4
34	41	IT'S NOW OR NEVER JOHN SCHNEIDER/Scotti Brothers 6 02105 (CBS)		5
35	37	ANGELA MUNDO EARWOOD/Excelsior 1010		9
36	39	QUEEN OF HEARTS JUICE NEWTON/Capitol 4997		6
37	14	BUT YOU KNOW I LOVE YOU DOLLY PARTON/RCA 12200		14
38	46	MAYBE I SHOULD HAVE BEEN LISTENING GENE WATSON/ MCA 51127		4
39	43	I JUST NEED YOU FOR TONIGHT BILLY "CRASH" CRADDOCK/Capitol 5011		4
40	48	YOU'RE THE BEST KIERAN KANE/Elektra 47148		4
41	44	LONGING FOR THE HIGH BILLY LARKIN/Sunbird 7562		7
42	55	MIRACLES DON WILLIAMS/MCA 51134		2
43	47	I DON'T HAVE TO CRAWL EMMYLOU HARRIS/Warner Bros. 49739		5
44	49	OLDER WOMEN RONNIE McDOWELL/Epic 19 02129		3
45	53	YOU DON'T KNOW ME MICKY GILLEY/Epic 14 02172		2
46	50	BEDTIME STORIES JIM CHESNUT/Liberty/Curb 1405		6
47	52	SOME DAYS ARE DIAMONDS (SOME DAYS ARE STONE) JOHN DENVER/RCA 12246		6
48	57	GOOD TIMES WILLIE NELSON/RCA 12254		3
49	15	LOVE DIES HARD RANDY BARLOW/P.A.I.D. 133		13
50	56	IT'LL BE HIM DEBBY BOONE/Warner/Curb 49720		4

51	58	I'VE BEEN A FOOL/SOMETIMES WHEN WE TOUCH STEPHANIE WINSLOW/Warner/Curb 49753	3
52	68	WE DON'T HAVE TO HOLD OUT ANNE MURRAY/ Capitol 5013	3
53	65	HONKY TONK HEARTS DICKEY LEE/Mercury 57052 (PolyGram)	3

CHARTMAKER OF THE WEEK

54	—	MIDNIGHT HAULER/ SCRATCH MY BACK RAZZY BAILEY RCA 12268		1
55	19	LOVE TO LOVE YOU CRISTY LANE/Liberty 1406		11
56	—	TIGHT FITTIN' JEANS CONWAY TWITTY/MCA 51137		1
57	60	SWEET SOUTHERN LOVE PHIL EVERLY/CBS/Curb 6 02116		5
58	59	HEADIN' FOR A HEARTACHE CINDY HURT/Churchill 7772		5
59	69	SHOULD I DO IT TANYA TUCKER/MCA 51131		2
60	81	TODAY ALL OVER AGAIN REBA McENTIRE/Mercury 57054 (PolyGram)		2
61	61	DADDY BILLY EDD WHEELER/NSD 94		4
62	73	SOMEBODY'S DARLING DOTTSY/Tanglewood 1908		3
63	64	KEEP ON MOVIN' KING EDWARD IV & THE KNIGHTS/ Soundwaves 4635 (NSD)		7
64	—	TEXAS COWBOY NIGHT MEL TELLIS & NANCY SINATRA/ Elektra 47157		1
65	72	MY BABY'S COMING HOME AGAIN TODAY BILL LYERLY/ RCA 12255		4
66	89	LOVE AIN'T NEVER HURT NOBODY BOBBY GOLDSBORO/ Curb 6 02117		2
67	82	YESTERDAY'S NEWS (JUST HIT HOME TODAY) JOHNNY PAYCHECK/Epic 19 02144		3
68	25	LOVIN' ARMS/YOU ASKED ME TO ELVIS PRESLEY/RCA 12205		13
69	34	WHAT ARE WE DOIN' IN LOVE DOTTIE WEST/Liberty 1404		15
70	42	LIKIN' HIM AND LOVIN' YOU KIN VASSY/Liberty 1407		9
71	51	NORTH ALABAMA DAVE KIRBY/Dimension 1019		9
72	35	DARLIN' TOM JONES/Mercury 76100 (PolyGram)		13
73	—	(I'M GONNA) PUT YOU BACK ON THE RACK DOTTIE WEST/Liberty 1419		1
74	63	I'M JUST AN OLD CHUNK OF COAL JOHN ANDERSON/ Warner Bros. 49699		16
75	75	THIS MUST BE MY SHIP DIANA TRASK/Kari 121		5
76	74	SEND ME THE PILLOW YOU DREAM ON THE WHITES/ Capitol 5004		4
77	83	BORN ORION /Sun 1165		4
78	80	SMOOTH SOUTHERN HIGHWAY THRASHER BROTHERS/ MCA 51123		4
79	—	IT'S REALLY LOVE THIS TIME FAMILY BROWN/Ovation 1174		1
80	86	BURNING BRIDGES BILL NASH/Liberty 1410		3
81	—	THE PARTNER NOBODY CHOSE GUY CLARK/Warner Bros. 49740		1
82	—	HOLD ON RICH LANDERS/Ovation 1173		1
83	—	MATHILDA JOHN WESLEY RYLES/MCA 51128		1
84	—	PARTY TIME T.G. SHEPPARD/Warner/Curb 49761		1
85	—	LOVE NEVER HURT SO GOOD DONNA HAZARD/ Excelsior 1016		1
86	87	TENNESSEE WHISKEY DAVID ALLAN COE/Columbia 11 02118		3
87	—	ONE TOO MANY MEMORIES RAY PILLOW/First Generation 011		1
88	—	A POOR MAN'S ROSES/ON THE INSIDE PATTI PAGE/ Plantation 201		1
89	—	HELLO WOMAN DOUG KERSHAW/Scotti Brothers 6 02137 (CBS)		1
90	90	YOU'RE MORE TO ME (THAN HE'S EVER BEEN) PEGGY FORMAN/Dimension 1020		3
91	54	RUN TO HER SUSIE ALLANSON/Liberty/Curb 1408		7
92	84	GOOD FRIENDS MAKE GOOD LOVERS JERRY REED/RCA 12253		3
93	62	IT'S A LOVELY, LOVELY WORLD GAIL DAVIES/Warner Bros. 49694		15
94	66	BALLYHOO DAYS/TWO HEARTS BEAT BETTER THAN ONE EDDY ARNOLD/RCA 12226		10
95	93	SOMEDAY, SOMEWAY, SOMEHOW AMARILLO/NSD 81		3
96	67	I STILL MISS SOMEONE DON KING/Epic 19 02046		11
97	97	COUNTRY IS THE CLOSEST THING TO HEAVEN CONCRETE COWBOY BAND/Excelsior 1011		3
98	99	MAMA WHAT DOES CHEATIN' MEAN CARROLL BAKER/ Excelsior 1013		2
99	100	LOUISIANA JOE JOE DOUGLAS/Foxy Cajun 1005 (NSD)		3
100	96	TAKE IT AS IT COMES MICHAEL MURPHEY WITH KATY MOFFATT/Epic 19 02075		6

Remember:

the

1981

Record World

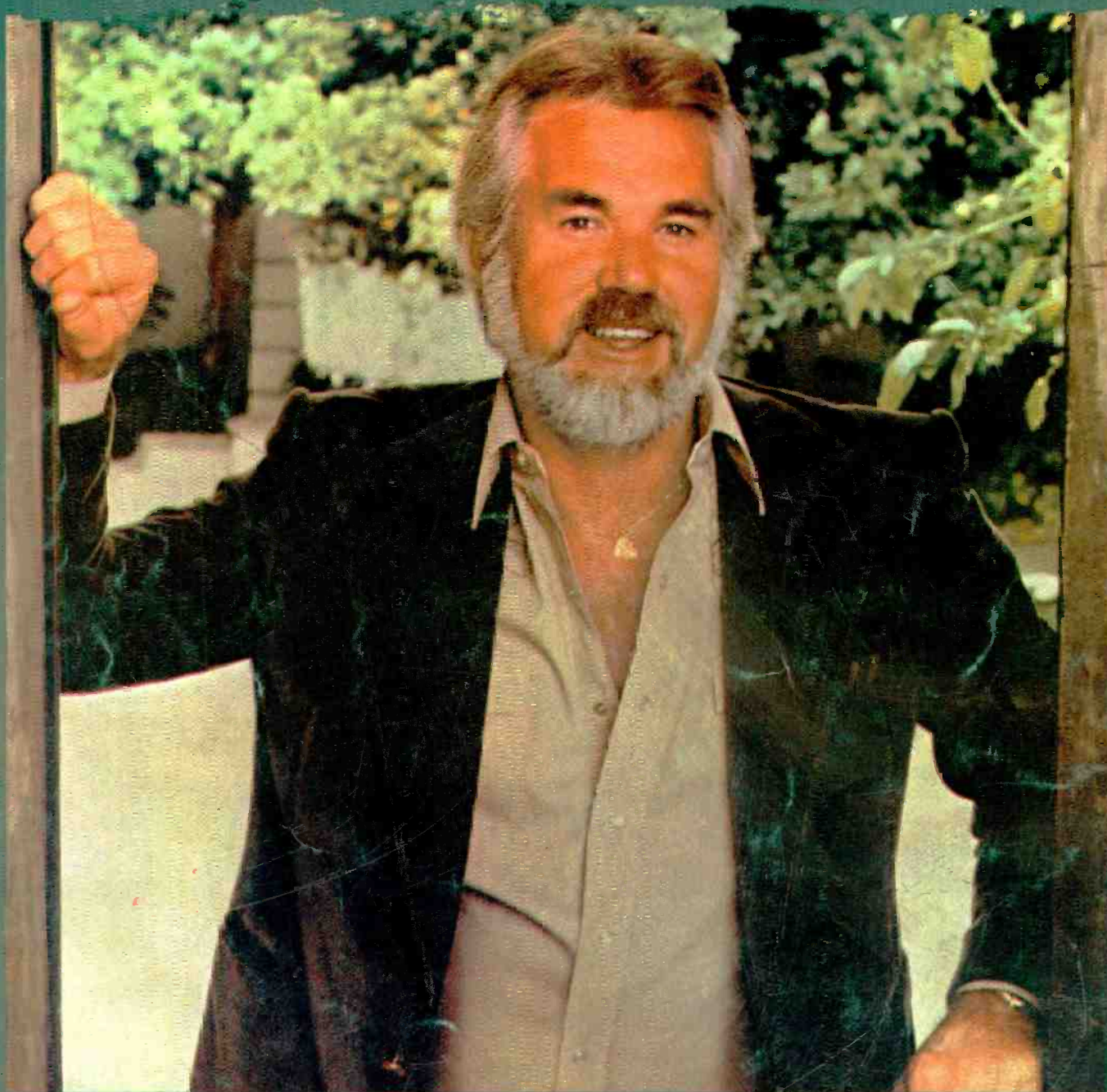
Annual Directory

& Awards Issue

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