SINGLES
FOREIGNER, "URGENT" (prod. by Lange-Jones) (writers: Conti-Leeson) (UA, ASCAP) (8.98). From the opening keyboard throbs to Lou Gramm's luscious vocal growls to Jack Walker's sax heat, this hard-hitting rock cuts like "Vengeance" (8.98). "URGENT" rockets up the singles chart, Rogers and producer Lionel Richie continue a mass-appeal hit and will last well past summer. Liberty LR 1108 (8.98).

DIANA ROSS and LIONEL RICHIE, "END-LESS LOVE" (Theme from the Motion Picture Soundtrack) (prod. by Richie) (writer: Richie) (PGP / Brockman / Intersong, ASCAP) (4:26). Overflowing with drama and tenderness, this super ballad could be the dust event of the year. Motown 1519.

SHEENA EASTON, "FOR YOUR EYES ONLY" (Theme from the Motion Picture Soundtrack) (prod. by Neil) (writers: Conti-Leeson) (UA, ASCAP) (3:03). Exhibiting overwhelming vocal range and power, Easton goes for her third straight hit with this ballad. The hit will last well past summer. Liberty 1418.

PABLO CRUISE, "COOL LOVE" (prod. by Dowd) (writers: Leros-Jenkins-Pierce) (Irving/Pablo Cruise, BMI/Almo, ASCAP) (3:52). The perfect remedy for those hot summer days and nights, this cut from the forthcoming "Reflector" LP features cool keyboards and bluesy vocals. A&M 2349.

ALBUMS
KENNY ROGERS, "SHARE YOUR LOVE." As "I Don't Need You" rockets up the singles chart, Rogers and producer Lionel Richie continue a mass-appeal heat wave that will last well past summer. Liberty LOO 1108 (8.98).

BLUE OYSTER CULT, "FIRE OF UNKNOWN ORIGIN." BOC's tenth is spreading over AOR like a summer brushfire, and hard-hitting cuts like "Vengeance" will gain heavy play. Columbia FC 37369.

THE STATLER BROTHERS, "YEARS AGO." On their much-awaited new studio LP, the tuneful foursome makes the kind of music that guarantees gold to platinum sales. Mercury SRM -1 - 6002 (PolyGram) (8.98).

LOU MONTE, "SHADDAP YOU FACE." The veteran creator of Italian dialect comedy hits like "Pepino the Italian Mouse" covers the current hit and his own old standbys on an LP for young and old. AFE 7500 (8.98).

BLACKFOOT, "MARAUD-ER." Guitar daredevil Rick Medlocke & thunderdrummer Jakson Spires have written nine volatile rockers that will explode at AOR and add to their gold history. Atco SD 32-107 (8.98).

MICK FLEETWOOD, "THE VISITOR." Fleetwood Mac's drummer/founder journeys to Ghana to join guitar rock, accessible pop, superstar guests and African musicians on one of the year's surprises. RCA AFL1-4080 (8.98).

RICHARD FIELDS, "DIMPLES." Fields' divorce ballad, "She's Got Papers on Me," with a stern reading by Betty Wright, has made the LP a radio item. Boardwalk NB1 33232 (8.98).

RON DANTE, "STREET ANGEL." Dante's pop-perfect vocals, combined with new tunes by the best writers and covers like "Show and Tell," mean this hit producer has a hit himself. Handshake JW 37341 (8.98).
AAH...Another Summer With Pablo Cruise.

“REFLECTOR”...THE NEW ALBUM ON A&M RECORDS & TAPES.
Includes the single “Cool Love”
Justice Dept. Endorses Anti-Counterfeit Bill

By BILL HOLLAND
WASHINGTON — The Attorney General's office told the Senate Subcommittee on Criminal Law last Friday (19) that vigorous prosecution, stiffer fines, and maximum sentences will stem the tide of record, tape and movie counterfeiting and piracy.

Renee L. Szybala, specialist assistant to the Associate Attorney General, told the subcommittee that the Justice Department supports the new Piracy and Counterfeiting Amendments Act of 1981 (S691), which deals with increased criminal copyright infringement and trafficking penalties.

"Piracy and counterfeiting of copyrighted materials are now major while collar crimes and penalties under the current law (Continued on page 34)

CBS Reorganization Gives Asher and Teller Expanded Roles

By JEFFREY PEISCH
NEW YORK—Walter Yetnikoff, president, CBS Records Group, announced a senior management restructuring last week that puts Dick Asher assuming the position of president, CBS Records Division and Al Teller assuming the position of senior vice president and general manager, Columbia Records. Asher will continue his responsibilities as deputy president and chief operating officer, CBS Records Group.

In his new position, Teller becomes the first official head of Columbia Records in almost two years. The position has been vacant since Jack Craigo, who is now with RCA Records, left Columbia. Bruce Lundvall, who recently left CBS for a role at Elektra / Asylum Records (Record World, June 20), had been responsible for the Columbia label in his position as president of the CBS Records Division. Under the new management structure, Asher will assume Lundvall's role with the Records Division, in addition to working with Yetnikoff on the Records Group level.

The CBS Records Division includes Columbia, the Epic group of labels, and the CBS distribution arm. The Records Division comes under the authority of the Records Group, which also includes CBS Video Enterprises and the record club division.

Teller, who will report to Asher, will have total responsibility for the A & R and marketing activities of Columbia. Reporting to Teller will be Joe Mansfield, vice president, marketing, Columbia (Continued on page 41)

Appeals Court Upholds Royalty Rate Increase

By BILL HOLLAND
WASHINGTON—The U.S. Appeals Court, in a surprisingly quick action, voted unanimously last Tuesday (23) to uphold the mechanical royalty rate increase decision handed down by the Copyright Royalty Tribunal last December.

The Appeals Court ruling comes as a major victory for publishers, songwriters and the Tribunal itself, which has been under fire recently for its handling of the case. Especially gratifying to the publishers and songwriters was the Court's vote upholding the Tribunal's decision that the increase to four cents per song be in place by July.

The court, in handing down its judgment, said that "the petition was expedited because the new rates became effective on July 1, 1981." In fact, the court's full ruling was not released with the judgment, and will be issued "at a later date."

However, the court, while upholding most of the Tribunal's actions, found that it had "exceeded its authority in adopting the procedure for interim rate adjustments that requires the Tribunal to convene annual proceedings," but remanded the case back to the Tribunal for "an alternative scheme . . . that does not require annual exercise of discretion."

Tribunal acting chairman Thomas C. Brennan told Record World the Tribunal was "very gratified with the Court vote, which he said allowed the CRT "broad discretion for interim adjustments."

Counsel for the Recording Industry Association of America (RIAA), the National Music Publishers Association (NMPA) and the American Guild of Authors and Composers (AGAC) were not available for comment at press time.

(Continued on page 19)

Peaches Creditors Set July 9 Meeting

By ELIOI SEKULER
LOS ANGELES—Following the recent declarations of debts and assets filed by Peaches and Nehi Record Distributing in Federal Bankruptcy Court, seven major creditors named to a creditors committee by the U.S. Trustees Office have set a meeting for July 9 to plan the reorganization of the ailing retail chain. Peaches and Nehi filed for Chapter XI status earlier this month (Record World, June 6).

The committee, which includes representatives of Capitol Rec-

Bee Gees Reveal Terms of Settlement with Stigwood

By SAMUEL GRAHAM
LOS ANGELES—Apparently in response to a recent Rolling Stone magazine article relating to the resolution of the 1980 lawsuits between the Bee Gees and Robert Stigwood, the popular RSO Records last week issued a statement detailing that resolution. The Bee Gees' statement, signed individually by Barry, Maurice and Robin Gibb and their attorney, Michael Eaton, is designed "to set the record straight once and for all," and includes specific terms of the Bee Gees-Stigwood settlement—in such areas as recording, management, publishing and "audit claims"—"for the entertainment industry and the general public to digest."

However, in a statement of his own, Stigwood called the Bee Gees' account of the settlement "misleading" and "inconsistent with the terms of the settlement."

The Gibb brothers' suit, filed in October of last year against Stig-
**Larry Depte Leaves Phila. International**

**NEW YORK — Philadelphia International Records president Larry Depte has left the CBS-distributed label. Depte told Record World last week that he is starting his own Philadelphia-based company and he is already negotiating with producers and artists.**

Depte served as PIR president for a little under two years. Overall, he was with the company, owned by Kenny Gamble and Leon Huff, for seven years. He had been comptroller, vice president of finance, and vice president of business affairs before being named president. “Over the years,” Depte said, “the industry has changed so much that it is often difficult for a large or even medium-sized record company to give full attention to the developing artist. I intend my new label to fill this void.”

In a joint statement, Gamble and Huff said: “In Larry’s seven years with us, his unswerving dedication to the ideals and principles of our company has set a standard for excellence for our staff and, we believe, the industry as a whole. Larry has earned the respect and admiration of all who have had the opportunity to know him. Although he will be sorely missed, we are confident that the enthusiasm and commitment which he has served him so well at PIR will assure his success in his new venture.”

(Continued on page 41)
GOLD SINGLE
GOLD ALBUM
AMC to Honor Robert Summer

Robert D. Summer, president, RCA Records, has been selected to receive the 1981 Humanitarian Award of the AMC Cancer Research Center and Hospital. Summer will be the guest of honor and will receive the award at the music industry's 14th annual AMC Cancer Research Center and Hospital dinner, on December 5 in the Grand Ballroom of the New York Hilton. General chairman of the music industry's committee will be Stanley Gorlikov, president of the Recording Industry Association of America. International chairman is Monte Luftner, president of Ariola International; east coast chairman is David Braun, president of PolyGram Records, Inc.; and west coast chairman is Gil Friesen, president of A&M Records. Dinner chairman will be Kenneth Gamble, chairman of the board of Philadelphia International Records, and executive dinner chairman will be Jack R. Craigie, division president, RCA Records—U.S.A. and Canada. The music industry's national chairman is Walter Yenikeff, Paul Share, Harvey Schein, Cy Leslie, Jack Grossman, Houshi Etregin and Mortimer Berl. Pictured from left are Etregin, Schein, Gamble, Summer and Gorlikov.

Stuart, Holmes Form New Label

CHICAGO—Industry veterans Marv Stuart and Cecil Holmes have formed a new company here, Gold Coast Entertainment Inc. Holmes is president of Gold Coast Records, a black oriented label to be distributed by Capitol.

Stuart was previously Curtis Mayfield's partner in Curtom Records. Holmes had run Chocolate City Records and, prior to that, worked for the Buddah and Cameo-Parkway labels.

Rock Concert' Near Tenth Anniversary

NEW YORK—“Don Kirshner's Rock Concert” will celebrate its tenth year on the air this August. The 90-minute weekly series is carried on a network of television stations covering 65 percent of America’s TV homes.

“We’re proud of our association with Don Kirshner,” said Len Koch, executive VP of Syndicast services, the show’s distributor. “He was the first major television producer to give meaningful national TV exposure to some of the strongest new talents, biggest acts and personalities of the past decade..." To be watching Don’s shows is to not only be seeing today’s stars, but to be enjoying a rare preview of the stars of tomorrow.”

“Rock Concert” is produced and taped in Los Angeles. The series is especially strong in the 18-34 young adult demographic, which often bypasses regular nighttime network programming.

NMPA Holds Annual Meeting

NEW YORK—At the fifth annual general meeting of the National Music Publishers' Association (NMPA), held here last Tuesday (23), officers called the state of the association “quite good” and the state of the industry “healthy,” while adding that the major achievements of the previous year must be watchfully guarded.

NMPA vice president and director Ralph Peer II led the meeting in the absence of NMPA president Leonard Feist, introducing NMPA officers and directors, two of whom are newly elected this year: 20th Century-Fox Music's Herbert Eiseman and T. B. Harms Company's Dean Kay. They will serve alongside 16 incumbent directors. There are 221 member publishers in the organization.

“It has been a demanding exhausting year,” Peer said, pointing out developments in the Copyright Royalty Tribunal and U.S. Copyright Office as the major events of the past year. He called the CRT's recommendation of a four-cent royalty “a very pleasing solution.” While it has been an otherwise “quiet time” for legislation, Peer continued, it is the continuing goal of the NMPA to expand awareness of intellectual property rights, no matter what medium. Publishers, he stated, are involved in “the most important part of what the (video) consumer is receiving.”

NMPA general counsel Peter Felcher, of Paul, Weiss, Rifkind, Wharton and Garrison, elaborated on the Tribunal’s improvement of the publisher’s position, noting that annual indexation, pegged to list prices, would come to an end in January 1982, and that the index would switch to wholesale price if list should be abolished by record labels. Referring to the record industry’s appeal if the Tribunal’s decision, Felcher said, “The (Tribunal) record clearly justifies the decision.” He added that a speedy court decision affirming the Tribunal’s determination would sidestep a further question of the effective date of the new royalty, should the appeal run over the original July 1 obligation date. An advisory committee has been instituted by the Copyright Office, Felcher added, which includes NMPA president Feist as a member. (The Court of Appeals ruled in favor of the NMPA on Friday. See page 3.)

Jon Baumgarten of Pascus, Gordon and Hyman, an NMPA Washington representative, who outlined other legislative developments, called for the retention of the Tribunal’s powers to make adjustments, noting that former Tribunal chairman Clarence J. James Jr.'s resignation and statements regarding the body had complicated matters. A General Accounting Office audit of the CRT, Baumgarten asserted, concluded that the CRT had done a competent job.

Harry Fox Agency president Albert Berman stressed the need for more specific record company reserve policies and closer guard over the interests of agency clients overseas and in video licensing matters.

Alan L. Shulman and Silverman and Shulman, counsel to HFA and special counsel to NMPA on copyright infringement, reported that numerous cases were pending nationwide, noting that the threat of license termination has developed as an effective tool in the enforcement of mechanical rights. His report that NMPA had filed an amicus brief in a New York Southern district court involving termination of a grant (Harry Fox Agency vs. Mills Music and Ted and Marie Snyder) provoked heated response from at least one NMPA member, who characterized the NMPA Board’s support of Mills Music as “taking sides” in a publisher versus publisher dispute. Board members replied that the basic dispute involved a publisher versus a songwriter, and defended the right of publishers to retain benefits of derivative works (re-releases of pretermination materials even after termination).

The chapter chairman of the NMPA's Music Publishers Forum were introduced: Ann Munday, L.A.; Roger Sovine, Nashville; and Marv Goodman, N.Y.

Regional Breakouts

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Includes: Smoky Mountain Rain, It Was Almost Like A Song, Pure Love, & Back On My Mind Again. Watch for Ronnie's exciting new single "There's No Gettin' Over Me" (PB12264) Congratulations from RCA Records.
Island Records: Musical Diversity Yields Commercial Success

By PHIL DIMAURO

This is the second in a series of articles on the inner workings of small record labels.

NEW YORK—A visit to Island's office is a study in contrasts and coexistence. Modern office furniture and plaques, posters and photographs of the type that adorn most record company walls sit comfortably amidst the bamboo wall coverings and abundant palm trees that underscore the tropical side of the company's nature. The pictures on the walls reveal a diverse artist roster that includes the late Bob Marley, Steve Winwood, Grace Jones, J. Geils, rock group U2, and New York rockabilly band the Rockats. One end of the suite, the Island label, distributed by Warner Bros. Records in the United States, is head-quartered, while the independent-ly-distributed Antilles and Mango labels are centered in a couple of rooms at the opposite end of the hall.

The one unifying factor in all this variety is the creativity and taste of Chris Blackwell, Island's founder. Born and raised in Jamaica, Blackwell now divides his time between the Caribbean and England, visiting New York whenever business calls for it. Island's American operation is run by Ron Goldstein, label president, while the Antilles /Mango operation functions under vice president Herb Corsack. Barbara Cutty, vice president of administration, Mel Klein, vice president of finance and Ellen Smith, director of publicity, round out the small Island staff, while the Antilles/Mango staff also includes Judy Casace, who handles pre-production and other areas, and Lister Hewan-Lowe, whose major responsibilities are in artist relations.

Goldstein, who left Warner Bros. to join Island last year and was recently named president, is currently enjoying the label's most successful period in its U.S. history, crowned by the achievement of Steve Winwood, the first artist to be signed to Island U.K. (as a member of Traffic), whose "Arc of a Diver" LP has just been certified platinum. In addition, Grace Jones has her biggest hit thus far with "Pull Up to the Bumper," currently number three with a bullet on the Record World Black Oriented Singles chart, and album, "Nightclubbing," which is number 36 on the RW Album Chart this week. In these and other breakthroughs, Goldstein told Record World, the relationship with Warner Bros. has been crucial and takes up the major part of his day.

"Aside from Ellen, who does publicity here, I have no staff, marketing or promotion people," he explained, "so I'm totally dependent on Warner Bros. and WEA to function in those areas. Fortunately, the relationship has been excellent." Goldstein recalled that at the time Mo Ostin, WB Records chairman, first discussed working at Island with him, Ostin had said "We're hoping you'll be able to catch up with Chris." Now, Goldstein talks to Blackwell every day, and relies a lot of information between Blackwell and WB.

Goldstein's major projects at this time include Island Visual Arts, the company's newly established film/video division (RW, April 25), which has been negotiating with Warner Home Video for distribution. In addition to previously announced projects like home video distribution of the film "The Harder They Come" and a new film produced by Blackwell, "Countryman," the company is now working on a feature-length documentary on the life of Bob Marley, and Goldstein is investigating avenues of theatre, network TV and cable television distribution for the film, which will also be released on videocassette.

"The other area that I'm getting more involved with now is A&R for the company," said Goldstein. "There are two projects I'm after right now, and they both happen to be jazz-oriented, which Chris is very supportive of.

"The one other thing that I stay on top of as much as possible is the One-Plus-One cassette situation," said Goldstein, referring to Island U.K.'s controversial tape marketing scheme, which involves selling an album recorded on one side of a high-quality tape while leaving one side blank (RW, February 21). "I'm still trying to get Warners to come through, but right now I'm looking for other ways to do it, possibly through our Antilles/Mango operation.

Goldstein's afternoon schedule includes a visit from Paul McGuinness, manager of U2, and Tim Nicholson, their road manager, who are in town with the band following their final U.S. gig at New York's Palladium, ready to tape the Tomorrow Show before returning to Ireland to record their second album with producer Steve Lillywhite. On their first U.S. tour, U2 was able to build a decent airplay base while graduating from smaller clubs to larger venues in the course of the tour, which played in secondary markets and returned to major markets in the course of the two national sweeps. Goldstein and McGuinness arrange to discuss future strategies.

Projects like U2 and another current priority, Grace Jones, whom Island would like to cross from black and club to pop and AOR airplay, are part of the image-building process that's a chief concern of Ellen Smith, who has been publicity director for Island for about six months. Publicity is the only record marketing function for which Island has hired a full-time staff member, and Smith feels there are specific reasons why. "A separate public image and awareness of Island Record wouldn't exist if Warner..."
KRAFTWERK

- RETURNS TO AMERICA
- WITH THE PROVOCATIVE HIT SINGLE
- POCKET CALCULATOR
- IT'S THE OPENING MOVE
- OF THE GROUP'S FASTEST-BREAKING ALBUM,
- COMPUTER WORLD
- LISTEN FOR THE KRAFTWERK/WARNERS/ATARI
- NATIONAL COMPUTER MUSIC RADIO PROMOTION AND
- GET READY FOR KRAFTWERK'S
- STATE-OF-THE-ART SUMMER TOUR.

ATARI
Gerry Stickells on Managing Major Tours

By GREG BRODSKY

In recent years, when Elton John and Queen decided to go on the road, they have wanted to know that Gerry Stickells and GLS Productions are managing their business affairs. As a result, Stickells and his partner Chris Lamb (who lists Rod Stewart and Fleetwood Mac among his tour credits) now rank among the top tour and production managers in the music business. Stickells, who is from England, got his start in the sixties, working for Jimi Hendrix. He has seen the concert business evolve into a multi-million dollar industry that, even now, has only begun to tap many foreign markets. In this Dialogue, Stickells discusses the evolution of concert tours over the past 15 years and some of the logistical problems that are unique to international touring.

Record World: Would you consider your job more a creative one or a technical one?

Stickells: I wouldn't consider it either one, really; it's an organizational post in that under normal circumstances we (GLS Productions) will be the organizing force behind the tour. That is our basic function. In a lot of cases nowadays, acts don't go on tour that often. So it doesn't pay management to keep a permanent staff to handle those tours when they do go out. We try to supply a function whereby if the act wants to tour, their manager can come to us and say, "Could you put together the necessary services and details for it?" The agent puts together the deal and we put together the details of how everything is going to get there, how it's going to run, supplying the necessary staff, etc.

RW: Would you call yourself a tour manager or a road manager?

Stickells: I'm usually described as a tour manager for lack of a better name. Different people have different names for things, but because we try to cover just about all the aspects we can on tour, the name tour manager seems to fit best.

RW: Are you personally involved in the day-to-day activities of touring, including the arranging of hotels and the like?

Stickells: If, say, I am going to do a Queen tour, I am involved from the hotels to limousines to rental cars to trucks and buses to staffing, etc. When we take on a tour, we oversee all aspects of the tour and then it's staffed to go out on the road. I go out on the road to oversee the whole thing, and if the people who are taking care of particular areas have any problems, then I deal with them. If something isn't working out, then it comes down on my head, since I was the one who put together the package.

RW: Which artists have you worked with during the past year?

Stickells: I did the Elton John tour last year, but mostly Queen. They did a large American and European tour last year, and we recently came back from Japan and South America.

RW: Was it all part of the same tour?

Stickells: There were periods off, but it was the same show. We had Christmas off between Europe and Japan, so that gave us a little bit of a break. But there was less than two weeks between the Japanese and South American legs, so that was pretty tight.

RW: Are there different concert audiences in different parts of the world? How well do the South Americans, for instance, know Queen's music?

Stickells: They all seem to know the songs very well. Obviously, in South America they had never seen them before and they had never had large outdoor soccer stadium shows before. So it was different for us and different for them really. Since we did entirely outdoor soccer stadium shows, that in itself was quite a headache dealing with people who had never done them. They had never seen one either.

The audiences gave a great reaction. They all seemed to know the words in English, because they were singing along. The band has been very big in Japan, and they proved to be very big in South America as well. The latter tour was an education.

RW: What kind of logistical problems are associated with international touring?

Stickells: It depends on where you are. In Japan, things are very well organized. If you're in Tokyo you can walk down to the travel agent or the airline and get things changed. You can function fairly normally—plus most people speak English. If you go to South America, well, it's a little bit more difficult. It's quite a chore changing airline reservations. You have to go to the airline office, you can't do it over the phone. Those kinds of things become a little bit more of a chore. Plus they're not used to rock 'n' roll bands and that style of thing going on all the time. I dare say that in the next few years as the market develops, they'll get used to it. Right now, the temperament down there is not one for understanding the urgency of a situation.

RW: Are there any unusual anecdotes from the recent leg of the tour that come to mind?

Stickells: There were quite a few. The most shocking part was to arrive at the first show having finally made it to Buenos Aires and watching them drop a 40-foot container full of equipment off the side of a truck and tip it over. I was thinking that if this was the first day, what was the rest of the tour going to be like? A trucking company maneuvering an equipment truck wrong was a "good" start the first day. I thought, "God, I've heard all of these horror stories about South America; they really must be true!" You tell them to treat everything gently and they drop a 40-foot container off the side of a truck.

RW: Did that become an everyday problem?

Stickells: It didn't prove to be as time went on. But it was a day-to-day struggle. It's not an easy place to work, partially due to their not being used to it. They just didn't know what to expect. They're not used to a show coming in with ten tractor trailers full of moving equipment. Their idea of a show is one that goes on in three or four hours, not four or five days.

RW: How often does Queen tour?

(Continued on page 50)
Shake 'n' Break!

CHERYL LYNN
In The Night

“Shake It Up Tonight” is breaking wide open. It’s from the new album, “In The Night.”

Cheryl Lynn, produced by Ray Parker, Jr.
On Columbia Records and Tapes.
By DAVID McCHE

WHEN WILL THEY EVER LEARN? Just when you think all the talk about rock being dead is, well, dead, along comes a Sidney Zion trying to persuade people otherwise. And where there is a Sidney Zion willing to spout off, there is a New York Times willing to publish his half-baked conclusions, as it did in its June 21 Magazine. In an article headlined "Outlasting Rock" (the cover photo was of Frank Sinatra), Zion attempts to argue that the "great prerock treasury of American song" is coming back into vogue because "rock simply over-stayed its welcome or, if you will, its need." The surge in popularity of big band music and jazz; acclaimed theatrical productions such as "42nd Street" and "Sophisticated Ladies"; and the success of Sinatra's "Trilogy" album (which Zion says has sold 500,000 units to date) are all signposts marking the beginning of the end for rock, sayeth Zion. And what would such a theory be without statistics showing an increasing number of radio stations moving away from rock formats and the teenage population diminishing markedly in the coming decade?

Unfortunately, the theory is, in our opinion, spurious to the nth degree. Anyone knows that if baseball managers are hired to be fired, statistics are used to mislead the gullible. But that's the least of the problems here. More troubling is Zion's lack of critical insight. He waxes enthusiastic about the fortunes of Tony Bennett (who is about to sign a major deal) and bemoans the fact that the major artists of the prerock era are without such deals. Is Zion unaware that in matters of age all men are not created equal? That just as time robs great athletes of their reflexes, so does it dull many a singer's unique gifts? Apparently not. He would rather blame everything on the music industry's commitment to youth and, therefore, to rock.

It goes on. Zion claims David Merrick paid $3000 to get Louis Armstrong's "Hello Dolly" single released. However, he doesn't identify, either by infancy or by name, to whom the money was paid.

Strangest of all is this sentence, which stands as an entire paragraph complete unto itself with no further comment from the writer: "Some people don't believe that the Beatles avalanche was a natural phenomenon, but rather was one of the greatest hypes in the annals of popular music." What is one to make of such futility?

Ah, but here's the rub. Writes Zion: "The question remains: Are there any young talents who can write songs in the old tradition?" He mentions "the early" Paul McCartney, Bob Dylan, Paul Simon and Billy Joel as examples of contemporary artists capable of fulfilling this mammoth responsibility.

But why? Why would these writers or any others of their generation write "in the old tradition?" What is the "old tradition?" to do with their lives? They should first of all be their own generation, and if others hear a compelling message in their work, so much the better. These are the great artists, but they are few in number.

Zion doesn't understand why young people don't listen to his music. They don't listen because they've found another type of music that enlarges every minute of their youth. What's "Cocktails for Two" have to do with being a teenager?

Look around, Sidney. How many of your own generation ignored the great singers you so justifiably praise? How many, as a consequence, are disconnected from their childhood? For me and for many others rock is the indestructible link to a time in our lives when all things were possible. It keeps us young in heart and in spirit, if not in flesh.

I have a three-year-old son who will sing you a splendid version of John Lennon's "Watching the Wheels." Some day I hope he'll develop an appreciation for the great work Sinatra's done—and Merle Haggard, and Elvis Presley and Clyde McPhatter and... on down the list.

Most of all I hope he discovers some sort of music that puts everything into focus for him the way "Heartbreak Hotel" did for me. And if history has told us anything, it's that the music young Travis McGee is most likely to stumble upon (if, indeed, he hasn't already) will be some form of what we call rock. I'm confident this will happen because I'm now surrounded by albums by Bruce Springsteen, Elvis Costello, Squeeze, Robin Lane and Joe Ely, to name a few, that tell me the circle will be unbroken.

At times like these, phrases from a couple of good songwriters spring to mind. Of course there's Dylan's "Don't criticize what you (Continued on page 32)

BMI National Meeting
Covers Broad Range of Issues

BY ELIOT SEKULER

LOS ANGELES—BMI's national meeting, held here recently in conjunction with the performing rights organizations' annual awards dinner (Record World, June 20), focused on a broad range of topics facing writers, publishers and the industry at large, according to BMI president Edward M. Cramer. In an interview with RW, Cramer discussed several of the issues that comprised the agenda for the organization's day-long meetings and warned of the constant need to remind users of musical compositions that publishers and writers must be compensated for the utilization of their copyrights.

"Writers and publishers must always be on the alert," said Cramer. "Most users of music simply don't want to pay; they don't seem to understand that that's how writers and publishers make their living. It's almost as if there were some kind of resentment against the holders of copyrights being compensated for performances." According to Cramer, many of the most flagrant violators of copyright laws are the "do-gooders," institutions and individuals who espouse liberal causes such as public broadcasters, universities, and the directors of symphony orchestras.

"We have to continually educate users and the public that this is not a racket. For example, we had difficulty with Harvard University a few years ago and ultimately, we had to bring a lawsuit against that distinguished institution, an institution loaded with lawyers and law professors. I'm pleased to say that eventually, some responsible officials at Harvard examined the issue, realized that there was no defense for not paying the licensing fee, and the case was settled out of court.

Despite that, though, we're now in the process of bringing lawsuits against three other major universities. It's not that they don't know any better; it's not like the local bartender who presents the bar bill as a so-called charity. We're seeking airtight cases against major institutions which are not paying the licensing fee.

The provisions of the copyright revision of 1976 call for all universities to pay a licensing fee to the performance rights organizations for the use of music on campus. The approximate cost to the university for the BMI repertoire is approximately six cents per student annually, but despite the minimal sum involved, the issue was hotly contested by campus officials and in student newspapers when the provision went into effect in 1978, said Cramer.

According to the BMI president, one of the organization's staunchest adversaries at present is the group of symphony orchestras classified by the American Symphony Orchestra League as the "metropolitan symphonies," orchestras that are ranked (with their budgets as criteria) one notch below the major symphony orchestras. "The 'metropolitan symphonies' recently proposed to us a payment system that would have resulted in the payment to BMI of only $100 to all 65 to 70 orchestras in that class of approximately $30,000 for all the writers..." (Continued on page 33)
Bee Gees Reveal Terms of Settlement

(Continued from page 3)

wood, RSO and various management and publishing concerns handling the Bee Gees' music, had charged Stigwood, their manager, with fraud, breach of contract, conflict of interest, misrepresentation, and failure to pay royalties; payment of over $142 million and termination of all contracts between Stigwood and the group had been sought. Stigwood later responded with a $310 million counterclaim, as well as a formal denial of all charges and a request that the Bee Gees' suit be dismissed by the New York State Supreme Court. The counterclaim charged the Bee Gees with libel, extortion, corporate defamation and breach of contract.

Two-LP Settlement

Some seven months after these suits had been filed (Record World, May 23), the Bee Gees and the Stigwood group of companies announced that their respective claims had been dropped, with the differences between the two parties apparently amicably resolved. Details of the settlement were unavailable at the time, although attorney Eaton did confirm that the Bee Gees owed RSO two more albums.

The Rolling Stone article, published in the June 25 edition and entitled "Bee Gees Say They're Sorry," noted that RSO's release about the settlement "in effect said the band had apologized for all the nasty things it said about Stigwood and was looking forward to working with him at RSO." Stigwood Group president Frederic Gershon was quoted in the piece, saying that "the status quo remained" after the settlement. Added Gershon, "I believe they were more embarrassed to discover that: Robert Stigwood has always treated them fairly and correctly." The trio "dropped the suit and went away with their tails between their legs," Gershon told Rolling Stone.

Statement 'Necessary'

The Bee Gees' statement last week indicated that "up to this point in time we had intended there to be no further press statement regarding the recent settlement" other than the official one issued in May. However, they added, a new statement "has now become necessary" in response to Gershon's remarks.

The statement noted that "first and foremost, the Bee Gees have never 'apologised' to Robert Stigwood or RSO; this has never been the case, nor will it ever be the case... Secondly, the statement continued, "it should be said that, as well as those connected with RSO, the Bee Gees themselves also have personal opinions about the situation which arose and its outcome. The Bee Gees have never revealed these personal opinions and this will hopefully continue to be the case.

"We believe the vesting of personal feelings in music trade magazines is a highly negative vocation and it displays an extreme disrespect for the very thing and the very reason we are all doing what we do, namely— the music."

The specific terms of the Stigwood-Bee Gees settlement were then outlined by the group. Under the heading of "Recording," it was noted that the Bee Gees do indeed owe two more albums to RSO, including "the album currently being recorded by them and one more album"; these constitute the seventh and eighth albums called for under the terms of an agreement signed in 1975. The statement went on to say that the Gibb brothers' "renumeration in respect of (sic) these last two albums has been improved," with advances now said to represent "extremely substantial sums," the rate for U.S. royalties "marginally improved (it was already considerable)" and royalties for the rest of the world "substantially improved. In addition, the royalty rates on all product recorded prior to the commencement of the current Agreements have been very substantially improved." Royalty Increases

These revisions, the statement added, were made according to "prevailing market conditions."

"Royalty increases "had never (notwithstanding speculation to the contrary) been for the Bee Gees a material consideration" in their suit against Stigwood and RSO.

The two albums owed to RSO represent the end of the "recording obligation" between the group and the label, according to the statement.

Under the heading of "Management," it was indicated that Stigwood "is no longer the Bee Gees' Manager." The group can now involve themselves in "whatever projects they choose (including outside production work and their own recording company) without either consulting RSO or securing the latter's approval."

Royalty Claims Settled

It was revealed in the "Songwriting" category that RSO will no longer publish in perpetuity all works "written by the group: those works, be they by the trio as a whole or by individual members, "will be vested in a new entity being formed by the Bee Gees," as will Bee Gees compositions written as long ago as 1967. RSO will retain "a modest financial interest" in those songs, as well as the original material on the two albums owed to the label and other new songs that may be recorded and released by the end of next year; RSO's "financial interest will become a nominal interest" after 1985 and will "cease altogether" after 1989.

Counterclaim Dropped

The Bee Gees and Eaton also reported that many of the royalties the group had claimed were owed to them have now been paid by RSO; "other claims have been compromised and other claims have been conceded by the Bee Gees." Additional royalty claims merit "further investigation," the statement said, while "other audits are in progress which may well give rise to further claims" by the band. In any case, the statement said, "any suggestion made by RSO that the Bee Gees' claims for arrears of royalties were without foundation is totally untenable."

'The True One'

The statement also noted that "the more general claims made in the Bee Gees' statement in their original litigation had been dropped, as had Stigwood's entire $310 million counterclaim. The Bee Gees and co-signer Eaton said that their statement "is the true version of the Gershon statement" and "any other member of the entertainment industry is free to challenge it" at "any time he or she wishes."

Stigwood Statement

In response to the Bee Gees' statement, Stigwood issued a statement of his own:

"The press release issued by the Bee Gees is inconsistent both with the terms of the settlement signed with them and with the content of the agreed press release issued at the time. In that press release the Bee Gees made it clear that they deeply regretted the distress caused by their allegations and they unreservedly withdrew those allegations against both Robert Stigwood personally and against the Stigwood Group of Companies, and acknowledged the enormous contribution he has made to their careers. Indeed, as was clearly understood, any settlement with the Bee Gees was conditional on a worldwide apology in that form and without it no settlement would have been concluded."

'Modest' Increase

"As a commercial matter under the terms of the settlement, the Bee Gees are required to honor their commitment to RSO and to continue to pay to RSO its entitlement to management commissions and its agreed interest in income arising from the exploitation of the Bee Gees copyrights. RSO has agreed to a modest increase in royalty rate for the remaining product commitment and on signature of the settlement accounted for royalties it had withheld, with the knowledge of the Bee Gees, pending resolution of the issues between them."

"The claim to an underpayment of recording and publishing royalties was settled by a payment which in the context of what they had earned was not material. RSO is conducting one remaining audit on its own behalf and on behalf of the Bee Gees under which sums may or may not become payable to both of them."

"Ordinarily I would have liked to have refrained from making any comments about the public nature of what appeared in today's press has obliged me to set the record straight."
Southside Johnny Hits the Road

By ELIOIT SEKULER

LOS ANGELES—With Southside Johnny and the Asbury Jukes hitting the concert trail this month, Poland is looking forward to a second wave of sales of the group's double live album, "Reach Up and Touch the Sky." It's an album that fans have been prodding Southside to record ever since, and the band stepped out of the Jersey bars and into the national spotlight with the release of "I Don't Want To Go Home" in June of '76. "But I didn't think it was time for a live album until we had an ample body of music to draw from," says John Lyon, AKA Southside Johnny. "We were trying to make a reputation for ourselves in the studio first."

"Reach Up and Touch the Sky" stands up well to the expectations of the growing number of Jukes fans who have been waiting six years for it to be recorded. Featuring most of the group's signature tunes—"I Don't Want To Go Home," "The Fever," "Hearts of Stone" and a healthy sampling of the R&B classics that make up the band's stage performances—the record captures both the spirited buoyancy and the sense of humor that pervades their shows. "I'm very pleased with the way the album turned out, which also lobbied hard and successfully for the $11.98 list price tag that helped boost the record's sales. "They wanted it out at $13.98," he says, "but we compromised. I had to make a few concessions—it was supposed to be a fold-out album, for example—but they're not concessions that are important to me. I don't really like to look at pictures of myself, anyway."

Jack Kienan, PolyGram's vice president, marketing, agrees that the $11.98 price tag has helped. "We're seeing some nice, very competitive prices out there on the retail level, and that's really helped the album. There's been good visibility in the stores, and we've picked up some new markets for the band with this record, while the traditional markets have been holding up very well. According to Kienan, the Jukes' traditional areas of strength—Philadelphia, New York and the northeast in general—have been augmented by such markets as Atlanta and parts of the Midwest, a trend that may become even more pronounced as the band gets their summer-long tour into high gear.

Characteristically, Southside Johnny isn't going to capitalize as fully as he might on the advantages of having a live album on the market. "It's gonna be interesting to see what happens with the shows this year, because I'm going to change them a lot," he says. "And everybody who's going to come to our show will probably have or have heard the live album and they'll probably want to hear those old songs, but I'm not going to do that old stuff. I want to do some new songs, some different arrangements, and just some new things. You know, you've got to keep changing or else you get bored and the audience can't help but get bored as well."

Lyon insists, though, that he has yet to become bored with the material that helped launch his recording career. "It doesn't get boring if it's a good song," he says. "The trick, I think, is to never do a song that you don't fully believe in. Because as soon as you do a song that you don't really like, but you think might be successful, you find that it will be successful and you're going to be stuck singing the damn thing for the next five years. You wind up hating yourself for recording it to begin with. So I've been careful and I've really never done that. I do the songs I like, although my tastes do change some from album to album."

The next studio album that Lyon records could well mark a radical change in his sound. "I'll probably be using studio musicians," he predicts. "I'm pretty sure, at least, that I don't want to use the Jukes on every cut. Although I've been on sessions with them, I've never worked with seasoned studio musicians on my albums—you know, the 'A' New York session guys who all have R&B roots and a zillion record credits—and I just want to see what's that's going to be like. I've experimented a little already, and it's turned out really fine." David Spinozza, Lyon says, will be co-producing the album and helping in the selection of players.

Lyon estimates that he's been singing professionally for some 15 years by now, and he figures he can keep going "forever." "It depends on what you want to do with your life," he says, turning a mute philosophical. "Joe Turner is still singing it, and who old is he? There's a lot of different types of music that I've never done that I'd love to try. I've always loved Duke Ellington, for example, and Count Basie and that kind of thing. And I love Standards, songs by Rodgers and Hart and Lerner and Loewe and Cole Porter, the really classic American songs."

Lyon worked at an assortment of odd jobs before he began singing for his supper. He's yet to get rich at it, but that matter, he insists, is not the most pressing in his life. "I'm not a very extravagant person," he says. "I'll probably get rich but I don't really need the money at it—I have a house, for instance, but I still owe about half of it—but I don't do any drugs; I don't have to spend $100 a day or $300 a day or whatever, so I have that edge over most of the people in this business. And I don't need any fancy sports cars 'cause I don't drive."

An old friend and associate of Bruce Springsteen's doesn't drive, he insists, but that's Bruce that sings all those songs. "I don't sing any songs about cars."

His resume would include one job at a factory where his task involved screwing portable barbecues together for eight hours a day. And then, like his dad, he labored at the Ocean Grove, N.J. post office, assigned to the dead letter department ("Lots of old people in Ocean Grove," he recalls, "lots of dead letters"). "So whether I ever get rich or not," says Lyon, "I feel incredibly fortunate that I don't have to screw barbecues together any more."

Columbia Taps Rovner

NEW YORK—Jack Rovner has been appointed manager, east development, east coast, Columbia Records, it was announced by Philip Sandhaus, director, artist development, east coast.

Background

Rovner has an extensive background in concert promotion, concert production, and agency work. He has acted as an assistant to Cedric Kushner in concert production on a national basis and worked as a college booking agent for College Entertainment Associates.

ICM Consolidates

NEW YORK—In a new consolidation of its personal appearance operation, International Creative Management is closing its Miami office, and integrating its coverage with its New York office, it was announced by Ralph Mann, ICM Chairman.

Staff Transition

Bill Beutel, who has headed ICM's Miami office, is retiring because of illness. That decision, coupled with the recent death of Buddy Howe, who operated out of the Miami office during the winter months, led to ICM's decision to close the office.

Vic Beri, who had recently joined ICM's Miami office, has returned to personal management and remains in the Miami area.

Texxas Festival Set for Astrodome

HOUSTON — The Fourth Annual Texxas World Music Festival will be staged July 17-18 at Houston's Astrodome. The two-day event includes a Rock 'n' Roll Supermarket in the Astrodome on Friday, July 18, and culminates with the Texxas Jam, Saturday.

Participants

Headlining this year's jam are REO Speedwagon, Heart, Foghat, Blue Oyster Cult and the Rockets. The Rock 'n' Roll Supermarket will host a Mini-Jam in addition to retail and display areas for merchants ranging from stereo equipment and electronic games to motorcycles and T-shirts.

Change of Venues

This is the first year the festival will be held in the Astrodome. Previous events were staged in Dallas' Cotton Bowl, where summertime temperatures reached 125 degrees, thus prompting the change of venues. The Fourth Annual Texxas World Music Festival is a co-production of Pace Concerts and Contemporary Productions, with 104 KRBE serving as radio host. Ticket prices are $17 general admission and $18 for a limited number of reserved seats.
Video Visions

By SOPHIA MIDAS

WARNERS TO INSTITUTE "RENTAL-ONLY" PROGRAM: Although Warners Home Video will not be able to comment upon its pending rental program for "several months" (details are still being worked out), industry sources throughout the country have confirmed that the company now possesses the blueprints for a rental-only program which will be launched as early as October. Industry spokesmen told Record World that 20 titles have been cleared by Warners for rent only, including "Superman II," "Private Benjamin," "Altered States," "The Shining," and "Any Which Way You Can." One source told RW that the current plan will be initially tested on the west coast and that three chain department stores will be participating in the test. Dealers will reportedly be charged from five to ten dollars per month per title, and then will be required to return the cassettes to WEA. Failure to return the product will result in the loss of franchise rights. WEA has been deemed responsible for collecting revenues for new program.

While some sources RW contacted extolled the possibilities of the rental-only program ("This rental policy comes from the corporation which turned the record industry around with its revolutionary returns policy," one said), other sources were more cautious about the program.

(Continued on page 16)

'Tarzan the Ape Man'

"Beauty and the Beast" is a story Hollywood has mined for box office gold innumerable times. One of the most successful versions of the tale was told in 1932, when MGM released a movie adaptation of Edgar Rice Burroughs' novel, "Tarzan the Ape Man." In the film, a group of American explorers, on a journey through the wilds of Africa, encounters an amazing physical specimen of a man who travels by grapevine through the trees, is able to communicate verbally with jungle beasts, and whose word is law to the Dark Continent's tribesmen. His name is Tarzan. Jane Parker (played by Maureen O'Sullivan) is the beauty who falls in love with Tarzan, and becomes both his jungle bride and his instructor in the ways of the civilized world.

Over the years there have been many Tarzans, but none were as credible as Johnny Weissmuller. Unlike squeaky-voiced Herman Brix or stone-faced Lex Barker, Weissmuller's performances added dimension to a simple character: although the Ape Man was a brute, as played by Weissmuller, he was also kind, generous, loving and possessed of clear moral priorities. Beyond all doubt, the title character of this MGM/CBS Home Video release is the one, the true "Tarzan the Ape Man."

Promo Picks

"GIRLS NIGHT OUT" — KAREN LAWRENCE (RCA). Produced and directed by Steve Kohn. Cigarettes, raffita gowns, bows, pony tails and loads of make-up bring the striking period piece to life as the girls get decked out for a big night. Karen Lawrence is the center-piece — both visually and vocally — on this clever and perfectly-executed concept.

"STAND & DELIVER/SHALL WE DANCE" — BRAM TCHAIOVSKY (Arista). Zeotrope Productions. Opening with concert footage captured from a no-frills shoot, the video builds into an exciting performance message by utilizing slow motion, freeze frame, brilliant lighting and various special effects to complement the compelling music.

Video Picks

ORDINARY PEOPLE (1980): Produced by Ronald L Schwary. Directed by Robert Redford. Starring Donald Sutherland, Mary Tyler Moore, Judd Hirsch and Timothy Hutton. (Paramount Home Video, color, 124 mins., $79.95) Winner of four Academy Awards, this sensitive film about a deeply troubled family has already proven itself to be of interest to the entire family. Redford's directing comes across with a star-studded cast.


GOLDEN GIRL (1980): Produced by Danny O'Donovan. Directed by Joseph Sargent. Starring Susan Anton. (Magnetic Video, color, 105 mins., $59.95) Susan Anton stars in the role of a sprinter who enters the Olympics to achieve what no female athlete has accomplished, winning the most demanding track events. This sports action film is a dazzler on the home screen.

Record World July 4, 1981
Video Visions (Continued from page 15)

program. One key distributor noted: “We’re interested in being a strong rental distributor where we could license and then sublicense an account. It’s possible that the sale profits, however, could be equal to the accumulated revenues of rental fees. I really don’t know whether a sale-only or rental-only program is best. It’s going to require constant research; the video market is volatile, and the demographics will be completely different in three years.”

Video Station’s George Atkinson predicted a gloomy future for the pending rental program: “The Warner rental policy may be the first ‘Heaven’s Gate’ in the video business; we’re going to call it ‘Warner’s Gate.’ The approach is inherently dangerous. You can’t assume that you can twist the arm of the consumer and ask him to give up his buying option. Piracy is the worst predator preying on the revenues of studios, and this plan is going to encourage the consumer, if it is effective, to bootleg a print which can’t be purchased. I’ve already heard talk of boycotts, and some industry captains have told me that the program smacks of anti-trust.” Atkinson opined that blockbusters such as “Superman II” are more apt to be bought than rented, and suggested, “If the manufacturers want to take some of the burden off of the retailer, why don’t they offer some kind of consignment program on the less desirable titles—titles which customers prefer to rent than buy?”

MUSIC & VIDEO: Andy Setos, VP of Warner Amex Satellite Entertainment, has announced that MTV will be using Dolby B type noise reduction. MTV is the first cable or broadcast network to utilize this sound technique. . . . Magnetic Video is releasing “The Ron Hays Music Imprint: A Visual Music Album,” on a worldwide basis. The 45-minute stereo album combines classical, disco, jazz, and electronic music with visual compositions produced and designed by Hays. The special electronic animations were done by Richard L. Froman. The tape is available on Beta and VHS and has a suggested list price of $49.95.

 Guthrie Tull is currently working on songs for an untitled video project which will be completed within the next year. Ian Anderson says it will be a concept video that will deal with people’s fears. The artist said that he wanted to go one step further than the full-length videos which have been produced by music groups.

YOU SHOULD KNOW: National Video Center and National Recording Studios have recently dramatically expanded their video facilities by moving into a three-story site at 460 West 42nd Street, NYC. The site is the former West Side Airlines Terminal, and the massive facility provides National with 55,000 square feet of production space, according to Hal Lustig, president, and Bill Kelly, director of marketing. National Video offers a wide range of video production capabilities, including video albums and promos . . . . The first U.S. Video International Trade Exposition and Conference, VIDEXPO, will be held in conjunction with MUSEXPO at the Ft. Lauderdale Marriott Hotel and Marina, Florida, from November 1-5, 1981. Industry members from all facets of the business will attend from the U.S. and abroad, and exhibit areas will consist of fully furnished office booths . . . Mort Fink, president of Warner Home Video, has announced that July will be declared Orion Month. The nine Orion titles to be saluted include “The Great Santini,” “Over the Edge,” featuring the music of Cheap Trick, “The Cars and the Ramones; “The Wanderers,” “Promises in the Dark,” “Heartbeat,” “Simon,” “Die Laughing,” “The Awakening,” “The Fiendish Plot of Dr. Fu Manchu.” An Orion poster and brochure will be made available for in-store use. The Orion titles are the first product to be marketed in the new packaging designed for Warners by Milton Glaser . . . Utopia Video Corporation, founded by Todd Rundgren, has announced the commencement of several new projects, including provision of production facilities and creative services for making production of an interactive laser disc for use in professional medical instruction for ophthalmological use. Utopia is also in negotiation with a major network for a contemporary concert series.

UP & COMING: MCA Videocassette Inc. announced the July release of “Melvin and Howard,” “The Incredible Shrinking Woman,” (Continued on page 18)
RCA Records' Steve Kahn Works To Put Video and Music Together

By JOSEPH IANELLO

The value of Kahn's work was recognized immediately by RCA, as they ordered videotape machines and monitors for all their regional offices, giving their sales forces the capability to view monthly sales presentations as they were happening. In 1977, RCA set up one of the first displays of a promotional video at the retail level. Kahn's video of a Helen Schneider performance—"I did the lighting, sound, camera work and post production myself and in our recording studio for about $300"—was played at the Land of Oz in Birmingham, Alabama. The results were startling, as Kahn recalled, pointing to the unlimited and untapped possibilities of video as a promotional tool: "With no airplay in the area, they played the video in the store and we sold 300 albums by a relatively unknown artist during the first week.

It wasn't long after that noble experiment at the Land of Oz when RCA staff members quit referring to Kahn's equipment as toys and RCA executives started to take his requests for professional broadcast cameras seriously. Kahn lauded Summer again for his commitment to an in-house video department: "I couldn't believe that the man (Summer) who was at the time vice president had the insight in those days—and not too many people did—to give me the go-ahead."

But while RCA made a firm commitment to utilizing video as a promotional tool, it kept a proper perspective on its uses and pitfalls. "We don't turn video into radio airplay," Kahn said. "It gives them (promotion) another arm while helping the artist in (Continued on page 18)

EMI-A/Liberty Video

(Continued from page 16) they produce is watched carefully, and that they're not beyond scrapping a project if it doesn't meet label standards. A recent clip produced at considerable cost—approximately $20,000—was shelved without being shown in the U.S. at all, they said, because they believed it would have an adverse effect on the artist's career. "If we're not satisfied with it, we won't make it available," said Gauthier. "A bad piece of film can stay with an artist even more than a bad record or a bad live performance."

With that in mind, Baxter believes the label will remain highly selective about which artists and which material will be used for video clips. "You have to be selective," he said. "It's gotten to the point where every act that gets signed automatically assumes that we'll be doing a video clip with them. But not every act, and certainly not every song, is right for video." EMI-America/Liberty will be introducing a number of additional innovations in the video field in the near future. The company has already experimented with releasing video clips in advance of a record. A highly recently distributed a clip of English band Classix Nouveaux before their record, "Guilty," was shipped. And one project that Baxter indicated is on his drawing board is the production of a clip that will also contain an interview with the artist. "We'll try inserting a five or ten-minute interview into the clip, either in the middle of a song or at the end of it. That way, if Home Box Office or Showtime or any of the other cable outlets has a few minutes to kill between movies, they can use all of the clip or part of it, depending on their schedule. We're trying to remain open to new ideas, and we find that cable TV is willing to experiment."

Both Baxter and Gauthier lean strongly towards the use of conceptual pieces, believing that live performance videos are less likely to get cable TV exposure and may turn off audiences that are sophisticated enough to detect a lip sync. "It's important to use the medium to your best advantage," said Gauthier, "and doing a straight performance piece is not using the medium at all. If you want the video to sound like the record, you can do it live. And almost anybody can tell when an artist is lip-synching his material. So since your audience knows that they're hearing a record, why not give them a little something extra, a little fantasy, a bit of entertainment? By doing a conceptual piece, you're helping to enhance your artist's image while giving the audience something to relate to above and beyond the performance of the song." Baxter, whose background is in promotion and who's responsible for obtaining video airplay, reported that his outlets are "almost unanimous" in their preference for conceptual pieces over straight performance clips.

Both Baxter and Gauthier are skeptical about the future of music video pieces as products in their own right, believing that they'll continue to be produced more for promotional purposes than as merchandisable products. "At this point, we're not looking at video as something to sell," said Baxter. "We're looking at it as something to enhance the sales of an existing product." "I can only speak for myself," added Gauthier, "but there's not an act in the world that I'd want to watch on a television set for a whole hour. The medium is going to have to develop very slowly. We'll see how it evolves."

Win Records Adds New Video Division

NEW YORK—Win Records, one of the country's largest record distributors, has expanded its business interests by adding a complete video division within the company and changing its name to Win Records and Video, according to record business veteran Herb Goldfarb, vice president of the new division.

Goldfarb, who was most recently vice president of Home Video Distribution, said that the company will be carrying a full line of video product from such manufacturers as Magnetic Video, Warner Home Video, MCA, MGM/CBS, Columbia, Paramount, Media, VCV and Film Classics. He added that Win Records and Video is presently negotiating with other video companies as well.

(Continued on page 18)
In A&H-430 Discs, THE VIDEO EQUIPMENT SEIZED BY FBI IN OHIO

RCA's Steve Kahn

creating an image or transmitting the image they have.

The transmitting and developing of images has changed considerably since Kahn first captured Schneider in performance. According to Kahn, the concept shot is what the artists are looking for, and it's also what the public wants: "Now more than ever, artists are coming in with their own concepts. My job is to sit down with the artists and managers and work out the idea; it's a joint effort." That "joint effort" usually involves Kahn taking the artist's concept and then writing a script or storyboard. He sometimes hires outside writers to assist or collaborates with Karen Boda from RCA's advertising department.

In addition to being more ambitious than a straight performance video, the conceptual piece presents other problems. Many artists are unable or ill-equipped to handle the special requirements of a dramatic role—they aren't natural actors. Kahn cited Jim Photoglo, who benefited from the use of a drama coach for his conceptual video, and then pointed to Stephanie Mills as 'every director's dream. There's something inherent in her talent that tells her what to do.'

If Kahn has made great strides as a producer and director in the past few years—he confidently talks about visual hooks, special effects, and the philosophy behind being a good director—so has RCA in its utilization of Kahn's finished product. Now shooting roughly twice as many videos as last year at the same time, RCA is doing much more than showing the tapes at weekly sales meetings. "Our international department is probably one of the biggest users of video," Kahn estimated. "What we do enhances the whole company's efforts for any artist—it's a good selling point for the company to attract artists."

"It's the most easily consummated marriage on earth," Kahn summarized with a smile. "I saw the trend and I wanted us to be a part of it. We're just combining the visual with the audio, and it works so well," he added.

NARM Video Meet
Sets Panel Session
On Rental Programs

- CHERRY HILL, N.J.—The NARM Video Retailers Convention, which meets August 10-13 at the Grand Hyatt Hotel in New York, will focus its business session spotlight on the opportunities in video retailing and the alternatives for dealers in marketing video software.

A panel of video retailers will discuss the various assets and liabilities of rental programs. The panelists—all of whom are video entrepreneurs who engage in sales, rental, exchange and club programs—will discuss the direction in which they see their own businesses going in the future. The positions of the manufacturers on rentals will be assessed as well.

Other Panels

In addition to the panel on rental programs, other merchant-sponsored panel discussions will be devoted to advertising and merchandising. A group of top video retailers have already accepted invitations to participate in the panel discussions. They include George Atkinson, of Video Station (New York); Steve Wilson, Fotomat (national); Gene Kahn, Columbia Video Systems (Chicago); Bob Skidmore, Media Concepts (South Florida); Carl Forest, Movie Store (Boston); Weston Nishimura, Video Space (Seattle); and Jack Freedman, Video To Go (New York). Other panelists will be added as plans are solidified.

A VIP President's Panel consisting of the chief executives of the software manufacturing companies will discuss the business from their vantage point.

For registration forms and information regarding the NARM Video Retailers Convention, call Patrick Gorlick, (609) 795-5555.

Video Equipment
Seized by FBI in Ohio

- CINCINNATI—Alfred E. Smith, special agent in charge of the Cincinnati office of the Federal Bureau of Investigation, has announced the results of an investigation involving Federal violations of the Copyright Act, Fraud by Wire, Mail Fraud and Interstate Transportation of Stolen Property.

FBI agents of the Cincinnati division executed a search warrant at 5699 Highland Terrace, Milford, Ohio on the night of June 24. Recovered as a result of the search was a mass volume of videocassettes, business records, electronic and mechanical equipment and other devices for duplicating videocassettes.

The investigation was done in coordination with the Recording Industry Association of America. RIAA special counsel Jules Yarnell, called the seizure the largest seizure to date on record with the RIAA, estimating it prevented an economic loss in excess of $100 million.
NORM Taps Schmerling For Public Relations

NEW YORK—The National Association of Recording Merchandisers (NARM) has announced that Schmerling & Associates, Public Relations Inc., has been retained by NARM as PR counsel to the trade association. The Schmerling company, which is based in Philadelphia, will "develop and implement a national public relations program targeted to the consumer," according to NARM executive VP Joseph Cohen.

Cohen said that the "local point" of Schmerling's efforts will be NARM's "Give the Gift of Music" campaign.

Less than a year ago, NARM announced that it had retained the Rowland Group public relations firm to work on the "Gift of Music" campaign. Although Cohen said that the Rowland Group had done an "excellent" job for NARM, he said that NARM is in the process of re-directing its promotional budget and that the Schmerling company would fit NARM's needs better. The Rowland Group is one of the five largest public relations firms in the country; the McDonald's clients include one of Rowland's clients.

Cohen said that in the near future NARM would unveil a campaign that will make a variety of generic merchandising tools available to retailers. In the past, NARM has geared its sales aids to specific holidays. The new merchandising tools, which will be supplied free of charge to retailers, will be designed to be used during any time of the year.

Cohen also said that the Schmerling company will assist NARM in a "Gift of Music" thrust that will use five or six recording artists as national spokesmen, and will also enlist the help of radio in the campaign. "One of the most frustrating aspects of the 'Gift of Music' campaign," said Cohen, "has been the failure to get artists really excited in the idea and to really believe in it. With Harry's (Schmerling) close ties to artists and radio, we hope to get these two groups to really support the campaign."

W.M.O.T. Ups Penn

PHILADELPHIA—Alan Rubens, president of W.M.O.T. Records, has announced that Lynda Penn has been appointed east coast regional promotion director for the CBS-distributed label. Penn had been executive assistant and promotion coordinator for W.M.O.T. Before joining the company, Penn was a professional musician. She will be based at the company's headquarters in Philadelphia.

Peaches

(Continued from page 3)

and CDs, WEA, Pickwick International, RCA Records, Ticketron, PolyGram Distribution Corp., and CBS Records, will meet at the U.S. Trustees offices here at 312 North Spring St.

Debts

The two schedules of debts and assets filed separately by Peaches and Nemi Record Distributing recently showed Peaches Records and Tapes with debts of approximately $20.5 million in debts versus approximately $10 million for Nemi debts of approximately $2.5 million versus assets of over $6 million. Peaches Records and Tapes is a wholly owned subsidiary of Nemi Record Distributing.

Creditors

Creditors listed on the two schedules included record manufacturers and distributors, radio stations, publications, and several banks that had provided the firm with substantial loans.

The major creditors included those named to the creditors committee as well as Progress Distributing, Citibank (with a secured loan of $2.5 million) and RCA (with $450,000). The largest single creditor is CBS Records, with a partially secured debt of $5.6 million.

Pickwick Acquires 28 K-Mart Stores

MINNEAPOLIS — Eric Paulson, senior vice president of Pickwick Distribution Companies, has announced the acquisition of 28 K-Mart stores in Colorado. With this addition, Pickwick will be servicing a total of 68 K-Mart record departments by late summer. A major fall promotion is planned for the newly acquired Colorado K-Mart stores.

Pickwick has also announced the acquisition of nine Jefferson/Ward stores.

Royalty Rate Hike

(Continued from page 3)

The RIAA had hoped for a reversal of the rate increase decision because it felt the Tribunal "failed to provide a reasoned explanation" for its decision. RIAA officials had said that with such an increase, total mechanical royalty payments would be as high as $750 million by 1987, when the royalty is once again reviewed.

Unanimous Vote

Judges J. Skelly Wright, Malcolm Rich Wilkey and Abner J. Mikva voted unanimously to uphold the Tribunal's decision after listening to oral arguments from all parties June 18.
GO-GO's—L.R.S. 9901 (A&M) OUR UFO IS SEALED (prod. by Gattehers, Freeman) (writers: Weiden-Hall) (GOTAPAC: 2:21)

One of the most added records at AOR for the past two weeks, this loveable dancer is as innocent and infectious as pop music can be. A steady, pulsating dance beat transports Belinda Carlisle's cute vocal tease and the candy-coated keyboard riffs. From the L.A.-based quintet's forthcoming "Beauty and the Beat" LP, it's deserving of heavy rotation.

LARRY JOHN MCNALLY—ARC/Col 18-02200

McNally is a singer/songwriter from Maine. This debut single from his forthcoming, namesake LP may put him on the musical map—he's written a delightfully melodic pop piece that owes much to the Doobies. Sparkling keyboards — courtesy of Billy Payne—and Buzzy Feiten's fluid guitar work will soon have McNally's light yearning tenor.

ROBERT ELLIS O'RELL—RCA 12256

Actually (prod. by Spalding-Pillon) (writer: Orell) (M-Ocean/Red Ray/WB, ASCAP) (3:14)

Bright and energetic, this hook-filled pop-rocker from the Boston-based writer/vocalist/keyboarlist is a perfect summer song for AOR and pop radio. From the new "... Fixation" LP, it features a creative arrangement, laced with dynamic keyboard melodies and breaks, and sparked by Orrall's refreshing vocal approach.

DURAN DURAN—Harvest 5017

PLANET EARTH (prod. by Thurston) (writers: group) (Titled) (3:59)

A recent top 10 item in England and a current fave at dance-rock clubs, this simple, catchy cut is the initial release from the British quintet's debut LP. A flexible bass sets the consistent, thrbbing pulse, while mechanistic keyboard lines, typical of the "New Romantic" movement, wind above. Simon Le Bon's vocal detachment casts the spell.

JOHNNY MATHIS—Col 18-02194

NOTHING BETWEEN US BUT LOVE (prod. by Gold) (writers: Parton-Parker, Jr.) (Red Robin, BMI/Raydioala, ASCAP) (3:20)

Culled from his forthcoming "... Silver Anniversary Album," this stylish ballad finds Mathis' revered vocal adored with keyboard embellishments and a superb Gene Page arrangement.

GERI ANNE—Roulette 7301

SCORE (prod. by Levine-Lorello) (Big Seven/Irwin Levine-Lorrello, BMI) (3:10)

For its first release in four years, Roulette has made a wise choice with this dynamic young vocalist. Her powerful delivery belts a solid hook, well-crafted by the Levine-Lorrello team.

FLORENCE WARNER—Mercury 76113

EASY (prod. by Mackay) (writers: Seals-Goodman) (Living/Danar, BMI) (2:59)

The talented jingle singer re-launched with an excellent and unfortunately overlooked single—"I Miss Your Heartbeat." earlier this year. The follow-up is a tender ballad that's right for pop/A/C.

THE TOYS—Single Note 102

WRITE A LETTER (prod. by group) (writers: Hammer-Walker-Williams) (Single Note, ASCAP) (3:09)

The L.A.-based quintet works under the concept of "team rock," which translates into punchy pop spotlitgting Randy Williams' nifty lead vocals.

WAS (NOT WAS)—Island/ZE 49756

OUT COME THE FREAKS (prod. by Was-Wo-Man) (writers: Was-Wo-Man) (Was Wo Civicopolitanos, ASCAP) (3:57)

The Was brothers (David and Donald) are multi-instrumentalists from Detroit—check out the supporting cast of musicians (MCs to Funkadelic)—with a great sense of humor, funky, perspective, and catchy dance-rock sound.

CARL CARLTON—20th Century Fox 2488 (RCA)

SHE'S A BAD MAMA JAMA (SHES BUILT, SHE'S STACKED) (prod. by Hoywood) (writer: Hoywood) (Jim-Edd, BMI) (3:55)

With a title that's certain to open more than a few eyes and ears and a recurring riff that's close to "Bites the Dust," this saucy dancer should click at clubs and black radio.

BELL & JAMES—A&M 2347

LOVE, CALL MY NAME (prod. by group) (Bellboy, BMI) (3:33)

LeRoy Bell and Casey James trade and harmonize expressive vocals on this funky mix from the forthcoming "In Black & White" LP. Fluid guitar/keybd runs add to the well-produced sound.

MAC DAVIS—Casablanca 2336

SECRETS (prod. by Hall) (writers: Lober-Noble-Silbor) (Bobby Goldboro, ASCAP) (4:09)

Davis takes aim at pop and A/C listeners with this ominous ballad from the "Texas in My Rear View Mirror" LP. His colorful vocal and the smart arrangement stand out.

LACY J. DALTON—Col 18-02188

TAKIN' IT EASY (prod. by Sheerril) (writers: M. & B. Sheerril) (Algreen, BMI) (3:27)

Carefree with a touch of flirtiness, Dalton offers this mid-tempo title cut from her forthcoming LP. A south-of-the-border vibraphone complements her vocal, adding to the widespread appeal.

RAZZY BAILEY—RCA 12266

SCRATCH MY BACK (And Whisper In My Ear) (prod. by Montgomery) (writers: Moore-Strong-Coge, Jr.) (Fame, BMI) (3:21)

Culled from her forthcoming "Makin' Friends" LP, this ballad finds Bailey in a pop setting. Her vocal intensity is right for low lights and intimate action.
IN THE NIGHT
CHERYL LYNNE—Columbia FC 37034
The lady who’s best known for her gold single, “Got To Be Real,” has another potential multi-format hit cooking with “Shake It Up Tonight,” which reached number 19 with a bullet on the Record World BOS chart this week. With red-hot Ray Parker, Jr. producing and writing or cowriting most of the tracks, this LP has multi-format potential.

WANTED DREAD AND ALIVE
PETER TOSH—Rolling Stones/EMI
America SO-17055 (8.98)
With “Nothing But Love” (sung with Gwen Guthrie) bulleted at 58 on the RW BOS chart this week, Tosh is reaching a whole new audience. The LP leans on more traditional reggae, with great touches like the full backing vocals of “That’s What They Will Do” and the judge's sentence on “Cold Blood.”

MAGIC, MURDER AND THE WEATHER
MAGAZINE—I.R.S. SP 70020 (A&M) (8.98)
The quirky British group led by word-happy Howard Devoto is not as frantic as on “Correct Use of Soap,” but they’re even more individualistic in their approach. Listen to the driving rhythms of the single, “About The Weather,” and Dave Formula’s (Visage) keyboards on “Suburban Rhonda.”

LUMIA
HILLY MICHAELS—Warner Bros. 85K 3565 (8.98)
Hilly Michaels' debut last year deserved more recognition than it got, and his new LP has just as much pop appeal, with the aggressive musicianship to make it work on AOR. “Reach for the Vitamins” takes an offbeat approach toward romance that hasn’t been tried before.

ROCK’N’ ROLL WARRIORS
SAVOT BROWN—Town House ST 7002 (Ascard) (8.98)
Still led by founding member/British guitar legend Kim Simmonds, Savoy has a new sound with high-powered vocalist Ralph Morman. The ballad single “Lay Back” contrasts with heavy rockers like “Cold Hearted Woman.”

SINCE I FELL FOR YOU
EYTHE GORME—Applause APLP 1002 (8.98)
Gorme’s LP, like Steve Lawrence’s (see right), should appeal to MOR stations with “Breaking Up Is Hard To Do,” and “Send in the Clowns.”

POSITIVE TOUCH
THE UNDERTONES—Harvest ST 12159 (Capitol) (8.98)
With 14 cuts on their first LP for a new U.S. label, these British rockers aren’t long-winded.

STONE CRAZY!
BUDDY GUY—Alligator 4733 (7.98)
Guy, who taught many famed blues/rock guitarists most of what they know, plays in a near-uncontrolled frenzy that will leave you gasping for breath every four bars. Listen to him fly on “I Smell A Rat.”

TAKE IT ON HOME
STEVE LAWRENCE—Applause APLP 1001 (8.98)
Lawrence and his wife Eydie Gorme (see left) debut a new label with contemporary selections produced by Don Costa. Familiar tunes here include “New York, New York” and Boz Scaggs’ “We’re All Alone.”

ROCK THE WORLD
THIRD WORLD—Columbia FC 37402
While their message is often social and political, this reggae band never fails to get the listener to groove to the music first. Intricate backing vocals are the key on “Rock the World” and “Peace and Love.”

FIRST ALBUM
TURBINE ARMY featuring GARY NUMAN—ATCO SD 32-106 (8.98)
Recorded in 1978, this LP previews things to come while favoring Numan’s guitar and a conventional rock sound. “Listen to the Sirens” and “My Love Is a Liquid” highlight this first U.S. issue.

RAINBOW BROWN
Vanguard VSD 79439 (7.98)
Fonda Rae, the original “Deputy of Love,” takes the lead vocals on this Universal Robot Band production, which will get dancing feet moving with the Latin-tinged “Happy Music” and hook lines like “Till You Surrender.”

FIXATION
ROBERT ELLIS ORRALL—RCA AFL1-4081 (8.98)
Orrall is a new Boston-based artist given to fiery vocal performances, and his band and the LP’s incisive production match his intensity. The single, “Actually,” the pop-pleasant “She’s All Grown Up” and the bizarre “Call The Uh-Oh Squad” lend themselves to airplay on album rock and pop stations.

I KINDA LIKE ME
GLORIA GAYNOR—Polydor PD-1-6324 (PolyGram) (8.98)
Produced by McFadden & Whitehead and Jerry Cohen, Gaynor is ready for black radio and the dance market with catchy licks like “Fingers in the Fire” and “I Can Stand the Pain,” the spiritual sequel to “I Will Survive.”

SESAME COUNTRY
Sesame Street CTW 89003 (8.98)
The inevitable happens as Crystal Gayle duets with Big Bird, who also joins Tanya Tucker, while Glen Campbell sings with Oscar the Grouch, and Loretta Lynn and the Count sing “Count on Me.” Even if you’re not still in grade school, you’ll love it.

BUY MY RECORD
ROBERT WILLIAMS—A&M SP 12401 (0.98)
Williams, drummer with Captain Beefheart, has some tricky rhythms up his sleeve on “Frankfurt” (impossible to tap your foot to), heavy horns on the title cut and a snappy beat with “Time To Dance Again” on his EP.
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JULY 4, 1981

TITLE, ARTIST, LABEL, NUMBER, (Distributing Label) WKS. ON CHART

55 IT'S NOW OR NEVER JOHN SCHNEIDER/Scotti Bros. 6 20105 (CBS) 6
51 WHAT ARE WE DOIN' IN LOVE DOTTIE WEST/Liberty 1404 2 20105 (CBS) 6
52 STILL RIGHT HERE IN MY HEART PRAIRIE LEAGUE/ Casablanca 2332 (PolyGram) 11
53 PROMISES BARBRA STREISAND/Columbia 11 20065 7
54 HOW 'BOUT US CHAMPAGNE/Columbia 11 11432 22
55 WHAT CHA GONNA DO FOR ME CHAKA KHAN/ Warner Bros. 49692 9
56 THE BREAK UP SONG (THEY DON'T WRITE 'EM) GREG KUHN BAND/Berserkly 41949 (E/A) 4
57 LIVING INSIDE MYSELF GINO VANNELLI/Arista 4088 16

CHARTMAKER OF THE WEEK

58 JAMES ROACH: 70

59 KISS ON MY LIST DARYL HALL & JOHN OATES/RCA 12142 24
60 JUST THE TWO OF US GROVER WASHINGTON, JR. WITH BILL HITHER/Elektra 47103 21
61 FANTASY GIRL 38 SPECIAL/A&M 2330 5
62 LOVE ON A TWO WAY STREET STACY LATISSAV/Cottill 46105 (A&M) 3
63 YOU BETTER YOU BET THE WHO/Warner Bros. 49698 16
64 AI NO CORRIDA QUINCY JONES/A&M 2309 13
65 SOME CHANGES ARE FOR BETTIE GIONNE WARWICK/ Arista 6002 3
66 IT DON'T TAKE LONG SPIDERS/Dreamland 111 (RSO) 4
67 ENDLESS LOVE DIANA ROSS & LIONEL RICHIE/ Motown 1819 1
68 DON'T WANT TO WAIT ANYMORE TUBBSE/Capitol 5007 2
69 SIGN OF THE GYPSY QUEEN APRIL WINE/Capitol 5001 4
70 ELVIRA BLACKFOOT/Arco 7331 2
71 THE REAL THING BROTHERS JOHNSON/A&M 2324 3
72 YOU ARE FOREVER SMOKY ROBINSON/Tamla 54327 (Mottown)
73 PULL UP TO THE BUMPER GRACE JONES/island 49907 (WB) 5
74 THE KID IS HOT ONITE LOVERBOY/Columbia 11 20068 3
75 TOM SAWYER RUSH/Mercury 76109 (PolyGram) 4
76 HEARTBEAT TANA GARDNER/West End 1232 6
77 NIGHT (FEEL LIKE GETTING DOWN) BILLY OCHEAN/ Epic 02053 4
78 NIGHTWALKER GINO VANNELLI/ Arista 0613 9
79 FEELS SO RIGHT ALABAMA/RCA 12236 2
80 MAY SAY WHAT JESSE WINCHESTER/Bearsville 49711 (WB) 10
81 WHAT SHE DOES TO ME (THE DIANA SONG) PRODUCERS/ Portrait 12 02092 (CBS) 9
82 PARADISE CHANGE/Atlantic RFC 3809 9
83 COOL LOVE PABLO CRUISE/A&M 2349 3
84 FREAKY DANCIN' Cameo/Chocolate City 3225 (PolyGram)
85 IT HURTS TO BE IN LOVE DAN HARTMAN/Blue Sky 6 02115 (CBS) 2
86 AIN'T EVEN DONE WITH THE NIGHT JOHN COUGAR/ Riva 207 (PolyGram) 23
87 I MISSED AGAIN PHIL COLLINS/Atlantic 3790 16
88 WALK RIGHT NOW JACKSONS/Epic 02132 1
89 YOU'RE MY GIRL FRANKE & THE KNOCKOUTS/Millenium 11808 (A&M) 1
90 REALLY WANT 'O KNOW YOU GARY WRIGHT/Warner Bros. 49769 1
91 YEARNING GAP BAND/Mercury 76101 (PolyGram) 8
92 PUSH ONE WAY/A&M 23020 1
93 NICOLE POINT BLANK/MCA 51132 2
94 FLY AWAY BLACKFOOT/Ato 7331 2
95 BROOKLYN GIRLS ROBIE DUPREE/Elektra 47145 7
96 GIVE A LITTLE BIT ROBBIE BEVERLY/Jefferson 02105 4
97 SPECIAL DEBRA LAWS/Elektra 47142 1
98 RUNNING AWAY MAZE FEATURING FRANKIE BEVERLY/ Capitol 5002 2
99 I CAN TAKE CARE OF MYSELF BILLY & THE BEATERS/Ato 7002 9
100 ARC OF A DIVER STEVE WINWOOD/Island 49726 (WB) 4

* Denotes Powerhouse Pick.

PRODUCERS AND PUBLISHERS ON PAGE 24.
VOLUNTEER URGENT (single)—Foreigner (Atlantic)

FAN OF UNKNOWN ORIGIN—Blue Oyster Cult—Col
I'VE GOT THE ROCK 'N ROLLS AGAIN—Joe Walsh—Asylum

VOLUNTEER JAM VII—Epic

WALKING WILD—New England—Elektra

FLEETWOOD—RCA

ICHOUSE—Chrysalis (9)

ROCK AND ROLL WARRIORS—Savoy Brown

Town House (8)

OUR LIPS ARE SEALED (single)—Go-Go's

LRS (10)

GARY U.S. BONDS—EMI-America

STEVE WINWOOD—Island

KIM CARNES—EMI-America

GEORGE HARRISON—Dark Horse

DAVE EDMUNDS—Swan Song

KSHE-FM/ST. LOUIS

BLUE OYSTER CULT—Col

CEHOUSE—Chrysalis

NEW ENGLAND—Elektra

VOLUNTEER JAM VII—Epic

JEFFERSON STARSHIP—Grunt

MOODY BLUES—Threshold

PETER FRAMPTON—A&M

WHO—WB

SANTANA—Col

MARCY BAIN—EMI-America

GREG KIHN—Beserkeley

JOE WALSH—Asylum

TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA

PURE PRAIRIE LEAGUE—Casablanca

WLPR-FM/MIAMILKWAUKEE

FOREIGNER (12")—Atlantic

SAY NO—Billy Squier—Capitol

WHO—WB

JOE WALSH—Asylum

38 SPECIAL—A&M

JIM STEINMAN—Ep/Cleve, Int.

GREG KIHN—Beserkeley

WCLF-FM/CHICAGO

BLACKFOOT (12")—Atlantic

BLUE OYSTER CULT—Col

FOREIGNER (12")—Atlantic

HEAVY ACTION:

PETE KLOS—KLOS-FM/LOS ANGELES

38 SPECIAL—A&M

JOE WALSH—Asylum

BILLY SQUIRE—Capitol

SANTANA—Col

OZZY OSBOURNE—Jet

RUSH—Mercury

BILL SQUIRE—Capitol

JOE WALSH—Asylum

TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA

MONY BLUES—Threshold

VAN HALEN—WB

PHIL COLLINS—Atlantic

GREG KIHN—Beserkeley

SANTANA—Col

WQFM-MILWAUKEE

ARROYO—Streetwise

BLUE OYSTER CULT—Col

FOREIGNER (12")—Atlantic

JOE PERRY PROJECT—Col

HEAVY ACTION:

JOE WALSH—Asylum

BILL SQUIRE—Capitol

OZZY OSBOURNE—Jet

POINT BLANK—MCA

PHIL COLLINS—Atlantic

GREG KIHN—Beserkeley

SHERYS

MOODY BLUES—Threshold

TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA

SANTANA—Col

KQRS-FM/MINNEAPOLIS

JOE PERRY PROJECT—Col

SQUEEZE—A&M

HEAVY ACTION:

BILL SQUIRE—Capitol

OZZY OSBOURNE—Jet

TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA

AC/DC—Atlantic

MOODY BLUES—Threshold

JOE WALSH—Asylum

REO SPEEDWAGON—Epic

LOVERBOY—Col

KTRY-FM/DALLAS

BLUE OYSTER CULT—Col

GEORGE HARRISON—Dark Horse

ICEHOUSE—Chrysalis

DONNIE IRIS LIVE (ep)—MCA

IRON MAIDEN—Epic

VOLUNTEER JAM VII—Epic

RICK SPRINGFIELD—RCA

PHIL COLLINS—Atlantic

STEVE WOODWARD—Island

LOVERBOY—Col

RICK COLLINS—Capitol

JILL WILSON—EMI America

JIM STEINMAN—Ep/Cleve, Int.

GREG KIHN—Beserkeley

SANTANA—Col

38 SPECIAL—A&M

VAN HALEN—WB

PHIL COLLINS—Atlantic

GREG KIHN—Beserkeley

KJZW-FM/SAN JOSE

BLUE OYSTER CULT—Col

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LOVEBODY (12")—Col

NEW ENGLAND—Elektra

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PHIL COLLINS—Atlantic

STEVE WOODWARD—Island

LOVERBOY—Col

38 SPECIAL—A&M

VAN HALEN—WB

PHIL COLLINS—Atlantic

GREG KIHN—Beserkeley

KQX-FM/SAN JOSE

BLUE OYSTER CULT—Col

FOREIGNER (12")—Atlantic

FOREIGNER (12")—Atlantic

NEW ENGLAND—Elektra

SAY NO—Billy Squier—Capitol

WHO—WB

VOLUNTEER JAM VII—Epic

HEAVY ACTION:

MONY BLUES—Threshold

VAN HALEN—WB

PHIL COLLINS—Atlantic

GREG KIHN—Beserkeley

KLSX-FM/LOS ANGELES

BLACKFOOT (12")—Atlantic

FOREIGNER (12")—Atlantic

HEAVY ACTION:

VOLUNTEER JAM VII—Epic

KIM CARNES—EMI-America

TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA

MOODY BLUES—Threshold

VAN HALEN—WB

PHIL COLLINS—Atlantic

GREG KIHN—Beserkeley

KBFJ-FM/ENVENUE

ADDS:

BLACKFOOT (12")—Atlantic

FOREIGNER (12")—Atlantic

HEAVY ACTION:

VOLUNTEER JAM VII—Epic

KIM CARNES—EMI-America

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PHIL COLLINS—Atlantic

GREG KIHN—Beserkeley
Radio Replay

By PHIL DIMAUBRO

EXPLOSIVE, BUT SAFER THAN FIRECRACKERS: The Beach Boys attracted so many people to their 4th of July free concert last year, launched in conjunction with radio station Q107 in Washington, D.C. (estimates of attendance range over 400,000), that they've decided to outdo themselves this year with a July 5 show, following a return Independence Day visit to Washington, that will be broadcast via satellite over nationwide television and simulcast in stereo over FM stations across the country.

The show, "Good Vibrations Across America," is being produced by Kenny Rogers' NKR Productions in conjunction with Mike Love of the Beach Boys. Beginning at 9:00 p.m. EDT, the concert will originate from the Queen Mary in Southern California, with prospective guests including Pablo Cruise and Rick Springfield, hosted by Wolfman Jack with KHTZ, Los Angeles air personality Charlie Tuna as co-host.

Ron Nickell, president of NKR, has hired Marty Pasetta, the man who directed the first U.S. live satellite broadcast, "Elvis From Hawaii," to direct the show. Typically, one might expect that everything that could go wrong will go wrong." Nickell, who's been in charge of simulcasts like the Grammy Awards Show, is confident that all the technical problems have been worked out.

Radio stations have been offered a three-hour pre-show to accompany the three-hour concert. With sponsors like Toyota, Sea & Ski and Sunkist (yes, the jingle that uses the Beach Boys' classic "Good Vibrations"), the show has been cleared in over 45 markets. Which means, if an interesting rumor comes true, that Mike Love and his intended may exchange marriage vows before one of the largest crowds of witnesses ever gathered.

'DILLER MADNESS: What could bring media buyers from New York's top ad agencies to their knees, screaming, cursing, banging their fists into the ground and generally carrying on? As lowly a creature as the armadillo, in as elegant a setting as the Tavern on the Green in Central Park, where radio station KSSR (Star 97), ABC's Houston FM, brought a bit of home to New York in an effort to lure national advertisers their way. In addition to the usual wine, women and song, KSSR offered us greenhorns a chance to race armadillos, which is something like getting a jumping frog to jump—no physical prodding, just kneeling behind your 'diller (as the animal keepers affectionately called them) and shouting it to the finish line. The races were sponsored by the Armadillo Association, a group that protects the animals from farmers and careless motorists wherever possible back in the Lone Star State. Radio Replay asked one of them if the humble armadillo is stubborn or just plain dumb. His answer: "Both."

MALPRACTICE: If your station is a bit lacking in humor, and you can't afford and/or are afraid to hire one of those loony morning men who'd be locked in a padded cell if they didn't have jobs for them on the radio, you might call the good Dr. Marvin Gardens, an obnoxious, self-assured expert-on-everything who could be delivered to you on tape in two-minute segments (while he lives at a safe distance) courtesy of his agent and business manager, Neil McIntyre, Neil, in case you don't know, was PD of WPIX, New York, a former author of Radio Replay and idea man for the weekly cartoons. Dr. Gardens, the geneticist who developed an eight-legged chicken by crossing a hen with an octopus, is given to raving, selective deafness and nonsensical thought patterns, and keeps a secret mailing address at the Penthouse Suite, Farrah Fawcett Building, Muncie, Indiana. If you want to talk to the doctor or Neil, call (813) 595-7144. The doctor had a few people around here chuckling at deadline, and there's no better time to test out a laugh generator.

MOVIES: NBC's young adult network, The Source, has been restructured with the hiring of Frank Cody, national PD for Sandusky Broadcasting, as Source affiliate consultant. In addition, news director Jim Cameron has been promoted to director of information programming, and Source newsman George Taylor Morris has been named director of program administration . . . Jim Shailer has left WOMC, Detroit as PD to join WCZY-FM in Detroit . . . After three years with WCMF, Rochester, Ted Edwards is joining WCOZ, Boston as MD . . . Earl Anthony has been named to the newly-created position of promotions director at KMJQ, Houston, while retaining his evening airshift.

CONDOLENCES: To Larry King, national talk show host, on the tragic death of his 18-year-old daughter, Tracy Michelle King. A fund has been set up in her memory, with contributions to be addressed to Emory University, Heart Research Gift Processing, Atlanta, Georgia 30322.

Island (Continued from page 8)

and Robert Fripp's new King Crimson. Belew will be recording his solo LP at Compass Point, the Island-owned studio in Nassau, Bahamas, which has played host to many Island artists and other distinguished guests like the Rolling Stones and Eric Clapton.

Like Goldstein, Smith also relies heavily on Warner Bros. Records: for instance, when any artist on tour crosses the Mississippi River, all tour publicity functions are immediately taken over by Burbank. And for projects which involve careful coordination of many departments, like the U2 tour, Smith made special mention of the excellent planning of the WB artist development department under Bob Regehr.

In sharp contrast with Island, where nearly every action is carried through by the massive War-
Dance Clubs, Black Radio Interacting More Closely

By NELSON GEORGE and BRIAN CHIN

**NEW YORK—**A few years ago, music played at discotheques and music programmed on black radio were at odds. The thumping beat of club music in New York, Boston and Los Angeles usually failed to interest stations in black music's backbone, the southeast and deep south. The opposite was also true, as the syncopated rhythms of contemporary funk clashed with the sophisticated ambiance of many urban discos.

But in 1981, those barriers have crumbled. The tastes of big city dance clubs and black radio haven't been as close since the beginnings of the disco era in 1974-75. A look at Record World's Black Oriented Singles chart and Disco File Top 40 illustrates that the two are now interacting closely, with numerous records moving from disco play to black airplay, and, most importantly, black sales.

Southern programmers and record companies and personnel sublimated this interaction and outlined each record's special success story for RW.

**Narrator to Record**

"The music has definitely changed and seems to be tailored more to radio's needs," said Les Morgan, program director of Charlotte, North Carolina's WPEG's "think chart" and 'Everyday Dance' and their other records turned disco around, brought it back to R&B and made it a mass sound."

**Immediate Appeal**

He said he added both Taana Gardner's "Heartbeat" and Grace Jones' "Pull Up to the Bumper" out of the box, feeling both had immediate appeal for his listeners. Of Jones' single he said, "She has always had her special way, but it just wouldn't have done well here. Her record was more commercial, something a mass audience could relate to, yet it was still very much a Grace Jones record."

Norman was more careful with Billy Ocean's "Night." "I liked it," he said, "but I tracked it for a week, studied the trades, watched it in the major markets, before I went on it."

"Bumper" and "Night" were both early adds on South Carolina's 100,000-watt WWDM, according to MD Barbara Taylor. "They fit our station's sound," Taylor said. Other urban club breakouts, however, can indeed be "too disco" for the south, if they are "too light; not enough bottom. We play funk and disco, but it has to be either fast or slow; not in-between." She went on to note that Carl Carlton's "She's a Bad Mama Jam" is an instant knockout in the area, and considered a disco record, although New York lovers might not agree. She called Evelyn King's "I'm in Love" "disco-but-not disco. It's just good music. Now you just have to be on your toes to choose right."

The rise of Frankie Smith's "Double Dutch Bus" up the BOS charts is, in record industry terms, almost an epic. The winner tape record was originally released by W.M.O.T. Records in August of 1980. By November it had gone nowhere.

Reggie Barnes, the label's recently-appointed vice president of promotion, recounts: "The company took the record back and began working it in the clubs in New York, Philadelphia and in North and South Carolina. Stephanie McCoy, who works that area for W.M.O.T. capitalized on the club response down there and began taking 'Double Dutch' to radio. Radio really got behind it in the southeast, while in Philadelphia, Baltimore and Washington it began selling without airplay.

"It is important to know that traditional black discos weren't the only places that helped it. You found that, say a restaurant or bar that pushed back the seats one night a week helped a great deal. The mobile jocks popularized it. So by the end of last year we were getting excellent feedback from retailers."

"At the first year of this we went a budget from the company to really work areas we hadn't yet. By February we had made the R&B charts, and the record (Continued on page 41)"

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**DISCO FILE TOP 40**

1. **PULL UP TO THE BUMPER**

   **GRACE JONES**

   (Island (12"") EPs 9624 (12")

2. **TRY IT OUT**

   **GINO SOCCIO/Atlantic/RFC (12")**

3. **NEED LIKE GETTING DOWN**

   **YOUNG JOE (12")**

4. **GIVE IT TO ME BABY**

   **RCA JAMES/Goody (12") G 1002W**

5. **IF YOU WANT ME**

   **ECSTASY/PASSION AND PAIN/kby b. (12")**

6. **I'D DO ANYTHING FOR YOU**

   **ON YOUR MORGAN/Becket (12") #6 502**

7. **I TURN FOR LOVE**

   **EVELYN KING/RCA (12") JD 12244**

8. **PARADISE**

   **CHANG/Atlantic/RFC (12") SD 1900**

9. **SHAKE IT UP TONIGHT**

   **CHERYL LYNNE/Columbia (12") # 40203**

10. **IF YOU FEEL IT**

    **JIMMY HOLLAND/RCA (12") JD 12216**

11. **(HE WHO'S GOTTA FUNNY SONG)**

    **TUMBLING MILLION (12") JZ 3715 (1)

12. **SET ME FREE**

    **KAREN SILVER/Quality (12") QRC 001**

13. **REMEMBER ME?**

    **AINT NO MOUNTAIN HIGH ENOUGH**

    **BOYD TOWN GANG/Moby Dick (12") 81G 231**

14. **DON'T YOU WELL GONNA DO FOR ME (LP)**

    **CHAKA KHAN/Warner Bros. HS 1936**

15. **AI NO CORRIDA/BITCHA WOULDN'T HURT ME/RAZAMATAAZZ**

    **QUINCY JONES/A&M (12") #12**

16. **FUNKY BDEP**

    **FREETOWN/EMOS 6517**

17. **SEARCHING TO FIND THE ONE**

    **UNLIMITED TOUCH/Prelude (12") P RL 121**

18. **GIVE IT UP (DON'T MAKE ME WAIT)**

    **SISTENS/learnin' Money (12") G 6007**

19. **HIT 'N RUN LOVER**

    **CAROL J. ANI/Anu's (12") OP 1268**

20. **GET ON UP AND DO IT AGAIN**

    **SILLY Q/Atlantic/RFC (12") DM 4813**

21. **GONNA GET OVER YOU**

    **FRANCE JOL/Prelude (12") PRL 6 610**

22. **WE CAN DO IT**

    **SCANDAL/Sm (12") S 1238**

23. **CAPITAL TROPICAL**

    **KIM CHINOIR, TSR (12") 826**

24. **FELT LIKE I'M IN LOVE**

    **JIMMY COVEY/Cass (12") 428 0202 (1)**

25. **BUST MY BUTT**

    **MATERIAL/FREELONG NONA**

    **MINNE/Island/12" (1) J 9667**

26. **NEW TOY**

    **LENE LOUGHO/527 (12")**

27. **LOVE THIS ONLY A HOLD**

    **ON ME**

    **JOHNNY BRISTOL/Handshake (12") 4W 0307**

28. **BETTE DAVIS EYES**

    **KIM CARNES/EMI America (LP cut)**

29. **DIYIN' TO BE DANCIN'**

    **EMPRESS/Prelude (12") FLEd 607**

30. **DON'T STOP**

    **K.I.D./Sm (12") S 1237**

31. **LAY ALL YOUR LOVE ON ME**

    **ABBA/Atlantic (12") SD 17023**

32. **I REALLY LOVE YOU**

    **HEAVEN AND EARTH/WMOT (12")**

    **2W 2707**

33. **SHINE YOUR LIGHT**

    **GRAINGER/BC (12") 4009**

34. **DON'T BE THE ONE**

    **B.B.Q. BAND/Capitol (12") 4993**

35. **GOOSEBUMPS**

    **DEBRA D/Island/Handshake (12") 4W 0072**

36. **I'LL TRY TO PLEASE**

    **ESTHER WILLIAMS/RCA (12") JD 12209**

37. **SQUARE B/B/MUST BE MAD**

    **TEENA MARIE/ googly (12") XLP cut; GB 48 651**

38. **PLANET EARTH**

    **DURAN DURAN/ (12") ST 12558**

39. **WRAP**

    **EVAISON & Sm (12") S 1239**

40. **THE MAGNIFICENT DANCE**

    **CLASH/Ep (12") OP 1264 (1) **

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**DENICE'S MELODY AT THE SAVOY**

ARC/Columbia recording artist Denice Williams is surrounded by admirers after her recent performance at the Savoy in New York in support of her newest LP, 'My Melody,' produced by Thom Bell. Pictured backstage are, from left: Greg Peck, director, black singles promotion, Columbia Records; Vannen Slaughter, vice president, black music and jazz promotion, Columbia Records; Mickey Eichner, vice president, national A&R, Columbia Records; Williams; Bob Covell, co-chairman of the board, American Recording Company; Arma Andon, vice president, product development, Columbia Records; and Sonora DeCota, director, artist development, Columbia Records.
THE WORLDWIDE
"BACK IN BLACK"
7 MILLION, WORLD
5 MILLION, U.S.

AUSTRALIA  Quadruple Platinum
BELGIUM  Gold
CANADA  Quadruple Platinum
FRANCE  Platinum
GERMANY  Platinum
HOLLAND  Gold
PORTUGAL  Silver
SPAIN  Gold
SWITZERLAND  Gold
UNITED KINGDOM

3D:0018
POWER OF AC/DC

THE WORLD'S BEST-SELLING CATALOG ON ATLANTIC RECORDS AND TAPES

Management: Peter Mensch in association with
David Krebs and Steve Leber for
Contemporary Communications Corp.
Booking: Marsha Vlasic for ATI.

Production: Robert John "Matt" Lange for "Back In Black," and "Highway To Hell."
Vanda and Young for Albert Productions for "If You Want Blood."
"Powerage" "Let There Be Rock," "Dirty Deeds Done Dirt Cheap" and "High Voltage.
Albert Productions releases AC/DC in Australia and New Zealand.
Cover Story:
Cameo Arrives at the Forefront

Chocolate City/PolyGram Records recording artists Cameo's most recent album, "Knights of the Sound Table," marks their arrival at the forefront of today's black music, synthesizing a variety of influences to create their unique sound—from early Motown to Tin Pan Alley, from raw funk to Broadway musicals, from searing soul to unadulterated rock 'n' roll. Led by drummer/producer/founder Larry Blackmon, Cameo garnered a gold LP with their 1979 album, "Secret Omen." Each succeeding album by the band has sold more than the one before it. "Cameo's" came in 1980, followed by last year's "Feel Me," "Knights of the Sound Table," featuring the single "Freaky Dancin'," their most ambitious work yet.

Larry Blackmon officially began taking music lessons in junior high school, but the real learning actually started before that. "Every Sunday I would get out of church and rush down to the Apollo Theatre to catch the 3:30 p.m. show," he recalls. "Man, I loved it. Everybody there—James Brown, Otis Redding, Cannonball Adderley, the Temptations, Miracles. You name it and I saw it." He put together a succession of groups before striking the right combination in Cameo. "There's a special chemistry here," says Blackmon. "This is a special bunch of individuals that have come together to make our particular sound. We work hard at it and it has paid off."

Their live performances bear Cameo's work ethic out. It is one of the most elaborate and meticulously choreographed in popular music. After a concert on the west coast earlier this year, a UCLA dance major, impressed by the show, drifted backstage to inquire about the identity of the group's choreographer. "She just couldn't believe it when I told her I did it," laughs Blackmon. "We go beyond the usual rock business, in concert because we are highly attuned to the art of showmanship. The way we emphasize emotions and moods, build momentum, utilize costumes and pace ourselves is very close to a traditional concept of theatre. Our shows become events worth seeing every year."

Cameo is a group of many talents. Just recently, Blackmon and guitarist/co-lead singer Anthony Lockett co-produced the band Mantra's debut album. "You know," remarks Blackmon, "I didn't even know what a producer was until we took our first album to the record company. The guy asked us who the producer was, and everybody pointed to me. I'm still doing the same thing." Aside from Blackmon and Lockett, the band features keyboardists Gregory Johnson and Thomas "T.C." Campbell, vocalists Stephen Moore, Tomi Jenkins and Charles Singleton, bassist Aaron Mills, the horn section, which consists of Jeryl Bright and Arnett and Nathan LeFevre, and second drummer Vince Wilburn, who happens to be the nephew of Miles Davis.

In the just-completed Record World Black Music Awards, Cameo raked in a bundle of honors, including #1 Male Group (Albums), #1 Crossover Group (Albums), #5 Album (Group) for "Cameo's," #10 Album (Overall) for "Cameo's," #13 Top Albums (Group) for "Feel Me," #23 Top Albums (Overall) for "Feel Me," #3 Male Group (Singles) for "Keep It Hot," and #19 Single (Group) for "Keep It Hot."

After Cameo finishes its first cross-country tour as headliners, scheduled to begin July 2, they plan to take their stage show to Europe, Japan and Australia. "When we do it, we do it all the way," says Blackmon. It could well serve as Cameo's motto.

Atlantic Ups Windvand

• NEW YORK—Marilu Windvand has been promoted to the position of assistant to the director of packaging and pre-production for Atlantic Records, it was announced by Atlantic director of packing and pre-production Arlene Bries.

Windvand joined Atlantic in March of 1978 and has been a member of the packaging and pre-production department since January 1980.
whose work is in the BMI repertoire, for the entire body of music and composers which includes 17 Pulitzer Prize winners and thousands of compositions," said Cramer.

Cramer is hopeful that American symphony orchestras will increasingly open their repertoires to composers who are currently writing music for motion pictures and television. Among the events spotlighted by BMI in conjunction with the organization's recent west coast meetings was a dinner honoring writers active in that field. "It's beginning to happen now, and I think in the future it will happen more and more, and the symphony orchestras will open up their repertoires to the music of these composers. I said that some years ago, before John Williams became conductor of the Los Angeles Philharmonic and his music received such a broad base of performance," said Cramer.

"Many of these writers are trained, serious composers who are equally at home in the jazz field, in conducting a symphony orchestra, writing a string quartet, or scoring for TV and films. We're dealing with a significant body of music."

BMI's recent planning sessions and meetings, said Cramer, also dealt with such day-to-day problems as the organization's data base system, royalty statements, foreign activities, the bonus system, and other matters attendant to the administration of a repertoire representing BMI's 40,000 writers and 16,000 publishers. Participants in the meetings included the entire BMI staff, headed nationally by Cramer, Thea Nash, at BMI headquarters in New York, Nashville's Frances Preston and Los Angeles' Ron Anton.

Cramer expressed his pride in the services he claims are provided by BMI to the writers represented in the organization's repertoire; those services, he said, "are intangible at times and are more or equally as important (as payments) for writers making a living through the songwriting business by BMI, ASCAP or SESAC. Our people are out there all the time; they're not just paper pushers."

"In New York, Stanley Cotron, a former music publisher and songwriter by trade, was looking up his contacts and writing to BMI, ASCAP or SESAC. Our people are out there all the time; they're not just paper pushers."

Williams believes that some of the younger people we have involved, people like Linda Gavin who just don't shine a fountain pen in front of you and say, this is how you do it, will think, why don't you do it? And someone shines a pen in front of you and says, this is how much you would have earned if you'd been with us, I think you'd better beware." Acknowledging a long-standing music industry cliche that ASCAP's payment system is more favorable to the writer of standards and BMI's more beneficial to the composers of songs that probably will not be covered, Cramer was adamant in his assertion that "that's not true today, even if there might have been some limited truth to it at one time. Given the BMI bonus system, which recognizes that songs contribute more to the overall value of the repertoire than others, there's certainly no merit to that cliche any more."

The BMI bonus system, Cramer explained, is instituted to encourage publishers to continue to work on songs in their catalogues after their initial popularity may have diminished. Bonuses are paid at various plateaus, when a song attains performance levels of 50,000, 100,000, 300,000, etc. "When I'm negotiating with a user, for example, I find it more significant to have one song with 500,000 performances than a half million songs with one performance each. So we recognize that those big songs are more important, and we try to encourage publishers who may, for example, have a song with 35,000 performances to stick with it, because he'll get a bonus if he gets an additional 15,000 performances. That's not to discourage new material—every business depends on the infusion of new blood—but we do want to encourage publishers to focus on material they already have in their catalogue."

Writers who are evaluating the comparative merits of affiliating with BMI or ASCAP or SESAC should, Cramer believes, "make the judgment based on the specific evaluation of the catalogue in question. I think that in most cases, you'd be better off with BMI, but I don't say that's true in every case. If a writer were to ask me whether they should affiliate with BMI or ASCAP, I'd just say be wary of anyone who gives you a quick answer."
Anti-Counterfeit Bill
(Continued from page 3)
are too lenient to provide an effective deterrent," Szybala said in testimony.
Under the new bill's provisions, a first offense involving sound re-
cordings will be punishable by up to five years in jail and/or a
$250,000 fine if more than 1,000 copies are made or distributed
within a 180-day period. A subse-
quent offense would bring the
same penalty regardless of the
time frame or number of copies
involved.
Infringement of copyright in
motion pictures or audio visual
works are similar, but require
fewer infringing copies — 65 or
more copies.
Under the new amendments, "trafficking" penalties for trans-
portation, receipts, sale or offer of
sale in interests or foreign com-
merce with fraudulent intent
would be also increased, on all
offenses, first or subsequent, to
five years and/or $250,000.
The Justice Department
would like to see the "fraudulent intent"
requirement dropped. "It is dif-
ficult to imagine how one could
traffic in articles knowing they
bear counterfeit labels without in-
tending some purchaser . . . will
be misled and cheated in his
purchase," Szybala told the sub-
committee.
Last year, the Justice De-
partment felt that a first offense
"should only be a misdemeanor," but
now, Szybala said, "experi-
ence has shown that the meager
penalties under existing law ap-
pear to have little deterrent effect
in this area."
A United Nations study group has established that world-wide
sales in pirated sound recordings
total 1.1 billion dollars in 1980,
and $560 million in N. America.
The present first-offense crimi-
nal sanction for record piracy,
counterfeiting or pirating is a mis-
demeanor and carries a fine of
not more than $25,000.
"It is difficult to avoid a com-
parison between the minimal
penalties risked and the increasing
substantial industry losses," Szy-
bala said. He called the current
penalties "among the most le-
nenient" and the counterfeiting
schemes "among the most lu-
crative."
In other copyright-related mat-
ters on the Hill, the Copyright
Royalty Tribunal testified before the
House Subcommittee on Courts,
Civil Liberties, and the Administra-
tion of Justice on the pending cable/TV copyright
legislation and in support of the
General Accounting Office's rec-
ommendations that the Congress
review the Tribunal's structure.
The Tribunal, in testimony
given by acting chairman Thomas
C. Brennan, said that during the
past two years of operation, the
CRT has not discovered "any new
and viable alternative" to the
compulsory license.
Brennan also once again pre-
mitted the Tribunal's support of the
recent GAO report on the Tribunal
and the restructuring
recommendations.
Brennan and the other commis-
sioners brought forth some of their
own recommendations, sug-
gestions, for example, that the
GAO view that the Tribunal have
access to a general counsel is ill
advised. "We cannot conceive of
any combinations of events that
would produce an adequate vol-
ume of work to justify such a po-
sition," Brennan told the Con-
gressmen.
On commissioner qualifi-
cations, the Tribunal felt that
the GAO suggestion that commis-
sioners have a copyright law
background "a too narrow
view of the nature of the Tri-
bunal's work."
Commissioner Mary Lou Burg
also suggested that it might be
unwise to follow the GAO sug-
gestion that future commissioners
might be "distinguished copyright
attorneys."
"Copyright lawyers have cli-
ents, or so I will assume," she
said. "This certainly suggests the
possibility that the clients will fall
under the general category of
(copyright) owners or users."

Backstage with 'Rit'

Guitarist/composer/producer and Elektra/Asylum artist Lee Ritenour recently wound up
his tour of the Pacific (including dates in Japan, Australia and California) in support of his "Rit" LP with a pair of shows at the Count Basie Club in Redondo, California. Pictured backstage after the first show are, from left: Dave Chine, E/A national sales
manager; Dennis O'Malley, E/A regional marketing, Boston/Cleveland; and Ritenour.
**Record World**

**Albums**

**July 4, 1981**

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<td>Tubes/Capitol</td>
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<td>&amp; THE ANTS/Epic</td>
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<td>JUDAS PRIEST/ Columbia FC 37042</td>
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<td>TARRONELLA</td>
<td>CHICK MANGIONE/EMI SP 6518</td>
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<td>SECRET COMBINATION</td>
<td>RANDY CRAWFORD/Warner Bros.</td>
<td>BSK 541</td>
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<td>ELTON JOHN</td>
<td>/POLICE/EMI SP 4831</td>
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<td>WHERE DO YOU GO</td>
<td>WHEN YOU DREAM ANNE MURRAY</td>
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<td>CELEBRATE</td>
<td>KOLF &amp; THE GANG/De-Lite DSR 9518</td>
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**CHARTMAKER OF THE WEEK**

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**MAIZE FEATURING FRANKIE BEVERLY**

Capitol SKB 12156

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**NEW IN LIVES**

84 **SUPER TROPER** ABA/Atlantic SD 16023
85 **GREATEST HITS** RONNIE MILSAP/RCA AHI 3722
86 **THE TURN OF A FRIENDLY CARD** ALAN PARSONS PROJECT/Atlantic AL 9518
87 **CLOSER** GINO SOCCHIO/Atlantic/RFC SD 16042
88 **MIRACLES CHANGE** Atlantic/RFC SD 19301
89 **ROCKINHROLL** GREG GKH/Berserker B2 10069 (E/A)
90 **ASS FALLS WICHTA, SO FALLS WICHTA FALLS** PAT METHENY & LYLE MAYS/ECM 1 1100 (WB)
91 **HUSH** JOHN KLAMER/Elektra 5E 527
92 **KILLERS** IRON MAIDEN/Heritage St 12141 (Capitol)
93 **TINSEL TOWN REBELLION** FRANK ZAPPA/Barking Pumpkin PW 37336 6 (WB)
94 **BLACK & WHITE** POINT SISTERS/Planet P 18 (E/A)
95 **THREE PIECE SUITE** RAMSEY LEWIS/Columbia FC 37135
96 **SEND YOUR LOVE** AURORA/Soul Sound SA 8538 (RCA)
97 **FAME** (ORIGINAL SOUNDTRACK) JRS RX 11 3X80 (WB)
98 **COMPUTER WORLD** KRAFTWERK/Warner Bros. HS 3549 (WB)
99 **EXTENDED PLAY PRETENDERS**/Sire Mini 3563 (WB)
100 **FRENCH & THE KNOCKOUTS**/Millennium BXL 7755 (RCA)
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<th>Albums 101-200</th>
<th>WKS. ON CHART</th>
<th>JULY 4, 1981</th>
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<td>148 152</td>
<td>NICK MASON'S FICTITIOUS SPORTS</td>
<td>NICK MASON/ Columbia FC 37307</td>
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<td>IMAGINATION WHISPERS</td>
<td>Solar BXL1 3578 (RCA)</td>
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<td>TELL ME WHERE IT HURTS</td>
<td>WALTER JACKSON/Columbia FC 37312</td>
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<td>WILD WEST DOTTIE WEST/Liberty LT 1062</td>
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<td>MUP HARVEY MASON/Arista AB 4283</td>
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<td>157 140</td>
<td>GLASS HOUSES</td>
<td>JOHN JOY STRICKLAND/Columbia FC 36384</td>
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<td>ALICIA ALICIA MYERS/MCA 8181</td>
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<td>LOOK OUT 20/20/Portrait</td>
<td>NFR 37050 (CBS)</td>
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<td>157 163</td>
<td>GREATEST HITS</td>
<td>Doors/Elektra 5E 5151</td>
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<td>SILVER CONDOR</td>
<td>Columbia NFC 37163</td>
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<td>159 144</td>
<td>GREATEST HITS OAK RIDGE BOYS/MCA 5150</td>
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<td>CAMERON'S IN LOVE</td>
<td>RAFEA CAMELON/Salsoul SA 8542</td>
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<td>161 162</td>
<td>FUN IN SPACE</td>
<td>ROGER TAYLOR/Elektra 5E 522</td>
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<td>AMERICAN EXCESS</td>
<td>POINT BLANK/MCA 5189</td>
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<td>163 164</td>
<td>COME AND GET IT</td>
<td>WHITNEY/Mirage WTG 16043 (Atti)</td>
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<td>164 129</td>
<td>DEV-O LIVE DEVO/Warner Bros. Mini 5349</td>
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<td>165 182</td>
<td>TOO HOT TO SLEEP</td>
<td>SYLVESTER/Fantasy/Honey F 9607</td>
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<td>HONEYSUCKLE ROSE</td>
<td>(ORIGINAL SOUNDTRACK) WILLIE NELSON &amp; FAMILY/Columbia S2 36752</td>
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<td>MICKEY MOUSE DISCO</td>
<td>Disneyland/Vista 2504</td>
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<td>BUSTIN' LOOSE</td>
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<td>IT'S WINNING TIME</td>
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<td>STARDUST</td>
<td>WILLIE NELSON/Columbia KC 3005</td>
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<td>THE RIGHT TO BE ITALIAN</td>
<td>HOLLY &amp; THE ITALIANS/Virgin/ Epic NFE 37359</td>
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<td>DURAN DURAN/</td>
<td>Harvest ST 12158 (Capitol)</td>
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<td>GAUCHO STEELY DANNY/MCA 6102</td>
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<td>HIGH VOLTAGE AC/DC</td>
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<td>RESTLESS EYES JANIS/Ian/Columbia FC 37360</td>
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<td>LET THERE BE ROCK AC/DC</td>
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<td>MAGIC MAN</td>
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<td>THE GAME</td>
<td>QUEEN/Elektra 5E 513</td>
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<td>FSUNLAND B BRAM TCHAIKOVSKY</td>
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<td>186 187</td>
<td>LOVE LIGHT</td>
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<td>187 165</td>
<td>TO LOVE AGAIN</td>
<td>DIANA ROSS/Motown 5489</td>
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<td>THE RIGHT PLACE</td>
<td>GARY WRIGHT/Warner Bros. BSK 3511</td>
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<td>ARTISTS/Atlantic SD 2 7005</td>
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<td>NEW MUSIC/Epic NFE 37314</td>
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<td>195 194</td>
<td>WOMAN OF THE YEAR</td>
<td>(ORIGINAL WIDE BROADCAST)</td>
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<td>196 195</td>
<td>KEEP ON IT STARRLP/Chocolate City CLP 2018</td>
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<td>197 195</td>
<td>ARE YOU GOING TO BE THE ONE ROBBIE DUPREE/Elektra 5E 344</td>
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<td>STREET CORNER HEROES</td>
<td>BOBBIE DUPREE/Elektra 5E 344</td>
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<td>AUTUMN PIANO SOLOS</td>
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Black World

Black Music Report
By NELSON GEORGE

The proposed boycott of New York’s leading black-owned radio station, WBLS, by the National Black Committee for Economic Justice, a group of Harlem entrepreneurs (Record World, June 20), has yet to attract public support from blacks in the industry. Off the record, many have said the boycott’s aim—to make the station’s influential program director Frankie Crocker more sensitive to black-owned labels—is sound. But there is an unwillingness to speak on the record for fear of irritating the station’s personnel. The boycott’s organizers have also failed to follow up on their efforts since the initial push: posters, renewing the Apollo Theater marquee. More people apparently learned about the boycott via Inner City Broadcasting chairman Percy Sutton’s broadcast statement defending WBLS than by the NBCEJ’s own activities.

MUSIC OF NOTE: “She’s Got Papers on Me” from Richard “Dimples” Fields’ new “Dimples” LP on Boardwalk is an old-fashioned R&B ballad. Fields’ impassioned vocal tells of his love for one woman, while he is trapped in marriage with another. He laments “she’s got papers on me” while singing in the shower. But lo and behold, his wife, portrayed by the loquacious Betty Wright, storms in and proceeds to verbally tear poor “Dimples” apart. It is a rap in the grand tradition of Millie Jackson and of Linda Clifford’s “Runaway Love.” New York’s WKTY is already on it, though the single from the LP is a tepid version of “Earth Angel.”

SHORT STUFF: Los Angeles will be hosting the second annual Carribean Arts Awards on Sept. 26 at the Coconut Grove. Dennis Brown, Peter Tosh and Third World are scheduled to perform. The Carribean Arts Society of America and Insight Productions and Management of Miami are the sponsors... Two more dates have been added to the Budweiser Superfest lineup. Concerts are now slated for New Jersey’s Meadowlands Stadium, Chicago’s Rosemont Horizon, the Houston Astrodome and the St. Louis Checkerdome... Emergency Records, known for marketing Euro-disco in America (Kano, Firefly), is looking to sign more R&B-oriented acts. Vin Zee’s “Funky Be-Bop” is the first acquisition. Emergency is distributed by Brasilia Records... Carlos Rodriguez, a former member of INCA’s record industry training program, has landed a job with MJS Enterprises of New York, a Queens distributor. Congratulations... The Deftonics have an album out on Poo Gee records, distributed by Jamie records in Philadelphia. For more info call (215) 877-5801... Collectors of vintage R&B and rock should run down a copy of Goldmine, a newspaper stuffed with listings of records for sale and detailed retrospective articles on artists and record labels. The May issue has an excellent two-part (Continued on page 39)

Black Music Report

‘The Soul Clan’ Reunites
By NELSON GEORGE

NEW YORK—in 1968, a record called “The Soul Clan” was released on Atlantic Records. It united the talents of some of the greatest names in black pop music: Joe Tex, Wilson Pickett, Solomon Burke, Arthur Conley, Otis Redding, and the sessions’ organizer, singer-songwriter Don Covay.

Unfortunately, it was a one-shot affair. Prior to the album’s release, Redding died in a plane crash. In 1969, Solomon Burke left Atlantic. A few years later, Pickett and Tex also departed, effectively ending the epoch the “Soul Clan” album symbolized. For Covay, the memory of that album has never faded, and, after ten years of trying, he has organized a new Soul Clan for a tour, and, perhaps, an album and film. The new Soul Clan reunites original members Covay, Pickett, Burke, and Tex, and adds an earlier Atlantic star, Ben E. King.

A three-month American tour begins at New York’s Ritz on July 13, moves through the southeast to the west coast, and finally ends in Toronto. Black promoter Sparkle Martin is handling all bookings and tour promotion, while Mark Lieber, brother of Contemporary Communications’ Steve, is tour manager. Musical support comes from Wilson Pickett’s 12-piece band, an aggrega-
## Black Oriented Singles

<table>
<thead>
<tr>
<th>No.</th>
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<td>GIVE IT TO ME BABY</td>
<td>RICK JAMES</td>
<td>Gordy 7197 (Motown)</td>
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<td>DOUBLE DUTCH BUS</td>
<td>FRANKIE SMITH/WJMOT B 3356</td>
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<td>PULL UP TO THE BUMPER</td>
<td>GRACE JONES/Island 49697</td>
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<td>TWO HEARTS</td>
<td>STEPHANIE MILLS/20th Century Fox</td>
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<td>HEARTBEAT</td>
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<td>NIGHT (FEEL LIKE GETTING DOWN)</td>
<td>BILLY OCEAN/Epic 19</td>
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<td>LOVE ON A TWO WAY STREET</td>
<td>STACY LATTISAW/Corinth 46015</td>
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<td>SWEET BABY</td>
<td>STANLEY CLARKE &amp; GEORGE DUKE/Epic</td>
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<td>A WOMAN NEEDS LOVE (JUST LIKE YOU DO)</td>
<td>RAY PARKER, JR. &amp; RAYDIO/Arista 0492</td>
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<td>RUNNING AWAY MAZE</td>
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<td>WHAT CHA GONNA DO FOR ME</td>
<td>CHAKA KHAN /Warner Bros. 49696</td>
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<td>VERY SPECIAL DEBRA LAWS</td>
<td>Elektra 47142</td>
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<td>MAKE THAT MOVE SHALAMAR</td>
<td>Solar 12192 (RCA)</td>
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<td>PUSH ONE WAY/MCA 51110</td>
<td>PATTI AUSTIN/A&amp;M 2234</td>
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<td>QUINCY JONES FEATURING PATTI</td>
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<td>TRY IT OUT</td>
<td>GINO SOCCIO/Atlantic/RFC 3818</td>
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<td>SEND FOR ME</td>
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<td>SMOKY ROBINSON/Tamla 54321</td>
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<td>I’M IN LOVE EVELYN KING</td>
<td>RCA 12243</td>
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<td>TAKE IT ANY WAY YOU WANT</td>
<td>FATBACK/Spring 3018</td>
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<td>SCUSE ME WHILE I FALL IN LOVE</td>
<td>DONNA WASHINGTON/Capitol 4991</td>
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<td>LADY (YOU BRING ME UP)</td>
<td>COMMODORES/Motown 1514</td>
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<td>IF YOU FEEL IT</td>
<td>THELMA HOUSTON/RCA 12215</td>
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<td>JONES VS. JONES KOOL &amp; THE</td>
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<td>TELL ME WHERE IT HURTS</td>
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<td>CALL IT WHAT YOU WANT</td>
<td>BILL SUMMERS &amp; SUMMERS HEAT/MCA 5107</td>
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<td>WHEN LOVE CALLS</td>
<td>ATLANTIC STAR/A&amp;M 2312</td>
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<td>38</td>
<td>SUKIYAKI A TASTE OF HONEY</td>
<td>Capitol 4953</td>
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### Black Music Report

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History of Chicago's black-owned Vee Jay records. Write Goldmine, Box 187, Fraser, Michigan 48026 or call (313) 296-0185 for more facts... Small mainstream R&B label Venture records of Los Angeles is having a busy June. An album, "Savar Faire," is being released in support of Sandra Feva's BOS-charted single "Tell 'Em I Heard It," Clarence Carter's new single "A Monster Thing" from his upcoming "Mr. Clarence Carter, In Person" album is out, and so is "Happy Family," a single from the Detroit-based, self-contained band TOO. Music, a self-described "consumer-oriented, trade-related publication," is a four-page weekly available in Los Angeles. It is published by Scoop Publishing, P.O. Box 76220, Los Angeles 90016, (213) 292-0169 or 872-0698... The shutdown of Black Star magazine by Johnson Publications is one manifestation of cutbacks in the operation of America's largest black publishing company. Extensive cuts have occurred in the New York and Los Angeles offices of Jet and Ebony. A curtailment of Johnson's publishing efforts will have a profound effect on black acts, since they are the first place new acts go for national exposure... Amin Baraka, who as Leroi Jones wrote two classic books of music criticism, "Blues People" and "Black Music" (both Morrow paperbacks), and Marie Dutton Brown, long-time editor at Doubleday's Anchor Press who was responsible for editing Rolling Stone's first forays into book publishing and the informative "Reggae Bloodlines," were honored last week at Harlem's Studio Museum for their contribution to literature and the study of black culture.

FYI: On the new Kurtis Blow album there is a song called "Take It to the Bridge" for which this writer supplied the title and much of the lyric.
Celebrating Summer Soul

Quincy Jones To Play Four Dates in Japan

- LOS ANGELES—Quincy Jones, who has not appeared in concert since he toured Japan in 1976, is preparing for a return to that country to play four shows: two at Budokan on July 6 and 9; one at Kobe on July 7; and one at the Sun Palace in Fukuoka on July 10. Joining Jones and his eleven-piece ensemble will be the Japanese "Sharp and Flats" Orchestra and a 20-piece string section. Plans are under way to videotape the 55-piece orchestra in action.

A&A Associates Bows

- NEW YORK—Industry veteran Art Talmadge and former CBS executive Allen Sherman have announced the formation of A & A Associates, which they say is the first general contracting firm created to offer total professional services to companies in the record, music and video industries.

Included are jacket design, printing, plating, processing, record pressing, tape duplication, recording studio facilities, marketing, distribution, promotion, publicity, photography, A&R and business management.
Dance Clubs & Black Radio

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began building. Some black-formatted stations, Barnes said, moved reluctantly: "Some said, 'No, we can't do that. We want to record others said it was too black for them. Many secondary pop stations played it throughout March and April, before black stations." In general, though, "Southern stations didn't want to. They didn't want to get on a record within a four to five week span, you don't have a record. Independent promoters are our promotion staff, and I must say they never gave up on it. They showed a lot of patience, something that wouldn't have happened at a larger label. They just don't have time to let a record just make a 360-degree turn, as 'Double Dutch' did." WMOT has a deal with Black Cat Records.

To Ed Kuhns, co-owner of West End Records, the success of Taana Gardner's top 10 BOS single "Heartbeat" is a simple story "because of the nature of the record. There was a lot of phrase on the street, in the playgrounds, in the roller rinks, and, of course, in the clubs. So we went first to New York, Philadelphia, Baltimore, Washington, and aimed to get people four months going. If it didn't hit there, it wasn't going anywhere."

"Radio in these markets was on it in a week or ten days. WBLS, WKTL, WNNJ, started playing it, and we literally had program directors from around the country begging for copies, because the word of mouth from the four original markets was so strong. The minute we knew we had enough to get radio asking for the record we then released a seven-inch; for a record to make a real move up the R&B charts a seven-inch version is necessary. Our marketing plan was very simple, but it worked."

"Once dominated, like West End, by European and American pop-disco, the Prelude label now provides the outlet for the R&B of Brooklyn-based producers Raymond Reid, William Anderson and Bert Reid and Washington's Willie Lester and Rodney Brown. Prelude's top-seller artist, pop singer Johnnie Taylor has been teamed with Anderson and Ray Reid for her newest release, aiming her at the black urban "street" audience that may have passed up her first two Canadian-record albums. Prelude sales VP Joe Kolsky says that this turnaround has resulted in far greater national reach for the label, with current releases by Strikers ("Body Music") and Unlim Ted ("Searchin' To Find the One") further up on the BOS charts than any previous singles. Airplay resistance still exists for some material that Kolsky calls versions "too black", "too soul oriented," but the records by Empress and Sharon Redd, for example, which did not make substantial progress on the BOS chart, still have a normal hit life and sales pattern in the northeast. K.I.D.'s "Don't Stop," on Sam Records, was a traditional New York breakout record. Sam, a division of WIN Distributors, acquired the record at MIDEM in January and marketed it to the New York clubs and record pools. Danny Glass, vice president of Sam Records, credits extensive airplay by New York's WBLS with sparking sales. "Play on WBLS can just make a record out like nothing else," said Glass. Philadelphia's WDAS-FM and Frank Edwards' record pool in the Washington-Baltimore area were also key.

"And Bell's "Anytime Is Right Time" (Becket) also followed the typical disco breakout route from New York to the south, but with an important difference. Instead of issuing a special 12-inch for clubs and then having a different version on Bell's LP, "I Never Had It So Good," the re-mix by popular New York club jock Tee Scott was included on the album. Beckett's director of marketing and sales Jack Kreiberg said, "We wanted to avoid the kind of confusion that occurs when people respond to a record on a club or on radio and find that a different version is on the album." Despite Bell's start in discos, Kreiberg echoed Barnes by saying, "Those radio stations, especially in the Carolinas, will tell you if you have a record or not. There is a large concentration of stations in that area, and if they get on it the record will go."

"HER Magic/PR Bows

| LOS ANGELES — Heidi Ellen Robinson has formed HER Magic/PR, a new firm specializing in tour public relations, special projects and magical illusions utilizing the slogan "In the Business of Creating Illusions" as an explanatory logo. Robinson, a veteran music industry press agent, has held posts at several labels. The new firm's initial activities have included PR and promotion for the second annual KWEST/Carmine Appice Memorial Day DrumOff, held here recently. The company is currently representing the Beach Boys in conjunction with the group's upcoming Independence Day weekend "Spirit of America Spectacular," a TV-radio simulcast and concert event.

CBS Reorganizes

(Continued from page 3)

Records.

Asher will report to Yentikoff concerning activities of both the St. Louis/Winspear and the Columbia Group. Allen Davis, president, CBS Records International, will continue to report directly to Asher.

Teller told RW that he was "delighted" with his new opportunity and that he is "looking forward to the challenge." He said that he didn't plan on making any major changes in the operations of Columbia. "I'd like to further the careers of the many great stars that we already have," he said, "and I'd also like to establish the careers of many new and emerging artists. I'd like for Columbia to continue having the great success that the label has had historically."

Teller's promotion takes effect immediately, but he said that he would continue to oversee some of the projects that he was involved with as VP of operations of the staff of the deputy president of the CBS Records Group. Asher is expected to announce a replacement for Teller soon.

Teller began his record industry career in 1969 as assistant to the president, CBS Record Division. After a brief stint with Independent Promoters, Teller returned to CBS as director, marketing development. He was later named VP, merchandising of CBS Records, and was active in the early development of Billy Joel, Bruce Springsteen, Earth, Wind & Fire, Aerosmith and Loggins & Messina.

In 1974, Teller became president of United Artists Records, where he signed Kenny Rogers, Jimmy Webb, and Plains. After working as a financial consultant and heading Windsong Records during 1979, Teller returned to CBS Records earlier this year.

Teller On CX

| NEW YORK—Al Teller, the newly appointed senior VP and GM of Columbia Records, has responded to the criticism of CBS's CX noise reduction system by issuing a formal statement about the CX system, which purports to reduce surface noise on records, has been criticized by several studio engineers (Record World, June 13) because the engineers feel that the system is not compatible with existing stereo equipment.

Teller's statement reads: "The CX noise reduction system provides the means for major improvement in the quality of our disc product today. We will move forward with CX because it offers substantial benefit to consumers now."

"The use of the CX system has just recently begun and the techniques required for effective use of the system are being developed. We are confident that any problems individuals have encountered in date with the use of the system will be overcome by experimentation and education."

"The CBS Records Group is not anti-digital disc whatsoever. When the digital disc becomes a market reality, CBS Records will utilize the digital disc, just as CBS has historically embraced all product configurations which have gained consumer acceptance."

Chapman

(Continued from page 4)

van then closed the courtroom in order to ask Chapman a series of questions regarding his decision.

At one point, according to the New York Times, Allen F. Sullivan of the Manhattan District Attorney's office asked Chapman why he had used hollow bullets in his .38 caliber pistol. Chapman is reported to have said, "To insure Lennon's death."

Chapman later revealed that he felt God was teaching him to plead guilty. He added, "I decided to follow God's directive.

Had the case gone to trial, Sullivan indicated the prosecution would have attempted to prove that the defendant "wanted to commit murder to make people see how important he was."

Sullivan also said Lennon had been one of several targets that Chapman intended to kill.

Justice Edwards ordered that the Probation Department have Chapman re-examined by psychiatrists as part of its pre-sentencing investigation.
Jazz Beat

The Re-Emergence of Ornette Coleman

By JOSEPH IANELLO

NEW YORK—"Any person in today's music scene knows that rock, classical, folk and jazz are all yesterday's tills. I feel that the music world is getting closer to being a singular expression, one with endless musical stories for mankind." Ornette Coleman wrote those thoughts in March of 1977 as part of the liner notes to his revolutionary "Dancing in Your Head" album. Like many of Coleman's thoughts, his prophetic words about ethnic styles of music being assimilated into the mainstream are much the rule today: the charts have never been more representative of country, reggae, pop, R&B, rock and even jazz-fusion music. And like the words on the album cover, the music inside was ahead of its time: many of today's dance-rockers point to Coleman as an inspiration.

It's been over four years since "Dancing in Your Head" met critical acclaim and commercial failure, and during that period little has been seen or heard from Coleman. Aside from two albums released on Artists House Records and an appearance on "Saturday Night Live" with his band Prime Time, Coleman has stayed out of the public eye—a self-imposed exile forced, by his own admission, by "disastrous experiences connected with the business side of music that made me just not want to perform to the public."

But from all indications, the business side of his music is in order and the renowned composer/alto saxophonist is ready to perform: his two concerts at the Prime Time at the Public Theater here last weekend (25-26) were the first of what promises to be an ambitious and lengthy tour.

Coleman explained to Record World in a recent interview that handling booking, traveling and various other business-related arrangements became too much for him during the late '70s, so much that he was unable to devote the proper amount of time to his music. "I was so involved last year when he joined forces with Sid Bernstein for management. "For the past 20 years I haven't been with a legitimate agency like Sid Bernstein's office," said Coleman. "Now that I've found the right person to take care of that part that I needed, I can concentrate on bringing the musical experience to the public."

Coleman's music has always been the target of controversy:

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JULY 4, 1981

1. WINELIGHT GROoves WASHINGTON, JR/Eumma 305
2. BIT LEE KITENOUR/Elektra 66 331
3. THE CLARES/DUKE PROJECT STANLEY CLARKE, GEORGE DUKE/Epic RE 39818
4. VOYEUR DAVID SANBORN/Warner Bros. 3546
5. HUSH JOHN KLEMMER/Elektra 52 527
6. THE DUDE QUINCY JONES/A&M SP 3721
7. AS FALLS WICHITA, SO FALLS WICHITA FALLS PAT METHENY & LYLE MAYS/Empire 1 1190 (WB)
8. TARANTELLA CHUCK MANGIONE/A&M SP 6513
9. THREE PIECE SUITE RAMSEY LEWIS/Columbia FC 37153
10. FRIDAY NIGHT IN SAN FRANCISCO ANDERSON, JOHN/MARRIAGE PACO DEUCALIA/Columbia FC 37152
11. GALAKIAN EDDIE LOBBER FUSION/Arista AL 9545
12. MOUNTAIN LORD GRUSIN/Arista/GRP 5010
13. LIVE STEPHANE GRAPPELLI/DAVID GRISMAN/ Warner Bros. BSK 3550
14. MAGIC TOM BROWN/Arista/GRP 5003

15. ALL AROUND THE TOWN BROS/Columbia/Tappan Zee C2X 30760
16. HAD BERNARD WRIGHT/Arista/GRP 5011
17. RAIN FOREST JAY HOGGARD/Contemporary 14007
18. MVP HARVEY MASON/Arista AB 4283
19. STRAIGHTIN' BRECKER BROS./Arista AL 9550
20. LOVE LIGHT TUTAKA/SIA A 1004
21. SECRET COMBINATION RANDY CRAWFORD/Warner Bros. BSK 35411
22. RACE FOR THE OASIS KITTHAWK/Emi-America ST 17033
23. ALL MY REASONS NOEL POINTER/Em/ Liberty LT 1094
24. TIN CAN ALLEY JACQUELINE'S SPECIAL EDITION/Ecm 1 1199 (WB)
25. VOICES IN THE RAIN JOE SAMPLE/MCA 5172
26. EXPRESSIONS OF LIFE HEAL THE WORLD/Columbia FC 37196
27. AUTUMN (PIANO SOLOS) GEORGE ROSS/Whindham Hill CJ 1012
28. NIGHT PASSAGE WEATHER REPORT/ARC/Columbia JC

LET ME BE THE ONE WEBSTER LEWIS/Epic FE 35687
30. LATE NIGHT GUITAR EARL Klugh/Em/ Liberty LT 1079
Ornette Coleman (Continued from page 42)

his experimental free-form jazz has been attacked as noise, devoid of some of the central elements of jazz. Yet the theory upon which much of Coleman's music is based, the harmolodic concept, actually stimulated his return to performing. "When I made the digital record (a legendary session that was recorded in 1979 but was never released as an album) I heard the harmolodic concept in a very positive and very new and fresh way to express music collectively. So from listening to that digital record, I got very excited and wanted to go and have the public have the same experience I was having—without having to think of pop, jazz, classical or anything. It was just music that is stimulating and makes you feel good."

The desire to once again have the public share his music ultimately brought Coleman to Bernstein, who had promoted jazz festivals at Newport and Atlantic City before gaining recognition for producing the historic Beatles concerts at Shea Stadium in the mid-60s. Bernstein has already orchestrated an abbreviated tour of Europe, where Coleman and Prime Time appeared at four festivals in Germany. A fall-winter college tour and more dates in France this summer are also in the works, Sid Bernstein: "We plan to lend to his career all the things that have been missing, because he has been doing everything himself. Now all he's doing is playing the music."

For Coleman, the music has recently taken on several "titles,"

ECM Re-Signs with WB

ECM Records has renewed its manufacturing and distribution agreement with Warner Bros. Records for the United States and Canada. Mike Weidman, Records board chairman and president Mo Ost (left) met with ECM Records U.S. managing director Bob Hurwitz in New York to seal the new five-year arrangement. ECM founder and producer Manfred Eicher and Warner Bros. vice president talent Bob Kravos were among the ECM-Warner Bros. North American alliance's chief architects.

ambitious, they are representative of many of the projects Coleman is currently considering and certainly in line with the unorthodox nature of the music he loves—

In order to educate music lovers about his harmolodic concepts, Coleman is planning on opening a music school in New York, as soon as he can find the right location. He has already purchased video equipment which is being used to tape his live performances and has also produced sessions with vocalists Roberta Ban and pianist Cecil Taylor. But composing is Coleman's first love, and two areas he is interested in are opera and the Broadway musical. "We're going to see about getting a grant to write one (an opera), and I'd also like to do a new way musical because of the form of music I write."

Skeptics might view those ideas with raised eyebrows or consider them the plans of an egotistical dreamer, but Coleman's theories of harmolodics and style make his "singular expression" that much more feasible. "Harmolodic music creates styles," Coleman answered. "In harmolodic music, the ideas are stronger than the styles." With that in mind, it would seem that Coleman's ideas will be creating and changing styles for years to come, with "endless musical stories for mankind."

Jazz Beat (Continued from page 42)

George Shearing, too, as good and he and the brilliant bassist Brian Torff are, would have commanded more attention in a more intimate setting. But at one point, the urban but slightly irked Shearing said, "We can hear you loud and clear. What we're trying to do now is get to hear ourselves."

On the other hand, acoustic guitarist Earl Klugh's lilting set earlier Sunday afternoon was very nicely received. Just about all of the acts swung like mad, from the big bands like altoist Ann Patterson's all-woman Maiden Voyage, Herman's Young Thundering Herd (who looked like a college band in their matching yellow Lacoste-style shirts) and the inestimable Count Basie Orchestra to smaller groups like Richie Cole's Alto Madness and the all-star ensemble featuring Dizzy Gillespie, James Moody, Lalo Schifrin, Ray Brown, Bernard Purdie and Willie Bobo (Dizzy wasn't especially impressed with the Bowl crowd either). Basie played on both days, preceded by the Crusaders' show-closer on Saturday and finishing things up himself on Sunday. The first day, he offered three singers—regular Basie vocalist Dennis Rowland, the great Joe Williams and the saucy Helen Humes, who showed up unexpectedly for a duet of "If I Could Be With You" with Joe—while on Sunday he was joined by Torff, who had already sung with both Shearing and his own rhythm section. They didn't call Me! the Velvet Fog for musicians the guy can sing (and swing) anything without missing a single note, and all as tastefully and distinctively as can be. He is a consummate pro.

The two days were not without their problems, Set changeovers were often longer than they have been in the past, although 15 or 20 minutes only seems long when one is used to five minutes or less. Nor was the sound always right there when a new performer began his program, which could be attributable to the number of musicians on the bill. And Flip Wilson was no bargain as emcee, a thankless job for anyone. By and large, however, Wein and Playboy have a great thing going, and they seem to be getting a little more adventurous along the way. The Playboy Jazz Festival is becoming a fixture here, and long may it reign.
Japan

By CARMEN ITOH

TOKYO—CBS Inc. chairman William S. Paley and president and chief executive officer Thomas H. Wyman visited Tokyo recently. Their purpose was to promote a closer relationship between CBS Inc. and the Japanese industry, and to establish Holt-Saunders Japan Ltd., a subsidiary of CBS Publishing Division.

At a press conference held at Hotel New Otani on May 20, Paley and Wyman, along with CBS Records Group president Walter Yetnikoff and deputy president M. Richard Asher, who were both here to attend the CBS Sony Executive meeting, were present.

Paley said that CBS's progress has always been based on quality and responsible broadcasting. CBS Sony, he said, has contributed greatly to the development of the record industry. Next, Wyman spoke of how CBS has tackled new developments through technological advancements. Yetnikoff, who spoke last, said that CBS Records was scheduled to produce RCA systems-operated videodiscs in June. By mid-1982, he said, CBS will be manufacturing videodiscs itself. However, if the public wants something else, CBS will produce other software to match their needs and wishes.

Harry Anger, a vice president of Arista, and Wim Schipper, a vice president of Ariola International, stopped in Tokyo in May 24. During their five-day visit, they spent most of their time inspecting Japanese record companies and their promotional tactics.

Prior to the July 21 release of "Winners," the Brothers Johnson, who were recently here on a concert tour, gave a sneak preview of their album at the Big Box, Takatanobaba. A large number of people gathered to listen to this demonstration, which was sponsored by Alfa Records.

One of the highlights of the summer, Japan Jam, will take place on August 8 at Yokohama Stadium. Started more years ago, Japan Jam has undergone a slight change this year. Under the new heading "Summer Live Super Session," it will be a joint concert by Santana and Masayoshi Takana, consisting of three parts. Takana and his band will perform first, followed by Santana and his band and then by a joint session by the two of them. Ever since his short rehearsal session with Santana three years ago, it had been Takana's wish to perform with him once again. Sometime this month, Takana is scheduled to fly to San Francisco for a meeting with Santana.

Drew Taylor:

Bringing Country Music To Europe

By AL CUNNIF

NASHVILLE—In the last few years Drew Taylor has emerged as the U.K.'s only professional concert promoter of stature outside of London. The promoter, who runs his Drew Taylor Organisation from the small town of Biggar, Scotland, makes no bones about that fact that country music has played a large part in his success to date.

"I like dealing with country artists because the ones I deal with give the people a good show, and give me no hassles," the blunt-spoken Taylor said during a recent visit here. "Promoting acts overseas and here in the U.S. has few differences. Basically, an act just wants to be entertained. If the act can sing, that's a plus—people want someone who can give them a great show."

Boxcar Willie

Taylor is best known in Europe—and in country talent circles here—for his outstanding success with Boxcar Willie. In 1978, when Taylor couldn't interest a major label in Europe in signing Boxcar, Taylor formed his own label, Big R (named for the town where he works in Scotland). Taylor has gone on to prove that a lot of label executives missed the boat when it came to Boxcar: "Last year Boxcar had the number one and number four country albums in the U.K., and Big R also had the number one trucking album, by Kenny Serratt," Taylor said.

He said Big R, which is pressed by Precision Records and Tapes in the U.K., deals with a healthy group of private wholesalers. The label also licenses product to Scandinavia, the Benelux countries, Australia and New Zealand, and other countries. Taylor expects to see rising demand for country product in Germany soon.

Taylor got his start in concert promotion by promoting gigs by a friend's jazz band in Scotland and northern England in the early 1960s. For years he was a one-man operation, but he now has a staff of 12 who divide their attention between Big R Records and Taylor concert promotions.

Taylor represents Boxcar Willie for all of the artist's business outside of the U.S., including concerts, recorings, personal appearances, and merchandising. The promoter is doing something right—a recent string of 18 Boxcar dates grossed over $500,000, according to Taylor.

"Power and Potential"

"The European-based labels are not aware of the power and potential of country music the way," Taylor asserts. "When I'm bringing an artist into an area, I'll call the radio people to offer interviews and I offer facilities at the concert site. I make it a point to know all the country DJs, even though many work only part-time, on night shows. I know of many cases where big labels just drop their product off to the station librarian, and never even meet the country DJ there."

No one can fault Taylor for a lack of hustle. Admitting it was an "extreme case," he cited a Boxcar Willie show where he lined up 16 pre-concert interviews for the artist.

Taylor also sponsored last year's debut Edinburgh Festival of Country Music, which he plans to turn into a traveling concept this year. The show will visit four major cities in the U.K., bringing the music to people he feels may not be able to afford this year's hotel and travel bills.

Possible Opry Tour

While in Nashville Taylor was also discussing details for a possible tour of some Opry artists in Europe, the first-time European tour for a major country group, and making further arrangements for a Roy Drusky TV album package and tour, plus a Rayburn Anthony tour. He is also having his successful British country act, Colorado, cut an LP here. As a side prediction, Taylor promised that artists Gail Davies and John Anderson would be "very big" in Europe within two years.

Europeans have their own taste in American country sounds and acts, and Taylor obviously has a strong idea of what that taste involves. "We know the European market and can successfully work it," he states. "I expect my company's work to expand explosively this year. I'm always looking for new acts to work with. I'm not an easy touch, but I play fair with people.

"I'm more hungry for success than money, because when you do your job right, the money comes!"
portation of producer Jim Perkins. "So I told him, we can do this my way, or we can do this my way . . . he came around eventually." What the hell, figured Perkins when we called him later on. He had five shows go clean. And it was a gas guzzler to boot.

Both Williams and manager Rod Swenson, incidentally, told us they were very pleased that the L.A. Times had said in a photo caption that unsigned third baseman-turned-fan Billy Martin "is to baseball what Wendy O. Williams is to music." They're probably even more pleased now, because Wendy has made the Times' sports pages again. After tennis player John McEnroe—nicknamed "Superbrat" in England—put on a singularly puerile display of temper during his opening round match at the Wimbledon tournament, the paper ran a shot of him in newscaps and said that McEnroe "is either the Billy Martin or the Wendy O. Williams of tennis." Wendy, have you considered endorsement deals for Jockey Shorts?

THE NAME GAME, CONTINUED: Entries in our Bill Szymczyk Re-Christening Contest haven't exactly been pouring into the Coast by the truckload, and for that reason we've decided to extend the deadline indefinitely. A few weeks ago, you may recall, we began this contest largely as a measure of sympathy for Joe Walsh, whose latest bio lists the Bill Szymczyk Pronunciation Society, Inc. among his many activities. When we heard from producer Szy—you know—himself, who suggested that "I think I'd like Bill Szymczyk from now on to be known as Frank Szymczyk," we thought the contest was over before it had really started. But when we ended up with a requested tape and writing services. But then a missive arrived from one Sandra Johnson at Jack's Tracks recording studios in Nashville that shed some new light on the matter. Said Sandra, " Ain't nobody gonna ever remember how to spell Bill's last name! Why, here in Nashville we can't even pronounce it, let alone spell it." She went on to detail a few of the more popular interpretations—like Simsek, Symcik, Cynmsek, Zimsek, Simskyk and Scimsyk—and came up with the following alternatives: "Why doesn't he just shorten it to Bill Sims? Or perhaps with each project he could take on the last name of the artist or group, such as Bill Walsh, Bill Eagles, no, make that Bill S. Walsh, Bill S. Eagles. Then everybody would wonder, 'Is it Bill or Bill?' It's tough to decide. We may even have to order a second World War II tank to satisfy both of these entrants. But if you can do better, we'd still like to hear from you.

AULD LANG SYNE: San Francisco's Holly Stanton, whose cover of the Beau Brumels' chestnut "Just A Little" has brought the tiny War Bride Records label their first shot at a bona fide hit, flew down to L.A. last week for a taping of the "Solid Gold" TV series. Her appearance on the show—which aired at the end of July—will be the first opportunity national TV audiences will have to get a look at a lady who's well worth watching. Holly's excellent debut album, "Temptation," has attracted unusually heavy airplay for a record on a small independent label, and Holly is understandably enthusiastic about the prospect of being able to quit the day job she's had to maintain until now, a mundane pursuit of the artist who's sometimes prone to "I know that every successful performer has a past," she told us, "but the problem is that my past just isn't past yet.

A GIMMICKS: Not long ago, we wrote about the Japanese fan-shaped disc that Capitol had prepared for A Taste of Honey's new version of "Sukiyaki." Up to that point, we'd seen records shaped like strawberries (for Rufus), shamrocks (for Horslips) and hearts (for Bobby Caldwell), as well as records that were square, rectangular, and even—if you can believe this—round. But until last week, we had never seen a disc shaped like a dollar bill. Then MCA sent over a new item that does indeed bear a strong resemblance to the aforementioned legitimate tender; Rufus is once again the lucky subject of a weird configuration, as the bill-shaped item (actually it's an oversized dollar folded in half) contains two tracks from their new "Party 'Til You're Broke" album, Star 8 and Hold On to a Friend. You'll have to hustle to get one, since apparently very few were made. But just think—if you don't like the music, you can try and use the record to buy, oh, at least two-thirds of a gallon of gas.

THIS IS DEDICATED: Randy Vanwarmer's newest single, "Suzy Found a Weapon," we're told is a paean to the mild-mannered virtues of Beaurelle Records' staffer Suzy Blosser. Suzy, the song says, "lacks a certain point of view," but nonetheless, "something always pulls her through." A dubious tribute, it comes off like a PR release for a Special Olympics contestant, but like they say, the meek will inherit the earth. If they can ever get it away from Irving Azoff. As TALLPAK FIGURE: Union leader had their debut single, "On Strike," delivered to radio stations in these parts by one of our favorite personalities, Jay Johnstone, that fun-lovin', practical jokin', out-of-work L.A. Dodger. Very noble of Jay, we thought, to take time out from his busy round of negotiations.
Record World en España

By M. MARTINEZ HENARES

Tres son los años hacía que Juan Manuel Serrat no grababa un "épope" cantado en castellano; con la aparición de "En tránsito" la laguna queda cubierta. Dos semanas fueron suficientes para dar forma a este nuevo "épope" en el que se reflejan nitidamente rasgos autobiográficos y personales del cantante. A lo largo de estas fechas, Serrat actuará por diversas capitales del país, incluyendo seis presentaciones en el teatro "Alcalá" de Madrid, saliendo posteriormente, en Septiembre, a Sudamérica, donde iniciará una gira de más de tres meses de duración... Después de más de un año y medio de preparación, Jeanette tiene ya nuevo "épope" en el mercado, "Corazón de poeta," producido por Manuel Alejandro, quien a su vez también es el autor y compositor de todas las canciones. De este LP se ha extraído el "sencillo" "Frente a frente." Ah!, Jeanette nos llega con nueva imagen (ver la fotografía que acompañamos a este texto)...

Se dice que Junio de 1981 es el mes de Julio Iglesias. Comienza el mayor lanzamiento de la discografía española. 200.000 discos de salida y un objetivo a alcanzar: el millón de copias. "De niña a mujer" es el último "épope" en la carrera de este llamado español universal. El tema que da título genérico al "épope," dedicado a su hija Chaveli, es el más querido de su autor. Le apasiona. Tiene, como su hija, magia (según afirma el propio artista en su recién aparecida autobiografía. Ed. Planeta). El resto del LP respira el espíritu nostálgico y festivo de Julio, una vez más, en la expresiva fórmula de siempre, que tanto éxito le ha dado... Fuente y caudal inagotable de genio, creación y arte, Paco de Lucía, nos sorprende esta vez con un tema sensacional donde demuestra (Continued on page 49)

CAYTRONICS RECORDS PRESENTA JOSE-JOSE ROMANTICO

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Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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

El Maestro Alfredo Munar, recientemente nombra dos Director Musical Asociado de la Miami Beach Symphonic entidad que durante los últimos años ha sido dirigida exclusivamente por el Maestro Barnett Brezsking, nos anuncia un ciclo muy interesante de Conciertos Pop, que se realizarán durante este verano en el Theater of the Performing Arts, de Miami Beach. El primero, titulado "Noche Latina" con música, canto y bailes de Latinoamérica y España, con Blanca Varela, Teresa Pons, Armando Rodriguez y el Ballet Hispanic Roots, bajo la dirección de Ana Maria, se celebrará el próximo 12 de Julio a las 8:15, en el mencionado teatro. El día 19 se ofrecerá "Concierto de Broadway hasta los Clásicos, con la pianistad 13 años, Shelking Win, y los cantantes Stephanie Porto y Don Bennet. El día 16 de Agosto se ofrecerá un Concierto dedicado a las músicas hungara y gitana-rusa, con la actuación de la pianista Bodahn Sperkacz, interpretando el Concierto No. 2 de Rachmaninoff. Munar, también Director de Ballet Concierto de Miami y con una muy amplia, ejecutiva a favor de la música latinoamericana, española y clásica en Estados Unidos, esta actualmente encuadrado en uno de sus períodos más enérgicos a favor de sus objetivos musicales. Pianista de fama internacional, sus grabaciones instrumentales interpretando la música del desaparecido Maestro Ernesto Lecuona, han sido siempre tesoros en las discotecas de los privilegiados musicales. Habiendo sido uno de los pocos Directores que dirigiera el Metropolitan Opera House de Nueva York, sus presentaciones de zarzuelas españolas en las más exclusivas salas de Estados Unidos, tales como el City Center y el Lincoln Center de Nueva York y como Director invitado de orquestas de gran envergadura, tales como las sinfonías de Philadelphia, San Francisco, Madrid, Francia, la Florida Philharmonic y ahora, la Miami Beach Symphony, le hacen acreedor a los más amplios y merecidos reconocimientos de nuestra parte. ¡Felicidades Maestro!"

Listo el nuevo y largo playing de Jeanette, que tanta popularidad lograra con el tema de "Cria Cuervos," película de Saura, hace algunos años, en la etiqueta RCA y titulado "Corazon de Poeta," será lanzado simultáneamente por todas las subsidiarias y licenciadas en Latinoamérica. El "sencillo" con "Frente a frente" acaba de ser puesto a promoción en España, tomado de la producción de Manuel Alejandro... Discoland Records de Nueva York firmó con carácter de exclusiva a los Hermanos Flores de Tito Rodriguez Flores, muy populares interpretar de Salvadoreños... Viajará Rodolfo de Colombia a Nueva York a finales de este mes. Posteriormente visitará Chicago, donde actuará por varios días, debutando el 20 de Julio en Ecuador y posteriormente se presentará en Perú. Fruto y Pipes Pimentia Díaz, también de Fuentes, Colombia, estarán presentándose en estos días en Nueva York. Me comunica Gabriel Pulido que el long playing "El Canto de Baltazar," interpretado por Baltazar, está obteniendo muy favorable la aceptación en Colombia... El concierto que ofrecieron las emisoras gemelas FM 92 y WCMQ en el Marine Stadium de Miami, con las actuaciones de Dyango y Hemaldo, fueron un éxito extraordinario la semana (Continued on page 48)
### EAST COAST - COSTA ESTE
**JULY 4, 1981**  
**July 4 June 27**

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### Latin American (International) Hit Parade

#### PUERTO RICO (Singles)
By Moosé Mendez

1. A la Reina El Gran Combo — Combo
2. Un Mal Necesario Jorge Char — LAD
3. Amada Mia Cheo Feliciano — Vaya
4. Regresa a Mi Miami Sound Machine — CBS
5. Respirar Wilkins — Masa
6. Prohibiciones Lolita — CBS
7. Yolanda Wilfrido Vargas — Karen
8. Pasatiempo Roberto Carlos — CBS
9. Como La Lago Ye Yolandita Monge — CBS
10. Como Te Estoy Extraviando Orvil Miller — Artomax
11. Guitera David Dali — LAD
12. Tanto Amor Yolandita Monge — CBS
13. Entregate Pecos Kansas — Velvet
14. Perdoname Camilo Sesto — Pronto
15. Amor, José José — Pronto

#### ARGENTINA (Singles)
By Augusto Conte

1. Sientes mi Amor Eddy Grant — Interdisc
2. Tú Para Mi Franco Simone — Microfan
3. Su Más Valiente Marinero Lucreta — CBS
4. Amor, José José — Microfan
5. Hoy He Empezado a Quererte Dyango — EMI
6. Santa Maria Manuela Bravo — Phonogram
7. Quiero Dormir Cancado Emmanuel — RCA
8. Vivo en el Limite Eddy Grant — Music Hall
9. Anteves a Decirme Sonia Rivas — Microfan
10. Mandelay La Flavour — AR
11. Baboshka Kate Bush — EMI
12. Flash Queen — EMI
13. Tremenda Amor Maria Celeste — CBS
14. De Niña a Mujer Julio Iglesias — CBS
15. Ella Se Llamaba José María Napoleon — Microfan

#### SPAIN (Singles)
By Manuel Martinez Henares

1. Equipaje de Exitos Various
2. Niño de Aguillas José Luis Perales
3. Ben Voyage Orquesta Mondragon
4. Clues Robert Palmer
5. De Niña a Mujer Julio Iglesias
6. Another Ticket Eric Clapton
7. Ay Amor Victor Manuel
8. Musica para Jóvenes Corrazas Various
9. Difficult to Cure Rainbow
10. Shades J.J. Cale

#### ARGENTINA (Ventas)
By Augusto Conte

1. Sientes mi Amor Eddy Grant — Interdisc
2. Tú Para Mi Franco Simone — Microfan
3. Su Más Valiente Marinero Lucreta — CBS
4. Amor, José José — Microfan
5. Hoy He Empezado a Quererte Dyango — EMI
6. Santa Maria Manuela Bravo — Phonogram
7. Quiero Dormir Cancado Emmanuel — RCA
8. Vivo en el Limite Eddy Grant — Music Hall
9. Anteves a Decirme Sonia Rivas — Microfan
10. Mandelay La Flavour — AR
11. Baboshka Kate Bush — EMI
12. Flash Queen — EMI
13. Tremenda Amor Maria Celeste — CBS
14. De Niña a Mujer Julio Iglesias — CBS
15. Ella Se Llamaba José María Napoleon — Microfan

#### SPAIN (Ventas)
By Manuel Martinez Henares

1. Stars on 45 Stars on 45
2. Amor Mediterraneo Bertin Osborne
3. Ay Amor Victor Manuel
4. Looking for Clues Robert Palmer
5. Targuilla del Gallo Juan Palacios
6. Everybody's Got To Learn Sometime The Korgis
7. Something About You Baby I Like Status Quo
8. Te Quiere José Luis Perales
9. Nueces de Toison Los Cardalos
10. Caperucita Feroz Orquesta Manaragon

### MUSICAL RECORDS COMPANY INC.
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**RECORD WORLD July 4, 1981**
Nuestro Rincon (Continued from page 46)

pasada . . . Presentará Beatriz Gutiérrez, Directora de Sabado Especial, a través de la KUNV de la Universidad de Nevada, Las Vegas, un programa especial cada Sábado, en que se presentará viente canciones de un intérprete seleccionado por su popularidad. Agradecerá Beatriz muestras enviadas a: KUNV Radio, 4505 Maryland Parkway, Las Vegas, Nevada 89154 . . . Se presentan este fin de semana, junio 27, en el Circle Star Theater, en San Carlos, California, Eddie Palmeri y su Orquesta y Bobby Rodriguez y la Compañía. Es la primera vez que ese teatro presenta un espectáculo de este tipo en el área . . . El Lic. Luis Tindal F., me comunica que con la cooperación de Alfredo Barrientos, han iniciado los trámites para la creación de una Editora Musical, con el fin de representar a los autores Bolivianos. La Paz, Bolivia . . . Me comunica Gerhard Haltermann de Discos Columbia, España: “Recibimos muy a menudo peticiones de emisoras hispanoamericanas, solicitando envios de discos de promoción, por lo cual tal vez podríamos hacernos el favor de publicar un comentario en tu sección diciendo que no tenemos ningún inconveniente en enviar muestras de nuestra producción en régimen gratuito a cualquier emisora o disco-jockey que lo solicite; unicamente su cuenta los gastos de envío (franqueo), para lo cual nos deben enviar una provisión de fondos de US $200.00. Tal y como se soyan produciendo los envíos les remitiremos las facturas correspondientes y cuando el saldo se vaya acercando a cero, les solicitaremos una nueva remesa de fondos. Así venimos funcionando desde hace tiempo con algunas colaboraciones a todo aquel que esté interesado.” Bueno, ya está la mención hecha, Haltermann. La dirección de Discos Columbia, S.A. es: Avenida de los Madroños, 27, (Parque del Conde de Orgaz) Madrid 33, España . . . Recibo tarjeta postal desde la República Federal del Camroun, Afnica, de los amigos Roberto Torres, Jorge Maldonado, Papito, La India de Oriente y Sergio Bofill, con una vista espectacular. ¡Gracias! . . . Recibo carta del gramo David Stockley en la cual me dice: “Te escribo estas líneas para agradecer tus gentiles comentarios en Record World sobre mi nombramiento como Director General de EMI Capitó, aquí en México. Espero que tendremos la oportunidad de vernos de nuevo para hablar un poco de los planes y proyectos nuestros” . . . ¡Saludos David! . . . Disfrutamos la visita a nuestras oficinas esta semana de Hernaldo, muy triunfador cantante costarricense, radicado en España, la especialisma intérprete peruana Roberta y el compositor e intérprete español Alejandro Jaén, que también pusieron su mensaje y firma en nuestras paredes, que, por lo, no vamos a poder pintar de nuevo, más nunca . . . Y ahora . . . ¡Hasta la próxima desde Nueva York! 

English performer, Jeanette, who has resided for some time in Spain, has just completed her latest album in Spanish for RCA, “Corazón de Poeta.” The album will be released by all RCA licensees throughout Latin America. The single, “Frente a Frente,” produced by Manuel Alejandro, is being heavily promoted in Spain. Columbia Records in New York signed an exclusive contract with Hermanos Flores, the famous Salvadoran performer . . . Colombian performer Rodolfó will travel to New York in late June. From there he will go to Perú and Ecuador. Fruko and Piper Pimienta Díaz, from the Fuentes label in Colombia, have also performed in New York. Gabriel Pulido from Fuentes in Colombia told me that the LP “El Camelíllo de Baltazar” by Baltazar is having a very good acceptance in Colombia . . . Twin Miami radio stations, WCMQ and FM 92, presented a free concert last week at the Miami Marine Stadium with brilliant performances by Spanish performer Dyango and Nicaraguan performer Hernaldo . . . Beatriz Gutiérrez, director of Sabado Especial, at KUNV Radio in Nevada University, Las Vegas, will present a special program each Saturday, with 20 different songs from a specific performer chosen for his popularity. Beatriz would appreciate demos sent to: KUNV Radio, 4505 Maryland Parkway, Las Vegas, Nev. 89154 . . . Eddie Palmerí and his Orchestra, along with Bobby Rodriguez and La Compañia, will perform for the first time at the Circle Star Theater in San Carlos, California . . . Lic. Luis Tindal F. has announced that, with the cooperation of Alfredo Barrientos, he has started plans for the creation of a music publishing company in order to represent Bolivian composers. Their address: Miscelaneas de una Elena, Of. Edificio Litoral, segundo piso, Cajon Postal 21188, La Paz, Bolivia . . . Gerhard Haltermann from Discos Columbia in Spain told me that, due to the increased demand by Latin American radio stations for promotional records, they require a $200 deposit in order to cover mailing expenses. For all stations interested, the address is: Discos Columbia S.A., Avenida de los Madroños, 27, Madrid 33, España.
Latin American 
Album Picks

“INTIMIDADES”
NYDIA CARO—Alhambra A1517
En producción de Jack Sherdel y con arreglos y dirección musical de Zito Zelante, Nydia Caro interpreta íntimamente, temas de corte muy comercial y románticamente reveladores, tales como “Que me perdonen los dos,” (R. Vale) “No vayas ni un ratito,” (N. Campos) “Entretene,” (R. Vale) “Pasa el tiempo.” (A. Manz安oro)

Produced by Jack Sherdel, with arrangements by Zito Zelante, Nydia Caro from Puerto Rico performs very intimate and commercial tunes. This album could be a big hit. “Que me perdonen los dos,” “Trata de entender” (María Angelica Ramirez).

“CANTA FERNANDO LAVOY”
LOS SONEROS—SAR 1019
Con arreglos y dirección de Juan Gonzalez y producida por Roberto Torres, esta grabación de Los Soneros, con Fernando Lavoy en las partes vocales, comienza a recibir promoción en las áreas salseras. Excelentes y muy bailable un “Refresca la memoria,” (F. Lavoy) “Guaguancó; Pa’l mundo,” (F. Lavoy) “El Timbero mayor” (O. Cespedes) y “El mensajero.” (Calixto Cifuentes)

Arranged and directed by Juan Gonzalez and produced by Roberto Torres, this album by Los Soneros, with Fernando Lavoy on vocals, is starting to move well in the salsa areas. Very danceable. “El timbero mayor” and “Mi son sandunguero” (F.M. Somoza).

“CON MARIACHI”
LEONARDO PANIAGUA—Kuboney 30090


“A Peticion”
VICENTE PACHECO—Sarsa Max 202

This self-produced package by Vicente Pacheco and his Dominican group is starting to move well in those areas in which Dominican salsa is popular. Very danceable.

España
(Continued from page 46)
tra una vez más su virtuosismo y su clase excepcional como músico e intérprete. “Chenal”, tema extrayendo de su último “elepé”, “Solo quiero caminar”, nos presenta además a un Pacho de Lucia innovador, transpasando las fronteras de nuestra música tradicional para incorporar elementos jazzísticos y exteriores a la propia idiosincracia de la rumba. Tanto en el “elepé” como en el “sencillo”, Pacho de Lucia nos demuestra una vez más lo que es no quedarse en lo conquistado y abrir nuevos caminos... Y con los primeros rayos de sol, como prologo del verano 81, las canciones que estas fechas aparecen en nuestro mercado buscando el éxito estival (y fácil), “Comprenderte”, cara “A” del último “sencillo” de Albert Hammond, es uno de esos temas, romántico, con un ritmo comercial que caracteriza a todos los temas extraídos... También nosotros teníamos nuestros Beatles y nuestros Beatles eran Los Brincos, el grupo español que más discos ha vendido en toda su historia de nuestro mercado. Fernando Arbez, Manolo Gonzalez, Juan Pardo y “Junior”, estos dos últimos sustituido en una segunda etapa por Rickie y Vicente, son nombres de leyenda y el símbolo musical de toda una generación que comenzó a convertir a la música en un fenómeno autenticamente multitudinario. A los Brincos se deben las primeras “fans”, las primeras historias y la diversión de muchas tardes de domingo contocascodiscos de “maleta” y discos bajo el brazo. Pasé bien, el denominado genéricamente “Album de Oro”, nos trae nuevamente a los Brincos, sus canciones y su forma de entender la música, pero no con el ánimo de inducir a la nostalgia de un tiempo pasado, para algunos lleno de recuerdos, sino simplemente como homenaje al grupo que llenó toda una época, siendo capaz de crear un estilo por entonces completamente original... Prosiguiendo su brillante carrera de intérpretes, Panchis lanza ahora/ahí mercado internacional su último “elepé”, “Corazón de Plomo”, en el que se recoge diez títulos, correspondientes a otros tantos éxitos musicales. Algunos de estos temas y fueron populares a través de sus autors. Otros, son inéditos y escritos especialmente para los cinco chavales más populares, en el ámbito de la canción infantil y juvenil.

Radio Action

Most Added Latin Record
(Tema más programado)

(Internacional)
“Procurador Ovidorte” (M. Alejandro-A. Magdalena)
HERNALDO (Alhambra)
* Second Time - Segunda Vez

(Regional)
“Así No Te Amarás Jamás” (D. Verdaguer-A. Miguel-C. Carbollo)
AMANDA MIGUEL (Profono)

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Dialogue (Continued from page 10)

Stickells: Queen tours quite a lot. The tours fall into a year to two-year cycle normally for the markets that a band like Queen normally covers. If you take the recording and all that stuff in between, the tour arrives in a market in almost exactly two years between dates.

RW: How did you start in the business?

Stickells: I was just unemployed, basically. That's the truth. It wasn't a business that I intended to get into. I had been messing around with some smaller bands and then got hooked up with Jimi Hendrix when the Jimi Hendrix Experience was formed and it just went from there really. It's like anything else; you get in so far you don't know anything; then you have to stay with it.

RW: I understand that you once drove a truck for the band.

Stickells: Yeah, I used to be the equipment guy and a little bit of everything in those days. The different bands you work with, you cover different areas.

Stickells: I guess so, yeah. We were together from when we first formed the band up until he died. Everybody else seemed to know him too, within six months of meeting him, but that's just history now.

RW: Do you go back to England often?

Stickells: When I'm working tours in Europe, I'll visit home. I'm usually back there once a year on a business trip or a tour or something. I don't like to stay there too long because I don't like it too much anymore. It's very expensive and I find it pretty boring nowadays. So I'm truly Americanized, you could say.

RW: You've been involved with touring now for about 15 years. What are some of the differences that you've noticed over the years?

Stickells: Some of the main differences are the sheer size of the shows. All of the services that surround the tours have grown so much: the sound companies, the lighting companies, those kind of things were virtually nonexistent fifteen years ago. Nowadays they want you in their buildings, they want you in their hotels, etc. Fifteen years ago they didn't want you. You were a little bit more of an outcast then because you had long hair. I've changed a lot in that area that is through all of those things, it's become more of a business. It's not as much fun anymore, because now there's all of the pressure that goes with it being a big business. It's a big multi-million-dollar business. Fifteen years ago, there would have been no call for the kind of business that we do. There was no need for all of the organizational areas. Back then, you would acquire one small truck and a bunch of guys in a car. It wasn't a big production with lots of trucks, buses, sound and lighting companies, etc. I don't find it as much fun, because the pressures have grown. But that's the result of the business growing up, I guess.

RW: It would seem that since the record companies have made certain belt-tightening moves, their tour support would be cut back as well.

Stickells: Things have been cut to a certain extent. Part of the function that we supply is keeping an eye on the budget. There's obviously less shows around as well, because in the last couple of years, the concert attendances haven't been as good as they once were. As to whether the shows have gotten smaller in the production area: some have and some haven't. Obviously, everybody is watching their budget more closely than they did in the past. Everybody's had a rude awakening. It's like the government turning around and saying, "You've got to live within your means." The shows have to as well.

RW: You've noted that your job isn't as much fun as it used to be. Is it more of a challenge now?

Stickells: In a way it's more of a challenge, in a way it's not. Nowadays you know you can always call in a sound company or a lighting company to do something quick—it's a case of whether you want to spend the money. Fifteen years ago it was a little different. The services weren't there and you had to rely on yourself a lot more. It was more fun because there was less pressure, less equipment, less people involved, etc. It was a less professional-type operation than nowadays. Today there are a lot of large companies involved and people's lives are at stake. Then it was a couple of guys in a truck, three guys in a van and that was it. They got out there and played every night and hoped some people came and then you went on to the next one. It was a very different feel from today where there are seven or eight trucks pulling up to the back door and 30-40 guys working on the crew. There's a lot more at stake now than there was then.

Stickells: You're hoping it's not a 24-hour day. It depends which tour you're on and on how many problems you're having. It can be a 24-hour day if things are particularly hard. In South America, when we were doing five outdoor shows in nine days, the amount of sleep people were getting wasn't great. On an American tour, if everything is going smoothly, you call for working more than about 16 or 17 hours a day. A lot of people would call it work if you're just: around checking on things but it's just a case of being present for that many hours. You're available 24 hours a day but I mean being awake and physically able to be grabbed by the throat, if something's wrong is a 16 or 17-hour-a-day proposition.

RW: Your personal involvement is one of supervision then?

Stickells: Yeah. We set up the basic organization for the tour out of the office and then go out and administer what we've set up. If you screw up in the setup, then you're the one who's stuck with the problems on the road. If you do a good job on the setup, then hopefully you've made your life easier on the road.

RW: Who are some of the best tour managers around?

Stickells: Some bands like a really flashy, break-up-hotel-room image and a certain personality suits that type of band, whereas it wouldn't suit a quieter, family guy-type band. I don't think you can turn around and say anyone is better at it than anybody else. If you can handle the situation and get along with the people that you're working with, you'll do your job properly.

RW: After a particularly long tour, is it difficult to return to the office and to everyday life?

Stickells: If you tour a lot, it's hard to return to normal. I usually tour a minimum of nine months a year. It's hard to return to a normal lifestyle, because you're used to living in a hotel room where you don't necessarily have to be tidy or hang your clothes up. You can call room service. The wife doesn't appreciate that when you come home. After a tour I begin clearing up all of the general day-to-day functions of the office that haven't been taken care of while I've been away.

RW: Have you solidified your plans for the rest of 1981?

Stickells: We'll be doing a Jacksons tour this summer of U.S. indoor arenas. We also hope to be doing some more things in South America toward the end of the year, but that's all in the planning stages right now. There's not a definite yet, because a lot of the contracts are still being negotiated.

RW: What does the future hold for concert tours?

Stickells: It's bottoming out now, and whether it'll go back to what it was, I don't know. I do think it'll become a more steady business in the next year or two. The concert business went through some shocks in the last couple of years.

Greif to Acouin

■ NEW YORK—Jack Levy has announced the formation of Park Place Records. The label will focus on dance-oriented music. Ida S. Langsam, publisher and owner of Strawberries in Boston for two years, most recently operated Reflections Records.

Epic Signs Danny Joe Brown

Epic Records has announced the signing of Danny Joe Brown, former head singer of Molly Hatchet, and the Danny Joe Brown Band to the label. Brown and his new band have recently released a self-titled album. Pictures on Epic's New York offices are, from left: Charles Kaplan, associate director, contemporary music A&R, east coast, Epic Records; Charlie Brisco, High Tide Management, who represent Brown; Ron McCravey, VP marketing, Epic/Portfolio/CBS Associated Labels; Brown; Don Dampney, senior VP and general manager, E/P/A; and Gregg Geller, VP national A&R, Epic.
Christmas Songs in June

By SPEIGHT JENKINS

NEW YORK—Unless one lives in Australia, southern Africa or South America, a hot Christmas is still a real possibility. Yet on the night of June 11 it seemed to have become a reality in, of all places, St. Patrick’s Cathedral on Fifth Avenue and 50th Street in New York City. The calendar had not slipped, nor was the music part of a strange church service, though the steamy heat was very real. Instead, RCA was recording a Christmas album to be released for the holidays of 1981, with Renata Scotto as soloist.

No one was to be allowed in the Cathedral after 7:45, and with New York traffic what it was, my arrival time at the church was about 7:43. Not clear about which was the one open door, I went unsuccessfully to three locked doors. Feeling more like Leonora in La Forza del Destino than I would have preferred, I finally found the right door, which opened into an office. A passage way from the office ran under ground to a flight of steps which led directly up behind the high altar. To the north of the altar, in the chapel of St. Joseph, RCA had set up the recording session. The organ was in the middle of the narrow area, and the rest of the slightly sunken chapel was filled with orchestra members — the tympani on the platform above the chapel, the brass on the steps. When Lorenzo Anselmi, Miss Scotto’s husband and the conductor, took up his baton, he was at the opposite end of the chapel from the tympani. The soprano was standing just where the main sanctuary opens into the chapel, actually below everyone who was playing. She was only able to see Anselmi’s back and arms.

The piece being recorded was the one contemporary number on the traditional Christmas disc, “Christmas at the Cloisters” by John Corigliano, who was present at the session. The piece is actually one of a trio of songs in a larger work called The Cloisters. Miss Scotto is very impressed by Corigliano’s music, and plans to program all three pieces in recitals in the future. She had commented after the Christmas song specifically for this record, and the recording, therefore, will be labelled a world premiere.

Recording time being what it is, Anselmi had to work very fast with the excellent musicians who made up the orchestra, but he labored tirelessly, as did they, until he got the piece just the way he wanted it. During the orchestral rehearsal, Miss Scotto was working with John Atkins, her longtime accompanist, on interpretation. At first she only hummed along with the orchestra; then, as they got nearer to tapping it, she began to sing out. Before the first hour break, she went through the song twice, and everyone went back to listen to the results.

After the break, they got down to recording the piece. There were about five or six takes then, with much of an hour spent on it. Watching Miss Scotto work in this situation was fascinating. She used more facial expression and more obvious hand movements than in a normal recital situation and often bent into the music, striving to make a point. If something happened she didn’t like, she made a face but usually kept going. One time she missed a word, and instantly stopped. At every point Atkins was following the score, turning the pages, acting as sort of a watchdog over the whole affair.

One of the wonders and horrors of any recording in St. Patrick’s is the vastness of its consequent sound and echo. The reason the soprano was singing in such a strange position, where she could only see the back of the conductor, was that she was located in the only place with acceptable echo. And even then, to my ears, a lot would have to be done to kill extraneous echo which occurred when the soprano sang a ringing forte. Each loud note had a tendency to ring on and on. Indeed, with this in mind, she tended to close her mouth very tightly at the end of phrases, just so as to damp the sound.

Though the major part of the evening was spent on Corigliano’s Christmas song, she recorded several carols as well. Then, John Grady, organist of St. Patrick’s and one of the most respected and admired organists in the U.S., took over for the orchestra, and a choir materialized as well. Miss Scotto sang “Silent Night, Holy Night,” the “Cantique de Noel” and one of the Coventry Carols before the evening was over.

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Mussorgsky: Pictures at an Exhibition

GERSHWIN: PIANO CONCERTO

Other Works

KING CAROL/NORVICH

BACH: CANTATAS, VOL. XXVIII

Mozart: Piano Concerto No. 5

Other Works

KING CAROL/NORVICH

BACH: CANTATAS, VOL. XXVIII

Mozart: Piano Concerto No. 5

Other Works

KING CAROL/NORVICH

BACH: CANTATAS, VOL. XXVIII

Mozart: Piano Concerto No. 5

Other Works
The first quarterly board meeting of the Gospel Music Association is slated for July 26-28 in San Francisco, according to Frances Preston, president of the GMA. Officers and committee members met June 13-15 in Gatling to form recommendations to the board in San Francisco. Presented at the Gatlinburg meeting were, from left (standing): Donna Hilley, Don Butler, Jim Meyers, Steve Lorenz, Norman Odium, Preston, Jim Black, Pat Zanderova, Ethlyn Raymer, Joe Maschoe, Thurlow Spurr, Bill Cole, Peter Kinsel, Dave Peters, and John Sturdivant; (seated) Carol Stout, Mosie Lister, Stan Moser, Don Johnson and Bruce Howe.

Contemporary & Inspirational Gospel

July 4, 1981

1 25 The Painter
2 21 Soldiers of the Light
3 23 Best of B.J. Thomas
4 24 Colors
5 28 Bullfrogs and Butterflies
6 14 New Gaither Vocal Band
7 33 Dallas Holm and Praise Live
8 29 Music Machine
9 30 Dallas Holm and Praise Live
10 31 Come to the Quiet
11 37 Kids Praise Album
12 33 - Coming Home
13 34 - Are You Ready?
14 40 Got to Tell Somebody
15 29 Rockin' Revival
16 19 Inside Job
18 35 In Concert
19 39 Teach Us Your Way
20 36 Amy Grant

Myrth MSB 6658 (Word)

By Pam Lee

Daniel Amos, who hold the number four spot on this week's Record World Contemporary & Inspirational chart with their latest Solid Rock release, "Horrendous Disc," have recently signed a recording agreement with NewPax Records. Plans call for releasing a series of four albums to be known as "The Alarm! Chronicles." "Alarm!"..."the first in the series, will give listeners an idea of what the group describes as "F.C.M."—future Christian music—"explicit Christian rock 'n' roll that's also a hard look at our own hypocrisy."

The 150-voice Amen choir of the First Baptist Church of Van Nuys, California will give a special performance of Sparrow Record's "Hymns Triumphant!" during the annual Christian Broadcasters Association convention in Garden Grove, California at the Crystal Cathedral on July 20. To order free tickets call Sparrow Records at (800) 423-5052. The Speer Family recently taped a segment of the Bobby Jones gospel show to air July 19.

Spirit Records is offering additional "One Free With Four" coupons to dealers who wish to offer double-coupon Spirit product. For a coupon request card write Spirit Records, 5006 Vineyard, North Hollywood, CA 91601, or call (213) 766-5281.

The Pat Terry Group have released their last album, "Final Vinyl," on NewPax Records. Terry will continue his songwriting and concert ministry as a solo artist, while Randy Bugg and Sonny Lallister plan to work with new artists out of their studio in Atlanta...Pamela Duet Hart has completed work on her first Spirit Records release "Weary Child," produced by Denny Correll at IAM Studios in Irvine, Ca.

The Inspirations have re-signed with Canaan Records...Phil Driscoll, who has signed an exclusive booking pact with TRC Music Management, plans a NewPax album release this summer.

We hate to see Cindy Morton leave the Benson Company, but we are pleased to welcome in her place Sandra Stark. Sandra will assume responsibilities as public coordinator for Greentree, and Paragon.

(Continued on page 53)
Gospel Album Picks
(Continued from page 52)

ESCAPE TO THE LIGHT
RUSTY GOODMAN—Canaan CAS 9864 (Word)
Choosing excellent material from some of Nashville’s finest writers, along with several self-penned tunes, Goodman offers a smooth, easy-listening sound in this album. “Paradise,” “Hold On,” “The Woodsman,” and the title song are first-rate.

I’VE BEEN BORN AGAIN
DOC McKENZIE AND THE GOSPEL HI-LITES—New Birth NEW 7055 G
A smooth, mellow sound prevails on most songs here. Combined with energetic performances of “Can You Feel Him Moving” and “Flight 911 (Thank the Lord)” and an up-tempo version of “Please Be Patient With Me,” the Hi-Lites bring their message through a variety of styles.

Foster Roast
To Benefit NMA

■ NASHVILLE—Members of this city’s music community will roast Monument Records president Fred Foster July 26 at the Opryland Hotel here in a star-filled evening that will benefit the Nashville Music Association.

Slated to appear at the combination birthday party/roast, which begins at 8 p.m., are Kris Kristofferson, Roy Orbison, June Carter Cash, Bob Beckham, Jimmy Bowen, Grandpa Jones, Bill Justis, Boots Randolph, Ronnie Hawkins, and Arthur Smith. Ralph Emery will emcee the $50-a-plate dinner and roast.

Foster’s music business career spans more than 25 years. He worked for Mercury Records, Schwartz Bros., and ABC-Paramount Records before setting up his own Monument Records in 1958. Stars who went on to record for Foster’s label include Orbison, Dolly Parton, Ray Stevens, Larry Gatlin, Willie Nelson, Kristofferson, and others.

Lida Foster, who is coordinating the party/roast, may be reached at (615) 244-6565.

Empire Signs Rowan

■ ATLANTA—Alex Hodges, president of the Empire Agency, has announced signing artist/writer Peter Rowan to a booking agreement. Rowan, managed by Babcy Fischer of FM Management, is on a tour of European festivals with his band, the Wild Stallions.

Gospel Time
(Continued from page 52)
Pilgrim-America, Triangle, and StarSong labels, Praise Records has appointed Jon H. Clayton as international sales manager for the company. . . . Charlene Chappell is joins Spirit Records as regional sales representative . . . Word Records has appointed Gilbert Few their new sales representative for Tennessee, Kentucky, and parts of Virginia and West Virginia.

Fan Fair Activity
More highlights of the recent Fan Fair in Nashville. First photo: Congratulations Liberty artist Steve Allanson (right) after her Fan Fair performance are Grega McDowell, national country promo/man director, Capitol/EMI-Liberty Records, and Lynn Shults, VP of Capitol/EMI-A/Liberty. Second photo: MCA artist John Conlee signs autographs at his label’s Fan Fair booth. Third photo: Relaxing at Record Word’s hospitality booth are, from left, RCA artist Ray Stevens, RCA southwest regional promotion director Wayne Edwards, Mary Reeves-Davis, and RCA-Atlanta promotion director Gaylen Adams.
Nashville Report

Summer's just here and Elektra/Asylum-Nashville is already red hot—the label has five of the top 17 songs on this week's Record World Country Singles Chart. They include Tompall and the Glaser Brothers (6), Dave Rowland & Sugar (9), Johnny Lee (12), Sonny Curtis (13), and Hank Williams Jr. (17). Other E/A singles on their way up include Eddy Raven (30) and Kieran Kane (48). Note: all of the above have bullets.

Was Ronnie Milsap's debut on last week's RW pop Singles Chart (57) the highest ever for a country artist? If you've heard of one higher, let us know . . . Norbert Putnam is now producing Randy Gurley. They'll start cutting soon at Putnam's Bennett House studio in Franklin, near here . . . US Magazine will soon feature an interview with artist Sammy Hall.

Katz Broadcasting has purchased radio station KWEN (Tulsa), and has given the station a modern country format. Bob Backham is the new GM, and Dan Spiece is the new PD for the station, which formerly had a rock format . . . Capitol artist Anne Murray has been at work in Toronto cutting a Christmas album . . . Anne's label-mates the Whites will tour the east coast this summer to support their "Send Me the Pillow That You Dream On" single.

Bob Bean, formerly of Bob Bean Talent, has joined Music Row Talent as the agency's talent director . . . RCA artist Sue Powell is rehearsing with her new band for road work that will start this month . . . George Jones will guest on "The Merle Haggard Show," a one-hour Viacom syndicated pilot taping July 6 at the Grand Ole Opry House here. Johnny Cash will also guest. Speaking of Jones, his . . .

(Continued on page 55)

Barbara Farnsworth, Top Billing VP, Dies

NASHVILLE — Barbara Farnsworth, VP and a member of the board of the Top Billing Inc. agency based here, died Wednesday (24) at Nashville's St. Thomas Hospital, where she had been under treatment for an extended illness.

Farnsworth, who attended Middle Tennessee State University, joined Top Billing in 1971, and soon became an account executive for Jerry Clower, Billy Carter, and Jim Ed Brown. She also managed the agency's speakers' bureau, the Platform Booking division.

Memorial Fund

Clower and Top Billing's Tandy Rice have set up a memorial fund in Farnsworth's name at David Lipscomb College here. For more details, contact Rice at (615) 383-8883.

Farnsworth is survived by her husband Russell and son Eric.

CMF Appoints Two

NASHVILLE—The Country Music Foundation has announced the appointment of Charlie Seemann as curator of collections for the Country Music Hall of Fame and Museum, and Sharon Poling as the Foundation's head of press relations and advertising.

Amphion Opens Doors

SALEM, VA.—Lee Michaels has announced the formation of Amphion Productions, a firm specializing in country record promotion. Based here, Amphion reports it is geared to work country stations in nine states in the southeast. Phone is (703) 389-7094. Offices are at 21 S. College Ave. No. 6. Zip is 24153.

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Pick's of the Week

- Conway Twitty, "Tight Fit Tin' Jeans" (prod.: Conway Twitty/Ron Chancey) (writer: M. Huff/Chancey) (Procter, ASCAP) (2:48). A strong dance beat backs Conway's story-sing about a woman who leaves crystal chandelier, slips into tight jeans and heads for a country nightclub. This strong sound, combined with Twitty's track record, will insure immediate radio attention. MCA 51137.

- Wayne Kemp, "Just Got Back from No Man's Land" (prod.: Danny Walls & Wayne Kemp) (writer: D. Wills) (Tree, BMI) (2:46). He's just been alone with the woman they all have their eyes on, Kemp sings in this midtempo all-country ballad. Smooth production and Kemp's usual solid vocal performance add to the appeal here. Mercury 57053 (PolyGram).

- The Statler Brothers, "Years Ago". This outstanding successful and creative country group offers another collection of distinctive tracks, all done in pure country fashion, with the Statlers' special wit and love for nostalgia. Highlights include their current single "Don't Wait for Me," the title cut, "You'll Be Back (Every Night in My Dreams)," and "Memories Are Made of This." Mercury SRM1-6002 (PolyGram).
**Country Hotline**

By MARIE RATLIFF

**MOST ADDED CHART CONTENDERS**

**Razzy Bailey** — "Midnight Hauler"/"Scratch My Back"

Mel Tillis & Nancy Sinatra — "Texas Cowboy Night"

Conway Twitty — " Tight Fittin' Jeans"

Two well-known active single acts team up and come out with a hit combination! Mel Tillis and Nancy Sinatra's "Texas Cowboy Night" is an instant add at WWVA, KJJJ, KCKC, KIKK, KVVOO, WTSO, KSFOP, WCTO, WMNMI, KFDI, KECB, KSSS, WSKH, WXCL, WJQK, KKYX, KUUY, WCTI, WTDOM, KMF, KONE, KNIX, KHEY, KWTM, WPNNX, WLWI, KTTS.

Clint Eastwood is headed back onto country charts, this time as a solo, with "Cowboy in a Three-Piece Business Suit" starting to move at KLAC, KSFOP, KSO, KECB, WXCL.

Carroll Baker's "Mama What Does Cheatin' Mean" is spreading nationally with play reported at WSAT, KHEY, KVVOO, WTDOM, WJQK, WWVA.

Patti Page is starting to move with "A Poor Man's Roses" at WWNC, WPNNX, KVVOO, KFDI, KECB, WCTO, KSO, KRMD, KYNN. Playing "On the Inside" are WEDN, WQIK, WWVA. Shaun Nielsen revives "Dream Baby" with adds at WPLO, KECB, WLWI, WDDN, WPNNX.

Super Strong: Ronnie Milsap, Mickey Gilley, Don Williams, Reba McEntire.

Donna Hazard has action on "Love Never Hurt So Good" at KRMD, KXLR, KVVOO, WTDOM, KFDI, KKYX, KYNN, WTD, KOKO, WPNNX, WEDN, KDJW. The Reivers are playing with "Mexican Girl" at KUUY, WWVA, WSAT, KRMD, KECB.

A new group called Family Brown is coming on strongly with "It's Really Love This Time" at WESC, KTTS, WEDN, WSAT, WTDOM, KMPS, KCA, WWVA, KUUY, KFDI, KSFOP, WDLW, KVVOO.

Dottie West has a strong first week on "(I'm Gonna) Put You Back on the Rack" at WKHK, WLWI, WEDN, WMQK, KWNT, WQKT, WCXJ, KUUY, WBAP, KKYX, WQIK, KBUC, KSSS, KRMD, KSO, WCTO.

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**SURE SHOTS**

T. G. Sheppard — "Party Time"

Conway Twitty — " Tight Fittin' Jeans"

Reba McEntire — "Today All Over Again"

**LEFT FIELDERS**

Wayne Kemp — "Just Got Back From No Man's Land"

Johni Dee — "It Keeps Right on a Hurting"

Jerry Simmons — "Look What Thoughts Will Do"

Valentine — "She Took the Place of You"

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**AREA ACTION**

Ralph May — "Roll Down Dixie Road" (WTDOM, KDJW, KFDI)

Johu Rex Reeves — "You're the Reason" (WPNNX, KVVOO, KECB, KSFOP)

Bobby Hood — "Save the Wild Life" (WSDS, KECB, WTDOM, WPNNX)

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**Nashville Report**

(Continued from page 54)

"George Jones: With a Little Help from His Friends" HBO special airs July 11, featuring Waylon Jennings, Tammy Wynette, Emmylou Harris, Tanya Tucker, Elvis Costello, and other artists.

Meeting A&R directors who came here for the recent Nashville Music Association-sponsored Summer Soul '81 show included: Robert Wright, RCA Records, N.Y.; Jerome Gasper, Epic, N.Y.; Oscar Fields, Elektra/Asylum, L.A.; William Lacy, Philadelphia International; Varnell Johnson, Capitol, L.A.; Steve Popovich, Cleveland International; and Larry Green, Handshake, Chicago. The Black Music Association's Glenda Gracia also attended the show and the BMI-hosted reception before the event Friday (19) here.

IN THE STUDIO: Audio Media (Gary Morris, Janie Fricke, Johnny Lee), Creative Workshop (Gene Cotton), Fireside (Tom Grant, Jeanne C. Riley), Quadraphonic (Johnny Duncan), Marty Robbins (Dave Logan, Gene Kennedy & Kelly Ingram, Marty Robbins, David Heaverner), Sound Stage (the Boys Band, Eloise Laws), Young'un (the Gatlins, Billy Lee Riley), Wax Works (Canadian artists Johnny Burke, Morn'in Sun, Nancy B., Harold Maclntyre, and Ray Borden), Koala (Del Reeves, Nashville Rhythm Section), Sound Emporium (Gene Cotton, Billie Jo Spears, Joe Waters), Music City Recorders (Charlie Bandey), Pete Drake (Lonzo & Oscar, Dale Words), Scruggs (Freddie Hart, Jim West, Ernie Rowell, Ronnie Dove, Mike Cord, Randy Matthews), Woodland (Con Hunley, Barbara Mandrell, Cristy Lane, Brenda Lee, Jeanne Pruett, Randy Barlow).

Type bloopers: RW's cover last week somehow credited Jerry Butler with producing the latest John Denver LP—we all know that should have been Larry Butler. And in the country single reviews somebody named Jim Ed Mason was credited with producing the new Anne Murray single. In real life Jim Ed's last name is Norman . . . MCA artist Jerry Jeff Walker recently toured the west coast with Pure Prairie League, and will soon tour the east coast with Emmylou Harris . . . Terri Gibbs recently celebrated her 27th birthday, and she has a lot more to celebrate as well. Her "Somebody's Knockin'" single has sold well over 800,000 copies, and her first MCA album is well over 300,000 copies.

B. J. Thomas is at work on a followup to his Word Books autobiography "Home Where I Belong." B. J. recently tapped segments for TV's "Nashville on the Road" and the Canadian's syndicated "Hour of Power" show . . . Elektra artist Kieran Kane, whose "You're the Best" is an impressive 45 bullet after just three weeks on the RW Country Singles chart, said he cut that tune himself after he and co-writer Bruce Channel couldn't get another artist to cover the song. Kieran is getting a band together for road dates this fall. His studio sessions include his brother Kris.


Ronnie Prophet has bought himself a 700-seat nightclub in Halifax, Nova Scotia. He also recently taped segments for "Nashville on the . . ." (Continued on page 57)

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**Lacy J. in L.A.**

Following her recent performance at the Palomino in Los Angeles, Columbia recording artist Lacy J. Dalton visited with friends. From left, front row, are: Rudy Udike, KLAC-Los Angeles; Dolton; Jack Lomeier, Columbia Records-Nashville; (back row) Mike Atkins, Columbia Records; Cathy Hahn, KLAC; Craig Ap, Metru; CBS, publisher Al Gallice; Joe Casey, CBS-Nashville; and Neil Hankoff, Watermark, Inc.
THE MINSTREL MAN
WILLIE NELSON—RCA AHI-1045
At a time when Nelson has been generating little original material, RCA steps in with these vintage masters, some of which are closer to Nelson's current sound than others. Highlights here include the current single "Good Times," "Will You Remember," "It Should Be Easier Now" and "You Left a Long, Long Time Ago."

VOLUNTEER JAM VII
VARIOUS ARTISTS, HOSTED BY THE CHARLIE DANIELS BAND—Epic FE 37178
Daniels follows his yearly tradition by offering this live LP, cut at the Jam held in Nashville earlier this year. This package features cuts by the CDB, Delbert McClinton, Crystal Gayle, Bobby Bare, Jimmy Hall, Ted Nugent and Dobie Gray.

YOU CAN'T GET THERE FROM HERE
JOHN LINCOLN WRIGHT & THE SOURMASH REVUE—Lincoln LP 001 (Rounder)
Based in New England, Wright has a special blend of basic country sound with an occasional rock influence. Rounder distributes this LP, which includes such highlights as the title cut, "Lovin' in the Morning," "Always True" and "I'm Not Ashamed."

FAMILY GATHERING
GRANDPA JONES—CMH 9026
Jones, his family and his friends present spirited versions of traditional country and bluegrass tunes on this two-album package. The Jones clan and special guests Joe Maphis and Rose Lee Maphis shine on such cuts as "Come My Little Pink," "Salt Away Ladies," "Had a Big Time Today" and others.

INSTANT HERO
DOUG KERSHAW—Scotti Brothers FZ 37428
Kershaw composed all the tunes here, and plays fiddle and guitar on them all, including his recent single "Hello Woman."

COUNTRY SONG OF THE WEEK
REBA McENTIRE—Mercury 57054 (PolyGram)
TODAY ALL OVER AGAIN (prod.: Jerry Kennedy) (writers: B. Harden, L. J. Dillon) (King Cool/Cool Miners, ASCAP & BMI) (3:16)
Reba follows her recent uptempo hits with this sad, slow change of pace suited for all country formats. When love is gone, tomorrow looks like a repeat of today, Reba sings.

DOTTIE WEST—Liberty P-A1419
(I'M GONNA) PUT YOU BACK ON THE SHELF (prod.: Brent Moher & Randy Goodrum) (writers: R. Goodrum, B. Moher) (Chappell/Sailmaker/Wellbeck/Blue Quill, ASCAP) (3:26)
Dottie has flown high with her last few singles, and this rockin' warning from a tough-talkin' gal should continue the trend.

T. G. SHEPPARD—Warner Bros./Curb 49761
PARTY TIME (prod.: Buddy Killen) (writer: B. Chonnel) (Tree, BMI) (3:31)
There's a sad message behind the light lyric and beat in this fine offering from an artist who scored significant pop airplay with his previous single.

LACY J. DALTON—Columbia/Sherrill 18-02188
TAKIN' IT EASY (prod.: Billy Sherrill) (writers: M. Sherrill, B. Sherrill) (Algee, BMI) (3:27)
Warm, rhythmic sounds highlight the gentle lyric on Lacy's followup to "Whisper." This is a lilting, uplifting story.

MAC DAVIS—Casablanca 2336 (PolyGram)
REMEMBER WHEN (BEVERLY'S SONG) (prod.: Rick Hall) (writer: M. Davis) (Songpointer, BMI) (4:34)
Mac lends a pop-flavored delivery to his nostalgic song about the good old days, when he and his girl steamed up the car window at the drive-in.

JOHNNY CASH—Columbia 18-02189
MOBILE BAY (prod.: Billy Sherrill) (writers: C. Putman, D. Kirby) (Tree, BMI) (Cross Keys, ASCAP) (3:00)
Cash sings of the lost dreams of a down-and-out character, who's left with memories of cool summer nights by the water.

VALENTINO—RCA JK-12269
SHE TOOK THE PLACE OF YOU (prod.: Norro Wilson & Clarence Selman) (writer: S. Vaughn) (Jack & Bill, ASCAP) (2:45)
This smooth-voiced singer's label debut is a touching ballad about a guy who falls in love with "another woman" without meaning to.

VINE ANTHONY AND THE COUNTRY BLUE NOTES—Midnight Gold 140
CLOSING TIME (prod.: Chet Guzzetta) (writer: V. Guzzetta) (Midnight Gold, BMI) (3:24)
Bars, drinks, and partying can't hide the fact that it's closing time for our love Anthony tells us in his bright-sounding country song.

LEONA WILLIAMS—Elektra 47162
YOU CAN'T FIND MANY KISSERS (prod.: Dixie Gamble-Bowen) (writer: H. Williams Jr.) (Beocephus, BMI) (2:49)
Leona covers this Hank Jr. tune about someone who yearns for more tenderness and attention than she's been getting from the men in her life.

CINDY JORDAN—Warner Bros. 49758
JOSE CUERVO—(prod.: not listed) (writer: C. Jordan) (Easy Listening, ASCAP) (3:21)
Jordan's rollicking country tune is about a woman who looks back on the crazy things she did after drinking too much tequila.

JOHNNI DEE—Up Date 8101
IT KEEPS RIGHT ON A HURTING (prod.: Jim W. Rice) (writer: J. Tillotson) (Ridge, BMI) (3:15)
Dee presents a pleasing cover of this classic Johnny Tillotson tune, blending the spirit of the 1960s original with today's country sound.
Nashville Report (Continued from page 55)

Road... MCA act Bandera have performed concerts supported by radio promotion recently here and in Atlanta, as well as Montgomery, Ala.

Meridian, Mississippi's Jimmie Rodgers Festival awarded Charlie McCoy a plaque for being the only artist to appear at the festival for 10 consecutive years... Tom T. Hall hosted over 200 editorial cartoonists from around the world at his place here recently. The cartoonists were in town for Association of American Editorial Cartoonists functions last week.

Carnes Duo Signs With E/A Music

Nashville—Dixie Gamble-Bowen, GM of Elektra/A&M Music (BMI), has announced signing songwriting duo Rick and Janis Carnes to an exclusive writers agreement with the firm. Janis was formerly signed to RCA-Nashville.

NSD Expands Staff

Nashville—Joe Gibson, president of Nationwide Sound distributors, has announced two staff changes for the record distribution and promotion firm based here. Jerry Duncan has been promoted to VP of the company, and Terry Ham has joined NSD as executive secretary.
<table>
<thead>
<tr>
<th>TITLE, ARTIST, LABEL, Number, (Distributing Label)</th>
<th>RELEASE DATE</th>
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<tr>
<td>I WAS COUNTRY WHEN COUNTRY WASN'T COOL</td>
<td>JULY 4, 1981</td>
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<tr>
<td>BARBARA MANDRELL, MCA 51107</td>
<td></td>
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<tr>
<td>FEELS SO RIGHT ALABAMA/RCA 12236</td>
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<td>BY NOW STEVE WARNER/RCA 12204</td>
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<td>SURROUND ME WITH LOVE CHARLY MCLAIN/Epic 19</td>
<td>10350</td>
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<td>THE MATADOR SYLVIA/RCA 12214</td>
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<td>LOVIN' HER WAS EASIER TOMPALL &amp; THE GLASER BROTHERS/Elektra 47134</td>
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<td>FIRE AND SMOKE EARL THOMAS CONLEY/Liberty 7561</td>
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<td>BLESSED ARE THE BELIEVERS ANNE MURRAY,Capitol 4978</td>
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<td>FOOL BY YOUR SIDE DAVE ROWLISON &amp; SUGAR/Elektra 47135</td>
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<td>MY WOMAN LOVES THE DEVIL OUT OF ME MCE BANDY/Columbia 11 02039</td>
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<td>DON'T BOTHER TO KNOCK JIM ED BROWN &amp; HELEN CORNELIUS/RCA 12220</td>
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<td>PRISONER OF HOPE JOHNNY LEE/Full Moon/Asylum 47138</td>
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<td>GOOD OL' GIRLS SONNY CURTIS/Elektra 47129</td>
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<td>BUT YOU KNOW I LOVE YOU DOLLY PARTON/RCA 12200</td>
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<td>LOVE DIES HARD RANDY BARLOW/P.A.I.D. 133</td>
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<td>TOO MANY LOVERS CRYSTAL GAYLE/Columbia 11 02078</td>
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<td>DIXIE ON MY MIND HANK WILLIAMS, JR/Elektra/Curb 47137</td>
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<td>DON'T GET ABOVE YOUR RAISING RICKY SKAGGS/Epic 19 02034</td>
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<td>LOVE TO LOVE YOU CRISTY LANE/Liberty 1406</td>
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<td>DREAM OF ME VERN GODWIN/Ovation 1171</td>
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<td>UNWOUND GEORGE STRAIT/MCA 51104</td>
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<td>JUST LIKE ME TERRY GREGORY/Handshake 8 70071</td>
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<td>THEY COULD PUT ME IN JAIL JERRY RAND/Brothers/Warner/Curb 49739</td>
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<td>LOVIN' ARMS/YOU ASKED ME TO ELLIS PESLEY/RCA 12205</td>
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<td>WILD SIDE OF LIFE—IT WASN'T GOD WHO MADE HONKY TONK ANGELS/I'LL BE ALRIGHT WATSON &amp; JESSI/RCA 12245</td>
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<td>RAINBOW STEW MERLE HAGGARD/MCA 51120</td>
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<td>WHISKEY CHASIN' JOE STAMPLEY/Epic 19 02097</td>
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<td>WIND IS BOUND TO CHANGE LARRY GATLIN &amp; THE GATLIN BROTHERS BAND/Columbia 11 02123</td>
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<td>WHAT ARE WE DOIN' IN LOVE DOTTIE WEST/Liberty 1404</td>
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<td>DARLIN' TOM JONES/Mercury 76100 (PolyGram)</td>
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<td>COULD YOU LOVE ME (ONE MORE TIME) JOHN CONLEE/MCA 51112</td>
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<td>ANGELA MUNDO EARWOOD/TriStar 1010</td>
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<td>WHILE THE FEELING'S GOOD REX ALLEN, JR &amp; MARCO SMITH/Warner Bros 49738</td>
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<td>QUEEN OF HEARTS JUICE NEWTON/Capitol 4997</td>
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<td>A TEXAS STATE OF MIND DAVID FRIZZELL &amp; SHELLY WEST/Warner/Viva 49745</td>
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<td>IT'S NOW OR NEVER JOHN SCHNEIDER/Scots Bros 6</td>
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<td>LISKIN HIM AND LOVIN' YOU KIN VASSY/Liberty 1407</td>
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<td>I JUST NEED YOU FOR TONIGHT BILLY CRASH CRADDOCK/Capitol 5011</td>
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<td>LONGING FOR THE LONG BILLY LARKIN/Sunbird 7662</td>
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<td>(THERE'S) NOT GETTING' OVER ME RONNIE MILSAP/RCA 12264</td>
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<td>MAYBE I SHOULD HAVE BEEN LISTENING GENE WATSON/MCA 51122</td>
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<td>I DON'T HAVE TO CRAWL EMMYLOU HARRIS/Warner Bros 49739</td>
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<td>YOU'RE THE BEST KIERAN KANE/Elektra 47148</td>
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<td>OLDER WOMEN RONNIE McDOWELL/Epic 19 02129</td>
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<td>NORTH ALABAMA DAVE KIRBY/Dimension 1019</td>
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<td>SOME DAYS ARE DIAMONDS (SOME DAYS ARE STONE) JOHN DENVER/RCA 12246</td>
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<td>RUN TO HER SUSIE ALLANSON/Liberty/Curb 1408</td>
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<td>MY BABY'S COMING HOME AGAIN TODAY BILLY LYLE/ RCA 12225</td>
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<td>SOMEBODY'S DARLING DOTTIE/Tangle Wood 1908</td>
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<td>TODAY ALL OVER AGAIN REBA MCENTIRE/Mercury 75074</td>
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<td>YESTERDAY'S NEWS (JUST HIT HOME TODAY) JOHNNY PAYCHECK/Epic 19 02144</td>
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<td>BORN ORION/Sun 1165</td>
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<td>GOOD FRIENDS MAKE GOOD LOVERS JERRY REED/RCA 12253</td>
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<td>TIME HAS TREATED YOU WELL CORBIN-HANNIBAL BAND/Alfa 7004</td>
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<td>BURNING BRIDGES BILL NASH/Liberty 1410</td>
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<td>YOU'RE MORE TO ME (THAN HE'S EVER BEEN) PEGGY FORMAN/Dimension 1020</td>
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<td>DOES SHE WISH SHE WAS SINGLE AGAIN RICH BURRITO BROTHERS/Curb/BS 6 01101</td>
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<td>LOUISIANA JOE JOE DOUGLAS/Foxy Cajun 1005 (NSD)</td>
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Remember:

the

1981

Record World

Annual Directory

& Awards Issue

Issue Date: July 25

Ad Deadline: July 1
FOREIGNER 4.
THEIR NEW ALBUM
FEATURING THE SINGLE, "URGENT."
ON ATLANTIC RECORDS
AND TAPES.

PRODUCED BY ROBERT JOHN "MUTT" LANCE AND MICK JONES
MANAGEMENT: BUD PRAGER/ESP MANAGEMENT, INC.