

JUNE 27, 1981 \$2.75

Tom Petty and the Heartbreakers

Hits of the Week

SINGLES

CARPENTERS, "TOUCH ME WHEN WE'RE DANCING" (prod. by R. Carpenter) (writers: Skinner-Wallace-Bell) (Hall-Clement/Welk, BMI) (3:19). Pop and A/C radio have made this an instant add. Karen's soft, sweet vocals, a big hook and Tom Scott's sax solo are good reasons why. A&M 2344.

GINO VANNELLI, "NIGHTWALKER" (prod. by Gino-Joe-Ross Vannelli) (writer: Gino) (Black Keys, BMI) (3:56). This follow-up to the top 10 "Living Inside Myself" is a patented Vannelli power ballad and the title cut from his latest LP. The elaborate arrangement is primed for radio. Arista 0613.

JOHN O'BANION, "LOVE IS BLIND" (prod. by Carbone-Zito) (writer: Carbone) (Sixty-Ninth St., BMI) (3:34). O'Banion made a sparkling debut with his top 30 "Love You Like . . ." This successor is a punchy rocker that showcases his rangy tenor and piercing keyboards. Elektra 47163.

LARRY GRAHAM, "JUST BE MY LADY" (prod. by Graham) (writer: Graham) (Nineteen Eighty Foe, BMI) (3:45). Graham's state-of-the-art croon ruled the airwaves last year with his "One in a Million You." This title track from his forthcoming LP is much in the same vein. Warner Bros. 49744.

VILLAGE PEOPLE, "5 O'CLOCK IN THE MORNING" (prod. by Morali) (writers: Morali - Band - Belolo-Frederiksen) (Can't Stop, BMI) (3:31). With a new label and group member, the popular sextet offers this pulsating pop-rock from the forthcoming "Renaissance" LP. RCA 12258.

FRANKE & THE KNOCKOUTS, "YOU'RE MY GIRL" (prod. by Verroca) (writers: Previte-Elworthy-Harrison) (Big Teeth, BMI/Bright Smile, ASCAP) (2:42). "Sweetheart" made these rockers regulars on AOR & pop radio. This successor will keep them there. Millennium 11808 (RCA).

DON WILLIAMS, "MIRACLES" (prod. by Williams-Fundis) (writer: Cook) (Dick James, BMI) (2:59). Williams worked some of his country magic on the pop side last year with the top 15 "I Believe in You." Deep, warm and sincere, his vocal makes this ballad a multi-format winner. MCA 51134.

MANHATTANS, "JUST ONE MOMENT AWAY" (prod. by Graham) (writers: Graham - Richmond) (Content, BMI) (3:22). Gerald Alton has romance on his mind, and whenever that happens a hit is just one turn of the radio dial away. A casual bass and chorus hook shine. Col 18-02191.

ALBUMS

JOHN DENVER, "SOME DAYS ARE DIAMONDS." With producer Jerry Butler and the cream of Nashville's musical talent backing him, Denver is ready for multi-format penetration with songs like the title single and the story of "The Cowboy and the Lady." RCA AFL1-4055 (8.98).

CARPENTERS, "MADE IN AMERICA." The country-flavored memories of "Those Good Old Dreams" and the innocence of the bulleting single, "Touch Me When We're Dancing" embody the old-fashioned emotions that will make this a pop A/C favorite this summer. A&M SP-3723 (8.98).

"THE GREAT MUPPET CAPER" (Original Soundtrack Recording). The popularity of the adorable troupe's first film pushed the soundtrack LP to gold, and all signs indicate a repeat performance. Joe Raposo's Broadway-style score will enchant young and old fans. Atlantic SD 16047 (8.98).

"BUSTIN' LOOSE" / ROBERTA FLACK (Original Motion Picture Soundtrack). The popularity of Richard Pryor's comedy, and cuts like the single, "You Stopped Loving Me" and "Ballad For D.," sung by Peabo Bryson, make for an album with mass market possibilities. MCA 5141 (8.98).



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Goody Lawyers Ask For Reversal Of Guilty Charges, Or New Trial

By JEFFREY PEISCH

■ NEW YORK — Lawyers for Sam Goody Inc. and Goody VP Samuel Stolon filed a brief last Friday (12) in Federal District Court in Brooklyn asking Judge Thomas C. Platt to overturn the guilty verdicts handed down against Goody Inc. and Stolon in April.

After a four-week trial in March, a jury found Goody Inc. guilty of two interstate transportation of stolen property (ITSP) counts and three copyright infringement counts; Stolon was found guilty of one ITSP count and one copyright infringement count. Goody Inc. and Stolon were acquitted of a racketeering count and several copyright infringement counts, and Goody president George Levy, who was charged with racketeering, ITSP and copyright infringement, was acquitted of all charges.

The brief filed by lawyers last week asks Judge Platt to grant

Boardwalk Principals Dissolve Partnership

■ LOS ANGELES — Neil Bogart, Peter Guber and Jon Peters, partners in the Boardwalk Entertainment Company, have entered into an agreement to divide their respective shares in their interlocking companies. Boardwalk will continue with Bogart as the sole owner. Guber and Peters are executive members of the management committee of PolyGram Pictures and will retain their ownership interest in that company. (Continued on page 52)

post-trial relief to the defendants by finding the jury's verdict misguided. The motion is not a formal appeal. If Platt rejects the motion, Goody lawyers are expected to appeal the decision. If the convictions are upheld, Stolon faces a maximum prison sentence of eleven years and a fine of \$35,000. Goody Inc. faces a maximum fine of \$95,000.

Six-Point Brief

In a six-point brief, lawyers Kenneth Holmes and Martin Gold, representing the Goody chain and Stolon, ask Judge Platt to either overturn all of the convictions or to grant the defendants a new trial. In its opening clause, the brief argues the basic points that the defense has maintained since the indictment was handed down against the Goody chain in February 1980.

"The evidence presented in this case is insufficient to sustain a conviction on any of the counts

(Continued on page 52)

Appeals Court Hears Arguments On Mechanical Royalty Rate Hike

By BILL HOLLAND

■ WASHINGTON — The U.S. Court of Appeals heard oral arguments last Thursday (18) from all parties concerning the December 30 decision by the Copyright Royalty Tribunal to raise the mechanical royalty rate to four cents per song, effective July 1.

The mechanical royalty is a compulsory license fee paid by record companies to composers and publishers for the use of copyrighted songs. From 1909 to 1976, the rate was two cents per song; the interim rate has been two and three-fourths cents.

Recording Industry Association of America (RIAA) counsel James Fitzpatrick told the three judges hearing the case, as he had written in the briefs submitted beforehand, that the rate hike decision should be remanded because the Tribunal "fails to provide a reasoned explanation of how it arrived at its decision."

Fitzpatrick called the rate hike a "rate in search of a rationale" and stated that the judges should

view the "pennies" of the increase as part of the total of \$750 million in total mechanical royalties which the record industry would have to pay out in 1987, when the mechanical royalty is once again reviewed.

The three judges hearing the case are J. Skelly Wright, Malcolm Richard Wilkey and Abner J. Mikva. Throughout the short oral argument, during which counsel for each side was allowed only 15 minutes of case presentation, the judges asked penetrating questions of the lawyers.

Frederick Greenman, representing the American Guild of Authors and Composers (AGAC) and the Nashville Songwriters' Association International (NSAI), (Continued on page 52)

Inner City Broadcasting Sets Black Music Cable TV Network

By BRIAN CHIN

■ NEW YORK — The Inner City Broadcasting Co. will launch a music-oriented cable television network next year, according to Inner City chairman Percy Sutton.

The Black Music Cable Television Network, Sutton said, has been a year and a half in the planning and is to be carried in at least 40 cities nationally, be-

ginning June 30, 1982. "It will run the gamut of music: jazz, R&B and whatever black perform," Sutton told *Record World*. "We have contacted all companies for product and financing and we are ready in all particulars," except for satellite transmission. The network is Inner City's project solely.

The format, Sutton continued, would be similar to the mix of music, news, public affairs and commercials that has garnered top ratings for Inner City's flagship radio station, New York's WBLS. An air personality and studio personnel will be seen on-screen to introduce performers recorded on videocassette or cassette. In addition, concerts and musicals, featuring national as well as regional stars, will be presented over the network. A limited number of feature films have also been contracted, Sutton said, but much of the network's material will not have been previously seen. At present, three months' worth of product has been as-

(Continued on page 18)

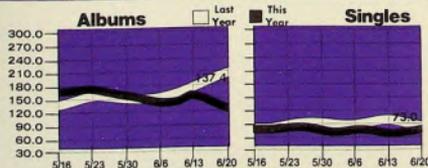
BMA Moves Offices From Phila. To N.Y.

■ The Black Music Association is moving its headquarters from Philadelphia to New York, it was announced by chairman of the board Kenneth Gamble and president LeBaron Taylor. At the BMA's recent conference in Los Angeles (RW, June 6) the board of directors voted to move its main office to either New York or Los Angeles with the other city receiving a smaller office. At this time, however, no decision has been made about a Los Angeles location.

In making the announcement, Gamble and Taylor said New York was selected because "in addition to being a major center of the music industry and a vibrant communications hub, it is also America's melting pot of ethnic heritage and traditions; a most appropriate atmosphere for BMA since black music has been the fertile catalyst and foundation for so many facets of American music of yesterday and today."

Though the BMA expects to be in New York by fall 1981, specifics about where in New York and how many staffers will be moving were not available. The 1982 conference is set for Philadelphia.

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-stop across the country. The base figure for both the singles and album indices is a smoothed average of these quantitative reports during periods in June, 1979, with each weekly figure being a percentage increase or decrease on the base. The base figure for both singles and albums is 100.0.

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■ **Page 33.** Since the British invasion of the '60s, the representatives of American R&B's influence on British music have usually been white rockers and blues-rock musicians. Finally, British black artists are beginning to penetrate the American market. RW speaks to the newest of these chartmakers, Linx and Billy Ocean, on the subject of bringing their brand of soul to the homeland.



■ **Page 55.** For the first time in its 10-year history, the Country Music International Fan Fair was sold out in advance. A record 15,000 fans paid \$35 apiece for a week in Nashville packed with activities relating to country music and the stars who create it. This week RW presents extensive photo and editorial coverage of the event.

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PolyGram Sets Wholesale Increase

■ **NEW YORK**—Record World has learned that PolyGram Records plans to announce wholesale price increases of three-plus per-

cent on July 1. Dealers will soon be contacted by their local salesmen with the exact amounts of the increases.

PolyGram is also offering a 3.8 percent discount program on key catalogue product. Dealers who buy in immediately will receive a discount based on the previous product price.

RW Promotes Hillman

■ **NEW YORK**—Mort Hillman, who joined the staff of Record World two months ago as director, east coast sales, has been promoted to vice president, east coast sales.



Mort Hillman

GAO Report on CRT Gets Positive Reaction

By **BILL HOLLAND**
 ■ **WASHINGTON**—The recent General Accounting Office (GAO) report to the House Subcommittee on Courts, Civil Liberties and the Administration of Justice examining the Copyright Royalty Tribunal (CRT) contains two separate but equally important points—that the Tribunal has done its mandated job despite legislative and legal drawbacks, and that many of the restructuring recommendations were the same ones that the CRT suggested to Congress months ago.

Reaction at the Tribunal to the report was in fact, optimistic. The Tribunal's acting chairman, Thomas C. Brennan, had testified before the Senate Committee on the Judiciary on April 29 that the Tribunal has never been given legislative criteria for determining rate settings and royalties. He had also suggested that the Tribunal could be reduced from five to three commissioners, that it should be granted subpoena power, and that royalty funds held by the government should be distributed promptly. All of these points were addressed in the GAO report.

"We are basically gratified by the tone of the report," Brennan told Record World. He also said he was looking forward to the chance to testify this Wednesday (24) before the Subcommittee.

One GAO recommendation that Brennan said the Tribunal might not really need is a legal advisor on the staff. "We don't see the need for a full-time general counsel," Brennan said, adding that it would be helpful "to be able to have access to legal advice."

The GAO report was initiated shortly after the resignation of former chairman Clarence L. James Jr. on May 1. James told the subcommittee that he felt the Tribunal should be abolished.

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Record World's #5 Most Added, June 20, 1981.

See the Furs on tour:

6/24	Passaic, NJ	7/12	Rochester, NY
6/26	Cherry Hill, NJ	7/13	Cleveland, OH
6/27	Asbury Park, NJ	7/14	Detroit, MI
6/29	New Haven, CT	7/15	Toronto, CN
6/30	Boston, MA	7/17	Chicago, IL
7/2, 3	New York, NY	7/19	Denver, CO
7/4	Roslyn, NY	7/22	Vancouver, CN
7/5	Baltimore, MD	7/23	Seattle, WA
7/6	Washington, D.C.	7/25	Santa Cruz, CA
7/7	Newark, DE	7/26	San Francisco, CA
7/9	Richmond, VA	7/29, 30	Los Angeles, CA
7/10	Trenton, NJ		

**The Furs. "Talk Talk Talk,"^{912 17319}
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Awards, Policy Changes Set By ASCAP

■ NASHVILLE—For the first time, ASCAP song awards will be based on performances instead of chart positions, according to the society's president, Hal David, who revealed this and other new policies at the annual Nashville membership meeting at the Maxwell House Hotel here last

Wednesday (17).

"The hit songs of today will continue to receive awards, since they will certainly be among the most performed songs," David explained. "But we'll also be able to include the great standards of our repertory, which are also among the most performed."

Highlights

At the meeting, attended by more than 300 ASCAP writer and publisher members from about 20 states, David also said writers' royalty checks will now be mailed in advance of quarterly federal income tax payment deadlines. He said that ASCAP is also offering writers and publishers group major medical and life insurance for the first time in the society's history.

David cited the success of the Nashville Songwriters Workshop series, directed by Buzz Cason, Bill Rice, and Jerry Foster, and said plans are underway for a followup series here.

He also noted ASCAP's recent signing of such significant writers as Johnny Cash, Wayne Land Holyfield, Whitey Shafer, Jule Carter Cash, Margo Smith, Reba Rambo and Chris Christian.

Attending the membership meeting from New York's ASCAP management were general counsel Bernard Korman, chief economist Dr. Paul Fagan, assistant general counsel Ed Messinger, director of membership Paul S. Adler, secretary to the president Toni Winter, and director of public relations Karen Sherry.

Yoko Ono Sued For Copyright Infringement

■ LOS ANGELES—Yoko Ono, the David Geffen Company and Warner Bros. Records are among the defendants named in a copyright infringement suit filed in U.S. District Court here last Monday (15). The suit charges that the song "I'm Your Angel," from the Yoko Ono-John Lennon album "Double Fantasy" (Geffen/Warner), "was largely copied from and is substantially similar to," the song "Makin' Whoopee," copyrighted in 1928 by songwriters Gus Kahn and Walter Donaldson.

Plaintiffs in the suit, which seeks \$1 million in punitive damages and a preliminary and permanent injunction that would restrain the defendants from continuing to market "I'm Your Angel," include Donaldson Publishing Co.; Gus Kahn Music Co.; Bregman, Vocco and Conn, Inc., the firm controlling the "Makin' Whoopee" copyright in "certain countries outside the United States"; and Dreyer Music Co., owner of a 6 1/4 percent interest in the United States renewal copyright of the song. Also listed as defendants are Lenono Music, publisher of "I'm Your Angel," and Daremoly Music.

Charges

The complaint does not specify which parts of "I'm Your Angel" were plagiarized from "Makin' Whoopee," noting only that the former was "copied largely from" and "is substantially similar to" the latter. Claiming "great and irreparable injury which cannot be adequately compensated or measured in money," the plaintiffs are seeking an order requiring that "all phonorecords and other copies" containing "I'm Your Angel" be "impounded and destroyed at the conclusion of this action," along with "all plates, molds, matrices, masters, tapes and other articles by which such phonorecords may be reproduced" and any material advertising "I'm Your Angel" or offering it for sale. A full accounting of profits received from the Ono song is also sought.

A spokesman for the David Geffen Company declined comment on the matter when contacted by *Record World*.

Gold for Mac Davis



Casablanca/PolyGram Records recording artist Mac Davis accepts a gold record from company executives for his album, "It's Hard to Be Humble," marking sales of over 500,000 units. Davis is currently represented on the country charts with his most recent LP, "Texas in My Rear-View Mirror," and was recently seen in the motion picture "Cheaper to Keep Her." Pictured from left presenting the award are: Bob Sherwood, executive vice president and general manager, PolyGram Records, Inc.; Russ Regan, vice president and west coast general manager, PolyGram Records, Inc.; Davis; Sandy Gallin, Davis' manager; and David A. Braun, president and chief executive officer, PolyGram Records, Inc.

Gates Is Partner In New Mgmt. Concern

■ TULSA—David Gates, two former executives with the Jim Halsey Company, and a market researcher have joined forces to form FAME, First Artists Management Enterprises Inc., with offices here at 7030 S. Yale, suite 602. Zip is 74177. Phone is (918) 492-2482.

Background

Gates rose to prominence as the leader of the group Bread. Carl Lund, president of FAME, is the former director of marketing for the Jim Halsey Company. Diana Pugh, executive VP of FAME, held a similar post at the Halsey agency.

Joe Welling is the president of Welling, Minton & Vanderslice Inc., a market research firm.

Warner Names Two To Advertising Posts

■ LOS ANGELES—Sophie Beavy has been appointed director of advertising for Warner Bros. Records and Suzette Mahr has been named national advertising manager for the label, it was announced by Pete Johnson, vice president/director, creative services and operations.

Prior to her appointment, Beavy was media planner for Warner Bros.' advertising department. Before coming to the label, she was media planner at the advertising firm of Eisaman, Johns and Laws. Mahr has been media buyer for Warner Bros. for two and a half years. She was formerly director of an in-house advertising agency for a chain of retail record stores.

Regional Breakouts

Singles

East:

Joey Scornbury (Elektra)
Moody Blues (Threshold)
Painter Sisters (Planet)
Juice Newton (Capitol)
REO Speedwagon (Epic)
38 Special (A&M)

South:

Painter Sisters (Planet)
Juice Newton (Capitol)
Greg Kihn (Capitol)

Midwest:

Marty Balin (EMI-America)
Painter Sisters (Planet)
Juice Newton (Capitol)
REO Speedwagon (Epic)
John Schneider (Scotti Bros.)
38 Special (A&M)

West:

Marty Balin (EMI-America)
Painter Sisters (Planet)
Juice Newton (Capitol)
REO Speedwagon (Epic)
John Schneider (Scotti Bros.)

Albums

East:

Chimpunks (RCA)
Yoko Ono (Geffen)
Marty Balin (EMI-America)
Pat Metheny & Lyle Mays (ECM)
Carole Bayer Sager (Boardwalk)
Dianne Warwick (Arista)

South:

Chimpunks (RCA)
Yoko Ono (Geffen)
Marty Balin (EMI-America)
John Klemmer (Elektra)
Carole Bayer Sager (Boardwalk)
Danny Joe Brown (Epic)

Midwest:

Chimpunks (RCA)
Yoko Ono (Geffen)
Pat Metheny & Lyle Mays (ECM)
Carole Bayer Sager (Boardwalk)
Dianne Warwick (Arista)
Danny Joe Brown (Epic)

West:

Chimpunks (RCA)
Yoko Ono (Geffen)
Marty Balin (EMI-America)
Pat Metheny & Lyle Mays (ECM)
Raiders of the Lost Ark (Columbia)



Sophie Beavy



Suzette Mahr



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TM, DiscoVision Pact To Service Radio

By PHIL DIMAURO

■ NEW YORK—Videodisc players may soon become standard equipment at many radio stations, according to Pat Shaughnessy, president of the TM Companies, the Dallas-based group whose many activities include the creation of syndicated programming and special features for radio.

TM recently concluded an exclusive agreement with the Laser Communication Group of Westlake Village, California, in association with MCA DiscoVision, to produce a broadcast sales course to be released on MCA's optical videodisc, and Shaughnessy predicts that the very same laser disc players used for the course, in conjunction with interactive computers, may replace the automation systems at stations which now use TM's syndicated formats.

The broadcast sales course was developed in answer to a desperate need that hasn't been met since the explosion of FM radio, according to the TM president. His company took some cues from Dallas radio station KMGC, which occupies the same building as TM, and is owned by TM's parent corporation, Shamrock Broadcasting.

"Some great things were happening . . . right next door," said Shaughnessy. "A number of people over there—Bob May, the general sales manager, David Small, the president and GM, and Pam Lontos, who was the local sales manager at the time (she is now Shamrock's corporate sales director)—were in the process of testing out some relatively basic sales theories which had never been applied to radio as well as such structure as sales with doing it. Pam was much the instigator of the whole process . . .

Based on recognition of sales people for their success, PMA (positive mental attitude), rallies every morning at 8:30 they called 'up meetings' instead of sales meetings . . . As time went on their ratings stayed about the same, but their billing soared."

TM's "The Fundamentals of Broadcast Selling," described by Shaughnessy as covering "everything from the history of radio, to how to set personal goals, to how to dress for success, to how to overcome the ten key objections in fighting for that advertising dollar," was originally intended for text, audiocassette and videocassette configurations, but when Shaughnessy learned of the optical laser disc's instant scanning and interactive capabilities, he was convinced that that disc was the only way to go.

"The thing that this technology will bring to the sales course is a guaranteed learning process," he

said. Admitting to a "pretty lofty statement," Shaughnessy explained that each disc player will utilize an interactive computer controlled by a hand-held device, "much like a television remote control unit." Each section of the course will be followed by a quiz, and when a student shows weak areas, the computer will automatically return to those problem areas, review them, and quiz the student again. The interactive feature will be programmable for individual or group training.

The course, a full-fledged production with actors and role-playing sequences in addition to one-on-one instruction, should also represent a substantial money-saver for stations at a cost of \$5,995, complete with the DiscoVision video disc player. TM has estimated that it costs an average of nearly \$6000 to indoctrinate one trainee who fails.

While the sales course, scheduled for delivery in late autumn, is the first product of the TM-DiscoVision agreement (which, incidentally, gives TM the exclusive right to distribute any course on disc to broadcasters), Shaughnessy (Continued on page 18)

Changes at Chrysalis

■ LOS ANGELES—Stan Layton, vice president of sales, and Jeff Aldrich, vice president of A&R and artist development, have announced the reorganization of the Chrysalis Records product development department.

Steven Shmerler, director of product development, will now oversee the label's creative services department, in addition to continuing his marketing responsibilities. Janet Levinson, manager of creative services and Beth Lex, creative services coordinator, will continue to create all company-oriented graphics in coordination with Shmerler.

RCA Fetes Odyssey



To celebrate the release of Odyssey's new RCA Records album, "I Got the Melody," the black music department hosted a reception for the trio in its New York offices. Pictured from left are: Roy Harris, division vice president, black music, RCA Records; Louise Lopez of Odyssey; and Jack Craig, division vice president, RCA Records—U.S.A. and Canada.

PolyGram Ups Garrish

■ NEW YORK—Eileen M. Garrish has been promoted to vice president, legal and business affairs, PolyGram Records, Inc., it was announced by David A. Braun, president and chief executive officer of the company. She had been director, legal and business affairs.

Garrish came to PolyGram in May 1980 from the entertainment law firm of Marshall, Morris, Powell, Silten & Cinque. She has had over ten years of legal experience in the record business.

CBS Names Joy Stevens

■ NEW YORK—Joy Stevens has been appointed copy director, advertising creative services, CBS Records, it was announced by Carolee Shephard, creative director, advertising services.

Stevens previously held the position of copy director at Lipman Advertising. She has also served as creative director at Manister & Associates and as an account executive/copywriter at J. Walter Thompson/Worldwide, among other positions.

Capitol To Distribute New Montage Label

■ LOS ANGELES—Don Zimmerman, president, Capitol/EMI America/Liberty Records Group, has concluded an agreement with Marshall Blonstein and David Chackler calling for the distribution of the newly-formed Montage Records label by Capitol in the U.S.

Blonstein is the former president of Island Records. Prior to joining Island, he was vice president and general manager of Ode Records.

Chackler was most recently chairman of W.M.O.T. Records, where he directed the restructuring of the label, including the orchestration of its distribution deal with CBS and of foreign licensing agreements.

Greil Bows New Company

■ NASHVILLE—Steven J. Greil has announced the formation of GreilWorks, an artist management and entertainment marketing and promotion company with plans that include involvement in music publishing, concert promotion and television.

Joining the staff is Peter Mikelbank, formerly regional marketing director for Ringling Bros. Barnum & Bailey Circus. Mikelbank will handle marketing and promotion for the new company's management artists and additional clients. Greil's charter management client is Columbia Records' Bobby Bare.

Greil resigned as executive VP and GM of the Sound Seventy Corporation, a Nashville-based diversified entertainment company, in January. He had also served as chairman of the board of Sound Seventy Productions.

GreilWorks is located at 59 Music Square West, 37203. Phone: (615) 320-7713.

MUSEXPO Plans Awards TV Show

■ NEW YORK—Roddy S. Shaughnessy, president of International Music Industries, Ltd., has announced that plans for the first annual World Music Awards network TV special are being finalized in conjunction with MUSEXPO and Joe Cates, president, Joseph Cates Company, Inc.

To be beamed from MUSEXPO via satellite into some 40 countries, the awards show will be international in scope. Awards are to be based on recording artists' national and international record sales and popularity.

Plans are underway for the awards show to commence in 1981 in time for this year's MUSEXPO '81, which will be held from November 1-5 in Fort Lauderdale, Florida.

Managers, agents and record executives wishing to have their artists appear or perform on the World Music Awards show may contact MUSEXPO Headquarters office, 1414 Avenue of the Americas, New York 10019. Phone: (212) 489-9245. Telex: 234107.

Meyrowitz to ICM

■ NEW YORK—Wally Meyrowitz has joined ICM's New York concert department, ICM vice president Shelly Schultz has announced.

Meyrowitz joins ICM after having served as vice president of ATI for ten years.

Alabama Gold

ALABAMA—THE STATE OF SUCCESS. THEY'VE COME OUT OF DIXIE AND WON OVER THE WHOLE COUNTRY. THEIR LATEST LP EFFORT "FEELS SO RIGHT" HAS BECOME THEIR FIRST GOLD ALBUM.



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On Columbia Records and Tapes. FC 37389
Produced by Martin Birch. Arranged by Blue Öyster Cult.
Management: S. Pearlman, Inc. Sandy Pearlman and Steve Schenk.
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Art Direction, Part VIII:

Motown's Lee Keeps a Step Ahead

By SAMUEL GRAHAM

■ LOS ANGELES — At Motown Records, according to art director Johnny Lee, it is almost an unwritten policy that the artists' pictures will appear on their album covers. "The majority of the packages here are basically portraits," Lee says. "The artists are more concerned with visual image than conceptual covers. We hardly ever use illustrators; people like a good photograph, with nice styling, because that's a selling point with them."

Motown's approach hasn't changed a great deal in the last 20 years; the large-scale reissuing of catalogue albums, featuring original artwork begun by the label this year shows that Motown has nearly always put its performers on the front cover. Old-fashioned though it may seem, it is a policy that has obviously worked—and one that doesn't preclude being creative.

"There's no way you can measure sales from covers," says Lee. "I myself have probably bought only one album because of its cover. But when people go into stores, they see my cover, and that's their only image of the artists, their only contact, unless they see them in concert or in a fan magazine or something. That's why I look at covers as something glamorous, almost high fashion."

That high fashion look was used for Jermaine Jackson's newest album, "Jermaine," Lee adds. "I think this cover was a turning point for him. He's got real personality, but that never showed through before. This one is indoors—I think Jermaine's covers were mostly outdoors before—and it worked nicely. You can finally see him, and know what he looks like."



"Being With You": A "believable" cover

For Lee, it's a matter of designing a cover that fits the image—and that image may or may not reflect the artist's real-life personality. In Smokey Robinson's case, the image fits the man. "Being With You" is a change, I think," suggests Lee. "In the past, the covers never showed what he is. He's approaching 40 now, and rather than try and make him look much younger, we decided to show him as he is. It's more believable." Rick James, on the other hand, might not always wear black leather when lounging around at home, but that "distinct image—real raunchy, the black leather, a street scene"—is right for James' new album, "Street Songs," says Lee. "It's the punk-funk thing, and it's more in keeping with Rick."

When most album covers are portraits, that means the artist's face will also appear on most display pieces—stand-ups, posters, billboards—a repetition that certainly can't hurt. "We definitely use the cover everywhere else," says Johnny, "so when the consumer sees it, say for Jermaine, it may bring him into the store. It all ties together."

(Continued on page 38)

Dinner with Juice



Capitol Records and radio station WZGC in Atlanta recently held a contest, the winners of which were flown to Los Angeles to meet Capitol recording artist Juice Newton and join her for dinner. Newton is now on a nationwide tour with Silver Spur. Pictured from left are Otis Young, Silver Spur bandmember; Mr. Steve Meyer, national pop promotion manager, Capitol, and his wife; contest winner Kim Dempsey; Newton; contest winner Ann Hodgkins; John Young, WZGC program director, and his wife; Eve King, national smaller markets coordinator, Capitol; and Bruce Wendell, vice president,

The Coast

By SAMUEL GRAHAM and ELIOT SEKULER

■ BUT DAD, IT'S SMOKEY: It was one of those magical evenings—even the smog had cleared enough from the L.A. skies so you could actually see some stars up there above the Greek Theatre. The event was billed as something more than another concert; it was Smokey Robinson's 25th anniversary in the biz, a celebration of one of the record industry's most revered artists and personalities. And though it's a rare moment when an event lives up to the hyperbole that invariably surrounds it, Smokey's show at the Greek on June 12 went well beyond any conceivable hype.

With all of Motown seated in the rows just before the stage, Smokey gave about 200 percent that night, fielding requests from the crowd with remarkable grace and aplomb. Before the night was done, he reminded everyone packed into the farthest reaches of the amphitheatre just how much depth there's been to that 25-year-long career, just how relevant and fresh those old songs still are, and just how much charm can ooze from that still-youthful frame.

Of the songs in that repertoire, there was at least one that was unfamiliar to the vast majority of the crowd in attendance. It was sung by special request from Smokey's employer, who joined him on stage for what was, according to Motown staffers, the first time in anybody's memory that Berry Gordy has stepped on stage with one of his artists. Gordy and Smokey sang the theme song of the old Hitsville U.S.A. label, a Detroit-based company that was Motown's immediate ancestor. The song went like this: "Oh, we have a swining company/Working hard from day to day/Nowhere is there more unity/Than at Hitsville USA." It just may be the only Smokey Robinson copyright that hasn't been covered by another artist.



Gordy, incidentally, had been in Paris earlier that day, where one of his horses, Argument, had been entered in a race. According to Motown's VP of community relations, **Janis Griffin**, the label chief wasn't expected to make the show, but flew in unexpectedly and very much to Smokey's surprise. "I never saw an expression of astonishment on someone's face like the one Smokey had when he saw Berry Gordy come out on the stage," said Johnny. It had to be one of Motown's most memorable moments.

SQUEEZE PLAY: The English pop scene is notoriously susceptible to various trends and fashions. You've got the punks, the rockabilly rebels, the romantics, the ska and reggae mongers the folks who are making hits out of songs like the **Dead Kennedys'** "Too Drunk to F**k," and who knows how many others—and that's only this week, as far as we can tell. So where does a band like **Squeeze**—who fit no particular mold but simply play solid rock with catchy melodies, extremely capable instrumental work and smart lyrics—fit in?

Squeeze guitarist-songwriter **Chris Difford's** got it all figured out. "I think we probably fit in the same way as the Monkees used to fit in, in days of yore," Difford says, "when there was the Electric Prunes, and the Grateful Dead, Spirit, the Doors, all of those kinds of bands—and yet the Monkees were there, too."

Funny fellow, that Difford, assuming one can determine what it is he's talking about. **Genn Tilbrook**, the band's other principal songwriter and guitarist, and their main singer as well, clarifies things a bit when he notes that what Squeeze has been able to do is steadily "carve out our own identity, a recognizable sound that people accept as our own, without being aligned to any fashion."

Squeeze has had a string of hit singles in England, with "Cool For Cats" perhaps the most prominent among them. In America, though, they've been building a reputation as an album group, mostly by way of the current "East Side Story" and its predecessor, "Argybargy" (both are on A&M). The group is comfortable with that split personality; in fact, they prefer it, according to Tilbrook. "It's healthy, I think, that the sort of teen audience we got with 'Cool For Cats' is still very much with us," he says. "And they're great to play to, although they perhaps don't appreciate the finer lyrical sophistication.

(Continued on page 53)

Single Picks

SQUEEZE—A&M 2345



TEMPTED (prod. by Bechirian-Castello) [writers: Tilbrook-Difford] (Illegal Songs, BMI) (3:53)

Pop-rockers have always been fascinated by the idea of temptation. The British quintet treats that subject with a somewhat novel approach here thanks to Chris Difford's and Glenn Tilbrook's writing genius and Paul Carrack's vocal inspiration. Carrack's skillful keyboard work—rhythmic sweeps and cuddly melodic lines—will win AOR-pop radio.

Pop

THE MARSHALL TUCKER BAND

—WB 49764

LOVE SOME (prod. by Dowd) [writers: Tom Spence, BMI] (2:49) The southern rockers try a cheery pop approach with this Alan Tarney/Trevor Spencer-penned tune. Doug Gray's warm inflections and the steady pace opens pop and A/C options.

THE PRODUCERS—Portrait

12-02092 (CBS)

HERE'S TO YOU (prod. by Werman) [writers: group] (pub. not listed) (3:31)

The Atlanta-based quartet makes this salute with smart, affecting tempo shifts, tasteful guitar runs, and yearning vocals. A plus for pop and AOR programmers.

BILL WRAY—Liberty 1413

NOTHIN'S GONNA CHANGE MY MIND

(prod. by Thacker) [writer: Cawley]

[Catal/Daw-Mel, BMI] (3:56)

The Louisiana native debuts with this pop-rocker from his new "Fire and Ice" LP. A sharp rhythm section and strong hook will insure AOR-pop response.

GET WET—Boardwalk 7-11111

WHERE THE BOYS ARE (prod. by Ramone) [writers: Sedacca-Greenfield] (Screen Gems-EMI/Big Seven, BMI) (2:44)

Sheri Beachfront is outstanding on this remake of Connie Francis' top 5 hit from '61. Her vocal stays true to the original, with plenty of emotion captured in a contemporary setting by producer Phil Ramone.

THE CYCLONES—Little Ricky 1

YOU'RE SO COOL (prod. by Sherman) [writer: Esposito] (Modern Music, BMI) (2:51)

Donna Esposito is the centerpiece of this New York-based trio, and her dreamy vocals and economical lead/rhythm guitar work make their debut single an impressive one.

KURTIS BLOW—Mercury 76112



STARLIFE (prod. by Moore-Ford, Jr.) [writers: Waring-Moore-Bralower-Swenson] (Neutral Gray/Original JB/Fancy Footwork/SNG, ASCAP) (3:35)

Blow opened the proverbial barn door with his "The Breaks" last year. The rush was on and some of pop music's most successful artists incorporated raps into their music. Blow's latest statement on the state of the rap is further into the mainstream, incorporating traditional sax, percussion and brass breaks.

SHAKE RUSSELL-DANA COOPER

BAND—Southcoast/JMCA

51133

SONG ON THE RADIO (prod. by Russell-Cooper) [writer: Drunk Eye, BMI] (3:36)

The Texas-based band is fronted by two strong vocalists who work as one. Cooper takes the high part and Russell handles the bottom for some beautiful harmonies that are right for pop, A/C and country.

SARAH VAUGHAN—At! 3835

FOOL ON THE HILL (prod. by Marty & David Paich) [writers: Lennon-McCartney] (Comet, ASCAP) (4:15)

One of pop music's greatest vocalists returns an equally great songwriting team with this remake from her "Songs of the Beatles" LP.

JOY DIVISION—Factory 23

LOVE WILL TEAR US APART (prod. by Hannett) [writer not listed] (pub. not listed) (time not listed)

Released in England over a year ago when it remained at the top of the charts for months, this compelling single from the "Closer" LP features the vocals of the late Ian Curtis. Great dance rock for AOR and clubs.

MANFRED MANN'S EARTH

BAND—WB 49762

LIES (THROUGH THE BO'S) (prod. by Mann-Rabin) [writers: Newman] (WB, ASCAP) (4:15)

A wild bass takes off on lead followed by surges of guitar solos and buttressed by keyboard layers on this racehorse rocker from the "Chance" LP.

B.O.S./Pop

THE DEBARGES—Gordy 7203

WHAT'S YOUR NAME (prod. by group) [writers: group] (Jabete, ASCAP) (3:21)

From the new namesake LP, this gorgeous ballad spotlights Bunny's heavenly vocal lead and precious choral breaks.

PHYLlys HYMAN AND MICHAEL

HENDERSON—Arista 0606



CANT WE FALL IN LOVE AGAIN (prod. by Jackson) [writers: Ivers] (ATV/Ivers, BMI) (3:34)

It sounds as though both Hyman and Henderson saved their best for this duet. Their leads are totally convincing, as though they're about to mend a broken relationship. And the harmony choruses will make the hook stick on black, pop and A/C radio long into the summer. The Waters' backing vocals & Chuck Jackson's production stand-out.

JOHNNY BRISTOL—Handshake

81-5304

LOVE NO LONGER HAS A HOLD ON ME

(prod. by Bristol) [writers: Bristol-Powell] (Bushka, ASCAP) (3:36)

Bristol's confident vocal finds its effectiveness in rapid-fire phrasing shifts—from relaxed to passionate urgency. He's in top form on this exciting percussion-clad side from a forthcoming LP.

KLEENER—Atlantic 3823

RUNNING BACK TO YOU (prod. by King-group) [writer: Cunningham] (Alex/Soulax, ASCAP) (3:30)

The durable quartet and guests are in a funk setting here with a scintillating rhythm guitar and nimble bass backing the potent lead vocal. Action-packed for radio and clubs.

BOBBY KING—WB 49749

HAVING A PARTY (prod. by Barr) [writers: Cooke] (A&O, BMI) (3:30)

Long associated with Ry Cooder on record and tour, King steps out with a Sam Cooke remake. Sporting a multi-octave range, he's backed by L.A. session heavyweights. A marvelous song that should have crossover success.

ERIC MERCURY—Capitol 5020

GAME A CALL SOMETIME (prod. by Mercury-Chew) [writers: Mercury-Smith] (Teacoincense, BMI/Salamon, ASCAP) (3:31)

The talented vocalist/songwriter makes his label debut with this nocturnal title-track from the forthcoming LP. Horns, a bold bass strut, and catchy chorus swells surround his romantic vocal.

STARPOINT—Chocolate City

3226 (PolyGram)

I WANT YOU CLOSER (prod. by Job) [writers: Phillips-Adesanya] (Harrindur/Lyendiana/Ensign, BMI) (4:10)

Renaé Diggs shakes and shimmers on this irresistible invitation from the "Keep On It" LP. The colorful sextet could make pop inroads with this mid-tempo dancer.

DYNASTY—Solara 47932 [E/A]



HERE I AM (prod. by Silvers, III) [writers: Shelby-Beard-Griffin-Lipscomb] (Spectrum/VII/Silver sounds, ASCAP) (4:35)

Leon Silvers, III, Linda Carriere, Nidra Beard, and Kevin Spencer are a dynamic vocal contingent who interact gracefully while creating loads of excitement. Fluid guitar passages, bright horn shots and spicy percussion decorate the grand sound with an especially smart arrangement deserving plaudits. An out-of-the-box add on black formats with pop following suit.

THE BLACKBYS—Fantasy 914

DANCIN' DANCIN' (prod. by Dole) [writers: Gordon-Farmer-Gordon] (First Down, BMI) (3:29)

As the title suggests, this track from the "Better Days" LP is ready-made for the clubs and summer streetcorner carousing. The recurring chorus chant reaches gospel-like fervor.

LONNIE YOUNGBLOOD—Radio

3820 (At!)!

THE BEST WAY TO BREAK A HABIT (prod. by Castellano-Kerr) [writer: Kerr] (Dark Duck, BMI) (4:35)

The talented saxman/vocalist offers this initial release from his self-titled debut LP and it's a sassy, soulful funk piece.

MEL CARTER—Cream 8143

WHO'S RIGHT, WHO'S WRONG (prod. by De Carol) [writers: Loggins-Page] (Almo/Pa-Giz/Milk Money, ASCAP) (3:29)

Carter could easily score on pop, A/C and black-oriented formats with this pretty Kenny Loggins/Richard Page-penned tune. Michael Brecker's inspired sax solo decorates Carter's loving tenor.

Country/Pop

MEL TILLS & NANCY SINATRA

Elektra 47157

TEXAS COWBOY NIGHT (prod. by Bowen-Strange) [writers: Tillis-Cannon-Squires] (Mel Tillis, BMI/Sabel, ASCAP) (3:28)

Tap your toe, hoat and holler while Mel and Nancy lead and harmonize to this cute country bash. A spunky steel guitar break adds to the fun.

BELLAMY BROTHERS—Warner/

Curb 49729

THEY COULD PUT ME IN JAIL (prod. by Lloyd-group) [writer: McDill] (Southern Writers' Group) (3:11)

With a wink and a grin, the Bellamys romp through this good-time sing-along piece. Excellent guitar breaks are featured.

FRANKE & THE KNOCKOUTS' top-10 single, "Sweetheart," VB-11001 proved they could go the distance. Now their one . . . two . . . combination continues with their new hit single, "You're My Girl," VB-11002. Both are from the hard-hitting first album, "Franke & The Knockouts," by the fastest rising debut group in America!

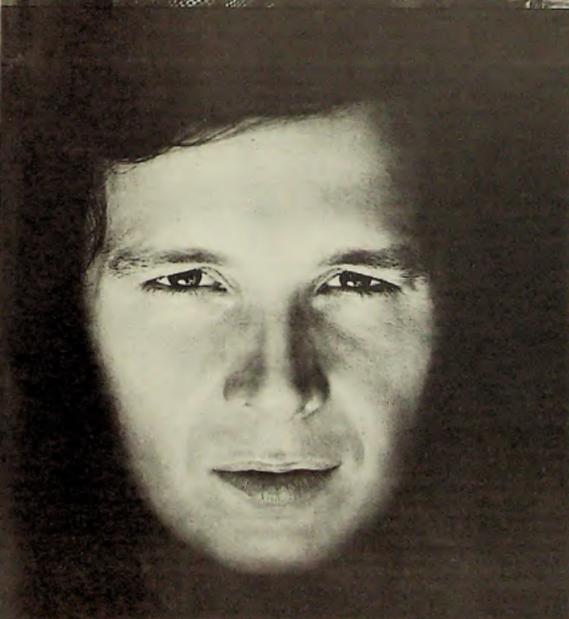
Direction: Michael Kleinmer

**FRANKE
AND THE
KNOCKOUTS**



KNOCKING THEM OUT IN CONCERT

6/23	Jacksonville, FL	7/4	Minneapolis, MN
6/25	Mobile, AL	7/5	Duluth, MN
6/26	Baton Rouge, LA	7/8	Denver, CO
6/27	Dallas, TX	7/10	Kansas City, MO
6/28	Houston, TX	7/11	St. Louis, MO
6/29	San Antonio, TX	7/12	Kalamazoo, MI
7/3	LaCrosse, WI	7/14	South Bend, IN



**DON
McLEAN**

With "Crying" VB-11709 and "Since I Don't Have You" VB-11804 added to his long list of hits, Don has written a new smash single, "It's Just The Sun," VB-11809. All are available on his electrifying debut Millennium album, "Chain Lightning." 8X11-7756

ON TOUR:

7/5	Kansas City, MO	8/9	Agawam, MA
7/10	Orange County, CA	8/12	Milwaukee, WI
7/11-12	San Diego, CA	8/16	Vienna, VA
7/15	Holmdel, NJ	8/22	Glen Cove, NY
7/16	Toronto, Canada	8/23	New York, NY
7/28	Chattanooga, TN	8/26	Chicago, IL
8/8	Philadelphia, PA	8/29	Detroit, MI

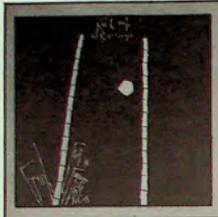
**millennium
RECORDS**



Manufactured and Distributed by RCA Records



Record World Album Picks



FRESH FRUIT IN FOREIGN PLACES
KID CREOLE AND THE COCONUTS—Sire/
ZE SRK 3534 (WB) (8.98)

This favorite northeast live attraction continues to resist format clichés as ex-Dr. Buzzard members August Darnell and Andy Hernandez appeal to body and spirit with Latin and reggae rhythms, molded into a musical odyssey. Like exotic wine, it's unusual, but intoxicating after a few listens.

CLASSIX NOUVEAUX

Liberty LT-1104 (8.98)



Fronted by the bare-skulled, vampire-cloaked Sal Solo, these Britons blend mystical lyrics, eerie effects and a danceable beat. Cuts like "Guilty," "Tokyo" and "Run Away" should break at clubs and sympathetic radio stations.

RAIDERS OF THE LOST ARK

ORIGINAL MOTION PICTURE
SOUNDTRACK—Columbia JS 37373



As Steven ("Close Encounters") Spielberg, who collaborated on the film with George ("Star Wars") Lucas notes, music is a crucial factor in getting the blood pumping for a thriller like this summer hit. A John Williams score.

TAKE A LOOK

PAMELA MOORE—First American FA
7745 (7.98)



A blue-eyed soul singer from Seattle, Moore mixes Delaney & Bonnie-type rock like "I Lose My Mind" with more black radio-aimed songs like the title cut and the duet ballad, "You're Perfect."



ICHOUSE

Chryslis CR 1350 (8.98)

This Sydney, Australia group, formerly named Flowers, has won over AOR its first time out in the U.S. with a tasteful blend of rock rhythms and progressive keyboard sounds, combined with unaffected pop hooks delivered by group leader/writer/singer/guitarist Iva Davies. "Can't Help Myself," "Sister" and "We Can Get Together" are key cuts.

ON STRIKE

UNION—Portrait 37368 (CBS)



Randy Bachman and Fred Turner, the B and T of BTO, reunite for an LP of unpretentious rock for single and album-oriented radio. Listen to "Next Stop, London," and a new version of "Keep the Summer Alive" (co-written by Bachman and Carl Wilson).

THE DEEP END

THE SWIMMING POOL Q'S—DB DB55
(7.98)



Based in the home of this indie label, Atlanta, this five-piece band achieves an early Airplane effect with the vocals of Jeff Calder and Anne Boston, combined with tunes ("Little Misfit," "Restless Youth") that could make an AOR splash.

THE HEAT'S ON

R A F—A&M SP-4865 (7.98)



Despite the doomsday outlook of songs like "Holo-caust," "Borrowed Time" and the title, this British group's full vocal sound will get them AOR play. Peter-John Vettese's synths and keyboard adds the high-tech touch.



LIVE IN NEW ORLEANS

MAZE Featuring FRANKIE BEVERLY—
Capitol SKBR 12156 (9.98)

Performing three sides of extended versions of their mid-tempo favorites, the group and vocalist Beverly get to stretch out in a style that's sure to please their many fans. One side of new studio material, featuring the top 20 BOS-bulleting single, "Running Away," plus the cheaper-than-a-credit price insure big sales.

SIGNIFICANT GAINS

GREG PHILLINGANES—Planet P-17
(E/A) (8.98)



After four years with Stevie Wonder, this guy is one funky fellow on the keyboards, and his singing and writing have a Wonder influence. The cover of "Girl Talk" and the rocking "Big Man" are radio naturals on this Richard Perry production.

I'VE GOT A REASON

RICHIE FURAY—Myrrh MSB 6672 (7.98)



Furay's inspirational album, produced by Bill Schnee and Michael Omar-tian, is as pop-programmable as anything he's done, with solo vocals and harmonies that recall Poco's classic days.

COSMIC TURNAROUND

JIMI HENDRIX—Nutmeg NJT-1002
(Audiodiff) (8.98)



Guitar archivist will snap up this collection of jams and session out-takes from the Experience days and before. The ten-minute "Tomorrow," where Jimi dashes off some Cream links, captures the garage-band innocence of the '60s.



DUCE

KURTIS BLOW—Mercury SRM-1-4020
(PolyGram) (8.98)

The silver tongue that rapped gold with "The Breaks" names his second LP for 42nd Street, NYC's nerve center of street culture, an apt setting for the escapist stanzas he chants against perpetual beats. "Take It to the Bridge" and "Getaway" have rhythmic appeal — don't be square, give it some air!

THE RIGHT TO BE ITALIAN

HOLLY AND THE ITALIANS—Epic/
Virgin NFE 37359



L.A. rockers who found success in England, this Richard Gotterher-produced band favors wall-of-sound guitars and '60s-style girl-group vocals. "Tell That Girl To Shut Up" and "Just For Tonight" are catchies.

THE IRON MEN

WOODY SHAW with ANTHONY
BRAXTON—Muse MR 5160 (7.98)



A hot hard-bopping session, recorded in two days during 1977 with Michael Cuscuna producing. The nonpareil list of musicians also includes Arthur Blythe, Cecil McBee, Muhal Richard Abrams, Joe Chambers and Victor Lewis.

SAILS OF SILVER

STEELEYE SPAN—Tokoma TAK 7097
(Chrysalis) (8.98)



Reunited, the group with roots in the folk music of the British Isles preserves its individual feel with rocking tracks produced by Gus Dudgeon. Maddy Prior's pure vocal sound is unmistakable on the title cut.

Video World

JUNE 27, 1981



'That's Entertainment'

Video Visions

By SOPHIA MIDAS

■ UP & COMING: At a lavish screening of Michael Nesmith's "Elephant Parts" at Tavern On the Green in New York, David Bean, president of Pacific Arts Video and Barry Shereck, president of Pioneer Artists jointly announced an agreement granting exclusive worldwide LaserVision license for the program. Bean stated that the stereo and random access features of the laser system best suited the film's unique program features. . . . Shereck's name comes up again with the announcement of Pioneer Artist's acquisition of the Broadway musical "Pippin." Shereck announced that Pioneer Artists reached an agreement with Sheenan-Elkins Video Ventures for the exclusive LaserVision license of the upcoming production, which will be taped in Canada in July. RCA, under a similar agreement with Sheenan-Elkins, will be releasing "Pippin" on its CED SelectaVision disc, according to RCA executive Seth Willenson. . . . Dubs Video Corporation last week unveiled the first seven titles from its "Kulture" line of cassettes, including "Heifetz and Platiogorsky," "Artur Rubenstein," "Jan Peerce," "Marion Anderson and Andres Segovia," "Swan Lake, Bolshoi Ballet," and "Soviet Army Chorus, Band and Dance Ensemble and Russian Folk Song and Dance." . . . June releases from Magnetic Video include: "High Anxiety," "The Touch," and "Ring of Bright Water."

JOHN LENNON: "John Lennon: Interview with a Legend" has been released by Karl Video, according to the firm's president, Stuart Karl. The cassette, which lists for \$59.95, includes a 60-minute Lennon.

(Continued on page 18)

'That's Entertainment'

■ To celebrate its 50th anniversary in cinema, MGM opened its vaults and spliced together the most dazzling moments of song and dance from a rich collection of films including "Anchors Aweigh," "Girl Crazy," "High Society," "Singin' in the Rain" and "The Wizard of Oz." The final product, "That's Entertainment," took these vintage clips, most of which were from films that had been shown on television, and created a new box office blockbuster in 1974.

Presented in its original thea-

trical version by MGM/CBS Home Video. "That's Entertainment" exemplifies the type of product that operates flawlessly on the home screen, where it can provide instant thrills when viewed either in part or as a whole. And with stars like its narrator, Fred Astaire, and Bing Crosby, Judy Garland, Gene Kelly, Peter Lawford, Liza Minnelli, Donald O'Connor, Debbie Reynolds, Mickey Rooney, Frank Sinatra and Elizabeth Taylor, it's a priceless record of the best in musical entertainment that will never go out of style.

Video Picks

URBAN COWBOY (1980): Produced by Robert Evans and Irving Azoff. Directed by James Bridges. Starring John Travolta and Debra Winger. (RCA Disc, color, \$27.98—two disc-set) Laced with country music, mechanical bulls and lots of dancing, this film offers a good dose of home entertainment.

TESS (1980): Produced by Claude Berri. Directed by Roman Polanski. Starring Nastassia Kinski, Peter Firth, Leigh Lawson. (Columbia Pictures Home Entertainment, 170 mins., \$89.95—double cassette) Based on the Thomas Hardy novel "Tess of the D'Urbervilles," Polanski's "Tess" is a stunningly photographed study of a woman trapped by her own hypnotic beauty.

THE INCREDIBLE SHRINKING WOMAN (1981): Produced by Hank Moonjean. Directed by Joel Schumacher. Starring Lily Tomlin, Charles Grodin, Ned Beatty, Henry Gibson and Elizabeth Wilson. (MCA Videocassette, 89 mins., color, \$65; MCA Discovision, \$29.95) Lily Tomlin plays a double role in this second film treatment of the Richard Matheson novel, and Jane Wagner's script is mostly, but not strictly, for laughs.

HIGH ANXIETY (1977): Produced and directed by Mel Brooks. Starring Mel Brooks, Madeline Kahn, Harvey Korman, Cloris Leachman. (Magnetic Video, color, 94 mins., \$69.95) Brooks has written the textbook for his very own school of slapstick comedy, and "High Anxiety" was one of the most successful projects in that genre. Brooks fans may very well flock to the stores for this one.



Promo Picks

"HELIUM BAR" — THE WEIRDOS (Rhino Records). Produced by Sharon Gilpin. Directed by John Bodin. Blending dadaist imagery with an offbeat sense of humor, this exuberant piece is highly successful in capturing the essence of what the L.A. punk scene was supposed to be all about.



"ONE STEP AHEAD" / "HISTORY NEVER REPEATS" — SPLIT ENZ (A&M). Produced by Kramer/Rocklen Studios. Unusual use of a sound-stage setting and good graphic effects make for a good video complement to this New Zealand band's imaginative pop sound and imagery.



Video World

Inner City Sets Black Music Cable Net

(Continued from page 3)

sembled, and the network will "try to stay six months ahead in programming." A sampler will be available this September.

Sutton declined to name specific commercial sponsors, air personalities or programming personnel involved, but said that talent would be recruited from both in-house and outside sources. "We have able people in New York, Detroit, Los Angeles and San Francisco," Sutton said, referring to Inner City's eight AM and FM stations. "In-house, we have some 28 persons, all of whom could be stars." Each "disc jockey" will have a three-hour shift, out of a noon-to-1 a.m. broadcast day. "There will be a certain smooth flow; each hour will be a complete entity," Sutton

said, with six minutes of commercials, three minutes of news, two minutes of public affairs and two and a half of disc jockey splits. The remainder of air time will be devoted to on-screen performances.

Inner City had been planning to establish a franchising operation since 1979, applying for franchises in New York and at least five other major markets. "We dismissed the idea of programming at first, but it kept coming back to us," Sutton said. "In the last six months, we saw more that there was a ready need. Those we've talked to in the record industry and even commentators agree that there's a great need for black music programming."

TM Companies (Continued from page 8)

nessy sees future applications of the stereo laser disc to radio as much broader: "It's very possible we'll be programming through videodisc, and it is very possible that the videodisc unit will take the place of automation machines. We're looking into that right now."

"It would take four machines near as we can figure it, though it might not even take four," he continued. "We would, in effect, instead of programming on tape, be programming on disc." This would mean that stations utilizing broadcast services such as TM's syndicated beautiful music, "Stereo Rock," country and "TMO" formats would be shipped new music on disc, with selection, rotation and cueing

controlled by computer programs. "The discs and machines would interact," he said. "The technology makes it possible today. If we wanted to convert to disc today we could do it."

Improved sound quality, virtual zero disc deterioration (as opposed to tape, which wears out and stretches) and ease of shipping the light discs are but a few of the attractions of the software, which would be less expensive, easier to operate and more versatile than conventional automation equipment. Looking to the near future, Shaughnessy foresees radio stations using equipment like the MCA DiscoVision player to handle many of the music and communications functions.

Video Visions (Continued from page 17)

interview with Tom Snyder and interviews with **Jack Douglas** (coproducer of the "Double Fantasy" album) and **Lisa Solomon**, a friend of Lennon's. Lennon discusses what it was like to be a Beatle, why the group broke up, and his life in New York in the post-Beatle era. Karl stated, "What the 'Double Fantasy' album did for record stores, is what KVC's 'John Lennon' will do for video stores" . . . Also look out for Magnetic Video's release of "Let It Be," one of the first of twelve titles the company is releasing from the United Artists catalogue. A number of retailers have predicted that this film will be a blockbuster.

YOU SHOULD KNOW: **Chris Blackwell** of Island Visual Arts has announced that his company has begun production on "No Place Like Home," a film by **Perry Hensel**, director of "The Harder They Come"; "They Call That An Accident," a French thriller, and a film about the late **Bob Marley** . . . **Richie Havens'** performance at The Savoy in New York was recorded and videotaped live, with a record album, broadcast and other video distribution in the works, according to **David Plattner**, president of Plattner Enterprises. The company is looking to pick up a major distribution deal . . . Thorn EMI Ltd. of London has announced the formation of Thorn EMI Video Programming. **Frederick J. Richards** has been appointed president of the new company, which will be looking to be a program supplier to home video, cable/pay TV and television syndication markets in the U.S. and Canada . . . **Asahi Optical**, parent company of Pentax, has announced that it will enter the home video market in July with the introduction in Japan of the Pentax VTR system. The Pentax system utilizes the VHS format and is portable . . . **Roy H. Pollack**, RCA executive VP, has announced a major expansion of his company's videodisc manufacturing capacity. Highlights of the expansion include the building of a compounding facility, acceleration of disc pressing, and a new power plant . . . Favorable consumer response to Magnetic Video's Beta sale has prompted the company to extend the sale through July 1 and to increase the number of its sale cassettes from 5 to 50 titles, according to **Andre Bley**, president of Magnetic Video.

FROM THE MERCHANDISER: Video Shack's **Arthur Morowitz** is looking air-expressed videocassettes of "The Man Who Would Be King" and "The King and I" to **Prince Charles** and **Lady Diana** as a gift for their wedding. Morowitz decided to send the gift after the royal couple regarded their TV and VCR as among their most prized possessions . . . Platt Music, which operates the consumer electronics department of the California-based May Company, has signed an agreement to participate in the Video Society's complimentary membership promotion plan being offered by RCA Distributing of southern California . . . Every week finds more video retailers joining the rental bandwagon, including Nickelodeon. **Susan Hatfield** explained: "When Disney brought 'Dumbo' out on an exclusive rental basis, that did it for us. As merchandisers, we must respond to customer need." Hatfield noted that their rental plan was still experimental and did not include product from all manufacturers . . . Dog Ear records recently promoted their video business by circulating a flyer with a coupon offering a "buy one, get one free" giveaway. According to **Dog Ear's Becky Harris**, the promotion brought in a lot of new customers.

MOVERS: **James N. Perkins** has been appointed president and chief operating officer, Hearst/ABC Video Services . . . **Dave Young** has been named director of WEA video operations for the Asia-Pacific area, excluding Japan . . . **Carl DeSantis** has been promoted to senior VP of programming and business affairs, Warner Home Video. **Donna B. Sessa** has been named VP programming and **Alan H. Kress** VP of business affairs, WHV . . . **Arnold Taylor** has been named president of Compact Video Systems . . . **Al Rush** was named president of MCA Television Group . . . **Pioneer Video** has appointed **Alan Ostroff** as west coast regional sales manager.

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serving the home video entertainment industry

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"THE TIME IS NOW!"



AUGUST 10-13, 1981 ■ GRAND HYATT HOTEL ■ NEW YORK CITY

Video software retailers will meet at the first annual NARM Video Retailers Convention to share ideas, plan for opportunities and develop lines of communication and avenues of understanding with video software manufacturers and wholesalers. Yes, **THE TIME IS NOW** for a national meeting that focuses on the needs of the video dealer.

THE TIME IS NOW! GENERAL BUSINESS SESSIONS feature leading merchandisers as keynote speakers; special guest speakers; taped consumer interviews; a Presidents panel, and an opportunity to find out how your rental or exchange program stacks up against those of other key dealers.

THE TIME IS NOW! ADVERTISING AND MERCHANDISING PANELS discuss new and proven ways to display and advertise video software, including a critical look at the role of the manufacturer.

THE TIME IS NOW! PRODUCT PRESENTATIONS high-

light the new fall releases so you can prepare your ad budgets, merchandising programs and promotional plans for the upcoming Christmas selling season.

THE TIME IS NOW! A RETAIL SALES EXPERT teaches sales techniques that can help make the difference between profit and loss.

THE TIME IS NOW! MANUFACTURER/RETAILER CONFERENCE SESSIONS allow you to sit face to face with manufacturers and other suppliers at scheduled afternoon meetings.

THE TIME IS NOW! SOCIAL FUNCTIONS including breakfasts, lunches, cocktail receptions, dinners, and a special gala event, afford you the opportunity to greet old friends and make new ones.

THE TIME IS NOW! register for the NARM 1981 Video Retailers Convention, to be held August 10-13, at the Grand Hyatt Hotel in New York City.

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ROOM RATES—GRAND HYATT NEW YORK

Single—\$75 Double—\$90 Suites—single or double occupancy. Parlor & one bedroom \$220, \$400, \$500 Parlor & two bedrooms \$320, \$470, \$600

Authorized Signature _____ Company _____

Address _____ Phone _____ Area Code _____ Number _____

City _____ State _____ Zip Code _____

Arrival Date _____ A.M. _____ P.M.

Departure Date _____ A.M. _____ P.M.

Name _____ position _____

1. _____ \$ _____

2. _____ \$ _____

REGISTRATION FEE (payable in advance)

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Spouse \$150 Spouse \$150

First Name for Badge _____ room rate _____ registration fee _____

TOTAL REGISTRATION FEES \$ _____

PLEASE CHECK ONE!
 Enclosed please find a check to cover total fees.
 Please charge total fees to _____

VISA Account No. _____

Expiration Date _____

MasterCard Account No. _____

Expiration Date _____

Card in the Name of _____

THOSE DESIRING TO ATTEND THE CONVENTION MUST PAY A REGISTRATION FEE, WHETHER OR NOT THEY REQUIRE ROOM RESERVATIONS — A check made payable to NARM, or credit card information must accompany this form. RESERVATIONS CLOSE JULY 27, 1981. No refunds will be made on cancellations after closing date.

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NARM

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Video Spotlight

JUNE 27, 1981

A top ten listing of pre-recorded videocassette sales.

VIDEO STATION OF NEW HAMPSHIRE

ORDINARY PEOPLE—Paramount
Paramount Home Video
POPEYE—Paramount/Paramount
Home Video
ELPHANT MAN—Paramount/
Paramount Home Video
9 TO 5—20th Century Fox/Mag.
Video
CADDOYSHACK—Orion/Warner
Home Video
THE STUNT MAN—20th Century
Fox/Mag. Video
FLASH GORDON—Universal/MCA
Dist.
WORLD'S GREATEST LIVER—
20th Century Fox/Mag. Video
ISLAND—Universal/MCA Dist.
WICKEDMAN—Falcon Int'l.
Media Ent.

PRIME VIDEO/BOSTON

ELPHANT MAN—Paramount/
Paramount Home Video
9 TO 5—20th Century Fox/
Mag. Video
ORDINARY PEOPLE—Paramount/
Paramount Home Video
**INVASION OF THE BODY
SNATCHERS**—Nostalgia
Merchants
AIRPLANE—Paramount/
Paramount Home Video
FORBIDDEN PLANET—MGM/CBS
STAR TREK Q—20th Century
Fox/Mag. Video
BLOOD BROTHERS—WB/Warner
Home Video
WHEN WORDS COLLIDE—
Paramount/Paramount Home
Video
TIME AFTER TIME—20th Century
Fox/Mag. Video

STRAWBERRIES/NEW ENGLAND

9 TO 5—20th Century Fox/
Mag. Video
CADDOYSHACK—Orion/Warner
Home Video
FAME—MGM/CBS
XANADU—Universal/MCA Dist.
AIRPLANE—Paramount/
Paramount Home Video
COAL MINER'S DAUGHTER—
Universal/MCA Dist.
SOMEWHERE IN TIME—Universal/
MCA Dist.
SUPERMAN—DC Comics/
Warner Home Video
ALIEN—20th Century Fox/
Mag. Video
THE STUNT MAN—20th Century
Fox/Mag. Video

VIDEO STATION OF CONNECTICUT

ORDINARY PEOPLE—Paramount/
Paramount Home Video
ELPHANT MAN—Paramount/
Paramount Home Video
9 TO 5—20th Century Fox/
Mag. Video
CADDOYSHACK—Orion/Warner
Home Video
INSIDE MOVES—20th Century
Fox/Mag. Video
THE STUNT MAN—20th Century
Fox/Mag. Video
WORLD'S GREATEST LIVER—
20th Century Fox/Mag. Video
VIDEO SHACK/NEW YORK
CABARET—MGM/CBS
AIRPLANE—Paramount/
Paramount Home Video
FORBIDDEN PLANET—MGM/CBS
FAME—MGM/CBS
MY FAIR LADY—MGM/CBS
THE GODFATHER—Paramount/
Paramount Home Video
THE CHAMP—MGM/CBS
FLASH GORDON—Universal/MCA
Dist.
FLASH GORDON—Media
Dist.

STEREO DISCOUNTS/

BALTIMORE
INSIDE MOVES—20th Century
Fox/Mag. Video

MY BLOODY VALENTINE

URBAN COWBOY—Paramount
Home Video
CRUISING—MGM/CBS
URBAN COWBOY—Paramount/
Paramount Home Video
**CHEECH & CHONG'S NUTS
MOVIE**—Universal/MCA Dist.
CHANGE OF SEASONS—20th
Century Fox/Mag. Video
BALTIMORE BULLET—20th Century
Fox/Mag. Video
CAT—MGM/CBS
GODFATHER—Paramount/
Paramount Home Video
WHAT'S UP DOCTO—WB/Warner
Home Video

EROL'S COLOR TV

ARLINGTON

CHINESE CONNECTION—
Golden Video
RISTS OF FURY—Golden Video
M*Y*H*—20th Century Fox/
Mag. Video
SILVER STREAK—20th Century
Fox/Mag. Video
MY BODYGUARD—20th Century
Fox/Mag. Video
RAISE THE TITANIC—20th
Century Fox/Mag. Video
MUPPET MOVIE—ITC Ent./
Mag. Video
ALIEN—20th Century Fox/
Mag. Video
1001
ONION FIELD—20th Century Fox/
Mag. Video

TELEVIDEO SYSTEMS/

RICHMOND

YOUNG FRANKENSTEIN—20th
Century Fox/Mag. Video
POPEYE—Paramount/Paramount
Home Video
ELPHANT MAN—Paramount/
Paramount Home Video
EVERY BODY BUT LOOSE—
WB/Warner Home Video
CHANGE OF SEASONS—20th
Century Fox/Mag. Video
THE CHAMP—MGM/CBS
THE FORMULA—MGM/CBS
ORDINARY PEOPLE—Paramount/
Paramount Home Video
9 TO 5—20th Century Fox/
Mag. Video
2001 A SPACE ODYSSEY—MGM/
CBS

HARMONY HUT/EAST

COAST
9 TO 5—20th Century Fox/
Mag. Video
ORDINARY PEOPLE—Paramount/
Paramount Home Video
ELPHANT MAN—Paramount/
Paramount Home Video
AIRPLANE—Paramount/
Paramount Home Video
STUNT MAN—20th Century Fox/
Mag. Video
CADDOYSHACK—Orion/Warner
Home Video
CHANGE OF SEASONS—20th
Century Fox/Mag. Video
THE CHAMP—MGM/CBS
YOUNG FRANKENSTEIN—20th
Century Fox/Mag. Video
INSIDE MOVES—20th Century
Fox/Mag. Video
RECORD RENDEZVOUS/

CLEVELAND

ENTER THE DRAGON—Paramount/
Paramount Home Video
9 TO 5—20th Century Fox/Mag.
Video
AIRPLANE—Paramount/Paramount
Home Video
URBAN COWBOY—Paramount/
Paramount Home Video
FAME—MGM/CBS
STAR TREK—Paramount/
Paramount Home Video
CADDOYSHACK—Orion/Warner
Home Video
**CLOSE ENCOUNTERS OF THE THIRD
KIND**—Col./Columbia Home Ent.
SUPERMAN—DC Comics/Warner
Home Video
THE BLUES BROTHERS—Universal/
MCA Dist.
THOMAS VIDEO/DETROIT
ORDINARY PEOPLE—Paramount/
Paramount Home Video

YOUNG FRANKENSTEIN

—20th
Century Fox/Mag. Video
POPEYE—Paramount/Paramount
Home Video
ELPHANT MAN—Paramount/
Paramount Home Video
BRIDGE OVER THE RIVER KWAI—
Col./Columbia Home Ent.
GUNS OF NAVARRONE—Col./
Columbia Home Ent.
SOUTH PACIFIC—MGM/CBS
CAT BALLOU—Col./Columbia Home
Ent.
FLASH GORDON—Universal/MCA
Dist.

HOPSCOTCH

—20th Century Fox/
Mag. Video
CABARET—MGM/CBS
ELPHANT MAN—Paramount/
Paramount Home Video
FORBIDDEN PLANET—MGM/CBS
BETWEEN THE EYELIDS OF THE DOLLS
—20th Century Fox/Mag. Video
JIMMY HENDRIX LIVE—Media
Dist.
ANDY WARHOL'S DRACULA—
Video Cema
ORLANDO'S FRANKENSTEIN—
Video Cema
CAT BALLOU—Col./Columbia Home
Ent.

VIDEO SPECIALTIES/

HOUSTON

ORDINARY PEOPLE—Paramount/
Paramount Home Video
GUNS OF NAVARRONE—Col./
Columbia Home Ent.
ELPHANT MAN—Paramount/
Paramount Home Video
MY BLOODY VALENTINE—
Paramount/Paramount Home
Video
CABARET—MGM/CBS
CHANGE OF SEASONS—20th
Century Fox/Mag. Video
INSIDE MOVES—20th Century
Fox/Mag. Video
SERIAL—Paramount/Paramount
Home Video
POPEYE—Paramount/Paramount
Home Video
CAT BALLOU—Col./Columbia Home
Ent.

VIDEO CASSETTES/

LUBBOCK

9 TO 5—20th Century Fox/Mag.
Video
AIRPLANE—Paramount/Paramount
Home Video
MY FAIR LADY—MGM/CBS
ISLAND—Universal/MCA Dist.
POPEYE—Paramount/Paramount
Home Video
FLASH GORDON—Universal/MCA
Dist.
ELPHANT MAN—Paramount/
Paramount Home Video
XANADU—Universal/MCA Dist.
BRIDGE OVER THE RIVER KWAI—
Col./Columbia Home Ent.
ORDINARY PEOPLE—Paramount/
Paramount Home Video
KALEIDOSCOPE/

OKLAHOMA CITY

9 TO 5—20th Century Fox/Mag.
Video
CADDOYSHACK—Orion/Warner
Home Video
ORDINARY PEOPLE—Paramount/
Paramount Home Video
AIRPLANE—Paramount/Paramount
Home Video
POPEYE—Paramount/Paramount
Home Video
ORDINARY PEOPLE—Paramount/
Paramount Home Video
EMANUELLE—Col./Columbia Home
Ent.
ELPHANT MAN—Paramount/
Paramount Home Video
THE BLUES BROTHERS—Universal/
MCA Dist.
MY BODYGUARD—20th Century
Fox/Mag. Video
CHANGE OF SEASONS—20th
Century Fox/Mag. Video
VIDEO CUBE/DENVER
POPEYE—Paramount/Paramount
Home Video
ORDINARY PEOPLE—Paramount/
Paramount Home Video
ELPHANT MAN—Paramount/
Paramount Home Video

AMERICAN TAPE & VIDEO/

ATLANTA

ORDINARY PEOPLE—Paramount/
Paramount Home Video
POPEYE—Paramount/Paramount
Home Video
THE FORMULA—MGM/CBS

9 TO 5

—20th Century Fox/Mag. Video
THE DEER HUNTER—Paramount/
Paramount Home Video
ELPHANT MAN—Paramount/
Paramount Home Video
CADDOYSHACK—Orion/Warner
Home Video
COAL MINER'S DAUGHTER—
Col./Columbia Home Ent.
GUNS OF NAVARRONE—Col./
Columbia Home Ent.
AIRPLANE—Paramount/Paramount
Home Video

SHEIK VIDEO/METARIE

TAKEN THE APE MAN—MGM/
CBS
CABARET—MGM/CBS
ELPHANT MAN—Paramount/
Paramount Home Video
FORBIDDEN PLANET—MGM/CBS
BETWEEN THE EYELIDS OF THE DOLLS
—20th Century Fox/Mag. Video
JIMMY HENDRIX LIVE—Media
Dist.
ANDY WARHOL'S DRACULA—
Video Cema
ORLANDO'S FRANKENSTEIN—
Video Cema
CAT BALLOU—Col./Columbia Home
Ent.

VIDEO SPECIALTIES/

HOUSTON

ORDINARY PEOPLE—Paramount/
Paramount Home Video
GUNS OF NAVARRONE—Col./
Columbia Home Ent.
ELPHANT MAN—Paramount/
Paramount Home Video
MY BLOODY VALENTINE—
Paramount/Paramount Home
Video
CABARET—MGM/CBS
CHANGE OF SEASONS—20th
Century Fox/Mag. Video
INSIDE MOVES—20th Century
Fox/Mag. Video
SERIAL—Paramount/Paramount
Home Video
POPEYE—Paramount/Paramount
Home Video
CAT BALLOU—Col./Columbia Home
Ent.

VIDEO CASSETTES/

LUBBOCK

9 TO 5—20th Century Fox/Mag.
Video
AIRPLANE—Paramount/Paramount
Home Video
MY FAIR LADY—MGM/CBS
ISLAND—Universal/MCA Dist.
POPEYE—Paramount/Paramount
Home Video
FLASH GORDON—Universal/MCA
Dist.
ELPHANT MAN—Paramount/
Paramount Home Video
XANADU—Universal/MCA Dist.
BRIDGE OVER THE RIVER KWAI—
Col./Columbia Home Ent.
ORDINARY PEOPLE—Paramount/
Paramount Home Video
KALEIDOSCOPE/

OKLAHOMA CITY

9 TO 5—20th Century Fox/Mag.
Video
CADDOYSHACK—Orion/Warner
Home Video
ORDINARY PEOPLE—Paramount/
Paramount Home Video
AIRPLANE—Paramount/Paramount
Home Video
POPEYE—Paramount/Paramount
Home Video
ORDINARY PEOPLE—Paramount/
Paramount Home Video
EMANUELLE—Col./Columbia Home
Ent.
ELPHANT MAN—Paramount/
Paramount Home Video
THE BLUES BROTHERS—Universal/
MCA Dist.
MY BODYGUARD—20th Century
Fox/Mag. Video
CHANGE OF SEASONS—20th
Century Fox/Mag. Video
VIDEO CUBE/DENVER
POPEYE—Paramount/Paramount
Home Video
ORDINARY PEOPLE—Paramount/
Paramount Home Video
ELPHANT MAN—Paramount/
Paramount Home Video

AMERICAN TAPE & VIDEO/

ATLANTA

ORDINARY PEOPLE—Paramount/
Paramount Home Video
POPEYE—Paramount/Paramount
Home Video
THE FORMULA—MGM/CBS

9 TO 5

—20th Century Fox/Mag. Video
YOUNG FRANKENSTEIN—20th
Century Fox/Mag. Video
MASADA—Universal/MCA Dist.
ALIEN—20th Century Fox/Mag.
Video
THE ISLAND—Universal/MCA
Dist.
CADDOYSHACK—Orion/Warner
Home Video
SUPERMAN—DC Comics/Warner
Home Video

VALAS TV/DENVER

FLASH GORDON—Universal/MCA
Dist.
MY FAIR LADY—MGM/CBS
SERIAL—Paramount/Paramount
Home Video
POPEYE—Paramount/Paramount
Home Video
SOMEWHERE IN TIME—Universal/
MCA Dist.
THE ISLAND—Universal/MCA
Dist.
COAST TO COAST—Paramount/
Paramount Home Video
SHREK & THE BANDIT T—
Universal/MCA Dist.
COAL MINER'S DAUGHTER—
Ent.
THE BLUES BROTHERS—Universal/
MCA Dist.

VIDEO MART/PHOENIX

ORDINARY PEOPLE—Paramount/
Paramount Home Video
POPEYE—Paramount/Paramount
Home Video
9 TO 5—20th Century Fox/Mag.
Video
AIRPLANE—Paramount/Paramount
Home Video
SOMEWHERE IN TIME—Universal/
MCA Dist.
MY BODYGUARD—20th Century
Fox/Mag. Video
THE STUNT MAN—20th Century
Fox/Mag. Video
REUBEN—20th Century Fox/
Mag. Video
ELPHANT MAN—Paramount/
Paramount Home Video
STAR TREK (THE MOVIE)—
Paramount/Paramount Home
Video

NICKLEODON/LA.

ORDINARY PEOPLE—Paramount/
Paramount Home Video
POPEYE—Paramount/Paramount
Home Video
ELPHANT MAN—Paramount/
Paramount Home Video
THE FORMULA—MGM/CBS
THE THREE STOOGES—Col./
Columbia Home Ent.
AIRPLANE—Paramount/Paramount
Home Video
ROSEMARY'S BABY—Paramount/
Paramount Home Video
TAKEN THE APE MAN—MGM/
CBS
KIDS IN DISNEY—Disney/Disney
Home Video
9 TO 5—20th Century Fox/Mag.
Video

WHEREHOUSE/

NATIONAL

ORDINARY PEOPLE—Paramount/
Paramount Home Video
9 TO 5—20th Century Fox/Mag.
Video
AIRPLANE—Paramount/Paramount
Home Video
POPEYE—Paramount/Paramount
Home Video
ELPHANT MAN—Paramount/
Paramount Home Video
2001 A SPACE ODYSSEY—MGM/
CBS
MY FAIR LADY—MGM/CBS
POPEYE—Paramount/Paramount
Home Video
COAL MINER'S DAUGHTER—
Universal/MCA Dist.
FAME—MGM/CBS
THE STUNT MAN—20th Century
Fox/Mag. Video

Also reporting are: Dog Ear
Records, Chicago; Uptains Recs,
Chicago; Video Warehouse, 437
Philadelphia, Crayfield, N.Y.;
Video Connection, Boise, Idaho;
Paramount Home Video Land,
Dallas; Barney Miller, Lexington,
2nd Video Place, W.D.C.



SALESMAN
ORDINARY PEOPLE
PARAMOUNT HOME VIDEO

Record World Videocassettes



JUN. 27 JUN. 13

1 5 ORDINARY PEOPLE
 Starring Mary Tyler Moore, Donald Sutherland and Timothy Hutton
 Paramount
 Paramount Home Video 8964
 Produced by Ronald L. Schwary



RATING
R

		RATING		
2	7	PG	14	11
Paramount	ELEPHANT MAN		20th Century Fox	ALIEN
Paramount Home Video 1347	Produced by Jonathan Sanger		Magnetic Video CL9001	Produced by Gordon Carroll, David Giler
Directed by David Lynch			Directed by Ridley Scott	
3	6	PG	15	—
Paramount	POPEYE		ABC	CABARET
Paramount Home Video 1117	Produced by Robert Evans		MGM/CBS CVCB 700035	Produced by Steven Deutch
Directed by Robert Altman			Directed by Bob Fosse	
4	1	PG	16	—
20th Century Fox	9 TO 5		20th Century Fox	CHANGE OF SEASONS
Magnetic Video 1099	Produced by Bruce Gilbert		Magnetic Video 1104	Produced by Martin Ransohoff
Directed by Colin Higgins			Directed by Richard Lang	
5	2	PG	17	23
Paramount	AIRPLANE		D.C. Comics	SUPERMAN
Paramount Home Video 1305	Produced by John Davidson		Warner Home Video WB 1013	Produced by Alex & Liya Salkin
Directed by Jim Abraham, David Zucker, Jerry Zucker			Directed by Richard Donner	
6	9	R	18	16
Orion	CADDYSHACK		Paramount	STAR TREK—THE MOTION PICTURE
Warner Home Video 2005	Produced by Douglass Kenney		Paramount Home Video 8858	Produced by Gene Roddenberry
Directed by Harold Ramis			Directed by Robert Wise	
7	3	PG	19	—
20th Century Fox	THE STUNT MAN		MGM	FORBIDDEN PLANET
Magnetic Video 1110	Produced by Mel Simon		MGM/CBS MVMB 600041	Produced by Nicholas Nayfack
Directed by Richard Rush			Directed by Fred McLeod Wilcox	
8	4	R	20	—
Universal	FLASH GORDON		Columbia	CAT BALLOU
MCA Distributors 66022	Produced by Dino DeLaurentiis		Columbia Home Entertainment VH10125E	Produced by Harold Hecht
Directed by Mike Hodges			Directed by Elliot Silverstein	
9	8	R	21	12
MGM	FAME		20th Century Fox	MY BODYGUARD
MGM/CBS M70027	Produced by David DeSilva & Alan Marshall		Magnetic Video 1111	Produced by Don Devlin
Directed by Alan Parker			Directed by Tony Bill	
10	10	NA	22	24
MGM	MY FAIR LADY		ITC Entertainment	MUPPET MOVIE
MGM/CBS C90038	Produced by Jack L. Warner		Magnetic Video CL 9001	Produced by Jim Henson
Directed by George Cukor			Directed by James Frawley	
11	—	PG	23	13
20th Century Fox	YOUNG FRANKENSTEIN		Universal	THE BLUES BROTHERS
Magnetic Video 1103	Produced by Michael Gruskoff		MCA Distributors 77000	Produced by Robert K. Weiss
Directed by Mel Brooks			Directed by John Landis	
12	22	R	24	—
MGM	FORMULA		Paramount	MY BLOODY VALENTINE
MGM/CBS MCBM 600037	Produced by Steve Shagan		Paramount Home Video 1447	Produced by John Dunning, Andre Link, Stephen Miller
Directed by John G. Avildsen			Directed by George Mihalko	
13	15	PG	25	15
Universal	SOMEWHERE IN TIME		Paramount	URBAN COWBOY
MCA Distributing 60024	Produced by Stephen Deutsch		Paramount Home Video 1285	Produced by Robert Evans & Irving Azoff
Directed by Jeannot Szwark			Directed by James Bridges	

By DAVID McGEE

■ **BORN AGAIN, SORT OF:** The saga of Artful Dodger took another odd turn last week. In the May 16 edition of *Record World*, New York, N.Y. reported the departure from the group of lead singer Billy Paliselli, and also interviewed Artful's guitarist and co-songwriter (with Paliselli) Gary Herrewig, who spoke of the band's future in decidedly uncertain terms, while denying rumors of a split. Noting that talks with Geffen Records had proven fruitless thus far, Herrewig said, "If something doesn't happen fast I don't know what we'll do."

The upshot was twofold. WMMS-FM in Cleveland—the one city where Artful Dodger was fully appreciated—broadcast a tribute to the group upon hearing of its breakup. Then in the May 21-27 edition of a Washington, D.C. area publication, *Scene* magazine, a writer claimed RW's information was inaccurate, and bolstered this assertion with quotes from a representative of Artful's management company, who said Paliselli was still very much a member of the band. *Scene* went on to describe the New York, N.Y. article as "sometimes uncomplimentary" and made reference to a remark supposedly printed here regarding Ariola's decision to drop the group.

Let's put it like this: *Scene* sucks wind. Had the writer bothered to read beyond the paragraph that began, "Word came last week that Artful Dodger had decided to call it quits," he would have seen the following sentence: "New York, N.Y. was able to reach Herrewig last week, and he denied reports of the band's demise."

Had the writer bothered to read the second paragraph, he would have seen the following: "When Ariola declined to option a second album . . ." Nowhere in the article is the word *dropped* to be found. Six of one, half dozen of the other, you say? Unfortunately, *Scene* went further and published quotes from the management representative disputing any contention that the group had in fact been dropped.

"Sometimes uncomplimentary"? That must be a reference to the word "muddled" used to describe Artful's third Columbia album. Anyone who listens to the record knows "muddled" is rather a charitable description of "Babes on Broadway," as the group members themselves will tell you.

Scene also neglected to inform its readers of two crucial points: (a) much of the information in RW's article came straight from Gary Herrewig, who was quoted extensively, and accurately, throughout; and (b) shortly after RW went to press, Paliselli decided to return to the band, albeit on a part-time basis.

Please note: last week, New York, N.Y. reached Paliselli in his office at Battleground Ford in Manassas, Virginia, and he explained the recent developments in his life as a singer, and the contingencies upon which his return to Artful Dodger is based. "As it stands now," he said, "I've rejoined the band and we're working on tapes. Hopefully something's going to come of it. I'm not going to commit to any recording contract that doesn't offer a substantial amount of front money and the assurance that we'll get to do more than one album."

"The band ceased to be fun on a number of different levels because I learned you can't just do music. You have to do all this other bullshit. At this point I don't trust anyone except the band members."

Paliselli said his commitment is for studio work only. "I'm not going to do any touring, because the overhead is too much for a band that's not being supported by management or by a label. We don't have a label, and management just doesn't have the money to put us out on the road for any extended length of time." Will he do local dates? "I don't think so. Not right now."

When New York, N.Y. spoke to him, Herrewig seemed uncertain of Paliselli's feelings towards his fellow Dodgers. ("I think we're still friends," Herrewig said). Paliselli indicated that the bond of friendship is very much intact. "We've gotten real close to each other over a period of time, and it's not easy to break off a relationship like that. All I can say is that this time we're all in it to do it right, and I know you'll be hearing from us."

HAPPY BIRTHDAY to one of the great ones, **Doc Pomus**, who will turn 56 on June 27. Most of the civilized world will be in Pomus' apartment the night before celebrating the occasion, including such luminaries as **Southside Johnny** and **Joe Turner** (the latter, by the way, will be making a rare concert appearance in New York during the early part of July when he holds forth for several nights at Trumps).

(Continued on page 54)

Cover Story:

A New Approach for Tom Petty

■ "My main concern with this album was to move someplace we hadn't been before. I think we've been able to make a sound that is 'the Heartbreakers' sound.'"

"Hard Promises" by Tom Petty and the Heartbreakers (Backstreet/MCA) is, as Petty points out, a new sound. It's a transition, a move away from what was expected of them, with its significantly different musical approach often underlying the intense and vividly-etched lyrics. And this, in turn, helps explain why Petty and the Heartbreakers, after only four albums, have a worldwide following.

"Hard Promises" and the first single from it, "The Waiting," came four years after the group's debut album, "Tom Petty and the Heartbreakers." Prior to that first album, the group was formed around the desire to play good rock 'n' roll, and the next step was the 12-months-a-year "dues paying" process on the road. The second LP was "You're Gonna Get It." The initial release on Backstreet, 1980's "Damn the Torpedoes," sold more than two and a half million copies.

In that short period of time, they have not only created a subtle and intriguing sound but an appealing image as well. While it began to come into focus with "Torpedoes," it has been fulfilled with "Hard Promises."

As Petty adds: "We did try to get a little rougher sound. We dealt with a lot of songs, 18 tracks I think we cut."

Bestway Buys Peerless

■ **NEW YORK**—Howard Massler, president of the Bestway Group, has announced the purchase of the Peerless Audiophile Record Corp., located in North Plainfield, New Jersey.

Audiofidelity Fetes Lou Monte



Audiofidelity Records recently hosted a reception in honor of Lou Monte's new album, "Shaddap You Face." Pictured at the gathering are, from left: Carmen LaRosa, general manager, Audiofidelity; Sam Goff, president, Audiofidelity; Monte Don Pugliese, chairman, Audiofidelity; and Mort Hillman, east coast sales VP, Record World.



"The side of the band this album shows," Petty continues, "has always been there, but I don't think people are that aware of it. There are more ballads, and I think it's a little more lyrical than the other albums we've done. I wanted to get into that and see what we could get out of it. I wanted to try and open the door for experimentation in more than just one musical style."

AFM Meeting in Utah

■ **SALT LAKE CITY, UTAH**—The American Federation of Musicians of the United States and Canada is holding its 84th annual convention in Salt Lake City, Utah, June 22-25.

In attendance at the convention will be over 900 delegates from local AFM unions throughout the U.S. and Canada as well as the Federation's nine-member international executive board, headed by international president Victor W. Fuentelba.

Audiofidelity Pushing Locus Gospel Label

■ **NEW YORK**—Carmen LaRosa, general manager of Audiofidelity Records, has announced the launching of a major national campaign on behalf of the label's internationally distributed gospel line, Locus Records.

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Newman Records Bow

■ NEW YORK—Buster Newman, president, and Richard Seiber, vice president, have announced the formation of their new record company, Newman Records.

Newman Records will manufacture and distribute nationally via independent record distributors. The following distributors have already been named: N.Y. Sunshine Distributors; Cleveland Progress; Chicago, Reunited; and L.A., Record Distributing.

The following staff appointments have been named: Adam Zabloski, national sales manager; Riley Wynn, national promotion director; Tony Leoner, midwest promotion manager; Elizabeth Elaine, east coast promotion manager; and George Sherlock, west coast promotion and trade coordination manager. Gus Richmond will be acting as national promotion consultant.

The company's initial release is "Found a Groove," by the Wrecking Crew.

Mazzetta Joins First American

■ SEATTLE—Tom Mazzetta has been appointed national promotion director for Seattle's First American Records. Most recently, national promotion director for International Artist Records, Mazzetta previously served as western regional promotion manager for both Mercury and London Records, having formerly held the post of local promotion manager for Polydor and Mercury in Florida. Mazzetta will be based in Los Angeles.

G.G. Music Signs Four

■ NEW YORK—Linwood Simon, president of G.G. Music, Inc. (ASCAP), the publishing division of American Worldwide Sound & Music, Inc., has announced the signing of four staff writers to the company.

Norbert Sioley has been writer for the Main Ingredient Inner Life, Revelation, Ecstasy, Passion & Pain, and other groups; Carlos Alomar's background includes heading the David Bowie band, George Flame and Bob Ferguson, who have both composed material for Gloria Gaynor also join G.G. Music, Inc. in administrative positions.

Work Beginning On Erect Records Studio

■ MERRILLVILLE, IND.—George Zaick of Studio Supply will be overseeing the construction of Sound Factory, a 24-track studio for Erect Records here. Tom Irby of Studio Supply-Nashville is doing all the design work for Erect's studio.

Remember:

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1981

Record World

Annual Directory

& Awards Issue

Issue Date:

July 25

Ad Deadline:

July 1

Record World Singles Top 150

Record World
Singles
Top 150
Alphabetical Listing

JUNE 27, 1981
RUN. JUN. 27
20

- 101 140 **SOMEDAY, SOMEWAY** ROBERT GORDON/RCA 12239 (Belwin Mills, ASCAP)
- 102 131 **SHAKE IT UP TONIGHT** CHERYL LYNN/Columbia 11 02102 (April, ASCAP)
- 103 104 **FOREVER YESTERDAY (FOR THE CHILDREN)** GLADYS KNIGHT & THE PIPS/Columbia 11 02113 (Glenn's Music Files, ASCAP)
- 104 106 **IF YOU FEEL IT** THELMA HOUSTON/RCA 12215 (Brookshire, BMI)
- 105 105 **SOME DAYS ARE DIAMONDS (SOME DAYS ARE STONE)** JOHN DENVER/RCA 12246 (Tree, BMI)
- 106 113 **UNDER THE COVERS** JAMES IAN/Columbia 18 02176 (Amine, ASCAP)
- 107 108 **POCKET CALCULATOR** KRAFTWERK/Warner Bros. 49723 (Kling Klang, ASCAP)
- 108 109 **VERY SPECIAL DEBRA** LAWS/Elektra 47142 (Irving/Jo Gibbs, BMI/AR, ASCAP)
- 109 111 **READY FOR LOVE** SILVERADO/Pavilion 6 02077 (CBS) (Rightstone, BMI)
- 110 101 **BODY MUSIC STRIKERS**/Prelude 0825 (Truman, BMI)
- 111 114 **SEARCHING TO FIND THE ONE** UNLIMITED TOUCH/Prelude 8029 (Truman, BMI/Unlimited Touch, ASCAP)
- 112 116 **ANOTHER TICKET TO RIDE** CLAYTON/O 1064 (Sigswold/Unichappell, BMI)
- 113 119 **TRY IT OUT** GINO SCALIO/Atlantic/RFC 3818 (Good Flavor/Sons Celestes/Shediac, ASCAP)
- 114 107 **DARLIN'** TOM JONES/Mercury 76100 (PolyGram) (September/Yellow Dog, ASCAP)
- 115 117 **"SCUSE ME, WHILE I FALL IN LOVE** DONNA WASHINGTON/Capitol 4991 (A&M/Unice, Ronnie's, ASCAP)
- 116 118 **LAY BACK IN THE ARMS** OF SOMEONE SAVOY BROWN/Town House 1054 (Carrere, BMI)
- 117 121 **RICH MAN** TERRY FERRELL/MCA 51119 (Song Biz, BMI)
- 118 — **ONE STEP AHEAD** SPIT ENZ/AM 2339 (Enz, BMI)
- 119 — **TOGETHER WE CAN SHINE** LINX/Chrysalis 2521 (Solid/BSM)
- 120 122 **ARE YOU SINGLE** AURRA/Salsoul 2139 (RCA) (Lucky Three/Red Aura, BMI)
- 121 — **TEMPTED** SQUEEZE/AM 2345 (Illegal Songs, BMI)
- 122 124 **LET'S GET CRAZY** ROGER TAYLOR/Elektra 47151 (Queen/Beechwood, BMI)
- 123 115 **CALL IT WHAT YOU WANT** BILL SUMMERS & SUMMERS HEAT/MCA 51073 (Bilsim, BMI)
- 124 126 **TAKE IT ANY WAY YOU WANT** IT FATBACK/Spring 3018 (PolyGram) (CHI, BMI)
- 125 125 **TELL ME WHERE IT HURTS** WALTER JACKSON/Columbia 11 02307 (Angelshill/Six Continents, BMI)
- 126 127 **ON AND ON AND ON** A&A/Atlantic 3826 (Countless, BMI)
- 127 130 **THIS IS THE I BELIEVE** MARSHALL TUCKER/BAND OF BROTHERS 49724 (Marshall Tucker, BMI)
- 128 110 **BABY, I DO LOVE YOU** GREG PHILLINGSBANK/Planner 47928 (E/A)
- 129 129 **TELL 'EM I HEARD IT** SANDRA FEVA/Venture 138 (Paddle/Simon-Redmond/Gaetana, BMI)
- 130 120 **WASTING TIME** TOM JOHNSTON/Warner Bros. 49736 (Windecor, BMI)
- 131 133 **LOVE'S DANCE** KLIQUE/MCA 51099 (Bee Germaine, BMI)
- 132 — **SEND FOR ME** ATLANTIC STARS/AM 2340 (Irving/Mercy Karsey, BMI)
- 133 — **GROOVE CITY** T.CONNECTION/Capitol 4995 (T-Con, BMI)
- 134 128 **YOU'RE THE REASON** GOD MADE OKLAHOMA DAVID FRIZZELL & SHELLY WEST/Warner Bros. 49650 (Pescio/Wallet/Senor/Cibie, ASCAP)
- 135 134 **ALMOST SATURDAY NIGHT** DAVE EDMUNDS/Sunset Song 72000 (All) (Greasy King, ASCAP)
- 136 135 **LET ME STAY WITH YOU TONIGHT** POINT BLANK/MCA 51083 (Hamstein, BMI)
- 137 136 **SEDUCED** LEON REDBONE/Emperial City 7325 (All) (Warner Tamerlane/Precident, BMI)
- 138 137 **MAKE YOU MINE** SIDE EFFECT/Elektra 47112 (Relaxed/Happy Birthday/Tuff Cookie, BMI)
- 139 138 **NEXT TIME YOU'LL KNOW** SISTER SLEDGE/Colillon 40012 (All) (Walden/Gratitude Sky, ASCAP/Irving, BMI)
- 140 139 **WHAT TWO CAN DO** DENICEE WILLIAMS/ARC/Columbia 60504 (Ballboy/Kez-Druck, BMI)
- 141 141 **DON'T STOP** K.I.D./Som 81 5018 (Midex/Janner, ASCAP)
- 142 — **HAVING A PARTY** BOBBY KING/Warner Bros. 49749 (Albico, BMI)
- 143 143 **JUST CHILINDR** OUT BERNARD WRIGHT/Arista/GRP 2511 (Sunset Burchling, ASCAP)
- 144 143 **SKINNY OHIO PLAYERS**/Boardwalk 8 02063 (On the Boardwalk/Mistaken, BMI)
- 145 144 **LOVE DON'T STRIKE TWICE** BLACKCRYSTALS/Fantasy 910 (Klumperso, ASCAP/First Down, BMI)
- 146 145 **THAT DON'T HURT YOU** TO D. DR. HOOK/Casablanca 2325 (PolyGram) (I've Got the Music, BMI)
- 147 — **HERE IS MY LOVE** SYLVESTER/Fantasy/Honey 912 (Borzo/Beekeeper, ASCAP)
- 148 142 **HEAVEN IN YOUR ARMS** RAND HARTMAN/Blue Sky 7 00553 (CBS) (Silver Stead, BMI)
- 149 — **KEEP OUR LOVE** ALIVE JOHNNY VAN ZANT/Polydor 2171 (Ready or Not/Rockwood, ASCAP)
- 150 — **WHEN WILL MY LOVE BE RIGHT** ROBERT WINTERS & FALL/Buddah 627 (Arista) (Big Seven/Beamer, BMI)

Record World Singles Top 150

Record World
Singles
Top 150
Alphabetical Listing

- 61 **AI NO CORRIDA** Jones (Heatwave/HG, ASCAP/Lazy Lizard, BMI)
- 62 **AIN'T EVEN DONE WITH THE NIGHT** CROPPER (HG, ASCAP)
- 63 **A LIFE OF ILLUSION** Passerelli/Walsh (RCA/Now/Flare, ASCAP)
- 64 **ALL THOSE YEARS** AGO Harrison-Cooper (Ganga/B-V, ASCAP)
- 65 **A WOMAN NEEDS LOVE** JUST LIKE YOU Parker, Jr. (Raybelle, ASCAP)
- 66 **AMERICA** Gaudin (Stonebridge, ASCAP)
- 67 **ANGEL OF THE MORNING** Landis (Blackwood, BMI)
- 68 **ARC OF A DIVER** Winwood (Island, BMI)
- 69 **BEINGS WITH YOU** Tobin (Bertam, ASCAP)
- 70 **BETTE DAVIS EYES** Geary (Plain and Simple/Donna Weiss, ASCAP/BMI)
- 71 **BOY FROM NEW YORK** CITY Graydon (Tro, BMI)
- 72 **BROOKLYN GIRLS** Bunetta-Chudacoff (Captain Crystal/Sony/Gems/BMI, BMI)
- 73 **DON'T LET HIM GO** Cronin-Richards-Baamih (Fate, ASCAP)
- 74 **DON'T WANT TO WAIT** ANYMORE Foster Free, BMI)
- 75 **DON'T DUTCH BUS** (Wimot/Frashion/Supermarket, BMI)
- 76 **ELVIRA** Chaney (Acu Rose, BMI)
- 77 **EVERLASTING** LOVE Chertoff (Rising Stars, BMI)
- 78 **FANTASY GIRL** MILLS (Rocknicker/WB/Easy Action, ASCAP)
- 79 **FELS SO RIGHT** GUN-McBride-Shedd (BMI)
- 80 **FLY AWAY** NAIL-Week (Beton, BMI)
- 81 **FOOL IN LOVE** WITH YOU Newey (20th Century/Neary Tunes, BMI)
- 82 **FREELY DANCING** (Blaxton/Better Days, BMI/Better Nights, ASCAP)
- 83 **GEMINI** DREAM WILLIAMS (WB/MCA, ASCAP)
- 84 **GIVE A LITTLE BIT MORE** Tamey (Paper, PPS)
- 85 **GIVE IT TO ME** BABY James (Jobette/Stone City, ASCAP)
- 86 **HARD TIMES** Asher (Country Roads, BMI)
- 87 **HEARTBEAT** NIX (Kenix/Sugar/Biscuit, ASCAP)
- 88 **HEARTS** HUG (Mercury Shows Great Pyramid, BMI)
- 89 **HOW 'BOUT US** Graham (Dana Walden, license not listed)
- 90 **I CAN TAKE CARE OF MYSELF** BARBER (Area Cruz, ASCAP)
- 91 **I DON'T NEED YOU** Richie (Boatright, BMI)
- 92 **IN THE AIR** TONIGHT Collins (Efectu-sound/Pun, ASCAP)
- 93 **I LOVE YOU** RYAN (C.B.S., ASCAP)
- 94 **I LOVED 'EM** EVERY ONE Killen (Tree, BMI)
- 95 **I MISSED** ANGLON Collins-Padgham (Effectu-sound Ltd., ASCAP)
- 96 **IS IT YOU** Risaour (Bot of Habes, ASCAP)
- 97 **IT DIDN'T TAKE LONG** Coleman (Jiru/Land of Dreams/Arta, ASCAP)
- 98 **IT HURTS TO BE IN LOVE** Hartman (Steen Gemstone, BMI)
- 99 **IT'S NOW** OR NEVER Scott D'Andrea (Gledy, ASCAP)
- 100 **JESSIE'S GIRL** Otten (Robie Porter, BMI)
- 101 **JONES VS. JONES** (Podato (Delightful/Fresh Stars, BMI/Double F, ASCAP)
- 102 **JUST TWO OF US** Washington, Jr./MacDonald (Anisla/Blew Nig, ASCAP)
- 103 **KISS ON MY LIST** Hall-Quigg (Hot-Cha/Six Continents/Fat Duck, BMI)
- 104 **LADY YOU BRING ME UP** Carmichael-Grope (Jobette/Commodores, ASCAP)
- 105 **LIVING INSIDE MYSELF** Vannelli (Black Keys, BMI)
- 106 **LOVE ON A TWO WAY** Street Walden (Gambi, BMI)
- 107 **LOVE YOU LIKE I NEVER** LOVED BEFORE (Carbone-Zito (New-Ninth Street, BMI)
- 108 **LOVIN' THE NIGHT** AWAY Hall (Songs Manhattan Island/Whitehaven/ZIB, BMI)
- 109 **MODERN GIRL** Neil (Pendulum, Five Stars/Unichappell, ASCAP)
- 110 **MORNING TRAIN** (NINE TO SEA) Neil (Unichappell, BMI)
- 111 **NICOLE** Hallbrook-Kimmel (Terrarium/Fourth Floor, ASCAP)
- 112 **NIGHT FEEL** LIKE GETTING DOWN (Marinez (Blackwood, BMI/Marinez/Interworld/World Song, ASCAP)
- 113 **NOBODY** WINS THOMAS (Bertam, ASCAP)
- 114 **ONE DAY IN YOUR LIFE** Brown (Jobette, ASCAP)
- 115 **PARADISE** Petrus-Malavai (Little Macho, ASCAP)
- 116 **PROMISES** Gibb-Galuten-Richardson (Sigswold/Unichappell, BMI)
- 117 **PULL UP** TO GO THE SUMMIT (Blackwood-Sedkin (Akeley/Greco Jones, ASCAP)
- 118 **PUSH HUCKER** Groen (Perks/Duchess, BMI)
- 119 **QUEEN OF HEARTS** LANDIS (Drunk Monkey, ASCAP)
- 120 **ROCK 'N' ROLL DREAMS** COME THROUGH (Irvine-Steinman-Jansen (Neverland/Lost Boy, BMI)
- 121 **RUNNING AWAY** Beverly (Amazement, BMI)
- 122 **SAV WHAT** Mitchell (Fourth Floor/Hat Kitchen, ASCAP)
- 123 **SHEDD UP** ACHE CROWE (Hotwire/ASCAP)
- 124 **SHADY** DAY YOU FACE Dole-McKenzie (Remix, BMI)
- 125 **SIGN OF THE GYPSY** QUEEN Goodwynne (Irving, BMI)
- 126 **SINCE I DON'T HAVE YOU** Butler (Sonic/Brown/Southside, ASCAP)
- 127 **SLOW HAND** PARKY (Warner-Tamerlane/Flying Dutchman, BMI/Sweet Harmony, ASCAP)
- 128 **SOMEBODY'S** KNOCKIN' (Penny (Chipin/Tri-Chappell)
- 129 **SOME CHANGES** ARE FOR GOOD MASTER (Prince Street, ASCAP/Unichappell/Begonia Melodies, BMI)
- 130 **STAY ON** 45 Eggermont (Publisher not listed)
- 131 **STILL RIGHT** HERE IN MY HEART (Faboni (Kinemedy/Wood, BMI)
- 132 **STRONGER** THAN BEFORE (Bacharach-Suriyak (Unichappell/Begonia Melodies/Fadora, BMI/Midden Valley, ASCAP)
- 133 **AKIYUKI** Duke (Beckwood, BMI)
- 134 **SWEET BABY** Clarke-Duke (Mytense, ASCAP)
- 135 **SWEETHEART** Verraco (Bigtenth, BMI/Brightsmile, ASCAP)
- 136 **TAKE IT ON THE RUN** Cronin-Richards-Baamih (Buddy, BMI)
- 137 **THE BREAK UP** WHICH THEY DON'T WRITE 'EM Kaufman (Rye-Bo, ASCAP)
- 138 **THE KID IS IN THE TONITE** SITSUM (Blackwood/Dean of Music, BMI)
- 139 **THE ONE THAT YOU LOVE** Maslin (Korcia/Bessal/Royals, BMI)
- 140 **THE REAL THING** GROUP (Date of the Arts/RTV, ASCAP)
- 141 **THE STROKE** Squier-Mack (Songs of the Knight)
- 142 **THE TRAINING** Pett-y-livino (Gone Gator, ASCAP)
- 143 **THEME FROM THE GREATEST** AMERICAN HERO Post (Publisher not listed)
- 144 **THERE'S NO GETTING** OVER ME (Mistat-Collins/Rick Hall, ASCAP)
- 145 **THIS LITTLE GIRL** Miami Steve-Springsteen (Bruce Springsteen, ASCAP)
- 146 **TIME** Parsons (Woolfson's-Crown/Irving, BMI)
- 147 **TOM SAWYER** GROUP/Brown (Core, ASCAP)
- 148 **TOO MUCH** TIME ON MY HANDS GROUP (Amine, ASCAP)
- 149 **TOUGH** ME WHEN WE'RE DANCING (Carpenter (Hall-Clement, BMI)
- 150 **TWO HEARTS** Mume-Lucas (Froze) (Buttery, BMI)
- 151 **WATCHING THE WHEELS** Lennon-Ono-Douglas (Lansco, BMI)
- 152 **WHAT ARE WE** DREAMING OF LOVE (Maheer-Goodrum (Chappell/Saltmaker, ASCAP)
- 153 **WHAT CHA GONNA DO FOR ME** Mardin (Amine, ASCAP)
- 154 **WHAT SHE DOES TO ME** THE DIANA (SONG) Werman (Huge, BMI)
- 155 **WINNING** Olson (Island, BMI)
- 156 **YEARNING** Simmons (Total Experience, BMI)
- 157 **YOU ARE FOREVER** Tobin (Bertam, ASCAP)
- 158 **YOU BETTER** YOU BET Seymick (Towser/Rivers, BMI)
- 159 **YOU MAKE MY DREAMS** Hall-Quigg (Hot-Cha/Six Continents, BMI)

Record World Singles



JUNE 27, 1981

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

JUN. 27	JUN. 20					WKS. ON CHART
1	1	BETTE DAVIS EYES KIM CARNES EMI-America 8077 (4th Week)				14
2	2	STARS ON 45 STARS ON George 3810 (Atl)				12
3	3	ALL THOSE YEARS AGO Radio HARRISON/Dark Horse 49729 (WB)				6
4	5	THE ONE THAT YOU LOVE AIR SUPPLY/Arista 0604				6
5	13	ELVIRA OAK RIDGE BOYS/MCA 51084				7
6	4	A WOMAN NEEDS LOVE (JUST LIKE YOU DO) RAY PARKER, JR. & RAYDIO/Arista 0592 17				13
7	12	JESSIE'S GIRL RICK SPRINGFIELD/RCA 12201				13
8	14	YOU MAKE MY DREAMS DARYL HALL & JOHN OATES/ RCA 12217				9
9	6	TAKE IT ON THE RUN REO SPEEDWAGON/Epic 19 01054				15
10	10	I LOVE YOU CLIMAX BLUES BAND/Warner Bros. 49669				18
11	8	SUKIYAKI TASTE OF HONEY /Capitol 4953				17
12	9	AMERICA NEIL DIAMOND /Capitol 4994				10
13	23	THEME FROM THE GREATEST AMERICAN HERO JOEY SCARBURY/Elektra 47147				7
14	15	THIS LITTLE GIRL GARY U.S. BONDS/EMI-America 2309				12
15	7	MORNING TRAIN (NINE TO FIVE) SHEENA EASTON/EMI-America 8071				20
16	16	TOO MUCH TIME ON MY HANDS STYX/AS&M 2323				15
17	20	WINNING SANTANA /Columbia 11 01050				11
18	11	ANGEL OF THE MORNING JUICE NEWTON/Capitol 4976				19
19	24	MODERN GIRL SHEENA EASTON/EMI-America 8080				7
20	19	THE WAITING TON PETTY AND THE HEARTBREAKERS/ Backstreet/MCA 51100				9
21	27	BOY FROM NEW YORK CITY MANHATTAN TRANSFER/Atlantic 3816				6
22	17	WATCHING THE WHEELS JOHN LENNON/Geffen 49695				14
23	25	IS IT YOU? LEE RITENOUR/Elektra 47124				9
24	31	I DON'T NEED YOU KENNY ROGERS/Liberty 1415				3
25	18	BEING WITH YOU SMOKEY ROBINSON/Tamla 54321 (Motown)				19
26	26	SHADDAP YOU FACE JOE DOLCE/MCA 51053				9
27	30	TIME ALAN PARSONS PROJECT /Arista 0598				11
28	35	HEARTS MARTY BALIN/EMI-America 8084				6
29	32	SWEET BABY STANLEY CLARKE & GEORGE DUKE/Epic 19 01052				9
30	21	SWEETHEART FRANKIE & THE KNOCKOUTS /Millennium 11801 (RCA)				17
31	36	GEMINI DREAM MOODY BLUES/Threshold 601 (PolyGram)				3
32	33	FOOL IN LOVE WITH JOE PHOTOGLO/20th Century Fox 2487 (RCA)				9
33	28	WHAT ARE WE DOIN' IN LIME DOTTIE WEST /Liberty 1404				14
34	37	NOBODY WINS ELTON JOHN/Geffen 49722 (WB)				8
35	40	SLOW HAND POINTER SISTERS/Planet 4799 (E/A)				5
36	34	STILL RIGHT HERE IN MY HEART PURE PRAIRIE LEAGUE/Catalbanca 2332 (PolyGram)				10
37	46	SEVEN YEAR ACHE ROSANNE CASH/Columbia 11 11426				9
38	49	QUEEN OF HEARTS JUICE NEWTON/Capitol 4997				5
39	43	STRONGER THAN BEFORE CAROLE BAYER SAGER/Boardwalk 02054				7
40	44	TWO HEARTS STEPHANIE MILLS/20th Century Fox 2492 (RCA)				8
41	45	JONES VS. JONES KOOL & THE GANG /De-Lite 813 (PolyGram)				6
42	47	A LIFE OF ILLUSION JOE WALSH/Elektra 47144				6
43	51	GIVE IT TO ME BABY RICK JAMES/Gordy 7197 (Motown)				4
44	22	HOW 'BOUT US CHAMPAIGN/Columbia 11 11433				21
45	33	DON'T LET HIM GO REO SPEEDWAGON/Epic 19 02127				3
46	41	WHAT CHA GONNA DO FOR ME CHAKA KHAN/Warner Bros. 49692				8
47	52	THE STROKE BILLY SQUIER/Capitol 5005				8
48	29	LIVING INSIDE MYSELF GINO VANNELLI/Arista 0488				15
49	55	DOUBLE DUTCH BOB FRANKIE SMITH/WMMOT 8 5356				7
50	58	THE AIR TIGHT PHIL COLLINS /Atlantic 3824				5

51	38	KISS ON MY LIST DARYL HALL & JOHN OATES/RCA 12142				23
52	39	JUST THE TWO OF US GROVER WASHINGTON, JR. WITH BILL WITHERS/Elektra 47103				20
53	70	TOUCH ME WHEN WE'RE DANCING CARPENTERS/AS&M 2344				2
54	65	ROCK 'N' ROLL DREAMS COME THROUGH JIM STEINMAN/Epic/Cleve. Intl. 19 02011				4
55	60	IT'S NOW OR NEVER JOHN SCHNEIDER/Scotti Bros. 6 02105 (CBS)				5
56	61	PROMISES BARBRA STREISAND/Columbia 11 02065				6

CHARTMAKER OF THE WEEK

57	—	(THERE'S) NO GETTIN' OVER ME RONNIE MILSAP RCA 12264				1
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58	42	YOU BETTER YOU BET THE WHO/Warner Bros. 49698				15
59	48	SAY WHAT JESSE WINCHESTER/Bearsville 49711 (WB)				9
60	—	LADY (YOU BRING ME UP) COMMODORES/Motown 1514				1
61	54	AI NO CORRIDIA QUINCY JONES/AS&M 2309				12
62	57	BROOKLYN GIRLS ROBBIE DUPEE/Elektra 47145				6
63	73	THE BREAK UP SONG (THEY DON'T WRITE 'EM) GREG KINN BAND/Beserkley 41949 (E/A)				3
64	71	FANTASY GIRL 38 SPECIAL /AS&M 2330				4
65	59	AINT EVEN DANCE WITH THE NIGHT JOHN COUGAR/Riva 207 (PolyGram)				22
66	50	GIVE A LITTLE BIT MORE CLIFF RICHARD/EMI-America 8076				9
67	64	PARADISE CHANGE /Atlantic RFC 3809				8
68	66	YEARNING GAP BAND/Mercury 76101 (PolyGram)				7
69	56	I MISSED AGAIN PHIL COLLINS/Atlantic 3790				15
70	74	SIGN OF THE GYPSY QUEEN APRIL WINE/Capitol 5001				3
71	89	SOME CHANGES ARE FOR GOOD DIONNE WARWICK/Arista 0602				2
72	67	I CAN TAKE CARE OF MYSELF BILLY & THE BEATERS/Alfa 7002				8
73	81	IT DIDN'T TAKE LONG SPIDER/Dreamland 111 (RSO)				3
74	62	SINCE I DON'T HAVE YOU DON McLEAN/Millennium 11804 (RCA)				12
75	87	LOVE ON A TWO WAY STREET STACY LATTISAW/Cotillion 46105 (Atl)				2
76	84	YOU ARE FOREVER SMOKEY ROBINSON/Tamla 54327 (Motown)				2
77	82	PULL UP TO THE BUMPER GRACE JONES/Island 49697				4
78	83	HEARTBEAT TAANA GARDNER/West End 1232				2
79	—	EVERLASTING LOVE REX SMITH & RACHEL SWEET/Columbia 18 02169				1
80	88	THE REAL THING BROTHERS JOHNSON/AS&M 2324				2
81	85	NIGHT (FEEL LIKE GETTING DOWN) BILLY OCEAN/Epic 02053				3
82	90	THE KID IS HOT TONITTO LOVERBOY/Columbia 11 02068				2
83	91	TOM SAWYER RUSH /Mercury 76109 (PolyGram)				3
84	86	ARC OF A DIVER STEVE WINWOOD/Island 49726 (WB)				3
85	76	HARD TIMES JAMES TAYLOR/Columbia 11 02093				4
86	—	DON'T WANT TO WAIT ANYMORE TUBES/Capitol 5007				1
87	63	SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 41309				22
88	—	NIGHTWALKER GINO VANNELLI/Arista 0613				1
89	—	FEELS SO RIGHT ALABAMA/RCA 12236				1
90	92	WHAT SHE DOES TO ME (THE DIANA SONG) PRODUCERS/Portrait 12 02092 (CBS)				3
91	78	I LOVED 'EM EVERY ONE T.G. SHEPPARD/Warner/Curb 49690				13
92	95	FREAKY DANCIN' CAMEO/Chocolate City 3225 (PolyGram)				3
93	—	IT HURTS TO BE IN LOVE DAN HARTMAN/Blue Sky 6 02115 (CBS)				2
94	97	PUSH ONE WAY /MCA 51110				1
95	69	LOVE YOU LIKE I NEVER LOVED BEFORE JOHN O'BANION/Elektra 47125				15
96	—	NICOLE POINT BLANK/MCA 51132				1
97	—	FLY AWAY BLACKFOOT/Asco 7331				1
98	75	LOVIN' THE NIGHT AWAY DILLMAN BAND/RCA 12206				6
99	72	ONE DAY IN YOUR LIFE MICHAEL JACKSON/Motown				11
100	—	RUNNING AWAY MAZE FEATURING FRANKIE BEVERLY/Capitol 5000				1

Record World

FLASHMAKER

ICEHOUSE
Chrysalis



JUNE 27, 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:
BLUE OYSTER CULT (12")—Col
HOLLY & THE ITALIANS—Epic/
Virgin
ICEHOUSE—Chrysalis
MAGAZINE—I.R.S.
PAT METHENY & LYLE MAYS—ECM
HILLY MICHAELS—WB
ROBERT ELLIS ORRALL—RCA
OUR LIPS ARE SEALED (single)—
Go-Go's—I.R.S.
PETER TOSH—Rolling Stones/
EMI—America
UNION—Portrait
HEAVY ACTION:
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
MCA
GEORGE HARRISON—Dark Horse
SQUEEZE—A&M
MOODY BLUES—Threshold
PETER FRAMPTON—A&M
ELTON JOHN—Geffen
GARY U.S. BONDS—EMI—America
BILLY SQUIER—Capitol
THE WHO—WB
SANTANA—Col

WBGN-FM/BOSTON

ADDS:
BLUE OYSTER CULT (12")—Col
KID CREOLE AND THE COCONUTS
—Ze/Sire
PAT METHENY & LYLE MAYS—ECM
ROBERT ELLIS ORRALL—RCA
SYL SYLVAIN AND THE TEARDROPS
—RCA
PETER TOSH—Rolling Stones/
EMI—America
FRANK ZAPPA—Barking Pumpkin
HEAVY ACTION:
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
MCA
SQUEEZE—A&M
VAN HALEN—WB
GARY U.S. BONDS—EMI—America
KIM CARNES—EMI—America
BILLY SQUIER—Capitol
MOODY BLUES—Threshold
REO SPEEDWAGON—Epic
THE WHO—WB
PHIL COLLINS—Atlantic

WLIR-FM/LONG ISLAND

ADDS:
BRIAN AUGER—Headfirst
BLUE OYSTER CULT (12")—Col
ICEHOUSE—Chrysalis
JAM (import single)—Polydor
MAGAZINE—I.R.S.
ROBERT ELLIS ORRALL—RCA
OUR LIPS ARE SEALED (single)—
Go-Go's—I.R.S.
PETER TOSH—Rolling Stones/
EMI—America
DAN WALL—Landslide
GEORGE WALLACE (12")—Portrait
HEAVY ACTION:
SQUEEZE—A&M
BLUE OYSTER CULT (12")—Col
SINCEROS (import)—A&M
JOAN JETT—Boardwalk

NEW MUSIC—Epic
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
MCA
SYL SYLVAIN AND THE TEARDROPS
—RCA
VAN HALEN—WB
DREGS—Arista
POLICE—A&M

WBAB-FM/LONG ISLAND

ADDS:
ICEHOUSE—Chrysalis
99X—Polydor
SILVERADO—Pavilion
HEAVY ACTION:
REO SPEEDWAGON—Epic
AC/DC—Atlantic
STYX—A&M
VAN HALEN—WB
KIM CARNES—EMI—America
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
MCA
GEORGE HARRISON—Dark Horse
SQUEEZE—A&M
GARY U.S. BONDS—EMI—America
MOODY BLUES—Threshold

WPLR-FM/NEW HAVEN

ADDS:
BLACKFOOT (12")—A&M
DDT (single)—New England—
Elektra
ICEHOUSE—Chrysalis
DONNIE IRIS LIVE (12")—MCA
VOLUNTEER JAM VII SAMPLER—
Epic
HEAVY ACTION:
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
MCA
MOODY BLUES—Threshold
JOE WALSH—Asylum
SANTANA—Col
VAN HALEN—WB
ELTON JOHN—Geffen
PHIL COLLINS—Atlantic
THE WHO—WB
STEVE WINWOOD—Island
SQUEEZE—A&M

WCCC-FM/HARTFORD

ADDS:
SAVOY BROWN (12")—Town
House
SQUEEZE—New England—
Elektra
DIESEL—Regency/MCA
ICEHOUSE—Chrysalis
GREG KINN—Berserker
GREG KINN LIVE (ep)—Berserker
HEAVY ACTION:
(In alphabetical order):
BLACKFOOT (12")—A&M
DANNY JOE BROWN—Epic
PHIL COLLINS—Atlantic
PETER FRAMPTON—A&M
MAREK HALL, TUCKER BAND—WB
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
MCA
SQUEEZE—A&M
BILLY SQUIER—Capitol
TUBES—Capitol
VAN HALEN—WB

WBML-FM/MAINE

ADDS:
ICEHOUSE—Chrysalis
ROBERT ELLIS ORRALL—RCA
RANDY VAN WARMER—Bearsville
VOLUNTEER JAM VII SAMPLER—
Epic
HEAVY ACTION:
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
MCA
AC/DC—Atlantic
RUSH—Mercury
99X—A&M
JEFFERSON STARSHIP—Grunt
LOVEBOY—Col
SANTANA—Col
VAN HALEN—WB
JOE WALSH—Asylum
BILLY SQUIER—Capitol

WQBK-FM/ALBANY

ADDS:
DDT (single)—New England—
Elektra
EQUATORS—Striff America
DEXTER GORDON—Col
BUDDY GUY—Alligator
ICEHOUSE—Chrysalis
MANHATTAN TRANSFER—Atlantic
PAT METHENY & LYLE MAYS—ECM
ROBERT ELLIS ORRALL—RCA
PETER TOSH—Rolling Stones/
EMI—America
X—Slash
HEAVY ACTION:
SQUEEZE—A&M
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
MCA
AL DIMEOLA, JOHN McLAUGHLIN,
PACO PAULUCA—Col
GARLAND JEFFREYS—Epic
DAVID JOHANSEN—Blue Sky
PHIL COLLINS—Atlantic
DAVE EDWARDS—Swan Song
MOODY BLUES—Threshold
TUBES—Capitol
PETER FRAMPTON—A&M

WCMF-FM/ROCHESTER

ADDS:
ICEHOUSE—Chrysalis
GREG KINN LIVE (ep)—Berserker
20/20—Portrait
UNION—Portrait
HEAVY ACTION:
DDT (single)—New England—
Elektra
REO SPEEDWAGON—Epic
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
MCA
RUSH—Mercury
JOE WALSH—Asylum
VAN HALEN—WB
AC/DC—Atlantic
THE WHO—WB
STYX—A&M
PHIL COLLINS—Atlantic

WMJQ-FM/ROCHESTER

ADDS:
BLUE OYSTER CULT (12")—Col
JOE VITALE—Asylum
HEAVY ACTION:
(In alphabetical order):
GREG KINN—Berserker

MOODY BLUES—Threshold
OZZY OSBOURNE—Jet
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
MCA
RUSH—Mercury
BILLY SQUIER—Capitol
TUBES—Capitol
VAN HALEN—WB
JOE WALSH—Asylum
THE WHO—WB

WAQX-FM/SYRACUSE

ADDS:
UNION—Portrait
JOE VITALE—Asylum
HEAVY ACTION:
95X GEMER MUSIC SOUNDHECK
—Local
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
MCA
PHIL COLLINS—Atlantic
38 SPECIAL—A&M
MOODY BLUES—Threshold
SANTANA—Col
JOE WALSH—Asylum
MARTY BALIN—EMI—America
GREG KINN—Berserker
GARY U.S. BONDS—EMI—America

WOUR-FM/UTICA

ADDS:
NONE
HEAVY ACTION:
SILVER CORDOR—Col
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
MCA
RICK SPRINGFIELD—RCA
GARY U.S. BONDS—EMI—America
JOE WALSH—Asylum
PHIL COLLINS—Atlantic
O'REG KINN—Berserker
TUBES—Capitol
COLD CHISEL—Elektra
MARTY BALIN—EMI—America

WMMR-FM/PHILADELPHIA

ADDS:
ICEHOUSE—Chrysalis
DONNIE IRIS LIVE (12")—MCA
HEAVY ACTION:
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
MCA
A'S—Arista
PRETENDERS (ep)—Sire
JEFFERSON STARSHIP—Grunt
VAN HALEN—WB
ELVIS COSTELLO—Col
SANTANA—Col
GARY U.S. BONDS—EMI—America
TUBES—Capitol
MOODY BLUES—Threshold

Y104/PITTSBURGH

ADDS:
MARTY BALIN—EMI—America
IN THE AIR TONIGHT (single)—
Phil Collins—Atlantic
HEAVY ACTION:
REO SPEEDWAGON—Epic
STYX—A&M
GEORGE HARRISON—Dark Horse
SANTANA—Col

TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
MCA
KIM CARNES—EMI—America
JOE WALSH—Asylum
AC/DC—Atlantic
LOVEBOY—Col
THE WHO—WB

WHFS-FM/ WASHINGTON D.C.

ADDS:
CLASSIC NOUVEAUX—Liberty
DARTS—Kat Family
DURAN DURAN—Harvest
ICEHOUSE—Chrysalis
JEAN-MICHEL JARRE—Polydor
ROBERT ELLIS ORRALL—RCA
OUR LIPS ARE SEALED (single)—
Go-Go's—I.R.S.
THIRD WORLD—Col
PETER TOSH—Rolling Stones/
EMI—America
UNDERTONES—Harvest
HEAVY ACTION:
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
MCA
SQUEEZE—A&M
PRETENDERS (ep)—Sire
KRAFTWERK—WB
CLASH—Epic
ADAM AND THE ANTS—Epic
SPIT EN'T—A&M
BRAM TCHAIKOVSKY—Arista
ENGLISH BEE—Sire
HOLLY & THE ITALIANS—Epic/
Virgin

WRXL-FM/RICHMOND

ADDS:
NONE
HEAVY ACTION:
SANTANA—Col
MARTY BALIN—EMI—America
MOODY BLUES—Threshold
BILLY SQUIER—Capitol
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
MCA
JOE WALSH—Asylum
GEORGE HARRISON—Dark Horse
KIM CARNES—EMI—America
VAN HALEN—WB
PRODUCERS—Portrait

WKLS-FM/ATLANTA

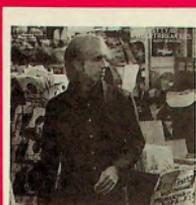
ADDS:
ICEHOUSE—Chrysalis
PSYCHEDELIC FURS—Col
SQUEEZE—A&M
JOE VITALE—Asylum
VOLUNTEER JAM VII SAMPLER—
Epic
HEAVY ACTION:
AC/DC—Atlantic
PRODUCERS—Portrait
SANTANA—Col
VAN HALEN—WB
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
MCA
MOTHER'S FINEST—Atlantic
BILLY SQUIER—Capitol
38 SPECIAL—A&M
PHIL COLLINS—Atlantic
MOODY BLUES—Threshold

MOST ADDED

REORDER—Christie Brubaker
HOWARD—Johnny Blue (single)—RCA (R)
BLUE OYSTER CULT (12")—Capitol (C)
AT FALLS WICHITA—Arista (A)
 (see review p. 14)
ON THE STRIP—Johnny (single)—RCA
OUR LIPS ARE SEALED (single)—A&M
 (see review p. 14)
FLORIAN HARBOUR—Jon (single)—Arista (A)
QUINCY JAM VII SAMPLER—Capitol (C)
WANTED DEAD OR ALIVE—RCA (R)
 (see review p. 14)

TOP AIRPLAY

HARD PROMISES
TOM PETTY AND THE HEARTBREAKERS
 Backstreet/MCA



MOST AIRPLAY

HARD PROMISES—Tom Petty and the Heartbreakers—Backstreet/MCA (15)
THREE GOES THE NEIGHBORHOOD—Joni Mitchell—Arista (14)
LONGS DISTANCE VOYAGER—Hood/Bluebird (13)
FAIR WARNING—Joni Mitchell—WB (21)
280001—Sire (13)
FACE VALUE—Phil Spector—Arista (21)
DON'T SAY NO—Billy Squier—Capitol (18)
MODERN TIMES—Jefferson Starship (14)
FACE DANCES—The Arista/AB (13)
SOMEWHERE IN ENGLAND—Gomp (16)
HORROR—Dark Horse (17)

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

WYMX-FM/AUGUSTA

ADD:
BLUE OYSTER CULT (12")—Capitol
 999—Polydor
SQUEEZE—A&M
VOLUNTEER JAM VII SAMPLER—Capitol
HEAVY ACTION:
JOE WALSH—Arista
JIM STEINMAN—Epic/Cleve. Intl.
DANNY JOE BROWN—Epic
MOODY BLUES—Threshold
BLACKFOOT (12")—Arista
BILLY SQUIER—Capitol
PETER FRAMPTON—A&M
VAN HALEN—WB
MOTHER'S FINEST—Atlantic
PHIL COLLINS—Atlantic

WSHE-FM/FT. LAUDERDALE

ADD:
IRON MAIDEN—Harvest
SILVER CONDOR—Capitol
HEAVY ACTION:
 AC/DC—Atlantic
RICK SPAINFIELD—RCA
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
SANTANA—Capitol
GEORGE HARRISON—Dark Horse
PHIL COLLINS—Atlantic
VAN HALEN—WB
JEFFERSON STARSHIP—Grunut
OZZY OSBOURNE—Jet
BILLY SQUIER—Capitol

WMMS-FM/CLEVELAND

ADD:
DANNY JOE BROWN—Epic
ICEHOUSE—Chrysalis
KRAFTWERK—WB
JIM MESSINA—WB
HEAVY ACTION:
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
SOUTHSIDE JOHNNY—Mercury
MOODY BLUES—Threshold
VAN HALEN—WB
GARY U.S. BONDS—EMI-America
JIM STEINMAN—Epic/Cleve. Intl.
 AC/DC—Atlantic
JOE WALSH—Arista
FRANKE & THE KNOCKOUTS—Millennium
SANTANA—Capitol

Y95-FM/ROCKFORD

ADD:
ICEHOUSE—Chrysalis
IRON MAIDEN—Harvest
DAVID LINDLEY—Arista
SPIDER—Dreamland
20/20—Portrait
FRANK ZAPPA—Barking Pumpkin
HEAVY ACTION:
VAN HALEN—WB
MOODY BLUES—Threshold
BILLY SQUIER—Capitol
ELTON JOHN—Geffen
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
JOE WALSH—Arista
JIM STEINMAN—Epic/Cleve. Intl.
PRODUCERS—Portrait
TUBES—Capitol
BLUE OYSTER CULT (12")—Capitol

WRTV-FM/CHICAGO

ADD:
MAGAZINE—I.R.S.
TOM MATTHEWS—Alligator
MISSING PERSONS (ep)—Kamos
ROBERT ELLIS ORRAL—RCA
OUR LIPS ARE SEALED (single)—Go-Go—I.R.S.
WISHBONE ASH—MCA
HEAVY ACTION:
THE WHO—WB
GARY U.S. BONDS—EMI-America
SANTANA—Capitol
PHIL COLLINS—Atlantic
JOE WALSH—Arista
PRETENDERS (ep)—Sire
STEVE WINWOOD—Island
GEORGE HARRISON—Dark Horse
DAVE EDMUNDS—Swan Song

KSHE-FM/ST. LOUIS

ADD:
DELTA (single)—New England—Elektra
JOE VITALE—Arista
VOLUNTEER JAM VII SAMPLER—Capitol
HEAVY ACTION:
JEFFERSON STARSHIP—Grunut
THE WHO—WB
MOODY BLUES—Threshold
PETER FRAMPTON—A&M
PHIL COLLINS—Atlantic
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
PURE PRALIE LEAGUE—Casablanca
JOE WALSH—Arista
GREG KINN—Berserker

WQFM-FM/MILWAUKEE

ADD:
DONNIE IRIS LIVE (12")—MCA
SILVER CONDOR—Capitol
HEAVY ACTION:
JOE WALSH—Arista
OZZY OSBOURNE—Jet
BILLY SQUIER—Capitol
JEFFERSON STARSHIP—Grunut
POINT BLANK—MCA
RUSH—Mercury
PHIL COLLINS—Atlantic
SHERS—Arista
MOODY BLUES—Threshold
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA

WLXP-FM/MILWAUKEE

ADD:
NONE
HEAVY ACTION:
OZZY OSBOURNE—Jet
MOODY BLUES—Threshold
GEORGE HARRISON—Dark Horse
PHIL COLLINS—Atlantic
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
SANTANA—Capitol
BILLY SQUIER—Capitol
RUSH—Mercury
JEFFERSON STARSHIP—Grunut
VAN HALEN—WB

KDWB-FM/MINNEAPOLIS

ADD:
MARSHALL TUCKER BAND—WB
HEAVY ACTION:
BILLY SQUIER—Capitol
JEFFERSON STARSHIP—Grunut
OZZY OSBOURNE—Jet
JOE WALSH—Arista
SHERS—Arista
BLUE OYSTER CULT (12")—Capitol
PETER FRAMPTON—A&M
JUDAS PRIEST—Capitol
PURE PRALIE LEAGUE—Casablanca
GARY WRIGHT—WB

KTQV-FM/DALLAS

ADD:
BLACKFOOT (12")—Arista
GARY WRIGHT—WB
HEAVY ACTION:
38 SPECIAL—A&M
RICK SPRINGFIELD—RCA
PHIL COLLINS—Atlantic
STEVE WINWOOD—Island
LOVERBOY—Capitol
RUSH—Mercury
KIM CARNES—EMI-America
BILLY SQUIER—Capitol
JOE WALSH—Arista
 AC/DC—Atlantic

KZEW-FM/DALLAS

ADD:
BLACKFOOT (12")—Arista
BLUE OYSTER CULT (12")—Capitol
ICEHOUSE—Chrysalis
JOE VITALE—Arista
HEAVY ACTION:
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
RUSH—Mercury
JEFFERSON STARSHIP—Grunut
THE WHO—WB
RICK SPRINGFIELD—RCA
LOVERBOY—Capitol
REO SPEEDWAGON—Epic
JOE WALSH—Arista
BILLY SQUIER—Capitol

KLBJ-FM/AUSTIN

ADD:
JANIS IAN—Capitol
ICEHOUSE—Chrysalis
UNION—Portrait
HEAVY ACTION:
KIM CARNES—EMI-America
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
JOE WALSH—Arista
TIE WHO—WB
MOODY BLUES—Threshold
GARY U.S. BONDS—EMI-America
MARY BALIN—EMI-America
POINT BLANK—MCA
SANTANA—Capitol
JOHNNY VAN ZANT—Polydor

KFML-AM/DENVER

ADD:
HIDE RIDDIMS—Flying Fish
HELEN HUNNE—Muse
KEYS—A&M
PAT METHENY & LYLE MAYS—ECM

PSYCHEDELIC FURS—Capitol
SINCEAS—Capitol
QUASH—Stigma
Time (single)—Alton Parsons
Project—Arista
SADAO WATANABE—Inner City
HEAVY ACTION:
MOODY BLUES—Threshold
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
PHIL COLLINS—Atlantic
PRETENDERS (ep)—Sire
SPLIT ENZ—A&M
JOE WALSH—Arista
SANTANA—Capitol
KIM CARNES—EMI-America
MISSING PERSONS (ep)—Kamos
DAVE EDMUNDS—Swan Song

KJSO-FM/SAN JOSE

ADD:
DANNY JOE BROWN—Epic
CANT STOP THE BEAT (lp cut)—Finesse—Octave
ICEHOUSE—Chrysalis
JUST A LITTLE (single)—Holly Stanton—War Birell
MOVIES—RCA
ROBERT ELLIS ORRAL—RCA
HEAVY ACTION:
PAT METHENY & LYLE MAYS—ECM
JEFFERSON STARSHIP—Grunut
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
BILLY SQUIER—Capitol
PETER FRAMPTON—A&M
SANTANA—Capitol
SPLIT ENZ—A&M
RUSH—Mercury
MARY BALIN—EMI-America
A'S—Arista

KOME-FM/SAN JOSE

ADD:
BLUE OYSTER CULT (12")—Capitol
HEAVY ACTION:
JEFFERSON STARSHIP—Grunut
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
REO SPEEDWAGON—Epic
RUSH—Mercury
SANTANA—Capitol
STYX—A&M
VAN HALEN—WB
PHIL COLLINS—Atlantic
LOVERBOY—Capitol
38 SPECIAL—A&M

KROQ-FM/LOS ANGELES

ADD:
A'S—Arista
YOKO ONO—Geffen
OUR LIPS ARE SEALED (single)—Go-Go—I.R.S.
G. G. SMITH—Mingie
STRAY CATS (import)—Arista
HEAVY ACTION:
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
ADAM AND THE ANTS—Epic
X-Static—Arista
PLASTIMACS—Shiff America
KAMPUCHEA CONCERTS—Atlantic
WAITRESSES—Antilles

HUMAN SEXUAL RESPONSE—Passport
AC/DC—Atlantic
GREG KINN—Berserker
MISSING PERSONS (ep)—Kamos

KZAF-FM/SACRAMENTO

ADD:
BLACKFOOT (12")—Arista
DANNY JOE BROWN—Epic
GARY WRIGHT—WB
HEAVY ACTION:
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
PHIL COLLINS—Atlantic
RUSH—Mercury
JOE WALSH—Arista
BILLY SQUIER—Capitol
GREG KINN—Berserker
TUBES—Capitol
VAN HALEN—WB
MOODY BLUES—Threshold
PETER FRAMPTON—A&M

KZOK-FM/SEATTLE

ADD:
ICEHOUSE—Chrysalis
KIDD AFFRIKA—Kidd Afrika
JIM MESSINA—WB
PAT METHENY & LYLE MAYS—ECM
SPIDER—Dreamland
HEAVY ACTION:
PHIL COLLINS—Atlantic
ROSANNE CASH—Capitol
MOODY BLUES—Threshold
MARY BALIN—EMI-America
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
GEORGE HARRISON—Dark Horse
GREG KINN—Berserker
SANTANA—Capitol
COLD CHISEL—Elektra
TOM JOHNSTON—WB

KZEL-FM/EUGENE

ADD:
CANT HURRY LOVE (import single)—Stray Cats—Arista
DISAPPEARING (single)—Sire—Capitol
ICEHOUSE—Chrysalis
PAT METHENY & LYLE MAYS—ECM
GARY O' (12")—Capitol
MAX ROMEO—Shanachie
SAVVY BROWN (12")—Town House
UNION—Portrait
HEAVY ACTION:
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
BILLY SQUIER—Capitol
VAN HALEN—WB
MOODY BLUES—Threshold
WISHBONE ASH—MCA
JEFFERSON STARSHIP—Grunut
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
JOE WALSH—Arista
PETER DINKlage—A&M

40 stations reporting this week. In addition to those printed are: KLOL-FM KPBI-FM KQB-FM KLOS-FM

Radio World

Radio Replay

By PHIL DIMAURO

■ SATELLITES ARE BEAUTIFUL MUSIC TO BONNEVILLE'S EARS—Bonnevillite Broadcast Consultants will soon be delivering all of its beautiful music programming via satellite through a recently concluded agreement with the Satellite Music Network (SMN), the 24-hour programming service originally unveiled by Kent Burkhardt of Burkhardt/Abrams and Associates in spring (Record World, April 11). The Bonneville beautiful music format will begin travelling by satellite at the same time SMN's other two programming services, one A/C and the other country, go on the air August 15.

Bonneville's vice president/general manager **John Patton** told Radio Replay that digital satellite transmission would have several obvious advantages over tape, including superior sound quality and a "broader, fresher" selection of music that would be available faster than tape delivery allows. Because a satellite earth station costs far less and is easier to maintain than an automation system, Bonneville hopes to at least double its client base (now about 100 stations), which will provide a budget for more custom recording, which is essential to any beautiful music syndicator's ability to stay ahead of the competition with new selections. In other words, Bonneville will be able to record and deliver an orchestral version of the new **Kenny Rogers or Air Supply** single at least a month sooner than they can do it now. There will also be a special news service tailored to the beautiful music format.

MOVES: **Mary Dyson** has been named vice president and general manager of WVON/WGCI, Chicago. Dyson, who hails from Chicago, started in an executive sales position at WVON/WGCI two and a half years ago, and before that was VP/GM at WJPC, Chicago. **Abe Thomson** has been promoted to general sales manager at the stations, and **Steve Harris**, formerly MD, is the new PD of WGCI-FM . . . **Dan Griffin**, most recently director of operations for WJR, Detroit, has been appointed vice president and director of programming for the RKO Radio Networks, replacing **Jo Intrante**, who is leaving to form a production company on the west coast . . . **Robert Hall**, ex-PD of CKGM, Montreal, has been chosen as PD for the Satellite Music Network's A/C format . . . Current WINS, New York GM **Jane Coleman** has been named VP/GM of news/talk station WIND in Chicago . . . **Doug Erikson**, MD and assistant PD of KIMN, Denver, has been promoted to PD replacing **Loren Owens**, who is going to Boston to man the morning drive at WYBF . . . **Larry Anderson** is the new operations manager/PD at WDAE, Tampa, coming from the same position at WGR, Buffalo (also Talt-owned) . . . **Colleen Cassidy** has been named national research director for the Metroplex stations, to be based at WCKX (96KX) in St. Petersburg.

SHORT WAVES: KFML, Denver recently struck a blow for music by bailing out the financially troubled Music Mart, a city volunteer facility that teaches music to underprivileged children. PD **Ira Gordon** charged listeners five dollars apiece for requests, and the station raised \$1000, enough to pay the rent for the summer . . . DIR Broadcasting and the Communist Party have something in common: they both love the month of May. That's where the similarity ends, however, since DIR has been touting May as a record-breaker, with 36 hours of their productions run during the month, including the ABC Radio Network Mello Yello weekend concerts (May 1, 2 and 3), which, according to an independent survey, drew one out of four teens in the U.S. as listeners. **Rod Stewart** was the biggest draw — that's capitalism! . . . Starfleet Blair, Inc. will present a live stereo broadcast of Epic recording artists **REO Speedwagon** in concert on Wednesday, July 15. The satellite-link will reach over 70 stations . . . Our spy at the Pentagon just phoned in to report that WAVA, Washington, D.C. has been sold by **Alex Shettell** to Doubleday Broadcasting for eight million dollars. Shettell, who bought WAVA in 1977 for \$2.7 million, said he got "an offer that couldn't be refused" . . . Aznavour, be forewarned: **Wolfman Jack** is narrating a series of mini-documentaries on American music for Radio 1 in France, and he's doing it in the native tongue . . . On Friday, July 3, **Todd Rundgren's** Utopia will be heard over the Source in a two-hour live broadcast.

Al Ham's 'Music of Your Life' Is a Hit with Older Listeners

By PHIL DIMAURO

■ NEW YORK—"What if, all of a sudden, they phased the Beatles out, for 20 years, so that you would hear it only occasionally, and all of a sudden, a format came back, playing this music in a way that fit together well. Can you imagine what the emotional impact of that would be?"

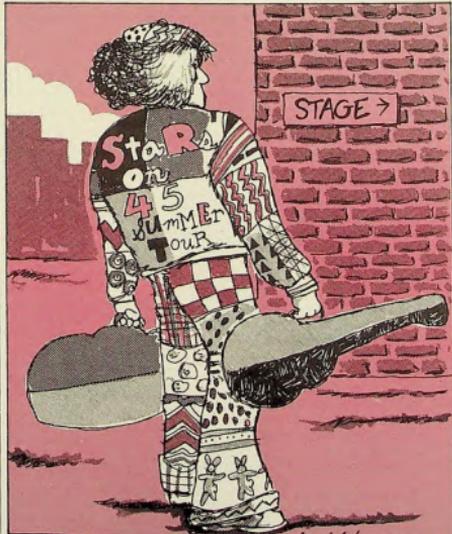
That's the analogy used by Al Ham to describe listener response to his syndicated "Music of Your Life" format, which is now being broadcast by over 70 stations after about three years in existence. Aimed at listeners 35 and over, the format is rooted in the music of the big band era, featuring artists such as Glenn Miller, the Dorseys and Woody Herman, plus vocal music by Frank Sinatra, Tony Bennett, Perry Como, Johnny Mathis, Rosemary Clooney, Peggy Lee and Margaret Whiting. Carefully selected music of the last 20 years is also part of the "Music of Your Life" matched-flow blend, including artists such as Anne Murray, Tony Orlando, Marvin Hamlisch, Glen Campbell,

Barbra Streisand, Helen Reddy, Englebert Humperdinck and even Elvis Presley.

Ham, a composer/producer/arranger by trade who is responsible for many news and station jingle packages, familiar advertising jingles, film scores and pop and original Broadway cast record productions, stresses that his adult format is made for "foreground listening . . . every time I put on a song, I want to get an emotional response from the listener."

Ham has written evidence of the response he gets, in an entire room full of letters at his Connecticut headquarters. "We're programming on the basis of that response," Ham told Record World. "And you know, whether it's Honolulu, Hawaii, Portland, Maine or Hollywood, Florida, it's almost as if the same people were writing. We're picking up listeners who turned off AM when the marketing sights were aimed at the teen and pre-teen markets."

(Continued on page 49)



Getting to the Heart of England's Soul

By BRIAN CHIN

■ NEW YORK — It seems like only yesterday: four long-haired British youths, squinting at popping flashbulbs, were naming their major musical influences—Chuck Berry, Little Richard, Fats Domino. Their favorite American singer, they said, was Esther Phillips. In their wake, a stream of solo and group acts would overtake America's pop charts, most or all of them inspired by American R&B—and white.

Since the British rock 'n' roll invasion, Millie Small's 1964 ska hit, "My Boy Lollipop," stood for years as the only example of the American black influence coming back to the States in any recognizable black form, by a black artist. During the mid-'70s, the Average White Band and Heatwave would play soul music to enthusiastic American acceptance, and such groups as Gonzalez, Kokomo and Delegation surfaced sporadically for the odd hit, but it's taken until the early '80s for the coherent and assertively British R&B-funk movement to be recognized as such in America. *Record World* spoke with old hands from Heatwave and the Average White Band and to the latest of their countrymen to crack the American black chart, Linx and Billy Ocean, to get their thoughts on bringing soul back to its creative source.

"You've heard the expression, 'taking souls to Newcastle?'" laughs bassist Peter "Sketch" Martin, half of the London-based duo Linx. Admitting that "taking (R&B) back to the people who originated it" is particularly impressive to the home press and audience, Sketch describes London's R&B underground as a vital, musically eclectic community that looks toward America as a major commercial market and musical inspiration. At the same time, however, he and lead vocalist David Grant cite important differences in environment that give Linx an original sound, and, perhaps, that much more advantage in catching American ears. "My only musical hero was Jimi Hendrix," Sketch recalls: "I heard lots of rock in college; then in '74 and '75, soul came in and there was music by James Brown and B.T. Express."

Grant, a journalist-turned-singer, lists Steely Dan, the Beatles and P-Funk among his favorites, and notes that Britain's national radio system provides a greater variety of music to the average listener: "Just by listening (to British radio), you can hear heavy metal, jazz-funk and MOR." By

comparison, American listeners can "switch on the radio and listen to the same music all day. The problem in America is that you have to have a certain kind of sound for radio acceptance."

"You're Lying," Linx's first single, which recently charted in the BOB top 30, was turned down by...so many labels that "didn't hear it as a hit song" that Sketch and Grant formed their own label

"Night (Feel Like Getting Down)." "I had the track since January," Ocean said; "nothing much was happening, then the last I heard, it was a big hit in America." British pressings of the record had come to the lively New York import market in the early spring; heavy club play and word of mouth even helped "Night" onto the playlist of WBLS in New York some weeks prior to U.S. release.



and publishing company, pressed a thousand copies of the record and placed them in a London specialist shop. Picked up and played by a "mafia" of key south-east London club deejays, demand for the record sent labels back to the duo seeking a deal. "One of the deejays played it on a radio program on a Saturday, and by Tuesday or Wednesday, we had offers from everyone," Sketch recalled. This alternative route of exposure—closely paralleling the U.S. dance club circuit—is supporting a hodgepodge of independent labels and acts that may experience what he calls a "mini-explosion, once people start realizing what we have; lots of acts are lined up to be signed."

Their subsequent U.S. breakthrough, Grant hopes, is "an encouragement" to other British bands, "but I wouldn't say we're really aiming (our music) for America. What's happened is really a parallel of the '60s, when everyone was trying to imitate Roy Orbison and Gene Pitney. The bands playing in the early to mid-'70s were imitations of American bands. Only when people shaped music to their own style and put themselves into it do they bridge the gap (between British musicians and the American audiences)."

America's own club network laid the foundation for Billy Ocean's top 10 BOB success,

In the meantime, import copies disappeared from the shops as quickly as they were brought in.

Ocean, like Linx's Grant and Sketch, is of West Indian extraction, and relocated to England at an early age. Determined by age 13 to be a singer, his singing gigs brought him to the GTO label, and his records made his name both in Britain and on the continent. One of them, "Love Really Hurts Without You," even made it to number 28 on the U.S. pop singles chart in May 1976. But, Ocean says, no real attempt was made to bring his European success to America—and he doesn't regret it. "The music was totally wrong. Now I'm a much better writer and singer—I've grown up. I've been successful via the English media, so I can't knock it, but I had to change before people got used to that sound and it created professional problems." An attempt to record in Muscle Shoals, Alabama was a "disaster," but by then, "my songwriting picked up, I was happy creatively. GTO backed me all the while, thank God."

The past year has been an active one for Billy Ocean, the writer: his songs have been covered by LaToya Jackson, and Japan's hot vocal group the Nolans, among others. "I'm glad to get started on 'Night'; I can continue musically from there," he says. His producer, Nigel

Martinez, is a drummer and bassist, who's often played behind American acts touring Britain, and it is his expertise that Ocean credits with keeping his new music from sounding derivative. For Britons as a group, it may be hard to compete, because of the volume of good music produced in the States, but Ocean finds his own solution in concentrating on his writing: "I write songs to suit my voice; I'll do anything as long as it's musical, as long as it's sensible."

Scotland's Average White Band has held the torch for British soul since their second album, and the single, "Pick Up the Pieces" broke in both pop and R&B markets late in 1974. Horn player Alan Gorrie, speaking from the group's Connecticut office, said that the difficult climate in British radio and the London musicians' scene dictated a move to America early in the '70s. "We always expected to break in America, because the weight of opinion in Britain was that we didn't have a chance. Any validation of the group would have to come from America—we'd stand or fall by the black listeners and R&B aficionados in this country."

Other factors that tended to make consistent chart activity for Britain R&B acts, Gorrie said, were recording studios which were not geared to the sounds of R&B, and the financial demands of maintaining a group. "There's a musical community in London, but Britain's a small place. You can only tour twice a year, and there's not much work about. And it's hard to find the (true R&B) feel, so when you get one guy who's very good, it gets so busy doing sessions, you could never hold a group together."

Dissatisfied with the proportionately minor exposure of R&B in Britain, and taken to the heart of American radio, press and musicians, it's not surprising that Gorrie sounds much happier to be in America than Britain: his main concern, and that of the band, he reports, is that American musicians (with whom various members of AWB play increasing numbers of guest sessions) continue to live up to a more progressive standard. The next AWB album—Gorrie says it will be "funk"—is due to be finished this fall.

Heatwave's Johnnie Wilder, a Dayton native, on the other hand, is ready to return to England—and commence work on the next album—at his earliest opportunity.

(Continued on page 40)

JUNE 27, 1981

WJW

JUN. 20

JUN. 13

JUN. 6

MAY 30

MAY 23

MAY 16

MAY 9

MAY 2

APR 25

APR 18

APR 11

APR 4

MARCH 28

MARCH 21

MARCH 14

MARCH 7

FEB 28

FEB 21

FEB 14

FEB 7

JAN 31

JAN 24

JAN 17

JAN 10

JAN 3

DEC 27

DEC 20

DEC 13

DEC 6

NOV 29

NOV 22

NOV 15

NOV 8

OCT 22

OCT 15

OCT 8

OCT 1

SEPT 24

SEPT 17

SEPT 10

SEPT 3

AUG 27

AUG 20

AUG 13

AUG 6

JUL 30

JUL 23

JUL 16

JUL 9

JUL 2

JUN 26

JUN 19

JUN 12

JUN 5

MAY 29

MAY 22

MAY 15

MAY 8

MAY 1

APR 24

APR 17

APR 10

APR 3

MARCH 27

MARCH 20

MARCH 13

MARCH 6

FEB 28

FEB 21

FEB 14

FEB 7

JAN 31

JAN 24

JAN 17

JAN 10

JAN 3

DEC 27

DEC 20

DEC 13

DEC 6

NOV 29

NOV 22

NOV 15

NOV 8

NOV 1

OCT 24

OCT 17

OCT 10

OCT 3

SEPT 26

SEPT 19

SEPT 12

SEPT 5

AUG 29

AUG 22

AUG 15

AUG 8

AUG 1

JUL 25

JUL 18

JUL 11

JUL 4

JUN 28

JUN 21

JUN 14

JUN 7

MAY 31

MAY 24

MAY 17

MAY 10

MAY 3

APR 27

APR 20

APR 13

APR 6

MARCH 30

MARCH 23

MARCH 16

MARCH 9

MARCH 2

FEB 26

FEB 19

FEB 12

FEB 5

JAN 29

JAN 22

JAN 15

JAN 8

JAN 1

DEC 25

DEC 18

DEC 11

DEC 4

NOV 28

NOV 21

NOV 14

NOV 7

OCT 31

OCT 24

OCT 17

OCT 10

OCT 3

SEPT 27

SEPT 20

SEPT 13

SEPT 6

AUG 30

AUG 23

AUG 16

AUG 9

AUG 2

JUL 26

JUL 19

JUL 12

JUL 5

JUN 29

JUN 22

JUN 15

JUN 8

JUN 1

MAY 25

MAY 18

MAY 11

MAY 4

APR 28

APR 21

APR 14

APR 7

MARCH 31

MARCH 24

MARCH 17

MARCH 10

MARCH 3

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FEB 20

FEB 13

FEB 6

JAN 30

JAN 23

JAN 16

JAN 9

JAN 2

DEC 26

DEC 19

DEC 12

DEC 5

NOV 29

NOV 22

NOV 15

NOV 8

NOV 1

OCT 25

OCT 18

OCT 11

OCT 4

SEPT 28

SEPT 21

SEPT 14

SEPT 7

AUG 31

AUG 24

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AUG 10

AUG 3

JUL 27

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JUL 6

JUN 30

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JUN 2

MAY 26

MAY 19

MAY 12

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MAY 1

APR 25

APR 18

APR 11

APR 4

MARCH 28

MARCH 21

MARCH 14

MARCH 7

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NOV 29

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AUG 17

AUG 10

AUG 3

JUL 27

JUL 20

JUL 13

JUL 6

JUN 30

JUN 23

JUN 16

JUN 9

JUN 2

MAY 26

MAY 19

MAY 12

MAY 5

MAY 1

APR 25

APR 18

APR 11

APR 4

MARCH 28

MARCH 21

MARCH 14

MARCH 7

FEB 28

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JAN 31

JAN 24

JAN 17

JAN 10

JAN 3

DEC 27

DEC 20

DEC 13

DEC 6

NOV 29

NOV 22

NOV 15

NOV 8

NOV 1

OCT 25

OCT 18

OCT 11

OCT 4

SEPT 28

SEPT 21

SEPT 14

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JUL 27

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MARCH 28

MARCH 21

MARCH 14

MARCH 7

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JAN 31

JAN 24

JAN 17

JAN 10

JAN 3

DEC 27

DEC 20

DEC 13

DEC 6

NOV 29

NOV 22

NOV 15

NOV 8

NOV 1

OCT 25

OCT 18

OCT 11

OCT 4

SEPT 28

SEPT 21

SEPT 14

SEPT 7

Record World

JUNE 27, 1981

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

HANDLEMAN/NATIONAL

AEROBIC DANCING—Genson
AIR SUPPLY—Arista
CHIMPUNKS—CA
DANCERSIZE—Vintage
GEORGE HARRISON—Dark Horse
BILLY SQUIER—Capitol
OZZY OSBOURNE—Jet
RICK SPRINGFIELD—RCA
JIM STEINMAN—Epic/Cleve. Intl.
VAN HALEN—WB

MUSCLAND/NATIONAL

AIR SUPPLY—Arista
MARTY BALIN—EMI America
CAMEO—Chocolate City
EXPOSED—CBS
GEORGE HARRISON—Dark Horse
MANHATTAN TRANSFER—Atlantic
FATBACK—Spring
ROBERT GORDON—A&M
MAE—Capitol
NEW ENGLAND—Elektra
PSYCHELIC FURS—Capitol
RAIDERS OF THE LOST ARK—Capitol
DIONNE WARWICK—Arista

RECORD BAR/NATIONAL

AIR SUPPLY—Arista
CHIMPUNKS—CA
DIESEL—MCA
EQUATORS—Shif America
IRON MAIDEN—Harvest
JOHN KLEMMER—Elektra
SILVER CONDOUR—Capitol
SQUEETS—A&M
DIONNE WARWICK—Arista
JOHNNY GUITAR WATSON—DJM

SOUND UNLIMITED/NATIONAL

DANNY JOE BROWN—Epic
CAMEO—Chocolate City
DAVID JOHANSEN—Blue Sky
NICK MASON—Capitol
MOODY BLUES—Threshold
MIKE OLDFIELD—Virgin/Epic
YOKO ONO—Geffen
PSYCHELIC FURS—Capitol
JOHN SCHNEIDER—Scott Bros
RICK SPRINGFIELD—RCA

DISC-O-MAT/NEW YORK

CAMEO—Chocolate City
EXPOSED—CBS
PETER FRAMPTON—A&M
GEORGE HARRISON—Dark Horse
HI GLOSS—Prelude
TINA TURNER—WB
MOODY BLUES—Threshold
YOKO ONO—Geffen
RAIDERS OF THE LOST ARK—Capitol
STYLVEST—Fantasy

RECORD WORLD'S STORES/NORTHEAST

MARTY BALIN—EMI America
PETER FRAMPTON—A&M
GEORGE HARRISON—Dark Horse
DAVID JOHANSEN—Blue Sky
TENA MARIE—Gordy
MOODY BLUES—Threshold
NEW MUSIC—Epic
PSYCHELIC FURS—Capitol
RICK SPRINGFIELD—RCA
SAM TCHAIKOVSKY—Arista
BRAM GADDOY/EAST COAST
CHIMPUNKS—CA
PETER FRAMPTON—A&M
GEORGE HARRISON—Dark Horse
RICK MASON—Capitol
MOODY BLUES—Threshold
NEW MUSIC—Epic
MURDOGH JOHANNY & THE ASBURY JUKES—Mercury
JIM STEINMAN—Epic/Cleve. Intl.
TUBES—Capitol
WOMAN OF THE YEAR—Arista
(Original Cast)

CUTLER'S NEW HAVEN

PETER FRAMPTON—A&M
GEORGE HARRISON—Dark Horse
RICK MASON—Gordy

DAVID LINDEY—Asylum
TENA MARIE—Gordy
MOODY BLUES—Threshold
ONE WAY—MCA
YOKO ONO—Geffen
BILLY SQUIER—Capitol
YOKO ONO—Geffen

STRAWBERRIES/NEW ENGLAND

COMMODORES—Motown
TOM DICKIE & THE DESIRES—Mercury
FATBACK—Spring
PETER FRAMPTON—A&M
ROBERT GORDON—RCA
MAE—Capitol
NEW ENGLAND—Elektra
PSYCHELIC FURS—Capitol
RAIDERS OF THE LOST ARK—Capitol
PETER YOSH—EMI America/Balling Stones

FOR THE RECORD/BALTIMORE

BUSTIN' LOOSE—MCA (Soundtrack)
CAMEO—Chocolate City
WALTER JACKSON—Capitol
RICK MASON—Gordy
KRAFTWERK—WB
DERRA LAWS—Elektra
TENA MARIE—Gordy
MOODY BLUES—Threshold
LET ITENOUR—Asylum
GINO SOCCIO—WB

RECORD & TAPE COLLECTOR/BALTIMORE

AIR SUPPLY—Arista
ATLANTIC STARS—A&M
DANNY JOE BROWN—Epic
KIM CARNES—EMI America
ROSANNE CASH—Capitol
SIEERA LAWS—Elektra
TENA MARIE—Gordy
PAT METHENY—A&M
YOKO ONO—Geffen
JOHNNY VAN ZANT—Polydor

KEMP MILL/WASH., D.C.

DANNY JOE BROWN—Epic
FATBACK—Spring
KLOUGE—MCA
MANHATTAN TRANSFER—Atlantic
TENA MARIE—Gordy
GINO SOCCIO—WB
BILLY SQUIER—Capitol
DIONNE WARWICK—Arista
DENNIE WILLIAMS—Capitol
ESTHER WILLIAMS—RCA

WAXIE MAXIE/WASH., D.C.

AURA—Salsoul
EXPOSED—CBS
PETER FRAMPTON—A&M
LINK—Chrysalis
TENA MARIE—Gordy
MOODY BLUES—Threshold
MAE—Capitol
JOHNNY VAN ZANT—Polydor
DIONNE WARWICK—Arista

GARY'S/RICHMOND

AIR SUPPLY—Arista
CAMEO—Chocolate City
KIM CARNES—EMI America
MURDOGH JOHANNY & THE ASBURY JUKES—Mercury
PETER FRAMPTON—A&M
MOODY BLUES—Threshold
OAK RIDGE BOYS—MCA
TOM PETTY & THE HEARTBREAKERS
CAROLE BAYER SAGER—Boardwalk
SANTANA—CA

PENGUIN FEATHER/NO. VIRGINIA

AIR SUPPLY—Arista
MARTY BALIN—EMI America
GEORGE HARRISON—Dark Horse

HOLLY & THE ITALIANS—Virgin/Epic
MANHATTAN TRANSFER—Atlantic
PAT METHENY—Epic
YOKO ONO—Geffen
PSYCHELIC FURS—Capitol
JIM STEINMAN—Epic/Cleve. Intl.
JOHNNY VAN ZANT—Polydor

RADIO 473/PHILADELPHIA

AIR SUPPLY—Arista
KIMI BURKE—RCA
EXPOSED—CBS
GEORGE HARRISON—Dark Horse
JOHN KLEMMER—Elektra
PAT METHENY—Epic
FOUNDER SISTERS—Planet
CAROLE BAYER SAGER—Boardwalk
SPLIT ENG—A&M
TUBES—Capitol

FATHERS & SONS/MIDWEST

AIR SUPPLY—Arista
DANNY JOE BROWN—Epic
PETER FRAMPTON—A&M
GEORGE HARRISON—Dark Horse
TENA MARIE—Gordy
PAT METHENY—Epic
PLASMAFACTS—Shif America
LET ITENOUR—Asylum
JOHNNY VAN ZANT—Polydor
GARY WRIGHT—WB

RECORD RENDEZVOUS/CLEVELAND

EXPOSED—CBS
HOLLY & THE ITALIANS—Virgin/Epic
CORKIE MANGIONE—A&M
PSYCHELIC FURS—Capitol
RAIDERS OF THE LOST ARK—Capitol
CAROLE BAYER SAGER—Boardwalk
JOE WALSH—Asylum
DIONNE WARWICK—Arista
X—Slash

WHERE HOUSE RECORDS/MICHIGAN

AURA—Salsoul
RICK MASON—Gordy
YOKO ONO—Geffen
POINT BLANK—MCA
FOUNDER SISTERS—Elektra
L.J. REYNOLDS—Capitol
JOHN SCHNEIDER—Scott Bros.
CONWAY TWITTY—MCA
DIONNE WARWICK—Arista
JIM STEINMAN—Epic

ROSE RECORDS/CHICAGO

AIR SUPPLY—Arista
CAMEO—Chocolate City
FATBACK—Spring
PETER FRAMPTON—A&M
GEORGE HARRISON—Dark Horse
MANHATTAN TRANSFER—Atlantic
TENA MARIE—Gordy
MOODY BLUES—Threshold
YOKO ONO—Geffen
RAIDERS OF THE LOST ARK—Capitol
(Soundtrack)

GREAT AMERICAN/MINNEAPOLIS

DANNY JOE BROWN—Epic
PETER FRAMPTON—A&M
KIM CARNES & THE KNOCKOUTS—Allanmum
GEORGE HARRISON—Dark Horse
QUINN JONES—A&M
CORKIE MANGIONE—A&M
MANHATTAN TRANSFER—Atlantic
TENA MARIE—Gordy

LIBERMAN/MINNEAPOLIS

BAR WARS—Waterhouse
DANNY JOE BROWN—Epic
HOLLY & THE ITALIANS—Virgin/Epic

SALESMAKER

SOMEWHERE IN ENGLAND
GEORGE HARRISON—Dark Horse

TOP SALES

SOMEWHERE IN ENGLAND—Gordy
DANNY JOE BROWN—Epic
BREAKING ALL THE RULES—Arista
DANCERSIZE—Vintage
EXPOSED—CBS
LET ITENOUR—Asylum
LONG DISTANCE VOYAGER—Mood/Slush
—Threshold
NECCA FOR MURDERERS—Nonesuch
TUBES—Capitol

JANIS IAN/CAL

NICK MASON—Gordy
DAVID JOHANSEN—Blue Sky
RICK MASON—Capitol
YOKO ONO—Geffen
PSYCHELIC FURS—Capitol
JOHN SCHNEIDER—Scott Bros

STREETSIDE/ST. LOUIS

AIR SUPPLY—Arista
BUSTIN' LOOSE—MCA (Soundtrack)
DAVID JOHANSEN—Blue Sky
MANHATTAN TRANSFER—Atlantic
JIM HESSINA—WB
YOKO ONO—Geffen
LET ITENOUR—Asylum
SQUEETS—A&M
TUBES—Capitol
20/20—Portrait

TURBLES/ATLANTA

BOYSTOWN GANG—Moby Dick
DANNY JOE BROWN—Epic
BUSTIN' LOOSE—MCA (Soundtrack)
IMPRESSIONS—Ch. Sound/20th Century Fox
LINK—Chrysalis
YOKO ONO—Geffen
RICHARD PYBRO—Loft
CAROLE BAYER SAGER—Boardwalk
JOHN SCHNEIDER—Scott Bros.
CONWAY TWITTY—MCA

RECORD CITY/ORLANDO

DANNY JOE BROWN—Epic
ENGLISH BEAT—WB
FATBACK—Spring
GRAC JONES—MCA
DAVID JOHANSEN—Blue Sky
KIM CEBILO & THE COCONUTS—WB
KRAFTWERK—WB
MANHATTAN TRANSFER—Atlantic
CHIMPUNKS—CA
GARY WRIGHT—WB

SPIC'S/FLORIDA

KIM CARNES—EMI America
CHIMPUNKS—CA
GEORGE HARRISON—Dark Horse
JULIO IGLESIA—CBS
RICK JAMES—Gordy
ELTON JOHN—Geffen
OZZY OSBOURNE—Jet
L.J. REYNOLDS—Capitol
SHALAMAR—Solar
RICK SPRINGFIELD—RCA

TAPE CITY/NEW ORLEANS

AIR SUPPLY—Arista
MARTY BALIN—EMI America
CHIMPUNKS—CA
DAVID JOHANSEN—Dark Horse
ELTON JOHN—Geffen
MANHATTAN TRANSFER—Atlantic
TENA MARIE—Gordy
MOODY BLUES—Threshold
OAK RIDGE BOYS—MCA
CAROLE BAYER SAGER—Boardwalk

SOUND WAREHOUSE/HOUSTON

PHIL COLLINS—Atlantic
GEORGE HARRISON—Dark Horse
RICK JAMES—Gordy
JEFFERSON STARSHIP—Grunt
JUDAS PRIEST—Capitol
DAVID LINDEY—Asylum
CAROLE BAYER SAGER—Boardwalk
BILLY SQUIER—Capitol
JAMES TAYLOR—Capitol
TUBES—Capitol

INDEPENDENT RECORDS/COLORADO

AIR SUPPLY—Arista
BOYSTOWN GANG—Moby Dick
CAMEO—Chocolate City
GEORGE HARRISON—Dark Horse
KRAFTWERK—WB
RANNEY LEWIS—Capitol
TENA MARIE—Gordy
ODYSSEY—RCA



PSYCHELIC FURS—CAL

20/20—Portrait
ADC BAND—Culliton
KIMI BURKE—RCA
CAMEO—Chocolate City
DIZZ BAND—Motown
DREDS—Arista
MANHATTAN TRANSFER—Atlantic
MARSHALL TUCKER BAND—WB
PAT METHENY—Epic
YOKO ONO—Geffen
CAROLE BAYER SAGER—Boardwalk

CIRCLES/ARIZONA

AIR SUPPLY—Arista
ROBBIE SUPREME—Asylum
PETER FRAMPTON—A&M
GRACE JONES—Island
JUNO—ABC/Col
TENA MARIE—Gordy
RICK SPRINGFIELD—RCA
ROGER TAYLOR—Elektra
20/20—Portrait

TOWER/PHOENIX

MARTY BALIN—EMI America
CHIMPUNKS—CA
JOE POLICE—MCA
PETER FRAMPTON—A&M
RAIDERS OF THE LOST ARK—Capitol
JANIS IAN—Capitol
JIM HESSINA—WB
PAT METHENY—Epic
RAIDERS OF THE LOST ARK—Capitol
JERRY JELKOWICZ—MCA

WORKER PIZZA/LOS ANGELES

AIR SUPPLY—Arista
MARTY BALIN—EMI America
PETER FRAMPTON—A&M
KRAFTWERK—WB
MANHATTAN TRANSFER—Atlantic
TENA MARIE—Gordy
PAT METHENY—Epic
JIM PHOTOGLO—20th Century Fox
CAROLE BAYER SAGER—Boardwalk
TUBES—Capitol

MUSIC PLUS/LOS ANGELES

JOE POLICE—MCA
JANIS IAN—Capitol
TAN'AM STRA—Concord Jazz
MANHATTAN TRANSFER—Atlantic
MIKE OLDFIELD—Virgin/Epic
YOKO ONO—Geffen
RAIDERS OF THE LOST ARK—Capitol
BILLY SQUIER—Capitol

EUCALYPTUS RECORDS/WEST & NORTHWEST

KIM CARNES—EMI America
JANIS IAN—Capitol
GEORGE HARRISON—Dark Horse
RICK JAMES—Gordy
CHAKA KHAN—WB
JUDAS PRIEST—Capitol
DAVID LINDEY—Asylum
OAK RIDGE BOYS—MCA
OZZY OSBOURNE—Jet
BILLY SQUIER—Capitol

EVERYBODY'S/NORTHWEST

AIR SUPPLY—Arista
MARTY BALIN—EMI America
CAMEO—Chocolate City
ROSANNE CASH—Capitol
HALL & OATES—RCA
DAVID JOHANSEN—Blue Sky
JIM MISS NA—WB
PAT METHENY—Epic
BILLY SQUIER—Capitol
TUBES—Capitol

Record World Albums

PRICE CODE: G— 7.98
H— 8.98
I— 9.98
J— 11.98
K— 12.98
L— 13.98
O— No List Price

JUNE 27, 1991

TITLE, ARTIST, Label, Number, (Distributing Label)
JUN. 27 JUN. 30



WKS. ON CHART

Rank	Artist	Title	Label	Wks. on Chart
1	1	HI INFIDELITY	REO SPEEDWAGON	27
		Epic FE 36844		
		(18th Week)		
2	2	PARADISE THEATER	STYX/A&M SP 3719	22
3	5	MISTAKEN IDENTITY	KIM CARNES/EMI-America SO 17052	9
4	3	DIRTY DEEDS DONE DIRTY CHEAP	AC/DC/Atlantic SD 16033	11
5	4	FAIR WARNING	VAN HALEN/Warner Bros. HS 3540	5
6	6	HARD PROMISES	TOM PETTY AND THE HEARTBREAKERS/ Backstreet/MCA BSR 5160	6
7	10	STREET SONGS	RICK JAMES/Gordy GB 1002M1 (Motown)	10
8	8	KENNY ROGERS' GREATEST HITS	Liberty LOO 1072	35
9	9	ZEMOPI	SANTANA/Columbia FC 37158	11
10	12	STARS ON LONG PLAY	STARS ON/Radio RR 16044 (All)	7
11	14	LONG DISTANCE VOYAGER	MOODY BLUES/Threshold TRL 1 2901 (PolyGram)	4
12	23	SOMEWHERE IN ENGLAND	GEORGE HARRISON/Dark Horse DHK 3472 (WB)	2
13	7	MOVING PICTURES	RUSH/Mercury SRM 1 4013 (PolyGram)	16
14	33	THE ONE THAT YOU LOVE	AIR SUPPLY/Arista AL 9551	3
15	13	CHRISTOPHER CROSS	Warner Bros. BSK 3383	66
16	11	ARC OF A DIVER	STEVE WINWOOD/Island ILPS 9576 (WB)	24
17	20	FACE VALUE	PHIL COLLINS/Atlantic SD 16029	17
18	19	BACK IN BLACK	AC/DC/Atlantic SD 16018	44
19	21	THE FOX ELTON	JOHN/Geffen GHS 2002 (WB)	4
20	32	FANCY FREE	OAK BAYS/MCA 5029	4
21	22	LOVERBOY	Columbia JC 36762	23
22	29	WILD-EYED SOUTHERN BOYS	38 SPECIAL/A&M SP 4835	20
23	16	THE DUDE	QUINCY JONES/A&M SP 3721	13
24	18	THE JAZZ SINGER	(ORIGINAL SOUNDTRACK) NEIL DIAMOND/Capitol SWAV 12120	29
25	28	DANCERSIZE	CAROL HENSEL/Mirus/Vintage VU 701	19
26	27	DOUBLE FANTASY	JOHN LENNON/YOKO ONO/Geffen GHS 2001 (WB)	28
27	30	BLIZZARD OF OZZ	OZZY OSBOURNE/Jer JZ 36812 (CBS)	11
28	24	WHAT CHA' GONNA DO FOR ME	CHAKA KHAN/Warner Bros. HS 3526	8
29	15	WINELIGHT	GROVER WASHINGTON, JR./Elektra 6 305	23
30	31	STEPHANIE	STEPHANIE MILLS/20th Century Fox 1 700 (RCA)	17
31	17	A WOMAN NEEDS LOVE	RAY PARKER, JR. & RAYDIO/ Arista AL 9543	11
32	25	CRIMES OF PASSION	PAT BENATAR/Chrysalis CHE 1275	43
33	45	KNIGHTS OF THE SOUND TABLE	CAMEO/Chocolate City CCLP 2019 (PolyGram)	4
34	37	THERE GOES THE NEIGHBORHOOD	JOE WALSH/Asylum SE 523	6
35	35	VOICES	DARYL HALL & JOHN OATES/RCA AQL1 3646	34
36	40	NIGHTCLOSING	GRACE JONES/Island ILPS 9624 (WB)	8
37	39	FEELS SO RIGHT	ALABAMA/RCA AML1 3930	15
38	48	DON'T SAY NO	BILLY SQUIER/Capitol ST 12148	8
39	38	GAP BAND III	Mercury SRM 1 4003 (PolyGram)	24
40	42	THE NATURE OF THE BEAST	APRIL WINE/Capitol SOO 12125	22
41	41	GUILTY BARBRA	STREISAND/Columbia FC 36750	36
42	47	SEVEN YEAR ACHIE	ROSSANNE CASH/Columbia JC 36965	18
43	26	FACE DANCES	THE WHO/Warner Bros. HS 3516	13
44	43	DAD LOVES HIS WORK	JAMES TAYLOR/Columbia FC 36009	15
45	49	THE CLARKE/DUKE PROJECT	STANLEY CLARKE/GEORGE DUKE/Epic FE 36918	9
46	34	DEDICATION	GARY U. BONDS/EMI-America SO 17051	9
47	52	RIT LEE	RETENOUR/Elektra 6 331	10
48	51	EAST SIDE STORY	SQUEEZE/A&M SP 4854	5
49	53	BAD FOR GOOD	JIM STEINMAN/Epic/Cleve. Intl. FE 36531	10
50	36	BEING WITH YOU	SMOKEY ROBINSON/Tamla 18 375M1 (Motown)	21
51	70	EXPOSED/A CHEAP PEEK AT TODAY'S PROVOCATIVE	NEW ROCK VARIOUS ARTISTS/CBS X2 37124	2

52	66	BREAKING ALL THE RULES	PETER FRAMPTON/A&M SP 3722	3
53	44	MODERN TIMES	JEFFERSON STARSHIP/Grunt BXL1 3848 (RCA)	11
54	46	NIGHTWALKER	GINO VANNELLI/Arista AL 9536	12
55	56	DEDICATED	MARSHALL TUCKER BAND/Warner Bros. HS 3525	5
56	57	TINSEL TOWN REBELLION	FRANK ZAPPA/Barking Pumpkin PW2 37336	5
57	50	THREE FOR LOVE	SHALAMAR/Solar BZL1 3577 (RCA)	25
58	59	RADIANT ATLANTIC	STARR/A&M SP 4833	17
59	54	WAIATA	SPLIT ENZ/A&M SP 4848	7
60	62	SHEENA EASTON	EMI-America ST 17049	17
61	60	ZENYATTA	MONDATTI THE POLICE/A&M 4831	34
62	63	VERY SPECIAL	DEBRA LAWS/Elektra 6E 300	16
63	61	EXTENDED PLAY	PRETENDERS/Sire Mini 3563 (WB)	11
64	76	MECCA FOR MODERNS	MANNHATTAN TRANSFER/Atlantic SD 16036	3
65	69	KINGS OF THE WILD FRONTIER	ADAM & THE ANTS/ Epic NJE 37033	19
66	67	JUICE	JUICE NEWTON/Capitol ST 12136	13
67	74	THE COMPLETION	BACKWARD PRINCIPLE TUBES/Capitol SOO 12151	4
68	84	IT MUST BE MAGIC	TEENA MARIE/Gordy GB 1004M1 (Motown)	3
69	65	VOYEUR	DAVID SANBORN/Warner Bros. BSK 3546	13
70	55	FRANKE & THE KNOCKOUTS	Millennium BXL1 7755 (RCA)	15
71	73	POINT OF ENTRY	JUDAS PRIEST/Columbia FC 37052	13
72	75	TARANTELLE	CHUCK MANGIONE/A&M SP 4518	6
73	80	WORKING CLASS	GOD RICK SPRINGFIELD/RCA AFL1 3697	14

CHARTMAKER OF THE WEEK



URBAN CHIPMUNK

74	110	URBAN CHIPMUNK	CHIPMUNKS RCA AFL1 4027	5
75	85	TASTY JAM	FATBACK/Spring SP 1 6731 (PolyGram)	4
76	78	MY MELODY	DENICE WILLIAMS/ARC/Columbia FC 37048	11
77	68	MIRACLES	CHANGE/Atlantic/RFC SD 19301	11
78	64	WHERE DO YOU GO WHEN YOU DREAM	ANNE MURRAY/ Capitol SOO 12144	9
79	71	CAPTURED	JOURNEY/Columbia KC2 37616	19
80	82	HORIZON	EDDIE RABBITT/Elektra 6E 276	45
81	81	SOMEWHERE OVER THE RAINBOW	WILLIE NELSON/ Columbia/FC 36883	15
82	88	CELEBRATE KOOL & THE GANG	De-Lite DSR 9518 (PolyGram)	34
83	83	SUPER TROUPER	ABBA/Atlantic SD 16023	27
84	91	ANNE MURRAY'S GREATEST HITS	Capitol SOO 12110	37
85	—	SEASON OF GLASS	YOKO ONO/GHS 2004 (WB)	1
86	90	FRIDAY NIGHT IN SAN FRANCISCO	AL DIAMONDA - JOHN McLAUGHLIN, PACO DeLUCCIA/Columbia FC 37152	5
87	92	GREATEST HITS	RONNIE MILSAP/RCA AHL1 3722	52
88	58	ANOTHER TICKET	ERIC CLAPTON/RSO RX 1 3095	15
89	98	SECRET POLICEMAN'S BALL	VARIOUS ARTISTS/Island IL 9360 (WB)	5
90	97	THE TURN OF A FRIENDLY	CARD ALAN PARSONS PROJECT/ Arista AL 9518	31
91	72	AUTOAMERICAN	BLONDIE/Elektra SO 17054	28
92	99	FAME	(ORIGINAL SOUNDTRACK)/RSO RX 1 3080	57
93	95	TWANGIN'	DAVE EDMUNDS/Swan Song SS 16034 (All)	7
94	103	SECRET COMBINATION	RANDY CRAWFORD/Warner Bros. BSK 3541	5
95	114	CLOSER	GINO SOCCO/Atlantic/RFC SD 16042	6
96	105	BALIN	MARTY BALLEW/EMI-America SO 17054	5
97	106	HUSH	JOHN KLEMMER/Elektra SE 527	4
98	102	ROCKINROLL	GREG KIHN/Beserkley B2 10069 (E/A)	15
99	100	GRAND SLAM	ISLEY BROTHERS/T-Neck FZ 37080 (CBS)	15
100	115	AS FALLS WICHITA, SO FALLS WICHITA	FALLS PAT METHENY & LYLE MAYS/ECM 1 1190 (WB)	2

Record World Albums 101-200

JUN. 27, 1981	JUN. 27	JUN. 30		WKS. ON CHART		WKS. ON CHART		
101	119	KILLERS IRON MAIDEN/Harvest ST 12141 (Capitol)	5	H	148	137 HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36752	40	O
102	107	TURN UP THE MUSIC MASS PRODUCTION/Cotillion SD 5226 (Atl)	10	G	149	144 MICKEY MOUSE DISCO Disneyland/Vista 2504	67	X
103	79	NOTHIN' MATTERS AND WHAT IF IT DID JOHN COUGAR/Riva RVL 7403 (PolyGram)	13	H	150	154 EL RAYO-X DAVID LINDLEY/Asylum 5E 524	7	H
104	87	SUCKING IN THE SEVENTIES ROLLING STONES/Rolling Stones COC 16028 (Atl)	13	H	151	160 MESSINA JIM MESSINA/Warner Bros. BSK 3559	2	H
105	113	GALAXIAN JEFF LORBER FUSION/Arista AL 9545	8	H	152	— NICK MASON'S FICTITIOUS SPORTS NICK MASON/Columbia FC 37307	1	O
106	116	THREE PIECE SUITE RAMSEY LEWIS/Columbia FC 37153	2	O	153	129 ESCAPE ARTIST GARLAND JEFFREYS/Epic JE 36983	24	O
107	89	HOW 'BOUT US CHAMPAIGN/Columbia JC 37008	24	O	154	156 MVP HARVEY MASON/Arista AB 4283	6	G
108	118	COMPUTER WORLD KRAFTWERK/Warner Bros. HS 3549	4	H	155	175 IRON AGE MOTHER'S FINEST/Atlantic SD 19302	2	G
109	117	LOST IN LOVE AIR SUPPLY/Arista 9545	9	H	156	158 STREET CORNER HEROES ROBBIE DUPREE/Elektra 6E 344	3	H
110	120	BEYOND THE VALLEY OF 1984 PLASMATICS/Stiff-America WOW 11	4	G	157	130 COCONUT TELEGRAPH JIMMY BUFFETT/MCA 5169	17	H
111	123	SEND YOUR LOVE AURRA/Salsoul SA 8538 (RCA)	3	H	158	164 LOOK OUT 20/20/Portrait NFR 37050 (CBS)	3	O
112	86	CALL IT WHAT YOU WANT BILL SUMMERS & SUMMERS HEAT/MCA 5178	22	H	159	163 SILVER CONDOR/Columbia NCR 37163	3	O
113	77	TWICE AS SWEET A TASTE OF HONEY/Capitol ST 12089	15	H	160	162 TELL ME WHERE IT HURTS WALTER JACKSON/Columbia FC 37132	4	O
114	135	SOMETIMES LATE AT NIGHT CAROLE BAYER SAGER/Boardwalk NB 1 33237	5	H	161	165 ALICIA ALICIA MYERS/MCA 8181	6	H
115	139	HOT, LIVE AND OTHERWISE DIONNE WARWICK/Arista AZL 8605	2	L	162	167 FUN IN SPACE ROGER TAYLOR/Elektra 5E 522	8	H
116	94	REACH UP AND TOUCH THE SKY SOUTHSIDE JOHNNY & THE ASBURY JUKES/Mercury SRM 2 8602 (PolyGram)	11	J	163	166 GREATEST HITS DOORS/Elektra 5E 5151	30	H
117	136	FLYING THE FLAG CLIMAX BLUES BAND/Warner Bros. BSK 3493	8	H	164	162 COME AND GET IT WHITESNAKE/Mirage WTG 16043 (Atl)	5	G
118	125	ROUND TWO JOHNNY VAN ZANT/Polydor PD 1 6322 (PolyGram)	4	H	165	142 TO LOVE AGAIN DIANA ROSS/Motown MB 951M1	17	H
119	93	SOMETHING IN THE NIGHT PURE PRAIRIE LEAGUE/Casablanca NBP 7255 (PolyGram)	4	H	166	— NOW OR NEVER JOHN SCHNEIDER/Scotti Bros. ARZ 37400 (CBS)	1	O
120	101	HIGHWAY TO HELL AC/DC/Atlantic SD 19244	15	H	167	146 ALL MY REASONS NOEL POINTER/Liberty LT 1094	11	G
121	104	MAGIC TOM BROWNE/Arista/GRP 5503	33	H	168	148 EVANGELINE EMMYLOU HARRIS/Warner Bros. BSK 3508	18	H
122	109	'NARD BERNARD WRIGHT/Arista/GRP 5011	22	H	169	151 THE TWO OF US YARBROUGH & PEOPLES/Mercury SRM 3834 (PolyGram)	23	H
123	96	9 TO 5 AND ODD JOBS DOLLY PARTON/RCA AHL1 3852	23	H	170	189 GLASS HOUSES BILLY JOEL/Columbia FC 36384	64	O
124	134	LIVE STEPHANE GRAPPELLI/DAVID GRISMAN/Warner Bros. BSK 3550	5	H	171	145 B.L.T. ROBIN TROWER WITH JACK BRUCE & BILL LORDAN/Chrysalis CHR 1324	15	H
125	108	THIEF (ORIGINAL SOUNDTRACK) TANGERINE DREAM/Elektra 5E 251	12	H	172	153 FUNLAND BRAM TCHAIKOVSKY/Arista AB 4292	5	G
126	111	GAUCHO STEELY DAN/MCA 6102	28	I	173	170 LET THERE BE ROCK AC/DC/Atlantic SD 36151	11	G
127	122	FANTASTIC VOYAGE LAKESIDE/Solar BXL1 3720 (RCA)	35	H	174	176 IT'S WINNING T! KLUKKE/MCA 5198	2	H
128	143	AEROBIC DANCING/Gateway GSP 7610	4	G	175	155 JERMAINE JERMAINE JACKSON/Motown MB 948M1	45	H
129	112	DEV-O LIVE DEVO/Warner Bros. Mini 3548	11	X	176	188 HIGH VOLTAGE AC/DC/Atlantic SD 36142	11	G
130	138	MOUNTAIN DANCE DAVE GRUSIN/Arista/GRP 5010	17	H	177	168 DARLIN' TOM JONES/Mercury SRM 1 4010	4	H
131	—	RAIDERS OF THE LOST ARK (ORIGINAL SOUNDTRACK)/Columbia JS 37373	1	O	178	181 STARDUST WILLIE NELSON/Columbia KC 30305	27	O
132	—	DANNY JOE BROWN AND THE DANNY JOE BROWN BAND DANNY JOE BROWN/Epic ARE 97385	1	O	179	182 GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	104	H
133	131	WILD WEST DOTTIE WEST/Liberty LT 1062	18	G	180	186 GOING FOR THE GLOW DONNA WASHINGTON/Capitol ST 12147	5	H
134	124	CONCERTS FOR THE PEOPLE OF KAMPUCHEA VARIOUS ARTISTS/Atlantic SD 2 7005	11	L	181	173 I BELIEVE IN YOU DON WILLIAMS/MCA 5133	33	H
135	126	MAGIC MAN ROBERT WINTERS & FALL/Buddah BDS 5732 (Arista)	20	G	182	178 THE GAME QUEEN/Elektra 5E 513	49	H
136	141	UNLIMITED TOUCH/Prelude PRL 12184	8	G	183	— TOO HOT TO SLEEP SYLVESTER/Fantasy/Honey F 9607	1	G
137	140	LOVE IS... ONE WAY/MCA 5163	16	H	184	— THE RIGHT TO BE ITALIAN HOLLY & THE ITALIANS/Virgin/Epic NFE 37359	1	O
138	133	ANNIE (ORIGINAL CAST ALBUM)/Columbia JS 34712	26	O	185	192 HI-GLOSS/Prelude PRL 12184	2	G
139	149	WHA 'PPEN ENGLISH BEAT/Sire SRK 3560 (WB)	2	H	186	179 WILD GIFT X/Slash SR 107	3	G
140	—	TALK TALK TALK PSYCHEDELIC FURS/Columbia NFC 37339	1	O	187	183 LOVE LIGHT YUTAKA/Alfa AAA 10004	9	G
141	121	RECKONING GRATEFUL DEAD/Arista AZL 8604	11	L	188	185 LOVE LIFE BRENDA RUSSELL/A&M SP 4811	10	G
142	—	HERE COMES THE NIGHT DAVID JOHANSEN/Blue Sky FZ 36589 (CBS)	1	O	189	190 HARDWARE KROKUS/Ariola CL 1508 (Arista)	11	H
143	150	I LOVE 'EM ALL T.G. SHEPPARD/Warner Bros./Curb BSK 3528	7	H	190	152 NEVER GONNA BE ANOTHER ONE THELMA HOUSTON/RCA AFL1 3842	5	H
144	128	GREATEST HITS OAK RIDGE BOYS/MCA 5150	30	H	191	169 GOLDEN DOWN WILLIE NILE/Arista AB 4284	7	H
145	147	INTUITION LINX/Chrysalis CHR 1332	5	G	192	194 REUNION JERRY JEFF WALKER/MCA 5199	4	G
146	127	HOUSE OF MUSIC T.S. MONK/Mirage WTG 19121 (Atl)	2	G	193	199 SANCTUARY NEW MUSIC/Epic NFE 37314	3	O
147	132	IMAGINATION WHISPERS/Solar BXL1 3578 (RCA)	22	H	194	198 WOMAN OF THE YEAR (ORIGINAL BROADWAY CAST)/Arista AL 8303	2	I
					195	157 KEEP ON IT STARPOINT/Chocolate City CCLP 2018 (PolyGram)	11	H
					196	197 ARE YOU GONNA BE THE ONE ROBERT GORDON/RCA AFL1 3773	3	H
					197	— AMERICAN EXCESS POINT BLANK/MCA 5189	1	H
					198	200 AUTUMN PIANO SOLOS GEORGE WINSTON/Windham Hill C 1012	2	G
					199	— HOT EQUATORS/Stiff-America Cheer 1	1	G
					200	191 JUNIE S JUNIE/Columbia ARC 37133	4	O

Black Oriented Music

Black Music Report

By NELSON GEORGE

■ WRITIN' THE BLUES: A new book about the blues and a re-issue of an acknowledged classic on this most American of musics are essential reading for black music fans. "Deep Blues" (Viking, 310 pages) by Robert Palmer, New York Times pop music critic and former Record World contributor, and Peter Guralnick's "Feel Like Going Home: Portraits in Blues and Rock 'N' Roll" (Vintage paperback, 260 pages) cover the same turf: the origins of the blues, seminal bluesmen like Robert Johnson, Howlin' Wolf, Muddy Waters, the blues' effect on white American music, and its adaptation into what we call rock 'n' roll.

But their styles and intentions are different enough so that they read more like companion pieces despite some obvious repetitions. Palmer's book attempts, I think quite successfully, to be a broad general history of what is often erroneously called "Mississippi Delta Blues." As he illustrates the actual Mississippi delta region is "several hundred miles farther south" from the area that actually produced the most important blues performers. On points such as these, where misconceptions about the music still remain, Palmer knocks them down with solid research and a wonderfully lucid prose style. Most blues histories tend to be overly academic or weighted down with the author's sociological ramblings. Palmer never falls into these traps and in the process writes the best overall blues history I've ever read.

Guralnick's book was published originally in 1971, but has held up remarkably well in the intervening decade. The reason is the author's approach, which is very personal and very emotional. In contrast to Palmer's cool tone, we feel the passion of Guralnick's love for the music and also the real personalities of the bluesmen he interviews. Since his is basically a book of profiles we get a great capsule portraits of musicians and their surroundings. For example, where Palmer talks with Waters at his current home in suburban Chicago, Guralnick spoke with Waters when he still lived on Chicago's South Side, his stomping grounds for most of his career. In that environment Waters' almost lordly manner, his relationship with his neighbor, and younger blacks are observed and analyzed by Guralnick.

A newly formed, black-owned company called Golden Pyramid Records is planning to market cassettes that will be equivalent to 12-inch singles. The company's first release, "Do It Anyway You Wanna" by Mike T, formerly a deejay on New Jersey's WNJR will be in this format in hopes of capitalizing on the popularity of portable cassette players. Golden Pyramid has test marketed this 12-inch cassette in New York and New Jersey with "encouraging results" (Continued on page 39)

Sister Sledge and Friends



When Catillon recording artists Sister Sledge recently played a headlining engagement at New York's Radio City Music Hall, they were joined on the bill by two other Atlantic-affiliated artists: Atlantic's Kleeer and Mirage's T.S. Monk. Following the concert, Atlantic hosted a gala party for all three groups at the Promenade Cafe in Rockefeller Plaza. Present at the affair were executives of the Atlantic, Catillon and Mirage labels and the WEA organization, as well as representatives of the Chic and Ullanda, and Catillon recording group Slave. Pictured at the reception are, from left: Bernard Edwards of Atlantic recording group Chic; Steve Arrington of Rodgers; Sister Sledge's Kathy Sledge; Catillon president Henry Allen; Sister Sledge's Jani Sledge; Mark Adams and Mark Hicks of Slave; and Atlantic/Catillon A&R director of R&B product Bill Cureton.

Motown's Johnny Lee

(Continued from page 13)

Still, Lee is not convinced that covers sell albums. "I used to think they do—I was a little idealistic. But record company art departments are a service. My job, more than anything, is to create that image."

Many acts, at Motown and just about every other label, want logos, Lee notes; after all, the logo can only provide added reinforcement, and it carries over from album to album. "I like them," says Lee, "but too many people want to be like Chicago, and have it consistent, on every single cover. It can be fine for one cover, but if you have a nice portrait on the second album, the logo might not fit. I

wate to be stuck with a logo. A lot of them now look like they belong in the early '70s; they're out of date. But with most artists, that's the first thing they want. If it fits the mood, fine; if not, it shouldn't be mandatory."

Image. Style. Mood. They are words art directors use a lot. Johnny Lee tries to "make everything look as contemporary as possible. If there's a trend in fashion, I try and follow that. I try to bring fashion photographers in, and treat each artist as a model. A lot of artists don't realize what their image is. But basically, each album should be one step ahead of the last."

PICKS OF THE WEEK

FRESH FRUIT IN FOREIGN PLACES
KID CREOLE AND THE COCONUTS—
SIDE SRK 3534 (Warner Bros.)



Progressive programmers alert! Kid Creole, AKA August Darnell, the creative force behind Dr. Buzzard's great first RCA album, has a new band with similarly campy lyrics and eclectic musical influences. "Table Manners" and "Going Places" are the funkiest tracks, but there is plenty of interesting music in the LP's other 12 cuts.

BUSTIN' LOOSE
ROBERTA FLACK—MCA 5141



This sound-track from the popular Richard Pryor-Cicely Tyson flick features an all-star team of session cats under Flack's amicable direction. Marcus Miller's "Lovin' You (Is Such An Easy Thing To Do)," with a Flack vocal, and "Ballad for D," sung by Peabo Bryson, are exceptional. A very strong album.

NONSTOP!

JAMES BROWN—Polydor PD-1-6318
(PolyGram)



James Brown's latest is typical of his releases over the last decade: long tracks based on a riff with the Godfather adding his trademark growls, yelps, and grunts to tunes like "Give That Bass Player Some." Brown is at his best on ballads, such as "You're My Only Love" and "Love 80's."

FAN THE FIRE

THE IMPRESSIONS—20th Century-Fox
(RCA)



The current Impressions (Fred Cash, Reggie Torian, Sam Gooden, and Nate Evans) turn in a fine contemporary R&B album. "Fan The Fire" is a slick, smooth dance song and Eugene Record's "Love Love Love" a cool mid-tempo love song. A remake of the original Impressions hit, "For Your Precious Love," intelligently arranged by Tom Tom 84, is excellent.

Record World Black Oriented Singles

JUNE 27, 1981

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

JUN. 27	JUN. 30		WKS. ON CHART
1	1	GIVE IT TO ME BABY RICK JAMES Gordy 17197 (Motown) (3rd Week)	13
2	3	DOUBLE DUTCH BUS FRANKIE SMITH/W.MOT 8 5356	15
3	4	PULL UP TO THE BUMPER GRACE JONES/Island 49697 (WB) 11	
4	5	TWO HEARTS STEPHANIE MILLS/20th Century Fox 2492 (RCA) 10	
5	2	A WOMAN NEEDS LOVE (JUST LIKE YOU DO) RAY PARKER, JR. & RAYDIO/Arista 0492 17	
6	7	HEARTBEAT TAANA GARDNER/West End 1232	9
7	9	FREAKY DANCIN' CAMEO/Chocolate City 3225 (PolyGram) 8	
8	8	SWEET BABY STANLEY CLARKE & GEORGE DUKE/ Epic 19 01052 12	
9	12	NIGHT (FEEL LIKE GETTING DOWN) BILLY OCEAN/ Epic 19 02053 8	
10	6	WHAT CHA GONNA DO FOR ME CHAKA KHAN/Warner Bros. 49692 15	
11	10	YEARNING GAP BAND/Mercury 76101 (PolyGram) 14	
12	11	MAKE THAT MOVE SHALAMAR/Solar 12192 (RCA) 16	
13	16	RUNNING AWAY MAZE FEATURING FRANKIE BEVERLY/ Capitol 5000 7	
14	13	BEING WITH YOU SMOKEY ROBINSON/Tamla 54321 (Motown) 20	
15	25	LOVE ON A TWO WAY STREET STACY LATTISAW/ Cotillion 46015 (A&M) 4	
16	22	VERY SPECIAL DEBRA LAWS/Elektra 47142	5
17	23	PUSH ONE WAY /MCA 51110	7
18	19	BODY MUSIC STRIKERS /Prelude 8025	11
19	21	ARE YOU SINGLE AURRA/Salsoul 2139 (RCA) 10	
20	20	IS IT YOU? LEE RITENOUR/Elektra 47124	12
21	14	PARADISE CHANGE /Atlantic/RFC 3809	9
22	18	CALL IT WHAT YOU WANT BILL SUMMERS & SUMMERS HEAT/MCA 51073 14	
23	26	LOVE'S DANCE KLIQUE/MCA 51099	7
24	35	SHAKE IT UP TONIGHT CHERYL LYNN/Columbia 11 02102	5
25	33	SEARCHING TO FIND THE ONE UNLIMITED TOUCH/ Prelude 8029 6	
26	30	TRY IT OUT GINO SOCCIO/Atlantic/RFC 3818	5
27	34	RAZZAMATAZZ QUINCY JONES FEATURING PATTI AUSTIN/A&M 2334 4	
28	24	'SCUSE ME WHILE I FALL IN LOVE DONNA WASHINGTON/ Capitol 4991 9	
29	28	IF YOU FEEL IT THELMA HOUSTON/RCA 12215	6
30	31	TAKE IT ANY WAY YOU WANT IT FATBACK/Spring 3018 (PolyGram) 8	
31	27	TELL ME WHERE IT HURTS WALTER JACKSON/Columbia 11 02037 18	
32	15	WHEN LOVE CALLS ATLANTIC STARR/A&M 2312	9
33	46	SEND FOR ME ATLANTIC STARR/A&M 2340	3
34	47	THE REAL THING BROTHERS JOHNSON/A&M 2343	2
35	17	SUKIYAKI A TASTE OF HONEY/Capitol 4953	21
36	40	JONES VS. JONES KOOL & THE GANG/De-Lite 813 (PolyGram) 5	



37	29	HOW 'BOUT US CHAMPAIGN/Columbia 11 11433	21
38	32	JUST THE TWO OF US GROVER WASHINGTON, JR. WITH BILL WITHERS/Elektra 47103 21	
39	52	I'M IN LOVE EVELYN KING/RCA 12243	2

CHARTMAKER OF THE WEEK

40	— LADY (YOU BRING ME UP) COMMODORES Motown 1514		1
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41	36	TELL 'EM I HEARD IT SANDRA FEVA/Venture 138	9
42	44	SKINNY OHIO PLAYERS/Boardwalk 8 02063	7
43	43	TURN UP THE MUSIC MASS PRODUCTION/Cotillion 46013 (A&M) 6	
44	45	I DON'T REALLY CARE L.V. JOHNSON/ICA 027	5
45	53	IT'S YOUR CONSCIENCE DENICIE WILLIAMS/ARC/ Columbia 11 02108 5	
46	41	ALL THE REASONS WHY NOEL PINKER/Liberty 1403 7	
47	37	IF I DON'T LOVE YOU RANDY BROWN/Chocolate City 3224 (PolyGram) 8	
48	—	SQUARE BIZ TEENA MARIE/Gordy 7202 (Motown)	1
49	54	GROOVE CITY T-CONNECTION /Capitol 4995	4
50	51	WE CAN START TONIGHT HARVEY MASERS/Arista 0493 4	
51	59	HERE IS MY LOVE SYLVESTER/Fantasy/Honey 912	4
52	56	FOREVER YESTERDAY (FOR THE CHILDREN) GLADYS KNIGHT & THE PIPS/Columbia 11 02113 4	
53	55	I CAN MAKE IT BETTER WHISPERS/Solar 12229 (RCA)	4
54	62	WHEN WILL MY LOVE BE ROBERT WINTERS & FALL/ Buddah 627 (Arista) 2	
55	61	SLOW HAND POINTER SISTERS/Planet 47929 (E/A) 3	
56	—	JUST BE MY LADY LARRY GRAHAM/Warner Bros. 49744 1	
57	65	TOGETHER WE CAN SHINE LINX/Chrysalis 2521	2
58	58	FOR YOUR PRECIOUS LOVE IMPRESSIONS/Ch-Sound/ 20th Century Fox 2491 (RCA) 3	
59	—	YOU STOPPED LOVING ME ROBERTA FLACK/MCA 51126 1	
60	64	BETTE DAVIS EYES KIM CARNES/EMI-Arista 8077 3	
61	42	I REALLY LOVE YOU HEAVEN & EARTH/W.MOT 02028 8	
62	68	WALK RIGHT NOW JACKSONS/Epic 02132 (CBS) 2	
63	—	NOTHING BUT LOVE PETER TOSH/Rolling Stones/ EMI-Arista 8083 1	
64	—	SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED) CARL CARLTON/20th Century Fox 2488 (RCA) 1	
65	—	SOME CHANGES ARE FOR GOOD DIONNE WARWICK/ Arista 0602 1	
66	57	ANYTIME IS RIGHT ARCHIE BELL/Becket 4	5
67	—	YOU ARE FOREVER SMOKEY ROBINSON/Tamla 54327 (Motown) 1	
68	—	THIS IS FOR THE LOVER IN YOU SHALAMAR/Solar 12250 (RCA) 1	
69	—	GOING BACK TO MY ROOTS ODYSSEY/RCA 12240	1
70	—	LOVE LIGHT YUTAKA/Alfa 7004	1
71	70	LET SOMEBODY LOVE YOU KENI BURKE/RCA 12228 2	
72	38	COME TO ME ARETHA FRANKLIN/Arista 0600 5	
73	48	MAGIC MAN ROBERT WINTERS & FALL/Buddah 624 (Arista) 22	
74	39	YOUR LOVE IS ON THE ONE LAKESIDE/Solar 12188 (RCA) 14	
75	60	TURN IT OUT JERRY KNIGHT/A&M 2336	5

Cameo Celebrates



Members of Cameo are joined by singer Nona Hendryx at the Roof Garden in Los Angeles to celebrate the release of their new album, "Knights of the Sound Table." The party turned into a double celebration as Cameo leader and producer Larry Blackmon (right) celebrated his May 29 birthday.

Black Music Report (Cont'd from page 38)

according to a company spokesman. For more information Gordon Pyramid can be reached at 141 South Avenue, Fanwood, New Jersey, (201) 322-6226.

SHORT STUFF: Strong rumors out of Los Angeles that the veteran vocal group **Bloodstone** are about to become the first artists ever signed to the **Isley Brothers'** Epic-distributed T-Neck records. **Kelly Isley** suggested the Isleys would make this movie in RW a few months ago... Is disco dead? Not hardly. Just look at the BOS chart, **Grace Jones'** "Pull Up to the Bumper," **Frankie Smith's** "Double Dutch Bus," **Taana Gardner's** "Heartbeat," **Billy Ocean's** "Night (Feel Like Getting Down)," **Change's** "Paradise," the **Strikers'** "Body Music," **Gino Soccio's** "Try It Out," **Unlimited Touch's** "Searching To Find the One," **KIDD's** "Don't Stop" and **Archie Bell's** "Anytime Is Right," all got their initial exposure and sales through discotheques.



Record World Black Oriented Albums

JUNE 27, 1981

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

JUN. 27 JUN. 20

WKS. ON CHART

1	1	STREET SONGS	RICK JAMES	Gordy G8 1002M1	(Motown)	(4th Week)	10
2	2	THE DUDE	QUINCY JONES/A&M	SP 3721			11
3	3	A WOMAN NEEDS LOVE	RAY PARKER, JR. & RAYDIO/	Arista AL 9543			11
4	4	WHAT CHA' GONNA DO FOR ME	CHAKA KHAN/Warner	Bros. HS 3526			9
5	5	STEPHANIE	STEPHANIE MILLS/20th Century Fox	T 700	(RCA)		7
6	10	KNIGHTS OF THE SOUND TABLE	CAMEO/Chocolate City	CCLP 2019	(PolyGram)		4
7	7	NIGHTCLUBBING GRACE	JONES/Island ILPS	9624 (WB)			6
8	17	IT MUST BE MAGIC	TEENA MARIE/Gordy	G8 1004M1	(Motown)		3
9	6	BEING WITH YOU	SMOKEY ROBINSON/Tamla	T8 375M1	(Motown)		17
10	8	THREE FOR LOVE	SHALAMAR/Solar	BZ11 3577 (RCA)			22
11	11	RADIANT ATLANTIC	STARR/A&M	4833			16
12	12	THE CLARKE/DUKE PROJECT	STANLEY CLARKE/GEORGE DUKE/Epic	FE 36918			9
13	15	MY MELODY	DENIECE WILLIAMS/ARC/Chocolate	FC 34048			14
14	9	GAP BAND III	Mercury	SRM 1 4003 (PolyGram)			24
15	13	MIRACLES CHANGE	Atlantic/RFC	SD 1930			11
16	16	VERY SPECIAL	DEBRA LAWS/Elektra	6E 300			11
17	22	TASTE JAM	FATBACK/Spring	S 1 6731 (PolyGram)			4
18	19	SECRET COMBINATION	RANDY CRAWFORD/Warner	Bros. BSK 3541			6
19	14	WINELIGHT	GROVER WASHINGTON, JR./Elektra	6E 304			22
20	20	CLOSER	GINO SOCCIO/Atlantic/RFC	SD 16042			6
21	23	RIE LEE	RITENOUR/Elektra	6E 331			8
22	25	SEND YOUR LOVE	AJURRA/Salsoul	SA 8538 (RCA)			6
23	18	GRAND SLAM	ISLEY BROTHERS/T-Neck	FZ 37080 (CBS)			21
24	24	VOYEUR	DAVID SANBORN/Warner	Bros. BSK 3546			10
25	21	CALL IT WHAT YOU WANT	BILL SUMMERS AND SUMMERS HEAT/MCA	5176			11
26	28	UNLIMITED TOUCH	Prelude	PRL 12184			5
27	26	HOW 'BOUT US	CHAMPAIGN/Columbia	JC 37008			15
28	30	LOVE IS ONE WAY	MCA	5163			17



29	40	TELL ME WHERE IT HURTS	WALTER JACKSON/Columbia	FC 37132			4
30	29	FANTASTIC VOYAGE	LAKESIDE/Solar	BZ1 3720 (RCA)			28
31	33	TURN UP THE MUSIC	MASS PRODUCTION/Cotillion	SD 5226 (A&I)			8
32	32	INTUITION	LINX/Chrysalis	CHR 1332			6
33	27	TWICE AS SWEET	TASTE OF HONEY/Capitol	ST 12089			16
34	34	IMAGINATION	WHISPERS/Solar	BZ1 3578 (RCA)			23
35	35	MAGIC MAN	ROBERT WINTERS & FALL/Buddah	BDS 5723	(Arista)		12
36	45	HOT, LIVE AND OTHERWISE	DIONNE WARWICK/Arista	A2L 8605			2
37	39	GOING FOR THE GLOW	DONNA WASHINGTON/Capitol	ST 12147			3
38	37	CELEBRATE KOOL & THE GANG	De-Lite	DSR 9518	(PolyGram)		5
39	42	PORTRAITS	SIDE EFFECT/Elektra	6E 335			5
40	41	LOVE LIFE	BRENDA RUSSELL/A&M	SP 4811			15
41	31	KEEP IT UP	STARPOINT/Chocolate City	CCLP 2018	(PolyGram)		11
42	50	STARS ON LONG PLAY	STARS ON/Radio	RR 16044 (A&I)			3
43	36	NIGHTWALKER	GINO VANNELLI/Arista	AL 9536			10
44	43	NARD BERNARD	WRIGHT/Arista/GRP	5011			17
45	38	JERMAINE	JERMAINE JACKSON/Motown	M8 948M1			27
46	46	LICENSE TO DREAM	KLEER/Atlantic	SD 19288			20
47	52	JOHNNY GUITAR	WATSON AND THE FAMILY CLONE/DJM	601 (PolyGram)			3
48	53	IT'S WINNING TIME	KLIQUE/MCA	5198			3
49	44	MAGIC TOM	BROWNE/Arista/GRP	5503			18
50	48	PARTY TILL YOU'RE BROKE	RUFUS/RCA	5159			13

CHARTMAKER OF THE WEEK

51	—	TOO HOT TO LEEP	SYLVESTER	Fantasy/Honey	F 9607		1
52	54	ALICIA	ALICIA MYERS/MCA	5181			6
53	55	ZOBOI	SANTANA/Columbia	FC 37158			2
54	47	HOUSE OF MUSIC	T.S. MONK/Mirage	WTG 19121 (A&I)			23
55	56	NEVER GONNA BE ANOTHER ONE	THELMA HOUSTON/RCA	AFL1 3842			5
56	57	ALL MY REASONS	NOEL POINTER/Liberty	LT 1094			5
57	58	I GOT THE MELODY	ODYSSEY/RCA	AFL1 3910			2
58	60	BETTY WRIGHT	Epic	JC 36129			1
59	—	L.J. REYNOLDS	Capitol	ST 12747			2
60	49	HOTTER THAN JULY	STEVIE WONDER/Tamla	T8 373M1	(Motown)		33



R&B in Britain

ity, and considers the group, of varied national origins, a British band. Formed in West Germany, Heatwave signed to the GTO label and hit in America with a string starting with "Bogie Nights" and including the perennial "Always and Forever." In 1977, from an American's perspective, Wilder observed "lots of other good bands" in ten years of work in Britain and Europe, "but they don't get the push. I'm not picking on any company, but if (British) independents don't have a large affiliate in America, it's like throwing a little fish in a big pond."

(Continued from page 33)

Wilder says he believes that British musicians are developing a stronger sense of self-identification, and finds the recent visibility of British product personally gratifying: both labelmate Billy Ocean and Linx's David Grant were acquaintances of his, and he is "surprised and proud that the new groups consider us part of the drive." Because of the other influences acting upon British-based musicians, Wilder speculates that most would find it artistically healthy to remain in Britain, even if Stateside success should beckon. "They are proud of their own culture. They feel it's an art of their own. Some are

very sensitive (about their British identity), although they wouldn't turn (success) down if they happened here." Wilder notes, in addition, that Heatwave collaborator Rod Temperton (composer of a growing list of pop/R&B smashes including "Give Me the Night," "Rock With You" and "Razzamatazz") still keeps residence in West Germany.

For his part, Billy Ocean foresees no permanent move to America in his plans. His upcoming album was recorded entirely in Britain, and "everything necessary creatively and professionally, I can get in England. As much as I'm influenced by American music, I don't want to start copying—I want to come back with

something original." Linx's Grant and Sketch sound more curious about the American music scene following a short visit last March to mix the "Intuition" album; they greet the American interviewer with a stream of questions concerning the stateside progress of the new single, "Together We Can Shine." Still, their interests seem to arise more from their conception of pop music as an international commodity than from any feeling of discipleship. "We're influenced by so many things I don't mind what people call it," says David Grant, "as long as they don't put it in a box and put a label on it. People don't look in the box when they don't like the label."

THE REDDINGS

IF YOU THOUGHT "REMOTE CONTROL" GOT AUTOMATIC ACCEPTANCE, WAIT TILL YOU GET A TOUCH OF "CLASS."

Otis, Mark and Dexter are back with the eagerly awaited follow-up to their smash debut.

Follow-up. That's what we're going to do to support this record. Our goal is to make radio, retail and the consumer "Class" conscious.

We've already created, with club D.J. Larry Levan, a special 12" non-commercial remix of the first single, "You're The Only One," for club play. And shooting is about to start on a two-song ("You're The Only One" and "Class") video for promotional use.

The Reddings will be aiding our efforts with an impressive summer tour, their first ever.

So it won't be long before "Class" makes the band and the top of the charts!



"Class." Their second album features "You're The Only One." On Believe In A Dream Records and Tapes. Distributed by CBS Records.



A Golden Trio in Concert

By SPEIGHT JENKINS

■ NEW YORK—Oil up the cash registers! If you thought "Pavarotti's Greatest Hits" marked up heavy sales, the live recording of the tenor, Dame Joan Sutherland and Marilyn Horne in concert made last March at Avery Fisher Hall in Lincoln Center should make those sales look minuscule. The Greatest Hits record, brilliantly marketed though it was, had nothing really new on it; everythink was culled from previous aria records or live performances. Now buyers have the chance to own a recording full of the tension and excitement of a live event in which all three participants, including Pavarotti, were in really wonderful voice and singing congenial repertoire.

Having attended the Friday afternoon concert and watched the Monday night repeat performance on television, I was frankly amazed at hearing this recording. And it is not because London and the participants came together later for any doctoring.

There was simply no time. This is an honest record of what went on. The surprise comes from the marvelous phonogenic ability of all three artists: on the record the voice of each sounds subtler, a bit more vivid and even more involved in what they are singing than in concert.

Engineering

The work of the engineers at London Records is nothing short of amazing. There is no artificial resonance around the sound; there is just the right amount of applause and the realization of the voices sounds completely true, the increased subtlety only emphasizing these artists' intense, valued individuality.

The record also allows one particularly to appreciate the work of Richard Bonynge, who conducts the New York City Opera Orchestra. Since he began his conductorial career in New York leading the Lucia of his wife, Dame Joan, in the mid-60s, he has proved more congenial to

some composers than others, with Verdi not among his best. Yet on this record his Verdi is extremely fine. And there is a lot of it. Particularly effective is the final scene of *Il Trovatore*—much better conducted than his treatment of the scene with the same artists on London's complete recording of the opera—the *Otello* duet and Miss Sutherland's aria from *Masnadieri*. His skill, plus hard work at actually getting the trio of stars together with a good repertoire, makes his contribution one to be deeply appreciated.

As for the singing—though most customers will snatch up the record to hear it for themselves no matter what is said about it—it really is spectacular. Dame Joan at 54 has an often spectacularly radiant tone, with the high points her high D at the end of the *Norma* trio and the breath-taking pyrotechnics of the *Masnadieri* cabaletta. In the *Otello* duet her voice sounds steeper than it has on some recent recordings, and the *Norma* has the style and sureness of vocal

register that has always been her with the role.

Miss Horne sounds absolutely spectacular. Her performance of "Mura felici" from Rossini's *La Donna del Lago* brought the audience to its feet for the good reason that she not only has flawless coloratura and total command over a very impressive range but that she always seems to make the coloratura meaningful, never just empty singing. Though the Rossini confirms her as the world's master in that area, she is just as effective in the rich smoothness of "Ai nostri monti" from *Il Trovatore*.

And Pavarotti has not sounded in such good voice in some time. "Che gelida manina" has the right kind of velvet in the molding of the line, Enzo's passion can be clearly heard in both scenes from *La Gioconda*, the *Otello* duet is shaped with great care an effect; and his singing in the final scene in *Trovatore* is consistently both lyrical and heroic. Of the three artists he seems the most aided by the recording pro-

(Continued on page 43)

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CONCERT
OF A
LIFETIME"

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BONYNGE
NEW YORK CITY OPERA ORCHESTRA

Classical Retail Report

JUNE 27, 1981

CLASSIC OF THE WEEK



BEST SELLERS OF THE WEEK
BETHOVEN: COMPLETE SYMPHONIES
 KARAJAN
 DG Budget Box

BEST SELLERS OF THE WEEK
BETHOVEN: COMPLETE SYMPHONIES
 Karajan—DG Budget Box
MAHLER: SYMPHONY NO. 2—Solti—London Digital
MAHLER: SYMPHONY NO. 9—Karajan—DG Digital
MOZART: COMPLETE SYMPHONIES, VOL. V—Hogwood, Academy of Ancient Music—Oiseau Lyre
LUCIANO PAVAROTTI: MY OWN STORY—London
ISAAC STERN 60TH BIRTHDAY CELEBRATION—Stern, Perlman, Zukerman, Mehta—CBS

SAM GOODY/EAST COAST

BETHOVEN: COMPLETE SYMPHONIES—DG Budget Box
BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—CBS
MAHLER: SYMPHONY NO. 2—London Digital
PAVAROTTI: MY OWN STORY—London
ITZHAK PERLMAN PLAYS GREAT ROMANTIC CONCERTOS—Angel
TARTINI: FLUTE CONCERTOS—Rampal—CBS
STERN 60TH BIRTHDAY CELEBRATION—CBS Mastersound
TCHAIKOVSKY: TRIO—Perlman, Harrell, Ashkenazy—Angel
VERDI: LA TRAVIATA—Sutherland, Pavarotti, Bonynge—London Digital

KING KAROL/NEW YORK

BETHOVEN: SYMPHONY NO. 5—Ozawa—Telarc
BRAHMS: SYMPHONY NO. 4—Kleiber—DG Digital
DEBUSSY: PRELUDES, VOL. II—Arrau—Philips
MAHLER: SYMPHONY NO. 2—London Digital
MAHLER: SYMPHONY NO. 9—DG Digital
MAHLER: SYMPHONY NO. 10—Rattle—Angel Digital
PHASES OF THE MOON—CBS
MOZART: COMPLETE SYMPHONIES, VOL. V—L'Oiseau Lyre
MUSORGSKY: SHORT PIECES—Abbado—RCA
SULLIVAN: PIRATES OF PENZANCE—Ramsdell, Kline, Elliott—Elektra

Capitol Promotes David Kuprianiak

LOS ANGELES—David Kuprianiak has been named national field marketing coordinator for Capitol Records, it was announced by Walter Lee, vice president, sales, CRI.

Kuprianiak comes from Cap-

CUTLER'S/NEW HAVEN

BETHOVEN: COMPLETE SYMPHONIES—DG Budget Box
BERLIOZ, RAVEL: NUITS D'ETE, SHEHERAZADE—Norman—Philips
MAHLER: SYMPHONY NO. 9—DG Digital
MOZART: COMPLETE SYMPHONIES, VOL. V—L'Oiseau Lyre
PAVAROTTI: MY OWN STORY—London
ELISABETH SCHWARZKOPF: TO MY FRIENDS—London
STERN 60TH BIRTHDAY CELEBRATION—CBS Mastersound
SULLIVAN: PIRATES OF PENZANCE—Ramsdell, Kline, Elliott—Elektra
TCHAIKOVSKY: TRIO—Perlman, Harrell, Ashkenazy—Angel
WAGNER: PARISFAL—Hoffman, Moll, Van Dam, Karajan—DG Digital

RECORD & TAPE COLLECTORS/BALTIMORE

BETHOVEN: COMPLETE SYMPHONIES—DG Budget Box
BETHOVEN: SYMPHONY NO. 9—Haiting—Philips
BRAHMS: SYMPHONY NO. 4—Kleiber—DG Digital
MAHLER: SYMPHONY NO. 2—London Digital
MOZART: COMPLETE SYMPHONIES, VOL. V—L'Oiseau Lyre
MUSORGSKY: SHORT PIECES—Abbado—RCA
PAVAROTTI: MY OWN STORY—London
ITZHAK PERLMAN PLAYS GREAT ROMANTIC CONCERTOS—Angel
SYMAKOWSKI: SYMPHONIES NOS. 2, 3—Dorot—London Digital
TELEMANN: FLUTE, OTHER WIND CONCERTOS—Archiv

ROSE DISCOUNT/CHICAGO

BETHOVEN: COMPLETE SYMPHONIES—DG Budget Box
BETHOVEN: SYMPHONY NO. 9—Haiting—Philips Digital
HAYDN: PIANO SONATAS—Brendel—Philips
MAHLER: SYMPHONY NO. 2—London Digital
MAHLER: SYMPHONY NO. 9—DG Digital
MOZART: COMPLETE SONATAS—Eschenbach—DG Budget Box
ORFF: CARMINA BURANA—Show—Telarc
PAVAROTTI: MY OWN STORY—London
STERN 60TH BIRTHDAY CELEBRATION—CBS Mastersound
TCHAIKOVSKY: TRIO—Perlman, Harrell, Ashkenazy—Angel

SOUND WAREHOUSE/DALLAS

BETHOVEN: SYMPHONY NO. 9—Haiting—Philips
BETHOVEN: COMPLETE SYMPHONIES—DG Budget Box
MAHLER: SYMPHONY NO. 9—DG Digital
MARTINI: SYMPHONIES NOS. 3, 4, 5—Neumann—Supraphon
MOZART: COMPLETE SYMPHONIES, VOL. V—L'Oiseau Lyre
NEW YEAR'S GALA IN VIENNA—Mozart—DG Digital
RAVEL: SHEHERAZADE, OTHER PIECES—Stade—CBS
SIBELIUS: SYMPHONY NO. 4—Ashkenazy—London
STERN 60TH BIRTHDAY CELEBRATION—CBS Mastersound
WAGNER: PARISFAL—Hoffman, Moll, Van Dam, Karajan—DG Digital

itol's Detroit distribution center, where he has served as office manager since October 1980. Prior to that he was inventory control supervisor at the center. He joined Capitol in 1973 as a recording clerk.

Manhattans in Los Angeles



Columbia recording artists the Manhattans recently performed at the Roxy in Los Angeles for the first time. Pictured backstage after the show are, from left: Maury Leflawler, vice president, west coast, CBS Records International; Gerald Alston and Kenny Kelley of the Manhattans; Doug Wilkins, director, national black music promotion, Columbia Records; Ron Oberman, vice president, west coast, merchandising, Columbia Records; Sanny Blivins and Blue Lovett of the Manhattans; and Wayne Edwards, product manager, Columbia Records.

Golden Trio

(Continued from page 42)
 cess. It makes his voice seem much more expressive than it seemed that afternoon at Fisher Hall.

Immediately before the release of the Trio record London issued several very important records which should not be overlooked, including Alicia de Larrocha in three concertos, the fifth volume of the complete Mozart Symphonies with the Academy of Ancient Music and the Sibelius Fourth and Finlandia under Vladimir Ashkenazy.

Miss de Larrocha has never been heard to better advantage—as outrageous a claim as that might seem—as on this superb recording, sensitively conducted by David Zinman. She plays Mozart's Concerto No. 12 (K. 414), Bach's F minor Concerto (BVM 1056) and Haydn's D major Concerto. As always her tone is a myriad of shadings, all giving delight, and her rhythm always seems just right for the piece involved. Her control is amazing, and the thought behind each interpretation staggering. For an appreciation of this consummate artist, perhaps the most consistently satisfying pianist in the world, just listen to the slow movement of the Bach. That's music for all times and seasons.

The Complete Symphonies of Mozart on L'Oiseau Lyre sell as fast as they appear, because their audience has believed in them from the beginning. Each album seems to be better. The original instruments sound fuller and richer as Mozart grows older. On this recording the "Haffner" Symphony has a marvelous performance—full of zip and joy but also a lot of warmth. The recording is particularly clean; the L'Oiseau Lyre sound cannot be faulted for giving a clear, well-balanced portrait of the orchestra.

Capitol Names Melloy

LOS ANGELES—Kirk Melloy has been named manager of Capitol Records' Atlanta distribution center, it was announced by Gordon Van Horn, national distribution manager, CRI.

Monkees Revival

(Continued from page 10)
 Hart as virtually one entity. Dolenz, Jones, Boyce and Hart recorded a studio album that was released at the time, while a live album made during their '76 tour was released for the first time in April of this year. A Davey Jones album from his 1981 solo tour has also been released, as has Jones' pre-Monkees solo effort. Recordings by the original quartet are now controlled by Arista.

Any future Monkees tours would probably include some combination of Jones, Peter Turk, Boyce, Hart and possibly Dolenz. Only Nesmith has completely dissociated himself from the group, but according to Sill, he was not especially proud of his Monkees membership in the first place. Nesmith has, however, attempted to buy back from Screen Gems the songs he wrote for the group, with the likely intent of adapting them for use in his various video projects, Sill said. Screen Gems, perhaps recognizing the potential of using the song clips from the original TV shows to further the Monkees' resurgence, has retained control of all Monkees music.

Germany may be the next country to foster a Monkees revival, said Sill, although it's doubtful such a revival would be as extensive as it has been in Japan, where record sales have recently totaled more than 300,000 units, according to Hirai. "We may attempt this thing on a worldwide basis again," Sill said, "maybe even in America at a future date."

Jazz Beat

By PETER KEEPNEWS

■ THE TIME IS PRIME: It's been three years since **Ornette Coleman** set foot on a New York concert stage, and it's been some time since he released a new album, but the remarkable mix of funk, rock and free jazz brewed by this founding father of the jazz avant-garde and his energetic young band **Prime Time** has had a profound influence on the local scene in his absence. His return to performing, at the Public Theater on June 26 and 27, is certainly one of the jazz events of the year—on a par with the scheduled return of **Miles Davis**, a few nights later, at the Kool Jazz Festival. It's also a dramatic way for **Joseph Papp's** outstanding New Jazz at the Public series, under the direction of the hard-working **Nancy Weiss**, to close out its spring season. Now, where's Ornette's next album?

■ FOUR SCORE: On records, the L.A. 4 (**Bud Shank** on saxophones and flutes, **Laurindo Almeida** on acoustic guitar, **Ray Brown** on bass and **Jeff Hamilton** on drums) has a tendency to sound just a tad restrained. In person, as they revealed recently in a rare New York gig at the popular nightclub Fat Tuesday's, it's a different story. It would be stretching things to say they play with abandon, but when confronted with an enthusiastic audience, they do display a refreshing ability to get loose.

Shank didn't play as much alto sax as he might have, but his flute work was outstanding, as was the interplay between Brown and Hamilton and Almeida's consistently delicate guitar playing, especially on the Brazilian numbers. In fact, although Almeida is the only bona fide Brazilian in the quartet, it was on the Brazilian tunes, like "Zaca" (the title tune of the group's latest Concord jazz album) and "Little Boat" that the L.A. 4 was at its best.



By the way, among those who showed up to see the 4 were fellow-musicians **Don Elliott** and **Woody Herman**. Shown hanging out at the club are, from left, Shank, Hamilton, Elliott, Herman, Almeida and Brown.

■ CARLA CUTS UP: The wonderful new **Carla Bley** album, "Social Studies" (Watt/ECM), was recommended in this space two weeks ago 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." Now comes an album for those fans who are not put off by the zany side of Bley's music. "**Nick Mason's** Fictitious Sports" (Columbia) is nominally a starring vehicle for Mason, who is **Pink Floyd's** drummer, but it's really a Carla Bley album: she wrote and arranged all the selections, and the band is heavily stocked with Bley regulars. All the tunes have words (sung by **Robert Wyatt** and **Karen Kraft**), and they are hilarious (sample lyric: "You don't need no Sterno/In Dante's Inferno"). It's not exactly a jazz album, but

(Continued on page 45)

Concert Review:

Drummers Power Berkeley Jazz Festival

■ Last year's Berkeley Jazz Festival featured the hot bass playing of **Bunny Brunel**, **Stanley Clarke** and **Abe Laboriel**. This year's festival, held May 15 through 17 at the Greek Theatre, showcased some of the best percussionists in the fusion area when drummers like **Gene Dunlap**, **Leon "Ndugu" Chanler**, **Tom Browne's** **Greg Barrett** and **Jean-Luc Ponty's** **Mick Craney** flexed their muscles.

Friday night (15) featured straight-ahead jazz artists like the **Heath Brothers** (Columbia), **Carmen McRae** (Concord Jazz) and **Woody Shaw** (Columbia). They excited the sophisticated crowd on some challenging compositions.

Saturday's crowd embraced hometown favorite **Rodney Franklin** (Columbia) with open arms, especially when he played "The Groove." Some fans argued that he "burned out" the event. Other fans seemed equally excited with **The Laws Family**, specifically **Hubert** (Columbia), **Debra** (Elektra/Aylum) and **Eloise** (Liberty). Debra almost captured the crowd on "Be Yourself," but the band let the groove die too soon.

Two songs later, "Ndugu" stole the show with a hot 15-minute solo during which he even played

melodies on his roto toms. It was surprising that the Berkeley Fire Department didn't show up to cool off his drums after his smoking solo.

Richie Cole (Muse) and **Alto Madness** opened up Sunday with an accomplished Asian pianist, identified only as "The Wild Man from Borneo," who earned himself a standing ovation for his incredible technique. A hard act to follow, but **Jeff Lorber's** **Fusion** (Arista) fired things up with "Fusion Juice" and "Monster Man."

Tom Browne (Arista/GRP) played a couple of jazzy instrumentals in the early part of the set, which included a moving duet on "God Bless the Child" with young pianist **Bernard Wright** (Arista/GRP). The surprise of the day came when bassist **Seou** Bunch thumped a "tilt" beat while the whole band entered the stage dressed in silver suits and put the funk in the crowd's face with "Funkin' for Jamaica."

Violinist **Jean-Luc Ponty** (Atlantic) was the program's runaway success. Tunes like "Demogomania" and "Once Upon a Blue Planet" solidified Ponty's prowess among the day's more danceable fusionists.

Stan West



The Jazz LP Chart

JUNE 27, 1981

- WINELIGHT
GROVER WASHINGTON, JR./Elektra
6E 290
- THE CLARKE/DUKE PROJECT
STANLEY CLARKE/GEORGE DUKE/
Epic FE 367 B
- RIT
LEE RITENOUR/Elektra 6E 331
- VOYEUR
DAVID SANBORN/Warner Bros.
BSK 3546
- HUSH
JOHN KLEMMER/Elektra 5E 527
- THE DUDE
QUINCY JONES/A&M SP 3721
- GALAXIAN
JEFF LORBER FUSION/Arista AL 9545
- FREDDY NIGHT IN SAN FRANCISCO
AL SIMOLA, JOHN McLAGHLEN,
PACCO DeLUCA/Columbia FC 37152
- AS FALLS WICHITA, SO FALLS
TOM MATHIAS/ECM 1 1190 (WB)
- TARANTELLA
CHUCK MANGIONE/A&M SP 6513
- THREE PIECE SUITE
RANNEY LEWIS/Columbia FC 37153
- MOUNTAIN DANCE
DAVE GRUSIN/Arista/GRP 5010
- MAGIC
TOM BROWNE/Arista/GRP 5503
- LIVE
STEPHANE GRAPELLE/DAVID
GRISMAN/Warner Bros. BSK 3550
- MVP
HARVEY MASON/Arista AB 4283
- "NARD"
BERNARD WRIGHT/Arista/GRP 5011
- RAIN FOREST
JAY HOGGARD/Contemporary 14007
- ALL AROUND THE TOWN
BOB JAMES/Columbia/Tappan Ze
C2X 36786
- STAPHANGIN'
BECKER BROS./Arista AL 9550
- ALL MY REASONS
NOEL POINTER/Liberty LT 1094
- EXPRESSIONS OF LIFE
HEATH BROS./Columbia FC 37126
- RACE FOR THE OASIS
KITTYHAWK/EMI-America ST 17053
- WEATHER REPORT
GEORGE WINSTON/Windham Hill
JC 1012
- TIN CAN ALLEY
JACK DEJOHNETTE'S SPECIAL
EDITION/ECM 1 1189 (WB)
- VOICES IN THE RAIN
JOE SAMPLE/MCA 5172
- LOVE LIGHT
YUTKA/A&M AAA 10004
- LATE NIGHT GUITAR
EARL KLUHGH/Liberty LT 1079
- NIGHT PASSAGE
WEATHER REPORT/ARC/Columbia
JC 36793
- LET ME BE THE ONE
WEBSTER LEWIS/Enc FE 36878
- SECRET COMBINATION
RANDY CRAWFORD/Warner Bros.
BSK 35411

Songwriter Expo Held in L.A.



Songwriters from Los Angeles joined with representatives from over 30 states at the annual Songwriter Expo, held at Beverly Hills High School on June 6 and 7. Some of the nation's top songwriters took part in the panels, discussions and workshops. In the photo at left, Ron Anthony (left) (left) presents a plaque proclaiming "Los Angeles Songwriters Weekend" to Expo organizers John Brahony (center) and Ron Chandler. In the photo at right, KLAC Radio personality Deanna Crowe chairs a panel on country music. From left: Bill Anthony of Combine Music; Bruce Hinton of Hin Jen Productions; Crowe; and producer John Boylan.

Dr. Pepper Festival Set

■ NEW YORK — The Dr. Pepper Music Festival on the Pier is slated to open June 24 on Pier 84 at 12th Avenue and 46th Street. This marks the first year the annual summer concert series will not be staged at Central Park's Wollman Skating Rink, which is currently the site of a capital reconstruction project.

The new location, which will accommodate 8000, was approved last Thursday (11) in an eleventh-hour decision by the Mayor's Concession Review Committee. According to John Gerhardt, assistant commissioner for property management, New York City Department of Ports & Terminals, Ron Delsener, who's promoted the summer concerts for the past several years, decided on Pier 84 three weeks ago after several

other sites under consideration became unacceptable.

"There were lots of problems—fire, safety, public assembly—to be solved," Gerhardt told *Record World*, "and quite a few still to be solved. But we are going ahead on a one-year trial basis."

Among those already confirmed to appear at the 16th annual event are: Harry Chapin, Jefferson Starship, Santana, Emmylou Harris, Pat Benatar, Squeeze, Chuck Mangione, Adam & the Ants, and Bonnie Raitt. Ten additional dates will be announced shortly.

The concerts are being presented in cooperation with the New York City Department of Ports & Terminals, Dr. Pepper, Ron Delsener, and WNEW-FM. Tickets are \$6.50, with a limit of six per person.

Jazz Beat (Continued from page 44)

there are nice solos by trombonist Gary Valente, saxophonist Gary Windo and others, and it makes a fascinating companion piece to the considerably less boisterous "Social Studies."

WHAT'S NEW: Inner City's latest release includes **Sadao Watanabe's** "My Dear Life" (with **Lee Ritenour**, **Dave Grusin** and others); keyboardist **Bert Ligon's** "Condor," a fusion LP; "Great Winds" by **Francis Chan**, another keyboardist, with such stellar accompanists as **Miroslav Vitous** and **Jack DeJohnette**; and **Ray Bryant's** "Hot Turkey," with the veteran pianist in a trio setting and solo on the other. From **Pausa** comes "Variations by Goldberg," a solo piano album by **Kenny Clarke-Francy Boland Big Band**; violinist **Didier Lockwood** ("Live in Montreux," with **Jan Hammer** among the accompanists); "Sleeping Bee," a 1969 trio album by **Billy Taylor**; and "Now," by the venerable singing group the **Hi-Lo's**.

Omniscend Records has a new album by an exciting team of saxophonists, **Lew Tabackin** and **Phil Woods**. The Pennsylvania-based label is also offering "Solar Energy," by group consisting of drummer **Bill Goodwin**, guitarist **John Scofield**, pianist **Bill Dobbins**, and bassists **Steve Swallow** and **Steve Gilmore**; "Dedication," a Dobbins solo LP; and two albums by pianist **John Coates, Jr.**, "Pocono Friends" and "Tokyo Concert II."

AND THE JAZZ BEAT GOES ON: The third annual New York Jazz Awards, given by the magazine of the same name, will be presented at the Savoy on June 30. . . . Plans are underway for a jazz festival to be held in Rio de Janeiro in October. Writer **Louis Vitor** and keyboardist singer **Helen Merrill** have been named music directors. . . . "Heaven Tom Grant" has signed with W.M.O.T. Records. An album, "Big Band is Waiting," is due in July. . . . Trombonist **Larry O'Brien**, a big band veteran, has been named musical director of the **Glenm Miller Orchestra**. . . . **Leah Gramatica** has left Fat Tuesday's. She can be reached at (212) 243-6052.

Marketing Expert Slated To Appear

At NARM Video Meet

■ CHERRY HILL, N.J.—The first annual NARM Video Retailers Convention, which meets August 10-13 at the Grand Hyatt Hotel in New York City, will feature, at its opening business session, Dr. Theodore Levitt, head of the marketing area of the Harvard University Graduate School of Business. Levitt, an internationally renowned business consultant, speaker and author, has experience as consultant to business and industry, and as a member of the board of some of the country's top corporations.

Levitt's speech, entitled "The Facts of Life in Video Retailing," will examine the potential of the video business as part of the entire leisure time industry. He will relate the video business to the

current state of the economy, and to what the immediate and long range objectives of the video business should be within that environment. Levitt will examine the profile of the current video consumer and of the potential consumer and explore the implications drawn from the consumer profile as they affect the audience at the Video Convention; video merchandisers (retailers and wholesalers) already in the mainstream of the business; entrepreneurs who are making the determination as to whether or not they will embark on a new enterprise in video; and manufacturers of software who are evaluating future commitments in the product area.

Additional information on the NARM Video Convention and registration forms are available by contacting Patrick Corlick, NARM director of marketing, at 1060 Kings Highway North, Cherry Hill, New Jersey 08034, (609) 795-5555.

Disco File (Continued from page 26)

is a to-the-point funk/disco cut, very spare, pumping, and sparked with a simple guitar and percussion break. Street music, sure: this cut came from a street in Britain. The **Beddings** "You're the Only One" (BID) is being sent out in a non-commercial **Larry Levan** mix for clubs; the 5:28 track is in the comfortable groove set by the top 20 disc "Remote Control," its easy R&B push ending in a good rhythm jam.

Some reappearances: The **B.B.Q. Band's** "On the Beat" (Capitol) is now available promotionally in its 5:55 album length, with a pretty, relaxed instrumental lead-in; **Gloria Gaynor's** "Let's Mend What's Been Broken" will be a commercial Polydor disco disc; the long version adds a grooving breakdown to the intro and a longer tag. **Duran Duran's** "Planet Earth" (Harvest, promotionally) has been a dance-rock fave in the last few months, hyper-energetic guitar rock with a prominent electronic disco influence. In the 6:20 album version, the instrumental passage is edited up front, allowing more handling flexibility before the stylized vocals come in. **Elton John's** similarly spangled "Nobody Wins" (Geffen) has been pressed up in a longer (5:20) club version, with greater bass range and a short keyboard break; a left-handed, bleak as the message is, but it's been growing on us. **Sharon Redd's** "Can You Handle It" and "You Got My Love," from her Prelude album, have been remixed extensively for a commercial disco disc (it will be distributed in the New York area only); both are very worthwhile. "Handle" is now an instrumental with a naughty rap, and "You Got My Love" is opened up a bit to 7:14, a good song and a Redd-hot performance that should be picked up this time around.

NOTES: Our next column will cover the surging import business. Our DJ readers and correspondents have been supporting a brisk and growing business in European and Canadian material in the past few months, searching out—and paying through the nose for—music that's more and more suitably tailored to the American commercial market than the Eurodisco hangovers of earlier last fall and winter. Among the most important: "A Little Bit of Jazz," by the **Nick Straker Band**, imported on CBS/UK and signed for rush-release by Prelude; **Vogues's** (sic) "Dancin' the Night Away" widely available on Celsius/Canada; **Roberta Kelly's** album, "Roots Can Be Anywhere" (Baby), foremost among the now readily-available Italian imports; the **Quick's** "Zulu" (Epic/UK), their third underground hit; and **Jean-Marc Cerrone's** sixth and seventh albums, unreleased in America, but newly available from Canada. . . . Good news: **Frankie Smith's** phenomenal sleeper hit, "Double Dutch Bus," on WMOT, is certified gold as of this week; it's #2 BOS and bulleting. More of disco's finest: **Taana Gardner's** "Heartbeat"; **Grace Jones** "Pull Up to the Bumper"; **Billy Ocean's** "Night (Feel Like Getting Down)"; all top 10 BOS and bulleting.

Record World Latin American

Record World en Puerto Rico

By FRANKIE BIBILONI

■ Ismael Miranda no ha tenido momento de reposo desde hace algún. En efecto, el creador de "Galera Tres" ha tenido llena su agenda de trabajo desde hace varios meses, lo cual es una muestra inequívoca de la gran aceptación ante el público latino. Ismael lanzó hace pocos días un nuevo número, "Amigo, Déjala," el cual de inmediato fue aceptado en las programaciones de Radio y ya se le puede considerar como de los indiscutibles éxitos de este estupendo intérprete. La carrera de Ismael Miranda ha sido en rumbo ascendente, lo mismo en lo que se refiere a sus grabaciones, pues es uno de los artistas consagrados de Fania y uno de los que reciben mayor apoyo promocional por parte de su compañía, así como también en lo que toca a sus incursiones en la televisión, en donde recibe constantes llamados. La orquesta Aragón, Los Papirines y el grupo de Jazz Tropical Los Irakere, vendrán desde Cuba a

Puerto Rico para participar en un festival de música antillana y de Jazz que se está organizando aquí este año y para el cual se van traer también un par de grupos bésileños.

Están dando los toques finales al álbum grabado por Marvin Santiago. Para "ponerle la voz", o sea, el "voice over" improvisar en un estudio de grabaciones dentro del penal donde está recluso el cantante. Según el director musical de la firma TH, César Delgado, todo quedó de primera. Y espera todos los de la firma que resulte un disco espectacular. No lo dudamos, la fanaticada de Marvin, que es enorme, también está viva. . . . La Promoción de Lupita D'Alessio en Puerto Rico, a través de Orfeón ha sido en extremo beneficiosa para la artista mexicana. A más de colocar su éxito "Ya No Regreso Contigo", en posición envidiable, Lupita está ahora recibiendo promoción con otro

(Continued on page 49)

Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



Hay que ser ya más selectivo en producir material. Hay que ponerle el pie en el freno a este vorágine de producto disponible. Hay que



Leonardo Peniego

corrar de tajo la frustración a artistas producidos y que después, aun cuando buenos y excelentemente bien producidos, no llegan a parte alguna. Dentro de una mayor selectividad, la posibilidad de un "trabajo de grupo" a favor de los mejores o los escogidos, se hace más notable. He participado directa o indirectamente en fenómenos ineludibles en nuestro mundo estelar. Siempre recuerdo con plácemes la labor a favor del español

Raphael, quizás el primer experimento en demostrar la pujanza de los hombres liderando las industrias de radio y discografía. Después, Nino Bravo. La labor a favor Elio Roca, Nelson Ned y Roberto Carlos. El impresionante trabajo de grupo a favor de Morris Albert y Julio Iglesias y ultimamente el fenómeno apabante de Emmanuel. No importan los nombres de los ejecutivos detrás del Fenómeno, ya sean Enrique M. Garea, Olavo Bianco, Memo Infante, Adolo Pino o Manuel Villarreal. (El fenómeno enorme de Sandro) Siempre que se trabaja y se selecciona un artista, se hace verdaderamente un ídolo. No importa que se le suman los humos a la cabeza a algunos y traccionen los más elementales conceptos de agradecimiento o no. No importa lo que pase. Hay que ser selectivo y funcionar.



Oscar Martin

Los elementos básicos son: talento original en el artista, simpleza y agradecimiento, no siempre fácil de encontrar. Una simple, pero buena producción y hombres, hombres de promoción y radio, trabajando en una sola dirección. RCA con Memo Infante dirigiendo el proceso Emmanuel, está demostrando de nuevo. Y ésta vez, lo recibe un territorio que lo tiene más que merecido, que le ha abierto sus puertas a todo el mundo. México. Y no ha sido accidente ni un desmesurado talento del intérprete. Ha sido trabajo de grupo. Y como tal . . . exitoso . . . Ah! . . . y después de todo ello, adiestrar y capacitar a una cantidad enorme de pseudo-representantes de artistas, que generalmente llegan a última hora y lo destruyen todo, como un huracán demoleedor y asfixiante. ¿Citamos nombres de diablitos demoleedores?

Profundo tomó la distribución del sello Raff para Estados Unidos. Guillermo Santiso está "a toda velocidad" con el impulso innegable que le está dando a Profono Internacional su firma madre, Televisa de México . . . Anibal Torres de Top Ten Hits de Nueva York, me comunica que ha tomado para su distribución en la costa este de propio Estados Unidos, el catalogo Hacienda, en el cual brilla con fulgor propia Lisa López. Es labor necesaria la promoción de esta artista en alegre mucho, para lo cual Anibal está moviendo todo su equipo. ¡Me "cocktail party" en Miami, en honor de sus artistas exclusivos Diango Hernaldo, en ocasión del debut de ambos en el Marine Stadium de Miami, en concierto patrocinado por FM92 y WCMQ el 13 de Junio.

(Continued on page 48)

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

EAST COAST - COSTA ESTE

JUNE 27, 1981

June 27

June 20

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

WEST COAST - COSTA OESTE

JUNE 27, 1981

June 27

June 20

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

Record World Latin American (International) Hit Parade

PUERTO RICO

(Ventas)

By Frankie Biblioti

1. A lo Reina El Gran Combo—Comba
2. Galera Tres/Ismael Miranda—Fania
3. Amada Mia/Cheo Feliciano—Vaya
4. Respiraré Wilkins—Masa
5. Ya No Regreso Contigo Lupita D'Alessio—Orfeon
6. El Piraguero Conjunto Clásico—Lo Mejor
7. Regresa a Mi Miami Sound Machine—CBS
8. Como Te Estoy Extrañando Orvil Miller—Artomax
9. Prohibiciones Lolita—CBS
10. Perdoname Camillo Sesto—Pronto
11. Oh Que Sera Willie Colon—Fania
12. No Te Imaginas Johnny Ventura—Comba
13. A Toda Cuba Te Gusta Willie Rosario—T.H.
14. La Chica del Otro Lado Junior Toledo—Performance
15. Las Quejas de Cada Cual Guillo Rivera—Performance

RIO DE JANEIRO

(Ventas)

By Nopem

1. Eu Vou Ter Sempre Voce Antonio Marcos—RCA
2. Bem-Te-Vi Renato Terra—PolyGram
3. Penamento Gilliard—RGE
4. Push Push Brick—CBS
5. Woman John Lennon—Warner Bros.
6. Woman in Love Barbra Streisand—CBS
7. Lady Kenny Rogers—EMI
8. Aparências Márcia Greyck—CBS
9. Conga Conga Conga Gretchen—Cocapabana
10. Cancao de Verae Roupas Nova—PolyGram
11. A Ultima Carta Marcia Roberto—Cocapabana
12. Shere On L.T.D.—CBS
13. Xanadá Juanita—RCA
14. De Da De Da De Da De Da The Police—CBS
15. Bon Bon Vie T.S. Monk—Atlantic

MEXICO

(Ventas)

By Vilo Arias Silva

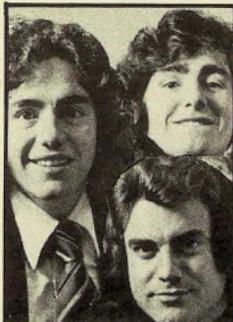
1. Quiero dormir cansado Emmanuel—RCA
2. Multiplica con Enrique y Ana Enrique y Ana—Gamma
3. Canción de Parchis Parchis—Musart
4. Si quieres verme llorar Lisa Lopez—Musart
5. Don diablo Miguel Bosé—CBS
6. La ladrona Diego Verdaguer—Mélody
7. Insoportable amante José José—Arcado
8. Piquetes de hormigas Conjunto Michoacan—EMI Capital
9. Ya no regreso contigo Lupita D'Alessio—Orfeon
10. Ella se llamaba Napoleón—Cine
11. La culpable Alvaro Dávila—Mélody
12. Quiéreme Sergio Esquivel—Helix
13. Estar enamorado Raphael—Gamma
14. No te apartes de mi Roberto Carlos—CBS
15. Vivir sin ti Camillo Sesto—Ariola

MEXICO

(Popularidad)

By Vilo Arias Silva

1. Si quieres verme llorar Lisa López (Musart)
2. Don diablo Miguel Bosé—CBS
3. Quiero dormir cansado Emmanuel—RCA
4. La ladrona Diego Verdaguer—Mélody
5. Insoportable amante José José—Arcado
6. Ella se llamaba Napoleón—Cine
7. La culpable Alvaro Dávila—Mélody
8. Nuestro amor sera un himno Juan—RCA
9. Estar enamorado Raphael—Gamma
10. Te amaré Miguel Bosé—CBS
11. Un paque Miguel Bosé—CBS
12. Quiéreme Sergio Esquivel—Helix
13. Estas cosas del amor Prisma—Peerless
14. Sencilly y divina Ricardo Ceratto—EMI Capital
15. La hermita El garrafón y sus cinco monedas—Acción



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Nuestro Rincon (Continued from page 46)

Hernaldo y Dyango están muy fuertes en la zona con "Querer y perder" y "Procuró Olvidarte"... Después de algunos años sin salir al mercado en una nueva producción, el talentoso Eddie Palmieri acaba de grabar su nuevo álbum en La Tierra Sound Studios de Nueva York, para una etiqueta del grupo Fania. Las partes vocales en esta nueva grabación están a cargo de **Cheo Feliciano** e **Ismael Quintana**... **Celia Cruz** causó gran conmoción durante su presentación en el "Walt Disney World" el pasado 23 de Mayo y en Disneylandia de Los Angeles el 30 de Mayo... Planeándose el "Primer Festival de San Juan," que habrá de celebrarse de Septiembre 30 a Octubre 4 en Puerto Rico... Interesante la visita a sus oficinas de **Oscar Martin**, Director de Orfeón de Estados Unidos, que si sabe lo que hay que hacer... y lo hace!... Discolor acaba de lanzar un nuevo larga duración de su intérprete **Leonardo Paniagua** grabado con acompañamiento de Mariachi. Muy buen producto que se espera reaccione fuerte en ambas costas de Estados Unidos... Dejó una estela de agradabilidad y talento, la argentina **Maria Marta Serra Lima**, durante sus recientes actuaciones en Miami, Florida... El próximo concierto de los **Fania All Stars**, se celebrará en el Madison Square Garden el Sábado 25 de Julio proximo. Después del concierto en el Fania All Stars partirán hacia Martique, Guadalupe, Puerto Rico, Miami, Panamá, Colombia, Venezuela, Peru, Chile y Brasil... El nuevo (Continued on page 49)

Radio Action

Most Added Latin Record

(Tema más programado)

(Internacional)
"El Día Que Puedas"
(M. Alejandro-A. Magdalena)
EMMANUEL
(RCA-Arcano)

(Salsa)
"Oh Que Será"
(D.R.)
WILLIE COLON
(Fania)



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Latin American Album Picks

JULIO IGLESIAS



DE NINA A MUJER

JULIO IGLESIAS—CBS DII 50317

Con arreglos orquestales y dirección de Ramón Arcusa y Rafael Ferro, Julio Iglesias de España vuelve a brindar una muy comercial producción, con temas archiconocidos y alguno que otro nuevo, que se está convirtiendo en éxito inmediato, tal como "De niña a mujer" o "O me quieres o me dejas." Otros son "Volver a empezar," (Begin the beguine) (Cole Porter-J. Iglesias) "Que nadie sepa mi sufrir," (E. Diezo-A. Cabral) "Y pensar," (R. Ramos-J. Iglesias) y "Grande, grande, grande." (A. Testa-T. Rertis-J. Iglesias).

■ With arrangements and direction by Ramón Arcusa and one arrangement by Rafael Ferro, Julio Iglesias is already enjoying big sales with this new production, featuring some new tunes that are already making it such as "De niña a mujer" and "O me quieres o me dejas" (DeVaneos/Luis Gardy), and several standards, such as "Begin the Beguine," "Que nadie sepa mi sufrir" and "Grande, grande, grande."

ASI SOY YO

LARRY HARLOW—Coco CIP 160X



Cantando Gary Carrion y con arreglos de Steve Guttman, Isidro Infante, Marty Sheller y Paquito Pastor, Larry Harlow vuelve a las sastras en el piano. Excelente producción salsa que logrará buenas cifras de ventas. Resaltan "El Quincallero," (J. Ortiz) "Así soy yo," (Rosa Soy), "Un tipo liberado" (Rosa Soy) and "El paquetero." (Mike Guagenti)

■ With Gary Carrion on vocals and with arrangements by Guttman, Infante, Sheller and Pastor, Larry Harlow and his piano are at their best in this new salsa production that could make it big. "Solo sin amigos" (M. Guagenti), "El prepaño" (H. Alvarez), more.

NEW YORK NEW YORK

JUAN TORRES—Musart ED 1803



Vuelve el gran instrumentalista mexicano Juan Torres con un bien seleccionado repertorio de éxito, tales como "New York, New York," (Fred Ebb Kander) "Insoportablemente bella," (Alejandro-Magdalen) "No llores por mí Argentina" (Webber) y "Por si volvieras" (Alejandro-Magdalen) entre otras.

■ The great organ player Juan Torres offers a superb hit parade performed with his special touch. Super instrumental versions of "New York, New York," "The River Must Flow," "No llores por mí Argentina" and "September Morn."

SALSA POR ALANTE

ANIBAL BRAVO Y SU TIPICA DOMINICANA—

Discolor DC-30030



Anibal Bravo y su Tipica Dominicana ofrecen aquí un muy bailable repertorio de música dominicana, encabezado por su éxito actual en Nueva York y moviéndose a otras áreas "La negra Pola." Otros temas llenos de ritmo y sabor contagioso son "El Viejo," (B. Durán) "Falsedad," (A. Bravo) "Al herite" (A. Bravo-Pegifero) y "Ya lo verás." Cantan Leo, Silfrido y Bobby.

■ Anibal Bravo y su Tipica Dominicana are selling nicely in the New York area and spreading to other salsa markets with this new package including their hit "La negra Pola." Other very danceable and con-(D.R.), "El labrador" (C. Rosario) and "Ya lo verás." Bobby Silfrido and Leo are on vocals.

Al Ham (Continued from page 46)

It's become increasingly obvious that radio can't afford to concentrate completely on the younger demographic, and that's where Ham and his format come in. Ham talked about the 35-plus, 45-plus and 55-plus groups, and a new breakout on research on the 65-plus market, saying that these are the people who have the disposable income. "They have the money, and they want to spend it; they're not saving up for their estates anymore. Me-ism has really spread to the older people. They're saying, 'Hey, it's my turn,'" said Ham.

Ham's national sales director for syndication of the "Music of Your Life" format, Dallas-based Jim West, has used these statistics to their mutual benefit in a field where "upscale" is the increasingly frequent buzzword.

Ham, who has worked for CBS Records as a producer and in research and development, had advice for the record industry. "The record industry, in the last 20 to 25 years, more and more aimed its marketing sights on the teen audience," said Ham. "Their targeting was certainly effective — I think the record business is bigger now than it ever would have been as a result of that targeting. However, in doing that, they literally disenfranchised half the population of the United States! That's one of the reasons for the success of 'The Music of Your Life.' We are playing the music that was phased out when the record companies targeted the teen and pre-teen markets."

Ham disclosed that he will soon be working with a major record manufacturer on "an en-

tirely new method of reaching the consumer," based on what he's learned with his syndicated format. "I get lots of letters and calls from listeners asking, 'Where can I get such and such a record?' The taste and the desire and the need is there. People want to buy this product—the key is that they have to be marketed to." Ham suggested that major labels who now spend money producing carefully annotated, beautifully packaged reissues of big band era music could sell many more records if they only marketed the product actively. "There is a gold mine out there," Ham predicted.

Unfortunately, the packages that are marketed aggressively through television just haven't measured up. "Schlock!" Ham exclaimed. "It's going to take a public relations job to undo that shlock image, because a lot of people have been burned by those TV packages."

"Music of Your Life," with its carefully programmed match-flow sequencing to account for "changes in the state of the art" over the 40-year spectrum it covers, is anything but schlock—nor, warns Ham, is it "just nostalgia. The very life of this format is that we can evolve. Right now, Barry Manilow is being added, certain select cuts. What we don't do, necessarily, is play certain songs when they're being played by other stations." For example, Ham didn't add Frank Sinatra's "New York, New York" while "everybody and his brother was playing it. We waited till everybody dropped it . . . and we play it with great frequency now. We want to preserve our identity."

Nuestro Rincon

(Continued from page 48)

álbum de **Hector Lavoe** llevo el título "Oh, What a feeling" . . . **Ray Barretto** partirá en "tournee" por Europa el próximo mes de Julio . . . **Jaime Almeida**, Gerente General de XEW Radio de la Ciudad de México, acaba de anunciar su cooperación con Drake-Chenault Enterprises para editar en un esfuerzo en conjunto la traducción "La Historia del Rock and Roll," Edición de Plata. Se espera que la versión en Español esté en la calle para Julio 1. Para información contacte a: **Bob Olive**, 1474 North Kings Road, Los Angeles, California 90060 . . . Y ahora . . . ¡Hasta la próxima!

Guillermo Santiso from Profono International in Los Angeles has informed me that the firm has acquired the distribution of **Raff Records**, Mexico for the States . . . **Anibal Torres** from Top Ten Hits, New York, informed me that they have just taken over distribution of Hacienda Records' product for the east coast. Hacienda is having great success with **Lisa Lopez** and her rendition of "Si Quieres Verme Llorar" on the west coast and in Mexico. Anibal is working hard to place Lisa on the same level on the east coast. Congratulations and good luck! . . . **Alhambra Records** invited me to a cocktail party in Miami in honor of an appearance by its artists, **Dyango and Hernaldo**, at the Miami Marine Stadium in a concert sponsored by radio stations WCMQ and FM 92. Both artists are currently at the top in the area with their rendition of "Querer y Perder" and "Procuo Olvidarte" . . . **Eddie Palmieri** has finished recording his new album, which will be released on a new label distributed by Fania. The album features **Cheo Feliciano** and **Ismael Quintana** on vocals . . . **Celia Cruz** had an enormous success at Disney World in Orlando, Fla. on May 23, and at Disneyland in Los Angeles on May 30 . . . The "First Jazz Festival in San Juan" will take place this year from September 30 through October 4 . . . I was recently visited in my offices by **Oscar Martin Romero**, director of Orfeon Records in the States.

Discolor Records has released the latest LP by **Leonardo Paniagua**, accompanied by mariachi. Very good product that deserves to do well on both the east and west coasts . . . Argentinean performer **Maria Martha Serra Lima** left a fantastic impression with her performances in Miami last month . . . The next **Fania All Stars** concert will take place at Madison Square Garden in New York on July 25. After the concert, they will take off to Martinique, Guadalupe, Puerto Rico, Miami, Panama, Colombia, Venezuela, Peru, Chile and Brazil . . . **Hector Lavoe's** newest album is entitled "Oh, What a Feeling" . . . **Ray Barretto** will tour Europe next July . . . **Jaime Almeida**, general manager of XEW Radio in Mexico City, has announced his cooperation with Drake-Chenault Enterprises in printing the Spanish edition of "The Rock and Roll History," Silver Edition. For information contact: **Bob Olive**, 1474 North Kings Road, Los Angeles 90060. And now, that's it!

Milar. Y mientras su paso recorre nuestras emisoras se va popularizando el tema "A Sabiendos", interpretación suya lograda muy acertadamente. La televisión también ha abierto sus cámaras a este joven de mucho potencial . . . **Manoella Torres**, (CBS) queriendo entrar con su ultimo disco grande con los temas "Ahora No, ahora Si", y "Quiero", que han sido proyectados con mensajero de éxitos.

Music Mountain Sets June 26 Frank

■ NEW YORK—Promoter Frank J. Russo has announced the June 26 opening of Music Mountain, a new concert venue located in New York's Catskill Mountains. Located about 100 miles outside New York City, near South Fallsburg, New York, Music Mountain will hold 10,000 people in an amphitheatre-style setting.

Some of the artists scheduled to appear this summer include the Outlaws, J38 Special, the Doobie Brothers, the Allman Brothers Band, Firefall, the Beach Boys, Johnny Cash, and Bonnie Raitt.

MCA Music Ups James

■ NEW YORK—Leeds Levy, executive vice president, MCA Music, has announced the promotion of Scott James to associate manager of creative services. James had been assistant to the professional department.

En Puerto Rico

(Continued from page 32)

tema de brillantes oportunidades. En esta oportunidad se trata de "Punto y Coma" ambas de la auto ría de **Lolita de La Colina** . . . Arroldadoamente **Orvil Miller** (Artonax) avanza al primer lugar de popularidad y ventas con su creación "Como T e Estoy Extrañando". La forma en que

las emisoras de mayor rating difunden el tema, es realmente aplastante . . . **Orvil Miller** es indiscutiblemente la revelación discográfica 1981, en Puerto Rico . . . Viajando por todo el país acompañado por los promotores del Sello TH está el joven vocalista costarricense **Mario Alberto**

For The Record Anniversary Bash



Industry figures, artists and a packed house of celebrants gathered at New York's Paradise Garage to mark the three-and-a-half-year anniversary of the For The Record pool. Performers included T. S. Monk, Heaven and Earth, Marc Sadoane, Gloria Gaynor, Leon Bryant, and (pictured) Chaka Khan and Billy Ocean. At far right, For The Record president Judy Weinstein presents veteran record promoter Juggy Gayles with "Man of the Year" award as pool members applaud.

Record World International

Kiss To Tour Latin America



Kiss will perform a total of ten shows in Chile, Brazil, Argentina and Mexico in January 1982. Shown at the signing of the agreement for the tour are, from left: Jeff Franklin, chairman of the board and chief executive officer, ATI Equities; Jose Reta, tour promoter; William Aucain, president Aucion Management, Kiss' manager, and Carlos Pedro Spadone, Reta's Argentine associate.

England

By VAL FALLOON

■ LONDON—The BPI is renewing its efforts to control cheap imports from non-EEC sources, the first step being a High Court action last week against a London-based wholesaler, import and retail operation that has been bringing in Canadian product. The industry watchdog is claiming that **Warren Goldberg**, Warrens Records Ltd., Simons Sales Stores Ltd., and a shipping company have brought in illegal parallel imports of **Blondie's** "Autoamerican" and "Eat to the Beat," **UFO's** "The Wild, the Willing and the Innocent," **Abba's** "Super Trouper," and "Not the Nine O'Clock News." Plaintiffs in the action are Chrysalis, CBS, U.K. and BBC Records. While the case will ramble on for some time, the BPI has cleared up its case against **Paul McCarthy**, who was thought to have been the most successful mail-order bootlegger in the U.K. Last week he agreed to pay the BPI damages amounting to £10,000 in addition to costs of £2000 imposed at an earlier hearing. It was an out-of-court settlement to a case which first hit the headlines in 1978 when investigators raided addresses in Essex to seize vast quantities of illicit pressings and cassettes.

PHILATELICAL DEPT.—The marketing director of the U.K.'s leading TV-merchandised mail-order company, Tellydisc, has submitted a radical stamp redemption scheme to the BPI for consideration as part of its hoped-for plans for a generic advertising scheme for pre-recorded music along the lines of the "Give the Gift of Music" campaign in the U.S. **Denis Knowles** is suggesting a 25p redeemable stamp, purchased by the dealer for 50 percent of face value and then offered to the public in place of a discount. When enough stamps have been collected, they can be used to buy catalogue material at a half-price discount—although this would be via mail-order rather than through retailers. Stamp income would pay for printing stamps and catalogues, and record companies would supply LPs and tapes at about £1.35 apiece, leaving about £1.15 for post and packing. Although nobody appears to make much immediate money out of such a scheme, the resulting mailing list would be extremely useful in building contacts between the industry, the retail trade and the public. The BPI's recently-established public relations committee headed by WEA managing director **Charles Levinson** is now considering the plan.

DOOM BEATERS—Three more U.K. companies have launched back catalogue promotion schemes in a bid to counter the prevailing doom-laden mood of the industry as it approaches the traditionally slack summer sales season. Virgin Records has booked radio commercials to back its "Cheap Thrills" campaign, which features 17 of its top titles to be made available to the trade at £2.43. Among them are **Mike Oldfield's** "Tubular Bells" and "Ommadawn," **Sex Pistols' "Never Mind the Bollocks"** album, top-selling heavy rock band **Gillan** and titles from **XTC**, **Public Image Ltd.**, **John Fox** and **Devo**.

(Continued on page 51)

Japan

By CARMEN ITOH

■ TOKYO—NEC (Nippon Electric Co., Ltd.) presented the **John Denver** Love Concerts, a total of seven concerts, in four major cities (Tokyo, Osaka, Fukuoka and Sendai) from May 14-22. Denver's tour was in support of the International Year of Disabled Persons, sponsored by both NHK Service Center Inc. and the National Federation of UNESCO Association in Japan.

The opening concert, held at NHK Hall, was honored by the presence of Crown Prince Akihito. With American country scenes as the background, Denver performed enthusiastically. This concert was televised nationwide on the 21st. Part of the net profit of these concerts has been contributed to the overseas and national events of the International Year of Disabled Persons which UNESCO is sponsoring.

Denver had held only one concert in Tokyo prior to this one, in 1975. Prior to the concerts, a press conference was held at the New Ohtani Hotel. Questions were raised relating to Denver's various non-musical interests, including world-hunger and saving the whales.

Numerous people from the news media thronged to the press conference held by **Sheena Easton** at the Hilton Hotel in Tokyo on May 12. Sheena said she would like to study and understand Japanese culture and benefit from it.

From her arrival on May 10 until her departure on the 20th, Sheena appeared on three TV programs—"Let's Go Young," "Music Fair '81" and "11 PM"—as well as numerous radio programs. She then extended her promotional tour by taking a short trip down to Osaka and Kyoto.

After her visit, her single hit "Morning Train" and album "Modern Girl" are both doing well. She expressed a strong desire to come back again, for concerts, at the end of this year.

Canada

By LARRY LEBLANC

■ TORONTO—**Brian Charat** will shortly leave his Irving/Almo executive post to head up his own publishing firm . . . **Spencer Davis** is currently producing **Downchild Blues Band** at Eastern Sound for Attic Records . . . **Brian Christian** has been set as producer for **Teenage Heat**, replacing **Lee DeCarlo**. Christian is best-known for his engineering work with producer **Jack Richardson** in the past . . . Attic Records will issue a "live" **Motoread** set in this market in late summer . . . A new trade/top sheet, named **The Record**, will make its official debut next month under **David Farrell** . . . **The Plasmatics** are set for dates in Vancouver (June 27) and Winnipeg (30) in support of their new LP "Beyond The Valley of 1984" . . . Two CanCon signings at WEA Canada have been announced: Signed are solo acts **Geoff Hughs** and **Bernie Labarge**. Bassist **Hughs** will soon debut with an LP produced at Studio 6 by **Stephane Morency**. Guitarist **Labarge** will issue a single "Dream Away" produced by **Danny Lanois** at Grand Avenue Studio in Hamilton . . . **Martin Goldberg** has been named Ontario Sales Manager at WEA . . . Capitol-EMI bows with a new CanCon LP debut by **Gary O'Connor** known for his work with **Cat** and **Liverpool**. Producer most recent LP "Where Do You Go When You Dream" has achieved platinum. The Capitol lady has just signed a four-week year agreement in Las Vegas . . . Concert Productions International's **Michael Kohl**, in an article in the Toronto Star, estimates that concert revenue **Records** has picked up about 40 percent this year from last . . . **Freedom David Scobie's** current single "Gypsy Girl." Domestic releases on the label include "I Can't Wait Too Long" by **Keith Hampshire** and "Me and Darlene" by **Rick Curtis** . . . PolyGram has picked up distribution rights from the Metal Beat label in England for the debut LP by one-time Ultravox leader **John Foxx** . . . While in France, Quebec's **Diane Tell** taped two major TV shows, "Collaro-Show" and "Stars" . . . Rogers Broadcast Productions recently completed a four hour 1960's music package titled "Hot Shots" that was broadcast on a network of Canadian stations.

Precision's Pressing Plant Closes; 180 Workers Cut In Reorganization

LONDON — Precision Records and Tapes (PRT) has ended weeks of rumors by announcing the reorganization of the company. PRT, part of the Associated Communications Corporation, will close its Mitchem pressing plant, where the company has been based since the closing down of its central London offices. A total of 180 workers are being let go, PRT managing director Derek Honey will move to a new position within ACC, and the label's general manager, Trevor Eyles, is leaving. New appointments will be announced shortly.

Jack Gill, deputy chief executive of ACC, has stressed that the factory closure has not stopped PRT's activities as a pressing and distribution company. On the contrary, states Gill, PRT is arranging with two major pressing plants for the supply of product facilitated by the financing by

PRT of the new equipment necessary. Creative functions and records and tape exploration will be developed and expanded by a new company independent of sales and distribution.

This unusual move, the first time that a British company will offer P&D deals without its own pressing facilities, follows long-standing rumors that PRT was either to close down or be sold. The rumors were prompted by the label's earlier staff cutback and move to suburban Mitchem. Later, MD Derek Honey told the press that the record company was not for sale.

Burwell Signs Montana

TULSA, OKLA.—Bob Burwell of Burwell Management has announced the signing of an exclusive artist management agreement with Montana, formerly Mission Mountain Wood Band.

England (Continued from page 50)

Ariola/Arista's offer is called "Price Cutter" and includes 20 albums from acts as diverse as **Barry Manilow** and **Patti Smith**. The German-owned major is looking for a £2.99 retail price tag and is offering the albums to the dealer at £1.83. Later this month Polydor is launching a mid-price series including big sellers like **John Barry**, the **Allman Brothers**, **Chick Corea**, **Pat Travers** and **Hank Williams**. Polydor follows this up with a new line of double-play tapes called "Double Backs," carrying a trade tag of £3.38 and offering material from **Rainbow**, **Jack Jones**, **Crystals**, the **Esnettes** and **Ella Fitzgerald**.

Other schemes to beat the recession blues have been hatched by EMI, which releases a TV-advertised **Cliff Richard** collection called "Love Songs" later this month, to follow the K-Tel romantic sampler "Themes," a Telydisc compilation entitled "Moments" and an MCA "Young Love" album which appeals to the same market. . . . On the other hand, Ariola/Arista has just reactivated its Bell label to sign **Mike Holoway** and release his **Ben Findon**-produced sing and "Overnight." The company feels the time is right for a pop revival and has reactivated the label as a special vehicle. . . . BBC Records has had plenty of success recently by spinning off TV series themes. Now RCA has decided to lease **Vangelis**' "Heaven and Hell" theme new space series "Cosmos" to the BBC (while retaining sales and distribution rights), and DJM has licensed a new **Grace Kennedy** LP to the broadcasters. The idea is that the station gives the discs a free plug at the end of the show in question. The BBC is funded by a government-administered license, and is not supposed to accept advertising; this seems a good way around the ban. . . . The first annual meeting of the British Videogram Association took place recently amid allegations that music publishers had proposed by the MCPS. "We will not do this," said BVA industrial rights that this organization. "We will not do this," and recognition is now growing that this organization is not going to be pushed around." BVA members are now being advised to accept publishers rates under protest while BVA rights committee chairman **Michael Kuhn** investigates the possibilities of getting compulsory license conditions in a forthcoming copyright act, as well as grounds for legal action under a fair trading or restrictive practices action, or even via a complaint to the Common Market European Commission. However, he also reported progress in making agreements with the talent unions, and **Des Brown** of **Chrysalis** reported on progress towards a system of awards to mark creative excellence in video. . . . A midland regional promotion firm, **Magnum Associate Promotions**, has put together a deal with the 130-strong Classic Cinema Promotions, has put together a deal with the all its movie houses for up to five new releases per month. . . . Continental Production Services is the new company set up by former Production Express International chief **Bobbie Dahdi** aimed at small labels keen to take advantage of cheaper pressing prices in Europe.

England's Top 25

Albums

- 1 PRESENT ARMS UB40/Dep Int
- 2 STARS ON LONG PLAY STAR SOUND/CBS
- 3 ANTHEM TOYAH/Safari
- 4 CHARIOTS OF FIRE VANGELIS/Polydor
- 5 MAGNETIC FIELDS JEAN MICHEL/Polydor
- 6 KINGS OF THE WILD FRONTIER ADAM AND THE ANTS/CBS
- 7 DISCO NIGHTS/DISCO DAZE VARIOUS/Ronco
- 8 HEAVEN UP HERE ECHO & THE BUNNYMEN/Korova
- 9 THEMES VARIOUS/K-Tel
- 10 LONG DISTANCE VOYAGER MOODY BLUES/Threshold
- 11 SOMEWHERE IN ENGLAND GEORGE HARRISON/Dark Horse
- 12 EAST SIDE STORY SQUEEZE/A&M
- 13 THE FOX ELTON JOHN/Rocket
- 14 WHA' APPEN BEAT/Go Feet
- 15 THE RIVER BRUCE SPRINGSTEEN/CBS
- 16 KILIMANJARO TEARDROP EXPLODES/Mercury
- 17 BAD FOR GOOD JIM STEINMAN/Epic
- 18 THIS OLE HOUSE SHAKIN STEVENS/Epic
- 19 MAKING MOVIES DIRE STRAITS/Vertigo
- 20 COMPUTER WORLD KRAFTWERK/EMI
- 21 FACE VALUE PHIL COLLINS/Virgin
- 22 HI INFIDELITY REO SPEEDWAGON/Epic
- 23 I AM THE PHOENIX JUDIE TZUKE/Rocket
- 24 PLAYING WITH A DIFFERENT SEX AU PAIRS/Human
- 25 SECRET COMBINATION RANDY CRAWFORD/Warner Bros.

Singles

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

Goody Lawyers Ask For Reversal

(Continued from page 3)

as to which the defendants were found guilty," the brief reads, "because the prosecutor did not prove several key elements of the offense charges: that counterfeit tapes were transported in interstate commerce; that the defendants knew that the tapes in question were counterfeit; and that the tapes were protected by valid copyrights. In addition, the inclusion of the (racketeering) charge in the indictment, the instructions to the jury on the issue of copyright validity, and general considerations of fairness require a new trial."

The ITSP convictions handed down against Goody Inc. and Stolton concern the shipping of cassettes and eight-tracks of Billy Joel's "The Stranger," the "Grease" soundtrack and the "Thank God It's Friday" soundtrack from Goody's Mispeth, Queens warehouse to Pickwick International in Minneapolis. Goody had bought some of the tapes for less than \$3 when their average wholesale price was close to \$6. In his brief, Goody attorneys argue that the prosecution did not prove that the tapes shipped from Goody to Pickwick were counterfeit tapes. While the defense admits to buying tapes that were later identified as counterfeits, the brief contends that those counterfeit tapes were not necessarily the ones found at Pickwick's headquarters by FBI agents. At the start of the trial, government prosecutor John Jacobs had attempted to introduce as evidence tapes confiscated at Pickwick, but his request was denied by Platt for lack of evidence linking the confiscated tapes with those initially bought by Goody.

During the trial, Jacobs tried repeatedly to prove that Stolton had set aside tapes purchased from middleman Norton Verner in order to easily send the tapes to Pickwick. While the brief points to testimony by several Goody employees that purports to prove that there was no effort to separate counterfeit tapes from others, the jury's belief that the tapes were separated was central to their handing down guilty verdicts on the ITSP counts.

Goody lawyers go to great lengths in their brief to attempt to show the prosecution didn't prove that a proper copyright existed for many of the tape titles that were central to the case. While the government introduced copyright registration certificates for the titles during the trial, the defense contended during the proceedings that a registration certificate does not mean a valid copyright exists.

The brief argues that it was the government's responsibility to prove that a valid copyright existed. Because the mere introduction of registration certificates does not imply legitimate copyrights exist, argues the brief, the defense can't be charged with infringing copyrights.

To show that the copyright issue isn't just a technicality, the defense pointed out an inconsistency in the copyright of "Saturday Night Fever," a title that appeared in the indictment. The defense brought to light the fact that the registration certificate for "Fever" claims that the LP was released prior to the film, yet the film registration certificate was published first.

The "Fever" soundtrack is also central to the defense's request for a new trial. The defense claims that in his instructions to the jury, Judge Platt said that, without evidence showing that a copyright doesn't exist, the jury should assume that the copyright does exist. The instructions to the jury should have been just the opposite, claims the defense: in the absence of evidence proving that copyrights do exist, the jury can't assume that copyrights exist.

Because of this "error" a new trial should be given to the defendants, claim lawyers Holmes and Gold. The lawyers also ask for a new trial on the grounds that the inclusion of a racketeering charge prejudiced the jury. "The talk of racketeering in a case prosecuted by the 'Organized Crime Strike Force' may be the best explanation for the jury's conviction of Mr. Stolton of any charges in this extremely thin case," reads the brief.

Prosecutor Jacobs is expected to file his response to the defense's brief in two weeks. At that point, the defense will have an opportunity to file a rejoinder.

Dennis Brown at the Roxy



A&M recording artist Dennis Brown, currently on tour promoting his album "Foul Play," recently appeared at the Roxy in Los Angeles. Pictured backstage are, from left: Mike Gormley, VP of communications, A&M; Jeryl Busby, VP of Black promotion, A&M; Brenda Andrews, VP of creative services, Alma-Irving Publishing; David Anderle, director of new talents, A&M; and Harold Childs, senior VP of sales and promotion, A&M.

Boardwalk

(Continued from page 3)

as well as their managerial and filmmaking responsibilities.

Prior to the formation of the Boardwalk Entertainment Company last year (Record World, May 31, 1980), Bogart and Guber were co-owners and president and chairman of the board, respectively, of Casablanca Record & FilmWorks, and Peters was president of IPO, which had its own financing and distribution arrangement with Orion Pictures.

As the company was originally structured, Peters was supposed to begin distributing his productions through Boardwalk after his contract expired with Orion last March, but no such distribution ever occurred.

Guber, as co-owner of PolyGram Pictures, was to continue his contractual commitment with that company in regards to executive responsibilities, but was to have brought several TV specials to Boardwalk and was expected to produce films as well.

Bogart was unavailable for comment, as were Peters and Guber.

Williams, Knight Set For Mathis Tribute

■ LOS ANGELES—The music industry chapter for the City of Hope Medical Center has lined up Paul Williams to MC and Gladys Knight and the Pips to perform at this year's benefit dinner to be held on Thursday, July 9 at the Century Plaza Hotel here, in honor of Johnny Mathis.

Mathis, who is celebrating his 25th year in the music business, will receive the "Spirit of Life" award at the dinner. The Johnny Mathis Research Fellowship will also be established at the City of Hope as a result of the tribute.

Proceeds from the dinner will be used for capital projects at the City of Hope, which conducts programs of free patient care, research and education in the catastrophic diseases.

CRT

(Continued from page 3)

pressing for an increase above the four-cent statutory ceiling, said: "The heart of the conflict is the question 'Why should a composer not be able to profit from what people will pay for his song?' Greenman added that there is no comparable "ceiling" in any aspect of record industry bargaining, nor in any other artist royalty situation.

Judge Wilkey jokingly asked Greenman about the dissimilarity between the rise in the price of a postage stamp since 1909 and the small increase in the mechanical rate since that time. "Your Honor," Greenman replied, "we'd be very happy to take that increase."

Morris Abram, representing the National Music Publishers Association (NMPA), disagreed with the RIAA view that the Tribunal's decision lacked what the RIAA argument called "the whys and wherefores." Calling the Tribunal commissioners "fine people" who had listened to and studied extensive testimony and financial data throughout 50 days of hearings before writing a detailed 20-page decision, Abram requested that the judges issue a decision affirming the rate hike as soon as possible.

Abram also countered in his remarks to the bench an RIAA position that there is already "an oversupply of tunes" in the marketplace by pointing out that many of the songs registered by the Copyright Office are not commercially viable, quoting RIAA president Stanley Gorlikov's earlier testimony that indeed "there is not an oversupply of hit tunes."

The Tribunal itself was represented by Justice Department lawyer Bruce Forrest, who told the bench that the Tribunal had done its job with "tremendous thoroughness" and that the Tribunal's decision should stand.

Timothy Black, representing CBS, Inc., which filed an amicus brief in favor of the RIAA, the petitioners in the case, said the ruling was in violation of the Copyright Act statutes and that the Tribunal exceeded its authority by setting up an annual rate adjustment proceeding. Black termed the decision "an empty shell of a ruling."

None of the parties in the case have any idea when a decision on the Tribunal ruling appeal will be handed down.

Chappelle to Spirit

■ LOS ANGELES—Spirit Records' marketing director Dan Jewell has announced the appointment of Charlene Chappelle to the position of regional sales representative for the Christian label.

How Epic Has Marketed 'Anmusic'

By GREG BRODSKY

■ NEW YORK — "Kings of the Wild Frontier," Adam and the Ants' debut album for Epic Records, has sold over a quarter of a million units despite only sporadic U.S. touring by the group and relatively limited radio airplay. Instead, the label was able to devise an ambitious merchandising effort aided largely by the marketability of the group, its music and its "Anmusic for Sex People" theme.

Upon the album's domestic release in early 1981, the record had already been number one in England for several weeks. (It is still in the top ten in Britain, and the group has had several top five singles in that market as well.) This fact did not go unnoticed by music critics, yet they questioned whether the quirky music and the group's "Anmusic for Sex People" theme would develop more than a cult following in the U.S.

As it turned out, neither sales nor airplay were developed immediately. But, said Robert Smith, product manager at Epic/Portrait/CBS Associated labels, "We've had a really good solid growth pattern where it's not just been a one-month trend."

Adam's on-stage appearance combines the romance of swash-buckler pirates with the nobility of Indian warriors. His outfits have thus enabled Epic and at least one enterprising retailer to construct some unusually creative merchandising aids for the album.

Bag Stuffers

When the group visited Los Angeles during their spring tour, one member of the audience was Terry Currier of DJ's Sound City, a 25-store chain in the northwest. Currier liked the group so much that he had cards printed with a picture of Adam and a list of the local top 40 and AOR stations request lines on the back. Although most of the stations in Currier's Portland market have not played the record, the stations liked the free publicity. Evidently, the store's customers

Russell, Cason Form Publishing Company

■ NASHVILLE — Bobby Russell and Buzz Cason have announced the formation of Bob/Buzz Music (ASCAP), to be administered domestically and internationally by Cason's Southern Writers Group, U.S.A.

Russell, writer of "Honey" and "Little Green Apples," recently teamed with former partner Cason and Steve Gibb to pen Mel Tillis's top 10 country song "A Million Old Goodbyes."

also liked the idea because the album has racked up impressive sales at DJ's.

Currie's idea came to the attention of Bob Feinigele and Harvey Leeds, Epic's director and associate director, respectively, of national album promotion, via Debi Lipietz, Epic's local promotion rep. They chose 11 markets "where Adam was showing a slight retail pattern but where radio was resisting," said Leeds, and Epic printed up several thousand cards similar to the ones that DJ's had printed and distributed them through retail outlets within the chosen markets. "Several stations were interested in the album but wanted proof that it was right for their market. All in all it's been a positive way of getting radio's attention, because their all letters and request lines are in the customer's hands," Leeds added.

Increased Visibility

Noted Feinigele: "I don't know if it's really helped us at radio very much, but it has helped from a sales and merchandising standpoint. It's something that I know we'll do again. Our central core marketing people loved the idea because for their purposes it increases the visibility of the artist right in store where the consumers are."

Another point in the record's favor is that CBS has kept "Kings of the Wild Frontier" at a \$5.98 list which, on occasion, has been discounted to less than four dollars. Next month, Epic will offer domestically a 12-inch version of "Stand and Deliver," a single that entered the British charts at number one.

According to Dan Castagna, E/P/A associate director, artist development, the group will return to the U.S. for a four to six week tour in November. By this time Adam and the Ants' next album should be completed.

"Radio has been quite receptive," Smith added. "When so many people are screaming 'Adam Adam Adam,' it's radio's advantage to put him on."

ATV Music Taps Mael

■ LOS ANGELES — Sam Trust, president of the ATV Music Group, has announced the appointment of Si Mael as financial controller. Mael replaces Tony Curbisley, who created the position two years ago. Curbisley is returning to England.

Mael previously served as vice president-general manager of the Interworld Music Group and as vice president-finance/operations of ABC Records.

The Coast

(Continued from page 13)

On the other hand, we've got the older people there, who are equally into the band. I expect, but maybe for completely different reasons. I like that duality." The band's "completely diverse audience," he adds, "reflects the sort of music that we're doing," which on "East Side Story" ranges from the Booker T. and the MG's flavor of "In Quintessence" to the fully-orchestrated, middle-period Beatles sound of "H-Hole" or "Vanity Fair." The truth is, there are damn few groups around these days making music as clever and varied, and yet as substantial, as Squeeze's.

A few changes are apparent with "East Side Story." First, it marks the first recorded appearance with Squeeze of keyboardist Paul Carrack (the vocalist on Ace's "How Long," one of the great singles of the 70s), who has brought with him "a bit more of the R&B influence," says Difford. Then there's the fact that the LP was produced by Elvis Costello (along with Roger Behrman), an association that Tilbrook and Difford realize won't do them any harm. Costello, says Glenn, "gave us the courage to attempt things we wouldn't perhaps have done on our own—like 'Labeled With Love.' I don't think we would have recorded a country song had it not been for Elvis' influence and the confidence he gave us."

Squeeze's next tour of the colonies (that's the U.S., you understand) begins in late June and will bring them to L.A.'s Country Club the first week of July. It's unlikely that A&M will provide belly dancers at their gigs this time, a label ploy the first time Squeeze visited Los Angeles, but the dry-witted Difford has an even better idea. The last time the Police played here, he was told, they insisted that everyone attending their concert be at blonde as they are, to the point of setting up a big concession in front of the venue. Says Difford, "That's not a bad idea. I wouldn't mind doing a gig where everybody has to eat a hamburger while watching the band..." Ray Croc, meet Squeeze.

HAITIAN DIVORCEE: No, say spokespersons for Steely Dan, the dynamic duo of Walter Becker and Donald Fagen are not going their separate ways, at least not permanently, as recent rumor and innuendo have indicated. What's going on, we're told, is as follows: Fagen has written one tune, by himself, for the soundtrack of "Heavy Metal," a Columbia Pictures film due out in August (Irving Azoff is the LP's executive producer; the album will precede the movie by a couple of weeks), and will be heading into the studio with Dan producer Gary Katz for a solo album later in the summer. "This does not signal the end of Steely Dan," says Front Line Management honcho Larry Solters; what it does signal, he claims, is the proverbial "creative growth." Meanwhile, we hear that Becker is planning to produce another act—no word yet who it might be. It seems that he is still convalescing from a car accident that left one of his legs badly mangled.

PERSONALS: Congrats to Sherry Goldsher, Elektra/Asylum's director of video/film operations and west coast artist development, and husband Dr. Jeffrey Marsh on the June 11 birth of their new son. The happy event took place in Santa Monica.

WILL IT PLAY IN PEORIA: John Hartford, who's appearing at the Country Club here with the Dillards on the 23rd, has this passion for river boats. It seems, and even works on one from time to time when he's not performing or making records for it, from his time when he sponsors his "Bluegrass Music Steamboat River Trip," a three-day excursion aboard the S.S. Julia Belle Swan leaving Peoria, Illinois for Ottawa and other sites along the Mississippi. So fond is Hartford of that craft that he even wrote a song about her, and not long afterward received a phone call from an elderly lady by the same name who claims the boat was named for her when it was built in 1915. Hartford reports that both the boat and her namesake are still chugging along, and anyone interested in climbing aboard—the boat, that is—can contact Jane Cover at (213) 820-6733, ext. 267.

LOCALS: L.A. band the Balls have run into a bit of trouble with the BBC, who have taken some exception to their debut release on the UK's Tower Bell Records. The title of the tune is "Love the Balls," an inmodest tribute, to themselves, but one that might be easily misconstrued, he BBC apparently feels. In other matters with an overseas twist, Lance Reynolds, manager of Aussie glue club Air Supply, is finding difficulty in containing some of that glue after booking the crooners into a slew of state fairs for this summer. The band, which won top honors at the recent BMI Awards, should feel right at home when they arrive on these shores and are sent out to take top billing over all of those sheep.

Frizzell & West in L.A.



Celebrating David Frizzell and Shelly West's recent debut at the Palomino in Los Angeles are, from left: Don Blocker, Garrett Music; Snuff Garrett, who produces the duo for Warner Bros./Viva Records; Frizzelli, Bette Midler; West; and Jackson Brumley, Frizzell and West's manager.

Velvet Apple, Song Yard Move

■ NASHVILLE—General manager Robert F. Hunka, has announced that Velvet Apple Music (BMI) and Song Yard Music (ASCAP) have moved to new offices here at 4301 Hillsboro Road, suite 224, 37215. Phone: (615) 327-2338.

New York, N.Y.

(Continued from page 22)

Guests are asked to bring their own oxygen.

CHARLIE FEATHERS made it to the Lone Star last week for what one reliable source reported was an abbreviated set "of about five songs," which found the rockabilly legend seemingly uncomfortable with his band but in great shape vocally.

Those who have missed Feathers' rare public appearances or have only heard his hard-to-find Sun recordings from the '50s might want to check out the latest releases from Feathers' label, Feathers Records. The label's **Lew Ukelson** informed New York, N.Y. last week that Feathers is recording a series of 20 "Rockabilly Juke Box" singles, of which nine have been released. Feathers has released two excellent albums on the label, and plans are for him to record another "sometime in the near future," according to Ukelson.

"Among the singles, Feathers' rockabilly versions of "Roll Over Beethoven" and the **Jim Reeves** hit, "He'll Have to Go" rank as vintage performances, all slap bass, sputtering guitars and nasty, insinuating vocals. Age has made Feathers a less affected, but no less effective, vocalist: rather than "hiccuping" his way through a song, he'll twist a phrase in a certain way to bring new meaning from a lyric. Reeves sang "He'll Have to Go" as a mournful song of lost love; Feathers half-speaks, half-sings it in one of the most blatant displays of middle-age lust ever recorded. It's much like the effect achieved by the **Big Bopper** in "Chantilly Lace": it's all in good fun, but there's no doubt about what the singer's after.

The singles are two dollars apiece; albums go for \$7.95. Available by mail order only from Feathers Records, P.O. Box 37251, Cincinnati, Ohio, 45222.

SOFTBALL NEWS: With its injury list mounting, the *Record World* Flashmakers fell into a first place tie last week after dropping an 18-15 decision to the heavy hitters from WCBS Radio. Seven errors probably cost RW the game, but no one present could overlook the absence of rookie phenom **Lee Heiman**, who went on the disabled list for two weeks with a strained hamstring muscle. There he joined RW's all-star shortstop, **Albie Hecht**, who's missed all but the first game of the season with torn shoulder muscles. And in the sixth inning of the CBS game, RW's other rookie phenom, **Steve Carroll** (of "Raging Bull" fame), dislocated a shoulder, putting him out of commission for three weeks.

FYI: When Carroll injured his shoulder diving into second base after doubling in two runs in a seven-run RW outburst in the sixth inning, one of the first to come to his aid was **Mac Rebennack**, aka **Dr. John**, who had come to the game with **Doc Pomus**, who was there to see his son **Geoffrey Felder**, recently returned from Dartmouth, in action for the Flashmakers. Rebennack helped Carroll into Pomus' van and accompanied him to the hospital. The man's got heart.

Kendalls File Suit Against Ovalton

By AL CUNIFF

■ NASHVILLE — The Kendalls filed a complaint Monday (15) in the chancery court of Davidson County here against Ovalton Records and the Terrace Music Group, divisions of Ovalton Inc., asking approximately \$466,000 for alleged back royalties and breach of a settlement agreement.

The seven-count complaint brings to light the disagreements that have been rumored to exist between the Kendalls and the label that has released their product since 1976. The duo has recently been scouting new label deals here for some time, and is said to be close to an agreement with a major label now.

Asked if he were aware of the complaint, Dick Schory, president of Ovalton, said from his Glenview, Ill. offices, "If they have filed suit we're not aware of it. I've heard rumors to that effect, but I haven't received anything from anyone.

"Meanwhile, we have prepared a suit up here for breach of contract. We consider their (the Kendalls') contract valid and in force. They have failed to deliver the specified pieces of product and they have failed to live up to the terms of the settle-

ment agreement."

Schory stated that the Kendalls "owe us four albums. I can't talk a whole lot about this thing, because it's got to go through the courts or be settled out of court. Obviously we're not going to roll over and play dead with an artist that we've made as big as the Kendalls.

"If they have a dispute with us, there are reasons why they haven't been paid, because they have failed to deliver product in accordance with their contract."

Schory said Ovalton thinks the Kendalls "have made a deal with another label. We've notified that label that they are being named in the suit along with the Kendalls.

"If they (the Kendalls) are unhappy with us, it's time to say goodbye and go on to bigger and better things. We're definitely going to remain country music's number one independent label. There's no personal malice between us of any kind, and never has been. We're proud of the job we have done in building their career," Schory said.

"We had another artist whom we mutually agreed may be better off somewhere else — Joe Sun. We sold his contract to Elektra. We're still close friends, and wish him the best of luck.

"We haven't said anything about this because we wanted to not hurt their (the Kendalls') career, and we've been through some rough times that are now coming to a resolve. We're not in the business of destroying careers, we're in the business of building careers."

Twitty Breaks Ground For New Complex

■ HENDERSONVILLE, TN.—MCA artist Conway Twitty held a groundbreaking ceremony here during Fan Fair week (9) to announce the start on construction of a museum/office complex that will cost over \$2 million, not including land.

The Conway Twitty Museum, expected to be complete by spring of 1982, will house Twitty's corporate offices, a museum, and a small movie theater featuring a film about Conway's career and the surrounding complex.

Twitty's eight-acre section is part of a 28-acre tourist development plot tentatively dubbed Music Village U.S.A. Twitty and other entertainers, including Tammy Wynette, plan to sponsor corporate offices, record stores, and other shops in the village. The development cost of the proposed Village is expected to be nearly \$50 million.

Record World Country

PolyGram Re-Signs Statlers



Bob Sherwood, executive VP and GM of PolyGram Records, has announced the re-signing of the Statler Brothers to a long-term recording contract with PolyGram/Mercury Records. Shown at the re-signing of the Statlers, who have a 10-year relationship with the label, are, from left, seated: the Statler Brothers (Lew DeWitt, Don Reid, Harold Reid, and Phil Balsley); standing: Jerry Kennedy, VP/ASR country, PolyGram Records; Bill Uta, the Statlers' attorney; and Sherwood.

E/A Re-Signs Rabbitt



Eddie Rabbitt has signed a new long-term recording agreement with E/A. "Step By Step," Rabbitt's eight LP, is set for release at the end of July. Pictured after finalizing the re-signing are, standing, from left: John Mason and Gary Gilbert of Mason & Sloane, the law firm representing Rabbitt; Stan Morris, president of Scotti Bros. Management, which handles Rabbitt; Vic Farnes, E/A executive vice president/director of marketing; Jimmy Bowen, E/A vice president/Nashville division; Mickey Bryant of Gelfand, Bennett and Feldman, Rabbitt's business management firm; and Bill Rehrig, Rabbitt's road manager. Pictured in the foreground are, from left: Ethel Walker, E/A local promotion representative/Memphis & Nashville; Joe Smith, E/A chairman; Rabbitt; and Jerry Shovel, E/A senior vice president/creative services.

PICKS OF THE WEEK

SINGLES **MICKEY GILLEY, "YOU DON'T KNOW ME"** (prod.: Jim Ed Norman) (writers: C. Walker, E. Arnold) (Rightsong, BMI) (3-03). Gilley seems destined to earn country, pop and A/C attention with this excellent cover of a timeless ballad, much in the same vein as his successful "True Love Ways." Strings, well-paced keyboard work, and an easy beat compliment Gilley's smooth vocal. Epic 14-02172.

SLEEPER **SHAUN NIELSEN, "DREAM BABY (HOW LONG MUST I DREAM)"** (prod.: Larry Butler) (writers: C. Walker) (Combine, BMI) (2-48). Nielsen shines with this energetic cut song on a classic penned by Andy Walker. The sound and spirit of Roy Orbison's original are preserved in the tempo. Butler's production, and Nielsen's vocal. MCA 51130.

ADJUDICATED **KENNY ROGERS, "SHARE YOUR LOVE."** The Rogers/Lionel Richie Jr. collaboration yields an interesting blend of several musical styles, with some standout cuts resulting, including Kenny's current smash "I Don't Need You," plus "Blaze of Glory," "Through the Years," and "So in Love with You." Rogers maintains a country leaning while injecting pop, A/C, and even gospel licks along the way. Liberty 100-1108.



10th Annual Fan Fair Posts Record Attendance

By AL CUNNIFF

■ NASHVILLE—This year's Country Music International Fan Fair couldn't have packed 'em in any closer, as the event sold out in advance for the first time in its 10-year history. A record 15,000 fans paid \$35 apiece for a week here packed with activities relating to country music and the stars who create it.

The activities, most of which took place June 8-13 at the Municipal Auditorium, drew avid country fans from virtually every state, as well as from England, Japan, Canada, Scotland, Norway,

Switzerland and other countries.

Kicking off Fan Fair week was the Music City News TV awards show, at which Barbara Mandrell and the Mandrell Sisters won five of the 14 Cover awards given out (Record World, June 20). Monday and Tuesday (8 and 9) also featured the official Celebrity Softball Tournament. For the third consecutive year Warner Bros.' men's team won first place in its division, while Soundshop won the women's division.

Activities

In a Monday event not connected with Fan Fair, Sugartree Records showcased Clifford Russell at Jersey Lilly's here. While the Tuesday softball tournament rolled on, several hundred Ernest Tubbs fans gathered at Two Rivers Mansion near here for their annual picnic. Tuesday afternoon, Conway Twitty broke ground on his new museum/office complex in Hendersonville, Tennessee. While the Music City News show was underway Tuesday night, Fan Fair registrants were invited to attend the Fan Fair Square Dance at Municipal Auditorium.

Wednesday morning saw the opening of more than 260 exhibition booths in the auditorium, as well as the start of the live label shows. Stars who showed up during the week to sign autographs included Jeanne Pruett, Mickey Gilley, Sylvia, John Conlee, Alabama, Brenda Lee, Loretta Lynn, Conway Twitty, Bill Anderson and many others.

Sunbird Records' show on Wednesday featured Earl Thomas Conley, Diana, Freddie Hart, Lynda K. Lance, Billee Larkin and (Continued on page 58)

Nashville Report

By AL CUNNIFF

■ There's no truth to the rumor that Pickwick is about to buy Sunbird Records, according to Don Johnson, VP and GM of Excelsior Records, the Pickwick label that distributes Sunbird . . . Kenny Rogers has not changed his hair color—the cover photo for his new Liberty LP is years older than the back photo, which is current . . . Tammy Wynette was forced to miss a few dates this month because of recent abdominal surgery. At this writing she was mending well in Red Bay, Ala.

Larry Butler is cutting an LP on Sammy Davis Jr. . . Billie Jo Spears called to say she co-produced her recent album with Al DeLory for the U.K.'s Warwick label . . . Red Sovine's "Teddy Bear" reportedly sold 150,000 units in its first 10 days of release in England, shooting it to the number four spot on British singles charts.

Eddie Rabbitt's first single in five months, "Step by Step," is due in July . . . Steve Dahl, formerly with Stone Country in Denver, has joined the Jim Halsey Co. as an agent . . . Cristy Lane's "One Day at a Time" has earned a gold record in New Zealand . . . Lee Shannon, who left WIRE and moved to Florida to buy a motel, is back in radio, at WQIK in Jacksonville, Fla. . . There's a printing error on the new RCA Willie Nelson single, "Good Times." The publisher should be listed as Tree (BMI).

IN THE STUDIO: Sound Stage (Eddy Raven, Rambos), Soundshop (Roger Miller), Sound Emporium (Sammy Davis Jr., Gene Cotton, Dave Olney and the X-Rays), RCA (R.C. Bannon and Louise Mandrell), (Continued on page 56)

Country Hotline

By MARIE RATLIFF

Don Williams — "Miracles"

Mickey Gilley — "You Don't Know Me"

Tanya Tucker — "Should I Do It"

Bobby Goldsboro is moving early with "Love Ain't Never Hurt Nobody," an instant add at WGTO, WFLO, KEBC, KRMD, KFDD, KBUC, KSSS, KRYX, WSM, KGA, WMZQ, WLWI, WFAI.

Liz Lynnell is getting good action on "Right In The Wrong Direction" at XXLR, KFDD, WMAI, WTOD, KRMD, WSDS, KRMD, WFAI. Guy Clark is looking strong with "The Partner Nobody Chose" at WDLW, WMAI, KRMD, WXCL, KYNN, WTOD, WSAI, KRMT.



Guy Clarke

Ray Pillow draws attention to "One Too Many Memories" at WMZQ, KIKK, KOKE, KVOO, KFDD, KYNN, WKHK, WIRK. Amarillo is charting with "Somebody, Somehow, Somehow" at KRYX, WMAI, KYNN, WSLC, WDEW, WIRK, KVOO, KFDD, KDJW, WFAI, WSDS, WTOD.

Tanya Tucker comes on strong with adds on "Should I Do It" at KSO, KYNN, WMZQ, WDEW, KJJJ, WLWI, WFAI, KBUC, WIRE, KIKK, WNCN, WIRK, WKHK, WKKN, WTOD, WVAI, WCXI, WSM, WXCL, WDLW, WFLO, KRMD, WIVK, WGTO. Mickey Gilley's super re-make of the classic "You Don't Know Me" added quickly at WTSD, WDLW, KSO, WGTO, WAMZ, WFLO, KSSS, KYNN, KRYX, WQIK, WIL, KUUY, KGA, KMPs, WSLR, WCXI, WMZQ, WQQT, WHOO, KWMT, KHEY, KNIX, WLWI, KENR, WKHK, WKSS, KWOL, KLZ, KJJJ, WIRE, WMC.



John Wesley Ryles

Super Strong: Alabama, Gene Watson, Kenny Rogers, Statler Brothers, Ronnie McDowell, Ronnie Milsap.

Anne Murray follows up a strong "Blessed Are The Believers" with "We Don't Have To Hold Out," already spinning at WTSD, KSO, WQIK, KEEN, WHOO, WYDE, WKKN, KLZ, WKDA, WPNX, KIKK, WIRE, WIRK, KSSS, KCKC, WIVK, KRMD, WCMs, WVAI, WMZQ, KNIX, KENR, WLWI.

John Wesley Ryles has play on "Mathilda" at KENR, WDEW, WJQS, KBUC, KRMD, KFDD, KVOO. Reba McEntire has instant adds on "Today All Over Again" at WIRE, KDJW, WFAI, WKHK, WLWI, WTOD, WMZQ, KMPs, KGA, KUUY, WIVK, WSM, KBUC, KRMD, KEBC, KSO.

SURE SHOTS

Mickey Gilley — "You Don't Know Me"

Don Williams — "Miracles"

Mel Tillis & Nancy Sinatra — "Texas Cowboy Night"

LEFT FIELDERS

Clint Eastwood — "Cowboy In A Three-piece Business Suit"

Donna Hazard — "Love Never Hurt So Good"

Mark Gordon Creamer — "Music Machine"

Shaun Neilson — "Dream Baby"

AREA ACTION

Jerry Naille — "I've Still Got Some Bridges To Burn" (KWKH, WSDS, KOKE, WSLC)

Rich Landers — "Hold On" (WLWI, WTOD, KEBC, KFDD)

Country Promoters Form Fraternal Group

By AL CUNNIFF

■ NASHVILLE—The newly-formed Country Promotion Organization (CPO), a fraternal group set up to recognize the skills and dedication of people who promote country music for a living, met here during Fan Fair week (11) to elect its board and officers.

"Most people only see the party side of the work we do," said CPA member Tony Tamburrano, national promotion director for MCA Records here. "Those people don't realize the detail work involved in dealing with management, artists, the label, radio, and press on a day-to-day basis. Most people don't see the work we do when representatives of these interests are in an area, and we're working with them on setting up a tour.

"People usually just remember us for the great parties we throw."

At its recent meeting CPA elected these board members and officers: President, Stan Byrd, Warner Bros.-Nashville; VP Wayne Edwards, RCA-Dallas; secretary, Gerrie McDowell, Capitol/EMI-Nashville; treasurer, Mary Ray, RCA-Atlanta.

Other board members include national promotion, Tony Tamburrano, MCA-Nashville; national promotion, independent, John Curb; east coast, Gaylen Adams, RCA-Atlanta; west coast, Carson Schreiber, RCA-Los Angeles; midwest, John McNamara, RCA-Chicago; southwest, Dave Smith, Mercury-Dallas. Ann Tant, Warner Bros.-Nashville, was named executive director, and Johanna Solima Edwards was chosen director of publicity.

The CPA board announced it will meet again in Austin June 26-27, coinciding with the FICAP Mini-Clinic there.

Tamburrano stressed that CPA would insure that its meetings stay "nonpolitical. This is just to bring a bit more respect and recognition to country promotion people. We do a lot of work and get little credit.

"We might wear cowboy hats and boots, with our shirts out sometimes, but we're still professionals," Tamburrano said much of a promotion person's work is done the morning after the party's over. "You've still got to get out and track your records and call the jocks—it's part of your job. Many times I've tracked records between the airport and my rental car."

Wayne Edwards, RCA's southwestern regional country promotion manager for the past eight years, agreed with Tamburrano that promoters' special skills are overlooked and underrated. "We

are service people who want to do our job right. Our job looks easy and fun, and a lot of times it is fun. But no matter how glamorous a lot of people believe it is, it's hard work."

Edwards estimated that he has a working knowledge of "300 to 400 stations, easily" in his region, which covers six states and parts of two others from Memphis to El Paso, and from Omaha to New Orleans. "The Dallas/Fort Worth area alone receives 14 country signals," he said.

"This work has to be a thing of love for a promoter. Of course we do it for the money, but I think even more important is the sense of accomplishment you get when you work a hit record. We're helping in a small way to build careers. It's especially satisfying to help create new acts, because they're the life blood of our industry.

"CPA is staying strictly non-political. We don't even allow our labels or trade magazines at our meetings. We just want more people to know that when a record is successful, we're a small part of that success. When a promotion person is good and is doing his or her job, they're like an unpaid employee of a radio station. We're not there to give a station bad advice," Edwards said.

Membership in the Country Promotion Association costs \$30 for active country promoters, and \$15 for an associate membership for any other member of the music industry. The CPA has about 60 members, and invites anyone in the music industry to join. For more details call Johanna Edwards at (214) 238-1494.

Walkway Inducts Five

■ NASHVILLE—The Country Music Hall of Fame and Museum inducted the names of five country music personalities to its Walkway of Stars in ceremonies at the museum here Wednesday (10).

Boxcar Willie, the Stoneman Family and the Armstrong Twins received Walkway certificates from Frank Jones, president of the Country Music Foundation, a non-profit educational organization which operates the museum, and Bill Ivey, director of the CMF. Also inducted, but not present, were Louise Mandrell and Moe Bandy.

The names of Walkway artists are installed each June during Fan Fair week. The \$1500 for each Walkway square helps to support the ongoing educational program of the foundation's Library and Media Center.

Country Single Picks

COUNTRY SONG OF THE WEEK

DON WILLIAMS—MCA 51134

MIRACLES (prod.: Don Williams & Garth Fundis) (writer: R. Cook) (Dick James, BMI) (2:51)
Miracles are what life's about, Williams tells us in the ballad written by Roger Cook before he set up shop in Nashville. Williams' distinctive vocal fronts an easy pace and his trademark warm, crisp instrumental sound.

RAZZY BAILEY—RCA JB-12268

SCRATCH MY BACK (AND WHISPER IN MY EAR) (prod.: Bob Montgomery) (R. Moore, M. Strong, E. Cagle, Jr.) (Fame, BMI) (3:25)

The Muscle Shoals influence adds appeal to Razzzy's sound here. Soft, subtle horns and strings heighten the emotional effect of the lyric. The flip, "Midnight Hauler," is an all-country truckin' number that will earn airplay of its own.

ANNE MURRAY—Capitol 5013

WE DON'T HAVE TO HOLD OUT (prod.: Jim Ed Mason, C. Adams) (Balmer, CAPAC) (3:39)

Broken hearts need time to mend, but if we wait too long we'll lose this moment, Murray sings in this ballad pulled from her "Where Do You Go When You Dream" LP.

BOBBY GOLDSBORO—Curb 256-02117

LOVE AIN'T NEVER HURT NOBODY (prod.: Larry Butler) (writer: B. Goldsboro) (House of Gold, BMI) (3:16)

Quiet lines open what builds to a catchy, rhythmic pop-flavored tune, as Goldsboro continues to display the strong sense for commercial music he has always had.

MEL TILLIS & NANCY SINATRA—Elektra 47157

TEXAS COWBOY NIGHT (prod.: Jimmy Bowen & Billy Strange) (writers: M. Tillis, B. Cannon, R. Squires) (Mel Tillis, BMI/Sunbar, ASCAP) (3:20)

Tillis and Sinatra combine for a pleasant vocal duet on this upbeat tune with strong dance beat and clean instrumentation.

DONNA HAZARD—Excelsior 1016P

LOVE NEVER HURT SO GOOD (prod.: Ed Keeley) (writers: B. Whitaker, M. Fielder)

Hazard displays more of her solid vocal talents on this light midtempo ballad that says if this is a heartache, love never hurt so good.

RAY PRICE—Dimension 1021

IT DON'T HURT ME HALF AS BAD (prod.: Ray Pennington) (writers: J. Allen, D. Lay, B. Lindsey) (Combine, BMI) (2:30)

Holding you heals the hurt of leaving her, Price sings in his latest Dimension release, an easy-paced song with solid country production.

BILLY JOE SHAVER—Columbia 18-02175

RAGGED OLD TRICK (prod.: Eddie Kilroy) (writer: E. J. Shaver) (House of Cash, BMI) (4:10)

Shaver pulls this tongue-in-cheek country "blues" number from his "Chuck of Coal" LP.

DOTSY—Tanglewood 1908

SOMEBODY'S DARLING, SOMEBODY'S WIFE (prod.: Bobby Fischer & Joe Barnhill) (writer: L. Young) (Emmeryville, BMI) (2:53)

Dotsy's back, with a minor-key, sultry song about a slick cheater who can always be found with a willing woman on his arm.

LORETTA LYNN AND THE COUNT—Sesame Street 1

COUNT ON ME (prod.: Dennis Scott) (writers: Scott, Parnes) (Act IV/Randoo/Sesame Street, ASCAP) (no time listed)

Kids will enjoy this track from the new "Sesame County" LP, but the tune is also highly palatable for adults, and may receive its own airplay.

CLINT EASTWOOD—Warner Bros./Viva 49760

COWBOY IN A THREE PIECE BUSINESS SUIT (prod.: Snuff Garrett) (writer: D. Blackwell) (Peso/Walter, BMI) (2:48)

Eastwood's light vocal is couched in appropriate production on this light tune with an appealing lyric about a businessman who escapes pressure with a cowboy fantasy.

ROD POWELL—Comstock 1660 (NSD)

SAD TIME OF THE NIGHT (prod.: Patty Parker) (writers: E. Bach, A. Wolf) (White Cat, ASCAP) (2:57)

Now that he's alone, the singer has learned to dread this sad time of the night that used to be filled with lovin'. Powell's gentle vocal highlights the easy, mellow production.

Country Album Picks



YOU BROUGHT ME BACK

TAMMY WYNETTE—Epic FE 37104

Wynette's work with producer Chips Moman results in a warm, intimate sound that is most effective on such cuts as her recent single "Cowboys Don't Shoot Straight (Like They Used To)," "Crying in the Rain" and "Bring Back My Baby." Moman's mellow guitar and keyboard effects heighten the emotion of the lyrics here.

ENCORE

VARIOUS ARTISTS—Epic FE 37343-B and Columbia FC 37350-5

Consumers will recognize the music bargains represented in this 12-LP series of previously released tunes. Most of the cuts are recent hits by Epic and Columbia's outstanding country artists, including Johnny Cash, Lynn Anderson, Marty Robbins, David Allan Coe, Bobby Bare, Moe Bandy, George Jones and Tammy Wynette, Charly McClain, and more.

SESAME COUNTY

VARIOUS ARTISTS—Sesame Street CTW 89003

Don't let this album fool you—the tracks here are surprisingly pleasing to adult ears, too. Children will go for this tastefully-produced LP in a big way, and tracks by such stars as Loretta Lynn, Crystal Gayle, Glen Campbell, and Tanya Tucker may gain attention on their own.

COWBOY JUBILEE

RIDERS IN THE SKY—Rouner 0147

A visually and musically effective live act, the Riders, a trio devoted to the pure Sons of the Pioneers and Bob Nolan sounds, translate well onto disc, as shown by this, their second Rouner LP. Purists and the musically curious will enjoy the title cut, as well as "Back in the Saddle Again," "Riding Alone" and "Red River Valley."

THE TEXAS FIDDLE COLLECTION

JOHNNY GIMBLE—CMH 9027

The title and artist say it all on this two-LP CMH set, featuring this fiddle master in more than two dozen outstanding performances. Prominent cuts include "Sallie Gooden," "Fat Boy Rag," "Red Wing," "Alabama Jubilee," "Darling Nellie Gray" and others.



Double Honors for RCA



RCA artists Alabama and Rennie Milspaw mined precious metals during the recent Fan Fair week in Nashville, as both acts were presented with awards certifying gold status for their LPs. In the photo at left, Milspaw is honored for the gold and platinum sales of his "Greatest Hits" LP at a ceremony attended by, from left: Joe Galante, division VP, marketing, RCA-Nashville; Tom Collins, Milspaw's producer; Jerry Bradley, division VP, RCA-Nashville; Joyce Millsap; Milspaw; and Bob Summer, president, RCA Records. In the photo at right, Alabama is surprised on stage after their Fan Fair show when RCA-Nashville executives Bradley, Galante, and Dave Wheeler present the group with gold LPs for their "Feels So Right" album. Shown from left are: Summer; Randy Owen, Alabama; Galante; and Alabama's Mark Herndon, Teddy Gentry, and Jeff Cook.

Fan Fair

(Continued from page 55)

O. B. McClinton. Dimension Records showcased Ray Price, Peggy Forman, Tommy Jennings, and Dave Kirby. Later that day Bill Monroe hosted the annual bluegrass concert, which featured 16 acts.

Also on Wednesday, the Country Music Hall of Fame and Museum inducted the names of five acts into its Walkway of Stars: the Stoneman Family, Louise Mandrell, Moe Bandy, Boxcar Willie, and the Armstrong Twins.

The CBS Records show kicked off Thursday's events, with a show spotlighting Judy Bailey, Mike Campbell, Janie Fricke, Mickey Gilley, Don King, Ronnie McDowell, Marty Robbins, Billy Joe Shaver, and Ricky Skaggs. During lunch, several international acts performed for an enthusiastic audience. Acts included Tom Astor, Germany; Mary Bailey, Canada; Glory-Anne Carriere, Canada; Len Henry, Canada;

Briant Hunt, Belgium; Jacky, Switzerland; Seona McDowell, Australia; and Patsy Riggir, New Zealand. England's Frank Ifield MC'd the show.

Thursday's MCA Records show featured Barbara Mandrell, the Oak Ridge Boys, Loretta Lynn, Bill Anderson, George Strait, Terri Gibbs, Brenda Lee, and the Thrasher Brothers. Following that, the Plantation/Sun Records show starred Baxter, Baxter & Baxter, Roy Drusky, Rodney Lay, Orion, Jim Owen, Patti Page, Sean Soro, and Rita Remington.

Jimmy C. Newman produced and starred in Thursday evening's Cajun Show, which also featured Frenchie Burke, Mona McCall, Abe Manuel Jr., Joe Manuel, and Johnny Carpenter.

The Country Music Association, which cosponsors Fan Fair with the Grand Ole Opry, hosted a dinner Thursday evening for the acts who would be featured on Saturday's International Show. At the dinner and press reception, Germany's Manfred Vogel was

presented with a CMA citation.

Also on Thursday, in events not related to Fan Fair, Ridgetop artists the Capitals were showcased at Jersey Lilly's here, and RCA Records presented Ronnie Milsap with gold and platinum LPs.

RCA Records opened events Friday (12) with a showcase performance that included Alabama, Leon Everette, Sue Powell, Steve Wariner, Sylvia, the Tennessee Express, and R.C. Bannon and Louise Mandrell. Next, Elektra/Asylum Records presented a show that featured Eddy Raven, Joe Sun, Tompall and the Glaser Brothers, Johnny Lee, and Kieran Kane.

Friday evening's mixed label show spotlighted Susie Allanson, Randy Barlow, Gary Goodnight, Vern Gosdin, Donna Hazard, Reba McEntire, Gary Morris, Tim Rex, the Shoppe, Sammi Smith, and Dede Upchurch.

Friday night's Nashville Songwriters Association show featured an impressive array of performances by top writers, including

Bobby Braddock, Roger Cook, Jerry Gillespie, Kye Fleming, Bob House, Jim McBride, Hugh Moffatt, Dennis Morgan, Roger Murray, Bob Morrison, Ron Peterson, Pete Sebert, Rafe VanHoy, and Marjolin Wilkin. Also making appearances on the show were Ed and Patsy Bruce, John Denny, and NSAI executive director Maggie Caverd.

Saturday was highlighted by the CMA-hosted International Show, hosted by George Hamilton IV and featuring these acts: John Brack, Switzerland; Cedar Creek, Canada; Teddy Nelson, Norway; Tammy Cline, England; Karel Gott, Czechoslovakia; and Frank Ifield, England.

The final Fan Fair event at the auditorium was the annual Reunion Show, with a theme of "First and Second Generation" artists. Fan Fair moved to Opryland Sunday, when the Grand Masters Fiddling Championship was held. First place went to 18-year-old Jimmy Mattingly of Kentucky.

Fan Fair Highlights



The 10th Annual Country Music Fan Fair drew over 15,000 fans to Nashville June 8-13 for label showcases, exhibition booths, a Walkway of Stars induction, and many other special events. Top row, first photo: Representing the Nashville Songwriter Association International's showcase during Fan Fair are, from left at piano, Maggie Covender, Connie Bradley, and Randy Goodrum, and behind them from left, Merlin Littlefield, John Denny, Kye Fleming, Bobby Braddock, Rusty Jones, Dennis Morgan, John Sturdivant, Bob Morrison, Steve Wariner, and Sylvia. Top row, second photo: At the Country Music Hall of Fame and Museum's Walkway of Stars induction are, from left, Patsy Stoneman of the Stoneman Family, Irene Mandrell for Louise Mandrell, Boxcar Willie, Country Music Foundation director Bill Ivey, and the Armstrong Twins, Lloyd and Floyd. Also inducted was Moe Bandy. Top row, third photo: From left, Rick Blackburn, VP and GM, CBS Records-Nashville, artist Marty Robbins, and TV producer Dick Clark catch backstage during the CBS show at Fan Fair's Municipal Auditorium. Middle row, first photo: Lester "Roadhog" Moran uses his charm on Tommy Wynette and Roy Clark on the Music City News Awards show, televised June 8 from the Grand Ole Opry House. Moran's labelmates the Stollers Brothers co-hosted the show. Middle row, second photo: From left, British artist Tommy Cline, Warner Bros. artist Rex Allen Jr., and RW assistant editor Pam Lee enjoy the comforts of Record World's hospitality booth at Fan Fair. Middle row, third photo: Asylum artist Johnny Lee belts one out of the Elektra/Asylum label show. Middle row, fourth photo: Epic artist Mickey Gilley

trades quips with Bonnie Garner, director of A&R for CBS-Nashville, prior to his set of the CBS show at Municipal Auditorium. Middle row, fourth photo: Warner Bros. artist Con Hunley pleases a fan of his label's Fan Fair booth. Middle row, fifth photo: MCA artists the Oak Ridge Boys, who hosted their own fan celebration during Fan Fair week, relax after their recent concert on behalf of the Tennessee Performing Arts Center. From left are manager/agent Jim Halsey, the Oaks' Richard Stubbs and Bill Golden, DIR Broadcasting's Bob Kaminsky, the Oaks' Joe Bonnell and Dwayne Allen, MCA-Nashville's Jim Foglesong, and MCA Distributing president Al Bergamo. Kneeling is Ron Chonory, the Oaks' producer. Bottom row, first photo: Relaxing at the Record World booth are, from left, RW's Terri Short, RCA artist Sylvia, and Al Cuniff, RW southeastern editor/manager. Bottom row, second photo: New MCA artist George Strait signs an autograph while labelmate Barbara Mandrell's standup looks on. Bottom row, third photo: RCA artists Alabama visit RW's hospitality booth and pose with RW staffers after signing autographs at their label's booth. From left (standing) are Alabama's Randy Owen, RW country research director Marie Ratliff, Alabama's Mark Herndon, RW's Terri Short, Alabama's Jeff Cook, RW's southeastern editor/manager Al Cuniff, and Alabama's Teddy Gentry. Kneeling, from left: RCA east coast regional promotion man Tim McFadden, RCA Chicago promotion man John McNamee, and RCA Los Angeles promotion man Carsten Schreiber.

Record World Country Albums

JUNE 27, 1981

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

JUN. 27	JUN. 20								
1	1	KENNY ROGERS' GREATEST HITS	Liberty LOO 1072	(34th Week)		WKS. ON CHART	36		
2	6	FANCY FREE OAK RIDGE BOYS/MCA	5209				3		
3	3	SEVEN YEAR ACHE ROSANNE CASH/Columbia	JC 36865	14			4		
4	2	FELS SO RIGHT ALABAMA/RCA	AHL1 3930				15		
5	4	WHERE DO YOU GO WHEN YOU DREAM ANNE MURRAY/	Capitol SOO 12144				8		
6	7	I LOVE 'EM ALL T. G. SHEPPARD/Warner/Curb	BSK 3528				10		
7	5	SOMEWHERE OVER THE RAINBOW WILLIE NELSON/	Columbia FC 36883				15		
8	8	OUT WHERE THE BRIGHT LIGHTS ARE GLOWING RONNIE	MILSAP/RCA AHL1 3932				10		
9	11	GREATEST HITS RONNIE MILSAP/RCA	AHL1 3772				36		
10	10	HORIZON EDDIE RABBITT/Elektra	6E 276				50		
11	9	JUICE JUICE NEWTON/Capitol	ST 12136				14		
12	17	I AM WHAT I AM GEORGE JONES/Epic	JE 36492				51		
13	13	DRIFTER SYLVIA/RCA	AHL1 3986				9		
14	19	WILD WEST DOTTIE WEST/Liberty	LT 1062				17		
15	12	9 TO 5 AND ODD JOBS DOLLY PARTON/RCA	AAL1 3852				15		
16	14	SURROUND ME WITH LOVE CHARLY MCCLAIN/Epic	FE 37108	6			6		
17	27	MY HOME'S IN ALABAMA ALABAMA/RCA	AHL1 3644				53		
18	18	GREATEST HITS OAK RIDGE BOYS/MCA	5150				33		
19	15	EVANGELINE EMMYLOU HARRIS/Warner	Bros. BSK 3508	19			31		
20	16	ROWDY HANK WILLIAMS, JR./Elektra/Curb	6E 330				21		
21	22	GREATEST HITS ANNE MURRAY/Capitol	SOO 12110				38		
22	20	LEATHER AND LACE WAYLON & JESSI/RCA	AHL1 3931	15			5		
23	23	MAKIN' FRIENDS RAZZY BAILEY/RCA	AHL1 4026				5		
24	28	CARRYING ON THE FAMILY NAMES DAVE FRIZZELL & SHELLY WEST/Warner	Viva BSK 3555	3			3		
25	25	DARLIN' TOM JONES/Mercury	SRM 1 4010	(PolyGram)			2		
26	26	LIVE! HOYT AXTON/Jeremiah	JH 5002				4		
27	21	GREATEST HITS WAYLON JENNINGS/RCA	AHL1 3378				111		
28	31	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum	6E 309	33			7		
29	33	JOHN ANDERSON 2/Warner Bros.	BSK 3547				3		
30	30	STARBUST WILLIE NELSON/Columbia	KC 35305				162		
31	24	I BELIEVE IN YOU DON WILLIAMS/MCA	5133				36		
32	29	SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA	5137				21		
33	34	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia	S2 36752				42		
34	39	STRAIGHT AHEAD LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia	KC 36250				88		
35	35	HEY JOE, HEY MOE MOE BANDY & JOE STAMPLEY/	Columbia FC 37003				14		
36	32	ROLL ON MISSISSIPPI CHARLEY PRIDE/RCA	AHL1 3905	10			10		
37	36	COCONUT TELEGRAPH JIMMY BUFFETT/MCA	5169				16		
38	47	GREATEST HITS LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia	FC 36488	116					

CHARTMAKER OF THE WEEK

39 — URBAN CHIPMUNK
THE CHIPMUNKS
RCA AFL1 4027



40	45	GUITAR MAN ELVIS PRESLEY/RCA	AAL1 3917				19
41	51	BEST OF BARBARA MANDRELL/MCA	AY 1119				123
42	38	CHAIN LIGHTNING DON McLEAN/Millennium	BX11 7756 (RCA)				6
43	44	URBAN COWBOY (ORIGINAL SOUNDTRACK)/Full Moon/Asylum	DP 90002				58
44	60	OAK RIDGE BOYS HAVE ARRIVED/MCA	AY 1135				115
45	41	THE BEST OF DON WILLIAMS, VOL. II/MCA	3096				87
46	72	HELP YOURSELF LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia	JC 36582				36
47	37	BACK TO THE BARROOMS MERLE HAGGARD/MCA	5236				39
48	49	THAT'S ALL THAT MATTERS TO ME MICKEY GILLEY/	Epic JE 36586				40
49	40	BEST OF EDDIE RABBITT/Elektra	6E 235				83
50	—	PLEASURE DAVE ROWLAND & SUGAR/Liberty	5E 525	1			1
51	46	I HAVE A DREAM CRISTY LANE/Elektra	LT 1083				11
52	43	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia	KC2 35642				133
53	55	REUNION JERRY JEFF WALKER/MCA	5199				2
54	54	BEST OF THE STATLER BROTHERS/Mercury	SRM 1 1037				280
55	42	ENCORE MICKEY GILLEY/Epic	JE 36851				32
56	53	CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists	LOO 982				85
57	59	SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE/	Columbia JC 36746				53
58	63	FULL MOON CHARLIE DANIELS BAND/Epic	FE 36571				46
59	65	24 GREATEST HITS HANK WILLIAMS, SR./MGM	SE 4755				45
60	61	THESE DAYS CRYSTAL GAYLE/Columbia	JC 36512				40
61	57	LOVE IS FAIR BARBARA MANDRELL/RCA	5136				33
62	64	WAITIN' FOR THE SUN TO SHINE RICKY SKAGGS/Epic	FE 37193				4
63	66	REST YOUR LOVE ON ME CONWAY TWITTY/MCA	5138				33
64	58	THE GAMBLER KENNY ROGERS/United Artists	LA 934 H				131
65	62	TEN YEARS OF GOLD KENNY ROGERS/United Artists	LA 835 H				182
66	52	THIS IS ELVIS (ORIGINAL SOUNDTRACK)/RCA	CPL1 4031				4
67	48	I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN JOE STAMPLEY/Epic	FE 37055				8
68	56	HARD TIMES LACY J. DALTON/Columbia	JC 36753				38
69	—	I'M COUNTRYFIED MEL McDANIEL/Capitol	ST 12116				1
70	74	GIDEON KENNY ROGERS/United Artists	LOO 1035				62
71	67	DREAMLOVERS TANYA TUCKER/MCA	5140				34
72	70	MUSIC MAN WAYLON JENNINGS/RCA	AHL1 3602				55
73	50	GREATEST HITS JIM ED BROWN & HELEN CONNELIUS/	RCA AHL1 3999				4
74	75	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists	LA 946 H				114
75	71	WASN'T THAT A PARTY ROVERS/Epic	JE 37107				7

Nashville Report

(Continued from page 55)

George Strait, Darlene Austin, Floyd Cramer, Charley Pride), Quadrasonic (Grinderswitch, Johnny Carver, Dottie Gray Christmas LP), Creative Workshop (Vicki Self, Gene Cotton), Audio Media (Gary Morris), Scruggs (O. B. McClinton TV album), Mike Card, Ronnie Dove and Brenda Lee, Randy Barlow, Con Hunley, Shirley Caesar).

MCA artist Bill Anderson has become a part owner and franchisee with the Po' Folks restaurant chain, a six-year-old company with 17 locations throughout Tennessee, North Carolina, Georgia, and South Carolina. The chain plans 12 more locations by the end of the year.

Don McLean appears in concert at the Old Country, Busch Gardens, in Williamsburg, Va. Friday (26) . . . The Beach Boys perform at the

Municipal Auditorium here Saturday (27) . . . Diane Pfeifer, Billy Joe Shaver, and Bobby Bare headlined the Radio Luxembourg broadcast from the Tennessee Performing Arts Center here Saturday (20) . . . Canadian country artist Blake Emmons helped to raise over \$320,000 for a Canadian charity benefiting the handicapped with a recent series of concerts that also featured Grand Ole Opry artists. Emmons is cutting an LP in New York, and has signed with Mike Appel for promotion, management, publishing, and production.

The Nashville Songwriters Association International will present a summer workshop and showcase here July 25. For more details call (615) 254-8903.

Record World Country Singles

JUNE 27, 1981

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

WKS. ON CHART	JUN. 27	JUN. 20	TITLE, ARTIST, Label, Number, (Distributing Label)
1	5		1 I WAS COUNTRY WHEN COUNTRY WASN'T COOL BARBARA MANDRELL MCA 51107
2	2		2 BLESSED ARE THE BELIEVERS ANNE MURRAY/Capitol 4987 13
3	1		3 BUT YOU KNOW I LOVE YOU DOLLY PARTON/RCA 12200 12
4	6		4 BY NOW STEVE WARINER/RCA 12204 12
5	7		5 SURROUND ME WITH LOVE CHARLY MCCLAIN/Epic 19 01045 13
6	17		6 FEELS SO RIGHT ALABAMA/RCA 12236 6
7	12		7 THE MATADOR STYLIA/RCA 12214 10
8	11		8 FIRE AND SMOKE EARL THOMAS CONLEY/Sunbird 7561 13
9	10		9 LOVIN' ARMS/YOU ASKED ME TO ELVIS PRESLEY/RCA 12205 11
10	13		10 MY WOMAN LOVES THE DEVIL OUT OF ME MOE BANDY/ Columbia 11 02039 11
11	16		11 LOVIN' HER WAS EASIER TOMPALL & THE GLASER BROTHERS/Elektra 47134 9
12	3		12 WHAT ARE WE DOIN' IN LOVE DOTTIE WEST/Liberty 1404 13
13	8		13 IT'S A LOVELY, LOVELY WORLD GAIL DAVIES/Warner Bros. 49694 13
14	18		14 FOOL BY YOUR SIDE DAVE ROWLAND & SUGAR/Elektra 47135 8
15	4		15 I'M JUST AN OLD CHUNK OF COAL JOHN ANDERSON/Warner Bros. 49699 14
16	22		16 GOOD OL' GIRLS SONNY CURTIS/Elektra 47129 10
17	20		17 LOVE DIES HARD RANDY BARLOW/P.A.I.D. 133 11
18	21		18 DON'T BOTHER TO KNOCK JIM ED BROWN & HELEN CORNELIUS/RCA 12220 8
19	24		19 LOVE TO LOVE YOU CRISTY LANE/Liberty 1406 9
20	23		20 DARLIN' TOM JONES/Mercury 76100 [PolyGram] 11
21	25		21 DON'T GET ABOVE YOUR RAISING RICKY SKAGGS/ Epic 19 02034 9
22	26		22 PRISONER OF HOPE JOHNNY LEE/Full Moon/Asylum 47138 5
23	29		23 TOO MANY LOVES CRYSTAL GAYLE/Columbia 11 02078 6
24	28		24 DREAM OF ME VERN GOSDIN/Ovation 1171 7
25	30		25 UNWOUND GEORGE STRAIT/MCA 51104 7
26	32		26 DIXIE ON MY MIND HANK WILLIAMS, JR./Elektra/Curb 47137 5
27	31		27 JUST LIKE ME TERRY GREGORY/Handshake 8 70071 9
28	33		28 I STILL BELIEVE IN WALTZES CONWAY TWITTY & LORETTA LYNN/MCA 51114 5
29	9		29 WHISPER LACY J. DALTON/Columbia/Sherrill 01036 13
30	15		30 FRIENDS/ANYWHERE THERE'S A JUKEBOX RAZZY BAILEY/RCA 12199 14
31	36		31 THEY COULD PUT ME IN JAIL BELLAMY BROTHERS/Warner/Curb 49729 4
32	37		32 RAINBOW STEW MERLE HAGGARD/MCA 51120 4
33	40		33 WILD SIDE OF LIFE—IT WASN'T GOD WHO MADE HONKY TONK ANGELS/I'LL BE ALRIGHT/WAYLON & JESSIE/RCA 12245 4
34	38		34 WHISKEY CHASIN' JOE STAMPLEY/Epic 19 02097 6
35	39		35 I SHOULD'VE CALLED EDDY RAVEN/Elektra 47136 6
36	42		36 I DON'T NEED YOU KENNY ROGERS/Liberty 1415 2
37	53		37 DON'T WAIT ON ME THE STATLER BROTHERS/Mercury 57051 [PolyGram] 3
38	48		38 RICH MAN TERRI GIBBS/MCA 51119 4
39	49		39 WIND IS BOUND TO CHANGE LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 11 02123 4
40	41		40 BALLY-HOO DAYS/TWO HEARTS BEAT BETTER THAN ONE EDDY ARNOLD/RCA 12226 4
41	44		41 ANGELA MUNDO EARWOOD/Excelsior 1010 7
42	46		42 LINKIN' HIM AND LOVIN' YOU KIN VASSY/Liberty 1407 7
43	47		43 COULD YOU LOVE ME (ONE MORE TIME) JOHN CONLEE/MCA 51112 5
44	50		44 LONGING FOR THE HIGH BILLY LARKIN/Sunbird 7562 5
45	45		45 I STILL MISS SOMEONE DON KING/Epic 19 02046 9
46	14		46 MONA LISA WILIE NELSON/Columbia 11 02000 11
47	57		47 WHILE THE FEELING'S GOOD REX ALLEN, JR. & MARGO SMITH/Warner Bros. 49738 3
48	55		48 QUEEN OF HEARTS JUICE NEWTON/Capitol 4997 4
49	19		49 LOUISIANA SATURDAY NIGHT MEL McDANIEL/Capitol 4983 14
50	60		50 I JUST NEED YOU FOR TIGHTLY BILLY "CRASH" CRADDOCK/Capitol 5011 2



51	52	NORTH ALABAMA DAVE KIRBY/Dimension 1019 7
52	61	A TEXAS STATE OF MIND DAVID FRIZZELL & SHELLY WEST/Warner/Viva 49745 2
53	70	IT'S NOW OR NEVER JOHN SCHNEIDER/Scotti Brothers 6 02105 3
54	56	I RUN TO HER SUSIE ALLANSON/Liberty/Curb 1408 5
55	65	I DON'T HAVE TO CRAWL EMMYLOU HARRIS/Warner Bros. 49739 3
56	78	MAYBE I SHOULD HAVE BEEN LISTENING GENE WATSON/MCA 51127 2
57	66	BEDTIME STORIES JIM CHESNUT/Liberty/Curb 1405 4
58	68	YOU'RE THE BEST KIERAN KANE/Elektra 47148 2
59	27	SOME LOVE SONGS NEVER DIE B. J. THOMAS/MCA 51087 12
60	67	SOME DAYS ARE DIAMONDS (SOME DAYS ARE STONE) JOHN DENVER/RCA 12246 4
61	35	DOES SHE WISH SHE WAS SINGLE AGAIN BURRITO BROTHERS/CBS/Curb 6 01011 13
62	63	THEY'LL NEVER TAKE ME ALIVE DEAN DILLON/RCA 12234 5
63	75	HEADIN' FOR A HEARTACHE CINDY HURCHILL 7772 3

CHARTMAKER OF THE WEEK

64	—	OLDER WOMEN RONNIE MCDOWELL Epic 19 02129 1
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65	—	(THERE'S) NO GETTIN' OVER ME RONNIE MILSAP/RCA 12264 1
66	71	KEEP ON MOVIN' KING EDWARD IV & THE KNIGHTS/Soundwaves 4635 (NSD) 5
67	76	SWEET SOUTHERN LOVE PHIL EVERLY/CBS/Curb 6 02116 3
68	80	DADDY BILLY EDD WHEELER/NSD 94 2
69	67	FOOL, FOOL BRENDA LEE/MCA 51113 4
70	34	LEARNING TO LIVE AGAIN BOBBY BARE/Columbia 11 02038 10
71	88	IT'LL BE HIM DEBBY BOONE/Warner/Curb 49720 2
72	—	I'VE BEEN A FOOL/SOMETIMES WHEN WE TOUCH STEPHANIE WINSLOW/Warner/Curb 49753 1
73	—	GOOD TIMES WILLIE NELSON/RCA 12254 1
74	—	HONKY TONK HEARTS DICKEY LEE/Mercury 57052 (PolyGram) 1
75	77	TIME HAS TREATED YOU WELL COBBIN-HANNER BAND/Alfa 7001 5
76	84	THIS MUST BE MY SHIP DIANA DRASK/Kari 121 3
77	87	SEND ME THE PILLOW YOU DREAM ON THE WHITES/Capitol 5004 2
78	51	YOU MADE IT BEAUTIFUL CHARLIE RICH/Epic/Sherrill 19 02058 7
79	—	WE DON'T HAVE TO HOLD OUT ANNE MURRAY/Capitol 5013 1
80	43	A MILLION OLD GOODBYES MEL TILLIS/Elektra 47116 10
81	72	FOOTPRINTS IN THE SAND EDGEE GROVES/Silver Star 20 9
82	89	MY BABY'S COMING HOME AGAIN TROY BILLY LYERLY/RCA 12255 2
83	64	LOVE TAKES TWO BOY CLARK/MCA 5111 6
84	62	DREAM MAKER THE SHOPPE/NSD 90 6
85	82	SWINGING DOORS DEL REEVES/Koala 333 5
86	94	SMOOTH SOUTHERN HIGHWAY THRASHER BROTHERS/MCA 51123 2
87	98	BORN ORION/Sun 1165 2
88	—	GOOD FRIENDS MAKE GOOD LOVERS JERRY REED/RCA 12253 1
89	—	YESTERDAY'S NEWS (JUST HIT HOME TODAY) JOHNNY PAYCHECK/Epic 19 02144 1
90	—	SOMEbody'S DARLING DOTTSY/Tangle/Wood 1908 1
91	—	BURNING BRIDGES BILL NASH/Liberty 1410 1
92	—	YOU'RE MORE TO ME (THAN HE'S EVER BEEN) PEGGY FORBMAN/Dimension 1020 1
93	—	SOMEDAY, SOMEWAY, SOMEHOW AMARILLO/NSD 81 1
94	—	TENNESSEE WHISKEY DAVID ALLAN COE/Columbia 11 02118 1
95	81	I OUGHT TO FEEL GUILTY JEANNE PRUETT/P.A.I.D. 13 5
96	97	TAKE IT AS IT COMES MICHAEL MURPHY WITH KATY MOFFATT/Epic 19 02075 4
97	58	ELVIRA OAK RIDGE BOYS/MCA 51084 13
98	—	COUNTRY IS THE CLOSEST THING TO HEAVEN CONCRETE COWBOY/Excelsior 1011 1
99	99	ALL I HAVE TO DO IS DREAM NANCY MONTGOMERY/Quotation 1172 2
100	—	LOUISIANA JOE JOE DOUGLAS/Foxy Cajun 1005 (NSD) 1

BARBARA MANDRELL

W A S

"COUNTRY WHEN COUNTRY WASN'T COOL"

A N D

The smash single from her upcoming live album
is #1 in the country...All of us at
MCA would like to congratulate our
Entertainer of the Year.



Best of Barbara Mandrell
AY-1119



Just For The Record
MCA-3165



Love Is Fair
MCA-5136

MCA RECORDS

SEASON OF GLASS GHS 2004

YOKO ONO



spring passes
and one remembers one's innocence
summer passes
and one remembers one's exuberance
autumn passes
and one remembers one's reverence
winter passes
and one remembers one's perseverance

there is a season that never passes
and that is the season of glass
— Y.O. '81

Produced by Yoko Ono and Phil Spector
On Geffen Records & Tapes
Manufactured exclusively by Warner Bros. Records Inc.



Photography: Yoko Ono