

Record World

MAY 23, 1981 \$2.75

Kim Carnes

Special: CBS Records Nashville

Hits of the Week

SINGLES

JAMES TAYLOR, "HARD TIMES" (prod. by Asher) (writer: Taylor) (Country Road, BMI) (3:10). James works his attractive tenor effectively on cute chorus (trades with David Lasley & Arnold McCuller) while Waddy Wachtel adds guitar magic. Pretty pop-A/C fare. Cot 15-02083.



MARTY BALIN, "HEARTS" (prod. by Bug) (writer: Barish) (Mercury Sabes/Great Pyramid, BMI) (3:54). Marty's vocals with the Airplane/Starship made him a mainstay on AOR and pop radio. This single from Balin's solo debut LP is one of his finest efforts. EMI-America 8124.



DIANA ROSS, "CRYIN' MY HEART OUT FOR YOU" (prod. by Messer) (writers: Messer-Willis) (Columbia-EMI) (Princess/Irving/Baby Shoes, ASCAP) (3:36). Strong lyrics and Diana's emotional delivery are a one-two punch that's sure to knockout multi-format radio. Motown 1513.



CHUCK MANGIONE, "HILL WHERE THE LORD HIDES" (prod. by Mangione) (writer: Mangione) (Gone With The Wind, BMI) (3:55). Backed by a who's who of jazz/fusion, Chuck songs through this perennial favorite from his live shows. Culled from the new "Tarantella" LP, it's multi-format hitbound. A&M 2338.



CAROLE BAYER SAGER, "STRONGER THAN BEFORE" (prod. by Bacharach-Arthur) (writers: Sager-Bacharach-Roberts) (Unichappell/Begonia Melodies Fedora, BMI/Hidden Valley, ASCAP) (3:34). An instant add at pop and A/C, it spotlights Sager's soft vocal. Boardwalk 8-02054.



JOE WALSH, "A LIFE OF ILLUSION" (prod. by Walsh) (writers: Passarelli-Wash) (Rio Ray/Wow & Flutter, ASCAP) (3:30). Walsh's existential lyrics wind into a great hook and Kenny Passarelli's weird, but nevertheless inviting, guitar one is made for radio. Asylum 47144.



APRIL WINE, "SIGN OF THE GYPSY QUEEN" (prod. by Goodwyn-Stone) (writer: Hud-Goodwyn) (Irving, BMI) (3:20). The top 20 success of "Just Between You and Me" opened the door to pop radio. A bit harder but just as catchy, this follow-up is right for mass appeal. Capitol 5001.



JOHN DENVER, "SOME DAYS ARE DIAMONDS (Some Days Are Stone)" (prod. by Butler) (writer: Feller) (Tree, BMI) (3:58). The title cut from Denver's forthcoming LP is a perfect inspirational piece for today. A big hook and Larry Butler's production will take it to the top. RCA 12246.



SLEEPERS

WILLIE NILE, "GOLDEN BOW" (prod. by Panuzio-Lotho) (writer: Nile) (Lake Victoria, ASCAP) (3:32). AOR jumped on the album immediately, with this true rock getting the strongest embrace. A rock celebration that has Nile's vocal taking us to the edge. Arista 0599.



KRAFTWERK, "POCKET CALCULATOR" (prod. by group) (writers: Hutter-Bartos-Schult) (Kling Klang, ASCAP) (3:55). Technology and music reach the ultimate marriage on this hypnotic slice from the forthcoming "Computer Word" LP. Great for plants, robots, and humans too. WB 49723.



GREG KINN BAND, "THE BREAKUP SONG (They Don't Write 'Em)" (prod. by Kaufman) (writer: Kinn-Wright) (Eye-Boy, ASCAP) (2:50). An irresistible rhythmic gallop transports Greg's strong vocal impact on this side from his "Rockin'roll" LP. Gripping rock 'n' roll. Beserkley 47149 (E/A).



SPIDER, "IT DIDN'T TAKE LONG" (prod. by Sulman) (writer: Knight) (Jira/Land Of Dreams/Arista, ASCAP) (3:50). From the South African quintet's new "Between the Lines" LP, this initial single features Amanda Blue's vocal and a recurring title hook. Dreamland 111 (PolyGram).



"QUEEN OF HEARTS"

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"ANGEL OF THE MORNING"

From The Bestselling
Album

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Produced By RICHARD LANDIS



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*See your local Capitol representative

Record World



MAY 23, 1981

RSO and Bee Gees Drop Lawsuits Against Each Other

By JEFFREY PEISCH

■ NEW YORK—The Robert Stigwood group of companies and the Bee Gees have dropped their respective lawsuits against each other and have jointly announced that the differences between the group and Stigwood have been resolved.

While neither the Bee Gees nor RSO Records will reveal the specifics of any settlement between the two parties, Bee Gees lawyer Michael Eaton, who has represented the group since 1971, told *Record World* that an agreement signed between Stigwood and the

(Continued on page 77)

CBS Abolishing All List Prices, Announces Wholesale Price Increase

By DAVID MCGEE

■ NEW YORK—On June 1, CBS Records will become the first major United States record manufacturer to abolish suggested list prices on all its releases.

At the same time CBS has announced a 3.75 percent increase in the wholesale cost of front line albums, tapes and seven-inch oldies. The base price of all seven- and 12-inch singles released after June 1 will be increased by seven percent and will also carry a new prefix. Singles released prior to June 1 will not increase in price.

CBS has also changed its shipping schedule. Rather than ship

product each day, as is now the case, goods will go out on Tuesday, Thursday and Friday.

Unaffected by the pricing changes are the midline series, Masterworks, Odyssey, 10-inch Nu-Disks and the "Exposed" compilation recording.

Neither the timing nor the fact of the wholesale increase caught anyone in the merchandising community offguard, although several dealers were pleasantly surprised that CBS chose to combine this move with the dropping of list prices. Their enthusiasm was perhaps tempered by the continued presence of list prices

on all other labels' product, but the general consensus is that the other manufacturers will follow CBS's lead within 60 to 90 days.

Attempts to reach other labels for reaction to the CBS announcement were mostly unavailing. Arista's Eliot Goldman did say, however, that it was "too early" to consider any possible changes in pricing policy. "We have no present plans to drop list pricing," he added, "but it's something we'll watch. To some extent I think it's perhaps a little bit easier for CBS to do because their artist contracts are probably wholesale

(Continued on page 60)

Diana Ross Signs Long-Term RCA Pact

By BRIAN CHIN

■ NEW YORK — Diana Ross and RCA Records this week announced the signing of a long-term exclusive recording agreement, covering the U.S. and Canada. Her first RCA album is due by the end of the year.

In a prepared statement, RCA Records president Robert Summer called Ross "one of the great entertainers of our time, (bringing) a vast contemporary music

capability and luster to the RCA family of artists."

The signing ended months of speculation that Ross would leave Motown Records after a 20-year association. She did not re-sign her Motown contract when it expired last December 31. A Motown spokesman declined comment on the signing, and Motown chairman Berry Gordy, Jr., in the middle of a month's vacation, was unavailable for comment.

Ross was a central figure in the rise of Motown Records as America's most influential black label and largest black-owned corporation in the '60s. She worked in Motown's Detroit office as a secretary while finishing school and singing on her first records with the Supremes, a trio consisting

(Continued on page 12)

Elektra/Asylum To Distribute Solar

By SAMUEL GRAHAM

■ LOS ANGELES — Solar Records owner and president Dick Griffey's self-described "free agency" came to an end last week as Solar signed a worldwide manufacturing and distribution deal with the Elektra/Asylum label, ending speculation that Griffey would re-sign with RCA, which has handled Solar for more than five years. The deal was called "one of the largest (of its kind) ever consummated" in a prepared release, with E/A board chairman Joe Smith adding that "I can't recall any label with the success and the volume of Solar entering into a new distribution situation."

The Solar-E/A arrangement, Smith said in an interview with *Record World*, is "more than a week and less than 10 years" in length. "It's pretty long-term," Smith said. The deal calls for the release of about 12 albums and 25 singles annually, although Griffey noted in the same interview that "our agreement actually calls for us to add a couple

of artists a year, so if it's 12 artists this year it may be 14 next year, 16 the year after, etc."

Solar's current roster includes the Whispers, Shalamar, Lakeside, (Continued on page 10)

Hero's Funeral For Bob Marley

By NELSON GEORGE

■ NEW YORK — Bob Marley will be buried as a national hero this Thursday (21) in his birthplace, St. Ann, Jamaica, with present Jamaican Prime Minister Edward (Continued on page 64)



Bob Marley

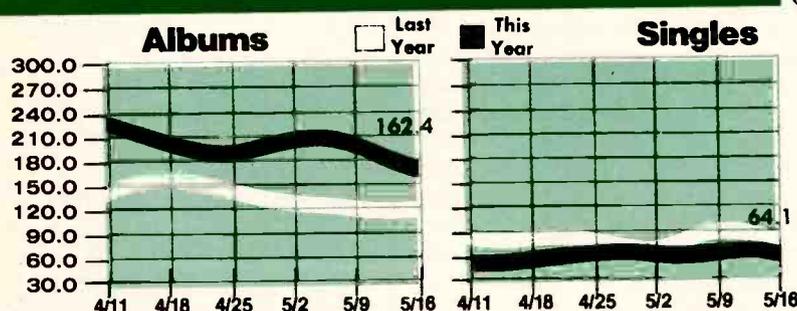
CRT Officials Weigh James' Abrupt Exit

By BILL HOLLAND

■ WASHINGTON—Former Copyright Tribunal Chairman Clarence L. James, Jr., who resigned his position May 1 after writing to President Reagan that the Tribu-

(Continued on page 59)

Record World Sales Index



The Record World Sales Index is based on a broad cross-section of quantitative sales data reported to Record World from retailers, rack jobbers and one-stops across the country. The base figure for both the singles and album indices is a smoothed average of these quantitative reports during periods in June, 1979, with each weekly figure being a percentage increase or decrease on the base. The base figure for both singles and albums is 100.0.

Friesen Sees Artist Development As Key to A&M's Continuing Growth

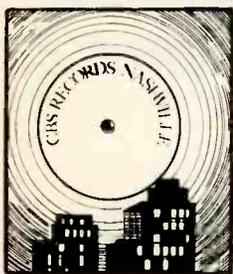
By ELIOT SEKULER

■ LOS ANGELES — With A&M enjoying one of the hottest periods in its history, label president Gil Friesen sees the firm's tradition of lasting commitments to its artists as the keys to that current success and to future growth. In a recent interview with

Record World, he also stressed the greatly-increased sense of professionalism that he said has added new excitement to the business, and the opportunities that loom in the near future.

(Continued on page 67)

Contents



■ **Opposite page 30.** Long before there was a nationwide "boom" in country music there was CBS Records' Nashville branch signing and promoting some of the preeminent artists in the field, just as it continues to do today. This week RW salutes CBS's Nashville branch with a special section documenting its many achievements.



■ **Page 23.** The next few months will be a critical period in the development of the relationship between popular music and the growing video technologies. In an interview with RW, Warner Bros.' video production director Jo Bergman discusses the potential of video as a marketing tool (for such artists as Rickie Lee Jones, pictured here) and merchandisable product in its own right.

departments

A/C Chart	Page 60
Album Airplay Report	Pages 28-29
Album Chart	Page 62
Album Picks	Page 18
Black Oriented Music	Pages 65-66
Picks of the Week	Page 65
Black Oriented Singles Chart	Page 66
Black Oriented Album Chart	Page 65
Black Music Report	Page 65
Classical	Page 73
Coast	Page 12
Country	Pages 80-86
Country Hot Line	Page 83
Country Album Chart	Page 85
Country Album Picks	Page 84
Country Picks of the Week	Page 80
Country Singles Chart	Page 86
Country Singles Picks	Page 82

Cover Story	Page 59
Disco	Page 20
Disco File Top 40	Page 20
Gospel	Pages 78-79
International	Pages 70-71
Canada	Page 70
England	Page 70
England's Top 25	Page 71
Japan	Page 70
Jazz	Pages 68-69
Jazz LP Chart	Page 69
Latin American	Pages 74-76
Album Picks	Page 74
Hit Parade	Page 75
Nuestro Rincon	Page 74
Radio Action	Page 76
Nashville Report	Page 80
New York, N.Y.	Page 14
Radio World	Page 25
Retail Report	Page 61
Singles Chart	Page 27
Singles Picks	Page 16
Video World	Pages 21-24
Video Visions	Page 21

Powerhouse Picks

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

George Harrison "All Those Years Ago" (Dark Horse) Radio blew this one right out of the box. This single will go way beyond the press coverage that accompanied it.

Air Supply "The One That You Love" (Arista) This single occupies a major percentage of radio charts. The group is on its way to the top again.

Third BMA Conference Underway Saturday

By NELSON GEORGE

■ **NEW YORK** — The third annual Black Music Association Conference begins this Saturday (23) at Los Angeles' Century Plaza Hotel, marking the first time the BMA has held its convention on the west coast.

"This year's conference is being held there because of Los Angeles' strong and supportive creative community," said Glenda Gracia, BMA's executive director. Previous conferences were held in Philadelphia and Washington, D.C.

"Our largest contingent of members is located there, over 600 people, most of whom are involved in the making of the music BMA was formed to salute," Gracia said. "Also, Los Angeles is the home of the entire entertainment industry: records, film, television. That makes this a place that must definitely be made aware of black music's accomplishments and contributions."

Gracia said registration for the conference was "following our traditional pattern. We are 60 to 70 percent registered now and as usual expect a lot of walk-up registration, especially because of the large number of members living in the area."

Among the highlights of the conference will be: a special tribute to Cotillion Records president Henry Allen, who will be given the BMA's presidential award; PolyGram Records president David Braun's speech on

(Continued on page 77)

MCA Can't Block Release of Elton's LP

■ **LOS ANGELES**—A federal judge here has denied a motion by MCA Records for a preliminary injunction prohibiting the release of Elton John's first album for Geffen Records.

As a result, the album, "The Fox," was released as scheduled last week.

MCA had contended that it had the rights to the album under the terms of its agreement with Elton John, his manager John Reid, and the Sackville Productions Ltd. holding company (*Record World*, May 16). But U.S. District Court Judge William P. Gray ruled last Monday (11) that MCA's contractual relationship with John expired on March 25. "The contract is over," Gray said in his ruling.

John's first single on the Warner Bros.-distributed Geffen label, "Nobody Wins," was released last month.

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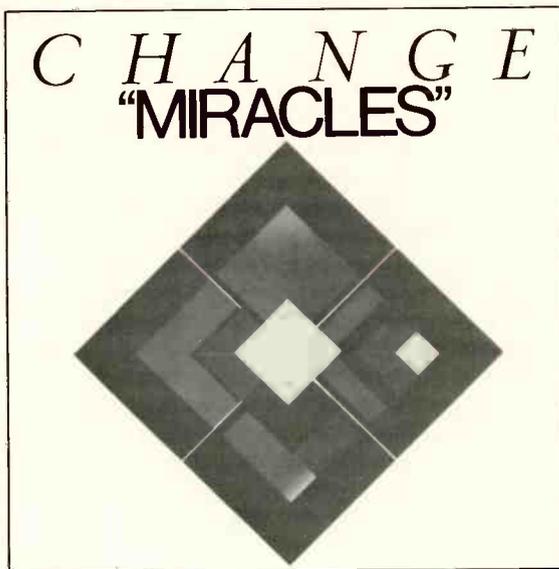
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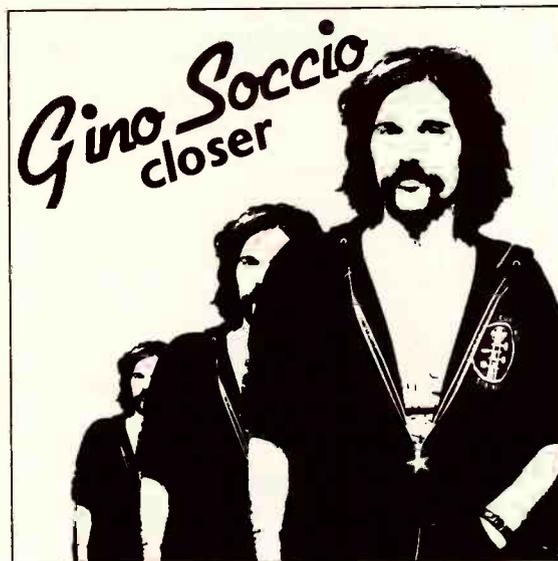
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SD 16042

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Johnny Mathis To Be Honored



Columbia recording artist Johnny Mathis will be honored by the Music Industry Chapter for the City of Hope Medical Center at the Century Plaza Hotel in Los Angeles on July 9. Mathis will receive the "City of Life" award, and a research fellowship in his name will be established at the City of Hope. West coast dinner chairman is Myron Roth, vice president and general manager of west coast operations for CBS Records. East coast chairman is Arma Andon, vice president of national product development for Columbia Records. Pictured at the luncheon held in Los Angeles to kick off the event are, from left: Ray Haughn, vice president and general manager, Rojon Productions, Inc.; Bruce Lundvall, president, CBS Records Division, honorary dinner chairman, music chapter for the City of Hope; Larkin Arnold, vice president and general manager, CBS black music A&R; Roth; Mel Posner, vice chairman of the board, Elektra/Asylum/Nonesuch Records, president, music chapter for the City of Hope; Mathis; Henry Droz, president, WEA Corporation, chairman of the board, music chapter for the City of Hope; and Clarence Avant, Tabu Records, executive committee, music chapter for the City of Hope.

MCA Records Group Posts Net Income Gains

■ NEW YORK—The MCA Records Group has reported a substantial increase in net income for the first three months of 1981, compared to the same period for 1980. The division posted a net income of \$6,811,000 for the three-month period, compared with \$277,000 for the same period in 1980, according to Lew Wasserman, chairman of the board of MCA.

The report stated that the Record Group helped offset reduced profitability in MCA's Filmed Entertainment Division. MCA Inc. reported revenues of \$339,890,000 for the first three months of 1980, compared with \$322,760,000 for the same period of 1980. Net income was \$24,186,000, or \$1.01 per share, compared to \$25,639,000, or \$1.09 per share for 1980.

The Record Division's revenues for the three month period were \$42,837, compared with \$41,276 for the three-month period of 1980.

Capitol Ups Fischer

■ LOS ANGELES — Ron Fischer has been promoted to national field marketing coordinator for Capitol Records, Inc., it was announced by Walter Lee, vice president, sales, CRI.

Fischer had been Los Angeles customer service representative since 1977. He had come to Los Angeles two years earlier to work for Warehouse Records as a store manager. Fischer entered the industry in 1970 as a salesman for Transcontinental Record Sales in Buffalo.

NARM Promotes Gorlick

■ CHERRY HILL, N.J. — Patrick Gorlick has been named director of marketing of the National Association of Recording Merchandisers, it was announced by Joe Cohen, NARM executive VP.

Gorlick, known for his work in the development and implementation of the "Give the Gift of Music" campaign, will also spearhead NARM's efforts to align the association with the video industry. New programs underway include an August convention for video retailers.

Gorlick came to NARM in January 1979 from his own advertising and marketing company.

Regional Breakouts

Singles

East:

Gary U.S. Bonds (EMI-America)
Air Supply (Arista)
Tom Petty (Backstreet/MCA)
Elton John (Geffen)

South:

Air Supply (Arista)
Lee Ritenour (Elektra)
Sheena Easton (EMI-America)
Oak Ridge Boys (MCA)
Kool & The Gang (De-Lite)

Midwest:

Gary U.S. Bonds (EMI-America)
Tom Petty (Backstreet/MCA)
Elton John (Geffen)
Billy & The Beaters (Alfa)

West:

Air Supply (Arista)
Tom Petty (Backstreet/MCA)
Joe Dolce (MCA)
Oak Ridge Boys (MCA)

First-Quarter Single Releases Show Marked Decrease from 1980

By JOSEPH IANELLO

■ NEW YORK—After three decades of multi-colored vinyl, outlandish packaging, threats of extinction, and billions of sales, the single is still the record industry's most important promotional tool. Yet a *Record World* label survey shows that shifting conditions at radio and throughout the economy have resulted in a marked decrease in the number of singles released during the first quarter of 1981, and a rethinking of the role of the single in the current marketplace.

Nine of the 12 record companies responding to the *RW* survey indicated that the number of single releases in the first quarter of '81, when compared to the same period of the previous year, was down. Columbia and Polygram had the highest decrease at 30 percent; Elektra/Asylum, 27; EMI-America/Liberty, 26; Capitol, 23; Atlantic/Atco/Cotillion, 22; Epic/Portrait, 20; RCA, 16; and Arista, .05. Single releases at Warner Bros. and MCA were up slightly, less than one percent, while A&M's output increased by over one-third.

Most label executives agree that although the decline in releases is a result of belt-tightening brought about by 1979's recessionary conditions—labels cut artist rosters by as much as 60 percent while looking for ways to bring rising expenses in line with declining profits—the aftermath of those changes is increased productivity. "There's more thought

put into what's being released," said Mike Becce, RCA's director/national singles promotion. "You just don't throw out singles anymore. Every one cooperates inter-departmentally whereas in the" (Continued on page 79)

RCA Names Loggins

■ NEW YORK — Daniel H. Loggins has been named director, contemporary music artists and repertoire-east coast, it was announced by Jack R. Craigo, division vice president, RCA Records-U.S.A. and Canada.



Daniel H. Loggins

Loggins comes to RCA from WEA International, Inc., where for the past three years he has been executive director, international A&R. His responsibilities included coordinating the efforts of 17 WEA affiliates worldwide in selecting artists. Among the artists he worked with during this period were Stephen Bishop, Gary Numan, Cold Chisel, Jo Jo Zep and the Falcons and Change.

Before joining WEA, Loggins was executive director of CBS/U.K. A&R from 1971 to 1978. Among the artists he brought to CBS were Johnny Nash, Argent, Mott the Hoople, Colin Blunstone, David Essex, Sailor, Ian Hunter, the Sutherland Brothers, Crawler, the Clash, Judas Priest and Jeff Wayne's "War of the Worlds" project.

Loggins is a former performing musician, singer and writer with several published songs. His record business career began in 1967 with Discount Records in Berkeley, California. In 1970, after Discount Records was purchased by CBS, Loggins was sent to New York for management training with Columbia Records.

He subsequently returned to the San Francisco area, joining the Fillmore Corporation and working with Bill Graham and Dave Rubinson in marketing, A&R and promotion. In 1971, he was asked to rejoin CBS as director of talent acquisition in the U.K.

Albums

East:

Tom Petty (Backstreet/MCA)
Joe Walsh (Asylum)
Jim Steinman (Epic/Cleve. Intl.)
Billy Squier (Capitol)
Grace Jones (Island)

South:

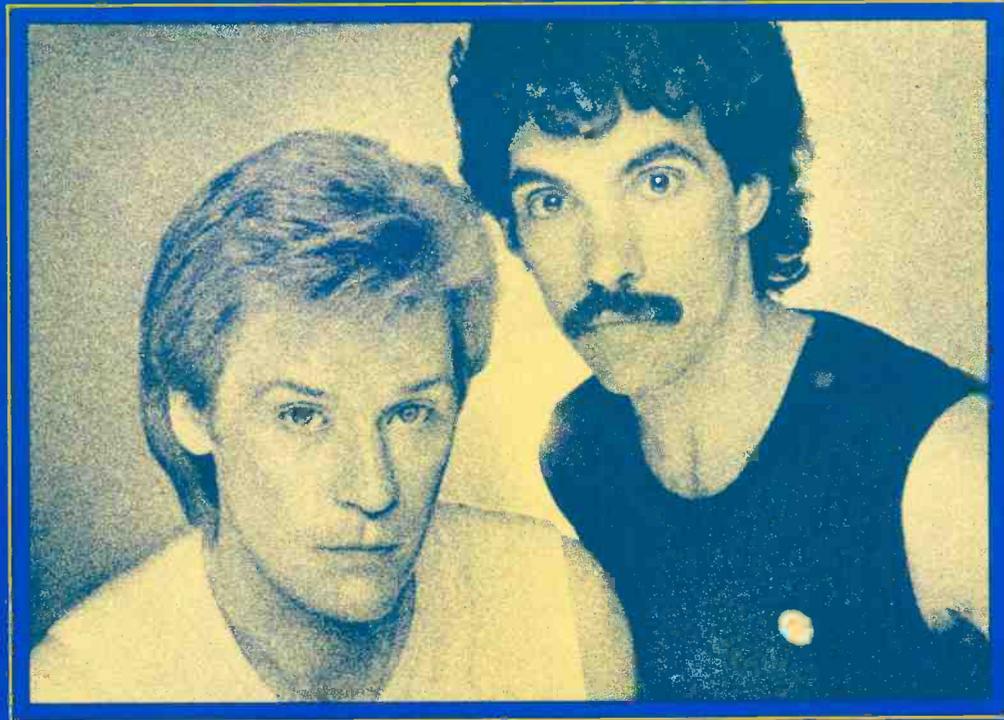
Tom Petty (Backstreet/MCA)
Joe Walsh (Asylum)
Stars On (Radio)
Jim Steinman (Epic/Cleve. Intl.)
Billy Squier (Capitol)
Marshall Tucker Band (Warner Bros.)

Midwest:

Tom Petty (Backstreet/MCA)
Joe Walsh (Asylum)
Stars On (Radio)
Grace Jones (Island)
Marshall Tucker Band (Warner Bros.)

West:

Tom Petty (Backstreet/MCA)
Joe Walsh (Asylum)
Stars On (Radio)
Billy Squier (Capitol)
Grace Jones (Island)
Marshall Tucker Band (Warner Bros.)



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Management and Direction: Tommy Mottola
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Solar Pacts with Elektra /Asylum (Continued from page 3)

Dynasty, Carrie Lucas, Midnight Star, Klymaxx, Juanita G. Hines and Vaughn West. The former three groups have earned seven gold awards and one platinum award from the RIAA in the last year.

About two months ago (*Record World*, March 21), Smith referred to a possible Solar-E/A alliance as virtually a dead issue, although "we were told (at the time) that they were coming here — the contracts were drawn and ready for signature, with all the i's dotted and t's crossed." Asked why the situation had changed, Smith deferred to Griffey, who noted that "we were close to a deal (with Elektra/Asylum), but then my people at RCA, who I am very loyal to, came to me and said that they would like to talk (again), whereas before they had unequivocally said that they couldn't come anywhere close (to E/A's

I need some help in that area, and I think I've found the best help available."

Griffey also referred to "the corporate mentality" of Warner Communications, Inc., parent company of all the Warner/Elektra/Atlantic record operations, describing the attitude at WCI as "the best I've ever witnessed among conglomerates that own record companies. They're music people, and maybe the reason for that is that music represents quite a bit of their income, as opposed to an RCA, where music is a smaller portion of their business."

Smith observed that the Solar acquisition provides Elektra/Asylum with an immediate and large-scale presence in black music, a primary goal of Smith's for some time. The Solar deal, Smith said, "makes us a dominant force in the black music business. Now we have the goods, and it's up

Added Smith, "Solar is more than an arm's length operation. This is as much family as any of our labels, and as such Dick has access to all these various divisions of Warner Communications, as someone like David Geffen has. Dick Griffey has a safe conduct pass through the whole corporate world here." E/A itself, however, will have no involvement in Solar's other concerns, which include publishing, management and booking.

The first E/A-distributed product, to be released within the next two months, will include singles and albums by Klymaxx and Dynasty and an album by Midnight Star. E/A is expected to expand its field promotion, marketing and other staffs as needed to augment Solar's own staff, which includes vice president/marketing and promotion Edna Collison; vice president/creative services Margaret Nash; business affairs and finance director G. Jarbe Durant; concert division vice president Clyde Wasson; and Karolyn Ali, Griffey's executive assistant and director of Griff-co Management. Solar's offices are located at 9044 Melrose Avenue, Los Angeles 90069.

BMI Names Hensel To Broadcast Post

■ NEW YORK — Len Hensel has been named director of broadcast relations for Broadcast Music, Inc., the music licensing organization, BMI president Edward M. Cramer has announced.

Hensel had been vice president and general manager of WSM Radio, Nashville, Tennessee.

He began his broadcast career at age 12 as a radio announcer. He served as program director and commercial manager for WOWL in Florence, Alabama, and as account executive for WAPI in Birmingham before moving to ZIV, a national film Syndicator, where he advanced to regional sales manager.

Hensel came to WSM in 1962 as national sales manager. In 1964 he was named commercial manager, and in 1972 he was appointed vice president and general manager.

In 1974, Hensel was elected to the board of directors of the National Association of Broadcasters to represent four southern states. During his second term he was named to the radio information office committee and later became its chairman. In 1977 he was elected chairman of the radio board of directors of the Association.

Arista Granted Order Against Parsons Project

By JEFFREY PEISCH

■ NEW YORK — Arista Records has been granted a temporary restraining order prohibiting the Alan Parsons Project from offering its product to other labels.

Arista recently sued the group for \$45 million, claiming that Parsons and partner Eric Woolfson had submitted an inferior album to the label in an attempt to force a renegotiation of the group's contracts. In its suit, filed in U.S. District Court in New York, Arista charged Parsons and Woolfson with breach of contract and asked the court to enjoin the artists from violating their contract with Arista.

The temporary restraining order gives Arista relief until July 6, when a hearing will be held to determine if a permanent injunction against the Alan Parsons Project will be issued.

The attorney representing Parsons and Woolfson, Lee Blackman, declined to comment on the specific charges of Arista's suit, but said that the defendants "intend to litigate the case fully in front of a judge."

Blackman would not say if he is considering responding to Arista's charges by issuing a counter-suit.

The Alan Parsons Project, one of Arista's largest-selling acts, delivered master tapes on March 5 for an album entitled "The Sicilian Defense." The title is a reference to a specific chess strategy. Arista rejected "The Sicilian Defense" on the grounds that it was "unmarketable," and Parsons and Woolfson took this to mean that Arista had breached its contract with the duo and that they (Parsons and Woolfson) were free to negotiate with another label.

In its suit, Arista claims that submission of "The Sicilian Defense" was merely a ploy to stimulate new contract negotiations between the label and artists. The Alan Parsons Project signed a contract with Arista in 1976, and has reportedly tried to re-work certain parts of the contract repeatedly.

Pace to Chappell

■ LOS ANGELES—Evan Pace has been named west coast creative manager for Chappell Music Company, it was announced by Roger Gordon, vice president and general manager of Chappell Music's west coast division.

Pace comes to Chappell from the Casablanca publishing companies, where he was a professional manager working with such writers as Donna Summer, Brooklyn Dreams and Giorgio Moroder. Prior to that he worked with Arista's publishing company.



Dick Griffey and Joe Smith

offer). So based on the five and a half years that I had spent with RCA and the success that we had had together, I felt it was my duty to at least sit down and listen to what they had to say. That's what took up the extra time."

Griffey resumed talks with RCA, he said, and "I also watched what happened with a couple of records I had out there, namely the Whispers record and the Shalamar record. Based on those observations," he added, "I still came up with the same analysis, that Elektra/Asylum was probably the best at what they do and Dick Griffey and Solar Records are right now the best at what they do, and I figured the best should get together."

The association with E/A, Griffey continued, should help secure more crossover successes for Solar acts, a factor that played no small part in his decision. "For some reason or other," he said, "there seems to be some resistance at the pop level to playing black music, although black music seems to be the music that's really selling today. So I feel like

to us to deliver at all levels." When it looked as if Solar would not join E/A, Smith had said that the alternatives involved "signing individual acts, making some deals with producers and so on." Obviously, the new arrangement "cuts down the immediate necessity of doing those things."

Cable and Film Work?

Smith also said that, in a larger sense, Warner Communications has long needed stronger ties with the black community, which Griffey and Solar can now provide. What's more, the association opens up the possibility of Griffey's becoming involved in WCI's other divisions, including cable television and motion pictures. In fact, Griffey said, "I've already submitted a book to the publishing division to be turned into a feature film," and "we've discussed my producing some software for their cable television company. There are more outlets than there are programs, of course, so they're definitely looking for me and my creative resources to have some input into the type of programming that comes out of there."

DGP

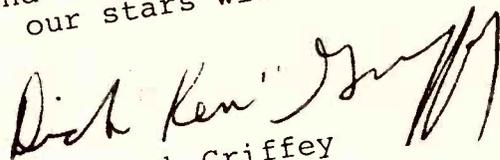
DICK GRIFFEY PRODUCTIONS

Solar
SOUND OF LOS ANGELES RECORDS

To: Ray Harris, Bill Staton, and their Staff

Upon our landing, you warmly welcomed Solar Records and our Galaxy of Stars to your planet. Your diligent, productive, creative, unrelenting, and enthusiastic efforts were the catalyysts of positive, far-reaching results. Now that we are able to probe the stars and move freely through the atmosphere, we wish to express our most humble thanks, and our everlasting recognition to you and your great staff. (If you only had a little help from your parent company.)

We have conquered our first journey, and must now move on to higher horizons. We depart your sphere with admiration, appreciation, respect, and love. We hope the next planet we land on will give Solar Records the same support and help us continue as the shooting star of this universe. Continued success to you, and remember: No matter which direction our galaxy turns, our stars will forever shine upon you!



Dick Griffey

P.S. Mel, may the force always be with you.

P.P.S. Thank you Bob Summer, Regional Managers, your respective staffs.

RCA Records Staff

ray harris • bill staton • lygia brown • madelyn cousin • jodell coy • sylvia degraft • artie dunnings • roland edison • emanuel george • sharon heyward • debra jenkins • richard jones • leroy little • bill magness • basil marshall • jun w. mhoon • patrick spencer • shirley torlucci • hilda williams • mike williams • sonny woods • keith jackson • robert wright • paquita king • elliot horne • maryan eggleston • don mauricio • don sellers • art turner • tony winger • janice parker

6255 SUNSET BOULEVARD / SUITE 923 / LOS ANGELES, CALIFORNIA 90028 / (213) 467-6527

The Coast

By SAMUEL GRAHAM and ELIOT SEKULER

■ **GOTTA REASON TA SING DA BLOOZE:** Some years it just doesn't pay to wake up in the morning, and 1981 has to be one of those years for poor **Eric Clapton**. First he gets a perforated ulcer and has to cancel a major concert tour and collect bedsores in a midwestern hospital. A couple of days after he gets out, the car he's riding in runs a red light and gets whacked in an intersection somewhere near Seattle. And after 20-something years of playing the guitar, he's got blisters on his fingers. So when his latest album, "Another Ticket," topped a half million in sales last week, they didn't know whether to give Ol' Slowhand a gold record or a Purple Heart. RSO Records, we hear, will be handing Clapton a gold disk with oak leaf clusters... And speaking of trouble, there's always that knight in rolling armor, **Joe Walsh**, who can add to his list of worthy causes the **Bill Szymczyk** Pronunciation Society, Inc. Having misspelled that name more times than we choose to remember, we heartily endorse Mr. Walsh's efforts, but humbly suggest that the pronunciation of Mr. Szy—that producer's name—would be made a whole lot simpler if he would do something about all those c's and z's and s's (the guy's got more z's than a Beetle Bailey comic). So here it is, folks, the Bill Szymczyk Re-Christening Contest. Just send us your proposal for a simpler spelling of that name; we'll forward your entries to a panel comprised of his clients, and the winner will receive either Walsh's World War II tank or a Joe Walsh for President button, whichever is easier to mail.

WIN (MORE) VALUABLE PRIZES: The folks at W.M.O.T. Records, who have a hit on their hands with **Frankie Smith's** "Double Dutch Bus," are sick of people asking what those four letters really stand for; not only that, they're a little sheepish about copping to W.M.O.T.'s original meaning. So the label is now running a contest to decide the matter once and for all, with the person who comes up with the best idea to receive a complete catalogue, an envelope containing the true meaning and, they assure us, the undying gratitude of W.M.O.T.'s entire staff. The possibilities are endless; why, in the last five minutes alone we've come up with Women, Men Or Transsexuals (keeps 'em guessing), and We Mangle Our Typewriters (perfect for the hacks at Coast). If you think you can do better, and that shouldn't be hard, just send your entry to New Meaning Contest, W.M.O.T. Records, 8961 Sunset Blvd., Suite F, L.A. 90069.

FROM THE McDONALD'S LIBRARY (FAST-FOOD FOR THOUGHT): Roadies who have helped set up the **Asbury Jukes'** stage have been traditionally responsible for making sure that the keyboards, the drum kit, the mike stands and the bottle of Jack Daniels were all in place by showtime. But during a recent visit to our offices, **John Lyon**, AKA **Southside Johnny**, told us the booze may soon be 86'ed from his public appearances. "I don't want to sound like a preacher, but I've been thinking about that a lot lately," he said. "Everybody has some responsibility for other people, but that's especially true when you're someone that people tend to look up to. It's one thing for me to go and get drunk and hurt myself, but it's another thing for some 15-year-old kid to do it. So you have to assess to what degree people will emulate you, and you do have a responsibility not to drag people into some outrageous form of behavior that might be O.K. for you, but not good for them. So I have to be careful about drinking that Jack Daniels, and in the same vein, Ronald Reagan might do well to assess the moral implications of eating all those jelly beans." Amen.

AND FOR DESSERT: "I've been managing myself ever since I found out what 'R&B' stands for," **Rick James** told us last week. "It means 'rhythm and business'."

FAMOUS PEOPLE: We sure are glad to know that **Kiss' Paul Stanley** and "Evita" star **Patty LuPone** (you'll remember her tearful version of "Don't Cry for Me, Argentina" from the Grammy show) are an item, although we're not certain their appeal matches that of our favorite celeb couple, **Eddie Van Halen** and **Valerie Bertinelli** (the nymphet who stars on TV's "Three at a Time"—or is it "One Day's Company"?). But what we're really wondering is, if lizard-tongued **Gene Simmons** and **Diana Ross** are still together, could a Kiss-Ross-LuPone musical collaboration be too much to hope for? We even have a property in mind for 'em; you could call it, say, "Lady Dictator Sings the Blues," with heavy metal underpinnings. Coast hereby demands a piece of the action.

BY POPULAR DEMAND: The kazoo, we're told, has been around for nearly 200 years, and it took that long for some enterprising soul

(Continued on page 72)

RCA Signs Diana Ross

(Continued from page 3)

of Ross, Mary Wilson and Florence Ballard. The group catapulted to worldwide stardom when their ninth single, "Where Did Our Love Go?," hit number one in mid-1964. It was the first in a long series of hits that established the Supremes as the most successful recording group in America.

Ross left the Supremes in 1970 to pursue a solo career as a multimedia star, under the guidance of Gordy. She continued to post number one hits (among them, "Ain't No Mountain High Enough," "Touch Me in the Morning" and "Love Hangover"), while starring in numerous television specials and becoming a heavy box-office draw with her

streak were written and produced by Brian Holland, Lamont Dozier and Eddie Holland. Their groundbreaking pop records (including hits by the Four Tops and Martha and the Vandellas) often combined a hard dance beat, elaborate orchestral arrangements played by members of the Detroit Symphony, and gospel-influenced vocals. The Supremes' many hits—"Stop! In the Name of Love," "Back in My Arms Again" and "I Hear a Symphony," among others—did much to establish a high profile for Motown and black artists in general with the pop audience.

Although Ross wrote none of her material, her distinctive voice—which could convey little-girl



Diana Ross

first movie role in "Lady Sings the Blues." Her acclaimed portrayal of Billie Holiday was nominated for the Academy Award in 1973. Although her subsequent films, "Mahogany" and "The Wiz," met less favorable critical reaction, they confirmed Ross' mass popularity as an actress as well as a singer.

Ross' singing career surged anew in the past two years with the release of "The Boss," produced by Nickolas Ashford and Valerie Simpson, who had provided her with her greatest solo successes of the early '70s, and last year's "Diana," an album that teamed her with Chic's Nile Rodgers and Bernard Edwards. "Diana" turned out to be Ross' best-selling album ever, and the top selling black album of the past year. In the course of its long hit life, the album yielded a number one hit, "Upside Down" (1980's top single by a solo artist), and the top-ten "I'm Coming Out." Her stage performances in large arenas and legitimate venues have been distinguished by a lavish sense of style: her most recent New York appearance, for example, was a benefit that paired her with the Joffrey Ballet at the Metropolitan Opera House.

Like many of the Motown hits of the day, the records that made up the Supremes' amazing hot

innocence and womanly sensuality at once—and her magnetism on stage and record, were certainly as much responsible for her standing as the writing and production support she received from Holland - Dozier - Holland and, as a solo artist, from Ashford and Simpson, Hal Davis and Edwards and Rodgers.

Bar Association Sets Publishing Workshop

■ **CHICAGO** — A workshop on "Current Issues in Music Publishing" will be presented June 5 and 6 in Nashville under the sponsorship of the American Bar Association Forum Committee on the Entertainment and Sports Industry and Vanderbilt University School of Law in association with the Tennessee Bar Association Committee on Sports and Entertainment.

The workshop will feature remarks by David A. Braun, president of PolyGram Records, Inc., as well as presentations on sources of income, negotiations, contract drafting and presentation of evidence in infringement cases by a national panel of experts.

Interested persons should contact the Forum Committee at the American Bar Association office at 1155 East 60th Street, Chicago, Illinois 60637.

BMI

Academy of Country Music

WINNERS

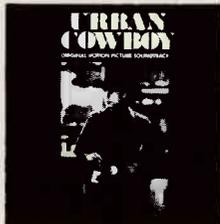
TOP NEW FEMALE VOCALIST

Terri Gibbs



ALBUM OF THE YEAR

"Urban Cowboy"



SINGLE RECORD OF THE YEAR

"He Stopped Loving Her Today"



TOP NEW MALE VOCALIST

Johnny Lee



TOP MALE VOCALIST

George Jones



ENTERTAINER OF THE YEAR

Barbara Mandrell



TOP VOCAL GROUP

Alabama



TOP FEMALE VOCALIST

Dolly Parton



SONG OF THE YEAR

"He Stopped Loving Her Today"



TOP VOCAL DUET

Moe Bandy & Joe Stampley



PIONEER AWARD

Ernest Tubb



COUNTRY MUSIC MOVIE OF THE YEAR

"Coal Miners Daughter"



BASS

Curtis Stone

FIDDLE

Johnny Gimble

DRUMS

Archie Francis

GUITAR

Al Bruno

STEEL GUITAR (tie)

Buddy Emmons
J. P. Maness

BAND OF THE YEAR (Touring)

Charlie Daniels Band (Charlie Daniels)

Congratulations

THE WORLD'S LARGEST PERFORMING RIGHTS ORGANIZATION

New York, N.Y.

By DAVID MCGEE

■ With Roy Acuff, Tammy Wynette and Merle Haggard heading the bill, the Wild Turkey Festival of Country Music, which took place last Wednesday (13) at Carnegie Hall, boasted one of the strongest lineups of traditional country artists ever to appear in New York. Although union regulations necessitated truncated sets (also on the bill were **Cabin Fever**, a Boston-based band that won Wild Turkey's "Country Stars of the Future" contest last year, and the venerable **Stony Mountain Cloggers**), there were enough high points during the night to whet one's appetite, if you will, for a return engagement next year.

As the show's host, Acuff did an admirable job of talking through the equipment changes and in general adding more than a touch of the Grand Ole Opry's good, clean fun atmosphere to the proceedings, even to the point of plugging the Austin, Nichols Company, distillers of Wild Turkey. One member of the audience was heard to remark, good-naturedly, "Those Opry people just can't get commercials out of their blood."

A mainstay of the Opry since 1938, Acuff and his Smokey Mountain Boys are generally credited (along with **Pee Wee King** and the **Golden West Cowboys**) with changing the focus of the Opry from string bands and harmony groups to solo singers with bands, thereby injecting new life into what was fast becoming a staid, rather dull institution. He has also come to be the standard-bearer for the virtues of God, country and family that are so important to his audience. And his career has not been without controversy, owing to his interest in politics: he made an unsuccessful bid for the Governorship of Tennessee in 1948, and in 1974 achieved some notoriety for his support of President Richard Nixon. On the other hand, as astute a music critic as **Dizzy Dean** dubbed Acuff "The King of Country Music." During his time as an announcer for the Major League Baseball Game of the Week, Dean further immortalized one of Acuff's signature tunes, **A. P. Carter's** "Wabash Cannonball," by often belting it out in the middle of late inning rallies.

Ol' Diz wasn't much off the mark, if at all. Acuff's music dwarfs his other exploits, and this appearance at Carnegie Hall—his first New York concert date in 12 years—was a rare, if brief, treat. He sang only four songs—"Wabash Cannonball," "Old Time Sunshine Song," "I Saw the Light" and, with Haggard, "Lord, Don't Let Me Down"—but in many ways these were the highlights of the show. Acuff is one of the most distinctive vocalists country music has produced: his Appalachian singing style is loud, passionate and strictly heart-on-the-sleeve, as grand and beautiful and awe-inspiring as the Great Smokey Mountains he knows so well. It can be argued that Acuff has neither grown nor experimented musically since his early days at the Opry. It can be argued more successfully that Acuff's style is simply too important, too compelling to be tampered with. Here's hoping for a return appearance.

Merle Haggard is preeminent among the contemporary country artists who revere and pay homage to the traditions established by people such as Acuff. While paying respects to his musical forefathers, though, Haggard has instinctively sought to expand country music's boundaries by incorporating elements of jazz, blues, rhythm & blues and western swing into his own music, which he refers to as "country jazz."

Haggard has assembled a band that is truly formidable in its ability to play convincingly in many styles. The most celebrated of the players is guitarist **Roy Nichols**, who once again gave ample proof of his superiority both as a technician and as a craftsman whose precise notes and phrases speak volumes in the way of emotion. Indeed, many of his solos are as eloquent as Haggard's singing.

As for the Hag, he asserted his rebellious nature by playing an hour even though he was scheduled to do only 35 minutes. At that he left reluctantly, apologizing for not staying on for his normal two-hour set but explaining that the union was "about to eat us up if we don't get outta here." The crowd clearly anticipated hearing Hag's hits, and he obliged them with a forceful version of "Mama Tried" and, of course, "Okie From Muskogee," among others. Newer material from the MCA albums was less enthusiastically received, although it stood up well by comparison. Most notable were a mournful reading of "Misery and Gin" from the "Bronco Billy" soundtrack and one of Haggard's finest weepers, "Our Paths May Never Cross," as delicate as a Christmas carol but as buoyant as western swing. All in all, a masterful performance by one of the great originals.

(Continued on page 72)

New Budget Hope for Public Broadcasting

By BILL HOLLAND

■ WASHINGTON — The House Interstate and Foreign Commerce Committee this past week gave the Corporation for Public Broadcasting some 11th-hour hope for a boost in its upcoming budgets by reporting out a bill authorizing between \$30 million and \$60 million more than the trimmed \$100 million dollar budget the Reagan administration wants.

The House bill would give CPB a minimum \$160 million for fiscal 1984, \$145 million for fiscal 1985, and \$130 million for fiscal 1986.

In subcommittee hearings in April, members had discussed many suggestions with CPB officials on how to augment the severely trimmed administration budget requests. The feeling at that time was that there was more sympathy than support for an adjustment of the President's budget cuts.

CPB's budget is protected by Congress through the so-called "advance funding" law, which serves to insulate CPB from possible political pressures on its programming decisions.

Defeated was an amendment to boost the budget authorization to \$160 million for all three years, and one to reduce authorizations to \$110 million for fiscal 1984, \$100 million for fiscal 1985 and \$90 million for fiscal 1986.

The controversial issue of possibly allowing 30-second "institutional" corporate advertising on public television, which has received criticism from commercial broadcasters and media groups alike, was shelved until more research on the matter can be accomplished. The "noncommercial broadcaster commercials" issue will be brought up again during the floor vote, expected in two weeks.

The committee also approved a budget breakdown for CPB. Ninety percent of the authorization will be divided between Public Broadcasting, which would receive 75 percent, and National Public Radio, which would get 25 percent. The CPB would receive the remaining 10 percent.

Eighty percent of PBS' share would go for community service grants and 20 percent would be reserved for national programming costs.

Warners Launches Black Music Campaign

■ LOS ANGELES—Hank Caldwell, vice president/black music marketing, Warner/Elektra/Atlantic Corp., has announced a national marketing campaign entitled "The Soul of Summer." The campaign runs through June 12, and involves six Warner Bros. albums: Chaka Khan, "What Cha' Gonna Do For Me"; Sadane, "One Way Love Affair"; David Sanborn, "Voyeur"; Grace Jones, "Nightclubbing" (on Island); Randy Crawford, "Secret Combination"; and Rose Royce, "Golden Touch."

Ten key markets have been selected for heavy advertising support. A large "sunburst" merchandising piece will be available for in-store display along with 1 x 1's, 2 x 2's (or 2 x 3's) and headline streamers of the artists. Selected key markets will concentrate on radio station/account tie-in promotions.

There will be nineteen prizes awarded for best efforts in marketing "The Soul of Summer." All involved merchandisers, sales and promotion representatives are eligible to earn cash prize awards for their efforts.

Scotti Brothers Records to CBS



Walter Yetnikoff, president, CBS/Records Group, has announced that Scotti Brothers Records has joined the CBS Associated family of labels. The first release under the arrangement is the debut single of John Schneider, star of the hit CBS television series, "The Dukes of Hazzard." The single, "It's Now Or Never," will be followed next month by an album of the same name. Pictured at CBS Records' New York offices are, from left: (front) Don Dempsey, senior vice president and general manager, Epic/Portrait/CBS Associated Labels; Yetnikoff; Schneider; Tony Scotti, chairman, Scotti Brothers Industries; (rear) Ben Scotti, Ben Scotti Promotion; Tony Martell, vice president and general manager, CBS Associated Labels; Mike Gurse, Schneider's manager; and Johnny Musso, vice president and general manager, Scotti Brothers Records.

BMA THIRD ANNUAL CONFERENCE

MAY 23-27, 1981

CENTURY PLAZA HOTEL, LOS ANGELES, CALIFORNIA

BLACK MUSIC: THE SOUND TO COUNT ON!

PROGRAM AGENDA

SATURDAY, MAY 23

10:00 AM-5:00 PM CALIFORNIA LEVEL

REGISTRATION

WELCOMING PROGRAM:

Buffet Dinner

Entertainment: AN EVENING WITH BRENDA RUSSELL

Host: A&M RECORDS

7:30 PM A&M LOT *

*(Bus Transportation to and from
A&M LOT provided by BMA)

SUNDAY, MAY 24

9:00 AM-4:00 PM CALIFORNIA LEVEL

REGISTRATION

GENERAL SESSION PROGRAM:

Keynote Address: JERRY BUTLER, *Recording and
Performing Artist*

Presentation: THE IMPORTANCE OF TELEVISION AND THE
VIDEO BOOM TO BLACK MUSIC ARTISTS

Presented by: TOPPER CAREW, *President, Rainbow TV
Workshop*. CHUCK SMILEY, *Vice President, Theatrical
Motion Pictures and Television Affairs, ABC Television
Network*

ENTERTAINMENT PROGRAM

AN EVENING WITH THE HAWKINS FAMILY AND THEIR
FRIENDS IN A BMA TRIBUTE TO GOSPEL MUSIC

Entertainment: HAWKINS FAMILY, THE WINANS

Host: LIGHT RECORDS

1:00 PM-4:00 PM LOS ANGELES ROOM

7:00 PM WESTSIDE ROOM

9:00 AM-12:30 PM SENATOR'S BOARD
SENATOR'S DINING ROOM
GOVERNOR'S ROOM
GOVERNOR'S DINING ROOM

PRE-SCHEDULED INDUSTRY MEETINGS: BMA AD HOC
COMMITTEES OR INDUSTRY ORGANIZATIONS

MONDAY, MAY 25

9:00 AM-4:00 PM CALIFORNIA LEVEL

REGISTRATION:

COMMUNICATIONS PROGRAM:

WORLD-AMERICAN-BLACK COMMUNICATIONS

Moderator: GEORGE WARE, *Director of Programs and
Special Projects, BMA*

LUNCHEON AND COMMUNICATIONS FORUM:

Moderator: BOB LAW, *Program Director, WWRL-AM, New York*

Host: ELEKTRA/ASYLUM RECORDS

RADIO AND THE BLACK MUSIC ARTIST

Co-Chair: ROD McGREW, *President, Unlimited Gold Records*
DON MIZELL, *General Manager, KJLH-FM, Los Angeles*

AWARDS PROGRAM:

BMA ANNUAL PRESIDENTIAL TRIBUTE AND DINNER

Honoree: HENRY ALLEN, *President, Cotillion Records*

Hosts: ATLANTIC RECORDS, CAPITOL RECORDS, MCA
RECORDS, PHILADELPHIA INTERNATIONAL RECORDS,
RCA RECORDS, SOLAR RECORDS, WARNER BROS.
RECORDS, WEA

10:00 AM-12:00 PM WESTSIDE ROOM

12:30 PM-3:30 PM SANTA MONICA
ROOM

4:00 PM-5:30 PM WESTSIDE ROOM

7:30 PM-10:00 PM LOS ANGELES
BALLROOM

4:00 PM-5:30 PM WESTWOOD ROOM

COMMUNICATIONS RESOLUTION WORKSHOP

Moderator: GEORGE WARE

TUESDAY, MAY 26

9:30 AM-10:30 AM PACIFIC PALISADES
ROOM

MARKETING AND MERCHANDISING PROGRAM:

BLACK MUSIC IS GREEN

PART I: THE MANUFACTURER'S POINT OF VIEW

Chair: BILL HAYWOOD, *Vice President, Black Music
Marketing, PolyGram Records*

PART II: THE MERCHANDISER'S POINT OF VIEW

Chair: TED HUDSON, *President, Ted's One-Stop Records*

LUNCHEON AND PERFORMING ARTS FORUM:

Guest Speaker: DAVID BRAUN, *President and Chief Executive
Officer, PolyGram Records, Inc.*

Host: POLYGRAM RECORDS

PERFORMING ARTS PROGRAM:

ARTIST PREPARATION FOR THE FUTURE: FROM A LEGAL,
FINANCIAL AND CAREER DIRECTION PERSPECTIVE

Chair: ED ECKSTINE, *General Manager, Qwest Records/
Quincy Jones Production, in co-ordination with*

DONALD K. WILSON, *Esq., Mason & Sloane*

MEMBERSHIP PLENARY SESSION

ENTERTAINMENT PROGRAM:

A TRIBUTE TO JAZZ MUSIC:

Dinner

Entertainment: HUBERT LAWS, RODNEY FRANKLIN

Host: CBS RECORDS

5:30 PM-6:30 PM

8:30 PM LOS ANGELES BALLROOM



For Registration Information Contact:
BMA
1500 Locust Street
Philadelphia, PA 19102 (215) 545-8600

Record World Single Picks

SYLVESTER—Fantasy/
Honey 912



HERE IS MY LOVE (prod. by Fuqua-Sylvester) (writer: Sylvester) (Borzoj/Beekeeper, ASCAP) (3:35)

Sylvester discards his falsetto for a marvelous, full tenor on this initial single from his forthcoming "Too Hot To Sleep" LP. Romance is the word and passion the inspiration as he trades leads and harmonizes with newcomer Jeanie Tracy. A gorgeous piano break and percussion dazzle add to the rather lusty feeling.

FRANKIE SMITH—WMOT
8-5356



DOUBLE DUTCH BUS (prod. by Smith-Bloom) (writers: Smith-Bloom) (WIMOT/Frashion/Supermarket, BMI) (3:29)

Smith is a seasoned songwriter who adds his production and vocal skills (sounds like Popeye) to this loveable rap record. Actually a jump-rope game being played in northeastern urban centers, it's highly contagious, with richly-textured keyboards and street-stomping percussion providing the incentive to get up and do your thing.

TERUMASA HINO—Inner City 9



SWEETER and SWEETER (prod. by Itoh) (writers: Leon & Janice Pendarvis) (Pinwheel, BMI) (3:48)

The Japanese jazz/fusion cornetist offers this enchanting single from his "Daydream" LP with loads of crossover potential for black and pop radio. Janice Pendarvis delivers the loving lyrics with enthusiastic phrasing, while ace session musicians provide the energetic backing. Hino takes the colorful solo, and it's all kept under four minutes for instant radio acceptance.

STARGARD—WB 49731



HIGH ON THE BOOGIE (prod. by Whitfield-Runnells-Davis) (writer: Whitfield) (May Twelfth/Warner Tamerlane, BMI) (4:10)

Rochelle Runnells and Janice Williams are the principals on this delicious initial release from their forthcoming "Back 2 Back" LP. Co-produced and written by Norman Whitfield, the dance track is full of numerous percolating percussion sounds, with horn blasts and the funky bass lending a hand. The women's sexy, inviting vocals will open pop radio ears.

Pop

RUSH—Mercury 76109

TOM SAWYER (prod. by group-Brown) (writers: group-Dubois) (Core, ASCAP) (4:07)

From the platinum-plus "Moving Pictures" LP comes this Zeppelin-esque power ballad. The volatile trio breaks into a dynamic, demonic jam, but it's Geddy Lee's vocals that tie it all together.

THE PLIMSOULS—Planet 47930

ZERO HOUR (prod. by Holloway) (writer: Case) (Baby Oh Yeah) (2:30)

Brash, rhythmic and full of crisp guitars riffs, this cut from the namesake LP has Peter Case's vocals as the focal point. Dance to the driving, smart tempo shifts.

PETER ALLEN—A&M 2342

BI-COASTAL (prod. by Foster) (writers: Allen-Foster-Jeane) (Irving/Woolnough/Foster Frees/Tomjon, BMI) (3:57)

Allen is Mr. Excitement on this title cut from his latest LP. Bubbling over with enticing sexiness, he glides over a bouncy, percussion-clad instrumental track, complemented by a sassy chorus.

MAGAZINE—I.R.S. 9023 (A&M)

about the weather (prod. not listed) (writers: DeVoto-Formula) (Virgin/Chappell, ASCAP) (3:24)

Howard DeVoto's proud vocal maintains a brisk strut on this cut from the quintet's (Ben Mandelson is the new lead guitarist) forthcoming "Magic, Murder & the Weather" LP. Interesting rock for AOR formats.

THE FOOLS—EMI-America 8081

LOST NUMBER (prod. by Poncia) (writers: Girard-Forman) (Castle Hill, ASCAP) (3:31)

Mike Girard's vocal quiver is from the '50s rockabilly school, but the rest of the band rocks with a thoroughly modern perspective on this contagious cut from the "Heavy Mental" LP.

LEON REDBONE—Emerald City
7330 (Ari)

YOUR CHEATIN' HEART (prod. by Handler-Redbone) (writer: Williams) (Fred Rose/Hiriam, BMI) (3:02)

Accompanied by Terry Waldo's piano sprinkles and the restrained tuba punctuations of Jonathan Dorn, Redbone concocts a Dixieland-ish remake of the Hank Williams classic.

THE VENTURES—Tridex 501

SURFIN' & SPYIN' (prod. by Phillips-Scott) (writer: Caffey) (pub. not listed) (2:18)

It's been over 20 years since their "Walk Don't Run" popularized the surf sound with its top 5 success. That sound is back—in a somewhat modernized form—with Nokie Edwards' guitar leading the way.

TOMMY KNIGHT—Col 11-02109

ALL I DO IS DREAM (prod. by Wirtz-Peters) (writers: Knight-Pickus) (Six Continents, BMI) (3:13)

The young L.A. singer/songwriter debuts with this lovelorn pop ballad from his new namesake LP. Touching lyrics and a dramatic orchestra score should take this a long way on pop and A/C formats.

THE JOHNNY AVERAGE BAND

—Bearsville 49733 (WB)

SOME PEOPLE (prod. by McRee-Hodgkinson) (writer: Average) (Fourth Floor, ASCAP) (3:27)

From England via Woodstock, Average—with backing vocal help from wife Nikki Wills—offers engaging midtempo rock; strong on lyrics and pulsating rhythms.

B.O.S./Pop

FANTASY—Pavillion 6-02098

(HEY WHO'S GOTTA) FUNKY SONG (prod. by Valor) (writer: Valor) (Lis-Ti/Pavillion, BMI) (3:58)

The vocal quartet bounces over a recurring funky riff that's dressed in explosive handclaps. It's a hit cinch at clubs and radio.

SLAVE—Cotillion 46014

FEEL MY LOVE (prod. by Douglass-Washington) (writers: group) (Slave Song/Cotillion, BMI) (3:29)

The stylish septet's "Stone Jam" LP is already a gold item, and this single will push it even higher. Sparkling keyboards, an adventurous bass and a slick vocal lead stand out.

ROBERT WINTERS & FALL—

Buddah 627 (Arista)
WHEN WILL MY LOVE BE RIGHT (prod. by Winters-Hall) (writers: Winters-Saunders-Turner) (Big Seven/Bee Mor, BMI) (3:44)

The talented keyboardist/vocalist had considerable pop crossover success with the title cut from his "Magic Man" LP. This follow-up spotlights his interesting falsetto in a ballad setting, backed by full orchestration.

GENE CHANDLER—Chi-Sound/
20th Century-Fox 2494 (RCA)

I'M ATTRACTED TO YOU (prod. by Chandler) (writers: Goodman-Chudacoff) (Big Ears/Gouda/Red Pajamas, ASCAP) (3:11)

From the "Here's To Love" LP, this romantic ballad has Chandler in a relaxed setting, surrounded by mellow horn garnishes, string cushions and backing vocals.

PATRICE RUSHEN—Elektra
47143

DON'T BLAME ME (prod. by Mims, Jr.-Rushen) (writers: Rushen-Ehigiator-Bell) (Baby Fingers/Angelyric/Clarence R. Bell, ASCAP) (5:17)

Patrice shows she's equally adept at vocals and keyboards on this spicy funk piece from her "Posh" LP. Her melodic keyboard breaks and soft soprano work well against the dance beat.

CANDI STATON—LA 0080

WITHOUT YOU I CRY (prod. by Crawford) (writer: Crawford) (DaAnn/Ellipsis, ASCAP) (3:54)

Staton's vocal sauce gushes on this soulful workout. A backing chorus gives gospel inspiration on the hook and a bass-driven rhythm section keeps things hot.

KLIQUE—MCA 51099

LOVE'S DANCE (prod. by Crawford-Confunkshun-McCurry) (writers: Cooper-Crossley) (Bee-Germaine, BMI) (3:43)

The L.A.-based trio debuts with this single from the new "It's Winning Time" LP. Funk is the groove here, with attractive vocal configurations riding the sharp rhythm cook and synthesizer riffs.

RAMSEY LEWIS—Col 11-02043

SO MUCH MORE (prod. by Washington) (writers: Henderson-Jones-Lewis) (Kerith, ASCAP) (3:40)

Guest vocalist Alice Sanderson Echols adds a new dimension to Ramsey's keyboard acrobatics on this initial release from the forthcoming "Three Piece Suite" LP.

Country/Pop

THE CORBIN/HANNER BAND—
Alfa 7001

TIME HAS TREATED YOU WELL (prod. by West) (writer: Hanner) (Sabal, ASCAP) (2:47)

Bob Corbin & Dave Hanner are the singers/songwriters/guitarists fronting this exceptional band. Having penned hit tunes for the Oak Ridge Boys, Mel Tillis and others, the duo steps out with this infectious ballad featuring Dave's affecting lead vocal and sweet steel guitar backing.

JOHNNY LEE—Full Moon/
Asylum 47138

PRISONER OF HOPE (prod. by Norman) (writers: Whipple-Mercalf) (Elektra/Asylum, BMI) (3:10)

Lee's warm, sincere tenor here is equally comfortable on pop, A/C or country formats.

CRYSTAL GAYLE—Col 11-02078

TOO MANY LOVERS (prod. by Reynolds) (writers: True-Lindsay-Hogin) (Cookhouse, BMI/Mother Tongue, ASCAP) (3:46)

Gayle's passionate vocal trades with a hot chorus and a rock-rooted backing band are the main selling points.

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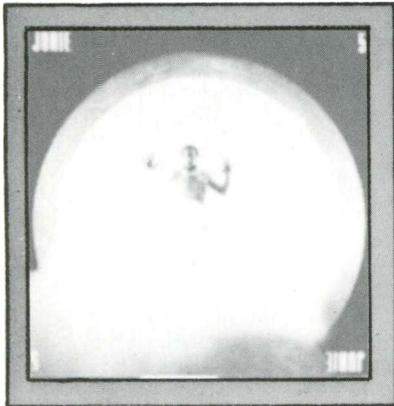
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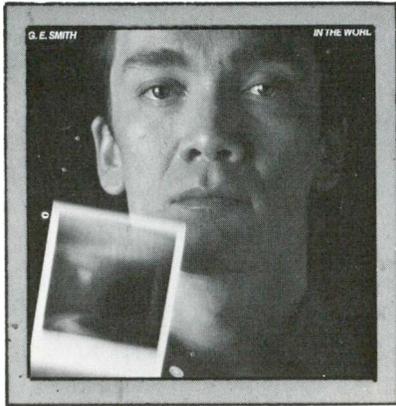
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Record World Album Picks



JUNIE 5

JUNIE—Columbia ARC 37133 (7.98)
Former George Clinton cohort Junie's first solo LP, "Bread Alone," was a highly creative effort that deserved more attention than it got. His second is even more substantial, with potential appeal to black formats and many crossover possibilities. The title cut, "Cry Me a River" and "Victim of Love" prove that this guy is one class act.



IN THE WORLD

G.E. SMITH—Mirage WTG 16038 (All) (7.98)
Smith's guitar wizardry has been contracted by David Bowie, Garland Jeffreys and Hall & Oates, and this debut LP proves he's got ideas of his own. He churns out catchy pop refrains like "Heart Frozen Up," "Real Love" and the title cut, while the reggae beat of "Fake O' the Land" provides just one of many opportunities for stinging leads.



THE FLOWERS OF ROMANCE

PUBLIC IMAGE LTD.—Warner Bros. BSK 3536 (7.98)
John Lydon tortures stream-of-consciousness lyrics in a minimalist rhythmic environment favoring traps and Middle East-flavored percussion, while the non-percussive element is also influenced by the drones and simple scales of Arab music. If you leave your James Taylor ears at home and approach it with an open mind, this can be mesmerizing stuff.



WILD GIFT

X—Slash SR-107 (JEM) (7.98)
The phrase "L.A.'s best band" is as overused as "world's best coffee," but this quartet may be the only one that can back it up with critical acclaim and sales. Their debut, "Los Angeles," sold steadily on the basis of live appearances, and this follow-up, highlighted by the unusual vocal interplay between John Doe and Exene, should build on that success.

FIRE AND ICE

BILL WRAY—Liberty LT-1098 (8.98)
Wray is a good writer and an even better singer whose work on previous labels has gone unnoticed, but this LP will change all that. His growling cover of Frankie Miller's "A Woman To Love" and his own "Lonely Heart" are highlights.

GOING FOR THE GLOW

DONNA WASHINGTON—Capitol ST 12147 (8.98)
Washington continues to bullet BOS with "Scuse Me While I Fall in Love," and her LP is substantial enough to back that success. The upbeat "Nine to Five (Come Alive)" and the Brenda Russell-penned title cut warrant attention.

ROCKEN ROLL

ROCKEN HORSE—Erect ERLP 1003 (7.98)
Lead vocals reminiscent of Robert Plant, angelic backing vocals that recall Boston and terrific huge guitar sounds make this independent LP by a midwest group a contender. AORs could play it several cuts deep.

Ph.D.

Atlantic SD 16039 (7.98)
All the sounds on this LP, save for the vocals of Jim Diamond, are the product of Tony Hymas (Jeff Beck, the Jack Bruce Band) and his keyboards and synthesizers. The tunes encompass a wide range of styles, highlighted by the chorus hook of "I Won't Let You Down."

LET YOUR BODY GO

THE PLAYERS ASSOCIATION—Vanguard VSD 79441 (7.98)
Composer Chris Hills is the complete rhythm section, and with the help of players like Randy Brecker on trumpet and Bob Berg on sax, he's created winning tracks like "Life Is Just A Song" and the title cut.

LIVE IN CONCERT

ROGER WHITTAKER—RCA CPL2-4057 (9.98)
The warmth and intimacy of Whittaker's live performances is communicated by this double record set. Includes "Morning Has Broken," "Dirty Old Town" and his hit, "The Last Farewell."

WOMAN OF THE YEAR

ORIGINAL BROADWAY CAST—Arista AL 8303 (9.98)
Broadway's newest musical hit has Lauren Bacall (who won a Tony in her last Broadway show, "Applause") and a score by Kander & Ebb of "Cabaret" and "New York, New York" fame. It'll run for a long time, and this LP will keep on selling.

SUSTO

MASABUMI KIKUCHI—Columbia FC 37372 (8.98)
This Japanese-born keyboardist has played the New York jazz circuit with Miles Davis, Elvin Jones, Sonny Rollins and others. "Circle/Line" and "New Native" are both long cuts which pit improvisers against a recurring riff.

LIVE

STEPHANE GRAPPELLI/DAVID GRISMAN—Warner Bros. BSK 3550 (7.98)
The strings never stop swinging as jazz violin legend Grappelli and master mandolinist Grisman (plus his excellent band) play "Misty," "Sweet Georgia Brown," and Ellington's "Satin Doll."

EYE OF THE STORM

CHRIS DARROW-MAX BUDA—Takoma TAK 7092 (Chrysalis) (7.98)
If electric slide guitar sends shudders of delight up your spine, you have to have this LP. Guitarist Darrow, a founding member of the Nitty Gritty Dirt Band, has worked with violinist/harp player Buda before. "Phoney Baloney" and "In the Tube" are gems.

DAYDREAM

TERUMASA HINO—Inner City IC 6069 (7.98)
Unlike his colleague Masabumi Kikuchi (see left), this Japan-born cornet/flugelhorn player is hitting straight for the commercial market with easy jazz/soul sounds that call Chuck Mangione to mind.

LION OF THE DESERT

ORIGINAL MOTION PICTURE SOUNDTRACK—Project 3 PR 5107 (Arista) (8.98)
It's only fitting that composer/conductor Maurice Jarre, who won Academy Awards for his scores from "Dr. Zhivago" and "Lawrence Of Arabia," be commissioned to score this Anthony Quinn film.

Remember:

the

1981

Record World

Annual Directory

& Awards Issue

Issue Date: July 18

Ad Deadline: July 1

Record World Disco

Disco File

BY BRIAN CHIN

(A report on current and upcoming discotheque breakouts)

There's all sorts of really outstanding music out this week, in various R&B, pop-soul and jazz-funk categories. It's been a much more painstaking process for everyone concerned to sift through the available music and come up with the gems, but they are surely there, even if the labels don't always point them out. If only all of life's chores were so enjoyable. . . .

Sylvester's eighth album, "Too Hot To Sleep" (Fantasy/Honey), signals several changes in direction for him: he sings in his natural register for much of the album, and eases up the tempo, too, taking the frantic edge off for a relaxed, sometimes jazzy feel. All of this has apparently redoubled Sylvester's inspiration, and in ten highly consistent tracks, he sounds ready to conquer the wide audience that first heard him on the landmark "Step II" album in 1978. There are two tracks here that will attract dance attention: "Give It Up (Don't Make Me Wait)" has already shipped to pools in disco disc form, longer than the 3:40 album cut, by a simple edit; it's a great solid riff that shifts from voices to sax and from break to return in a random sequence—good, functional groove music. We also liked "Can't You See" (3:20), a gospel-flavored love song with a lovely, summery bounce and a catchy sing-along chorus; hope there's a long version of this coming up, too. While the remaining material is not dance tempo, his supporters in disco can only be pleased with "Too Hot"'s splendid slow drags (especially the revival of Smokey's "Ooo Baby, Baby") and three hauntingly seductive rhythm ballads: the title cut, "Thinking Right," and the single, "Here Is My Love," a duet with **Jeanie Tracy**. Sylvester's breadth as an entertainer always seemed too great to be contained on record (he *must* be seen in person!) but "Too Hot To Sleep" does a fine job of conveying his gifts as singer and writer, and does so with renewed, unmistakable assurance and taste—and endless soul.

British duo **Linx** (bassist **Sketch**, vocalist **David Grant**) have just come off a mid-chart BOS hit with "You're Lying" and their debut album, "Intuition" (Chrysalis), is picking up attention right off the bat. Their approach is just different enough to make for a really interesting mix; by turns, the music suggests Stevie Wonder in a rockier moment, polished Solar R&B and lightweight AM pop—diverse it is, for sure. Our favorites: the second single, "Together We Can Shine" (5:45, produced by drummer **Ollie Brown**), deeply swaying, with pretty high-pitched harmonies and a very flashy descent into the break and instrumental. Also try: "Throw Away the Key" (5:00), which counters bright synthesizer lines and a springy beat with a moody lyric; "You're Lying" (included here at 4:40; the remixed version that sold on import should have been inserted), popular already where it's been played; and the accusing "Don't Get in My Way," tough, rocking social comment.

WELCOME TO THE STREET (NEW DISCO DISCS): **Denroy Morgan's** single, "I'll Do Anything for You" (Becket), is already on its way to a big success. Produced and co-written by Crown Heights Affair sax player **Bert Reid** (and played, undoubtedly, by members of the crack Unlimited Touch rhythm section), the cut has been previewed widely and liked by everyone. Wilson sings in an earthy West Indian accent, and a girl chorus coos the irresistibly catchy title behind him. The rhythm is sharp and full, filled out with synthesizer and horns; a high-impact handclap break brings the cut home. Outstanding writing and production—one of the year's best cuts, probably. **Scandal**, a group that charted early last year with "Just Let Me Dance," returns this week with a double-sided single that offers good dance floor and radio potential: "I Wanna Do It" is the preferred cut so far, done in an Al Hudson groove and lazily pulsing all the way through—good fun. "Love Either Grows or Goes" is the flip—worth it just for the title; this is pop-R&B with both street and radio appeal. Notice the unusual bass passage two-thirds in. **Stargard** is back in a familiar setting with "High on the Boogie" (5:26), shipped this week on a Warners promotional disco disc. **Norman Whitfield** produced, and he

uses the rhythm box, one of his favorite studio tools, in typically stylized fashion, the basis of a dry, stinging rhythm workout fronted by the group's clipped chanting. Very sparse, straight-ahead, sounds strong.

MORE ALBUMS: Two funk-jazz albums offer strong club contenders. **Harvey Mason's** "VIP" album (Arista) was preceded by "We Can Start Tonight," the promotional disco disc, which has been gathering starting play—a bit short at 4:15, but a good song. There's more to choose from on the album, particularly the up-tempo "How Does It Feel" (4:12) and "On and On" (5:00). Also listen to "Going Through the Motions" (3:49), which sounds like a future singles pick. There's lots of fine vocal material on **Lee Ritenour's** "Rit" album on Elektra; Ritenour produced with Mason and **David Foster**, and an all-star lineup backs the guitarist. We hear good talk on one of the guitar instrumentals, "Countdown" (4:21): Ritenour's solo is echoed surrealistically as the cut meanders druggily over a comfortable midtempo beat, and the effect is at once lush and spacey. Left-field, but worth a try.

We're thoroughly taken with a couple of classy pop-soul albums this week: **Marva King's** debut, "Feels Right" (Planet), is a typically tasteful **Richard Perry** production whose strong suit is fitting artist and material. None of the songs are quite long enough, but they're attractive all the same; make of them what you can. The title track is especially good, swinging in a luscious, swirly arrangement; also, "Think It Over" (3:30), patterned after the Emotions hits of a couple of years back, and a rock-soul remake of Mary Wells' "Two Lovers." King's flighty, piping delivery is especially effective on a cover of Eddie Rabbitt's ballad, "Suspicious." **Alton McClain and Destiny** are just out with their third album, "Gonna Tell the World" (Polydor); as the title suggests, there's a strong gospel streak behind the music. The harmonies are angelic, too, and a sweet, quiet joy pervades the entire proceedings. Light and gently "up": "My Destiny" (4:41); "Simple Things" (3:26), a low-key message; and the breezy "Love Notes" (3:56). **Lené Lovich's** "New Toy" is the high chart debut, (Continued on page 72)

Disco File Top 40

- PARADISE**
CHANGE/Atlantic/RFC (12") SD 19301
- PULL UP TO THE BUMPER**
GRACE JONES/Island (12") ILPS 9624 (WB)
- TRY IT OUT**
GINO SOCCIO/Atlantic/RFC (12") SD 16042
- DON'T STOP**
K.I.D./Sam (12") S 12337
- AI NO CORRIDA/BETCHA WOULD'N'T HURT ME**
QUINCY JONES/A&M (12"/LP cut) SP 3721
- DYIN' TO BE DANCIN'**
EMPRESS/Prelude (12") PRLD 609
- NIGHT (FEEL LIKE GETTING DOWN)**
BILLY OCEAN/Epic (12") 48 02049
- IF YOU FEEL IT**
THELMA HOUSTON/RCA (12") JD 12216
- BODY MUSIC**
STRIKERS/Prelude (12") PRLD 608
- HIT 'N' RUN LOVER**
CAROL JIANI/Ariola (12") OP 2208 (Arista)
- HEARTBEAT**
TAANA GARDNER/West End (12") WES 22132
- GIVE IT TO ME BABY**
RICK JAMES/Gordy (12") G8 1002M1 (Motown)
- LAY ALL YOUR LOVE ON ME**
ABBA/Atlantic (12") SD 17023
- SEARCHING TO FIND THE ONE**
UNLIMITED TOUCH/Prelude (12") PRL 12184
- LOVE (IS GONNA BE ON YOUR SIDE)**
FIREFLY/Emergency (12") EMDS 6515
- FEELS LIKE I'M IN LOVE**
KELLY MARIE/Coast To Coast (12") 4Z8 02023 (CBS)
- (HEY, WHO'S GOTTA) FUNKY SONG/ TOO MUCH TOO SOON**
FANTASY/Pavillion (12") JZ 37151 (CBS)
- GET UP (ROCK YOUR BODY)**
202 MACHINE/Fire-Sign (12") FST 1451
- CALL IT WHAT YOU WANT**
BILL SUMMERS AND SUMMERS HEAT/MCA (12") 5176
- YOUR LOVE**
LIME/Prism (12") PDS 409
- GET TOUGH**
KLEER/Atlantic (12") SD 19288
- GOOSEBUMPS**
DEBRA DEJEAN/Handshake (12") 4W8 70072
- BAD COMPANY/ROCK ME**
ULLANDA, McCULLOUGH/Atlantic (12"/LP cut) SD 19296
- STARS ON 45 (MEDLEY)**
STARS ON/Radio (12"/LP cut) RR 16014 (Atl)
- BREAKING AND ENTERING**
DEE DEE SHARP GAMBLE/Phila. Intl. (12") JZ 36370 (CBS)
- WALKING ON THIN ICE**
YOKO ONO/Geffen (12") 49683 (WB)
- WHAT 'CHA GONNA DO FOR ME (LP)**
CHAKA KHAN/Warner Bros. HS 3526
- LOOKING OUT FOR NUMBER ONE**
LAURA BRANIGAN/Atlantic (12") 3087
- QUE PASA/ME NO POP I**
COATI MUNDI/Ze/Antilles (12") AN 807
- NEW TOY**
LENE LOVICH/Stiff (12") IT 91
- MAKE ME OVER**
ESCORTS/Knockout (12") KO 33 101
- RAPTURE**
BLONDIE/Chrysalis (LP cut) CHE 1290
- SIXTY THRILLS A MINUTE**
MYSTIC MERLIN/Capitol (12") ST 12137
- HEY, EVERYBODY (PARTY HEARTY)**
PEOPLE'S CHOICE/West End (12") WES 22133
- I'LL BE YOUR PLEASURE**
ESTHER WILLIAMS/RCA (12") JD 12209
- WON'T YOU LET ME BE THE ONE**
MICHAEL McGLAIBRY/Airwave (12") AW12 94964
- ANY TIME IS RIGHT**
ARCHIE BELL/Becket (12") BKS 011
- I REALLY LOVE YOU**
HEAVEN AND EARTH/WMOT (12") JW 37074
- SET ME FREE**
KAREN SILVER/Quality/RFC (12") QRFC 001
- LET ME BE THE ONE**
WEBSTER LEWIS/Epic (12") FE 36878

MAY 23, 1981



Video Visions

By SOPHIA MIDAS

■ **RCA ENTERS CABLE:** Outgoing RCA chairman and chief executive **Edgar Griffiths** announced at the corporation's annual stockholders meeting that RCA will enter pay cable programming in the near future, making it the last of the three major networks to enter this field. It is also likely that this programming will be distributed to the home video market. The deal, which is a joint venture with the BBC, reportedly only lacks signatures, and it is rumored that RCA executive VP **Herbert Schlosser** will be considerably involved with the project. Industry sources say that the deal will be finalized May 29 and announced at the NCTA convention in Los Angeles.

VIDEO NEWS NETWORK: Starting this fall, television executives across the country will be able to get their industry news on TV. The new service, called Video News Network, is designed as a video complement to existing trades. Programs will be taped in New York, Washington, Chicago and Los Angeles and will be distributed nationally to broadcast subscribers on 3/4-inch videotape for private screening, according to **Thomas J. Madden**, chairman. Subscribers will receive a new videocassette every two weeks. Each cassette will be 30 minutes in length and the cost of a year's subscription is \$330 per station.

NEW RELEASES: Pioneer Artists president **Barry Shereck** has announced the imminent release of new Pioneer laser discs, including: **Joni Mitchell's "Shadows and Light," "Melissa Manchester in Concert," "The Kingston Trio,"** and a disc featuring both the **Limelighters**

(Continued on page 22)

The Clash

Anyone who has seen the Clash perform knows that the British quartet puts on an electrifying show. Yet unlike many visual rock acts, the Clash use no props—no smoke bombs, no fancy lights and no papier maché monsters. The Clash exude a brute, physical enthusiasm on stage—yet they can't be called sloppy. While in a sense a chaos is present in a Clash performance, the band is always in complete control.

When the film "Rude Boy" was

released, the Clash were quite vocal in their disapproval of some of the film's sequences, which they didn't think were up to snuff. Nevertheless, "Rude Boy" is both a testament to the strength of the Clash as performers, and an interesting (if somewhat shallow) look at the subculture that the Clash grew out of. As a tape, "Rude Boy" is perfect for the home: the Clash's live performances are lively and varied and stand up to repeated viewings.

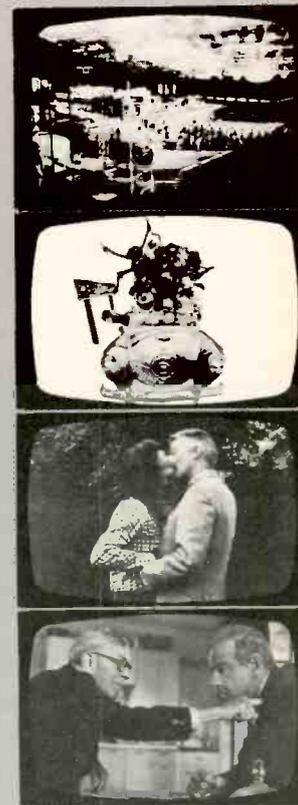
Video Picks

CLOSE ENCOUNTERS OF THE THIRD KIND (1980): Produced by Julia and Michael Philips. Directed by Stephen Spielberg. Starring Richard Dreyfuss, Teri Garr, Melinda Dillon, Francois Truffaut. (Columbia Pictures Home Entertainment VN 30200, time not available, \$69.95). The dramatic suspense, imaginative paranoia and loveable aliens of this UFO story have yet to be equalled by any film of its genre.

THE MUPPET MOVIE (1979): Produced by Jim Henson; presented by Sir Lew Grade. Directed by James Frawley. Starring the Muppets with special guests Mel Brooks, Bob Hope, Richard Pryor, Steve Martin and others. (RCA SelectaVision VideoDisc G0516, 95 mins., \$19.95). Kermit the Frog sets out for Hollywood and falls in love with Miss Piggy on a musical adventure that creates a fantasy world for viewers of all ages.

BLOW-UP (1966): Produced by Carlo Ponti. Directed by Michelangelo Antonioni. Starring David Hemmings, Vanessa Redgrave, Sarah Miles. Music by Herbert Hancock. (MGM/CBS Home Video, 102 mins., \$59.95). A mystery intertwined with a cynical look at London's swinging underground in the mid-'60s. Great moment: the Yardbirds and Jeff Beck playing "Stroll On" in a London club.

THE SUNSHINE BOYS (1975): Produced by Ray Stark. Directed by Herbert Ross. Starring George Burns, Walter Matthau, Richard Benjamin. (MGM/CBS Home Video, 103 mins., \$59.95). Neil Simon's wonderful screen adaptation of his hit Broadway play gets funnier with repeated playings. Vintage performances by George Burns and Walter Matthau. Warm, funny, poignant.



Promo Picks

"DOWNTOWN TALK" / "COMPETITION" — TOM DICKIE & THE DESIRES (Mercury). Produced by Jack Milton-Jeb Brian. Directed by Jeb Brian for Jupiter Productions. The first clip utilizes conventional urban landscape like subways, skyscrapers and crowds. The second fades between the group's compelling stage show and sequences from boxing matches, fighter planes in combat and various other competitive scenes.

"MISTER SANDMAN"—EMMYLOU HARRIS (Warner Bros.). Produced and directed by Ethan/Allen Productions. A stylish conceptual period piece evoking the mood and spirit of the original, this clip should help solidify for Emmylou the new audience that the hit has won for her. A beautiful visual complement to the record.



Video World

Video Visions



(Continued from page 21)



Thomas Madden

Shootist," "Farewell, My Lovely," "Fantastic Voyage," "The Apple Dumpling Gang," "Harold and Maude," "The Autobiography of Miss Jane Pittman," "The Mary Tyler Moore Show, Vol. 1," "A Doll's House," "The Last Waltz," featuring the Band; "Don Kirshner Presents—Rock Concert, Vol. 1" with performances by **Billy Preston, The Commodores, Smokey Robinson** and **Bonnie Pointer**; "King Creole," the **Elvis Presley** musical; "Paul Simon in Concert," and **Richard Pryor—Live in Concert** . . . NFL has announced the release of: "Saviors, Saints and Sinners," a 30-minute summary of the 1980 NFL season, and "Cinderella Superbowl," a 24-minute analysis of Superbowl XV . . . Coming soon from MGM/CBS are "The Champ," "The Formula," "Forbidden Planet," "Tarzan, The Ape Man," and "One Night Stand," a concert featuring such jazz artists as **Kenny Barron, Eubie Blake, Arthur Blythe, Ron Carter** and a host of others.

FROM THE MANUFACTURER: RCA has introduced four table model VCRs. According to **David E. Daly**, division VP for product planning for RCA's consumer electronics division, the new models "contain more features than previous models. The top-of-the-line model VFT 650 contains an infrared remote control that eliminates the need for wired connection to the recorder . . . Osawa has debuted a series of padded carrying cases for video equipment under the Sound Pepper name. The totes are designed to protect equipment.

MERCHANDISING NEWS: A merchandising award was presented to **Calvin M. Allen**, record and tape buyer for Sears, Roebuck &



Calvin Allen and John Maye

Company, for his merchandising efforts in the sale of Scotch audio and video products. **John F. Maye**, Scotch national sales manager, presented the award . . . Jack Eckerd Corporation, a Florida-based retailer, and American Home Video Corporation, which currently operates a chain of 61 video specialty stores carrying the name VideoConcepts, have announced that they have executed a principle in agreement for the acquisition of AHVC by Eckerd through an exchange in stock . . . Altec Distributors has

announced that they have become distributors of Bally video games and Paramount discs. The laser discs which will be shipped no later than May 18 include "Star Trek, the Movie," "Saturday Night Fever," "Grease," "Airplane," "Warriors," "Up in Smoke," "Charlotte's Web," and "Ordinary People."

MOVERS: Integrity Entertainment has announced the appointment of **Len Levy** as director of video marketing . . . **Jim Auer** has joined the magnetic tape division of Fuji Photo Film USA as assistant to advertising manager **Margaretha Bystrom**.

U.S. Pioneer Launches New Video Subsidiary

By SOPHIA MIDAS

■ NEW YORK—U.S. Pioneer last week announced that it was separating its video operations from its hi-fi business with the formation of a new subsidiary, Pioneer Video. The launching of Pioneer Video coincides with the expansion of the Pioneer Artists catalogue.

"We are at the beginning of a boom," said Pioneer Artists president **Barry Shereck**. "There's a real buzz about discs suddenly, as witnessed by the deal Paramount and DiscoVision made and the interest of other studios regarding their involvement with the laserdisc system."

Shereck explained that the thrust behind Pioneer Video's activities will be in the distribution, marketing and acquisition of programs. "The main purpose of Pioneer Video is to bring the major studios—the Paramounts, the Columbias and the Warners, on board." Shereck noted that both Columbia and Magnetic Video had expressed interest in participating in the laserdisc system.

Expansion Plans

The Pioneer Artists catalogue, which thus far includes videodiscs by **Liza Minelli** and **Paul Simon**, will expand to approximately 16 new releases this year. "By the end of this year," said Shereck, "we will have acquired 22 titles. I hope to have at least 16 of those titles out—maybe a few more. Pioneer Artists is interested in music, drama, ballet, classical music, and of course movies."

Some of the releases scheduled for this year include discs by **Melissa Manchester, Leon Russell**, and the **Kingston Trio**, joined by the **Limelighters** and **Glenn Yarborough**.

Regarding the acquisition of classical programming, Shereck said, "I am particularly excited about operas and performances by classical soloists. I'm a fan of classical music, but I also believe that such programming has staying power. It also happens to be a lot easier to close a deal with a classical artist. We have a tentative agreement for operas that were produced overseas in stereo. The deals are signed, and we're just waiting for some contracts to come to completion." Reliable

sources have told *Record World* that Pioneer's four-sided opera packages could retail at the price of box office tickets.

Shereck said he hopes to have approximately 60 discs out by next year. When asked how many discs of each title would be pressed, he said, "We have pressed in excess of 10,000 discs for the **Minelli** and **Paul Simon** discs. If we have a smash hit on our hands, we'll certainly be glad to press more. Right now, however, our main concern is depth



Barry Shereck

and breadth. The problem of pressing is twofold: you have to have enough different titles and enough of each title. Another factor which must be considered is that the competitive demand changes on a monthly basis as more discplayers are sold. I'm not expecting an over-abundance of laserdiscs in the next few years, but I'm also not expecting severe shortages."

Discussing the programming potential that awaits his company, Shereck said, "If you look at all the studios that want to distribute their product on laserdisc, and if you look at the size of their libraries, the possibilities for Pioneer Artists are staggering."

The possibility of the music and video industries joining is viable, according to Shereck, and offers "great potential for the record industry's doldrums. Look, I view this discplayer as a turntable. The time will come when the price differential between a record and disc will not be great.

"Now is the time to look for new products, new markets and make investments. I wouldn't say that the videodisc is going to be the salvation for the record industry, but I certainly view the discs as a new opportunity."



RIAA/Video Sets Bar Code Guidelines

■ NEW YORK — Voluntary guidelines for use of a video bar code and placement of the Uniform Product Code (UPC) symbol on prerecorded videocassettes and videodiscs have been adopted by RIAA/Video, the video division of the Recording Industry Association of America.

The audio recording industry had adopted the UPC system and guidelines several years ago.

The video bar code plan incorporates a 10-digit numerical code with the familiar vertical bars of varying thickness — the first five digits representing the manufacturer number issued by the UPC Council, and the second five digits representing the production selection number.

A five-digit numerical trailer code, appearing immediately to the right of the main UPC symbol, is an essential part of the guidelines. In order, the five digits represent: configuration format (type of videocassette or videodisc); broadcast standard (NTSC, PAL, SECAM) and single/multiple tape/disc program; spoken language; second spoken language/subtitle language or reserved for individual company use; reserved for individual company use. Special uses could include product category (retail, club, mail order, custom) or a price change.

Placement of the UPC symbol on prerecorded videocassettes is suggested on the long edge or spine, with an approved 80 percent reduced-size version fitting on both VHS and Beta tapes. Placement on videodiscs is suggested for the back side of the

album or caddy, in the upper left corner.

RCA SelectaVision VideoDiscs is the first video product manufacturer to adopt the UPC symbol, with all its initial 100 titles carrying the bar code. A number of other manufacturers are expected to incorporate the symbol on their products later this year.

The video bar code guidelines — with adoption strictly voluntary by any company — have been submitted to the UPC Code Council by RIAA/Video. Interested video program manufacturers can get full details on the guidelines and the implementation process through the UPC from Stephen Traiman, executive director, RIAA, 1633 Broadway, New York 10019.

PolyGram U.K. Bows Video Branch

■ LONDON — PolyGram U.K. has launched a video division, headed by David Hockman, to market its Spectrum videocassettes. The titles, available since the end of 1979, were previously distributed by Thorn/EMI.

A two-month press and PR campaign will back the first releases, which include children's programs, sports, feature movies and classics, including Charlie Chaplin two-reelers. Eight new titles a month are scheduled. PolyGram Video will sell to specialist outlets, multiples and wholesalers, and PolyGram Record Operations will distribute the cassettes to record outlets.

'Elephant Parts' Previewed



Pacific Arts Video Records recently held a screening party to celebrate Michael Nesmith's debut video record, "Michael Nesmith in Elephant Parts," an original musical comedy shot on location in and around the Monterey Peninsula in California. The one-hour videocassette is being released in both VHS and Beta formats. Pictured at the party are Nesmith (right) and actor Jack Nicholson.

Jo Bergman of Warner Bros.: Preparing for the Video Explosion

By ELIOT SEKULER

■ LOS ANGELES — The next few months will be a critical period in the development of the relationship between popular music and the growing video technologies, according to Jo Bergman, video production director at Warner Bros. Records.

Plans now call for the debut of several national "video radio" outlets this summer, and the response of the general public to that new medium will be a decisive factor in the record industry's assessment of video as a marketing tool and as a merchandisable product in its own right, she believes.

'Instant Response'

"When video radio becomes a reality, we'll then know how much can justifiably be spent, how much time and energy will be devoted to video and just how effective it will be in selling records," Bergman told *Record World*. "It's going to change a lot of things. There may be an instant response to an artist, much quicker than if the artist were on the road for two months. There's also going to be an instant means of assessing a lot of things.

"If we do decide to put someone on the road, for example, we'll be able to see if they may need a little more work on the act. And once video radio becomes widespread, a lot of retailers are probably going to want to become involved. I think you'll see some stores buying a dish for reception, plugging it in and letting it run in the store. There are a lot of fabulous areas of development that are being explored, and we're now at the point where we're looking at them all, trying to be aware of everything that's going on and giving it all a chance to grow. Soon, we'll be able to see much more clearly how far we'll be able to go."

'Organic Growth'

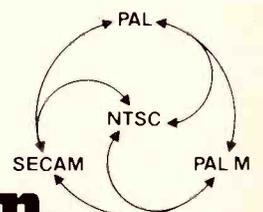
National video music outlets such as the Warner-Amex music channel will play a major role in the growth of video music, but the exposure of the new medium, Bergman believes, will not be confined to those majors. "I think there's going to be a very organic growth. We're also going to see a lot of things happening at the local level, if it works on a national level."
(Continued on page 24)

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WB Video (Continued from page 23)

tional level, just as broadcast TV has grown. There'll be local cable music channels and local UHF music channels. The possibilities are really incredible."

As director of Warner Bros.' video production department, Bergman oversees the production of videotapes for promotional purposes, helps coordinate video projects undertaken by Warner Bros. artists outside of the label, handles the distribution of video material and works with the label's legal department to smooth contractual problems attendant to video production. Bergman's video production unit falls under the jurisdiction of Bob Regehr's artist development department. Although the production of video projects for home sale is handled separately by another unit supervised by Stan Cornyn, the two entities cooperate in the exchange of ideas. Thus far one video production that originated in Bergman's department, the Fleetwood Mac concert video, has found its way to Warner Home Video as a commercially marketed package. "We haven't progressed far enough to know how we'll (the various production departments) eventually interrelate, but we probably will work together eventually," Bergman said.

At present, promotional video projects are undertaken by the label for various reasons. "Sometimes it's the promotion department saying that something is needed to get the group across visually, often in the case of an established act that won't be touring. In some instances, it's the international department that needs the material. I think that in the next six months, the clubs and the video music channels will be outlets that motivate us to get more involved in production. Right now, we're still at a point where video occupies a strange twilight zone area. We do know that it can be incredibly effective in some situations."

The "textbook example" of a videotape's effectiveness, per Bergman, was presented by the tape produced for Rickie Lee Jones' debut LP, which was credited as a key factor in launching her career. "We sent that tape to the branches, to local press and local radio, and they immediately understood who she was. The ads started at the radio stations right away and our promotion department estimated that the video saved about four weeks of promotion work. It doesn't always work that way," she emphasized, but less dramatic examples of a video clip's effectiveness are abundant.

A more recent example of

video's effectiveness is the Emmylou Harris clip, which was produced for two songs on her most recent LP, "Mister Sandman" and "I Don't Have To Crawl." "The Emmylou piece utilized a similar approach in some ways to the Rickie Lee Jones tape but the reasons for doing them were different," says Bergman. "With Emmylou, we had an artist who was well known and established in one area, but we wanted to show people another side of her, to give them another look. It worked; people from film have seen it and said they'd like to use her in movies. It's really proven to be the kind of clip that makes people consider an artist in a very new way and that, of course, is one very good reason to use video for artist development." Both the Rickie Lee Jones and the Emmylou Harris clips were produced by L.A.'s Ethan/Allen Productions.

Bergman observed that many Warner Bros. artists are increasingly conscious of video, the techniques involved and the potential benefits of the medium. "At this point, we're acting as a kind of sounding board, reference point, clearing house, distributor and so on for our artists that choose to get directly involved. I think a lot of them have definite talent in the area and just need a little bit of time and practice to see where they're going to get with it." As an example, she recalled that Robert Palmer, an Island Records artist, became very involved in the medium when he worked on his first video clip last year. "Robert immediately sensed the possibilities that were available to him," she said. "He grasped some of the concepts right away. When he works on his next production, he'll have all of that experience to draw on.

"The most exciting aspect of video is the building of a creative center for musicians, film people and video people," she said. "We're just finding out how to put together various elements that will make for an interesting project. First we have to look for something that's going to help an artist's career, something that will sell records. But we also have to look down the line to the future, and that's very exciting.

"The new kinds of creative relationships that are forming now are what's really exciting. More and more musicians are going to be working with directors. The economics of production are still manageable at this point, so it's possible to try new things. For me personally, this is the most exciting period in the music business since the arrival of the Beatles."

Sony Introduces Portable VCR And New Profeel Component System

■ NEW YORK—The Sony Corporation of America unveiled its new portable Betamax VCR and introduced its Profeel line of component video and television units last Monday (11). The Profeel component system, which includes a separate television monitor without controls, separate speakers, and a separate access tuner, is the first such system to be introduced in this country. Sony has had a similar system available in Japan for some time.



Sony's new portable VCR, the Betapak SL-2000, is called the "world's smallest" portable VCR by Sony. The unit weighs nine pounds, four ounces and is 3 1/8" high by 11 7/8" deep by 8 1/2" wide. Several other manufacturers—including RCA, Panasonic and Toshiba—already have portable VCRs on the market.

The new Sony unit is designed to be used with Sony's new portable video camera, model HVC-2200, and the new, mini-programmable tuner-timer, model TT-2000.

The new nine-pound VCR will be available to consumers in the fall, according to Sony. The company has not said what the price will be.

The Profeel component video system is designed to "handle all

the available programming sources on the market as well as those yet to be introduced," according to Joseph Lagore, president, Sony Consumer Products Company. By separating the various components, and introducing a sophisticated monitor of professional broadcast quality, Sony's intention is to make the system flexible as new technology is introduced into the marketplace. If and when stereo television is available, for example,

the consumer will not have to replace the monitor or speakers, but will merely replace the tuner.

Adaptable System

Profeel's access tuner has special input and output jacks for cable converters of coded broadcasts, and auxiliary audio and video inputs to accept signals from home computers, video games, videodisc players and other signal sources. The system is also adaptable to handle direct satellite broadcasts, Teletext, Videotex and interactive communications systems.

Inside the Profeel monitor is a stereo amplifier that will accept multi-channel broadcasts when they become available. The amplifier will also improve the quality of stereo simulcasts, using an FM tuner, that are now aired.

Columbia Pictures Releasing Closed-Captioned Videocassettes

■ NEW YORK—Robert Blattner II, vice president and general manager of Columbia Pictures Home Entertainment, has announced that "Close Encounters of the Third Kind" will be released as a closed-captioned videocassette.

The announcement was made at a presentation of television viewing equipment and two previously-released closed-captioned titles, "Chapter Two" and "The China Syndrome," to two institutions serving the hearing-impaired. Francis T. Vincent, Jr., president and chief executive officer of Columbia Pictures Industries, Inc., officiated at the ceremonies.

Vincent is a member of the board of the National Captioning Institute (NCI) in Falls Church, Va., which promotes the close-captioning process. In close-captioning, the audio portion of a television program or videocassette is translated into captions which appear on the screen.

Assisted by Julianne Gold, a member of the cast of the Broadway play, "Children of a Lesser God," which deals with the problems of the deaf, Vincent presented the videocassettes, captioning television sets and VCR units to Tanya Towers, a residential facility for elderly deaf persons in Manhattan, and the New York State School for the Deaf.

Radio World

Radio Replay

By PHIL DIMAURO

■ IN MEMORY: The tragic death of **Bob Marley** last Monday (11) didn't send a shock wave through radio—it was more like a series of ripples, with an occasional splash in the areas where Marley and reggae music happen to be most popular. Marley, whose influence on rock 'n' roll artists is a story too long to tell here, was reggae to many American listeners, yet his popularity never really made more than a small dent in radio's resistance to reggae music (that is, the kind played by Jamaican artists).

By the time it was introduced to American audiences, mainly by Marley, in the early seventies, reggae had gone through an evolution in Jamaican popular music that was never felt here. Consequently, there never was a slot for reggae in the music formats that had developed at that time. Reggae wasn't much like what was popular on black music stations, even though reggae's roots were in classic soul. And rock stations had an equally hard time putting this alien hybrid into a category that they could use.

A cross-section of stations in the most popular reggae markets did make tributes to Marley. At WLIB, New York, which has specialized in serving the city's large Caribbean community, **Ken Williams** was planning a special program to run on Sunday (17) from 4 to 8:45 p.m. Williams had assembled phone interviews from Jamaica and used pieces of a Marley interview he had done after a New York concert at Madison Square Garden. He also travelled to Miami for a small memorial service held the Thursday following Marley's death, where he hoped to record conversations with Marley's widow **Rita** and other friends.

At another black music station, WHUR-FM in Washington, D.C., music director **Oscar Fields** reported that Marley's records had been featured all week, with a special news focus on the station's nightly "Evening Drum" program. In another pocket of reggae popularity, Boston-Cambridge, album station WBCN (one of the few that retains some of the "free-form" outlook on music played) publicized the news immediately, and featured Marley music on the **Lisa Karlin** show from 8 to 9 p.m. that evening. Close to midnight, program director **Oedipus** did an all-Marley show. At New York's WNEW-FM, air personality **Vin Scelsa** played about four Marley cuts per hour on his show when the news came in: program manager **Richard Neer** said no special programming was planned, with tributes left to the individual DJs' discretion.

In San Francisco, another market considered to be strong in reggae, the big album stations didn't seem to have much planned. Non-commercial radio, however, was on the case: at KUSP, Santa Cruz, **Lance Linaris**, who has a regular reggae show, aired a Marley special Tuesday night at 6 p.m. In general, college and non-commercial stations have so little to lose, they can afford to play reggae, while album stations in stiff competition for ratings aren't so sure.

At the Source, NBC's young adult network, news director **Jim Cameron** had been busy putting together reports and interview programming interspersed with music. Cameron was especially happy he had a fairly fresh Marley interview on file. Asked whether he thought Marley were popular enough with the network's AOR affiliates to influence them to run most of the coverage, Cameron said, "I think he is, but I wish he were bigger."

MOVES: This section should be retitled "Blue Moves" this week, since most of the motion seems to be happening in Chicago. At black music stations WVON and WGCI, president and general manager **Ernest James** tendered his resignation, effective May 29. James has a specific destination he's not revealing at this time, but he emphasized that he's "not becoming a consultant." Until a successor is named, WVON VP/station manager **Velma Brazelton** will be in charge of day-to-day operations . . . At country station WMAQ, Chicago, **Ted Cramer** is the new PD, moving from the PD spot at WTVN, Columbus, Ohio. He was hired by old colleague **Dave Martin**, who recently took over as GM . . . WBBM-FM in Chicago has a new PD in **Jim Smith**, who comes from KSFY in San Francisco. His successor is **Pat Evans**, formerly of S.F.'s KYA, who had been working at KSFY in a research capacity . . . And at Chicago's black station,

WBMX, **J. J. Jeffries** of KSOL, San Francisco was named PD of the station by newly installed GM **Kernie Anderson** . . . And now to move to other cities. **Rob Sisco** has left his position as PD of K101 San Francisco, after six months on the job . . . **Fred Jacobs**, who had been director of research and programming for the ABC-owned FM stations, is returning to WRIF, Detroit as PD following the resignation of **Tom Bender**. Jacobs had also headed research at WRIF . . . **Richard Foreman**, who resigned as vice president of programming for the ABC Radio Networks at the beginning of 1981, has taken all four networks on as a client of his own **Richard A. Foreman Associates** consulting firm . . . Chicago morning drive mainstay **John Landecker** of WLS has resigned to join CFTR, Toronto as AM air personality. Landecker had recently been moved to afternoons at WLS after over nine years on the air there . . . **Spanky Lane**, formerly program director of WBMX, Chicago, has begun working with **Jerry Clifton** and his New World Communications consulting firm based in San Diego.

FOR-MATTERS: WIFE, Indianapolis forfeited rock 'n' roll for news/talk on Monday, May 11. **Paul Aaron**, who comes from WWWE and WDOK, Cleveland, has been named general manager . . . WCAS, Boston, which had struggled along for years with a loose format leaning heavily on folk music, changed formats the same Monday at 5:30 a.m. A station spokesman described the new format as "contemporary pop" with a heavy mix of "jazz and oldies."

SHORT WAVES: Calling all drummers! K-West radio is holding its second annual **Carmine Appice** Drum-Off May 23 at the Crystal Springs area of Griffith Park, Los Angeles. Lots of Ludwig drums and Zildjian cymbals will be awarded the winners, picked by a panel of celebrity rock drummers . . . One we missed: KLIV, Dallas deserves recognition for sponsoring a "Working Class Dog" promotion (in conjunction with RCA Records, for their Rick Springfield LP containing "Jessie's Girl"), where dog owners were invited to bring their pets dressed as plumbers, secretaries, clerks, magazine editors—you get the picture . . . And one we picked: KMEL San Francisco news director **Abby Goldman** and "Kamel-on-the-Street" **Mal Sharpe** were recently honored with a Broadcast Media Award for their offbeat coverage of the national conventions. Congrats, and thanks to Mal for the funny interview he gave Radio Replay at convention time.

Shoes Tie for Award



Record World staffers take time out from their busy schedules to congratulate Small Mammal Award co-winners **Pat Shoes** and his mother, **Lacy**. Ironically, it was Pat, a two-time SM winner, who talked mom **Lacy** into appearing in the "Grammys" cartoon (Record World, Feb. 28), the role which won her the co-honors. Pat's own outstanding performance as a droid in the ground-breaking video cartoon (RW, April 18) had already guaranteed him at least a tie in this year's contest. "I don't mind sharing this with the old lady," he quipped. "It's pretty small potatoes."

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Record World Singles



MAY 23, 1981

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

MAY 23	MAY 16		WKS. ON CHART
1	3	BEING WITH YOU SMOKEY ROBINSON Tamla 54321 (Motown)	14
2	5	BETTE DAVIS EYES KIM CARNES/EMI-America 8077	9
3	4	TAKE IT ON THE RUN REO SPEEDWAGON/Epic 19 01054	10
4	2	MORNING TRAIN (NINE TO FIVE) SHEENA EASTON/EMI-America 8071	15
5	1	ANGEL OF THE MORNING JUICE NEWTON/Capitol 4976	14
6	14	STARS ON 45 STARS ON/Radio 3810 (Atl)	7
7	7	TOO MUCH TIME ON MY HANDS STYX/A&M 2323	10
8	9	SUKIYAKI TASTE OF HONEY/Capitol 4953	12
9	10	WATCHING THE WHEELS JOHN LENNON/Geffen 49695 (WB)	9
10	11	LIVING INSIDE MYSELF GINO VANNELLI/Arista 0588	10
11	6	KISS ON MY LIST DARYL HALL & JOHN OATES/RCA 12142	18
12	12	YOU BETTER YOU BET THE WHO/Warner Bros. 49698	10
13	15	A WOMAN NEEDS LOVE (JUST LIKE YOU DO) RAY PARKER, JR. & RAYDIO/Arista 0592	12
14	8	JUST THE TWO OF US GROVER WASHINGTON, JR. WITH BILL WITHERS/Elektra 47103	15
15	16	HOW 'BOUT US CHAMPAIGN/Columbia 11 11433	16
16	18	SWEETHEART FRANKE & THE KNOCKOUTS/Millennium 11801 (RCA)	12
17	17	SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 41309	17
18	13	RAPTURE BLONDIE/Chrysalis 2485	17
19	21	I LOVE YOU CLIMAX BLUES BAND/Warner Bros. 49669	13
20	19	KEEP ON LOVING YOU REO SPEEDWAGON/Epic 19 50953	23
21	24	AMERICA NEIL DIAMOND/Capitol 4994	5
22	22	AIN'T EVEN DONE WITH THE NIGHT JOHN COUGAR/Riva 207 (PolyGram)	17
23	26	WHAT ARE WE DOIN' IN LOVE DOTTIE WEST/Liberty 1404	9
24	25	I MISSED AGAIN PHIL COLLINS/Atlantic 3790	10
25	20	JUST BETWEEN YOU AND ME APRIL WINE/Capitol 4975	15
26	27	LOVE YOU LIKE I NEVER LOVED BEFORE JOHN O'BANION/Elektra 47125	10
27	28	SAY YOU'LL BE MINE CHRISTOPHER CROSS/Warner Bros. 49705	9
28	29	SINCE I DON'T HAVE YOU DON McLEAN/Millennium 11804 (RCA)	7
29	32	THIS LITTLE GIRL GARY U.S. BONDS/EMI-America 2309	7
30	33	AI NO CORRIDA QUINCY JONES/A&M 2309	7
31	23	HER TOWN TOO JAMES TAYLOR & J.D. SOUTHER/Columbia 11 60514	11
32	35	JESSIE'S GIRL RICK SPRINGFIELD/RCA 12201	8

CHARTMAKER OF THE WEEK

33	—	ALL THOSE YEARS AGO* GEORGE HARRISON Dark Horse 49729 (WB)	1
34	47	YOU MAKE MY DREAMS DARYL HALL & JOHN OATES/RCA 12217	4
35	54	THE ONE THAT YOU LOVE* AIR SUPPLY/Arista 0604	2
36	36	FIND YOUR WAY BACK JEFFERSON STARSHIP/Grunt 12211 (RCA)	8
37	39	I LOVED 'EM EVERY ONE T.G. SHEPPARD/Warner/Curb 49690	8
38	42	WINNING SANTANA/Columbia 11 01050	6
39	30	I CAN'T STAND IT ERIC CLAPTON & HIS BAND/RSO 1060	13
40	31	WHILE YOU SEE A CHANCE STEVE WINWOOD/Island 49656 (WB)	16
41	48	THE WAITING TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA 51100	4
42	49	SAY WHAT JESSE WINCHESTER/Bearsville 49711 (WB)	4
43	53	IS IT YOU? LEE RITENOUR/Elektra 47124	4
44	44	BLESSED ARE THE BELIEVERS ANNE MURRAY/Capitol 4987	8
45	50	TIME ALAN PARSONS PROJECT/Arista 0598	6
46	40	TURN ME LOOSE LOVERBOY/Columbia 11 11421	15



47	37	HOLD ON LOOSELY 38 SPECIAL/A&M 2316	11
48	34	9 TO 5 DOLLY PARTON/RCA 12133	23
49	51	HURRY UP AND WAIT ISLEY BROTHERS/T-Neck 6 02033 (CBS)	6
50	58	STILL RIGHT HERE IN MY HEART PURE PRAIRIE LEAGUE/Casablanca 2332 (PolyGram)	5
51	57	GIVE A LITTLE BIT MORE CLIFF RICHARD/EMI-America 8076	4
52	67	SHADDUP YOUR FACE JOE DOLCE/MCA 51053	4
53	56	JUST SO LONELY GET WET/Boardwalk 02018	5
54	61	FOOL IN LOVE WITH YOU JIM PHOTOGLO/20th Century-Fox 2487 (RCA)	4
55	60	MAKE THAT MOVE SHALAMAR/Solar 12192 (RCA)	7
56	68	NOBODY WINS ELTON JOHN/Geffen 49722 (WB)	3
57	66	SWEET BABY STANLEY CLARKE & GEORGE DUKE/Epic 19 01052	4
58	59	ONE DAY IN YOUR LIFE MICHAEL JACKSON/Motown 62968	6
59	38	DON'T STAND SO CLOSE TO ME POLICE/A&M 2301	16
60	63	YOU LIKE ME DON'T YOU? JERMAINE JACKSON/Motown 1503	5
61	72	MODERN GIRL SHEENA EASTON/EMI-America 8080	2
62	64	I'VE BEEN WAITING FOR YOU ALL OF MY LIFE PAUL ANKA/RCA 12225	5
63	65	WHEN LOVE CALLS ATLANTIC STARR/A&M 2312	8
64	52	BUT YOU KNOW I LOVE YOU DOLLY PARTON/RCA 12200	7
65	41	CELEBRATION KOOL & THE GANG/De-Lite 807 (PolyGram)	29
66	43	WASN'T THAT A PARTY ROVERS/Epic/Cleve. Intl. 19 51007	14
67	74	I CAN TAKE CARE OF MYSELF BILLY & THE BEATERS/Alfa 7002	3
68	70	CAN YOU FEEL IT JACKSONS/Epic 19 01032	5
69	77	WHAT CHA GONNA DO FOR ME CHAKA KHAN/Warner Bros. 49692	3
70	79	PARADISE CHANGE /Atlantic/RFC 3809	3
71	82	THEME FROM THE GREATEST AMERICAN HERO JOEY SCARBURY/Elektra 47147	2
72	80	SEVEN YEAR ACHE ROSANNE CASH/Columbia 11 11426	4
73	81	TWO HEARTS STEPHANIE MILLS/20th Century-Fox 2492 (RCA)	3
74	85	STRONGER THAN BEFORE CAROLE BAYER SAGER/Boardwalk 02054	2
75	83	YOU'RE SO EASY TO LOVE TOMMY JAMES/Millennium 11799 (RCA)	18
76	—	BOY FROM NEW YORK CITY MANHATTAN TRANSFER/Atlantic 3816	1
77	88	YEARNING GAP BAND/Mercury 76101 (PolyGram)	2
78	45	WOMAN JOHN LENNON/Geffen 49644 (WB)	19
79	96	ELVIRA OAK RIDGE BOYS/MCA 51084	2
80	—	JONES VS. JONES KOOL & THE GANG/De-Lite 813 (PolyGram)	1
81	71	MAGIC MAN ROBERT WINTERS & FALL/Buddah 624 (Arista)	8
82	46	THE BEST OF TIMES STYX/A&M 2300	18
83	86	MERCY, MERCY, MERCY PHOEBE SNOW/Mirage 3818 (Atl)	3
84	—	THE STROKE BILLY SQUIER/Capitol 5005	1
85	—	BROOKLYN GIRLS ROBBIE DUPREE/Elektra 47145	1
86	98	GIVE IT TO ME BABY RICK JAMES/Gordy 7197 (Motown)	2
87	—	HEARTS MARTY BALIN/EMI-America 8084	1
88	—	A LIFE OF ILLUSION JOE WALSH/Elektra 47144	1
89	—	PROMISES BARBRA STREISAND/Columbia 11 02065	1
90	—	LOVIN' THE NIGHT AWAY DILLMAN BAND/RCA 12206	1
91	94	DOUBLE DUTCH BUS FRANKIE SMITH/WMOT 8 5356	2
92	91	GET TOUGH KLEEER/Atlantic 3788	5
93	69	MISTER SANDMAN EMMYLOU HARRIS/Warner Bros. 49684	12
94	92	FOR YOU MANFRED MANN'S EARTH BAND/Warner Bros. 49678	5
95	75	THE PARTY'S OVER (HOPELESSLY IN LOVE) JOURNEY/Columbia 11 60505	13
96	76	DON'T STOP THE MUSIC YARBROUGH & PEOPLES/Mercury 76085 (PolyGram)	18
97	62	TIME OUT OF MIND STEELY DAN/MCA 51082	11
98	73	SUPER TROUPER ABBA/Atlantic 3806	3
99	55	IT'S A LOVE THING WHISPERS/Solar 12154 (RCA)	16
100	—	YOUR LOVE IS ON THE ONE LAKESIDE/Solar 12188 (RCA)	1

* Denotes Powerhouse Pick.

PRODUCERS AND PUBLISHERS ON PAGE 30

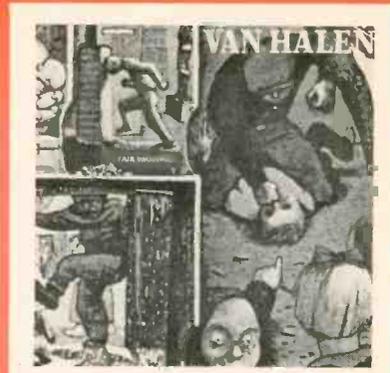
Record World

Album Airplay

MAY 23, 1981

FLASHMAKER

FAIR WARNING
VAN HALEN
WB



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

WNEW-FM/NEW YORK

ADDS:
MARTY BALIN—EMI-America
GEORGE HARRISON (12")—Dark Horse
MISSING PERSONS (ep)—Komos
POCKET CALCULATOR (single)—Kraftwerk—WB
SQUEEZE—A&M
TUBES—Capitol
FRANK ZAPPA—Barking Pumpkin
ZED—Atlantic
HEAVY ACTION:
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
GARY U.S. BONDS—EMI-America
THE WHO—WB
GARLAND JEFFREYS—Epic
JOE WALSH—Asylum
MARSHALL TUCKER BAND—WB
SQUEEZE—A&M
ADAM AND THE ANTS—Epic
SANTANA—Col
STEVE WINWOOD—Island

WBGN-FM/BOSTON

ADDS:
TAANA GARDNER (12")—West End
GEORGE HARRISON (12")—Dark Horse
PUBLIC IMAGE LTD.—WB
SECRET POLICEMAN'S BALL—Island
SQUEEZE—A&M
TUBES—Capitol
VAN HALEN—WB
HEAVY ACTION:
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
THE WHO—WB
ADAM AND THE ANTS—Epic
REO SPEEDWAGON—Epic
KIM CARNES—EMI-America
GARY U.S. BONDS—EMI-America
VAN HALEN—WB
RAINBOW—Polydor
SANTANA—Col
AC/DC—Atlantic

WLIR-FM/LONG ISLAND

ADDS:
GEORGE HARRISON (12")—Dark Horse
NEW MUSIK—Epic
SQUEEZE—A&M
STAND & DELIVER (import single)—Adam And The Ants—CBS Intl.
TUBES—Capitol
VAN HALEN—WB
JOHNNY VAN ZANT (12")—Polydor
FRANK ZAPPA—Barking Pumpkin
HEAVY ACTION:
SQUEEZE—A&M
FRANK ZAPPA—Barking Pumpkin
SANTANA—Col
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
VAN HALEN—WB
SPLIT ENZ—A&M
GRATEFUL DEAD—Arista
JOHNNY VAN ZANT (12")—Polydor
JOAN JETT—Boardwalk
AC/DC—Atlantic

WBAB-FM/LONG ISLAND

ADDS:
MARTY BALIN—EMI-America
DB COOPER—WB
GEORGE HARRISON (12")—Dark Horse
SQUEEZE—A&M

TUBES—Capitol
VAN HALEN—WB
WHITESNAKE—Mirage
FRANK ZAPPA—Barking Pumpkin
HEAVY ACTION:
REO SPEEDWAGON—Epic
STYX—A&M
THE WHO—WB
STEVE WINWOOD—Island
AC/DC—Atlantic
RUSH—Mercury
PRETENDERS (ep)—Sire
GRATEFUL DEAD—Arista
PHIL COLLINS—Atlantic
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA

WPLR-FM/NEW HAVEN

ADDS:
DIESEL—Regency/MCA
GEORGE HARRISON (12")—Dark Horse
SILVERADO—Pavillion
SQUEEZE—A&M
TUBES—Capitol
VAN HALEN—WB
WHITESNAKE—Mirage
FRANK ZAPPA—Barking Pumpkin
HEAVY ACTION:
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
STEVE WINWOOD—Island
THE WHO—WB
MARSHALL TUCKER BAND—WB
JOE WALSH—Asylum
SANTANA—Col
GARLAND JEFFREYS—Epic
ERIC CLAPTON—RSO
AC/DC—Atlantic
JIM STEINMAN—Epic/Cleve. Intl.

WCCS-FM/HARTFORD

ADDS:
MARTY BALIN—EMI-America
PLASMATIC—Stiff-America
SILVERADO—Pavillion
SQUEEZE—A&M
TUBES—Capitol
VAN HALEN—WB
JOHNNY VAN ZANT (12")—Polydor
WHITESNAKE—Mirage
FRANK ZAPPA—Barking Pumpkin
ZED—Atlantic
HEAVY ACTION (in alphabetical order):
GARY U.S. BONDS—EMI-America
PHIL COLLINS—Atlantic
GEORGE HARRISON (12")—Dark Horse
JEFFERSON STARSHIP—Grunt
MARSHALL TUCKER BAND—WB
OZZY OSBOURNE—Jet
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
RUSH—Mercury
SANTANA—Col
JOE WALSH—Asylum

WBLM-FM/MAINE

ADDS:
MARTY BALIN—EMI-America
GEORGE HARRISON (12")—Dark Horse
DAVID LINDLEY—Asylum
MOTHER'S FINEST—Atlantic
G.E. SMITH—Mirage
SQUEEZE—A&M
TUBES—Capitol
VAN HALEN—WB
HEAVY ACTION:
REO SPEEDWAGON—Epic
STYX—A&M

AC/DC—Atlantic
KAMPUCHEA CONCERTS—Atlantic
LOVERBOY—Col
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
ERIC CLAPTON—RSO
THE WHO—WB
RUSH—Mercury
SANTANA—Col

WQBK-FM/ALBANY

ADDS:
MARTY BALIN—EMI-America
DB COOPER—WB
AL DiMEOLA, JOHN McLAUGHLIN, PACO DeLUCIA—Col
CHUCK MANGIONE—A&M
NEW MUSIK—Epic
TUBES—Capitol
VAN HALEN—WB
WHITESNAKE—Mirage
WISHBONE ASH—MCA
FRANK ZAPPA—Barking Pumpkin
HEAVY ACTION:
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
GARLAND JEFFREYS—Epic
JOE WALSH—Asylum
ADAM AND THE ANTS—Epic
GEORGE HARRISON (12")—Dark Horse
THE WHO—WB
GREG KIHN—Beserkley
FRANK ZAPPA—Barking Pumpkin
DREGS—Arista
SANTANA—Col

WCMF-FM/ROCHESTER

ADDS:
MARTY BALIN—EMI-America
GEORGE HARRISON (12")—Dark Horse
MARSHALL TUCKER BAND—WB
SQUEEZE—A&M
VAN HALEN—WB
HEAVY ACTION:
STYX—A&M
STEVE WINWOOD—Island
THE WHO—WB
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
JUDAS PRIEST—Col
REO SPEEDWAGON—Epic
JEFFERSON STARSHIP—Grunt
RUSH—Mercury
JOE WALSH—Asylum
AC/DC—Atlantic

WMJQ-FM/ROCHESTER

ADDS:
GEORGE HARRISON (12")—Dark Horse
VAN HALEN—WB
HEAVY ACTION:
PHIL COLLINS—Atlantic
HAWKS—Col
GREG KIHN—Beserkley
KROKUS—Ariola
OZZY OSBOURNE—Jet
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
POINT BLANK—MCA
RUSH—Mercury
SANTANA—Col
THE WHO—WB

WAQX-FM/SYRACUSE

ADDS:
COLD CHISEL—Elektra
DAVE EDMUNDS—Swan Song
HEAVY ACTION:
95X GERBER MUSIC SOUND CHECK—Local

38 SPECIAL—A&M
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
RUSH—Mercury
AC/DC—Atlantic
REO SPEEDWAGON—Epic
GARY U.S. BONDS—EMI-America
PHIL COLLINS—Atlantic
STYX—A&M
JEFFERSON STARSHIP—Grunt

WOUR-FM/UTICA

ADDS:
PURE PRAIRIE LEAGUE—Casablanca
SILVER CONDOR (12")—Col
TUBES—Capitol
VAN HALEN—WB
FRANK ZAPPA—Barking Pumpkin
HEAVY ACTION:
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
JOE WALSH—Asylum
RICK SPRINGFIELD—RCA
THE WHO—WB
GARY U.S. BONDS—EMI-America
PHIL COLLINS—Atlantic
RUSH—Mercury
GREG KIHN—Beserkley
PRETENDERS (ep)—Sire
BILLY SQUIER—Capitol

WMMR-FM/PHILADELPHIA

ADDS:
MARTY BALIN—EMI-America
GEORGE HARRISON (12")—Dark Horse
MOTHER'S FINEST—Atlantic
G.E. SMITH—Mirage
SQUEEZE—A&M
TUBES—Capitol
VAN HALEN—WB
JOHNNY VAN ZANT (12")—Polydor
FRANK ZAPPA—Barking Pumpkin
HEAVY ACTION:
STEVE WINWOOD—Island
REO SPEEDWAGON—Epic
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
THE WHO—WB
ELVIS COSTELLO—Col
PRETENDERS (ep)—Sire
GARY U.S. BONDS—EMI-America
GARLAND JEFFREYS—Epic
AC/DC—Atlantic
JEFFERSON STARSHIP—Grunt

WHFS-FM/WASHINGTON D.C.

ADDS:
MARTY BALIN—EMI-America
BLACK FLAG—SST
CHAS JANKEL—A&M
POCKET CALCULATOR (single)—Kraftwerk—WB
SILVER CONDOR (12")—Col
SQUEEZE—A&M
URUBAMA—WB
YARDBIRDS—Bomb
FRANK ZAPPA—Barking Pumpkin
HEAVY ACTION:
PRETENDERS (ep)—Sire
GARY U.S. BONDS—EMI-America
GARLAND JEFFREYS—Epic
DAVE EDMUNDS—Swan Song
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
PHIL COLLINS—Atlantic
CLASH—Epic
U2—Island
URBAN VERBS—WB
GRATEFUL DEAD—Arista

WXLI-FM/RICHMOND

ADDS:
GEORGE HARRISON (12")—Dark Horse
MOTHER'S FINEST—Atlantic
JIM STEINMAN—Epic/Cleve. Intl.
VAN HALEN—WB
HEAVY ACTION:
RUSH—Mercury
JOE WALSH—Asylum
GREG KIHN—Beserkley
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
THE WHO—WB
POINT BLANK—MCA
RICK SPRINGFIELD—RCA
STEVE WINWOOD—Island
PHIL COLLINS—Atlantic
JEFFERSON STARSHIP—Grunt

WKLS-FM/ATLANTA

ADDS:
ADAM AND THE ANTS—Epic
DAVE EDMUNDS—Swan Song
GEORGE HARRISON (12")—Dark Horse
VAN HALEN—WB
HEAVY ACTION:
REO SPEEDWAGON—Epic
STYX—A&M
AC/DC—Atlantic
MOTHER'S FINEST—Atlantic
HOT 'LANTA HOME COOKING—Local
RUSH—Mercury
STEVE WINWOOD—Island
38 SPECIAL—A&M
PRODUCERS—Portrait
THE WHO—WB

WYMX-FM/AUGUSTA

ADDS:
GEORGE HARRISON (12")—Dark Horse
VAN HALEN—WB
HEAVY ACTION:
PHIL COLLINS—Atlantic
AC/DC—Atlantic
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
RUSH—Mercury
THE WHO—WB
JEFFERSON STARSHIP—Grunt
BILLY SQUIER—Capitol
DREGS—Arista
GARY U.S. BONDS—EMI-America
JOE WALSH—Asylum

WSHE-FM/FT. LAUDERDALE

ADDS:
DAVE EDMUNDS—Swan Song
GEORGE HARRISON (12")—Dark Horse
DAVID LINDLEY—Asylum
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
SECRET POLICEMAN'S BALL—Island
SOUTHSIDE JOHNNY AND THE ASBURY JUKES—Mercury
SPLIT ENZ—A&M
TUBES—Capitol
VAN HALEN—WB
HEAVY ACTION:
38 SPECIAL—A&M
JEFFERSON STARSHIP—Grunt
GARY U.S. BONDS—EMI-America
RUSH—Mercury
AC/DC—Atlantic
RICK SPRINGFIELD—RCA
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
THE WHO—WB
SANTANA—Col
STEVE WINWOOD—Island

MOST ADDED

FAIR WARNING—Van Halen—WB (30)
ALL THOSE YEARS AGO (12")—George Harrison—Dark Horse (30)
THE COMPLETION BACKWARD PRINCIPLE—Tubes—Capitol (22)
BALIN—Marty Balin—EMI-America (17)
EAST SIDE STORY—Squeeze—A&M (14)
TINSEL TOWN REBELLION—Frank Zappa—Barking Pumpkin (11)
SECRET POLICEMAN'S BALL—THE MUSIC—Island (10)
JOHNNY VAN ZANT (12")—Polydor (7)
DANGEROUS CURVES—DB Cooper—WB (6)
COME AN' GET IT—Whitesnake—Mirage (5)

TOP AIRPLAY

FACE DANCES
THE WHO
WB



MOST AIRPLAY

FACE DANCES—The Who—WB (32)
HARD PROMISES—Tom Petty and the Heartbreakers—Backstreet/MCA (30)
FACE VALUE—Phil Collins—Atlantic (24)
ZOBO!—Santana—Col (21)
DIRTY DEEDS DONE DIRTY CHEAP—AC/DC—Atlantic (20)
MOVING PICTURES—Rush—Mercury (19)
MODERN TIMES—Jefferson Starship—Grunt (18)
ARC OF A DIVER—Steve Winwood—Island (17)
PARADISE THEATER—Styx—A&M (15)
THERE GOES THE NEIGHBORHOOD—Joe Walsh—Asylum (15)

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

WMMS-FM/CLEVELAND

ADDS:
GEORGE HARRISON (12")—Dark Horse
L.A.—Radio
SILENCERS—Precision
TUBES—Capitol
VAN HALEN—WB
HEAVY ACTION:
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
SOUTHSIDE JOHNNY AND THE ASBURY JUKES—Mercury
THE WHO—WB
STEVE WINWOOD—Island
RUSH—Mercury
LOVERBOY—Col
STYX—A&M
AC/DC—Atlantic
GARY U.S. BONDS—EMI-America
REO SPEEDWAGON—Epic

Y95-FM/ROCKFORD

ADDS:
ADAM AND THE ANTS—Epic
GEORGE HARRISON (12")—Dark Horse
BRAM TCHAIKOVSKY—Arista
TUBES—Capitol
VAN HALEN—WB
HEAVY ACTION:
AC/DC—Atlantic
STYX—A&M
38 SPECIAL—A&M
LOVERBOY—Col
THE WHO—WB
OZZY OSBOURNE—Jet
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
PHIL COLLINS—Atlantic
JUDAS PRIEST—Col
JOE WALSH—Asylum

WXRT-FM/CHICAGO

ADDS:
MARTY BALIN—EMI-America
AL DIMEOLA, JOHN McLAUGHLIN, PACO DeLUCIA—Col
LES DUDEK—Col
GEORGE HARRISON (12")—Dark Horse
MARSHALL TUCKER BAND—WB
SQUEEZE—A&M
JIM STEINMAN—Epic/Cleve. Intl.
TUBES—Capitol
FRANK ZAPPA—Barking Pumpkin
HEAVY ACTION:
JOE WALSH—Asylum
THE WHO—WB
SANTANA—Col
GARLAND JEFFREYS—Epic
STEVE WINWOOD—Island
ERIC CLAPTON—RSO
PHIL COLLINS—Atlantic
DAVE EDMUNDS—Swan Song
TODD RUNDGREN—Bearsville
GARY U.S. BONDS—EMI-America

KSHE-FM/ST. LOUIS

ADDS:
MARTY BALIN—EMI-America
KIM CARNES—EMI-America
GEORGE HARRISON (12")—Dark Horse
SECRET POLICEMAN'S BALL—Island
TUBES—Capitol
JOHNNY VAN ZANT (12")—Polydor
HEAVY ACTION:
THE WHO—WB
SANTANA—Col
JEFFERSON STARSHIP—Grunt
ERIC CLAPTON—RSO
RUSH—Mercury

38 SPECIAL—A&M

FRANKE AND THE KNOCKOUTS—Millennium
APRIL WINE—Capitol
STYX—A&M
PHIL COLLINS—Atlantic

WLPX-FM/MILWAUKEE

ADDS:
FRANKE AND THE KNOCKOUTS—Millennium
GEORGE HARRISON (12")—Dark Horse
JIM STEINMAN—Epic/Cleve. Intl.
VAN HALEN—WB
HEAVY ACTION:
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
JOE WALSH—Asylum
STYX—A&M
PHIL COLLINS—Atlantic
RUSH—Mercury
AC/DC—Atlantic
OZZY OSBOURNE—Jet
38 SPECIAL—A&M
JEFFERSON STARSHIP—Grunt
THE WHO—WB

WQFM-FM/MILWAUKEE

ADDS:
GEORGE HARRISON (12")—Dark Horse
SECRET POLICEMAN'S BALL—Island
JIM STEINMAN—Epic/Cleve. Intl.
VAN HALEN—WB
HEAVY ACTION:
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
APRIL WINE—Capitol
SANTANA—Col
STYX—A&M
PHIL COLLINS—Atlantic
RUSH—Mercury
JEFFERSON STARSHIP—Grunt
POINT BLANK—MCA
BILLY SQUIER—Capitol
JOE WALSH—Asylum

KDWB-FM/MINNEAPOLIS

ADDS:
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
VAN HALEN—WB
HEAVY ACTION:
38 SPECIAL—A&M
RUSH—Mercury
PHIL COLLINS—Atlantic
JEFFERSON STARSHIP—Grunt
BILLY SQUIER—Capitol
SHERBS—Atco
JUDAS PRIEST—Col
PURE PRAIRIE LEAGUE—Casablanca
SPLIT ENZ—A&M
THE WHO—WB

KQRS-FM/MINNEAPOLIS

ADDS:
JIM STEINMAN—Epic/Cleve. Intl.
VAN HALEN—WB
JOE WALSH—Asylum
HEAVY ACTION:
PHIL COLLINS—Atlantic
ERIC CLAPTON—RSO
REO SPEEDWAGON—Epic
AC/DC—Atlantic
38 SPECIAL—A&M
THE WHO—WB
RUSH—Mercury
GARLAND JEFFREYS—Epic
JEFFERSON STARSHIP—Grunt
OZZY OSBOURNE—Jet

KLBJ-FM/AUSTIN

ADDS:
MARTY BALIN—EMI-America
DB COOPER—WB
GEORGE HARRISON (12")—Dark Horse
SECRET POLICEMAN'S BALL—Island
BRAM TCHAIKOVSKY—Arista
TUBES—Capitol
VAN HALEN—WB
JOHNNY VAN ZANT (12")—Polydor
HEAVY ACTION:
JOE ELY—Southcoast/MCA
PHOEBE SNOW—Mirage
KIM CARNES—EMI-America
SANTANA—Col
POINT BLANK—MCA
JEFFERSON STARSHIP—Grunt
GARY U.S. BONDS—EMI-America
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
THE WHO—WB
PHIL COLLINS—Atlantic

KFML-FM/DENVER

ADDS:
MARTY BALIN—EMI-America
DIESEL—Regency/MCA
AL DIMEOLA, JOHN McLAUGHLIN, PACO DeLUCIA—Col
ELLIS LARKIN—Digital
MISSING PERSONS (ep)—Komos
POCKET CALCULATOR (single)—Kraftwerk—WB
SQUEEZE—A&M
TUBES—Capitol
HEAVY ACTION:
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
SANTANA—Col
STEELE DAN—MCA
TROWER/BRUCE/LORDAN—Chrysalis
STEVE WINWOOD—Island
PHIL COLLINS—Atlantic
DREGS—Arista
PRETENDERS (ep)—Sire
ADAM AND THE ANTS—Epic
BRUCE SPRINGSTEEN—Col

KGB-FM/SAN DIEGO

ADDS:
DB COOPER—WB
LES DUDEK—Col
DAVE EDMUNDS—Swan Song
GEORGE HARRISON (12")—Dark Horse
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
SECRET POLICEMAN'S BALL—Island
SPLIT ENZ—A&M
TUBES—Capitol
VAN HALEN—WB
HEAVY ACTION:
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
GARY U.S. BONDS—EMI-America
AC/DC—Atlantic
STEVE WINWOOD—Island
JOE WALSH—Asylum
COLD CHISEL—Elektra
HAWKS—Col
GREG KIHN—Beserkley
SANTANA—Col
PRETENDERS (ep)—Sire

KOME-FM/SAN JOSE

ADDS:
MARTY BALIN—EMI-America
DB COOPER—WB

GEORGE HARRISON (12")—Dark Horse

SILVER CONDOR (12")—Col
TUBES—Capitol
VAN HALEN—WB
JOHNNY VAN ZANT (12")—Polydor
HEAVY ACTION:
ERIC CLAPTON—RSO
PHIL COLLINS—Atlantic
JEFFERSON STARSHIP—Grunt
JOURNEY—Col
GREG KIHN—Beserkley
LOVERBOY—Col
REO SPEEDWAGON—Epic
SANTANA—Col
STYX—A&M
THE WHO—WB

KSJO-FM/SAN JOSE

ADDS:
MARTY BALIN—EMI-America
DENTAKU (b side)—Kraftwerk—WB
GANG OF FOUR—WB
GEORGE HARRISON (12")—Dark Horse
I CAN TAKE CARE OF MYSELF (single)—Billy & The Beaters—Alfa
JEALOUS GUY (single)—Roxy Music—Atco
DAVID LINDLEY—Asylum
STRANGLERS—Stiff America
TUBES—Capitol
VAN HALEN—WB
HEAVY ACTION:
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
JEFFERSON STARSHIP—Grunt
PHIL COLLINS—Atlantic
STYX—A&M
KAMPUCHEA CONCERTS—Atlantic
REO SPEEDWAGON—Epic
THE WHO—WB
LOVERBOY—Col
KIM CARNES—EMI-America
GREG KIHN—Beserkley

KWST-FM/LOS ANGELES

ADDS:
GEORGE HARRISON (12")—Dark Horse
VAN HALEN—WB
HEAVY ACTION:
TOM PETTY AND THE HEARTBREAKERS (12")—Backstreet/MCA
THE WHO—WB
STYX—A&M
PRETENDERS (ep)—Sire
STEVE WINWOOD—Island
ADAM AND THE ANTS—Epic
AC/DC—Atlantic
REO SPEEDWAGON—Epic
SANTANA—Col
RUSH—Mercury

KROQ-FM/LOS ANGELES

ADDS:
GEORGE HARRISON (12")—Dark Horse
DAVID LINDLEY—Asylum
GERARD McMAHON—ARC/Col
MISSING PERSONS (ep)—Komos
PENETRATORS—EPM
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
SECRET POLICEMAN'S BALL—Island
BRAM TCHAIKOVSKY—Arista
FRANK ZAPPA—Barking Pumpkin
HEAVY ACTION:
ADAM AND THE ANTS—Epic

TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA

CLASH—Epic
KAMPUCHEA CONCERTS—Atlantic
THE WHO—WB
PRETENDERS (ep)—Sire
PLIMSOUHS—Planet U2—Island
HUMAN SEXUAL RESPONSE—Passport
AC/DC—Atlantic

KZAP-FM/SACRAMENTO

ADDS:
GEORGE HARRISON (12")—Dark Horse
POCKET CALCULATOR (single)—Kraftwerk—WB
VAN HALEN—WB
HEAVY ACTION:
STEVE WINWOOD—Island
SANTANA—Col
JEFFERSON STARSHIP—Grunt
LOVERBOY—Col
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
PHIL COLLINS—Atlantic
RUSH—Mercury
KAMPUCHEA CONCERTS—Atlantic
THE WHO—WB
ERIC CLAPTON—RSO

KZOK-FM/SEATTLE

ADDS:
MARTY BALIN—EMI-America
ROSANNE CASH—Col
GEORGE HARRISON (12")—Dark Horse
SECRET POLICEMAN'S BALL—Island
SQUEEZE—A&M
HEAVY ACTION:
ERIC CLAPTON—RSO
KIM CARNES—EMI-America
FRANKE AND THE KNOCKOUTS—Millennium
SANTANA—Col
JOHN COUGAR—Riva
CLIMAX BLUES BAND—WB
PHIL COLLINS—Atlantic
JAMES TAYLOR—Col
THE WHO—WB
TOM JOHNSTON—WB

KZEL-FM/EUGENE

ADDS:
MARTY BALIN—EMI-America
DB COOPER—WB
MARSHALL TUCKER BAND—WB
NEW MUSIK—Epic
SECRET POLICEMAN'S BALL—Island
SQUEEZE—A&M
TUBES—Capitol
VAN HALEN—WB
JOHNNY VAN ZANT (12")—Polydor
WHITESNAKE—Mirage
HEAVY ACTION:
AC/DC—Atlantic
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
JOE WALSH—Asylum
BILLY SQUIER—Capitol
JEFFERSON STARSHIP—Grunt
THE WHO—WB
SANTANA—Col
HUMBLE PIE—Atco
TOM JOHNSTON—WB
GARY U.S. BONDS—EMI-America

39 stations reporting this week.
 In addition to those printed are:
WYDD-FM WABX-FM KLOL-FM

Record World Singles 101-150

MAY 23, 1981

MAY 23	MAY 16	Artist	Label
101	101	HEARTBEAT TAANA GARDNER/West End 1232 (Kenix/Sugar Biscuit, ASCAP)	
102	108	BODY MUSIC STRIKERS/Prelude 8025 (Trumar, BMI)	
103	105	WHAT SHE DOES TO ME (THE DIANA SONG) PRODUCERS/Portrait 12 02092 (CBS) (Huge, BMI)	
104	104	YOU'RE THE REASON GOD MADE OKLAHOMA DAVID FRIZZELL & SHELLY WEST/Warner Bros./Viva 49650 (Pesco/Wallet/Senor/Cibie, ASCAP)	
105	106	CALL IT WHAT YOU WANT BILL SUMMERS & SUMMERS HEAT/MCA 51073 (Bitsum, BMI)	
106	109	RAIN IN MAY MAX WARNER/Radio 3842 (Atl) (Daygo, ASCAP)	
107	115	PULL UP TO THE BUMPER GRACE JONES/Island 49697 (WB) (Ackee/Grace Jones, ASCAP)	
108	107	DARLIN' TOM JONES/Mercury 76100 (PolyGram) (September/Yellow Dog, ASCAP)	
109	—	TOM SAWYER RUSH/Mercury 76109 (PolyGram) (Core, ASCAP)	
110	110	WHAT TWO CAN DO DENIECE WILLIAMS/ARC/Columbia 60504 (Bellboy/Kee-Drick, BMI)	
111	111	LET ME STAY WITH YOU TONIGHT POINT BLANK/MCA 51083 (Hamstein, BMI)	
112	113	BABY, I DO LOVE YOU GREG PHILLINGANES/Planet 47928 (E/A)	
113	114	ALMOST SATURDAY NIGHT DAVE EDMUNDS/Swan Song 72000 (Atl) (Greasy King, ASCAP)	
114	112	SEDUCED LEON REDBONE/Emerald City 7325 (Atl) (Warner Tamerlane/Precedent, BMI)	
115	116	JUST CHILLIN' OUT BERNARD WRIGHT/Arista/GRP 2511 (Sunset Burgundy, ASCAP)	
116	117	MAKE YOU MINE SIDE EFFECT/Elektra 47112 (Relaxed/Happy Birthday/Tuff Cookie, BMI)	
117	—	DON'T STOP K.I.D./Sam 81 5018 (Mideb/Janmar, ASCAP)	
118	121	NEXT TIME YOU'LL KNOW SISTER SLEDGE/Cotillion 40012 (Atl) (Walden/Gratitude Sky, ASCAP/Irving, BMI)	
119	118	HEAVEN IN YOUR ARMS DAN HARTMAN/Blue Sky 6 70053 (CBS) (Silver Steed, BMI)	
120	125	FREAKY DANCIN' CAMEO/Chocolate City 3225 (PolyGram) (Better Days, BMI/Better Nights, ASCAP)	
121	144	NIGHT (FEEL LIKE GETTING DOWN) BILLY OCEAN/Epic 02053 (Blackwood, BMI/Nigel Martinez/Interworld, ASCAP)	
122	—	PUSH ONE WAY/MCA 51110 (Perks/Duchess, BMI)	
123	123	COOL DOWN LIFE/Elektra 47128 (Terrytunes/Myjah, BMI)	
124	120	SUPERLOVE SKYY/Salsoul 2136 (RCA) (One to One, ASCAP)	
125	122	LADY'S WILD CON FUNK SHUN/Mercury 76099 (PolyGram) (Val-ie-Joe/Felstar, BMI)	
126	128	I CAN'T SAY GOODBYE TO YOU HELEN REDDY/MCA 51106 (Al Gallico, BMI)	
127	119	SHEILA GREG KIHN/Beserkley 47131 (E/A) (Low-Twi, BMI)	
128	—	SEARCHING TO FIND THE ONE UNLIMITED TOUCH/Prelude 8029 (Trumar, BMI/Unlimited Touch, ASCAP)	
129	127	ANOTHER ONE RIDES THE BUS WEIRD AL YANKOVIC/TK 1043 (Queen/Beechwood, BMI)	
130	124	LOVE DON'T STRIKE TWICE BLACKBYRDS/Fantasy 910 (Khempera, ASCAP/First Dawn, BMI)	
131	—	'SCUSE ME, WHILE I FALL IN LOVE DONNA WASHINGTON/Capitol 4991 (Almo/Uncle Ronnie's, ASCAP)	
132	—	TELL ME WHERE IT HURTS WALTER JACKSON/Columbia 11 02037 (Angelshell/Six Continents, BMI)	
133	132	REACTION SATISFACTION SUN/Capitol 4981 (Glenwood, ASCAP)	
134	—	IF YOU LOVE THE ONE YOU LOSE BRENDA RUSSELL/A&M 2326 (Almo/Rutland Road, ASCAP)	
135	—	ARE YOU SINGLE AURRA/Salsoul 2139 (RCA) (Lucky Three/Red Aurra, BMI)	
136	—	TAKE IT ANY WAY YOU WANT IT FATBACK/Spring 3018 (PolyGram) (Chita, BMI)	
137	—	IF YOU FEEL IT THELMA HOUSTON/RCA 12215 (Brookshore, BMI)	
138	—	RUNNING AWAY MAZE FEATURING FRANKIE BEVERLY/Capitol 5000 (Amazement, BMI)	
139	126	THAT DIDN'T HURT TOO BAD DR. HOOK/Casablanca 2325 (PolyGram) (I've Got The Music, ASCAP)	
140	139	YOU'RE TOO LATE FANTASY/Pavillion 6 6407 (CBS) (Rightsong/Pavillion/Listi, BMI)	
141	140	HOOKED ON MUSIC MAC DAVIS/Casablanca 2327 (PolyGram) (Songpainter, BMI)	
142	129	PERFECT FIT JERRY KNIGHT/A&M 2304 (Almo/Crimisco, ASCAP)	
143	130	INVITATION TO LOVE DAZZ BAND/Motown 1507 (Three Go/Jazzy Autumn, ASCAP)	
144	131	PRAISE MARVIN GAYE/Tamla 54322 (Motown) (Bugpie, ASCAP)	
145	133	DO YOU WANT TO MAKE LOVE MARVA KING/Planet 47924 (E/A) (ATV, BMI)	
146	134	DDDDDDANCE ROX/Boardwalk 8 70059 (Can't Stop, BMI/Rox and Ross, ASCAP)	
147	135	PLAYING WITH LIGHTNING SHOT IN THE DARK/RSO 1061 (Lukerative, BMI)	
148	136	DON'T KNOW MUCH BILL MEDLEY/Liberty 1402 (ATV/Mann & Weil/Braintree/Snow, BMI)	
149	137	LET ME LOVE YOU GOODBYE BOBBY VINTON/Tapestry 006 (Algee, no license listed)	
150	138	I CAN'T STOP LOVING YOU OUTLAWS/Arista 0597 (HG, ASCAP)	

Record World Singles Alphabetical Listing

Producer, Publisher, Licensee

AI NO CORRIDA Jones (Heatwave/HG, ASCAP/Lazy Lizard, BMI)	30	MERCY, MERCY, MERCY Ladanyi-Cannata (Cotillion/Vonglo, BMI)	83
AIN'T EVEN DONE WITH THE NIGHT Cropper (H.G., ASCAP)	22	MISTER SANDMAN Ahern (Edwin H. Morris/MLP, ASCAP)	93
A LIFE OF ILLUSION Passarelli-Walsh (Rio Ray/Wow Flutter, ASCAP)	88	MODERN GIRL Neil (Pendulum, Unichappell, BMI)	61
ALL THOSE YEARS Harrison-Cooper (Ganga/B.V., BMI)	33	MORNING TRAIN (NINE TO FIVE) Neil (Unichappell, BMI)	4
A WOMAN NEEDS LOVE (JUST LIKE YOU DO) Parker, Jr. (Raydiola, ASCAP)	13	NOBODY WINS Thomas (Intersong, ASCAP)	56
AMERICA Gaudio (Stonebridge, ASCAP)	21	9 TO 5 Perry (Velvet Apple/Fox Fanfare, BMI)	48
ANGEL OF THE MORNING Landis (Blackwood, BMI)	5	ONE DAY IN YOUR LIFE Brown (Jobete, ASCAP)	58
BEING WITH YOU Tobin (Bertam, ASCAP)	1	PARADISE Petrus-Malavasi (Little Macho, ASCAP)	70
BETTE DAVIS EYES Garay (Plain and Simple/Donna Weiss, ASCAP/BMI)	2	PROMISES Gibb-Galuten-Richardson (Stigwood/Unichappell, BMI)	89
BLESSED ARE THE BELIEVERS Norman (Chappell/Unichappell, BMI)	44	RAPTURE Chapman (Rare Blue/Monster Island, ASCAP)	18
BOY FROM NEW YORK CITY Graydon (Trio, BMI)	76	SAY WHAT Mitchell (Fourth Floor/Hot Kitchen, ASCAP)	42
BROOKLYN GIRLS Bunetta-Chudacoff (Captain Crystal/Screen Gems-EMI, BMI)	85	SAY YOU'LL BE MINE Omartian (Pop 'n' Roll, ASCAP)	27
BUT YOU KNOW I LOVE YOU Post (Tro-Devon, BMI)	64	SEVEN YEAR ACHE Crowell (Hotwire/Atlantic, BMI)	72
CAN YOU FEEL IT Group (Mijac/Siggy, BMI)	68	SHADDUP YOUR FACE Dolce-McKenzie (Remix, BMI)	52
CELEBRATION Deodato (Delightful/Fresh Star, BMI)	65	SINCE I DON'T HAVE YOU Butler (Bonnyview/Southern, ASCAP)	28
DON'T STAND SO CLOSE TO ME Group (Virgin/Chappell, ASCAP)	59	SOMEBODY'S KNOCKIN' Penny (Chiplin/Tri-Chappell)	17
DON'T STOP THE MUSIC Simmons-Ellis (Total X, BMI)	96	STARS ON 45 Eggermont (Publisher not listed)	6
DOUBLE DUTCH BUS (Wimot/Frashon/Supermarket, BMI)	91	STILL RIGHT HERE IN MY HEART Fraboni (Kentucky Wonder, BMI)	50
ELVIRA Chancey (Acuff Rose, BMI)	79	STRONGER THAN BEFORE Bacharach-Arthur (Unichappell/Begonia Melodies/Fedora, BMI/Hidden Valley, ASCAP)	74
FIND YOUR WAY BACK Nevison (Lunatunes, BMI)	36	SUKIYAKI Duke (Beechwood, BMI)	8
FOOL IN LOVE WITH YOU Neary (20th Century/Neary Tunes, ASCAP/Fox Fanfare/Neary Tunes, BMI)	54	SUPER TROUPER Andersson-Ulvaeus (Countless Songs Ltd., BMI)	98
FOR YOU Mann (Bruce Springsteen/Laurel Canyon, ASCAP)	94	SWEET BABY Clarke-Duke (Mycenae, ASCAP)	57
GET TOUGH King-Group (Alex/Soufous, ASCAP)	92	SWEETHEART Verroca (Bigteeth, BMI/Brightsmile, ASCAP)	16
GIVE A LITTLE BIT MORE Tarney (Paper, PRS)	51	TAKE IT ON THE RUN Cronin-Richrath-Beamish (Buddy, BMI)	3
GIVE IT TO ME BABY James (Jobete, Stone City, ASCAP)	86	THE BEST OF TIMES Group (Stygian/Almo, ASCAP)	82
HEARTS Hug (Mercury Shoes/Great Pyramid, BMI)	87	THE ONE THAT YOU LOVE Maslin (Careers/Bestall Reynolds, BMI)	35
HER TOWN TOO Asher (Country Road/Leadsheetland, BMI/Iceage, ASCAP)	31	THE PARTY'S OVER (HOPELESSLY IN LOVE) Elson (Weed High Nightmare, BMI)	95
HOLD ON LOOSELY Mills (Rockknocker/WB/Easy Action, ASCAP)	47	THE STROKE Squier-Mack (Songs of the Knight)	84
HOW 'BOUT US Graham (Dana Walden, license not listed)	15	THE WAITING Petty-Iovine (Gone Gator, ASCAP)	41
HURRY UP AND WAIT Group (Bovina, ASCAP)	49	THEME FROM THE GREATEST AMERICAN HERO Post (Publisher not listed)	71
I CAN'T STAND IT Dowd (Stigwood/Unichappell, BMI)	39	THIS LITTLE GIRL Miami Steve-Springsteen (Bruce Springsteen, ASCAP)	29
I CAN TAKE CARE OF MYSELF Baxter (WB/Vera Cruz, ASCAP)	67	TIME OUT OF MIND Katz (Leon/Freejunkt, ASCAP)	97
I LOVE YOU Ryan (C.B.B., ASCAP)	19	TIME Parsons (Woolfsongs/Career/Irving, BMI)	45
I LOVED 'EM EVERY ONE Killen (Tree, BMI)	37	TOO MUCH TIME ON MY HANDS Group (Almo, ASCAP)	7
I MISSED AGAIN Collins-Padgham (Effectsound Ltd./Pun, ASCAP)	24	TURN ME LOOSE Fairbairn (Blackwood/Dean of Music, BMI)	46
IS IT YOU Ritenour (Rit of Habeus, ASCAP)	43	TWO HEARTS Mtime-Lucas (Frozen Butterfly, BMI)	73
IT'S A LOVE THING Group-Griffey-Sylvers (Spectrum VII/My Kinda, ASCAP)	99	WASN'T THAT A PARTY Richardson (United Artists, ASCAP)	66
I'VE BEEN WAITING FOR YOU ALL OF MY LIFE Butler (Al Gallico, BMI)	62	WATCHING THE WHEELS Lennon-Ono-Douglas (Lenono, BMI)	9
JESSIE'S GIRL Olsen (Robie Porter, BMI)	32	WHAT ARE WE DOIN' IN LOVE Maher-Goodrum (Chappell/Sailmaker, ASCAP)	23
JONES VS. JONES Deodato (Delightful/Fresh Start, BMI/Double F, ASCAP)	80	WHAT CHA GONNA DO FOR ME Mardin (Ackee/Longdog, ASCAP)	69
JUST BETWEEN YOU AND ME Goodwyn-Stone (Northern Goody Two-Tunes Ltd., ASCAP-CAPAC)	25	WHEN LOVE CALLS Carmichael (Almo/Newborn/Audio, ASCAP)	63
JUST SO LONELY Ramone (Marvin Gardens/Beachball, ASCAP)	53	WHILE YOU SEE A CHANCE Winwood (Island/Irving/Blue Sky/Rider Songs, BMI)	40
JUST THE TWO OF US Washington, Jr.-MacDonald (Antisia/Bleu Nig, ASCAP)	14	WINNING Olson (Island, BMI)	38
KEEP ON LOVING YOU Cronin-Richrath-Beamish (Fate, ASCAP)	20	WOMAN Lennon-Ono-Douglas (Lenono, BMI)	78
KISS ON MY LIST Hall-Oates (Hot-Cha/Six Continents/Fust Buzza, BMI)	11	YEARNING Simmons (Total Experience, BMI)	77
LIVING INSIDE MYSELF Vannelli (Black Keys, BMI)	10	YOU BETTER YOU BET Szymczyk (Tower Tunes, BMI)	12
LOVE YOU LIKE I NEVER LOVED BEFORE Carbone-Zito (Sixty-Ninth Street, BMI)	26	YOU LIKE ME DON'T YOU Jackson (Jobete, ASCAP)	60
LOVIN' THE NIGHT AWAY Hall (Songs of Manhattan Island/Whitehaven/ZIB, BMI)	98	YOU MAKE MY DREAMS Hall-Oates (Hot-Cha/Six Continents, BMI)	34
MAGIC MAN Dewey-George (Almo/Ray Jay/Similar/Lucky Break, ASCAP/Irving, BMI)	81	YOU'RE SO EASY TO LOVE James (Big Teeth/Tommy James, BMI)	75
MAKE THAT MOVE Sylvers (Spectrum VII/My Kinda, ASCAP)	55	YOUR LOVE IS ON THE ONE Group (Spectrum VII/Circle L, ASCAP)	100



CBS Records Nashville: A Spirited and Resourceful Influence

■ From its inception as a major recording operation in 1962 to its establishment as a full-scale marketing division in 1976 and subsequent realignments through this year, CBS Records-Nashville has proven to be a spirited and

Lundvall Lauds CBS-Nashville's Leadership Role

■ "In the last few years, country music has emerged as a major musical genre" observes CBS Records Division president Bruce Lundvall. "It encompasses elements of many musical styles and appeals to an ever-broadening audience. CBS Records plays a



Bruce Lundvall

leadership role in the Nashville music scene and has developed innovative A&R and marketing strategies to expand the popularity base of country music. Under the direction of Rick Blackburn, Billy Sherrill and Roy Wunsch, the CBS Records Nashville team will continue to be a major force in strengthening country music's universal appeal, and in making country the fastest growing segment of the music business in the '80s."

resourceful influence on the American music scene.

At the time of CBS's investment in the recording community with its 1962 purchase of the Quonset Hut—a renowned studio facility from which the "Nashville Sound" emerged and which later became known as Studio B, home of more country hits than any other studio in the world—the company was already involved in the successful production of such Nashville-based artists as Johnny Cash, Marty Robbins and Earl Scruggs, the first in a line of CBS recording stalwarts. Pioneering these efforts was Columbia's executive A&R producer Don Law.

Within a year, the studio realized its first expansion with the addition of mastering facilities. In 1974, construction of Studio A and office space for CBS became a reality, and Columbia Studios were well on the way to offering the best advantages technically for CBS and other labels.

It was also during this period that Billy Sherrill, who would become a major contributor to the "Nashville Sound," was brought to the attention of the then-building Nashville Epic label division. Signed as a producer in 1963, Sherrill in 1966 was named executive producer for Epic, then as director, A&R Columbia and Epic.

By the close of the 1960s such artists as Johnny Duncan and Lynn Anderson had joined the Columbia roster, while Epic solidified its stance with additional artists, including Tammy Wynette.

With the advent of the 1970s CBS-Nashville began to realize its potential as a major contributor to the changing current of Nashville's music stream, which was beginning to find new tribu-

aries of acceptance. Facility and executive expansions and alignments were plotted for its future, and the building began.

In 1972, Sherrill was again promoted, to VP Nashville A&R; Norm Anderson joined the CBS fold as manager of studio operations and sales; and the first VP of Nashville operations was appointed, who helped to realize a first for a Nashville-based label in the establishment of the creative services department. In 1973, a contemporary A&R position was created.

In 1974, CBS was again first with the establishment of a Nashville-based press and public information department, currently headed by Woody Bowles, director. Southeastern and southwestern regional country marketing manager positions were also created. At Columbia Studios CBS was first in Nashville's recording circles to bring serious attention to 24-track capabilities and its future role in the industry's growth.

By the mid-1970s CBS had attracted such name artists as George Jones and Johnny Paycheck to its Epic roster, and Moe Bandy, David Allan Coe and Willie Nelson to Columbia.

In 1976, CBS exploded on the Nashville scene with the unprecedented formation of a self-contained marketing operation, established in separate headquarters at 49 Music Square West.

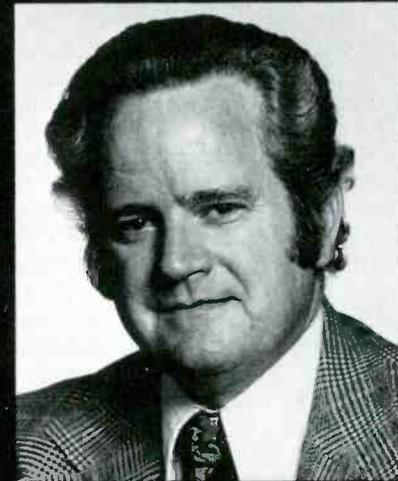
Spearheaded by Rick Blackburn, who was appointed VP of marketing, with newly-created positions developed, including Epic and Columbia directors of sales and promotion, and mid-western and western regional country marketing managers, a product management department was also created, and the crea-

tive services and press and public information departments were brought under one wing.

Within two years, the marketing operation had again been realigned with two major appointments and the establishment of a contemporary artist development department—another first
(Continued on page 12)

Paul Smith on CBS's Nashville 'Dominance'

■ "CBS Records Nashville is a pace-setting operation, and key contributor to CBS Records' overall sales profile," says Paul Smith, senior vice president and general manager, marketing, CBS Records.



Paul Smith

"Our Nashville offices maintain a full complement of A&R and marketing services which work very closely with the Columbia, Epic/Portrait/Associated Labels and CBS Records Core Marketing headquarters in New York and Los Angeles. As country music enjoys ongoing growth, I am confident that CBS Records Nashville will bolster its dominance in this vital area."

CBS Records Nashville

Rick Blackburn:

CBS Creates Space for Artists To Create in

By AL CUNNIFF

■ Maintaining a balanced roster, working each record with a game plan, and delivering music for carefully chosen target groups—these are the rules by which Rick Blackburn conducts most of his work as VP and GM of CBS Records-Nashville.

"From a creativity standpoint, the label is really the outlet, the conduit," Blackburn said. "All the label really does is create the space for the artist to create in.

"If you have the right marriage of producer and artist, and the right songs, the producer will bring the right musicians in to complement whatever the songs are. You want a real continuity of sound. The theory is that you put the needle down on the turntable and go from the first song all the way to the end, without losing anybody.

"A great producer will provide that—not the label."

Blackburn was a radio and TV major at the University of Cincinnati who worked for a brief time as an all-night DJ before taking a job as an independent record distributor. He worked for Mercury Records in Chicago before signing on with CBS. By 23 he was a regional sales manager for Epic Records, covering 15 states in the label's midwest region.

After short tenures with Ode Records in California and Monument Records in Nashville, Blackburn returned to CBS-Nashville, and was named a VP at age 33 in 1976. Among the numerous changes brought into effect since Blackburn's appointment to his current position have been a honing of the CBS-Nashville artist roster from about 50 artists to more like 30, and the start of marketing game plans, detailed sales and promotion strategies catered to each individual record and artist.

"When I took over here, we had almost 50 artists on the roster," Blackburn said. "Now the roster is closer to 30, and what that does is enable the company to do a better job with the existing artists. A record company has an obligation to an artist on its label. To record an artist, release the product and hope for the best—those days are over. The cost of speculation will kill you today."

To keep pace with today's in-



Rick Blackburn

creasingly tough market, Blackburn said he has involved CBS-Nashville more with market research, so the record company is sure it is offering music that consumers and radio need. "What we've been trying to do is narrow the thing to where there's an agreement of natural talent, coupled with a reason for them being there. We want to provide a space for the producer and artist to create in, and then from a marketing standpoint focus it. That way your chances of success are much better."

Blackburn said he has been careful to mix the artists on his roster for maximum consumer and radio appeal. "Look at our roster and you'll find almost every shade of today's country music represented—and there are plenty of 'em," Blackburn stated. "We want to have a minimum number of artists, with a reason for each artist to be here, and then to focus on each artist's special appeal.

"The worst circumstance you could have is a series of clones, where everyone on the label sounds like the other."

The CBS head said his company's market research is not done in-house. "There's a risk of getting back what you want to hear. CRU Market Research of New York has been of tremen-



Areeda Schneider

dous value in this area. They're not really into country music at all, so they have no preconceptions about the subject. We'll go into six or seven markets in late fall, including one that doesn't even have a major country station, Boston."

Blackburn said the market researchers question people about the music they buy, as well as the music they don't buy. The respondents' opinions are taped, and then analyzed in-house at CBS-Nashville. "We'll sit down with a market research guy and go over everything. You've got to be careful how you decipher what you get—everything can be read three or four ways," Blackburn disclosed.

Blackburn said the market research can yield some surprising results. "We found that some artists everyone thinks are big are really faceless. We had three or four artists' pictures tacked on the wall and asked a person to point to a certain artist. The person would point to an entirely different artist.

"There are two schools of thought at work here. You can cut records that are palatable to the radio programming ear, and you certainly want that, you need the exposure. But if you don't take it a step beyond and try to cut records that in your opinion are for the consumer, you'll miss.

"That's really the basis for a lot of our research, to get down into the grassroots of what the buying habits of the country consumer are today."

Blackburn cited new Epic artist Ricky Skaggs as an example of market research and demographic planning. "With Ricky, the target audience was perceived to be the college market. Some market research that they've done tells us that Kenny Rogers, Anne Murray, Willie Nelson, and others have attracted



Emily Mitchell

younger people to country music. Once these listeners are in for a couple of years there's a hunger for more traditional sounds.

"These people want to know who Hank Williams is, who Moe and Joe are. We feel that over the next couple of years you're going to see a more traditional sound emerge. People thought a few years ago you had to cut records more slick to make them more palatable." Blackburn said he feels that consumers will give radio and record companies the "traditional sound" mandate over the next couple of years.

Blackburn's immediate co-workers include VP-A&R and CBS-Nashville executive producer Billy Sherrill, director of administration Areeda Schneider, manager-A&R administration Emily Mitchell, administrative assistant Margie Ullrich, director-A&R Nashville Bonnie Garner, and executive secretary Bettye Arnold.

Blackburn said formulating the "game plan" behind each album begins as soon as the finished sound emerges from the studio. "When we feel it's pretty good music, we usually get the staff over here, sit around, drink some wine, and have a listening party. We'll sit down with the artists and producers and formulate some opinions about the music. At this stage we're kind of acting like a think tank. This gives us a starting point of reference, maybe two or three months before the album's actual release.

"Then we break off into groups and begin our separate work. Publicity usually starts first, riding out like scouts ahead of everyone else by about two months. They focus in on the consumer press and get their ideas on what the music is, and what it's about.

"Right behind publicity, and sometimes simultaneous with it, is artist development. At that

(Continued on page 24)



Margie Ullrich

To all our friends at CBS... Thanks!



Larry, Steve, Rudy

CBS Records Nashville

For Marketing VP Roy Wunsch, Diversity Keys Success

■ "I feel that CBS Records-Nashville is really reflective of the musical diversity of Nashville itself as a music capital. Although we're very proud to be a major element of the country music community, we have really evolved beyond the borders of what is thought of, in the traditional sense, as country music."

Those are the words of Roy Wunsch, VP, marketing, CBS Records-Nashville. According to Wunsch, CBS Nashville works hard to maintain a roster that reflects styles of country music from hard core to very contemporary.

"One of the key factors of our success is the amazing diversification of styles represented by the Columbia and Epic rosters. From the standpoint of appeal, we can collectively please all the people all of the time, and that fact is critical to our growth."

Jim Kemp, product manager, E/P/A and Jim Carlson, product manager, Columbia Records, report directly to Wunsch within the Nashville division, as do Peggy Ball, marketing coordinator, and Joe Casey, Mary Ann McCready, Virginia Team, and Woody Bowles.

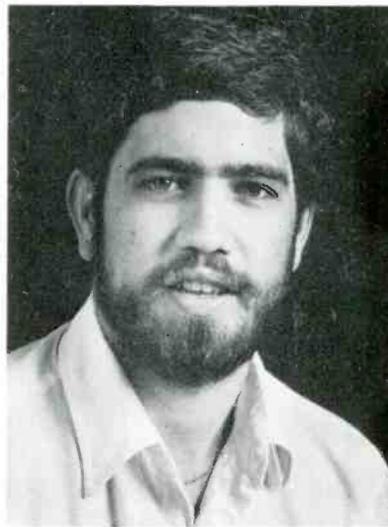
"We are, I feel, accomplished in the marketing of traditionally flavored music, which is, in fact, a substantial percentage of our



Roy Wunsch

overall revenue. But we have found that the artists and music which we release are limited only by invisible boundaries, which the industry — the labels, radio, television, the print media — established in a different era.

"George Jones, Crystal Gayle, Willie Nelson, and Rosanne Cash, as examples, all represent country music. All of them, however, are not headed in the same direction necessarily. George Jones is perhaps most symbolic of the hard-core traditionalists in his style and production. We don't want to try to change him; we really want to broaden the audience

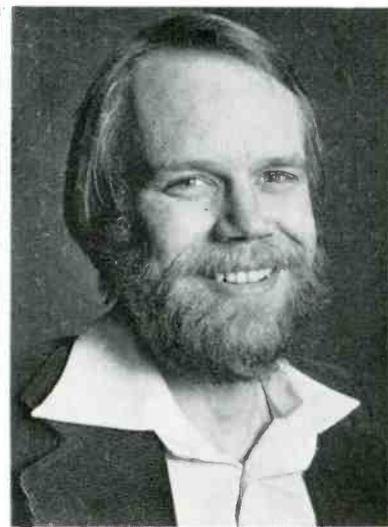


Jim Kemp

that already exists.

"We promote and advertise George Jones as the purist that he is. We take regions where he is very strong and double our promotion and advertising efforts to make twice the impact with his music, while at the same time expanding the regional strength to penetrate other regions where his music and performance may not have been as visible.

"Crystal Gayle, having already achieved great success before coming to CBS, challenged us to expand the incredible following that already existed. We develop a full multi-media marketing plan



Jim Carlson

with every Crystal Gayle album that's released. The plan, as a matter of course, goes way beyond the traditional country music media and penetrates the pop consumer to great depth. It is not unusual for us to actively use television advertising for Crystal because of her strong visibility and image.

"Willie Nelson is a phenomenon that has bridged the gap between Texas and the rest of the world. Willie's base of popularity when he signed with Columbia Records was, without a doubt, the southwest. Through Willie's stra-

(Continued on page 26)

Wunsch on Marketing Country Music in the '80s

■ What does marketing country music in the 1980s mean compared to the 1970s? *Record World* posed this question to Roy Wunsch, VP marketing, CBS Records-Nashville.

"In 1970, marketing country music took on almost ethnic overtones in the way it was handled. The success was totally based on what the branch in Dallas or Atlanta could possibly do with the product. It was lumped together under an unfashionable heading, and promoted via unsophisticated methods. Any and all advertising took place in the two or three obvious areas and the rest of the country ignored the music.

"In 1981, things are dramatically different. Nashville has evolved into one of the most productive music capitals in the world. Acceptance, because of innovative production techniques, radio & TV exposure, plus the

population shift, in musical taste, has given us mass appeal music that has very few limitations.

"You see artists such as Crystal Gayle, Johnny Cash, Larry Gatlin and the Gatlin Brothers Band, and George Jones with their own TV specials. It's hard to find a market in the U.S. that doesn't have at least two or three country-formatted stations. National pub-

lications such as *Esquire*, *Playboy*, *People*, or *Rolling Stone*, regularly have features on country artists. *Country Music* magazine is seeing unprecedented growth.

"The movie industry finds it profitable to incorporate country music-oriented themes into their scripts. The fashion industry is having a heyday with western-style haute couture. National ad-

vertisers are actively seeking country artists to endorse their products. HBO, Showtime, and many others seek Nashville as subjects for major cable specials. Country TV syndicators are more numerous than ever before, and radio syndications are developing almost overnight."

Wunsch, whose role over the past 13 years with CBS have included promotion, sales, and marketing, said he has also noted sweeping changes in country radio and CBS-Nashville's marketing influence over the past decade.

"Nashville's mainstay was, at one time, centered in the southwest and southeast," Wunsch stated, "but while the two regions are incredibly strong, the west coast has moved into the status of a very strong contender, on a par with Dallas and Atlanta, in terms of massive sales from Nash-

(Continued on page 10)



The Charlie Daniels Band

Congratulations to a superior group of people

CBS/Nashville.

We're proud to be part of the family.

Crystal Gayle
and
Allen Reynolds.

CBS Records Nashville

CBS-Nashville: Machine with a Personal Touch

■ "CBS-Nashville has evolved from a very quiet operation to a machine that has maintained the personal touch that is so vital—with stations, trade publications, and artists." Joe Casey, director of promotion for CBS Records-Nashville, speaks from a 15-year experience with the company, stemming back to his days as a local promotion man in Atlanta in 1966.

"Back then I covered five southeastern states," Casey recalled. He was then appointed CBS's first country regional marketing manager in 1974. By 1975—before CBS had made its operation here a division—Casey had moved to Nashville as Columbia Records' associate director of sales and promotion. "I remember when Columbia and Epic had their own label heads in Nashville, and only two field people," Casey said with a grin.

By late 1976 Nashville was a full-fledged CBS division, and by mid-1978 Casey was appointed CBS' director of promotion here. As such he is part of the "core marketing" concept, which means he and other core employees deal with all Columbia, Epic, and associated labels product.

Rich Schwan, country promotion manager for Epic, Portrait, and associated labels, and newly-appointed Jack Lameier, who handles those chores in Nashville for Columbia, report directly to Casey for airplay and promotion of artists on those labels. Susan Gibson is the promotion department's coordinator.

"We had our entire operation in the studio building (on 16th Avenue South here) until we moved into our present building (on 17th)," Casey said. "Over the years we've hired product managers, art workers, and people to staff other departments, until we now offer every service here ourselves — we're a self-contained operation, although we work closely with New York and Los Angeles.

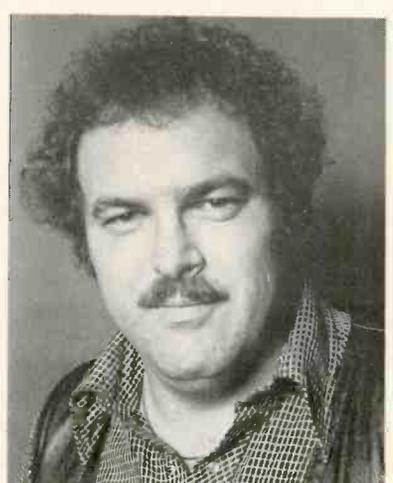
"Today the promotion department's delivery ratio of successful product versus product released has never been so good. Our operation is truly national in scope. Each label now has its own promotion team, with 24 regional men per label, one person in each of our 21 branch cities, with three of those cities having two persons each." Local CBS promo-



Joe Casey



Rich Schwan



Jack Lameier

tion workers report to their regional directors, who in turn report to Casey.

When CBS's promotion team gets behind a record, the results can be staggering. Casey cited a recent period following single releases by Johnny Rodriguez and Charly McClain. "In a two-week period following those releases, we had 100 stations on each record. On our new Ricky Skaggs single, after 10 days we had better than 40 stations playing the single, and that's not bad for a new artist with a new sound. We got 50 stations on Bobby Bare's latest single in a very short time."

Casey stressed that these are

expected results for his team, not a rare occurrence.

Interestingly, Casey said he is responsible for scheduling all CBS-Nashville single product. "This is probably the only area where the promotion man schedules singles," he stated. "But I am in a better position to know what the market needs are than anybody.

"I usually schedule singles about four weeks in advance. I try to space them out, keeping a good balance between male and female, established artists and new-and-developing artists." Casey said that in 1979 CBS-Nashville released about 105 singles,

in 1980, about 130. This year he expects the division will generate about 115 singles.

"I feel we have one of the best-balanced rosters in a long time — it's streamlined. We now release singles 12 months a year, every week except Christmas week. I used to hold off a longer period before Christmas, but one year I remember we released Charly McClain's 'Men' and Bobby Bare's 'Numbers' in early December. Now, the normal life of a single is about 12 weeks, but these records stayed on the air well after Christmas, and their life was more like 16 weeks. I

(Continued on page 26)

Casey: Communication Is Key

■ According to Joe Casey, CBS-Nashville director of promotion, the cooperation and communication between his office and CBS's representatives in the field, and between Nashville and CBS's New York and Los Angeles offices, are keys to the success of the CBS-Nashville division.

"I'm quite open and totally encourage local and regional promotion ideas from our people in the field," Casey said.

Encourage Local Ideas

"In the southwest we have a tie-in going on now with radio, audio, and store accounts. A regional VP and one of his branch managers put it together." Casey said an "album show" concept was quite effective in a recent effort on behalf of Larry Gatlin and the Gatlin Brothers Band product. "It's not a new concept, but it worked well for us. We took Gatlin into the studio with his Brothers, and created a one-hour package for radio. It in-

cluded comments, brief interviews, and song introductions, and gave the effect of the group being in the studio."

Casey said a Willie Nelson "Somewhere Over the Rainbow" campaign put together in the midwest at the regional level has also spurred sales of that LP. "It's based on sales, merchandising, and total participation. A branch manager who really gets involved in this can win a trip to 'somewhere over the rainbow'."

Willie Nelson Promotion

He said an "On the Road Again" campaign that tied in with Nelson's "Honeysuckle Rose" package also increased product visibility in a novel way: "Our sales and promotion men got in a bus (tying in with the 'Honeysuckle' tour theme) and visited accounts, the trades, and tip sheets."

Casey said CBS's promotion and marketing workers in the field report to regional country

marketing managers (RCMM). The western region is represented by Craig Applequist, based in Los Angeles. Jay Jenson, based in Dallas, handles the southwestern region. Chicago-based B. J. Kelch represents the midwest and Tim Pritchett represents the southeast out of Atlanta.

Interplay

"I also can't stress enough how important the Nashville-New York-Los Angeles promotion interplay is here," Casey said. "Our offices meet and strategize regularly regarding our regional peoples' work."

Casey said he works especially closely with these CBS officers: Ed Hynes, VP, Columbia national promotion; Stan Monteiro, VP, Columbia label promotion; Al Gurewitz, VP for E/P/A national promotion; Frank DiLeo, director of national promotion, Epic and Portrait labels; and George Chaltas, west coast director of Columbia national promotion.

When I think of the Pittsburgh Steelers,
I think of Terry Bradshaw. When I think of
CBS and Nashville, I think of Billy Sherrill.
Here's to many more hits for a great team.

Larry Butler

CBS Records Nashville

Billy Sherrill-Finding Songs and Making Records

By AL CUNNIFF

■ "I consider my job to be finding songs and making records." Billy Sherrill, VP of A&R and executive producer for CBS Records-Nashville, admits it's difficult for him to go beyond that in describing his work. He has seen many changes in the music industry during his nearly 20 years with CBS-Nashville, but he says one thing will never change: the thrill of discovering a hit song.

"Projects come and go, and I'll get a bit down on things once in a while, but before I hit rock bottom, along comes Bob Beckham, Troy Seals, Bobby Braddock, Bob Montgomery or someone else with a song that just sends me through the roof.

"There's nothing to compare with a guy playing you a killer song that you just can't wait to cut.

"It's easy to make a record, but hard to talk about it," Sherrill said. "It's like trying to describe what makes a woman beautiful. When I listen to new material I concentrate on the words. They have to say something special, to make the song unique to reach the guy on the street.

"I've got a million melodies in my head. I could sit at that piano over there and play them non-stop for two weeks. It's a special lyric that knocks me out. When I heard Alabama's 'Old Flame' or Frizzell and West's 'You're the Reason God Made Oklahoma' I get mad as hell," Sherrill said with a grin, "because I didn't think of those lyrics first."

Sherrill said his first production after joining CBS-Nashville in the early 1960s was "Tears on My Pillow" by Ray Lynn. "It went right down the tubes," he chuckled. But you might say Sherrill's career later took an upswing, as he went on to produce such hits as "D.I.V.O.R.C.E.," "Stand By Your Man," "Almost Persuaded," "Behind Closed Doors," "The Most Beautiful Girl," "My Elusive Dreams," and, in more recent times, "Take This Job and Shove It" and "He Stopped Loving Her Today."

The main difference between the country music industry of the 1980s and that of the 1960s and 1970s, Sherrill feels, is "sheer volume, both in terms of sales and the number of artists out there. In the old days you might have a record go number one and maybe not sell 40,000 copies. There are also a lot more artists



Billy Sherrill

out there than ever before. Today artists have number one songs and you never heard of them before. I remember when our whole roster here was David Houston, Jim and Jesse and one other act."

Sherrill said his ears for music have also changed over the past two decades. "I try not to get too critical about the music anymore," he said. "I used to spend a lot of time trying to get a lick that would annihilate all the other pickers. Now I don't feel too bad if there's a small mistake or flub in the final product, as long as the feeling's there.

"That's why people buy records—because of the feeling. People want a record that's unique, not necessarily good."

Sherrill said he is satisfied that realignments over the past few years at CBS-Nashville have lessened his label business responsibilities and freed him to concentrate on searching for songs and

producing records. "With regard to the business side, I guess you could say my priorities are somewhere else. I have meetings. But I can understand that a record company is interested in the bottom line, and how to get there. That's what the company is there for."

Part of the "realignment" at CBS involved Sherrill earning a separate production deal that saw the formation of Sherrill Records, a label for which he is free to produce acts for release in association with CBS labels. At present Sherrill's label roster includes only Lacy J. Dalton, the "Take This Job and Shove It" soundtrack, and newly-signed Zella Lehr.

"It feels like the old record business to me," he said. "I've got a drawer full of contracts, and I can pull one out and have an artist signed in one minute and cut one hour later. I don't have to go through New York or L.A., and I don't have to have a room full of lawyers in here."

Sherrill said he is not eager to shop for established artists for his label. He does not envision having a large roster, and does not want to have a large label staff. "I see this as a label for breaking new artists."

Asked what artist he would pick for Sherrill Records if he could have one "wish" fulfilled, Sherrill lost no time in replying: "Ray Charles. He dropped in a while back when (Johnny) Cash and I were finishing up the 'Baron' album. You know how pickers are—the session's done and they're ready to pack up and go home. Well, Ray and Johnny

got together for a little duet, and all the pickers stayed after, gladly, to work on that session. I learned a lot from Ray Charles' early records."

Wunsch

(Continued from page 6)
ville's music.

"I can't leave out the progressive strength of the midwest, which, right now, is showing incredible growth. I predict that, within a couple of years, the midwest will take over as a dominant position of strength from all the other regions of the country.

"The northeast has always been looked at as impossible to penetrate, but the barriers are eroding very swiftly, and the working relationship between Nashville and CBS Records in the northeast will bear much fruit within the next 18 months.

"When the northeast is at last cracked open, from a standpoint of account participation and acceptance, the potential success of our division could indeed be comparable to the overall revenue of the fifth, sixth, or seventh largest record company in the United States.

"That's not a very far-fetched speculation.

"It's obvious from the charts that radio is accepting the various shades and flavors of country music. Radio has advanced and progressed with the times. They're advertising conscious; they have to be. They're aware of the amazing numbers of 25-plus audiences.

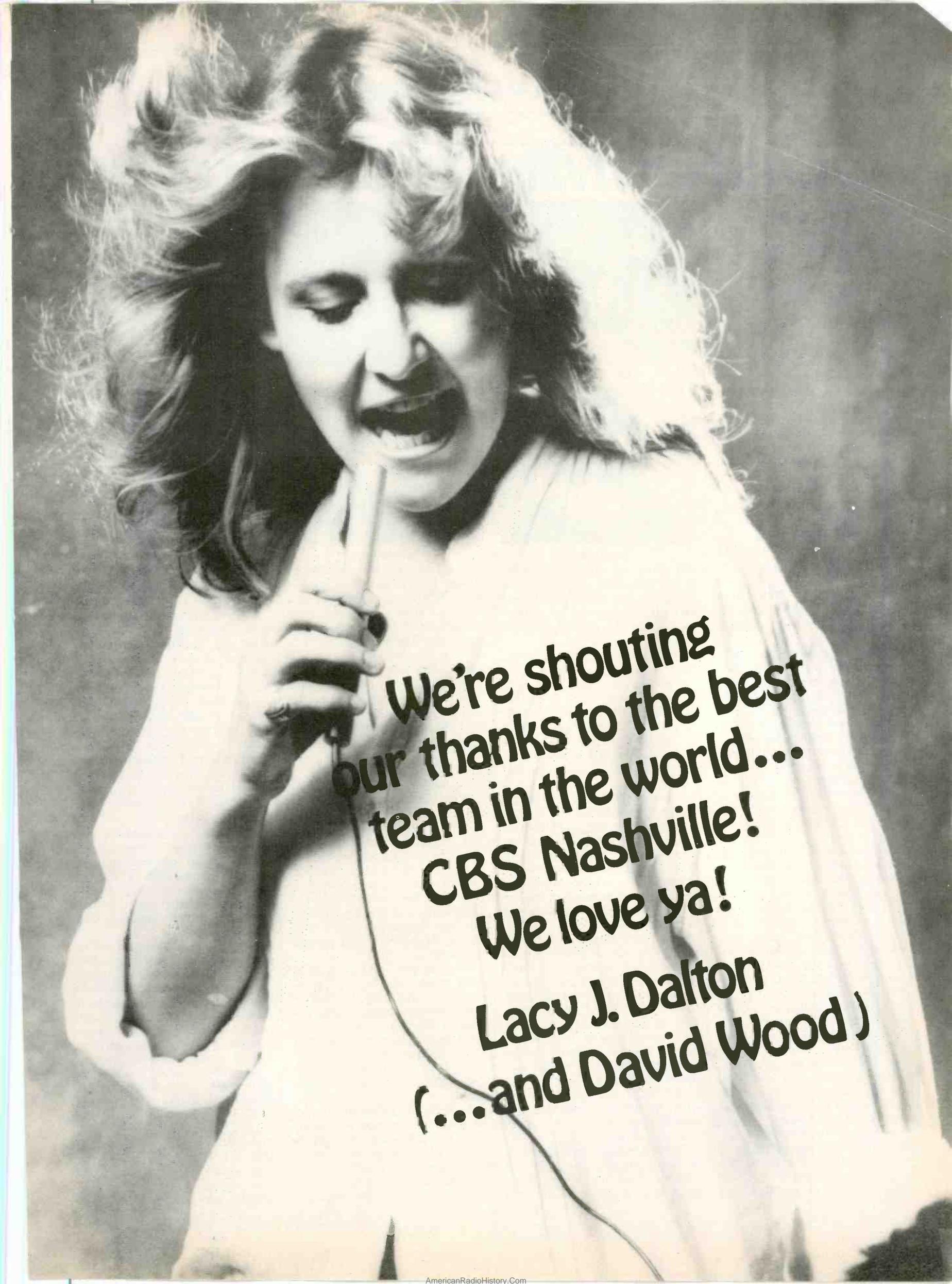
"George Jones and Moe Bandy certainly have a place on the same chart where you'll find a Juice Newton, a Crystal Gayle, or a Kenny Rogers. Country radio has room for hits regardless of their flavor—and that's exactly what we're attempting to deliver.

"CBS Records is going after the country consumer with the type of energy and enthusiasm that matches the growth period of the rock 'n' roll era," Wunsch continued. "Marketing is promotion, artist development, product management, publicity, in-store merchandising, sales, and advertising designed to sell through to the target audience. Our standards are high; our artist roster reveals that, but our goals are even higher.

"We're planting our flag in the marketplace and we're in it for keeps. We won't settle for a less than dominant position."



Bettye Arnold, Carroll Whaler

A black and white photograph of a woman with voluminous, curly hair, wearing a light-colored, possibly white, top. She is holding a vintage-style microphone to her mouth and has a wide, open-mouthed expression, appearing to shout or sing with great energy. The background is dark and out of focus.

**We're shouting
our thanks to the best
team in the world...
CBS Nashville!
We love ya!**

**Lacy J. Dalton
(...and David Wood)**

CBS Records Nashville

Six CBS Nashville Success Stories

■ The artist development department of CBS Records-Nashville has many success stories regarding career development on every level for its artists, but in the past two years the stories of Lacy J. Dalton, Willie Nelson, Bobby Bare, Janie Fricke, Rosanne Cash and Ricky Skaggs especially reveal how this department can operate at its best.

In recent quarters, Willie Nelson has continued to follow a rigorous tour schedule, enhancing his staggering sales successes across the board with more preferred market performances than any other artist. Along the way he has also attracted a new audience of movie-goers as well as TV viewers.

With his soundtrack and acting debut for the film "Electric Horseman," Nelson began a new surge in his career. This was followed quickly by his soundtrack contribution and lead acting role in "Honeysuckle Rose." Now Nelson is co-writing the soundtrack for his third feature release, "Barbarosa."

"Bobby Bare came to Columbia and over a period of time has added professional management for the first time, was really willing to tour heavily in conjunction with new product and has developed a terrific live show," said Mary Ann McCready, director of CBS-Nashville's artist development department. "Bare has all the elements totally in place now, and an even higher sales level for him is just the function of a smash record."

McCready said that over the past year and a half Bare has quadrupled his market sales share and significantly enhanced his visibility on a national level with his "Down & Dirty" and "Drunk & Crazy" albums and tours. Bare showed the kind of success that can result from the combined efforts of an artist, label, management and agency.

McCready said that the rapidly emerging career of Lacy J. Dalton is another example of what careful coordination can do for an artist. Dalton attracted great radio acceptance and media interest with her debut CBS album, touring in support of the album as well. On that swing, Dalton played close to 60 live dates, hitting 39 of the top 50 preferred markets. Dalton supported her "Hard Times" album with equally heavy activity. In addition, she



Lacy J. Dalton



Janie Fricke

will make her film acting debut in the upcoming motion picture "Take This Job and Shove It" and has made numerous TV appearances since the release of "Hard Times."

"Janie Fricke has definitely been a three-year plan," said McCready. "The media was ready to accept Janie from the start, and we simply tried to take advantage of their interest. Radio has been familiar with Janie's voice because of her work singing backup on hit songs and her jingles.

"Because of Janie's willingness to be on the road and her acceptance on radio, we were able to focus on her live show and her own desires for improving her live image. We have been very careful to identify the markets to go after for Janie, and to monitor the reactions following her appearances in those markets.

"With Ricky Skaggs," McCready said, "CBS has a different artist development strategy. In Ricky we have a new artist with a new sound. There's a lot of excitement surrounding Ricky immediately, with his first single.

"Ricky has been in rehearsal putting together a band and he has just signed with Variety Artists. He will be on a two to three-month tour of major markets when his album comes out. Our special target groups with Ricky will be colleges.

"With Rosanne Cash we decided that upon the release of her current album we would design showcases in each of the four



Willie Nelson



Rosanne Cash

CBS regions. We want to expose all four regions to her strong live show right away, rather than tour each region at a time. This generates a lot of excitement. We set up a schedule with the Agency for the Performing Arts of TV tapings that would air at strategic times over a long period, so this way we would reinforce on the tube what was already happening on radio and at retail.

History

(Continued from page 3)
for a Nashville-based label.

With the incorporation of both the Columbia and Epic promotional responsibilities, Joe Casey was tapped as director, promotion, CBS. Subsequent expansions in this area called for two newly-created national promotion manager posts for the Columbia and Epic labels, and the alignment of the four regional country marketing managers in the promotion area.

The second major appointment tapped Roy Wunsch as director of marketing to oversee sales, merchandising, press and public information, contemporary artist development and the product management department, which at this point expanded with Columbia and Epic product managers.

In 1979, the contemporary artist development base was broadened to guide artist development on every level for both labels. Mary Ann McCready was appointed director, artist development. Also in 1979, Columbia



Bobby Bare



Ricky Skaggs

Studio A underwent the most extensive remodeling in its 15-year history.

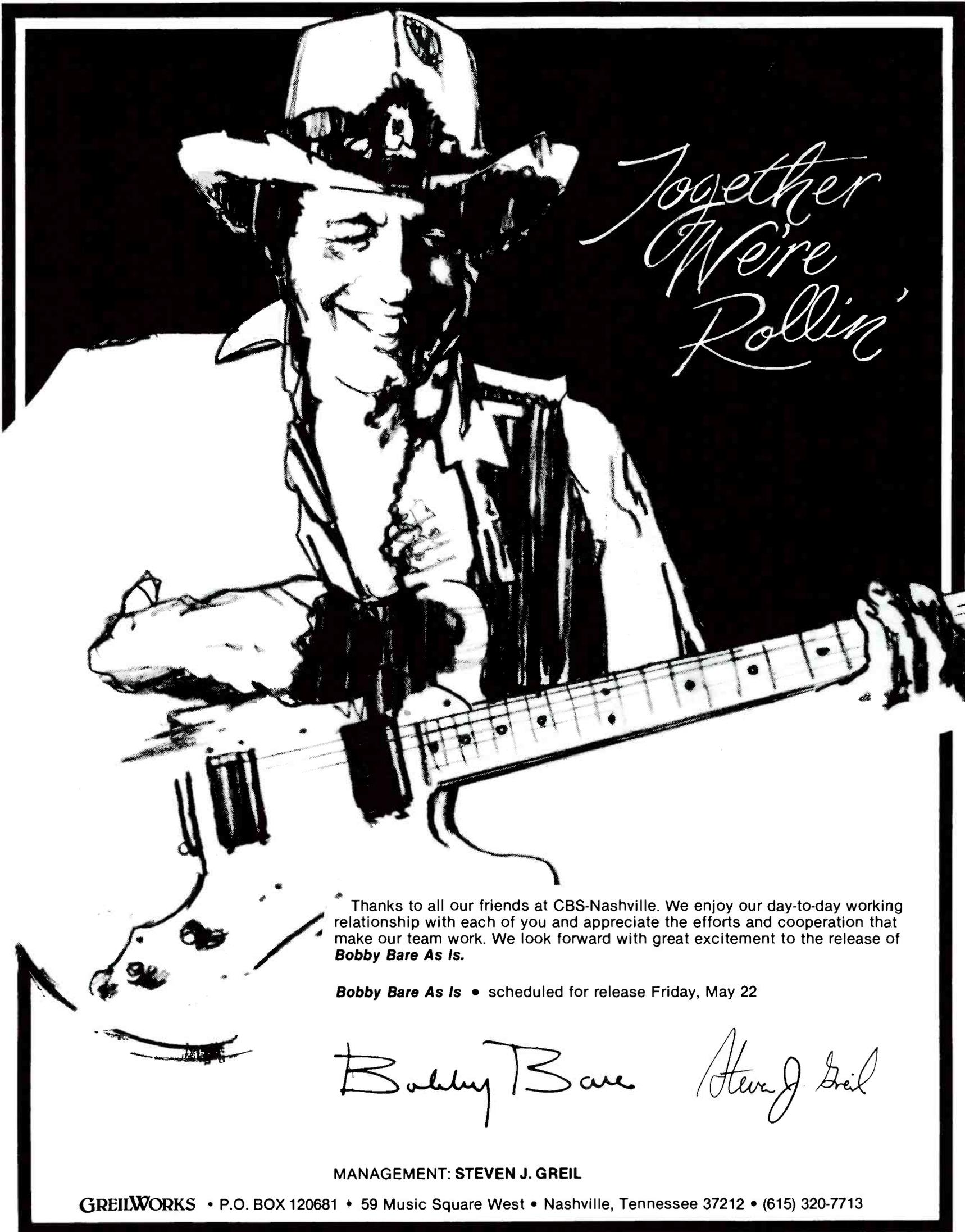
As country music surged to new popularity in 1980, CBS-Nashville realized realignment necessities. Rick Blackburn was tapped as VP and GM to oversee both marketing and A&R's administration; Billy Sherrill was named VP and executive producer; and the contemporary A&R position, created in 1973, was broadened to be headed by Bonnie Garner, director, A&R; in response to the industry's changing creative role toward independent production.

Additionally, the creative services department witnessed appointments in conjunction with its new centralized control of all graphic production. Virginia Team was named senior art director and Bill Johnson, art director.

Meanwhile, the role of VP of marketing, assumed by Roy Wunsch, was revamped to oversee the entire marketing operation, including sales, merchandising, product management, and public information, artist development, and the creative services and promotion departments.

Columbia Studios have been consistently upgraded and updated to sustain its record of quality hit product.

Equally impressive is the fact that within its five year history, CBS marketing has transpired into a multi-million dollar operation through the guidance of a team of professionals.



*Together
We're
Rollin'*

Thanks to all our friends at CBS-Nashville. We enjoy our day-to-day working relationship with each of you and appreciate the efforts and cooperation that make our team work. We look forward with great excitement to the release of ***Bobby Bare As Is***.

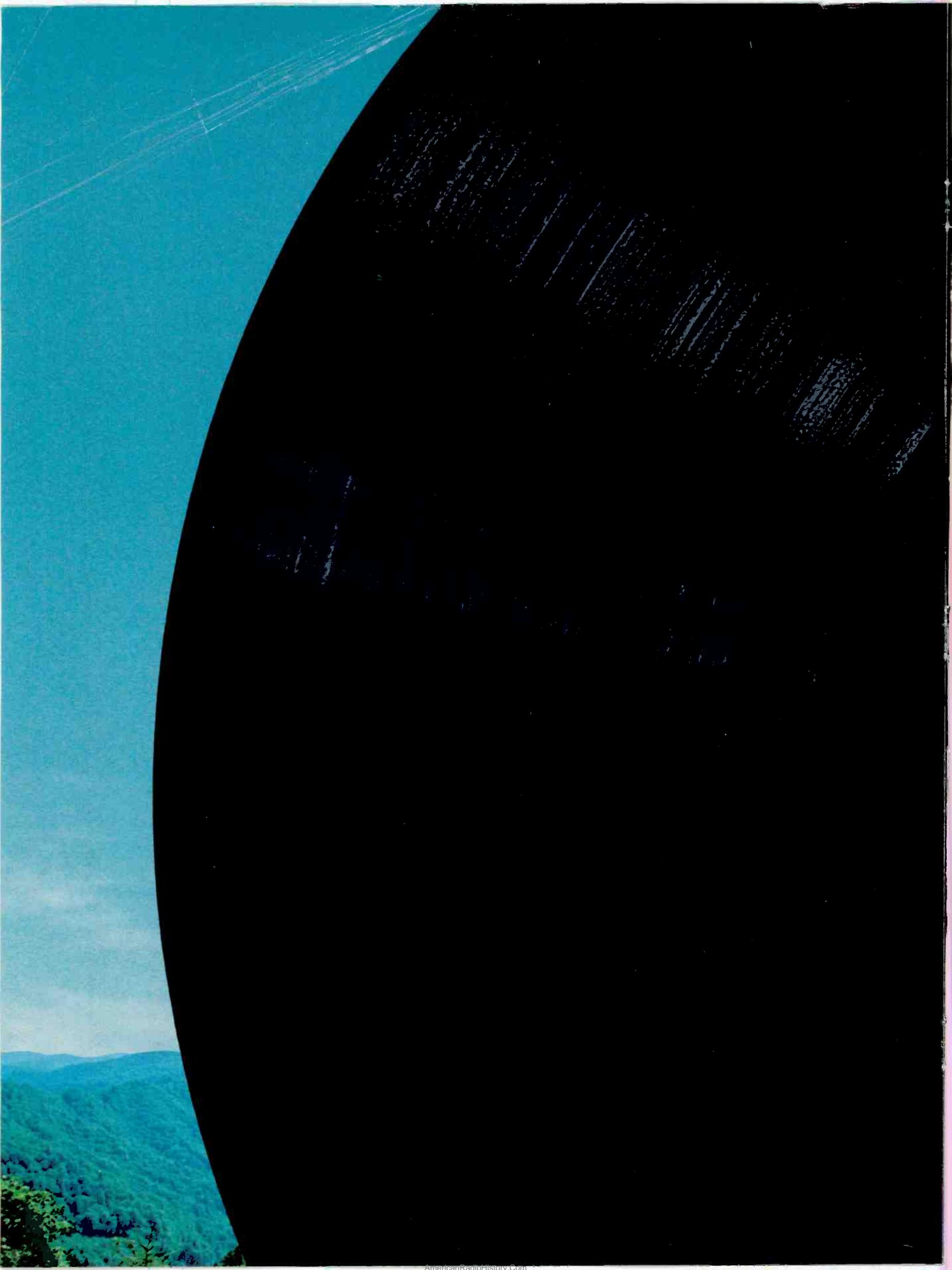
Bobby Bare As Is • scheduled for release Friday, May 22

Bobby Bare

Steven J. Greil

MANAGEMENT: STEVEN J. GREIL

GREILWORKS • P.O. BOX 120681 • 59 Music Square West • Nashville, Tennessee 37212 • (615) 320-7713



CBS Records Nashville

Great Sounds from Columbia's 'Quonset Hut' Studios

■ With a legacy of turning out top-quality sound reaching back to Owen Bradley's 1954 Quonset Hut, Columbia Recording Studios is without doubt this town's oldest label-controlled studio operation.

Bradley used his Quonset Hut as a TV studio, which was set up as a "barn" for early country programs. It was soon discovered that Bradley's "hut" off 16th Avenue here worked well as a recording studio as well, and soon almost every major artist in town was cutting at the Quonset Hut.

CBS purchased the Quonset Hut from Bradley in 1962, and today the hut is the label's 24-track Studio B. Since its purchase CBS has added Studio A, now with a 32-track automated console, and a tracking studio, as well as A&R and studio offices.

Norm Anderson, manager of operations and sales for Columbia Recording Studios here, stresses that great care has been taken in the midst of all changes and improvements to preserve the special "magic" captured by the original Quonset Hut. "You just wouldn't dare change anything in the studio," he said. "It just had a magic about it, still does, and always will. Many claims have been attached to the 'Nashville sound.' It is really the pickers themselves who created the Nashville sound, but if any studio in town had a part in it, it would be the CBS Studio B, the Quonset Hut."

Johnny Cash cut his "Ring of Fire" at the Quonset Hut, which was also the site of the recording of Burl Ives' "Little Bitty Tears," Jimmy Dean's "Big Bad John," Johnny Horton's "Battle of New Orleans," Marty Robbins' "El Paso," Brenda Lee's "I'm Sorry," and many other international hits.

In recent years Studio B has continued as a fertile ground for major chart successes, including Lynn Anderson's "Rose Garden," Charlie Rich's "Behind Closed Doors," Johnny Paycheck's "Take This Job and Shove It," on up to cuts by Merle Haggard, George Jones, Mel Tillis, Donna Fargo, John Anderson, Tanya Tucker, and many others.

According to Anderson, "The studio hasn't changed much over the years, as the producers and artists didn't want to change anything or do anything that might alter the sound. Electronically, however, the studio has been updated to a full 24-track facility

with a custom CBS console, Ampex 24-track recorders, and MCI two-tracks."

Anderson said Studio B, which measures 27 x 45 feet, has benefitted greatly from the custom console. "That board was so far ahead of its time when it was designed, it can probably do most of the things today's newer boards can do, with a little updating, except for automation."

Studio A, which has been modernized more than CBS's other two rooms, has its own history of hits, from Bob Dylan's "Nashville Skyline" album to Marie Osmond's "Paper Roses," recent LPs by Willie Nelson, Dave Loggins' "Please Come to Boston," Johnny Cash's recent single "The Baron," and recordings by Elvis Costello, Bobby Bare, Lacy J. Dalton, J. J. Cale, Ray Price, Bobby Vinton, and many others.

Award-winning gospel LPs by the Imperials, Jimmy Swaggart, and the Rambos have also been cut at Studio A, as well as national jingles for such accounts as Schlitz Beer, Burger King, RC Cola, and Firestone Tires.

Studio A is a versatile room—its dimensions can be as large as 37 x 57 feet, or the room can be closed off to a more intimate 37 x 34 feet. The room features an oversized drum booth with unique low-frequency traps, and a one-of-a-kind glass-enclosed vocal booth. Anderson, who has worked for the CBS studios for nine years, said Studio A was extensively modernized in late 1979 when Rodney Crowell produced Rosanne Cash there.

Anderson said Studio A is now one of the most modern and best-equipped studios in town, with a new Sphere 32-track automated console, Super Graphic equalizers model 920, 40 VCA to monitor switching, VU/Peak level beam displays, and an Allison Research 65K, 48-function pro-



Columbia Studio A

grammer. Monitors are UREI 813 Time-Aligned, housed in a control room of wood and carpet.

The Columbia Recording Studios complex also features two mastering rooms, each equipped with the exclusive CBS Discomputer, a state-of-the-art system developed at the CBS Technology Center with the input of CBS Records engineers. Anderson said the system allows for cutting a "hotter, longer, and more uniform program," and "eliminates many common problems such as groove echo, liftouts, and overcuts."

"Working with CBS studios is very exciting," said Anderson, whose previous experience includes work as an accountant, assistant comptroller, and even a songwriter. His former employers include Mid South Record Pressing and Dick Clark Productions, based in Los Angeles. "It's a very challenging position to stay on top of the industry as much as possible, keeping up with new equipment, staying competitive, and going out after that business."

Anderson stressed that his studios are open to producers and artists who work for labels other than those connected with CBS.

Its long-term association with top engineers is unquestionably

one of the CBS studio complex's biggest assets. "I can't say enough about our mixers, who are so important to the client relationships that we have," Anderson said, citing three engineers who collectively represent 28 years with Columbia Recording Studios-Nashville.

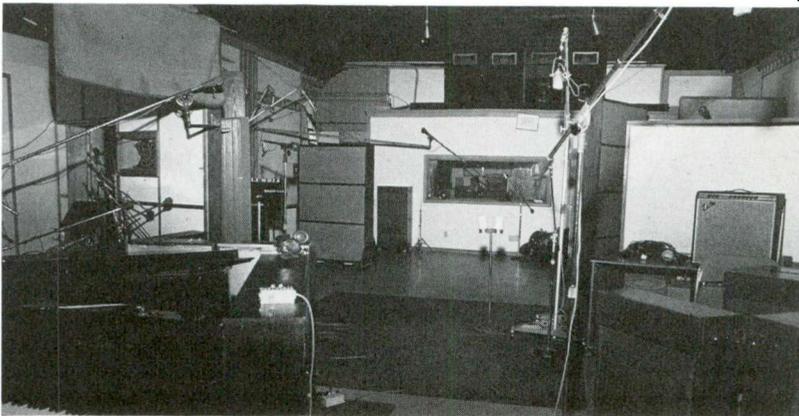
"Ron Reynolds (the Snake) is a superior engineer—he's got to be one of the best in town. Lou Bradley certainly has one of the best track records as a country mixer of anybody in Nashville. And Ronnie Dean, on our night shift, has an excellent record, and has also gotten involved in production, with RCA artist Leon Everette." Anderson said he has a total of 11 engineers on staff, including maintenance/technical engineers Bob McGraw and Hollis Flatt, who can "tear consoles apart, and put 'em back together."

The studio office staff includes secretary Susan Wilson, engineering clerk Gennie Smith, and bookkeeper LaVerne Lynn.

It's Not Just A Country Studio

■ Many people know that Columbia Recording Studios here have recorded major hits by such artists as Johnny Cash, Marty Robbins, Willie Nelson, Bob Dylan, and many others. But did you know that the studios have also been used by the Beach Boys, Ray Charles, Buddy Holly, Linda Ronstadt, and Simon and Garfunkel?

Some of the many other diverse artists who have cut at CBS studios here include Rex Allen Sr. and Jr., Teresa Brewer, Chuck Berry, Dan Fogelberg, Emmylou Harris, and Les Paul and Mary Ford. And don't forget Joe Tex, Bobby Vinton, Nancy Sinatra, the Byrds, and dozens of others!



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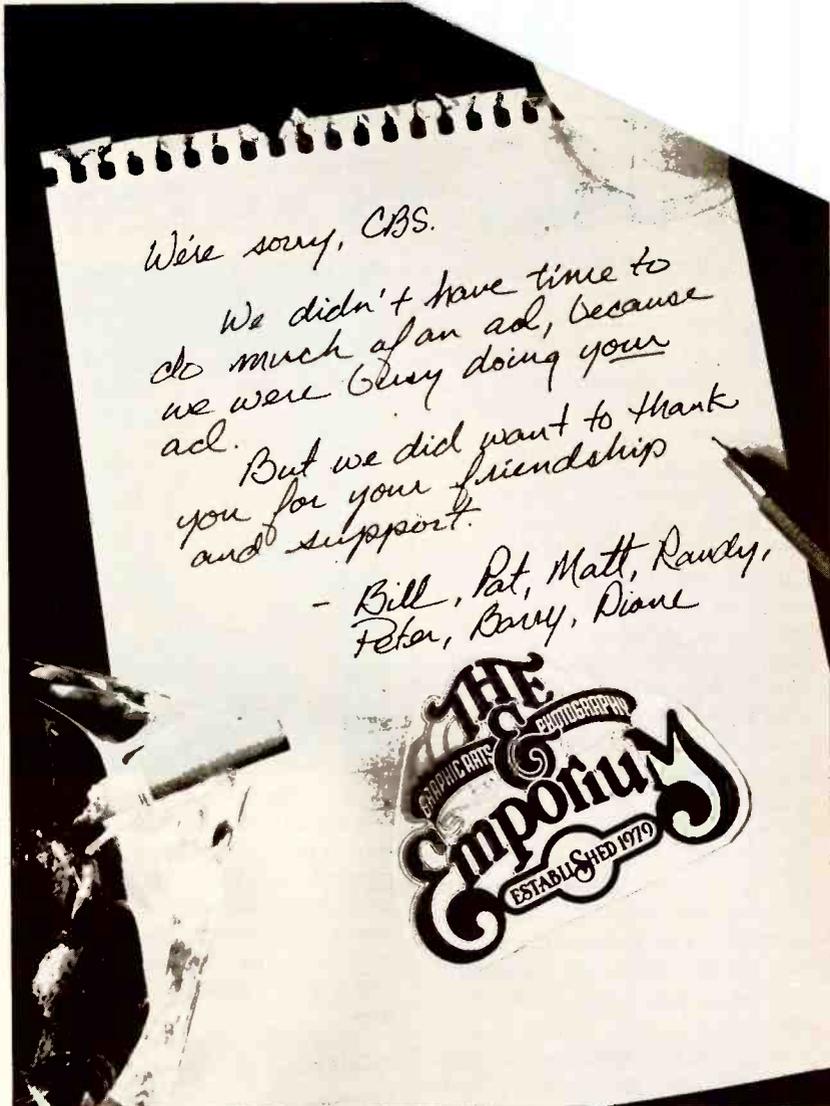
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CBS Records Nashville

Challenges and Rewards of Artist Development

has the saturation of the market on the frontier. One of the most creative — and demanding — areas of the music industry: artist development.

As director of CBS-Nashville's artist development department, McCready says she "designs action plans that are tailored specifically to the strengths and needs of an individual artist. The goal is to move that artist into higher sales levels, in conjunction with a new album release, with greater efficiency.

"In putting together a plan, everything that affects the artist's visual impact in the market is reviewed. That would include identifying and developing a strong live performance capacity, refining the artist's physical appearance and public image, and placing the artist on nationally-syndicated cable and network TV shows."

McCready works with artist development coordinator Betty Estes, and is also assisted by Cynthia Leu.

McCready said her work involves CBS's more established artists, as well as new and developing artists. "We might decide with Top Billing what a creative tour strategy would be for Charly McClain, then compare tour and radio plans for Crystal Gayle, and start from the beginning with new artists such as Rosanne Cash and Ricky Skaggs."

Mary Ann said she discusses the variables that affect an artist with CBS's label heads, the artist, the artist's management and booking agencies, people from other CBS Records departments, and sometimes outside consultants. "Product management may be asked to advise on bio photos, album covers, etc. I'll consult with the press and publicity department on how an artist could or should be received by the print media. We'll discuss with sales and promotion the strategic regions to concentrate on for touring in support of an album, with the timing of personal appearances and the selection of venues.

"Artist development also assists new and developing acts in selecting agency awareness and affiliation, and oversees policy, budget, and monitoring of tour support."

If that sounds like a wide, pre-



Mary Ann McCready

viously uncharted course, it is. McCready is on relatively new ground, working to secure the best exposure for an artist in every field where it counts: TV, movies, live shows, graphics, print, and career guidance services.

"Resource people are involved from time to time to help us improve an artist's effectiveness in the marketplace," McCready said. "This might involve a wardrobe consultant, live show consultant, or media training sessions. This all adds up to faster readiness on the artist's part, and a faster breakthrough for everyone involved.

"We've enlisted the expertise of live show directors and consultants from New York, Los Angeles, and Nashville to assist our artists in creating a greater live show impact. With the aid of such live show directors as Bob Small, Kent Cathcart, Doug Casmus, Kevin Carlisle, and Barbara John, plus Susan Grooms, an image consultant, we've really seen a maturation of artists in this area."

The artist development director said a big part of her work is making sure CBS country artists are in "the right place at the right time. In our top 50 preferred markets, if an artist tours within the first 90 days after an album release, it has obvious impact on sales and airplay. We have had more artists on tour than ever before in the history of Nashville."

A bit of the scope and pace of McCready's department's work is evident in these figures: in 1978 the artist development department had three artists on tour in support of album product; in

1979, just over one dozen; in 1980, over 15. Thus far in 1981, over a dozen CBS country acts have gone on the road to support their album sales.

CBS-Nashville artist television exposure, including nationally syndicated and network shows, totalled over 30 appearances in 1978, over 130 in 1979, and over 250 in 1980. The pace continues to accelerate in 1981.

"Artist development plans are generally discussed at least six weeks in advance of the release of an album, with more or less time allowed, according to the artist," McCready said. "Few artists explode overnight — it's usually more of a two to three-year process. Considering that a 'career explosion' doesn't often happen from the first song release, we have to sit down and plan a strategy of where the artist will be in their first phase. This time they'll tour here, and the second time concentrate on the next region.

"It's a constant process of troubleshooting and refining, and it involves everything from an artist's relationship's with radio to his or her relationship with audiences, and with our people in the regions.

"We want the artist to be present visibly with the same impact as he or she has on vinyl. We also want the artist to be present in the marketplace when the product is available. We want to try and enhance what is already happening for the artist at radio and retail levels.

"We take the genuine aspects of the artist, then work on enhancing what they are already doing, or what they want to do. They must be comfortable—and challenged."

Crystal Gayle, now on the road with Kenny Rogers in support of her "These Days" LP, went on a tour that included 20 prime national dates for her "Miss the Mississippi" album, according to McCready. Crystal's TV activity has included her two prime-time CBS specials, "Midnight Special," NBC's "Jukebox Awards," the Tonight Show, the Academy of Country Music Awards, "American Top Ten," and the American Music Awards.

Larry Gatlin and the Gatlin Brothers Band have experienced a healthy growth with their career-building concerts in a market-by-market approach. Significant concert grosses have resulted, especially in a near-sellout tour of major halls in the southeast. Among the group's recent TV appearances have been the Tonight Show, the Mike Douglas Show, a Johnny Cash special, the Grammys, "50 Years of Country Music," "Dinah!," "The Tomorrow Show," a George Burns special, and "Elvis Remembered." The band is also looking forward to its first ABC-TV special.

Moe Bandy and Joe Stampley each benefitted from their teaming on their "Just Good Ol' Boys" and "Hey Joe! Hey Moe" albums. The artists' individual images were elevated in their first three-month LP support tour, which hit major venues in the southeast, northeast, southwest, and west, with sold-out situations in New York, Nashville, Wichita, Dallas, Houston, San Antonio, Albuquerque, Phoenix, and Los Angeles.

Ronnie McDowell's strong base in the southeast has been enlarged with a major campaign in

(Continued on page 22)



Gatlin Brothers: Rudy, Larry and Steve

Thanks CBS
Johnny Cash

CBS Records Nashville

Press Director Woody Bowles Takes Publicity Seriously

■ Ask Woody Bowles, director of press and public information for CBS Nashville, about his department's work on behalf of the label and its artists, and you'll find there's nothing casual or taken-for-granted about his work. You'll hear him talk about "game plans," "strategic press efforts," "teamwork" and "all-out campaigns."

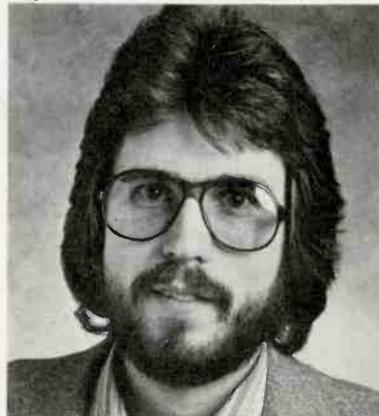
"We work in advance of our product in two ways," Bowles said. "First we work with the press in advance of the product release. We work with the promotion and marketing teams by servicing advance cassettes. Talking with reviewers to get opinions of the product, and seeing where the strength lies from the press standpoint. Reviewers can influence buyers and play a role in the initial visibility of the product. We try to get a good feel for the reviewers' likes and dislikes on the product."

"This lets us then sit down and talk about whether to make a change in our approach to a product, in the target market we're going for, or the radio segment we're trying for. This can also help us determine the priorities of our different efforts—artist development, promotion, etc. We also have to be careful not to over-react to any feedback that we get at this point."

"The second way we work in advance is with the artist, during his or her actual touring. This is where artist development and promotion work very closely. Mary Ann McCready works very closely with the agencies and artists to help them get the best results out of personal appearances in the best markets. Then publicity goes in and gets personal interviews and follow-up interviews, plus reviews of shows."

"We also help in coordinating radio interviews with our promotion departments. We basically do any other visible media-type things we can to help put the artist's face before the public."

Bowles said that as artists reach certain points in their financial and artistic careers, CBS will also assist them in finding additional help to cover their press needs. "We help artists find independent press or public relation consultants to handle the volume of coverage an artist may need or get. We're able to help with such material as bios, photos, and contacts. We work closely with these independent consult-



Woody Bowles

ants to make sure they understand the marketing strategy we have outlined at the label and see that the strategy is executed."

Bowles said CBS-Nashville works with independent press managers in such cities as New York, Los Angeles, Kansas City, Nashville and elsewhere.

Bowles, who has been with CBS for several months, said he is continually amazed by the teamwork between his office and CBS press and public information offices in Los Angeles and New York. "The team effort I've found here is overwhelming. We have the ability to take an artist we have a great deal of excitement about here in Nashville and plug them into our New York and Los Angeles headquarters, and that's very beneficial. Our New York office is in touch on a daily basis with major publications that come out of that city and the northeast. Likewise, our Los Angeles office is in constant touch with major west coast publications."

"We can then concentrate on country music publications and assist New York and Los Angeles with their projects in publicity in the southeast."

"Each office coordinates its efforts with the others, so we don't double up on our work. We know our game plans and guarantee to get the coverage we set out for. Obviously, the New York and Los Angeles facilities have larger staffs and they can assist us a great deal with tour support services. They really pull the strings that create successes with major publicity efforts."

Woody said Lacy J. Dalton and Rosanne Cash are prime examples of his department's success stories, but they aren't the only examples. "Between our New York and Los Angeles offices, we have worked jointly out in the field with virtually every artist we

have had on the market. The west coast just worked with us on Janie Fricke and Ronnie McDowell. Bobby Bare just received significant support from New York. It's important to us and our artists to plug our efforts into those of our other offices, to give our artists the proper support nationally."

CBS's New York and Los Angeles offices in turn coordinate efforts through Nashville with respect to their press and public information needs in the southeast, Woody explained. "When our pop artists such as Bruce Springsteen, Elvis Costello, Molly Hatchet, and Johnny Mathis come to town, most are made available to the press. We often handle these efforts so there is no doubling up of work."

Woody is assisted by Allen Brown, press coordinator, and Duncan Mullins, an intern from Belmont College. Freelance writers are also hired to assist in compiling bios and other special CBS material.



Moe Bandy and Joe Stampley



Crystal Gayle



George and Tammy



Johnny Cash



Mickey Gilley



Johnny Paycheck



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 **Record World**

CBS Records Nashville

Virginia Team-A Changing Art Department

■ Higher-quality and more meaningful graphics, more in-house control, and increased communication with artists and other departments — these changes have all come about during the four years that Virginia Team has presided over CBS-Nashville's art department.

Staff

Team, the department's senior art director, works with art director Bill Johnson, production coordinator Cheryl Schmidt, and mechanical artist Jeff Morris to conceive, design, create, and oversee the printing of the dozens of outstanding album covers and other graphics that CBS-Nashville generates each year.

The trend in recent years has been toward increased in-house control of graphic design and production, Team said. "We have total control over all aspects of production now, as compared to the past, when we used to have to send our work to New York for completion. Time was a major factor in this process. Now we've been able to speed the system up, resulting in better care and attention to each project."

Sixty Projects A Year

The art department will conceive and design graphics, then Team will hire a photographer in New York, Los Angeles, or Nashville to shoot a session with an artist. Team frequently uses Norman Seeff, Beverly Parker, and Bob Seidemann, of Los Angeles; Larry Williams and Brian Hagiwara of New York; and Larry Dixon, Clark Thomas, and Slick Lawson of Nashville.

Over 60 album projects come out of CBS-Nashville each year, as well as various greatest hits packages and other special projects. For example, Team and her department are now at various stages of work on albums for George Jones, Janie Fricke, Johnny Rodriguez, Moe Bandy, David Allan Coe, Crystal Gayle, Larry Gatlin and the Gatlin Brothers Band, Lacy J. Dalton, Johnny Duncan, Ronnie McDowell, Mickey Gilley, Slim Whitman, the Charlie Daniels Band Jam event, Louise and Barbara Mandrell, and many others.

"We just finished work on a huge June release schedule, and are now involved in July and August releases, with many others on the board," Team said. "Al-



Jeff Morris, Virginia Team, Bill Johnson

bums out of Nashville are not concept albums, for the most part, so what I try to do with the cover is get a feeling, so the graphics are more meaningful than just a picture."

Team said she often comes up with a cover concept without the benefit of an album title — only to be given a title late in the game. "Then you have to hope your idea works well with the title." Re-shooting was called for

recently when the George Jones photos didn't match the "Honky Tonk Prison" title that was eventually decided upon.

Team said the various changes made in her department in recent times have meant that artists are able to see their artwork through all of its phases, and that CBS-Nashville department heads have optimum input into the graphics. "We've also been doing a lot more work for the merchandising

and promotion departments, handling posters, standups, and even invitation designs," she added.

Creating Concepts

Team works with artists in creating album cover concepts, discussing what clothes the artist will wear, the location for the shooting, the mood of the photo, what the cover will represent regarding the music, and who will handle makeup and wardrobe for the session. When Crystal Gayle is pictured on the balcony of her Florida hotel ("These Days"), Tammy Wynette on a rainy Florida beach in February ("Only Lonely Sometimes"), and Rosanne Cash against an unusual colorful background ("Seven Year Ache"), the striking results stem from careful planning on the part of Team's department and the photographer they have selected.

Team said most of her album covers use photographs instead of drawings or line art: "I've been told through marketing studies that people like to see pictures of the artists. So what I've been doing over the last few years is trying to find photographers who can get real good shots of our artists, to enhance the images we want to project."

Mary Ann McReady (Continued from page 18)

the midwest and west. McDowell earned sellout shows in Cincinnati, Pittsburgh, Omaha, Chicago, and Akron. His TV appearances have included "Elvis Remembered," "P.M. Magazine," "New Country," the American Music Awards, and other shows.

Johnny Duncan, Mickey Gilley, and Marty Robbins have all recently toured in support of new LP product in several markets. Through these efforts Duncan and Robbins both increased their sales base, and Gilley headlined major facilities with increasing frequency. Television for Robbins has included "Barbara Mandrell and the Mandrell Sisters," "Austin City Limits," "Live from the Grand Ole Opry," Mike Douglas and other shows. Gilley has been featured on "20/20," "Sha Na Na," "Kids Are People Too," Merv Griffin, John Davidson, "Dinah" and an ABC special.

Outside of his major film project, "Take This Job and Shove It," Johnny Paycheck has cen-

tered his major TV and tour schedules around his LP releases. Recent TV appearances have included a Johnny Cash special, the DJ Awards, "Soundstage," "Dinah!," "Sha Na Na," Merv Griffin, Mike Douglas and others.

Immediately after signing with CBS in 1980, Don King developed a new live show and toured in support of his "Lonely Hotel" album. According to McReady, excellent response resulted in major markets, especially in such prestigious venues as the Parkwest in Chicago, Bogart's in Cincinnati, the Centerstage in Detroit, and the Agora in Cleveland. King also secured much country-oriented TV exposure.

"TV, when it can be used as an additional media variable as part of the overall mix of exposure for the artist, can quicken the process of public awareness of the artist," said McReady. "The important aspect here is that the artist is presenting him-

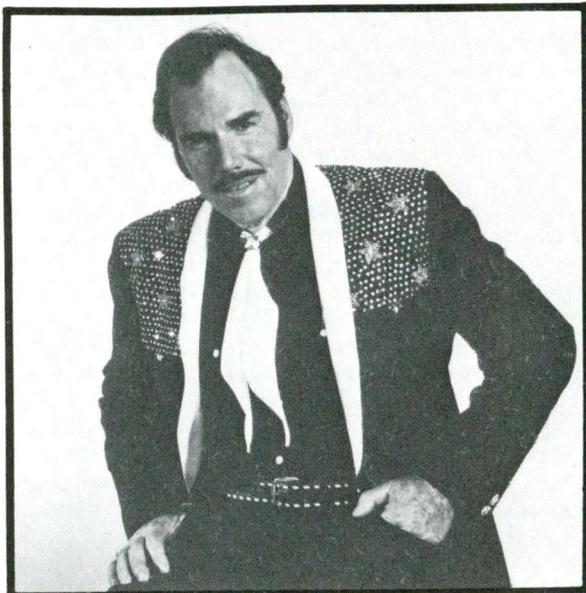
self or herself in a way that has an emotional impact on the viewer.

"Sometimes with the video the best effect is achieved with an artist lip-synching. At other times, it's an artist with a live band. Those decisions have to be made daily on which way to go. You also have a different set of TV targets for each artist. On George Jones, you'll go after a totally different set of shows than for Gatlin, or Gilley.

"Working with TV doesn't have as much to do with the kind of music an artist's doing as the kind of demographic we're going after," McReady explained. "We may be trying to reinforce the adult demographic while also going after a younger audience. John Davidson will reach women, so that's great for Bare and Rosanne Cash; Lacy was terrific on 'Sha Na Na,' because she has a lot of personality, and was able to handle the requirements of a guest on that show."

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CBS Records Nashville

Blackburn's Views on Eight Producers

■ One of the greatest satisfactions Rick Blackburn, VP and GM of CBS Records-Nashville, gets in his work is matching producers with artists and hearing the highly marketable music that results. *Record World* asked Blackburn to give his views on the strengths of eight producers who deliver a great deal of CBS-Nashville's product.

Billy Sherrill (CBS-Nashville's executive producer and VP, A&R): "Billy is probably the best song man, producer-wise, in his ability to recognize a great song. He doesn't even have to think about it—it's instinctive. He has a natural ability to hear a great song, and that's a great asset. Of course, he's a great writer as well.

"When CBS wanted me to get involved from an A&R standpoint, my job was a bit like a traffic cop with a whistle. My goal with Billy was to help him reduce his obligation from cutting so many acts, to help him focus on the acts he really enjoyed and who really enjoyed working with him. He's very select, and always will be that way—it's a trait I admire with Billy."

Blackburn also cited Sherrill's role in the growth of Nashville's commercial music industry: "You've got some Johnny-come-latelys, like myself—we're interior decorators. We didn't really build anything, we're just here to brighten up the walls. These guys like Billy really built Nashville."

Jim Ed Norman: "He cuts absolutely great tracks. Jim Ed is a musician, and he used to work in a retail store. He probably has the most knowledge of the total record business of any producer that I've ever dealt with. He'll talk with you about anything from bar-coding to mix-on tracks.

"Jim Ed understands the country market. He's from Texas, and in my opinion has a tremendous handle on the country market, as far as consumer taste. He totally emphasizes quality, spends endless hours working with an artist to get the maximum.

"He'll get the artist to reach. He'll cut an album that the artist will get into, rather than grow out of. He's also an excellent song man. Jim Ed will probably spend more time researching to match the right song up to the right artist than anyone I've met."

Ray Baker: "Ray is slowly but surely getting a lock on the traditional market. He's a master at it. He's had success with us with

Moe Bandy, Joe Stampley, and Moe and Joe. He's from San Antonio, Texas, and he hears that traditional market with the upswing that we feel is coming back into play.

"Ray has positioned himself to really capture that honky-tonk sound."

Michael Lloyd: "Michael did some work for us with a group called the Burritos, and I sure like the work he did. He doesn't cut here in Nashville, he cuts in L.A.—but I don't care where they cut, it might be in Hong Kong.

"I think Michael has given the Burritos an identity in the country market, and again I think he's a guy with a great choice for songs. I think Michael will make his contribution to Nashville—I just wish he lived here."

Allen Reynolds: "He needs more acts! What can you say about Allen—he has great taste, and again there's that element of quality. He always emphasizes that, and has a lot of patience when he works. He works mainly with Crystal (Gayle) now, but I like his work all the way back to some of tracks he and Garth Fundis cut on Don Williams. In my opinion the basic, raw sound they got was a stroke of genius. Allen's philosophy is that you don't have to overproduce."

Chips Moman: "Chips is dangerous. Every three or four years he writes a great song, then he drops out of sight, writes another, and drops out again. He's very talented, and stays to himself pretty much. He's just a great producer, and a great writer. His wife, Toni Wine, also a great writer, is a great influence on him. The two together are real magic."

Steve Gibson: "Steve is very under-publicized. He just did Don King for us. Don has a great live show, with the accent on rhythm, and there's some energy to that show. I wanted to get a producer who understood that. Steve's a guitar player, and any time you get a great guitar player who's also a producer, you'll have an accent on rhythm, I guarantee that."

Rodney Crowell: "When I signed Rosanne (Cash), Rodney wanted to produce her, but he had never done any real production, he had no credentials. But he came in and laid down the direction of the sound as he perceived it. I said it sounds good,

now go ahead and lay down some tracks and bring back some roughs. He came back in my office about six months later with some tracks that blew me away.

"He's a walking encyclopedia of material. Although he's a young man, his knowledge of material is far-reaching. He can dip back into the 1950s and pull out a chestnut like 'Take Me Like I Am' and cut

Rick Blackburn

(Continued from page 4)

point we're trying to put together a tour, working with TV all in conjunction with publicity."

Blackburn said CBS-Nashville "stole a lot of our marketing ideas from the advertising industry. We use tier management with vertical and lateral alignments. Everyone reports up to someone, but they also work across with other departments.

"Our product managers put together marketing plans before each album ships. They'll sit down with graphics, promotion, publicity, and artist development, and get all that input. Then they'll form a marketing plan, usually targeting for about a 90-day period. The plan will have elements of trade advertising, consumer advertising, artist development (from a touring standpoint), all put together.

"This plan is subject to my approval, and that of Roy (Wunsch). It can also be amended, or sent back to the drawing board. When A&R's done with the product, this is the procedure an album goes through, kind of a marketing think tank.

"I don't run the company—these guys do," Blackburn said, referring to the A&R, marketing, promotion and other departments. "We kick some things back to the drawing board, but the marketing plans that come through now are pretty damn good. When we first put this process together we all had to struggle with it. But it's worked



A&R Director Bonnie Garner

it. He also has a tremendous ability to match up a song with an artist, keeping in mind what's going down in today's market.

"Rodney has a great nucleus of musicians around him, and he emphasizes the quality of tracks. He works with an artist to bring out the best possible vocal performance. He's a great mixer, too."

pretty well for us."

He explained that maximizing sales for individual artists was a primary reason behind paring the CBS-Nashville artist roster. "If you overload yourselves, you will then focus on a few artists at the expense of others on your label."

Blackburn gave a brief artist-by-artist rundown on the marketing strengths of a few CBS-Nashville acts:

"Ricky Skaggs is our newest signing. His target is a bit different from a lot of our other artists. We perceive breaking him in the fall through the college market. Our goal is to position Ricky in much the same way that Emmylou Harris has been worked.

"Don King is from Omaha, and it's kind of healthy to get a country act in from the midwest, because it does bring a different kind of sound and, to a degree, a different point of view. Don's a good looking young man, very appealing to the female demographic—but he doesn't want to cut records solely for that segment. Our goal with Don will be to develop an image.

"Lacy J. Dalton has that rough voice, and there's a personal side to her which we have really tried to bring out. She has lived a lot of the music she sings, and the consumer tends to root for that type of individual a bit more.

"Rosanne Cash may not have a very high male demographic, I don't think, but she sure strikes a nerve with females. Her 'Seven Year Ache' just nails it—it's a very relatable song. We've been trying to position her, to a degree, to be the spokesperson for that large female demographic that's such a big buyer of country music.

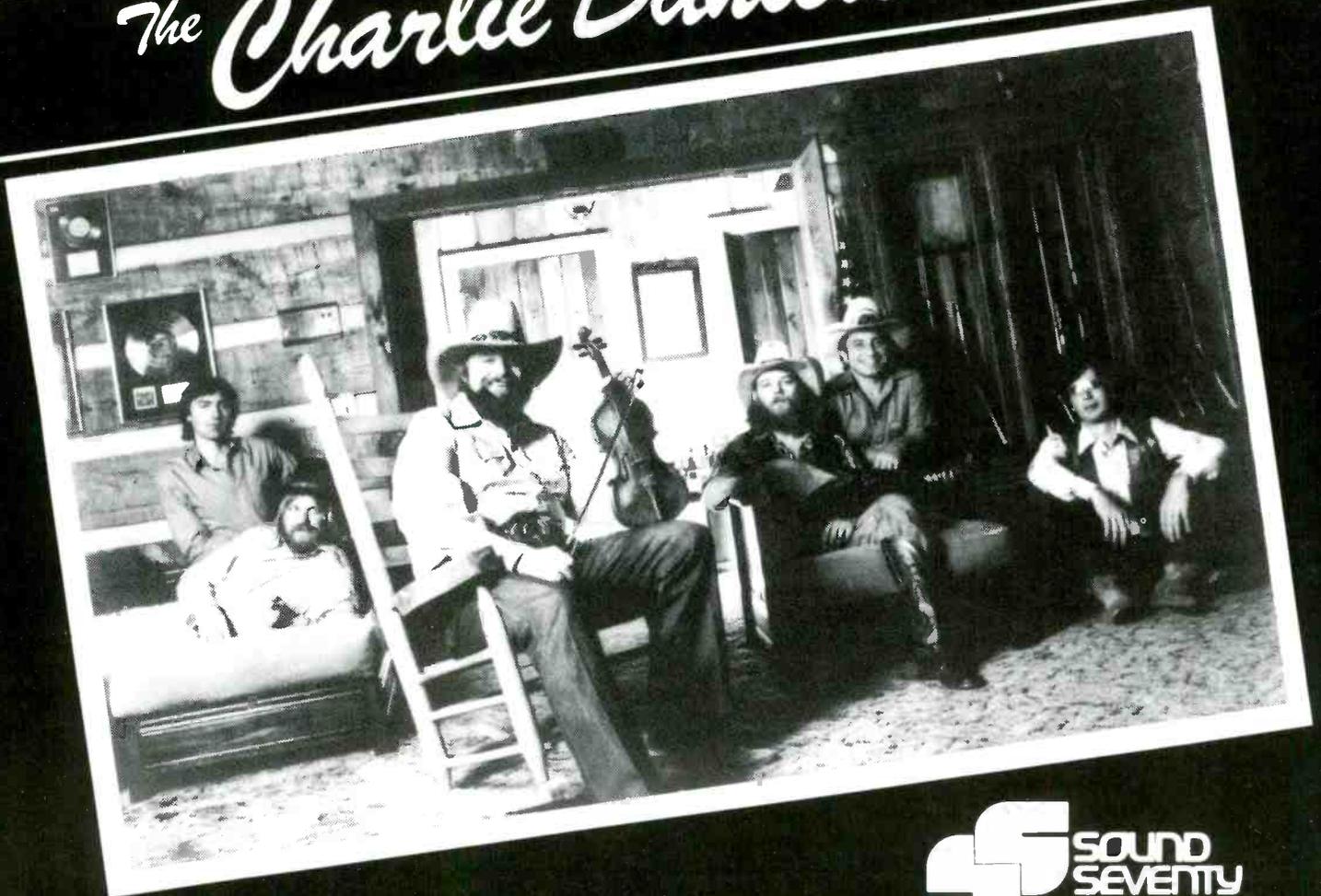
"Bobby Bare is a legitimately good singer, and we're real happy to see him get back to what we feel are legitimately good songs.

"Ronnie McDowell is a good looking guy, and it's pretty obvious where his appeal is. He just came off a major hit record, and you can't argue about that kind of success."

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CBS Records Nashville

Joe Casey

(Continued from page 8)

learned something from that."

Casey said he's naturally pleased when stations go on his records out of the box, but stressed, "I don't subscribe to the theory of pushing for high debuts. All that does is take away from valuable selling time. Sometimes you can't help it, when radio jumps on your record, but it serves us no purpose.

"We just go out and intelligently and diligently promote records."

Casey said the conversion of major FM radio stations in such cities as Los Angeles, Kansas City, New Orleans and other cities to country formats has undoubtedly increased potential for all labels' product. "On top of that, country is becoming a much more mass-appeal format in many markets. It's relateable music, and there's nothing offensive about the music itself, no loudness, offensive lyrics, or specialized appeals that will limit the format greatly."

Casey revealed that when CBS-Nashville works a record, "we usually try to get each of our departments involved. Interplay between promotion and A&R is a basic foundation. You have to communicate on what radio is accepting, and what it is not, and why not. There has to be mutual respect, and close work together to make sure you are releasing music that there is a need for.

"The same holds true for promotion and marketing. You must work together to coordinate singles and albums, radio advertising, and the efforts of product managers and promotion managers. It's a real team effort.

"Artist development is also a big part of the picture here. In the early phases of an artist's career, promotion is nothing more than artist development. Mary Ann (McCready, CBS-Nashville's director of artist development) and I advise each other regularly on projects. We talk about projections on how a record is doing, and she'll ask if we need the artist on the road to help out, and if so, where?

"Lacy J. Dalton had lived in California, and she was also booked in several other regions, including the southeast. But I saw resistance to sales and airplay in the southeast, so Mary Ann got together with Lacy's booking agent and got Lacy more exposure in the southeast. The end of the story was positive results."

Roy Wunsch

(Continued from page 6)

tegic long-term touring patterns and radio acceptance, plus major image advertising strategy using television, radio and the print media, as well as point of purchase material, the magic of Willie Nelson slowly, but surely, spiraled out of the southwest to his current status as a platinum superstar."

Wunsch cited Rosanne Cash as a prime example of CBS-Nashville's dedication to developing new artists.

"The development of Rosanne Cash probably started over a year ago when the first LP made such an indelible mark with the music critics, as well as radio. Unfortunately, at the time we released album number one, Rosanne was expecting her first baby, and we lacked the opportunity to present her to the public in a tasteful way. When her producer/husband Rodney Crowell finished the second LP a short time ago, and we had the chance to hear it for the first time, it was very obvious that we had to go for it.

"The plan really called for us to regather the company's enthusiasm of a year and a half ago, as well as radio's, TV's and the critics'. Our New York creative department, headed by Arnold Levine, immediately came up with a video concept that ultimately turned the Columbia field staff on to Rosanne's new album. At the same time, the video was used at numerous album listening parties for radio and accounts. The video also was instrumental in reintroducing the television media to Rosanne and her music.

"A five-city debut tour was launched to offer our company, the media, and the country in general, a chance to see that Rosanne could deliver the goods via live performance, as well as on vinyl. The tour had an impact that, I believe, was the basis for the enormous success we're feeling right now. As we proceed up the charts with the album, Rosanne is on a tour that will take her to venues in a dozen cities and will be advertised in a variety of media, due to the multi-format acceptance of the music. We're on our way to gold and beyond with Rosanne."

Wunsch said that CBS-Nashville takes special care to maintain the following established by its longer-term artists, while also bringing these artists to new audiences.

"I feel one of the attractions

of CBS is the career maintenance and growth of many artists who have been with Columbia or Epic Records for many years. Johnny Cash, Marty Robbins, George Jones, and Tammy Wynette are examples of very familiar names that we believe still have not nearly reached their potential. They're all legends in their own rights. They command substantial booking fees, and fill up large venues.

"The spirit of our division perpetuates a pride and enthusiasm that makes a new Johnny Cash album an event when we release it. Johnny's current success with 'The Baron' is an indication of a career resurgence that can prove volatile.

"George Jones is currently one of the hottest artists we have, and we're achieving unit sales on George that we thought were impossible a few years ago."

An artist's career and music are the prime factors involved in considering a marketing approach Wunsch said.

"We do everything possible to make sure that an artist has a consistent flow of music over the course of the year, and that we are able to back up an artist's single success with an album release.

"We consider our job to be coordinating the timeliness of an artist's music into the system, regardless of musical category. If it's time for a new Larry Gatlin and the Gatlin Brothers Band record to be released, we don't hold it up because the company has too much country music to worry about. We may indeed time the release to give it the best opportunity at the radio, but decisions are made relative to the artist's career, not the musical category.

"At appropriate times, sales programs are developed that incorporate scheduled albums, but the programs are designed for the music and not the music for the program. The only exception to this would be repackaged albums that may be timed strictly for the advertising needs of our customers.

"You can't very often rush or delay the creative process in the studio, nor would we want to."

Wunsch said he considers CBS-Nashville a service organization, "in the sense that the CBS branch structure is responsible for the actual sale of the music, as well as

the execution of sales programs and the development of innovative local promotions to stimulate sales growth.

"CBS-Nashville functions as a label and is obligated to give our branches the tools necessary to do their work. These tools could take the shape of a national sales program, a meaningful artist tour, national advertising campaigns, useful point of purchase material, and, of course, the timely release of the music.

"We have excellent working relationships with New York and Los Angeles headquarter facilities. We need the expertise of these two entities to make our success possible. Both L.A. and New York's publicity and artist development departments, of both Epic and Columbia labels, are intrinsic to our growth. We are not striving for autonomy, for, if so, we could easily fail autonomously.

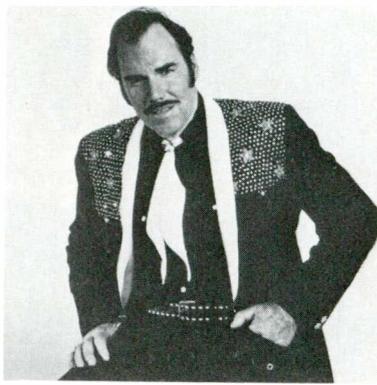
"When Slim Whitman, Lacy J. Dalton or any other artists are targets for major press attention, these programs are pursued collectively from the coastal departments, as well as Nashville. That same philosophy extends to all of our support services—promotion, product management, artist development, sales, advertising, and creative direction.

"CBS has too much talent in-house to ignore."

CBS-Nashville now brings more income to CBS, Inc. than ever before. Wunsch described CBS-Nashville's growing role:

"Nashville has indeed played a much more pronounced role in the overall CBS Records picture than ever before. In 1980, the division achieved 170 percent of a goal that in 1979 was thought of as very ambitious. But once the CBS branch system gets turned on, nothing is impossible. And, it was done without indiscriminately forcing the product into the marketplace.

"The demand was there and we were there to satisfy it with intelligent planning."



Slim Whitman

This special Record World supplement was compiled and coordinated by Al Cuniff.

CRT (Continued from page 3)

nal "is a clear example of excessive government involvement to private industry," left CRT headquarters without ever informing the four other commissioners of his decision.

"We found out about it (the following) Wednesday," acting Chairman Thomas C. Brennan told *Record World*. "We have not been in touch with Mr. James since he walked out Friday evening."

The Tribunal commissioners did not receive copies of James' resignation letter to the President, and not until last week when one of the letters was returned to the office because of an improper address did they know for sure of the formal resignation.

"Looking back on it, it seems that he had in mind a departure for some time, although the commissioners had no knowledge of his plans or intentions," Brennan said.

The acting chairman also denied speculations that James resigned his position because of the testimony given by Brennan and the other commissioners before the Senate Judiciary Committee on April 29. That testimony, while encouraging some restructuring of the Tribunal — subpoena powers and a reduction of the number of commissioners from five to three members — continued to call for the use of the "compulsory licensing of copyrighted materials" established by Congress as the most reasonable means of "balancing the competing claims of copyright owners and users of copyrighted works."

James, however, had told a House committee two months earlier in a statement accompanying the Tribunal's 1980 fiscal report that the compulsory license was "unworkable and impractical." James was absent from the most recent meeting before the Senate committee, but the statement read by Brennan said that James had "participated in the preparation of the testimony and concurs in principle in its recommendation."

Brennan told *RW* that "we think it's pretty obvious that he had decided to make his departure earlier and it was not motivated by the Tribunal's testimony at the Senate hearings."

Brennan will continue to serve as acting chairman until the end of the year. Under CRT rules, the chairmanship rotates each year on December 1, and Commissioner Frances Garcia will become the next chairman at that time. Formally, there is a vacancy in the office of the chairman.

James could not be reached for comment. One source told *RW*

that he had gone on vacation.

Reaction to James' resignation was guarded. Several officials from industry organizations connected with pending Tribunal actions said they preferred not to comment publicly and "ruffle any feathers," as one official said.

Copyright Office general counsel Dorothy Shrader said that the Copyright Office had received a copy of the resignation letter, sent by James. "We certainly wish Mr. James well," she said "and hope that the decision is a good one for him personally."

James concluded his letter to the President in these words: "So conclusive is the evidence supporting the inability of the Copyright Royalty Tribunal to fulfill the mandate of Congress, and so strong are my feelings that anything short of elimination is a blatant waste of taxpayers' money, (that) I hereby respectfully submit my resignation as Chairman and Commissioner of the Copyright Royalty Tribunal, effective immediately."

Songfinders Returns

■ NEW YORK — Murray Deutch, president of Buttermilk Sky Associates and music consultant to Columbia Pictures, has announced the reactivation of Songfinders, a casting service for songs. Songfinders will locate and negotiate the rights for standard and hit songs for use on television and radio commercials, feature films, movie trailers and other film and video outlets.

Pushing Standards

According to Stu Cantor, who is professional manager for Buttermilk Sky's music publishing companies and slated to head the Songfinders division: "Our main concern is to utilize standards from catalogues of all publishers in the industry. We're looking toward standards because that's what ad agencies want — things like 'Good Vibrations' for Sunkist orange soda."

Cantor, who holds a degree in marketing and advertising, stressed the importance of music for movie trailers as well. "Movie trailers don't necessarily use music that's scored into the picture as part of the trailer," he said. "They look for outside music to capture a mood or a feeling. We can find specific songs that fit their need."

"I'm also open to getting inquiries from music publishers who have catalogues and standards to offer," Cantor said. "So I'm looking at both ends: the agencies who need the music and the publishers who own the rights."

Cover Story:

Kim Carnes' New Music Explodes

■ After a decade of success as a songwriter and five critically-acclaimed albums, talent and experience have paid off for Kim Carnes.

Bulletheaded this week at #2 Carnes' "Bette Davis Eyes" is undoubtedly among the most original pop songs of the past few years. Her just-released EMI-America album, "Mistaken Identity," debuted two weeks ago as *Record World's* Chartmaker of the week at #47 bullet and is currently bulleted at #20.

Written by Jackie DeShannon and Donna Weiss and performed with Carnes' distinctive vocal approach, "Bette Davis Eyes" exemplifies the successful crossover of new music into chart success for the mass audience. This hypnotic and seductive record has found immediate AM and AOR acceptance.

Carnes' sensitive delivery and raspy voice are captured in this first collaboration with producer Val Garay (whose previous studio credits include Linda Ronstadt, James Taylor, Randy Meisner and the Motels).

Recorded live at Record One Studios in Los Angeles, "Mistaken Identity" includes ten songs. Carnes wrote two tunes, "Miss You Tonight" and the LP's title track and co-penned three songs with Dave Ellingson, Eric Kaz, Wendy Waldman, Bill Cuomo and Garay. Also included are Frankie Miller's "When I'm Away From You" and Tom Snow/Dean Pitchford's "Don't Call It Love."

Carnes' promotional video of "Bette Davis Eyes" goes beyond the norm. Directed by Britain-based Russell Mulcahey, the clip embodies '30s Hollywood glamour and the new romanticism in attitude, costume and appeal.

In fact, Carnes' film image was so striking that EMI-America created an extensive media effort to more fully utilize the video's graphics in ads, point-of-purchase

materials, merchandising items and posters, including an extraordinary three-dimensional retail display. The label is also mounting an all-out international campaign on behalf of Carnes, who was the first artist signed to EMI-America three years ago by president Jim Mazza, who has been influential in her development.



In upcoming weeks, Carnes travels to England, France, Germany, Holland and Italy for an extensive promotional tour, and will join Mulcahey in London for her next video project, "Draw of the Cards." In just three weeks in the U.K., "Bette Davis Eyes" entered the charts at #90 bullet and leaped to the top 20, a pattern seen in country after country.

Carnes is managed by Michael Brokaw of Krage & Company, who plans to have Carnes out on a major-city U.S. tour in August.

Uno Melodic Taps Ray 'Cookie' Keith

■ NEW YORK—Roy Ayers, chairman of the board of Uno Melodic Records, Inc., has announced the appointment of Ray "Cookie" Keith as vice president of promotion. Keith comes to Uno Melodic Records from Motown Records promotion department, where he worked for several years.

Joining him as national promotional coordinator will be Vesta Maxey.

Billy Squier 'Strokes' WPLJ



Capitol recording artist Billy Squier whose album "Don't Say No" and single "The Stroke" are on the charts, recently stopped by WPLJ in N.Y., before beginning his world tour. Pictured from left are: Dave Morrell, New York regional promotion manager, Capitol Records; Dorothy Vanturini, music director, WPLJ; Maria Carchidi, programming assistant, WPLJ; and Squier.

Record World A/C Chart

MAY 23, 1981

MAY 23
MAY 16

WEEK ON
CHART

1	1	BEING WITH YOU SMOKEY ROBINSON Tamla 54321 (Motown) (2nd Week)		12
2	10	BETTE DAVIS EYES KIM CARNES/EMI-America 8077		7
3	4	LIVING INSIDE MYSELF GINO VANNELLI/Arista 0588		9
4	7	SUKIYAKI TASTE OF HONEY /Capitol 4953		9
5	5	WHAT ARE WE DOIN' IN LOVE DOTTIE WEST/Liberty 1404		9
6	12	AMERICA NEIL DIAMOND/Capitol 4994		5
7	8	WATCHING THE WHEELS JOHN LENNON/Geffen 49695 (WB)		8
8	11	SINCE I DON'T HAVE YOU DON McLEAN/Millennium 11804 (RCA)		6
9	9	SAY YOU'LL BE MINE CHRISTOPHER CROSS/Warner Bros. 49705		8
10	2	ANGEL OF THE MORNING JUICE NEWTON/Capitol 4976		13
11	13	A WOMAN NEEDS LOVE (JUST LIKE YOU DO) RAY PARKER, JR. & RAYDIO/Arista 0592		7
12	3	MORNING TRAIN (NINE TO FIVE) SHEENA EASTON/EMI-America 8071		14
13	6	JUST THE TWO OF US GROVER WASHINGTON, JR./Elektra 47102		15
14	20	STARS ON 45 STARS ON/Radio 3810 (Atl)		6
15	16	I LOVED 'EM EVERY ONE T. G. SHEPPARD/Warner/Curb 49690		9
16	18	I LOVE YOU CLIMAX BLUES BAND/Warner Bros. 49669		9
17	14	HOW 'BOUT US CHAMPAIGN/Columbia 11 11434		14
18	19	BLESSED ARE THE BELIEVERS ANNE MURRAY/Capitol 4987		8

CHARTMAKER OF THE WEEK

19	—	ALL THOSE YEARS AGO GEORGE HARRISON Dark Horse 49729 (WB)		1
20	15	HER TOWN TOO JAMES TAYLOR & J. D. SOUTHER/ Columbia 11 60514		11
21	24	SAY WHAT JESSE WINCHESTER/Bearsville 49711 (WB)		4
22	22	BUT YOU KNOW I LOVE YOU DOLLY PARTON/RCA 12200		6
23	17	SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 41309		17
24	27	FOOL IN LOVE WITH YOU JIM PHOTOGLO/20th Century Fox 2487 (RCA)		5
25	26	I MISSED AGAIN PHIL COLLINS/Atlantic 3790		6
26	28	I'VE BEEN WAITING FOR YOU ALL OF MY LIFE PAUL ANKA/RCA 12225		4
27	29	SWEETHEART FRANKE & THE KNOCKOUTS/Millennium 11801 (RCA)		5
28	32	STILL RIGHT HERE IN MY HEART PURE PRAIRIE LEAGUE/ Casablanca 2332 (PolyGram)		4
29	—	THE ONE THAT YOU LOVE AIR SUPPLY/Arista 0604		1
30	37	IS IT YOU LEE RITENOUR/Elektra 47124		3
31	—	BOY FROM NEW YORK CITY MANHATTAN TRANSFER/ Atlantic 3816		1
32	33	ONE DAY IN YOUR LIFE MICHAEL JACKSON/Motown 1512		5
33	38	NOBODY WINS ELTON JOHN/Geffen 49772 (WB)		2
34	35	AI NO CORRIDA QUINCY JONES/A&M 2309		3
35	39	SEVEN YEAR ACHE ROSANNE CASH/Columbia 11 11426		4
36	21	TIME OUT OF MIND STEELY DAN/MCA 51082		10
37	—	PROMISES BARBRA STREISAND/Columbia 02065		1
38	49	SWEET BABY STANLEY CLARKE/GEORGE DUKE/Epic 19 01052		2
39	—	THEME FROM THE GREATEST AMERICAN HERO JOEY SCARBURG/Elektra 47147		1
40	23	WHILE YOU SEE A CHANCE STEVE WINWOOD/Island 49656 (WB)		12
41	48	HALFWAY HOME MAUREEN McGOVERN/Maiden Voyage 120		2
42	—	GIVE A LITTLE BIT MORE CLIFF RICHARD/EMI-America 8076		1
43	44	TAKE IT ON THE RUN REO SPEEDWAGON/Epic 19 01054		2
44	25	SUPER TROUPER ABBA/Atlantic 3806		9
45	42	LITTLE BALLERINA BLUE GEORGE FISCHOFF/Heritage 300		3
46	41	LOVE YOU LIKE I NEVER LOVED BEFORE JOHN O'BANION/ Elektra 47125		4
47	34	KISS ON MY LIST DARYL HALL & JOHN OATES/RCA 12142		16
48	31	I DON'T NEED YOU RUPERT HOLMES/MCA 51092		8
49	30	AIN'T EVEN DONE WITH THE NIGHT JOHN COUGAR/ Riva 207 (PolyGram)		8
50	40	LONELY TOGETHER BARRY MANILOW/Arista 0596		11

CBS Dropping List Prices

(Continued from page 3)

contracts, and most of the industry is based on retail. That presents an administrative and substantive issue that has to be examined."

While dealers have long beseeched labels to drop list prices, the CBS announcement was seen as a positive but hardly revolutionary step. With shelf prices determined by wholesale cost, the most frequent comment heard about the CBS change was "It doesn't make any difference." In fact, David Lieberman of Lieberman Enterprises, one of the nation's largest rack jobbing concerns, said dropping list prices is simply "recognition of the fact that the list is really quite meaningless. From the rack point of view there'll be very little effect. The (recent) Warner Communications survey said the consumer feels shelf prices are higher than list prices, so the consumer doesn't quite know. We don't use list for anything other than a billing reference, really, and we'll still have to do that because we can't bill by label. But it won't affect our prices in the stores."

George Balicky of National Record Mart echoed Lieberman's thoughts. "I think most consumers are not aware of what a list price is on a record," he said. "This isn't going to make any difference one way or another. Everyone has a certain mark up or a formula, and I think everyone will maintain that; it really doesn't matter what the list price is."

Added Don Simpson of Fathers and Suns: "As far as I'm concerned, John Q. Public doesn't know list prices; he only knows that an album is \$7.99 in this store, \$8.49 in that store, \$6.99 in another store. Try to defend your pricing policy at retail to an average customer. He doesn't care what suggested list price is; he's only concerned with sticker price."

Ken Dobin of Waxie Maxie in Washington, D.C. called the CBS announcement "kind of a strange

maneuver" that "invites people to charge more than list price."

"Doing away with list price doesn't make any wholesale increase any more tolerable," Dobin said. "Everybody's pricing is geared to list anyway, so it won't change anything, as far as I can tell. I don't see any immediate ramifications from this because the other companies still have list prices."

Nine Young Composers Receive BMI Grants

■ NEW YORK — Nine young American composers were presented with cash awards as winners of the BMI Awards to Student Composers at a reception held in their honor at the St. Regis-Sheraton Hotel held here on Thursday (14).

The winners, ranging in age from 14 to 25 years, became part of the select group of 265 young people who have been presented BMI student composer grants in the last 29 years. The nine awards and two honorable mentions were presented by BMI president Edward M. Kramer.

BMI member Carter Harman was given a Commendation of Excellence for "long and outstanding contribution to the world of concert music" at the same reception. Harman is executive director of Composers Recordings, Inc. (CRI), which recently celebrated its 25th anniversary as a record company devoted to 20th-century concert music. Harman is also being presented with the Laurel Leaf Award of the American Composers Alliance on Tuesday (19).

The 1980-81 BMI Awards to Student Composers winners are: Ronald Cattabrano, 21, New York; Jeffrey V. Cotton, 24, Van Nuys, California; Donald R. Davis, 24, Reseda, California; Noam Elkies, 14, New York; Robert J. Ejiker, 24, Jamaica Plain, Massachusetts; Jerome P. Kitzke, 26, Milwaukee; David Kowalski, 25, Boston; David A. Lang, 24, Los Angeles; Ronald Lubetsky, 21, Ann Arbor, Michigan. Cited for honorable mention were Anthony Daniels, Bethesda, Maryland; and Jonathan Rabson, Pittsford, New York.

Capitol Names King

■ LOS ANGELES—Eve King has been named national smaller markets coordinator for Capitol Records, Inc., it was announced by Bruce Wendell, vice president, promotion, CRI. She had been assistant regional promotion manager at Capitol's Atlanta branch office.

Teddy and Stevie



Stevie Wonder joins Teddy Pendergrass on stage in London for a surprise encore at the last of three concerts Pendergrass recently gave in London.

Record World

Retail Report

MAY 23, 1981

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

HANDLEMAN/NATIONAL

KIM CARNES—EMI-America
CONCERTS FOR KAMPUCHEA—Atlantic
 SHEENA EASTON—EMI-America
 RONNIE MILSAP—RCA
 ANNE MURRAY—Capitol
 RAYDIO—Arista
 T.G. SHEPPARD—WB
 TASTE OF HONEY—Capitol
 GINO VANNELLI—Arista
 GROVER WASHINGTON, JR.—Elektra

MUSICLAND/NATIONAL

GARY U.S. BONDS—EMI-America
 KIM CARNES—EMI-America
 ROSANNE CASH—Col
 CHRISTOPHER CROSS—WB
 FRANKIE & THE KNOCKOUTS—Millennium
 RICK JAMES—Gordy
 CHAKA KHAN—WB
 ANNE MURRAY—Capitol
 T.G. SHEPPARD—WB
 STARS ON LP—Radio

PICKWICK/NATIONAL

GARY U.S. BONDS—EMI-America
 KIM CARNES—EMI-America
 COSMOS—RCA (Soundtrack)
 FRANKIE & THE KNOCKOUTS—Millennium
 RICK JAMES—Gordy
 JEFFERSON STARSHIP—Grunt
 CHAKA KHAN—WB
 ANNE MURRAY—Capitol

RECORD BAR/NATIONAL

CLARKE/DUKE PROJECT—Epic
 DAVE EDMUNDS—Swan Song
 TOM JOHNSTON—WB
 CHUCK MANGIONE—A&M
 MARSHALL TUCKER BAND—WB
 STEPHANIE MILLS—20th Century-Fox
 MOTHER'S FINEST—Atlantic
 SPLIT ENZ—A&M
 BILLY SQUIER—Capitol
 STARS ON LP—Radio

SOUND UNLIMITED/NATIONAL

ERIC CLAPTON—RSO
 FAME—RSO (Soundtrack)
 GRACE JONES—Island
 CHAKA KHAN—WB
 MARSHALL TUCKER BAND—WB
 TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet
 PUBLIC IMAGE LTD.—WB
 SECRET POLICEMAN'S BALL—Island
 GINO SOCCIO—WB
 JOE WALSH—Asylum

ALEXANDER'S/NEW YORK

KIM CARNES—EMI-America
 ERIC CLAPTON—RSO
 SHEENA EASTON—EMI-America
 JEFFERSON STARSHIP—Grunt
 QUINCY JONES—A&M
 JUICE NEWTON—Capitol
 REO SPEEDWAGON—Epic
 SMOKEY ROBINSON—Tamla
 SANTANA—Col
 GROVER WASHINGTON, JR.—Elektra

CRAZY EDDIE/NEW YORK

GARY U.S. BONDS—EMI-America
 KIM CARNES—EMI-America
 CHAMPAIGN—Col
 GANG OF 4—WB
 ALBERTA HUNTER—DRG
 JEFFERSON STARSHIP—Grunt
 GRACE JONES—Island
 TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet
 RUSH—Mercury
 BILL WITHERS—Col

DISC-O-MAT/NEW YORK

GRACE JONES—Island
 ALTON McLAIN & DESTINY—Polydor
 STEPHANIE MILLS—20th Century-Fox
 TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet
 PIRATES OF PENZANCE—Elektra (Original Cast)
 CAROLE BAYER SAGER—Boardwalk

SOUTHSIDE JOHNNY & THE ASBURY JUKES

ASBURY JUKES—Mercury
 SPLIT ENZ—A&M
 JIM STEINMAN—Epic/Cleve. Intl.
 BOBBY THURSTON—Prelude

KING KAROL/NEW YORK

KIM CARNES—EMI-America
 GRACE JONES—Island
 STEPHANIE MILLS—20th Century-Fox
 TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet
 SPLIT ENZ—A&M
 STARS ON LP—Radio
 JIM STEINMAN—Epic/Cleve. Intl.
 GINO VANNELLI—Arista
 JOE WALSH—Asylum

RECORD WORLD-TSS STORES/NORTHEAST

KIM CARNES—EMI-America
 GRATEFUL DEAD—Arista
 GREG KIHN—Beverly
 STEPHANIE MILLS—20th Century-Fox
 OZZIE OSBOURNE—Jet
 TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet
 PURE PRAIRIE LEAGUE—Casablanca
 CAROLE BAYER SAGER—Boardwalk
 SPLIT ENZ—A&M
 JIM STEINMAN—Epic/Cleve. Intl.

SAM GOODY/EAST COAST

ADAM & THE ANTS—Col
 PHIL COLLINS—Atlantic
 JOHN COUGAR—Riva
 GROVER WASHINGTON, JR.—Elektra
 JEFFERSON STARSHIP—Grunt
 ANNE MURRAY—Capitol
 RAINBOW—Polydor
 SOUTHSIDE JOHNNY & THE ASBURY JUKES—Mercury
 JIM STEINMAN—Epic/Cleve. Intl.
 STYX—A&M

STRAWBERRIES/BOSTON

ARCHIE BELL—Becket
 GET WET—Boardwalk
 RICK JAMES—Gordy
 CHAKA KHAN—WB
 STEPHANIE MILLS—20th Century-Fox
 TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet
 RAYDIO—Arista
 SPLIT ENZ—A&M
 STARPOINT—Chocolate City
 JIM STEINMAN—Epic/Cleve. Intl.

CUTLER'S/NEW HAVEN

ADAM & THE ANTS—Col
 GARY U.S. BONDS—EMI-America
 KIM CARNES—EMI-America
 RICK JAMES—Gordy
 GRACE JONES—Island
 QUINCY JONES—A&M
 CHAKA KHAN—WB
 STEPHANIE MILLS—20th Century-Fox
 OZZIE OSBOURNE—Jet
 TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet

FOR THE RECORD/BALTIMORE

KIM CARNES—EMI-America
 CHANGE—RFC/Atlantic
 GRACE JONES—Island
 CHAKA KHAN—WB
 CHUCK MANGIONE—A&M
 STEPHANIE MILLS—20th Century-Fox
 TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet
 BILLY SQUIER—Capitol
 STARS ON LP—Radio
 JOE WALSH—Asylum

RECORD & TAPE COLLECTOR/BALTIMORE

GARY U.S. BONDS—EMI-America
 RANDY CRAWFORD—WB
 WALTER JACKSON—Col
 LINX—Chrysalis
 ANNE MURRAY—Capitol
 TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet
 POINT BLANK—MCA

SOUTHSIDE JOHNNY & THE ASBURY JUKES

ASBURY JUKES—Mercury
 BILLY SQUIER—Capitol
 JOE WALSH—Asylum
KEMP MILL/WASH., D.C.
 GRACE JONES—Island
 HARVEY MASON—Arista
 TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet
 JIM PHOTOGLO—20th Century-Fox
 PURE PRAIRIE LEAGUE—Casablanca
 BILLY SQUIER—Capitol
 STARPOINT—Chocolate City
 JIM STEINMAN—Epic/Cleve. Intl.
 GINO VANNELLI—Arista
 JOE WALSH—Asylum

WAXIE MAXIE/WASH., D.C.

GARY U.S. BONDS—EMI-America
 DENNIS BROWN—A&M
 LINX—Chrysalis
 STEPHANIE MILLS—20th Century-Fox
 TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet
 PURE PRAIRIE LEAGUE—Casablanca
 SOUTHSIDE JOHNNY & THE ASBURY JUKES—Mercury
 BILLY SQUIER—Capitol
 JIM STEINMAN—Epic/Cleve. Intl.
 ROBERT WINTERS—Buddah

RADIO 437/PHILADELPHIA

GARY BURTON QUARTET—ECM
 FRANKIE & THE KNOCKOUTS—Millennium
 GANG OF 4—WB
 HARVEY MASON—Arista
 TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet
 PURE PRAIRIE LEAGUE—Casablanca
 SPLIT ENZ—A&M
 JIM STEINMAN—Epic/Cleve. Intl.
 TASTE OF HONEY—Capitol
 JOE WALSH—Asylum

FATHERS & SONS/MIDWEST

GARY U.S. BONDS—EMI-America
 KIM CARNES—EMI-America
 DAVE EDMUNDS—Swan Song
 CHUCK MANGIONE—A&M
 MARSHALL TUCKER BAND—WB
 STEPHANIE MILLS—20th Century-Fox
 TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet
 LEE RITENOUR—Elektra
 JIM STEINMAN—Epic/Cleve. Intl.
 JOE WALSH—Asylum

NATL. RECORD MART/MIDWEST

KIM CARNES—EMI-America
 CHANGE—RFC/Atlantic
 CORBIN HANNER—Alfa
 RICK JAMES—Gordy
 CHUCK MANGIONE—A&M
 SANTANA—Col
 SOUTHSIDE JOHNNY & THE ASBURY JUKES—Mercury
 SPLIT ENZ—A&M
 STARS ON LP—Radio
 JOE WALSH—Asylum

RECORD RENDEZVOUS/CLEVELAND

CLARKE/DUKE PROJECT—Epic
 DAVE EDMUNDS—Swan Song
 ELLEN FOLEY—Epic/Cleve. Intl.
 JEFF LORBER FUSION—Arista
 WILLIE NILE—Arista
 OZZIE OSBOURNE—Jet
 TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet
 PUBLIC IMAGE LTD.—WB
 RAINBOW—Polydor
 STRANGLERS—A&M

WHERE HOUSE RECORDS/MICHIGAN

ARCHIE BELL—Becket
 LES DUKE—Col
 DAVE EDMUNDS—Swan Song
 MARSHALL TUCKER BAND—WB
 ULLANDA McCULLOUGH—Atlantic
 TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet

SALESMAKER

HARD PROMISES
 TOM PETTY & THE HEARTBREAKERS
 MCA/Backstreet

TOP SALES

HARD PROMISES—Tom Petty & the Heartbreakers—MCA/Backstreet
 THERE GOES THE NEIGHBORHOOD—Joe Walsh—Asylum
 MISTAKEN IDENTITY—Kim Carnes—EMI-America
 STEPHANIE—Stephanie Mills—20th Century-Fox



GINO SOCCIO—WB

JIM STEINMAN—Epic/Cleve. Intl.
 VAN HALEN—WB

ROSE RECORDS/CHICAGO

BILLY & THE BEATERS—Alfa
 GARY U.S. BONDS—EMI-America
 CLARKE/DUKE PROJECT—Epic
 GRACE JONES—Island
 STEPHANIE MILLS—20th Century-Fox
 TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet
 PIRATES OF PENZANCE—Elektra (Original Cast)
 GINO SOCCIO—WB
 SPLIT ENZ—WB
 STARS ON LP—Radio

RADIO DOCTORS/MILWAUKEE

TOM DICKIE & THE DESIRES—Mercury
 GRACE JONES—Island
 LINX—Chrysalis
 MARSHALL TUCKER BAND—WB
 TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet
 SECRET POLICEMAN'S BALL—Island
 SHOT IN THE DARK—RSO
 STARS ON LP—Radio
 JOE WALSH—Asylum
 FRANK ZAPPA—Barking Pumpkin

LIEBERMAN/MINNEAPOLIS

GANG OF 4—WB
 GRACE JONES—Island
 MARSHALL TUCKER BAND—WB
 TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet
 PUBLIC IMAGE LTD.—WB
 SECRET POLICEMAN'S BALL—Island
 STARS ON LP—Radio
 STIFF LITTLE FINGERS—Chrysalis
 STRANGLERS—A&M
 JOE WALSH—Asylum

MUSICLAND/ST. LOUIS

GARY U.S. BONDS—EMI-America
 RICK JAMES—Gordy
 JEFFERSON STARSHIP—Grunt
 GREG KIHN—Beverly
 STEPHANIE MILLS—20th Century-Fox
 ALICIA MYERS—MCA
 PURE PRAIRIE LEAGUE—Casablanca
 LEE RITENOUR—Elektra
 SOUTHSIDE JOHNNY & THE ASBURY JUKES—Mercury
 JOE WALSH—Asylum

STREETSIDE RECORDS/ST. LOUIS

CLARKE/DUKE PROJECT—Epic
 DAVE EDMUNDS—Swan Song
 RICK JAMES—Gordy
 STEPHANIE MILLS—20th Century-Fox
 TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet
 RAYDIO—Arista
 SECRET POLICEMAN'S BALL—Island
 CHARLY McLAIN—Epic
 TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet
 PURE PRAIRIE LEAGUE—Casablanca
 SECRET POLICEMAN'S BALL—Island

EAST-WEST RECORDS/CENTRAL FLORIDA

RANDY CRAWFORD—WB
 DAVE EDMUNDS—Swan Song
 FRANKIE & THE KNOCKOUTS—Millennium
 DAVE GRUSIN—Arista/GRP
 GEORGE JONES—Epic
 LIFE—Elektra
 CHARLY McLAIN—Epic
 TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet
 PURE PRAIRIE LEAGUE—Casablanca
 SECRET POLICEMAN'S BALL—Island

TAPE CITY/NEW ORLEANS

GARY U.S. BONDS—EMI-America
 DAVE EDMUNDS—Swan Song
 CHAKA KHAN—WB
 MARSHALL TUCKER BAND—WB
 STEPHANIE MILLS—20th Century-Fox
 TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet
 LEE RITENOUR—Elektra

STARS ON LP—Radio

JIM STEINMAN—Epic/Cleve. Intl.
 JOE WALSH—Asylum

RECORD TOWN-HASTINGS/SOUTHEAST

BILLY & THE BEATERS—Alfa
 KIM CARNES—EMI-America
 ROSANNE CASH—Col
 PHIL COLLINS—Atlantic
 GREG KIHN—Beverly
 DAVID LINDLEY—Asylum
 PURE PRAIRIE LEAGUE—Casablanca
 RAYDIO—Arista
 SHAKE RUSSELL/DANA COOPER—MCA/Southcoast
 38 SPECIAL—A&M

SOUND WAREHOUSE/COLORADO

KIM CARNES—EMI-America
 RICK JAMES—Gordy
 CHAKA KHAN—WB
 MARSHALL TUCKER BAND—WB
 STEPHANIE MILLS—20th Century-Fox
 TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet
 RAYDIO—Arista
 SMOKEY ROBINSON—Tamla
 GINO VANNELLI—Arista
 JOE WALSH—Asylum

CIRCLES/ARIZONA

GANG OF 4—WB
 ROSANNE CASH—Col
 DEBARGES—Gordy
 BEN E. KING—Atlantic
 TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet
 SIDE EFFECT—Elektra
 STARS ON LP—Radio
 UNLIMITED TOUCH—Prelude
 GINO VANNELLI—Arista
 JOE WALSH—Asylum

TOWER/PHOENIX

FRANKIE & THE KNOCKOUTS—Millennium
 GRACE JONES—Island
 MARSHALL TUCKER BAND—WB
 STEPHANIE MILLS—20th Century-Fox
 TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet
 LEE RITENOUR—Asylum
 SOUTHSIDE JOHNNY & THE ASBURY JUKES—Mercury
 SPLIT ENZ—A&M
 STARS ON LP—Radio
 JOE WALSH—Asylum

LICORICE PIZZA/LOS ANGELES

DAVE EDMUNDS—Swan Song
 STEPHANIE MILLS—20th Century-Fox
 LEE RITENOUR—Elektra
 ROMEO VOID—15
 SECRET POLICEMAN'S BALL—Island
 SPLIT ENZ—A&M
 BILLY SQUIER—Capitol
 STARS ON LP—Radio
 JOE WALSH—Asylum
 X—Slash

MUSIC PLUS/LOS ANGELES

LES DUKE—Col
 JERMAINE JACKSON—Motown
 MARSHALL TUCKER BAND—WB
 HARVEY MASON—Arista
 ELVIS PRESLEY—RCA (Soundtrack)
 PUBLIC IMAGE LTD.—WB
 SECRET POLICEMAN'S BALL—Island
 SPLIT ENZ—A&M
 JOE WALSH—Asylum
 X—Slash

EUCALYPTUS RECORDS/WEST & NORTHWEST

ROBERT GORDON—RCA
 HALL & OATES—RCA
 JUDAS PRIEST—Col
 JEFF LORBER FUSION—Arista
 STEPHANIE MILLS—20th Century-Fox
 OZZIE OSBOURNE—Jet
 TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet
 SECRET POLICEMAN'S BALL—Island
 SPLIT ENZ—A&M



Record World Albums

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

MAY 23, 1981

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

MAY 23 MAY 16

1 1 HI INFIDELITY
REO SPEEDWAGON
 Epic FE 36844
 (13th Week)



WKS. ON CHART

2	2	PARADISE THEATER	STYX/A&M SP 3719	17	H
3	4	DIRTY DEEDS DONE DIRTY	CHEAP AC/DC/Atlantic SD 16033	6	H
4	6	KENNY ROGERS' GREATEST HITS	/Liberty LOO 1072	30	H
5	5	ARC OF A DIVER	STEVE WINWOOD/Island ILPS 9576 (WB)	18	G
6	3	FACE DANCES	THE WHO/Warner Bros. HS 3516	8	H
7	7	WINELIGHT	GROVER WASHINGTON, JR./Elektra 6E 305	26	G
8	8	MOVING PICTURES	RUSH/Mercury SRM 1 4013 (PolyGram)	18	G
9	10	BEING WITH YOU	SMOKEY ROBINSON/Tamla TB 375M1 (Motown)	12	H
10	11	BACK IN BLACK	AC/DC/Atlantic SD 16018	39	H
11	9	THE JAZZ SINGER	(ORIGINAL SOUNDTRACK) NEIL DIAMOND/Capitol SWAV 12120	24	I
12	13	WHAT CHA' GONNA DO FOR ME	CHAKA KHAN/Warner Bros. HS 3526	3	H
13	12	DOUBLE FANTASY	JOHN LENNON/YOKO ONO/Geffen GHS 2001 (WB)	23	H
14	16	THE DUDE	QUINCY JONES/A&M SP 3721	8	H
15	15	LOVERBOY	/Columbia JC 36762	16	H
16	17	EXTENDED PLAY	PRETENDERS/Sire Mini 3563 (WB)	6	X
17	14	CRIMES OF PASSION	PAT BENATAR/Chrysalis CHE 1275	38	H
18	20	A WOMAN NEEDS LOVE	RAY PARKER, JR. & RAYDIO/Arista AL 9543	6	H
19	22	ZEBOP!	SANTANA/Columbia FC 37158	6	H
20	35	MISTAKEN IDENTITY	KIM CARNES/EMI-America SO 17052	3	H
21	21	FACE VALUE	PHIL COLLINS/Atlantic SD 16029	11	H
22	19	GUILTY BARBRA	STREISAND/Columbia FC 36750	31	H
23	26	NIGHTWALKER	GINO VANNELLI/Arista AL 9536	7	H
24	25	WILD-EYED SOUTHERN BOYS	38 SPECIAL/A&M ^{SP} 4835	15	G
25	28	THE NATURE OF THE BEAST	APRIL WINE/Capitol SOO 12125	17	H
26	23	ANOTHER TICKET	ERIC CLAPTON/RSO RX 1 3095	10	H
27	39	CHRISTOPHER CROSS	/Warner Bros. BSK 3383	61	G
28	31	STREET SONGS	RICK JAMES/Gordy G8 1002M1 (Motown)	5	H
29	30	SHEENA EASTON	/EMI-America ST 17049	8	H
30	27	GAP BAND III	/Mercury SRM 1 4003 (PolyGram)	19	H
31	18	DAD LOVES HIS WORK	JAMES TAYLOR/Columbia FC 36009	10	H
32	24	ZENYATTA MONDATTI	THE POLICE/A&M 4831	29	H
33	33	THREE FOR LOVE	SHALAMAR/Solar BZL1 3577 (RCA)	16	H
34	32	MODERN TIMES	JEFFERSON STARSHIP/Grunt BZL1 3848 (RCA)	6	H
35	36	VOICES	DARYL HALL & JOHN OATES/RCA AQL1 3646	29	H
36	37	JUICE JUICE	NEWTON/Capitol ST 12136	8	H
37	34	SOMEWHERE OVER THE RAINBOW	WILLIE NELSON/Columbia FC 36863	10	H

44	51	THE CLARKE/DUKE PROJECT	STANLEY CLARKE/ GEORGE DUKE/Epic FE 36918	4	H
45	42	TWICE AS SWEET	A TASTE OF HONEY/Capitol ST 12089	8	H
46	53	DEDICATION	GARY U.S. BONDS/EMI-America SO 17051	4	H
47	50	NOTHIN' MATTERS AND WHAT IF IT DID	JOHN COUGAR/Riva RVL 7403 (PolyGram)	6	H
48	54	BLIZZARD OF OZZ	OZZY OSBOURNE/Jet JZ 36812 (CBS)	6	H
49	45	POINT OF ENTRY	JUDAS PRIEST/Columbia FC 37052	8	H
50	48	RECKONING	GRATEFUL DEAD/Arista A2L 8604	6	L
51	57	DANCERSIZE	CAROL HENSEL/Mirus/Vintage VNJ 7701	6	H
52	46	CAPTURED JOURNEY	/Columbia KC2 37616	14	L
53	80	STEPHANIE	STEPHANIE MILLS/20th Century Fox T 700 (RCA)	2	H
54	49	DEV-O LIVE	DEVO/Warner Bros. Mini 3548	6	X
55	44	SUCKING IN THE SEVENTIES	ROLLING STONES/Rolling Stones COC 16028 (Atl)	8	H
56	59	MY MELODY	DENIECE WILLIAMS/ARC/Columbia FC 37048	6	H
57	61	KINGS OF THE WILD FRONTIER	ADAM & THE ANTS/Epic NJE 37033	7	G
58	63	VOYEUR	DAVID SANBORN/Warner Bros. BSK 3546	5	H
59	52	HORIZON	EDDIE RABBITT/Elektra 6E 276	36	G
60	64	SUPER TROUPER	ABBA/Atlantic SD 16023	22	H
61	55	HOW 'BOUT US	CHAMPAIGN/Columbia JC 37008	8	H
62	43	CONCERTS FOR THE PEOPLE OF KAMPUCHEA	VARIOUS ARTISTS/Atlantic SD 2 7005	6	L
63	56	LICENSE TO DREAM	KLEEEER/Atlantic SD 19288	10	G
64	—	THERE GOES THE NEIGHBORHOOD	JOE WALSH/Asylum SE 523	1	H
65	62	TO LOVE AGAIN	DIANA ROSS/Motown M8 951M1	12	H
66	68	MAGIC	TOM BROWNE/Arista/GRP 5503	14	H
67	60	GAUCHO	STEELY DAN/MCA 6102	23	I
68	75	SEVEN YEAR ACHE	ROSANNE CASH/Columbia JC 36965	6	G
69	65	CELEBRATE KOOL & THE GANG	/De-Lite DSR 9518 (PolyGram)	19	H
70	71	FANTASTIC VOYAGE	LAKESIDE/Solar BZL1 3720 (RCA)	24	H
71	72	CALL IT WHAT YOU WANT	BILL SUMMERS & SUMMERS HEAT/MCA 5178	4	H
72	73	MAGIC MAN	ROBERT WINTERS & FALL/Buddah BDS 5732 (Arista)	4	G
73	74	LOVE LIFE	BRENDA RUSSELL/A&M SP 4811	5	G
74	69	9 TO 5 AND ODD JOBS	DOLLY PARTON/RCA AHL1 3852	18	H
75	58	THE TWO OF US	YARBROUGH & PEOPLES/Mercury SRM 3834 (PolyGram)	18	H
76	84	FRANKE & THE KNOCKOUTS	/Millennium BXL1 7755 (RCA)	3	H
77	77	GREATEST HITS	RONNIE MILSAP/RCA AHL1 3722	21	H
78	81	'NARD	BERNARD WRIGHT/Arista/GRP 5011	10	H
79	95	TWANGIN'	DAVE EDMUNDS/Swan Song SS 16034 (Atl)	2	H
80	91	WAIATA	SPLIT ENZ/A&M SP 4848	2	H
81	89	REACH UP AND TOUCH THE SKY	SOUTHSIDE JOHNNY & THE ASBURY JUKES/Mercury SRM 2 8602 (PolyGram)	2	J
82	66	B.L.T.	ROBIN TROWER WITH JACK BRUCE & BILL LORDAN/Chrysalis CHR 1324	10	H
83	85	ESCAPE ARTIST	GARLAND JEFFREYS/Epic JE 36983		
84	93	VERY SPECIAL	DEBRA LAWS/Elektra 6E 300	2	H
85	118	STARS ON LONG PLAY	STARS ON/Radio RR 16044 (Atl)	1	H
86	76	LEATHER & LACE	WAYLON & JESSI/RCA AAL1 3931	9	H
87	92	ROCKIHNROLL	GREG KIHN/Beserkley B2 10069 (E/A)	2	G
88	83	HOUSE OF MUSIC	T.S. MONK/Mirage WTG 19121 (Atl)	13	G
89	67	RADIOACTIVE	PAT TRAVERS/Polydor PD 1 6313 (PolyGram)	9	H
90	100	BAD FOR GOOD	JIM STEINMAN/Epic/Cleve. Intl. FE 36531	2	H
91	79	DIFFICULT TO CURE	RAINBOW/Polydor PD 1 6316	12	H
92	86	KEEP ON IT	STARPOINT/Chocolate City CCLP 2018 (PolyGram)	4	H
93	107	RIT LEE	RITENOUR/Elektra 6E 331	1	G
94	88	THE TURN OF A FRIENDLY CARD	ALAN PARSONS PROJECT/Arista AL 9518	26	H
95	87	GALAXIAN	JEFF LORBER FUSION/Arista AL 9545	4	H
96	70	ANNE MURRAY'S GREATEST HITS	/Capitol SOO 12110	32	H
97	108	SOMETHING IN THE NIGHT	PURE PRAIRIE LEAGUE/Casablanca NBLP 7255 (PolyGram)	1	H
98	99	HONEYSUCKLE ROSE	(ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36752	34	L
99	112	DON'T SAY NO	BILLY SQUIER/Capitol ST 12148	1	H
100	109	THIEF	(ORIGINAL SOUNDTRACK) TANGERINE DREAM/Elektra SE 521	1	H

CHARTMAJORS OF THE WEEK

38 → **HARD PROMISES**
 TOM PETTY & THE HEARTBREAKERS
 Backstreet/MCA BSR 5160



39	40	MIRACLES CHANGE	/Atlantic/RFC SD 19301	5	G
40	47	FEELS SO RIGHT	ALABAMA/RCA AHL1 3930	8	H
41	29	GRAND SLAM	ISLEY BROTHERS/T-Neck FZ 37080 (CBS)		
42	38	AUTOAMERICAN	BLONDIE/Chrysalis CHE 1290	23	H
43	41	RADIANT ATLANTIC	STARR/A&M SP 4833	10	G

Record World Albums 101-200

MAY 23, 1981

MAY 23	MAY 16						
101	90	LOST IN LOVE AIR SUPPLY/Arista 9545	(H)	151	154	BILLY & THE BEATERS/Alfa AAA 10001	(G)
102	104	JERMAINE JERMAINE JACKSON/Motown M8 948M1	(H)	152	130	LATE NIGHT GUITAR EARL KLUGH/Liberty LT 1079	(G)
103	89	COCONUT TELEGRAPH JIMMY BUFFETT/MCA 5169	(H)	153	159	WORKING CLASS DOG RICK SPRINGFIELD/RCA AFL1 3697	(H)
104	106	MICKEY MOUSE DISCO/Disneyland/Vista 2504	(X)	154	158	BARRY & GLODEAN WHITE/Unlimited Gold FZ 37054 (CBS)	(H)
105	94	GLASS HOUSES BILLY JOEL/Columbia FC 36384	(H)	155	160	WASN'T THAT A PARTY ROVERS/Epic/Cleve. Intl. JE 37107	(G)
106	113	EVANGELINE EMMYLOU HARRIS/Warner Bros. BSK 3508	(G)	156	120	MY LIFE IN THE BUSH OF GHOSTS BRIAN ENO AND DAVID BYRNE/Sire SRK 6093 (WB)	(G)
107	165	NIGHTCLUBBING GRACE JONES/Island ILPS 9624 (WB)	(H)	157	187	CLOSER GINO SOCCIO/Atlantic/RFC SD 16042	(H)
108	—	DEDICATED MARSHALL TUCKER BAND/Warner Bros. HS 3525	(H)	158	136	STONE JAM SLAVE/Cotillion SD 5224 (Atl)	(G)
109	105	GREATEST HITS DOORS/Elektra 5E 515	(H)	159	164	DRIFTER SYLVIA/RCA AHL1 3986	(H)
110	103	PARTY TILL YOU'RE BROKE RUFUS/MCA 5159	(H)	160	163	RESUME BRUCE COCKBURN/Millennium BXL1 7757 (RCA)	(H)
111	119	HIGHWAY TO HELL AC/DC/Atlantic SD 19244	(H)	161	168	HONI SOIT JOHN CALE/A&M SP 4849	(G)
112	116	WILD WEST DOTTIE WEST/Liberty LT 1062	(G)	162	125	INTENSITIES IN TEN CITIES TED NUGENT/Epic FE 37084	(H)
113	—	TARANTELLA CHUCK MANGIONE/A&M SP 6518	(H)	163	152	LIVE EAGLES/Asylum BB 705	(L)
114	82	IMAGINATION WHISPERS/Solar BZL1 3578 (RCA)	(H)	164	155	ALL AMERICAN GIRLS SISTER SLEDGE/Cotillion SD 16027 (Atl)	(H)
115	117	ALL MY REASONS NOEL POINTER/Liberty LT 1094	(G)	165	167	MVP HARVEY MASON/Arista AB 4283	(G)
116	78	HOTTER THAN JULY STEVIE WONDER/Tamla T8 373M1 (Motown)	(H)	166	176	SEND YOUR LOVE AURRA/Salsoul SA 8538 (RCA)	(G)
117	134	WHERE DO YOU GO WHEN YOU DREAM ANNE MURRAY/Capitol SOO 12144	(H)	167	169	FOUL PLAY DENNIS BROWN/A&M SP 4850	(G)
118	96	ROCK AWAY PHOEBE SNOW/Mirage WTG 19297 (Atl)	(H)	168	192	COSMOS (ORIGINAL SOUNDTRACK)/RCA ABL1 4003	(H)
119	114	FAME (ORIGINAL SOUNDTRACK)/RSO RX 1 3080	(G)	169	144	GHOST RIDERS OUTLAWS/Arista AL 9542	(H)
120	124	IN OUR LIFETIME MARVIN GAYE/Tamla T8 474M1 (Motown)	(H)	170	139	TURN THE HANDS OF TIME PEABO BRYSON/Capitol ST 12138	(H)
121	131	EL RAYO-X DAVID LINDLEY/Asylum 5E 524	(H)	171	172	THIS IS ELVIS ELVIS PRESLEY/RCA CPL2 4031	(X)
122	129	FUN IN SPACE ROGER TAYLOR/Elektra 5E 522	(H)	172	177	LENORE LENORE O'MALLEY/Polydor PD 1 6321	(G)
123	123	BOY U2/Island ILPS 9646 (WB)	(H)	173	174	OUCH! LAKE/Caribou JZ 37083 (CBS)	(G)
124	122	CHAIN LIGHTNING DON McLEAN/Millennium BXL1 7756 (RCA)	(G)	174	171	HIGH VOLTAGE AC/DC/Atlantic SD 36142	(G)
125	115	IT'S JUST THE WAY I FEEL GENE DUNLAP FEATURING THE RIDGEWAYS/Capitol ST 12130	(H)	175	179	FLYING THE FLAG CLIMAX BLUES BAND/Warner Bros. BSK 3493	(G)
126	128	GO FOR THE THROAT HUMBLE PIE/Atco SD 38131	(H)	176	175	LET THERE BE ROCK AC/DC/Atlantic SD 36151	(G)
127	121	GREATEST HITS OAK RIDGE BOYS/MCA 5150	(G)	177	178	FANTASY/Pavillion JZ 37151 (CBS)	(G)
128	126	LET ME BE THE ONE WEBSTER LEWIS/Epic FE 36878	(H)	178	180	BY ALL MEANS ALPHONSE MOUZON/Pausa 7987	(G)
129	97	MOUNTAIN DANCE DAVE GRUSIN/Arista/GRP 5010	(H)	179	181	IMITATION LIFE ROBIN LANE & THE CHARTBUSTERS/Warner Bros. BSK 3537	(G)
130	127	THE RIVER BRUCE SPRINGSTEEN/Columbia PC2 36854	(H)	180	182	LOVIN' THE NIGHT AWAY DILLMAN BAND/RCA AFL1 3909	(G)
131	111	FORCE OF NATURE SUN/Capitol ST 12192	(X)	181	—	I NEVER HAD IT SO GOOD ARCHIE BELL/Becket BKS 013	(G)
132	145	ANNIE (ORIGINAL CAST ALBUM)/Columbia JS 34712	(H)	182	188	EARLY DAMAGE URBAN VERBS/Warner Bros. BSK 3533	(G)
133	132	THE GAME QUEEN/Elektra 5E 513	(H)	183	185	NIGHTHAWKS (ORIGINAL SOUNDTRACK) KEITH EMERSON/Backstreet/MCA BSR 5198	(H)
134	138	HARDWARE KROKUS/Ariola OL 1508 (Arista)	(H)	184	156	AMERICAN PIE DON McLEAN/United Artists LN 10037	(H)
135	135	SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 5173	(H)	185	197	ALICIA ALICIA MYERS/MCA 8181	(H)
136	137	I BELIEVE IN YOU DON WILLIAMS/MCA 5133	(H)	186	—	SOLID GOLD GANG OF FOUR/Warner Bros. BSK 3565	(G)
137	141	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	(H)	187	189	BOTH SIDES OF LOVE PAUL ANKA/RCA AQL1 3926	(G)
138	102	LABOR OF LOVE SPINNERS/Atlantic SD 16032	(H)	188	170	STARDUST WILLIE NELSON/Columbia KC 35305	(G)
139	149	I LOVE 'EM ALL T.G. SHEPPARD/Warner/Curb BSK 3528	(G)	189	190	FROM BRANCH TO BRANCH LEON REDBONE/Emerald City FC 38136 (Atl)	(G)
140	101	UN Sung HEROES DREGS/Arista AL 9548	(H)	190	151	UNLIMITED TOUCH/Prelude PRL 12184	(G)
141	110	LOVE IS . . . ONE WAY/MCA 5163	(H)	191	196	WELCOME BACK BLUE MAGIC/Capitol ST 12143	(H)
142	148	AMERICAN EXCESS POINT BLANK/MCA 5189	(H)	192	193	MUSTA NOTTA GOTTA LOTTA JOE ELY/South Coast/MCA 5813	(H)
143	143	INHERIT THE WIND WILTON FELDER/MCA 5144	(H)	193	140	ALL AROUND THE TOWN BOB JAMES/Columbia/Tappan Zee C2X 36786	(J)
144	—	SECRET POLICEMAN'S BALL VARIOUS ARTISTS/Island IL 9630 (WB)	(X)	194	186	ULLANDA McCULLOUGH/Atlantic SD 19296	(G)
145	133	ARE YOU GONNA BE THE ONE ROBERT GORDON/RCA AFL1 3773	(G)	195	162	EVERYTHING IS COOL T.CONNECTION/Capitol ST 12128	(H)
146	147	SKYYPORT SKYY/Salsoul SA 8537 (RCA)	(H)	196	—	THE MENINBLACK STRANGLERS/Stiff America USE 10	(H)
147	150	GOLDEN DOWN WILLIE NILE/Arista AB 4284	(G)	197	—	SPIRIT OF ST. LOUIS ELLEN FOLEY/Epic/Cleve. Intl. NJE 36984	(X)
148	146	AGAINST THE WIND BOB SEGER & THE SILVER BULLET BAND/Capitol SOO 12041	(H)	198	—	FOR THE SAKE OF THE SONG CORBIN-HANNER BAND/Alfa AAA 10003	(G)
149	153	LOVE LIGHT YUTAKA/Alfa AAA 10004	(G)	199	191	IN THE HEAT OF THE NIGHT PAT BENATAR/Chrysalis CHR 1236	(H)
150	161	TURN UP THE MUSIC MASS PRODUCTION/Cotillion SD 5226 (Atl)	(G)	200	—	EASY AS PIE GARY BURTON/ECM 1184 (WB)	(H)

Bob Marley (Continued from page 3)

Seaga and former Prime Minister Michael Manley in attendance. His body will lie in state at the National Arena in Kingston for two days prior to the funeral.

Reggae music's biggest star died on May 11 of brain cancer at Miami's Cedars of Lebanon Hospital. He had been battling cancer since last fall, when he was in New York with the Commodores. A swollen foot was diagnosed cancerous melanoma; the cancer spread to his lungs and finally his brain. Marley cancelled his American tour and entered New York's Sloan-Kettering hospital for radiation treatments. At the suggestion of his personal physician, Dr. Carl Fraser, Marley was taken to Germany and placed under the care of Dr. Josef Issels.

Innovator

American doctors had given Marley four weeks to live, but under the 73-year-old Issels' treatment Marley had shown apparent improvement. He had stopped in America to visit his mother before going to Jamaica to record his next album.

Marley's friends, associates and fans reacted strongly to the news of his death.

Reggae singer Jimmy Cliff, who helped Marley start his recording career in the early 1960's said: "Marley was one of the innovators of the last two decades. He came to the forefront of the international public in the 1970s, but in the 1960s, in Jamaica, he had already changed reggae music. Every so often an innovator comes along, and he was one of the great pioneers. With his passing I feel he has completed his work on earth and has gone on to a higher calling."

Peter Tosh, an original member of Marley's band, the Wailers, called Marley's death "a spiritual guidance to those who are left. Death is not pain. Rastas don't die." (The Rastafarian religion, which advocates the return of the western hemisphere's black population to Africa, was the philosophical base for the Wailers' music.)

Herbie Miller, Tosh's manager and a close friend of Marley's, said: "Like Coltrane, Ellington, Paul Robeson, and Mahalia Jackson, he didn't just perform music as a form of entertainment or for 'jollyfication,' but rather as a rallying cry. Each of Bob's songs has lyrics like a Martin Luther King or Marcus Garvey sermon. So Bob will join that great select band of people who were not only great musicians but used their musical talents as a healing force for the universe."

Producer president of Qwest Records, Quincy Jones, compared Marley to Jimi Hendrix: "Despite his talents many American blacks were not aware of him." Jones called Marley the master of his genre.

Stewart Copeland, drummer of the reggae-influenced British band, the Police, said: "Bob Marley introduced me to the rhythm that put me on the map. He may have died, but his music won't."

On his nine Island albums and hundreds of concert appearances during the 1970s, Marley established himself as the world's strongest exponent of reggae music, both musically and lyrically. Reggae's influence on new wave artists (the Clash, the Police, Elvis Costello, Blondie), established pop acts (the Eagles, Eric Clapton, the Rolling Stones), and an increasing number of black artists (Stevie Wonder, Rick James, Smokey Robinson) can in some way be traced to Marley's musical crusade throughout the decade. He felt deeply that the music's throbbing pulse and spiritual power could move any and all listeners. All he asked was that people listen, and much of the world did.

Background

Marley was born on February 6, 1945 in the northern Jamaican parish of St. Ann. His mother was a native of Jamaica and his father was a retired British Army captain. Marley reportedly only saw his father once or twice before he died in the mid-'70s. His mother moved the family (three boys and a girl) to Kingston when Marley was nine, and resided in two of the city's ghetto areas, first Walthan Park and then the infamous Trenchtown section.

During his youth, Marley always displayed an interest in music. He told several interviewers that "during school break, the teacher she say, 'Who can sing? Who can sing?' I always sing." From Trenchtown's many transistor radios and jukeboxes came Calypso, steel drum music, and both black and white pop music from the United States. These musics provided the background for Marley's teenage years and would both overtly and subtly affect his music.

In 1963 Marley came under the influence of two local musicians: Joe Higgs, who taught him the nuances of singing and vocal arranging, and percussionist Alvin "Seeco" Patterson, who would later play in the Wailers. In 1965 Marley formed a vocal group that featured Peter McIntosh, later to be called Peter Tosh; Bunny Livingston, often known as Bunny Wailer; and three other singers.

The group, originally called the Wailing Rudeboys, went through several name and personnel changes before solidifying as the Wailers in 1966 with Marley, Tosh, and Livingston as the only members.

With Marley acting as chief songwriter and vocal arranger, the Wailers recorded several mid-'60s Jamaican pop classics, including "Simmer Down," "Put It On," "Rude Boy" and Tosh's "Steppin' Razor." Despite these moderate hits, however, the Wailers found themselves broke in the summer of 1967.

For a time Marley lived with his mother in Wilmington, Delaware, working in a Chrysler plant at night and writing songs by day. Returning to Jamaica, Marley rejoined Tosh and Livingston to cut "Bend Down Low," "Nice Time" and several other singles for producer Clement Dodd.

Marley Songs

The Wailers made a key move in 1968 by adding the rhythm section of drummer Carlton Barrett and his brother, bassist Aston "Family Man" Barrett, to the group. Their gritty play beautifully complemented the Wailers' heavenly three-part harmonies and the increasingly political lyrics of Marley and Tosh.

The first international vehicle for Marley's songwriting was singer Johnny Nash. Nash covered a great many Marley tunes and even issued some of the Wailers' early tracks on his own Jad label. Nash's version of "Stir It Up" was a top 20 pop single. Covers by others of Marley songs, such as "Guava Jelly," (recorded by Barbra Streisand and other artists) did well here and his songs were administered in this country by Nash's Cayman publishing firm, but in the '70s Marley extracted himself from the relationship by crediting his songs to his wife, Rita Marley, and publishing them through his own Tuff Gong company.

In 1972 the Wailers signed

with Chris Blackwell's Island Records, assuring the band of international distribution and promotion. On albums such as "Catch A Fire" and "Burnin'" the Wailers were finally given total creative control over their music, something that had eluded them previously. The resulting music conveyed tremendous religious and political conviction, plus a rhythmic invention that attracted large audiences in Europe and Africa, and a cult following in the U.S.

Assassination Attempted

Eric Clapton's cover of "I Shot the Sheriff" (a track from the "Burnin'" album) became a number one pop hit in almost every international market. Its success, along with a concerted effort by Island to woo rock critics to reggae, greatly aided the music's growing visibility in the U.S.

Marley became increasingly viewed, due to his prolific songwriting and charismatic stage presence, as the Wailers' real star. Prior to the release of the band's third Island album, "Natty Dread," both Tosh and Livingston left the Wailers. Marley was now the central Wailer. He was soon perceived not just as a talented musician, but the symbol of reggae and third world political consciousness, a taxing role he fulfilled graciously for the next seven years.

In 1976, Marley supported then-Prime Minister Michael Manley's re-election campaign. Three days before a major outdoor concert where he was slated to appear with Manley, two white Toyota sedans pulled up to Marley's Hope Road home, and men jumped out with guns blasting. Marley suffered minor wounds to his chest and left arm, and several members of his extended family were also injured.

Despite his injuries, Marley performed, and Manley won in a landslide. But Marley spent little time in Jamaica after that. In the

(Continued on page 77)



Marley (third from right) with the Commodores at Madison Square Garden after one of his last concert appearances.

Record World Black Oriented Music

Black Music Report

By NELSON GEORGE

■ **PLAY BALL:** Everybody knows **Stevie Wonder** and the **Isley Brothers** are going to sell a large number of records and win most valuable player awards. That seems as inevitable as the spring rain. But the beautiful thing about black music is that its audience is always ready to accept new players and new sounds. This year has already produced a number of rookie-of-the-year candidates and several acts with second and third albums looking to an all-star team slot and a gold glove — sorry, I mean gold record.

Leading rookie-of-the-year contenders are the double play combo of **Yarborough & Peoples**. Few have gotten to first base as swiftly as their initial album and the single "Don't Stop the Music." But then **T.S. Monk**, **Bernard Wright**, **Gene Dunlap** and the **Ridgeways**, have also been making good contact. We'll see if they can hit the curve the second time around the league. **Robert Winters** looks like a "magic man" at shortstop and **Champaign**, with a guidance of veteran manager-producer **Leo Graham** is a solid ball club.

Some of the game's promising players have begun to realize their potential and garner the big numbers. In this grouping the **Gap Band**, **Atlantic Starr** (with the aid of batting instructor-producer **James Carmichael**), **Tom Browne**, Solar's multi-talented outfield (**Whispers**, **Shalamar**, **Lakeside**), **Slave**, the **Jones Girls**, **Stephanie Mills**, and **Kleer** all get high marks from scouts and even picky sportswriters.

The **Satchel Page** award for consistency and talent in a veteran goes to **Smokey Robinson**. Smokey may have lost a little off his fastball, but that smooth delivery still makes fans stand up and cheer. The man's been with the same ballclub for twenty years.

Comeback player of the year is definitely **Clarence Carter**, with his "Let's Burn" album on the small Venture label. The album has been selling steadily since January, especially in the south. The most remarkable thing about Carter's success is that the material on his album is about three years old and was turned down by several major companies. The appearance of Carter and other soul veterans on smaller labels suggests that southern R&B or soul (take your pick) is becoming a specialized market, like the blues, with a dedicated audience of older blacks and younger whites.

Motown is having an excellent 1981 campaign due to a lineup of seasoned veterans. **Marvin Gaye** leads off, **Rick James** bats second, **Jermaine Jackson** hits third, and **Stevie Wonder**, of course, is in the cleanup spot. With Smokey on the mound they are tough to beat. The Arista-distributed GRP label is on a real hot streak with **Tom Browne**, **Bernard Wright**, and label president-keyboardist **David Grusin** winning both on the black album and jazz charts.

Also worth noting is the success of journeyman pitching coach-producer **George Duke**. He got a pop smash for **A Taste of Honey**

using a Japanese pitch (the "Sukiyaki") recently legalized in the U.S., produced a BOS charted single for the restructured **Blackbyrds**, and is enjoying success with the **Clarke-Duke Project**—perhaps the greatest pitching duo since Fernando and Valenzuela.

SHORT STUFF: **Jim Tyrrell's** T-Electric Records is using independent distribution to release three new albums. An LP by singer **Karen Jones** features production and vocals by the O'Jays' **Eddie Levert**. MCA previously distributed T-Electric . . . Are **Ashford & Simpson** a flip of the wrist from signing with Capitol? . . . **Tom Vickers**, longtime publicist for the P-Funk mob and editor of the prestigious **Funk Times**, has moved to A&M's west coast publicity office . . . Several artists have released Spanish-language versions of recent hits, including the **Whispers**, the **Pointer Sisters**, **Kool & the Gang**, and **Smokey Robinson**

(Continued on page 66)

Black Oriented Album Chart

MAY 23, 1981

- THE DUDE**
QUINCY JONES/A&M SP 3721
- BEING WITH YOU**
SMOKEY ROBINSON/Tamla T8 375M1 (Motown)
- STREET SONGS**
RICK JAMES/Gordy G8 1002M1 (Motown)
- A WOMAN NEEDS LOVE**
RAY PARKER JR. & RAYDIO/Arista AL 9543
- WHAT CHA' GONNA DO FOR ME**
CHAKA KHAN/Warner Bros. HS 3526
- GAP BAND III**
Mercury SRM 1 4003 (PolyGram)
- WINELIGHT**
GROVER WASHINGTON, JR./Elektra 6E 305
- THREE FOR LOVE**
SHALAMAR/Solar BZL1 3577 (RCA)
- RADIANT**
ATLANTIC STARR/A&M 4833
- GRAND SLAM**
ISLEY BROTHERS/T-Neck FZ 37080 (CBS)
- MIRACLES**
CHANGE/Atlantic/RFC SD 19301
- MY MELODY**
DENIECE WILLIAMS/ARC/Columbia FC 34048
- STEPHANIE**
STEPHANIE MILLS/20th Century Fox 7 700 (RCA)
- IMAGINATION**
WHISPERS/Solar BZL1 3578 (RCA)
- THE CLARKE/DUKE PROJECT**
STANLEY CLARKE/GEORGE DUKE/Epic FE 36918
- TWICE AS SWEET**
TASTE OF HONEY/Capitol ST 12089
- CALL IT WHAT YOU WANT**
BILL SUMMERS AND SUMMERS HEAT/MCA 5176
- HOW 'BOUT US**
CHAMPAIGN/Columbia JC 37008
- LICENSE TO DREAM**
KLEER/Atlantic SD 19288
- MAGIC MAN**
ROBERT WINTERS & FALL/Buddah BDS 5723 (Arista)
- FANTASTIC VOYAGE**
LAKESIDE/Solar BZL1 3720 (RCA)
- LOVE IS**
ONE WAY/MCA 5163
- KEEP ON IT**
STARPOINT/Chocolate City CCLP 2018 (PolyGram)
- PARTY TILL YOU'RE BROKE**
RUFUS/MCA 5159
- MAGIC**
TOM BROWNE/Arista/GRP 5503
- VERY SPECIAL**
DEBRA LAWS/Elektra 6E 300
- NIGHTCLUBBING**
GRACE JONES/Island 1LPS 9624 (WB)
- VOYEUR**
DAVID SANBORN/Warner Bros. BSK 3546
- HOUSE OF MUSIC**
T.S. MONK/Mirage WTG 19121 (Ari)
- 'NARD**
BERNARD WRIGHT/Arista/GRP 5011
- JERMAINE**
JERMAINE JACKSON/Motown M8 948M1
- THE TWO OF US**
YARBROUGH & PEOPLES/Mercury SRM 1 3834 (PolyGram)
- CLOSER**
GINO SOCCIO/Atlantic/RFC SD 16042
- NIGHTWALKER**
GINO VANNELLI/Arista AL 9536
- LOVE LIFE**
BRENDA RUSSELL/A&M SP 4811
- TO LOVE AGAIN**
DIANA ROSS/Motown M8 951M1
- TURN THE HANDS OF TIME**
PEABO BRYSON/Capitol ST 12138
- HOTTER THAN JULY**
STEVIE WONDER/Tamla T8 373M1 (Motown)
- FRANK HOOKER & POSITIVE PEOPLE**
Pano-am BXL1 3853 (RCA)
- SKYYPORT**
SKYY/Salsoul SA 8537 (RCA)
- IN OUR LIFETIME**
MARVIN GAYE/Tamla T8 474M1 (Motown)
- STONE JAM**
SLAVE/Cotillion SD 5224 (Ari)
- RIT**
LEE RITENOUR/Elektra 6E 331
- ALICIA**
ALICIA MYERS/MCA 5181
- TURN UP THE MUSIC**
MASS PRODUCTION/Cotillion SD 5226 (Ari)
- SEND YOUR LOVE**
AURRA/Salsoul SA 8538 (RCA)
- SECRET COMBINATION**
RANDY CRAWFORD/Warner Bros. BSK 3541
- INTUITION**
LINUX/Chrysalis CHR 1332
- IRONS IN THE FIRE**
TEENA MARIE/Gordy G8 997M1 (Motown)
- FANTASY**
Pavillion JZ 37151 (CBS)

PICKS OF THE WEEK

SECRET COMBINATION

RANDY CRAWFORD—Warner Bros. BSK 3541



Crawford is a major star in Europe and Japan, where she is known for more than contributing to the Crusaders' "Street Life." This Tommy LiPuma-produced album may make her one in America. Her strong, soothing voice is wonderfully effective on "Two Lives," "You Bring the Sun Out" and "Trade Winds." Sure to please adult listeners.

SLY AND ROBBIE PRESENT TAXI

Mango MLPS 9662 (Island)



This is the best of drummer Sly Dunbar and bassist Robbie Shakespeare's Jamaica-based Taxi label, and a fine introduction to some of the finest contemporary reggae. Sheila Hylton's cover of the Police's "The Bed's Too Big Without You," the Wailing Souls' "Old Broom," and the Viceroy's "Heart Made of Stone" are excellent.

INTERLUDE

JUSTO ALMARIO—Uno Melodic 0003



Saxophonist Justo Almarino, with the aid of Uno Melodic records president Roy Ayers, has created a tasteful album of mellow pop-jazz instrumentals, the kind of music that goes great with Sunday afternoon brunch. Particularly appealing is Ayers' composition "Interlude."

SONGS OF THE BEATLES

SARAH VAUGHAN—Atlantic SD 16037



When one of the world's greatest singers sings the music of some great songwriters, the result is definitely worth hearing. Vaughan, supported by an all-star team of Los Angeles session aces, adds her special touch to "Eleanor Rigby," "Blackbird," George Harrison's "Something" and ten other tunes.

Black Oriented Singles

MAY 23, 1981

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

MAY 23	MAY 16		WKS. ON CHART
1	1	WHAT CHA GONNA DO FOR ME CHAKA KHAN Warner Bros. 49692 (2nd Week)	10
2	3	A WOMAN NEEDS LOVE (JUST LIKE YOU DO) RAY PARKER, JR. & RAYDIO/Arista 0592	12
3	4	BEING WITH YOU SMOKEY ROBINSON/Tamla 54321 (Motown)	15
4	2	WHEN LOVE CALLS ATLANTIC STARR/A&M 2312	13
5	6	YEARNING GAP BAND/Mercury 76101 (PolyGram)	9
6	7	MAKE THAT MOVE SHALAMAR/Solar 12192 (RCA)	11
7	5	SUKIYAKI TASTE OF HONEY/Capitol 4953	16
8	16	GIVE IT TO ME BABY RICK JAMES/Gordy 7197 (Motown)	8
9	8	HOW 'BOUT US CHAMPAIGN/Columbia 11 11433	16
10	14	PARADISE CHANGE /Atlantic/RFC 3809	7
11	13	YOUR LOVE IS ON THE ONE LAKESIDE/Solar 12188 (RCA)	9
12	9	AI NO CORRIDA QUINCY JONES/A&M 2309	14
13	10	JUST THE TWO OF US GROVER WASHINGTON, JR. WITH BILL WITHERS/Elektra 47103	16
14	12	GET TOUGH KLEER/Atlantic 3788	12
15	20	TWO HEARTS STEPHANIE MILLS/20th Century Fox 2492 (RCA)	5
16	11	MAGIC MAN ROBERT WINTERS & FALL/Buddah 624 (Arista)	17
17	22	DOUBLE DUTCH BUS FRANKIE SMITH/WMOT 8 5356	10
18	21	SWEET BABY STANLEY CLARKE & GEORGE DUKE/Epic 19 01052	7
19	19	CALL IT WHAT YOU WANT BILL SUMMERS & SUMMERS HEAT/MCA 51073	9
20	15	WHAT TWO CAN DO DENIECE WILLIAMS/ARC/Columbia 60504	12
21	23	HURRY UP AND WAIT ISLEY BROTHERS/T-Neck 6 02033 (CBS)	6
22	28	PULL UP TO THE BUMPER GRACE JONES/Island 49697 (WB)	6
23	17	TONIGHT WE LOVE RUFUS/MCA 51070	11
24	18	KEEP ON IT STARPOINT/Chocolate City 3223 (PolyGram)	11
25	36	HEARTBEAT TAANA GARDNER/West End 1232	4
26	25	YOU LIKE ME DON'T YOU? JERMAINE JACKSON/Motown 1503	13
27	24	IT'S A LOVE THING WHISPERS/Solar 12154 (RCA)	19
28	30	MAKE YOU MINE SIDE EFFECT/Elektra 47112	6
29	41	FREAKY DANCIN' CAMEO/Chocolate City 3225 (PolyGram)	3
30	38	BODY MUSIC STRIKERS/Prelude 8025	6
31	33	JUST CHILLIN' OUT BERNARD WRIGHT/Arista/GRP 2511	6
32	35	NEXT TIME YOU'LL KNOW SISTER SLEDGE/Cotillion 46012 (Atl)	6
33	26	DON'T STOP THE MUSIC YARBROUGH & PEOPLES/Mercury 76085 (PolyGram)	24
34	42	IS IT YOU? LEE RITENOUR/Elektra 47124	4
35	44	NIGHT (FEEL LIKE GETTING DOWN) BILLY OCEAN/Epic 19 02053	3
36	37	CAN YOU FEEL IT JACKSONS/Epic 19 01032	7
37	32	LATELY STEVIE WONDER/Tamla 54323 (Motown)	8



38	43	'SCUSE ME, WHILE I FALL IN LOVE DONNA WASHINGTON/ Capitol 4991	4
39	48	TELL ME WHERE IT HURTS WALTER JACKSON/Columbia 11 02037	4
40	40	LIVING INSIDE MYSELF GINO VANNELLI/Arista 0588	7
41	46	IF YOU LOVE (THE ONE YOU LOSE) BRENDA RUSSELL/ A&M 2326	5
42	47	ARE YOU SINGLE AURRA/Salsoul 2139 (RCA)	5
43	31	SUPERLOVE SKYY/Salsoul 2136 (RCA)	8
44	29	YOU'RE LYING LINX/Chrysalis 2401	10
45	54	TAKE IT ANY WAY YOU WANT IT FATBACK/Spring 3018 (PolyGram)	3
46	55	RUNNING AWAY MAZE FEATURING FRANKIE BEVERLY/ Capitol 5000	2
47	53	IF I DON'T LOVE YOU RANDY BROWN/Chocolate City 3224 (PolyGram)	3
48	69	LOVE'S DANCE KLIQUE/MCA 51099	2
49	60	TELL 'EM I HEARD IT SANDRA FEVA/Venture 138	4
50	58	DON'T STOP K.I.D./Sam 81 5018	4
51	56	WHEN I LOSE MY WAY RANDY CRAWFORD/Warner Bros. 49709	4
52	57	ONE DAY IN YOUR LIFE MICHAEL JACKSON/Motown 1512	3
53	27	THIGHS HIGH (GRIP YOUR HIPS AND MOVE) TOM BROWNE/Arista/GRP 2510	18
54	34	BAD COMPANY ULLANDA McCULLOUGH/Atlantic 3804	10
55	64	PUSH ONE WAY /MCA 51110	2
56	62	ALL THE REASONS WHY NOEL POINTER/Liberty 1403	2
57	63	I REALLY LOVE YOU HEAVEN & EARTH/WMOT 02028	3
58	67	SIT UP SADANE/Warner Bros. 49727	2
59	65	DREAMIN' HEATH BROS./Columbia 11 02014	2
60	66	ARE WE BREAKING UP JOE SIMON/Posse 5010	3
61	51	ONE ALONE MICHAEL WYCOFF/RCA 12179	6
62	68	SKINNY OHIO PLAYERS /Boardwalk 3 02063	2

CHARTMAKER OF THE WEEK

63 — **IF YOU FEEL IT**
THELMA HOUSTON
RCA 12215



64	—	LOVE (IS GONNA BE ON YOUR SIDE) FIREFLY/Emergency 4509	1
65	—	LET'S DANCE TOM BROWNE/Arista/GRP 2513	1
66	—	SEARCHING TO FIND THE ONE UNLIMITED TOUCH/Prelude 8029	1
67	—	YOU AND I SWITCH /Gordy 7199 (Motown)	1
68	—	TURN UP THE MUSIC MASS PRODUCTION/Cotillion 46013 (Atl)	1
69	70	TURN THE HANDS OF TIME PEABO BRYSON/Capitol 4989	2
70	52	REACTION SATISFACTION SUN/Capitol 4981	4
71	39	LADY'S WILD CON FUNK SHUN/Mercury 76099 (PolyGram)	8
72	—	BABY, I DO LOVE YOU GREG PHILLIGANES/Planet 47928 (E/A)	1
73	45	LOVE DON'T STRIKE TWICE BLACKBYRDS/Fantasy 910	6
74	49	WHAT ARE YOU GOING TO DO WITH IT BETTY WRIGHT/ Epic 19 51009	8
75	50	BURN RUBBER GAP BAND/Mercury 76091 (PolyGram)	22

Black Music Report

(Continued from page 65)

... Lamont Dozier has been a busy man. He has a new album on Columbia called "Working On You" and he produced albums by Zingara (of "Love Calling") for Wheels records and Future Flight for Capitol. Columbia west coast product manager Wayne Edwards makes his modeling debut on the cover of Dozier's solo album... Actor Jack Nicholson is interested in using a James "Blood" Ulmer tune, "Are You Glad To Be in America?" on the soundtrack of his

upcoming film "The Border" . . . Black theatrical producer Woodie King Jr. is reportedly mounting a "Sophisticated Ladies"-type musical around the compositions of Stevie Wonder called "Wonderland." It's opening is supposedly a year away . . . Lou Rawls makes his acting debut in the pilot of a new television show called "The Fall Guy," playing a country music star . . . Movie producer Robert Evans ("Chinatown," "Black Sunday") has optioned Jim Haskins' history of the Cotton Club and plans a film adaptation . . . The Kool Jazz Festival has announced 21 dates in 14 cities, with more still to be scheduled . . . Commodore bassist Ronald LaPread is producing A Taste of Honey's next LP.

Gil Friesen (Continued from page 3)

Currently, five of the top 50 LPs on the Album Chart carry the A&M logo, and with several of the company's biggest artists about to release new product, Friesen was enthusiastic about the prospects for the near future.

"A&M has always been in the business of artist development, where other firms have often given lip service to that facet of the industry. We haven't bought acts," he said, pointedly referring to A&M's absence from the frequent bidding wars that have punctuated the latter-day history of the record industry. "We've always taken great pride in having developed them, and in order to do that, we've stayed with them for a long period of time. We've found ways of accomplishing our job that weren't just short cuts, and our plans have been drawn from the perspective of what will contribute to the longevity of our artists' careers. Other than that, the only generalization that I could make about our approach is that we're very flexible and we're capable of being very innovative in any situation that arises. We treat each album and each artist differently; you can't apply any formulas."

The professionalism of A&M's staff, Friesen believes, is symptomatic of the growing maturity of the industry as a whole, and has resulted from the challenges that A&M, like all labels, has had to face during "those rough 1979-1980 years. We're feeling very strong and very aggressive, and we're feeling terrific about the way we're doing business," Friesen enthused. "There's a certain amount of pride and a sense of accomplishment that we share. We used to do things more ad hoc, everything was from your gut and you hoped things would work out. You relied then on your instinct about what you should do and how you should do it. Now the business involves more specialists and experts and it's more fun on a different level, and the new opportunities that present themselves—the breakthroughs in the new technologies—make it more exciting than it ever was. I've heard people comment during the past couple of years that the record business isn't as much fun as it used to be. But I've been in the business an extraordinarily long time and I've found that not to be the case at all."

During 1979 and 1980, A&M Records experienced severe return problems, Friesen conceded, and when the firm shifted its distribution from the independents to what has become the RCA/A&M and Associated Labels system, the company was "con-

fronted with a double hit. We had disastrous returns at the same time we moved our distribution. But there's no question that things have eased in that sense," he said. "Whatever dislocation and frustrations that came about from the changeover are all behind us and, in fact, the retailers and racks I've spoken to have been extremely complimentary about the way that the system is working for us and for them. It's moving along without a ripple; the volume of business we're doing, of course, makes it stronger.

"There's no question that the business is softer than it was, and we've had to accept the reality that our consumer who once spent the greatest amount of his discretionary money on records and record-related products and activities now has other things to do with the more limited money at hand. The growth curve that was neverending has just sort of flattened off, and everybody is having to be more realistic about the future. But that's not necessarily bad. There are those new opportunities just around the corner," Friesen predicted.

The maturation process in the industry has also manifested itself in A&M's relationships with its various artists. "The tremendous success that we're now enjoying started in January with the release of the Styx album," said Friesen, "and the intricate planning began four or five months ago. Bob Rightman's planning for television and merchandising campaigns and the strategy that promotion VP Charlie Minor utilized in delivering the album to radio stations was all worked out with Styx' manager Derek Sutton way back then. We did all the right things together, and we did them with a great degree of sophistication and care. On the other hand, the group's success has to be primarily attributed to the mature attitude of the group itself, their tenaciousness over the past ten years, their understanding of the market and their development of a state-of-the-art show.

"That dedication and professionalism is true of many of our acts, and I could apply the same principles to the Police and Miles Copeland, to the Brothers Johnson in a different way, to .38 Special and their manager, Mark Spector, and many of our other artists."

Friesen described two developments at A&M as being especially encouraging. He cited the label's success in the black music area, facilitated by the additions of Michael Stokes to the A&R staff and Jheryl Busby in promotion.

Atlantic Starr, Friesen pointed out, recently had a number one black single. And the growth of the I.R.S. label as A&M's "farm team" for new artists has been particularly gratifying, the A&M president said.

"The I.R.S. involvement is invigorating because of its size, because of the type of music it reflects and—if we can recall a phrase that was popular during the '60s—because of the 'underground' aspect." Friesen said he finds encouragement in the success of some I.R.S. Records that have proven viable without mainstream radio acceptance and without mass audience appeal. "And the personnel at I.R.S. are exciting as well," he said. "They're young and enthusiastic, knowledgeable and dedicated. All those cliches are meaningful when they're applied to that company, and I think the relationship has been very rejuvenating for us." He pointed to the success of Oingo Boingo, whose initial I.R.S. release—an EP—sold 40,000 units and resulted in a second release on the A&M label.

Presently, A&M is focusing its energy on several significant releases that are either just out or due shortly. Included among them are new albums by Peter Frampton and the Carpenters, both of whom have been unrepresented by new product for over two years; new albums by Pablo Cruise and the Brothers Johnson, both due before summer, and new LPs from Split Enz, Squeeze and Herb Alpert. In addition, new artists Nine Below Zero and the Neville Brothers will figure in the company's priorities. Pointing to the release schedule, Friesen predicted the best summer in the annals of the firm.

Waterhouse Signs International Deals

■ NEW YORK — Waterhouse Records has made its first international licensing deals, it was announced by Gary Marx, the Minneapolis-based label's director of operations.

One agreement calls for Waterhouse to align in the United Kingdom with BBJ International, an entertainment division of the Bungey Agency, a British ad agency. "BBJ wanted to align themselves with a small, young label that might be going somewhere and grow with them," Marx told *Record World*. "They've got a lot to offer us in that they can set us up in business in the U.K. I've got product and a track record to offer them. So it made for a perfect marriage."

Waterhouse is licensing several of their records elsewhere around the world. For instance, a recent Roy Buchanan release has been picked up by Attic Records for Canada, Polydor for Japan, and Teldec for Germany, Austria and Switzerland.

"There's nothing magic about what I did," noted Marx. "They're standard licensing deals. But it's kind of rare for labels our size to have product that other people want, and it's even more rare that they get deals. It was a great MIDEM for me. We've been in business for four years and this is the first time that we've been in the position where people are considering our product viable."

Waterhouse releases scheduled for the next few months include records by Montana, a country rock group; Diana Hubbard; Buchanan and "Bar Wars," a compilation featuring live performances by the Lamont Cranston Band, Willie & the Bees, and the Doug Maynard Band.

De-Lite-ful Presentation



De-Lite Records president Gabe Vigorito recently presented writer/artist Leon Bryant's newly-released debut album to the New York Music Task Force, the American Guild of Authors and Composers and Chappell Music Company, the three organizations presenting the 1981 New York Songwriters Contest. Bryant was showcased at the 1980 contest finals and won second prize for his song "Just the Way You Like It," which is included in the LP. Shown at the presentation in Chappell's New York office are, from left: AGAC executive director Lewis Bachman; Bryant's co-writers Jhon Christopher (who produced the album) and Liz Temkin; Vigorito; Chappell president Irwin Robinson; Brad Simon of the New York Music Task Force; AGAC projects director Jonathan Holtzman; and AGAC president Ervin Drake.

Jazz Beat

By SAMUEL GRAHAM

■ SING, SING, SING: As was noted in this space last week, Concord Jazz is mounting what is for this small label a major push—by way of various in-store display materials and tapes and a press, radio and TV campaign—on behalf of Brazilian pianist-singer **Tania Maria's** new album, "Piquant." The album is on Concord's Picante label, a line reserved for music with a Latin, Caribbean or South American flavor; Picante has already yielded such outstanding records as **Monty Alexander's** "Ivory and Steel" and **Cal Tjader's** "La Onda Va Bien," a Grammy winner this year in the Latin category.

Essentially, "picante" means spicy, and it's a term that is particularly apt where Tania Maria is concerned. She is a nimble, joyous virtuoso of a singer (check out the opening track, "Yatra-Ta," where she swings, laughs, teases and dances her way from beginning to end, and all without much of anything in the way of lyrics), as well as a more-than-adequate player and the principal instrumentalist in her own band. One of her favorite moves, it seems, involves duplicating her scatted vocal lines on the piano, a fairly common practice among guitarists (cf. **George Benson's** "This Masquerade," to name one) but less usual for a piano player. She scats on nearly every tune, in a style that is clearly formed by sources other than jazz; on the other hand, there's more jazz in there than one is apt to hear from a fellow Brazilian like **Flora Purim**, to whom Maria will undoubtedly be compared. All in all, "Piquant" manages to combine Third World passions with the cooler sensibilities of jazz in a manner that takes advantage of both.

As for Concord's regular label, represented in the newest release with vocal albums by **Rosemary Clooney** ("With Love"), **Jackie and Roy** ("East of Suez") and **Ernestine Anderson** ("Never Make Your Move Too Soon"), it's important to remember just where this company's appeal lies. For the most part, this is not music for the young, although that isn't to say that it's not for the young at heart. The Concord Jazz audience is largely made up of folks who like to go to places like Concord Pavilion on a balmy evening and sit on the lawn with a picnic, relax with a few martinis and listen to music that will neither deafen them nor stray too far outside—in other words, music that's pleasing and familiar but also swinging and accomplished. This isn't necessarily the type of sound one will hear at some dingy club where the hot young players gather to cut one another and where the major innovations that shape the music are made. Concord's is a lighter, more traditional sound, and a very, very consistent one. Few labels have targeted their audiences and supplied material to satisfy them as Concord has, and the albums by Clooney (balancing recent pop hits like "Just the Way You Are" with oldies like "Just in Time"), Anderson (a bluesy, mellow outing with Alexander, **Ray Brown** and **Frank Gant**) and Jackie and Roy (a mixture of originals and tunes by everyone from **Michael Franks** to **Alec Wilder** and **Charlie Parker**) aren't about to break that string.

MORE: Another outstanding new entry from Concord Picante is "Brazilian Soul," by guitarists **Laurindo Almeida** and **Charlie Byrd**. It's a natural pairing—two nylon-string players, one a Brazilian and one an American heavily influenced by that country's bossa nova and classical musics—but surprisingly, Byrd and Almeida have never recorded together before. Here they play a program that is long on lilting melodies and gentle rhythms and short on improvisation, underlining that classical flavor. The bulk of the material is by little-known, pre-1940s composers like **Alfredo Vianna** and **Ernesto Nazareth**; of the three songs that aren't, one is by a current Brazilian writer, **Antonio Carlos Jobim** ("Stone Flower"), one is a Byrd original dedicated to Concord president and principal producer **Carl Jefferson**, and one is the oh-so-familiar "Don't Cry for Me, Argentina" (that country's close to Brazil, anyway). By and large, the older material

(Continued on page 69)

Miles Davis Booked for Kool Fest

■ NEW YORK — Miles Davis, whose first studio album in five years will be released shortly, is set to make his first public appearance in as many years at the Kool Jazz Festival New York, it was announced by Columbia Records.

Davis has been scheduled to play two concerts at Avery Fisher Hall on July 5 as part of the festival, which until this year had been known as the Newport Jazz Festival. Guitarist James "Blood" Ulmer, also a Columbia artist, is slated to open for Davis.

Set to perform with the trumpeter are saxophonist Bill Evans, guitarist Mike Stern, bassist Marcus Miller and drummer Al Foster.

Davis' album "The Man with the Horn," his first studio effort since 1976's "Get Up with It," will be released at approximately the same time as the concert. Teo Macero was the producer and George Butler served as executive producer.

New D.C. Jazz Label To Release Two LPs

■ WASHINGTON — Lavenham Records, a new jazz label featuring local artists, is preparing to release its first two albums, "Judy Willing" and "Polarities." A total of four releases are planned for 1981, according to company spokesman Dave Drake.

Clean Cuts Strives To Make Records 'Valid Now and Forever'

By SAMUEL GRAHAM

■ LOS ANGELES—If it seems unusual that a fellow whose background includes a stint as San Francisco rocker Greg Kihn's manager should turn up running a small, Baltimore-based jazz label, well, it is unusual. But that's exactly what happened to Jack Heyrman, partner with Tom Sittler in Clean Cuts Records, a label that in its first year has made something of a name for itself by way of just three albums, two by pianist Jessica Williams and one by alto saxophonist Phil Woods.

Contemporary

Heyrman, who also brought experience in retailing, promotion, distribution, booking and production to his current venture, knows exactly what he wants Clean Cuts to be. "I feel that there's room in the world for a jazz label that is contemporary—and that's just my own terminology," he said in a recent conversation. "I want to make records that are valid now and forever, but I don't particularly want to deal in real specific genre-type things; while Phil Woods (the complete title is "The Phil Woods Quartet Live, Volume I") is a bebop record, that type of record being made the way it was, in 1980, to me is a bit of an event. In fact, our goal is to make records that are events in the careers of the artists that we work with."

In pianist Williams (whose two

Clean Cuts albums are "Rivers of Memory" and the newly-released "Organomic Music"), Heyrman has a musician who should help him realize that ideal. Williams, who came from Baltimore, played with drummer Philly Joe Jones for a while and moved to California some three years ago, had previously recorded for the Adelphi label; the second of her two Adelphi records, the solo "Portraits," was produced by Heyrman, who spares no praise when discussing this gifted player and composer. "You run across an artist like Jessica Williams maybe once in a lifetime," he said, "an artist where I have a chance to work with her and actually make a contribution. Somebody else already found Thelonious Monk, and I place Jessica in that category."

Records as Events

Along with his "records as events" theory and hesitancy to get locked into a particular style ("that's the reason behind our packaging as well, not to create a sole identity"), Heyrman is "looking to find artists who are going to stretch the parameters of what they're doing (with each successive album)." Certainly Williams has done that; "Rivers" is a fusion tinged, largely solo album including a full battery

(Continued on page 69)

Jazz Beat (Continued from page 68)

fares better, but Almeida and Byrd, with **Milt Holland** on percussion and **Bob Magnusson** on bass, have made some first-class music here . . . For another classy match-up of two guys playing the same instrument, try "Scott's Buddy," a Concord album pairing tenor saxophonists **Scott Hamilton** and **Buddy Tate**. A swinging good time is guaranteed for all. Also new from C-Jazz: "Piano Mover," by pianist **Dave McKenna** and "The **Dick Johnson** Reed Section," meaning that Johnson plays clarinet, alto sax and flute; and pianist (among his many other activities) **Billy Taylor's** "Where's You Been?," featuring a quartet that includes violinist **Joe Kennedy**, drummer **Keith Copeland** and bassist **Victor Gaskin**.

NEWS: Guitarist Almeida was scheduled to present an illustrated lecture at UCLA Rolfe Hall this Monday (18) on the topic "Creative Forces of Brazilian Music," during which he was to discuss many of the composers represented on his album with Byrd and play a few of the selections from the LP. In case you're reading this column in time and would like to attend this free event, it was set for 8 p.m. on the 18th, sponsored by the UCLA-Latin American Center and the Office of Cultural Affairs of the Brazilian Consulate General . . . Another talented Brazilian, saxophonist **Victor Assis Brasil**, recently died at age 35. Brasil and his quintet were last represented here by a self-styled Inner City album that was released late last year . . . **Oregon** oboe, English horn and soprano sax player **Paul McCandless**, who released an outstanding LP (called "All the Mornings Bring") on E/A a while back, will have another solo album on the Atlanta-based Landslide label. Among the musicians are percussionist **David Samuels**, guitarist **Ross Traut**, singer **Jay Clayton** and bass player **Steve Rodby**, who has replaced **Mark Egan** in **Pat Metheny's** band . . . A **Phil Woods/Lew Tabackin** album was to be released this month by the Omnisound label, which sounds like a good idea . . . **Louis Bellson** (May 24), **Frank Capp/Nat Pierce** and their Juggernaut (May 31) and **Art Pepper** (June 14) are among the musicians who will appear during a series of free concerts at L.A.'s Ford Theater. For more info call **Leonard Altman** at (213) 974-1343.

MORE NEW STUFF: New from the Jazzworks label is "Into the Reeds," by reed/woodwind player **Steve Carr** and drummer **Brent Brace**. Also featured is pianist **David Benoit** . . . New from Inner City: Italian keyboardist **Carlos Franzetti's** "Galaxy Dust," trumpeter **Terumasa Hino's** "Daydream," trumpeter **Shunzo Ohno's** "Quarter Moon," guitarist **Kellis Ethridge's** "Tomorrow Sky" and guitarist **Tal Farlow's** "Trilogy," a '76 recording with pianist **Mike Nock** and bass player **Lynn Christie**.

Clean Cuts (Continued from page 68)

battery of keyboard instruments and even a little drums, while "Organomic" is a more straight-ahead effort on which the pianist is joined by a six-piece band. As for Clean Cuts' other artists, pianist Cedar Walton's first album for the label will also be his first solo work; said Heyrman, "It's a chance to work with him to establish a voice that he has, and it's a beautiful voice that has yet to be heard."

Heyrman added: "What we're trying to do is frame (our records) in a point of reference; you know, if we make a bebop record with Phil Woods, we try to make just one hell of a bebop record, and if we're gonna make a solo piano record, it better be one hell of a solo piano record or we won't put it out. That's all we can do—believe in the music we're doing and just progress as if there is an audience out there to buy it. So far, we've done real well."

As has been discussed many times before, for a small, independent jazz operation to be doing "real well" is no sure thing

these days. Heyrman recognizes the problems that labels like Clean Cuts face in going the indie route, "but I wonder what it would be like if I was on the other side of the coin and was with a CBS or an RCA, whether I wouldn't see a tremendous ability to get product out only to (also) see a tremendous ability to take product back.

"It's kind of like (A&M co-chairman) Jerry Moss said when he left independent distribution: 'I bid adieu to a world of survivors—I know they'll hang in there.' And he was right. Independent distribution is tremendously frustrating, but it's the only way I can see to go."

Goal

Clean Cuts' eventual goal, Heyrman noted, is a roster of about six acts and a release schedule calling for some 12 albums annually. In the meantime, he reported, the label has been picked up for Japanese distribution by Nippon/Phonogram, with "Rivers of Memory" about to be released there.

Studio Workshop



Participants in the Analog/Digital Workshop sponsored recently by Nashville's Sound Emporium recording studios included, from left: **Bob Landingham**, **Clark Duffey**, and **Kevin Hyland**, 3M; **Connie Hoag**, Audio Engineering Society secretary; **Dale Hart**, 3M; **Bob Todrank**, Valley People; **Bill McNutt**, 3M; **Kerry Kopp**, Woodland Studios; **Scott Tutt**, Scott Tutt Productions; and **Mike Feniello**, Valley People. Other workshop participants included Audio Systems, Muscle Shoals Sound, Creative Workshop, Elektra/Asylum Records-Nashville, Fanta Sound, Island Recorders, LSI Recording Studios, and others.

B'cast Museum Sets Exhibit of Jazz on TV

■ NEW YORK — "John Hammond's World of Jazz," a five-week exhibit of jazz on television, will run at the Museum of Broadcasting in New York from June 2 to July 3.

This five-week series, which runs Tuesday through Saturday each week, will showcase notable jazz television programs chosen from the museum's collection. They will be presented on the 12-foot screen in the MB Theater. All programs are available for individual viewing throughout the year on one of the Museum's 23 custom designed videotape playback consoles.

During the first week of the exhibit, the 1975 television program "Soundstage: The World of John Hammond, Pt. 1," with performances by Benny Goodman, George Benson and others, will be featured.

Four Are Promoted In WEA L.A. Branch

■ LOS ANGELES—Brent Gordon, Los Angeles branch manager for the Warner / Elektra / Atlantic Corp., has announced several appointments in the branch merchandising department.

Transfer

Marc Ruthenbeck, field merchandiser for the San Fernando and San Gabriel Valley region in Los Angeles, has been transferred to service the Hollywood/Westwood region. Richard Stevens has been promoted from inventory clerk to field merchandiser.

Orange County

Mike Freeman, field merchandiser for Orange County, has been transferred to the San Fernando Valley market in Los Angeles. Renee Fuhrman, new-lease coordinator for the past nine months, has been promoted to inventory person.

The Jazz LP Chart

- | | |
|--|---|
| <p>MAY 23, 1981</p> <ol style="list-style-type: none"> 1. WINELIGHT
GROVER WASHINGTON, JR./Elektra 6E 305 2. VOYEUR
DAVID SANBORN/Warner Bros. BSK 3546 3. THE CLARK/DUKE PROJECT
STANLEY CLARKE/GEORGE DUKE/Epic FE 36918 4. MAGIC
TOM BROWNE/Arista/GRP 5503 5. GALAXIAN
JEFF LORBER FUSION/Arista AL 9545 6. THE DUDE
QUINCY JONES/A&M SP 3721 7. MOUNTAIN DANCE
DAVE GRUSIN/Arista/GRP 5010 8. RIT
LEE RITENOUR/Elektra 6E 331 9. 'NARD
BERNARD WRIGHT/Arista/GRP 5011 10. ALL MY REASONS
NOEL POINTER/Liberty LT 1094 11. TARANTELLA
CHUCK MANGIONE/A&M SP 6513 12. EXPRESSIONS OF LIFE
HEATH BROTHERS/Columbia FC 37126 13. ALL AROUND THE TOWN
BOB JAMES/Columbia/Tappan Zee C2X 36786 14. IT'S JUST THE WAY I FEEL
GENE DUNLAP FEATURING THE RIDGEWAYS/Capitol ST 12130 15. LOVE LIGHT
YUTAKA/Alfa AAA 10004 | <ol style="list-style-type: none"> 16. PATRAO
RON CARTER/Milestone M 9099 (Fantasy) 17. ONE NIGHT STAND: A KEYBOARD EVENT
VARIOUS ARTISTS/Columbia KC2 37100 18. CARNAVAL
SPYRO GYRA/MCA 5149 19. VOICES IN THE RAIN
JOE SAMPLE/MCA 5172 20. BY ALL MEANS
ALPHONSE MOUZON/Pausa 7087 21. LATE NIGHT GUITAR
EARL KLUGH/Liberty LT 1097 22. LET ME BE THE ONE
WEBSTER LEWIS/Epic FE 36878 23. LIVE
STEPHANE GRAPELLI/DAVID GRISMAN/Warner Bros. BSK 3550 24. EASY AS PIE
GARY BURTON QUARTET/ECM 1 1184 (WB) 25. VERY SPECIAL
DEBRA LAWS/Elektra 6E 300 26. KISSES
JACK McDUFF/Sugarhill SH 247 27. CALL IT WHAT YOU WANT
BILL SUMMERS & SUMMER'S HEAT/MCA 5178 28. RAIN FOREST
JAY HOGGARD/Contemporary 1007 29. GIVE ME THE NIGHT
GEORGE BENSON/Qwest/WB HS 3453 30. NIGHT PASSAGE
WEATHER REPORT/ARC/Columbia JC 36793 |
|--|---|

Performing Rights Society Disputes Parliament Charges

■ LONDON — Richard Toeman, chairman of the Performing Rights Society (PRS), has, in an open letter, firmly corrected what he terms "seriously misleading information" given to a member of parliament, Leslie Huckfield. Last month, in the House of Commons, Huckfield produced this information in a bid to push an official inquiry into the workings of the PRS. The request was denied by the Department of Trade.

Disputed Points

Among the points disputed was the allegation that the PRS "transfers millions of pounds around the globe without its members knowing what takes place." Toeman points out that the PRS issues a detailed year-book in which all this information is listed. Huckfield referred to PRS licensing representatives as "snoopers" and claimed that PRS members find it hard to check

their sources of payment. In fact all members received itemized computer statements containing this information. He also asserted that Michael Freegard, the chief executive, "awarded himself a 50 percent pay rise." Freegard's rise, 10.5 percent, was awarded by the council and was his contractual entitlement.

Secret Funds, Lists

Huckfield also claimed the PRS held secret funds and pressed the point about "secret voting lists" and unfair voting advantages of high-earning members, particularly publishers, who, he claimed, "controlled" the distributing of revenues. Toeman says that these particular members only have 30 percent of the voting power even though their works earned 61 percent of the PRS' distributed funds. The 101 publishers referred to only have 7.5 percent of the voting power.

Canada

By LARRY LeBLANC

■ TORONTO — Bassist Mike Gingrich and drummer Garry McCracken, both formerly with the now-defunct group Max Webster, have joined up with Madcats. The band, managed by Frank Dallar, has just released an album, "Streetgame," on the Freedom label . . . Lisa Dal Bello was in town last week for a round of interviews to promote her first Capitol-EMI outing, "Drastic Measures," and the single "She Wants To Know." . . . A new Capitol-EMI signing is local singer/songwriter Chris Hall with an album, "Lifeline," due shortly . . . As predicted earlier here, April Wine's new single is "Sign of the

(Continued on page 71)

'Kampuchea' Reception in Canada



Swan Song recording artist Dave Edmunds recently visited Canada to help celebrate the release of the new Atlantic album "Concerts for the People of Kampuchea." Edmunds, who appears on the LP both as a member of the group Rockpile and as part of the all-star Rockestra, represented the artists who performed at the Kampuchea benefit concerts at a special media/music trade reception in Toronto. WEA Music of Canada president/chief executive officer Ken Middleton presented the first Canadian copy of "Concerts for the People of Kampuchea" to UNICEF Canada executive director Harry Black. Edmunds' new Swan Song album, "Twangin' . . ." has just been released. Pictured from left are: Middleton, Atlantic (U.S.) vice president/International manager Cheryl Mitchell, Edmunds and Black.

England

By VAL FALLOON

■ LONDON — The British Phonographic Industry's in-home taping action committee has published a booklet putting forward the arguments for a government levy on blank tape. A government "green paper" is due shortly, and the BPI intends to make as many people as possible aware of the need for urgent government action on the home piracy problem. Along with the BPI, the Mechanical Rights Society, the Musician's Union and the Mechanical Copyright Protection Society have joined forces in publishing the information and promoting the cause. The move is timely, following BPI chairman Chris Wright's recent announcement that he is including a clause in artist's contracts with his Chrysalis Records discouraging them from promoting blank tape products. The video industry is also joining in the fight, as it can see its revenue already being eroded by pirates. The booklet points out that lost record sales due to home taping leapt from 75 million pounds in 1977 to over 200 million in 1980. Ninety-eight percent of blank tape bought in the U.K. is imported. The suggested levy is one pound for a C45; two for a C90 and three pounds for a C120, based on evidence of loss of income provided by surveys in Austria (which now has a blank tape levy), Canada, France, Japan, Germany and other territories.

INS AND OUTS: Nik Powell, Virgin Group managing director and founding partner with Richard Branson, has left the company. Powell, (Continued on page 71)

Japan

By CARMEN ITOH

■ TOKYO—The "First Japan Doo-Wop Carnival Now and Then" will be held on July 12 in five major cities: Tokyo, Yokohama, Osaka, Nagoya and Fukuoka. The Drifters and the Shirelles from the States and the Kingtones and the Chanel from Japan are scheduled to perform.

The jazz-fusion festival "Live Under the Sky" celebrates its fifth anniversary this July. As usual, a number of renowned performers will get together at the Denen Coliseum. July 22 will be "Sonny Rollins night" with Rollins, George Duke, Stanley Clarke and Steve Gadd. July 23 is "Chick Corea night" with Corea, Clarke, Mike Brecker, Steve Gadd and others. On July 24 the Clarke-Duke Project (Stanley Clarke and George Duke) will perform. July 25 is "Paco DeLucia night," with Paco and Pepe De Lucia, Corea and others. On July 26, Herbie Hancock and Carlos Santana will lead a band with Ron Carter, Tony Williams and others.

The Monkees revival which began in the Tokyo area late last year has spread throughout Japan. Davy Jones, ex-member of the Monkees, recently made a timely visit to Japan. His concerts in Tokyo on April 28 and 30 and May 1 were filled to capacity, with most of the audience composed of female students. Davy, 35, sang the Monkees' hit songs as well as his new single, "It's Now," which was released on Japan Records on May 1. "The Monkees Show" on TBS, the impetus for the new Monkees boom, is now being televised nationwide by Tokyo Channel 12, Sun TV, Kinki TV and others. "Head," the Monkees' only film, is scheduled to be released here in June.

After using the Mamas and the Papas' "California Dreaming" and the Monkees' "Daydream Believer," Kodak is currently using Jan & Dean's "Surf City" as the background music for their latest TV commercial. This has contributed much to the revival of surf music, and as a result, several record companies have begun releasing surf music records.

King Records has released a Jan & Dean album and an omnibus album, "Golden Summer," which includes Jan & Dean, the Beach Boys, Frankie Avalon, the Ventures and others. Torio Records will release an album, "Surf Hits," by Jan & Dean. Toshiba EMI will also release the Beach Boys' "Best Album," which contains seven records. Their "I Get Around" is scheduled to be used as a TV commercial for Bridgestone Tires this month.

Canada (Continued from page 70)

Gypsy Queen," written by **Lorence Hud** . . . Debut LP by the **Cry** is "Leave Your Bones in the Hall" on the Orient label, distributed by RCA. The single is "Enough" . . . **Christopher Ward**, now signed with House of Lords Records, will shortly release an LP titled "Time Stands Still." The label is also being distributed by RCA . . . Record collector/DJ **Dave Booth** has returned to CFNY-FM after a three-year absence and **Hedley Jones** moves over to Q107 with a reggae-based program . . . Surely a first in Canada is the platinum disc for the classical recording "Switched-On Bach" by **Wendy Carlos** . . . **Jay Gold** has been named VP, finance of CBS Canada . . . CBS Canada and RCA Canada have joined together to release a unique sampler LP, "A Touch of Country," with top selections from both labels' rosters. The LP is being supported by an in-depth point-of-purchase campaign that runs from May 4 to June 12 . . . **Pat Benatar's** "Crimes of Passion" LP has reached sales of 500,000 units in Canada . . . **Anne Murray** returns to the studio next month to record a Christmas LP . . . **Ronnie Hawkins** is back in the studio for Quality Records, working under producer **Fred Mullen**. The sessions are being supervised by Quality's whiz kid A&R executive **John Driscoll**.

England (Continued from page 70)

who had a 40 percent shareholding, has been with the company for ten years and takes with him Virgin's video facilities company, Offline. The decision to quit had been agreed between Branson and Powell, and it is expected that the Virgin chairman will buy Powell's shares. **Ken Berry** has returned from the U.S. to take over as business affairs manager for the group, while Powell is said to be aiming at a career in politics. And Virgin continues to expand: it may buy the Caroline Exports operation, or merge with it so that the company's chief **Steve Mandy** will become co-chairman with Branson . . . Split in the Bron Agency led to a court injunction last week to protect the roster from possible "poaching." The problem arose when long-time Bron Agency director **Steve Hedges** resigned to set up the Station Agency, taking with him bookers **Chris Hutchings** and **Andy Woolliscroft**, and agreed to represent ten former Bron acts. The injunction has now been withdrawn and an announcement will be made shortly. It is understood that a settlement has been reached and that Station is expected to retain these artists. **Neil Warnock** remains as Bron agency managing director.

VIDEO WORLD: The **Paul Raymond** organisation had bought a major shareholding in the U.K.'s largest video tape distribution operation, Carnaby Video. Raymond, the impresario and adult magazine publisher, agreed to the deal with the video firm's directors, **Joe Pina** and **John Whelan**. He said his expansion into video is a logical extension of his theatre and leisure interests. Carnaby started wholesaling and distribution at the beginning of 1980, and the growth has been rapid; turnover forecast for this financial year is over 7.5 million pounds. Raymond has been in the U.S. negotiating U.K. distribution for Carnaby of various U.S. video catalogues . . . A joint venture to manufacture video and other consumer electronic equipment in western Europe has been agreed in principal between AEG Telefunken, Thomson-Brandt, Thorn EMI and JVC. All believed a joint set up is the best way to establish western Europe as a manufacturing base for the hardware market: factories in West Germany, France and the U.K. are available to make VCR's, video cameras and video-discs . . . JVC launches with 19 new titles headed by "Elvis Presley, Live From Hawaii," the original "Star Is Born" with **Frederic March**, and "Star Trek." The rights come from the company's Dutch operation . . . Final word from **Ron White**, president of the Music Publishers' Association and long a campaigner for publishers' rights, most recently in the video business: He claims the industry recession has bottomed out, and adds there are signs of a more professional approach and this is one of the reasons why we have now turned the corner.

Audiofidelity Bows U.K. Subsidiary

■ **NEW YORK**—Dante Pugliese, chairman of the board of Audiofidelity Enterprises, Inc., has established a wholly-owned subsidiary in the U.K. under the direction of Robin Taylor.

During the next twelve months, Audiofidelity Enterprises, U.K., Ltd., plans to release approximately 60 albums.

Taylor's record industry background includes stints in South Africa and the U.S. as well as England. In 1977, Taylor became director and general manager of Pye Records. Subsequently he was managing director of Casablanca Records and Filmworks for Europe and general manager of United Artists Music, Ltd.

England's Top 25

Albums

- 1 LIVING ORNAMENTS 79/80 GARY NUMAN/Beggars Banquet
- 2 KINGS OF THE WILD FRONTIER ADAM AND THE ANTS/CBS
- 3 FUTURE SHOCK GILLAN/Virgin
- 4 JOURNEYS TO GLORY SPANDAU BALLET/Reformation
- 5 COME & GET IT WHITESNAKE/Liberty
- 6 HOTTER THAN JULY STEVIE WONDER/Motown
- 7 HIT 'N' RUN GIRLSCHOOL/Bronze
- 8 LIVING ORNAMENTS 80 GARY NUMAN/Beggars Banquet
- 9 FACE VALUE PHIL COLLINS/Virgin
- 10 THIS OLE HOUSE SHAKIN STEVENS/Epic
- 11 GO FOR IT STIFF LITTLE FINGERS/Chrysalis
- 12 LIVING ORNAMENTS 79 GARY NUMAN/Beggars Banquet
- 13 FAITH CURE/Fiction
- 14 MAKING MOVIES DIRE STRAITS/Vertigo
- 15 CHARTBLASTERS VARIOUS/K-Tel
- 16 JAZZ SINGER NEIL DIAMOND/Capitol
- 17 BAD FOR GOOD JIM STEINMAN/Epic
- 18 SKY 3 SKY/Ariola
- 19 FUN IN SPACE ROGER TAYLOR/EMI
- 20 THE DUDE QUINCY JONES/A&M
- 21 HI INFIDELITY REO SPEEDWAGON/Epic
- 22 VIENNA ULTRAVOX/Chrysalis
- 23 VISAGE/Polydor
- 24 INTUITION LINX/Chrysalis
- 25 FACE DANCES THE WHO/PolyGram

Singles

- 1 STAND AND DELIVER ADAM & THE ANTS/CBS
- 2 STARS ON 45 STAR SOUND/CBS
- 3 CHI MAI ENNIO MORRICONE/BBC
- 4 GREY DAY MADNESS/Stiff
- 5 YOU DRIVE ME SHAKIN STEVENS/Epic
- 6 MAKING UP YOUR MIND BUCKS FIZZ/RCA
- 7 GOOD THING GOING SUGAR MINOTT/RCA
- 8 CAN YCU FEEL IT JACKSONS/Motown
- 9 MUSCLE BOUND SPANDAU BALLET/Reformation
- 10 SWORDS OF A THOUSAND MEN TENPOLE TUDOR/Stiff
- 11 NIGHT GAMES GRAHAM BONNET/Vertigo
- 12 ATTENTION TO ME NOLANS/Epic
- 13 LATELY STEVIE WONDER/Motown
- 14 KEEP ON LOVING YOU REO SPEEDWAGON/Epic
- 15 AI NO CORRIDA QUINCY JONES/A&M
- 16 CAN'T GET ENOUGH OF YOU EDDY GRANT/Ensign
- 17 ONLY CRYING KEITH MARSHALL/Arrival
- 18 DROWNING-ALL OUT TO GET YOU BEAT/Go Feet
- 19 THE SOUND OF THE CROWD HUMAN LEAGUE/Virgin
- 20 THIS OLE HOUSE SHAKIN STEVENS/Epic
- 21 WHEN HE SHINES SHEENA EASTON/EMI
- 22 DEAR MISS LONELY HEARTS THIN LIZZY/Vertigo
- 23 CHEQUERED LOVE KIM WILDE/RAK
- 24 IT'S A LOVE THING WHISPERS/Solar
- 25 STRAY CAT STRUT STRAY CATS/Arista

New York, N.Y.

(Continued from page 14)

Wynette does pretty much the same routine year to year, and the dialogue rarely changes. Yet she remains an interesting vocalist and writer whose best work offers intriguing portraits of a certain aspect of the southern female psyche. But she is fairly set in her ways: except for the inclusion of a couple of new songs, this show varied not a whit from her appearance at the same venue a couple of years ago.

Once upon a time she walked out of a log cabin and into a recording studio to cut a song called "Apartment #9." Producer **Billy Sherrill** heard greatness in her voice then. That quality is still there, but until Wynette finds new musical challenges, her full potential will be unrealized.

Cabin Fever proved itself smooth and professional, all handsome and poised and well-schooled in a particular style of country music which is manifested primarily on Las Vegas stages, one suspects. At this point, the band's original material lacks either a message or a point, but other artists have certainly made more of less. Given time, Cabin Fever could develop into a popular MOR country act.

BOOK NEWS IN BRIEF: Vintage Books has reissued **Peter Guralnick's** now-legendary tome, "Feel Like Going Home." Those who enjoyed Guralnick's measured, sensitive, perceptive profiles in his most recent non-fiction work, "Lost Highway," will find much to admire in this one as well. Guralnick may well be the best of all the writers to whom music is a primary concern. Of special interest here is the chapter on **Charlie Rich**, whose story is as warm and human as it is sad. The author cuts so close to the bone you almost want to turn away for fear of learning what you don't want to know. Essential reading.

SOFTBALL NEWS: The *Record World* Flashmakers dropped a 9-4 decision to the first-place team from Radio Sports last week, but not before giving their opponents a good fight. Carrying a 2-1 lead into the bottom of the fifth, the RW squad looked on helplessly as Radio Sports singled and doubled its way to the win. Game ball went to RW's rookie left-fielder **Steve Carroll** (an actor last seen in "Raging Bull"), who made a leaping, fence-crashing grab of a long drive off the bat of **Curt Chaplin**, a member of the ESPN broadcast team.

JOCKEY SHORTS: The 1981 New Music Seminar is scheduled for July 13 and 14 at Privates. Organizing this year's events are **Mark Josephson** from Rockpool; **Tom Silverman** from Dance Music Magazine; **Joel Weber**, independent promotion; and **Gary Kenton**, freelance writer and publicist. For further information call (212) 860-4895 . . . **Earth, Wind & Fire**, **Cheap Trick** and **Blondie** are contributing material to the soundtrack of the animated feature "Drats," scheduled for release during the Christmas season this year . . . **Mark O'Connor**, four-time United States Jr. fiddle champion, two-time U.S. Open champion and two-time Grand Master of the World, has replaced violinist **Allen Sloan** in the **Dregs**. Sloan left to pursue a solo career. The Dregs recently signed an exclusive booking contract with ICM and are now on tour in support of their new Arista release, "Unsung Heroes" . . . the **Psychedelic Furs** have completed a video for two cuts on their new album, "Talk Talk Talk." The group's U.S. tour begins in late June.

Gotta Lotta Joe Ely



MCA/Southcoast recording artist Joe Ely recently performed at New York's Bottom Line as part of a nationwide tour to promote his latest LP, "Musta Notta Gotta Lotta." Ely is currently on tour in the U.K. and will return to the States at the end of the month to continue on the east coast leg of the tour. Pictured backstage after the show are, from left: Lynn Joy Kellermann, press and artist development director, east coast, MCA; Ely; sax player Smokey Joe (partially hidden); and Sammy Vargas, MCA/New York promotion manager.

The Coast

(Continued from page 12)

to come up with the first "designer" model. It's been done, though, courtesy of **Wally "Famous" Amos**, whose principal business for the last few years has been making chocolate chip cookies. The Famous Amos kazoo is manufactured by the Med-Tec Corp. of Troy, Michigan; Amos, who claims to have learned to play from a correspondence course, suggests only that one should "hum through the big end" and not try to eat it. Of course, you could always try humming through the big end with a mouthful of chocolate chips.

LEGIT: **Lola Falana** took over the lead in "I'm Getting My Act Together and Taking It on the Road," and with all due to respect, she has a hard act to follow in **Betty Buckley**, who gave her last performance of the play during the previous weekend and has clearly made the vehicle her niche. After first appearing in the New York production of the show last spring, she seems to have grown into the role as if it were a favorite pair of worn blue jeans, and despite the fact that the show is not at all improvisational, her performance is so natural that it has the feeling of an ad lib. "A year later, it's gotten a lot looser and a lot funnier," she told us after her last Saturday night performance (May 10). Betty, who starred in TV's "Eight Is Enough" until its recent cancellation, is planning to return to New York for a break and is working on a musical collaboration with French composer **Michel Colombier**. Another project on her drawing board is a children's show that has attracted the interest of manager **Susan Munao** and record producer **Brooks Arthur**, who have hopes of assisting Buckley turn the concept into a TV special and a soundtrack LP. "It's a wonderful concept for a children's show and we're hoping to help make it happen," says Brooks . . . Another children's show which may well be the basis of an LP is Filmation Studios' "Hero High," which has just been picked up by NBC as part of the Saturday morning "Super Kid Power Hour." The animation/live action show features a five-piece high school rock band, who may also tour to support the show.

CARMINE APPICE DAY IN BANGKOK: Since Bangkok is out of Mayor Bradley's jurisdiction, he may have a tough time presenting the "Carmine Appice Day" proclamation that's been planned for May 23. Appice, who plans on holding his second annual "drum-off" for amateur drummers in Griffith Park that day, is currently on a far-east tour with Rod Stewart and was informed last week that an extra date has been added on May 22 in Bangkok, Thailand. His travel schedule has been amended as follows—May 22: leave Bangkok 4:40 a.m., arrive Tokyo 1:00 p.m., leave Tokyo 5:30 p.m.; arrive LAX 11:00 a.m. One missed connection and the whole event is blown. Will he make it, folks? Stay tuned.

Disco File (Continued from page 20)

commercially available 4:35 long mix is packaged like an import but is of domestic origin on American Stiff. Lots of bass and hand-clapping; strangely, it makes all the moves a disco record normally makes—the ironic monologue works in a way that recalls the Flying Lizards' "Money." **Candi Staton** has reunited with **Dave Crawford**, the producer of her biggest hit singles, "Victim" and "Young Hearts Run Free," on Crawford's LA label. Their first effort is "Without You I Cry," available on a commercial disco disc running 4:47. It's not particularly a dance record; still, as she's a great favorite with many DJs, it will more than likely be tried out. In any case, it's great to hear Staton's unique, bluesy voice back in this southern-flavored soul setting. The **Players Association's** new disco disc (Vanguard, promotionally) is sparkling pop-jazz in their established style. "Let Your Body Go" (5:30) is especially jazz-oriented; the flip, "Get On Up Now," is more of a "street" sound, though also slickly arranged: good, smooth party stuff. "How Long" (JDC) is a new **Glass Family** remake, harder-edged and busier than the Lipps, Inc. version. Midway along the 8:40 running time, the song segues into a funky pop-disco "Shake." The **Intruders'** "Save the Children" has been reissued by Philadelphia International; this 1973 cut, of course, is not a dance number, but a 12-inch single has been released as a comment on the tragic Atlanta murders of the past year. All publishing and label royalties on this record will be donated to Concerned Members of the Recording Industry/Atlanta Police Bureau Investigative Fund.

CORRECTION: We spoke carelessly in last column's concluding remark on the latest **Grandmaster Flash** single. For the record, we are assured by Sugarhill that all proper clearances have been arranged for the material appearing on the label. Any implication to the contrary was our mistake, and we apologize to the company. We don't mind repeating, however, that "The New Adventures of Grandmaster Flash on the Wheels of Steel" is another groundbreaking step for Sugarhill: a valuable piece of history and fabulous street art.

An Angelic Tchaikovsky Trio

By SPEIGHT JENKINS

■ NEW YORK — Tchaikovsky's Trio in A minor (Opus 50) had three versions in the Schwann Catalogue prior to the issuance of Angel's latest, but even if buyers had all three, they should be encouraged to buy the new one. It combines three of the most brilliant instrumentalists of our time: violinist Itzhak Perlman, cellist Lynn Harrell and pianist Vladimir Ashkenazy.

The obvious danger in chamber music when played by three soloists of that calibre is that they will not blend. These three however, are all personally committed to chamber music (Perlman and Ashkenazy, for example, have recorded the Beethoven Violin Sonatas memorably for London, and Harrell, together with James Levine, has done the same for RCA with Beethoven's Cello Sonatas), and this combination is a rare one indeed. Each of the players keeps his individual sound: the sweetness and verve of Perlman's violin, Harrell's richness and power and Ashkenazy's sensitive, expressive tone and easy virtuosity all can be easily heard. Yet they blend smoothly into a tight ensemble.

There are many passages of extraordinary lyricism, particularly in the first movement, that remain in the listener's ear long

after hearing the record. The variations of the second and final movement too, have memorable moments, many suggesting the virtuosity of Nicolai Rubinstein, in whose memory the trio was composed. The many buyers who like the work of all three of the players, particularly those who are drawn to Perlman's remarkable playing, should not miss this record. It is one to hear over and over again.

The Berlioz Requiem always seems to demand so much grandeur that the music disappears in the brass sound and the vast numbers of performers engaged. Andre Previn's new Requiem on Angel Digital certainly holds nothing back, but somehow the sound is very well controlled, and the effect is memorable. Not only does Previn have the right feeling for Berlioz' massive yet mystical piece, but he and his Angel engineers have found the right sound. There is a feeling of a vast cathedral in the sound. The sweep of the work is immense, and Previn manages to treat the quiet passages with eloquent taste and the huge showpieces without tastelessness. The brass of the London Philharmonic Orchestra play with brilliant clarity and a respect for color and shading,

(Continued on page 76)

Classical Retail Report

MAY 23, 1981
CLASSIC OF THE WEEK



WAGNER

PARSIFAL

HOFMANN, MOLL, VAN DAM,
KARAJAN

Deutsche Grammophon Digital

BEST SELLERS OF THE WEEK

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

BEETHOVEN: SYMPHONY NO. 9—
Haitink—Philips Digital

LUCIANO PAVAROTTI: MY OWN
STORY—London

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

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

SAM GOODY/EAST COAST

BEETHOVEN: SYMPHONY NO. 9—Philips
Digital

CHOPIN: SCHERZOS—Richter—CBS

JAMES GALWAY PLAYS STAMITZ—RCA

LISZT: LATE PIANO MUSIC—Brendel—
Philips

MAHLER: SYMPHONY NO. 3—Tennstedt
—Angel Digital

PAVAROTTI: MY OWN STORY—London

TARTINI: CONCERTOS—Rampal—CBS

STERN 60TH BIRTHDAY CELEBRATION—
CBS

VERDI: LA TRAVIATA—London Digital

WAGNER: PARSIFAL—DG Digital

KING KAROL/NEW YORK

BEETHOVEN: EMPEROR CONCERTO—
Serkin, Ozawa—Telarc

BERLIOZ: REQUIEM—Tear, Previn—Angel
Digital

CORIGLIANO: CLARINET CONCERTO—
Mehta—New World Records

KORNGOLD: VIOLANTA—Marton,
Jerusalem, Janowski—CBS

LISZT: LATE PIANO MUSIC—Brendel—
Philips

MUSSORGSKY: SHORT PIECES—Abbado—
RCA

PAVAROTTI: MY OWN STORY—London

TOMITA: HITS VOL. II—RCA

SULLIVAN: PIRATES OF PENZANCE—
Ronstadt, Kline—Nonesuch

WAGNER: PARSIFAL—DG Digital

CUTLER'S/NEW HAVEN

BARTOK: STRING QUARTETS—Tokyo
Siring Quarte.—DG

BEETHOVEN: SYMPHONY NO. 9—Philips
Digital

BERLIOZ, RAVEL: SONGS—Norman—
Philips

CORIGLIANO: CLARINET CONCERTO—
Mehta—New World Records

MAHLER: SYMPHONY NO. 10—Levine—
RCA

PERLMAN & PREVIN: A DIFFERENT KIND
OF BLUES—Angel

STERN 60TH BIRTHDAY CELEBRATION—
CBS Mastersound

VERDI: LA TRAVIATA—London Digital

WAGNER: PARSIFAL—DG Digital

HARMONY HOUSE/DETROIT

BEETHOVEN: SYMPHONY NO. 9—Philips

MUSSORGSKY: PICTURES AT AN
EXHIBITION—Davis—Philips

PACHELBEL: KANON—Paillard—RCA

PAVAROTTI: MY OWN STORY—London

POPS ON THE MARCH—Williams—Philips

STERN 60TH BIRTHDAY CELEBRATION—
CBS Mastersound

STRAVINSKY, OTHER COMPOSERS: VIOLIN
SONATAS—Kremer—Philips

VERDI: LA TRAVIATA—London Digital

RANSOM WILSON: PLEASURE SONGS FOR
FLUTE—Angel Digital

WAGNER: PARSIFAL—DG Digital

STREETSIDE/ST. LOUIS

BEETHOVEN: SYMPHONY NO. 9—Philips
Digital

BERLIOZ, RAVEL: SONGS—Norman—
Philips

CANADIAN BRASS: VILLAGE BAND—RCA

MANTOVARA—Tyler—Nonesuch

PAVAROTTI: MY OWN STORY—London

RAVEL: SHEHERAZADE—Stade, Ozawa—
CBS

RENATA SCOTTO SINGS ARIAS AND
DUETS—Angel

STERN 60TH BIRTHDAY CELEBRATION—
CBS Mastersound

VERDI: LA TRAVIATA—London Digital

WAGNER: PARSIFAL—DG Digital

TOWER RECORDS/LOS ANGELES

BACH: BRANDENBURG CONCERTOS—
Leonhardt—Pro Arte

BEETHOVEN: SYMPHONY NO. 9—Philips
Digital

MARILYN HORNE IN RECITAL—Bon
Giovanni

LISZT: LATE PIANO MUSIC—Brendel—
Philips

MAHLER: SYMPHONY NO. 10—Rattle—
Angel

PACHELBEL: KANON—Paillard—RCA

PAVAROTTI: MY OWN STORY—London

STRAUSS WALTZES TRANSCRIBED BY
SCHOENBERG, BERG, WEBERN—
Ensemble Baden —Pro Arte

WAGNER: DIE MEISTERSINGER—Kempe—
EMI (Import)

WAGNER: PARSIFAL—DG Digital

Classical Retail Tips

■ Philips' May fare offers a diverse look at the many classical artists associated with the label. On the piano front, two discs should sell well across the country: Claudio Arrau playing Debussy's Preludes and Bella Davidovitch as soloist in Chopin's First Piano Concerto. Arrau's last few records have pushed the great Chilean pianist higher and higher in popularity. His Chopin Waltz record was one of the highlights of 1980, and his special piano sound should make the Preludes more than memorable. Miss Davidovitch, one of the most interesting of the recent Russian emigres, has yet to make a boring record. Her Beethoven and Chopin discs were both strong; now for the first time she is heard in a concerto with the strong backup of Neville Marriner

and the London Symphony Orchestra. A very sensitive, passionate pianist, her excellent technique and feel for mood should make the Chopin Concerto memorable.

The Romeros, and especially Pepe, have brought many sales to Philips over the years. In May two of Luigi Boccherini's Guitar Quintets will be released, with Romero joined by the Academy Chamber Ensemble. The classical guitar audience is a special one, but it is very loyal. And finally, there is a new record by Jose Carreras: the songs of Tosti. The Spanish tenor has one of the warmest and lushest voices singing today, and his Italianate style should make his Tosti unforgettable. He is accompanied by the English Chamber Orchestra, conducted by Eduardo Mueller.

Record World Latin American

Latin American Album Picks

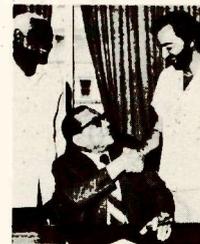
Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



Desde mi "suite" del The Helmsley Palace, el más nuevo de los hoteles de Nueva York y quizás el primero con verdadero gusto y lujo clásico europeo, Nueva York lucía esplendorosa. Día de sol y gracia. Miles de gentes, como hormigas, de un lado para otro. Indudablemente, Nueva York sigue siendo mi hermosa Nueva York. Por mi mente pasaron viejos tiempos. Tiempos de lucha y hambre. Desilusión y desabrigo. Ahora todo esto, lujo, esplendor, magnificencia. El "ego" trepado a mil pies de altura. Caí en la realidad, abatido por mi propia verdad. No soy del Hemsley Palace, a donde acudí aceptando una invitación de **Joe Cayre**, de Cayre Industries, para repasar asuntos de su empresa y todos sus nuevos planes de desarrollo. Todo muy interesante y, según parece, Joe anda dispuesto a hacer muchas cosas de diferente manera, aunque, inevitablemente, habrán muchas que las seguirá haciendo igual, porque forman parte de su naturaleza. Pensé en la industria, por momentos, y me luce exactamente igual al Hemsley Palace y yo, dentro de él. Muy falso todo, pero muy asimilable. Es tan fácil asimilar la mentira de nuestra industria. El trago dulce borra los amargos. A veces el estómago rechaza, pero alguien tiene que seguir titulando su verdad con caracteres de tal. Pretendo hacer



Masucci et al

eso. Voy a aconsejar al hombre, a ver si le salen las cosas un poco mejor. No por quererlo más. Quizás, por querer aún más a esta bella industria nuestra, maltratada, humillada, vendida, pero hermosísima y dulce. Record World es un nido de energía. Gente vieja que ha regresado, **Mort Hillman**, **Fanny Chung**, **Dee Grasso**, mi querida recepcionista de siempre. **Sid Parnes**, **Mike Sigman**, **Peter Keepnews** y todos los de siempre. Adoro esta revista, porque es como mi vida. Energía, lucha y reto. No podría dejarla por las mejores ofertas inventadas. No me importa la plata. Me cago en ella. Siempre lo he hecho. La décima avenida, donde se apretujaban los sellos disqueros latinos, se está pintando, reformando, embelleciendo. El gobierno ha hecho cooperativas con los vecinos. Muchos sellos disqueros han perdido sus sótanos, donde almacenaban como hormigas cabezonas, miles de cajas de discos, en un infierno de Dante. Muchos se mudan, otros se están lavando la cara. La Décima avenida también se está "enlujando," y parece que la industria comienza a florecer de nuevo. Creo que va muy fuerte. SAR Records, con **Roberto Torres**, **Adriano** y **Boffill** va fuerte, Casino Records se mueve varias cuerdas arriba. Auditorama de **Rafael** e **Hilda Díaz Gutiérrez**, toma los locales de Casino, para almacenaje. No pude seguir más tiempo por allá. Tenía que escribir esto, por supuesto, desde Miami. ¡Se ven mejor las cosas de lejos! **Jerry Masucci** y **Victor Gallo** en grandes planes con la **Sonora Matancera**, que están grabando ahora. Posiblemente salga en el sello **Barbaro**, aunque **Rogelio Martínez** quiere que sea **Fania**. Bueno, da lo mismo, lo importante es **Jerry Masucci**. Cené con el **Veco Rota**, (José Rota) y con el inolvidable amigo y productor **Fabian Ross**, a cargo de La Tierra Sound Studios y mil cosas más. **Fabian** permanece inalterable. Buenote, amigote y sincerote. Es un verdadero producto de la industria y la ama. Rota, se ha vuelto millonario de la noche a la mañana. Su gira del grupo inglés **Queen**, a través de Argentina y Brasil, realizó el milagro. El espectáculo agrupó una audiencia en total de 479,000 personas y facturó en bruto más de cinco



Jose Rota

(Continued on page 76)



Miguel Gallardo

ROBERTO TORRES PRESENTA a . . .

LABA SOSSEH—SAR SLP 1020

Se entrelazan profundamente las raíces musicales africanas y latinas, a través de ritmos, tumbaos y líricos en Español y Africano en esta producción de Roberto Torres. Laba Sosseh canta en ambos idiomas y da un toque que pudiera sentar pauta fuertemente en el mercado salsero. Geniales los arreglos "africo-cubanos" de Alfredo Valdés Jr. Más que afro-cubanos. "Ngombelle," (L. Sosseh) "Botom Belle," (L. Sosseh) "Maracaibo Oriental," (J. A. Castañeda) y "Pelota." (Matamoros) Grabado en Latin Sound Studios, N.Y.



■ African and Latin roots are explored by African singer Laba Sosseh, singing in African and Spanish. A new sound that could catch on very strongly. "Anichavy" (Sosseh), "Gualli sengue" (L. Sosseh), "Maracaibo Oriental," more.

CUANDO QUIERAS SABER DE MI

DAMIAN—Sonido Latino SLP 5010

Con arreglos de Juan R. Marquez y grabado en Climax Studio, Miami, Damian salta a fuerte promoción "Cuando quieras saber de mí" (Fundora-Juan Pablo Cabrera) y "Vaya noche la de anoche." (J. Climent-C. del Villar) Románticos y comerciales temas. "La vida es así," (Fundora-Cabrera) "De pena en pena voy," (Bou-bon) y "Esta enfermedad de amarte." (Fundora-Cabrera)



■ Recorded at Climax Recording Studio, Miami, with arrangements by Juan R. Marquez, Damian is receiving heavy promotion for "Cuando quieras saber de mí" and "Vaya noche la de anoche." Other heavies are "Me estoy enamorando de tí" (Cabrera) and "Siento lastina" (Fundora-Cabrera-Villar).

TIEMPO DE OTONO

JOSE LUIS PERALES—CBS 80302

En producción de Rafael Trabucchelli, José Luis Perales ofrece aquí uno de sus mejores logros. A su manera, interpreta "Un velero llamado libertad," (Perales) "El amor," (Perales) "Tu país" (Perales) y "Tú como yo" (Perales) entre otros.



■ Produced by Rafael Trabucchelli, this is one of José Luis Perales' best albums. Deep, romantic and very commercial. "Un día más" (Perales), "Isabel" (Perales), "El soñador" (Perales), more.

LA SELECTA

RAPHY LEAVITT—T. H. THAM 2132

Con su acostumbrado ritmo y sabor, Raphy Leavitt, en producción de Frank Torres, brinda temas muy bailables y contagiosos. La Selecta sigue vendiendo fuerte su salsa. Entre ellas resaltan "A la sombra del flamboya," (R. Leavitt) "A tropezón," (J. Ayala) y "El volantín." (J. Ortiz) Arreglos de Tommy Villariny, Angel Torres, René Berrios y José Quintana.



■ With his usual flavor and stamina, Raphy Leavitt offers a terrific package by La Selecta. Danceable and contagious salsa. Arrangements by Quintana, Torres, Berrios and Villariny. "Compañera de camino" (J. Ayala), "El fogón" (R. Leavitt) and "El viaje" (J. Ortiz).

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

EAST COAST - COSTA ESTE

MAY 23, 1981

May 23	May 16		
1	1	Perdóname/Camilo Sesto	Pronto
2	2	Amada Mía/Cheo Feliciano	Vaya
3	5	Galera Tres/Ismael Miranda	Fania
4	7	Ya No Regreso Contigo/Lupita D'Alessio	Orfeon
5	8	La Rueda/La Solución	LAD
6	4	Respiraré/Wilkins	Masa
7	6	La Dicha Mía/Celia, Johnny & Pete	Vaya
8	9	Amar Es Algo Más/José Luis	T.H.
9	10	Querer y Perder/Dyango	Odeon
10	13	El Piraguero/Conjunto Clasico	Lo Mejor
11	11	El Amigo y la Mujer/Cuco Valoy	Discolor
12	12	Mi Jaragual/Gilberto Monroig	Artomax
13	21	Prohibiciones/Lolita	CBS
14	16	No Te Imaginas/Johnny Ventura	Combo
15	—	Regresa a Mí/Miami Sound Machine	CBS
16	14	Con la Lengua Afuera/Hansel, Raul y Charanga	Suave
17	3	Inocente Pobre Amiga/Lupita D'Alessio	Orfeon
18	15	Mi Amigo el Payaso/Willie Rosario	T.H.
19	—	Dímelo Cantando/Patrulla Quince	Gema
20	17	El Nene Está Llorando/Conjunto Quisqueya	Liznel
21	19	Perdón/Lisette	Odeon
22	18	A la Sombra del Flamboyán/Ralphy Leavitt	T.H.
23	20	Pregones del Ayer/Hansel, Raul y Charanga	T.H.
24	23	Quiero Dormir Cansado/Emmanuel	Arcano
25	25	Punto y Coma/Lupita D'Alessio	Orfeon
26	22	¿Quién Toca?/Elias Lopez	Liznel
27	—	Entregáte/Pecos Kanvas	Velvet
28	24	Acuerdate de Mí/Petee Frankie	Lufriali
29	—	Tanto Amor/Yolandita Monge	CBS
30	—	Como Te Estoy Extrañando/Orvil Miller	Artomax

WEST COAST - COSTA OESTE

MAY 23, 1981

May 23	May 16		
1	1	Si Quieres Verme Llorar/Lisa Lopez	Hacienda
2	2	Piquetes de Hormigas/Conjunto Michoacan	Odeon
3	4	El Chubasco/Carlos y José	T.H.
4	3	Querer y Perder/Dyango	Odeon
5	15	Quiero Dormir Cansado/Emmanuel	Arcano
6	5	Ya No Regreso Contigo/Lupita D'Alessio	Orfeon
7	7	Juntos (Together)/Tierra	Boardwalk
8	6	Si Tú Quisieras/Los Bukis	Profono
9	8	Perdóname/Camilo Sesto	Pronto
10	9	Primer Amor/Yuri	Profono
11	10	Ya No Me Interesa/Chelo	Musart
12	11	Procuero Olvidarte/Hernaldo	Alhambra
13	18	La Ladrona/Diego Verdaguer	Profono
14	13	Un Día a la Vez/Los Tigres del Norte	Fama
15	19	La Culpable/Alvaro Dávila	Profono
16	14	Insaciable Amante/José José	Pronto
17	17	Don Diablo/Miguel Bosé	CBS
18	16	Leña Verde/Napoleon	Raff
19	20	Todo Se Derrumbó Dentro de Mí/Emmanuel	Arcano
20	21	Little Jeanine/Sonia Rivas	T.H.
21	23	Adivina de Donde Soy/José Luis	T.H.
25	22	Yo No Nací Para Amar/Juan Gabriel	Pronto
23	—	Prohibiciones/Lolita	CBS
24	—	Polvo de Ausencia/Mercedes Castro	Musart
25	22	Yo No Nací Para Amar Juan Gabriel	Pronto
26	24	Ando Que Me Llevan/Rondalla de las Flores	Gas
27	—	Tragos Amargos/Ramón Ayala	Freddie
28	—	Pero Tú No Estás/Luis Angel	Profono
29	—	Donde Estes, Con Quien Estes/Camilo Sesto	Pronto
30	—	Cuando Me Siento Solo/Nelson Ned	Alhambra

Record World Latin American (International) Hit Parade

MEXICO

Ventas (Sales)

By Vilo Arias Silva

1. Quiero Dormir Cansado Emmanuel—Arcano
2. La Ladrona Diego Verdaguer—Melody
3. Don Diablo Miguel Bosé—CBS
4. Multiplica con Enrique y Ana Enrique y Ana—Gamma
5. Si Quieres Verme Llorar Lisa Lopez—Musart
6. Insaciable Amante José José—Ariola
7. Canción de Parchis Parchis—Musart
8. Ya No Regreso Contigo Lupita D'Alessio—Orfeon
9. La Frontera Juan Gabriel—Ariola
10. Perdóname Camilo Sesto—Ariola
11. No Te Apartes De Mí Roberto Carlos—CBS
12. Primer Amor Yuri—Gamma
13. Esas Cosas del Amor Prisma—Peerless
14. La Culpable Alvaro Dávila—Melody
15. Abrazame y Perdóname Samuel—Helix

PUERTO RICO

By MAELO MENDEZ

1. Amada Mia Cheo Feliciano—Vaya
2. Prohibiciones Lolita—CBS
3. Regresa a Mí Miami Sound Machine—CBS
4. Tanto Amor Yolandita Monge—CBS
5. Amar Es Algo Más José Luis—T.H.
6. Galera Tres Ismael Miranda—Fania
7. Respiraré Wilkins—Masa
8. Dimelo Cantando La Patrulla Quince—Gema
9. Como Te Estoy Extrañando Orvil Miller—Artomax
10. La Chica del Otro Lado Junior Toledo—Performance
11. Entregate Pecos Kanvas—Velvet
12. Separemos Nuestras Vidas La Solucion—LAD
13. De Tí Enamorado Oscar D'Leon—T.H.
14. No Te Imaginas Johnny Ventura—Combo
15. A la Sombra del Flamboyán Ralphy Leavitt—T.H.

MEXICO

Popularidad (Popularity)

By Vilo Arias Silva

1. Quiero Dormir Cansado Emmanuel—Arcano
2. Don Diablo Miguel Bosé—CBS
3. La Ladrona Diego Verdaguer—Melody
4. Si Quieres Verme Llorar Lisa Lopez—Musart
5. Insaciable Amante José José—Ariola
6. Primer Amor Yuri—Gamma
7. Un Poquito de Pecado Guadalupe Jimena—Orfeon
8. La Culpable Alvaro Dávila—Melody
9. Nuestro Amor Será un Himno Jairo—RCA
10. Abrazame y Perdóname Samuel—Helix
11. No Te Apartes de Mí Roberto Carlos—CBS
12. Sencilla y Divina Ricardo Ceratto—EMI Capitol
13. Ella Se Llamaba Napoleon—Cisne Raff
14. Esas Cosas del Amor Prisma—Peerless
15. La Frontera Juan Gabriel—Ariola

RIO DE JANEIRO

By NOPEM

1. Woman In Love Barbra Streisand—CBS
2. Push, Push Brick—CBS
3. Conga, Conga, Conga Gretchen—Copacabana
4. Lady Kenny Rogers—EMI
5. Eu Vou Ter Sempre Voce Antonio Marcos—RCA
6. Imagine John Lennon—EMI
7. Starting Over John Lennon—Warner Bros.
8. Cancao de Verao Roupá Nova—PolyGram
9. Another One Bites The Dust Queen—EMI
10. Shine On L.T.D.—CBS
11. De Do Do Do De Da Da Da The Police—CBS
12. Cedo Pra Mim Kátia—CBS
13. Here's To You Skyy—RCA
14. Magic Olivia Newton-John—CBS
15. Se Eu Quiser Falar Com Deus Gilberto Gil—WB



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Record World en Mexico

By VILO ARIAS SILVA

■ Arrollador el éxito de **Lisa Lopez** con su creación "Si Quieres Verme Llorar." La presión, que en promoción ejerció el sello Mursart desde que lanzó el producto al mercado, ha dado resultados inmediatos y contundentes, al extremo que en pocas semanas, el tema de **Lisa Lopez**, sobresale como uno de los grandes favoritos en toda la República. En este éxito, cabe destacarse el perfecto trabajo desarrollado por la Compañía de capital nacional Mursart, porque no solo en el área promocional lució su solvencia, sino que una vez más, ratificó que cuenta con una excelente y vigorosa red de distribución. El producto de Lisa, está exhibido hasta en el rincón más apartado de México. ¡Felicitaciones a todos los involucrados! . . . Enorme sorpresa causó en el medio la renuncia de **Rinel Sousa** al "staff" de Caytronics. Por muchas temporadas, el correcto, caballero y eficiente Rinel, estuvo en contacto directo—debido a su función de Vicepresidente — con muchas empresas mexicanas, ganándose la admiración y respeto profesional de importantes productores de discos, los mismos que hoy sorprendidos dicen: "La salida de Rinel, pensamos que es casi un desastre para Caytronics, ya que su presencia en la Compañía de **Joe Cayre**, representaba una cuota muy importante de honradez y eficiencia. Profesionales como él, son difíciles de encontrar" . . . No cabe duda que **Rogelio Azcárraga** nació para ser diestro. Su misión para gestar y olfato para vislumbrar un hit, son admirables. Y esto, lo acaba de confirmar con el éxito que está obteniendo **Guadalupe Jimena** con el tema "Un Poquito de Pecado." Resulta que hace algunos meses atrás, me comenté que a **Guadalupe Jimena** le estaba buscando — tomando en cuenta su forma de interpretar—una canción idónea para pegar un hit. Que su suerte podría ser la balada ranchera y que la obra literaria la debería realizar **Roberto Can-**

toral. Pasó el tiempo y me mostró el producto terminado, "Un Poquito de Pecado" se titulaba. Todos los planes se habían logrado. Se preparó el lanzamiento. Se cuidaron todos los detalles, y hoy, el tema "Un Poquito de Pecado" en la voz de la Jimena se constituye en uno de los más solicitados a nivel nacional. ¡Congratulaciones, la experiencia es un gran aliado para alcanzar el éxito! . . . Reacción en extremo favorable por las nuevas canciones que **Raphael** presenta en su más reciente LP "En Carne Viva." Esta producción, compuesta y orquestada por el talentoso autor y productor **Manuel Alejandro**, es otra de las excelentes joyas musicales que resultan de la unión de estos dos triunfadores de siempre, **Manuel Alejandro** en su especialidad de autor-productor y **Raphael** como interprete. La promoción, desplegada por el sello Gamma que distribuye el producto en México, se ha centrado en el tema "Estar Enamorado," vislumbrándose, dada la nutrida difusión que el nuevo lanzamiento de **Raphael** puede quedar cuadrado a nivel hit en poco tiempo . . . Y ahora, ¡hasta la próxima desde México!

Tchaikovsky

(Continued from page 73)

while the London Philharmonic Choir sings with great subtlety and skill. In the liner notes Previn says he wanted the choir in the fortissimo passages to sound as though they are working hard to be heard; the effect, he feels, is what the composer wanted. It sounds very reasonable, and indeed in these moments one can imagine the effort generated by the good singers under Previn's baton. Unfortunately, the Sanctus is not too well delivered by Robert Tear's tight tenor. But the quality of the chorus and orchestra, plus Previn's feel for the wonderful score makes the recording a fine one to own.

Nuestro Rincon

(Continued from page 74)

millones, doscientos mil dólares. **John Deacon, Brian May, Roger Taylor** y **Freddie Mercury** quedaron encantados con el duo formado por **Rota** y el empresario argentino **Alfredo Capalbo**. En Sao Paulo, llenaron al tope el "estadium Morumbi," con capacidad para 200,000 personas. Llenaron en Buenos Aires la "Arena Velez Sarsfield," con capacidad para 80,000 personas. Dos veces, el 1 Marzo y el 28 de Febrero. Arrasaron y le han demostrado a todo el mundo por acá, la gran fuerza de latinoamérica. Todo el mundo está poniendo los ojos ahora en Rota y sus cosas. Ahora va con **Queen** a México, a presentaciones en todo el país. Posiblemente sea un éxito adicional impresionante. Ya firmó a **Kiss**, el otro grupo que puede superar lo ya logrado. Es Rota, indiscutiblemente, un meterero humano en promoción, coordinación y energía. Le felicite en una cena hermosa, con todos los hierros, ahora lo hago ante ustedes. Para que después no diga que fui hipócrita. Necesitamos más gentes como Rota, en parte. La otra, no importa. Así es nuestro negocio. Lo último que se hace, es lo que vale.

El Festival de la Liga contra el Cáncer en Miami, presentado por la Cadena Sin, fué un espectáculo muy vendedor y recaudador. Rompió cifras de recaudación para el propósito. Entre los artistas se presentó **Miguel Gallardo** muy tarde en la noche, pero gustó. De aquí, Miguel salió a México, donde cumplirá compromisos artísticos, para viajar a Puerto Rico, donde actuará en varios programas televisivos en la isla, especialmente el show de **Nidia Caro** . . . **Charityn Goyco**, estrella dominicana de la televisión puertorriqueña, dejará de actuar en su show semanal televisivo. Está agotada. ¡De momento! Me gusta como dice **Charityn**. Me gusta como interpreta . . . **Lee Myles** y **Howard Roseff** quieren ponerse en contacto con **Stanley Steinhauss**. No sé donde anda. Ellos pueden ser localizados en Lee Myles Assoc. Inc., 760 East 56th St., New York, N.Y. 10022. O por el teléfono (212) 758-3232 . . . **Jeanette**, la de "Porque te vas," tema de la película "Cria Cuervos" de **Carlos Saura**, está grabando un nuevo long playing, producido por el enorme **Manuel Alejandro**. Saldrá este mes a la calle. ¡Me alegro! . . . Nuestra nuevas listas de Exitos para la Costa Este y Oeste, han provocado una avalancha de llamadas y cartas. Bueno, es difícil, pero al fin lo hemos logrado. Y seguiremos, siempre brindando lo más que podamos . . . Y ahora . . . ¡Hasta la próxima!

I flew to New York last week at the invitation of **Joe Cayre**, president, Caytronics Corporation, to talk about new ideas and projects for his company. While in New York, I had the opportunity to see my old friends at the *Record World* offices. I also visited old friends all along Tenth Avenue, where most of the Latin record companies are located. Among them were **Roberto Torres** and **Adriana Boffill** of SAR Records; Casino Records, and **Rafael** and **Hilda Díaz Gutierrez** of Auditorium Records. Also, **Jerry Masucci** and **Victor Gallo** from Musica Latina, who are planning big projects for **La Sonora Matancera**, who are currently recording. Their record may be released on the new Barbaro label. I also had dinner with **Veco Rota** and **Fabian Ross**, who are in charge of La Tierra Sound Studios. Rota has achieved great success with **Queen's** tour throughout Argentina and Brazil, which was seen by an audience of more than 479,000 and grossed more than five million dollars. **John Deacon, Brian May, Roger Taylor** and **Freddie Mercury** are very pleased with their association with Rota and with the Argentinean booking agent **Alfredo Capalbo**. At Sao Paulo, the 200,000-capacity stadium was sold out. At Buenos Aires, the 80,000-capacity Arena Velez Sarsfield was sold out twice. Rota is now planning on taking **Queen** on tour to México for performances throughout the country, and he has also signed **Kiss**.

The Telethon for the League Against Cancer in Miami last week surpassed last year's figures. The event was televised throughout the states via the SIN Network. Among the artists who performed in the event was Spanish singer **Miguel Gallardo**, who left for México after the show. From there he will fly to Puerto Rico, where he will do some TV specials, including the **Nidia Caro** show . . . **Charityn Goyco**, the Dominican singer, has temporarily suspended her TV show due to excessive work in Puerto Rico . . . **Lee Myles** and **Howard Roseff** wish to contact **Stanley Steinhauss**. They can be reached at: Lee Myles Associates Inc., 760 East 56th St., New York 10022. Phone: (212) 758-3232 . . . **Jeanette**, the Spanish singer who achieved success some time ago with her rendition of the tune "Porque Te Vas," the theme from the movie "Cria Cuervos" directed by the famous Spanish director **Carlos Saura**, has just recorded an LP produced by **Manuel Alejandro**. It will be released this month . . . Our new Hit Parade charts from the east and west coast have been getting a very good response from the industry. Thank you all. And now, that's it!

Radio Action

Most Added Latin Record

(Tema más programado)

(Internacional)

"No Te Apartes De Mí" *

(R. Carlos-E. Carlos-L. G. Escolar)

ROBERTO CARLOS

(CBS Int.)

* Second Time-Segunda Vez

(Salsa)

"El Piraguero"

(Ramón Rodríguez)

CONJUNTO CLASICO

(Lo Mejor)

Bee Gees (Continued from page 3)

Bee Gees last Friday (8) calls for the group to deliver two more LPs to Stigwood.

The Bee Gees are expected to release their next LP in the fall.

After the Bee Gees deliver their next two LPs to RSO, they would conceivably be free to negotiate with another label. Eaton, however, suggested that "what's in writing now can be expanded in the future."

Eaton said that the Bee Gees were "very pleased that all the differences have been resolved and that an accommodation has been reached." He added that the last several months "has not been the greatest chapter" in the rela-

the group would sign with any label unless they had faith in that label."

It has been speculated that the suit filed by the Bee Gees last October was merely a ploy by the trio to obtain a higher royalty rate from their record label. When asked about this, all parties involved in the case denied the suggestion. Attorney John Schwartz, who filed the Bee Gees complaint in New York State Supreme Court, said that the Bee Gees were "quite serious" in their initial charges against the Stigwood group of companies.

Among the charges levelled in the Bee Gees' suit were claims



Robert Stigwood and the Bee Gees after reaching the settlement

relationship between RSO and the Bee Gees, but "things look brighter for the future."

RSO Records executive VP Bob Edson said that his label was "tickled pink" that the differences between the Bee Gees and Stigwood had been resolved. "The resolution of the suits is important for two reasons," said Edson. "First, with all the adverse publicity RSO has received recently—because of the suit and because of the cutbacks—the Bee Gees settlement tells the world that we are back in business and in business to stay. And there is no better way to announce that we are definitely in business than to resign the Bee Gees. I don't think

that Stigwood had failed to pay the trio over \$11 million in royalties; that Stigwood obtained large advances from BMI and didn't pay the group its share of the advances; and that the Bee Gees did not receive their share of profits when RSO Records was sold to the PolyGram Group. The Bee Gees had sued the Stigwood group of companies for \$142 million; in a counterclaim Stigwood sued the Bee Gees for over \$310 million.

Neither RSO nor lawyers for the Bee Gees would comment on how the specific allegations had been resolved, or if money had been paid to the Bee Gees in response to the claims.

Marley (Continued from page 64)

last Jamaican election, Marley abstained from participation and Manley's government lost.

The next four years saw steady commercial and creative growth by Marley. "Rastaman Vibration" (1976), "Exodus" (1977), and "Kaya" (1978) were major sellers in Europe and spawned popular singles, including "Jamming," which went top ten in England. He was never quite as successful in the U.S., although he garnered considerable FM airplay and became an arena headliner in several major markets.

Marley's stature as more than a musician was cemented by two events in 1978. In April he performed at Jamaica's One Love Peace concert and appeared on stage with Manley and opposition leader Edward Seaga in an effort to stem the island's bloody political violence. And that winter he

visited Africa for the first time, stopping in Kenya and in Ethiopia.

In Jamaica, Marley's Tuff Gong music organization grew from a small retail store to a musical complex that housed a 24-track studio, rehearsal space for a number of local groups, and offices that handled many of Marley's business affairs.

Over the last years of his life Marley strove to reach a heretofore reluctant Afro-American audience. In 1979 he did a week of concerts at Harlem's legendary Apollo Theater. Last year he played two evenings at Madison Square Garden with the Commodores and Kurtis Blow and released the R&B-tinged "Could You Be Loved?" as a single. The record achieved more radio and club acceptance in black America than any previous Marley composition.

BMA (Continued from page 4)

"The Black Artist: Where Lenox Avenue Meets Rodeo Drive/Some Real and Imagined Problems;" Tuesday's full day of sessions devoted to black participation in the communications industry; and a Sunday session on the video boom.

Allen Tribute

Allen has been associated with Atlantic Records since 1957, and was important to the careers of such significant black artist as Wilson Pickett, Aretha Franklin, Roberta Flack, the Spinners, Otis Redding, and the Drifters. Ewart Abner, former president of Motown and Vee Jay Records, was last year's honoree. The tribute for Allen will be held Monday (25) evening.

Braun Address

Braun's address is on Tuesday (26), and will be followed by a two-part panel discussion on career management. Part one focuses on "The Ascent to Stardom." Part two looks at "What Do I Do When I'm No Longer Number One?" Ed Eckstine, general manager of Qwest records, and Don Wilson of the music business firm Mason Sloane, will co-chair the panels.

Also on Tuesday, BMA's communications division will present

a full day of panels. George Ware, BMA director of programs and special projects, will present three speakers: Bertram DeLooz, a member of the United Nations Secretariat; Henry Geller, 1980 U.S. representative to the World Administrative Radio Conference; and Abe Voron, vice president of the National Radio Broadcast Association.

Radio Panel

Afternoon sessions, moderated by Bob Law, program director of New York's WWRL, will discuss the problems of black-owned radio, contemporary radio programming trends, the professional ethics of black radio, and radio's relationship to the black musician.

Sunday's session will feature a presentation titled "The Importance of Television and the Video Boom to Black Music Artists." Chuck Smiley, Jr., vice president of the theatrical motion pictures and television affairs for ABC-TV, and Topper Carew, president of Rainbow Television Workshop, will co-chair the session.

Among the performers set to entertain conference attendees are the Hawkins Family, the Winans, Hubert Laws, Rodney Franklin, and Brenda Russell.

1981 annual directory & awards issue

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Record World Gospel

Gospel Time

By PAM LEE

■ NewPax recording artist, **Don Francisco**, earned his title as *Record World's* top contemporary male artist as he gave a dynamic performance for an enthusiastic crowd at Vanderbilt's Langford Auditorium here on Saturday (9). Opening up for Don was **Gary Dunham**, who was equally well received by the audience.

ReGeneration, the Nashville-based Christian touring group, has announced plans to expand into publishing, films, and records. ReGeneration Music Services has been formed for publishing projects, with **Eric Wyse** as director. A "Music of the People" choral book was released in April, and a "How To" book is planned for September release. A series of "How To" films for music ministers is also being planned.

Beginning in January 1982, **Johnny Mann** will conduct the Great American Choral Festival, a nationwide competition for ensembles of four or more amateur singers. Contests will be held in each of the 50 states in January, February, and March. State winners will advance to regional competition in March and April and to a nationally televised final event May 2, 1982. For information write to 4647 Admiralty Way, Marina del Rey, CA 90291, or call (213) 823-1711.

(Continued on page 79)

Rambo & McGuire Sign with Curd



Grammy and Dove award winners **Reba Rambo** and **Dony McGuire** are pictured with **Dick Curd** (center), president of Joy Productions of Los Angeles. Rambo and McGuire recently signed with Joy for press, public relations, and promotional representation. Joy will also be representing **Bee Gee Records**, **Gerry Limpic**, **Refuge Records**, **ReGeneration** and **Johnny Mann**.

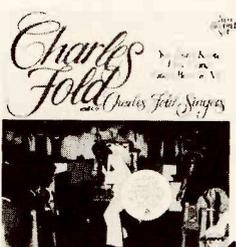
Gospel Album Picks



I'LL GO WITH JESUS

THE ANGELIC GOSPEL SINGERS—Nashboro 7236

Margaret Allison's bluesy lead vocal provides the base for soul-filled harmonies by the Angelics. A solid piano back-up on most songs completes the uptempo, rhythm-oriented feel achieved in this album. "I Shall Not Be Moved," "Precious Memories" and the title cut are standouts.



YOU DON'T KNOW HOW GOOD GOD'S BEEN TO ME

CHARLES FOLD AND THE CHARLES FOLD SINGERS—Savoy SGL 7061 (Arista)

This two-record set, recorded live in Cincinnati, shows Charles Fold at his finest. With a strong, clear voice, he leads his choir in energy packed, spirit-filled performances.



HORRENDOUS DISC

DANIEL AMOS—Solid Rock SRA 2011 (Word)

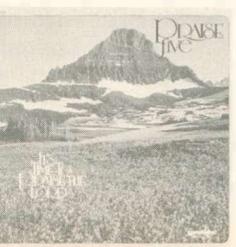
Daniel Amos' approach to contemporary Christian music is through aggressive lyrics and power-packed rock delivery. "Near Sighted Girl with Approaching Tidal Wave" and the title cut show innovative use of musical instruments and styles.



SINCERELY YOURS

GARY CHAPMAN—Lamb & Lion LL 1053 (Benson)

Chapman's debut album demonstrates his abilities not only as a top-notch lyricist, but as a fine vocalist as well. "Love Is a Name" and "I'd Really Like To Tell You" take a fresh, sensitive approach to a subject not often dealt with in gospel music. The title song is also excellent.



IT'S TIME TO PRAISE THE LORD, PRAISE V

MARANATHA SINGERS—Maranatha MM0076A (Word)

Clean production and clear, sweet vocals make for another beautiful worship album by the Maranatha Singers. Based on the success of the past "Praise" albums, this should prove to be a top chart contender.

Contemporary & Inspirational Gospel

MAY 23, 1981

MAY 23

MAY 16

- | | | | | | |
|----|----|--|----|----|--|
| 1 | 1 | PRIORITY
IMPERIALS/DaySpring DST 4017 (Word) | 19 | 36 | DALLAS HOLM AND PRAISE LIVE
Greentree 83441 (Benson) |
| 2 | 2 | NEVER ALONE
AMY GRANT/Myrrh MSB 6645 (Word) | 20 | 34 | ARE YOU READY?
DAVID MEECE/Myrrh MSB 6652 (Word) |
| 3 | 11 | THE NEW GAITHER VOCAL BAND
DaySpring DST 4024 (Word) | 21 | — | INSIDE JOB
DION/DaySpring DST 4022 (Word) |
| 4 | 4 | FOR THE BRIDE
JOHN MICHAEL TALBOT/Birdwing BWR 2021 (Sparrow) | 22 | 22 | THANK YOU FOR THE DOVE
MIKE ADKINS/MA 1061 |
| 5 | 5 | BEST OF B. J. THOMAS
Myrrh MSB 6653 (Word) | 23 | 23 | FATHER LIFT ME UP
VARIOUS/Word WSB 8844 |
| 6 | 3 | IN HIS TIME, PRAISE IV
MARANATHA SINGERS/Maranatha MM0064 (Word) | 24 | 24 | WORKIN' IN THE FINAL HOUR
WAYNE WATSON/Milk & Honey MH 1028 |
| 7 | 7 | MY FATHER'S EYES
AMY GRANT/Myrrh MSB 6625 (Word) | 25 | 19 | DON'T GIVE IN
LEON PATILLO/Myrrh MSB 6662 (Word) |
| 8 | 8 | ONE MORE SONG FOR YOU
IMPERIALS/DaySpring DST 4015 (Word) | 26 | 9 | HEED THE CALL
IMPERIALS/DaySpring DST 4011 (Word) |
| 9 | 10 | FORGIVEN
DON FRANCISCO/NewPax NP 33042 (Benson) | 27 | 27 | HE IS NEAR
MIKE ADKINS/MA 1062 |
| 10 | 13 | BULLFROGS AND BUTTERFLIES
CANDLE/Birdwing BWR 2010 (Sparrow) | 28 | — | ROCKIN' REVIVAL
SERVANT/Tunesmith TS 6003 |
| 11 | 6 | EVIE FAVORITES, VOL. I
EVIE TORNUST-KARLSSON/Word WSB 8845 | 29 | — | SOLDIERS OF THE LIGHT
ANDROS/BLACKWOOD & CO./Greentree R 3738 (Benson) |
| 12 | 12 | WITH MY SONG
DEBBY BOONE/Lamb & Lion LL 1046 (Benson) | 30 | 32 | LORD'S PRAYER
VARIOUS/Light 5778 (Word) |
| 13 | 16 | MUSIC MACHINE
CANDLE/Birdwing BWR 2004 (Sparrow) | 31 | 26 | AMY GRANT
Myrrh MSB 6586 (Word) |
| 14 | 20 | TEACH US YOUR WAY
EVIE & PELLA KARLSSON/Word WSB 8848 | 32 | — | LIVE ACROSS AMERICA
BILL GAITHER TRIO/Word WSX 8847 |
| 15 | 15 | SILVERWIND
Sparrow SPR 1041 | 33 | 39 | COME TO THE QUIET
JOHN MICHAEL TALBOT/Birdwing BWR 2019 (Sparrow) |
| 16 | 17 | THE PAINTER
JOHN MICHAEL TALBOT & TERRY TALBOT/Sparrow SPR 1037 | 34 | 14 | GOT TO TELL SOMEBODY
DON FRANCISCO/NewPax NP 33071 (Benson) |
| 17 | 35 | PHILIP SIDE
PHIL KAEGGY/Sparrow SPR 1036 | 35 | — | YOU'RE WELCOME HERE
CYNTHIA CLAWSON/Triangle TR 124 (Benson) |
| 18 | — | HORRENDOUS DISC
DANIEL AMOS/Solid Rock SRA 2011 (Word) | 36 | 21 | KIDS PRAISE ALBUM
Maranatha MM 0068 (Word) |
| | | | 37 | 29 | NO COMPROMISE
KEITH GREEN/Sparrow SPR 1024 |
| | | | 38 | 18 | IN CONCERT
B. J. THOMAS/MCA/Songbird 5155 |
| | | | 39 | 33 | SIR OLIVER'S SONG
CANDLE/Birdwing BWR 2018 (Sparrow) |
| | | | 40 | 30 | A PORTRAIT OF US ALL
FARRELL & FARRELL/NewPax NP 33076 |

Gospel Time (Continued from page 78)

Lexicon Music will give customers the opportunity to register for a six-foot grand piano at their booth at the annual CBA convention in Anaheim, California in July . . . Jeanie C. Riley will be interviewed on NBC's Today Show on June 8.

Milton Biggham is producing sessions on Savoy artists the **Pilgrim Jubilees** and **Dorothy Norwood** at Blank Tapes Studios in New York . . . **Randy Matthews** is in Scruggs Studio in Nashville with producer John Thompson, working on his next Spirit release "Plugged In Again" . . . **Bonnie Bramlett's** first Christian album, "Step By Step" on Refuge Records, is scheduled for release this month . . . **Dony McGuire** has signed with Light Records, with his first release, "Inspiration," also due out in May.

Bob Cotterell has been appointed creative consultant for Bee Gee Records . . . Lexicon has added **John Fish** to their sales staff to cover development for the traveling organization, **Bridge**.

Singles (Continued from page 6)

past it (the single) was just handed to you." That philosophy seems to have paid off for RCA, as recent hit singles by Hall & Oates, Waylon Jennings, Dolly Parton, and others have resulted in a hot streak.

While increased interdepartmental awareness and cooperation have contributed to productivity, even more important is an across-the-board termination of the throw-singles-out-and-see-what-sticks philosophy. As Steve Meyer, national promotion manager at Capitol, points out: "With today's marketplace the way it is, any good record company can't afford to just release a single as a shot. You can't put a single out any more just for the sake of putting it out to see what happens. The costs have escalated to the point where you just can't do it."

Costs and commitment are two factors that have become increasingly important in marketing records. "When you release a single you're making a commitment to spend X amount of dollars," said Pat Pitolo, MCA vice president of promotion, "more so than in the past because everything is so much more expensive: pressing, shipping, recording, and labor." And tightened radio formats have demanded a firm commitment on the part of labels to break a new release. "Last year something like 350 singles a week were coming out, and how many were going on radio?" asked Ed Hines, vice president/national promotion at Columbia. "Three or four. You can't do it; the odds are against you.

"Because we're releasing fewer singles, it gives us more time to work on the individual records and bring them in. In my mind it's made the single a stronger vehicle to help sell albums." Hines' point is a good one, for now that record companies are releasing fewer singles, they are better equipped to meet the challenge of radio making fewer adds. This becomes crucial when trying to break new acts who are less likely to get the automatic add awarded the superstar. "I've found

that in the first quarter we've had a little more time to work on the singles that are released," said Vince Faraci, vice president of pop promotion for Atlantic. "There seems to be much more of a commitment to what is released, and that's a big plus."

Frank Dileo, director of national promotion at Epic, takes the commitment one step further: "We've concentrated on them (single releases) more because we're more selective on the amount of singles we put out. It allows us to give the singles a prolonged commitment which helps us break new acts." That prolonged commitment is another factor most record executives see as essential when dealing with less-than-superstar acts. In the past, labels would tend to go to a second single from an album or shift concentration to another act if the first release didn't catch on after a few weeks. But now, selective radio formats and fewer releases make patience and persistence the rule, as Bill Cataldo, PolyGram's vice president of pop promotion explains: "It takes longer to close out a record—six to 12 weeks on a normal hit single. In the past you could do it in six to eight weeks, but sometimes now it's up to 14."

Since the single is still the best promotional tool, all labels are looking for that mass-appeal sound that will translate into big album numbers. The strength of a hit single has been demonstrated recently by several records which have spurred sales on albums that stagnated at the less-than-gold level. We're trying to be more selective in the singles we release by looking for that mass-appeal, multi-format sound," said Cataldo. "It is definitely a change in philosophy." Cataldo mentioned singles by John Cougar and Rush that kicked in album sales after achieving success at pop radio. Pop hits from Stephanie Mills, Rick Springfield, A Taste of Honey, and others have also recently turned albums around into big sellers.

Lamb & Lion Artists on the Radio

■ NASHVILLE—Lamb & Lion recording artists James Ward and DeGarmo and Key's recently completed radio specials that are now being aired on approximately 300 Christian radio stations across the country, according to the Benson Company.

In conjunction with Living Water Productions, the Ward special was produced by Bruce Brown of St. Louis. It consists of music from Ward's "Mourning to Dancing" album and dialogue from Ward regarding his life, musical career, and ministry.

The DeGarmo and Key special, produced by Rick Tarrant of Communication Communications in Memphis, includes music from their "This Ain't Hollywood" album, discussions with Eddie and Dana, and a segment on Myrrh recording artist Amy Grant.

For information on airing the

program contact John Taylor/radio promotions, the Benson Company, 365 Great Circle Drive, Nashville 37228. Phone: (615) 259-9111.

Suttle to Head Paragon/NewPax

■ NASHVILLE — Bob MacKenzie, president of the Benson Company, has announced the appointment of Mike Suttle as GM for the Benson affiliated Paragon and Newpax record labels. Suttle will oversee all operations for Paragon/Newpax.

Suttle came to the Benson Company in November 1980 as manager of secular airplay promotions. He was previously involved in independent radio promotion, and held the position of GM at Elektra/Asylum Records-Nashville.

Soul & Spiritual Gospel

MAY 23, 1981			
MAY 23	MAY 9		
1	1	THE LORD WILL MAKE A WAY AL GREEN/Myrrh MSB 6661 (Word)	20 15 ONE DAY AT A TIME REV. THOMAS L. WALKER/EGL 655
2	2	CLOUDBURST MIGHTY CLOUDS OF JOY/Myrrh MSB 6663 (Word)	21 22 AMAZING GRACE ARETHA FRANKLIN/Atlantic SD 2906
3	3	THE HAWKINS FAMILY WALTER HAWKINS/Light LS 5770 (Word)	22 — REMARKABLE INEZ ANDREWS/Savoy 14591 (Arista)
4	9	EVERYTHING'S ALRIGHT CHARLES HAYES & COSMOPOLITAN CHURCH OF PRAYER CHOIR/Savoy SL 14850 (Arista)	23 16 RIDE THIS TRAIN CANTON SPIRITUALS/J&B 0030
5	4	TRUE VICTORY REV. KEITH PRINGLE/Savoy 7053 (Arista)	24 27 I CAN'T LET GO KRISTLE MURDEN/Light 5765 (Word)
6	5	JAMES CLEVELAND SINGS WITH THE WORLD'S GREATEST CHOIRS Savoy SGL 7059 (Arista)	25 — BORN AGAIN VIOLINAIRE/Jewel LPS 0162
7	8	RISE AGAIN GOSPEL KEYNOTES/Nashboro 7227	26 — I'LL GO WITH JESUS ANGELIC GOSPEL SINGERS/Nashboro 7236
8	10	REJOICE SHIRLEY CAESAR/Myrrh MSB 6646 (Word)	27 23 GOD SAID IT SOUL STIRRERS/Savoy SL 14569 (Arista)
9	7	MIRACLE JACKSON SOUTHERNAIRES/Malaco 4370	28 — THE LORD TAKES CARE OF EVERYBODY REV. CLEOPHUS ROBINSON/Savoy SL 14601 (Arista)
10	6	THE LORD IS MY LIGHT NEW JERUSALEM BAPTIST CHURCH CHOIR/Savoy SGL 7050 (Arista)	29 32 GIVE ME MORE LOVE LARNELLE HARRIS/Benson R3713
11	13	TRAMaine TRAMaine HAWKINS/Light LS 5760 (Word)	30 34 I'M A WITNESS TOO VERNARD JOHNSON/Savoy SL 14606 (Arista)
12	19	GOD IS OUR CREATOR ALBERTINA WALKER/Savoy SL 14583 (Arista)	31 35 GOSPEL GOLD, VOL. 1 VARIOUS/Light LS 5785 (Word)
13	11	MOTHER WHY? WILLIE BANKS & MESSENGERS/Black Label BL 3000 (HSE)	32 — SAID I WASN'T GONNA TELL NOBODY DONALD VAILS & THE VOICES OF DELIVERANCE/Savoy SGL 7052 (Arista)
14	37	IS MY LIVING IN VAIN CLARK SISTERS/New Birth NEW 7056G	33 20 NOBODY'S CHILD THE ORIGINAL SOUL STIRRERS/Malaco 4369
15	14	KEEP ON CLIMBING PILGRIM JUBILEE SINGERS/Savoy SL 14584 (Arista)	34 — SAVED BY HIS LOVE O'NEAL TWINS & INTERFAITH CHOIR/Savoy SL 14566 (Arista)
16	12	GOD WILL SEE YOU THROUGH WILLIAMS BROTHERS/New Birth 7948	35 — WHEN YOU CAN BELIEVE WYCB COMMUNITY CHOIR/Savoy SGL 7063 (Arista)
17	—	BE ENCOURAGED FLORIDA MASS CHOIR/Savoy SGL 7064 (Arista)	36 26 A PRAYING SPIRIT JAMES CLEVELAND & VOICES OF CORNERSTONE/Savoy SGL (Arista)
18	30	I'LL BE THINKING OF YOU ANDRAE CROUCH/Light LS 5763 (Word)	37 33 WHERE I'M GOING (IT WON'T HURT ANYMORE) REV. RICHARD WHITE/Savoy SL 14596 (Arista)
19	—	YOU DON'T KNOW HOW GOOD GOD'S BEEN TO ME CHARLES FOLD & THE CHARLES FOLD SINGERS/Savoy SGL 7061 (Arista)	38 24 LOVE ALIVE II WALTER HAWKINS & LOVE CENTER CHOIR/Light SL 5735 (Word)
			39 17 I'M COMING LORD CANTON SPIRITUALS/J&B 8 0028
			40 36 GOLDEN HITS SLIM AND THE SUPREME ANGLES/Nashboro 7234

Record World Country

Rabbitt on the Road



Eddie Rabbitt resumed his concert schedule recently in Chicago at the Mill Run Theatre after a five-month writing and recording hiatus. Featured during his three-day run was fellow Elektra/Asylum artist Sami Jo Cole. A backstage press reception also drew E/A Chicago staff. From left are: Denny Nowak, director of regional marketing; Tony Dwyer, regional promotion director; Rabbitt and Cole; Marvin Gleicher, local promotion head; and Stan Moress, president of Scotti Brothers Management, representing Rabbitt and Cole.

Country Hall of Fame Posts Attendance Gain; Board Elects Officers

■ NASHVILLE—Attendance at the Country Music Hall of Fame and Museum in the first four months of this year was up more than 14 percent over the same period last year, according to the board of trustees of the Country Music Foundation, a nonprofit educational organization which operates the attraction.

The board, which recently held its first quarterly meeting of 1981, reported that attendance in the first quarter of this year was nearly 93,000, up from 1980's 81,453. Bill Ivey, director of the CMF, stated that 1981's attendance is running ahead of that of 1978, the Hall of Fame and Museum's banner year.

The board of trustees also held an election of its officers and trustees, selecting Wesley Rose, president of Acuff-Rose Publications, as board president. Frank Jones, director of Nashville oper-

(Continued on page 84)

Differences Settled:

Fender Inks New Pacts With Meaux

By AL CUNNIFF

■ HOUSTON — Producer/manager Huey P. Meaux and artist Freddy Fender, who worked together throughout the 1970s then parted company amid a tangle of lawsuits, have settled their differences and are working together again, according to Meaux.

"I have signed a new five-year production and management agreement with Freddy," Meaux said. "We're going to start cutting him again within the next 30 days, he'll do the 'Merv Griffin' show within two weeks, and I'm going to take him on a tour of

Holland, Germany, and Sweden to back up his hit album there."

Meaux said Arcade Records has a hit LP in Holland featuring vintage Fender MCA tracks. "It's a collection album like Boxcar Willie's. Freddy will go over the first week of June or so to tour." Meaux said he is also shopping for a label for Fender's new product, which will be cut at Meaux's Sugar Hill Studios here.

Meaux, president and owner of Music Enterprises Inc., based here, said the new paperwork was signed Thursday (7) with Fender. "We worked a long time together, and then I think we both just got tired. You know how these stories go," Meaux told *Record World*. "I'm helping Freddy get some domestic problems untangled, and then we'll be all ready to go."

Excelsior Signs Baker

■ NASHVILLE—Don Johnson, VP and GM of Excelsior Records, has announced signing Canadian recording artist Carroll Baker to a long-term, worldwide recording contract.

The label's first single release on Baker, who has won four consecutive Juno awards as Canada's country female vocalist of the year, is "Mama What Does Cheat-in' Mean."

MCA Signs Greenwood

■ NASHVILLE — Singer/songwriter Lee Greenwood has signed an agreement with MCA Music for publishing, according to Jerry Crutchfield, VP, MCA Music-Nashville, and an agreement with MCA Records for recording. Crutchfield will produce Greenwood's debut MCA album.

Nashville Report

By AL CUNNIFF

■ MCA artists the **Crusaders** have been in town trying a musical experiment. This great jazz/R&B group wants to fuse country to its already distinctive sound. They've been in RCA's studios here working on such songs as "On the Road Again," "9 to 5," and "I Believe in You," and using some local pickers as well. The Crusaders are from the Houston area, so they grew up with a bit of country in their blood to start with.

Ernest Tubb's voice will be featured on **Sammi Smith's** next Sound Factory single, "Waltz Across Texas" . . . **Gail Davies** was a late addition to the bill of performers on the recent live Radio Luxembourg country broadcast from the Tennessee Performing Arts Center here. **Razzy Bailey** and the **Charlie Daniels Band** also play . . . KEBC's **Al Hamilton** has compiled a list of 50 country records that are great for specific dance steps. He'll send you the list of songs and steps if you send him a self-addressed, stamped envelope at KEBC, P.O. Box 94580, Oklahoma City, Oklahoma 73143.

Lester "Roadhog" Moran and His Cadillac Cowboys will make a rare public appearance in conjunction with the **Statler Brothers'** co-hosting of the nationally televised "Music City News Awards Show," June 8 at the Grand Ole Opry House . . . EMI-Nashville saluted retiring executive **Russ Sanjek** with a luncheon here Monday (18).

IN THE STUDIO: Audio Media (Mickey Gilley, Johnny Lee, Janie Fricke), Columbia (David Allan Coe), Creative Workshop (Helen Hudson, Razz), Hilltop (Jerry & Joann, from Canada), LSI (Terri Hart,

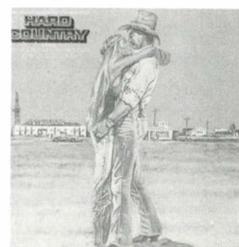
(Continued on page 82)

PICKS OF THE WEEK

SINGLES **BELLAMY BROTHERS, "THEY COULD PUT ME IN JAIL"** (prod.: Michael Lloyd) (writer: B. McDill) (Southern Writers Group, no affiliation listed) (3:31). The Bellamys have another very commercial cut in this upbeat tune filled with plays on words. I know I look like a nice guy, he tells a lady friend, but my thoughts about you could get me 20 years behind bars. Warner Bros./Curb 49729.

SLEEPER **JIM CHESNUT, "BEDTIME STORIES"** (prod.: Jerry Gillespie & Jim Chesnut) (writers: D. Morrison, C. Lester) (House of Gold, BMI) (2:57). An irresistible beat and an inspired lyric highlight this offering from a fine singer. The "hot" bridge is made for radio, and the tune also guarantees great live impact. Liberty/Curb 1405.

ALBUM **VARIOUS ARTISTS, "HARD COUNTRY: MUSIC FROM THE ORIGINAL MOTION PICTURE SOUNDTRACK."** Highlights of this light-country package include Michael Murphy and Katy Moffatt on "Take It As It Comes" and the title cut, and Tanya Tucker on her hit "Texas (When I Die)." Epic SE 37367.



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ARE VERY PROUD
OF THE ACCOMPLISHMENTS OF OUR ARTISTS
AS RECOGNIZED DURING THE

1981
ACADEMY OF COUNTRY MUSIC AWARDS



GEORGE JONES

TOP MALE VOCALIST

◆
SINGLE RECORD OF THE YEAR

"HE STOPPED LOVING HER TODAY"

PRODUCED BY BILLY SHERRILL

◆
SONG OF THE YEAR

"HE STOPPED LOVING HER TODAY"

WRITTEN BY BOBBY BRADDOCK AND CURLY PUTMAN

PUBLISHED BY TREE PUBLISHING COMPANY

PRODUCED BY BILLY SHERRILL

◆
MOE BANDY & JOE STAMPLEY

TOP VOCAL DUET

◆
THE CHARLIE DANIELS BAND

TOURING BAND OF THE YEAR

W
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HONORED TO BE ASSOCIATED WITH THESE ARTISTS
AND THEIR MUSIC.

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Country Single Picks

COUNTRY SONG OF THE WEEK

CONWAY TWITTY & LORETTA LYNN—MCA 51114

I STILL BELIEVE IN WALTZES (prod.: Ron Chancey, Conway Twitty & Loretta Lynn) (writers: M. D. Hughes, J. MacRae, B. Morrison) (Southern Nights, ASCAP) (3:09)

Conway and Loretta have another powerful chart contender in this unusual mixture of down-to-earth and rose-eye views. The engaging lyric describes a guy who still believes in waltzes, old fashioned ways, and happy endings, and a woman who wants to be sure it's really love.

WAYLON & JESSI—RCA JB-12245

WILD SIDE OF LIFE/IT WASN'T GOD WHO MADE HONKY TONK ANGELS (prod.: Richie Albright & Waylon Jennings) (writers: A. Carter, W. Warren/J. D. Miller) (Unart/Peer, BMI) (3:20)/**I'LL BE ALRIGHT** (writers: W. Jennings, J. Bridges, M. Lawley) (Waylon Jennings/Cartee III, BMI) (1:53)

The first side pairs two classic ballads in a straightforward country approach, and the flip offers a more uptempo treatment of a rhythm-oriented cut with a contemporary lyric. Both sides will attract their share of airplay.

JOHN CONLEE—MCA 51112

COULD YOU LOVE ME (ONE MORE TIME) (prod.: Bud Logan) (writer: C. Stanley) (Fred Rose, BMI) (2:43)

Conlee's strong country vocal and Logan's production result in a ballad with classic structure and styling geared for today's airwaves.

BRENDA LEE—MCA 51113

FOOL, FOOL (prod.: Ron Chancey) (writers: T. Seals, J. McBee, M. D. Barnes) (Irving/Down 'n Dixie/Danor/Almo, BMI & ASCAP) (3:26)

As always, Lee presents a compelling performance of a solid lyric. I've been a fool, and I'll do anything to keep from losing you, she sings in this ballad.

THE CORBIN/HANNER BAND—Alfa 7001

TIME HAS TREATED YOU WELL (prod.: Tommy West) (writer: D. Hanner) (Sabal, ASCAP) (2:47)

Hanner's writing prowess has been proven (he penned the Oak Ridge Boys' "Beautiful You"), and this positive lyric backed with a foot-stompin' beat promises to generate excitement of its own.

KING EDWARD IV AND THE KNIGHTS—Soundwaves 4635 (NSD)

KEEP ON MOVIN' (prod.: Gene Elders & George Betzer) (writers: K. E. Smith IV, C. L. Rutledge) (Phono, SESAC) (2:57)

This is an uplifting mid-tempo cut with a highly playable hook and strong group sound.

TONI JOLENE—T'n'T 100

I'VE BEEN AROUND ENOUGH TO KNOW (prod.: A. V. Mittelstedt) (writers: B. McDill, D. Lee) (Hall-Clement, BMI) (2:28)

Jolene's exciting vocal and Mittelstedt's excellent production spice this McDill-Lee gem.

DONEL AUSTIN—MSK 2296

PUSHING FORTY (prod.: D. Austin & J. Davis) (writer: R. Lane) (Comac, ASCAP) (2:44)

Austin strings together names, titles, and phrases relating to rockin' songs and artists of the past in this fast-paced tune with listener appeal.

Saluting ACM's Station of The Year



Sammy Jackson (seated) was named Radio Personality of the Year, and his station, KLAC (Los Angeles) was named Radio Station of the Year, in the Academy of Country Music's recent awards presentations. Shown with Jackson are fellow KLAC DJs (from left): Gene Price, Art Nelson, Harry Newman, Don Hinson, and Larry Scott.

Dimension Names Mack, Vowell

■ NASHVILLE—Ken Stilts, president of Dimension Records, Inc., has announced the appointment of Bill Mack as the label's national VP of operations, merchandising, promotion, and sales. Ray Pennington, executive VP of Dimension, also announced the appointment of Gene Vowell as professional manager for the label's Diversified Music publishing complex.

Mack recently operated Mack Management in the Dallas-Ft.

Worth area. Before that he held positions as southwest regional sales manager for Ariola Records, regional southern director for ABC Records, and marketing and promotion positions with RCA Records.

Vowell has held professional management positions with Mary Reeves publishing, Chappell Music, and Ray Baker's Blue Crest Music. Diversified Music includes Millstone (ASCAP), Almarie (BMI), and Julina (SESAC).

Nashville Report

(Continued from page 80)

Gary Gentry, the Watchmen, from Pittsburgh), RCA (Crusaders, Terry McMillan), Quadraphonic (Michael Clark, Johnny Carver, Grinder-switch), Scruggs Sound (Waylon Jennings and Tony Joe White, O. B. McClinton, Randy Matthews), Soundshop (Roger Miller), Sound Stage (Pam Tillis, the Statler Brothers, Lee Greenwood, Jack Hughes), Young'un (Allman Brothers), Wax Works (David Barroni), Pete Drake (Cal Smith, Lonzo and Oscar, B. J. Thomas gospel music), Music City Recorders (Rangers), Koala (Ronnie McCranie), Island (Donna Cooper, Jan and Dean, Foxfire, Silvercreek), Marty Robbins (Winters Brothers, Dave Duncan), Sound Emporium (Joe Waters, Ray Price, Buffalo and Brandy), Woodland (Eddie Rabbitt, Ronnie Milsap).

The Pat Boone Celebrity Golf Tournament, May 21-23 in Chattanooga, features artists Pat and Debby Boone, B. J. Thomas, Jim Chesnut, Jim Owen, Diane Pfeifer and others in concert, as well as a lot of sports action and fun. Proceeds from the weekend, which includes two concerts, will benefit a children's home. Contact Sam Woolwine at the Chattanooga News/Free Press for more details . . . Apologies from the type devil to Nashville publisher Don Gant, whose last name was misspelled last week . . . Ray Price opened the Arena, Oklahoma City's largest country music nightclub, with a recent appearance there. The club seats 3000.

RCA's Razy Bailey will perform on the first country show ever held at the Ritz nightclub in New York Aug. 13 . . . You'll soon hear Rex Allen Jr. and Margo Smith on a new Warner Bros. duet single . . . Rosanne Cash will kick off phase three of her marketing tour the end of this month in Memphis. The tour helped propel her "Seven Year Ache" to the number one spot . . . Jim Owen and One Niter are offering an unusual package that offers radio support for Owen's live show. It's a 10-hour radio show, "Hank Williams: The Man, the Legend," written and narrated by Owen. The show is being offered to radio in conjunction with Owen's live show in an area.

TCB Public Relations has changed its name to Artist Development Co. The new address is P.O. Box 1750, Hollywood, CA 90028 . . . Mercury/PolyGram artist Johnny Russell performs his music at a rodeo which benefits the fight against multiple sclerosis Sunday (24) in Dallas/Ft. Worth.

The Allman Brothers Band will perform in the fifth annual "One for the Sun" concert May 30 here. The show, which starts 3 p.m. at the Nashville International Raceway, also features Dr. Hook, the Billy Earl McClelland Band, the Ron Cornelius Band, Wood Newton, the Nighthawks, and others.

Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Johnny Lee — "Prisoner of Hope"

Conway & Loretta — "I Still Believe in Waltzes"

Susie Allanson revives the familiar "Run to Her" with instant success at KEBC, KMPS, WYDE, WPNX, WLWI, KTTS, WESC, KVOO, WGTO, KSO, WDLW, KSOP, KFDI, WXCL, KUUY, KNIX, WWNC, WIRK, KXLR.

Crystal Gayle has a swift start with her best in some time, "Two Many Lovers." Among the early starters are KCKC, WTSO, KNIX, KSO, KRMD, WJQS, KCKN, WDN, WYDE, WBAP, WKKN, WCXI, KMPS, WQQT, WPNX, KHEY, WQIK, WLWI, KENR, KXLR, KTTS, WFAI, WMC, KIKK, KFDI, WUBE, WAMZ, WSLW, WPLO, WMAY, WMNI, WSM, WSLR.



Corbin-Hanner Band

The Corbin-Hanner Band has their first single for Alfa Records, "Time Has Treated You Well," already playing at WEPP, KEBC, WDN, WYDE, WSAI, KSO, WWVA, WTOD, WKKN, WLWI. Billy Larkin is moving with "Longing for the High" at WDLW, KBUC, KEBC, KUUY, WTOD, WPNX, KFDI, KRMD, KVOO, KSOP, KWKH, WXCL, KKYX, WSLR, WDN, WWVA, KDJW, WLWI, WSLC, WFAI.

Joe Stampley is strong with "Whiskey Chasin'" at KSO, KRMD, WCXI, WBAP, KKYX, WTOD, WPNX, KDJW, WLWI, KENR, KXLR, KTTS, WIRK, KIKK, KFDI, KVOO, WGTO, WAMZ, WDLW, KSOP, WJQS, WYDE, WQIK, KSSS, WQYK, WSLR, KUUY, KNIX, WSAI, WKHK, WFAI.



Billy Larkin

Super Strong: Barbara Mandrell, Alabama, Dottie West, Anne Murray. Just shipped, King Edward IV & the Knights' "Keep on Movin'" is an instant add at KRMD, KEBC, KFDI, WYDE, KYNN, KMPS, WWVA, KWMT, WTOD, WPNX, KDJW, WFAI.

SURE SHOTS

Bellamy Bros. — "They Could Put Me in Jail"

John Conlee — "Could You Love Me (One More Time)"

Conway & Loretta — "I Still Believe in Waltzes"

LEFT FIELDERS

Brenda Lee — "Fool Fool"

Jim Chesnut — "Bedtime Stories"

Jerry Abbott — "Half As Good As Hank"

Toni Jolene — "I've Been Around Enough to Know"

AREA ACTION

Byron Gallimore — "Simple Ways" (WWVA, KSO, KRMD, KXLR, WDN)

Jan Gray — "Have You Hugged Your Kids Today" (WQYK, WSM, KSO, KEBC)

Lloyd Adds Two

■ NASHVILLE—Mick Lloyd, director of Little Giant Records and Mick Lloyd Productions, has announced the appointments of Judith M. Samuels and Robin Echiel to handle his companies' publishing and recording work.

Samuels joins Lloyd as marketing director and A&R coordinator. Echiel is Lloyd's new publishing director and A&R promotion coordinator. Lloyd's operations include Mick Lloyd Music (SESAC), Kelly & Lloyd (ASCAP), and Jerrimick (BMI).

Tompall at WPLO



Tompall Glaser (left), of Elektra Records' Tompall and the Glaser Brothers, visited WPLO (Atlanta) recently to meet with PD Jim Clemens and plug the Glasers' latest single, "Loving Her Was Easier (Than Anything I'll Ever Do Again)."

YOU CAN'T HELP BUT LIKE... TERRY GREGORY'S NEW ALBUM "JUST LIKE ME"



Country Singles Charts

"Just Like Me"

WS8 70071

RW 57* BB 45* CB 58*

Thank You Country Radio For Your Support.

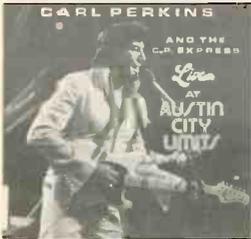


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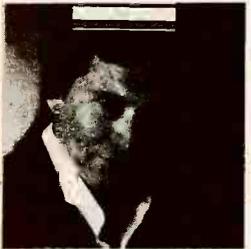
Country Album Picks



LIVE AT AUSTIN CITY LIMITS

CARL PERKINS AND THE C. P. EXPRESS—Suede
SLP-002

The excitement of Perkins' live "Austin City Limits" performances is captured with fine sound quality on such nuggets as "Matchbox," "Honey Don't," "That's All Right Mama" and "Blue Suede Shoes."



BILLY JOE ROYAL

Kat Family JW 37342

Royal and producer Chips Moman join forces for an excellent album with appeal primarily to pop and even black-oriented formats, but with country appeal as well, on such cuts as "The Wurlitzer Prize," "May I Borrow Some Sugar from You," and "Outrun the Sun."

Hall of Fame

(Continued from page 80)

ations for Warner Bros. Records, was elected chairman of the board of trustees.

CBS-Nashville VP and GM Rick Blackburn and Warner Bros. artist Emmylou Harris were elected for the first time to terms as VPs of the Foundation. Other newly elected board members include trustees Grelun Landon, Connie B. Gay, and Wesley Rose.

Elected to officer terms are Bill Lowery, Lowery Music Group, executive VP; Ralph Emery, first VP; Jerry Bradley, RCA-Nashville division VP; Brad McCuen, VP; Bob Kirsch, GM, Warner Bros. Records country division, VP; Irving Waugh, VP; Pee Wee King, VP; Roy Horton, secretary; and Joe Talbot, treasurer.

Continuing to serve as trustees are Frances Preston, BMI-Nashville; J. William Denny, Cedarwood Publishing Co.; Jim Fogle-song, MCA Records-Nashville; attorney Richard Frank; Joe Talbot; and Frank Jones. Mike Milom serves as the Foundation's legal counsel.

Loretta & Andy



MCA artist Loretta Lynn and Andy Williams chat backstage during a recent NBC-TV special at Washington, D.C.'s Ford Theater.

D.C. Country Station Raises \$1/4 Million For Viet Vet Memorial

■ WASHINGTON—Local country radio station WPKX/WVKX raised more than a quarter of a million dollars for the Vietnam Veterans Memorial Fund in a radiothon held May 8-10.

During the 51-hour broadcast, the radiothon raised \$256,126, an amount, according to Jan Scruggs, president of the Memorial Fund, "that exceeded any single corporate contribution." Scruggs added that the KX radiothon "has raised a substantially larger amount than any other fund raiser to date."

More than 2,000 pledges were made by phone, according to station officials.

The Vietnam Veterans Memorial Fund, incorporated in 1979, is a private nonprofit organization created to establish a national memorial on the Washington Mall to honor and recognize American Vietnam vets. Last July, Congress unanimously voted to allocate two acres of national park for the Memorial, which will be located near the Lincoln Memorial. Memorial Fund officials hope to have the memorial built in time for dedication on Veterans Day in 1982.

KX country radio, a Metroplex station, is the first radio station in the country to help raise money for the Fund, according to Bill Sherard, vice president and general manager.

The Memorial Fund asks any station interested in holding a radiothon to contact George Tanber at the public relations firm of Daniel J. Edelman, Inc., 1730 Pennsylvania Avenue, N.W., Washington, D.C. 20006, (202) 383-1300.

Nationwide Sound Helping Small Labels and New Artists

By AL CUNNIFF

■ NASHVILLE — What do Alabama, Gene Watson, Con Hunley, and Razy Bailey have in common? Early in his career each artist has had product distributed and promoted by Nationwide Sound Distributors, a nine and a half-year-old company based here which specializes in working product on small labels by new and developing artists.

In spite of increasingly tight playlists and market slumps in recent quarters, NSD charted 66 records in 1979 and 73 in 1980, making it Nashville's most active independent distribution company.

Founder Joe Gibson said he originally saw NSD as a company whose sole interest was record sales, but that one of the company's primary roles is now as a broker for young artists. "We fill a gap in the industry," said Gibson, who formed NSD in January 1972.

"A good portion of what we've done over the last two years is try to develop artists to the point where major labels want them. We try to give the little guy a legitimate way to get out there in the marketplace. This is also good business for the major labels. Even if they pay front money to acquire an act through us, it would probably be no more than a fourth of what they would have paid to develop the act themselves."

The NSD president said his company handled promotion and sales of Alabama's MDJ Records hit "My Home's in Alabama," before the group was picked up by RCA. They also worked Gene Watson's "Love in the Hot Afternoon" on Resco, which led to the artist's deal with Capitol Records. In the mid-1970s NSD worked a record by Razy Bailey (then called just Razy), "I Hate Hate," on Aquarian Records, which got significant pop activity.

A recent acquisition sweetened by NSD's efforts was Roger Bowling's signing to Mercury/PolyGram on the strength of his "Yellow Pages" single.

Before starting Nationwide, Gibson worked for about four years with Chart Records in Nashville as a producer, and eventually sales and promotion director. "Even then we were developing new artists, new talent," he said. "Some of the teenagers we had on the label included Lynn Anderson and Anthony Armstrong Jones. We also had Junior Samples."

Gibson left Chart, worked for about a year on a label that didn't survive, then formed NSD with

the help of financial backer George Cooper III, who later returned his stock in the company to the Gibson family. Gibson's wife Betty—who he said displayed her flair for promotion when she filled in for him for two weeks at Chart Records—joined NSD in 1974 and remains the operation's national sales and promotion director.

Betty is assisted by promoter and songwriter Jerry Duncan. The Gibsons' son Noel heads Music Craftshop, a company which owns NSD's in-house labels (NSD, Soundwaves, Phono, Moonchild, and Phase II), and the operation's publishing interests, Hitkit (BMI), Sunbelt (ASCAP), and Phono (SESAC).

"At first we were like a manufacturers' rep for a group of small independent labels," Joe Gibson said. "Until then, to my knowledge, no one had done this sort of thing in the record industry. We got out there and did their marketing for them for less than it would cost them." Gibson said his company conducted merchandise sampling for small labels, then did all the selling, billing, and collecting for the labels, for a percentage of the net billing.

NSD charges a small amount up front to cover its sampling and cataloguing costs, but will put in its own additional capital if a record takes off and more pressing is required. Gibson said Nationwide maintains its in-house labels "for people who don't want to go to the trouble of starting their own record company." The company doesn't buy or lease masters.

Gibson said NSD got into the business of promotion in the mid-1970s as an adjunct to help sales, but explained that promotion is now a big part of the company's work. "Longer ARBs work against building artists. And the biggest factor of all working against us is so many secondary market stations trying to work short playlists like the big-city radio stations." Today Gibson estimates that NSD works with a total of about 300 stations, calling as many as 80 of those stations about twice a week. "Our hardest job today is just getting a record a fair listen," he said.

NSD must be doing something right — they've recently charted Tim Rex and Oklahoma, Donnie Rohrs, the Shoppe, and Ernie Rowell.

"On occasion, I still get in there and produce a session myself," Gibson said. "But I consider that moonlighting—I do it because I still love music."

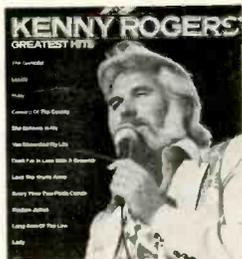
Record World Country Albums



MAY 23, 1981

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

MAY 23	MAY 16					
1	1	KENNY ROGERS' GREATEST HITS	Liberty LOO 1072	(29th Week)		31
2	2	FEELS SO RIGHT ALABAMA/RCA AHL1 3930				10
3	3	SOMEWHERE OVER THE RAINBOW WILLIE NELSON/ Columbia FC 36883				10
4	4	HORIZON EDDIE RABBITT/Elektra 6E 276				45
5	5	9 TO 5 AND ODD JOBS DOLLY PARTON/RCA AAL1 3852				24
6	6	JUICE JUICE NEWTON/Capitol ST 12136				9
7	7	GREATEST HITS RONNIE MILSAP/RCA AHL1 3772				31
8	13	SEVEN YEAR ACHE ROSANNE CASH/Columbia JC 36965				9
9	9	LEATHER AND LACE WAYLON & JESSI/RCA AAL1 3931				10
10	10	I LOVE 'EM ALL T.G. SHEPPARD/Warner/Curb BSK 3528				5
11	8	OUT WHERE THE BRIGHT LIGHTS ARE GLOWING RONNIE MILSAP/RCA AHL1 3932				5
12	14	EVANGELINE EMMYLOU HARRIS/Warner Bros. BSK 3508				14
13	17	WHERE DO YOU GO WHEN YOU DREAM ANNE MURRAY/ Capitol SOO 12144				3
14	12	ROWDY HANK WILLIAMS, JR./Elektra/Curb 6E 330				16
15	15	SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 5137				16
16	11	GREATEST HITS OAK RIDGE BOYS/MCA 5150				28
17	18	ROLL ON MISSISSIPPI CHARLEY PRIDE/RCA AHL1 3905				5
18	19	GREATEST HITS ANNE MURRAY/Capitol SOO 12110				33
19	21	I BELIEVE IN YOU DON WILLIAMS/MCA 5133				31
20	23	WILD WEST DOTTIE WEST/Liberty LT 1062				12
21	20	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378				106
22	16	HEY JOE, HEY MOE MOE BANDY & JOE STAMPLEY/ Columbia FC 37003				9
23	24	DRIFTER SYLVIA/RCA AHL1 3986				4
24	22	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36752				37
25	26	STARDUST WILLIE NELSON/Columbia KC 35305				157
26	25	MY HOME'S IN ALABAMA ALABAMA/RCA AHL1 3644				48
27	27	I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN JOE STAMPLEY/Epic FE 37055				3
28	30	COCONUT TELEGRAPH JIMMY BUFFETT/MCA 5169				11
29	33	I AM WHAT I AM GEORGE JONES/Epic JE 36492				46
30	32	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 6E 309				28
31	31	URBAN COWBOY (ORIGINAL SOUNDTRACK)/Full Moon/Asylum DP 90002				53
32	28	BACK TO THE BARROOMS MERLE HAGGARD/MCA 5236				34
33	35	BEST OF EDDIE RABBITT /Elektra 6E 235				78
34	49	I HAVE A DREAM CRISTY LANE/Liberty LT 1083				6



WKS. ON CHART

36	29	GUITAR MAN ELVIS PRESLEY/RCA AAL1 3917				14
37	65	JOHN ANDERSON 2 /Warner Bros. BSK 3547				2
38	38	STRAIGHT AHEAD LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250				83
39	39	BEST OF DON WILLIAMS, VOL. II /MCA 3096				82
40	36	ENCORE MICKEY GILLEY/Epic JE 36851				27
41	37	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC 2 35642				128
42	40	FULL MOON CHARLIE DANIELS BAND/Epic FE 36571				41
43	41	GREATEST HITS LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia FC 36488				111
44	43	MR. HAG TOLD MY STORY JOHNNY PAYCHECK/Epic FE 36761				6
45	42	THAT'S ALL THAT MATTERS TO ME MICKEY GILLEY/ Epic JE 36586				35
46	45	THE GAMBLER KENNY ROGERS/United Artists LA 934 H				126
47	56	GREATEST HITS DAVE & SUGAR/RCA AHL1 3915				12
48	44	LOVE IS FAIR BARBARA MANDRELL/MCA 5136				28
49	46	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H				177
50	52	BEST OF BARBARA MANDRELL /MCA AY 1119				118
51	34	REST YOUR LOVE ON ME CONWAY TWITTY/MCA 5138				39
52	47	SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE/ Columbia JC 36476				48
53	50	THESE DAYS CRYSTAL GAYLE/Columbia JC 36512				35
54	53	CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982				80
55	55	BEST OF THE STATLER BROTHERS /Mercury SRM 1 1037 (PolyGram)				275
56	60	WHO'S CHEATIN' WHO CHARLY McCLAIN/Epic JE 36730				24
57	51	24 GREATEST HITS HANK WILLIAMS, SR./MGM SE 4755				40
58	57	HELP YOURSELF LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia JC 36582				31
59	54	DREAMLOVERS TANYA TUCKER/MCA 5140				29
60	58	MUSIC MAN WAYLON JENNINGS/RCA AHL1 3602				50
61	—	ONE TO ONE ED BRUCE/MCA 5188				1
62	48	ANY WHICH WAY YOU CAN (ORIGINAL SOUNDTRACK)/ Warner/Viva HS 3499				23
63	62	SONGS I LOVE TO SING SLIM WHITMAN/Epic/Cleve. Intl. JE 36786				31
64	63	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/ Epic KE 35751				105
65	71	URBAN COWBOY II (ORIGINAL SOUNDTRACK)/Epic/Full Moon SE 36921				20
66	61	GIDEON KENNY ROGERS/United Artists LOO 1035				57
67	73	HARD TIMES LACY J. DALTON/Columbia JC 36753				33
68	59	TEXAS IN MY REAR VIEW MIRROR MAC DAVIS/ Casablanca NBLP 7239 (PolyGram)				32
69	64	OAK RIDGE BOYS HAVE ARRIVED /MCA AY 1135				110
70	68	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H				109
71	69	TOGETHER OAK RIDGE BOYS/MCA 3220				63
72	70	10TH ANNIVERSARY STATLER BROTHERS/Mercury SRM 1 5027 (PolyGram)				40
73	66	ROSES IN THE SNOW EMMYLOU HARRIS/Warner Bros. BSK 3422				52
74	74	WASN'T THAT A PARTY ROVERS/Epic JE 37107				2
75	—	CHAIN LIGHTNING DON McLEAN/Millennium BXL1 7756 (RCA)				1

CHARTMAKER OF THE WEEK

35 — **SURROUND ME WITH LOVE**
CHARLY McCLAIN
Epic FE 37108



Music City Tennis Tournament Benefits Hospital

■ NASHVILLE — Members of this city's music community turned out in full force for the 8th annual Music City Tennis Invitational held May 5-7 at the Maryland Farms Racquet and Country Club in Brentwood.

Mark Liggett and Bob Deller took the top spot in the High Notes classification, with Jay Senter and Dave Austin taking

second place. Proceeds from this year's tournament benefit Nashville Memorial Hospital.

Margaret Ann Warner and Ken Campbell took first in the Mixed Sharps category, with Bob and Barbara Morrison taking second. Mary Larkin and Van Montague took first in the Mixed Flats category, with Janis Gatlin and Joe Moscheo winning second.

Paul Ott and partner Benson Holland won the top spot in the Open Sharps classification, and Wade Pepper and Chuck Critchfield took second. In the Open Flats bracket, Bob Meador and Risley Lawrence won first.

Geoffrey Lissauer and Noel Silverman won first place in the Music Sharps division, with Bob Doyle and Alexander Neilson tak-

ing second. In Music Music Flats, Phil Ehart and Clay Schell took first, with Wesley Rose and Gerry Teifer taking second.

"Veteran observers" noted that Warner's victory was her second consecutive in the Mixed Sharps category, and that Rose's trophy was his first in the eight-year event (though he has presented many). Ron Henry presented the first annual Hod David sportsmanship award to Bill Wade.

Record World Country Singles

MAY 23, 1981

TITLE, ARTIST, Label, Number

MAY 23
MAY 16

WKS. ON
CHART

1	3	SEVEN YEAR ACHE ROSANNE CASH Columbia 11 11426	15
2	5	ELVIRA OAK RIDGE BOYS/MCA 51084	8
3	1	AM I LOSING YOU/HE'LL HAVE TO GO RONNIE MILSAP/ RCA 12194	10
4	2	I LOVED 'EM EVERY ONE T. G. SHEPPARD/Warner/Curb 49690	11
5	9	FRIENDS/ANYWHERE THERE'S A JUKEBOX RAZZY BAILEY/ RCA 12199	9
6	10	I'M JUST AN OLD CHUNK OF COAL JOHN ANDERSON/ Warner Bros. 49699	9
7	13	WHAT ARE WE DOIN' IN LOVE DOTTIE WEST/Liberty 1404	8
8	8	PRIDE JANIE FRICKE/Columbia 11 60509	11
9	11	LOUISIANA SATURDAY NIGHT MEL McDANIEL/Capitol 4983	9
10	17	BUT YOU KNOW I LOVE YOU DOLLY PARTON/RCA 12200	7
11	15	A MILLION OLD GOODBYES MEL TILLIS/Elektra 47116	9
12	12	I DON'T THINK LOVE OUGHT TO BE THAT WAY REBA McENTIRE/Mercury 57046 (PolyGram)	11
13	20	BLESSED ARE THE BELIEVERS ANNE MURRAY/Capitol 4987	8
14	14	COWBOYS DON'T SHOOT STRAIGHT (LIKE THEY USED TO) TAMMY WYNETTE/Epic 19 51011	12
15	18	THE BARON JOHNNY CASH/Columbia 11 60516	10
16	21	IT'S A LOVELY, LOVELY WORLD GAIL DAVIES/Warner Bros. 49694	8
17	4	ROLL ON, MISSISSIPPI CHARLEY PRIDE/RCA 12178	12
18	23	WHISPER LACY J. DALTON/Columbia/Sherrill 01036	8
19	25	SURROUND ME WITH LOVE CHARLY McCLAIN/Epic 19 01045	8
20	24	BY NOW STEVE WARINER/RCA 12204	7
21	26	LOVIN' ARMS/YOU ASKED ME TO ELVIS PRESLEY/RCA 12205	6
22	7	HEY JOE (HEY MOE) MOE BANDY & JOE STAMPLEY/ Columbia 11 60508	11
23	28	MONA LISA WILLIE NELSON/Columbia 11 02000	6
24	6	REST YOUR LOVE ON ME/I AM THE DREAMER CONWAY TWITTY/MCA 51059	14
25	29	FIRE AND SMOKE EARL T. CONLEY/Sunbird 7561	8
26	31	DO I HAVE TO DRAW A PICTURE BILLY SWAN/Epic 19 51000	8
27	32	I WANT YOU TONIGHT JOHNNY RODRIGUEZ/Epic 19 01033	8
28	33	EVIL ANGEL ED BRUCE/MCA 51076	9
29	35	MY WOMAN LOVES THE DEVIL OUT OF ME MOE BANDY/ Columbia 11 02039	6
30	27	HEART OF THE MATTER KENDALLS/Ovation 1169	10
31	36	THE MATADOR SYLVIA/RCA 12214	5
32	37	I WAS COUNTRY WHEN COUNTRY WASN'T COOL BARBARA MANDRELL/MCA 51107	3
33	40	LOVIN' HER WAS EASIER TOMPALL & THE GLASER BROTHERS/Elektra 47134	4
34	39	LOVE DIES HARD RANDY BARLOW/P.A.I.D. 133	6
35	43	FOOL BY YOUR SIDE DAVE ROWLAND & SUGAR/ Elektra 47135	3
36	38	GETTING OVER YOU AGAIN RAY PRICE/Dimension 1018	9
37	41	SOME LOVE SONGS NEVER DIE B. J. THOMAS/MCA 51087	7
38	42	YOUR WIFE IS CHEATIN' ON US AGAIN WAYNE KEMP/ Mercury 57047 (PolyGram)	9
39	55	DON'T BOTHER TO KNOCK JIM ED BROWN & HELEN CORNELIUS/RCA 12220	3
40	45	GOOD OL' GIRLS SONNY CURTIS/Elektra 47129	5
41	44	DARLIN' TOM JONES/Mercury 76100 (PolyGram)	6
42	46	YOU'RE CRAZY MAN FREDDIE HART/Sunbird 7560	6
43	47	LEARNING TO LIVE AGAIN BOBBY BARE/Columbia 11 02038	5

CHARTMAKER OF THE WEEK

44 — FEELS SO RIGHT
ALABAMA
RCA 12236

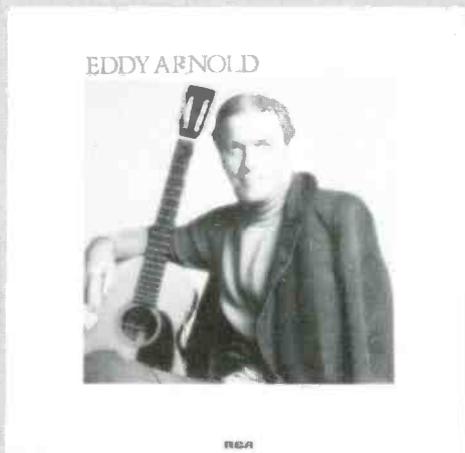


45	49	LOVE KNOWS WE TRIED TANYA TUCKER/MCA 51096	5
46	52	DOES SHE WISH SHE WAS SINGLE AGAIN BURRITO BROS./ CBS/Curb 6 01011	8
47	53	LOVE TO LOVE YOU CRISTY LANE/Liberty 1406	4
48	16	BETWEEN THIS TIME AND THE NEXT TIME GENE WATSON/ MCA 51039	13
49	58	THE ALL NEW ME TOM T. HALL/RCA 12219	4
50	50	HERE'S TO THE HORSES JOHNNY RUSSELL/Mercury 57050 (PolyGram)	6
51	60	DON'T GET ABOVE YOUR RAISING RICKY SKAGGS/Epic 19 02034	4
52	54	RODE HARD AND PUT UP WET JOHNNY LEE/Epic/Full Moon 19 02012	6
53	63	I STILL MISS SOMEONE DON KING/Epic 19 02046	4
54	65	DREAM OF ME VERN GOSDIN/Ovation 1171	2
55	56	SPREAD MY WINGS TIM REX & OKLAHOMA/Dee Jay 111 (NSD)	7
56	62	SLOW COUNTRY DANCIN' JUDY BAILEY/Columbia 11 02045	4
57	64	JUST LIKE ME TERRY GREGORY/Handshake 8 70071	4
58	72	UNWOUND GEORGE STRAIT/MCA 51104	2
59	66	WHAT THE WORLD NEEDS NOW IS LOVE BILLIE JO SPEARS/ Liberty 1409	4
60	67	FOOTPRINTS IN THE SAND EDGEL GROVES/Silver Star 20	4
61	70	BALLY-HOO DAYS/TWO HEARTS BEAT BETTER THAN ONE EDDY ARNOLD/RCA 12226	3
62	69	GO HOME AND GO TO PIECES DONNA HAZARD/ Excelsior 1009	4
63	19	HOOKED ON MUSIC MAC DAVIS/Casablanca 2327 (PolyGram)	14
64	34	IN THE GARDEN STATLER PROTHERS/Mercury 57048 (PolyGram)	9
65	73	ANGELA MUNDO EARWOOD/Excelsior 1010	2
66	68	SINCE I DON'T HAVE YOU/YOUR CHEATIN' HEART DON McLEAN/Millennium 11804 (RCA)	4
67	—	I SHOULD'VE CALLED EDDY RAVEN/Elektra 47136	1
68	83	YOU MADE IT BEAUTIFUL CHARLIE RICH/Epic/Sherrill 19 02058	2
69	—	TOO MANY LOVERS CRYSTAL GAYLE/Columbia 11 02078	1
70	89	LIKIN' HIM AND LOVIN' YOU KIN VASSY/Liberty 1407	2
71	86	MUSIC IN THE MOUNTAINS ERNIE ROWELL/Grass 63 07 (NSD)	2
72	22	FALLING AGAIN DON WILLIAMS/MCA 51065	14
73	71	TEXAS IDA RED DAVID HOUSTON/Excelsior 1012	3
74	87	CLEAN YOUR OWN TABLES KAY T. OSLIN/Elektra 47132	2
75	92	NORTH ALABAMA DAVE KIRBY/Dimension 1019	2
76	48	FRIDAY NIGHT FEELIN' RICH LANDERS/Ovation 1166	9
77	51	A LITTLE BIT OF HEAVEN ROGER BOWLING/Mercury 57049 (PolyGram)	8
78	30	IF I KEEP ON GOING CRAZY LEON EVERETTE/RCA 12177	12
79	57	MISTER SANDMAN EMMYLOU HARRIS/Warner Bros. 49684	12
80	59	A HEADACHE TOMORROW (OR A HEARTACHE TONIGHT) MICKEY GILLEY/Epic 19 50973	15
81	84	SIDEWALKS ARE GREY KENNY SERATT/MDJ 1008	3
82	82	FLO'S YELLOW ROSE HOYT AXTON/Elektra 47133	4
83	85	MIDNIGHT FLYER SUE POWELL/RCA 12227	2
84	61	CHEATIN'S A TWO WAY STREET SAMMI SMITH/Sound Factory 427	12
85	74	LEONARD MERLE HAGGARD/MCA 51048	15
86	—	LOVE TAKES TWO ROY CLARK/MCA 51111	1
87	—	WHISKEY CHASIN' JOE STAMPLEY/Epic 19 02097	1
88	88	ONE LOVE OVER EASY SAMI JO COLE/Elektra 47127	3
89	—	DREAM MAKER SHOPPE/NSD 90	1
90	99	WALTZES AND WESTERN SWING DONNIE ROHRS/Pacific Challenger 4504 (NSD)	2
91	79	ANGEL OF THE MORNING JUICE NEWTON/Capitol 4976	12
92	75	ALICE DOESN'T LOVE HERE ANYMORE BOBBY GOLDSBORO/ CBS/Curb 6 70052	12
93	97	TELL ME SO GARY GOODNIGHT/Door Knob 81 155	2
94	76	SOMEBODY LED ME AWAY LORETTA LYNN/MCA 51058	13
95	95	WITHOUT YOU BUCK OWENS/Warner Bros. 49651	3
96	77	HOLD ME LIKE YOU NEVER HAD ME RANDY PARTON/ RCA 12137	12
97	91	I'D RATHER BE THE STRANGER IN YOUR EYES GENE KENNEDY/KAREN JEGLUM/Door Knob 81 151	4
98	—	STILL RIGHT HERE IN MY HEART PURE PRAIRIE LEAGUE/ Casablanca 2332 (PolyGram)	1
99	—	WE HAVE TO START MEETING LIKE THIS KENNY EARL/ KIK 904	1
100	98	THE TESTIMONY OF SODDY HOE JERRY REED/RCA 12210	3



**Psst.....
Hey Buddy,
Want some
hot
numbers?**

EDDY ARNOLD



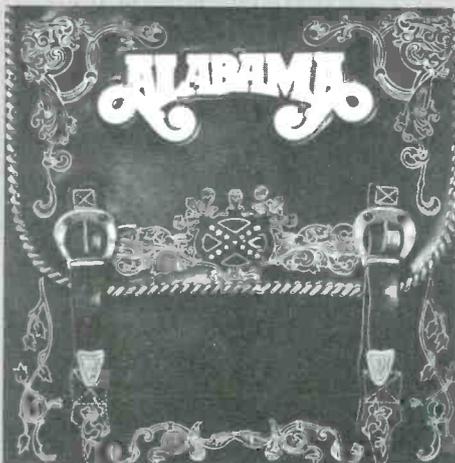
AHL1-3914

**“Bally Hoo
Days/Two
Hearts Beat
Better Than One”**

BB 55* CB 61* RW 61*

From the LP “A Man for All Seasons” Includes
If the World Should Ever Run Out of Love •
The Rose • I Wish That I Had Loved
You Better

ALABAMA



AHL1-3930

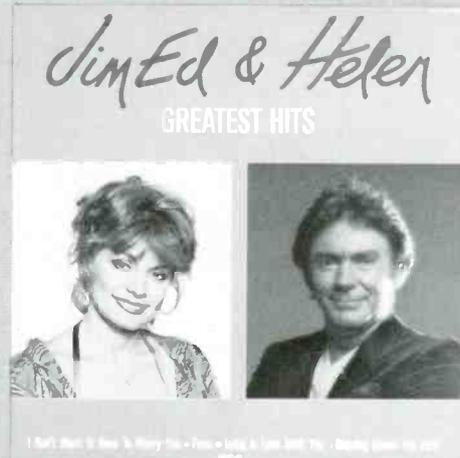
**“Feels
So Right”**

PB 12236

BB 44* CB 33* RW 44*

From the LP “Feels So Right” Includes
Old Flame • Burn Georgia Burn •
Love in the First Degree

JIM ED & HELEN



AHL1-3999

**“Don’t
Bother To
Knock”**

PB 12220

BB 42 CB 50* RW 39***

From the “Greatest Hits” LP Includes
I Don't Want to Have to Marry You •
Morning Comes Too Early • Fools •
You Don't Bring Me Flowers



Elton John The Fox



Featuring the single, "Nobody Wins." GEP 49722
Produced by Chris Thomas and Elton John and Clive Franks for Frank-N-Stein Productions.
Recorded by Bill Price. On Geffen Records & Tapes. GHS 2002



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