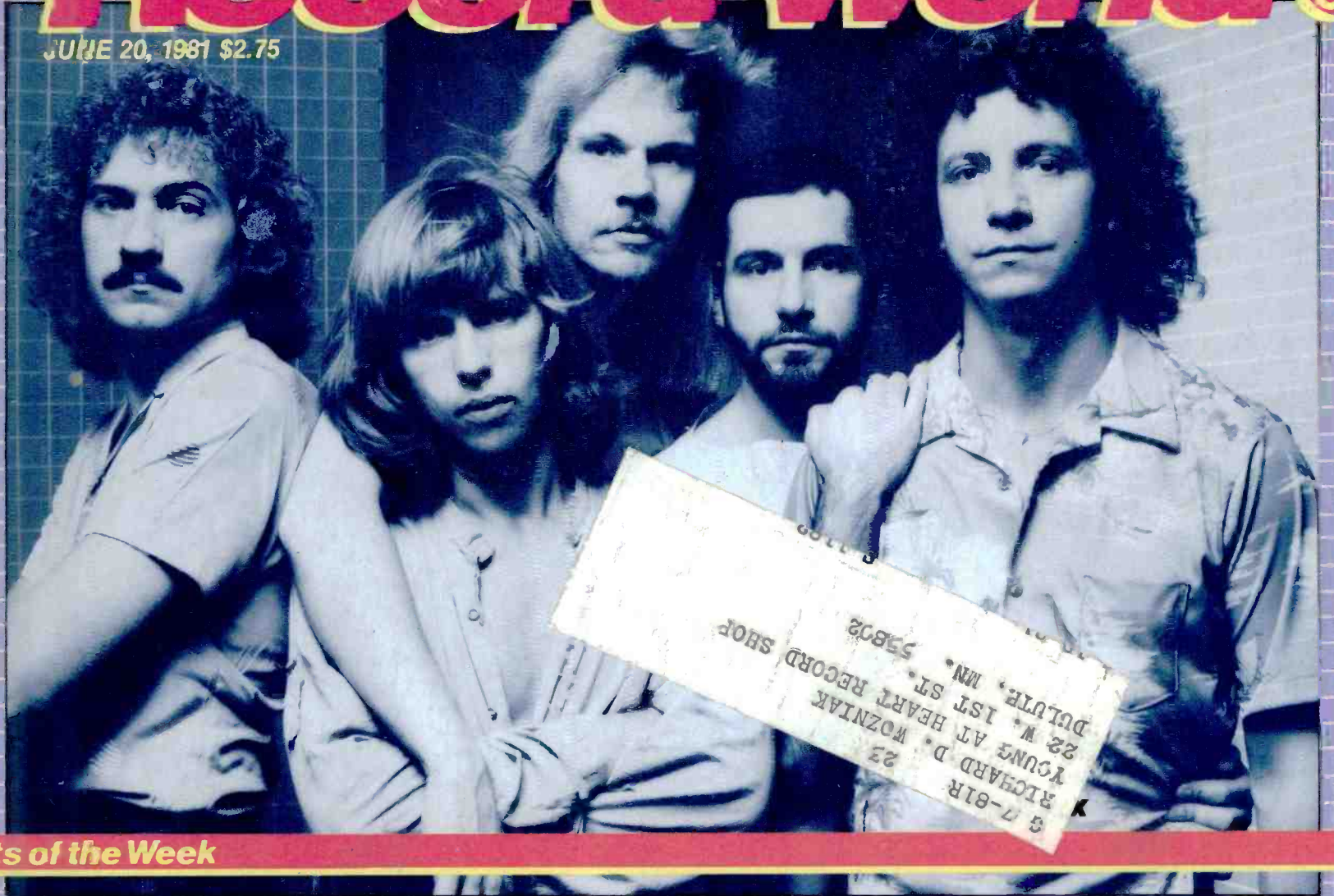


Record World

JUNE 20, 1981 \$2.75



Hits of the Week

SINGLES

COMMODORES, "LAD (YOU BRING ME UP)" (prod. by Carmichael-group) (writers: King-Hudson-King) (Jobete / Commodores, ASCAP) (3:54). Shimmering strings and a driving rhythm section back Lionel Richie, Jr. vocal soul. From the upcoming "In the Pocket" LP. Motown 1514

RONNIE MILSAP, "There's NO GETTIN OVER ME" (prod. by Milsap-Collins) (writers: Brasfield-Aldridge) (Rick Hall, ASCAP) (3:15). Milsap is in a pop groove with this irresistible uptempo ballad from his forthcoming LP. His sexy, confident vocal steals the show. RCA 12264.

REX SMITH/RACHE SWEET, "EVER-LASTING LOVE" (prod. by Chertoff) (writers: Cason-Gayden) (Rising Sons, BMI) (3:29). Rache's finally found the right vehicle to showcase her stunning vocal talent, and Rex sounds stronger and more confident than ever. Columbia 18-02169.

YARBROUGH & PEOPLES, "THIRD DEGREE" (prod. by Simmons) (writer: Ellis) (Total X, ASCAP) (3:59). The exciting duo captivate with their first-rate lead and harmony vocals on this fashionable follow-up to the top "Don't Stop The Music." Mercury 76111 (PolyGram).

SLEEPERS

TUBES, "DON'T WANT TO WAIT ANYMORE" (prod. by Foster) (writers: Tubes-Foster) (Pseudo/Irving/Foster-Frees/Boone's Tunes, BMI) (3:50). Fee Waybill and the gang harness their craziness long enough to create epic drama. An attractive piece for AOR-pop. Capitol 5007.

SPLIT ENZ, "ONE STEP AHEAD" (prod. by Tickle) (writer: Finn) (Enz, BMI) (2:52). Thick keyboard textures buttress Neil Finn's light tenor on this melodic track from the new "Waiaia" LP. An air of mystery adds to the appeal for AOR and pop radio listeners. A&M 2339.

NEW ENGLAND, "DOT" (prod. by Rundgren) (writer: Fannon) (Rock Steady, ASCAP) (3:01). From the forthcoming "Waking Wild" LP comes this pulsating rocker polished with Todd Rundgren's sharp pop production. A race-horse pace and cute vocals highlight. Elektra 47155.

OHNNY VAN ZANT BAND, "KEEP OUR LOVE ALIVE" (prod. by Elson) (writers: J. Van Zant-Lundgren/D. Van Zant) (Ready Or Not/Rocknocker, ASCAP) (2:51). Johnny reaches down deep for this powerful vocal performance. A ballad that should establish him on pop radio. Polydor 2171.

ALBUMS

POINTER SISTERS, "BLACK & WHITE." On one plain, the sisters' multiple lead vocals combine with Richard Perry's extra-sensory song selection and snappy production to create an LP that's several singles deep for many formats. An instant favorite for summer '81. Planet P-18 (E/A) (8.98).

YOKO ONO, "SEASON OF GLASS." Released to radio on tape prior to appearing on disc, Ono's extremely persona and specific references to her late husband John Lennon have already sparked controversy and discussion that's bound to escalate. Co-produced with Phil Spector. Geffen GHS 2004 (WB) (8.98).

RANDY VANWARMER, "THE BEAT OF LOVE." The LP that Vanwarmer's initial hit promised. Accompanied by synth-rock rhythms and strings, he weaves a spell with the single "Suzi..." the McCaffneyish "Don't Wake Me Up" and the sensitive "Babel/Don't Hide" song coupling. Bearsville BRK 3561 (WB) (8.98).

JANIS IAN, "RESTLESS EYES." With production by Gary Klein, who's worked on major hits with Streisand and Dolly Parton, Ian is poised to take advantage of A/C and pop radio in revitalizing her career with singles like "Under the Covers," "Passion Play" and the title cut. Columbia FC 37360.



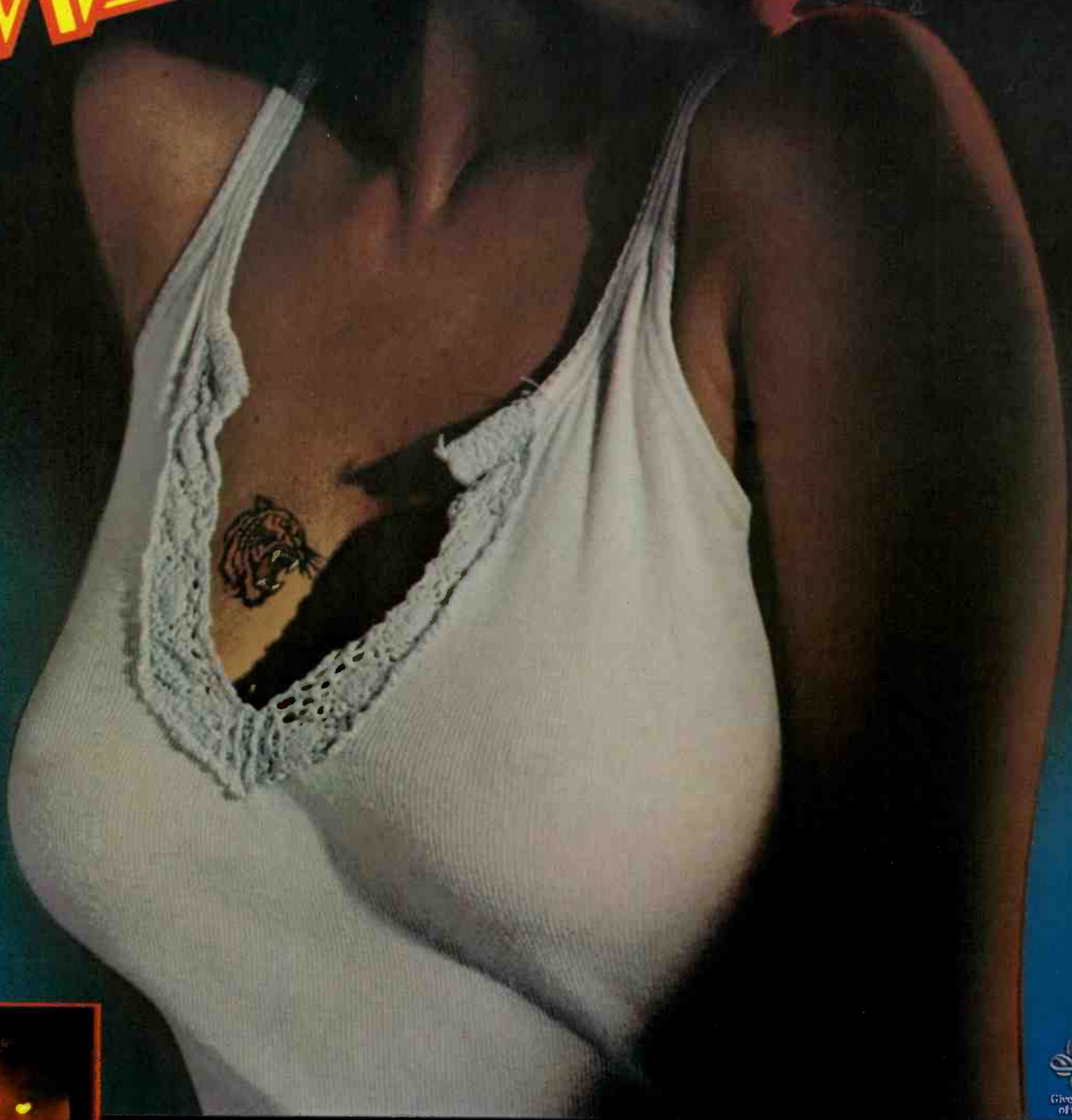
ALL THE SIGNS OF A SMASH!

"SIGN OF THE GYPSY QUEEN!"

(5003)

THE NEW SINGLE BY

APRIL WINE



FROM THE GOLD ALBUM

THE NATURE OF THE BEAST

Produced by Mylna Goodwyn & Mike Stann*

An Aquarius Records Production

*Mike Stann Enterprises Ltd.



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Give the gift of music.

(500-12125)

Record World



JUNE 20, 1981

131 Writers Honored At Annual BMI Awards

■ LOS ANGELES—The 131 writers and 93 publishers of 97 songs licensed for public performance by BMI (Broadcast Music, Inc.) have received citations of achievement as the most performed songs in the BMI repertoire for the calendar year 1980. In addition, special engraved glass plaques were presented to Graham Russell (APRA), writer, and Bestall Reynolds Music, Careers Music, Inc. and Riva Music Ltd. (PRS), publishers of "Lost In Love," the single most performed song during 1980. The awards were presented June 9 at the Beverly Wilshire Hotel here by BMI president Edward M. Cramer, with assistance from Theodora Zavin, senior vice president, performing rights, and Ron Anton, vice president, California.

The top writer-award winners at the ceremony were Barry and Robin Gibb with four citations each. David Foster received three awards. Double award winners were George M. Brown, Kye Fleming, Larry Gatlin, Maurice Gibb, David Malloy, Bob McDill, Dennis Morgan, Giorgio Moroder (SUISA), David Pack, Eddie Rabbitt, Graham Russell (APRA), Paul Simon, Even Stevens, Alan Tarney

(Continued on page 18)

Nehi Under Chapter XI: Sale Or Merger Likely

By ELIOT SEKULER

■ LOS ANGELES — Nehi Record Distributing, which recently filed a Chapter XI bankruptcy petition (*Record World*, June 6), is cur-

(Continued on page 18)

Bruce Lundvall Joins Elektra/Asylum

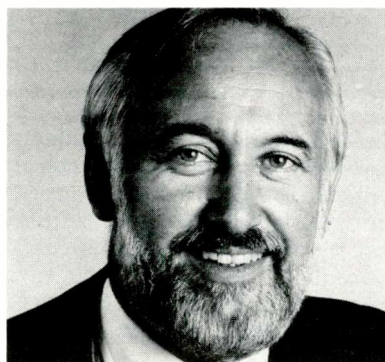
By PETER KEEPNEWS

■ NEW YORK—Bruce Lundvall's long-rumored move from the presidency of the CBS Records Division, a position he has held for five years, to a new position at Elektra/Asylum Records was officially announced last week by E/A chairman Joe Smith.

Lundvall has been named a senior vice president of E/A, based in New York. He has also been named president of a new label, Elektra/Metropolitan. In addition, he will develop another, as-yet-unnamed label specializing in jazz.

"We are most fortunate to attract an executive of Bruce Lundvall's caliber," Smith said in a prepared statement. "His credits are impeccable and we feel that his very special organizational talents fill an important slot on the Elektra/Asylum team.

"Bruce has been a personal friend of mine for many years and I, along with the entire com-



Bruce Lundvall

pany, am thrilled by the opportunity to work with him."

In an interview with *Record World*, Lundvall said that the primary focus of his new position, which he said had been "tailored for me," would be "building a strong east coast operation" for the Los Angeles-based company.

He also said that he would have "primarily an artist-signing role" at E/A, adding: "I don't have *carte blanche* to sign multi-million-dollar deals, but I will be

pursuing major artists, with Joe's approval." He noted that he would be concentrating on signing artists based on the east coast, but that "I'm available if Joe feels he can use my help in attracting a west coast artist."

The job also carries international responsibilities. According to the company's announcement, Lundvall will be involved in "strengthening E/A's liaison with the U.K. music community and the label's European affiliates."

"They (E/A) are looking to beef up their presence in Europe and the U.K.," Lundvall explained. "I'll be sort of logistically dead center between the west coast and London. I'll sign artists over there, attend to artists of ours who live there, and work for better overseas exposure for our U.S. artists."

Elektra / Metropolitan, which according to the announcement "will develop a roster of contemporary artists representing all areas of music," will not initially

(Continued on page 16)

Labels Support CX System While Engineers Voice Concern

By JEFFREY PEISCH

■ NEW YORK—Seldom has a new development in the record industry created as much discussion as the recent introduction of CBS's CX noise reduction system. During several official and semi-official unveilings of the CX system during recent months, CBS executives have trumpeted the system as the next industry standard. Last week's endorsement of CX by the WEA group of labels was a strong show of support for

the claim. An MCA Records executive told *Record World* last week that his label has "every intention of going with the system," and Arista's Aaron Levy, senior VP, finance, said that he thinks CX is "fantastic" and that Arista will be releasing records using the system soon.

But while label executives and retailers are enthusiastic about the CX system, there is a growing sense of skepticism about CX among studio engineers and producers—the people who are closest to the recording process.

Chief among the concerns ex-

(Continued on page 45)

RIAA Expanding Anti-Piracy Video Push

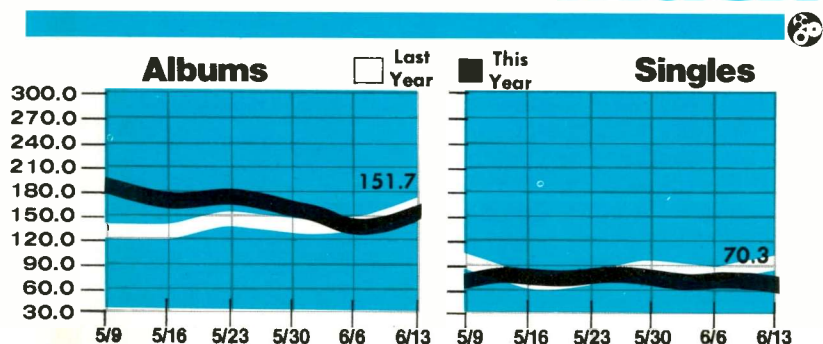
■ NEW YORK—In an attempt to expand their anti-piracy campaign in the video field, the Recording Industry Association of America (RIAA) is circulating anti-piracy forms to retailers and manufacturers of video product throughout the country.

The anti-piracy form requests the name of the suspect or location and the type of problem (duplicator, wholesaler, retailer, exhibitor, counterfeiter, pirate, re-wrapped used product, material not yet legitimately available in video format, bootlegs, unauthorized exhibition, or sale and return of rental damaged product).

The report also asks for iden-

(Continued on page 18)

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.

Opponents of Royalty Bill Testify

By BILL HOLLAND

■ WASHINGTON — Three major opponents of the Performance Rights Royalty Bill appeared last Wednesday (10) before a House subcommittee to testify that the bill is unnecessary and illogical and would be a windfall for record companies and already successful singer/songwriters.

The Performance Rights Royalty Bill, HR1805, is an amendment to

the Copyright Act which would require broadcasters and jukebox companies to pay a royalty to record performers, singers, arrangers, musicians and record company producers for the commercial use of the records.

Testifying in opposition to the bill in front of the House Subcommittee on Courts, Civil Liber-

(Continued on page 45)

Contents



■ **Page 10.** Joe Dolce's novelty hit, "Shaddap You Face," has to rank as one of the year's happiest and most surprising success stories. This week RW takes a look at Joe Dolce and charts the history of the record which MCA president Bob Siner says "makes music fun again."



■ **Page 17.** Charles Koppelman, co-owner of the Entertainment Company, has created a unique business enterprise by "marrying" top producers, artists and musicians whose offspring is, inevitably, hit records. As executive producer of these projects, Koppelman takes even greater pride in their artistic and commercial success, as he explains in this week's RW.

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Powerhouse Picks

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

Moody Blues (Threshold) "Gemini Dream"

This single, marking the group's return, has been well received at all levels of radio. Continued radio adds, debuts and solid moves are propelling the single up the chart.

Pointer Sisters (Planet) "Slow Hand"

This single is a programmer's favorite. The national radio activity reinforces the street buzz.

'42nd Street' Leads Tony Musical Winners

■ **NEW YORK** — "42nd Street" was chosen best musical of the 1980-81 theater season at the annual Antoinette Perry (Tony) Awards ceremony held last Sunday (7) at the Mark Hellinger Theater. The Tony for best musical score went to John Kander and Fred Ebb for "Woman of the Year," starring Lauren Bacall, who also won a Tony as best actress in a musical for her role. Bacall received a Tony for her last Broadway appearance, in "Applause" in 1972, while Kander and Ebb, were Tony recipients for "Cabaret" in 1967.

Three for 'Pirates'

The current New York Shakespeare Festival revival of "The Pirates of Penzance" won three awards, for best director of a musical (Wilford Leach), best actor in a musical (Kevin Kline) and best reproduction of a play or musical (Joseph Papp). Linda Ronstadt, who is appearing in the production, was nominated for best actress in a musical.

Lena Horne Honored

A special Tony Award was presented to Lena Horne, whose current one-woman musical hit, "Lena Horne: The Lady and Her Music," does not fit into any of the regular Tony Award categories.

The late Gower Champion was awarded the Tony for his choreography of "42nd Street," which

(Continued on page 23)

Seven Staffers Let Go At 20th Century-Fox

■ **LOS ANGELES** — Following the recently-announced restructuring of 20th Century-Fox's music companies, a move that included last week's appointment of Herb Eisman as chairman of the board of 20th Century-Fox Records, seven label staffers—among them three vice presidents—have been relieved of their duties. 20th's marketing and promotion responsibilities will now be shifted to its distributor, RCA Records, according to Eisman.

Execs Dismissed

Personnel let go from the label include Bunky Sheppard, vice president of R&B promotion; Mort Weiner, vice president of sales, merchandising and international operations; David Parks, vice president of pop promotion; Brenda Geffner, publicity and artist relations representatives; Paula Jeffries, manager of A&R; Cheri Bly, coordinator of sales, merchandising and international; and royalty accountant Arlene Slotnick.

In addition, R&B promotion di-

(Continued on page 23)

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BILLY OCEAN LEAPS ONTO THE AIRWAVES. WBL5-FM WWRL WKTU
WNJR WDAS-FM WBLK WUFO WILD WWIN WXYV WHUR OK-100
WENZ WAOK WVEE-FM WATV WBLX-FM WSRC WGIV WEDR WRBD
WTMP WERD WANM WVON WJPC WBMX-FM WGCI-FM WNOV WAWA
WLUM WJLB WGPR WLBS WCIN WNOP WVKO WDAO WDMT WLTH
KCOH KYOK KZEY KPRS KATZ WESL WDIA WLOK WHRK WOKJ
WKXI WJMI WBOK WYLD-FM KOKA KGFJ KDAY KJLH KACE AS YOU
**CAN SEE, BILLY OCEAN'S NEW DEBUT SINGLE, "NIGHTS (FEEL LIKE
GETTING DOWN)," IS GETTING VAST AMOUNTS OF RADIO AIRPLAY. IT'S
ALSO ROARING UP THE R&B AND DISCO CHARTS WITH UNSTOPPABLE
FURY—AS WELL AS THREATENING TO TAKE THE POP CHARTS BY
STORM. SO WITH BILLY OCEAN'S JUST-RELEASED DEBUT ALBUM
SURFACING THIS WEEK, BE PREPARED FOR THE TIDAL WAVE OF SALES
GUARANTEED TO FOLLOW. BILLY OCEAN, "NIGHTS (FEEL LIKE GETTING
DOWN)." THE ALBUM THAT INCLUDES THE SMASH, "NIGHTS (FEEL
LIKE GETTING DOWN)." ON EPIC RECORDS AND TAPES.**

Produced by Nigel Martinez except for Stay The Night produced by Ken Gold
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BMA Honors Henry Allen



Cotillion Records president Henry Allen was recently honored by the Black Music Association at their third annual conference, in Los Angeles. Allen was presented with the BMA's Presidential Award and cited for his contribution and commitment to black music over the past quarter-century. Allen has been with Atlantic Records since the mid-1950s. In 1976, the Cotillion arm of the corporation was reactivated under his direction. Shown at the BMA conference are, from left: Atlantic president Doug Morris; vice president Noreen Woods; Allen; Cotillion recording artist Stacy Lattisaw; and Atlantic recording artist Narada Michael Walden.

ASCAP To Honor 14 Writers with Deems Taylor Awards

■ NEW YORK — The American Society of Composers, Authors and Publishers has announced the winners of the 14th annual ASCAP-Deems Taylor Awards for outstanding books and articles on music published in 1980. ASCAP President Hal David will present a total of \$5,750 in cash awards and plaques to the winners at a reception to be held on June 22 at the Society's New York offices.

The authors of six books will be honored at the ceremonies. They are: Thomas A. DeLong for "The Mighty Music Box," published by Amber Crest Books; Peter Kivy for "The Corded Shell," published by Princeton University Press; Dr. William F. Lee for "Stan Kenton—Artistry in Rhythm," published by Creative Press of Los Angeles; Drew Page for "Drew's Blues," published by Louisiana State University Press; George Perle for "The Operas of Alban Berg," published by University of California Press; and Charles Rosen for "Sonata Forms," published by W. W. Norton & Co.

The writers honored for their newspaper and/or magazine articles are: Jeffrey L. Graubart of the NARAS Institute Journal; Martha MacLean Hyde of Musical Quarterly and the Journal of Music Theory; Nicholas Kenyon of the New Yorker; Ursula Kirken-dale of the Journal of the American Musicological Society; Allan Kozinn of High Fidelity, Fugue, Ovation and the New York Times; Jack Kroll of Newsweek; Jack O'Brian of King Features Syndicate; Kalamu ya Salaam of the Black Collegian; Annalyn Swan of Newsweek; James Wierzbicki of the St. Louis Globe-Democrat; and Carolyn Wyman of the New Haven Register.

Robinson Exits E/A

■ LOS ANGELES—Primus Robinson has left his position as Elektra/Asylum's national promotion director, special markets, according to the company's vice president, special markets, Oscar Fields. "A replacement has already been picked," Fields said. "We are just waiting for him to serve notice to his present employer."

MCA, Magnet Pact

■ LOS ANGELES — MCA Records and London-based Magnet Records have signed a contractual agreement to release Magnet product in the U.S. and Canada, it was announced by Bob Siner, president of MCA, and Mike Levy, president of Magnet.

Bogart-Bufman Entertainment Pact Set

■ LOS ANGELES — Zev Bufman, producer of the Broadway hit, "The Little Foxes," and Neil Bogart, president of the Boardwalk Entertainment Company, will join forces to produce a series of top entertainment projects oriented to theatre, TV, films, and recordings, it was jointly announced by their east and west coast offices.

The initial project will be "The First," a new \$2 million Joel Siegel-Martin Charnin-Bob Brush musical, based on the early career days of legendary baseball player Jackie Robinson. The play is slated to open this fall at New York's Martin Beck Theatre.

Bufman and Bogart first met in 1969 when they teamed to produce "Big Time Buck White," a musical starring Muhammad Ali.

Bogart met Bufman during the past winter for the first time since 1969, and they decided to enter joint venture projects. Siegel brought "The First" to Bogart's attention, and he and Bufman decided to co-produce the musical and arrange the financing. "I believe that most of what I've done in the business has been theatre," said Bogart recently. "Donna Summer, Kiss, and the Village People have all been theatre of a different sort, so to me this is just a natural extension. I'm very excited about the project. It has all of the charm and the excitement of 'Damn Yankees,' yet it's original.

"Jackie Robinson wasn't just the first black baseball player," he went on. "He was the first major black athlete: in football,

track and baseball. So much of our American heritage and the national sports that we enjoy is because this man had the guts and the ability to go out there."

There are four major parts that will be cast shortly: Branch Rick-ey, the Brooklyn Dodger general manager who signed Robinson; Leo Durocher, then manager of the team; Robinson; and his wife.

In addition to "The Little Foxes," Bufman's theatre ventures include "Peter Pan," starring Sandy Duncan, a touring company of "Oklahoma," and an eight-city theatre chain. His teaming with Bogart for "The First" with co-producers Michael Harvey and Peter Bobley will launch Bufman's 1981-82 Broadway season, which will also bring in "Oh, Brother!," "Launching," and "Joseph and the Amazing Technicolor Dreamcoat."

Village People Sign with RCA

■ NEW YORK—RCA Records has signed Village People to an exclusive recording contract for the U.S. and Canada, it was announced by Jack Craig, division vice president, RCA Records—U.S.A. and Canada.

Village People was created by French composer/producer Jacques Morali. With six albums to their credit to date, the group and their producer have amassed sales of 10 million singles and 12 million albums in the U.S. and 20 million singles and 18 million albums worldwide. Village People have netted platinum records in 35 different countries, and gold in 43.

The group comes to RCA Records with a new look, a new lineup, and a new sound. Their first album for the label, "Renaissance," is scheduled to be released at the end of June. A single, "5 O'Clock in the Morning," will be released ahead of the album, in both 12-inch dance club and 7-inch commercial formats.

Qwest To Record Lena Horne's Show

■ LOS ANGELES — Qwest Records, formed last year by producer Quincy Jones, has contracted to record the cast album of the Broadway show "Lena Horne: The Lady and Her Music." The one-woman show, which is presently playing at New York's Nederlander Theater, was given a special Tony Award at last Sunday's (7) ceremonies.

Jones will fly to New York for three days of remote recording in order to have the LP ready for a probable September release.

Regional Breakouts

Singles

East:

Manhattan Transfer (Atlantic)
Kenny Rogers (Liberty)
Pointer Sisters (Planet)
Carole Bayer Sager (Boardwalk)
38 Special (A&M)

South:

Joey Scarbury (Elektra)
Manhattan Transfer (Atlantic)
Moody Blues (Threshold)
Jo'n'n Schneider (Scotti Bros.)

Midwest:

Sheena Easton (EMI-America)
Manhattan Transfer (Atlantic)
Moody Blues (Threshold)
Carole Bayer Sager (Boardwalk)
Rosanne Cash (Columbia)
Juice Newton (Capitol)

West:

Kenny Rogers (Liberty)
Greg Kihn (Beserkley)
April Wine (Capitol)

Albums

East:

George Harrison (Dark Horse)
Air Supply (Arista)
Exposed (CBS)
Teena Marie (Gordy)
Fatback (Spring)
Pat Metheny & Lyle Mays (ECM)

South:

George Harrison (Dark Horse)
Exposed (CBS)
Teena Marie (Gordy)
Fatback (Spring)
Marty Balin (EMI-America)

Midwest:

George Harrison (Dark Horse)
Oak Ridge Boys (MCA)
Air Supply (Arista)
Exposed (CBS)
Teena Marie (Gordy)
Marty Balin (EMI-America)
Pat Metheny & Lyle Mays (ECM)

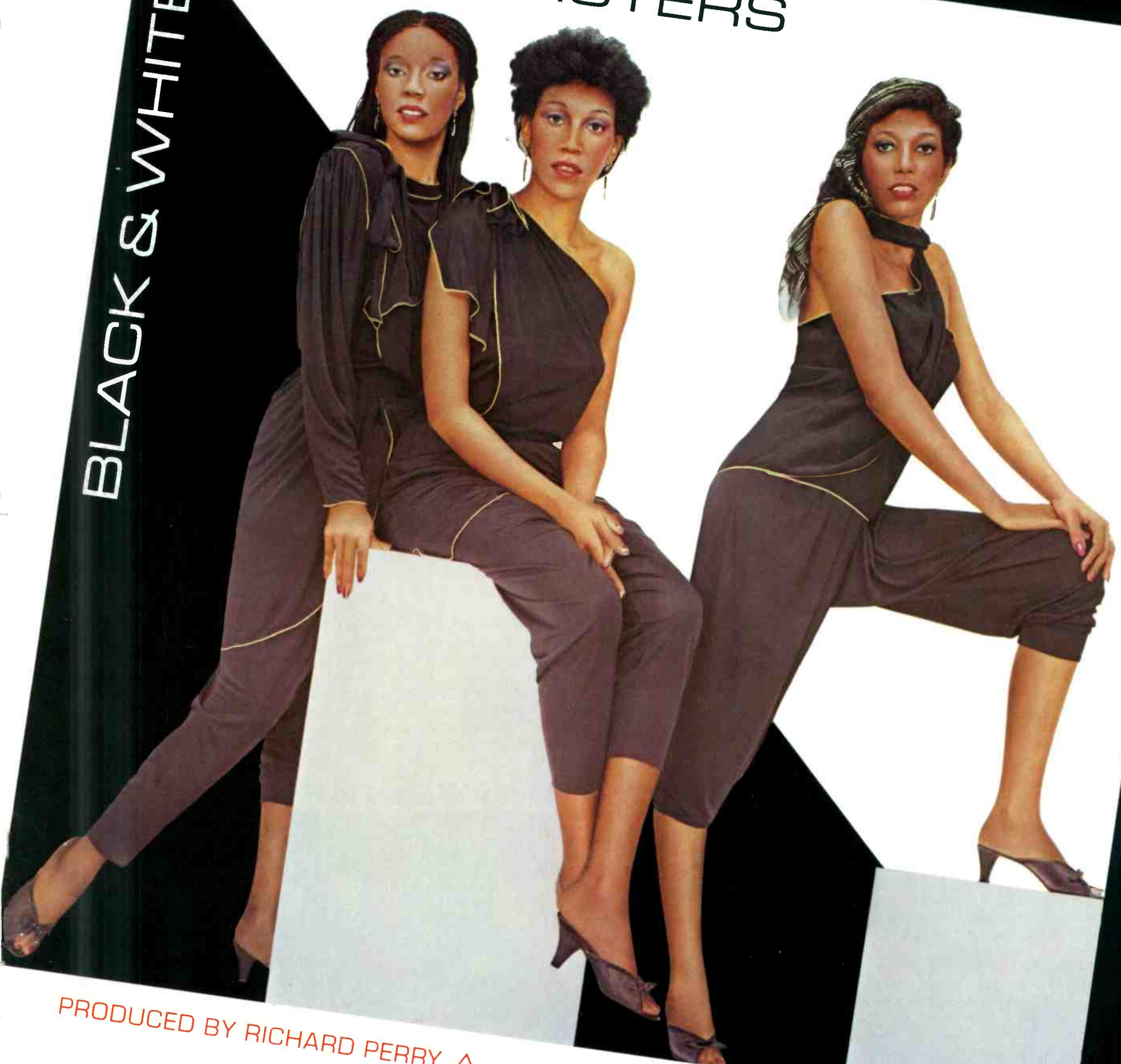
West:

George Harrison (Dark Horse)
Exposed (CBS)
Teena Marie (Gordy)
Marty Balin (EMI-America)
Pat Metheny & Lyle Mays (ECM)

THE NEW ALBUM
P-18
FEATURING THE
HIT SINGLE
SLOW HAND
P-47929

POINTER SISTERS

BLACK & WHITE



PRODUCED BY RICHARD PERRY  Associate Producer: Trevor Lawrence

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Distributed by Elektra/Asylum Records
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The Rose Bowl Is Emerging As a Major Concert Venue

By SAMUEL GRAHAM

■ LOS ANGELES — With at least two summer shows already confirmed and a third a good possibility, Pasadena's Rose Bowl seems ready to take its place as a major outdoor concert venue in southern California. The first event is the June 20 "A Day in the Country," featuring a host of country music performers; the second is the Black Music Association-sponsored "Black Music Family Fair," set for August 15. In addition, a September appearance at the Rose Bowl by the Rolling Stones is the subject of current negotiations.

The venerable stadium has long hosted the annual Rose Bowl football game and has also been the site of the National Football League's Super Bowl, but concerts there have been a rarity. Rose Bowl director Bill Wilson told *Record World* that an Iron Butterfly concert at the stadium some ten years ago was "a disaster"; however, Wilson added, the failure of that show was not the reason that the facility has avoided musical events since then.

Both Wilson and Richard Flanzer, producer of "A Day in the Country" and the Stones concert, should it take place, indicated that the Rose Bowl's decision to re-enter the concert field was based purely on economic considerations. "It's a matter of money," said Wilson, noting that Rose Bowl income is needed to help support surrounding parking areas, ballparks, tennis courts and other recreational facilities as well as the stadium itself. What's more, "we need some capital improvements in the Rose Bowl," Wilson said, and concert revenue may help make such improvements possible.

Flanzer said that he has entered into "a long-term" deal with the Bowl "to produce musical events there, other than religious or charity-affiliated." Since the "Family Fair," which will present Stevie Wonder, Ashford and Simpson, Grover Washington, Jr. and others (*RW*, June 6), is a benefit for the BMA Foundation, Flanzer's involvement does not include that date.

Plans for "A Day in the Country," Flanzer noted, were begun as long ago as last September. Performers will include George Jones, Tammy Wynette, Merle Haggard, Rosanne Cash, Don Williams, Mickey Gilley and Johnny Lee, Alabama and others, and while Flanzer agreed that country music's recent upsurge in popularity certainly made such a show a very attractive one, he

also said that not all acts were chosen on the basis of crossover potential. "I just wanted to do a country show," he said. "There's a huge market for this."

Several features make the Rose Bowl an ideal concert venue, Flanzer continued. First, with its capacity of over 104,000 in the stands and several thousand more on the field (the country show offers reserved seating in the stands and festival seating on the grass), "it's the largest in the United States." Second, "it's very unique for stadiums and coliseums of this nature, in that the sightlines are better than any facility I've been in." "What's more, the Bowl's "proximity to Los Angeles is excellent," and because of Pasadena's experience with large football and parade crowds, "the city is very well equipped to handle large crowds."

In general, Flanzer said, "I was overwhelmed with the beauty of the facility, and the sightlines from virtually any seat, and the intimacy of something that can hold over 100,000 people."

Wilson referred to "A Day in the Country" as "a good test for us. We're not sure the sound's going to be worth a damn in there. But I suspect it will be O.K., and we're going to learn something from it. And I think the city is agreeable to doing a few select dates (there), maybe three or four a year."

Neither Flanzer nor Wilson anticipates any security problems—partly because the Rose Bowl is fully enclosed, thereby minimizing gate crashing—especially for the first two shows, which have been billed as family events. Wilson admitted that he is "not really crazy" about the prospect of a Rolling Stones appearance there, because the Bowl is situated in a residential area. "It's my job to make money with the Rose Bowl, but (also) to alienate as few people as possible—it's maximizing the income and minimizing the inconvenience," Wilson added.

Yet despite some concern about handling festival seating ("a totally new concept for us") and a couple of other matters, Wilson is positive about the Rose Bowl's new commitment to music. "We're going to assess each one as it goes," he said. "I think we can be successful; I think the city can make money; I think we won't upset the neighborhood too much; and I think it will be great for people attending the event."

Dolly in Atlantic City



RCA artist Dolly Parton recently headlined an SRO engagement at Atlantic City's Resorts International Superstar Theater, her first appearance in that city in a year. At a reception after her show Parton was greeted by RCA Records and industry executives, including, from left: Robert Summer, president, RCA Records; Marie Ratliff, country research director, Record World; Tim McFadden, east coast country promotion, RCA Records; Parton; and Al Cuniff, southeastern editor/manager, Record World.

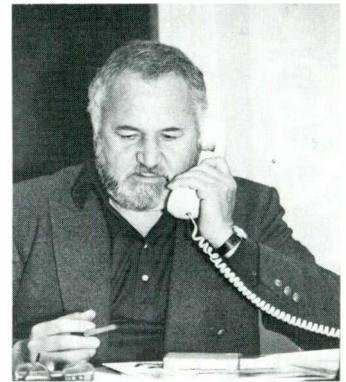
BMI Honors Seven Musical 'Pioneers'

■ LOS ANGELES—Broadcast Music, Inc. (BMI) singled out seven composers for special recognition last Wednesday (10) at a gala dinner at the Beverly Wilshire here in honor of motion picture and television composers who license their works through BMI.

The veteran composers—Billy Byers, Howard Greenfield, Irwin Coster, Earle Hagen, J. J. Johnson, Herbert Spencer and Irving Szathmary—were accorded BMI pioneer status, each having rounded out 25 years of affiliation with the music licensing organization. Award presentations were made by BMI president Edward M. Cramer.

A highlight of the event was the presentation of special BMI film music citations to Norman Gimbel, Michael Gore, Dean Pitchford and David Shire. Gore and Pitchford teamed to write 1980's Academy Award winning song, "Fame," from the film of the same name.

Chuck Gregory Named Hammond Records VP



Chuck Gregory

■ NEW YORK — John Hammond has announced the appointment of Chuck Gregory as vice president of marketing for his newly formed CBS-distributed record label, John Hammond Records.

Gregory entered the record business at the distribution level, dealing primarily with R&B and jazz product, and then joined Columbia Records as promotion manager for the Baltimore-Washington vicinity.

Muddy Waters in New York



Muddy Waters was in New York recently, appearing at the Savoy and at a listening session given by CBS Records to introduce his new album, "King Bee," on Blue Sky Records, a CBS Associated Label. Gathered around Muddy (seated) to hear his electric blues are, from left: David Demers, director, sales, Epic/Portrait/CBS Associated Labels; Al Gurewitz, vice president, promotion, E/P/A; Scott Cameron, manager; Ted Slatius, vice president, Blue Sky; Al DeMarino, vice president, artist development, E/P/A; Blue Sky recording artist David Johansen; Tony Martell, vice president and general manager, CBS Associated Labels; and Ron McCarrell, vice president, marketing, E/P/A.

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By DAVID McGEE

■ Gary Lewis and the Playboys starred in one of the oddest success stories of the Sixties. For starters, Lewis could barely carry a tune; and as a drummer he was, you might say, woefully miscast. His band got its big break playing at Disneyland, and went from there to the TV show "Shindig." Upon signing a recording contract with Liberty Records, Lewis's transformation began. Under the steady hand of producer Snuff Garrett, and aided in no small measure by the pop wizardry of Leon Russell (who gave a listen to the Playboys and promptly summoned his friends from Tulsa — guitarists Tommy Tripplehorn and James Karstein, and bass player Carl Radle — to help out on sessions), Lewis had an incredible two-year run of hits, from 1965 to 1967, that might have lasted even longer were it not for greetings from Uncle Sam and, at the same time, Russell's gravitating to more subjective concerns (such as becoming the master of space and time).

In this case, technique and technology triumphed over talent. Russell wrote or co-wrote (sometimes with Lewis himself) masterful pop-rock songs from the viewpoint of the most insecure adolescent imaginable. Even when Lewis sang an upbeat song, he seemed to be looking over his shoulder in fear of seeing something gaining on him. This classic schizoid pop worked because Russell's arrangements and Garrett's sure-handed production adequately glossed over Lewis' vocal limitations.

Here it is 1981 and Gary Lewis is back with a new contingent of Playboys, all of whom were probably in grade school in the mid-'60s. But other than the names, little has changed. Lewis still looks a bit like a dork, and he dresses like a beach-bound frat rat (at the Lone Star Cafe last week he was sporting a yellow and black striped t-shirt and what appeared to be, from the columnist's vantage point, wheat jeans). His stage demeanor is slightly nutty too, ranging from comical mugging with the lead guitarist to repeated exclamations of "Rock 'n' roll — I love it!" And what is one to think when he begins a set by announcing, "We're gonna do a bunch of new stuff for you tonight," goes right into Roy Orbison's "Pretty Woman," and then acknowledges applause for the number thusly: "Hey, there's some great memories from '61.'" '61? A search ensues. "Pretty Woman": let's see, favorite song of my best friend's obnoxious girlfriend; Yankees getting old; the Oklahoma football team in decline; finally saw Carolyn Moffatt in a bikini. Yeah, that was '64, a vintage year. What's he mean '61?

Similar faux pas follow, again jarring one's memory. There's a famous "Twilight Zone" episode called "Odyssey of Flight 33" wherein a jet airliner passes through a time warp and winds up in the stone age. So the pilot revs up the engines and cracks through the warp once more, only to find he hasn't come back far enough. Instead of 1961 it's 1939, and the ground traffic controller is demanding of the pilot, "What's a jet?"

That's Lewis's plight in a nutshell. In trying to update his music he's undershot 1981 and landed in Detroit, circa 1971, backed by a band that wants desperately to be the new Grand Funk, and is trying to get there by refrying Leslie West and Jimi Hendrix licks.

However, there is a future for Gary Lewis, if he wants one. As his Lone Star performance indicated, age has added character to his smooth crooning, and also given him a new perspective on his old material (which stands up remarkably well, by the way). Thus, "Count Me In," a tuneful but unchallenging love song, is now performed at a slower tempo—dirgelike, compared to the record—with Lewis standing on the outside looking in. His delivery is ironic, even mocking, at times, and adds a poignant edge to the song. It's easily the highlight of the show, and indicative of the direction Lewis should take. He is what he always was: a middle-of-the-road singer. If he'd overhaul the band and find some good new material in an adult contemporary vein, he could be a popular artist again.

RALPH RECORDS NEWS (OR, ALWAYS NICE TO HEAR FROM YOU, JAY): The world's most bizarre and inscrutable record company, San Francisco-based Ralph Records, introduces yet another mysterious and possibly dangerous musical aggregation, this one in the form of an English duo, Renaldo M. and Ted the Loaf, know collectively as Renaldo and the Loaf (given names: Brian Poole and David Janssen). Their genius already fully developed, Renaldo and the Loaf's music, called "primitive modernism" on the inner sleeve of their first album ("Songs for Swinging Larvae"), is a disturbing blend of tape loops, high-pitched vocals, metal combs, glockenspiels, (Continued on page 48)

The Voice Behind 'Shaddap You Face'

By SAMUEL GRAHAM

■ LOS ANGELES — Novelty records have long been a part of America's musical fabric, whether they be by Napoleon XIV ("They're Coming To Take Me Away, Ha-Ha"), Ray Stevens ("The Streak," "Ahab the Arab," "Harry the Hairy Ape"), Dickie Goodman ("Mr. Jaws") or any number of other performers. Yet despite that legacy, Joe Dolce's "Shaddap You Face" (MCA)—a record that some are reluctant to label "novelty"—has to rank as one of the year's happiest and most surprising success stories.

"Shaddap You Face," a number-one record in Australia for several weeks and a hit in such territories as Holland, Switzerland, South Africa, Germany and many more, is currently at #26 bullet on Record World's Singles Chart. According to MCA, the singles has sold some two million copies worldwide, with 360,000 of those sales coming in the United States even before significant chart action was noted. A Dolce album, not surprisingly called "Shaddap You Face" as well, has just been released by the label.

MCA president Bob Siner summed up the appeal of a song that has people everywhere happily shouting "Whatsa matta you?" at one another when he said, "What's nice about this record is that it makes music fun again. Everyone in the industry walks around so manic-depressive so many times. The point of this was to go out and have fun with your music, and bring back what music's supposed to be all about: enjoyment. It's just a happy, fun

Tom Vickers to A&M

■ LOS ANGELES—Mike Gormley, vice president of communications for A&M Records, has announced the appointment of Tom Vickers as director of west coast publicity for the company.



Tom Vickers

Prior to joining A&M, Vickers was director of information for George Clinton's production company, Thang, Inc. Before joining Clinton's organization, Vickers was a freelance writer whose by-line appeared in Rolling Stone, Creem, Oui and other publications.

record; I think it helps everybody."

Fun it may be, but Siner was hesitant to call "Shaddap You Face" a "novelty record," a term carrying a stigma that many performers and executives alike would just as soon avoid. Said Siner, "What's catching people's attention is the melody that runs through it, I think—that's what people are singing, not just funny lyrics." Artists who are successful with novelty songs, he added, are often lost when it comes to a follow-up, but "fortunately, he (Dolce) has a great deal of talent. He does rock 'n' roll, he does punk, he does country, and we have a record in almost all those formats on the album."

'Great Demographic Appeal'

Pat Pipolo, MCA's vice president of promotion, did not shy away from the "novelty record" tag, adding that "it's certainly not offensive, though. It's a record everybody can have a good time with. And it's got great demographic appeal." As for Dolce himself, he said during an interview last week that "I understand what's meant by the word 'novelty,' and I don't mind it. But the thing is, it's beyond that, because it's a classic. There are over 20 versions of this song out."

Most of all, added Dolce—an Italian-American from Painesville, Ohio who now makes his home in Melbourne, Australia—"I see it more as bringing a little bit of humor, audience participation and warmth back into music. 'Novelty record' is a really easy way for people to say, 'Well, it's not important,' but the fact is, it's doing an amazing thing in the world. So if that's a novelty record, well . . ."

'An Obvious Hit'

Dolce, 33, expressed little surprise at the success of "Shaddap You Face" in the United States and other English-speaking countries. "Having had all my musical formation in this country," he noted, "and living here for 30 years, I knew that it would be a hit in English-speaking countries before anywhere else. I don't know exactly why, but it seemed obvious that it should be a hit here." But the record's popularity elsewhere, he admitted, is a little harder to explain. Like Siner, Dolce attributes it to the melody of the song, as well as an element as simple as the "Hey!" included at the end of each singalong line.

"Shaddap You Face" first came to MCA's attention when the label's Australian licensee sent a copy to MCA business affairs chief Lou Cook in Los Angeles. "He (Cook) brought it in one day," said Siner, "and I thought it was (Continued on page 48)

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& Awards Issue

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PolyGram Praises Pavarotti



London recording artist Luciano Pavarotti is surrounded by PolyGram Records executives of the recent NARM convention in Hollywood, Fla. The occasion was the release of Pavarotti's two-record compilation, "My Own Story," timed to coincide with his autobiography of the same name. The cup being handed to Pavarotti cites the singer for having NARM's best-selling classical album two years in a row. Pavarotti's albums are distributed by PolyGram Records, Inc. Pictured at the presentation are, from left: Bob Sherwood, executive vice president and general manager, PolyGram Records, Inc.; Harvey Schein, president, PolyGram Corp., USA.; Pavarotti; David A. Braun, president and chief executive officer, PolyGram Records, Inc.; Irwin Steinberg, chairman, PolyGram Records, Inc.; and Guenter Hensler, president, PolyGram Classics and executive vice president, operations, PolyGram Records, Inc.

Muscolo Back In Indie Promo

■ LOS ANGELES — Tony Muscolo has announced the formation of A.D. Muscolo Promotions, an organization which will specialize in secondary market airplay at the top 40 level. Muscolo is a ten-year veteran of both the promotion and tip sheet industries. He was founder of Anti-Muscolo Promotions, one of the industry's pioneers in the development of relationships with secondary market radio.

A.D. Muscolo Promotions is located at 4441 Beck in North Hollywood 91602. The phone number is (213) 760-3830.

'Stacy Lattisaw Week' Declared in Washington

■ WASHINGTON—Mayor Marion Barry has designated June 15-19 "Stacy Lattisaw Week" in honor of Cotillion's 14-year-old recording artist, a Washington native. A week of appearances in the Washington area, including a gala dinner on June 15, will coincide with the release of her third album, "With You."

Cotillion, Washington's WHUR, WPGC, and OK-100, and the Kemp Mill record stores are sponsoring a contest in Lattisaw's name that will send 24 local children, ages eight to 16, on a two-week trip to summer camp.

Membership Meeting Announced By ASCAP

■ NASHVILLE — The annual Nashville membership meeting of the American Society of Composers, Authors and Publishers will take place on Wednesday, June 17, ASCAP president Hal David has announced. David will preside over the event, slated to begin at 5 p.m. at the Maxwell House Hotel on Metro Center Boulevard. ASCAP writer and publisher members from some 20

states are expected to attend.

Also attending will be several members of the ASCAP management: general counsel Bernard Korman; chief economist Dr. Paul Fagan; asst. general counsel Gloria Messenger; membership director Paul S. Adler; southern regional executive director Connie Bradley; and national director of public relations Karen Sherry. A cocktail reception will follow the meeting.

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The Coast

By SAMUEL GRAHAM and ELIOT SEKULER

■ THE SPORTING SCENE: Baseball fans everywhere know all about fiery **Billy Martin**, who happens to be one of the game's most astute and inspirational leaders when he isn't busy punching out marshmallow salesmen or baiting umpires. It was the latter pursuit — actually, he did a bit more than merely bait American League ump **Terry Cooney**, or so the replays indicate—that apparently inspired the august Los Angeles Times to write last week that Martin "is to baseball what **Wendy O. Williams** is to music." Now, that has to be one of the more obscure references ever to make the sports pages; after all, there just can't be that many fans who have ever heard of Wendy O. or the **Plasmatics**, or who even know what a rock-Mohican hairstyle looks like. However, since a lot of folks feel that Billy got off too easily for bumping Cooney during an argument, we suggest alternative punishment: tie him up and make him listen to "Beyond the Valley of 1984" at top volume . . . Talk about obscure references: broadcaster **Chris Berman**, a mainstay on the 24-hour, all-sports ESPN cable network, last week dredged up the old **Cowbills** hit "The Rain, the Park and Other Things" while reporting that a Cubs-Giants game at Wrigley Field had been rained out. Then again, station KTTV in L.A., which carries Dodger telecasts, regularly uses **Police** tracks to fade between game action and commercials, so someone is obviously paying attention to the current music scene . . . Meanwhile, **Terry Cashman**—of **Cashman and West**, Lifesong Records and **Jim Croce** fame—has been getting quite a bit of ink lately, some of it generated by Cashman himself, about his song "Willie, Mickey and the Duke (Talkin' Baseball)." In the Sporting News, baseball's bible, writer **Ray Didinger** recently devoted a column to Cashman and his tune; among the revelations were Cashman's recollection of his days in the Detroit Tigers farm system and his proud admission that as a true trivia buff, he knows that **Enos Slaughter** played left field for the Yankees on the day that **Don Larsen** pitched his famous perfect game in the World Series. Cashman himself wrote a piece for Inside Sports about "Talkin' Baseball," an article in which he mentions some other tunes dedicated to our national pastime (who can forget **Dave Frishberg's** immortal "Van Lingle Mungo," or **Frank Sinatra's** "There Used To Be a Ballpark"?). Cashman's own record, released on Lifesong, is a gentle tune sung in his pleasant (if essentially bland) tenor; in it he mentions everyone from the three title characters (**Mays**, **Mantle** and **Snider**, of course, all of whom played center field for New York teams) to modern types like **Bobby Bonds**, **Dan Quisenberry**, **Rusty Staub** and, of course, **George Brett** and **Reggie Jackson**.

FOAMING AT THE MOUTH: With strike clouds gathering darkly over the major league baseball horizon, it's no wonder that the breweries have nervously sought out other means of exposure. Months ago, Michelob astutely struck a deal with the L.A. Greek Theatre, hoping that thirsty concert-goers might make up for revenues lost should the spigot be turned off across town at Dodger Stadium. After all, if you need a tall one to watch **Fernando Valenzuela** pitch, Lord knows how many you'll drink while listening to **Alice Cooper**. With all due respect to **Tom T. Hall**, beer and music have never enjoyed a closer relationship than they do right now. If you need to know when it's Miller time, for example, you don't look at your watch or ask some tired old outfielder; you ask **Eddie Rabbitt**. And when the baseball strike seemed even more imminent last week, more drastic measures, we hear, came under consideration, although just how much mileage the boys in Milwaukee will get out of the Budweiser New Wave Fest or the Schlitz Ballet remains to be seen. We thought the matter may be getting out of hand when idle talk from up north reached us regarding the famed San Francisco Civic Light Opera. Rumors had them changing their name to the Civic Lite Opera, under the artistic direction, natch, of **Rodney Dangerfield**.

LOCAL NOTES: L.A.'s local bands, floundering somewhat since the second **Knack** LP fizzled, may soon get a bit of a boost when **David Love's** New Wave Theatre steps out of its cable access closet and into national cable syndication. Among the groups that seem ripe for national exposure is the Austin-transplanted **Textones**, featuring flaxen-haired **Carla Olson**, whose songwriting, vocal and instrumental abilities and her all-around magnetism put her in the same league as **Martha Davis** and **Chrissie Hynde**. The Textones have already had their share of ups and downs, having gone through a bit of turmoil when member **Kathy Valentine** left to join the **Go-Go's** only weeks after their first single was released by I.R.S. Carla,

(Continued on page 29)

Video World

JUNE 20, 1981

Liza Minnelli in 'Cabaret'

Video Visions

By ELIOT SEKULER

■ **INDIES:** With the glut of new material released by the majors at the recent Consumer Electronics Show in Chicago, a lot of the titles introduced by the smaller independent firms were overlooked, although probably not by consumers. Hundreds of new titles were made available by such firms as King of Video, Nostalgia Merchant and VCX, and one company, Capital Video, introduced some 200 movies at the incredibly economical price of \$24.99. The films they're marketing at that figure are mostly public domain material but include a good number of classics. Since blank videotape is selling for not too much less than that sum, Capital Video figures to do a brisk business.

ODDS 'N' ENDS: "Interactive" tapes have been the theme of the Costa Mesa-based Karl Video Corporation, and CES saw the release of three new titles by the firm in that category. "Exercise Now," "Speed Reading" and "Video First Aid Kit" all range between 40 and 60 minutes and join a list of video titles in the firm's catalogue that includes such video oddities as Galloping Gourmet **Graham Kerr's** how-tos on "Making Bread," "Soups/Salads," and "Desserts/Beverages." The more adventurous souls out there might experiment with "Motorcycle Experience," or even "The Roots of Happiness."

NO CHOPPED LIVER: Also in Chicago, Paramount revealed that their marketing survey has forecasted a growth of the home video industry to the level of a billion dollars worldwide within within the
(Continued on page 14)

Liza Minnelli

Liza Minnelli hit the screen with hurricane power and Oscar-winning versatility in "Cabaret." In a multi-faceted performance as Sally Bowles, Minnelli slips effortlessly from comedy to drama to song, playing an experienced but essentially naive American nightclub singer caught between Berlin's prewar hedonism and a gathering storm of hate.

Minnelli is supported by other splendid players in "Cabaret": Michael York as the scholar with whom she has an affair, and Joel Grey, who also won an Oscar for recreating his Broadway role

as the androgynous master of ceremonies at the seamy Kit Kat Club. Director Bob Fosse won the film's third Academy Award and what his smashing musical sequences may lose in the reduction to a small screen is more than made up by his tension-filled leaps from paste-up glamor to increasingly open violence.

Showstopping John Kander/Fred Ebb songs dot the action: the ironic "Money Song," written especially for the film; the sleazy "Mein Herr," and, most unforgettably, the powerhouse title song.

Video Picks

THAT'S ENTERTAINMENT (1974): Executive producer. Daniel Melnick. Produced and directed by Jack Haley, Jr. (MGM/CBS Home Video, color and B&W, 122 minutes, \$59.95). Some of the finest moments in the history of the movie musical. A box office smash, this film is a fitting tribute to the glory that was Hollywood. Multiple viewings only enhance its reputation.

NETWORK (1976): Produced by Howard Gottfried. Directed by Sidney Lumet. Starring Peter Finch, Faye Dunaway, Beatrice Straight. (MGM/CBS Home Video, color, 116 minutes, \$59.95). A provocative and sometimes uproariously funny meditation on the impact of television on contemporary mores and values. The cast is superb throughout, particularly Peter Finch, whose performance as a mad anchorman is one of cinema's top moments.

THE DIRTY DOZEN (1967): Produced by Kenneth Hyman. Directed by Robert Aldrich. Starring Lee Marvin, Charles Bronson, Jim Brown, Telly Savalas, Donald Sutherland, John Cassavetes, Ernest Borgnine, Richard Jaeckel and George Kennedy. (MGM/CBS Home Video, color, 137 minutes, \$59.95). World War II action featuring Marvin as an Army Major who must train 12 violent criminals for an impossible mission.

SANDS OF IWO JIMA (1949): Produced by Herbert J. Yates. Directed by Alan Dwan. Starring John Wayne, Forrest Tucker, Adele Mara and John Agar. (Nostalgia Merchant, b&w, 110 min.). Who could better portray the macho blood and guts of the U.S. Marine Corps than the late John Wayne?

Promo Picks

"JUST BETWEEN YOU AND ME"—APRIL WINE (Capitol). Produced by Derek Burbidge. Executive producers: Bob Hart and Varley Smith. A standard three-camera documentary approach to this ballad—the first single from their current "The Nature of the Beast" LP—was shot live on videotape and should please this group's many fans.

"A WOMAN NEEDS LOVE (JUST LIKE YOU DO)"—RAY PARKER, JR. RAYDIO (Arista). John Goodhue Productions. There's a moral to this story, as Ray roams the L.A. streets and clubs with loads of cool, eyeing an array of beauties. The concept is executed perfectly with a powerful freeze-frame closing.



Video Visions (Continued from page 13)

next three years.

QUARTER INCH: Though most home video firms have thus far taken the introduction of Technicolor and Cannon's quarter-inch systems with a grain of salt, Miami-based Video Box Office has jumped aboard the bandwagon. The firm had twelve titles ready to go in time for the Chicago show, ranging from "The Popeye Comedy Hour" to the 93-minute "Shark." Since the format is presently limited to 30-minute tapes (and with considerably lesser quality than the half-inch configurations), the future of quarter-inch tape outside of its home movie use remains to be seen.

FIRE AND BRIMSTONE: Certainly the most controversy kicked up at CES involved Paramount's lashing out at Magnetic Video's **Andre Blay** and his ongoing sale of some 50 Beta format tapes. "Magnetic Video's policy may be placing our industry at some considerable financial risk," a major Paramount exec told a CES press conference, going on to explain that Magnetic's "quota per title" policy is particularly threatening to Paramount's business. Paramount's studios have convinced the firm that the home video market is a rental business, with a rental ratio of 20 to 1 over sales. Blay, however, believes that those figures will change dramatically when more VCR's are absorbed by the market and, he says, Magnetic will remain committed to its belief that videocassettes are saleable collectors products.

THE MUSIC FRONT: Gowers/Fields/Flattery has been especially busy lately, producing videos on **Joe Cocker** up in Calgary, Alberta and **Chaka Khan** at L.A.'s Roxy. The latter project, which entailed the firm's taping of the artist's entire show, included the participation of such sidemen as the **Brecker Brothers** and members of the **Average White Band**. Upcoming shoots include a **Van Halen** show at Oakland's Coliseum and the long-awaited west coast return of **Gary U.S. Bonds**, whom they'll be taping for EMI at the Country Club up in the San Fernando Valley. . . Videography Studios, headed by **Bob Kriger**, has established its own Synthetic Symphonies label. First product that will be offered by the firm is "Video Christmas Symphony No. 1," due to be out in time for the next Christmas holiday season. The company plans to produce an additional six titles over the next twelve months and will be releasing its product in Beta, VHS and disc formats. Music from their video albums is being produced at the company's new 24-track studio, co-owned by engineer Maurice Leach. Other collaborators include **John Urie**, **Chuck Cirino** and **Michael Schultz**, who's been responsible for such films as "Sgt. Pepper's Lonely Hearts Club Band," "Car Wash" and "Cooley High."

MCA Videocassette, MCA Videodisc and Universal Pay Television, along with the Children's Television Theatre Company, announced last week that the latter firm's production—accomplished with the cooperation of the School of Minneapolis—of "The Marvelous Land of Oz" would soon be made available to the pay-TV market. The tape will be produced by **Jonathan Stathakis** and **Richard Carey**, with original music by **Richard Dworsky** and choreography by **Myron Johnson**.

AND MORE MUSIC: New World Pictures, the **Roger Corman**-headed film company, is throwing its hat into the video ring with two projects under development. "Spyro Gyra," an hour-long concert documentary, and **Chris Blackwood's** "Hollywood's Wild Angel," a documentary about Corman himself, will be the firm's first offerings. The company expects that pay-TV—and, presumably, home video—will soon become a primary source of income.

Concept Video Catching On, Says VAMP's Kim Dempster

By ELIOT SEKULER

■ **LOS ANGELES**—If you saw a conceptual video music piece just a year or so ago, chances were it was made in the U.K. or made by a British director, says Kim Dempster, whose production company, VAMP, recently relocated to this city from San Francisco. Only recently have the majority of record labels become more willing to take chances with storylines or concept pieces for their promo clips, following the lead of such British artists as David Bowie and Queen, whose "Bohemian Rhapsody" clip, produced several years ago, is gen-

high when you see them on a television screen. You get six guys on stage and tape their act and they look like little ants jumping around the stage."

Projects

Since relocating from San Francisco several months ago, VAMP has produced clips on such artists as the Fools for EMI-America, Donnie Iris for Carousel-MCA and Randy Hansen for Capitol. Other projects that Dempster and VAMP have been associated with include tapings of Herbie Hancock, the Beat, Huey Lewis and the News, the "Rock Justice"



Shooting a Donnie Iris promotional video at VAMP Productions.

erally recognized as one of the groundbreakers in the medium.

Exceptions

Naturally, there are exceptions to that premise, Dempster concedes: such artists as Devo and Bob Welch were featured in video concept pieces long before the current boom. But only in the last 18 months have the majority of U.S. labels accepted conceptual video without the raising of an eyebrow, and the choice of concept pieces over live performance tapes is only now becoming the rule rather than the exception.

Conceptual Prices Better

According to Dempster, many labels still have to be convinced that a conceptual piece generally works better for their artist than live performance footage. "The only time when a live video works better for a band than a storyline or concept piece is when a band is super-energetic on stage or has an especially original stage act," she says. "What people have to keep in mind is that even if a band looks great on stage, they're only two inches

video piece, and numerous clips produced in association with Video West's "Backstage Pass" TV show.

"Labels, for the most part, are becoming more willing to experiment with concept pieces. And generally they don't call me for live video because I'm better known for working with storylines. But managers often aren't as sophisticated, and they tend to say 'We want to do it on a soundstage; we're selling the band and the band members aren't actors.'"

EMI

Of the companies she's worked with, Dempster was especially enthusiastic about the attitude of EMI America/Liberty towards video. "EMI puts all their money into one song and allows for the amount of time it takes to produce a video properly," she says, recalling instances where firms have balked at the prospect of spending two days on producing a video clip. The element of time, she believes, is as important a factor as budget in the quality of the final video product.

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Morowitz To Keynote NARM Vid. Convention

■ CHERRY HILL, N. J. — "The Time Is Now" will be the theme of the first annual Video Retailers Convention, sponsored by the National Association of Recording Merchandisers (NARM), at the Grand Hyatt Hotel in New York City, August 10-13. Noel Gimbel, president of Sound/Video Unlimited and a member of the NARM board of directors, has been named convention chairman.

In his first announcement as chairman, Gimbel has named Arthur Morowitz, president of the Video Shack stores, as convention keynote speaker. Morowitz is regarded as the outstanding retail entrepreneur in the videocassette business.

Speakers, panels and workshops at the convention explore such subjects as the current position and future of video in the total leisure time spectrum; "how to" aspects of in-store merchandising techniques; advertising; how to develop a competent retail sales staff; the positives and negatives of different types of rental, exchange, and club programs; and an in-depth examination of the demographics of the present and potential video consumer. Product presentations will feature new releases from major manufacturers.

Suppliers of product to video retailers are urged to reserve their conference rooms early, since they are limited.

WEA Names Mount Video Sales Mgr.

■ LOS ANGELES — Russ Bach, vice president/marketing development for the Warner/Elektra/Atlantic Corp., has announced the appointment of David Mount as national video sales manager.

Past

A 17-year veteran of the record industry, Mount started out in 1964 with the J.L. Marsh (Pickwick) organization as a sales clerk in a retail outlet before he was promoted to store manager

28 ITA Gold Awards Are Certified in May

■ NEW YORK—A total of 28 ITA golden videocassette awards were certified during May, the International Tape/Disc Association has announced.

To qualify for an award a home videocassette program must amass a minimum sale of \$1 million at retail list price value.

The new certifications bring the total number of awards made in 1981 to 58. Sixty-nine awards have been presented since the ITA Golden Videocassette Award was established early in 1980.

The programs receiving the ITA Golden Videocassette Awards and the companies to which they were presented are: Columbia Pictures Home Entertainment: "The China Syndrome" and "Midnight Express;" Magnetic Video Corporation: "Brubaker," "Butch Cassidy and the Sundance Kid," "Norma Rae," "The Rose," "The Silver Streak;" MCA Videocassette Inc.: "Xanadu," "1941," "Flash Gordon," "Smokey and the Bandit II," "Cheech & Chong's Next Movie;" MGM/CBS Home Video: "The Wizard of Oz," "Ben Hur," "Fame," "My Fair Lady;" Paramount Pictures Corp.: "American Gigolo," "Up In Smoke," "Friday the 13th," "Ordinary People," "The Elephant Man," "Popeye," "Heaven Can Wait;" Warner Home Video Inc.: "Dirty Harry," "Every Which Way But Loose," "A Clockwork Orange," "Caddyshack," "Bugs Bunny/Road Runner Movie."

and then district manager in the Musicland chain. From 1968 to 1977, he was a branch manager for J.L. Marsh/Heilicher Bros. in four markets: Denver, Chicago, Miami and Los Angeles.

In August of 1977, Mount joined WEA as the Los Angeles Marketing Coordinator. He was promoted to Los Angeles Field Sales Manager in January 1979, and to Los Angeles Sales Manager in 1980.

Computer Instrument Demonstrated



Some prominent film and record arrangers and composers recently attended a demonstration of the Fairlight Computer Musical Instrument by Dr. Robert Moog. In attendance at the Village Recorder studio in Los Angeles are, from left: Lalo Schiffrin, J.J. Johnson, Moog, Benny Carter, Jimmy Haskell and Russell Garcia.

Stereo TV Broadcast Forecast for 1982

■ CHICAGO—The first tests of stereo television broadcasting were taking place here last week, as several stereo television receiving systems—both prototypes and consumer-ready devices—were coincidentally making their bows at the Summer CES. Between midnight and 5 a.m., WITW-TV, Chicago's channel 11, broadcast in stereo from the Sears Tower utilizing a system provided by the Matsushita Industrial Co. of nearby Franklin Park.

According to Thomas D. Mock, staff engineer with the Consumer Electronics Group of the Electronics Industries Association, the industry organization plans to make its presentation to the FCC before the end of the year and looks to 1982 as the year that stereo broadcasting is adopted as standard practice in the U.S. The broadcast tests will run through June; a separate sets of tests of three companding (noise reduction) systems will be conducted later comparing the merits of the dbx, Dolby C and CX systems, Mock told *Record World*.

The stereo broadcast tests being conducted here are comparing three systems developed by Japan's E.I.A.J., The Telesonics Corp. and Zenith. The tests are aimed at perfecting multichannel broadcasting that, in addition to stereo, would allow stations the capability of such secondary programming features as bilingual broadcasts. Compatibility with cable reception is another aspect that is being explored in the testing.

With the laser optical system strongly emphasizing its stereo capabilities, the CED disc system projecting stereo capability by

next year and stereo VCR's making their way into the market, the anticipation that the consumer will be looking more and more to stereo capability in selecting new TV receivers was very much in evidence in many of the Summer CES exhibits. As reported last week, Sony's introduction of its Profeel television components emphasized the system's audio features, while audio design played an important role in many other manufacturers' presentations of new TV hardware.

Marx & Lombard Co.

Opens Doors in L.A.

■ LOS ANGELES—Michelle Marx and Robert Lombard have formed the Marx & Lombard Entertainment Co., an independent production company specializing in musical and documentary films/videos for cable or promotional use. Publicity on special projects is also available as a company service.

The firm's offices are located at 8113½ Melrose Avenue, Los Angeles 90046. Phone: (213) 653-1402.

1.25m New Subscribers For Music Television

■ NEW YORK — MTV: Music Television has announced that it signed contracts reaching 1.25 million subscribers at the National Cable Television Convention in Los Angeles. As of June 1, two months prior to its August 1 launch, the total number of guaranteed subscribers for the Warner Amex all-music channel is 2.1 million.

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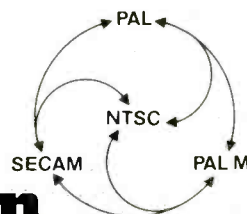
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Lundvall Joins E/A (Continued from page 3)

require a separate staff, Lundvall said.

"Elektra/Asylum already has a strong New York office," Lundvall said. "Elektra/Metropolitan will have a staff in time, but not until it's necessary. I'm not going to hire a staff and then go out and sign artists.

"We want to build up a whole new entity, not change the reporting structure. We'll be working as a team. Everyone who reports to Joe will continue to report to him. There's no need for me to have an enormous staff and have people report to me."

Lundvall said that "most of the artists I sign" will be on the Metropolitan label, but not necessarily all of them.

The former CBS president was quick to dismiss speculation that he was being groomed for the presidency of E/A, which has been vacant since the departure of Steve Wax in 1978.

"My interest is solely in developing an east coast entity," he said. "I'm not interested in stepping on anybody's toes. I came in here to start something new, not to take somebody's position, to take an open position, or to take Joe Smith's job when he retires. We haven't even discussed that."

Lundvall, who was known for his commitment to jazz at CBS, said that he envisions his other planned new label as "kind of a

jazz counterpart to Nonesuch," E/A's highly respected classical label. "I want to establish a very selective, tasteful, fine roster of jazz artists who don't fall in the broad, pop mainstream.

"Maybe it's just another jazz label, which I have a feeling the industry doesn't need, but I think I have some new ideas about how to tastefully present so-called 'pure' jazz. If we can keep costs down, it should be able to pay for itself."

Lundvall had been with CBS since 1960. An internal memo sent to the entire CBS Records Group last week by Group president Walter Yetnikoff and deputy president and chief operating officer M. Richard Asher said that Lundvall "will be missed by everyone at CBS Records" and that he "has represented CBS Records at its finest" (see box).

For his part, Lundvall said that leaving CBS was "the hardest decision I ever made in my life," and stressed that his departure was a "very amicable" one.

"It was very tough for me and the company, but everyone understood I had to do it," he said. "One doesn't walk away from the CBS presidency very easily, but I felt it was time to make a change in my life. I wanted to get closer to the creative level of the business, to the music.

"I feel a lot of loyalty to CBS. Walter and Dick have been very supportive. But at this point in my life it's time to do something new." He spoke enthusiastically of E/A's "liberal, progressive attitude," of its relatively small size, and of the fact that in his new position "I won't have to worry about administrative details."

Lundvall was to spend this week at E/A headquarters in Los Angeles, meeting with the staff and familiarizing himself with the company and its artist roster. He will officially begin his new job on July 6.

Named president in 1976

One of the most respected executives in the record industry, Lundvall had been vice president/marketing at CBS and vice president and general manager of the Columbia label before being named to the presidency of the CBS Records Division, the U.S. arm of the CBS Records Group, in 1976.

During his presidency, Lundvall was involved in the signing and development of numerous artists, the expansion of CBS Records' black, country and jazz rosters, the acquisition of the original cast albums of the Broadway shows "Annie" and "Barnum," the strengthening of CBS Records' presence in Los Angeles, and the staging of Havana Jam, the first concerts by American artists in Cuba in 20 years.

Lundvall is chairman of both the Recording Industry Association of America and the Country Music Association and a director of the National Association of Recording Arts and Sciences and the T.J. Martell Foundation.

At press time, CBS had not announced a replacement for Lundvall.

Erect Names Pudlow

■ MERRILLVILLE, IND.—Jim Porter, president of Erect Records, has announced the appointment of Van Pudlow as vice president of promotion.

Meeting of Heavyweights



During the recent WEA International summit meetings in Los Angeles, Solar president Dick Griffey welcomed WEA International president Nesuhi Ertegun to Solar's headquarters. During Ertegun's visit, Muhammad Ali dropped by to congratulate Griffey on Solar's recent distribution pact with Elektra/Asylum. Pictured from left are Ali, Ertegun and Griffey.

L.A. NARAS Chapter Elects 21 to Board

■ LOS ANGELES—Eddie Lambert, L.A. chapter president of the Recording Academy (NARAS), has announced the election of eleven new governors and ten incumbents to the "at large" portion of the board.

Newly-elected Governors, beginning their first term, are: Angel Balestier, Michael Boddicker, Hank Cicalo, Joyce Collins, Isabelle Daskoff, Andre Fischer, Jon Joyce, Don Peake, Russ Regan, Steve Schaeffer and Elisabeth Waldo. The ten incumbents, serving their second two-year term, are: Steve Binder, Garnett Brown, Jules Chaikin, Bobby Colomby, Herb Eiseman, Tom Morgan, Tom Noonan, Neely Plumb, Sally Stevens and John Tartaglia.

Those presently serving on the Board are: Morgan Ames, Len Chandler, Don Christlieb, Bill Dana, Dee Ervin, Ian Freebairn-Smith, Don Hahn, Jimmie Haskell, Phil Kaye, John Kosh, Eddie Lambert, Mike Melvoin, Marvin Miller, Earl Palmer, Dave Pell, Rupert Perry, Myron Sandler, Joanie Sommers, Delores Stevens, Christopher Whorf and Patrick Williams. Another eleven Board members have completed their second and last two-year term: Marilyn Baker, Jackie DeShannon, Bruce Johnston, Mauri Lathower, Barry Mann, Lincoln Mayorga, Benny Powell, Sue Raney, Alfred Schlesinger, Al Schmitt and Ed Silvers.

MCA Records Sets Black Music Push

■ NEW YORK — MCA Distributing Corporation and MCA Records have launched a special sales and marketing campaign this month in celebration of Black Music Month. Albums involved are: "Party 'Til You're Broke," by Rufus; "There Must Be a Better World Somewhere," by B. B. King; "Love Is... One Way" by One Way; "Voices in the Rain," by Joe Sample; "Call It What You Want," by Bill Summers; the "Bustin' Loose" soundtrack by Roberta Flack; "Alicia," by Alicia Myers; "Round Trip"; and "It's Winning Time," by Klique.

Most of the acts involved have completed various local and national radio and print interviews. One Way and Summers are in the middle of national tours and King will perform at Parchman Prison, Mississippi, his 38th prison concert.

The promotion, themed "Black Music: The Sound To Count On," will provide marketing tools including a 3' by 4' poster of all albums and a further series of print, television and syndicated radio interviews.

Text of CBS Memo

■ NEW YORK — This is the complete text of the memo sent to all CBS Records Group staffers by president Walter Yetnikoff and deputy president M. Richard Asher:

"As you undoubtedly have heard, Bruce Lundvall is leaving CBS Records to take on an important position that has been created for him at Elektra/Asylum. He will be missed by everyone at CBS Records. Bruce has represented CBS Records at its finest. In the 21 years that he has been with this company, Bruce has made countless contributions to our success. Few executives in this industry can be credited with the total dedication he has shown to the best interests of his company. Bruce has earned the respect and friendship of this entire organization, and of all those on the outside with whom he has worked. Though we shall miss him, we are sure all of you share our thoughts in wishing Bruce much success as he undertakes the next step in his remarkable career."

Charles Koppelman: Events, Quality, Excitement

By BRIAN CHIN

■ NEW YORK—Charles Koppelman's work, and that of his staff at the Entertainment Company, is often unseen by the mass audience, but when he rattles off a list of current and upcoming projects, he sounds as if he's reading off the top ten. "Right now, we're on the charts with 'Promises,' the fourth release from Barbra Streisand's 'Guilty' album, and a new act on RCA called the Dillman Band." He continues: "We just released a new Engelbert Humperdinck album on Epic and a new album by Janis Ian; in the next month we're releasing a new Tanya Tucker album, and a soundtrack on MCA from the film 'Endless Love.' The title song is a duet with Diana Ross and Lionel Richie (of the Commodores). We'll be going into the studio soon with Sarah Dash; we're preparing a Cher album and we'll be releasing Roberto Carlos through Columbia on a worldwide basis. He's the biggest selling Latin American artist. He sells a million copies of his albums every time he releases one. That's today's news."

Philosophy

Koppelman's offhand roundup of pending product is the best indicator of his organization's professional reach and his philosophy of relying on careful work and quality results—collectively, they have jammed his office wall with gold and platinum records.

Koppelman's success in the music industry only causes him to view the emergence of video with greater confidence. "I don't think the new areas are any different (from music). We use the same expertise that worked in the music business and translate it into other areas, always using music as a common denominator." His 20 years of experience are the basis of an inside-out knowledge and unshakable belief in the record industry. As a college student on Easter break, Koppelman and two schoolmates signed a contract and recorded one hit, as the Ivy Three: a novelty song about Yogi Bear. "I met Don Kirshner at a resort on a basketball court and before I knew it, I was working for him. In 1965, I went into my own business: it was called Koppelman-Rubin, and we published all the Lovin' Spoonful and Turtles hits," he recalls. In 1975, Koppelman formed the Entertainment Company as an independent production and publishing company, with Martin Bandier, producer Gary Klein and builder Sam Lefrak.

Six years later, with hits by Streisand, Dolly Parton, Janis Ian,

Glen Campbell and others under his belt, Koppelman has established a formidable reputation as a hitmaker whose most notable talent may be that of bringing together superstar artists already firmly established in the music mainstream and creating even wider mass audiences for these musical "events."

Independent Production

"We are clearly the largest independent production company in the U.S. market," Koppelman states. "As a production company, we produce between 20 and 30 albums a year, most of those in a 'major artist' category. There are a lot of successful independent producers, but they can only handle one artist at a time and they can only do a certain amount of product with the kind of quality control we like to give ours." Koppelman's creative right hand is senior VP Gary Klein, who produced Parton's "Here You Come Again," and two new staff producers are soon to join current staffers David Wolfert (producer of an upcoming Four Tops album) and Nick DeCaro, (producer of Janis Ian's latest album).

But Koppelman's own niche has been carved out through his repeated feats of conceiving and delivering a series of somewhat unexpected and always monstrously popular team-ups, notable among them the Streisand/Neil Diamond duet, "You Don't Bring Me Flowers," Streisand and Donna Summer's "Enough is Enough," Glen Campbell and Rita Coolidge's "Something 'Bout You Baby I Like," and the seemingly inexhaustible "Guilty" album, by Streisand and Barry Gibb. "Putting Barry Gibb and Barbra together was an idea that occurred simultaneously on both coasts," Koppelman recollected.

"When Jon Peters and I first spoke about it, we thought of Barry's songs and production capabilities, and Barbra's voice and the way she brings out the most in other talents. You always risk a relationship by asking an artist to do something that's not in the norm, but the truth is that we always rise to the occasion. It's easy to find nine or ten songs and record an album with someone who's considered a superstar. It's very difficult to create event after event and keep any artist constantly in the forefront of the music business."

Publisher As Source

Crucial to the making of the event is selection of what Koppelman calls "source material," meaning the thousands of songs in the Entertainment Company's publishing arm. This constantly expanding store of music can only be expected to appreciate in value no matter what software may come to dominate the home entertainment market: "I think the song has always been a major ingredient in having hit records and helping to create major artists. That will always be the case. Music publishing is just going to get bigger and better."

Supervision

Koppelman's role in recording projects is "total supervision, from the inception of the idea to the time when the last record is sold. Other people will think of these ideas and never go through the time, effort and energy it takes to make them work. It takes hard work, talent, and taste; it takes making everyone feel confident in their own space, giving them creative freedom or the supervision they ask for: it's knowing what they need." His latest superstar collaboration, Diana Ross and Lionel Richie's

(Continued on page 41)

Rounder Records To Distribute Hannibal

■ NEW YORK — Hannibal Records president Joe Boyd has announced that, effective immediately, Hannibal will be distributed through Rounder Records' national network. Returns will be honored by the new Rounder distributors, and records sold through Antilles branches will be honored by Antilles. Hannibal's offices have moved to 611 Broadway, Suite 415, New York 10012, phone (212) 420-1780. Billing, sales and advertising inquiries should be made to Rounder at 186 Willow Ave., Somerville, MA 02144, phone (617) 354-0700.

Appointments

In addition, Boyd announced the appointments of Walt O'Brien as general manager of U.S. operations and Kris Puszkiewicz in press and college promotion. The Hannibal catalogue currently includes albums by Kate & Anna McGarrigle, the Rumour, and Joe "King" Carrasco and the Crowns. A Geoff Muldaur album is soon to be released.

SPARS Cancels Meet

■ NEW YORK—The board of directors of the Society of Professional Audio Recording Studios (SPARS), convening in Philadelphia, has unanimously voted to cancel the organization's planned convention, which was to have been held this August in Nashville. SPARS president Murray Allen explained the decision as "a result of the over-saturation of conventions," which he called "an increasingly difficult financial burden." In its place, SPARS will institute a "road show" program to bring SPARS closer to the industry at large. Dates scheduled include Nashville, late August or early September; New York, late October; Los Angeles, January 1982; and Dallas, April 1982.

'Road Shows'

The Nashville date will feature a board of directors meeting, reception and seminar on music diversification. Members and non-members are invited at no charge. The New York road show will include a roundtable discussion focussing on topics normally reserved for "closed door" meetings, and a person-to-person consultation workshop with industry leaders. Members and non-members are invited at a small charge.

SPARS will hold a regular regional meeting June 16 in New York, to discuss and demonstrate the CX noise reduction system. The meeting will be held at CBS Studio B, 49 East 52nd Street. Members only are invited to the luncheon meeting; reservations may be made with Beverly Fish at (212) 582-5055.

MSS Signs Russell Smith



Former Amazing Rhythm Aces lead singer Russell Smith has signed an exclusive recording agreement with MSS Records, distributed by Capitol Records. Pictured at the signing are, from left (seated): Smith; Michael Barnett, president of MSS Records; (standing): Barry Beckett, who will produce Smith's first solo album; Geneva (Mrs. Russell) Smith; Bunny Wright, product coordinator for MSS Records; MSS principals Roger Hawkins and David Hood; Phyllis Barashick, vice president of Sound Management; and MSS principal Jimmy Johnson.

Liberty Signs Robbie Patton



Jim Mazza, president of EMI-America/Liberty Records, has announced the signing of Robbie Patton to the Liberty label. Patton's self-titled album, featuring his new single, "Don't Give It Up," was produced by the artist with Fleetwood Mac's Christine McVie and Ken Caillat. McVie performs on several of the LP's tracks. Pictured at the signing are, from left, standing: Ben Edmonds, director, A&R, EMIA/Liberty; Gary Gersh, director talent acquisitions, EMIA/Liberty; Mickey Shapiro, Patton's attorney; Patton; and Mark Levinson, vice president, business affairs, EMIA/Liberty. Seated, from left: Don Grierson, vice president, A&R EMIA/Liberty; Christine McVie; and California Governor Edmund G. Brown Jr.

BMI Awards (Continued from page 3)

(PRS), Cynthia Weil and Michael Zager.

Winners included writers whose works are represented here by BMI through reciprocal agreements with performing rights societies in Australia (APRA), Canada (PRO-Canada), England (PRS) and Switzerland (SUISA).

Multiple publisher-award recipients were Screen Gems-EMI Music, Inc., Stigwood Music, Inc. and the Unichappell Group with five awards each; Irving Music, Inc. with four awards; Foster Frees Music, Inc. and the Vogue Music/Hall-Clement Publications Group with three awards. Bestall Reynolds Music, Blackwood Music, Inc., Briarpatch Music, Careers Music, Inc., Debdave Music, Inc., Delightful Music Ltd., Fleetwood Mac Music, Kidada Music, Larry Gatlin Music, Paul Simon Music, Pi-Gem Music Publishing Co., Inc., Queen Music Ltd., Rick's Music, Inc., Riva Music Ltd. (PRS), Rubicon Music, Second Decade

RIAA Anti-Piracy

(Continued from page 3)

tifying characteristics of suspect product, as well as additional information or comments. The source of information is also requested.

The form should be sent to: RIAA/Video Piracy, 1633 Broadway, Suite 3303, N.Y., N.Y. 10019. Pursuant to the RIAA's working relationship with the Motion Picture Association of America and its Film Security Office (MPAA/FSO), video piracy problems involving product which was originally intended for theatrical release or television broadcast should be reported to the MPAA/FSO in care of Dick Bloeser, 6464 Sunset Boulevard, Suite 520, Hollywood 90028.

Music Co., Sumac Music, Inc., Unichappell Music, Inc. and Warner-Tamerlane Pub. Corp. each took two awards.

Nehi

(Continued from page 3)

rently holding talks with several firms regarding a possible merger or outright acquisition of Nehi assets. Nehi Record Distributing operates the 35-store Peaches Records chain.

According to Nehi principal Tom Heiman, the plan presented by the firm in accordance with Chapter XI provisions called for the sale, reorganization or merger of Nehi and, he said, a number of firms have approached Nehi to evaluate the company's assets. "We're extending an invitation to anyone who's qualified to come in and discuss an equity position in the company," Heiman told *Record World*. "We're discussing the matter with people inside and outside the industry." Several major record retailers, according to Heiman, have expressed interest.

The recent profit of \$500,000 (on sales of \$51 million) represents a "major turnaround," said Heiman. "We've really turned the company around, and the profit would have been much, much better if we had a better product flow. You have to consider that two years ago we had a loss of \$3 million."

Heiman predicted that by the time a merger or sale agreement is reached, Nehi will have held talks with the great majority of the record retailers in the country. "It's premature to mention any names," he said, "but we've been getting a lot of calls." It's also premature, he said, to speculate on the role he may personally take in the company's future.



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Record World Black Oriented Music

Black Music Report

By NELSON GEORGE

■ ANOTHER TASTE OF SUCCESS—"First time burned, second time smart" is the motto of **Janice Johnson** and **Hazel Payne**, the principals of **A Taste of Honey**. After their platinum success with "Boogie Oogie Oogie" in 1978, they found themselves on the road for five months in support of the single and their album. "We didn't go right back in the studio and record a follow-up, so by the time the first album began to decline we weren't ready to come back with a new release," Johnson recalled in a recent interview. The duo feels the disappointing sales of their "Another Taste" album domestically was largely a result of this situation.

With "Sukiyaki" and their "Twice As Sweet" album giving them the same across the board success as "Boogie," Johnson and Payne have already started work on their next album. "We've done some promotional work, stopping in Boston and some other markets," Payne said. "But we've been concentrating on getting the music ready, so when we do get back on the road in July, we'll have a new album, plus music from 'Twice As Sweet' to work with."

George Duke produced their last album, but due to his involvement with his charted LP with **Stanley Clarke**, "The Clarke/Duke Project," he wasn't available. Instead **Ronald LaPread**, bassist of the **Commodores**, is handling production chores.

Despite the success of the ballad "Sukiyaki," Payne said, "people still identify us with disco because of 'Boogie,' so with this next album we really want to bring out our vocals. People were so surprised by 'Sukiyaki,' but we've always sung ballads."

MUSIC OF NOTE: **Nona Hendryx** is making her presence felt on vinyl again. Since **LaBelle** split and she released a solo effort on Epic, the fiery singer-songwriter has been a regular on the New York club scene, playing with a rock group called **Zero Cool**. She appears on two recent releases: "Don't Be So Cool," a cut on **Cameo's** new "Knights of the Sound Table" LP, and the Ze records 12-inch, "Bustin' Out," with the progressive new wave group **Material**. The latter is a track from "Seize the Beat (Dance Ze Dance)," an eclectic compilation of New York dance bands that attempts to fuse disco, funk, Latin, and new wave influences into a hybrid dance music. Both selections are entertaining, and Hendryx's distinctive vocals certainly add to each. Will she ever land that elusive label deal . . . The Sugarhill crew from Englewood keeps turning out. "Showdown," on which the **Furious Five** meets the **Sugarhill Gang**, is the latest . . . For aficionados of deep-fried soul, there are two new albums worth hearing. **Z.Z. Hill's** self-titled release on Malaco records displays his deep, husky voice covering **Hank Williams' "I'm So Lonesome I Could Cry," Sam Cooke's "Bring It On Home to Me,"** and the blues standard "Blue Monday." It was recorded primarily in Jackson, Mississippi, and it sounds like it, with swirling organs and punchy horns highlights of the instru-

(Continued on page 22)

Mom & Pop Stores Organize For Survival

By NELSON GEORGE

■ NEW YORK — Small black-owned retailers, known affectionately throughout the industry as mom and pop stores, are having a tough time surviving, according to several outspoken black retailers. Bruce Webb of Philadelphia's Webb's Department store, Ted Hudson owner of Ted's One Stop and founder of Hudson's Embassy retail store in St. Louis, and Joe Long of Birdel's in Brooklyn, New York, have been selling records for two decades. All claim that unfair credit and advertising policies are hurting small black entrepreneurs and each has his own ideas of how to improve the situation.

"If ten black guys mess up around the country, that ends credit for two generations," said Webb. "We black retailers can't fail, we have no trial and error period, cause we aren't even allowed to play the game."

Said Hudson: "If there was any equity in terms of credit, blacks would have some of the biggest, most successful stores in the business, because our sales are so solid. As it is, credit is not really based on competence, but on race. As a result the record industry is wasting a very valuable resource."

"With the prices going up as they are, forcing us to charge a higher price on albums and singles to our neighborhood customers, and the companies advertising the large chains with discounts, we mom and pop stores are in a very difficult position," said Long. "We can't compete price-wise, and consumers are

being directed on radio and television to buy somewhere else. I've seen so many stores fold under this pressure."

Organization is the key to survival for the mom and pop retailer, according to the trio. In Hudson's case this has meant the development of an "Owner-Operator Program." Over the last two years, Hudson and his son Keith, who owns Hudson's Embassy, have been training local people under a management agreement and putting them in business. They then become customers of Hudson's One Stop. "It is sort of a franchise kind of plan," said Hudson, with the neophyte retailers given five years to pay back any money. "We started out with five guys and so far only one has dropped out" said Hudson. "I haven't really spoken about it before because I wanted to see if I could work the bugs out. I think it's a concept that can be applied across the country."

Long said he feels that buying cooperatives are keys to the growth of black retailers. "In the New York area we have several good black one-stops, who know the business and know the music," Long said. "Yet all they do is battle each other for this and that, while on the whole everyone is still struggling."

"They have got to, at some point, pool their resources. If we can get the black retailers and one-stops to come together as a pressure group we would have something. With the large num-

(Continued on page 23)

PICKS OF THE WEEK

JOHNNY "GUITAR" WATSON AND THE FAMILY CLONE
DJM-DJM 501 (PolyGram)



Watson's latest album is an up in what has been a career full of highs and lows. On every track but one, Watson plays every instrument. "Ain't Movin'," which features solid rhythm and blues guitar runs, has a chance to be as popular as his mid-'70s hit "Superman Lover." Several cuts, such as "Rio Dreamin'," have a strong jazz influence.

YOU'RE THE BEST
KENI BURKE—RCA AFL1-4024



Bassist Burke is a hot-shot Los Angeles session ace. His debut album is a well rounded excursion into contemporary black pop. Slick dance tunes like "Night Riders" and the ballad "Paintings of Love" suggest the LP's balance. "Gotta Find My Way Back in Your Heart," by Burke and Bill Withers, displays Burke's vocal skills.

IT MUST BE MAGIC
TEENA MARIE—Gordy G8-1004M1 (Motown)



Teena Marie has quickly established herself as one of the more interesting singer-songwriters making black pop music today. "Square Biz" is the exciting single that uses rapping techniques beautifully. "Revolution," a funky tribute to John Lennon, has fine vocal arrangements. Blue-eyed soul has never been better.

TOO HOT TO SLEEP
SYLVESTER—Fantasy F-9607



Instead of his trademark falsetto, Sylvester sings in a lower, more natural register on songs like "Can't Forget the Love" and "Too Hot To Sleep." Sylvester and co-producer Harvey Fuqua have opted for a gospel-R&B sound on this LP, and it is quite effective. His version of "Ooo Baby Baby" is charming.

Record World Black Oriented Singles



JUNE 20, 1981

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

JUN. 20	JUN. 13		WKS. ON CHART
1	1	GIVE IT TO ME BABY RICK JAMES Gordy 7197 (Motown) (2nd Week)	12
2	2	A WOMAN NEEDS LOVE (JUST LIKE YOU DO) RAY PARKER, JR. & RAYDIO/Arista 0592	16
3	8	DOUBLE DUTCH BUS FRANKIE SMITH/WMOT 8 5356	14
4	4	PULL UP TO THE BUMPER GRACE JONES/Island 49697 (WB)	10
5	5	TWO HEARTS STEPHANIE MILLS/20th Century Fox 2492 (RCA)	9
6	3	WHAT CHA GONNA DO FOR ME CHAKA KHAN/ Warner Bros. 49692	14
7	13	HEARTBEAT TAANA GARDNER/West End 1232	8
8	12	SWEET BABY STANLEY CLARKE & GEORGE DUKE/ Epic 19 01052	11
9	14	FREAKY DANCIN' CAMEO/Chocolate City 3225 (PolyGram)	7
10	7	YEARNING GAP BAND /Mercury 76101 (PolyGram)	13
11	9	MAKE THAT MOVE SHALAMAR/Solar 12192 (RCA)	15
12	15	NIGHT (FEEL LIKE GETTING DOWN) BILLY OCEAN/ Epic 19 02053	7
13	6	BEING WITH YOU SMOKEY ROBINSON/Tamla 54321 (Motown)	19
14	10	PARADISE CHANGE /Atlantic/RFC 3809	11
15	11	WHEN LOVE CALLS ATLANTIC STARR/A&M 2312	17
16	22	RUNNING AWAY MAZE FEATURING FRANKIE BEVERLY/ Capitol 5000	6
17	16	SUKIYAKI A TASTE OF HONEY/Capitol 4953	20
18	18	CALL IT WHAT YOU WANT BILL SUMMERS & SUMMERS HEAT/MCA 51073	13
19	21	BODY MUSIC STRIKERS/Prelude 8025	10
20	23	IS IT YOU? LEE RITENOUR/Elektra 47124	8
21	24	ARE YOU SINGLE AURRA/Salsoul 2139 (RCA)	9
22	27	VERY SPECIAL DEBRA LAWS/Elektra 47142	4
23	26	PUSH ONE WAY /MCA 51110	6
24	25	'SCUSE ME WHILE I FALL IN LOVE DONNA WASHINGTON/ Capitol 4991	8
25	38	LOVE ON A TWO WAY STREET STACY LATTISAW/ Cotillion 46015 (Atl)	3
26	32	LOVE'S DANCE KLIQUE/MCA 51099	6
27	28	TELL ME WHERE IT HURTS WALTER JACKSON/Columbia 11 02037	8
28	30	IF YOU FEEL IT THELMA HOUSTON/RCA 12215	5
29	17	HOW 'BOUT US CHAMPAIGN/Columbia 11 11433	20
30	35	TRY IT OUT GINO SOCCIO/Atlantic/RFC 3818	4
31	34	TAKE IT ANY WAY YOU WANT IT FATBACK/Spring 3018 (PolyGram)	7
32	19	JUST THE TWO OF US GROVER WASHINGTON, JR. WITH BILL WITHERS/Elektra 47103	20
33	40	SEARCHING TO FIND THE ONE UNLIMITED TOUCH/ Prelude 8029	5
34	43	RAZZAMATAZZ QUINCY JONES FEATURING PATTI AUSTIN/A&M 2334	3
35	47	SHAKE IT UP TONIGHT CHERYL LYNN/Columbia 11 02102	4



36	36	TELL 'EM I HEARD IT SANDRA FEVA/Venture 138	8
37	37	IF I DON'T LOVE YOU RANDY BROWN/Chocolate City 3224 (PolyGram)	7
38	39	COME TO ME ARETHA FRANKLIN/Arista 0600	4
39	20	YOUR LOVE IS ON THE ONE LAKESIDE/Solar 12188 (RCA)	13
40	44	JONES VS. JONES KOOL & THE GANG/De-Lite 813 (PolyGram)	4
41	42	ALL THE REASONS WHY NOEL POINTER/Liberty 1403	6
42	45	I REALLY LOVE YOU HEAVEN & EARTH/WMOT 02028	7
43	46	TURN UP THE MUSIC MASS PRODUCTION/Cotillion 46013 (Atl)	5
44	49	SKINNY OHIO PLAYERS /Boardwalk 8 02063	6
45	50	I DON'T REALLY CARE L.V. JOHNSON/ICA 027	4
46	55	SEND FOR ME ATLANTIC STARR/A&M 2340	2

CHARTMAKER OF THE WEEK

47	—	THE REAL THING BROTHERS JOHNSON A&M 2343	1
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48	33	MAGIC MAN ROBERT WINTERS & FALL/Buddah 624 (Arista)	21
49	41	DON'T STOP K.I.D./Sam 81 5018	8
50	48	ARE WE BREAKING UP JOE SIMON/Posse 5010	7
51	56	WE CAN START TONIGHT HARVEY MASON/Arista 0493	3
52	—	I'M IN LOVE EVELYN KING/RCA 12243	1
53	58	IT'S YOUR CONSCIENCE DENIECE WILLIAMS/ARC/ Columbia 11 02108	4
54	60	GROOVE CITY T-CONNECTION/Capitol 4995	3
55	62	I CAN MAKE IT BETTER WHISPERS/Solar 12232 (RCA)	3
56	63	FOREVER YESTERDAY (FOR THE CHILDREN) GLADYS KNIGHT & THE PIPS/Columbia 11 02113	3
57	57	ANYTIME IS RIGHT ARCHIE BELL/Becket 4	4
58	64	FOR YOUR PRECIOUS LOVE THE IMPRESSIONS/Chi-Sound/ 20th Century Fox 2491 (RCA)	2
59	65	HERE IS MY LOVE SYLVESTER/Fantasy/Honey 912	3
60	61	TURN IT OUT JERRY KNIGHT/A&M 2336	4
61	67	SLOW HAND POINTER SISTERS/Planet 47929 (E/A)	2
62	—	WHEN WILL MY LOVE BE RIGHT ROBERT WINTERS & FALL/ Buddah 627 (Arista)	1
63	29	MAKE YOU MINE SIDE EFFECT/Elektra 47112	10
64	70	BETTE DAVIS EYES KIM CARNES/EMI-America 8077	2
65	—	TOGETHER WE CAN SHINE LINX/Chrysalis 2521	1
66	53	LET'S DANCE TOM BROWNE/Arista/GRP 2513	5
67	31	NEXT TIME YOU'LL KNOW SISTER SLEDGE/Cotillion 46012 (Atl)	10
68	—	WALK RIGHT NOW JACKSONS/Epic 02132 (CBS)	1
69	51	AI NO CORRIDA QUINCY JONES/A&M 2309	18
70	—	LET SOMEBODY LOVE YOU KENI BURKE/RCA 12228	1
71	52	HURRY UP AND WAIT ISLEY BROTHERS/T-Neck 6 02033 (CBS)	10
72	54	ONE DAY IN YOUR LIFE MICHAEL JACKSON/Motown 1512	7
73	59	GET TOUGH KLEER/Atlantic 3788	16
74	66	WHEN I LOSE MY WAY RANDY CRAWFORD/Warner Bros. 49709	8
75	68	BABY, I DO LOVE YOU GREG PHILLINGANES/Planet 47928 (E/A)	5

Winners of NMA's Black Talent Search To Compete In Concert

■ NASHVILLE — The Nashville Music Association has announced the five winners of the organization's Black Talent Search who will compete in concert Friday (19) at the Tennessee Theatre here in SummerSoul '81.

The winners, chosen from a

field of 10 contestants in live auditions, are Cynthia Liggins, Donna McElroy, and Appollo, of Nashville; the Dealers, Memphis; and Gregg Williams, Pineville, N.C.

A&R representatives from labels with an interest in black-oriented music will attend SummerSoul '81. Each of the above winners will receive a one-year membership in the NMA and six hours of studio time, compliments of

Nashville's Bennett House Studio, Broken Door Studio, Columbia Recording Studios, Music City Music Hall, the RAT Hole Studio, and Woodland Sound Studios.

Judges included Moses Dillard, president, Dillard Music Group; Buddy Killen, president and chief executive officer, Tree International publishing; Fred Harvey, PD, WVOL; Joe Moscheo, director of affiliate relations, BMI-Nashville; and Hoss Allen, WLAC.

Black Radio Pioneer Richard Eaton Dies

■ WASHINGTON — Richard Eaton, who was largely responsible for the creation of black oriented radio, died last Monday (1) at his home in Bethesda, Maryland. He was 81.

Eaton founded one of the nation's first black-formatted stations, WOOK-AM in Washington.




Record World Black Oriented Albums

JUNE 20, 1981

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

JUN. 20 JUN. 13

					WKS. ON CHART
1	1	STREET SONGS	RICK JAMES		9
			Gordy G8 1002M1	(Motown)	
				(3rd Week)	
2	2	THE DUDE	QUINCY JONES/A&M SP 3721		10
3	3	A WOMAN NEEDS LOVE	RAY PARKER, JR. & RAYDIO/		10
			Arista AL 9543		
4	4	WHAT CHA' GONNA DO FOR ME	CHAKA KHAN/Warner		8
			Bros. HS 3526		
5	6	STEPHANIE	STEPHANIE MILLS/20th Century Fox T 700 (RCA)		6
6	5	BEING WITH YOU	SMOKEY ROBINSON/Tamla T8 375M1		16
			(Motown)		
7	11	NIGHTCLUBBING	GRACE JONES/Island ILPS 9624 (WB)		5
8	8	THREE FOR LOVE	SHALAMAR/Solar BZL1 3577 (RCA)		21
9	7	GAP BAND III	Mercury SRM 1 4003 (PolyGram)		23
10	14	KNIGHTS OF THE SOUND TABLE	CAMEO/Chocolate City		3
			CCLP 2019 (PolyGram)		
11	9	RADIANT ATLANTIC	STARR/A&M 4833		15
12	12	THE CLARKE/DUKE PROJECT	STANLEY CLARKE/GEORGE		8
			DUKE/Epic FE 36918		
13	13	MIRACLES CHANGE	Atlantic/RFC SD 19301		10
14	10	WINELIGHT	GROVER WASHINGTON, JR./Elektra 6E 305		21
15	15	MY MELODY	DENIECE WILLIAMS/ARC/Columbia FC 34048		13
16	18	VERY SPECIAL	DEBRA LAWS/Elektra 6E 300		10
17	31	IT MUST BE MAGIC	TEENA MARIE/Gordy G8 1004M1		2
			(Motown)		
18	16	GRAND SLAM	ISLEY BROTHERS/T-Neck FZ 37080 (CBS)		20
19	27	SECRET COMBINATION	RANDY CRAWFORD/Warner Bros.		5
			BSK 3541		
20	22	CLOSER	GINO SOCCIO/Atlantic/RFC SD 16042		5
21	17	CALL IT WHAT YOU WANT	BILL SUMMERS AND SUMMERS		10
			HEAT/MCA 5176		
22	28	TASTY JAM	FATBACK/Spring SP 1 6731 (PolyGram)		3
23	26	RIT LEE RITENOUR	Elektra 6E 331		7
24	23	VOYEUR	DAVID SANBORN/Warner Bros. BSK 3546		9
25	29	SEND YOUR LOVE	AURRA/Salsoul SA 8538 (RCA)		5
26	19	HOW 'BOUT US	CHAMPAIGN/Columbia JC 37008		14
27	20	TWICE AS SWEET	TASTE OF HONEY/Capitol ST 12089		15
28	32	UNLIMITED TOUCH	Prelude PRL 12184		4
29	24	FANTASTIC VOYAGE	LAKESIDE/Solar BZL1 3720 (RCA)		27

30	30	LOVE IS ONE WAY	MCA 5163		16
31	21	KEEP ON IT	STARPOINT/Chocolate City CCLP 2018		10
			(PolyGram)		
32	33	INTUITION	LINX/Chrysalis CHR 1332		5
33	34	TURN UP THE MUSIC	MASS PRODUCTION/Cotillion SD		7
			5226 (Atl)		
34	25	IMAGINATION	WHISPERS/Solar BZL1 3578 (RCA)		22
35	35	MAGIC MAN	ROBERT WINTERS & FALL/Buddah BDS 5723		11
			(Arista)		
36	36	NIGHTWALKER	GINO VANNELLI/Arista AL 9536		9
37	40	CELEBRATE	KOOL & THE GANG/De-Lite DSR 9518		4
			(PolyGram)		
38	38	JERMAINE	JERMAINE JACKSON/Motown M8 948M1		26
39	39	GOING FOR THE GLOW	DONNA WASHINGTON/Capitol		2
			ST 12147		
40	48	TELL ME WHERE IT HURTS	WALTER JACKSON/Columbia FC		3
			37132		
41	43	LOVE LIFE	BRENDA RUSSELL/A&M SP 4811		14
42	47	PORTRAITS	SIDE EFFECT/Elektra 6E 335		4
43	44	'NARD	BERNARD WRIGHT/Arista/GRP 5011		16
44	42	MAGIC	TOM BROWNE/Arista/GRP 5503		17

CHARTMAKER OF THE WEEK

45 — **HOT, LIVE AND OTHERWISE**

DIONNE WARWICK

Arista A2L 8605



46	37	LICENSE TO DREAM	KLEER/Atlantic SD 19288		19
47	41	HOUSE OF MUSIC	T.S. MONK/Mirage WTG 19121 (Atl)		22
48	45	PARTY TILL YOU'RE BROKE	RUFUS/MCA 5159		12
49	46	HOTTER THAN JULY	STEVIE WONDER/Tamla T8 373M1		32
			(Motown)		
50	60	STARS ON LONG PLAY	STARS ON/Radio RR 16044 (Atl)		2
51	49	GOLDEN TOUCH	ROSE ROYCE/Whitfield WHK 3512 (WB)		4
52	56	JOHNNY GUITAR WATSON AND THE FAMILY CLONE	DJM 601 (PolyGram)		2
53	59	IT'S SWINGING TIME	KLIQUE/MCA 5198		2
54	53	ALICIA	ALICIA MYERS/MCA 5181		5
55	—	ZEBOP!	SANTANA/Columbia FC 37158		1
56	57	NEVER GONNA BE ANOTHER ONE	THELMA HOUSTON/		4
			RCA AFL1 3842		
57	58	ALL MY REASONS	NOEL POINTER/Liberty LT 1094		4
58	—	I GOT THE MELODY	ODYSSEY/RCA AFL1 3910		1
59	51	ALL AMERICAN GIRLS	SISTER SLEDGE/Cotillion SD 16027		4
			(Atl)		
60	—	BETTY WRIGHT	Epic JE 36879		1

Black Music Report

(Continued from page 20)

mental backing . . . Even better, however, is "This Time Around," an album on Stax of previously unreleased **Staple Singers** tracks. It is a remarkably good LP (makes you wonder why it wasn't released before), and **Mavin Staples** again shows why she is one of the underappreciated treasures of black music. Standout cuts include "A Child's Life," "Live In Love" and "This Time Around." **Al Bell** produced the original tracks, with **Herb Jimmerson** adding additional strings, horns, etc. . . . Warners and Island are servicing radio with a great two-sided **Bob Marley** single, "Jamming" (which originally went top ten in England) b/w "No Woman, No Cry," an exceptional performance. Perhaps black radio will lose some of its reluctance toward reggae and give these classic songs a shot . . . A fine new single by **Midnight Star** on Solar, "I've Been Watching You," suggests producer **Leon Sylvers'** ear for the solid hook and snappy rhythm arrangement continues unabated, good news indeed for new distributor Elektra/Asylum.

PolyGram Signs Edwin Hawkins



PolyGram Records has signed gospel artist Edwin Hawkins to an exclusive recording contract, it was announced by David A. Braun, president and chief executive officer for the company. His first PolyGram album is scheduled for release this summer. Pictured at the signing ceremony are, from left: Bill Haywood, vice president, black music marketing, PolyGram Records, Inc.; Braun; Hawkins; Dwight McKee, Hawkins' manager; Bob Sherwood, executive vice president and general manager, PolyGram Records, Inc.; and Eileen Garrish, vice president, legal and business affairs, PolyGram Records, Inc.

Motown Re-Signs Jermaine



Jermaine Jackson has re-signed an exclusive production and artist contract with Motown Records, it was announced by Jay Lasker, president of the label. Under the new agreement, Jackson's Jermaine L. Jackson Productions will also develop talent for the label. Pictured at the signing are, from left: Hazel Jackson, wife, partner and manager of Jermaine; Shelly Berger, Motown vice president of artist relations; Jackson; and Lasker.

Small Black Retailers *(Continued from page 20)*

bers we can generate large enough numbers to impact on the distributors and through them the manufacturers. If they don't respect us for what we do in breaking records, then we have to begin operating in a way they understand."

At Long's popular Brooklyn outlet, he says he found the key to "holding my own" was pushing deleted albums. "My prices on current records, due to rises at the wholesale level, are higher than those of department stores and discounters. So when someone comes in I make him aware of the Al Green, the Ray Charles, the Dells, the Candi Staton or Jerry Butler album he might have missed the first time around. Since the music is good and the prices much lower than current standards, I do an extremely good volume this way."

Webb Forms IRRPA

For Webb, organization meant the founding of the Independent Record Retailers Protective Association a year ago. "Right now it is a Philadelphia group," Webb said. "But we are now about to try and gain members nationwide. We are going to have to lobby for ourselves if this credit and advertising situation is going to change."

Webb said IRRPA hopes "to go to Washington and speak on price fixing." The veteran retailer thinks the Federal Trade Commission should investigate the record industry's pricing structure and overall take an active role in regulating the major companies. "Nobody oversees the record business. The government may get involved with running down bootleggers or pirates. But no one questions things when, within a two-week period, all the labels increase prices the same amount."

A black executive involved with marketing and merchandising at a major label offered sev-

eral comments on the mom and pops' plight. He said "They have to realize that credit problems are no longer isolated to small retailers. All you have to do is see what happened to Peaches, the Record Shack, and Korvettes and see that the record business is no longer fun and games. So today, I think the small dealer has got to do what he does best and that is know his clientele's taste and be astute enough to order what they want.

"I think it behooves every small black retailer to join the BMA, an organization that, if we use it, can be a forum for their problems. It is up to blacks in the industry to get the BMA together and put it on the course we want."

The executive said he was optimistic about the future of small black retailers. "These guys are excellent buyers, because the dollars are so short. Necessity has sharpened their skills . . . We at the big companies always think in terms of volume. But we are going to have to put a dollar value on what a small dealer does in terms of breaking product, generating that interest that makes the big volume stores order a record."

20th Realignment

(Continued from page 4)

rector Donnie Brooks will now reportedly be in charge of all promotion areas at the label. Brooks is expected to supplement 20th's remaining in-house staff with independent promoters.

Eiseman was quoted in Daily Variety as saying that label president Neil Portnow will be increasingly involved in A&R activities at 20th. However, late last week, Portnow was reportedly considering an offer to head up a new label to be distributed by CBS.

Second New Music Seminar Set

■ NEW YORK—Radio consultant Lee Abrams, music cable pioneer Bob Pittman and record executives Ray Caviano, Miles Copeland and Dave Robinson head the list of speakers scheduled to participate in next month's second New Music Seminar.

The seminar, coordinated by Mark Josephson, Tom Silverman, Gary Kenton and Joel Webber, will take place July 13 and 14 at Privates, an east side Manhattan

club. Eleven panel discussions—covering such topics as independent labels, video, talent and booking, alternative radio, clubs and DJs, and trends in new music—will be offered to the participants. Dave Robinson, president and founder of Stiff Records, will give a keynote address at 10 a.m. on July 13.

Last year's first New Music Seminar, a one-day affair, was met with enthusiastic response.

For more information call (212) 860-4895, 777-1132 or 580-2226.

Tonys

(Continued from page 4)

opened hours after his death on August 25. "Woman of the Year" took two other awards, for best book (Peter Stone) and best featured actress (Marilyn Cooper). Hinton Battle was chosen best featured actor in a musical for his role in "Sophisticated Ladies."

The big winner in this year's Tonys with five awards including best play, was "Amadeus," which co-stars A&M recording artist Tim Curry, who was nominated for best actor but lost to Ian McKellen of the same play.

The Broadway cast albums of "42nd Street" and "Sophisticated Ladies" are on RCA Records; "Woman of the Year" on Arista; and "The Pirates of Penzance" on Elektra.

New Steering Committee For New York Chapter Of Publishers Forum

■ NEW YORK—A new steering committee has been elected by the New York chapter of the Music Publishers Forum. Marvin Goodman of ATV Music has been named chairman.

The other members of the policy-making committee are Judy Gattaneo of Famous Music Inc.; Susanne Landry of the Eastman Group of Companies (MPL, Frank Music and E. H. Morris), Susan McCusker, who heads Sumac Music and Louise-Jack Music Inc.; and Joel Vance of Gurtman & Murtha Associates.

Disco File Top 40

1. TRY IT OUT
GINO SOCCIO/Atlantic/RFC (12") SD 16042
2. PULL UP TO THE BUMPER
GRACE JONES/Island (12") ILPS 9624 (WB)
3. PARADISE
CHANGE/Atlantic/RFC (12") SD 19301
4. NIGHT (FEEL LIKE GETTING DOWN)
BILLY OCEAN/Epic (12") 48 02049
5. GIVE IT TO ME BABY
RICK JAMES/Gordy (12") G8 1002M1 (Motown)
6. IF YOU FEEL IT
THELMA HOUSTON/RCA (12") JD 12216
7. AI NO CORRIDA/BETCHA WOULDN'T HURT ME/
RAZZAMATAZZ
QUINCY JONES/A&M (12") LP cuts SP 3721
8. (HEY, WHO'S GOTTA) FUNKY SONG/TOO MUCH TOO SOON
FANTASY/Pavillion (12") JZ 37151 (CBS)
9. IF YOU WANT ME
ECSTASY, PASSION AND PAIN/Roy B. (12") RBDS 2516
10. I'LL DO ANYTHING FOR YOU
DENROY MORGAN/Becket (12") BKD 502
11. HIT 'N' RUN LOVER
CAROL JIANI/Ariola (12") OP 2208 (Arista)
12. SEARCHING TO FIND THE ONE
UNLIMITED TOUCH/Prelude (12") PRL 12184
13. WHAT 'CHA GONNA DO FOR ME (LP)
CHAKA KHAN/Warner Bros. HS 3526
14. I'M IN LOVE
EVELYN KING/RCA (12") JD 12244
15. SET ME FREE
KAREN SILVER/Quality/RFC (12") QRFC 001
16. SHAKE IT UP TONIGHT
CHERYL LYNN/Columbia (12") 48 02103
17. DYIN' TO BE DANCIN'
EMPRESS/Prelude (12") PRLD 607
18. DON'T STOP
K.I.D./Sam (12") S 12337
19. FEELS LIKE I'M IN LOVE
KELLY MARIE/Coast To Coast (12") 428 02023 (CBS)
20. REMEMBER ME/AIN'T NO MOUNTAIN HIGH ENOUGH
BOYSTOWN GANG/Moby Dick (12") BTG 231
21. NEW TOY
LENE LOVICH/Stiff (12") IT 91
22. GIVE IT UP (DON'T MAKE ME WAIT)
SYLVESTER/Fantasy/Honey (12") F 9607
23. HEARTBEAT
TAANA GARDNER/West End (12") WES 22132
24. LAY ALL YOUR LOVE ON ME
ABBA/Atlantic (12") SD 17023
25. I WANNA DO IT
SCANDAL/Sam (12") S 12338
26. BODY MUSIC
STRIKERS/Prelude (12") PRLD 608
27. FUNKY BEBOP
VIN ZEE/Emergency (12") EMDS 6517
28. LOVE NO LONGER HAS A HOLD ON ME
JOHNNY BRISTOL/Handshake (12") 4WB 02076
29. GOOSEBUMPS
DEBRA DEJUNES/Handshake (12") 4WB 70072
30. BETTE DAVIS EYES
KIM CARNES/EMI-America (LP cut) SO 17052
31. CALL IT WHAT YOU WANT
BILL SUMMERS AND SUMMERS HEAT/MCA (12") 5176
32. BAD COMPANY/ROCK ME
ULLANDA McCULLOUGH/Atlantic (12") SD 19296
33. STARS ON 45 (MEDLEY)
STARS ON/Radio (12") LP cut RR 16014 (A1)
34. I REALLY LOVE YOU
HEAVEN AND EARTH/WMOT (12") JW 37074
35. CAPITAL TROPICAL
TWO MAN SOUND/TSR (12") 826
36. I'LL BE YOUR PLEASURE
ESTHER WILLIAMS/RCA (12") JD 12209
37. THE MAGNIFICENT DANCE
CLASH/Epic (12") 48 01043
38. GET UP (ROCK YOUR BODY)
202 MACHINE/Fire-Sign (12") FST 1451
39. ANY TIME IS RIGHT
ARCHIE BELL/Becket (12") BKS 011
40. WE CAN START TONIGHT
HARVEY MASON/Arista (12") AB 4283

Record World Singles 101-150

JUNE 20, 1981

JUN. 20	JUN. 13	Artist	Label
101	101	BODY MUSIC STRIKERS/Prelude 8025 (Trumar, BMI)	
102	103	IT HURTS TO BE IN LOVE DAN HARTMAN/Blue Sky 6 02115 (CBS) (Screen Gems-EMI, BMI)	
103	—	EVERLASTING LOVE REX SMITH & RACHEL SWEET/Columbia 18 02169 (Rising Sons, BMI)	
104	105	FOREVER YESTERDAY (FOR THE CHILDREN) GLADYS KNIGHT & THE PIPS/Columbia 11 02113 (Glenn's Music Files, ASCAP)	
105	112	SOME DAYS ARE DIAMONDS (SOME DAYS ARE STONE) JOHN DENVER/RCA 12246 (Tree, BMI)	
106	117	IF YOU FEEL IT THELMA HOUSTON/RCA 12215 (Brookshare, BMI)	
107	107	DARLIN' TOM JONES/Mercury 76100 (PolyGram) (September/Yellow Dog, ASCAP)	
108	110	POCKET CALCULATOR KRAFTWERK/Warner Bros. 49723 (Kling Klang, ASCAP)	
109	111	VERY SPECIAL DEBRA LAWS/Elektra 47142 (Irving/Joe Gibbs, BMI/Jeffix, ASCAP)	
110	109	BABY, I DO LOVE YOU GREG PHILLINGANES/Planet 47928 (E/A)	
111	114	READY FOR LOVE SILVERADO/Pavillion 6 02077 (CBS) (Rightsong, BMI)	
112	126	RUNNING AWAY MAZE FEATURING FRANKIE BEVERLY/Capitol 5000 (Amazement, BMI)	
113	—	UNDER THE COVERS JANIS IAN/Columbia 18 02176 (Mine, ASCAP)	
114	118	SEARCHING TO FIND THE ONE UNLIMITED TOUCH/Prelude 8029 (Trumar, BMI/Unlimited Touch, ASCAP)	
115	104	CALL IT WHAT YOU WANT BILL SUMMERS & SUMMERS HEAT/MCA 51073 (Bilsum, BMI)	
116	—	ANOTHER TICKET ERIC CLAPTON/RSO 1064 (Stigwood/Unichappell, BMI)	
117	122	'SCUSE ME, WHILE I FALL IN LOVE DONNA WASHINGTON/Capitol 4991 (Almo/Uncle Ronnie's, ASCAP)	
118	—	LAY BACK IN THE ARMS OF SOMEONE SAVOY BROWN/Town House 1054 (Careers, BMI)	
119	123	TRY IT OUT GINO SOCCIO/Atlantic/RFC 3818 (Good Flavor/Sons Celestes/Shediac, ASCAP)	
120	121	WASTING TIME TOM JOHNSTON/Warner Bros. 49732 (Windecor, BMI)	
121	—	RICH MAN TERRI GIBBS/MCA 51119 (Song Biz, BMI)	
122	124	ARE YOU SINGLE AURRA/Salsoul 2139 (RCA) (Lucky Three/Red Aurra, BMI)	
123	—	DON'T WANT TO WAIT ANYMORE TUBES/Capitol 5007 (Foster Frees, BMI)	
124	—	LET'S GET CRAZY ROGER TAYLOR/Elektra 47151 (Queen/Beechwood, BMI)	
125	125	TELL ME WHERE IT HURTS WALTER JACKSON/Columbia 11 02037 (Angelshell/Six Continents, BMI)	
126	128	TAKE IT ANY WAY YOU WANT IT FATBACK/Spring 3018 (PolyGram) (Clita, BMI)	
127	130	ON AND ON AND ON ABBA/Atlantic 3826 (Countless, BMI)	
128	113	YOU'RE THE REASON GOD MADE OKLAHOMA DAVID FRIZZELL & SHELLY WEST/Warner Bros./Viva 49650 (Pesco/Wallet/Senor/Cibie, ASCAP)	
129	131	TELL 'EM I HEARD IT SANDRA FEVA/Venture 138 (Paddle/Simon-Redmond/Gaetana, BMI)	
130	132	THIS TIME I BELIEVE MARSHALL TUCKER BAND/Warner Bros. 49724 (Marshall Tucker, BMI)	
131	136	SHAKE IT UP TONIGHT CHERYL LYNN/Columbia 11 02102 (April, ASCAP)	
132	—	FLY AWAY BLACKFOOT/Atco 7331 (Bobnal, BMI)	
133	137	LOVE'S DANCE KLIQUE/MCA 51099 (Bee Germaine, BMI)	
134	115	ALMOST SATURDAY NIGHT DAVE EDMUNDS/Swan Song 72000 (Atl) (Greasy King, ASCAP)	
135	133	LET ME STAY WITH YOU TONIGHT POINT BLANK/MCA 51083 (Hamstein, BMI)	
136	134	SEDUCED LEON REDBONE/Emerald City 7325 (Atl) (Warner Tamerlane/Precedent, BMI)	
137	120	MAKE YOU MINE SIDE EFFECT/Elektra 47112 (Relaxed/Happy Birthday/Tuff Cookie, BMI)	
138	116	NEXT TIME YOU'LL KNOW SISTER SLEDGE/Cotillion 40012 (Atl) (Walden/Gratitude Sky, ASCAP/Irving, BMI)	
139	138	WHAT TWO CAN DO DENIECE WILLIAMS/ARC/Columbia 60504 (Bellboy/Kee-Drick, BMI)	
140	145	SOMEDAY, SOMEWAY ROBERT GORDON/RCA 12239 (Belwin Mills, ASCAP)	
141	127	DON'T STOP K.I.D./Sam 81 5018 (Mideb/Janmar, ASCAP)	
142	140	HEAVEN IN YOUR ARMS DAN HARTMAN/Blue Sky 6 70053 (CBS) (Silver Steed, BMI)	
143	141	JUST CHILLIN' OUT BERNARD WRIGHT/Arista/GRP 2511 (Sunset Burgundy, ASCAP)	
144	142	LOVE DON'T STRIKE TWICE BLACKBYRDS/Fantasy 910 (Khempera, ASCAP/First Dawn, BMI)	
145	143	THAT DIDN'T HURT TOO BAD DR. HOOK/Casablanca 2325 (PolyGram) (I've Got The Music, ASCAP)	
146	139	REACTION SATISFACTION SUN/Capitol 4981 (Glenwood, ASCAP)	
147	135	COOL DOWN LIFE/Elektra 47128 (Terrytunes/Myjah, BMI)	
148	—	SKINNY OHIO PLAYERS/Boardwalk 8 02063 (On the Boardwalk/Mistaken, BMI)	
149	129	I CAN'T SAY GOODBYE TO YOU HELEN REDDY/MCA 51106 (Al Gallico, BMI)	
150	144	SUPERLOVE SKYY/Salsoul 2136 (RCA) (One to One, ASCAP)	

Record World Singles Alphabetical Listing

Producer, Publisher, Licensee

AI NO CORRIDA Jones (Heatwave/HG, ASCAP/Lazy Lizard, BMI)	54	NIGHT (FEEL LIKE GETTING DOWN) Martinez (Blackwood, BMI/Martinez/Interworld/World Song, ASCAP)	85
AIN'T EVEN DONE WITH THE NIGHT Cropper (H.G., ASCAP)	59	NOBODY WINS Thomas (Intersong, ASCAP)	37
A LIFE OF ILLUSION Passarelli-Walsh (Rio Ray/Wow Flutter, ASCAP)	47	ONE DAY IN YOUR LIFE Brown (Jobete, ASCAP)	72
ALL THOSE YEARS AGO Harrison-Cooper (Ganga/B.V., BMI)	3	PARADISE Petrus-Malavasi (Little Macho, ASCAP)	64
A WOMAN NEEDS LOVE (JUST LIKE YOU DO) Parker, Jr. (Raydiola, ASCAP)	4	PROMISES Gibb-Galuten-Richardson (Stigwood/Unichappell, BMI)	61
AMERICA Gaudio (Stonebridge, ASCAP)	9	PULL UP TO THE BUMPER Blackwell-Sadkin (Ackee/Grace Jones, ASCAP)	82
ANGEL OF THE MORNING Landis (Blackwood, BMI)	11	PUSH Becker-Group (Perks/Duchess, BMI)	97
ARC OF A DIVER Winwood (Island, BMI)	86	QUEEN OF HEARTS Landis (Drunk Monkey, ASCAP)	49
BEING WITH YOU Tobin (Bertam, ASCAP)	18	RAPTURE Chapman (Rare Blue/Monster Island, ASCAP)	68
BETTE DAVIS EYES Garay (Plain and Simple/Donna Weiss, ASCAP/BMI)	1	ROCK 'N' ROLL DREAMS COME THROUGH Iovine-Steinman-Jansen (Neverland/Lost Boys, BMI)	65
BOY FROM NEW YORK CITY Graydon (Trio, BMI)	27	SAY WHAT Mitchell (Fourth Floor/Hot Kitchen, ASCAP)	48
BROOKLYN GIRLS Bunetta-Chudacoff (Captain Crystal/Screen Gems-EMI, BMI)	57	SAY YOU'LL BE MINE Omartian (Pop 'n' Roll, ASCAP)	77
COME TO ME Mardin (Acoustic/Dobbins/Blue Book/Buttercreek, BMI)	99	SEVEN YEAR ACHE Crowell (Hotwire/Atlantic, BMI)	46
DON'T LET HIM GO Cronin-Richrath-Beamish (Fate, ASCAP)	53	SHADDUP YOUR FACE Dolce-McKenzie (Remix, BMI)	26
DOUBLE DUTCH BUS (Wimot/Frashion/Supermarket, BMI)	55	SIGN OF THE GYPSY QUEEN Goodwyn-Stone (Irving, BMI)	74
ELVIRA Chancey (Acuff Rose, BMI)	13	SINCE I DON'T HAVE YOU Butler (Bonnyview/Southern, ASCAP)	62
FANTASY GIRL Mills (Rocknocker/WB/Easy Action, ASCAP)	71	SLOW HAND Perry (Warner-Tamerlane/Flying Dutchman, BMI/Sweet Harmony, ASCAP)	40
FIND YOUR WAY BACK Nevison (Lunatunes, BMI)	100	SOMEBODY'S KNOCKIN' Penny (Chiplin/Tri-Chappell)	63
FOOL IN LOVE WITH YOU Neary (20th Century/Neary Tunes, ASCAP/Fox Fanfare/Neary Tunes, BMI)	33	SOME CHANGES ARE FOR GOOD Masser (Prince Street, ASCAP/Unichappell/Begonia Melodies, BMI)	89
FREAKY DANCIN' Blackmon (Better Days, BMI/Better Nights, ASCAP)	95	STARS ON 45 Eggermont (Publisher not listed)	2
GEMINI DREAM Williams (WB/MCA, ASCAP)	36	STILL RIGHT HERE IN MY HEART Fraboni (Kentucky Wonder, BMI)	34
GIVE A LITTLE BIT MORE Tarney (Paper, PRS)	50	STRONGER THAN BEFORE Bacharach-Arthur (Unichappell/Begonia Melodies/Fedora, BMI/Hidden Valley, ASCAP)	43
GIVE IT TO ME BABY James (Jobete/Stone City, ASCAP)	51	SUKIYAKI Duke (Beechwood, BMI)	8
HARD TIMES Asher (Country Roads, BMI)	76	SWEET BABY Clarke-Duke (Mycenae, ASCAP)	32
HEARTBEAT Nix (Kenix/Sugar Biscuit, ASCAP)	83	SWEETHEART Verroca (Bigteeth, BMI/Brightsmile, ASCAP)	21
HEARTS Hug (Mercury Shoes/Great Pyramid, BMI)	35	TAKE IT ON THE RUN Cronin-Richrath-Beamish (Buddy, BMI)	6
HER TOWN TOO Asher (Country Road/Leadsheetland, BMI/Iceage, ASCAP)	93	THE BREAK UP SONG (THEY DON'T WRITE 'EM) Kaufman (Rye-boy, ASCAP)	73
HOW 'BOUT US Graham (Dana Walden, license not listed)	22	THE KID IS HOT TONITE Fairbairn (Blackwood/Dean of Music, BMI)	90
I CAN TAKE CARE OF MYSELF Baxter (WB/Vera Cruz, ASCAP)	67	THE ONE THAT YOU LOVE Maslin (Careers/Bestall Reynolds, BMI)	5
I DON'T NEED YOU Richie (Bootchute, BMI)	31	THE REAL THING Group (State of the Arts/Brojay, ASCAP)	88
IN THE AIR TONIGHT Collins (Effect-sound/Pun, ASCAP)	58	THE STROKE Squier-Mack (Songs of the Knight)	52
I LOVE YOU Ryan (C.B.B., ASCAP)	10	THE WAITING Petty-Iovine (Gone Gator, ASCAP)	19
I LOVED 'EM EVERY ONE Killen (Tree, BMI)	78	THEME FROM THE GREATEST AMERICAN HERO Post (Publisher not listed)	23
I MISSED AGAIN Collins-Padgham (Effectsound Ltd./Pun, ASCAP)	56	THIS LITTLE GIRL Miami Steve-Springsteen (Bruce Springsteen, ASCAP)	15
IS IT YOU Ritenour (Rit of Habeus, ASCAP)	25	TIME Parsons (Woolfsongs/Career/Irving, BMI)	30
IT DON'T TAKE LONG Coleman (Jiru/Land of Dreams/Arista, ASCAP)	81	TOM SAWYER Group-Brown (Core, ASCAP)	91
IT'S NOW OR NEVER Scotti-D'Andrea (Gladys, ASCAP)	60	TOO MUCH TIME ON MY HANDS Group (Almo, ASCAP)	16
JESSIE'S GIRL Olsen (Robie Porter, BMI)	12	TOUCH ME WHEN WE'RE DANCING Carpenter (Hall-Clement, BMI)	70
JONES VS. JONES Deodato (Delightful/Fresh Start, BMI/Double F, ASCAP)	45	TWO HEARTS Mtume-Lucas (Frozen Butterfly, BMI)	44
JUST BETWEEN YOU AND ME Goodwyn-Stone (Northern Goody Two-Tunes Ltd., ASCAP-CAPAC)	80	WATCHING THE WHEELS Lennon-Ono-Douglas (Lenono, BMI)	17
JUST THE TWO OF US Washington, Jr.-MacDonald (Antisia/Bleu Nig, ASCAP)	39	WHAT ARE WE DOIN' IN LOVE Maher-Goodrum (Chappell/Sailmaker, ASCAP)	28
KEEP ON LOVING YOU Cronin-Richrath-Beamish (Fate, ASCAP)	79	WHAT CHA GONNA DO FOR ME Mardin (Ackee/Longdog, ASCAP)	41
KISS ON MY LIST Hall-Oates (Hot-Cha/Six Continents/Fust Buzza, BMI)	38	WHAT SHE DOES TO ME (THE DIANA SONG) Werman (Huge, BMI)	92
LIVING INSIDE MYSELF Vannelli (Black Keys, BMI)	29	WINNING Olson (Island, BMI)	20
LOVE ON A TWO WAY STREET Walden (Gambi, BMI)	87	YEARNING Simmons (Total Experience, BMI)	66
LOVE YOU LIKE I NEVER LOVED BEFORE Carbone-Zito (Sixty-Ninth Street, BMI)	69	YOU ARE FOREVER Tobin (Bertam, ASCAP)	84
LOVIN' THE NIGHT AWAY Hall (Songs of Manhattan Island/Whitehaven/ZIB, BMI)	75	YOU BETTER YOU BET Szymczyk (Towser Tunes, BMI)	42
MAKE THAT MOVE Sylvers (Spectrum VII/My Kinda, ASCAP)	98	YOU LIKE ME DON'T YOU Jackson (Jobete, ASCAP)	94
MERCY, MERCY, MERCY Ladanyi-Cannata (Cotillion/Vonglo, BMI)	96	YOU MAKE MY DREAMS Hall-Oates (Hot-Cha/Six Continents, BMI)	14
MODERN GIRL Neil (Pendulum, Sea Shanty/Unichappell, BMI)	24		
MORNING TRAIN (NINE TO FIVE) Neil (Unichappell, BMI)	7		

Record World Singles



JUNE 20, 1981

TITLE, ARTIST, Label, Number, (Distributing Label)	JUN. 20	JUN. 13	WKS. ON CHART
1 2 BETTE DAVIS EYES KIM CARNES EMI-America 8077 (3rd Week)			10
2 1 STARS ON 45 STARS ON/Radio 3810 (Atl)			11
3 3 ALL THOSE YEARS AGO GEORGE HARRISON/Dark Horse 49729 (WB)			5
4 4 A WOMAN NEEDS LOVE (JUST LIKE YOU DO) RAY PARKER, JR. & RAYDIO/Arista 0592			16
5 11 THE ONE THAT YOU LOVE AIR SUPPLY/Arista 0604			6
6 5 TAKE IT ON THE RUN REO SPEEDWAGON/Epic 19 01054			14
7 7 MORNING TRAIN (NINE TO FIVE) SHEENA EASTON/ EMI-America 8071			19
8 8 SUKIYAKI TASTE OF HONEY /Capitol 4953			16
9 9 AMERICA NEIL DIAMOND/Capitol 4994			9
10 12 I LOVE YOU CLIMAX BLUES BAND/Warner Bros. 49669			17
11 6 ANGEL OF THE MORNING JUICE NEWTON/Capitol 4976			18
12 15 JESSIE'S GIRL RICK SPRINGFIELD/RCA 12201			12
13 30 ELVIRA OAK RIDGE BOYS/MCA 51084			6
14 18 YOU MAKE MY DREAMS DARYL HALL & JOHN OATES/ RCA 12217			8
15 16 THIS LITTLE GIRL GARY U.S. BONDS/EMI-America 2309			11
16 13 TOO MUCH TIME ON MY HANDS STYX/A&M 2323			14
17 14 WATCHING THE WHEELS JOHN LENNON/Geffen 49695 (WB)			13
18 10 BEING WITH YOU SMOKEY ROBINSON/Tamla 54321 (Motown)			18
19 21 THE WAITING TOM PETTY AND THE HEARTBREAKERS/ Backstreet/MCA 51100			8
20 23 WINNING SANTANA/Columbia 11 01050			10
21 20 SWEETHEART FRANKIE & THE KNOCKOUTS/Millennium 11801 (RCA)			16
22 22 HOW 'BOUT US CHAMPAIGN/Columbia 11 11433			20
23 41 THEME FROM THE GREATEST AMERICAN HERO JOEY SCARBURY/Elektra 47147			6
24 31 MODERN GIRL SHEENA EASTON/EMI-America 8080			6
25 28 IS IT YOU? LEE RITENOUR/Elektra 47124			8
26 29 SHADDAP YOU FACE JOE DOLCE/MCA 51053			8
27 34 BOY FROM NEW YORK CITY MANHATTAN TRANSFER/ Atlantic 3816			5
28 19 WHAT ARE WE DOIN' IN LOVE DOTTIE WEST/Liberty 1404			13
29 17 LIVING INSIDE MYSELF GINO VANNELLI/Arista 0588			14
30 33 TIME ALAN PARSONS PROJECT/Arista 0598			10
31 37 I DON'T NEED YOU KENNY ROGERS/Liberty 1415			2
32 38 SWEET BABY STANLEY CLARKE & GEORGE DUKE/Epic 19 01052			8
33 36 FOOL IN LOVE WITH YOU JIM PHOTOGLO/20th Century Fox 2487 (RCA)			8
34 35 STILL RIGHT HERE IN MY HEART PURE PRAIRIE LEAGUE/ Casablanca 2332 (PolyGram)			9
35 44 HEARTS MARTY BALIN/EMI-America 8084			5
36 42 GEMINI DREAM* MOODY BLUES/Threshold 601 (PolyGram)			2
37 40 NOBODY WINS ELTON JOHN/Geffen 49722 (WB)			7
38 24 KISS ON MY LIST DARYL HALL & JOHN OATES/RCA 12142			22
39 25 JUST THE TWO OF US GROVER WASHINGTON, JR. WITH BILL WITHERS/Elektra 47103			19
40 52 SLOW HAND* POINTER SISTERS/Planet 47929 (E/A)			4
41 43 WHAT CHA DONNA DO FOR ME CHAKA KHAN/Warner Bros. 49692			7
42 26 YOU BETTER YOU BET THE WHO/Warner Bros. 49698			14
43 48 STRONGER THAN BEFORE CAROLE BAYER SAGER/ Boardwalk 02054			6
44 53 TWO HEARTS STEPHANIE MILLS/20th Century Fox 2492 (RCA)			7
45 55 JONES VS. JONES KOOL & THE GANG/De-Lite 813 (PolyGram)			5
46 51 SEVEN YEAR ACHE ROSANNE CASH/Columbia 11 11426			8
47 54 A LIFE OF ILLUSION JOE WALSH/Elektra 47144			5
48 32 SAY WHAT JESSE WINCHESTER/Bearsville 49711 (WB)			8
49 58 QUEEN OF HEARTS JUICE NEWTON/Capitol 4997			4



50 39 GIVE A LITTLE BIT MORE CLIFF RICHARD/EMI-America 8076	8
51 57 GIVE IT TO ME BABY RICK JAMES/Gordy 7197 (Motown)	6
52 60 THE STROKE BILLY SQUIER/Capitol 5005	5
53 66 DON'T LET HIM GO REO SPEEDWAGON/Epic 19 02127	2
54 27 AI NO CORRIDA QUINCY JONES/A&M 2309	11
55 61 DOUBLE DUTCH BUS FRANKIE SMITH/WMOT 8 5356	6
56 49 I MISSED AGAIN PHIL COLLINS/Atlantic 3790	14
57 59 BROOKLYN GIRLS ROBBIE DUPREE/Elektra 47145	5
58 69 IN THE AIR TONIGHT PHIL COLLINS/Atlantic 3824	4
59 46 AIN'T EVEN DONE WITH THE NIGHT JOHN COUGAR/Riva 207 (PolyGram)	21
60 68 IT'S NOW OR NEVER JOHN SCHNEIDER/Scotti Bros. 6 02105 (CBS)	4
61 67 PROMISES BARBARA STREISAND/Columbia 11 02065	5
62 45 SINCE I DON'T HAVE YOU DON McLEAN/Millennium 11804 (RCA)	11
63 47 SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 41309	21
64 62 PARADISE CHANGE /Atlantic/RFC 3809	7
65 74 ROCK 'N' ROLL DREAMS COME THROUGH JIM STEINMAN/ Epic/Cleve. Intl. 19 02111	3
66 64 YEARNING GAP BAND /Mercury 76101 (PolyGram)	6
67 50 I CAN TAKE CARE OF MYSELF BILLY & THE BEATERS/ Alfa 7002	7
68 56 RAPTURE BLONDIE/Chrysalis 2485	21
69 63 LOVE YOU LIKE I NEVER LOVED BEFORE JOHN O'BANION/ Elektra 47125	14

CHARTMAKER OF THE WEEK

70 — TOUCH ME WHEN WE'RE DANCING CARPENTERS A&M 2344	1
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71 81 FANTASY GIRL 38 SPECIAL/A&M 2330	3
72 65 ONE DAY IN YOUR LIFE MICHAEL JACKSON/Motown 62968	10
73 84 THE BREAK UP SONG (THEY DON'T WRITE 'EM) GREG KIHN BAND/Beserkley 41949 (E/A)	2
74 83 SIGN OF THE GYPSY QUEEN APRIL WINE/Capitol 5001	2
75 71 LOVIN' THE NIGHT AWAY DILLMAN BAND/RCA 12206	5
76 78 HARD TIMES JAMES TAYLOR/Columbia 11 02093	3
77 70 SAY YOU'LL BE MINE CHRISTOPHER CROSS/Warner Bros. 49705	13
78 72 I LOVED 'EM EVERY ONE T.G. SHEPPARD/Warner/Curb 49690	12
79 73 KEEP ON LOVING YOU REO SPEEDWAGON/Epic 19 5093	27
80 75 JUST BETWEEN YOU AND ME APRIL WINE/Capitol 4975	19
81 89 IT DON'T TAKE LONG SPIDER/Dreamland 111 (RSO)	2
82 87 PULL UP TO THE BUMPER GRACE JONES/Island 49697 (WB)	3
83 85 HEARTBEAT TAANA GARDNER/West End 1232	4
84 — YOU ARE FOREVER SMOKEY ROBINSON/Tamla 54327 (Motown)	1
85 88 NIGHT (FEEL LIKE GETTING DOWN) BILLY OCEAN/Epic 02053	2
86 90 ARC OF A DIVER STEVE WINWOOD/Island 49726 (WB)	2
87 — LOVE ON A TWO WAY STREET STACY LATTISAW/Cotillion 46015 (Atl)	1
88 — THE REAL THING BROTHERS JOHNSON/A&M 2324	1
89 — SOME CHANGES ARE FOR GOOD DIONNE WARWICK/ Arista 0602	1
90 — THE KID IS HOT TONITE LOVERBOY/Columbia 11 02068	1
91 92 TOM SAWYER RUSH/Mercury 76109 (PolyGram)	2
92 97 WHAT SHE DOES TO ME (THE DIANA SONG) PRODUCERS/ Portrait 12 02092 (CBS)	2
93 91 HER TOWN TOO JAMES TAYLOR & J.D. SOUTHER/ Columbia 11 60514	15
94 82 YOU LIKE ME DON'T YOU? JERMAINE JACKSON/ Motown 1503	9
95 98 FREAKY DANCIN' CAMEO/Chocolate City 3225 (PolyGram)	2
96 86 MERCY, MERCY, MERCY PHOEBE SNOW/Mirage 3818 (Atl)	7
97 — PUSH ONE WAY /MCA 51110	1
98 77 MAKE THAT MOVE SHALAMAR/Solar 12192 (RCA)	11
99 76 COME TO ME ARETHA FRANKLIN/Arista 0600	4
100 79 FIND YOUR WAY BACK JEFFERSON STARSHIP/Grunt 12211 (RCA)	12

* Denotes Powerhouse Picks.

PRODUCERS AND PUBLISHERS ON PAGE 24.

Record World Album Airplay

JUNE 20, 1981

FLASHMAKER

DANNY JOE BROWN AND THE
DANNY JOE BROWN BAND
Epic

DANNY JOE BROWN



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:
DDT (single)—New England—Elektra
EQUATORS—Stiff America
JANIS IAN—Col
DONNIE IRIS LIVE (12")—MCA
IRON MAIDEN—Harvest
DAVID JOHANSEN—Blue Sky
YOKO ONO—Geffen
PSYCHEDELIC FURS—Col
THIEF (soundtrack)—Tangerine Dream—Elektra
VOLUNTEER JAM VII SAMPLER—Epic
HEAVY ACTION:
GEORGE HARRISON—Dark Horse
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
JOE WALSH—Asylum
GARLAND JEFFREYS—Epic
GARY U.S. BONDS—EMI-America
ELTON JOHN—Geffen
SQUEEZE—A&M
THE WHO—WB
MOODY BLUES—Threshold
PETER FRAMPTON—A&M

WBCN-FM/BOSTON

ADDS:
BLACKFOOT (12")—Atco
DDT (single)—New England—Elektra
ROBBIE DUPREE—Elektra
IRON MAIDEN—Harvest
DAVID JOHANSEN—Blue Sky
MANHATTAN TRANSFER—Atlantic
YOKO ONO—Geffen
PSYCHEDELIC FURS—Col
HEAVY ACTION:
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
THE WHO—WB
AC/DC—Atlantic
ADAM AND THE ANTS—Epic
BILLY SQUIER—Capitol
REO SPEEDWAGON—Epic
SQUEEZE—A&M
GARY U.S. BONDS—EMI-America
MOODY BLUES—Threshold
VAN HALEN—WB

WLIR-FM/LONG ISLAND

ADDS:
BLACKFOOT (12")—Atco
DANNY JOE BROWN—Epic
DAVID JOHANSEN—Blue Sky
MIKE OLDFIELD—Epic/Virgin
YOKO ONO—Geffen
PET ROCK (import)—Sinceros—Epic
SILVER CONDOR—Col
G.E. SMITH—Mirage
SPIDER—Dreamland
JERRY JEFF WALKER—Southcoast/MCA
HEAVY ACTION:
SQUEEZE—A&M
SINCEROS (import)—Epic
DREGS—Arista
JIM STEINMAN—Epic/Cleve. Intl.
VAN HALEN—WB
NEW MUSIK—Epic

SYL SYLVAIN AND THE TEARDROPS—RCA
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
ROBERT GORDON—RCA
PAT METHENY & LYLE MAYS—ECM

WBAB-FM/LONG ISLAND

ADDS:
BLACKFOOT (12")—Atco
DIESEL—Regency/MCA
LEYDEN ZAR—A&M
JIM MESSINA—WB
PSYCHEDELIC FURS—Col
UNION—Portrait
VOLUNTEER JAM VII SAMPLER—Epic

HEAVY ACTION:
REO SPEEDWAGON—Epic
AC/DC—Atlantic
THE WHO—WB
STYX—A&M
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
VAN HALEN—WB
STEVE WINWOOD—Island
GARY U.S. BONDS—EMI-America
RUSH—Mercury
PHIL COLLINS—Atlantic

WPLR-FM/NEW HAVEN

ADDS:
A'S—Arista
ARLO GUTHRIE—WB
IRON MAIDEN—Harvest
DAVID JOHANSEN—Blue Sky
NICK MASON—Col
PAT METHENY & LYLE MAYS—ECM
HILLY MICHAELS—WB
SYL SYLVAIN & THE TEARDROPS—RCA

20/20—Portrait
GARY WRIGHT—WB
HEAVY ACTION:
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
MOODY BLUES—Threshold
JOE WALSH—Asylum
SANTANA—Col
VAN HALEN—WB
ELTON JOHN—Geffen
PHIL COLLINS—Atlantic
THE WHO—WB
STEVE WINWOOD—Island
SQUEEZE—A&M

WBLM-FM/MAINE

ADDS:
BLACKFOOT (12")—Atco
DANNY JOE BROWN—Epic
DDT (single)—New England—Elektra
DIESEL—Regency/MCA
DONNIE IRIS LIVE (12")—MCA
IRON MAIDEN—Harvest
HEAVY ACTION:
AC/DC—Atlantic
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
STYX—A&M
RUSH—Mercury
JEFFERSON STARSHIP—Grunt

LOVERBOY—Col
SANTANA—Col
THE WHO—WB
VAN HALEN—WB
PRETENDERS (ep)—Sire

WCMF-FM/ROCHESTER

ADDS:
BLACKFOOT (12")—Atco
PSYCHEDELIC FURS—Col
JOHNNY VAN ZANT—Polydor
HEAVY ACTION:
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
REO SPEEDWAGON—Epic
OZZY OSBOURNE—Jet
VAN HALEN—WB
RUSH—Mercury
JOE WALSH—Asylum
THE WHO—WB
JUDAS PRIEST—Col
AC/DC—Atlantic
STYX—A&M

WAQX-FM/SYRACUSE

ADDS:
BLACKFOOT (12")—Atco
BLUE OYSTER CULT (12")—Col
LOVERBOY LIVE (12")—Col
SYRACUSE SUMMER (single)—Tearjerkers—Sunday
VOLUNTEER JAM VII SAMPLER—Epic
HEAVY ACTION:
PHIL COLLINS—Atlantic
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
95X GERBER MUSIC SOUND CHECK—Local
38 SPECIAL—A&M
GREG KIHN—Beserkley
GARY U.S. BONDS—EMI-America
JOE WALSH—Asylum
SANTANA—Col
MOODY BLUES—Threshold
MARTY BALIN—EMI-America

WOUR-FM/UTICA

ADDS:
BLACKFOOT (12")—Atco
DANNY JOE BROWN—Epic
20/20—Portrait
UNION—Portrait
HEAVY ACTION:
SILVER CONDOR—Col
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
RICK SPRINGFIELD—RCA
GARY U.S. BONDS—EMI-America
JOE WALSH—Asylum
PHIL COLLINS—Atlantic
GREG KIHN—Beserkley
TUBES—Capitol
COLD CHISEL—Elektra
MARTY BALIN—EMI-America

WMMR-FM/PHILADELPHIA

ADDS:
BLACKFOOT (12")—Atco
IRON MAIDEN—Harvest
DAVID JOHANSEN—Blue Sky
MARSHALL TUCKER BAND—WB
PSYCHEDELIC FURS—Col
SILVERADO—Pavillion

HEAVY ACTION:
A'S—Arista
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
PRETENDERS (ep)—Sire
THE WHO—WB
ADAM AND THE ANTS—Epic
VAN HALEN—WB
GARY U.S. BONDS—EMI-America
AC/DC—Atlantic
TUBES—Capitol
GREG KIHN—Beserkley

WHFS-FM/WASHINGTON, D.C.

ADDS:
BLACKFOOT (12")—Atco
KID CREOLE AND THE COCONUTS—Sire
NICK MASON—Col
PAT METHENY & LYLE MAYS—ECM
MAX ROMEO—Shanachie
SNIPS (import)—EMI
TAXI—Mango
GEORGE WALLACE—Portrait
HEAVY ACTION:
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
SQUEEZE—A&M
PRETENDERS (ep)—Sire
DAVE EDMUNDS—Swan Song
ADAM AND THE ANTS—Epic
KRAFTWERK—WB
GARY U.S. BONDS—EMI-America
SECRET POLICEMAN'S BALL—Island
GRATEFUL DEAD—Arista
BRAM TCHAIKOVSKY—Arista

WRXL-FM/RICHMOND

ADDS:
A'S—Arista
DANNY JOE BROWN—Epic
MOVIES—RCA
SILVER CONDOR—Col
GARY WRIGHT—WB
HEAVY ACTION:
VAN HALEN—WB
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
KIM CARNES—EMI-America
MOODY BLUES—Threshold
GEORGE HARRISON—Dark Horse
PRODUCERS—Portrait
MARTY BALIN—EMI-America
JIM MESSINA—WB
BILLY SQUIER—Capitol
JOHNNY VAN ZANT—Polydor

WKLS-FM/ATLANTA

ADDS:
BLACKFOOT (12")—Atco
BLUE OYSTER CULT (12")—Col
DANNY JOE BROWN—Epic
IRON MAIDEN—Harvest
HEAVY ACTION:
AC/DC—Atlantic
VAN HALEN—WB
HOT 'LANTA HOME COOKING—Local
MOTHER'S FINEST—Atlantic
SANTANA—Col
PRODUCERS—Portrait
MOODY BLUES—Threshold
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA

PHIL COLLINS—Atlantic
JOE WALSH—Asylum

WYMX-FM/AUGUSTA

ADDS:
BLACKFOOT (12")—Atco
DANNY JOE BROWN—Epic
PLASMATIC—Stiff America
HEAVY ACTION:
VAN HALEN—WB
PHIL COLLINS—Atlantic
MARSHALL TUCKER BAND—WB
GEORGE HARRISON—Dark Horse
AC/DC—Atlantic
BILLY SQUIER—Capitol
SANTANA—Col
MOODY BLUES—Threshold
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
RUSH—Mercury

WSHE-FM/FT. LAUDERDALE

ADDS:
BLACKFOOT (12")—Atco
DANNY JOE BROWN—Epic
HEAVY ACTION:
GARY U.S. BONDS—EMI-America
AC/DC—Atlantic
RICK SPRINGFIELD—RCA
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
SANTANA—Col
GEORGE HARRISON—Dark Horse
PHIL COLLINS—Atlantic
VAN HALEN—WB
JEFFERSON STARSHIP—Grunt
JOE WALSH—Asylum

WMMS-FM/CLEVELAND

ADDS:
BLUE OYSTER CULT (12")—Col
SQUEEZE—A&M
UNION—Portrait
WILD GIRAFFE—Neck
HEAVY ACTION:
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
SOUTHSIDE JOHNNY—Mercury
GARY U.S. BONDS—EMI-America
AC/DC—Atlantic
JOE WALSH—Asylum
JIM STEINMAN—Epic/Cleve. Intl.
VAN HALEN—WB
MOODY BLUES—Threshold
LOVERBOY—Col
SANTANA—Col

WABX-FM/DETROIT

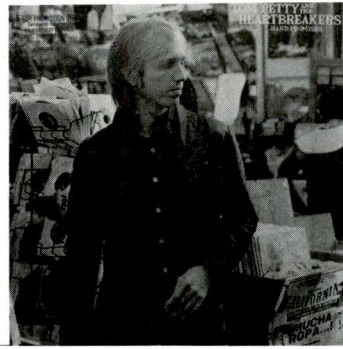
ADDS:
BLACKFOOT (12")—Atco
ELTON JOHN—Geffen
HEAVY ACTION:
REO SPEEDWAGON—Epic
JOHN LENNON/YOKO ONO—Geffen
GEORGE HARRISON—Dark Horse
STYX—A&M
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
THE WHO—WB
BILLY SQUIER—Capitol
AC/DC—Atlantic
GARY U.S. BONDS—EMI-America
SANTANA—Col

MOST ADDED

FLY AWAY (single)—Blackfoot—Atco (27)
 DANNY JOE BROWN AND THE DANNY JOE BROWN BAND—Epic (18)
 KILLERS—Iron Maiden—Harvest (8)
 THE RIGHT PLACE—Gary Wright—WB (8)
 HERE COMES THE NIGHT—David Johansen—Blue Sky (7)
 TALK TALK TALK—Psychedelic Furs—Col (7)
 BLUE OYSTER CULT (12")—Col (6)
 A WOMAN'S GOT THE POWER—A'S—Arista (5)
 ON STRIKE—Union—Portrait (5)

TOP AIRPLAY

HARD PROMISES
 TOM PETTY AND THE
 HEARTBREAKERS
 Backstreet/MCA



MOST AIRPLAY

HARD PROMISES—Tom Petty and the Heartbreakers—Backstreet/MCA (38)
 ZEBOP!—Santana—Col (26)
 THERE GOES THE NEIGHBORHOOD—Joe Walsh—Asylum (25)
 FAIR WARNING—Van Halen—WB (22)
 FACE VALUE—Phil Collins—Atlantic (21)
 LONG DISTANCE VOYAGER—Moody Blues—Threshold (21)
 FACE DANCES—The Who—WB (18)
 DON'T SAY NO—Billy Squier—Capitol (17)
 DEDICATION—Gary U.S. Bonds—EMI-America (15)
 MODERN TIMES—Jefferson Starship—Grunt (15)

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

Y95-FM/ROCKFORD

ADDS:
 A'S—Arista
 BLACKFOOT (12")—Atco
 DONNIE IRIS LIVE (12")—MCA
 SQUEEZE—A&M
 GARY WRIGHT—WB
HEAVY ACTION:
 PHIL COLLINS—Atlantic
 VAN HALEN—WB
 OZZY OSBOURNE—Jet
 JOE WALSH—Asylum
 MOODY BLUES—Threshold
 BILLY SQUIER—Capitol
 TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
 THE WHO—WB
 SANTANA—Col
 JIM STEINMAN—Epic/Cleve. Intl.

WLUP-FM/CHICAGO

ADDS:
 DAVE EDMUNDS—Swan Song
HEAVY ACTION:
 TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
 OZZY OSBOURNE—Jet
 BILLY SQUIER—Capitol
 JOE WALSH—Asylum
 GEORGE HARRISON—Dark Horse
 MOODY BLUES—Threshold
 PETER FRAMPTON—A&M
 SANTANA—Col
 VAN HALEN—WB
 JEFFERSON STARSHIP—Grunt

WXRT-FM/CHICAGO

ADDS:
 A'S—Arista
 BLUE RIDDIM—Flying Fish
 CARELESS MEMORIES (import single)—Duran Duran—EMI
 KID CREOLE AND THE COCONUTS—Sire
 999—Polydor
 CORKY SIEGEL—Stuff
HEAVY ACTION:
 JOE WALSH—Asylum
 SANTANA—Col
 GARY U.S. BONDS—EMI-America
 GEORGE HARRISON—Dark Horse
 MOODY BLUES—Threshold
 STEVE WINWOOD—Island
 PHIL COLLINS—Atlantic
 PRETENDERS (ep)—Sire
 THE WHO—WB
 GREG KIHN—Beserkley

KSHE-FM/ST. LOUIS

ADDS:
 BLACKFOOT (12")—Atco
 BLUE OYSTER CULT (12")—Col
HEAVY ACTION:
 JEFFERSON STARSHIP—Grunt
 THE WHO—WB
 SANTANA—Col
 MOODY BLUES—Threshold
 PETER FRAMPTON—A&M
 PHIL COLLINS—Atlantic
 TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
 PURE PRAIRIE LEAGUE—Casablanca

FRANKE AND THE KNOCKOUTS—Millennium
 GREG KIHN—Beserkley

WQFM-FM/MILWAUKEE

ADDS:
 BLACKFOOT (12")—Atco
 BLUE OYSTER CULT (12")—Col
 DANNY JOE BROWN—Epic
 UNION—Portrait
HEAVY ACTION:
 JOE WALSH—Asylum
 OZZY OSBOURNE—Jet
 SANTANA—Col
 BILLY SQUIER—Capitol
 JEFFERSON STARSHIP—Grunt
 POINT BLANK—MCA
 MOODY BLUES—Threshold
 TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
 PHIL COLLINS—Atlantic
 SHERBS—Atco

KQRS-FM/MINNEAPOLIS

ADDS:
 BLACKFOOT (12")—Atco
 IRON MAIDEN—Harvest
HEAVY ACTION:
 PHIL COLLINS—Atlantic
 BILLY SQUIER—Capitol
 OZZY OSBOURNE—Jet
 JOE WALSH—Asylum
 MOODY BLUES—Threshold
 TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
 GARY U.S. BONDS—EMI-America
 GEORGE HARRISON—Dark Horse
 RUSH—Mercury
 REO SPEEDWAGON—Epic

KZEW-FM/DALLAS

ADDS:
 DANNY JOE BROWN—Epic
 DIESEL—Regency/MCA
HEAVY ACTION:
 TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
 THE WHO—WB
 RUSH—Mercury
 STEVE WINWOOD—Island
 JOE WALSH—Asylum
 JEFFERSON STARSHIP—Grunt
 SANTANA—Col
 GEORGE HARRISON—Dark Horse
 RICK SPRINGFIELD—RCA
 STYX—A&M

KTXQ-FM/DALLAS

ADDS:
 DANNY JOE BROWN—Epic
HEAVY ACTION:
 JEFFERSON STARSHIP—Grunt
 38 SPECIAL—A&M
 RICK SPRINGFIELD—RCA
 PHIL COLLINS—Atlantic
 STEVE WINWOOD—Island
 LOVERBOY—Col
 RUSH—Mercury
 KIM CARNES—EMI-America
 BILLY SQUIER—Capitol
 JUDAS PRIEST—Col

KLOL-FM/HOUSTON

ADDS:
 BLACKFOOT (12")—Atco
 DANNY JOE BROWN—Epic
 GARY WRIGHT—WB
HEAVY ACTION:
 THE WHO—WB
 PHIL COLLINS—Atlantic
 VAN HALEN—WB
 POINT BLANK—MCA
 JEFFERSON STARSHIP—Grunt
 TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
 SANTANA—Col
 BILLY SQUIER—Capitol
 JOE WALSH—Asylum
 GEORGE HARRISON—Dark Horse

KLBJ-FM/AUSTIN

ADDS:
 BLACKFOOT (12")—Atco
 DANNY JOE BROWN—Epic
 ARLO GUTHRIE—WB
 LAY BACK IN THE ARMS OF SOMEONE (single)—Savoy
 Brown—Town House
 G.E. SMITH—Mirage
HEAVY ACTION:
 KIM CARNES—EMI-America
 TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
 DAVE EDMUNDS—Swan Song
 GARY U.S. BONDS—EMI-America
 JOE WALSH—Asylum
 SANTANA—Col
 POINT BLANK—MCA
 THE WHO—WB
 MOODY BLUES—Threshold
 PHIL COLLINS—Atlantic

KBPI-FM/DENVER

ADDS:
 BLACKFOOT (12")—Atco
HEAVY ACTION:
 TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
 THE WHO—WB
 38 SPECIAL—A&M
 SANTANA—Col
 JEFFERSON STARSHIP—Grunt
 STEVE WINWOOD—Island
 KIM CARNES—EMI-America
 JOE WALSH—Asylum
 REO SPEEDWAGON—Epic
 COLD CHISEL—Elektra

KFML-AM/DENVER

ADDS:
 ARLO GUTHRIE—WB
 GEORGE HARRISON—Dark Horse
 HOLLY AND THE ITALIANS—Epic/Virgin
 JOHN KLEMMER—Elektra
 JIM MESSINA—WB
 PH.D.—Atlantic
 TIME (single)—Alan Parsons Project—Arista
HEAVY ACTION:
 MOODY BLUES—Threshold
 TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
 PHIL COLLINS—Atlantic
 SANTANA—Col

KIM CARNES—EMI-America
 MISSING PERSONS (ep)—Komos
 DAVE EDMUNDS—Swan Song
 SPLIT ENZ—A&M
 JOE WALSH—Asylum
 PRETENDERS (ep)—Sire

KGB-FM/SAN DIEGO

ADDS:
 BLACKFOOT (12")—Atco
 DANNY JOE BROWN—Epic
 SQUEEZE—A&M
 GARY WRIGHT—WB
HEAVY ACTION:
 TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
 RICK SPRINGFIELD—RCA
 JOE WALSH—Asylum
 PRETENDERS (ep)—Sire
 SANTANA—Col
 MOODY BLUES—Threshold
 VAN HALEN—WB
 BILLY SQUIER—Capitol
 GREG KIHN—Beserkley
 COLD CHISEL—Elektra

KSJO-FM/SAN JOSE

ADDS:
 A'S—Arista
 BLACKFOOT (12")—Atco
 HOLLY AND THE ITALIANS—Epic/Virgin
 PSYCHEDELIC FURS—Col
 SQUEEZE—A&M
HEAVY ACTION:
 JEFFERSON STARSHIP—Grunt
 VAN HALEN—WB
 TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
 PETER FRAMPTON—A&M
 RUSH—Mercury
 BILLY SQUIER—Capitol
 LOVERBOY—Col
 SANTANA—Col
 SPLIT ENZ—A&M
 U2—Island

KOME-FM/SAN JOSE

ADDS:
 DANNY JOE BROWN—Epic
 GEORGE HARRISON—Dark Horse
 MOODY BLUES—Threshold
 GARY WRIGHT—WB
HEAVY ACTION:
 PHIL COLLINS—Atlantic
 JEFFERSON STARSHIP—Grunt
 TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
 REO SPEEDWAGON—Epic
 RUSH—Mercury
 SANTANA—Col
 STYX—A&M
 38 SPECIAL—A&M
 VAN HALEN—WB
 LOVERBOY—Col

KLOS-FM/LOS ANGELES

ADDS:
 DANNY JOE BROWN—Epic
HEAVY ACTION
 (in alphabetical order):
 AC/DC—Atlantic
 JEFFERSON STARSHIP—Grunt
 LOVERBOY—Col
 OZZY OSBOURNE—Jet

TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
 RUSH—Mercury
 BILLY SQUIER—Capitol
 STYX—A&M
 VAN HALEN—WB
 THE WHO—WB

KROQ-FM/LOS ANGELES

ADDS:
 GEORGE HARRISON—Dark Horse
 JOE VITALE—Asylum
 GARY WRIGHT—WB
HEAVY ACTION:
 TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
 ADAM AND THE ANTS—Epic
 KAMPUCHEA CONCERTS—Atlantic
 X—Slash
 MISSING PERSONS (ep)—Komos
 WAITRESSES—Antilles
 HUMAN SEXUAL RESPONSE—Passport
 AC/DC—Atlantic
 ROMEO VOID—415
 GREG KIHN—Beserkley

KZAP-FM/SACRAMENTO

ADDS:
 NONE
HEAVY ACTION:
 TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
 SANTANA—Col
 RUSH—Mercury
 PHIL COLLINS—Atlantic
 STEVE WINWOOD—Island
 GARY U.S. BONDS—EMI-America
 JOE WALSH—Asylum
 THE WHO—WB
 JEFFERSON STARSHIP—Grunt
 GREG KIHN—Beserkley

KZEL-FM/EUGENE

ADDS:
 BLACKFOOT (12")—Atco
 DANNY JOE BROWN—Epic
 GEORGE HARRISON—Dark Horse
 HOLLY & THE ITALIANS—Epic/Virgin
 DAVID JOHANSEN—Blue Sky
 LOVESIN—Taxi
 JIM MESSINA—WB
 UNION (12")—Portrait
 CHUCK WAGON & THE WHEELS—Wagon Tracks
 GARY WRIGHT—WB
HEAVY ACTION:
 TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
 VAN HALEN—WB
 BILLY SQUIER—Capitol
 TUBES—Capitol
 JEFFERSON STARSHIP—Grunt
 MOODY BLUES—Threshold
 AC/DC—Atlantic
 PETER FRAMPTON—A&M
 WISHBONE ASH—MCA
 A'S—Arista

41 stations reporting this week.
 In addition to those printed are:
 WCCC-FM WQBK-FM WMJQ-FM
 KDWB-FM KZOK-FM

Radio World

Radio Replay

By PHIL DIMAURO

■ ABC RADIO CREATES TWO NEW NETWORKS: Two new full-service radio networks, to be introduced on January 1, 1982, have been unveiled by ABC Networks president Ed McLaughlin. One, described as an "AOR/Top Tracks" network, is aimed at the 15-34 demographic, while the second, described as "adult-oriented," will target the 18-49 demographic, zeroing in on the 25-44 group. Both will offer news, features, long-form specials and public affairs programming.

Bob Chambers, vice president and general manager of the ABC Radio Networks, told Radio Replay that the new nets are necessary because radio is now so much more "specialized" than it was when the four existing networks were structured 12 years ago. The current ABC FM Network, for instance, has been servicing a wide range of stations, from AORs to the more adult-oriented, contemporary hit FMs. Now, features like "The King Biscuit Flower Hour," currently fed through the FM Network, will become part of the new AOR network, while the current FM network will offer products tailored to the contemporary rock stations.

The new adult-oriented network will also differ from the current Information Network, which offers more "serious, hard-hitting, in-depth" looks at the news, and the Entertainment Network, which takes a consumer point of view, "the you in the news," according to Chambers. The new net will offer "a broad scope of the news in brief," in Chambers' words, concentrating on three-minute newscasts. "The hottest format right now is country," he said, "and there are a lot of country stations out there who desire a national news service and want a network affiliation."

With the flexibility afforded by the new nets, Chambers expects that ABC will not have to cross affiliate lines to sell features as often, because stations will be getting material that's more often appropriate to their formats. Taking a broader view, Chambers feels that the networks will make radio in general much more attractive to advertisers. In the under-35 market, he predicted that the new ABC AOR/Top Tracks network, combined with successes such as NBC's young adult network, The Source, would give television a run for its money, attracting advertisers who aren't already in radio "with some nice reach figures." As Chambers observed, there are still over 5000 unaffiliated stations in the U.S.

NOW . . . ABOUT THAT BUILDING YOU VANDALIZED: New York Mayor Ed Koch meets a cowboy-booted King Kong (who's been appearing on billboards for the city's stereo country station, WKHK, proclaiming "New York is putting its boots on") and a mime who frequently entertains on the city streets at the recent NYMRAD (New York Market Radio Broadcasters' Association) Festival held at the Sheraton Center May 28. The mime, hired for the occasion by McGavren Guild Radio, provided a silent counterpoint to the many extroverted air personalities who took the podium to announce the winners of some hefty door prizes, including stereo equipment, vacations and a moped. (Radio Replay's luck ran as usual.) The festival, held in the hotel's largest ballroom, was a riot of games of chance and skill, from blackjack to basketball, that the thousands who attended could play for nifty promotional items, all prizes

(Continued on page 41)

N.Y. Black Coalition Urges Boycott of Crocker and WBLS

By NELSON GEORGE

■ NEW YORK — A coalition of Harlem-based retailers and small record company owners called the National Black Committee for Economic Justice is asking New Yorkers to boycott black-owned WBLS-FM and its popular air personality-program director Frankie Crocker, charging that he ignores records by small independent black labels.

Tactics

The group has blanketed sections of Harlem and midtown Manhattan with flyers denouncing Crocker's programming policies. For two days in the first week of June the NBCEJ had a sign on the Apollo Theater marquee stating "Boycott Frankie Crocker, Unfair to Black Record Companies, Artists, and Producers." WBLS was number three in the last Arbitron ratings book.

Paul Winley, owner of his own self-titled record label and a Harlem one-stop, said NBCEJ members had spoken "with Frankie in reference to why he doesn't play

records by black companies and weren't satisfied with his answer, so we initiated this action." As an example of the group's complaint, Winley noted that two rap versions of the BOS charted single, "Heartbeat" were released within days of each other. Sweet Gee's "Heartbeat Rap" on white-owned West End records—the same New York indie that cut Taana Gardner's original record—received considerable air play on WBLS. The Treacherous Three's "Feel the Heartbeat" on Enjoy records, owned by longtime industry veteran Bobby Robinson, received no play on WBLS. In contrast, New York's two other black-formatted stations, WXLO and WKTU, placed it in rotation.

Winley told *Record World* he plans a three-stage protest: posters to alert New Yorkers to the potential boycott, rallies and picketing of WBLS's mid-town offices. "We are black companies in the black community, hiring black

(Continued on page 41)

IT'S BREAKING!

TINY TIM

WATCH IT GROW!

TELL ME THAT YOU LOVE ME



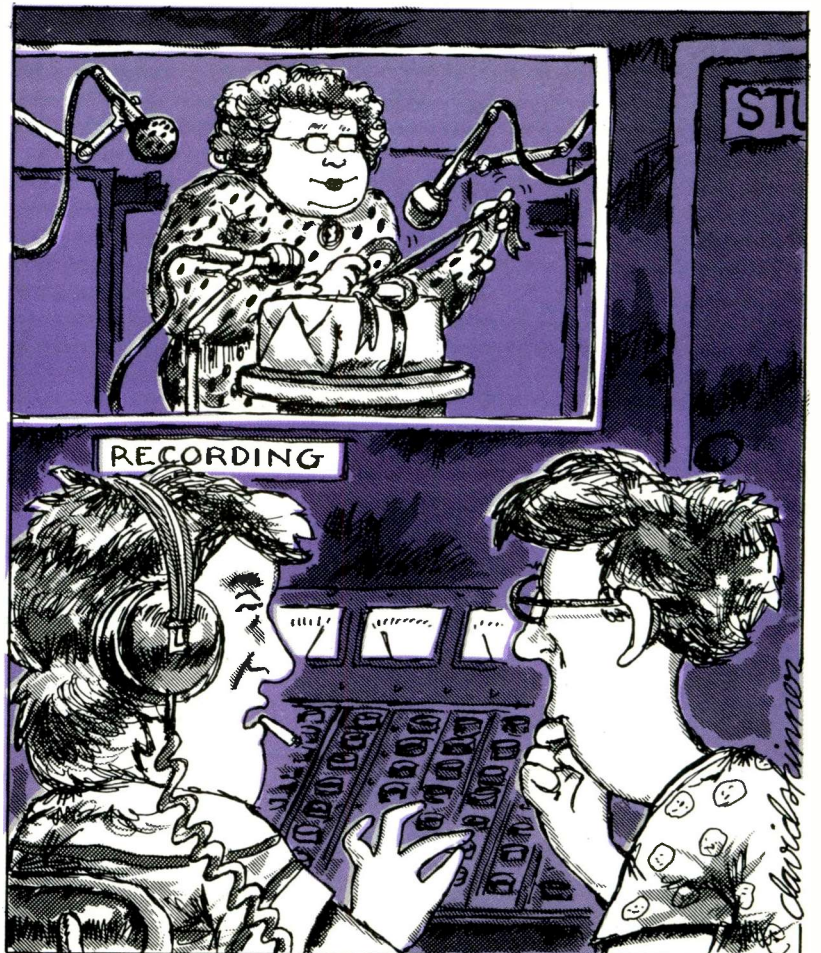
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Public Broadcasting Facing \$25m Cutback

■ WASHINGTON—The Corporation for Public Broadcasting suffered a Congressional setback earlier this month when the House and Senate tentatively agreed on a cut of \$25 million for the fiscal 1983 budget.

Congress will be voting in the next few weeks on legislation to replace the 1978 Public Broadcasting Act.



"Wrap record."

NMPA Sets Annual Membership Meeting

■ NEW YORK—The annual membership meeting of the National Music Publishers' Association will take place on Tuesday, June 23, NMPA President Leonard Feist has announced. Music publishers from more than a dozen states are expected at the afternoon gathering in the White & Gold Suite of the Plaza Hotel in New York.

Schedule

The first session will be a 3 p.m. business meeting of authorized representatives of NMPA member firms. This will be followed by a general meeting of the membership and Harry Fox Agency clients. This meeting will feature annual summaries of the state of the industry and the Association by Feist and of the state of the Agency by HFA president Albert Berman.

A highlight of the afternoon will be the announcement of the results of voting for the NMPA board. A total of 18 directors will win two-year terms.

WEA Cleveland Branch Moves to Larger Site

■ BURBANK, CA.—Mike Spence, WEA vice president and Cleveland regional branch manager has announced that the Cleveland regional branch sales office and warehouse has moved to expanded quarters. The new facility, located across the street from the branch's former location, is 70,000 square feet in size.

The new address is WEA Corp., 4567 Willow Parkway, Cuyahoga Heights, Ohio 44125. The phone numbers remain the same: general office, (216) 271-3900; sales order department, (216) 883-3250. Customer service, shipping of orders and full operations were implemented at the new facility June 1.

E/A Promotes Cline

■ LOS ANGELES—Dave Cline has been promoted to national sales manager for Elektra/Asylum Records, it was announced by Lou Maglia, vice president/sales.

Cline had been national sales advertising director. In his new post, Cline will be responsible for his previous duties plus directing the day-to-day activities of all E/A product, in coordination with WEA and the E/A field staff.

Past

Cline joined E/A in February 1977 as western regional marketing manager, handling the 11 western states. He was upped to national advertising director the following August. Before that, he was with Pickwick International as western sales and marketing manager. Cline was with Capitol Records from 1965 to 1971, holding district sales manager posts in Albany, New York and Los Angeles.

ASMA Elects May President

■ LOS ANGELES—The American Society of Music Arrangers has elected arranger/composer Billy May to the position of president at its annual membership meeting on May 14. May succeeds Eddy Lawrence Manson, with Manson serving in an advisory capacity. Joining May during his two-year term are Sid Feller as vice president, Roy Phillippe as executive secretary; Fred Woessner as secretary, and William "Buddy" Svarda as treasurer.

Board Members

Also elected were executive board members Van Alexander, Benny Carter, Buddy Collette, Lisa Donovan, Albert Harris, Jimmie Haskell, Ira Hearshen, Bonnie Janofsky, Beth Lee, Bernie Lewis, Howard Lucraft, Joe Rizzo, Albert Sendrey, Tommy Vig and Marl Young.

The Coast (Continued from page 12)

accustomed to sharing the spotlight, decided to give it a go as the leader of a three-piece group. "I'm pretty much of a ham," she told Coast, "so I never felt, 'Oh gee, gosh, I'm going to have to be in the middle there all by myself.' I do get stage fright every now and then, but not too often." Readers who feel inspired by that confession of vulnerability to rush to the Texan beauty's assistance should hold their horses. A new guitarist/vocalist, one **George Callins**, has just been enlisted as a fourth member and is presently packing his gear down in his native San Antonio. With the group moving somewhat to a **Tom Petty-ish** mainstream rock sound, the addition of another voice and guitar should go a long way towards filling out an already impressive delivery.

MISCELLANY: We hear that **Joe Jackson**, who broke up his band not long ago, will be back on the road this summer playing what he calls "jump music, live music and swing." The material will reportedly include many tunes by the likes of **Cab Calloway** and the great **Louis Jordan**, which is terrific news. If you've never heard the music of saxophonist/vocalist/bandleader Jordan—a repertoire that includes things like "Reet, Petite and Gone," "Barnyard Boogie," "Five Guys Named Moe," "Jack, You're Dead" and any number of hilarious, swinging others—this is your chance, and it shouldn't be missed . . . A one-hour TV salute to the **Beach Boys** on their 20th anniversary is now available for syndication from Zanya Productions in New York. Concert footage from the Boys' earliest days to last year's July 4 extravaganza in Washington is included.

THE SEEDY SIDE OF COAST: When a burly messenger unburdened himself here of a couple of crates of oranges recently, our devious minds strained to guess the purpose of their delivery. **Tangerine Dream**, maybe? Nah, E/A is much too tight with a buck, and if some manager had forced them into it, they would have sent only one crate of oranges. How about **Squeeze**? New album after all, just out on A&M (and a good one, too). Well, maybe . . . **Juice Newton**? Could be, but a little too obvious, and her record's been out for a while. It finally dawned on us that there was, after all, an accompanying press release, and though it pained us to have to open an envelope on a Friday morning, we broke down and read the following: "Do not ask for whom the orange peels . . . it peels for thee, obviously . . .", and went on to be a cleverly-worded announcement (from **Bob Levinson**) of the new Irvine Meadows Amphitheatre, located, we were told, only an hour away in Orange County. Get it?

NOTICE: The June 23 dinner meeting of the California Copyright Conference will feature the topic "The Producers' View of Today's Recording Industry," with panelists/producers **Chris Bond**, **Michael Lloyd** and **Michael Ormatian**, hit-makers all. Call (213) 784-3284 for info and reservations.

CONGRATS: Meanwhile, congrats are also in order for **Leon Sylvers III**, who married **Dynasty's Nidra Beard** on June 7 in Van Nuys, California, and to **Debbie** and **Michael Lansing**, whose daughter Kimberly Brooke was born June 6 in L.A. Dad works for **Michael Lippman, Inc.**, and is tour manager for **Leo Sayer** and **Melissa Manchester** . . . On a more somber note, Drake-Chenault Enterprises' **Doug Flodin** is now at home after recent brain surgery. He'll be back on the job next month, but in the meantime, he'd probably love to hear from anyone and everyone. He's at 22247½ Erwin Street, Woodland Hills, Cal. 91367, (213) 992-8641.



new on the charts

A Publication of Music Business Reference, Inc.

1501 Broadway, New York City, N.Y. 10036

(212) 921-0165

JUST A REMINDER to the friends of Lenny (New On The Charts) Kalikow, He will be performing at TRAX, 100 W.72 St. NYC/ Wed., June 24/ 10PM with his new group, Kaliko & Klass - Come if you can....

A/C Chart

JUNE 20, 1981

JUN. 13 JUN. 6

WEEK ON CHART

1	2	AMERICA NEIL DIAMOND Capitol 4994	9
2	3	ALL THOSE YEARS AGO GEORGE HARRISON/Dark Horse 49729 (WB)	5
3	1	BETTE DAVIS EYES KIM CARNES/EMI-America 8077	11
4	6	THE ONE THAT YOU LOVE AIR SUPPLY/Arista 0604	5
5	4	WHAT ARE WE DOIN' IN LOVE DOTTIE WEST/Liberty 1404	13
6	10	BOY FROM NEW YORK CITY MANHATTAN TRANSFER/ Atlantic 3816	5
7	7	STARS ON 45 STARS ON/Radio 3810 (AtI)	10
8	16	THEME FROM THE GREATEST AMERICAN HERO JOEY SCARBURY/ Elektra 47147	5
9	17	I DON'T NEED YOU KENNY ROGERS/Liberty 1415	2
10	9	A WOMAN NEEDS LOVE (JUST LIKE YOU DO) RAY PARKER, JR. & RAYDIO/Arista 0492	11
11	13	FOOL IN LOVE WITH YOU JIM PHOTOGLO/20th Century Fox 2487 (RCA)	9
12	5	LIVING INSIDE MYSELF GINO VANNELLI/Arista 0588	13
13	14	SAY WHAT JESSE WINCHESTER/Bearsville 49711 (WB)	8
14	18	SEVEN YEAR ACHE ROSANNE CASH/Columbia 11 11426	8
15	21	IS IT YOU? LEE RITENOUR/Elektra 47124	7
16	20	STILL RIGHT HERE IN MY HEART PURE PRAIRIE LEAGUE/ Casablanca 2332 (PolyGram)	8
17	8	SUKIYAKI TASTE OF HONEY /Capitol 4953	13
18	23	MODERN GIRL SHEENA EASTON/EMI-America 8080	3
19	22	PROMISES BARBRA STREISAND/Columbia 02065	5
20	11	WATCHING THE WHEELS JOHN LENNON/Geffen 49695 (WB)	12
21	26	ELVIRA OAK RIDGE BOYS/MCA 51084	4
22	12	BEING WITH YOU SMOKEY ROBINSON/Tamla 54321 (Motown)	16
23	25	NOBODY WINS ELTON JOHN/Geffen 49772 (WB)	6
24	29	STRONGER THAN BEFORE CAROLE BAYER SAGER/ Boardwalk 02054	4
25	27	SWEET BABY STANLEY CLARKE/GEORGE DUKE/Epic 19 01052	6
26	31	HEARTS MARTY BALIN/EMI-America 8084	3
27	15	SINCE I DON'T HAVE YOU DON McLEAN/Millennium 11804 (RCA)	10
28	35	QUEEN OF HEARTS JUICE NEWTON/Capitol 4997	2
29	33	YOU MAKE MY DREAMS DARYL HALL & JOHN OATES/RCA 12217	4
30	34	TIME ALAN PARSONS PROJECT/Arista 0598	3

CHARTMAKER OF THE WEEK

31	—	HARD TIMES JAMES TAYLOR Columbia 11 02093	1
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32	36	SLOW HAND POINTER SISTERS/Planet 47929 (E/A)	3
33	—	THIS LITTLE GIRL GARY U.S. BONDS/EMI-America 2309	1
34	19	I LOVE YOU CLIMAX BLUES BAND/Warner Bros. 49669	13
35	38	IT'S NOW OR NEVER JOHN SCHNEIDER/Scotti Bros. 6 02105 (CBS)	2
36	40	SOME CHANGES ARE FOR GOOD DIONNE WARWICK/ Arista 0602	2
37	—	TOUCH ME WHEN WE'RE DANCING CARPENTERS/A&M 2344	1
38	28	SAY YOU'LL BE MINE CHRISTOPHER CROSS/Warner Bros. 49705	12
39	—	WE DON'T HAVE TO HOLD OUT ANNE MURRAY/Capitol 5013	1
40	—	YOU ARE FOREVER SMOKEY ROBINSON/Tamla 54327 (Motown)	1
41	43	DON'T YOU LOVE ME ANYMORE ENGELBERT HUMPERDINCK/Epic 19 02060	2
42	—	SOME DAYS ARE DIAMONDS (SOME ARE STONES) JOHN DENVER/RCA 12246	1
43	24	BLESSED ARE THE BELIEVERS ANNE MURRAY/Capitol 4987	12
44	30	I LOVED 'EM EVERY ONE T. G. SHEPPARD/Warner/Curb 49690	13
45	32	ANGEL OF THE MORNING JUICE NEWTON/Capitol 4976	17
46	37	HALFWAY HOME MAUREEN McGOVERN/Maiden Voyage 120	6
47	39	MORNING TRAIN (NINE TO FIVE) SHEENA EASTON/EMI- America 8071	18
48	41	JUST THE TWO OF US GROVER WASHINGTON, JR./Elektra 47102	19
49	—	WINNING SANTANA/Columbia 11 01050	1
50	44	AI NO CORRIDA QUINCY JONES/A&M 2309	7

Cover Story:

Three Million More for Styx

■ With three consecutive triple platinum albums ("Grand Illusion," "Pieces of Eight" and "Cornerstone") under their belts, Styx could have been excused if their current album, "Paradise Theater," failed to achieve the widespread commercial acceptance of its immediate predecessors and "only" went platinum. However, with two top ten singles already culled from the LP and more, presumably, on the way, Styx is well on its way to approaching the three million mark once again.

Keyboardist Dennis DeYoung, guitarists Tommy Shaw and James Young, and twin brothers drummer John and bassist Chuck Panozzo don't appear in gossip columns and have never had significant support from critics. But as members of the A&M recording group Styx, they have continually toured for months at a time while consistently selling out all of the arenas and stadiums that they have played. Through the rest of June and July, Styx will perform in arenas throughout the western United States and Canada.

Says DeYoung: "We're mid-western kids filled with the Prot-

estant ethic of hard work and doing your job as best you can do it." With songs like "Blue Collar Man," Styx has spoken to others who share that feeling. DeYoung talks from experience: after years of minimal acceptance, the group has become so successful that they were named most popular rock band in America by a Gallup poll.

In 1970, Styx signed with Wooden Nickel Records in Chicago. After four albums for the label, the group had enjoyed some regional success but had not yet embarked on anything resembling a national tour. In 1975, under new management, the group signed with A&M. Ironically, "Lady," a song released two years earlier on Wooden Nickel, reached the top ten that spring—just months before their debut A&M album, "Equinox." "Our manager, Derek Sutton, begged a lot of promoters to take a look at the band," says John Panozzo. "We did 186 dates in 1976. We were delighted. It was work and work puts food on the table." For their efforts, the group eventually received a platinum album for "Equinox."



Playboy Productions Names Jim Merrill

■ LOS ANGELES—Jim Merrill has been named publicity manager for Playboy Productions, it was announced by W. Russell Barry, president, Playboy Productions and Martin M. Cooper, senior vice president, corporate communications, Playboy Enterprises, Inc.

Past

Merrill's responsibilities include all publicity/promotional activities for Playboy Productions as well as overseeing specific campaigns for television, theatrical and cable projects.

Merrill joined Playboy three years ago and was involved with the Playboy Jazz Festival and the magazine division. Prior to that he held positions at the Shefrin Co. and United Artists Records.

Mobile Fidelity Names Broudy Art Director

■ LOS ANGELES—Pete Senoff, director of marketing for Mobile Fidelity Sound Lab, has announced the promotion of Eileen Broudy to the newly created position of art director. In Broudy's new position, she will oversee graphic production of current product and the design of new products. She previously served as national advertising and merchandising manager.

Broudy joined Mobile Fidelity Sound Lab one year ago. Prior to that she was in the merchandising department at ABC, and the production department at CRP (Columbia Record Production) at CBS Records.

Record World Retail Report

JUNE 20, 1981

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

HANDLEMAN/NATIONAL

AIR SUPPLY—Arista
KIM CARNES—EMI-America
CHIPMUNKS—RCA
DANCERSIZE—Vintage
RICK JAMES—Gordy
ELTON JOHN—Geffen
OAK RIDGE BOYS—MCA
TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet
VAN HALEN—WB
JOE WALSH—Asylum

MUSICLAND/NATIONAL

AIR SUPPLY—Arista
MARTY BALIN—EMI-America
CAMEO—Chocolate City
GEORGE HARRISON—Dark Horse
MOODY BLUES—Threshold
OAK RIDGE BOYS—MCA
OZZY OSBOURNE—Jet
LEE RITENOUR—Asylum
BILLY SQUIER—Capitol
DIONNE WARWICK—Arista

PICKWICK/NATIONAL

AIR SUPPLY—Arista
MARTY BALIN—EMI-America
CAMEO—Chocolate City
CHIPMUNKS—RCA
MOODY BLUES—Threshold
OAK RIDGE BOYS—MCA
LEE RITENOUR—Asylum
RICK SPRINGFIELD—RCA
BILLY SQUIER—Capitol
STARS ON LP—Radio

RECORD BAR/NATIONAL

ADAM & THE ANTS—Col
MARTY BALIN—EMI-America
ROBBIE DUPREE—Elektra
FATBACK—Spring
MANHATTAN TRANSFER—Atlantic
TEENA MARIE—Gordy
MOODY BLUES—Threshold
PLASMATICS—Stiff-America
RICKY SKAGGS—Col
TUBES—Capitol

SOUND UNLIMITED/ NATIONAL

CAMEO—Chocolate City
DANCERSIZE—Vintage
PETER FRAMPTON—A&M
GEORGE HARRISON—Dark Horse
RICK JAMES—Gordy
GREG KINN—Beserkley
TEENA MARIE—Gordy
PAT METHENY—ECM
MOODY BLUES—Threshold
PLASMATICS—Stiff-America

ALEXANDER'S/NEW YORK

KIM CARNES—EMI-America
GAP BAND—Mercury
GEORGE HARRISON—Dark Horse
RICK JAMES—Gordy
QUINCY JONES—A&M
STEPHANIE MILLS—20th Century-Fox
MOODY BLUES—Threshold
SMOKEY ROBINSON—Tamla
CAROLE BAYER SAGER—Boardwalk
STARS ON LP—Radio

CRAZY EDDIE/NEW YORK

AIR SUPPLY—Arista
ROSANNE CASH—Col
AL DIMEOLA-JOHN McLAUGHLIN-PACO DELUCIA—Col
GEORGE HARRISON—Dark Horse
YOKO ONO—Geffen
JIM PHOTOGLO—20th Century-Fox
SPLIT ENZ—A&M
SYL SYLVAIN—RCA
SYLVESTER—Fantasy
TUBES—Capitol

DISCO-MAT/NEW YORK

ROBBIE DUPREE—Elektra
FATBACK—Spring
PETER FRAMPTON—A&M
GEORGE HARRISON—Dark Horse

HI-GLOSS—Prelude
ELTON JOHN—Geffen
MOODY BLUES—Threshold
SILVER CONDOR—Col
SQUEEZE—A&M
TUBES—Capitol

KING KAROL/NEW YORK

AIR SUPPLY—Arista
PETER FRAMPTON—A&M
GEORGE HARRISON—Dark Horse
MANHATTAN TRANSFER—Atlantic
MOODY BLUES—Threshold
MIKE OLDFIELD—Virgin/Epic
YOKO ONO—Geffen
RICK SPRINGFIELD—RCA
JAMES TAYLOR—Col
TUBES—Capitol

RECORD WORLD-TSS/ NORTHEAST

AL DIMEOLA-JOHN McLAUGHLIN-PACO DELUCIA—Col
PETER FRAMPTON—A&M
GEORGE HARRISON—Dark Horse
MOODY BLUES—Threshold
NEW MUSIK—Epic
RICK SPRINGFIELD—RCA
JIM STEINMAN—Epic/Cleve. Intl.
BRAM TCHAIKOVSKY—Arista
TUBES—Capitol
JOHNNY VAN ZANT—Polydor

SAM GOODY/EAST COAST

CHIPMUNKS—RCA
TOM JONES—Polydor
MANHATTAN TRANSFER—Atlantic
MOODY BLUES—Threshold
SQUEEZE—A&M
STARS ON LP—Radio
JIM STEINMAN—Epic/Cleve. Intl.
JOHNNY VAN ZANT—Polydor
WOMAN OF THE YEAR—Arista (Original Cast)

CUTLER'S/NEW HAVEN

PETER FRAMPTON—A&M
GEORGE HARRISON—Dark Horse
RICK JAMES—Gordy
DEBRA LAWS—Elektra
MOODY BLUES—Threshold
ONE WAY—MCA
YOKO ONO—Geffen
TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet
SPLIT ENZ—A&M
SQUEEZE—A&M

FOR THE RECORD/ BALTIMORE

AIR SUPPLY—Arista
PETER FRAMPTON—A&M
GEORGE HARRISON—Dark Horse
IRON MAIDEN—Harvest
WALTER JACKSON—Col
RAMSEY LEWIS—Col
MOODY BLUES—Threshold
OAK RIDGE BOYS—MCA
LEE RITENOUR—Asylum
GINO SOCCIO—WB

KEMP MILL/WASH., D.C.

AURRA—Salsoul
KIM CARNES—EMI-America
EXPOSED—CBS
FATBACK—Spring
GEORGE HARRISON—Dark Horse
IRON MAIDEN—Harvest
KLIQUE—MCA
TEENA MARIE—Gordy
MOODY BLUES—Threshold
JIM PHOTOGLO—20th Century-Fox

WAXIE MAXIE/ WASH., D.C.

AURRA—Salsoul
CAMEO—Chocolate City
EXPOSED—CBS
PETER FRAMPTON—A&M
KLIQUE—MCA
LINX—Chrysalis
TEENA MARIE—Gordy

MOODY BLUES—Threshold
DIONNE WARWICK—Arista
DONNA WASHINGTON—Capitol

GARY'S/RICHMOND

AIR SUPPLY—Arista
KIM CARNES—EMI-America
CAMEO—Chocolate City
PETER FRAMPTON—A&M
HALL & OATES—RCA
GEORGE HARRISON—Dark Horse
MOODY BLUES—Threshold
TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet
SANTANA—Col
VAN HALEN—WB

RECORD REVOLUTION/ PA.-DEL.

AIR SUPPLY—Arista
A'S—Arista
DANNY BROWN—Epic
KENNI BURKE—RCA
FATBACK—Spring
GEORGE HARRISON—Dark Horse
TEENA MARIE—Gordy
ODYSSEY—RCA
PAT METHENY—ECM
SQUEEZE—A&M

NATL. RECORD MART/ MIDWEST

MARTY BALIN—EMI-America
CAMEO—Chocolate City
CHIPMUNKS—RCA
DAVE EDMUNDS—Swan Song
EXPOSED—CBS
GEORGE HARRISON—Dark Horse
MOODY BLUES—Threshold
OAK RIDGE BOYS—MCA
JIM STEINMAN—Epic/Cleve. Intl.
TUBES—Capitol

RECORD RENDEZVOUS/ CLEVELAND

A'S—Arista
PETER FRAMPTON—A&M
CHAS JANKEL—A&M
MOODY BLUES—Threshold
9 BELOW ZERO—A&M
RICK SPRINGFIELD—RCA
BILLY SQUIER—Capitol
BRAM TCHAIKOVSKY—Arista
TUBES—Capitol
X—Slash

WHERE HOUSE RECORDS/ MICHIGAN

JACKSON BROWNE—Asylum
DAZZ BAND—Motown
AL DIMEOLA-JOHN McLAUGHLIN-PACO DELUCIA—Col
EXPOSED—CBS
GAP BAND—Mercury
HIGH INERGY—Motown
KRAFTWERK—WB
RICHARD PRYOR—WB
BILL SUMMERS—MCA
THE LOOK—Alfa

RECORD CITY/CHICAGO

CLIMAX BLUES BAND—Sire
PETER FRAMPTON—A&M
HOLLY & THE ITALIANS—Virgin/Epic
DAVID JOHANSEN—Blue Sky
NICK MASON—Col
999—Polydor
YOKO ONO—Geffen
PSYCHEDELIC FURS—Col
SPLIT ENZ—A&M
SQUEEZE—A&M

ROSE RECORDS/CHICAGO

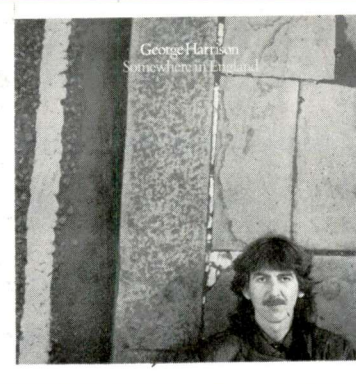
AIR SUPPLY—Arista
CAMEO—Chocolate City
PETER FRAMPTON—A&M
GEORGE HARRISON—Dark Horse
CHUCK MANGIONE—A&M
MANHATTAN TRANSFER—Atlantic
TEENA MARIE—Gordy
MOODY BLUES—Threshold
BILLY SQUIER—Capitol
DIONNE WARWICK—Arista

SALESMAKER

SOMEWHERE IN ENGLAND
GEORGE HARRISON
Dark Horse

TOP SALES

SOMEWHERE IN ENGLAND—George Harrison—Dark Horse
LONG DISTANCE VOYAGER—Moody Blues—Threshold
BREAKING ALL THE RULES—Peter Frampton—A&M
THE ONE THAT YOU LOVE—Air Supply—Arista



RADIO DOCTORS/ MILWAUKEE

MARTY BALIN—EMI-America
DAZZ BAND—Motown
ARLO GUTHRIE—WB
GEORGE HARRISON—Dark Horse
JANIS IAN—Col
DAVID JOHANSEN—Blue Sky
JIM MESSINA—WB
PAT METHENY—ECM
999—Polydor
JACKIE SORENSEN—Kimbo

LIEBERMAN/MINNEAPOLIS

AURRA—Salsoul
ENGLISH BEAT—Sire
ARLO GUTHRIE—WB
GEORGE HARRISON—Dark Horse
KID CREOLE & THE COCONUTS—ZE/Sire
TEENA MARIE—Gordy
JIM MESSINA—WB
PAT METHENY—ECM
SQUEEZE—A&M
GARY WRIGHT—WB

STREETSIDE RECORDS/ ST. LOUIS

AIR SUPPLY—Arista
CAMEO—Chocolate City
KIM CARNES—EMI-America
ENGLISH BEAT—Sire
GEORGE HARRISON—Dark Horse
JEFFERSON STARSHIP—Grunt
MANHATTAN TRANSFER—Atlantic
MOODY BLUES—Threshold
OAK RIDGE BOYS—MCA
BILLY SQUIER—Capitol

TURTLES/ATLANTA

ADAM & THE ANTS—Col
AURRA—Salsoul
COSMOS—RCA (Soundtrack)
GEORGE HARRISON—Dark Horse
KLIQUE—MCA
RAMSEY LEWIS—Col
PAT METHENY—ECM
SPLIT ENZ—A&M
STARGARD—WB
GARY WRIGHT—WB

EAST-WEST RECORDS/ CENTRAL FLORIDA

EXPOSED—CBS
DAVID FRIZZELL & SHELLY WEST—WB/Viva
GEORGE HARRISON—Dark Horse
JOHN KLEMMER—Elektra
MANHATTAN TRANSFER—Atlantic
PURE PRAIRIE LEAGUE—Casablanca
SECRET POLICEMAN'S BALL—Island
BILLY SQUIER—Capitol
JIM STEINMAN—Epic/Cleve. Intl.
JOHNNY GUITAR WATSON—DJM

RECORD CITY/ORLANDO

ENGLISH BEAT—Sire
KID CREOLE & THE COCONUTS—ZE/Sire
MAZE—Capitol
JIM MESSINA—WB
PURE PRAIRIE LEAGUE—Casablanca
CAROLE BAYER SAGER—Boardwalk
SILVER CONDOR—Col
SOUTHSIDE JOHNNY & THE ASBURY JUKES—Mercury
DIONNE WARWICK—Arista
FRANK ZAPPA—Barking Pumpkin

TAPE CITY/NEW ORLEANS

AIR SUPPLY—Arista
CHIPMUNKS—RCA
GEORGE HARRISON—Dark Horse
MANHATTAN TRANSFER—Atlantic
MOODY BLUES—Threshold
OAK RIDGE BOYS—MCA
TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet
CAROLE BAYER SAGER—Boardwalk
VAN HALEN—WB
JOE WALSH—Asylum

RECORD TOWN- HASTINGS/SOUTHEAST

CAMEO—Chocolate City
PETER FRAMPTON—A&M
GEORGE HARRISON—Dark Horse
ELTON JOHN—Geffen
TEENA MARIE—Gordy
MOODY BLUES—Threshold
TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet
STARS ON LP—Radio
38 SPECIAL—A&M
VAN HALEN—WB

SOUND WAREHOUSE/ COLORADO

AIR SUPPLY—Arista
EXPOSED—CBS
PETER FRAMPTON—A&M
GEORGE HARRISON—Dark Horse
GRACE JONES—Island
TEENA MARIE—Gordy
PAT METHENY—ECM
LEE RITENOUR—Asylum
BILLY SQUIER—Capitol
DIONNE WARWICK—Arista

CIRCLES/ARIZONA

RANDY CRAWFORD—WB
DANCERSIZE—Vintage
DEBARGES—Gordy
GEORGE HARRISON—Dark Horse
JUNIE—ARC/Col
ODYSSEY—RCA
PLASMATICS—Stiff-America
SQUEEZE—A&M
STARGUARD—WB
X—Slash

LICORICE PIZZA/ LOS ANGELES

AIR SUPPLY—Arista
EXPOSED—CBS
PETER FRAMPTON—A&M
KRAFTWERK—WB
MANHATTAN TRANSFER—Atlantic
PAT METHENY—ECM
PLASMATICS—Stiff-America
CAROLE BAYER SAGER—Boardwalk
TUBES—Capitol
20/20—Portrait

MUSIC PLUS/LOS ANGELES

AIR SUPPLY—Arista
DILLMAN BAND—RCA
ENGLISH BEAT—Sire
EXPOSED—CBS
PETER FRAMPTON—A&M
GEORGE HARRISON—Dark Horse
RAMSEY LEWIS—Col
TEENA MARIE—Gordy
JIM MESSINA—WB
DIONNE WARWICK—Arista

EUCALYPTUS/WEST & NORTHWEST

MARTY BALIN—EMI-America
KIM CARNES—EMI-America
PETER FRAMPTON—A&M
RICK JAMES—Gordy
ELTON JOHN—Geffen
JUDAS PRIEST—Col
CHAKA KHAN—WB
OZZY OSBOURNE—Jet
TUBES—Capitol
JOE WALSH—Asylum

EVERYBODY'S/ NORTHWEST

PHIL COLLINS—Atlantic
EXPOSED—CBS
PETER FRAMPTON—A&M
GEORGE HARRISON—Dark Horse
CHAKA KHAN—WB
MANHATTAN TRANSFER—Atlantic
PAT METHENY—ECM
OAK RIDGE BOYS—MCA
LEE RITENOUR—Asylum
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

JUNE 20, 1981

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

JUN. 20	JUN. 13		WKS. ON CHART	
1	1	HI INFIDELITY REO SPEEDWAGON Epic FE 36844 (17th Week)	26	O
2	2	PARADISE THEATER STYX/A&M SP 3719	21	H
3	3	DIRTY DEEDS DONE DIRTY CHEAP AC/DC/Atlantic SD 16033	10	H
4	4	FAIR WARNING VAN HALEN/Warner Bros. HS 3540	4	H
5	5	MISTAKEN IDENTITY KIM CARNES/EMI-America SO 17052	8	H
6	6	HARD PROMISES TOM PETTY AND THE HEARTBREAKERS/ Backstreet/MCA BSR 5160	5	H
7	8	MOVING PICTURES RUSH/Mercury SRM 1 4013 (PolyGram)	15	G
8	7	KENNY ROGERS' GREATEST HITS /Liberty LOO 1072	34	H
9	17	ZEBOP! SANTANA/Columbia FC 37158	10	O
10	12	STREET SONGS RICK JAMES/Gordy G8 1002M1 (Motown)	9	H
11	9	ARC OF A DIVER STEVE WINWOOD/Island ILPS 9576 (WB)	23	H
12	16	STARS ON LONG PLAY STARS ON/Radio RR 16044 (Atl)	6	H
13	13	CHRISTOPHER CROSS /Warner Bros. BSK 3383	65	H
14	25	LONG DISTANCE VOYAGER MOODY BLUES/Threshold TRL 1 2901 (PolyGram)	3	H
15	11	WINELIGHT GROVER WASHINGTON, JR./Elektra 6E 305	22	H
16	14	THE DUDE QUINCY JONES/A&M SP 3721	12	H
17	15	A WOMAN NEEDS LOVE RAY PARKER, JR. & RAYDIO/ Arista AL 9543	10	H
18	18	THE JAZZ SINGER (ORIGINAL SOUNDTRACK) NEIL DIAMOND/Capitol SWAV 12120	28	I
19	21	BACK IN BLACK AC/DC/Atlantic SD 16018	43	H
20	20	FACE VALUE PHIL COLLINS/Atlantic SD 16029	16	H
21	32	THE FOX ELTON JOHN/Geffen GHS 2002 (WB)	3	H
22	23	LOVERBOY /Columbia JC 36762	22	O

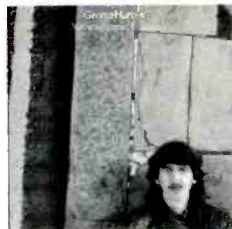


CHARTMAKER OF THE WEEK

23 — **SOMEWHERE IN ENGLAND**

GEORGE HARRISON

Dark Horse DHK 3472 (WB)



24	10	WHAT CHA' GONNA DO FOR ME CHAKA KHAN/Warner Bros. HS 3526	7	H
25	26	CRIMES OF PASSION PAT BENATAR/Chrysalis CHE 1275	42	H
26	19	FACE DANCES THE WHO/Warner Bros. HS 3516	12	H
27	22	DOUBLE FANTASY JOHN LENNON/YOKO ONO/Geffen GHS 2001 (WB)	27	H
28	38	DANCERSIZE CAROL HENSEL/Mirus/Vintage VNJ 7701	18	H
29	27	WILD-EYED SOUTHERN BOYS 38 SPECIAL/A&M SP 4835	19	G
30	33	BLIZZARD OF OZZ OZZY OSBOURNE/Jet JZ 36812 (CBS)	10	O
31	36	STEPHANIE STEPHANIE MILLS/20th Century Fox T700 (RCA)	6	H
32	108	FANCY FREE OAK RIDGE BOYS/MCA 5029	3	H
33	111	THE ONE THAT YOU LOVE AIR SUPPLY/Arista AL 9551	2	H
34	34	DEDICATION GARY U.S. BONDS/EMI-America SO 17051	8	H
35	47	VOICES DARYL HALL & JOHN OATES/RCA AQL1 3646	33	H
36	24	BEING WITH YOU SMOKEY ROBINSON/Tamla T8 375M1 (Motown)	20	H
37	40	THERE GOES THE NEIGHBORHOOD JOE WALSH/Asylum 5E 523	5	H
38	31	GAP BAND III /Mercury SRM 1 4003 (PolyGram)	23	H
39	41	FEELS SO RIGHT ALABAMA/RCA AHL1 3930	14	H
40	45	NIGHTCLUBBING GRACE JONES/Island ILPS 9624 (WB)	7	H
41	37	GUILTY BARBRA STREISAND/Columbia FC 36750	35	O
42	29	THE NATURE OF THE BEAST APRIL WINE/Capitol SOO 12125	21	H
43	30	DAD LOVES HIS WORK JAMES TAYLOR/Columbia FC 36009	14	O

44	39	MODERN TIMES JEFFERSON STARSHIP/Grunt BXL1 3848 (RCA)	10	H
45	55	KNIGHTS OF THE SOUND TABLE CAMEO/Chocolate City CCLP 2019 (PolyGram)	3	H
46	28	NIGHTWALKER GINO VANNELLI/Arista AL 9536	11	H
47	52	SEVEN YEAR ACHE ROSANNE CASH/Columbia JC 36965	17	O
48	66	DON'T SAY NO BILLY SQUIER/Capitol ST 12148	7	H
49	35	THE CLARKE/DUKE PROJECT STANLEY CLARKE/GEORGE DUKE/Epic FE 36918	8	O
50	43	THREE FOR LOVE SHALAMAR/Solar BZL1 3577 (RCA)	24	H
51	59	EAST SIDE STORY SQUEEZE/A&M SP 4854	4	G
52	60	RIT LEE RITENOUR/Elektra 6E 331	9	H
53	56	BAD FOR GOOD JIM STEINMAN/Epic/Cleve. Intl. FE 36531	9	O
54	57	WAIATA SPLIT ENZ/A&M SP 4848	6	H
55	58	FRANKE & THE KNOCKOUTS /Millennium BXL1 7755 (RCA)	14	H
56	61	DEDICATED MARSHALL TUCKER BAND/Warner Bros. HS 3525	4	H
57	62	TINSEL TOWN REBELLION FRANK ZAPPA/Barking Pumpkin PW2 37336	4	H
58	49	ANOTHER TICKET ERIC CLAPTON/RSO RX 1 3095	14	H
59	51	RADIANT ATLANTIC STARR/A&M SP 4833	16	G
60	63	ZENYATTA MONDATTA THE POLICE/A&M 4831	33	H
61	44	EXTENDED PLAY PRETENDERS/Sire Mini 3563 (WB)	10	X
62	42	SHEENA EASTON /EMI-America ST 17049	16	H
63	67	VERY SPECIAL DEBRA LAWS/Elektra 6E 300	15	H
64	46	WHERE DO YOU GO WHEN YOU DREAM ANNE MURRAY Capitol SOO 12144	8	H
65	48	VOYEUR DAVID SANBORN/Warner Bros. BSK 3546	12	H
66	86	BREAKING ALL THE RULES PETER FRAMPTON/A&M SP 3722	2	H
67	50	JUICE JUICE NEWTON/Capitol ST 12136	12	H
68	53	MIRACLES CHANGE/Atlantic/RFC SD 19301	10	G
69	54	KINGS OF THE WILD FRONTIER ADAM & THE ANTS/ Epic NJE 37033	18	O
70	—	EXPOSED/A CHEAP PEEK AT TODAY'S PROVOCATIVE NEW ROCK VARIOUS ARTISTS/CBS X2 37124	1	X
71	72	CAPTURED JOURNEY/Columbia KC2 37616	18	O
72	68	AUTOAMERICAN BLONDIE/Chrysalis CHE 1290	27	H
73	74	POINT OF ENTRY JUDAS PRIEST/Columbia FC 37052	12	O
74	97	THE COMPLETION BACKWARD PRINCIPLE TUBES/ Capitol SOO 12151	3	H
75	84	TARANTELLA CHUCK MANGIONE/A&M SP 6518	5	H
76	96	MECCA FOR MODERNS MANHATTAN TRANSFER/ Atlantic SD 16036	2	H
77	70	TWICE AS SWEET A TASTE OF HONEY/Capitol ST 12089	14	H
78	71	MY MELODY DENIECE WILLIAMS/ARC/Columbia FC 37048	10	O
79	69	NOTHIN' MATTERS AND WHAT IF IT DID JOHN COUGAR/ Riva RVL 7403 (PolyGram)	12	H
80	89	WORKING CLASS DOG RICK SPRINGFIELD/RCA AFL1 3697	13	H
81	77	SOMEWHERE OVER THE RAINBOW WILLIE NELSON/ Columbia FC 36883	14	O
82	76	HORIZON EDDIE RABBITT/Elektra 6E 276	44	H
83	79	SUPER TROUPER ABBA/Atlantic SD 16023	26	H
84	129	IT MUST BE MAGIC TEENA MARIE/Gordy G8 1004M1 (Motown)	2	H
85	104	TASTY JAM FATBACK/Spring SP 1 6731 (PolyGram)	3	H
86	78	CALL IT WHAT YOU WANT BILL SUMMERS & SUMMERS HEAT/MCA 5178	21	H
87	75	SUCKING IN THE SEVENTIES ROLLING STONES/Rolling Stones COC 16028 (Atl)	12	H
88	81	CELEBRATE KOOL & THE GANG/De-Lite DSR 9518 (PolyGram)	33	H
89	80	HOW 'BOUT US CHAMPAIGN/Columbia JC 37008	23	O
90	100	FRIDAY NIGHT IN SAN FRANCISCO AL DiMEOLA, JOHN McLAUGHLIN, PACO DeLUCIA/Columbia FC 37152	4	O
91	83	ANNE MURRAY'S GREATEST HITS /Capitol SOO 12110	36	H
92	82	GREATEST HITS RONNIE MILSAP/RCA AHL1 3722	51	H
93	85	SOMETHING IN THE NIGHT PURE PRAIRIE LEAGUE/ Casablanca NBLP 7255 (PolyGram)	10	H
94	65	REACH UP AND TOUCH THE SKY SOUTHSIDE JOHNNY & THE ASBURY JUKES/Mercury SRM 2 8602 (PolyGram)	10	J
95	64	TWANGIN' DAVE EDMUNDS/Swan Song SS 16034 (Atl)	6	H
96	87	9 TO 5 AND ODD JOBS DOLLY PARTON/RCA AHL1 3852	22	H
97	91	THE TURN OF A FRIENDLY CARD ALAN PARSONS PROJECT/ Arista AL 9518	30	H
98	107	SECRET POLICEMAN'S BALL VARIOUS ARTISTS/Island IL 9630 (WB)	4	X
99	98	FAME (ORIGINAL SOUNDTRACK) /RSO RX 1 3080	56	H
100	73	GRAND SLAM ISLEY BROTHERS/T-Neck FZ 37080 (CBS)	14	O

George Harrison

Somewhere In England



Featuring the much-discussed, played
and listened-to single, "All Those Years Ago." DRC 49725
NOW ON OVER 350 STATIONS!

Somewhere In England DHK 3492
Produced by George Harrison & Ray Cooper
On Dark Horse records & tapes
Manufactured & distributed by Warner Bros. Records Inc.



Record World Albums 101-200



JUNE 20, 1981

JUN. 20	JUN. 13	ALBUM	ARTIST	WEEKS	CHART	JUN. 20	JUN. 13	ALBUM	ARTIST	WEEKS	CHART
101	101	HIGHWAY TO HELL	AC/DC/Atlantic SD 19244	44	H	150	151	I LOVE 'EM ALL	T.G. SHEPPARD/Warner/Curb BSK 3528	6	H
102	102	ROCKIHNROLL	GREG KIHN/Beserkley B2 10069 (E/A)	14	H	151	141	THE TWO OF US	YARBROUGH & PEOPLES/Mercury SRM 3834 (PolyGram)	22	H
103	113	SECRET COMBINATION	RANDY CRAWFORD/Warner Bros. BSK 3541	4	H	152	147	NEVER GONNA BE ANOTHER ONE	THELMA HOUSTON/RCA AFL1 3842	4	H
104	94	MAGIC	TOM BROWNE/Arista/GRP 5503	32	H	153	132	FUNLAND	BRAM TCHAIKOVSKY/Arista AB 4292	4	G
105	120	BALIN	MARTY BALIN/EMI-America SO 17054	4	H	154	152	EL RAYO-X	DAVID LINDLEY/Asylum 5E 524	6	H
106	117	HUSH	JOHN KLEMMER/Elektra 5E 527	3	H	155	126	JERMAINE	JERMAINE JACKSON/Motown M8 948M1	44	H
107	118	TURN UP THE MUSIC	MASS PRODUCTION/Cotillion SD 5226 (Atl)	9	G	156	153	MVP HARVEY	MASON/Arista AB 4283	5	G
108	93	THIEF (ORIGINAL SOUNDTRACK)	TANGERINE DREAM/Elektra 5E 251	11	H	157	123	KEEP ON IT	STARPOINT/Chocolate City CCLP 2018 (PolyGram)	10	H
109	103	'NARD	BERNARD WRIGHT/Arista/GRP 5011	21	H	158	170	STREET CORNER HEROES	ROBBIE DUPREE/Elektra 6E 344	2	H
110	128	URBAN CHIPMUNK	CHIPMUNKS/RCA AFL1 4027	4	H	159	139	BILLY & THE BEATERS	Alfa AAA 10001	8	G
111	92	GAUCHO	STEELY DAN/MCA 6102	27	I	160	—	MESSINA	JIM MESSINA/Warner Bros. BSK 3559	1	H
112	95	DEV-O LIVE	DEVO/Warner Bros. Mini 3548	10	X	161	122	LEATHER & LACE	WAYLON & JESSI/RCA AAL1 3931	23	H
113	115	GALAXIAN	JEFF LORBER FUSION/Arista AL 9545	7	H	162	164	COME AND GET IT	WHITESNAKE/Mirage WTG 16043 (Atl)	4	G
114	125	CLOSER	GINO SOCCIO/Atlantic/RFC SD 16042	5	H	163	168	SILVER CONDOR	Columbia NFC 37163	2	O
115	—	AS FALLS WICHITA, SO FALLS WICHITA FALLS	PAT METHENY & LYLE MAYS/ECM 1 1190 (WB)	1	I	164	173	LOOK OUT	20/20/Portrait NFR 37050 (CBS)	2	O
116	—	THREE PIECE SUITE	RAMSEY LEWIS/Columbia FC 37153	1	O	165	169	ALICIA	ALICIA MYERS/MCA 8181	5	H
117	109	LOST IN LOVE	AIR SUPPLY/Arista 9545	8	H	166	155	GREATEST HITS	DOORS/Elektra 5E 515	29	H
118	137	COMPUTER WORLD	KRAFTWERK/Warner Bros. HS 3549	3	H	167	145	FUN IN SPACE	ROGER TAYLOR/Elektra 5E 522	7	H
119	138	KILLERS	IRON MAIDEN/Harvest ST 12141 (Capitol)	4	H	168	171	DARLIN'	TOM JONES/Mercury SRM 1 4010	3	H
120	130	BEYOND THE VALLEY OF 1984	PLASMATICS/Stiff-America WOW 11	3	G	169	163	GOLDEN DOWN	WILLIE NILE/Arista AB 4284	6	G
121	99	RECKONING	GRATEFUL DEAD/Arista A2L 8604	10	L	170	157	LET THERE BE ROCK	AC/DC/Atlantic SD 36151	10	G
122	90	FANTASTIC VOYAGE	LAKESIDE/Solar BXL1 3720 (RCA)	34	H	171	140	ROCK AWAY	PHOEBE SNOW/Mirage WTG 19297 (Atl)	10	G
123	133	SEND YOUR LOVE	AURRA/Salsoul SA 8538 (RCA)	7	G	172	174	TELL ME WHERE IT HURTS	WALTER JACKSON/Columbia FC 37132	3	O
124	88	CONCERTS FOR THE PEOPLE OF KAMPUCHEA	VARIOUS ARTISTS/Atlantic SD 2 7005	10	L	173	156	I BELIEVE IN YOU	DON WILLIAMS/MCA 5133	32	H
125	135	ROUND TWO	JOHNNY VAN ZANT/Polydor PD 1 6322 (PolyGram)	3	H	174	176	PIRATES OF PENZANCE	Elektra VE 601	4	X
126	106	MAGIC MAN	ROBERT WINTERS & FALL/Buddah BDS 5732 (Arista)	19	G	175	—	IRON AGE	MOTHERS FINEST/Atlantic SD 19302	1	G
127	119	HOUSE OF MUSIC	T.S. MONK/Mirage WTG 19121 (Atl)	21	G	176	—	IT'S WINNING TIME	KLIQUE/MCA 5198	1	H
128	114	GREATEST HITS	OAK RIDGE BOYS/MCA 5150	29	H	177	179	LOVIN' THE NIGHT AWAY	DILLMAN BAND/RCA AFL1 3909	7	G
129	116	ESCAPE ARTIST	GARLAND JEFFREYS/Epic JE 36983	23	O	178	158	THE GAME	QUEEN/Elektra 5E 513	48	H
130	124	COCONUT TELEGRAPH	JIMMY BUFFETT/MCA 5169	16	H	179	181	WILD GIFT	X/Slash SR 107	2	G
131	110	WILD WEST	DOTTIE WEST/Liberty LT 1062	17	G	180	150	HOTTER THAN JULY	STEVIE WONDER/Tamla T8 373M1 (Motown)	30	H
132	105	IMAGINATION	WHISPERS/Solar BXL1 3578 (RCA)	21	H	181	186	STARDUST	WILLIE NELSON/Columbia KC 30305	26	O
133	121	ANNIE (ORIGINAL CAST ALBUM)	Columbia JS 34712	25	O	182	184	GREATEST HITS	WAYLON JENNINGS/RCA AHL1 3378	103	H
134	144	LIVE	STEPHANE GRAPPELLI/DAVID GRISMAN/Warner Bros. BSK 3550	4	H	183	185	LOVE LIGHT	YUTAKA/Alfa AAA 10004	8	G
135	146	SOMETIMES LATE AT NIGHT	CAROLE BAYER SAGER/Boardwalk NB 1 33237	4	H	184	187	STILL FEELS GOOD	TOM JOHNSTON/Warner Bros. BSK 3527	2	H
136	161	FLYING THE FLAG	CLIMAX BLUES BAND/Warner Bros. BSK 3493	7	H	185	162	LOVE LIFE	BRENDA RUSSELL/A&M SP 4811	9	G
137	131	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK)	WILLIE NELSON & FAMILY/Columbia S2 36752	39	O	186	188	GOING FOR THE GLOW	DONNA WASHINGTON/Capitol ST 12147	4	H
138	142	MOUNTAIN DANCE	DAVE GRUSIN/Arista/GRP 5010	16	H	187	160	UNSUNG HEROES	DREGS/Arista AL 9548	9	H
139	—	HOT, LIVE AND OTHERWISE	DIONNE WARWICK/Arista A2L 8605	1	L	188	167	HIGH VOLTAGE	AC/DC/Atlantic SD 36142	10	G
140	148	LOVE IS . . . ONE WAY	MCA 5163	15	H	189	165	GLASS HOUSES	BILLY JOEL/Columbia FC 36384	63	O
141	143	UNLIMITED TOUCH	Prelude PRL 12184	7	G	190	195	HARDWARE	KROKUS/Ariola OL 1508 (Arista)	10	H
142	112	TO LOVE AGAIN	DIANA ROSS/Motown M8 951M1	16	H	191	192	JUNIE 5	JUNIE/Columbia ARC 37133	3	O
143	172	AEROBIC DANCING	Gateway GSLP 7610	3	G	192	—	HIGH GLOSS	Prelude PRL 12185	1	G
144	149	MICKEY MOUSE DISCO	Disneyland/Vista 2504	66	X	193	197	BARRY & GLODEAN WHITE	Unlimited Gold FX 37054 (CBS)	10	O
145	127	B.L.T. ROBIN TROWER WITH JACK BRUCE & BILL LORDAN	Chrysalis CHR 1324	14	H	194	194	REUNION	JERRY JEFF WALKER/MCA 5199	3	H
146	136	ALL MY REASONS	NOEL POINTER/Liberty LT 1094	10	G	195	175	SOMEBODY'S KNOCKIN'	TERRI GIBBS/MCA 5173	9	H
147	154	INTUITION	LINX/Chrysalis CHR 1332	4	G	196	180	FLOWERS OF ROMANCE	PUBLIC IMAGE LTD./Warner Bros. BSK 3536	4	H
148	134	EVANGELINE	EMMYLOU HARRIS/Warner Bros. BSK 3508	17	H	197	199	ARE YOU GONNA BE THE ONE	ROBERT GORDON/RCA AFL1 3773	2	H
149	—	WHA 'PPEN	ENGLISH BEAT/Sire SRK 3560 (WB)	1	H	198	—	WOMAN OF THE YEAR (ORIGINAL BROADWAY CAST)	(Arista) AL 8303	1	I
						199	200	SANCTUARY	NEW MUSIK/Epic NFE 37314	2	O
						200	—	AUTUMN PIANO SOLOS	GEORGE WINSTON/Windham Hill C 1012	1	G

Record World Single Picks

JANIS IAN—Col 18-02176



UNDER THE COVERS
(prod. by Klein)
(writer: Ian) (Mine,
ASCAP) (4:25)

Ian puts forth one of her finest songwriting efforts with this captivating single from her new "Restless Eyes" LP. Loaded with innuendos and particularly sharp observations about sexual relationships, it also serves as a vehicle for her engaging vocal. Featuring L.A.'s best session stars, it's a must for pop and A/C formats.

ROBIN LANE & THE CHART-BUSTERS—WB 49742



SOLID ROCK (prod. by Lyons) (writer: Lane) (Leeds/MCA, ASCAP) (3:47)

The Boston-based quintet offers this inspiring rocker as the initial release from their new "Imitation Life" LP. Drawing from the back pages of folk-rock, the band backs Robin with rich walls of jingle-jangle guitars and choir-boy choruses. Lane sings with a mission, floating gracefully in the soprano/falsetto ranges. No AOR-pop station should be without it.

THE JACKSONS—Epic 19-02132



WALK RIGHT NOW
(prod. by group)
(writers: Michael-Randy) (Mijac/Siggy/Ranjack, BMI) (3:32)

Song for song, the "Triumph" LP was one of last year's strongest. This fourth single from the LP explodes from the outset with an energetic rhythm kick on the bottom and colorful synthesizer lines, guitar riffs and handclaps on top. The vocals—as usual—are outstanding. A hit on any format.

EDDIE KENDRICKS—Atl 3796



(OH I) NEED YOUR LOVIN' (prod. by Richards-Sandlin) (writers: Eddie & Brian Holland) (Stone Diamond/BMI) (4:06)

Kendricks' work with the Temptations and later as a solo artist ranks him as one of the truly great vocal stylists. He makes his label debut with this sultry side from the forthcoming "Love Keys" LP. All the unmistakable color and shimmering inflections are there, captured brilliantly by the Randy Richards-Johnny Sandlin production.

Pop

BUCKS FIZZ—RCA 12242

MAKING YOUR MIND UP (prod. by Hill) (writers: Hill-Danter) (Intersong-USA/Steve and Nickelodeon/Almo, ASCAP) (2:39)

Cute, snappy and just as catchy as their name, this single earned the British quartet first place in the Eurovision Song Contest. Pop radio will love the carnival keyboards and hook.

JOHN BATDORF—20th Century-Fox 2497

BE MY BABY (prod. by Stewart-Batdorf) (writers: Spector-Greenwich-Barry) (Mother Bertha/Trio, BMI) (3:10)

Batdorf gives the Ronettes classic a spin, and the results are pleasing. His rock approach avoids syrupy strings, spotlighting his likeable vocal phrasing.

THE ROVERS—Epic/Cleve. Intl. 19-02148

MEXICAN GIRL (prod. by Richardson) (writers: Norman-Spencer) (Chinnichap/Careers, BMI) (3:38)

The Rovers take the international route on this south-of-the-border tribute to a lovely senorita. Relaxed and loaded with ethnicity, it's a strong follow-up to the mid-charted "Wasn't That a Party."

HOLLY STANTON—War Bride 1

JUST A LITTLE (prod. by Rewind) (writers: Elliot-Durand) (Clears, BMI) (2:40)

Stanton wears the next-big-thing label well, as evidenced by this cover of the Beau Brummels' top 10 hit from '65. Sensuous vocals and an explosive band demand AOR-pop attention.

POINT BLANK—MCA 51132

NICOLE (prod. by Ham) (writers: group) (Hamstein, BMI) (3:45)

A brash, aggressive rhythm kick propels this southern rocker from the Texas-based sextet's "American Exce\$\$" LP.

CHUCK MANGIONE—A&M 2341

TARANTELLAS (1, Tarantella 2, Neopolitan) (prod. by Mangione) (writer: Mangione) (Gates, BMI) (3:29)

Mangione puts both feet in the dance music ring with this traditional Italian stomper. A double-header for weddings, parties and drunken brawls.

THE JOE CHEMAY BAND—

UNICORN 95003 (MCA)
LOVE IS A CRAZY FEELING (prod. by Chemay-Guess) (writers: Johnstone-Boshell) (House of Erik, ASCAP) (3:40)

Chemay had considerable chart success recently with his "Proud" single. This follow-up is ready-made for pop-A/C formats. The soaring hook and pretty keyboards flow.

DIE HAUSFRAUEN—Cachalot 1

BELLEVUE AFFAIR (prod. by Derby) (writers: Beren-Mitchell) (Cachalot, ASCAP) (time not listed)

Based in N.Y., this sextet (3 females-3 males) has been active on the local club scene. Vera Beren's brusque vocal and a pulsating rhythm track make this equally acceptable for radio and clubs.

B.O.S./Pop

THE ISLEY BROTHERS—T-Neck

5-02172 (CBS)

I ONCE HAD YOUR LOVE (And I Can't Let Go) (prod. by group) (writers: group) (Bovina, ASCAP) (4:41)

Seldom have the Isley Brothers sounded prettier. Ronnie's lead vocal is adorned with subtle percussion and soft backing vocals.

FREDDY HENRY & BETTY WRIGHT—TK 1045

TELL HER (prod. by Kooper) (writer: Russel) (Robert Mellin, BMI) (2:54)

Each vocalist is capable of raising the roof; together they tear the house down with this cover of the Exciters top 5 hit from '63.

BERNARD WRIGHT—Arista/GRP 2514

HABOGLABOTRIBIN' (prod. by Grusin-Rosen) (writer: Blackman) (Nodlew, BMI) (3:46)

Wright trades in his bass for music box piano melodies on this funk opus from his "Nard" LP. Don Blackman's vocal travels the stream-of-consciousness trail.

THIRD WORLD—Col 18-02170

DANCING ON THE FLOOR (HOOKED ON LOVE) (prod. by Clarke) (Cat-1bl/Island, BMI) (3:55)

Ultra-smooth lead and harmony vocals have made this Jamaican-based sextet one of the most accessible proponents of reggae-pop. William Clarke's lead vocal and a big hook could make this a pop hit.

THE B.B. & Q. BAND—Capitol 4993

ON THE BEAT (prod. by Petrus) (writers: Malavasi-Slade) (Little Macho, ASCAP) (3:46)

Culled from their forthcoming self-titled LP, the Brooklyn, Bronx and Queens band utilizes multi-vocal overlays, slick percussion and a dance beat, all well-produced by Jacques Fred Petrus.

MATERIAL with Nona Hendryx—Ze/Island 49741

BLASTING OUT (prod. by group) (writers: group) (Cri-Cri/Island, BMI) (3:40)

From the forthcoming dance compilation LP "Seize the Beat (Dance Ze Dance)," this hot track boasts an agile, upfront bass, pulsating synthesizer lines and Nona's center-stage vocal sauce.

THE SPINNERS—Atlantic 3827

THE WINTER OF OUR LOVE (prod. by Zumer) (writers: Zumer-Creed) (Sumar/Decreed, BMI) (3:49)

John Edwards is the featured vocalist on this latest spin from the group's "Labor Of Love" LP. Warm harmony choruses on the title hook and Steve Khan's lyrical guitar passages make this a multi-format bonus.

THE PLAYERS ASSOCIATION—Vanguard 35224

LET YOUR BODY GO! (prod. by Weiss) (writer: Hills) (Silkie/Chris Hills, BMI) (3:52)

The N.Y.-based band brews a funky cauldron on this title-cut from their latest LP. Boiling percussion, vocal chants and Randy Brecker's trumpet spice are featured.

Country/Pop

MARK GORDON CREAMER—Handshake 02121

MUSIC MASHINE (prod. by Creamer) (writer: Creamer) (Easy Listening, ASCAP) (3:31)

The L.A.-based singer/songwriter makes an impressive debut with this hook-filled story-song. Catchy guitar licks, a fine steel guitar break, and "50,000 watts of power" give this strong heavy rotation potential.

GUY CLARK—WB 49740

THE PARTNER NOBODY CHOSE (prod. by Crowell) (writers: Clark Crowell) (World Song/Coolwell/Granite, ASCAP) (3:08)

Backed by members of Emmylou Harris' Hot Band and produced by Rodney Crowell, Clark aims for AOR and pop acceptance with this easy rollin' tune.

TANYA TUCKER—MCA 51131

SHOULD I DO IT (prod. by Klein) (writer: Martine, Jr.) (Unichappell/Watch Hill, BMI) (3:00)

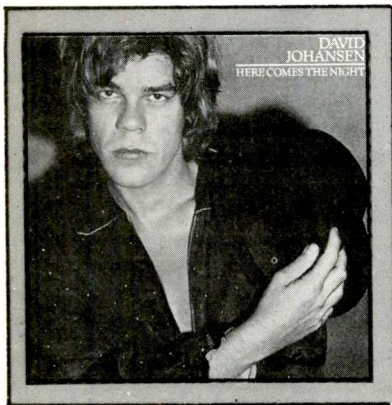
Pop and A/C radio will love the hook and arrangement on this upbeat latest from the dynamic vocalist.

TEXAS—Texas 42780

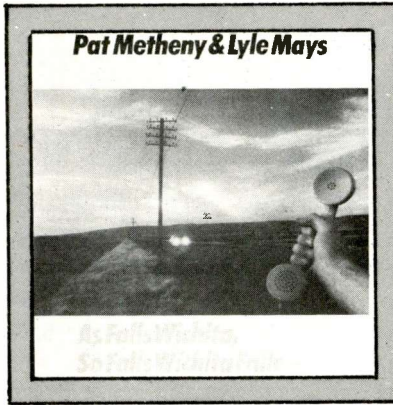
SOUTHERN LIVIN' (prod. by group) (writer: Surber) (Surber, ASCAP) (4:12)

Texas-born and L.A.-based, the country rockin' quartet is fronted by Jerry Lee Surber's affecting vocal talents. They emphasize tight harmonies and bouncy, pop-flavored melodies.

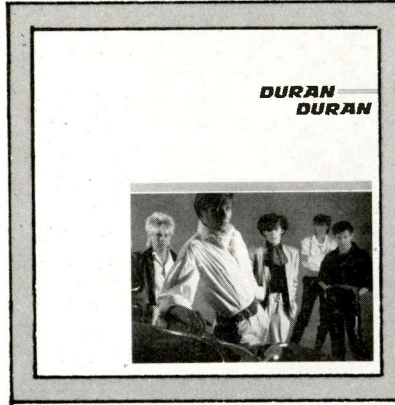
Record World Album Picks



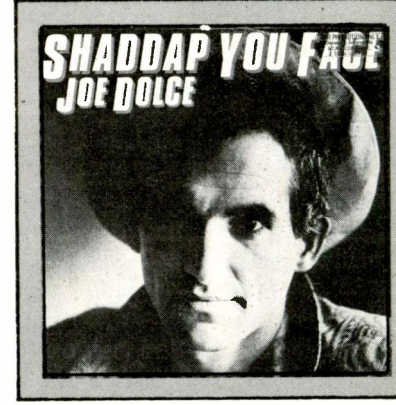
HERE COMES THE NIGHT
DAVID JOHANSEN—Blue Sky FZ 36589 (CBS)
The former New York Doll has come up with his best-sounding solo LP yet, partly due to a writing/performing partnership with guitarist Blondie Chaplin. The falsetto backing of "She Loves Strangers" is an excellent counterpoint to his half-spoken growl. "Bohemian Love Pad" is clever, and the title cut is a new anthem.



AS FALLS WICHITA, SO FALLS WICHITA FALLS
PAT METHENY & LYLE MAYS—ECM-1-1190 (WB) (8.98)
Leaving most of his usual band aside for a while, Metheny and his keyboardist Mays explore the delicate timbres of their instruments as a duo, with drums and percussion from Brazil's Nana Vasconcelos. Touching on rock, jazz and ethnic styles, they've created an LP for varied formats.



DURAN DURAN
Harvest ST-12158 (Capitol) (8.98)
Introduced to America by their dance-club sleeper, "Planet Earth," this British quintet is part of a critics' category (including Spandau Ballet) which wears flowing shirts and sashes and plays passionate rock with a techno-disco beat. "Friend of Mine" and "Sound of Thunder" join "Planet Earth" as key cuts.



SHADDAP YOU FACE
JOE DOLCE MUSIC THEATRE featuring LYN VAN HECKE—MCA 5211 (8.98)
Dolce, the Ohio native transplanted to Australia who's taking the U.S. by storm with his broken-English novelty single, "Shaddap You Face" (even his hat looks a little like Chico Marx's), teams up with spouse Van Hecke on this sometimes funny, sometimes sober collection. Includes "If You Want To Be Happy."

EXPOSED/A CHEAP PEEK AT TODAY'S PROVOCATIVE NEW ROCK

CBS X2 37124 (2.98)
The title and price say it all. With samples of Columbia and Epic artists like the Boomtown Rats, Rosanne Cash, Ellen Foley, Steve Forbert, Ian Gomm, Judas Priest, Romantics, Sorrows, Adam & the Ants, Garland Jeffreys and Loverboy.

POWER OF LOVE

ARLO GUTHRIE—Warner Bros. BSK 3558 (8.98)
Guthrie's unmistakable voice is complemented by guest singers like Phil Everly on the strong lead track, "Power of Love," and Rickie Lee Jones on the calypso-influenced "Jamaica Farewell."

CLASH OF THE TITANS

ORIGINAL SOUNDTRACK—Columbia JS 37386
While many of today's popular space adventures actually borrow from ancient lore, this film goes right to the source, the Greek myths, with the amazing special effects of Ray Harryhausen. A souvenir from this potential hit film.

TALK TALK TALK

THE PSYCHEDELIC FURS—Columbia NFC 37339
With guitars seething on the brink of chaos and Richard Butler's inimitable vocal cadences, the Furs follow their acclaimed U.S. debut with the guitar/harmonica counterpoint of "Dumb Waiters" and crescendos of "It Goes On."

CAMERON'S IN LOVE

RAFAEL CAMERON—Salsoul SA 8542 (RCA) (8.98)
Cameron's previous LP, with songs and production by Brass Construction's Randy Muller, didn't get the recognition it deserved but they've teamed up again. His vocals inject life into the danceable "Funtown U.S.A." and the ballad "I'd Go Crazy."

WINTER MOON

ART PEPPER—Galaxy GXY 5140 (Fantasy) (8.98)
The lyrical saxophonist is joined by pianist Stanley Cowell and a sensitive rhythm section, plus a complement of strings that add sumptuous weight to "Our Song" and a blues, "That's Love."

GERALD MASTERS

Handshake JW 37059 (8.98)
This new British songwriter/performer evokes memories of early Elton John without being overly derivative. The pulsing synthesizers of "Poor Little Rich Boy," and the cute vocal backing of "I Love You So Badly" are ready for pop stations.

HOLDING MY LOVE OUT TO YOU

MAX ROMEO—Shanachie 43002 (7.98)
Romeo, a most respected reggae artist in musicians' circles, has admirer Keith Richards playing and co-producing here. His delicate falsetto and a powerful, clear tenor, combined with Jamaica's crack rhythm players, make this one of the most programmable new reggae LPs.

CONDITION: BLUE

TONY MATHEWS—Alligator 4722 (7.98)
Mathews, who plays guitar with Ray Charles, has excellent blues chops and a plaintive voice. Cuts like "Let Me Know When You're Coming" have syncopated bass lines that could appeal to black formats.

HERE'S TO LOVE

GENE CHANDLER—20th Century-Fox/Chi-Sound T-629 (RCA) (8.98)
The original Duke of Earl will build on his recent successes with this self-production aimed at black and pop radio. "Almost All the Way to Love" and "God Bless Our Love" contain his best vocal stretches.

GARY O'

Central ST 12157 (8.98)
Gary O'Connor is a gifted writer with high-range vocal capabilities (prerequisite for covering the Hollies' "Pay You Back with Interest") and a hot producer in Richard Landis (Juice Newton). "All the Young Heroes" and "The Way You Look Tonight" are AOR/mass appeal cuts.

UNITED

WOODY SHAW—Columbia FC 37390
A straight jazz team effort led by this excellent trumpet/flugelhorn stylist. Michael Cuscuna's production gives pianist Mulgrew Miller's "Pressing the Issue" a perfect soft edge, while Shaw's mute on "The Greene Street Caper" is mesmerizing.

Classical Retail Tips

By SPEIGHT JENKINS

■ The news from Philips this month just might be some of the biggest of the year. Though two-pianist teams are not too frequent, there are a fair number around, and most have been recorded. Something new is coming from France, however, and Philips has it on record. The new combination is the Labeque Sisters—Katia and Marielle—and their first record, included in the June release, is George Gershwin's *Rhapsody in Blue* and the Piano Concerto in F.

The excitement comes from some absolutely amazing sales figures disclosed last week by the PolyGram vice president in charge of Philips, Nancy Zannini. Her parent company in Holland recently informed her that worldwide sales reports on the Labeque record have made it the biggest classical seller for the entire PolyGram group. Sales in France reportedly exceeded 100,000 by the end of May, and the sisters' huge success has caused the company to rush forward with another Gershwin record for September, which will employ the talents of soprano Barbara Hendricks singing some of the great songs.

Cool Reading

Two pianists outselling Pavarotti? Having heard an imported copy of the record, I can understand why it has been so enthusiastically received. Though as Americans we are not inclined toward chauvinism, it should quickly be stated that the two sisters' grasp of the idiom of Gershwin is complete. The opening clarinet glissando in the *Rhapsody* has exactly the right feeling as played by piano. It's a curiously cool reading of the *Rhapsody*, a reading that makes very good sense in light of the brilliant Gershwin played in the recent past by such an expert as William Bolcom. This music need not be so heated up; it was composed in an age when coolness was very significant. The two play brilliantly together, and never stint when a forte is required, always keeping the sound very clean. The overall effect of their playing is of elegance, precisely the mood that is often missing in Gershwin performances.

The version of *Rhapsody* for two pianos was created by Gershwin and performed at the Roosevelt Hotel in New York with him-

self and the pianist Isidor Gorn. Though Gershwin did not orchestrate the concerto, he did compose it very much on the piano and indeed, according to the record's liner notes, used four staves in his composition. The performance has a flair and independent integrity that makes it well worth hearing. It is not that the Labeques' playing duplicates an orchestra or is better than one; it is just a successful translation of one type of work to another, and the basic sound and feel of Gershwin is not lost. The playing is really remarkable, particularly so in the brilliant coda. Now we will discover if the success of the sisters—both still very young—in France can be duplicated in this country.

* * *

Angel this month has a release of four discs of which the most popular should be selections of classical music from recent popular films. All Wagnerians who attended a showing of *Excalibur*, the recent realization of Mallory's *Morte d'Arthur*, must have been struck by the use of Wagner. The *Siegfried* Funeral Music was used strangely to refer to the discovery of *Excalibur* (the sword theme never was played at the right moment), but music from *Tristan and Isolde* and *Parsifal* was ingeniously utilized. When Lancelot looked at Guinevere, the "look" motive of *Tristan* sounded; and *Parsifal* cropped up every time anyone searched for the Grail. To many, it may have made no difference, but it was fun for those who love the music, and the performances were good. Now Angel makes them available, along with more Wagner from *Apocalypse Now*, Pachelbel's *Kanon* from *Ordinary People* and the lovely *Mandolin Concerto* of Vivaldi heard in *Kramer vs. Kramer*.

Another release from the Rachmaninoff Third Piano Concerto, contrasts two very different musical personalities. The two participants both have recorded it many times before and have played it countless times, but together? The two are Leonard Bernstein and Alexis Weissenberg, and the orchestra is the Orchestra National de France. The difference in their approaches should make for a stimulating concerto, one that any piano lover would want to hear.

Classical Retail Report

JUNE 20, 1981

CLASSIC OF THE WEEK



STERN 60TH BIRTHDAY CELEBRATION

STERN, PERLMAN, ZUKERMAN
MEHTA

CBS Mastersound

BEST SELLERS OF THE WEEK

STERN 60TH BIRTHDAY CELEBRATION
—Stern, Perlman, Zukerman, Mehta
—CBS
MAHLER: SYMPHONY NO. 2—Solti—
London Digital
BEETHOVEN: COMPLETE SYMPHONIES
—Karajan—DG Budget Box
MOZART: COMPLETE SYMPHONIES, VOL. V—Hogwood, Academy of Ancient Music—L'Oiseau Lyre
LUCIANO PAVAROTTI: MY OWN STORY—London
WAGNER: PARSIFAL—Hofmann, Moll, Van Dam, Karajan—DG Digital

SAM GOODY/EAST COAST

BEETHOVEN: COMPLETE SYMPHONIES—
DG Budget Box
MAHLER: SYMPHONY NO. 2—London
Digital
MOZART: COMPLETE SONATAS—
Eschenbach—DG Budget Box
MOZART: COMPLETE SYMPHONIES—
L'Oiseau Lyre
ORFF: CARMINA BURANO—Mata—RCA
Digital
PAVAROTTI: MY OWN STORY—London
**PERLMAN & PREVIN PLAY A DIFFERENT
KIND OF BLUES**—Angel
STERN 60TH BIRTHDAY CELEBRATION—
CBS Mastersound
ISAAC STERN PLAYS JAPANESE MELODIES
—CBS
VERDI: LA TRAVIATA—Sutherland,
Pavarotti, Bonyngé—London Digital

KING KAROL/NEW YORK

ELLY AMELING: THINK OF ME—CBS
BEETHOVEN: PIANO CONCERTO NO. 5—
Serkin, Ozawa—Telarc
DEBUSSY: PRELUDES, VOL. II—Arrau—
Philips
GERSHWIN: RHAPSODY IN BLUE—Kunzel
—Telarc
MAHLER: SYMPHONY NO. 2—London
Digital
MAHLER: SYMPHONY NO. 9—Karajan—
DG
MUSSORGSKY: SHORT PIECES—Abbado—
RCA
**ITZHAK PERLMAN: ROMANTIC VIOLIN
CONCERTOS**—Angel

SULLIVAN: PIRATES OF PENZANCE—
Ronstadt, Kline, Elliott—Elektra
WAGNER: DIE FEEN—1967 Bayreuth
Master Class—Coliseum Records

RECORD WORLD/TSS/

NORTHEAST

CORIGLIANO: CLARINET CONCERTO—
Mehta—New World
**RANSOM WILSON: PLEASURE SONGS FOR
FLUTE**—Angel
CELEBRATION FOR HARP—Allen—Angel
MAHLER: SYMPHONY NO. 10—Levine—
RCA
PACHELBEL: KANON—Paillard—RCA
PAVAROTTI: MY OWN STORY—London
STERN 60TH BIRTHDAY CELEBRATION—
CBS Mastersound
ISAAC STERN PLAYS JAPANESE MELODIES
—CBS
SULLIVAN: PIRATES OF PENZANCE—
Ronstadt, Kline, Elliott—Elektra
WAGNER: PARSIFAL—DG Digital

HARMONY HOUSE/DETROIT

BEETHOVEN: SYMPHONY NO. 9—Haitink
—Philips
BAROQUE AND ON THE STREET—CBS
DEBUSSY: PRELUDES, VOL. II—Arrau—
CBS
**RANSOM WILSON: PLEASURE SONGS FOR
FLUTE**—Angel
HAYDN: LONDON SYMPHONIES—Jochum
—DG Budget Box
MAHLER: SYMPHONY NO. 2—London
Digital
**MOZART: COMPLETE SYMPHONIES, VOL.
V**—L'Oiseau Lyre
PAVAROTTI: MY OWN STORY—London
STERN 60TH BIRTHDAY CELEBRATION—
CBS Mastersound
SZMANOWSKI: SYMPHONIES NOS. 2, 3—
Dorati—London

STREETSIDE/ST. LOUIS

BEETHOVEN: COMPLETE SYMPHONIES—
CHOPIN: PIANO CONCERTO NO. 1—
Davidovitch, Marriner—Philips
HAYDN: LONDON SYMPHONIES—Jochum
—DG Budget Box
MOZART: COMPLETE SONATAS—
Eschenbach—DG Budget Box
**MOZART: COMPLETE SYMPHONIES, VOL.
V**—L'Oiseau Lyre
PAVAROTTI: MY OWN STORY—London
**ITZHAK PERLMAN PLAYS ROMANTIC
VIOLIN CONCERTOS**—Angel
ROCHBERG: PIANO QUINTET—Nonesuch
STERN 60TH BIRTHDAY CELEBRATION—
CBS Mastersound
WAGNER: PARSIFAL—DG Digital

TOWER RECORDS/LOS ANGELES

BEETHOVEN: COMPLETE SYMPHONIES—
CHOPIN: FOUR SCHERZOS—Richter—CBS
MAHLER: SYMPHONY NO. 2—London
Digital
PACHELBEL: KANON—Paillard—RCA
PAVAROTTI'S GREATEST HITS—London
PUCCINI: TURANDOT—Nilsson, Tebaldi,
Bjoerling—Leinsdorf—RCA Gold Seal
**ELISABETH SCHWARZKOPF: TO MY
FRIENDS**—London
STERN 60TH BIRTHDAY CELEBRATION—
CBS Mastersound
VERDI: LA TRAVIATA—Sutherland,
Pavarotti, Bonyngé—London Digital
WAGNER: PARSIFAL—DG Digital

Record World Latin American

Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO — Muchos son los éxitos que en el mercado nacional se les puede dar el calificativo de arrolladores (difusión y ventas). Muchas canciones han sido de un impacto sorprendente, me refiero al tiempo tan corto—mucho menos del normal—que necesitaron en difusión para convertirse en ventas dignas del respeto general; y muchos también, han sido los temas que por su larga permanencia, son sin duda, los que todo el medio recuerda cuando se trata de enumerar los super-hits de la temporada. Pero lo que está sucediendo con **Emmanuel** y sus recientes éxitos, está totalmente fuera del comentario y apreciación lógica. La actual estrella de RCA. El intérprete que en sus inicios parecía que no había nacido para triunfar en la carrera discográfica, y que gracias a la fé ciega de **Guillermo Infante**, actual Vice Presidente y Director General de RCA México, el apoyo y cuidado nunca decayó, por el contrario, continuo con mas

animo a pesar de los resultados poco atractivos y hasta desalentadores; está hoy en día destrozando, aplastando y haciendo polvo todo lo alcanzado hasta el momento por un nuevo valor. Su élepe 'Intimamente Emmanuel,' está convertido en una admirada joya musical de imprescindible atractivo, tanto para el programador radial, como para el consumidor de todas las edades. En toda la República, la casi totalidad de las canciones que integran esta producción ("Insoportablemente bella," "Todo se derrumbó dentro de mí" "Quiero dormir cansado," El día que puedas," "Con olor a hierba," "Tengo mucho que aprender de tí" etc) están convertidas en éxitos contundentes, y las ventas, sobrepasan el millón de élepes según anuncio que orgullosamente dan a conocer en RCA. ¡Congratulaciones Guillermo! . . . **David Stockley** asumió la Presidencia y Dirección General del sello EMI Cápitól. Su llegada, aparte de (Continued on page 41)

Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



Ricardo Graza

■ Siempre que regreso de Brasil, siento por varios días un sabor a "saudade" en el alma. Y es que la tierra brasileña y en especial la carioca, llena requerimientos de mi espíritu y en especial, colma esta necesidad mía de andar con gente las cuales, la capacidad creativa se muestre agresivamente vibrante. ¡Así es Brasil . . . vida, ritmo, optimismo hilarante! . . . Bueno, les agradezco el viaje a RCA di Brasil y a la Regional RCA de Latinoamérica, en las personas de **Adolfo Pino** y **Oswaldo Gurzone**. **Helcio Carmo**, **Omar Jundi**, **Osamar Zam**, **Zé Luis Rodríguez**, **Henrique Gastaldeho**, nombres reconocidos, de hace tiempo, en mis inquietudes sinceras y amistosas. ¡Gracias a todos por momentos inolvidables! . . . La Regional RCA, establecida en Brasil desde hace algunos meses, pasará sus oficinas centrales a Buenos Aires, lideradas por **Adolfo Pino**. **Helcio Carmo** pasará a dirigir desde allá la operación latinoamericana. **Jorge Pino**, queda a cargo del Depto. Internacional de Brasil, **Omar Jundi** y **Henrique Gastaldeho**, luchando con los intereses editoriales del conglomerado en Brasil, **Zé Luis Rodríguez** a cargo de prensa y Relaciones Públicas en Brasil. El enérgico y buenote de **Oswaldo Gurzone** a cargo de la Operación RCA en Brasil. Triunfará plenamente porque es brasileño de plena sangre. Identificado con los problemas normales y las grandes posibilidades del mercado, **Gurzone** se da de lleno en sus labores directrices. Ojalá no le pongan piedrotas en el camino.

El problema de los derechos autorales en Brasil, está al rojo vivo. Titulares en los periodicos más importantes que leen desde: "Asalto a la propiedad intelectual," "La historia de un desfalque," a "el derecho autor al no está siéndolo." La historia viene desde hace tiempo. Políticas acáticas, anarquía, caos, cuatro Asociaciones de Compositores a cargo de cobros y pagos, un desfalco millonario hace algunos meses en una de las asociaciones, la UBC (Uniao Brasileira de Compositores) el capricho gubernamental de ignorar la opinión de los que conocen a fondo los problemas editoriales, como nadie, los propios editores; un fondo común proveniente de un 30% descontado a los compositores con obras editadas y ejecutadas, a favor de repartirlo entre los que no han tenido acción alguna con sus obras; el retiro a los pocos meses de la misma ley, ante la protesta de los más afamados compositores brasileños y su total inoperancia; la falta de pago de los derechos internacionales, una intervención gubernamental de la CNDA (Conselho Nacional de Direito Autoral) con objeto de paralizar de inmediato irregularidades impresionantes, sus efectos inmediatos en la ECAD (Escritorio Central de Arrecadacao e Distribuicao) atraso, desorden, caprichos. Y es que esto de los Derechos Editoriales es muy complicado, tan complicado que sin una asistencia honesta, desinteresada y profesional de los señores Editores, el problema seguirá creciendo a proporciones escandalosamente explosivas. El problema grande está viniendo de los Derechos Internacionales, supuestamente cobrados y depositados de las obras foráneas, en un país en donde éstos son en extremo poderosos, dado la gran exposición y popularidad de obras extranjeras, especialmente de Estados Unidos. En momentos de ser útil. El grito era: "dejennos ayudarles, antes que esta situación explote internacionalmente . . . Bueno . . . ¡BOOOOOOMMMMMM! Quizás una de las empresas peruanas discográficas, que con más (Continued on page 40)



Marinho da Vila



Valdes & Janes



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

EAST COAST – COSTA ESTE

JUNE 20, 1981

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

WEST COAST – COSTA OESTE

JUNE 20, 1981

June 20	June 13		
1	2	Quiero Dormir Cansado/Emmanuel	Arcano
2	1	Piquete De Hormigas/Conjunto Michoacan	Odeon
3	6	Un Dia A La Vez/Los Tigres del Norte	Fama
4	8	La Ladrona/Diego Verdaguer	Profono
5	4	Perdoname/Camilo Sesto	Pronto
6	5	Querer y Perder/Dyango	Odeon
7	3	Si Quieres Verme Llorar/Lisa Lopez	Hacienda
8	10	Ya No Me Interesa/Chelo	Musart
9	11	La Culpable/Alvaro Dávila	Profono
10	7	El Chubasco/Carlos y José	T.H.
11	13	Insaciable Amante/José José	Pronto
12	13	Procuero Olvidarte/Hernaldo	Alhambra
13	9	Ya No Regreso Contigo/Lupita D'Alessio	Orfeon
14	15	Asi No Te Amar Jamas/Amanda Miguel	Profono
15	17	Donde Estes Con Quien Estes/Camilo Sesto	Pronto
16	16	Don Diablo/Miguel Bosé	CBS
17	14	Si Tu Quisieras/Los Bukis	Profono
18	19	Prohibiciones/Lolita	CBS
19	20	Polvo De Ausencia/Mercedes Castro	Musart
20	18	Primer Amor/Yuri	Profono
21	—	El Cofrecito/Beatriz Adriana	Peerless
22	30	Abrazado De Un Poste/Lorenzo de Monteclaro	CBS
23	—	Pobre Gorrion/Vicky	Gas
24	—	Me Hubiera Gustado Tanto/Rocio Jurado	Arcano
25	21	Leña Verde/Napoleon	Raff
26	22	Tragos Amargos/Ramon Ayala	Freddie
27	23	Todo Se Derrumbo Dentro De Mi/ Emmanuel	Arcano
28	—	Me Llamas/José Luis Perales	CBS
29	—	La Primera Vez/Manolo Galvan	T.H.
30	—	Madrigal/Danny Rivera	T.H.

Record World Latin American (International) Hit Parade

SANTO DOMINGO (Ventas) By Pedro María Santana

1. Discúlpame Vikki Carr
2. La Rueda Orquesta La Solución
3. El Pescazo Johnny Ventura
4. Tengo Mucho Que Aprender De Tí Emmanuel
5. La Puerta del Recuerdo Orlando Penn
6. Ahora o Nunca Angela Carrasco
7. Amada Mía Cheo Feliciano
8. Perdóname Camilo Sesto
9. Se Busca Un Amante Charityn
10. La Cumbia Dominicana Fernandito Villalona
11. Milonga Para Una Niña Andy Montañez
12. La Juma de Ayer Henry Fiol
13. América Neil Diamond
14. Todo Se Rerrumbó Dentro De Mi Emmanuel
15. Romeo y Julieta Bonny Cepeda

URUGUAY (Ventas) By Juanjo Alberti

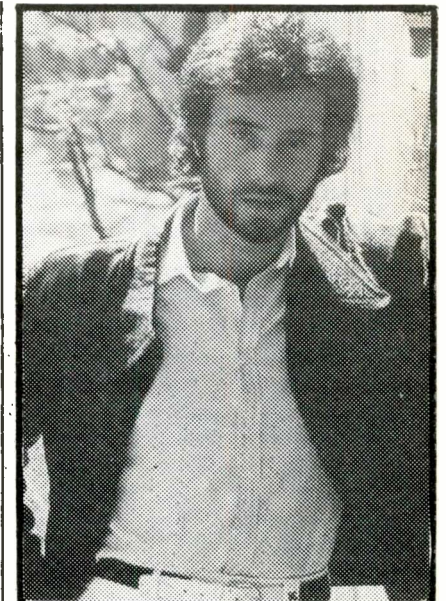
1. Just Like (Starting Over) John Lennon—Clave
2. The Wanderer Donna Summer—Clave
3. Lanza Perfume Rita Lee—RCA
4. El Cantor de Jazz Neil Diamond—EMI
5. Carnaval Omar Romano—Sondor
6. No Eres Mi Guardian Sonia Rivas—Palacio
7. Parchis Los Parchis—Palacio
8. No Es Tan Fácil Tiempo & Lugar—Arfeo
9. Eres Mi Vida, Eres Mi Sol Jorge Pablo—Orfeon
10. Otro Más Que Muerde El Polvo Queen—EMI

SAO PAULO (Ventas) By Nopem

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

URUGUAY (Popularidad) By Juanjo Alberti

1. Ella Se Llamaba Napoleón—Cisne
2. Santa María Newton Family—RCA
3. Insaciable Amante José José—Ariola
4. Señor Pecos—Epic
5. Dos al Teléfono Leonardo Jury—Microfón
6. Te Quiero José Luis Perales—Hispavox
7. No Es Tan Fácil Tiempo & Lugar—Orfeon
8. La Rubia del Cabaret Leonardo Favio—EMI
9. Dudando Dudando Juan Sebastian—RCA
10. Tan Veloz como Speedy Gonzales Passenger—Philips



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Nuestro Rincon (Continued from page 38)

energía y agresividad ha salido de atolladeros impresionantes, lo ha sido FTA de Perú. Habrá que felicitar ampliamente a **Oswaldo Vasquez** por tales logros, ya que la deuda externa ha sido prácticamente eliminada del agreste camino que durante años, mantuvo en escuas a más de un ejecutivo. ¡Felicidades Vasquez! . . . y es que la gente peruana, en esta industria, es generalmente muy buena y profesional. ¡Viva Peru! . . . Bello el long playing que EMI Odeon, lanzó en Argentina interpretado por la más peruana de todas las compositoras peruanas y, por ende, la más famosa. Hablo de **Chabuca Granda** y el long playing se titula "Cada canción con su razón," en cual la compositora descubre la motivación de cada tema. Acompañan a **Chabuco, Caitro Soto, Pitiño Sirio** y **Alvaro Lagos** en ritmos. Los temas son "La flor de la canela," "El surco," "Zaguan," "Toro Mata," "Una larga noche," José Antonio, "Fina estampa," "Coplas a Fray Martin," "La Torre de Marfil," "Ollita nomas," "Cardo o ceniza" y "El puente de los suspiros" . . . ¡Simplemente, no podía dejar ninguno fuera!

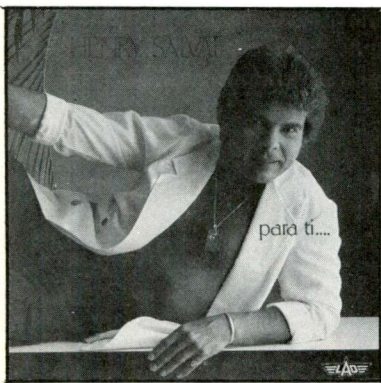
Viajó **Ignacio Janer** de Discos Belter a Estados Unidos, para firmar contrato de exclusividad con **Eliseo Valdés**, (Musical Records), concediéndole la explotación de este importante catalogo en Estados Unidos . . . Por requerimientos de RCA, produjo en Brasil a un impresionante artista del sello. **Ricardo Braga** interpreta en Español bellamente, temas de corte romántico con un toque profundo de dramatismo. A pesar de que Ricardo suena, hasta hablando, a **Roberto Carlos**, sus ventas en Brasil son muy interesantes y pudiera andar muy bien con sus temas en Latinoamérica. Entre ellos, RCA ha seleccionado "Amor de Segunda Mano" para una promoción intensa. Ricardo terminó llorando su grabación de este tema . . . Yo no pude . . . había mucha gente importante delante! . . . Una tarde impresionante fué con el grande de Brasil, **Martinho da Vila**, en su casa, con su casa, con su gente. Sus ventas en Brasil y Europa son impresionantes. Ah! . . . en la misma medida en que sus obras se engrandecen, Martinho aumenta su simpleza. ¡Besos, negrote! . . . Ah! . . . ¡lamento no haber estado con todos los buenos amigos que atesoro en Brasil. La falta de tiempo y el respeto a quienes me invitaron, coaccionaron totalmente mis grandes deseos y eliminaron la posibilidad de grandes abrazos, que, generalmente, necesito mucho . . . Y ahora . . . ¡Hasta la próxima!

(Continued on page 41)

TH top hits

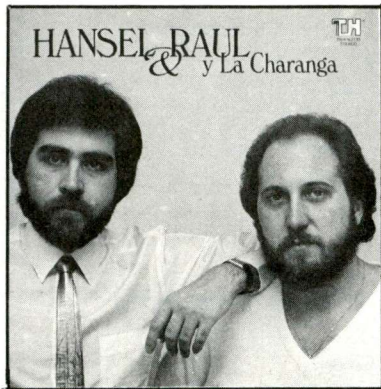
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Latin American Album Picks

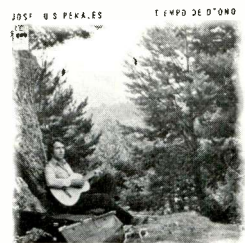


MIGUEL GALLARDO SIGUEME—
Mericana 1087

SIGUEME—Mericana 1087

Con arreglos y producción de Geoff Westley, Miguel Gallardo de España se luce en el tema "Y apago la luz" (J.M. Gallardo) que comienza a recibir fuerte promoción. Excelentes orquestaciones le brindan respaldo en "Comenzar de nuevo," (I. Lins-V. Martins) "Amigo mío," (J. M. Gallardo) y "Hoy quiero inventar una caricia" (J. M. Gallardo) entre otras.

■ Arranged and produced by Geoff Westley, Miguel Gallardo from Spain offers a very deep and commercial package of ballads. "Y apago la luz" is starting to move well in several areas. Also good are "Porque será" (Toquinho-V. de Moraes), "Me gusta" (Gallardo) and "Dos" (P. Bless-P. Palmer).

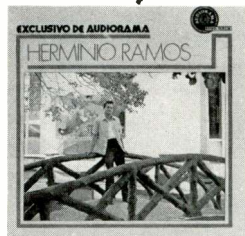


TIEMPO DE OTONO

JOSE LUIS PERALES—CBS 80302

Brinda aquí Perales una de sus mejores actuaciones. Temas muy contagiosos y bien tratados orquestalmente. Resaltan "Me llamas," "Un Velero llamado libertad," "El amor" y "Un día más" de su autoría.

■ These are, perhaps, the best performances by José Luis Perales from Spain, the talented composer and performer. "Tú como yo," "El amor," "Tu País," "Un velero llamado libertad," more.



CANTA

HERMINIO RAMOS—Audiorama 705

Con arreglos y dirección de Máximo Torres, Herminio Ramos, popular cantante puertorriqueño interpreta temas con gran poder de ventas. Entre ellos "Y tú que me das," H. Ramos) "Ya todo acabó," (Ramos) "Amigo tabernero" (H. Ramos) y "Besos locos." (Cabán-Ramos).

■ With arrangements and direction by Maximo Torres, Herminio Ramos from Puerto Rico offers a very commercial package of simple tunes with mass appeal. "Amigo Tabernero," "Desenlace," "Lo nuestro fué pasajero," others.



JORGE MALDONADO

Guajiro GLP 4007

Con arreglos de Alfredo Valdés y Germán Peifferrer, la contagiosa y salsosa voz de Jorge Maldonado se luce en esta producción salsera. "Que jelengue," (J.A. Mendez) "Pugilato," (J. Casamar) "Yo tengo pena," (Sara N. Rodríguez) y "Chofer no, paraguero si," (D.R.).

■ With arrangements by Alfredo Valdés and German Peifferrer, the contagious voice of Jorge Maldonado offers a very commercial package of danceable salsa. "Vacilón," (O. Gainzo) "Lo que más me gusta," (D.R.) and "Que jelengue." (J.A. Méndez).

Radio Action

Most Added Latin Record
(Tema más programado)

(International)
"La Ladrona"
(D. Verdaguer-G. Carballo-
A. Miguel)
DIEGO VERDAGUER
(Profono)

(Regional)
"La Culpable"
(Alvaro Dávila)
ALVARO DAVILA
(Profono)

Koppelman

(Continued from page 17)

"Endless Love," is tied in with a PolyGram film to be released this summer.

"There were a lot of elements involved with this project," he understates, referring to artists, producer, film company and the numerous related figures—"then, you hope what you come up with is also a hit." But after listening to two proposed mixes of "Endless Love," smiling faintly all the while, Koppelman is certain enough to remark: "If there were no film, it would still be a hit record."

While the Entertainment Company's consultant involvement can often avoid the hassles of distribution and sales, Koppelman finds himself thinking more seriously lately of establishing a record label, a move that would give the company total control over the handling of product as well as the lion's share of returns: "We go out and supplement the promotion forces and spend a great deal of time and money and effort on communicating with record companies and field personnel—since we do so much of everything else, that might be a better alternative for us."

Regardless of the specifics of distribution or even format, though, Koppelman continues to operate on a principle of appeal by sheer quality. "I think we've found over the last three or four years that when an artist of note delivers a boring piece of product, the public doesn't want it. But if they deliver something stimulating, creative and imaginative, everybody wants it: they will buy three, four, five of them, one for the house, for the car, for the summer home. Whether it's videodisc or tape that ultimately takes over, everything's going to have music, and that's where our expertise lies, dealing with all the creative elements."

En Mexico

(Continued from page 38)

causar muestras de simpatía, comienza a generar comentarios favorables por el hecho de que su primera preocupación está centrada en activar a su nivel más positivo el área de producción, que según tengo entendido, es uno de los puntos débiles de la empresa EMI. ¡Que haya suerte David! . . . En extremo notorio, positivo y digno de un merecido elogio, el crecimiento que en los últimos años exhibe la empresa CBS Columbia. Las utilidades sobrepasaron los cálculos previstos, y todo, como consecuencia del trabajo de modernización que desarrolló a su debido tiempo el siempre respetado profesional **Armando de Llano**.

Radio Replay (Continued from page 28)

offered by greater New York area radio stations, networks who have them as affiliates, and rep firms. Needless to say, a few of the jocks who took the mike also took advantage of the fact that their more prudish listeners (the ones who like to send letters of complaint to the FCC) were not listening in.



THE BOSTON CHOCOLATE PARTY: Because one of its sponsors, Nestle Corporation, sells baby formula to underdeveloped nations, the King Biscuit Flower Hour has been dropped as a weekly feature by WBCN, Boston. The concert program, produced by DIR Broadcasting and distributed by ABC Radio, has been on the station every Sunday night since February 1973.

"It would be inconsistent, given WBCN's editorial stance against the use of Nestle's baby formula in underdeveloped countries, for us to continue to air a program sponsored in part by Nestle's," was GM **Tony Berardini's** official statement. The decision resulted from the recent World Health Organization Convention in Geneva, where the U.S. was the only nation to vote against the adoption of a code protecting third world nations from "the marketing strategies of infant formula manufacturing companies," according to the WBCN release. The station management feels that Nestle's lobbyists influenced the U.S. vote, in effect putting "profit before the lives of children."

Berardini emphasized that the decision has nothing to do with the station's relationship with DIR or ABC—in fact, he looked into ways of running the show without the Nestle spots, but that would have violated contractual obligations. Nor are Berardini or WBCN on a crusade. "We're not leading a boycott against Nestle," he told Radio Replay, "we're just making a statement."

MOVES: **Don Benson** will become vice president and director of operations for KIIS-FM, Los Angeles, a Gannett station, moving from his executive position with the Western Cities broadcasting chain . . . **Terrell Metheny Jr.** has resigned as vice president/general manager of WBCS and WMKE, Milwaukee, to become executive vice president of the Mesa Broadcasting group . . . The newly formatted, "mass appeal" KWST, Los Angeles, has acquired the morning team of **Ron Engleman** and **John London**, who leave KRTH, Los Angeles . . . **Jim Davis** is the new GM of WVAF, Charleston, West Virginia. He resigned from KMPC, Los Angeles last February . . . New York City's airwave chameleon, **Al Bernstein**, has done rock on WQIV (WNCN's brief departure from classical), jazz on WRVR (now WKHK), album rock on WNEW-FM, adult rock on WYNY, urban contemporary on WBLS, and now he's "putting his boots on," joining WKHK, the city's only country FM station, in the 10 a.m. to 2 p.m. slot. Good luck! . . . KOPA-FM in Phoenix is looking for a midday airperson with production capabilities. Tapes and resumes to Steve Rivers, KOPA, Box 1827, Scottsdale, Arizona 85251. And tell him where you read about it!

Nuestro Rincon (Continued from page 40)

I recently went to Brazil at the invitation of RCA Brazil and the RCA Latin American regional offices in Rio. While there, I had the opportunity to greet old friends, such as **Adolfo Pino**, **Oswaldo Gurzone**, **Helcio Carmo**, **Omar Jundi**, **Osmar Adam**, **Zé Luis Rodriguez**, **Henrique Gastaldeo** and **Jorge Pino** . . . The RCA Latin American regional offices, established in Brazil just a few months ago, will move to Buenos Aires, headed by Adolfo Pino with Helcio Carmo personally directing Latin American operations. Jorge Pino will remain in Brazil in charge of the international department with Omar Jundi and Henrique Gastaldeo in charge of publishing, Zé Luis Rodriguez in charge of press and public relations and Oswaldo Gurzone in charge of RCA operations in Brazil.

First Hispanic Chosen for FCC

■ WASHINGTON — President Reagan has nominated Henry M. Rivera, a New Mexico lawyer, to be a member of the Federal Communications Commission.

Mr. Rivera is the first Hispanic to serve on the FCC.

The President also plans to renominate James H. Quello for a second term on the Commission. Only Quello and the FCC's new chairman, Mark S. Fowler, have past broadcasting experience. Both Quello and Rivera are Democrats. They will join Joseph R. Fogarty in forming the Democratic minority.

Long-time FCC commissioner Robert E. Lee, a Republican, is scheduled to retire June 30, and Reagan has already nominated Mary Ann Weyforth Dawson, chief aide to Senator Bob Packwood (R-Ore.), as his replacement. Sen. Packwood is chairman of the Senate Commerce Committee, which oversees broadcasting matters.

WBLS Boycott

(Continued from page 28)

people to work for us," said Winley. "We create jobs for blacks. Now, if we can't get our records on a black-controlled station like WBLS, how are we going to make a dent at a station owned by NBC or ABC?"

In response to the posters, Inner City Broadcasting chairman Percy Sutton read a statement over the air defending Crocker and his selection of music.

"WBLS has brought many often unseen, and frequently unacknowledged benefits to black writers, producers, musicians, and performers," the statement said. "These benefits grew from the fact that the faster WBLS grew in audience rating, the more often other radio stations attempted to imitate WBLS's style, by playing black music on their stations." Sutton credits WBLS with influencing radio stations nationwide to play black music.

Sutton said his station gives "maximum opportunity to the maximum number of black musicians, artists, and producers whose music fits into our programming format. It is a matter of fact that 90 percent of all music heard on WBLS is written produced, and performed by blacks. The survival and success of WBLS requires that management maintain control of its program format; including, of course, music selection."

The statement made no reference to the question of playing records of black-owned companies versus those of white-owned companies.

Record World International

EMI Records Latin Meetings



The EMI Records Latin repertoire committee convened its annual conference May 14 and 15 at the Fountainebleau Hotel in Miami Beach, Fla. Pictured during a break in the strategy meetings are, from left: Roel Kruize, director, A&R marketing, Europe; Rupert Perry, vice president, A&R, Capitol Records, Inc.; Guillermo Vera, marketing A&R manager, EMI Chile; Terry Slater, A&R director, EMI U.K.; Luis Boaventura, director, A&R, Latin America; Jaime Ortiz P., general manager, artistic production, EMI Capitol de Mexico; Rafael Gil, operations manager, EMI-Odeon, Spain; and Guy Marriott, director, business affairs, EMI U.K.

Japan

By CARMEN ITOH

■ TOKYO—On May 21, Alice, superstars of American-influenced "new music," suddenly announced their decision to stop working for one year from this November. This year marks their 10th year as a group and Alice is scheduled to hold nationwide concerts celebrating this occasion. The kick-off concert will be at Hokkaido on June 10 and the tour will continue till October 31. In between the concerts here they are scheduled to perform in Southeast Asia and Peking.

Three very talented people (Shinji Tanimura, Takao Horiuchi and Toru Yazawa) who had and still have very varied music backgrounds (folk, rock and jazz, respectively) Alice was formed in 1971. In the beginning their concerts drew only about 30 people, now, a decade later, 80,000 fans gather at Budokan to listen to their music.

In 1979 Alice set a record-breaking milestone by selling 5,500,000,000 yen worth of singles, albums and cassette tapes. On an individual basis in 1980 Shinji Tanimura ranked number three in the lyrics category, selling 1,770,000 copies; in 1979 in the music composition category he placed number six, selling 1,430,000 copies. Takao Horiuchi ranked number three as a songwriter in 1980. They set brilliant records both as a group and as individuals.

In terms of music and sales Alice have become very solid. It appears that each of them would like to indulge in his own solo activity in order to discover and experiment with their potentials. That is the main reason given to their moratorium for a year. But it seems a virtual dissolution. Little hope is seen for re-formation of the group.

Quincy Jones' third visit to Japan was finalized and the much-awaited concerts will start next month. The concerts, fully sponsored by Suntory Beer, will be on July 6 & 9 in Tokyo, July 7 at Koke, and on July 10 at Fukuoka.

The line-up of musicians who will accompany Quincy are: John Robinson on drums, Rod Temperton on synthesizer, Paulinho DaCosta on percussion, Louis Johnson on bass, Ernie Watts on saxophone, Greg Phillinganes on keyboards, Toots Thielemans on harmonica, Jerry Hey on trumpets, Carlos Rios on guitar and Patti Austin & James Ingram, vocals. The horn and the strings sections will be provided by Japanese musicians. The news of Quincy's visit has created much excitement and expectation because it has been six years since his last visit. And on top of this, all the back-up musicians are outstanding.

Quincy's "Ai No Corrida" is currently enjoying a smash hit here at discos and cable radios. It is number 27 on the single charts this week (dated June 1) and the album, "The Dude" is ranked number 18.

"As a musician and a producer who is currently leading the American music scene, we hope to utilize Quincy's visit to share Quincy's strength and talents along with his beautiful personality to the Japanese fans," commented Nobuo Seki of Alfa Records. "We at Alfa are promoting a Quincy campaign by utilizing not only commercial newspapers but also through special FM programs and professional magazines."

England

By VAL FALLOON

■ LONDON—While Chrysalis Records' recent survey of U.K. record dealers did not contain too many shocks on the disk front—retailers complained of too many faulty pressings evading quality control, expressed overwhelming approval of five percent returns schemes and criticized the major distributors for their delivery problems—it seems a surprisingly small number of record outlets do not now stock videocassettes. Of the 150 dealers sampled, half were selling pre-recorded video tapes and the figure rises to 75 percent when blank videos are taken into account. The exercise certainly bears out current feeling that video will provide the major growth area in the entertainment business in the next decade. On the record front, about three-quarters of respondents said they preferred the service from the regional one-stops, the main reasons being prompt delivery (usually 24 hours, even over the weekend), and Chrysalis marketing man Keith Lewis felt these were areas that could easily be tightened up to make the major distributors more attractive. Despite continuing buoyancy of pre-recorded tape, the survey reported that too many retailers were jacking up cassette prices above the equivalent album tag recommended by manufacturers—a strange situation when pre-recorded tape is one of the few growth areas on the music scene at the moment.

BLANK TAPE ISSUE: As the BPI's campaign for a blank tape levy approaches a fever pitch in advance of a Government "green paper" discussion document on copyright—which the record industry hopes will come up with the goods—the six main U.K.-based audio and video tape manufacturers have formed a common front. The Tape Manufacturers' Group has been set up to challenge BPI claims for compensation and numbers Sony, BASF, 3M, TDK, Maxell and Memorex as its members, headed by Sony MD Bill Fulton. Initially it hopes to be able to refute suggestions by the BPI that local record manufacturers have been losing up to £1 million per day through copyright breaches on their product. The tape companies' move follows the publication of an eight-page booklet by the BPI setting out its case for a blank tape levy. The idea is that a collection body should be set up similar to the MCPS or horse-race levy board. Blank tape importers and wholesalers would have to buy duty stamps to be affixed to tapes and the revenue distributed among record companies, and copyright holders. The Government green paper document could be published within a fortnight, according to Department of Trade sources, and will eventually lead to a new Copyright Bill. New legislation is regarded as being somewhat distant, however.

AMERICAN PRIMITIVE: There's nothing like a record in outrageously bad taste to tickle the fancy of the British national press, so it comes as little surprise that California's Dead Kennedys have a hit on their hands with a little ditty entitled "Too Drunk To F**K." Sales of the 45 gather pace in direct proportion to the amount of distaste
(Continued on page 43)

WEA International Signs Fay Ray



WEA International has signed British rockers Fay Ray to a long-term, worldwide recording contract. The group's debut LP will be released by Elektra Records in the U.S. Pictured from left are: Rick Smith and Bobby Urband, Fay Ray's attorneys; Fred Haayen, WEA International senior vice president; and Mel Fuhrman, Elektra/Asylum east coast general manager.

Canada

By LARRY LeBLANC

■ TORONTO—Insight Productions of Toronto is producing a two-part documentary on Canadian music for CBC-TV. The firm is searching for VTRs of Canadian artists for the shows. Contact **John Brunton** (416) 362-1002 for details. The program is scheduled for next March . . . CBC remains closed for in-production these days due to the C.U.P.E. strike affecting the entire operation of the corporation coast-to-coast . . . Executive producer **Gary Michael-Daught** has left CBC-Radio's "Morningside" production. No replacement has been named . . . El Mocombo Records is about to release a new **Guess Who** recording titled "Now—and Not Then." The only remaining Guess Who member of old on the LP is bassist **Jim Kale**. Other musicians on the record are well-known figures such as **Mike McKenna**, **Dale Russell**, **Sonny Bernardi**, and **Brent Desjarlis**. Also on El Mocombo is a new LP by ex-Guess Who, James Gang guitarist **Domenic Troiano**, titled "Changing of the Guard," under the group name **Black Market** . . . Meanwhile, over at Portrait **Randy Bachman** returns with a new LP and new group named **Union** which contains BTO's **Fred Turner** and **Frank Ludwig** of Trooper. At CBS, **Burton Cummings** is due to bow a new LP shortly . . . New LP from **Triumph** is scheduled for release in August and will be titled "Allied Forces" . . . **Kenny Rogers'** "Greatest Hits" LP has reached "diamond" (1 million units) in Canada, the eighth such LP to reach the milestone in Canadian recording history . . . CanCon certifications include: **Loverboy**, triple platinum, and "Moving Pictures" by **Rush**, double platinum . . . **John Hannah** has resigned from **Streethart** and has been replaced by guitarist **Jeffrey Curtis Neill**. The band is working on its fifth LP this month . . . CBS Special Products has released an LP titled "I Luv My Dad!"

England *(Continued from page 42)*

expressed by the national tabloids, and at the last count the Cherry Red Records song was 22 in the Record Business national chart. Naturally, the record has been banned by both broadcasting networks, and the High Street retailing chains, but indie distributor Pinnacle is counting on the specialist trade to keep the mini-punks supplied . . . On the other side of the coin, BBC Records is working on hair-trigger timing for its "Official Royal Wedding Album," which the company hopes will hit the shops just two days after the happy event. Plans are afoot to record the nuptials of **Prince Charles** and **Lady Diana** at St. Paul's Cathedral on July 29, to be edited into master tape form by 6 p.m. that evening. Then PRT, along with other pressing plants, will be working overnight and flat-out to fulfill heavy advance orders in time for release on July 31. The label's marketing manager, **James Fleming**, reckons if all goes to plan the LP might make the number one spot and provide the BBC with its first chart topper. National press advertising should help it on its way together with proposed mail-order promotion through the Tellydisc company on TV. Other Royal Wedding release news includes a pact with Stiff Records for "The Ballad Of Lady Di" by **Hon. Nick Jones** and **Ian MacRae** — already a huge Australian hit. Tellydisc, meanwhile, could be making hay on the wedding while sweating on the future of a novel promotional idea which has run into unforeseen delays with the MCPS. It has delayed the mailing of 300,000 flexi-disc samplers in the hope of negotiating a better royalty deal for the discs, which advertise forthcoming and catalogue product. The MCPS is currently asking for a 3.5p royalty per disc. "That just makes the idea uneconomical," said Tellydisc marketing director **Denis Knowles**. "Why should we have to pay the publishers for the privilege of promoting their copyrights?" MCPS claims it is charging Tellydisc the lowest possible rate.

LEVISON'S CHOICE: WEA's controversial sales and promotion general manager **Mike Heap** has been promoted to director of marketing following a wide-ranging review of top appointments at the U.K. company by new MD **Charles Levison**. Heap has not been a stranger to the headlines here following investigations of chart fixing last year, but has always been able to prove his department's innocence of any involvement. **Geoff Grimes**, WEA's general manager of video, now reports to Levison, reflecting the increasing importance of the medium. Meanwhile, former CBS product manager **Greg Lynn** joins **Nigel Grainge's** Ensign label as marketing and international manager—a notable coup for the RCA-licensed label. As expected, Gem Records announced that it was ceasing to trade last week after a two-year run. Chairman **Laurence Myers** said the move was due to market conditions and that it was a "difficult and heart-rending decision to make."

England's Top 25

Albums

- 1 **PRESENT ARMS** UB40/Dep Int
- 2 **STARS ON LONG PLAY** STAR SOUND/CBS
- 3 **ANTHEM** TOYAH/Safari
- 4 **CHARIOTS OF FIRE** VANGELIS/Polydor
- 5 **KINGS OF THE WILD FRONTIER** ADAM AND THE ANTS/CBS
- 6 **LONG DISTANCE VOYAGER** MOODY BLUES/Threshold
- 7 **HEAVEN UP HERE** ECHO & THE BUNNYMEN/Korova
- 8 **THE FOX** ELTON JOHN/Rocket
- 9 **MAGNETIC FIELDS** JEAN MICHEL/Polydor
- 10 **WHA' APPEN BEAT**/Go Feet
- 11 **DISCO NIGHTS/DISCO DAZE** VARIOUS/Ronco
- 12 **THEMES** VARIOUS/K-Tel
- 13 **THIS OLE HOUSE** SHAKIN STEVENS/Epic
- 14 **BAD FOR GOOD** JIM STEINMAN/Epic
- 15 **MAKING MOVIES** DIRE STRAITS/Vertigo
- 16 **EAST SIDE STORY** SQUEEZE/A&M
- 17 **HOTTER THAN JULY** STEVIE WONDER/Motown
- 18 **COMPUTER WORLD** KRAFTWERK/EMI
- 19 **QUIT DREAMING AND GET ON THE BEAM** BILL NELSON/Mercury
- 20 **I AM THE PHOENIX** JUDIE TZUKE/Rocket
- 21 **POSITIVE TOUCH** UNDERTONES/Ardeck
- 22 **HI INFIDELITY** REO SPEEDWAGON/Epic
- 23 **KILIMANJARO** TEARDROP EXPLODES/Mercury
- 24 **JAZZ SINGER** NEIL DIAMOND/Capitol
- 25 **EDDIE OLD BOB DICK & GRAY** TENPOLE TUDOR/Stiff

Singles

- 1 **BEING WITH YOU** SMOKEY ROBINSON/Motown
- 2 **STAND AND DELIVER** ADAM & THE ANTS/CBS
- 3 **FUNERAL PYRE** JAM/Polydor
- 4 **YOU DRIVE ME** SHAKIN STEVENS/Epic
- 5 **I WANT TO BE FREE** TOYAH/Safari
- 6 **HOW 'BOUT US** CHAMPAIGN/CBS
- 7 **ONE DAY IN YOUR LIFE** MICHAEL JACKSON/Motown
- 8 **STARS ON 45** STAR SOUND/CBS
- 9 **WILL YOU** HAZEL O'CONNOR/A&M
- 10 **CHEQUERED LOVE** KIM WILDE/RAK
- 11 **MORE THAN 'N LOVE** KATE ROBBINS/RCA
- 12 **DON'T SLOW DOWN** UB40/Dep Int
- 13 **SWORDS OF A THOUSAND MEN** TENPOLE TUDOR/Stiff
- 14 **BETTE DAVIS EYES** KIM CARNES/EMI-America
- 15 **ALL THOSE YEARS AGO** GEORGE HARRISON/Dark Horse
- 16 **KEEP ON LOVING YOU** REO SPEEDWAGON/Epic
- 17 **CHARIOTS OF FIRE** VANGELIS/Polydor
- 18 **THE SOUND OF THE CROWD** HUMAN LEAGUE/Virgin
- 19 **AIN'T NO STOPPIN'** ENIGMA/Creole
- 20 **GOING BACK TO MY ROOTS** ODYSSEY/RCA
- 21 **SPELLBOUND** SIOUXSIE & THE BANSHEES/Polydor
- 22 **TOO DRUNK TO F - - K** DEAD KENNEDYS/Cherry Red
- 23 **OSSIE'S DREAM** TOTTENHAM HOTSPUR F.A. CUP FINAL SQUAD/Shelf
- 24 **ALL STOOD STILL** ULTRAVOX/Chrysalis
- 25 **IT'S GOING TO HAPPEN** UNDERTONES/Ardeck

(Courtesy: Record Business)

Jazz Beat

By SAMUEL GRAHAM

■ **ALIVE AND WELL:** It would be very easy indeed to tear one's hair out and beat one's breast in lamentation over a situation whereby genuine blues recordings—whether they be by trusty oldtimers like **Muddy Waters** or vital newcomers like the **Robert Cray Band**—can't get arrested on rock 'n' roll radio, while tunes like **Pat Travers'** "Snortin' Whiskey" (a stone blues progression) and **Led Zeppelin's** "How Many More Times" (copped just about note-for-note and word-for-word from **Howlin' Wolf's** "How Many More Years," but attributed to the Zeps themselves), to name but two, are AOR staples. And sure, it is maddening, but that's a tale for another time. The fact is that there's a lot of blues out there to be heard that is both good and real, if you look around a bit.

Both major and little independent record labels offer blues of a wide variety, young or old, urban-electric or rural-acoustic. Muddy has recorded for Blue Sky/Epic for a while now; MCA boasts both **B.B. King** (who isn't recording only blues anymore but who still knows on which side his bread is buttered—the bluesy side) and **Bobby "Blue" Bland**, and Atlantic offers **Rocket 88**, an aggregation featuring everyone from **Jack Bruce** and **Charlie Watts** to **Hal "Cornbread" Singer**. Several mostly-jazz labels have blues titles as well: Muse recently released a **Sonny Terry-Brownie McGhee** package; Storyville has issued albums by **Sonny Boy Williamson**, **Champion Jack Dupree** and others; Pablo regularly delves into the blues with **Joe Turner**, **Count Basie** and more; Fantasy/Prestige/Milestone has some blues in the catalogue, and Inner City's latest installment of the Jazz Legacy series includes a 1961 Paris concert by **Jimmy Witherspoon** ("Le grand chanteur," the emcee calls him). That only scratches the surface, too — especially when one considers that just about all jazz records have a basis in the blues.

Takoma, an eclectic operation if ever there was one, has an excellent Blues Series that includes both compilations and individual offerings by performers like **Bukka White**, **Robert Pete Williams** and **Dr. Ross**. And there are small labels largely devoted to the blues, like Chicago's Alligator and Delmark, California's Arhoolie and New York's Violet Records. Alligator remains particularly active, what with regular releases by guitarists **Lonnie Brooks**, **Albert Collins**, **Tony Mathews** (a member of **Ray Charles'** band whose fine new Alligator album is "Condition: Blue") and the great **Buddy Guy** (his new one, sans longtime partner **Junior Wells**, is "Stone Crazy"), as well as singer **Koko Taylor** (her third for the label will be "From the Heart of a Woman") and others. And you just know the blues are still going strong when you realize that there is a Japanese bluesman (not to be confused with the **Chanel**s, a Japanese R&B band that performs in blackface) out there who specializes in such fare as the immortal "Brues with a Feeling." Seriously.

NOTES: Another word about the **Pat Metheny/Lyle Mays** collaboration "As Falls Wichita, So Falls Wichita Falls," recently released by ECM and described in this column last week as "radically different from anything Metheny has ever recorded before" (the side-long title track, that is), is in order. About a year and a half ago, when Metheny had four albums as a leader under his belt—including his quartet's extraordinary debut LP and the all-solo "New Chautauqua"—he told High Fidelity magazine that "no one should think that all the pieces are in just based on the four records I've made so far. There are huge elements of my playing that I intentionally haven't put on record." Since that time, Metheny has made a second group album, "American Garage" (with keyboardist Mays as his writing partner, as on the first one); he has toured and recorded with **Joni Mitchell**, along with Mays, **Jaco Pastorius**, **Mike Brecker** and **Don Alias**; he has made a very loosely-structured double-album (called "80/81") with Brecker, **Dewey Redman**, **Charlie Haden** and **Jack DeJohnette**—older, veteran players with mainstream and avant-garde chops; and he has recorded the "As Falls Wichita . . ." record, which reportedly was first conceived as a Lyle Mays solo project. All in all, you'd have to acknowledge that Pat wasn't kidding around when he claimed that

all the pieces weren't in yet. What's next? . . . Bandleader **Ray Anthony's** Big Bands '80s, formed about a year ago to help ensure the continuing success of big bands everywhere, has completed six months' worth of research on its Big Band Album Record Library Catalogue. It contains about 1200 LPs, by 160 different performers on some 80 different labels, and has been sent to over 200,000 fans and 1000 radio stations. Big Bands '80s, which has received non-profit status, numbers the likes of **Harry James**, **Woody Herman**, **Les Brown** and **Pat Longo** among its members. The organization's activities are many and varied. You can write for a catalogue to 9288 Kinglet Dr., L.A. 90069 . . . June is "jazz month" in New York, and a host of Concord Jazz musicians will be playing all over town, including **Buddy Tate**, **Billy Taylor**, **James Williams** (with **Art Blakey**), **Warren Vache**, **Marian McPartland**, **George Shearing** and **Scott Hamilton**. For info about dates, locations and times, call **Peter Levinson** at (212) 935-1036.

NEW WAX: **Woody Shaw's** new "United" is probably the best album he's made for Columbia since the first one, "Rosewood." The tunes—including **Wayne Shorter's** title track and offerings by **Shaw**, **Cole Porter** and pianist **Mulgrew Miller**—are thoughtful and engaging, with melodies and rhythms one can hold on to, serving more of a purpose than that of introducing and/or following solo spots. Band members include **Miller**, **Steve Turre** (trombone), **Stafford James** (bass) and **Tony Reedus** (drums), as well as trumpeter **Shaw** and alto player **Gary Bartz** (who guests on one track) . . . Inner City's new Jazz Legacy release includes titles by **J.J. Johnson** and **Al Cohn**, **Willie "The Lion" Smith**, **Gerry Mulligan**, **James Moody** and **Jonah Jones**, as well as the previously-mentioned **Jimmy Witherspoon**. Each of these records was licensed to Inner City by France's Vogue Productions . . . New items from Storyville include the **Warne Marsh-Lee Konitz** Quintet "Live at the Montmartre Club"; The **Buddy Tate** Quartet/Quintet featuring pianist **Tete Montoliu** in a release with the clever title of "Tate a Tete at La Fontaine, Copenhagen"; "**Mike Bryan** and His Sextet," matching guitarist **Bryan** and people like **Doc Severinsen** (the Doc of some 20 years ago, that is) and **Georgie Auld** on a host of tunes by **Benny Goodman** and others; and "**Vic Dickenson's** Quintet," with trombonist **Dickenson** joined by **Tate**, **George Duvivier**, **Red Richards** and **Oliver Jackson** . . . Twofers due from Milestone this month include **Cannonball Adderley's** "Alabama/Africa," **Theloniou Monk's** "April in Paris/Live" and **Max Roach's** "Conversations." There will also be five Prestige offerings, by **Sonny Rollins**, **Charles Mingus**, **Gene Ammons**, **J.J. Johnson/Kai Winding/Bennie Green/Willie Dennis** and **Johnny Griffin/Eddie "Lockjaw" Davis**.

The Jazz LP Chart

JUNE 20, 1981

- WINELIGHT**
GROVER WASHINGTON, JR./Elektra 6E 305
- THE CLARKE/DUKE PROJECT**
STANLEY CLARKE/GEORGE DUKE/Epic FE 36918
- RIT**
LEE RITENOUR/Elektra 6E 331
- THE DUDE**
QUINCY JONES/A&M SP 3721
- VOYEUR**
DAVID SANBORN/Warner Bros. BSK 3546
- GALAXIAN**
JEFF LORBER FUSION/Arista AL 9545
- HUSH**
JOHN KLEMMER/Elektra 5E 527
- FRIDAY NIGHT IN SAN FRANCISCO**
AL DIMEOLA, JOHN McLAUGHLIN, PACO DeLUCIA/Columbia FC 37152
- TARANTELLA**
CHUCK MANGIONE/A&M SP 6513
- MAGIC**
TOM BROWNE/Arista/GRP 5503
- AS FALLS WICHITA, SO FALLS WICHITA FALLS**
PAT METHENY & LYLE MAYS/ECM 1 1190 (WB)
- MOUNTAIN DANCE**
DAVE GRUSIN/Arista/GRP 5010
- MVP**
HARVEY MASON/Arista AB 4283
- NARD**
BERNARD WRIGHT/Arista/GRP 5011
- LIVE**
STEPHANE GRAPELLI/DAVID GRISMAN/Warner Bros. BSK 3550
- THREE PIECE SUITE**
RAMSEY LEWIS/Columbia FC 37153
- ALL AROUND THE TOWN**
BOB JAMES/Columbia/Tappan Zee C2X 36786
- RAIN FOREST**
JAY HOGGARD/Contemporary 14007
- ALL MY REASONS**
NOEL POINTER/Liberty LT 1094
- EXPRESSIONS OF LIFE**
HEATH BROS./Columbia FC 37126
- STRAPHANGIN'**
BRECKER BROS./Arista AL 9550
- RACE FOR THE OASIS**
KITTYHAWK/EMI-America ST 17053
- AUTUMN PIANO SOLOS**
GEORGE WINSTON/Windham Hill C 1012
- VOICES IN THE RAIN**
JOE SAMPLE/MCA 5172
- TIN CAN ALLEY**
JACK DEJOHNETTE'S SPECIAL EDITION/ECM 1 1189 (WB)
- PATRAO**
RON CARTER/Milestone M 9099 (Fantasy)
- LOVE LIGHT**
YUTAKA/Alfa AAA 10004
- IT'S JUST THE WAY I FEEL**
GENE DUNLAP FEATURING THE RIDGEWAYS/Capitol ST 12130
- VERY SPECIAL**
DEBRA LAWS/Elektra 6E 300
- YOU MUST BELIEVE IN SPRING**
BILL EVANS/Warner Bros. HS 3504

Performance Royalty Bill

(Continued from page 3)

ties and the Administration of Justice was James J. Popham, deputy general counsel of the National Association of Broadcasters (NAB); Robert G. Herpe, chairman of the board of the National Radio Broadcasters Association (NRBA); and Wayne E. Hesch, past president and former chairman of the Amusement and Music Operators Association, Inc. (AMOA).

Popham, after reminding subcommittee members that HR1805 was the latest "in a long line of bills" to establish a performance right and that "every Congress has rejected it," urged them to look "at over a decade of evidence" that showed that the bill would be "an inefficient and ineffective solution to a non-existent problem."

Popham said that broadcasters "derive some benefit from the use of recorded music," but at the same time "record companies and performers benefit handsomely from the constant, continuous and extensive exposure of their recordings on radio. This creates a balance of benefits," he added, "which would be destroyed by requiring stations to pay for the right to promote record sales."

Popham also offered evidence that musicians have median and average incomes higher than the general public, rather than a lower income, as proponents of the bill maintain. He also said that the main problem faced by musicians and performers is that their supply far exceeds the demand, a problem that would not be remedied by passage of the bill.

On this point and others, Robert G. Herpe of the NRBA presented similar but more aggressive testimony.

"It is a specious argument to bring up the 'poor' musicians and performers who don't profit from the sale of records," he began. Warming to the point, Herpe asked: "Why should radio stations which provide the air time which leads to the success of a record and/or a performer be asked to subsidize those members of the record industry who cannot secure adequate compensation from that industry?"

Herpe also put forth an opinion that certainly would have rankled recording industry officials, suggesting that were there not federal laws prohibiting payola, the record companies and promoters would be more than willing to pay stations for air-play, rather than the bill's mandate that the stations pay the companies. "This is not logical," he concluded.

The AMOA's Wayne E. Hesch also provided controversial testimony, telling the subcommittee that those who perform and record music "are not the authors of the music," and, therefore, their "constitutional grant of authority" does not permit their creativity protection to go beyond session payment for their services to "implement the songwriter's creation." (Proponents maintain that the creative work of musicians and producers is as much a creative work to be protected by copyright as the copyrighted song itself, and that often it is the performers as much as the song which brings success to a record.)

Jukebox Owners' Objections

Hesch also told the subcommittee that today the jukebox business is in a depressed condition, and added burdens upon it would be unfair, especially in the light of the recent compulsory mechanical license fees that jukebox industry must now pay to songwriters.

Hesch also said that jukebox operators are one of the largest purchasers of 45 RPM singles and "are the principal source of revenue for the record companies, performing artists and supporting musicians," and that jukeboxes already provide "an additional benefit . . . through jukebox play and promotion of records."

The bill now goes into the pre-markup stage, and then to full Judiciary Committee markup. Markup probably will not begin until late summer or early fall, according to a subcommittee staffer.

"It's important to watch the members during these sessions," a staffer told *Record World*. "The testimony both pro and con may be eloquent, but if it doesn't make an impact on the members—it doesn't matter. I think there's much more support for the bill than ever before," he said.

Industry Discusses CX

(Continued from page 3)

pressed by recording engineers surveyed by *Record World* was their belief that CX-encoded records lose their dynamic equilibrium if they are not played back on special decoders that the consumer must buy. The CX technology involves the compressing of sound at the encoding stage and the later expanding of the sound with a decoder. Played through a decoder, which will cost consumers approximately \$100, a record's surface noise is greatly reduced. In demonstrations, CBS executives claim that the CX-encoded records are completely compatible and sound fine without a decoder.

Lee Hulko, president of Sterling Sound, a mastering facility, said that CBS's claim of compatibility was "ridiculous." Without a decoder the records sound "terrible," said Hulko.

Sigma Sound's Joe Tarsia, who is chairman of the board of SPARS (Society of Professional Audio Recording Studios), agreed with Hulko. "With hard rock and loud dance music there is no problem with records played without a decoder," said Tarsia, "but for classical music, light pop and any music with a lot of open space and soft passages, there is a lot of shifting of sound and coloration."

SPARS members will be given their own demonstration of the CX system this week in New York, and the organization is expected to take a firm position on the issue soon afterwards. SPARS president Murray Allen, of Chicago's Universal Studios, said that "before all our members hear the system, my position is one of concern."

Aside from the question of compatibility, Allen said that he was concerned about how producers and artists will react to the change of mix that results from the encoding and decoding process. "Studios work very hard to

have the best equipment so that producers can get the exact sound that they want. So if the sound is taken and changed at the mastering stage—and it is changed with CX—a producer's work is altered. Let's say Picasso does a painting, and you photographed the painting, and in the developing of the picture the reds come out yellow, you've altered the painting, the art. Studios depend on how the record sounds in the marketplace for their reputation, and for their ability to get repeat business. So this is a concern."

Even if SPARS officially objects to the CX system, it is not likely to affect CBS's ongoing attempt to convince other labels of the merits of the system. The CX encoding process takes place at the mastering facility, and doesn't require a recording studio to buy any new equipment. Since the majority of rock and pop mastering is done at a handful of facilities, the studio will either deploy the system "or not get the business," as one engineer put it. Engineers at four mastering facilities said that CBS is supplying the CX units free of charge.

Most engineers said that the final approval for the system would ultimately come from the artists and producers. A&M Records' Marv Bornstein, VP in charge of quality control, said that his label is about to carry on an experiment with one of its top artists whereby the artist will listen to CX-encoded tracks played with the decoder and without. Depending on the results of this test and others, A&M will make a decision about its commitment to CX. Other labels are reportedly carrying on similar experiments.

Since the majority of top-selling artists have a contractual right of approval of final mixes, some engineers intimated that they will attempt to tutor artists about the problems of compatibility.

Although many of the engineers contacted have reservations with the basic CX technology, most concede that with a decoding unit, the sound on pop and rock records is improved. "What CBS is doing," said Tom Steele of Frankford/Wayne, a mastering facility, "is forcing the consumer to get the decoder. But there are a lot of stereos out there.

"It's pretty obvious that CBS is doing this to keep digital out of the marketplace," concluded Steele. "They—and the other majors—have a lot of money wrapped up in manufacturing, and none of it is equipped to make digital records. They're trying to preserve analog records for as long as possible."

Anne Murray's Canadian Admirers



Amongst Anne Murray's many admirers at her recent concert at the London Palladium were the Canadian High Commissioner, Jean Casselman-Wadds, and the Agent General for Nova Scotia, Donald M. Smith. Murray met her guests at a cocktail party after the show.

Record World Gospel

Gospel Time

By PAM LEE

■ **Walter Hawkins, the Family, and the Love Center Choir** headlined a concert at Oakland, California's Paramount Theater that was taped by Golden Door Productions. The final product, a 90-minute film, will be directed to both TV and motion picture markets. Also performing were **Rev. James Cleveland and the Southern California Choir, the Mighty Clouds of Joy, Shirley Caesar, and Twinky Clark and the Clark Sisters.**

Triangle recording artist **Cynthia Clawson** performed her last concert for Houston-area Baylor University alumni before taking two months off to have her second child . . . Myrrh recording artist **Amy Grant** is on a national tour promoting her latest release, "Amy Grant in Concert." Amy will play 29 major markets with the **Degarmo and Key Band** backing her up.

Word Record Group has signed **Joni Eareckson** to a multiple album contract. Her first album, "Joni's Song," will be released August 1. Joni, a quadraplegic, will donate album royalties to Joni & Friends, a

(Continued on page 47)

Word Bows MusicVision

■ **ANAHEIM**—Word Video Communications, a division of Word Records, will premier its new film product line, MusicVision, at the Independent Christian Film Distributors Convention July 15. "Bill Gaither Trio in Concert," "Amy Grant—A Circle of Love," and "Hosanna USA" will feature candid looks at Word artists, their music, ministry, and family life.

The film series to be introduced through a direct mail and print

advertising campaign, will be available to the public August 10. The films were shot on videotape and transferred to film for church use.

Word is working to enter the Christian television market. Plans are to co-produce gospel specials, and a black gospel series. Arrangements have been made with the Southern Baptist Radio Commission to create specials based on Word video projects.

Contemporary & Inspirational Gospel

JUNE 20, 1981

JUN. 20	JUN. 6	
1	1	PRIORITY IMPERIALS/DaySpring DST 4017 (Word)
2	9	HORRENDOUS DISC DANIEL AMOS/Solid Rock SRA 2011 (Word)
3	2	NEVER ALONE AMY GRANT/Myrrh MSB 6645 (Word)
4	4	PRAISE V MARANATHA SINGERS/Maranatha MM0076A (Word)
5	7	IN HIS TIME, PRAISE IV MARANATHA SINGERS/Maranatha MM0064 (Word)
6	6	WITH MY SONG DEBBY BOONE/Lion & Lion LL 1046 (Benson)
7	5	FOR THE BRIDE JOHN MICHAEL TALBOT/Birdwing BWR 2021 (Sparrow)
8	12	FORGIVEN DON FRANCISCO/NewPax NP 33042 (Benson)
9	8	MY FATHER'S EYES AMY GRANT/Myrrh MSB 6625 (Word)
10	38	NO COMPROMISE KEITH GREEN/Sparrow SPR 1024
11	22	HYMNS TRIUMPHANT Birdwing BWR 2023 (Sparrow)
12	24	LORD'S PRAYER VARIOUS/Light 5778 (Word)
13	26	SWB SCOTT WESLEY BROWN/Sparrow SPR 1049
14	3	THE NEW GAITHER VOCAL BAND DaySpring DST 4024 (Word)
15	15	HEED THE CALL IMPERIALS/DaySpring DST 4011 (Word)
16	—	LIGHTS IN THE WORLD JOE ENGLISH/Refuge R 3764 (Benson)
17	31	DON'T GIVE IN LEON PATILLO/Myrrh MSB 6662 (Word)
18	25	THANK YOU FOR THE DOVE MIKE ADKINS/MA 1061
19	21	INSIDE JOB DION/DaySpring DST 4022 (Word)
20	13	MUSIC MACHINE CANDLE/Birdwing BWR 2004 (Sparrow)
21	29	SOLDIERS OF THE LIGHT ANDRUS/BLACKWOOD & CO./Greentree R 3738 (Benson)
22	16	EVIE FAVORITES, VOL. I EVIE TORNUST-KARLSSON/Word WSB 8845
23	11	BEST OF B. J. THOMAS Myrrh MSB 6653 (Word)
24	—	COLOURS RESURRECTION BAND/Light LS 5783 (Word)
25	23	THE PAINTER JOHN MICHAEL TALBOT & TERRY TALBOT/Sparrow SPR 1037
26	—	REJOICE 2ND CHAPTER OF ACTS/Sparrow SPR 1050
27	17	PH'LIP SIDE PHIL KAEGGY/Sparrow SPR 1036
28	10	BULLFROGS AND BUTTERFLIES CANDLE/Birdwing BWR 2010 (Sparrow)
29	28	ROCKIN' REVIVAL SERVANT/Tunesmith TS 6003
30	14	TEACH US YOUR WAY EVIE & PELLA KARLSSON/Word WSB 8488
31	40	COME TO THE QUIET JOHN MICHAEL TALBOT/Birdwing BWR 2019 (Sparrow)
32	30	SILVERWIND Sparrow SPR 1041
33	19	DALLAS HOLM AND PRAISE LIVE Greentree 83441 (Benson)
34	33	A PORTRAIT OF US ALL FARRELL & FARRELL/NewPax NP 33076
35	35	IN CONCERT B. J. THOMAS/MCA/Songbird 5155
36	32	AMY GRANT Myrrh MSB 6586 (Word)
37	37	KIDS PRAISE ALBUM Maranatha MM0068 (Word)
38	18	ONE MORE SONG FOR YOU IMPERIALS/DaySpring DST 4015 (Word)
39	34	HE IS NEAR MIKE ADKINS/MA 1062
40	36	GO TO TELL SOMEBODY DON FRANCISCO/NewPax NP 33071 (Benson)

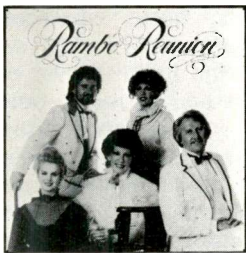
JUNE 20, 1981

JUN. 20	JUN. 6	
1	1	THE LORD WILL MAKE A WAY AL GREEN/Myrrh MSB 6661 (Word)
2	2	CLOUDBURST MIGHTY CLOUDS OF JOY/Myrrh MSB 663 (Word)
3	3	THE HAWKINS FAMILY WALTER HAWKINS/Light LS 5770 (Word)
4	6	JAMES CLEVELAND SINGS WITH THE WORLD'S GREATEST CHOIRS Savoy SGL 7059 (Arista)
5	5	TRUE VICTORY REV. KEITH PRINGLE/Savoy 7053 (Arista)
6	7	MIRACLE JACKSON SOUTHERNAIRES/Malaco 4370
7	9	RISE AGAIN GOSPEL KEYNOTES/Nashboro 7227
8	10	IS MY LIVING IN VAIN CLARK SISTERS/New Birth NEW 7056G
9	15	BE ENCOURAGED FLORIDA MASS CHOIR/Savoy SGL 7064 (Arista)
10	8	REJOICE SHIRLEY CAESAR/Myrrh MSB 6646 (Word)
11	20	GOOD NEWS TROY RAMEY & THE SOUL SEARCHERS/Nashboro 7239
12	14	MOTHER WHY? WILLIE BANKS & MESSENGERS/Black Label BL 3000 (HSE)
13	24	I'LL GO WITH JESUS ANGELIC GOSPEL SINGERS/Nashboro 7236
14	4	EVERYTHING'S ALRIGHT CHARLES HAYES & COSMOPOLITAN CHURCH OF PRAYER CHOIR/Savoy SL 14850 (Arista)
15	13	TRAMAINÉ TRAMAINÉ HAWKINS/Light LS 5760 (Word)
16	16	AMAZING GRACE ARETHA FRANKLIN/Atlantic SD 2906
17	23	SAID I WASN'T GONNA TELL NOBODY DONALD VAILS & THE VOICES OF DELIVERANCE/Savoy SGL 7052 (Arista)
18	11	THE LORD IS MY LIGHT NEW JERUSALEM BAPTIST CHURCH CHOIR/Savoy SGL 7050 (Arista)
19	25	BORN AGAIN VIOLINAIRES/Jewel LPS 0162
20	19	YOU DON'T KNOW HOW GOOD GOD'S BEEN TO ME CHARLES FOLD & THE CHARLES FOLD SINGERS/Savoy SGL 7061 (Arista)
21	34	RIDE THIS TRAIN CANTON SPIRITUALS/J&B 0030
22	18	I'LL BE THINKING OF YOU ANDRAE CROUCH/Light LS 5763 (Word)
23	35	PLEASE BE PATIENT WITH ME ALBERTINA WALKER/Savoy SL 14527 (Arista)
24	33	I CAN'T LET GO KRISTLE MURDEN/Light 5765 (Word)
25	17	GOD WILL SEE YOU THROUGH WILLIAMS BROTHERS/New Birth 7948
26	—	4 AND 20 ELDERS O. V. WRIGHT & THE LACKETT BROTHERS/Creed 3104 (Nashboro)
27	27	LOVE ALIVE II WALTER HAWKINS & LOVE CENTER CHOIR/Light SL 5735 (Word)
28	32	I'M A WITNESS TOO VERNARD JOHNSON/Savoy SL 14606 (Arista)
29	28	THE LORD TAKES CARE OF EVERYBODY REV. CLEOPHUS ROBINSON/Savoy SL 14601 (Arista)
30	30	EXPECT THE UNEXPECTED MYRNA SUMMERS/Savoy SL 7057 (Arista)
31	12	GOD IS OUR CREATOR ALBERTINA WALKER/Savoy SL 14583 (Arista)
32	39	WHEN YOU CAN BELIEVE WYCB COMMUNITY CHOIR/Savoy SGL 7063 (Arista)
33	29	NOBODY'S CHILD THE ORIGINAL SOUL STIRRERS/Malaco 4369
34	22	KEEP ON CLIMBING PILGRIM JUBILEE SINGERS/Savoy SL 14584 (Arista)
35	36	GOLDEN HITS SLIM AND THE SUPREME ANGELS/Nashboro 7342
36	38	GIVE ME MORE LOVE LARNELLE HARRIS/Benson R3713
37	31	HE GOT UP WASHINGTON STATE CHOIR HSE 1553
38	37	WHERE I'M GOING (IT WON'T HURT ANYMORE) REV. RICHARD WHITE/Savoy SL 14596 (Arista)
39	21	REMARKABLE INEZ ANDREWS/Savoy 14591 (Arista)
40	40	A PRAYING SPIRIT JAMES CLEVELAND & VOICES OF CORNERSTONE/Savoy SGL 7046 (Arista)

Soul & Spiritual Gospel

Gospel Album Picks

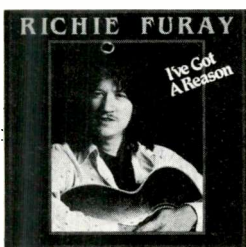
Crouch Wins NARM Award



RAMBO REUNION

THE RAMBOS, REBA RAMBO, AND DONY MCGUIRE—Heartwarming R3576 (Benson)

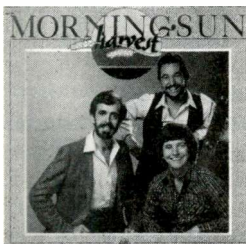
This Rambo "family reunion" is well worth the wait. Dottie Rambo's spiritual lyrics flow easily with McGuire's modern production techniques. "He Just Takes Me" and "Resurrection Day" are prime.



I'VE GOT A REASON

RICHIE FURAY—Myrrh MSB 6672 (Word)

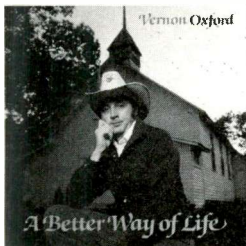
With solid, driving rhythms, Furay relates his message in a well-produced, musically excellent album. Self-penned tunes speak of new-found commitment to Christ. "Starlight," "I've Got a Reason," and the reggae-flavored "You're the One I Love" are standouts.



MORNING SUN

HARVEST—Milk & Honey MH 1033 (Benson)

With flawless vocals and songs written by members of the trio, Harvest demonstrates their exceptional talent on this album. Folk-style harmonies and sensitive lyrics based on the scriptures give a pleasing contemporary sound with traditional undertones.



A BETTER WAY OF LIFE

VERNON OXFORD—Rounder 0138

Backed by Nashville's finest session musicians, Oxford offers heartfelt versions of fine gospel classics in a style all his own. For hard-core country-gospel fans, this album is a must.



Andrae Crouch recently received the National Association of Recording Merchandisers (NARM) award for Best Selling Gospel-Spiritual Album for his "I'll Be Thinking of You" album on Light Records. Pictured from left are Bill Cole, VP, Light Records; Crouch; and Ralph Carmichael, president, Light Records.

Gospel Time (Continued from page 46)

ministry to train, equip and inform churches of the needs of the severely disabled.

Refuge Records has announced the signing of Rick Cua, a member of the Outlaws, to a recording contract. An album, set for September release, will feature the Outlaws on most cuts . . . Milk & Honey Records has signed Gary Rand to an exclusive recording contract, with his first album, "Break That Ground," due this month.

Rex Bledsoe, president of R. W. Bledsoe and Associates, and Jeff Walker, president of Aristo Music Associates, Inc. have signed a joint venture agreement aimed at offering public relations and developmental services to gospel artists with major label affiliations who wish to get involved in crossover secular activity. Bledsoe's company will concentrate on the gospel area of the artist development package, while Aristo will handle secular interests.

Alexandria House recently celebrated the sale of the one millionth copy of the hymnbook, "Hymns for the Family of God." The three-year-old hymnal is published by Paragon Press.

Joy Productions has moved offices. The new address is 5714 Lankershim Blvd., North Hollywood, Cal. 91601. The new phone is (213) 508-5555.

Ninth Annual NATIONAL GOSPEL RADIO SEMINAR

"Gospel Radio . . . Into The Mainstream"
 July 30 through August 2, 1981
 Holiday Inn, Estes Park, Colorado

Intensive instruction and Workshops for Owners/Managers, Sales and Programmers/DJs
 Banquet — Artist Showcase
 Workshops — Sightseeing
 Opening Concert of "Christian Artists Camp"
 Fellowship with Friends and Fellow Laborers

REGISTRATION FEE: \$95.00 (\$75.00 for each succeeding person from the same organization)
 Extra Banquet Tickets — \$20.00 each
 For more information contact: National Gospel Radio Seminar
 P. O. Box 22912 — Nashville, TN 37202
 (615) 244-1992 — Jim Black

BRING YOUR FAMILY FOR A VACATION IN THE BEAUTIFUL ROCKIES!

WORKSHOPS: (TOPICS)

OWNERS/MANAGERS:
 Is It Legal? New Laws Facing The Broadcaster
 The Gospel Radio Network! How It Works For You
 Cents and Non-Cents! Good Business Practices
 New Technology For You In The 80's!

SALES:
 Communicology: How To Talk So People Will Listen
 Sales, Sales & More Sales — (Full Day With Jason Jennings)
 The Gospel Radio Network: How It Works For You

PROGRAMMERS/DISC JOCKEYS:
 Fine-Tuning Your Format
 On The Air, In The Air, Through The Air . . . Are You Promoting Yourself
 The Latest Record Promotions — What To Expect
 Do You Have A "Wolfman" — Developing On-The-Air Personality

WORKSHOP LEADERS:

LARRY PERRY
 Professor, University of Tennessee Author-Attorney
 Publisher of "Broadcasting and the Law"

BOB AUGSBURG
 Founder/Owner, Christian programming consulting firm,
 Programming Plus

COURT NEWTON
 President, Courtland G. Newton, Inc. (Public Relations)

TONI PATTY
 Vice-President/Sales Manager, Radio Spot Sales, Inc.

JOHN YOUNG
 Program Director, WZGC-FM Radio, Atlanta, Georgia

TIM TIMMONS
 Communications Speaker/Founder Maximum Life Communications, Inc.
 Consultant/Founder, Jennings Retail Advertising Communications Seminars

JOHN MEULLER
 Vice-President of Finance and Acquisitions, Communicom Corp. of America

JOHN FULLINGIM
 President, Matrix Information Systems

TOM STIPE
 Pastor, Calvary Chapel, Denver, Colorado

Joe Dolce (Continued from page 10)

hysterical. I think a lot of people at the time thought we were crazy, but it worked." Making it work, he added, involved "not hammering it (at radio)," but instead "letting it almost happen by itself and just keeping people constantly aware of it. It was kind of a low-profile push, but it worked to our advantage."

Pipolo noted that expectations for the record were that it would be "an instant success—it would last for three or four weeks and die a quick death." That was not the case, however, as "Shaddap You Face" was released here on January 23 and did not meet with "the initial, instant success we thought we would have," Pipolo said. When stations did begin to add it, he continued, those stations were not in areas with large Italian-American populations—such as Philadelphia, New York or Buffalo—but rather in places like Minneapolis, where WSPT was among the very first to add "Shaddap You Face" to the rotation. Later on, stations of varying formats, from New York's WKTU ("which has an urban sound") to Boston's AOR mainstay WBCN, added it as well, and the momentum built rapidly.

Both Siner and Pipolo noted that although stations of all varieties are indeed playing "Shaddap You Face," many of them are failing to report it. Siner attributed that failure to "the basic insecurity of radio, or whatever," while Pipolo explained that "with these limited playlists these days, they (stations) feel that they can play this as a novelty record and not take up a slot on their numbered playlist; it allows them to play an additional record."

Dolce, whose promotional visit to Los Angeles included appearances on the Mike Douglas, Merv Griffin and "Solid Gold" television shows, is a performer of literally many faces. Principal among his characters is "Shaddap You Face" 's Giuseppe, described by Dolce as "a combination of Chico

Marx and my grandfather and grandmother, and all the things that, as a child, were really Italian (to me)." Giuseppe, he added, is "master of ceremonies" and manager of the other characters in the Joe Dolce Music Theater, who include rockabilly singer Big Joe Texas, "serious and sensitive songwriter" Joe Dolce, and singer and "avant-garde accordian mime" Lyn Van Hecke, the last of whom is the only one not played by Dolce himself.

Persistence

The various Dolce characters, as well as Van Hecke, are all present on Dolce's album, which features remakes of Rufus Thomas' "Walking the Dog" and "If You Want To Be Happy," a hit in 1963 for Jimmy Soul on the SPQR label. Said Dolce, who has experience in modern dance, poetry, cabaret and other entertainment genres, "I have a clear idea of the direction I'm taking, and that is a fusion of theater, music and movement . . . I never tried to reach that wide of a market (with "Shaddap You Face"), and I really don't think it's necessary to strive for that. The main thing is to stay true to your intuition about what is exciting and important for me in my art; and occasionally, we may strike a common note. But if not, at least the persistence of going through all this on my own keeps me going. That's what's kept me in it for 13 years with no commercial success—and I would never trade in the amount of information I've gained in those 13 years for another phenomenon like this. I'm grateful that one of them has happened."

Dolce also considers himself "a video artist, among these other things." A 30-minute videocassette of his entire act "will be marketed soon," he said, and "in terms of reaching people, that can almost replace performing live. You can send your videos around the world, and you don't even have to go to the (individual) countries."

Stark/Camelot Execs Visit A&M



Executives from Stark/Camelot Music visited A&M Records recently and while there stopped in to say hello to vice chairman Herb Alpert who was in the studio working on his upcoming album, "Magic Man." Pictured from left are: Jerry Gladieux, vice president of advertising, Stark/Camelot Music; Jim Bonk, executive vice president, Stark/Camelot; Joe Bressi, vice president of purchasing, Stark/Camelot; Larry Hayes, national sales director, A&M Records; and Alpert (seated).

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

bouzoukis, flocdrums, hacksaw blades, scalpels, horse whinnies, otherworldly declamation and, apparently, an all-mouse chorus on speed. The duo clearly works in an alpha state (the highest level of creative consciousness), producing sounds understood as music only by minds functioning, if you will, in a delta, or coma, state, from which death follows. If Edgar Allen Poe were alive today, he would turn for comfort, on a midnight dreary, to Renaldo and the Loaf.

In time this band could challenge the **Residents** for supremacy of rock's lunatic fringe. Definitely not for the faint of heart. Most troubling cut: "Is Guava a Donut?"

SOFTBALL NEWS: The *Record World* Flashmakers took undisputed possession of first place in the entertainment division with a 16-2 win over the Know Talent agency and a 2-0 whitewash of the National Hockey League team. Without **Luther Rackley** in the lineup (the little-known trombonist was no doubt playing a gig with **Charlie Paulk's Personal Foul**) Know Talent was virtually helpless against RW's stout defense. They picked up two runs on two singles in the second inning after **Stan Mieses** had walked two batters. Before that, Mieses had thrown 15 consecutive scoreless innings; he went on to hurl five more shutout innings that night, and seven more against the NHL, giving him a remarkable streak of 27 scoreless innings out of his last 28 pitched.

Flashmaker **John Kostick** continues on a record-setting RBI pace, picking up number 22 of the year against Know Talent and number 23 against the NHL (the latter came after heralded Flashmaker rookie **Lee Heiman** had legged a routine single into a double).

CONDOLENCES to **Neil Sedaka**, whose father, **Mac**, died on June 6 at the age of 67 at his home in Ft. Lauderdale, Florida, of cancer. He is survived by his wife Eleanor, his two children, Neil and Ronnie, four sisters and four grandchildren.

MOVING ON: **Carol Sontag**, whose song "Give It to Me, Honey" was a hit overseas, has left the Rogers & Cowan public relations firm, where she worked in the music department.

Freddie Salzberg is no longer with Chrysalis Records. He can be reached at (212) 751-3478.

ROD SWENSON, manager of the **Plasmatics**, has been found innocent of the charge of obstructing arrest stemming from a post-concert incident in Milwaukee on January 19. A jury brought the verdict in on June 11, ending Swenson's six-day trial. At the same time, Milwaukee County dropped charges of resisting arrest against **Wendy O. Williams**. Still pending against Williams are charges of violating a Milwaukee city ordinance pertaining to prohibited conduct on licensed premises.

The Plasmatics plan a counter-suit against the city of Milwaukee charging excessive and unnecessary brutality by the police department.

JOCKEY SHORTS: **NRBQ's** first label, Columbia, will re-release the group's first album (unavailable since 1972) in its mid-line series . . . **Meat Loaf's** second album, "Dead Ringer," is now scheduled for August 23 release, with an international tour to follow . . . the **Tubes** are finishing their European tour and will begin a U.S. tour in July. The group is scheduled for a July 30 appearance on the "Tomorrow" show, and will hold forth for three nights, August 4-5-6, at the Palladium as well . . . Handshake Records is releasing a special 12-inch single version of "Don't Get So Upset" by the **Pet Clams** on June 19. The single will be backed with a previously unavailable track, "Tonight's All Right," recorded live at CBGB's . . . Capitol has signed **Ashford and Simpson** . . . the **Stranglers** are reportedly incurring losses of \$75,000 in European bookings in order to play two dates, June 19 and 20, at Bond International Casino. Contrary to recent press reports, the Stranglers are not suing Bond, nor had the group ever planned such legal action . . . **Ray Davies** has offered A&M recording group **9 Below Zero** a supporting slot on the **Kinks'** upcoming American tour . . . due in August from Capitol: the **Little River Band's** new album, produced by **George Martin**; and a new LP from the **Knack**, produced by **Jack Douglas**. The Knack will appear on the "Tomorrow" show on July 22 . . . **Carl Wilson**, who's now opening for the **Doobie Brothers**, will return to the Bottom Line on July 18 . . . the Starloft Agency has signed the original **Blues Project** and plans to tour the group on the east coast and in the midwest this summer. Two other Starloft clients, **Gato Barbieri** and **Gil Scott-Heron**, will be appearing together on selected dates during the month of July.

Record World Country

Epic Inks Merle Haggard

■ NASHVILLE — Rick Blackburn, VP and GM of CBS Records-Nashville, has announced the signing of Merle Haggard to a recording contract with Epic Records.

Haggard, who has recorded for MCA in the past four years, will begin work on his first Epic album this month, to be produced by Haggard and Chips Moman in Austin, Texas.

Three MCA LPs Due

Haggard has released half a dozen albums on MCA, with three more to come over the next year and a half: a live LP, a gospel album, and a studio album.

"Merle Haggard is probably the most sought-after artist to have been signed out of Nashville in quite some time," Blackburn said in a prepared statement.

Gold Pride



RCA artist Charley Pride (right) was in Nashville recently to record a live LP at the Opry House, after which he was presented with a gold record for his "A Little Bit of Hank" album. Presenting the award are (left) Joe Galante, division VP, marketing, RCA Records-Nashville; and Jerry Bradley, division VP, RCA Records-Nashville.

BWA Opens Doors

■ NASHVILLE — Dick Bruce, president, has announced the formation of BWA Corporation, with offices here at 1016 16th Avenue South. Zip is 37203.

Roy Wunsch, marketing VP, CBS Records-Nashville, added: "Our friends at MCA have done a marvelous job with Merle. We're now taking the baton and going for the gold. Merle is coming from a label that has made our future plans much easier to execute. We feel the industry and public will see some exciting new trailblazing take place for Merle and his music."

'No Restrictions'

Wunsch said he sees "no barriers to halt his (Haggard's) growth, and no categorical restrictions" on the artist's musical appeal.

Mandrell Sisters Dominate MCN Awards

By AL CUNIFF

■ NASHVILLE — Barbara Mandrell and her sisters Louise and Irlene, already flying high in the ratings with their NBC-TV series "Barbara Mandrell and the Mandrell Sisters," received further certification of audience approval when they swept five of the 14 Cover Awards given out at the 15th Annual Music City News Country Awards here June 8.

The awards show, televised at the Grand Ole Opry House, was the first major event during the week-long Fan Fair, which ran through June 14 (RW will cover Fan Fair in its June 27 issue).

Barbara Mandrell, an MCA Records artist, won the Female Artist of the Year and Musician of the Year awards. She and her sisters were also named Best Comedy Act and Best Country Music Television Show. In addition, Louise Mandrell was named Most Promising Artist.

George Jones was also a multiple award winner in the show, hosted by the Statler Brothers, Roy Clark and Tammy Wynette. Music City News readers voted Jones Male Artist of the Year, and chose his single "He Stopped Loving Her Today" as Best Single Record of the Year.

For the 15th consecutive year the Statler Brothers were named Vocal Group of the Year. Their "Tenth Anniversary" was named Best Album of the Year. Boxcar Willie, recently chosen as the newest member of the Grand Ole Opry after 40 years in the music business, was voted Most Promising Male Artist. Conway Twitty and Loretta Lynn were voted Duet of the Year, Bill Monroe and the Bluegrass Boys were chosen Bluegrass Group of the Year, and the "Hee Haw" Gospel Quartet were voted Gospel Act of the Year. Marty Robbins' band was voted Band of the Year.

Alabama Goes Gold

■ NASHVILLE — RCA Records-Nashville has announced that Alabama's current album, "Feels So Right," has been certified gold by the Recording Industry Association of America, signifying sales of over 500,000 units.

"Feels So Right," number two on this week's RW Country Albums chart, was also the highest-charted country LP on last week's RW pop album chart. The title track is bulleted at 17 on this week's RW Country Singles chart.

Nashville Report

By AL CUNIFF

■ Al DeLory was in town recently producing a new Billie Jo Spears LP. Warwick Records plans to release the album with a big TV merchandising campaign in Britain . . . Don't look now, but RCA is blitzing Record World's Country Singles top 20. The label has these acts in this week's top 20: Dolly Parton (number one), Steve Wariner (7 bullet), Elvis Presley (10 bullet), Sylvia (12 bullet), Razy Bailey (15), and Alabama (17 bullet).

Acuff-Rose Publications recently honored promoter Mel Foree with a luncheon celebrating his 35th year with the company. Guests included Chet Atkins, Lynn Shultz, Tex Davis, and others . . . Boudleaux and Felice Bryant, Nashville-based writing legends, arrive in England later this month for a working holiday. They'll be promoting their publishing interests and their new LP, "All I Have To Do Is Dream."

Joe Stampley recently taped "Hee Haw" here . . . Warner Bros. artists David Frizzell and Shelly West debut at New York's Lone Star Cafe Thursday (18) . . . Rockers April Wine play the Tennessee Theater here Tuesday (16), followed by Jesse Winchester at the same venue Saturday (20).

Carl Perkins' itinerary takes him to Norway for concerts Oct. 14-19 this year . . . George Hamilton IV recently capped his longest European concert tour, covering 61 cities in England, Scotland, Ireland, and Wales over five months. Appropriately, he co-hosts this year's International Show at Fan Fair Saturday (20) . . . Memphis will play the Carolina Country Jamboree '81 in Myrtle Beach July 4 . . . John Frost is the newest member of the Four Guys, replacing baritone Glen Bates.

Ottawa, Ontario's CKBY co-sponsored the recent fifth annual Country Music Week and festival in that town.

PICKS OF THE WEEK

SINGLES RONNIE MILSAP, "THERE'S NO GETTIN' OVER ME" (prod.: Ronnie Milsap & Tom Collins) (writers: T. Brasfield, W. Aldrige) (Rick Hall, ASCAP) (3:15). Milsap offers a clean, pop-directed sound with a confident lyric and an appealing midtempo pace. Milsap's recent number one single success ("Am I Losing You") and this tune's multi-format potential spell instant adds. RCA JH-12264.

SLEEPER FAMILY BROWN, "IT'S REALLY LOVE THIS TIME" (prod.: Jack Feeney) (writers: R. J. Jones, M. Koser) (Sunbury, CAPAC/Dunbar, PROC) (2:34). A bright introduction, upbeat message, and good group harmony flavor this RCA-Canada release that could slip right into many U.S. country playlists. There's no doubt it's love this time, Family Brown's singers tell us. RCA PB-50593.

ALBUM CONWAY TWITTY, "MR. T." This veteran hitmaker is in fine vocal form, on a wide variety of solid tunes, ranging from the uptempo "Cheatin' Fire" and the energetic "Love Salvation" to the sensitive "We Had It All" and the Bob McDill tune "Hearts." MCA 5204.



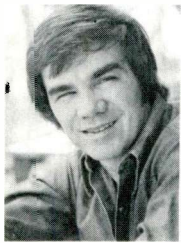
Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

- Ronnie McDowell — "Older Women"
Willie Nelson — "Good Times"
Ronnie Milsap — "(There's) No Gettin' Over Me"

Dickey Lee is off to a fast start with "Honky Tonk Hearts," a new add at KSOP, KBUC, KRMD, WDLW, KEBC, KKYX, KMPS, KTTS, KNIX, WFAI, KCKC, KVOO, KFDI, WSLC, WWVA, KGA, WTOD, KD JW, WLWI, KUUY.



Dickey Lee

David Allan Coe will have a strong character with "Tennessee Whiskey," already playing at KSSS, KMPS, WFAI, WIRK, KVOO, WAMZ, WGTO, KSOP, WDLW, WPLO, KRMD, KWJJ.

Peggy Forman is moving with "You're More To Me (Than He's Ever Been)" at WSDS, KD JW, WTOD, KRMD, KFDI, KSO, KVOO, KSOP, KEBC, KYNN, WIRK. A new group known as The Whites continues to move with "Send Me The Pillow You Dream On," new this week at WQQT, WESC, KMPS, WDLW, WSDS, KUUY, WTOD, WMZQ, KTTS, WWNC, WSLC, WTSO, WSM, WWVA.

Dottsy's "Somebody's Darlin'" is added at KBUC, WDEN, KOKE, KVOO, KFDI, KSOP, KKYX, WCXI, WTOD, KD JW, WLWI, KTTS.



David Allan Coe

Jerry Reed has a good start with "Good Friends Make Good Lovers" at KVOO, WLWI, WDEN, KKYX, KFDI, KEBC, KRMD, WPLO, KSOP, WDLW, KGA, WSLC, WIRK. Nancy Montgomery's "All I Have To Do Is Dream" is spreading with new adds at WFAI, KEBC, KYNN, KTTS, WKKK, WLWI, WSLC.

Super Strong: Kenny Rogers, Billy "Crash" Craddock, David Frizzell & Shelly West, Kieran Kane, Gene Watson.

Debbý Boone has heavy initial play on "I'll Be Him" at WMAV, WESC, KRAK, WLWI, KNIX, WKKK, KTTS, KMPS, WDEN, KSOP, KFDI, KRMD, WBAP, WMNI, KKYX, KVOO, WGTO, WPLO, KSSS, KBUC, WQYK, WSLR, KGA, WTOD, KWMT, WFAI.

Johnny Paycheck has action on "Yesterday's News (Just Hit Home Today)" at KSSS, WGTO, KVOO, KEBC, WCXI, KWMT, WDEN, WFAI, KKYX, KBUC, KFDI, KRMD, KSOP, WYDE.

SURE SHOTS

Ronnie Milsap — "(There's) No Gettin' Over Me"

LEFT FIELDERS

Gabriel — "My Kind of Woman"

The Rovers — "Mexican Girl"

John Wesley Ryles — "Mathilda"

Bill Monroe — "My Last Days on Earth"

AREA ACTION

Tom Carlile — "Gold Cadillac" (KYNN, WMAV, WIRK, KSOP, WESC)

Music Row — "It's Not The Rain" (KXLR, WKKK, KYNN, KRMD)

Emmons, Baugh Form New Band

■ NASHVILLE — Veteran Nashville musicians and producers Phil Baugh and Buddy Emmons have organized the Emmons 'n Baugh Sound Factory, a group of area musicians and singers who will perform together full-time.

Other members include RCA artist and harmonica/percussionist Terry McMilland, and bassist/

singer David Smith. Collectively, the group members have played in the studio or on tour for such artists as Dean Martin, Ronnie Milsap, George Jones, Barbara Mandrell, Alabama, Ray Price and others.

The Moss-Lawson Agency of Oklahoma City will book the Emmons 'n Baugh Sound Factory.

Down The Hit Highway With Ray Baker

By AL CUNIFF

■ NASHVILLE — If there's one thing that producer/publisher Ray Baker can claim to have developed over his 19 years in the music business here, it's a remarkable ear for recognizing a commercial country song when he hears it.

Baker has no fewer than five production and publishing credits on this week's RW Country Singles Chart: he produced and published Moe Bandy's "My Woman Loves the Devil Out of Me" (13 bullet), produced Joe Stampley's "Whiskey Chasin'" (38 bullet), and produced and published Judy Bailey's "Slow Country Dancin'" (86). He also recently co-published Wayne Kemp's "Your Wife Is Cheating on Us Again" (which logged 12 weeks on the chart) and Ray Price's "Getting Over You."

Extensive Credits

Baker's career and credits are more extensive than some who are not familiar with the quiet-spoken 43-year-old might guess. Baker, a native of San Antonio, Texas, found his first employment here in the summer of 1962, when he landed a job in the sales department of WMAK. An avid Opry fan, he spent most of his weekends at the show, and soon encountered an artist he had earlier met in San Antonio, Jim Reeves.

"Jim hired me to run his Tuckahoe publishing," Baker recalled. "It was a cut in salary for me at the time, but it proved to be valuable experience." Before long Reeves was referring to Baker as his business manager, and Baker was plugging songs for Tuckahoe—and plugging tapes on himself as an artist. "Fortunately for me I never made it as a singer," he said with a laugh. "I have a healthy respect for an artist who can stand all that traveling and career pressure."

Baker's closeness to Reeves was valuable education—but it also almost cost him his life. A phone call an hour before takeoff prevented Baker from taking a plane trip that eventually lost Reeves and his passenger their lives in July, 1964. "An hour before the flight I got a call that a song I had pitched to Nick Noble was being cut, and they asked if I'd sit in at the session," Baker said. "Jim's piano player Dean Manuel replaced me and died with Jim on the trip. The ironic thing is that was the only flight I didn't take with Jim—I used to always fly with him."

Baker stayed on and worked for Mary Reeves, Jim's widow, for about a year after Jim's death, by 1965 he had gone into busi-

ness for himself with Blue Crest Music (BMI). With the help of writer/artist Dallas Frazier, and writers Whitey Shafer and Doodle Owens, and copyrights such as "There Goes My Everything" and "Elvira," Blue Crest was soon off and running.

In fact, when Baker sold Blue Crest in 1974 to Acuff-Rose Publications, the company had racked up an amazing 40 BMI awards in its nine-year existence. Not bad for an operation that began life as a one-room office over a furniture store in Madison, Tennessee.

As part of his sales agreement Baker stayed on with Acuff-Rose for five years. In 1979 he again yearned to run an independent business, so he formed Ray Baker Productions, with publishing interests Baray (BMI) and Honeytree (ASCAP). Staff writers now include Judy Bailey, Dan Mitchell, Warren Robb, and Bobby Barker.

A key to Baker's production success has been Columbia artist Moe Bandy, whom Ray met when Moe was a sheet metal foreman in Texas in 1973. "Moe knocked on my hotel room door when I was on a hunting trip in San Antonio," Ray said. "He asked if I'd do a session on him. After warning him about the odds, and stating that he'd have to pay for the session and musicians, I agreed to do it."

The collaboration resulted in "I Just Started Hatin' Cheatin' Songs Today," which Baker said didn't interest Nashville label executives at first. He then pressed the record on a friend's label, Footprint Records, and mailed copies to about 600 DJs he had regularly mailed new product to for Tuckahoe. "There was immediate reaction. We had a turntable hit,"

(Continued on page 52)

CMA Announces Talent Buyers' Keynote Speaker

■ NASHVILLE — The Country Music Association has announced that Mortimer R. Feinberg, Ph. D., will be the keynote speaker for the 10th annual Talent Buyers' Seminar, slated for Oct. 9-11 at the Hyatt Regency Hotel here.

Feinberg, chairman of the board and co-founder of BFS Psychological Associates Inc., will speak on "Challenge of Change—Handling Yourself in a New Decade." The theme for the CMA-sponsored seminar is "The Decade Ahead: Chapter II."

The Talent Buyers' Seminar kicks off Country Music Week, held in celebration of the Grand Ole Opry's birthday.

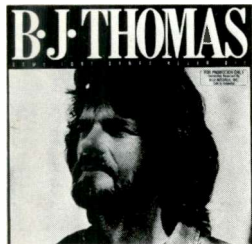
Country Album Picks



SOME DAYS ARE DIAMONDS

JOHN DENVER—RCA AFL1-4055

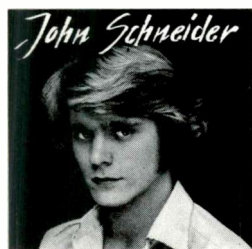
Denver visited Nashville to cut this LP, which reflects more of a country influence than his recent recordings have. Produced by Larry Butler, the album is spearheaded by the rising title single, as well as such fine tracks as "Gravel on the Ground" and "Wild Flowers in a Mason Jar (The Farm)."



SOME LOVE SONGS NEVER DIE

B. J. THOMAS—MCA 5195

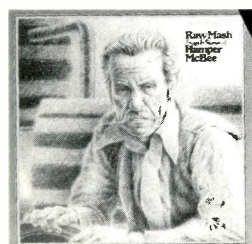
B. J. shines on this collection of easy-tempo quality songs, the best of which are his recent title single, "While the Feeling's Good," "You Are the Song (Inside of Me)," and "Lovin' Kind." Another fine production by "The Butler."



NOW OR NEVER

JOHN SCHNEIDER—Scotti Brothers BL 37400

This pop-flavored album is receiving some country attention by virtue of Schneider's current title single, which is charting on RW's Country Singles listing. Other fine tracks by this TV actor and highly capable singer are "Let Me Love You" and "The Next Time Around."



RAW MASH: SONGS AND STORIES OF HAMPER MCBEE

HAMPER MCBEE—Rounder 0061

This previously released LP of McBee's distinctive a cappella renditions of traditional ballads and folk stories is of timely interest because of McBee's hosting role in the current PBS-TV "Southbound" series. The 22 selections total over 45 minutes.

Milsap Receives First Braille Gold LP

■ NASHVILLE — The first braille-engraved gold record award plaque from the Recording Industry Association of America (RIAA) has been presented to Ronnie Milsap for "It Was Almost Like a Song" by RCA Records during the annual Fan Fair celebration.

The original gold record award for the sale of 500,000 copies of that album was certified by RIAA on February 10, 1978, the first of Milsap's four gold records.

This first RIAA braille edition was presented in a special ceremony at the Hermitage Hotel by Robert Summer, RCA Records president; Jerry Bradley, division vice president, Nashville; and Joe Galante, division vice president, marketing, Nashville, with Milsap's band, office and management also on hand.

Also at the ceremony was Mrs. Ellie Rosenblum, RIAA gold and platinum awards administrator, who conceived the idea for a braille plaque.

Charly McClain Tour Enters Second Phase

■ NASHVILLE — Buoyed by her recent number one single "Who's Cheatin' Who" and her current "Surround Me With Love" (bulleted at seven in this week's Record World Country Singles chart), CBS artist Charly McClain has begun phase two of her current tour, which will include 12 concert dates with Kenny Rogers in July.

McClain hit the road in May for the first phase of her "Surround Me With Love" tour, which included 21 dates with such artists as George Jones, Johnny Paycheck, Slim Whitman, Hank Williams Jr., Johnny Duncan, and Bobby Bare, in addition to headlining several dates of her own.

This month McClain will be featured in concerts in New Mexico, Colorado, Utah, Oregon, California, Arizona, North Carolina, Pennsylvania, and Indiana. She joins Rogers on July 7 for 12 dates over the following 13-day period.

Country Single Picks

COUNTRY SONG OF THE WEEK

TANYA TUCKER—MCA 51131

SHOULD I DO IT (prod.: Gary Klein) (writer: L. Martine, Jr.) (Unichappell/Watch Hill, BMI) (3:00)

The chord progression is inspired by 1950s pop music in this easy-flowing tune featuring a catchy bridge and a lyric appealing for its simplicity and directness.

CLIFFORD RUSSELL—Sugartree 77701

ONLY FOOLS PLAY WITH LOVE (prod.: Bud Reneau & Kevin McManus) (writers: B. Reneau, D. Goodman) (High Ball, BMI/Low Ball, ASCAP) (2:56)

There are shades of Kenny Rogers in Russell's vocal styling on this sensitive country ballad. This song offers sound advice on love from someone who's been there and learned too late.

GABRIEL—Secord 1001

MY KIND OF WOMAN (prod.: Harold Bradley) (writer: G. Farago) (Mik-Klar, ASCAP) (2:22)

The vocal harmony, piano work, and melody line are gospel-influenced in this artist's label debut, a toe-tappin' story about a guy who fell hard for his woman at first look.

JOHN WESLEY RYLES—MCA 51128

MATHILDA (prod.: Ron Chancey) (writers: G. Knoury, H. Thierry) (Combine, BMI) (4:10)

This excellent singer tries a soulful country approach to this bluesy ballad with a classic structure. Chancey's production is clear and inspired.

BILL MONROE—MCA 51129

MY LAST DAYS ON EARTH (prod.: Walter Haynes) (writer: B. Monroe) (Bill Monroe, BMI) (4:34)

This unusual, moody mandolin instrumental is a departure for the legendary bluegrass artist, who serves up a product that may fit the bill for some country programmers.

BOBBY HOOD—Chute 017

SAVE THE WILD LIFE (prod.: Gary Lamb) (writers: C. Putman, D. Kirby) (Tree, BMI/Cross Keys, ASCAP) (2:27)

Hood's tongue-in-cheek plea for preserving "wild" life is a singalong support of honky tonks, wine, women, and song.

THE ROVERS—Cleveland International/Epic 19-02148

MEXICAN GIRL (prod.: Jack Richardson) (writers: C. Norman, P. Spencer) (Chinnichap/Careers, BMI) (3:38)

This south-of-the-border tribute to the woman the singer calls his "Mexican Girl" is pulled from the Rovers' "Wasn't That a Party" LP.

NOEL—Super Productions 657

LOVIN' THE NIGHT AWAY (prod.: Allen Cash) (writer: N. Haughey) (Sir Dale/Foxtail, ASCAP) (2:52)

This talented writer/artist offers a breezy, pop-influenced tune with a rangy melody, active strings, and a crisp beat.

STEPHANIE WINSLOW—Warner Bros./Curb 49753

I'VE BEEN A FOOL (prod.: Ray Ruff) (writer: S. Winslow) (Yatahey, BMI) (2:02)

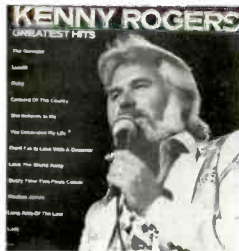
A light, rhythm-oriented production, Winslow's self-penned tune is about an outspoken female who feels she deserves more than part-time lovin'.

Country Albums

JUNE 20, 1981

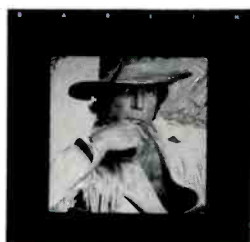
TITLE, ARTIST, Label, Number, (Distributing Label)

JUN. 20	JUN. 13		WKS. ON CHART
1	1	KENNY ROGERS' GREATEST HITS Liberty LOO 1072 (33rd Week)	35
2	2	FEELS SO RIGHT ALABAMA/RCA AHL1 3930	14
3	5	SEVEN YEAR ACHE ROSANNE CASH/Columbia JC 36865	13
4	4	WHERE DO YOU GO WHEN YOU DREAM ANNE MURRAY/ Capitol SOO 12144	7
5	3	SOMEWHERE OVER THE RAINBOW WILLIE NELSON/ Columbia FC 36883	14
6	21	FANCY FREE OAK RIDGE BOYS/MCA 5209	2
7	12	I LOVE 'EM ALL T. G. SHEPPARD/Warner/Curb BSK 3528	9
8	7	OUT WHERE THE BRIGHT LIGHTS ARE GLOWING RONNIE MILSAP/RCA AHL1 3932	9
9	6	JUICE JUICE NEWTON/Capitol ST 12136	13
10	8	HORIZON EDDIE RABBITT/Elektra 6E 276	49
11	10	GREATEST HITS RONNIE MILSAP/RCA AHL1 3772	35
12	9	9 TO 5 AND ODD JOBS DOLLY PARTON/RCA AAL1 3852	14
13	20	DRIFTER SYLVIA/RCA AHL1 3986	8
14	14	SURROUND ME WITH LOVE CHARLY McCLAIN/Epic FE 37108	5
15	13	EVANGELINE EMMYLOU HARRIS/Warner Bros. BSK 3508	18
16	18	ROWDY HANK WILLIAMS, JR./Elektra/Curb 6E 330	20
17	19	I AM WHAT I AM GEORGE JONES/Epic JE 36492	50
18	11	GREATEST HITS OAK RIDGE BOYS/MCA 5150	32
19	22	WILD WEST DOTTIE WEST/Liberty LT 1062	16
20	17	LEATHER AND LACE WAYLON & JESSI/RCA AHL1 3931	14
21	23	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	110
22	15	GREATEST HITS ANNE MURRAY/Capitol SOO 12110	37
23	30	MAKIN' FRIENDS RAZZY BAILEY/RCA AHL1 4026	4
24	24	I BELIEVE IN YOU DON WILLIAMS/MCA 5133	35



CHARTMAKER OF THE WEEK

25 — **DARLIN'**
TOM JONES
Mercury SRM 1 4010 (PolyGram)



26	33	LIVE! HOYT AXTON/Jeremiah JH 5002	3
27	27	MY HOME'S IN ALABAMA ALABAMA/RCA AHL1 3644	52
28	35	CARRYING ON THE FAMILY NAMES DAVID FRIZZELL & SHELLY WEST/Warner/Viva BSK 3555	2
29	16	SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 5137	20
30	26	STARDUST WILLIE NELSON/Columbia KC 35305	161
31	32	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 6E 309	32
32	25	ROLL ON MISSISSIPPI CHARLEY PRIDE/RCA AHL1 3905	9

Ray Baker

(Continued from page 50)
ings), is still cutting commercials featuring major country artists (past spots have included Mickey Gilley, George Jones, Tammy Wynette, and others), and is enjoying the continued growth of Encore Talent (a San Antonio-based booking agency which he co-owns, and which books Moe and Joe).

According to Encore and CBS-Nashville, the agency, label, artists and producer are all reaping the rewards of the recording success of Bandy and Stampley. According to Roy Wunsch, VP-Marketing, CBS-Nashville, "The merging of two already successful artists into a collective and well-planned project, with Ray Baker at the producing helm, was a highly successful experiment designed to combine Moe Bandy's

33	37	JOHN ANDERSON 2 /Warner Bros. BSK 3547	6
34	29	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36752	41
35	31	HEY JOE, HEY MOE MOE BANDY & JOE STAMPLEY / Columbia FC 37003	13
36	28	COCONUT TELEGRAPH JIMMY BUFFETT/MCA 5169	15
37	40	BACK TO THE BARROOMS MERLE HAGGARD/MCA 5236	38
38	38	CHAIN LIGHTNING DON McLEAN/Millennium BXL1 7756 (RCA)	5
39	42	STRAIGHT AHEAD LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250	87
40	45	BEST OF EDDIE RABBITT /Elektra 6E 235	82
41	41	THE BEST OF DON WILLIAMS, VOL. II /MCA 3096	86
42	34	ENCORE MICKEY GILLEY/Epic JE 36851	31
43	44	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC2 35642	132
44	36	URBAN COWBOY (ORIGINAL SOUNDTRACK)/Full Moon/ Asylum DP 90002	57
45	39	GUITAR MAN ELVIS PRESLEY/RCA AAL1 3917	18
46	54	I HAVE A DREAM CRISTY LANE/Liberty LT 1083	10
47	47	GREATEST HITS LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia FC 36488	115
48	46	I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN JOE STAMPLEY/Epic FE 37055	7
49	50	THAT'S ALL THAT MATTERS TO ME MICKEY GILLEY/Epic JE 36586	39
50	43	GREATEST HITS JIM ED BROWN & HELEN CORNELIUS/ RCA AHL1 3999	3
51	52	BEST OF BARBARA MANDRELL /MCA AY 1119	122
52	51	THIS IS ELVIS (ORIGINAL SOUNDTRACK)/RCA CPL1 4031	3
53	55	CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982	84
54	59	BEST OF THE STATLER BROTHERS /Mercury SRM 1 1037 (PolyGram)	279
55	—	REUNION JERRY JEFF WALKER/MCA 5199	1
56	62	HARD TIMES LACY J. DALTON/Columbia JC 36753	37
57	49	LOVE IS FAIR BARBARA MANDRELL/MCA 5136	32
58	53	THE GAMBLER KENNY ROGERS/United Artists LA 934 H	130
59	57	SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE/ Columbia JC 36746	52
60	68	OAK RIDGE BOYS HAVE ARRIVED /MCA AY 1135	114
61	64	THESE DAYS CRYSTAL GAYLE/Columbia JC 36512	39
62	48	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H	181
63	58	FULL MOON CHARLES DANIELS BAND/Epic FE 36571	45
64	65	WAITIN' FOR THE SUN TO SHINE RICKY SKAGGS/Epic FE 37193	2
65	60	24 GREATEST HITS HANK WILLIAMS, SR./MGM SE 4755	44
66	66	REST YOUR LOVE ON ME CONWAY TWITTY/MCA 5138	43
67	72	DREAMLOVERS TANYA TUCKER/MCA 5140	33
68	70	TOGETHER OAK RIDGE BOYS/MCA 3220	67
69	73	URBAN COWBOY II (ORIGINAL SOUNDTRACK)/Epic/Full Moon SE 36921	24
70	63	MUSIC MAN WAYLON JENNINGS/RCA AHL1 3602	54
71	71	WASN'T THAT A PARTY ROVERS/Epic JE 37107	6
72	74	HELP YOURSELF LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia JC 36582	35
73	56	HELP YOURSELF DAVE & SUGAR/RCA AHL1 3915	16
74	61	GIDEON KENNY ROGERS/United Artists LOO 1035	61
75	67	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H	113

audience and Joe Stampley's audience and create a much more significant base of acceptance for both artists' solo careers.

"Not only have the two artists' solo albums had a dramatic increase in sales, but it now appears that the award-winning duo will, hopefully, be considering a once-a-year duet project, based upon radio and consumer demand."

Word is traveling fast about

Baker's handle on the country sound: He is negotiating with a national beer company which has offered to make Bandy and Stampley their national spokesmen.

"Not bad for a guy whose first job in music was as a DJ on the 250-watt KVOU in Uvalde, Texas. "This business has its hassles and disappointments," Baker said, "but I love every minute of it. You won't find me doing anything else."

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Record World Country Singles

JUNE 20, 1981

TITLE, ARTIST, Label, Number, (Distributing Label)
JUN. 20 JUN. 13

WKS. ON CHART

1	4	BUT YOU KNOW I LOVE YOU DOLLY PARTON RCA 12200		11
2	5	BLESSED ARE THE BELIEVERS ANNE MURRAY/Capitol 4987		12
3	1	WHAT ARE WE DOIN' IN LOVE DOTTIE WEST/Liberty 1404		12
4	3	I'M JUST AN OLD CHUNK OF COAL JOHN ANDERSON/ Warner Bros. 49699		13
5	13	I WAS COUNTRY WHEN COUNTRY WASN'T COOL BARBARA MANDRELL/MCA 51107		7
6	11	BY NOW STEVE WARINER/RCA 12204		11
7	10	SURROUND ME WITH LOVE CHARLY McCLAIN/Epic 19 01045		12
8	8	IT'S A LOVELY, LOVELY WORLD GAIL DAVIES/Warner Bros. 49694		12
9	9	WHISPER LACY J. DALTON/Columbia/Sherrill 01036		12
10	12	LOVIN' ARMS/YOU ASKED ME TO ELVIS PRESLEY/RCA 12205		10
11	15	FIRE AND SMOKE EARL THOMAS CONLEY/Sunbird 7561		12
12	20	THE MATADOR SYLVIA/RCA 12214		9
13	17	MY WOMAN LOVES THE DEVIL OUT OF ME MOE BANDY/ Columbia 11 02039		10
14	14	MONA LISA WILLIE NELSON/Columbia 11 02000		10
15	2	FRIENDS/ANYWHERE THERE'S A JUKEBOX RAZZY BAILEY/ RCA 12199		13
16	21	LOVIN' HER WAS EASIER TOMPALL & THE GLASER BROTHERS/Elektra 47134		8
17	23	FEELS SO RIGHT ALABAMA/RCA 12236		5
18	22	FOOL BY YOUR SIDE DAVE ROWLAND & SUGAR/Elektra 47135		7
19	6	LOUISIANA SATURDAY NIGHT MEL McDANIEL/Capitol 4983		13
20	24	LOVE DIES HARD RANDY BARLOW/P.A.I.D. 133		10
21	25	DON'T BOTHER TO KNOCK JIM ED BROWN & HELEN CORNELIUS/RCA 12220		7
22	26	GOOD OL' GIRLS SONNY CURTIS/Elektra 47129		9
23	28	DARLIN' TOM JONES/Mercury 76100 (PolyGram)		10
24	29	LOVE TO LOVE YOU CRISTY LANE/Liberty 1406		8
25	30	DON'T GET ABOVE YOUR RAISING RICKY SKAGGS/Epic 19 02034		8
26	31	PRISONER OF HOPE JOHNNY LEE/Full Moon/Asylum 47138		4
27	27	SOME LOVE SONGS NEVER DIE B. J. THOMAS/MCA 51087		11
28	32	DREAM OF ME VERN GOSDIN/Ovation 1171		6
29	33	TOO MANY LOVERS CRYSTAL GAYLE/Columbia 11 02078		5
30	37	UNWOUND GEORGE STRAIT/MCA 51104		6
31	38	JUST LIKE ME TERRY GREGORY/Handshake 8 70071		8
32	39	DIXIE ON MY MIND HANK WILLIAMS, JR./Elektra/Curb 47137		4
33	41	I STILL BELIEVE IN WALTZES CONWAY TWITTY & LORETTA LYNN/MCA 51114		4
34	34	LEARNING TO LIVE AGAIN BOBBY BARE/Columbia 11 0203B		9
35	35	DOES SHE WISH SHE WAS SINGLE AGAIN BURRITO BROTHERS/CBS/Curb 6 01011		12
36	42	THEY COULD PUT ME IN JAIL BELLAMY BROTHERS/ Warner/Curb 49729		3
37	48	RAINBOW STEW MERLE HAGGARD/MCA 51120		3
38	44	WHISKEY CHASIN' JOE STAMPLEY/Epic 19 02097		5
39	43	I SHOULD'VE CALLED EDDY RAVEN/Elektra 47136		5
40	46	WILD SIDE OF LIFE—IT WASN'T GOD WHO MADE HONKY TONK ANGELS/I'LL BE ALRIGHT WAYLON & JESSI/ RCA 12245		3
41	45	BALLY-HOO DAYS/TWO HEARTS BEAT BETTER THAN ONE EDDY ARNOLD/RCA 12226		7

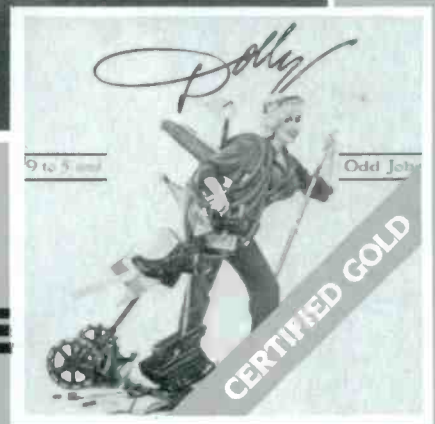
CHARTMAKER OF THE WEEK

42	—	I DON'T NEED YOU KENNY ROGERS Liberty 1415		1
43	7	A MILLION OLD GOODBYES MEL TILLIS/Elektra 47116		13
44	51	ANGELA MUNDO EARWOOD/Excelsior 1010		6
45	47	I STILL MISS SOMEONE DON KING/Epic 19 02046		8
46	49	LIKIN' HIM AND LOVIN' YOU KIN VASSY/Liberty 1407		6

47	52	COULD YOU LOVE ME (ONE MORE TIME) JOHN CONLEE/ MCA 51112		4
48	56	RICH MAN TERRI GIBBS/MCA 51119		3
49	58	WIND IS BOUND TO CHANGE LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 11 02123		3
50	57	LONGING FOR THE HIGH BILLY LARKIN/Sunbird 7562		4
51	53	YOU MADE IT BEAUTIFUL CHARLIE RICH/Epic/Sherrill 19 02058		6
52	54	NORTH ALABAMA DAVE KIRBY/Dimension 1019		6
53	67	DON'T WAIT ON ME THE STATLER BROTHERS/Mercury 57051 (PolyGram)		2
54	18	I WANT YOU TONIGHT JOHNNY RODRIGUEZ/Epic 19 01033		12
55	64	QUEEN OF HEARTS JUICE NEWTON/Capitol 4997		3
56	63	RUN TO HER SUSIE ALLANSON/Liberty/Curb 1408		4
57	69	WHILE THE FEELING'S GOOD REX ALLEN, JR. & MARGO SMITH/Warner Bros. 49738		2
58	16	ELVIRA OAK RIDGE BOYS /MCA 51084		12
59	59	MIDNITE FLYER SUE POWELL/RCA 12227		6
60	—	I JUST NEED YOU FOR TONIGHT BILLY "CRASH" CRADDOCK/Capitol 5011		1
61	—	A TEXAS STATE OF MIND DAVID FRIZZELL & SHELLY WEST/ Warner/Viva 49745		1
62	62	DREAM MAKER THE SHOPPE/NSD 90		5
63	70	THEY'LL NEVER TAKE ME ALIVE DEAN DILLON/RCA 12234		4
64	65	LOVE TAKES TWO ROY CLARK/MCA 5111		5
65	78	I DON'T HAVE TO CRAWL EMMYLOU HARRIS/Warner Bros. 49739		2
66	73	BEDTIME STORIES JIM CHESNUT/Liberty/Curb 1405		3
67	74	SOME DAYS ARE DIAMONDS (SOME DAYS ARE STONE) JOHN DENVER/RCA 12246		3
68	—	YOU'RE THE BEST KIERAN KANE/Elektra 47148		1
69	71	FOOL, FOOL BRENDA LEE/MCA 51113		3
70	81	IT'S NOW OR NEVER JOHN SCHNEIDER/Scotti Brothers 6 02105		2
71	72	KEEP ON MOVIN' KING EDWARD IV & THE KNIGHTS/ Soundwaves 4635 (NSD)		4
72	50	FOOTPRINTS IN THE SAND EDGEL GROVES/Silver Star 20		8
73	19	DO I HAVE TO DRAW A PICTURE BILLY SWAN/Epic 19 51000		12
74	36	SEVEN YEAR ACHE ROSANNE CASH/Columbia 11 11426		19
75	88	HEADIN' FOR A HEARTACHE CINDY HURT/Churchill 7772		2
76	92	SWEET SOUTHERN LOVE PHIL EVERLY/CBS/Curb 6 02116		2
77	83	TIME HAS TREATED YOU WELL CORBIN-HANNER BAND/ Alfa 7001		4
78	—	MAYBE I SHOULD HAVE BEEN LISTENING GENE WATSON/ MCA 51127		1
79	40	THE BARON JOHNNY CASH/Columbia 11 60516		14
80	—	DADDY BILLY ED WHEELER/NSD 94		1
81	82	I OUGHT TO FEEL GUILTY JEANNE PRUETT/P.A.I.D./ IBC 136		4
82	87	SWINGING DOORS DEL REEVES/Koala 333		4
83	55	AM I LOSING YOU/HE'LL HAVE TO GO RONNIE MILSAP/ RCA 12194		14
84	89	THIS MUST BE MY SHIP DIANA TRASK/Kari 121		2
85	60	LOVE KNOWS WE TRIED TANYA TUCKER/MCA 51096		9
86	66	SLOW COUNTRY DANCIN' JUDY BAILEY/Columbia 11 02045		8
87	—	SEND ME THE PILLOW YOU DREAM ON THE WHITES/ Capitol 5004		1
88	—	IT'LL BE HIM DEBBY BOONE/Warner/Curb 49720		1
89	—	MY BABY'S COMING HOME AGAIN TODAY BILL LYERLY/ RCA 12255		1
90	61	THE ALL NEW ME TOM T. HALL/RCA 12219		8
91	75	I LOVED 'EM EVERY ONE T. G. SHEPPARD/Warner/Curb 49690		15
92	79	PRIDE JANIE FRICKE/Columbia 11 60509		15
93	93	WALTZ ACROSS TEXAS/I NEED THAT SHOULDER AFTER ALL SAMMI SMITH/Sound Factory 432		2
94	—	SMOOTH SOUTHERN HIGHWAY THRASHER BROTHERS/ MCA 51123		1
95	77	MUSIC IN THE MOUNTAINS ERNIE ROWELL/Grass 63 07		6
96	68	EVIL ANGEL ED BRUCE/MCA 51076		13
97	98	TAKE IT AS IT COMES MICHAEL MURPHEY WITH KATY MOFFATT/Epic 19 02075		3
98	—	BORN ORION/Sun 1165		1
99	—	ALL I HAVE TO DO IS DREAM NANCY MONTGOMERY/ Ovation 1172		1
100	76	GO HOME AND GO TO PIECES DONNA HAZARD/Excelsior 1009		8

But You Know I Love You...

PB-12200



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*We Love You Dolly...
and we're very proud.*
RCA Records

Management

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Jerry Weintraub/
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