Dolly Parton

Hits of the Week

SINGLES

SMOKEY ROBINSON, "YOU ARE FOREVER" (prod. by Tobin) (writer: Robinson) (Bertams, ASCAP) (3:41). Smokey's vocal flights into our inti, never sounded better. He follows the #1. "Being With You" with this hip-hop love ballad. Tamla M4247. Motown.

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

CHAMPAIGN, "I'M ON FIRE" (prod. by Graham) (writers: Rutt-Rutsh-Evans) (Geffen Kaye House of Ruff-Sparrow, ASCAP) (3:33). The Champaign, Illinois-based band made a smashing debut with the top 15 "How Bout Us." The vocal lead & chorus hook here are even stronger. Col 11-0211.

EMMYLOU HARRIS, "I DON'T HAVE TO CRAWL" (prod. by Allen) (writer: Crowell) (ViscCool, ASCAP) (3:47). After the success of "Mr. Sandman," pop programmers should greet this haunting ballad with open arms. Eerie keyboard lines wind around Harris' teardrop vocal. Warner Bros. 48799.

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

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

QUINCY JONES FEATURING PATTI AUSTIN, "RAZZAMATAZZ" (prod. by Jones) (writers: Templeton, Rodsongs/Almo, ASCAP) (4:05). The two talents work wonders together on this bright shoulder-shaker. Austin's effervescent vocal should take it to multi-format success. A&M 2394.

STACY LATTISAW, "LOVE ON A TWO WAY STREET" (prod. by Walden) (writers: Robinson-Keyes) (Gambli, BMI) (4:04). So what if she's only 14? Stacy sings like an angel. Capturing all her youthful exuberance, this heaven sent ballad is a natural for summer radio. Cotillion 48015 (All).

ALBUMS

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

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

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

MANHATTAN TRANSFER, "MECCA FOR MODERN." The remake route has clicked for this quartet as their "Boy From New York City" scales the singles chart in quantum leaps. With cuts like "On the Boulevard," co-written by producer Jay Graydon, they'll support that success. Atlantic SD 16030 (8.98).
TUBES
THE COMPLETION BACKWARD PRINCIPLE

NEW DESIGNS IN TUBES TECHNOLOGY

Produced by David Foster for Foster Frees Music, Inc.

 Includes the forthcoming single
"DON'T WANT TO WAIT ANYMORE" (5007)

MARKETING MEMO:
- POINT-OF-PURCHASE ITEMS
- NATIONAL CONSUMER ADS (Rolling Stone, Creem, Circus, Musician, People, Listener)
- EXTENSIVE REGIONAL CONSUMER ADS
- MAJOR RADIO BUYS
- NATIONWIDE TOUR

*See your local Capitol representative
Hi-Fi and Stereo TV
In Spotlight at CES
By ELIOT SEKULER
- CHICAGO — Although stereo broadcasting remains a subject for FCC debate, the introduction of component hi-fi and stereo-capable TV models, which began in the U.S. at the Winter Consumer Electronics Show last January, will be further highlighted at the summer show.

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

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

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

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

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

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

Changes in Structure Highlight BMA Conference
By NELSON GEORGE
- LOS ANGELES—The Black Music Association conference at the Century Plaza Hotel here last week (23-27) was a study in contrasts.

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

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

Supreme Court Denies Parma Request For Review of Anti-Paraphernalia Law
By JEFFREY PEISCH
- NEW YORK — The Supreme Court has denied a request by the city of Parma, Ohio asking the court to argue the merits of an anti-paraphernalia law that was found unconstitutional by the U.S. Court of Appeals for the Sixth Circuit last December (Record World, December 20, 1980).

The Sixth Circuit had ruled that

the law, which attempted to ban the use and sale of so-called drug paraphernalia, was vague and overbroad, and had overturned a District Court decision that had upheld the law.

The decision is important to hundreds of record retailers who supplement profits through the sale of smoking accessories and other paraphernalia. The plaintiff in the first appeal of the Parma law is Record Revolution, an independent retailer outside of Cleveland.

Local and state anti-paraphernalia ordinances enacted in the past eighteen months have hindered the business of many retailers (Record World, May 3, May 31, 1980). While many of the laws are tied up in lengthy legal struggles, and not being enforced, the court costs have hurt many retailers.

The Parma law is based on a model anti-paraphernalia law prepared by the Drug Enforcement Agency, a division of the Department

(Continued on page 41)

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

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

(Continued on page 26)
Price Hikes Continue

**NEW YORK** — As expected in the wake of recent pricing changes by WEA and CBS, more companies have announced wholesale or suggested list price increases. Capitol Records has announced plans to increase wholesale costs on LPs by three and one-third percent, and on singles by seven percent.

MCA will raise wholesale cost three percent on all albums with a suggested list price of $8.98 or above. However, MCA will maintain its current wholesale price on $7.98 and $5.98 product. Fantasy and its subsidiary labels have announced a number of changes in suggested list price. All $7.98 releases will now bear a suggested list price of $8.98. The Creedence Clearwater Revival series, all double albums, will go from $9.98 list to $11.98. All $11.98 list price albums will be raised to $13.98. Two-fers remain at $9.98.

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

**Epic, Virgin Pact**

**NEW YORK** — Don Dexpsey, senior vice president and general manager, Epic/Portrait/CBS Associated Labels, and Richard Branson, chairman, Virgin Records, have announced that Epic has formed an association with Virgin. The first releases on Virgin/Epic Records will be the albums "The Right To Be Italian" by Holly & the Italians and "QE2" by Mike Oldfield.

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

**Nehi Distributing To Reorganize**

**LOS ANGELES** — Following a meeting with the firm's creditors, including record manufacturers and banks, Tom Heiman, chief executive of Nehi Record Distributing, Inc., said last week that his firm had reached "an understanding" with those creditors. "We have decided to reorganize under the provisions of Chapter 11 of the Bankruptcy code to implement the terms and provisions of this understanding," he said.

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

**Powerhouse Picks**

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

Oak Ridge Boys "Elvira"

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

"KNIGHTS OF THE SOUND TABLE" is the new album by Cameo, featuring the fire-breathing hit single, "FREAKY DANCIN'"

BB 15★ CB 17● RW 16●
Kim Carnes’ First Number One

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

Tape Pirate Receives Ten-Year Sentence In Florida Case

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

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

CBS Promotes Durkin

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

Durkin, who will be responsible for the administration of all artist, producer, label, and production contracts entered into by CBS Records, joined the company in 1986 as financial analyst. He subsequently held the positions of manager, special projects, CBS Records finance; director, A&R administration, CBS Records; and national director, A&R administration, CBS Records.

Music Shoals Hosts Fourth Annual Seminar

By AL CUNNIF

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

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

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

ABKCO Reports Loss

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

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

15th Week at #1 For RER Speedwagon

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

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

Motown Sets Salute To Smokey Robinson

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

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

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

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

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

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

Westwood One radio syndicators have completed a special silver anniversary salute to Smokey Robinson for both pop and R&B-formatted stations, to be aired in June. Taping dates are currently being scheduled for several other radio syndicators.

Announcements will be forthcoming shortly from Motown Productions on both syndicated and network television salutes to Robinson.

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

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

Arista Inks Paul Davis

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

Regional Breakouts

Singles

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

South:
Joe Walsh (Asylum)
Robbie Dupree (Elektra)

Midwest:
Air Supply (Arista)
Hall & Oates (RCA)
Sanctus (Columbia)
Joe Scarbury (Elektra)

West:
Tom Petty (Backstreet/MCA)

Albums

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

South:
Moody Blues (Threshold)
Elton John (Geffen)
Cameo (Chocolate City)
Della/McLaughlin/Delucio (Columbia)

Midwest:
Moody Blues (Threshold)
Elton John (Geffen)
Cameo (Chocolate City)
Tom Petty (Backstreet/MCA)

West:
Moody Blues (Threshold)
Elton John (Geffen)
Cameo (Chocolate City)
Tubes (Capitol)
The Moody Blues' "Long Distance Voyager" has arrived. Dramatically.

Record World 54
Chartmaker of the Week

Watch for the Moody Blues long distance tour across America.
Springsteen Finishing Highly Successful European Tour

By JEFFREY PEISCH

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

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

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

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

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

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

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

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

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

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

New Board Elected

By Nashville NARAS

NASHVILLE—This city's chapter of the National Academy of Recording Arts and Sciences has elected a new board of governors, it was announced by executive director Francis Anderson. These governors will serve a two-year term of office: Alan Moore, vocalists and singers; Moses Dillard, leaders and conductors; Charles Fach, A&R producers; John D. Loudermilk, songwriters and composers; Glenn Snoddy, engineers; Tom Brannon, instrumentalists and musicians; Greg Nelson, arrangers; Nancy Apple, art directors, annotators, designers, literary editors, photographers; Bill Denny, spoken word, comedy, etc.

Serving in the at-large category are Maggie Cavender, Dr. Bobby Junell, Jerry Teiler, and Sheldon Turk. Judy Gregory represents the associate category.

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

W.M.O.T. Taps Doreen Ringer

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

Doreen Ringer

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

McHam to PolyGram

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

Barbara McHam

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

Ernest Freeman Dies

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

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

ASCAP Fetes Record World

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

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Legends & Triumphs

SINGLES: #1 Top Vocalist Male
   #1 Top Vocalist
   Male Crossover
   #1 Top Vocalist
   Crossover

ALBUMS: #2 Top Vocalist Male
   #2 Top Artist Male
   Crossover

SINGLES and ALBUMS:
   #1 Top Female Group

Philadelphia International Records warmly congratulates Teddy Pendergrass and the Jones Girls for their contributions toward making music history.
In this Dialogue, Bergamo candidly discusses major issues facing the video industry, including rentals, marketing strategies, programming, plant production and the overall future of the merging of video and music. He also discusses the implementation of new policies, most notably his company's decision to select independent distributors for MCA video product throughout the country.

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

Al Bergamo: It was exciting to be the first—it's exciting to be at the beginning of any new industry—but we paid some dues. There were times when it was very difficult and very confusing. We had two manufacturers, Magnavox and Pioneer, opening up accounts throughout the country, and we couldn't keep up with the software demands. We have many scars on our back, but I think we can sit back now and feel pretty good. We may not have done the best job; that was impossible. But we did a very good job, and we got the software in every account that was opened by the manufacturers. We didn't get enough product in, but accounts did have product in their stores. Sales have been good and we've had strong re-orders. RCA's entrance is positive: Competition is where it's at. Before you can sell anything, you've got to make people aware of the fact that there is something to buy. One manufacturer cannot create an industry. What's coming in later is fine, too. The consumer will decide which unit is the winner, if there is to be a winner. I feel pretty good now, especially after having watched RCA's advertising on television, I believe we benefited from that advertising, because now the consumer is aware of what a videodisc is. The system is another story. That's going to happen at retail. I'm not worried, because I believe that we have the best system. I'm sure that RCA believes that they have the best system too. It's going to get down to survival of the fittest.

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

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

Having everything under one umbrella also makes life very interesting.

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

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

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

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

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

Bergamo: I've seen some devices, such as the un-rewindable cassette, where plays are registered—that type of thing. But whether any of these devices is going to work is still unknown. There are costs involved with such equipment, and the industry doesn't know what those costs are yet. Regarding the studios themselves, I think we are going to see a greater thrust exerted by them to control the business. At the beginning of the home video market, studios were looking to protect their investment. But now they have come to realize that this is a business, and they are looking to make it legitimate.

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

We certainly are not putting our blessing on rentals...
Everyone's on "Reach Up And Touch The Sky" because it's Southside Johnny and The Asbury Jukes at their liveliest and "The Fever" is spreading with explosive radio action at WBCN, WBRU, WBLM, WGGR, WNEW, WPJ, WRCN, WPYT, WQBL, WPDH, WRNW, WPLL, WHTCN, WCCC, WDBA, WGRQ, WCMF, WSYR, WAE, WQUR, WZIR, WGLU, WMMR, WSYSP, WZ0, WTPA, WHF, WAVA, WWWW, WQUR, WRKL, WSMU, WKVU, WRA, WSHE, WCXM, WPSU, WQVL, WKKP, WSCC, KLB, KISS/KMAC, KAT, KYTX, KUF, WECM, KNCN, KGOU, WVUD, WXUS, WPFR, WHKC, WMMS, WIO, WXEZ, WLA, WXE, Y-95, WWC, WMAD, WDBX, WAPL, KSAS, WTAO, KKFX, KZLR, KKCA, KBE, KFMB, KQRF, KQDS, KQRL, KFMB, KRFM, KWHM, KILO, KTCL, KBCQ, KSPN, KZEL, KREM-FM, KREN, KZAM-FM, KSKN, KYL, KOME, KSJO, KTM, KLBB, KQZ, KKDI, KMET, KEZY-AM, KCAL, KTYD, KMG, KZ0Z, KKF, WLF, WBAB, bulleted chart position in RECORD WORLD "66" and wonderful audience reaction. Featuring such Southside standards as, "The So Anxious" "I Don't Wanna Go Home" and "Restless Heart," everyone's "Having A Party." A live 2 record set at a special low price, guaranteed to get you up like nothing you've ever heard.
DAVID LINDLEY—Asylum 47150

YOUR OLD LADY (prod. by Browne-Ladanyi) [writers: Isley-Conti-Glick] (Wener, BMI) (4:10)

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

JOHN SCHNEIDER—Scotti Brothers 6-02105 (CBS)

IT'S NOW OR NEVER (prod. by Scotti-D'Andrea) [writers: Gold-Schneider] (Goldeye, ASCAP) (3:15)

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

TOM DICKIE THE DESIRES—Mercury 76110 (PolyGram)

COMPETITION (prod. by Rushten) [writers: Dickey-Mooney] (Lime Gino/Temporary Combs, BMI) (3:30)

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

RANDY VANWARMER—Bearsville 49752 (WB)

SUZI (prod. by Halbrook-Kimmerer) [writers: Vanwarmer] (Terreform/Fourth Floor, ASCAP) (3:08)

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

RENE & ANGELA—Capitol 5010

I LOVE YOU MORE (prod. by Watson-Rene & Angela) [writers: Moore-Wimbush] (A La Mode/Anzato, ASCAP) (3:24)

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

WEBSTER LEWIS—Epic 19-01211

KEMO-KIMO (prod. by Lewis) [writers: Lewis-Godston] (Webos/Goatins, BMI) (3:23)

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

John Schnieder Scotti Brothers 6-02105 (CBS)

Lenny LeBlanc—Capitol/MSS 5009

MIDNIGHT MOURNING (prod. by Beckett) [writers: LeBlanc-Aldridge] (Muscle Shoals Sound, BMI) (3:34)

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

Gerald Masters—Handshake 8-02106

LOVE SO BADLY (prod. by Atkins) [writers: Maples-Atkins] (Next Plateau/ATV, ASCAP) (3:08)

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

Marmalade—G&P 20006

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

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

The Vapors—Liberty 1411

JIMMIE JONES (prod. by Tickel) [writer: Fenster] (Columbia, BMI) (3:23)

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

LENNY LEBLANC—Capitol/MSS 5009

LICENSE TO LOVE (prod. by R. Cannata) [writers: J. Cannata-Bauman] (Gomedy/Green Mirage, BMI/Oxford Sound, ASCAP) (3:06)

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

DARTS—Kat 8-02099 (CBS)

SAD AND LONELY (prod. by Mortley-Chapman) [writers: Davis-Ray-Collie] (Magnet) (3:17)

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

THE WESTSIDE LOCKERS—Mr. Brown 670

FURIOUS RAYON (prod. by not listed) [writer: O'Neill] (pub, not listed) (time not listed)

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

B.O.S./Pop

Gloria Gaynor—Polydor 2173


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

Peter Tosh—EMI-America/Rolling Stone 8083

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

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

Odyssey—RCA 12240

GIVING BACK TO MY ROOTS (prod. by Tyrell-Tosh-Dozier) [writer: Dozier] (Assorted, BMI) (3:33)

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

Rufus—MCA 51125

HOLD ON TO A FRIEND (prod. by group-Stern) [writers: Pointdexter-Washburn] (Shoji Sho/Emteaneo, ASCAP) (3:13)

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

Country/Pop

Phil Everly—Curb 6-02116

SWEET SOUTHERN LOVE (prod. by Everly-Paige) [writers: Everly-Paige] (Curb) (3:33)

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

Debby Boone—Warner/Curb 49790

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

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

Dolo KeshaWaw—Scotti Brothers 6-02137 (CBS)

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

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

Record World

Single Picks

Pop

Savoy Brown—Town House 1054

Lay Back in the Arms of Someone (prod. by Wise) [writers: Chinn-Chapman] (Capitol/Chrysalis, BMI) (3:47)

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

ABBA—Atlantic 3826

On and On and On (prod. by Andersson-Ulvaeus) (writers: Andersson-Ulvaeus) (Countless, BMI) (3:41)

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

Gerald Masters—Handshake 8-02106

Love So Badly (prod. by Atkins) (writers: Maples-Atkins) (Next Plateau/ATV, ASCAP) (3:08)

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

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STREET CORNER HEROES

ROBBIE DURPRE—Electro 66 344 (7.98)

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

SILVER CONDOR

Columbia NFC 37163 (7.98)

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

SYL SYLVAIN AND THE TEARDROPS

RCA AFL1-2913 (8.98)

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

REUNION

JERRY JEFF WALKER—Southcoast/MCA 5199 (8.98)

Produced by Barry Beckett, Walker leads an all-star cast through a party on vinyl. The barrelhouse rhythm of “Sallin’” and his concert standard “Pick Up the Tempo” (with writer Willie Nelson as a guest) highlight.

HI-GLOSS

Prelude PRL 12185 (7.98)

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

RAISED ON THE STREETS

BILLY GLENN—Sunshine SG5002-M (5.98)

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

CONCRETE

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

These British rockers get better and better with every release. “So Greedy” is a tight re-working of classic chords, “Taboo” and “Silent Anger” boast haunting melodies, and the cover of “Little Red Riding Hood” is good-humored.

PATROA

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

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

DON’T YOU KNOW ME?

ANNE MARIE MOSS—Wax Time 211 (8.98)

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

DANGEROUS CURVES

B D COOPER—Womper Bros. BXK 3544 (5.98)

On their second LP, this group (named after the still-missing airplane hijacker who bailed out with the loot) keeps its feet on solid rock, “Bad Guys Winning” is an irresistible hook.

THE LAST METRO

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

The music from Francois Truffaut’s popular film includes Georges Delerue’s original score on one side, and period vocal music (1938-42) in French and German on the other.
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Art Direction, Part VI:

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

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

Artifacts, indeed. While most other labels have significantly decreased, if not eliminated, pressings of records in unusual shapes, colors and sizes, A&M has remained a leader in the production of such items. In recent years the label has released, on either a commercial or a promotion-only basis, several five-inch singles (for Squeeze and the Yoko Ono Plastic Ono Band), a 12-inch Supertramp "Everything You Say But Never Mean" disc, 10-inch versions of albums by the Police and Joe Jackson; a complete album packaged as a set of five seven-inch singles (Jackson's second album, "I'm the Man"); laser-etched copies of Styx's "Paradise Theater" and Split Enz' "True Colours"; and three different badge-shaped singles featuring popular tracks from the Police's three A&M albums, among other oddities.

Items like these are a collector's delight, especially since pressings of even the commercially-available material are limited to a maximum of 50,000 or 75,000 copies. But according to Ayeroff, these records serve a much larger function, "becoming something that worked from the marina to the ski slopes, which is their market," and the logo was applied to any number of other articles — T-shirts, beach towels and the like—to reinforce identification with the band. On the other hand, the simple, bold block lettering used on each of the Police's albums to spell out the band's name has become a symbol by virtue of being almost a non-logo.

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

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

By SOPHIA MIDAS

STEREO UPDATE: The much-talked-about and long-awaited arrival of stereo cassettes will finally become a reality when Akai presents the first stereo software at Summer CES: The two cassettes include Michael Nesmith's "Elephant Parts," produced and distributed by Pacific Arts Video, and "Tom Jones in Concert," produced and distributed by Family Home Entertainment. The Akai VPS 7350, which has a suggested list price of $1,095, is presently the only stereo VCR on the market, and the presentation of stereo software and hardware should garner much attention at CES. According to Jerry Astor, director of video marketing, Akai, both programs feature Dolby noise reduction systems in order to enhance their stereo sound. The production of the Tom Jones program entails the mixing down of 24 tracks in order to re-create the feeling of a live performance at home, according to an Akai spokesman. Astor told Record World that Akai owners will be notified by "Viewfinders," a publication sent to Akai customers, of the new stereo releases. "Viewfinders" will also notify Akai owners of the 50 or more titles which will be made available within the year. The suggested list price of the Tom Jones film will be $59.95 (stereo) and $49.95 monaural. "Elephant Parts" will retail at $59.95 in stereo, but will only be available in the VHS format. The monaural version will be available in the Beta format.

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

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

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

(Continued on page 18)

Video Picks

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


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

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

Promo Picks

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

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

(Continued from page 17)

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

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

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

CBS Introducing Videodiscs at CES

BY SOPHIA MIDAS

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

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


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

Leslie also announced that the CBS pressing plant in Carrollton, Georgia will be ready for production by the first or second quarter of 1982. Until then, the plant is ready for production, RCA will be manufacturing CBS Video's discs. "Initially we will be manuf..." (Continued on page 22)

Technicolor Bows Quarter-Inch VCR

BY ELIOT SEKULER

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

The VCR package, consisting of the recorder, power adaptor, battery, and necessary cables, transformers, etc., carries a suggested list price of $995. A separate tuner, required for taping television programs, will sell for $149.95. Cassettes will be available in 30-minute ($8.98) and 45-minute ($9.95) configurations.

The Micro Helical System line will include its own video camera as well as a variety of adaptor cables permitting the Technicolor VCR to be used with most video cameras already on the market. Since the cassette configurations are substantially more limited than software available in the half-inch VCR formats, the initial thrust of Technicolor's marketing is concentrated in the home movie, educational and industrial/commercial markets. Product information released by the firm's Costa Mesa, California-based Audio Visual division has stressed the potential of the new product for such uses as sales training films, family gatherings, documentation, "video memos," and personal correspondence. In addition to the advantage of miniaturization, the firm stresses that the Micro Helical System will be simpler to operate and less expensive than the half-inch VCR systems.

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

Other Features

Other features of the Micro Helical System include a still...
Stereo TV (Continued from page 3)

immnient introduction of the stereo-capable VHD videocassette systems, the market for hi-fi television systems is expanding. In Las Vegas, Sony demonstrated its prototype of a component TV set; still earlier, Sony had introduced its Pyle line of high-end audio/video components to the Japanese market. The emphasis on quality audio reception in new television units has now filtered to the mass market, and is reflected in most mid-range and all high-end television models being launched at the Summer CES.

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

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

In more mid-priced lines, RCA’s new ColorTrak 2000 receivers can handle 57 cable channels in addition to VHF and UHF signals, two-channel sound circuitry, an improved speaker system, and, in some models, audio output jacks. Most of the line’s models contain separate treble and bass controls, as do most of the high-end models being introduced by such firms as Hitachi, Sony, Mitsubishi, Sanyo and Hitachi and Magnavox.

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

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

'Abravo' Honored

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

Cable TV Association Holds 30th Convention

By SAMUEL GRAHAM

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

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

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

(Continued on page 22)

King of Video Adds New Distributors

By ELIOT SEKULER

LOS ANGELES — In less than two years since its establishment as a video manufacturer and distributor, King of Video has grown from its original five-man operation to become a public corporation housed in a 10,000-square-foot Nevada headquarters, handling some 1,200 titles and projecting some $6 million in sales for 1981. With the transition from private to public ownership completed in late April, the company plans to add about five new distributors and will introduce 50 new titles in its Gold Medal line of manufacturer tapes at the Summer Consumer Electronics Show in Chicago, according to the firm’s vice president, Steven Vincent. King of Video, headed by former pizza and ice cream entrepreneur Henry Cartwright, acts as both a distributor of other manufacturer’s product and a manufacturer of its own line of exclusive and non-exclusive products. Titles in the latter category include x-rated material (about 25 percent of its line), classic films and some variety material, such as Elvis Presley and Judy Garland concert tapes, packaged especially for the home video market. As a distributor, King of Video

(Continued on page 22)
Record World

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

2 2 AIRPLANE
Paramount
Paramount Home Video 1305
Produced by John Davidson
Directed by Jim Abrahams, David Zucker,
Jerry Zucker

3 3 THE STUN'T MAN
20th Century Fox
Magnetic Video 1110
Produced by Mel Simon
Directed by Richard Rush

4 5 FLASH GORDON
Universal
MCA Distributors 66022
Produced by Dino De Laurentiis
Directed by Mike Hodges

5 4 FAME
MGM
MGM/CBS C90038
Produced by Jack L. Warner
Directed by George Cukor

6 6 CADDYSHACK
Warners Bros.
Warners Home Video 2005
Produced by Douglas Kenney
Directed by Harold Ramis

7 10 MY FAIR LADY
MGM
MGM/CBS C90038
Produced by Jack L. Warner
Directed by George Cukor

8 8 COAL MINER'S DAUGHTER
Universal
MCA Distributors 66015
Produced by Bernhard Schwartz
Directed by Michael Apted

9 13 THE BLUES BROTHERS
Universal
MCA Distributors 77000
Produced by Robert K. Weiss
Directed by John Landis

10 12 STAR TREK: THE MOTION PICTURE
Paramount
Paramount Home Video 8858
Produced by Robert K. Weiss
Directed by Robert Wise

11 17 ALIEN
20th Century Fox
Magnetic Video CL9001
Produced by Gordon Carroll, David Giler
Directed by Ridley Scott

12 7 XANADU
Universal
MCA Distributors 66019
Produced by Lawrence Gordon
Directed by Robert Greenwald

13 16 HONEYSUCKLE ROSE
Warners Bros.
Warners Home Video WB 1043
Produced by Sidney Pollack & Gene Taft
Directed by Gerry Schatzberg

14 9 MY BODYGUARD
20th Century Fox
Magnetic Video 1111
Produced by Don Devlin
Directed by Tony Bill

15 15 SOMEWHERE IN TIME
Universal
MCA Distributing 66024
Produced by Stephen Deutsch
Directed by Jeanne Sauvage

16 16 CABARET
MGM
MGM/CBS CVCBV 700035
Produced by Cy Feuer
Directed by Bob Fosse

17 17 THE CHAMP
MGM
MGM/CBS MVMB 600034
Produced by Danny DeVito
Directed by James Frawley

18 25 ALL THAT JAZZ
20th Century Fox
Magnetic Video 1095
Produced by James Melnick
Directed by Bob Fosse

19 25 URBAN COWBOY
Paramount
Paramount Home Video 1285
Produced by Robert Evans & Irving Azoff
Directed by Andrew York

20 14 SUPERMAN
D.C. Comics
Warner Home Video WB 1013
Produced by Joe I. Loeb
Directed by Richard Donner

21 19 THE ISLAND
Universal
MCA Distributors 66023
Produced by Richard Zanuck & David Brown
Directed by Frank Tashlin

22 11 BEING THERE
MGM
MGM/CBS MVMB 60002
Produced by Andrew Braunsberg
Executive Producer: Joe I. Loeb
Directed by Hal Ashby

23 21 FORMULA
MGM
MGM/CBS MVMB 600037
Produced by Steve Shagan
Directed by John G. Avildsen

24 25 FORBIDDEN PLANET
MGM
MGM/CBS MVMB 600041
Produced by Nicholas Nayfack
Directed by Fred McLeod Wilcox
CBS Videodiscs (Continued from page 18)

facturing with RCA by virtue of our contract," Leslie explained. "RCA will be giving us a certain portion of their manufacturing facility, and they are pressing for us right now." When asked how many discs of each title would be pressed during their initial launch, Leslie said, "We're not announcing the amount. Ours is a commitment to the discs. Not a loaded opinion, but hardly one that suits a rack jobbing population that now caters to some 75 million stereo homes. Ultimately, however, the logical distribution mechanism is the rack jobber, and the logical distribution outlet is the record retailer." Leslie also announced that CBS Video was planning to add stereo releases of video films. "This is very important to us," he said. "I can't help but think of the incredible stereo potential of the videodisc—and that's why we believe music has a great future in video form. Hopefully, our discs will include the CX (CBS-developed noise reduction device) or something like it. I believe the CX is about as great a development as I have heard in all my years in the record business. It would give CBS and RCA a real edge."

Cable Convention (Continued from page 19)

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

Eleven members of the United States Senate and House of Representatives were also scheduled to take part in the convention, with some of them to be involved in a May 30 debate on the issue of cable copyright. Federal Communications Commission chairman Wendell Davis to lighting director Ellis, doesn't include theatrical training, doesn't discount the possibility that King of Video may eventually underwrite its own film and video productions. "The field is so young and wide open, the possibilities are unlimited," he said.

Scene Three Ups

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

King of Video (Continued from page 19)

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

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

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

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

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

Vincent, whose background includes theatrical training, doesn't discount the possibility that King of Video may eventually underwrite its own film and video productions. "The field is so young and wide open, the possibilities are unlimited," he said.
Dialogue (Continued from page 10)

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

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

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

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

We just implemented this system.

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

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

RW: How has the disc been improved?

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

RW: How do you plan on producing more discs?

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

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

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

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

Bergamo: Each manufacturer has gone a different way. Paramount went entirely to distributors. Others, like ourselves, sold to retailers—we considered everyone a retailer, whether they distributed or not. I don't know who is right or wrong, but the important thing is that there is no cost difference. The dealer margin is the same whether an account buys directly from the manufacturer or a distributor. I think what the record dealer wants is to be able to buy from manufacturers, and then open up advertising, get returns and essentially get into the record business. This will never be the record business. I'm not saying that the policies of the record industry have created all of their problems—there are other things that helped create it as well—but the policies of dealers have certainly contributed to the problem. I think if we do a look back, we'd all love to have the record retailer, but not on his terms. We will not be beaten down. There's a great account structure out there of video specialty stores, camera stores and appliance stores that are offering us tremendous support for our product.

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

Bergamo: Yes, there's truth to it. We will be announcing the names of distributors, but not until after CES. We're looking at a date of June 15 or so, and at that time we'll appoint a number of distributors around the country. We will consider every single account that's out there. We will be advising every account as to whether an account buys directly from the manufacturer or a dis -we considered everyone a retailer, whether they distributed or not. I don't know who is right or wrong, but the important thing is that there is no cost difference. The dealer margin is the same whether an account buys directly from the manufacturer or a distributor. I think what the record dealer wants is to be able to buy
Cover Story:

Dolly Parton Tops the Video Charts

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

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

Dolly has always had a great flair for the visual, as her clothes and makeup attest. But behind the flair is a keen mind with a built-in sense of career direction that has guided her from the days she left her home in the Smokey Mountains of east Tennessee for Nashville. Dolly began peddling her songs, and soon teamed with Porter Wagoner on tour, records, and on his TV show. Dolly later starred on her own syndicated TV show, which is still a successful package offered by Multimedia.

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

Along the way Dolly has earned a hill of awards and nominations noting her achievements in many areas, from her Golden Globe nominations for best song ("9 to Little Whorehouse in Texas," also starring Burt Reynolds, set to begin filming this summer. The Universal picture will include Dolly Parton songs written especially for the film adaptation of the hit Broadway musical.

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

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

Eight Charged With Videocassette Piracy

By BILL HOLLAND

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

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

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

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

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

D&B Signs Pomeranz

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

Pomeranz, whose songs have been performed by Barry Manilow, Bette Midler, Cliff Richards, John Denver, Phoebe Snow and others, currently has an LP on Pacific Records, "The Truth of Us." His first release is Queen Samantha's "Funky Celebration." "Crack of Dawn," a self-titled LP by a Canadian vocal group, will be released in the near future. Distribution for Crack of Dawn has already been set for Brazil, Argentina and Mexico, through RCA. Distribution in New York is through Malverne Distributors.

Staff

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

Roger Taylor on 'Rockline'

Drummer Roger Taylor of Queen was special guest of B. Mitchel Reed on the second installment of Global Satellite Network's "Rockline," the new live 90-minute program beamed worldwide from Los Angeles. Taylor was on the same set as offices phoning in from around the globe about Queen and "Fun in Space," his first solo album. Pictured seated in the foreground are Taylor (left) and Reed. Pictured standing are (from left): Byrn Bredenhof, E/A vice president/public relations; Eddie Kritzar, "Rockline" producer; Cindy Tollin, "Rockline" assistant producer; and Jerry Shanel, E/A senior vice president/creative services.

CBS Latin Meetings

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

d.b.a. Label Formed

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

By DAVID McGEE

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

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

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

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

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

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

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

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

(Continued on page 50)

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**Tommy Mottola: Full House of Hitmakers**

By GREG BRODSKY

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

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

"Each one of the new artists helps the other," he pointed out. "As you run down our roster, you'll notice that each one of these artists has one thing in common: an AOR base. And now all of the bands are out on the road on tour as well. It's the same people you deal with whether it's one band or five. We have a system and pattern down pat so that it really works well."

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

G.E. Smith

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

(Continued on page 32)

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**Muscle Shoals Seminar (Continued from page 6)**

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

Record Attendance

Hosted by the Muscle Shoals Music Association, May 20-23 here, the Seminar was designed to expose Muscle Shoals' musical resources to as many of the registrants as possible, as Muscle Shoals Sound Studios, Fame Studios, Wishbone Inc. studios, and others also hosted hospitality suites, and offered tours of their facilities.

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

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**ASCAP Names Spilka Distribution Director**

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

Spilka has been with ASCAP for the past six years. Prior to joining ASCAP, he was employed as a financial advisor to the Ford Foundation's communications and international programs.
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A practical, attention-grabbing way to get the extra business you’re looking for.

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Diana Ross
(Continued from page 3)

able to work with her direct now.”

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

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

Profile Records Bows

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

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

Shadow Signs With Creative Music Group

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

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

NAIRD Meeting
In Philadelphia

By BILL HOLLAND

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

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

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

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

First American Names Two to Staff

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

Cindy Zachow joins the company as production assistant, and Linda Caldwell joins as administrative assistant to Denon.
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JUNE 6, 1981

101  THE BREAK UP SONG (They Don't Write 'EM) GREG KHHN BAND/Beasrley 411949 (E/A) Rye Boy, ASCAP

102  WHAT SHE DOES TO ME (The Diana Song) PRODUCERS/Portrait 72001 (Blackwood, BMI)

103  TOM SAWYER RUSH/Mercury 76109 (PolyGram) (Core, ASCAP)

104  MUSIC PLAYS PRELUDE 3055 (Trumar, BMI)

105  IF PARK VARIOUS Long/Landscape 111 (Jez/Land of Dreams/Arista, ASCAP)

106  NIGHT (Feel Like Getting Down) BILLY OCEAN/Epic 02053 (Blackwood, BMI)

107  DARLIN' TOM JONES/Mercury 761006 (PolyGram) (September/Yellow Dog, ASCAP)

108  CALL IT WHAT YOU WANT BILL SUMMERS & SUMMERS HEAT/MCA 51083

109  BABY, I DO LOVE YOU GREG PHILLINGS/Planet 479232 (E/A) (Greg, ASCAP)

110  DO YOU WANT TO MEET YOU TONIGHT BLANK & MCA 51083

111  YOU'RE THE REASON GOD MADE OKLAHOMA DAVID FRIZZEL & SHELLY WEST/Warner Bros./Viva 49560 (Pendulum, BMI)

112  ALMOST SUNDAY NIGHT DAVE EDMUNDS/Swan Song 72000 (Trumar, BMI)

113  THE BREAK UP SONG (They Don't Write 'EM) GREG KHHN BAND/Beasrley 411949 (E/A) Rye Boy, ASCAP

114  FOREVER YESTERDAY (For the Children) GLADYS KNIGHT & THE PIPS/Atlantic 1102112 (Glenn's Music Files, ASCAP)

115  ALMOST SUNDAY NIGHT DAVE EDMUNDS/Swan Song 72000 (Trumar, BMI)

116  NEXT TIME YOU'LL KNOW SISTER SLEDGE/Cassid 40002 (Jr) (Walden/Gratitude Sky, ASCAP/Irving, BMI)

117  PORT CALCULATOR KRAFTWERK/Warner Bros. 49723 (Klang Klang, ASCAP)

118  PUSH ONE WAY MCA 51100 (Perkus/Duchess, BMI)

119  IF YOU BELIEVE HOUSTON/RCA 12215 (Mideb/Janmar, ASCAP)

120  SEARCHING TO FIND THE ONE UNLIMITED/PreLUDE 8029 (Trumar, BMI/Untitled, Touch, ASCAP)

121  I CAN'T SAY GOODBYE TO YOU HELEN REDDY/MCA 51066 (Gallici, BMI)

122  SEDUCED LEON REDBONE/Emerald City 7325 (All) (Warner Tamerlane/Untitled, ASCAP)

123  COOL DOWN LIFE/Elektra 47128 (tortenY MIYOH, BMI)

124  DON'T STOP K.I.D./Sam 81 5018 (Mideb/Janmar, ASCAP)

125  JUST CHILLIN' OUT BERNARD WRIGHT/Arista/GRP 2511 (Sunset Burgundy, ASCAP)

126  SCUSE ME, WHILE I FALL IN LOVE DONNA WASHINGTON/Capitol 4991 (Alma, ASCAP)

127  TRY IT OUT GINO SOCCIO/Atlanta/RF 3818 (Good Flavor/Sons Celestes, ASCAP)

128  TELL ME WHY JACKSON WILSON/ATLANTA 121215 (Brookshaire, BMI)

129  HEAVEN IN YOUR ARMS DANNY HARTMAN/Blue Sky 700063 (CBS) (Silver Swords, BMI)

130  ALWAYS AURA Soulos 2139 (ICA) (Lucky Three/Red Aura, BMI)

131  TAKE IT ANY WAY YOU WANT IT FATBACK/Spring 3018 (PolyGram)

132  WHAT'S THE USE DO MAKE WIEWIES/ARC/columbia 60504 (Bellboy/Kee-Driick, BMI)

133  RUNNING AWAY MAZE FEATURING FRANKIE BEVERLY/Capitol 5000 (Blackwood, BMI/Nigel Martinis/Intersound, ASCAP)

134  IF YOU LOVE THE ONE YOU LOSE BRENDA RUSSELL/A&M 2326

135  TELL 'EM I HEARD IT SANDRA FEVA/ventura 138 (Paddie/Simon Redmond/Goatoni, BMI)

136  THIS TIME I BELIEVE MARSHALL TUCKER BAND/Warner Bros. 497234 (Marshall Tucker, BMI)

137  LOVE DON'T STRIKE TWICE BLACKBYRDS/Fantasy 910 (Khempea, ASCAP/Fred Dawn, BMI)

138  REACTION SATELLITE SUN/Capitol 4981 (Glennon, ASCAP)

139  THAT DIDN'T HURT TOO BAD D.D. HOOK/Casablanca 8025 (Trumar, BMI)

140  ANOTHER ONE RIDES THE BUS WEIRD AL YANKOVIC/TK 1043 (Beachwood, ASCAP)

141  LOVE'S DANCE KLUIQUE/MCA 51099 (Bee Germaine, BMI)

142  HOOKED ON MUSIC MAC DAVID/Capablanca 5297 (PolyGram) (Songpainter, BMI)

143  PERFECT KISSES KIDDO KNIGHT/A&M 2304 (Alma/Grimsco, ASCAP)

144  SOULOVE SKY/Soul Love 2156 (RCA) (One to One, ASCAP)

145  SHEILA GREG KHHN/Beasrley 47131 (E/A) (Low/Twi, BMI)

146  INVITATION TO DANCE BAND/Maraton 1507 (Three Go/Jazzy Autodrome, ASCAP)

147  LADY'S WILD CON FUNK SHUN/Mercury 76109 (PolyGram) (Val-ie-Joe/Total Source, BMI)

148  DO YOU WANT TO MAKE MARVA KING/Planet 47924 (E/A) (ATV, BMI)

149  YOU'RE THE ONE THAT YOU LOVE ERIC CLAPTON/PolyGram 6 6107 (CBS) (Rightsong/Poulton, BMI)

150  PRAISE MARVIE GAY/Tamla 54322 (Motown, Bugac, ASCAP)

Producer, Publisher, Licensee

MAKE THAT MOVE SYLVERS (Spectrum VII/All My Kind, BMG/Ascap)

MERCY, MERCY, MERCY LADYDAY-CAMARCA (Cedar/Ringo, BMG/Ascap)

MODERN GIRL NAI (Pendulum, ASCAP)

NOBODY WINS THOMAS (Intercorp., BMI)

ONE DAY IN YOUR LIFE BROWN (Jebette, BMI)

PARADISE Petro-Malvasio (Little Macho, BMI)

PROMISES OGBU-BUKAN-Richardson (Snowbird/Umphurad, BMI)

PULL UP TO THE BUMPER Blackwell-Sadikin (Acce/Grego, ASCAP)

ROCKIN' IN A BAREFOOT DREAMS CARRIE (Newcastle/Leland/Not Boys, BMI)

SAY WHAT Mitchell (Fourth Floor/Hot Kitchen, ASCAP)

SAY YOU? BIANE OMARIAN (Pop 'n' Roll, BMI)

SEVEN YEAR ACHIE CROWELL (Hotwave, BMI)

SHADY YOUR FACE Dolce-McKenzie (BMI)

SINCE I DON'T HAVE YOU BURIED Bonnycastle/Southern, ASCAP

SLOW HAND PERRY (Warner-Tamerlane/Veryan/Mudkitchen, BMI)

SOMEONE(BOYKNIGHT'N'ELISHA 'Chipolino' BMI)

STARS ON 45 Eggermont (Publisher not listed)

STILL RIGHT HERE IN MY HEART FB (Kentucky Wonder, BMI)

STRONGER THAN THEE ARTHUR (Alma, ASCAP)

SWAIN'S FIGHTIN' CHICK (Chappell, BMI)

SWEEP AWAY Verga, BMI

SWEEPERS (Boytown/Brightground, BMI)

TAKE IT ON THE CHAIN-Richard Bev (Judd, BMI)

THE ONE THAT YOU WANT MAXI (Carrere/British/Flavor, BMI)

THE STROKES Souther-Mack (Songs of the Knight)

THE WAITING Petry-lovne (Gone Garor, BMI)

THEME FROM THE GREATEST AMERICAN HERO Post (Publisher not listed)

THIS LITTLE GIRL MUSK-Bru Springsteen (Bruce Springsteen, BMI)

TIME PARANOS Woodsoons/Career, Irving, BMI

TOO MUCH TIME ON MY HANDS GROUP (Bovina, BMI)

TURN ME LOOSE Fairbairn (Blackwood/Truman, BMI)

TURN ME LOOSE (PALM) Douglas (Lenono, BMI)

YOU LIKE ME DON'T YOU Jackson (Northern Goody Two-Tunes, BMI)

ZAPP (Beverly Hills Music, BMI)

ZAP (The Love On The One Melodies, BMG/Ascap)

ZAP (The Love On The One Melodies, BMG/Ascap)

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ZAP (The Love On The One Melodies, BMG/Ascap)
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<th>WKS. ON CHART</th>
<th>TITLE, ARTIST, Label, Number, (Distributing Label)</th>
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<td>11</td>
<td>BETTE DAVIS EYES KIM CARNES EMI-America 8077 (2nd Week)</td>
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<td>9</td>
<td>STARS ON 45 STARS ON/Radio 3810 (Alt)</td>
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<td>12</td>
<td>TAKE IT ON THE RUN RED SPEEDWAGON/Epic 19 01054</td>
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<td>17</td>
<td>MORNING TRAIN (NINE TO FIVE) SHEENA EASTON/EMI-America 8077</td>
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<tr>
<td>14</td>
<td>A WOMAN NEEDS LOVE JUST LIKE YOU DO RAY PARKER, JR. &amp; RAYDIO/Arista 0592</td>
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<tr>
<td>16</td>
<td>ANGEL OF THE MORNING JUICE NEWTON/Capitol 4976</td>
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<td>16</td>
<td>BEING WITH YOU SMOKY ROBINSON/Tamla 45231 (Motown)</td>
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<td>15</td>
<td>SUKIYAKI TASTE OF HONEY/Capitol 4953</td>
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<td>12</td>
<td>LIVING INSIDE MYSELF GINO VANNELLI/Arista 0588</td>
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<tr>
<td>12</td>
<td>TOO MUCH TIME ON MY HANDS STYX/A&amp;M 2323</td>
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<td>7</td>
<td>AMERICA NEIL DIAMOND/Capitol 4994</td>
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<td>15</td>
<td>I LOVE YOU CLIMAX BLUES BAND/Warner Bros. 49669</td>
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<td>14</td>
<td>SUCKERTOWN FRANKIE &amp; THE KNOCKOUTS/Millennium 11801</td>
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<tr>
<td>14</td>
<td>KISS ON MY LIST DARYL HALL &amp; JOHN OATES/RCA 12142</td>
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<tr>
<td>20</td>
<td>HOW 'BOUT US CHAMPAGNE/Columbia 11 11433</td>
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<td>4</td>
<td>THE ONE THAT YOU LOVE AIR SUPPLY/Arista 0604</td>
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<tr>
<td>11</td>
<td>WHAT CHA GONNA DO FOR ME CHAKA KHAN/Warner Bros. 49711</td>
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<tr>
<td>3</td>
<td>JUST BETWEEN YOU AND ME APRIL WINE/Capitol 4975</td>
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<tr>
<td>25</td>
<td>I CAN TAKE CARE OF MYSELF BILLY &amp; THE BEATERS/Alfa 7002</td>
</tr>
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**CHARTMAKER OF THE WEEK**

- **GEMINI DREAM**
  - MOODY BLUES
  - Threshold 601 (PolyGram)

**PRODUCERS AND PUBLISHERS ON PAGE 28**

- PRODUCERS AND PUBLISHERS ON PAGE 28

**NEXT WEEK'S ON CHART**

- **EMI** (2nd Week)

**TOP 10 SONGS**

1. **Rapture**
   - BLONDIE/Chrysalis 2485

2. **Al No Corrida**
   - QUINCY JONES/A&M 2309

3. **Take It On The Run**
   - REO SPEEDWAGON/Epic 19 01054

4. **Heart's America**
   - MARTY BALIN/EMI-America 8084

5. **I Loved 'Em Every One**
   - T. G. SHEPPARD/Warner/Curb 49690

6. **Just Between You And Me**
   - APRIL WINE/Capitol 4975

7. **I Can Take Care Of Myself**
   - BILLY & THE BEATERS/Alfa 7002

8. **THEME FROM THE GREATEST AMERICAN HERO**
   - JOEY SCARBURY/Elektra 47147

9. **Stronger Than Before**
   - CAROLE BAYER SAGER/Boardwalk 20025

10. **One Day In Your Life**
    - MICHAEL JACKSON/Motown 62968

**65 TWO HEARTS**

- STEPHANIE MILLS 20th Century-Fox 2492

**54 A LIFE OF ILLUSION**

- JOE WALSH/Elektra 47144

**40 FIND YOUR WAY BACK**

- JEFFERSON STARSHIP/Grunt 12211

**78 SLOW HAND**

- PONDER SISTERS/Planet 4729

**66 PARADISE CHANGE**

- Atlantic/RF 3809

**69 JONES V. JONES**

- KOOL & THE GANG/Dune 913

**70 YE'RA SO' EASY TO LOVE**

- TOMMY JAMES/Millennium 11799

**75 BROOKLYN GIRLS**

- ROBBIE DUPREE/Elektra 47144

**76 THE STROKE**

- BILLY SQUIER/Capitol 5005

**78 GIVE IT TO BABY**

- RICK JAMES/Gordy 7197

**81 WHILE YOU SEE A CHANCE**

- STEVE WINWOOD/Island 11 60514

**83 DOUBLE DUTCH BUS**

- FRANKIE SMITH/WMOT 8 5356

**85 MAKE THAT MOVE**

- SHALAMAR/Solar 12192

**87 QUEEN OF HEARTS JUICE**

- NEWTON/Capitol 4997

**89 LOVIN' THE NIGHT AWAY**

- DILLMAN BAND/RCA 12206

**90 YE'RA DON'T YOU JERMAINE JACKSON/Motown 49656

**91 IT'S NOW OR NEVER**

- JOHN SCHNEIDER/Scotti Bros. 6 02105

**92 PROMISES**

- BARRA STREISAND/Columbia 11 01085

**93 MERCY, MERCY, MERCY**

- PHOEBE SNOW/Mirage 3818

**94 CAME TO ME**

- ARTHA FRANKLIN/Arista 0603

**95 IN THE AIR TODAY**

- PHIL COLLINS/Atlantic 2924

**96 HURRY UP AND WAIT**

- ISLEY BROTHERS/T-Neck 6 02033

**97 TURN ME LOOSE**

- LOVERBOY/Columbia 11 11421

**98 BLESSED ARE THE BELIEVERS**

- ANNE MURRAY/Capitol 4987

**99 ROCK 'N' ROLL DREAMS COME THROUGH**

- JIM STEINMAN/Atlantic 11 60514

**100 CAN YOU FEEL IT**

- JACKSONS/Epic 19 01032
Heavy Action listings from key progressive stations around the country are in descending order unless otherwise noted. Adds are alphabetized.

**WNBR-FM/NEW YORK**

**ADDS:**
- BOBBIE DUPREE—Elektra
- Peter Frampton—A&M
- Moody Blues—Threshold
- Movies—RCA
- New Music—Epix
- Yoko Ono—Geffen
- Silver Saddle
- Stiff Fingers—Chrysalis
- Joe Vitale—Asylum
- Wishbone Ash—MCA

**HEAVY ACTION:**
- Gary U.S. Bonds—EMI-America
- George Harrison (12")—Dark Horse
- Tom Petty and The Heartbreakers—Backstreet/MCA
- Moody Blues—Threshold

**WPLR-FM/NEW HAVEN**

**ADDS:**
- Peter Frampton—A&M
- Moody Blues—Threshold

**HEAVY ACTION:**
- Tom Petty and The Heartbreakers—Backstreet/MCA
- Van Halen—WB
- Marshall Tucker Band—WB
- Joe Walsh—Asylum
- The Who—WB
- Santana—Col
- George Harrison (12")—Dark Horse

**WOR-FM/ALBANY**

**ADDS:**
- Any Trouble Live—[Stiff America]
- Peter Frampton—A&M
- Moody Blues—Threshold

**HEAVY ACTION:**
- Dave Edmunds—Swan Song
- Tom Petty and The Heartbreakers—Backstreet/MCA
- UB40—Island
- Fast Fontaine—EMI-America
- Squeeze—EMI
- Phil Collins—Atlantic
- Dregs—Arresta
- Adam and The Ants—EMI
- Kitchener—Asylum
- Peter Frampton—A&M
- Mystery—Columbia
- Taxi—Capitol

**WXXM-FM/BOSTON**

**ADDS:**
- About The Weather—(single)—I.R.S.
- Forever Yesterday—(single)—Gladys Knight & The Pips—Col
- I Can Take Care Of Myself—(single)—Billy & The Beaters—Alfa

**HEAVY ACTION:**
- Peter Frampton—A&M
- Moody Blues—Threshold

**WXXM-FM/CHICAGO**

**ADDS:**
- Peter Frampton—A&M
- Moody Blues—Threshold
- Elton John—MCA
- J.J. Jackson—Columbia
- David Johansen—EMI
- Meat Hook—A&M
- Kiki Dee—Asylum
- Steve Miller—Capitol
- Peter Frampton—A&M
- Roy Orbison—Capitol
- Gary U.S. Bonds—EMI America
- The Who—WB
- Tom Petty—Backstreet/MCA
- Moody Blues—Threshold
- The Pretenders—(single)—Sire
- Van Halen—WB
- Gary U.S. Bonds—EMI America
- Moody Blues—Threshold
- Silver Condom—Col
- Slowhand—(single)—Pinner Sisters—Planet

**HEAVY ACTION:**
- Dave Edmunds—Swan Song
- Tom Petty and The Heartbreakers—Backstreet/MCA
- UB40—Island
- Fast Fontaine—EMI America
- Squeeze—EMI
- Phil Collins—Atlantic
- Dregs—Arresta
- Adam and The Ants—EMI
- Kitchener—Asylum
- Peter Frampton—A&M
- Mystery—Columbia
- Taxi—Capitol

**WWM-FM/PHILADELPHIA**

**ADDS:**
- A's—Argo
- Ghost Riders—Anthem
- Moody Blues—Threshold
- New Music—Epix
- Wishbone Ash—MCA

**HEAVY ACTION:**
- Tom Petty and The Heartbreakers—Backstreet/MCA
- Steve Winwood—Island
- The Who—WB
- The Pretenders—(single)—Sire
- Van Halen—WB
- Gary U.S. Bonds—EMI America
- Moody Blues—Threshold
- Silver Condom—Col

**WHOL-FM/CLEVELAND**

**ADDS:**
- Peter Frampton—A&M
- David Johansen (12")—Blue Sky
- Moody Blues—Threshold
- Silver Condom—Col
- SYLVIA VAIL—Backstreet/MCA

**HEAVY ACTION:**
- Dave Edmunds—Swan Song
- Tom Petty and The Heartbreakers—Backstreet/MCA
- UB40—Island
- Fast Fontaine—EMI America
- Squeeze—EMI
- Phil Collins—Atlantic
- Dregs—Arresta
- Adam and The Ants—EMI
- Kitchener—Asylum
- Peter Frampton—A&M
- Mystery—Columbia
- Taxi—Capitol

**WVL-FM/ROCKFORD**

**ADDS:**
- Peter Frampton—A&M
- Moody Blues—Threshold
- Gary U.S. Bonds—EMI America
- The Who—WB

**HEAVY ACTION:**
- Dave Edmunds—Swan Song
- Tom Petty and The Heartbreakers—Backstreet/MCA
- UB40—Island
- Fast Fontaine—EMI America
- Squeeze—EMI
- Phil Collins—Atlantic
- Dregs—Arresta
- Adam and The Ants—EMI
- Kitchener—Asylum
- Peter Frampton—A&M
- Mystery—Columbia
- Taxi—Capitol

**WZLZ-LF/Long Island**

**ADDS:**
- Peter Frampton—A&M
- Moody Blues—Threshold
- Phantoms—Stiff America
- Sy's Stiviano and The Teardrops—RCA

**HEAVY ACTION:**
- Tom Petty and The Heartbreakers—Backstreet/MCA
- Moody Blues—Threshold
- The Pretenders—Sire
- Van Halen—WB
- Gary U.S. Bonds—EMI America
- The Who—WB
- Tom Petty—Backstreet/MCA
- Moody Blues—Threshold

**WWM-FM/ROCKFORD**

**ADDS:**
- Peter Frampton—A&M
- Moody Blues—Threshold
- Gary U.S. Bonds—EMI America
- The Who—WB

**HEAVY ACTION:**
- Dave Edmunds—Swan Song
- Tom Petty and The Heartbreakers—Backstreet/MCA
- UB40—Island
- Fast Fontaine—EMI America
- Squeeze—EMI
- Phil Collins—Atlantic
- Dregs—Arresta
- Adam and The Ants—EMI
- Kitchener—Asylum
- Peter Frampton—A&M
- Mystery—Columbia
- Taxi—Capitol

**WHFS-FM/WASHINGTON D.C.**

**ADDS:**
- About The Weather—(single)—I.R.S.
- BRIAN ENO—EG
- Kim Carnes—EMI America
- Slowhand—(single)—Pointer Sisters—Planet

**HEAVY ACTION:**
- Dave Edmunds—Swan Song
- Tom Petty and The Heartbreakers—Backstreet/MCA
- UB40—Island
- Fast Fontaine—EMI America
- Squeeze—EMI
- Phil Collins—Atlantic
- Dregs—Arresta
- Adam and The Ants—EMI
- Kitchener—Asylum
- Peter Frampton—A&M
- Mystery—Columbia
- Taxi—Capitol

**WQX-FM/SYRACUSE**

**ADDS:**
- Exposure—Various Artists—CBS
- Peter Frampton—A&M
- Moody Blues—Threshold
- Silver Condom—Col
- Whitesnake—Mirage
- Frank Zappa—Barking Pumpkin

**HEAVY ACTION:**
- 95er Gerrer Music Soundcheck—Local
- AC/DC—Atlantic
- 38 Special—A&M
- Tom Petty and The Heartbreakers—Backstreet/MCA
- Phil Collins—Atlantic
- Adam and The Ants—EMI
- Moody Blues—Threshold
- Silver Condom—Col

**WQLX-FM/RICHMOND**

**ADDS:**
- Peter Frampton—A&M
- Moody Blues—Threshold
- Gary U.S. Bonds—EMI America
- The Who—WB

**HEAVY ACTION:**
- Dave Edmunds—Swan Song
- Adam and The Ants—EMI
- Moody Blues—Threshold
- Silver Condom—Col

**WXRK-FM/SHreveport**

**ADDS:**
- Peter Frampton—A&M
- Moody Blues—Threshold
- Gary U.S. Bonds—EMI America
- The Who—WB

**HEAVY ACTION:**
- Dave Edmunds—Swan Song
- Adam and The Ants—EMI
- Moody Blues—Threshold
- Silver Condom—Col

**WYX-FM/AUGUSTA**

**ADDS:**
- Marty Balin—EMI America
- Peter Frampton—A&M
- Alton John—Geffen
- Tom John—WB
- Moody Blues—Threshold

**HEAVY ACTION:**
- Phil Collins—Atlantic
- Tom Petty and The Heartbreakers—Backstreet/MCA
- Moody Blues—Threshold
- Silver Condom—Col
LONG DISTANCE VOYAGER—Moody Blues
Threshold (33)

BREAKING ALL THE RULES—Peter Frampton—A&M (32)

SILVER CONDOR—Col (14)

FLAMINGO MARBO—Joe Vitale—Asylum (7)

BETWEEN THE LINES—Spider—Dreamland (11)

BEYOND THE VALLEY OF 1984—Plasmatics—Stiff America (5)

OZZY OSBOURNE—Jet

KIM CARNES—EMI—America

TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA

GREG KIHN—Beserkley

ADDS:

GARY U.S. BONDS—EMI—America

ERIC CLAPTON—RSO

PHIL COLLINS—Atlantic

SANTANA—Col

HEAVY ACTION:

MUDDY WATERS—Blue Sky

GARY U.S. BONDS—EMI—America

DAVE EDMUNDS—Swan Song

THE WHO—WB

MOODY BLUES—Threshold

STEVE WINWOOD—Col

JOE VITALE—Asylum

HEAVY ACTION:

ROGER TAYLOR—Elektra

PHIL COLLINS—Atlantic

SANTANA—Col

BILLY SQUIER—Capitol

RUSH—Mercury

POINT BLANK—Col

JEFFERSON STARSHIP—Grunt

SANTANA—Col

JOE WALSH—Asylum

Van Halen—WB

BILLY SQUIER—Capitol

KLBJ-FM/AUSTIN

ADDS:

BOBBIE BRIDGE—Golden Ego

JEALOUS GUY (single)—Roxy

MOODYS/Melrose

JOE FRYE—Asylum

HEAVY ACTION:

KIM CARNES—EMI—America

TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA

JOE WALSH—Asylum

Van Halen—WB

SANTANA—Col

HEAVY ACTION:

MOODY BLUES—Threshold

GARY U.S. BONDS—EMI—America

ADDS:

FRANKE & THE KNOCKOUTS—Arista

KSHE-FM/ST. LOUIS

DAVID LINDLEY—Asylum

STILL SEXUAL RESPONSE—Epic

CLASH—Epic

ADDS:

A.D. COOPER—WB

MISSING PERSONS—Stray Cats—Arista

HEAVY ACTION:

ROGER TAYLOR—Elektra

PHIL COLLINS—Atlantic

SANTANA—Col

JOE WALSH—Asylum

HEAVY ACTION:

38 SPECIAL—A&M

VAN HALEN—WB

ADDS:

KROQ-FM/LOS ANGELES

ADDS:

GREG KIHN—Beserkley

SANTANA—Col

HEAVY ACTION:

THE WHO—WB

SANTANA—Col

HEAVY ACTION:

MR. ATKINS—Elektra

CRAIG AND THE CRIMSON TROOPER—A&M

JOE WALSH—Asylum

HEAVY ACTION:

KIM CARNES—EMI—America

ADDS:

RUSH—Mercury

MOODY BLUES—Threshold

VAN HALEN—WB

PHIL COLLINS—Atlantic

SANTANA—Col

HEAVY ACTION:

GARY U.S. BONDS—EMI—America

STEVE WINWOOD—Col

JEFFERSON STARSHIP—Grunt

TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA

PHIL COLLINS—Atlantic

ADDS:

BILLY SQUIER—Capitol

JOE WALSH—Asylum

TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA

HEAVY ACTION:

WORLD FM/MILWAUKEE

ADDS:

PETER FRAMPTON—A&M

MOODY BLUES—Threshold

Silver Condor—Col

HEAVY ACTION:

THE WH0—WB

JEFFERSON STARSHIP—Grunt

SANTANA—Col

PHIL COLLINS—Atlantic

TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA

KZEW-FM/DALLAS

ADDS:

GARY U.S. BONDS—EMI—America

RUSH—Mercury

JOE WALSH—Asylum

HEAVY ACTION:

PHIL COLLINS—Atlantic

JEFFERSON STARSHIP—Grunt

BILLY SQUIER—Capitol

SHERBS—Ace

JOE WALSH—Asylum

HEAVY ACTION:

DAVE EDMUNDS—Swan Song

STEVE WINWOOD—Col

SANTANA—Col

POINT BLANK—MCA

ERIC CLAPTON—RSO

JOE ELY—Southwest/RCA

KXQ-FM/DENVER

ADDS:

COLD CHISEL—Elektra

BRAM TCHAIKOVSKY—Arista

JOE WALSH—Asylum

HEAVY ACTION:

JOE WALSH—Asylum

THE WHO—WB

SANTANA—Col

JOE WALSH—Asylum

HEAVY ACTION:

STEVE WINWOOD—Island

JEFFERSON STARSHIP—Grunt

JOHN COUGAR—RCA

CARMINE—EMI—America

FRANKE & THE KNOCKOUTS—Millennium

RICK SPRINGFIELD—RCA

KFHM-AM/DENVER

ADDS:

BILLY SQUIER—Capitol

JOE WALSH—Asylum

HEAVY ACTION:

GARY U.S. BONDS—EMI—America

ADDS:

MCCAIN—Flying Fish

PETER FRAMPTON—A&M

MOODY BLUES—Threshold

Silver Condor—Col

STILL LITTLE FINGERS—Chrysalis

X—93

HEAVY ACTION:

TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA

JEFFERSON STARSHIP—Grunt

SANTANA—Col

LOVERBOY—Col

PHIL COLLINS—Atlantic

DAVE EDMUNDS—Swan Song

HEAVY ACTION:

TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA

ROCK THIS TOWN—import single

STAY CAYS—Arista

HEAVY ACTION:

TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA

ADAMS AND THE ANTS—Elektra

KAMPUCHEA CONCERTS—Atlantic

CLASS—Elektra

HUMAN SEXUAL RESPONSE—Passport

WATTSTUNES—Antilles

PLASTICIN—Planet

AC/DC—Atlantic

ADDS:

ADDS:

WLPX-FM/WABX

ADDS:

PETER FRAMPTON—A&M

MOODY BLUES—Threshold

HEAVY ACTION:

MCCAIN—Flying Fish

ADEM—Atlantic

KIM CARNES—EMI—America

DAVE EDMUNDS—Swan Song

ADDS:

JERRY JEFF WALKER—Southcoast/RCA

HEAVY ACTION:

PHIL COLLINS—Atlantic

SANTANA—Col

HEAVY ACTION:

39 stations reporting this week.

In addition to those printed are:

 exercising unless otherwise noted. Addeds are alphabetized.

KENNY G—Elektra

JERRY JEFF WALKER—Southcoast/RCA

WYDD-FM/WABX

ADDS:

TOM JOHNSTON—WB

KZEL-FM/EUGENE

ADDS:

PETER FRAMPTON—A&M

MANHATTAN TRANSFER—Atlantic

MOODY BLUES—Threshold

PLASTICIN—Planet

SILVER CONDOR—Col

JERRY JEFF WALKER—Southcoast/RCA

HEAVY ACTION:

TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA

ADAMS AND THE ANTS—Elektra

KAMPUCHEA CONCERTS—Atlantic

CLASS—Elektra

HUMAN SEXUAL RESPONSE—Passport

WATTSTUNES—Antilles

PLASTICIN—Planet

AC/DC—Atlantic

SANTANA—Col

HEAVY ACTION:

TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA

ADAMS AND THE ANTS—Elektra

KAMPUCHEA CONCERTS—Atlantic

CLASS—Elektra

HUMAN SEXUAL RESPONSE—Passport

WATTSTUNES—Antilles

PLASTICIN—Planet

AC/DC—Atlantic

SANTANA—Col

HEAVY ACTION:

39 stations reporting this week.

In addition to those printed are:

13

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

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

With regard to Tom Dickie and the Desires, whose Mercury debut was released in mid-March, Motolla noted: "We've built a terrific base, particularly in the northeast. Much of the reason that the album is still so strong is because of the persistence on our part and on PolyGram's part. In this day and age in the record business, particularly when you're trying to build an artist like this, you've got to go where the reaction is, prove that you've got the goods as a live performing entity, and then drive it home. Then you go back and play it again." The group plans to record a second album during the summer and have it ready for a September release "in case we want to have a piece of product then. If it doesn't come out in September, though, there's no point in putting it out until January or February. I think it's totally wrong to put a record out by a new artist in the late fall, because everyone is too preoccupied with their Christmas selling and all of the holiday problems."

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

(Continued on page 47)
Memorial Day weekend is always a turning point: Fire Island opens (it was humid and hot in New York), and the new records now become the biggest of the summer season. So, if you missed the weekend, you will recall, Diana Ross’ album hit the street over that weekend; “Funkytown” was number one pop single, and two weeks later, Queen dropped “Another One Bites the Dust.” This year’s early winners: Denroy Morgan’s “I’ll Do Anything For You,” just tipping onto the chart but already among the very hottest singles in the northeast; Cheryl Lynn’s “Shake It Up Tonight,” an across-the-board crowd pleaser; and “Funky Bop,” an Italian-origin entry by Vin Zee, produced by the talent behind Kano. Of charting records, Ecstasy, Passion and Pain and Karen Silver were breaking fastest, and the most popular imports were “Magnifique,” “Get On Up and Do It Again,” by Kash Q, and a strange dub-flavored cut known as “Pocket Money” or something like that.

SURE THINGS: Three new disco discs look like inevitable hits. Evelyn King has dispatched with her former nickname, “Champagne,” and changed producers for her new single, and everyone agrees: “I’m in Love” (5:33), on RCA commercially, is her strongest since her pop smash, “Shake Your Tail Feather.” Produced by B. T. Express’ most recent material, places King in a clean, gutsy synthesizer setting and elicits a perfect, up-front performance from her: singing in a higher register than usual, her attack is so sharp you might mistake the cut for a Chaka track you overlooked. The first DJ reaction we heard was: “I’m gonna kill this one.” Note also the flip, produced by Rodney Brown and Willie Lester, “The Other Side of Love,” a ballad sung in clipped Chic-like phrases and stripped to a basic synthesizer and piano backing, Moody and pretty; shame on you for overlooking their first album . . . . “Shine Your Light,” by the Graingers (BC), is fine black funk, a raw version of the stuff Slave sexed it up into a “downtown” version. Both have a brutal kick—LaRita Gaskins rasps and shouts spiritedly—and very eventful conclusions (John Morales “downtown” version hit. For a “street” record, “Nice and Soft” is surprisingly fast and busy; the cut gathers lots of velocity right off the bat. There’s a concise “uptown” version (8:35) and a “worked,” slightly barer, “downtown” version. Both have a brutal kick—LaRita Gaskins rasps and shouts spiritedly—and very eventful conclusions (John Morales mixed). Patrick Adams, associated with many of Carmichael’s earlier projects, is behind “Till You Surrender,” by Jennifer Brown (Van- gogh). The other side, produced by Betty Davis herself, sounds like a stab in the back to the producers behind her compilation, a mostly radio-oriented album, produced in smooth, pop-soul style by Steve Tyrell. One cut, already available on disco disc, might do for the clubs: a remake of Lamont Dozier’s “underground hit,” “Going Back to My Roots” (5:25). The cut is part of a larger suite that begins and ends in African motif, with the prime dance stretch in the middle. Especially: the caressing “I Want Your Love To Last” (5:23) and “Time after Time” (8:25), the latter, a classic, top-notch bunch: “I’m Totally Yours” (5:16), a sultry, seductive ballad sung in clipped Chic-like phrases and stripped to a basic synthesizer and piano backing, Moody and pretty; shame on you for overlooking their first album . . . . “Shine Your Light,” by the Graingers (BC), is fine black funk, a raw version of the stuff Slave offers in their current work. At 5:31, the cut is just enough of a good riff, with lines of street rebeattep bouncing off each other. Serious funk, and the label’s first non-cover, released quite some time (Incidentally, BC’s One Way subsidiary has released a very respect-

(Continued on page 50)
Compact Disc

The CD system, which includes a 4.4-inch disc played by an optical laser scanner, was first unveiled by Philips in March 1979. Sony had been developing a similar miniature digital system concurrently with Philips' research. In June 1980, the two firms announced that they would combine their research, and last October Sony and Philips announced their joint product in Japan. Last week's demonstration of the two prototype systems was the first joint public demonstration. The joint demonstration reflects the endorsement of the CD system by manufacturers as the preferred digital audio format, and also conveys a desire on the part of the manufacturers to avoid standardization problems that have plagued new technologies in the past. Digital recording technology for the studio has been available for several years, but the rollout of CD will represent the first digital playback system available to the consumer. While both Sony and Philips executives hailed the CD system as "the future of recorded sound" and predicted that someday all titles will be released to fit the system, the CD demonstration comes close on the heels of the rollout of CBS's CX (compatible expansion) system, which has been lauded as a sound "revolution" by CBS executives. The CX system is expected to sell for less than $100, with no change in record prices. Sony and Philips executives intimated that CD hardware and software will be more expensive than traditional systems for the home or car. The price difference between the two systems may indicate that CD will be an audiophile item for several years. Sony's CD prototype, a front-loading machine, is approximately 6"x10"x4". Phillips' player, which loads from the top, is approximately 7"x12"x3".

(Continued from page 3)

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

Columbia recording artists Loverboy recently received gold record plaques for their debut LP, "Loverboy," at a reception hosted by the label. Columbia has just released the second single from the LP, "The Kid Is Hot Tonite."" Pictured at the presentation are, from left: Lou Blair, co-manager; Doug Johnson, Matt Frenette and Mike Reno; Jack Michi, Onkyo Studer / Revox Thomson and Trio Kenwood have adopted the CD digital format. Among the advantages of the CD digital system, according to Philips and Sony executives, is the system's durability. Like the laser videodisc player developed by Philips, the CD system functions without any contact with the disc itself; the disc is free from dust and scratches and should not be harmed by contact with hands. To demonstrate CD's durability, a Sony worker picked up the machine and shook it while a disc was playing.

Because the system is so small and sturdy, Morita said that players for the car may be available in the future. Intimating that such a system would be very expensive, Randall said they would be manufactured "as soon as the consumer is ready to pay for it." The system is being demonstrated at the Summer Consumer Electronics Show in Chicago.
### Albums

<table>
<thead>
<tr>
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<th>Artist</th>
<th>Label</th>
<th>Number</th>
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<td>MAY 20</td>
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<td><strong>1</strong></td>
<td><strong>HI INFIDELITY</strong></td>
<td>REO SPEEDWAGON</td>
<td>Epic FE 36844</td>
<td>(15th Week)</td>
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<td>PARADISE THEATER</td>
<td>ST/TX/A&amp;M SP 3719</td>
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<td>DIRTY DEEDS DONE DIRT CHEAP</td>
<td>AC/DC/Atlantic SD 16033</td>
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<td>FAIR WARNING</td>
<td>VAN HALEN/Warner Bros. HS 3540</td>
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<td>5</td>
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<td>KENNY ROGERS' GREATEST HITS</td>
<td>LOO 1072</td>
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<td>MOVING PICTURES</td>
<td>RUSH/Mercury SPM 1 4013 (PolyGram)</td>
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<td>HARD PROMISES</td>
<td>TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA BSR 5160</td>
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<td>MISTAKEN IDENTITY</td>
<td>KIM CARPS/EMI-America SO 17052</td>
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<td>ARC OF A DIVER</td>
<td>STEVIE WINWOOD/Island ILPS 9576 (WB)</td>
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<td>WHAT CHA' GONNA DO FOR ME</td>
<td>CHAKA KHAN/Warner Bros. HS 3526</td>
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<td>WINELIGHT GROVER WASHINGTON, JR</td>
<td>Elektra 61 305</td>
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<td>FACE DANCES</td>
<td>THE WHO/Warner Bros. HS 3516</td>
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<td>THE DUDE</td>
<td>QUINCY JONES/Atlantic SP 3721</td>
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<td>CHRISTOPHER CROSS</td>
<td>Warner Bros. BSK 3338</td>
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<td>DOUBLE FANTASY</td>
<td>JOHN LENNON/YOKO ONO/Geffen GHS 2001 (WB)</td>
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<td>A WOMAN NEEDS LOVE</td>
<td>RAY PARKER, JR. &amp; RAYDIO/Arista AL 9543</td>
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<td>BACK IN BLACK</td>
<td>AC/DC/Atlantic SD 16018</td>
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<td>THE JAZZ SINGER</td>
<td>(ORIGINAL SOUNDTRACK) NEIL DIAMOND/Capitol SWAV 12120</td>
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<td>ZEBOPI SANTANA/Columbia FC 37158</td>
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<td>WITH YOU SMOKY</td>
<td>ROBINSON/Tami 18 37551 (Motown)</td>
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<td>FACE VALUE</td>
<td>PHIL COLLINS/Atlantic SD 16020</td>
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<td>STREET SONGS</td>
<td>RICK JAMES/Goody G 10021/ (Motown)</td>
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<td>EXTENDED PLAY</td>
<td>PRETENDERS/Sire Mini 3563 (WB)</td>
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<td>LOVERBOY</td>
<td>Columbia JC 36 562</td>
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<td>NIGHTWALKER</td>
<td>VINO GANNELLI/Arista AL 9536</td>
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<td>THE NATURE OF THE BEAST</td>
<td>APRIL WINE/Capitol SOO 17125</td>
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<td>BARBRA STREISAND/Columbia FC 36750</td>
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<td>CRIMES OF PASSION</td>
<td>PAT BENATAR/Chrysalis CHE 1275</td>
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<td>WILD-EYED SOUTHERN BOYS</td>
<td>38 SPECIAL/A&amp;M SP 4835</td>
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<td>DAD LOVES HIS WORK</td>
<td>JIMMY TAYLOR/Columbia FC</td>
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<td>GAP BAND III</td>
<td>Mercury SPM 1 4003 (PolyGram)</td>
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<td>SHEENA EASTON</td>
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<td>ANOTHER TICKET</td>
<td>ERIC CLAPTON/RSO RX 1 3095</td>
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<td>STARS ON LONG PLAY</td>
<td>STARS On/Radio RR 1 1604 (A&amp;M)</td>
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<td>MODERN TIMES</td>
<td>JEFFERSON STARSHIP/Grunt BZL1 3848 (RCA)</td>
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<td>STANLEY CLARKE/GEORGE DUKE/Epic FE 36918</td>
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<td>DEDICATION</td>
<td>GARY U.S. BONDS/EMI-America SO 17051</td>
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<td>BLURZARD OF OZZ</td>
<td>OZZ OSBOURNE/Island ILPS 9576 (WB)</td>
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<td>THREE FOR LOVE</td>
<td>SHALAMAS/Solar BZL1 3577 (RCA)</td>
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<td>STEPHANIE STEPHANIE MILLIS</td>
<td>20th Century Fox 7700</td>
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<td>DANCERSIZE</td>
<td>CAROL HENSEL/Murts/Vintage WJJ 7701</td>
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<td>ZENYATTA MONDATTA</td>
<td>THE POLICE/A&amp;M 4831</td>
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<td>FEELS SO RIGHT</td>
<td>ALABAMA/RCA AHIL 3930</td>
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<td>44</td>
<td>43</td>
<td>THERE GOES THE NEIGHBORHOOD</td>
<td>JOE WALSH/Asylum SE 523</td>
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</table>

### Chartmaker of the Week

**LONG DISTANCE VOYAGER**

MOODY BLUES

Threshold TR1 1 2901 (PolyGram)
EVERYONE IS RACING FOR THE OASIS

KITTYHAWK RACE FOR THE OASIS

THE EXCITEMENT OF ROCK.
THE FLUENCY OF JAZZ

ON EMI-AMERICA RECORDS
DIRECTION: GARY BORMAN MANAGEMENT

AN OASIS YOU'LL NEVER WANT TO LEAVE
<table>
<thead>
<tr>
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<th>Album Title</th>
<th>Artist/Label</th>
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<td>KILLERS</td>
<td>IRON MAIDEN/ Harvest ST 12141 (Capitol)</td>
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<td>153</td>
<td>GREATEST HITS</td>
<td>WAYLON JENNINGS/ RCA AH 3378</td>
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<td>154</td>
<td>NEVER GONNA BE ANOTHER ONE</td>
<td>THLEM AUSTIN/ RCA AFT 3842</td>
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<td>155</td>
<td>LIVE STEPHANIE GRAPPELLI/ DAVID GRISMAN/ Warners Bros.</td>
<td>BS 3550</td>
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<td>156</td>
<td>I BELIEVE IN YOU</td>
<td>DON WILLIAMS/ MCA 5133</td>
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<td>157</td>
<td>THE GAME</td>
<td>QUEEN/Elektro 5E 513</td>
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<td>158</td>
<td>INTUITION</td>
<td>LINKY/Chrisalis CHR 1392</td>
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<td>159</td>
<td>LET THERE BE ROCK</td>
<td>AC/DC/Atlantic SD 36151</td>
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<td>GOLDEN DOWN</td>
<td>WILLIE NILE/Artista AB 4284</td>
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<td>AGAINST THE WIND</td>
<td>BOB SÖGER &amp; THE SILVER BULLET BAND/Capitol SOO 12041</td>
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Major Labels Cautious, But 12-Inch Singles Are Selling

By BRIAN CHIN

NEW YORK—Five years after its introduction as a commercially-available configuration, the 12-inch single disc is still viewed with caution by major labels. Following a blizzard of 12-inch non-hits released in the 1979 disco craze, the market has now been left, by and large, to east coast independent labels whose R&B/craze, the market has now been hits released available introduction as

NEW YORK—Five years after its introduction as a commercially-available configuration, the 12-inch single disc is still viewed with caution by major labels. Following a blizzard of 12-inch non-hits released in the 1979 disco craze, the market has now been left, by and large, to east coast independent labels whose R&B/craze, the market has now been hits released available introduction as

West End VP Ed Kushins concedes that there is still regional resistance to the format, especially in the areas where disco did not penetrate and more traditional R&B is still predominant. Even so, sales of over 300,000 units on “Heartbeat” seem to vindicate Kushins’ insistence that in the black urban market, the 12-inch single may yet overtake the seven-inch. In addition, he calls the 12-inch “the record the retailer wants,” citing the obvious preferability of a $4 sale to the $1.50 one. Despite distribution difficulty experienced by retailers west of the Mississippi, Kushins admits: “We can’t put our finger on the reason California is such a weak market,” but also offers, “With a hit record to distribute, it’s easy.” The label’s urban concentration, he concludes, is indicative of its black/club oriented product.

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

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

Singles buyer David Brown of Philadelphia’s Norm Cooper one stop speculates that major labels “didn’t know how to work records through the streets,” as most black 12-inch product sells, in great part, on the basis of grassroots enthusiasm. RCA national singles manager Bill Montgomery disagrees, however, citing the eventual pop crossovers of acts from Hues Corporation and Silver Convention to Stephanie Mills as successes that started first—and were noticed by RCA—on the street level. “The 12-inch,” he says, “is still very effective for selling records and creating hit artists. (Majors) created a bad situation by releasing everything on 12-inch and flooding the market; (Continued on page 55)

Earl Klugh at the Savoy

Herb Alpert Launches Scholarship Program

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

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

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

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

RCA Names James Grady Manager, D.C. Branch

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

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

Earl Klugh recently played two nights at the Savoy in New York. Pictured backstage after the performance are, from left: Hugh Stanley-Clarke, A&R manager, EMI/UK; Bob Caruso, director of A&R Acquisitions, east coast, EMI-America/Liberty; Ted Currier, director of talent acquisition, black music, EMI-America/Liberty; Earl Klugh; Dan Grieser, VP of A&R, EMI-America/Liberty; Dave Ambrose, A&R manager, EMI/UK; and Martin Haxby, business affairs, EMI/UK.
HALFTIME: One of the nice things about recordings remastered at half-speed for the audiophile market is that they have all been previously issued in conventional form, one has the opportunity to match the two against one another. The half-speed version should always sound better, of course, but it's worth keeping in mind that its superiority may also be due to the way in which the music was pressed on the original pressing as on the brilliance of the later one. In any case, here are a few comments about some recent half-speed releases.

The Grateful Dead's "Terrapin Station" (Arista), half-speed mastered by Direct-Disk Labs, was a good choice for this process, not only because it is musically generally outstanding but because with Keith Olsen producing, the sound is brighter and more fully-dramatized than that of most Dead albums (a factor that will also lessen the improvement that comes with the audiophile version). Direct-Disk's pressing has terrific impact and presence; the guitars fairly ring out, while the percussion is so distinct that one can actually make out which of the band's two drummers is playing. Percussion detail is also outstanding on CBS Mastersound's half-speed version of Michael Jackson's "Off the Wall" (Epic), another record that was very well engineered to begin with. In this configuration, one gets a better listen to such details as the honking baritone sax in the horn section, as well as the remarkable rhythmic intricacies of nearly every number. Jackson's vocal inflections are even more prominent and impressive than ever. There is, however, a bit of distortion when it comes to some of the sibilant vocal sounds—nothing major, but one comes to expect perfection with this technique...Willie Nelson's "Stardust" (Columbia), another Mastersound half-speed offering, was rather sparely-recorded in the first place, so one is unlikely to hear much that wasn't apparent on earlier listents. But Willie's beautiful singing on this classic album shines like a beacon throughout the new version; with the help of headphones, one can almost imagine being right there in the studio with him. And the definition of the various acoustic instruments—drums, harp, violins, Nelson's battered old gut-string guitar—is very striking indeed. Basically, "Stardust" offers what most other half-speeds also provide: added fullness and clarity, along with reduced noise...Nautilus's new half-speed copy of ABBA's "Arrival" (Atlantic) is considerably quieter than the original, while the group's signature female vocals are a bit less keening at high volume...Like some of Mastersound's other half-speeds, Weather Report's "Heavy Weather" (Columbia) is an ideal showcase for both jazz and digital technology. On the former front, the album (produced by Jeffrey Belkin) is an audiophile's dream machine, about two-thirds of the way up, and its superiority may reflect as much on the poor quality of its source recordings as on the mastering process. With its frequency response and channel separation and lower vinyl resonances, it's an audiophile's dream, and one that dramatically unifies the stereo image. Unlike many other half-speeds, the pressing is also not as quiet as one might hope—a problem that is, of course, most apparent in soft sections such as the Introduction—but all in all, the half-speed "Sacre" is a pretty thrilling piece of work.

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

Rush Rocks the Garden

Mercury/PolyGram recording artists Rush recently played to a sold-out house at New York's Madison Square Garden. After the show, a reception was held for the band at the Piazza, where they were presented with gold and platinum records for "Moving Pictures," their latest album, and gold discs for "All the World's a Stage" and "2112." Pictured at the reception are, from left (front row): Alex Lifeson, guitarist; Neil Peart, drummer; Geddy Lee, bassist; Rush; Tom Toms, vice president, marketing, PolyGram Records, Inc.; and Neil Peart, drummer, Rush; and Chip Taylor, vice president, A&R, PolyGram Records, Inc. (Back row): Tom Berry, Anthem Records Canada; David A. Braun, president and chief executive officer, PolyGram; Irwin Steinberg, chairman, PolyGram; Roy Daniels, personal manager, Rush; SRO Productions; and Bob Sherwood, executive vice president and general manager, PolyGram.
sales Rise (Continued from page 3)
keeping consumers out of the stores. A few dealers who reported good business suggested the weekend was profitable for them because consumers, worried about the state of the economy, stayed close to home, preferring home entertainment over the greater expense of a brief out of town vacation.

Gary's in Richmond, Virginia had what owner Martin Gary termed as a good weekend," prompting Gary to add, "This particular holiday isn't what it used to be, and it doesn't lend itself to a lot of the big promotions and sales like we used to have. We don't do much at all anymore on Memorial Day weekend, and that's been true for the last couple of years." At Waxie Maxie in Washington, D. C., Ken Dobin reported sales up over last year's, "but not so far above as we've been in recent weeks. This was the first hot weekend of the year, and people took advantage of it. It's not like the Christmas season when people are around and shopping for gifts."

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

Asked if Poplar had run any special promotions over the Paraphernalia Law (Continued from page 3)ment of Justice. The DEA law has been passed in over 100 communities in the last year and has been challenged at the district level in over a dozen cases. The Sixth Circuit was the first circuit to rule on the law; decisions are pending in six others.

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

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

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

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

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

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

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

E/P/A Names Caplan

A NEW YORK — Michael Caplan has been appointed local promotional manager, Hartford, by Motown Records.

E/P/A, a new dedicated promotion department, has been formed under the name of Terrana/Binder Productions, and will be headed by Russ Terrana as president. The new company has been appointed national promotions manager for PolyGram Records and will work for Strawberries Records.

RCA Records Names

Bernard Abramowitz

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

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

Goldner to RCA

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

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

Steve Binder Prods.

Forms Publishing Unit

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

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

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

Butt Rockin' with the Thunderbirds

Chrysalis recording artists the Fabulous Thunderbirds recently performed at the Country Club in Radnor, Pa. The band is touring the U.S. in support of its latest release, "Butt Rockin'!" Pictured backstage are, from left: Hugh Surratt, music director, KMET; Michael Abramson, national promotion director, Chrysalis; Ian Christiansen, drummer; Fabulous Thunderbirds; Jimmie Vaughan, guitarist; Ted Hebeek, music director, KWSF; and Bill Taylor, field representative, Chrysalis.

1981 annual directory & awards issue

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Black Music Report

By NELSON GEORGE

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

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

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

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

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

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

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

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

(Continued on page 44)
**Black Oriented Singles**

**Record World**

**JUNE 6, 1981**

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

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<td>SHAKE IT UP TONIGHT CHERYL LYNN/Columbia 11 02102</td>
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<td>LET'S DANCE TOM BROWNE/Atlantic 47120</td>
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<td>LOVE (IS GONNA BE ON YOUR SIDE) FIREFLY/Emergency 46014</td>
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<td>JONES VS. JONES KOOI &amp; THE GANG/D�-De-Lite 818</td>
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<td>I DON'T REALLY CARE L. V. JOHNSON/ICA 027</td>
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<td>RAZZAMATAZZ QUINCY JONES/A &amp; M 2334</td>
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<td>WE CAN START TONIGHT HARVEY MASON/Arista 0593</td>
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<td>IT'S YOUR CONSCIENCE DENIÈCE WILLIAMS/ARC/Columbia 11 02108</td>
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<td>BABY, I DO LOVE YOU GREG PHILLIPINGANES/Planet 65308 (E/A)</td>
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<td>SIT UP SADANE/Warner Bros. 4727</td>
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**Rose Bowl To Host Black Music Fair**

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

Artists set to appear so far—all of whom are donating their services free of charge—include Stevie Wonder, Ashford and Simpson, Grover Washington, Jr., Andre Crouch, Ralph MacDonald and Walter and Edwin Hawkins. Actor/writer/director Ossie Davis and “Soul Train” producer/host Don Cornelius will be masters of ceremonies.

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

**AmericanRadioHistory.Com**
May 25: In a different way the tribute to Atlantic’s Henry Allen was also imposing. Earlier in the day, Rod McGrew had called Allen “one of our heroes.” Judging by the genuine feeling of affection in the social reporter was not there. Instead, up in room 1812, about a night for Dave Clark? One evening, Dick Griffey and other RCA folks. Old habits die hard.

May 24: Had breakfast the next morning with two of the more knowledgeable men in this industry—Dave Clark of Malaco and Joe Medlin of Spring. To say the talk was illuminating and educational is to greatly underestimate the case. More inspiration was supplied Sunday night by Light Records with the Hawkins Family. But the Hawkins Family was just phenomenal. The passion of their belief and the power of their musicianship was imposing.

Black Music Report (Continued from page 42)

with style. On songs like “Rainbow” and “Sensitive Man” her voice never knew who would visit whom. One evening, Dick Griffey and Eliot Horne and other RCA folks. Old habits die hard.

May 24: Had breakfast the next morning with two of the more knowledgeable men in this industry—Dave Clark of Malaco and Joe Medlin of Spring. To say the talk was illuminating and educational is to greatly underestimate the case. More inspiration was supplied Sunday night by Light Records with the Hawkins Family. But the Hawkins Family was just phenomenal. The passion of their belief and the power of their musicianship was imposing.

Your Precious Love” 1981 is definitely 5:08 of fine romantic music. But the feeling is not isolated. An annual tribute to a “hero” of our heroes.” Judging by the genuine feeling of affection in the social reporter was not there. Instead, up in room 1812, about a night for Dave Clark? One evening, Dick Griffey and other RCA folks. Old habits die hard.

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BMA Conference (Continued from page 42)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

At the final panel of the conference, the BMA board members were sworn in by judge Everett E. Ricks, Superior Court, State of California.
German Gold for 'Double Fantasy'

(Continued from page 8)

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

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

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

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

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

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

Springsteen's European Tour

By VAL FALLOON

LONDON—Now that Diana Ross has signed to RCA in the U.S., EMI will probably take the former Motown superstar for the rest of the world. Complications could arise if EMI does not renew its Motown license deal here, and there could be some staff reshuffles . . .

The other big question this week is who, if anyone, will buy Charisma Records? Owner Tony Stratton Smith said he has had three offers and will decide in the next few days which one to take; or he may continue alone. If he sells, he will want to sell to a British company. Stratton Smith's interests of late have switched from pure music to movies and video. Statements still awaited from Pye Records, now named PRT, and from the indie label Gem, set up over two years ago . . .

Trojan Records' reggae man Chris Lane has found four unreleased Bob Marley titles, two of which, "Wisdom" and "Thank You Lord," are to be released as a single. The tracks were recorded over ten years ago . . .

CROSS-SECTION OF MUSIC

By CARMEN ITOH

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

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

At Times Square Komuro, microphone hidden in his coat, was accosted by a drug addict. When Yosui was singing a Beatles song in front of the Dakota, Yoko Ono happened to pass by, astonishing them . . .

They also interviewed passengers on the subway and residents of the East Village.

MUSEXPO MAN: Former managing director and founder of Neon Music, Brian Oliver, has been appointed U.K. chief of operations for the Musexpo organization. Oliver left Neon a short while ago and set up Focus Marketing and Communications . . .

By SMOKY ROBINSON

planning to bring his silver anniversary tour to England later this year . . .

Coloful cinema combination in store for audiences as the Blues Band documentary goes on the circuit with "Green Ice," the adventure movie with soundtrack by Rolling Stone Bill Wyman . . .

Keyboard wizard Vangelis' soundtrack for the U.K. Cannes Film Festival entry "Charlots of Fire" moving towards top 20 in singles and up to number six in the album charts this week: it's his first movie score . . .

BBJ International launching Joe McDonald's Rag Baby Records here with a sampler from Joe's early student activist days. The label, distributed by Pinnacle, was launched in Germany, Italy and France last year. Tagged a collectors' item, the LP includes the 1965 tracks "Feel Like I'm Fixing to Die Rag" and "Fire in the City" up to the ten-year old titles "Tricky Dicky" and "Free Some Day." Virgin has signed Peter Hammill, with a rare (for Hammill) single out early (Continued on page 47)
Tommy Mottola (Continued from page 32)

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

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

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

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

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

Kragen Signs Bliss

**NEW YORK** - Bob Hinkle and Jeff Hart, vice presidents of Kra- gen & Company, have announced the signing of singer/songwriter Peter Bliss to an exclusive worldwide personal management agreement with the firm.
AIRWAVES: There was a lot of outrage in New York when WRVR abruptly switched formats from jazz to country. The music changed from Chane's calls to Waylon Jennings with literally one spin of the turntable, in what was indeed a radical move; in fact, the changes at WRVR and at KSAN in San Francisco, one of the first and most influential "underground" rock stations in the nation (and another casualty of the country boom), have to rank 1-2 among the extreme identity reversals at radio in the last several years.

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

BGO's Al Pryor said last week that his station received more than 300 phone calls in the first couple of weeks after 'WRVR went country, which would certainly indicate that interest in the former has risen; that impression is underlined by recent Arbitron ratings, Pryor said, which showed an audience increase of about 20 percent for BGO ("and we don't think even that is a fair measure of our audience"). And while 'BGO had been planning all along to move to a 24-hour broadcast day, 'WRVR's change may have led them to do so a bit earlier than scheduled. WBGO now offers 20 hours of jazz daily.

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

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

PEOPLE: Producer Bob Thiele is enthusiastic about the two albums of Duke Ellington songs he has made with singer Theresa Brewer, who also happens to be Thiele's wife. The first of these albums, "A Sophisticated Lady," is a recent Columbia release; the second, "It Don't Mean a Thing If It Ain't Got That Swing" (due soon through Columbia's mid-priced Jazz Odyssey line), originally appeared on Thiele's own Flying Dutchman label. The latter record was recorded (Continued on page 49)
Jazz Beat (Continued from page 48)

with Duke himself just months before he died in 1974; Mercer Ellington, who now leads his father's band, plays trumpet on this date. As for the singer, "She's a swinger, and that's not a dirty line," says Thiele. "That certain thing in jazz is (that) you've got to swing, and she can do it."

Piano soloist George Winston, whose Windham Hill Records album "Autumn" is nicely evocative of a more restrained Keith Jarrett, is currently on tour with guitarist Will Ackerman, who runs the Windham Hill operation. Winston has reportedly taken lately to performing without shoes, after a fan wrote him with a complaint that the pianist's incessant foot-tapping was an annoying distraction. It's a good idea—this way Winston's style won't be cramped and his audience won't want to nail his feet to the floor.

It has been pointed out that keyboardist Carlos Franzetti, whose "Galaxy Dust" album (Inner City) was mentioned here a couple of weeks ago, is from Argentina, not Brazil, as I indicated. Don't cry for me, Carlos—it was a minor goof.

Int'l Jazz Federation Meets in W. Germany

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

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

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

Gramavision Pacts With Paul Winter

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

First LP

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

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

Barley Gets Columbia Promo Post

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

Past

Barley began her career in the music industry as a singer with Salsoul Records recently held a listening party for Aura's new album, "Send Your Love." Pictured from left are: Ken Coyre, vice president, Salsoul; Phillip Ford of Aura, Tom Holch, TNT Co.; Curt Jenkins and Steve Washington of Aura; Janiller Ivory, Aura business coordinator; Tom Lockett of Aura; Roy Harris, VP, RCA black music division; and (kneeling) Starlean Young of Aura.

The Coast (Continued from page 16)

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

JET LAG: Well, Carmine Appice made it back from Thailand, and his "Second Annual KWST Radio/Carmine Appice/Memorial Day Drum-Off" went off without a hitch. Several thousand fans showed up, scads of drummers drummed their hearts out, and a representative from Mayor Tom Bradley's office presented Carmine with a "Carmine Appice Day" proclamation, listing some 13, count 'em, nine "whereas"s. Not only that, but that mayoral representative who got to read the thing was actually named Melvin Musick, and he swears he's neither a SAG or AFTRA member. Probably AF of M. Winner of the drum-off competition was a 19-year-old fella named Rory Carey, who beat out some 30-odd contestants to take the prize and who's been playing locally with a band called the Koatz.

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

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

Brown himself was born in New Orleans. He was sporadically active in the '60s and '70s; in fact, a reissue of his hits from the '40s reached the top ten in Sweden, of all places, in 1977, leading to several European tours for Brown. He toured the east coast of this country with Roomful of Blues just a couple of months ago, and later enjoyed a triumphant homecoming when he headlined the New Orleans Jazz and Heritage Festival in early May. Brown will be featured on one of three LPs entitled "San Francisco Blues Festival," recorded during that annual event in 1978 and 1979 and released by San Francisco's Solid Smoke label. All three of the albums are due in June.
Brothers anymore. We had an American sound—that's what I called it—because we had Pat finger-picking and me chunka-chunka and all the harmonies: that was the Doobie Brothers. They're using the name now, but it's not the Doobie Brothers. That's the way I feel about it.”

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

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

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

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

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

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

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

After getting out of his sickbed to pitch a 15-0 shutout over Phillips Brothers, Stan Miles awaked the following day, upchucked and subsequently hurled seven more scoreless innings, a record which brings his lifetime record to 5-1. Highlight of the game was a brilliant play involving four rookie Flashmakers. In the second inning a Rockers' batter hit a towering blast that RW's Greg Brodsky wisely let sail over his head and on towards the next diamond. This allowed Rockers' batter hit a towering blast that RW's Greg Brodsky wisely

people dead fish in the mail?"

(Continued from page 25)

New York, N.Y.

All-American Bandstand

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


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

London Symphony

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

Overall, the playing and the approach is crisp and snappy, with the irony in all three works apparent in the understatement and charm. The Love for Three Oranges, originally presented in Chicago in 1921 and revived attractively in the season just past by the New York City Opera, served as the basis for a symphonic suite given its premiere in Paris in 1925. The Suite gives a real flavor of the fairy-tale opera that makes his burial seem almost comic. It is not heavy, however — just a touch — and the playing in this one is really superb, especially that of the saxophone.

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

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

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

(Continued on page 55)
**Latin American**

**Album Picks**

- **EDDY WILSON Y SU TREN LATINO**
  
  Guajiro GLP 4006
  
  
  - Produced by Roberto Torres, Eddy Wilson and Tren Latino offer a very danceable and contagious production. "El chaquetón" (R. Díaz), "de miel" (D. Rey).

- **PEDRITO FERNANDEZ**
  
  CBS DCS 933
  
  Con arreglos y dirección de Pedro Ramírez, Pedrito Fernandez, idolo juvenil de Mexico se mantiene vendiendo fuerte, ahora con esta nueva producción en la cual resaltan "Mi arquitecto," (Felipe Valdez Leal) "Alma llanera," (P. Elias Gutierrez) "La barca de Guaymas" (Popular) y "Guadalajara." (P. Guizar)
  
  - Mexican teen idol Pedrito Fernandez keeps selling nicely in Mexico and the west coast. This new production, with arrangements and direction by Pedro Ramirez, could make him even bigger. "Cancion mixteca" (J. Lopez Alvéz), "Caminito del Indio" (A. Yupanki), "Las golondrinas" (Serradal), others.

- **DANNY REY**
  
  Sonido Latino SLP 5015
  
  Con arreglos de Calandrelli, Franzetti y D. Rey, Danny Rey interpreta baladas de corte romantico y comercial. Resaltan las interpretaciones de "Imaginate," (D. Rey) "Contigo Quiero," (D. Rey) "Me gustaría" (D. Rey) y "Cuando tú." (D. Rey-Pepe Martínez)
  
  - With arrangements by Calandrelli, Franzetti and himself, Danny Rey performs an outstanding package of romantic ballads. "Esconde las flores" (D. Rey), "Que es lo que pides de mí" (D. Rey) and "Lluvia de miel" (D. Rey).

**Desde Nuestro Rincon Internacional**

- **Ry TOMAS FUNDORA**
  
  (This column appears first in Spanish, then in English)
  
  - Durante varios años, sabiendo de la necesidad de la industria, de tener una tabla de éxitos general en Estados Unidos, hemos estado intentando lograrlo. No había sido posible por la multitud de factores a tomar en consideración, tales como: Dismisión absoluta en programaciones radiales y ventas de discos en las diferentes zonas. Las diferencias étnicas latinas en cada una de las áreas y su preferencia musical especial. La pobre credibilidad "danny fuentes de identidad, su música puede ser increíble. El valor a conceder de un "número uno" en cierta zona, con gran poder de ventas, en contraste con otra, con bajo poder de ventas, pero enorme influencia en determinar un éxito en cualesquiera de las otras. Y el problema de la actitud, y sea hostil o egoista de las fuentes de información, tomando como base un determinado concepto aceptado como honesto, una internacionalización absoluta de la radio en varias zonas, que han hecho que los programadores vayan incluyendo en sus programaciones, no solo el gusto musical aceptado en general, sino, yendo más lejos y mezclando sus programaciones, a punto tal de que hayanavarios números que ya se han convertido en éxito asimilado por todas las áreas. San Antonio y Miami, puntos equidistantes en preferencia musical, ya han tenido coincidencia en aceptar sus éxitos como tales, en particulares momentos. Una mentalidad más organizada y sistématica de las empresas discográficas latinas, no abandonando la posibilidad de tener un éxito en áreas prohibidas desde antaño. El mercado latino ha crecido. Se está quitando el andador. Estamos imprimiendo para la costa este y otra para la costa oeste. Una tabla general en Estados Unidos latinos, resulta imposible en el momento actual y su veracidad no resistiría un "puesto a prueba" honorable. Comienzan a integrarse ambas áreas y es posible que dentro de muy poco podamos tener una tabla general de Estados Unidos. El territorio de Chicago, dentro de la zona del medio oeste, refleja su influencia en ambas tablas de éxito, por ser así su carácter latino y radial. Sus poblaciones, integradas por mexicanos, puertorriqueños, cubanos y otros, inclinan a una programación radial y discográfica con una tabla de éxitos para la costa este y otra para la costa oeste. Una tabla general en Estados Unidos, hemos estado intentando lo-
**Latin (U.S.A.) Hit Parade**

**East Coast — Costa Este**

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<td>Quiero y Perder/Dyango</td>
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<td>Don Diablos/Miguel Bosé</td>
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<td>Juntos (Together)/La Sombra del Flamboyan/Raphy Leavitt</td>
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<td>Yo No Naci Para Amar/Juan Gabriel</td>
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<td>Anda Que Me Lleven/Rondona de las Flores</td>
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<td>Las Gaviotas/Cactus Country</td>
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<td>Abrázate a Un Pecho/Lorenzo de Montecarlo</td>
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**West Coast — Costa Oeste**

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Nuestro Rincon (Continued from page 52)

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

Después del fenómeno de Lupita D’Alessio, que con su producción mexi-internacional, arrolló en ambas costas y sus Destile de éxitos con sus “Inocente Pobre Amiga,” “Ya no regreso contigo” y “Punto y Coma,” la interpretar Lisa López está arrasando en la costa oeste con “Si Quieres Verme Llorar.” Ojalá la nueva etiqueta Hacienda tenga en cuenta quién se lo lleve.

Esta semana el espectacularmente buen intérprete español, lanzado por Belter al mercado hispanoamericano e internacional con “Muy Enamorado,” C. C. L. era el que más arrasaba por la costa oeste, con temas profundamente latinos, tales como “Nosotros,” “Ay Jalisco, no te rajes,” “Caminito,” “Ya No Regreso Contigo” y “Siquieres Verme Llorar.” Ojalá la nueva etiqueta Hacienda tenga en cuenta quién se lo lleve. ¡Que así sea!

Nuevos registros de los artistas más importantes que planean concierto en el país en los próximos días.

Radio Action

Most Added Latin Record
(Tema más programado)

<table>
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<th>Internacional</th>
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<tr>
<td>“Querer y Perder” *</td>
<td>“A lo Sombra del Flamboyan”</td>
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* Second Time-Segunda Vez

Nuevos Impactos de Fania All Stars

SOCIAL CHANGE

Fania All Stars are:
Johnny Pacheco
Papo Luca
Sal Cuevas
Roberto Roena
Eddy Montalvo
Nicky Marrero

Música Latina International, Inc.
888 Seventh Ave., New York, N.Y. 10019

Record World in Santo Domingo

Hábil amigos lectores, de nuevo estamos frente a ustedes desde esta columna en la revista internacional de los discos más completos: Record World, de la que nosotros encontrábamos ausentes hace algún tiempo. La actualidad discográfica en Santo Domingo se encuentra muy activa en los primeros meses del año tras la entrega de trofeos “El Dorado” que premió las más grandes figuras de la canción popular en el país.

Gordonos como: Cheche Abreu y sus Colosos, Víctor Lope Balguer, Olga Lara y Fausto Rey, se encuentran activos realizando presentaciones y preparando nuevos temas. Mientras esto sucede en la República Dominicana, Johnny Ventura y su Combo Show continúa su gira por latinoamérica y luego de sus triunfales presentaciones en Chile, “El Caballo,” vuelve a Nueva York, Miami y Puerto Rico donde es el máximo representante de nuestra música, “El Merengue.” Otros favoritos como son Cucu Valoy y su Tribu, ganador en el reciente festival de Barranquilla, y Wilfrido Vargas y Los Bédiuinos colocan sendos temas en las radios tituladoras: “Las Viejas También son Buenas” y “La Enfermedad del Bolsillo.” Pero si vamos a ser sinceros debemos señalar que el tema de mayor arrastre a solo semanas de su salida es el titulado “El Pescao” que a venido a sustituir a “La Tapa,” ambos del Combo Show de Johnny Ventura.

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

“El Disco de Oro de’
MIKE LAURE PRESENTA
SUS NUEVOS IMPACTOS DE VENTA
Musart ED 1802
Musart 1803

“Tema de New York New York”
JUAN TORRES

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

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

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

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

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

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

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

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

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

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

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

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

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

12-Inch Singles

(Continued from page 39)

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

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

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

Philips

(Continued from page 51)

ism to place them properly in Chopin's oeuvre.

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

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

Panels Set For Songwriters Expo

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

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

GSU Entertainment Seminar

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

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

Scheduled to appear are Linda Hargrove, Vernor Oxford, Connie Smith, Donna Stoneman, Lulu Roman, George Hamilton IV, Billy Walker, Teddy Wilburn, Sandy Posey, Marijion Wilkin, Mary Lou Turner, the Nashville Edition, and others. Bill Collie will emcee the show, with Bill Walker as musical director.

"Sunday Mornin' Country" was first presented after Fan Fair in 1980, then after DJ Week, October, 1980, and again at England's Wembeley Festival in April, 1981.

Country artists donate their time and talents for the Music City Christian Fellowship, a non-profit organization.

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

Gospel

JUNE 6, 1981

Gospel

1 DALLAS HOLM AND PRAISE LIVE Greentree BS441 (Benson)
2 ARE YOU READY? TERRY TALBOT/Myrth MSB 6652 (Word)
3 INSIDE JOB JOHN MICHAEL TALBOT/TERRY TALBOT/Sparrer SPR 1097
4 HYMNS TRIUMPHANT Birdwing WBR 2003 (Sparrer)
5 THE PAINTER JOHN MICHAEL TALBOT/TERRY TALBOT/Sparrer SPR 1097
6 LORD'S PRAYER VARIOUS/Light 5778 (Word)
7 THANK YOU FOR THE DOVE MIKE ADKINS/MA 1061
8 SWB VARIOUS/Word WSB 8844
9 ROCKIN' REVIVAL A PORTRAIT Of US ALL DON FRANCISCO/NewPax NP 33076
10 SILVERWIND FATHER LIFT ME UP SWB 8844
11 SOLDIERS OF THE LIGHT ANDRUS BLACKWOOD & CO./Greentree R 3738 (Benson)
12 AMY GRANT/Myrrh MSB 6625 (Word)
13 DONT GIVE IN LEON PATTESO/Myrrh MSB 6662 (Word)
14 AMY GRANT VARIOUS/Word WSB 8844
15 MIKE ADKINS/MA 1061
16 DON'T GIVE IN LEON PATTESO/Myrrh MSB 6662 (Word)
17 MIKE ADKINS/MA 1061
18 SILVERWIND FATHER LIFT ME UP SWB 8844
19 JESUS MORE THAN LIFE A PORTRAIT Of US ALL DON FRANCISCO/NewPax NP 33076
20 DUSA HOLM AND PRAISE LIVE Greentree BS441 (Benson)
21 A PORTRAIT OF US ALL DON FRANCISCO/NewPax NP 33076
22 AMY GRANT/Myrrh MSB 6652 (Word)
23 ALWAYS AND FOREVER SWAY/Willow Publishing
24 THE BLESSING OF THE RICH POOR SWB 8844
25 EVIE TORNQUIST-KARLSSON-IMPERIALS/DaySpring DST 4015
26 LORD'S PRAYER VARIOUS/Word WSB 8844
27 EVIE TORNQUIST-KARLSSON-IMPERIALS/DaySpring DST 4011
28 EVIE TORNQUIST-KARLSSON-IMPERIALS/DaySpring DST 4017
29 MEAN TO ME SWAY/Willow Publishing
30 NO COMPROMISE KEITH GREEN/Sparrow SPR 1024
31 HE IS NEAR MIKE ADKINS/MA 1061
32 IN CONCERT B. J. THOMAS/WCA/Songbird 5150
33 GOT TO TELL SOMEBODY DON FRANCISCO/NewPax NP 33076
34 KIDS PRAISE ALBUM VARIOUS/Word WSB 8845
35 NO COMPROMISE KEITH GREEN/Sparrer SPR 1024
36 COME TO THE QIET JOHN MICHAEL TALBOT/Birdwing BWR 2019 (Sparrer)
37 MEAN TO ME SWAY/Willow Publishing
38 COME TO THE QIET JOHN MICHAEL TALBOT/Birdwing BWR 2019 (Sparrer)
39 ONE MORE SONG FOR YOU AMY GRANT/Myrrh MSB 6625 (Word)
40 COME TO THE QIET JOHN MICHAEL TALBOT/Birdwing BWR 2019 (Sparrer)
41 LORD'S PRAYER VARIOUS/Word WSB 8844
42 LORD'S PRAYER VARIOUS/Word WSB 8844
43 ONE MORE SONG FOR YOU AMY GRANT/Myrrh MSB 6625 (Word)
44 COME TO THE QIET JOHN MICHAEL TALBOT/Birdwing BWR 2019 (Sparrer)
45 LORD'S PRAYER VARIOUS/Word WSB 8844
46 ONE MORE SONG FOR YOU AMY GRANT/Myrrh MSB 6625 (Word)
47 COME TO THE QIET JOHN MICHAEL TALBOT/Birdwing BWR 2019 (Sparrer)
48 LORD'S PRAYER VARIOUS/Word WSB 8844
49 ONE MORE SONG FOR YOU AMY GRANT/Myrrh MSB 6625 (Word)
50 COME TO THE QIET JOHN MICHAEL TALBOT/Birdwing BWR 2019 (Sparrer)

Contemporary & Inspirational Gospel

Meadowgreen Signs Chapman

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

National Religious Broadcasters will sponsor the annual Summer Institute of Communications at Toccoa Falls College near Atlanta, June 22-28. Seminars will be offered on religious communications, operating broadcast equipment, producing a pilot broadcast, applying for a station license, reporting news, and writing for publication.

For registration information write NRB, P.O. Box 2254R, Morristown, N.J. 07960.

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

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

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

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

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

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

Other officers elected during GMA Week are: executive VP, Carol Stout; secretary, Norman Odlum; treasurer, Mike Cowart; and trustees, Les Beasley, John T. Benson, Ill, W. F. Myers, and Brock Speer. Serving as VPs are Aaron Brown, Bill Cole, Donna Hilley, Bruce Howe, Joe Huffman, Peter Kladder, Mosie Lister, Steve Lorenz, Stan Moser, Elwyn Raymer, Charlie Brown; com- poser, Paul Johnson; merchant- mariner, Dan Johnson; performance licensing organization, Joe Moscheo; promoter, Polly Grimes; publisher, P. J. Zondervan; public relations/advertising agency, Judd Jackson; radio-television, Michael J. Sears; recording industry, Billy Ray Hearn; talent agency/artist management, Linda Miller; trade paper, Bob Silverns; and associate, Allison Gilliam.

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

Country Gospel Show

(Continued from page 56)

In CONCERT

Amy Grant—Myrrh MSB 6668 (Word)

With this live recording, Amy demonstrates the reasons for her great success as a gospel artist. The DeGarmo and Key Band’s rock ‘n’ roll style lays the groundwork for an exciting performance, while sweet ballads with only Amy’s guitar as accompaniment demonstrate her versa-tility as an entertainer.

Rock My Soul

Doyle Lawson and QuickSilver—Sugar Hill 2502

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

Lord I Can Feel Your Spirit

The Johnson Ensemble—New Birth NEW 7054 G

DeWitt Johnson leads his band and the Boston Baptist Church Choir of Memphis in a spirit-filled collection of songs praising the Lord. Exciting female leads on some selections complete the soulful mood created in this album.

Kids Under Construction

Bill and Gloria Gaither, Ronn Huff, and Joy MacKenzie—Paragon PR 32066 (Benson)

Simple lyrics and catchy tunes make for an album that is easy to listen to and understand. An important message for children and adults is conveyed in a fun manner.
First Generation's Live Radio Broadcast Will Push 10-LP Set

By AL CUNNIFF

NASHVILLE — First Generation Records has announced that it will present a live radio broadcast on June 9, during Fan Fair here, at the Nashville Palace nightclub.

The show will feature artists represented on the label's recently released "Stars of the Grand Ole Opry" 10-album set, including Ernest Tubb, Jean Shepard, Ray Pillow, Jan Howard, Charlie Louvin, Justin Tubb, Stonewall Jackson, the Wilburn Brothers and the Vic Willis Trio.

First Generation is marketing its 10-LP set directly to retail outlets, according to label VP Rick Sanjek, who said the LPs are being sold individually and as a set. The albums include Ernest Tubb's "Livin' Legend," and a number of previously released and new material by the Vic Willis Trio, the Wilburn Brothers, Jean Shepard, Stonewall Jackson, Ray Pillow, Charlie Louvin, Justin Tubb, Jan Howard and Billy Walker.

Sanjek said First Generation also has a mail order agreement with Columbia House, which will tape a one-hour TV special at Opryland in August featuring the label's "Stars" series artists.

Sound Factory Signs Raines

NASHVILLE — Phil Baugh of Sound Factory Records has announced the signing of Leon Raines to the label's artist roster.

Raines, a businessman and entertainer in Mobile, Ala., is produced by veteran writer Milton Brown, who also co-wrote both sides of Raines new single, "Rosie's Blue Eyes" and "Drunken Love."

T.G. Drops In

Warner Bros. artist T.G. Sheppard visited Nashville's Discount Records store recently during WB's spring "country music festival" campaign. Pictured from left are: Stan Byrd, WB director of national country promotion and sales; Mark Wilhelm, Discount Records; Alan Gordon, manager; Discount Records, Elliston Place; Sheppard; Frank Jones, head of A&R and director of operations, WB-Nashville; Kerry Woo, WEA field merchandiser; and Gene Drias, WB local promotion representative.

Nashville Report

By AL CUNNIFF

Still no word on when Monument Records will be ready for a "coming out party," as distribution and other angles have not been sewn up yet—but the label is busily signing talent. Monument recently signed Percy Sledge, Connie Smith, and the Muscle Shoals Horns, adding them to a roster that already includes Boots Randolph, Charlie McCoy, and an interesting duet, Charlie McCoy and Laney Smallwood.

Peter Guralnick's excellent book "Feel Like Going Home," now available in paperback from Vintage ($4.95), contains great chapters on the careers of Jerry Lee Lewis and Charlie Rich. Twelve Camelot stores recently got behind the recent Warner Bros. Spring Country Festival sales program. From the start of the program, WB's "Evangeline" (Emmylou Harris), "I Loved 'Em All" (T.G. Sheppard), and "John Anderson II" were among the top five country sellers in the St. Louis and Kansas City marketing areas.

Breaker, breaker—"Teddy Bear," a smash in 1976 for the late Red Sovine, may be poised to climb the British charts. Gusto Records, which owns the masters, has signed a distribution deal with England's Columbia. Here in the U.S., the Warner Bros. artist T.G. Sheppard visited Nashville's Discount Records store recently during WB's spring "country music festival" campaign. Pictured from left are: Stan Byrd, WB director of national country promotion and sales; Mark Wilhelm, Discount Records; Alan Gordon, manager; Discount Records, Elliston Place; Sheppard; Frank Jones, head of A&R and director of operations, WB-Nashville; Kerry Woo, WEA field merchandiser; and Gene Drias, WB local promotion representative.

T.G. Drops In

Warner Bros. artist T.G. Sheppard visited Nashville's Discount Records store recently during WB's spring "country music festival" campaign. Pictured from left are: Stan Byrd, WB director of national country promotion and sales; Mark Wilhelm, Discount Records; Alan Gordon, manager; Discount Records, Elliston Place; Sheppard; Frank Jones, head of A&R and director of operations, WB-Nashville; Kerry Woo, WEA field merchandiser; and Gene Drias, WB local promotion representative.
Nashville Report (Continued from page 58)
and press agreement with Pat Trent Promotions... Hat Band Music (BMI) and the Sound Seventy Corp. recently showcased Atco Records' "McGuire Lane" album at Jersey Lilly's club here... Tammy Wynette will host the CMA's International Show at this year's Fan Fair (June 13)...
Another CBS act, Ricky Skaggs, is on tour in support of his debut CBS album, "Waitin' for the Sun to Shine."

IN THE STUDIO: Audio Media (Dobie Gray), Columbia (Elvis Costello, J. C. Weaver), RCA (Charley Pride at Opryland), Island (T. C. Condra, Silvercreek), Sound Esperum (Don McLean, Italian artist Enzo Ghinazzi), Soundshop (T. G. Sheppard), Sound Stage (Pam Tills, Michael Johnson), Wax Works (David Baron), Pete Drake, (Lonzo and Oscar), Music Mill (Cedar Creek), Koala (Nashville Rhythm Section, Del Reeves, Jack Grayson), Young's (The Collins, Alman Brothers), Woodland (Brenda Lee, Tony McQuire, Shirley Caesar for a Word LP), Scruggs Sound (Ronne Dove, O. B. McClintock).

Watch for a new Don Williams MCA album any week, titled "Especially for You"... If you watched closely in the movie "This Is Elvis" (assuming you watched it at all) you may have seen the Oak Ridge Boys' Richard Sterban, who at the time sang bass for Elvis... Johnny Cash and Tammy Wynette have been added to the list of headliners at the July 4-5 Carolina Country Jamboree...

MCA's Ed Bruce performs this week (4) on the syndicated TV show "That's Country on the Road" in Prince Edward Island, Canada... Billie Jo Spears recently appeared on the TV show "That's Country" in New Zealand... NSD Records' The Shoppe recently played the Palomino in Los Angeles, and are now on a tour swing that will take them to over 70 dates at fairs and rodeos.

Famous Signs
Three Writers

NASHVILLE — Judi Gottleit and Chuck Neese, creative directors of Famous/Ensign Music here, have announced signing Johnny Cymbal, Jake Mayer, and Mac Gayden to exclusive writers' contracts with the company.

Cymbal, who moved from Los Angeles earlier this year, wrote "Mary in the Morning," and had hits on "Cinnamon" and "Mr. Baxman" as a writer-artist.

Mayer, whose "I Still Believe in Love" was released by Charlie Rich, joined Famous after a stint with Virgin Records, and are now on a tour swing that will take them to over 70 dates at fairs and rodeos.

Rounder Showcase Set

SOMERVILLE, MASS—Rounder Records, an independent label based here, announced that it will host its first-ever artist showcase in Nashville on June 10, during Fan Fair week at Cantrell's nightclub.

Rounder artists to be featured in the showcase include Riders in the Sky, Steve Young, Vernon Oxford, J. D. Crowe and the New South, and Hazel Dickens. Cameo artist appearance will be made by Annie McGowan and Phyllis Boyens.

Rounder, which describes itself as a "roots-oriented" label, also represents George Thorogood, John Hammond, Sleepy LaBeef and Loudon Wainwright, as well as music by other artists.

AmericanRadioHistory.com

Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENTERS

Rex Allen, Jr. & Margo Smith — "While The Feeling's Good"

Statler Brothers — "Don't Wait On Me"

Emmylou Harris — "I Don't Have To Crawl"

TV star John Schneider proves he can handle himself in the recording studio too! There's strong acceptance on "It's Now Or Never" at KERC, WPLO, WQIX, WDEN, KJJI, WPNX, WLWI, KSO, WTSO, KSOP, WSOC, WYQJ, WYDE, WWOL, WSAI, KHEY, WQQT.

Cindy Hurt has a fast start with "Headin' For A Heartache," already added at WFAI, KDJW, WDEN, WKKN, WYQJ, KPDI, KV00, KXKH, WDDW, KXYY, WLWI, WTOD, KTTS, WSAI.

Phil Everly is moving with "Sweet Southern Love" at WYDE, KYNN, KVQO, WGT0, KV00, KDJW, KLZ, WPAI, KRK, KSOP, WGT0, KERC, WDDLW, WYQJ, KBUC, KXSS, WCI, KV00, WSLR, KGA, KNIX, WMW, KCE

Sammi Smith follows her successful "Cheatin's A Two Way Street" with the standard "Waltz Across Texas" (it features fine harmonizing with Ernest Tubb). It's playing at KRMD, WPNX, WTOD, KUYY, KPDI, KBEC, KYNN, WDDLW. The flip "I Need That Shoulder After All" is playing at WMAY, KXYY, KTTS.

Juice Newton aims at the top of charts again with "Queen Of Hearts." It's an instant add at WKHK, WMC, WXCL, KFDI, KXLR, KCKC, KSO, WFLO, KSSS, WCNN, WYWA, WDEN, KHEY, KRDW, KSOP, WGT0, KV00, KJJI, KBEC, WYCL, KBUC, KXYY, KEME, WPNX, WLWI, KOKO.

Super Strong: Bellamy Brothers, Waylon & Jessi (both sides), Merle Haggard, Terri Gibbs, John Conlee.

Phil Everly is moving with "Sweet Southern Love" at KYNN, KVQO, WGT0, KSOP, WDEN, WPNX, KPDI, WLWI, WTOD, KDJW. Kieran Kane's "You're The Best" is good at WDEN, KBU, WYCL, KPDI, KRMD, WGT0, WPNX, WFAI.

The Statler Brothers make a swift entry on to playlists with the very commercial "Don't Wait On Me." It's an out-of-the-box add at WCI, KGA, WYDE, KYNN, WQIK, KBUC, WYCL, KBEC, WMAN, KPDI, WMAY, KRMD, KJJJ, WWOL, WMWT, KHEY, WPNX, WLWI, WMQ, KTTS.

SURE SHOTS

Statler Brothers — "Don't Wait On Me"

David Frizzell & Shelly West — "A Texas State Of Mind"

LEFT FIELDERS

Ronnie Parker — "Hey Good Lookin'"

Ray Pillow — "One Too Many Memories"

Benny Barnes — "If You Could See Me Now"

Thrasher Brothers — "Smooth Southern Highway"

AREA ACTION

Nancy Montgomery — "All I Have To Do Is Dream" (WDDLW, KPDI, KXYX)

Charlotte Hunt — "I'm Still In Hell" (KSOP, KBEC, KPDI)

CBS Records-Nashville kicked off its "Hottest Label in Town" promotion recently with CBS Nashville and New York executives drawing fire hats and suspenders. With the help of local firefighters and a genuine fire truck, the execs paraded up and down Music Row. Shown from left are: (front row) Morris Baumstein, consultant to CBS Records, and account supervisor for Young & Rubicam; Andrew Ordorfer VP and GM, CBS Records; Mike Martinovich, VP, merchandising-marketing, CBS Records; Rick Blackburn, VP and GM, CBS Records-Nashville; Joe Casey, director, national promotion, CBS-Nashville; Roy Wunsch, VP marketing, CBS-Nashville; and Linda Borton, Gotham Advertising. (Top row) members of Nashville's Metro Fire Dept. and Columbia artist Janie Fricke.
Clockwise from top right:

Country Single Picks

COUNTRY SONG OF THE WEEK

THE STATLER BROTHERS — Mercury 57051 (PolyGram)

DON'T WAIT ON ME (prod.: Jerry Kennedy) (writers: H. Reid, D. Reid) (American Cowboy, BMI) (3:14)

The Statlers have another strong contender in this sassy uptempo cut with their characteristically witty lyric. A strong thread of humor adds to the appeal of this song about a relationship that didn't work.

DEBBY BOONE — Warner Bros./Curb 49720

IT'LL BE HIM (prod.: Larry Butler) (writer: R. B. Reynolds) (Hot Band/Baron, BMI) (3:01)

Boone presents a very commercial single cover of this outstanding country song. Her cut is laced with an intimate vocal, warm electric keyboard sounds, and a slow, steady beat.

SAMMI SMITH WITH ERNEST TUBB — Sound Factory 432


This husky-voiced singer follows in the groove of her recent chart success with this double-sided chart threat.

LIZ LYNDELL — Koala 332

RIGHT IN THE WRONG DIRECTION (prod.: Bernie Vaughn & Liz Lyndell) (writers: J. Taylor, R. J. Jones) (First Lady/Lake Blue, BMI) (3:12)

We're caught up in a midnight feeling, and headed right in the wrong direction, Lyndell sings in this tune with an uptempo hook guaranteed to sound great on radio.

PEGGY FORMAN — Dimension 1020

YOU'RE MORE TO ME (THAN HE'S EVER BEEN) (prod.: Ray Pennington) (writer: P. Forman) (Julina, SESAC) (3:19)

Forman's strong, full voice interprets her self-penned ballad in true country fashion, resulting in her best Dimension release to date.

THRASHER BROTHERS — RCA 51123

SMOOTH SOUTHERN HIGHWAY (prod.: Jim Foglesong) (writers: C. Putman, S. Throckmorton) (Tree, BMI/Key Cross, ASCAP) (3:33)

She's a smooth southern highway that's takin' me back home, the Thrashers tell us with their special vocal harmony in this easy-paced ballad.

THE O'ROARK BROTHERS — Comstock 1658 (NSD)

CAN'T WE START OVER AGAIN (prod.: Patty Parker) (writer: D. Kalman) (White Cat, ASCAP) (2:39)

A sincere lyric, clear arrangement, and smooth vocal performances highlight this slick, easy-tempo tune.

RAY PILLOW — First Generation 011

ONE TOO MANY MEMORIES (prod.: Pete Drake) (writer: K. Westberry) (Sawgrass, BMI) (2:46)

There are strong shades of Mel Tillis in Pillow's interpretation of this steady-paced cut featuring Pillow's strong vocal and crisp instrumental backing.

NANCY MONTGOMERY — Ovation 1172

ALL I HAVE TO DO IS DREAM (prod.: Michael R. Radford) (writer: B. Bryant) (House of Bryant, BMI) (2:38)

Montgomery's Ovation debut takes a sweet, straightforward approach to this Boudleaux Bryant evergreen.

RONNIE PARKER — RDS 2379

HEY GOOD LOOKIN' (prod.: A. V. Mittelstedt) (writer: H. Williams) (Fred Rose/Hiram, BMI) (2:36)

Lively electric guitar, fiddle, and piano lines back Parker's loose, happy vocal in this appealing rendition of a Hank Williams gem.

JERRY REED — RCA JB-12253

GOOD FRIENDS MAKE GOOD LOVERS (prod.: Narro Wilson, Jerry Reed & David Briggs) (writer: T. Seals) (Warner-Tamerlane/Face the Music, BMI) (2:53)

Exotic percussive effects and nice guitar work lace Reed's latest effort, a "serious" country song pulled from his "Dixie Dreams" LP.

Country Album Picks

FICAP Mini-Clinic Set

- AUSTIN, TEXAS — The Federation of International Country Air Personalities (FICAP) is holding its third annual mini-clinic June 26 and 27 at the Austin America here, with this city's KOKE as the host station.

KOKE's Bobby B. Cole and KYKN's Chris Taylor are co-chairing the event, which includes discussions on "Where is Country Music Going?" "So You Want Record Service," "Where Do I Go From Here?" and "How Can I Promote My Station?", as well as air-check critiques by leading PDs from the southwest, and entertainment by MCA Records' B. J. Thomas and Liberty's Jim Chesnutt.

The FICAP mini-clinic, like similar previous meetings in Roanoke, Va. and Columbus, Ohio, are, according to FICAP executive director Georgia Twitty, "a form of our teaching program designed to help younger air personalities and those in smaller markets get ready for larger-market jobs." The $15 mini-clinic registration fee covers meals, entertainment, air-checks, and panel discussions.

Panelists will include CBS-Nashville's Joe Casey, Warner Bros.-Nashville's Stan Byrd, Radio and Records' Bill Collie, Acuff-Rose's Mel Foree, First Generation Records' Pete Drake, and radio representatives Ralph Emery (WSM), Jerry Adams, (KFDI), Les Acree (WMC), Bobby Denton (WIVK), Hal Jay (WBAP), Dale Turner (WSM), and others.

For more details on the mini-clinic call Georgia Twitty at (615) 320-7287 or 320-0115.

Charta Inks Rice

- NASHVILLE — Charlie Field, president of Charta Records, has announced the signing of Bobby G. Rice to the label. Field produced Rice's first Charta single, which is due within a few weeks.

The Statler Brothers

URBAN CHIPMUNK

THE CHIPMUNKS — RCA AFL-4027

These small animals continue to offer excellent product, as this "hot" bluegrass LP proves. The musicianship on guitar, mandolin, fiddle, and banjo is spellbinding on such tunes as "Fall Creek," the standard "Turkey in the Straw," "Bonaparte's Retreat," and others.

BADLANDS

CMH-6254

This trio offers an energetic blend of country, rock, rockabily, and other forms, laying deep lead vocals over double-lead guitar lines and lively fiddles. Best cuts are their current single "The Gettin' Over You," "It's Not Brand New," and "Bad Ax Boogie."
Country Talk Show Set

- NASHVILLE — A 60-minute country music/talk show hosted by Ralph Emery and tentatively titled "Ralph's General Store" has entered production here, coproduced by Robert Shuler and Chuck Roseboom, of Producers Inc., a Florida-based company.

The first show, which taped on May 14 at the studios of WDCN-TV, will feature Ray Stevens, Janie Fricke, Ed Bruce, Hank Williams Jr., and Randy Parton. The show is also to include clips from a Hank Jr. concert in Phoenix.

Pilot for Series

Roseboom, who has worked for the past five years with the National Independent Theater Exhibitors Assn., and Young Film Producers of Tucson, Arizona, said the show is a pilot for a weekly series. He said his company is negotiating network and syndication offers. Shuler is a veteran audio engineer who was employed by WSM-AM here for its Grand Ole Opry broadcasts.

Colony Label Bows

- NASHVILLE — Jim Conely, VP and GM, has announced the opening of New Colony Records, with offices here. The label's first release is a Joe Waters single, slated for June.

Nationwide To Distribute

Nationwide Sound will handle the label's distribution, with promotion by Gene Hughes and publicity by Sarah Stein. New Colony's mailing address is P. O. Box 121552, Nashville 37212.

Razzy, By George

RCA artist Razzy Bailey (left) receives congratulations from FAS artist George Jones (center) after Bailey's recent performance at the festival of country music in Vancouver, England. Also attending Bailey's first international appearance was his band leader Milton Covander, right.
**Record World**

**Country Singles**

**June 6, 1981**

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<td>WILD SIDE OF LIFE</td>
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<td>YOUR HEART</td>
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**Chartmaker of the Week**

— TELFORD LUTHER \& BROTHERS

**Warner/Curb**

— THEY COULD PUT ME IN JAIL

— BELLAMY BROTHERS

— WARNER/CUMB

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