



CRT Commissioners Address Senate On Copyright and Other Issues

By BILL HOLLAND

■ WASHINGTON — Commissioners from the Copyright Royalty Tribunal, under fire for their decisions recently, testified before the Senate Judiciary Committee last week on cable TV copyright issues, and also took the opportunity to present their views on all the other statutory issues within their jurisdiction.

This included the mechanical royalty fee adjustment decision, which is being appealed both by the record industry and composers and publishers.

At the request of the Committee, the Tribunal commissioners not only addressed cable TV compulsory licensees, but also sought to explain the CRT's position on royalty fee distribution, the jukebox royalty fee, public broadcasting royalty fees and even the proposed performer royalty, which has not even made it to full mark-up in Congress.

Buddy Huey To Head New CBS Gospel Label

■ NEW YORK—Dick Asher, deputy president and chief operating officer, CBS/Records Group, has announced the establishment of a CBS Records gospel label to be headed by Buddy Huey. Huey has been named vice president and general manager of the label, the name of which will be announced shortly. He will report to Bruce Lundvall, president, CBS Records Division.

The label, which will be based
(Continued on page 46)

The Tribunal also asked the Congress for subpoena power. The Tribunal told Congress it "found it most unsatisfactory during the 1980 royalty adjustment proceedings to be placed in the position of receiving only the evidence which parties chose to present."

All of the positions taken by the Tribunal, the commissioners sought to point out to the committee, are outgrowths of the "dominant policy trend" established by Congress in revising
(Continued on page 48)

FCC Relaxes Rules For Public Broadcasting

By BILL HOLLAND

■ WASHINGTON — The FCC last week relaxed the rules for public broadcasting for unpaid announcements promoting goods and services, fundraising time limits, contributor identification and acknowledgments, and remotes from business locations in an effort to help public broadcasting generate greater revenue in the face of budget cuts.

FCC commissioner Abbott Washburn told the subcommittee on telecommunications, consumer protection and finance that such liberalizations in the rules will help increase "both the total contributions and the number of private contributors" and that the increased breadth of private support should help public broadcasting be "less dependent upon federal support for its operation and programming."

WEA Hikes List, Customer Costs; Dealers Debate Impact on Sales

By DAVID MCGEE

■ NEW YORK — The Warner/Elektra/Atlantic Corporation has announced an approximately five percent increase in base price for albums, singles and tapes, and has also raised all \$7.98 albums and tapes to an \$8.98 suggested list price. Also, 69 multiple-album sets have been raised two dollars in suggested list price, with the exception of the "Woodstock" soundtrack, which will be raised three dollars, from \$14.98 to \$17.98. The changes will become effective May 25, with returns at the present price levels through

August 21.

The base increase finds all \$5.98 releases moving from \$3.24 to \$3.43; all \$7.98s moving from \$4.66 to \$4.82; all \$8.98s from \$5.24 to \$5.44; and all \$9.98s from \$5.81 to \$6.03. Pure wholesalers will receive a nine percent discount, while retailers will be entitled to discounts of up to seven percent based on total annual volume of business. Combination retail/wholesale operations will receive a nine percent discount on a pro rata share of purchases for wholesaler activity, and a retail discount of up to seven percent keyed to total annual volume.

WEA's announcement, in a letter dated April 24, ended weeks of speculation regarding the company's next move in the wake of recent increases in suggested list price by other major manufacturers. At that, the base price increase struck many dealers as untimely, coming as it does during a period of slack activity in the stores, and unwise, particularly as it pertains to the fate of catalogue albums and releases by new and developing artists. Some dealers expressed fears that the increase marks the beginning of the end of the successful mid-
(Continued on page 23)

Keepnews Named RW Managing Editor

■ NEW YORK — *Record World* has announced the promotion of Peter Keepnews to managing editor. In his new position, Keepnews will oversee all facets of the magazine's editorial operation.



Peter Keepnews

Keepnews joined RW in August 1980 as senior editor. Prior to that, he had been managing editor of JAZZ Magazine; before that he was a publicist at CBS Records and a reporter for the New York Post.

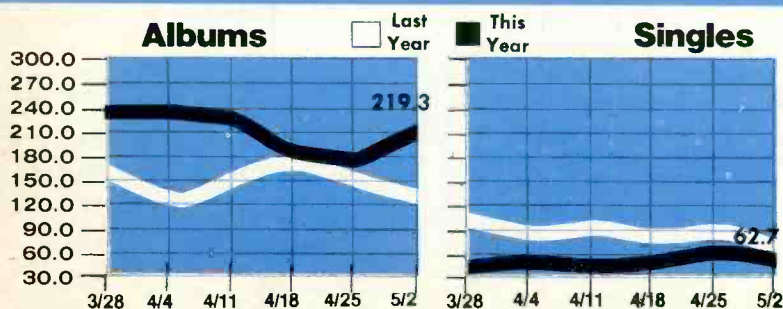
Jones, Mandrell Win Top Country Awards

By ELIOT SEKULER

■ LOS ANGELES—George Jones won three awards and Barbara Mandrell was named Entertainer of the Year at the Sixteenth Annual Academy of Country Music Awards, televised live by NBC-TV from the Shrine Auditorium here last Thursday (30). Jones' awards included honors in the Top Male Vocalist category, while Dolly Parton won as Top Female Vocalist and the Top Vocal Group award went to Alabama.

No single label dominated the
(Continued on page 49)

Record World Sales Index



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

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■ **Page 8.** Tanks, pre-release advertising and a garbage dump all figure prominently in Elektra/Asylum's campaign to promote "There Goes the Neighborhood," the new album by Joe Walsh (shown here with E/A director of film/video operations Sherry Goldsher). In this week's issue, RW gets the lowdown on one of the industry's more interesting promotions.



■ **Page 22.** Anyone who admired the smart stepping Motown groups of the '60s should meet Cholly Atkins, who developed the technique he calls "vocal choreography" in the '50s and has refined it through the years to meet the demands of the day. Atkins is profiled in this week's issue.

27 Nominated for NMPA Board Election

■ **NEW YORK**—A total of 27 publishers have been nominated for two-year terms on the board of directors of the National Music Publishers' Association, NMPA president Leonard Feist has announced. 18 of the nominees will be elected to the board.

The nominating committee, which consists of Stanley Mills (chairman), Leeds Levy, Burton L. Litwin, Bill Lowery, and Ralph Peer II, named as candidates Joseph Auslander (Edward B. Marks Music), Al Brackman (T.R.O. Inc.), Leon J. Brettler (Shapiro, Bernstein & Co.), Arnold Broido (Theodore Presser Company), Buzz Cason (Buzz Cason Publications), Salvatore T. Chiantia (MCA Music), Mary Reeves Davis (Tuckahoe Music), Herbert N. Eiseman (Twentieth Century Music Corp.), Lance Freed (Irving Music), Leonard Golove (Warner Bros. Music), Robert Gordy (Jobete Music Co.), Sidney B. Herman (Famous Music Corporation), Dean Kay (T.B. Harms Company), Burton L. Litwin (Belwin-Mills Publishing Corp.), and William Lowery (The Lowery Group).

Also nominated were Susan McCusker (Sumac Music/Louise-Jack Publishing), Stanley Mills (September Music Corp.), Ivan Mogull (Ivan Mogull Music Corporation), Ralph Peer II (Peer International Corporation), Irwin Z. Robinson (Chappell & Co.), Wesley H. Rose (Acuff-Rose Publications), Harold Seider (United Artists Music Publishing Group), Larry Shayne (Larry Shayne Enterprises), Earl Shelton (Mighty Three Music), Lester Sill (Screen Gems-EMI Music), Michael Stewart (April/Blackwood Music), and Samuel Trust (ATV Music Group).

First Quarter Results Down for Fox Films

■ **NEW YORK**—Twentieth Century-Fox Film Corporation has reported a decrease in net earnings and revenues for the first quarter of 1981 compared to the same period for 1980. While the loss of revenues was attributed to the low level of theatrical licensing of films, according to Fox chairman and chief executive officer Dennis C. Stanfill, Fox's prerecorded videocassette division, Magnetic Video, reported "improved results for the period."

Fox's net earnings for the first quarter of 1981 were \$11,470,000, or \$1.00 per share, compared with \$29,926,000 or \$2.74 per share, for the same quarter in 1980. Revenues for the first quarter of 1981 were \$244,069,000, compared with \$210,247,000 for the same period in 1980.

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Zappa's Pumpkin Barks at CBS



In New York recently for "A Musical Tribute to Edgard Varese," Frank Zappa stopped by the officers of CBS to finalize the pressing and distribution deal for his new label, Barking Pumpkin Records. The label's first release, "Tinsel Town Rebellion," a live two-record set, will be released this month. Pictured from left are: Bennett Glotzer, Zappa's manager (holding picture of Paul Smith, senior vice president and general manager, marketing, CBS); John Birge, director of P&D labels; Zappa; and Cal Roberts, senior VP, operating, marketing.

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NOTICES

REGARDING THE SUBJECT OF ROBIN LANE AND THE CHARTBUSTERS:

"... there's no excuse for Robin Lane and the Chartbusters not breaking big this time around."
—John Gorman, WMMS

"'Rather Be Blind' is on the air here, but listen to it all. Gary Lyons has done a brilliant job."
—Rob Barnett, WAAF

"The best new music I've heard recently: Robin Lane and the Chartbusters."
—Bruce Youngblood, WKWF

"Robin Lane's new one is excellent..."
—George Bradt, WBRU

"... this band does have something to offer and should be heard. 'Send Me an Angel' seems to be the standout cut so far."
—Rob Bittens, WHCN

"We received good immediate phone response. This record should maul a few charts in the country."
—Bob Majersky, WXUS

"... the Chartbusters have zest, verve and zip in abundance."
—Melody Maker

"... impressive and nervy."
—Audio

"... what Lane and her band have to offer is something beyond provincial comparisons—a striking and mature sound."
—Boston After Dark

"Her lean verse and melodies... put Robin Lane a step ahead..."
—Washington Post

"... (Robin Lane) reminds you just how satisfying mainstream rock and roll can be when it's sung and played with intelligence and feeling."
—Rolling Stone

(Radio quotes courtesy FMOB Album Report, Bill Hard, Editor)



IMITATION LIFE (BSK 3537) by Robin Lane and the Chartbusters.

The Big News from Boston.



On Warner Bros. Records and Tapes.
 Produced by Gary Lyons for FAB Productions Inc.

KYYS	KNAC	WKWF	WPYX
WCMF	KEZY-AM	WGVL	WPLR
WYSP	KLIV	WLYX	WECM
WMMR	KSJO	WHKC	WGIR
WAAF	KOME	WHSL	WBLM
KTXQ	KTIM	KTYD	WCAS
WKLS	KLRB	KXFM	WEEI
WMMS	KKDJ	KTUL	WXRT
WBCN	KKSN	WTKX	WPGU
WCOZ	KZEL	WPRG	WDEK
WYNZ	KREM	KY99	WFMH
WBRU	KRKM	KATT	KBLE
WHCN	KILO	WHFS	KQDS
WCCC	KTCL	WRNW	WAAL
WNEW	KWFM	WLIR	WQMF
KZEW	KZOZ	WBAB	WBWB
WRNO	KMGN	WDHA	WXUS
KROQ	WRAS	WPDH	
KSMB	WQUT	WQBK	

4/16 Atlanta
 4/18 Greenville
 4/20 Virginia Beach
 4/22 Long Island
 4/24 Pawcatuck, Conn.
 4/25 Providence
 4/26 Durham, NH
 4/29 New Haven

4/30 Williamstown, Mass.
 5/1 Smithfield, RI
 5/4 Ottawa
 5/5 Toronto
 5/6 Ann Arbor
 5/7 Chicago
 5/8 Madison
 *5/13 Santa Cruz

*5/14 San Francisco
 *5/15 San Luis Obispo, CA
 *5/16 Los Angeles
 *5/22 Austin
 *5/23 Dallas
 *5/24 Houston
 *5/25 New Orleans
 *5/27 Tampa

*5/28 Hallandale, Florida
 *5/29 Gainesville, Florida
 5/31 Tallahassee
 6/2 Memphis
 6/12-13 New York City
 *Appearing with Split Enz



Direction:
 Michael J. Lembo
 Artist Management



Convicted Florida Tape Pirate Receives Record 8-Year Sentence

■ NEW YORK—A Federal District Judge in Jacksonville, Florida has sentenced a convicted tape pirate to eight years in prison, the longest sentence yet handed down in a record industry piracy case. The individual, Robert Nations, pled guilty to racketeering and copyright infringement charges in 1979. His conviction stemmed from the FBI's "Operation Turntable" venture.

Others indicted from the uncovering of the illicit Jacksonville operation, who were found guilty after a trial, will be sentenced in May. These sentences are expected to be even longer than eight years, as the defendants did not admit to the charges.

"Operation Turntable" is an extension of a previous FBI undercover operation conducted in 1977, code-named "C&N Distributors," which resulted in the arrest of 111 people in Jacksonville on various federal and state charges. The investigation was coordinated by chief assistant U.S. attorney Curtis Fallgatter and assistant states attorney Mike Obringer.

Besides Nations, nine other individuals received sentences from Judge Howell Melton. Wylie Eugene Pleasant received three years for an interstate transportation of stolen property (ITSP) charge, three years probation and a suspended sentence for copyright infringement; Howard Counts received two years in prison and a \$10,000 fine for copyright infringement; Phillip Parker received two years in prison for wire fraud with a three year probation and a \$25,000 fine for copyright conspiracy; John Nicholson received eighteen months in prison for ITSP conspiracy; David Piercy received one year and one day in prison for ITSP; Jack Reeves Wynn received one year in prison for wire fraud and four years probation; Jeffrey Rob-

Tone Distributors Names Six New VPs

■ HIALEAH, FLA.—Lynda Stone, president of Tone Distributors, has announced the appointment of six new vice presidents.

Ned Berndt has been named vice president, general manager, retail division; Robert DeFreitas vice president, merchandising; Diane Lamb vice president, internal affairs and assistant to the president; Gene Morris vice president, operations; Frank Rochman vice president, sales and marketing; and Paul Yoss vice president, operator, division, Op One Stop.

ert Nations received one year in prison and three years probation for ITSP and a suspended sentence for copyright infringement; Gary Nations received one year and three years probation on wire fraud; Jack Painter received a suspended sentence for copyright infringement with four years probation.

Facing sentencing in May by Judge Howell Melton are seven people found guilty of various racketeering, ITSP, copyright infringement and wire fraud counts. Some of the individuals could be sentenced to up to twenty years in prison.

CBS Names Gary Casson Business Affairs Dir.

■ NEW YORK—Gary Casson has been appointed director, business affairs, CBS Records, it was announced by Nick Gordon, vice president, business affairs, New York.

Casson was most recently manager, business affairs for CBS UK. Prior to that he served in New York as director, business affairs for CBS Records International.

PolyGram Taps Pennella

■ LOS ANGELES — Jon Pennella has been named A&R administration assistant, west coast, it was announced by Russ Regan, vice president and west coast general manager, PolyGram Records, Inc.

Prior to his current appointment, Pennella worked in the business affairs office of PolyGram's west coast branch.

Capitol/EMIA/Liberty Promotion Convention



The Capitol/EMIA/Liberty Records Group held its annual district and promotion managers convention in Palm Springs April 2-5. The meetings were convened to formulate strategies for the current fiscal year and to present awards for distinguished service in the field during fiscal '80-'81. Pictured is Dennis DeStefano, Boston district manager, Capitol, accepting his award as District Manager of the Year from Walter Lee, vice president, sales, Capitol. Looking on are Dennis White, vice president, marketing, Capitol (center), and Don Zimmermann, president, Capitol/EMIA/Liberty Records Group (right).

Jules Stein, MCA Founder, Dies

■ NEW YORK — Jules C. Stein, the founder of MCA Inc., died last Wednesday (29) from heart failure in Los Angeles. He was 85 years old.

Stein was not only known as a pioneer in the mass entertainment industry, but also as a leader in the fight to prevent blindness. Before starting a small talent agency in 1924, Stein was an eye surgeon. In 1960, after recovering from cancer, Stein founded Research to Prevent Blindness Inc. in New York. During the next ten years, Stein was instrumental in the building of five eye research centers across the country, including an institute at the University of California at Los Angeles, named after Stein.

"If I am remembered for anything, it will not be for anything I did in show business, but for

what I did to prevent blindness," Stein said at one point.

After working as an eye surgeon for three years, Stein started the Music Corporation of America in 1924. Stein represented and organized tours for such artists as Guy Lombardo and Benny Goodman.

Moving to Hollywood in 1937, Stein began to represent such stars as Bette Davis, Betty Grable, Joan Crawford, Greta Garbo, Frank Sinatra and Jack Benny. By this time, Stein's company had offices in four cities.

In 1958, Stein acquired Universal Studios — and began using the MCA name — in order to produce films and television programs. Because of a conflict of interest charge, MCA dropped its agency and concentrated full time on film and television production.

In 1971 MCA Records was formed from the absorption of Decca Records. By 1978, MCA's activities — film and television production and distribution; music production, publishing and distribution; retail and mail order — accounted for over \$1 billion in revenues.

Stein is survived by his wife, two daughters and four grandchildren. President Reagan, who worked with Stein as president of the Screen Actors Guild, heads a list of twenty-five honorary pallbearers.

Audiophile Column Debuts This Week

■ In recognition of the steady growth of the audiophile market, *Record World* this week introduces Audio Files, a column devoted to audiophile records and tapes. The column, which will run on an irregular basis, is on page 41.

Regional Breakouts

Singles

East:

Gino Vannelli (Arista)
Gary U.S. Bonds (EMI-America)
Tom Petty (Backstreet/MCA)
Joe Dolce (MCA)

South:

Santana (Columbia)
Alan Parsons (Arista)
Joe Dolce (MCA)

Midwest:

John O'Banion (Elektra)
Stars On (Radio)
Gary U.S. Bonds (EMI-America)
Tom Petty (Backstreet/MCA)
Pure Prairie League (Casablanca)

West:

John O'Banion (Elektra)
Tom Petty (Backstreet/MCA)
Alan Parsons (Arista)
Stanley Clarke/George Duke (Epic)

Albums

East:

Kim Carnes (EMI-America)
Chaka Khan (Warner Bros.)
Franke & The Knockouts
(Millennium)
Southside Johnny (Mercury)
Dregs (Arista)
Thief (Soundtrack) (Elektra)

South:

Kim Carnes (EMI-America)
Chaka Khan (Warner Bros.)
Southside Johnny (Mercury)
Thief (Soundtrack) (Elektra)

Midwest:

Kim Carnes (EMI-America)
Chaka Khan (Warner Bros.)
Southside Johnny (Mercury)

West:

Kim Carnes (EMI-America)
Chaka Khan (Warner Bros.)
Franke & The Knockouts
(Millennium)
Thief (Soundtrack) (Elektra)

Carole Bayer Sager
S O M E T I M E S L A T E A T N I G H T



An album that speaks to the heart... From a woman who speaks her mind.

Sometimes Late At Night (FW-37069)

The lyrics of Carole Bayer Sager—The music of Burt Bacharach

Featuring the single "Stronger Than Before" (WSB-02054)



Produced by Burt Bacharach & Brooks Arthur.



Elektra/Asylum Calls Out the Tanks To Push Joe Walsh's New Album

By SAMUEL GRAHAM

■ LOS ANGELES—If such strategies as delivering product to radio stations in a World War II-vintage tank, advertising the product in-store a week before its official release, and shooting a documentary-style video clip at a garbage dump can qualify a record campaign as unusual, then Elektra/Asylum Records' plans for the newest solo album by Eagles guitarist Joe Walsh certainly fit the bill. Walsh's album, called "There Goes the Neighborhood," was released on May 1; the first single, "A Life of Illusion," preceded it by three days.

E/A's campaign focuses on the album's cover, which depicts Walsh and his tank (secured from a Los Angeles firm appropriately named Rent-A-Tank) atop the Mission County Landfill, overlooking Beverly Hills. According to Randy Edwards, the label's national merchandising/advertising director, the central element is the tank itself, pictured on posters and postcards (sans garbage and accompanied by the slogan "Rest easy, America—Joe Walsh is awake") sent to radio, press and retail in advance of the album's release.

"Teaser" posters announcing the imminent availability of "There Goes the Neighborhood" were placed in stores on April 24, the same day that the record was given to radio. The timing, Edwards admitted, "goes against (normal) record business rules. Our main objective," he added, "was to do something a little different in-store. A teaser campaign one week prior to the album actually being there can only be done with a major artist, or an artist that retailers are hip to. We felt that Joe Walsh fit both bills."

Edwards minimized the possibility that some potential buyers, having seen the "teaser" poster but not finding the album in stores yet, might decline to make another trip to a store now that "There Goes the Neighborhood" is available. "I think a tremendous amount of people call stores now before they make the trip," he said. "It's that gas consciousness that's come up in the last few years. But I would trade whatever sales we might lose, if any, for the anticipation and awareness level created by doing it this way. With a big album, you can do a little teasing."

This week, with the record in stores, E/A will send 2 x 2 (feet) cover blowups, 1 x 1 album fronts and a 30-inch-long die-cut piece (with Walsh, tank and garbage all

tinted with Army green) to retail for in-store display. The label has also printed some 20,000 Walsh posters, 3000 of which were sent to radio and retail. Many of the remaining 17,000, Edwards said, will be used to help promote Walsh's summer tour with fellow E/A performers David Lindley and Joe Vitale; concert information customized to each city along the tour route will be printed on the blank space provided on each poster.

The Walsh video clip, conceived and executed under the direction of E/A video/film operations and west coast artist development director Sherry Goldsher and Front Line Management's Irving Azoff and Larry Solters, was shot during the same session at the Landfill that produced the album cover. According to Solters, the clip is neither a lip-synched performance nor a "thematic" piece matching lyrics with visual images, but rather a documentary depicting the cover shot and set to "A Life of Illusion." Since the piece employed only one handheld camera and required no studio time or artificial lighting, Solters said, its cost was "maybe 30 percent" of that of a live performance tape.

Economics are only part of the clip's appeal, Solters added; equally important is the fact that it breaks the mold established by most rock videos. Explained Solters, "Joe Walsh has an exciting stage act, but it doesn't translate well (to film or videotape)—I don't think anybody's stage act translates well. We're all tired of seeing somebody stand behind a microphone with a guitar, singing and playing . . . It doesn't work,

as far as I'm concerned. We'd rather see people come to the live show."

What's more, he said, "rock 'n' roll is not meant to be viewed in your family living room with your mom and dad sitting there on the couch with you. It worked for the Beatles on 'Ed Sullivan,' and it hasn't worked since then." What the Walsh video provides instead is "an honest portrayal of something we had to go through to get the album out."

Video clips involving other Front Line clients (who include the Eagles, Boz Scaggs, Jimmy Buffett, Steely Dan and others) have previously been used mainly for overseas exploitation, Solters said, in part because "we never felt that there was a real viable outlet domestically that would preserve the integrity of our artist. We don't feel that Boz or the Eagles being shown on 'The Midnight Special' or 'Solid Gold' is in keeping with their image; and I don't think 30 minutes of promotional films on any show is really format-able for rock 'n' roll. It works better in bits and pieces, one or two clips at a time, and it works better for an audience that's not solely oriented to watching promotional films."

Walsh's video, however, will be given to "everybody"—including Warner-Amex's Music Channel, Cable News Network and local cable companies like L.A.'s Theta and ON-TV—because "we feel it's the kind of tape that will hold up well on these shows," Solters said. "They are starting to reach a more sophisticated market, and these are the demographics that we're going after."

PolyGram Promotion Meeting



The PolyGram Records promotion department recently met in New York for two days of conferences. Pictured from left are (front row): George Meier, national album promotion director; Jim Del Balzo, national album promotion director; Larry Tollin, west coast regional promotion manager; Bill Cataldo, vice president, pop promotion; Jim Sotet, national album promotion director; Jerry Jaffe, vice president, rock department; Danny Davis, vice president, west coast promotion; Vince Pellegrino, director, national promotion; Rich Wood, southeast/southwest regional promotion manager; Guenter Hensler, president, PolyGram Classics and vice president, operations, PolyGram Records, Inc.; Bob Sherwood, executive vice president and general manager, PolyGram Records, Inc.; and Jack Ashton, midwest regional promotion manager. Top row: David Krag-skaw, midwest regional promotion manager; Joe Grossman, national promotion manager; Don Colberg, vice president, promotion; and Fred DiSipio Jr., northeast regional promotion manager.

Motown Launches Catalogue Push For Stevie Wonder

■ LOS ANGELES—Motown Records has launched a massive marketing campaign, called "Countdown to July," in support of Stevie Wonder's catalog from 1972 through his current album, "Hotter Than July," and the current single, "Lately."

Announcement of the company's plans came from Richard Sherman, senior vice president of marketing and distribution. The campaign offers special sales programs, special display materials, and album samplers for radio stations.

Distributors will participate in special marketing programs, and will be supplied with special "Countdown to July" order forms, in-store display pieces, and ad mats.

Advertising support for the campaign will include all trade publications, consumer publications such as Rolling Stone and Soul, and a series of radio spots. Radio stations will be re-serviced with the Wonder catalogue albums and will work with Motown on "Weeks of Wonder" and "Wonder Weekend" contests and giveaways.

Radio stations and stores will be working together on in-store giveaways—"Cooler Catalogues"—involving styrofoam coolers filled with the Stevie Wonder catalogue on display in stores and being given away to customers who have been alerted to the giveaways by radio announcements.

Arista Names Regional Promotion Directors

■ NEW YORK—Richard Palmese, senior vice president, Arista Records, has announced the appointment of three regional promotion directors, each of whom will be responsible for all top 40 and AOR promotions in his territory.

Jeff Backer has been named director, east coast regional promotion, covering New York, New Jersey, Pennsylvania, Maryland and Washington. He joined Arista in September 1978, and was most recently local promotion representative in New York.

Gregg Feldman has been appointed director, northwest regional promotion, with responsibility for northern California, Washington, Oregon, Montana and Idaho. Feldman has been with Arista since January 1980.

Peter Schwartz is Arista's new director, west coast regional promotion. His territory includes southern California, Arizona, Colorado and Nevada.



Kool & the Gang's "Jones vs. Jones."
The next hit single to celebrate from "Celebrate!"
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Management: Quintet Associates, Ltd.

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Thanks to NARM for voting Kool & the Gang's "Ladies' Night" the best-selling R&B album by a group.

Arista Bullish on 'Woman of the Year' Cast LP

By PHIL DIMAURO

■ NEW YORK — "Always leave them wanting more," insisted the Broadway star.

"But people who've seen the show will expect to hear it on the album," the record label president answered.

"If they want to hear it that badly, they'll come back and see the show again!" the star exclaimed.

That's the gist of a good-natured discussion that took place at the Columbia 30th Street Studio between Lauren Bacall and Arista Records president Clive Davis, during the final recording session for the original cast album of Broadway's latest hit musical, "Woman of the Year," which Arista will release shortly. It was getting late, the 27-piece orchestra patiently doodled at their instruments, producer John McClure scrutinized scores and the dialogue continued. Should the short, outrageously funny reprise of the show-stopping number from the John Kander-Fred Ebb score, titled "The Grass Is Always Greener," be included on the album or not?

The Arista president won the decision — the reprise of "The Grass Is Always Greener" will appear on the LP.

That's only one detail of a show which seems to be perfect in every detail, as far as the anatomy of a Broadway hit is concerned. "Woman of the Year" represents Lauren Bacall's first appearance on the Broadway stage since her Tony Award-winning engagement in "Applause." Fred Ebb and John Kander, writers of the words and music, were recently nominated for a Grammy award for their movie theme, "New York, New York," and their list of credits includes the film "Cabaret," and the Broadway musicals "Cabaret," "Zorba," "Chicago," "The Act" and four other Broadway shows before "Woman of the Year." The book by Peter Stone, winner of the Tony and Drama Desk Awards for the Broadway production "1776," is based on a 1942 film starring Spencer Tracy and Katharine Hepburn.

Co-producers Lawrence Kasha and David S. Landay (who head a long list of producers including James M. Nederlander, Warner Theatre Productions/Claire Nichtern, Carole J. Shorenstein and Stewart F. Lane) both present at the session, recounted the steps which led to "Woman of the Year." "We had been writing together and looking for properties to produce when this one came up," said Landay. When they screened the film, Kasha, who had produced "Applause," thought

the story of a powerful woman in the media and her relationship with a less famous husband would be the perfect vehicle for Bacall. When they called her and discussed Peter Stone as the man who might write the book, Bacall mentioned that, coincidentally, she was planning to have dinner with Stone within a week. Even more coincidentally, Stone had a print of the film in his personal collection, and it was he who showed it to Bacall, and later to Ebb and Kander.

Stone, Ebb and Kander wrote the book, words and music concurrently, and according to lyricist Ebb, the score represents an "adventurous" effort for the songwriting team. "We've used more duets and trios, and even semi-operatic form, as in 'I Told You So,'" said Ebb. "We were more restrained . . . we didn't go for the big endings," opting to "keep things more conversational, as in 'Table Talk' and 'Shut Up Gerard.'" Ebb said he feels that the Broadway audience's tastes have progressed to the point where it's increasingly "used to having songs advance the story."

Composer Kander said he feels that such devices "harken back to earlier times (on Broadway), which I miss. Letting the music be dramatic instead of just entertaining."

After a boisterous piano/vocal audition staged by Ebb and Kander at the Arista offices, label president Davis apparently agreed. "I felt the score was reminiscent of Broadway show writing at its best," Davis told *Record World*. "That's why I've shied away from most cast LPs . . . overall, scores have been wanting lately." Even recent hit shows, said Davis, seem to concentrate more on "choreography, tapdancing or ballet" rather than music.

Davis, who had recorded "Cabaret" with Ebb and Kander at Columbia, said he was convinced that "Woman of the Year" was "their best score since 'Cabaret.' It's witty, literate, melodic and thoroughly musical . . . the best Broadway score to come along in years." Davis mentioned "Woman of the Year," "One of the Boys," "Table Talk" and especially "The Grass Is Always Greener" as the sort of songs that will keep the show "around for a long time."

The producers were happy to report that reviews have been most favorable, and advance box office sales for the show now extend several months into the year. That's comforting news, since they also estimate that it's the most expensive new production, from top to bottom, to be staged since "Annie." The large orchestra, lavish costumes, elaborate sets and special effects are all carefully executed. The show's most striking visual effect is Katz, a cartoon character cat created by Sam Craig (played by Harry Guardino), the man becomes romantically involved with Tess Harding (Bacall). Guardino even has a singing, dancing duet with a large-screen projection of Katz during the song "So, What Else Is New."

Union regulations make the recording of Broadway cast albums an expensive proposition as well, and it takes a sizeable promise of a hit to make it worthwhile for a record label to record a Broadway show. For that reason, many shows in recent years haven't had an original cast album. "That's tragic," said Ebb. "To put in all that work and then vanish without a trace. We've never had a show that wasn't recorded . . . we would be heartbroken if that ever happened. It's almost like there's no proof you were ever there."



Pictured at the "Woman of the Year" recording session at CBS' 30th Street Studio are (from left): John McClure, producer of the album; John Kander, composer of the score; Clive Davis, president of Arista Records; and Fred Ebb, lyricist of the score.

NMA Sets Panel For Black Talent Search

■ NASHVILLE — The 10 semifinalists in the Nashville Music Association's black talent search, sponsored by the organization's black music committee, will have the opportunity to have their songs reviewed by a panel of Nashville music publishers, Moses Dillard, committee chairman, has announced.

The panel of publishers will include Bob Montgomery, executive VP, House of Gold Music; Bob Beckham, president, Combine Music Group; Charlie Monk, director of Nashville and southern operations, April Blackwood Music; Buddy Killen, president, Tree Intl.; Jerry Crutchfield, VP, MCA Music, Inc.; and Dillard, president of the Dillard Music Group.

The talent search is open to any professional, self-contained musical entity (single or group) without a recording contract.

The five winning entrants will be presented at a live public concert promoted by the NMA at the Tennessee Theater June 19 at 8 p.m. Though the association cannot guarantee a recording contract, the organization will invite and encourage attendance by artist and repertoire representatives from every major record company. NMA executive director Dale Franklin Cornelius says that she has received commitments from the New York offices of Elektra/Asylum Records and Epic Records, and the Chicago office of Handshake Records.

The five winners will receive six hours of recording studio time (courtesy of Bennett House Studio, Broken Door Studios, Columbia Recording Studio, LSI Studios, Music City Music Hall, the Rat Hole Studio, and Woodland Sound Studios) as well as a one-year membership in the NMA. Winners will also be special guests on the local TV talk show, "Bobby Jones World."

Entrants must submit a cassette containing three copyrighted songs of previously unrecorded black-oriented music totalling not more than 15 minutes. Each cassette must include the name, address and phone number of the entrant. Entries must be received by the Nashville Music Association, 2020 21st Avenue South, Nashville, TN 37212, no later than 5 p.m. Friday, May 15, 1981. (Cassettes will not be returned.)

Songwriter Expo Marks 5th Year

■ LOS ANGELES — The Songwriter Expo, an educational event for songwriters, will celebrate its fifth year on June 6 and 7 at Beverly Hills High School.

Record World Presents

Black Music: Strength Through Diversity

The term "black music" covers a multitude of musical approaches, each with a special place in the history of American music. The third annual Black Music Association convention, to be held in Los Angeles May 23-27, will reflect this diversity.

So will Record World's special issue featuring the BMA agenda, an overview of black music's place in the record industry, and our Black Oriented Music Awards.

Issue Date: May 30
Ad Deadline: May 20

For further information contact:

Tom Rodden (213) 465-6126
Mort Hillman or Joyce Reitzer Panzer (212) 765-5020

Record World Single Picks

BILLY OCEAN—Epic 19-02053



NIGHT (FEEL LIKE GETTING DOWN) (prod. by Martinez) [writers: Ocean-Martinez] (Blackwood, BMI/Nigel Martinez/Interworld/World Song, ASCAP) (3:48)

The British singer/songwriter/multi-instrumentalist puts his many talents to good use on this exciting pop dancier from the forthcoming "Night" LP. A bold dance beat struts upfront while Billy's smart vocal shakes around keyboard, horn and backing vocals.

SILVERADO—Pavillion 6-02077



READY FOR LOVE (prod. by Oriolo) [writers: Shillo-Goodwin] (Rightsong, BMI) (3:15)

Buzz Goodwin (guitars) and Carl Shillo (lead vocals) front this Connecticut-based band. They debut with this initial title track from the forthcoming LP. Built around a recurring chorus hook, the cut boasts a driving guitar-laden rhythm track that's full of pop bounce. Shillo's vocal lead should attract the attention of pop radio.

ROXY MUSIC—Atco 7329



JEALOUS GUY (prod. by Ferry-Davies) [writer: Lennon] (Maclen) (6:10)

Roxy Music pays homage to John Lennon with this remake of the track from "Imagine." Bryan Ferry's stately, inimitable vocal inflections are the perfect vehicle for this song. The pace is relaxed, and Ferry's whistle break emphasizes the contemplative mood. An AOR natural, but its length may limit pop airplay.

GARLAND JEFFREYS—Epic 19-02073



MODERN LOVERS (prod. by Jeffreys-Clearmountain) [writer: Jeffreys] (Garland Jeffreys, ASCAP) (3:59)

Garland's treatise on the state of contemporary romance and its traditional roots has an urban viewpoint that is as timely as it is entertaining. The crack band drives home the message behind Garland's sincere vocal delivery. The closing "L-O-V-E-R-S" chant just may untie some lonely hearts.

Pop

FAST FONTAINE—EMI-America 8075

IS YOUR HEATER HOT? (prod. by Rothchild) [writers: Brown-Herron (See Johnny Run/Bug/Fontones, BMI)] (3:33)

If your answer is no to Fontaine Brown's querie, then plug in and let his soulful vocals, Gary John's keyboard tricks, Kris Farris' sax waves or the spunky rhythm section warm you up.

HAWKS—Col 11-02086

IT'S ALL RIGHT, IT'S O.K. (prod. by Werman) [writer: Hearn] (Junior Wild, ASCAP) (3:45)

The Iowa-based quintet concocts a contagious mix of driving rock rhythms, pretty melodies and pinpoint harmony vocals. Add the burning guitar solos and you get a strong AOR-pop contender.

JOEY SCARBURY—Elektra 47147

THEME FROM "GREATEST AMERICAN HERO" (Believe It or Not) (prod. by Post) [writers: Post-Geyer] (3:11)

This likeable theme should ride the popularity of the television show to win extended pop airplay. Scarbury's energetic vocal and the inspired piano/string backing are appropriate.

ENGELBERT HUMPERDINCK—

Epic 19-02060

DON'T YOU LOVE ME ANYMORE? (prod. by Klein-DeCaro) [writers: Roberts-Sager] (EMPTimes Square, BMI) (2:47)

This title cut from Humperdinck's latest LP should continue to spread his popularity from the stage to the turntable. Penned by Bruce Roberts and Carole Bayer Sager, it features his tall-dark-and-handsome vocal and a marvelous arrangement.

ROCKEN HORSE—Erect 104

SOME DAY (prod. by Rowley-group) [writer: Silvestri] (Jima-Jo, BMI) (3:55)

The Chicago-based quartet debuts with this high-energy rocker from the new "Rocken Roll" LP. Distinctive vocal harmonies soften the heavy-handed rhythm plow.

MAX WERNER—Radio 3821 (Atl)

RAIN IN MAY (prod. by Pilgram) [writers: Pilgram-Meldon] (Dayglow, ASCAP) (3:37)

The former lead vocalist/drummer with Kayak, Werner makes his label debut with this playful pop outing that should garner pop and A/C airplay. The cute lyrics and seasonal theme are selling points.

GEORGE FISCHOFF & THE LUV ENSEMBLE—Heritage 300

LITTLE BALLERINA BLUE (prod. by Rose) [writer: Fischoff] (George Fishoff/Ken-Cher, ASCAP) (2:53)

The veteran conductor/songwriter (Fischoff penned "98.6" for Keith and "Lazy Day" for Spanky & Our Gang) offers this delightful instrumental that's right for pop and A/C listeners. The melody is gorgeous.

OZZY OSBOURNE—Jet 6-02079 (CBS)

CRAZY TRAIN (prod. by Osbourne-Daisley-Rhoads) (Ozzy Osbourne/Robert Daisley/Randall Rhoads) (4:50)

Words somehow fall short of describing the sounds created on this debut single from the legendary Black Sabbath lead vocalist's "Blizzard of Ozz" LP. Randy Rhoads' mega-watt guitar grinds are deserving of chainsaw hall-of-fame status.

MICHAEL DAMIAN—LEG 007

SHE DID IT (prod. by Moore-Miller) [writer: Carmen] (CAM-USA, BMI) (time not listed)

Teen fave makes the transition from pin-up to vocalist with this Eric Carmen-penned pop-rocker. His vocal is perfect for the sweet, harmless confection and recurring hook.

GRAF—Precision 6-02050

BABY'S GONE HOME (prod. by Katz) [writer: Pellino] (Cactus Industries, ASCAP) (3:55)

The quartet opens with an interesting symphonic score that segues into snappy pop-rock. A soaring guitar break and Frank Pellino's lead vocal are the stand-outs.

B.O.S./Pop

THE OHIO PLAYERS—Boardwalk 8-02063

SKINNY (prod. by Bonner) [writers: Bonner-Jones-Middlebrooks-Pierce-Johnson] (On The Boardwalk/Mistaken, BMI) (3:20)

"Sugar" Bonner's slick vocal lead is adorned by a catchy chorus chant on this cut from the "Tenderness" LP. An instant add for black radio.

GINO SOCCIO—Atlantic/RFC 3818

TRY IT OUT (prod. by Soccio) [writer: Soccio] (Good Flavor/Sons Celestes/Shediac, ASCAP) (3:57)

Sharp, driving and irresistible, this energetic dance spin from Soccio's new "Closer" LP may spring off its natural black radio/club base to become a hot pop property.

HIGH ENERGY—Gordy 7201

JUST WANNA DANCE WITH YOU (prod. by Young-The Youngsters) [writer: Field] (pub. not listed) (3:45)

This delightful slice from the vocal trio should be regarded as a potent crossover sleeper. The women blend enchanting three-part harmonies over a hypnotic reggae rhythm track.

DELEGATION—Mercury 76108

I WANTCHA BACK (prod. by Gold) [writers: Gold-Denne] (Screen Gems-EMI, BMI) (3:11)

A big chorus hook is centerstage on this infectious cut from the "Delegation II" LP. Anchored by a funky bass parade, it's a solid bet for heavy rotation on the dance floors and airwaves.

BARRY WHITE & GLODEAN WHITE—Unlimited Gold 6-02087 (CBS)

I WANT YOU (prod. by White) [writers: Simon-Levine-White] (Ba-Dake/Seven Songs, BMI) (3:19)

The husband/wife team makes music that's both loveable and danceable. A rubbery bass keeps the body loose while their vocal interaction is for romancin'.

CAMEO—Chocolate City 3225

FREAKY DANCIN' (prod. by Blackmon) [writers: Blackmon-Jenkins] (Better Days, BMI/Better Nights, ASCAP) (4:16)

Culled from the new "Knights of the Sound Table" LP, this funky dance spin spotlights Larry Blackmon's sharp vocal and an action-packed arrangement. A repetitive bass riff fuels the sassy horn shots and stunning chorus injections.

FUTURE FLIGHT—Capitol 5002

HIP-NOTIC LADY (prod. by Dozier) [writer: Dozier] (Blackwood/Platinum Ear, BMI) (3:39)

The brainchild of R&B legend Lamont Dozier, this group features polished four-part vocal interplay. Breezy chorus and soulful leads float over a mid-tempo pace, all certain to make an impact on several formats.

DAVE GRUSIN—Arista/GRP 2512

RAG BAG (prod. by Grusin-Rosen) [writer: Grusin] (Roaring Fork, BMI) (4:00)

From his hot-selling fusion LP comes this kinetic single with the spotlight on Grusin's nimble keyboard work and Jeff Minonov's fluid guitar lines. It's light and refreshing with something to offer several audiences.

DENNIS BROWN—A&M 2337

ON THE ROCKS (prod. by Gibbs-Hunt) [writer: Hunt] (Irving/Joe Gibbs, BMI) (3:10)

Brown's debut LP "Foul Play" is loaded with pop-appeal reggae. This cut utilizes Brown's warm tenor and the Professionals backing vocal class as the main calling cards on pop radio crossover.

DEBRA LAWS—Elektra 47142

VERY SPECIAL (prod. by R. Laws-H. Laws) [writer: Hunt] (Irving/Joe Gibbs, BMI/Jeffix, ASCAP) (3:19)

The talented Laws family collaborates on this lovely ballad from Debra's "Very Special" LP. Ronnie (he co-wrote the tune with Hubert) contributes a soulful vocal trade and alto sax fills to Debra's inspired lead.

BLACK MUSIC ASSOCIATION THIRD ANNUAL CONFERENCE MAY 23-27, 1981 CENTURY PLAZA HOTEL, LOS ANGELES, CA.

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Record World Album Picks



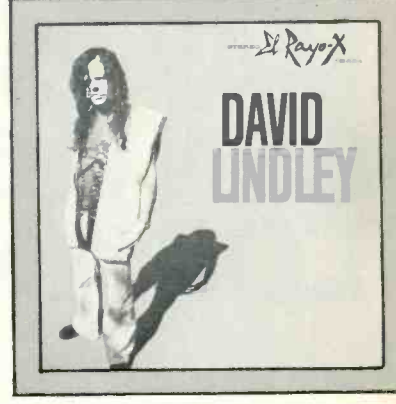
INTUITION
LIX—Chrysalis CHR 1332 (7.98)
Hitmakers in their U.K. home, Linx has made an auspicious debut on the RW BOS chart with the top 30 single, "You're Lying." With songs like the loping shuffle, "Throw Away the Key," the steel drum-frenzied title cut and gentle ballads like "Count on Me," they're imposing pop crossover contenders.




STILL FEELS GOOD
TOM JOHNSTON—Warner Bros. BSK 3527 (7.98)
Songwriter / vocalist / guitarist Johnston's blend of pop and rock follows a recipe similar to Dave Mason's, and producer Michael Omartian (Christopher Cross) makes it cook. The surging rhythm of "Madman," and the sweet interludes of "Baby, Take Me In" are airplay magnets.




STARS ON LONG PLAY
Radio RR 16044 (Atlantic) (8.98)
If it's hits you want, hits we got! In the spirit of the "Stars on 45" single that's bulleting through the top 40, this album program presents sixty musical snippets, including the single, a Beatles sampler performed by Stars On, and two oldies sets courtesy of Long Tall Ernie & the Shakers.




EL RAYO-X
DAVID LINDLEY—Asylum 5E-524 (8.98)
Produced by his old crony Jackson Browne and Greg Ladanyi, the somewhat eccentric Mr. Lindley offers individualistic interpretations of familiar songs like "Bye Bye Love," "Don't Look Back" and the Isleys' "Your Old Lady." Lindley's guitar is tasteful and the reggae beats sizzle.


I NEVER HAD IT SO GOOD
ARCHIE BELL—Becket BKS 013 (7.98)
 The legendary "Tighten Up" man is still inciting dancing with writer/producers David Morris, Jr. and Roger Meltzer. "Why Did Do Me" and "Don't Wait . . ." are scorchers, while the easy swing and sax of "Harder and Harder" sound hitbound.

DARLIN'
TOM JONES—Mercury SRM-1-4010 (8.98)
 The Welshman journeys to Nashville with producers Steve Popovich and Bill Justis. With the Jordanaires and others backing, his voice lends a new twist to pop/country like the title cut, the waltzing "Lady Lay Down" and "I Don't Want To Know You That Well."

SONGS FOR SWINGING LARVAE
RENALDO & THE LOAF—Ralph RL-8108 (7.98)
 Quirky and jerky, this idiosyncratic duo uses an exotic assortment of instruments and household items (e.g.: flocdrum and hacksaw blade) to create music that's sometimes jarring, sometimes mesmerizing. The vocals must be heard to be believed.

NUMBER THE BRAVE
WISHBONE ASH—MCA-5200 (8.98)
 Twin lead guitarists Andy Powell and Laurie Wisefeld are joined by ex-Roxy Music bassist John Wetton, and the band sounds tighter than ever. The cover of Smokey's "Get Ready," Wetton's "That's That" and the apocalyptic title cut are strong points.

IRON AGE
MOTHER'S FINEST—Atlantic SD 19302 (7.98)
 Tray-toting pretenders aside, this is still one of the only predominantly black groups that plays kickass rock 'n' roll that would fit in on any midwestern chainsaw station. The thundering guitars of Moses and Glenn Murdock dominate.

THE BONGOS
FETISH—FET 005 (5.98)
 Hailing from Hoboken, New Jersey, this trio plays spare, catchy riffs with pizzazz. The vocal refrains of "In the Congo" and the cover of Marc Bolan's "Mambo Sun," featuring Richard Barone's fluid guitar, are examples of what's made them popular in New York clubs and overseas. An EP.

TELL ME WHERE IT HURTS
WALTER JACKSON—Columbia FC 37132 (8.98)
 Jackson has been renowned as a purveyor of smooth soul since the early sixties. Back with his original producer, Carl Davis, he's already bulleting BOS with the title single, while interpretations like Stevie Wonder's "Is It Magic" fill out this LP nicely.

SWEET THUNDER
BILL MEDLEY—Liberty LT 1907 (7.98)
 Talk about life imitating art: here's Medley doing "Until the Night," a Billy Joel song that's decidedly influenced by the Righteous Brothers sound. This Michael Lloyd production is perfect pop-A/C material, especially "Learning To Love Again."

THAT'S LOVE
HEAVEN AND EARTH—WMOT JW 37074 (7.98)
 With a "Heaven Side" and an "Earth Side" this quartet's LP exhibits their wide vocal range and diverse timbres. The orchestrally expansive "Just in Time" and party-crazed "Kick It Out" demonstrate the two sides of their appeal to black music stations.

NEVER GONNA BE ANOTHER ONE
THELMA HOUSTON—RCA AFL1-3842 (8.98)
 With producer George Tobin (Smokey Robinson's latest), Houston stands to score in black music and pop categories. She rides the slinky rhythm of "Never Give You Up" with the greatest of ease, and her dance version of "96 Tears" is a fashionable choice.

GONNA TELL THE WORLD
ALTON McCLAIN & DESTINY—Polydor PD-1-6320 (8.98)
 On their third LP, the trio that brought you the top 40 single "It Must Be Love," in 1979 puts its best feet forward with producer Skip Scarborough (Con Funk Shun). "Answer to My Prayer" is a rhythmic jaunt, and McClain really takes off at the close of "We're Gonna Make It."

THE HEART NEVER FORGETS
MICHAEL CRUZ—Credence CR 0102-2 (7.98)
 Writer/vocalist Cruz is aiming for the multi-format spread with this LP. The title/single is a ballad, while many of the other cuts are light, soul-tinged rockers that call the Doobie Brothers to mind.

Living Room Performances Introduce Sager's New LP

■ LOS ANGELES — Boardwalk Entertainment Company president Neil Bogart recently hosted a series of receptions at private mansions in seven cities to introduce the new music of Carole Bayer Sager and Burt Bacharach. Sager and Bacharach, whose first songwriting collaborations appear on the former's debut Boardwalk album, "Sometimes Late at Night," performed in intimate, living room settings in each city.

"My intention in creating these parties was to design a perfectly romantic setting for listening to an album about love," Bogart said. "I first heard Burt and Carole play their music in Carole's living room, and it was such a lovely experience that I wanted to share it."

Private homes large enough to accommodate 60 to 80 industry guests were found in Philadelphia, Atlanta, Boston, Chicago, Buffalo, Minneapolis and New York. In the latter city, in addition to a dinner party for 150, members of the general public were able to attend "invitation only" performances by the duo at Sam Goody's in Manhattan. A total of 200 fans, admitted with coupons they received with purchases of Sager's album, were in

Warners Promotes Two In Black Music Dept.

■ LOS ANGELES — Tom Draper, vice president/black music marketing, Warner Bros. Records, has announced the appointment of Marylou Baddeaux to the post of national promotion coordinator/trade liaison for the department and Carolyn Bennett to the post of departmental administrator.

Adelphi & Clean Cuts Announce New Deals

■ SILVER SPRING, MD.—Adelphi Records and Clean Cuts Records have announced the signing of a number of international licensing deals and the addition of several new domestic distributors.

The international deals are for the following countries: Canada (Trend for Clean Cuts, Phonodisk for Adelphi); Australia (Larrikin); Japan (Nippon Phonogram); London (Making Waves Records); Sweden (Musikdistributoren); Germany (Phonogram Import Service); and France (Wave Distribution). The new U.S. distributors are Big State for Texas and Denver; All South for Louisiana, Mississippi, etc.; Musicraft for Hawaii; North Country for Redwood, N.Y.; and M.S. for Chicago, St. Louis and Kansas City.



Pictured with Carole Bayer Sager (seated at the piano) at the reception held for her at New York's Marsh Mansion are, from left: Wanda Ramos, music director, WWRL; Jay Clark, program director, WABC; Burt Bacharach; Dale Reeves, program director, WKTU; and Boardwalk Entertainment Company president Neil Bogart.

attendance at the two shows at the store, which took on a nightclub atmosphere with the addition of trees, stagelights and flowers.

"Sometimes Late at Night," released last week, is the subject of an intensive advertising and marketing campaign, as well as extensive promotional efforts.

Songwriters Contest Announced in N.Y.

■ NEW YORK — The New York Music Task Force and the American Guild of Authors and Composers have announced the third annual New York Songwriters Contest. Chappell Music Company is sponsoring the event for the second time.

The grand prize winner will receive an AGAC song contract with Chappell Music Company plus a cash award of \$250, while the second prize winner will receive \$150 and the third prize winner \$100. All ten finalists will have the opportunity to perform their songs before a panel of music industry people in New York on September 22. All submitted cassettes will be screened by panels of music industry professionals.

The contest, which is free and open to residents of New York, New Jersey and Connecticut, is limited to the first 1,000 entries. Entry blanks are available at the offices of AGAC, 40 West 57th Street, New York, or at Uncle LuLu's, 16 West 56th Street. Deadline for applications is June 15.

Contest co-chairmen this year are Jonathan Holtzman, the contest's creator and new AGAC projects director, and Brad Simon of the New York Music Task Force.

For further information call (212) 757-8833.

The Coast

By SAMUEL GRAHAM and ELIOT SEKULER

■ WHAT THE COAST COLUMN NEEDS IS A FIVE CENT CIGAR: Here at The Coast, we get all kinds of stuff. We get funny calendars from Warner Bros. featuring girls with records instead of faces, we get **Get Wet** squirt guns, and we get unsolicited backstage passes entitling us to unlimited access to the whole 1981 **Dregs** tour. And we hear about things like Geodisc stylus alignment devices and a remarkable array of products and inventions for audiophiles and videophiles and office files and files of every other persuasion. But the topper for this year (which, we admit, is still pretty young) has gotta be the audiophile how-to cassettes we read about last week, a whole line of which will be introduced at the upcoming summer Consumer Electronics Show. Ultimate Performance Products is what they're being called, and we have a fella named **J. Raul Espinosa** of the Oakland-based ISG, Inc. to thank for them. The tapes fall into three categories—sports and fitness, stress reduction and mood music—and the initial release will boast six different titles. According to Espinosa's press agents, the tapes are the result of two years of research into "developing particular states of mind and physiological responses" and are geared towards owners of the Sony Walkman cassette units and similar portable equipment. The sports and fitness category, for instance, has tapes on jogging and skiing, consisting of instructions interspersed with music suitable to the particular activity; so while you're jogging, you slip in the jogging cassette and find out if you're doing it correctly. We can't help but speculate about what might happen if you were to get your skiing and jogging cassettes mixed up. Would you run into a tree? Ski into rush hour traffic? The possibilities are truly frightening. Espinosa, incidentally, is a former aide to one-time CIA chief and current Vice President **George Bush**, and was previously involved in the promotion and marketing of a line of fake mustaches. Really.

SAMURAI KINDERGARTEN: Seems that **Donald O'Conner**, who records for Bearsville Records, is also a substitute elementary school teacher and a martial arts aficionado. As a teacher, O'Conner subscribes to the old "spare the rod and spoil the child" school of discipline. "Those who were not responsive were dismissed," he said of a recent classroom experience, and with a singing black belt up there at the blackboard, his poor pupils probably can't get away with a helluva lot of shenanigans. And we thought we had some hard-ass teachers.

BUP-SHOO-BAH-BUP-BUP-BUP-SHOO-BAH: L.A.'s very own **Blasters** will be back in town shortly after having a great time back in the Big Apple, where they knocked 'em dead at the Bottom Line and tore up the joint at Maxwell's over in Hoboken. The guys also joined the **Go-Go's** in catching X's show at the Peppermint Lounge, once the stomping grounds of the great **Joey Dee and the Starlighters** and birthplace of the Peppermint Twist. The **Blasters** play the Whisky on May 7, and then go back out for a tour of the southwest.

DID SOMEONE SAY MOVIES?: **Burt Sugarman** didn't waste too much time mourning the demise of "The Midnight Special;" he leaped right into feature production with his presentation of "Children of a Lesser God," which will be directed by **Alan Pakula** and distributed by Twentieth Century-Fox. And **Taylor Hackford**, who made his directorial debut with "The Idolmaker," will follow up with "An Officer and a Gentleman" for Paramount.

DOES MUHAMMAD ALI KNOW ABOUT THIS?: In the wake of the **Adam and the Ants** shows here a couple of weeks ago, the latest punk fashion seems to be those decals that are plastered on every other black leather jacket we see along Sunset Blvd. The decals read: "Black Flag Kills Ants on Contact." The guys in **Black Flag**, we're told, are denying any involvement with the item in a classic "who, me?" assertion of innocence.

THAT'S A MOUTHFUL: Sure, we all like to bitch about the music we hear in elevators and dentists' offices, but this is ridiculous. A story in the L.A. Times recently reported that a woman in Auburn, California came to radio station KAHN news director **Al Buck** complaining that the station's hard rock sounds were being transmitted through a filling in her teeth. "She telephoned here, almost in tears, just to make sure what the trouble was so she could tell her husband before he had her committed," Buck told the Times. Buck apparently put a stethoscope to her jaw, and sure enough, there was the signal. His theory is that the woman's dentist installed some tempor-

(Continued on page 39)

New York, N.Y.

By DAVID McGEE

■ Much has been made of the vogue for women in rock today. Not only are female solo artists more in abundance than ever, but female musicians—not just singers—are playing vital roles in many of today's rock groups.

Lest we forget, Rounder Records has recently released an album that will remind anyone curious enough to investigate of the presence, pre-Janis Joplin and Grace Slick, of the self-assured, assertive female rock 'n' roller. "Wild, Wild Young Women" features rare cuts by 10 different female artists whose music is, in most cases, identifiably rockabilly, with smatterings of rock 'n' roll, country swing and R&B thrown in for good measure. These singers are little noted nor long remembered in rock history. This record, then, is something more than a footnote: it's more like a vital chapter.

Thanks to the informative liner notes by **Mary A. Bufwack** of Colgate University and **Robert K. Oermann** of the Country Music Foundation, the likes of **Janis Martin**, **Rose Maddox**, **Jean Chapel**, **Joan King** and others are finally placed in proper historical perspective. But were this LP to come wrapped in a plain brown wrapper minus any liner notes, the music would stand on its own. It's not great, but it is different, distinctive and fun—in short, impossible to ignore.

There are only a couple of low points on the entire album, and even those are at least interesting failures. The **Collins Kids'** version of "Hoy Hoy" is fairly tepid. **Clyde Stacy and the Nitecaps**, recording for Candlestick Records in 1957, cut a sizzling version of this song on the B side of their regional hit, "So Young," and it, rather than the hit, has become the favorite of southwestern rockabilly aficionados.

Janis Martin, perhaps the most gifted of the singers featured here, offers a strained version of Roy Orbison's first hit, "Ooby-Dooby." Fortunately, Martin is well represented by two other cuts, "Willyou, Willyum" and "My Boy Elvis," a novelty song that rocks in the best sense of the word on the strength of Martin's swaggering vocal. Oddly enough, she was signed to RCA in the mid-'50s and touted as The Female Elvis (a title for which she competed with the equally but justifiably obscure **Alis Lesley**, who recorded for Era Records in 1957).

Personal favorites are "Rock-A-Bye Boogie" by the **Davis Sisters**, whose real names were **Betty Jack Davis** and **Mary Frances Penick**. The former died sometime in the '50s in an auto accident; the latter changed her name to **Skeeter Davis** and went on to have several excellent pop and country hits in the early '60s, including "End of the World" and "I Can't Stay Mad at You," both wonderful recordings. "Wild, Wild Young Men" by Rose Maddox, is essentially a country swing number propelled by a brash vocal that's equal parts country and rock 'n' roll. As the liner notes point out, the lyrics are remarkable for the time in their affirmation of female sexuality.

"Gonna Be Loved" by **Linda and the Epics**, who recorded for the Blue Moon label in Santa Cruz, California, is easily the most scintillating cut on the album, mainly because it's the most overtly rock 'n' roll of them all, with a driving beat, stinging, trebly guitar solos and a rousing sax solo. Imagine Wanda Jackson or Brenda Lee wailing away in front of this instrumental lineup and you'll know why, when Linda cries, "I'm headin' out for paradise" as the sax rumbles in, this is a classic performance.

So what does this record prove? For one, it belies the notion that rock was strictly a male pursuit in its early stages. Although few of their records were even minor national hits, Martin, Maddox and certainly Linda and the Epics had great potential. And, as noted above, Skeeter Davis went on to prove that the Davis Sisters' popularity was no fluke.

Also, "Wild, Wild Young Women" shows these ladies to be imaginative and innovative vocalists who drew confidently on a number of diverse styles for inspiration and clearly presaged the eclecticism of Emmylou Harris, Linda Ronstadt and Rosanne Cash. And in this way is confirmation and recognition given the achievements of Brenda Lee, Wanda Jackson, Kitty Wells and Patsy Cline, each of whom made no pretense of being her own woman at a time when that was something of a revolutionary stance.

There are many quaint and curious volumes of forgotten rock 'n' roll lore. "Wild, Wild Young Women" is one of those that is as uplifting musically as it is valuable historically.

One of the best new releases from a major label is one that's per-

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Cover Story:

Gino Vannelli's Passionate Melodies

■ It's been a while since Gino Vannelli was last heard from, but he's returned to the scene explosively. At the peak of his career, with a top ten single ("I Just Wanna Stop"), his first platinum album ("Brother to Brother"), a successful national tour, and a Grammy nomination, he decided to spend all of 1980 out of the spotlight, preparing his next album.

The new album is "Night-walker," Vannelli's first for Arista. A continuation of the passionate, melodic sound that has made him a worldwide star, it has had immediate impact and cut across musical categories. This week it stands at No. 32 bullet on *Record World's* Album Chart, No. 38 on the Black Oriented Album Chart, and No. 5 bullet on the A/C Chart.

The eight original compositions on the album, two of them written in collaboration with Gino's brothers Ross and Joe, are an extension of the distinctive musical style introduced on "Brother to Brother." As Vannelli told one interviewer about that album: "I had some symphonic things written, some folk-jazz ballads, some other stuff, but I decided that the R&B-jazz-rock thing would be best for me at that point in my career."

The conviction Gino heard in R&B was what attracted him to music as a young man growing up in Montreal. He and his brother Joe, who to this day plays all keyboard instruments for Gino, started a band called the Jacksonville Five that emulated such early idols as James Brown, the Bar-Kays and King Curtis. "Few of the artists had enough guts for me in the mid-'60s except the R&B artists." Along with R&B, Vannelli has long been attracted to classical music. "The



way counterpoint and counterlines are used to embellish music has always impressed me."

Vannelli had a brief brush with success as a teenager, scoring a Canadian hit with a single on RCA. But it wasn't until 1973 that his career really started to get off the ground, and he got to fuse his R&B and classical influences on disc. When he turned twenty, he went to Los Angeles, and got himself a contract with A&M Records. The result was "Crazy Life," which was followed by "Powerful People," an LP that contained Gino's first hit single, "People Gotta Move," and earned him his first Grammy nomination.

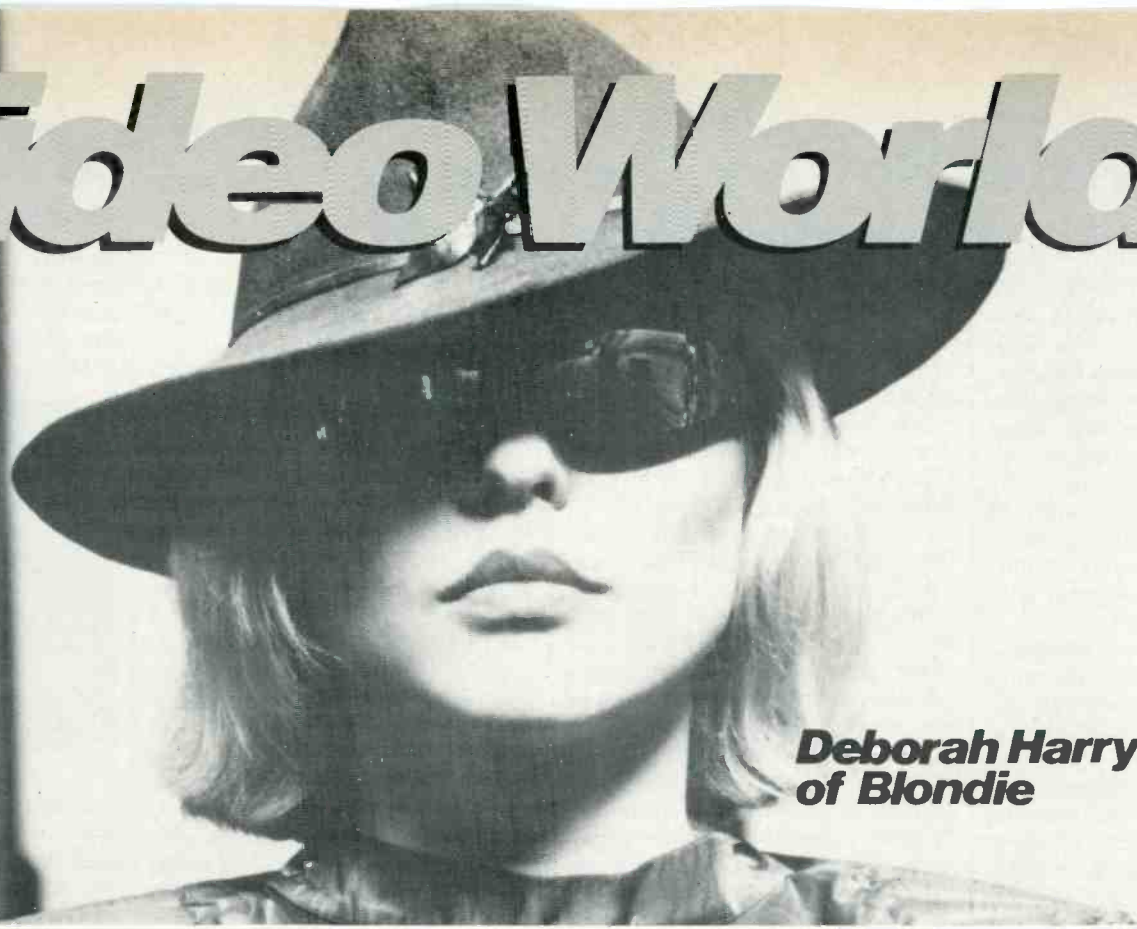
Albums three and four, "Storm at Sunup" and "Gist of the Gemini," developed the Vannelli approach, with synthesizers becoming an important component in the overall conception. "A Pauper in Paradise," recorded in 1977, was even more ambitious, utilizing the Royal Philharmonic Orchestra to bring a symphonic dimension to Vannelli's compositions. Each release met with more success than the one before and, added to Vannelli's growing reputation as a charismatic live performer, paved the way for "Brother to Brother." Gino and his brothers (Ross wrote "I Just Wanna Stop") streamlined and refined their approach and came up with an album that sold more than a million copies.

Millennium Chameleon



Millennium Records president Jimmy Ienner has announced the signing of Captain Chameleon. Pictured at the signing are, from left: Reggie Thompson, club and black music promotion, Millennium; Andrew Frances, director of marketing and artist development, Millennium; Ienner; Captain Chameleon; David Wolff, producer; and Ed Sprigg, co-producer.

Video World



**Deborah Harry
of Blondie**

Video Visions

By SOPHIA MIDAS

■ **WARNER TO ANNOUNCE RENTAL PLAN?:** The word is out that Warner Home Video is about to announce a rental program—at least that's what reliable sources have been telling *Record World*. Altec Distributors reports that Warner Home Video informed them that a rental policy would be announced "shortly," but that the details of this program could not be revealed. We called up Warner Home Video to confirm this information and a spokesman said, "It's all rumors." But when this columnist asked, "You mean the whole thing is totally unfounded?" the spokesman said, "Well . . . there's nothing we're at liberty to discuss yet." Don't get too excited, folks. If you remember, Magnetic Video also announced that they would be introducing a rental policy "shortly." That was four months ago, and the word is that Magnetic Video is waiting for CES.

THIS IS A CRACKDOWN: So you're a retailer and you want to become a distributor . . . or pretend to be one so you can get a better deal from the major video manufacturers. Well, watch out. Two major manufacturers (names withheld) recently checked out a list of store names that a dealer said he was distributing to. The list, at best, was padded, and it only took the manufacturers a couple of phone calls to realize that this dealer indeed was not distributing product to said stores. The end of this rather unfortunate story is that the would-be distributor was rejected as a dealer of the manufacturer's product.

DISCS ARE BREAKING RECORDS: RCA executive VP Roy H. Pollock released figures regarding the RCA SelectaVision disc players. According to Pollack, "the VideoDisc system has achieved the most successful introduction of any major electronic product in history."
(Continued on page 19)

Deborah Harry of Blondie

■ The transition from rock stardom to video stardom was an easy one for Chrysalis recording artists Blondie. The group's visual appeal, highlighted by photogenic lead vocalist Deborah Harry, has always been a strong point, and that appeal has translated very well to the video

screen. "Blondie—Eat To The Beat," their current Warner Home Video project, has met with a very favorable response at the retail level, and there's no doubt that it's only the first in a long line of innovations in the video medium to come from Deborah Harry and Blondie.

Video Picks

SHOGUN (1980): Produced by Eric Bercovici. Directed by Jerry London. Starring Richard Chamberlain, Toshio Mifune and Yako Shimada. (Paramount Home Video, color, 124 mins., \$72.95)

Pared down to two hours, the home video edition of "Shogun" loses some of the rich character development that made the mini-series a television classic, but retains the intrigue and romance.

BIG GAME AMERICA (1968): A Film by Steve Sabol. Executive producer, Steve Sabol. (NFL Films, color, 51 mins. \$49.95)

An overview of pro football, from the 1915 Canton Bulldogs (the first professional football team) to the Super Bowl champions of 1968, the New York Jets. Features the game's greatest players and teams in their finest hours.

TOM & JERRY CARTOON FESTIVAL (1981): Produced by Fred Quimby. Directed by William Hanna & Joseph Barbera. (MGM/CBS Home Video, color, 58 mins. \$39.95)

Eight classic Tom & Jerry cartoons, the earliest dating from 1944 ("The Bodyguard"), the latest from 1954 ("Mice Follies"). Makes every day seem like the Saturday mornings of your youth.

CARING FOR YOUR NEWBORN WITH DR. BENJAMIN SPOCK (1980): Produced and directed by Gregory Jackson. Starring Dr. Benjamin Spock. (VidAmerica, color, 111 mins., \$54.95, sale; \$12.95, rental)

A superior educational piece graphically illustrating the birth, feeding, bathing and neonatal ailments of infants.



Promo Picks

"BETTE DAVIS EYES"—KIM CARNES (BMI/America): Directed by Russell Mulcahey for Mallet Godfrey Mulchuchy Productions Ltd. Shimmering textures and subtle lighting changes enhance the seductive and romantic mood of this truly innovative video clip.



"PLANET EARTH"—DURAN DURAN (Capitol): Produced and directed by Russell Mulcahey. Stylized movements, elegant costumes and epic-scale surrealist backdrops reminiscent of Salvador Dali make this clip a first-rate item for dance club play.



Gowers Fields Flattery Growing Along with the Video Music Field

By ELIOT SEKULER

■ LOS ANGELES — While they enjoy what might be the final months of freedom from impending guild and union regulation, record companies would serve themselves well by intensifying video production activities, say Simon Fields and Paul Flattery of this city's booming video production company, Gowers Fields Flattery, which the two own with director Bruce Gowers.

"If I were a record company now, I'd be out there shooting all my artists live in concert for \$50,000 each; for a half million dollars, you've made ten video programs," figures Flattery, predicting that within six months, "certain guilds and pressure groups such as production company associations" will make the costs of videotaping or filming live shows—and the cost of video music production in general — jump at geometric rates.

By selling the programming to cable outlets and to optical videodisc manufacturers—who are currently stockpiling video music in an effort to remain competitive with RCA SelectaVision's larger CED catalogue — labels could often amortize present-day costs while assuring themselves of future profits, Flattery believes.

Gowers, Fields and Flattery all were formerly associated with Jon Roseman Productions and split from that firm along with three London-based colleagues, David Mallet, Lexi Godfrey and Russell Mulcahey to form two separate but occasionally collaborative entities less than a year ago. Since then, the London-based MGM has produced such widely-seen video material as the Boomtown Rats' "I Don't Like Mondays" clip, the Rolling Stones' "She's So Cold," and much of David Bowie's video work. Gowers Fields Flattery has been equally successful on this side of the Atlantic with video material by such artists as Rush, John Cougar, Great Buildings, Christopher Cross and Billy and The Beaters in current circulation. Last week, the firm was completing videos with Gino Vannelli for Arista, and beginning work with Stanley Clarke and George Duke for Epic. They have also recently won several awards from the Videotape Producers Association for their work with Toto. Among the six principals of the two allied companies are the producers and directors of all the earliest rock videocassettes including the very first full-length rock video, Blondie's "Eat to the Beat," and the first conceptual rock video piece, Queen's

"Bohemian Rhapsody."

Flattery and Fields described a change in the attitude of rock artists towards the video medium as the clips have rapidly become more frequently produced and more widely circulated. "The first time we worked with Elvis Costello he showed up and said 'I have no idea of what you're doing,' and he did exactly what we asked him to do. Nowadays, I don't think he would work that way," said Flattery. "That was three or four years ago, when people didn't know what was happening with the video clips," added Fields. "It wasn't yet an entity of its own and was considered by most people to be just another form of television exposure, like doing a guest spot on the Merv Griffin Show."

Nowadays, artists, managers and labels are all more aware of the video clips and are generally giving more thought to their production. Everyone by now has seen many of the clips, and more artists have ideas about how they'd like to represent themselves in the new medium. "With a lot of artists, record companies and managers, they know what they don't want more than they know what they want," observed Flattery. "But the worst thing in the world—and they sometimes think it's the best thing—is when people say they don't have the slightest idea, 'let your imaginations run riot.' If you don't have any direction, it can be very difficult to know what to do."

The two find that video production is also increasingly becoming the subject of label-management politics. "Sometimes you'll be on a shoot and be told by the record company not to let the artist know how much money is being spent on the production," said Flattery. "And the manager will be asking how much we're getting from the label and

if it's more or less than we normally get. There's a lot of intrigue going on." He added that many artists now have a video promo budget written into their contracts.

Not surprisingly, money, the two assert, is the most crucial element in the quality of video music production. "A good video comes from a confluence of good music, good production — i.e. producers and directors — good performing talent and, above all, a good budget," is Flattery's assessment. "If I show record company people all of our work, the material they like best are without exception the most expensive things we've ever done. And people don't know how much a clip costs to produce most often; when they watch it, they don't take into consideration that it was shot on used stock, that we only had the artist for two hours and a budget of five thousand dollars. None of those things ultimately matter. What matters is what's on the screen and dollars definitely do translate to quality."

In producing the clips, "the basic costs of equipment and manpower are fairly stable," said Flattery, who claims his technicians are among the most skilled craftsmen available. "All the rest of the money, everything else, goes into the production and shows on the screen."

Fields draws a parallel between video music production and TV commercials. "Essentially what we're doing is a commercial for the record, one that lasts for three and a half or four minutes a day. And we're usually asked to do two songs a day, so that's seven or eight minutes. No TV commercial production company would usually do even a 60-second spot in a day and they have a budget of \$100,000 or \$200,000. Our budgets are a small percentage of that."

VidAmerica Releasing New 'Collectibles'

■ NEW YORK — VidAmerica has announced the addition of five new titles to its "Collectibles" line of home video programming. Formal release of the new programs will take place at the Consumer Electronics Show in Chicago, May 31-June 3.

According to Alfred Markim, president of Video Corporation of America, "the 'Collectibles' are carefully selected for their consumer appeal and long-lasting interest. When evaluating programs for the VidAmerica label, we look for films that people will want to add to their permanent collections, and not just view once."

The five new titles are: "The Golden Age of Comedy," a collection of film clips from the silent movie era; "The Lincoln Conspiracy," a docu-drama about the assassination of Abraham Lincoln; "The French Woman," an R-rated erotic suspense thriller by Just Jaeckin, director of "Emmanuelle"; "Summer Heat," described as a "sensuous adult film"; and "Worth the Wait," a Major League Baseball production highlighting the 1980 World Series and All-Star Game.

The five new productions brings to 37 the number of VidAmerica "Collectible" cassettes.

CBS Video Enterprises Names Jim Mervis VP

■ NEW YORK—Cy Leslie, president, CBS Video Enterprises, has announced the appointment of Jim Mervis as vice president, programming.



Jim Mervis

Mervis will be responsible for the programming activities of CBS Video Enterprises Division. He will direct the acquisition of existing properties in the theatrical and non-theatrical areas as well as the development of new programs designed specifically for the home video market.

Mervis comes to CBS with a broad range of video programming experience. In 1979 he joined Viacom Enterprises as director, business affairs, east coast. A year later he moved to Showtime Entertainment as director, program development, east coast, and subsequently was promoted to vice president, program development, east coast.

Nostalgia Merchant Adds John Wayne Films

■ LOS ANGELES—Nostalgia Merchant has acquired two John Wayne titles, it was announced by the firm's president, Nick Draklich. The films will be released in Beta and VHS videocassette formats on June 1. The films—"The Quiet Man" (1952) and "Sands of Iwo Jima" (1949)—bring to 18 the total of John Wayne titles in the company's catalogue.

The films, directed by John Ford and Alan Dwan, respectively, were both critically acclaimed upon their initial release. "The Quiet Man" was nominated for seven Oscars and garnered Ford a record-setting fourth Academy Award for best director.

Scene Three Ups Loy

■ NASHVILLE — Kitty Moon, president of the Scene Three video production facility based here, has announced the promotion of John Loy to film production supervisor.

Loy, who joined the firm's film division in 1979, has served as film editor and cinematographer. His new responsibilities include crew and equipment assignments for all Scene Three projects.

Hitachi Unveils New Product Line And Launches Massive Ad Campaign

By SOPHIA MIDAS

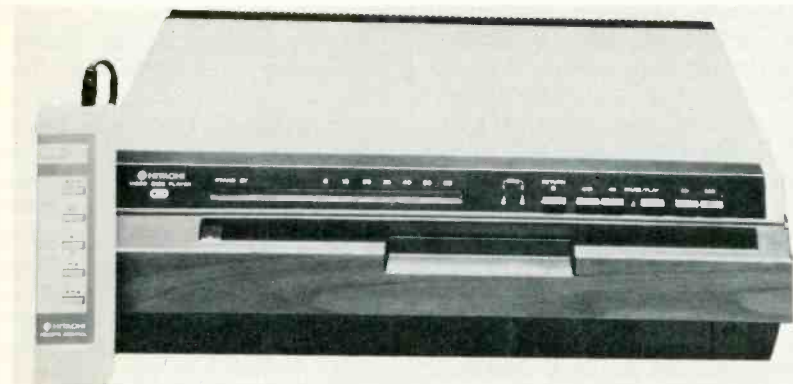
■ SECAUCUS, N.J. — "Hitachi is coming out from under the cherry trees, and we are determined to let the U.S. consumer become more aware of our company." Such was the message at Hitachi's press conference at the Meadowlands Hilton last week as senior vice president of marketing Bob O'Neil unveiled Hitachi's new product line to members of the press.

Explaining Hitachi's aggressive stance regarding U.S. recognition, O'Neil commented, "There are two reasons for this conference today. First is to announce a multi-million-dollar national advertising campaign for the first time in the history of Hitachi. Second, to introduce the most dynamic product line in total anywhere."

Among the products introduced at the press conference were color television models offering signal trackers, turntables, AM and FM tuners, receivers and cameras. The unveiling of Hitachi's discplayer and technologically improved videotape recorders, however, drew the most attention from members of the press.

technology." Yakura cited as an example the signal processing chip of the Hitachi VT-8500A, which is half the size of an ordinary SP circuit board. "Through the use of computers, laser trimming of components and LSI technology, we have achieved two major breakthroughs: A tremendous reduction in the number of components in which Hitachi VTRs are built with two thirds less components; and, we are manufacturing components with such startling precision that we have been able to reduce the number of adjustment points—those areas requiring human adjustment—to just two, an astounding 193 percent improvement."

With the industry standard being a one-year warranty for videotape heads, Yakura announced that Hitachi is going one step further by offering a two-year warranty. "A two-year warranty is unheard of in this industry," said Yakura, "but we designed these heads ourselves, and we know how good they are. Technology has also played a large part in our warranty, which includes the record/playback head. Hitachi can



Hitachi's discplayer, which is based on the RCA CED system, will be shipped to U.S. dealers in June. Discussing Hitachi's enthusiasm regarding this product, Bruce Schuenegge, marketing manager for TV and compacts, said, "The Hitachi videodisc system offers stereo, and also offers the features of remote control, visual search in both fast forward and reverse speeds. The fully automatic system also offers a direct drive motor, and, most significantly, we're making our own stylus."

Teo Yakura, marketing manager for VTR products, announced major breakthroughs in Hitachi's production of videotape recorders: "We are introducing a new series logo called 'Adjustment VTR.' Virtually every part of this new system is adjusted automatically by means of our computer

produce single crystal ferrite video heads with precision accuracy never before attained."

Highlight

A highlight of the press conference was the announcement of a national advertising campaign. Hitachi spokesman Allan Wallace was critical of Sony's recent two-page ad in the New York Times, which claimed that the Sony Betamax system was vastly superior to discplayer systems.

"Sony's ad was not really the right thing to do," Wallace said. "Our position will be as industry leaders. We are taking an ad this Thursday (April 30) in the Wall Street Journal which will state that Hitachi feels that both the tape and disc formats are viable. We're saying, 'Get behind a product,' and we're saying 'Look at both sides of video. Let the consumer be the judge.'"

Video Visions (Continued from page 17)

RCA has already sold 52,000 players to distributors, and an estimated 26,000 have been sold to consumers." Pollack noted that the production plant in Bloomington, Indiana has been increased by 20 percent and stated that RCA has raised its 1981 production target from two million to three million.

VCI UPDATE: According to **Patty Scott** of VCI, the industry's first audio-visual merchandising unit, Decision Vision, is headed towards a bright future. The presentation of the unit at NARM brought in



letters of intent from such retail operations such as Video Trend, Video Shack, Crazy Eddie, Fathers & Sons, Camelot and Sam Goody. Scott also told RW that "a major high end department store is presently negotiating with VCI to install the unit in their new video departments." The company has been invited to display the unit at the Summer CES. Although there has been strong retail commitment, manufacturers have been slow to commit to the unit basically because of its cost. VCI rate cards state that one to seven

trailers will cost \$20, eight to 15 trailers will cost \$18 and 16 and over will cost \$15. Since these rates are all per trailer and all per unit, the financial investment for a studio is substantial. It is also critical to studios that key retailers house this unit.

YOU SHOULD KNOW: **Joe DiBuono**, president of the New York chapter of the Videotape Production Association, has announced that the organization will hold a "Music & Video" meeting on May 6 at the United Engineering Center, 345 E. 47th Street. Beginning at 6 p.m., key speakers include: **Steve Traiman**, RIAA, **Andy Seitos**, Warner Amex Satellite, **Yvonne May**, CBS Records and **Steve Kahn**, RCA Records. The meeting is open to all . . . Paramount VP **Reggie Childs** has announced that Paramount will be holding a press conference for Summer CES at the Ritz Carlton Hotel in Chicago on May 31 . . . **Michael Nesmith** just completed the final edit on his video production, "Elephant Parts." The hour long tape debuted in L.A. last week, and includes two previous tapes, "Rio" and "Cruising," as well as three new video pieces.

FROM THE GUYS WHO SELL THE PRODUCT: In coordination with **Roy Imber**, president of Elroy Enterprises, A&H Distributing's **Arthur Morowitz** announced that the Record World record and tape outlet in Roosevelt Field has opened a video section. Two more are being planned for the immediate future. According to Morowitz, "This is a full attempt on the part of Imber to get involved with video. We've worked very hard on the deal. Anything I give a video account, I'll bend backwards to give a record account." . . . Harmony Hut's **Don Rosenberg** wants to praise Nostalgia Merchant for their recent advertising campaigns in the trades. "Nostalgia product has suddenly taken off," reported Rosenberg, "and the only thing I can attribute it to is the ads. I noticed a pick-up in sales on a wholesale level three weeks ago and on a retail level two weeks ago. I think people are buying the product on the strength of the ads." . . . Altec Distributing's **Billy Northop** has some words for retailers who are complaining about not being able to buy video software direct from the manufacturer. "I'd like to let retailers know that there are real benefits from buying from distributors," said Northop. "First, the retailer doesn't have to tie up that much money in inventory; second, most distributors are competitive in price; and finally, many distributors offer 24-hour delivery service. Retailers should also be aware of the fact that most manufacturers have local distributors throughout the country." . . . **Danny Thompson** of Sight & Sound Distributors reports a "Movieworld" store promotion for the new Lone Ranger film. With Nostalgia Merchant having five of the original films, the promotion is geared to tying in the old with the new. Store clerks are wearing masks, according to Thompson, and consumers are being hit with signs that read: "Before you see the new one, see the original." . . . How do you beat the cost of getting involved with video software? Prime Video's **Barry Glovsky** has one solution by racking The Good Vibrations record chain in Boston. Prime Video plans to rack a camera/hi-fi chain and bookstore as well. According to Glovsky, "We try to sell people on the idea that they can make more money in a year going with us than they can doing it themselves."

UP & COMING: Video Shack celebrated the grand opening of their newest store in Paramus, N.J. on April 30 . . . **Joseph A. Moscarel** has been appointed VP, film & videotape security for Paramount Pictures.

PolyGram Names Two Regional Promo Mgrs.

■ NEW YORK — As part of an overall effort to strengthen its pop promotion department, two new regional managers have been added to the PolyGram Records, Inc., field staff, it was announced by Bill Cataldo, vice president, pop promotion. Fred DiSipio, Jr., has been named northeast regional promotion manager, based in Philadelphia, and Jack Ashton has been named midwest regional promotion manager, based in Detroit.

In their new posts, DiSipio and Ashton will be responsible for directing the field staff in their respective regions.

The rest of PolyGram's regional staff includes: Rish Wood, southeast regional promotion manager, based in Atlanta; David Kragoskow, midwest regional promotion manager, based in Chicago; and Larry Tollin, west coast regional promotion manager, based in Los Angeles.

King, Malcolm X LPs From Audiofidelity

■ NEW YORK — Audiofidelity Records has announced the release of two multi-album packages, "The Wisdom of King" and "The Wisdom of Malcolm X."

RFC/Quality Label Sets First Release

■ NEW YORK—RFC/Quality Records has announced the release of its first product: "Set Me Free," a single by Karen Silver, and "First Time Love Affair," a single by Belgian vocalist Jimmy Ross.

RFC/Quality has formed up a network of independent distributors which includes: Progress Record Distributing (Cleveland, Chicago and Michigan); Schwartz Bros. (Maryland and Washington, D.C.); Pacific Records (Oakland, San Francisco, Portland and Seattle); Pickwick International Distributors (Texas, Atlanta, Florida, Los Angeles and Minneapolis); Associated Distributors, Inc. (Phoenix); Sunshine Records (New York); MJS Entertainment (Miami); All South Distributing (New Orleans); Aquarius Distributing (New England); and Universal Distributors, Inc. (Philadelphia).

CBS International Taps Richard Thomas

■ NEW YORK — Joe Senkiewicz, vice president, promotion and international artist development, CBS Records International, has announced the appointment of Richard Thomas to the position of director, A&R.

Video's Promotional Potential Yet To Be Realized for Black Music

By NELSON GEORGE

■ NEW YORK — The potential of video as a promotional tool for selling black music has yet to be realized, according to a *Record World* survey of executives involved in black music at several major labels.

Consumer response to in-store video has been lukewarm, most executives acknowledged. However, considerable optimism was expressed about video's promotional effectiveness on cable and pay TV and in clubs.

"We tried a few years ago to use videotapes in retail outlets and didn't have a great deal of success with it," said Bill Haywood, vice president of PolyGram's black music marketing division. "Many retailers claimed it just distracted customers and did not stimulate purchases. People would watch it and walk out."

Milton Allen, Arista's manager, artist development black and progressive music, agreed: "Stores are not as interested in video as they were a year ago. The problem is that they are not sure how video can sell records in stores. They often find that the large machines are more a hindrance to sales than a help."

Vernon Slaughter, Columbia's vice president, black music and jazz promotion, said video's in-store effectiveness "depends on the store and the individual owner. If they stick it in a corner and forget to re-wind the tape it's not going to work. In that respect video is like any in-store display. If you give it prominent placement it'll be noticed." Slaughter noted that "stores that are committed to the video hardware are more inclined to be enthusiastic about using video sales aids." Few black owned stores carry a substantial inventory of video hardware.

Boardwalk's vice president, east coast promotion, Ruben Rodriguez offered a different view. "Video definitely helps sell (black) records in retail stores," Rodriguez said. "It is an especially good tool for a new act, since it helps them establish an identity with the consumer and they become more than just a record. Having video in local stores prior to an artist's appearance in the market helps sell concert tickets and adds to the community's overall awareness of the act. I'm a firm believer that any time you get exposure it sells records."

Allen noted, "We have just made a video featuring Ray Parker and Raydio performing 'A Woman Needs Love' and two

other songs from his new album. That single debuted on the R&B and pop charts at the same time, showing great across-the-board interest. With the big production cost, high cost of making duplicates, and other related expenses, you've got to call your shots with videos. In this case we feel this is definitely worth the investment."

The nation's rock clubs have been pioneers in their use of music-related videos, but exposure of contemporary black artists through these clubs has been minimal, and few black clubs have purchased expensive video equipment.

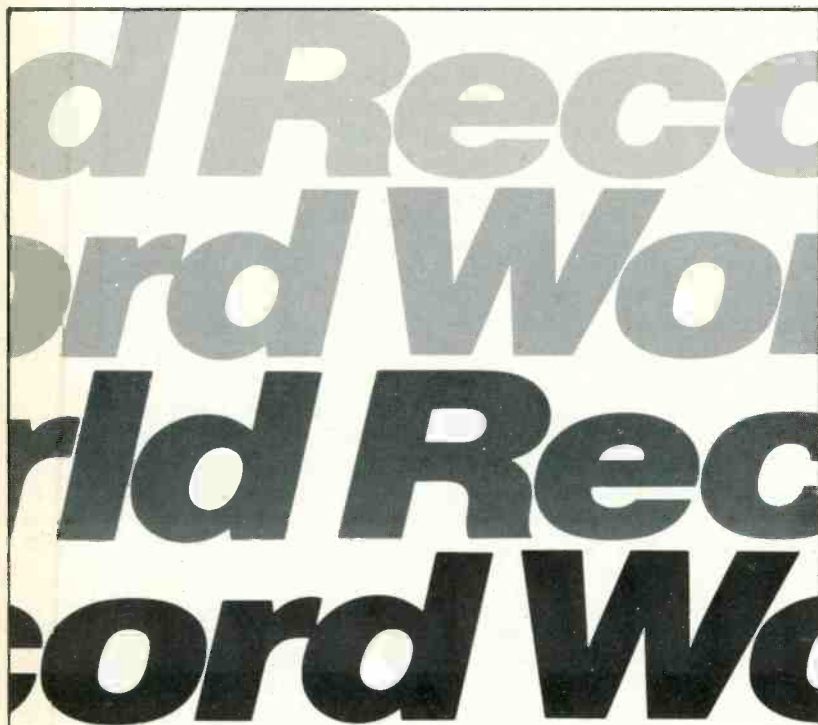
Keith Carlos, dance music manager of De-Lite Records, feels the situation is about to change. "There are a number of major black clubs around the country contemplating adding video screens and projectors along the lines of the rock clubs. Zanzibar's in New Jersey already has a video lounge as good as any anywhere. This will open up a new market for use of black artist videos." Slaughter agreed: "As black clubs become more aware of the interest videos can stimulate, you'll see their use of video equipment grow."

In the opinion of Len Eband, PolyGram's vice president for press and artist relations and a video specialist, "videos of black artists can be crossed over to reach white rock audiences just as records are." As an example he recalled a PolyGram video showcase in Los Angeles where a clip of the Gap Band performing "Burn Rubber" was shown and "the response was quite good. As long as the music is good I think that'll be happening more in the future."

Spinners Board 'Soul Train'



Atlantic recording group the Spinners recently taped a series of national television shows in Los Angeles. The group's current album is "Labor of Love," which has just yielded a new single, "Long Live Soul Music." Shown on the set of "Soul Train" are, from left: Henry Fambrough, Billy Henderson, John Edwards, Bobbie Smith, Pervis Jackson and host Don Cornelius.



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Record World

Record World Disco

Disco File

BY BRIAN CHIN

(A report on current and upcoming discotheque breakouts)

■ With the major labels' second quarter releases appearing, there's a truckload of material for DJs to consider and, one hopes, for the labels to remix and press on disco disc.

SAY, LADIES: **Grace Jones** is on her biggest club hit since "Do or Die" a couple of years back: "Pull Up to the Bumper" is scoring on black radio, too. On her fifth album, "Nightclubbing" (Island), she's as surprising as ever, and even more firmly in the artistic avant-garde, not only with respect to disco but to new wave as well. **Alex Sadkin** and Island head **Chris Blackwell**, her producers, discovered both her voice and her best means of expression on last year's smashing "Warm Leatherette," and the new album, nearly all reggae, is determined to establish her as an interpreter, with apt covers and unusual fusions — the best of these generate intense, tropical heat and withering, satiric wit. "Use Me" (5:04), the **Bill Withers** song, is updated in punchy reggae style; the pounding syncopation works perfectly with Jones' incisive vocal play—compulsive. Also: a sprightly calypso/latin "Feel Up" (4:03); "I've Seen That Face Before," a strange mixture of French, Spanish and Jamaican flavors, and "Demolition Man," a new wave cut written by Police's **Sting**. (The latter is available in a long version on UK Island; our thanks to Vinyl Mania's Charles Grappone for supplying our copy.) Four years after her appearance on the scene, Grace Jones is still breaking new ground, making us pay attention.

Fans caught off guard by the laid-back atmosphere of **Chaka Khan's** last album should be more than ready for "What Cha' Gonna Do for Me" (Warner Bros.). Here, she comes on with blistering, high-voltage power, in a largely uptempo set. "We Can Work it Out" (3:41), gets a high-energy electronic updating — similar to Stevie Wonder's, early in the '70s — that swells with big-band horn changes, Khan's multitracked vocal and pulsing synthesizer; "I Know You, I Live You" (4:28), written by Khan and producer **Arif Mardin**, fights its way to another peak, especially in a flashy phased break. Also note "Fate" (3:18), full of interesting electronics. **Thelma Houston** is also shifting into higher gear on her latest album, "Never Gonna Be Another One" (RCA), which is full of good uptempo material, all of it much too short, considering the across-the-board club success of "If You Feel It." **George Tobin** produced, emphasizing Houston's gospelly bite with classy surroundings, and all of the up numbers have solid singalong hooks: the title track, especially, sounds hitbound (though not if it remains a fleeting 2:58), with its "uh-uh, uh-uh" chorus; "Too Many Teardrops" (4:00) is a cooking last-goodbye once it gets started, and "Never Gonna Give You Up" (4:49) has a great, lazy R&B sway to it. Good work all around; could be a sure shot with the right re-edits. Right on the button: **Cheryl Lynn's** new single, which ships this week in twelve-inch format, slightly in advance of the standard single, "Shake It Up Tonight" (Columbia). It is the breakout from Lynn's upcoming album produced by **Ray Parker Jr.**, and like the Raydio album, "Shake it Up" is a fully orchestrated cut built up on a strong rhythm track. The album will be released in June; expectations are justifiably high.

DISCO DISCS: **Donna Washington's** debut album was unfairly overlooked last winter, but there's lots of good talk around on her new single, "'Scuse Me, While I Fall in Love." The standard seven-inch appeared on the BOS chart last week, and a full disco disc version has been pressed for club use. Washington is fresh and engaging on this song, written by star vocalists **Luther Vandross** and **David Lasley**; it sounds as if they back her up, too, judging from the creative vocal arrangement, which she weaves in and out of with sharp adlibs. Runs 5:20; also check "Save Your Love for Me" (4:58), a harder-hitting beat sprinkled with sudden peaks: "Save it!" **Karen Silver's** first album was also denied the exposure it merited due to listless promotion; she reappears on the new Quality/RFC label with "Set Me Free" (5:22), written and produced, again, by Canadian **Gino Soccio**. Like "Fake," from her last album, the song is not much more than a repeating riff, but the groove rocks so strong, it doesn't matter in the least. Clean, economical, and certain to hit; mixed by New Jersey DJs **George Rodriguez** and **Hippie**, with

RFC's **Ray Caviano**. **Marc Sadane's** "Sit Up" (Warner Bros.) was noted here a few weeks back, at the release of his fine album; in the meanwhile, a fierce new mix running 6:15 has been issued non-commercially, and it makes the cut a new contender altogether. There's a perfect balance of tone here: hot gritty singing ("Do it for me!") and powerful, thrusting rhythm, cooled out with two vocal bridges; the intro and break have been greatly lengthened. More monster funk: **Klymaxx's** "Never Underestimate the Power of a Woman" (5:08 on Solar, commercially), which presents the career girl grown up and tired of taking it. Produced by members of Lakeside, the cut slips from synthesizer funk to heavy metal and back again, and the meaningful lines come thick and fast: "In the words of my former lover . . ."; "Society can be a mother . . .", and "Rock 'em, girls—throw down, girls!" Both ominous and affirmative; give it time to grow on you. Go 'head, baby, do your thing . . . **Johnny Bristol's** "Love No Longer Has a Hold on Me" (Handshake) has been out a while in seven-inch form, while an imported disco disc has aroused some interest. A new 6:56 mix for the domestic market has been prepared by Endless Music's **Rusty Garner**, with **Paul Sabu**, and issued commercially. The cut is lush and bittersweet, especially good for radio, with its understated bass and conga groove; an unusual synthesizer effect dominates the break. **Leon Bryant's** "Mighty Body (Hotsy Totsy)" (De-Lite) is over much too soon at 3:42, of course, but the cut is clean, high-energy R&B of the sort Lenny Williams was so good at, with a glossy pop feel surrounding a variety of influences. There's even a rhythm break, so the cut seems distilled rather than constricted.

MORE ALBUMS: **Gino Soccio's** third, "Closer" (Atlantic/RFC), comes on the heels of the instant success of the single, "Try It Out." That cut is included here in its 8:11 long mix, with five other varied cuts. Very strong followup material: "Hold Tight" (5:16, not the Change or Vicki Sue Robinson songs), also a Chic-influenced R&B boogie, attractively bright in a way Chic music itself is not, because of Soccio's synthesizer additions. Soccio grasps the minimalist formula perfectly here, and on "Street Talk" (5:32), an intriguing mix of new wave, Eurodisco and jive catchphrases. We also liked the mood piece, "Closer"; Soccio is becoming one of our old reliables. **Esther Williams**, whose "I'll Be Your Pleasure" is one of the breaking cuts just below this week's chart, has a followup album out this

(Continued on page 28)

Disco File Top 40

MAY 9, 1981

- PARADISE**
CHANGE/Atlantic/RFC (12"*) SD 19301
- BODY MUSIC**
STRIKERS/Prelude (12") PRLD 608
- DON'T STOP**
K.I.D./Sam (12") S 12337
- PULL UP TO THE BUMPER**
GRACE JONES/Island (12"*) 49697 (WB)
- AI NO CORRIDA/BETCHA WOULDN'T HURT ME**
QUINCY JONES/A&M (12"*/LP cut) SP 3721
- HEARTBEAT**
TAANA GARDNER/West End (12") WES 22132
- LOVE (IS GONNA BE ON YOUR SIDE)**
FIREFLY/Emergency (12") EMDS 6515
- GET TOUGH**
KLEER/Atlantic (12"*) SD 19288
- TRY IT OUT**
GINO SOCCIO/Atlantic/RFC (12"*) SD 16042
- DYIN' TO BE DANCIN'**
EMPRESS/Prelude (12"*) 609
- LAY ALL YOUR LOVE ON ME**
ABBA/Atlantic (12"*) SD 17023
- IF YOU FEEL IT**
THELMA HOUSTON/RCA (12") JD 12216
- HIT 'N' RUN LOVER**
CAROL JIANI/Ariola (12") OP 2208 (Arista)
- BREAKING AND ENTERING**
DEE DEE SHARP GAMBLE/Phila. Intl. (12"*) JZ 36370 (CBS)
- NIGHT (FEEL LIKE GETTING DOWN)**
BILLY OCEAN/Epic (12") 48 02049
- YOUR LOVE**
LIME/Prism (12") PDS 409
- WALKING ON THIN ICE**
YOKO ONO/Geffen (12"*) 49683 (WB)
- FEELS LIKE I'M IN LOVE**
KELLY MARIE/Coast to Coast (12") 428 02023 (CBS)
- GET UP (ROCK YOUR BODY)**
202 MACHINE/Fire-Sign (12") FST 1451
- BAD COMPANY/ROCK ME**
ULLANDA McCULLOUGH/Atlantic (12"*/LP cut) SD 19296
- SEARCHING TO FIND THE ONE**
UNLIMITED TOUCH/Prelude (12"*) PRL 12184
- FANTASY (entire LP)**
Pavillion JZ 37151 (CBS)
- CALL IT WHAT YOU WANT**
BILL SUMMERS & SUMMER'S HEAT/MCA (12"*) 5176
- GIVE IT TO ME BABY**
RICK JAMES/Gordy (12") G8 1002M1 (Motown)
- ALL AMERICAN GIRLS**
SISTER SLEDGE/Cotillion (12"*) SD 16027 (A&I)
- QUE PASA/ME NO POP I**
COATI MUNDI/Ze/Antilles (12") AN 807
- IT'S A LOVE THING**
WHISPERS/Solar (12"*) BZL1 3578 (RCA)
- FEEL IT**
REVELATION/Handshake (12") 4WB 5309
- RAPTURE**
BLONDIE/Chrysalis (LP cut) CHE 1290
- WON'T YOU LET ME BE THE ONE**
MICHAEL McGLOIRY/Airwave (12"*) AW12 94964
- HILLS OF KATMANDU/WISHBONE**
TANTRA/Importe/12 (LP cuts) MP 310
- MAKE THAT MOVE**
SHALAMAR/Solar (12"*) BZL1 3577 (RCA)
- BURN RUBBER**
GAP BAND/Mercury (12"*) SRM 1 4003 (PolyGram)
- LOOKING OUT FOR NUMBER ONE**
LAURA BRANIGAN/Atlantic (12"*) 3087
- GOOSEBUMPS**
DEBRA DEJEAN/Handshake (12") 4WB 70072
- SET ME FREE**
THREE DEGREES/Ariola (LP cuts) OL 1501 (Arista)
- SOUL/HEAVEN ABOVE ME**
FRANKIE VALLI/MCA (LP cuts) 5134*
- MAKE YOU MINE**
SIDE EFFECT/Elektra (12"*) 47112
- CAN YOU FEEL IT**
JACKSONS/Epic (12"*) FE 36424
- LET ME BE THE ONE**
WEBSTER LEWIS/Epic (12"*) FE 36878

Cholly Atkins: Dance to the Music

By NELSON GEORGE

■ NEW YORK—Its creator calls it "vocal choreography," and if you have ever seen the Temptations, Spinners, Jones Girls, or O'Jays in action you know what it is. The precision turns, the deftly raised hand, the graceful way the singers glide to and from the microphone—all of it is the brainchild of an energetic 68-year-old Las Vegas resident named Cholly Atkins.

Atkins invented the stage movements that have been the hallmark of almost all black vocal groups since the mid-1950s. He works regularly with the groups already named, plus Gladys Knight & the Pips and Tavares, as well as taking on many special assignments. During the golden years at Motown, from 1965 to 1971, he was part of that company's legendary artist development department, providing movements for their stable of talent.

Atkins' show business story began in Buffalo, New York, where "I was always dancing, doing a soft shoe during our physical education class, participating in a school play. My first formal professional dancing was as a singing waiter at a place called Alhambra on the Lake near Buffalo. I was doing it to collect some money in the summer."

He befriended another waiter at the club, William Parton, and they formed a singing and dancing team called the Rhythm Pals. During the early '30s they played on the black supper club circuit throughout the northeast, gaining experience and a taste for bigger things.

In 1936 the Rhythm Pals took their act to Hollywood, working the black clubs that dotted the California coast and appearing as extras in a number of films. Some were major studio productions ("San Francisco" with Clark Gable, "Charge of the Light Brigade") and others were musical shorts made for black theaters.

For the next 20 years Atkins made a nice living traveling the world as a dancer. For much of that period he teamed with Honi Coles, the great tapdancer and one-time manager of the Apollo theater. By the mid-1950s Atkins was based in New York.

When Atkins played Harlem's Apollo, he usually shared the bill with a number of streetcorner harmony groups. "As time went on," he remembers, "I'd show members of the different groups a few steps if I liked them. They were looking for a way to dis-

tinguish themselves from the crowd. Pretty soon word got around about what I was doing." Soon both the Shaw and William Morris agencies were asking him to work with the Heartbeats, the Clefones, the Cadillacs, and other vocal groups.

By 1962 Atkins had a studio on

signed some steps for the Miracles after "Shop Around" had become a national hit. Later he was working with Gladys Knight & the Pips in Bermuda when Motown gave him a call in 1965. "The company was all black at the time and I very much wanted to see it grow. I felt that I could

they weren't total entertainers. They were totally dependent on hit material to get dates. At Motown we made acts that could play anywhere, anytime, because they always provided quality entertainment."

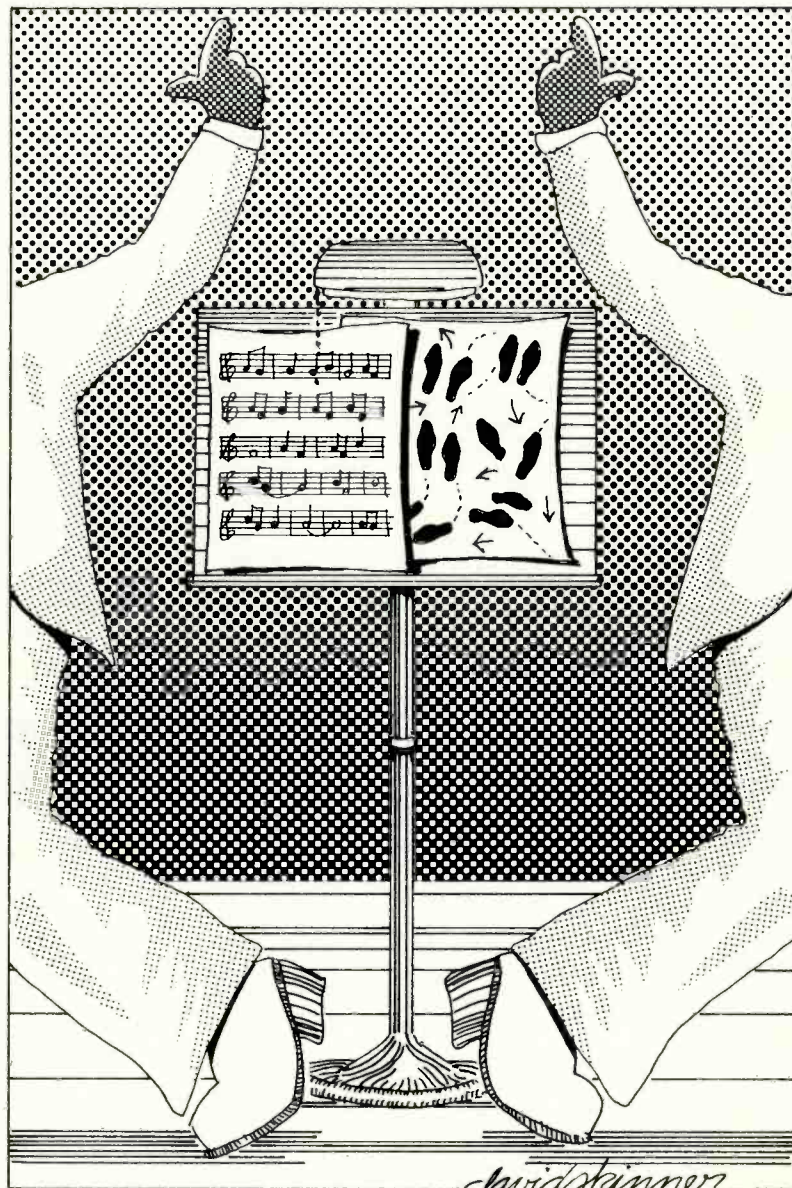
The Temptations of the 1960s came to represent the finest in Motown showmanship, setting a standard that still eludes most contemporary acts. "They could all move when I got them, but they were still very crude, and a couple had a hard time remembering the steps," Atkins recalls. "Paul Williams was the best dancer and had done the choreography before me. I stayed on them pretty hard to stay sharp."

For Atkins, however, "Gladys Knight & the Pips were the epitome of sophisticated movement. I've had them since 1963 and they are real good. The only group that I've worked with that is as studious about it as the Pips are the O'Jays." Sammy Strain, who joined the O'Jays after the death of William Powell, is a two-time Atkins student, since he was an original member of Little Anthony and the Imperials.

Atkins finds similarities between the original Supremes and the Jones Girls: "Both want to project a very feminine aura and want moves that do that. Some female groups would rather copy the men, but I advise that it is wiser for a woman to use her form to her advantage."

Atkins is of the opinion that "good choreography sells records and bad choreography sends a lot of acts right down the drain. We live in a visual age, and acts must always look to give the eye a treat. Just standing there very wooden or very sloppy, many groups lose out. I remember this act that had a huge hit in 1979. They were on the radio everywhere. They didn't prepare any stage show, just felt their vitality would suffice. But they had no feeling for each other on stage. A lot of jumping around and screaming. Haven't been heard from since."

"Today you have a lot of self-contained bands who play instruments working. It makes it more difficult for them to move fluidly. Yet the most popular bands around—Earth, Wind & Fire, the Commodores, the Gap Band, Cameo—all move well on stage, and that has helped their careers immensely. A hit record is not enough. We proved that at Motown."



53rd Street and Broadway, above the Ed Sullivan Theater, and on Wednesdays and Saturdays he held classes. At the time he charged \$10 an hour (these days he charges \$50) and taught the cream of the vocal groups, including the Moonglows, Little Anthony and the Imperials, and Frankie Lymon and the Teenagers. "There would be times when every group at the Apollo would be doing Cholly Atkins steps, each trying to outshine each other," he recalls. "It wasn't long before Atkins had given up dancing and was a full-time "vocal choreographer."

Atkins' first contact with Motown came in 1959 when he de-

help, so I moved out to Detroit."

Working under Harvey Fuqua, then head of Motown's artist development department, Atkins worked almost constantly during his years in the Motor City. "Semi-annually I had to revamp every act's show for when they went on the road. Every time the company released a new single, that had to be integrated into the act. So whenever they weren't free I'd have them back in the studio working." His and Motown's philosophy was "to take them out of the solely rock 'n' roll market and into the mainstream nightclubs and concert halls. The problem with most of the new vocal groups was that

WEA Price Hikes

(Continued from page 3)

line series. Conventional wisdom is that other manufacturers will soon announce similar base price increases, thereby driving up mid-line product to the point where it will retail at a price comparable to regular catalogue albums.

A number of dealers are wondering what effect the price hike will have on catalogue sales, which have remained fairly stable throughout the industry's slump. The only certain upshot of the increase will be the diminution of depth in catalogue. Most stores stock titles that consistently sell perhaps only five copies a month, but with the wholesale cost of these titles rising, dealers expect a concomitant drop in sales. Said Howard Appelbaum of Kemp Mill in Washington, D.C.: "There'll be certain titles I just can't carry." Fathers & Sons Don Simpson said catalogue sales will be particularly hard-hit in the economically-depressed upper midwest. "I can't be real optimistic for this part of the country," he explained. "I'm a little bit afraid that with this setup a record such as 'Led Zeppelin IV,' that right now is in a retail store for anywhere from \$5.99 to \$6.50, is going to be \$8.25 or thereabouts in a month. That's a little scary to me. How many people in this area are going to be willing to spend eight dollars for an album that's seven, eight, nine or ten years old?"

"I think this increase is going to have a very large detrimental effect on double record sets, but hardly any effect on single album new releases" is how Everybody's Records' Tom Keenan summed up the situation.

On the other hand, Ben Karol, of King Karol in New York City, wholeheartedly supports price increases, even though he feels WEA's might hurt new releases rather than catalogue. "When you get a real big record that brings in people who haven't bought a record in years, and they find it's much more expensive than they'd expected, a few of them might back off. But when a man walks in here and wants a Florian Zback record, you could charge fifteen dollars for it and it wouldn't faze him. The impact will be on chart records, no question about it."

Once again cries were heard for manufacturers to abolish list prices or for dealers to give in and sell records at the suggested list. John Cohen of Disc Records, who said he was "incensed" by the latest increase, said that to continue discounting records below list is "ridiculous. We've been giving the goods away for too

long. Either we're a list price business or we're a no list price business. Tagging these things to a list price is terrible. We were paying 30 to 40 cents less for an \$8.98 than we're going to have to pay now, but they didn't raise the list. What are we going to sell the records for? We're in the retail business and the retail business says you gotta sell between 36 and 40 percent no matter what you do, and if you don't you're going to go broke."

Said Karol: "I'm in favor of list price increases or so-called suggested list price increases, and I'm also in favor of narrowing the margin between so-called suggested list and dealer cost. The reason I'm in favor of that is it makes our operation much more competitive with these fly-by-night, unwholesome discounters. The narrower the gap becomes, the closer we get to list price sales to the consumer. We're going to see a lot less competition with these prices."

New Attitude

Cohen's and Karol's comments typify a new sang-froid among dealers faced with rising costs. Rather than rail against manufacturers' greed, they tend to muse more on the need to remain competitive while making a fair profit. Thus, Appelbaum of Kemp Mill expressed regrets that the higher prices might hurt releases by new and developing artists, but said the latest turn of events "is something I'm going to have to deal with. I have to make my margin on the record. At \$6.99 a record represents, I think, a good value. But customers have to be educated to that."

"I hope that this will mean that certain areas that have tightened up previously will now maybe become a little looser," Appelbaum added. "I'm talking specifically about advertising and deals. I hope they put part of this increase—I assume they're going to be making money and aren't just passing on their costs—back into the record business and seed it so we can sell more records. I don't resent having to pay something around five dollars and six cents for a record: if a customer's going to buy it, he's going to buy it; if he's not he's not. See, I think the manufacturers are bearish on the business, and I'm bullish. I'm spending a tremendous amount of money on TV, running sales and doing everything I can to get that discretionary income that's left after people pay the rent and buy the groceries."

Cohen lamented the loss of multiple sales with higher prices and urged record labels to listen to the messages being sent by consumers. "The consumer wants to spend \$5.98 and \$6.98. It's still

my feeling that where you're looking at maybe two million sales at \$8.98, you'd be looking at five million at \$6.98. But I don't think any of the companies have enough guts to put the price where the consumer wants it. I think we've just cut off a lot of people who would ordinarily buy. And not only that, I think we'd change the whole thing around if anybody would have enough guts to get some of these damn artists to realize that a regular record ought to sell for \$5.98 or \$6.98 so they'd sell twice as many. Listen, the customer told us on the mid-line price what they wanted to pay for records. They've told us, and if they can't pay it they're not going to buy it."

Increase Was Expected

David Lieberman of Lieberman Enterprises offered a measured assessment of the WEA announcement. "If the retail marketplace is the patient," he said, "the patient just got off the critical list. I would have hoped that this increase, albeit indicated by the increase in publisher royalties and other inflationary items, could have been staved off until closer to the first of the year to allow the patient to regain more of his former health."

While admitting that he "hates" to see price increases, National Record Mart's George Balicky said "it was to be expected." He added, however, that the old saw about records being a good entertainment buy remains true. "I think the 'Gift of Music' campaign is great," he said in explaining how he plans to cope with the new prices, "but there should be more done, especially by manufacturers, to emphasize what a great value a record is. We've been trying to do that in our advertising, and now it's time the manufacturers give serious consideration to doing the same thing."

Ultimately, Karol spoke for the majority: "I'm of the opinion that we are a long way from outpricing or overpricing records. We all know how much it costs to go to a movie in relation to what it was three or four years ago. The same applies to sporting events, theatre and concerts. We can't disregard inflation. We can't put our heads in the sand and say we don't have to be part of it. We do have to be part of it. The materials that go into making records, the cost of doing business because of inflation and all the other things that enter into it, you've gotta get more dollars; you just gotta get more dollars into the cash register to maintain some kind of sensible proportion between what's going on in the real world and what's going on in the record world."

Lewis Appointed CBS Houston Branch Mgr.

■ NEW YORK — George "Luke" Lewis has been appointed branch manager, Houston, CBS Records, it was announced by Jack Chase, vice president, marketing, southwest region.



Luke Lewis

Lewis joined CBS Records in 1977 as resident sales representative, Nashville, Memphis branch. In 1979 he was appointed sales manager, Dallas branch. Prior to joining CBS Records, he worked for *Record World* in Nashville as the southeastern editor.

ATV Music Ltd. Names Jay Siegel

■ NEW YORK—ATV Music Limited, U.K., has announced the appointment of Jay Siegel as international coordinator, based in the New York headquarters of the ATV Music Group.

Siegel has been a performer, producer, founder of the B.T. Puppy record label, and director of record production for the Don Kirshner Entertainment Co. He will report to Peter Phillips, director of ATV Ltd. in London.

First American Pacts with Zamoiski

■ LOS ANGELES—Bill Metz, national sales manager for the First American Records Group, has announced that Zamoiski Distributors will distribute the First American label in the Baltimore and Washington, markets.

Saying Thanks



Joe Galante, right, division VP-marketing, RCA Records-Nashville, presents a gold single to Mark Damon, center, PD for 92Q and WMAK in Nashville, to commemorate sales in excess of one million copies of Dolly Parton's "9 to 5." Damon was one of the first pop DJs to play Parton's single, which topped RW's pop, country, and A/C charts. Adding to the congratulations is Eddie Mascolo, southeast region promotion manager for RCA.

Record World Singles 101-150

Record World Singles Alphabetical Listing

MAY 9, 1981

MAY 9
MAY 2

101	106	DOUBLE DUTCH BUS FRANKIE SMITH/WMOT 8 5356 (WMOT/ Frashion/Supermarket, BMI)
102	103	HEATBEAT TAANA GARDENE/West End 1232 (Kenix/Sugar Biscuit, ASCAP)
103	107	YEARNING GAP BAND/Mercury 76101 (PolyGram) (Total Experience, BMI)
104	117	YOUR LOVE IS ON THE ONE LAKESIDE/Solar 12188 (RCA) (Spectrum VII/Circle L, ASCAP)
105	105	YOU'RE THE REASON GOD MADE OKLAHOMA DAVID FRIZZELL & SHELLY WEST/Warner Bros./Viva 49650 (Pesco/Wallet/Senor/ Cibie, ASCAP)
106	101	SEDUCED LEON REDBONE/Emerald City 7325 (Atl) (Warner Tamerlane/Precedent, BMI)
107	120	CALL IT WHAT YOU WANT BILL SUMMERS & SUMMERS HEAT/MCA 51073 (Bilsum, BMI)
108	—	ELVIRA OAK RIDGE BOYS/MCA 51084 (Acuff Rose, BMI)
109	113	DARLIN' TOM JONES/Mercury 76100 (PolyGram) (September/ Yellow Dog, ASCAP)
110	110	WHAT TWO CAN DO DENIECE WILLIAMS/ARC/Columbia 60504 (Bellboy/Kee-Drick, BMI)
111	121	BODY MUSIC STRIKERS/Prelude 8025 (Trumar, BMI)
112	123	LOVIN' THE NIGHT AWAY DILLMAN BAND/RCA 12206 (Songs of Manhattan Island/Whitehaven/ZIB, BMI)
113	115	GIVE IT TO ME BABY RICK JAMES/Gordy 7197 (Motown) (Jobete/ Stone City, ASCAP)
114	—	LET ME STAY WITH YOU TONIGHT POINT BLANK/MCA 51083 (Hamstein, BMI)
115	114	SHEILA GREG KIHN/Beserkley 47131 (E/A) (Low-Twi, BMI)
116	109	PLAYING WITH LIGHTNING SHOT IN THE DARK/RSO 1061 (Lukerative, BMI)
117	112	INVITATION TO LOVE DAZZ BAND/Motown 1507 (Three Go/ Jazzy Autumn, ASCAP)
118	116	HEAVEN IN YOUR ARMS DAN HARTMAN/Blue Sky 6 70053 (CBS) (Silver Steed, BMI)
119	108	PRAISE MARVIN GAYE/Tamla 54322 (Motown) (Bugpie, ASCAP)
120	127	ALMOST SATURDAY NIGHT DAVE EDMUNDS/Swan Song 72000 (Atl) (Greasy King, ASCAP)
121	118	PERFECT FIT JERRY KNIGHT/A&M 2304 (Almo/Crimasco, ASCAP)
122	125	SUPERLOVE SKYY/Salsoul 2136 (RCA) (One to One, ASCAP)
123	122	THAT DIDN'T HURT TOO BAD DR. HOOK/Casablanca 2325 (PolyGram) (I've Got The Music, ASCAP)
124	131	LADY'S WILD CON FUNK SHUN/Mercury 76099 (PolyGram) (Val-ie-Joe/Felstar, BMI)
125	119	DDDDDDANCE ROX/Boardwalk 8 70059 (Can't Stop, BMI/Rox and Ross, ASCAP)
126	125	ANOTHER ONE RIDES THE BUS WEIRD AL YANKOVIC/TK 1043 (Queen/Beechwood, BMI)
127	139	LOVE DON'T STRIKE TWICE BLACKBYRDS/Fantasy 910 (Khempera, ASCAP/First Down, BMI)
128	124	DO YOU WANT TO MAKE LOVE MARVA KING/Planet 47924 (E/A) (ATV, BMI)
129	128	LET ME LOVE YOU GOODBYE BOBBY VINTON/Tapestry 006 (Algee, no license listed)
130	129	DON'T KNOW MUCH BILL MEDLEY/Liberty 1402 (ATV/Mann & Weil/ Braitree/Snow, BMI)
131	130	I CAN'T STOP LOVING YOU OUTLAWS/Arista 0597 (HG, ASCAP)
132	132	EVERYTHING IS COOL T-CONNECTION/Capitol 4968 (T-Conn/ Irving, BMI)
133	133	SEND A LITTLE LOVE MY WAY STEPHEN BISHOP/Warner Bros. 49595 (Stephen Bishop, BMI)
134	144	JUST CHILLIN' OUT BERNARD WRIGHT/Arista/GRP 2511 (Sunset Burgundy, ASCAP)
135	—	REACTION SATISFACTION SUN/Capitol 4981 (Glenwood, ASCAP)
136	135	NOW PLIMSOULES/Planet 47923 (E/A) (Skyhill, BMI)
137	146	PULL UP TO THE BUMPER GRACE JONES/Island 49697 (WB) (Ackee/ Grace Jones, ASCAP)
138	142	MAKE YOU MINE SIDE EFFECT/Elektra 47112 (Relaxed/Happy Birthday/Tuff Cookie, BMI)
139	137	YOU'RE TOO LATE FANTASY/Pavillion 6 6407 (CBS) (Rightsong/ Pavillion/Listi, BMI)
140	133	HOOKED ON MUSIC MAC DAVIS/Casablanca 2327 (PolyGram) (Songpainter, BMI)
141	134	HEAVEN MUST HAVE SENT YOU (HERE IN THE NIGHT) FRANKIE VALLI AND THE FOUR SEASONS/Warner Bros. 49685 (Golden Clover/ World Song, ASCAP)
142	143	WHAT ARE YOU GOING TO DO WITH IT BETTY WRIGHT/Epic 19 51009 (Jobete/Black Bull/Dambet, ASCAP)
143	145	LET ME BE THE ONE WEBSTER LEWIS/Epic 19 51014 (Chazzee/Chas, ASCAP/Take Note, BMI)
144	135	BIRTHDAY PARTY RHYME GRANDMASTER FLASH & THE FURIOUS FIVE/ Sugarhill 579 (Sugarhill, BMI)
145	140	SOME LOVE SONGS NEVER DIE B.J. THOMAS/MCA 51087 (Southern Nights, ASCAP/Young Un, BMI)
146	141	WHAT A FOOL BELIEVES ARETHA FRANKLIN/Arista 0591 (Snug/Milk Money, ASCAP)
147	147	I HAVE THE SKILL SHERBS/Atco 7325 (Sherbert, ASCAP)
148	148	LET'S PICK IT UP (WHERE WE LEFT IT OFF) CHRIS MONTAN/20th Century Fox 2480 (RCA) (Special/Old Sock, ASCAP/Evan Paul/Libraphone, BMI)
149	149	ROMEO AND JULIET DIRE STRAITS/Warner Bros. 49688 (Straightjacket/ Rondor/Almo, ASCAP)
150	150	FOOLISH CHILD ALI THOMSON/A&M 2314 (Rondor/Almo, ASCAP)

		Producer, Publisher, Licensee
99	99	MISTER SANDMAN Ahern (Edwin H. Morris/MLP, ASCAP)
37	37	MORNING TRAIN (NINE TO FIVE) Neil (Unichappell, BMI)
23	23	NOBODY WINS Thomas (Intersong, ASCAP)
98	98	9 TO 5 Perry (Velvet Apple/Fox Fanfare, BMI)
18	18	ONE DAY IN YOUR LIFE Brown (Jobete, ASCAP)
32	32	PARADISE Petrus-Malavasi (Little Macho, ASCAP)
2	2	PRECIOUS TO ME Podolor (Hearmore/On The Boardwalk, BMI)
3	3	RAPTURE Chapman (Rare Blue/Monster Island, ASCAP)
7	7	RIGHT AWAY Werman (Junior Wild/Chappell, ASCAP)
46	46	SAY WHAT Mitchell (Fourth Floor/Hot Kitchen, ASCAP)
55	55	SAY YOU'LL BE MINE Omartian (Pop 'n' Roll, ASCAP)
73	73	SEVEN YEAR ACHE Crowell (Hotwire/Atlantic, BMI)
35	35	SHADDUP YOUR FACE Dolce-McKenzie (Remix, BMI)
53	53	SINCE I DON'T HAVE YOU Butler (Bonnyview/Southern, ASCAP)
26	26	SMOKY MOUNTAIN RAIN Collins (Pi-Gem, BMI)
51	51	SOMEBODY SEND MY BABY HOME Beckett (Muscle Shoals, BMI)
40	40	SOMEBODY'S KNOCKIN' Penny (Chiplin/Tri-Chappell)
72	72	STARS ON 45 Eggermont (Publisher not listed)
92	92	STILL RIGHT HERE IN MY HEART Fraboni (Kentucky Wonder, BMI)
91	91	SUKIYAKI Duke (Beechwood, BMI)
64	64	SUPER TROUPER Andersson-Ulvaeus (Countless Songs Ltd., BMI)
85	85	SWEET BABY Clarke-Duke (Mycenae, ASCAP)
21	21	SWEETHEART Verroca (Bigteeth, BMI/Brightsmile, ASCAP)
34	34	TAKE IT ON THE RUN Cronin-Richrath-Beamish (Buddy, BMI)
17	17	THE BEST OF TIMES Group (Stygian/Almo, ASCAP)
56	56	THE PARTY'S OVER (HOPELESSLY IN LOVE) Elson (Weed High Nightmare, BMI)
22	22	THE TIDE IS HIGH Chapman (Gemrod, BMI)
82	82	THE WAITING Petty-Iovine (Gone Gator, ASCAP)
75	75	THIGHS HIGH (GRIP YOUR HIPS AND MOVE) Grusin-Rosen (Browne, Roaring Fork, BMI)
52	52	THIS LITTLE GIRL Miami Steve-Springsteen (Bruce Springsteen, ASCAP)
24	24	TIME OUT OF MIND Katz (Leon/Freejunktet, ASCAP)
43	43	TIME Parsons (Woolfsongs/Careers/Irving, BMI)
66	66	TOO MUCH TIME ON MY HANDS Group (Almo, ASCAP)
48	48	TREAT ME RIGHT Olsen (Blackwood/White Dog, BMI)
70	70	TURN ME LOOSE Fairbairn (Blackwood/Dean of Music, BMI)
39	39	TWO HEARTS Mtume-Lucas (Frozen Butterfly, BMI)
16	16	WALKING ON THIN ICE Lennon-Ono-Douglas (Lenono, BMI)
61	61	WASN'T THAT A PARTY Richardson (United Artists, ASCAP)
5	5	WATCHING THE WHEELS Lennon-Ono-Douglas (Lenono, BMI)
12	12	WHAT ARE WE DOIN' IN LOVE Maher-Goodrum (Chappell/Sailmaker, ASCAP)
6	6	WHAT CHA GONNA DO FOR ME Mardin (Ackee/Longdog, ASCAP)
74	74	WHAT KIND OF FOOL Gibb-Galuten-Richardson (Stigwood/Unichappell, BMI)
94	94	WHEN LOVE CALLS Carmichael (Almo/Newborn/Audio, ASCAP)
13	13	WHILE YOU SEE A CHANCE Winwood (Island/Irving/Blue Sky/Rider Songs, BMI)
83	83	WINNING Olson (Island, BMI)
29	29	WOMAN Lennon-Ono-Douglas (Lenono, BMI)
71	71	YOU BETTER YOU BET Szymczyk (Towser Tunes, BMI)
63	63	YOU LIKE ME DON'T YOU Jackson (Jobete, ASCAP)
90	90	YOU MAKE MY DREAMS Hall-Oates (Hot-Cha/Six Continents, BMI)
99	99	AI NO CORRIDA Jones (Heatwave/HG, ASCAP/Lazy Lizard, BMI)
23	23	AIN'T EVEN DONE WITH THE NIGHT Cropper (H.G., ASCAP)
98	98	A LITTLE IN LOVE Tarney (ATV, BMI)
18	18	A WOMAN NEEDS LOVE (JUST LIKE YOU DO) Parker, Jr. (Raydiola, ASCAP)
32	32	AMERICA Gaudio (Stonebridge, ASCAP)
2	2	ANGEL OF THE MORNING Landis (Blackwood, BMI)
3	3	BEING WITH YOU Tobin (Bertam, ASCAP)
7	7	BETTE DAVIS EYES Garay (Plain and Simple/Donna Weiss, ASCAP/BMI)
46	46	BLESSED ARE THE BELIEVERS Norman (Chappell/Unichappell, BMI)
96	96	BURN RUBBER Simmons (Total Experience, BMI)
55	55	BUT YOU KNOW I LOVE YOU Post (Tro-Devon, BMI)
73	73	CAN YOU FEEL IT Group (Mijac/Siggy, BMI)
35	35	CELEBRATION Deodato (Delightful/Fresh Star, BMI)
53	53	CRYING Butler (Acuff Rose, BMI)
26	26	DON'T STAND SO CLOSE TO ME Group (Virgin/Chappell, ASCAP)
51	51	DON'T STOP THE MUSIC Simmons-Ellis (Total X, BMI)
40	40	FIND YOUR WAY BACK Nevison (Luna-tunes, BMI)
72	72	FOOL IN LOVE WITH YOU Neary (20th Century/Neary Tunes, ASCAP/Fox Fanfare/Neary Tunes, BMI)
92	92	FOR YOU Mann (Bruce Springsteen/Laurel Canyon, ASCAP)
91	91	GET TOUGH King-Group (Alex/Soufous, ASCAP)
64	64	GIVE A LITTLE BIT MORE Tarney (Paper, PRS)
85	85	HELLO AGAIN (LOVE THEME FROM THE JAZZ SINGER) Gaudio (Stonebridge, ASCAP)
21	21	HER TOWN TOO Asher (Country Road/Leadsheetland, BMI/Iceage, ASCAP)
34	34	HOLD ON LOOSELY Mills (Rocknocker/WB/Easy Action, ASCAP)
17	17	HOW 'BOUT US Graham (Dana Walden, license not listed)
56	56	HURRY UP AND WAIT Group (Bovina, ASCAP)
22	22	I CAN'T STAND IT Dowd (Stigwood/Unichappell, BMI)
82	82	I CAN TAKE CARE OF MYSELF Baxter (WB/Vera Cruz, ASCAP)
75	75	I DON'T NEED YOU Holmes (WB/Holmes Line, ASCAP)
52	52	I LOVE A RAINY NIGHT Malloy (Deb Dave/Briarpatch, BMI)
24	24	I LOVE YOU Ryan (C.B.B., ASCAP)
43	43	I LOVED 'EM EVERY ONE Killen (Tree, BMI)
27	27	I MISSED AGAIN Collins-Padgham (Effectsound Ltd./Pun, ASCAP)
66	66	IS IT YOU Ritenour (Rit of Habeus, ASCAP)
48	48	IT'S A LOVE THING Group-Griffey-Sylvers (Spectrum VII/My Kinda, ASCAP)
70	70	I'VE BEEN WAITING FOR YOU ALL OF MY LIFE Butler (Al Gallico, BMI)
39	39	JESSIE'S GIRL Olsen (Robie Porter, BMI)
16	16	JUST BETWEEN YOU AND ME Goodwyn-Stone (Northern Goody Two-Tunes Ltd., ASCAP-CAPAC)
61	61	JUST SO LONELY Ramone (Marvin Gardens/Beachball, ASCAP)
5	5	JUST THE TWO OF US Washington, Jr.-MacDonald (Antisia/Bleu Nig, ASCAP)
12	12	KEEP ON LOVING YOU Cronin-Richrath-Beamish (Fate, ASCAP)
6	6	KISS ON MY LIST Hall-Oates (Hot-Cha/Six Continents/Fust Buzza, BMI)
74	74	LATELY Wonder (Jobete/Black Bull, ASCAP)
94	94	LIMELIGHT Brown-Group (Core, ASCAP)
13	13	LIVING INSIDE MYSELF Vannelli (Black Keys, BMI)
83	83	LOVELY TOGETHER Manilow (Kenny Nolan, ASCAP)
29	29	LOVE YOU LIKE I NEVER LOVED BEFORE Carbone-Zito (Sixty-Ninth Street, BMI)
71	71	MAGIC MAN Dewey-George (Almo/Ray Jay/Similar/Lucky Break, ASCAP/Irving, BMI)
63	63	MAKE THAT MOVE Sylvers (Spectrum VII/My Kinda, ASCAP)
90	90	MERCY, MERCY, MERCY Ladanyi-Cannata (Cotillion/Vonglo, BMI)

Record World Singles



MAY 9, 1981

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

MAY 9	MAY 2		WKS. ON CHART
1	1	MORNING TRAIN (NINE TO FIVE) SHEENA EASTON EMI-America 8071 (3rd Week)	13
2	2	ANGEL OF THE MORNING JUICE NEWTON/Capitol 4976	12
3	4	BEING WITH YOU SMOKEY ROBINSON/Tamla 54321 (Motown)	12
4	7	TAKE IT ON THE RUN REO SPEEDWAGON/Epic 19 01054	8
5	5	JUST THE TWO OF US GROVER WASHINGTON, JR./Elektra 47103	13
6	3	KISS ON MY LIST DARYL HALL & JOHN OATES/RCA 12142	16
7	20	BETTE DAVIS EYES KIM CARNES/EMI-America 8077	7
8	6	RAPTURE BLONDIE/Chrysalis 2485	15
9	12	TOO MUCH TIME ON MY HANDS STYX/A&M 2323	8
10	10	SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 41309	15
11	14	WATCHING THE WHEELS JOHN LENNON/Geffen 49695 (WB)	7
12	8	KEEP ON LOVING YOU REO SPEEDWAGON/Epic 19 50953	21
13	18	LIVING INSIDE MYSELF GINO VANNELLI/Arista 0588	8
14	17	YOU BETTER YOU BET THE WHO/Warner Bros. 49698	8
15	23	SUKIYAKI TASTE OF HONEY /Capitol 4953	10
16	16	JUST BETWEEN YOU AND ME APRIL WINE/Capitol 4975	13
17	19	HOW 'BOUT US CHAMPAIGN/Columbia 11 11433	14
18	24	A WOMAN NEEDS LOVE (JUST LIKE YOU DO) RAY PARKER, JR. & RAYDIO/Arista 0592	10
19	21	SWEETHEART FRANKE & THE KNOCKOUTS/Millennium 11801 (RCA)	10
20	9	WHILE YOU SEE A CHANCE STEVE WINWOOD/Island 49656 (WB)	14
21	11	HER TOWN TOO JAMES TAYLOR & J.D. SOUTHER/Columbia 11 60514	9
22	13	I CAN'T STAND IT ERIC CLAPTON & HIS BAND/RSO 1060	11
23	22	AIN'T EVEN DONE WITH THE NIGHT JOHN COUGAR/Riva 207 (PolyGram)	15
24	26	I LOVE YOU CLIMAX BLUES BAND/Warner Bros. 49669	11
25	15	9 TO 5 DOLLY PARTON/RCA 12133	21
26	25	DON'T STAND SO CLOSE TO ME POLICE/A&M 2301	14
27	29	I MISSED AGAIN PHIL COLLINS/Atlantic 3790	8
28	30	WHAT ARE WE DOIN' IN LOVE DOTTIE WEST/Liberty 1404	7
29	32	LOVE YOU LIKE I NEVER LOVED BEFORE JOHN O'BANION/Elektra 47125	8
30	33	SAY YOU'LL BE MINE CHRISTOPHER CROSS/Warner Bros. 49705	7
31	39	STARS ON 45 STARS ON/Radio 3810 (Atl)	5
32	38	AMERICA NEIL DIAMOND/Capitol 4994	3
33	37	SINCE I DON'T HAVE YOU DON McLEAN/Millennium 11804 (RCA)	5
34	36	HOLD ON LOOSELY 38 SPECIAL/A&M 2316	9
35	28	CELEBRATION KOOL & THE GANG/De-Lite 807 (PolyGram)	27
36	42	THIS LITTLE GIRL GARY U.S. BONDS/EMI-America 8079	3
37	46	AI NO CORRIDA QUINCY JONES/A&M 2309	5
38	41	TURN ME LOOSE LOVERBOY/Columbia 11 11421	13
39	47	JESSIE'S GIRL RICK SPRINGFIELD/RCA 12201	6
40	44	FIND YOUR WAY BACK JEFFERSON STARSHIP/Grunt 12211 (RCA)	6
41	40	WASN'T THAT A PARTY ROVERS/Epic/Cleve. Intl. 19 51007	12
42	27	WOMAN JOHN LENNON/Geffen 49644 (WB)	17
43	48	I LOVED 'EM EVERY ONE T.G. SHEPPARD/Warner/Curb 49690	6
44	31	THE BEST OF TIMES STYX/A&M 2300	16
45	34	TIME OUT OF MIND STEELY DAN/MCA 51082	9
46	49	BLESSED ARE THE BELIEVERS ANNE MURRAY/Capitol 4987	6
47	56	WINNING SANTANA/Columbia 11 01050	4
48	35	IT'S A LOVE THING WHISPERS/Solar 12154 (RCA)	14
49	43	MISTER SANDMAN EMMYLOU HARRIS/Warner Bros. 49684	10
50	45	THE PARTY'S OVER (HOPELESSLY IN LOVE) JOURNEY/Columbia 11 60505	11



51	50	DON'T STOP THE MUSIC YARBROUGH & PEOPLES/Mercury 76085 (PolyGram)	16
52	51	I LOVE A RAINY NIGHT EDDIE RABBITT/Elektra 47066	24
53	52	CRYING DON McLEAN/Millennium 11799 (RCA)	16
54	53	TREAT ME RIGHT PAT BENATAR/Chrysalis 2487	17
55	60	BUT YOU KNOW I LOVE YOU DOLLY PARTON/RCA 12200	5
56	65	HURRY UP AND WAIT ISLEY BROTHERS/T-Neck 6 02033 (CBS)	4
57	87	YOU MAKE MY DREAMS DARYL HALL & JOHN OATES/RCA 12217	2
58	72	THE WAITING TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA 51100	2
59	70	TIME ALAN PARSONS PROJECT/Arista 0598	4
60	88	SAY WHAT JESSE WINCHESTER/Bearsville 49711 (WB)	2
61	68	JUST SO LONELY GET WET/Boardwalk 02018	3
62	67	ONE DAY IN YOUR LIFE MICHAEL JACKSON/Motown 62968	4
63	69	MAKE THAT MOVE SHALAMAR/Solar 12192 (RCA)	5
64	76	GIVE A LITTLE BIT MORE CLIFF RICHARD/EMI-America 8076	2
65	79	STILL RIGHT HERE IN MY HEART PURE PRAIRIE LEAGUE/Casablanca 2332 (PolyGram)	3
66	84	IS IT YOU? LEE RITENOUR/Elektra 47124	2
67	74	WHEN LOVE CALLS ATLANTIC STARR/A&M 2312	6
68	71	SUPER TROUPER ABBA/Atlantic 3806	6
69	78	YOU LIKE ME DON'T YOU? JERMAINE JACKSON/Motown 1503	3
70	77	I'VE BEEN WAITING FOR YOU ALL OF MY LIFE PAUL ANKA/RCA 12225	3
71	73	MAGIC MAN ROBERT WINTERS & FALL/Buddah 624 (Arista)	6
72	82	FOOL IN LOVE WITH YOU JIM PHOTOGLO/20th Century Fox 2487 (RCA)	2
73	81	CAN YOU FEEL IT JACKSONS/Epic 19 01032	3
74	75	LATELY STEVIE WONDER/Tamla 54323 (Motown)	4
75	66	I DON'T NEED YOU RUPERT HOLMES/MCA 51095	6
76	86	SWEET BABY STANLEY CLARKE & GEORGE DUKE/Epic 19 01052	2
77	59	WALKING ON THIN ICE YOKO ONO/Geffen 49683 (WB)	9
78	80	SOMEBODY SEND MY BABY HOME LENNY LeBLANC/Capitol/MSS 4919	3
79	57	THE TIDE IS HIGH BLONDIE/Chrysalis 2465	24
80	89	SHADDUP YOUR FACE JOE DOLCE/MCA 51053	2

CHARTMAKER OF THE WEEK

81 — **NOBODY WINS**
ELTON JOHN
Geffen 49722 (WB)



82	90	I CAN TAKE CARE OF MYSELF BILLY & THE BEATERS/Alfa 7002	2
83	54	LONELY TOGETHER BARRY MANILOW/Arista 0596	9
84	55	WHAT KIND OF FOOL BARBRA STREISAND & BARRY GIBB/Columbia 11 11430	15
85	58	HELLO AGAIN (LOVE THEME FROM THE JAZZ SINGER) NEIL DIAMOND/Capitol 4960	15
86	—	WHAT CHA GONNA DO FOR ME CHAKA KHAN/Warner Bros. 49692	1
87	—	PARADISE CHANGE /Atlantic/RFC 3809	1
88	93	SEVEN YEAR ACHE ROSANNE CASH/Columbia 11 11426	2
89	—	TWO HEARTS STEPHANIE MILLS/20th Century Fox 2492 (RCA)	1
90	—	MERCY, MERCY, MERCY PHOEBE SNOW/Mirage 3818 (Atl)	1
91	91	GET TOUGH KLEER/Atlantic 3788	3
92	92	FOR YOU MANFRED MANN'S EARTH BAND/Warner Bros. 49678	3
93	83	THIGHS HIGH (GRIP YOUR HIPS AND MOVE) TOM BROWNE/Arista/GRP 2510	11
94	85	LIMELIGHT RUSH/Mercury 76095 (PolyGram)	8
95	94	RIGHT AWAY HAWKS/Columbia 11 60500	8
97	62	SMOKY MOUNTAIN RAIN RONNIE MILSAP/RCA 12084	21
98	63	A LITTLE IN LOVE CLIFF RICHARD/EMI-America 8068	19
96	61	BURN RUBBER GAP BAND/Mercury 76091 (PolyGram)	16
99	64	AH! LEAH DONNIE IRIS/MCA 51205	20
100	95	PRECIOUS TO ME PHIL SEYMOUR/Boardwalk 8 5703	15

PRODUCERS AND PUBLISHERS ON PAGE 24

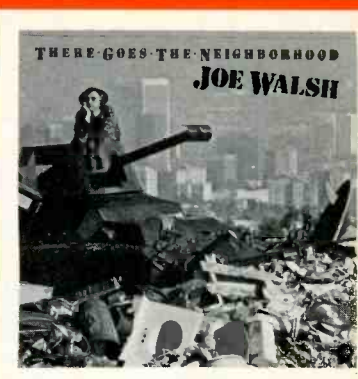
Record World Album Airplay

MAY 9, 1981

FLASHMAKER

THERE GOES THE
NEIGHBORHOOD

JOE WALSH
Asylum



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

WNEW-FM/NEW YORK

ADDS:
LES DUDEK—Col
DAVE EDMUNDS—Swan Song
POINT BLANK—MCA
SPLIT ENZ—A&M
JOE WALSH—Asylum
WILLIE, MICKEY & THE DUKE
(single)—Terry Cashman—
Lifesong
HEAVY ACTION:
SOUTHSIDE JOHNNY & THE ASBURY
JUKES—Mercury
THE WHO—WB
KAMPUCHEA CONCERTS—Atlantic
GARY U.S. BONDS—EMI-America
GARLAND JEFFREYS—Epic
ADAM AND THE ANTS—Epic
PHIL COLLINS—Atlantic
STEVE WINWOOD—Island
TOM PETTY AND THE
HEARTBREAKERS (12")—
Backstreet/MCA
DAVE EDMUNDS—Swan Song

WBCN-FM/BOSTON

ADDS:
DAVE EDMUNDS—Swan Song
HUMBLE PIE—Atco
CHAKA KHAN—WB
NOBODY WINS (single)—Elton
John—Geffen
READY FOR LOVE (single)—
Silverado—Pavillion
SPLIT ENZ—A&M
JIM STEINMAN—Epic/Cleve. Intl.
WBCN MODERN METHOD—Modern
Method
HEAVY ACTION:
STYX—A&M
ADAM AND THE ANTS—Epic
THE WHO—WB
ROBIN LANE & THE CHARTBUSTERS
—WB
KIM CARNES—EMI-America
GARY U.S. BONDS—EMI-America
REO SPEEDWAGON—Epic
AC/DC—Atlantic
JEFFERSON STARSHIP—Grunt
GARLAND JEFFREYS—Epic

WLIR-FM/LONG ISLAND

ADDS:
BILLY & THE BEATERS—Alfa
LES DUDEK—Col
DAVE EDMUNDS—Swan Song
NOBODY WINS (single)—Elton
John—Geffen
GARY NUMAN (import)—Beggars
Banquet
PRINCE—WB
JIM STEINMAN—Epic/Cleve. Intl.
THIS OLE HOUSE (single)—Shakin'
Stevens—Epic
THIS TIME I BELIEVE (single)—
Marshall Tucker Band—WB
JOE WALSH—Asylum
HEAVY ACTION:
STYX—A&M
JOAN JETT—Boardwalk
ADAM AND THE ANTS—Epic
AC/DC—Atlantic
MISSING PERSONS (ep)—Komas
RUSH—Mercury
JIM STEINMAN—Epic/Cleve. Intl.
GRATEFUL DEAD—Arista
SPLIT ENZ—A&M
JOE WALSH—Asylum

WBAB-FM/LONG ISLAND

ADDS:
BILLY & THE BEATERS—Alfa
LES DUDEK—Col
DAVE EDMUNDS—Swan Song
DAVID LINDLEY—Asylum
SPLIT ENZ—A&M
JIM STEINMAN—Epic/Cleve. Intl.
JOE WALSH—Asylum
HEAVY ACTION:
REO SPEEDWAGON—Epic
STYX—A&M
STEVE WINWOOD—Island
THE WHO—WB
ERIC CLAPTON—RSO
RUSH—Mercury
AC/DC—Atlantic
GRATEFUL DEAD—Arista
KAMPUCHEA CONCERTS—Atlantic
RAINBOW—Polydor

WPLR-FM/NEW HAVEN

ADDS:
LES DUDEK—Col
DAVE EDMUNDS—Swan Song
NOBODY WINS (single)—Elton
John—Geffen
SPLIT ENZ—A&M
JIM STEINMAN—Epic/Cleve. Intl.
JOE WALSH—Asylum
HEAVY ACTION:
THE WHO—WB
STYX—A&M
GARLAND JEFFREYS—Epic
AC/DC—Atlantic
ERIC CLAPTON—RSO
PHIL COLLINS—Atlantic
STEVE WINWOOD—Island
SANTANA—Col
GRATEFUL DEAD—Arista
RUSH—Mercury

WCCC-FM/HARTFORD

ADDS:
LES DUDEK—Col
DAVE EDMUNDS—Swan Song
OZZY OSBOURNE (import ep)—Jet
SPLIT ENZ—A&M
JIM STEINMAN—Epic/Cleve. Intl.
BRAM TCHAIKOVSKY—Arista
JOE WALSH—Asylum
HEAVY ACTION:
REO SPEEDWAGON—Epic
THE WHO—WB
RUSH—Mercury
PHIL COLLINS—Atlantic
SANTANA—Col
KAMPUCHEA CONCERTS—Atlantic
OZZY OSBOURNE—Jet
JEFFERSON STARSHIP—Grunt
GARY U.S. BONDS—EMI-America
TOM PETTY AND THE
HEARTBREAKERS (12")—
Backstreet/MCA

WBLM-FM/MAINE

ADDS:
LES DUDEK—Col
DAVE EDMUNDS—Swan Song
TOM JOHNSTON—WB
NOBODY WINS (single)—Elton
John—Geffen
DAVID SANBORN—WB
SPLIT ENZ—A&M
JIM STEINMAN—Epic/Cleve. Intl.
JOE WALSH—Asylum
MUDDY WATERS—Blue Sky

HEAVY ACTION:

STYX—A&M
DIRE STRAITS—WB
THE WHO—WB
BRUCE SPRINGSTEEN—Col
RUSH—Mercury
REO SPEEDWAGON—Epic
JEFFERSON STARSHIP—Grunt
KAMPUCHEA CONCERTS—Atlantic
ERIC CLAPTON—RSO
STEVE WINWOOD—Island

WQBK-FM/ALBANY

ADDS:
BRUCE COCKBURN—Millennium
LES DUDEK—Col
DAVE EDMUNDS—Swan Song
ONE GOOD REASON (import single).
—Keys—A&M
SPLIT ENZ—A&M
JIM STEINMAN—Epic/Cleve. Intl.
URBAN VERBS—WB
GINO VANNELLI—Arista
JOE WALSH—Asylum
ZED—Atlantic

HEAVY ACTION:

GARLAND JEFFREYS—Epic
SANTANA—Col
TOM PETTY AND THE
HEARTBREAKERS (12")—
Backstreet/MCA
THE WHO—WB
DREGS—Arista
ADAM AND THE ANTS—Epic
GREG KIHN—Beserkley
GRATEFUL DEAD—Arista
SOUTHSIDE JOHNNY & THE ASBURY
JUKES—Mercury
ROBIN LANE & THE CHARTBUSTERS
—WB

WCMF-FM/ROCHESTER

ADDS:
DAVE EDMUNDS—Swan Song
TOM JOHNSTON—WB
JIM STEINMAN—Epic/Cleve. Intl.
JOE WALSH—Asylum
ZED—Atlantic
HEAVY ACTION:
OZZY OSBOURNE—Jet
REO SPEEDWAGON—Epic
JEFFERSON STARSHIP—Grunt
THE WHO—WB
JUDAS PRIEST—Col
RUSH—Mercury
PHIL COLLINS—Atlantic
STYX—A&M
APRIL WINE—Capitol
ERIC CLAPTON—RSO

WMJQ-FM/ROCHESTER

ADDS:
DAVE EDMUNDS—Swan Song
TOM JOHNSTON—WB
JIM STEINMAN—Epic/Cleve. Intl.
TROWER/BRUCE/LORDAN—
Chrysalis
JOE WALSH—Asylum
HEAVY ACTION:
AC/DC—Atlantic
PHIL COLLINS—Atlantic
JEFFERSON STARSHIP—Grunt
JUDAS PRIEST—Col
GREG KIHN—Beserkley
KROKUS—Ariola

OZZY OSBOURNE—Jet
TOM PETTY AND THE
HEARTBREAKERS (12")—
Backstreet/MCA
RUSH—Mercury
THE WHO—WB

WAQX-FM/SYRACUSE

ADDS:
BILLY SQUIER—Capitol
JIM STEINMAN—Epic/Cleve. Intl.
JOE WALSH—Asylum
HEAVY ACTION:
STEVE WINWOOD—Island
THE WHO—WB
38 SPECIAL—A&M
LOVERBOY—Col
SANTANA—Col
RUSH—Mercury
95X GERBER MUSIC SOUNDCHECK
—Local
AC/DC—Atlantic
TOM PETTY AND THE
HEARTBREAKERS (12")—
Backstreet/MCA
GARY U.S. BONDS—EMI-America

WOUR-FM/UTICA

ADDS:
LES DUDEK—Col
DAVE EDMUNDS—Swan Song
SPLIT ENZ—A&M
JIM STEINMAN—Epic/Cleve. Intl.
JOE WALSH—Asylum
HEAVY ACTION:
GARY U.S. BONDS—EMI-America
RICK SPRINGFIELD—RCA
THE WHO—WB
JEFFERSON STARSHIP—Grunt
PHIL COLLINS—Atlantic
REO SPEEDWAGON—Epic
RUSH—Mercury
STYX—A&M
SHERBS—Atco
KAMPUCHEA CONCERTS—Atlantic

WMMR-FM/PHILADELPHIA

ADDS:
LES DUDEK—Col
DAVE EDMUNDS—Swan Song
BILLY GLENN—Sunshine
DAVID LINDLEY—Asylum
JOE WALSH—Asylum
HEAVY ACTION:
STEVE WINWOOD—Island
THE WHO—WB
STYX—A&M
PRETENDERS (ep)—Sire
GREG KIHN—Beserkley
TOM PETTY AND THE
HEARTBREAKERS (12")—
Backstreet/MCA
PHIL COLLINS—Atlantic
GARLAND JEFFREYS—Epic
ADAM AND THE ANTS—Epic
REO SPEEDWAGON—Epic

WRXL-FM/RICHMOND

ADDS:
KIM CARNES—EMI-America
JOE WALSH—Asylum
HEAVY ACTION:
THE WHO—WB
STYX—A&M
PHIL COLLINS—Atlantic
JEFFERSON STARSHIP—Grunt

TOM PETTY AND THE
HEARTBREAKERS (12")—
Backstreet/MCA
GARY U.S. BONDS—EMI-America
AC/DC—Atlantic
RUSH—Mercury
KAMPUCHEA CONCERTS—Atlantic
BILLY SQUIER—Capitol

WSHE-FM/FT. LAUDERDALE

ADDS:
PRETENDERS (ep)—Sire
JOE WALSH—Asylum
HEAVY ACTION:
THE WHO—WB
RUSH—Mercury
STYX—A&M
STEVE WINWOOD—Island
REO SPEEDWAGON—Epic
AC/DC—Atlantic
BILLY SQUIER—Capitol
38 SPECIAL—A&M
JEFFERSON STARSHIP—Grunt
GARY U.S. BONDS—EMI-America

WKLS-FM/ATLANTA

ADDS:
COLD CHISEL—Elektra
LES DUDEK—Col
TOM JOHNSTON—WB
MOTHER'S FINEST—Atlantic
JIM STEINMAN—Epic/Cleve. Intl.
JOE WALSH—Asylum
HEAVY ACTION:
REO SPEEDWAGON—Epic
STYX—A&M
STEVE WINWOOD—Island
RUSH—Mercury
AC/DC—Atlantic
HOT 'LANTA HOME COOKING—
Local
38 SPECIAL—A&M
APRIL WINE—Capitol
THE WHO—WB
PRODUCERS—Portrait

WYMX-FM/AUGUSTA

ADDS:
HUMBLE PIE—Atco
MOTHER'S FINEST—Atlantic
WILLIE NILE—Arista
JOE WALSH—Asylum
HEAVY ACTION:
REO SPEEDWAGON—Epic
THE WHO—WB
AC/DC—Atlantic
PHIL COLLINS—Arista
DREGS—Arista
STYX—A&M
JEFFERSON STARSHIP—Grunt
38 SPECIAL—A&M
TROWER/BRUCE/LORDAN—
Chrysalis
ERIC CLAPTON—RSO

WMMS-FM/CLEVELAND

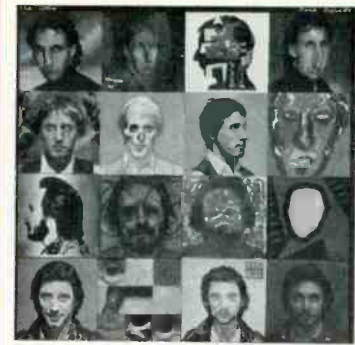
ADDS:
BETTE DAVIS EYES (single)—Kim
Carnes—EMI-America
DAVE EDMUNDS—Swan Song
GREAT BUILDINGS—Col
NOBODY WINS (single)—Elton
John—Geffen
PURE PRAIRIE LEAGUE—
Casablanca
JIM STEINMAN—Epic/Cleve. Intl.
BRAM TCHAIKOVSKY—Arista
JOE WALSH—Asylum

MOST ADDED

THERE GOES THE NEIGHBORHOOD—
Joe Walsh—Asylum (37)
TWANGIN—Dave Edmunds—Swan Song
(22)
BAD FOR GOOD—Jim Steinman—
Epic/Cleve. Intl. (21)
WAIATA—Split Enz—A&M (18)
GYPSY RIDE—Les Dudek—Col (13)
STILL FEELS GOOD—Tom Johnston—WB
(11)
NBODY WINS (single)—Elton John—
Geffen (7)
EL RAYO-X—David Lindley—Asylum (6)

TOP AIRPLAY

FACE DANCES
THE WHO
WB



MOST AIRPLAY

FACE DANCES—The Who—WB (37)
MOVING PICTURES—Rush—Mercury (26)
MODERN TIMES—Jefferson Starship—
Grunt (25)
PARADISE THEATER—Styx—A&M (25)
FACE VALUES—Phil Collins—Atlantic (23)
HI INFIDELITY—REO Speedwagon—Epic
(21)
DIRTY DEEDS DONE DIRTY CHEAP—AC/DC
—Atlantic (20)
ARC OF A DIVER—Steve Winwood—
Island (19)
ANOTHER TICKET—Eric Clapton—RSO
(15)
TOM PETTY AND THE HEARTBREAKERS
(12")—Backstreet/MCA (13)

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

HEAVY ACTION:

SOUTHSIDE JOHNNY & THE ASBURY JUKES—Mercury
THE WHO—WB
RUSH—Mercury
STEVE WINWOOD—Island
STYX—A&M
AC/DC—Atlantic
REO SPEEDWAGON—Epic
LOVERBOY—Col
PHIL COLLINS—Atlantic
APRIL WINE—Capitol

Y95-FM/ROCKFORD

ADDS:
DAVE EDMUNDS—Swan Song
SPLIT ENZ—A&M
JIM STEINMAN—Epic/Cleve. Intl.
JOE WALSH—Asylum

HEAVY ACTION:

AC/DC—Atlantic
STYX—A&M
RUSH—Mercury
THE WHO—WB
LOVERBOY—Col
38 SPECIAL—A&M
PHIL COLLINS—Atlantic
OZZY OSBOURNE—Jet
JUDAS PRIEST—Col
SANTANA—Col

WLUP-FM/CHICAGO

ADDS:
ROBIN LANE & THE CHARTBUSTERS
—WB
JIM STEINMAN—Epic/Cleve. Intl.
JOE WALSH—Asylum

HEAVY ACTION:

38 SPECIAL—A&M
PHIL COLLINS—Atlantic
JEFFERSON STARSHIP—Grunt
JOHN LENNON/YOKO ONO—
Geffen
MANFRED MANN—WB
RUSH—Mercury
THE WHO—WB
TOM PETTY AND THE HEARTBREAKERS (12")—
Backstreet/MCA
AC/DC—Atlantic
REO SPEEDWAGON—Epic

WXRT-FM/CHICAGO

ADDS:
KIM CARNES—EMI-America
DAVE EDMUNDS—Swan Song
JAH MALLA—Modern
TOM JOHNSTON—WB
NBODY WINS (single)—Elton
John—Geffen
ROMEO VOID—415
RUMOUR—Hannibal
SPLIT ENZ—A&M
JOE WALSH—Asylum

HEAVY ACTION:

THE WHO—WB
TODD RUNDGREN—Bearsville
ELVIS COSTELLO—Col
ERIC CLAPTON—RSO
PHIL COLLINS—Atlantic
STEVE WINWOOD—Island
MUDDY WATERS—Blue Sky
PRETENDERS (ep)—Sire
GARLAND JEFFREYS—Epic
WILLIE NILE—Arista

KSHE-FM/ST. LOUIS

ADDS:
LES DUDEK—Col
JIM STEINMAN—Epic/Cleve. Intl.
JOE WALSH—Asylum
WISHBONE ASH—MCA
ZED—Atlantic

HEAVY ACTION:

THE WHO—WB
SANTANA—Col
JEFFERSON STARSHIP—Grunt
ERIC CLAPTON—RSO
RUSH—Mercury
38 SPECIAL—A&M
FRANKE & THE KNOCKOUTS—
Millennium
APRIL WINE—Capitol
SHERBS—Atco
STYX—A&M

WQFM-FM/MILWAUKEE

ADDS:
SPLIT ENZ—A&M
JOE WALSH—Asylum

HEAVY ACTION:

RUSH—Mercury
38 SPECIAL—A&M
STYX—A&M
THE WHO—WB
MANFRED MANN—WB
AC/DC—Atlantic
PHIL COLLINS—Atlantic
RAINBOW—Polydor
BILLY SQUIER—Capitol
JEFFERSON STARSHIP—Grunt

WLPX-FM/MILWAUKEE

ADDS:
HUMBLE PIE—Atco
JOE WALSH—Asylum

HEAVY ACTION:
REO SPEEDWAGON—Epic
APRIL WINE—Capitol
JEFFERSON STARSHIP—Grunt
38 SPECIAL—A&M
GARY U.S. BONDS—EMI-America
RUSH—Mercury
OZZY OSBOURNE—Jet
THE WHO—Jet
STYX—A&M
AC/DC—Atlantic

KDWB-FM/MINNEAPOLIS

ADDS:
JOE WALSH—Asylum

HEAVY ACTION:

38 SPECIAL—A&M
RUSH—Mercury
LOVERBOY—Col
ERIC CLAPTON—RSO
PHIL COLLINS—Atlantic
JEFFERSON STARSHIP—Grunt
THE WHO—WB
JUDAS PRIEST—Col
RAINBOW—Polydor
BILLY SQUIER—Capitol

KZEW-FM/DALLAS

ADDS:
COLD CHISEL—Elektra
SPLIT ENZ—A&M
JOE WALSH—Asylum

HEAVY ACTION:

RUSH—Mercury
THE WHO—WB
POLICE—A&M
STEVE WINWOOD—Island
ERIC CLAPTON—RSO
REO SPEEDWAGON—Epic
JEFFERSON STARSHIP—Grunt
SHERBS—Atco
LOVERBOY—Col
DIRE STRAITS—WB

KTXQ-FM/DALLAS

ADDS:
JESSE'S GIRL (single)—Rick
Springfield—RCA
TOM PETTY AND THE HEARTBREAKERS (12")—
Backstreet/MCA

HEAVY ACTION:

LOVERBOY—Col
THE WHO—WB
REO SPEEDWAGON—Epic
STYX—A&M
RUSH—Mercury
38 SPECIAL—A&M
JEFFERSON STARSHIP—Grunt
APRIL WINE—Capitol
POINT BLANK—MCA
PAT TRAVERS—Polydor

KLOL-FM/HOUSTON

ADDS:
SPLIT ENZ—A&M
JIM STEINMAN—Epic/Cleve. Intl.
JOE WALSH—Asylum

HEAVY ACTION:

THE WHO—WB
STEVE WINWOOD—Island
RUSH—Mercury
POINT BLANK—MCA
PHIL COLLINS—Atlantic
KROKUS—Arista
AC/DC—Atlantic
JEFFERSON STARSHIP—Grunt
STYX—A&M
TOM PETTY AND THE HEARTBREAKERS (12")—
Backstreet/MCA

KLBJ-FM/AUSTIN

ADDS:
TOM JOHNSTON—WB
PURE PRAIRIE LEAGUE—
Casablanca
DAVID SANBORN—WB
THIS TIME I BELIEVE (single)—
Marshall Tucker Band—WB

HEAVY ACTION:

JOE WALSH—Asylum
JOE ELY—Southcoast/MCA
ERIC CLAPTON—RSO
JAMES TAYLOR—Col
THE WHO—Col
PHIL COLLINS—Atlantic
SANTANA—Atlantic
RUSH—Mercury
JEFFERSON STARSHIP—Grunt
POINT BLANK—MCA
PHOEBE SNOW—Mirage

KFML-AM/DENVER

ADDS:
KIM CARNES—EMI-America
CRAMPS—I.R.S.
DILLMAN BAND—RCA
DAVE EDMUNDS—Swan Song
KELLIS ETHRIDGE—Inner City

TOM JOHNSTON—WB

PRODUCERS—Portrait
SPLIT ENZ—A&M
BRAM TCHAIKOVSKY—Arista
JOE WALSH—Asylum

HEAVY ACTION:

SANTANA—Col
STEELY DAN—MCA
PHIL COLLINS—Atlantic
STEVE WINWOOD—Island
TROWER/BRUCE/LORDAN—
Chrysalis
DREGS—Arista
JEFFERSON STARSHIP—Grunt
JOE ELY—Southcoast/MCA
STRAY CATS (import)—Arista
GREG KIHN—Beserkley

KSJO-FM/SAN JOSE

ADDS:
BONGOS (ep)—Fetish
DAVE EDMUNDS—Swan Song
NIGHT WATCH (b side)—Tom
Petty And The Heartbreakers—
Backstreet/MCA

SPLIT ENZ—A&M
JIM STEINMAN—Epic/Cleve. Intl.
URBAN VERBS—WB
JOE WALSH—Asylum

HEAVY ACTION:

KAMPUCHEA CONCERTS—Atlantic
REO SPEEDWAGON—Epic
JEFFERSON STARSHIP—Grunt
STYX—A&M
THE WHO—WB
APRIL WINE—Capitol
ERIC CLAPTON—RSO
JOHN COUGAR—Riva
JOURNEY—Col
STEVE WINWOOD—Island

KLOS-FM/LOS ANGELES

ADDS:
TOM JOHNSTON—WB
DAVID LINDLEY—Asylum
U2—Island
JOE WALSH—Asylum

HEAVY ACTION:

AC/DC—Atlantic
APRIL WINE—Capitol
JUDAS PRIEST—Col
KAMPUCHEA CONCERTS—Atlantic
TOM PETTY AND THE HEARTBREAKERS (12")—
Backstreet/MCA
PRETENDERS (ep)—Sire
REO SPEEDWAGON—Epic
RUSH—Mercury
STYX—A&M
THE WHO—WB

KROQ-FM/LOS ANGELES

ADDS:
ADOLESCENTS—Frontier
ROBERT FRIPP—Polydor
TOM PETTY AND THE HEARTBREAKERS (12")—
Backstreet/MCA
SPANDAU BALLET—Chrysalis
BILLY SQUIER—Capitol

HEAVY ACTION:

CLASH—Epic
ADAM AND THE ANTS—Epic
KAMPUCHEA CONCERTS—Atlantic
THE WHO—WB
ELVIS COSTELLO—Col

PRETENDERS (ep)—Sire

PLIMSOLS—Planet
U2—Island
HUMAN SEXUAL RESPONSE—
Passport
TALKING HEADS—Sire

KZAP-FM/SACRAMENTO

ADDS:
FRANKE & THE KNOCKOUTS—
Millennium
JOE WALSH—Asylum

HEAVY ACTION:

STEVE WINWOOD—Island
THE WHO—WB
JEFFERSON STARSHIP—Grunt
LOVERBOY—Col
RUSH—Mercury
KAMPUCHEA CONCERTS—Atlantic
SANTANA—Col
ERIC CLAPTON—RSO
PAT TRAVERS—Polydor
GREG KIHN—Beserkley

KZOK-FM/SEATTLE

ADDS:
COLD CHISEL—Elektra
DAVE EDMUNDS—Swan Song
NBODY WINS (single)—Elton
John—Geffen

RICK SPRINGFIELD—RCA

JOE WALSH—Asylum

HEAVY ACTION:

STEVE WINWOOD—Island
ERIC CLAPTON—RSO
JOHN COUGAR—Riva
CLIMAX BLUES BAND—WB
REO SPEEDWAGON—Epic
FRANKE & THE KNOCKOUTS—
Millennium
KIM CARNES—EMI-America
PHIL COLLINS—Atlantic
SANTANA—Col
CHRISTOPHER CROSS—WB

KZEL-FM/EUGENE

ADDS:
BAD GUYS WINNIN' (single)—
D B Cooper—WB
LES DUDEK—Col
DAVE EDMUNDS—Swan Song
TOM JOHNSTON—WB
LEE RITENOUR—Elektra
SPLIT ENZ—A&M
JIM STEINMAN—Epic/Cleve. Intl.
JOE WALSH—Asylum
KEVIN WET—Wet
WISHBONE ASH—MCA

HEAVY ACTION:
AC/DC—Atlantic
JEFFERSON STARSHIP—Grunt
SANTANA—Col
THE WHO—WB
BILLY SQUIER—Capitol
PHIL COLLINS—Atlantic
GARY U.S. BONDS—EMI-America
TOM PETTY AND THE HEARTBREAKERS (12")—
Backstreet/MCA
PRETENDERS (ep)—Sire
HUMBLE PIE—Atco

41 stations reporting this week.
In addition to those printed are:
WHFS-FM WABX-FM KGB-FM
KOME-FM KWST-FM

EMI America Signs Marty Balin



Jim Mazza, president of EMI America/Liberty Records, has announced the signing of Jefferson Airplane co-founder Marty Balin to EMI America. A solo debut for the label, entitled "Balin," is set for May release. Pictured at the signing are, from left: Dick Williams, vice president, promotion, EMI America/Liberty; Jack Satter, national singles promotion director, EMIA/Liberty; Bob Singer, national sales director, EMIA/Liberty; Joe Buchwald, Balin's manager; Balin; Mazza; Gary Gersh, director, talent acquisition, A&R, EMIA/Liberty; Don Grierson, vice president, A&R, EMIA/Liberty; and Clay Baxter, director artist development, EMIA/Liberty.

Disco File (Continued from page 21)

week on RCA, called "Inside of Me." The production work throughout is sophisticated, Philly-influenced pop-soul, but Williams' slightly buzzing voice lends each song a tougher feel than one expects of sweet soul, particularly on the cuts "Make It with You" (3:36) and "You Can Have It All." (3:36). "You Can Use It" (4:36) takes some time to get going, but really comes on in the last half, and we're really fond of "Who Said It Was Wrong" (3:43), a solid shuffler whose explicitness must have come from the Millie J. book of rules.

REAPPEARANCES: Top-notch material, all around. **Unlimited Touch's** "Searching To Find the One" (Prelude) is doubtless in everyone's hands by now; it's lengthened to 7:21 by Prelude's **Francois Kevorkian** and worth every second. Both the intro and conclusion are lengthened and sustained beautifully, with new instrumental and synthesizer portions added. The remix has triggered enormous sales in the northeast area, and has been stripped onto the album—indispensable. Pavillion has pressed a DJ's-only disco disc of instrumental mixes from the **Fantasy** album; all are re-edits that firm up each of the four cuts: "(Hey, Who's Gotta) Funky Song" (6:12), the early favorite; "Too Much Too Soon" (6:28); "Love Explosion" (5:51, brought in at the break); and "You Can't Lose What You Never Had" (7:26). This four-cut promo is an innovative idea that we'd like to see catch on. A fourth single, "Promises," has just been released from **Barbra Streisand's** inexhaustible "Guilty" album, and her many fans in disco will certainly be delighted by the simultaneous commercial release of a remixed twelve-inch version by Columbia. The cut now runs 5:55, opened up with some looping at the conclusion, punched up with a much more powerful bottom and built differently, sound-wise, at the beginning. Our copy was double-A-sided, but it would be a gas to find it in the stores with "Shake Me, Wake Me" on the flip . . . The two most popular cuts from the **Tantra** double album have been released on a disco disc, not only remixed, but in an entirely different language: "Tantra en Espanol" (Importe/12) includes Spanish-language versions of "Hills of Katmandu" and "Wishbone," edited to 5:17 and 6:42, respectively. Just right for DJs looking for a shorter version of the side-long originals; "Wishbone," in an even spacier mix, reminds us of those Euro-West African records that mystified and fascinated us years ago.

The "Stars on Long Play" album was rush-released last week on Radio Records, through Atlantic, to catch the single's overwhelming success. The material that appeared on the "Stars on 45" disco disc is collated differently, the Beatles soundalikes augmented with many new selections on one side-long medley, and the remainder edited together in another cut. Two rock 'n' roll medleys, borrowing heavily from **Little Richard's** songbook, round out the album. It goes without saying that the "Stars On" version far outdoes the other Beatles disco medleys (we remember two dreadful attempts on AVI and RSO); "Every Little Thing" and "Wait" work particularly well, of the new songs. Another medley that reached us just at press time blew us away: "The New Adventures of **Grandmaster Flash** on the Wheels of Steel" (Sugarhill) offers the "other half" of rap culture, the magic-fingers work of the spinner. The 5:49 cut is obviously a tape of a Grandmaster live performance, a hot mix of innumerable cues and re-cues, many of them done "on mike" as special beat effects. Actual portions of "Good Times," "Another One Bites the Dust" and "Rapture," among others, are used, transformed into strangely spacey fragments of sound and meaning. It's "Bits and Pieces" taken one step further; get it quick before any legal action stops the groove.

Gold 'Diver'



Island Records recently had a luncheon to celebrate Steve Winwood's album "Arc of a Diver." A cake made as an exact replica of the cover of the album was served, and Winwood, who is presently in England working on his next record, spoke to all those present over a speaker phone. Pictured from left are: Ron Goldstein, vice president of Island Records; Jerry Wexler, senior vice president A&R, Warner Bros.; Stewart Cohen, New York promotion, Warner Bros.; Mike Holzman, New York branch manager, WEA; Paul DeGennaro, New York sales manager, WEA; Murray Gitlin, senior vice president-treasurer, Warner Bros.; Valarie Goodman, New York promotion, Warner Bros.; Barry Eisenberg, marketing coordinator, WEA; and Warren Pudjak, special projects coordinator, WEA.

Convicted T-Shirt Bootlegger Sentenced to 60 Days in Jail

■ NEW YORK—Judge Eugene H. Nickerson of the United States District Court for the Eastern District of New York has sentenced Leon Dymburt, a convicted manufacturer of bootleg T-shirts, to 60 days imprisonment and fined his company, Great American Screen, \$10,000.

The April 17 decision stems from the court's criminal contempt proceedings against Dymburt and Great American for violating orders issued by Judge Nickerson in two cases: The Rolling Stones vs. Scorpio Screens and Great American Screen, a/k/a Be-Down Home Design; and Winterland Concessions Co., d/b/a Winterland Productions, et al vs. Plymouth Mills, et al.

The sentencing involved allegations of violations of two separate court orders preliminarily enjoining Great American, Dymburt, and the firm's officers, di-

rectors, and employees from manufacturing, distributing, selling, or otherwise commercially exploiting or dealing in any goods on which the names of the Rolling Stones or the Grateful Dead or the names and likenesses of the members of the groups appeared.

At the contempt trial, attorneys representing the Rolling Stones, the Grateful Dead and Winterland produced evidence that Dymburt and Great American deliberately continued to print and sell T-shirts with the Rolling Stones trademark, name and likeness in July 1978, distributing the shirts at 14 concerts subsequent to issuance of the order in the Stones case; and that in May 1980, Great American and Dymburt printed and thereafter distributed T-shirts at concerts bearing the trademark, name and likeness of the Grateful Dead.

Japanese Pact for Spinozza



Ed Newmark, president of Ed Newmark Associates, has announced the signing of guitarist David Spinozza to an exclusive worldwide recording contract with NP Promotions, KK, Tokyo. The agreement calls for three Spinozza albums to be produced in the U.S. for distribution in Japan. Distributions for the rest of the world will be handled by Newmark through licensees in a joint venture with NP. Pictured at the signing are, from left: Tabo Watanabe, Spinozza's co-producer; Japanese artist Goro, with whom Spinozza recently toured; Spinozza; Newmark; and Muneaki Nishikawa, president, NP Promotions KK.

Radio World

6

Radio Replay

By PHIL DIMAURO

■ IT'S REPORT CARD TIME AGAIN: Arbitron winter advances for 1981 have arrived from seven major markets, and there are a few startling developments to report. In New York, "urban contemporary" WKTU tied for first place while falling nearly two shares, 8.3 to 6.5, to meet rising WOR, which mixes talk and adult contemporary music, 6.2 to 6.5. WBLS slid from 7.1 to 6.4, putting it neck-in-neck with WKTU. AM pop music rivals WNBC (4.7 to 4.5) and WABC (3.6 to 3.5) hovered in the same strata they occupied in the fall book, while both major AOR's, WPLJ (3.7 to 4.1) and WNEW-FM (2.8 to 3.0) moved upward . . . In Los Angeles, talk station KABC remained at the top while maintaining a 6.9, while beautiful music-formatted KBIG topped music stations, rising 5.1 to 6.5. Album rock warhorse KMET, which moved up 3.6 to 3.9, was bested by its softer counterpart KNX-FM, 2.8 to 4.3. Pop/rock KRLA dropped from 4.1 to 2.9, while rival KRTH moved from 3.2 to 3.9, and A/C station KHTZ also jumped 3.0 to 3.6. On the country front, KLAC dipped 3.7 to 3.2; KZLA-FM advanced 1.6 to 2.5; and KHJ moved from 1.3 to 2.0 in its first all-country rating period . . . In Chicago, talk station WGN (9.7 to 10.5) held first place, while beautiful music station WLOO held at 6.9 to stay number two. Country-formatted WMAQ moved from 4.9 to 5.1, and black station WGCI dropped from 6.0 to 4.9, as black-formatted WBMX edged up 2.9 to 3.1. Classic top 40 WLS dropped 5.7 to 5.3, while WLS-FM, which now simulcasts part of the day, rose 1.2 to 3.5. AOR WMET (3.5 to 4.0) pulled ahead of competitor WLUP (3.8 to 3.4). Among A/C stations, WFYR climbed from 3.1 to 3.3; WCLR wavered from 3.3 to 3.2; and WKQX slid from 3.2 to 3.0 . . . In Philadelphia, news station KYW stayed in first place while dropping 11.6 to 9.4 after the baseball season. Among adult contemporaries, WMGK descended from 9.0 to 7.2, and WIP also dropped, 6.6 to 6.0, while WPEN rose 3.8 to 4.6. Black music station WDAS-FM moved up nearly a whole share from 5.3 to 6.2. In the album rock area, all three contenders made jumps: WMMR (5.3 to 5.9); WYSP (4.1 to 4.8); and WIOQ (3.4 to 4.0) . . . In Detroit, adult contemporary WJR stayed on top while rising 8.7 to 10.6, and album rocker WLLZ also took a jump from 8.7 to 9.2, while other AORs didn't come close: WNIC-FM (5.3 to 4.0); WRIF (5.1 to 4.3) and WABX (2.7 to 3.1) . . . In Boston, WCOZ took another amazing jump from 9.1 to 11.0, striking another blow for what they call "kickass rock 'n' roll," while last period's number one, A/C-formatted WHDH, also rose from 9.1 to 10.3. A/C competitor WBZ also moved up, 7.9 to 8.4. "Urban contemporary" WXKS-FM took a jump from 4.4 to 5.0, while pop/rock station WROR remained firm, 4.4 to 4.5. Album rocker WEEI-FM lost a share, 4.7 to 3.7, while WBCN went up from 4.2 to 4.8 . . . In San Diego, beautiful music station KJQY stayed far in front, moving from 9.3 to 9.0, while KGB-FM (7.0 to 6.6) remained ahead of competing album rockers KPRI (5.8 to 4.0) and XTRA-FM (5.4 to 5.3). A/C station KFMB rose a full point, 4.0 to 5.0.

MOVES: Chicago country station WMAQ has a new general manager in **Dave Martin**, who most recently held the same position at WDAF, Kansas City . . . **Loren Owens** has left KIMN, Denver, where he was morning man and operations director, to man the AM drive at WVBF, Boston . . . **Norm Slemenda**, from WJOI, Pittsburgh, will take over as GM of WYDD and WKPA in that city . . . **Chris Collier** will assume the post of PD of KILT, Houston, leaving KYTE and KLLB, Portland, Oregon, as operations director. **Chris Adams** from KWJJ, Portland, will join KYTE as PD . . . **Jack Chunn** is the new GM at KSJO and KXRK, San Jose . . . **Barry Mayo** is leaving his post as PD of WGCI in Chicago to become assistant program director of WXLO-FM in New York, in a joint work project with WXLO PD **Don Kelly**. His new job is effective May 18 . . . **Sharon Smith** has been named music director of WHRK, Memphis, which means she'll relinquish her role as music coordinator for the Plough Broadcasting chain, which owns WHRK. The chain's two other black-oriented stations, WXYV, Baltimore; and WVEE, Atlanta, will now be doing their own music.

EAST MEETS WEST BETWEEN THE BEEPS: A satellite telephone hookup recently allowed New Yorkers and Los Angeleans to discuss, live on the air in both cities, the time-honored question that's been

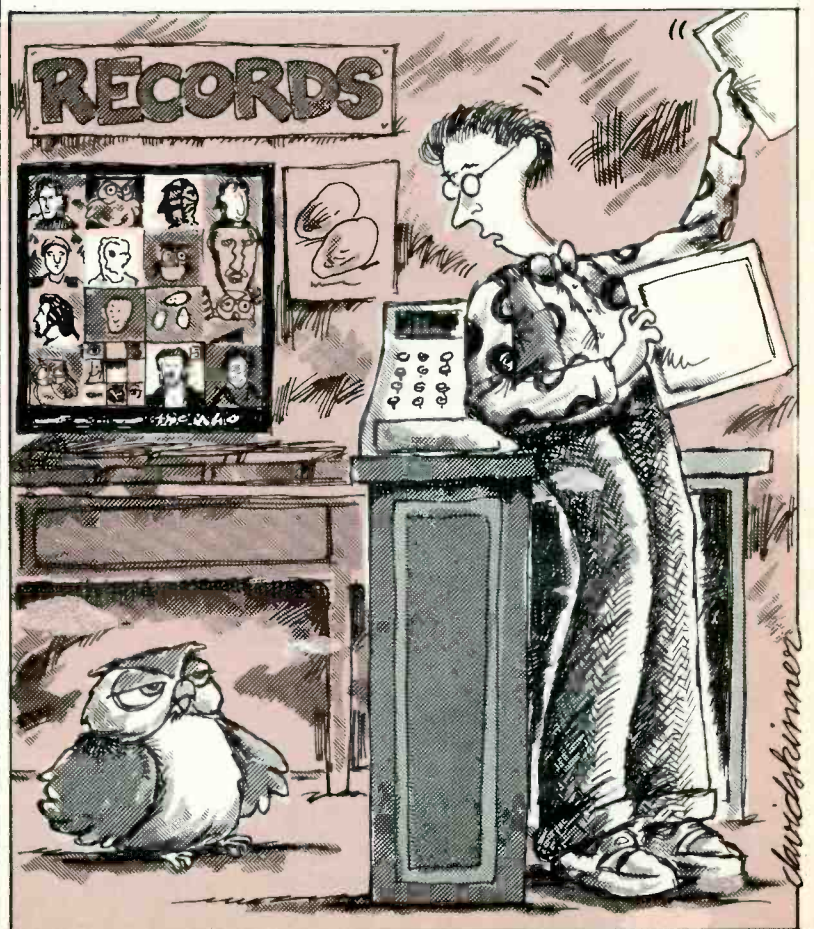
beaten to death and beyond over countless music biz lunches: Is there culture in Los Angeles? The east-west controversy (exemplified by the neurotic **Woody Allen's** plight in "Annie Hall") was explored by air personality **Larry Josephson** and listeners on his weekly program, "Bourgeois Liberation." Josephson, who spoke to Radio Replay in the midst of meetings at the recent public radio convention in Anaheim, said listener discussion centered around the dichotomy between the Los Angeles "laid back, good life, backyard barbecue, 12-year-old girlfriend, Mercedes" lifestyle, and the New York "Judeo-Protestant work ethic" which includes "running around all the time, being late for meetings, having heart attacks" and all that other stressful, unhealthy stuff. Nothing new to record industry folks. Josephson reports that while many New Yorkers transplanted to L.A. were "bored," there were several who said they enjoyed visiting there. Oh well, Josephson is probably right when he says this is part of a major philosophical difference that began with westward expansion, and will never be resolved. The best news is that doing the show was cheap: public radio transponder time only cost \$50 per hour, Josephson explained, because the U.S. government was nice enough to build 17 earth stations at a cost of \$16 million under a previous administration. Meanwhile, things weren't looking so bright at the public radio convention, where broadcasters faced cutbacks that will probably "devastate" public radio, according to Josephson. The mood at the convention, the veteran WBAL airperson said, was "very depressed . . . like a bon voyage party for the Titanic." More on public radio next week.

FCC Relaxes Rules (Continued from page 3)

Speaking in favor of proposals to allow business and institutional logos to be shown during programming, he said: "It may not be necessary for legislative fine tuning" but simply to "articulate broad policies."

In other FCC news, the Senate

Commerce, Science and Transportation Committee has announced the scheduling of hearings on the nomination of Mark S. Fowler as a member of the FCC. Fowler is Reagan's choice for FCC chairman. Hearings take place this week.



"Who?"

MAY 9, 1981

MAY 9
MAY 2

WKS. ON
CHART

1	3	ANGEL OF THE MORNING JUICE NEWTON Capitol 4976	11
2	1	MORNING TRAIN (NINE TO FIVE) SHEENA EASTON/ EMI-America 8071	12
3	2	JUST THE TWO OF US GROVER WASHINGTON, JR./ Elektra 47102	13
4	5	BEING WITH YOU SMOKEY ROBINSON/Tamla 54321 (Motown)	10
5	7	LIVING INSIDE MYSELF GINO VANNELLI/Arista 0588	7
6	4	HER TOWN TOO JAMES TAYLOR & J. D. SOUTHER/ Columbia 11 60514	9
7	9	WHAT ARE WE DOIN' IN LOVE DOTTIE WEST/Liberty 1404	7
8	6	SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 41309	15
9	10	SUKIYAKI TASTE OF HONEY /Capitol 4953	7
10	11	SAY YOU'LL BE MINE CHRISTOPHER CROSS/Warner Bros. 49705	6
11	14	WATCHING THE WHEELS JOHN LENNON/Geffen 49695 (WB)	6
12	12	TIME OUT OF MIND STEELY DAN/MCA 51082	8
13	15	BETTE DAVIS EYES KIM CARNES/EMI-America 8077	5
14	16	HOW 'BOUT US CHAMPAIGN/Columbia 11 11434	12
15	21	A WOMAN NEEDS LOVE (JUST LIKE YOU DO) RAY PARKER, JR. & RAYDIO/Arista 0592	5
16	23	SINCE I DON'T HAVE YOU DON McLEAN/Millennium 11804 (RCA)	4
17	24	AMERICA NEIL DIAMOND/Capitol 4994	3
18	19	I LOVED 'EM EVERY ONE T. G. SHEPPARD/Warner/Curb 49690	7
19	20	I LOVE YOU CLIMAX BLUES BAND/Warner Bros. 49669	7
20	22	BLESSED ARE THE BELIEVERS ANNE MURRAY/Capitol 4987	6
21	8	WHILE YOU SEE A CHANCE STEVE WINWOOD/Island 49656 (WB)	10
22	17	SUPER TROUPER ABBA/Atlantic 3806	7
23	13	KISS ON MY LIST DARYL HALL & JOHN OATES/RCA 12142	14
24	26	BUT YOU KNOW I LOVE YOU DOLLY PARTON/RCA 12200	4
25	25	I DON'T NEED YOU RUPERT HOLMES/MCA 51092	6
26	29	STARS ON 45 STARS ON/Radio 3810 (Atl)	4
27	18	LONELY TOGETHER BARRY MANILOW/Arista 0596	9
28	27	HELLO AGAIN (LOVE THEME FROM THE JAZZ SINGER) NEIL DIAMOND/Capitol 4960	15
29	32	I MISSED AGAIN PHIL COLLINS/Atlantic 3790	4
30	30	AIN'T EVEN DONE WITH THE NIGHT JOHN COUGAR/ Riva 207 (PolyGram)	6
31	35	FOOL IN LOVE WITH YOU JIM PHOTOGLO/20th Century Fox 2487 (RCA)	3
32	36	I'VE BEEN WAITING FOR YOU ALL OF MY LIFE PAUL ANKA/RCA 12225	2
33	28	MISTER SANDMAN EMMYLOU HARRIS/Warner Bros. 49684	11
34	38	SWEETHEART FRANKE & THE KNOCKOUTS/Millennium 11801 (RCA)	3
35	43	SAY WHAT JESSE WINCHESTER/Bearsville 49711 (WB)	2
36	40	ONE DAY IN YOUR LIFE MICHAEL JACKSON/Motown 1512	3
37	44	STILL RIGHT HERE IN MY HEART PURE PRAIRIE LEAGUE/ Casablanca 2332 (PolyGram)	2
38	41	LATELY STEVIE WONDER/Tamla 54323 (Motown)	3

CHARTMAKER OF THE WEEK

39	—	AI NO CORRIDA QUINCY JONES A&M 2309	1
40	31	WOMAN JOHN LENNON/Geffen 49644 (WB)	15
41	33	CRYING DON McLEAN/Millennium 11799 (RCA)	16
42	37	WASN'T THAT A PARTY ROVERS/Epic/Cleve. Intl. 19 51007	5
43	34	I CAN'T STAND IT ERIC CLAPTON/RSO 1060	8
44	48	SEVEN YEAR ACHE ROSANNE CASH/Columbia 11 11426	2
45	49	LOVE YOU LIKE I NEVER LOVED BEFORE JOHN O'BANION/Elektra 47125	2
46	—	LITTLE BALLERINA BLUE GEORGE FISCHOFF/Heritage 300	1
47	—	IS IT YOU LEE RITENOUR/Elektra 47124	1
48	39	SOMETIME, SOMEWHERE, SOMEHOW BARBARA MANDRELL/ MCA 51062	10
49	42	THE BEST OF TIMES STYX/A&M 2300	15
50	45	9 TO 5 DOLLY PARTON/RCA 12133	20

Art Direction, Part III:

WB's Adam Somers Helps To Make Music and Graphics Fit Together

By SAMUEL GRAHAM

LOS ANGELES—Warner Bros. Records' VP / creative services Adam Somers looks for what he calls "the aesthetic statement of the music" and "the aesthetic statement of the album graphic" to "have something in common." And while Somers, like most record label personnel who concern themselves with cover design (Pete Johnson is the label's VP/creative design), hesitates to draw a parallel between attractive graphics and substantial record sales, he is aware of the drawbacks inherent in a poor cover.

"Strictly from a marketing standpoint," Somers said, "a cover may help you slightly. But it can also hurt you, especially a cover that might lead you astray as to the style of music inside. You wouldn't want to show a rocker in a cowboy hat on the back of a pickup truck."

It is also important, Somers added, that covers reflect "a modicum of good taste," partly so as not to offend special interest groups like Women Against Violence Against Women. Racked accounts, whose business does not depend on record sales, "reject records based on not offending customers."

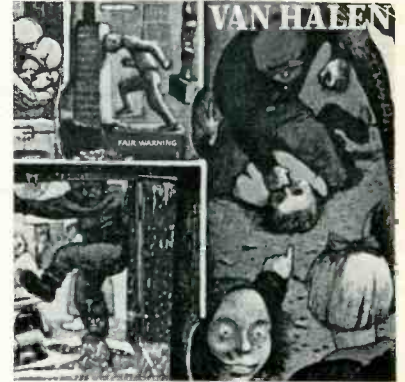
The Warners-distributed ECM label, he added, is "an excellent example" of music and graphics working together. The label has "a very intellectual musical repertoire, and their covers are indisputable, because you've moved into fine arts (with them); it's really another category."

Other complementary packages cited by Somers are those for Little Feat, designed by Neon Park; for Van Halen ("They have a high energy rock 'n' roll sound, so you get a much stronger statement on the cover; the edges are harder, the whole thing is more extreme"); and for the Clash's "London Calling" (on Epic), which Somers said is "perfect for what's inside that jacket. You know exactly what you're going to hear."

As for picturing the artist on the cover, "I'm not sure how important that is. With Rod Stewart, say, it may make a difference; with others it may make no difference at all. You're trying to match many different variables together." Nor is the adaptability of artwork to other marketing tools—in-store display pieces, ad minis and so on—a particular priority. "If the cover adapts

easily, it's a bonus. But there's always a way to work it out if it doesn't."

These days, Warners is "participating in (the design of) more covers than we ever did before,"



A hard-edged graphic statement: Van Halen's 'Fair Morning'

Somers noted. However, some of the label's most elaborate recent packages—for Fleetwood Mac's "Tusk" and the Who's "Face Dances," for example—were the responsibility of acts. Whether that is a good idea or not, he said, "is open to a lot of debate. I think an act is better off having all the input they want; it's a mistake to function completely outside of the record company. That's not to say that the label should always have the last word, though."

Triumph Names Owens

NEW YORK—Rock trio Triumph has named Joe Owens as its director of communications and marketing. Owens will work closely with RCA's promotion and marketing departments, and will handle tour coordination.

Owens had been general manager of Mushroom Records in Los Angeles. He had previously been director of artist development for CBS Records Canada and had established the Canadian music PR firm of Charles, Dunne & Owens.

CBS Names Madison Chicago Branch Mgr.

NEW YORK—John Madison has been appointed branch manager, Chicago, CBS Records, it was announced by Jim Scully, vice president, marketing, midwest region.

Madison's most recent position with CBS Records was branch manager, Houston. Prior to that he was sales manager, Dallas branch; sales representative, Cleveland; and singles record coordinator, Terre Haute.

Retail Report

MAY 9, 1981

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

HANDLEMAN/NATIONAL

JEFFERSON STARSHIP—Grunt
WAYLON JENNINGS—RCA
RONNIE MILSAP—RCA
WILLIE NELSON—Col
RAYDIO—Arista
ROLLING STONES—Rolling Stones
JAMES TAYLOR—Col
GINO VANNELLI—Arista
DOTTIE WEST—Liberty
WHO—WB

MUSICLAND/NATIONAL

AC/DC—Atlantic
GARY U.S. BONDS—EMI-America
KIM CARNES—EMI-America
JEFFERSON STARSHIP—Grunt
QUINCY JONES—A&M
ANNE MURRAY—Capitol
PRETENDERS—Sire
RAYDIO—Arista
TASTE OF HONEY—Capitol
GINO VANNELLI—Arista

PICKWICK/NATIONAL

AC/DC—Atlantic
DEVO—WB
JEFFERSON STARSHIP—Grunt
ANNE MURRAY—Capitol
PRETENDERS—Sire
RAYDIO—Arista
SANTANA—Col
GINO VANNELLI—Arista

RECORD BAR/NATIONAL

AEROBIC DANCE—Gateway
BILLY & THE BEATERS—Alfa
GARY U.S. BONDS—EMI-America
KIM CARNES—EMI-America
CLARKE/DUKE PROJECT—Epic
LEO KOTTKE—Chrysalis
ANNE MURRAY—Capitol
SKY—Arista
THIEF—Elektra (Soundtrack)
VAPORS—Liberty

SOUND UNLIMITED/NATIONAL

ERIC CLAPTON—RSO
GAP BAND—Mercury
HALL & OATES—RCA
WALTER HAWKINS—Word
RICK JAMES—Gordy
JEFFERSON STARSHIP—Grunt
CHAKA KHAN—WB
LEE RITENOUR—Elektra
SMOKEY ROBINSON—Tamla
DENIECE WILLIAMS—Col

WHEREHOUSE/NATIONAL

ROSANNE CASH—Col
DAVE EDMUNDS—Swan Song
HUMAN SEXUAL RESPONSE—Passpart
TOM JOHNSTON—WB
DAVID LINDLEY—Asylum
PURE PRAIRIE LEAGUE—Casablanca
LEE RITENOUR—Elektra
STARS ON RADIO—Radio
BILLY SQUIER—Capitol
BARRY & GLODEAN WHITE—Unlimited Gold

ALEXANDER'S/NEW YORK

ERIC CLAPTON—RSO
SHEENA EASTON—EM-America
GRATEFUL DEAD—Arista
HALL & OATES—RCA
JEFFERSON STARSHIP—Grunt
QUINCY JONES—A&M
JUICE NEWTON—Capitol
REO SPEEDWAGON—Epic
SMOKEY ROBINSON—Epic
WHO—WB

DISC-O-MAT/NEW YORK

GARY U.S. BONDS—EMI-America
DENNIS BROWN—A&M
CHANGE—RFC/Atlantic
FANTASY—Pavillion
CHAKA KHAN—WB
LENORE O'MALLEY—Polydor

PURE PRAIRIE LEAGUE—

Casablanca
SOUTHSIDE JOHNNY & THE ASBURY
JUKES—Mercury
JIM STEINMAN—Epic/Cleve. Intl.
BOBBY THURSTON—Prelude

KING KAROL/NEW YORK

CAROLE BAYER SAGER—Boardwalk
GARY U.S. BONDS—EMI-America
DENNIS BROWN—A&M
DAVE EDMUNDS—Swan Song
TERRI GIBBS—MCA
CHAKA KHAN—WB
NIGHT HAWKS—MCA (Soundtrack)
GINO SOCCIO—WB
SOUTHSIDE JOHNNY & THE ASBURY
JUKES—Mercury
JIM STEINMAN—Epic/Cleve. Intl.

RECORD WORLD-TSS STORES/NORTHEAST

ADAM & THE ANTS—Col
GARY U.S. BONDS—EMI-America
CHAMPAIGN—Col
JEFFERSON STARSHIP—Grunt
QUINCY JONES—A&M
WILLIE NILE—Arista
OZZY OSBOURNE—Jet
SOUTHSIDE JOHNNY & THE ASBURY
JUKES—Mercury
THIEF—Elektra (Soundtrack)
WHO—WB

SAM GOODY/EAST COAST

ADAM & THE ANTS—Col
DENNIS BROWN—A&M
JOHN COUGAR—Riva
DEVO—WB
GRATEFUL DEAD—Arista
JEFFERSON STARSHIP—Grunt
ANNE MURRAY—Capitol
SOUTHSIDE JOHNNY & THE ASBURY
JUKES—Mercury
ROBIN TROWER—Chrysalis
STEVE WINWOOD—Island

CUTLER'S/NEW HAVEN

ADAM & THE ANTS—Col
GARY U.S. BONDS—EMI-America
KIM CARNES—EMI-America
CHANGE—RFC/Atlantic
JOHN COUGAR—Riva
RICK JAMES—Gordy
GARLAND JEFFREYS—Epic
QUINCY JONES—A&M
CHAKA KHAN—WB
OZZY OSBOURNE—Jet

STRAWBERRIES/BOSTON

GARY U.S. BONDS—EMI-America
LEON BRYANT—Delite
CHANGE—RFC/Atlantic
JOE ELY—MCA
FAST FONTAINE—Capitol
CHAKA KHAN—WB
BILLY SQUIER—Capitol

FOR THE RECORD/BALTIMORE

GARY U.S. BONDS—EMI-America
CHANGE—RFC/Atlantic
CLARKE/DUKE PROJECT—Epic
RICK JAMES—Gordy
CHAKA KHAN—WB
OZZY OSBOURNE—Jet
BILLY SQUIER—Capitol
STARPOINT—Chocolate City
DENIECE WILLIAMS—Col
ROBERT WINTERS—Buddah

RECORD & TAPE COLLECTOR/BALTIMORE

GARY U.S. BONDS—EMI-America
KIM CARNES—EMI-America
CHANGE—RFC/Atlantic
CLARKE/DUKE PROJECT—Epic
PHIL COLLINS—Atlantic
DREGS—Arista
FRANKE & THE KNOCKOUTS—Millennium
RICK JAMES—Gordy
CHAKA KHAN—WB
BILLY SQUIER—Capitol

KEMP MILL/WASH., D.C.

GARY U.S. BONDS—EMI-America
CHANGE—RFC/Atlantic
CLARKE/DUKE PROJECT—Epic
FRANKE & THE KNOCKOUTS—Millennium
RICK JAMES—Gordy
JEFF LORBER FUSION—Arista
OZZY OSBOURNE—Jet
PURE PRAIRIE LEAGUE—Casablanca
38 SPECIAL—A&M
ZINGARA—Wheel

WAXIE MAXIE/WASH., D.C.

GARY U.S. BONDS—EMI-America
CHANGE—RFC/Atlantic
CLARKE/DUKE PROJECT—Epic
ANNE MURRAY—Capitol
BRENDA RUSSELL—A&M
SOUTHSIDE JOHNNY & THE ASBURY
JUKES—Mercury
RICK SPRINGFIELD—RCA
BILLY SQUIER—Capitol
JIM STEINMAN—Epic/Cleve. Intl.
ROBERT WINTERS—Buddah

PENGUIN FEATHER/NO. VIRGINIA

GARY U.S. BONDS—EMI-America
KIM CARNES—EMI-America
ROSANNE CASH—Col
CLARKE/DUKE PROJECT—Epic
DREGS—Arista
SOUTHSIDE JOHNNY & THE ASBURY
JUKES—Mercury
BILLY SQUIER—Capitol
THIEF—Elektra (Soundtrack)
ROBIN TROWER—Chrysalis
URBAN VERBS—WB

RADIO 437/PHILADELPHIA

GARY U.S. BONDS—EMI-America
TOM DICKIE & THE DESIRES—Mercury
ROBERT GORDON—RCA
GRATEFUL DEAD—Arista
RICK JAMES—Gordy
CHAKA KHAN—WB
JERRY KNIGHT—A&M
DAVID LINDLEY—Asylum
LEE RITENOUR—Elektra
GINO SOCCIO—Atlantic

FATHERS & SONS/MIDWEST

GARY U.S. BONDS—EMI-America
CHANGE—RFC/Atlantic
CLARKE/DUKE PROJECT—Epic
HUMBLE PIE—Atco
ANNE MURRAY—Capitol
CHAKA KHAN—WB
OZZY OSBOURNE—Jet
PURE PRAIRIE LEAGUE—Casablanca
SOUTHSIDE JOHNNY & THE ASBURY
JUKES—Mercury
BILLY SQUIER—Capitol

NATL. RECORD MART/MIDWEST

ALABAMA—RCA
GARY U.S. BONDS—EMI-America
KIM CARNES—EMI-America
FRANKE & THE KNOCKOUTS—Millennium
RICK JAMES—Gordy
CHAKA KHAN—WB
OZZY OSBOURNE—Jet
STARS ON LP—Radio
38 SPECIAL—A&M
GINO VANNELLI—Arista

WHERE HOUSE RECORDS/MICHIGAN

AEROBIC DANCE—Gateway
DAYTON—UA
CHAKA KHAN—WB
DEBRA LAWS—Elektra
JUDAS PRIEST—Col
PURE PRAIRIE LEAGUE—Casablanca
LEE RITENOUR—Elektra
BRENDA RUSSELL—A&M

SALESMAKER

WHAT CHA' GONNA DO FOR ME
CHAKA KHAN
WB

TOP SALES

WHAT CHA' GONNA DO FOR ME—Chaka Khan—WB
DEDICATION—Gary U.S. Bonds—EMI-America
CLARKE/DUKE PROJECT—Stanley Clarke & George Duke—Epic
MISTAKEN IDENTITY—Kim Carnes—EMI-America



BILLY SQUIER—Capitol
BILLY WITHERS—Col

RECORD CITY/CHICAGO

BILLY & THE BEATERS—Alfa
KIM CARNES—EMI-America
TOM DICKIE & THE DESIRES—Mercury
DAVE EDMUNDS—Swan Song
TOM JONES—Mercury
WILLIE NILE—Arista
LEE RITENOUR—Elektra
SOUTHSIDE JOHNNY & THE ASBURY
JUKES—Mercury
SKY—Arista
DON WILLIAMS—MCA

RADIO DOCTORS/MILWAUKEE

AURRA—Salsoul
JOHN CLARK—ECM
TOM JOHNSTON—WB
TOM JONES—Mercury
CHAKA KHAN—WB
PAVAROTTI—London
LEE RITENOUR—Elektra
ROMEO VOID—415 Records
SHO-NUFF—Malaco
JIM STEINMAN—Epic/Cleve. Intl.

LIEBERMAN/MINNEAPOLIS

ALABAMA—RCA
TOM JOHNSTON—WB
DAVID LINDLEY—Asylum
MAGAZINE—I.R.S.
PURE PRAIRIE LEAGUE—RCA
LEE RITENOUR—Elektra
SHERBS—Atco
SOUTHSIDE JOHNNY & THE ASBURY
JUKES—Mercury

TURTLES/ATLANTA

CONCRETE COWBOY BAND—Excelsior
HUMBLE PIE—Atco
CHAKA KHAN—WB
PASSAGE—A&M
PURE PRAIRIE LEAGUE—Casablanca
LEE RITENOUR—Elektra
SOUTHSIDE JOHNNY & THE ASBURY
JUKES—Mercury
ROGER TAYLOR—Elektra
BARRY & GLODEAN WHITE—Unlimited Gold
BILL WITHERS—Col

EAST-WEST RECORDS/CENTRAL FLORIDA

ED BRUCE—MCA
KIM CARNES—EMI-America
CHAMPAIGN—Col
CHANGE—RFC/Atlantic
STEPHANE GRAPPPELLI—Europa
HUMBLE PIE—Atco
DAVID LINDLEY—Asylum
DAVID SANBORN—WB
PAT TRAVERS—Polydor
VAPORS—Liberty

TAPE CITY/NEW ORLEANS

KIM CARNES—EMI-America
ROSANNE CASH—Col
PHIL COLLINS—Atlantic
RICK JAMES—Gordy
JEFFERSON STARSHIP—Grunt
TOM JOHNSTON—WB
CHAKA KHAN—WB
ANNE MURRAY—Capitol
RAYDIO—Arista
LEE RITENOUR—Elektra

HASTINGS-RECORD TOWN/SOUTHEAST

MOE BANDY & JOE STAMPLEY—Epic
BILLY & THE BEATERS—Alfa
PHIL COLLINS—Atlantic
CONCERTS FOR KAMPUCHEA—Atlantic
DANCERSIZE—Vintage
FRANKE & THE KNOCKOUTS—Millennium
LOVERBOY—Col

SHAKE RUSSELL & DANA COOPER

—MCA/Southcoast
DAVID SANBORN—WB
38 SPECIAL—A&M

INDEPENDENT RECORDS/COLORADO

AC/DC—Atlantic
BOPPERS—Mercury
KIM CARNES—EMI-America
COSMOS—RCA (Soundtrack)
SHEENA EASTON—EMI-America
CHAKA KHAN—WB
JEFF LORBER FUSION—Arista
MASS PRODUCTION—Cotillion
LEE RITENOUR—Elektra
THIEF—Elektra (Soundtrack)

SOUND WAREHOUSE/COLORADO

GARY U.S. BONDS—EMI-America
KIM CARNES—EMI-America
CLARKE/DUKE PROJECT—Epic
RICK JAMES—Gordy
CHAKA KHAN—WB
ANNE MURRAY—Capitol
OZZY OSBOURNE—Jet
T.G. SHEPPARD—WB
STARPOINT—Chocolate City
UNLIMITED TOUCH—Prelude

TOWER/PHOENIX

BILLY & THE BEATERS—Alfa
GARY U.S. BONDS—EMI-America
KIM CARNES—EMI-America
CHANGE—RFC/Atlantic
CLARKE/DUKE PROJECT—Epic
RICK JAMES—Gordy
CHAKA KHAN—WB
ANNE MURRAY—Capitol
PURE PRAIRIE LEAGUE—Casablanca
LEE RITENOUR—Elektra

LICORICE PIZZA/LOS ANGELES

GARY U.S. BONDS—EMI-America
CLARKE/DUKE PROJECT—Epic
DEVO—WB
RICK JAMES—Gordy
JEFFERSON STARSHIP—Grunt
DAVID LINDLEY—Asylum
POINT BLANK—MCA
ELVIS PRESLEY—RCA
RAYDIO—Arista
DAVID SANBORN—WB

MUSIC PLUS/LOS ANGELES

ADOLESCENTS—Frontier
GARY U.S. BONDS—EMI-America
LES DUDEK—Col
CHAKA KHAN—WB
DAVID LINDLEY—Asylum
MAGAZINE—I.R.S.
JIM PHOTOGLO—20th Century-Fox
ELVIS PRESLEY—RCA
LEE RITENOUR—Elektra
JIM STEINMAN—Epic/Cleve. Intl.

EUCALYPTUS RECORDS/WEST & NORTHWEST

CHAMPAIGN—Col
CLARKE/DUKE PROJECT—Epic
HALL & OATES—RCA
JEFFERSON STARSHIP—Grunt
CHAKA KHAN—WB
JEFF LORBER FUSION—Arista
PRETENDERS—Sire
RAYDIO—Arista
DAVID SANBORN—WB
38 SPECIAL—A&M

EVERYBODY'S RECORDS/NORTHWEST

AC/DC—Atlantic
APRIL WINE—Capitol
GARY U.S. BONDS—EMI-America
KIM CARNES—EMI-America
CLARKE/DUKE PROJECT—Epic
CONCERTS FOR KAMPUCHEA—Atlantic
FRANKE & THE KNOCKOUTS—Millennium
RAYDIO—Arista
REO SPEEDWAGON—Epic
SANTANA—Col



Record World Albums

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

MAY 9, 1981

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

MAY 9	MAY 2			WKS. ON CHART	
1	1	HI INFIDELITY	REO SPEEDWAGON	20	H
			Epic FE 36844		
			(11th Week)		
2	2	PARADISE THEATER	STYX/A&M SP 3719	15	H
3	3	FACE DANCES	THE WHO/Warner Bros. HS 3516	6	H
4	6	DIRTY DEEDS DONE DIRTY CHEAP	AC/DC/Atlantic SD 16033	4	H
5	5	ARC OF A DIVER	STEVE WINWOOD/Island ILPS 9576 (WB)	16	G
6	4	MOVING PICTURES	RUSH/Mercury SRM 1 4013 (PolyGram)	16	G
7	7	WINELIGHT	GROVER WASHINGTON, JR./Elektra 6E 305	24	G
8	8	KENNY ROGERS' GREATEST HITS	/Liberty LOO 1072	28	H
9	9	THE JAZZ SINGER (ORIGINAL SOUNDTRACK)	NEIL DIAMOND/Capitol SWAV 12120	22	I
10	10	ANOTHER TICKET	ERIC CLAPTON/RSO RX 1 3095	8	H
11	11	DOUBLE FANTASY	JOHN LENNON/YOKO ONO/Geffen GHS 2001 (WB)	21	H
12	18	BACK IN BLACK	AC/DC/Atlantic SD 16018	37	H
13	12	CRIMES OF PASSION	PAT BENATAR/Chrysalis CHE 1275	36	H
14	13	ZENYATTA MONDATTA	THE POLICE/A&M 4831	27	H
15	17	BEING WITH YOU	SMOKEY ROBINSON/Tamla T8 375M1 (Motown)	10	H
16	15	GUILTY	BARBRA STREISAND/Columbia FC 36750	29	H
17	14	DAD LOVES HIS WORK	JAMES TAYLOR/Columbia FC 36009	8	H
18	19	THE DUDE	QUINCY JONES/A&M SP 3721	6	H
19	20	GAP BAND III	/Mercury SRM 1 4003 (PolyGram)	17	H
20	22	LOVERBOY	/Columbia JC 36762	14	H
21	23	EXTENDED PLAY	PRETENDERS/Sire Mini 3563 (WB)	4	X
22	16	AUTOAMERICAN	BLONDIE/Chrysalis CHE 1290	21	H
23	27	FACE VALUE	PHIL COLLINS/Atlantic SD 16029	9	H
24	25	THE NATURE OF THE BEAST	APRIL WINE/Capitol SOO 12125	15	H
25	28	WILD-EYED SOUTHERN BOYS	38 SPECIAL/A&M SP 4835	13	G
26	26	CAPTURED	JOURNEY/Columbia KC2 37616	12	L
27	29	ZEBOP!	SANTANA/Columbia FC 37158	4	H
28	24	GRAND SLAM	ISLEY BROTHERS/T-Neck FZ 37080 (CBS)	8	H
29	35	A WOMAN NEEDS LOVE	RAY PARKER, JR. & RAYDIO/Arista AL 9543	4	H
30	32	MODERN TIMES	JEFFERSON STARSHIP/Grunt BZL1 3848 (RCA)	4	H
31	31	CONCERTS FOR THE PEOPLE OF KAMPUCHEA	VARIOUS ARTISTS/Atlantic SD 2 7005	4	L
32	36	NIGHTWALKER	GINO VANNELLI/Arista AL 9536	5	H
33	37	SHEENA EASTON	/EMI-America ST 17049	6	H
34	21	SUCKING IN THE SEVENTIES	ROLLING STONES/Rolling Stones COC 16028 (Atl)	6	H
35	33	SOMEWHERE OVER THE RAINBOW	WILLIE NELSON/Columbia FC 36883	8	H
36	34	CHRISTOPHER CROSS	/Warner Bros. BSK 3383	59	G
37	38	RADIANT ATLANTIC	STARR/A&M SP 4833	8	G
38	42	THREE FOR LOVE	SHALAMAR/Solar BZL1 3577 (RCA)	14	H
39	44	VOICES	DARYL HALL & JOHN OATES/RCA AQL1 3646	27	H
40	46	JUICE JUICE	NEWTON/Capitol ST 12136	6	H
41	40	HORIZON	EDDIE RABBITT/Elektra 6E 276	34	G
42	61	STREET SONGS	RICK JAMES/Gordy G8 1002M1 (Motown)	3	H
43	30	THE TWO OF US	YARBROUGH & PEOPLES/Mercury SRM 3834 (PolyGram)	16	H
44	49	TWICE AS SWEET	A TASTE OF HONEY/Capitol ST 12089	6	H
45	53	MIRACLES	CHANGE/Atlantic/RFC SD 19301	3	G
46	51	POINT OF ENTRY	JUDAS PRIEST/Columbia FC 37052	6	H



CHARTMAKER OF THE WEEK

47 114 MISTAKEN IDENTITY
 KIM CARNES
 EMI-America SO 17052



48	39	CELEBRATE	KOOL & THE GANG/De-Lite DSR 9518 (PolyGram)	27	H
49	54	DEV-O LIVE	DEVO/Warner Bros. Mini 3548	4	X
50	57	RECKONING	GRATEFUL DEAD/Arista A2L 8604	4	L
51	—	WHAT CHA' GONNA DO FOR ME	CHAKA KHAN/Warner Bros. HS 3526	1	H
52	52	LICENSE TO DREAM	KLEER/Atlantic SD 19288	8	G
53	58	FEELS SO RIGHT	ALABAMA/RCA AHL1 3930	6	H
54	47	GAUCHO	STEELY DAN/MCA 6102	21	I
55	60	NOTHIN' MATTERS AND WHAT IF IT DID	JOHN COUGAR/Riva RVL 7403 (PolyGram)	4	H
56	43	TO LOVE AGAIN	DIANA ROSS/Motown M8 951M1	10	H
57	45	RADIOACTIVE	PAT TRAVERS/Polydor PD 1 6313 (PolyGram)	7	H
58	59	HOW 'BOUT US	CHAMPAIGN/Columbia JC 37008	6	H
59	69	BLIZZARD OF OZZ	OZZY OSBOURNE/Jet JZ 36812 (CBS)	4	H
60	64	MY MELODY	DENIECE WILLIAMS/ARC/Columbia FC 37048	4	H
61	55	B.L.T. ROBIN TROWER WITH JACK BRUCE & BILL LORDAN/	Chrysalis CHR 1324	8	H
62	56	SUPER TROUPER	ABBA/Atlantic SD 5023	20	H
63	68	DANCERSIZE	CAROL HENSEL/Mirus/Vintage VNJ 7701	4	H
64	70	KINGS OF THE WILD FRONTIER	ADAM & THE ANTS/Epic NJE 37033	5	G
65	48	HOTTER THAN JULY	STEVIE WONDER/Tamla T8 373M1 (Motown)	25	H
66	41	IMAGINATION	WHISPERS/Solar BZL1 3578 (RCA)	17	H
67	95	DEDICATION	GARY U.S. BONDS/EMI-America SO 17051	2	H
68	81	VOYEUR	DAVID SANBORN/Warner Bros. BSK 3546	3	H
69	72	ANNE MURRAY'S GREATEST HITS	/Capitol SOO 12110	30	H
70	88	THE CLARKE/DUKE PROJECT	STANLEY CLARKE/GEORGE DUKE/Epic FE 36918	2	H
71	50	9 TO 5 AND ODD JOBS	DOLLY PARTON/RCA AHL1 3852	16	H
72	62	MAGIC	TOM BROWNE/Arista/GRP 5503	12	H
73	75	FANTASTIC VOYAGE	LAKESIDE/Solar BXL1 3720 (RCA)	22	H
74	71	GREATEST HITS	RONNIE MILSAP/RCA AHL1 3722	19	H
75	83	LOVE LIFE	BRENDA RUSSELL/A&M SP 4811	3	G
76	74	LEATHER & LACE	WAYLON & JESSI/RCA AAL1 3931	7	H
77	79	EVANGELINE	EMMYLOU HARRIS/Warner Bros. BSK 3508	10	G
78	66	PARTY TILL YOU'RE BROKE	RUFUS/MCA 5159	6	H
79	65	DIFFICULT TO CURE	RAINBOW/Polydor PD 1 6316	10	H
80	63	THE TURN OF A FRIENDLY CARD	ALAN PARSONS PROJECT/Arista AL 9518	24	H
81	78	INTENSITIES IN TEN CITIES	TED NUGENT/Epic FE 37084	8	H
82	67	'NARD	BERNARD WRIGHT/Arista/GRP 5011	8	H
83	91	SEVEN YEAR ACHE	ROSANNE CASH/Columbia JC 36965	4	G
84	84	FAME (ORIGINAL SOUNDTRACK)	/RSO RX 1 3080	3	H
85	94	CALL IT WHAT YOU WANT	BILL SUMMERS & SUMMERS HEAT/MCA 5178	2	H
86	73	HOUSE OF MUSIC	T.S. MONK/Mirage WTG 19121 (Atl)	11	G
87	98	KEEP ON IT	STARPOINT/Chocolate City CCLP 2018 (PolyGram)	2	H
88	96	MAGIC MAN	ROBERT WINTERS & FALL/Buddah BDS 5732 (Arista)	2	G
89	97	GALAXIAN	JEFF LORBER FUSION/Arista AL 9545	2	H
90	76	ESCAPE ARTIST	GARLAND JEFFREYS/Epic JE 36983	7	H
91	92	ROCK AWAY	PHOEBE SNOW/Mirage WTG 19297 (Atl)	3	G
92	100	FRANKE & THE KNOCKOUTS	/Millennium BXL1 7755 (RCA)	1	H
93	87	LOVE IS . . . ONE WAY	/MCA 5163	5	H
94	85	SOMEBODY'S KNOCKIN'	TERRI GIBBS/MCA 5173	4	H
95	80	MOUNTAIN DANCE	DAVE GRUSIN/Arista/GRP 5010	6	H
96	99	LOST IN LOVE	AIR SUPPLY/Arista AL 9545	44	H
97	90	IT'S JUST THE WAY I FEEL	GENE DUNLAP FEATURING THE RIDGEWAYS/Capitol ST 12130	4	H
98	93	GLASS HOUSES	BILLY JOEL/Columbia FC 36384	58	H
99	100	LABOR OF LOVE	SPINNERS/Atlantic SD 16032	2	H
100	108	HARDWARE	KROKUS/Ariola OL 1508 (Arista)	1	H

Record World Albums 101-200



MAY 9, 1981

MAY 9	MAY 2							
101	109	COCONUT TELEGRAPH	JIMMY BUFFETT/MCA 5169	(H)	151	128	TRUST	ELVIS COSTELLO/Columbia JC 37051 (H)
102	111	ROCKIHNROLL	GREG KIHN/Beserkley B2 10069 (E/A)	(G)	152	146	XANADU (ORIGINAL SOUNDTRACK)/MCA 6100	(I)
103	103	VERY SPECIAL	DEBRA LAWS/Elektra 6E 300	(H)	153	153	ALL AMERICAN GIRLS SISTER SLEDGE/Cotillion SD 16027 (Atl)	(H)
104	122	REACH UP AND TOUCH THE SKY	SOUTHSIDE JOHNNY & THE ASBURY JUKES/Mercury SRM 2 8602 (PolyGram)	(J)	154	134	CARNAVAL SPYRO GYRA/MCA 5149	(H)
105	115	UNsung HEROES	DREGS/Arista AL 9548	(H)	155	147	CONNECTIONS & DISCONNECTIONS FUNKADELIC/Lax JW 37087	(G)
106	106	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK)	WILLIE NELSON & FAMILY/Columbia S2 36752	(L)	156	156	DIRTY MIND PRINCE/Warner Bros. BSK 3478	(G)
107	77	MY LIFE IN THE BUSH OF GHOSTS	BRIAN ENO AND DAVID BYRNE/Sire SRK 6093 (WB)	(G)	157	—	AMERICAN PIE DON McLEAN/United Artists LN 10037	(H)
108	89	STONE JAM SLAVE	Cotillion SD 5224 (Atl)	(G)	158	—	BAD FOR GOOD JIM STEINMAN/Epic/Cleve. Intl. FE 36531	(H)
109	101	ALL AROUND THE TOWN	BOB JAMES/Columbia/Tappan Zee C2X 36786	(J)	159	162	BARRY & GLODEAN WHITE/Unlimited Gold FZ 37054 (CBS)	(H)
110	112	GREATEST HITS	DOORS/Elektra 5E 515	(H)	160	159	IN THE HEAT OF THE NIGHT PAT BENATAR/Chrysalis CHR 1236	(H)
111	113	MICKEY MOUSE DISCO	Disneyland/Vista 2504	(X)	161	182	BILLY & THE BEATERS/Alfa AAA 10001	(G)
112	86	THE RIVER	BRUCE SPRINGSTEEN/Columbia PC2 36854	(X)	162	155	PERFECT FIT JERRY KNIGHT/A&M 4843	(G)
113	104	VOICES IN THE RAIN	JOE SAMPLE/MCA 5172	(H)	163	176	WORKING CLASS DOG RICK SPRINGFIELD/RCA AFL1 3697	(H)
114	124	JERMAINE	JERMAINE JACKSON/Motown M8 948M1	(H)	164	173	LOVE LIGHT YUTAKA/Alfa AAA 10004	(G)
115	125	FORCE OF NATURE	SUN/Capitol ST 12192	(H)	165	165	WASN'T THAT A PARTY ROVERS/Epic/Cleve. Intl. JE 37107	(G)
116	82	IN OUR LIFETIME	MARVIN GAYE/Tamla T8 474M1 (Motown)	(H)	166	172	GOLDEN DOWN WILLIE NILE/Arista AB 4284	(G)
117	117	BOY	U2/Island ILPS 9646 (WB)	(G)	167	126	TENDERNESS OHIO PLAYERS/Boardwalk FW 37090	(H)
118	116	UNLIMITED TOUCH	Prelude PRL 12184	(G)	168	169	HONI SOIT JOHN CALE/A&M SP 4849	(G)
119	129	THIEF (ORIGINAL SOUNDTRACK)	TANGERINE DREAM/Elektra 5E 521	(H)	169	170	PASSAGE/A&M SP 4851	(G)
120	130	ALL MY REASONS	NOEL POINTER/Liberty LT 1094	(G)	170	163	FEEL ME CAMEO/Chocolate City CCLP 2016 (PolyGram)	(H)
121	127	GREATEST HITS	OAK RIDGE BOYS/MCA 5150	(H)	171	137	GREATEST HITS/LIVE HEART/Epic KE2 36888	(L)
122	105	CHAIN LIGHTNING	DON McLEAN/Millennium BXL1 7756 (RCA)	(H)	172	174	TURN UP THE MUSIC MASS PRODUCTION/Cotillion SD 5226 (Atl)	(G)
123	118	LEAGUE OF GENTLEMEN	ROBERT FRIPP/Polydor PD 1 6317 (PolyGram)	(H)	173	158	MAKING MOVIES DIRE STRAITS/Warner Bros. BSK 3480	(G)
124	119	GHOST RIDERS	OUTLAWS/Arista AL 9542	(H)	174	177	THIS IS ELVIS ELVIS PRESLEY/RCA CPL2 4031	(X)
125	107	LIVE EAGLES	Asylum BB 705	(L)	175	—	FOUL PLAY DENNIS BROWN/A&M SP 4850	(G)
126	136	WILD WEST	DOTTIE WEST/Liberty LT 1062	(G)	176	181	HIGH VOLTAGE AC/DC/Atlantic SD 36142	(G)
127	133	ARE YOU GONNA BE THE ONE	ROBERT GORDON/RCA AFL1 3773	(G)	177	183	OUCH! LAKE/Caribou JZ 37083 (CBS)	(G)
128	138	LET ME BE THE ONE	WEBSTER LEWIS/Epic FE 36878	(H)	178	141	CITY NIGHTS TIERRA/Boardwalk FW 36995	(H)
129	160	DON'T SAY NO	BILLY SQUIER/Capitol ST 12148	(H)	179	180	LET THERE BE ROCK AC/DC/Atlantic SD 36151	(G)
130	120	HIGHWAY TO HELL	AC/DC/Atlantic SD 19244	(H)	180	168	SPIRIT OF ST. LOUIS ELLEN FOLEY/Epic/Cleve. Intl. NJE 36984	(X)
131	123	I BELIEVE IN YOU	DON WILLIAMS/MCA 5133	(H)	181	184	SEND YOUR LOVE AURRA/Salsoul SA 8538 (RCA)	(G)
132	148	SOMETHING IN THE NIGHT	PURE PRAIRIE LEAGUE/Casablanca NBLP 7255 (PolyGram)	(H)	182	185	BY ALL MEANS ALPHONSE MOUZON/Pausa 7087	(G)
133	139	LATE NIGHT GUITAR	EARL KLUGH/Liberty LT 1079	(G)	183	193	LENORE LENORE O'MALLEY/Polydor PD 1 6321	(G)
134	102	THE GAME	QUEEN/Elektra 5E 513	(H)	184	—	FANTASY/Pavillion JZ 37151 (CBS)	(G)
135	131	GREATEST HITS	WAYLON JENNINGS/RCA AHL1 3378	(H)	185	196	IMITATION LIFE ROBIN LANE & THE CHARTBUSTERS/WB BSK 3537	(G)
136	121	TURN THE HANDS OF TIME	PEABO BRYSON/Capitol ST 12138	(H)	186	186	BUTT ROCKIN' FABULOUS THUNDERBIRDS/Chrysalis CHR 1319	(H)
137	135	EVERYTHING IS COOL	T-CONNECTION/Capitol ST 12128	(H)	187	191	NIGHTHAWKS (ORIGINAL SOUNDTRACK) KEITH EMERSON/Backstreet/MCA BSR 5198	(H)
138	150	GO FOR THE THROAT	HUMBLE PIE/Atco SD 33131	(G)	188	190	FLYING THE FLAG CLIMAX BLUES BAND/WB BSK 3493	(G)
139	149	FUN IN SPACE	ROGER TAYLOR/Elektra 5E 522	(H)	189	199	LOVIN' THE NIGHT AWAY DILLMAN BAND/RCA AFL1 3909	(G)
140	—	RIT LEE	RITENOUR/Elektra 6E 331	(G)	190	194	ULLANDA McCULLOUGH/Atlantic SD 19296	(G)
141	—	EL RAYO-X	DAVID LINDLEY/Asylum 5E 524	(H)	191	192	BOTH SIDES OF LOVE PAUL ANKA/RCA AQL1 3926	(G)
142	142	STARDUST	WILLIE NELSON/Columbia KC 35305	(G)	192	197	FROM BRANCH TO BRANCH LEON REDBONE/Emerald City FC 38136 (Atl)	(G)
143	145	INHERIT THE WIND	WILTON FELDER/MCA 5144	(H)	193	—	EARLY DAMAGE URBAN VERBS/Warner Bros. BSK 3533	(G)
144	—	WHERE DO YOU GO WHEN YOU DREAM	ANNE MURRAY/Capitol SOO 12144	(H)	194	164	YOU CAN TUNE A PIANO BUT YOU CAN'T TUNA FISH REO SPEEDWAGON/Epic JE 35082	(G)
145	143	AGAINST THE WIND	BOB SEGER & THE SILVER BULLET BULLET BAND/Capitol SOO 12041	(H)	195	167	KENNY LOGGINS ALIVE/Columbia C2X 36738	(J)
146	140	TRIUMPH	JACKSONS/Epic FE 36424	(H)	196	198	KING BEE MUDDY WATERS/Blue Sky JZ 37064 (CBS)	(G)
147	144	ANNIE (ORIGINAL CAST ALBUM)	Columbia JS 34712	(X)	197	188	LIVE AT MONTREUX MINGUS DYNASTY/Atlantic SD 16031	(H)
148	132	BARRY BARRY	MANILOW/Arista AL 9537	(H)	198	200	MUSTA NOTTA GOTTA LOTTA JOE ELY/South Coast/MCA 5813	(H)
149	157	SKYYPORT	SKYY/Salsoul SA 8537 (RCA)	(H)	199	—	I LOVE 'EM ALL T.G. SHEPPARD/Warner/Curb BSK 3528	(G)
150	154	AMERICAN EXCESS	POINT BLANK/MCA 5189	(H)	200	187	HAWKS/Columbia NJC 36922	(X)

BAM Chronicles the California Music Scene

By SAMUEL GRAHAM

■ LOS ANGELES—BAM, a publication calling itself "The California Music Magazine," recently published its 100th issue. Reaching such a milestone would be just cause for celebration on anyone's part, but for BAM—a freebie now well into its fifth year—the occasion may have been even sweeter, for 100 issues is about 98 more than editor/publisher Dennis Erokan ever expected to see.

In a recent interview with *Record World*, Erokan admitted that his impetus for putting BAM together in the first place was purely selfish. An out-of-work bass player at the time, Erokan started the publication "as a way for people to get to know me, to know that there was a bass player who needed a job. I figured that if I put out one or two issues, the musicians that I wanted to work with would find out about it, and that would be that—I could go back to playing music."

It didn't quite work out that way. After writing the first issue, selling the advertising and taking some 10,000 copies around to clubs and stores in the San Francisco area—all virtually by himself—Erokan found that the response far exceeded his wildest expectations. Outlets carrying that first issue reported that copies were snatched up almost immediately; several firms even contacted Erokan wondering why they hadn't been solicited for advertising. All in all, Erokan said, "It seemed too good to be true. And it really was, 'cause naturally there was a lot more work cut out for me than it seemed at the time."

The work has obviously paid off. Since that seat-of-the-pants first issue, BAM has expanded its editorial coverage and circulation to include not only San Francisco but all of California (BAM was originally an acronym for Bay Area Music); steadily added to a full-time staff that is now 20 strong; moved from a monthly to a fortnightly publication schedule (in 1978); and grown from 10,000 copies of each issue to 100,000, available in perhaps 2000 outlets statewide.

Through it all, BAM has maintained Erokan's belief in strong editorial coverage (the magazine's managing editor is Blair Jackson; Regan McMahon is associate editor, and Miles Hurwitz is associate publisher). "We've pioneered what a free paper can be," Erokan contended. "Five years ago, when BAM started, there were plenty of free shoppers' guides, but there really wasn't anything out there that had the commitment to editorial that we've had

from the beginning."

BAM's editorial criteria insist that reviews, features or news items be limited to artists with a California connection, although Erokan indicated that the connection can be pretty tenuous. An artist does not necessarily have to be a native of the state, or even have gotten his career started here; he could simply live here now, which allows for a review of an album by, say, Ian McLagen, an Englishman residing in Los Angeles. Erokan has even joked that Bruce Springsteen, a musician with a heavy east coast identification, could be included by virtue of his having a California driver's license.

One policy that has been fairly strictly maintained, however, is that of concentrating on lesser-known acts; the Plimsouls and X, for example, have recently been cover story subjects. BAM has also devoted space to the likes of Van Halen, Nicolette Larson and many others at a point when those acts were important mostly only to their mothers and managers. "It took publishers a while to realize that we wouldn't write about a group unless they were from California," Erokan said. "But at the same time, we'll write about the littlest group in California."

BAM's regular features include "Newsreels," bits of information assembled in a format not unlike Rolling Stone's "Random Notes"; record and performance reviews of California acts; "L.A. Nightbeat," a column devoted to local doings here (southern California editorial and advertising has increased to a level where the southern edition is now "pretty much the tail that wags the dog"); complete concert and club listings; personals, letters to the editor and even a record chart, originally modeled after *Record World's* but recently discontinued. A new addition is the "Visuals" section, with news and features devoted to film and video.

According to Erokan, recent

demographic studies have shown that BAM's most popular element, surprisingly enough, is its advertising. And while that discovery "blew my mind, and blew our editorial department's mind," he noted, Erokan also recognizes that effective advertising is the magazine's key to survival. "For a local paper," he said, "it's crucial that the advertising works, which means that whether you distribute one copy or 100,000, the advertisers have to get their money's worth."

Recognizing that national advertisers are reluctant to buy space in a local or regional publication, BAM has recently established the so-called "BAM network," a group of papers that also includes the Sweet Potato in Massachusetts, Maine and Minnesota, Good Times in New York and Florida, the Illinois Entertainer and a Texas publication (all of them free as well). This way, Erokan explained, a national advertiser can make a buy through BAM and have its ads appear throughout the network, whose total circulation is 500,000.

BAM also involves itself in various promotions, the most notable of which is the Bay Area Music Awards, known as the Bammies. The Bammies, held this year for the fourth time under BAM's aegis, recognize the achievements of San Francisco area musical performers, some of whom perform free of charge during the annual ceremony. Profits from the event—tickets this year went for \$25 and \$50—go to the Bay Area Music Archives (RW, April 12, 1980), a non-profit library/research center/museum that represents one of the few, if not only, efforts to thoroughly chronicle popular music and culture.

Currently underway are plans for what Erokan called a "video-music awards" presentation, to be held in Los Angeles, "emphasizing the combined video and music scenes in L.A., especially video directors."

T. S. Monk In-Store



Mirage recording group T.S. Monk recently made a special in-store appearance at the Disc-O-Mat outlet on Broadway in New York. The group's debut album, "House of Music," has just yielded a new single, "Candidate for Love." T.S. Monk is currently in the midst of a national tour. Shown behind the counter at Disc-O-Mat are, from left: Boo Boo Monk, Yvonne Fletcher and Theloniüs Monk, Jr.

Sternberg Joins Kragen

■ LOS ANGELES—Harriet Sternberg has been appointed media coordinator of the creative services department of Kragen & Company, it was announced by vice president of creative services Guy Thomas.

Sternberg will be involved in all publicity and promotion for the management company's clients, including Kenny Rogers, Dottie West, Kim Carnes, Dave Rowland & Sugar, Gallagher, Harry Chapin, Tom Chapin and Bill Medley.

Sternberg had been director of publicity and artist development at LAX Records/Far Out Productions.

Lieberman Promotes Sanders and Gohl

■ MINNEAPOLIS—Lieberman Enterprises has announced the promotions of Julie Towle Sanders to promotion coordinator and David Gohl to marketing coordinator. In their new positions, Sanders and Gohl will be involved in the formulation, implementation, and recap of Lieberman Enterprises' major marketing events.

Bryan Martinovich Named CBS Branch Mgr. For K.C. and St. Louis

■ NEW YORK—Bryan Martinovich has been named branch manager, Kansas City/St. Louis, CBS Records, it was announced by Jim Scully, midwest regional VP, marketing, CBS Records.

Martinovich's most recent position at CBS Records was sales manager, Atlanta branch. Prior to that he was a sales representative in both St. Louis and Kansas City.

MMG To Record Van Cliburn Winner

■ NEW YORK—Marvin Saines, executive vice president of the Moss Music Group, has announced an agreement with Anthony Phillips, executive director of the International Van Cliburn Piano Competition, by which MMG will record this year's grand prize winner. The winner will be named on May 31 in Fort Worth, after two weeks of preliminary sessions, semi-finals and finals.

A solo recital album is scheduled to be recorded in June on the Moss Music Group's new label, Vox Cum Laude. In addition, Saines, Phillips and Peter Diamond of the Royal Philharmonic Orchestra in London are making tentative plans to co-produce a concerto recording which will feature the Van Cliburn winner and the Royal Philharmonic.

Record World Black Oriented Music

Black Music Report

By NELSON GEORGE

■ Far too many Americans have gotten their ideas about African music from the stereotypical natives depicted in old Tarzan flicks. But Africa is a vast land with hundreds of tribal traditions and languages, and they have all made an impact on its musical expression. Western instruments, although expensive to purchase, are in wide use today. However, the sounds they make are usually interpreted in an African manner.

Two of the easiest to obtain examples of contemporary African music are **Fela Anikulupo-Kuti's** "Black President" (Arista UK, available as an import) and **Prince Nico Mbarga & Rocafil Jazz** (Rounder). Both men are Nigerian musicians who specialize in "African pop"—a genre that encompasses a wide range of African popular music, with some Western influence.

Fela is a kind of Nigerian equivalent of **Bob Marley**, highly political (he was the victim of a brutal attack by the ruling army in 1976) and musically progressive. As a young man in the '60s, he attended Howard University, where he listened to the period's "black power rhetoric" and musicians as diverse as **John Coltrane** and **James Brown**. Musically, he works at a remarkable fusion: jazz and dance music.

His saxophone playing clearly bears the Coltrane mark, while his band, Afrika 70, is always driving and soulful. Trap drums are rarely used in African percussion. Yet the use of all manner of hand percussion makes irresistibly danceable music. The title "Black President" is a reference to Fela's once-stated ambition to run for Nigeria's presidency. The album is receiving considerable attention in England where African music is widely accepted, and most major U.S. import stores have copies. Fela's "I Zombie" from the mid-70s, a great statement of political rage merged with the finest in African pop music, is also worth seeking out.

Prince Nico Mbarga is a major pop star in his country, and like pop stars everywhere his music avoids the controversial. Instead, his songs reflect many traditional themes: "Sweet Mother" is an ode to Mom, "Hypocrite In-Law" is about nasty relatives, and "Christina" is about a wayward girlfriend. His music, in contrast to Fela's, is lighthearted, with melodic guitar lines and staccato bass lines that wouldn't be out of place on an **Earth, Wind & Fire** LP.

All four cuts check in at over seven and a half minutes and all of Fela's songs are lengthy as well. Both men's songs use a mix of broken English and tribal languages. But that shouldn't put you off. If you enjoy Latin music, Calypso, or funk, much of this will sound familiar.

For a scholarly and comprehensive look at African music and its interaction with Afro-American and European music traditions, pick up **John Storm Roberts' "Music Of Two Worlds."** (William Morrow, paperback, 1974, \$3.45).

SKINNY LEGS AND ALL DEPT.: Boardwalk records and the Ohio

Players have announced a "Miss Skinny" contest in conjunction with the release of the Players' new single "Skinny." Twenty-one major market radio stations will ask female listeners, 18 years and over, to mail in photographs. A local contest will be held, and then five of the 21 local winners will be flown to Los Angeles for the finals. The winner of the "Miss Skinny" contest will have her image used in the next Ohio Players album merchandising campaign, though not necessarily on one of those famous Ohio Players covers. Fashion Fair Cosmetics is also involved in this promotion. . . **Kool & the Gang** face the infamous **Tom Snyder** in his den May 11 when they appear on the Tomorrow Show.

MUSIC OF NOTE: **Klymaxx** is the latest addition to the Solar family
(Continued on page 36)

Black Oriented Album Chart

MAY 9, 1981

- WINELIGHT**
GROVER WASHINGTON, JR./Elektra 6E 305
- BEING WITH YOU**
SMOKEY ROBINSON/Tamla TB 375M1 (Motown)
- GAP BAND II**
Mercury SRM 1 4003 (PolyGram)
- THE DUDE**
QUINCY JONES/A&M SP 3721
- A WOMAN NEEDS LOVE**
RAY PARKER JR. & RAYDIO/Arista AL 9543
- RADIANT**
ATLANTIC STARR/A&M 4833
- GRAND SLAM**
ISLEY BROTHERS/T-Neck FZ 37080 (CBS)
- THREE FOR LOVE**
SHALAMAR/Solar BZL1 3577 (RCA)
- STREET SONGS**
RICK JAMES/Gordy G8 1002M1 (Motown)
- WHAT CHA' GONNA DO FOR ME**
CHAKA KHAN/Warner Bros. HS 3526
- MY MELODY**
DENECE WILLIAMS/ARC/Columbia FC 34048
- IMAGINATION**
WHISPERS/Solar BZL1 3578 (RCA)
- MIRACLES**
CHANGE/Atlantic/RFC SD 19301
- HOW 'BOUT US**
CHAMPAIGN/Columbia JC 37008
- THE TWO OF US**
YARBROUGH & PEOPLES/Mercury SRM 1 3834 (PolyGram)
- LICENSE TO DREAM**
KLEER/Atlantic SD 19288
- TWICE AS SWEET**
TASTE OF HONEY/Capitol ST 12089
- CALL IT WHAT YOU WANT**
BILL SUMMERS AND SUMMERS HEAT/MCA 5176
- MAGIC**
TOM BROWNE/Arista/GRP 5503
- HOTTER THAN JULY**
STEVIE WONDER/Tamla TB 373M1 (Motown)
- THE CLARKE/DUKE PROJECT**
STANLEY CLARKE/GEORGE DUKE/Epic FE 36918
- FANTASTIC VOYAGE**
LAKESIDE/Solar BZL1 3720 (RCA)
- PARTY TILL YOU'RE BROKE**
RUFUS/MCA 5159
- LOVE IS**
ONE WAY/MCA 5163
- MAGIC MAN**
ROBERT WINTERS & FALL/Buddah BDS 5723 (Arista)
- HOUSE OF MUSIC**
T.S. MONK/Mirage WGT 19121 (Ari)
- STONE JAM**
SLAVE/Cotillion SD 5224 (Ari)
- 'NARD**
BERNARD WRIGHT/Arista/GRP 5011
- VERY SPECIAL**
DEBRA LAWS/Elektra 6E 300
- CELEBRATE**
KOOL & THE GANG/De-Lite DSR 9518 (PolyGram)
- LOVE LIFE**
BRENDA RUSSELL/A&M SP 4811
- JERMAINE**
JERMAINE JACKSON/Motown M8 948M1
- KEEP ON IT**
STARPOINT/Chocolate City CCLP 2018 (PolyGram)
- IN OUR LIFETIME**
MARVIN GAYE/Tamla TB 474M1 (Motown)
- TO LOVE AGAIN**
DIANA ROSS/Motown M8 951M1
- VOYEUR**
DAVID SANBORN/Warner Bros. BSK 3546
- TURN THE HANDS OF TIME**
PEABO BRYSON/Capitol ST 12138
- NIGHTWALKER**
GINO VANNELLI/Arista AL 9536
- IT'S JUST THE WAY I FEEL**
GENE DUNLAP FEATURING THE RIDGEWAYS/Capitol ST 12130
- EVERYTHING IS COOL**
T-CONNECTION/Capitol ST 12128
- LET'S BURN**
CLARENCE CARTER/Venture VL 1005
- LABOR OF LOVE**
SPINNERS/Atlantic SD 16032
- PERFECT FIT**
JERRY KNIGHT/A&M SP 4843
- FORCE OF NATURE**
SUN/Capitol ST 12442
- FRANK HOOKER & POSITIVE PEOPLE**
Panorama BXL1 3853 (RCA)
- LET ME BE THE ONE**
WEBSTER LEWIS/Epic FE 36878
- RIT**
LEE RITENOUR/Elektra 6E 331
- TURN UP THE MUSIC**
MASS PRODUCTION/Cotillion SD 5226 (Ari)
- THERE MUST BE A BETTER WORLD SOMEWHERE**
B.B. KING/MCA 5162
- GLAD YOU CAME MY WAY**
JOE SIMON/Posse POS 10002

PICKS OF THE WEEK

WHAT CHA' GONNA DO FOR ME
CHAKA KHAN—Warner Bros. HS 3526



Khan uses her impressive voice to fine effect under the guidance of producer Arif Mardin.

The title-cut single is moving impressively on the singles chart. There are also two covers of interest: an R&B version of the Beatles' "We Can Work It Out," and "And the Melody Still Lingers On (Night in Tunisia)," featuring Dizzy Gillespie's horn on his 1944 jazz classic.

I NEVER HAD IT SO GOOD
ARCHIE BELL—Becket BKS 013



The man who brought you "Tighten Up" is back, this time without the Drells. But they're not

missed, as Bell turns in an excellent solo outing, one of the surprises of the year. "Anytime Is Right" is already a club favorite, and songs like "I Had Never Made Love" and the title cut have definite radio appeal.

TELL ME WHERE IT HURTS
WALTER JACKSON—Columbia FC 37132



Walter Jackson is back on Columbia where he started, and it appears to be a happy return.

Under the direction of Chicago music maven Carl Davis, this album harks back in style to Jackson's mid-60s work on Okeh. The title cut is classic Chi-town soul, while several of the album's other seven cuts have an MOR flavor. An album for adult listeners.

LEON BRYANT
De-Lite DSR 8501 (PolyGram)



This singer-keyboardist debuts with an album that shows he definitely has hit-making potential. "I Promise," the album's last song, is a bouncy pop tune with a solid hook and a catchy vocal. "Mighty Body (Hotsy Totsy)" is funk in the raunchy Instant Funk mode, while "Something More" is a pleasant instrumental highlighted by Bryant's piano fills.



Black Oriented Singles

MAY 9, 1981

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

MAY 9	MAY 2		WKS. ON CHART
1	3	WHEN LOVE CALLS ATLANTIC STARR A&M 2312	11
2	1	BEING WITH YOU SMOKEY ROBINSON/Tamla 54321 (Motown)	13
3	7	A WOMAN NEEDS LOVE (JUST LIKE YOU DO) RAY PARKER, JR. & RAYDIO/Arista 0592	10
4	4	SUKIYAKI TASTE OF HONEY /Capitol 4953	14
5	8	WHAT CHA GONNA DO FOR ME CHAKA KHAN/ Warner Bros. 49692	8
6	6	HOW 'BOUT US CHAMPAIGN/Columbia 11 11433	14
7	2	JUST THE TWO OF US GROVER WASHINGTON, JR./ Elektra 47103	14
8	5	AI NO CORRIDA QUINCY JONES/A&M 2309	12
9	10	MAKE THAT MOVE SHALAMAR/Solar 12192 (RCA)	9
10	12	YEARNING GAP BAND/Mercury 76101 (PolyGram)	7
11	9	MAGIC MAN ROBERT WINTERS & FALL/Buddah 624 (Arista)	15
12	13	GET TOUGH KLEER/Atlantic 3788	10
13	11	IT'S A LOVE THING WHISPERS/Solar 12154 (RCA)	17
14	14	WHAT TWO CAN DO DENIECE WILLIAMS/ARC/Columbia 60504	10
15	19	YOUR LOVE IS ON THE ONE LAKESIDE/Solar 12188 (RCA)	7
16	15	DON'T STOP THE MUSIC YARBROUGH & PEOPLES/Mercury 76085 (PolyGram)	22
17	23	PARADISE CHANGE /Atlantic/RFC 3809	5
18	20	TONIGHT WE LOVE RUFUS/MCA 51070	9
19	21	KEEP ON IT STARPOINT/Chocolate City 3223 (PolyGram)	9
20	16	THIGHS HIGH (GRIP YOUR HIPS AND MOVE) TOM BROWNE/Arista/GRP 2510	16
21	24	CALL IT WHAT YOU WANT BILL SUMMERS & SUMMERS HEAT/MCA 51073	7
22	27	GIVE IT TO ME BABY RICK JAMES/Gordy 7197 (Motown)	6
23	22	YOU LIKE ME DON'T YOU? JERMAINE JACKSON/ Motown 1503	11
24	30	SWEET BABY STANLEY CLARKE & GEORGE DUKE/Epic 19 01052	5
25	35	TWO HEARTS STEPHANIE MILLS/20th Century Fox 2492 (RCA)	3
26	33	HURRY UP AND WAIT ISLEY BROTHERS/T-Neck 6 02033 (CBS)	4
27	32	DOUBLE DUTCH BUS FRANKIE SMITH/WMOT 8 5356	8
28	29	YOU'RE LYING LINX/Chrysalis 2401	8
29	17	TAKE IT TO THE TOP KOOL & THE GANG/De-Lite 810 (PolyGram)	11
30	31	BAD COMPANY ULLANDA McCULLOUGH/Atlantic 3804	8
31	18	BURN RUBBER GAP BAND/Mercury 76091 (PolyGram)	20
32	34	SUPERLOVE SKYY/Salsoul 2136 (RCA)	6
33	25	BON BON VIE (GIMME THE GOOD LIFE) T.S. MONK/ Mirage 3780 (Atl)	17
34	37	LATELY STEVIE WONDER/Tamla 54323 (Motown)	6
35	40	MAKE YOU MINE SIDE EFFECT/Elektra 47112	4
36	41	JUST CHILLIN' OUT BERNARD WRIGHT/Arista/GRP 2511	4
37	26	WATCHING YOU SLAVE/Cotillion 46006 (Atl)	20



38	39	LADY'S WILD CON FUNK SHUN /Mercury 76099 (PolyGram)	6
39	43	CAN YOU FEEL IT JACKSONS/Epic 19 01032	5
40	42	WHAT ARE YOU GOING TO DO WITH IT BETTY WRIGHT/ Epic 19 51009	6
41	50	PULL UP TO THE BUMPER GRACE JONES/Island 49697 (WB)	4
42	51	LIVING INSIDE MYSELF GINO VANNELLI/Arista 0588	5
43	48	BODY MUSIC STRIKERS /Prelude 8025	4
44	44	GOLDEN TOUCH ROSE ROYCE/Whitfield 49681 (WB)	7
45	49	LOVE DON'T STRIKE TWICE BLACKBYRDS/Fantasy 910	4
46	46	LET ME BE THE ONE WEBSTER LEWIS/Epic 19 51014	6
47	28	PRAISE MARVIN GAYE/Tamla 54322 (Motown)	12
48	54	IS IT YOU? LEE RITENOUR/Elektra 47124	2
49	55	NEXT TIME YOU'LL KNOW SISTER SLEDGE/Cotillion 46012 (Atl)	4
50	60	HEARTBEAT TAANA GARDNER/West End 1232	2
51	57	ARE YOU SINGLE AURRA/Salsoul 2139 (RCA)	3
52	62	IF YOU LOVE (THE ONE YOU LOSE) BRENDA RUSSELL/ A&M 2326	3
53	53	BODY FEVER BAR-KAYS/Mercury 76097 (PolyGram)	5
54	59	ONE ALONE MICHAEL WYCOFF/RCA 12179	4
55	66	REACTION SATISFACTION SUN/Capitol 4981	2

CHARTMAKER OF THE WEEK

56	—	NIGHT (FEEL LIKE GETTING DOWN) BILLY OCEAN Epic 19 02053	1
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57	63	WHEN I LOSE MY WAY RANDY CRAWFORD/Warner Bros. 49709	2
58	70	'SCUSE ME, WHILE I FALL IN LOVE DONNA WASHINGTON/ Capitol 4991	2
59	65	THE ELECTRIC SPANKING OF WAR BABIES FUNKADELIC/ Warner Bros. 49667	3
60	68	TELL ME WHERE IT HURTS WALTER JACKSON/Columbia 11 02037	2
61	—	FREAKY DANCIN' CAMEO/Chocolate City 3225 (PolyGram)	1
62	—	TAKE IT ANY WAY YOU WANT IT FATBACK/Spring 3018 (PolyGram)	1
63	—	ONE DAY IN YOUR LIFE MICHAEL JACKSON/Motown 1512	1
64	64	CONNECTIONS & DISCONNECTIONS FUNKADELIC/ LAX 8 70055	3
65	71	DON'T STOP K.I.D./Sam 81 5018	2
66	72	TELL 'EM I HEARD IT SANDRA FEVA/Venture 138	2
67	67	YOU GOT THE STUFF EXECUTIVE/20th Century Fox 2482 (RCA)	2
68	69	LOVE ATTACK MIGHTY FIRE/Elektra 47108	2
69	—	I REALLY LOVE YOU HEAVEN & EARTH/WMOT 02028	1
70	—	IF I DON'T LOVE YOU RANDY BROWN/Chocolate City 3224 (PolyGram)	1
71	36	PERFECT FIT JERRY KNIGHT/A&M 2304	23
72	—	ARE WE BREAKING UP JOE SIMON/Posse 5010	1
73	73	OOH SUGA WOOGA FRANK HOOKER & POSITIVE PEOPLE/Panorama 12196 (RCA)	2
74	58	YOU ARE EVERYTHING ELOISE LAWS/Liberty 1063	4
75	38	ALL AMERICAN GIRLS SISTER SLEDGE/Cotillion 46007 (Atl)	15

Black Music Report

(Continued from page 35)

of music. Produced by Otis Stokes and Stephen Shockley of Lakeside, it is a declaration of women's rights in the lyrical mold of Carrie Lucas' "Career Girl." But the groove on this disk is funkier and has progressive changes in the manner of Earth, Wind & Fire. With its strong dance groove, a tasty female vocal, and street-smart lyrics, this could add to Dick Griffey's collection of gold... Sundry Tucker's "Ask Millie" (TK) is a beautiful piece of Southern soul produced by veterans Clarence Reid (he also wrote the song) and Freddy Stonewall. Tucker, the daughter of Dixie Hummingbird Ira, has a sweet, innocent voice, but she handles the song's worldly words with aplomb. A promising debut.

RCA Promotes Hilda Williams

NEW YORK—RCA Records has promoted Hilda Williams to the position of manager, black music A&R administration.

Background

Hilda Williams joined RCA Corporation in November 1973 as executive secretary to the director of employment planning & practices, industrial relations.

Elmer Hill Joins MCA

LOS ANGELES — Elmer Hill has been named national field promotion manager, it was announced by Jerry Boulding, general manager of black product for MCA Records.

Among Hill's duties in the newly-created position, according to Boulding, will be coordinating promotion activities for the black product division. He will be based in Los Angeles.

We're shining even brighter now because

we're #1



ATLANTIC STARR



is definitely radiant with their first
#1 R&B single "When Love Calls"
AM 2312

ATLANTIC STARR. The album RADIANT.
SP 4833

Produced by James Carmichael
Management: Earl Cole/Cole Classic Management Agency: Regency Artists

On A&M Records & Tapes.

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Record World International

Canadian Platinum for Loverboy



CBS Records Canada recently presented Columbia recording group Loverboy with a double platinum plaque for their debut albums, "Loverboy." CBS Records New York executives were also on hand for the presentation following a Loverboy concert in Buffalo. Pictured from left are (back row): Mickey Eichner, VP, national A&R, Columbia Records; Bruce Lundvall, president, CBS Records Division; Stan Kulin, senior VP, sales/marketing, CBS Records Canada; Bruce Alan, manager; Scott Smith, Loverboy; Lou Blair, manager; Doug Johnson, Loverboy; Jeff Burns, director, A&R, English, CBS Records Canada; Paul Atkinson director, A&R, Columbia Records. Front row, from left: Mike Reno and Paul Dean, Loverboy; Bernie DiMatteo, president, CBS Records Canada; Matt Frenette, Loverboy; M.J. Caliendo, local promotion manager, Columbia Records, Buffalo. Kneeling: Ed Hynes, vice president, national promotion, Columbia Records.

Japan

By CARMEN ITOH

■ TOKYO—An extremely innovative program made its debut on FM Osaka on April 1. **Jim Doile**, an American DJ, hosts the program, "The American Music Station," in English, Monday through Friday from 9:30 a.m. to 10:50 a.m.

The reasons an American was selected as a DJ are: over 80 percent of the programs on FM Osaka play American and European music, and FEN (Far East Network), a military broadcasting station, is gaining popularity among young Japanese music fans, which may be indicative of their growing sense of internationalism. Since FEN is not broadcast in Osaka, FM Osaka decided to start a program which corresponded to it.

Last September, FM Osaka advertised in *Broadcasting*, the American trade magazine, for candidates. Out of 55 who applied, Doile, born in Cleveland, and a former DJ on KMOX, St. Louis, was chosen. Jim selects the music he wants, but a portion of the program each day highlights a special feature, such as AOR, dance music, and American top 40.

The largest percentage of listeners between 8 a.m. and noon are young housewives. What kind of reactions have they had to this all-English program? According to **Mamoru Ohshima**, a producer of the show, they have been receiving up to 400 postcards daily expressing approval. FM Osaka thinks their listeners are no longer averse to listening to English.

Thirty thousand fans thronged to Korakuen Stadium to see **Pink Lady's** farewell concert on March 31. **Me** and **Kay** of Pink Lady blazed away, enthusiastically performing their hit songs one after another, to put an end to the days of Pink Lady, which reigned for four years and 7 months. Twenty thousand pink balloons were released over the Stadium containing flower seeds and a piece of paper with their final wishes written on it: "Pink Lady is fading away. Please plant the memories of us in your garden."

Their 22 singles sold a total of 18 million copies, adding up to \$38.5 million (7.7 billion yen); their albums sold three million copies, amounting to \$28 million (5.6 billion yen); and their cassette sales totalled \$18.7 million (3.75 billion yen).

Me, who is changing her name to **Mie**, is scheduled to release a solo debut single on Victor Records on June 21. She remains with T&C Music Management Co., but **Kay** has left them for a new management company called Brain Planning to pursue her career as an actress.

England

By VAL FALLOON

■ LONDON — Last week's preview in Salzburg of the PolyGram/Philips/Sony mini-disc was seen by some observers here as a little premature. The choice of Salzburg during the week of the important music festival was logical in view of the international publicity surrounding that event, and the presence of **Herbert Von Karajan**, long an advocate of digital recording techniques and likely to endorse any new developments for the occasion. The mini-album, barely five inches in diameter, has sixty minutes of playing time and is laser-read, eliminating wear and tear problems. Its pocket-size gives it potential in the in-car entertainment field as well as domestic use, where buyers of the new player will be pleased to find it links up with existing amplification equipment. Philips and Sony joined forces on its development and so far Akai, Bang and Olufsen, Crown, and Revox have accepted it. But the fact remains that the launch is still a year away, and some observers pointed out that the unveiling last week was to establish it as the first in its field, as a competitor may have a similar development in preparation. One distinct advantage could be the mini-disc's compatibility with the videodisc. Material coded onto the disc—a book for example—could be "printed out" on a video screen. Another is that existing digital recordings can be transferred onto the mini-disc, and even analog recordings can be adapted. J. J. G. Van Tilburg of Philips said that he was confident most major manufacturers will adopt this system. Richard Busch of PolyGram Record Operations estimated that the discs would cost about 30 percent more than existing LPs, and that up to 500 titles could be available for the world launch in late 1982.

EMI TOPS AGAIN: EMI emerged the clear winner in both albums and singles for the first quarter of the year, according to a survey published by Record Business Research. Though Polydor was top singles label and CBS LPs label, EMI scooped as a corporation. The fact that **John Lennon** topped both album and singles artist categories following his untimely death in December would have contributed. **Adam And The Ants** came in second as artist in LPs and singles, beating established acts like **Barry Manilow** and **David Bowie**. However, top single for the period was **Ultravox'** "Vienna" and top LP, predictably, **Adam And The Ants'** "Kings Of The Wild Frontier" on the Epic label, bringing Epic to number 2 in the singles labels category. This survey is based on chart performance. Full sales figures for the quarter are expected from the BPI in a few weeks . . . A batch of 1961 **Beatles** tapes has emerged, featuring their own and other people's songs. Lawyers for the company claiming the rights have asked for those with an interest or claim to the titles to contact them. Non-Beatles titles include "Hello Little Girl," "September in the Rain," and "Searchin'." Ex-Beatles pressman Tony Barrow thinks these may be the tapes made for Decca as artist demos . . . Record companies received a verbal bashing at a seminar held during the Mervyn Conn country music festival at Easter. They were accused of failing to properly promote and support country and warned that they might miss out on the major music trend of the eighties. One MD said the claims were justified, as record companies tend to ignore the music except for the period leading up to the Easter festivals.

TAPE PUSH: While Island continues to release its controversial "one plus one" cassettes (15 more titles are due now) the HMV chain has joined the company in a promotion campaign involving 35 stores. Meanwhile, A&M is launching cassette-only titles with one complete LP on each side for the price of one. Artists featured include **Herb Alpert**, **Joan Armatrading**, **Rita Coolidge** and the **Carpenters** . . . The W.H. Smith multiple chain reports that its profit drop of three million pounds has nothing to do with records and tapes. It blames the losses on its book distribution and publishing operation . . . **Gary Numan's** farewell concert on Tuesday was somewhat overshadowed in the papers by news of the **Wings** split. But Numan swears it was his last gig, and the **Beggars Banquet** label is going ahead with the release and immediate deletion of souvenir live LPs culled from the 1979 and '80 tours.

Canada

By LARRY LeBLANC

■ TORONTO — It's sad to report the demise of Max Webster—one of this country's top bands. Sources at Anthem Records are close-mouthed about the break-up; however, internal personal differences are being cited as the reasons behind the decision. At the moment individual LP projects are also being discussed by each member of the noted group . . . Murray McLauchlan has added some material to the CanCon film "Melanie," which stars Paul Sorvino and Burton Cummings . . . Attic Records' group Lips has changed its name to Anvil . . . Teenage Head has finally returned to the recording studio for LP #3 . . . The Cabbagetown Tavern in town has opened a "video bar" consisting of six video monitors and with the audio accented through the club's house system. Over 50 artists appear in the video parade, from Spandau Ballet to Cliff Richards . . . Attic Records has prepared a special sampler from Goddo's upcoming live LP "Best Seat in the House," banded for radio airplay. The album itself is due out in late April as a double-set . . . Steve Popovich, are you listening? Ginette Reno has received a triple platinum award for her LP "Je Ne Suis Qu'une Chanson." This is the lady Michel Legrand on the Johnny Carson TVer described as one of the three best singers in the world (the other two being Edith Piaf and Judy Garland). Now, remember, Steve, I did tell you about her last year. You only get one more chance . . . Other platinum news includes Loverboy and Prism; Sharon, Lois & Bram's latest children's LP went gold . . . The Hypnotic/Intercan label has finalized license-agreement in Europe for the new Trce Myth LP, "Telegram." Pickwick Records has distribution rights in Canada . . . Country star Carroll Baker is no longer signed with RCA Canada but has signed a two-year pact with Excelsior Records, an arm of Pickwick International. A single and an LP are due early this month . . . Toronto is at Le Studio this month working on a second LP for Solid Gold Records. Producing is Terry Brown . . . Joni Mitchell, following work on a film project in Toronto titled "Love," is now living in Jamaica writing songs for her 13th LP . . . Robert Hamel has joined WEA Canada in Montreal as Quebec promotion and A&R director . . . Attic Records threw a posh spread at the dazzling Cabana Room of the luxurious Spadina Hotel here to celebrate its new distribution pact with Stiff-America.

The Coast

(Continued from page 15)

ary metal work next to a gold crown, and the juxtaposition of the two dissimilar metals and her saliva formed "a primitive crystal radio set that oscillates on the frequency of KAHl's five thousand watt transmitter." The woman, however (she preferred to remain anonymous), could have had it worse, since KAHl is on the air only from dawn to dusk. Otherwise she'd probably be having night-mares courtesy of AC/DC, Ted Nugent, Judas Priest and every other metal-cruncher on the playlist.

NAMES IN THE NEWS: Levon Helm hasn't exactly been overwhelmed with acting offers after his role in "Coal Miner's Daughter" (although he was excellent as Loretta Lynn/Sissy Spacek's father), but that's OK, because he still has his recording career. Helm is with MSS/Capitol Records now (MSS is the Muscle Shoals label), joining an impressive roster that includes Bonnie Bramlett, Lenny LeBlanc, Amazing Rhythm Aces songwriter/singer Russell Smith and Delbert McCintion. The Muscle Shoals Rhythm Section is supposed to be putting their own album together, but who knows when they'll find the time? Right now they're working with Billy Burnette on his second album for Columbia, which sounds like something to look forward to . . . Now that the film "Excalibur" appears to be happening, you can look for the inevitable flood of sword-and-sorcery epics, the Hollywood sheep mentality being what it is. We even know a guy who'll be writing one of 'em, once the writers' strike is over: John Mankiewicz, who used to work at RW and has been writing for the L.A. Herald-Examiner for some time, claims he will be working on something called "The God Spear," a David and Sharon Carson production which Mankiewicz will write with Kit Carson. If you possess this spear, so the story goes, you can rule the world, which might be good for a laugh or two . . . Rhino Records obviously has a good memory. Hot on the heels of the label's release of Spirit's "PotatoLand" and an album by a group called the Crossfires, featuring Mark Volman and Howard Kaylan in their pre-Turtles days, Rhino has signed Arthur Lee for a new solo project. Lee, of course, is best remembered as the leader of the late and great L.A. band called Love.

England's Top 25

Singles

- 1 MAKING UP YOUR MIND BUCKS FIZZ/RCA
- 2 CHI MAI ENNIO MORRICONE/BBC
- 3 GOOD THING GOING SUGAR MINOTT/RCA
- 4 LATELY STEVIE WONDER/Motown
- 5 THIS OLE HOUSE SHAKIN STEVENS/Epic
- 6 EINSTEIN A GO GO LANDSCAPE/RCA
- 7 CAN YOU FEEL IT JACKSONS/Motown
- 8 NIGHT GAMES GRAHAM BONNET/Vertigo
- 9 STARS ON 45 STAR SOUND/CBS
- 10 IT'S A LOVE THING WHISPERS/Solar
- 11 GREY DAY MADNESS/Stiff
- 12 INTUITION LINX/Chrysalis
- 13 AND THE BAND PLAYED ON SAXON/Carrere
- 14 MUSCLE BOUND SPANAU BALLETT/Reformation
- 15 CROCODILES ECHO & THE BUNNYMEN/Korova
- 16 JUST A FEELING BAD MANNERS/Magnet
- 17 ATTENTION TO ME NOLANS/Epic
- 18 DON'T BREAK MY HEART AGAIN WHITESNAKE/Liberty
- 19 FLOWERS OF ROMANCE PUBLIC IMAGE LTD./Virgin
- 20 KIDS IN AMERICA KIM WILDE/RAK
- 21 DROWNING-ALL OUT TO GET YOU BEAT/Go Feet
- 22 D DAYS HAZEL O'CONNOR/Albion
- 23 ONLY CRYING KEITH MARSHALL/Arrival
- 24 NEW ORLEANS GILLAN/Virgin
- 25 CAN'T GET ENOUGH OF YOU EDDY GRANT/Ensign

Albums

- 1 KINGS OF THE WILD FRONTIER ADAM AND THE ANTS/CBS
- 2 COME & GET IT WHITESNAKE/Liberty
- 3 HOTTER THAN JULY STEVIE WONDER/Motown
- 4 FUTURE SHOCK GILLAN/Virgin
- 5 JAZZ SINGER NEIL DIAMOND/Capitol
- 6 FUN IN SPACE ROGER TAYLOR/EMI
- 7 SKY 3 SKY/Ariola
- 8 THE FLOWERS OF ROMANCE PUBLIC IMAGE LTD./Virgin
- 9 MAKING MOVIES DIRE STRAITS/Vertigo
- 10 JOURNEYS TO GLORY SPANAU BALLETT/Reformation
- 11 HIT 'N RUN GIRLSCHOOL/Bronze
- 12 GO FOR IT STIFF LITTLE FINGERS/Chrysalis
- 13 FACE VALUE PHIL COLLINS/Virgin
- 14 VISAGE/Polydor
- 15 THIS OLE HOUSE SHAKIN STEVENS/Epic
- 16 VIENNA ULTRAVOX/Chrysalis
- 17 FACE DANCES WHO/Polydor
- 18 THE ADVENTURES OF THIN LIZZY/Vertigo
- 19 MANILOW MAGIC BARRY MANILOW/Arista
- 20 ROLL ON VARIOUS ARTISTS/Polystar
- 21 INTUITION LINX/Chrysalis
- 22 DOUBLE FANTASY JOHN LENNON/YOKO ONO/Geffen
- 23 CHRISTOPHER CROSS/Warner Bros.
- 24 IT'S NEVER TOO LATE STATUS QUO/Vertigo
- 25 BAT OUT OF HELL MEAT LOAF/Epic

Record World Jazz

Inner City: Small Label With Big Ideas

By JOSEPH IANELLO

■ NEW YORK — The small-is-beautiful philosophy made headway in the late seventies under the aegis of California Governor Jerry Brown, and while most of the record companies seemingly ignored what many felt was the watchword of the future, Irv Kratka, president and owner of Inner City Records, took that philosophy and turned it into an award-winning, pace-setting operation.

Inner City and its specialty line, Classic Jazz, are only five years old, but they're already setting examples for the rest of the industry with the utilization of a back-to-basics distribution system and the recent introduction of an audiophile chromium cassette line. Kratka formed Inner City as an offshoot of his highly successful Music Minus One (MMO), a play-along line that for the past 32 years has provided aspiring musicians with orchestral or rhythm tracks to practice by. But servicing the estimated 40 million Americans who play musical instruments wasn't enough to keep the work-minded Kratka busy. Kratka's lifelong passion for jazz made the transition from hobby to business after a chance encounter with an independent French producer.

"I was attending a trade show demonstrating my MMO records when a French representative of Musicdisc came over to my booth and showed me six or seven jazz records that weren't available domestically," Kratka recalled in a recent *Record World* interview. That was the spark that gave birth to Inner City, and within months, Kratka was licensing lines from all over the world. "We aggressively sought out producers who had their own labels and lines that were quite successful in Europe and then licensed their entire lines here. We created an instant catalogue."

Kratka quickly learned that existing distribution networks were not oriented to servicing jazz product. "We were finding distributors were not focusing on our product as much as they might be. They were always busy with other labels and never gave us any knowledge as to what was being sold in any specific markets." Determined to make available what he felt was some of the finest jazz being offered on record, Kratka abandoned the

independent distributors and with the help of vice president of sales Mort Hillman (who has since been appointed east coast sales director at RW) implemented his own sales staff.

According to Kratka, that staff—it's regionally-based and currently numbers 12—provides Inner City with several advantages which contribute substantially to the label's success. Despite the fact that each sales rep covers an abnormally large territory that requires many miles on the road and huge telephone bills ("With the cost of gasoline we accomplish more on the phone," said Kratka), their personal contact with stores is regarded as invaluable by Kratka. Equally important to Kratka is the immediate feedback to the New York computer center that the system affords: "We have to know where the record is so it isn't allowed to sit on a warehouse shelf. You really have to be on top of sales: it's imperative to marketing."

With that small but highly-effective sales staff and another 30 employees manning the various shipping, art, legal, computer, billing, and production departments at the midtown Manhattan headquarters, Inner City sales now represent almost two-thirds of MMO's total volume. And a recent addition to the Inner City family, the audiophile chromium cassette line, promises to boost sales even further. With an initial release of 55 titles—31 in February and the rest to follow by the end of May—Inner City is offering a full range of mainstream, fusion and classic jazz on BASF super chrome II cassettes at a suggested retail price of \$8.98.

"We're running between two and four thousand on each unit and we're quite astonished at the rate of sales," said Kratka. "We've already reordered the initial release and at this point the cassettes are running up to twenty-two percent of our total records sales."

Manufactured by the New Jersey-based Cassette Productions, the cassettes are made at eight to one speeds from 15 to 30-inch master tapes and packaged in a five-metal-screw housing which insures the highest quality reproduction standards. Complete, elaborate liner notes are included with each cassette,

ASCAP Salutes the Duke



The 82nd anniversary of the birth of Duke Ellington, April 29, was marked by the presentation by ASCAP of a special plaque to Ellington's son, Mercer. The plaque's inscription read in part: "ASCAP salutes the outstanding contributions of its renowned member Duke Ellington, whose music continues to delight new audiences in the Broadway sensation 'Sophisticated Ladies.'" Pictured from left are ASCAP's managing director Paul Marks; Mercer Ellington; ASCAP president Hal David; and Bert Litwin, co-producer of "Sophisticated Ladies" and vice president of Belwin Mills.

which is currently packaged in the traditional format, but may soon come in the 6x6 Shorewood design. "It (the Shorewood 6x6) intrigues us and we really think we're going to commit to it by the fall of this year," said Kratka. "We feel something has to be done to get cassettes out where people can handle them."

Seeing the current void in the availability of quality cassettes by fusion and mainstream jazz artists and a revolution in the use of cassettes during the past two years ("By the end of '81 I estimate there will be between 10 and 15 million portable players like the Sony Walkman in use," said Kratka), Kratka felt that the time was right to take advantage of Inner City's 340-plus record catalogue and release a "Rolls Royce cassette."

Besides pulling select releases from their fertile catalogue of classic jazz, Inner City plans to offer all new album product in the cassette format. That new product, if current trends subsist, will focus on fusion music. Kratka, who heads his one-man A&R department, has had great success with fusion artists like Jeff Lorber (who's since parted for Arista), Dan Siegel (currently the roster's biggest seller with his "Hot Shot" album and also reportedly being wooed by other major labels), Judy Roberts, Dry-jack, Japanese trumpeter Terumasa Hino, and others. That success and an eye on the growing adult audience make Kratka even more likely to continue mining fusion music in the future, as he explained:

"Fusion seems to be the unifying factor or bridging music for many people who come out of rock. I suppose they relate better to the electronics of it. We've rechanneled our energies to focus them in this direction."

Those energies include the release of a single, "Sweeter & Sweeter" from Hino's "Day-

dream" album, that will be part of a heavy promotion campaign aimed primarily at black radio. "It's a rarity for us to release a single, but when we feel we have the goods we're going to go with it," Kratka said. "We think the single will help push the album into very big numbers, larger than we've ever had."

Big numbers and small-is-beautiful don't always jibe, though, as was the case with Lorber. Kratka is quick to realize that and keeps his perspective aligned with the realities of today's music business. "It is a problem keeping artists. At a certain point in life they feel they want to move on and you have to deal with that. You can't take an artist in a death embrace . . . there's no guarantees that he will continue to produce the numbers you need. But it does happen and you just have to move on."

Inner City continues to move on, operating at a level different than the majors yet continuing to put out quality product that is well packaged and ready to hold up against any released by their big brothers. "When you talk about a staff of 30 people," Kratka winked, "there's that many people probably lined up at the coffee machine at any of the majors."

WRVR Listener Group Holds Benefit Shows

■ NEW YORK—Citizens for Jazz on WRVR, the listener group that has been protesting the switch by New York's only all-jazz commercial radio station to a country format, held a series of "Victory concerts" last week to raise money for their cause.

The group has submitted a petition to the FCC to deny license renewal for the station, which changed its call letters to WKHK shortly after the format change.

Audio Files

By SAMUEL GRAHAM

■ This week marks the first installment of a *Record World* column devoted to the audiophile recording business. The column, which will include product reviews, news, information and short features about this small but growing market, will appear on an occasional basis. Several audiophile manufacturers will have already heard from me by the time this appears; any and all others, as well as record and hi-fi dealers involved with audiophile products (or anyone else, for that matter), are hereby encouraged to contact me at RW's west coast offices about any matter you might consider pertinent.

ROCK ON: Since the audiophile business is a relatively young one, manufacturers are still testing the waters to determine just what the demographic limits of this market are. It has generally been assumed, based on surveys conducted by the individual makers, that audiophile buyers are a fairly affluent breed—with investments in home stereo equipment in the neighborhood of \$2500 to \$3000—whose tastes in music tend towards classical, jazz and pop that is more sophisticated than the standard AOR fare. It can be reasoned that these folks probably have little interest in the sonic qualities of hard rock records that were made to be heard over three-inch car radio speakers in the first place. Lately, however, companies like Nautilus, Mobile Fidelity Sound Lab and CBS' Mastersound division have been releasing rock records in audiophile configurations, and it will be interesting to see how well this product will do.

Nautilus marketing director **Baxter Boyington** points out that his company's half-speed remasterings of albums like *"The Cars"* and the **Police's** *"Zenyatta Mondatta"* are no mere experiments. "Nobody's got the money to experiment," Boyington said. "Our releases are a reflection of the demand we're seeing for this product." Audiophile consumers, he added—at least the ones with "fair gear," in the \$1500 range—"are getting younger, and are more oriented towards buying the product in record stores," instead of the usual hi-fi outlets. "And their tastes are running increasingly to rock 'n' roll."

The Police album, regardless of who buys it, was a good choice for the half-speed technique (for the uninitiated, the term is self-explanatory: the original tape is re-cut at half its original speed, which allows for more information to be preserved on the lacquer disc). The band's music is more spacious and atmospheric than many other rockers'; theirs is a full, wrap-around instrumental sound, carried by guitarist **Andy Summers'** chording rather than mind-frying single note solos, and the added clarity and dynamic range provided by the half-speed process makes the music seem even tighter than it already is.

Of course, it helps that *"Zenyatta Mondatta"* is a terrific record, because after all, all the sophisticated procedures in the world won't improve bad music. In choosing to half-speed master **Blondie's** *"Parallel Lines,"* Mobile Fidelity has picked what is arguably this band's best album, so they, too, are off on the right foot. But to these ears at least, *"Parallel Lines"* doesn't seem to benefit a great deal from the technique, although the definition of the sound is excellent and surface noise is negligible.

As for other audiophile rock product, Capitol Records has released a limited edition half-speed version of **Billy Squier's** new *"Don't Say No"* album (very limited, apparently—don't look for this one to show up at retail), while Mastersound has half-speed masters available of previously-released albums by **Bruce Springsteen** (*"Born To Run"* and *"Darkness on the Edge of Town"*), **Heart**, **Santana**, **Boston**, **Billy Joel** and several others. Nautilus will soon release **J. Geils'** *"Love Stinks,"* among others.

TURN IT UP: Just in case you're looking for some new equipment on which to play your audiophile recordings and happen to have a spare \$40,000, you might consider the **Mark Levinson HQD** system. We managed to check one out at the **Christopher Hansen, Ltd.** salon not long ago, and it is truly awesome to behold. It comes with six, count 'em, monaural amplifiers (three per side) to power the speakers, each of which includes a Hartley low frequency driver, a Quad mid-range electrostatic panel and a Decca ribbon high frequency driver—hence the HQD designation. For most of us, of course, the price is prohibitive, especially since the \$40,000 tag doesn't even include a turntable (Hansen uses a \$2500 Oracle table). But the HQD system has apparently found its market quite successfully. About 100 of them have been sold since production started in 1974, and there's now a back-order list. Line forms to the rear.

Concert Review

Rollins and Washington Play Together

■ Grover Washington, Jr. didn't play his bulleted top five single "Just the Two of Us" at New York's Town Hall last Saturday night (25), but the capacity crowd registered no protests.

Washington has been one of the most successful of those musicians who apply a jazz background and sensitivity to a pop context; in fact, he has emerged as one of the few saxophone-playing pop stars ever. But on this particular evening, he was playing a respectful second fiddle (or sax, if you will) to Sonny Rollins, an artist who, although he sells considerably fewer records than Washington, has been the idol and inspiration of a generation of saxophonists, not least among them Washington himself.

Pairing Washington and Rollins was a calculated risk on the part of the concert's promoters, New Audiences; happily, it was a risk that paid off. Rollins is one of the most unpredictable artists in jazz. On a good night, there is no more inventive improviser or charismatic performer than Rollins, but on a less-than-good night he can be distressingly uninspired. Washington is largely untested in a straight jazz context, although he is among the most melodic and swinging of the fusion stars. Would they mesh? And on what common ground?

A clue to what the evening held in store was offered right away: for the first time in years, Rollins had no piano player in his band, relying only on bassist Bob Crenshaw and drummer Al Foster for

support. Rollins was giving himself and Washington room in which to stretch out.

Washington joined Rollins for the evening's second number, "Old Devil Moon," and their collaboration seemed tentative, as if they were warily checking each other out. There was little spirited interaction between Rollins and Washington (who, apparently out of deference to a man considered by many to be the greatest living tenor saxophonist, elected to leave his own tenor at home and stick to the soprano sax).

But when Washington returned for the second set of the evening, everything meshed. On "You Do Something to Me," taken at the kind of relaxed medium tempo that often brings out the best in saxophonists, the two played off each other with remarkable drive and wit. On "God Bless the Child," they weaved contrapuntal lines with sure-footed grace. Best of all was the encore, Rollins' tune "Oleo." With Crenshaw and Foster ably stoking the fire, the two saxophonists captured the jam session spirit at its best with their ferocious solos and, especially, with their energetic, playful interplay.

Throughout the evening, and especially after the intermission, Rollins looked delighted to be playing off such an able foil; Washington looked delighted to be accepted as a peer by one of the all-time jazz greats; and the audience was delighted by the beautiful music the two made.

Peter Keepnews

The Jazz LP Chart

MAY 9, 1981

- WINELIGHT**
GROVER WASHINGTON, JR./Elektra 6E 305
- VOYEUR**
DAVID SANBORN/Warner Bros. BSK 3546
- MAGIC**
TOM BROWNE/Arista/GRP 5503
- THE CLARKE/DUKE PROJECT**
STANLEY CLARKE/GEORGE DUKE/Epic FE 36918
- MOUNTAIN DANCE**
DAVE GRUSIN/Arista/GRP 5010
- GALAXIAN**
JEFF LORBER FUSION/Arista AL 9545
- VOICES IN THE RAIN**
JOE SAMPLE/MCA 5172
- THE DUDE**
QUINCY JONES/A&M SP 3721
- ALL MY REASONS**
NOEL POINTER/Liberty LT 1094
- 'NARD**
BERNARD WRIGHT/Arista/GRP 5011
- RIT**
LEE RITENOUR/Elektra 6E 331
- IT'S JUST THE WAY I FEEL**
GENE DUNLAP FEATURING THE RIDGEWAYS/Capitol ST 12130
- LATE NIGHT GUITAR**
EARL KLUGH/Liberty LT 1097
- BY ALL MEANS**
ALPHONSE MOUZON/Pausa 7087
- CARNAVAL**
SPYRO GYRA/MCA 5149
- KISSES**
JACK McDUFF/Sugarhill SH 247
- ALL AROUND THE TOWN**
BOB JAMES/Columbia/Tappan Zee C2X 36786
- LET ME BE THE ONE**
WEBSTER LEWIS/Epic FE 36878
- CALL IT WHAT YOU WANT**
BILL SUMMERS & SUMMER'S HEAT/MCA 5178
- LOVE LIGHT**
YUTAKA/Alfa AAA 10004
- EXPRESSIONS OF LIFE**
HEATH BROTHERS/Columbia FC 37126
- ONE NIGHT STAND: A KEYBOARD EVENT**
VARIOUS ARTISTS/Columbia KC2 37100
- VERY SPECIAL**
DEBRA LAWS/Elektra 6E 300
- PATRAO**
RON CARTER/Milestone M 9099 (Fantasy)
- INHERIT THE WIND**
WILTON FELDER/MCA 5144
- EASY AS PIE**
GARY BURTON QUARTET/ECM 1 1184 (WB)
- M**
ABERCROMBIE QUARTET/ECM 1 1191 (WB)
- GIVE ME THE NIGHT**
GEORGE BENSON/Qwest/WB HS 3453
- NIGHT PASSAGE**
WEATHER REPORT/ARC/Columbia JC 36793
- YOU MUST BELIEVE IN SPRING**
BILL EVANS/Warner Bros. HS 3504

Nuestro Rincon (Continued from page 42)

St., New York. En el acto, se harán anuncios públicos del acuerdo llegado entre SIN y los Directivos del Desfile de la Hispanidad de Nueva York, para presentar esta poderosa demostración de fuerza hispánica, a través de las cámaras televisivas de la pujante empresa latina de Estados Unidos. Están invitando a representantes de todos los diferentes países Latinoamericanos, así como de España y Portugal, para que envíen delegaciones oficiales que participen en el Desfile. SIN enviará su imagen a más de sus 100 afiliados de costa a costa y estará disponible para satélite a todas sus estaciones miembros a través de la Organización de la Televisión Iberoamericana (OTI) en Europa y Latinoamérica. Lamentablemente, compromisos establecidos anteriormente me impiden asistir a este "cocktail," pero el espíritu de cooperación nuestro estará presente. Y ahondando en el asunto, si el Festival OTI tomara como fuerza una amplia cooperación con la industria discográfica, en lugar de mirarla a reojo y con todo tipo de reserva y discriminación, posiblemente el Festival OTI sí se convierta en una poderosa fuerza en vez del desfile de ridículos en el cual se ha convertido.

En charla con **Silvia Rodríguez** de Kim Records de Nueva York, he llegado a la conclusión que desde que Silvia tomó su primer "stand" en Midem, el año pasado, su determinación de hacer de su sello una fuerza dentro de la industria se ha ido haciendo patente. Me envía Silvia una foto de su "booth" en Midem y excelente material promocional que iré usando a medida que la situación lo permita . . . Recibo carta de **Michel Zgarka** de MZ Productions del 7033 Transcanadienne, Suite 220, Montreal H4T 1S 2 P.Q. Canada, que dice: "He visto reportado en Record World el lanzamiento en España del sencillo de **Miguel Ríos** con "Santa Lucía" y su álbum "Rocanrol Boomerang" estará también disponible prontamente. Si desea recibir reportes de ventas y de radio, por favor, háganoslo saber, a más de las posibilidades de exportar este producto al mercado en Español. Comoquiera que el producto está disponible en Canadá, nos sentimos deseosos de exportarlo a todos los mercados, donde se mantenga un interés fuerte." . . . Bueno, Michel, "el movimiento se demuestra andando." . . . **Mario Briones** de KTOY-FM, 1101 So. Yakima Ave., Tacoma, Washington 98405, no considerará material promocional recibido de las empresas discográficas, que no sean remitidos a dos copias, ya que al sufrir deterioro o pérdida del material en medio del éxito, se ven obligados a discontinuar su promoción. A la vez, informa Mario, que **Humberto Mundo Herrera**, que fuera Director de Programación de Radio KAPI en Pueblo, Colorado, ha entrado a formar parte del elenco de Locutores de KTOY . . . Y ahora . . . ¡Hasta la próxima!

CBS International held a dinner for all Latin American executives last week in an elegant Miami restaurant. Among those in attendance were: **Ron Chaimowitz**, **Fritz Henschell**, **Allen Davis**, president, CBS Records International; **Dick Asher**, deputy president and chief operating officer, CBS Records Group; **Nick Cirillo**, **Tomás Muñoz**, who has just started operating from Brazil; **Manolo Díaz**, formerly with CBS in Paris; **George Tavares** from CBS Publishing; **D'Aldo Romano**; **Sergio Roseblatt** from Discos CBS; **Manuel Vil-**

larreal, **Raúl Bejarano** and **Armando de Llano** from CBS Mexico; and **Hecio Cuomo** from CBS Argentina. It was indeed an unforgettable night.

The record industry in Argentina is going through very difficult times nowadays, but the energy of some of its members is easing the crisis. The "International Fair of the Record" took place last week attended by all the members from the Argentinean record industry with the exception of EMI Odeon. The event took place at the Sociedad Rural in Buenos Aires and was telecast by ATC. It seems that now is the time for cooperative projects . . . I received an invitation from **Marcy MacDonald**, special projects publicist for the SIN National Spanish Television Network, to attend a cocktail party at the Salon de Actos Culturales of the Casa de España in New York. At the April 21 gathering, an agreement was announced between SIN and Desfile de la Hispanidad Inc., to jointly present the parade which, for the past seventeen years, has commemorated the discovery of America each October with a march up Fifth Avenue. The parade this year will be broadcast live by SIN to more than one hundred affiliates coast to coast and made available via satellite to the member stations of the OTI (Organization of the Televisión Iberoamericana) throughout Latin America and Europe. They have invited all Latin American countries as well as Spain and Portugal to send official delegations and marchers to participate in this year's parade.

Silvia Rodríguez from Kim Records in New York sent me a photo of her company at MIDEM this year. It is obvious that Silvia is working hard in order to place her label at the top. I also appreciate all the promotional material I received from them. Congratulations, Silvia! . . . I received a letter from **Michel Zgarka** from MZ Productions in Canada which stated: "I read in Record World about the release in Spain of the single by **Miguel Ríos**, 'Santa Lucía,' and also his LP entitled 'Rocanrol Boomerang.' As long as this product is available in Canada, we will gladly export this product to any markets interested. MZ Productions is located at: 7033 Transcanadienne, Suite 220, Montreal H4T 1S 2P.Q. Canada." . . . **Mario Briones** from KTOY-FM Radio at 1101 South Yakima Avenue, Tacoma, Washington 98405, requests that all record companies send two copies of promotional material, due to the possibility of records getting lost or damaged. He also informed me that **Humberto Mundo Herrera**, former program director for KAPI Radio in Pueblo, Colorado, has joined the staff of KTOY. Congratulations! And now, that's it!

Radio Action

Most Added Latin Record

(Tema más programado)

(International)	(Salsa)
"Proculo Olvidarte"	"Galera Tres"
(M. Alejandro-A. Magdalena)	(Tite Curet Alonso)
HERNALDO	ISMAEL MIRANDA
(Alhambra)	(Fania)

Latin American Album Picks

(Continued from page 42)



DESPACITO . . . Y SIN APURO

CONJUNTO BEMBE—Suave K-714

En producción de Louis F. Bauza y con arreglos de José Madera, Alberto Mercado, Gil Valentín y Frankie Colón, el Conjunto Bembe con Tony Nadal en las partes vocales, nos brinda una grabación cargada de ritmo y sabor neoyorquino. Salsa buena pa' bailar. "Negra Bonita," (T. Nadal) "Sueño Borincano," (T. González) "Despacito y Sin Apuro" (J. Andrews) y "Todo Eso." (J. Andrews)

■ Produced by Louie F. Bauza and arranged by J. Madera, A. Mercado, G. Valentín and Frankie Colón, Conjunto Bembe offers some very danceable salsa, featuring Tony Nadal's vocals. "En Busca De Un Nuevo Amor" (J. Pérez-H. Pérez), "Tu Pañuelo" (D.R.) and "Tu Retrato" (T. Nadal).

PRESENT A SU EXITO



"AMAME"

OLGA MARIA



Distribuido por:
Musical Records Co.
P.O. Box 75
Hialeah, Fla. 33010
Musart 10810

Wagner, Mahler and a Trio of Pianists

By SPEIGHT JENKINS

NEW YORK—Two facts about the accompanying retail report are worthy of note. One is that *Parsifal*, only recently available, has become Classic of the Week, passing not only the Stern 60th Birthday Celebration but Luciano Pavarotti's *My Own Story*. The release, a fine one on Deutsche Grammophon, was discussed in this space last week; that the public warms so quickly to a six-record album indicates that the great drought in Wagner recording has displeased many listeners. Certainly, one understands why there have been few recent recordings: Wagner operas are long, and the number of Wagner singers, as this recording proves, is not a large one. Yet buyers want to hear Wagner, not just played by an orchestra but sung, and it would behoove record companies to search for the voices that can make the Wagnerian operas live on disc. The market has been proved.

The second is that, though not a best seller this week, Klaus Tennstedt's Angel recording of the Mahler Third, which came out in March, showed a rise in popularity this week and was reported by three of the stores surveyed. It is a wonderful recording, one of the most thoughtful versions of this symphony on records. As usual with Tennstedt, it is personal but not willful. One feels in his reading the joy in the work, the clashing of emotions, the abundance of nature, the overwhelming lyrical line and the occasional solemnity. The London Philharmonic plays wonderfully well—the unnamed post-hornist is a master—and Ortrud Wenkel makes a commanding contralto soloist.

An uncommonly fine Philips recording unites the talent of Alfred Brendel with the imagination of Franz Liszt. The record seems all the better because the works are the late music of the composer, works that usually are less than rewarding. Brendel brings to each a total vision, plus his breathtaking technique. On this record he uses the technique not just to state the musical ideas clearly but to express the variety of moods in the work. The familiar "Valse oubliée No. 1" is joined with some really rare works: "Unstern, Sinistre—Disastro" and "Schafow—Frage und Antwort," for instance. The play-

ing is visionary, and what has sometimes seemed in recital by others only to be note-spinning now seems to have real musical content. The French selections—"Aux Cypres de la Villa d'Este," "Les jeux d'eau a la Villa D'Este" and the "Sunt lacrymae rerum" from the third year of the *Annees de Pelerinage*—have a lighter, more poetic air than the others, but all seem to catch the essence of the music.

Emanuel Ax is one of the most interesting young American pianists, and for RCA he has just recorded a new Beethoven disc, including the "Appassionata" Sonata and "Les Adieux" Sonatas. His "Appassionata" has all the technical finish one associates with Ax, but it is quite novel in context. He seems much more inwardly directed than is the norm for this work. The passion in the music is allowed to sound, but there is no attempt to dramatize or amplify what is present. It makes for a more poetic "Appassionata," one that is not for a moment dull. It was particularly interesting to hear in the light of a recent New York performance at Carnegie Hall by a Portuguese pianist, Sequiera Costa, who also played the "Appassionata." He went the other direction, making the work even more dramatic. From the first notes his was clearly a grand theatrical statement. Though a bit overdone, it was undeniably exciting. The two performances dramatize graphically the enormous space possible in this masterpiece. In "Les Adieux" (No. 26, in E flat, Opus 81a) Ax plays with somber radiance, bringing much poetry to his approach.

On Philips can also be found an unusual record of Bartok by Zoltan Kocsis, a 29-year-old Hungarian pianist with the usual European background and a large number of prizes to his credit. What makes the record interesting is the repertoire—such unusual Bartok as 15 Hungarian Peasant Songs, Improvisations on Hungarian Peasant Songs, Three Folk Songs from the Csik District, Four Dirges, and Sketches—none of which fit into anybody's idea of standard repertory. The music is very interesting, suggesting impressionism in the early "Four Dirges," and the composer's striking ability to develop Hungarian folk melodies.

Classical Retail Report

MAY 9, 1981

CLASSIC OF THE WEEK



WAGNER

PARSIFAL

HOFMANN, MOLL, VAN DAM, KARAJAN

Deutsche Grammophon Digital

BEST SELLERS OF THE WEEK

WAGNER: *PARSIFAL*—Hofmann, Moll, Van Dam, Karajan—DG Digital

KORNGOLD: *VIOLANTA*—Marton, Jerusalem, Janowski—CBS

MAHLER: *SYMPHONY NO. 10*—Levine—RCA

LUCIANO PAVAROTTI: *MY OWN STORY*—London

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

VERDI: *LA TRAVIATA*—Sutherland, Pavarotti, Bonyngue—London Digital

SAM GOODY/EAST COAST

ELLY AMELING: *THINK ON ME*—CBS

CHOPIN: *SELECTED PIECES*—Pollini—DG

KORNGOLD: *VIOLANTA*—CBS

MAHLER: *SYMPHONY NO. 3*—Tennstedt—Angel Digital

MAHLER: *SYMPHONY NO. 10*—RCA

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

PAVAROTTI: *MY OWN STORY*—London

PERLMAN & PREVIN: *A DIFFERENT KIND OF BLUES*—Angel

STERN 60TH BIRTHDAY CELEBRATION—CBS Mastersound

WAGNER: *PARSIFAL*—DG Digital

KING KAROL/NEW YORK

BARTOK: *COMPLETE QUARTETS*—Tokyo—DG

CORIGLIANO: *CLARINET CONCERTO*—Mehta—New World

KORNGOLD: *VIOLANTA*—CBS

MAHLER: *SYMPHONY NO. 10*—RCA

ORFF: *CARMINA BURANA*—Shaw—Telarc

PAVAROTTI: *MY OWN STORY*—London

POPS ON THE MARCH—Williams—Philips Digital

PERLMAN & PREVIN: *A DIFFERENT KIND OF BLUES*—Angel

STERN 60TH BIRTHDAY CELEBRATION—CBS Mastersound

WAGNER: *PARSIFAL*—DG Digital

RECORD & TAPE COLLECTORS/ BALTIMORE

BARTOK: *CONCERTO FOR ORCHESTRA*—Maazel—DG

THE VILLAGE BAND—Canadian Brass—RCA

KORNGOLD: *VIOLANTA*—CBS

MAHLER: *SYMPHONY NO. 3*—Tennstedt—Angel Digital

PAVAROTTI: *MY OWN STORY*—London

SCHUMANN: *OBOE AND PIANO SONATAS*—Holliger, Brendel—Philips

TCHAIKOVSKY: *TRIO*—Perlman, Harrell, Ashkenazy—Angel

VERDI: *LA TRAVIATA*—London Digital

WAGNER: *PARSIFAL*—DG Digital

WILSON: *PLEASURE SONGS FOR FLUTE*—Angel

LAURY'S/CHICAGO

BRUCKNER: *SYMPHONY NO. 5*—Solti—London

BRUCKNER: *SYMPHONY NO. 6*—Solti—London

MAHLER: *SYMPHONY NO. 10*—Rattle—Angel

PACHELBEL: *KANON*—Paillard—RCA

PAVAROTTI: *MY OWN STORY*—London

STERN 60TH BIRTHDAY CELEBRATION—CBS Mastersound

STRAUSS: *ALSO SPRACH ZARATHUSTRA*—Reiner—Mobil Fidelity

TCHAIKOVSKY: *TRIO*—Perlman, Harrell, Ashkenazy—Angel

VERDI: *LA TRAVIATA*—London Digital

WILSON: *PLEASURE SONGS FOR FLUTE*—Angel

JEFF'S CLASSICAL/TUCSON

BARTOK: *DUOS*—Perlman, Zukerman—Angel

BEETHOVEN: *SONATAS*—Bilson—Nonesuch

LISZT: *LATE PIANO MUSIC*—Brendel—Philips

MAHLER: *SYMPHONY NO. 10*—RCA

MENDELSSOHN, BRUCH: *VIOLIN CONCERTO*—Mintz, Abbado—DG—Mintz, Abbado—DG

MOUSSORGSKY: *PICTURES AT AN EXHIBITION*—Davis—Philips

GALA NEW YEAR'S CONCERT IN VIENNA—Maazel—London Digital

ORFF: *CARMINA BURANA*—Mata—RCA

VERDI: *LA TRAVIATA*—London Digital

WAGNER: *PARSIFAL*—DG Digital

TOWER RECORDS/ SAN FRANCISCO

KORNGOLD: *VIOLANTA*—CBS

MAHLER: *SYMPHONY NO. 3*—Tennstedt—Angel Digital

MAHLER: *SYMPHONY NO. 10*—RCA

GALA NEW YEAR'S CONCERT IN VIENNA—Maazel—London Digital

POPS ON THE MARCH—Williams—Philips Digital

VIRTUOSO RECORDERS—Pickett—Nonesuch

STERN 60TH BIRTHDAY CELEBRATION—CBS Mastersound

VERDI: *LA TRAVIATA*—London Digital

WAGNER: *PARSIFAL*—DG Digital

WALTZ PROJECT—Nonesuch

Record World Gospel

CBS Introduces Gospel Label; Buddy Huey Is Appointed VP & GM

(Continued from page 3)

in Nashville, will be distributed independently. However, those releases which are considered to have crossover potential will be handled by CBS Records' branch distribution as well. CBS Records International will distribute the label's recordings in those markets where gospel music has built

an audience.

The entire range of white and black gospel music will be represented on the new label, with a number of signings to be announced in the near future. In addition, CBS Records' catalogue of gospel recordings will be reviewed for potential re-release on the new label.



Contemporary & Inspirational Gospel

MAY 9, 1981
MAY 9 APR. 25

- | | | | | | |
|----|----|--|----|----|--|
| 1 | 1 | PRIORITY
IMPERIALS/DaySpring DST
4017 (Word) | 20 | 22 | TEACH US YOUR WAY
EVIE & PELLA KARLSSON/
Word WSB 8848 |
| 2 | 4 | NEVER ALONE
AMY GRANT/Myrrh MSB
6645 (Word) | 21 | 11 | KIDS PRAISE ALBUM
Maranatha MM 0068 (Word) |
| 3 | 3 | IN HIS TIME, PRAISE IV
MARANATHA SINGERS—
Maranatha MM0064 (Word) | 22 | 21 | THANK YOU FOR THE DOVE
MIKE ADKINS/MA 1061 |
| 4 | 6 | FOR THE BRIDE
JOHN MICHAEL TALBOT/
Birdwing BWR 2021
(Sparrow) | 23 | — | FATHER LIFT ME UP
VARIOUS/Word WSB 8844 |
| 5 | 5 | BEST OF B. J. THOMAS
Myrrh MSB 6586 (Word) | 24 | — | WORKIN' IN THE FINAL
HOUR
WAYNE WATSON/Milk & Honey
MH 1028 |
| 6 | 2 | EVIE FAVORITES, VOL I
EVIE TORNUQUIST-KARLSSON/
Word WSB 8845 | 25 | 13 | COLOURS
RESURRECTION BAND/Light
LS 5783 (Word) |
| 7 | 9 | MY FATHER'S EYES
AMY GRANT/Myrrh MSB 6625
(Word) | 26 | 15 | AMY GRANT
Myrrh MSB 6653 (Word) |
| 8 | 23 | ONE MORE SONG FOR YOU
IMPERIALS/DaySpring DST
4015 (Word) | 27 | — | HE IS NEAR
MIKE ADKINS/MA 1062 |
| 9 | 7 | HEED THE CALL
IMPERIALS/DaySpring DST
4011 (Word) | 28 | 34 | FOR THE BEST
B. J. THOMAS/MCA/Songbird
3231 |
| 10 | 10 | FORGIVEN
DON FRANCISCO/NewPax
NP 33042 (Benson) | 29 | 28 | NO COMPROMISE
KEITH GREEN/Sparrow SPR
1024 |
| 11 | — | THE NEW GAITHER VOCAL
BAND
DaySpring DST 4024 (Word) | 30 | 30 | A PORTRAIT OF US ALL
FARRELL & FARRELL/NewPax
NP 33076 |
| 12 | 8 | WITH MY SONG
DEBBY BOONE/Lamb & Lion
LL 1046 (Benson) | 31 | 38 | LIGHTS IN THE WORLD
JOE ENGLISH/Refuge R3764
(Benson) |
| 13 | 16 | BULLFROGS AND BUTTERFLIES
CANDLE/Birdwing BWR 2010
(Sparrow) | 32 | — | LORD'S PRAYER
VARIOUS/Light 5778 (Word) |
| 14 | 14 | GOT TO TELL SOMEBODY
DON FRANCISCO/NewPax
NP 33071 (Benson) | 33 | — | SIR OLIVER'S SONG
CANDLE/Birdwing BWR 2018
(Sparrow) |
| 15 | 26 | SILVERWIND
Sparrow SPR 1041 | 34 | 31 | ARE YOU READY?
DAVID MEECE/Myrrh MSB
6652 (Word) |
| 16 | 20 | MUSIC MACHINE
CANDLE/Birdwing BWR 2004
(Sparrow) | 35 | — | PH'LIP SIDE
PHIL KAEGGY/Sparrow
SPR 1036 |
| 17 | 39 | THE PAINTER
JOHN MICHAEL TALBOT/
TERRY TALBOT/Sparrow
SPR 1037 | 36 | 25 | DALLAS HOLM AND PRAISE
LIVE
Greentree 83441 (Benson) |
| 18 | 18 | IN CONCERT
B. J. THOMAS/MCA/Songbird
5155 | 37 | 33 | SEEDS OF CHANGE
KERRY LIVGREN/Kirshner
NJZ 36567 (CBS) |
| 19 | 19 | DON'T GIVE IN
LEON PATILLO/Myrrh MSB
6662 (Word) | 38 | 24 | SAVED
BOB DYLAN/Columbia JC 36553 |
| | | | 39 | 17 | C/OME TO THE QUIET
JOHN MICHAEL TALBOT
Birdwing BWR 2019 |
| | | | 40 | 12 | NEVER THE SAME
EVIE TORNUQUIST-KARLSSON/
Word WSB 8806 |

Gospel Music Week Educates and Entertains

By PAM LEE

■ NASHVILLE — The Gospel Music Association's third annual Gospel Music Week provided registrants from across the country an opportunity for education and entertainment through daily panels and seminars and nightly concerts featuring top gospel artists. "Gospel Music '81: On the Move" was the theme for this year's event, held April 12-15 at Opryland Hotel.

Activities began Sunday night with Brock Speer hosting "Gospel Music '81 Spectacular," the first of three concerts open to the public. Gary Chapman, the Hemphills, Bobby Jones and New Life, the Mercy River Boys, and the Opryland Quartet performed.

Following breakfast, sponsored by Word Records and Music Group, Monday morning panel discussions initiated three days of seminars featuring top executives, artists, and writers from the secular and gospel music industry as panelists. Conducted in question-and-answer style, such topics as gospel concerts, songwriting and publishing, print music, the Gospel Radio Network, image building, artist management, promotion and booking, gospel

music and television, radio air-play, and record production and marketing were covered.

Daily luncheons were hosted by SESAC, BMI, and ASCAP, respectively. Awards were presented to writers, publishers, and others involved in gospel music by the three performing rights organizations. (Continued on page 51)

Dan Brock Associates Expands Operations

■ OKLAHOMA CITY — Dan Brock, president of Dan Brock Associates, has announced the acquisition of the Creative Artists Inc. booking agency. Creative Artists' offices have been moved from Essex Junction, Vermont to Oklahoma City, with Robin Jones being retained as GM of the firm.

Creative Artists and Dan Brock Associates will become divisions of the parent company, DBA Ltd. Plans call for expansion of DBA's concert production company, Creative Concerts, under Darlene Brock's direction.

Dan Brock Associates currently manages the DeGarmo & Key Band and Jeff Benward. Creative Artists will represent Farrell & Farrell, Steve Camp, the DeGarmo & Key Band, Stephanie Boosahda, Sharalee and Craig Wilson/the Fifth Gospel.

The new telephone number for DBA Ltd. and its affiliates is (405) 348-6000. Mailing address is Box 14543, Oklahoma City, OK 73113.

Spirit Records Signs International Pacts

■ LOS ANGELES — Spirit Records executive VP and GM Kent Washburn has announced the signing of a Canadian distribution agreement with Word Records Limited of Canada. Spirit has also signed an agreement with Spotlight Music in Sydney, Australia, securing distribution in that country.

In an effort to secure worldwide exposure, Spirit is also investigating distribution options in Europe, Africa, and Asia.

Spirit Records is now located at 5006 Vineland, North Hollywood, CA 91601. Their new phone number is (213) 766-5281. Lindy Associates management and booking firm are located in the new offices.

Dorothy Norwood To Perform at Rally

■ WASHINGTON — Savoy recording artist Dorothy Norwood is scheduled to perform her latest single, "Look What They Have Done to My Child," at a rally organized by the STOP Committee at the Lincoln Memorial on May 25. Norwood wrote the song in response to the murders of young children in Atlanta, her home town.

According to Sharon Moore of the STOP Committee, the rally is being held to "make people all over the country aware of what is happening in Atlanta and to make them realize that it can happen in any city."

Also set to perform at the rally are Savoy artists the Voices Supreme. With no admission charge, the STOP Committee hopes to raise funds by bumper sticker and T-shirt sales.

The STOP Committee is located at 859½ Martin Luther King Drive, Atlanta, GA 30314. Phone is (404) 525-7867.

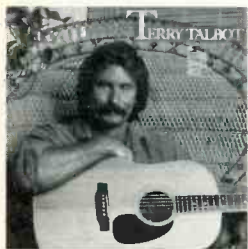
Gospel Time

By PAM LEE

■ The Benson Company hosted a luncheon celebrating **Brown Bannister's** recent signing as a NewPax recording artist, here at the Maxwell House, Tuesday (28). Well known for his exceptional production capabilities (he has produced albums for **Debby Boone** and **Amy Grant**, to name a few), Bannister began work on his own album the next day. Benson hopes for a mid-summer release date. **Gary Chapman**, Dove Award winner for songwriter of the year, was also honored recently by the Benson Company at a listening party for his first album, "Sincerely Yours," on Lamb & Lion.

Edwin Hawkins, on a recent visit to Nashville, was asked to sing the national anthem before a Nashville Sounds baseball game. Hawkins has been concentrating his efforts on the "Edwin Hawkins Music and Arts Seminar." Formed to "help people develop individual talents," the seminar will offer registrants training in vocal techniques, piano, songwriting, fashion design, and more. The first seminar is being held in Atlanta April 5-12. Hawkins hopes to host more national seminars in other major cities in the future. For

Gospel Album Picks



A SONG SHALL RISE

TERRY TALBOT—Birdwing BWR 2028 (Sparrow)

Jamie Owens-Collins and brother John Michael provide the foundation for a collection of songs highlighting beautifully blended vocals. Simple production featuring Terry's soothing guitar completes the tranquil effect achieved in this album.



DAY BY DAY

SWAN SILVERTONES—Savoy SL 14555 (Arista)

The Swan Silvertones' wide vocal range complement Louis Johnson's strong lead on most songs. Leonard Cox adds color with his falsetto leads and Willie Jones creates excitement on "Keeps Me Praying On." Other fine cuts are "Fire in My Bones" and the title song.



SOLDIERS OF THE LIGHT

ANDRUS/BLACKWOOD AND CO.—Greentree R 3738 (Benson)

Smooth production using a strong brass section on such cuts as "Walk on Water" and "Soldiers of the Light" render an up-tempo sound. "I Still Do," "The Captain and Me," and "You Are" combine sweet lead vocals and clean background harmonies to give a more easy listening sound.



WHEN I CROSS THE RIVER

THE DIXONS—Malaco 4371

Dedicated to their late brother, Don Linzy Dixon, the Dixons give soul-filled, inspiring performances throughout this album. "Cross the River," "Move Along Train," "Ain't No Way," and "If Jesus Says Ya" are standouts.



SOMEBODY LOVES YOU

BOB AND PAULINE WILSON—Myrrh MSB 6637 (Word)

Under the professional production arm of husband Bob, Pauline Wilson of Seawind demonstrates her talent as an exceptional songstress. A disco-flavored beat prevails on most songs. "Joyful Melody," "Lullabye of Love," "In the Spirit," and the title song should prove good choices for radio airplay.

information on forming or joining a chapter call Linda Beversluis at (201) 427-0738.

Radio Station WZZD will sponsor "Philadelphia's First Festival of Contemporary Christian Music" at the Philadelphia Civic Center May 23 from noon to 9 p.m. Twelve thousand free tickets are available through bookstores and mail orders. Set to appear at the festival are **Jamie Owens-Collins**, the **James Ward Band**, **David Meece**, **Fireworks**, **Leon Patillo**, the **Denny Correll Band**, and **Pam Mark-Hall**. For more information contact Cliff Weldon (WZZD) at (215) 242-6300.

Malaco Records has named **Ron Chambers** as a member of their promotion staff. Formerly with WKXI in Jackson, MS, Chambers is also a staffer at WAPT-TV in Jackson.

Booking agent, **Dave Peters II** has teamed with Splendor Productions in Longwood, FL to head the booking department there. In addition to representing artists **Jessy Dixon** and **Chris Christian**, Peters has just signed exclusive booking agreements with **Dion** and **Russell Taff**. Dave's new phone number is (305) 830-6636.

Word Record Group has released "The Lord Reigns," a mixed folio of printed music by Word's contemporary black gospel artists. Featured in the songbook are songs by **Morris Chapman**, **Shirley Caesar**, **Al Green**, **Leon Patillo**, and the **Mighty Clouds of Joy**.

An autograph party for **Jeannie C. Riley's** first book, "From Harper Valley to the Mountain Top," will be held May 15 at Mills' Bookstore, 100 Oaks branch, here . . . **James Cleveland** will lead the 300-voice **Philadelphia Mass Choir** and other Savoy artists in concert at the Brooklyn Baptist Temple May 30.

Soul & Spiritual Gospel

MAY 9, 1981

MAY 9	APR. 25			
1	1	THE LORD WILL MAKE A WAY	22	16 AMAZING GRACE
		AL GREEN/Myrrh MSB 6661 (Word)		ARETHA FRANKLIN/Atlantic SD 2906
2	3	CLOUDBURST	23	13 GOD SAID IT
		MIGHTY CLOUDS OF JOY/Myrrh MSB 6663 (Word)		SOUL STIRRERS/Savoy SL 14569 (Arista)
3	6	THE HAWKINS FAMILY	24	30 LOVE ALIVE II
		WALTER HAWKINS/Light LS 5770 (Word)		WALTER HAWKINS & LOVE CENTER CHOIR/Light SL 5735 (Word)
4	5	TRUE VICTORY	25	28 THIS GOSPEL
		REV. KEITH PRINGLE/Savoy 7053 (Arista)		REV. E. L. MCKINNEY/J&B 80026
5	2	JAMES CLEVELAND SINGS WITH THE WORLD'S GREATEST CHOIRS	26	33 A PRAYING SPIRIT
		Savoy SGL 7059 (Arista)		JAMES CLEVELAND & VOICES OF CORNERSTONE/Savoy SGL 7046 (Arista)
6	25	THE LORD IS MY LIGHT	27	— I CAN'T LET GO
		NEW JERUSALEM BAPTIST CHURCH CHOIR/Savoy SGL 7050 (Arista)		KRISTLE MURDEN/Light 5765 (Word)
7	15	MIRACLE	28	18 NEW LIFE, NEW LOVE
		JACKSON SOUTHERNAIRES/Malaco 4370		INSTITUTIONAL RADIO CHOIR/Savoy SL 4596 (Arista)
8	4	RISE AGAIN	29	19 CHANGED MAN
		GOSPEL KEYNOTES/Nashboro 7227		SWANEE QUINTET/Creed 3099 (Nashboro)
9	23	EVERYTHING'S ALRIGHT	30	36 I'LL BE THINKING OF YOU
		CHARLES HAYES & COSMOPOLITAN CHURCH OF PRAYER CHOIR/Savoy SL 14850 (Arista)		ANDRAE CROUCH/Light LS 5763 (Word)
10	10	REJOICE	31	38 IT'S A NEW DAY
		SHIRLEY CAESAR/Myrrh MSB 6646 (Word)		JAMES CLEVELAND & SOUTHERN CALIFORNIA COMMUNITY CHOIR/Savoy SGL 7035 (Arista)
11	17	MOTHER WHY?	32	— GIVE ME MORE LOVE
		WILLIE BANKS & MESSENGERS/Black Label BL 3000 (HSE)		LARNELLE HARRIS/Benson R3713
12	21	GOD WILL SEE YOU THROUGH	33	37 WHERE I'M GOING (IT WON'T HURT ANYMORE)
		WILLIAM BROTHERS/New Birth 7948		REV. RICHARD WHITE/Savoy SL 14596 (Arista)
13	20	TRAMAINÉ	34	24 I'M A WITNESS TOO
		TRAMAINÉ HAWKINS/Light LS 5760 (Word)		VERNARD JOHNSON/Savoy SL 14606 (Arista)
14	8	KEEP ON CLIMBING	35	— GOSPEL GOLD, VOL. I
		PILGRIM JUBILEE SINGERS/Savoy SL 14584 (Arista)		VARIOUS/Light LS 5785 (Word)
15	9	ONE DAY AT A TIME	36	14 GOLDEN HITS
		REV. THOMAS L. WALKER/EGL 655		SLIM AND THE SUPREME ANGELS/Nashboro 7234
16	39	RIDE THIS TRAIN	37	— IS MY LIVING IN VAIN
		CANTON SPIRITUALS/J&B 0030		CLARK SISTERS/New Birth NEW 7056G
17	7	I'M COMING LORD	38	29 REMEMBER ME
		CANTON SPIRITUALS/J&B 8 0028		REV. E. L. MCKINNEY/J&B 0005
18	12	PLEASE BE PATIENT WITH ME	39	35 GIVE IT UP
		ALBERTINA WALKER/Savoy SL 14527 (Arista)		BIG NICK & THE GOSPEL HEAVYWEIGHTS/Nashboro 7233
19	—	GOD IS OUR CREATOR	40	34 JUST ANOTHER CHILD GOING HOME
		ALBERTINA WALKER/Savoy SL 14583 (Arista)		THE HIGHWAY QCs/Savoy SL 14587 (Arista)
20	26	NOBODY'S CHILD		
		THE ORIGINAL SOUL STIRRERS/Malaco 4369		

CRT

(Continued from page 3)

copyright law—the “recourse to the compulsory licensing of copyrighted materials as a means of balancing the competing claims of copyright owners and the users of copyrighted work,” such as record companies, broadcast networks and jukebox companies.

More than once the CRT's testimony reminded the Committee that the jurisdiction, functions and even the structure of the Tribunal “directly reflects deliberate decisions reached by the Congress on the various compulsory licenses,” and placed the responsibility for a structural and jurisdictional review on the shoulders of the Congress. However, included in the CRT's presentation were the Tribunal's own views on possible improvements.

Concurrently, the GAO, at the request of Congress, is about to conduct what the Tribunal told *Record World* was “a routine review” of its operation. The Tribunal commissioners denied that the GAO review was a result of complaints from broadcasters and other parties dissatisfied with the Tribunal's decisions in license fee matters.

Also connected to the Tribunal's full testimony this past week was the statement at an oversight meeting on Capitol Hill in late March by the current chairman of the Tribunal, Clarence E. James, in which he said the Tribunal should be abolished. The other commissioners were not told of James' testimony at the time, and strongly disagreed with that testimony.

This past week's testimony was given by senior commissioner Thomas C. Brennan. Commissioners Mary Lou Burg, Douglas Coulter and Frances Garcia also attended the hearing. Chairman James did not appear, although the testimony stated that he “concurs in principle in its recommendations.”

The hearing itself was low-key and without incident. In fact, only one Senator—Strom Thurmond (R.-Ala.)—was actually present during the testimony, and even Thurmond left the room midway through the hearing, leaving the Tribunal commissioners with senior staff committee members.

No questions about the possible abolition of the Tribunal were asked at the hearing.

Below is a summary of the CRT position on cable television fees, as well as the other issues:

• **Cable TV fees**—The Tribunal is proceeding on the assumption that the compulsory license will be retained by Congress, despite

increasing arguments that voluntary licenses at reasonable fees can be obtained by cable systems. The Tribunal is also recommending that Congress adopt a fee schedule which reflects distinctions among the different categories of cable systems, that voluntary agreements be encouraged whenever possible, and that the Congress give the CRT “policy objectives” in rate determinations. It also called for the “flexibility” to take into account changes in economics and technology in the cable industry and to loosen the “rigidity of the current fee schedule.”

• **Royalty fee distribution**—The CRT commissioners stated: “We do not recommend any change in our cable or other royalty distribution functions,” adding that they are hopeful that “it will be possible to distribute the fees according to the terms of voluntary agreements” as much as possible.

• **Mechanical royalty fee**—The Tribunal resolved that the interests of all the parties—composers, music publishers and record companies—could be accommodated by the retention of the traditional flat rate per tune but “indexed to increase in the price of records.”

The CRT members “do not recommend that the Congress amend the existing legislation on the mechanical royalty,” but hinted that if Congress did amend, it would be better to “repeal the compulsory license” rather than to re-determine “the form and amount of the mechanical of the rate to marketplace royalty,” and leave the adjustment forces.

• **Jukebox royalty fees**—This rate will not require the attention of the Tribunal during the 1980s. The Tribunal believes that the 1976 Copyright Act, which repealed the exemption of jukebox owners from copyright liability but granted a compulsory license for the performance of musical works, subject to the payment of required royalty fee, is fundamentally sound.

• **Public broadcasting**—After reviewing the experience with the public broadcasting compulsory license, the Tribunal advised the Judiciary Committee in January 1980 that the compulsory license “is not necessary” for public broadcasting operations, but still “is not aware of any disposition (by Congress) to repeal the license.” The Tribunal is mandated to conduct a royalty proceeding in 1982.

• **Performance royalty in recordings**—No position was taken on the matter, but the Tribunal members “observe . . . that the performance bill would establish another compulsory license” that

the CRT would overview.

• **Restructuring of the Tribunal**—The CRT for some time has wanted restructuring, but strongly urged Congress that any administrative restructuring not serve as a pretext “to promote substantive copyright proposals that have previously not received the approval of the Congress or the Tribunal.” It also recommended a reduction of the Tribunal from five to three members, which would permit a one-third reduction in its budget, and the amending of section 809 of the U.S. Code, which provides that any final determination by the Tri-

bunal becomes effective 30 days following its publication in the Federal Register unless prior to that time an appeal has been filed.

The Tribunal feels that the language “encourages parties to appeal” on the assumption that Section 809 grants an automatic stay.

The Tribunal found it necessary, because of pending issues—including the mechanical royalty fee appeal case—to “refrain from presenting the agency's interpretation.” But obviously, some change in the language of Section 809 is desired.

New York, N.Y. (Continued from page 16)

haps unexpected—because few live albums have been notable artistic successes—and certainly a long time coming. “Reach Up and Touch the Sky” by **Southside Johnny and the Asbury Jukes** captures one of the top live bands anywhere in peak form. Those of you who have had to make do with your copies of the Jukes live at the Bottom Line—or worse still, nothing at all on the live side—will find this two-record set worth the price of admission.

Sides one and two get matters off to a fast start with some of the best songs from the group's Epic and Mercury albums, including rousing versions of “Restless Heart,” “I'm So Anxious” and “Trapped Again.” Side one closes with one of Southside Johnny's best recorded vocals—slow, measured, so close to the nerve it's painful—on “Hearts of Stone.”

Side three features lengthy versions of three perennial Jukes concert favorites: “I Don't Want To Go Home,” “The Fever” and “Stagger Lee.” On side four, Southside, without fanfare, stakes his claim as one of our most sensitive and intelligent R&B singers. With the horns silent and the band providing minimal backing—save for **Kevin Kavanaugh's** tasty, gospel-inflected keyboard playing—Southside gives one soulful testimony after another of his love for Sam Cooke on a four-song medley that leads into a stirring rendition of “Bring It On Home to Me,” on which Southside's singing is perfectly counterpointed by **Richard “La Bamba” Rosenberg's** stirring falsetto vocals.

All in all, an exemplary performance by a fine band and by a vocalist who is nothing if not utterly believable when he writes, on the back of the album, that “there may be other things in life as fulfilling” as the concert experience, but adds, “I don't know them. This album is what I know. It's not perfect, but it surely is the best I can do.”

FIRST YOU GET MARRIED: Congratulations to **Kathy Sledge**, of **Sister Sledge**, who was recently wed to **Phillip Lightfoot** in Norristown, Pennsylvania. The groom is the percussionist with Sister Sledge's band; he and his new bride co-wrote the song “Music Makes Me Feel Good” on the new Sister Sledge album.

AND THEN YOU . . . : Congratulations to **Ruben Rodriguez**, VP, east coast promotion for Boardwalk Records, and to his wife **Millie**, whose first child, **Erica Estelle**, was born on April 19. Erica weighed in at seven pounds, 14 ounces.

Congratulations also to **Wanda Hutchinson Vaughn** of the **Emotions** and her husband **Wayne**. The Vaughns recently added a member to the family upon the birth of their baby girl, **Wendy**.

GET WELL SOON to **Leon Tsilis**, who does special projects for MCA. He severed a finger on one of his hands and had it restored by microsurgery. Tsilis is recovering at Vanderbilt Hospital in Nashville.

JOCKEY SHORTS: **Steve Leeds** Promotions is opening new offices in New York City. Formerly a regional radio promotion firm, the company has expanded its services to include all phases of entertainment media: music, video, film, books, radio syndication and related projects. **Arlene Berkowitz** has joined the company as vice president and general manager overseeing the day to day operations. The new offices are located at 10 East 49th Street, Suite 303. The new phone number is (212) 888-6660 . . . at Blank Tapes Inc. Recording Studios: **Talking Heads**, with **David Byrne** producing and **Busta Jones** and **Yogi Horton** sitting in on bass and drums, respectively; **Chris Stein** of **Blondie** co-producing with **Walter Steding** on Steding's album for Andy Warhol Productions, and also producing tracks for **Snukie Tate**; **Andy Hernandez** producing sessions with **Jose Pintor** . . . G&P recording group **Thrills** has signed with Magna Artists for worldwide bookings.

Record World Country

Academy of Country Awards

(Continued from page 3)

awards, which were packaged in a glossy production hosted by Tammy Wynette, Don Meredith and last year's big winner, Larry Gatlin. The Dick Clark Company produced.

While Jones won the most awards, George Burns, recipient

Ward Signs \$2 Million Deal With Farris Intl.

By AL CUNIFF

■ NASHVILLE—Jerry West, president of Farris International and personal manager to Jacky Ward, has announced signing Ward to a five-year, \$2 million management and booking contract with the company.

"Jacky is guaranteed these earnings over a five-year period," West told *Record World*. "I've never heard of this kind of contract between a management company and an artist before. Actually, it contains another five-year option period beyond the first five years as well."

West said Ward, now on Mercury/PolyGram, is in the process of changing labels. Ward first signed to Farris in May, 1980, shortly after the company was formed. The company has begun a major effort to expand Ward's career on all levels, having recently invested about \$40,000 in new sound and lighting equipment for the artist's live show, according to West.

"We're negotiating to put together a one-hour TV special which he hopes to syndicate, and we're also negotiating for a TV album deal," West disclosed. The Farris executive said he has also hired writers to create a new concert show which Ward can use for TV and live shows.

of the Academy's first special achievement award for "unprecedented, unique and outstanding individual achievement in country music during the past year," virtually stole the show by stumbling on his way to the stage and attributing the gaff to the absence of his customary cigar.

Performers on the show included Wynette, Gatlin, the Dallas Cowboy Cheerleaders, Mic-
(Continued on page 51)

Mammoth County Fest Announced

■ MYRTLE BEACH, S.C.—A country music festival to take place July 4-5 near here featuring over 20 major country artists and more than a dozen support acts is being touted as the "world's largest country music festival" by South Carolina land developer Thomas Scott Quinn.

Site Announced

Quinn has formed Coastal Country Jamboree Inc. to present the event, billed as the "Carolina Country Jamboree."

The Jamboree will take place in

Surfside near Myrtle Beach, on a site including over 500 acres. Quinn said the stage will be surrounded by a 14-foot-wide moat. A "water curtain" colored by lights will rise from the moat between acts, Quinn said.

Children under 12 accompanied by an adult will be admitted to the festival free. Single-day tickets will cost \$25, and two-day tickets will be \$45.

Featured Performers

July 4 (which will also feature a fireworks display) is to offer such talent as Mac Davis, Emmylou Harris, Tompall and the Glaser Brothers, the Bellamy Brothers, Don King, Johnny Duncan, Asleep at the Wheel, Dave Rowland and Sugar, Con Hunley, Dottie West, Doug Kershaw, Ray Stevens, Bandida, Memphis, the North Star Band, the Ed Pollack Band, the Zassoff Boys, Southern Land & Cattle Co., and the Silver Nickel
(Continued on page 51)

Nashville Report

By AL CUNIFF

■ Willie Nelson doesn't plan to hold his 4th of July picnic this year—but Mickey Gilley plans a two-day holiday celebration near his nightclub in Pasadena, Texas.

INTERESTING MATCHES: Crystal Gayle will sing a Tom Waits song for the upcoming film "One from the Heart"; Johnny Cash will tape a segment of TV's "Dallas" late this month.

MCA artist Don Williams has again been chosen Best International Male Vocalist in a poll conducted in England by Country Music Roundup . . . And at Wembley, the Statler Brothers were given a U.K. Country Music Award for Best International Group. Fellow PolyGram act Mac Davis won Most Promising International Act . . . People magazine plans to feature Epic artist Joe Stampley in a June issue.

Gilley's Western Wear has reportedly topped \$2 million in sales in its first nine months on the market. The product license is held by Merchandising Corp. of America. Mickey Gilley has also endorsed another terrific merchandising idea, the Picker. It's a miniature electric guitar with a tiny amp that will boost the sound of the guitar's six strings—or you can play the AM radio enclosed. It retails for \$24.95. For more details write Pickers Intl., Suite 1A, 46 Music Alley, P.O. Box 121137, Nashville, TN 37212.

Carl Perkins is now an honorary board member of the International Rock 'n Roll Music Association, based here. The organization's address is P.O. Box 50111, Nashville, TN 37205 . . . Rosanne Cash will tape "American Bandstand" May 16 . . . CBS showcased Janie Fricke at the Stockyards here Monday (4) . . . Dick Clark Productions has signed Bill Walker as music director for a TV special to be taped at Opryland between May 8 and 14 . . . Roger Dowling
(Continued on page 53)

Drake Names Lyman Natl. Promo Director

■ NASHVILLE—Pete Drake, president of First Generation Records, has announced that Jeff Lyman is the new national promotion director for the label, which is based here.

Background

Lyman worked for the past two and a half years as national promotion director for Columbia Records' country division here. Prior to that he held a similar post with MCA Records-Nashville.

In his new position, Lyman will direct the promotional campaign for First Generation's 10-LP "Stars of the Grand Ole Opry" series. The label has current singles on Jan Howard and Justin Tubb.

PICKS OF THE WEEK

SINGLES ALABAMA, "FEELS SO RIGHT" (prod.: Alabama, Larry McBride & Harold Shedd) (writer: R. Owen) (Maypop, BMI) (3:19). This group should roll on with another country chart success with this warm, compact ballad that is also open to pop and A/C formats. RCA JK-12236.

SLEEPER BILLY LARKIN, "LONGING FOR THE HIGH" (prod.: Nelson Larkin & Earl Thomas Conley) (writers: O.B. McClinton, S. McCovey) (Cross Keys, ASCAP/Timber, SESAC) (2:48). Crisp guitar/sax lines, clean production, and Larkin's direct vocal highlight this cut about a cowboy and a lady who meet in a bar. The hook is especially strong in this energy-packed tune. Sunbird 7562.

ALBUM ANNE MURRAY, "WHERE DO YOU GO WHEN YOU DREAM." The immediate smash "Blessed Are the Believers" has helped generate fast radio and retail for Murray's new LP, which presents songs with a new edge and intimacy for this artist. Other prime selections include "It's All I Can Do," the title song, and an interesting, close-up approach to Larry Gatlin's "Bitter They Are, Harder They Fall." Capitol SOO-12144.



Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Vern Gosdin — "Dream of Me"

Mundo Earwood — "Angela"

George Strait — "Unwound"

Kay T. Oslin scores strongly on her first outing with the Chip Taylor-penned "Clean Your Own Tables" at WDEN, WGTO, KFDI, WDLW, WCXI, WLWI, KVOO, KSO, KSOP, KEBC, KSSS, WWVA, KDJW.



Kin Vassy

Another newcomer, George Strait, turns in a first-rate performance and strong material in "Unwound." Already added at KRMD, KFDI, KKYX, WCXI, KUUY, KOKE, WWVA, WTOD, WKHK, WLWI, WIRK, KEBC, WPNX, KENR, KSO, WTSO, WMAY, WMNI, KBUC, WXCL. Kin Vassy has a strong start with "Likin' Him and Lovin' You" at WLWI, WFAI, KSO, KRMD, KFDI, KEBC, WYDE, WDEN, KUUY, WPNX, WWVA, WTOD, KDJW.

Sue Powell's first release as a solo after leaving the Dave & Sugar group is meeting with good initial acceptance. It's playing at KSOP, WGTO, WLWI, WPNX, KUUY, WYDE, KGA, WSM, KSSS, KBUC, KEBC, KFDI, WIRK,



Charlie Rich

KRMD, WDLW, WKKN. Charlie Rich's "You Made it Beautiful" is good at WSLR, KRMD, WLWI, WMAY, KEBC, KBUC, KSSS, KKYX, WDEN, KNIX, KGA, KUUY, KEEN, KHEY.

Vern Gosdin has first-week adds on "Dream of Me" at KSOP, WGTO, KRMD, KEBC, KFDI, KMPS, KTTS, KDJW, WPNX, WTOD, KXLR, KCKC, KVOO, KKYX, WQIK, WJQS, WDLW, KVOO, KGA, WDEN, WIRK, WSLR, WYDE, KUUY, KEEN, WWVA, WSAI, KWMT, WLWI, WFAI.

Super Strong: Oak Ridge Boys, Sylvia, Tompall & the Glaser Brothers, Barbara Mandrell, Dave Rowland & Sugar, Jim Ed Brown & Helen Cornelius.

Gary Goodnight continues to add strength on "Tell Me So." It's new this week at KDJW, WIRK, WLWI, WFAI, KEBC, KOKE, WKKN.

Dave Kirby, already established as a top songwriter, gets good marks in the vocal department also with "North Alabama," a new add at WLWI, WPNX, KMPS, WYDE, KYNN, KKYX, KFDI, WSLC, WTOD, KDJW, KSO, WKKN.

SURE SHOTS

Alabama — "Feels So Right"

LEFT FIELDERS

Roy Clark — "Love Takes Two"

Dean Dillon — "They'll Never Take Me Alive"

Susie Allanson — "Run to Her"

The Shoppe — "Dream Maker"

AREA ACTION

Bill Phillips — "Dancin' The Night Away" (WFAI, KFDI, KVOO, WSLC)

Taffy McElroy — "Who's That Look in Your Eyes" (WJQS, WFAI, KVOO)

Larry Riley — "Code-a-Phone" (WDEN, KSOP, WGTO, KFDI, KEBC)

WSLC's King Edward Smith Dead At 49

By AL CUNNIFF

■ ROANOKE, VA.—King Edward Smith IV, PD and MD at the top-ranked WSLC here, died Thursday (23) in Richmond after suffering a heart attack. The 49-year-old radio veteran had been under treatment for heart problems for several months.

Smith, born July 13, 1931, grew up in Virginia with 11 brothers and sisters. He found his first work as a professional guitarist at age 14, and went on tour with Mac Weisman and other country acts in the late 1940s and early 1950s. He earned his first radio job in 1957 when he joined WHIS.

Smith worked with WKOY in 1960-61, then moved to WKWJ until 1964. That year he took a job with WSLC in Roanoke, a position he held until his death.

According to Georgia Twitty, executive director of the Federation of International Country Air Personalities (FICAP), "King Edward had some real hard-line philosophies as to why his station stayed number one in his market for 11 years. He felt it was because he played a large number of records, mixing old and modern country sounds for a nice variation. We're proud that FICAP meant so much to King Edward

—he was one of our best supporters."

Smith, a founding director of FICAP in 1974, in 1979 was elected president of that organization, a position he held at the time of his death. In 1980 Smith was named DJ of the Year by the Academy of Country Music.

"King Edward was a family friend before he was a professional friend," said Betty Gibson, national promotion director and sales manager for Nationwide Sound here. "We knew him back in the days when he recorded under the name Smitty Smith for King Records, in the 1950s.

"His philosophy was fairness. He said all the time—especially during rating periods—that if you do your homework all year long, you don't ever have to worry about bringing your report card home."

Joe Gibson, president of Nationwide, which distributed Smith's recordings with his backup band, the Knights, on the Soundwaves label for the past nine years, added, "Country radio and the entire country music industry lost a giant of a man when King Edward died."

Smith is survived by his wife, Dean, and three daughters.

Country At Carnegie Hall

■ NEW YORK—Carnegie Hall will offer an evening of country music May 13 when it hosts the First Annual Wild Turkey Festival of Country Music at Carnegie Hall, starring Merle Haggard, Tammy Wynette, Roy Acuff, Cabin Fever, and the Stoney Mountain Cloggers.

Sponsored by Wild Turkey whiskey, the event is part of the hall's 90th anniversary celebration, according to Marshall L. Berkowitz, president of Austin Nichols & Co., makers of Wild Turkey.

Gant Signs Channel

■ NASHVILLE—Don Gant, president of Don Gant Enterprises, announced the signing of songwriter/artist Bruce Channel to his Old Friends Music (BMI) publishing company.

Channel, a veteran of more than 20 years in the music industry, scored as an artist with the 1962 classic "Hey, Baby." He is represented as an artist on T.G. Sheppard's new album "I Loved 'Em All" with the song "Party Time," and with Kieran Kane's upcoming Elektra single "You're the Best."

Halsey Inks Frizzell/West



Warner/Viva artists David Frizzell (second from right) and Shelly West have signed with the Jim Halsey Co. for exclusive worldwide booking. The agreement was signed in Las Vegas recently when the duo taped an appearance on the syndicated TV show "Country Top 20." Shown at the signing are from left: Halsey, the duo's manager Jack Brumley, West, Frizzell, and Halsey's executive VP Dick Howard.

Elektra Signs Raven



Eddy Raven, center, recently signed to Elektra Records, is congratulated by, from left: Ewell Roussell, GM, E/A Nashville; Jimmy Bowen, VP, E/A Nashville and Raven's producer; Ken Stilts, Raven's manager; and Nick Hunter, national marketing director, E/A Nashville. Raven's signing agreement included the purchase of the artist's Dimension Records masters.

Country Academy Of Music Awards

(Continued from page 49)

key Gilley, T.G. Sheppard and Dottie West (as a duet), Jones, John Schneider and nominees in the Top New Male and Female Vocalist categories. The show also drew a variety of top country stars as award presenters. The list of other awards winners follows: Top New Female Vocalist: Terri Gibbs; Top New Male Vocalist: Johnny Lee; Top Vocal Duet: Moe Bandy and Joe Stampley; Album of the Year: "Urban Cowboy" (soundtrack), Irving Azoff, producer; Full Moon/Asylum Records; Single Record of the Year: "He Stopped Loving Her Today," George Jones, artist; Billy Sherrill, producer; Epic Records; Song of the Year: "He Stopped Loving Her Today," Bobby Braddock and Curley Putnam, composers; Tree Publishing; George Jones, artist; Country Music Movie of the Year: "Coal Miner's Daughter," produced by Bernard Schwartz for Universal Pictures. Special Awards included the Jim Reeves Memorial Award, presented to Ken Kragen; and the Pioneer Award, presented to Ernest Tubbs.

Instrumental Awards

Prior to the telecast, awards were presented in the instrumental categories. They were as follows: Touring Band; The Charlie Daniels Band; Specialty Instruments: Charlie McCoy (Harmonica); Bass: Curtis Stone; Fiddle: Johnny Gimble; Guitar, Al Bruno; Steel Guitar: Buddy Emmons/J.G. Maness (tie); Non-Touring Band: Palomino Riders. In addition, awards were presented in the Country Nightclub of the Year category to Gilley's Pasadena, Texas; and the Palomino Club in North Hollywood, California. Radio station of the year was KLAC, Los Angeles, and disk jockey of the year was Sammy Jackson of KLAC.

Gospel Music Week (Continued from page 46)

tions. Highlighting the luncheons were performances by a variety of artists. James Ward gave an exciting performance and the Speers were joined by former members of the group to sing following SESAC's luncheon.

BMI's "Springfest" began with a blessing sung by Karen Kelley. Tramaine Hawkins entertained after the luncheon, and closing thoughts and songs were led by Doug Oldham. An unexpected treat was the introduction of Rev. Thomas A. Dorsey, composer of such classics as "Peace in the Valley" and "Precious Lord, Take My Hand." Initiated by Joe Moscheo, Nashville director of affiliate relations, BMI, guests sang "Precious Lord, Take My Hand" as Dorsey led them through the

song.

Bill Gaither gave an invocation to begin ASCAP's "Gospel Music Celebration." Emceed by Ragan Courtney, artists Cynthia Clawson, the Rambos, Amy Grant, Gary Chapman, and Aaron Wilburn entertained the audience with special performances. Edwin Hawkins closed the luncheon with his popular "O Happy Day," joined on stage by the other performers and Shirley Caesar.

Choral readings held each afternoon represented works from Triune Music, Lorenz Publishing, Lillenas Publishing, Good Life Productions, Hope Publishing, Shawnee Press, Sparrow, Music, Word Music, Lexicon Music, Manna Music, and the New Benson Company.

Saying that this would be their first full-scale performance here outside of the Grand Ole Opry and TV tapings, the Oaks added that the show would be broadcast nationally over 500 radio stations by DIR Broadcasting on its "Silver Eagle" country series.

E/A Moves Offices

■ NASHVILLE — The local Elektra/Asylum Records and Elektra/Asylum Music office has moved to larger quarters here at 1710 Grand Avenue. Zip is 37212. The company's phone remains the same, (615) 320-7525.

Monday and Tuesday afternoon gave Gospel Music participants the chance to view performances by new artists. Showcases featured Revised Edition, Harvest, Jerry Wayne Bernard, Bruce Stone, the Songwriters, Rick Foster, Tina English, and Rick Greysun.

Monday and Tuesday night concerts featured artists such as Cynthia Clawson, Ragan Courtney, Dino and Debbie, Larnelle Harris, the Imperials, Bob Bailey, the Cruse Family, James Blackwood, Jake Hess, Hovie Lister, Rosie Rozell, J. D. Sumner, Sandi Patti, and the Sharrett Brothers.

Capping off the week's activities, the Dove Awards presentation and annual banquet were held at Opryland's Roy Acuff Theater and hotel ballroom.

Gospel Music Week Luncheon Highlights



In the photo at left, the Rev. Thomas A. Dorsey leads the audience at BMI's "Springfest" in his classic "Precious Lord, Take My Hand" as P.J. Zondervan, GMA chairman of the board, and BMI vice president Frances Preston look on. In the middle photo, the Speers are presented with a framed copy of their first record at SESAC's gospel music luncheon. From left: Brock Speer, Rosa Nell Speer Powell, Jim Black of SESAC, Tennessee Congressman Bill Boner, Mary Tom Speer Reid, Ben Speer, and Norman Odum of SESAC. In the photo at right, Edwin Hawkins (center) leads a rendition of "O Happy Day" at ASCAP's luncheon. Surrounding Hawkins, from left: Ragan Courtney, Cynthia Clawson, Dottie Rambo, assistant director Merlin Littlefield.

Simpson To Head New Top Billing Mktg. Division

■ NASHVILLE — Tandy Rice, president of the Top Billing Inc. booking agency based here, has announced his company's formation of a media marketing services division, headed by newly appointed Lance E. Simpson. The division will develop syndicated TV campaigns to add

initial thrust toward country formats.

Simpson, former national sales manager for American Image Productions here, had extensive experience in television advertising sales with that company. His work in providing advertising and TV services to radio stations adds another dimension to Top Billing's operations, which also include a creative services division for the development of artist careers.

Country Fest

(Continued from page 49)

Band. Sunday, July 5 will feature Jerry Lee Lewis, Rosanne Cash, Margo Smith, Rex Allen Jr., Conway Twitty, Donna Fargo, Billy "Crash" Craddock, Johnny Rodriguez, Alabama, Stella Parton, the Happy Goodman Family, the Blue Ridge Quartet, Judy Crystal, the Russell Brothers, Southern Land & Cattle Co., the Zassoff Boys, and the Ed Pollack Band.

Country Single Picks

COUNTRY SONG OF THE WEEK

GEORGE STRAIT—MCA 51104

UNWOUND (prod.: Blake Mevis) (writers: D. Dillon, F. Dycus) (Pi-Gem/Pannin' Gold, BMI) (2:24)

The woman wrapped around his finger just came unwound, Strait wails in this stone-country cut with a driving beat and a sound open to all country formats.

SUSIE ALLANSON—Liberty 1408

RUN TO HER (prod.: Michael Lloyd) (writers: G. Goffin, J. Keller) (Screen Gems-EMI, BMI) (2:52)

Allanson will get immediate radio attention with this modern country cover of Bobby Vee's 1960s pop hit.

KIN VASSY—Liberty 1407

LIKIN' HIM AND LOVIN' YOU (prod.: Larry Rogers) (writers: J. MacRae, B. Morrison) (Southern Nights, ASCAP) (2:38)

Vassy's tough vocal fronts an extremely commercial hook, and catchy production highlights this tune about a guy who can't help falling for his friend's woman.

MICHAEL MURPHEY WITH KATY MOFFATT—Epic 19-02075

TAKE IT AS IT COMES (prod.: Michael Murphey) (writer: M. Murphey) (ATV, BMI) (3:04)

These versatile vocalists combine forces for a pure-country ballad complete with fiddles, piano, and acoustic guitars.

ROY CLARK—MCA 51111

LOVE TAKES TWO (prod.: Larry Butler) (writers: R. Lane, D. Morrison) (House of Gold/Tree, BMI) (3:08)

This happy cut is Clark's best record in some time, peppered with tasty acoustic guitar licks and a bouncy beat.

THE SHOPPE—NSD 90

DREAM MAKER (prod.: Charlie McCoy) (writers: B. Hill, J. R. Wilde) (Welbeck, ASCAP) (3:09)

This bright, uptempo song is perfectly suited to the Shoppe's tight, light vocal harmony. It's their most commercial release to date.

EDDY RAVEN—Elektra 47136

I SHOULD'VE CALLED (prod.: Jimmy Bowen) (writer: E. Raven) (Milene, ASCAP) (3:09)

Sharp production and crisp guitar sounds highlight this song in which a guy admits that despite all his good intentions, he's to blame for things falling apart.

DEBBIE REEVES—Bellaire 5105

WHAT DO WE DO IF WE FALL IN LOVE (prod.: Don Janicek) (writer: S. Throckmorton) (Tree, BMI) (no time listed)

What if the feeling gets too good, this female wonders, as she tries to resist a man she knows is married.

DEAN DILLON—RCA JH-12234

THEY'LL NEVER TAKE ME ALIVE (prod.: Jerry Bradley) (writers: D. Dillon, F. Dycus) (Pi-Gem, BMI) (2:20)

Your memories are closin' in on my mind, but my hand's on the bottle, and they'll never take me alive, Dillon sings.

LUCILLE STARR—Great Record Factory 778

THE SUN SHINES AGAIN (prod.: Howard White) (writers: L. Starr, B. Regan) (Starr Rise/Cut Bank, BMI) (3:30)

A smooth, classic chord structure and melody line add to the appeal of this ballad about love regained. Starr's French lyrics may enhance Canadian and European interest.

JAN GRAY—P.A.I.D. 140

HAVE YOU HUGGED YOUR KIDS TODAY (prod.: Bill Rice & Bob Witte) (writers: J. Gray, B. Lloyd) (Sunflower, ASCAP) (4:11)

A mother at the end of a busy day reflects on whether she gave her kids the care and attention they really deserve in this touching ballad.

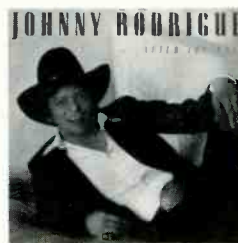
Country Album Picks



MAKIN' FRIENDS

RAZZY BAILEY—RCA AHL1-4026

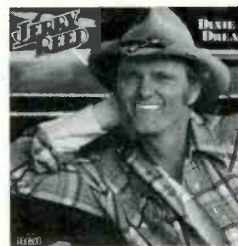
Razy offers perhaps his smoothest and most commercial sounds to date on this record, with one side ballad-oriented and the other somewhat "hotter." Standout cuts are his current hit "Friends," "Too Far Gone" and "Much Too Close to You," "Spendin' My Nights With You" and the Bailey-penned "Anywhere There's a Juke-box."



AFTER THE RAIN

JOHNNY RODRIGUEZ—Epic FE 37103

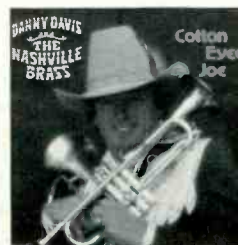
The strong country ballad "I Can't Keep My Hands Off of You" is a special track on this smooth, rhythmic Rodriguez LP. Other fine cuts are "Mexico Rain," "Crazy Love," and a solid cover of "Fire and Rain."



DIXIE DREAMS

JERRY REED—RCA AHL1-4021

There's a new depth to Reed's sound and material here, as he and co-producers Norro Wilson and David Briggs blend several styles on such cuts as his current single "Soddy Hoe," "Bayou Woman," and "Good Friends Make Good Lovers."



COTTON EYED JOE

DANNY DAVIS AND THE NASHVILLE BRASS—RCA AHL1-4022

The timely title cut jumps out from this package by one of country music's better-known instrumental groups. "Colinda," featuring Jimmy C. Newman on vocal, is also fine, along with "(I Love You) Still."

Rosanne Cash in Los Angeles



Columbia artist Rosanne Cash (left) whose "Seven Year Ache" is bulletted at seven in this week's RW Country Singles Chart, visits with Academy of Country Music president Bill Boyd and actress Ali McGraw after a recent performance at the Palamino in Los Angeles. Cash is in the second phase of a three-leg tour in support of her current LP. CBS has planned the tour for maximum branch involvement and broadest audience appeal at venues.

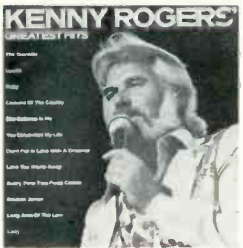
Record World Country Albums



MAY 9, 1981

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

MAY 9	MAY 2				WKS. ON CHART
1	1	KENNY ROGERS' GREATEST HITS	Liberty LOO 1072	(27th Week)	29
2	2	SOMEWHERE OVER THE RAINBOW WILLIE NELSON/	Columbia FC 36883		8
3	4	FEELS SO RIGHT ALABAMA/RCA AHL1 3772			8
4	3	HORIZON EDDIE RABBITT/Elektra 6E 276			43
5	5	9 TO 5 AND ODD JOBS DOLLY PARTON/RCA AAL1 3852			22
6	8	JUICE JUICE NEWTON/Capitol ST 12136			7
7	6	GREATEST HITS RONNIE MILSAP/RCA AHL1 3772			29
8	11	OUT WHERE THE BRIGHT LIGHTS ARE GLOWING RONNIE MILSAP/RCA AAL1 3932			3
9	7	LEATHER AND LACE WAYLON & JESSI/RCA AAL1 3931			8
10	9	EVANGELINE EMMYLOU HARRIS/Warner Bros. BSK 3508			12
11	15	GREATEST HITS OAK RIDGE BOYS/MCA 5150			26
12	14	ROWDY HANK WILLIAMS, JR./Elektra/Curb 6E 330			14
13	12	SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 5137			14
14	28	I LOVE 'EM ALL T. G. SHEPPARD/Warner/Curb BSK 3528			3
15	17	HEY JOE, HEY MOE MOE BANDY & JOE STAMPLEY/	Columbia FC 37003		7
16	10	GREATEST HITS ANNE MURRAY/Capitol SOO 12110			31
17	16	I BELIEVE IN YOU DON WILLIAMS/MCA 5133			29
18	19	SEVEN YEAR ACHE ROSANNE CASH/Columbia JC 36965			7
19	13	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378			104
20	20	DRIFTER SYLVIA/RCA AHL1 3986			2
21	21	ROLL ON MISSISSIPPI CHARLEY PRIDE/RCA AHL1 3905			3
22	25	WILD WEST DOTTIE WEST/Liberty LT 1062			10
23	18	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia 32 36752			35
24	27	BACK TO THE BARROOMS MERLE HAGGARD/MCA 5236			32
25	22	MY HOME'S IN ALABAMA ALABAMA/RCA AHL1 3644			46
26	26	STARDUST WILLIE NELSON/Columbia KC 35305			155



CHARTMAKER OF THE WEEK

27	—	WHERE DO YOU GO WHEN YOU DREAM	ANNE MURRAY	Capitol SOO 12144	1
28	23	GUITAR MAN ELVIS PRESLEY/RCA AAL1 3917			12
29	29	URBAN COWBOY (ORIGINAL SOUNDTRACK)/Full Moon/Asylum DP 90002			51
30	33	I AM WHAT I AM GEORGE JONES/Epic JE 36492			44
31	24	COCONUT TELEGRAPH JIMMY BUFFETT/MCA 5169			9
32	—	I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN	JOE STAMPLEY/Epic FE 37055		1
33	31	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum	6E 309		26
34	35	REST YOUR LOVE ON ME CONWAY TWITTY/MCA 5138			37



35	34	THAT'S ALL THAT MATTERS TO ME MICKEY GILLEY/	Epic JE 36586		33
36	37	ENCORE MICKEY GILLEY/Epic JE 36851			25
37	36	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia	KC2 35642		126
38	30	BEST OF EDDIE RABBITT /Elektra 6E 235			76
39	43	STRAIGHT AHEAD LARRY GATLIN & THE GATLIN BROTHERS	BAND/Columbia KC 36250		81
40	39	BEST OF DON WILLIAMS, VOL. II /MCA 3096			80
41	32	LOVE IS FAIR BARBARA MANDRELL/MCA 5136			26
42	41	GREATEST HITS DAVE & SUGAR/RCA AHL1 3915			10
43	50	THESE DAYS CRYSTAL GAYLE/Columbia JC 36512			33
44	42	FULL MOON CHARLIE DANIELS BAND/Epic FE 36571			39
45	49	THE GAMBLER KENNY ROGERS/United Artists LA 934 H			124
46	38	SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE/	Columbia JC 36476		46
47	48	GREATEST HITS LARRY GATLIN & THE GATLIN BROTHERS	BAND/Columbia KC 36488		109
48	40	MR. HAG TOLD MY STORY JOHNNY PAYCHECK/Epic	FE 36761		4
49	47	ANY WHICH WAY YOU CAN (ORIGINAL SOUNDTRACK)/	Warner/Viva HS 3499		21
50	54	MUSIC MAN WAYLON JENNINGS/RCA AHL1 3602			48
51	44	TEN YEARS OF GOLD KENNY ROGERS/United Artists	LA 835 H		175
52	57	24 GREATEST HITS HANK WILLIAMS, SR./MGM SE 4755			38
53	51	TEXAS IN MY REAR VIEW MIRROR MAC DAVIS/Casablanca	NBLP 7239 (PolyGram)		30
54	52	BEST OF BARBARA MANDRELL /MCA AY 1119			116
55	56	CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982			78
56	53	BEST OF THE STATLER BROTHERS /Mercury SRM 1 1037	(PolyGram)		273
57	46	WHO'S CHEATIN' WHO CHARLY McCLAIN/Epic JE 36730			22
58	45	HELP YOURSELF LARRY GATLIN & THE GATLIN BROTHERS	BAND/Columbia JC 36582		29
59	61	I HAVE A DREAM CRISTY LANE/Liberty LT 1083			4
60	58	DREAMLOVERS TANYA TUCKER/MCA 5140			27
61	55	SONGS I LOVE TO SING SLIM WHITMAN/Epic/Cleve. Intl.	JE 36786		29
62	69	GIDEON KENNY ROGERS/United Artists LOO 1035			55
63	68	TWO'S A PARTY CONWAY & LORETTA/MCA 5778			10
64	62	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/	Epic KE 35751		103
65	67	OAK RIDGE BOYS HAVE ARRIVED /MCA AY 1135			108
66	64	ROSES IN THE SNOW EMMYLOU HARRIS/Warner Bros.	BSK 3422		50
67	65	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros.	BSK 3318		103
68	66	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists	LA 946 H		107
69	70	TOGETHER OAK RIDGE BOYS/MCA 3220			61
70	71	10TH ANNIVERSARY STATLER BROTHERS/Mercury SRM 1	5027 (PolyGram)		38
71	75	URBAN COWBOY II (ORIGINAL SOUNDTRACK)/Epic/	Full Moon SE 36921		18
72	60	HARD TIMES LACY J. DALTON/Columbia JC 36753			31
73	59	BEST OF THE KENDALLS /Ovation OV 1756			20
74	74	SONS OF THE SUN BELLAMY BROTHERS/Warner/Curb	BSK 3491		21
75	63	BEST OF THE STATLER BROTHERS RIDES AGAIN, VOL. II/	Mercury SRM 1 5024 (PolyGram)		67

Nashville Report

(Continued from page 49)

recently taped a segment of "That Nashville Music."

Dave Beadless at KSSS in Colorado Springs, CO has a new private line: (303) 597-6262 . . . The Nashville Music Association's contemporary music committee is planning a giant Nashville Music Festival. Target date is Oct. 3, and the venue is hoped to be the Vanderbilt stadium. Co-sponsors would be Vanderbilt and the local Jr. Chamber of Commerce. More later.

Marty Robbins and Barbara Mandrell had the most nominations for awards in the "Music City News Cover Awards" presentation, slated for TV broadcast from the Grand Ole Opry House June 8 . . . After taking part in the recent Wembley festival in England, Capitol artist Diane Pfeiffer hopped over to Amsterdam to attend a meeting of Capitol European executives . . . Artist Jimmy Hall got married Saturday (25) here. Attending, among other guests, was his sister, Myra Shelton, who has a bit role in TV's "Flamingo Road."

IN THE STUDIO: Woodland (Con Hunley, Eddie Rabbitt), Scruggs Sound (Waylon Jennings, Randy Matthews), Columbia (Lacy J. Dalton,

Johnny Rodriguez), Soundshop (Dolly Parton demos, Bobby Smith, Millie Jackson), Sound Stage (Statler Bros., Helen Cornelius, Sami Jo Cole, Hank Williams, Jr.), Kosla (Del Reeves, Jack Grayson, Liz Lyndell), Island (Silvercreek, Dolly Cooper, Linda Cassidy), Music Mill (Bill Monroe, Sheb Wooley).

Variety has announced the appointment of John Lomax III as their Nashville correspondent. Lomax also filed regular columns for Country Song Roundup and the Aquarian Weekly . . . The Riders in the Sky, now booked by the Agency for the Performing Arts, are out west for a string of TV and concert appearances, which will include a spot on the John Davidson Show . . . Tandy Rice has been elected to the board of directors of the Southern Hospitality Corp. here . . . Tammy Wynette's Silver Eagle radio special airs nationwide Saturday (9).

RCA's Alabama will perform two shows at Opryland here Sunday (10) in the Theater by the Lake . . . MCA's Ed Bruce is the new spokesman for the Texas water-theme park Aquarena Springs . . . Opryland Hotel has announced plans for expansion which will include 419 guest rooms, two restaurants, and 225,000 square feet of meeting and exhibit space . . . Capitol artist Keith Stegall was called back to two encores at his show Wednesday (29) at the Music Exporium in Murfreesboro.



Record World Country Singles

MAY 9, 1981

TITLE, ARTIST, Label, Number

MAY 9
MAY 2

WKS. ON
CHART

1	3	I LOVED 'EM EVERY ONE	Warner/Curb	9
		T. G. SHEPPARD	Warner/Curb 49690	
2	2	REST YOUR LOVE ON ME/I AM THE DREAMER	CONWAY TWITTY/MCA 51059	12
3	8	AM I LOSING YOU/HE'LL HAVE TO GO	RONNIE MILSAP/RCA 12194	8
4	4	HOOKED ON MUSIC	MAC DAVIS/Casablanca 2327 (PolyGram)	12
5	6	ROLL ON, MISSISSIPPI	CHARLEY PRIDE/RCA 12178	10
6	7	SEVEN YEAR ACHE	ROSANNE CASH/Columbia 11 11426	13
7	1	FALLING AGAIN	DON WILLIAMS/MCA 51065	12
8	12	HEY JOE (HEY MOE)	MOE BANDY & JOE STAMPLEY/Columbia 11 60508	9
9	9	MISTER SANDMAN	EMMYLOU HARRIS/Warner Bros. 49684	10
10	13	PRIDE JANIE	FRICKE/Columbia 11 60509	9
11	21	ELVIRA	OAK RIDGE BOYS/MCA 51084	6
12	15	FRIENDS/ANYWHERE THERE'S A JUKEBOX	RAZZY BAILEY/RCA 12199	7
13	16	I'M JUST AN OLD CHUNK OF COAL	JOHN ANDERSON/Warner Bros. 49699	7
14	14	IF I KEEP ON GOING CRAZY	LEON EVERETTE/RCA 12177	10
15	18	I DON'T THINK LOVE OUGHT TO BE THAT WAY	REBA McENTIRE/Mercury 57046 (PolyGram)	9
16	19	BETWEEN THIS TIME AND THE NEXT TIME	GENE WATSON/MCA 51039	11
17	20	COWBOYS DON'T SHOOT STRAIGHT (LIKE THE USED TO)	TAMMY WYNETTE/Epic 19 51011	9
18	5	A HEADACHE TOMORROW (OR A HEARTACHE TONIGHT)	MICKEY GILLEY/Epic 19 50973	13
19	22	LOUISIANA SATURDAY NIGHT	MEL McDANIEL/Capitol 4983	7
20	24	A MILLION OLD GOODBYES	MEL TILLIS/Elektra 47116	7
21	25	WHAT ARE WE DOIN' IN LOVE	DOTTIE WEST/Liberty 1404	6
22	28	BUT YOU KNOW I LOVE YOU	DOLLY PARTON/RCA 12200	5
23	27	THE BARON	JOHNNY CASH/Columbia 11 60516	8
24	10	PICKIN' UP STRANGERS	JOHNNY LEE/Full Moon/Asylum 47105	13
25	31	BLESSED ARE THE BELIEVERS	ANNE MURRAY/Capitol 4987	6
26	30	IT'S A LOVELY, LOVELY WORLD	GAIL DAVIES/Warner Bros. 49694	6
27	29	CHEATIN'S A TWO WAY STREET	SAMMI SMITH/Sound Factory 427	10
28	33	WHISPER	LACY J. DALTON/Columbia/Sherrill 01036	6
29	32	HEART OF THE MATTER	THE KENDALLS/Ovation 1169	8
30	36	BY NOW	STEVE WARINER/RCA 12204	5
31	37	SURROUND ME WITH LOVE	CHARLY McLAIN/Epic 19 01045	6
32	34	FIRE AND SMOKE	EARL T. CONLEY/Sunbird 7561	6
33	38	LOVIN' ARMS/YOU ASKED ME TO	ELVIS PRESLEY/RCA 12205	4
34	35	IN THE GARDEN	STATLER BROTHERS/Mercury 57048 (PolyGram)	7
35	39	MONA LISA	WILLIE NELSON/Columbia 11 02000	4
36	43	DO I HAVE TO DRAW A PICTURE	BILLY SWAN/Epic 19 51000	6
37	11	LEONARD	MERLE HAGGARD/MCA 51048	13
38	42	EVIL ANGEL	ED BRUCE/MCA 51076	7
39	47	I WANT YOU TONIGHT	JOHNNY RODRIGUEZ/Epic 19 01033	6
40	44	GETTING OVER YOU AGAIN	RAY PRICE/Dimension 1018	7
41	49	MY WOMAN LOVES THE DEVIL OUT OF ME	MOE BANDY/Columbia 11 02039	4
42	23	ALICE DOESN'T LOVE HERE ANY MORE	BOBBY GOLDSBORO/CBS/Curb 6 70052	10
43	57	THE MATADOR	SYLVIA/RCA 12214	3
44	52	LOVE DIES HARD	RANDY BARLOW/P.A.I.D. 133	4
45	50	YOUR WIFE IS CHEATIN' ON US AGAIN	WAYNE KEMP/Mercury 57047 (PolyGram)	7
46	63	LOVIN' HER WAS EASIER	TOMPALL & THE GLASER BROTHERS/Elektra 47134	2

CHARTMAKER OF THE WEEK

47 — I WAS COUNTRY WHEN COUNTRY WASN'T COOL
BARBARA MANDRELL
MCA 51107



47	1	I WAS COUNTRY WHEN COUNTRY WASN'T COOL	BARBARA MANDRELL	MCA 51107	1
48	56	SOME LOVE SONGS NEVER DIE	B. J. THOMAS/MCA 51087		5
49	54	FRIDAY NIGHT FEELIN'	RICH LANDERS/Ovation 1166		7
50	55	DARLIN'	TOM JONES/Mercury 76100 (PolyGram)		4
51	53	A LITTLE BIT OF HEAVEN	ROGER BOWLING/Mercury 57049 (PolyGram)		6
52	62	LEARNING TO LIVE AGAIN	BOBBY BARE/Columbia 11 02038		3
53	58	YOU'RE CRAZY MAN	FREDDIE HART/Sunbird 7560		4
54	66	LOVE KNOWS WE TRIED	TANYA TUCKER/MCA 51096		3
55	65	HERE'S TO THE HORSES	JOHNNY RUSSELL/Mercury 57050 (PolyGram)		4
56	59	SPREAD MY WINGS	TIM REX & OKLAHOMA/Dee Jay 111 (NSD)		5
57	60	DOES SHE WISH SHE WAS SINGLE AGAIN	BURRITO BROTHERS/CBS/Curb 6 01011		6
58	69	LOVE TO LOVE YOU	CRISTY LANE/Liberty 1406		2
59	72	GOOD OL' GIRLS	SONNY CURTIS/Elektra 47129		3
60	17	SOMEBODY LED ME AWAY	LORETTA LYNN/MCA 51058		11
61	26	ANGEL OF THE MORNING	JUICE NEWTON/Capitol 4976		10
62	—	FOOL BY YOUR SIDE	DAVE ROWLAND & SUGAR/ Elektra 47135		1
63	68	RODE HARD AND PUT UP WET	JOHNNY LEE/Epic/Full Moon 19 02012		4
64	40	I CAN'T HOLD MYSELF IN LINE	PAYCHECK & HAGGARD/Epic 19 51012		8
65	77	THE ALL NEW ME	TOM T. HALL/RCA 12219		2
66	41	HOLD ME LIKE YOU NEVER HAD ME	RANDY PARTON/RCA 12137		10
67	78	DON'T GET ABOVE YOUR RAISING	RICKY SKAGGS/Epic 19 02034		2
68	—	DON'T BOTHER TO KNOCK	JIM ED BROWN & HELEN CORNELIUS/RCA 12220		1
69	84	SLOW COUNTRY DANCIN'	JUDY BAILEY/Columbia 11 02045		2
70	61	I'M ALMOST READY	LEONA WILLIAMS/Elektra 47114		6
71	56	OLD FLAMES	ALABAMA/RCA 12169		13
72	82	I STILL MISS SOMEONE	DON KING/Epic 19 02046		2
73	83	SINCE I DON'T HAVE YOU/YOUR CHEATIN' HEART	DON McLEAN/Millennium 11804 (RCA)		2
74	85	WHAT THE WORLD NEEDS NOW IS LOVE	BILLIE JO SPEARS/Liberty 1409		2
75	45	NO ACES	PATTI PAGE/Plantation 197		8
76	86	FOOTPRINTS IN THE SAND	EDGEL GROVES/Silver Star 20		2
77	89	JUST LIKE ME	TERRY GREGORY/Handshake 8 70071		2
78	88	GO HOME AND GO TO PIECES	DONNA HAZARD/Excelsior 1009		2
79	64	MAGIC EYES	JACK GRAYSON & BLACKJACK/Koala 331		6
80	48	TEXAS WOMEN	HANK WILLIAMS, JR./Elektra/Curb 49102		14
81	81	MY HEART CRIES FOR YOU	MARGO SMITH/Warner Bros. 49701		4
82	67	IF I SAY I LOVE YOU (CONSIDER ME DRUNK)	WHITEY SHAFER/Elektra 47117		6
83	70	TAKE IT EASY	CRYSTAL GAYLE/Columbia 11 1146		14
84	90	FLO'S YELLOW ROSE	HOYT AXTON/Elektra 47133		2
85	71	HIDEAWAY HEALING	STEPHANIE WINSLOW/Warner/Curb 49693		8
86	73	JUST A COUNTRY BOY	REX ALLEN, JR./Warner Bros. 49682		9
87	79	LET'S FORGET THAT WE'RE MARRIED	GARY STEWART/RCA 12203		5
88	—	TEXAS IDA RED	DAVID HOUSTON/Excelsior 1012		1
89	—	BALLY-HOO DAYS/TWO HEARTS BEAT BETTER THAN	ONE EDDY ARNOLD/RCA 12226		1
90	—	SIDEWALKS ARE GREY	KENNY SERRATT/MDJ 1008		1
91	93	I'D RATHER BE THE STRANGER IN YOUR EYES	GENE KENNEDY/KAREN JEGLUM/Door Knob 81 151		2
92	80	WASN'T THAT A PARTY	THE ROVERS/Epic/Cleve. Intl. 19 51007		11
93	51	LOVE IS FAIR/SOMETIME, SOMEWHERE, SOMEHOW	BARBARA MANDRELL/MCA 51062		14
94	74	FIRE IN YOUR EYES	GARY MORRIS/Warner Bros. 49668		10
95	—	ONE LOVE OVER EASY	SAMI JO COLE/Elektra 47127		1
96	96	I SOLD ALL OF TOM T'S SONGS LAST NIGHT	GARY GENTRY/Elektra/Curb 47122		2
97	75	STORMS NEVER LAST	WAYLON & JESSI/RCA 12176		12
98	—	WITHOUT YOU	BUCK OWENS/Warner Bros. 49651		1
99	—	THE TESTIMONY OF SODDY MOE	JERRY REED/RCA 12210		1
100	87	UNTIL THE BITTER END	FARON YOUNG/MCA 51088		4