

JUNE 13, 1981 \$2.75

Carole Bayer Sager

Hits of the Week

SINGLES

KENNY ROGERS, "I DON'T NEED YOU" (prod. by Richie, Jr.) (writer: Christian) (Bootchute, BMI) (3:27). Take out your handkerchiefs for this tear-jerker. It's vintage Kenny with a standout production job by Lionel Richie, Jr. capturing all the vocal beauty, Liberty 1415.

REO SPEEDWAGON, "DON'T LET HIM GO" (prod. by Cronin-Richrath-Beamish) (writer: Cronin) (Fate, ASCAP) (3:28). Pounding drums, ringing guitars and synthesizer swooshes surround Kevin Cronin's lead vocal cry on this third single from the monster LP, "Hi Infidelity." Epic 19-02127.

THE WHO, "DON'T LET GO THE COAT" (prod. by Szymczyk) (writer: Townshend) (Towser Tunes, BMI) (3:43). Nifty chorus adds and Pete's tasteful guitar solo give Daltrey's gentle lead vocal all the help it needs to take this latest from "Face Dances" to the top. Warner Bros. 49743.

ANNE MURRAY, "WE DON'T HAVE TO HOLD OUT" (prod. by Norman) (writers: Mason-Adams) (Balmur, CAPAC) (3:39). Murray's vocal swells with urgency on the hook, complemented by delicate piano/guitar lines and subtle choruses. It's a loving ballad that's right for pop-A/C. Capitol 5013.

SLEEPERS

BLACKFOOT, "FLY AWAY" (prod. by Nalli-Weck) (writers: Medlocke-Spires) (Bobnal, BMI) (3:45). Loaded with hooks and armed with rip-roarin' guitar signatures, the Florida-based quartet goes for pop-AOR gold with this rocker from the forthcoming "Marauder" LP. Atco 7331.

THE BROTHERS JOHNSON, "THE REAL THING" (prod. by group) (writers: group) (State of the Arts/Brojay, ASCAP) (3:48). The Brothers' ultra-cool vocals float in the falsetto ranges over a spunky dance beat on this initial slice from the forthcoming "Winners" LP. A&M 2343.

ROBERTA FLACK, "YOU STOPPED LOVING ME" (prod. by Flack) (writer: Vandross) (Duchess/MCA, BMI) (3:38). From the motion picture soundtrack "Bustin' Loose," this heartfelt ballad has Flack's velvety vocal working an unforgettable hook. Right for several audiences. MCA 51126.

EVELYN KING, "I'M IN LOVE" (prod. by Brown) (writer: Kashif) (Duchess/MCA, BMI) (3:49). With a big bass strut clearing the way, Evelyn's graceful lead makes a passionate statement that's a cinch to rule the airwaves. The young lady comes of age! RCA 12243.

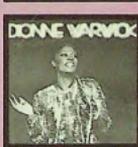
ALBUMS

GEORGE HARRISON, "SOMEWHERE IN ENGLAND." As his "All Those Years Ago" single bullets, Harrison delivers religious concern in "Life Itself" and catchy riffs in "Blood from a Clone" and "Tear-drops," and, surprisingly, covers two Hoagy Carmichael tunes. Dark Horse DHK 3492 (WB) (8:98).

DIONNE WARWICK, "HOT, LIVE AND OTHERWISE." The perfect set for Dionne fans and people who want to own some of her best music, these four sides include a live 15-song hit medley, a live "Aife" and "I'll Never Love This Way Again," and new studio material. Arista A2L 8605 (13.98).

CAMEO, "KNIGHTS OF THE SOUND TABLE." The merry band of 12 led by Larry Blackmon is slaying radio dragons left and right with this one. "Freaky Dancin'" is bulleting high BOS, and cuts like "Don't Be So Cool" will defend their knightly standard. Chocolate City CCLP 2019 (PolyGram) (8.98).

SILVERADO, "READY FOR LOVE." Guitarist/vocalist Carl Shillo and bassist Buzz Goodwin are a kinetic writing team, and with producer/keyboardist Don Oriolo, they have the elements of top 40 success. The title single and Beatles-influenced "Dance With Me" highlight. Pavilion JZ 37049 (CBS).



Another Star Is Added To Our Galaxy



Solar

SOUND OF
LOS ANGELES RECORDS



We proudly welcome Dick Griffey, the entire Solar Records staff and the artists:
Dynasty, Juanita G. Hines, Klymaxx, Lakeside, Carrie Lucas,
Midnight Star, Shalamar, Vaughn West and the Whispers.

Lundvall to E/A?

■ NEW YORK—At press time, it was rumored that CBS Records division president Bruce Lundvall was set to leave CBS for a high-level executive position with Elektra/Asylum Records in New York. Neither company would confirm or deny the reports of Lundvall's move, but sources at both labels have told RW that an announcement of his new position might be made soon.

Over 200 Attend NAIRD Convention

By BILL HOLLAND

■ PHILADELPHIA—It is difficult to imagine a crazy quilt of more than 60 small, independent record companies, most with very specialized and non-mainstream product, and nearly 30 independent distributors coming together at a convention that would produce much more than confusion, suspicion, and bewilderment.

But many of the members of the National Association of Independent Record Distributors and Manufacturers (NAIRD) have had nine years of practice, and they have achieved a growing trust and cooperation. This year's convention in Philadelphia, by all accounts, proved that it can be done. More than 200 people attended, and the enthusiasm was contagious.

As Ken Irwin of Rounder Records said, "It was amazing. It was the first year things came together. Really came together."

In the official meetings and workshops, information and tips

(Continued on page 36)

Distribution Arm Under Record Division In PolyGram Move

■ NEW YORK—PolyGram's distribution arm has been brought under the aegis of the record company as a result of a restructuring announced last Wednesday (3) by PolyGram Records president and chief executive officer David A. Braun. The decision by Braun appears to represent the dissolution of PolyGram Distribution Inc. (PDI) as a separate company.

John Frisoli, who has been president of the distribution arm, has left PolyGram. His responsibilities will be taken over by Jack Kiernan, who will remain VP, sales, but will now report directly to Bob Sherwood, executive VP and GM, PolyGram Records.

The fulfillment/distribution operation, formerly under the PDI division, will now become part of PolyGram Records. Thus, Bert Franzblau, VP, operations, will report directly to Guenter Hensler, executive VP, operations, PolyGram Records.

(Continued on page 27)

WEA Group Makes Commitment To CBS' CX Noise Reduction System

■ NEW YORK—The WEA group of labels will begin employing the CBS-developed CX noise reduction system on future releases, according to a prepared statement released jointly by CBS Records and WEA. The statement did not say when WEA's first CX-encoded records would be released.

Video Products Dominate CES

By ELIOT SEKULER

■ CHICAGO—Close to 60,000 attendees of the 15th Annual Summer Consumer Electronics Show gathered here last week to see a wide diversity of audio, video and related products presented by some 950 exhibitors at the McCormick Place convention center, the McCormick Inn and the Pick Congress Hotel. Although new audio products and a dazzling assortment of personal electronics instruments were shown in abundance, the event was widely recognized as "a video show" by a majority of those in attendance, with thousands of new video products and new video software titles commanding the center of attention.

Lavish Videodisc Displays—All the videodisc systems—optical, CED and VHD—were represented in lavish displays, and many of the former audio-only manufacturers have by now made their entry into video hardware production.

Although the Consumer Electronics shows were begun as hardware-oriented trade exhibitions, this year's Summer CES

continued the trend that has seen increased exhibition space and attention focused on software. Major and independent manufacturers of videocassettes occupied vast areas in the main exhibition areas of McCormick Place, and many significant deals involving new videodisc licensing agreements—in all three formats—made for splashy headlines in the three daily newspapers published especially for the show.

Seminar Highlights

Of the conference and seminars sponsored by the Consumer Electronics Group of the Electronics Industry Association (EIA/CEG), the best attended was the CES Video Conference held on June 2, which found an overflow crowd listening to two panels discussing "New Sources of TV Programming" and "Marketing New Video Products." The first discussion focused primarily on new delivery systems (e.g. satellite, cable, pay-TV and home video), the problems of finding new programming to accommodate them, and the effect they will have on the hardware industry. The second panel, with featured such top industry executives as Warner Home Video's Mort Fink, Zenith's

(Continued on page 8)

Cable TV's Growth Evident at L.A. Meet

By SAMUEL GRAHAM

■ LOS ANGELES—The remarkable growth of the cable television industry during the last five years was in ample evidence at the recently-concluded National Cable Television Association convention, held May 29-31 at the Convention Center here. And along with that growth, according to industry figures, has come an increasing need for programming that is both original and diversified enough to satisfy an ever-widening demographic range.

Registration Up

One indication of the cable business' rapid expansion comes from the NCTA's attendance figures for their 30th annual convention. The final registration count, according to Daily Variety, exceeded 15,500, an increase of more than 6000 over last year's gathering (in Dallas) and 3000 more than even the NCTA expected.

(Continued on page 17)

Herb Eisman Named 20th Records Chairman

■ LOS ANGELES—In a restructuring of 20th Century-Fox's music companies, Alan Hirschfield, vice chairman of 20th Century-Fox Film Corporation, has appointed Herb Eisman chairman of the board of 20th Century-Fox Records. Neil Portnow, president of the record company, will report to Eisman, as will Monty Houdeshell, chief financial officer.

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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, 1977, with each weekly figure being a percentage increase or decrease on the base. The base figure for both singles and albums is 100.0.

Contents



■ **Page 10.** Unlike major companies, where the division of labor is usually strictly adhered to, small label staffs are often asked to do a little bit of everything. This week, with a look at Handshake Records, RW bows the first installment of a new series devoted to behind-the-scenes glimpses of life at small labels.



■ **Page 20.** Franke and the Knockouts recently embarked on their first concert tour, spearheaded by a hit single and album. RW caught up with the Millennium recording artists, their manager and the president of their label and got their various reactions to the band's almost immediate success.

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Powerhouse Picks

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

Kenny Rogers (Liberty) "I Don't Need You"
A sure winner was created by the outstanding talents of the song's singer and producer. Adds go across the board.

Joey Scarbury (Elektra) "Theme From 'The Greatest American Hero'"
Moves at the primary and secondary levels are coming on strong as regional sales begin to show.

Ron Goldstein Named President of Island For U.S. and Canada

■ **NEW YORK**—Chris Blackwell, founder of Island Records, and Martin Davis, worldwide chairman of Island, have announced the promotion of Ron Goldstein to president of Island Records, U.S. and Canada operations. Goldstein had been vice president and managing director.



Ron Goldstein

As president, Goldstein will continue to oversee coordination of the label's North American activities and its relationship with Warner Bros. Records and WEA Distribution Corporation. In addition, Goldstein will be involved in the development of Island's video and film wing; he will assume a more active role in Island's A&R; and he will coordinate.

(Continued on page 48)

Ekke Schnabel to RCA As Business Affairs VP

■ **NEW YORK**—Ekke Schnabel has been named division vice president, business affairs and international administration, RCA Records, it was announced by label president Robert Summer.



Ekke Schnabel

Schnabel has been senior vice president, legal and business affairs, PolyGram Records, based in New York, for the past year. Prior to that, he was vice president, business affairs, Polydor Records, also in New York, from 1974 to 1980. From 1971 to 1974, he was director of business affairs for Polydor International, a PolyGram company, in Hamburg, Germany. He joined PolyGram in Hamburg in 1967 in the legal department.

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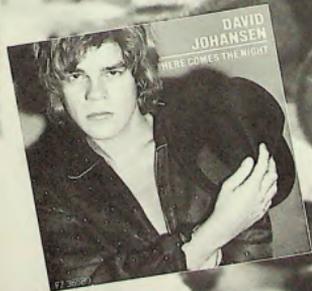
DAVID JOHANSEN is waiting for the night...

When the sun goes down, David Johansen comes out to party on his new album, "Here Comes The Night." Joining David on his nocturnal prowls is former Beach Boy, Blondie Chaplin, in the toughest Johansen album yet. Co-produced and engineered by Barry Mraz (Styx, Benny Mardones) in wraparound stereo, "Here Comes The Night" is a rock 'n' roll celebration from the heart of its most inimitable personality.

David Johansen's "Here Comes The Night."
The party album of the year.
On Blue Sky Records and Tapes.

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Blue Sky



Merv Salutes Arista



A special "Merv Griffin Show" honoring Arista Records begins airing across the country on Friday, June 12. The tribute features Arista president Clive Davis as the show's co-host, and showcases three of the hottest acts on the label's roster: Aretha Franklin, Gina Vannelli and Air Supply. Shown on the program are, from left: Davis, Franklin, and Griffin.

Alfa Ups Keogh To Promotion VP

■ LOS ANGELES — Bob Fede, president, Alfa Records, has announced the promotion of Kevin Keogh to vice president, promotion.



Kevin Keogh

Prior to joining Alfa at its inception as director of national promotion, Keogh served in a similar capacity at a number of labels, including Bearsville and Casablanca. He began his career as program director for several east coast radio stations.

A&M Promotes Stone

■ LOS ANGELES—Charlie Minor, vice president and executive director of promotion for A&M Records, has announced the appointment of Rick Stone to the position of national singles promotion director.



Rick Stone

Stone first joined A&M Records as New York marketing manager. In 1978 he was promoted to New York promotion director. Prior to joining A&M, Stone was a music director and air personality in upstate New York.

Advent of Loose Shrink Wrapping Gains Industry's Guarded Support

By DAVID MCGEE

■ NEW YORK — Although adoption by the entire music industry appears to be some time off, loose shrink wrap is looking more and more like an idea whose time will come. WEA has taken the lead in testing dealer and consumer receptivity to the loose wrap by using it on new releases from the Who, Joe Walsh, Elton John and the Marshall Tucker Band. Last week Arista released Dionne Warwick's two-record

"Hot! Live and Otherwise" set with loose wrapping. Several labels contacted by *Record World* claimed to be monitoring the reaction to loose shrink wrap before making any moves.

Long used on import albums, loose shrink wrap is generally considered to be a major factor in reducing record warpage, since it does not react quite so dramatically as tight wrap to changes in temperature. Any other advantage it might have is, according to Larry Hayes of A&M Records, "purely cosmetic." But with dealer complaints about defective records having increased markedly in recent years, labels clearly are interested in discovering some means of reducing less serious defects unrelated to pressing.

Although Atlantic Records is currently evaluating the pros and cons of loose shrink wrap, executives from Warner Bros. Records and from Elektra/Asylum/None-such were clearly enthusiastic about it. Tom Sidorsky, director of manufacturing for Elektra/Asylum/None-such, said the labels plan to "come out with mostly all of our new releases in loose shrink wrap at this point. And we'll see how it goes from there. We're also going to experiment with a heavier tie-kin wrap, which we haven't got into our plants yet." He added that catalogue albums will continue to be packaged in the tight wrap.

Kent Crawford, Warner Bros.' assistant to the vice president/sales, recently visited "a half a dozen" record stores in Chicago and found retailer reaction to loose wrap "extremely positive." Retailers, Crawford said, "are very sensitive to any changes that affect quality control. They're the ones who scream the loudest about defectives; they're the tastemakers, and they're at the

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Bourne Company Moves

■ LOS ANGELES — The Bourne Company has moved to new offices. The new address for the music publishing firm is 1800 N. Highland Ave., Suite 606, Hollywood 90028. Phone: (213) 469-5101.

Video/Audio Complex Planned For NYC

■ NEW YORK — Plans for the conversion of an abandoned New York City high school into a \$50 million video/audio production complex, to be known as Metropolis Studios, were announced last Monday (1). The complex is expected to be completed by late 1982, and Metropolis Studios Inc., a group comprised of the developers and architects involved in the project, claims that the studios will become the "premier video/audio production and post-production center on the east coast."

Principals

The principals in Metropolis Studios Inc. are Alex Major, a former songwriter who is president of the complex; John Storry, executive vice president, who is a recording studio designer; and Henry Minskoff, Jerome Minskoff and Alan Minskoff, who will build the complex.

Site

Metropolis Studios Inc. purchased the abandoned Haaren High School, on Manhattan's

Regional Breakouts

Singles

East:

Manhattan Transfer (Atlantic)
Moody Blues (Threshold)
Billy Squier (Capitol)
Frankie Smith (WMOT)
38 Special (A&M)

South:

Joey Scarbury (Elektra)
Moody Blues (Threshold)
Painter Sisters (Planet)

Midwest:

Sheena Easton (EMI-America)
Manhattan Transfer (Atlantic)
Marty Balin (EMI-America)

West:

Joe Daley (MCA)
Sheena Easton (EMI-America)
Manhattan Transfer (Atlantic)
Joey Scarbury (Elektra)
Moody Blues (Threshold)

Albums

East:

Peter Frampton (A&M)
Manhattan Transfer (Atlantic)
Air Supply (Arista)

South:

Peter Frampton (A&M)
Manhattan Transfer (Atlantic)
Tuba (Capitol)
Oak Ridge Boys (MCA)
Air Supply (Arista)

Midwest:

Peter Frampton (A&M)
Manhattan Transfer (Atlantic)
Oak Ridge Boys (MCA)
Air Supply (Arista)

West:

Peter Frampton (A&M)
Manhattan Transfer (Atlantic)
Oak Ridge Boys (MCA)
Air Supply (Arista)

Geffen Records Inks Sammy Hagar

■ LOS ANGELES—Ed Rosenblatt, president of Geffen Records, has announced the signing of guitarist/composer Sammy Hagar to an exclusive worldwide recording contract.

Hagar began his professional music career as a singer and guitarist for Ronnie Montrose's band, Montrose. He later recorded five LPs for Capitol Records as a solo artist. Hagar is set to enter the studio with producer Keith Olsen to begin work on his Geffen Records debut, which will be released this fall.



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On A&M Records and Tapes

CEC

(Continued from page 3)

Walter Fisher, Panasonic's Ray Gates, Pioneer's Ken Kai and RCA's Jack Sauter, confronted some of the most important issues currently facing the home video industry. The panel, moderated by Television Digest's Dave Lachenbruch, dealt with such topics as competing video-disc technologies, audio development in video receiver systems, distribution of home video software and inventory problems that are created by the growing number of software formats.

One of the major topics of discussion at this Summer's CEC, held only a few months after RCA's introduction of its CED SelectaVision disc system, was the immediate impact and long-term outlook for the RCA disc and for discs in general. RCA's Sauter seized the opportunity to reiterate his firm's position that SelectaVision has already met or surpassed his company's projections, and that the CED disc has made the strongest impact ever recorded by a new technology system in the history of consumer electronics. Claiming to be baffled by widespread press skepticism, Sauter said that 63,000 CED units have already been shipped, and 28,000 are now in the hands of consumers.

Sauter reported basic demographic differences in the video-disc and VCR consumer, again restating the RCA position that the VCR owner tends to be more of a videophile, while the CED target customer is more representative of the average TV viewer. As might be expected, Pioneer Video's Ben Kai, representing the LaserDisc system, differed in his view of the potential disc market, citing a survey taken by his company that reported that some 60 percent of videodisc system owners already have VCRs in their households.

(Continued on page 16)

Overselling Causes Problems At Clash Shows

By JEFFREY PEISCH

■ NEW YORK — The concept of a "Clash Invasion" certainly sounded good. The Clash were to fly to New York and play eight concerts in seven days at Bond International Casino. The dates would be the group's only ones in this country, and the opening acts would be hand-picked by the band. Each concert would feature two local bands as openers, one from New York and one from London.

As an act of independence — and, perhaps, defiance — the Clash told Epic Records that its publicity and marketing services wouldn't be needed—all publicity would be handled by Bond. A Clash contest, asking fans what they "expect from music in the '80s," would award the winner a week of fun and games with the group. And, to top it all off, the entire week was to be filmed, starting with the Clash's arrival at Kennedy airport, a few days before the concerts were to begin on May 28.

Perhaps the tone for the Clash Invasion was set on May 26, when New York journalists received a mysterious telegram in the morning asking them to show up for a bus to a Clash press conference at 4 p.m. that afternoon. After waiting inside Bond for nearly an hour, the 20-odd writers were finally led to a bus, where they waited for another 20 minutes. Finally, the writers were told that the plan was to meet the band as they arrived at the airport, but that the band's plane was indefinitely delayed. The press conference was postponed until the next day, and it was to be held at Bond. So much for a cinema verite documentation of the start of the Clash invasion.

The delayed plane was small stuff compared to the trouble the Clash and Bond were to face as the concert series started. Some time during Thursday's (28) opening night show, the New York

City Fire Department showed up at Bond and told the club that the room was overcrowded. Over 200 ticket-holders were turned away. It was pouring rain that night.

On Friday (29), management from Bond met with the Fire Department and agreed to limit attendance for the remaining six shows. The Fire Department put a limit of 1800 on attendance; Bond had sold between 3000 and 3600 tickets per show. Those people who had bought their tickets from Ticketron were told they could attend the original dates; fans who bought their tickets from the box office were re-routed to additional dates.

By Friday evening, announcements of the date changes had been widespread, and the Clash and Bond were ready to continue the invasion, under the new rules. A Bond spokesperson said that the club had certainly had over 3000 people in the room in the past, but that the club was ready and willing to abide by the Fire Department's regulations.

On Friday evening, at 9:30 p.m., with the show just about to begin, a representative from the Buildings Department Inspector's office showed up at the club and said that Bond had insufficient fire exits. The inspector said that the club would be closed after the evening's show.

"But," pleaded Bond management, "the 1800 attendance figure was determined by the amount of fire escapes. How can we now not have enough fire escapes?"

The inspector wouldn't budge and Saturday's shows (matinee and evening) were cancelled. On Sunday, Bond management searched for a judge in order to get a restraining order that would overrule the building inspector's order. They got the order, but at the same time, the chief building inspector, Irwin Fruchtman, came to Bond because his children were turned away from Saturday's shows. Fruchtman said that the fire exits seemed fine, and he brushed aside questions about the first building inspector's possible impropriety.

On Sunday (31) afternoon, another rescheduling of concerts was announced, causing the cancellation of Bond appearances by the Stranglers and Gary Glitter. Altogether the Clash will play 17 shows through June 13.

Although no one connected with the concerts would comment on whether or not the Clash would be paid for the extra dates, a Bond spokesman intimated that the band would receive the same amount of money but that Bond

was helping with the band's expenses for the extra week's stay. The spokesman said that Bond would not lose money on the venture.

It was on Sunday that cries were first heard to the effect that Bond's hassles were arranged by jealous competitors, i.e. clubs that were upset not to have secured the Clash dates.

Clash spokesman Cosmo Vinyl suggested that the Fire Department and the building inspector were tipped off about the overcrowding. Bond Clash manager Bernard Rhodes reportedly asked one New York agent to see what he (the agent) could do to get the authorities off Bond's back.

New York City Fire Department deputy chief Ragusa, whose division was at Bond on the first two nights of the concerts, said that he didn't know who had called the Fire Department to the club. Ragusa also said that the incident at Bond would not change the department's attitude toward the rock clubs, but that he would "keep an eye on the situation." The Buildings Department could not be reached for comment.

As if this weren't enough, the concerts themselves have had problems too. Reviews of Clash's performances have generally been positive, but the crowd

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Capitol, Grand Funk Settle Royalty Suit

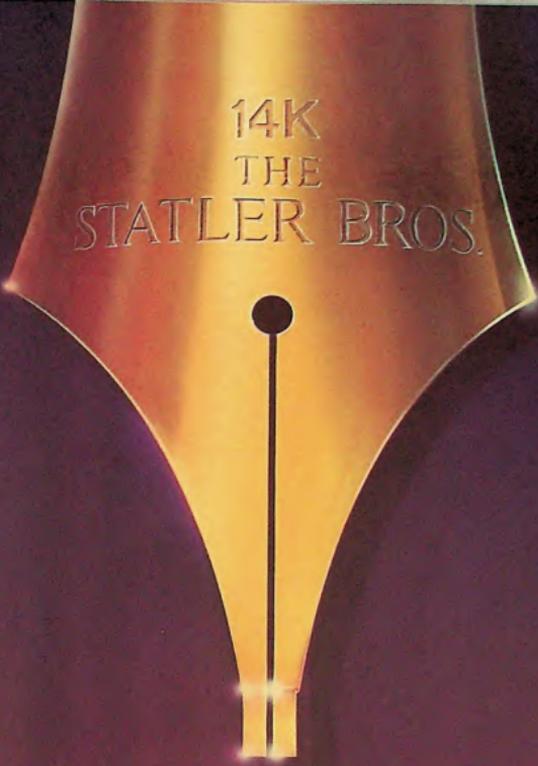
■ LOS ANGELES—Capitol Records and one of its former acts, hard rockers Grand Funk Railroad, have reportedly reached an out-of-court settlement of a royalty suit filed by the group against the label. Attorneys for both sides, while confirming that a settlement had been agreed upon, declined to reveal specifics, apparently because they have not yet been determined. According to Daily Variety, Grand Funk Railroad had charged Capitol with failure to pay royalties—of both the artist and mechanical variety—totalling over \$680,000. The band accused Capitol of making various unauthorized royalty deductions, failing to account for all of Grand Funk's record and tape sales and computing royalties according to a "fictitious royalty base," among other improprieties.

The suit had been scheduled for trial last Thursday (4) in Manhattan Federal Court in New York. Defense attorney Daniel Murdock said that formal "exchange of documents" would take place "within the next several weeks" to conclude the settlement.

Elektra/Asylum Welcomes Solar



Elektra/Asylum Records chairman Joe Smith and the label's Los Angeles-based home office staff recently welcomed Solar president Dick Griffey and his staff and artists to the E/A family by holding a buffet reception in their honor. Pictured are, from left to right: Joe Smith, Solar tour coordinator, Sal Michaels, of the Newby Walters Associates booking agency; Griffey; Smith; and Glen Davis, Solar creative services assistant.



14K
THE
STATLER BROS.

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57051



*From their forthcoming album, "Years Ago"

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Behind the Scenes at Handshake Records

By PHIL DIMAURO

This is the first in a series of articles offering an inside look at the operation of a small record label.

■ NEW YORK — At about 11:00 Monday morning, Handshake Records' weekly staff meeting begins. The 11 people who work in the company's home office in New York have all been planning their individual schedules or

Peter Corriston, the freelance designer (his LP cover credits include the Rolling Stones, Led Zepplin, J. Geils and Foghat), who serves as the company's art director; independent marketing consultant Roy Norman; and John Birge, director of P&D labels for CBS, who is the chief liaison between Handshake and CBS' pressing and distribution operations.

As the meeting gets underway,

by Revelation, "Stand Up"; a directive from Alexenburg to assure that 300 cassettes of every new album be available for promotional purposes one month prior to release; and promotional plans for a country single, "Music Machine," by another new artist, Mark Gordon Creamer.

Gidion suggests that the Creamer song, which mentions "50,000 watts of power" in the course of its lyrics, lends itself to promotions which could "lock up the major power stations" early. A suggestion is also made that the Creamer single be serviced with a backup copy of Handshake's first country release, "Just Like Me," by Terry Gregory, which is bulleting at 38 on this week's RW Country Singles Chart. Alexenburg concurs that this would be a good way of stating that Handshake is "in the country business," but he warns against putting either Creamer or Gregory into a strict country box, since he feels there is crossover potential in both records. "I absolutely forbid categorization," he said. "It's the worst thing you can do."

The discussion of Gregory and Creamer continues with suggestions on radio spots for both artists; someone mentions that Joel Newman, Handshake's operations director for the west and southwest regions based in Los Angeles, knows a producer named Ed Steiger whose recent track record suggests he would be ideal for one or both projects. In answer to a suggestion that Gregory do the narration on her own spot, Roy Norman, the marketing consultant, points out that research suggests "a male voice still works best."

At that precise moment, the meeting is interrupted by an impromptu visit from Bobby Urband and Rick Smith, attorneys for Kool & the Gang among other music industry clients, who have "barged in" (in Alexenburg's words) to deliver a demo tape of a new artist, rather than observe decorum by leaving it with the receptionist. Alexenburg is obviously amused by this display of typical New York chutzpah.

As the meeting winds down, two invited guests call. Music publisher Al Gallico, who was instrumental in hooking up both the Terry Gregory and Mark Gordon Creamer projects for Handshake, will have lunch with Alexenburg and music publisher Ivan Magull. To bring the meeting to a sizzling finale, Bennie Diggs, Kevin Owens, Morris Gray and Phillip Ballou of Revelation, and their producer Jimmy Simpson, stop in to deliver the group's new single, "Stand Up." They play it for the

staff, and everyone breaks for lunch.

As RW looks in on various Handshake executives during the afternoon, it becomes increasingly apparent that everyone wears many more hats than his or her title indicates. Vice president of promotion Peter Gidion, for instance, has just gotten off the phone with Joel Newman, the west coast-based operations manager, who has informed him that



From left: Handshake recording artist Ron Dante, Ron Alexenburg, and Paul Shoffer, Dante's co-producer.

handling details hours before, but the Monday meeting is where the week's priorities are set, and long-range plans are discussed among the entire staff. It takes place in Handshake president Ron Alexenburg's large office, a brightly lit white room with a sculptured fireplace and patterned ceiling. The room is typical of the entire suite, a large but homey West 56th Street duplex that was George C.

Alexenburg sends for Steve Fortunato, his limousine driver, who also takes care of Handshake's mail requirements and many other details. Alexenburg takes the opportunity to point out that in a company the size of Handshake, there really are no specific duties assigned to any one individual. Everyone there does what needs to be done regardless of title. As RW looked in on various staff members during the course of the day, no detail was more apparent.

The meeting mainly centers around upcoming projects for the label, including an album by Johnny Bristol. Gidion stresses the importance of putting the longer, dance club version of Bristol's new single, "Love No Longer Has a Hold on Me" (just released May 29) on the Bristol album. While Birge advises the staff to consider the possibility that it could kill sales of the 12-inch disc, the general consensus is that by the time the LP ships, the 12-inch will have run its course sales-wise.

Other topics discussed at the meeting include choosing a first single from the forthcoming album by Ron Dante, which Alexenburg makes a note to discuss with Dante at a meeting that afternoon; changes in the LP art for a new artist, Van Stephenson; listening to a new single purchase prospect for the company, titled "Closest Cowboy"; designing a trade ad for the new 12" release



From left: Al Gallico, Alexenburg, and Record World publisher Sid Parnes.

Dane Jenkins, the artist behind the "Closest Cowboy" single auditioned at the morning meeting, is being pursued by two other labels for the record. Radio station KHJ is playing it in Los Angeles, and the pressure to come to a decision is on. (Handshake eventually bought the master.)

Then Marjee Meyer-Tannen, whose responsibilities include all



From left: Roy Norman, Peter Gidion, Vredy Litsman, Marjee Meyer-Tannen. Scott's apartment when he lived in New York.

As Record World arrives, Alexenburg introduces the staff: Al Kiczales, vice president of finance; Peter Gidion, vice president of national promotion; Lou Polenta, director of accounting; Vredy Litsman, Handshake's international coordinator; Marjee Meyer-Tannen, east coast promotion coordinator; and Dean Alexenburg, who is solely responsible for college promotion, and aids the promotion department in other areas whenever the need arises. Also present are people not on the staff who play a crucial role in the running of Handshake:



Ariola International's Wim Schipper (left) ponders Rubie's cube as Alexenburg looks on.

secondary and tertiary market stations with "W" call letters, comes in with a problem regarding the dance music marketing of Debra Dejean's "Goosebumps," which she has taken on as a personal project. She has just been discussing an ad for the record with Corriston, to be placed in a

(Continued on page 27)

Remember:

the
1981
Record World
Annual Directory
& Awards Issue

Issue Date: July 18

Ad Deadline: July 1

Single Picks

THE SINCEROS—Col 11-02121


DISAPPEARING (prod. by Dudgeon) (writer: Kjeldsen) (Blackwood, BMI) (3:42)

It's been two years since the British quartet debuted with the critically acclaimed "The Sound of Sunbathing" LP. This cut from the forthcoming "Pet Rock" LP is another spellbinding pop-rock from singer/writer/guitarist and group leader Mark Kjeldsen. His yearning vocal delivers a marvelous hook, while Don Snow's melodic keyboard lines provide the irresistible backing.

Pop

THE KINGBEES—RSO 1062

THE CAN'T MAKE UP HER MIND (prod. by Holman-Fitzgerald) (writer: James) (Short Fuse, BMI) (2:39)

The L.A.-based trio made quite a splash last year with "My Mistake." This bluesy rocker from the new "The Big Rock" LP has the echoed-sound that owes to their rockabilly inclinations.

JUDAS PRIEST—Col 11-02083

HEADING OUT TO THE HIGHWAY (prod. by Allom) (writer: Tapson) (Ampark, April, ASCAP) (3:45)

Looking for their first top success, the leather-clad rockers offer a jet-propelled road song from the "Point of Entry" LP. Power chords abound alongside Bob Halford's gruff vocal.

AIR RAID—20th Century-Fox 2493 (RCA)

LOVE THE WAY YOU LOOK TO-NITE

(prod. by Kramer) (writer: Offen) (20th Century/Air Raid, ASCAP) (3:08) Crashing percussion effects bang against slick keyboards and guitar riffs on this cut from the Atlanta-based quartet's namesake LP. Arthur Offen's sing-song vocal gives pop appeal.

ERIN DICKENS AND THE RELIEF BAND—Marble 253

SCHOOL IS OUT (prod. by Downtown) (writers: Anderson-Borge) (Rockmatters, BMI) (3:05)

A perfect seasonal release, this Gary U.S. Bonds remake gets a unique arrangement and catchy vocal treatment by the N.Y.-based quintet. Fun for several formats.

DEEP RIVER BAND—Erect 103

STORM LOUD (prod. by group) (writer: Jonas) (Jimo-Jo, BMI) (3:46) Based in Indiana, the seasoned quartet melds several styles of rock from their own distinct sound. Smart tempo shifts, winding guitar/keyboard lines and Raymond Edmaiston's lead vocal highlight.

BOB MARLEY & THE WAILERS—Island 49755 (WB)


JAMMING (prod. by Marley) (writer: Marley) (Bob Marley/Almo, ASCAP) (3:20)

From 1977's "Exodus" LP, the track features Marley's light and vibrant side. Rich, textured organ lines run throughout, with tasteful rhythm guitar licks and percussion seasoning making this first-rate dance music. Backing vocals on the chorus refrain sweeten the sound for pop airplay, but most of all it's Bob's spirited vocal sincerity that makes this special.

MURRAY McLAUCHLAN—Asylum 47152

IF THE WIND COULD BLOW MY TROUBLES AWAY (prod. by Ezrin) (writer: McLauchlan) (Whitewing, CAPAC) (3:02)

A cult hero on the Toronto club circuit and a steady album seller throughout Canada, the Scottish singer/songwriter makes his label debut with this single from his forthcoming "Storm Warning" LP. Backed by a 60-piece children's choir, he spins a dramatic yarn.

LIFE—Elektra 47158

LET ME TOWN EASY (prod. by Terry-Klein-Hayden) (writers: Terry-Woodson) (Terry-Klein-Hayden, BMI) (3:52)

Kitty Woodson's deliciously soothing vocal calls to mind Bonnie Raitt on this ballad from the group's new self-titled LP. George Terry's signature slide guitar break is icing on the cake.

LEE CLAYTON—Capitol 5012

OH HOW LUCKY I AM (prod. by Young-Clayton) (writer: Clayton) (Silver Soul, BMI) (3:41)

Clayton's compelling vocal is accompanied by a stark percussion clip on this ballad from the "The Dream Goes On" LP. The chorus hook is repeated over and over, with the Sweet Honey Bees choral by his choir joining.

DELBERT McCLINTON—MCA 51124

LET MEY COME BETWEEN US (prod. by Young) (writers: Wyker III-Sobokota) (Al Gallico, BMI) (2:52)

From his "Best Of..." LP, this remake of the James & Bobby Purify '67 hit features Delbert's inimitable soulful vocal treatment.

KC—TK 1048

I DON'T WANNA MAKE LOVE (prod. by Casey/Finch) (writers: Gabriele-Stone-Dolph) (Chappell, ASCAP/Unichappell, BMI) (3:55)

This latest from the "Space Cadet-Solo Flight" LP finds its power in simplicity, as KC offers a straightforward vocal performance backed by restrained percussion.

SHALAMAR—Solar 12250 (RCA)


THIS IS FOR THE LOVER IN YOU (prod. by Sylvers, III) (writers: Hewitt-Meyers) (Spectrum VII/Silver Sounds, ASCAP) (3:58)

Howard Hewitt's heated vocal inflections make this ballad (a rarity by the talented trio and a great idea) earmarked for multi-format success. Gene Dozier's horn and string arrangement is outstanding and the trio's effortless harmonies/trades deserve extra special plaudits.

TEENA MARIE—Gordy 7202


SQUARE BIZ (prod. by Marie) (writers: Marie-McGrier) (Jobete, ASCAP) (3:30)

Marie's "I Need Your Lovin'" enjoyed mid-chart success last summer, and that ear-epner primed pop programmers for this exciting offering from her new "I Must Be Magic" LP. The multi-talented lady mixes a rap with urgent vocal phrasing in the creative arrangement. Shining horn bursts, smart percussion and cool chorus adds ride a funky bass bottom.

B.O.S./Pop

SUE ANN—WB 49750

LET ME LET YOU ROCK ME (prod. by Bellotti) (writers: Bellotti-Levy) (Monkey Business, ASCAP) (3:37) Hailing from the same city (Minneapolis) and the same genre (that brought us Prince, Sue Ann debuts with this funky dance from her namesake LP. A bold rhythm grind and cute backing vocals give her alluring vocal strong support.

SUN—Capitol 5015

JAMMIN' IN BRAZIL (prod. by Fleming-Bryd) (writer: Bryd) (Glenwood/Detente, ASCAP) (3:58) Cult hero from the "Sun: Force of Nature" LP, this rhythmic, Latin-tinged cut finds the Byron Byrd-led contingent in a party mood.

THE JEFF LORBER FUSION—Arista 0612

THINE BACK AND REMEMBER (prod. by Lorber-Pekkonen) (writer: Lorber) (Kuzz, BMI) (3:31) Donnie Gerrard is the featured vocalist on this funky piece from Lorber's "Galaxian" LP. Jeff's shimmering keyboards and Donnie's falsetto soul will go a long way on black formats.

BETTY WRIGHT—Epic 19-02143

I LIKE YOUR LOVING (prod. by Fisher) (writers: Fields-Moore-Lindsay-Wright) (Dot/Richard Kay/Poppin and Clockin, BMI/Danbat, ASCAP) (3:48) Betty oohs and coos with sexy tenderness on this sparkling single from her namesake LP. Lovely chorus and piano backing make this a joy for any audience.

VICTOR TAVARES—Polydor 2174

SO GOOD (prod. by F. Tavares) (writers: Wright, Jr./Wokefield-Coleman) (Ritersonian/Elizir/Mr. Melody, ASCAP) (BMI) (3:40) Tavares owns an attractive, vibrant tenor that works the big hook with a lively chorus. The arrangement is upbeat and pointed at crossover radio.

DENROY MORGAN—Bocket 45-5

I'LL DO ANYTHING FOR YOU (prod. by Reid) (writers: Reid-Miller) (Big Seven/Bair Reid, BMI/Becker/Ron Miller, ASCAP) (3:41)

Already winning impressive airplay in the northeast, this label debut by the West Indies-based vocalist boasts an infectious rhythm track on the bottom and a clever chorus on top. A sleeper with a big future.

BRIAN SHORT AND MAXINE NIGHTINGALE—A&M 2335

RENDEZVOUS (prod. by Dante-Colombier) (writers: Short-Graham-Phillips) (Red Admiral, BMI/Rare Blue, ASCAP) (3:35)

Delicate and oh, so pretty, this ballad spotlights Short's smooth tenor and Nightingale's songbird piano in loving lead trades. The vocal backing is simple yet effective.

THE LOVE UNLIMITED ORCHESTRA—Unlimited Gold 6-02134 (CBS)

LIFT YOUR VOICE AND SAY UNITED WE CAN LIVE IN PEACE TODAY (prod. by White) (writers: Lewis-White) (Webb/Seven Songs, BMI) (3:32)

Barry White and Webster Lewis are the masterminds behind this refreshing piece of optimism. Clap your hands and dance to the sweeping dance sounds from the forthcoming "Welcome Aboard" LP.

MIDNIGHT STAR—Solar 47933 (E/A)

I'VE BEEN WATCHING YOU (prod. by Sylvers, III-group) (writer: Watson) (Hip-Trip/Mid-Star, BMI) (3:55)

The music is sharp and funky, with rubbery bass figures and sleek synthesizer lines flowing throughout. "Bo" Watson, Belinda Lipscomb & Melvin Gentry provide pinpoint vocal harmonies and leads that should gain radio acceptance.

CRT Continues Jukebox Hearings

By BILL HOLLAND

■ WASHINGTON — The Copyright Royalty Tribunal continued jukebox royalty distribution hearings for 1979 last week, and also heard testimony concerning the possible deletion of the controversial "location listings" requirement.

Both the American Society of Authors and Composers (ASCAP) and Broadcast Music, Inc. (BMI) appeared at the hearings, presenting their own research documents containing the songs, publishers and writers that are due royalty fees from the jukebox owners during that time period.

The CRT is required by statute to distribute fees since its 1978 ruling, which required jukebox owners licensed by the copyright office to pay royalties to copyright holders for the use and performance of their musical compositions.

Also discussed at the hearings was a proposal put forward by the CRT to delete the ruling requiring jukebox owners to record with the Tribunal the location of establishments in which they have placed jukeboxes, and the number of these boxes.

The purpose of the 1978 ruling was to help copyright owners prepare for their royalty fee claims, and also to assist the CRT in conducting its own possible independent surveys of data submitted. However, under requests for protection from the jukebox owners, the CRT modified the ruling to make available to copyright claimants only a representative sampling of location listings, without any identification of particular jukebox operators.

Jukebox owners continue to protest that the measure was inadequate, and that location lists could come into the possession of unauthorized parties. Despite these assertions, the CRT has said it never received a single complaint from any jukebox owner

about leaks in the three years since the ruling.

In addition, the Tribunal, as it monitored the regulation, concluded that claimants "will not have occasion to use information from the list to establish their entitlement to jukebox fees." The reason: "The Tribunal has not received a single request from any claimant... for information from the list." Therefore, the CRT in April published for comment an amendment to delete the location listings.

After last week's hearing and testimony on both matters, the problems too. Reviews of the Tribunal will begin final determinations this summer.

Hay to Polish

■ NEW YORK—Genya Ravan and Steve Musick have announced the appointment of Peter Hay to the position of general manager of Polish Records and its publishing arm, Stolen Music/Got No Publishing.

Hay, who was most recently A&R director and general professional manager at Camerica Music, will coordinate all activities of Polish artists and releases with distributors, radio, and the press and provide A&R direction while based in Polish's New York offices.

Hay began his career eleven years ago at London Records, where he was involved in publicity, promotion, creative services, and A&R.

Tara Names Franklin

■ ATLANTA — Gwen Kessler, president of Tara Record & Tape Distributors, has appointed Wayne Franklin vice president and general manager.

Franklin was formerly in charge of the Army Air Force Exchange Service Record Distribution Center in Atlanta.

Tara is the south's largest independent distributor and one-stop.

New York, N.Y.

By DAVID MCGEE

■ ANOTHER CONVERSATION WITH ROGER MCGUINN: Word came last week that Roger McGuinn is setting out on June 10 on an unusual summer tour that will find him appearing as a solo acoustic act, i.e., no band backing him. To those who've admired McGuinn's music over the years, this represents a rare opportunity to hear the artist in an intimate setting and to become reacquainted with one of rock music's most influential and interesting personalities. And anyone who gained fresh insight into the Who's music from Pete Townshend's solo performances on "Secret Policeman's Ball" will doubtless relish the chance to hear some of McGuinn's best-known songs in a different setting. Certainly one of the most memorable shows this columnist has witnessed was a McGuinn solo performance (with electric guitar) at My Father's Place in November of 1973, and McGuinn will be returning to that same venue on June 18.

In a conversation with New York, N.Y. last week, McGuinn said the solo tour is something he's contemplated doing for several years, but has delayed because of band affiliations with Gene Clark and Chris Hillman. Now, of course, the McGuinn-Hillman Band is history, as is McGuinn's obligations to Capitol Records. Although he's had feelers from other labels, his only thoughts now are with the tour, which he says is "something I'm doing for fun.

"It's light and easy," McGuinn explains. "You just sort of shoot in and shoot out with just your guitar and suitcase, and it's just kind of a breeze. No trucks to hassle with, no personalities to deal with, no equipment hassles at the airport. I just want to take an acoustic guitar and my wife and barnstorm around."

Essentially this sort of tour takes McGuinn back to his beginnings as a musician, when he was a folk singer scurrying away from a 12-string guitar in Chicago and New York coffee houses. "Yeah, that's where my roots are," he agrees. "I'm just going out with an acoustic 12-string and trying to have fun. What I'm doing really is what my idols—Pete Seeger and other people—have been doing for years. I just want to try my hand at it for awhile. It's a nice way to spend the summer."

McGuinn's one-hour sets will include some new material—including his paean to patriotism, "America for Me"—and older songs from every phase of his career. By the time the tour ends he hopes to have secured a record deal so that he can assemble a new band and record an album.

As for the Byrds retrospective recently released by Columbia ("Original Singles, 1965-67, Volume I"), McGuinn says, "I hope it sells well," and then wonders if he should get the Byrds back together. Told not to ask loaded questions, he admits that he's leery of reunions and adds, "I've been working a long time to build up Roger McGuinn as an act, and I don't want to throw it away now. Besides, you're never going to make us 21 or 22 years old again. That's what it was, that youthful exuberance; it would be hard to get that from a bunch of guys who are almost 40. We're definitely different people in a lot of ways. I really believe if the Beatles had gotten together it wouldn't have been as good as it was."

LETTERS DEPT.: Every once in awhile a letter comes this way that is too good to go unmentioned. In this case the letter will be reprinted without comment or editing, because there's really nothing to add to it. It came not to New York, N.Y. but to a friend of New York, N.Y., the New York Post's Ira Mayer, following a rather scathing review of a Rush concert which Mayer wrote. Onward to glory, warts and all.

"Dear Mr. Mayer,

"You suck. You wouldn't know good music if it came up and bust you in your kisser. Rush is the best. They are the greatest. You suck.

"You may not think that people like me, fans of Rush, know words like this, but I do; subtle. Everything that band does is subtle. If you had a trained rock'n'roll ear you would've heard all the things that was happening inside and outside there music. Things that guys like Bock or Beethoven never even dreamed of. How many records did they sell by the way? I rest my point.

"You call what they do noisebleed music. I call what you do Vomit writing. Whenever I see your name on a byline I will turn the page as fast as I can and never read what you write for as long as I live. Maybe I will even stop buying the Post. I will get all my news off of TV and then when every Rush fan in New York gets my wife to

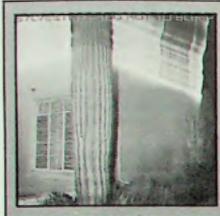
(Continued on page 42)

PolyGram Welcomes Tom Jones



Mercury/PolyGram recording artist Tom Jones is greeted by the PolyGram staff during a reception held in his honor recently. The singer's new album and single, both titled "Duetto," mark his label debut. Pictured from left are: Eileen Gerrish, vice president, legal and business affairs, PolyGram Records, Inc.; Bill Cataldo, vice president, pop promotion; John McAuliffe, vice president, finance, and controller; Steve Greenberg, New York local promotion manager; Jones; Chip Taylor, vice president, A&R; Bob Sheppard, executive vice president and general manager; Guenter Hensler, president, PolyGram Classics and executive vice president, operations, PolyGram Records, Inc.; and Lou Simon, senior vice president, marketing.

Record World Album Picks



TOO HOT TO SLEEP
SYLVESTER—Fantasy-Honey F-9607
(7.98)

"Here is My Love," Sylvester's BO5-bulleted single from this LP, features his little-heard tenor voice, also heard on "Thinking Right" and the excellent title cut. With falsetto performances like "Can't You See" and a cover of the Miracles' 1965 milestone, "Ooo Baby Baby," this LP should be sampled by every programmer.



WHAP'PEN?
THE ENGLISH BEAT—Sire SRK 3567
(Warner Bros.) (7.98)

Last summer's "I Can't Stop It" was the best and perhaps the most programmed ska-rock album to hit the U.S. With their plunking guitars, slicky sax runs and unique multi-part vocals, this racially mixed group should appeal to album rock programmers with "All Out To Get You" and "Dream Home in New Zealand."



ROUND TWO
JOHNNY VAN ZANT BAND—Polydor
PD-1-6322 (PolyGram) (8.98)

This band emerges as one of the most versatile of the new rock bands from the American south on its second LP. There are more than enough sizzling leads here to please rabid guitar freaks, but it's the vocals on cuts like "Standing in the Falling Rain" and "Yesterday's Gone" that will widen their audience.



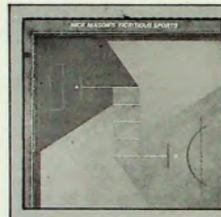
IT MUST BE MAGIC
TEENA MARIE—Gordy GB-1004M1
(Motown) (8.98)

Singing her heart out and creating mini-epics in the studio, Teena Marie has the rhythmic appeal for black radio while her surging melodic ballads defy conventional descriptions. The angelic vocal movements of "Where's California" and the Latin-flavored "Portuguese Love" (with a sizzling sax break) are precious moments.



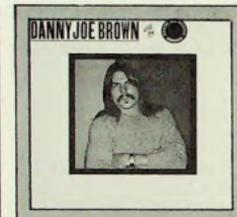
THE RIGHT PLACE
GARY WRIGHT—Warner Bros.
RSK 3511 (7.98)

Wright's "Dream Weaver" remains a legendary '70s weeper of hit singles that rocked hard enough for AOR, while offering the requisite vocal and keyboard glisten for top 40. His latest, which includes Ali Thomson among his writing collaborators, has the same dual-format appeal. Listen to "Heartbeat," "Love Is A Rose" and "Comin' Apart."



NICK MASON'S FICTITIOUS SPORTS
Columbia FC 37307

Pink Floyd's drummer joins composer/pianist Carla Bley (call her a jazz avant-gardist for lack of a better description), and they've marshalled stars like guitarist Chris Spedding, ex-Soft Machine vocalist Robert Wyatt and improvisatory saxman Gary Windo on an LP that should please Floyd fans and open their minds. "Hot River" is the Floydish cut.



DANNY JOE BROWN AND THE DANNY JOE BROWN BAND
Epic ARE 37365

Led by the former lead singer of Molly Hatchet, this band plays more searing guitar solos than a cactus has spines. With songs like "The Alamo," "Cambler's Dream" and "Two Days Home" (with its sweet country-flavored triple guitar coda), DJB and the DJBB will appeal to MH's numerous fans on album radio and the rock 'n' roll stage.



A WOMAN'S GOT THE POWER
THE A'S—Arista AL 9554 (7.98)

This Philadelphia-based fivepiece has improved since their debut LP. They still borrow riffs from classic rock and soul, but it's the energy overdrive in the rhythm section and their unique vocal timbres that have caused AOR to take notice. The title cut, "How Do You Live" and "Working Man," with its idiosyncratic choruses, exemplify this record's qualities.

FROM THE TEA ROOMS OF MARS . . . TO THE HELL-HOLES OF URANUS

LANDSCAPE—RCA AF1-4056 (8.98)

Fronted by Spandau Ballet producer Richard James Burgess, this group combines high-tech instrumentation with danceable beats, but their experimental spirit is what sets them apart.

STRAPHANGIN'
THE BECKER BROTHERS—Arista AL 9550
(8.98)



Michael play their horns, especially in July. This LP has more New York soul than their recent efforts.

SUPERMAN
ORIGINAL SOUNDTRACK—Warner Bros.
HS 3505 (8.98)



The man of steel returns to leap tall box office grosses in a single bound, set to music by composer/conductor Ken Thorne, working from soundtrack superstar John Williams' original themes. A laser-etched disc.

ORGONOMIC MUSIC
JESSICA WILLIAMS—Clean Cuts CC 703
(Adelphi) (7.98)

While she says this LP is inspired by the works of Wilhelm Reich, all you need to appreciate Williams is a taste for innovative jazz composition and creative, mind-boggling piano. Her six-piece band plays imaginatively.

Video World

JUNE 13, 1981



Willie Nelson in 'Honeysuckle Rose'

Video Visions

By ELIOT SEKULER

■ The advent of the video era has already made for some strange bedfellows, and some of the new associations announced at the Summer CES continued the line of what were previously improbable alliances. At a press conference called in part to announce the initial CED disc release of MGM/CBS Home Video (*Record World*, June 6), CBS Video Enterprises president **Cy Leslie** reported a new licensing agreement with ABC Video Enterprises which calls for CBS to distribute programs ranging from sports to ballet and including children's shows and some titles in ABC's "Focus on the 20th Century" series. The first programming to be released under the terms of the new agreement will be compiled from ABC's library of boxing footage and will be on the market in the fall of this year. More titles in the sports field will be coming to CBS Video from the National Basketball Association—including the highlights from the recent Celtics-Rockets championship series—and distributed under the MGM/CBS banner. Both the ABC Video product and the NBA series will be marketed by the firm in cassette and CED disc configurations.

Other deals announced at the MGM/CBS press conference by Leslie and **Peter Kuyper**, vice president, ancillary rights division, MGM Film Co., included one with Harlequin Books, calling for CBS Video to produce original pay cable and home video packages based on the publisher's series of romantic novels, an agreement with Samuel Goldwyn Films, and another that calls for CBS Video to present the hit musical "Purlie," in the original **Robert Guillaume-Melba Moore** Production, also for pay, cable and home video release. The

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Willie Nelson in 'Honeysuckle Rose'

■ One of country music's original "outlaws," Willie Nelson is now wanted in 50 states and many foreign countries by countless fans who've embraced him as a pop superstar. And now Nelson, who made his acting debut in a starring role in the film "Honeysuckle Rose," with Dyan Cannon and Amy Irving, has become a personality in the video world. The Warner Home Video cassette of "Honeysuckle Rose" has been on the *Record World* Videocassette Chart since

chart debuted April 18.

The motion picture, the story of a musician on tour and how the road affects his personal life, blends a romantic theme with many opportunities to portray Nelson and his band in performance. Willie Nelson, who has many platinum albums to his credit, is a sterling example of how a personality from the recording field can make the move to film, and subsequently reach old and new fans through the medium of video.

Video Picks

YOUNG FRANKENSTEIN (1974): Produced by Michael Gruskoff. Directed by Mel Brooks. Starring Gene Wilder, Peter Boyle, Marty Feldman, Cloris Leachman, Teri Garr, Kenneth Mars and Madeline Kahn. (Magnetic Video, B&W, 106 mins., \$49.95) This movie should capture the attention of the family with its superb integration of humor and horror. The characterizations alone call for repeated viewings.

ROD STEWART LIVE AT THE LOS ANGELES FORUM (1979): Produced by Ken Ehrlich. Directed by Bruce Gowers. Starring Rod Stewart. (Warner Home Video, color, 60 mins., \$40) This videocassette has proven to be one of the most successful music tapes at video retail stores. Stewart comes stunningly and entertainingly to life in your living room.

MEET ME IN ST. LOUIS (1944): Produced by Arthur Freed. Directed by Vincente Minnelli. Starring Judy Garland, Lucille Bremer, Marguerite O'Brien, Tom Drake and Margerie Main. (MGM/CBS, color, 102 mins., \$59.95) A film that is as beautiful musically as it is visually, "Meet Me In St. Louis" is a true classic that will re-acquaint older audiences and delight the young.

THE FIRST NATIONAL KIDDIS (1981): Produced and directed by Bob Seth Green. (OPA Laser Disc, variable running time, \$19.95) As the second interactive disc to enter the marketplace, this disc is a must. The instructional and entertaining nature of the program can only be appreciated by multiple viewings. A new state of the art for children's films.

Promo Picks

"JESSIE'S GIRL"—RICK SPRINGFIELD (RCA): Produced and directed by Steve Kahn. Careful, inventive editing makes this hit single come to life on the screen. Springfield, a natural actor (he's currently seen on the soap "General Hospital"), mixes deadpan comedy with a serious narrative. Street scenes, stage performances and visual magic keep the interest high on this fast-paced piece.

"FADE TO GREY/MIND OF A TOY"—VISAGE (Polydor): A Millanery Grant Production. Steve Strange's creative genius toys with reality on these two conceptual pieces, featuring the techno-pop of the British studio group. Facial stills, surreal images, puppets, and doll houses are all edited with a fantastic array of special effects.



Video World

Video Visions

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latter move marks CBS Video's first production of an original Broadway play.

Although the CBS commitment to the RCA CED disc system now includes plans to release some 40 titles by the year's end and the construction of the firm's own multi-million dollar CED pressing plant, Leslie told the press conference that the CED involvement in no way precludes MGM/CBS from releasing its titles on other disc formats. "We're in the software business," said Leslie, "and we're interested in any viable medium." Should the VHD system meet with acceptance in the market, with, say, a million machines in consumer hands, the firm will have VHD product, he said.

ALL EARS: For the first time, Walt Disney Home Video has reached into its vaults and will be making one of its full-length animated features, "Dumbo," available to the home market, for rental only, at a dealer cost of \$30 for a 13-week rental license. Disney announced eleven other titles in its new release—the others available for both sales and rental—and will be continuing its owner-priced rental scheme. For all titles except "Dumbo," prices are \$26 for features and \$22.75 for cartoon collections. The new releases from the firm include "Davey Crockett and the River Pirates," "The Apple Dumpling Gang Rides Again," "The Absent Minded Professor" and cartoon collections featuring perennials Mickey Mouse, Donald Duck and Winnie the Pooh. In addition, **Ben Tenn**, vice president of Walt Disney Home Video, has announced a summer promotional giveaway of a free Winnie the Pooh poster to any customer purchasing a Disney cassette.

STILL MORE FROM PIONEER: Pioneer Video, which has just added to its distribution roster product from Columbia Pictures Home Entertainment and Paramount Home Video, also will be handling programs produced by the U.K.'s Covent Garden Video Productions. The titles will feature the Royal Opera and the Royal Ballet and will be on the company's own Pioneer Artists label. According to **Barry Shereck**, president of the latter firm, the first release under the terms of the agreement will be the Royal Opera's performance of "Tales of Hoffman," featuring **Plácido Domingo**, introduced by **John Gielgud** and produced by **John Schlesinger**. Pioneer Artist's LaserDisc will be available to U.S. consumers in July.



BIGGER IS BETTER: All six feet of **Susan Anton** filled four over-sized TV screens projected by four separate signals to form a life-sized composite at the LaserVision Association's CES exhibit. The display was presented in a futuristic theatre, and the production was done by L.A.'s Leonard South Productions. The presentation, narrated by Anton, included a good number of titles available in the optical disc format, including such movies as "Coal Miner's Daughter," "All That Jazz," "The Rose," and "Airplane" and such recording artists as **Paul Simon**, **Liza Minnelli**, **Loretta Lynn** and **Neil Sedaka**. At a CES press conference, LaserVision chairman **John J. Reilly**, who is also president of DiscoVision Associates, predicted that 100,000 optical disc players would be in consumer's hands by the year's end, 300,000 by the end of 1982. All discs produced on the optical format labels, which now include MCA DiscoVision, Pioneer Artists, Paramount, Columbia Pictures and NFL Films, will carry the LaserVision logo.

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Summer CES (Continued from page 8)

Warner Home Video's Mort Fink, the only member of the panel whose interests were purely in the software field, conceded his firm's reluctant acceptance of the premises that the videocassette business is primarily one of rentals. "A new business system must be found," said Fink, "that will allow the manufacturer to participate in rentals and shift some of the inventory burden from the dealer to the manufacturer."

While the most significant development in audio technology represented at the CES was the

digital audio disc developed by Philips and Sony (Record World, June 6), the major portion of audio exhibition space at CES was devoted to new lines of cassette receivers, one-brand rack systems and car audio. The digital audio disc (DAD) was very much in evidence, with hardware prototypes displayed by Marantz, Sony, Yamaha and Sanyo, and an impressive demonstration of the system presented hourly by North American Philips. The item, according to N.A.P. spokesmen, will be marketed late this year in Europe and introduced here in 1983.



An overview of Summer CES.

Paramount Reorganizes Home Video Operation

■ **CHICAGO**—Paramount Pictures Corporation has reorganized, with Mel Harris named president of Paramount Video and Richard B. Childs named vice president and chief operating officer of a separate Paramount Home Video division. Attached to the parent Paramount Pictures

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Spectacular Listing RW's Video Chart

■ **NEW YORK**—Record World's Videocassette Chart is now being listed weekly on the Spectator sign in Times Square here.

Spectacular has been displaying the RW Album and Singles Charts for almost two years.

MCA Videodisc Pacts with VHD

■ **LOS ANGELES**—An agreement for the custom pressing and marketing of Universal Pictures and other MCA films on the VHD videodisc system was announced Thursday (28) by Gary Dartnall, president and chief executive officer of VHD Programs, Inc. and VHD Disc Manufacturing Co., and James N. Fiedler, president of MCA Videodisc, Inc.

The films to be marketed will be selected from the company's library of more than 10,000 classic and contemporary films including recent hits ("Coal Miner's Daughter," "Jaws," "National Lampoon's Animal House") and classics ("To Kill a Mockingbird," "Psycho," "The Birds," and others).

"Obviously these agreements do not impact on our commitment to and continuing support

of the LaserVision technology," Fiedler said. "We have a corporate interest in putting our programs on all media and all systems that present viable economic opportunities. The business plan of VHD Programs, Inc. leads us to believe that they have a strong commitment to make VHD a successful technology. We anticipate a long-term relationship with VHD Programs."

According to Dartnall, VHD Programs will also have access to the videodisc rights for future MCA releases and that feature films released theatrically during this spring and summer can be available on VHD discs in January 1982, when the initial release will be introduced. At that time 4000 retail outlets will be served with full marketing and adver-

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Cable Convention

(Continued from page 3)
ted this year. Slightly over half of the attendees were preregistered, the NCTA said, meaning that the amount of registrants who signed up after the convention started was extraordinarily high, as was the number of walk-in attendees.

This year's tally of exhibitors also represented the NCTA's largest-ever. The 1981 total was 350, up from last year's 270.

Variety of programming was certainly a key factor this year, as entire channels or individual shows to satisfy virtually every conceivable need or want already or soon will become available. Such entities as the 24-hour, all-sports Entertainment and Sports Programming Network (ESPN) and Turner Broadcasting's 24-hour Cable News Network (CNN) have been in operation for some time, as have several all-movie channels; at the Convention Center, one could also visit the booths of all-music channels (including Warner-Amex's MTV: Music Television set to debut in August); religious channels (such as National Jewish Television); an all-game channel (called PlayCable); a black channel (Black Entertainment Television); a bilingual Spanish-English channel; children's channels, and many others, including some of a less specialized nature.

"Adult" programming was particularly common, perhaps more so than any other specialty. Penthouse magazine, for example, had an exhibit for its new P.E.T. (Penthouse Entertainment Television) network, a pay-cable venture whose programming fare has yet to be announced. And Playboy magazine publisher Hugh Hefner threw a party for some convention-goers at his Holmby Hills mansion, although Playboy had no NCTA booth and has not even specifically formulated its cable plans yet.

As for musical programming, Warner-Amex's MTV has already been well detailed; a prepared release described it as "the first and only 24-hour-a-day, all stereo music channel, integrating a varying format of contemporary stereo music into television."

MTV is an advertiser-supported, so-called "basic" cable service. In other words, subscribers to such operators as Manhattan Cable Television in New York and Theta Cable in Los Angeles could re-

ceive MTV's programming as part of their regular monthly fee, along with ESPN, CNN, the USA Network and others. By contrast, operations like Warner-Amex's Movie Channel and Home Box Office are pay-cable services; the consumer pays a monthly fee to receive those channels alone. Other pay services, such as Los Angeles' ON-TV and SelectTV, are not cable systems at all, since their signals are broadcast, not transmitted over cable lines.

Among the other musical offerings available to cable is the material offered by Chrysalis' new Visual Programming division, under the direction of Linda Carhart. Chrysalis will be selling its fare—such as the hour-long video piece called "Slipstream," featuring Jethro Tull, which was on view at Chrysalis' NCTA booth—on "regional pay-television services" first, Carhart said, and later to the basic cable channels.

Carhart reported "fairly good results" from Chrysalis Visual Programming's presence at the convention, saying that "there was a good awareness that we were there." Sales of "Slipstream" should be solidified within a month or so, she added, with actual airings to begin perhaps by late summer. The company is also offering two movies ("Babylon" and "Dance Craze") to cable, but they are "a little more difficult" to sell than the Tull piece, Carhart said.

The VideoMusic Channel is another possibility for cable. Described as "radio-like programming" with a "localized" approach, TVMC is a basic service supplied directly to cable operators. Thus far, a spokesman said, just one hour of daily programming is available (Manhattan Cable currently shows several hours a week), but 24 hours' worth of material should be ready within four months; and while all of TVMC's fare is now supplied by labels, the spokesman indicated that the firm plans to start its own production company.

A Chicago-based firm, Williams Communications, is offering a property called "The MusicMakers" to pay-cable and pay-broadcast operators. The firm's literature described "The MusicMakers" as a series of six one-hour shows "designed to appeal to the wide-ranging musical interests of television's most underserved audience—18 to 44 years old."

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MGM/CBS Gets Four Golden Videocassettes



MGM/CBS Home Video garnered four ITA Golden Videocassettes at the Summer CES, bringing the company's total to six. The new titles, which have each achieved retail sales in excess of \$1 million, are "The Wizard of Oz," "Ben Hur," "Fame" and "My Fair Lady." Pictured from left are: Cy Leslie, president, CBS Video Enterprises; Henry Brief, executive vice president, ITA; and Peter W. Kuyper, vice president, ancillary rights division, MGM Film Co.

Magnetic Video Unveils 40 Laser Disc Titles

■ CHICAGO—Magnetic Video's long-awaited entry into the laser disc market has given the format the largest new inventory of programming since the introduction of the optical system and, along with new laser titles from Paramount and Pioneer Artists, appears to have given the laser disc fresh momentum. The 40 titles in the initial release also reflect some of the first product in the United Artists-Magnetic Video marketing agreement, which gives Magnetic access to 250 titles in what the firm describes as the largest untapped film library now available for the home video market.

"We're not just dragging out old films," said Magnetic president Andre Blay. "These films are classics." The video pioneer stressed the collectibility of the titles in the firm's debut laser disc release, as well as such films as

(Continued on page 41)

Matushita System Could Lower Video Duplicating Costs

■ CHICAGO—With real-time duplication currently a major factor in the production costs of pre-recorded cassettes, several video software manufacturers are looking on with interest as Matushita prepares to market a new dual module video cassette duplication system by the end of the year. The device, dubbed the Video Anhyser Transfer Contact Printing Duplicator, was displayed in prototype at the firm's Summer CES exhibit and will be introduced with a projected \$100,000 price tag for the two devices that comprise the system.

The two devices include a recorder that produces a high density master which is then fed into a contact printer. The printer unspools both the master and the blank tape, interfaces them, prints by contact and rewinds

(Continued on page 48)

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idol Record World

JUNE 13, 1981

STRAWBERRIES/ NEW ENGLAND

9 TO 5—20th Century Fox/Mag. Video
FAME—MGM/CBS
CADDYSHACK—WB/Warner Home Video
XANADU—Universal/MCA Dist.
FLASH GORDON—Universal/MCA Dist.
STUNTMAN—20th Century Fox/Mag. Video
AIRPLANE—Paramount/Paranorm Home Video
SMOKEYS&THE BANDIT—WB/Warner Home Video
HONEYSUCKLE ROSE—WB/Warner Home Video
SMOKEY & THE BANDIT—Universal/MCA Dist.
COAL MINER'S DAUGHTER—Universal/MCA Dist.

CRAZY EDDIE/N.Y.

BILLY JACK—WB/Warner Home Video
ELPHANT MAN—Paramount/Paranorm Home Video
CHAPTER TWO—Col/Columbia Home Video
ALL THAT JAZZ—20th Century Fox/Mag. Video
ONION FIELD—20th Century Fox/Mag. Video
CADDYSHACK—WB/Warner Home Video
ALICE DOESN'T LIVE HERE ANYMORE—WB/Warner Home Video
MY BODYGUARD—20th Century Fox/Mag. Video
7 BLOWS OF THE DRAGON—WB/Warner Home Video
OHEN—20th Century Fox/Mag. Video

RADIO 437/PHILADELPHIA

ORDINARY PEOPLE—Paramount Home Video
ELPHANT MAN—Paramount/Paranorm Home Video
POPEYE—Paramount/Paranorm Home Video
SERIAL—Paramount/Paranorm Home Video
MY BLOODY VALENTINE—Paramount/Paranorm Home Video
GUNS OF NAVARONE—20th Century Fox/Mag. Video
CAT BALLOU—Col/Columbia Home Video
9 TO 5—20th Century Fox/Mag. Video
STUNTMAN—20th Century Fox/Mag. Video
SUPERMAN—DC Comics/Warner Home Video

STEREO DISCOUNTERS/ BALTIMORE

ISLAND—Universal/MCA Dist.
GODFATHER—Paramount/Paranorm Home Video
BRETT LEV'S GREATEST REVENGE—WB/Warner Home Video
STING—Universal/MCA Dist.
11—WB/Warner Home Video
STAR TREK—Paramount/Paranorm Home Video
THE GIAL BRUCE LEE—WB/Warner Home Video
CLOSE ENCOUNTERS—Col/Columbia Home Video
ALL THAT JAZZ—20th Century Fox/Mag. Video
MURPET MOVIE—ITC Ent./Mag. Video

EROL'S/ARLINGTON

BRUCE LEE CHINESE CONNECTION—WB/Warner Home Video
MY BODYGUARD—20th Century Fox/Mag. Video
FISTS OF FURY—Golden Voice
SILVER STREAK—20th Century Fox/Mag. Video
11—Universal/MCA Dist.
MY FAIR LADY—MGM/CBS
ALIEN—20th Century Fox/Mag. Video

7 BLOWS OF THE DRAGON

WB/Warner Home Video
AIRPLANE—Paramount/Paranorm Home Video
STUNTMAN—DC Comics/Warner Home Video
**HARMONY HUT/
EAST COAST**
9 TO 5—20th Century Fox/Mag. Video
AIRPLANE—Paramount/Paranorm Home Video
STUNTMAN—20th Century Fox/Mag. Video
CADDYSHACK—WB/Warner Home Video
FAME—MGM/CBS
FLASH GORDON—Universal/MCA Dist.
SOMEWHERE IN TIME—Universal/MCA Dist.
ALIEN—20th Century Fox/Mag. Video
MY FAIR LADY—MGM/CBS
MY BODYGUARD—20th Century Fox/Mag. Video

TELEVIDEO/RICHMOND

9 TO 5—20th Century Fox/Mag. Video
EVERY WHICH WAY BUT LOOSE—WB/Warner Home Video
DEER HUNTER—Universal/MCA Dist.
STAR TREK—Paramount/Paranorm Home Video
SMOKEY & THE BANDIT II—Universal/MCA Dist.
11—Orion/Warner Home Video
BLAZING SADDLES—WB/Warner Home Video
COAL MINER'S DAUGHTER—Universal/MCA Dist.
CHAPTER TWO—Col/Columbia Home Video
URBAN COWBOY—Paramount/Paranorm Home Video

RECORD RENDEZVOUS/ CLEVELAND

ALIEN—20th Century Fox/Mag. Video
ENTER THE DRAGON—WB/Warner Home Video
ALL THAT JAZZ—20th Century Fox/Mag. Video
BLUES BROTHERS—Universal/MCA Dist.
XANADU—Universal/MCA Dist.
ANIMAL HOUSE—Universal/MCA Dist.
GREASE—Paramount/Paranorm Home Video
HALLOWEEN—Falcon Int./Media Ent.
EXORCIST—WB/Warner Home Video
SUPERMAN—DC Comics/Warner Home Video

THOMAS VIDEO/DETROIT

POPEYE—Paramount/Paranorm Home Video
ORDINARY PEOPLE—Paramount/Paranorm Home Video
ELPHANT MAN—Paramount/Paranorm Home Video
BRIDGE OVER THE RIVER KWAI—Col/Columbia Home Video
GUNS OF NAVARONE—20th Century Fox/Mag. Video
WHEN WOLVES COLLIDE—Paramount/Paranorm Home Video
CAT BALLOU—Col/Columbia Home Video
FLASH GORDON—Universal/MCA Dist.
ALIEN—20th Century Fox/Mag. Video
BILLY JACK—WB/Warner Home Video

FATHER'S & SUN'S/ MIDWEST

BRUBAKER—20th Century Fox/Mag. Video
9 TO 5—20th Century Fox/Mag. Video

COAL MINER'S DAUGHTER

Universal/MCA Dist.
AIRPLANE—Paramount/Paranorm Home Video
STUNTMAN—20th Century Fox/Mag. Video
CADDYSHACK—WB/Warner Home Video
BEING THERE—MGM/CBS
CLOSE ENCOUNTERS—Col/Columbia Home Video
ALIEN—20th Century Fox/Mag. Video



SALESMAN 9 TO 5 20th CENTURY FOX MAGNETIC VIDEO

TOP SALES

9 TO 5—20th Century Fox/Mag. Video
AIRPLANE—Paramount/Paranorm Home Video
THE STUNTMAN—20th Century Fox/Mag. Video
FLASH GORDON—Universal/MCA Dist.
ORDINARY PEOPLE—Paramount/Paranorm Home Video
ELPHANT MAN—Paramount/Paranorm Home Video
DOG EAR/CHICAGO
MY BODYGUARD—20th Century Fox/Mag. Video
9 TO 5—20th Century Fox/Mag. Video
AIRPLANE—Paramount/Paranorm Home Video
THE STUNT MAN—20th Century Fox/Mag. Video
ISLAND—Universal/MCA Dist.
CADDYSHACK—WB/Warner Home Video
ORDINARY PEOPLE—Paramount/Paranorm Home Video
FAME—MGM/CBS
POPEYE—Paramount/Paranorm Home Video
SUPERMAN—DC Comics/Warner Home Video

STRETSIDE/ST. LOUIS

ORDINARY PEOPLE—Paramount/Paranorm Home Video
ELPHANT MAN—Paramount/Paranorm Home Video
CAT BALLOU—Col/Columbia Home Video
WHAT'S UP DOC?—WB/Warner Home Video
POPEYE—Paramount/Paranorm Home Video
(ANDY WARHOL'S) DRACULA—Video Gems
ORIGIN OF THE LONE RANGER—Paramount/Paranorm Home Video
SOUTH PACIFIC—MGM/CBS
SOMEWHERE IN TIME—Universal/MCA Dist.

AMERICAN TAPE & VIDEO/ATLANTA

ORDINARY PEOPLE—Paramount/Paranorm Home Video
CADDYSHACK—WB/Warner Home Video
POPEYE—Paramount/Paranorm Home Video
ELPHANT MAN—Paramount/Paranorm Home Video
ORDINARY PEOPLE—Paramount/Paranorm Home Video
CADDYSHACK—WB/Warner Home Video
POPEYE—Paramount/Paranorm Home Video
ELPHANT MAN—Paramount/Paranorm Home Video

A top ten listing of pre-recorded videocassette sales.

CABARET—MGM/CBS
9 TO 5—20th Century Fox/Mag. Video
SOMEWHERE IN TIME—Universal/MCA Dist.
AIRPLANE—Paramount/Paranorm Home Video
FORMULA—MGM/CBS
NIGHT GEMS—20th Century Fox/Mag. Video

SHEIK/METARIC

W.S. FIELD'S CLASSIC SHORTS—Indep.
GUNS OF NAVARONE—20th Century Fox/Mag. Video
BRIDGE ON THE RIVER KWAI—Col/Columbia Home Video
OKLAHOMA—MGM/CBS
SEVEN SAMURAI—Indep.
A NIGHT AT THE OPERA—MGM/CBS
WIFE MISTRESS—Col/Columbia Home Video
LAUREL & HARDY VOL. 4—Nostalgia Merchant
FOOTBALL FOLLIES—NFL
RIO LOBO—MGM/CBS

VIDEOLAND/DALLAS

ORDINARY PEOPLE—Paramount/Paranorm Home Video
ELPHANT MAN—Paramount/Paranorm Home Video
9 TO 5—20th Century Fox/Mag. Video
FLASH GORDON—Universal/MCA Dist.
MURPET MOVIE—ITC Ent./Mag. Video
FORMULA—MGM/CBS
FAME—MGM/CBS
MY FAIR LADY—MGM/CBS
ELPHANT MAN—Paramount/Paranorm Home Video
FISTS OF FURY—Golden Voice

KALIEDESCOPE/ OKLAHOMA CITY

9 TO 5—20th Century Fox/Mag. Video
CADDYSHACK—WB/Warner Home Video
AIRPLANE—Paramount/Paranorm Home Video
FRIDAY THE 13TH—Paramount/Paranorm Home Video
FORMULA—MGM/CBS
EMMANUELLE I—Col/Columbia Home Video
THE STUNT MAN—20th Century Fox/Mag. Video
BLUES BROTHERS—Universal/MCA Dist.
MY BODYGUARD—20th Century Fox/Mag. Video
CHANGE OF SEASONS—20th Century Fox/Mag. Video

VIDEO MART/PHOENIX

THE STUNTMAN—20th Century Fox/Mag. Video
MY BODYGUARD—20th Century Fox/Mag. Video
SOMEWHERE IN TIME—Universal/MCA Dist.
COAL MINER'S DAUGHTER—Universal/MCA Dist.
BLUES BROTHERS—Universal/MCA Dist.
9 TO 5—20th Century Fox/Mag. Video
URBAN COWBOY—Paramount/Paranorm Home Video
STAR TREK—Paramount/Paranorm Home Video
BEN HUR—MGM/CBS
BRUBAKER—20th Century Fox/Mag. Video

VIDEO CUBE/DENVER

POPEYE—Paramount/Paranorm Home Video
ORDINARY PEOPLE—Paramount/Paranorm Home Video
9 TO 5—20th Century Fox/Mag. Video

ELPHANT MAN—Paramount/Paranorm Home Video
BILLY JACK—WB/Warner Home Video
WHAT'S UP DOC?—WB/Warner Home Video
MASADA—Universal/MCA Dist.
FLASH GORDON—Universal/MCA Dist.
SOMEWHERE IN TIME—Universal/MCA Dist.
INSIDE MOVIES—20th Century Fox/Mag. Video

VALAS TV/DENVER

ALIEN—20th Century Fox/Mag. Video
CABARET—MGM/CBS
CADDYSHACK—WB/Warner Home Video
THE CHAMP—MGM/CBS
DOMINO PRINCIPLE—20th Century Fox/Mag. Video
MY FAIR LADY—MGM/CBS
FERRIS—MGM/CBS
JENNY—20th Century Fox/Mag. Video
KLUTE—Col/Columbia Home Video

VIDEO CONNECTION/ BOISE

POPEYE—Paramount/Paranorm Home Video
ORDINARY PEOPLE—Paramount/Paranorm Home Video
ELPHANT MAN—Paramount/Paranorm Home Video
BLUES BROTHERS—Universal/MCA Dist.
ELPHANT MAN—Paramount/Paranorm Home Video
COAL MINER'S DAUGHTER—Universal/MCA Dist.
9 TO 5—20th Century Fox/Mag. Video
STAR TREK—Paramount/Paranorm Home Video
XANADU—Universal/MCA Dist.
FLASH GORDON—Universal/MCA Dist.

WHEREHOUSE/L.A.

ORDINARY PEOPLE—Paramount/Paranorm Home Video
9 TO 5—20th Century Fox/Mag. Video
AIRPLANE—Paramount/Paranorm Home Video
2001—MGM/CBS
MY FAIR LADY—MGM/CBS
COAL MINER'S DAUGHTER—Universal/MCA Dist.
ELPHANT MAN—Paramount/Paranorm Home Video
SUPERMAN—WB/Warner Home Video
THE STUNT MAN—20th Century Fox/Mag. Video
MASADA—Universal/MCA Dist.

THE BON/SEATTLE

9 TO 5—20th Century Fox/Mag. Video
AIRPLANE—Paramount/Paranorm Home Video
CADDYSHACK—WB/Warner Home Video
THE STUNT MAN—20th Century Fox/Mag. Video
FLASH GORDON—Universal/MCA Dist.
FAME—MGM/CBS
MASH—Universal/MCA Dist.
MURPET MOVIE—ITC Ent. Video
COAL MINER'S DAUGHTER—Universal/MCA Dist.
SMOKEY & BANDIT II—Universal/MCA Dist.

Also reporting are: Upstairs, Burlington, Video Station of New Hampshire; Prime Video, Boston; Video Station, Connecticut; That's Entertainment, Chicago; Barney Miller, Lexington; Video Cassettes, Lubbock; Lubbock, L.A.; Video Space, Lubbock.

Record World Videocassettes



JUN.
13

JUN.
6

1 1 9 TO 5

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



RATING
PG

2 2 AIRPLANE

Paramount
Paramount Home Video 1305
Produced by John Davidson
Directed by Jim Abraham, David Zucker,
Jerry Zucker

RATING
PG

3 3 THE STUNT MAN

20th Century Fox
Magnetic Video 1110
Produced by Mel Simon
Directed by Richard Rush

PG

4 4 FLASH GORDON

Universal
MCA Distributors 66022
Produced by Dino DeLaurentis
Directed by Mike Hodges

R

5 — ORDINARY PEOPLE

Paramount
Paramount Home Video 8964
Produced by Ronald L. Schwary
Directed by Robert Redford

R

6 — POPEYE

Paramount
Paramount Home Video 1117
Produced by Robert Evans
Directed by Robert Altman

PG

7 — ELEPHANT MAN

Paramount
Paramount Home Video 1347
Produced by Jonathan Sanger
Directed by David Lynch

PG

8 5 FAME

MGM
MGM/CBS M70027
Produced by David DeSilva & Alan Marshall
Directed by Alan Parker

R

9 6 CADDYSHACK

Warner Bros.
Warner Home Video 2005
Produced by Douglass Kenney
Directed by Harold Ramis

R

10 7 MY FAIR LADY

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

NA

11 8 COAL MINER'S DAUGHTER

Universal
MCA Distributors 66015
Produced by Bernard Schwartz
Directed by Michael Apted

PG

12 14 MY BODYGUARD

20th Century Fox
Magnetic Video IIII
Produced by Don Devlin
Directed by Tony Bill

PG

13 9 THE BLUES BROTHERS

Universal
MCA Distributors 77000
Produced by Robert K. Weiss
Directed by John Landis

PG

14 15 SOMEWHERE IN TIME

Universal
MCA Distributing 60024
Produced by Stephen Deutch
Directed by Jeannot Szwark

PG

15 20 URBAN COWBOY

Paramount
Paramount Home Video 1285
Produced by Robert Evans & Irving Azoff
Directed by James Bridges

PG

16 10 STAR TREK-THE MOTION PICTURE

Paramount
Paramount Home Video 8858
Produced by Gene Roddenberry
Directed by Robert Wise

G

17 11 ALIEN

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

R

18 17 THE CHAMP

MGM
MGM/CBS MVMB 600034
Produced by Dyson Lovell
Directed by Franco Zeffirelli

PG

19 19 ALL THAT JAZZ

20th Century Fox
Magnetic Video 1095
Produced by Daniel Melnick
Directed by Bob Fosse

R

20 12 XANADU

Universal
MCA Distributors 66019
Produced by Lawrence Gordon
Directed by Robert Greenwald

PG

21 22 THE ISLAND

Universal
MCA Distributing 66023
Produced by Richard Zanuck & David Brown
Directed by Michael Ritchie

R

22 24 FORMULA

MGM
MGM/CBS MCMB 600037
Produced by Steve Shagan
Directed by John G. Avildsen

R

23 21 SUPERMAN

D.C. Comics
Warner Home Video WB 1013
Produced by Alex & Lyvo Salkin
Directed by Richard Donner

G

24 18 MUPPET MOVIE

ITC Entertainment
Magnetic Video CL 9001
Produced by Jim Henson
Directed by James Frawley

G

25 13 HONEYSUCKLE ROSE

Warner Bros.
Warner Home Video WB 1043
Produced by Sidney Pollack & Gene Taft
Directed by Gerry Schatzberg

G

Franke & the Knockouts' Sound Strategy

By GREG BRODSKY

■ NEW YORK—After nearly four months on Record World's Album Chart, the self-titled debut from Franke and the Knockouts currently stands at #58 bullet. Consistently jumping five to 10 spots each week, the LP's success is a good example of artist development. The top 15 success of their initial single, "Sweetheart," is an accomplishment for any act, new or established.

Last week, the group embarked on their maiden tour—though not a typical helter-skelter barnstorming tour of 20 cities in 20 nights. A series of club appearances have been sandwiched between support dates for two of the biggest acts in the business: the Beach Boys and April Wine.

As members of the small but successful Millennium Records artist roster, Franke and the Knockouts' recordings are also promoted by RCA, which distributes all Millennium product. The group came to the attention of Millennium president Jimmy Lerner in January 1980 when he received a demo from Burt Padell, the group's business manager. "When I put it on I went 'Whoa! This is done wrong but my God are they talented,'" Lerner said in a recent interview with RW. "I met the guys and put them in hibernation. We talked about lyric changes and that with Franke's kind of voice it (the words) can't be shuck and jive; it's got to be something that can be said across from a coffee table, a bed, or in a conversation."

Veteran Musicians

At 28, Franke Preville is a veteran of several rock bands (as are the five other members of the group). As the lead singer for Bull Angus, a heavy metal outfit from the seventies, he opened up for Rod Stewart at Madison Square Garden and comparable arenas around the country. Although appreciative, he is not overawed by the possibility of performing be-

fore large concert audiences on the current tour. "It's great, but that's what I'm doing this for: to be on the main highway," noted Franke.

Added Michael Klenfner, the group's manager: "Most new bands go out and really bury themselves financially on their first tour. Because of the support from the record company, we can go out and hold our own and not lose a ton of money. It's not going to be a money-making tour, but we're not going to go so deep into the red that we'll have to hold ourselves back for another tour. Besides, we're going out on the road with a hit single."

"Sweetheart" peaked at #15 on the RW Singles Chart and had some activity at black radio as well. Lead guitarist Billy Elworthy was asked who he perceived the band's audience to be. "We really won't know until we get out there and see how people react," said the Indiana native. "There's such a wide variety: a little bit of rock 'n' roll, commercial pop and some R&B as well. Right now we're one of those bands where people know the song but don't know what we look like. But once they hear the song, they say 'Oh yeah, I know you guys.' That's what happened out in California when we did 'Fridays.'"

One Friday night in early April when the single had just entered the top 40, Franke got a call from Klenfner. "Watch 'Fridays' tonight, there's a special surprise," said the manager. At the end of the program, the show's announcer said, "Next week's musical guests will be Franke and the Knockouts." Franke didn't believe it ("I figured that Michael had paid the guy 100 bucks to say it"), but the group had one week to rehearse their first concert performance ever. Since then they have appeared on several syndicated music programs including "American

(Continued on page 42)

Alert to Record in Mexico



Herb Alpert, vice chairman of A&M Records, with producer Jose L. Quintana, who will produce two singles with Alpert in Mexico City early in July. Quintana, who produced 17 chart-topping albums last year, will produce Alpert along with associate producer Eduardo Magallanes, who has won the OTI Festival Award three times for "best song" and "best arrangement." Alpert will record a new instrumental written by Magallanes.



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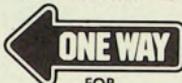
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The Coast

By SAMUEL GRAHAM and ELIOT SEKULER

■ THE POT CALLS THE KETTLE BLACK: That story about the ever-tasteful, oh-so-urbane **Ozzy Osbourne's** biting the head off a dove during a meeting with some CBS folks is old news by now—and even if it weren't, we wouldn't want to spend much time belaboring it. But we had to laugh when a recent press release showed up announcing that Osbourne has vowed never to perform in Columbus, Ohio again. Local law enforcement officials, according to Ozzy, employed "gorilla tactics" in controlling the crowd at the Veterans Memorial Auditorium during the recent show there. "I have never seen anything like it before," he said. "The police were crazy and there was no reason for them to be as brutal as they were." People coming to his concerts, he added, aren't looking to "get roughed up by security zealots." C'mon, Oz. Haven't you ever heard about monkey see, monkey do?

■ SHE WORE AN ITSY BITSY TEENY WEENY YELLOW POLKA DOT: Half of us strayed from our turf here at The Coast last week to cover the Summer Consumer Electronics Show in Chicago, evidence of which you'll find sprinkled ad nauseum throughout the other pages of this publication. And though it may be far from our assigned beat, a few observations on that 15th annual transistorized circus ache to be made. Who, for example, is buying those audiophile **Ramones** albums, pressed on virgin vinyl and imported for discerning punkers from places in the distant east? **Gabba Gabba Hey** in crystal clarity, and the only time that group's been associated with virgin anything. And then, too, there are **Paul Nelson's Industries'** Presidential Model telephones, a cross between an old-fashioned wall phone (red, white and blue) and a gumball machine with an eagle on top. You put in a coin and jelly beans pour out, which makes the gadget ideal for a present-day White House hot line. Of course, there were the talking microwave ovens, singing clocks and computerized everything, but you can read about that stuff elsewhere. We would be remiss, though, if we ignored the exhibition's real show-stoppers, the ladies who gave the CES a little bit of color. By color, we mean blue, and we refer to a group of women who could give most of the recording artists we know a few lessons in promotion. Lines formed around the exhibits featuring such personalities as **Lisa De Vries**, **Gail Palmer**, **Juliet Anderson** and, of course, **Marilyn Chambers**, who signed autographs non-stop for hours at a time at the King Of Video booth. One of the starlets, **Annette Haven**, told us she'll soon be making her musical stage debut at New York's Show World this summer in an act written and staged by one **Owen Markis**—a program, she says, that "goes beyond punk." And one of the best lines of the week came from porn star **Vanessa Del Rio**, who was interrupted by a showgoer during an autograph session and asked if she recalled a mutual friend, a guy named **John Ryan**. Vanessa strained for a recollection. "I do know a lot of Johns," she said.

■ MR. LIVINGSTON, WE PRESUME: **Willie Nelson**, who played L.A.'s Greek Theatre last week, finally met the man who co-wrote his latest single, the standard "Mona Lisa," when Nelson's daughters brought veteran songwriter and three-time Oscar winner **Jay Livingston** backstage to swap stories. The song, it seems, was originally commissioned as the title tune for a picture called "After Midnight," but had to be re-written by Livingston and his partner, **Ray Evans**, when the studio switched the name of the picture to "**Captain Carey**." It was, as Livingston recalls, a colossal stiff until **Nat "King" Cole** recorded it years later—and even then, "Capitol Records first promoted the hell out of the other side."

■ NAMES IN THE NEWS: The all-girl **Go-Go's** will be performing at the Roxy here on June 17. Tickets for their two shows there went on sale on a Saturday (May 30), so the high school crowd would have an equal shot at them, and both shows were sold out in just four hours, much to everyone's delight. The band's new single, due in mid-June from the I.R.S. label, is called "Our Lips Are Sealed," which may or may not have lascivious overtones. . . . Blues singer **Koko Taylor** has completed her third album for Alligator, entitled "From the Heart of a Woman." Her first for the label, "I Got What It Takes," was a Grammy nominee a few years back. Alligator has also just released a new album by the great **Buddy Guy**, called "Stone Crazy." The guitarist best known for his association with harmonica wiz **Junior Wells** is joined here by his brother **Phil** (also on guitar) and a young rhythm section; and while we're sure that the album, first released in France by Isabel Records, is a good one, we can't really say, as our copy arrived in far too many small pieces to be playable. . . . Rhino Records has signed the **Malibooz**, described

(Continued on page 49)

Art Direction, Part VII:

The 'Musical' Art of John Berg

By DAVID MCGEE

■ NEW YORK—When John Berg joined Columbia Records' art department he was working under Bob Cato, who had helped the label become an industry leader in graphic design. It is to Berg's credit that since Cato's departure, he has not only sustained the tradition that was there before him, but has actually become something of a legend in his own time, owing to the originality of much of his work.

Currently vice president of packaging, art and design, Berg has won four Grammy awards (for the first Barbra Streisand album, **Theloniou Monk's** "Underground," "Bob Dylan's Greatest Hits" and "Chicago X") and has had a show of his covers in Paris' **Delpire Gallery**.

gether their persona: what they're going to look like and which way they're going to go." He cites **Nantucket** as an example. The group's first album depicted a giant lobster attacking a girl on a beach; the second album showed the group members' faces on the cover. "On the third album" Berg says, "we went back to the lobster again. Probably because they felt safer with that. They wanted to change it the second time around because they didn't want to be hooked into this lobster theme. But very often you find that you do something for a new group and they buy that, then they try to get away from it, and then they tend to come back to it."

Some artists, established or new, are more directly involved in the



A celebrated John Berg cover: "Born To Run"

Nevertheless, he has no high falutin' discourses on Art or on any other weighty matters one might bring up. As he told **Rolling Stone** in 1979, "Talk about 'art' is bullshit; it's advertising. I just want you to be able to find a record in a store. That's my biggest job."

A graduate of Cooper Union, Berg's concepts adorn the covers of artists representing the entire spectrum of music, from classical to rock to blues to jazz to MOR. Berg concedes that rock covers are a bit more demanding than others "because the nature of rock is such that there's more storytelling involved; it's not simple stuff. In rock the music begins to get allegorical a lot of times. We usually sit down with the artist or group, find out where they're going and how they see themselves. And then we try to accommodate that with the graphic input that delivers point of purchase strength to an individual, does something for them, makes them look good. We try to make the art 'sound' like the music."

While established artists tend to have concrete ideas about cover art, Berg finds that new artists "don't know who they are yet, very often," and thus directs his efforts towards "really putting to-

design of their albums and this presents a different sort of obstacle to what is essentially a collaborative art form. **Bruce Springsteen's** "Born to Run" album, for example, features a now-famous cover photo of Springsteen and **E Street Band** saxophonist **Clarence Clemons** on a foldout cover "It wasn't what Bruce wanted," recalls Berg. "He had the photographs taken by one of the guys that we know, and the photographer brought me all of the pictures. The one Bruce wanted was a big head shot. I started going through the stuff and I found the picture of Bruce and Clarence, and that led me into making a wrap-around cover and selling the company on a more elaborate package."

How then have rising manufacturing costs affected packaging and design, particularly when artists are involved in his area? Berg says while the company cannot control the cost of materials needed to produce an album cover, it has done some belittling in other areas. "The amount of elaborateness we do on packaging here is very, very restricted. And the lengths we're willing to go for an artist are different now. We won't fly an artist to the top of **Mount Kilimanjaro** to have his picture taken."

Record World Singles

JUNE 13, 1981

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

WKS. ON
CHART

1	2	STARS ON 45 STARS ON Radio 310 (A&I)	10
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2	1	BETTE DAVIS EYES I'M CARNES/EMI-America 8077	12
3	11	ALL THOSE YEARS AGO GEORGE HARRISON/Dark Horse 49729 (WB)	4
4	5	A WOMAN NEEDS LOVE (JUST LIKE YOU DO) RAY PARKER, JR. & RAYDIO/Arista 0592	15
5	3	TAKE IT ON THE RUN REO SPEEDWAGON/Epic 19 01054	13
6	6	ANGEL OF THE MORNING JUCE NEWTON/Capitol 4976	17
7	4	MORNING TRAIN (NINE TO FIVE) SHEENA EASTON/EMI-America 8071	18
8	8	SUKIYAKI TASTE OF HONEY/Capitol 4953	15
9	13	AMERICA NEIL DIAMOND/Capitol 4994	8
10	7	BEING WITH YOU SMOKEY ROBINSON/Tamla 54321 (Motown)	17
11	18	THE ONE THAT YOU LOVE AIR SUPPLY/Arista 0604	5
12	14	I LOVE YOU CLIMAX BLUES BAND/Warner Bros. 49669	16
13	12	TOO MUCH TIME ON MY HANDS STYX/A&M 2323	13
14	9	WATCHING THE WHEELS JOHN LENNON/Geffen 49695 (WB)	12

15	20	JESSIE'S GIRL RICK SPRINGFIELD/RCA 12201	11
16	21	THIS LITTLE GIRL GARY U.S. BONDS/EMI-America 2309	10
17	10	LIVING INSIDE MYSELF GINO VANNELLI/Arista 0588	13
18	22	YOU MAKE MY DREAMS DARYL HALL & JOHN OATES/RCA 12217	7
19	19	WHAT ARE WE DOIN' IN LOVE DOTTIE WEST/Liberty 1404	12
20	15	SWEETHEART FRANKE & THE KNOCKOUTS/Millennium 11801 (RCA)	15

21	28	THE WAITING TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA 51100	7
22	17	HOW 'BOUT US CHAMPAIGN/Columbia 11 11433	19
23	29	WINNING SANTANA/Columbia 11 01050	7
24	16	KISS ON MY LIST DARYL HALL & JOHN OATES/RCA 12142	21
25	23	JUST THE TWO OF US GROVER WASHINGTON, JR. WITH BILL WITHERS/Elektra 47103	13
26	24	YOU BETTER YOU BET THE WHO/Warner Bros. 49698	10
27	26	AI NO CORRIDA QUINCY JONES/A&M 2309	7
28	31	IS IT YOU? LEE RITENOUR/Elektra 47124	10
29	35	SHADDUP YOUR FACE JOE DOLCE/MCA 51053	5
30	48	ELVIRA OAK RIDGE BOYS/MCA 51084	5
31	41	MODERN GIRL SHEENA EASTON/EMI-America 8080	5
32	34	SAY WHAT JESSE WINCHESTER/Bearsiville 49711 (WB)	7
33	36	TIME ALAN PARSONS PROJECT/Arista 0598	9
34	43	BOY FROM NEW YORK CITY MANHATTAN TRANSFER/Atlantic 3816	4

35	38	STILL RIGHT HERE IN MY HEART PURE PRAIRIE LEAGUE/Casablanca 2332 (PolyGram)	8
36	39	FOOL IN LOVE WITH YOU JIM PHOTOGLO/20th Century Fox 2487 (RCA)	7

CHARTMAKER OF THE WEEK

37	—	I DON'T NEED YOU* KENNY ROGERS Liberty 1415	1
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38	42	SWEET BABY STANLEY CLARKE & GEORGE DUKE/Epic 19 01052	7
39	40	GIVE A LITTLE BIT MORE CLIFF RICHARD/EMI-America 8076	7
40	44	NOBODY WINS ELTON JOHN/Geffen 49722 (WB)	6
41	49	THEME FROM THE GREATEST AMERICAN HERO* JOEY SCARBURY/Elektra 47147	5
42	54	GEMINI DREAM MOODY BLUES/Threshold 601 (Polygram)	2
43	46	WHAT CHA GONNA DO FOR ME CHAKA KHAN/Warner Bros. 49692	6
44	50	HEARTS MARTY BALIN/EMI-America 8084	4
45	27	SINCE I DON'T HAVE YOU DON McLEAN/Millennium 11804 (RCA)	10

46	30	AIN'T EVEN DONE WITH THE NIGHT JOHN COUGAR/Riva 207 (PolyGram)	20
47	25	SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 41309	20
48	55	STRONGER THAN BEFORE CAROLE BAYER SAGER/Boardwalk 02054	5
49	32	I MISSED AGAIN PHIL COLLINS/Atlantic 3790	13
50	53	I CAN TAKE CARE OF MYSELF BILLY & THE BEATERS/Alfa 7002	6

51	56	SEVEN YEAR ACHE ROSANNE CASH/Columbia 11 11426	7
52	61	SLOW HAND POINTER SISTERS/Planet 47929 (E/A)	3
53	58	TWO HEARTS STEPHANIE MILLS/20th Century-Fox 2492 (RCA)	6
54	59	A LIFE OF ILLUSION JOE WALSH/Elektra 47144	4
55	63	JONES VS. JONES KOOL & THE GANG-De-Lite 813 (PolyGram)	4

56	33	RAPTURE BLONDE/Chrysalis 2485	20
57	68	GIVE IT TO ME BABY RICK JAMES/Gordy 7197 (Motown)	5
58	73	QUEEN OF HEARTS JUICE NEWTON/Capitol 4997	3
59	66	BROOKLYN GIRLS ROBBIE DUPREE/Elektra 47145	4
60	67	THE STROKE BILLY SQUIER/Capitol 5005	4
61	71	DOUBLE DUTCH BUS FRANKIE SMITH/WMMOT 8 5356	5
62	62	PARADISE CHANGE/Atlantic/RFC 3809	6
63	37	LOVE YOU LIKE I NEVER LOVED BEFORE JOHN O'BANION/Elektra 47123	15
64	64	YEARNING GAP BAND/Mercury 75101 (PolyGram)	13
65	57	ONE DAY IN YOUR LIFE MICHAEL JACKSON/Motown 62968	9

66	—	DON'T LET HIM GO REO SPEEDWAGON/Epic 19 02127	1
67	77	PROMISES BARBRA STREISAND/Columbia 11 02065	4
68	76	IT'S NOW OR NEVER JOHN SCHNEIDER/Scotti Bros. 6 02105 (CBS)	3
69	80	IN THE AIR TONIGHT PHIL COLLINS/Atlantic 3824	3
70	45	SAY YOU'LL BE MINE CHRISTOPHER CROSS/Warner Bros. 49705	12

71	74	LOVIN' THE NIGHT AWAY DILLMAN BAND/RCA 12206	4
72	51	I LOVED 'EM EVERY ONE T.G. SHEPPARD/Warner/Curb 49690	11
73	47	KEEP ON LOVING YOU REO SPEEDWAGON/Epic 19 50953	26
74	84	ROCK 'N' ROLL DREAMS COME THROUGH JIM STEINMAN/Epic/Cleve. Intl. 19 02111	2

75	52	JUST BETWEEN YOU AND ME APRIL WINE/Capitol 4975	18
76	79	COME TO ME ARETHA FRANKLIN/Arista 0600	3
77	72	MAKE THAT MOVE SHALAMAR/Solar 12192 (RCA)	10
78	86	HARD TIMES JAMES TAYLOR/Columbia 11 02098	2
79	60	FIND YOUR WAY BACK JEFFERSON STARSHIP/Grunt 12211 (RCA)	11
80	69	WHEN LOVE CALLS ATLANTIC STARR/A&M 2312	11
81	89	FANTASY GIRL 38 SPECIAL/A&M 2330	2
82	75	YOU LIKE ME DON'T YOU? JERMAINE JACKSON/Motown 1503	8

83	—	SIGN OF THE GYPSY QUEEN APRIL WINE/Capitol 5001	1
84	—	THE BREAK UP SONG (THEY DON'T WRITE 'EM) GREG KIHN BAND/Beserkley 41949 (E/A)	1
85	88	HEARTBEAT TAANA GARDNER/West End 1232	3
86	78	MERCY, MERCY, MERCY PHOEBE SNOW/Mirage 3818 (A&I)	6
87	95	PULL UP TO THE BUMPER GRACE JONES/Island 49697 (WB)	2

88	—	NIGHT (FEEL LIKE GETTING DOWN) BILLY OSCAL/Epit 02053	1
89	—	IT DON'T TAKE LONG SPIDER/Dreamland III (RCA)	1
90	—	ARC OF A DIVER STEVE WINWOOD/Island 49726 (WB)	1
91	70	HER TOWN TOO JAMES TAYLOR & J.D. SOUTHER/Columbia 11 60514	14

92	—	TOM SAWYER RUSH/Mercury 75109 (PolyGram)	1
93	82	TURN ME LOOSE LOVERBOY/Columbia 11 11421	18
94	65	YOU'RE SO EASY TO LOVE TOMMY JAMES/Millennium 11799 (RCA)	3
95	87	RAIN IN MAY MAX WARNER/Radio 3842 (A&I)	3
96	83	BLESSED ARE THE BELIEVERS ANNE MURRAY/Capitol 4987	11
97	—	WHAT SHE DOES TO ME (THE DIANA SONG) PRODUCERS/Portrait 12 02092 (CBS)	1

98	—	FREAKY DANCING! CAMEO/Chocolate City 3225 (PolyGram)	1
99	96	YOUR LOVE IS ON THE ONE LAKESIDE/Seal 12188 (RCA)	4
100	81	HURRY UP AND WAIT ISLEY BROTHERS/T-Neck 6 02033 (CBS)	9

* Denotes Powerhouse Pick.

PRODUCERS AND PUBLISHERS ON PAGE 26.

Record World

FLASHMAKER

SOMEWHERE IN ENGLAND
GEORGE HARRISON
Dark Horse



NOV 13 1981

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:
A'S—Arista
DIESEL—Regency/MCA
ARLO GUTHRIE—WB
GEORGE HARRISON—Dark Horse
DAVID JOHANSEN [12"]—Blue Sky
LAY BACK IN THE ARMS OF SOMEONE (single)—Savoy
Brown—Town House
WAZMO NARIZ—BIG
FLASMATICS—Sfrf America
SYL SYLVAIN AND THE TEARDROPS—RCA
GARY WRIGHT—WB
HEAVY ACTION:
GEORGE HARRISON—Dark Horse
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
GARY U.S. BONDS—EMI/America
SOUTHSIDE JOHNNY—Mercury
CLASH—Epic
JOE WALSH—Asylum
SQUEEZE—A&M
THE WHO—WB
GARLAND JEFFREYS—Epic
LIONEL JOHN—Geffen

WBGN-FM/BOSTON

ADDS:
A'S—Arista
GEORGE HARRISON—Dark Horse
DONNIE IRIS LIVE [12"]—MCA
FLASMATICS—Sfrf America
HEAVY ACTION:
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
PHIL COLLINS—Atlantic
REO SPEEDWAGON—Epic
GARY U.S. BONDS—EMI/America
THE WHO—WB
CLASH—Epic
VAN HALEN—WB
RUSH—Mercury
UT—Island

WUR-FM/LONG ISLAND

ADDS:
A'S—Arista
DISAPPEARING (single)—Sinceros—Col
ENGLISH BEAT—Sire
IRON MAIDEN—Harvest
NICK MASON—Col
JIM MESSINA—WB
PAT METHENY & LYLE MAYS—ECM
PSYCHEDELIC FURS—Col
SNIPS (import)—EMI
20/20—Portrait
HEAVY ACTION:
NEW MUSIC—Epic
JOAN JETT—Boardwalk
VAN HALEN—WB
SQUEEZE—A&M
CLASH—Epic
TUBES—Capitol
PH.D.—Capitol
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
THE WHO—WB
BILLY SQUIER—Capitol

WBAB-FM/LONG ISLAND

ADDS:
A'S—Arista
DANNY JOE BROWN—Epic
GEORGE HARRISON—Dark Horse
DAVID JOHANSEN—Blue Sky
NICK MASON—Col
G.E. SMITH—Mirage
SYL SYLVAIN AND THE TEARDROPS—RCA
JOE VITALE—Asylum
GARY WRIGHT—WB
HEAVY ACTION:
REO SPEEDWAGON—Epic
STYX—A&M
STEVE WINWOOD—Island
AC/DC—Atlantic
THE WHO—WB
VAN HALEN—WB
RUSH—Mercury
PHIL COLLINS—Atlantic
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
KIM CARNES—EMI/America

WPLR-FM/NEW HAVEN

ADDS:
DANNY JOE BROWN—Epic
GEORGE HARRISON—Dark Horse
LAY BACK IN THE ARMS OF SOMEONE (single)—Savoy
Brown—Town House
NICK MASON [12"]—Col
SILVER CONE—Col
UNION—Portrait
JERRY JEFF WALKER—Southcoast/MCA
HEAVY ACTION:
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
VAN HALEN—WB
JOE WALSH—Asylum
THE WHO—WB
PHIL COLLINS—Atlantic
SANTANA—Col
MOODY BLUES—Threshold
MARSHALL TUCKER BAND—WB
STEVE WINWOOD—Island
SQUEEZE—A&M

WCCC-FM/HARTFORD

ADDS:
A'S—Arista
DISAPPEARING (single)—Sinceros—Col
GEORGE HARRISON—Dark Horse
GARY WRIGHT—WB
HEAVY ACTION
(in alphabetical order):
GARY U.S. BONDS—EMI/America
KIM CARNES—EMI/America
PHIL COLLINS—Atlantic
JEFFERSON STARSHIP—Grunt
MARSHALL TUCKER BAND—WB
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
SECRET POLICEMAN'S BALL—Island
BILLY SQUIER—Capitol
VAN HALEN—WB
JOE WALSH—Asylum

WBLM-FM/MAINE

ADDS:
ARLO GUTHRIE—WB

GEORGE HARRISON—Dark Horse
MOVIES—RCA
20/20—Portrait
JOHN LINCOLN WRIGHT—Lincoln
HEAVY ACTION:
STYX—A&M
AC/DC—Atlantic
JEFFERSON STARSHIP—Grunt
VAN HALEN—WB
LOVERBOY—Col
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
RUSH—Mercury
SANTANA—Col
THE WHO—WB
KAMPUCHA CONCERTS—Atlantic

WQBF-FM/ALBANY

ADDS:
A'S—Arista
BRECKER BROTHERS—Arista
DIESEL—Regency/MCA
ENGLISH BEAT—Sire
ARLO GUTHRIE—WB
GEORGE HARRISON—Dark Horse
NICK MASON—Col
JIM MESSINA—WB
MOTHER'S FINEST—Atlantic
RUSH—Mercury
REO SPEEDWAGON—Epic
HEAVY ACTION:
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
SANTANA—Col
DREDS—Arista
AL DIMOLA/JOHN McLAUGHLIN/PACO DE LUCCIA—Col
JOE WALSH—Asylum
LES DUDEK—Col
STEVE WINWOOD—Island
MOODY BLUES—Threshold
PHIL COLLINS—Atlantic
SQUEEZE—A&M

WCMF-FM/ROCHESTER

ADDS:
A'S—Arista
DANNY JOE BROWN—Epic
GEORGE HARRISON—Dark Horse
MOVIES—RCA
SPIDER—Dreamland
HEAVY ACTION:
JOE WALSH—Asylum
VAN HALEN—WB
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
RUSH—Mercury
OZZY OSBOURNE—Jet
AC/DC—Atlantic
THE WHO—WB
STYX—A&M
REO SPEEDWAGON—Epic
JUDAS PRIEST—Col

WMJQ-FM/ROCHESTER

ADDS:
SQUEEZE—A&M
HEAVY ACTION
(in alphabetical order):
KROKUS—Arista
MOODY BLUES—Threshold
OZZY OSBOURNE—Jet
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA

FOINT BLANK—MCA
RUSH—Mercury
SANTANA—Col
BILLY SQUIER—Capitol
JOE WALSH—Asylum
THE WHO—WB

WAQX-FM/SYRACUSE

ADDS:
DANNY JOE BROWN—Epic
FLASMATICS—Sfrf America
HEAVY ACTION:
95X GERBER MUSIC SOUNDHECK—Local
318 SPECIAL—A&M
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
PHIL COLLINS—Atlantic
OZZY OSBOURNE—Jet
STYX—A&M
GARY U.S. BONDS—EMI/America
JOE WALSH—Asylum
SANTANA—Col
MARTY BALIN—EMI/America

WOUF-FM/UTICA

ADDS:
A'S—Arista
ARLO GUTHRIE—WB
GEORGE HARRISON—Dark Horse
JERRY JEFF WALKER—Southcoast/MCA
HEAVY ACTION:
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
SANTANA—Col
GARY U.S. BONDS—EMI/America
RICK SPRINGFIELD—RCA
JOE WALSH—Asylum
GREG KINN—Beserkley
KIM CARNES—EMI/America
SOUL COLLINS—Atlantic
COLD CHISEL—Elektra
THE WHO—WB

WMWR-FM/PHILADELPHIA

ADDS:
FETER FRAMPTON—A&M
GEORGE HARRISON—Dark Horse
MOVIES—RCA
ROGER TAYLOR—Elektra
HEAVY ACTION:
A'S—Arista
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
PRETENDERS (ep)—Sire
THE WHO—WB
VAN HALEN—WB
STEVE WINWOOD—Island
GARY U.S. BONDS—EMI/America
TUBES—Capitol
ADAM AND THE ANTS—Epic
AC/DC—Atlantic

Y104/PITTSBURGH

ADDS:
AC/DC—Atlantic
KIM CARNES—EMI/America
GEORGE HARRISON—Dark Horse
HEAVY ACTION:
THE WHO—WB
STYX—A&M
REO SPEEDWAGON—Epic

TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
JOE WALSH—Asylum
VAN HALEN—WB
SANTANA—Col
MOODY BLUES—Threshold
LOVERBOY—Col
PHIL COLLINS—Atlantic

WHFS-FM/WASHINGTON D.C.

ADDS:
DANNY JOE BROWN—Epic
DAVE EDWARDS—MCA
ENGLISH BEAT—Sire
GEORGE HARRISON—Dark Horse
HOLLY AND THE ITALIANS—Virgin/Epic
DAVID JOHANSEN [12"]—Blue Sky
MIKE OLDFIELD—Virgin/Epic
PSYCHEDELIC FURS—Col
20/20—Portrait
JESSICA WILLIAMS—Clean Cut
HEAVY ACTION:
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
PRETENDERS (ep)—Sire
SQUEEZE—A&M
DAVE EDWARDS—Swan Song
GARY U.S. BONDS—EMI/America
ADAM AND THE ANTS—Epic
KRAFTWERK—WB
SECRET POLICEMAN'S BALL—Island
GRACE JONES—Island
BRAM TCHAIKOVSKY—Arista

WRXL-FM/RICHMOND

ADDS:
GEORGE HARRISON—Dark Horse
LIONEL JOHN—Geffen
JIM MESSINA—WB
HEAVY ACTION:
BILLY SQUIER—Capitol
MARTY BALIN—EMI/America
SANTANA—Col
DAVE EDWARDS—EMI/America
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
GARY U.S. BONDS—EMI/America
RICK SPRINGFIELD—RCA
JOHNNY VAN ZANT—Polydor
VAN HALEN—WB
PRODUCERS—Portrait

WKLS-FM/ALABAMA

ADDS:
GEORGE HARRISON—Dark Horse
SPIDER—Dreamland
WHITESNAKE—Mirage
HEAVY ACTION:
AC/DC—Atlantic
REO SPEEDWAGON—Epic
STYX—A&M
VAN HALEN—WB
HOT LANTA HOME COOKING—MCA
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
RUSH—Mercury
MOTHER'S FINEST—Atlantic
PRODUCERS—Portrait
SANTANA—Col

MOST ADDED

SOMEWHERE IN ENGLAND—Arista
 (Whitman/Blue Sky 123)
 A WOMAN'S GOT THE POWER—A&M
 (Arista 113)
 THE RIGHT PLACE—Blue Wright—WB
 (Arista 111)
 DANCEY JOE BROWN AND THE DANCEY
 JOE BROWN BAND—WB
 (Arista 111)
 HERE COMES THE NIGHT—Arista
 (Whitman/Blue Sky 121)
 LOVE OUTRAGE—Capitol (113)
 WORDS IN A TANK—Columbia (113)
 VAN HALEN—WB
 NICK NATION'S RITZINUS SPORTS—
 (WB 101)

TOP AIRPLAY

HARD PROMISES
 TOM PETTY AND THE
 HEARTBREAKERS
 Backstreet/MCA



MOST AIRPLAY

HARD PROMISES—Tom Petty and the
 Heartbreakers—Backstreet/MCA (113)
 ZEROES—The Roots—Capitol (113)
 PART DANCES—The Who—WB (121)
 THERE GOES THE NEIGHBORHOOD—
 The Waitresses—Capitol (113)
 FAIR WEATHERING—Gretchen Sayers—WB (120)
 PARK VALLEY—Blue Sky (113)
 OCEANIC—Capitol (113)
 (113)
 MODERN TIMES—Jefferson Starship—
 (113)
 DIRTY DEER, DIRTY DIRTY CHEAP—Arista
 (113)
 MOVING PICTURES—Blue Sky (113)

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

WSHE-FM/FT. LAUDERDALE

ADDS:
 GEORGE HARRISON—Dark Horse
 JOE VITALE—Asylum
HEAVY ACTION:
 GARY U.S. BONDS—EMI-America
 RUSH—Mercury
 AC/DC—Atlantic
 RICK SPRINGFIELD—RCA
 TOM PETTY AND THE
 HEARTBREAKERS—Backstreet/
 MCA
 SANTANA—Col
 GEORGE HARRISON—Dark Horse
 THE WHO—WB
 VAN HALEN—WB
 JEFFERSON STARSHIP—Grun

WMMS-FM/CLEVELAND

ADDS:
 A'S—Arista
 GEORGE HARRISON—Dark Horse
 IRON MAIDEN—Harvest
 DAVID JOHANSEN—Blue Sky
HEAVY ACTION:
 TOM PETTY AND THE
 HEARTBREAKERS—Backstreet/
 MCA
 SOUTHSIDE JOHNNY—Mercury
 THE WHO—WB
 GARY U.S. BONDS—EMI-America
 STEVE WINWOOD—Island
 AC/DC—Atlantic
 STYX—A&M
 WILLIE NILE—Arista
 JOE WALSH—Asylum
 LOVERBOY—Col

WABX-FM/DETROIT

ADDS:
 MOODY BLUES—Threshold
HEAVY ACTION:
 REO SPEEDWAGON—Epic
 JOHN LENNON/YOKO ONO—
 Geffen
 GEORGE HARRISON—Dark Horse
 STYX—A&M
 TOM PETTY AND THE
 HEARTBREAKERS—Backstreet/
 MCA
 THE WHO—WB
 AC/DC—Atlantic
 PHIL COLLINS—Atlantic
 VAN HALEN—WB
 SANTANA—Col

Y95-FM/ROCKFORD

ADDS:
 GEORGE HARRISON—Dark Horse
 MOVIES—RCA
 ROGER TAYLOR—Elektra
HEAVY ACTION:
 OZZY OSBOURNE—Jet
 PHIL COLLINS—Atlantic
 VAN HALEN—WB
 JOE WALSH—Asylum
 BILLY SQUIER—Capitol
 KIM CARNES—EMI-America
 THE WHO—WB
 SANTANA—Col
 TOM PETTY AND THE
 HEARTBREAKERS—Backstreet/
 MCA
 MOODY BLUES—Threshold

KSHE-FM/ST. LOUIS

ADDS:
 GEORGE BROWN—Epic
 GEORGE HARRISON—WB
 LEYDEN ZAR—A&M
 GARY WRIGHT—WB
HEAVY ACTION:
 JEFFERSON STARSHIP—Grun
 THE WHO—WB
 SANTANA—Col
 MOODY BLUES—Threshold
 RUSH—Mercury
 PETER FRAMPTON—A&M
 PHIL COLLINS—Atlantic
 TOM PETTY AND THE
 HEARTBREAKERS—Backstreet/
 MCA
 PURE PRAIRIE LEAGUE—
 Casablanca
 FRANKIE AND THE KNOCKOUTS—
 Millennium
 GARY U.S. BONDS—EMI-America

WQFM-FM/MILWAUKEE

ADDS:
 SQUEEZE—A&M
 GARY WRIGHT—WB
HEAVY ACTION:
 SANTANA—Col
 BILLY SQUIER—Capitol
 POINT BLANK—MCA
 JEFFERSON STARSHIP—Grun
 OZZY OSBOURNE—Jet
 JOE WALSH—Asylum
 RUSH—Mercury
 PHIL COLLINS—Atlantic
 SHERBS—Arista
 VAN HALEN—WB

WLFX-FM/MILWAUKEE

ADDS:
 IRON MAIDEN—Harvest
 POINT BLANK—MCA
 GARY WRIGHT—WB
HEAVY ACTION:
 MOODY BLUES—Threshold
 OZZY OSBOURNE—Jet
 38 SPECIAL—A&M
 GARY WRIGHT—WB
 VAN HALEN—WB
 TOM PETTY AND THE
 HEARTBREAKERS—Backstreet/
 MCA
 RUSH—Mercury
 AC/DC—Atlantic
 PETER FRAMPTON—A&M
 JOE WALSH—Asylum

KDWB-FM/MINNEAPOLIS

ADDS:
 GARY WRIGHT—WB
HEAVY ACTION:
 PHIL COLLINS—Atlantic
 JEFFERSON STARSHIP—Grun
 BILLY SQUIER—Capitol
 SHERBS—Arista
 38 SPECIAL—A&M
 RUSH—Mercury
 JOE WALSH—Asylum
 OZZY OSBOURNE—Jet
 JUDAS PRIEST—Col
 PURE PRAIRIE LEAGUE—
 Casablanca

KTXO-FM/DALLAS

ADDS:
 PETER FRAMPTON—A&M

MOODY BLUES—Threshold
 SILVER CONDO—Col
HEAVY ACTION:
 JEFFERSON STARSHIP—Grun
 38 SPECIAL—A&M
 RICK SPRINGFIELD—RCA
 TOM PETTY AND THE
 HEARTBREAKERS—Backstreet/
 MCA
 STEVE WINWOOD—Island
 LOVERBOY—Col
 RUSH—Mercury
 SANTANA—Col
 APRIL WINH—Capitol
 KIM CARNES—EMI-America

KZEW-FM/DALLAS

ADDS:
 GEORGE HARRISON—Dark Horse
 G.E. SMITH—Mirage
 RANDY VANWARMER—Bearsville
HEAVY ACTION:
 THE WHO—WB
 TOM PETTY AND THE
 HEARTBREAKERS—Backstreet/
 MCA
 SANTANA—Col
 SANTANA—A&M
 JOE WALSH—Asylum
 JEFFERSON STARSHIP—Grun
 38 SPECIAL—A&M
 AC/DC—Atlantic
 GEORGE HARRISON—Dark Horse
 STEVE WINWOOD—Island

KLBJ-FM/AUSTIN

ADDS:
 A'S—Arista
 GEORGE HARRISON—Dark Horse
 ELTON JOHN—Geffen
 GARY WRIGHT—WB
HEAVY ACTION:
 KIM CARNES—EMI-America
 TOM PETTY AND THE
 HEARTBREAKERS—Backstreet/
 MCA
 DAVE EDMUNDS—Swan Song
 GREG KINN—Bearsville
 GARY U.S. BONDS—EMI-America
 JOE WALSH—Asylum
 SANTANA—Col
 POINT BLANK—MCA
 BILLY & THE BEATERS—Alfa
 THE WHO—WB

KFMI-AM/DENVER

ADDS:
 ROSANNE CASH—Col
 DONNIE IRIS LIVE (12")—MCA
 MANHATTAN TRANSFER—Atlantic
 SYL SYLVAIN AND THE TEARDROPS
 —RCA
 20/20—Portrait
HEAVY ACTION:
 MOODY BLUES—Threshold
 TOM PETTY AND THE
 HEARTBREAKERS—Backstreet/
 MCA
 JOE WALSH—Asylum
 MISSING PERSONS (ep)—Kamos
 DIESEL—Regency/MCA
 PHIL COLLINS—Atlantic
 FRANK TRACHAKOVSKY—Arista
 DAVE EDMUNDS—Swan Song
 LEE RITENOUR—Elektra
 SANTANA—Col

KGB-FM/SAN DIEGO

ADDS:
 SILVER CONDO—Col
 JOHNNY VAN ZANT—Polydora
 JOE VITALE—Asylum
HEAVY ACTION:
 TOM PETTY AND THE
 HEARTBREAKERS—Backstreet/
 MCA
 VAN HALEN—WB
 JOE WALSH—Asylum
 PRETENDERS (ep)—Sire
 SANTANA—Col
 GARY U.S. BONDS—EMI-America
 COLD CHISEL—Elektra
 GREG KINN—Bearsville
 JEFFERSON STARSHIP—Grun
 STEVE WINWOOD—Island

KOME-FM/SAN JOSE

ADDS:
 JOE VITALE—Asylum
HEAVY ACTION:
 PHIL COLLINS—Atlantic
 JEFFERSON STARSHIP—Grun
 GREG KINN—Bearsville
 LOVERBOY—Col
 TOM PETTY AND THE
 HEARTBREAKERS—Backstreet/
 MCA
 REO SPEEDWAGON—Epic
 SANTANA—Col
 STYX—A&M
 VAN HALEN—WB
 38 SPECIAL—A&M

KSJO-FM/SAN JOSE

ADDS:
 ENGLISH BEAT—Sire
 ELTON JOHN—Geffen
 SPOER—Dreamland
 START SWIMMING—Various
 Artists—Sire America
 20/20—Portrait
 GARY WRIGHT—WB
HEAVY ACTION:
 JEFFERSON STARSHIP—Grun
 VAN HALEN—WB
 TOM PETTY AND THE
 HEARTBREAKERS—Backstreet/
 MCA
 PETER FRAMPTON—A&M
 SANTANA—Col
 BILLY SQUIER—Capitol
 SPLIT ENIT—A&M
 RUSH—Mercury
 DAVE EDMUNDS—Swan Song
 PRETENDERS (ep)—Sire

KROQ-FM/LOS ANGELES

ADDS:
 PETER FRAMPTON—A&M
 MOODY BLUES—Threshold
 SPOER—Dreamland
 STAND AND DELIVER (limp
 single)—Adam and the Ants—
 CBS Intl.
 20/20—Portrait
HEAVY ACTION:
 TOM PETTY AND THE
 HEARTBREAKERS—Backstreet/
 MCA
 ADAM AND THE ANTS—Epic
 KAMPUCHEA CONCERTS—Atlantic

MISSING PERSONS (ep)—Kamos
 3—Sixth
 WAITRESSES—Antilles
 HUMAN SEXUAL RESPONSE—
 Passport
 AC/DC—Atlantic
 ROMEO VOID—415
 GREG KINN—Bearsville

KZAF-FM/SACRAMENTO

ADDS:
 MARTY BALIN—EMI-America
 MOODY BLUES—Threshold
HEAVY ACTION:
 TOM PETTY AND THE
 HEARTBREAKERS—Backstreet/
 MCA
 SANTANA—Col
 RUSH—Mercury
 PHIL COLLINS—Atlantic
 STEVE WINWOOD—Island
 GARY U.S. BONDS—EMI-America
 JOE WALSH—Asylum
 THE WHO—WB
 JEFFERSON STARSHIP—Grun
 LOVERBOY—Col

KZOK-FM/SEATTLE

ADDS:
 DIESEL—Regency/MCA
 GEORGE HARRISON—Dark Horse
 JR. CADILLAC—Local
 SILVER CONDO—Col
 TUBES—Capitol
 GARY WRIGHT—WB
HEAVY ACTION:
 PHIL COLLINS—Atlantic
 CHRISTOPHER CROSS—WB
 ROSANNE CASH—Col
 GEORGE HARRISON—Dark Horse
 FRANKIE AND THE KNOCKOUTS—
 Millennium
 CLIMAX BLUES BAND—WB
 TOM PETTY AND THE
 HEARTBREAKERS—Backstreet/
 MCA
 MARTY BALIN—EMI-America
 SANTANA—Col
 JOE WALSH—Asylum

KZEL-FM/EUGENE

ADDS:
 A'S—Arista
 DIESEL—Regency/MCA
 DAVID JOHANSEN (12")—Blue Sky
 NICK MASON (12")—Col
 MOVIES—RCA
 TAZMANIAN DEVILS—WB
HEAVY ACTION:
 TOM PETTY AND THE
 HEARTBREAKERS—Backstreet/
 MCA
 VAN HALEN—WB
 BILLY SQUIER—Capitol
 THE WHO—WB
 STAND AND DELIVER (limp
 single)—Adam and the Ants—
 CBS Intl.
 20/20—Portrait
HEAVY ACTION:
 TOM PETTY AND THE
 HEARTBREAKERS—Backstreet/
 MCA
 KIM CARNES—EMI-America
 MOODY BLUES—Threshold

38 stations reporting this week.
 In addition to those printed are:
 WXTZ-FM KBI-FM

Handshake Records (Continued from page 10)

southern dance tipsheet which offers a considerable discount if the ad is paid for in advance.

Gidion buzzes vice president of finance Kizcales, who simply answers, "Okay, I'll make a check up for you right away."

"One of the most delightful things is that you don't have to go through a long chain of command to get things done," says Gidion. "If you were at a large corporation and had to go to the accounting department, they would use your money and pay a considerably higher amount. As you just saw, I just pick up the phone and say, 'Al, can you do that for me?' And that's the way it goes, whether it's a trade paper, independent promotion man, or we want to buy a marketing ad."

Both Larry Green, operations manager for the midwest and southeast territories, and Joel Newman, operations manager for the west and southwest, have similarly broad responsibilities and the authority to carry them through. Newman is assisted by west coast promotion coordinator Romaine Forsythe, Marjee Meyer-Tannen's counterpart, who is responsible for secondary and tertiary markets with "K" call letters. Dean Alexenburg's duties vary with need: today, he's calling key country radio stations who aren't playing the Terry Gregory record yet.

At about 3 p.m., Alexenburg's assistant, Karen Bilanik, rings to inform him that Ron Dante has arrived for an afternoon meeting, with the co-producer of his new album, Paul Shaffer, a fine musician who is best known to American audiences as the man who has done impressions of Don Kirshner on "Saturday Night Live."

Meeting with Dante

Alexenburg informs Dante that a major programmer looks ready to add "Show and Tell," a remake of Al Wilson's 1965 hit, if it's chosen as the first single from the LP. Alexenburg outlines the other advantages of choosing that record: the current popularity of remakes, exemplified by "Angel of the Morning"; the song's familiarity to programmers; and the prominence of Dante's voice on the cut. On the other hand, Alexenburg suggests they consider the negative impact of leading with a remake. "Will it question your creativity, or think we're not as sure of your other material?" the label president asks.

Without making a final decision, Dante, who is currently producing Irene Cara's new album, says that for the purpose of a single, he'd like to do a "re-mix on 'Show and Tell,' just to add

a little sheen for those little speakers on the beach." Alexenburg also discusses plans to schedule Dante for visits to CBS sales meetings in June, where they could "play cuts and get responses."

After the meeting, RW visits Al Kizcales, vice president, finance, and Lou Polenta, director of accounting, both of whom are assisted by Maryann Tufaro. Polenta, who worked with Alexenburg at Infinity Records and CBS, calls his title "a real misnomer," since in the course of an average day, he handles many details of marketing in conjunction with the CBS pressing and distribution operation. "It's pretty satisfying to be involved in areas other than debit and credit," says Polenta, who also monitors the CBS sales breakdowns, and helps coordinate the scheduling of Handshake's product to fit in with the CBS system.

Polenta reports directly to Kizcales, who came to Handshake from Columbia Pictures, where he was assistant corporate controller. Kizcales' current responsibilities include administration of the label, compiling budget presentations (fiscal '82 was just completed), keeping in touch with German investors, paying on all contracts and expenses, making bi-weekly cash forecasts and monitoring the company's cash flow. He is also consulted on marketing and promotion decisions, and eventually will get more involved in business affairs. "Because of the limited number of people here, Ron has really shouldered most of that (the business affairs area)," Kizcales explained.

"As vice president of finance, it's my job to be extremely cost conscious . . . the company as a whole is. Because we are a new

label, even with very good funding, I should add, we still have to watch the pennies."

In terms of diversity of responsibilities, few people at Handshake can hold a candle to international coordinator Vredy Lysman, who is also professional manager for all U.S. operations of Hansa Productions, owned by Peter and Trudy Meisel, Handshake's European partners. Originally from Holland, Lysman worked in the music business in Munich before getting her U.S. position through Trudy Meisel. Assisted by Laurie Bland, Lysman's Handshake duties involve keeping in touch with foreign licensees, letting them know what product is coming, and supplying them with bios, photos, videos—anything they need. "We have an intimate love affair with 'Telex,'" she says. Lysman has also begun supplying European TV with videos of Handshake artists. It's a simple, inexpensive medium of exposure which Alexenburg is convinced will become more and more important in the U.S. and overseas.

Ron Alexenburg's formal day also includes a regular call to his partners the Meisels, and ends with an A&R meeting for the company's investors, at which they have a chance to hear and react to scheduled and prospective product on the label. The meeting is attended by Elliot Goldman, vice president of U.S. and Canadian operations for the Ariola International Group; Aaron Levy, senior vice president, finance for Arista Records, who works closely with Goldman (also Arista's executive vice president and general manager) on matters regarding Ariola's American investments, and Wim Schipper, senior vice president of the Ariola International Group.

CX System

(Continued from page 3)

reduces the surface noise of records and extends the dynamic range by 20 db to nearly 85 db on playback. CX-encoded records, which will sell at normal prices, can be played on traditional stereo equipment with no change in the sound. With a home decoding unit expected to cost between \$50 and \$100, CX-encoded records will reveal increased dynamic range and an absence of surface noise.

Commenting on the recent WEA commitment to CX, CBS/Records Group president Walter Yetnikoff said, "We are gratified that WEA has elected to join CBS in the adoption of CX. We are confident that, in the near future other record companies will also recognize the many benefits of the system."

And Stan Cornyn, senior VP of the Warner Communications Records Group, said "We believe (CX) to be a major advance in bringing higher quality sound to the consumer, and we will be urging our artists in turn to adopt the CX process."

Since WEA doesn't operate its own studios, the major labels will have to convince its artists, and the studios the artists work in, to employ the CX encoders in the mastering process. The encoders, made by the UREI company, sell for approximately \$2000. All of CBS Records' mastering facilities are being equipped with the encoders, according to the label.

Several hardware manufacturers — including Phase Linear, Audionics, MXR and Sound Concepts — have been licensed to produce CX decoders for the consumer. The first decoders are expected to be available by the end of this month, according to CBS.

PolyGram

(Continued from page 3)

The latest move by PolyGram comes after a year of periodical realignments and restructuring. Early in 1980, the PolyGram Record Operations—U.S.A. (PRO-USA) structure was announced, only to be dissolved in December 1980 (Record World, December 27, 1980). Several key PolyGram officers have left the company in the last year, amid rumors that they were forced out in attempts to consolidate responsibilities.

In November, 1980, Dick Kline, who had been an executive VP of PolyGram Records, and later for PolyGram East, left the company. Later in the same month, Fred Haayen, who had been president of PolyGram Records, left PolyGram to join WEA International.

April/Blackwood Launches Super Packs



April/Blackwood Music has inaugurated a series of mini-song folios called Super Packs. The four-song collections offer students and teachers access to current popular songs at moderate prices. Pictured looking over Super Pack No. 1, containing "Angel of the Morning," "Some Old Long Syne," "But You Know I Love You," and "Unchained Melody," are Al Kugler (left), director of April/Blackwood Publications, and Mel Liberman, VP and general manager, April/Blackwood Music.

PolyGram CONGRATULATES ALL C



GAP BAND

- ALBUM
1 Top Albums (Group)
 "GAP BAND III"
 2 Top Male Group (Albums)
 2 Top Crossover Group (Albums)
 5 Top Albums (Overall)
 "GAP BAND III"
 SINGLE
 2 Special Achievement (Singles)
 4 Top Singles (Group)
 "BURN RUBBER (WHY YOU WANNA HURT ME)"
 4 Top Male Group (Singles)
 10 Top Singles (Overall)
 "BURN RUBBER (WHY YOU WANNA HURT ME)"

YARBROUGH & PEOPLES

- ALBUM
1 Top Albums (Duo)
 "THE TWO OF US"
1 Top Duo (Albums)
1 Top New Duo (Albums)
1 Top Crossover Duo (Albums)
 11 Top Albums (Overall)
 "THE TWO OF US"
 SINGLE
1 Top Singles (Duo)
 "DON'T STOP THE MUSIC"
1 Top Duo (Singles)
1 Top Crossover Duo (Singles)
1 Best Debut (Singles)
 3 Top Singles (Overall)
 "DON'T STOP THE MUSIC"



LONNIE SIMMONS



KURTIS BLOW

- SINGLE
 9 Top Singles (Solo Artist)
 "THE BREAKS (PART 1)"
 21 Top Singles (Overall)
 "THE BREAKS (PART 1)"

CON FUNK SHUN

- 8 Top Male Group (Albums)
 21 Top Albums (Group)
 "SPIRIT OF LOVE"
 SINGLE
 9 Top Male Group (Singles)
 25 Top Singles (Group)
 "TOO TIGHT"



ROBERT FORD, JR.



J. B. MOORE



EUMIR DEODATO



GABE VIGORITO



KOOL & THE GANG

- SINGLE
1 Top Singles (Overall)
 "CELEBRATION"
1 Top Singles (Group)
 "CELEBRATION"
1 Top Male Group (Singles)
1 Top Crossover Group (Singles)
 4 Special Achievement (Singles)
 ALBUM
 3 Top Albums (Group)
 "CELEBRATE!"
 SINGLE
 5 Top Male Group (Albums)
 5 Top Crossover Group (Albums)
 7 Top Albums (Overall)
 "CELEBRATE!"

OUR RECORD WORLD AWARD WINNERS.



CAMEO

ALBUM

- 1 Top Male Group (Albums)
- 1 Top Crossover Group (Albums)
- 5 Top Albums (Group)
"CAMEOSIS"
- 10 Top Albums (Overall)
"CAMEOSIS"
- 13 Top Albums (Group)
"FEEL ME"
- 23 Top Albums (Overall)
"FEEL ME"
- SINGLE
- 3 Top Male Group (Singles)
- 19 Top Singles (Group)
"KEEP IT HOT"



LARRY BLACKMON



STEVE GREENBERG



GERRY THOMAS & BILL CURTIS



LIPPS, INC.

ALBUM

- 2 Top Vocal Combination (Albums)
- 14 Top Albums (Group)
"MOUTH TO MOUTH"
- 24 Top Albums (Overall)
"MOUTH TO MOUTH"
- SINGLE
- 2 Top Vocal Combination (Singles)
- 8 Top Singles (Group)
"FUNKYTOWN"
- 14 Top Singles (Overall)
"FUNKYTOWN"



FATBACK

ALBUM

- 19 Top Albums (Group)
"HOTBOX"
- SINGLE
- 10 Top Male Group (Singles)

Cover Story:

A New Chapter for Carole Bayer Sager

■ The lyrics of Carole Bayer Sager have been sung by a veritable Who's Who of the music world—from Frank Sinatra to Dolly Parton, Aretha Franklin to the Doobie Brothers—making Carole one of the most popular songwriters on the contemporary scene. Three Oscar nominations grace her list of credits, including hits for Diana Ross ("It's My Turn") and Carly Simon ("Nobody Does It Better"). Carole's award-winning collaboration with composer Marvin Hamlisch provided music and the inspiration for Neil Simon's Broadway smash, "They're Playing Our Song," and her songbook reflects the great diversity of her writing with Neil Diamond, Michael MacDonald, Melissa Manchester, Bette Midler, Peter Allen, Bruce Roberts and David Foster. But that's only part of her story.

A new chapter has begun for her, marked by a very special collaboration with the famed composer Burt Bacharach and the release of her first album of her songs, "Sometimes Late at Night," on Neil Bogart's Boardwalk label. For this debut, Carole and Burt created a seamless piece of "musical theatre," with each song connected by musical links, and a central theme that explores the different facets of love. "It's not a story in the literal sense," Carole explains. "There is a sense of wholeness in the romantic theme, but it is mixed with the bitter/sweet of relationships, too. It traces the falling-in-love stage of a relationship, then moves through disillusionment to the perception of the reality of a relationship." The result is an intriguing mix of vulnerability, strength, and the sensitivity that is so much a part of Carole Bayer Sager's writing.

The perfect complement to Carole's thoughtful lyrics is the sophisticated melodic style of



Bacharach, who also arranged most of the album and co-produced it with Brooks Arthur. The creative pairing of Sager and Bacharach has proved so successful that they've commenced a major national tour, doing concerts, television and promotional appearances.

For the petite beauty who began her career at the age of 15, this newest chapter is an important one in a growing success story. "Sometimes Late at Night" is filled with all the pelish that only experienced songwriters possess, yet it shines with the freshness of a new creative team. It's the kind of cohesive, beautifully presented project that's a perfect reflection of the Sager style: simply stated elegance, designed to strike a chord with anyone who's ever been in love.

E/A Names Huff

A&R Representative

■ LOS ANGELES—Robin Huff has been named A&R representative for Elektra/Asylum Records, it was announced by Kenny Buttice, senior vice president/A&R.

Huff had been A&R administrative assistant since early 1980. Before that, she was promotion administrative assistant, reporting to Buttice, who was then vice president/promotion. She joined E/A in 1976 as secretary to Buttice, who was then national promotion director.

MCA, VHD Pact

(Continued from page 16) tising.

In addition to the MCA library, the VHD Programs catalogue will also include productions from the arts, music, ballet, special interactive and educational programming. All music programming, from classical to rock, will be in stereo. Earlier this year, VHD Programs, Inc. reached a licensing agreement with United Artists for the marketing of UA's entire library of films (*Record World*, May 30).

The VHD video disc system reproduces both sound and pictures from a 10.2-inch conductive plastic disc similar to a record. The system plays the disc in stereo sound where available and has the capability for chapter search, slow motion special effect and stop action-freeze frame. Other system features include bilingual capabilities, random search in both chapter and time modes, viewable fast search and programmable repeat.

A flat stylus, guided electronically on the grooveless disc, produces the sound and picture which will play for one hour per side. The VHD system will be marketed under the General Electric, JVC, Panasonic, Quasar and Sharp brand names.

RFC Dominates RW Disco Chart

■ NEW YORK—After less than three months in business, the RFC Group of Companies, headed by Ray Caviano, dominates the top of *Record World's* Disco Chart this week. The RFC label is responsible for Gino Soccio's single "Try It Out" (distributed by Atlantic Records), currently at number one. The RFC label also has Change's single "Paradise" (also distributed by Atlantic Records), at number three. The RFC promotion division is also involved in promotion in dance clubs and on urban contemporary radio for Island Records artist Grace Jones and her single, "Pull Up to the Bumper," which occupies the number two position on RW's chart.

In addition, the RFC Group of Companies has a total of four other records currently on the Disco Chart (Karen Silver, RFC/Quality; Lene Lovich, Stiff/Epic; Esther Williams, RCA; and Bill Summers, MCA).

Disco File Top 40

JUNE 13, 1981

1. TRY IT OUT
GINO SOCCIO/Atlantic/RFC (12") SD 8242
2. PULL UP TO THE BUMPER
GRACE JONES/Island (12") ILPS 9624 (WB)
3. PARADISE
CHANGE/Atlantic/RFC (12") SD 19201
4. NIGHT FEEL LIKE GETTING DOWN
BILLY OCEAN/EPIC (12") AB 02049
5. IF YOU FEEL IT
THEUDA HOUSTON/RCA (12") JQ 12126
6. GIVE IT TO ME BABY
RICK JAMES/Gordy (12") GB 1002M1 (IMP)
7. AI NO CORRIDIA/BETCHA WOULDN'T HURT ME
QUINCY JONES/AS&M (12") LP cut J 3721
8. HUSH
CAROL JIANI/ARista (12") OP 2208 (Arista)
9. DON'T STOP
K.I.D. SIM (12") S 12337
10. (HEY, WHO'S GOTTA) FUNKY SONG/TOO MUCH TOO SOON
FANTASY/Favillon (12") JZ 37151 (CBS)
11. DYIN' TO BE DANCIN'
IMPRESS/Prelude (12") PRLD 657
12. SEARCHING TO FIND THE ONE
UNLIMITED TOUCH/Prelude (12") PRL 12184
13. WHAT CHA GONNA DO FOR ME (LP)
CHAKA KHAN/Warner Bros. HS 3526
14. IF YOU WANT ME
ECSTASY, PASSION AND PAIN/Roy. B. (12") BROS 5516
15. HEARTBEAT
TAANNA GARDNER/West End (12") WES 22132
16. FEELS LIKE I'M IN LOVE
KELLY MARIE/Coast To Coast (12") 428 00223 (CBS)
17. LAY ALL YOUR LOVE ON ME
ABBA/Atlantic (12") SD 17023
18. SET ME FREE
KAREN SILVER/Quality/RFC (12") GFC 001
19. BODY MUSIC
STRICKERS/Prelude (12") PRLD 608
20. CALL IT WHAT YOU WANT
BILL SUMMERS AND SUMMERS HEAT/ MCA (12") S 12338
21. STARS ON 45 (MIDLEY)
STARS ON/Radio (12"/LP cut) RR 16014 (A&I)
22. NEW TONY
LENE LOVICH/Shiff (12") IT 91
23. I'LL DO ANYTHING FOR YOU
DENZEL MORGAN/Becket (12") BKD 502
24. I'M IN LOVE
EVERLY KING/RCA (12") JQ 12244
25. REMEMBER ME/AIN'T NO MOUNTAIN HIGH ENOUGH
BOYS'OWN GANG/Moby Dick (12") BTO 231
26. BAD COMPANY/ROCK ME
GILANNA MCGOUGH/Atlantic/RFC (12") SD 19296
27. SHAKE IT UP TONIGHT
CRAVEY LYNN/Columbia (12") AB 02103
28. LOVE NO LONGER HAS A HOLD ON ME
JOHNNY BRISTOL/Handshake (12") 4WB 02076
29. I'LL BE YOUR PLEASURE
ESTEE WILLIAMS/RCA (12") JQ 12209
30. GOOSEBUMPS
DEBRA DEJAN/Handshake (12") 4WB 70072
31. GIVE IT UP (DON'T MAKE ME WAIT)
STYLVESTER/Fantasy/Hony (12") F 9607
32. GET UP (ROCK YOUR BODY)
202 MACHINE/Fire-Sign (12") FST 1451
33. I WANNA DO IT
C-ANNAL SIM (12") S 12338
34. I REALLY LOVE YOU
HEAVEN AND EARTH/WMOI (12") SW 37074
35. FUNKY BEBOP
VIN ZIE/mergency (12") EMD5 6517
36. YOUR LOVE
LIME/FHM (12") PDS 409
37. ANY TIME IS RIGHT
ARTHIE BELL/Belton (12") BKS 011
38. BETTE BATES EYES
KIM CARNES/EMI-America (LP cut) SO 17052
39. WE CAN START TONIGHT
HARVEY MASON/Arista (12") AB 0283
40. CAPITAL TROPICAL
TWO MAN SOUND/FSR (12") #26 (12" non-commercial, 12" discontinued)

Santana at the Savoy



Columbia recording group Santana climaxed a series of New York City-area concerts with a special one-night stand at the Savoy, their first club appearance in New York since October 1978. Pictured from left are: Armo Arden, vice president, product development, Columbia Records; Ron Oberman, vice president, merchandising, west coast, Columbia Records; Dick Asher, deputy president and chief operating officer, CBS/Records Group; Roy Ettler, manager; Davidop Carlos Santana; Bruce Lundvall, president, CBS Records Division; and Bill Graham, manager.

Radio World

Radio Replay

By PHIL DIMAURO

■ ABC RADIO FORMS NEW DIVISION, PLANS TWO SATELLITE PROGRAMMING SERVICES: ABC Radio Enterprises, a completely new operating group within the ABC Radio Division has been unveiled by **Ben Hoberman**, president of ABC Radio. **Michael Hauptman**, senior vice president of ABC Radio, has been appointed vice president in charge of ABC Radio Enterprises. The new operating group, which has been formed to expand the earning potential of the ABC Radio Division, largely through the exploitation of new technologies, has already begun developing two new satellite-fed programming services.

A 24-hour, live contemporary music service will be programmed by **Rick Sklar**, who undergoes a title change to vice president, programming, ABC Radio Enterprises (from the same title for Division). While demographic targets and formatting for the service are still being worked out, a spokesman for the division says that the service will most likely use live on-air personalities and a new cueing system to give a station using the service the closest to "live" sound now technically possible. Sklar is currently looking for air staff and backup personnel for the service.

Also planned is a national satellite service offering anywhere from 12 to 15 hours per day of talk radio programming. Both services are tentatively scheduled for startup in early 1982.

Bob Cambridge also sees his Division title changed to director of marketing, ABC Radio Enterprises. The ABC Radio Marketing Services Unit, which produces and distributes syndicated promotion and marketing campaigns for radio stations in a joint venture with Bonneville Broadcast Consultants, will now be a part of ABC Radio Enterprises.

New developments are expected by the day, so stay tuned.

MOVES: **Eddie Fritts**, president of Fritts Broadcasting, Indiana, Mississippi, has been elected chairman of the joint board of the National Association of Broadcasters (NAB). Fritts' former post, that of Radio Board chairman, will be taken over by **Cullie Tarelton**, general manager of WBT and WBCY, Charlotte, and senior VP of Jefferson Pilot Radio . . . **Jack Petry** has been named PD of WAKY, and **Ed Williamson** has been named WVEZ PD, filling the slots left open at the Louisville sister AM and FM stations when **Mike McVay** left for WWWW Cleveland in early May . . . **Mike Shannon** has been named operations manager for KPPL and KLAQ, Denver. **Jim Heath**, who was PD for FM'er KPPL, will continue his airshift . . . **Scott Sherwood** has resigned as PD of Y103 (WIVY), Jacksonville, Fla. **Don Scott** will be acting PD until a permanent replacement is announced . . . **Pat Still** is the new PD at WLWG, Columbus moving from WLUP, Chicago. He replaces **Steve Rumer** . . . **Louise Heifetz** has been named temporary vice president and general manager of KZAM, Seattle, following **Michael Henderson's** resignation. Henderson wants to own his own station . . . **Lee Arnold**, midday air personality on New York country music station WHN, has resigned from the station and given up local radio entirely to pursue opportunities in radio syndication and television. During his WHN tenure, Arnold was elected CMA Disk Jockey of the Year.

SHORT WAVES: The certifiably insane **Rick Dees** (who could forget "Disco Duck?") filled in for **Mark Elliott** on the June 6-7 edition of Drake-Chenault's Weekly Top 30 show . . . An innovative seminar entitled "Publicity and Promotion: Ratings and Image Builders for Radio" will be part of the 25th anniversary convention of the Broadcasters' Promotion Association, to be held at New York's Waldorf-Astoria June 10-13. The "smile-in" seminar will involve attendees in an actual contest/demonstration of how a national advertiser's campaign, "Have a Coke and a Smile," can be adapted as a station promotion . . . Our chart department informs us that WYMX, Augusta, Georgia, couldn't find an Album Airplay report this week due to a flood at the station. Radio Replay suggests that they could have at least have added the "Get Wet" LP.

FCC Chairman Fowler: Wait on 9 kHz Spacing

■ WASHINGTON—Mark S. Fowler, the newly appointed chairman of the Federal Communications Commission, told the House subcommittee on internal operations last Thursday (4) that any final decision to reduce AM channel spacing from 10 kHz to 9 kHz to enhance AM station service "should await a report of the panel of experts" from the inter-American broadcast community.

The FCC position, as articulated by Fowler, is viewed as somewhat of a retreat from the more adamant view under chairman Charles Ferris that the U.S. should quickly move toward 9 kHz spacing. The FCC has faced not only opposition from broadcasters in this country, but also in Canada.

Fowler told Congress that before the FCC comes to any conclusion on a possible change, which might cause broadcasters interference and equipment problems, all technical comments and engineering criticisms will be studied thoroughly.

The FCC has completed most of its domestic fact finding, which included an independent study

on the cost of 9 kHz conversion as well as additional requests for comments from a wide variety of broadcast industry officials.

Costs and Benefits

The new chairman explained that the main channel spacing issues which need to be resolved before the FCC makes its recommendation at the second session of the Inter-American Telecommunications Conference (CITEL) deal with the cost conversion and interference effects of 9 kHz on established and proposed new stations. He hinted that conversion "may eliminate . . . the benefits found by the enhanced service of new stations."

Fowler also told Congress that stations in Cuba are beginning to cause major interference problems on American stations, and that Cuba plans to open "a substantial number" of new stations.

"We have received enough reports from U.S. broadcasters," Fowler said, "to confirm the Cuban interference is a serious problem now and could potentially get worse."

Bill Holland



"Forget about Creme and Vanilla Fudge . . . is Oreo still number one?"

NEW

SALESMAN

LONG DISTANCE VOYAGER
MOODY BLUES
Threshold

TOP SALES

LONG DISTANCE VOYAGER—Moody Blues
Threshold
SEARCHING FOR THE RULES—
The J. Geils Band—Capitol
MECCA FOR MODERNS—Marilyn
Ferguson—A&M



THE J. GEILS BAND

1982.11.18

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

HANDLEMAN/NATIONAL

GARY U.S. BONDS—EMI-America
KIM CARNES—EMI-America
RICK JAMES—Gordy
ANNE MURRAY—Capitol
TOM PETTY & THE HEARTBREAKERS
—MCA/Backstreet
RAYDIO—Arista
STARS ON LP—Radio
JIM STEINMAN—Epic/Cleve. Int'l.
VAN HALEN—WB
JOE WALSH—A&M

MUSICLAND/NATIONAL

ADAM & THE ANTS—Col
RICK JAMES—Gordy
ELTON JOHN—Geffen
GRACE JONES—Island
MOODY BLUES—Threshold
OAK RIDGE BOYS—MCA
BILLY SQUIER—Capitol
STARS ON LP—Radio
VAN HALEN—WB
JOE WALSH—A&M

PICKWICK/NATIONAL

CLIMAX BLUES BAND—Sire
ELTON JOHN—Geffen
CHAKA KHAN—WB
MOODY BLUES—Threshold
OAK RIDGE BOYS—MCA
TOM PETTY & THE HEARTBREAKERS
—MCA/Backstreet
BILLY SQUIER—Capitol
STARS ON LP—Radio
VAN HALEN—WB
JOE WALSH—A&M

RECORD BAR/NATIONAL

AIR SUPPLY—Arista
CAMO—Chocolate City
IRON MAIDEN—Harvest
ELTON JOHN—Geffen
GRACE JONES—Island
JUNIE—Col
OAK RIDGE BOYS—MCA
SQUEEZE—A&M
VAN HALEN—WB
JOHNNY VAN ZANT—Polydor

SOUND UNLIMITED/NATIONAL

EXPOSED—Col
PETER FRAMPTON—A&M
RICK JAMES—Gordy
JEFFERSON STARSHIP—Grun
GEO KINN—Seaworld
MANHATTAN TRANSFER—Atlantic
MOODY BLUES—Threshold
PLASMATICS—Siff America
CAROLE BAYER SAGER—Boardwalk
TUBES—Capitol

CRAZY EDDIE/NEW YORK

ARCHIE BELL—Becker
BRAIN IN HAND—Island
EXPOSED—Col
PETER FRAMPTON—A&M
JIMMY O'BURNE—Jet
PIRATES OF PENZANCE—Elektra
(Original Cast)
RAYDIO—Arista
LEE RITTENOUR—Arista
SOPHISTICATED LADIES—Poly
(Original Cast)
JOHNNY VAN ZANT—Polydor

DISC-O-MAT/NEW YORK

MARTY BALIN—EMI-America
ROBBIE DUPREE—Elektra
FATBACK—Spring
PETER FRAMPTON—A&M
GEORGE HARRISON—Dark Horse
HONEY DEPOS—Prelude
ELTON JOHN—Geffen
MOODY BLUES—Threshold
SILVER CONDOOR—RCA
SQUEEZE—A&M

KING KAROL/NEW YORK

MARTY BALIN—EMI-America
PETER FRAMPTON—A&M

GEORGE HARRISON—Dark Horse

MANHATTAN TRANSFER—Atlantic
STEPHANIE MILLS—20th Century
For
MOODY BLUES—Threshold
SQUEEZE—A&M
TENA MARIE—Gordy
DIONNE WARWICK—Arista

RECORD WORLD'S STORES/NORTHEAST

AIR SUPPLY—Arista
GARY U.S. BONDS—EMI-America
CLARK/BURKE PROJECT—Epic
ELTON JOHN—Geffen
TOM JONES—Polydor
STEPHANIE MILLS—20th Century
For
MOODY BLUES—Threshold
NEW MUSIK—Epic
SQUEEZE—A&M
JIM STEINMAN—Epic/Cleve. Int'l.

SAM GOODY/EAST COAST

CLARK/BURKE PROJECT—Epic
ELTON JOHN—Geffen
TOM JONES—Polydor
CHAKA KHAN—WB
STEPHANIE MILLS—20th Century
For
MOODY BLUES—Threshold
SQUEEZE—A&M
JIM STEINMAN—Epic/Cleve. Int'l.
TUBES—Capitol
JOHNNY VAN ZANT—Polydor

STRAWBERRIES/BOSTON

MARTY BALIN—EMI-America
ARCHIE BELL—Becker
ROSANNE CASH—Col
DANCEWIZES—Vestal
TOMMY CECIL & THE DISBES—Mercury
GET WET—Boardwalk
SPRIT INZ—A&M
JIM STEINMAN—Epic/Cleve. Int'l.
BRAK TCHAIKOVSKY—Arista
FRANK ZAPPA—Barking Pumpkin

CUTLER'S/NEW HAVEN

ADAM & THE ANTS—Col
CAMO—Chocolate City
RICK JAMES—Gordy
GRACE JONES—Island
CHAKA KHAN—WB
DEBRA LAVIS—Elektra
MOODY BLUES—Threshold
TOM PETTY & THE HEARTBREAKERS
—MCA/Backstreet
SPRIT INZ—A&M
SQUEEZE—A&M

FOR THE RECORD/BALTIMORE

CAMO—Chocolate City
PETER FRAMPTON—A&M
RICK JAMES—Gordy
GRACE JONES—Island
RAMSEY LEWIS—Col
TENA MARIE—Gordy
MOODY BLUES—Threshold
GINO SOCCIO—WB
STARS ON LP—Radio
DIONNE WARWICK—Arista

RECORD & TAPE COLLECTOR/BALTIMORE

AIR SUPPLY—Arista
EXPOSED—Col
PETER FRAMPTON—A&M
IRON MAIDEN—Harvest
RICK JAMES—Gordy
JOHN KLEMMER—Elektra
MANHATTAN TRANSFER—Atlantic
TENA MARIE—Gordy
MOODY BLUES—Threshold
RICK SPRINGFIELD—RCA
KEMP MILL/WASH., D.C.

BANDY CROWD—WB

FATBACK—Spring
PETER FRAMPTON—A&M

THELMA HOUSTON—RCA

IRON MAIDEN—Harvest
LINK—Chrysalis
MASS PRODUCTION—Cantillon
JIM PHOTOGLO—20th Century
For
GINO SOCCIO—WB
JOE WALSH—A&M

WAXIE MAXIE/WASH., D.C.

AIR SUPPLY—Arista
MARTY BALIN—EMI-America
CAMO—Chocolate City
EXPOSED—Col
PETER FRAMPTON—A&M
DEBRA LAVIS—Elektra
MOODY BLUES—Threshold
GOSPEL—RCA
TOM PETTY & THE HEARTBREAKERS
—MCA/Backstreet
DONNA WASHINGTON—Capitol

PENGUIN FEATHER/NO. VIRGINIA

EXPOSED—Col
PETER FRAMPTON—A&M
IRON MAIDEN—Harvest
ELTON JOHN—Geffen
RICK SPRINGFIELD—RCA
TOM SWIMMING—Siff America
STL STEVAIN—RCA
30/20—Prelude
WILLIE & THE BEES—Sound 80

MUSICLAND/ST. LOUIS

AIR SUPPLY—Arista
CAMO—Chocolate City
GEORGE HARRISON—Dark Horse
RICK JAMES—Gordy
ELTON JOHN—Geffen
PURE FABRIE LEAGUE—Casablanca
LEE RITTENOUR—Arista
DIONNE WARWICK—Arista
DENISE WILLIAMS—Capitol
FRANK ZAPPA—Barking Pumpkin

TURTLES/ATLANTA

AIR SUPPLY—Arista
JIM ED BROWN & HELEN CORNELIUS—RCA
ROBBIE DUPREE—A&M
EXPOSED—Col
PETER FRAMPTON—A&M
GEO KINN—Seaworld
MANHATTAN TRANSFER—Atlantic
TENA MARIE—Gordy
DIONNE WARWICK—Arista
DAVID FRIZZELL/SHELLY WET
—Vander/Viva

FATHERS & SONS/MIDWEST

AIR SUPPLY—Arista
MARTY BALIN—EMI-America
CAMO—Chocolate City
FATBACK—Spring
PETER FRAMPTON—A&M
ELTON JOHN—Geffen
TOM JONES—Polydor
JOHN KLEMMER—Elektra
MOODY BLUES—Threshold
DIONNE WARWICK—Arista

NAT'L. RECORD MART/MIDWEST

MARTY BALIN—EMI-America
CORBIN HANNER BAND—Allo
PETER FRAMPTON—A&M
FRANKE & THE KNOCKOUTS—Capitol
GEORGE HARRISON—Dark Horse
MANHATTAN TRANSFER—Atlantic
MOODY BLUES—Threshold
RICK SPRINGFIELD—RCA
JIM STEINMAN—Epic/Cleve. Int'l.
JOE WALSH—A&M

ROSE/CHICAGO

CAMO—Chocolate City
THELMA HOUSTON—RCA
ELTON JOHN—Geffen
RAMSEY LEWIS—Col
MOODY BLUES—Threshold
SQUEEZE—A&M
UNLIMITED TOUCH—Prelude
PETER FRAMPTON—A&M
DIONNE WARWICK—Arista
WOMEN OF THE YEAR—Arista
(Original Cast)

RADIO DOCTORS/MILWAUKEE

FATBACK—Spring
PETER FRAMPTON—A&M
MANHATTAN TRANSFER—Atlantic
TENA MARIE—Gordy

CAROLE BAYER SAGER—Boardwalk

SPIDE—Dreamland
30/20—Prelude
JOE VITALE—A&M
X—Slash

GREAT AMERICAN/MINNEAPOLIS

ADAM & THE ANTS—Col
ROBERT GORDON—RCA
NICK PARTON—Capitol
ELTON JOHN—Geffen
TOM JOHNSTON—WB
CHAKA KHAN—WB
MOODY BLUES—Threshold
ANNE MURRAY—Capitol
LEE RITTENOUR—Elektra
SOUTHSIDE JOHNNY & THE
ASBURY JUKES—Mercury
LIBERMAN/MINNEAPOLIS
PETER FRAMPTON—A&M
MANHATTAN TRANSFER—Atlantic
SILVER CONDOOR—Col
RICK SPRINGFIELD—RCA
TOM SWIMMING—Siff America
STL STEVAIN—RCA
30/20—Prelude
WILLIE & THE BEES—Sound 80

MUSICLAND/ST. LOUIS

AIR SUPPLY—Arista
CAMO—Chocolate City
GEORGE HARRISON—Dark Horse
RICK JAMES—Gordy
ELTON JOHN—Geffen
PURE FABRIE LEAGUE—Casablanca
LEE RITTENOUR—Arista
DIONNE WARWICK—Arista
DENISE WILLIAMS—Capitol
FRANK ZAPPA—Barking Pumpkin

TURTLES/ATLANTA

AIR SUPPLY—Arista
JIM ED BROWN & HELEN CORNELIUS—RCA
ROBBIE DUPREE—A&M
EXPOSED—Col
PETER FRAMPTON—A&M
GEO KINN—Seaworld
MANHATTAN TRANSFER—Atlantic
TENA MARIE—Gordy
DIONNE WARWICK—Arista
DAVID FRIZZELL/SHELLY WET
—Vander/Viva

RECORD CITY/ORLANDO

MARTY BALIN—EMI-America
PETER FRAMPTON—A&M
STEPHANE GRAPELLI—DAVID
GEMMAS—Col
NEW MUSIK—Epic
PLASMATICS—Siff America
SILVER CONDOOR—RCA
SPRIT INZ—A&M
TENA MARIE—Gordy
JOHNNY VAN ZANT—Polydor
FRANK ZAPPA—Barking Pumpkin

SPEC'S MUSIC/FLORENDA

AIR SUPPLY—Arista
CAMO—Chocolate City
CHIFFINUPES—RCA
GEORGE HARRISON—Dark Horse
RICK JAMES—Gordy
MOODY BLUES—Threshold
OAK RIDGE BOYS—MCA/Backstreet
OZZY OSBOURNE—Jet
TOM PETTY & THE HEARTBREAKERS
—MCA/Backstreet
38 SPECIAL—A&M
JOE WALSH—A&M

SOUND WAREHOUSE/HOUSTON

CAMO—Chocolate City
KIM CARNES—EMI-America
DAVE EDWARDS—Swan Song
MARSHALL TUCKER BAND—WB
MOODY BLUES—Threshold
OZZY OSBOURNE—Jet
CAROLE BAYER SAGER—Boardwalk
VAN HALEN—WB

JOE WALSH—A&M

FRANK ZAPPA—Barking Pumpkin

INDEPENDENT RECORDS/COLORADO

CAMO—Chocolate City
CAROL CHASEL—Elektra
KITT/HAWK—EMI-America
KRAFTWEK—WB
RAMSEY LEWIS—Col
MANHATTAN TRANSFER—Atlantic
MOODY BLUES—Threshold
JUNIE—Col
ODYSSEY—RCA
FRANK ZAPPA—Barking Pumpkin

CIRCLES/ARIZONA

HIGH ENERGY—Gordy
IMPRESSIONS—20th Century-Fox
ELTON JOHN—Geffen
KRAFTWEK—WB
MANHATTAN TRANSFER—Atlantic
OAK RIDGE BOYS—MCA
PLASMATICS—Siff America
CAROLE BAYER SAGER—Boardwalk
SALAZAR—First America
X—Slash

TOWER/PHOENIX

AIR SUPPLY—Arista
CAMO—Chocolate City
ROBBIE DUPREE—Elektra
PETER FRAMPTON—A&M
KRAFTWEK—WB
MANHATTAN TRANSFER—Atlantic
TENA MARIE—Gordy
MOODY BLUES—Threshold
OAK RIDGE BOYS—MCA
TUBES—Capitol

LICORICE PIZZA/LOS ANGELES

AIR SUPPLY—Arista
JOHN HALAGUIDIS/LAL DINO/LA
PACO DeLUCA—Col
KRAFTWEK—WB
PLASMATICS—Siff America
SQUEEZE—A&M
BILLY SQUIER—Capitol
TUBES—Capitol
30/20—Prelude
X—Slash
FRANK ZAPPA—Barking Pumpkin

MUSIC PLUS/LOS ANGELES

GARY U.S. BONDS—EMI-America
KIM CARNES—EMI-America
DAVE EDWARDS—Swan Song
RICK JAMES—Gordy
CHAKA KHAN—WB
STEPHANIE MILLS—20th Century
For
OZZY OSBOURNE—Jet
TOM PETTY & THE HEARTBREAKERS
—MCA/Backstreet
VAN HALEN—WB
JOE WALSH—A&M

EUCALYPTUS/WEST & NORTHWEST

GARY U.S. BONDS—EMI-America
KIM CARNES—EMI-America
DAVE EDWARDS—Swan Song
RICK JAMES—Gordy
CHAKA KHAN—WB
STEPHANIE MILLS—20th Century
For
OZZY OSBOURNE—Jet
TOM PETTY & THE HEARTBREAKERS
—MCA/Backstreet
VAN HALEN—WB
JOE WALSH—A&M

EVERYBODY'S/NORTHWEST

MARTY BALIN—EMI-America
GARY U.S. BONDS—EMI-America
CAMO—Chocolate City
ROSANNE CASH—Col
DAVE EDWARDS—Swan Song
DAVID LINDLEY—A&M
MANHATTAN TRANSFER—Atlantic
MOODY BLUES—Threshold
STARS ON LP—Radio
TUBES—Capitol

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

JUNE 13, 1991

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

JUN. 13	JUN. 4			WEEKS ON CHART
1	1	HI INFIDELITY REO SPEEDWAGON Epic FE 36844 (16th Week)		25 X
2	2	PARADISE THEATER STYX/A&M SP 3719		20 H
3	3	DIRTY DEEDS DONE DIRTY CHEAP AC/DC/Atlantic SD 16033		9 H
4	4	FAIR WARNING VAN HALEN/Warner Bros. HS 3540		3 H
5	8	MISTAKEN IDENTITY KIM CARNES/EMI-America SO 17052		7 H
6	7	HARD PROMISES TOM PETTY AND THE HEARTBREAKERS/ Backstreet/MCA BSR 5160		4 H
7	5	KENNY ROGERS' GREATEST HITS/Liberty LOO 1072		33 H
8	6	MOVING PICTURES RUSH/Mercury SRM 1 4013 (PolyGram)		14 G
9	9	ARC OF A DIVER STEVE WINWOOD/Island ILPS 9576 (WB)		22 H
10	10	WHAT CHA' GONNA DO FOR ME CHAKA KHAN/Warner Bros. HS 3526		6 H
11	11	WINELIGHT GROVER WASHINGTON, JR./Elektra 6E 305		21 H
12	22	CHRISTOPHER CROSS RICK JAMES/Gordy G8 1002M1 (Motown)		8 H
13	14	STEPHENS CROSS/Warner Bros. BSK 3383		64 H
14	13	THE DUDE QUINCY JONES/A&M SP 3721		11 H
15	16	A WOMAN NEEDS LOVE RAY PARKER, JR. & RAY'DIO/ Arista AL 9543		9 H
16	34	STARS ON LONG PLAY STARS ON/Radio RR 16044 (Arl)		5 H
17	19	ZEBOP! SANTANA/Columbia FC 37158		9 X
18	18	THE JAZZ SINGER (ORIGINAL SOUNDTRACK) NEIL DIAMOND/Capitol SWAV 12120		27 I
19	12	FACE DANCES THE WHO/Warner Bros. HS 3516		11 H
20	21	FACE VALUE PHIL COLLINS/Atlantic SD 16029		15 H
21	17	BACK IN BLACK AC/DC/Atlantic SD 16018		42 H
22	15	DOUBLE FANTASY JOHN LENNON/YOKO ONO/Geffen GHS 2001 (WB)		26 H
23	24	LOVERBOY/Columbia JC 36762		21 X
24	20	BEING WITH YOU SMOKEY ROBINSON/Tamla TR 375M1 (Motown)		19 H
25	45	LONG DISTANCE VOYAGER MOODY BLUES/Threshold TRL 1 2901 (PolyGram)		2 H
26	28	CRIMES OF PASSION PAT BENATAR/Chrysalis CHE 1275		41 H
27	29	WILD-EYED SOUTHERN BOYS 38 SPECIAL/A&M SP 4835		18 G
28	25	NIGHTWALKER GINO VANNELLI/Arista AL 9536		10 H
29	26	THE NATURE OF THE BEAST APRIL WINE/Capitol SOO 12125		20 H
30	30	DAD LOVES HIS WORK JAMES TAYLOR/Columbia FC 36009		13 X
31	31	GAP BAND III/Mercury SRM 1 4003 (PolyGram)		22 H
32	47	THE FOX ELTON JOHN/Geffen GHS 2002 (WB)		2 H
33	38	BLIZZARD OF OZZ OZZY OSBOURNE/Jet JZ 36812 (CBS)		9 X
34	37	DEDICATION GARY U.S. BONDS/EMI-America SO 17051		7 H
35	36	THE CLARKE/DUKE PROJECT/STANLEY CLARKE/GEORGE DUKE/Epic FE 36918		7 X
36	40	STEPHANIE STEPHANIE MILLS/20th Century Fox T700 (RCA)		5 H
37	27	GUILTY BARBRA STREISAND/Columbia FC 36750		34 X
38	41	DANCERSIZE CAROL HENSEL/Mirus/Vintage VNJ 7701		17 H
39	35	MODERN TIMES JEFFERSON STARSHIP/Grunt BZL1 3848 (RCA)		9 H
40	44	THERE GOES THE NEIGHBORHOOD JOE WALSH/Asylum SE 523		4 H
41	43	FEELS SO RIGHT ALABAMA/RCA AHL1 3930		13 H
42	32	SHEENA EASTON/EMI-America ST 17049		15 H
43	39	THREE FOR LOVE SHALAMAR/Solar BZL1 3577 (RCA)		23 H
44	73	EXTENDED PLAY PRETENDERS/Sire Mini 3553 (WB)		9 X
45	53	NIGHTCLUBBING GRACE JONES/Island ILPS 9624 (WB)		6 H
46	46	WHERE DO YOU GO WHEN YOU DREAM ANNE MURRAY/ Capitol SOO 12144		7 H
47	49	VOICES DARYL HALL & JOHN OATES/RCA AQL1 3646		32 H
48	48	VOYEUR DAVID SANBORN/Warner Bros. BSK 3546		16 H
49	33	ANOTHER TICKET ERIC CLAPTON/RSO RX 1 3095		13 H
50	50	JUICE JUICE NEWTON/Capitol ST 12136		11 H
51	52	RADIANT ATLANTIC STARR/A&M SP 4833		15 G
52	57	SEVEN YEAR ACHE ROSANNE CASH/Columbia JC 36965		16 X
53	55	MIRACLES CHANGE/Atlantic/RFC SD 19001		9 G

54	54	KINGS OF THE WILD FRONTIER ADAM & THE ANTS/Epic NJE 37033		17 X
55	95	KNIGHTS OF THE SOUND TABLE CAMEO/Chocolate City CCLP 2019 (PolyGram)		2 H
56	61	BAD FOR GOOD JIM STEINMAN/Epic/Cleve. Int. FE 36531		8 X
57	62	WAIATA SPLIT ENZ/A&M SP 4848		5 H
58	63	FRANKE & THE KNOCKOUTS/Millennium BXL1 7755 (RCA)		13 H
59	76	EAST SIDE STORY SQUEEZE/A&M SP 4854		3 G
60	73	RIT LEE RITENOUR/Elektra 6E 331		8 H
61	68	DEDICATED MARSHALL TUCKER BAND/Warner Bros. HS 3525		3 H
62	77	TINSEL TOWN REBELLION FRANK ZAPPA/Barking Pumpkin PW2 37336		3 H
63	42	ZENYATTA MONDATTI THE POLICE/A&M 4831		32 H
64	65	TWANGIN' DAVE EDMUNDS/Swan Song SS 16034 (Arl)		5 H
65	66	REACH UP AND TOUCH THE SKY SOUTHSIDE JOHNNY & THE ASBURY JUKES/Mercury SRM 2 8602 (PolyGram)		9 J
66	74	DON'T SAY NO BILLY SQUIER/Elektra ST 12148		6 H
67	72	VERY SPECIAL DEBRA LAWS/Capitol 6E 300		14 H
68	59	AUTOAMERICAN BLONDIE/Chrysalis CHE 1920		26 H
69	51	NOTHING MATTERS AND WHAT IF IT DID JOHN COUGAR/ Riva RVL 7403 (PolyGram)		11 H
70	64	TWICE AS SWEET A TASTE OF HONEY/Capitol ST 12089		13 H
71	60	MY MELODY DENICE WILLIAMS/ARC/Columbia FC 37048		9 X
72	70	CAPTURED JOURNEY/Columbia KCCZ 37616		17 X
73	56	GRAND SLAM ISLEY BROTHERS/T-Neck FZ 37080 (CBS)		13 H
74	75	POINT OF ENTRY JUDAS PRIEST/Columbia FC 37052		11 X
75	67	SUCKING IN THE SEVENTIES ROLLING STONES/Rolling Stones COC 16028 (Arl)		11 H
76	71	HORIZON EDDIE RABBITT/Elektra 6E 276		43 H
77	58	SOMEWHERE OVER THE RAINBOW WILLIE NELSON/ Columbia FC 36883		13 X
78	69	CALL IT WHAT YOU WANT BILL SUMMERS & SUMMERS HEAT/MCA 5178		20 H
79	79	SUPER TROUPER ABBA/Atlantic SD 16023		25 H
80	80	HOW 'BOUT US CHAMPAIGN/Columbia JC 37008		22 X
81	81	CELEBRATE KOOL & THE GANGS/De-Lite DSR 9518 (PolyGram)		32 H
82	82	GREATEST HITS RONNIE MILSAP/RCA AHL1 3722		50 H
83	87	ANNE MURRAY'S GREATEST HITS/Capitol SOO 12110		35 H
84	93	TARANTELLA CHUCK MANGIONE/A&M SP 6518		4 H
85	86	SOMETHING IN THE NIGHT PURE PRAIRIE LEAGUE/ Casablanca NBLP 7255 (PolyGram)		9 H

CHARTMAKER OF THE WEEK

86 — BREAKING ALL THE RULES

PETER DINKlage

A&M SP 3722



1 H

87	85	9 TO 5 AND ODD JOBS DOLLY PARTON/RCA AHL1 3852		21 H
88	78	CONCERTS FOR THE PEOPLE OF KAMPUCHEA VARIOUS ARTISTS/Atlantic SD 2 7005		9 L
89	118	WORKING CLASS DOG RICK SPRINGFIELD/RCA AFL1 3697		12 H
90	88	FANTASTIC VOYAGE LAKESIDE/Solar BZL1 3720 (RCA)		33 H
91	94	THE TURN OF A FRIENDLY CARD ALAN PARSONS PROJECT/ Arista AL 9518		29 H
92	84	GAUCHO STEELY DAN/MCA 6102		26 I
93	89	THIEF (ORIGINAL SOUNDTRACK) TANGERINE DREAM/ Elektra SE 521		10 H
94	98	MAGIC TON BROWNE/Arista/GRP 5503		9 X
95	91	DEV-O LIVE DEVO/Warner Bros. Mini 3548		9 X
96	—	MECCA FOR MODERNS MANHATTAN TRANSFER/Atlantic SD 16036		1 H
97	111	THE COMPLETION BACKWARD PRINCIPLE TUBES/Capitol SOO 12151		2 H
98	102	FAME (ORIGINAL SOUNDTRACK)/RSO RX 1 3080		55 H
99	90	RECKONING GRATEFUL DEAD/Arista A2L 8604		9 L
100	113	FRIDAY NIGHT IN SAN FRANCISCO AL D'AMICO, JOHN McLAUGHLIN, PACO DE LUCIA/Columbia FC 37152		3 X

Record World Albums 101-200

JUNE 13, 1981

JUN. 13	JUN. 4				
101	105	HIGHWAY TO HELL AC/DC/Atlantic SD 19244	(H)	150	121 HOTTER THAN JULY STEVIE WONDER/Tamla T8 373M1 (Motown)
102	100	ROCKHORNROLL GREG KIHN/Beserkley B2 10059 [E/A]	(H)	151	126 I LOVE 'EM ALL T. G. SHEPPARD/Warner/Curb BSK 3528
103	97	'NARD BERNARD WRIGHT/Arista/GRP 5011	(H)	152	131 EL RAYO-X DAVID LINDLEY/Asylum SE 524
104	124	TASTY JAM FATBACK/Spring SP 1 6731 [PolyGram]	(H)	153	162 MVP HARVEY MASON/Arista AB 4283
105	103	IMAGINATION WHISPERS/Solar BZL1 3578 (RCA)	(H)	154	158 INTUITION LHX/Chrysalis CHR 1332
106	92	MAGIC MAN ROBERT WINTERS & FALL/Buddah BDS 5732 (Arista)	(G)	155	123 GREATEST HITS DOORS/Elektra SE 515
107	119	SECRET POLICEMAN'S BALL VARIOUS ARTISTS/Island IL 9630 [WB]	(X)	156	156 I BELIEVE IN YOU DON WILLIAMS/MCA 5133
108	134	FANCY FREE OAK RIDGE BOYS/MCA 5029	(H)	157	159 LET THERE BE ROCK AC/DC/Atlantic SD 36151
109	112	LOST IN LOVE AIR SUPPLY/Arista 9545	(H)	158	157 THE GAME QUEEN/Elektra SE 513
110	110	WILD WEST DOTTIE WEST/Liberty LT 1062	(G)	159	107 LICENSE TO DREAM KLEER/Atlantic SD 19288
111	—	THE ONE THAT YOU LOVE AIR SUPPLY/Arista AL 9551	(H)	160	137 UNSUNG HEROES DREGS/Arista AL 9548
112	83	TO LOVE AGAIN DIANA ROSS/Motown MB 951M1	(H)	161	170 FLYING THE FLAG CLIMAX BLUES BAND/Warner Bros. BSK 3493
113	125	SECRET COMBINATION RANDY CRAWFORD/Warner Bros. BSK 3541	(H)	162	122 LOVE LIFE BRENDA RUSSELL/A&M SP 4811
114	114	GREATEST HITS OAK RIDGE BOYS/MCA 5150	(H)	163	160 GOLDEN DOWN WILLIE NILE/Arista AB 4284
115	115	GALAXIAN JEFF LORBER FUSION/Arista AL 9545	(H)	164	166 COME AND GET IT WHITESNAKE/Mirage WTG 16043 [Arl]
116	96	ESCAPE ARTIST GARLAND JEFFREYS/Epic JE 36983	(H)	165	150 GLASS HOUSES BILLY JOEL/Columbia FC 36384
117	141	HUSH JOHN KLEMMER/Elektra SE 527	(H)	166	149 CHAIN LIGHTNING DON McLEAN/Millennium BXL1 7756 [RCA]
118	130	TURN UP THE MUSIC MASS PRODUCTION/Conillion SD 5226 [Arl]	(G)	167	169 HIGH VOLTAGE AC/DC/Atlantic SD 36142
119	108	HOUSE OF MUSIC T. S. MONK/Mirage WTG 19121 [Arl]	(G)	168	— SILVER CONDOR/Columbia NFC 37163
120	136	BALIN MARTY BALIN/EMI-America SO 17054	(H)	169	170 ALCIA ALICIA MYERS/MCA 8181
121	120	ANNIE [ORIGINAL CAST ALBUM]/Columbia JS 34712	(X)	170	— STREET CORNER HEROES ROBBIE DUPREE/Elektra 6E 344
122	99	LEATHER & LACE WAYLON & JESSI/RCA AAL1 3931	(H)	171	175 DARLIN' TOM JONES/Mercury SRM 1 4010
123	117	KEEP ON IT STARPOINT/Chocolate City CCLP 2018 [PolyGram]	(H)	172	188 AEROBIC DANCING/Gateway GSP 7610
124	104	COCONUT TELEGRAPH JIMMY BUFFETT/MCA 5169	(H)	173	— LOOK OUT 20/20/Portrait NFR 37050 [CBS]
125	135	CLOSER GINO SOCCIO/Atlantic/RFC SD 16042	(H)	174	180 TELL ME WHERE IT HURTS WALTER JACKSON/Columbia FC 37132
126	128	JERMAINE JERMAINE JACKSON/Motown MB 948A1	(H)	175	146 SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 5173
127	106	B.L.T. ROBIN TROWER WITH JACK BRUCE & BILL LORDAN/Chrysalis CHR 1324	(H)	176	182 PIRATES OF PENZANCE/Elektra VE 601
128	138	URBAN CHIPMUNK CHIPMUNKS/RCA AFL1 4027	(H)	177	177 WELCOME BACK BLUE MAGIC/Capitol ST 12143
129	—	IT MUST BE MAGIC TEENA MARIE/Gordy G8 1004M1 [Motown]	(H)	178	151 RADIOACTIVE PAT TRAVERS/Polydor PD 1 6313 [PolyGram]
130	144	BEYOND THE VALLEY OF 1984 PLASMATICS/Stiff-America WOW 11	(G)	179	179 LOVIN' THE NIGHT AWAY DILLMAN BAND/RCA AFL1 3909
131	101	HONEYSUCKLE ROSE [ORIGINAL SOUNDTRACK] WILLIE NELSON & FAMILY/Columbia S2 36752	(G)	180	183 FLOWERS OF ROMANCE PUBLIC IMAGE LTD./Warner Bros. BSK 3536
132	139	FUNLAND BRAM TCHAIKOVSKY/Arista AB 4292	(G)	181	— WILD GIFT X/Slash SR 107
133	143	SEND YOUR LOVE AURRA/Salsoul SA 8538 [RCA]	(H)	182	163 BOY U-2/Island ILPS 9646 [WB]
134	116	EVANGELINE EMMYLOU HARRIS/Warner Bros. BSK 3508	(H)	183	164 LET ME BE THE ONE WEBSTER LEWIS/Epic FE 36876
135	145	ROUND TWO JOHNNY VAN ZANT/Polydor PD 1 6322 [PolyGram]	(H)	184	153 GREATEST HITS WAYLON JENNINGS/RCA AAL1 3378
136	129	ALL MY REASONS NOEL POINTER/Liberty LT 1094	(H)	185	167 LOVE LIGHT YUTAKA/Alfa AAA 10004
137	147	COMPUTER WORLD KRAFTWERK/Warner Bros. H5 3549	(G)	186	174 STARDUST WILLIE NELSON/Columbia KC 30305
138	152	KILLERS IRON MAIDEN/Harvest ST 12141 [Capitol]	(G)	187	— STILL FEELS GOOD TOM JOHNSON/Warner Bros. BSK 3527
139	140	BILLY & THE BEATERS/Alfa AAA 10001	(H)	188	193 GOING FOR THE GLOW DONNA WASHINGTON/Capitol ST 12147
140	127	ROCK AWAY PHOEBE SNOW/Mirage WTC 19297 [Arl]	(G)	189	165 GO FOR THE THROAT HUMBLE PIE/Atco SD 38131
141	109	THE TWO OF US YARBROUGH & PEOPLES/Mercury SRM 3834 [PolyGram]	(H)	190	173 COSMOS [ORIGINAL SOUNDTRACK]/RCA ABL1 4003
142	148	MOUNTAIN DANCE DAVE GRUSIN/Arista/GRP 5010	(H)	191	161 AGAINST THE WIND BOB SEGER & THE SILVER BULLET BAND/Capitol SOO 12041
143	171	UNLIMITED TOUCH/Prelude PL 12184	(G)	192	196 JUNIE 5 JUNIE/Columbia ARC 37133
144	155	LIVE STEPHANE GRAPPELLI/DAVID GRISSMAN/Warner Bros. BSK 3550	(H)	193	184 SOLID GOLD GANG OF FOUR/Warner Bros. BSK 3565
145	132	FUN IN SPACE ROGER TAYLOR/Elektra SE 522	(H)	194	199 REUNION JERRY JEFF WALKER/MCA 5199
146	181	SOMETIMES LATE AT NIGHT CAROLE BAYER SAGER/Boardwalk NB 1 33237	(H)	195	195 HARDWARE KRUKUS/Ariola OL 1508 [Arista]
147	154	NEVER GONNA BE ANOTHER ONE THELMA HOUSTON/RCA AFL1 3842	(H)	196	186 LATE NIGHT GUITAR EARL KLUGH/Liberty LT 1079
148	142	LOVE IS . . . ONE WAY/MCA 5163	(H)	197	189 BARRY & GLOEDAN WHITE/Unlimited Gold FZ 37054 [CBS]
149	133	MICKY MOON DISCO Disneyland/Vista 2504	(X)	198	198 EASY AS PIE GARY BURTON/ECM 1184 [WB]
				199	— ARE YOU GONNA BE THE ONE ROBERT GORDON/RCA AFL1 3773
				200	— SANCTUARY NEW MUSIK/Epic NFE 37314

NAIRD (Continued from page 3)

were shared about every aspect of the business—finance, promotion, cooperative marketing, advertising, graphics, distribution and selling. Young and veteran small-label heads got a chance to ask questions of well-known record promoters about how their artists can find airplay and acceptance.

The official meetings also engendered dozens of small informal meetings which focused on the nuts and bolts of particular problems that the small label owners want to see solved.

Through all of the meetings, on and off the record, it was apparent that the small labels and independent distributors believe that the best of their product has a good future, even in the depressed marketplace the larger companies find themselves. There is an optimistic spirit among NAIRD members that 1981 can be a good year for those offering specialized product to the consumer, but without cooperation between themselves, as one record company official admitted, "there might not be a NAIRD convention in five years." That sort of honesty opened up the convention.

The keynote speaker for the ninth NAIRD convention was the venerable Moe Asch, president of Folkways Records. Asch, who began recording American folk artists such as Woody Guthrie, Leadbelly and Pete Seeger "before most of us were born," as one participant said, told the convention that in his 34 years of operating the label, he has found "no panaceas" for the problems a small label encounters, and that they must strive to find new and innovative ways to market their product.

That sentiment was echoed at the Radio and Promotion session as well. Kai Rudman, editor and publisher of *Friday Morning Quarterback*, often called the leading tip sheet of the industry, suggested that the indies try offering video clips of their acts to cable TV as a new way of exposing new acts. He also added that label and distributor and promotion men should work with secondary radio markets as well as the bigger stations. "Stop where you see a tower," he said, and "knock on enough doors, and you'll get the airplay you want." The key, he said, is knowing the format of the stations involved, and establishing one's credibility.

Tom Kennedy, a veteran promotion man with Fred Disporio Associates, urged the participants to work with people who "still really love music," and sell "your enthusiasm and sizzle." Kennedy put it plainly: "You'd be sur-

prised. Bullshit promotion works."

David Nives, the New York sales manager for Rounder Records, set the tone of the overall convention when he told the participants in the packed sales session: "This is an excellent time for the indies to make good. The major labels are not interested in catalogue sales, or in the sales of artists who sell 10,000 or 20,000 records."

Nives and the other panelists made it clear, however that unless there is communication and fairness between distributors, and between distributors and labels, it won't happen.

The panelists on the Artist Development panel underscored the necessity of homework and communication between labels and their distributors. Mindy Giles of Alligator Records reminded the participants of how important it is to get artists itineraries to the distributors, and supply them with new release sheets that describe and illustrate the new product.

Bruce Kaplan of Flying Fish Records joked that sometimes it isn't all that easy to supply itineraries. "There seems to be an inverse proportion between the educational level of our artists

and finding out where they are to play. If they've been to college, forget it!" he said.

Augie Bloome, who heads his own promotion outfit in California, also reminded the participants of the importance of radio and print ad tie-ins whenever a label's artist is playing in a particular locale.

The convention also included two afternoon trade shows, at which more than 50 of the record companies attending displayed their catalogues. There was also entertainment on all three evenings. Terbush and Henry from Lake in the Sky Records and Billy Glenn of Sunshine Records performed Thursday evening; Saul Broudy from Adelphi, Winnie Winston from Philo, and Rick and Lorraine Lee from Front Hall Records on Friday night; and Rounder's Johnny Copeland Band and Adelphi's Bill Blue Band on Saturday evening. There was also the presentation of the NAIRD indie awards for 1980 at the Saturday awards banquet (see accompanying story).

The NAIRD convention was hosted by Mike and Sunny Richman of Richman Bros. Records, Inc. Convention attendees praised Mrs. Richman's organizational skills.

'Indie' Awards Announced

■ PHILADELPHIA—The ninth annual NAIRD convention presented the "Indie" awards for 1980 at the Saturday Awards Banquet.

A panel of eight judges, chosen by NAIRD members, was furnished with copies of each release nominated.

The winners and finalists are as follows; winners are listed first.

BEST ROCK: "Disconnected"—Stiv Bators, Bomp 4015; "Tiddlywinn"—NRQ, Rounder 3048; "Big Twist & the Mellow Fellows," Flying Fish 229.

BEST JAZZ: "The Audience with Betty Carter"—Betty Carter, Bet-Car 1003; "Solo"—Vinny Golia, Nine Winds 104; "Daybreak"—Chet Baker Trio, SteepleChase 1142.

BEST BLUES: "Crawfish Fiesta"—Professor Longhair, Alligator 4718; "Blues Deluxe"—Various Artists, Alligator XRT 9301; "Living Chicago Blues Vol. 4, 5 and 6"—Various Artists, Alligator 7704, 5, and 6.

BEST FOLK: "Longtime Gone"—John Starling, Sugar Hill 3714; "Meeting in the Air"—Jim Watson, Mike Craver, and Tommy Thompson of the Red Clay Ramblers, Flying Fish 219; "Mist Covered Mountain"—D. E. Daan-an, Shanachie 79005.

BEST INSTRUMENTAL: "Mar

West"—Tony Rise Unit, Rounder 0125; "Tim Ware Group," Kaleidoscope 13; "Autumn"—George Winston, Windham Hill 1012.

BEST REISSUE: "Live at the Apollo"—James Brown, Solid Smoke 8006; "Mandolin Virtuoso"—Dave Apollon, Yazoo 1067; "Best of Love"—Love, Rhino 800.

BEST PACKAGING: "Living Chicago Blues Vol. 4, 5 and 6"—Various Artists, Alligator 7704, 5 and 6; "Autumn"—George Winston, Windham Hill 1012; "Piano-mel"—Ian Whitcomb, Sierra Briar 8708.

MOST INNOVATIVE: "Kilimanjaro," Philo 9001; "Dementia Royale"—Dr. Demento, Rhino 10; "Voobaha"—Barnes & Barnes, Rhino 13.

Jah Malla at the Ritz



Modern recording artists Jah Malla recently made their first appearance at the Ritz in New York as part of a tour in support of the band's self-titled debut album for the Ato-distributed Modern label. Pictured backstage are, from left: manager Buzz Willis, Ato national album promotion director Sean Coakley, Jah Malla's Alex Douglas, and Modern Records' Danny Goldberg and Paul Fishkin.

RCA Red Seal Debuts

New Broadway Series

■ NEW YORK—RCA Red Seal is releasing, this month, the first two albums in a contemplated series of greatest hits from original Broadway cast albums recorded by the label, it was announced by Thomas Z. Shepard, division vice president, Red Seal.

Under the generic title "Opening Nights," the first two volumes in the series will chronicle the label's involvement with Broadway in the 1960s and 1970s, with selections from such shows as "Fiddler on the Roof," "Carousel," "Kismet," "The King and I," "Oklahoma!" and "Sweeney Todd."

The series, produced by Didier C. Deutsch, will be backed by a full advertising and marketing campaign, including special mailings to drama critics around the country, as well as ads in selected media.

The series will also include volumes dealing with the 1950s, the 1940s, and screen adaptations of well-known Broadway shows, to be released at periodic intervals over the next year and a half.

CBS Names Harvey Duck

■ NEW YORK—Harvey Duck has been appointed to the position of sales manager, Dallas branch, CBS Records, it was announced by Jack Chase, regional vice president, marketing, southwest.

Prior to joining CBS Records, Duck worked for Record Sales in Memphis from 1970 to 1976, Pickwick in Atlanta as sales representative from 1976 to 1978, and PolyGram Records, where he has held the positions of sales representative and, most recently, Dallas branch sales manager.

First American

Signs Pamela Moore

■ SEATTLE—Jerry Denon, president, First American Records, has announced the signing of singer Pamela Moore. Her debut album, "Take A Look," is being released nationally this week.

Record World

Black Oriented Music

Black Music Report

By NELSON GEORGE

■ Maurice and Verdine White of Earth, Wind & Fire have been approached by every charity under the sun to donate their names and/or their money, but until now they had been reluctant to commit themselves fully to any one organization.

However, the White brothers have now decided to alter their stance and support the Black United Fund, a black self-help organization that channels corporate and private contributions to black charities. "For a long time we have tried to raise the consciousness of people through music," Maurice White said at a press conference last Friday (29). "With the BUF we see a chance to come directly into the community and raise our voices in a different way. This organization uses its funds in a variety of ways, helping pregnant mothers, educating youngsters, etc. The BUF is not limited to any one concern, and we liked that universality of purpose."

The three-year-old non-profit organization named the Whites to the board of directors and Walter Bromard, executive director of the BUF, said they will actively participate in making policy. They are not in it for show." As testimony to their commitment, Maurice and Verdine took a week off from work in Los Angeles to visit BUF-funded projects in New York, Los Angeles and Chicago. In New York they stopped at a child adoption counseling and referral service, a Harlem educational academy for gifted children, and the National Black Theater.

In the wake of recent cutbacks in social programs, Verdine said, social service organizations like the BUF are becoming "vital to the black community." He expressed confidence that "our involvement will stimulate other musicians and musical entities to get involved with what is happening in our society."

Previously, EW&F had signed over the royalties of "That's the Way of the World" to UNICEF. When asked if they would do the same for BUF, Maurice White replied, "There are plans under discussion for something bigger than that."

SHORT STUFF: If everybody shows up, the two Budweiser Superfest concerts, in New Jersey's Meadowlands on June 28 and Houston's Astrodome in August, will be the black pop music events of the year. The lineup is Rick James and the Stone City Band, Stephanie Mills, the Gap Band, Peabo Bryson, Sister Sledge, Maze, and Ashford & Simpson . . . California's Highest Joy Records (P.O. Box 2272, Beverly Hills 90213, 213-467-5699) has a new single out called "We Came Here To Party" by Kym Clark, an attractive young lady who is queen of the 1981 College World Series . . . Englewood, New Jersey's Peach Tree Records (43 Belmont Avenue, 07631, 201-871-3082) is owned by Arlana Jones, and its first release is by her, "A Tribute to Mama" . . . B.B. King does his 38th prison concert in ten years on June 11

(Continued on page 38)

BMA Conference Postscript: Both Support and Criticism

By NELSON GEORGE

■ NEW YORK — Interviews with attendees of the Black Music Association conference in Los Angeles, May 23 to 27, revealed a uniformity of opinion about the organization. There was strong support for the BMA's goal of highlighting the commercial and cultural impact of black music. But many worried that the organizational problems that hurt the conference will also be apparent as it moves, as one conference registrant remarked, "from good intentions to concrete action."

Randy Muller, producer of Skyy and Brass Construction, spoke for many when he said: "A lack of communication between the leadership and the general membership hampered the conference." As an example, he said, "It wasn't until the last day at the last session that we were told what decisions the board of directors had made about re-structuring, the television special, and new board members. Yet I found out that that information was available to the press on Monday and the general membership received no formal announcement."

It was quite conceivable that a BMA member could have attended most of the sessions and left with no information about any of the BMA's important decisions.

The uneven quality of the panel discussions was another source of irritation. "Preparation for the Future: From a Legal, Financial and Career Perspective" and "Black Radio and the Music

Artist" offered practical information and provocative opinions on such controversial questions as the playing of white records on black radio. But on other panels, some speakers appeared ill-prepared, offering more rhetoric than information.



George Ware

These criticisms were manifestations of problems that have hurt the BMA in its three years of existence. The organization has a number of valuable programs underway, including its Black Entertainment Lawyers Association and its women's workshop. But ignorance of BMA activities is widespread in the black music community.

George Ware, BMA director of programs and special projects, said: "The communications process, as well as BMA's identification with the grassroots level, will be improved when more local chapters open up." Ware said (Continued on page 39)

PICKS OF THE WEEK

KNIGHTS OF THE SOUND TABLE
CAMEO—Chocolate City CCIP 2019
(PolyGram)



This ten-member band is coming off three straight gold albums.

"Knights of the Sound Table" should do just as well, and perhaps even push Cameo into the wonderful world of platinum. "Freaky Dancin'" is the typically funky single, while "I'll Always Stay" is a fine love ballad. A sleeper may be "Don't Be So Cool" featuring Nona Hendryx.

HOT! LIVE AND OTHERWISE
DIONNE WARWICK—Ariste A2L 8605



For Warwick's many fans, this double-album set is a must. It includes three sides of music recorded live

and one of new studio material. A medley of her biggest 1960s hits takes up one whole side. More recent successes "Deja Vu," "I'll Never Love This Way Again" are captured on two other sides. Of the new songs "Dedicate This Heart" is the stand-out.

TASTY JAM
FATBACK—Spring SP-1-6731 (PolyGram)



New York's Fatback (previously the Fat-back Band) are one of the most consistent acts on the

black scene, always open to new trends and styles in the music. "Take It Any Way You Want It!" is the best of the LP's six cuts, a slinky dance jam built on an infectious keyboard riff. Other cuts of interest include "Kool Whip" and "Keep Your Fingers Out the Jam."

THE BEST OF AHMAD JAMAL
20th Century-Fox T-631 (RCA)



This is a compilation of Jamal sides cut during his tenure with 20th, from 1973 to 1980. Two

songs from his "Genetic Walk" album of last year—the title cut and Skip Scarborough's "Don't Ask My Neighbors"—are among the seven selections. Jamal's light, easy touch on electric piano is truly captured on "Soul Girl" from 1973.

Black Oriented Singles

JUNE 13, 1981

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

JUN 13	JUN 6				WKS. ON CHART
1	2	GIVE IT TO ME BABY		Gordy 7197 (Motown)	11
2	1	A WOMAN NEEDS LOVE (JUST LIKE YOU DO)	RAY PARKER, JR. & RAY(DO)/Arista	0592	15
3	3	WHAT CHA GONNA DO FOR ME	CHAKA KHAN/Warner Bros.	49692	13
4	12	PULL UP TO THE BUMPER	GRACE JONES/Island	49697 (WB)	9
5	7	TWO HEARTS	STEPHANIE MILLS/20th Century Fox	2492 (RCA)	8
6	4	BEING WITH YOU	SMOKEY ROBINSON/Tamla	54321 (Motown)	18
7	5	YEARNING GAP BAND	Mercury	76101 (PolyGram)	12
8	11	DOUBLE DUTCH BUS	FRANKIE SMITH/W.MOT	8 5356	14
9	6	MAKE THAT MOVE	SHALAMAR/Solar	12192 (RCA)	13
10	9	PARADISE CHANGE	Arlantic/RFC	3809	10
11	8	WHEN LOVE CALLS	ATLANTIC STARR/A&M	2312	16
12	14	SWEET BABY	STANLEY CLARKE & GEORGE DUKE/Epic	19 01052	10
13	15	HEARTBEAT	TAANA GARDNER/West End	1232	7
14	16	FRISKY DANCIN'	CAMEO/Chocolate City	3225 (PolyGram)	6
15	20	NIGHT (FEEL LIKE GETTING DOWN)	BILLY OCEAN/Epic	19 02053	6
16	13	SUKIYAKI	A TASTE OF HONEY/Capitol	4953	19
17	17	HOW 'BOUT US	CHAMPAIGN/Columbia	11 11433	19
18	18	CALL IT WHAT YOU WANT	BILL SUMMERS & SUMMERS HEAT/MCA	51073	12
19	19	JUST THE TWO OF US	GROVER WASHINGTON, JR. WITH BILL WITHERS/Elektra	47103	12
20	10	YOUR LOVE IS ON THE ONE	LAKESIDE/Solar	12188 (RCA)	12
21	23	BODY MUSIC	STRIKERS/Prelude	8025	9
22	25	RUNNING AWAY	MAZE FEATURING FRANKIE BEVERLY/Capitol	5000	5
23	26	IS IT YOU?	LEE RITENOUR/Elektra	47124	7
24	30	ARE YOU SINGLE	AURRA/Salsoul	2139 (RCA)	8
25	27	'SCUSE ME WHILE I FALL IN LOVE	DONNA WASHINGTON/Capitol	4991	7
26	33	PUSH ONE WAY	MCA	51110	5
27	48	VERY SPECIAL	DEBRA LAWS/Elektra	47142	3
28	31	TELL ME WHERE IT HURTS	WALTER JACKSON/Columbia	11 02037	7
29	28	MAKE YOU MINE	SIDE EFFECT/Elektra	47112	9
30	34	IF YOU FEEL IT	THELMA HOUSTON/RCA	12215	4
31	29	NEXT TIME YOU'LL KNOW	SISTER SLEDGE/Cotillion	46012 (A&I)	9
32	35	LOVE'S DANCE	KLIQUE/MCA	51099	5
33	24	MAGIC MAN	ROBERT WINTERS & FALL/Buddah	624 (Arista)	20
34	36	TAKE IT ANY WAY YOU WANT	IT FATBACK/Spring	3018 (PolyGram)	6
35	43	TRY IT OUT	GINO SOCCIO/Atlantic/RFC	3818	3
36	38	TELL 'EM I HEARD IT	SANDRA FEVA/Venture	138	3
37	39	IF I DON'T LOVE YOU	RANDY BROWN/Chocolate City	3224 (PolyGram)	6

38	53	LOVE ON A TWO WAY STREET	STACY LATTISAW/Cotillion	46015 (A&I)	2
39	45	COME TO ME	ARETHA FRANKLIN/Arista	0600	3
40	54	SEARCHING TO FIND THE ONE	UNLIMITED TOUCH/Prelude	8029	4
41	42	DON'T STOP	K.I.D./Sam	81 5018	7
42	44	ALL THE REASONS WHY	NGEL POINTER/Liberty	1403	4
43	61	RAZZAMATAZZ	QUINCY JONES FEATURING PATTI AUSTIN/A&M	2334	2
44	58	JONES VS. JONES	KOOL & THE GANG/De-Lite	813 (PolyGram)	3
45	50	I REALLY LOVE YOU	HEAVEN & EARTH/W.MOT	02028	6
46	52	TURN UP THE MUSIC	MASS PRODUCTION/Cotillion	46013 (A&I)	4
47	55	SHAKE IT UP TONIGHT	CHERRY LYNNE/Columbia	11 02102	3
48	49	ARE WE BREAKING UP	JOE SIMON/Passé	5010	6
49	51	SKINNY OHIO PLAYERS	/Boardswalk	3 02063	5
50	59	I DON'T REALLY CARE	L.V. JOHNSON/I.C.A.	027	3
51	21	AI NO CORRIDIA	QUINCY JONES/A&M	2309	17
52	22	HURRY UP AND WAIT	ISLEY BROTHERS/T-Neck	6 02033 (CBS)	9
53	56	LET'S DANCE	TOM BROWNE/Arista/GRP	2513	4
54	47	ONE DAY IN YOUR LIFE	MICHAEL JACKSON/Motown	1512	6

CHARTMAKER OF THE WEEK

55	—	SEND FOR ME	ATLANTIC STARR		1
56	62	WE CAN START TONIGHT	HARVEY MASON/Arista	0593	2
57	60	ANYTIME IS RIGHT	ARCHIE BELL/Basket	4	3
58	64	IT'S YOUR CONSCIENCE	DENICE WILLIAMS/ARC/Columbia	11 02108	3
59	32	GET TOUGH	KLEER/Atlantic	3788	15
60	62	GROOVE CITY	T-CONNECTION/Capitol	4995	2
61	63	TURN IT OUT	JERRY KNIGHT/A&M	2336	3
62	68	I CAN MAKE IT BETTER	WHISPERS/Solar	12232 (RCA)	2
63	69	FOREVER YESTERDAY (FOR THE CHILDREN)	GLADYS KNIGHT & THE PIPS/Columbia	11 02113	2
64	—	FOR YOUR PRECIOUS LOVE	THE IMPRESSIONS/Chi-Sound/20th Century Fox	2491 (RCA)	1
65	76	HERE IS MY LOVE	SYLVESTER/Fantasy/Honey	912	2
66	46	WHEN I LOSE MY WAY	RANDY CRAWFORD/Warner Bros.	49709	7
67	—	SLOW HAND	POINTER SISTERS/Planet	47929 (E/A)	1
68	65	BABY, I DO LOVE YOU	GREG PHILLINGANES/Planet	47928 (E/A)	4
69	57	LOVE (IS GONNA BE ON YOUR SIDE)	FIREFLY/Emergency	4509	4
70	—	BETTE DAVIS EYES	KIM CARNES/EMI-America	8077	1
71	37	WHAT TWO CAN DO	DENICE WILLIAMS/ARC/Columbia	60504	15
72	40	IF YOU LOVE (THE ONE YOU LOVE)	BRENDA RUSSELL/A&M	2326	8
73	41	TONIGHT WE LOVE RUFUS	MCA	51070	14
74	70	JUST CHILLIN'	OLD BERNARD WRIGHT/Arista/GRP	2511	9
75	71	SIT UP	SADANE/Warner Bros.	49727	5

Black Music Report (Continued from page 37)

when he visits Mississippi's Parchman Prison. The concert is being presented under the auspices of the Foundation for the Advancement of Inmate Rehabilitation and Recreation, of which King is co-chairman. . . . WEMG Music Inc. is a wholly owned subsidiary of Gladys Knight & The Pips that should now receive all inquiries for all the group's engagements, both in the U.S. and worldwide. Pip Merald Knight is WEMG's president. . . . MUSE (Musicians United To Stop Exclusion) is a Los Angeles group complaining about the shortage of work for black players in the lucrative movie and TV soundtrack field. For more info call (213) 277-8086.

MUSIC OF NOTE: Victoria Soa's duet with Isaac Hayes on Marvin Gaye's 1967 song "If This World Were Mine" is cool, calm black

MOR, the kind of music made for very late Saturday nights. One of Hayes's best productions since the glory days of his bouidour soul records. . . . There's good two sided single from black-owned Malaco Records by Freedom. The A side, "Funny Way," is a tasty little mid-tempo love song featuring a bass line reminiscent of Earth, Wind & Fire. The B side, "After Party," is really funny. We hear the band members walking and talking at the start, trying to find their way to the party. When they finally got there and the music starts, Freedom plays a bouncy, dance track until suddenly—a la Grandmaster Flash—the needle bounces and we hear voices arguing. Apparently the band members have started a fight over a woman and are asked to leave. Freedom isn't the Coasters, but "After Party," is very amusing.

Record World Black Oriented Albums



JUNE 13, 1981

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

JUN. 13

JUN. 6

WKS. ON CHART

1	1	STREET SONGS RICK JAMES Gordy GB 1002M1 (Motown) (2nd Week)	8
2	2	THE DUDE QUINCY JONES/A&M SP 3721	9
3	3	A WOMAN NEEDS LOVE RAY PARKER, JR. & RAYDIO/ Arista AL 9543	9
4	4	WHAT CHA' GONNA DO FOR ME CHAKA KHAN/Warner Bros. HS 3526	7
5	5	BEING WITH YOU SMOKEY ROBINSON/Tamla TB 375M1 (Motown)	15
6	7	STEPHANIE STEPHANIE MILLS/20th Century Fox T 700 (RCA)	5
7	6	GAP BAND III/Mercury SRM 1 4003 (PolyGram)	22
8	8	THREE FOR LOVE SHAH-AMAR/Solar BZL1 3577 (RCA)	20
9	9	RADIANT ATLANTIC STARR/A&M 4833	20
10	10	WINELIGHT GRACE WASHINGTON, JR./Elektra 6E 305	20
11	15	NIGHTCLUBBING BRUCE JONES/Island ILPS 9624 (WB)	4
12	12	THE CLARKE/DUKE PROJECT STANLEY CLARKE/GEORGE DUKE/Epic FE 36918	7
13	11	MIRACLES CHANGE/Atlantic/RFC SD 19301	9
14	19	KNIGHTS OF THE SOUND TABLE CAMEO/Chocolate City CCLP 2019 (PolyGram)	12
15	14	MY MELODY DENICCE WILLIAMS/ARC/Columbia FC 34048	19
16	13	GRAND SLAM ISLEY BROTHERS/T-NECK FZ 37080 (CBS)	19
17	16	CALL IT WHAT YOU WANT BILL SUMMERS AND SUMMERS HEAT/MCA 5176	9
18	21	VERY SPECIAL DEBRA LAWS/Elektra 6E 300	9
19	18	HOW 'BOUT US CHAMPAIGN/Columbia JC 37008	13
20	17	TWICE AS SWEET TASTE OF HONEY/Capitol ST 12089	14
21	20	KEEP ON IT STARPOINT/Chocolate City CLCP 2018 (PolyGram)	9
22	25	CLOSER GINO SOCCIO/Atlantic/RFC SD 16042	4
23	23	VOYEUR DAVID SANBORN/Warner Bros. BSK 3546	8
24	24	FANTASTIC VOYAGE LAKESIDE/Solar BZL1 3578 (RCA)	26
25	22	IMAGINATION WHISPERS/Solar BZL1 3578 (RCA)	21
26	29	RIT LEE RITENOUR/Elektra 6E 331	6
27	36	SECRET COMBINATION RANDY CRAWFORD/Warner Bros. BSK 3541	4
28	31	TASTY JAM FATBACK/Spring SP 1 6731 (PolyGram)	2
29	32	SEND YOUR LOVE AURRA/Salsoul SA 8538 (RCA)	4
30	26	LOVE IS ONE WAY/MCA 5163	15



CHARTMAKER OF THE WEEK

31 — IT MUST BE MAGIC

TEENA MARIE

Gordy GB 1004M1

(Motown)



32	40	UNLIMITED TOUCH/Prelude PRL 12184	3
33	35	INTUITION LINX/Chrysalis CHR 1332	4
34	34	TURN UP THE MUSIC MASS PRODUCTION/Cotillion SD 5226 (A&I)	6
35	28	MAGIC MAN ROBERT WINTERS & FALL/Buddah BDS 5723 (Arista)	10
36	30	NIGHTWALKER GINO VANINELLI/Arista AL 9536	8
37	27	LICENSE TO DREAM KLEENER/Atlantic SD 1928B	18
38	39	JERMAINE JERMAINE JACKSON/Motown MB 948M1	25
39	—	GOING FOR THE GLOW DONNA WASHINGTON/Capitol ST 12147	1
40	41	CELEBRATE KOOL & THE GANG/De-Lite DSP 9518 (PolyGram)	3
41	38	HOUSE OF MUSIC T.S. MONK/Mirage WTG 19121 (A&I)	21
42	37	MAGIC TOM BROWNE/Arista/GRP 5503	16
43	33	LOVE LIFE BRENDA RUSSELL/A&M SP 4811	13
44	44	HARD BERNARD WRIGHT/Arista/GRP 5011	15
45	45	PARTY TILL YOU'RE BROKE RUFUS/MCA 5159	11
46	42	HOTTER THAN JULY STEVIE WONDER/Tamla TB 373M1 (Motown)	31
47	51	PORTRAITS SIDE EFFECT/Elektra 6E 335	3
48	56	TELL ME WHERE IT HURTS WALTER JACKSON/Columbia FC 37132	2
49	50	GOLDEN TOUCH ROSE ROYCE/Whitfield WHK 5512 (WB)	3
50	43	THE TWO OF US YARBROUGH & PEOPLES/Mercury SRM 1 3834 (PolyGram)	25
51	55	ALL AMERICAN GIRLS SISTER SLEDGE/Cotillion SD 16027 (A&I)	3
52	53	IT'S JUST THE WAY I FEEL GENE DUNLAP FEATURING THE RIDGWAYS/Capitol ST 12130	3
4	53	ALICIA ALICIA MYERS/MCA 5181	4
5	46	SKYPORT SKYY/Salsoul SA 8537 (RCA)	4
6	54	IRONS IN THE FIRE TEENA MARIE/Gordy GB 997M1 (Motown)	5
6	56	— JOHNNY GUITAR WATSON AND THE FAMILY CLONE/ DJM 501 (PolyGram)	1
57	59	NEVER GONNA BE ANOTHER ONE THELMA HOUSTON/ RCA AFL1 3842	3
58	58	ALL MY REASONS NOEL POINTER/Liberty LT 1094	3
4	59	— IT'S SWINGING TIME KLUQUE/MCA 5198	1
60	—	STARS ON LONG PLAY STARS ON/Radio RR 16044 (A&I)	1

BMA (Continued from page 37)

he feels chapters will stimulate awareness of the BMA and produce leadership. "When local people start moving into the BMA hierarchy, it will strengthen the organization."

Ware pointed out that "the BMA is in a unique position since it is the first black organization of any kind to be accepted immediately as a peer by NARM, CMA, and the other industry organizations. This puts certain pressure on us. It also gives us many opportunities to do things no other black organization has been able to."

Gap Band Feted in L.A.



The Greek Theatre in Los Angeles recently kicked off its 1981 concert season with two concerts by PolyGram recording artists the Gap Band and Yarbrough & Peoples. Following the opening night performance, both groups were feted at the Japanese restaurant Yamashiro. The Gap Band was awarded a platinum album for its current album, "Gap Band III." Pictured from left are: David Brown, president of PolyGram; Bill Hayward, vice president, black music marketing, PolyGram; Gap Band members Ronnie, Robert and Charlie Wilson; and Lonnie Simmons, president of Total Experience Productions.

Eiseman

(Continued from page 3)

Eiseman will continue as president of the 20th Century-Fox Music Publishing Group of Companies, a post he has held for nine years.

RCA Records has distributed 20th Century Fox Records worldwide since 1979. Stephanie Mills, Jim Photoglo and the Impressions are among the artists on the label's roster.

"Fox Records will remain a highly selective artist-oriented company with emphasis on career building." Eiseman said in a prepared statement.

International

U.K. Triple Platinum for Jackson



CBS recording artist Michael Jackson was recently presented with a triple platinum plaque celebrating sales of 750,000 units of his "Off the Wall" LP in England. Pictured from left are (standing): Malcolm Eade, CBS International A&R manager; Barry Humphreys, head of EPA product management; David Bettebridge, managing director, CBS U.K.; John Mair, director, sales, CBS U.K.; Jackson; Frank Brunger, Epic product manager; Peter Robinson, director, International A&R; Martin Nelson, field services manager; Judy Lipsley, Epic press officer; Jackson's bodyguard; Ken Weisner; Weisner/DeMann management; Tony Woolcott, senior director, CBS U.K.; (kneeling): Jonathan Morrish, head of EPA publicity; Judd Lander, head of Epic promotions; Roger Bowen.

Canada

By LARRY LeBLANC

■ TORONTO—Atlantic Records' co-founders Al Mair (president) and Tom Williams (vice president) are featured as the cover story of the most recent issue of Financial Post Magazine. The prestigious business publication notes that the label and its publishing ties are expected to gross \$4 million this year. The firm, founded in 1974, handles the *Rovers*, *Triumph*, *Goddó*, *Anvil* and the *Stiff America* catalogue. Immediate reaction from the company's staff over the financial musing in the Post article was swift: everybody has asked for raises. Not bad for a firm which budgeted \$12.30 for its first annual sales convention . . . Greek chanteuse *Nana Mouskouri* has completed a triumphant month-long tour of the country. SRO dates across the board in each of the major cities. Press for the tour, coordinated by Grand Entertainment, was handled by *Anya Wilson* . . . *Peter Pringle* has just recorded a French version of his current hit LP on A&M. *Harry Hinde* handled production chores once again . . . Freelance journalist *David Farrell* has sent out first copies of a new music trade here. Titled *The Record*, the 12-page paper can be obtained by writing Farrell at Box 201, Station M, Toronto M6S 4T3. Phone: (519) 925-2982. . . MCA Records (Canada) has launched a Masterpiece Series of half-speed releases, debuting with "Hard Promises" and "Damn the Torpedoes" by *Tom Petty*, "Gaucho" by *Steely Dan*, and "Who's Next" by *The Who* . . . WEA has announced a mammoth reissue program, supervised by *Kim Cooke* and *Bill Johnston*. Over 200 out-of-print discs will be issued, starting this month . . . *Chris Nissen* of Montreal has been fined \$500 following a plea of guilty to 25 counts of copyright infringement involving material by *Bruce Springsteen*, *Bob Dylan*, *Elton John* and others . . . *Randy Bachman* is now teamed up with *Union* (which also includes *BTO* alumnus *Fred Turner*), with an LP due this week . . . CBS has produced a wonderful LP titled "Music To Weld By," featuring *Judas Priest*, *Ozzy Osbourne*, and others.

'Stir Crazy' Soundtrack Deal Set for Australia, New Zealand

■ NEW YORK — Posse Records executives Roy and Julie Rifkind and Bill Spitalasky have announced that the label's soundtrack LP from "Stir Crazy" will be distributed in Australia and New Zealand by the Big Time Phonograph Record Co., based in Sidney, Australia.

This deal adds to distribution

contacts with Quality of Canada, Shun Cheong Records in Hong Kong, Victor Musical Industries in Tokyo, and the West Indies Record Co. in Barbados. RCA International will distribute "Stir Crazy" to the world market, excluding those territories.

Ian Copeland and Frontier Agency Are Exploring South American Market

By JEFFREY PEISCH

■ NEW YORK — After booking two dates in Caracas, Venezuela for XTC and Jools Holland and the Millionaires, Ian Copeland and his Frontier Booking Intl., Inc. (FBI) are gearing up to turn all of South America on to new wave.

Holland and XTC became the first British rock artists ever to play Venezuela when they played for crowds of 2000 and 3000 on two consecutive nights last month at Caracas's Poliedro Theatre. Copeland, who accompanied the bands to the dates, said that the concerts were successful and that he is working on more extensive South American dates for several of the bands that he handles.

Although the exact dates aren't yet set, Copeland said that by the end of the summer Joan Jetz, Gang of Four, Split Enz, Squeeze and Robin Lane and the Char-busters would play dates in Venezuela, Brazil and Argentina, if the logistics can be worked out. Copeland said that he may arrange for the Clash to play a series of concerts in Managua, Nicaragua, the home of the political group after which the Clash named its last album, "Sandinista!"

Since the XTC and Jools Holland dates, Copeland says he has been contacted by several groups that he doesn't even represent, inquiring about South American dates.

"The market is wide open down there, and the time is perfect to turn the kids onto new rock," Copeland told *Record World* last week in his New York office. Before the interview started Copeland passed out T-shirts that carried the logos of some of the many artists he now books: the Police, John Cale, Iggy Pop, the Specials, Ultravox, Pere Ubu, Joe "King" Carrasco, and the Buzzcocks.

Copeland started his agency two years ago, and his engineering of low-budget tours of the then-emerging rock discos was instrumental to the growth of bands such as XTC, Squeeze, and, of course, the Police. (Copeland, in fact, is the brother of Police drummer Stewart and I.R.S. Records president Miles.)

"The median age in Venezuela

is 18," continued Copeland. "And it's about the same in many of the other countries in South America. And these kids are into rock 'n' roll. What I want to do is to prevent them from being caught up in the old boring rock of the past, and turn them on to new rock."

For a country that doesn't have many pop or rock concerts—let alone new wave concerts—Copeland said the audience for XTC and Holland was very "hip" about the music. About half of the audience showed up for the concerts dressed as punks, complete with ripped shirts, spiked hair and sun glasses, he said.

The intensive pre-concert marketing campaign for XTC and Holland no doubt gave the audience a good idea of what to expect and how to act. A month before the concerts, said Copeland, no one in Venezuela had heard of

(Continued on page 47)

Screen Gems/EMI Music Holding Int'l Meetings

■ LOS ANGELES—Screen Gems/EMI Music Inc. is set to hold its annual International Music Publishing meetings on June 10 and 11 at the Beverly Hilton Hotel in Beverly Hills, California, it was announced by Lester Sill, president of Screen Gems. Representatives from 12 different countries will be joining the U.S.-based Screen Gems staff for the meetings.

There will be more international sub-publishers attending the conference this year than ever before, according to Sill. They will meet with Screen Gems staff members from the New York and Nashville offices of the company as well as those based in Los Angeles for the two full days of management and professional meetings.

On the agenda for this year's conference is a discussion of videocassettes and videocassettes and how they affect publishing agreements. Presentations will be made by representatives from the various Screen Gems departments as well as the EMI foreign companies in attendance.

New Orange County Venue Sues Greek Theater for \$1.5M

■ LOS ANGELES — An antitrust action has been filed in Los Angeles Federal Court by Irvine Meadows Concerts, Inc. and the Irvine Meadows Amphitheatre against the operators of the Greek Theater, Nederlander of California, Inc., James Nederlander and Alan Bregman.

The complaint, which seeks at least \$1.5 million in damages, charges that the Greek Theater entered into illegal contracts and conspiracies with agents for performers scheduled to appear there. Each performer allegedly agreed to boycott the Irvine Meadows Amphitheatre and any other facility within 100 miles of the Greek Theater for the 1981 summer season, according to the action. The former venue is located in Orange County, situated about an hour away from the Greek, which is in Los Angeles.

Entertainers specifically named in the complaint are Christopher Cross, Little River Band, Jefferson Starship, Tom Jones, George Benson, Melissa Manchester, Santana and Emmylou Harris. They have refused to perform at the Irvine Meadows Amphitheatre because of this "radius clause," it is alleged.

The complaint contends that this boycotting activity constitutes monopolization and a conspiracy

Frontier Agency

(Continued from page 40)

XTC or Jools Holland. Neither of the acts had any records released in the country. But Copeland's South American contact, Tony DeLuca, who is connected with the 24-station Capital Radio network, engineered a massive campaign that hyped XTC and Holland as "nuevo wxtv" artists. By the time the British acts arrived in the country, said Copeland, there was a buzz awaiting them.

Copeland described DeLuca, who was also the promoter of the concerts, as a new wave "familiar" who was determined to break the South American market open, adding that he paid for the air fare and expenses of both the bands and even lost money on the venture. "But," said Copeland, "he looks at it as an investment that will pay off. The first (XTC) concert had 2000 people and the second had 3000. Many of the people from the first night came back the second."

Summing up, Copeland said that she sees South America as a "huge challenge, the same way I looked at this country a few years ago. It's a whole new market—not just for my bands, but for all bands. And it isn't that far away."

to monopolize the market for the outdoor performance of contemporary music within 100 miles of the Greek Theater in violation of antitrust laws.

Irvine Meadows has requested the court to enjoin the Greek from requiring artists to refuse to perform at other outdoor facilities and award the plaintiffs treble the amount of damage suffered as a result of the challenged activities. This damage is estimated in the action at a minimum \$500,000.

Officials of Nederlander could not be reached for comment.

Magnetic Video

(Continued from page 17)

"42nd Street" which are included in the company's first videocassette release of USA product. The laser discs will be pressed by DiscoVision Associates on the Magnetic Video label and will be distributed by Pioneer Video as well as through Magnetic's own distribution channels.

Among the titles in the company's first optical disc release are such major sellers as "9 To 5," "All That Jazz," "Alien," "Butch Cassidy and the Sundance Kid," "The Graduate," "Hello Dolly," "The Rose," "The Producers," "The Omen," "The Ring and I," "The First Wives Club," "Tom Jones," "Annie Hall," "Carrie," "Take the Money and Run" and "The French Connection." The discs will retail at \$29.95. According to the firm, the optical disc commitment in no way precludes Magnetic's participation in other disc formats. "We intend to support all technologies that prove viable," said Blay.

In addition to the release of laser discs and titles from the UA library, Magnetic Video bowed the first made-for-video title in its enormous catalogue, "Willie Mosconi's World of Pocket Billiards," an exclusive Magnetic Video sports production featuring the 15-time world pocket billiards champion giving tips on the game's fundamentals. It's the first of several productions that will be undertaken by the firm, a subsidiary of Twentieth Century-Fox.

In response to what Blay termed the tremendous success of the company's "Beta Sale," which offered a savings to dealers of \$20 to 15 Beta format videocassettes, Magnetic Video will extend the promotion for an additional two months and is increasing the number of titles included in the program from 15 to 50. The sale will now run through July 31.

Audio Industry Discussed at CES

■ CHICAGO — Chaired by Jim Twerdahl of Jensen Sound Laboratories, the CES Audio Conference's panel on home and portable audio featured such audio industry leaders as Henry Akiya of Kenwood Electronics Inc., Mark Friedman of Onkyo USA Corp., Jerry Kalov of James B. Lansing Sound, Chuck Phillips of

remainder of 1981. The panel considered a number of trends that bode well for audio manufacturers and dealers, notably the introduction of "casseiverts"—receiver-cassette recorder combinations—and one-brand rack systems that, the panelists uniformly agreed, would help attract new customers to the high tech audio



Akai America and Tom Yoda of Sansui Electronics. Audiophile columnist and author Len Feldman served as moderator.

Twerdahl, in his introductory comments, noted that the audio industry is currently responsible for retail sales of some \$7 billion, and that despite recent problems, the forecast is excellent for the

area.

In keeping with the tone of the '81 CES, it seemed inevitable that the panel would consider the relationship between the current video boom and the audio business. Video componentry, a panel consensus concluded, can become an important profit center for audio specialists.

Cable Convention (Cont. from page 17)

The shows fall under such categories as "good time music" (with David Bromberg, Paul Butterfield and others), "contemporary western" (Michael Murphey, John Hartford), "the storytellers" (Marion Camp, Bob Gibson), "blues and gospel" (Willie Dixon, Maria Muldaur), "bluegrass" and "the songwriters." Performers will appear "separately and together," the literature said.

For basic cable subscribers, the USA Network began airing a late-night music show called "Night Flight" last Friday (5). USA president Kay Koplovitz described "Night Flight" as "a little bit elaborate," although she did not elaborate. A USA program brochure notes that the first airing featured "Rust Never Sleeps," a rock movie by Neil Young.

The number of possible cable channels and programs seems unlimited, but that may not, in fact, be the case. At a May 30 panel discussion on the topic "Innovative Concepts in Cable Programming," USA's Koplovitz was one of those who suggested that claims by some program suppliers that 50 to 100 cable services will be able to thrive are way out of line; the number will be closer to 12, she said. The network president also stressed the need for what she called "cable proprietary productions"—i.e., original programming—and the usefulness of seeking ancillary markets such as videodisks and cassettes for such material.

At the same panel, Turner

Broadcasting executive vice president Robert Wussler spoke of the effect the burgeoning cable business will have on the traditional dominance of the TV market by the CBS, ABC and NBC networks. The three majors' audience shares "will fall mightily," predicted Wussler, himself a 21-year CBS veteran before joining Turner; yet while their collective share could slip to 50 percent within ten years, the networks are not expected to radically change their formats, Wussler said.

'Decisive Role'

The networks themselves may have anticipated that drop in audience share, as all three are at least peripherally involved in new cable ventures. CBS Cable, debuting in October, already boasts some 2.9 million subscribers, according to reports, while ABC is set to go with its ARTS channel (both are advertiser-supported basic services). RCA, parent corporation of NBC, was present at the convention with its new RCV network, a joint venture with Rockefeller Center, Inc.

California Governor Edmund Brown spoke at the cable convention's opening ceremonies, referring to the "decisive role" the cable industry has to play in the country's social, political and cultural life. Federal Communications Commission Mark Fowler addressed the convention on May 31, noting that the FCC's policy towards cable and other telecommunications will be one of "unregulation."

Kittyhawk at the Roxy



EMI America recording artists Kittyhawk recently played a sold-out engagement at the Roxy in Los Angeles in support of their new LP, "Race for the Cash." Pictured from left are, back row: Daniel Bartz of Kittyhawk (holding cello), Jay Baxter, director, artist development, EMI/Liberty; Ted Currier, director, east coast A&R, EMI/Liberty; Gary Garsh, director, A&R, EMI/Liberty, west coast; Jay Borson, Kittyhawk's manager; John Frankenhaimer, attorney; and Bob Walker, Capital/EMI/Liberty International. Front row: Mike Joshua, director, EMI/Liberty; Frenchie Gauthier, director of merchandising, EMI/Liberty; and David Bugge, manager, publicity, EMI/Liberty.

Paramount

(Continued from page 16)
Corp., Bob Klingensmith serves as vice president, pay-TV and video distribution. The announcement of the executive realignment was made at a Summer CES press conference at which the first twelve titles in the firm's new laser disc line, distributed non-exclusively by Pioneer Video, were debuted and the results of a Paramount-commissioned study conducted by UCLA were revealed, confirming the company's long-held view that the videocassette market is geared towards consumer rentals.

Paramount is now considering adding to the "rental surcharge" that boosted videocassette prices at the close of last year to compensate for dealer rentals of its cassette product. The price increase, according to Childs, has not had an effect on Paramount's business.

According to Richard Childs, sales have been up some 300 percent during 1981, with more product billed and shipped during the last three months than in all of fiscal 1980. To meet a flood of orders for its new release, Bell and Howell, the firm's duplicator, was required to produce some 100,000 cassettes in one day.

The firm, the second largest videocassette manufacturer, currently utilizes a network of 20 independent distributors.

Fuentealba To Head

National Music Council

NEW YORK—Victor W. Fuentealba, international president of the American Federation of Musicians of the United States and Canada, was elected president of the National Music Council at the Council's semi-annual meeting last Wednesday (3).

Fuentealba has served on the board of directors of the Council, a non-profit organization, since 1979. He replaces Gunther Schuller, who served as president of the Council for two years.

Franke & the Knockouts

(Continued from page 20)
Bandstand" and "Solid Gold."

Keyboardist Blake Levinsohn, who along with Elworthy co-wrote several songs on the debut album, is enthusiastic about the coming months: "The band is starting to gel, to really become a unit. By the time we come off the road after five or six weeks of playing six nights a week, I think the band is going to be really tight. I'm really looking forward to having that kind of edge on the next album."

For Klennifer, a music veteran, the record label's relationship with the group has been highly supportive. "With Millennium, everything we've needed has been easy to get. It's been 'How do we get this problem solved?' rather than 'Why do you need this?' Having worked at record companies myself, I have seen that other end of the spectrum."

Added Lerner: "I am very proud of the group, of what Millennium has done and is doing, and of the cooperation that we're getting from the RCA promotion staff. I think that John Betancourt (RCA's division vice president, pop promotion) has become one of the best promotion men."

The group's April Wine tour ends later this month, and management is checking into additional concert dates for the summer. After some time off, the band (including drummer Claude LeHenaff, bassist Leigh Foxx, and keyboardist/vocalist Tommy Aylers) plans to do pre-production and then enter the studios "around September" to record their second album. The current LP still has lots of life left, however: a new single, "You're My Girl," will ship shortly.

The group's success hasn't fazed Franke Previte. "My life's goal is to get that number one song and go to the Grammys. I knew that as a songwriter I had that (a hit single) in me. What shocks me is that it's happened so fast."

New York, N.Y. (Continued from page 13)

how bad a writer you are and stops buying the Post, you will lose your job, the paper will fold, and then you will be lucky if you can get a job as a usher at the Garden. Of course nobody over there will hire you on acct. of they all know you have no taste when it come to music.

"I worked overtime to be able to pay \$11.50 for a ticket, and as far as I'm concerned, it's the best investment I ever made. I proposed marriage to my girl during the fifth encore (that you were too bored to stay for on acct. of it was hurting your preppy ears or something) and she said Yes. We are having a rock wedding ceremony at a disco with music by you-know-who, so let me be first to tell you: you are not invited. It will be the event of the century and you won't be there to review it for your lousy newspaper.

"So there."
ANOTHER CPS (COTTON-PICKIN' SMASH): Major Bill Smith checked in recently with another worldwide exclusive in the form of what he claims is the world's first record featuring a duet between "an Anglo female" and "a Spanish male."

"First a little background. Says the ol' Maj: 'Seventeen years ago this month J. Frank Wilson's 'Last Kiss' came out and everybody told me it was sick. One guy at a radio station said it was the sickest record he'd ever heard. It was sick, alright—sick to the tune of about two million sales, that's all.

"Well, the ol' Maj likes to be first, not second or tail-end Charlie. So what I've come up with is a first in the history of the record business: a gal singin' in English, and a guy singin' in Spanish."

The record features the Maj's latest discovery, the talented **Vicky Rhodes**, and a fellow named **Gilbert Coyote Deanda**, lead singer of a popular San Antonio group called the **Tortilla Factory**. The Maj calls Deanda "the finest Spanish singer in the world." Believe it or not the record, a remake of the **Faron Young** hit "Four in the Morning," is beautifully done in an MOR vein—the singers' velvety vocals mesh and play off each other perfectly—and has potential.

"This is one of the greatest ideas ever put on wax," the Maj said in his humble way. "I told Gilbert, 'Man, I don't know what you're saying, but you're sure layin' it down.'"

CONGRATULATIONS to **Jerry Gayles**, who became a great grandfather recently upon the birth of **Andrew David Resnick**, son of Gayles' grandson, **Capt. Marc Resnick**.

JOCKEY SHORTS: Rumor has it that **Tiran Porter** has officially left the **Doobie Brothers** and joined **Snail**, a group that once recorded for Cream Records. Porter had apparently become disenchanted with the Doobies' rigorous touring schedule and finally accepted a long-standing offer to join his friends in Snail . . . **Sting of the Police** is scheduled to star in a film titled "Artemus '81," a psychological thriller being filmed for the BBC. When he finishes that role he will undertake a starring role in "While My Guitar Gently Weeps," a film about a rock star who is victimized by thugs early in his career. Production begins this summer . . . while riding his motorcycle on the evening of May 27, **John Cougar** swerved to avoid a dog and skidded about 280 feet before being thrown from the bike. He suffered a severe abrasion on his chin and is said to have "a hole in his knee the size of a silver dollar." He'll be bed-ridden for a couple of weeks, and then will go into a studio to record a new album . . . **Jerry Masucci** and **Manolin Lecaroz Presents** has booked **Judas Priest** into the Roberto Clemente Coliseum in San Juan, Puerto Rico on June 19 and **Alice Cooper** into the Hiram Bithorn Stadium, also in San Juan, on July 25. The duo has stepped up its efforts to bring American musicians into Puerto Rico, and hopes to firm a date for **Chuck Mangione** in June . . . Island Records has signed **Adrian Belew**, who has toured with Talking Heads and also played with **Frank Zappa**, **Diana Bowie**, **Garland Jeffreys** and **Robert Fripp**; Island has also signed **Tina Weymouth** and **Chris Franze** worldwide except for the U.S. and Canada . . . Atco Records has released the new **Blackfoot** single, "Fly Away," from the group's forthcoming LP, "Marauder," and also announced that the group will be appearing as special guests on several **Ted Nugent** concert dates this summer . . . Cricket Talent and Booking Inc., which represents **Madness**, the **A's**, **Echo** and the **Bunnymen**, **Teardrop Explodes** and **Orchestral Manoeuvres in the Dark**, has announced its official opening. **Mark Zufante**, formerly an agent at ICM and Premier Talent, is the company's director, and he is assisted by **Ron Zeelens**, also previously an agent at ICM, and **Carol Green**, former marketing coordinator for JEM Records. Cricket's office is located at 250 W. 57 Street, Suite 1416, New York, N.Y. 10019. Phone (212) 977-9806. Cricket is associated with the Bron Agency in London for international bookings . . . **Joan Armatrading** is recording a new album, with **Steve Lillywhite** (Peter Gabriel, XTC, etc.) producing.

Record World Classical

Eurodisc for the U.S.A.

By SPEIGHT JENKINS

■ NEW YORK—The birth of a new record company is never easy, especially in the present financial climate. In 1980, in fact, RW's Critics Award panel gave a special citation to those small companies that managed to stay alive. Fortunately, hope does spring eternal, and several well-financed new companies are making their presence known in the classical record business.

The one under discussion this week is Eurodisc, a new company for the United States. The German parent, Ariola/Eurodisc, owns Ariola Records in the U.S., but heretofore they have had no classical outlet. Eurodisc records had to be found by those collectors intrepid enough to seek out the large record stores in big cities that specialize in imports. Now the team of James Frey and Scott Mampe, both formerly vice presidents of Classics International, have founded a corporation called TIOCH Productions that will import and market Eurodisc records for the U.S., with distribution through Ariola.

In one fell swoop, Frey and Mampe have managed to make available a large catalogue of German records and to have located a well-financed, nationwide distribution which will make the records easily available. Frey, who as Classics International executive was chief of Deutsche Grammophon in the U.S. (Mampe was chief of Philips), said the other day, "It's a bit like being back with DG in '62. The line had existed for 25 years in Germany. When MGM took over distribution of DG in America, we had a great many years of the United States that we could release as well as picking up the best of the new product." Frey and Mampe own TIOCH Productions completely; he serves as president and she as vice president.

Eurodisc will make its debut on the American market with a TLP splash: 25 stereo titles at the list price of \$9.98 will be released, as will ten Stolat LPs (the budget line) at \$5.95.

The first release will be heavy on opera, including Flotow's *Martha* in a splendid performance reviewed as an import record in RW in 1979. This has Siegfried Jerusalem, singing better than he has on any subse-

quent release, as Lionel, and Lucia Popp as Lady Harriett. The delightful recording boasts Heinz Wallberg as conductor and the sonorous German bass Karl Ridderbusch as Plunkett. The sound, at least on the copy that I reviewed from Germany, was exceptionally fine. This is a recording that would grace anyone's collection. It is not a great opera—as those who saw the Metropolitan's production in the early '60s will attest—but on records it is charming to hear the Caruso favorites, "M'appari" (here "Ach, so fromm") and the Goodnight Quartet, plus "The Last Rose of Summer," enchantingly sung in context.

Other titles of interest include Teresa Stratas in a German version of *The Bartered Bride* conducted by Jaroslav Krumpholtz, and *The Abduction from the Seraglio* with Edita Gruberova as Constanze and Francisco Araiza as Belmonte. In the Mozart, Wallberg again conducts. Yet another album in the release has been taken about in the U.S. but never heard: Anna Moffo as Micaela, Franco Corelli in his second recorded Don Jose, and Piero Cappuccilli as Escamillo. Lorin Maazel conducts.

Eurodisc has available about 25 discs of Gidon Kremer, all made before he began recording for DG, and one of the new releases will be the Paganini First Violin Concerto with the young violinist as soloist. There will also be Haydn's London Symphonies conducted by Kurt Sanderling, a well-respected German maestro.

The biggest future project for Eurodisc is a complete cycle of Wagner's *Ring of the Nibelung*. *Das Rheingold* has been recorded, and will be ready for release in the U.S. prior to the Metropolitan's *Das Rheingold* in September. Mark Janowski will conduct the four works, which will be recorded in the Soundstream Digital process and will be, of course, the first Digital Ring. This summer *Die Walküre* will be taped with Jessye Norman as Sieglinde, Jerusalem as Siegmund, Jeannine Altmeyer as Brunnhilde and Theo Adam as Wotan. It will be available for release in early 1982, and the other two operas will follow in due course.

Classical Retail Report

JUNE 13, 1981

CLASSIC OF THE WEEK



MOZART

COMPLETE SYMPHONIES, VOL. V

HOGWOOD, ACADEMY OF ANCIENT MUSIC
L'Oiseux Lyre

BEST SELLERS OF THE WEEK

MOZART, COMPLETE SYMPHONIES,

VOL. V—Hogwood, Academy of Ancient Music—L'Oiseux Lyre

MAHLER, SYMPHONY NO. 9—Karajan—DG Digital

LUCIANO PAVAROTTI: MY OWN STORY—London

STERN 60TH BIRTHDAY CELEBRATION—Stern, Perlman, Zukerman, Mahto—CBS

VERDI: LA TRAVIATA—Sutherland, Favarotti, Bonnyge—London Digital

SAM GOODY/EAST COAST

BEEHOVEN: COMPLETE SYMPHONIES—Karajan—DG Budget Box

BRAMMS: SYMPHONY NO. 4—Kleiber—DG Digital

CHOPIN: PIANO CONCERTO NO. 1—Perahia, Mahto—CBS

ISAAC STERN PLAYS JAPANESE MELODIES—CBS

MAHLER: SYMPHONY NO. 9—DG Digital

MOZART: COMPLETE SYMPHONIES, VOL. V—L'Oiseux Lyre

MUSSORGSKY: SHORT PIECES—Abbado—RCA

SCHUBERT: ARPEGGIO SONATA—Bompol—CBS

TOSTI: SONGS—Carreras—Philips

VERDI: LA TRAVIATA—London Digital

KING KAROL/NEW YORK

BEEHOVEN: EMPEROR CONCERTO—Serkin Ozawa—Telarc

DEBUSSY: PRELUDS, VOL. II—Arrou—Philips

VIENNESE GUITAR—Leisner—Titanic

MAHLER: SYMPHONY NO. 9—DG Digital

MOZART: COMPLETE SYMPHONIES, VOL. V—L'Oiseux Lyre

GREAT ROMANTIC VIOLIN CONCERTOS—Perlman—Angel

SATIE: PIANO WORKS—Varsova—CBS

ELISABETH SCHWARZKOPF: TO MY FRIENDS—London

SULLIVAN: PIRATES OF PENZANCE—Elektra

TOMITA: HITS, VOL. II—RCA

SPECS/MIAMI

BARTOK: DUOS—Perlman, Zukerman—Angel

LISZT: LATE PIANO MUSIC—Brendel—Philips

PAVAROTTI: MY OWN STORY—London

PERLMAN & PREVIN PLAY A DIFFERENT KIND OF BLUES—Angel

SIBELIUS: GREAT SHORT PIECES—Mackerras—London

STERN 60TH BIRTHDAY CELEBRATION—CBS Mastersound

TCHAIKOVSKY: VIOLIN CONCERTO—Perlman, Omandy—Angel

TOMITA: HITS, VOL. II—RCA

VERDI: LA TRAVIATA—London Digital

RANSOM WILSON: PLEASURE SONGS FOR FLUTE—Angel

RADIO DOCTORS/MILWAUKEE

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

MAHLER: SYMPHONY NO. 9—DG Digital

MOZART: SONATAS, OTHER WORKS—De Larrocha—London

MOZART: COMPLETE SYMPHONIES, VOL. V—L'Oiseux Lyre

ORFF: GARMINA BURANA—Shaw—Telarc

PHASES OF THE MOON: CHINESE MUSIC—CBS

ROSSINI: OVERTURES—Marriner—Philips

SATIE: PIANO MUSIC—Varsova—CBS

VERDI: LA TRAVIATA—London Digital

RANSOM WILSON: PLEASURE SONGS FOR FLUTE—Angel

DISCOUNT RECORDS/SAN FRANCISCO

BEEHOVEN: SYMPHONY NO. 9—Hastink—Philips

DVORAK: SYMPHONY NO. 8—Rostropovich—Angel

MOZART: COMPLETE SYMPHONIES, VOL. V—L'Oiseux Lyre

NEW YEAR'S GALA IN VIENNA—Maazel—DG Digital

PAVAROTTI: MY OWN STORY—London

REIMANN: LEAR—DG

STERN 60TH BIRTHDAY CELEBRATION—CBS Mastersound

TCHAIKOVSKY: VIOLIN CONCERTO—Kremer, Masada—DG

VERDI: LA TRAVIATA—London Digital

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

TOWER RECORDS/SEATTLE

BRAMMS: PIANO CONCERTO NO. 1—Bishop, Davis—Philips

BRAMMS: SYMPHONY NO. 4—Kleiber—DG Digital

MAHLER: SYMPHONY NO. 9—DG Digital

MOZART: COMPLETE SYMPHONIES, VOL. V—L'Oiseux Lyre

PAVAROTTI: MY OWN STORY—London

PROKOFIEV: LOVE FOR THREE ORANGES SUITE, OTHERS—Marriner—Philips

ELISABETH SCHWARZKOPF: TO ALL MY FRIENDS—London

STERN 60TH BIRTHDAY CELEBRATION—CBS Mastersound

TCHAIKOVSKY: SYMPHONY NO. 5—Boehm—DG

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

Jazz Beat

By PETER KEEPNEWS

■ **REST IN PEACE:** **Mary Lou Williams** was an inspiration to the entire jazz world, but she was not influential in the conventional sense. Her approach to the piano was such a personal one that, unlike some of her peers (**Earl Hines, Art Tatum** and **Bud Powell**, for example), it never attracted a wave of imitators.

Her influence was, perhaps, more one of attitude than of technique or style: she loved jazz with every fiber of her being, and that love manifested itself in everything she did. Even when she took to composing Masses, they were indisputably jazz, and they served to spread the gospel of jazz as well as that of Catholicism.

Probably the main reason there never was a cadre of Mary Lou Williams imitators is that her style kept changing. She was one of the few musicians of her generation who always remained contemporary, and she did it in an honest and creative way; she was never trendy.

Her work with the **Andy Kirk** band laid the groundwork for swing, and she wrote for many of the premier swing bands. When bebop came along, she ran with the beboppers, offering support and encouragement to the young musical rebels, performing with them, and writing such hip classics as "In the Land of Oo-Bla-Dee." In later years, her style showed the influence of such post-bebop modernists as **McCoy Tyner**. Her collaboration with **Cecil Taylor**, while far from a total success, was an act of admirable artistic daring and a striking symbol of her refusal to stop listening and growing.

It would be nice to add that her pioneering work opened the door for women in jazz, but it wouldn't be entirely accurate. The fact is, 52 years after she got her first break with the Kirk band (a break she might not have gotten if her husband hadn't been in the band), it is still considerably harder for a gifted female jazz musician to gain acceptance than it is for an equally gifted male player.

But at least Mary Lou Williams showed it could be done, and made it that much harder for anyone to say "She plays good for a girl" and get away with it.

WHAT'S IN A NAME? A lot of jazz aficionados were up in arms when it was announced that the Newport Jazz Festival, which last year changed its name to the Kool Newport Jazz Festival in honor of its new cigarette-company sponsor, was going a step further by dropping "Newport" from its name and calling itself the Kool New York Jazz Festival. Tradition, they said, was being trampled on.

But in the opinion of some cooler heads (no pun intended), the name change is largely irrelevant. Sure, the Newport name stands for something; but on the other hand, it's been ten years since promoter **George Wein** moved the event to New York from the Rhode Island town that gave it its name. What matters is the music.

From the look of this year's schedule, the music will be about the same as it's always been: sporadic in quality, largely predictable, but with the potential for at least a handful of memorable moments. The big news, of course, is that **Miles Davis** is making his long-overdue return to performing at the festival (assuming, of course, that he shows up; the skeptics are already expressing their doubts). But there are other intriguing shows planned, too.

For example, festival literature promises that two "portrait" concerts, dedicated to **Art Tatum** and **Roy Eldridge**, will "incorporate live music and screen projections in an innovative presentation"—it's hard to say what that means, but it sounds interesting. Two all-star shows—a tribute to **Art Blakey** featuring alumni of the master drummer's many bands, and a benefit for a new musicians' fund—could be outstanding. And there's the usual array of stars—a little light on the avant-garde and heavy on the mainstream, as usual. Call it what you will, it still looks like a pretty good show.

NEW STUFF: Each of this week's three new releases on the redoubtable ECM label is outstanding in its own distinctive way. **Carla Bley's** "Social Studies" (recorded for Bley's own Watt label, but released through ECM) is particularly recommended to those listeners who admire Bley's skills as a composer and arranger but have been somewhat put off by the antic excesses of her recent

work. There is plenty of Bley's unique musical humor on "Social Studies," but the emphasis throughout is on the music; there are no vocals and no outrageous clowning. The tunes are richly beautiful, and the nine-piece ensemble—especially trombonist **Gary Valente**, saxophonist/clarinetist **Tony Dagradi** and bassist **Steve Swallow**—is outstanding.

Also from ECM: the multi-talented drummer/keyboardist/composer **Jack DeJohnette** unveils the latest edition of his band Special Edition (saxophonist/flautists **Chico Freeman** and **John Purcell**, bassist **Peter Warren** on "Tin Can Alley," a typically eclectic and stimulating set. "As Falls Wichita, So Falls Wichita Falls," by **Pat Metheny** and **Lyle** (Continued on page 45)

Jazz Great Mary Lou Williams Dies

■ **DURHAM, N.C.** — Mary Lou Williams, the first great female instrumentalist in jazz history, died of cancer at her home here last Thursday (28). She was 71.

Williams, who had been artist-in-residence at Duke University here since 1977, was considered one of the outstanding pianists in the jazz pantheon. Stylistically, she was remarkably versatile, remaining conversant with all styles of jazz throughout a career that spanned more than half a century.

She was also known for her work as an arranger and composer. Her first major association was with Andy Kirk's Clouds of Joy, a seminal big band based in Kansas City. She was the band's arranger from 1929 to 1941 and, for most of those years, its pianist as well. During her tenure with the Kirk band, she also contributed compositions or arrangements to the bands of Benny Goodman, Cab Calloway, Tommy and Jimmy Dorsey, and others.

Her piano style evolved in the 1940s, as she became actively

involved in the development of modern jazz in New York. She became more ambitious as a composer, as well; her "Zodiac Suite," which she performed with the New York Philharmonic in 1945, was one of the first extended compositions in jazz.

In 1954, Williams dropped out of music for religious reasons, but she was persuaded to return in 1957 to perform with Dizzy Gillespie's orchestra at the Newport Jazz Festival. Williams, who was raised a Baptist but converted to Catholicism, wrote a number of extended religious works in the 1960s, including three Masses. One of which was the first jazz work to be performed at New York's St. Patrick's Cathedral.

Williams continued to embrace a wide variety of musical styles throughout her life ("No one can put a style on me," she once told an interviewer), even appearing in concert with the iconoclastic avant-garde pianist Cecil Taylor in 1977.

(Continued on page 45)

The Jazz LP Chart

- | | |
|---|---|
| 1. WINELIGHT
GROVER WASHINGTON, JR./Elektra
GE 305 | 15. M.V.P.
HARVEY MASON/Arista AB 4283 |
| 2. THE CLARKE/DAKE PROJECT
STAN CLARKE, GEORGE DAKE/Epic
FE 36918 | 16. EXPRESSIONS OF LIFE
HEATH BROS./Columbia FC 37126 |
| 3. VOYEUR
DAVID SANBORN/Warner Bros. 85K 3546 | 17. ALL AROUND THE TOWN
BOB JAMES/Columbia/Tappan Zee
CX 36786 |
| 4. RIT
DAVID LINDENBURG/Elektra GE 631 | 18. LOVE LIGHT
YUTAKA/Alfa Auma 10004 |
| 5. GALAXIAN
JEFF LORBER FUSION/Arista AL 9545 | 19. PATRAO
RON CARTER/Milestone M 9099 (Fantasy) |
| 6. FRIDAY NIGHT IN SAN FRANCISCO
AL DIMICOLA, JOHN McLAUGHLIN, PAOLO
D'LUCCA/Columbia FC 37152 | 20. THREE PIECE SUITE
RAYMOND LEWIS/Columbia FC 37153 |
| 7. THE DUDE
QUINCY JONES/A&M SP 3721 | 21. IT'S JUST THE WAY I FEEL
GENE DUNLAP FEATURING THE
BIG BROTHERS/Alfa 12130 |
| 8. HUSH
JOHN KLEMMER/Elektra SE 527 | 22. RACE FOR THE OASIS
KITTYHAWK/EMI-America ST 17053 |
| 9. TARANTELLA
CHUCK MANGIONE/A&M SP 6513 | 23. TRAPANGIN
BRECKER BROS./Arista AL 9550 |
| 10. MAGIC
TOM BROWNE/Arista/GRP 5503 | 24. VERY SPECIAL
DEBRA LAWY/Elektra GE 300 |
| 11. MOUNTAIN DANCE
DAVE GRUBIN/Arista/GRP 5010 | 25. RAIN FOREST
JAY HOGARDER/Contemporary 14007 |
| 12. LIVE
STEPHANE GRAPPELLI/DAVID GRISMAN/
Warner Bros. 85K 3550 | 26. AUTUMN PIANO SOLOS
GEORGE WINSTON/Windham Hill CI 1012 |
| 13. 'NARD
BERNARD WRIGHT/Arista/GRP 5011 | 27. VOICES IN THE RAIN
JOE SAMPLER/MCA 5172 |
| 14. ALL MY REASONS
NOEL POINTER/Liberty LT 1094 | 28. EASY AS PIE
GARY BURTON/QUARTET/ECM 1184
(WB) |
| | 29. YOU MUST BELIEVE IN SPRING
BILL EVANS/Warner Bros. HS 3504 |
| | 30. THE SEATLES OF THE BEATLES
SARAH VAUGHAN/Atlantic SD 16637 |

Heath Brothers at the Bottom Line



Columbia recording artists the Heath Brothers, whose latest album is "Expressions Of Life," recently performed at the Bottom Line in New York. Pictured backstage after the show are, from left: Vernon Slaughter, vice president, black music and jazz promotion, Columbia Records; Mike Bernardo, director, album promotion, black music and jazz promotion, Columbia Records; Percy Heath; Epic recording artist Mume; Jimmy Heath; Art Blakey; John Lee; and Dr. George Butler, vice president, progressive and jazz music A&R, Columbia Records.

Mary Lou Williams

(Continued from page 44)

She was active in charity work of various kinds, founding both the Bel Canto Foundation, an organization to aid needy musicians, and the Mary Lou Williams Foundation, which offers training with professional jazz musicians to young music students.

Garner Foundation

Offering Scholarships

■ NEW YORK—The Erroll Garner Memorial Foundation has announced that it is offering three scholarships of \$1500 each to instrumental jazz students. Winners will be selected on the basis of talent, need, amateur standing, and the desire to continue their education. Candidates will be selected from the U.S. and Canada.

Applications can be secured by writing to the Foundation at 521 Fifth Avenue, New York, New York 10017.

The winners will be selected by pianist Linton Garner (brother of Erroll), Carl McVicker of Pittsburgh, and Martha Glaser, Garner's long-time manager and associate.

The Erroll Garner Memorial Foundation was established in 1979 for the purpose of granting scholarships in the name of the late pianist-composer.

Columbia House

Taps Mark Bego

■ NEW YORK—Mark Bego has been appointed to the position of staff writer in the creative services department of the Columbia House division of CBS.

Bego is the author of three music industry biographies: "The Doobie Brothers," "Barry Manilow" and "The Captain & Tennille."

Jazz Beat (Continued from page 44)

Mays with Nana Vasconcelos, features a side-long title track that is radically different from anything Metheny has ever recorded before—eerie, alternately ethereal and melodramatic, with echoes of Indian music. The music on the other side is closer to what the guitarist has done in the past with his quartet (of which keyboardist Mays is, of course, an essential part), but a bit more introspective in nature. Another step forward for Metheny.

Here's what else is new: Muse has "Wrapped in a Cloud" by pianist Gil Goldstein (acoustic fusion with a Latin tinge); "The Iron Men" by Woody Shaw with Anthony Braxton (a tribute to Eric Dolphy, recorded in 1977); "Helen" by Helen Humes (relaxed renditions of standards, backed by a solid swing sextet); and "Prnkjzz" by Charles "Bobo" Shaw and the Human Arts Ensemble (free-form funk and dissonance, ably played). Fantasy is offering "Re: Person I Knew," a 1974 live trio date by the late Bill Evans, and, on its Galaxy label, "New World" by Stanley Cowell and "Five Birds and a Monk," an unusual selection of five Charlie Parker tunes and one by Thelonious Monk played by six different saxophonists.

The Brecker Brothers have a new album ("Straphagin'," on Arista), as does Pharoah Sanders ("Rejoice," a two-record set on Theresa). And a very nice record that this column had overlooked, but you shouldn't, is "Ellis Larkins," a digitally-recorded digital by the elegant piano stylist of the same name, on DGLT Records, a division of Island.

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Record World Latin American

Latin American Album Picks



EN NEW YORK
LOS NIETOS DEL REY—Sane Max 201
Con arreglos de Julio Goris, Sonny Ovalle y José Rodríguez y con Nelson, Porfirio, Miguel y Pedro en las partes vocales, Los Nietos del Rey interpreta muy bailable música dominicana. Salsa que mueve los pies. "Cuca," (D.R.), "Luz y sombra," (D.R.), "La Gatita de Maria Ramos," (J. Goris) y "Mi mujer y yo," (D.R.)

■ With arrangements by Julio Goris, Sonny Ovalle and José Rodríguez, and with Nelson, Porfirio, Miguel and Pedro taking care of the vocals, Los Nietos del Rey offer a very danceable package of Dominican salsa. "Prisionero de tus brazos" (D.R.), "Caribe" (D.R.), "Alegría" en Santo Domingo" (S. Ovalle), others.

BODA NEGRA
LOS INOLVIDABLES—Discolor 4432

En producción de Matilde Hasbun, Los Inolvidables le dan un toque muy especial a este desfile musical dominicano. Romántico y bailable. "Boda negra," (M. Jorge) "Pancha y Pancho," (D.R.) "Por fin," (L. Bernard Anaya) "Sombras" (C. Brito) y "La vida castiga," (M. Alvarez Maciste).



■ Produced by Matilde Hasbun, Los Inolvidables offers a terrific package of Dominican salsa rendered in their unique way. Danceable and romantic. "La vida castiga," "Alma llanera" (P.E. Gutierrez), "Maritza" (L. Dan) and "Te he prometido" (L. Dan).

PARA TI . . .
HENRY SALVAT—Lad AM 353

Con arreglos y dirección Pedro Rivera Toledo y Wilson Torres Jr. y grabado, en Ocho Recording Studio en Puerto Rico, Frank Torres produjo este repertorio interpretado por Henry Salvat que comienza a mover ventas en la costa este. "No sabes amar," (Pepe Luis Soto) "Amiga," (Pepe Luis Soto) "Porque solo a tu lado" (J. Char) y "Suelta el amor," (T. Soto).



■ Frank Torres produced this ballad package by Henry Salvat, with arrangements and direction by Pedro Toledo and Wilson Torres Jr., recorded at Ocho Recording Studio in Puerto Rico. Contagious and romantic. "Cuando te vayas" (T. Diego), "Vete ya" (H. Garrido) and "No sabes amar."

(Continued on page 48)

Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



Alhambra siempre toma, normalmente, más tiempo del que en otras empresas, con menos catálogos, operaciones y oportunidades toman. Y es que España estando a miles de kilómetros de distancia, y a pesar de los medios de comunicación actuales, a veces da su aprobación final muy tarde a detalles en que ésta es imprescindible. Creo que Alhambra Records de Estados Unidos no necesita de este proceso, que según he podido constatar, al pasar de los años, ha frenado en muchas oportunidades, brillantes situaciones que podían haber determinado favorabilidad de inmediato y otras, que se han concretado como crisis, por la no inmediata decisión requerida. Ahí



Johnny Ventura
correcto ejecutivo
Estados Unidos.

■ **Ricky Corroeso**, a cargo de ventas me ha prometido rectificar posturas en su desarrollo profesional, que a la larga redundarán en beneficio de la empresa y de sí mismo. **Betty Diaz** energética y agradable Directora de Promoción, tendrá ahora la oportunidad de probar todo lo buena que es. O, en su defecto, aceptar la posibilidad de que "todo todo no es tan fácil, a veces, como parece."

De todas maneras, mi total respaldo y agradecimiento por su comprensión ante mis críticas, al

Enrique M. Inurieta, cabeza de la empresa en

grabaciones de empresas y productores americanos

que me hacen saltar de regocijo. Tal es mi

impresión con "Capital Tropical" (Hawks-Gomez-

Ward) que **Tom Hayden**, del 6255 Sunset Blvd.,

Los Angeles, California, 90028, Tel. (213) 467-5022,

que en interpretación de **Two Man Sound**, ha

llegado a mi tocadiscos. Con versiones en Inglés

y Español, esta producción en extremo bailable,

tiene todas las características rítmicas contagiosa

y simples, como para poder llegar a ser un "best seller."

Para todos aquellos sellos norteamericanos, incluyendo a **Bill Cureton**, A&R

de Atlantic, que me han estado llamando pidiendo muestras de cintas,

con posibilidades para los dos mercados, latino y de habla inglesa,

esta producción es una de las que tienen ese "algo" especial . . .

Bueno, la labor personal de **Rinel Sousa** de Sonido Latino, a favor

de su artista **David Bass** y de **Tom Moreno** de TH a favor de **Mario**

Alberto Milar se están haciendo notar en Puerto Rico. Y es que hay

substituto para la labor de contacto personal, de los grandes de las

empresas, al visitar personalmente a los programadores de radio.

¡Les encanta la deferencial! . . . **Cheo Feliciano** de Yaya Records,

está arrasando con su interpretación de "Amada Mía" en la costa

este de Estados Unidos, incluyendo, por supuesto, a Puerto Rico . . .

Otro que va muy bien es **Johnny Ventura** con "No te imaginas" e

Ismael Miranda con "Galera Tres" en los primeros lugares y "Amigo

Déjala" entrando con gran fuerza. Otro que parece con posibilidades

de arrasar es **Willie Colon** con "Oh, que será," que ha entrado

estrepitosamente en nuestra Tabla de Éxitos de la Costa este . . . Me

informa **Carlos José Peralta**, que Radio W5OL de Tampa, Fla., abandonará

su programación en Español la semana entrante, al recibir

permiso del F.C.C. para "radiar" las 24 horas del día. Parte del personal

(Continued on page 48)



DAVID SALAZAR

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

EAST COAST - COSTA ESTE

JUNE 13, 1981

June 13	June 6		Waya
1	2	Amada Mia/Cheo Feliciano	Waya
2	1	Perdóname/Camillo Sesto	Pronto
3	3	Galera Tres/Ismael Miranda	Fania
4	4	La Rueda/La Solución	LAD
5	7	Amar Es Algo Mas/José Luis	T.H.
6	8	El Piraguero/Conjunto Clásico	La Mejor
7	5	La Dicha Mia/Celia, Johnny & Pete	Vaya
8	10	Prohibiciones/Lolita	CBS
9	9	Querer y Perder/Dyango	Odeon
10	6	Ya No Regreso Contigo/Lupita D'Alessio	Orfeon
11	11	El Amigo y La Mujer/Cuca Valoy	Discolor
12	12	Mi Jaraguá/Gilberto Monroig	Artomax
13	13	Regresa a Mi/Miami Sound Machine	CBS
14	14	Mi Amigo El Payaso/Willie Rosario	T.H.
15	15	Dimelo Cantando/Patruella Conjunto	Gema
16	17	El Nene Esta Llorando/Quince Quisqueya	Lizel
17	19	A La Sombra Del Flomayon/Raphy Leavitt	T.H.
18	18	No Te Imaginas/Johnny Ventura	Combo
19	20	Quiero Dormir Cansado/Emmanuel	Arcano
20	21	Tanto Amar/Yolandita Monge	CBS
21	16	Respire/Wilkins	Masa
22	24	Amigo Dejala/Ismael Miranda	Fania
23	23	Punto y Come/Lupita D'Alessio	Orfeon
24	25	Como Te Estoy Extrañando/Orvil Miller	Artomax
25	26	El Sabor de Tado/Roberto Carlos	CBS
26	27	Y Mi Negra Esta Canso/Oscar D'Leon	T.H.
27	28	Oh Que Sera/Willie Colon	Fania
28	22	Pregones Del Ayer/Hansel, Raul y Charanga	T.H.
29	29	Entregate/Pecos Karvas	Velvet
30	—	Me Llamam/José Luis Perales	CBS

WEST COAST - COSTA OESTE

JUNE 13, 1981

June 13	June 6		Odeon
1	1	Piquete de Hormigas/Conjunto Michoacan	Odeon
2	3	Quiero Dormir Cansado/Emmanuel	Arcano
3	2	Si Quieres Verme Llorar/Lisa Lopez	Hacienda
4	4	Perdóname/Camillo Sesto	Pronto
5	5	Querer y Perder/Dyango	Odeon
6	7	Un Di a la Vez/Los Tigres del Norte	Fama
7	6	El Chubasco/Carlos y José	T.H.
8	8	La Ladrona/Diego Verdaguer	Orfeon
9	6	Ya No Regreso Contigo/Lupita D'Alessio	Orfeon
10	10	Ya No Me Interesa/Chelo	Musart
11	12	La Culpeable/Alvaro Dávila	Pronto
12	11	Précure Olvidarte/Hernaldo	Alhambra
13	14	Insciabie Amante/José José	Pronto
14	13	Si Tu Quisieras/Los Bukis	Pronto
15	15	Así No Te Amara Jamas/Amanda Miguel	Pronto
16	16	Dan Diabla/Miguel Bosé	CBS
17	17	Dónde Estés Can Quien Estes/Camillo Sesto	Pronto
18	17	Primer Amor/Yuri	Pronto
19	20	Prohibiciones/Lolita	CBS
20	19	Pelvo de Ausencia/Mercedes Castro	Musart
21	21	Leña Verde/Napoleon	Raff
22	24	Tragos Amargos/Ramon Ayala	Freddie
23	23	Todo Se Derrumbo Dentro de Mi/Emmanuel	Arcano
24	22	Juntos (Together)/Tierra	Boardwalk
25	25	Yo No Nací Para Amor/Juan Gabriel	Pronto
26	27	Amar Es Algo Mas/José Luis	T.H.
27	26	Ando Que Me Llevan/Rondalla de las Flores	Gas
28	28	Cuando Me Siento Solo/Nelson Ned	Alhambra
29	29	Las Gaviotas/Cactus Country	Hacienda
30	30	Abrozado a Un Poste/Lorenzo de Montecarlo	CBS

Record World Latin American (International) Hit Parade

PERU Popularidad (Popularity) By Radio Panamericana (Albertin Rios)

- No Te Apartes De Mi Roberto Carlos
- Me Equivocó Nuevamente Phil Collins
- Solo Nosotros Dos Grover Washington, Jr.
- Quiero Dormir Cansado Emmanuel
- Mirando las Ruedas John Lennon
- Su Pueblo También James Taylor
- Corre Hacia Mi Kelly Marie
- Vienna—Ultravox
- Viviendo Dentro de Mi Gina Vannelli
- Premsas, Barbara Streisand
- Dan Diabla Miguel Bosé
- Támalo a la Carrera REO Speedwagon
- Estrélas en 45
- Si Ves Una Oportunidad Steve Winwood
- La Primera Vez Manolo Galván

MEXICO

Popularidad (Popularity) By Vilo Arias Silva

- Quiero Dormir Cansado Emmanuel—RCA
- Dan Diabla Miguel Bosé—CBS
- Si Quieres Verme Llorar Lisa Lopez—Musart
- La Ladrona Diego Verdaguer—Melody
- Insciabie Amante José José—Ariola
- Elle Se Llamaba Napoleon—Cisne
- Primer Amor Yuri—Gamma
- Un Paquito de Pecado Guadalupe Jimena—Orfeon
- Así No Te Amará Jams Amanda Miguel—Melody
- Nuestro Amor Será un Himno Jairo—RCA
- Te Amará Miguel Bosé—CBS
- Sendilla y Divina Ricardo Ceratto—EMI Capitol
- La Hormiguita El Garrafón y sus Cinco Monedas—Acion
- Quiéreme Sergio Esquivel—Helix
- Estéte Enamorado Raphael—Gamma

PUERTO RICO Ventas (Sales) By Frankie Bibiloni

- Galera Tres Ismael Miranda—Fania
- Amada Mia Cheo Feliciano—Waya
- Respirar Wilkins—Masa
- Perdóname Camilo Sesto—Pronto
- Oh Que Será Willie Colon—Fania
- Ya No Regreso Contigo Lupita D'Alessio—Orfeon
- Las Quejas de Cada Cual Guillo Rivera—Performance
- Como Te Estoy Extrañando Orvil Miller—Artomax
- Entregate Pecos Karvas—Velvet
- Gracias a Ti Mi Amor Paquitos Soto—Global
- Regresa a Mi Miami Sound Machine—CBS
- Adiós Me Voy Luis "Perico" Ortiz—New Generation
- La Chica del Otro Lado Junior Toledo—Performance
- Prohibiciones Lolita—CBS

MEXICO

Ventas (Sales) By Vilo Arias Silva

- Quiero Dormir Cansado Emmanuel—RCA
- Si Quieres Verme Llorar Lisa Lopez—Musart
- Dan Diabla Miguel Bosé—CBS
- Multiplica con Enrique y Ana Enrique y Ana—Gamma
- Canción de Parchis Parchis—Musart
- La Ladrona Diego Verdaguer—Melody
- Insciabie Amante José José—Ariola
- Ya No Regreso Contigo Lupita D'Alessio—Orfeon
- Primer Amor Yuri—Gamma
- Perdóname Camilo Sesto—Ariola
- Elle se Llamaba Napoleon—Cisne
- No Te Apartes de Mi Roberto Carlos—CBS
- Esas Cosas del Amor Prisma—Peerless
- Así No Te Amará Jams Amanda Miguel—Melody
- Está Enamorado Raphael—Gamma

Record World En Puerto Rico

By FRANKIE BIBILONI

■ Obtuvo un tremendo éxito "El tercer Festival de Salsa Winston", que se celebró el domingo 26 de abril en el Parque del Parque Hiram Bithorn, con la participación de Rubén Blades, Cheo Feliciano, La Sonora Ponceña, Roberto Rothena y sus Apollo Sound, La Orquesta La Solución, Pedro Congo y su Orquesta y Cortijo y su Combo. La asistencia del público rebasó todos los cálculos previstos y el entusiasmo de esa multitud se desbordó en dilirantes aplausos y vitores para cada uno de los artistas participantes. Se calcula que más de sesenta (60) mil personas vieron, escucharon y disfrutaron muchísimo del "Tercer Festival de calidad de los cigarrillos Winston, se ven reforzadas a través de esta exitosa actividad . . . Guillo Rivera llega a uno de los primeros lugares de popularidad, amenazando con colarse en la primera casilla del desfile de éxitos. La grabación pertenece a Performance Records y su título es "Las Quejas de Cada (Continued on page 48)

Nuestro Rincon (Continued from page 46)

radial se quedará con la empresa y la otra, incluyendo a **Carlos José Peralta**, que agradecerá muestras discográficas dirigidas a 2317 West Virginia Avenue, Tampa, Fla. 33607, que actuará como Director Musical, pasará a la WAZE Radio Progreso, que comenzará a "radiar" en Español en el área de Tampa. Bueno, una mala noticia acompañada por una excelente . . . La **Charanga 76** actuará en el Crossway Inn de Miami, Fla., a partir del 5 de Junio . . . La noticia es que **Estella Raval** está grabando de nuevo, todos sus éxitos con **Los Cinco Latinos**, me ha llenado de curiosidad. Una de las más hermosas voces femeninas de todos los tiempos en temas inolvidables. ¡Muy buena idea! . . . CBS entregará su Disco de Oro a **Vicente Fernández** en el Million Dollar de Los Angeles, la semana próxima. Me informa **Sergio Rosemblatt** que el nuevo long playing de **Julio** saldrá dentro de varias semanas, por supuesto que se trata de **Iglesias**, ¿Qué creían? y el primero de **Danny Daniel** en la etiqueta, que acaba de firmar al "salsoso" **Lalo Rodríguez** de Puerto Rico como artista exclusivo y del cual comenzarán de inmediato una producción . . . Bellísimo el long playing "Ao Meu amigo Vinicius" de **Milton Banana Trio**, que RCA acaba de lanzar en Brasil . . . Y ahora . . . ¡Hasta la próxima!

I talked with the executives of Alhambra Records last week about some of the problems the company has been having and the steps being taken to improve things. **Ricky Corrozo**, who is in charge of sales, and **Betty Diaz**, the promotion director, promised that they will be working hard on the company's behalf. My best wishes for success to **Enrique M. Inurieta**, general manager for Alhambra in the states.

From time to time, I receive records from American companies that surprise and amaze me. This is the case with "Capital Tropical" (Hawks-Gómez-Ward), recorded by **Two Man Sound** and produced by **Tom Hayden Associates**, 6255 Sunset Blvd., Los Angeles 90028, (213) 467-5022. The tune has been recorded in English and Spanish, and it's extremely danceable and has a very good beat. It could easily become a best seller. For all of those American labels that are interested in sample tapes with possibilities for both markets, I believe this is a very special one . . . **Cheo Feliciano** from Vaya Records has a smash in Puerto Rico and on the east coast with his rendition of the tune "Amada Mia." Other performers doing well in Puerto Rico and the east coast are **Johnny Ventura** with "No Te Imaginas" and **Ismael Miranda**, who is currently on the top radio stations in Puerto Rico with his renditions of "Galera Tres" and "Amigo Dejala." **Willie Colon's** rendition of "Oh Que Será" is also achieving great success in Puerto Rico, New York and Miami . . . **Carlos José Peralta** from WSOI Radio in Tampa, Fla. has informed me that WSOI will cease its Spanish programming this week. Part of its staff will remain with the station, and the rest, including **Peralta**, will start working for WAZE Radio, which is going into Spanish programming in two weeks. **Peralta** will be musical director for WAZE Radio, and would appreciate demos and sample copies sent to: 2317 West Virginia Avenue, Tampa, Fla. 33607 . . . **Charanga 76** will be performing at the Crossway Inn in Miami, Fla., starting June 5 . . . **Estella Raval** will be recording all her golden hits, with **Los Cinco Latinos** . . . CBS Records will present a gold record to **Vicente Fernández** at the Million Dollar in Los Angeles . . . **Sergio Rosemblatt** from CBS Discos in Coral Gables, Fla. informed me that **Julio Iglesias'** latest LP will be ready in several weeks, as will **Danny Daniel's**. CBS has also signed salsa performer **Lalo Rodríguez** from Puerto Rico.



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Puerto Rico

(Continued from page 47)

Cual." Pocos meses lleva **Guillo** su nuevo ambiente musical y **lin Rivera** como solista dentro de embargo ha demostrado tanto entusiasmo que en tan poco tiempo le ha dado magníficos resultados y lo ha colocado como uno de los cantantes más prometedores dentro del competitivo género de la salsa . . . **Raúl Vale** hizo gala de su gran temperamento artístico, durante su debut en el Club Caribe del Hotel Hilton. Fue una temporada realmente exitosa, en la que el público se le entregó con mucho afecto. Por cierto, **Raúl Vale** dió un almuerzo en el Restauran Casablanca, a un nutrido grupo de amigos de la Prensa.

La bella **Marilyn Pupo**, presenta un nuevo tema bajo el sello Orleón, que va enfundando rumbo al éxito, "Ayudala", en ritmo de salsa. Apenas se dió a conocer en la requesta del público fue muy buena, por lo que se espera que este tema sea uno de los que coloquen a Marilyn con una cantante consagrada entre nuestro público. La popular cantante y actriz está siendo objeto de una especial atención por parte de la compañía en la que graba, Orleón, pues con su talento y dedicación ha demostrado que es uno de los más firmes valores y esto ha sido reconocido por la compañía . . . Para los muchos lectores de Record World en latinoamerica mi dirección en Puerto Rico es: **Frankie Biliboni**, Calle Lcdo. Adolfo García Veve A-84, Urb. Villas de Caparra, Bayamón, Puerto Rico 00619.

Goldstein

(Continued from page 4)

nate activities with Island's Compact Point Studios in the Bahamas and with Lionel Conway, president of Ackee Music, Island's music publishing division.

Before joining Island, Goldstein had served three years as general manager for the progressive music division of Warner Bros. Goldstein joined Warners in 1969 as west coast regional sales manager, and moved to special projects coordinator. He then left for a two-year period in 1972 to run Chrysalis Records, U.S., returning to Warners as product manager in 1974.

Matushita

(Continued from page 17)

both in approximately four minutes. Due to the nature of the high density master, duplication is virtually of the same quality as that achieved in real-time systems, according to the firm.

Since the system utilizes a contact printing system, there can be no use of slave recorders, and some manufacturers, noting the steep price tag of the equipment, have expressed doubts as to the device's cost effectiveness. A Matushita spokesman emphasized that a manufacturer would only need to purchase one of the system's master-producing modules per several acquisitions of the contact printer. The spokesman declined to break down the cost of each module, but said that each high density master could be used to contact print approximately 1000 cassettes without any appreciable loss of quality.



Radio Action

Most Added Latin Record

(Tema más programado)

(Internacional)	(Salsa)
"Prohibiciones"	"Amigo Dójala"
(Ruiz Venegas)	(Ramón Rodríguez)
LOLITA	ISMAEL MIRANDA
(CBS Int.)	(Fania)

Latin Album Picks (Continued from page 46)



LAS NUBES

CACTUS COUNTRY BAND—Hacienda LP 9299

En producción de Hilario Ramirez, Cactus Country Band comienza a mover sus interpretaciones de música mexicana en algunas áreas de la costa oeste a través de **Las Gaviotas**, incluida en este paquete. "Las Gaviotas," (D.A.R.) "Las Nubes," (J. Gaytan) "No me vengas a llorar" (L. Mendoza) y otros.

■ Produced by Hilario Ramirez, Cactus Country Band is starting to move nicely on the west coast with "Las Gaviotas." Also very commercial is their performance of the Chicano songs "El Hijo desobediente" (D.A.R.), "Te vas angel mío" (D.A.R.) and "Honky Tonk-Nighttime Man" (M. Haggard).

Country

NSAI To Host 'Spectacular'



The Nashville Songwriters Association International will again host a Super Songwriters Spectacular during Fan Fair, as announced by the planning committee pictured above. This year's event, held Friday (12) at 10 a.m. at Nashville's Municipal Auditorium, will feature performances by Bob Morrison, Curly Putman, and Bobby Brodbeck, as well as writers shown here. From left, front row, are: Connie Bradley, ASCAP-Nashville, chairman of the event; Randy Goodrum, NSAI president; Kye Fleming, and Bob Hovine; middle row, Marjahn Wilkin, Jerry Gillespie, Sam Hagan, and Maggie Covender, the NSAI's executive director. Back row: Dennis Margou, Roger Cook, and Roger Murrah. RCA artists Steve Wariner and Sylvia will co-host the Spectacular.

Kirshner Cable Sets
Country Music Special

■ NEW YORK — Don Kirshner Cable Television will produce a country music special for Showtime, the nationwide pay entertainment cable channel to be aired this fall. The special will be taped July 18 and 19 at West Virginia's Jamboree In The Hills festival, featuring Merle Haggard, Tammy Wynette, Emmylou Harris, and others.

Kirshner Comments

"Naturally we're pleased to be bringing this fantastic showcase to Showtime's national audience," Kirshner said in a prepared statement. "Our company is moving quickly ahead in the development of new, quality software, which we feel is the key to cable's sustained growth." The parent Don Kirshner Entertainment Corporation is also involved in other cable projects aired on the Satellite Program Network (SPN).

Fan Fair Scheduled For June 8-13

■ NASHVILLE — Label talent shows, international, songwriter and reunion shows, celebrity softball tournaments, and other special events (including a fiddling championship and over 260 exhibition booths) will highlight the 10th annual International Country Music Fan Fair, to be held Monday through Sunday (8-14) at Municipal Auditorium here.

The week begins with a celebrity softball tournament, held Monday and Tuesday at Cedar Hill Park in Madison. Fourteen men's teams and six women's teams will take part in the play, which will feature artists such as Barbara Mandrell and Irene Mandrell, Conway Twitty, the Oak Ridge Boys, Sylvia, Gail Davies, Alabama's Mark Herndon and Randy Owen, Don King, Jacky

Ward, Marty Robbins, B. J. Thomas, Rex Allen Jr. and many others.

Men's teams include Barbara Mandrell's Do-Rites, Billboard's Music Row Rebels, Country Hotline News, Elektra's A's, MCA Hits Inc., Mel Tillis Country Store, NSAI, First Generation Records, Professional Drivers, Stonewall Jackson's Minit Men, Sun Roosters, Sunbird Funbirds, Tommy Cash Western Wear, and the Warner Bros. Sultans of Swing.

Women's teams include Barbara Mandrell's Do-Rites, CBS Bullets, NSAI Songbirds, RCA Nipperettes, Soundshop, and T. G. Sheppard/Warner Bros. Monday games begin at 8:45 a.m., Tuesday games start at 9 a.m. Tuesday will include an all-star game at 12:45 p.m., followed by championships. Admission to the tournament is free and open to the public.

Fan Fair activities at the auditorium begin Tuesday at 7 p.m. with the annual square dance, featuring the Tennessee Travelers, Gary Kincaid, and the Smokey Mountain Sunshine. Beginning Wednesday, more than 260 exhibitors will man booths in the auditorium exhibit area throughout the day, while labels offer showcases of their talent.

Shows and exhibits run through Saturday; Sunday will feature a grand master fiddling championship at Opryland.

The remainder of the performers and shows for the week are: Wednesday: Sunbird Records Show, 10-11 a.m.; Earl Thomas Conley, Dianna, Freddie Hart, Lynda K. Lance, Billy Larkin, O. B. McClintion, MC Nelson Larkin, Dimension Records, noon-1 p.m.; Peggy Forman, Tommy Jennings, Dave Kirby, Ray Price, MC Charlie Douglas. Bluegrass Show, 2-5

(Continued on page 51)

Nashville Report

By AL CUNIFF

■ Crystal Gayle's sessions had to be cancelled here last week when the artist's producer, Allen Reynolds, was injured in a car crash. Allen was not seriously hurt and was quick to get back on track with his work . . . In case you haven't heard, CBS-Nashville has signed Merle Haggard, and will announce release agreements soon.

Fort Payne, Ala. hosted a homecoming concert for RCA group Alabama Friday (5). The former Fort Payne group was feted in an area high school football stadium . . . Fellow RCA artist Sylvia is being featured in People magazine any day now—a story on her in US will follow in the July 7 issue . . . CBS artist Charly McClain will soon announce a major tour schedule that is to include dates with Kenny Rogers.

Charlie Daniels and Jimmy Hall will be heard backing up the Allman Brothers on that group's new tracks . . . New York's WHN has multiple nominations in this year's competition for CMA Disc Jockey of the Year: Del De Montreux, mornings; Mike Fitzgerald, afternoons; and Jessie, evenings . . . Ovation's Vern Gosdin guested on a BBC radio show and did interviews with numerous consumer and trade publications aimed at the European market while he was overseas for the recent Wembley festival.

The International Fan Club Organization's 14th annual show at

(Continued on page 52)

PICKS OF THE WEEK

SINGLES

LIBERTY
KENNY ROGERS, "I DON'T NEED YOU" (prod. Lionel B. Richie Jr.) (writer: R. Christian) (Boot-chute, BMI) (3,27). This popular production will undoubtedly garner wide country airplay, as Rogers comes through once again with a warm, highly listenable ballad. This is simply a good song, and will get multi-format play. Liberty 1415.

SLEETER

LIBERTY
BILL NASH, "BURNING BRIDGES" (prod.: Dave Burgess) (writer: W. Scott) (Sage and Sand, SESAC) (3,02). This great country song is delivered by one of the best up-and-coming singers on the scene. Nash's pleasant vocal delivers a moving rendition of a song given clean, straightforward production by Burgess. The bilingual lyric may provide exposure in other markets as well. Liberty 1410.

LIBERTY
JOHNNY CASH, "THE BARON." Introduced by the title single, Cash's most successful release in some time, this package teems with a great artist with a great songman/producer, Billy Sherrill. Other good tracks are "Hey, Hey Train," "The Blues Keep Gettin' Blue," and "The Reverend Mr. Black/Lonesome Valley." Columbia FC 37179.



Country Single Picks

COUNTRY SONG OF THE WEEK

GENE WATSON—MCA 51127

MAYBE I SHOULD HAVE BEEN LISTENING (prod.: Russ Reeder & Gene Watson) (writer: B. Robin) (Screen Gems-EMI, BMI) (3:17)

Watson's exceptional voice brings every bit of emotion possible from this great country ballad, resulting in one of the artist's best single releases in some time, a contender for all types of country formats.

BILLY "CRASH" CRADDOCK—Capitol 5011
I JUST NEED YOU FOR TONIGHT (prod.: Dale Morris) (writers: Wallace, Skinner, Bell) (Hall-Clement, BMI) (2:53)

Lively fiddles open up this mid-tempo cut about an outspoken young lady who pushes aside her drink and states her needs quite clearly.

DICKEY LEE—Mercury 57052 (PolyGram)
HONKY TONK HEARTS (prod.: Jerry Kennedy) (writer: B. McDill) (Hall-Clement, BMI) (3:36)

Honky tonk hearts fall in love easily, Lee tells us in his most commercial recent release, a Bob McDill tune well suited to his vocal styling. The hook is especially strong.

RONNIE MCDOWELL—Epic 19-02129
OLDER WOMEN (prod.: Buddy Killen) (writer: J. O'Hara) (Tree, BMI) (2:46)
This is generated warble word-of-mouth as well as turntable activity, as McDowell links a spunky beat with a message that will delight "older" female demographics.

SEAN SOROKA—Plantation/Faber 200
DO WHAT YOU DO DO WELL (prod.: Faber Robison) (writer: N. Miller) (Central, BMI) (2:41)

Soroka presents a quick-paced bluegrass-flavored cut that passes on the philosophy his daddy lived by: do what you do do well.

JOHNNY PAYCHECK—Epic 19-02144
YESTERDAY'S NEWS (JUST HIT HOME TODAY) (prod.: Billy Sherrill) (writer: M. Haggard) (Shade Tree, BMI) (3:23)
Pulled from Paycheck's tribute LP to Merle Haggard, this Haggard-penned ballad tells of a man whose friends all knew his love was bound to fail, but the news just hit home with him.

DAVID ALLAN COE—Columbia 11-02118
TENNESSEE WHISKEY (prod.: Billy Sherrill) (writers: D. Dillon, L. Hargrove) (Pi-Gem/Linda Hargrove, BMI) (2:58)

Coe gives a tribute to the woman who saved him from hitting rock bottom—now he's "high" on a lady as smooth as Tennessee Whiskey.

WILLIE NELSON—RCA JH-12254
GOOD TIMES (prod.: not listed) (writer: W. Nelson) (Pamper, BMI) (2:23)
Memories of former good times serve the singer well in this misty Nelson ballad pulled from RCA's archives.

BADLANDS—CMH 1540
THE GETTIN' OVER YOU (prod.: John Wagner) (writer: J. D. Siegling) (Jowag/Silver Ridge, ASCAP) (3:06)
A deep, gritty lead vocal highlights this pure-country song featuring Badlands' tight vocal and instrumental sounds.

GUY CLARK—Warner Bros. 49740
THE PARTNER NOBODY CHOSE (prod.: Rodney Crowell) (writers: G. Clark, R. Crowell) (World Song/Coolwell/Granite, ASCAP) (3:08)
Producer Rodney Crowell and Clark combine efforts on this story of a lonely woman, a lyric offset with traditional-sounding vocals and instrumentation.

PATTI PAGE—Plantation 201
ON THE INSIDE (prod.: Shelby S. Singleton, Jr. & Billy Self) (writer: A. Caswell) (Wellbeck, ASCAP) (3:24)

Page follows her successful "No Aces" Plantation debut with this touching delivery of a ballad about love gone wrong.

LEON RAINES—Sound Factory 431
ROSIE'S BLUE EYES (prod.: Milton L. Brown) (writers: M. L. Brown, K. Stegall) (Blackwood/Bama Boy, BMI) (2:30)
Raines' Sound Factory debut is a good showcase for his pleasing country vocal talent. The tune is about a man who always yearned for a cowboy's freedom—until he saw Rosie's blue eyes.

Country Album Picks

TREASURES UNTOLD: THE EARLY RECORDINGS OF LEFTY FRIZZELL

LEFTY FRIZZELL—Rounder Special Series 11
Rounder deserves note for serving up these Frizzell nuggets from the early 1950s. The sound is primitive, but Lefty's genius shines through in every track, especially the title song, "Time Changes Things," "Waltz of the Angels," and "It's Just You." There may be some nuggets here that contemporary artists may consider cutting.



TEXAS PROUD

CURTIS POTTER—Hillside HSPB1-101
Production and performance are clean and solid on this true-country LP. Potter is backed by great pickers on such fine cuts as "I'll Be There," "San Antonio Medley," "You Left a Long, Long Time Ago," and the title track.



COTTON-EYED JOE

ISAAC PAYTON SWEAT—P.A.I.D., PID 2005
Sweat offers a package timed to capitalize on the country dance trend, presenting such favorites as "Jole Blon," the title track, and his current single "Walkin' Slowly" in highly danceable fashion. It's a two-stepper's delight.



Fan Fair (Continued from page 50)

p.m.: the Promenadors, James Monroe, Jim & Jesse, Wilma Lee Cooper, Mac Wiseman, Carl Tipton, the Sullivan Family, Carl Storey, Al Woods & the Smokey Boys, the Lent Kenticians, the Bluegrass Cardinals, Lonzo & Oscar, and Bill Monroe.

Thursday: CBS Records, 10 a.m.-noon: Judy Bailey, Calamity Jane, Mike Campbell, Janie Fricke, Mickey Gilley, Don King, Ronnie McDowell, Marty Robbins, Billy Joe Shaver, Ricky Skaggs, MC Ralph Emery, MCA Records, 3-5 p.m.: Bill Anderson, John Conlee, Terri Gibbs, Brenda Lee, Barbara Mandrell, the Thrasher Brothers, MC Jerry Clover.

Also Thursday, Plantation/Sun Records, 7-9 p.m.: Baxter & Baxter, Roy Drusky, Rodney Lay, Orion, Jim Owen, Sean Soroka, Patti Page, Rita Remington, MC Charlie Douglas. Cajun Show, 10 p.m.-midnight: Alex Broussard, Frenchi Burke, Mona McCall, Abe Manuel and Sons, Jimmy C. Newman and Cajun Country, MC Tom Perryman.

Friday: RCA Records, 10 a.m.-noon: Leon Everette, Louise Mandrell and R. C. Bannon, Sue Powell, Sylvia, Steve Wariner, MC Ralph Emery. Elektra/Asylum Records, 3-5 p.m.: Sami Jo Cole, Tompall and the Glaser Brothers, Johnny Lee, Eddie Raven, MC Ewell Russell. Mixed Label Show,

7-9 p.m.: Susie Allanson, Randy Barlow, Gary Goodnight, Vern Gosdin, Donna Hazard, Reba McEntire, Gary Morris, Tim Rex, the Shoppe, Sammi Smith, Keith Stegall, MC Frank Jones.

Also Friday, Nashville Songwriters Assn. Intl. writers spectacular, 10-11:30 p.m.: Gilles Braddock, Roger Cook, Jerry Gilbey, Kye Fleming, Bob House, Jim McBride, Hugh Moffatt, Dennis Morgan, Bob Morrison, Roger Murrah, Ron Peterson, Curly Putman, Pebe Sebert, Sonny Throckmorton, Rafe Van Hoy, Marjohon Wilkin, and Sylvia.

Saturday: International Show, 10 a.m.-noon: New Deal, Holland; John Brack, Switzerland; Teddy Nelson, Norway; Cedar Creek, Canada; Tammy Cline, England; Karel Gott, Czechoslovakia. Hosts are Tammy Wynette and George Hamilton IV.

Saturday's Reunion Show, 2-4:30 p.m., will include First and Second Generation featuring Rosalie Allen and Carl and Midge Bunch, Stonewall Jackson and Turp, Grandpa and Ramona Jones with Mark Alisa, Patsy Montana and Jusy Rose, Kitty Wells with Johnny Wright and Bobby and Sue, Onie Wheeler and Karen, Doc and Chickie Williams with Karen, and Doyle Wilburn and Margie Bows with Sharon.

Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Kenny Rogers — "I Don't Need You"
Billy "Crash" Craddock — "I Just Need You For Tonight"
David Frizzell & **Shelly West** — "Texas State Of Mind"

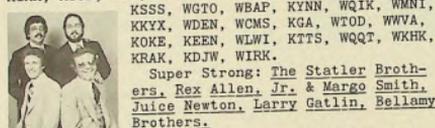


Kieran Kane continues to show early strength with "You're the Best," added this week at WSAI, KUUY, KMPS, WKKN, WSLC, KEBC, KSSS, WQIK, KGA, WLWI, WTOD, WVA, KOKE, KMTT, KHEY, KTTT, KLLL, WFAI, WIRK, KDJW, KMC, KRAK.

Billy Ed Wheeler moves rapidly onto national charts with "Daddy," already playing at WSLC, WFAI, KUUY, KDJW, WVA, WKCI, KGA, KXYX, KFDI, KEBC, KV00, KCKN, KYNN, WDEW, WYDE, WTOD, WLWI.

Brand new artist Bill Leyerly looks good with early regional action on "My Baby's Coming Home Again Today." It's playing at KSOP, KSON, KBUC, KRMD, KWJJ, WDLW, KUUY, WCXI, WDEW, KMPS, KGA, KNIX, KLWI, KNIX.

Billy "Crash" Craddock roars back on the charts in a big way with "I Just Need You For Tonight," an instant add at KEBC, KNIX, WPNX, KUUY, KCKC, KIRK, KSOP, KSO, KBUC, KFDI, KRMD, KWJJ, KV00, KSSS, WGTG, WBAP, KYNN, WQIK, WMNI, KXYX, WDEW, WMS, KGA, WTOD, WVA, KOKE, KEEN, WLWI, KTTT, WQQT, WKHK, KRAK, KDJW, KMC, KRAK.



The Stetler Brothers

Super Strong: The Stetler Brothers, Rex Allen, Jr. & Margo Smith, Juice Newton, Larry Gatlin, Bellamy Brothers.
Orion is getting attention with "Born" at KXLR, WNNC, WPNX, WDEW, KFDI, KEBC, WDLW, KRMD, KV00, WLWI. **The Concrete Cowboy** is moving with "Country is the Closest Thing to Heaven (You Can Hear)" at WMAV, KFDI, WTOD, KXLR, KV00, KRMD, KYNN, WSAI.

Newcomer **Gail Zeller** has adds on "It Ain't My Concern" at WDLW, WSAI, KRAK, KXLR, KEEN. **The Thrasher Brothers** are getting play on "Smooth Southern Highway" at WZZK, WPNX, KSOP, KBUC, KFDI, WDLW, WNNC, KV00, KNIX, KXLR, KJJJ. **Bill Nash's** strong version of the classic "Burning Bridges" is added at WDEW, KFDI, WMC, WLWI, KEBC, WIRK, KXLR.

SURE SHOTS

Kenny Rogers — "I Don't Need You"
Willie Nelson — "Good Times"
Gene Watson — "Maybe I Should Have Been Listening"

LEFT FIELDERS

Bill Nash — "Burning Bridges"
Guy Clark — "The Partner Nobody Chase"
Johnny Paycheck — "Yesterday's News"
David Allen Coe — "Tennessee Whiskey"

AREA ACTION

Doug Kershaw — "Hello Woman" (KRMD, KFDI, WPNX, KV00)
Carroll Baker — "Mama What Does Cheatin' Mean" (WSDS, WSLC, WTOD)
Kris Carpenter — "Take Care of Texas" (KYNN, KV00, KDJW)

Nashville Report

(Continued from page 50)

The Municipal Auditorium here Wednesday (10) features these acts: **Conway Twitty**, **Loretta Lynn**, **Red Allen Jr.**, **Razzy Bailey**, **Boxcar Willie**, the **Capitals**, **Big Al Downing**, **Janie Fricke**, **Reba McEntire**, **Terry McMillan**, and **Sammi Smith** . . . The **George Jones** HBO special is slated to air in late July.

Ronnie Prophet has announced he is no longer affiliated with ARTA Productions. At present he is being booked through this number: (615) 373-0780 . . . MCA artists the **Oak Ridge Boys** presented their "For the Arts" show June 2 at the Tennessee Performing Arts Center. The evening here. The show netted over \$21,000 for the center. The evening included appearances by Tennessee's Gov. **Lamar Alexander** and included appearances by cultural attaché from the U.S.S.R. . . . Independent **Anatole Duyvez**, cultural attaché from the U.S.S.R. . . . Independent promoter **Paul Gallis** has announced that he is now handling country promotion nationwide. His number in Illinois is (312) 827-6414 . . . Capitol artist **Alno Murray** taped four guest appearances on British network TV shows during a recent visit to England, where she also taped her own one-hour TV special.

IN THE STUDIO: **Woodland** (Al Green, Shirley Cesar, Eddie Rabbit), **Island** (Tom Condra, Ron Hughes & Music Row, Dale Minor), **Quadrasonic** (Dobie Gray), **Sound Emporium** (Diane Peifer, Bill Anderson, Gene Cotton, Gary Buck), **Sound Stage** (Bobby Boyd), **Soundshop** (Roger Miller, Razzy Bailey, Casey Kelly), **Wax Works** (Drake Lonzo & Oscar), **Music Mill** (Shiee Wooley's songwriter album), **Koala** (Del Reeves), **Liz Lyndell**, **Ronnie McCrane**, **Nashville Rhythm Section**, **Scruggs Sound** (O. B. McClinton, Randy Matthews, Ronnie Dove, Mike Card), **LSI** (Joe Sun plus tracks featuring Dee Murray, Dave Johnstone, Mark Crane), **Friside** (Dave Kirby, Porter Wagoner, Jim Wise), **RCA** (Leon Russell, Floyd Cramer, R. C. Bannon & Louise Mandrell, Rayburn Anthony), **Marty Robbins** (Marty Robbins, plus various artists on Air Force interviews).

Roger Bowling is selecting material for his first Mercury LP, to be produced by Jerry Kennedy . . . **Ellis Nassour**, author of "Patsy Cline: An Intimate Biography" (Tower Books, New York, \$2.95), a detailed look at the life of the star who died at age 30 in 1963, will autograph copies of the book Thursday through Friday (11-13) at the Country Music Wax Museum and Mall here.

Steve Weaver, entertainment lawyer and president of Atlanta's NARAS chapter, recently spoke to a group of Atlanta high school students about copyright law as part of a NARAS-sponsored program about the music industry . . . **Larry Gregg** of the Artist Development Co., of L.A., is in town this week looking for artists to represent . . . Nashville's Chamber of Commerce has announced its chairman **Damon Hilley** of Tree Intl., ASCAP's **Connie Bradley**, the CMAA's **Jo Walker-Meador**, **Bill Hudson** of Bill Hudson and Associates, MCA Records-Nashville's **Jim Foglesong**, and the Chamber's **Terry Clements**.

The Organization of Country Broadcasters recently donated \$2500 to the Recording Industry Management program at MTSU near here. The money will help buy a new piano for RIM's studio . . . Nashville Album Productions is relocating to 1114 Gallatin Road in Madison, near here . . . The drawing for a free code-a-price was held by Fischer and Lucas recently. The winner was **Dan Hollander**, of WDXE, in Lawrenceburg, TN.

Stage II Attractions (Nolensville, TN) and Denny Ski Agency, which books road acts in the northwest and Canada, are showcasing their road acts every night June 8-13 at the Best Western Venture Inn, near Opryland.

Twitty Greets Strait



Veteran MCA artist Conway Twitty greets label newcomer George Strait backstage at a recent concert at the Austin Special Events Center in Texas. Strait from left are: Roger Ramsey, MCA regional promotion; Twitty; Strait; and Tom Allen, PD at Austin's KVEI.

Record World Country Albums



WEEK END
TITLE, ARTIST, Label, Number, (Distributing Label)
JUN. 6
JUN. 13

KENNY ROGERS



WKS. ON CHART

1	1	KENNY ROGERS' GREATEST HITS Liberty LOO 1072 (32nd Week)	34
2	2	FEELS SO RIGHT ALABAMA/RCA AHL1 3930	13
3	3	SOMEWHERE OVER THE RAINBOW WILLIE NELSON/ Columbia FC 36883	13
4	4	WHERE DO YOU GO WHEN YOU DREAM ANNE MURRAY/ Capitol SOO 12144	13
5	7	SEVEN YEAR ACHE ROSANNE CASH/Columbia JC 36865	6
6	6	JUICE JUICE NEWTON/Capitol ST 12136	12
7	8	OUT WHERE THE BRIGHT LIGHTS ARE GLOWING RONNIE MILSAP/RCA AHL1 3932	8
8	5	HORIZON EDDIE RABBITT/Elektra 6E 276	48
9	11	9 TO 5 AND ODD JOBS DOLLY PARTON/RCA AAL1 3852	13
10	10	GREATEST HITS RONNIE MILSAP/RCA AHL1 3772	34
11	13	GREATEST HITS OAK RIDGE BOYS/MCA 5150	31
12	14	I LOVE 'EM ALL T. G. SHEPPARD/Warner/Curb BSK 3528	8
13	9	EVANGELINE EMMYLOU HARRIS/Warner Bros. BSK 3508	17
14	26	SURROUND ME WITH LOVE CHARLY McCLAIN/Epic FE 37108	4
15	15	GREATEST HITS ANNE MURRAY/Capitol SOO 12110	36
16	17	SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 5137	19
17	12	LEATHER AND LACE WAYLON & JESSI/RCA AAL1 3931	13
18	20	ROWDY HANK WILLIAMS, JR./Elektra/Curb 6E 530	19
19	16	I AM WHAT I AM GEORGE JONES/Epic JE 36492	9
20	24	DRIFTER SYLVIA/RCA AHL1 3986	47

CHARTMAKER OF THE WEEK

21 — **FANCY FREE**
OAK RIDGE BOYS
MCA 5209



22	18	WILD WEST DOTTIE WEST/Liberty LT 1062	15
23	23	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	109
24	19	ROLL ON MISSISSIPPI CHARLEY PRIDE/RCA AHL1 3905	34
25	27	I BELIEVE IN YOU DON WILLIAMS/MCA 5133	8
26	25	STARDUST WILLIE NELSON/Columbia KC 35305	160
27	21	MY HOME'S IN ALABAMA ALABAMA/RCA AHL1 3644	51
28	29	COCONUT TELEGRAPH JIMMY BUFFETT/MCA 5169	14
29	22	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia 52 36752	40
30	50	MAKIN' FRIENDS RAZZY BAILEY/RCA AHL1 4026	3
31	32	HEY JOE, HEY MOE MOE BANDA & JOE STAMPLEY/ Columbia FC 37003	12
32	28	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 6E 309	31
33	40	LIVE! HOYT AXTON/Jeremiah JH 5002	2

34	34	ENCORE MICKEY GILLEY/Epic JE 36851	30
35	—	CARRYING ON THE FAMILY NAMES DAVID FRIZZELL & SHELLY WEST/Warner/Viva BSK 3555	1
36	30	URBAN COWBOY (ORIGINAL SOUNDTRACK) Full Moon/ Asylum DP 90002	56
37	35	JOHN ANDERSON 2/Warner Bros. BSK 3547	5
38	74	CHAIN LIGHTNING DON McLEAN/Millennium BXL1 7756 (RCA)	17
39	33	GUITAR MAN ELVIS PRESLEY/RCA AAL1 3917	4
40	45	BACK TO THE BARROOMS MERLE HAGGARD/MCA 5236	37
41	31	BEST OF DON WILLIAMS, VOL. II/MCA 3096	85
42	39	STRAIGHT AHEAD LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250	86
43	47	GREATEST HITS JIM ED BROWN & HELEN CORNELIUS/RCA AHL1 3999	2
44	41	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC2 35642	131
45	36	BEST OF EDDIE RABBITT/Elektra 6E 235	81
46	48	I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN JOE STAMPLEY/Epic FE 37055	6
47	43	GREATEST HITS LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia FC 36488	114
48	52	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H	180
49	44	LOVE IS FAIR BARBARA MANDRELL/MCA 5136	31
50	42	THAT'S ALL THAT MATTERS TO ME MICKEY GILLEY/Epic JE 35686	38
51	57	THIS IS ELVIS (ORIGINAL SOUNDTRACK)/RCA CPL1 4031	121
52	37	BEST OF BARBARA MANDRELL/MCA AY 1119	129
53	51	THE GAMBLER KENNY ROGERS/United Artists LA 934 H	129
54	38	I HAVE A DREAM CRISTY LANE/Liberty LT 1083	9
55	60	CLASSIC CRYSTAL GAYLE/United Artists Loo 982	83
56	55	GREATEST HITS DAVE & SUGAR/RCA AHL1 3915	15
57	54	SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE/ Columbia JC 36746	51
58	49	FULL MOON CHARLIE DANIELS BAND/Epic FE 36571	44
59	53	BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037 (PolyGram)	278
60	65	24 GREATEST HITS HANK WILLIAMS, SR./MGM SE 4755	43
61	63	GIDON KENNY ROGERS/United Artists Loo 1035	60
62	66	HARD TIMES LACY J. DALTON/Columbia JC 36753	36
63	56	MUSIC MAN WAYLON JENNINGS/RCA AHL1 3602	53
64	64	THESE DAYS CRYSTAL GAYLE/Columbia JC 36512	38
65	—	WAITIN' FOR THE SUN TO SHINE RICKY SKAGGS/Epic SE 37177	1
66	46	REST YOUR LOVE ON ME CONWAY TWITTY/MCA 5138	42
67	62	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H	112
68	68	OAK RIDGE BOYS HAVE ARRIVED/MCA AY 1135	113
69	69	TEXAS IN MY REAR VIEW MIRROR MAC DAVIS/Casablanca NBLP 7239 (PolyGram)	35
70	72	TOGETHER OAK RIDGE BOYS/MCA 3220	66
71	58	WASN'T THAT A PARTY ROVERS/Epic JE 37107	5
72	71	DREAMLOVERS TANYA TUCKER/MCA 5140	32
73	59	URBAN COWBOY II (ORIGINAL SOUNDTRACK)/Epic/Full Moon SE 36921	23
74	61	HELP YOURSELF LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia JC 36582	34
75	67	10TH ANNIVERSARY STATLER BROTHERS/Mercury SRM 1 5027 (PolyGram)	43

JOHN DENVER

SOME DAYS ARE DIAMONDS

Includes:
SOME DAYS
ARE
DIAMONDS
and
THE COWBOY
AND THE LADY

RCA

AFL1-4055

JOHN DENVER

"Some Days Are Diamonds"

(Some Days Are Stone) PG 12246

BB 77* CB 69* RW 74*

Personal Management
Jerry Weintraub (Management Three
9714 Wisconsin Blvd.) Beverly Hills, Ca. 90212



Record World

Country Singles

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

WEEK	WEEKS ON CHART	TITLE, ARTIST, Label, Number, (Distributing Label)
1	4	WHAT ARE WE DOIN' IN LOVE DOTTIE WEST Liberty 1404
2	2	FRIENDS/ANYWHERE THERE'S A JUKEBOX RAZZY BAILEY/ RCA 12199
3	3	I'M JUST AN OLD CHUNK OF COAL JOHN ANDERSON/ Warner Bros. 49599
4	5	BUT YOU KNOW I LOVE YOU DOLLY PARTON/RCA 12200
5	6	BLESSED ARE THE BELIEVERS ANNE MURRAY/Capitol 4987
6	6	LOUISIANA SATURDAY NIGHT MEL MCDANIEL/Capitol 4983
7	7	A MILLION OLD GOODBYES MEL TILLIS/Elektra 47116
8	10	IT'S A LOVELY, LOVELY WORLD GAIL DAVIES/Warner Bros. 49694
9	11	WHISPER LACY J. DALTON/Columbia/Sherrill 01036
10	12	SURROUND ME WITH LOVE CHARLY McCLAIN/Epic 19 01045
11	13	BY NOW STEVE WARINER/RCA 12204
12	14	LOVIN' ARMS/YOU ASKED ME TO ELVIS PRESLEY/RCA 12205
13	21	I WAS COUNTRY WHEN COUNTRY WASN'T COOL BARBARA MANDRELL/MCA 51107
14	16	MONA LISA WILLIE NELSON/Columbia 11 02000
15	18	FIRE AND SMOKE EARL THOMAS CONLEY/Sunbird 7561
16	1	ELVIRA OAK RIDGE BOYS/MCA 51084
17	22	MY WOMAN LOVES THE DEVIL OUT OF ME MOE BANDY/ Columbia 11 02039
18	20	I WANT YOU TONIGHT JOHNNY RODRIGUEZ/Epic 19 01033
19	19	DO I HAVE TO DRAW A PICTURE BILLY SWAN/Epic 19 51000
20	23	THE MATADOR SYLVIA/RCA 12214
21	24	LOVIN' HER WAS EASIER TOM PALL & THE GLASER BROTHERS/Elektra 47134
22	26	FEEL BY YOUR SIDE DAVE ROWLAND & SUGAR/Elektra 47135
23	28	FEELS SO RIGHT ALABAMA/RCA 12236
24	25	LOVE DIES HARD RANDY BARLOW/P.A.I.D. 133
25	27	DON'T bother TO KNOCK JIM ED BROWN & HELEN CORNELIUS/RCA 12220
26	30	GOOD OL' GIRLS SONNY CURTIS/Elektra 47129
27	31	SOME LOVE SONGS NEVER DIE B. J. THOMAS/MCA 51087
28	33	DARLIN' TOM JONES/Mercury 76100 (PolyGram)
29	40	LOVE TO LOVE YOU CRISTY LANE/Rickly 1406
30	34	DO NOT GET ABOVE YOUR RAISING RICKY SKAGGS/Epic 19 02034
31	36	PRISONER OF HOPE JOHNNY LEE/Full Moon/Asylum 47138
32	35	DREAM OF ME VERN GOSDIN/Ovation 1171
33	38	TOO MANY LOVERS CRYSTAL GAYLE/Columbia 11 02078
34	37	LEARNING TO LIVE AGAIN BOBBY BARE/Columbia 11 02038
35	39	DOES SHE WISH SHE WAS SINGLE AGAIN BURRITO BROTHERS/CBS/Curb 6 01011
36	9	SEVEN YEAR ACHE ROSANNE CASH/Columbia 11 11426
37	43	UNWOUND GEORGE STRAIT/MCA 51104
38	42	JUST LIKE ME TERRY GREGORY/Handshake 8 70071
39	44	DIXIE ON MY MIND HANK WILLIAMS, JR./Elektra/Curb 47137
40	15	THE BARON JOHNNY CASH/Columbia 11 05616
41	51	I STILL BELIEVE IN WALTZES CONWAY TWITTY & LORETTA LYNN/MCA 51114
42	54	THEY COULD PUT ME IN JAIL BELLAMY BROTHERS/ Warner/Curb 49729
43	4	I SHOULD'VE CALLED EDDY RAVEN/Elektra 47136
44	53	WHISKEY CHASIN' JOE STAMPLEY/Epic 19 02097
45	46	BALLY-HOO DAYS/TWO HEARTS BETT BETTER THAN ONE EDDY ARNOLD/RCA 12226
46	58	WILD SIDE OF LIFE—IT WASN'T GOD WHO MADE HONKY TONK ANGELS/I'LL BE ALRIGHT WAYLON & JESSI/ RCA 12245
47	48	I STILL MISS SOMEONE DON KING/Epic 19 02046

JUNE 13, 1981

48	59	RAINBOW STEW MERLE HAGGARD/MCA 51120	2
49	56	LIXIN' HIM AND LOVIN' YOU KIN VASSY/Liberty 1407	5
50	50	FOOTPRINTS IN THE SAND EDGEE GROVES/Silver Star 20	7
51	52	ANGELA MUNDO EARWOOD/Excelsior 1010	5
52	57	COULD YOU LOVE ME (ONE MORE TIME) JOHN CONLEE/ MCA 51112	3
53	55	YOU MADE IT BEAUTIFUL CHARLIE RICH/Epic/Sherrill 19 02058	5
54	60	NORTH ALABAMA DAVE KIRBY/Dimension 1019	5
55	17	AM I LOSING YOU/HELL HAVE TO GO RONNIE MILSAP/ RCA 12194	13
56	66	RICH MAN TERRI GIBBS/MCA 51119	2
57	68	LONGING FOR THE HIGH BILLY LARKIN/Sunbird 7562	3
58	87	WIND IS BOUND TO CHANGE LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 11 02123	2
59	63	MIDNITE FLYER SUE POWELL/RCA 12227	5
60	41	LOVE KNOWS WE TRIED TANYA TUCKER/MCA 51098	8
61	45	ALL THE NEW ME TOM T. HALL/RCA 12219	7
62	69	DREAM MAKER THE SHOPPE/NSD 90	4
63	70	RUN TO HER SUSIE ALLANSON/Liberty/Curb 1408	3
64	89	QUEEN OF HEARTS JUCY NEWTON/Capitol 4997	2
65	67	LOVE TAKES TWO ROY CLARK/MCA 5111	4
66	49	SLOW COUNTRY DANCIN' JUDY BALLEW/Columbia 11 02045	7

CHARTMAKER OF THE WEEK

67	—	DON'T WAIT ON ME STATLER BROTHERS Mercury 57051 (PolyGram)	1
68	29	EVIL ANGEL ED BRUCE/MCA 51076	12
69	—	WHILE THE FEELING'S GOOD REX ALLEN, JR. & MARGO SMITH/Warner Bros. 49738	1
70	80	THEY'LL NEVER TAKE ME ALIVE DEN DILLON/RCA 12234	3
71	77	FOOL, FOOL BRENDA LEE/MCA 51113	2
72	76	KEEP ON MOVIN' KING EDWARD IV & THE KNIGHTS Soundwaves 4635 (NSD)	3
73	83	BEDTIME STORIES JIM CHESTNUT/Liberty/Curb 1405	2
74	86	SOME DAYS ARE DIAMONDS (SOME DAYS ARE STONE) JOHN DENVER/RCA 12246	2
75	32	I LOVED 'EM EVERY ONE T. G. SHEPPARD/Warner/Curb 49690	14
76	61	GO HOME AND GO TO PIECES DONNA HAZARD/ Excelsior 1009	7
77	62	MUSIC IN THE MOUNTAINS ERIC ROWELL/Galaxy 1037 (NSD)	5
78	—	I DON'T HAVE TO CRAWL EMMYLOU HARRIS/Warner Bros. 49739	1
79	65	PRIDE JANIE FRICKE/Columbia 11 60509	14
80	64	YOUR WIFE IS CHEATIN' ON US AGAIN WAYNE KEMP/ Mercury 57047 (PolyGram)	12
81	—	IT'S NOW OR NEVER JOHN SCHNEIDER/Scotti Brothers & 02105	1
82	88	I OUGHT TO FEEL GUILTY JEANNE PRIETT/P.A.I.D./IBC 136	3
83	93	TIME HAS TREATED YOU WELL CORBIN-HANNER BAND/ Alfa 7001	3
84	73	COYBOYS DON'T SHOOT STRAIGHT (LIKE THEY USED TO) TAMMY WYNETTE/Epic 19 51011	15
85	75	GETTING OVER YOU AGAIN RAY PRICE/Dimension 1018	12
86	71	YOU'RE CRAZY MAN FREDDIE HART/Sunbird 7560	9
87	99	SWINGING DOGS DEL REEVES/Koala 333	3
88	—	HEADIN' FOR A HEARTACHE CINDY HURT/Churchill 7772	1
89	—	THIS MUST BE MY SHIP DIANA TRASK/Kari 121	1
90	72	I DON'T THINK LOVE OUGHT TO BE THAT WAY REBA MCENTIRE/Mercury 57046 (PolyGram)	18
91	91	CLOSE/SEVEN DAYS COME SUNDAY RODNEY LAY/Sun 1164	3
92	—	SWEET SOUTHERN LOVE PHIL EVERLY/CBS/Curb 6 02116	1
93	—	WALTZ ACROSS TEXAS/I NEED THAT SHOULDER AFTER ALL SAMMI SMITH/Sound Factory 432	1
94	74	CLEAN YOUR OWN TABLES KAY T. OSLIN/Elektra 47132	5
95	78	SINCE I DON'T HAVE YOU/FOUR CHEATIN' HEART DON MCLEARY/Millennium 11804 (RCA)	7
96	92	BEER JUNG FEVER ALLEN FRIZZELL/Sound Factory 429	3
97	94	HOUSTON BLEE DAVID ROGERS/Kari 120	3
98	98	TAKE IT AS IT COMES MICHAEL MURPHY WITH KATY MOFFATT/Epic 19 02075	2
99	90	TELL ME SO GARY GOODNIGHT/Door Knob 81155	5
100	79	TEXAS IDA RED DAVID HOUSTON/Excelsior 1012	6





WEMBLEY ARENA APRIL 9-10-11-12 1982

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We would like to thank all of the Artistes who performed at the 1981 Festivals.
For information of the 1982 Festivals, please contact:

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F A N C Y F R E E

The Oak Ridge Boys



INCLUDES THE HOTTEST SONG OF THE YEAR

Elvira



BOOM SERVICE AA-1065



HAVE ARRIVED AA-1135



GREATEST HITS MCA-5150



ALL COME BACK SALOON DD-3093



TOGETHER MCA-3220



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