**Singles**

**Commodores** - "Love (You Bring Me Up)" (produced by Carmichael, group) (writers: King-Hudson-King) (Jobete/Commodores, ASCAP) (3:54). Shimmering strings and a driving rhythm section back Lionel Richie's vocal soul. From the upcoming "In the Pocket" LP. Motown 1514.

**Ronnie Milsap** - "(There's) No Gettin' Over Me" (produced by Milsap-Collins) (writers: Brasfield-Aldridge) (Rick Hall, ASCAP) (3:15). Milsap is in a pop groove with this irresistible uptempo ballad from his forthcoming LP. His sexy, confident vocal steals the show. RCA 12-264.

**Rex Smith/Rachel Sweet** - "Everlasting Love" (produced by Cher) (writers: Cason-Gayden) (Rising Sons, BMI) (3:29). Rachel's finally found the right vehicle to showcase her stunning vocal talent, and Rex sounds stronger and more confident than ever. Columbia 18-02169.


**Albums**

**Pointer Sisters** - "Black & White." Once again, the sisters multiple lead vocals combine with Richard Perry's extra-sensory sonic selection and snappy production to create an LP that's several singles deep for many formats. An instant favorite for summer '81. Plane 18-0164 (B) (9.98).

**Yoko Ono** - "Season of Glass." Released to radio on tape prior to appearing on disc, Ono's extremely personal and specific references to her late husband John Lennon have already sparked controversy and discussion that's bound to escalate Co-produced with Phil Spector. Geffen GHS 2004 (WB) (8.98).


**Janis Ian** - "Restless Eyes." With Production by Gary Klein, who's worked on major hits with Strzand and Dolly Parton, Ian is poised to take advantage of A/C and pop radio in revitalizing her career with singles like "Under the Covers," "Passion Play" and the title cut. Columbia FC 37569.
ALL THE SIGNS OF A SMASH!

"SIGN OF THE GYPSY QUEEN"

THE NEW SINGLE BY

APRIL WINE

FROM THE GOLD ALBUM

THE NATURE OF THE BEAST
131 Writers Honored At Annual BMI Awards

LOS ANGELES—The 131 writers and 93 publishers of 97 songs licensed for public performance by BMI (Broadcast Music, Inc.) have received citations of achievement as the most performed songs in the BMI repertoire for the calendar year 1980. In addition, special engraved glass plaques were presented to Graham Russell (APRA), writer, and Bestall Reynolds Music, Careers Music, Inc. and Riva Music Ltd. (PRS), publishers of "Lost In Love," the single most performed song during 1980. The awards were presented June 9 at the Beverly Wilshire Hotel here by BMI president Edward M. Cramer, with assistance from Theodora Zavin, senior vice president, performing rights, and Ron Anton, vice president, California.

The top writer-award winners at the ceremony were Barry and Robin Gibb with four citations each. David Foster received three awards. Double award winners were George M. Brown, Me Fleming, Larry Gatlin, Maurice Gibb, David Malloy, Bob McDill, Dennis Morgan, Giorgio Moroder (SUISA), David Pack, Eddie Rabbitt, Graham Russell (APRA), Paul Simon, Evan Stevens, Alan Terney.

Bruce Lundvall Joins Elektra/Asylum

By PETER KEEPNEWS

NEW YORK—Bruce Lundvall's long-rumored move from the presidency of the CBS Records Division, a position he has held for five years, to a new position at Elektra/Asylum Records was officially announced last week by E/A chairman Joe Smith.

Lundvall has been named a senior vice president of E/A, based in New York. He has also been named president of a new label, Elektra/Metropolitan. In addition, he will develop another, as-yet-unnamed label specializing in jazz.

"We are most fortunate to attract an executive of Bruce Lundvall's caliber," Smith said in a prepared statement. "His credits are impeccable and we feel that his very special organizational talents fill an important slot on the Elektra/Asylum team. Bruce has been a personal friend of mine for many years and I, along with the entire company, am thrilled by the opportunity to work with him."

In an interview with Record World, Lundvall said that the primary focus of his new position, which he said had been "tailored for me," would be "building a strong east coast operation" for the Los Angeles-based company.

He also said that he would have "primarily an artist-signing role" at E/A, adding: "I don't have carte blanche to sign multimillion-dollar deals, but I will be pursuing major artists, with Joe's approval."

He noted that he would be concentrating on signing artists based on the east coast, but that "I'm available if Joe feels he can use my help in attracting a west coast artist."

The job also carries international responsibilities. According to the company's announcement, Lundvall will be involved in "strengthening E/A's liaison with the U.K. music community and the label's European affiliates."

"They (E/A) are looking to beef up their presence in Europe and the U.K."

"I'll sign artists over there, attend to artists of ours who live there, and work for better overseas exposure for our U.S. artists."

Elektra/Metropolitan, which according to the announcement "will develop a roster of contemporary artists representing all areas of music," will not initially

Labels Support CX System While Engineers Voice Concern

By JEFFREY PEISCH

NEW YORK—Seldom has a new development in the record industry created as much discussion as the recent introduction of CBS's CX noise reduction system. During several official and semi-official unveilings of the CX system during recent months, CBS executives have trumpeted the system as the next industry standard. Last week's endorsement of CX by the WEA group of labels was a strong show of support for the claim. An MCA Records executive told Record World last week that his label has "every intention of going with the system," and Arista's Aaron Levy, senior VP, finance, said that he thinks CX is "fantastic" and that Arista will be releasing records using the system soon.

But while label executives and retailers are enthusiastic about the CX system, there is a growing sense of skepticism among CX among studio engineers and producers — the people who are closest to the recording process.

Chief among the concerns expressed by engineers is the lack of a solid explanation or demonstration from the manufacturers.

"I don't have carte blanche to sign multimillion-dollar deals, but I will be pursuing major artists, with Joe's approval."

"They (E/A) are looking to beef up their presence in Europe and the U.K."

"I'll sign artists over there, attend to artists of ours who live there, and work for better overseas exposure for our U.S. artists."

Elektra/Metropolitan, which according to the announcement "will develop a roster of contemporary artists representing all areas of music," will not initially

RIAA Expanding Anti-Piracy Video Push

NEW YORK—In an attempt to expand their anti-piracy campaign in the video field, the Recording Industry Association of America (RIAA) is circulating anti-piracy forms to retailers and manufacturers of video product throughout the country.

The anti-piracy form requests the name of the suspect or location and the type of problem (duplicate, wholesaler, retailer, exhibitor, counterfeiter, pirate, rewrapped used product, material not yet legitimately available in video format, bootlegs, unauthorized exhibition, or sale and return of rental damaged product).

The report also asks for information on the Copyright Act which would require broadcasters and jukebox companies to pay a royalty to record performers, singers, arrangers, musicians and record company producers for the commercial use of the records.

Opponents of Royalty Bill Testify

WASHINGTON—Three major opponents of the Performance Rights Royalty Bill appeared last Wednesday (10) before a House subcommittee to testify that the bill is unnecessary and illogical and would be a windfall for record companies and already successful singer/songwriters.

The Performance Rights Royalty Bill, HR1803, is an amendment to the Copyright Act which would require broadcasters and jukebox companies to pay a royalty to record performers, singers, arrangers, musicians and record company producers for the commercial use of the records.

Testifying in opposition to the bill in front of the House Subcommittee on Courts, Civil Liber-

(Continued on page 45)
'42nd Street' Leads
Tony Musical Winners

NEW YORK — "42nd Street" was chosen best musical of the 1980-81 theater season at the annual Antoinette Perry (Tony) Awards ceremony held last Sunday at the Mark Hellinger Theater. The Tony for best musical score went to John Kander and Fred Ebb for "Woman of the Year," starring Lauren Bacall, who also won a Tony as best actress in a musical for her role. Bacall received a Tony for her last Broadway appearance, in "Applause" in 1972, while Kander and Ebb, were Tony recipients for "Cabaret" in 1967.

Three for Pirates

The current New York Shakespeare Festival revival of "The Pirates of Penzance" won three awards, for best director of a musical (Wilton Leach), best actor in a musical (Kevin Kline) and best reproduction of a play or musical (Joseph Papp). Linda Ronstadt, who is appearing in the production, was nominated for best actress in a musical.

Lena Horne Honored

A special Tony Award was presented to Lena Horne, whose current woman-musical hit, "Lena Horne: The Lady and Her Music," does not fit into any of the regular Tony Award categories.

The late Cowher Champion was awarded the Tony for his choreography of "42nd Street," which (Continued on page 23)

Seven Staffers Let Go

At 20th Century-Fox

LOS ANGELES — Following the recently-announced restructuring of 20th Century-Fox's music companies, a move that included last week's appointment of Herb Eiseman as chairman of the board of 20th Century-Fox Records, seven label staffers—among them three vice presidents—have been relieved of their duties. 20th's marketing and promotion responsibilities will now be shifted to its distributor, RCA Records, according to Eiseman.

Execs Dismissed

Personnel let go from the label include Bunky Sheppard, vice president of R&B promotion; Mort Weiner, vice president of sales, merchandising and international operations; David Parks, vice president of pop promotion; Brenda Gfanner, publicity and artist relations representatives; Paul Jeffries, manager of A&R; and Cheri Bly, coordinator of sales, merchandising and international and royalty accountant Arlene Slottnick.

In addition, R&B promotion di-

(Continued on page 23)

Powerhouse Picks

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

Moody Blues (Threshold) "Gemini Dream"

This single, marking the group's return, has been well received at all levels of radio. Continued radio adds, debuts and solid moves are propelling the single up the chart.

Pointer Sisters (Planet) "Slow Hand"

This single is a programmer's favorite. The national radio activity reinforces the street buzz.
BILLY OCEAN LEAPS ONTO THE AIRWAVES. WBLZ-FM WWRL WKLU
WNJR WDAS-FM WBLK WUFO WILD WWIN WXYV WHUR OK-100
WENZ WAOK WVEE-FM WATV WBLX-FM WSRC WGIV WEDR WRBD
WTMP WERD WANM WVON WJPC WBMX-FM WGCI-FM WNOV WAWA
WLMU WJLB WGPR WLBS WCIN WNOP WVNO WDAO WDTH
KCOH KYOK KZET KPRS KATZ WESL WDIA WLOK WHRK WOKJ
WKXI WJMI WBOK WYLD-FM KOKA KGFJ KDAY KJLH KACE

AS YOU CAN SEE, BILLY OCEAN’S NEW DEBUT SINGLE, “NIGHTS (FEEL LIKE GETTING DOWN),” IS GETTING VAST AMOUNTS OF RADIO AIRPLAY. IT’S ALSO ROARING UP THE R&B AND DISCO CHARTS WITH UNSTOPPABLE FURY—AS WELL AS THREATENING TO TAKE THE POP CHARTS BY STORM. SO WITH BILLY OCEAN’S JUST-RELEASED DEBUT ALBUM SURFACING THIS WEEK, BE PREPARED FOR THE TIDAL WAVE OF SALES GUARANTEED TO FOLLOW. BILLY OCEAN, “NIGHTS (FEEL LIKE GETTING DOWN)” THE ALBUM THAT INCLUDES THE SMASH, “NIGHTS (FEEL LIKE GETTING DOWN).” ON EPIC RECORDS AND TAPES.
**BMA Honors Henry Allen**

Citation: Henry Allen was recently honored by the Black Music Association at their third annual conference, in Los Angeles. Allen was presented with the BMA’s Presidential Award and cited for his contribution and commitment to black music over the past quarter-century. Allen has been with Atlantic Records since the mid-1950s. In 1976, the Cotillion arm of the corporation was reactivated under his direction. Shown at the BMA conference are, from left: Atlantic president Doug Morris; vice president Noreen Woods; Allen; Cotillion recording artist Stoney Lattiuw; and Atlantic recording artist Narada Michael Walden.

**ASCAP To Honor 14 Writers with Deems Taylor Awards**

**NEW YORK** — The American Society of Composers, Authors and Publishers has announced the winners of its ASCAP-Deems Taylor Awards for outstanding books and articles on music published in 1980. ASCAP President Hal David will present a total of $5,750 in cash awards and plaques to the winners at a reception to be held on June 22 at the Society’s New York offices. The authors of six books will be honored at the ceremonies. They are: Thomas A. DeLong for “Alban Berg,” published by University of California Press; Ursula Kirchen of Musical finally, for “The Mighty Music Box,” published by Ember Crest Books; Peter Kivy for “The Corded Shell,” published by Princeton University Press; Dr. William F. Lee for “Stan Kenton—Artistry in Rhythm,” published by Creative Press of Los Angeles; Drew Page with the BMA’s Presidential Award and cited for his contribution and commitment to black music over the past quarter-century. Allen has been with Atlantic Records since the mid-1950s. In 1976, the Cotillion arm of the corporation was reactivated under his direction. Shown at the BMA conference are, from left: Atlantic president Doug Morris; vice president Noreen Woods; Allen; Cotillion recording artist Stoney Lattiuw; and Atlantic recording artist Narada Michael Walden.

**Bogart-Bufman Entertainment Pact Set**

**LOS ANGELES** — Zev Bufman, producer of the Broadway hit, “The Little Foxes,” and Neil Bogart, president of the Boardwalk Entertainment Company, will join forces to produce a series of top entertainment projects oriented to theatre, TV, films, and recordings, it was jointly announced by their east and west coast offices. The initial project will be “The First,” a new 52 million Joel Siegel-Martin Charnin-Bobi Bruce musical, based on the early career days of legendary baseball player Jackie Robinson. The play is slated to open this fall at New York’s Martin Beck Theatre.

Bufman and Bogart first met in 1969 when they teamed to produce “Big Time Buck White,” a musical starring Muhammad Ali.

Bogart met Bufman during the past winter for the first time since 1969, and they decided to enter joint venture projects. Siegel brought “The First!” to Bogart’s attention, and he and Bufman decided to co-produce the musical. They arrange the financials believe that most of what I’ve done in the business has been theatre,” said Bogart recently. “Donna Summer, Kiss, and the Village People have all been theatre of a different sort, so to me this is just a natural extension.

I’m very excited about the project. It has all of the charm and the excitement of ‘Damn Yankees’ yet it’s original.”

“Jackie Robinson wasn’t just the first black baseball player,” he went on. “He was the first major black athlete: in football, track and baseball. So much of our American heritage and the national sports that we enjoy is because this man had the guts and the ability to go out there.”

There are four major parts that will be cast shortly: Branch Rickey, the Brooklyn Dodgers general manager who signed Robinson; Leo Durocher, then manager of the team; Robinson; and his wife.

In addition to “The Little Foxes,” Bufman’s theatre ventures include “Peter Pan,” starring Sandy Duncan, a touring company of “Oklahoma,” and an eight-city theatre chain. His teaming with Bogart for “The First” with co-producers Michael Harvey and Peter Bobley will launch Bufman’s 1981-82 Broadway season, which will also bring in “Oh, Brother!,” “Lauching,” and Joseph and the Amazing Technicolor Dreamcoat.”

**Village People Sign with RCA**

**NEW YORK**—RCA Records has signed Village People to an exclusive recording contract for the U.S. and Canada. It was announced by Jack Craigo, division vice president of RCA Records—U.S.A. and Canada.

Village People were created by French composer/producer Jacques Morali. With six albums to their credit to date, the group and their producer have amassed sales of 10 million singles and 12 million albums in the U.S. and 20 million singles and 18 million albums worldwide. Village People have netted platinum records in 35 different countries, and gold in 43.

The group comes to RCA Records with a new look, a new lineup, and a new sound. Their first album for the label, “Renaissance,” is scheduled to be released at the end of June. A single, “5 O’Clock in the Morning,” will be released ahead of the album, in both 12-inch dance club and 7-inch commercial formats.

**Quest To Record Lena Horne’s Show**

**LOS ANGELES** — Quest Records, formed last year by producer Quincy Jones, has contracted to record the cast album of the Broadway show “Lena Horne: The Lady and Her Music.” The one-woman show, which is presently playing at New York’s Nederlander Theater, was given a special Tony Award at last Sunday’s (7) ceremonies.

Jones will fly to New York for three days of remote recording in order to have the LP ready for a probable September release.
THE NEW ALBUM
FEATURING THE HIT SINGLE
SLOW HAND
P-47929

POINTER SISTERS

BLACK & WHITE

PRODUCED BY RICHARD PERRY △ Associate Producer: Trevor Lawrence

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The Rose Bowl Is Emerging As a Major Concert Venue

LOS ANGELES — With at least two summer shows already confirmed and a third a good possibility, Pasadena’s Rose Bowl seems ready to take its place as a major outdoor concert venue in southern California. The first event is the June 20 “A Day in the Country,” featuring a host of country music performers; the second is the Black Music Association-sponsored “Black Music Family Fair,” set for August 15. In addition, a September appearance at the Rose Bowl by the Rolling Stones is the subject of current negotiations.

The venerable stadium has long hosted the annual Rose Bowl football game and has also been the site of the National Football League’s Super Bowl, but concerts there have been a rarity. Rose Bowl director Bill Wilson told Record World than an Iron Butterfly concert at the stadium some ten years ago was “a disaster”; however, Wilson added, the failure of that show was not the reason that the facility has avoided musical events since then.

Both Wilson and Richard Flanzer, producer of “A Day in the Country” and the Stones concert, should it take place, indicated that the Rose Bowl’s decision to re-enter the concert field was based purely on economic considerations. “It’s a matter of money,” said Wilson, noting that Rose Bowl income is needed to help support surrounding parking areas, ballparks, tennis courts and other recreational facilities as well as the stadium itself. What’s more, “we need some capital improvements in the stadium,” Wilson said, and concert revenue may help make such improvements possible.

Flanzer said that he has entered into a “long-term” deal with the Bowl “to produce musical events there, other than religious or charity-affiliated.” Since the “Family Fair,” which will present Stevie Wonder, Ashford and Simpson, Grover Washington, Jr. and others (RW, June 6), is a benefit for the BMA Foundation, Flanzer’s involvement does not include that date.

Plans for “A Day in the Country,” Flanzer noted, were begun as long ago as last September. Performers will include George Jones, Tammy Wynette, Merle Haggard, Rosanne Cash, Don Williams, Mickey Gilley and Johnny Lee, Alabama and Van Morrison, and while Flanzer agreed that country music’s recent upsurge in popularity certainly made such a show a very attractive one, he also said that not all acts were chosen on the basis of crossover potential. “I just wanted to do a country show,” he said. “There’s a huge market for this.”

Several features make the Rose Bowl an ideal concert venue. Flanzer continued. First, with its capacity of over 104,000 in the stands and several thousand more on the field (the country show offers reserved seating in the stands and festival seating on the grass), “it’s the largest in the United States.” Second, “it’s very unique for stadiums and coliseums of this nature, in that the sight lines are better than any facility I’ve been in.” What’s more, the Bowl’s “proximity to Los Angeles is excellent,” and because of Pasadena’s experience with large football and parade facilities, the city is very well equipped to handle large crowds.

In general, Flanzer said, “I was overwhelmed with the beauty of the facility, and the sightlines from virtually any seat, and the intimacy of something that can hold over 100,000 people.”

Wilson referred to “A Day in the Country” as “a good test for us. We’re not sure the sound’s going to be worth a damn in there. But I suspect it will be O.K., and we’re going to learn something from it. And I think the city is agreeable to doing a few select dates (there), maybe three or four a year.”

Neither Flanzer nor Wilson anticipates any security problems—partly because the Rose Bowl is fully enclosed, thereby minimizing gate crashing—especially for the first two shows, which have been billed as family events. Wilson admitted that he is “not really crazy” about the prospect of a Rolling Stones appearance there, because the Bowl is situated in a residential area. “It’s my job to make money with the Rose Bowl, but (also) to alienate as few people as possible—it’s maximizing the income and minimizing the inconvenience,” Wilson added.

Yet despite some concern about handling festival seating (“a totally new concept for us”) and a couple of other matters, Wilson is positive about the Rose Bowl’s new commitment to music. “We’re going to assess each one as it goes,” he said. “I think we can be successful; I think the crowd can make money; I think we won’t upset the neighborhood too much; and I think it will be great for people attending the event.”

Dolly in Atlantic City

RCA artist Dolly Parton recently headlined an SRO engagement at Atlantic City’s Resorts International Superstar Theater, her first appearance in that city in a year. As a reception after her show Parton was greeted by RCA Records and industry executives, including, from left: Robert Summer, president, RCA Records; Maria Ratliff, country research director, Record World; Tim McFadden, east coast country promotion, RCA Records; Parton; and Al Cunniff, southeastern editor/manager, Record World.

BMI Honors Seven Musical ‘Pioneers’

LOS ANGELES—Broadcast Music, Inc. (BMI) singled out seven composers for special recognition last Wednesday (10) at a gala dinner at the Beverly Wilshire here in honor of motion picture and television composers who license their works through BMI. The veteran composers—Billy Byers, Howard Greenfield, Irwin Coster, Earle Hagen, J. J. Johnson, Herbert Spencer and Irving Shainman—were accorded BMI pioneer status, each having rounded out 25 years of affiliation with the music licensing organization. Award presentations were made by BMI president Edward M. Cramer.

A highlight of the event was the presentation of special BMI film music citations to Norman Gimbel, Michael Gore, Dean Pitchford and David Shire. Gore and Pitchford teamed to write 1980’s Academy Award winning song, “Fame,” from the film of the same name.

Chuck Gregory Named Hammond Records VP

NEW YORK—John Hammond has announced the appointment of Chuck Gregory as vice president of marketing for his newly formed CBS-distributed record label, John Hammond Records. Gregory entered the record business at the distribution level, dealing primarily with R&B and jazz product, and then joined Columbia Records as promotion manager for the Baltimore-Washington vicinity.

Muddy Waters in New York

Muddy Waters was in New York recently, appearing at the Savoy and at a listening session given by CBS Records to introduce his new album, “King Bee.” on Blue Sky Records, a CBS Associated Label. Gathered around Muddy (seated) to hear his electric session given by CBS Records to introduce his new album, “King Bee,” on Blue Sky Records, a CBS Associated Label, Al Gurewitz, vice president, promotion, E/P/A; Scott Cameron, manager; Ted Status, vice president, Blue Sky; Al DeMarino, vice president, artist development, E/P/A; Blue Sky recording artist David Johansen; Tony Martell, vice president and general manager, CBS Associated Labels; and Ron McCarrell, vice president, marketing, E/P/A.
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No. 1 On The Adult Contemporary Charts
And No. 10 On The Pop Singles Charts With
· What Are We Doing In Love ·

Kenny Rogers

No. 1 Hottest New Single in The United States
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· Kenny Rogers Greatest Hits ·

Kragen & Company

New York · Los Angeles
Gary Lewis and the Playboys starred in one of the oddest success stories of the Sixties. For starters, Lewis could barely carry a tune; and as a drummer he was, you might say, woefully miscast. His band got its big break playing at the beaux-arts, and went forth to the TV show "Shindig." Upon signing a recording contract with Liberty Records, Lewis's transformation began. Under the steady hand of producer Snuff Garrett, and aided in no small measure by the pop wizardry of Leon Russell (who gave a listen to the Playboys and promptly summoned his friends from Tulsa — guitarists Tommy Tripplehorn and James Karstein, and bass player Carl Radle — to help out on sessions), Lewis had an incredible two-year run of hits, from 1965 to 1967, that might have lasted even longer were it not for a band that wants desperately to be the new Grand Funk, and is instead of 1961 wherein a jet airliner passes through a time warp and winds up in a vintage year. What's he mean '61? "Hey, there's some great memories from '61."? '61? A search ensues.

That's Lewis's plight in a nutshell. In trying to update his music standing on the outside looking in. His delivery is ironic, material (which stands up remarkably well, by the way). Thus, "Count Me In," a tuneful but challenging love song, is now performed at a slower tempo—dirgileke, compared to the record—with Lewis standing on the outside looking in. His delivery is ironic, even mockng, at times, and adds a poignant edge to the song. It's easily the highlight of the song, and indicative of the direction Lewis should take. He is what he always was: a middle-of-the-road singer. If he'd overhauled the band and find some good new material in an adult contemporary vein, he could be a popular artist again.

RALPH RECORDS NEWS (OR, ALWAYS NICE TO HEAR FROM YOU, JAY): The world's most bizarre and inescrutable record company, San Francisco-based Ralph Records, introduces yet another mysterious and possibly dangerous musical aggregation, this one in the form of an English duo, Renaldo M. and Ted the Loaf, know collectively as Renaldo and the Loaf (given names: Brian Poole and David Janssen). Their genius already fully developed, Renaldo and the Loaf mysteriously called "primitive modernism" on the inner sleeve of their first album ("Songs for Swinging Larvans and Other Interesting Creatures," a disturbing blend of tape loops, high-pitched vocals, metal combs, glockenspiels.

LOS ANGELES — Novelty record; I think it helps everybody.

Fun it may be, but Siner was hesitant to call "Shaddap You Face" a "novelty record," a term carrying a stigma that many performers and executives alike would, therefore, avoid. Said Siner, "What's catching people's attention is the melody that runs through it, I think—that's what people are singing, not just funny lyrics. It's successful with novelty songs, he added, often lost when it comes to a follow-up, but fortunately, he (Dolce) has a great deal of talent. He does rock 'n' roll, he does puns, he does country, and we have a record in almost all those formats on the album."

'Great Demographic Appeal' Pat Pipolo, MCA's vice president of promotion, did not shy away from the "novelty record" tag, adding that it's certainly not offensive, though. It's a record everybody can have a good time with. And it's got great demographc appeal." As for Dolce himself, he said during an interview last week that "I understand what's meant by the word 'novelty,' and I don't mind it. But the thing is, it's beyond that, because it's a classic. There are over 20 versions of this song out."

Most of all, added Dolce—an Italian-American from Painesville, Ohio who now makes his home in Melbourne, Australia—"I see it more as bringing a little bit of humor, audience participation and warmth back into music. 'Novelty record' is a really easy way for people to say, 'Well, it's not important,' but the fact is, it's doing an amazing thing in the world. So if that's what they're calling it, well, ..."

By DAVID McGEE

By SAMUEL GRAHAM

LOS ANGELES — Mike Gormley, vice president of communications for A&M Records, has announced the appointment of Tom Vickers as director of west coast publicity for the company.

Tom Vickers

Prior to joining A&M, Vickers was vice president of communications for A&M Records, has announced the appointment of Tom Vickers as director of west coast publicity for the company.
Remember:
the 1981 Record World Annual Directory & Awards Issue

Issue Date: July 18

Ad Deadline: July 1
Muscolo Back In Indie Promo

LOS ANGELES — Tony Muscolo has announced the formation of A.D. Muscolo Promotions, an organization which will specialize in secondary market airplay at the top 40 level. Muscolo is a ten-year veteran of both the promotion and tip sheet industries. He was founder of Anti-Muscolo Promotions, one of the industry’s pioneers in the development of relationships with secondary market radio.

A.D. Muscolo Promotions is located at 4441 Beck in North Hollywood 91602. The phone number is (213) 760-3830.

Membership Meeting Announced By ASCAP

NASHVILLE — The annual Nashville membership meeting of the American Society of Composers, Authors and Publishers will take place on Wednesday, June 17, ASCAP president Hal David has announced. Will preside over the event, slated to begin at 5 p.m. at the Maxwell House Hotel on Metro Center Boulevard. ASCAP writer and publisher members from some 20 states are expected to attend. Also attending will be several members of the ASCAP management: general counsel Bernard Korman; chief economist Dr. Paul Fagan; ass't. general counsel Gloria Messenger; membership director Paul S. Adler; southern regional executive director Connie Bradley; and national director of public relations Karen Sherry. A cocktail reception will follow the meeting.

PolyGram Praises Pavarotti

London recording artist Luciano Pavarotti is surrounded by PolyGram Records executives of the recent NARM convention in Hollywood, Fla. The occasion was the release of Pavarotti’s two-record compilation, “My Own Story,” timed to coincide with his autobiography of the same name. The cup being handed to Pavarotti cites the singer for having NARM’s best-selling classical album two years in a row. Pavarotti’s albums are distributed by PolyGram Records, Inc. Pictured at the presentation are, from left: Bob Sherwood, executive vice president and general manager, PolyGram Records, Inc.; Harvey Schein, president, PolyGram Corp., USA.; “Pavarotti” David A. Braun, president and chief executive officer, PolyGram Records, Inc.; Irwin Steinberg, chairman, PolyGram Records, Inc.; and Gunter Hensler, president, PolyGram Classics and executive vice president, operations, PolyGram Records, Inc.

“Stacy Lattisaw Week” Declared in Washington

WASHINGTON—Mayor Marion Barry has designated June 15-19 “Stacy Lattisaw Week” in honor of Cotillion’s 14-year-old recording artist, a Washington native. A week of appearances in the Washington area, including a gala dinner on June 15, will coincide with the release of her third album, “With You.”

Cotillion, Washington’s WHUR, WPGC, and OK-100, and the Kemp Mill record stores are sponsoring a contest in Lattisaw’s name that will send 24 local children, ages eight to 16, on a two-week trip to summer camp.

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The Coast

By SAMUEL GRAHAM and ELIO SEKULER

- THE SPORTING SCENE: Baseball fans everywhere know all about fiery Billy Martin, who happens to be one of the game’s most astute and inspirational leaders when he isn’t busy punching out marshmallow salesmen or bating umpires. It was the latter pursuit — actually, he did a bit more than merely bait American League ump Terry Cooney, or so the replays indicate—that apparently inspired the August 8 edition of Los Angeles Times to write last week that to baseball what Wendy O. Williams is to music.” Now, that has to be one of the more obscure references ever to make the sports pages; after all, there just can’t be that many fans who have ever heard of Wendy O. or the Plasmatics, or who even know what a rock-Mohican hairstyle looks like. However, since a lot of folks feel that Billy got off too easily for bumping Cooney during an argument, we suggest alternative punishment: tie him up and make him listen to “Beyond the Valley of 1984” at top volume . . . Talk about obscure references: broadcaster Chris Berman, a mainstay on the 24-hour, all-sports ESPN cable network, last week dredged up the old Cowsills hit “The Rain, the Park and Other Things” while reporting that a Cubs-Giants game at Wrigley Field had been rained out. Then again, station KTTV in L.A., which carries Dodger telescasts, regularly uses Police tracks to fade between game action and commercials, so someone is obviously paying attention to the current music scene . . . Meanwhile, Terry Cashman — Cashman and West, Lifesong Records again being quite a bit of ink lately, some of it generated by Cashman himself, about his song “Willie, Mickey and the Duke (Talkin’ Baseball).” In the Sporting News, baseball’s bible, writer Ray Didinger recently devoted a column to Cashman and his tune; among the revelations were Cashman’s recollection of his days in the Detroit Tigers farm system and his proud admission that as a true trivia buff, he knows that Enos Slaughter played left field for the Yankees on the day that Don Larsen pitched his famous perfect game in the World Series. Cashman himself wrote a piece for Inside Sports about “Talkin’ Baseball,” an article in which he mentions some other tunes dedicated to our national pastime (who remembers, that is, Jim Croce’s “Time In A Bottle” in 1971). We’re going to “Beyond the Valley of 1984” at top volume ... 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Video Visions

By ELIOT SEKULER

INDIES: With the glut of new material released by the majors at the recent Consumer Electronics Show in Chicago, a lot of the titles introduced by the smaller independent firms were overlooked, although probably not by consumers. Hundreds of new titles were made available by such firms as King of Video, Nostalgia Merchant, and VOC and one company, Capital Video, introduced some 200 movies at the incredibly economical price of $24.99. The films they’re marketing at that figure are mostly public domain material but include a good number of classics. Since blank videotape is selling for not too much less than that sum, Capital Video figures to do a brisk business.

ODDS 'N' ENDS: “Interactive” tapes have been the theme of the Costa Mesa-based Karl Video Corporation, and CES saw the release of three new titles by the firm in that category. “Exercise Now,” “Speed Reading” and “Video First Aid Kit” are all range between 40 and 60 minutes and join a list of video titles in the firm’s catalogue that includes such video oddities as Galloping Gourmet Graham Kerr’s how-tos on “Making Bread,” “Soups/Salads,” and “Desserts/Beverages.” The more adventurous souls out there might experiment with “Motorcycle Experience,” or even “The Roots of Happiness.”

NO CHOPPED LIVER: Also in Chicago, Paramount revealed that their marketing survey has forecasted a growth of the home video industry to the level of a billion dollars worldwide within the next five years. Since blank videotape is selling for not too much less than that sum, Capital Video figures to do a brisk business.

Liza Minnelli

Liza Minnelli hit the screen with hurricane power and Oscar-winning versatility in “Cabaret.” In a multi-faceted performance as Sally Bowles, Minnelli slips effortlessly from comedy to drama to song, playing an experienced nightclub singer caught between Berlin’s prewar hedonism and a gathering storm of hate.

Minnelli is supported by other splendid players in “Cabaret”: Michael York as the scholar with whom she has an affair, and Joel Grey, who also won an Oscar for recreating his Broadway role as the androgynous master of ceremonies at the seamy Kit Kat Club. Director Bob Fosse won the film’s third Academy Award and what his smashing musical sequences may lose in the reduction to a small screen is more than made up by his tension-filled leaps from paste-up glamour to increasingly open violence.

Showstopping John Kander/ Fred Ebb songs dot the action: the ironic “Money Song,” written especially for the film; the sleazy “Mein Herr,” and, most unforgettably, the powerhouse title song.

Video Picks

THAT’S ENTERTAINMENT (1974): Executive producer. Daniel Melnick. Produced and directed by Jack Haley, Jr. (MGM/CBS Home Video, color and B&W, 122 minutes, $59.95). Some of the finest moments in the history of the movie musical. A box office smash, this film is a fitting tribute to the glory that was Hollywood. Multiple viewings only enhance its reputation.

NETWORK (1976): Produced by Howard Gottfried. Directed by Sidney Lumet. Starring Peter Finch, Faye Dunaway, Beatrice Straight. (MGM/CBS Home Video, color, 116 minutes, $59.95). A provocative and sometimes uproariously funny meditation on the impact of television on contemporary mores and values. The cast is superb throughout, particularly Peter Finch, whose performance as a mad anchorman is one of cinema’s top moments.


SANDS OF IWO JIMA (1949): Produced by Herbert J. Yates. Directed by Alan Dwan. Starring John Wayne, Forrest Tucker, Adele Mara and John Agar. (Nostalgia Merchant, b&w, 110 min.). Who could better portray the macho blood and guts of the U.S. Marine Corps than the late John Wayne?

Promo Picks

"JUST BETWEEN YOU AND ME"—APRIL WINE (Capitol). Produced by Derek Burbidge. Executive producers: Bob Hart and Varley Smith. A standard three-camera documentary approach to this ballad—the first single from their current "The Nature of the Beast" LP—was shot live on videotape and should please this group’s many fans.

"A WOMAN NEEDS LOVE (JUST LIKE YOU DO)"—RAY PARKER, JR. RAYDIO (Arista). John Goodhue Productions. There’s a moral to this story, as Ray romps the L.A. streets and clubs with loads of cool, eying an array of beauties. The concept is executed perfectly with a powerful freeze-frame closing.
Video Visions (Continued from page 13)

next three years.

QUARTER INCH: Though most home video firms have thus far taken the introduction of Technicolor and Cannon's quarter-inch systems with a grain of salt, Miami-based Video Box Office has jumped aboard the bandwagon. The firm had twelve titles ready to go in time for the Christmas season ranging from "The Popeye Comedy Hour" to the 93-minute "Shark." Since the format is presently limited to 30-minute tapes (and with considerably lesser quality than the half-inch configurations), the future of quarter-inch tape outside of its home movie use remains to be seen.

FIRE AND BRIMSTONE: Certainly the most controversy kicked up at CES last week was the airing out at Magnetic Video's Andre Blay and his ongoing sale of some 50 Beta format tapes. "Magnetic Video's policy may be placing our industry at some considerable financial risk," a major Paramount exec told a CES press conference, going on to explain that Magnetic's "quota per title" policy is particularly threatening to Paramount's business. Paramount's studies have convinced the firm that the home video market is a real business, with a rental ratio of 20 to 1 over sales. Blay, however, believes that those figures will change dramatically when more VCR's are absorbed by the market and, he says, Magnetic will remain committed to its belief that videocassettes are saleable collectibles products.

THE MUSIC FRONT: Gowers/Fields/Flattley has been especially busy lately, producing videos on Joe Cocker up in Calgary, Alberta and Chaka Khan at L.A.'s Roxy. The latter project, which entailed the firm's taping of the artist's entire show, included the participation of such sidemen as the Brecker Brothers and members of the Average White Band. This coming shoot includes a Van Halen show at the L.A. Coliseum and the long-awaited west coast return of Gary U.S. Bonds, whom they'll be taping for EMI at the Country Club up in the San Fernando Valley. Videography Studios, headed by Bob Kriger, has established its own Synthetic Symphonies label. First product that will be offered by the firm is "Video Christmas Symphony No. 1," due to be out in time for the next Christmas holiday season. The company plans to produce an additional six titles over the next twelve months and will be releasing its product in Beta, VHS and disc formats. Music from their video albums is being produced at the company's new 24-track studio, co-owned by engineer Maurice Leach. Other collaborators include John Urie, Chuck Cirino and Michael Schultz, who's been responsible for such films as "Sgt. Pepper's Lonely Hearts Club Band," "Car Wash" and "Cooley High.

MCA Videocassette, MCA Videodisc and Universal Pay Television, along with the Children's Television Theatre Company, announced last week that the latter firm's production—a cooperation of the School of Minneapolis—of "The Marvelous Land of Oz" would soon be made available to the pay-TV market. The tape will be produced by Jonathan Stathakis and Richard Carey, with original music by Richard Dworsky and choreography by Myron Johnson.

AND MORE MUSIC: New World Pictures, the Roger Corman-headed film company, is throwing its hat into the video ring with two projects under development. "Spyro Gyra," an hour-long concert documentary, and Chris Blackwood's "Hollywood's Wild Angel," a documentary about Corman himself, will be the firm's first offerings. The company expects that pay-TV—and, presumably, home video—will soon become a primary source of income.

CONCEPT VIDEO CATCHING ON, SAYS VAMP'S KIM DEMPSTER

By ELIOI SEKULER

LOS ANGELES—If you saw a conceptual video music piece just a year or so ago, chances were it was made in the U.K. or made by a British director, says Kim Dempster, whose production company, VAMP, recently relocated to this city from San Francisco. Only recently have the majority of record labels become more willing to take chances with storylines or concept pieces for their promo clips, following the lead of such British artists as David Bowie and Queen, whose "Bohemian Rhapsody" clip, produced several years ago, is generally recognized as one of the groundbreaking in the medium.

Exceptions

Naturally, there are exceptions to that premise, Dempster concedes: such artists as Devo and Bob Welch were featured in video concept clips long before the current boom. But only in the last 18 months have the majority of U.S. labels accepted conceptual video without the raising of an eyebrow, and the choice of concept pieces over live performance tapes is now becoming the rule rather than the exception.

Conceptual Prices Better

According to Dempster, many labels still have to be convinced that a conceptual piece generally works better for their artist than live performance footage. "The only time when a live video works better for a band than a storyline or concept piece is when a band is super-energetic on stage or has an especially original stage act," she says. "What people have to keep in mind is that even if a band looks great on stage, they're only two inches high when you see them on a television screen. You get six guys on stage and tape their act and they look like little ants jumping around the stage."

Projects

Since relocating from San Francisco several months ago, VAMP has produced clips on such artists as the Fools for EMI-America, Donnie Iris for Capitol/MCA and Randy Hansen for Capitol. Other projects that Dempster and VAMP have been associated with include taping of Herbie Hancock, the Beat, Huey Lewis and the News, the "Rock Justice"

SHOOTING A DONNIE IRIS PROMOTIONAL VIDEO AT VAMP PRODUCTIONS...
Morowitz To Keynote NARM Vid. Convention

CHERRY HILL, N. J.—"The Time Is Now" will be the theme of the first annual Video Retailers Convention, sponsored by the National Association of Recording Merchandisers (NARM), at the Grand Hyatt Hotel in New York City, August 10-13. Noel Gimbel, president of Sound/Video Unlimited and a member of the NARM board of directors, has been named convention chairman.

In his first announcement as chairman, Gimbel has named Arthur Morowitz, president of the Video Shack stores, as convention keynote speaker. Morowitz is regarded as the outstanding retail entrepreneur in the videocassette business.

Speakers, panels and workshops at the convention explore such subjects as the current position and future of video in the total leisure time spectrum; "how to" aspects of in-store merchandising techniques; advertising; how to develop a competent retail sales staff; the positives and negatives of different types of rental, exchange, and club programs; and an in-depth examination of the demographics of the total and potential video consumer. Product presentations will feature new releases from major manufacturers.

Suppliers of product to video retailers are urged to reserve their conference rooms early, since they are limited.

Wea Names Mount Video Sales Mgr.

LOS ANGELES — Russ Bach, vice president/marketing development for the Warner/Elektra/Atlantic Corp., has announced the appointment of David Mount as national video sales manager.

Past A 17-year veteran of the record industry, Mount started out in 1964 with the J.L. Marsh (Pickett) organization as a sales clerk in a retail outlet before he was promoted to store manager and then district manager in the Musicland chain. From 1968 to 1977, he was a branch manager for J.L. Marsh/Heilicher Bros. in four markets: Denver, Chicago, Miami, and Los Angeles.

In August of 1977, Mount joined WEa as the Los Angeles Marketing Coordinator. He was promoted to Los Angeles Field Sales Manager in January 1979, and to Los Angeles Sales Manager in 1980.

28 Ita Gold Awards Are Certified in May

NEW YORK—A total of 28 ITA golden videocassette awards were certified during May, the International Tape/Disc Association has announced.

To qualify for an award a home videocassette program must amass a minimum sale of $1 million at retail list price value.

The new certifications bring the total number of awards made in 1981 to 58. Sixty-nine awards have been presented since the ITA Golden Videocassette Award was established early in 1980.

Lundvall Joins E/A  
(Continued from page 3)

require a separate staff, Lundvall said.

"Elektra/Asylum already has a strong
storytelling, virus-free office," Lundvall
said. "Elektra/Metropolitan will have
a staff in time, but not until it's
necessary. I'm not going to hire a staff and then
go out and sign artists.

"We want to build up a whole
new entity, not change the re-

ing structure. We'll be work-

ports to Joe will continue to re-

new entity, not change the re-

membering structure. We'll be work-

ports to him. There's no need for

have people report to me.

Lundvall said that "most of the
artists I sign" will be on the
Metropolitan label, but not neces-
sarily all of them.

The former CBS president was
quick to dismiss speculation that
he was being groomed for the
presidency of E/A, which has
been vacant since the departure
of Steve Wax in 1978.

"My interest is solely in de-
veloping an east coast entity," he
said. "I'm not interested in step-
ing on anybody's toes. I came in
to start something new, not to take somebody's position,
to take an open position, or to
take Joe Smith's job when he
retires. We haven't even dis-
cussed that."

Lundvall, who was known for
his commitment to jazz at CBS,
said that he envisions his other
planned new label as "kind of a

Text of CBS Memo

■ NEW YORK — This is the complete
text of the memo
sent to all CBS Records Group
staffers by president Walter Yentifikov and deputy president
M. Richard Asher:

"As you undoubtedly have
heard, Bruce Lundvall is leav-
ing CBS Records to take on an
important position that has
been created for him at Elek-
tra/Asylum. He will be missed
by everyone at CBS Records.
Bruce has represented CBS
Records at its finest. In the 21
years that he has been with this
company, Bruce has made
countless contributions to our
success. Few executives in this
industry can be credited with
the total dedication he has
shown to the best interests
of his company. Bruce has
earned the respect and friend-
ship of this entire organization, and of
all those on the outside with
whom he has worked. Though
we shall miss him, we are sure
all of you share our thoughts
in wishing Bruce much success
as he undertakes the next step
in his remarkable career."

Lundvall was to spend this
week at E/A headquarters in
Los Angeles, meeting with the
staff and familiarizing himself with
the company and its artist roster. He
will officially begin his new job
on July 6.

Named president in 1978
One of the most respected
executives in the record industry,
Lundvall had been vice president/
marketing at CBS and vice presi-
dent and general manager of the
Columbia label before being
named to the presidency of the
CBS Records Division, the U.S.
arm of the CBS Records Group,
in 1976.

During his presidency, Lundvall
was involved in the signing and
development of numerous
artists, the expansion of CBS
Records' black, country and jazz
rosters, the acquisition of the
original cast albums of the
Broadway shows "Annie" and "Bar-
num," the strengthening of CBS
Records' presence in Los Angeles,
and the staging of Havana Jam,
the first concerts by American
artists in Cuba in 20 years.

Lundvall is chairman of both
the Recording Industry Associ-
ation of America and the Country
Music Association and a director
of the National Association of
Recording Arts and Sciences and
the T.J. Martell Foundation.

At press time, CBS had not
announced a replacement for
Lundvall.

Erect Names Pudlow

■ MERRILLVILLE, IND.—Jim Por-
ter, president of Erect Records,
has announced the appointment
of Van Pudlow as vice president
of promotion.

Meeting of Heavyweights

During the recent WEA Interna-
tional summit meetings in Los
Angeles, Solar president
Dick Ludwinsky welcomed WEA
international president Noshu Ertug to Solar's head-
quarters. During Ergen's visit, Muhammad Ali dropped by to congratulat-
eg for Solar's recent distribution pact with Elektra/Asylum. Pictured from left
are Ali, Ertug and Grifffey.

L.A. NARAS Chapter
Elects 21 to Board

■ LOS ANGELES—Eddie Lambert,
L.A. chapter president of the Re-
cord Academy (NARAS), has
announced the election of ten
new governors and ten incum-
bents to the "at large" portion of
the board.

Nearly-elected Governors, be-
ginning their first term, are: Angel
Rodriguez, Hank Cicalo, Joyce Collins, Isa-
belle Daskoff, Andre Fischer, Jon
Joyce, Don Peake, Russ Regan,
Steve Schaeffer and Elisabeth
Walsh.

The ten incumbents, serv-
ing their second two-year term,
are: Steve Binder, Garnett Brown,
Jules Chaklin, Bobby Colomby,
Herb Eiseman, Tom Morgan,
Tom Noonan, Neely Plumb,
Sally Stevens and John Tatsugui.

Those presently serving on the
Board are: Morgan Ames, Len
Chandler, Don Christlieb, Bill
Dana, Dee Ervin, Ivan Freebairn-
Smith, Don Hahn, Jimmie Haskell,
Phil Kaye, John Kosh, Ed. Lom-
bert, Mike Melvoin, Marilyn Miller,
Earl Palmer, Dave Pell, Rupert
Perry, Myron Sandler, Joanie
Sommers, Delores Stevens, Chris-
opher Whorf and Patrick Wil-
liams.

Another eleven Board
members have completed their
second and last two-year term:
Marilyn Baker, Jackie DeShannon,
Bruce Johnston, Mauri Lathower,
Barry Mann, Lulu Meraya,
Benny Powell, Sue Raney, Alfred
Schlesinger, Al Schmitt and Ed
Silvers.

MCA Records Sets
Black Music Push

■ NEW YORK — MCA Distributing
Corporation and MCA Records
have launched a special sales and
marketing campaign this month
in celebration of the Black Music
Month. Albums involved are:
"Party 'Til You're Broke," by Rufus;
"There Must Be a Better World Some-
where," by B. B. King; "Love Is...
One Way," by One Way; "Voices
in the Rain," by Joe Sample;
"Call It What You Want," by Bill
Summers; the "Bustin' Loose"
soundtrack by Roberta Flack;
"Alicia," by Alicia Myers; "Round
Trip," and "It's Winning Time,"
by Klique.

Most of the acts involved have
completed various local and na-
tional radio and print interviews.
The promotion is the middle
of national tours and King
will perform at Parchman Prison,
Mississippi, his 38th prison con-
cert.

The promotion, themed "Black
Music: The Sound To Count On,"
will provide marketing tools in-
cluding a 3' by 4' poster of all
albums and a further series of
print, television and syndicated
radio interviews.
Charles Koppelman: Events, Quality, Excitement

By BRIAN CHIN

NEW YORK—Charles Koppelman's work, and that of his staff at the Entertainment Company, is often unseen by the mass audience, but when he rattle-off a list of current and upcoming projects, he sounds as if he's reading off the top ten. "Right now, we're on the charts with 'Promises,' the fourth release from Barbra Streisand's 'Guilty' album, and a new act on RCA called the Dillman Band." He continues: "We just released a new Engelbert Humperdinck album on Epic and a new album by Janis Ian; in the next month we're releasing a new Tanya Tucker album, and a soundtrack on MCA from the film 'Endless Love.' The title song is a duet with Dionne Warwick and Lionel Richie (of the Commodores). We'll be going into the studio soon with Sarah Dash; we're preparing a Cher album and we'll be releasing Roberto Capucci's 'Kisses on Columbus' on a worldwide basis. He's the biggest selling Latin American artist. He sells a million copies of his albums every time he releases one. That's today's news."

Koppelman's offhand roundup of pending product is the best indicator of his organization's professional reach and his philosophy of relying on careful work and quality nuclei—collectively, they have jammed his office wall with gold and platinum records.

Koppelman's success in the music industry only causes him to view the emergence of video with greater confidence. "I don't think the new areas are any different (from music). We use the same expertise that worked in the music industry only causes him to watch the video industry more closely. He's the biggest up-and-coming producer in the music industry."

Independent Production
"We are clearly the largest independent production company in the U.S. market," Koppelman states, "As a production company, we produce between 20 and 30 albums a year, most of those in a 'major artist' category. There are a lot of successful independent producers, but they can only handle one artist at a time and they can only do a certain amount of product with the kind of quality control we like to give ours." Koppelman's creative right hand is senior VP Gary Klein, who produced Parton's "Heart of Gold" album. Again and again, two new staff producers are soon to join current staff members David Wolfert (producer of an upcoming Four Tops album) and Nick DeCaro, (producer of Janis Ian's latest album).

But Koppelman's own niche has been carved out through his repeated feats of conceiving and delivering a series of somewhat unexpected and always meticulously popular teams, most notable among them the Streisand/Neil Diamond duet, "You Don't Bring Me Flowers," Streisand and Donna Summer's "Enough is Enough," Glen Campbell and Rita Coolidge's "Something 'Bout You Baby I Like," and the seemingly inexhaustible "Guilty" album, by Streisand and Barry Gibb. "Putting Barry Gibb and Barbra Streisand together was an idea that occurred simultaneously on both coasts," Koppelman recollected.

MSS Signs Russell Smith

Clen Campbell and others under his belt, Koppelman has established a formidable reputation as a hitmaker whose most notable talent may be that of bringing together superstar artists already firmly established in the music mainstream and creating even wider mass audiences for these "music events."

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Excitement
"When Jon Peters and I first spoke about it, we thought of Barry's songs and production in that context. But it's and the way she brings out the most in other talents. You always risk a relationship by asking an artist to do something that's not in the norm, but the truth is that we always rise to the occasion. It's easy to find nine or ten songs and record an album with someone who's considered a superstar. It's very difficult to create event and keep any artist constantly in the forefront of the music business."

Publisher As Source
Crucial to the making of the event is selection of what Koppelman calls "source material," meaning the thousands of songs in the Entertainment Company's publishing arm. This constantly expanding store of music can only be expected to appreciate in value, no matter what Barbra Streisand's voice may come to dominate the home entertainment market: "I think the song has always been a major ingredient in having hit records and helping to create major artists. That will always be the case. Music publishing is just going to get bigger and better."

Supervision
Koppelman's role in recording projects is "total supervision, from the inception of the idea to the time when the last record is sold. Other people will think of these ideas and never go through the time, effort and energy it takes to make them work. It takes hard work, talent, and taste; it takes making everyone feel confident in their own space, giving them creative freedom or the supervision they ask for: it knowing what they need." His latest superstar collaboration, Diana Ross and Lionel Richie's "Endless Love," (Continued on page 41)

Rounder Records To Distribute Hannibal

NEW YORK — Hannibal Records president Joe Boyd has announced that, effective immediately, Hannibal will be distributed through Rounder Records' national network. Returns will be honored by the new Rounder distributors, and records sold through Antilles branches will be honored retroactively. Boyd's office has moved to 611 Broadway, Suite 415, New York 10012, phone (212) 420-1780. Billing, sales and advertising inquiries should be made to Rounder at 186 Willow Ave., Somerville, MA 02144, phone (617) 354-0700.

Appointments
In addition, Boyd announced the appointments of WAll O'Brien as general manager of U.S. operations, and Hughvic Harnett as press and college promotion. The Hannibal catalogue currently includes albums by Kate & Anna McGarrigle, The Rumour, and Joe South, and is being distributed through Rounder Records.

Spars Cancels Meet

NEW YORK—The board of directors of the Society of Professional Audio Recording Studios (SPARS), convening in Philadelphia, has unanimously voted to cancel the organization's planned convention, which was to have been held this August in Nashville. SPARS president Murray Allen explained the decision as "a result of the over-saturation of conventions," which he called "an increasingly difficult financial burden." In its place, SPARS will institute a program aimed at bringing SPARS closer to the industry at large. Dates scheduled include Nashville, late August or early September; New York, late October; and Philadelphia, January 1982; and Dallas, April 1982.

'Road Shows'
The Nashville date will feature a board of directors meeting, reception and seminar on music diversification. Members and non-members are invited at no charge. The New York road show will include a roundtable discussion focusing on topics normally reserved for "closed door" meetings, and a one-day consultation workshop with industry leaders. Members and non-members are invited at a small charge. SPARS will hold a regular regional meeting in New York, to discuss and demonstrate the C4 noise reduction system. The meeting will be held at CBS Studio B, 49 East 52nd Street. Members only are invited to the December meeting; reservations may be made with Beverly Fish at (212) 582-5055.
Liberty Signs Robbie Patton

Jim Mazza, president of EMI-America/Liberty Records, has announced the signing of Robbie Patton to the Liberty label. Patton's self-titled album, featuring his new single, "Don't Give It Up," was produced by the artist with Fleetwood Mac's Christine McVie and Ken Caillat. McVie performs on several of the LP's tracks. Pictured at the signing are, from left, standing: Ben Edmonds, director, A&R, EMI/Liberty; Gary Gersh, director talent acquisitions, EMI/Liberty; Mickey Shapiro, Patton's attorney; Patton; and Mark Levinson, vice president, business affairs, EMI/Liberty. Seated, from left: Dan Grierson, vice president, A&R, EMI/Liberty; Christine McVie; and California Governor Edmund G. Brown Jr.

BMI Awards (Continued from page 3)

Winners included writers whose works are represented here by BMI through reciprocal agreements with performing rights societies in Australia (APRA), Canada (PRO-Canada), England (PRS) and Switzerland (SUISA).


Nehi (Continued from page 3)

Currently holding talks with several firms regarding a possible merger or outright acquisition of Nehi assets. Nehi Record Distributing operates the 35-store Peaches Records chain.

According to Nehi principal Tom Heiman, the plan presented by the firm in accordance with Chapter XI provisions called for the sale, reorganization or merger of Nehi and, he said, a number of firms have approached Nehi to evaluate the company's assets.

"We're extending an invitation to anyone who's qualified to come in and discuss an equity position in the company," Heiman told Record World. "We're discussing the matter with people inside and outside the industry." Several major record retailers, according to Heiman, have expressed interest.

The recent profit of $500,000 (on sales of $51 million) represents a "major turnaround," said Heiman. "We've really turned the company around, and the profit would have been much, much better if we had a better product flow. You have to consider that two years ago we had a loss of $3 million."

Heiman predicted that by the time a merger or sale agreement is reached, Nehi will have held talks with the great majority of the record retailers in the country. "It's premature to mention any names," he said, "but we've been getting a lot of calls." It's also premature, he said, to speculate on the role he may personally take in the company's future.

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and her new single
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b/w
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**Record World**

**Black Music Report**

*By NELSON GEORGE*

- ANOTHER TASTE OF SUCCESS—First time burned, second time sweet. Ron Jackson Johnson and Hazel Payne, the principals of *A Taste of Honey*, after their platinum success with "Boogie Oogie Oogie" in 1978, they found themselves on the road for five months in support of the single and their album. "We didn't go right back in the studio and record a follow-up, so by the time the first album began to decline we weren't ready to come back with a new release," Johnson recalled in a recent interview. The duo feels the disappointing sales of their "Another Taste" album domestically was largely a result of this situation.

With "Sukiyaki" and their "Twice As Sweet" album giving them the same across the board success as "Boogie," Johnson and Payne have already started work on their next album. "We've done some promotion and we're driving in Boston and some other markets," Payne said. "But we've been concentrating on getting the music ready, so when we do get back on the road in July, we'll have a new album, plus music from 'Twice As Sweet' to work with."

**George Duke** produced their last album, but due to his involvement with his charted LP with Stanley Clarke, "The Clarke/Duke project," he wasn't available. Instead Ronald LaPreed, bassist of the Commodores, is handling production chores.

Despite the success of the ballad "Sukiyaki," Payne said, "people still identify us with disco because 'Boogie,' so with this next album we really want to bring out our vocals. People were so surprised by 'Sukiyaki,' but we've always sung ballads."

**MUSIC OF NOTE**: Nonna Hendryx is making her presence felt on vinyl again. Since *LaBelle* split and she released a solo effort on Epic, the fiery singer-songwriter has been a regular on the New York club scene, playing with a rock group called *Zero Cool*. She appears on two recent releases: "Don't Be So Cool," a cut on Cameo's new album, *Night of the Sound Table* LP, and the Z records 12-inch, "Bustin' Out," with the progressive new wave group *Material*. The latter is a track from "Seize the Beat (Dance Ze Dance)," an eclectic compilation of New York dance bands that attempts to fuse disco, funk, Latin, and new wave influences into a hybrid dance music. Both selections are entertaining, and Hendryx's distinctive vocals certainly add to each.

Will she ever land that elusive label deal...! The Sugarhill crew from Englewood keeps turning out "Showdown," on which the *Furious Five* meets the Sugarhill Gang, is the latest... For aficionados of deep-fried soul, there are two new albums worth hearing. *Z.Z. Hill's self-titled release on Malaco records displays his deep, husky voice covering Hank Williams' "I'm So Lonesome I Could Cry," Sam Cooke's "Bring It On Home To Me," and the blues standard "Blue Monday." It was recorded primarily in Jackson, Mississippi, and it sounds like it, with swirling organs and punchy horns highlights of the instru-

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(Continued on page 22)

**Mom & Pop Stores Organize For Survival**

*By NELSON GEORGE*

- NEW YORK — Small black-owned retailers, known affectionately throughout the industry as mom and pop stores, are having a tough time surviving, according to several outspoken black retailers. Bruce Webb of Philadelphia's Webb's Department store, Ted Hudson of Ted's One Stop and founder of Hudson's Embassy retail store in St. Louis, and Joe Long of Birdel's in Brooklyn, New York, have been selling records for two decades. All claim that unfair credit and advertising policies are hurting small black entrepreneurs and each has his own ideas of how to improve the situation.

"If ten black guys mess up around the country, that ends credit for two generations," said Webb. "We black retailers can't fail, we have no trial and error period, cause we aren't even allowed to play the game."

Hudson said: "If there was any equity in terms of credit, blacks would have some of the biggest, most successful stores in the business, because our sales are so solid. As it is, credit is not really based on competence, but on race. As a result the record industry is wasting a very valuable resource."

"With the prices going up as they are, we are forcing us to charge a higher price on albums and singles to our neighborhood customers, and the companies are advertising the large chains with discounts, our mom and pop stores are in a very difficult position," said Long. "We can't compete price-wise, and consumers are being directed on radio and television to buy somewhere else. I've seen so many stores fold under this pressure."

Organization is the key to survival for the mom and pop retailer, according to the trio. In Hudson's case this has meant the development of an "Owner-Operator Program." Over the last two years, Hudson and his son Keith, who owns Hudson's Embassy, have been training local people under a management agreement and putting them in business. They then become customers of Hudson's One Stop. "It is sort of a franchise kind of plan," said Hudson, with the neophyte retailers given five years to pay back any money. "We started out with five guys and so far only one has dropped out." said Hudson. "I haven't really spoken about it before because I wanted to see if I could work the bugs out. I think it's a concept that can be applied across the country."

Long said he feels that buying cooperatives are keys to the growth of black retailers. "In the New York area we have several good black one-stops, who know the business and know the music," Long said. "Yet all they do is battle each other for this and that, while on the whole everyone is still struggling."

"They have got to, at some point, pool their resources. If we can get the black retailers and one-stops to come together as a pressure group we would have something. With the large num-

(Continued on page 23)

**PICKS OF THE WEEK**

**JOHNNY "GUITAR" WATSON AND THE FAMILY CLONE**

DjM-DJ 501 (PolyGram)

Watson's latest album is an up in what has been a career full of highs and lows. On every track but one, Watson plays every instrument, "Ain't Movin'," which features solid rhythm and blues guitar runs, has a chance to be as popular as his mid-'70s hit "Superman Lover." Several cuts, such as "Rio Dreamin'," have a strong jazz influence.

**YOU'RE THE BEST**

Keni Burke—RCA APL-4024

Bassist Burke is a hot-shot Los Angeles session ace. His debut album is a well rounded excursion into contemporary black pop. Slick dance tunes like "Night Riders" and the ballad "Feelings of Love" suggest the LP's balance. "Gotta Find My Way Back in Your Heart," by Burke and Bill Withers, displays Burke's vocal skills.

**IT MUST BE MAGIC**

Teena Marie—Gordy G6-10064M1 (Motown)

Teena Marie has quickly established herself as one of the more interesting singer-songwriters making black pop music today. "Square Biz" is the exciting single that uses rapping techniques beautifully. "Revolution," a funky tribute to John Lennon, has fine vocal arrangements. Blue-eyed soul has never been better.

**TOO HOT TO SLEEP**

Sylvestor—Fontana F-9607

Instead of his trademark falsetto, Sylvestor sings in a lower, more natural register on songs like "Can't Forget the Love" and "Too Hot To Sleep." Sylvestor and co-producer Harvey Fuqua have opted for a gospel-R&B sound on this LP, and it is quite effective. His version of "Ooo Baby Baby" is charming.
JUNE 20, 1981

**Record World**

**Black Oriented Singles**

**JUNE 20, 1981**

<table>
<thead>
<tr>
<th>TITLE, ARTIST, Label, Number, (Distributing Label)</th>
<th>WKs. ON CHART</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong> GIVE IT TO ME BABY</td>
<td>12</td>
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<tr>
<td>RICK JAMES</td>
<td>Gordy 7197 (Motown) (2nd Week)</td>
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<tr>
<td><strong>2</strong> A WOMAN NEEDS LOVE (JUST LIKE YOU DO)</td>
<td>14</td>
</tr>
<tr>
<td>RAY PARKER, JR. &amp; RAYDIO/Arista 0592</td>
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<tr>
<td><strong>3</strong> DOUBLE DUTCH BUS</td>
<td>16</td>
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<tr>
<td>FRANKIE SMITH/WMOT 8 5356 (WB)</td>
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<tr>
<td><strong>4</strong> PULL UP TO THE BUMPER</td>
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<tr>
<td>GRACE JONES/Island 49697 (WB)</td>
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<tr>
<td><strong>5</strong> TWO HEARTS</td>
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<tr>
<td>STEPHANIE MILLS/20th Century Fox 2492 (RCA)</td>
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<tr>
<td><strong>6</strong> WHAT CHA GONNA DO FOR ME</td>
<td>14</td>
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<tr>
<td>CHAKA KHAN/ Warner Bros. 49692</td>
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<tr>
<td><strong>7</strong> HEARTBEAT</td>
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<tr>
<td>TAANA GARDNER/West End 1232 (Motown)</td>
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<tr>
<td><strong>8</strong> SWEET BABY</td>
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<tr>
<td>STANLEY CLARKE &amp; GEORGE DUKE/ Island 49697 (PolyGram)</td>
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<tr>
<td><strong>9</strong> PARADISE</td>
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<tr>
<td>CHANGE/Atlantic/RFic 3809 (Motown)</td>
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<tr>
<td><strong>10</strong> WHEN LOVE CALLS</td>
<td>17</td>
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<tr>
<td>ATLANTIC STARR/A&amp;M 2312</td>
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<tr>
<td><strong>11</strong> RUNNING AWAY</td>
<td>13</td>
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<tr>
<td>MAZE FEATURING FRANKIE BEVERLY/ Capitol 5000 (WB)</td>
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<tr>
<td><strong>12</strong> SUKIYAKI</td>
<td>20</td>
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<tr>
<td>A TASTE OF HONEY/Capitol 4953 (PolyGram)</td>
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<tr>
<td><strong>13</strong> BEING WITH YOU</td>
<td>15</td>
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<tr>
<td>SMOKY ROBINSON/Tamla 54321 (Motown)</td>
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<tr>
<td><strong>14</strong> BODY MUSIC</td>
<td>13</td>
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<tr>
<td>STRIKERS/Prelude 8025 (Motown)</td>
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<tr>
<td><strong>15</strong> IS IT YOU?</td>
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<tr>
<td>LEE RENOUN/Elektro 47124 (Motown)</td>
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<td><strong>16</strong> ARE YOU SINGLE</td>
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<tr>
<td>AURORA/Salsoul 2139 (RCA)</td>
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<td><strong>17</strong> VERY SPECIAL</td>
<td>20</td>
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<td>DEBRA LAWS/Elektro 47142 (Motown)</td>
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<td><strong>18</strong> PUSH ONE WAY/MCA 51110 (Motown)</td>
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<tr>
<td><strong>19</strong> SCUSE ME WHILE I FALL IN LOVE</td>
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<tr>
<td>DONNA WASHINGTON/Capitol 4991 (Motown)</td>
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<tr>
<td><strong>20</strong> LOVE ON A TWO WAY STREET</td>
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<td>STACY LATTISAW/Epic 19 02053 (RCA)</td>
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<tr>
<td><strong>21</strong> LOVE'S DANCE</td>
<td>8</td>
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<td>KIUSqe/MCA 51099 (PolyGram)</td>
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<td><strong>22</strong> TELL ME WHERE IT HURTS</td>
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<td>WALTER JACKSON/Columbia/RFic 46015 (Motown)</td>
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<td><strong>23</strong> IF YOU FEEL IT</td>
<td>5</td>
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<td>THELMA HOUSTON/RCf 47929 (E/A)</td>
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<tr>
<td><strong>24</strong> HOW 'BOUT US</td>
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<td>CHAMPAGNE/A&amp;M 23142 (Motown)</td>
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<tr>
<td><strong>25</strong> DO YOU WANT IT</td>
<td>4</td>
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<td>BILL WITHERS/Elektro 47103 (Motown)</td>
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<tr>
<td><strong>26</strong> SEARCHING FOR THE ONE</td>
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<tr>
<td>UNLIMITED TOUCH/Prelude 8029 (PolyGram)</td>
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<td><strong>27</strong> RAZZAMATAZZ</td>
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<tr>
<td>QUINCY JONES FEATURING PATTIL AUSTIN/A&amp;M 2334 (Motown)</td>
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<tr>
<td><strong>28</strong> SHAKE IT UP TONIGHT</td>
<td>4</td>
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<tr>
<td>CHERYL LYNN/Columbia 11 02102 (Motown)</td>
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**Winners of NMA's Black Talent Search**

**To Compete In Concert**

**NASHVILLE** — The Nashville Music Association has announced the five winners of the organization's Black Talent Search who will compete in concert Friday (19) at the Tennessee Theatre here in SummerSoul '81. The winners, chosen from a field of 10 contestants in live auditions, are Cynthia Liggins, Donna McClroy, and Appolito, of Nashville; the Dealers, Memphis; and Gregg Williams, Pineville, N.C.

A&R representatives from labels with an interest in black-oriented music will attend SummerSoul '81. Of the above winners will receive a one-year membership in the NMA and six hours of studio time, compliments of Nashville's Bennett House Studio, Broken Door Studio, Columbia Recording Studios, Music City Music Hall, the R&H Studio, and Woodland Sound Studios. Judges included Moses Dillard, president, Dillard Music Group; Buddy Killen, president and chief executive officer, Tree International publishing; Fred Harvey, PD, WVOL; Joe Moscohe, director of affiliate relations, BMI-Nashville; and Hoss Allen, WLAC.

**Black Radio Pioneer**

**Richard Eaton Dies**

**WASHINGTON** — Richard Eaton, who was largely responsible for the creation of black-oriented radio, died last Monday (1) at his home in Bethesda, Maryland. He was 81.

Eaton founded one of the nation's first black-formatted stations, WOOK-AM in Washington.
Black Oriented Albums

JUNE 20, 1981
TITLE, ARTIST, Label, Number, (Distributing Label) WKS. ON CHART

1 1 STREET SONGS
   RICK JAMES
   Gordy G8 1002M1 (Motown) (3rd Week) 9

2 2 THE DUDE
   QUINCY JONES & A&M SP 3721
   (A&M) 10

3 3 A WOMAN NEEDS LOVE
   RAY PARKER JR. & RAYDIO/Arista AL 9543 10

4 4 WHAT CHA' GONNA DO FOR ME
   CHAKA KHAN/Warner Bros. TS 18375M1 (Warner) 16

5 5 BEING WITH YOU
   SMOKEY ROBINSON/Tamla T8 375M1 (Motown) 16

6 6 NIGHTCLUBBING
   GRACE JONES/Island ILPS 9624 (WB) 16

7 7 THREE FOR LOVE
   SHAUNA/Solar BZL 3577 (RCA) 21

8 8 GABE BAND III/Mercury SRM 1 4003 (PolyGram) 23

9 9 KNIGHTS OF THE SOUND TABLE
   CAMEO/Chocolate City CCLP 2019 (PolyGram) 3

10 10 RADIANT ATLANTIC
    STARR & A&M 4833

11 11 THE CLARKE & DUKE PROJECT
    STANLEY CLARKE/GEORGES DUKE/Epic FE 3691B 8

12 12 MIRACLES
    CHANGE/Atlantic/RFC SD 19301

13 13 WINELIGHT
    JACOB WASHINGTON, JR./Elektra 6E 305

14 14 MY MELODY
    DENIECE WILLIAMS/ARC/Columbia FC 34048

15 15 IT MUST BE MAGIC
    TEENA MARIE/Gordy G8 1002M1 (Gordy) 10

16 16 GRAND SLAM
    ISLEY BROTHERS/T-Neck FZ 37080 (CBS) 20

17 17 CLOSER
    GINO SOCCHIO/Atlantic/RFC SD 16042

18 18 CALL IT WHAT YOU WANT
    BILL SUMMERS & SUMMERS HEAT/MCA 5176 10

19 19 TASTY JAM
    FATBACK/Spring SP 1 6731 (PolyGram) 3

20 20 RIT LEE
    RENIQUER/Elektra 6E 331

21 21 VOYEUR
    DAVID SANBORN/Warner Bros. BSK 3546

22 22 SEND YOUR LOVE
    AURRA/Soul Spectrum SA 8538 (RCA) 5

23 23 HOW 'BOUT US
    CHAMPAIGN/Columbia JC 37008

24 24 TWICE AS SWEET
   TASTE OF HONEY/Capitol ST 12089 15

25 25 UNLIMITED TOUCH
   Prelude PRL 12184

26 26 FANTASTIC VOYAGE
   LAKESIDE/Solar BZL 3720 (RCA) 27

27 27 LOVE IS ONE WAY
   MCA 5163

28 28 KEEP ON IT STARPONT
   Chocolate City CCLP 2018 (PolyGram)

29 29 INTUITION
   LINXS/Chrysalis CHR 1332

30 30 TURN UP THE MASS
   PRODUCTION/Cortillion ST 5226 (At)

31 31 IMAGINATION
   WHISPERS/Solar BZL 3578 (RCA) 7

32 32 MAGIC MAN
   ROBERT WINTERS & FALL/Buddah BDS 5723

33 33 NIGHTWALKER
   GINO VANNELLI/Arista AL 9536

34 34 CELEBRATE KOOL & THE GANG/De-Lite DSR 3715

35 35 JERMAINE JERMAINE JACKSON/Motown MB 948M1

36 36 GOING FOR THE GLOW
   DONNA WASHINGTON/Atlantic ST 12147

37 37 TEEME WHERE IT HURTS
   WALTER JACKSON/Columbia FC 37132

38 38 LOVE LIFE
   BRENDA RUSSELL/A&M SP 4811

39 39 'NARD BERNARD WRIGHT/Arista/GRP 5011

40 40 MAGIC TOM BOWMAN/Arista/GRP 5503

CHARTMAKER OF THE WEEK

45 — HOT, LIVE AND OTHERWISE
   DIONNE WARWICK
   Arista A2L 8605

46 46 LICENSE TO DREAM
   KLEER/Atlantic SD 19288

47 47 HOUSE OF MUSIC
   T.S. MONK/Mirage WTG 19121

48 48 PARTY TILL YOU'RE BROKE
   RUFUS/MCA 5159

49 49 HOTTER THAN JUJ BY SHE...WONDER/Tamla T8 3731M1

50 50 STARS ON LONG PLAY
   STARS ON/Radio RR 16044 (At)

51 51 GOLDEN TOUCH
   ROSE ROYCE/Whitfield WHK 3512 (WB)

52 52 JOHNNY GUITAR WATSON AND THE FAMILY CLONE/
    D.J. 601 (PolyGram)

53 53 IT'S SWINGING TIME
   KLUM/MCA 919

54 54 ALICIA ALICIA MYERS/MCA 5181

55 55 ZEBOP!
    SANTA/Columbia FC 37158

56 56 NEVER GONNA BE ANOTHER ONE
    THELM HOUSTON/Atlantic SD 19288

57 57 ALL MY REASONS
   NOEL POINTER/Liberty LT 1094

58 58 GINO VANNELLI/Arista AL 9536

59 59 SISTER SLEDGE/Cotillion SD 16027

60 60 BETTY WRIGHT/Epic JE 38679

Black Music Report

Continued from page 20

mental backing . . . Even better, however, is "This Time Around," an album on Stax of previously unreleased Staple Singers tracks. It is a remarkably good LP (makes you wonder why it wasn't released before), and Marvin Staples again shows why she is one of the underappreciated treasures of black music. Standout cuts include "A Child's Life," "Live In Love" and "This Time Around." Al Bell produced the original tracks, with Herb Jemmerson adding additional strings, horns, etc. . . . Warners and Island are servicing radio with a great two-sided Bob Marley single, "Jamming," (which originally went top ten in England) b/w "No Woman, No Cry," an exceptional performance. Perhaps black radio will lose some of its reluctance toward reggae and give these classic songs a shot . . . A fine new single by Midnight Star on Solar, "I've Been Watching You," suggests producer Leon Sylvers' ear for the solid hook and snappy rhythm arrangement continues unabated, good news indeed for new distributor Elektra/Asylum.

PolyGram Signs Edwin Hawkins

PolyGram Records has signed gospel artist Edwin Hawkins to an exclusive recording contract, it was announced by David A. Brown, president and chief executive officer for the company. His first PolyGram album is scheduled for release this summer. Pictured at the signing ceremony are, from left: Bill Heywood, vice president, black music marketing, PolyGram Records, Inc.; Brown; Hawkins; Dwight McKee, Hawkins' manager; Bob Sherwood, executive vice president and general manager, PolyGram Records, Inc.; and Eileen Garrish, vice president, legal and business affairs, PolyGram Records, Inc.
Motown Re-Signs Jermaine

Jermaine Jackson has re-signed an exclusive production and artist contract with Motown Records, it was announced by Jay Lasker, president of the label. Under the new agreement, Jackson's Jermaine L. Jackson Productions will also develop talent for the label. Pictured at the signing are, from left; Hazel Jackson, wife, partner and manager of Jermaine; Shelly Berger, Motown vice president of artist relations; Jackson; and Lasker.

Small Black Retailers

(Continued from page 20)

We can generate large enough numbers to impact on the distributors and through them the manufacturers. If they don't respect us for what we do in breaking records, then we have to begin operating in a way they understand.

At Long's popular Brooklyn outlet, he says he founded the key to "holding my own" was pushing deleted albums. "My prices on current records, due to rises at the wholesale level, are higher than those of department stores and discounters. So when someone comes in I make him aware of the Al Green, the Ray Charles, the Dells, the Candi Staton or Jerry Butler album he might have missed the first time around. Since the music is good and the prices much lower than current standards, I do an extremely good volume this way."

Webb Forms IRPRA

For Webb, organization meant it could be a forum for their activities at 20th. However, late last year (Continued from page 4)

Second New Music Seminar Set

■ NEW YORK—Radio consultant Lee Abrams, music cable pioneer Bob Pittman and record executives Ray Caviano, Miles Copeland and Dave Robinson head the list of speakers scheduled to participate in next month's second New Music Seminar.

The seminar, co-organized by Mark Josephson, Tom Silverman, Gary Kenton and Joel Webber, will take place July 13 and 14 at Privates, an east side Manhattan club. Eleven panel discussions—covering such topics as independent labels, video, talent and booking, alternative radio, clubs and DJs, and trends in new music—will be offered to the participants. Dave Robinson, president and founder of Stiff Records, will give a keynote address at 10 a.m. on July 13.

Last year's first New Music Seminar, a one-day affair, was met with enthusiastic response.

For more information call (212) 860-4895, 777-1132 or 380-2226.

New Steering Committee For New York Chapter Of Publishers Forum

■ NEW YORK—A new steering committee has been elected by the New York chapter of the Music Publishers Forum. Marvin Goodman of ATV Music has been named chairman.

The other members of the policy-making committee are Judy Gattegno of Famous Inc.; Susanne Landry of the Eastman Group of Companies (MPL, Frank Music and E. H. Morris), Susan McCusker, who heads Sum Music and Louise-Jack Music Inc.; and Joel Vance of Curtman & Murtha Associates.

Tonyms

(Continued from page 4)

opened hours after his death on August 25. "Woman of the Year" took two other awards, for best book (Peter Stone) and best featured actress (Marilyn Cooper). Hinton Battle was chosen best featured actor in a musical for his role in "Sophisticated Ladies." The big winner in this year's Tonys with five awards including best play, was "Amadeus," which co-stars A&M recording artist Tim Curry, who was nominated for best actor but lost to Ian McKellen of the same play.

The Broadway cast albums of "42nd Street" and "Sophisticated Ladies" are on RCA Records; "Woman of the Year" on Aristas; and "The Pirates of Penzance" on Elektra.

Disco File Top 40

1. TRY IT OUT  GINO Soccio/Atlantic/RFC (12") SD 16042
2. PULL UP TO THE BUMPER  GRACE JONES/Island (12") LPS 9624 (WB)
3. PARADISE  SUGAR HILL (12") SD 1930
4. NIGHT (FEEL LIKE GETTING DOWN)  COLIN "SLIPPERY OCEAN/Epic (12") AB 02048
5. GIVE IT TO ME BABY  RICK JAMES/Gordy (12") GB 10162 (Motown)
6. IF YOU FEEL IT  SCACCHIO/HOUSTON/RCA (12") JD 1216
7. AI NO CORRIDA/BETCHA WOULDN'T HURT ME/ RAZZAMATAZ QUINLEY JONES/A&M (12") LP 3972
8. (HEY, WHO'S GONNA) FUNKY SONG/TOO MUCH TOO SOON FASHION/Pavilion (12") JL 27511 (CBS)
9. IF YOU WANT ME EASY, PASSION AND PAIN/Ray B. (12") RDR 2516
10. I'LL DO ANYTHING FOR YOU ENREO MOGON/Beep (12") BKO 302
11. HIT 'N RUN LOVER CAROLS (JAN)/Amelia (12") OP 2008 (Arista)
12. SEEING TO FIND THE ONE UNLIMITED TOUCH/Prelude (12") PR 5704
13. WHAT'CHA GONNA DO FOR ME (EP) CHARLIE KHAN/Werner Bros. HS 3526
14. I'M IN LOVE EVELYN KING/RCA (12") JD 1224
15. SET ME FREE KAREN SILVER/Quality/RFC (12") QRF 561
16. SHAKEN UP TONIGHT CHERYL LYNX/Columbia (12") 4B 01003
17. DYIN' TO BE DANCIN' EMPRESS/Prelude (12") PRD 607
18. WE DON'T STOP K.J./Dam (12") S 12337
19. FEELS LIKE I'M IN LOVE KELLY MARIE/Coast To Coast (12") 428 00203 (CBS)
20. REMEMBER ME/AIN'T NO MOUNTAIN HIGH ENOUGH BOSTON GANG/Moby Dick (12") EBS 16002
21. NEW TOY LIVING ROOM/Chiff (12") IT 91
22. GIVE IT UP (DON'T MAKE ME WAIT) JANET JACKSON/Horst/Mercury (12") F 9601
23. HEARTBEAT TAANA GARDNER/West End (12") WES 1537
24. LAY ALL YOUR LOVE ON ME STARS ON 45/2 STS 11203
25. I WANNA DO IT SCACCHIO/HOUSTON/RCA (12") SJ 12328
26. BODY MUSIC STICK tray/Atlantic (12") PRD 608
27. FUNKY BEBOP VIN ZEE/EMC (12") EMDS 6517
28. LOVE NO LONGER HAS A MOLD ON ME JOHNNY BRISTOL/Handshake (12") 4WB 02076
29. GOOSEBUMPS DEBRA DELAN/Handshake (12") 4WB 02077
30. BETTE DAVIS EYES KIM CARPENTER/EMI-America (LP cut) SD 10082
31. CALL IT WHAT YOU WANT BILL SUMMERS AND SUMMERS HEAT/ MCA (12") MCA 7197
32. BAD COMPANY/ROCK ME ULLANDA MCCULLOUGH/Atlantic (12") 19056
33. STARS ON 45 (MEDEY) SFARS ON/Radio (12"/LP cut) RN 19014 (ART)
34. THE MAGNIFICENT DANCE CROWN/EMC (12") 1248
35. WE CAN START TONIGHT GODDARD/CBS (12") 147074
36. I REALLY LOVE YOU JODY WATTS/EMC (12") 12184
37. IF YOU WANT ME OR/SMG (12") 12256
38. TWO MAN SOUND 'TSR (12") 280
39. WE CAN START TONIGHT BOYSTOWN GANG/Moby Dick (12"/LP cuts) SP 02023 (CBS)
40. CHICKEN LADIES ON THE MOVE CYNTHIA HARRISON/West End (12") STS 19296
JUNE 20, 1981

101 102 BODY MUSIC STRIKERS/Prelude 8025 (Trumor, BMI)
103 101 IT HURTS TO BE IN LOVE DAN HARTMAN/Blue Sky 6 02115 (CBS)
104 103 EVERLASTING LOVE REX SMITH & RACHEL SWEET/Columbia 8 01219 (Rising Sons, BMI)
105 104 FOREVER YESTERDAY (FOR THE CHILDREN) GLADYS KNIGHT & THE PIPS/Columbia 12 01111 (Glen's Music Files, ASCAP)
106 105 SOME DAYS ARE DIAMONDS (SOME DAYS ARE STONE) JOHN DENVER/Body Music Strikers/Prelude 8025 (Trumar, BMI)
107 103 IF YOU FEEL IT THELMA HOUSTON/RCA 12215 (Brookshare, BMI)
108 101 RUNNING AWAY MAZE FEATURING FRANKIE BEVERLY/Capitol 4981 (Mine, ASCAP)
109 103 - UNDER THE COVERS JANIS IAN/Columbia 11 02102 (April, ASCAP)
110 106 - SKINNY OHIO PLAYERS/Boardwalk 8 02063 (On the Boardwalk, ASCAP)
111 107 SWEET/Columbia 18 02169 (Street Music, ASCAP)
112 102 - NO CORRIDA Jones (Heatwave/HG, ASCAP)
113 101 A LIFE OF ILLUSION Passarelli-Walsh/Columbia 11 02113 (Glenn's Music Files, ASCAP)
114 101 GEMINI DREAM Williams (WB/MCA, ASCAP)
115 103 BETTE DAVIS EYES Garay (Plain and Simple Touch, ASCAP)
116 104 SONG OF THE SEAS JANICE KLANE/Columbia 11 02114 (Johnson, BMI)
117 105 COME TO ME Mardio (Acoustic/Ripples, BMI)
118 106 ANGEL OF THE MORNING Landis (Screen Gems - EMI, BMI)
119 102 PULL UP TO THE BUMPER Blackwell-Saldinin (Achy/Osage, ASCAP)
120 103 SOMEDAY, SOMEWAY ROBERT GORDON/RCA 12239 (Belwin Mills, ASCAP)
121 101在我国的歌曲, ASCAP)
122 107 REACTION SATISFACTION SUN/Capitol 4981 (Glenwood, ASCAP)
123 104 YOU CAN'Tינוח, BMI)
124 102 STARS ON 45 Eggermont (Publisher not listed)
125 103 TELL ME WHERE IT HURTS JACKSON Colorado 11 02037 (Screen Gems - EMI, BMI)
126 104 WHERE IN THE WORLD IS SAMMY DEAN? Hope/Capitol 5000 (Owner, BMI)
127 101 TALK TO ME AND YOU WILL WRITE A SONG (DEEP DOWN IN MY HEART) Mossman (Screen Gems - EMI, BMI)
128 101美味的歌曲, ASCAP)
129 103 WHAT ARE WE DOING IN LOVE Maher - Group (Perks/Duchess, BMI)
130 104 WHAT CHA GONNA DO FOR ME Mardin (Gambi, BMI)
131 105 THE BREAK UP SONG (THEY DON'T WRITE THEM) Kaufman (Rye-boy, BMI)
132 104 SONG FROM THE GREAT AMERICAN SONG) Werman (Huge, BMI)
133 105 THE LAST OF THE GREAT AMERICAN HERO Post (Publisher not listed)
134 105 SWEEP THE STAGE (Three Days, ASCAP)
135 106 THIS WILL BE OUR SUMMER BAND (Tremendous Sound, ASCAP)
136 106 IN THE AIR TODAY Collins (Effectsound Ltd./Pun, BMI)
137 101 BE WITH THE RIGHT MAN Hall - Oates (Hot-Cha/Six)
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<th>Title, Artist, Label, Number, (Distributing Label)</th>
<th>Week, On Chart</th>
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<td><strong>JUNE 20, 1981</strong></td>
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<td><strong>BETTE DAVIS EYES</strong> by KIM CARNES (3rd Week)</td>
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<td><strong>STARS ON 45</strong> by PARKER, JR. &amp; RAYDIO/Arista 0592</td>
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<td><strong>ALL THOSE YEARS AGO</strong> by GEORGE HARRISON/Dark Horse 49729</td>
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<td><strong>A WOMAN NEEDS LOVE</strong> by RAY PARKER, JR. &amp; RAYDIO/Arista 0592</td>
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<td><strong>THE ONE THAT YOU LOVE</strong> by CLIMAX BAND/Warner Bros. 49667</td>
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<td><strong>ANGEL OF THE MORNING</strong> by JUICE NEWTON/Capitol 4976</td>
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<td><strong>TAKE IT ON THE RUN</strong> by REO SPEEDWAGON/Epic</td>
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<td><strong>AMERICA</strong> by NEIL DIAMOND/Capitol 4994</td>
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<td><strong>SUKIYAKI</strong> by SHEENA EASTON/EMI-America 8071</td>
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<td><strong>AMERICA</strong> by NEIL DIAMOND/Capitol 4994</td>
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<td><strong>ELVIRA</strong> by OAK RIDGE BOYS/MCA 51084</td>
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<td><strong>KISS ON MY LIST</strong> by DARYL HALL &amp; JOHN OATES/RCA 12142</td>
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<td><strong>HEARTS</strong> by MARTY BALIN/EMI-America 8084</td>
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<td><strong>A WOMAN NEEDS LOVE</strong> by RAY PARKER, JR. &amp; RAYDIO/Arista 0592</td>
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<td><strong>TAKE IT ON THE RUN</strong> by REO SPEEDWAGON/Epic 19 01054</td>
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<td><strong>MORNING TRAIN</strong> by SHEENA EASTON/EMI-America 8071</td>
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<td><strong>ELVIRA</strong> by OAK RIDGE BOYS/MCA 51084</td>
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<td><strong>I DON'T NEED YOU</strong> by KENNY ROGERS/Liberty 1415</td>
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<td><strong>WHAT ARE WE DOIN' IN LOVE</strong> by DOTTIE WEST/Liberty 1404</td>
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<td><strong>SOMEBODY'S KNOCKIN'</strong> by TERRY GIBBS/MCA 41309</td>
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<td><strong>THE WAITING</strong> by TOM PETTY AND THE HEARTBREAKERS/Atlantic 3824</td>
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<td><strong>JUST THE TWO OF US</strong> by GROVER WASHINGTON, JR. WITH HER TOWN TOO</td>
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<td><strong>SWEET BABY</strong> by STANLEY CLARKE &amp; GEORGE DUKE/Epic 19</td>
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<td><strong>DO) RAY</strong> by MANHATTAN TRANSFER/Atlantic 3816</td>
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<td><strong>FAREWELL</strong> by JOE DOLCE/MCA 51054</td>
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<td><strong>ALWAYS</strong> by JOE WALSH/Elektra 47144</td>
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<td>**SURE I DON'T NEED YOU KENNY ROGERS/Liberty 1415</td>
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<td><strong>DON'T MAKE ME WAIT</strong> by BOB THOMPSON</td>
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<td><strong>IN THE AIR TONIGHT</strong> by PHIL COLLINS/Atlantic 3824</td>
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<td><strong>GIVE ME JUST A LITTLE MORE TIME</strong> by CHARLIE KIRKPATRICK/Atlantic</td>
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<td><strong>FOOL IN LOVE WITH YOU</strong> by JIM IPHOTOGLO/20th Century Fox</td>
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<td><strong>CANTA MI</strong> by MARIO FRAGA &amp; MANUEL VIVAS/EMI-Latino</td>
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<td><strong>TIME ALONE</strong> by THOMAS WARD</td>
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<td><strong>THAT'S THE WAY</strong> by JOEY MCINTYRE</td>
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<td><strong>WHAT HAVEN'T I TOLD YOU</strong> by JOEY MCINTYRE</td>
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<td><strong>DANCE WITH ME</strong> by THE PERSUASIONS</td>
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<td><strong>DO YOU REMEMBER</strong> by THE PERSUASIONS</td>
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<td><strong>I DON'T HAVE YOU</strong> by DON McLEAN/Millennium</td>
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<td><strong>I'M NOT THE ONE</strong> by JOHN STAMATAKIS</td>
<td>100</td>
</tr>
</tbody>
</table>

* Denotes Powerhouse Picks.
HEAVY ACTION listings from key progressive stations around the country are in descending order unless otherwise noted. Adds are alphabetized.

WNWE-FM/NEW YORK

ADDS:
DDT (single)—New England—Epic
EQUATIONS—Still America
JANIS JAN—Col
DONNIE IRIS LIVE (12")—MCA
IRON MAIDEN—Harvest
DAVID JOHANSEN—Blue Sky
YOKO ONO—Geffen
PSYCHEDELIC FURS—Col
THIEF (soundtrack)—Tangerine Dream
VOLUNTEER JAM VII SAMPLER—Epic

HEAVY ACTION:
GEORGE HARRISON—Dark Horse
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
JOE WALSH—Asylum

WBCN-FM/BOSTON

ADDS:
BLACKFOOT (12")—Atco
DDT (single)—New England—Elektra
ROBBIE ROGER—Elektra
IRON MAIDEN—Harvest
DAVID JOHANSEN—Blue Sky
MANHATTAN TRANSFER—Atlantic
YOKO ONO—Geffen
PSYCHEDELIC FURS—Col

HEAVY ACTION:
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
THE WHO—WB

WLR-FM/LONG ISLAND

ADDS:
BLACKFOOT (12")—Atco
AC/DC—Atlantic
ADAMS AND THE ANTS—Epic
BILLY SQUIER—Capitol
DANNY JOE BROWN—Atlantic
GARY U.S. BONDS—EMI-America
MOODY BLUES—Threshold

HEAVY ACTION:
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
VAN HALEN—WB

WB/FM/NEW HAVEN

ADDS:
A'S—Arista
ARLO GUTHRIE—WB
IRON MAIDEN—Harvest
DAVID JOHANSEN—Blue Sky
MICK MASON—Col
PAT METHENY & LYLE MAYS—ECM
HILLY MICHAELS—WB
SYL SYLVAIN AND THE TEARDROPS—RCA

HEAVY ACTION:
PINO DANIELE—Elektra
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
MOOBY BLUES—Threshold

WQBX-FM/RICHMOND

ADDS:
BLACKFOOT (12")—Atco
BLUE OYSTER CULT (12")—Col
SYRACUSE SUMMER (single)–FM/ATLANTA—Sunday

HEAVY ACTION:
PHIL COLLINS—Atlantic
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA

WMMX/AM/CLEVELAND

ADDS:
BLUE OYSTER CULT (12")—Col
SOUTHSIDE JOHNNY—Mercury
AC/DC—Atlantic
GARY U.S. BONDS—EMI-America
SILVER CONDOR—Col

HEAVY ACTION:
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA

WNYX/AM/AUGUSTA

ADDS:
BLACKFOOT (12")—Atco
DANNY JOE BROWN—Atlantic
PLASMATICS—Still America

HEAVY ACTION:
VAN HALEN—WB
PHIL COLLINS—Atlantic
MARSHALL TUCKER BAND—WB
GEORGE HARRISON—Dark Horse
AC/DC—Atlantic

WSHE/AM/FT. LAUDERDALE

ADDS:
BLACKFOOT (12")—Atco
DANNY JOE BROWN—Epic
HEAVY ACTION:
GARY U.S. BONDS—EMI-America
AC/DC—Atlantic
RICK SPRINGFIELD—RCA
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA

WMS-FM/ATLANTA

ADDS:
BLACKFOOT (12")—Atco
SOFT CELL—Col

HEAVY ACTION:
VAN HALEN—WB

WB/LM/PHILADELPHIA

ADDS:
BLACKFOOT (12")—Atco
DANNY JOE BROWN—Epic
DDT (single)—New England—Epic
DIESEL—Regency/MCA
DONNIE IRIS LIVE (12")—MCA
IRON MAIDEN—Harvest

HEAVY ACTION:
AC/DC—Atlantic
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA

WMMR/AM/PHILADELPHIA

ADDS:
BLACKFOOT (12")—Atco
IRON MAIDEN—Harvest
DAVID JOHANSEN—Blue Sky
SANTANA—Col

HEAVY ACTION:
MOTHER'S FINEST—Atlantic
SANTANA—Col

WB/FM/DETROIT

ADDS:
BLACKFOOT (12")—Atco
ELTON JOHN—Geffen

HEAVY ACTION:
ROBbie ROGER—Elektra
JOHN LENNON/YOKO ONO—EMI

WMMU/FM/NEW YORK

ADDS:
BLACKFOOT (12")—Atco
DAVID JANSSEN—Blue Sky
MARTY BALIN—EMI-America
JIMMIE DAVIS—EMI-America
GEORGE WALLACE—Portrait

HEAVY ACTION:
DANNY JOE BROWN—Epic
BILLY SQUIER—Capitol
MOODY BLUES—Threshold

WNEW-FM/NEW YORK

ADDS:
DAVID JOHANSEN—Blue Sky
DANNY JOE BROWN—Epic
AMERICA—EMI-America
MARTY BALIN—EMI-America
JIM MESSINA—A&M

HEAVY ACTION:
SANTANA—Col

WQX-FM/SYRACUSE

ADDS:
BLACKFOOT (12")—Atco
BLUE OYSTER CULT (12")—Col
SYRACUSE SUMMER (single)—FM/ATLANTA—Sunday

HEAVY ACTION:
PHIL COLLINS—Atlantic
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA

WRU-FM/UTICA

ADDS:
BLACKFOOT (12")—Atco
DANNY JOE BROWN—Epic

HEAVY ACTION:
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA

WXY-FM/CLEVELAND

ADDS:
BLUE OYSTER CULT (12")—Col
SOUTHSIDE JOHNNY—Mercury
GARY U.S. BONDS—EMI-America
SILVER CONDOR—Col

HEAVY ACTION:
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA

WZZX/AM/Boston

ADDS:
BLACKFOOT (12")—Atco
AC/DC—Atlantic

HEAVY ACTION:
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA

**Most Added**

- **FLY AWAY** (single) - Blackfoot - Atco
- **DANNY JOE BROWN AND THE DANNY JOE BROWN BAND** - Epic (16)
- **KILLERS** - Iron Maiden - Harvest (9)
- **THE RIGHT PLACE** - Gary Wright - WB (8)
- **HERE COMES THE NIGHT** - David Johansen - Blue Sky (7)
- **TALK TALK TALK** - Psychedelic Furs - Col
- **BLUE OYSTER CULT** (12") - Col (6)
- **A WOMAN'S GOT THE POWER** - A'S - Blue Oyster Cult (12") - Col (6)

**Top Airplay**

Hard Promises to the Heartbreakers
Backstreet/MCA

**KLOF-FM/Houston**

- **BLACKFOOT** (12") - Atco
- **DANNY JOE BROWN** - Epic
- **GARY WRIGHT** - WB

**WKFU-FM/Minneapolis**

- **BLACK OYSTER CULT** (12") - Col
- **DANNY JOE BROWN** - Epic
- **JOE WALSH** - Asylum

**KXZK-FM/Sacramento**

- **DANNY JOE BROWN** - Epic
- **BILLY SQUIER** - Capitol
- **PHIL COLLINS** - Atlantic

**KQMS-FM/San Jose**

- **BLACKFOOT** (12") - Atco
- **HOLLY AND THE ITALIANS** - Sire

**KFMB-FM/San Diego**

- **BLACKFOOT** (12") - Atco
- **GARY WRIGHT** - WB

**KQBQ-FM/Oakland**

- **BLACKFOOT** (12") - Atco
- **DANNY JOE BROWN** - Epic
- **JOE WALSH** - Asylum

**KFRG-FM/Sacramento**

- **BLACK OYSTER CULT** (12") - Col
- **JOE WALSH** - Asylum

**KZEL-FM/Eugene**

- **BLACKFOOT** (12") - Atco
- **DANNY JOE BROWN** - Epic

**KPOP-FM/Palo Alto**

- **THE WHO** - WB
- **JOE WALSH** - Asylum

- **MISSING PERSONS** - Komos
- **SPLIT Z/Virgin
- **JOE VITALE** - Asylum

**KZAR-FM/St. Louis**

- **BLACKFOOT** (12") - Atco
- **DANNY JOE BROWN** - Epic

**KSDK-FM/St. Louis**

- **BLACKFOOT** (12") - Atco
- **DANNY JOE BROWN** - Epic
- **GARY WRIGHT** - WB

**Physical albums**

**KXL-FM/Portland**

- **MISSING PERSONS** (ep) - Komos
- **SPLIT Z/Virgin
- **JOE VITALE** - Asylum

**KZQX-FM/Bay Area**

- **MISSING PERSONS** (ep) - Komos
- **SPLIT Z/Virgin
- **JOE VITALE** - Asylum
RECORD WORLD JUNE 20, 1981

**Radio World**

**Radio Replay**

By PHIL DIMAURO

**ABC RADIO CREATES TWO NEW NETWORKS:** Two new full-service radio networks, to be introduced on January 1, 1982, have been unveiled by ABC Networks President Ed McLaughlin. One, described as an "AOR/Top Tracks" network, is aimed at the 15-34 demographic, while the second, described as "adult-oriented," will target the 18-49 demographic, zeroing in on the 25-44 group. Both will offer news, features, long-form specials and public affairs programming.

Bob Chambers, vice president and general manager of the ABC Radio Networks, told Radio Replay that the new nets are necessary because radio is now so much more "specialized" than it was when the four existing networks were structured 12 years ago. The current ABC FM Network, for instance, has been servicing a wide range of stations, from AORs to the more adult-oriented, contemporary hit FMs. Now, features like "The King Biscuit Flower Hour," currently fed through the FM Network, will become part of the new AOR network, while the current FM network will offer products tailored to the contemporary rock stations.

The new adult-oriented network will also differ from the current Information Network, which offers more "serious, hard-hitting, in-depth" looks at the news, and the Entertainment Network, which takes a consumer point of view, "the you in the news," according to Chambers. The new net will offer "a broad scope of the news in brief," in Chambers' words, concentrating on three-minute newscasts. The "hottest format right now is country," he said, "and there are a lot of country stations out there who desire a national news service and network station identification."

With the flexibility afforded by the new nets, Chambers expects that ABC will not have to cross affiliate lines to sell features as often, because stations will be getting material that's more often appropriate to their formats. Taking a broader view, Chambers feels that the networks will make radio in general much more attractive to advertisers. In the under-35 market, he predicted that the new ABC AOR/Top Tracks network, combined with successes such as NBC's young adult network, The Source, would give television a run for its money, attracting advertisers who aren't already in radio "with some nice reach figures." As Chambers observed, there are still over 5000 unaffiliated stations in the U.S.

NOW . . . ABOUT THAT BUILDING YOU VANDALIZED: New York Mayor Ed Koch meets a cowboy-booted King Kong (who's been appearing on billboards for the city's stereo country station, WKHK, proclaiming "New York is putting its boots on") and a mime who frequently entertains on the city streets at the recent NYMRAD (New York Market Radio Broadcasters' Association) Festival held at the Sheraton Center May 28. The mime, hired for the occasion by McGavren Guild Radio, provided a silent counterpart to the many extroverted air personalities who took the podium to announce the winners of some hefty door prizes, including stereo equipment, vacations and a moped. (Radio Replay's luck ran as usual.) The festival, held in the hotel's largest ballroom, was a riot of games of chance and skill, from blackjack to basketball, that the thousands who attended could play for nifty promotional items, all prizes (Continued on page 41)

**Public Broadcasting Facing $25m Cutback**

**WASHINGTON—**The Corporation for Public Broadcasting suffered a Congressional setback earlier this month when the House and Senate tentatively agreed on a cut of $25 million for the fiscal 1983 budget. Congress will be voting in the next few weeks on legislation to replace the 1978 Public Broadcasting Act.

**N.Y. Black Coalition Urges Boycott of Crocker and WBLS**

By NELSON GEORGE

**NEW YORK —** A coalition of Harlem-based retailers and small record company owners called the National Black Committee for Economic Justice is asking New Yorkers to boycott black-owned WBLS-FM and its popular air personality-progarm director Frankie Crocker, charging that he ignores records by small independent black labels.

**Tactics**

The group has blanketed sections of Harlem and midtown Manhattan with flyers denouncing Crocker's programming policies. For two days in the first week of June the NBCEJ had a sign on the Apollo Theater marquee stating "Boycott Frankie Crocker, Unfair to Black Record Companies, Artists, and Producers." WBLS was number three in the last Arbitron ratings book.

Paul Winley, owner of his own self-titled record label and a Harlem one-stop, said NBCEJ members had spoken "with Frankie in reference to why he doesn't play records by black companies and weren't satisfied with his answer, so we initiated this action." An example of the group's complaint, Winley noted that two rap versions of the BOS charted single, "Heartbeat" were released within days of each other. Sweet Gee's "Heartbeat Rap" on white-owned West End records—the same New York indie that cut Taana Gardner's original record—received considerable air play on WBLS. The Treacherous Three's "Feel the Heartbeat" on Enjoy records, owned by longtime industry veteran Bobby Robinson, received no play on WBLS. In contrast, New York's two other black-formatted stations, WXLO and WKTU, placed it in rotation.

Winley told Record World he plans a three-stage protest: posters to alert New Yorkers to the potential boycott, rallies and picketing of WBLS's mid-town offices. "We are black companies in the black community, hiring black (Continued on page 41)
NMPA Sets Annual Membership Meeting

NEW YORK—The annual membership meeting of the National Music Publishers’ Association will take place on Tuesday, June 23, NMPA President Leonard Feist has announced. Music publishers from more than a dozen states are expected at the afternoon gathering in the White & Gold Suite of the Plaza Hotel in New York.

Schedule
The first session will be a 3 p.m. business meeting of authorized representatives of NMPA member firms. This will be followed by a general meeting of the membership and Harry Fox Agency clients. This meeting will feature annual summaries of the state of the industry and the Association by Feist and of the state of the Agency by HFA president Albert Berman.

A highlight of the afternoon will be the announcement of the results of voting for the NMPA board. A total of 18 directors will win two-year terms.

WEA Cleveland Branch Moves to Larger Site

BURBANK, CA.—Mike Spence, WEA vice president and Cleveland regional branch manager has announced that the Cleveland regional branch sales office and warehouse has moved to expanded quarters. The new facility, located across the street from the branch’s former location, is 70,000 square feet in size.

The new address is WEA Corp., 4567 Willow Parkway, Cuyahoga Heights, Ohio 44125. The phone numbers remain the same: general office, (216) 271-3900; sales order department, (216) 883-3250. Customer service, shipping of orders and full operations were implemented at the new facility June 1.

E/A Promotes Cline

LOS ANGELES—Dave Cline has been promoted to national sales manager for Elektra/Asylum Records, it was announced by Lou Maglia, vice president/Sales.

Cline had been national sales advertising director. In his new post, Cline will be responsible for his previous duties plus directing the day-to-day activities of all E/A product, in coordination with WEA and the E/A field staff.

Past
Cline joined E/A in February 1977 as western regional marketing manager, handling the 11 western states. He was upped to national advertising director the following August. Before that, he was with Pickwick International as western sales and marketing manager. Cline was with Capitol Records from 1965 to 1971, holding district sales manager posts in Albany, New York and Los Angeles.

ASMA Elects May President

LOS ANGELES—The American Society of Music Arrangers has elected arranger/composer Billy May to the position of president at its annual membership meeting on May 14. May succeeds Eddy Lawrence Manson, with Manson serving in an advisory capacity. Joining May during his two-year term are Sid Feller as vice president, Roy Philpil as executive secretary; Fred Woessner as secretary, and William “Buddy” Svarda as treasurer.

Board Members

Also elected were executive board members Van Alexander, Benny Carter, Buddy Colette, Lisa Donovan, Albert Harris, Jimmie Haskell, Ira Hearshen, Bonnie Janofsky, Beth Lee, Bernie Lewis, Howard Lufract, Joe Rizzo, Albert Sendrey, Tommy Vig and Marl Young.

The Coast (Continued from page 12)

accustomed to sharing the spotlight, decided to give it a go as the leader of a three-piece group, “I’m pretty much of a ham,” she told Coast, “so I never felt, ‘Oh gee, gosh, I’m going to have to be in the middle there all by myself.’ I do get stage fright every now and then, but not too often.” Readers who feel inspired by that confession of vulnerability to rush to the Texan beauty’s assistance should hold their horses. A new guitarist/vocalist, one George Callinis, has just been enlisted as a fourth member and is presently packing his gear down in his native San Antonio. With the group moving somewhat to a Tom Petty-ish mainstream rock sound, the addition of another voice and guitar should go a long way towards filling out an already impressive delivery.

MISCELLANY: We hear that Joe Jackson, who broke up his band not long ago, will be back on the road this summer playing what he calls “jump music, live music and swing.” The material will reportedly include many tunes by the likes of Cab Calloway and the great Louis Jordan, which is terrific news. If you’ve never heard the music of saxophonist/vocalist/handleader Jordan—a repertoire that includes things like “Reet, Petite and Gone,” “Barnyard Boogie,” “Five Guys Named Moe,” “Jack, You’re Dead!” and any number of hilarious, swinging others—this is your chance, and it shouldn’t be missed. . . A one-hour TV salute to the Beach Boys on their 20th anniversary is now available for syndication from Zanya Productions in New York. Concert footage from the Boys’ earliest days to last year’s July 4 extravaganza in Washington is included.

THE SEEDY SIDE OF COAST: When a burly messenger unburdened himself here of a couple of crates of oranges recently, our devious minds strained to guess the purpose of their delivery. Tangerine Dream, maybe? Nah, E/A is much too tight with a buck, and if some manager had forced them into it, they would have sent only one crate of oranges. How about Squeeze? New album after all, just out on A&M (and a good one, too). Well, maybe . . . Juice Newton? Could be, but a little too obvious, and her record’s been out for a while. It finally dawned on us that there was, after all, an accompanying press release, and though it pained us to have to open an envelope on a Friday morning, we broke down and read the following: “Do not ask for whom the orange peels . . . it peels for thee, obviously…” and went on to be a cleverly-worded announcement (from Bob Levinson) of the new Irvine Meadows Amphitheatre, located, we were told, only an hour away in Orange County, Get it?

NOTICE: The June 23 dinner meeting of the California Copyright Conference will feature the topic “The Producers’ View of Today’s Recording Industry,” with panelists/producers Chris Bond, Michael Lloyd and Michael Ormatian, hit-makers all. Call (213) 784-3284 for info and reservations.

CONGRATS: Meanwhile, congrats are also in order for Leon Sylvers III, who married Dynasty’s Nidra Beard on June 7 in Van Nuys, California, and to Debbie and Michael Lansing, whose daughter Kimberly was born June 6 in L.A. Dad works for Michael Lippman, Inc., and is tour manager for Leo Sayer and Melissa Manchester… On a more somber note, Drake-Chenault Enterprises’ Doug Fidlin is now at home after recent brain surgery. He’ll be back on the job next month, but in the meantime, he’d probably love to hear from anyone and everyone. He’s at 22247½ Erwin Street, Woodland Hills, Cal. 91367, (213) 992-8641.

RECORD WORLD JUNE 20, 1981 29
Cover Story: Three Million More for Styx

With three consecutive triple platinum albums ("Grand Illusion," "Pieces of Eight" and "Cornerstone") under their belts, Styx could have been excused if their current album, "Paradise Theater," failed to achieve the widespread commercial acceptance of its immediate predecessors and "only" went platinum. However, with two top ten singles already culled from the LP and more, presumably, on the way, Styx is well on its way to approaching the three million mark once again.

Keyboardist Dennis DeYoung, guitarists Tommy Shaw and James Young, and twin brothers drummer John and bassist Chuck Panozzo don't appear in gossip columns and have never had significant support from critics. But as members of the A&M recording group Styx, they have continually toured for months at a time while consistently selling out all of the arenas and stadiums that they have played. Through the rest of June and July, Styx will perform in arenas throughout the western United States and Canada.

Says DeYoung: "We're midwestern kids filled with the prot- estant ethic of hard work and doing your job as best you can do it." With songs like "Blue Collar Man," Styx has spoken to others who share that feeling. DeYoung talks from experience: after years of minimal acceptance, the group has become so successful that they were named most popular rock band in America by a Gallup poll.

In 1970, Styx signed with Wooden Nickel Records in Chicago. After four albums for the label, the group had enjoyed some regional success but had not yet embarked on anything resembling a national tour. In 1975, under new management, the group signed with A&M. Ironically, "Lady," a song released two years earlier on Wooden Nickel, reached the top ten that spring—just months before their debut A&M album, "Equinox."

"Our manager, Derek Sutton, begged a lot of promoters to take a look at the band," says John Panozzo. "We did 186 dates in 1976. We were delighted. It was work and work puts food on the table." For their efforts, the group eventually received a platinum album for "Equinox."

Playboy Productions Names Jim Merrill

LOS ANGELES—Jim Merrill has been named publicity manager for Playboy Productions, it was announced by W. Russell Barry, president, Playboy Productions and Martin M. Cooper, senior vice president, corporate communications, Playboy Enterprises, Inc.

Merrill's responsibilities include all publicity/promotional activities for Playboy Productions as well as overseeing specific campaigns for television, theatrical and cable projects.

Merrill joined Playboy three years ago and was involved with the Playboy Jazz Festival and the magazine division. Prior to that he held positions at the Shefrin Co. and United Artists Records.

Mobile Fidelity Names Broudy Art Director

LOS ANGELES—Pete Senoff, director of marketing for Mobile Fidelity Sound Lab, has announced the promotion of Eileen Broudy to the newly created position of art director. In Broudy's new position, she will oversee graphic production of current product and the design of new products. She previously served as national advertising and merchandising manager.

Broudy joined Mobile Fidelity Sound Lab one year ago. Prior to that she was in the merchandising department at ABC, and the production department at CRP (Columbia Record Production) at CBS Records.
A survey of NEW product sales listed alphabetically in the nation's leading retail outlets.

**HANDelman/NATIONAL**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Label</th>
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<tr>
<td>KIM CARNES</td>
<td>EMI-america</td>
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<tr>
<td>CHAMPIONS-RC</td>
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<td>DANCEBURST-vintage</td>
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<td>RICK JAMES</td>
<td>Gordy</td>
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<td>ELTON JOHN</td>
<td>Geffen</td>
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<tr>
<td>OAK RIDGE BOYS-MA</td>
<td>RCA</td>
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<td>TOM PETTY &amp; THE HEARTBREAKERS</td>
<td>MCA/backstreet</td>
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<td>VANDY MILLER</td>
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**MUSICLAND/NATIONAL**

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<td>OAK RIDGE BOYS-MA</td>
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**PIckWICK/NATIONAL**

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**SOUND UNLIMITED/NATIONAL**

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<td>Gordy</td>
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<td>Threshold</td>
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<td>MOODY BLUES-Threshold</td>
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<td>TOM PETTY &amp; THE HEARTBREAKERS</td>
<td>MCA/backstreet</td>
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**ALEXander's/New York**

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**Crazy Eddie/New York**

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**DIRE STRAITS/New York**

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<td>PAT METHENY</td>
<td>ECM</td>
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<tr>
<td>BILLY SQUIRREL</td>
<td>Capital</td>
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**Radio Doctors/Milwaukee**

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<td>DAZZ BAND-Motown</td>
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<td>GEORGE HARRISON-Dark Horse</td>
<td>Threshold</td>
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<td>MOODY BLUES-Threshold</td>
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**Radio Town/NEw Sh wieast**

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**Sound Warehouse/Colorado**

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<td>PAT METHENY</td>
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<td>BILLY SQUIRREL</td>
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** Licorice Pizza/Los Angeles**

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**Eucalyptus/west & Northwest**

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<td>KIM CARNES</td>
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<td>CARL BOWERS-Chicago</td>
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<tr>
<td>RICK JAMES</td>
<td>Gordy</td>
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<td>PAT METHENY</td>
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**Everybody's/Northwest**

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<tbody>
<tr>
<td>PHIL COLLINS</td>
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<td>MARY MURRAY</td>
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**Record Town/Midwest**

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<tr>
<td>1</td>
<td>HI INFIDELITY, REO SPEEDWAGON, Epic FE 36844</td>
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<td>2</td>
<td>PARADISE THEATER, Styx/A&amp;M SP 3719</td>
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<td>3</td>
<td>DIRTY DEEDS DONE DIRT CHEAP, AC/DC/Atlantic SD 16033</td>
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<td>4</td>
<td>FAIR WARNING, Van Halen/Warner Bros. HS 3540</td>
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<td>MISTAKEN IDENTITY, KIM CARNES/EMI-America SD 17052</td>
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<td>HARD PROMISES, Tom Petty &amp; The Heartbreakers/Backstreet/MCA BSR 5160</td>
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<td>MOVING PICTURES, Rush/Mercury S&amp;M 1 4013 (PolyGram)</td>
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<td>KENNY ROGERS' GREATEST HITS, Liberty LOO 1072</td>
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<td>ZEBOPI, Santanna/Columbia FC 37158</td>
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<td>10</td>
<td>STREET SONGS RICK JAMES/Gordy GB 10028M (Motown)</td>
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<td>11</td>
<td>ARC OF A DIVER STEVE WINWOOD/Island UPS 9576 (WB)</td>
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<td>STARS ON LONG PLAY, STARS ON/Radio RR 16044 (Alt)</td>
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<td>CHRISTOPHER CROSS/Warner Bros. BSK 3383</td>
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<td>LONG DISTANCE VOYAGER, MOODY BLUES/Threshold TR 1 12901 (PolyGram)</td>
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<td>WINELIGHT GROVER WASHINGTON, JR/Eleka 6t 305</td>
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<td>16</td>
<td>THE DUDE QUINCY JONES/A&amp;M SP 3721</td>
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<td>17</td>
<td>A WOMAN NEEDS LOVE RAY PARKER, JR. &amp; RAYDIO/Arista AL 9543</td>
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<td>18</td>
<td>THE JAZZ SINGER, (ORIGINAL SOUNDTRACK) NEL DIAMOND,Capitol SWAV 12120</td>
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<td>19</td>
<td>BACK IN BLACK, AC/DC/Atlantic SD 16018</td>
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<td>20</td>
<td>FACE VALUE, Phil Collins/Atlantic SD 16029</td>
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<tr>
<td>21</td>
<td>THE FOX ELDON JOHN/Geffen GHS 2002 (WB)</td>
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<td>22</td>
<td>LOVEBOY, Columbia JC 36762</td>
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**CHARTMAKER OF THE WEEK**

**SOMETIME IN ENGLAND**

GEORGE HARRISON

Dark Horse DHK 3472 (WB) 1 H

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<tr>
<th>WEEKS ON CHART</th>
<th>TITLE, ARTIST, LABEL, NUMBER, (Distributing Label)</th>
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<tr>
<td>23</td>
<td>SOMEWHERE IN ENGLAND, GEORGE HARRISON</td>
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**24**

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<tr>
<td>24</td>
<td>WHAT CHA' GONNA DO FOR ME, CHAKA KHAN/Warner Bros. HS 3526</td>
<td>7 H</td>
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<tr>
<td>25</td>
<td>CRIMES OF PASSION, Pat Benatar/Chrysalis CHE 1275</td>
<td>42 H</td>
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<td>26</td>
<td>FACE DANCES, The Who/Warner Bros. HS 3516</td>
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<td>27</td>
<td>DOUBLE THUNDER OF LONDON JOHNNON/YOKO ONO/Geffen</td>
<td>GHS 2001 (WB) 27</td>
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<td>28</td>
<td>DANCERSIZE CAROL HENSEL/Mirus/Vinyl VNJ 7701</td>
<td>10 H</td>
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<tr>
<td>29</td>
<td>WILD-EYED SOUTHERN BOYS, 3B/Vintage A&amp;M SP 4835</td>
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<td>30</td>
<td>BLIZZARD OF OZZ OZZY OZZBOURNE/Net JZ 36812 (CBS)</td>
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<tr>
<td>31</td>
<td>STEPHANIE STEPHANIE MILLS/20th Century Fox 1700</td>
<td>(RCA) 6 H</td>
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<tr>
<td>32</td>
<td>FANCY FREE OAK RIDGE BOYS/MCA 5029</td>
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<tr>
<td>33</td>
<td>THE ONE THAT YOU LOVE, Air Supply/Arista AL 9551</td>
<td>2 H</td>
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<td>34</td>
<td>DEDICATION GARY U.S. BONDS/EMI-America SD 17051</td>
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<td>35</td>
<td>VOICES DARYL HALL &amp; JOHN GATES/RCA AGL 3640</td>
<td>33 H</td>
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<td>36</td>
<td>BEING WITH YOU, SMOKY ROBINSON/Tamba TB 37375 (Motown)</td>
<td>29 H</td>
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<td>37</td>
<td>THERE GOES THE NEIGHBORHOOD, Joe Walsh/Asylum SE 525</td>
<td>3 H</td>
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<td>38</td>
<td>GAP BAND III/Mercury S&amp;M 1 4003 (PolyGram)</td>
<td>23 H</td>
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<td>39</td>
<td>FEELS SO RIGHT, Alabama/RCA AGL 3920</td>
<td>14 H</td>
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<td>40</td>
<td>NIGHTCLUBBING GRACE JONES/Island UPS 9624 (WB)</td>
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<td>41</td>
<td>GUILTY BARBRA STREISAND/Columbia FC 36750</td>
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<tr>
<td>42</td>
<td>THE NATURE OF THE BEAST, APRIL WINE/Capitol SOO 12125</td>
<td>21 H</td>
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<tr>
<td>43</td>
<td>DAD LOVES HIS WORK, James Taylor/Columbia FC</td>
<td>36009 (WB) 14 O</td>
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**PRICE CODE:**

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**JUNE 20, 1981**
Somewhere In England

Featuring the much-discussed, played and listened-to single, "All Those Years Ago." DRC 49725
NOW ON OVER 350 STATIONS!

Somewhere In England DHK 5492
Produced by George Harrison & Ray Cooper
On Dark Horse records & tapes
Manufactured & distributed by Warner Bros. Records Inc.
101 HIGHWAY TO HELL AC/DC/Atlantic SD 19244 44 H
102 ROCKIN' AND ROUGH-GROG KIHN/Berskley B2 10069 (E/A) 14 H
103 SECRET COMBINATION RANDY CRAWFORD/Warner Bros. BSK 3541 4 H
104 MAGIC TOM BROWNE/Arista/GRP 5503 32 H
105 BALIN MARTY BALIN/EMI-America SO 17054 4 H
106 HUSH JOHN KLEMMER/Elektra 5E 527 3 H
107 TURN UP THE MUSIC MASS PRODUCTION/Cottilion SD 5226 (Ahl) 9 G
108 THIEF (ORIGINAL SOUNDTRACK) TANGERINE DREAM/ Elektra SE 251 11 H
109 NARD BERNARD WRIGHT/Arista/GRP 5011 21 H
110 URBAN CHIPMUNK CHIPMUNKS/RCA AFL 4027 4 H
111 GAUCHO STEELY DAN/MCA 6102 27 H
112 DEV-O LIVE DEVO/Warner Bros. Mini 3548 10 X
113 GALAXIAN JEFF LORBER FUSION/Arista AL 9545 7 H
114 CLOSER GINO SOCIO/Atlantic/RFC SD 16042 5 H
115 AS FALLS WICHITA, SO FALLS PAT METHENY & LYLE MAYS/ECM 1 1190 (WB) 1 I
116 THREE PIECE SUITE RAYMOND LEWIS/Columbia FC 37153 1 O
117 LOST IN LOVE AIR SUPPLY/Arista 9545 8 H
118 COMPUTER WORLD KRAFTWERK/Warner Bros. HS 3549 3 H
119 KILLERS IRON MAIDEN/Herst ST 12141 (Capitol) 4 H
120 BEYOND THE VALLEY OF 1984 PLASMATICS/Soft-America WOW 11 3 G
121 RECKONING GRATEFUL DEAD/Arista A2 8604 9 G
122 FANTASTIC VOYAGE LAKESIDE/Solar BXL1 3720 (RCA) 34 H
123 SEND YOUR AURRA/Asalshu AS 5838 (RCA) 7 G
124 CONCERTS FOR THE PEOPLE KAMPUCHEA VARIOUS ARTISTS/Atlantic SD 2 7005 10 L
125 ROUND TWO JOHNNY VAN ZANT/Polydor PD 1 6322 (PolyGram) 3 H
126 MAGIC MAN ROBERT WINTERS & FALL/Buddah BDS 5732 (Arista) 19 G
127 HOUSE OF MUSIC T.S. MONK/Mirage WTG 19121 (Ahl) 21 G
128 GREATEST HITS RAY OAK RIDGE BOYS/MCA 5150 29 G
129 ESCAPE ARTIST GARLAND JEFFREYS/Epic JE 36983 23 O
130 COCONUT TELEGRAPH JIMMY BUFFETT/MCA 5169 16 G
131 WEST DOTTIE WEST/Liberty LT 1062 21 H
132 IMAGINATION WHISPER/Solar BXL1 3578 (RCA) 7 G
133 ANNIE (ORIGINAL CAST ALBUM)/Columbia JS 34712 25 O
134 LIVE STEPHANE GRAPPELLI/DAVID GRISMAN/ Warner Bros. BSK 3540 3 H
135 SOMETIMES LATE AT NIGHT CAROLE BAYER SAGER/ Boardwalk NB 1 33237 4 G
136 FLYING THE FLAG CLIMAX BLUES BAND/Warner Bros. BSK 3493 7 H
137 SWEETLY ROSE (ORIGINAL SOUNDTRACK)/WILLIE NELSON & FAMILY/Columbia SJ 36752 39 O
138 MOUNTAIN DANCE DAVE GRUSIN/Arista/GRP 5010 16 H
139 HOT, LIV AND OTHERWISE DIONNE WARWICK/Arista AZL 8605 1 L
140 LOVE IS... ONE WAY/MCA 5163 15 H
141 UNLIMITED TOUCH/Prelude PRL 12184 7 G
142 TO LOVE AGAIN DIANA ROSS/Motown M 951 M 16 H
143 AEROBIC DANCING/Gateway GSLP 7610 3 G
144 MICKEY MOUSE DISCO Disneyland/Vista 2504 66 X
145 B.L.T. ROBIN TROWER WITH JACK BRUCE & BILL LOR-DAN/ Chrysalis CHR 1924 14 H
146 ALL MY REASONS NOEL POINTER/Liberty LT 1094 10 G
147 INTUITION LINX/Chrysalis CHR 1332 4 G
148 EVANGELINE EMMYLOU HARRIS/Warner Bros. BSK 3508 17 H
149 WHA "PFEN ENGLISH BEAT/Sire SRK 3560 (WB) 1 H
150 I LOVE 'EM ALL T.G. SHEPPARD/Warner/Chapp BSK 3528 6 H
151 I THE TWO OF US YARBROUGH & PEOPLES/Mercury SRM 3834 (PolyGram) 22 H
152 NEVER GONNA BE ANOTHER ONE THELMA HOUSTON/ RCA AFL 3482 4 H
153 FUNKLAND BRAM TCHAKOFSKY/Arista AB 4292 4 G
154 EL RAYO-X DAVID LINDLEY/Asylum SE 524 6 H
155 JERMAINE JERMAINE JACKSON/Motown MB 94BM 44 H
156 MVP HARVEY MASON/Arista AB 4283 5 G
157 KEEP ON IT STARCRAFT/Chocolate City CLP 2018 (PolGram) 10 H
158 STREET CORNER HEROES ROBBIE DUREE/Elektra 6E 344 2 H
159 THE BEATLES/Alfa AAA 10001 8 G
160 MESSINA JIM MESSINA/Warner Bros. BSK 3559 1 H
161 LEATHER & LACE WILLY NILE/Arista AB 4284 7 G
162 COME AND GET IT WHITESNAKE/Mirage WTG 19297 (Ahl) 10 G
163 SILVER CONDOR/Columbia NFC 37163 4 G
164 LOOK OUT 20/20/Portrait NFR 37050 (CBS) 2 O
165 ALICIA ALICIA MYERS/MCA B181 5 H
166 GREATEST HITS DOORS/Elektra SE 515 29 H
167 FUN IN SPACE ROGER TAYLOR/Elektra SE 522 7 H
168 DARLIN' TOM JONES/Mercury SRM 1 4010 3 H
169 GOLDEN DOWN WILLIE NILE/Arista AB 4284 6 G
170 LET THERE BE ROCK AC/DC/Atlantic SD 36511 10 G
171 ROCK AWAY PHOEBE SNOW/Mirage WTG 19297 (Ahl) 10 G
172 ME TELL WHERE IT HURTS WALTER JACKSON/Columbia CF 37132 3 O
173 BELIEVE IN YOU DON WILLIAMS/MCA 5132 33 H
174 PIRATES OF PENDANCE/Elektra VE 601 4 X
175 IRON AGE MOTHERS FINEST/Atlantic SD 19302 1 G
176 IT'S WINNING TIME KLIQUE/MCA 5198 1 H
177 LOVIN' THE NIGHT AWAY DILLMAN BAND/RCA AFL 3909 7 G
178 THE GAME QUEEN/Elektra SE 513 48 H
179 WILDFIRE X/Slash SR 107 29 G
180 HOTTER THAN JULY STEVIE WONDER/Tamla T 373M1 (Motown) 30 H
181 STARDUST WILLIE NELSON/Columbia KC 30305 26 O
182 GREATEST HITS WAYLON JENNINGS/RCA AFL 378 (Motown) 103 G
183 LOVE LIGHT YUTAKA/Afia AAA 10004 8 G
184 STILL FEELS GOOD TOM JOHNSTON/Warner Bros. BSK 3527 2 G
185 LOVE LIFE BRENDA RUSSELL/Atlantic 5101 9 H
186 GOING FOR THE GLOW DONNA WASHINGTON/Capitol ST 12147 4 H
187 UNSUNG HEROES DREGS/Arista AL 9548 9 H
188 HIGH VOLTAGE AC/DC/Atlantic SD 36142 1 G
189 GLASS HOUSES BILLY JOEL/Columbia FC 36384 63 O
190 HARDWARE KROKUS/Arista AL 9545 10 G
191 JUNIE JUNIE/Columbia ARC 37133 3 O
192 BARRY & GLODEAN WHITE/Unlimited Gold FX 37054 (CBS) 2 O
193 BARRY & GLODEAN WHITE/Unlimited Gold FX 37054 (CBS) 2 O
194 BARRY & GLODEAN WHITE/Unlimited Gold FX 37054 (CBS) 2 O
195 SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 5173 9 H
196 FLOWERS OF ROMANCE PUBLIC IMAGE LTD./Warner Bros. BSK 3536 4 H
197 ARE YOU GONNA BE THE ONE ROBERT GORDON/RCA AFL 3773 (Motown) 2 H
198 WOMAN OF THE YEAR [ORIGINAL BROADWAY CAST], (Arista) AL 8033 1 O
199 SANCTUARY NEW MUSIC/Epic NFE 37314 2 O
200 AUTUMN PIANO SOLOS GEORGE WINDHURST/Windham Hill C 1012 1 G
IAN puts forth one of her finest songwriting efforts with this captivating single from her new "Restless Eyes" LP. Loaded with innuendos and particularly sharp observations about sexual relationships, it also serves as a vehicle for her engaging vocal. Featuring L.A.'s best session stars, it's a must for pop and A/C formats.

ROBIN LANE & THE CHART- BUSTERS—WB 49742
SOLID ROCK (prod. by Lyons) (writers: Lyons/Lane) (Leeds/MCA, ASCAP) (3:47)
Manchester puts both feet in the dance music ring with this traditional Italian stomper. A double-header for weddings, parties and drunken brawls.

THE JOE CHEMAY BAND—Unicorn 95003 (MCA)
LOVE IS A CRAZY FEELING (prod. by Chemay/Guas/Johnstone-Boshelli) (House of Erik, ASCAP) (3:00)
Chemay had considerable chart success recently with his "Proud" single. This follow-up is ready-made for pop-A/C formats. The soaring hook and pretty keyboard flow.

THE ISLEY BROTHERS—T-Neck 5-02172 (CBS)
I ONCE HAD YOUR LOVE (And I Can't Let Go) (prod. by group) (writers: Group) (Loving, ASCAP) (4:41)
Selected have the Brothers sounded prettier. Ronnie's lead vocal is adorned with subtle percussion and soft backing vocals.

BRENARD WRIGHT—Arista/ GRP 2514
HABOGBLABORIBIN’ (prod. by Grusin-Rosen) (writer: Blackman) (Soulful) (BMI) (3:46)
Wright trades in his bass for music box piano melodies on this funk opus from his "Nard" LP. Don Blackman's vocal travels the stream-of-consciousness trail.

THE PARTNER NOBODY CHOSE—Capitol 49741
BUSTING OUT (prod. by group) (writers: group) (CRI-CRI/Island, BMI) (3:40)
From the forthcoming dance compilation LP "Seize the Beat (Dance Ze Dance)," this hot track boasts an agile, upfront bass, pulsating synthesizer lines and Nona's centerstage vocal sauce.

THE PLAYERS ASSOCIATION—Vanguard 35224
LET YOUR BODY GO! (prod. by Weisz) (writers: Hills) (Silk/West, BMI) (3:32)
The L.A.-based band brews a funky cauldron on this title-cut from their latest LP. Boiling percussion, vocal chants and Randy Brecker's trumpet spice are featured.

Bucks Fizz—RCA 12242
MAKING YOUR MIND UP (prod. by Barry) (Mother Bertha/Trio, BMI) (2:40)
Batdorf's (writers: Spector-Greenwich-Barry) (time not listed)
Barry) (House of Erik, ASCAP) (3:55)
The Boston-based quintet offers likeable vocal phrasing.

Mark Gordon Cremer—OAK-49740
Macho (writers: Malavasi-Slade) (Little Macho, ASCAP) (3:46)
Culled from their forthcoming self-titled LP, the Brooklyn, Bronx and Queens band utilizes multi-overlays, slick percussion and a dance beat, all well-produced by Jacques Fred Petrus.

Eddie Kendricks—Columbia 3796
OH I NEED YOUR LOVIN' (prod. by Richards) (writers: Eddie & Brian Holland) (Stone Donned/BMI) (4:06)
Kendricks' work with the Temptations and later as a solo artist ranks him as one of the truly great vocal stylists. He makes his label debut with this sultry side from the forthcoming "Love Keys" LP. All the unmistakable color and shimmering inflections are there, captured brilliantly by the Randy Richards-Johnny Sandlin production.

The Players Association—Vanguard 35224
LET YOUR BODY GO! (prod. by Weisz) (writers: Hills) (Silk/West, BMI) (3:32)
The L.A.-based singer/songwriter makes an impressive debut with this hook-filled story-song. Catchy guitar licks, a fine steel guitar break, and "50,000 watts of power" give this strong heavy rotation potential.

Guy Clark—WB 49740
THE PARTNER NOBODY CHOSE (prod. by Crowell) (writers: Clark Crowell) (World Song/Coastwell/Granite, ASCAP) (3:35)
Backed by members of Emmylou Harris' Hot Band and produced by Rodney Crowell, Clark aims for AOR and pop acceptance with this easy rollin' tune.

Tanya Tucker—MCA 51131
SHOULD I DO IT (prod. by Klein) (writer: Martine, Jr.) (Unichappell/Wash Hill, BMI) (3:00)
Pop and A/C radio will love the hook and arrangement on this upbeat latest from the dynamic vocalist.

Texas—Texas 42780
SOUTHERN LIVIN' (prod. by group) (writers: Surber) (Surber, ASCAP) (4:12)
Texas-born and L.A.-based, the country rockin' quartet is fronted by Jerry Lee Surber's affecting vocal talents. They emphasize tight harmonies and bouncy, pop-flavored melodies.
HERE COMES THE NIGHT
DAVID JOHANSEN—Blue Sky FZ 36589
CBS
The former New York Doll has come up with his best-sounding solo LP yet, partly due to a writing/performing partnership with guitarist Blondie Chaplin. The falsetto backing of "She Loves Strangers" is an excellent counterpoint to his half-spoken growl. "Bohemian Love Pad" is clever, and the title cut is a new anthem.

EXPOSED/A CHEAP PEEK AT TODAY'S PROVOCATIVE NEW ROCK
CB$ X2 37124 (2.98)
Rosanne Cash, Ellen Foley, Steve Forbert, Ian Comm, Judas Priest, Romans, Sorrows, Adam & the Ants, Garland Jeffreys and Loverboy.

POWER OF LOVE
ARLO GUTHRIE—Warner Bros. BSK 3558 (8.98)
Guthrie's unmistakable voice is complemented by guest singers like Phil Everly and Rickie Lee Jones on the calypso-tinged "Dumb Waiters." His vocals inject life into the counterpoint of "Dumb Waiters" and crescendos of "It Goes On."

TALK TALK TALK
THE PSYCHEDELIC FURS—Columbia NIC 37339
With guitars seething on the brink of chaos and Richard Butler's inimitable vocal cadences, the Furs follow their acclaimed U.S. debut with the guitar/harmonica counterpoint of "Dumb Waiters" and crescendos of "It Goes On."

CAMERON'S IN LOVE
RAFAEL CAMERON—Salsoul SA 8542
Cameron's previous LP, with songs and production by Brass Construction's Randy Muller, didn't get the recognition it deserved but they've teamed up again. His vocals inject life into the danceable "Funtown U.S.A." and the ballad "I'd Go Crazy."

WINTER MOON
ART PEPPER—Galaxy GXY 5140 (Fantasy) (8.98)
The lyrical saxophonist is joined by pianist Stanley Cowell and a sensitive rhythm section, plus a complement of strings that add sumptuous weight to "Our Song" and a blues, "That's Love."

HERE'S TO LOVE
GENE CARRIER—20th Century Fox/CBS 37359
This new British songwriter/singer evokes memories of early Elton John without being overly derivative. The pulsing synthesizers of "Poor Little Rich Boy," and the cute vocal backing of "I Love You So Badly" are ready for pop stations.

CALL ME—COLUMBIA—CBS 37336
While many of today's popular space adventures actually borrow from ancient lore, this film goes right to the source, the Greek myths. A new anthem in the style of Ray Harryhausen. A souvenir from this potential hit film.

SHADDAP YOU FACE
JOE DOLCE MUSIC THEATRE featuring LYN VAN HECKE—MCA 5211 (8.98)
Dolce, the Ohio native transplanted to Australia who's taking the U.S. by storm with his broken-English novelty single, "Shaddap You Face" (even his hat looks a little like Chico Marx's), teams up with spouse Van Hecke on this sometimes funny, sometimes sober collection. Includes "If You Want To Be Happy."
The news from Philips this month just might be some of the biggest of the year. Though two-pianist teams are not too frequent, there are a fair number around, and most have been recorded. Something new is coming from France, however, and Philips has it on record. The new combination is the Labèque Sisters—Katia and Marielle—and their first record, included in the June release, is George Gershwin's *Rhapsody in Blue* and the Piano Concerto in F.

The excitement comes from the fact that, according to Philips sales figures disseminated last week by the PolyGram vice president in charge of worldwide sales reports on the Labèque record have made it the biggest classical seller for the entire PolyGram group. Sales in France reportedly exceeded 100,000 by the end of May, and the Labèque's huge success has caused the company to rush forward with another Gershwin record for September, which will employ the talents of soprano Barbara Hendricks singing some of the great songs.

**Cool Reading**

Two pianists outselling Pavarotti? Having heard an imported copy of the record, I can understand why it has been so enthusiastically received. Though as Americans we are not inclined toward chauvinism, it should quickly be stated that the two sisters' grasp of the idiom of Gershwin is complete. The opening clarinet glissando in the *Rhapsody* has exactly the right feeling as played by piano. It's a cool reading of the *Rhapsody*, a reading that makes very good sense in light of the brilliant Gershwin played in the recent past by such an expert as William Bolcom. This music need not be so heated up; it was composed in an age when coolness was very significant. The two play brilliantly together, and never stint when a forte is required, always keeping the sound very clean. The overall effect of their playing is of elegance, precisely the mood that is often missing in Gershwin performances.

The version of *Rhapsody* for two pianos created by Gershwin and performed at the Roosevelt Hotel in New York with him and the pianist Isodor Gorn. Though Gershwin did not orchestrate the concerto, he did compose it very much on the piano and indeed, according to the liner notes, used four staves in his composition. The performance has a florid and independent integrity that makes it well worth hearing. It is not that the Labèques' playing duplicates an orchestration or is better than one; it is just a successful translation of one type of work to another, and the basic sound and feel of Gershwin is not lost. The playing is really remarkable, particularly so in the brilliant coda. Now we will discover if the success of the sisters—both still very young—in France can be duplicated in this country.

Angel this month has a release of four discs of which the most popular should be selections of classical music from recent popular films. All Wagnerians who attended a showing of *Excalibur*, the recent realization of Mailory's *Morte D'Arthur*, must have been struck by the use of Wagner. The Siegfried Funeral Music was used strongly to refer to the discovery of *Excalibur* (the sword theme never was played at the right moment), but music from Tristan and Isolde and Parsifal was ingeniously utilized. When Lancelot looked at Guinevere, the "look" motive of Tristan sounded; and Parsifal cropped up every time anyone searched for the Grail. To many, it may have made no difference, but it was good for those who love the music, and the performances were good. Now Angel makes them available, along with more Wagner from *Apocalypse*. Now Pachelbel's Canon from *Ordinary People* and the lovely Mandolin Concerto of Vivaldi heard in Kramer vs. Kramer. Another release from the Rachmaninoff Third Piano Concerto, contrasts two very different musical personalities. The two participants both have recorded it many times before and have played it countless times, but together? The two are Leonard Bernstein and Alexis Weissenberg, and the orchestra is the Orchestra National de France. The difference in their approaches should make for a stimulating concert, one that any piano lover would want to hear.

**BEST SELLERS OF THE WEEK**

**STERN 60TH BIRTHDAY CELEBRATION**

STERN, PERLMAN, ZUKERMAN MEHTA

CBS Mastersound

**SAM GOODY/EAST COAST**


**TOWER RECORDS/LOS ANGELES**


**SULLIVAN: PIRATES OF PENZANCE**

Rutti, Kline, Elliott—Elekta

WAGNER: DIE FRIEN—1967 Bayreuth Master Class—Coliseum Records

**RECORD WORLD/TSS/NORTHEAST**


**STREETSIDE/ST. LOUIS**


**HARMONY HOUSE/DETROIT**


**AmericanRadioHistory.Com**

**RECORD WORLD JUNE 20, 1981**
Record World en Mexico

By VILO ARIAS SILVA

MEXICO — Muchos son los éxitos que en el mercado nacional se les puede dar al calificativo de arrulladores (dificultad y ventas). Muchas canciones han sido de un impacto sorprendente, me refiero al tiempo tan corto — mucho menos del normal — que necesitaron para convertirse en ventas dignas del interés general, y muchos también, han sido los temas que por su larga permanencia, son sin duda, los que todo el medio recuerda cuando se trata de enumerar los super-hits de la temporada. Pero lo que está sucediendo con Emmanuel y sus recientes éxitos, está totalmente fuera del comentario y apreciación lógica. La actual estrella de RCA. El intérprete que en sus inicios parecía que no había nacido para triunfar en la carrera discográfica, y que gracias a la fe ciega de Guillermo Infante, actual Vice Presidente y Director General de RCA México, el apoyo y cuidado nunca decayó, por el contrario, continuó con mas animo a pesar de los resultados poco atractivos y hasta desalentadores; está hoy en día destrozando, aplastando y haciendo polvo todo lo alcanzado hasta el momento por un nuevo valor. Su éjéulo "Intimamente Emmanuel," está convertido en una admirada joya musical de imprescindible atractivo, tanto para el programador radial, como para el consumidor de todas las edades. En toda la República, la casi totalidad de las canciones que integran esta producción ("Insoportablemente bella," "Todo se derrumbó dentro de mí" "Quiero dormir cansado," El día que puedas," "Con olo..." ...etc) están convertidas en éxitos contundentes, y las ventas, superan el millón de éjéulos según anuncio que orgullosamente da en conocer en RCA. ¡Congratulaciones Guillermo! ... David Stockley asumió la presidencia y Dirección General del sello EMI Capitó. Su llegada, aparte de (Continued on page 41)


Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

(Continued on page 40)

(Continued on page 41)

AmericanRadioHistory.com
### EAST COAST – COSTA ESTE

<table>
<thead>
<tr>
<th>JUNE 20, 1981</th>
<th>JUNE 20, 1981</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 1 Amada Mia/Chelo Feliciano</td>
<td>1 2 Quiero Dormir Cansado/Emmanuel</td>
</tr>
<tr>
<td>2 2 Perdoname/Camilo Sesto</td>
<td>2 1 Piquete De Hermiguis/Conjunto Michoacan</td>
</tr>
<tr>
<td>3 3 Galera Tres/Ismael Miranda</td>
<td>3 6 Un Dia A La Vez/Los Tigres del Norte</td>
</tr>
<tr>
<td>4 8 Prohibiciones/Lolita</td>
<td>4 8 La Ladrona/Diego Verdaguer</td>
</tr>
<tr>
<td>5 5 La Rueda/La Salud</td>
<td>5 4 Perdoname/Camilo Sesto</td>
</tr>
<tr>
<td>6 5 Amor Es Albo Mas/José Luis</td>
<td>6 5 Querer y Perder/Dyango</td>
</tr>
<tr>
<td>7 9 Querer y Perder/Dyango</td>
<td>7 3 Si Quieres Verme Llorar/Lisa Lopez</td>
</tr>
<tr>
<td>8 7 La Dicha Mia/Celina, Johnny &amp; Pete</td>
<td>8 10 Ya No Me Interesa/Chela</td>
</tr>
<tr>
<td>9 13 Regresa A Mi/Miami Sound Machine</td>
<td>9 11 La Culpable/Alvaro Dávila</td>
</tr>
<tr>
<td>10 10 Ya No Regreso Contigo/Lupita D'Alessio</td>
<td>10 7 El Chubasco/Carlos y José</td>
</tr>
<tr>
<td>11 16 El Nene Esta Llorando/Conjunto Quiqueyala</td>
<td>11 13 Insaciable Amante/José José</td>
</tr>
<tr>
<td>12 11 El Amigo y La Mujer/Cuco Valoy</td>
<td>12 13 Procura Olvirante/Hermélic</td>
</tr>
<tr>
<td>13 6 El Piraguero/Conjunto Clásico</td>
<td>13 9 Ya No Regreso Contigo/Lupita D'Alessio</td>
</tr>
<tr>
<td>14 14 Mi Amigo El Payasa/Willie Rosario</td>
<td>14 15 Asi No Te Amar Jamas/Amanda Miguel</td>
</tr>
<tr>
<td>15 15 Dimelo Cantando/Patricia Quinzel</td>
<td>15 17 Donde Estes Con Quien Estes/Camilo Sesto</td>
</tr>
<tr>
<td>16 18 No Te Imaginas/Los Bukis</td>
<td>16 16 Don Diablo/Miguel Bosé</td>
</tr>
<tr>
<td>17 11 Quiero Dormir Cansado/Emmanuel</td>
<td>17 14 Si Tu Quisieras/Los Bukis</td>
</tr>
<tr>
<td>18 12 Mi Jaraguá/Gilberto Monroig</td>
<td>18 19 Prohibiciones/Lolita</td>
</tr>
<tr>
<td>19 20 Tanto Amor/Yolanda Monge</td>
<td>19 20 Polvo De Ausencia/Mercedes Castro</td>
</tr>
<tr>
<td>20 22 Amigo Deja/Ismael Miranda</td>
<td>20 24 Primer Amor/Yuri</td>
</tr>
<tr>
<td>21 17 A La Sombra Del Flamboyan/Raphy Leavitt</td>
<td>21 — El Cofrecito/Beatriz Adriana</td>
</tr>
<tr>
<td>22 27 Oh Que Sera/Willy Colón</td>
<td>22 30 Abrazado De Un Poste/Lorenzo de Montecarlo</td>
</tr>
<tr>
<td>23 23 Punto y Como/Lupita D'Alessio</td>
<td>23 — Padre Gorrian/Vicky</td>
</tr>
<tr>
<td>24 24 Como Te Estoy Extranjando/Orvil Miller</td>
<td>24 — Me Hubiera Dudado Tanto/Rocio Jurado</td>
</tr>
<tr>
<td>25 — El Paralitico/Roberto Torres</td>
<td>25 21 Leña Verde/Napoleon</td>
</tr>
<tr>
<td>26 26 Respirare/Wilkins</td>
<td>26 22 Tragos Amargos/Ramon Ayala</td>
</tr>
<tr>
<td>27 26 Y Mi Negra Esta Cansa/Oscar D'leon</td>
<td>27 23 Todo Se Derrumbo Dentro De Mi/Emmanuel</td>
</tr>
<tr>
<td>28 25 El Sabor De Todo/Roberto Carlos</td>
<td>28 28 Me Llamas/José Luis Perales</td>
</tr>
<tr>
<td>29 30 Me Llamos Jose Luis Perales</td>
<td>29 29 La Primera Vez/Manolo Galvan</td>
</tr>
<tr>
<td>30 — A La Reina/El Gran Combo</td>
<td>30 30 Madrigal/Danny Rivera</td>
</tr>
</tbody>
</table>

### WEST COAST – COSTA OESTE

<table>
<thead>
<tr>
<th>JUNE 20, 1981</th>
<th>JUNE 20, 1981</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 1 Santa Maria de Brasil Lindomar Castilho — RCA</td>
<td>1 1 Sao Paulo (Ventas) By Napern</td>
</tr>
<tr>
<td>2 2 Bem Te Vi Renato Terra — PolyGram</td>
<td>2 1 Santa Maria de Brasil Lindomar Castilho — RCA</td>
</tr>
<tr>
<td>3 3 A Ultima Carta Marcos Roberto — Capacabana</td>
<td>3 2 Insaciable Amante José José — Ariola</td>
</tr>
<tr>
<td>4 4 Woman John Lennon — Warner Bros.</td>
<td>4 3 Menos Amante José José — Ariola</td>
</tr>
<tr>
<td>5 5 Margarita Harmony Cats — RGE</td>
<td>5 4 San Juan de Dios Luis Tejado — HISPAX</td>
</tr>
<tr>
<td>6 6 Conga Conga Gretchan — Capacabana</td>
<td>6 5 No Es Tan Fácil Tiempo &amp; Lugar — Orfeon</td>
</tr>
<tr>
<td>7 7 Pensamiento Gilliard — RGE</td>
<td>7 6 La Rubia del Cabaret Leonardo Favela — EMI</td>
</tr>
<tr>
<td>8 8 Obrigado Brasil Roberto Leal — RGE</td>
<td>8 7 Dudando Dudando Juan Sebastian — RCA</td>
</tr>
<tr>
<td>9 9 Mostro De Jalapeño sensual — RGE</td>
<td>10 8 Tan Veloz como Speedy Gonzales Passenger — Philips</td>
</tr>
<tr>
<td>10 10 San Juan de Dios Luis Tejado — HISPAX</td>
<td>10 9 Don Diablo/Miguel Bosé</td>
</tr>
</tbody>
</table>

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**Latin American (International) Hit Parade**

**SANTO DOMINGO (Ventas) By Pedro Maria Santana**

1. Discólpame Vikki Carr
2. La Rueda Orquesta La Solución
3. El Pescao Johnny Ventura
4. Tengo Mucho Que Aprender De Ti Emmanuel
5. La Puerta del Recuerdo Orlando Penn
6. Ahora a Nunca Angela Carrasco
7. Amada Mia Cheo Feliciano
8. Perdóname Camilo Sesto
9. Se Busca Un Amante Charly
10. La Combia Dominicana Fernando Villalona
11. Milonga Para una Niña Andy Montañez
12. La Juma de Ayer Henry Pial
13. América Neil Diamond
14. Todo Se Remueve Dentro De Mi Emmanuel
15. Romeo y Julieta Bunny Cepeda

**URUGUAY (Ventas) By Juanjo Alberti**

1. Just Like (Starring Over) John Lennon — Clave
2. The Wanderer Donna Summer — Clave
3. Lanza perfume Rita Lee — RCA
4. El Cantor de Jazz Neil Diamond — EMI
5. Carraval Omar Romano — Sound
6. No Eres Mi Guardian Sonia Rivas — Palacio
7. Parchis Los Parchis — Palacio
8. No Es Tan Fácil Tiempo & Lugar — Areña
9. Eres Mi Vida, Eres Mi Sol Jorge Paolo — Orfeon
10. Otro Más Que Muerde El Polvo Queen — EMI

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**SAO PAULO (Ventas) By Napern**

1. Santa Maria de Brasil Lindomar Castilho — RCA
2. Bem Te Vi Renato Terra — PolyGram
3. A Ultima Carta Marcos Roberto — Capacabana
5. Margarita Harmony Cats — RGE
6. Conga Conga Gretchan — Capacabana
7. Pensamiento Gilliard — RGE
8. Obrigado Brasil Roberto Leal — RGE
9. Mostro De Jalapeño sensual — RGE
10. San Juan de Dios Luis Tejado — HISPAX
11. Insaciable Amante José José — Ariola
12. San Juan de Dios Luis Tejado — HISPAX
13. Imagine John Lennon — EMI
14. Push Push Brick — CBS
15. Santa Maria de Lamer — Mirielle Mathieu — Ariola

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**URUGUAY (Popularidad) By Juanjo Alberti**

1. Ella Se Llamaba Napoleón — Clise
2. Santa Maria Newton Family — RCA
3. Insaciable Amante José José — Ariola
4. Señor Peñas — Epic
5. Dos al Teléfono Leonardo Jurado — Microfón
6. Te Quiero Jose Luis Tejado — HISPAX
7. No Es Tan Fácil Tiempo & Lugar — Orfeon
8. La Rubia del Cabaret Leonardo Favela — EMI
9. Dudando Dudando Juan Sebastian — RCA
10. Tan Veloz como Speedy Gonzales Passenger — Philips

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Todo disponible en L.P., B-Track y Cassette
energía y agresividad ha salido de atolladores impresionantes, lo ha sidoFTA de Perú. Habrá que felicitar ampliamente a Osvaldo Vasquez por tales logros, ya que la deuda externa ha sido prácticamente eliminada del agreste camino que durante años, mantuvo en escasas a más de un ejecutivo. ¡Felicidades Vasquez! . . . y es que la gente peruana, en esta industria, es generalmente muy buena y profesional. ¡Viva Peru! . . . Bello el long playing que EMI Odeon, lanzó en Argentina interpretado por la más peruana de todas las compositoras peruanas y, por ende, la más famosa. Hablo de Chabaca Grande y el long playing se titula “Cada canción con su razón,” en cual la compositora descubre la motivación de cada tema. Acompañan a Chabaca Grande, Caíto Soto, Piliti Sirio y Alvaro Lagos en ritmos. Los temas son “La flor de la canela,” “El surco,” “Zaguan,” “Toro Mata,” “Una larga noche,” José Antonio, “Fina estampa,” “Coplas a Fray Martin,” “La Torre de canela,” “El suspiro,” “Olillia nomas,” “Cardo o ceniza” y “El puente de los suspiros” . . . ¡Simplemente, no podía dejar ninguno fuera!

Viajó Ignacio Jener de Discos Belter a Estados Unidos, para firmar contrato de exclusividad con Eliseo Valdes, (Musical Records), concediéndole la explotación de este importante catalogo en Estados Unidos . . . Por requerimientos de RCA, produjo en Brasil a un impresionante artista del sello. Ricardo Braga interpreta en Español bellamente, temas de corte romántico con un toque profundo de dramatismo. A pesar de que Ricardo suena, hasta hablando, a Roberto Carlos, sus ventas en Brasil son muy interesantes y pudiera andar muy bien con sus temas en Latinoamérica. Entre ellos, RCA ha seleccionado “Amor de Segunda Mano” para la promoción intensa. Ricardo terminó lloando su grabación de este tema . . . Yo no pude . . . habla mucho gente importante delante . . . Una tarde impresionante fue en el gran de Brasil, Martinho da Vila, en su casa, con su casa, con su gente. Sus ventas en Brasil y Europa son impresionantes. Ah! . . . en la misma medida que en sus obras se engrandecen, Martinho aumenta su simpleza. ¡Besos, negrete! . . . Ah! . . . lamento no haber estado con todos los buenos amigos que atesoró en Brasil. La falta de tiempo y el respeto a quienes me invitaron, coaccionaron totalmente mis grandes deseos y eliminaron la posibilidad de grandes actuaciones. Temas muy contagiosos y bien tratados orquestalmente. Resaltan “Me llamas,” “Un Veloer llamado libertad,” “El amor” y “Un día más” de su autoría.


These are, perhaps, the best performances by José Luis Perales from Spain, the talented composer and performer. “Tú como yo,” “El amor,” “Tu País,” “Un velero llamado libertad,” more.

JOSE LUIS PERALES—CBS 80302


With arrangements by Alfredo Valdés and German Peifferrer, the contagious voice of Jorge Maldonado offers a very commercial package of danceable salsa. “Vaclón,” (O. Caimoz) “Que jelengue,” (J.A. Méndez).
Endless Love," (Continued from page 17)

"Endless Love," is tied in with a PolyGram film to be released this summer.

"There were a lot of elements involved with this project," he understates, referring to artists, producer, film company and the numerous related figures—"then you hope what you come up with is also a hit." But after listening to two proposed mixes of "Endless Love," smiling faintly all the while, Koppelman that certain enough to remark: "If there were no film, it would still be a hit record.

While the Entertainment Company's consultant involvement can often avoid the hassles of distribution and sales, Koppelman finds himself thinking more seriously lately of establishing a record label, a move that would give the company total control over its product as well as the lion's share of returns:

"We go out and supplement the promotion forces and spend a great deal of time and money and effort in communicating with record companies and field personnel—since we do so much of everything else, that might be a better alternative for us.

Regardless of the specifics of distribution or even format, though, Koppelman continues to operate on a principle of appeal by sheer quality. "I think we've found over the last three or four years that when an artist of note delivers a boring piece of product, the public doesn't want it. But if they deliver something stimulating, creative and imaginative, everybody wants it: they will buy it and buy it, one for the house, for the car, for the summer home. Whether it's video disc or tape that ultimately takes over, everything's going to have a marketplace, and we share in that marketplace as a result of the expertise lies, dealing with all the creative elements."

En Mexico
(Continued from page 38)

causar muestras de simpatía, comienza a generar comentarios favorables por el hecho de que su primera preocupación está centrada en hacer un nivel más positivo el área de producción, que según tengo entendido, es uno de los puntos débiles de la empresa EMIL. ¡Que haya suerte David! En extremo notoria, positivo y digno de un merecido elogio, el crecimiento que en los últimos años exhibe la empresa CBS Columbia. Las utilidades sobrepasan los cien millones de pesos, y todo, como consecuencia del trabajo de modernización que desarrolló a su debido tiempo el siempre respetado profesional Armando de Llanos.

Radio Replay (Continued from page 28)

offered by greater New York area radio stations, networks who have them as affiliates, and rep firms. Needless to say, a few of the jocks who took the mike also took advantage of the fact that their more judicious listeners (the ones who like to send letters of complaint to the FCC) were not listening in.

THE BOSTON CHOCOLATE PARTY: Because one of its sponsors, Nestle Corporation, sells baby formula to underdeveloped nations, the King Biscuit Flower Hour has been dropped as a weekly feature by WBNC, Boston. The concert program, produced by DIR Broadcasting and distributed by ABC Radio, has been on the station every Sunday night since February 1973.

"It would be inconsistent, given WBNC's editorial stance against the use of Nestle's baby formula in underdeveloped countries, for us to continue to air a program sponsored in part by Nestle," was GM Tony Berardinii's official statement. The decision resulted from the recent World Health Organization Convention in Geneva, where the U.S. was the only nation to vote against the adoption of a code protecting third world nations from "the marketing strategies of infant formula manufacturing companies," according to the WBNC release. The station management feels that Nestle's lobbyists influenced the U.S. vote, in effect putting "profit before the lives of children."

Berardinii emphasized that the decision has nothing to do with the station's relationship with DIR or ABC—in fact, he looked into ways of running the show without the Nestle spots, but that would have violated contractual obligations. Nor are Berardinii or BCN on a crusade. "We're not leading a boycott against Nestle," he told Radio Replay, "we're just making a statement."

MOVIES: Don Benson will become vice president and director of operations for KHS-FM, Los Angeles, a Cannett station, moving from his executive position with the Western Cities broadcasting chain.... Terrell Metheny Jr. has resigned as vice president/general manager of WBSC and WMKE, Milwaukee, to become executive vice president of the Mesa Broadcasting Group. ... The newly formatted, "mass appeal" KWST, Los Angeles, has acquired the morning team of Ron England and John London, who leave KTH, Los Angeles. ... Jim Davis is the new GM of WWAF, Charleston, West Virginia. He resigned from KMPC, Los Angeles last February. ... New York City's airwave chameleon, Al Bernstein, has done rock on WQIV (WCN's brief departure from classical), jazz on WRVR (now WKHK), album rock on WNEW, adult rock on WNY, urban contemporary on WBLS, and now he's "putting his boots on," joining WKHK, the city's only country FM station, in the 10 a.m. to 2 p.m. slot. Good luck! ... KOPA-FM in Phoenix is looking for a midday airman with production capabilities. Tapes and resumes to Steve Rivers, KOPA, Box 1827, Scottsdale, Arizona 85251. And tell him where you read about it!

Nuestro Rincon (Continued from page 40)

I recently went to Brazil at the invitation of RCA Brazil and the RCA Latin American regional offices in Rio. While there, I had the opportunity to greet old friends, such as Adolfo Pino, Oswaldo Gurzone, Helcio Carmo, Oscar Jundi, Osmar Zam, Zé Luis Rodriguez, Henrique Gastaldeho and Jorge Pino. ... The RCA Latin American regional offices, established in Brazil just a few months ago, will move to Buenos Aires, headed by Adolfo Pino with Helcio Carmo personally directing Latin American operations. Jorge Pino will remain in Brazil in charge of the international department with Omar Jundi and Henrique Gastaldeho in charge of publishing, Zé Luis Rodriguez in charge of press and public relations and Oswaldo Gurzone in charge of RCA operations in Brazil.

First Hispanic Chosen for FCC

WASHINGTON — President Reagan has nominated Henry M. Rivera, a New Mexico lawyer, to be a member of the Federal Communications Commission.

Mr. Rivera is the first Hispanic to serve in the FCC.

The President also plans to re-nominate James H. Quello for a second term on the Commission. Only Quello and the FCC's new chairman, Mark S. Fowler, have past broadcasting experience. Both Quello and Rivera are Democrats. They will join Joseph R. Fogarty in forming the Democratic minority.

Long-time FCC commissioner Robert E. Lee, a Republican, is scheduled to retire June 30, and Reagan has already nominated Mary Ann Weyforth Dawson, chief aide to Senator Bob Packwood (R-Ore.), as his replacement. Mr. Packwood is chairman of the Senate Commerce Committee, which oversees broadcasting matters.

WBLS Boycott
(Continued from page 28)

people to work for us," said Win- naley. "We're not in it for the money. Now, if we can't get our records on a black-controlled station like WBLS, how are we going to make a dent at a station owned by NBC or ABC?"

In response to the posters, Inner City Broadcasting chairman Percy Sutton read a statement over the air defending Crocker and his selection of music.

"WBLS" is sought after by many often unsung and frequently unacknowledged benefits to black writers, producers, musicians, and performers," the statement said.

"These benefits grew from the fact that the 'faster WBLS grew in audience rating, the more often other radio stations attempted to imitate WBLS's style, by playing black music on their stations." Sutton credits WBLS with influencing radio stations nationwide to play black music.

Sutton said his station gives "maximum opportunity to the maximum number of black musicians, artists, and producers whose music fits into our programming format. It is a matter of fact that 90 percent of all music heard on WBLS is written produced, and performed by blacks. The survival and success of WBLS requires that management maintain control of its program format; including, of course, music selection."

The statement made no reference to the question of playing records of black-owned companies versus those of white-owned companies.
Japan

By CARMEN ITOH

TOKYO—On May 21, Alice, superstars of American-influenced "new music," suddenly announced their decision to stop working for one year from this November. This year marks their 10th year as a group and Alice is scheduled to hold nationwide concerts-celebrating this occasion. The kick-off concert will be at Hankaido on June 10 and the tour will continue till October 31. In between the concerts here they are scheduled to perform in Southeast Asia and Peking.

Three very talented people (Shinji Tanimura, Takao Horiiuchi and Toru Yawaza) who had and still have very varied music backgrounds (folk, rock and jazz, respectively) Alice was formed in 1971. In the beginning their concerts drew only about 30 people, now, a decade later, 80,000 fans gather at Budokan to listen to their music.

In 1979 Alice set a record-breaking milestone by selling 5,500,000-1,000 yen worth of singles, albums and cassette tapes. On an individual basis in 1980 Shinji Tanimura ranked number three in the lyrics category, selling 1,770,000 copies; in 1979 in the music composition category he placed number six, selling 1,430,000 copies. Takao Horiiuchi ranked number three as a songwriter in 1980. They set brilliant records both as a group and as individuals.

In terms of music and sales Alice have become very solid. It appears that each of them would like to indulge in his own solo activity in order to discover and experiment with their potentials. That is the main reason given to their moratorium for a year. But it seems a virtual dissolution. Little hope is seen for re-formation of the group. There are no immediate plans for a new album, but they will be in Southeast Asia and it seems to be a last visit. And on top of this, all the back-up musicians are outstanding.

Quincy Jones' third visit to Japan was finalized and the much-anticipated concerts will start next month. The concerts, fully sponsored by Suntory Beer, will be on July 6 & 9 in Tokyo, July 7 at Koke, and on July 10 at Fukuoka.

The line-up of musicians who will accompany Quincy are: John Robinson on drums, Rod Temperton on synthesizer, Paulinho DaCosta on percussion, Louis Johnson on bass, Ernie Watts on saxophone, Greg Phillinganes on keyboards, Toots Thielemans on harmonica, Jerry Hey on trumpets, Carlos Rios on guitar and Patti Austin & James Ingram, vocals. The horn and the strings sections will be provided by Japanese musicians. The news of Quincy's visit has created much excitement and expectations because it has been six years since his last visit. And on top of this, all the back-up musicians are outstanding.

Quincy's "Ai No Corrida" is currently enjoying a smash hit here at discos and cable radios. It is number 27 on the single charts this week (dated June 1) and the album, "The Dude" is ranked number 18.

"As a musician and a producer who is currently leading the American music scene, we hope to utilize Quincy's visit to share Quincy's strength and talents along with his beautiful personality to the Japanese fans," commented Nobuo Seki of Alfa Records. "We at Alfa are promoting a Quincy campaign by utilizing not only commercial newspapers but also through special FM programs and professional magazines."
Canada

By LARRY LeBLANC

TORONTO—Insight Productions of Toronto is producing a two-part documentary on Canadian music for CBC-TV. The firm is searching for VTRs of Canadian artists for the show. Contact John Brunton (416) 362-1002 for details. The program is scheduled for next March ... CBC remains closed for in-production these days due to the C.U.P.E. strike affecting the entire operation of the corporation coast-to-coast. ... Executive producer Gary Michael-Daught has left CBC Radio’s “Morningside” production. No replacement has been named. ... El Mocombo Records is about to release a new Guess Who recording titled “Now-and Not Then.” The only remaining Guess Who member of old on the LP is bassist Jim Kale. Other musicians on the record are well-known figures such as Mike McKenna, Dale Russell, Sonny Bernardi, and Brent Desjardins. Also on El Mocombo is a new LP by ex-Guess Who, James Gang guitarist Domenic Troiano, titled “Changing of the Guard,” under the group name Black Market ... Meanwhile, over at Portrait Randy Bachman returns with a new LP and new group named Union which contains BTO’s Fred Turner and Frank Ludwig of Trooper. At CBS, Burton Cummings is due to bow a new LP shortly. Then PRT from Triumph is scheduled for release in August and will be titled “Allied Forces” ... Kenny Rogers’ “Greatest Hits” LP has reached “diamond” (1 million units) in Canada, the eighth such LP to reach the milestone in Canadian recording history. ... CanCon certifications include: Loverboy, triple-platinum; and “Moving Pictures” by Rush, double-platinum. John Hannah has resigned from Streetheart and has been replaced by guitarist Jeffrey Curtis Neill. The band is working on its fifth LP this month ... CBS Special Products has released an LP titled “I Luv My Dad”!

England (Continued from page 42)

expressed by the national tabloids, and at the last count the Cherry Red Records song was 22 in the Record Business national chart. Naturally, the record has been banned by both broadcasting networks, and the High Street retailing chains, but indie distributor Pinnacle is counting on the specialist trade to keep the mini-punks supplied ... On the other side of the coin, BBC Records is working on hair-trigger timing for its “Official Royal Wedding Album,” which the company hopes will hit the shops just two days after the happy event. Plans are afoot to record the nuptials of Prince Charles and Lady Diana at St. Paul’s Cathedral on July 29, to be edited into master tape form by them, then PRT, along with other pressing plants, will be working overnight and flat-out to fulfill heavy advance orders in time for release on July 31. The label’s marketing manager, James Fleming, reckons if all goes to plan the LP might make the number one spot and provide the BBC with its first chart topper. National press advertising should help it on its way together with proposed mail-order promotion through the Tellydisc company on TV. Other Royal Wedding release news includes a pact with Stiff Records for VTRs of Canadian artists for the shows. Contact John Brunton (416) 362-1002 for details. The program is scheduled for next March ... CBC remains closed.

(Continued from page 42)

England’s Top 25

<table>
<thead>
<tr>
<th>Albums</th>
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<tbody>
<tr>
<td>1. PRESENT ARMS UB40/Dep Int</td>
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<tr>
<td>2. STARS ON LONG PLAY STAR SOUND/CBS</td>
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<td>3. ANTHEM TOYAH/Safari</td>
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<td>4. CHARIOTS OF FIRE VANGELIS/Polydor</td>
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<tr>
<td>5. KINGS OF THE WILD FRONTIER ADAM AND THE ANTS/CBS</td>
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<td>6. LONG DISTANCE VOYAGER MOODY BLUES/Threshold</td>
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<tr>
<td>7. HEAVEN UP HERE ECHO &amp; THE BUNNYMEN/Korova</td>
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<tr>
<td>8. THE FOX ELTON JOHN/Rocket</td>
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<td>9. MAGNETIC FIELDS JEAN MICHEL/Polydor</td>
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<td>10. WHA’ APPEN BEAT/Go Feet</td>
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<td>11. DISCO NIGHTS/DISCO DAZE VARIOUS/Ronco</td>
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<td>12. THEMES VARIOUS/K-Tel</td>
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<td>13. THIS OLE HOUSE SHAKIN STEVENS/Epic</td>
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<td>14. BAD FOR GOOD JIM STEINMAN/Epic</td>
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<td>15. MAKING MOVIES DIRE STRAITS/Vertigo</td>
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<td>16. EAST SIDE STORY SQUEEZE/A&amp;M</td>
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<td>17. HOTTER THAN JULY STEVIE WONDER/Motown</td>
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<td>18. COMPUTER WORLD KRAFTWERK/EMI</td>
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<td>19. QUIT DREAMING AND GET ON THE BEAM BILL NELSON/Mercury</td>
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<td>20. I AM THE PHOENIX JUDIE TZUKE/Rocket</td>
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<td>21. POSITIVE TOUCH UNDERTONES/Ardeck</td>
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<td>22. HI INFIDELITY REO SPEEDWAGON/Epic</td>
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<tr>
<td>23. KILLMANJARO TEARDROP EXPLODES/Mercury</td>
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<tr>
<td>24. JAZZ SINGER NEIL DIAMOND/Capitol</td>
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<tr>
<td>25. EDDIE OLD BOB DICK &amp; GRAY TENPOLE TUDOR/Stiff</td>
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<th>Singles</th>
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<tr>
<td>1. BEING WITH YOU SMOKY ROBINSON/Motown</td>
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<td>2. STAND AND DELIVER ADAM &amp; THE ANTS/CBS</td>
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<tr>
<td>3. FUNERAL PYRE JAM/Polydor</td>
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<td>4. YOU DRIVE ME SHAKIN STEVENS/Epic</td>
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<td>5. I WANT TO BE FREE TOYAH/Safari</td>
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<td>6. HOW ‘BOUT US CHAMPAIGN/CBS</td>
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<td>7. ONE DAY IN YOUR LIFE MICHAEL JACKSON/Motown</td>
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<td>8. STARS ON 45 STAR SOUND/CBS</td>
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<td>9. WILL YOU HAZEL O’CONNOR/A&amp;M</td>
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<td>10. CHEQUERED LOVE KIM WILDE/RAK</td>
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<td>11. MORE THAN ‘N LOVE KATE ROBBINS/RCA</td>
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<td>12. DON’T SLOW DOWN UB40/Dep Int</td>
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<tr>
<td>13. SWORDS OF A THOUSAND MEN TENPOLE TUDOR/Stiff</td>
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<td>14. BETTE DAVIS EYES KIM CARNES/EMI-America</td>
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<td>15. ALL THOSE YEARS AGO GEORGE HARRISON/Dark Horse</td>
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<td>16. KEEP ON LOVING YOU RED SPEEDWAGON/Epic</td>
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<td>17. CHARIOTS OF FIRE VANGELIS/Polydor</td>
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<tr>
<td>18. THE SOUND OF THE CROWD HUMAN LEAGUE/Virgin</td>
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<td>19. AIN’T NO STOPPIN’ ENIGMA/Creole</td>
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<td>20. GOING BACK TO MY ROOTS ODYSSEY/RCA</td>
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<tr>
<td>21. SPELLBOUND SIOUXIE &amp; THE BANSHEES/Polydor</td>
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<tr>
<td>22. TOO DRUNK TO F - K DEAD KENNEDYS/Cherry Red</td>
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<tr>
<td>23. OSSIE’S DREAM TOTTENHAM HOTSPUR F.A. CUP FINAL SQUAD/Shelf</td>
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<tr>
<td>24. ALL STOOD STILL L’RAVOX/Chrysalis</td>
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<td>25. IT’S GOING TO HAPPEN UNDERTONES/Ardeck</td>
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(Courtesy: Record Business)
All the pieces weren't in yet. What's next? Bandleader Ray Anthony's Big Bands '80s, formed about a year ago to help ensure the continuing success of big bands everywhere, has completed six months' worth of research on its Big Band Album Record Library Catalogue. It contains about 1200 LPs, by 160 different performers on some 80 different labels, and has been sent to over 200,000 fans and 1000 radio stations. Big Bands '80s, which has received non-profit status, numbers the likes of Harry James, Duke Ellington, Les Brown and Pat Longo among its members. The organization's activities are many and varied. You can write for a catalogue to 9288 Kinglet Dr., L.A. 90069. June is "jazz month" in New York, and a host of Concord Jazz musicians will be playing all over town, including Buddy Tate, Billy Taylor, James Williams (with Art Blakey), Warren Vache, Marian McPartland, George Shearing and Scott Hamilton. For info about dates, locations and times, call Peter Levinson at (212) 935-1036.

NEW WAX: Woody Shaw's new "United" is probably the best album he's made for Columbia since the first one, "Rosewood." The tunes—including Wayne Shorter's title track and offerings by Shaw, Cole Porter and pianist Mulgrew Miller—are thoughtful and engaging, with melodies and rhythms one can hold on to, serving more of a purpose than that of introducing and/or following solo spots. Band members include Miller, Steve Turre (trombone), Stafford James (bass) and Ron Towers (drums), as well as saxophonists Gary Bartz (who guests on one track) . . . Inner City's new Jazz Legacy release includes titles by J.J. Johnson and Al Cohn, Willie "The Lion" Smith, Gerry Mulligan, James Moody and Jonah Jones, as well as the previously-mentioned Jimmy Witherspoon. Each of these records was licensed to Inner City by France's Vogue Productions . . . New items from Storyville include the Earle Marsh-Lee Konitz Quintet "Live at the Montmartre Club"; The Buddy Tate Quartet/Quintet featuring pianist Tete Montolou in a release with the clever title of "Tate a Tete at La Fontaine, Copenhagen"; "Mike Bryan and His Sextet," matching guitarist Bryan and people like Doc Severinson (the Doc of some 20 years ago, that is) and Georgie Auld on a host of tunes by Benny Goodman and others; and "Vic Dickenson's Quintet," with trombonist Dickenson joined by Tate, George Duvivier, Red Richards and Oliver Jackson . . . Twofer due from Milestone this month include Cannonball Adderley's "Alabama/Atlanta," Thelonious Monk's "April in Paris/Live" and Max Roach's "Conversations." There will also be five Prestige offerings, by Red Collins, Charlie Mingus, Gene Ammons, J.J. Johnson/Kai Winding/Bennie Green/Willy Dennis and Johnny Griffin/Eddie "Lockjaw" Davis.

**Jazz Beat**

By SAMUEL GRAHAM

**ALIVE AND WELL:** it would be very easy indeed to tear one's hair out and beat one's breast in lamentation over a situation whereby genuine blues recordings—whether they be by trusty oldtimers like Muddy Waters or vital newcomers like the Robert Cray Band—can't get arrested on rock 'n roll radio, while tunes like Pat Travers' "Snortin' Whiskey" (a stone blues progression) and Led Zeppelin's "How Many More Times" (copied just about note-for-note and word-for-word from Nowlin' Wolf's "How Many More Years," but attributed to the Zeps themselves), to name but two, are AOR staples.

And sure, it is maddening, but that's a tale for another time. The fact is that there's a lot of blues out there to be heard that is both good and real, if you look around a bit.

Both major and little independent record labels offer blue's of a wide variety, young or old, urban-electric or rural-acoustic. Muddy has recorded for Blue Sky/Epic for a while now; MCA boasts both B.B. King (who isn't recording only blues anymore but who still knows on which side his bread is buttered—the bluesy side) and Bobby "Blue" Bland, and Atlantic offers Rocket 88, an aggregation featuring everyone from Jack Bruce and Charlie Watts to Hal "Come-bread" Singer. Several mostly-jazz labels have blues titles as well: Muse recently released a Sonny Terry-Brownie McGhee package; Storyville has issued albums by Sonny Boy Williamson, Champion Jack Dupree and others; Pablo regularly delves into the blues with Joe Turner, Count Basie and more; Family/Prestige/Milestone has some blues in the catalogue, and Inner City's latest installment of the Jazz Legacy series includes a 1961 Paris concert by Jimmy Witherspoon ("Le grand chanteur," the emcee calls him). That only scratches the surface, too—especially when one considers that just about all jazz records have a basis in the blues.

Takoma, an eclectic operation if ever there was one, has an excellent Blues Series that includes both compilations and individual offerings by performers like Bukka White, Robert Pete Williams and Dr. Ross. And there are small labels largely devoted to the blues, like Chicago's Alligator and Delmar, California's Arhoolie and New York's Violet Records. Alligator remains particularly active, what with regular releases by guitarists Lonnie Brooks, Albert Collins, Tony Mathews (a member of Ray Charles' band whose fine new Alligator album is "Condition: Blue") and the great Buddy Guy (his new one, sans longtime partner Junior Wells, is "Stone Crazy"), as well as singer Kokop Taylor (her third for the label will be "From the Heart of a Woman" this fall). And you just know the blues are still going strong when you realize that there is a Japanese bluesman (not to be confused with the Chansels, a Japanese R&B band that performs in blackface) out there who specializes in such fare as the immortal "Brues with a Feering." Seriously.

**NOTES:** Another word about the Pat Metheny/Lyle Mays collaboration—"As Falls Wichita, So Falls Wichita Falls," recently released by ECM and described in this column last week as "radically different in such fare as the immortal "As Falls Wichita, So Falls Wichita Falls.""

MVP America Radio History.com
Performance Royalty Bill
(Continued from page 3)

Popham also offered evidence that musicians have median and average incomes higher than the general public, rather than a lower income, as proponents of the bill maintain. He also said that the main problem faced by musicians is not that their supply far exceeds the demand, a problem that would not be remedied by passage of the bill.

On this point and others, Robert E. G. Herpe of the NRBA presented similar but more aggressive testimony.

"It is a specious argument to bring up the 'poor' musicians and performers who don't profit from the sale of records," he began. Warming to the point, Herpe asked: "Why should radio stations which provide the air time and any music with a lot of open space and soft passages, there is a lot of shifting of sound and coloration."

"The witnesses both pro and con may be eloquent, but if it doesn't make an impact on the members — it doesn't matter. I think there's much more support for the bill than ever before," he said.

Anne Murray's Canadian Admires

Amongst Anne Murray's many admirers at her recent concert at the London Palladium were the Canadian High Commissioner, Jean Cosselman-Woods, and the Agent General for Nova Scotia, Donald M. Smith. Murray met her guests at a cocktail party after the show.

Industry Discusses CX
(Continued from page 3)

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Industry Discusses CX
(Continued from page 3)
Word Bows MusicVision

- ANAHEIM—Word Video Communications, a division of Word Records, will premiere its new film product line, MusicVision, at the Independent Christian Film Distributors Convention July 15. "Bill Gaither in Concert," "Amy Grant—A Circle of Love," and "Hosanna USA" will feature candid looks at Word artists, their music, ministry, and family life. The film series will be introduced through a direct mail and print advertising campaign, and will be available to a national audience August 10. The films were shot on video-tape and transferred to film for church use.

Word is working to enter the Christian television market. Plans are to co-produce gospel specials, and a black gospel series. Arrangements have been made with the Southern Baptist Radio Commission to create specials based on Word video projects.

Gospel Time

By PAM LEE

Walter Hawkins, the Family, and the Love Center Choir headlined a concert at Oakland, California's Paramount Theater that was taped by Golden Door Productions. The final product, a 90-minute film, will be directed to both TV and motion picture markets. Also performing were Rev. James Cleveland and the Southern California Choir, the Mighty Clouds of Joy, Shirley Caesar, and Twinky Clark and the Clark Sisters.

Triangle recording artist Cynthia Clawson performed her last concert for Houston-area Baylor University alumni before taking two months off to have her second child. Myrrh recording artist Amy Grant is on a national tour promoting her latest release, "Amy Grant in Concert." Amy will play 29 major markets with the Degarmo and Key Band backing her up.

Word Record Group has signed Joni Eareckson to a multiple album contract. Her first album, "Joni's Song," will be released August 1. Joni, a quadriplegic, will donate album royalties to Joni & Friends, a

Contemporary & Inspirational Gospel

JUNE 20, 1981

1 1 PRIORITY IMPERIAL/DaySpring DST 4017 (Word)
2 9 HORRENDOUS DISC DANIEL AMOS/Solid Rock SRA 2011 (Benson)
3 2 NEVER ALONE AMY GRANT/Myrrh MSB 6645 (Word)
4 4 PRAISE V MANANATHA SINGERS/Marantha MAM 0076a (Word)
5 7 IN HIS TIME, PRAISE IV MANANATHA SINGERS/Marantha MAM 0064 (Word)
6 6 WITH MY SONG DEBBIE BOONE/Lion & Lion LL 1046 (Benson)
7 5 FOR THE BRIDE JOHN MICHAEL TALBOT/DaySpring BWR 2021 (Sparrow)
8 12 FORGIVEN DON FRANCISCO/NewPax NP 32062 (Benson)
9 8 MY FATHER'S EYES AMY GRANT/Myrrh MSB 6625 (Word)
10 38 NO COMPROMISE KEITH GREEN/Sparrow SPR 1024 (Word)
11 22 HYMNS TRiumphant Birdwing BWR 2023 (Sparrow)
12 24 LORD'S PRAYER VARIOUS/Light S 778 (Word)
13 26 SWB SCOTT WELES BROWN/Sparrow SPR 1049
14 13 THE NEW GAITHER VOCAL BAND DaySpring DST 4024 (Word)
15 15 HEED THE CALL IMPERIAL/DaySpring DST 4019 (Word)
16 16 LIGHTS IN THE WORLD JOE ENGLISH/Refuge R 3764 (Benson)
17 31 DON'T GIVE IN LEON PATILLO/Myrrh MSB 6662 (Word)
18 25 THANK YOU FOR THE DOVE MIKE ADKINS/MA 1061
19 21 I CONSIDER JOB DON FRANCISCO/DaySpring DST 4022 (Word)
20 13 MUSIC MACHINE CANDLE/Birdwing BWR 7004 (Word)
21 29 SOLDIERS OF THE LIGHT ANDRUS/BLACKWOOD & CO./Greentree R 3738 (Benson)
22 16 EVIE FAVORITES, VOL. I EVIE TONJOUH-KARLSON/Word WSR 8845
23 11 BEST OF B. J. THOMAS Myrrh MSB 6653 (Word)
24 23 REJOICE RESURRECTION BAND/Light LS 5783 (Word)
25 23 THE PAINTER JOHN MICHAEL TALBOT & TERRY TALBOT/Sparrow SPR 1007
26 26 --- 2ND CHAPTER OF ACTS/Sparrow SPR 1050
27 17 PHIL'SIDE PHIL KAGGET/Sparrow SPR 1036
28 10 BULLFROGS AND BUTTERFLIES CANDLE/Birdwing BWR 2010 (Sparrow)
29 28 ROCKIN' REVIVAL SERVANT/Tunesmith TS 6003 (Word)
30 14 TEACH US YOUR WAY EVIE & PELLA KARLSSON/Word WSR 8840
31 40 COME TO THE QUIET JOHN MICHAEL TALBOT/DaySpring BWR 2019 (Sparrow)
32 30 SILVERWIND SPARROW SPR 1041
33 19 DALLAS HOLM AND PRAISE LIVE Greenfire 83461 (Benson)
34 32 A PORTRAIT OF US ALL FARRELL & FARRELL/NewPax NP 33076
35 35 IN CONCERT B. J. THOMAS/MCA/Songbird 5155 (Word)
36 32 AMY GRANT Myrrh MSB 6836 (Word)
37 37 KIDS PRAISE ALBUM Marantha MAM 0008 (Word)
38 18 ONE MORE SONG FOR YOU IMPERIALS/DaySpring DST 4015 (Word)
39 39 HE IS NEAR MIKE ADKINS/MA 1062
40 36 GOTT GO TELL SOMEBODY DON FRANCISCO/NewPax NP 33071 (Benson)

JUNE 20, 1981

1 1 THE LORD WILL MAKE A WAY AL GREEN/Myrrh MSB 6661 (Word)
2 2 CLOUDBURST MIGHTY CLOUDS OF JOY/Myrrh MSB 6643 (Word)
3 3 THE HAWKINS FAMILY WALTER HAWKINS/Light LS 5770 (Word)
4 6 JAMES CLEVELAND SINGS WITH THE WORLD'S GREATEST CHOIRS Savoy SGL 7095 (Arista)
5 5 TRUE VICTORY REV. KEITH PRINGLE/Savoy 7036 (Arista)
6 7 MIRACLE JACKSON SOUTHERNERS/Malaco 4370
9 8 I'LL BE SINGING OF YOU ANDRAE CROUCH/Light LS 5769 (Word)
10 11 INSIDE JOB (Sparrow)
12 14 GOD MUST SEE YOU THROUGH WILLIAMS BROTHERS/New Birth 7948
13 17 A PRAYING SPIRIT REV. RICHARD WHITE/Savoy
14 19 ONE MORE SONG FOR YOU ALBERTINA WALKER/Savoy SL 14592 (Arista)
15 22 I'M A WITNESS TOO VERNARD JOHNSTON/Savoy SL 14606 (Arista)
16 24 YOU CAN'T PLAY ME AGAIN TRAVES SOUTHERN STYLE/Savoy SGL 7064 (Word)
17 27 I WILL CO-PRODUCE A HEARTS ALIVE MINISTRY DAYSTAR/3104 (Word)
18 26 I'LL BE SINGING OF YOU ANDRAE CROUCH/Light LS 5769 (Word)
19 25 ONE MORE SONG FOR YOU ALBERTINA WALKER/Savoy SL 14592 (Arista)
20 19 YOU DON'T KNOW HOW GOOD GOD'S BEEN TO ME CHARLES FOLD & THE CHARLES FOLD SINGERS/Savoy SGL 7061 (Arista)
21 34 RIDE THIS TRAIN CANTON SPIRITUALS/J & 0003
22 18 I'LL BE SINGING OF YOU ANDRAE CROUCH/Light LS 5769 (Word)
23 35 PLEASE BE PATIENT WITH ME ALBERTINA WALKER/Savoy SL 14527 (Arista)
24 33 I CAN'T LET GO KRISTIE WILLIS/Light LS 5756 (Word)
25 15 GOD WILL SEE YOU THROUGH WILLIAMS BROTHERS/New Birth 7948
26 26 --- ANDERSONS/GREAT SPIRIT/ANDERSON/1STON
27 27 LOVE ALIVE II WALTER HAWKINS & LOVE CENTER CHOIR/Light LS 5755 (Word)
28 32 I'M A WITNESS TOO VERNARD JOHNSTON/Savoy SL 14606 (Arista)
29 23 THE LORD TAKES CARE OF EVERYBODY REV. CLEOPHUS ROBINSON/Word 7057 (Word)
30 30 GOD IS OUR CREATOR ALBERTINA WALKER/Savoy SL 14592 (Arista)
31 29 WHEN YOU CAN BELIEVE WYCB COMMUNITY CHOIR/Savoy SGL 7064 (Word)
32 29 NOBODY'S CHILD THE ORIGINAL SOUL STIRRERS/Malaco 4360
33 24 KEEP ON CLIMBING PILGRIM JUBILEE SINGERS/Savoy SL 14601 (Arista)
34 35 GOLDEN HITS SIMPL AND THE SUPREME ANGELS/Abel & The Angels 7392 (Word)
35 37 I GIVE YOU MORE LOVE LARNELLE HANKS/Benson R3713
36 31 HE GOT UP WASHINGTON STATE CHOIR/500
37 32 WHERE I'M GOING (I WON'T HURT ANYMORE) REV. RICHARD WHITE/Savoy SL 14596 (Arista)
38 19 REMARKABLE INEZ ANDEW/Savoy SL 14591 (Word)
39 15 YOU CAN'T PLAY ME AGAIN TRAVES SOUTHERN STYLE/Savoy SGL 7064 (Word)
40 30 A PRAYING SPIRIT JAMES CLEVELAND & BROTHERS/SHERRY RECORDS/30074 (Word)

RECORD WORLD JUNE 20, 1981
**Gospel Album Picks**

**RAMBO REUNION**

*THE RAMBOS, REBA RAMBO, AND DONY MCGUIRE—Heartwarming R3576 (Benson)*

This Rambo "family reunion" is well worth the wait. Dottie Rambo's spiritual lyrics flow easily with McGuire's modern production techniques. "He Just Takes Me" and "Resurrection Day" are prime.

**I'VE GOT A REASON**

*RICHIE FURAY—Myth MSB 6672 (Word)*

With solid, driving rhythms, Furay relates his message in a well-produced, musically excellent album. Self-penned tunes speak of new-found commitment to Christ. "Starlight," "I've Got A Reason," and the reggae-flavored "You're The One I Love" are standouts.

**MORNING SUN**

*HARVEST—Milk & Honey NH 1033 (Benson)*

With flawless vocals and songs written by members of the trio, Harvest demonstrates their exceptional talent on this album. Folk-style harmonies and sensitive lyrics based on the scriptures give a pleasing contemporary sound with traditional undertones.

**A BETTER WAY OF LIFE**

*VERNON OXFORD—Rounder 0138*

Backed by Nashville's finest session musicians, Oxford offers heartfelt versions of fine gospel classics in a style all his own. For hard-core country-gospel fans, this album is a must.

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**Crouch Wins NARM Award**

Andrée Crouch recently received the National Association of Recording Merchandisers (NARM) award for Best Selling Gospel-Spiritual Album for his "I'll Be Thinking of You" album on Light Records. Pictured from left are Bill Cole, VP, Light Records; Crouch; and Ralph Cormichael, president, Light Records.

**Gospel Time**

(Continued from page 46)

Ministry to train, equip and inform churches of the needs of the severely disabled.

Refuge Records has announced the signing of Rick Cua, a member of the Outlaws, to a recording contract. An album, set for September release, will feature the Outlaws on most cuts. . . Milk & Honey Records has signed Gary Rand to an exclusive recording contract, with his first album, "Break That Ground," due this month.

Rex Bledsoe, president of R.W. Bledsoe and Associates, and Jeff Walker, president of Aristo Music, Inc., have signed a joint venture agreement aimed at offering public relations and developmental services to gospel artists with major label affiliations who wish to get involved in crossover secular activity. Bledsoe's company will concentrate on the gospel area of the artist development package, while Aristo will handle secular interests.

Alexandria House recently celebrated the sale of the one millionth copy of the hymnbook, "Hymns for the Family of God." The three-year-old hymnal is published by Paragon Press.

Joy Productions has moved offices. The new address is 5714 Lankershim Blvd., North Hollywood, Cal. 91601. The new phone is (213) 508-5555.

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**Ninth Annual NATIONAL GOSPEL RADIO SEMINAR**

"Gospel Radio . . . Into The Mainstream"

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- Do You Have A "Waitman"? / Developing On The Air Personality

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- LARRY PERRY, Professor, University of Tennessee, Author, "The Radio Personality"
- ROBERT AUGUST, Program Manager, KWKX (Christian programming consulting firm)
- COURTNEY NEWTON, CMC, "Getting On The Air"
- JOHN SMITH, "Getting On The Air"
- DONALD JENNINGS, "Getting On The Air"
- JOHN FISHER, "Getting On The Air"
- RICHARD TAYLOR, "Getting On The Air"
- J.C. MILLS, "Getting On The Air"
- JOHN JACOB, "Getting On The Air"
- TOM STIFF, "Getting On The Air"

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bouzoukia, foddroms, hacksaw blades, scalpels, horse whinnies, otherworldly declamation and, apparently, an all-mouse chorus on speed. The duo clearly works in an alpha state (the highest level of creative consciousness), producing sounds understood as music only by minds functioning, if you will, in a delta, or coma, state, from which we just follow. If Allen Poe were alive today, he would turn for comfort, on a midnight dreary, to Renaldo and the Loaf.

In this time this band could challenge the Residents for supremacy of rock’s lunatic fringe. Definitely not for the faint of heart. Most troubling cut: "Is Guava a Donut?"

SOFTBALL NEWS: The Record World Flashmakers took undisputed possession of first place in the entertainment division with a 16-2 win over the Know Talent agency and a 2-0 whitewash of the National Hockey League team. Without Luther Rackley in the lineup (the little-known trombonist was no doubt playing a gig with Charlie Paulik's Personal Foul) Know Talent was virtually helpless against RW's stout defense. They picked up 14 runs in two innings in the second inning after Stan Mieses had walked two batters. Before that, Mieses had thrown 15 consecutive scoreless innings; he went on to hurl five more shutdown innings that night, and seven more against the NHL, giving him a remarkable streak of 27 scoreless innings out of his last 26 pitched.

Charger John Koster continues on a record-setting RBI pace, picking up number 22 of the year against Know Talent and number 23 against the NHL (the latter came after heralded Flashmaker rookie Lee Heiman had legged a routine single into a double).

CONDOLENCES to Neil Sedaka, whose father, Mac, died on June 6 at the age of 67 at his home in Ft. Lauderdale, Florida, of cancer, which was caused by his wife Eleanor, his two children, Neil and Ronnie, four sisters and four grandchildren.

MOVING ON: Carol Sontag, whose song "Give It to Me, Honey" was a hit overseas, has left the Rogers & Cowan public relations firm, where she worked in the music department.

Freddie Salzberg is no longer with Chrysalis Records. He can be reached at (212) 751-3478.

ROD SWENSON, manager of the Plasmatics, has been found innocent of the charge of obstructing arrest stemming from a post-concert incident in Milwaukee on January 19. A jury brought the verdict in on June 17, ending Swenson's six-day trial. At the same time, Milwaukee County dropped charges of resisting arrest against Wendy O. Williams. Still pending against Williams are charges of violating a Milwaukee county ordinance pertaining to prohibited conduct on licensed premises.

The Plasmatics plan a counter-suit against the city of Milwaukee charging excessive and unnecessary brutality by the police department.

JOCKEY SHORTS: NRBQ's first label, Columbia, will re-release the group's first album (unavailable since 1972) in its mid-line series... Meat Loaf's second album, "Dead Ringer," is now scheduled for a July 30 release, with an international tour to follow... the Tubes are finishing their European tour and will begin a U.S. tour in July. The group is scheduled for a July 30 appearance on the "Tomorrow" show, and will hold forth for three nights, August 4-5-6, at the Palladium as well... Handshake Records is releasing a special 12-inch single version of "Don't Get So Upset" by the Pet Clams on June 19. The single will be backed with a previously unavailable track, "Tonight's All Right," recorded live at CBGB's... Capitol has signed Ashford and Simpson... the Stranglers are reportedly incurring losses of $75,000 in European bookings in order to play two dates, June 19 and 20, at Bond International Casino. Contrary to recent press reports, the Stranglers are not suing Bond, nor had the group ever planned such legal action... Ray Davies has offered A&M recording group 9 Below Zero a supporting slot on the Kinks' upcoming American tour... due in August from Capitol: the Little River Band's new album, produced by George Martin; and a new LP from the Knack, produced by Jack Douglas. The Knack will appear on the "Tomorrow" show on July 22... Carl Wilson, who's now opening for the Doobie Brothers, will return to the Bottom Line on July 18... the Starfoil Agency has signed the original Blues Project and plans to tour the group on the east coast and in the Midwest this summer. Two other Starfoil clients, Gato Barbieri and Gil Scott-Heron, will be appearing together on selected dates during the month of July.
Epic Inks Merle Haggard

NASHVILLE — Rick Blackburn, VP and GM of CBS Records-Nashville, has announced the signing of Merle Haggard to a recording contract with Epic Records.

Haggard, who has recorded for MCA for the past four years, will begin work on his first Epic album this month, to be produced by Haggard and Chips Moman in Austin, Texas.

Three MCA LPs Due
Haggard has released half a dozen albums on MCA, with three more to come over the next year and a half: a live LP, a gospel album, and a studio album.

“Merle Haggard is probably the most sought-after artist to have been signed out of Nashville in quite some time,” Blackburn said in a prepared statement.

Gold Pride

RCA artist Charley Pride (right) was in Nashville recently to record a live LP at the Opry House, after which he was presented with a gold record for his "A Little Bit of Hank" album. Presenting the award are (left) Joe Galante, division VP, marketing, RCA Records-Nashville; and Jerry Bradley, division VP, RCA Records-Nashville.

BWA Opens Doors

NASHVILLE — Dick Bruce, president, has announced the formation of BWA Corporation, with offices here at 1016 16th Avenue South. Zip is 37203.

NASHVILLE — Barbara Mandrell and her sisters Louise and Irene, already flying high in the ratings with their NBC-TV series "Barbara Mandrell and the Mandrell Sisters," received further certification of audience approval when they swept five of the 15 Cover Awards given out at the 15th Annual Music City News Country Awards here June 8.

The awards show, televised at the Grand Ole Opry House, was the first major event during the week-long Fan Fair, which ran through June 14 (RW will cover Fan Fair in its June 27 issue).

Mandrell Sisters Dominate MCN Awards

By AL CUNNIF

NASHVILLE — Barbara Mandrell, an MCA Records artist, won the Female Artist of the Year and Musician of the Year awards. She and her sisters were also named Best Comedy Act and Best Country Music Television Show. In addition, Louise Mandrell was named Most Promising Artist.

George Jones was also a multiple award winner in the show, hosted by the Statler Brothers, Roy Clark and Tammy Wynette. Jones is "one of the most outstanding new talents in the music business," Jones Male Artist of the Year, and chose his single "He Stopped Loving Her Today" as Best Single Record of the Year.

For the 15th consecutive year the Statler Brothers were named Vocal Group of the Year. Their "Tenth Anniversary" was named Best Album of the Year. Boxcar Willie, recently chosen as the newest member of the Grand Ole Opry after 40 years in the music business, was voted Most Promising Male Artist, Conway Twitty and Loretta Lynn were voted Duet of the Year, Bill Monroe and the Bluegrass Boys were chosen Bluegrass Group of the Year, and the "Hee Haw" Gospel Quartet were voted Gospel Act of the Year. Marty Robbins' band was voted Band of the Year.

Alabama Goes Gold

NASHVILLE — RCA Records-Nashville has announced that Alabama's current album, "Feels So Right," has been certified gold by the Recording Industry Association of America, signifying sales of over 500,000 units.

"Feels So Right," number two on this week's RW Country Album chart, was also the highest-charted country LP on last week's RW pop album chart. The title track is "bulleted at 17 on this week's RW Country Singles chart.

PICKS OF THE WEEK

RONNIE MILSAP, "(THAT'S) NO GETTING OVER ME" (prod.: Ronnie Mil- sap & Tom Collins) (writers: T. Brasfield, W. Aldridge) (Rick Hall, ASCAP) (3:15). Milsap offers a clean, pop-drenched sound with a confident lyric and an appealing midtempo pace. Milsap's recent number one single success [''I'm Livin'] and this tune's multi-format potential spell instant adds. RCA JH-12264.

FAMILY BROWN, "IT'S REALLY LOVE THIS TIME" (prod.: Jack Fenney) (writers: R. J. Jones, M. Kos sel) (Sunbury, CAPAC/Dunbar, PROC) (2:34). A bright introduction, upbeat message, and good group harmony flavor this RCA-Canada release that could slip right into many U.S. country playlists. There's no doubt it's love this time, Family Brown's singers tell us. RCA FB-50593.

CONWAY TWITTY, "MR. T." This veteran hitmaker is in fine vocal form on a wide variety of solid tunes, ranging from the uptempo 'Cheatin' Fire' and the energetic 'Love Solution' to the sensitive 'We Had It All.' RCA JH-12264.

McDill tune "Hearts." RCA 5204.

AmericanRadioHistory.Com
**Country Hotline**

**By MARIE RATLIFF**

**MOST ADDED CHART CONTENDERS**

Ronnie McDowell — "Older Women"
Willie Nelson — "Good Times"
Ronnie Milsap — "(There's) No Gettin' Over Me"

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**Dickey Lee** is off to a fast start with "Honky Tonk Hearts," a new add at KSOP, KBUC, KRMD, WDCL, KEBC, KKYX, KMFPS, KKTS, KMIX, WFAI, KCCX, KV00, KFDI, WSLC, WWVA, KGA, WTOD, KDJW, WLWI, KUYV.

David Allen Coe will have a strong character with "Tennessee Whiskey," already playing at KSSS, KMFPS, WFAI, WIRK, KV00, WAMZ, WTOD, KDJW, WPL0, KRMDB, KWWC.

Peggy Forman is moving with "You're More To Me (Than He's Ever Been)" at WSDS, KDJW, WTOD, KRMD, KFDI, KS0, KV00, KSOP, KEBC, KYNN, WIRK. A new group known as The Whites continue to move with "Send Me The Pillow You Dream On." New this week at WQQT, WESC, KMPS, WDCL, WSDS, KUYV, WTOD, WQEQ, KTTS, WNSC, WSLC, WTS0, WSM, WWVA.

Dotsey's "Somebody's Darlin'" is added at KBUC, WDEN, KOKE, KV00, KFDI, KSOP, KKYX, WCT0, KDJW, WLWI, KTTS. Jerry Reed has a good start with "Good Friends Make Good Lovers" at KV00, WAMI, WDEN, KKYX, KFDI, KEBC, KRMD, WPL0, KSOP, WDCL, KGA, WSLC, WIRK. Nancy Montgomery's "All I Have To Do Is Dream" is spreading with new adds at WFAI, KEBC, KYNN, KTTS, WWKN, WSLC, WLWI, WIRK.

Super Strong: Kenny Rogers, Billy "Crash" Craddock, David Frizzell & Shelly West, Kieran Kane, Gene Watson.

Debby Boone has heavy initial play on "I'll Be Him" at WMAY, WESC, KRAK, WLWI, KNIX, WWKN, KTTS, KMFS, WDEN, KSOP, KFDI, KRMD, WBAF, WMNI, KKYX, KV00, WGST0, WPL0, KSSS, KBUC, WQYK, WSLR, KGRA, WTOD, KWWW.

Johnny Paycheck has action on "Yesterday's News (Just Hit Me Today)" at KSSS, WGT0, KV00, KEBC, WCX1, WKT0, WDEN, WFAI, KKYX, KBUC, KFDI, KRMD, KSOP, WYDE.

SURE SHOTS

Ronnie Milsap — "(There's) No Gettin' Over Me"

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**LEFT FIELDERS**

Gabriel — "My Kind of Woman"

The Rovers — "Mexican Girl"

John Wesley Ryles — "Mathilda"

Bill Monroe — "My Last Days on Earth"

Tom Carlile — "Old Cadillac" (KYNN, WMAY, WIRK, KSOP, WESC)

Music Row — "It's Not The Rain" (KXLR, WWKN, KYNN, KRMD)

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**Emmons, Baugh Form New Band**

■ NASHVILLE — Veteran Nashville musicians and producers Phil Baugh and Buddy Emmons have organized the Emmons 'n Baugh Sound Factory, a group of area musicians and singers who will perform together full-time.

Other members include RCA artist and harmonica/percussionist Terry McMiliand, and bassist/singer David Smith. Collectively, the group members have played in the studio or on tour for such artists as Dean Martin, Ronnie Milsap, George Jones, Barbara Mandrell, Alabama, Ray Price and others.

The Moss-Lawson Agency of Oklahoma City will book the Emmons 'n Baugh Sound Factory.

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**Down The Hit Highway With Ray Baker**

By AL CUNNIF

■ NASHVILLE — If there's one thing that producer/publisher Ray Baker can claim to have developed over his 19 years in the music business here, it's a remarkable ear for recognizing a commercial country song when he hears it.

Baker has no fewer than five production and publishing credits on this week's RW Country Singles Chart: he produced and published Moe Bandy's "My Woman Loves the Devil Out of Me" (13 bullet), produced Joe Stampley's "Whiskey Chasin'" (38 bullet), and produced and published Judy Bailey's "Slow Country Dancin'" (86). He also recently co-published Wayne Kemp's "Your Wife Is Cheating On Us Again" (which logged 72 weeks on the chart) and Ray Price's "Getting Over You."

**Extensive Credits**

Baker's career and credits are more extensive than those for some who are not familiar with the quiet-spoken 43-year-old might guess. Baker, native of San Antonio, Texas, found his first employment here in the summer of 1962, when he landed a job in the sales department of WMAY. An avid Opry fan, he spent most of his weekends at the show, and soon encountered an artist he had earlier met in San Antonio, Jim Reeves.

"Jim hired me to run his Tucka-Way Furniture store in Madison, Tennesee."

Baker has no fewer than five staff writers now, including Jimmie impressions. Pop music and rock 'n' roll seemed to be its best years. Not bad for an operation that began life as a one-room office over a furniture store in Madison, Tennesee.

As part of his sales agreement Baker stayed on with Acuff-Rose for five years. In 1979 he again yearned to run an independent business, so he formed Ray Baker Productions, with publishing interests in the Bluebird/Cherry tree (ASCAP). Staff writers now include Judy Bailey, Dan Mitchell, Warren Robb, and Bobby Baker.

A key to Baker's production success has been Columbia artist Moe Bandy, whom Ray met when Moe was a sheet metal foreman in Texas in 1973. "Moe knocked on my hotel room door when I was on a hunting trip in San Antonio," Ray said. "He asked if I'd do a session on him. I was earning him about the odds, and stating that he'd have to pay for the session and musicians, I agreed to do it."

The collaboration resulted in "I Just Started Hatin' Cheatin' Songs Today," which Baker said didn't interest Nashville label executives at first. He then pressed the record on a friend's label, Footprint Records, and mailed copies to about 60 stations, and he regularly mailed new product to for Tuckahoe. "There was immediate reaction. We had a turntable hit,"

(Continued on page 52)

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**CMA Announces Talent Buyers' Keynote Speaker**

■ NASHVILLE — The Country Music Association has announced that Mortimer R. Feinberg, Ph.D., will be the keynote speaker for the 10th annual Talent Buyers' Seminar, slated for Oct. 9-11 at the Hyatt Regency Hotel here.

Feinberg, chairman of the board of the company of Feinberg & Psychologists Associates Inc., will speak on "Challenge of Change —Handling Yourself in a New Decade." The theme for the CMA-sponsored seminar is "The Decade Ahead: Challenges and Opportunities."

The Talent Buyers' Seminar kicks off Country Music Week, held in celebration of the Grand Ole Opry's birthday.
Milsap Receives First Braille Gold LP

NASHVILLE — The first braille-engraved gold record award plaque from the Recording Industry Association of America (RIAA) has been presented to Ronnie Milsap for "It Was Almost Like A Song" by RCA Records during the annual Fan Fair celebration.

The original gold record award for the sale of 500,000 copies of that album was certified by RIAA on February 10, 1978, the first of Milsap's four gold records.

This first RIAA braille edition was presented in a special ceremony at the Hermitage Hotel by Robert Summer, RCA Records president; Jerry Bradley, division vice president, Nashville; and Joe Galante, division vice president, marketing, Nashville, with Milsap's band, office and management also on hand.

Also at the ceremony was Mrs. Ellie Rosenblum, RIAA gold and platinum awards administrator, who conceived the idea for a braille plaque.

Charly McClain Tour Enters Second Phase

NASHVILLE — Buoyed by her recent number one single "Who's Cheatin' Who" and her current "Surround Me With Love" (billed at seven in this week's Record World Country Singles chart), CBS artist Charly McClain has begun phase two of her current tour, which will include 12 concert dates with Kenny Rogers in July.

McClain hit the road in May for the first phase of her "Surround Me With Love" tour, which included 21 dates with such artists as George Jones, Johnny Paycheck, Slim Whitman, Hank Williams Jr., Johnny Duncan, and Bobby Bare, in addition to headlining several dates of her own. This month McClain will be featured in concerts in New Mexico, Colorado, Utah, Oregon, California, Arizona, North Carolina, Pennsylvania, and Indiana. McClain also joins Rogers on July 7 for 12 dates over the following 13-day period.

COUNTRY SONG OF THE WEEK

CLIFFORD RUSSELL—Sugar tree 77701
ONE SOULS PLAY WITH LOVE (prod.: Bud Reneau & Kevin McManus) (writers: B. Reneau, D. Goodman) [High Ball, BMI/Low Ball, ASCAP] (2:56)

There are shades of Kenny Rogers in Russell's vocal styling on this sensitive country ballad. This song offers sound advice on love from someone who's been there and learned too late.

GABRIEL—Secord 1001
MY KIND OF WOMAN (prod.: Harold Bradley) (writer: G. Farago) [Mik-Klar, ASCAP] (2:22)
The vocal harmony, piano work, and melody line are gospel-influenced in this artist's label debut, a toe-tappin' story about a guy who fell hard for his woman at first look.

JOHN WESLEY RYLES—MCA 51128
MATHILDA (prod.: Ron Chancey) (writers: G. Knoury, H. Thierry) [Combine, BMI] (4:10)
This excellent singer tries a soulful country approach to this bluesy ballad with a classic structure. Chancey's production is clear and inspired.

BILL MONROE—MCA 51129
MY LAST DAYS ON EARTH (prod.: Walter Haynes) (writer: B. Monroe) [Bill Monroe, BMI] (4:34)
This unusual, moody mandolin instrumental is a departure for the legendary bluegrass artist, who serves up a product that may fit the bill for some country programmers.

BOBBY HOOD—Chute 017
SAVE THE WILD LIFE (prod.: C. Putman, D. Kirby) (Tire, BMI/Cross Keys, ASCAP) [4:27]
Hood's tongue-in-cheek plea for preserving "wild" life is a singalong support of honky tonks, wine, women, and song.

THE ROVERS—Cleveland International/Epic 19-02148
MEXICAN GIRL (prod.: Jack Richardson) (writers: C. Norman, P. Spencer) [Cinnichap/Careers, BMI] (3:38)
This southern-of-the-border tribute to the woman the singer calls his "Mexican Girl" is pulled from the Rovers' "Wasn't That A Party" LP.

NOEL—Super Productions 657
LOVIN' THE NIGHT AWAY (prod.: Allen Cash) (writer: N. Haughey) [Sir Dale/Foxtail, ASCAP] (2:52)
This talented writer/artist offers a breezy, pop-influenced tune with a range of melody, active strings, and a crisp beat.

STEPHANIE WINSLOW—Warn er Bros./Curb 49753
I'VE BEEN A FOOL (prod.: Ray Ruff) (writer: S. Winslow) [Yatahey, BMI] (2:02)
A light, rhythm-oriented production, Winslow's self-produced tune is about an outspoken female who feels she deserves more than part-time lovin'.

SOME DAYS ARE DIAMONDS
JOHN DENVER—RCA AFL1-4055
Denver visited Nashville to cut this LP, which reflects more of a country influence than his recent recordings have. Produced by Larry Butler, the album is spearheaded by the rising title single, as well as such fine tracks as "Gravel on the Ground" and "Wild Flowers in a Mason Jar (The Farm)."

SOME LOVE SONGS NEVER DIE
B. J. THOMAS—MCA 5195
B. J. shines on this collection of easy-tempo quality songs, the best of which are his recent title single, "While the Feeling's Good," "You Are the Song (Inside of Me)," and "Lovin' Kind." Another fine production by "The Butler."

NOW OR NEVER
JOHN SCHNEIDER—Scotti Brothers BL 37400
This pop-flavored album is receiving some country attention by virtue of Schneider's current title single, which is charting on RW's Country Singles Listing. Other fine tracks by this TV actor and highly capable singer are "Let Me Love You" and "The Next Time Around."

RAW MASH: SONGS AND STORIES OF HAMPER MCBEE
HAMPER MCBEE—Rounder 0061
This previously released LP of McBee's distinctive a cappella renditions of traditional ballads and folk stories is of timely interest because of McBee's hosting role in the current PBS-TV "Southbound" series. The 22 selections total over 45 minutes.

Country Album Picks

Country Single Picks

RECORD WORLD JUNE 20, 1981

51
CHARTMAKER OF THE WEEK

—— DARLIN’

TOM JONES

Mercury SRM 1 4010 (PolyGram)

According to Encore and CBS-Nashville, the agency, label, artists and producer are all reaping the rewards of the recording success of Bandy and Stamperly. According to Roy Wunsch, VP-Marketing, CBS-Nashville, “The merging of two already successful artists into a collective and well-planned project, with Ray Baker at the producing helm, was a highly successful experiment designed to combine Moe Bandy’s audience and Joe Stamperly’s success on the national country scene.”

Ray Baker

(Continued from page 50)

Baker’s handle on the country sound: He is negotiating with a national beer company which has offered to make Bandy and Stamperly their national spokesmen. “But not for a guy whose first job in music was as a DJ on the 250-watt KVOU in Uvalde, Texas,” Baker said, “I love every minute of it. You won’t find me doing anything else.”
EPIC RECORDS

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MERLE HAGGARD

To An Exclusive Recording Contract.

Merle,

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<td>12 THE MATADOR SYLVIA/RCA 12214</td>
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<td>13 MY WOMAN LOVES THE DEVIL OUT OF ME</td>
<td>MOE BANDY/Columbia 11 02039</td>
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<td>14 MONA LISA WILLY NELSON/Columbia 11 02000</td>
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<td>15 2 FRIENDS/ANYWHERE THERE'S A JUKEBOX RAZZY BAILEY/RCA 12199</td>
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<td>16 LOVIN' HER WAS EASIER TOMPALL &amp; THE GLASER BROTHERS/Elektra 47134</td>
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<td>17 FEELS SO RIGHT ALABAMA/RCA 12236</td>
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<td>18 FOOL BY YOUR SIDE DAVE ROWLAND &amp; SUGAR/Elektra 47135</td>
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<td>19 LOUISIANA SATURDAY NIGHT</td>
<td>MEL McDAVIDIAN/Capitol 4983</td>
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<td>20 LOVE DIES HARD RANDY BARLOW/P.A.I.D. 133</td>
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<td>21 DON'T BOTHER TO KNOCK JIM ED BROWN &amp; HELEN CORNELIUS/RCA 12227</td>
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<td>22 GOOD OL' GIRLS SONNY CURTIS/Elektra 47129</td>
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<td>23 DARLIN' TOM JONES/Mercury 76100 (PolyGram)</td>
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<td>24 LOVE TO LOVE YOU CRISTY LANE/Liberty 1456</td>
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<td>25 DON'T GET ABOVE YOUR RAISING RICKY SKAGGS/Epic 19 02034</td>
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<td>26 PRISONER OF HOPE JOHNNY LEE/Full Moon/Asylual 47128</td>
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<td>27 SOME LOVE SONGS NEVER DIE B. J. THOMAS/MCA 51087</td>
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<td>28 DREAM OF ME VERN GOSDIN/Ovation 1711</td>
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<td>29 TOO MANY LOVERS CRYSTAL GAYLE/Columbia 11 02078</td>
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<td>30 UNWOUND GEORGE STRAIT/MCA 51104</td>
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<td>31 JUST LIKE ME TERRY GREGORY/Handshake 8 70071</td>
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<td>32 DIXIE ON MY MIND HANK WILLIAMS, JR./Elektra 47137</td>
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<td>34 LEARNING TO LIVE AGAIN BOBBY BARE/Columbia 11 02038</td>
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<td>35 DOES SHE WISH SHE WAS SINGLE AGAIN BURRITO BROTHERS/CBS/Curb 6 01011</td>
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<td>36 THEY COULD PUT ME IN JAIL BELLAMY BROTHERS/ Curb 49729</td>
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<td>38 WHISKEY CHASIN' JOE STAMPKIE/Epic 19 02097</td>
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<td>39 I SHOULD'VE CALLED EDY VYVAN/Elektra 47136</td>
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<td>40 WILD SIDE OF LIFE—IT WASN'T GOD WHO MADE HONKY TONK ANGELS/ I'LL BE ALRIGHT WAYLON &amp; JESSI/RCA 12205</td>
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<td>41 BALLY-HOO DAYS/TWO HEARTS BEAT BETTER THAN ONE EDDY ARNOLD/RCA 12200</td>
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</table>
But You Know I Love You...

We Love You Dolly... and we're very proud.
RCA Records

Produced and Arranged by MIKE POST
Associate Producer: GREGG PERRY
"9 to 5" Produced and Arranged by GREGG PERRY
The New Album

Some Days Are Diamonds

Featuring the single,
"Some Days Are Diamonds"

Personal Management:
Jerry Weintraub/Management Three
Produced by Larry Butler