

Record World

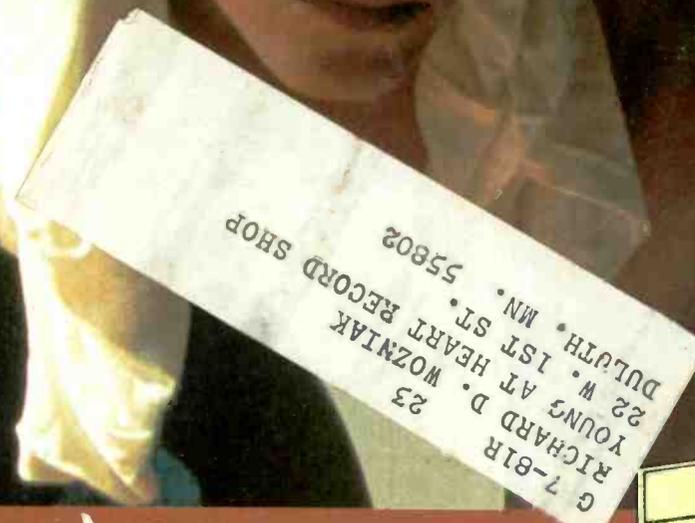
APRIL 18, 1981 \$2.75

INCLUDES EXPANDED
Video World
SECTION

David Bowie

Hits of the Week

SPECIAL ISSUE: **NARM**
and **Gospel '81**



SINGLES

STEPHANIE MILLS, "TWO HEARTS" (prod. by Miume-Lucas) (writers: Tawatha & James Miume-Lucas) (Frozen Butterfly, BMI) (3:23). Mills went top 10 with her "Never Knew Love." This duet with Teddy Pendergrass is a blockbuster for several audiences. 20th Century-Fox 2492 (ROA).

LEO SAYER, "WHERE DID WE GO WRONG" (prod. by Tarney) (writers: Sayer-Tarney) (Rare Blue, ASCAP/ATV, BMI) (3:55). Sayer's collaboration with Alan Tarney on the "Living in a Fantasy" LP has yielded two top 25 hits, and this rocker sounds like the third. Warner Bros. 49714.

PURE PRAIRIE LEAGUE, "STILL RIGHT HERE IN MY HEART" (prod. by Fraboni) (writers: Willson-Greer) (Kentucky Wonder, BMI) (2:55). "Love You Tonight" made this veteran group hitmakers again. From the forthcoming "Something in the Night" LP, it's hit-bound. Casablanca 2332.

GARY U.S. BONDS, "THIS LITTLE GIRL" (prod. by Miami Steve Springsteen) (writer: Springsteen) (Bruce Springsteen, ASCAP) (3:42). Bonds is in good company on this hot cut from his "Dedication" LP—written, produced and backed by Springsteen & the E Street Band. EMI-America 8073.

SLEEPERS

BILLY & THE BEATERS, "I CAN TAKE CARE OF MYSELF" (prod. by Baxter) (writer: Vera) (WB/Vera Cruz, ASCAP) (3:19). Billy Vera & the Beaters debut along with their label, on this soulful street rocker from the new namesake LP. Jeff Baxter's production & a strong hook are radio-right. Alfa 7002.

GREG PHILLINGANES, "BABY, I DO LOVE YOU" (prod. by Phillinganes) (writers: Phillinganes-McClain-Willis-Perry, (pub. not listed) (4:15). In-demand session keyboardist Phillinganes offers this solo debut from his upcoming "Significant Games" LP. An irresistible pop-rocker. Planet 4792B.

JOE ELY, "MUSTA NOTTA GOTTA LOTTA" (prod. by Brovsky) (writer: Ely) (ERE, ASCAP) (2:30). Take a deep breath and get ready to rock 'n' roll with one of the best. Ely takes a hellbent course with this title track from his latest LP, and the result is vintage rock for AOR-pop. MCA 51102.

U2, "I WILL FOLLOW" (prod. by Lilywhite) (writers: Hewson-Mullen-Clayton-Evans) (Island, BMI) (3:34). The young Irish quartet has already made its mark on dance floors with this spirited electronic rocker. Urgent vocals match the intense keyboard pulse. Island 49716 (WB).

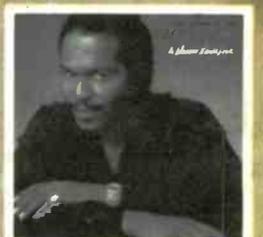
ALBUMS

RAY PARKER JR. AND RAYDIO, "A WOMAN NEEDS LOVE." The title single is bulleting high BOB and pop, and the group has a string of multi-format hits to follow. The utterly contagious "It's Your Night" and the smoothly melodic "That Old Song" will keep them precious metal bound. Arista AL 5543 (8.99).

"JOHN O'BANION." With the writing and production of Joey D'Arone and Richie Zito to fuel his vocal flair, O'Banion is bulleting his first time out with "Love You Like I Never Loved Before," "Love Is Blind" and "If You Love Me" have equal potential for pop and A/C radio. Elektra 6E-342 (7.98).

ROBIN LANE & THE CHARTBUSTERS, "IMITATION LIFE." Their label debut enjoyed sustained AOR life, and this LP should be a reincarnation. The haunting melody of "Say Goodbye," and the creative vocal arrangement and drum frenzy of "No Control," are among the peaks. Warner Bros. BSK 3537 (7.98).

"BILLY & THE BEATERS." Billy Vera, an established songwriting talent, leads his expert musicians (including producer/guitarist Jeff Baxter) through a set that reflects brassy blues, pop and soul influences. Every LP should be a great performance, and this live debut is one. Alfa AAA 6001 (7.98).



Chuck
Mangione

tarantella



"Tarantella," a spirited Italian dance of celebration and love.

Chuck Mangione's "Tarantella," an 8-hour musical marathon to aid Italy's earthquake victims, brought together the artistry of friends Dizzy Gillespie, Chick Corea, Steve Gadd, brother Gap and an all-star big band. Playing with a rare sense of fun and adventure, in an atmosphere reminiscent of an Italian wedding, Chuck and friends created a memorable night of musical history.*

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*Appears courtesy of Warner Bros. Records

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Record World



APRIL 18, 1981

Goody Inc. and Samuel Stolon Found Guilty Of Counterfeit Charges; Appeal Is Expected

By JEFFREY PEISCH

■ NEW YORK — Sam Goody Inc. and its vice president Samuel Stolon have been found guilty by a Federal District Court of interstate transportation of stolen property (ITSP) and copyright infringement.

After deliberating for almost five full days, the 12-person jury last Thursday (9) found Goody Inc. guilty of two ITSP counts and three copyright infringement counts. Stolon was found guilty of one ITSP charge and one copyright infringement charge. The ITSP conviction, a felony, carries a maximum penalty of ten years imprisonment and/or a \$10,000 fine. The copyright infringement

charges which are misdemeanors, are punishable by a maximum of one year in jail and/or a \$25,000 fine for each count.

Sentencing will not come for several weeks, however, as defense lawyers Kenneth Holmes and Martin Gold, representing Goody Inc. and Stolon, will file post-trial motions on April 24, asking Judge Thomas Platt to set aside the jury's verdict because of insufficient evidence. If Platt does not accept the defense lawyers' motions, the decision will almost certainly be appealed to the Second Circuit.

U.S. prosecutor John Jacobs called the decision a "total victory," and added that he wasn't upset that the jury found Stolon innocent on a racketeering charge and several other copyright infringement charges.

The case went to the jury with Stolon charged with one racketeering count, three ITSP counts and six copyright infringement counts. Sam Goody Inc. was charged with three ITSP and six copyright infringement counts. The initial indictment, handed

down in March 1980, charged Goody Inc., Stolon, and Goody president George Levy with racketeering, three ITSP counts and twelve copyright infringement counts. After the government closed its case, Judge Platt dismissed the charges against Levy because of insufficient evidence, and he dismissed several of the copyright infringement charges against Stolon and Goody Inc.

The Goody trial has been followed closely by the industry as a test case in the government's fight against counterfeit recordings. When the Goody indictment was handed down, a Justice Department spokesman was widely quoted as saying that the Goody charges were the "tip of the iceberg" and that other indictments would follow. And George Tucker, a convicted counterfeiter who was a key witness in the Goody trial, boasted to an FBI agent last year that his counterfeit tapes were in the best stores in the country, "from Sam Goody to Korvettes."

Although prosecutor Jacobs
(Continued on page 86)

23rd NARM Underway

By JEFFREY PEISCH

■ HOLLYWOOD, FLA. — Retail involvement in video product and development of the "Gift of Music" campaign are two of the topics scheduled to receive a lot of attention at this year's National Association of Recording Merchandisers (NARM) convention, running this week (12-15) at the Diplomat Hotel here.

The 23rd annual convention will be attended by close to 1700 label executives, retail and distribution reps, and workers in related fields. According to NARM executive vice president Joe Cohen, the total number of attendees this year is down a little from last year, but is "amazing, considering the condition of the industry."

Other key sessions scheduled for this year's convention include: the reading of reports from Shorewood Packaging Company and Album Graphics Inc. on the results of recent test marketing ventures of new cassette tape packages; a presentation by Bob Pittman, VP, programming for MTV—The Music Channel, the new Warner Amex Satellite Entertainment Company venture; a presentation chaired by LeBaron Taylor, VP/GM, divisional affairs, CBS Records, titled "Black Music Is Green"; and a session entitled "UPC/Bar Coding: Its Challenges, Opportunities and Issues."

Breaking with tradition, the NARM convention will offer two separate one-hour sessions on video marketing opportunities for retailers. A 10 a.m. Monday (13) session, "Video 1 — Introducing

(Continued on page 87)

WCI Study Indicates Record Buying Stable

■ NEW YORK—According to the results of an in-depth consumer survey conducted by Warner Communications, Inc., the most active record buyers are older than previously assumed and are becoming much more selective in their record buying.

The research results, scheduled for presentation on the opening day of the NARM convention, are based on a wide, face-to-face sampling of over 2300 interviewees aged 10 and over, conducted in May and June 1980. Presentation is to be made at the NARM convention by Dr. Martin Fishbein, professor of psychology and research professor, University of Illinois, and Warner Special Prod.
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New President Jay Lasker Sees 'A Level Year' for Motown Records

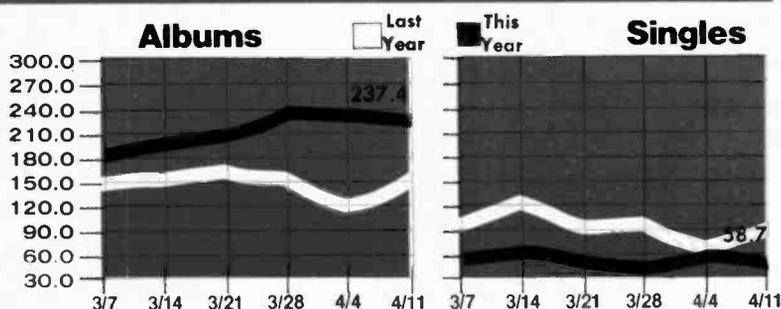
By SAMUEL GRAHAM

■ LOS ANGELES—While executives at most record labels have regarded 1980 as a year of recovery from the industry's much-discussed slump, and are looking to 1981 as a continuation of that recovery process, Jay Lasker,

president of Motown Records since November of last year, believes that 1981 will be at best "a level year, not an up year." Lasker's outlook, he explained in an interview with Record World
(Continued on page 99)

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.

RIAA Brief Says CRT Rate Hike Violates the 1976 Copyright Act

By BILL HOLLAND

■ WASHINGTON—Attorneys for the Recording Industry Association of America last week filed a petitioners' brief in the U.S. Court of Appeals for the District of Columbia arguing that the Copyright Royalty Tribunal decision of December 1980 to hike the mechanical royalty rate is error-filled, exceeds mandated authority, and is in violation of the statutes of the 1976 Copyright Act.

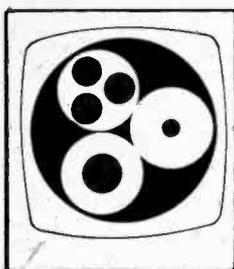
The 112-page brief takes an extremely aggressive tone, and

states that the Tribunal's decision to raise the rate on July 1, 1981 from two and three-fourths to four cents per song is "both in excess of agency authority and in dereliction of agency responsibility."

"The Tribunal's decision," the RIAA case summary continues, "cannot stand. It fails to provide a reasoned explanation of how it arrived at its decision, or how the four-cent rate satisfies the govern-

(Continued on page 97)

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■ **Pages 19-30.** This week Record World debuts its expanded video section, complete with a chart of best-selling videocassette tapes, reviews of top videocassette and videodisc product, editorial coverage of key events in the industry, and an exclusive interview with RCA recording artist David Bowie.

■ **Opposite page 38.** "Gospel music is the country music of the '80'" is how one gospel label executive summed up the future of this increasingly-popular genre. This week's RW features a special section detailing the changes that have occurred over the last year and outlining the key labels' current projects.

departments

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Merger Agreement Not Likely To Affect 20th Century Records

■ **LOS ANGELES**—A formal merger agreement between Denver oil tycoon Marvin Davis and the 20th Century-Fox Film Corporation was signed last Monday (6). Fox shareholders are expected to vote on the agreement in June; if ratified, the movie studio will change from

a publicly-owned corporation into a privately-owned one.

According to the Los Angeles Times, Davis, 55, will pay \$60 a share for Fox's common stock and \$80 a share for its preferred stock, with the total value of the deal said to be about \$800 million. The terms were first announced in late February; Davis later withdrew, only to renew the talks shortly thereafter.

(Continued on page 6)

NARM Entertainment: Variety Adds Spice To '81 Convention

By DAVID McGEE

■ **NEW YORK** — If this year's NARM convention features a more scintillating talent lineup than most, no small measure of credit goes to convention chairman Barrie Bergman. The Record Bar president has repeatedly stressed the need for having top-notch talent at the convention — "because music is what this industry is about, after all"—and this year got his chance to directly affect what attendees to the gathering will hear in the way of musical entertainment.

This year's lineup represents the broadest range of music yet presented at a NARM convention, from jazz (Chuck Mangione) to gospel (Mighty Clouds of Joy) to cabaret/pop (Peter Allen). In what Bergman deems "a real coup," Warner Bros. recording artist Emmylou Harris has been booked to perform at the country music luncheon on the convention's second day (April 12).

"I was really surprised that we got Emmylou," Bergman told *Record World* last week, "because she doesn't play many concerts at all. I've seen her a few times in intimate settings—1000-seat theaters, and so forth—and she's always been terrific. She's just the sort of act the people at NARM should appreciate, and I think she'll feel comfortable there."

The gospel music luncheon is a new addition to this year's agenda, and for this Bergman secured the services of Word recording artists the Mighty Clouds of Joy, who once recorded for Bergman's City Lights label. "Gospel was something we felt should be represented because it's becoming such a big part of our industry," he said. "The Mighty Clouds of Joy are just one of the best groups around anywhere. I

(Continued on page 87)

BMA Conference Set

■ **PHILADELPHIA**—The third annual Black Music Association Conference is set to run from Saturday, May 23, through Wednesday, May 27, at the Century Plaza Hotel in Los Angeles.

The BMA is in the process of mailing registration forms to its more than 2000 members. Registration for BMA members is \$175 per person before May 8, and \$225 per person after May 8.

Further information may be obtained by writing or calling BMA, 1500 Locust St., Suite 1905, Philadelphia, PA, 19102; (215) 545-8600.

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VOL. 37, NO. 1759

*PolyGram
Records
is proud to
announce an
exciting new era
in our association
with
RSO
Records.*



Marketing VP Lou Simon Praises PolyGram's 'Vertical' Structure

By PHIL DIMAURO

■ NEW YORK—The key to PolyGram Records' restructured marketing staff lies in the new "vertical" structure of the entire company, according to Lou Simon, vice president, marketing for PolyGram. In a recent interview with *Record World*, Simon described the PolyGram of the past as "a hybrid company that was made up of five different operating companies channeling their actions through PolyGram Distribution, so you really had five spouts coming into one funnel and then onto the street."

"The unwieldiness that existed arose from the fact that all these five companies had their own marketing styles," he continued. "You had all different programs going into that one funnel, and it had to be distilled and juggled at the street level. That's difficult—you had too many different sales plans going on, too many different kinds of merchandising concepts."

With PolyGram under its new president, David Braun, Simon sees "all pop activities . . . coming through one programming which is easier to digest," making it easier for the company to "function within its policies and make things happen."

These were the principles that guided Simon, in conjunction with Bob Sherwood, executive vice president and general manager, in formulating the structure of PolyGram's marketing department, which was unveiled less than three months ago (*Record World*, January 24). There were also sensitive "people issues" to consider, and they were weighed carefully in every decision. "Actually, we tried to hold as many people from the three previous companies as we could, and thankfully, we were able to keep most of the people in the system, because they're very good people," said Simon.

"In any restructuring, the key is to create a clear new identity, and identify job descriptions."



Lou Simon

There's no magic to it, it's a case of academics, just basic planning." Among the first orders of business was the creation of a "strong press department," beginning with the promotion of Len Epan to vice president, press and artist relations, and his relocation from Los Angeles to New York. In putting the new press department together, two people who had been let go in previous cut-backs under the old system were rehired.

A newly defined product development department was created under Jules Abramson, who was named vice president, marketing, product development. Abramson, described by Simon as "an old hand who's been through the PolyGram system for years and a very experienced market-

(Continued on page 95)

TownHouse Records Formed by William Levitt

■ LAS VEGAS—William J. Levitt, chairman of International Community Corporation, has announced the formation of a new record company, TownHouse Records. The Las Vegas-based company will have its distribution and many of its operations handled by the New York and Los Angeles offices of Accord Records, co-operating with the Capitol Records network.

Product for the new label is being supplied by Audio Leasing Corporation, a subsidiary of Audio Productions, Inc., a New Hampshire-based company active in talent acquisition and development. Audio Leasing is being assisted by industry consultant Richard A. Broderick, director of the music business and technology program at New York University.

Currently scheduled for release are records by Something Sweet, a three-member female vocal group that has performed on the last four Kool & the Gang albums; Savoy Brown, the British blues band, who, with founding member, Kim Simmons, are currently finishing up a new album; and singer-songwriter Buzzy Linhart. Other upcoming TownHouse releases included records by Canadian artists Carl Graves and Dianne Brooks. According to the Capitol arrangement the retail list

for all new product will be \$8.98.

Product also scheduled for the spring include mid-line albums priced at \$5.98 by Willie Nelson Johnny Rivers, Dr. Hook, Warren Zevon, Al Green and Bob Marley. According to Michael Gusick, president of Accord Records, these albums "are older recordings—earlier things that these artists have done. In some instances, they'll be compilations of several different recordings done by the artist. In others, it's the actual album itself: re-mastered, cleaned up, and updated with state-of-the-art 1981 studio techniques."

"The recent economic downturn in the record industry," Levitt noted, "has created a substantial gap in the market that under-capitalized, independent labels have been unable to fill. We think we're the company to fill that gap."

20th Century Merger

(Continued from page 4)

20th Century-Fox Records is included in the purchase. When contacted by *Record World* last week, label president Neil Portnow indicated that he expects the record operation to proceed as before. "In meetings I've had with the Davis people, I've received nothing but assurances of continued support and interest in the operation," Portnow said. "I don't foresee any impact one way or another at this point; it should be business as usual."

Herb Eiseman, president of 20th Century Music Publishing, told *RW* that he foresaw no change in his company's operation and that the new management was "behind us 1000 percent."

Aside from its film, television, record and publishing divisions, the 20th Century-Fox Film Corp. also controls DeLuxe General, a motion picture processor; a country club in Pebble Beach, California; soft drink bottlers Coca-Cola Bottling Midwest; International Theatres, an Australia and New Zealand-based theatre chain; the Aspen Skiing Corporation; and Magnetic Video, makers of pre-recorded videocassettes.

No Gospel Section

■ *Record World's* regular gospel section, which normally runs every other week, will not appear in this week's issue. The section will run next week and then resume its regular schedule.

Regional Breakouts

Singles

East:

Dottie West (Liberty)
Jefferson Starship (Grunt)
Stars on 45 (Radio)
Anne Murray (Capitol)

South:

Stars on 45 (Radio)
Rick Springfield (RCA)

Midwest:

Kim Carnes (EMI-America)
38 Special (A&M)
Stars on 45 (Radio)

West:

Dottie West (Liberty)
John O'Banion (Elektra)
Anne Murray (Capitol)

Albums

East:

AC/DC (Atlantic)
Concerts for Kampuchea (Atlantic)
Pretenders (Sire)
Santana (Columbia)
Jefferson Starship (Grunt)
Devo (Warner Bros.)
Grateful Dead (Arista)

South:

AC/DC (Atlantic)
Concerts for Kampuchea (Atlantic)
Santana (Columbia)
Jefferson Starship (Grunt)
Ray Parker, Jr. & Raydio (Arista)
Ozzy Osbourne (Jet)

Midwest:

AC/DC (Atlantic)
Concerts for Kampuchea (Atlantic)
Pretenders (Sire)
Santana (Columbia)
Jefferson Starship (Grunt)
Devo (Warner Bros.)
Grateful Dead (Arista)

West:

AC/DC (Atlantic)
Pretenders (Sire)
Santana (Columbia)
Jefferson Starship (Grunt)
Ray Parker, Jr. & Raydio (Arista)
Grateful Dead (Arista)

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BIFF BAM SLAM
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A Woman Needs Love.

The hit sound of Ray Parker Jr. and Raydio
Featuring the across-the-board smash single
"A Woman Needs Love (Just Like You Do)"

The single

R&B—BB:10** RW:12* CB:13*
POP—BB:41** RW:33* CB:34*

The album

Debuts!

R&B—BB:43* RW:20* CB:40*
POP—BB:96** RW:78* CB:83*

ARISTA

SATURDAY, APRIL 11

9:00 AM REGISTRATION
4:00 PM REGULAR MEMBERS MEETING
6:30 PM SPECIAL RECEPTION
First Timers
7:30 PM WELCOMING COCKTAIL RECEPTION
Host: WEA CORPORATION
9:00 PM OPENING NIGHT CONCERT

Entertainment by
CHUCK MANGIONE
Courtesy of A&M RECORDS

SUNDAY, APRIL 12

9:00 AM BREAKFAST
10:00 AM OPENING BUSINESS SESSION
A Multi Media Spectacular for the '80s: "PLAN TO BE THERE"
Keynote Address: Henry Droz, President, WEA CORP.
12:00 Noon COUNTRY MUSIC LUNCHEON

Entertainment by
EMMYLOU HARRIS
Courtesy of
WARNER BROS. RECORDS

2:00 PM POOLSIDE EXHIBIT AREA OPEN
3:00 PM Jogging Clinic
Jazzroebics Yoga Spouse Tennis Tourney, Round I
7:00 PM RECEPTION

"A TOAST TO LUCIANO PAVAROTTI"
Pavarotti will personally meet and greet NARM members
Courtesy of LONDON RECORDS/POLYGRAM

'Grammy Hall of Fame' Telecast Set for May

■ LOS ANGELES—Andy Williams has been set to host the first annual "Grammy Hall of Fame" telecast over CBS-TV on Friday, May 15, it was jointly announced by executive producer Pierre Cossette and Jay S. Lowy, national president of the National Academy of Recording Arts and Sciences.

The telecast will be taped on April 13 and 14 in New York's Nederlander Theatre. Ken Ehrlich will produce the special.

THE HIT SINGLE FROM THE NEW

TINY TIM

WATCH YOUR MAIL

TELL ME THAT YOU LOVE ME

B/W

COMIC STRIP MAN

SOLID BRASS/Distributed Nationally by RANDOM
134 East 70th Street, N.Y.C 10021 (212) 734-4000



NARM Agenda

23rd Annual Convention

April 11-April 14, 1981

Diplomat Hotel, Hollywood, Florida

MONDAY, APRIL 13

8:00 AM BREAKFAST-MEETING
"Black Music Is Green"
10:00 AM-12:00 Noon SEMINAR/WORKSHOP SESSIONS
Video I—"Introducing Video Into the Retail Music Environment: How to Sell Sight With Sound"
"The Sounds of Tomorrow Today"
"New Excitement in the Accessories Marketplace"
Co-Op Advertising
"Your Unseen Competitors: How to Deal with Them"
Counterfeiters—Home Tapers
"TV Advertising: The Newest Ad-Venture"
"Personal Tax Planning"

Spouse Activities

9:00 AM First Annual Golf Tourney
9:30 AM Breakfast and Speaker
"Human Sexuality"
12:00 Noon BLACK MUSIC LUNCHEON

RCA RECORDS presents
20th CENTURY FOX
recording artist
STEPHANIE MILLS

2:00 PM-3:00PM Jogging Clinic
Jazzroebics Yoga Spouse Tennis Tourney, Round II
8:00 PM SCHOLARSHIP AWARDS DINNER

Entertainment by
THE CHARLIE DANIELS BAND
Courtesy of
EPIC RECORDS/CBS

TUESDAY, APRIL 14

8:00 AM CONTINENTAL BREAKFAST
9:00 AM-12:00 Noon SEMINAR/WORKSHOP SESSIONS
Video II—"Marketing Video in the Retail Music Environment: How It's Done Now; How to Do It Better"
"Exploiting the New Developments in the Tape Merchandising and Packaging Arena"
"Marketing Mid Line Catalogue Product for Maximum Profit"
"New Directions in Leasing: How to Handle Today's Real Estate Dilemmas"
"UPC/Bar Coding: Its Challenges, Opportunities and Issues"
"Plan To Be There" Wrap Up Sessions For Retailers, Rack Jobbers, One Stops, Distributors

Spouse Activities

9:00 AM Final Round, Tennis Tourney
11:00 AM Day at the Races: Hialeah "Gift of Music" Stakes
12:00 Noon GOSPEL MUSIC LUNCHEON

Entertainment by
MIGHTY CLOUDS OF JOY
Courtesy of WORD RECORDS

2:00 PM POOLSIDE EXHIBIT AREA OPEN
3:00 PM Jogging Clinic
Jazzroebics Yoga
8:00 PM NARM "GIFT OF MUSIC" AWARDS BANQUET

Entertainment by PETER ALLEN
Courtesy of A&M RECORDS

CRT Seeking Comments On Jukebox Rule Change

■ WASHINGTON — The Copyright Royalty Tribunal, under pressure from jukebox owners, is seeking comments on a proposed rule change which would allow jukebox owners to withhold the so-called "location lists" of their jukeboxes and their numbers from inspection.

Under a 1978 ruling by the CRT, the jukebox owners have had to send a yearly list of their jukebox locations, and the number of players in those locations. The rule was modified on November 9, 1978 by the CRT, making available to copyright royalty claimants a "representative sampling of location listings" without any identification of particular jukebox owners.

The Amusement and Music Operators Association, representing licensed jukebox operators, asserted that even that measure was inadequate protection against possible competitors who could profit from such lists.

However, the CRT said in its proposal, "the Tribunal has not

received a single complaint from any jukebox operator of improper conduct concerning the location lists filed with the Tribunal."

It also became apparent that copyright claimants have chosen not to use information from the lists. "Since adoption of the rule, the Tribunal has not received a single request from any claimant . . . for information from the list," the CRT said.

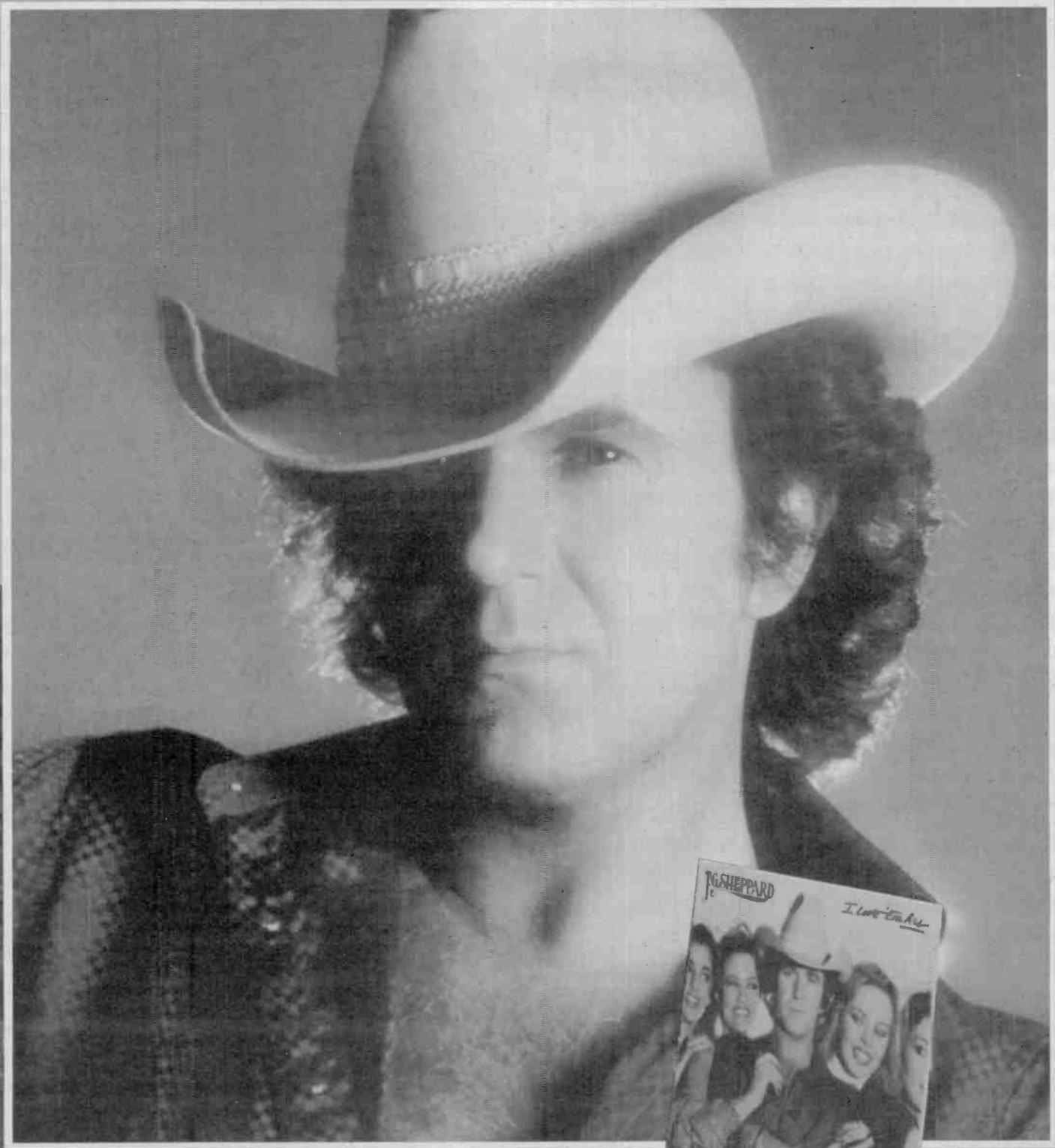
Comments on the proposal to delete the location list requirement should be submitted by May 15, 1981 and reply comments by May 26, 1981 to: Chairman, Copyright Royalty Tribunal, 1111 20th Street NW, Room 450, Washington, D.C. 20036. For further information, contact Clarence L. James, Jr., Chairman, CRT, (202) 653-5175.

Cash at the Line



Columbia recording artist Rosanne Cash recently appeared at New York's Bottom Line in support of her new LP "Seven Year Ache." Pictured backstage are, from left: Michael Gardner, manager; Dick Asher, deputy president and chief operating officer, CBS Records Group; Rick Blackburn, vice president and general manager, CBS Records Nashville; Cash; Roy Wunsch, vice president, marketing, CBS Records Nashville; Bruce Lundvall, president, CBS Records Division; and Paul Smith, senior vice president and general manager, marketing, CBS Records.

T.G. Not just for country audiences. For the country.



The whole place seems fair game now for one of the nation's best-loved singers. T.G. Sheppard's got something everybody wants to hear these days, whether it's another Number One country hit (he's had five already), another debonair appearance on national television, or another sell-out concert.

T.G.'s got something else a lot of people want to hear: his new album. It's for people who listen to country and the country for people who listen.

T.G. Sheppard. *I Lovè'Em All.*

BSK 3528

Featuring the hit "I Loved 'Em Every One."

WBS 49690

Produced by Buddy Killen for Tree Productions...
On Warner/Curb records & tapes.





Fast Breaking News! From CBS Records.

REO SPEEDWAGON
FE 36844
*19-50953

ALBUM "HI INFIDELITY" NOW TRIPLE PLATINUM. "KEEP ON LOVING YOU"* SINGLE NOW GOLD. ALL SEVEN PREVIOUS ALBUMS AT LEAST GOLD. ALL SELLING WITH RENEWED SPEED. NEVER-ENDING TOUR CONTINUES SRO.

BARBRA STREISAND
FC 36750

OUTDOES HERSELF. AGAIN. FIVE MILLION ALBUMS SOLD IN SIX MONTHS. "GUILTY" ONE OF FEW ALBUMS IN HISTORY TO SPAWN THREE TOP-10 SINGLES. MORE TO COME.

JOURNEY
KC2 37016

DOUBLE-LIVE ALBUM "CAPTURED" GOLD IN ONE WEEK. TOP-10 IN THREE WEEKS. THREE PREVIOUS ALBUMS REAPPEAR AND BULLET UP CHARTS.

JIM STEINMAN
FE 36531

OUT FROM BEHIND MEAT LOAF. PRESENTS LONG-AWAITED ALBUM TO WAITING WORLD. ON EVERY AOR STATION IN AMERICA UPON RELEASE.

RANDY MEISNER
JE 36748
*19-50964

SCORES HIGH ON CHARTS WITH EPIC DEBUT "ONE MORE SONG" ALBUM AND "HEARTS ON FIRE"* SINGLE.

MOE BANDY
JOE STAMPLEY
FC 37003
*11-60508
+19-50972

FOLLOW-UP THEIR NEAR-GOLD DEBUT ALBUM WITH "HEY JOE HEY MOE." SINGLE* AND ALBUM A SMASH. STAMPLEY'S SOLO CAREER SOARS. "I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN"+ HIS BIGGEST HIT EVER.

HAWKS
JC 36922
*11-60500

ALBUM AN INSTANT AOR SUCCESS. "RIGHT AWAY"* SINGLE GAINING TOP-40 MOMENTUM EVERYDAY.

MANHATTANS
JC 36861
*11-11398
+JC 36411

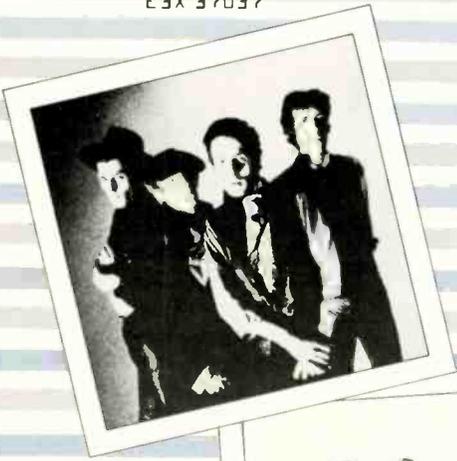
CAREER IN HIGH GEAR WINNING GRAMMY FOR "SHINING STAR."* SINGLE GOLD "AFTER MIDNIGHT"+ ALBUM GOLD. "GREATEST HITS" SELLING STEADILY. ACCLAIMED AS ESSENTIAL LISTENING BY ROCK AND SOUL CRITICS.

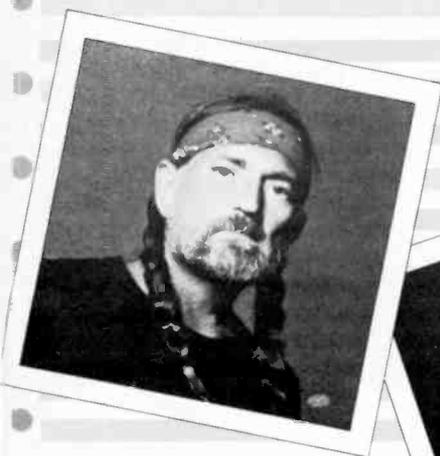
CHAMPAIGN
JC 37008
11-11433

RELEASES FIRST COLUMBIA ALBUM AND SINGLE BOTH TITLED "HOW 'BOUT US." BOTH BECOME GIANT HITS. BLACK AND TOP-40 RADIO THIRSTY FOR MORE.

THE CLASH
E3X 37037

CONTINUE TO SHAKE UP THE MUSIC WORLD WITH THREE-RECORD TWO-HOUR "SANDINISTA!" TOTAL CLASH SALES TOP MILLION MARK AND CONTINUE TO ACCELERATE.





ROSANNE CASH
JC 36965
*11-11426

SECOND ALBUM EXPLODES. "SEVEN YEAR ACHE"* ACCLAIMED AS CLASSIC SINGLE. VIDEO SEEN EVERYWHERE. TOUR SENSATIONAL.

THE ROVERS
JE 37107

CANADIAN SMASH NOW U.S. SMASH. "WASN'T THAT A PARTY" LOVED BY ALL FORMATS. ALBUM SALES SOARING. BIG U.S. TOUR UNDERWAY.

WILLIE NELSON
FC 36883
*S2 36752
+JC 36476

SHIPS GOLD "SOMEWHERE OVER THE RAINBOW." SOON GOES PLATINUM. "HONEYSUCKLE ROSE"* SURPASSES 1.5 MILLION. STILL RED HOT. "NELSON AND PRICE"+ GOLD. STILL RED HOT.

STANLEY CLARKE
GEORGE DUKE
FE 36918

"THE CLARKE/DUKE PROJECT" ALREADY BIGGEST SUCCESS YET FOR STANLEY OR GEORGE. OUT-OF-THE-BOX ACROSS-THE-BOARD AIRPLAY.

ADAM AND THE ANTS
JE 37033

BIG SENSATION IN EUROPE. QUICKLY SPREADING IN THE U.S.

BRUCE SPRINGSTEEN
PC2 36854
*11-11391
+11-11431

ALBUM "THE RIVER"-1 ON CHARTS AND ON BEST-OF-YEAR LISTS. "HUNGRY HEART"* AND "FADE AWAY"+ TOP-20 HITS. HOTTEST CONCERT TICKET IN ROCK HISTORY.

THE REDDINGS
JZ 36875
*ZS9 05600

LAUNCH CAREER WITH BEST-SELLING "REMOTE CONTROL"* SINGLE AND "THE AWAKENING" ALBUM.

CARL WILSON
JZ 37010

RECORDS FIRST SOLO ALBUM. INSTANT ACCLAIM AIRPLAY AND SALES. FIRST NON-BEACH BOY TOUR SPECTACULAR SUCCESS.

JUDAS PRIEST
JC 36443
*FC 37052

AT FOREFRONT OF NEW HEAVY METAL TREND. "BRITISH STEEL" BEST-SELLER TO DATE. BRAND-NEW "POINT OF ENTRY"* LOOKS BIGGER.

LOVERBOY
JC 36762
*11-11421

HOTTEST DEBUT ALBUM OF '81. "TURN ME LOOSE"* HOTTEST SINGLE. GROUP WITH NO PAST -GIANT FUTURE.

ON COLUMBIA, EPIC, EPIC®-CLEVELAND INTERNATIONAL™, BELIEVE IN A DREAM AND CARIBOU RECORDS AND TAPES.



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Motown Names London Sales VP, Patterson East Coast Mktg. Director



Miller London

■ LOS ANGELES—Miller London, Jr., national singles sales and retail accounts manager for Motown Records, has been promoted to vice president of sales for Motown and its affiliated labels, it was announced by Richard Sherman, senior vice president of marketing and distribution for the label.

London joined Motown in 1969 as regional album and tape sales manager. He was named assistant national singles sales manager in



Worthy Patterson

1972.

Sherman also announced that Worthy Patterson has been named to the newly created position of east coast marketing director for Motown and its affiliated labels.

Patterson had been vice president of east coast operations for Casablanca Record and Film-Works. He also served as east coast marketing director for Casablanca and for Warner Bros. Records and national promotion director of RCA Records.

CBS International Promotes Shapiro

■ NEW YORK — Joe Senkiewicz, vice president, promotion and international artist development, CBS Records International, has announced the appointment of Julian Shapiro to the position of director of press and public information, CRI. In this position, Shapiro will continue to be responsible for insuring coverage for CBS Records International, its affiliates, and its artists abroad and in the U.S.

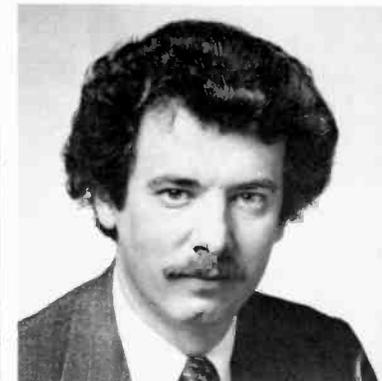
Shapiro has been involved with CBS Records for more than three years in a variety of capacities. He joined the International Division as associate director of press and public information in 1979.



Julian Shapiro

RCA Names Sassi VP, Industrial Relations

■ NEW YORK—Daniel Sassi has been named division vice president, industrial relations, RCA Records, it was announced by label president Robert Summer.



Daniel Sassi

Sassi joins the record division after having spent the past year as director of personnel and labor relations for NBC in Chicago, prior to which he had spent five years with NBC in Washington, D.C., as manager of labor relations.

He joined RCA Corp. in 1969 in the industrial relations training program, then became a job analyst in RCA's electronic components division in Harrison, N.J. He joined the NBC subsidiary of RCA Corp. in 1971.

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WE'LL GIVE YOU THE WORLD OF PROFITS!

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PLD 2067 Cass: PCD 2067

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GERMAN



ROLAND KAISER
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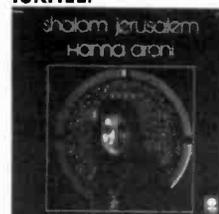
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PLD 2074 Cass: PCD 2074

ISRAELI



HANNA ARONI
PLD 2066 Cass: PCD 2066

BEAUTIFUL MUSIC



MANUEL
DGT 1026 Cass: PCD 1026



CARAVELLI
PLD 1000 Cass: PCD 1000



Ian Partridge - English Songs
PLE 136/7 2LPs



BILLY TAYLOR
WLW 8008 Cass: WCD 8008

ROCKIN' TO A FRESH S O U N D ! NEW RELEASES FOR APRIL



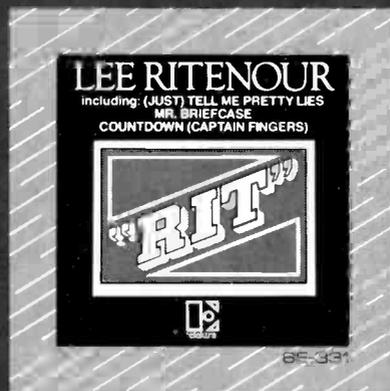
PRODUCED, ARRANGED & WRITTEN
BY ROGER TAYLOR



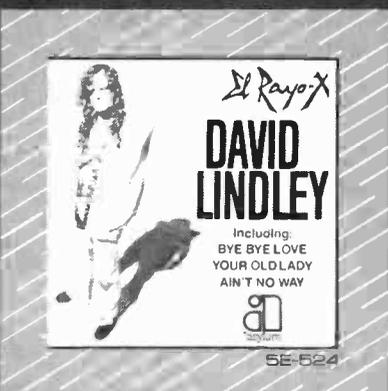
PRODUCED & ARRANGED BY
JOEY CARBONE & RICHIE ZITO FOR
CARBONE & ZITO PRODUCTIONS.
CONTAINS THE HIT SINGLE
"LOVE YOU LIKE I NEVER
LOVED BEFORE" E-47125



PRODUCED BY GEORGE TERRY &
STEVE KLEIN. CONTAINS THE
SINGLE "COOL DOWN" E-47128



PRODUCED BY LEE RITENOUR,
HARVEY MASON & DAVID FOSTER
CONTAINS THE SINGLE
"IS IT YOU?" E-47124



PRODUCED BY
JACKSON BROWNE &
GREG LADANYI



New York, N.Y.

By DAVID MCGEE

■ Though little-heralded, **Ellen Shipley's** "Breaking Through The Ice Age" struck this columnist as one of 1980's critical releases for the message it sent about the impersonal nature of human relationships in the modern world. It was a bold, life-affirming statement on Shipley's part, and it also happened to be fine rock music as well. Ultimately, and sadly, its humanity seemed to fall victim to the very affliction it railed against.

Robin Lane's just-released second album, "Imitation Life," covers much the same territory as Shipley's "Ice Age," but offers an entirely different solution to the problem. Where Shipley opened with an urgent plea to communicate "Heart to Heart," Lane, in an equally urgent but more desperate opener, "Send Me an Angel," suggests the only way out is to receive help "from up above." In a more contemplative moment on side two ("Solid Rock"), she declares it's "time to shut the door and settle in/so I can look back on where I've been/and where I'll go," only to find that when "the rains came . . . all the angels sound another warning."

Musically, "Imitation Life" finds its roots in the mid-'60s rock of, say, the Jefferson Airplane, with spacey yet hard-edged guitar lines everywhere bolstering decidedly ethereal, other-worldly vocals. As powerful as the music is, though, it's the stories Lane tells of desperate souls crying out for salvation that lends drama and intrigue to the record.

In an interview with New York, N.Y. last week, Lane said the songs are about "different things that are happening now . . . emotional things . . . personal things" in her own life. To say this is a personal record, then, is a gross understatement. "It's like a world view of people relating to people, and of relationships between men and women—actually just friendship in general," she continued. "Friendship has become more valuable to me. It seems that when everything else is gone, friendship is still there. True friendship can really sustain you when you're troubled."

"Solid Rock," the album's most compelling song (and not to be confused with the **Dire Straits** song of the same title), is about a troubled soul coming to grips with the concept of a higher authority. It was written, as were most of the songs here, in a two-week stretch when Lane was moving out of her basement apartment in Boston ("I had to get some light") and recovering from the rigors of the road. "I just wanted to be by myself," she said of that period. "I wanted to read the Bible, close the door to the outside world and be close to the Lord. Being on the road, travelling around when all these weird things are happening, that's what 'I'd Rather Be Blind' is about in part. But 'Solid Rock' and 'Send Me an Angel' are both inspired by the book of Revelations, particularly the sections about the world coming to an end."

Let the reader be misled, it should be mentioned that Lane wears her spirituality gracefully and unostentatiously, much in the manner of Pete Townshend. She will witness to a listener only when prompted. And when prompted, she explains how she feels "really troubled in a lot of ways, in a physical sense, of being alive right now with all that's going on in the world. But in a spiritual way, because of those problems I'm having, it's making me read the Bible more and get close to the Lord. I really believe in God in a Christian sense; what's going on in my life and in the world is throwing me back to the Word and making me stronger spiritually."

"In the Bible it says praise God at all times when you're being afflicted, because you learn through that. You learn to persevere; you gain character, and through character you gain hope. With all that's happening to me, even though I feel bad, I know it's a blessing because it enables me to turn to the Lord. God judges the motives of our hearts, and he knows we're not perfect. I want to be what He wants me to be. The Bible talks about the mystery of God; and he is an incredible mystery. He is infinite."

"Imitation Life" may not be seen as a likely candidate for RW's Gospel Chart, but it is, quite possibly, as profound a religious statement as a rock artist has ever made. It is uplifting, provocative and even troubling, because the issues it deals with are large ones. Lane seems to be working out her problems nicely; would that we could all find a similar source of strength.

SPRING HAS SPRUNG, AND NOW WE KNOW WHAT PEOPLE IN THE MUSIC BUSINESS DID DURING THE WINTER: Congratulations to A&M Records east coast head honcho **Michael Leon** and to his

(Continued on page 98)

Dolly Goes Gold



RCA's Dolly Parton, who recently became the first Nashville-based female artist to top RW's country, pop, and A/C charts, is shown receiving gold records for her "9 to 5" LP and single. Pictured from left are Jerry Bradley, division VP, RCA Records-Nashville; Parton; "9 to 5" producer Greg Perry; Robert Summer, RCA Records president; Joe Galante, VP, marketing, RCA Records-Nashville; and Dave Wheeler, director of sales and promotion, RCA Records-Nashville.

MCA, CBS, RCA Settle Colony Suit

■ NEW YORK — MCA Records, CBS Records and RCA Records have announced the settlement of their copyright infringement and unfair competition lawsuit against Colony Record & Radio Center and the New York store's two partners, Sidney Turk and Harold Grossbardt.

Defendants Colony, Turk and Grossbardt consented to a permanent injunction on March 30 in the U.S. District Court, Southern District of New York, Manhattan, before Judge Edward Weinfeld. Compensatory damages, costs and attorneys' fees were paid by the defendants to the record companies' attorney, Roy R. Kulcsar.

The defendants also agreed to cooperate with the record companies in providing information necessary to MCA, CBS and RCA in their continued litigation against co-defendants Michael "Russki" and others who were allegedly involved in the unauthorized duplication of sound recordings owned by the three plaintiff record companies.

The settlement stems from a Recording Industry Association of America (RIAA) investigation on behalf of the plaintiffs. RIAA agents visited Colony Records on several occasions between September 1980 and February 1981 asking store employees to duplicate, on cassette, songs contained on albums or singles legitimately offered for sale.

The exact dollar amounts involved in the settlement, and the nature of the Colony cooperation with the plaintiffs, were not announced. The original suit charged Colony store employees with duplicating songs for RIAA agents by Olivia Newton-John, Poco, Waylon Jennings, Elvis Presley, Billy Joel, and the Jacksons, among others.

Solar Names Nash Creative Services VP

■ LOS ANGELES — Dick Griffey, president, Solar Records, has announced the promotion of Margaret Nash to the post of vice president, creative services for the label.



Margaret Nash

Nash, who joined the Solar staff in 1980 as head of the company's publishing division, will continue administering the label's Spectrum VII (ASCAP) and Hip Trip (BMI) publishing wings. In her new position she will continue working with Solar writers, specifically in the area of creative/professional operations.

Nash began her music business career as a partner, with Johnny Nash, in the Joda/Jad label from 1965 to 1969. She was president of her own publishing company, Maggie Cat Music, prior to joining Solar.

CBS Names Backer

■ NEW YORK—Steve Backer has been appointed supervisor, college program, CBS Records, it was announced by Barry LeVine, manager, college program.

Prior to joining CBS, Backer worked at Side One Creative Marketing as national director of promotion.

E/A Ups Jenkins

■ LOS ANGELES — Penny Jenkins has been promoted to administrative assistant to Vic Faraci, executive vice president/marketing for Elektra/Asylum Records. She had been executive secretary to Faraci since June 1980.

ANOTHER CLEAN SWEEP FOR
BMI WRITERS
BMI PUBLISHERS
BMI MUSIC
THE 1981 OSCARS



BEST ORIGINAL SONG



“Fame” from FAME
Michael Gore
Dean Pitchford
MGM Affiliated Music, Inc.



BEST ORIGINAL SCORE



FAME
Michael Gore
MGM Affiliated Music, Inc.

Congratulations from all of us.



SERVING MUSIC SINCE 1940

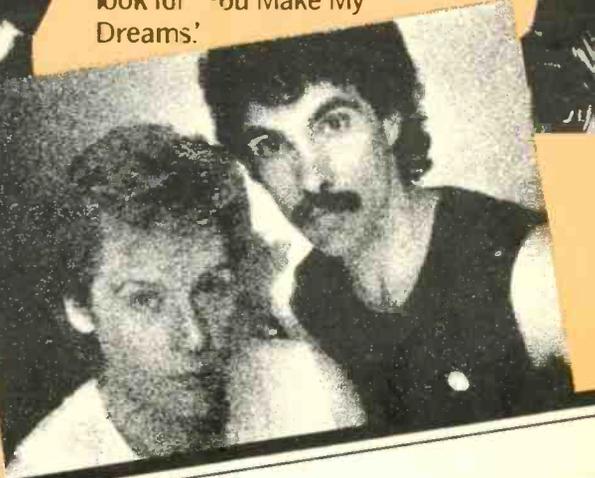
WHISPERS

The beat goes on with "It's A Love Thing", the gold single from their latest album, "Imagination." (Solar Records)



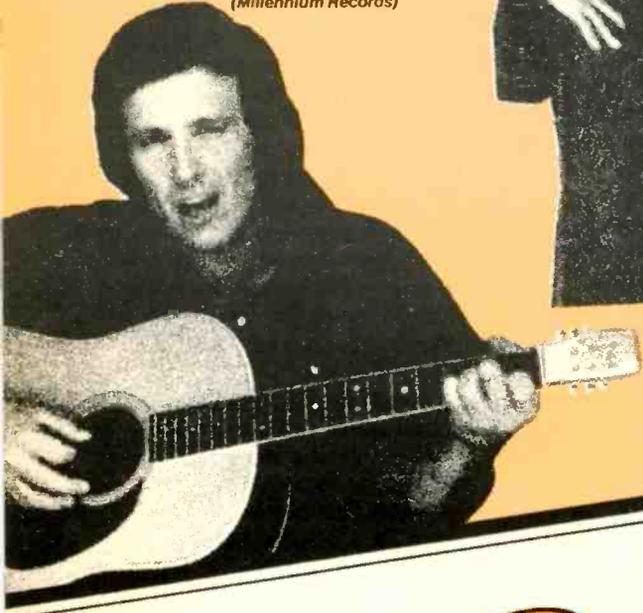
DARYL HALL & JOHN OATES

Their latest album is "Voices" and it's already had three hit singles. The current number-one hit is "Kiss On My List," but look for "You Make My Dreams."



DON McLEAN

He took America by storm with the album "Chain Lightning" and the top five single, "Crying." Now he's on the charts again with "Since I Don't Have You." (Millennium Records)



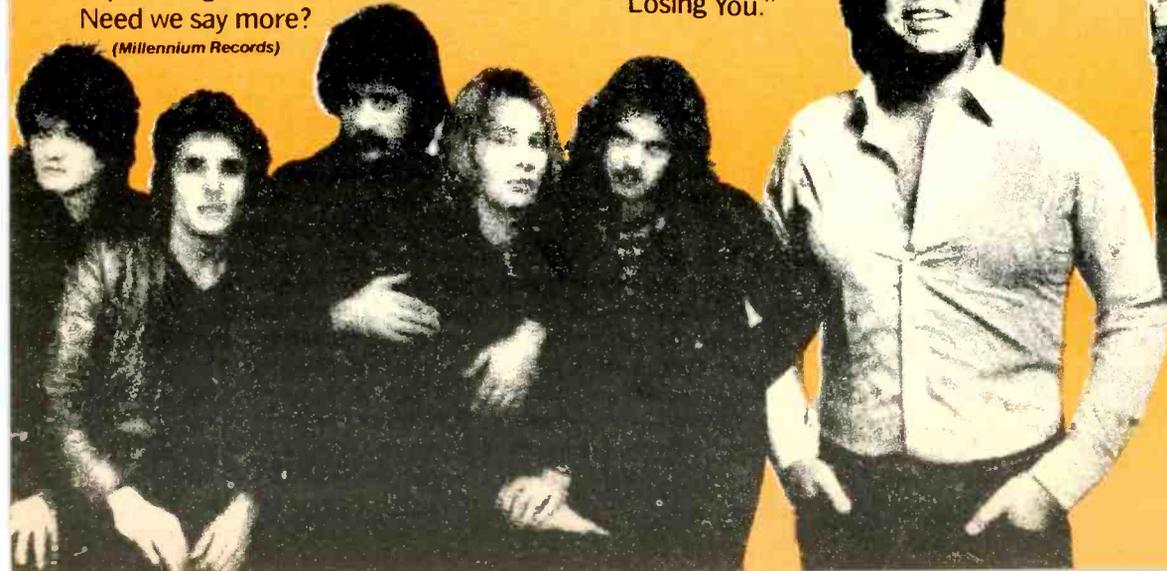
**WE'RE
HAVING A**

HEAT

**FRANKE And The
KNOCKOUTS**

A hit AOR album and a smash Top 40 single called "Sweetheart." Need we say more?

(Millennium Records)



RONNIE MILSAP

"Out Where The Bright Lights Are Glowing"...an overwhelming performance of ten Jim Reeves classics, as well as the powerful single, "Am I Losing You."



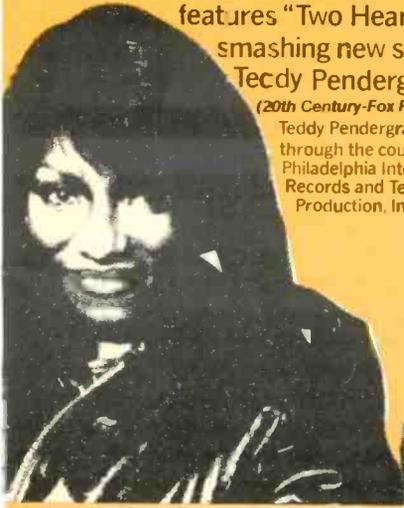
LAKESIDE

Still bringing in the gold with "Fantastic Voyage" and their newest single, "Your Love Is On The One." (Solar Records)

STEPHANIE MILLS

Her newest is "Stephanie" and it features "Two Hearts," her smashing new single with Teddy Pendergrass.

(20th Century-Fox Records)
Teddy Pendergrass appears through the courtesy of Philadelphia International Records and Teddy Bear Production, Inc.



JEFFERSON STARSHIP

In orbit again with their latest Grunt Production "Modern Times" features the new hit single, "Find Your Way Back."

(Grunt Records)



DOLLY PARTON

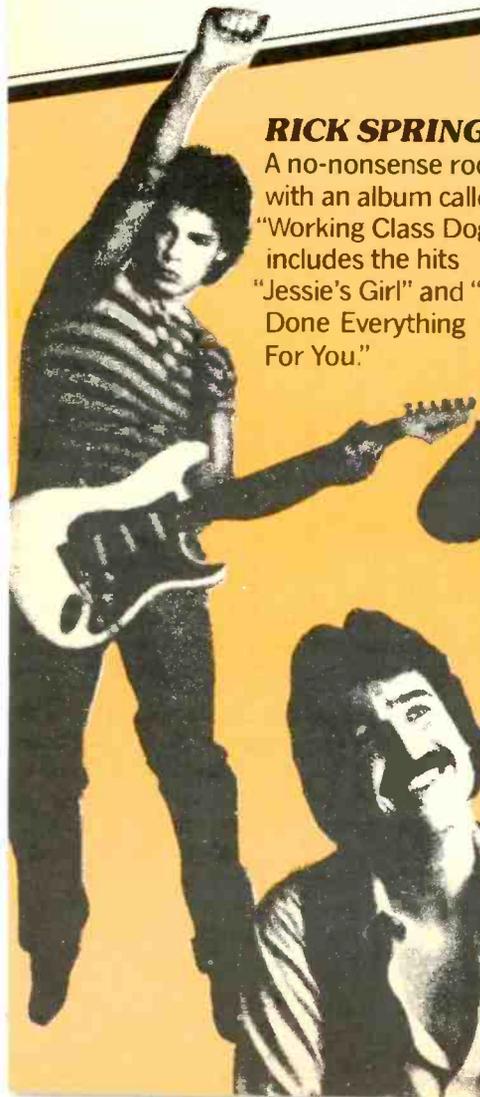
There's almost no way to measure the huge success of "9 To 5 And Odd Jobs"! A movie, a number-one single, and now a follow-up hit, "But You Know I Love You."



WAVE!

RICK SPRINGFIELD

A no-nonsense rock and roller with an album called "Working Class Dog." It includes the hits "Jessie's Girl" and "I've Done Everything For You."



ALABAMA Following their first smash album with a second, "Feels So Right" is only the beginning for this group. They also have the No. 1 country single, "Old Flame." Now that's hot!



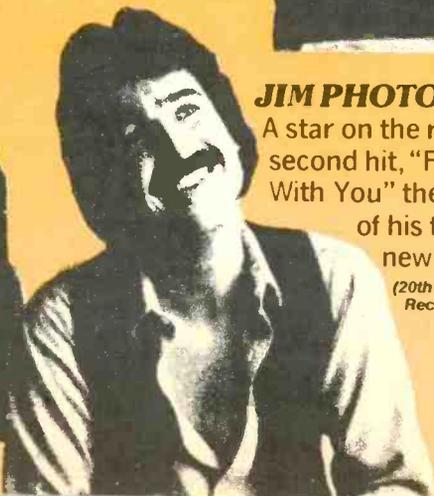
PAUL ANKA

Keeping things hot with his new album, "Both Sides Of Love." The featured single is "I've Been Waiting For You All Of My Life."

JIM PHOTOGLO

A star on the rise delivers his second hit, "Fool In Love With You" the title-track of his terrific new album.

(20th Century-Fox Records)



SHALAMAR

They've been burning up the airwaves with "Make That Move," the hot single from their latest album, "Three For Love." (Solar Records)

The Coast

By SAMUEL GRAHAM and ELIOT SEKULER

■ FIFTEEN MINUTES LATER, YOU WANNA HEAR IT AGAIN: Just as the NARM convention was about to get underway, with this year's sales awards being engraved and polished, the Chinese Ministry of Culture came out with an announcement of the top selling records in the People's Republic for the year of the monkey. Number one was a little ditty titled "The Toast Song," described by the good comrades as "a waltz of triumph over the Gang of Four" (no, not that band from England). Others on their hit list included such toe-tappers as "Night at Naval Port" and "Pure and Clear Is the Stream in the Border Areas," which sound kinda like songs that might be covered in these parts by the **Village People** and **John Denver**, respectively.

In an effort to avoid the creation of any bourgeois personality cults, information regarding the recording artists was omitted from the announcement. But should their labels come up with some decent tour support, it's a good bet that you might catch up with some of China's rising stars in the casino of the Sahara Tahoe, where one of your merry columnists has been fleeced on more than one unhappy occasion and where, they tell us, two new games have just been introduced. The games are called Pai Gow and Sic Bo, which translate roughly to "cards of nine" and "dice" and are, we're further told, the forerunners of the more commonly known games of dominoes and baccarat.

In other vaguely oriental news, 20th Century-Fox announced that they'll start the cameras rolling in August on "The Ninja," the screen version of the book by former Cash Box editorial staffer (and occasional *Record World* contributor) **Eric Van Lustbader**. **Irvin** ("Empire Strikes Back") **Kershner** will direct.

AND SPEAKING OF MOVIES: Loveable ol' KLOS jock **Frazer Smith** has joined **Robert Carradine** and **Linda Hamilton** in the cast of "Tag—The Assassination Game," which started shooting last Wednesday (April 8) here in L.A. Frazer plays the role of Carpenter, mastermind of the lighthearted game that's replaced goldfish swallowing and fire-bombing as a collegiate distraction. Screenwriter **Nick Castle** will also direct the picture, which is too hip for distribution as yet, but is being independently produced by Winner Entertainment Productions . . . **Monty Python's** latest, "Time Bandits," will be released in Britain this July and features **Sean Connery** and **Shelley Duvall** in addition to the usual crew. **George Harrison**, a long-time Python cohort, is credited as executive producer . . . **Loretta Lynn**, who turned a coal mine into a gold mine, will be celebrating an unnumbered birthday this week (April 14). We won't be too surprised if the town of Hurricane Mills, Tenn. declares a municipal holiday. Loretta owns the place . . . **Irving Azoff** will produce the film version of "High School," the book written by former rock journalist wunderkind **Cameron Crowe** and published by Simon and Schuster. All those interviews that Cameron did with **Carly Simon** musta paid off, because he's managed to open his own disco with the book and movie advances. The place is called The Seven Seas, is located in Marina Del Rey and probably features a lot of **Eagles** music, a little **Steely Dan**, some **Jimmy Buffett**, etc.

AND SPEAKING OF IRVING: Irv's former L.A. residence is now the domicile of one **Ron Domont**, partnered with **Joel Brandes** in D&B Management and overseer of the careers of **Jerry Corbetta** (**Sugarloaf**, **Four Seasons**) and local faves the **Twisters**. The latter band is currently in Malibu's Shangri La Studios with producer **Rob Fraboni**, whose credits include the likes of **Bob Dylan**, the **Band**, **Eric Clapton** and **Tonio K**. What with the sessions going so well and his new house freshly redecorated, Ron Domont is hoping to be as big as Irving Azoff. In the business, that is.

WHO'S HAPPENING: **Patti Page**, if you can believe that; she has a single on the Plantation label, "No Aces," that is bulleting on the country charts even as we, ah, write. You can catch Patti at Disneyland on May 9, where she'll undoubtedly be reprising such classics from the Page catalogue as "Tennessee Waltz" and the ever-popular "How Much Is That Doggie in the Window?" . . . We've heard of plenty of people dodging their taxes, but here's a twist: local rockers the **Naughty Sweeties** say they are delaying the release of their new live EP (on their Dauntless label, distributed by Rhino) until April 20, when the mails will be less clogged with tax returns. Very thoughtful, fellas . . . **Ruth** "Miss Rhythm" **Brown** will have a role in a CBS-TV summer series called "Checking In," a spin-off of "The Jeffersons";

(Continued on page 98)

NMA To Sponsor Black Music Showcase

■ NASHVILLE—The Nashville Music Association's black music committee will sponsor a Black Music Showcase to "define and focus record label attention on Music City's black musical talent," the NMA has announced. The organization is conducting a talent search open to any professional, self-contained musical entity (single or group) without an existing recording contract.

Five winning entrants from the talent search will be presented at a live public concert promoted by the NMA at the Tennessee Theater here June 19, at 8 p.m. Though the Nashville Music Association cannot guarantee a recording contract, the organization will invite and encourage attendance by artist and repertoire representatives from every major record company. The five winners will also receive six hours of recording studio time (courtesy of CBS Studios, Bennett House Studio, Broken Door Studios, LSI

Studios, Music City Music Hall, the Rat Hole Studio and Woodland Sound Studios), as well as a one-year membership in the NMA.

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

Entries will be judged by a two-tier screening process. A panel of Nashville music industry executives will choose semifinalists, who will then perform live before a second panel of five judges. Five winners will be chosen and notified by telephone by the NMA.

Backstage Buddies



Grammy winners Anne Murray and Christopher Cross (right) visit with Don Williams following a recent concert by Williams and Murray at the University of Texas in Austin.

PolyGram Names Two In Tour Department

■ NEW YORK — Sylvia Chanler has been promoted to the position of artist tour administrator, PolyGram Records, Inc., it was announced by Jerry Jaffe, vice president, rock department. In her new post, Chanler will be responsible for coordinating ticket buys with the promotion, distribution and press and artist relations departments, as well as updating artist itineraries and contact books. She had been artist tour coordinator, PolyGram Records Operations, and new release coordinator, production department, Polydor Records. She joined the company in April 1976.

In addition, Gary Korb has been named artist tour coordinator, PolyGram Records, Inc. Korb will assist in all aspects of artist tour administration. Prior to assuming his new job, Korb was a merchandiser for the New York sales branch of PolyGram Distribution, Inc.

ATV Music Halts Unauthorized Use of 'All You Need Is Love'

■ LOS ANGELES—Maclen Music, Inc., the ATV Music Group company that represents the majority of the John Lennon/Paul McCartney copyrights in the U.S., has obtained a permanent injunction against the manufacture, distribution and sale of posters or any other products bearing the phrase "All You Need Is Love."

Illegal Posters

The lawsuit, filed in Federal Court in Seattle, Washington, charged the defendants — AA Sales, Inc., AA Graphics, Inc. and Keith D. Russell—with violations of Maclen's trademark and copyright rights in the lyrics and title of the Lennon/McCartney song.

The defendants had manufactured and marketed posters bearing the likeness of John Lennon and the phrase "All You Need Is Love" without authority from Maclen Music.

Video World

APRIL 18, 1987

David Bowie

Video Picks

AIRPLANE (1980)

Produced by Jon Davison. Written and directed by Jim Abrahams, David Zucker and Jerry Zucker. Starring Kareem Abdul-Jabbar, Lloyd Bridges, Peter Graves, Julie Hagerty, Robert Hays, Leslie Nielsen, Robert Stack and Stephen Stucker. (Paramount Home Video, color, 88 mins., \$79.95) This madcap comedy is a collection of spoofs and gags tied together by an off-the-wall story line. Holds up to repeated viewings and works well on movie screens.



WIZARD OF OZ (1939)

Produced by Mervyn LeRoy. Directed by Victor Fleming. Starring Judy Garland, Ray Bolger, Jack Haley and Bert Lahr. (MGM/CBS Home Video, color, 101 mins., \$39.95)

The old warhorse gets better with age. Tops in family fare.



INVASION OF THE BODY SNATCHERS (1956)

Produced by Walter Wanger. Directed by Donald Siegel. Starring Kevin McCarthy, Dana Winter and Carolyn Jones. (Nostalgia Merchant, B&W, 80 mins., \$54.95)

The original version of the film that was remade in 1978. Wanger's screenplay represents one of the earliest efforts to use science fiction to make a political statement. A true classic.



SON OF FOOTBALL NOBLES (1980)

Produced by NBC Films. Written by David Morover. (NFL Films, color, 26 mins., \$34.95)

A series of amusing film-clips of what must be many a player's most embarrassing moment. Great quips are provided by Mel Blanc.



2001: A SPACE ODYSSEY (1968)

Produced by Stanley Kubrick. Directed by Stanley Kubrick. Starring Keir Dullea. (MGM-CBS Home Video, color, 159 mins., \$69.95)

Cinema magic defined. A provocative script mated with breathtaking special effects. Kubrick's masterpiece.



20,000 LEAGUES UNDER THE SEA (1936)

A Walt Disney Production. Directed by Richard Fleischer. Starring Kirk Douglas, Janice Mason, Paul Lukas and Peter Lorre. (Disney Home Entertainment, color, 118 mins., \$69.95)

This spellbinding sea adventure is for adults as well as kids. Entertainment in the true Disney tradition.



THE BLACK STALLION (1979)

Produced by Fred Roos. Directed by Carroll Ballard. Starring Mickey Rooney, Kelly Reno, Teri Garr, Hoyt Axton, Cass-ole. (MCA SelectaVision Videodisc, color, 118 mins., \$39.95)

The odyssey of a boy and a horse. This highly-praised film has the stunning natural beauty, keen sense of adventure and wondrous portrayals of animals to make it a video "storybook" that will be treasured for years. For the child in us all.



A SPECTACULAR EVENING IN PARIS (1980)

Produced by Martin Chabon. Directed by Greg Karris. Starring Lauree Hutton. (Vidmark, color, 26 mins., \$59.95 sale, \$12.95 rental)

For those of you who have always wanted to visit the hottest nightclubs in Paris, Lauree Hutton takes you on a tour that provides can't-at-home entertainment. A delectable Euro TV film is a real collector's item.



For the past few years each NARM convention has celebrated a turnaround year for the music and record business as it enters the Age of Video, and 1981 may actually be that year. Clearly, we are at the dawn of the video era.

However, it is also clear that many companies involved in software are awaiting the sonic boom of the video "revolution." It may never come. It seems that all the configurations, all of the incompatible systems, are growing, and in the process conjuring up visions of the Quad debacle of a decade ago.

A history lesson is in order. Once upon a time, a number of hardware manufacturers committed their companies to Quadrophonic sound. New equipment was conceived, engineered, marketed, advertised and promoted. But only a few record companies then made attempts at releasing Quad product; most preferred to concentrate on breaking new acts or pushing hot new singles. Ultimately Quad was eaten by— or ate— its makers. To the record companies, Quad had failed on its own. But maybe it failed in part because the music industry was waiting for equipment saturation before committing its software. Which comes first, the chicken or the egg?

Fortunately for video, the software and hardware branches of the industry are for the most part within the same corporate structure, or else are so interrelated as to preclude another Quad scenario. Also on the plus side, videotape and videodisc can grow side by side, each configuration meeting consumers' specific needs or budgets. The reality is that we are seeing a video "evolution."

We believe that the adventurous push into software, in all configurations, will fuel the growth of all kinds of non-broadcast television viewing. The creation of diverse software stimulates video nightclubs, video art galleries and video museum shows. This diversity stimulates an interest that translates into sales. Hardware is not the answer, or even the question; the answer is the availability of diverse software.

Which entertainment company will create the software that moves the hardware? Who will find the equivalent of Uncle-Miltie, a vaudeville comedian who sold more television sets by himself in the early days of TV than the rest of the industry combined? Or of Elvis, who moved all of those 45 RPM players for RCA in the '50s? Or of the Beatles, who went from four tracks to eight tracks to 16 tracks and sparked a revolution in audio technology similar to what we expect to see in video in the coming years?

With this issue, *Record World* is committing itself to create a total support system for the business of video hardware/software: from the retail level where sales happen to the promotional films that spark sales to the entertainment product— music or otherwise— that will keep the customers satisfied.

The evolution will be televised—yours and ours. 🌐

Video World

Audiovisual Merchandising Unit On Display at NARM Convention

By SOPHIA MIDAS



■ NEW YORK — The video industry's first audiovisual merchandising unit is on display at the NARM convention this week in the lobby of the Diplomat Hotel. The new unit is being displayed, according to developer Burke Kaplan, at the request of NARM executives who believe it may prove to be an effective merchandising aid for retailers.

According to Kaplan, who is also co-owner of the Washington-based Video Communications Innovators, the instant preview machine, known as Decision Vision, has been tested by six video manufacturers: Warner Home Video, MGM/CBS, Paramount Home Video, MCA DiscoVision, Walt Disney and Magnetic Video. Columbia Pictures Home Entertainment is also considering testing the unit.

The instant preview machine enables a customer to walk into a video outlet, push a button and see a trailer of his favorite film. The trailers, which are one minute in length, have been provided by participating manufacturers. The unit also offers separate search and scan features, eliminating any dead time. When the machine is not in use, a screen displays general store information, including store hours or specific personalized store information, including store hours.

DecisionVision was tested on a retail basis at the Los Angeles-based Nickelodeon outlet last month. Enthusiastic about the machine's results, Kaplan said, "The results of the Nickelodeon test proved to us that the unit can sell product. The machine can tell us how many times a title has been activated. By correlating these figures with store sales we discovered a definite relationship between the two."

Kaplan discussed some test results at length: "On Valentines Day the machine was activated 341 times. Nickelodeon's store hours that day were from 10 a.m. until 6:30 p.m., which means that the machine was programmed by customers 5 hours and 41 minutes. These are typical results of the machine."

Kaplan said the test of DecisionVision at Nickelodeon indicated that the unit stimulated record sales as well as cassette sales. "We were very surprised to discover that Nickelodeon reported increases in record sales with the machine; this was a feature we weren't anticipating. For example, because 'Dr. Zhivago' was programmed on the machine, Nickelodeon reported selling the soundtrack to that film better than they had ever sold it be-

(Continued on page 22)

Dealers Have Mixed Feelings About SelectaVision's Arrival

By ELIOT SEKULER

■ LOS ANGELES — Two weeks after RCA's \$20 million media blitz began trumpeting the arrival of the SelectaVision CED videodisc system, the company has reported that the initial reaction from consumers has been consistent with sales projections for both hardware and software components. Product already in the firm's distribution pipeline consists of 30,000 players and approximately 300,000 discs spread among an estimated 5,000 dealers nationwide. Yet while RCA's Consumer Electronics Division and the firm's distributors are reporting good overall reaction to the product, the mood of most retailers surveyed by *Record World* showed a broad range of feelings towards the system.

According to Frank McCann, RCA Consumer Electronics Division vice president, public affairs, "the overall reaction has been just as we expected in that sales have been broad-based with particularly good results in small to medium-sized dealerships all over; it's not a regional product, which is a good sign. We feel very encouraged about the reaction from the small and mid-sized dealer, because that means we're reaching the grassroots, the average family that we've said all along is the target of our marketing efforts."

McCann cited such disparate markets as San Francisco, Maine, Binghamton, N.Y. and Honolulu as being particularly bullish on the system. "On the national level, the Video Concepts chain, with 65 stores, has sold out and wants more product," he said. "And with some of the big stores that have not done as well, we have to find out whether they've done any advertising and whether they've followed up on the floor. So much depends on a demonstration of the system, which is why we've spent so much on displays. The display's effectiveness depends upon a salesman being available nearby to say, 'let me show you how the system operates.' Unattended, it's not terribly effective."

The average buyer, according to McCann, has purchased three or four videodiscs along with the hardware, though some dealers

have reported buyers returning quickly to purchase up to \$150 worth of software. The RCA spokesman stressed that the marketing campaign for the SelectaVision system is still in its infancy and the true test of its success will come with the holiday seasons.

Joe Boone, of Maryland-based D&H Distributing, which handles RCA consumer electronics products for Washington, Maryland, northern Virginia, Delaware and parts of West Virginia, echoed the manufacturer's optimistic sentiments. "If we had more, we could sell more," said Boone, who pointed to RCA's slate of commercial spots running on the ABC-TV mini-series "Masada" as being particularly effective in bringing consumers into the stores for a demonstration of the product.

Of the retail owners, buyers and clerks surveyed by *Record World* last week, three were in agreement with the manufacturer's and distributor's claim that the system was living up to RCA's marketing expectations. Linda Neiderhouse of Pinella, Florida's Video Corner, a three-store chain of video specialists, enthused over RCA's advertising and the traffic generated by the commercial spots in her store. The company's delivery of movie titles, she said, compared favorably to the corresponding performance of the firms involved in the marketing of the competing laserdisc product.

Disagreeing with Neiderhouse was Carol Miller, an employee of the same chain's store in Fort Meyers, Fla. In Miller's store, no machines were sold, and though some traffic was generated by the SelectaVision advertising, most of the customers that saw the machine demonstrated also asked to see the laserdisc system.

Almost all the retailers surveyed described confusion among consumers about the player's features. A May Company employee told of customers coming into the store and asking if they could tape directly from their new cable TV hookup. "When they find out that the machine can't record, it blows it right there," said the clerk. And one major software distributor, who asked to remain anonymous, said the initial im-

(Continued on page 27)

Video Visions

By SOPHIA MIDAS

■ **YOU SHOULD KNOW:** Magnetic Video has not uttered a word about which United Artists films they will be releasing in May, and dealers are getting darn curious. The word is out, however, that Magnetic Video may be holding back their first United Artists releases until the June CES show, when they may have a rental policy. Meanwhile, reliable sources have told *Record World* that dealers can look forward to receiving shipment of the films "Apocalypse Now," "The Pink Panther," "Last Tango In Paris," "Exodus," "The Final Countdown," "The Black Stallion," "The Jazz Singer" (1927 version), "Coming Home," "Midnight Cowboy," "Sleeper," "Rocky," "Rocky II," "West Side Story," and a number of others. These titles are subject to change, but dealers are wondering where the much-hoped-for James Bond title is . . .

VIDEO JUKEBOX: Television's first video jukebox programmed entirely by viewers at home premiered on Warner Amex Cable Communication Inc.'s two-way interactive QUBE system in Columbus, Ohio on April 3. Titled "Sight on Sound," the 90-minute program showcases a broad mix of contemporary music via video performances by recording artists. QUBE viewers are given a choice of clips throughout the program and select the segment they would like next by touching a response button. QUBE systems are currently being constructed in Cincinnati, Pittsburgh, Dallas, Houston and the greater St. Louis area.

WHO'S MAKING DEALS: Recording group **Utopia** has entered into a pioneering video arrangement with the pay-TV channel ON-TV. ON-TV is paying all production costs for a video feature based upon Utopia's April 3 Detroit concert. What makes the deal unusual is that ON-TV will have the right to unlimited showings of the video for a month. The world rights to the masters will then revert to Utopia, who will use the concert for, among other things, a commercially released videocassette . . . ABC Video Enterprises has granted CPH Video of Australia exclusive distributing rights in Australia and New Zealand to 78 theatrical made-for-television movies from ABC's library. Under the agreement, CPH may distribute these movies for sale or rental in video cassette format . . . **Don Rosenberg** of the Harmony Hut record and video chain announced that his company has been named distributors of CVC Video. CVC, a California-based company, produces instructional videocassettes in such areas as cooking, plant care, aerobic dance, guitar lessons and speed reading.

DEALER NEWS: Who said that record retailers aren't getting involved with video? Rocks in Your Head, a retail outlet in New York's Soho, has instituted a program in their store called "Ice Cream Video." Shoppers are invited to sit in the back of their store and wash down a video of their favorite recording artist with Bassett ice cream. The rock promos are running continuously from one to 8 p.m. . . . **Barry Glovsky** of the Boston-based Prime Video chain has announced that his company has formed a distribution arm called Channel Three. The company also opened up a new store in Brookline, Mass., making them a five-store operation. **Dave Gallipeau** of Video Station of New Hampshire reports that his company recently attended the New Hampshire Home Video Show, where they displayed various lines of equipment and accessories. Gallipeau noted excellent reaction to RCA's SelectaVision discplayer . . . Streetside Records announced that they have opened up a video distribution company called Sight and Sound Distributors. According to Streetside's **Danny Thompson**, this is the first in the St. Louis area.

MOVERS: Pacific Arts Video Records president **David Bean** has announced the appointment of **Jane Ayer** as director of publicity . . . **Jack Maratchi** has been named videotape buyer for Crazy Eddie . . . U.S. Pioneer Electronics Corporation has appointed **Frank Leonardi** as VP/sales, marketing and **Neil Otsuka** as VP/finance and treasurer . . . **Jerry Sullivan** has been named VP/financial controls and planning, ABC Video Enterprises.

Kirshner Entertainment President Moelis Is Ready for the Music Videodisc Boom

By SOPHIA MIDAS

■ **NEW YORK**—The Don Kirshner Entertainment Company is gearing up for its entry into the videodisc market this summer with the release of "The Motown Show," the first of a series of twelve discs which the company will be producing for RCA SelectaVision.

According to Herb Moelis, president and chief operating officer of Don Kirshner Entertainment, the first six discs will be produced from existing programming, and the remaining product from new material. "All of the discs," said Moelis, "will be music or music-oriented. The reason we're going for the rock concerts first is to get a feel of the marketplace and then make adjustments. Let's face it: this is a new area for all of us. Music is the only area of entertainment that is not in visual form."

"The Motown Show" will feature the Commodores, Smokey Robinson, Billy Preston and Bonnie Pointer. The company plans to release eleven more discs over a three-year period. "In the next few months we'll be able to announce the artists who will be starring in future releases," Moelis said. "At the moment we're talking to a number of major record companies."

Discussing the decision to enter the videodisc market, Moe-

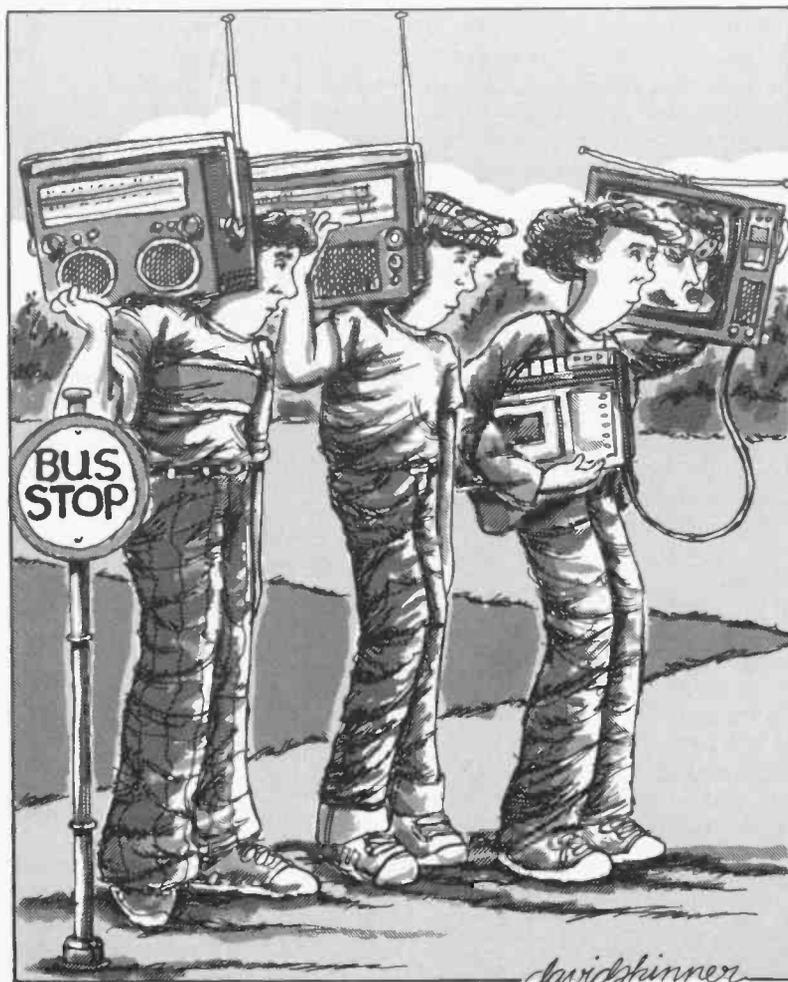


Herb Moelis

lis said: "Realistically, there has been a reluctance from the music industry—not from the point of getting into video, but rather waiting to see what happens. We think that the videodisc is going to be a very, very important part of not only the music industry, but the video industry. I believe that RCA is allocating ten percent of its programming to music. We think that those numbers, from a public demand point of view, are going to be much more substantial.

"Music is really the culture of America, just as the movies were in the 1920s and 1930s. The biggest stars today are music people. Despite the record industry's slump last year, music revenues were still the largest in the entertainment field. There is more money being spent on records than movies. I believe that the industry generated something like \$3 billion dollars last year. The

(Continued on page 28)



VideoView Record World

APRIL 18, 1981

A top ten listing of pre-recorded videocassette sales.

HARMONY HUT/ EAST COAST

AIRPLANE—Paramount/Paramount Home Video
9 TO 5—20th Century Fox/Mag. Video
CADDYSHACK—WB/Warner Home Video
FAME—MGM/CBS
CLOSE ENCOUNTERS OF THE THIRD KIND—Col/Columbia Home Ent.
2001—A SPACE ODYSSEY—MGM/CBS
STAR TREK—THE MOTION PICTURE—Paramount/Paramount Home Video
DR. ZHIVAGO—MGM/CBS
FRIDAY THE 13TH—Paramount/Paramount Home Video

PRIME VIDEO/BOSTON

9 TO 5—20th Century Fox/Mag. Video
FAME—MGM/CBS
AIRPLANE—Paramount/Paramount Home Video
THE STUNT MAN—20th Century Fox/Mag. Video
PINK FLAMINGO—Salva/Wizard Video
CARNEY—MGM/CBS
HAROLD & MAUDE—Paramount/Paramount Home Video
INVASION OF THE BODY SNATCHERS—Nostalgia Merchant
CRIES AND WHISPERS—WB/Warner Home Video
STARTING OVER—Paramount/Paramount Home Video

VIDEO STATION/ NEW HAMPSHIRE

ALL THAT JAZZ—20th Century Fox/Mag. Video
ENTER THE DRAGON—WB/Warner Home Video
THE REAL BRUCE LEE—Video Gems
"10"—Orion/Warner Home Video
ELVIS IN CONCERT IN HAWAII—All Star Video
COAL MINER'S DAUGHTER—Universal/MCA Dist.
GODFATHER—Paramount/Paramount Home Video
MUPPET MOVIE—ITC Ent./Mag. Video
FRIDAY THE 13TH—Paramount/Paramount Home Video

VIDEO SHACK/NYC

FLASH GORDON—Universal/MCA
FISTS OF FURY—Golden Voice/VST
FAME—MGM/CBS
CRUISIN'—MGM/CBS
9 TO 5—20th Century Fox/Mag. Video
STUNT MAN—20th Century Fox/Mag. Video
AIRPLANE—Paramount/Paramount Home Video
CHINESE CONNECTION—Golden Voice/VST
GODFATHER—Paramount/Paramount Home Video
SHOGUN—Paramount/Paramount Home Video

CRAZY EDDIE/NYC

GODFATHER—Paramount/Paramount Home Video
AIRPLANE—Paramount/Paramount Home Video
MARY POPPINS—Disney/Disney Home Video
XANADU—Universal/MCA Dist.
BLAZING SADDLES—WB/Warner Home Video
BEING THERE—MGM/CBS
ENTER THE DRAGON—WB/Warner Home Video
M*A*S*H—20th Century Fox/Mag. Video
WIZARD OF OZ—MGM/CBS
9 TO 5—20th Century Fox/Mag. Video

RADIO 437/PHILADELPHIA

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

THE STUNT MAN—20th Century Fox/Mag. Video
ALL THAT JAZZ—20th Century Fox/Mag. Video
FAME—MGM/CBS
CARNEY—MGM/CBS
ESCAPE TO ATHENA—20th Century Fox/Mag. Video
ALL QUIET ON THE WESTERN FRONT—20th Century Fox/Mag. Video
CHINESE CONNECTION—Golden Voice/VST
CADDYSHACK—WB/Warner Home Video

VIDEO STATION/ WESTPORT

9 TO 5—20th Century Fox/Mag. Video
CADDYSHACK—WB/Warner Home Video
AIRPLANE—Paramount/Paramount Home Video
FAME—MGM/CBS
BRUBAKER—20th Century Fox/Mag. Video
HALLOWEEN—Falcon Int./Med. Home Ent.
ALIEN—20th Century Fox/Mag. Video
THE IN-LAWS—WB/Warner Home Video
"10"—Orlon/Warner Home Video

BARNEY MILLER/ LEXINGTON

9 TO 5—20th Century Fox/Mag. Video
STUNT MAN—20th Century Fox/Mag. Video
BRUBAKER—20th Century Fox/Mag. Video
ALL THAT JAZZ—20th Century Fox/Mag. Video
URBAN COWBOY—Paramount/Paramount Home Video
STAR TREK—The Motion Picture—Paramount/Paramount Home Video
HONEYSUCKLE ROSE—WB/Warner Home Video
SMOKEY & THE BANDIT II—Universal/MCA Dist.
OH GOD PT. II—WB/Warner Home Video
FAME—MGM/CBS

AMERICAN TAPE & VIDEO/ ATLANTA

9 TO 5—20th Century Fox/Mag. Video
XANADU—Universal/MCA Dist.
CADDYSHACK—WB/Warner Home Video
AIRPLANE—Paramount/Paramount Home Video
BLUES BROTHERS—Universal/MCA Dist.
SMOKEY & THE BANDIT II—Universal/MCA Dist.
STUNT MAN—20th Century Fox/Mag. Video
FLASH GORDON—Universal/MCA Dist.
PROM NIGHT—Universal/MCA Dist.
HONEYSUCKLE ROSE—WB/Warner Home Video

SHEIK VIDEO/METARIE

9 TO 5—20th Century Fox/Mag. Video
TOO HOT TO HANDLE—WB/Warner Home Video
SMOKEY & THE BANDIT II—Universal/MCA Dist.
EMANUELLE—Trinacra/Columbia Home Ent.
XANADU—Universal/MCA Dist.
BIG BIRD CAGE—WB/Warner Home Video
CRUISIN'—MGM/CBS Home Video
MAGNUM FORCE—WB/Warner Home Video
BEI-HUR—MGM/CBS

STREETSIDE RECORDS/ ST. LOUIS

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

INVASION OF THE BODY SNATCHERS—Nostalgia Merchant
CADDYSHACK—WB/Warner Home Video
AIRPLANE—Paramount/Paramount Home Video
ALIEN—20th Century Fox/Mag. Video
FLASH GORDON—Universal/MCA Dist.
MUPPET MOVIE—ITC Ent./Mag. Video
2001—A SPACE ODYSSEY—MGM/CBS
CLOSE ENCOUNTERS OF THE THIRD KIND—Columbia/Col. Home Ent.



TOP SALES

9 TO 5—20th Century Fox/Mag. Video
AIRPLANE—Paramount/Paramount Home Video
THE STUNT MAN—20th Century Fox/Mag. Video
FAME—MGM/CBS
CADDYSHACK—WB/Warner Home Video
FLASH GORDON—Universal/MCA Dist.
XANADU—Universal/MCA Dist.
STAR TREK—THE MOTION PICTURE—Paramount/Paramount Home Video

THOMAS VIDEO/DETROIT

CADDYSHACK—WB/Warner Home Video
STUNT MAN—20th Century Fox/Mag. Video
SMOKEY & THE BANDIT II—Universal/MCA Dist.
XANADU—Universal/MCA Dist.
MAGNUM FORCE—WB/Warner Home Video
OKLAHOMA!—MGM/CBS
HUMANOIDS FROM THE DEEP—New World/Warner Home Video
AIRPLANE—Paramount/Paramount Home Video
BIG BAD MAMA—WB/Warner Home Video

FATHERS & SONS/ MIDWEST

9 TO 5—20th Century Fox/Mag. Video
CADDYSHACK—WB/Warner Home Video
FAME—MGM/CBS
AIRPLANE—Paramount/Paramount Home Video
2001—A SPACE ODYSSEY—MGM/CBS
BEING THERE—MGM/CBS
CLOSE ENCOUNTERS OF THE THIRD KIND—Col/Columbia Home Ent.
STAR TREK (MOVIE)—Columbia/Col. Home Ent.
URBAN COWBOY—Paramount/Paramount Home Video
FRIDAY THE 13TH—Paramount/Paramount Home Video

VIDEO LAND/DALLAS

9 TO 5—20th Century Fox/Mag. Video
AIRPLANE—Paramount/Paramount Home Video

THE STUNT MAN—20th Century Fox/Mag. Video
FLASH GORDON—Universal/MCA Dist.
CADDYSHACK—WB/Warner Home Video
THE ROSE—Universal/MCA Dist.
STAR TREK—THE MOTION PICTURE—Paramount/Paramount Home Video
FAME—MGM/CBS
EMANUELLE—THE JOYS OF THE WOMAN—Paramount/Paramount Home Video
EMANUELLE—Trinacra/Col. Home Ent.

VIDEO VISIONS/FT. WORTH

9 TO 5—20th Century Fox/Mag. Video
THE STUNT MAN—20th Century Fox/Mag. Video
FLASH GORDON—Universal/MCA Dist.
BLONDIE—EAT TO THE BEAT—IN—Warner Home Video
FRIDAY THE 13TH—Paramount/Paramount Home Video
BRUBAKER—20th Century Fox/Mag. Video
XANADU—Universal/MCA Dist.
UP IN SMOKE—Universal/MCA Dist.
CLOCKWORK ORANGE—WB/Warner Home Video
LITTLE DARLINGS—Paramount/Paramount Home Video

RECORD CITY/CHICAGO

AIRPLANE—Paramount/Paramount Home Video
BLUES BROTHERS—Universal/MCA Dist.
ALIEN—20th Century Fox/Mag. Video
THE MUPPET MOVIE—ITC Ent./Mag. Video
"10"—Orion/Warner Home Video
DR. ZHIVAGO—MGM/CBS
COAL MINER'S DAUGHTER—Universal/MCA Dist.
9 TO 5—20th Century Fox/Mag. Video
ALL THAT JAZZ—20th Century Fox/Mag. Video
FLASH GORDON—Universal/MCA Dist.

KALEIDESCOPE/ OKLAHOMA CITY

9 TO 5—20th Century Fox/Mag. Video
STUNT MAN—20th Century Fox/Mag. Video
CADDYSHACK—WB/Warner Home Video
AIRPLANE—Paramount/Paramount Home Video
HONEYSUCKLE ROSE—WB/Warner Home Video
URBAN COWBOY—Paramount/Paramount Home Video
BEING THERE—MGM/CBS
XANADU—Universal/MCA Dist.
O! GOD II—WB/Warner Home Video
TOM HORN—WB/Warner Home Video

VIDEO CUBE/DENVER

9 TO 5—20th Century Fox/Mag. Video
STUNT MAN—20th Century Fox/Mag. Video
AIRPLANE—Paramount/Paramount Home Video
ALIEN—20th Century Fox/Mag. Video
FAME—MGM/CBS
STAR TREK (MOVIE)—Paramount/Paramount Home Video
CLOSE ENCOUNTERS OF THE THIRD KIND—Columbia/Col. Home Ent.
WIZARD OF OZ—MGM/CBS
THE GODFATHER—Paramount/Paramount Home Video
BEING THERE—MGM/CBS

VIDEO MART/PHOENIX

9 TO 5—20th Century Fox/Mag. Video
FAME—MGM/CBS
STUNT MAN—20th Century Fox/Mag. Video

SMOKEY & THE BANDIT II—Universal/MCA Dist.
THE JERK—Universal/MCA Dist.
MUPPET MOVIE—ITC Ent./Mag. Video
AMARCORD—New World/Warner Home Video
URBAN COWBOY—Paramount/Paramount Home Video
BEING THERE—MGM/CBS
THE HUNTER—Paramount/Paramount Home Video

NICKOLODEON/L.A.

FAME—MGM/CBS
FLASH GORDON—Universal/MCA Dist.
XANADU—Universal/MCA Dist.
AIRPLANE—Paramount/Paramount Home Video
SHOGUN—Paramount/Paramount Home Video
9 TO 5—20th Century Fox/Mag. Video
STUNT MAN—20th Century Fox/Mag. Video
STAR TREK (MOVIE)—Paramount/Paramount Home Video
CADDYSHACK—WB/Warner Home Video
MAGNUM FORCE—WB/Warner Home Video

VIDEO CONNECTION/ BOISE

9 TO 5—20th Century Fox/Mag. Video
STUNT MAN—20th Century Fox/Mag. Video
FLASH GORDON—Universal/MCA Dist.
STAR TREK (MOVIE)—Paramount/Paramount Home Video
ALIEN—20th Century Fox/Mag. Video
BLUES BROTHERS—Universal/MCA Dist.
COAL MINER'S DAUGHTER—Universal/MCA Dist.
XANADU—Universal/MCA Dist.
FAME—MGM/CBS
MAKING OF STAR WARS—20th Century Fox/Mag. Video

THE BON/SEATTLE

9 TO 5—20th Century Fox/Mag. Video
SHOGUN—Paramount/Paramount Home Video
AIRPLANE—Paramount/Paramount Home Video
XANADU—Universal/MCA Dist.
STUNT MAN—20th Century Fox/Mag. Video
CHEECH & CHONG'S NEXT MOVIE—Universal/MCA Dist.
FAME—MGM/CBS
URBAN COWBOY—Paramount/Paramount Home Video
FLASH GORDON—Universal/MCA Dist.
BLUES BROTHERS—Universal/MCA Dist.

WHEREHOUSE/NATIONAL

9 TO 5—20th Century Fox/Mag. Video
ROD STEWART—IN/Warner Home Video
AIRPLANE—Paramount/Paramount Home Video
CLOSE ENCOUNTERS OF THE THIRD KIND—Col/Columbia Home Ent.
STUNT MAN—20th Century Fox/Mag. Video
MARY POPPINS—Disney/Disney Home Video
SUPERMAN—D.C. Comics/Warner Home Video
HONEYSUCKLE ROSE—WB/Warner Home Video
XANADU—Universal/MCA Dist.
FLASH GORDON—Universal/MCA Dist.

Also reporting are: Stereo Discounters, Baltimore; Upstairs Records, Burlington; Valas TV, Denver; That's Entertainment, Chicago; Specs, Florida; Erol's Color TV, Arlington; Video Cassettes, Lubbock; Record Rendezvous, Cleveland; and Strawberries, Boston.

Record World Videocassettes

APR. 18

1. 9 TO 5

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

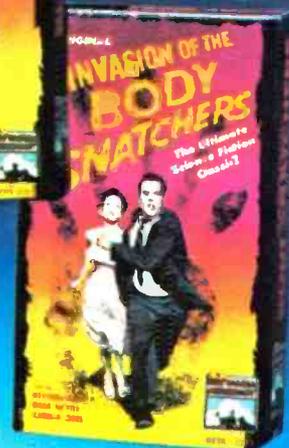
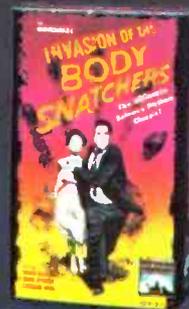
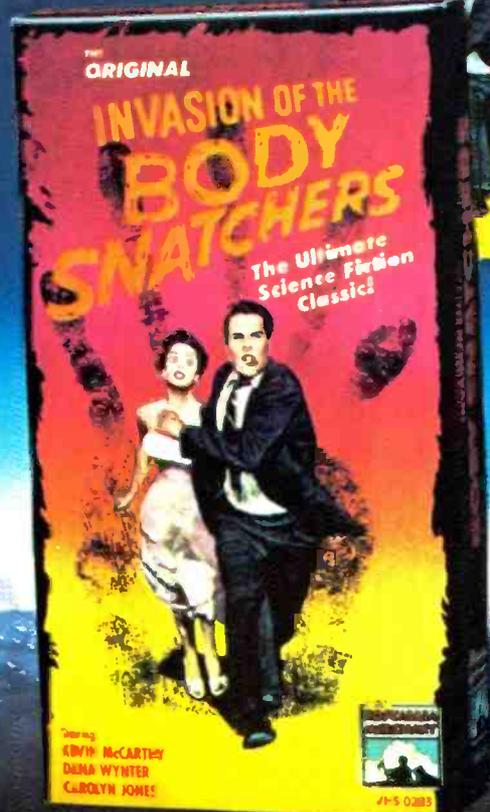


RATING
PG

- | | | | |
|--|---|--|---|
| <p>2. AIRPLANE
 Paramount
 Paramount Home Video 1305
 Produced by John Davidson
 Directed by Jim Abraham, David Zucker,
 Jerry Zucker</p> <p>3. THE STUNT MAN
 20th Century Fox
 Magnetic Video 1110
 Produced by Mel Simon
 Directed by Richard Rush</p> <p>4. FAME
 MGM
 MGM/CBS Home Video M70027
 Produced by David DeSilva & Alan Marshal
 Directed by Alan Parker</p> <p>5. CADDYSHACK
 Warner Bros.
 Warner Home Video 2005
 Produced by Douglass Kenney
 Directed by Harold Ramis</p> <p>6. ALIEN
 20th Century Fox
 Magnetic Video 1090
 Produced by Gordon Carroll, David Giler
 Directed by Ridley Scott</p> <p>7. FLASH GORDON
 Universal City
 MCA Distributors 66022
 Produced by Dino DeLaurentiis
 Directed by Mike Hodges</p> <p>8. ALL THAT JAZZ
 20th Century Fox
 Magnetic Video 1090
 Produced by Daniel Melnick
 Directed by Bob Fosse</p> <p>9. XANADU
 Universal City
 MCA Distributors 66019
 Produced by Lawrence Gordon
 Directed by Robert Greenwald</p> <p>10. STAR TREK—THE MOTION PICTURE
 Paramount
 Paramount Home Video 8858
 Produced by Gene Roddenberry
 Directed by Robert Wise</p> <p>11. THE BLUES BROTHERS
 Universal City
 MCA Distributors 77000
 Produced by Robert K. Weiss
 Directed by John Landis</p> <p>12. BEING THERE
 MGM
 MGM/CBS Home Video 60026
 Produced by Andrew Braunsberg
 Executive Producer Jack Schwartzman
 Directed by Hal Ashby</p> <p>13. CLOSE ENCOUNTERS OF THE THIRD KIND
 Columbia
 Columbia Home Enter. VN 30200
 Produced by Julia & Michael Phillips
 Directed by Stephen Spielberg</p> | <p>RATING
 PG</p> <p>R</p> <p>R</p> <p>R</p> <p>R</p> <p>PG</p> <p>R</p> <p>PG</p> <p>G</p> <p>PG</p> <p>R</p> <p>R</p> | <p>14. URBAN COWBOY
 Paramount
 Paramount Home Video 1285
 Produced by Robert Evans & Irving Azoff
 Directed by James Bridges</p> <p>15. HONEYSUCKLE ROSE
 Warner Bros.
 Warner Home Video WB 1043
 Produced by Sidney Pollack & Gene Taft
 Directed by Gerry Schatzberg</p> <p>16. SMOKEY & THE BANDIT II
 Universal City
 MCA Distributors 66020
 Produced by Hank Moonjean
 Directed by Hal Needham</p> <p>17. "10"
 Orion Pictures
 Warner Home Video OR 2002
 Produced by Blake Edwards & Tony
 Adams
 Directed by Blake Edwards</p> <p>18. THE GODFATHER
 Paramount
 Paramount Home Video 8049
 Produced by Albert S. Ruddy
 Directed by Francis Ford Coppola</p> <p>19. 2001—A SPACE ODYSSEY
 MGM
 MGM/CBS Home Video 60002
 Produced by Stanley Kubrick
 Directed by Stanley Kubrick</p> <p>20. DR. ZHIVAGO
 MGM
 MGM/CBS Home Video 90003
 Produced by Carlo Ponti
 Directed by David Lean</p> <p>21. SUPERMAN
 D.C. Comics
 Warner Home Video WB 1013
 Produced by Alex & Ilya Salkind
 Directed by Richard Donner</p> <p>22. FRIDAY THE 13TH
 Paramount
 Paramount Home Video 1395
 Produced by Sean Cunningham
 Directed by Sean Cunningham</p> <p>23. MAGNUM FORCE
 Warner Bros.
 Warner Home Video WB 1039
 Produced by Robert Daley
 Directed by Ted Post</p> <p>24. THE MUPPET MOVIE
 ITC Entertainment
 Magnetic Video CL-9001
 Produced by Jim Henson
 Directed by James Frawley</p> <p>25. BRUBAKER
 20th Century Fox
 Magnetic Video 1098
 Produced by Ron Silverman
 Directed by Stuart Rosenberg</p> | <p>PG</p> <p>G</p> <p>PG</p> <p>R</p> <p>R</p> <p>G</p> <p>G</p> <p>No
 Rating</p> <p>G</p> <p>R</p> <p>R</p> <p>G</p> <p>R</p> |
|--|---|--|---|

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Promotional Video Picks

A selection of recent promotional tapes, listed by label.

A&M

Joan Armatrading: A performance of the tune "Me Myself I."

The Police: A 60-minute videotape of the group entitled "1980 World Tour." Restricted for international use or by permission from management.

38 Special: A clip featuring the song "Wild Eyed Southern Boys."

L.T.D.: The R&B hit "Shine On."

CASABLANCA

Crazy Joe and the Variable Speed Band: A concept piece with a performance of "Eugene."

707: Excerpts from appearances on "Midnight Special," "Solid Gold," and "Mike Douglas."

CHRYSALIS (All listings for restricted use)

Blondie: "Rapture," a conceptual piece.

Sir Douglas Quintet: A conceptual performance of the song "South of the Border."

Linx: A studio performance of the song "You're Lyin'" and a conceptual presentation of the tune "Intuition."

Ultravox: A conceptual piece featuring the song "Vienna."

DE-LITE

Kool & the Gang: The group performs their hit songs "Celebration," "Jones vs. Jones" and "Love Festival."

ELEKTRA/ASYLUM

Patrice Rushen: A performance piece featuring three songs.

Joe Walsh: A three-minute documentary piece shot during an album cover shooting.

ISLAND

The Buggles: "Video Killed the Radio Star," directed by Russell Mulcahy and produced by Jon Roseman.

Robert Palmer: A conceptual performance piece with the songs "Johnny & Mary" and "Looking For Clues."

Steve Winwood: Entitled "While You See a Chance," this conceptual performance tape was directed by Russell Mulcahy and produced by Lexi Godffey for MGM Ltd.

Grace Jones: Features the artist singing "Private Life." Directed and produced by Jean Paul Goude.

MCA

The Crusaders: Three cuts from the "Rhapsody & Blues" LP: "Elegant Evening," "Soul Shadows," and the title cut.

Olivia Newton John/Cliff Richard: One song from the soundtrack to the movie "Xanadu."

Donnie Iris: Two songs from his "Back on the Streets" LP, "Ah! Leah" and "Agnes."

Joe Dolce: An international hit, "Shaddup You Face," recently released in the U.S.

MERCURY

Gap Band/Yarbrough & Peoples: A joint venture, the tape features the Gap Band performing "Burn Rubber" and Yarbrough & Peoples singing "Don't Stop the Music."

Rush: A performance, with special effects, of the song "Limelight."

The Teardrop Explodes: A theatrical tape featuring the song "When I Dream."

Motorhead: A performance of "The Chase Is Better Than the Catch."

POLYDOR

Roger Daltrey: An excerpt from the film "McVicar," featuring the songs "Waiting for a Friend" and "Free Me."

Rainbow: A performance of the song "I Surrender."

Visage: A theatrical piece with the group singing "Fade to Grey" and "Mind of a Toy."

PRECISION

The Silencers: A joint venture with First Star Productions, featuring three songs from the group's LP "Rock 'N' Roll Enforcers": "Peter Gunn," "Remote Control," and "Illegal."

RIVA

John Cougar: The songs "This Time" and "Ain't Even Done With the Night" done as a concept piece.

WARNER BROS.

Johnny Average Band featuring Nikki Willis: A performance by the the group including the songs "Public Image," "Ch Ch Cherie," and "Some People"

Dire Straits: A stylized concept piece which features the song "Romeo & Juliet."

Emmylou Harris: A performance and concept piece with the songs "Mr. Sandman" and "I Don't Have to Crawl."

Pretenders: A studio performance of "Message of Love."

Cover Story:

David Bowie Looks to Video's Future

■ Always a step ahead of the latest trend, David Bowie has changed his persona repeatedly during the last decade. With his "Hunky Dory" and "Ziggy Stardust" LPs in the early '70s, Bowie precipitated the glitter rock era. Bowie's "Young American" LP previewed the late '70s disco craze, and on his "Heroes" and "Low" albums, Bowie pioneered the synthesized dance-rock techniques that are now popular at clubs across the country. One critic, commenting on Bowie's development, said that the artist has always had the ability to "put the slip on his shadow."

With the advent of the video age, Bowie is once again in the forefront. Bowie has, of course, always been interested in visual as well as audio art. He has appeared in several motion pictures, most notably Nicholas Roeg's "The Man Who Fell to Earth." And last fall, Bowie appeared on Broadway, to critical raves, in "The Elephant Man."

well with the song. Then I storyboard the entire three and a half minutes scene by scene, shot by shot. Therefore I have an exactly drawn finished video, down to edits, before I even touch a camera—something I rarely do these days.

As far as collaboration goes, David Mallet, with whom I have worked rather a lot recently, is a well of technical inspiration. That's an area I'm rather short on as I'm not too interested in learning how to get an effect but more inclined to think one up and then have Mallet help me get it—something he is first-rate at doing. I suppose that this is my working relationship all around really, with both my band and Tony Visconti, my co-producer. Specialists are here in this world for just this reason.

RW: When did you first become involved in making video programs?

Bowie: My first run-in with video was back in the early '70s,



As he explains in the following interview, done especially for Video World, Bowie has been dabbling in video interpretations of his music as early as 1974, when he created a 50-minute video clip for his "Diamond Dogs" album, and he has a lot of thoughts, not surprisingly, about video's future.

Record World: How do you go about turning a song into a video program? Are your video clips completely your work, or do you collaborate with others?

David Bowie: As my songs are usually just hard outlines lyrically—merely fragment-images in content—it seems pointless to ram home an idea by using a parallel visual structure. I prefer to construct a netherworld effect by creating either antithetical or unique visual situations which support in weight the audio information.

In a nutshell, I write a little story of moods which balances

with a Sony black and white reel-to-reel. With a camera, a variety of lenses, including a micro-lens, and special effects (like shooting a camera at a monitor with plasticine objects attached to the monitor—real sophisticated stuff), I created a lot of really interesting video shorts. I shot some very hairy try-outs in a semi-animated fashion for "Diamond Dogs" as a 50-minute video piece. Hey out there, if anyone wants to back that little beauty . . .

I made the streets and buildings with clay and set them on tables, then ran the camera between them with micro-lens. I also worked out ways of putting myself tiny-high in great baronial halls. I still have some of those things and I expect they will see the light of day at some point.

RW: Do you think the promotional videos that rock and pop artists have been making are entertaining enough to be bought
(Continued on page 27)

Bowie (Continued from page 26)

by the consumer for repeated viewings? Will straightforward renderings of concerts ever constitute legitimate, lasting entertainment that would work as raw material for consumer videos?

Bowie: Yes, but only if the compilations are selected adroitly and linked with imagination. Even so, may I suggest that this market will be oriented more in the video restaurant / club / airport lounge areas rather than the home. Initially, the sale of these compilations to home markets will be enthusiastic, but it will decline in the long run as the audience finds itself bored after the first three or four viewings. I suppose the great thing about music is that every time you play it you get a different movie. I would also predict that performance tapes would soon be judged on their repeatability (unless the lead singer bursts into unexplainable screaming tantrums or the dress seams split on one of the female back-up singers) as most video concerts are not as atmospheric, shall we say, as "actually being there."

RW: What do you see as the possibilities for original video programming, from a musical direction?

Bowie: I have, of course, ideas close to my heart and within sealed lips, of ways of using video for my own needs. However, I suppose on a general overview, with the coming of 24-hour television and more independent stations, we could hope for more random images and atmospheric kinds of viewing—call it casual viewing. This would enable the art video side of things a freer

reign. I daresay that news programs will become picture shows with ambient sounds to encourage the feel of things as they happen rather than the facts. This of course could also have disastrous results. For example:

HIM: I don't give a damn what your mother said about . . .

HER: Wait a minute dear, till I switch on Channel Z.F. 2001 with its helpful "emo-insights" transmission; otherwise I won't understand the implications of what you're telling me.

On the other hand, a home synthesizer unit could be fun for storing and mixing random information. You could make up your own very dada type programs.

RW: To what extent do you think the potential of music-related video has been tapped? To what extent do you see music and video coming closer together?

Bowie: There is a wide-open field for the one-hour to 90-minute special. And I don't mean just a performance, but specifically designed constructions for that gap from super-majestic-magnetic rock narratives, through to arresting visual portrayals of avant-garde, or the hinterlands of concert music.

RW: Do you think people will soon be buying videodiscs as they now buy LPs?

Bowie: I'm a tape man. I don't see a videodisc market of any substance for many years. Price is too high, and the systems are too diversified. There's too much mono, the player isn't versatile, i.e. you can't record on it. Videodisc players will do well for business, demonstrations and the like. But for home?

SelectaVision

(Continued from page 21)

pact of the system on his business was negligible. "We received 27 titles—big deal! I've got 3000 titles in video. RCA should have waited longer before they made the launch." Most of the retailers surveyed said the success of the system would eventually depend on a flow of new software titles and the continuing availability of catalogue, which have been cited as drawbacks to the CED's rival optical videodisc system.

The most favorable response towards the SelectaVision's introduction came from the Macy's stores in the San Francisco area, where the chain's 19 stores had sold 55 machines of their original stock of 100 and were running out of some disc titles completely.

Perhaps the greatest degree of skepticism regarding SelectaVision was expressed by George Atkinson, president of Video Station, one of the nation's largest video software dealers with 270 affili-

ated stores nationwide. Contacted while preparing a newsletter which is mailed out regularly to his affiliates, Atkinson reeled off the following text: "In all fairness, it may be too early to cry 'CEDsel.' However, I'm getting nervous. After two weeks' activity at our home store, here's the score on RCA's disc debut: demonstrations to customers, 27. Players sold, one. Discs sold, 12. Discs rented, three. Discs defective, one. The above may not be disgraceful for an ordinary hardware dealer; nevertheless, with a videologist store with foot traffic averaging about 1000 persons weekly, it makes one wonder—is this just the lull before the storm or the lull before the bomb?"

The future of the videodisc, Atkinson concluded, is a long way from being decided, and "when all is said and done, the consumer" will make the decision.



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Herb Moelis (Continued from page 22)

point is that music always stays."

The country's growing trend towards home entertainment is another factor which indicates a future for music and video, Moelis said. "People are looking for pictures; they are looking for information; they are looking for visual contact and home entertainment. We believe a very large part of this is going to come from visual music. If you accept the opinion that music is vital to America and that home entertainment is growing, why should anyone reject the notion, if the economics are there, that the public is going to accept visual music?"

There has been much speculation over the validity of discs, particularly since discplayers do not have recording capabilities and because they are competing against an established and growing videocassette recorder market. Addressing this issue, Moelis commented, "When someone brings up the fact that discplayers can't record, I find myself asking them whether they would buy a Blondie tape for \$60 or \$20. Of course someone is going to want to buy something for as cheap as possible. And discs are much cheaper than tapes. Also, if I'm a Blondie fan, I'm not going to want to erase the film. People don't erase records . . . Just as there is an important part of the market for both tapes and records in music, the same will be true for video."

The present VCR market will not prohibit discplayer sales, according to Moelis, because the consumer marketplace is virtually

wide open. "We cannot tell who the discplayer owner is going to be by the current owners. The initial buyers represent themselves, and nothing more. The people who bought televisions in 1947 are certainly different from those who bought them in 1973."

Dismissing the issue of discs versus tape players, Moelis said: "There are a tremendous number of people, both in the entertainment fields and non-entertainment fields, who are putting a lot of money and energy into the videodisc market — RCA, Pioneer, Magnavox, IBM . . . We don't think that they're all wrong. I think the industry is debating what is going to be the ultimate technology, what is going to be the ultimate software, how is it going to look and who's going to do it. That's like arguing over who is going to win the pennant. Well, we're not arguing whether there's going to be a pennant. We don't think the question is one of whether the videodisc is going to be valid, but rather what we are going to put on the disc."

Programming, according to Moelis, is the most formidable challenge before his company and the music industry at large. "The music industry has a particular challenge, because we don't have a visual history to rely upon. We have to create a picture that wasn't there before. It's not going to be easy to meet up to this challenge, but if the music industry can do it, we will continue to be the most successful area of the entertainment field."

The creativity which music videodiscs will demand entails spe-

cial artists and special production companies, Moelis said. "We are going to have to treat disc production as though they were mini-specials. If Diana Ross has a concert on TV, she doesn't just get up and sing eight songs—there's a mood, feeling and theme. Discs are going to require a different type of producer, someone who is able to understand what is important both aurally and visually. The key is still going to be the song, but I think that visuals will be able to enhance the music if properly done. I'm not going to sit here and pretend that we have all the answers locked up; we don't. We do know that the marketplace is huge, the country is hungry for it, and that we'll make mistakes and learn from them."

Exploring the Unknown

Like many who have become involved with video, Moelis pointed out the necessity of venturing into the unknown: "The very nature of the entertainment field is to delve into the unknown. Take Bruce Springsteen, for example: If someone had come up to me and said, 'Look, I've got this guy named Bruce Springsteen, and he wears this jacket and he can become a star. What do you think?' I would have to say, 'I don't know. First of all his name is a little peculiar, and he's an unknown.' The bottom line is that we can analyze the video industry to death. If the film business did this, there would never be Hollywood. All I can say is that if the music industry takes a positive attitude towards discs and gives them a chance, they've got a hell of a shot."

VCA Names Thompson

NEW YORK — Thomas DeMaeyer, executive vice president of Video Corporation of America, has announced the appointment of Arden Thompson to the post of general manager, Teletronics Video Services/western division.

MGM/CBS Gift to Smithsonian



Cy Leslie, president, CBS Video Enterprises (right), has announced that MGM/CBS Home Video's catalogue of videocassette releases has been accepted by the Smithsonian Institution's National Museum of American History, Division of Community Life. The collection will be included in the section of the Museum's permanent archives which covers the history of American entertainment, sports, recreation and education. Among the videocassettes included in the release are "That's Entertainment," "Dr. Zhivago," "The Wizard of Oz," "My Fair Lady" and "Great Figures In History: John F. Kennedy." Carl Scheele, a curator of the Museum (left), visited CBS Video Enterprises' New York offices to accept the videocassettes.

Previewer

(Continued from page 21)

fore." Kaplan added that trailers of Blondie, ELO and Rod Stewart were also on the machines and that the records of these artists also experienced sales increases.

Hoping to capture the interest of dealers who are attending this week's convention, Kaplan will be present to demonstrate the unit's features. The instant previewer will be on display for the duration of the convention. Cost of the machine to retailers is \$200 per month and manufacturers will pay \$15-20 per title installation.

The unit was patented by inventor Aubrey Yuen and was manufactured by Sony and Panasonic. VCI has worldwide marketing rights.

3M Promo To Offer Free Videocassettes

NEW YORK — A free videocassette will be given to consumers for every five Scotch VHS or Beta-format videocassettes they buy during an upcoming 3M promotion. According to Joe Williams of 3M's home entertainment products department, the promotion, which will run from April 22 to Sept. 4, is designed to increase store traffic and turn stock inventory without reducing profit. As an added incentive for retailers, a special price deal on Scotch VHS T-120's and L-500's is being offered, between April 22 and June 12.

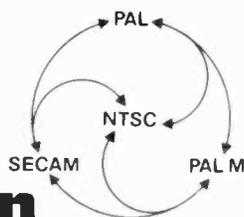
In order to take advantage of the free offer, the consumer must send five customer service cards (a card is packed with every Scotch videocassette) and dated sales receipts to the 3M redemption center. Free mailing envelopes will be available at the retailers' checkout counters. 3M will then send a Scotch VHS T-120 or Beta L-500 to the consumer, up to a maximum of four free cassettes per customer.

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Record World

Video Survey

The reader survey below has been put together to help the Video World section of Record World understand the real needs and wants of our readers today. We are planning for the future but we want this section to work for you in your day-to-day use, whatever that may be. Please tell us your part of the story.

As you can see, the form does not require your name. At the Record World/Video World booth, #49, you will find a box in which to deposit your survey. You can also mail it to Record World/Video World at 1700 Broadway, New York 10019.

We thank you for your cooperation.

RECORD WORLD PERSONAL VIDEO USE QUESTIONNAIRE

This questionnaire has been designed to give us an idea of personal use of video equipment by people in the music/video industry. The results of the survey may be printed in the magazine but all answers and respondents will be kept anonymous. We respectfully ask that you answer accurately, to truly reflect the equipment saturation and tape use within our own industry. This will help us to shape our Video World section to both industry needs and your personal video uses in the future.

HARDWARE

Do you have a video player or players at home? _____
 In what format? _____
 Is it yours or company provided? _____
 If personal, did you pay retail for it? _____
 Do you rent equipment personally? _____
 Would you rent if a low rental rate was available? _____
 If you don't own a video recorder, is cost the prime reason? _____

VIEWING HABITS

How many hours a week, on average, do you watch broadcast television? _____
 If you have a video recorder, how many hours a week do you use it? _____
 How many tapes or discs do you own? _____
 Did you buy them at retail price? _____
 What percentage of your tapes are music tapes? _____
 What percentage of your tapes are movies? _____
 What percentage of your tapes are sports? _____
 What percentage of your tapes are X rated? _____
 How are you influenced to buy tapes? _____

Word of mouth
 Point of purchase
 Advertising

Do you buy tapes by mail? _____
 Do you ever rent tapes? _____
 What percentage of your video viewing is rental? _____

CABLE

Do you have cable television at home? _____
 If so, what percentage of your viewing does cable represent? _____

TAPE

Do you buy blank tape? _____
 If so, how many tapes per year do you expect to buy? _____
 Do you trade tapes with your friends? _____
 If so, are the majority of these tapes

Movies
 Sports
 X rated
 Music
 Other

OTHER VIDEO APPLICATIONS

Do you belong to any kind of video club? _____
 How much money do you spend per year on video accessories like head cleaners, cassette files, remote control? _____
 Do you use video in your business meetings? _____
 If so, how many times a year? _____
 Have you attended a nightclub that uses pre-recorded video? _____

Editor's note:

Whether or not we as an industry should include adult (sexually oriented) product in our sales and/or promotion efforts is a question that must be addressed.

The facts that the sales volume in sex tapes is a major factor in total dollar sales volume, that these tapes have helped sell much of the hardware that is out there now, and that many retail video outlets that were created to sell X rated tapes will eventually provide outlets for all of the product of the music/video business, are hard to ignore.

But in an industry traditionally suspect in the eyes of the country, the question is still a tough one. Your input via this survey will help us decide the kind of coverage that we will give to this controversial area in the future of video.

OTHER APPLICATIONS (Contd.)

Do you use video directly in your work? _____
 Do you use outside video production houses? _____
 If so, how many times per year? _____
 Have you attended any classes on video? _____
 Would you consider doing so? _____
 Do you have any video/computer games? _____
 If so, how many? _____
 How many cartridges do you own? _____
 How are you influenced to buy them? _____

PROFESSIONAL

Type of business you are in _____
 Your position _____
 Do you have a subscription to Record World? _____
 Do you read someone else's issue? _____
 What other trades do you read? _____
 Do other people read your copy? _____
 Your annual income is _____
 Less than \$10,000 _____
 \$10,000 to \$20,000 _____
 \$20,000 to \$30,000 _____
 \$30,000 to \$40,000 _____
 Above \$40,000 _____

ADULT MATERIAL

Whether or not you buy or rent adult tapes for your own use, do you feel that the industry should avoid dealing in X rated material?

Yes _____
 No _____

As far as coverage in Record World is concerned, are you for or against

In Favor _____
 Against _____

An X rated chart? _____
 Adult film reviews? _____
 Adult film success stories? _____
 Adult features? _____

Other Comments: _____

Record Distributors Have Become Video Pioneers

By SOPHIA MIDAS

■ NEW YORK — The pioneering spirit is alive again among veteran distributors of recorded product, and the new frontier is video. Citing increases in gross profits of up to 60 percent, some music merchandisers view the sale of video software as the future for record stores of the eighties.

Jim Schwartz, president of Schwartz Brothers, Inc., and one of the most respected distributors in the music business, began distributing video software last September. Venturing into the video business with the same entrepreneurial spirit that led him into the record business, Schwartz saw his initial apprehension give way to great enthusiasm. "We made a commitment to video, on a wholesale level, six months ago,

software; it's larger than the share of our record business. Now that's incredible growth."

Norm Cooper, president of Norman D. Cooper, Inc., a national one-stop operation that has been in the business of distributing records for 20 years, views video as a redeeming factor in the music industry. "To put it simply," Cooper said, "I see video as the salvation of the home entertainment industry. We have seen drastic changes in the record industry in the last few years, and things have really not turned around. I'm heartened by the belief that video is going to prove to be the boon the industry has been needing for quite some time."

Cooper has been distributing software for two and a half years,

home video game market and is reaping healthy profits. "Video games are becoming a significant part of our business," he said, "and our biggest problem is getting enough stock. We started distributing the Atari games about a year and a half ago, and we will soon be handling the Matell games as well."

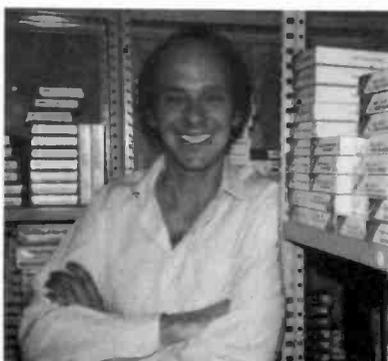
Video has also captured the interest of distributors in the midwest, notably the Indianapolis-based Fathers & Sons outlet, which also owns the Karma Records retail chain. Larry Coulter, operations manager and director of video operations, commented: "Our chain has exceeded its video projections by eight times. And we made these projections six months ago. We're ecstatic. We began to deal with video on

ware. According to Jeff Tuckman of the midwestern Sound Unlimited, "It is definitely not too late for the record retailer to merchandise video. I base this premise on the simple fact that video hasn't peaked yet. I have new stores opening all of the time, almost on a daily basis, and many of them are record stores who have decided to stock video. In fact, many new people who had initially planned to open record stores are now opting for video. The basic point, however, is that video, be it discs or tapes, is a natural for the record retailer."

Sound Unlimited is now distributing to some 400-500 stores. "It's an incredibly hot business," Tuckman said. "We've been in the business for three and a half



Jim Schwartz



Marty Gold



Norman Cooper



Jeff Tuckman

and frankly, we didn't know what to expect," Schwartz told *Record World*. "But the thing has exploded. My projections were off 75 percent. I'm doing four times the business I had anticipated."

Altec Distributors, a company which has been in the record business for eleven years, has also launched a successful video division. According to president Marty Gold, "Two years ago video was a promise, at best. The business simply didn't exist. Today, 60 percent of our gross profits are a result of distributing video

and now services almost 300 accounts. Business, however, did not really pick up until last Christmas, Cooper said: "We really treated video as a sideline in the beginning, but last Christmas the thing hit us like a bomb. We couldn't believe the way business picked up! It's difficult to approximate the growth since it seems to be growing on a daily basis. It's gotten to the point where we've had to open an entirely new department."

Like a growing number of distributors, Cooper is entering the

a very limited basis two years ago when we carried only music titles. Ten months ago, we made a 100 percent commitment to video, and four months ago we instituted a rental program. I have to admit that the chief executives of the company were initially wary about merchandising video software, but they are now delighted."

One of the major questions which confronts all music merchandisers is whether they have missed the bandwagon by not immediately stocking video soft-

years, and I would say that video constitutes 35 to 40 percent of our overall business."

Western Merchandisers, which only recently began retailing and distributing video software, also believes that video is still viable for the music merchandiser. Executive Steve Marmaduke explained, "We became involved in pre-recorded video in one retail store in August 1980. The product sold beyond our expectations, and so we now have eight of our stores participating in the sale of this product."

"In November we decided that a huge growth potential was there in rack jobbing video, and that this potential was not being widely exploited. We began picking up distribution on some lines and set up 20 rack accounts with limited inventories last February and March. We feel that this is going to be a very successful addition to our current product items."

Marmaduke emphasized that his company is approaching video on a limited basis: "The video industry is going through a very intense growth and maturation period. A great number of people are forecasting the future of video, and they are going to be wrong. We must sit and watch while we participate so that this growth can enable us all to prosper."



Video displays at a Karma store (left) and Western Merchandisers' Hastings Records in Texas.

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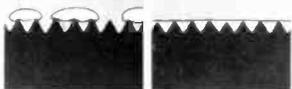
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Artist's representation.



Water-based record-cleaning solutions bead up on the grooves (left). Sound Life with super-wetting action deep-cleans grooves (right).

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3M

Record World Singles 101-150

APRIL 18, 1981

APR. 18	APR. 11	Artist	Title	Label
101	102	SOMEBODY SEND MY BABY HOME Lenny Le Blanc	Capitol/MSS 4919 (Muscle Shoals Sound, BMI)	
102	103	PRaise MARVIN GAYE/Tamla 54322	(Motown) (Buggie, ASCAP)	
103	104	HEAVEN IN YOUR ARMS DAN HARTMAN/Blue Sky 6 70053	(CBS) (Silver Steed, BMI)	
104	107	SEDUCED LEON REDBONE/Emerald City 7325	(A&M) (Warner Tamerlane/Precedent, BMI)	
105	106	SEVEN YEAR ACHE ROSANNE CASH/Columbia 11 11426	(Hotwire/Antlantic, BMI)	
106	113	YOU LIKE ME DON'T YOU? JERMAINE JACKSON/Motown 1503	(Jobete, ASCAP)	
107	108	THAT DIDN'T HURT TOO BAD DR. HOOK/Casablanca 2325	(PolyGram) (I've Got The Music, ASCAP)	
108	112	IS IT YOU? LEE RITENOUR/Elektra 47124	(Rit of Habeus, ASCAP)	
109	—	PLAYING WITH LIGHTNING SHOT IN THE DARK/RSO 1061	(Lukerative, BMI)	
110	117	INVITATION TO LOVE DAZZ BAND/Motown 1507	(Three Go/Jazzy Autumn, ASCAP)	
111	111	LET ME LOVE YOU GOODBYE BOBBY VINTON/Tapestry 006	(Algee, no license listed)	
112	—	STILL RIGHT HERE IN MY HEART PURE PRAIRIE LEAGUE/Casablanca 2332	(PolyGram) (Kentucky Wonder, BMI)	
113	101	PERFECT FIT JERRY KNIGHT/A&M 2304	(Almo/Crimisco, ASCAP)	
114	114	HEARTBEAT TAANA GARDNER/West End 22132	(Kenix/Sugar Biscuit, ASCAP)	
115	115	SHADDUP YOUR FACE JOE DOLCE/MCA 51053	(Remix, BMI)	
116	110	FOR YOU MANFRED MANN'S EARTH BAND/Warner Bros. 49678	(Bruce Springsteen/Laurel Canyon, ASCAP)	
117	—	DO YOU WANT TO MAKE LOVE MARVA KING/Planet 47924	(E/A) (ATV, BMI)	
118	119	DDDDDDANCE ROX/Boardwalk 8 70059	(Can't Stop, BMI/Rox and Ross, ASCAP)	
119	120	DARLIN' TOM JONES/Mercury 76100	(PolyGram) (September/Yellow Dog, ASCAP)	
120	123	SHEILA GREG KIHN/Beserkley 47131	(E/A) (Low-Twi, BMI)	
121	105	DON'T KNOW MUCH BILL MEDLEY/Liberty 1402	(ATV/Mann & Weil/Braintree/Snow, BMI)	
122	118	BIRTHDAY PARTY RHYME GRANDMASTER FLASH & THE FURIOUS FIVE/Sugarhill 579	(Sugarhill, BMI)	
123	130	WHAT CHA GONNA DO FOR ME CHAKA KHAN/Warner Bros. 49692	(Ackee/Longdog, ASCAP)	
124	—	YEARNING GAP BAND/Mercury 76101	(PolyGram) (Total Experience, BMI)	
125	128	ANOTHER ONE RIDES THE BUS WEIRD AL YANKOVICH/TK 1043	(Queen/Beechwood, BMI)	
126	129	DOUBLE DUTCH BUS FRANKIE SMITH/WMOT 8 5356	(WMOT/Frashon/Supermarket, BMI)	
127	—	PARADISE CHANGE/Atlantic/RFC 3809	(Little Macho, ASCAP)	
128	121	EVERYTHING IS COOL T-CONNECTION/Capitol 4968	(T-Conn/Irving, BMI)	
129	131	WHAT TWO CAN DO DENIECE WILLIAMS/ARC/Columbia 60504	(Bellboy/Kee-Drick, BMI)	
130	125	NOW PLIMSOULES/Planet 47923	(E/A) (Skyhill, BMI)	
131	132	FOOL IN LOVE WITH YOU JIM PHOTOGLO/20th Century Fox 2487	(RCA) (20th Century/Neary Tunes, ASCAP/Fox Fanfare/Neary Tunes, BMI)	
132	135	I CAN'T STOP LOVING YOU OUTLAWS/Arista 0597	(HG, ASCAP)	
133	109	SEND A LITTLE LOVE MY WAY STEPHEN BISHOP/Warner Bros. 49595	(Stephen Bishop, BMI)	
134	133	YOU'RE TOO LATE FANTASY/Pavillion 6 6407	(CBS) (Rightsong/Pavillion/Listi, BMI)	
135	126	FOOLISH CHILD ALI THOMSON/A&M 2314	(Rondor/Almo, ASCAP)	
136	134	HOOKED ON MUSIC MAC DAVIS/Casablanca 2327	(PolyGram) (Songpainter, BMI)	
137	136	ROMEO AND JULIET DIRE STRAITS/Warner Bros. 49688	(Straightjacket/Rondor/Almo, ASCAP)	
138	140	HEAVEN MUST HAVE SENT YOU (HERE IN THE NIGHT) FRANKIE VALLI AND THE FOUR SEASONS/Warner Bros. 49685	(Golden Clover/World Song, ASCAP)	
139	122	WHAT A FOOL BELIEVES ARETHA FRANKLIN/Arista 0591	(Snug/Milk Money, ASCAP)	
140	124	I HAVE THE SKILL SHERBS/Atco 7325	(Sherbert, ASCAP)	
141	142	SOME LOVE SONGS NEVER DIE B.J. THOMAS/MCA 51087	(Southern Nights, ASCAP/Young Un, BMI)	
142	127	THINK I'M IN LOVE AGAIN PAUL ANKA/RCA 12184	(Hall Clement/Paul Anne, BMI)	
143	143	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)	
144	139	WHAT'S IN A KISS GILBERT O'SULLIVAN/Epic 19 50967	(Pending)	
145	138	LET'S DO IT CONVERSION/Sam 81 5017	(Calebur Composition/Leeds/P.A.P./Mideb, ASCAP)	
146	137	8TH WONDER SUGARHILL GANG/Sugarhill 753	(Commodores/Jobete, BMI)	
147	147	I'M READY KANO/Emergency 4504	(Emergency/Farfalla, ASCAP)	
148	148	PROUD JOE CEMAY BAND/Unicorn 3 95001	(MCA) (Publisher not listed)	
149	141	YOU DON'T OWN ME JOAN JETT & THE BLACKHEARTS/Boardwalk 8 5706	(Merjoda, BMI)	
150	116	ONE MORE TRY MELANIE/Epic 51001	(MCA, ASCAP)	

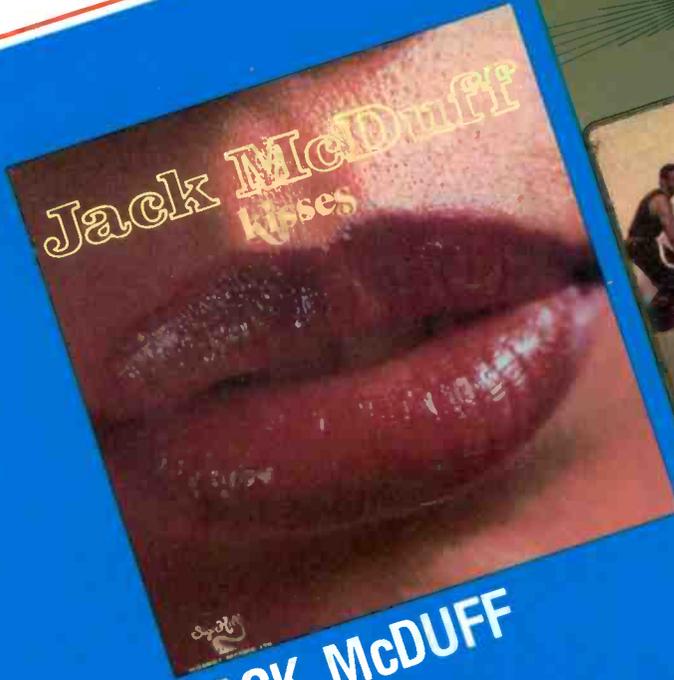
Record World Singles Alphabetical Listing

Producer, Publisher, Licensee

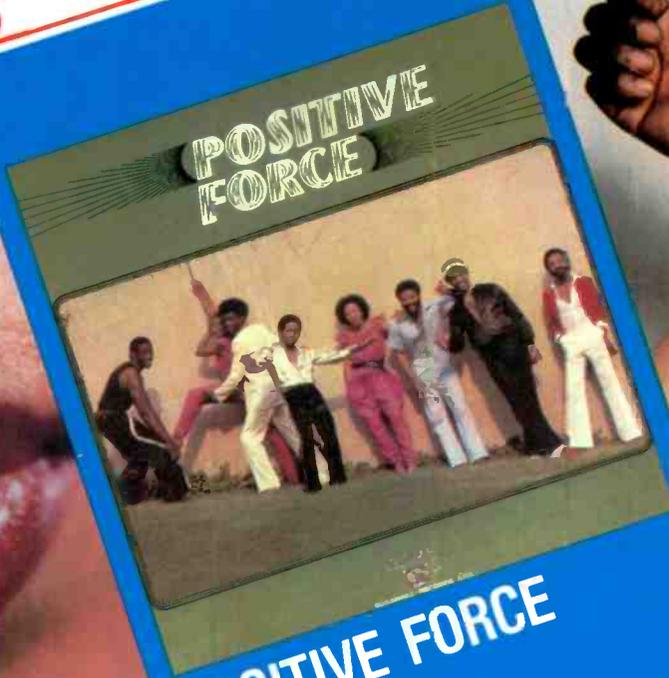
AH! LEAH Avsec (Bema/Sweet City, ASCAP)	54	LOVE YOU LIKE I NEVER LOVED BEFORE Carbone-Zito (Sixty-Ninth Street, BMI)	41
AI NO CORRIDA Jones (Heatwave/HG, ASCAP/Lazy Lizard, BMI)	75	LOVER Group (Michael Stanley/BEMA, ASCAP)	90
AIN'T EVEN DONE WITH THE NIGHT Cropper (H.G., ASCAP)	26	LOVERS AFTER ALL Buckingham (Rumanian Pickleworks, BMI/Almo, ASCAP)	76
A LITTLE IN LOVE Tarney (ATV, BMI)	52	MAGIC MAN Dewey-George (Almo/Ray Jay/Similar/Lucky Break, ASCAP/Irving, BMI)	79
A WOMAN NEEDS LOVE (JUST LIKE YOU DO) Parker, Jr. (Raydiola, ASCAP)	33	MAKE THAT MOVE Sylvers (Spectrum VII/My Kinda, ASCAP)	81
ALL AMERICAN GIRLS Walden (Walden/Gratitude Sky, ASCAP/Irving/Kejoc/Baby Shoes, BMI)	100	ME (WITHOUT YOU) Gibb-Richardson-Galuten (Stigwood/Unichappell, BMI)	69
ANGEL OF THE MORNING Landis (Blackwood, BMI)	4	MEMORIES Salas (Marvin Gardens, ASCAP)	77
BEING WITH YOU Tobin (Bertam, ASCAP)	8	MISTER SANDMAN Ahern (Edwin H. Morris/MLP, ASCAP)	40
BETTE DAVIS EYES Garay (Plain and Simple/Donna Weiss, ASCAP/BMI)	34	MORNING TRAIN (NINE TO FIVE) Neil (Unichappell, BMI)	2
BLESSED ARE THE BELIEVERS Norman (Chappell/Unichappell, BMI)	62	9 TO 5 Perry (Velvet Apple/Fox Fanfare, BMI)	5
BON BON VIE (GIMME THE GOOD LIFE) Linzer (Unichappell/Featherbed/Larball, BMI)	71	ONE DAY IN YOUR LIFE Brown (Jobete, ASCAP)	84
BURN RUBBER Simmons (Total Experience, BMI)	51	PRECIOUS TO ME Podolor (Hearmore/On The Boardwalk, BMI)	45
BUT YOU KNOW I LOVE YOU Post (Tro-Devon, BMI)	74	RAPTURE Chapman (Rare Blue/Monster Island, ASCAP)	3
CELEBRATION Deodato (Delightful/Fresh Star, BMI)	16	RIGHT AWAY Werman (Junior Wild/Chappell, ASCAP)	66
CH CH CHERIE McRee-Hodgkinson (Fourth Floor, ASCAP)	94	RUNNING SCARED Poncia (Acuff/Rose, BMI)	91
CRYING Butler (Acuff Rose, BMI)	19	SAME OLDE LANG SYNE Fogelberg-Lewis (Hickory Grove/April, ASCAP)	92
DON'T STAND SO CLOSE TO ME Group (Virgin/Chappell, ASCAP)	12	SAY YOU'LL BE MINE Omartian (Pop 'n' Roll, ASCAP)	49
DON'T STOP THE MUSIC Simmons-Ellis (Total X, BMI)	29	SINCE I DON'T HAVE YOU Butler (Bonnyview/Southern, ASCAP)	60
FADE AWAY Springsteen (Bruce Springsteen, ASCAP)	61	SMOKY MOUNTAIN RAIN Collins (Pi-Gem, BMI)	50
FANTASTIC VOYAGE Group (Spectrum VII/Circle L, ASCAP)	70	SOMEBODY'S KNOCKIN' Penny (Chiplin/Tri-Chappell)	11
FIND YOUR WAY BACK Nevison (Lunatunes, BMI)	56	STARS ON 45 Eggermont (Publisher not listed)	59
GAMES Ladanyi-Cannata (Jasper Jeeters/Daremoley, BMI/Black Platinum/Analog, ASCAP)	97	STAYING WITH IT Lehning (ATV/Braintree/Snow, BMI)	99
GAMES PEOPLE PLAY Parsons (Woolfsongs/Careers/Irving, BMI)	64	SUKIYAKI Duke (Beechwood, BMI)	32
GUITAR MAN Jarvis (Vector, BMI)	80	SUPER TROUPER Andersson-Ulvaeus (Countless Songs Ltd., BMI)	86
GIVING IT UP FOR YOUR LOVE Beckett (Blackwood/Urge, BMI)	95	SWEETHEART Verroca (Bigteeth, BMI/Brightsmile, ASCAP)	27
HEARTS ON FIRE Garay (Nebraska/United Artists/Glasco, ASCAP)	57	TAKE IT ON THE RUN Cronin-Richrath-Beamish (Buddy, BMI)	17
HELLO AGAIN (LOVE THEME FROM THE JAZZ SINGER) Gaudio (Stonebridge, ASCAP)	38	THE BEST OF TIMES Group (Stygian/Almo, ASCAP)	15
HER TOWN TOO Asher (Country Road/Leadsheetland, BMI/Iceage, ASCAP)	13	THE PARTY'S OVER (HOPELESSLY IN LOVE) Elson (Weed High Nightmare, BMI)	42
HIT ME WITH YOUR BEST SHOT Olsen (ATV, ASCAP)	68	THE TIDE IS HIGH Chapman (Gemrod, BMI)	44
HOLD ON LOOSELY Mills (Rocknocker/WB/Easy Action, ASCAP)	43	THE WINNER TAKES IT ALL Andersson-Ulvaeus (Artwork, ASCAP)	53
HOW 'BOUT US Graham (Dana Walden, license not listed)	25	THIGHS HIGH (GRIP YOUR HIPS AND MOVE) Grusin-Rosen (Browne, Roaring Fork, BMI)	72
HURRY UP AND WAIT Group (Bovina, ASCAP)	88	TIME OUT OF MIND Katz (Leon/Freerjunker, ASCAP)	23
I CAN'T STAND IT Dowd (Stigwood/Unichappell, BMI)	14	TIME Parsons (Woolfsongs/Careers/Irving, BMI)	87
I DON'T NEED YOU Holmes (WB/Holmes Line, ASCAP)	73	TOGETHER Sales (Razor Sharp/Double Diamond, BMI)	85
I LOVE A RAINY NIGHT Malloy (Deb Dave/Briarpatch, BMI)	22	TOO MUCH TIME ON MY HANDS Group (Almo, ASCAP)	21
I LOVE YOU Ryan (C.B.B., ASCAP)	31	TREAT ME RIGHT Olsen (Blackwood/White Dog, BMI)	36
I LOVED 'EM EVERYONE Killen (Tree, BMI)	65	TURN ME LOOSE Fairbairn (Blackwood/Dean of Music, BMI)	47
I MISSED AGAIN Collins-Padgham (Effectsound Ltd./Pun, ASCAP)	35	WALKING ON THIN ICE Lennon-Ono-Douglas (Lenono, BMI)	55
IT'S A LOVE THING Group-Griffey-Sylvers (Spectrum VII/My Kinda, ASCAP)	24	WASN'T THAT A PARTY Richardson (United Artists, ASCAP)	48
IT'S MY JOB Putnam (I've Got The Music, ASCAP)	98	WATCHING THE WHEELS Lennon-Ono-Douglas (Lenono, BMI)	30
JESSIE'S GIRL Olsen (Portal/Muscleman, BMI)	63	WATCHING YOU Douglas-Washington (Steve Song/Cotillion, BMI)	93
(JUST LIKE) STARTING OVER Lennon-Ono-Douglas (Lenono, BMI)	96	WHAT ARE WE DOIN' IN LOVE Maher-Goodrum (Chappell/Sailmaker, ASCAP)	39
JUST BETWEEN YOU AND ME Goodwyn-Stone (Northern Goody Two-Tunes Ltd., ASCAP-CAPAC)	18	WHAT KIND OF FOOL Gibb-Galuten-Richardson (Stigwood/Unichappell, BMI)	37
JUST THE TWO OF US Washington, Jr.-MacDonald (Antisia, ASCAP)	6	WHEN LOVE CALLS Carmichael (Almo/Newborn/Audio, ASCAP)	83
KEEP ON LOVING YOU Cronin-Richrath-Beamish (Fate, ASCAP)	7	WHILE YOU SEE A CHANCE Winwood (Island/Irving/Blue Sky/Rider Songs, BMI)	9
KISS ON MY LIST Hall-Oates (Hot-Cha/Six Continents/Fust Buzza, BMI)	1	WHO DO YOU THINK YOU'RE FOOLIN' Moroder-Bellotte (First Night/SUIZA)	82
LATELY Wonder (Jobete/Black Bull, ASCAP)	89	WINNING Olson (Island, BMI)	78
LIMELIGHT Brown-Group (Core, ASCAP)	67	WOMAN Lennon-Ono-Douglas (Lenono, BMI)	10
LIVING IN A FANTASY Tarney (Rare Blue, ASCAP/ATV, BMI)	58	YOU BETTER YOU BET Szymczyk (Tower Tunes, BMI)	20
LIVING INSIDE MYSELF Vannelli (Black Keys, BMI)	28		
LONELY TOGETHER Manilow (Kenny Nolan, ASCAP)	46		

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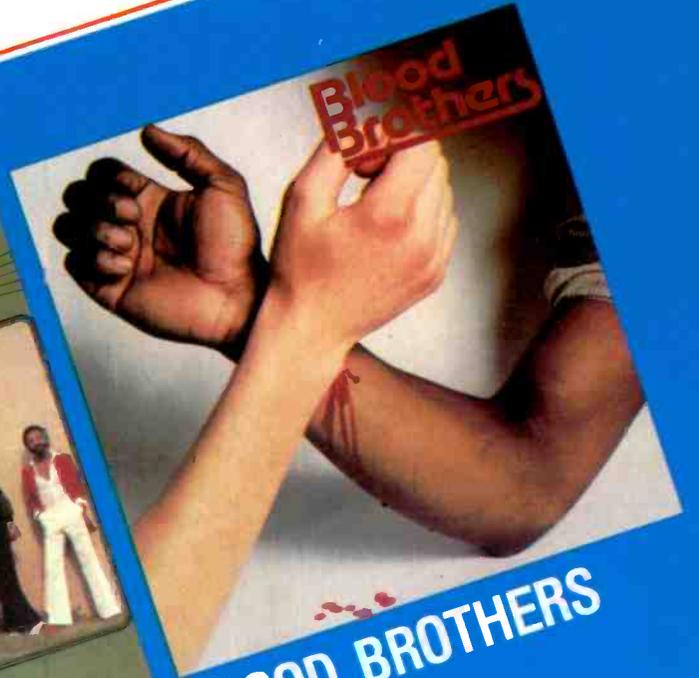
NEW
ALBUM
RELEASES



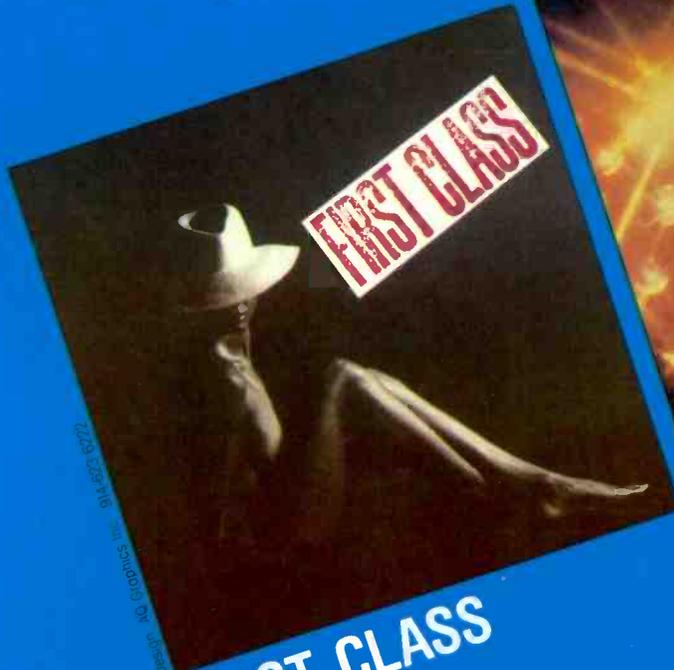
JACK McDUFF
SH 247



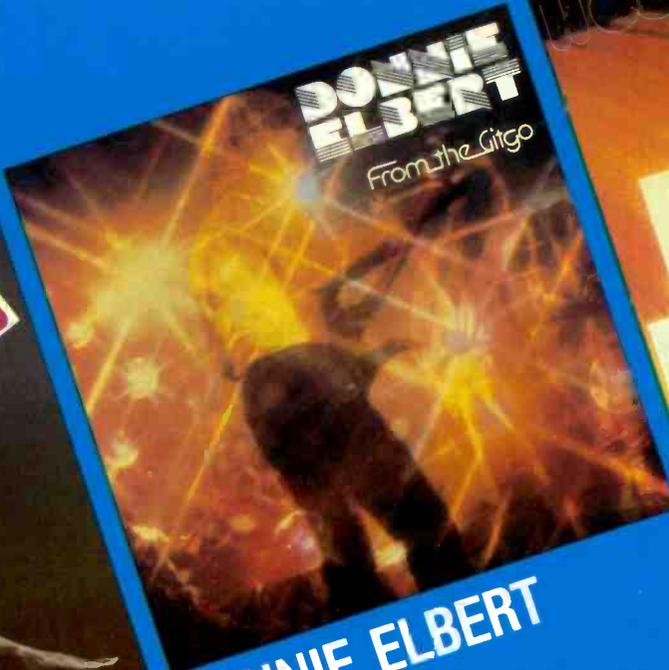
POSITIVE FORCE
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BLOOD BROTHERS
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FIRST CLASS
SH 255



DONNIE ELBERT
SH 256



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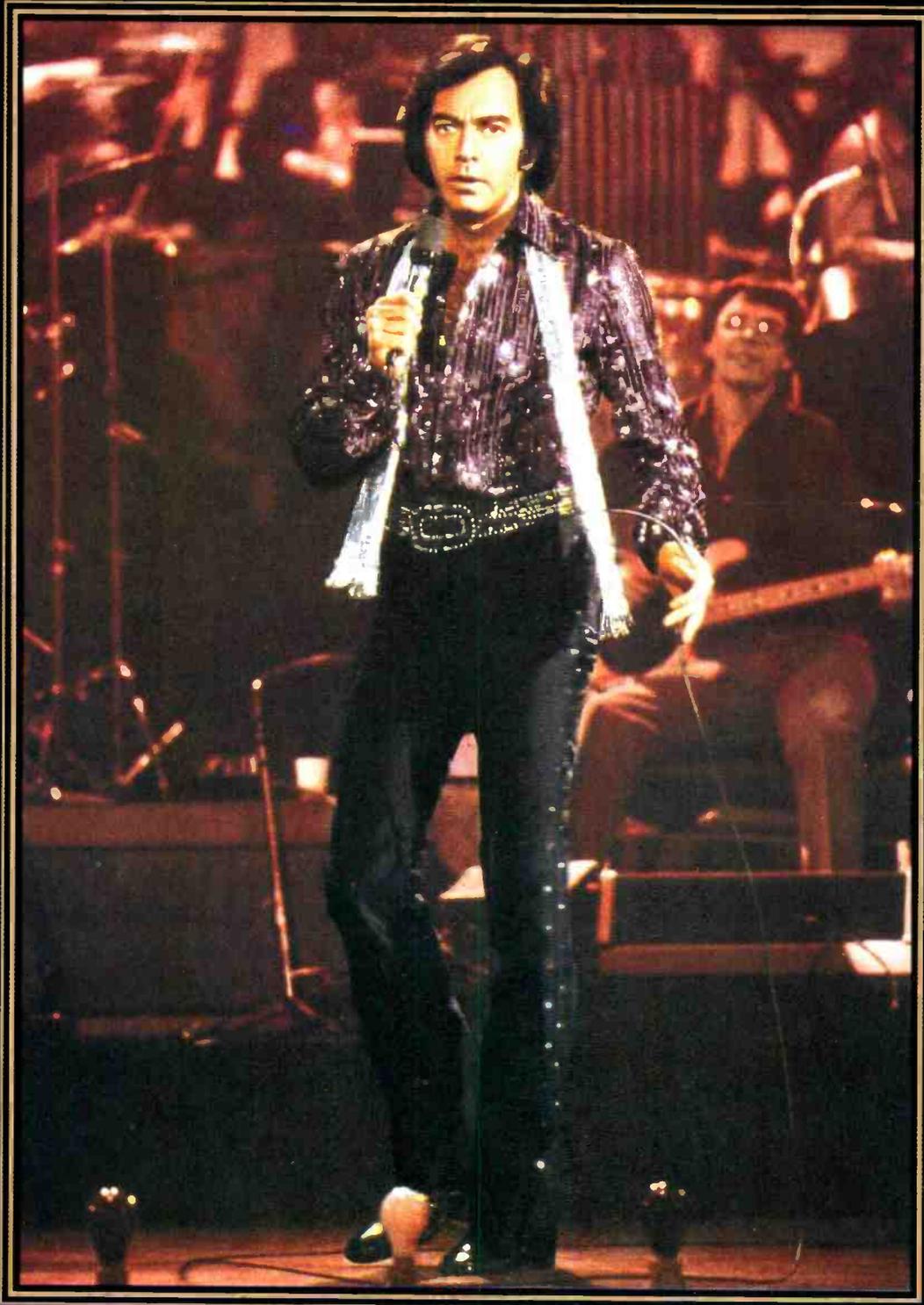
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NOW IS THE TIME FOR
AMERICA⁴⁹⁹⁴

THE NEW SINGLE BY

NEIL DIAMOND



FROM THE TRIPLE PLATINUM WORLDWIDE BESTSELLER

THE **JAZZ SINGER**

Produced by Bob Gaudio

(SWAV-12120)



Record World Singles



APRIL 18, 1981

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

APR. 18 APR. 11

WKS. ON CHART

1	3	KISS ON MY LIST DARYL HALL & JOHN OATES RCA 12142	13
2	4	MORNING TRAIN (NINE TO FIVE) SHEENA EASTON/EMI- America 8071	10
3	1	RAPTURE BLONDIE/Chrysalis 2485	12
4	9	ANGEL OF THE MORNING JUICE NEWTON/Capitol 4976	9
5	5	9 TO 5 DOLLY PARTON/RCA 12133	18
6	8	JUST THE TWO OF US GROVER WASHINGTON, JR./ Elektra 47103	10
7	6	KEEP ON LOVING YOU REO SPEEDWAGON/Epic 19 50953	18
8	15	BEING WITH YOU SMOKEY ROBINSON/Tamla 54321 (Motown)	9
9	11	WHILE YOU SEE A CHANCE STEVE WINWOOD/Island 49656 (WB)	11
10	2	WOMAN JOHN LENNON/Geffen 49644 (WB)	14
11	12	SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 41309	12
12	13	DON'T STAND SO CLOSE TO ME POLICE/A&M 2301	11
13	17	HER TOWN TOO JAMES TAYLOR & J.D. SOUTHER/ Columbia 11 60514	6
14	16	I CAN'T STAND IT ERIC CLAPTON & HIS BAND/RSO 1060	8
15	10	THE BEST OF TIMES STYX/A&M 2300	13
16	7	CELEBRATION KOOL & THE GANG/De-Lite 807 (PolyGram)	24
17	24	TAKE IT ON THE RUN REO SPEEDWAGON/Epic 19 01054	5
18	20	JUST BETWEEN YOU AND ME APRIL WINE/Capitol 4975	10
19	18	CRYING DON McLEAN/Millennium 11799 (RCA)	13
20	30	YOU BETTER YOU BET THE WHO/Warner Bros. 49698	5
21	27	TOO MUCH TIME ON MY HANDS STYX/A&M 2323	5
22	14	I LOVE A RAINY NIGHT EDDIE RABBITT/Elektra 47066	21
23	26	TIME OUT OF MIND STEELY DAN/MCA 51082	6
24	25	IT'S A LOVE THING WHISPERS/Solar 12154 (RCA)	11
25	28	HOW 'BOUT US CHAMPAIGN/Columbia 11 11433	11
26	29	AIN'T EVEN DONE WITH THE NIGHT JOHN COUGAR/Riva 207 (PolyGram)	12
27	32	SWEETHEART FRANKE & THE KNOCKOUTS/Millennium 11801 (RCA)	7
28	33	LIVING INSIDE MYSELF GINO VANNELLI/Arista 0588	5
29	19	DON'T STOP THE MUSIC YARBROUGH & PEOPLES/Mercury 76085 (PolyGram)	13
30	36	WATCHING THE WHEELS JOHN LENNON/Geffen 49695 (WB)	4
31	34	I LOVE YOU CLIMAX BLUES BAND/Warner Bros. 49669	8
32	35	SUKIYAKI TASTE OF HONEY/Capitol 4953	7
33	37	A WOMAN NEEDS LOVE (JUST LIKE YOU DO) RAY PARKER, JR. & RAYDIO/Arista 0592	7
34	39	BETTE DAVIS EYES KIM CARNES/EMI-America 8077	4
35	38	I MISSED AGAIN PHIL COLLINS/Atlantic 3790	5
36	22	TREAT ME RIGHT PAT BENATAR/Chrysalis 2487	14
37	21	WHAT KIND OF FOOL BARBRA STREISAND & BARRY GIBB/ Columbia 11 11430	12
38	23	HELLO AGAIN (LOVE THEME FROM THE JAZZ SINGER) NEIL DIAMOND/Capitol 4960	12
39	54	WHAT ARE WE DOIN' IN LOVE DOTTIE WEST/Liberty 1404	4
40	42	MISTER SANDMAN EMMYLOU HARRIS/Warner Bros. 49684	7
41	46	LOVE YOU LIKE I NEVER LOVED BEFORE JOHN O'BANION/ Elektra 47125	5
42	44	THE PARTY'S OVER (HOPELESSLY IN LOVE) JOURNEY/ Columbia 11 60505	8
43	50	HOLD ON LOOSELY 38 SPECIAL/A&M 2316	6
44	31	THE TIDE IS HIGH BLONDIE/Chrysalis 2465	21
45	41	PRECIOUS TO ME PHIL SEYMOUR/Boardwalk 8 5703	12
46	48	LONELY TOGETHER BARRY MANILOW/Arista 0596	6
47	49	TURN ME LOOSE LOVERBOY/Columbia 11 11421	10
48	51	WASN'T THAT A PARTY ROVERS/Epic/Cleveland Intl. 19 51007	9



49	58	SAY YOU'LL BE MINE CHRISTOPHER CROSS/Warner Bros. 49705	4
50	43	SMOKY MOUNTAIN RAIN RONNIE MILSAP/RCA 12084	18
51	47	BURN RUBBER GAP BAND/Mercury 76091 (PolyGram)	13
52	45	A LITTLE IN LOVE CLIFF RICHARD/EMI-America 8068	16
53	40	THE WINNER TAKES IT ALL ABBA/Atlantic 3776	18
54	53	AH! LEAH DONNIE IRIS/MCA 51205	17
55	59	WALKING ON THIN ICE YOKO ONO/Geffen 49683 (WB)	6
56	68	FIND YOUR WAY BACK JEFFERSON STARSHIP/Grunt 12211 (RCA)	3
57	55	HEARTS ON FIRE RANDY MEISNER/Epic 19 50964	13
58	52	LIVING IN A FANTASY LEO SAYER/Warner Bros. 49657	13
59	78	STARS ON 45 STARS ON 45/Radio 3810 (Atl)	2
60	79	SINCE I DON'T HAVE YOU DON McLEAN/Millennium 11804 (RCA)	2
61	57	FADE AWAY BRUCE SPRINGSTEEN/Columbia 11 11431	11
62	72	BLESSED ARE THE BELIEVERS ANNE MURRAY/Capitol 4987	3
63	71	JESSIE'S GIRL RICK SPRINGFIELD/RCA 12201	3
64	60	GAMES PEOPLE PLAY ALAN PARSONS PROJECT/Arista 0573	18
65	73	I LOVED 'EM EVERY ONE T. G. SHEPPARD/Warner/Curb 49690	3
66	66	RIGHT AWAY HAWKS/Columbia 11 60500	5
67	69	LIMELIGHT RUSH/Mercury 76095 (PolyGram)	5
68	62	HIT ME WITH YOUR BEST SHOT PAT BENATAR/Chrysalis 2464	27
69	56	ME (WITHOUT YOU) ANDY GIBB/RSO 1056	6
70	63	FANTASTIC VOYAGE LAKESIDE/Solar 12129 (RCA)	15
71	67	BON BON VIE (GIMME THE GOOD LIFE) T.S. MONK/ Mirage 3780 (Atl)	8
72	74	THIGHS HIGH (GRIP YOUR HIPS AND MOVE) TOM BROWNE/Arista/GRP 2510	8
73	80	I DON'T NEED YOU RUPERT HOLMES/MCA 51095	3
74	85	BUT YOU KNOW I LOVE YOU DOLLY PARTON/RCA 12200	2
75	86	AI NO CORRIDA QUINCY JONES/A&M 2309	2
76	65	LOVERS AFTER ALL MELISSA MANCHESTER AND PEABO BRYSON/Arista 0587	7
77	77	MEMORIES TIERRA/Boardwalk 8 70073	3

CHARTMAKER OF THE WEEK

78	—	WINNING SANTANA Columbia 11 01050	1
79	84	MAGIC MAN ROBERT WINTERS & FALL/Buddah 624 (Arista)	3
80	64	GUITAR MAN ELVIS PRESLEY/RCA 12158	12
81	89	MAKE THAT MOVE SHALAMAR/Solar 12192 (RCA)	2
82	70	WHO DO YOU THINK YOU'RE FOOLIN' DONNA SUMMER/ Geffen 49664 (WB)	9
83	91	WHEN LOVE CALLS ATLANTIC STARR/A&M 2312	3
84	—	ONE DAY IN YOUR LIFE MICHAEL JACKSON/Motown 62968	1
85	81	TOGETHER TIERRA/Boardwalk 8 5702	22
86	88	SUPER TROUPER ABBA/Atlantic 3806	3
87	—	TIME ALAN PARSONS PROJECT/Arista 0598	1
88	—	HURRY UP AND WAIT ISLEY BROTHERS/T-Neck 6 02033 (CBS)	1
89	—	LATELY STEVIE WONDER/Tamla 54323 (Motown)	1
90	87	LOVER MICHAEL STANLEY BAND/EMI-America 8064	4
91	61	RUNNING SCARED FOOLS/EMI-America 8072	6
92	75	SAME OLDE LANG SYNE DAN FOGELBERG/Full Moon/Epic 19 50961	17
93	82	WATCHING YOU SLAVE/Cotillion 46006 (Atl)	15
94	76	CH CH CHERIE JOHNNY AVERAGE BAND FEATURING NIKKI WILLS/Bearsville 49671 (WB)	6
95	83	GIVING IT UP FOR YOUR LOVE DELBERT McCLINTON/ Capitol/MSS 4948	18
96	90	(JUST LIKE) STARTING OVER JOHN LENNON/Geffen 49604 (WB)	23
97	96	GAMES PHOEBE SNOW/Mirage 3800 (Atl)	5
98	93	IT'S MY JOB JIMMY BUFFETT/MCA 51061	6
99	94	STAYING WITH IT FIREFALL WITH LISA NEMZO/Atlantic 3791	13
100	92	ALL AMERICAN GIRLS SISTER SLEDGE/Cotillion 46007 (Atl)	9



Record World Album Airplay

APRIL 18, 1983

FLASHMAKER

MODERN TIMES
JEFFERSON STARSHIP
Grunt



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:
BILLY & THE BEATERS—Alfa
DEVO—WB
JAH MALLA—Modern
JEFFERSON STARSHIP—Grunt
LIVE WIRE—A&M
WILLIE NILE—Arista
RUMOUR—Hannibal
STRAIGHT EIGHT—RCA

HEAVY ACTION:
THE WHO—WB
KAMPUCHEA CONCERTS—Atlantic
BRUCE SPRINGSTEEN—Col
GRATEFUL DEAD—Arista
PHIL COLLINS—Atlantic
GARLAND JEFFREYS—Epic
ROBERT GORDON—RCA
ADAM AND THE ANTS—Epic
ERIC CLAPTON—RSO
JEFFERSON STARSHIP—Grunt

WBCN-FM/BOSTON

ADDS:
CHAMPAIGN—Col
DEVO—WB
GRATEFUL DEAD—Arista
I AM THE BEAT (single)—Look
—MCA
JEFFERSON STARSHIP—Grunt
ELTON JOHN WITH JOHN LENNON
(import ep)—DJM
WILLIE NILE—Arista
POINT BLANK—MCA
PRETENDERS—Sire
SHOT IN THE DARK—RSO

HEAVY ACTION:
CLASH—Epic
THE WHO—WB
PRETENDERS—Sire
ADAM AND THE ANTS—Epic
KAMPUCHEA CONCERTS—Atlantic
RINGS—MCA
REO SPEEDWAGON—Epic
U2—Island
PHIL COLLINS—Atlantic
ELVIS COSTELLO—Col

WLIR-FM/LONG ISLAND

ADDS:
BUMBLE BOOGIE (import single)
—Jools Holland—A&M
GREAT BUILDINGS—Col
JEFFERSON STARSHIP—Grunt
ROBIN LANE & THE
CHARTBUSTERS—WB
MARKLEY BAND—Accord
DAVID SANBORN—WB
THIEF (soundtrack)—Tangerine
Dream—Elektra
TURN TO THE RIGHT (single)
—Spirit—Rhino

HEAVY ACTION:
GRATEFUL DEAD—Arista
THE WHO—WB
SANTANA—Col
RAINBOW—Polydor

KAMPUCHEA CONCERTS—Atlantic
JOAN JETT—Boardwalk
ROBERT GORDON—RCA
LENE LOVICH (12")—Stiff
CLASH—Epic
PHIL COLLINS—Atlantic

WBAB-FM/LONG ISLAND

ADDS:
DREGS—Arista
GREAT BUILDINGS—Col
JEFFERSON STARSHIP—Grunt
ROBIN LANE & THE
CHARTBUSTERS—WB
NEW TOY (12")—Lene Lovich
—Stiff
VAPORS—Liberty

HEAVY ACTION:
REO SPEEDWAGON—Epic
STYX—A&M
STEVE WINWOOD—Island
THE WHO—WB
JOHN LENNON/YOKO ONO
—Geffen
GRATEFUL DEAD—Arista
RUSH—Mercury
KAMPUCHEA CONCERTS—Atlantic
JAMES TAYLOR—Col
ERIC CLAPTON—RSO

WAAF-FM/WORCESTER

ADDS:
TOM DICKIE & THE DESIRES
—Mercury
GRATEFUL DEAD—Arista
JEFFERSON STARSHIP—Grunt
PAT TRAVERS—Polydor

HEAVY ACTION:
THE WHO—WB
38 SPECIAL—A&M
ERIC CLAPTON—RSO
RUSH—Mercury
AC/DC—Atlantic
STYX—A&M
PHIL COLLINS—Atlantic
RAINBOW—Polydor
KROKUS—Ariola
TED NUGENT—Epic

WPLR-FM/NEW HAVEN

ADDS:
JOHN CALE—A&M
JEFFERSON STARSHIP—Grunt
NIGHTHAWKS (soundtrack)—Keith
Emerson—Backstreet

HEAVY ACTION:
GRATEFUL DEAD—Arista
STYX—A&M
THE WHO—WB
ERIC CLAPTON—RSO
REO SPEEDWAGON—Epic
STEVE WINWOOD—Island
PHIL COLLINS—Atlantic
KAMPUCHEA CONCERTS—Atlantic
TED NUGENT—Epic
SANTANA—Col

WCCC-FM/HARTFORD

ADDS:
JIMMY BUFFETT—MCA
JOHN CALE—A&M
DREGS—Arista
JEALOUS GUY (import single)—
Roxy Music—EG
JEFFERSON STARSHIP—Grunt
JOAN JETT—Boardwalk
ELTON JOHN WITH JOHN LENNON
(import ep)—DJM
NEW TOY (12")—Lene Lovich
—Stiff
NIGHTHAWKS (soundtrack)—Keith
Emerson—Backstreet
GEORGE WALLACE—Portrait

HEAVY ACTION:
REO SPEEDWAGON—Epic
STYX—A&M
THE WHO—WB
RUSH—Mercury
ERIC CLAPTON—RSO
PHIL COLLINS—Atlantic
SANTANA—Col
KAMPUCHEA CONCERTS—Atlantic
AC/DC—Atlantic
JUDAS PRIEST—Col

WBLM-FM/MAINE

ADDS:
COLD CHISEL—Elektra
DEVO—WB
JEFFERSON STARSHIP—Grunt
WILLIE NILE—Arista
PRETENDERS—Sire
VAPORS—Liberty

HEAVY ACTION:
PAT BENATAR—Chrysalis
STYX—A&M
OUTLAWS—Arista
BRUCE SPRINGSTEEN—Col
REO SPEEDWAGON—Epic
DIRE STRAITS—WB
JOURNEY—Col
AC/DC—Atlantic
KAMPUCHEA CONCERTS—Atlantic
STEELY DAN—MCA

WQBK-FM/ALBANY

ADDS:
ALMOST SATURDAY NIGHT (single)
—Dave Edmunds—Swan Song
FAST FONTAINE—EMI-America
JAH MALLA—Modern
JEFFERSON STARSHIP—Grunt
KILLING JOKE—EG
LEO KOTTE—Chrysalis
POINT BLANK—MCA
STRAIGHT EIGHT—RCA
STRAY CATS (import)—Arista
SWINGING MADISONS—Select

HEAVY ACTION:
GRATEFUL DEAD—Arista
KAMPUCHEA CONCERTS—Atlantic
SANTANA—Col
GARLAND JEFFREYS—Epic
THE WHO—WB
PRETENDERS—Sire
PHIL COLLINS—Atlantic
DREGS—Arista
U2—Island
STEVE WINWOOD—Island

WCMF-FM/ROCHESTER

ADDS:
JEFFERSON STARSHIP—Grunt
WILLIE NILE—Arista
HEAVY ACTION:
REO SPEEDWAGON—Epic
THE WHO—WB
PHIL COLLINS—Atlantic
RUSH—Mercury
STYX—A&M
STEVE WINWOOD—Island
JUDAS PRIEST—Col
APRIL WINE—Capitol
ERIC CLAPTON—RSO
KAMPUCHEA CONCERTS—Atlantic

WMJQ-FM/ROCHESTER

ADDS:
JEFFERSON STARSHIP—Grunt
JUDAS PRIEST—Col
OZZY OSBOURNE—Jet
POINT BLANK—MCA

HEAVY ACTION:
APRIL WINE—Capitol
ERIC CLAPTON—RSO
PHIL COLLINS—Atlantic
KROKUS—Ariola
RAINBOW—Polydor
REO SPEEDWAGON—Epic
RUSH—Mercury
RICK SPRINGFIELD—RCA
38 SPECIAL—A&M
THE WHO—WB

WAQX-FM/SYRACUSE

ADDS:
GRATEFUL DEAD—Arista
HAWKS—Col
WILLIE NILE—Arista

HEAVY ACTION:
STYX—A&M
THE WHO—WB
APRIL WINE—Capitol
LOVERBOY—Col
38 SPECIAL—A&M
RUSH—Mercury
95X GERBER MUSIC
SOUNDCHECK ALBUM—Local
REO SPEEDWAGON—Epic
KAMPUCHEA CONCERTS—Atlantic
ERIC CLAPTON—RSO

WMMR-FM/PHILADELPHIA

ADDS:
COLD CHISEL—Elektra
TOM DICKIE & THE DESIRES
—Mercury
FABULOUS THUNDERBIRDS
—Chrysalis
GRATEFUL DEAD—Arista
MIDNIGHT FLYER—Swan Song
WILLIE NILE—Arista
LEON REDBONE—Emerald City
HEAVY ACTION:
THE WHO—WB
KAMPUCHEA CONCERTS—Atlantic
STYX—A&M
STEVE WINWOOD—Island

REO SPEEDWAGON—Epic
ERIC CLAPTON—RSO
GREG KINN—Beserkley
PHIL COLLINS—Atlantic
GARLAND JEFFREYS—Epic
AC/DC—Atlantic

WHFS-FM/ WASHINGTON, D.C.

ADDS:
BILLY & THE BEATERS—Alfa
STANLEY CLARKE/GEORGE DUKE
—Epic
CRAMPS—I.R.S.
JEFFERSON STARSHIP—Grunt
KILLING JOKE—EG
LIVE WIRE—A&M
PET CLAMS—Handshake
SILENCERS—Precision
SLEEPY LA BEEF—Rounder
ALAN VEGA (12")—PVC

HEAVY ACTION:
CLASH—Epic
GARLAND JEFFREYS—Epic
PHIL COLLINS—Atlantic
THE WHO—WB
ROLLING STONES—Rolling Stones
U2—Island
ADAM AND THE ANTS—Epic
KAMPUCHEA CONCERTS—Atlantic
PRETENDERS—Sire
ELVIS COSTELLO—Col

WKLS-FM/ATLANTA

ADDS:
HAWKS—Col
JEFFERSON STARSHIP—Grunt
WILLIE NILE—Arista
PRETENDERS—Sire

HEAVY ACTION:
REO SPEEDWAGON—Epic
STYX—A&M
RUSH—Mercury
STEVE WINWOOD—Island
HOT LANTA HOME COOKING
—Local
THE WHO—WB
JOURNEY—Col
ERIC CLAPTON—RSO
APRIL WINE—Capitol
38 SPECIAL—A&M

WYMX-FM/AUGUSTA

ADDS:
JEFFERSON STARSHIP—Grunt
HEAVY ACTION:
REO SPEEDWAGON—Epic
STYX—A&M
38 SPECIAL—A&M
RUSH—Mercury
APRIL WINE—Capitol
THE WHO—WB
ERIC CLAPTON—RSO
AC/DC—Atlantic
STEVE WINWOOD—Island
TROWER/BRUCE/LORDAN
—Chrysalis

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Billy & The Beaters

The daring debut of the band that *Record World's* touting as "the best... to come down the pike" since Springsteen. The LIVE album of the live music that *Billboard's* already called "one of the top concerts of 1981." • Produced by Jeff Baxter. Includes the single: I Can Take Care Of Myself (ALE-7002)



(AAA-10002)

Casiopea Eyes Of The Mind

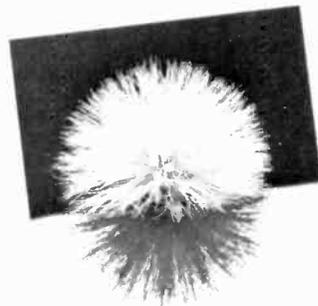
Hailed by American jazz-rock giants in a recent magazine "blind" listening session in Japan. Digital sounds without the digital price. • Produced by Harvey Mason/Associate Producer: Kenny Mason. Includes the single: Asayake Sunrise



(AAA-10003)

Corbin/Hanner Band For The Sake Of The Song

Their songs have been cut by everyone from Alabama to Hank Williams, Jr. Now two of Nashville's hottest writers become one of rock's most promising bands. With the album this country's been comin' to! • Produced by Tommy West for Cashwest Productions, Inc. Associate producer: Jimmy Darrell



(AAA-10004)

Yutaka Yokokura Love Light

When Black and Jazz radio played it as an import, listeners bid the price up to \$100 a pop. We've brought it out quite reasonably...with Patti Austin's title track vocals (courtesy of Qwest Records). • Produced by Dave Grusin & Larry Rosen for Grusin/Rosen Productions. Includes the single: Love Light

Alfa for America:

Distributors:

All South Distributing
New Orleans, LA 70113

Associated Distributors
Phoenix, AZ 85019

Big State Distributing
Dallas, TX 75247

Malverne Distributors
Long Island City, NY 11106

M.S. Distributing
Morton Grove, IL 60053

Pickwick International
Marietta, GA 30067

Pickwick International
Minneapolis, MN 55426

Pickwick International
Opa Locka, FL 33054

Pickwick International
Sun Valley, CA 91352

Piks Corporation
Cleveland, OH 44114

Schwartz Brothers, Inc.
Lanham, MD 20801

Surfside Distributors
Honolulu, HA 96817

W.M. Distributors
Denver, CO 80216



MOST ADDED

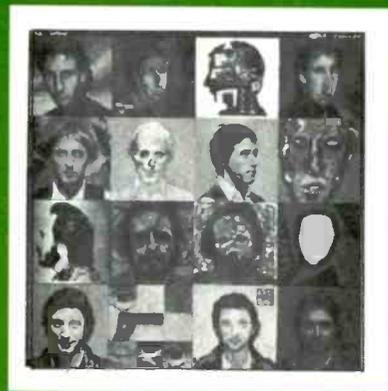
MODERN TIMES—Jefferson
Starship—Grunt (34)
GOLDEN DOWN—Willie Nile
—Arista (10)
PRETENDERS (ep)—Sire (8)
RECKONING—Grateful Dead
—Arista (7)
AMERICAN EXCESS—Point Blank
—MCA (6)

Record World Album Airplay

Continued

TOP AIRPLAY

FACE DANCES
THE WHO
WB



MOST AIRPLAY

FACE DANCES—The Who—WB (38)
HI INFIDELITY—REO Speedwagon
—Epic (29)
ANOTHER TICKET—Eric Clapton
—RSO (27)
ARC OF A DIVER—Steve Winwood
—Island (26)
PARADISE THEATER—Styx—A&M (25)
MOVING PICTURES—Rush
—Mercury (21)
CONCERTS FOR THE PEOPLE OF
KAMPUCHEA—Atlantic (18)
FACE VALUE—Phil Collins—Atlantic (17)
WILD-EYED SOUTHERN BOYS
—38 Special—A&M (14)
THE NATURE OF THE BEAST
—April Wine—Capitol (12)

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

WSHE-FM/FT. LAUDERDALE

ADDS:
FRANKE & THE KNOCKOUTS
—Millennium
JEFFERSON STARSHIP—Grunt
GREG KIHN—Beserkley
POINT BLANK—MCA

HEAVY ACTION:
STYX—A&M
RUSH—Mercury
THE WHO—WB
KAMPUCHEA CONCERTS—Atlantic
JOURNEY—Col
STEVE WINWOOD—Island
JIMMY BUFFETT—MCA
LOVERBOY—Col
REO SPEEDWAGON—Epic
TROWER/BRUCE/LORDAN
—Chrysalis

WMMS-FM/CLEVELAND

ADDS:
ADAM AND THE ANTS—Epic
JEFFERSON STARSHIP—Grunt
ROBIN LANE & THE
CHARTBUSTERS—WB
JOHN O'BANION—Elektra

HEAVY ACTION:
THE WHO—WB
STEVE WINWOOD—Island
REO SPEEDWAGON—Epic
JOURNEY—Col
GARLAND JEFFREYS—Epic
PHIL COLLINS—Atlantic
AC/DC—Atlantic
JEFFERSON STARSHIP—Grunt
RUSH—Mercury
ERIC CLAPTON—RSO

WABX-FM/DETROIT

ADDS:
JEFFERSON STARSHIP—Grunt
JAMES TAYLOR—Col

HEAVY ACTION:
ERIC CLAPTON—RSO
POLICE—A&M
STEVE WINWOOD—Island
STYX—A&M
REO SPEEDWAGON—Epic
THE WHO—WB
JOHN LENNON/YOKO ONO
—Geffen
STEELY DAN—MCA
JOURNEY—Col
38 SPECIAL—A&M

Y95-FM/ROCKFORD

ADDS:
JEFFERSON STARSHIP—Grunt
WILLIE NILE—Arista

HEAVY ACTION:
REO SPEEDWAGON—Epic
RUSH—Mercury
STYX—A&M
THE WHO—WB
APRIL WINE—Capitol
STEVE WINWOOD—Island
38 SPECIAL—A&M
LOVERBOY—Col
KROKUS—Ariola
RAINBOW—Polydor

WLUP-FM/CHICAGO

ADDS:
JEFFERSON STARSHIP—Grunt

HEAVY ACTION:
THE WHO—WB
AC/DC—Atlantic
STYX—A&M
REO SPEEDWAGON—Epic
RUSH—Mercury
STEVE WINWOOD—Island
ERIC CLAPTON—RSO
JOHN LENNON/YOKO ONO
—Geffen
POLICE—A&M
PRETENDERS—Sire

KSHE-FM/ST. LOUIS

ADDS:
COLD CHISEL—Elektra
GREAT BUILDINGS—Col
JEFFERSON STARSHIP—Grunt

HEAVY ACTION:
THE WHO—WB
ERIC CLAPTON—RSO
RUSH—Mercury
SANTANA—Col
38 SPECIAL—A&M
SHERBS—Atco
STYX—A&M
APRIL WINE—Capitol
STEVE WINWOOD—Island
REO SPEEDWAGON—Epic

WQFM-FM/MILWAUKEE

ADDS:
JEFFERSON STARSHIP—Grunt

HEAVY ACTION:
REO SPEEDWAGON—Epic
AC/DC—Atlantic
THE WHO—WB
JEFFERSON STARSHIP—Grunt
APRIL WINE—Capitol
STYX—A&M
RUSH—Mercury
38 SPECIAL—A&M
ERIC CLAPTON—RSO
PHIL COLLINS—Atlantic

WLPX-FM/MILWAUKEE

ADDS:
JEFFERSON STARSHIP—Grunt
GREG KIHN—Beserkley
SANTANA—Col

HEAVY ACTION:
REO SPEEDWAGON—Epic
APRIL WINE—Capitol
AC/DC—Atlantic
THE WHO—WB
STYX—A&M
LOVERBOY—Col
STEVE WINWOOD—Island
JUDAS PRIEST—Col
KAMPUCHEA CONCERTS—Atlantic
PRETENDERS—Sire

KDWB-FM/MINNEAPOLIS

ADDS:
JEFFERSON STARSHIP—Grunt

HEAVY ACTION:
POLICE—A&M
THE WHO—WB
38 SPECIAL—A&M
RUSH—Mercury
MANFRED MANN—WB
LOVERBOY—Col

AC/DC (Back)—Atlantic
PLIMSOUls—Planet
REO SPEEDWAGON—Epic
GARLAND JEFFREYS—Epic

KQRS-FM/MINNEAPOLIS

ADDS:
HAWKS—Col
JEFFERSON STARSHIP—Grunt
GREG KIHN—Beserkley

HEAVY ACTION:
REO SPEEDWAGON—Epic
38 SPECIAL—A&M
STEVE WINWOOD—Island
THE WHO—WB
RUSH—Mercury
ERIC CLAPTON—RSO
LOVERBOY—Col
STYX—A&M
TROWER/BRUCE/LORDAN
—Chrysalis

KLOL-FM/HOUSTON

ADDS:
JEFFERSON STARSHIP—Grunt

HEAVY ACTION:
THE WHO—WB
STEVE WINWOOD—Island
STYX—A&M
RUSH—Mercury
38 SPECIAL—A&M
REO SPEEDWAGON—Epic
LOVERBOY—Col
PHIL COLLINS—Atlantic
POINT BLANK—MCA
ERIC CLAPTON—RSO

KLBj-FM/AUSTIN

ADDS:
GRATEFUL DEAD—Arista
JEFFERSON STARSHIP—Grunt
KAMPUCHEA CONCERTS—Atlantic
WILLIE NILE—Arista
ALI THOMSON—A&M
GINO VANNELLI—Arista

HEAVY ACTION:
JOE ELY—Southcoast/MCA
ERIC CLAPTON—RSO
JAMES TAYLOR—Col
THE WHO—WB
PHIL COLLINS—Atlantic
RUSH—Mercury
GARLAND JEFFREYS—Epic
RICK SPRINGFIELD—RCA
TROWER/BRUCE/LORDAN
—Chrysalis
SANTANA—Col

KFML-AM/DENVER

ADDS:
BILLY & THE BEATERS—Alfa
CRETONES—Planet
DREGS—Arista
JEFFERSON STARSHIP—Grunt
LEO KOTTKE—Chrysalis
LIVE WIRE—A&M
JEFF LORBER FUSION—Arista
PRETENDERS—Sire
DAVID SANBORN—WB
THIEF (soundtrack)—Tangerine
Dream—Elektra

HEAVY ACTION:
SANTANA—Col
THE WHO—WB

U2—Island
ELVIS COSTELLO—Col
PHIL COLLINS—Atlantic
STEVE WINWOOD—Island
TROWER/BRUCE/LORDAN
—Chrysalis
GREG KIHN—Beserkley
TODD RUNDGREN—Bearsville
STEELY DAN—MCA

KBPI-FM/DENVER

ADDS:
JEFFERSON STARSHIP—Grunt
GREG KIHN—Beserkley
PRETENDERS—Sire

HEAVY ACTION:

STYX—A&M
REO SPEEDWAGON—Epic
JOURNEY—Col
ERIC CLAPTON—RSO
STEVE WINWOOD—Island
AC/DC—Atlantic
APRIL WINE—Capitol
38 SPECIAL—A&M
THE WHO—WB
RICK SPRINGFIELD—RCA

KOME-FM/SAN JOSE

ADDS:
DREGS—Arista
FRANKE & THE KNOCKOUTS
—Millennium
GRATEFUL DEAD—Arista
JEFFERSON STARSHIP—Grunt
ROBIN LANE & THE
CHARTBUSTERS—WB
OZZY OSBOURNE—Jet
POINT BLANK—MCA
PRETENDERS—Sire

HEAVY ACTION:

REO SPEEDWAGON—Epic
STYX—A&M
GREG KIHN—Beserkley
JOURNEY—Col
ERIC CLAPTON—RSO
THE WHO—WB
STEVE WINWOOD—Island
POLICE—A&M
BLONDIE—Chrysalis
RUSH—Mercury

KWST-FM/LOS ANGELES

ADDS:
DEVO—WB
JEFFERSON STARSHIP—Grunt
GREG KIHN—Beserkley
U2—Island

HEAVY ACTION:

STYX—A&M
THE WHO—WB
POLICE—A&M
STEVE WINWOOD—Island
BRUCE SPRINGSTEEN—Col
REO SPEEDWAGON—Epic
AC/DC (Back)—Atlantic
PAT BENATAR—Chrysalis
STEELY DAN—MCA
OUTLAWS—Arista

KZAP-FM/SACRAMENTO

ADDS:
GREAT BUILDINGS—Col
JEFFERSON STARSHIP—Grunt

KAMPUCHEA CONCERTS—Atlantic

HEAVY ACTION:

THE WHO—WB
STEVE WINWOOD—Island
LOVERBOY—Col
ERIC CLAPTON—RSO
MANFRED MANN—WB
KAMPUCHEA CONCERTS—Atlantic
RUSH—Mercury
STYX—A&M
JEFFERSON STARSHIP—Grunt
38 SPECIAL—A&M

KGB-FM/SAN DIEGO

ADDS:
JEFFERSON STARSHIP—Grunt
PRETENDERS—Sire
STRANGER (single)—Taxxi
—Fantasy

HEAVY ACTION:

APRIL WINE—Capitol
STEVE WINWOOD—Island
JOHN LENNON/YOKO ONO
—Geffen
ERIC CLAPTON—RSO
JOHN COUGAR—Riva
JOURNEY—Col
REO SPEEDWAGON—Epic
STYX—A&M
THE WHO—WB
AC/DC—Atlantic

KZOK-FM/SEATTLE

ADDS:
GRATEFUL DEAD—Arista
KAMPUCHEA CONCERTS—Atlantic
KZOK BEST OF THE NORTHWEST
—Local
DAVID SANBORN—WB
SKYBOYS—Mench

HEAVY ACTION:

STEVE WINWOOD—Island
ALAN PARSONS PROJECT—Arista
ERIC CLAPTON—RSO
JOHN COUGAR—Riva
CLIMAX BLUES BAND—WB
THE WHO—WB
CHRISTOPHER CROSS—WB
REO SPEEDWAGON—Epic
DIRE STRAITS—WB
STEELY DAN—MCA

KZEL-FM/EUGENE

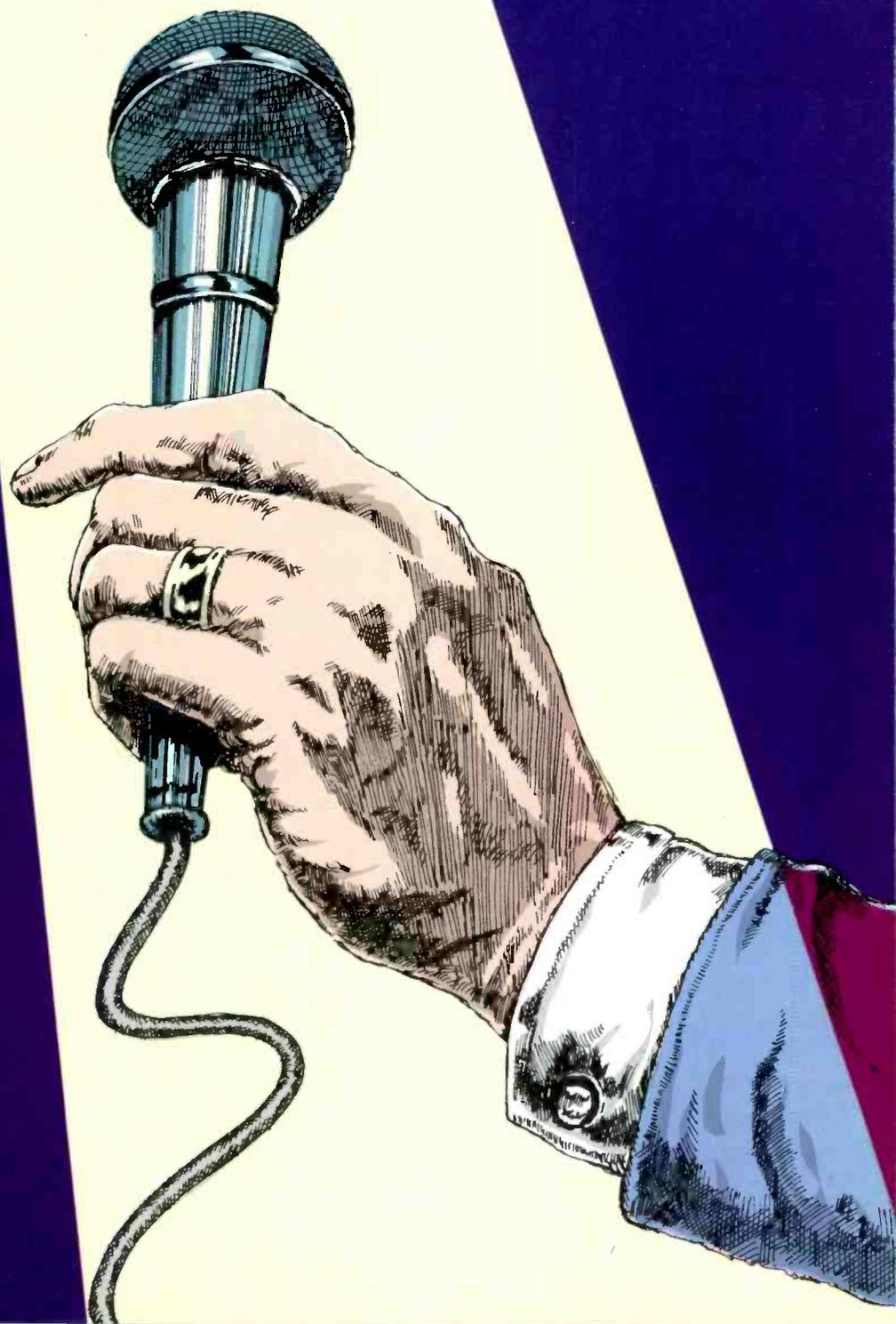
ADDS:
AC/DC—Atlantic
JEFFERSON STARSHIP—Grunt
ROBIN LANE & THE
CHARTBUSTERS—WB
DAVID SANBORN—WB

HEAVY ACTION:

THE WHO—WB
SANTANA—Col
ERIC CLAPTON—RSO
PHIL COLLINS—Atlantic
GRATEFUL DEAD—Arista
KAMPUCHEA CONCERTS—Atlantic
GREG KIHN—Beserkley
TROWER/BRUCE/LORDAN
—Chrysalis
PAT TRAVERS—Polydor
JEFFERSON STARSHIP—Grunt
39 stations reporting this week.
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WXRT-FM KZEW-FM KSJO-FM

Record World presents
**Gospel Music:
Moving Ahead
in '81**

April 18, 1981





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and the TOWER OF POWER horn section.

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for Walter Hawkins Productions



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LS 5770

WORD
DISTRIBUTION
RECORDS/MUSIC



Gospel Music's Year: Increased Exposure and Growing Professionalism

By PAM LEE

■ NASHVILLE—Increased media exposure, growing professionalism, rising quality of musical product, and greater attention from radio and secular retail outlets and distributors have characterized the past year for gospel music.

As a highlight of this year's special issue, *Record World* polled key gospel music industry figures to find their opinions and beliefs on the strides gospel music and its artists have taken in the past 12 months, and where those strides are likely to lead in the next year.

If gospel music came of age in the 1970s, then it has begun to test its strength in the 1980s, taking proven sales techniques from the secular music market and applying them to the special needs of the gospel music market. This *RW* story displays a message that many people already know: gospel music is spreading its message to an audience that continues to grow in surprising proportions.

Gospel music is enjoying more media exposure than ever. Presentations by various gospel artists of Light Records' "The Lord's Prayer" on this year's Grammy Awards show gave millions of viewers the opportunity to discover that gospel music is not only music with a message, but a fine-honed form of contemporary music. TV's "Barbara Mandrell and the Mandrell Sisters" features a special gospel segment on each of its weekly shows. Traditional artists such as the Blackwood Brothers and Jessy Dixon have brought gospel music into American homes along with more contemporary artists such as Andrae Crouch and B. J. Thomas.

ABC's "20/20" news magazine gave attention to gospel music with its recent special titled "A Joyful Noise." Featuring artists Andrae Crouch, the Imperials, Tramaine Hawkins, and Rev. James Cleveland, the show attempted to reveal the roots of black and white gospel music forms and gospel music's refinement into a money-making industry of its own, according to Joseph F. Lovett, producer of the segment.

The gospel industry is also making use of the videocassette medium. Fred Mendelsohn, president of Savoy Records, feels that television exposure through the use of videocassettes is an excellent promotional tool. "We are videotaping some complete live sessions and we have captured the audience, the mood, the interpretation of the artist, and with our sound truck we're as-

sured of great sound along with the sensual kind of picture," comments Mendelsohn.

As the gospel industry continues to grow, Christian radio is being called upon to assist in exposure for Christian artists. "Radio stations should become aware of the radio as a communication industry and they should start competing for the listener's ear on a quality level. They should work hard at making their station sound like a music radio station so they're competing with other stations. Everybody's a dial flipper—they'll listen if they hear something that sounds good," says Kent Washburn, executive VP and GM, Spirit Records.

To enable radio stations to become more proficient at programming their stations, the Benson Company has initiated a program in which only singles are shipped to radio stations. Set into motion by Bill Traylor, director of radio promotions, Benson, hopes to affect chart action with this new venture. "Ordinarily, Christian record companies send out an album and let the radio station choose which cuts they want to play. We've taken away the choice of 10 songs and focused it on one, and if they play that one song, it shows up all over the place. It's proven a big step. Artists are launched more quickly than in the past," comments Don Klein, publicity director for the Benson Company.

Dan Lienart, VP, advertising and promotion, Light Records, feels that Christian radio stations are growing along with the rest of the industry. "As we record companies have begun putting out better quality products, gospel radio has also gone in there and addressed itself to becoming more quality oriented. It's no longer thought of as preachers—they are increasingly programming more and more music," says Lienart.

Joe Battaglia, general sales manager, WWDJ radio, Hackensack, N.J., also feels that as the gospel music industry matures, Christian radio will follow. "Christian radio, in the past, has been very amateurish as far as properly programming a radio station for several reasons. First, it has been a ministry, not a business; therefore the intent behind programming wasn't clear. People would want to program programs and not much music because there wasn't a whole lot of quality material until recent years.

"Second, the growth in the record industry has gone beyond the maturity of Christian radio stations. They're out to sell records,

we're out to program a radio station. It's two different ball games. Fortunately we are meeting somewhere down the road, where we're merging in the sense of who is doing what well."

With increased exposure, a more competitive business nature is inevitable. To compete effectively major record labels are employing techniques long familiar to the rest of the music industry. With this emphasis on professionalism, record labels are enjoying more cooperation from major retail record stores. "We've found more receptive attitudes on behalf of the secular distributors because we are being more supportive of the artist in terms of advertising on a local basis, working with the local stores and advertising on the radio the product they're displaying in that store," says Bob McKenzie, president of the Benson Company. "People who are buying from us are buying in bigger quantities and being more cooperative in terms of in-store merchandising. Record Bar did a chain-wide in-store display contest using the Debby Boone album; Music Plus built Debby Boone displays that were huge and very attractive."

"We're out in the marketplace and we're competing and to compete we have to be prepared to go into high visibility and with good quality," adds Dan Lienart. "We have to be on equal terms more or less. The posters and other printed goods have to be of good quality or they won't go up because the record store owner is not going to put anything up that is not aesthetically good. Through Word and through some of the marketing developments in our company we're pursuing tracking and informing stores of our product. It's educating the marketplace to who we are and what we're all about and the response is phenomenal, excellent."

"We're all learning. For a long time we never really had to deal with it. But because we are an industry going out to secure a place in the retail outlets, we're aggressively pursuing that by playing ball."

Dan Johnson, VP, marketing, Word Records, also believes that educating the secular marketplace is an important step in gaining exposure for gospel music. "A Christian and a non-Christian look the same when they walk into a K-Mart record section. They'll buy a Steely Dan or a Christopher Cross album, but they won't buy a gospel record because it's not there. That K-Mart manager doesn't know that. Through our local sales efforts

there's been an accelerated awareness, primarily through the black gospel advances in our company.

"Our key distributors and rack jobbers are not only beginning to understand it, but they're getting sell-through. When there is a sell-through, everybody learns real quick," comments Johnson. Word has opened 32 secular accounts within the past month. Johnson feels that because of radio support, regional promotion people and other marketing tools, store personnel are realizing that the potential Christian record buyer was there all the time.

Johnson also adds that increased knowledge at the Christian bookstore level is creating more album sales. "One misconception that the Christian bookstores were operating under was that total sales of their stores was 7-12 percent. Then they started hearing stores talking about 20-40 percent, they checked and found out they were doing more business than they thought they were. All of a sudden the Christian retailer is much smarter than ever before. Our Word seminars around the country have added to that."

An unprecedented move in the direction of increased exposure for gospel music comes in the form of a reciprocal distribution agreement between MCA/Songbird Records and Sparrow Records (*Record World*, Feb. 28). The agreement calls for MCA Distributing to make Sparrow product available to secular markets through its system, while Sparrow will make MCA/Songbird releases available in traditional Christian retail outlets. Billy Ray Hearn, president, Sparrow Records, feels that this agreement gives Sparrow and MCA/Songbird the best of two worlds. "The opportunity we have and the potential of our records now is just enormous, not for crossover as much as catalogue," stated Hearn. "MCA will sell tons of my children's albums, which has nothing to do with crossover pop music. We're talking about laying out records in the mass market." Jim Foglesong, president, MCA Records Nashville division, has this to say about the agreement: "I am a Billy Ray Hearn fan, and I'm a great fan of Sparrow and of what they've done in a very short time. The label is no more than five years old, and from next to nothing, I think they're number three now in the field. Billy Ray has very unselfishly given to us, answering our questions as far as guidance and counseling is concerned, whether it's concern-

(Continued on page 24)

The Benson Company Takes A Giant Step Forward

■ This year the big story in contemporary Christian music is the New Benson Company, once known as the John T. Benson Company, and now one of the largest Christian communications companies in the world.

In a landmark development for the entire Christian music and communications industry, Paragon Associates and the Zondervan Corporation recently formed a joint venture that included the purchase of the John T. Benson Company and incorporated the activities of Paragon Associates, as well as distribution of recording labels owned and operated by the Zondervan Corporation. Distribution of some independently owned and operated labels is also a part of the New Benson Company.

The New Benson Company includes 17 individual recording labels, printed music, and the Paragon/Benson Publishing Group, which represents its publishing interests. Labels represented are: Paragon, Refuge, Jim, Lamb & Lion, New Dawn, NewPax, Pilgrim/America, Milk & Honey, Heartwarming, Greentree, Star-Song, Triangle, Impact, Ariel, Home Sweet Home, and Scripture in Song.

Robert R. MacKenzie, president of the New Benson Company, was president of Paragon Associates prior to the formation of the joint venture. Joining MacKenzie on the management staff of the New Benson Co. are Wayne Erickson, executive vice president and general manager; Eddy Messick, vice president of sales and marketing; Garry Littleton, national sales director; and Michael A. Blines, director of marketing. The management of the New Benson Co. works closely with a board of directors set up by Paragon and Zondervan to govern the joint venture.

The New Benson Co. operates in a unique way. Each of its labels, whether wholly, partially or independently owned, has a director who represents the interests of that label to the Benson Co. Benson then functions as the resource pool for the services of marketing, advertising, radio promotion, merchandising, publicity, warehousing and, most importantly, sales and distribution. Garry Littleton and Mike Blines coordinate label releases.

The sales staff of the Benson Co., managed by Garry Littleton, consists of 18 field salesmen and a W.A.T.S. line staff of eight. The telephone sales staff works closely with the field sales staff to service accounts regularly and offer special package sales.

Mike Blines, director of marketing, dedicates his efforts to

creating demand for product at every level, including trade, consumer, and direct mail. Blines oversees the advertising, radio promotion, publicity, and marketing services departments.

Department directors who work closely with Blines are: Melonnie Klein, director of marketing services; Bill Traylor, director of radio promotion; and Don Klein, publicity director.

Greentree

As a platform for contemporary Christian artists, Greentree Records has increased its effectiveness significantly over the past year. The label is under the direction of Phil Johnson, whose responsibilities include A&R. Johnson is executive director and producer for the majority of Greentree artists.

Artists who have signed to the Greentree label include Dallas Holm—later joined by his band Praise; Reba; Tim Sheppard; and the Wall Brothers Band. Dallas Holm & Praise, the top sellers for Greentree, have appeared consistently on national charts for the past four years. Holm's best known song, "Rise Again," won him the Dove Award for Song of the Year and Songwriter of the Year in 1979. That same year, Dallas received the Dove award for Best Male Vocalist and Dallas Holm & Praise were given the Best Mixed Group award.

Andrus/Blackwood & Co. is another group that has contributed to the popularity of Greentree Records. They are currently riding high on the charts with their song "Jesus You're So Wonderful" and are about to release their fourth album on Greentree, "Soldiers of the Light." Sherman Andrus and Terry Blackwood are the lead singers and founders of the group.

Two new artists who have signed with Greentree in the past year are Glen Garrett and Debbie Amstutz. Garrett's debut album, "It Is Written," is produced by Brown Bannister and features the single "Born Again." Debbie Amstutz's debut release on Greentree, "No Other One," is co-produced by Dallas Holm and Phil Johnson and features the popular duet "No Other One" with Holm.

Tim Sheppard, one of Greentree's original artists, released his first album with the label in 1976. Since then, Sheppard has been established as a major songwriter and artist in the contemporary field. He is currently working on his fourth album, "Forever," due for release in the spring.

Greentree Records is a medium for a variety of styles of contemporary Christian music—from the rock 'n' roll sounds of



From left: Don Klein, publicity director; James Ward, Lamb & Lion artist; Mike Blines, marketing director; Dan Raines, executive director, Lamb & Lion.

bands such as One Truth, Revelation, and the Wall Brothers, to the light pop approach of soloists like Karen Voegtlin, Debbie Amstutz, Glenn Garrett and Tim Sheppard, to the mellow rock style of Dallas Holm & Praise and Andrus/Blackwood & Co.

Heartwarming

The year 1980 was one of increased identity for the Heartwarming label as one of the best sources of high quality traditional and country music in the industry.

Mike Cowart, who has been with the Benson Company for 13 years, is the executive director of Heartwarming Records. Established in 1961, Heartwarming was set up originally for traditional gospel music, with the Speers as the first signed act. Since that time, other traditional southern gospel acts have joined the label, including the Hemphills, Kingsmen, Rambos and Slaughters.

According to Cowart, the only change in direction for Heartwarming that has taken place is the addition of country artists to the label. Grady Nutt, Terry Bradshaw, and Jeannie C. Riley are among the recent additions.

Humorist Grady Nutt can be seen weekly on TV's country comedy variety show, "Hee Haw." Nutt has made several regional and national television appearances, and recently completed a pilot for NBC titled "Reverend Grady." Nutt views religion as something that we should all be able to enjoy, and he makes that obvious in his first Benson album, "All Day Singin' and Dinner on the Ground." Nutt also has a book published by the Benson Company/Impact Books division titled "So Far, So Good."

Better known as the Pittsburgh Steelers' quarterback, Terry Bradshaw is another country-gospel artist recently signed to Heartwarming. With the encourage-

ment of his manager and producer Jerry Crutchfield, Bradshaw recorded the album "Until You."

Speaking of southern gospel, the Speers recently released their LP, "60th Anniversary Celebration." Their musical excellence has been rewarded in many ways throughout the years. They have received the Dove Award for the Best Mixed Gospel Group, and Brock Speer served as president of the Gospel Music Association from 1973-74.

The Kingsmen's double album, "The Kingsmen Live Naturally," boasts their typical charisma and enthusiasm.

Home Sweet Home

Home Sweet Home Records was recently formed by the well-known Christian (and secular) performing artist, producer and songwriter Chris Christian. The new label is based in Brentwood, Tenn.

Christian is building a first-rate staff for his new label. Dawn Allen has been appointed to the position of director of A & R. Daryl Bush will act as director of business affairs.

Scheduled for release on Home Sweet Home are an album by Christian and an album by Mark Heard.

Christian, who has produced such well-known artists as B.J. Thomas, the Imperials, the Boones and the Bill Gaither Vocal Band, recently signed a solo artist contract with Boardwalk Records, and continues to be successful as an artist, producer, and songwriter.

Impact

As the market for the various styles of Christian music grows, Impact Records fills the slot for bright MOR Christian music. A great deal of radio play for Impact Records singles has been particularly helpful in getting their message to the market place.

Even though Impact, estab-

(Continued on page 29)

MCA SONGBIRD RECORDS

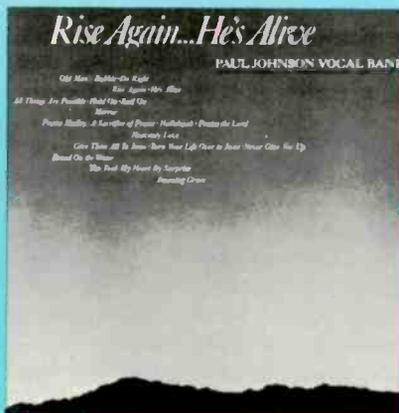
FROM SONGBIRD RECORDS & TAPES



FIREWORKS

"Live Fireworks"

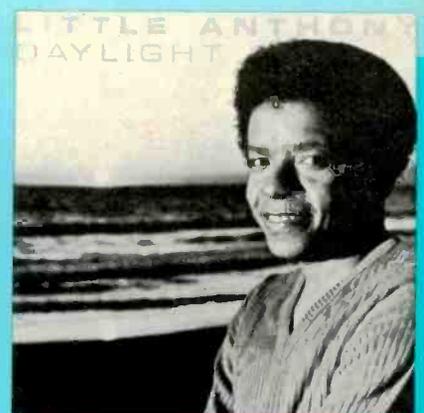
MCA 3248



PAUL JOHNSON VOCAL BAND

"Rise Again...He's Alive"

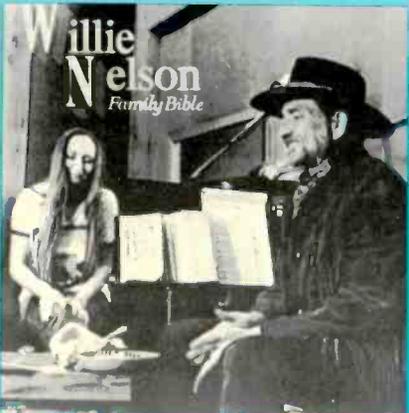
MCA 3267



LITTLE ANTHONY

"Daylight"

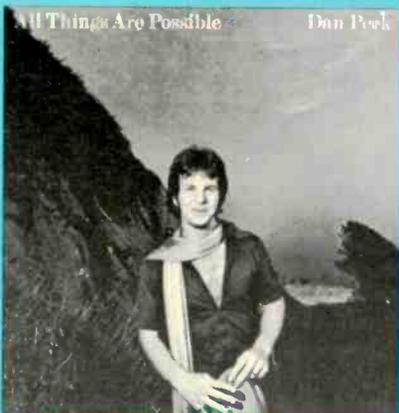
MCA 3245



WILLIE NELSON

"Family Bible"

MCA 3258



DAN PEEK

"All Things Are Possible"

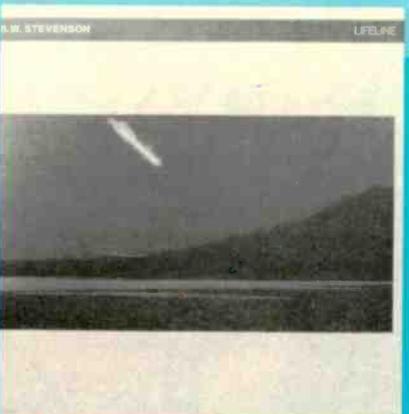
MCA 3187



AUSTIN ROBERTS

"Paint My Life"

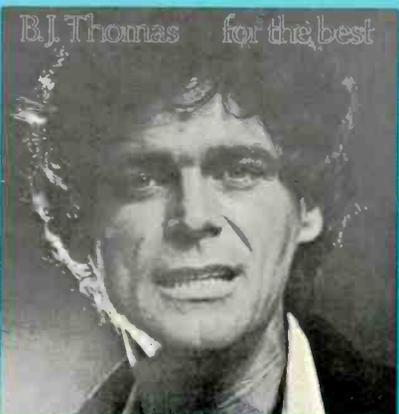
MCA 5167



B.W. STEVENSON

"Lifeline"

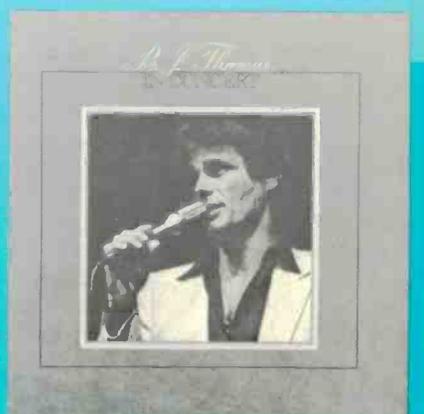
MCA 3215



B.J. THOMAS

"For The Best"

MCA 3231



B.J. THOMAS

B.J. Thomas In Concert

MCA 5155

IT IS WITH GREAT DELIGHT THAT WE WELCOME "THE ARCHERS" TO THE MCA/SONGBIRD FAMILY.

TOP GOSPEL ALBUMS
Contemporary & Inspirational



18. *Slow Train Coming*—Bob Dylan—*Columbia*
19. *Bullfrogs And Butterflies*—Candle—*Birdwing*
20. *Best of B. J. Thomas*—*Myrrh*
21. *With My Song*—Debbie Boone—*Lamb & Lion*
22. *Toward Eternity*—Matthew Ward—*Sparrow*
23. *Come To The Quiet*—John Michael Talbot—*Birdwing*
24. *All That Matters*—Dallas Holm & Praise—*Greentree*
25. *Hold On Tight*—Sweet Comfort Band—*Light*

TOP FEMALE ARTIST
Inspirational



1. Evie Tornquist—*Word*
2. *Debbie Boone*—*Lamb & Lion*

1. *My Father's Eyes*—Amy Grant—*Myrrh*
2. *Never The Same*—Evie Tornquist—*Word*
3. *One More Song For You*—Imperials—*Dayspring*
4. *This Is My Song*—Dallas Holm & Praise—*Greentree*
5. *You Gave Me Love*—B. J. Thomas—*Myrrh*
6. *Got To Tell Somebody*—Don Francisco—*NewPax*
7. *In His Time, Praise IV*—Maranatha Singers—*Maranatha*
8. *Forgiven*—Don Francisco—*NewPax*
9. *Music Machine*—Candle—*Birdwing*
10. *Heed The Call*—The Imperials—*Dayspring*
11. *For The Best*—B. J. Thomas—*MCA/Songbird*
12. *I'll Be Thinking Of You*—Andrae Crouch—*Light*
13. *Never Alone*—Amy Grant—*Myrrh*
14. *Roar Of Love*—2nd Chapter of Acts—*Sparrow*
15. *No Compromise*—Keith Green—*Sparrow*
16. *Dallas Holm and Praise Live*—*Greentree*
17. *The Painter*—John Michael Talbot & Terry Talbot—*Sparrow*

TOP FEMALE ARTIST
Contemporary



1. Amy Grant—*Myrrh*
2. *Jamie Owens-Collins*—*Sparrow*

TOP MALE ARTIST
Contemporary



1. Don Francisco—*NewPax*
2. *Keith Green*—*Sparrow*
3. *John Michael Talbot*—*Sparrow*
4. *Matthew Ward*—*Sparrow*

Record World
GOSPEL
AWARDS

Contemporary & Inspirational



TOP MALE ARTIST
Inspirational



1. B. J. Thomas—MCA/Songbird
2. Andrae Crouch—Light

TOP GROUP
Contemporary



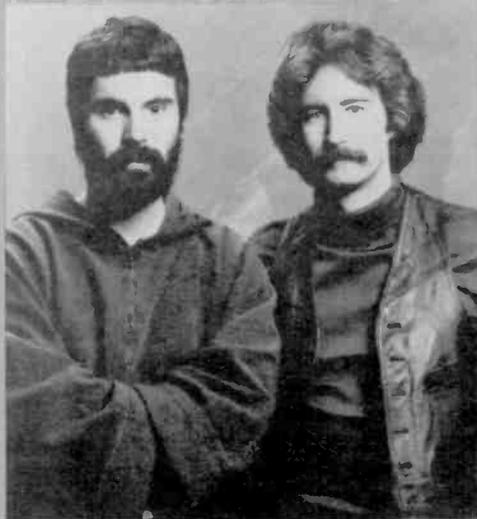
1. Sweet Comfort Band—Light
2. Archers—Light
3. Resurrection Band—Star Song

TOP GROUP
Inspirational



1. Imperials—Dayspring
2. Candle—Birdwing
3. Maranatha Singers—Maranatha
4. Dallas Holm & Praise—Greentree

TOP DUO
Contemporary



1. John Michael Talbot & Terry Talbot—Sparrow
2. Bob & Joy Cull—Chalice

TOP TRIO
Contemporary



1. 2nd Chapter of Acts—Sparrow

TOP TRIO
Inspirational



1. Bill Gaither Trio—Word

TOP CROSSOVER ARTIST
Contemporary & Inspirational



1. Bob Dylan—Columbia

TOP NON-MUSICAL
Contemporary & Inspirational



1. Isaac Air Freight—Maranatha

TOP LABEL
Contemporary & Inspirational

Word/Myrrh/Dayspring

MCA/Songbird Looks to a Bright Future

■ Since September 1980, when MCA/Songbird Records was realigned under the guidance of Jim Foglesong, president of MCA Records' Nashville division, and Charlie Shaw, director of marketing and promotion, the label has developed into one of the most watched companies in contemporary Christian music.

In recent months, the label has signed a long-term reciprocal distribution agreement with Sparrow Records, one of the most respected Christian labels. MCA/Songbird executives are negotiating with major artists in Christian music and releasing Christian albums by artists who have established their careers in other markets.

"We know we have to prove ourselves in this field," Foglesong said. "As experienced as we are in the record business, we're novices in Christian and gospel music. We're studying and watching the market very closely and feel we can become a major force."

Under the new distribution agreement, MCA Distributing will sell selected Sparrow product through its distribution system while Sparrow, in turn, will handle specific MCA/Songbird records in traditional Christian outlets.

Foglesong said the distribution pact provides Songbird artists with "the best of both worlds" for marketing their records. "In less than five years, Sparrow has become the third largest Christian label," he said, "and the MCA team already has proven itself as one of the best companies in the business at selling and distributing in secular markets."

Among MCA/Songbird recording artists whom Sparrow will distribute in Christian outlets are B. J. Thomas, Dan Peek, B. W. Stevenson, Austin Roberts, Little Anthony and Fireworks. MCA will be distributing such Sparrow artists as Keith Green, 2nd Chapter of Acts, Phil Keaggy, Matthew Ward, John Michael Talbot and Barry McGuire. Sparrow also has in its catalogue five children's albums by Candle, including "The Music Machine," which has been certified gold.

Songbird has recently signed Donna Fargo and will be releasing her gospel album this summer. Fargo has been one of the top-selling female country singers of the last decade, a recipient of a Grammy, two gold singles and a platinum album. Her debut release will be the album "Brotherly Love," scheduled for June.

Fireworks, a rock-oriented group, will have an album out in July. Their last release for



Donna Fargo

FCCM Offering Grassroots Support

■ As late as 1975, there were no full-time contemporary Christian radio stations, and only a small number of record companies braving the complaints of traditionalists who would not support contemporary Christian music. To fill the need for intercommunication between contemporary musicians, promoters, record companies, and others involved in contemporary Christian work, the Fellowship of Contemporary Christian Ministries (FCCM) was founded by Paul Craig Paino, Jr. in 1975.

Since then, the Fellowship has averaged a membership of 250 to 300 individuals, ministries and businesses. The scope of the FCCM has widened to give equal attention to non-musical ministers such as actors, dramatists, writers, prison workers, coffee-house operators, broadcasters, and others.

Working toward the goal of providing information as well as acting as a line of communications, the FCCM is providing information packets to members and non-members. The "Copyright Information Packet" is a collection of material from various sources explaining song protection and registration procedures. Also available is a "Coffeehouse Information Packet" that contains information on starting and operating street level ministries. Another regular service of the FCCM is its national newsletter, sent to all members monthly.

Annually, the southeast, northeast, midwest, Plains, and Pacific regions of the FCCM hold regional conferences. Each summer all regions attend a national conference/retreat. This year's national conference will be held in Colorado Springs, Aug. 31-Sept. 3.

For information on the FCCM write P.O. Box 33030, Northglenn, CO 80233.

Songbird was the LP "Live Fireworks." B. J. Thomas, who sells well in both gospel and secular markets, recently was awarded a Grammy for his Christian music. His current Songbird release is the LP "For the Best." Several major artists from MCA's extensive country roster have Songbird albums on the way, including Roy Clark, Merle Haggard and Barbara Mandrell. Producer Chris Christian has prepared a special concept album for summer release titled "Worship."

IAM Looks Ahead

■ In 1976 Skip Konte and Jerry Shirar decided to open a recording studio that provides technical excellence and a comfortable, stimulating working environment. The result was International Automated Media (IAM), opened for business in 1976 in Irvine, CA. A full-service media production center for audio and video production, with artist development and concert production capacities, IAM offers artists musical direction, budgeting, choice of material, staging for live performance, promotion, and publishing.

According to Terry Sheppard, IAM's director of marketing, 25 percent of the company's activity involves gospel music. Signed to the company's production company are artists Denny Correll, Walt Mills, and Darrell Mansfield. In the past year IAM has produced the "How Will They Know" album (Myrrh Records) for Correll, "Don't Give In" (Myrrh) for Patillo, and "Get Ready" (Polydor) for the Darrell Mansfield Band.

IAM is seeking ways to combine the two most important aspects of its operation—audio and video. "Hosanna U.S.A.," a 90-minute TV special featuring Christian music, is an example of the melding of music and movement that IAM is achieving in its productions. IAM has also produced four one-hour TV specials for Horizon International. These musical variety shows include performances by artists David Meece, Denny Correll, Walt Mills, Mickey Rooney, Jr. Lily Greene, Joni, Leon Patillo, Tramine Hawkins, and the Benny Hester Band.

"With the advent of new technologies, such as videodisc, we are seeing the beginning of a whole new age in entertainment and communication," remarks Konte, president of IAM. "I think that videodisc is a tremendous step forward, but we want to go even further both technically and creatively. We have the ability to do just about anything both in sight and sound and what we are working on is a new way to imaginatively harness them.

New Direction Gives Direction to Artists

■ New Direction Artist Guild was formed in 1975 at a time when Christian artists and agents were seeking new avenues and better ways to get the gospel of Christ to the maximum audience.

Lou Hildreth, VP of New Direction, states that the goal of the agency has always been to provide the right artist for the individual situation. "We do not want to merely fill a date just to keep our artists on the road. The message our artists offer is the most vital factor in our work."

Because of the personal commitment of Lou and her staff to meet the need of each concert promoter, festival director, pastor, minister of music, or youth director, each person receives that special attention. Nancy Pinkelton, personal manager and agent for Don Francisco, has this approach: "Each situation and event is a unique ministry opportunity for the artist, the promoter, and the booking agency."

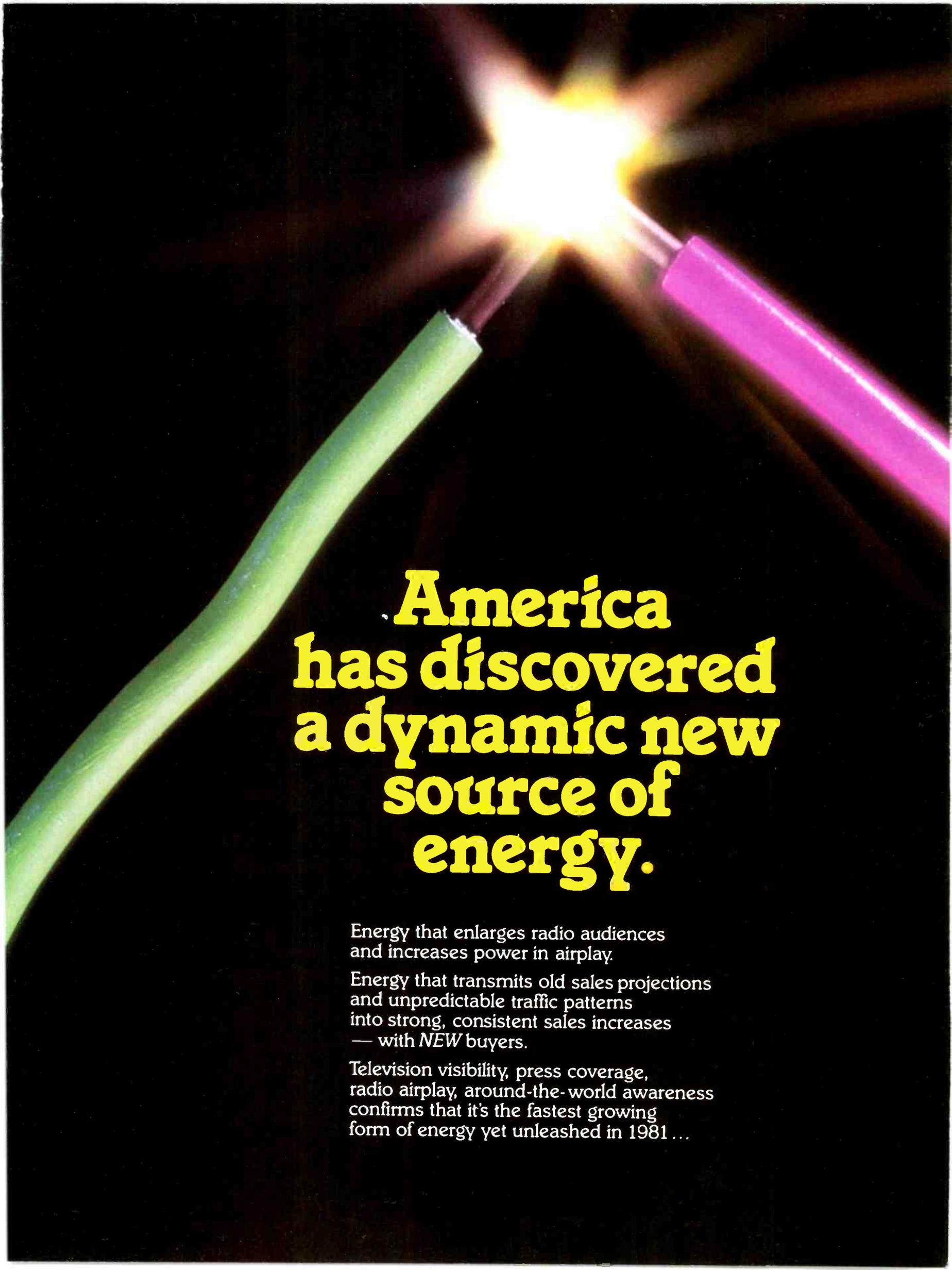
New Direction maintains a range of talent to appeal to all ages and style preference. Along with Don Francisco, the roster includes Doug Oldham, Gary McSpadden of the Bill Gaither Trio, the Hemphills, the Brothers, Steve and Annie Chapman, Wayne Watson, and Gary Dunham.

The Paradise Group: A Total Service Firm

■ The Paradise Group experienced a year of growth in 1980. Formed by president Ray Nenow, the company serves as a total service company for the gospel music industry. The Group contains six separate companies: Paradise Management, Christian Concert Tours, Primacy Productions, Group 7 Publishing, Refuge Records, and On-The-Air Promotions.

Paradise Management handles Joe English, Bonnie Bramlett and City Limits. Christian Concert Tours books acts such as English, Bramlett and Doug Oldham. Primacy Productions is contracted to produce eighteen albums in 1981. Group 7 Publishing covers Rainy Now/Cherry Lane Music Co. (ASCAP) and Group 7/Cherry River Music Co. (BMI). Refuge Records' first two releases are by English and Bramlett. On-the-Air Promotions provides independent radio promotions and full service music PR and promotion.

Plans for the future include consolidating the Christian booking company, enlarging the secular booking division, releasing three new artists' albums, beginning a children's music division and producing several TV shows.



America has discovered a dynamic new source of energy.

Energy that enlarges radio audiences
and increases power in airplay.

Energy that transmits old sales projections
and unpredictable traffic patterns
into strong, consistent sales increases
— with *NEW* buyers.

Television visibility, press coverage,
radio airplay, around-the-world awareness
confirms that it's the fastest growing
form of energy yet unleashed in 1981 ...

THE WORD RECORD GROUP



Shirley Caesar



The Mighty Clouds of Mexico

BLACK GOLD



'81
Grammy
Award Winner



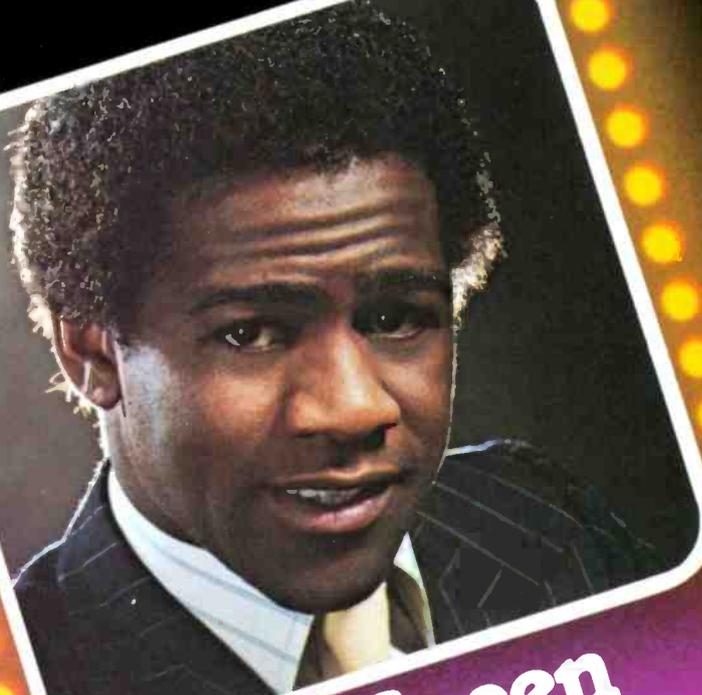
Morris Chapman
The Lord Reigns
MSB 6659



Tony Comer & Crosswinds
MSB 6639



Shirley Caesar
Rejoice
MSB 6646



Al Green

of Joy

PEL MUSIC

In the beginning . . . there was music.
A lot of it was Black Gospel Music!
It has always been.

When rhythm, emotions and musical
excitement were created, the very heart
of Black Gospel Music was born.

It is with that same emotion and excite-
ment that the Word Record and Music
Group announce their energetic and

creative intentions to bring to Black Gospel
Music its finest moment. With artists such
as The Mighty Clouds of Joy, Al Green, and
Shirley Caesar — coupled with choirs,
groups and talented soloists and writers —
Black Gospel Music is the new #1 priority
at The Word Record & Music Group in 1981.

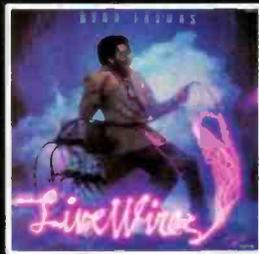
We invite you to investigate for yourself all
the commotion taking place in Black Gospel
Music today, and share in the sales, airplay
and sheer celebration that the Word Record
Group is bringing to Black Gospel Music in
America and the World.



Mighty Clouds of Joy
The Lord Will Make A Way
MSB 6663



Al Green
The Lord Will Make A Way
MSB 6661



Donn Thomas
Live Wires
MSB 6642



New York Community Choir
MSB 6657

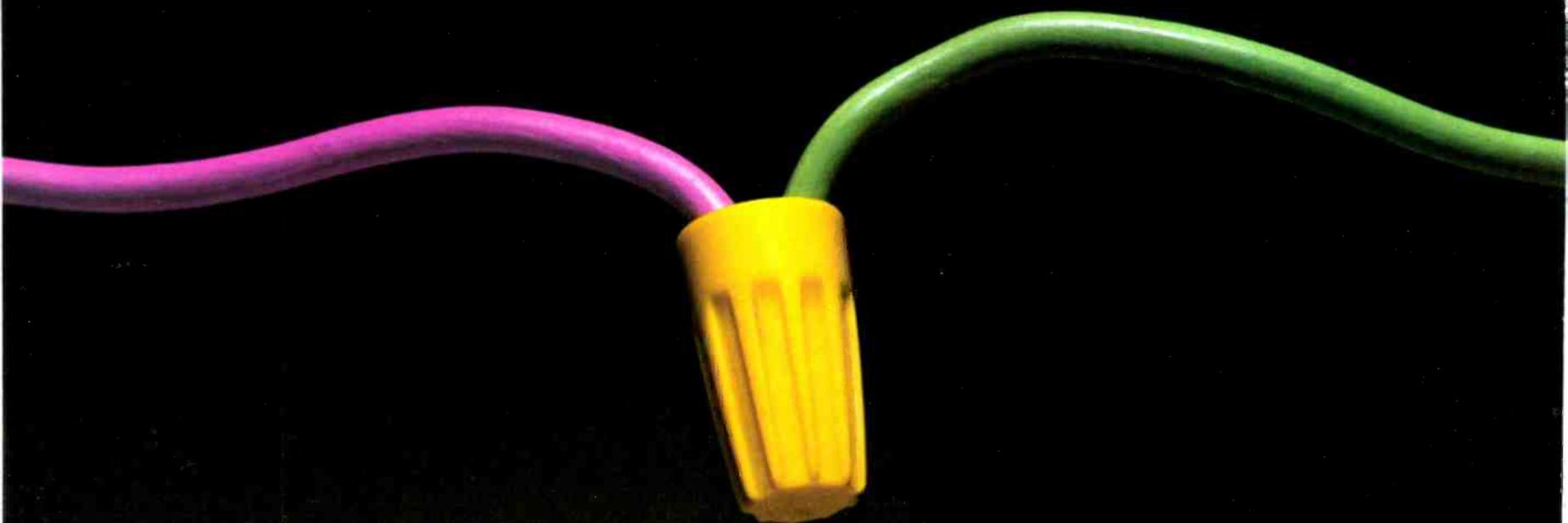


**Tom Lewis & Capital
Community Singers**
We've Got a Story To Tell
MSB 6667



**Beautiful Zion Missionary
Baptist Church**
I'll Make It All Right
MSA 6514

THE WORD RECORD GROUP BLACK GOSPEL MUSIC



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in your area or call your local distributors listed below

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602/269-1411

Bib Dist.
Charlotte, NC 28210
704/527-0440

Big State Dist.
Dallas, TX 75207
214/631-1100

Central South Music Sales
Nashville, TN 37219
615/833-5960

Chapman Dist.
Los Angeles, CA 90015
213/749-9484

M S Distributors
Morton Grove, IL 60053
312/478-1133

Music Man Inc.
Huntington, WV 25703
304/522-7551

Pacific Record & Tape
Oakland, CA 94621
415/639-7661

Malvern Dist.
Long Island City, NY 11106
212/392-5700

Malvern Dist.
Boston, MA 02110
617/423-3820

Music Craft Dist.
Honolulu, HI 96819
808/841-6219

Pacific Record & Tape
Seattle, WA 98188
206/575-3100

Schwartz Brothers
Lanham, MD 20801
301/459-8000

Schwartz Brothers
Cherry Hill, NJ 08034
609/482-2130

Stan's
Shreveport, LA 71101
318/222-7182

Tara Records & Tapes
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404/857-8271

Tone Dist.
Hialeah, FL 33010
305/888-1685

Websters
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502/685-3029

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For airplay or artist information, call our Black Gospel division offices.

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WORD
DISTRIBUTION
RECORDS/MUSIC

New Life Records Scores With 'And There Was Light'

■ The year 1980 was exciting for New Life Records, and 1981 promises to be even better.

On October 5, 1980, the world premiere of "And There Was Light!" was presented by the high school and college choirs of the First Baptist Church of Van Nuys, California, directed by O. D. Hall Jr., minister of music. "Light!" is New Life's new youth musical by Cam Floria and Jeff Kennedy about Jesus Christ.

The musical, being premiered nationally by other church choirs in more than 15 states, has met with great audience response as well as tremendous enthusiasm by choir directors and partici-

pants alike.

The recorded version of "And There Was Light!" is performed by Cam Floria's Continental Singers and Orchestra with special guest soloists Cynthia Clawson (courtesy of Triangle Records), Barry McGuire (courtesy of Sparrow Records), Larnelle Harris (courtesy of Impact Records), and Wendell Burton (courtesy of Lamb and Lion Records).

"And There Was Light!" was nominated in the musical category for the 12th annual Dove Awards.

New Life Records' latest release by Merrill Womach, "Reborn," is fast becoming one of his most successful albums. The title song was recorded with the music used for Womach's performance at the Billy Graham Crusade in Milwaukee last year.

The album's popularity may also be attributed in part to the new engineering technique used to produce a more lifelike reproduction of Womach's strong, four-octave tenor voice. The method was designed to obtain total vocal clarity while recording a wider dynamic range, and the particular clarity and range of Womach's voice are especially suited to this unique process.

Coming up in the near future is another new album by Merrill Womach, "I'm a Miracle, Lord."

In addition, Womach, who is president of New Life Records, recently announced that "Come Trust the Lord," a new album by the Continentals, will be released this spring. The album, arranged and directed by Cam Floria, will feature the Continental Singers and Orchestra.

This is the third in the Continentals' Scripture Praise Series, which includes "Come Bless the Lord," and "Come Praise and Bless the Lord."

New Birth Records 'Taking Gospel Higher'

■ New Birth Records continues its theme of "Taking Gospel Higher" with a combination of great gospel music and the great gospel Series.

The series roster consists of the Johnson Ensemble, the Gospel Hi-Lites, the Williams Brothers, Timothy Wright, Benny Cummings, the Savettes, Reverend Lawrence Roberts, Mattie Moss Clark, the Clark Sisters, and many other dynamic gospel artists.

John Daniels, executive VP, New Birth Records, feels he has the support of Lee Halpern, president, New Birth Records, Jim Henry, director of production, and an able staff.

Lexicon-Light Is Growing

■ Lexicon Music-Light Records has moved through 1980 into 1981 with a record number of music and record releases, a Grammy Award for "The Lord's Prayer," and the announcement of a new corporate headquarters while significantly expanding their staff to meet demands, according to Ralph Carmichael, president. "Our goal is to become the dominant religious music publisher in America," Carmichael said.

The companies will consolidate current operations in three Los Angeles locations to a new 20,000-square-foot combined office-warehouse in Newbury Park, Ca. in April, according to Larry Jordan, executive vice president. Jordan also announced signing a contract for an additional 10,000-square foot warehouse in Winona Lake, Ind., which will double their space there. He also announced the companies would open a Nashville office to seek additional use of their copyrighted music. The move to Newbury Park coincides with the installation of a new advanced computer system handling input from 16 people at the same time.

In 12 years Lexicon-Light has grown from two to over 50 employees. New staff members include Neil Hesson, VP of marketing and sales; Dan Lienart, VP advertising-promotion; Dale Pettit, comptroller; Vicki Mack, product administrator, and Lynn Bowden, in Nashville, assistant director of copyright development. Others include Lamar Bryan, David Kootz, James Eaton, Kim Foxx, Tabita Veiss, Ross Lehman and Mike Melody.

Sales of Lexicon Music print music product are up 150 percent since they began their own marketing efforts on Jan. 1, according to Hesson. Additional field sales staff include Ron Hostetler, midwest; Bo Bevis, west; and most recently John Fish, northeast. Los Angeles sales department includes Candy Hesson, Sherrie Cassem, Deborah Gubrud and Fran Sparks.

In addition to releasing their new line of Lexicon performance (accompaniment) tracks and solo songbooks, other products include the New Church Hymnal, octavos, sheet music, solo compilations, choral collections, cantatas and musicals.

Lexicon Music has also opened a new customer relations division with Ron Anderson as director of customer service.

In addition to winning the top Grammy Award for Reba Rambo and Dony McGuire's "The Lord's Prayer" in 1980-1981, Light Records has signed Resurrection Band, Danniebelle, Daniel Hawkins, Reba Rambo, Dony McGuire, The Winans and The All-

reds, and James Felix.

New product this year will include "best of" albums, from Ralph Carmichael and Andrae Crouch, plus Jessy Dixon, Walter Hawkins, Danniebelle, The All-reds, The Winans, Sweet Comfort Band, Flo Price, Reba Rambo, Dony McGuire, Resurrection Band, Kristle Murden, and "Gospel Gold, Vol. I" featuring Andrae Crouch, Jessy Dixon, Danniebelle, Walter Hawkins, Tramaine Hawkins and Lynette Hawkins. Light also plans an EP featuring Reba Rambo and Dony McGuire performing a condensed version of "The Lord's Prayer" as performed on the Grammy Awards TV show.

In 1980 and early 1981 product was released on Dennis Agajanian, Jason Alvarez, Resurrection Band, Beverly Glenn, Sweet Comfort Band, Kristle Murden, Dino, the Archers, Reba Rambo and Dony McGuire, Flo Price, James Felix, Dan Burgess, Andrae Crouch, Walter Hawkins and Tramaine Hawkins.

House Of Praise Boasts Many New Acts

■ During the past year, Praise Records has experienced enormous changes, due to their growth of sales internationally.

The past year saw the initiation into the market of their new Tunesmith label. The initial release was Servant's "Shallow Water," which one year after its release date continues to sell well. Following Servant's album came the release of Love Chapter Band's "City of Refuge" and Amaziah's "Straight Talker."

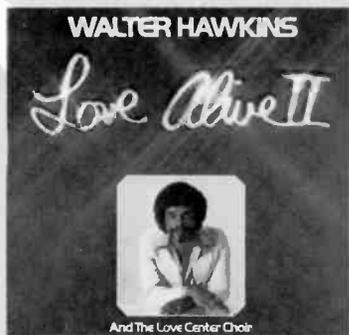
During the summer of 1980, Praise secured distribution contracts for Australia (W. A. Buchanan & Company Limited) and England (Elim Distributors).

In Australia, company manager Paul Yaroshuk had the opportunity of signing Randall Waller for three releases on the Tunesmith Label. Randall's first release is entitled "Midnight Fire."

Yaroshuk has also been busy signing the following artists to the New Born label: Phil McHugh, Bond Servant, Heirborn, Diane Tong, Legacy, Con Neudorf, Patmos, Jane Edward, Geri Baird and Karla Kerley. Future releases are Heirborn's second album, "Undercover Christians," Freeway, Abraham and Moses, and Homespun.

Bob Larson's albums were released in 1980, along with a new release entitled "Obedience/Shamea," on the Praise label. Another Australian group, Graham and Shirley Powell, released their second album, "Sing Unto the Lord a New Song," on the Praise label.

TOP GOSPEL ALBUMS Soul & Spiritual



1. Love Alive II—Walter Hawkins & the Love Center Choir—*Light*
2. Please Be Patient With Me—Albertina Walker—*Savoy*
3. It's A New Day—James Cleveland & the Southern California Community Choir—*Savoy*
4. I'll Be Thinking Of You—Andrae Crouch—*Light*
5. Ain't No Stopping Us Now (We're On The Move)—Willie Neal Johnson & the Gospel Keynotes—*Nashboro*
6. Tramaine—Tramaine Hawkins—*Light*
7. Changing Times—Mighty Clouds of Joy—*City Lights*
8. It Started At Home—Jackson Southernaires—*Malaco*
9. We'll Lay Down Our Lives For The Lord—Julius Cheeks & the Young Adult Choir—*Savoy*
10. Lord, Let Me Be An Instrument—James Cleveland & the Charles Fold Singers—*Savoy*
11. Heaven—Genobia Jeter—*Savoy*
12. Try Jesus—Troy Ramey & the Soul Searchers—*Nashboro*
13. Legendary Gentlemen—Jackson Southernaires—*Malaco*
14. Jesus Will Never Say No—Florida Mass Choir—*Savoy*
15. At The Meeting—Ernest Franklin—*Jewel*
16. Rejoice—Shirley Caesar—*Myrrh*

17. First Class Gospel—The Williams Brothers—*New Birth*
18. The Fountain Of Life Joy Choir—*Gospel Roots*
19. Come To Jesus Now—Myrna Summers—*Savoy*
20. Victory Shall Be Mine—James Cleveland & the Salem Inspirational Choir—*Savoy*
21. If You Can Move Yourself, Then God Can Have His Way—Donald Vails Choraleers—*Savoy*
22. In God's Own Time, My Change Will Come—James Cleveland & the Triboro Mass Choir—*Savoy*
23. I Don't Feel Noways Tired—James Cleveland & the Salem Inspirational Choir—*Savoy*
24. Together 34 Years—Angelic Gospel Singers—*Nashboro*
25. More Than Alive—Slim & the Supreme Angels—*Nashboro*

TOP FEMALE ARTIST Soul



1. Tramaine Hawkins—*Light*
2. Genobia Jeter—*Savoy*
3. Shirley Caesar—*Myrrh*

TOP FEMALE ARTIST Spiritual



1. Albertina Walker—*Savoy*
2. Myrna Summers—*Savoy*

TOP FEMALE GROUP Spiritual



1. Angelic Gospel Singers—*Nashboro*
2. Mildred Clark & the Melody-Aires—*Savoy*

Record World

GOSPEL AWARDS

Soul & Spiritual



**TOP MALE
Soul**



1. Walter Hawkins—Light
2. Andrae Crouch—Light

**TOP MALE
Spiritual**



1. James Cleveland—Savoy
2. Julius Cheeks—Savoy
3. Ernest Franklin—Jewel

**TOP MALE GROUP
Soul**



1. Mighty Clouds of Joy—Word
2. Williams Brothers—New Birth

**TOP CHOIR
Spiritual**



1. James Cleveland & the Southern California Community Choir—Savoy
2. James Cleveland & the Salem Inspirational Choir—Savoy
3. James Cleveland & the Charles Fold Singers—Savoy
4. Florida Mass Choir—Savoy

**TOP MALE GROUP
Spiritual**



1. Gospel Keynotes—Nashboro
2. Jackson Southernaires—Malaco
3. Troy Ramey & the Soul Searchers—Nashboro
4. Supreme Angels—Nashboro

**TOP CHOIR
Soul**



1. Fountain of Life Joy Choir—Gospel Roots

**TOP CROSSOVER
ARTIST
Soul & Spiritual**



1. Aretha Franklin—Atlantic (current label—Arista)

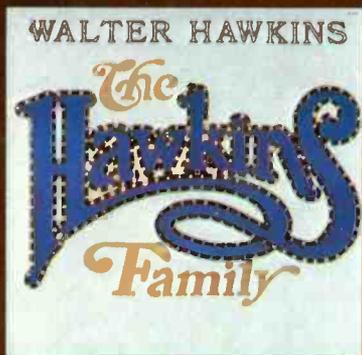
**TOP LABEL
Soul & Spiritual**

Savoy

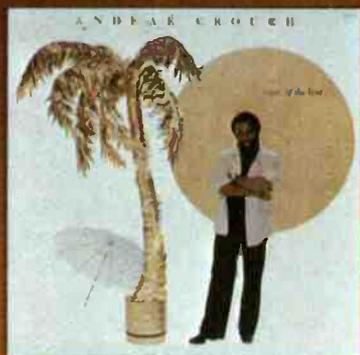
When it comes to
GOSPEL MUSIC,
nobody **shines** like



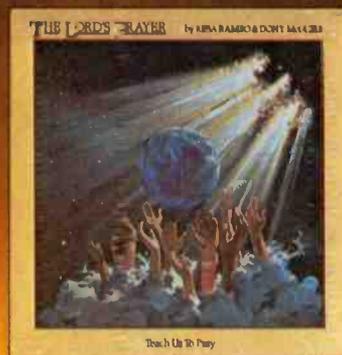
And here's a dozen reasons why



1 **Walter Hawkins**
The Hawkins Family
LS 5770



2 **Andrae Crouch**
More of the Best...
LS 5795



3 **Reba Rambo & Dony McGuire**
The Lord's Prayer LS 5778



4 **Reba Rambo**
Confessions
LS 5777



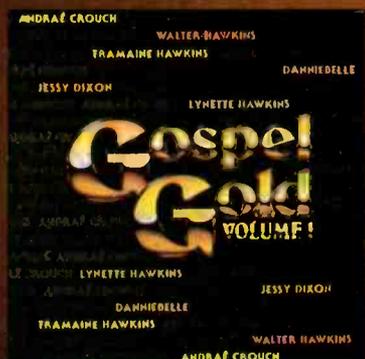
5 **Tramaine**
Tramaine
LS 5760



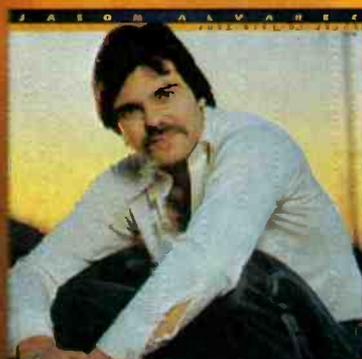
6 **Resurrection Band**
Colours
LS 5788



7 **Kristle Murden**
I Can't Let Go
LS 5765



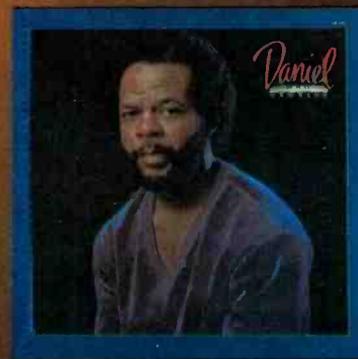
8 **Gospel Gold**
LS 5785



9 **Jason Alvarez**
Just Give Me Jesus
LS 5736



10 **Dennis Agajian**
Rebel to the Wrong
LS 5782



11 **Daniel Hawkins**
Daniel
LS 5871

12 Our upcoming releases by **Sweet Comfort Band, Dony McGuire, Dino, The Winans** and **The Allreds.**

LIGHT RECORDS, a division of Lexicon Music, Inc.

Savoy Records Remains On Top

■ Savoy Records has enjoyed another banner year in the gospel recording industry. "1980 was the most successful year we have ever had and the indications are that 1981 will surpass it," says Fred Mendelsohn, president. In the traditional gospel category of the Grammy nominations this year, five of the six nominees were Savoy artists. James Cleveland and the Charles Fold Singers claimed the award for best soul gospel performance, traditional with "Lord, Let Me Be An Instrument."

By keeping attuned to the traditions of black gospel music, Savoy has excelled in the traditional field. Some of Savoy top artists are Albertina Walker, Charles Hayes, Myrna Summers, and the Donald Vails Choraleers. By adding such artists as Inez Andrews, Vernard Johnson, the Pilgrim Jubilees, and Rev. Richard "Mr. Clean" White, Savoy hopes to maintain a top position in traditional black gospel.

Milton Biggum and his associate James Perry continue to produce most of Savoy's product. Plans are for Rev. James Cleveland to choose and produce artists.

With Arnold McCloud heading the promotion department, Savoy has made dramatic inroads into radio and TV this year. The television cassette department continues to supply product to stations that feature black programs. The "Savoy Sound Magazine" has been a tremendous success.

Under the direction of Maxine Neely, Savoy's publishing affiliates Savgos Music, Inc. (BMI), Jonan Music, Inc. (ASCAP), and Arisav Music, Inc. (SESAC) are making printed sheet music of many of their hit songs available. Songs included are "Everything Will Be Alright," "Please Be Patient With Me," "Lord, Let Me Be An Instrument" and "He Chose Me."

Century II Has Strong Year

■ Century II Promotions has just experienced the best year in its 11-year history of booking gospel music. Seeing a phenomenal turnaround from the "gospel drought" of the late seventies, Century II is experiencing new buyers, new venues and new horizons. Their artists are enjoying some of the largest and best-attended crowds in their history.

New Markets

The past year has seen the Kingsmen receive three Singing News fan awards, as well as co-hosting a syndicated TV show. A reorganized Hovie Lister and the Statesmen have enjoyed a tremendous increase of personal appearances. The Segos Brothers and Naomi, continuing in the tradition

Spirit Records: Quality And A Positive Message

■ "It is the purpose of Spirit Records to make available to society musical and spoken recordings which contain realistic and positive messages based on the Gospel of Jesus Christ."

This quote is from the executive vice president and general manager of Spirit Records, Kent Washburn. In the last twelve months, Spirit has not only adhered to this statement, but has become an innovator in producing new contemporary and progressive Christian music. Spirit is achieving the highest quality sound, developing the most efficient marketing plans, and still keeping sight on the positive spirit of the word and teachings of Jesus Christ.

For Spirit Records, 1980 was a great period of learning and growth. After increasing the office staff to include a promotion manager, office manager, and warehouse supervisor, the doors have steadily opened for Spirit to become a more substantial and competitive force in the contemporary Christian music field.

In 1979, Spirit released two very successful albums, "Benny Hester" by Benny Hester, and "Starlighter" by Albrecht, Roley and Moore. AR&M followed in the spring of 1980 with "Take It to the People," selected cuts from which placed consistently in the top ten on contemporary Christian radio stations across the country. "Sonlight Fell On Me" was the number one single on WLIX in New York.

Washburn then began developing veteran Christian rocker Randy Matthews. His album "Randy Matthews" has been doing well on radio ever since its release. Randy is now on his first tour as a Spirit artist. The tour will take him through the Pacific northwest, and before the month

of James Segos, have just signed with a new record label. The Tel-estivals are opening new areas of gospel music by working country shows and singing 100 percent pure gospel. Other Century II artists gaining exposure are the Klautd Indian Family, the Scenicland Boys, the Impacts, the McKeithens and the Singing Americans.

Century II projects optimism, dedication, and concentration for the future. They continue to pride themselves in taking gospel music to new and different markets and venues. To help achieve this goal, Century II recently added a computer system and a full time printing department to their operation.

of April has been completed, he will have sung concerts up and down the west coast and across the southwestern United States.

New Release

Spirit's most recent release is from Paul D. Davis, who had previously recorded for Hartsong Records. His new album, titled "Energizin' Love," was produced by Denny Correll.

With new artists Annette Villbrandt, City Limits, and Barry Woods now being developed by Spirit, new albums being released by established Spirit artists, new marketing plans now in effect and a strong staff to see it all through, Spirit Records will no doubt continue to grow with the contemporary Christian record industry.

Good News Records Spreads The Word

■ It's been nearly a decade since Freddie Piro first made his way into Christian/gospel music. Today, Piro, president of Good News Records, says that the burgeoning contemporary gospel music market has finally caught up with his initial expectations.

"The marketplace has finally caught up with where we felt it could be ten years ago," analyzed Piro, "and both the major conglomerates and small gospel labels are starting to exploit and maximize the potential that gospel music has created at the consumer level."

Piro's Good News Records, distributed by Word Records, remains "a custom boutique Christian organization." The label currently has two headlining gospel artists including Chuck Girard, former lead singer/songwriter for Love Song, and Terry Clark.

The company, which launched the group Love Song, has released eleven albums in the past nine years, and will be releasing fall product on both Clark and Girard. Clark's second solo album, "Melodies," and Girard's fifth solo album, "The Stand," were released last summer.

In addition, the label's publishing arm, Dunamis Music, now boasts a catalogue of some 150 titles and enjoyed its most successful year to date in 1980.

Good News Records, housed in Piro's North Hollywood complex, also has the benefit of his 24-track state-of-the-art studio, Mama Jo's, which is experiencing its most active period. The studio has churned out consistent hit product in the past for a number of top gospel acts including Andrae Crouch, Danny Bell, Dony McGuire, Sweet Comfort, Daniel Amos and Keith Green.

QCA Reports Best Year Yet

■ QCA, Inc., of Cincinnati, Ohio, a full service record production facility, reports that 1980 sales exceeded all previous years. Gospel record productions have increased, and there have been substantial gains in the rock-pop and jingle areas.

According to Betty Jennings, vice president of QCA, independent labels and agencies are discovering that QCA's Studio A meets all their requirements, and can produce their product as well as the gospel music for which QCA has long been noted. The studio and facility is centrally located in Cincinnati, a few minutes from downtown, and contains state of the art equipment throughout, including the recording studio, mastering lab, plating department, pressing plant, art department, print shop, and album fabricating.

Jennings reports that gospel music sales are still increasing, and great interest has been shown in QCA's first Annual Gold Record Award to the top 12 gospel groups of the year. Each winner will receive a mounted gold record, and one of their songs will be included on a gold record award album, which will be made available to the participating groups and the general public.

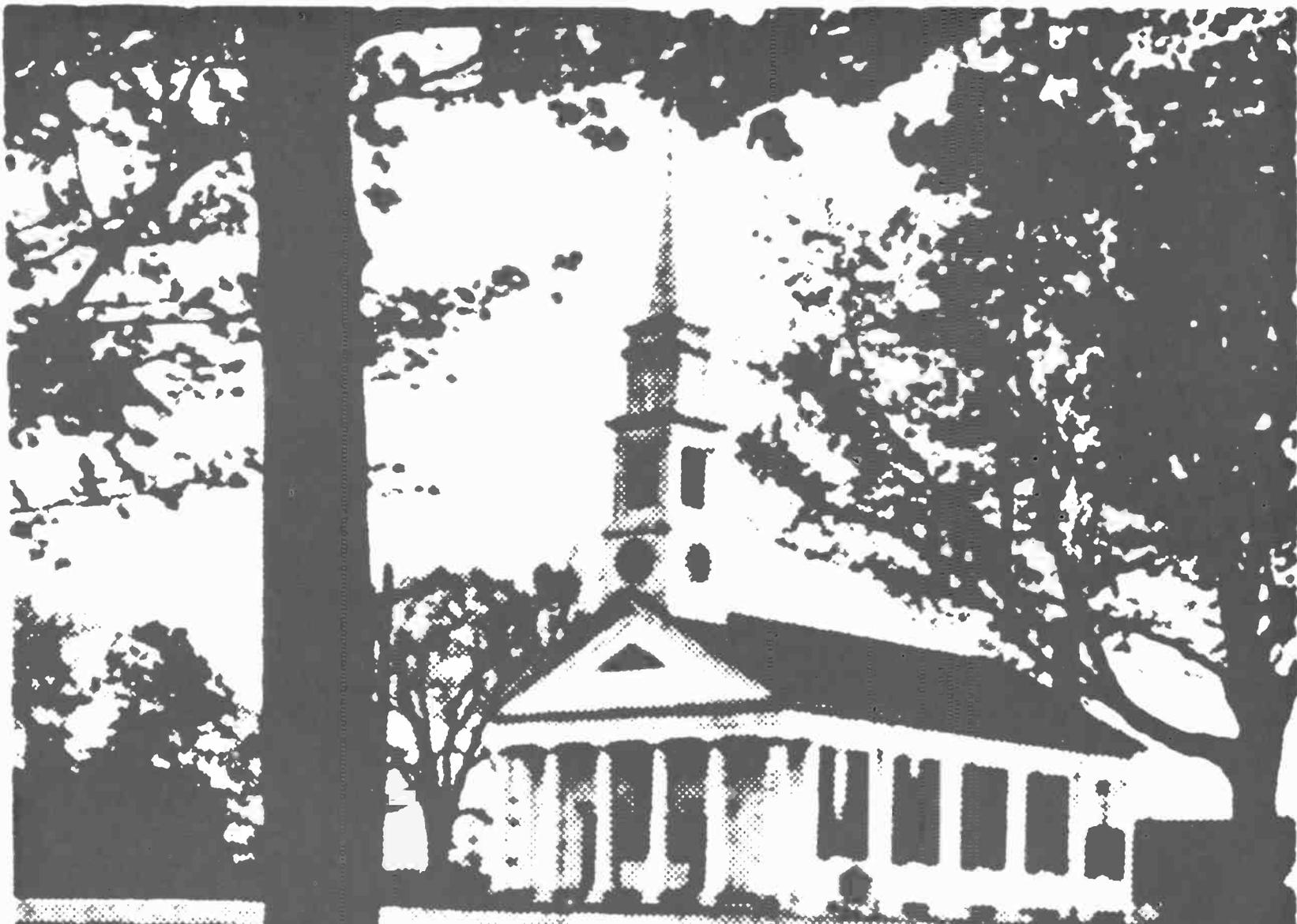
Much credit for QCA's steady growth, Jennings reports, has to be given to the personal attention each client receives. QCA is large enough to handle large accounts, but still small enough to be a friend and consultant to each client. Jennings maintains that as long as good service and top quality product are provided, QCA will continue to increase sales every year.

Blackwoods Score On Voice Box Records

■ Formed in 1934, the Blackwood Brothers group remains current with its singing and performance style.

This year the Blackwood Brothers won a Grammy for best gospel performance, traditional, for their album on Voice Records, "We Come To Worship." This was the seventh Grammy won by the Blackwoods, who have been nominated for an award every year since the Grammy Awards' inception 23 years ago.

The Blackwood Brothers have recently toured Russia, Holland, Finland, Sweden, Denmark, England, France, Israel, Egypt, Japan, Taiwan, Philippines Hong Kong, Korea, and China. Plans call for performances in India, South America, Africa, and other countries.



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BMI's Commitment to Gospel Music Is Strong

■ BMI's commitment to gospel music may be measured by the amount of time BMI VP Frances Preston, the company's southern regional director, spends helping writers and publishers in that field. Mrs. Preston's duties as chairman of the board of the Gospel Music Association, as chairman of Gospel Music week, and as a trustee of the Gospel Music Hall of Fame speak eloquently to that point.

"Here at BMI we believe in and support gospel music 100 percent, as we always have and will continue to do," she comments. "Gospel music is the earliest and most long-lived form of our country's popular music. My own door and the BMI door is always open to gospel music writers, publishers and performers."

Preston's efforts on behalf of gospel music were underscored earlier this year when the selections for the first addition to the White House Record Library were announced. Preston was one of only seven people charged with choosing records from all aspects of contemporary music. The committee, appointed by Rosalynn Carter and chaired by John Hammond, gave Preston the task of selecting white gospel, folk and country recordings.

BMI's commitment to gospel music is underlined further by the activities of Joe Moscheo, Nashville director of affiliate relations. Moscheo, a 20-year veteran gospel performer with the Prophets and the Imperials, is also a Gospel Music Association board member. In addition he chairs the Dove awards committee and has produced the Dove Awards show since 1978. In the latter capacity Moscheo upgraded the show's production values with an eye to national television exposure in 1982. "We were close to a deal this year but time ran out," he commented. "A contract for next year has been secured."

There are many who believe that gospel music will become "the country music of the '80s." BMI's commitment should stand the company in good stead should that come to pass, for BMI represents such leading gospel publishers as Stamps-Baxter Music, Savoy Music (now a part of the Screen Gems-Columbia catalog), the Unichappel Music/Thomas A. Dorsey catalog, Canaanland Music, Heartwarming Music, Songs of Calvary, Beasley & Barker Music, Dayspring Music, Crescendo Music, Goff Publishing, Venice Music, Excellorec Music, Rex Nelson Music, Jimmie Davis Music, Life Song Music Press, Sparrow Song Music, and

LeFevre Sing Music.

BMI also represents over 38,000 songwriters. A partial listing of leading gospel writers affiliated with BMI includes Rev. Thomas A. Dorsey, Ron Hinson, Lester Beasley, James Cleveland, Tramaime and Walter Hawkins, Urias LeFevre, Kris Kristofferson, J. R. Baxter, Marijohn Wilkin, Joel, Candy & LaBreeska Hemphill, Wallace Fowler, Clevant Derricks, Duane Allen, Robert La Verne Tripp, Walt Mills, Eldridge Fox, Alex Bradford, Larry Gatlin, Chris Waters, Jeannie C. Riley, Randy Cox, Dorothy Love Coates, and Terry Bradshaw.

Formed in 1940 to provide an outlet previously denied composers of gospel, country and "race music," BMI has grown to become the world's largest performance rights association, representing 60,000 music publishers and songwriters from every conceivable American musical avenue. Gospel music has always been a vital part of BMI's support of all types of American music; the activities of Frances Preston and Joe Moscheo provide ample testimony to that commitment.

BeeGee Records Is Reborn Again

■ BeeGee Records of Los Angeles, a gospel label dormant for several years, is alive and kicking these days. In the last 60 days, the company has been named national distributor of Hosanna House Records and has signed several new artists and set new release schedules.

Hosanna House has released an album by Kings Herald, a four-man group, called "Healing

SESAC's Declaration of Purpose

■ *Let it be known that SESAC holds these truths to be self-evident, that all copyrighted music—gospel included—is endowed with certain inalienable rights, that among these are performance, mechanical, and synchronization rights. That to secure these rights and defend the interests of intellectual creators, the United States government enacted the Federal Copyright Act. That whenever any user of copyrighted music, whether in public performance, mechanical reproduction, or in synchronization, does so without proper authorization and payment, such user does infringe upon these inalienable rights of the intellectual creator. SESAC, therefore, as stewards and representatives of a vast and diversified copyrighted repertory—gospel included—does solemnly declare that its publisher and writer affiliates are entitled to the respect*

ASCAP Is Proud To Be A Leader in Gospel Music

■ "ASCAP is proud to be a leader in protecting the performing rights of gospel writers, and our gospel music family keeps growing," says ASCAP's southern regional executive director, Connie Bradley.

"We believe that as more and more writers and publishers understand the ASCAP story here—that it is the only American performing rights organization which is owned and operated by writers and publishers, and that its methods of surveying performance and distributing royalties are non-discriminatory, more and more will want to be members," continues Bradley.

In the '80s, ASCAP is looking to build on the solid base of gospel activity provided by such major names in the field as Cynthia Clawson, Ralph Carmichael, Chris Christian, Denny Correll, Bob Dylan, Andrae Crouch, Bill Gaither, Gloria Gaither, Rusty Goodman, Amy Grant, Keith Green, Edwin Hawkins, Honeytree, Paul Johnson, Dony McGuire, David Meece, Bobbie Nelson, Hal Newman, Grady Nutt, Michael and Stormie Omartian,

Love." Also recently released is "Being Me" by Del Delker, a children's album. Plans are for Hosanna House to release several more albums by summer, including a piano and voice album by Jim Teel and another Kings Herald album.

BeeGee Records will release an album by Stephen Swanson and a Spanish language album by Olda Sains this month.

and support of all who will use their intellectual creations.

At home and abroad, SESAC's trailblazing of the gospel song is dominant. In 1938 SESAC signed its first gospel music publisher; since then the SESAC roster of gospel composers, authors, and publishers has maintained high standards.

In the year past, there were 27 gospel Grammy nominations of SESAC copyrights. Three hundred seventy gospel songs have been sub-published throughout the world with cover secured.

The past year has also seen the broadening of the repertory to include, in addition to the traditional and inspirational, the contemporary and black categories.

As a company long devoted to the gospel song and as a champion of the creators of those songs, SESAC goes forward in faith.

Gary Paxton, Dottie Rambo and Reba Rambo.

In addition, ASCAP has figured prominently in the Gospel Music Association Dove Awards. In fact, ASCAP's Bill Gaither has been named GMA Writer of the Year eight times, leaving only one year in which an ASCAP member writer has failed to win this most prestigious honor. GMA's 1980 Writer of the Year was ASCAP's Don Francisco. And this year, 60 percent of the final GMA nominees for Song of the Year are licensed by ASCAP. Gary Chapman and Aaron Wilburn, both nominated for Writer of the Year, are ASCAP members. Those songs nominated for Gospel Song of the Year are: "Behold the Lamb," written by Dottie Rambo and published by John T. Benson Publishing Company; "Father's Eyes," written by Gary Chapman and published by Paragon Music; "Got To Tell Somebody," written by Don Francisco and published by NewPax Music Press; "Highest Praise," co-written by Chris Waters and co-published by April Music; "One More Song For You," written by Stormie and Michael Omartian and published by This House Music/Word Music; and "Praise the Lord," co-written by Brown Bannister and co-published by Bug & Bear Music.

The Society's members have received 26 Gospel Grammy Awards. In fact, of those Gospel Grammy winners who are affiliated with a performing rights organization, 60 percent have been ASCAP members.

Connie Bradley was recently elected to a two-year term as director at large on the Gospel Music Association board. Nashville director of membership and public relations John Sturdivant has served a total of nine years on the GMA board.

Gospel Radio Seminar Set for July 30-Aug. 2

■ Plans have been made for the 1981 National Gospel Radio Seminar to be held July 30-Aug. 2 at the Holiday Inn in Estes Park, Colorado.

Two full days of concurrent workshops will be held along with the annual banquet and artist showcase. Tim Timmons, communications speaker and founder of Maximum Life Communications, Inc., has been selected as keynote speaker for the banquet which will be held on Saturday (1). Applications may be obtained from the National Gospel Radio Seminar, P.O. Box 22912, Nashville, TN 37202.

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Tim Archer
Brown Bannister
Billy Blackwood
Pat Boone
Stephanie Booshada
Dan Burgess
Ralph Carmichael
Johnny Cash
Gary Chapman
Chris Christian
Cynthia Clawson
Rich Cook
Fred Coots
Ragan Courtney
Garland Craft
Andrae Crouch
Cruse Family
Andrew Culverwell
Danniebelle
DeGarmo & Key
Jessy Dixon

Bob Dylan
Dale Evans
Bob Farrell
Todd Fishkind
Tennessee Ernie Ford
Don Francisco
Dwayne Friend
Micki Fuhrman
George Gagliardi
Bill Gaither
Gloria Gaither
Cassietta George
Rusty Goodman
Amy Grant
Keith Green
Bill Grine
Janie Grine
Ken Harding
Larry Hart
Edwin Hawkins
Stuart K. Hine
Teddy Huffam

Gorden Jensen
Paul Johnson
Bobby Jones
Quincy Jones
Archie Jordan
Kurt Kaiser
Anita Kerr
John Kramp
Danny Lee
Norman Luboff
John Mays
Diane Mays
Dony McGuire
Gary McSpadden
David Meece
Grady Nutt
Michael Omartian
Stormie Omartian
Eugene Ormandy
Gary Paxton
Dan Peek
Dottie Rambo

Reba Rambo
Patti Roberts
Betty Jean Robinson
Terry Robinson
Roy Rogers
George Beverly Shea
Valerie Simpson
Leopold Stokowski
Noel Paul Stookey
John Michael Talbot
Bili Thedford
Donn Thomas
John Thompson
Gary Timbs
Porter Wagoner
Fred Waring
Chris Waters
Aaron Wilburn
Roger Williams
Stevie Wonder

Those listed are among the ASCAP licensed writers who have been nominated for or received a Dove or Grammy in a Gospel category and/or an NMPA Gospel Song of the Year award, and/or have appeared in Billboard, Cashbox or Record World year-end Gospel listings.

THE  ASCAP GOSPEL FAMILY.

The Gospel Music Association Is 'On the Move' in '81

■ The Gospel Music Association (GMA), formed in 1964, is 17 years old and has evolved into a position of viability and credibility within and without the music industry. During the past year many changes have been wrought and progress made in many areas.

Beginning the decade in 1980 with the theme "Decade of Promise," the GMA continues into 1981 with the theme "On the Move."

Gospel Music Week enters its third year with a pattern of solid growth. Persons involved in the industry are now afforded an opportunity to avail themselves of seminar sessions designed to better equip them in their chosen profession. With the theme and purpose being unification of all facets of gospel music gathering under the umbrella GMA, the north, south, east and west have been drawn together for a better understanding and appreciation, as well as respect for each area of endeavor through good news music—gospel.

The GMA, through sponsorship of seminars on both the east and west coasts, has experienced great results in the area of education. Sponsorship of an annual Congressional breakfast each year in Washington, and sponsorship of seminars abroad, has brought national and international acceptance. A resolution by Sen. James Sasser of Tennessee has been reported out of committee to name April Gospel Music Month through presidential proclamation.

The GMA-sponsored National Radio Seminar has brought about the formation of the Gospel Radio Network, which numbers 27 stations across the U.S. Through this network, major time buyers and national sponsors are being approached with presentations detailing the availability and desirability of gospel radio as a viable entity in the media.

Meetings of the GMA board of directors in strategic regional market areas on a quarterly basis have made possible presentations to Coca-Cola in Atlanta and Levi Strauss in San Francisco. Other presentations have been made in Phoenix, Arizona to radio management and in Los Angeles to secular music distributors, programmers, manufacturers and retailers.

The spring of 1981 may see the formation of a Gospel Music Association Europe, with approximately 10 western European countries becoming involved together in an affiliate position with GMA in the U.S.

The GMA has worked with major publications and networks to further promote the use of gospel music. Through the efforts of GMA, the Smithsonian Institute has featured gospel music in its concert series in both white and black styles.

In order to provide broader coverage and recognition in the GMA Dove Awards program, several changes have been made, with categories of children's music, worship music and musicals with narration being added to the 12th annual awards presentation. A new black gospel category and the artist of the year category round out the slate.

Continuing efforts on behalf of a museum, library, depart-

Double Doubleyew Productions Delivers the Bobby Jones Show

■ Gospel Music entered the cable TV era from Nashville on November 21, 1980, when "The Bobby Jones Gospel Show" was beamed via satellite to 521 cable stations across the United States.

Bobby Jones, along with his New Life Singers, has been a Sunday morning highlight on WSM television since 1976. Double Doubleyew productions, the Nashville-based film and television production company, had just finished filming "Hank Williams, the Man and His Music," when Ed Fussell, director of Bobby's local show, approached them. The faith that Ed had in the ability of the show to go national quickly spread to Jeffery Wyant, president of Double Doubleyew. Wyant took a tape of the show to the National Cable Television Association convention in Dallas in May 1980 and introduced "The Bobby Jones Gospel Show" to Robert Johnson, president of the Black Entertainment Television Network. That led to the first airing of "The Bobby Jones Gospel Show" across the nation six months later.

In the six months it took to get the show on the air, quite a bit of pre-production work went into the show. Production designer John Wade designed a set to give the show more of a national flavor. Talent coordinators Donna McLaughlin and David Zauner booked a virtual Who's Who of gospel music for the 20-show series. Among the guests appearing were: Shirley Caesar, the Mighty Clouds of Joy, Al Green, Cynthia Clawson, Larnelle Harris, and Edwin Hawkins.

Jeffery Wyant began producing the show, working closely with Bobby, who assumed the executive producer's role. Gerry Jones, Moses Dilliard and Ben Kirk

formed a top band to accompany the nationally known talent scheduled to appear on the program.

Since the airing of the 20 shows, Bobby has been a Dove Award nominee for his third album, "Caught Up," has traveled to Venice, Italy for his role in a public television special, "Make a Joyful Noise," a gospel opera, and has played to SRO audiences. By 1982 Bobby Jones' audience will grow due to syndication efforts in broadcast markets launched in March 1981 with Video Voice, a MacMillan Company.

Overview

(Continued from page 3)

ing an act or any aspect of the business. If he has something that has a possibility of getting country airplay or anything like that we can help him with, we're certainly going to do that. When we see room to expand the audience, we are equipped to move in there and do it, and we intend to do that."

As the demand for gospel product increases, demand for top quality product is inevitable. "Record companies are making available bigger budgets for their albums," said Chuck Cline, manager of promotion and publicity, Spirit Records. "Instead of coming out with more albums, they're coming out with a lesser quantity that have better quality."

Lienart expresses his opinion on where the gospel industry stands as far as quality is concerned with this statement: "Everybody says that gospel music is now where country music was 10 years ago. I agree with that to a degree, but I think that we're far ahead. Our quality is much in tune with what is happening today."

Joy Productions Spreads The Word

■ Joy Productions has opened its third year in business with an impressive string of press and publicity breaks including network television, major magazines and newspapers.

Joy was founded by veteran publicist Dick Curd, who began his career as a reporter-photographer at the Washington (D.C.) Daily News and served in news and management positions in radio and TV prior to joining NBC-TV, where he spent 12 years as publicist and later director of international marketing for the touring shows "Disney on Parade" and "Peter Pan."

The Woodland Hills, Calif. press-publicity-PR-advertising firm is the only full-time Christian company specializing entirely in the field.

"I elected to leave NBC-TV and start the first company dedicated primarily to press for the simple reason that no full-time service by professionals was available," Curd said.

Joy Productions was recently retained to cover religious media for NBC-TV's prime-time movie "300 Miles For Stephanie" starring Tony Orlando, and developed a gospel segment for ABC-TV's "20-20" starring Hugh Downs.

Curd recently added Bob Angelotti to his staff as director of media relations. In an effort to assist potential clients not located in Los Angeles, Joy Productions recently opened a phone consultation service which is available by calling (213) 884-5922. "We are available to them for either consultation or on a client basis to achieve the coverage they deserve," he said.

When asked why he succeeds, his answer was quick. "We first produce a solid factual biography on every client backed by a good feature story and photo. I believe hard, professionally-written copy is the basis of everything. We then maintain active contacts with most key religious and secular editors across the country.

"Our press list is the most valuable thing we own. We mail consistently to 125 print media and 450 radio and TV stations."

Clients range from large record companies and well-known performers to new artists. "We even represent clients we have never met except by telephone or mail," he continued. "This enables us to help many smaller record labels, artists, authors, publishers, manufacturers, evangelists and missionary groups who either have no professional press person, or simply can't get coverage."

The Gospel Industry Enters the Video World

By PAM LEE

Video promises to be an important industry tool and product in the future, and gospel music will not be left behind in the search for innovative uses of video. The three major areas that provide outlets for Christian video product are television, church films, and home videocassettes.

Sparrow Records entered the video field last year by filming a Barry McGuire concert and making it into a 16mm movie. They have been most successful by renting the film to churches. Billy Ray Hearn, Sparrow Records president, feels the need to move slowly and cautiously into the video business. "We're definitely in the movie business, but not just movies for movies. They're movies to coordinate with our artists' ministries," says Hearn. Sparrow is also developing movies based on their children's records, which is their biggest sales area, according to Hearn. Sparrow is now filming an animated movie based on "The Music Machine." "The first place it will be shown will be television, then it will become a 16 mm movie for church rental, then it will become a video product," revealed Hearn.

Fred Mendelsohn, president of Savoy Records, feels that his company will benefit most by using videocassettes for promotional tools. Savoy is filming separate sessions of many of their artists in hopes of gaining television exposure through public broadcasting, cable, or network television. Plans are for marketing some of the sessions for home use.

Though Mendelsohn doesn't think churches are equipped for his video products, Savoy will make product available if that area opens up. Artists to be featured on Savoy's videocassettes include Albertina Walker, Inez Andrews, Myrna Summers, James Cleveland, Chicago Workshop Choir, O'Neal Twins, and Vernard Johnson.

Word Records started its video division in December 1980 by hiring Jahn Lutz as director of video programming (*Record World*, March 7). Word's first video project is a special on artist Amy Grant, filmed in the Nashville area. Other films to be produced are "Hosanna, U.S.A.," a Gaither Trio special, and a program of the Imperials.

"Hosanna, U.S.A." was originally a 90-minute television special produced by International Automated Media (IAM) for Maranatha Music. Word obtained rights from Maranatha to edit that into a church film, according to Stan Moser, senior VP of Word Inc. IAM was employed by Word to edit the film.

Along with the Amy Grant special, the Gaither and Imperials films are created for marketing to churches. Moser feels this is the area for concentration because Word is already in the church film business. "We are not planning to do any marketing in the home video market, because really there is no home video market now. When the market exists, then we'll be able to market to that area.

"The problem is that if indeed all that I've read comes true, if all the manufacturers achieve their projection for 1981, that means there's going to be 600,000 to 700,000 videodisc players in the country. We are a small segment of those that would have interest enough to buy a gospel or religious-oriented product. Even if they achieve what they say they are going to achieve in 1981, I can't see us getting into that market until '82 or '83," remarked Moser.

"Our big thrust is church films initially, and secondly, television programming, whether it be through existing networks or cable franchises."

Moser feels that not only is the church film business a profit center in itself, but that through film exposure, Word will realize an increase in record sales. "Certainly through the film process and all sorts of television programming we hope to sell records; no question we think it will increase our volume, because it will

Opryland To Host Gospel Jubilee

NASHVILLE — Opryland U.S.A. will host a three-day gospel music festival May 23-25. The second annual festival, called the Opryland Gospel Jubilee, will be held at the Theater by the Lake and hosted by members of the Opryland Gospel Quartet.

Scheduled to perform are: the Hemphills, the Rex Nelson Singers, the Hinsons, the Scenicland Boys, the Brakemen, the Inspirations, the Florida Boys and the Lewis Family.

Gospel Educators Seminar Set For Sept.

NASHVILLE — Watkins and McEastland Associates have announced plans for the second interdenominational Gospel Music Educators Seminar, to be held at the Louisville Inn in Louisville, Kentucky, September 23-27.

Daily workshops will include choir directing and arranging vocal techniques, songwriting, evangelism, church worship, recording and production.

expose our product to people who have not heard our product before," he concludes.

IAM is a production firm with extensive video services available. IAM has worked and is working on video products involving Christian music. Along with the "Hosanna U.S.A." show, four one-hour TV specials are being produced by IAM. Artists featured on the specials are Denny Correll, Tramaine Hawkins, David Meece, Leon Patillo, and Benny Hester. They will be syndicated for television and possibly transferred to videodisc for distribution, according to Skip Konte, president of IAM.

"This whole technology has been developing for almost 11 years. It's all down to the programming that's available from a software perspective and the people with the relationships to get it programmed, pressed, and released," remarked Konte. "We have the relationship and the line of communications established. We have distribution for videodiscs worldwide. We have the manufacturer ready to press and release videodiscs on our label whenever we feel that we have the right programming to do that."

Another production firm making use of the video medium is Double Doublyew Productions. With the "Bobby Jones Gospel Show," Double Doublyew has brought gospel music into the homes of viewers nationwide. Beginning as a local 30-minute television show, the "Bobby Jones Gospel Show" is now shown on 521 cable stations across the country. Artists such as the Mighty Clouds of Joy, Cynthia Clawson, Edwin Hawkins, and Al Green have been featured on the weekly program.

Marketing plans by Double Doublyew include a press packet sent to syndicators and individual television stations, with the prospect of forming their own network for the show in the future, according to David Zauner, director of public relations for the firm.

The Benson Company, though not now involved in any video projects, has hired Ko Durieux to open and develop a video division for the company. "We do not have a release date for any video product, but we are thoroughly exploring it and obviously intending to get into it—it's just a matter of on what level," commented Bob MacKenzie, president of the Benson Company. "We'll probably take it a step at a time and make sure we get a good running start at it in terms of planning and strategizing it before we actually start releasing product."

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MCA Pact Highlights Sparrow's Year

■ The operative phrase at Sparrow during the past year was "new channels"—successful new channels of distribution, communication and outreach. It was a year of channels and challenges that brought Sparrow its first RIAA gold certification, as well as its first major foothold in the Christian film, Catholic music and secular record/tape marketplaces.

New Distribution Channels

Forging new supplementary distribution channels, Sparrow became the first Christian independent to mutually pact with a major secular entity—MCA Distributing Corp. Under the terms of the recently-concluded pact, MCA represents selected Sparrow records and tapes at its one-stop, rack and retail accounts, while Sparrow represents selected MCA/Songbird product via its own Christian distribution channels. This historic reciprocal agreement was made possible in part by Sparrow's prior acquisition of Avant Sales, its former Christian distributor, now renamed Sparrow Distribution and headed by Sparrow's recently-named VP of sales Bill Conine.

Supplementing its now multi-based retail distribution channels, the company re-entered the direct mail business through Guidepost's marketing efforts on behalf of Sparrow's "Hymns Triumphant" package. More than half of the over 100,000 two-record sets sold in the first month of release, resulting from the direct mail thrust for the Lee Holdridge-arranged symphonic suite, based on 42 traditional hymns.

A simultaneously new album/print marketing approach also greeted the release of "Hymns." George Baldwin, Sparrow's recently-named director of music/film marketing, coordinated a sales effort for the music's choral books, orchestrations, octavos and accompaniment tapes which tied in with the album's campaign.

Marketing Director

In 1981, Sparrow centralized its merchandising, promotion and publicity efforts by promoting Bill Hearn to the newly-created post of director, marketing services. Sparrow opened new channels of communication during 1980 by developing its existing talent base, increasing its roster and expanding into film/TV.

The company generated increased catalogue interest with new releases from label stalwarts such as 2nd Chapter of Acts and Scott Wesley Brown, while welcoming new talent to the Sparrow family.

After more than six chart albums in as many years, Phil Keaggy joined Sparrow with his

label debut "Ph'lip Side," which zoomed to the number three spot in its third week on *Record World's* Contemporary and Inspirational chart. Jamie Owens-Colins bowed on Sparrow with "Straight Ahead," a consistent top 20 charter since its third week of release. The signing of the group Lamb brought the Messianic Records catalogue into the Sparrow fold. And the debut album of Silverwind saw the group gain a national tour spot with Barry McGuire.

McGuire became the departure point for the label's entry into the film/TV market with his "Inside Out" production counterpart to his 1980 album release. Based on its success, Sparrow Productions—the multi-media production/distribution wing formed to develop and market film/TV product—is readying projects in these areas.

New Outreach Channels

Sparrow also opened new outreach channels in the traditional Christian music marketplace during 1980, at the same time entering and gaining considerable ground in both the Catholic and Hispanic markets.

With the recent gold certification of Candle's "The Music Machine" album, Sparrow showed the industry more than strong acceptance for \$7.98-list children's product. Speaking of the group whose first release has been a consistent top 10 seller since *Record World* inaugurated its Christian charts, Sparrow president Billy Ray Hearn commented: "Candle has clearly displayed the unique ability to reach millions of children through basically Christian bookstore distribution. Now with our new MCA-distributed exposure at record/tape retail and rack levels, that audience is certain to grow at an even more rapid rate."

Sparrow expanded its Candle/Agapeland series with the release

of its fifth album "The Birthday Party," while planning a mid-'81 release for the first children's musical by Jimmy and Carol Owens, "Ants' Hillvania."

Sparrow's prior catalogue success with John Michael Talbot culminated during 1980 with "The Painter," which cemented his reputation as the primary contemporary music innovator for the Catholic market. Talbot's across-the-board Christian music acceptance, evidenced by the rapid chart rise of his just-released "For the Bride," has given new impetus to this emerging marketplace.

Sparrow's success with the first album for the Hispanic market during 1980 has led to the development of a bi-cultural marketing approach for the upcoming Kent Le Roy follow-up. The Sparrow Español artist's new package will be released simultaneously in Spanish and English to maximize the duality of its marketing impact.

Summing up the year with an eye to the future, Sparrow president Billy Ray Hearn said: "The talents of the many ministries we serve lend themselves to many channels of distribution, communication and outreach. Where these channels already exist, Sparrow will refine them. And where they don't exist, Sparrow will define them . . . for the benefit of all in the Christian music community."

ARC Productions Has Definite Goals

■ It takes more than superb songwriting and dynamic vocals to be a success in the contemporary Christian music market. Just ask English-born Andrew Culverwell, the creator and primary talent of ARC Productions, a two-year-old management company with definite goals.

"You've got to have goals, just

like in any other type of music. Without goals, you don't need management," says Culverwell. Devoted management will help ARC reach its ultimate goal—the worldwide promotion of a talented Christian contemporary music singer, songwriter, and soul-searcher: Culverwell himself.

Culverwell moved to the U.S. three years ago to establish himself in a market of growing acceptance to Christian contemporary music. Today, with artists like Bob Dylan and B. J. Thomas at the top of the contemporary and inspirational gospel charts, the sounds of inspiration are not far removed from today's popular rock, disco and easy listening. But listen closely and you'll hear a message written for every audience, without regard to age, race or denomination.

Culverwell's songwriting has attracted the attention of other Christian recording artists. Evie Tornquist-Karlsson has recorded several (including "Come on Ring Those Bells" and "Born Again," a song which earned an ASCAP nomination for best song of 1978 and a Dove Award nomination for song of the year, 1978).

A positive mental attitude and a desire to minister for Christ through music has brought Culverwell a long way. From working in a shoe factory in Somerset, England, to recording secular music, to travelling worldwide with an evangelists' team, Culverwell's work in the U.S. has brought him closest to his goal.

Since moving to Atlanta in 1978 with his wife Sue (now his manager) and his two daughters, Culverwell has appeared in concert in churches all over the world, worked with independent local promoters, been a frequent guest on Robert Schuller's "Hour of Power," and founded United Ministries, a non-profit organization created to provide audiences with quality ministry-oriented concerts. Culverwell's next album is scheduled for release early next year.

Adoration, Inc. Offers A Full Service Agency

■ Adoration, Inc. aka "The Tatom Agency," offers gospel artists a full service agency that covers booking, management, public relations, promotions, merchandising, celebrity tours, and a variety of other services. Based on quality, not quantity, and aggressive achievement, Adoration, Inc. has been in operation since 1978.

Jim and Betty Tatom founded Adoration after being approached by several artists regarding representation. After five years of representing a single artist, they began the company, using guidelines and principles already established. In three years the staff has grown from the Tatoms and

GM Peggy Hockensmith to seven full-time people servicing 12 artists.

At Adoration business relations are built only after friendships are established. Adoration strives to lay a solid foundation for artist growth within the company. Communication is the key ingredient in their success. "The people we represent are dedicated Christians with sincere ministries. Their purpose is to share God's love with as many people as possible. The quality of gospel music has risen considerably the past five years and we aim to continue raising this quality to the maximum," comments VP

Betty Tatom. "Gospel music is finally being recognized by the secular music industry as a credible entity to be dealt with seriously. Our primary goal is to be the best we can be, professionally and spiritually."

Adoration represents the Imperials, Dave Boyer, the Sharretts, Tom Netherton, the Mercy River Boys, Donn Thomas and Soul'd Out, Tony Comer and Crosswinds, Steve and Maria Gardner, Walt Mills, Kathie Lee Johnson and Michie Mader, Pete Carlson, and the Morales Sisters. Their offices are located at 4701 College Blvd., Suite 114, Leawood, KS 66211. Phone is (913) 381-4114.

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Linda Miller/Limited Edition: Not Really Limited At All

■ "These are days of growth and expansion for the gospel music industry itself, and it's exciting to be a part of it," says Linda Miller, president of Linda Miller & Associates/Limited Edition Talent, Inc. "As I watch the personal growth and development of each of my artists, my work becomes more challenging, but also more enjoyable."

Cynthia Clawson, Triangle recording artist, began the year with an outstanding performance at the 1980 Dove Awards show in March (winning a Dove for the Female Vocalist of the Year) and concluded it with an appearance at the Grammy Awards in February 1981. She was awarded a Grammy for her contribution to "The Lord's Prayer" (Rambo/McGuire, Light Records). In the year between, Cynthia was featured at Praise Gathering, Christian Artists' Music Seminar, National Religious Broadcasters' convention, Christian Booksellers' Association convention, the Bobby Jones Show, and in selected special concerts with the Bill Gaither Trio. She also participated in the pre-inaugural service for President Reagan in Washington. In addition, Cynthia released an album, "You're Welcome Here" (Triangle), appeared on "The Lord's Prayer" (Light) and "God Has Always Had a People" (Paragon), and will release a new album on the Triangle label in the summer of 1981. Springhouse presented Clawson in a concert tour of major cities in March with a newly-assembled group of musicians including piano, harp and classical guitar.

Ten years ago, Cynthia's husband Ragan Courtney wrote "Celebrate Life" with Buryl Red; this year the Southern Baptist Convention will celebrate that anniversary with a special presentation of the musical at its convention in June. In 1981, Ragan releases his first solo album on the Triangle label, "The Carpenter's Town," presenting a collection of stories in the format of an old radio show, complete with sound effects and background music. Ragan will premier this album GMA Week, followed by a tour. He has also recently completed a devotional book, "Contemporary Psalms," including material he premiered at Christian Artists' Seminar in July 1980, and has written the script for a film featuring Amy Grant. Ragan recently played a leading role in the television pilot, "Porter's Place."

Hale and Wilder were forced to cancel tour bookings earlier in 1980; Dean Wilder suffered a

mild stroke, but is now completely recovered, and the duo will release a new live album in June 1981 on Word. At the same time, Word Music will release an anniversary book of their solos and duets. Hale & Wilder have continued their separate careers; Dean Wilder returned to his teaching, and Robert Hale and his wife Inga Nielson performed "La Boheme" with Luciano Pavarotti last June in San Diego.

A new venture for Nielson and Young is a two-piano/choral worship experience which they have written. "Of the Father's Love Begotten" (Paragon) is being premiered by the duo in a 30-city tour this spring and summer beginning with the live recording of the work by Nielson & Young with the mass choir of Coral Ridge Presbyterian Church in Fort Lauderdale. They were featured during the year at the Christian Broadcasters' Convention, Christian Artists' Seminar and Praise Gathering. Ovid Young has scored a film for Skyline Productions to be released in the fall of 1981. This duo also continues with busy separate responsibilities; Ovid as conductor of the Kankakee, Illinois Symphony and accompanist for Hale & Wilder, and Stephen Nielson with his teaching at University of Texas in Dallas and as pianist for the Dallas Trio.

During the year, Linda Miller & Associates and Limited Edition Talent, Inc. announced separate exclusive booking and management agreements for two artists. Tina English, writer and singer, will release her new album "Free In Your Love" (Triangle) this spring; and Brush Arbor, whose latest album "Hero" has just been released on the Myrrh label, is new to gospel music, but they have been active on the country and bluegrass scene. They appeared at the annual outdoor Chicago Fest in August, the National Youth Workers' convention in Portland in October, the Youth For Christ International convention in Anaheim in February, and will appear at Christian Artists' Seminar this August.

Additional growth at Linda Miller & Associates and Limited Edition Talent, Inc. has included the addition of Barbara Criswell to Nashville from Boston as director of Limited Edition Talent, Inc.; and the creation of a new artist division of Linda Miller & Associates, which will offer career and management consulting to new artists on a freelance basis.

For more information, contact Linda Miller & Associates, 1009 17th Avenue South, Nashville, TN 37212 (615-327-2026).

Dharma Works For Total Representation

■ Dharma Artist Agency, Nashville's oldest management and booking agency for contemporary Christian artists, was founded in February 1973, and is providing career management and artist representation in its ninth year.

Wes Yoder, president, says: "We're very pleased to have been the first agency to put down roots in Nashville, and to now be a part of the strong growth happening in contemporary Christian music. We work with musicians, singers and comedians who offer the widest possible choice of styles, personalities and prices, a strength which allows us to provide talent for every concert situation, from theme parks and the large festivals to the neighborhood church. Currently we provide management and/or booking services for Scott Wesley Brown, Jamie Owens-Collins, Amy Grant, Marty McCall & Fireworks, David Meece, Leon Patillo, Mike Warnke, and John and Vickijo Witty, and we book gospel dates for Maria Muldaur."

Another area of strength for Dharma has been its long-standing relationships with record companies. "In the past year we've been able to negotiate several creative artist-label agreements," reports Yoder. "With a foundation of trust and a proven track record, both parties have been willing to make commitments that are paying off for all concerned." For example, David Meece, once a conservatory-trained classical pianist, is now one of Myrrh Records' hottest sellers. His current album, "Are You Ready," is selling twice as fast as his previous release. The new album by Scott Wesley Brown on Sparrow Records, entitled "SWB," has been received with tremendous enthusiasm at radio.

"We're very pleased to have Marty McCall and Fireworks recording on MCA/Songbird," says Yoder. "Songbird president Jim Foglesong's commitment to quality and the added muscle of their new distribution pact with Sparrow gives us a new penetration into the secular racks that McCall's music deserves."

Tom Willett joined Dharma's staff with a 16-year background in performing and producing, and the business background of having his own booking and management firm in Washington, D.C. "Working together we've found we can offer our artists and promoters skills and insights in every facet of concert and career management, from the business and legal aspects to the creative

and personal," comments Yoder.

"We've seen a lot of 'career boosters' come about this year in the form of special appearances," reports Yoder. "David Meece performed in a new movie called 'Listening to God' and recently did a concert before 32,000 people at Nashville's Vanderbilt University. Scott Wesley Brown played Disneyland this spring and is getting major west coast airplay. One of his songs, 'My Treasure,' is being covered by Metropolitan Opera star Placido Domingo on that singer's first pop album. Our comedy team, John and Vickijo Witty, has been opening for Debby Boone in several markets. Leon Patillo played the Roxy for three nights with Philip Bailey of Earth, Wind and Fire and other secular stars, and will be touring Europe for the second time this spring."

Zondervan Company: An Endless Journey

■ The Zondervan Record Company begins the 1980s with a new executive director of records, Phil Brower. Brower's goals are to set Zondervan's "wheels in motion." His work at finding new artists of utmost spiritual and musical quality, while regrouping and redirecting the company's more established artists, has proven successful.

An example is the discovery of Wayne Watson. Watson's "Touch of the Master's Hand" has received airplay on hundreds of hundreds of radio stations across the nation. Twila Paris, a young and vivacious entertainer, has also been signed to Zondervan Records. Her warmth and enthusiasm make her especially appealing to young audiences.

The newest find comes in the form of three talented and dedicated young men known as Harvest. Harvest has become a frequent and favorite musical part of national campus life. Their unique way of communicating God's love has brought them continual and increasing attention from contemporary gospel radio.

Brower's goal of redirection includes much careful reassessing and replanning with Zondervan artists Christine Wyrzten, Re'Generation and Robbie Hiner. The use of new arrangers and producers have resulted in many different and innovative sounds such as "Everything to Me" by Hiner.

The wheels have been set in motion. "With God's help I intend those wheels to carry us a long way down the road," says Brower.

Benson

(Continued from page 6)
lished in 1964, was designed for middle-of-the-road Christian music, with the first group to sign being the Imperials, the direction is now changing, according to Mike Cowart, executive director of the label. "I don't want the label to say anything that would categorize it. Rather, each record is to stand on its own. Last year the decision was made to direct the label to more of a variety of styles, including anything from classical to adult contemporary, but the general emphasis currently is bright MOR."

In the area of new talent on Impact Records, Sandi Patti is one of the bright spots. "Love Overflowing," produced by Christian producer/arranger Neal Joseph, is Sandi's current release on Impact. Sandi is currently touring with the Bill Gaither Trio throughout the eastern United States.

Also deserving of special attention is the Impact recording of "Give Me More Love" by one of the leading gospel soloists in the country, Larnelle Harris. Larnelle regularly appears on several major religious television programs.

Danny Gaither, a top artist in traditional/MOR Christian music, has a new album on Impact Records titled "Hymns," produced by Joe Huffman and Lari Goss. The single from the album, "I Feel Like Traveling On," is soon to be released to all Christian radio stations nationwide. Gaither has one of the most popular and best-known lyrical tenor voices in Christian music. He was well-known as a member of the Bill Gaither Trio and there is much demand for his products as a result of that visibility.

The Cruse Family's second Impact LP, "For Every Heart," is soon to be released. The Cruse Family received two Dove Awards in 1978, Best Contemporary Gospel Album of the Year and Best Backliner Notes, for their LP, "Transformation."

Other artists on Impact Records include the Brothers, the Humbards, Gordon Jensen, the Lanny Wolfe Trio, Doug Oldham, Marietta Wolfe, David Ingles and Sharalee Lucas.

Jim

Jim Records is owned and operated by Jimmy Swaggart, a popular Christian radio personality. Jim Records enjoys a regular and daily exposure of product to Swaggart fans, as he performs daily on his regular radio broadcast.

Some of Swaggart's best selling albums were released in 1980. "Worship" and "Color Me a Story," Swaggart's first attempt at an album especially for children, continue to sell in 1981.

Lamb & Lion

"Increasing effectiveness in marketing and advertising, knowing our purpose and mission (what we're in business for) and sensitivity to accomplishing purpose in production (who are the people we are going to effect and how?)." These guidelines have been applied and proven successful for Lamb & Lion records. The spokesman is Dan Raines, the label's executive director.

Variation in musical style allows Lamb & Lion product to attract the attention of record buyers in almost every demographic category. Approximately 40 percent of the label is middle of the road, with a large percentage given to concept albums, such as a contemporary liturgy series, worship and praise albums, curriculum and video for children.

Another area of concentration is contemporary Christian music. The DeGarmo and Key Band's current album, "This Ain't Hollywood" (LL1051), is an important landmark in their career. Present-

ly on their "This Ain't Hollywood" spring tour, sales for the album are very encouraging. Contemporary Christian magazine named DeGarmo & Key's three releases — "This Time Thru," "Straight On," and "This Ain't Hollywood"—album of the year.

A highlight for Lamb & Lion records this year in breaking into the rock 'n' roll gospel music market was the signing of the four-member Swedish group Jerusalem. Lead vocalist and writer of the band's material, Ulf Christiansson, founded the group five years ago in Gothenburg. TV and radio tapings at the Swedish Broadcasting Corporation and tours around the Scandinavian countries and Europe are part of Jerusalem's recent activity. The group has two LPs on Lamb & Lion Records, "Jerusalem Vol. I" and "Jerusalem Vol II."

Lamb & Lion artists who perform MOR or pop music include such familiar faces as Pat Boone, his daughter Debby Boone, and the Boones. Pat, whose most cur-

rent Lamb & Lion album is "Just the Way I Am," recently joined with the people at NALR to create an album of Catholic music titled "The Time Has Come."

The Boones (Cherry, Lindy, Laury and Debby) have released their fourth Lamb & Lion album, "Highlights," which includes songs from their previous three albums, plus two new songs. As for Debby Boone, her most current Lamb & Lion LP, "With My Song," produced by Brown Bannister, recently won a Grammy for Best Inspirational Performance.

In the new talent area, Lamb & Lion is enthusiastic about the career and talent of James Ward, writer, singer, and pianist. Ward's Lamb & Lion release, "Mourning to "Dancing," has done very well.

NewPax

Gary Chapman recently signed a contract with Lamb & Lion records.

NewPax Records is eclectic. It represents the best from a number of diverse styles of music. From the beginning, NewPax catered to a variety of artists expressing themselves through the vein of contemporary Christian label taking further progressive music, including Gary S. Paxton and Don Francisco. 1981 finds the label taking further progressive steps with the signings of such artists as Daniel Amos and Patrick Henderson.

Gary S. Paxton was the first artist signed to NewPax, and his signing was the beginning of his career in the field of contemporary Christian music. His first album on NewPax, "The Astonishing, Outrageous, Amazing, Incredible, Unbelievable Gary S. Paxton," won a Grammy Award in 1976.

NewPax opened its doors to a number of artists from the start of their careers in Christian music. Farrell & Farrell, J.J. Lee, Nancy Grandquist, Gary Dunham, and Ed Raetzloff all began their Christian recording careers with NewPax and have all experienced success in the field of contemporary Christian music.

NewPax is currently making black gospel music a high priority. Bob MacKenzie, president of the Benson Co., puts it this way: "We want to be a voice coming to serve black Christian music, to represent the total spectrum of the black Christian music experience."

One of NewPax's greatest accomplishments in reaching this goal was the signing of Patrick Henderson to a solo album contract.

Paragon

Paragon Records' very first recording was "His Love Reaching," a collection of songs by Bill and

(Continued on page 30)

Gospel Radio Flows into the Mainstream

By JOSEPH BATTAGLIA

■ The face of gospel radio has changed drastically in recent years, and each new wrinkle brings ramifications that will affect the image and direction of gospel radio in the '80s.

Gospel radio's surge has come on the heels of a decade of renewed spiritual interest. It has come with innovative formats, uniquely designed programs and people not shackled to traditional standards of gospel radio in order to address themselves to the needs of contemporary American society. Francis Schaeffer has said that "the Christian must resist the spirit of the world in the form it takes in his generation . . . otherwise he simply becomes a museum piece and not a living warrior for Christ." It is this thinking that indicates why gospel radio has changed and will continue to change.

One factor in the change deals with the audience. To those raised prior to 1950, radio was identified as a program medium. To those born after 1950, radio is a music medium. Those who grew up listening to rock music, message music and progressive music have an affinity to that style and will listen to stations identifying with that sound. A good part of the American public falls into that demographic. Hence, we see a trend towards contemporary forms of gospel radio stations whose formats carefully weave programs with several variations of Christian music.

The trend is no accident and is not designed simply because "it sells." It is not foisted on people.

It sells because it communicates. The latest and what could prove to be the most interesting development to date in commercial radio is the formation of the Gospel Radio Network, which is comprised of 40 Christian radio stations from around the country.

The GRN is represented by Radio Spot Sales, Inc., an independent New York City firm formed to handle the network. The additional revenue from spot sales, an untapped source of income for many stations, could be the key to unlock a station's ability to open up its format for innovative programming and/or music to broaden the base of listenership. The outcome of this venture, particularly the public relations program under the direction of Courtland B. Newton, Inc., will provide the exposure and credibility gospel radio has needed for some time.

Another question gospel broadcasters face is how to sound more like a radio station, rather than a church service, without losing the distinctive gospel message. The idea of fitting into the mainstream of radio is an exciting and workable one. The influx of a number of radio professionals into the management and programming end of gospel radio and the maturing of the gospel music and recording industries have done much to help gospel radio on the road to the mainstream. Couple this with learning good promotions, tight formats, and the use of professional materials for sales, and gospel radio is on the way.

Benson

(Continued from page 29)

Gloria Gaither arranged and produced by Ronn Huff for the purpose of accompanying a choir book as a demonstration record. The Paragon Publishing Company, under the leadership of president Bob MacKenzie and vice president Wayne Erickson, decided to form the label for the project. Today, to define Paragon Records is to describe the artists who record on the label. "Paragon is MOR," comments MacKenzie, now president of the Benson Company, "but the term MOR is a broad one. Paragon is really in the middle of the road, but it occupies a broad space."

Paragon is a diverse label—cultural because of the musicals that appear on the label and yet traditional because of church music in the style of the piano duo Nielson & Young. The label also features the group Truth, who perform the gamut of styles from contemporary to MOR to traditional church music. Also recording on the Paragon label is Gary McSpadden, featured soloist and lead singer with the Bill Gaither Trio, whose musical style is light pop to MOR.

Ronn Huff, in addition to contributing the first album to the label, has also consistently arranged and produced popular product for Paragon.

Paragon Records has also released a new work, "Kids Under Construction," a result of the combined talents of Bill and Gloria Gaither, Ronn Huff, Joy MacKenzie and Bob MacKenzie. In addition to the recorded product, "Kids Under Construction" is available in the teaching curriculum.

Pilgrim/America

Pilgrim/America Records released its first product for the American market this past year. "The Crowning of a Simple Man" by Dave Kelly was the first album released on the label. Kelly is originally from Scotland, but has been in the United States for about five years. He recorded previously with the group 'Ark. The music on his album has a definite "English rock" feel.

The label's second album release, "Zionic Bonds" by Andy McCarroll and Moral Support, is due for release in the spring. Zionic Bonds is a "new wave" Christian album, which has been successful in England.

Refuge

The year 1980 was a great beginning for the new Refuge label, distributed by the Benson Company. They entered the market in November with an album by Joe English, the former drummer of Paul McCartney & Wings.

The next release by the company is a gospel album by singer

Bonnie Bramlett, known for her work with Delaney & Bonnie in the '60s and featured on the recent Jimmy Hall album and the Delbert McClinton hit, "Givin' It Up For Your Love."

Joe and Bonnie have just completed a successful gospel tour together, playing such places as the Old Waldorf in San Francisco, the Roxy and Palomino Club in Los Angeles, and the Agora in Houston, with gospel music.

Scripture in Song

Scripture in Song is both a label and a concept, but there are no artists on the label. Scripture in Song, as a concept, is simply Scripture put to music, especially Scripture that speaks of praise to the Lord, or that encourages Christians to live in accordance with the teachings of Scripture. David and Dale Garratt, a husband and wife from New Zealand, initiated Scripture in Song and have spread it to the world.

There are six albums and two Scripture in Song songbooks available. Each album focuses on a specific concept. "Father Make Us One," "All Thy Works Shall Praise Thee" and "Praise the Name of Jesus" are the most popular albums.

The songbooks available are "Scripture in Song, Volume I: Songs of Praise," and "Sculpture in Song, Volume II: Songs of Praise."

Star Song

While holding its forefront position in producing innovative rock, Star Song Records experienced a year of diversification.

The most significant develop-

ment was the company's alignment with the New Benson Company. Since August 1980, Benson's 17-person sales team has been representing Star Song products to retailers. At the outset of 1981 Benson assumed full distribution responsibilities.

Star Song continues to distribute a select line of products through its own warehouse in Pasadena, Texas. Recently dubbed "Special Products," this line consists of the type of music that brought Star Song early recognition as "the alternative recording company" in gospel music.

Star Song is celebrating the new year with spring releases by Steve and Annie Chapman and Craig Smith. Formerly of Dogwood, the Chapmans are releasing their first family-oriented LP, "Steve and Annie Chapman," which has a distinct country flavor. Singer-songwriter Smith, who now leads the music ministry of David Wilkerson's crusades, presents his second Star Song recording, "Maker," a new breed of lyrical hymns.

The first half of 1981 will also bring Star Song releases by Petra, Scepter, David Stearman and Fletch Wiley.

Maintaining its original goal to create progressive, innovative recordings without compromising the gospel message, Star Song pioneered the inclusion of "new wave" in contemporary Christian music. Star Song's first "new wave" rock album, "If You Can't Shout Saved, You'll Have To Face the Penalty" by Ishmael United, was also its first British import,

made possible by a distribution agreement with Kingsway Music in England.

Christian new wave was greeted with such enthusiasm in the U.S. that Star Song also introduced "No Sham," by Britain's Bill Mason Band. The producer of "No Sham," Englishman John Pantry, released his second LP, "Nothing Is Impossible," in the States through Star Song. His first album, "Empty Handed," was released here by Maranatha! Music.

Although Ishmael United is no longer together, Star Song will release the solo LP, "Charge of the Light Brigade," by the group's founder, Ishmael, and "Life Begins At 30" by former members of the group who are now known as Rev. Counta and the Speedoze.

Star Song's first two children's albums, "Rainbow Slick Slide" and "Super Gang," were released in 1980. Written by Tom and Robin Brooks, "Super Gang" was nominated for Best Children's Recording in the 1980 Dove Awards. The second "Super Gang" LP, "On the Road with Jesus," is scheduled for July release.

Two veteran "Jesus music" groups were revived with Star Song releases in 1980. "Keep the Fire Burning" showcases the "best" of Seth re-mixed by the group's founder, Jonathan David Brown. The Hope, formerly known as Hope of Glory, presented a collection of contemporary tunes on its first Star Song LP, "Which Side Are You On?"

Triangle

Triangle Records is expanding in 1981. Elwyn Raymer, executive vice president of Triangle, says: "Triangle has come through some difficult organizational and distribution related problems. We have recently finalized a marketing and distribution agreement with the Benson Company and have the utmost confidence that the visibility of our artists and products will be increased through the efforts of The Benson staff."

One point of focus for a great deal of effort will be Triangle's top selling and best known artist, Cynthia Clawson. Clawson's career credits include six solo albums on the Triangle label. She was chosen Female Vocalist of The Year in the 1980 Dove Awards and was featured on the annual Grammy Awards Show, where she received a Grammy for her contribution to the musical work "The Lord's Prayer."

Ragan Courtney, poet, writer, lyricist, and actor, is a major contributor to the Triangle label. In addition to his collaborations with wife Cynthia, Triangle is scheduled to release Courtney's dramatic new album "The Carpenter's Town."

Malaco Taps the Roots of Gospel

■ Today some of the finest gospel music in the world is being recorded and produced in the heart of Mississippi. Malaco Records, a relatively small independent label based in Jackson, is spearheading the philosophy of going directly to the source, tapping the tree at its roots.

Formed in 1968 by Tommy Couch and Mitchell Maloof, Malaco originally dealt in only black-oriented music. But in 1976, the signing of the Jackson Southernairs brought a new dimension to Malaco's commitment to black music.

Since then, Malaco has become one of the top gospel labels and the Jackson Southernairs are ranked among the top 10 gospel groups nationally and internationally. Couch, the label's president, explains: "When we first got started, Duke/Peacock in Texas and Stax Records in Memphis were both active with strong gospel divisions. But after Don Robey (Duke/Peacock's founder and head) died, the company was sold to ABC, and its gospel activities were de-emphasized.

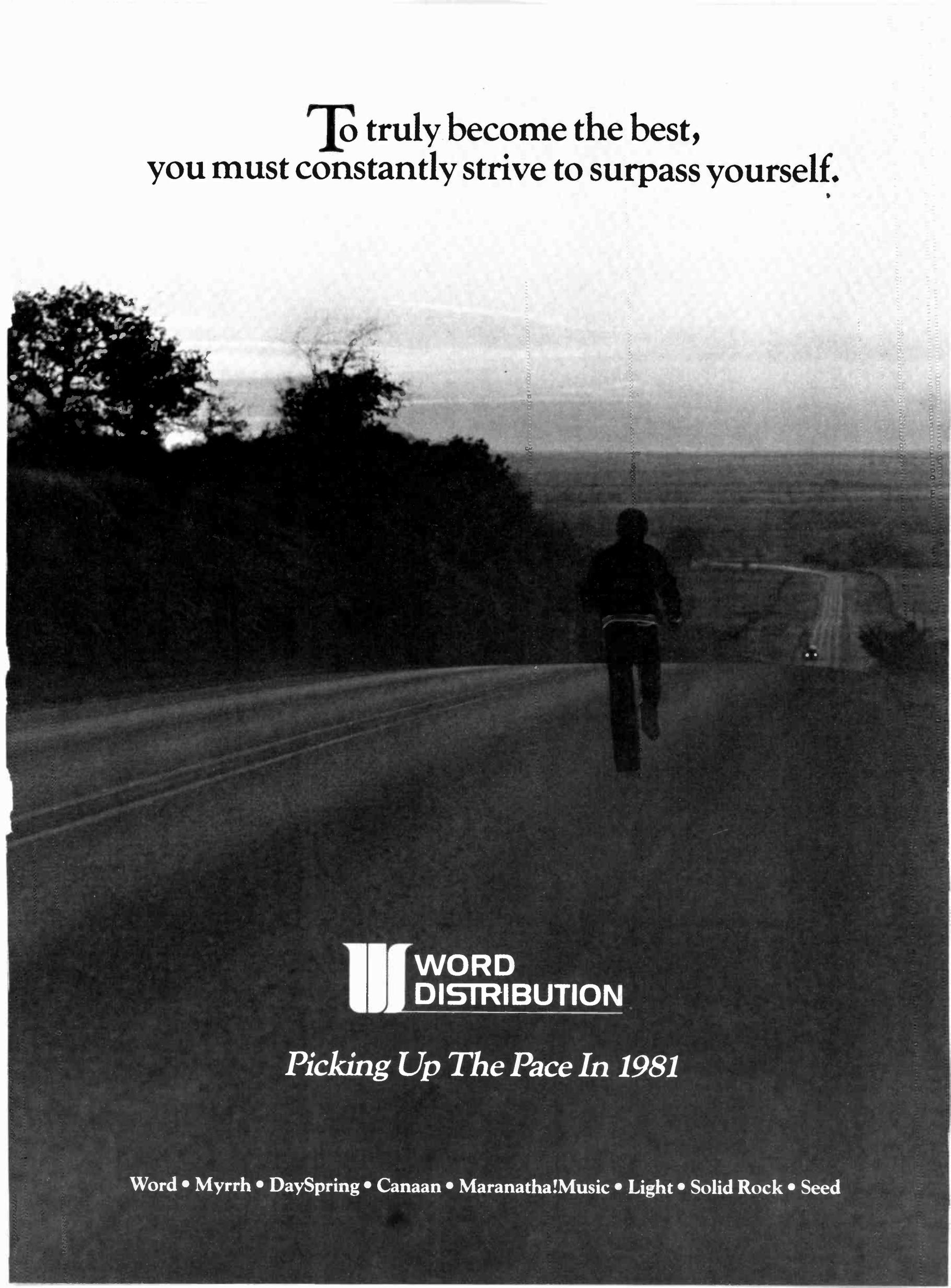
Then Stax started having financial problems and went bankrupt. Suddenly the whole gospel scene in the south was wide open."

Spurred by the immediate success of the Southernairs, Malaco signed other gospel acts, including the Sensational Nightingales, J.J. Farley and the Original Soul Stirrers, the Dixons, the Gerald Sisters, the Williams Family, and the newly signed Truthettes.

Malaco's commitment is more than just putting records out. "We're trying to get involved with every aspect of our artists' careers. We're not interested in a large roster; we want quality music," says Couch.

Previously Malaco was distributed by TK Productions in Florida, but now the label is independent. "The key is distribution. We've got a great relationship with our distributors," says Couch. "Our concept is to leave no stone unturned. It's equally important for us to get into the moms and pops as well as the chains and racks. We believe in foresight. We're the first gospel label to offer cassettes on all our artists' product.

To truly become the best,
you must constantly strive to surpass yourself.

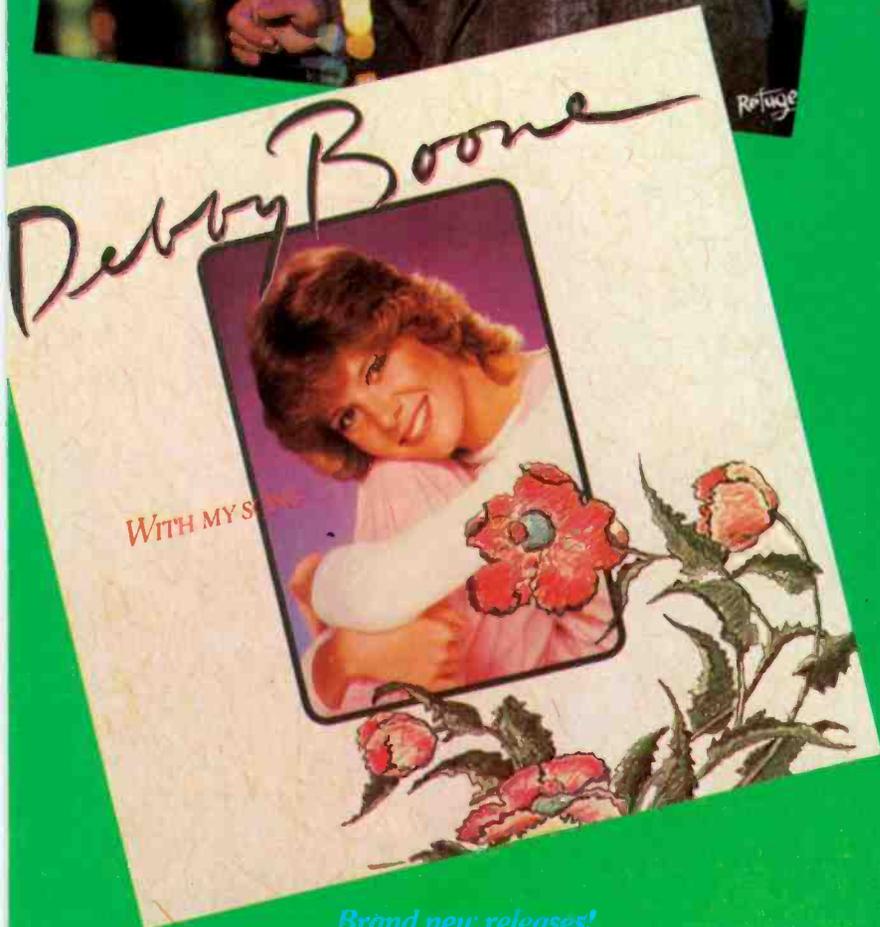
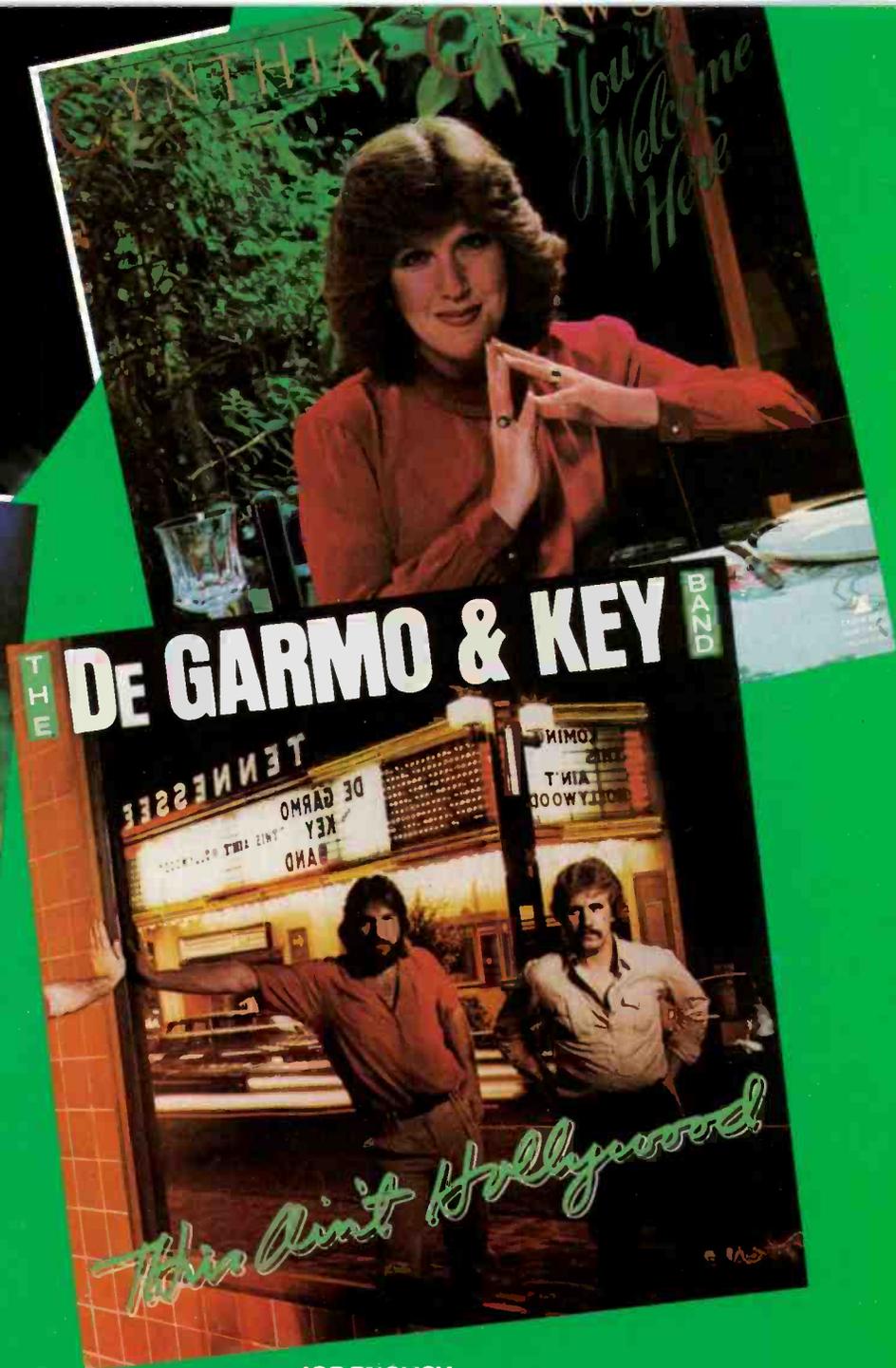
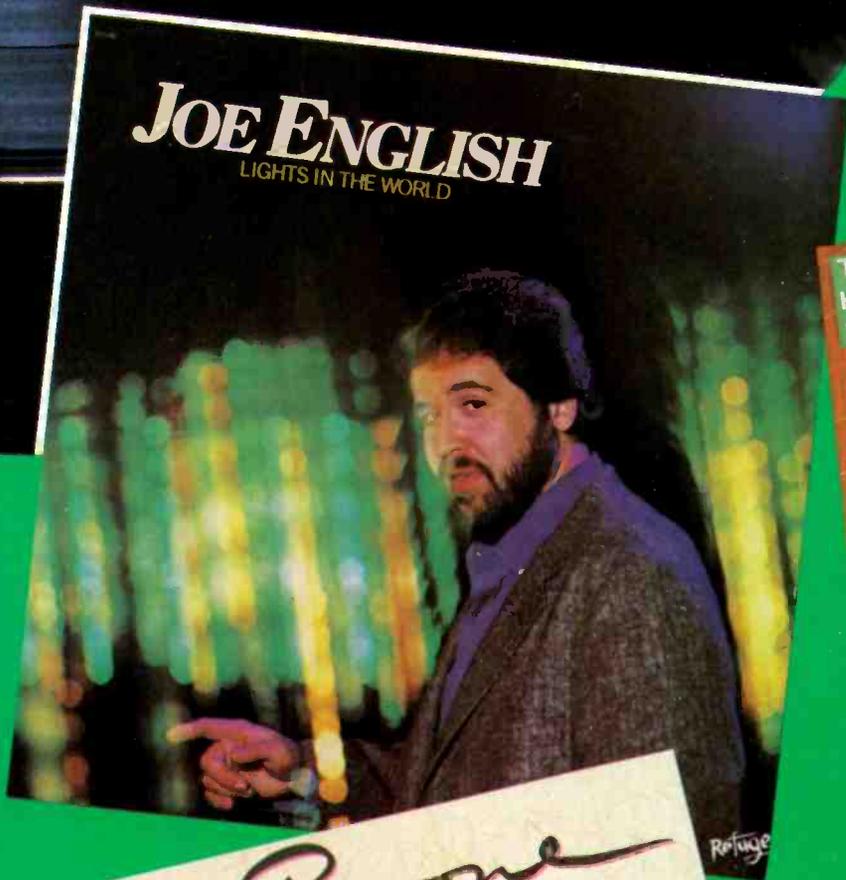


**WORD
DISTRIBUTION**

Picking Up The Pace In 1981

Word • Myrrh • DaySpring • Canaan • Maranatha!Music • Light • Solid Rock • Seed

**We've got
both sides
covered.**



JOE ENGLISH

Lights In The World

"Is There Not One Good Man"...
crossing over top 40 and AOR. Don't miss the
Joe English/Bonnie Bramlett tour '81!
R3746 Refuge

Produced by Greg Nelson

DEBBY BOONE

With My Song

The Grammy Award winning album...
Best Gospel Performance Inspirational or Contemporary, 1981.
LL1046 Lamb & Lion

Produced by Brown Bannister

CYNTHIA CLAWSON

You're Welcome Here

You'll welcome this great album
from the talented 1981 Grammy Award winner, Cynthia Clawson.
TR124 Triangle

*Produced by Marshall Morgan and
Paul Worley for JEN Productions*

DE GARMO & KEY

This Ain't Hollywood

Catch DeGarmo & Key's
This Ain't Hollywood Tour '81,
coast to coast!
LL1051 Lamb & Lion

*Produced by Joe Hardy, Dana Key
and Ed DeGarmo for Mint Productions*

Brand new releases!

ANDRUS/BLACKWOOD & CO.

Soldiers of the Light
R3738 Greentree

Produced by Phil Johnson

GARY CHAPMAN

Sincerely Yours
LL1053 Lamb & Lion

*Produced by Joe Hardy, Dana Key and Ed DeGarmo
for Blanton/Harrell Productions*

Watch for Bonnie Bramlett's first solo release on Refuge Records!

STEP BY STEP

Despite the Demise of 'Midnight Special,' Pop Music Is Making Inroads on Television

By ELIOT SEKULER

■ LOS ANGELES—For eight years almost synonymous with televised contemporary music, "Midnight Special" taped its last show on March 4 after suffering through a disastrous change of time slot and several radical operations on its format. A former talent coordinator of the show, Mark Robertson, offered an appropriate obituary: "In trying new formulas, the show might have become a little too inconsistent, but . . . it's a shame that new ideas like the ones tried on 'Midnight Special' aren't getting the chance to take hold and prove themselves. A lot of talented and creative people worked on 'Midnight Special' over the past eight years."

NBC's cancellation of the show comes, ironically, at a time when television, which has long regarded contemporary music and particularly rock as an unruly stepchild, seems to be making an uneasy peace with the idiom. Despite Robertson's comments on NBC's unwillingness to give new ideas a chance, shows such as "Hollywood Heartbeat," Video West's "Backstage Pass," the "Kenny Everett Video Show," "Solid Gold" and the continuing success of the live variety shows "Fridays" and "Saturday Night Live," point to a new acceptance of music on television. There are far more music or music-related shows on the tube than ever before, and with the expansion of cable television's audience and such new outlets as the recently announced Warner-Amex cable music network, what may seem like a glut of music programming may be just the first few drop-lets in a coming monsoon.

"The big marriage of film and music that took place three or four years ago has finally begun to penetrate into television," explained Tom Ross, vice president, contemporary music at International Creative Management. "That's not necessarily true of prime time network television, which is still extremely limited in their understanding of contemporary music, but TV is beginning to loosen up." Ross explained that the change in attitude is not limited to TV executives and talent bookers, but is evident in the attitude of the artists themselves toward the medium. "Three years ago, when I first got involved with Marshall Tucker, if I had flown down and said to them 'I can get you a 'Fridays' show and a spot on 'Merv Griffin,' they would have said, 'the guy is jive; send him

back to Hollywood.' But they have now matured and they realize that when you do TV, you're seeing twelve million people or five million people, depending on the show, but in any case more people than you'd see if you worked every day of your life for five years. So while the medium has begun to understand some of the problems that the artists have, the artists have matured more in their approach to the medium and are realizing the benefits of using television for exposure."

According to Ross, aside from such specials as the Grammy Awards show and the Oscars, the shows that are making the biggest impact for his clients are "Fridays," "Saturday Night Live" and "Solid Gold." "Louis Horvitz, who directs 'Solid Gold,' really works with the artists that appear on the show. Obviously, there's a trick to doing television, and he's really helpful in helping artists to learn how to use the medium." Ross also described the rehearsal process of the "Fridays" show as providing his clients with an education in how to use television to their best advantage. "There's a tremendous sense of energy that comes out of that show. You can see the artists grow from the first dress rehearsals on Thursday to the actual taping of the show; with Marshall Tucker, for example, it was like night and day, just in terms of what the group had learned. They'll tell the artist, 'if you want to see which side is your best side, we'll shoot it both ways so you know how you're going to look.' It's very valuable to an artist's career." "Fridays'" two music talent co-

ordinators, Chuck Hull and Bibi Green work very closely with artists from the moment they appear at the ABC-TV studios, according to Ross.

"Solid Gold" and "Fridays" are perhaps representative of two opposite approaches to music on television. "Solid Gold" has placed its major emphasis on high production values in a traditional variety format, resulting in a high-gloss hour of dance and music with every hair in place. "It's very much like what top 40 radio is like right now," observes Debbie Newman, west coast director of artist development for Columbia Records. "The few rock 'n' roll acts on the show are couched in a presentation of very MORish pop. They'll use Phil Seymour, for example, or Loverboy, because they have hit records, but the overall presentation is very MOR. They spend a lot of money on their production values and they promote the show very well. In their prime time access slot, they've been able to amass a very nice-sized and stable audience."

One reason for the success of "Solid Gold" may be the flexibility afforded by taping continuously through the season, as opposed to a typical syndication practice of taping an entire 13-week package in one month and holding the shows in the can. "Solid Gold" tapes two shows every other week, and can therefore keep up with the charts and the radio playlists. "This is the highest budgeted show in the history of syndication," claims Brad Lachman, who produces "Solid Gold" for Bob Banner Associates. "Networks are still the predominant force in television,

but I think things are changing. If this show were done by a network, the costs would be triple what they are for us, because we'd have to pay performers more and the studio costs would be higher. This is a very high quality show and it's really a breakthrough for syndication."

"Fridays" began the current season using new wave artists almost exclusively in its music segments. But though they still feature acts who have done well with the new wave tag, the show has recently begun to shift to more mainstream artists. "We started out very new wave," said producer John Moffit, "and then one very interesting thing happened. We booked the Beach Boys one week and the ratings went through the roof; it was our best rated show at the time." Since then, the show has booked such mainstream artists as the Marshall Tucker Band, Al Jarreau and Kim Carnes along with the Devos and the Rockpiles, and the ratings have grown considerably. Only a few months ago, rumors of its impending cancellation abounded, but as Tom Ross enthusiastically confirmed, "there's no doubt that the 'Fridays' show has really started to take off." As was originally proven when NBC's "Saturday Night" shook up television a few years ago, the lure of live music on TV can hold a large segment of the late-night television audience.

"I don't know if we'll ever get to a point where we can duplicate the feeling of a live concert," said Moffit, "but the next best thing is the spontaneity of live television."

Marx Leaves A&M

■ LOS ANGELES—Michelle Marx has resigned her post as director of west coast publicity for A&M Records after two years with the company. She will now be handling independent public relations accounts as well as co-producing promotional and documentary films/video in association with independent producer Robert Lombard. She can be reached at (213) 934-5710.

Muscle Shoals Sound Signs Bonnie Bramlett

■ LOS ANGELES — Singer/composer Bonnie Bramlett has signed with Muscle Shoals Sound Productions, the production company based at Muscle Shoals Sound Studios in Alabama. Her forthcoming album will be produced there by Barry Beckett.

Brains Storm Los Angeles



Mercury/PolyGram Records recording artists the Brains recently performed at the Country Club in Los Angeles in support of their second album, "Electronic Eden." Pictured backstage are, from left (front row): Charles Wolff, Brains' drummer; Susan Goldman, director, A & R, special projects, PolyGram Records, Inc.; John Stainze, vice president, A & R, west coast, PolyGram Records, Inc.; Jeff Laufer, Los Angeles promotion, PolyGram Records, Inc.; and Jerry Jaffe, vice president, rock department, PolyGram Records, Inc. (Back row): Bryan Smithwick, Brains' bassist; Rick Price, Brains' guitarist; Tom Gray, Brains' vocalist, songwriter and synthesizer player; and George Meier, national album promotion manager, PolyGram Records, Inc.

Record World A/C Chart

APRIL 18, 1981

APR 18
1

MORNING TRAIN (NINE TO FIVE)

SHEENA EASTON
EMI-America 8071
(3rd Week)



WKS. ON
CHART

2	2	JUST THE TWO OF US GROVER WASHINGTON, JR./Elektra 47103	10
3	3	HER TOWN TOO JAMES TAYLOR & J.D. SOUTHER/Columbia 11 60514	6
4	4	ANGEL OF THE MORNING JUICE NEWTON/Capitol 4976	8
5	5	SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 41309	12
6	8	BEING WITH YOU SMOKEY ROBINSON/Tamla 54321 (Motown)	7
7	7	KISS ON MY LIST DARYL HALL & JOHN OATES/RCA 12142	11
8	11	WHILE YOU SEE A CHANCE STEVE WINWOOD/Island 49656 (WB)	7
9	6	HELLO AGAIN (LOVE THEME FROM THE JAZZ SINGER) NEIL DIAMOND/Capitol 4960	12
10	9	WOMAN JOHN LENNON/Geffen 49644 (WB)	12
11	10	9 TO 5 DOLLY PARTON/RCA 12133	17
12	12	MISTER SANDMAN EMMYLOU HARRIS/Warner Bros. 49684	8
13	17	WHAT ARE WE DOIN' IN LOVE DOTTIE WEST/Liberty 1404	4
14	15	TIME OUT OF MIND STEELY DAN/MCA 51082	5
15	16	LONELY TOGETHER BARRY MANILOW/Arista 0596	6
16	21	LIVING INSIDE MYSELF GINO VANNELLI/Arista 0588	4
17	19	SUKIYAKI TASTE OF HONEY/Capitol 4953	4
18	24	SAY YOU'LL BE MINE CHRISTOPHER CROSS/Warner Bros. 49705	3
19	20	SUPER TROUPER ABBA/Atlantic 3806	4
20	29	WATCHING THE WHEELS JOHN LENNON/Geffen 49695 (WB)	3
21	22	HOW 'BOUT US CHAMPAIGN/Columbia 11 11434	9
22	30	I LOVE 'EM EVERY ONE T.G. SHEPPARD/Warner/Curb 49690	4
23	13	CRYING DON McLEAN/Millennium 11799 (RCA)	13
24	25	I CAN'T STAND IT ERIC CLAPTON/RSO 1060	5
25	28	I LOVE YOU CLIMAX BLUES BAND/Warner Bros. 49669	4
26	18	THE BEST OF TIMES STYX/A&M 2300	12
27	43	BETTE DAVIS EYES KIM CARNES/EMI-America 8077	2
28	31	BLESSED ARE THE BELIEVERS ANNE MURRAY/Capitol 4987	3
29	14	WHAT KIND OF FOOL BARBRA STREISAND & BARRY GIBB/Columbia 11 11430	12
30	27	LOVERS AFTER ALL MELISSA MANCHESTER AND PEABO BRYSON/Arista 0587	7
31	38	I DON'T NEED YOU RUPERT HOLMES/MCA 51092	3
32	39	A WOMAN NEEDS LOVE (JUST LIKE YOU DO) RAY PARKER, JR. & RAYDIO/Arista 0592	2
33	37	AIN'T EVEN DONE WITH THE NIGHT JOHN COUGAR/Riva 207 (PolyGram)	3
34	32	IT'S MY JOB JIMMY BUFFETT/MCA 51061	7
35	26	THE WINNER TAKES IT ALL ABBA/Atlantic 3776	19

CHARTMAKER OF THE WEEK

36 — SINCE I DON'T HAVE YOU
DON McLEAN
Millennium 11804 (RCA)



37	34	THE TIDE IS HIGH BLONDIE/Chrysalis 2465	19
38	35	DARE TO DREAM AGAIN PHIL EVERLY/Curb 5401	8
39	40	ALICE DOESN'T LIVE HERE ANYMORE BOBBY GOLDSBORO/Curb 70052 (CBS)	3
40	42	WASN'T THAT A PARTY ROVERS/Epic/Cleve. Intl. 19 51007	2
41	23	A LITTLE IN LOVE CLIFF RICHARD/EMI-America 8668	14
42	45	SOMETIMES, SOMEWHERE, SOMEHOW BARBARA MANDRELL/MCA 51062	7
43	—	STARS ON 45 STARS ON 45/Radio 3810 (Atl)	1
44	—	BUT YOU KNOW I LOVE YOU DOLLY PARTON/RCA 12200	1
45	—	I MISSED AGAIN PHIL COLLINS/Atlantic 3790	1
46	46	WHAT'S IN A KISS GILBERT O'SULLIVAN/Epic 19 50967	8
47	36	LET'S PICK IT UP (WHERE WE LEFT IT OFF) CHRIS MONTAN/20th Century Fox 2480 (RCA)	7
48	33	LIVING IN A FANTASY LEO SAYER/Warner Bros. 49657	11
49	41	SMOKY MOUNTAIN RAIN RONNIE MILSAP/RCA 12084	19
50	44	GUITAR MAN ELVIS PRESLEY/RCA 12158	10

Retail Rap

By SOPHIA MIDAS

■ **SPEAKING OF NARM:** This columnist and the entire staff of *Record World* have been running around our offices with Record Bar candy bars, thanks to Record Bar's VP of marketing **Ralph King**. King sent us a 20-pound carton of goodies with a message that read: "With NARM approaching, we wanted to make sure that you'd be in shape for the week's hectic activities." Whether we're in better shape is questionable, but we're certainly a couple of pounds heavier!

■ **PROMOTIONS:** The month of April is known as "Soulful Spring" at the 18-store Waxie Maxie chain in Washington, D.C. A reduced pricing on additional discounts on the area's top 40 R&B albums will be promoted with an intensive advertising blitz, contests, giveaways, in-store play support and merchandising. While the big push will continue throughout the month, the pricing policy will be instituted on a permanent basis . . . The Indianapolis-based Fathers & Sons is sponsoring a promotion in conjunction with radio station WFBQ and Hot Potatoe Publications for **Garland Jeffreys'** album "Escape Artist" on Epic. The promotion will be run at all Karma stores, as well as retail outlets which Fathers & Sons services. A drawing, which will take place on April 20, will entitle two people to a trip to Florida.

■ **BOUTIQUE SALES:** Record Bar joins a growing number of retailers who have decided to take advantage of the additional source of revenues which boutique items can generate for record retailers. Since late October, Record Bar has been testing around a dozen lines of boutique items in eight carefully selected stores. Although market response is still being watched, preliminary results are "encouraging," according to **Reade White-Spinner** of purchasing and **Rob Edgar** of sales. Reade said that the Tracks store did one percent of its business in boutique items after Christmas and sold 2000 cards in two months. Rob said that that merchandising is the key to success: "Store that merchandised the items well did well with them. That's the key. We feel that if we have a high volume store with the space, then boutique items will do well." The two executives said that among the items which are "very hot" at the moment are jelly beans that are sold in baby bottles, especially since President Reagan has expressed a liking for them.

■ **OPENINGS:** Disc-O-Mat recently opened a two-story store on Lexington Ave., New York. **Jerry Polito** is manager . . . Strawberries opens up its 14th store in Warwick, Boston . . . As you can see in the accompanying photo, Turtles recently opened up a new store in Atlanta within walking distance of Emory University.



E/P/A Names Hamann

■ **NEW YORK** — Doug Hamann has been appointed to the position of local promotion manager, Cleveland market, Epic/Portrait/CBS Associated Labels, it was announced by Al Gurewitz, vice president, promotion, E/P/A.

Hamann has been salesman, Cleveland Market, CBS Records, since 1978.

ASCAP Taps Schwartz

■ **LOS ANGELES** — Sam Schwartz has been named ASCAP's director of television and film repertory/west coast, it was announced by Todd Brabec and Michael Gorfaine, ASCAP's western regional directors.

Schwartz joined the ASCAP staff in 1980 as a membership representative.

Retail Report

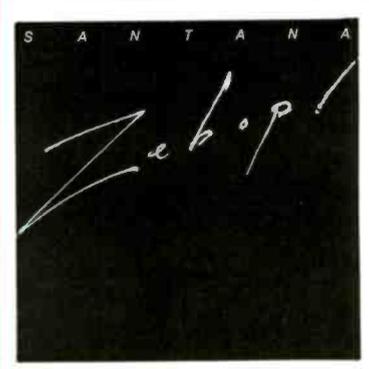
APRIL 18, 1981

SALESMAKER

ZEBOP—SANTANA—Col

TOP SALES

ZEBOP—Santana—Col
 MODERN TIMES—Jefferson Starship—Grunt
 CONCERTS FOR KAMPUCHEA—Various Artists
 —Atlantic
 DIRTY DEEDS DONE CHEAP—AC/DC—Atlantic
 RECKONING—Grateful Dead—Arista
 A WOMAN NEEDS LOVE—Raydio
 —Arista
 EXTENDED PLAY—Pretenders
 —Sire



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

MUSICLAND/NATIONAL

AC/DC—Atlantic
 CHAMPAIGN—Col
 ERIC CLAPTON—RSO
 PHIL COLLINS—Atlantic
 DANCERSIZE—Vintage
 SHEENA EASTON—EMI-America
 JEFFERSON STARSHIP—Grunt
 SMOKEY ROBINSON—Tamla
 ROLLING STONES—Rolling Stones
 WHO—WB

RECORD BAR/NATIONAL

ATLANTIC STARR—A&M
 ROSANNE CASH—Col
 TOM DICKEY & THE DESIRES—Mercury
 MANTRA—Motown
 ULLANDA McCULLOUGH—Atlantic
 OZZY OSBOURNE—Jet
 BRENDA RUSSELL—A&M
 SHOT IN THE DARK—RSO
 SPANDAU BALLET—Chrysalis
 SPINNERS—Atlantic

SOUND UNLIMITED/NATIONAL

AC/DC—Atlantic
 CONCERTS FOR KAMPUCHEA—Atlantic
 DEVO—WB
 DREGS—Arista
 GRATEFUL DEAD—Arista
 JEFFERSON STARSHIP—Grunt
 OZZY OSBOURNE—Jet
 PRETENDERS—Sire
 RAYDIO—Arista
 SANTANA—Col

WHEREHOUSE/NATIONAL

CHANGE—RFC/Atlantic
 CLIMAX BLUES BAND—WB
 SHEENA EASTON—EMI-America
 GRATEFUL DEAD—Arista
 JEFFERSON STARSHIP—Grunt
 GREG KIHN—Berkley
 OZZIE OSBOURNE—Jet
 BILL SUMMERS—MCA

ALEXANDER'S/NEW YORK

ATLANTIC STARR—A&M
 ROSANNE CASH—Epic
 CONCERTS FOR KAMPUCHEA—Atlantic
 FRANK & THE KNOCKOUTS—Millennium
 JEFFERSON STARSHIP—Grunt
 QUINCY JONES—A&M
 KLEER—Atlantic
 SANTANA—Col
 SHERBS—Arista
 GINO VANNELLI—Arista

CRAZY EDDIE/NEW YORK

JOHN CALE—A&M
 JOHN COUGAR—Riva
 GRATEFUL DEAD—Arista
 CONCERTS FOR KAMPUCHEA—Atlantic
 OZZY OSBOURNE—Jet
 PRETENDERS—Sire
 DIANA ROSS—Motown
 SANTANA—Col
 UNLIMITED TOUCH—Prelude
 WHISPERS—Solar

DISC-O-MAT/NEW YORK

CONCERTS FOR KAMPUCHEA—Atlantic
 ROBERT FRIPP—Polydor
 JEFFERSON STARSHIP—RCA
 QUINCY JONES—A&M
 OZZY OSBOURNE—Jet
 RUFUS—MCA
 BRENDA RUSSELL—A&M
 JAMES TAYLOR—Col
 PAT TRAVERS—Polydor

KING KAROL/NEW YORK

CHANGE—RFC/Atlantic
 CONCERTS FOR KAMPUCHEA—Atlantic
 ROBERT GORDON—RCA
 JEFFERSON STARSHIP—Grunt

EVE MOON—Capitol
 WILLIE NILE—Arista
 RAINBOW—Polydor
 BRENDA RUSSELL—A&M
 SANTANA—Col
 BARRY & GLODEAN WHITE—Unlimited Gold

RECORD WORLD-TSS STORES/NORTHEAST

ADAM & THE ANTS—Col
 PAUL ANKA—RCA
 JOHN CALE—A&M
 JOHN COUGAR—Riva
 JUDAS PRIEST—Col
 ROLLING STONES—Rolling Stones
 SANTANA—Col
 GINO VANNELLI—Arista
 VAPORS—Liberty
 WHO—WB

SAM GOODY/EAST COAST

AC/DC—Atlantic
 ERIC CLAPTON—RSO
 HAWKS—Col
 DON McLEAN—Millennium
 WILLIE NELSON—Col
 ROLLING STONES—Rolling Stones
 RUSH—Mercury
 SKY—Arista
 VAPORS—Liberty
 WHO—WB

FOR THE RECORD/BALTIMORE

AC/DC—Atlantic
 CHANGE—RFC/Atlantic
 CONCERTS FOR KAMPUCHEA—Atlantic
 GRATEFUL DEAD—Arista
 JEFFERSON STARSHIP—Grunt
 QUINCY JONES—A&M
 OZZY OSBOURNE—Jet
 RAYDIO—Arista
 WHO—WB
 ROBERT WINTERS—Buddah

RECORD & TAPE COLLECTOR/BALTIMORE

AC/DC—Atlantic
 CHANGE—RFC/Atlantic
 CONCERTS FOR KAMPUCHEA—Atlantic
 GRATEFUL DEAD—Arista
 JEFFERSON STARSHIP—Grunt
 OZZY OSBOURNE—Jet
 RAYDIO—Arista
 SANTANA—Col
 GINO VANNELLI—Arista
 ROBERT WINTERS—Buddah

KEMP MILL/WASH., D.C.

CHAMPAIGN—Col
 JEFFERSON STARSHIP—Grunt
 KLEER—Atlantic
 LOVERBOY—Col
 PRETENDERS—Sire
 LEON REDBONE—Emerald City
 BRENDA RUSSELL—A&M
 SHALAMAR—Solar
 DENICE WILLIAMS—Col
 ROBERT WINTERS—Buddah

WAXIE MAXIE/WASH., D.C.

CHANGE—RFC/Atlantic
 SHEENA EASTON—EMI-America
 JEFFERSON STARSHIP—Grunt
 QUINCY JONES—A&M
 RAYDIO—Arista
 BRENDA RUSSELL—A&M
 STARPOINT—Chocolate City
 PAT TRAVERS—Polydor
 WHO—WB
 BETTY WRIGHT—Epic

GARY'S/RICHMOND

ERIC CLAPTON—RSO
 GRATEFUL DEAD—Arista
 DONNIE IRIS—MCA
 JAZZ SINGER—Capitol
 (Soundtrack)
 LOVERBOY—Col
 OUTLAWS—Arista
 REO SPEEDWAGON—Epic

STYX—A&M
 ROBIN TROWER—Chrysalis
 STEVE WINWOOD—Island

WEBB/PHILADELPHIA

PEABO BRYSON—Capitol
 CHAMPAIGN—Col
 EARL KLUGH—Liberty
 MARKEY BAND—EMI-America
 MIGHTY CLOUDS OF JOY—Myrrh
 PASSAGE—A&M
 NOEL POINTER—Liberty
 BRENDA RUSSELL—A&M
 SANTANA—Col
 BARRY & GLODEAN WHITE—Unlimited Gold

FATHERS & SONS/MIDWEST

AC/DC—Atlantic
 CONCERTS FOR KAMPUCHEA—Atlantic
 GRATEFUL DEAD—Arista
 JEFFERSON STARSHIP—RCA
 QUINCY JONES—A&M
 JUDAS PRIEST—Col
 PRETENDERS—Sire
 RAYDIO—Arista
 SANTANA—Col
 GINO VANNELLI—Arista

RECORD RENDEZVOUS/CLEVELAND

CONCERTS FOR KAMPUCHEA—Atlantic
 DEVO—WB
 ELEN FOLEY—Epic/Cleve. Intl.
 JUDAS PRIEST—Col
 GREG KIHN—Berkley
 KROKUS—Arista
 WILLIE NILE—Arista
 TED NUGENT—Epic
 SANTANA—Col
 GINO VANNELLI—Arista

RECORD REVOLUTION/CLEVELAND

ERIC CLAPTON—RSO
 CONCERTS FOR KAMPUCHEA—Atlantic
 CRAMPS—I.R.S.
 JEFFERSON STARSHIP—Grunt
 JUDAS PRIEST—Col
 LOUNGE LIZARDS—EG
 PLASTICS—Island
 PRETENDERS—Sire
 SKY—Arista
 VAPORS—Liberty

ROSE RECORDS/CHICAGO

AC/DC—Atlantic
 ADAM & THE ANTS—Col
 ALABAMA—RCA
 CONCERTS FOR KAMPUCHEA—Atlantic
 SHEENA EASTON—EMI-America
 GRATEFUL DEAD—Arista
 QUINCY JONES—A&M
 ROLLING STONES—Rolling Stones
 THIEF—Elektra (Soundtrack)
 GINO VANNELLI—Arista

RADIO DOCTORS/MILWAUKEE

AC/DC—Atlantic
 DEVO—WB
 DREGS—Arista
 JEFFERSON STARSHIP—Grunt
 OZZY OSBOURNE—Jet
 POINT BLANK—MCA
 PRETENDERS—Sire
 RAYDIO—Arista
 DAVID SANBORN—WB
 SANTANA—Col

LIEBERMAN/MINNEAPOLIS

AC/DC—Atlantic
 ATLANTIC STARR—A&M
 CONCERTS FOR KAMPUCHEA—Atlantic
 DEVO—WB
 ROBERT GORDON—RCA
 GRATEFUL DEAD—Arista
 PLIMSOU—Elektra

POINT BLANK—MCA
 PRETENDERS—Sire
 SANTANA—Col

MUSICLAND/ST. LOUIS

CHAMPAIGN—Col
 PHIL COLLINS—Atlantic
 CONCERTS FOR KAMPUCHEA—Atlantic
 JUDAS PRIEST—Col
 GREG KIHN—Berkley
 PLIMSOU—Elektra
 RAINBOW—Polydor
 SMOKEY ROBINSON—Tamla
 SANTANA—Col
 SHERBS—Arista

STREETSIDE RECORDS/ST. LOUIS

CONCERTS FOR KAMPUCHEA—Atlantic
 SHEENA EASTON—EMI-America
 GRATEFUL DEAD—Arista
 GARLAND JEFFREYS—Epic
 JUDAS PRIEST—Col
 PLIMSOU—Elektra
 POINT BLANK—MCA
 PRETENDERS—Sire
 PHOEBE SNOW—Mirage
 PAT TRAVERS—Polydor

TURTLES/ATLANTA

AC/DC—Atlantic
 CONCERTS FOR KAMPUCHEA—Atlantic
 DREGS—Arista
 JEFFERSON STARSHIP—Grunt
 MASS PRODUCTION—Cotillion
 PRODUCERS—Portrait
 RAYDIO—Arista
 DAVID SANBORN—WB
 SANTANA—Col
 BETTY WRIGHT—Epic

RECORD CITY/ORLANDO

AC/DC—Atlantic
 CONCERTS FOR KAMPUCHEA—Atlantic
 DEVO—WB
 ROBERT GORDON—RCA
 GRATEFUL DEAD—Arista
 JUDAS PRIEST—Col
 POINT BLANK—MCA
 PRETENDERS—Sire
 RAYDIO—Arista
 SILVER PLATINUM—Spector Intl.

SPEC'S MUSIC/FLORIDA

AC/DC—Atlantic
 APRIL WINE—Capitol
 CHAMPAIGN—Col
 CONCERTS FOR KAMPUCHEA—Atlantic
 SHEENA EASTON—EMI-America
 JUDAS PRIEST—Col
 LOVERBOY—Col
 DAVID SANBORN—WB
 SANTANA—Col
 GINO VANNELLI—Arista

POPLAR TUNES/MEMPHIS

QUINCY JONES—A&M
 JUDAS PRIEST—Col
 ELVIS PRESLEY—RCA
 RAYDIO—Arista
 SANTANA—Col
 SPINNERS—Atlantic
 RICK SPRINGFIELD—RCA
 JEFFERSON STARSHIP—Grunt
 GINO VANNELLI—Arista
 WHO—WB

TAPE CITY/NEW ORLEANS

ATLANTIC STARR—A&M
 CONCERTS FOR KAMPUCHEA—Atlantic
 QUINCY JONES—A&M
 JUDAS PRIEST—Col
 RAYDIO—Arista
 ROLLING STONES—Rolling Stones
 SANTANA—Col
 JEFFERSON STARSHIP—Grunt
 GINO VANNELLI—Arista
 WHO—WB

SOUND WAREHOUSE/HOUSTON

AC/DC—Atlantic
 ALABAMA—RCA
 LOVERBOY—Col
 ROLLING STONES—Rolling Stones
 SANTANA—Col
 SHAKE RUSSELL/DANA COOPER—Southcoast/MCA
 JAMES TAYLOR—Col
 GINO VANNELLI—Arista
 GROVER WASHINGTON, JR.—Elektra
 WHO—WB

INDEPENDENT RECORDS/COLORADO

BOPPERS—Mercury
 CHANGE—RFC/Atlantic
 FRANK & THE KNOCKOUTS—Millennium
 PLIMSOU—Elektra
 RAYDIO—Arista
 BRENDA RUSSELL—A&M
 SANTANA—Col
 RICK SPRINGFIELD—RCA
 PAT TRAVERS—Polydor
 BETTY WRIGHT—Epic

CIRCLES/ARIZONA

CHANGE—RFC/Atlantic
 DREGS—Arista
 FLAKES—Salsoul
 JEFFERSON STARSHIP—Grunt
 QUINCY JONES—A&M
 MASS PRODUCTION—Cotillion
 PRETENDERS—Sire
 RAYDIO—Arista
 SANTANA—Col
 STARPOINT—Chocolate City

TOWER/PHOENIX

AC/DC—Atlantic
 ROSANNE CASH—Col
 JEFFERSON STARSHIP—Grunt
 GREG KIHN—Berkley
 OZZY OSBOURNE—Jet
 PAGES—Capitol
 PRETENDERS—Sire
 RAYDIO—Arista
 DAVID SANBORN—WB
 PHOEBE SNOW—Mirage

LICORICE PIZZA/LOS ANGELES

ERIC CLAPTON—RSO
 GRATEFUL DEAD—Arista
 JEFFERSON STARSHIP—Grunt
 QUINCY JONES—A&M
 JUDAS PRIEST—Col
 JERRY KNIGHT—A&M
 ROLLING STONES—Rolling Stones
 PAT TRAVERS—Polydor
 GINO VANNELLI—Arista
 VAPORS—Liberty

MUSIC PLUS/LOS ANGELES

BILLY & THE BEATERS—Alpha
 ROBERT FRIPP—Polydor
 GRATEFUL DEAD—Arista
 MICHAEL JACKSON—Motown
 JEFFERSON STARSHIP—Grunt
 JEFF LOBER FUSION—Arista
 DAVID SANBORN—WB
 BARRY & GLODEAN WHITE—Unlimited Gold
 YOTAKA YAKAKURA—Alpha
 YOUNG & CO.—Brunswick

EUCALYPTUS RECORDS/WEST & NORTHWEST

AC/DC—Atlantic
 ATLANTIC STARR—A&M
 HALL & OATES—RCA
 JUDAS PRIEST—Col
 GREG KIHN—Berkley
 ROLLING STONES—Rolling Stones
 PRETENDERS—Sire
 ROLLING STONES—Rolling Stones
 SANTANA—Col
 JAMES TAYLOR—Col

Record World Albums

PRICE CODE: F — 6.98
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APRIL 18, 1981

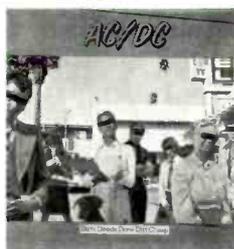
TITLE, ARTIST, Label, Number, (Distributing Label)

APR. 18	APR. 11		WKS. ON CHART	
1	1	HI INFIDELITY REO SPEEDWAGON Epic FE 36844 (8th Week)	17	H
2	2	PARADISE THEATER STYX/A&M SP 3719	12	H
3	6	FACE DANCES THE WHO/Warner Bros. HS 3516	3	H
4	4	KENNY ROGERS' GREATEST HITS/Liberty LOO 1072	25	H
5	7	MOVING PICTURES RUSH/Mercury SRM 1 4013 (PolyGram)	8	G
6	5	DOUBLE FANTASY JOHN LENNON/YOKO ONO/Geffen GHS 2001 (WB)	18	H
7	3	THE JAZZ SINGER (ORIGINAL SOUNDTRACK) NEIL DIAMOND/Capitol SWAV 12120	19	I
8	9	ARC OF A DIVER STEVE WINWOOD/Island ILPS 9576 (WB)	13	G
9	8	CRIMES OF PASSION PAT BENATAR/Chrysalis CHE 1275	33	H
10	13	WINELIGHT GROVER WASHINGTON, JR./Elektra 6E 305	21	G
11	10	GUILTY BARBRA STREISAND/Columbia FC 36750	26	H
12	11	AUTOAMERICAN BLONDIE/Chrysalis CHE 1290	18	H
13	12	ZENYATTA MONDATTA THE POLICE/A&M SP 4831	24	G
14	15	ANOTHER TICKET ERIC CLAPTON/RSO RX 1 3095	5	H
15	16	DAD LOVES HIS WORK JAMES TAYLOR/Columbia FC 37009	5	H
16	14	BACK IN BLACK AC/DC/Atlantic SD 16018	34	H
17	18	SUCKING IN THE SEVENTIES ROLLING STONES/Rolling Stones COC 16028 (Atl)	3	H
18	17	CAPTURED JOURNEY/Columbia KC2 37616	9	L
19	19	SOMEWHERE OVER THE RAINBOW WILLIE NELSON/ Columbia FC 36883	5	H
20	21	GAP BAND III/Mercury SRM 1 4003 (PolyGram)	14	G
21	20	THE TWO OF US YARBROUGH & PEOPLES/Mercury SRM 3834 (PolyGram)	13	G
22	22	GRAND SLAM ISLEY BROTHERS/T-Neck FZ 37080 (CBS)	5	H
23	26	BEING WITH YOU SMOKEY ROBINSON/Tamla T8 375M1 (Motown)	7	H



CHARTMAKER OF THE WEEK

24	—	DIRTY DEEDS DONE DIRTY CHEAP AC/DC Atlantic SD 16033	1	H
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25	24	THE NATURE OF THE BEAST APRIL WINE/Capitol SOO 12125	12	H
26	29	LOVERBOY/Columbia JC 36762	11	G
27	23	CHRISTOPHER CROSS/Warner Bros. BSK 3383	56	G
28	34	THE DUDE QUINCY JONES/A&M SP 3721	3	H
29	25	CELEBRATE KOOL & THE GANG/De-Lite DSR 9518 (PolyGram)	24	H
30	32	HORIZON EDDIE RABBITT/Elektra 6E 276	31	G
31	30	HOTTER THAN JULY STEVIE WONDER/Tamla T8 373M1 (Motown)	22	H
32	27	TO LOVE AGAIN DIANA ROSS/Motown M8 951M1	7	H
33	35	MAGIC TOM BROWNE/Arista/GRP 5503	9	H
34	37	WILD-EYED SOUTHERN BOYS 38 SPECIAL/A&M SP 4835	10	G
35	31	IMAGINATION WHISPERS/Solar BZL1 3578 (RCA)	14	H
36	39	RADIO ACTIVE PAT TRAVERS/Polydor PD 1 6313 (PolyGram)	4	H
37	40	FACE VALUE PHIL COLLINS/Atlantic SD 16029	6	H
38	28	GAUCHO STEELY DAN/MCA 6102	18	I
39	43	RADIANT ATLANTIC STARR/A&M SP 4833	5	G
40	41	9 TO 5 AND ODD JOBS DOLLY PARTON/RCA AHL1 3852	13	G
41	38	EVANGELINE EMMYLOU HARRIS/Warner Bros. BSK 3508	7	G
42	—	CONCERTS FOR THE PEOPLE OF KAMPUCHEA VARIOUS ARTISTS/Atlantic SD 2 7005	1	L
43	42	THE TURN OF A FRIENDLY CARD ALAN PARSONS PROJECT/ Arista AL 9518	21	H

44	—	EXTENDED PLAY PRETENDERS/Sire Mini 3563 (WB)	1	X
45	44	SUPER TROUPER ABBA/Atlantic SD 16023	17	H
46	66	NIGHTWALKER GINO VANNELLI/Arista AL 9536	2	H
47	60	SHEENA EASTON/EMI-America ST 17049	3	G
48	33	B.L.T. ROBIN TROWER WITH JACK BRUCE & BILL LORDAN/ Chrysalis CHR 1324	5	G
49	50	DIFFICULT TO CURE RAINBOW/Polydor PD 1 6316 (PolyGram)	7	G
50	55	VOICES DARYL HALL & JOHN OATES/RCA AQL1 3646	24	H
51	51	MY LIFE IN THE BUSH OF GHOSTS BRIAN ENO AND DAVID BYRNE/Sire SRK 6093 (WB)	5	G
52	45	THREE FOR LOVE SHALAMAR/Solar BZL1 3577 (RCA)	11	G
53	47	GREATEST HITS RONNIE MILSAP/RCA AHL1 3722	16	G
54	59	LICENSE TO DREAM KLEER/Atlantic SD 19288	5	G
55	65	HOW 'BOUT US CHAMPAIGN/Columbia JC 37008	3	G
56	63	JUICE JUICE NEWTON/Capitol ST 12136	3	G
57	62	ESCAPE ARTIST GARLAND JEFFREYS/Epic JE 36983	4	G
58	36	INTENSITIES IN TEN CITIES TED NUGENT/Epic FE 37084	5	H
59	68	TWICE AS SWEET A TASTE OF HONEY/Capitol ST 12089	3	G
60	—	ZEBOP! SANTANA/Columbia FC 37158	1	H
61	72	POINT OF ENTRY JUDAS PRIEST/Columbia FC 37052	3	H
62	—	MODERN TIMES JEFFERSON STARSHIP/Grunt BZL1 3848 (RCA)	1	H
63	69	'NARD BERNARD WRIGHT/Arista/GRP 5011	5	G
64	—	DEV-O LIVE DEVO/Warner Bros. Mini 3548	1	X
65	48	ANNE MURRAY'S GREATEST HITS/Capitol SOO 12110	27	H
66	46	FANTASTIC VOYAGE LAKESIDE/Solar BXL1 3720 (RCA)	19	G
67	49	GHOST RIDERS OUTLAWS/Arista AL 9542	16	H
68	58	HOUSE OF MUSIC T.S. MONK/Mirage WTG 19121 (Atl)	8	G
69	54	COCONUT TELEGRAPH JIMMY BUFFETT/MCA 5169	9	H
70	79	FEELS SO RIGHT ALABAMA/RCA AHL1 3930	3	G
71	56	IN OUR LIFETIME MARVIN GAYE/Tamla T8 474M1 (Motown)	11	H
72	64	CHAIN LIGHTNING DON McLEAN/Millennium BXL1 7756 (RCA)	8	G
73	75	LEATHER & LACE WAYLON & JESSI/RCA AAL1 3931	4	G
74	84	PARTY TILL YOU'RE BROKE RUFUS/MCA 5159	3	H
75	105	NOTHIN' MATTERS AND WHAT IF IT DID JOHN COUGAR/ Riva RVL 7403 (PolyGram)	1	G
76	77	TURN THE HANDS OF TIME PEABO BRYSON/Capitol ST 12138	4	G
77	57	THE RIVER BRUCE SPRINGSTEEN/Columbia PC2 36854	23	X
78	—	A WOMAN NEEDS LOVE RAY PARKER, JR. & RAYDIO/ Arista AL 9543	1	H
79	76	I BELIEVE IN YOU DON WILLIAMS/MCA 5133	23	H
80	104	DANCERSIZE CAROL HENSEL/Mirus/Vintage VNJ 7701	1	H
81	67	BACK ON THE STREETS DONNIE IRIS/MCA 3272	7	G
82	—	RECKONING GRATEFUL DEAD/Arista A2L 8604	1	L
83	61	THE GAME QUEEN/Elektra 5E 513	38	H
84	81	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36752	31	L
85	93	KINGS OF THE WILD FRONTIER ADAM & THE ANTS/ Epic NJE 37033	2	G
86	96	LEAGUE OF GENTLEMEN ROBERT FRIPP/Polydor PD 1 6317 (PolyGram)	2	G
87	90	MOUNTAIN DANCE DAVE GRUSIN/Arista/GRP 5010	3	G
88	70	LOST IN LOVE AIR SUPPLY/Arista 4268	41	H
89	73	MICKEY MOUSE DISCO/Disneyland/Vista 2504	54	X
90	53	STONE JAM SLAVE/Cotillion SD 5224 (Atl)	13	G
91	80	LIVE EAGLES/Asylum BB 705	19	L
92	78	ALL AROUND THE TOWN BOB JAMES/Columbia/Tappan Zee C2X 36786	7	J
93	52	GLASS HOUSES BILLY JOEL/Columbia FC 36384	55	H
94	99	CONNECTIONS & DISCONNECTIONS FUNKADELIC/Lax JW 37087	2	G
95	98	LOVE IS . . . ONE WAY/MCA 5163	2	H
96	—	BLIZZARD OF OZZ OZZY OSBOURNE/Jet JZ 36812 (CBS)	1	G
97	108	MY MELODY DENIECE WILLIAMS/ARC/Columbia FC 37048	1	H
98	109	SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 5173	1	G
99	107	IT'S JUST THE WAY I FEEL GENE DUNLAP FEATURING THE RIDGWAYS/Capitol ST 12130	1	G
100	101	SEVEN YEAR ACHE ROSANNE CASH/Columbia JC 36965	1	G

NEW... JEFFERSON STARSHIP "MODERN TIMES".....

JEFFERSON STARSHIP

MODERN TIMES



821-3848



JEFFERSON STARSHIP IS:
CRAIG CHAQUICO, AYSLEY DUNBAR,
DAVID FREIBERG, PAUL KANTNER,
PETE SEARS, MICKEY THOMAS
AND INTRODUCING GRACE SLICK



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PRODUCED BY RON NEVISON FOR GADGET PRODUCTIONS, INC.

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COLOR...
ANIMATION...
EXCITEMENT...

Record World Albums 151-200

Record World Albums 101-150

APRIL 18, 1981

- 151 FORCE OF NATURE SUN/Capitol ST 12192
- 152 URBAN COWBOY (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Full Moon/Asylum DP 90002
- 153 TOUCH CON FUNK SHUN/Mercury SRM 1 4002 (PolyGram)
- 154 YOU CAN TUNE A PIANO BUT YOU CAN'T TUNA FISH REO SPEEDWAGON/Epic JE 35082
- 155 STARDUST WILLIE NELSON/Columbia KC 35305
- 156 SKYYPORT SKYY/Salsoul SA 8537 (RCA)
- 157 LATE NIGHT GUITAR EARL KLUGH/Liberty LT 1079
- 158 IN THE HEAT OF THE NIGHT PAT BENATAR/Chrysalis CHR 1236
- 159 THE FOOL CIRCLE NAZARETH/A&M SP 4844
- 160 THE SKILL SHERBS/Atco AD 38 137 (A&M)
- 161 PLIMSOUHS/Planet P 13 (E/A)
- 162 SHAVED FISH JOHN LENNON/Capitol SW 3421
- 163 LET ME BE THE ONE WEBSTER LEWIS/Epic FE 36878
- 164 BARRY & GLODEAN WHITE/Unlimited Gald FZ 37054 (CBS)
- 165 I ROBOT ALAN PARSONS PROJECT/Arista AL 7002
- 166 FEEL ME CAMEO/Chocolate City CCLP 2016 (PolyGram)
- 167 THE HOT SHOT DAN SIEGEL/Inner City IC 1111
- 168 AS ONE BAR-KAYS/Mercury SRM 1 3844 (PolyGram)
- 169 THERE MUST BE A BETTER WORLD SOMEWHERE B.B. KING/MCA 5162
- 170 JOURNEYS TO GLORY SPANDAU BALLET/Chrysalis CHR 1331
- 171 ALL MY REASONS NOEL POINTER/Liberty LT 1094
- 172 BORDER LINE RY COODER/Warner Bros. BSK 3489
- 173 FREEDOM OF CHOICE DEVO/Warner Bros. BSK 3435
- 174 ARE YOU GONNA BE THE ONE ROBERT GORDON/RCA AFL1 3773
- 175 HITS! BOZ SCAGGS/Columbia FC 36841

- 176 HONI SOIT JOHN CALE/A&M SP 4849
- 177 DECEPTION IS AN ART ALI THOMSON/A&M SP 4846
- 178 BOP TIME L.A. BOPPERS/Mercury SRM 1 4006 (PolyGram)
- 179 WORKING CLASS DOG RICK SPRINGFIELD/RCA AFL1 3697
- 180 TURN UP THE MUSIC MASS PRODUCTION/Cotillion SD 5226 (A&M)
- 181 THE JEALOUS KIND DELBERT McCLINTON/Capitol/MSS ST 12115
- 182 DIRECTIONS MILES DAVIS/Columbia KC2 36472
- 183 ONE WAY LOVE AFFAIR SADANE/Warner Bros. BSK 3903
- 184 EVITA (ORIGINAL BROADWAY CAST)/MCA 2 11007
- 185 BLACK SEA XTC/Virgin RSO VA 13147
- 186 LIVE AT MONTREUX MINGUS DYNASTY/Atlantic SD 16031
- 187 CHIPMUNK PUNK CHIPMUNKS/Excelsior XLP 6008
- 188 FLASH GORDON (ORIGINAL SOUNDTRACK) QUEEN/Elektra 5E 518
- 189 GOING FOR ANOTHER ONE BOHANNON/Phase II JW 37076
- 190 LET THERE BE ROCK AC/DC/Atlantic SD 36151
- 191 TURN BACK TOTO/Columbia FC 36813
- 192 GUITAR MAN ELVIS PRESLEY/RCA AAL1 3917
- 193 I'M NO HERO CLIFF RICHARD/EMI-America 17039
- 194 HIGH VOLTAGE AC/DC/Atlantic SD 36142
- 195 CHANCE MANFRED MANN'S EARTH BAND/Warner Bros. BSK 3498
- 196 HAWKS/Columbia NJC 36922
- 197 DEE DEE DEE DEE SHARP GAMBLE/Phila. Intl. JZ 36370 (CBS)
- 198 BUTT ROCKIN' FABULOUS THUNDERBIRDS/Chrysalis CHR 1319
- 199 ANDY GIBBS' GREATEST HITS/RSO RX 1 3091
- 200 THE WILD, THE WILLING AND THE INNOCENT UFO/Chrysalis CHE 1307

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GEORGE BENSON	143	ANNIE FAME	140
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TOM BROWNE	33	XANADU	84
PEABO BRYSON	76	OZZY OSBORNE	109
JIMMY BUFFETT	100	OUTLAWS	96
ROSANNE CASH	49	RAY PARKER JR. & RAYDIO	97
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ERIC CLAPTON	14	POLICE	13
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JOHN COUGAR	75	RAINBOW	30
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NEIL DIAMOND	7	REO SPEEDWAGON	23
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JERMAINE JACKSON	149	T-CONNECTION	137
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JOURNEY	18	GINO VANNELLI	46
JUDAS PRIEST	61	VAPORS	114
KAMPUCHEA	42	GROVER WASHINGTON, JR.	10
GREG KIHN	131	WAYLON & JESSI WHISPERS	73
KLEBER	54	WHO	3
JERRY KNIGHT	108	DENICE WILLIAMS	97
KOOL & THE GANG	29	DON WILLIAMS	79
KROKUS	128	HANK WILLIAMS	150
LAKEIDE	66	STEVE WINWOOD	8
DEBRA LAWS	119	ROBERT WINTERS & FALL	127
JOHN LENNON/YOKO ONO	6	STEVIE WONDER	31
KENNY LOGGINS	126	BERNARD WRIGHT	63
LOVERBOY	26	YARBROUGH & PEOPLES	21
DON McLEAN	72		
BARRY MANILOW	107		
RANDY MEISNER	141		

APRIL 18, 1981

- | | | |
|---------|---------|---|
| APR. 18 | APR. 11 | |
| 101 | 83 | GREATEST HITS OAK RIDGE BOYS/MCA 5150 (H) |
| 102 | 123 | LOVE LIFE BRENDA RUSSELL/A&M SP 4811 (G) |
| 103 | 95 | BOY U2/Island ILPS 9646 (WB) (G) |
| 104 | 119 | FAME (ORIGINAL SOUNDTRACK)/RSO RX 1 3080 (H) |
| 105 | 71 | ALL AMERICAN GIRLS SISTER SLEDGE/Cotillion SD 16027 (Atl) (H) |
| 106 | 116 | ROCK AWAY PHOEBE SNOW/Mirage WTG 19297 (Atl) (G) |
| 107 | 85 | BARRY BARRY MANILOW/Arista AL 9537 (H) |
| 108 | 112 | PERFECT FIT JERRY KNIGHT/A&M SP 4843 (G) |
| 109 | 111 | XANADU (ORIGINAL SOUNDTRACK)/MCA 6100 (I) |
| 110 | 92 | VOICES IN THE RAIN JOE SAMPLE/MCA 5172 (H) |
| 111 | 121 | LABOR OF LOVE SPINNERS/Atlantic SD 16032 (H) |
| 112 | 122 | TENDERNESS OHIO PLAYERS/Boardwalk FW 37090 (H) |
| 113 | 86 | CITY NIGHTS TIERRA/Boardwalk FW 36995 (H) |
| 114 | 124 | MAGNETS VAPORS/Liberty LT 1090 (G) |
| 115 | 88 | ARETHA ARETHA FRANKLIN/Arista AL 9538 (H) |
| 116 | 126 | CALL IT WHAT YOU WANT BILL SUMMERS & SUMMERS HEAT/MCA 5178 (H) |
| 117 | 82 | MAKING MOVIES DIRE STRAITS/Warner Bros. BSK 3480 (G) |
| 118 | 100 | GREATEST HITS DOORS/Elektra 5E 515 (H) |
| 119 | 129 | VERY SPECIAL DEBRA LAWS/Elektra 6E 300 (H) |
| 120 | 89 | TRUST ELVIS COSTELLO/Columbia JC 37051 (G) |
| 121 | 127 | HIGHWAY TO HELL AC/DC/Atlantic SD 19244 (G) |
| 122 | — | MIRACLES CHANGE/Atlantic/RFC SD 19301 (G) |
| 123 | 118 | GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378 (G) |
| 124 | 134 | KEEP ON IT STARPOINT/Chocolate City CCLP 2018 (PolyGram) (G) |
| 125 | 130 | DIRTY MIND PRINCE/Warner Bros. BSK 3478 (G) |
| 126 | 94 | KENNY LOGGINS ALIVE/Columbia C2X 36738 (J) |
| 127 | 139 | MAGIC MAN ROBERT WINTERS & FALL/Buddah BDS 5732 (Arista) (G) |
| 128 | 138 | HARDWARE KROKUS/Ariola OL 1508 (Arista) (G) |
| 129 | 87 | HEALING TODD RUNDGREN/Bearsville BHS 3522 (WB) (H) |
| 130 | 74 | FOOLISH BEHAVIOUR ROD STEWART/Warner Bros. HS 3485 (H) |
| 131 | 143 | ROCKIHNROLL GREG KIHN/Beserkley B2 10069 (E/A) (G) |
| 132 | 114 | CARNAVAL SPYRO GYRA/MCA 5149 (H) |
| 133 | — | VOYEUR DAVID SANBORN/Warner Bros. BSK 3546 (G) |
| 134 | 135 | UNLIMITED TOUCH/Prelude PRL 12184 (G) |
| 135 | — | UNsung HEROES DREGS/Arista AL 9548 (H) |
| 136 | 106 | GREATEST HITS/LIVE HEART/Epic KE2 36888 (L) |
| 137 | 97 | EVERYTHING IS COOL T-CONNECTION/Capitol ST 12128 (G) |
| 138 | 91 | AGAINST THE WIND BOB SEGER & THE SILVER BULLET BAND/Capitol SOO 12041 (H) |
| 139 | 147 | FRANKE & THE KNOCKOUTS/Millennium BXL1 7755 (RCA) (G) |
| 140 | 153 | ANNIE (ORIGINAL CAST ALBUM)/Columbia JS 34712 (X) |
| 141 | 120 | ONE MORE SONG RANDY MEISNER/Epic NJE 36748 (G) |
| 142 | 110 | DIANA DIANA ROSS/Motown M8 936M1 (H) |
| 143 | 103 | GIVE ME THE NIGHT GEORGE BENSON/Qwest/WB HS 3453 (H) |
| 144 | 113 | SANDINISTA! CLASH/Epic E3X 37037 (X) |
| 145 | 146 | OFF THE WALL MICHAEL JACKSON/Epic FE 35745 (H) |
| 146 | 125 | THE BEATLES '67-'70/Capitol SKBO 2404 (L) |
| 147 | 117 | TRIUMPH JACKSONS/Epic FE 36424 (H) |
| 148 | — | INHERIT THE WIND WILTON FELDER/MCA 5144 (H) |
| 149 | — | JERMAINE JERMAINE JACKSON/Motown M8 948M1 (H) |
| 150 | 150 | ROWDY HANK WILLIAMS, JR./Elektra/Curb 6E 330 (H) |

Until everyone is from leukemia, no one is safe.

Leukemia doesn't afflict just strangers. It can unexpectedly strike friends, loved ones, You. Fortunately, because of new advances in chemotherapy and immunotherapy developed in the T.J. Martell Memorial Foundation for Leukemia Research Laboratory, this dreadful blood disease is no longer the inescapable death sentence it once was.

Progress is being made. Slowly. Methodically. The results are extremely promising. The cost is incredibly high. Today, the leukemia fight is at the very forefront of all cancer research. And today, the T.J. Martell Memorial Foundation for Leukemia Research—the music business charity and only such organization totally supported by music industry contributions—needs our help.

Based in New York's Mount Sinai Medical Center, the Foundation fight is led by Dr. James F. Holland—one of the world's leading leukemia scientists. His staff of cancer research pioneers includes several internationally recognized authorities in the field. "The attitude that prevails here," Dr. Holland recently stated, "is that cancer can be beat. And we are optimistic because we can see the light."

Our industry must keep that light growing brighter. Since 1975, enough funds have been raised to establish a research laboratory and make grants of almost \$2,000,000 available to the facility. Much more is now needed.

The T.J. Martell Memorial Foundation for Leukemia Research exists only because of the commitment of the music industry.

The fight is our fight. It needs our support.

Because until everyone is safe from leukemia, no one is.

THE T.J. MARTELL MEMORIAL FOUNDATION FOR LEUKEMIA RESEARCH 1981 HUMANITARIAN AWARD DINNER IN HONOR OF DICK ASHER

This year, Dick Asher, Deputy President and Chief Operating Officer, CBS Records Group, becomes the fifth recipient of the foundation's annual Humanitarian Award. The 1981 T.J. Martell Humanitarian Award Dinner will be held on Saturday, May 2, at the Waldorf-Astoria's Grand Ballroom in New York City.

THE DICK ASHER RESEARCH FELLOWSHIP

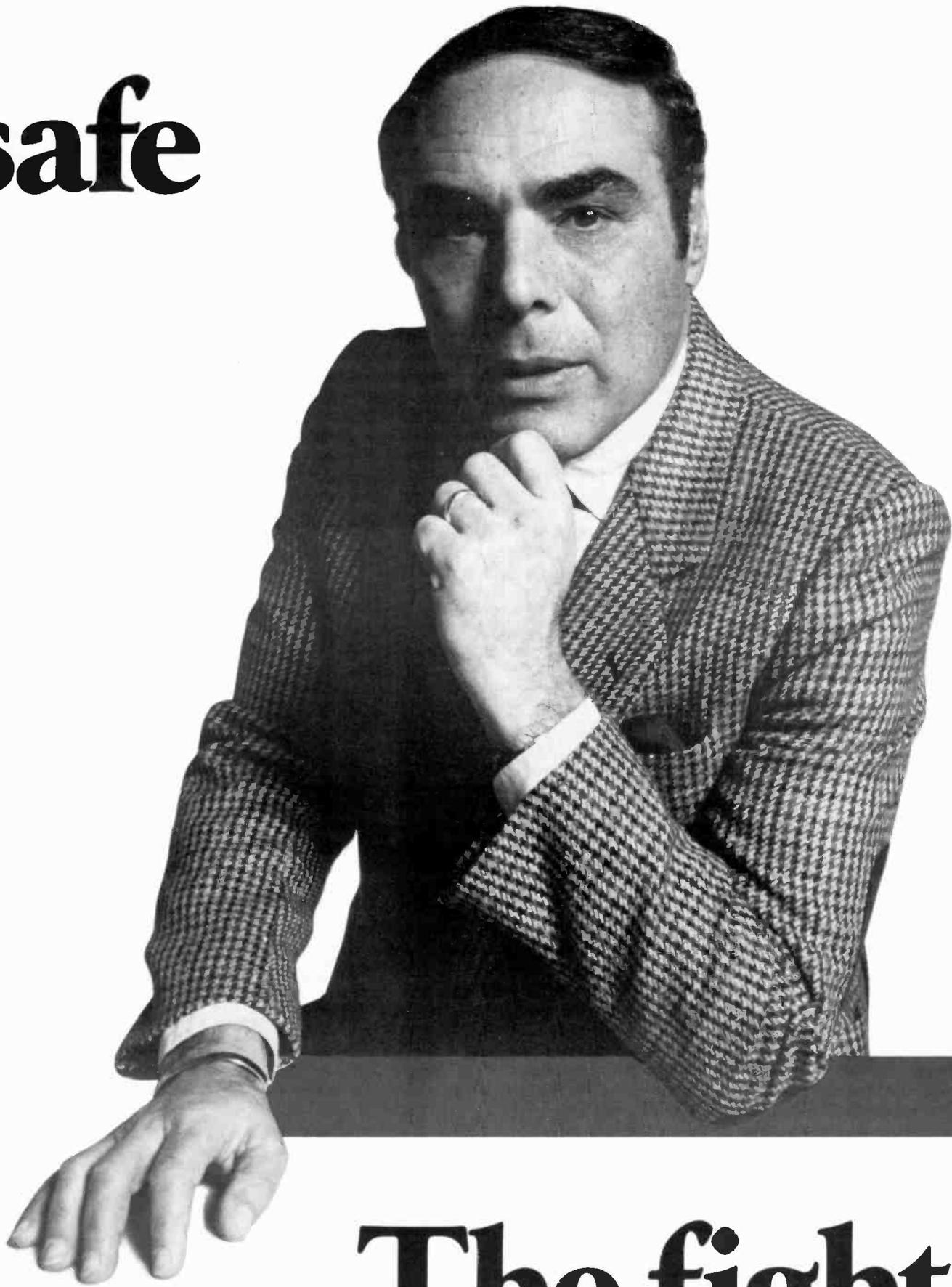
Each special contribution of \$5,000 or more brings a Dick Asher Research Fellowship, enabling the Foundation to train more specialists, to put more of medicine's most capable and gifted minds to work on wiping out leukemia.

Help work toward the miracle.
Make your pledge of support now.

Special entertainment: Neil Diamond and Jane Olivor

T.J. Martell Memorial Foundation for Leukemia Research
1370 Avenue of the Americas, New York, N.Y. 10019 (212) 245-1818
For further details, contact Muriel Max, Director of Development.

safe



**The fight
is our fight. It needs
our support.**

Radio World

Radio Replay

By PHIL DiMAURO

■ AND NOW THE MAKERS OF TINGLE — THE LONG-WEARING DENTAL FLOSS CREATED FROM SPUN GLASS FIBER—PRESENT: **Bob and Ray**. Pity those too young to remember "... Lee Ballou here!" and the phony helicopter traffic reports with the hideously fake engine sounds in the background. **Bob Elliot** and **Ray Goulding**, who first met as announcers at WHDH, Boston in 1946, are the quintessential two-man air team. Their off-the-wall dialogue, playful satire and endless cast of characters defined the limits of what could be done with humor on the radio.

It's nice to hear that Bob and Ray will be presented the 1981 Broadcast Pioneers Award at the National Association of Broadcasters Convention in Las Vegas at the Broadcast Pioneers breakfast, Tuesday, April 14. Doing the honors will be **Jerry Lee**, Broadcast Pioneers president (and EAZY 101, Philadelphia president) and **Ralph Guild**, president of the rep firm McGavren Guild Radio. We're certain their brains will be swimming by the time they're through.

CASE LEAVES RKO FOR SUNBELT: After six years as president of RKO Radio, **Dwight Case** has decided to leave the company to join Sunbelt Communications, Ltd. as president of a newly created corporate division. Among the activities planned by the new company is the establishment of a live, 24-hour, satellite delivered music, personality and information network aimed at the 25-34 lifestyle.

MORE MOVES: **Bruce Johnson** has resigned as president of the Shamrock Broadcasting Company, following the merger between Shamrock and Starr Broadcasting. The parting, according to both parties, was amicable... **Ron Denman** has been promoted to general manager of KSF, San Francisco, replacing **Joe Parish**, who recently moved within the ABC FM Group to WPLJ, New York... **Michael Harvey** is the new president of WWSW AM and FM, Pittsburgh... **Tim Sullivan** has been named VP/GM of KWST, Los Angeles, following a year and a half at KHTZ in that city... **Chuck King** has been appointed president of the ABC/Entertainment Network, moving from the ABC/Information Network... **Danny McDuff** is the new PD at KLIF, Dallas... **Gary Chase** has been promoted from MD to PD at WAVA, Washington... **Paul Harris** has left WRCN, Long Island... **Sharon Warantz** has been named national publicity director for McGavren-Guild Radio.

HAPPY BIRTHDAY: This issue marks the third anniversary of a time-honored tradition here in Radio World; the *Record World* Cartoon. The very first cartoon, conceived and drawn, as it is now, by **David Skinner** (who's since become RW's art director), appears in the lower right-hand corner of the page, just as it did in the April 22, 1978 issue. The original cartoons tended to be much more radio-oriented, due to the influence of former RW radio editor/funny person-at-large **Neil McIntyre**. And how things have changed! At the time, "getting your record on 'ABC'" was the single most common cause of New York promotion reps waking up in a cold sweat at 3:00 a.m. That's not the case anymore; there are other contenders on the AM and FM dials (we know you're working on that, Jay...).

As time went on, Skinner gradually made the cartoon a more general interest music/record industry feature, sneaking in bits of the bizarre sense of humor and obscure personal symbolism that are his trademarks. There were characters, like the chinless **Pat Shoes**, and cameos by RW staffers. Most sinister of all, however, was the recurring appearance of potatoes, hiding in corners, under record bins or as part of the print on some little nurd's shirt. Skinner's use of the potato as a symbolic device has been compared to the omnipresent television screens of Big Brother in George Orwell's classic, "1984." Deep.

By the strangest coincidence, Skinner recently found that his potato mania (or tuberphilia) was shared, all along, by **Randy California** of **Spirit**, who tried to express it in 1972 with a concept album called "Potatoland." Spirit's label refused to put it out, but Rhino Records recently saw fit to release it. In a moment nearly as touching as **Bob Barker's** staged reunions of grandmothers and lost planet airmen (Continued on page 95)

What Does the Future Hold For Black Radio on the AM Band?

By NELSON GEORGE

(This is the second in a series of articles on black radio.)

■ NEW YORK — For most of its history, black radio has meant AM radio—usually stations at the far end of the dial with a narrow broadcasting range. Over the years, "personality" radio was the norm on those stations, with local deejays maintaining a loyal following through entertaining patter and strong identification with the community. In its heyday AM was where blacks (and many whites) turned for the best and the newest in black music.

Today black AM radio finds itself in a difficult position. With the advent of black FM they no longer have a monopoly on the music and their audience has, in many cases, slipped substantially. What programming direction black AM should take in the '80s is the subject of considerable discussion today. Some say more news and talk, emphasizing community affairs, is the way to go. Others feel more musical diversity would maintain a sizeable audience, still others advocate

some combination of both approaches.

Ragan Henry, former president of the National Association of Black Owned Broadcasters and owner of seven radio stations, says he feels black AM is "definitely going to become a vehicle for more education and information to be given to the black audience. With black FM stations serving the community's musical needs, this shift away from music to a public affairs orientation is what the smart AM stations are already doing."

Philadelphia's WDAS-AM has utilized a public affairs-oriented format since Unity Broadcasting, owners of the National Black Network, purchased the station in November 1979. "Our AM programming is built around two talk programs, one in the morning and afternoon, with a large news block in each day part," says Cody Anderson, general manager of WDAS AM and FM. "We also program some gospel during the day and oldies at

(Continued on page 93)



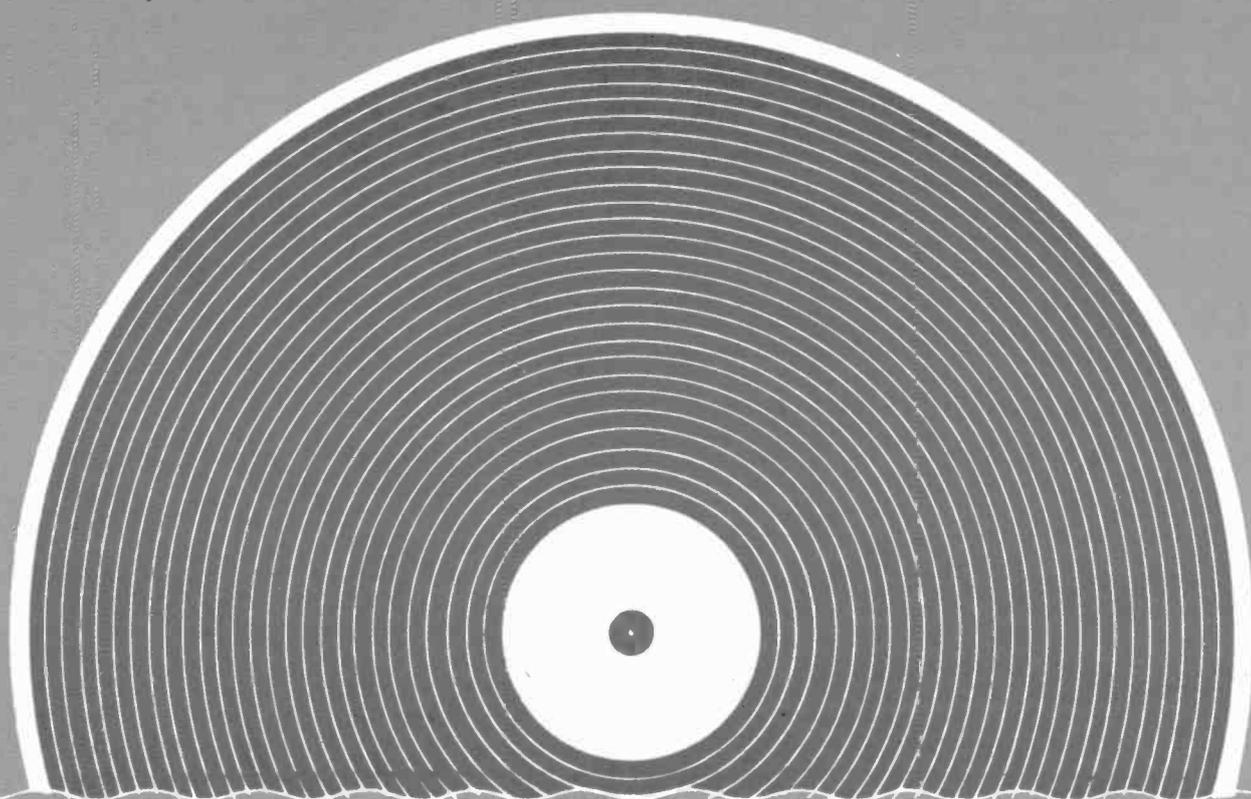
"That's all fine, but is it a number on WABC...?"

MUSEXPO '81

**7th Annual
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Record World Black Oriented Music

Black Music Report

By NELSON GEORGE

■ Since the major labels entered the black music field in earnest during the early 1970s, the independent labels have found the going tougher and tougher. Both black radio and black retailers are impressed (and to some degree intimidated) by the economic strengths of a CBS or WEA, and usually give them breaks small labels would never receive.

So this week's column looks at the music of small labels. Significantly, most of these records hark back to the virtues of soul music, where the vocal was of paramount importance and the arrangement was subservient to the song.

"For That Dollar Bill" (Juana) by **Tommy Tate** has a witty lyric by **David Camon** reminiscent of the O'Jays' "For the Love of Money" in its listing of the evils money can produce. Veteran vocalist Tate gives it a lively reading, adding some humorous ad libs at the fade.

"Stubborn Kind of Fellow" (Hotlanta) by **Joe Graham** is one of the first releases by this new black-owned label. The **Marvin Gaye** classic is interpreted here with a Johnny Taylorish vocal and a track that borrows heavily from the Gap Band's "Burn Rubber."

From the people who brought you **Clarence Carter's** excellent comeback album, Los Angeles' Venture label, comes "Tell 'Em I Heard It" by **Sandra Feva**. The lyric is pure soap opera R&B, and Feva's opening rap and vocal gives us the plot with emotion and skill.

Soul veteran **Don Covay** has a rap record on New York's Newman label (212-787-9168) called "Badd Boy," which isn't original, but has several amusing lines and benefits greatly by Covay's high spirited delivery. Look for Covay to sign with a major label soon.

Mel Sheppard's "I Love Making Love to You" on TSOB ("the Sound of Brooklyn") is just a so-so disco record, but it does suggest the power of Sheppard's voice. I saw him at a Apollo Amateur Night three years ago and, while he didn't win, his strong, gritty style impressed a very tough audience. Definitely a talent to watch.

"Stop Dogging Me Around" (Mutt & Jeff) is a classic tune from the Stax catalogue beautifully rendered by **Joyce Lawson** and perfectly produced by **Joey Jefferson**.

Jackie Moore's "Who's Next, Who's Now" (Kayvette) unites this talented singer with a slinky **Allen Toussaint** lyric, a pronounced use of New Orleans "third line" rhythms, and an unusually adventurous **Brad Shapiro** production. Moore's voice, a crackling rhythm track, and (believe it or not) a vocal bridge recalling the one Prince uses in "Head," make this one of 1981's more danceable and fascinating records.

A LOOK BACK: Sixteen years ago this month a soul classic was released by Atlantic Records. The singer, a Detroit native named

Wilson Pickett, was well respected but hadn't yet broken through to stardom. No one knew what to expect from his sessions in Memphis with the musicians of Stax Records, but **Jerry Wexler's** suggestion that Pickett record there was pure inspiration. "In the Midnight Hour," written by Pickett and guitarist **Steve Cooper**, was the first of many soul successes for Pickett, and the record is still as exciting in 1981 as it was in '65. Pickett is now on EMI-America and performing live with the fervor of a young man.

MUSIC OF NOTE: English pop musicians have always been open to different forms of music, incorporating new elements into basic rock 'n' roll whenever possible. Their use of the blues and later (Continued on page 83)

Black Oriented Album Chart

APRIL 18, 1981

- GAP BAND III**
Mercury SRM 1 4003 (PolyGram)
- WINELIGHT**
GROVER WASHINGTON, JR./Elektra 6E 305
- BEING WITH YOU**
SMOKEY ROBINSON/Tamla T8 375M1 (Motown)
- THE TWO OF US**
YARBROUGH & PEOPLES/Mercury SRM 1 3834 (PolyGram)
- GRAND SLAM**
ISLEY BROTHERS/T-Neck FZ 37080 (CBS)
- IMAGINATION**
WHISPERS/Solar BZLI 3578 (RCA)
- THE DUDE**
QUINCY JONES/A&M SP 3721
- RADIANT**
ATLANTIC STARR/A&M SP 4833
- MAGIC**
TOM BROWNE/Arista/GRP 5503
- THREE FOR LOVE**
SHALAMAR/Solar BZLI 3577 (RCA)
- HOTTER THAN JULY**
STEVIE WONDER/Tamla T8 373M1 (Motown)
- LICENSE TO DREAM**
KLEER/Atlantic SD 19288
- FANTASTIC VOYAGE**
LAKESIDE/Solar BZLI 3720 (RCA)
- IN OUR LIFETIME**
MARVIN GAYE/Tamla T8 474M1 (Motown)
- MY MELODY**
DENIECE WILLIAMS/ARC/Columbia FC 37048
- STONE JAM**
SLAVE/Cotillion SD 5224 (Atl)
- HOUSE OF MUSIC**
T.S. MONK/Mirage WTG 19121 (Atl)
- HOW 'BOUT US**
CHAMPAIGN/Columbia JC 37008
- PARTY TILL YOU'RE BROKE**
RUFUS/MCA 5159
- A WOMAN NEEDS LOVE**
RAY PARKER JR. & RAYDIO/Arista AL 9543
- CELEBRATE**
KOOL & THE GANG/De-Lite DSR 9518 (PolyGram)
- MIRACLES**
CHANGE/Atlantic/RFC SD 19301
- TO LOVE AGAIN**
DIANA ROSS/Motown M8 951M1
- LOVE IS**
ONE WAY/MCA 5163
- 'NARD**
BERNARD WRIGHT/Arista/GRP 5011
- TWICE AS SWEET**
TASTE OF HONEY/Capitol ST 12089
- CALL IT WHAT YOU WANT**
BILL SUMMERS AND SUMMER'S HEAT/MCA 5176
- TURN THE HANDS OF TIME**
PEABO BRYSON/Capitol ST 12138
- MAGIC MAN**
ROBERT WINTERS & FALL/Buddah BDS 5732 (Arista)
- ALL AMERICAN GIRLS**
SISTER SLEDGE/Cotillion SD 17027 (Atl)
- VERY SPECIAL**
DEBRA LAWS/Elektra 6E 300
- LOVE LIFE**
BRENDA RUSSELL/A&M SP 4811
- LET'S BURN**
CLARENCE CARTER/Venture VL 1005
- JERMAINE**
JERMAINE JACKSON/Motown M8 948M1
- PERFECT FIT**
JERRY KNIGHT/A&M SP 4843
- AUTOAMERICAN**
BLONDIE/Chrysalis CHE 1290
- FEEL ME**
CAMEO/Chocolate City CCLP 2016 (PolyGram)
- ARETHA**
ARETHA FRANKLIN/Arista AL 9538
- IT'S JUST THE WAY I FEEL**
GENE DUNLAP FEATURING THE RIDGEWAYS/Capitol ST 12130
- TENDERNESS**
OHIO PLAYERS/Boardwalk FW 37090
- SKYYPORT**
SKYY/Salsoul SA 8537 (RCA)
- CITY NIGHTS**
TIERRA/Boardwalk FW 36995
- EVERYTHING IS COOL**
T-CONNECTION/Capitol ST 12128
- GUILTY**
BARBRA STREISAND/Columbia FC 36750
- CONNECTIONS AND DISCONNECTIONS**
FUNKADELIC/LAX JW 37087
- DEE DEE**
DEE DEE SHARP GAMBLE/Phila. Intl. JZ 36370
- KEEP ON IT**
STARPOINT/Chocolate City CCLP 2018 (PolyGram)
- THERE MUST BE A BETTER WORLD SOMEWHERE**
B.B. KING/MCA 5162
- TOUCH**
CON FUNK SHUN/Mercury SRM 1 4002 (PolyGram)
- BARRY & GLODEAN WHITE**
Unlimited Gold FZ 37054 (CBS)

PICKS OF THE WEEK

A WOMAN NEEDS LOVE
RAY PARKER JR. AND RAYDIO—Arista AL 9543



Parker and Raydio (vocalist **Arnell Carmichael**, drummer **Larry Toibert**) have created another excellent package of black pop music. From the catchy title song that opens side one to "So Into You," which closes side two, these eight Ray Parker compositions are all beautifully crafted. "Old Pro" and "All in the Way You Get Down" both have witty, entertaining lyrics.

KEEP ON IT
STARPOINT—Chocolate City CCLP 2018 (PolyGram)



This six-member self-contained group's second album has strong black radio appeal, its eight tunes mixing ballads and funk with considerable polish. Starpoint is at its best when **Renee Diggs** sings lead, as on "I Want To Be Your Lover" and "For You." Her voice has an ethereal, airy quality reminiscent of **Deniece Williams**.

TURN UP THE MUSIC
MASS PRODUCTION—Cotillion SD 5226 (Atl)



Mass Production's forte has always been a raunchy, fun mix of funk and rock; on songs like "Turn Up the Music," "Saucey" and "Clinch Quencher," **Larry Marshall's** tough vocals fit the music's aggressive tone. But this nine-piece band has another side. The single "I Can't Believe You're Going Away" is a great pop love song, one of 1981's best musical moments.

BARRY & GLODEAN
BARRY WHITE AND GLODEAN WHITE—Unlimited Gold FZ 37054 (CBS)



The characteristic **Barry White** sound—lush orchestrations, slinky rhythms, sensual lyrics—is very apparent on this album of duets with his wife **Glodean**. Supported by **Vella Cameron's** lyrics and **Gene Page's** stylish arrangements, the Whites present a relaxing ten-song set. "The Better Love Is (The Worse It Is When It's Over)" stands out.

Record World Black Oriented Singles



APRIL 18, 1981

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

APR. 18	APR. 11		WKS. ON CHART
1	1	BEING WITH YOU SMOKEY ROBINSON Tamla 54321 (Motown) (2nd Week)	10
2	5	JUST THE TWO OF US GROVER WASHINGTON, JR./Elektra 47103	11
3	8	WHEN LOVE CALLS ATLANTIC STARR/A&M 2312	8
4	6	SUKIYAKI TASTE OF HONEY /Capitol 4953	11
5	4	IT'S A LOVE THING WHISPERS/Solar 12154 (RCA)	14
6	2	DON'T STOP THE MUSIC YARBROUGH & PEOPLES/Mercury 76085 (PolyGram)	19
7	9	HOW 'BOUT US CHAMPAIGN/Columbia 11 11433	11
8	3	BURN RUBBER GAP BAND/Mercury 76091 (PolyGram)	17
9	11	AI NO CORRIDA QUINCY JONES/A&M 2309	9
10	10	MAGIC MAN ROBERT WINTERS & FALL/Buddah 624 (Arista)	12
11	7	THIGHS HIGH (GRIP YOUR HIPS AND MOVE) TOM BROWNE/Arista/GRP 2510	13
12	17	A WOMAN NEEDS LOVE (JUST LIKE YOU DO) RAY PARKER JR. & RAYDIO/Arista 0592	7
13	18	WHAT CHA GONNA DO FOR ME CHAKA KHAN/Warner Bros. 49692	5
14	12	BON BON VIE (GIMME THE GOOD LIFE) T.S. MONK/Mirage 3780 (Atl)	14
15	16	TAKE IT TO THE TOP KOOL & THE GANG/De-Lite 810 (PolyGram)	8
16	21	MAKE THAT MOVE SHALAMAR/Solar 12192 (RCA)	6
17	20	WHAT TWO CAN DO DENIECE WILLIAMS/ARC/Columbia 60504	7
18	22	GET TOUGH KLEER/Arista 3788	7
19	19	PRAISE MARVIN GAYE/Tamla 54322 (Motown)	9
20	13	WATCHING YOU SLAVE/Cotillion 46006 (Atl)	17
21	34	YEARNING GAP BAND/Mercury 76101 (PolyGram)	4
22	15	PERFECT FIT JERRY KNIGHT/A&M 2304	20
23	23	YOU LIKE ME DON'T YOU? JERMAINE JACKSON/Motown 1503	8
24	14	ALL AMERICAN GIRLS SISTER SLEDGE/Cotillion 46007 (Atl)	12
25	24	EVERYTHING IS COOL T-CONNECTION/Capitol 4968	10
26	32	TONIGHT WE LOVE RUFUS/MCA 51070	6
27	35	KEEP ON IT STARPOINT/Chocolate City 3223 (PolyGram)	6
28	37	YOUR LOVE IS ON THE ONE LAKESIDE/Solar 12188 (RCA)	4
29	29	ONE WAY LOVE AFFAIR SADANE/Warner Bros. 49663	8
30	30	RAPTURE BLONDIE/Chrysalis 2485	10
31	31	BE YOURSELF DEBRA LAWS/Elektra 47084	8
32	39	CALL IT WHAT YOU WANT BILL SUMMERS & SUMMERS HEAT/MCA 51073	4
33	28	FEEL ME CAMEO/Chocolate City 3222 (PolyGram)	9
34	38	YOU'RE LYING LINX/Chrysalis 2401	5
35	36	YOU'RE TOO LATE FANTASY/Pavillion 6 6407 (CBS)	11
36	40	BAD COMPANY ULLANDA McCULLOUGH/Atlantic 3804	5
37	25	FANTASTIC VOYAGE LAKESIDE/Solar 12129 (RCA)	20
38	26	CELEBRATION KOOL & THE GANG/De-Lite 807 (PolyGram)	25



39	27	TOGETHER TIERRA/Boardwalk 8 5702	20
40	54	PARADISE CHANGE /Atlantic/RFC 3809	2
41	33	I JUST LOVE THE MAN JONES GIRLS/Phila. Intl. 6 3121 (CBS)	18
42	52	GIVE IT TO ME BABY RICK JAMES/Gordy 7197 (Motown)	3
43	43	BIRTHDAY PARTY RHYME GRANDMASTER FLASH & THE FURIOUS FIVE/Sugarhill 759	6
44	51	DOUBLE DUTCH BUS FRANKIE SMITH/WMOT 8 5356	5
45	47	FEEL IT REVELATION /Handshake 8 5305	6
46	62	SUPERLOVE SKYY/Salsoul 2136 (RCA)	3
47	49	GOLDEN TOUCH ROSE ROYCE/Whitfield 49681 (WB)	4
48	57	LATELY STEVIE WONDER/Tamla 54323 (Motown)	3
49	63	SWEET BABY STANLEY CLARKE & GEORGE DUKE/Epic 19 01052	2
50	60	WHAT ARE YOU GOING TO DO WITH IT BETTY WRIGHT/Epic 19 51009	3
51	56	LADY'S WILD CON FUNK SHUN/Mercury 76099 (PolyGram)	3

CHARTMAKER OF THE WEEK

52	—	JUST CHILLIN' OUT BERNARD WRIGHT Arista/GRP 2511	1
53	—	HURRY UP AND WAIT ISLEY BROTHERS/T-Neck 6 02033 (CBS)	1
54	61	LET ME BE THE ONE WEBSTER LEWIS/Epic 19 51014	3
55	41	TRY A LITTLE TENDERNESS OHIO PLAYERS/Boardwalk 8 5708	7
56	42	WHAT A FOOL BELIEVES ARETHA FRANKLIN/Arista 0591	9
57	44	I AIN'T GONNA STAND FOR IT STEVIE WONDER/Tamla 54320 (Motown)	16
58	46	LOVERS AFTER ALL MELISSA MANCHESTER AND PEABO BRYSON/Arista 0587	10
59	—	MAKE YOU MINE SIDE EFFECT/Elektra 47112	1
60	66	BODY FEVER BAR-KAYS/Mercury 76097 (PolyGram)	2
61	67	CAN YOU FEEL IT JACKSONS/Epic 19 01032	2
62	68	LIVING INSIDE MYSELF GINO VANNELLI/Arista 0588	2
63	—	BODY MUSIC STRIKERS/Prelude 8025	1
64	—	YOU ARE EVERYTHING ELOISE LAWS/Liberty 1063	1
65	—	LOVE DON'T STRIKE TWICE BLACKBYRDS/Fantasy 910	1
66	—	PULL UP TO THE BUMPER GRACE JONES/Island 49697 (WB)	1
67	69	INVITATION TO LOVE DAZZ BAND/Motown 1507	3
68	70	RAPPER DAPPER SNAPPER EDWIN BIRDSONG/Salsoul 2135 (RCA)	6
69	—	NEXT TIME YOU'LL KNOW SISTER SLEDGE/Cotillion 46012 (Atl)	1
70	59	MY LADY ONE WAY/MCA 51054	5
71	55	IN LOVE'S TIME DELEGATION/Mercury 76094 (PolyGram)	5
72	—	ONE ALONE MICHAEL WYCOFF/RCA 12179	1
73	53	MOMENT OF WEAKNESS ENCHANTMENT/RCA 12163	7
74	45	8TH WONDER SUGARHILL GANG/Sugarhill 753	16
75	48	NEVER GONNA GIVE YOU UP PATRICE RUSHEN/Elektra 47113	8



Black Music Report (Continued from page 82)

reggae, two black musical styles, has been well documented. The latest fad in England today is to use African musical techniques in what would otherwise be straightforward English rock. **Adam and the Ants** and **Spandau Ballet** are two of England's hottest new bands, and both make great music of third-world vocal choruses and rhythms. The Ants' single "Antmusic," which is receiving a strong push from Epic in America, is the most successful mating of English rock and these non-European techniques. What is potentially disturbing about the trend is the possibility that Adam and his comrades will, like the **Rolling Stones** and the **Police**, build an international following on "borrowed" concepts while the originators remain shrouded in

obscurity.

SHORT STUFF: Twennynine, drummer **Lenny White's** band, and the makers of Capezio jazz shoes are holding "Fancy Dancer" dance contests in Los Angeles, Washington, D.C., Detroit, Chicago, Cleveland and New York during April. The promotion is in conjunction with Twennynine's spring 1981 tour . . . New York's Harlem World disco and several local community groups sponsored a benefit concert at the club for the mothers of Atlanta's murdered children on April 6. Among those who performed at the concert were **Eartha Kitt**, Malaco Records' **Freedom**, and DJ **Starsi**. Segments of the show were filmed for German television.

Record World Single Picks

Pop

JIMMY CLIFF—MCA 51094

ANOTHER SUMMER (prod. by Cliff-Dixon-Tranel) (writer: Cliff) (Sunflower/Irving, BMI) (3:45)

Forget your preconceptions about Cliff and reggae when you hear this marvelous cut. The rhythm flows effortlessly at a mid-tempo pace, while Cliff's brilliant pop vocals are decorated with silky chorus spills and subtle guitar/keyboard colors. Guaranteed to brighten your day.

LAUREN WOOD—WB 49713

HALF AS MUCH (prod. by Bunetta-Chudacoff) (writers: Wood-Pelsone) (Creeping, Licking, BMI/Special, ASCAP) (3:30)

Wood's delicious vocal is delivered first class courtesy of the stellar Bunetta-Chudacoff production. A golden hook, glistening keyboards, and—most of all—Lauren's sweet phrasing make this a top pop-A/C contender.

DEVO—WB 49715

GATES OF STEEL (prod. by Devo) (writers: group) (Devo/Nymph, BMI) (3:32)

Live and crazy and totally Devo is this single from the new "Devo Live" EP. Previously found on the "Freedom of Choice" album, its wall-of-sound guitar grind and Mark Mothersbaugh's vocal frenzy should satisfy AOR listeners.

SPIRIT—Rhino 008

TURN TO THE RIGHT (prod. not listed) (writers: California-Cassidy) (Square Snuff, BMI) (3:36)

Randy California's time-honored guitar work and vocals are made available on this cut from the previously unreleased 1972 "Potatoland" LP. An interesting period piece from the seminal California band.

JOHN CALE—A&M 2329

DEAD OR ALIVE (prod. by Thorne) (writer: Cale) (UnderCover, BMI) (3:51)

Cale's roots music has given inspiration to many, regardless of how raw or challenging its form. He offers a radio consumable rocker here from his new "Honi Soit" LP, with catchy keyboard riffs and a standout rhythm section.

NOAH'S ARC—Medical 00681

EVERYTIME I HOLD YOU (prod. by Bogdonoff-Fox) (writers: Fox-Bogdonoff) (J'sali, ASCAP) (3:00)

Charley Bogdonoff and Pam Fox are the principals on this affecting ballad. Fox's yearning vocal lead and pretty keyboard lines are aimed at pop-A/C radio.

DOC HOLLIDAY—A&M 2328

NEVER ANOTHER NIGHT (prod. by Allom) (writers: Samuelson-Brookshire) (Cain-Matthews/Rachael, BMI) (3:41)

These southern rockers know how to make blood boil, and they waste no time on this initial single form their debut LP. Multi-vocal leads and soaring guitars spell AOR-pop heavy rotation.

KATHY BARNES—Handshake 8-70069

IN THE BEAT OF A HEART (prod. by Montgomery) (writers: Henley-Barnes) (House of Gold, BMI) (3:25)

Biting guitar explosions greet the listener on this powerful debut by the young rocker. Barnes' whip-like vocal is enough to open more than a few AOR and pop ears. Special plaudits for the outstanding arrangement.

LINK—Mirus 6001

ALL FOR YOU (prod. by Hatfield) (writer: Hatfield) (Murios/Mighty Matthew, ASCAP) (3:58)

Serpentine keyboards open and later blend with guitar whines on this affecting title track from the Cleveland-based quintet's latest LP. Ron Marrone's devilish vocal is perfect for the ominous mood.

LEONORE O'MALLEY—Polydor 2166

BY THE WAY, NOW (THE BEST THING THAT EVER HAPPENED) (prod. by Michael/Lana & Paul Sebastian) (Seacoast, BMI) (3:18)

The initial release from her forthcoming namesake LP is a bright pop ballad. Sparkling piano melodies decorate her attractive vocal. A big hook will find its way onto pop and A/C formats.

SISTER SLEDGE—Cotillion 46012

NEXT TIME YOU'LL KNOW (prod. by Walden) (writers: Walden-Willis) (Walden/Gratitude Sky, ASCAP/Irving, BMI) (3:57)

This is the kind of heartwarming ballad that finds its way onto any format. The vocals—both in lead and harmony—are breathtakingly beautiful, and a passionate sax solo gives an added radio touch.

KELLY MARIE—Coast to Coast 6-02002

FEELS LIKE I'M IN LOVE (prod. by Yellowstone) (writer: Dorset) (Desert Rain, ASCAP) (3:50)

The British songstress turns this tune by Ray Dorset (writer of Mungo Jerry's "In the Summertime") into a scintillating dancer. Already hot on the club level, it has the enticing vocal and electronic cleverness to cross big on pop.

B.O.S./Pop

SPINNERS—Atlantic 3814

LONG LIVE SOUL MUSIC (prod. by Zager) (writer: Hutch) (Warner-Tamerlane/It's The Song, BMI) (3:59)

John Edwards' vocal captures the essence of this lively cut from the "Labor of Love" LP. A powerhouse rhythm—arranged by Michael Zager & Willie Hutch—sends the message home in what could turn out to be an anthem.

WOODS EMPIRE—Tabu 6-02024

THE BOOGIE'S GONNA GET YOU (prod. by Crawford) (writers: Rice-Woods) (Interior, BMI) (3:27)

The L.A.-based aggregation should create quite a stir with this second generation "Monster Mash." The idea evolves into a contagious urban contemporary dance track with hectic vocal conventions and inventive rhythmic attractions to keep the body movin'.

JAMES BROWN—Polydor 2167

GIVE THAT BASS PLAYER SOME (PART 1) (prod. by Brown) (writer: S. Brown) (Third World, ASCAP) (3:52)

Scat and jive and funky rhythm guitar runs keep Brown in the center of hip city dance circles. He gives the bass player some much-deserved recognition on this limber leg-mover, and it all sounds right.

TWENNYNINE WITH LENNY

WHITE—Elektra 47120

MY MELODY (prod. by Dunn-White) (writers: White-Willoughby-Miller, Jr.) (Mchoma, BMI/Pure Love, ASCAP) (4:03)

Vocalist Tanya Willoughby works well with White and Co. on this infectious dancer. Mellifluous keyboards and an agile bass are spotlighted.

SOLOMON BURKE—Soultown 3001

BETTIN ON AMERICA (prod. by Freeman-Bailey) (writers: Freeman-Bailey) (Julian, BMI/Climb Road, ASCAP) (4:40)

Burke goes the song-with-a-message route with this new ballad. His soulful vocal is backed by a shimmering chorus and restrained percussion, but it's the powerfully-delivered lyrics that count.

BILLY PRESTON—Motown 1511

A CHANGE IS GONNA COME (prod. by Paich-Preston) (writer: Cooke) (Kags, BMI) (3:47)

From "The Way I Am" LP comes this classic Sam Cooke remake with a fresh arrangement. Dramatic piano lines and backing vocals support Billy's showcase vocal.

MARVA KING—Planet 47924

DO YOU WANT TO MAKE LOVE (prod. by Perry) (writers: Chase-Haberman-Jacobson-Parker) (ATV, BMI) (3:55)
The Flint, Michigan native debuts with this single from her forthcoming "Feels Right" LP. It's a seductive ballad that showcases her agile, multi-octave vocal. Glorious strings wrap the invitation for pop-A/C and black radio formats.

DONNA WASHINGTON—Capitol 4991

'SCUSE ME, WHILE I FALL IN LOVE (prod. by Jackson) (writers: Lasley-Vandross) (Almo/Uncle Ronnie's, ASCAP) (3:55)

Washington's supercharged vocal is loaded with lusty surprises on this energetic slice from her forthcoming "Going For The Glow" LP. Penned by Luther Vandross & David Lasley—two of pop music's finest session vocalists—it's a stunning, rhythmic dancer.

RANDY CRAWFORD—WB 49709

WHEN I LOSE MY WAY (prod. by LiPuma) (writer: Richards) (Kiongazi, BMI) (3:41)

Crawford's multi-dimensional vocal quivers and shakes with heated emotional intensity on this upbeat initial release from her forthcoming "Secret Combination" LP. Supported by an all-star band, she hints at gospel and funk with just enough pop gloss on the hook for crossover success.

MILLIE JACKSON—Spring 043

I HAD TO SAY IT (prod. by Jackson-Shapiro) (writers: Jackson-Shapiro) (Double Ak-Shun/Kayvette/Possie, BMI) (4:38)

Wouldn't it be great to have Millie at your next party? This funky funtime cut may be the next best thing, as the ribald vocalist/entertainer stays loose among the backing vocals/dissonant guitar/funky bass heavy traffic.

BARBARA MASON—WMOT 8-70077

ON AND OFF (prod. not listed) (writer: Mason) (Mighty Three, BMI) (3:20)

Mason's strong, experienced mid-range is delightful on this self-penned, snappy spin from her latest LP. A fine hook and the well-crafted call and response vocal arrangement should get radio acceptance.

SILVER PLATINUM—SRI 00011

ONE MORE CHANCE (prod. by group-Pace) (writer: Johnson) (Bayard, BMI) (3:30)

The Florida-based trio emphasizes in soft, sincere vocals on this warm ballad from the self-titled LP. The song builds in intensity around the vocal plea, with minimal yet tastefully-arranged instrumental backing.

Record World Album Picks



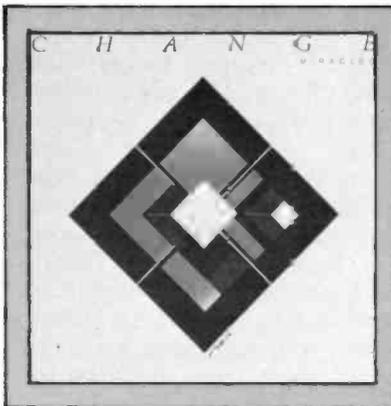
DEV-O LIVE

Warner Bros. MINI 3548 (5.99)
Originally a promotional EP, this 12-incher brings six in-concert favorites to America's Devo-tees at a somewhat affordable price. Including "Girl U Want," "Gates Of Steel" and the ubiquitous "Whip It," this disc comes packaged in light industrial-grade clear plastic with a single cardboard inner liner. It saves trees.



FANTASY

Pavillion JZ 37151 (CBS) (7.98)
The single "You're Too Late" proved to be an auspicious debut for this quartet, reaching number one on the RW disco chart and top thirty BOS. While the airtight rhythm tracks are an important feature, it's the vocals that really set them apart from the competition, and gives cuts like "Funky Song" "Love Explosion" and "You Can't Lose" varied appeal.



MIRACLES

CHANGE—Atlantic SD 19301 (7.98)
This group's winning combination of tasty European tracks and urgent vocals took listeners on a "Lover's Holiday" that began in dance clubs, crossed to radio and resulted in a gold-certified debut LP. Their second LP, which begins with a journey to "Paradise" and features cuts like "Hold Tight" and "Heaven Of My Life," is headed in the same direction.



ARE YOU GONNA BE THE ONE

ROBERT GORDON—RCA AFL1-3775 (8.98)
This could be the one for Gordon, as far as hits are concerned. "Someday, Someway" and the title cut, both by New York songwriter Marshall Crenshaw, are delightful tunes that could easily penetrate many radio formats as singles. With more new and vintage songs produced impeccably by Gordon, Lance Quinn and Scott Litt, this is one of Gordon's best LPs yet.

NIGHTHAWKS

Original Soundtrack Music by KEITH EMERSON—Backstreet/MCA BSR-5196 (8.98)



Emerson mixes his keyboard/synthesizer wizardry, classical composition skills, European flair and rock 'n' roll spirit in music for the film with Sly Stallone. The danceable "Nighthawks" and "I'm a Man" are airplay items.

BARRY & GLODEAN

BARRY & GLODEAN WHITE—Unlimited Gold FZ 37054 (CBS) (8.98)



There's nothing but harmony in the White household, judging by this collection of love songs in the great R&B duo tradition. This sumptuous recording will delight fans with songs like "You're the Only One" and "You."

SPACE CADET/SOLO FLIGHT

KC—T.K. 614 (7.98)



KC travels his old stomping grounds and explores some new galactic sectors on this solo LP. The title cut is persuasively syncopated from beginning to end, while "I Ask Myself" and "What's Wrong" are highlights.

GALAXIAN

THE JEFF LORBER FUSION—Arista AL 9545 (8.98)



Keyboardist/composer Lorber exploits his soulful edge with Stanley Clarke (guest bassist) and Donny Gerard (vocals) on "Monster Man." He plays with rhythms of all descriptions on other cuts suitable for jazz, pop and black stations.

STREET TOUGH

BEN E. KING—Atlantic SD 19300 (7.98)



On this mainly self-produced effort with collaborations from writers Alhanti & Palmer, and the title cut produced by Ray Chew), King's vocals ride the top of galloping rhythm tracks like "Staying Power."

SHUFFLE 'N' CUT

STRAIGHT EIGHT—RCA AFL1 3979 (8.98)



A discovery of Pete Townshend, this quartet debuts with lots of power chords and fortissimo vocal choruses, as might be expected. "Sorry," "I Can't Stop" (with its screaming sax break) captures the spirit.

EXPRESSIONS OF LIFE

HEATH BROS.—Columbia FC 37126 (8.98)



Two cuts produced by Jimmy Heath's son James Mtume, "Dreamin'" and "Use It (Don't Abuse It)," give this album an R&B crossover shot, while Jimmy's flowing sax lines and Percy's subtle bass figures will appeal to the jazz mainstream.

ONE DAY IN YOUR LIFE

MICHAEL JACKSON—Motown M8 956M1 (8.98)



A compilation chronicling the development of one of today's hottest artists, including cuts from the Jackson Five like "Don't Say Goodbye Again," and early solo material such as "You Are There." For fanatics.

PLAY TILL IT HURTS

STANLEY FRANK—A&M SP 3928 (7.98)



Those in the know will tell you that Canadian-born and bred Frank's "S'Cool Days," a 1967 hit up there, is an underground classic of sorts. On this album, tough rockers like "Rocco's Girl" and "Dying To Live" could take him above ground stateside.

GUITAR MUSIC

LEO KOTTKE—Chrysalis CHR 1328 (7.98)



Once again, Kottke puts his amazing technique and gentle melodic gifts to work creating acoustic music that can be soothing and captivating. The weeping slide of "Available Space" is a good place to start.

PSYCHEDELIC JUNGLE

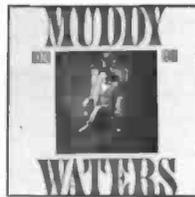
THE CRAMPS—IRS SP 70016 (A&M) (7.98)



With all the nouveau psychedelia from England lately, it's about time for a little homegrown, complete with eye-boggling lettering. "Primitive" has the perfect balance of tortured vocals and groaning guitars.

KING BEE

MUDDY WATERS—Blue Sky JZ 37064 (CBS) (7.98)



Waters continues to refine his classic blues style, with the production and lightning guitar of Johnny Winter to add a 1980s perspective. "King Bee" is a fitting theme song, and Muddy's brittle slide on "Sad Sad Day," is inimitable.

Goody Inc., Stolon Found Guilty

(Continued from page 3)

would not say if new indictments would be forthcoming, he did say that the Justice Department and the FBI would continue their investigation of counterfeiting activity "at a much quicker pace."

Jules Yarnell, special counsel, anti-piracy for the Recording Industry Association of America, said that the verdict "demonstrates the fact that there are counterfeits being handled by major retailers, notwithstanding the protests from people in the retail community that (the RIAA) has made up its figures." The RIAA has worked closely with the Justice Department in its investigation of counterfeiting activity. RIAA president Stanley Gortikov's claim at the NARM convention last year that counterfeits were in 90 percent of retail outlets caused a great deal of resentment among retailers.

The FBI's investigation into counterfeiting was based on the undercover "ModSoun" operation, which saw agents pose as record retailers in an attempt to locate bogus record and tape merchants. While the Goody charges are not linked directly to this operation, the FBI met the counterfeiters whose product was bought by Goody through

"ModSoun" activity.

The charges against Goody Inc. and Stolon grew out of a series of transactions that took place during the summer of 1978. During that period convicted counterfeiters George Tucker and Frank Carroll sold bogus eight-tracks and cassettes to a combination of middlemen. Chief among the middlemen was Norton Verner, who initially sold counterfeit tapes to Goody buyer Sam Stolon via Jeffrey Collins and Spencer Pearce, and later sold the tapes directly to Stolon. Verner, who was given immunity by the government in return for his testimony, was the prosecution's most important witness. During the trial, defense lawyers Gold and Holmes repeatedly told the jury that Verner's testimony couldn't be trusted because he was a criminal.

Early in the trial, the prosecution proved that Stolon had bought tapes manufactured by Tucker and Carroll. The two counterfeiters identified as theirs dozens of boxes of tapes brought into the courtroom that were confiscated from Goody's Maspeth, Queens headquarters and from Pickwick International's warehouse in Minneapolis.

The interstate transportation

of stolen property charges involve the sending of several thousand tapes from Queens to Minneapolis.

While the defense conceded that Stolon had indeed bought counterfeit tapes, attorneys Gold and Holmes maintained that Stolon didn't know the origin of the bogus product and had acted "stupidly," but not criminally.

The key question put to the jury was whether or not Stolon knew the tapes were counterfeit when he bought them and sent them to Pickwick International.

Via testimony from Verner, Pearce, and Goody employees involved in the Stolon purchases of bogus tapes, prosecutor Jacobs argued that because of the "totality of circumstances," Stolon had to know that the tapes he purchased were counterfeit.

The jury found Stolon guilty of copyright infringement and ITSP regarding the "Grease" soundtrack. Sam Goody Inc. was found guilty of charges pertaining to "Grease," Andy Gibb's "Flowing Rivers," and Eric Clapton's "Slowhand."

Hank Williams Book Party



Singer Tony Bennett (left) gets a copy of Chet Flipppo's biography of country great Hank Williams, "Your Cheatin' Heart," autographed by the author at a recent press party in New York celebrating the book's publication.

PolyGram Ups Linda Walker

NEW YORK—Linda Walker has been named promotion coordinator, rock department, PolyGram Records, Inc., it was announced by Jerry Jaffe, vice president, rock

department. In her new post, Walker will assist in all areas of rock promotion. She joined PolyGram Records in October 1979 in the advertising department.

Disco File Top 40

APRIL 18, 1981

1. **LOVE (IS GONNA BE ON YOUR SIDE)**
FIREFLY/Emergency (12") EMDS 6515
2. **GET TOUGH**
KLEER/Atlantic (12") SD 19288
3. **BODY MUSIC**
STRIKERS/Prelude (12") PRLD 608
4. **BREAKING AND ENTERING**
DEE DEE SHARP GAMBLE/Phila. Intl. (12") JZ 36370 (CBS)
5. **HEARTBEAT**
TAANA GARDNER/West End (12") WES 22132
6. **PARADISE**
CHANGE/Atlantic/RFC (12") SD 19301
7. **DON'T STOP**
K.I.D./Sam (12") S 12337
8. **YOUR LOVE**
LIME/Prism (12") PDS 409
9. **WALKING ON THIN ICE**
YOKO ONO/Geffen (12") 49683 (WB)
10. **AI NO KORIDA**
QUINCY JONES/A&M (12") SP 3721
11. **LAY ALL YOUR LOVE ON ME**
ABBA/Atlantic (12") SD 17023
12. **ALL AMERICAN GIRLS**
SISTER SLEDGE/Cotillion (12") SD 16027 (Atl)
13. **RAPTURE**
BLONDIE/Chrysalis (LP cut) CHE 1290
14. **MAKE THAT MOVE**
SHALAMAR/Solar (12") BZL1 3577 (RCA)
15. **IT'S A LOVE THING**
WHISPERS/Solar (12") BZL1 3578 (RCA)
16. **DYIN' TO BE DANCIN'**
EMPRESS/Prelude (12") PRLD 606
17. **WON'T YOU LET ME BE THE ONE**
MICHAEL McGLOIRY/Airwave (12") AW12 94964
18. **PULL UP TO THE BUMPER**
GRACE JONES/Island (12") 49697 (WB)
19. **HIT 'N' RUN LOVER**
CAROL JIANI/Ariola (12") OP 2208
20. **HILLS OF KATMANDU/WISHBONE**
TANTRA/Importe/12 (LP cuts) MP 310
21. **WIND ME UP**
R.J.'S LATEST ARRIVAL/Buddah (12") DSC 144
22. **I HEAR MUSIC IN THE STREET/SEARCHING TO FIND THE ONE**
UNLIMITED TOUCH/Prelude (12"/LP cut) PRL 12184
23. **THIGHS HIGH (GRIP YOUR HIPS AND MOVE)**
TOM BROWNE/Arista/GRP (12") 5503
24. **CAN YOU HANDLE IT**
SHARON REDD/Prelude (LP cut) PRL 12181
25. **FEEL IT**
REVELATION/Handshake (12") 4WB 5309
26. **BAD COMPANY/ROCK ME**
ULLANDA McCULLOUGH/Atlantic (12"/LP cut) SD 19296
27. **FEELS LIKE I'M IN LOVE**
KELLY MARIE/Coast to Coast (12") 4Z8 02023 (CBS)
28. **IF YOU FEEL IT**
THELMA HOUSTON/RCA (12") JD 12216
29. **BURN RUBBER**
GAP BAND/Mercury (12") SRM 1 4003 (PolyGram)
30. **SOUL/HEAVEN ABOVE ME**
FRANKIE VALLI/MCA (LP cuts) 5134
31. **SET ME FREE**
THREE DEGREES/Ariola (LP cut) OL 1501 (Arista)
32. **YOU'RE TOO LATE**
FANTASY/Pavillion (12") 4Z8 6408 (CBS)
33. **QUE PASA/ME NO POP I**
COATI MUNDI/Ze/Antilles (12") AN 807
34. **GET UP (ROCK YOUR BODY)**
202 MACHINE/Fire-Sign (12") FST 1451
35. **PERFECT FIT**
JERRY KNIGHT/A&M (12") SP 4843
36. **TO CUT A LONG STORY SHORT/ THE FREEZE**
SPANDAU BALLET/Chrysalis (LP cuts) CHR 1331
37. **MAKE YOU MINE**
SIDE EFFECT/Elektra (12") 47112
38. **NIGHTS (FEEL LIKE GETTIN' DOWN)**
BILLY OCEAN/Epic (12") 48 02049
39. **DON'T STOP THE MUSIC**
YARBROUGH & PEOPLES/Mercury (12") SRM 1 3834 (PolyGram)
40. **FANTASTIC VOYAGE**
LAKESIDE/Solar (12") BXL1 3720 (RCA)

The Jazz LP Chart

APRIL 18, 1981

1. **WINELIGHT**
GROVER WASHINGTON, JR./Elektra 6E 305
2. **MAGIC**
TOM BROWNE/Arista/GRP 5503
3. **MOUNTAIN DANCE**
DAVE GRUSIN/Arista/GRP 5010
4. **VOICES IN THE RAIN**
JOE SAMPLE/MCA 5172
5. **VOYEUR**
DAVID SANBORN/Warner Bros. BSK 3546
6. **THE DUDE**
QUINCY JONES/A&M SP 3721
7. **ALL AROUND THE TOWN**
BOB JAMES/Columbia/Tappan Zee C2X 36786
8. **'NARD**
BERNARD WRIGHT/Arista/GRP 5011
9. **IT'S JUST THE WAY I FEEL**
GENE DUNLAP FEATURING THE RIDGEWAYS/Capitol ST 12130
10. **LATE NIGHT GUITAR**
EARL KLUGH/Liberty 4T 1079
11. **GALAXIAN**
JEFF LORBER FUSION/Arista AL 9545
12. **CARNAVAL**
SPYRO GYRA/MCA 5149
13. **THE HOT SHOT**
DAN SIEGEL/Inner City IC 1111
14. **ALL MY REASONS**
NOEL POINTER/Liberty LT 1094
15. **INHERIT THE WIND**
WILTON FELDER/MCA 5144
16. **CALL IT WHAT YOU WANT**
BILL SUMMERS & SUMMER'S HEAT/MCA 5178
17. **BY ALL MEANS**
ALPHONSE MOUZON/Pausa 7087
18. **GIVE ME THE NIGHT**
GEORGE BENSON/Qwest/WB HS 3453
19. **DIRECTIONS**
MILES DAVIS/Columbia KC2 36472
20. **KISSES**
JACK McDUFF/Sugarhill SH 247
21. **NIGHT PASSAGE**
WEATHER REPORT/ARC/Columbia JC 36793
22. **YOU MUST BELIEVE IN SPRING**
BILL EVANS/Warner Bros. HS 3504
23. **THIS TIME**
AL JARREAU/Warner Bros. BSK 3434
24. **LET ME BE THE ONE**
WEBSTER LEWIS/Epic FE 36878
25. **BEYOND A DREAM**
NORMAN CONNORS & PHAROAH SANDERS/Arista/Novus AN 302
26. **OUTBRO**
AZYMUTH/Milestone M 9097 (Fantasy)
27. **GOTHAM CITY**
DEXTER GORDON/Columbia JC 36853
28. **LIVE AT MONTREUX**
MINGUS DYNASTY/Atlantic SD 16031
29. **MR. HANDS**
HERBIE HANCOCK/Columbia JC 36578
30. **SIDE BY SIDE**
RICHIE COLE WITH PHIL WOODS/Muse MR 5237

NARM Entertainment *(Continued from page 41)*

think they'll be the sleeper act of the convention; they'll stun anybody who hasn't heard about them before."

The convention opens and closes with two A&M acts, Chuck Mangione and Peter Allen respectively. The latter, whose stock has risen considerably since his acclaimed shows at Radio City Music Hall earlier this year, was one of the final acts booked. Bergman had gone after Mangione, and later received a call from A&M president Gil Friesen offering him Allen's services as well. Said Bergman succinctly: "Anyone who's ever seen Peter Allen knows he's one of the most exciting performers around."

Bergman added that there is a strong likelihood Mangione will be joined for his opening night performance by Dizzy Gillespie and Chick Corea, both of whom make guest appearances on Mangione's forthcoming A&M album.

Pavarotti's appearance is billed as a reception at which the celebrated singer will "personally meet and greet NARM members."

NARM Underway

(Continued from page 3)
Video Into the Retail Music Environment: How To Sell Sight With Sound," is directed at "novices," according to Cohen. The session is for those "not in the (video) business who have questions," said Cohen. "This is geared to encouraging those that haven't entered video to do so."

Immediately following this session, at 11 a.m., "Video II — Marketing Video in the Retail Music Environment: How It's Done Now; How To Do it Better," will be presented for "those already in the business who want to do a better job," according to Cohen.

Jim Schwartz of Schwartz Brothers and Herb Mendelsohn, CP, marketing, CBS Video Enterprises, will be featured speakers for the Video I session. The Video II session will feature representatives from Crazy Eddie's, Fathers and Sons and other retailers already involved with video.

The session on counterfeiting and home taping, "Your Unseen Competitors: How to Deal with Them," has been cancelled because NARM lawyers felt it wasn't right to discuss counterfeiting while the Sam Goody Inc. counterfeiting trial is still in progress. (The Goody trial recently ended, and the jury reached a verdict last week.) Cohen did say, however, that the NARM board of directors would meet privately with representatives of the Recording Industry Association of America (RIAA) and key label executives to discuss counterfeiting.

Bergman explained that it is Pavarotti's policy to sing one night and rest the next, and that the artist will be performing in Miami the night before he comes to NARM. "We're just going to have him greet the convention," said Bergman, "but there'll be a piano in the room, and I have a suspicion that he'll sing a little bit."

Stephanie Mills, who'll appear at the black music luncheon on April 13, represents the sort of borderline-superstar artist that NARM executive VP Joe Cohen feels benefits most from exposure to the retail and rack communities present at these affairs. Bergman agrees with Cohen, but believes NARM should go a step further and set aside one night to showcase three or four middle-level bands. The idea, he said, has not met with warm reception, but he vowed to continue to fight for multi-artist showcases.

Bergman's only disappointment in putting together the entertainment schedule was in not being able to book what he considers "a real rock artist." The Charlie Daniels Band, which will perform following the NARM Scholarship Awards dinner on April 13, comes close, said Bergman, "but is still more country than rock."

"Last year I got involved a little bit and we almost got the Eagles. We had sort of a commitment from them, and Irving Azoff (the group's manager) worked hard to get them here, but at the last second Joe Walsh decided he'd rather be in the studio than play-

ing a concert. So that fell through. I've felt for a long time that we need a major rock band at NARM, because that's what so much of the business is about. We came close to getting Styx this year, but it couldn't be worked out because they're touring right now."

While praising the labels for their efforts in helping him line up talent, Bergman also scored them for what he perceives to be an attitude that "rock acts won't draw at NARM."

"George Thorogood didn't draw well last year," he said, "but that was a scheduling problem. He came on late at night after everyone had been out for the evening, and there just weren't many people ready to go to a concert at that hour. The labels' position is not a good one, because the convention is made up of younger people than it was in the past. They're knowledgeable, they're into the music, and they want to hear it."

Another change in this year's program finds Larry Gatlin emceeding the Awards Banquet. In previous years NARM has hired comedians who, according to Bergman, "knew nothing about the music industry and didn't really care. This year we tried to get someone from within the industry who'd be a little more concerned. Larry Gatlin should do a great job."

Opening night will also feature a filmed tribute to John Lennon, plus a prepared statement in memory of the slain artist to be read by Bergman himself.

UA Music Promotes Linda Wohl

■ LOS ANGELES — Harold Seider, president of United Artists Music, has announced the appointment of Linda Wohl as director of legal and business affairs. She has been a member of the legal staff of

the music publishing company since 1977.

Formerly based in New York, Wohl will now relocate to the United Artists Music headquarters in Los Angeles.

Terry Gregory Feted



Celebrating the release of Handshake artist Terry Gregory's first album and single, "Just Like Me," Handshake president Ron Alexenburg (left) recently hosted a dinner reception in Los Angeles. Pictured with Alexenburg and Gregory are, from left: Joel Newman, Handshake's director, west coast operations, and music publisher Al Gallico, whose company, L & G Productions, produced the album.

Mobile Fidelity Sets New Releases

■ LOS ANGELES—Mobile Fidelity Sound Lab has announced that it is releasing Blondie's "Parallel Lines" and Fritz Reiner & the Chicago Symphony Orchestra's "Also Sprach Zarathustra" on Original Master Recording LPs this month.

Mobile Fidelity is also releasing three more Original Master Recording cassettes: Cat Stevens' "Tea for the Tillerman," Kenny Rogers' "Greatest Hits," and "The Power & The Majesty" (a storm and train demonstration record).

Songwriter Expo Set

■ LOS ANGELES — David Foster, Cynthia Weil, Dino Fekaris and Randy Goodrum will highlight a series of panels at the fifth annual Songwriter Expo, to be held June 6 and 7 at Beverly Hills High School. Also featured will be songwriters Allee Willis and Marty Panzer; EMIA/Liberty A&R vice president Don Grierson; and Hal Spencer, president of Church Music Publishing.

The BMI-sponsored Los Angeles Songwriters Showcase, producers of the event, will announce more names shortly.

Exhibit booths for the weekend are available to all interested organizations. For information write to the L.A. Songwriters Showcase, 6772 Hollywood Blvd., Los Angeles 90028. Phone: (213) 462-1382.

W.M.O.T. Relocates

■ LOS ANGELES — Alan Rubens, president of the CBS-distributed W.M.O.T. label, has announced the relocation of the label's east and west coast offices. The new address for the company headquarters in Philadelphia is 1228 Spruce Street, Philadelphia, Pa. 19107. The telephone number is (215) 985-0606. The Los Angeles office is now located at 8961 Sunset Blvd., second floor, Los Angeles 90069. The telephone number is (213) 276-9330.

MUSEXPO Bookings Up

■ NEW YORK — According to MUSEXPO president Roddy S. Shashoua, space bookings for MUSEXPO '81—7th Annual International Record/Video and Music Industry Exposition and Conference in America—are surpassing last year's confirmations up to this date. MUSEXPO will be held November 1-5 at the Fort Lauderdale Hotel and Marina, Florida.

Shashoua also announced that, for the seventh consecutive year, Australian participants will be granted 70 percent subsidies under their Export Market Development Grants. Forty-five nations are expected to attend the conference, Turkey for the first time.

Record World Latin American

Record World en Puerto Rico

By FRANKIE BIBILONI

■ Al iniciarse el mes de Abril, la empresa disquera Orfeón de Puerto Rico, organizará una serie de promociones para la artista **Lupita D'Alessio**, quien estará de visita exclusivamente para promover en forma especial su disco con la canción "Punto y Coma," aquí comienza a programarse en radio con mucha frecuencia . . . **Ismael Miranda** (Fania) presenta un nuevo tema que va enfilando rumbo al éxito; "Galera Tres." Apenas se dió a conocer en la radio y la respuesta del público fué muy buena, por lo que se espera que este tema sea uno de los que coloquen nuevamente a Ismael como artista consagrado entre nuestro público. Ismael Miranda prepara nuevas sorpresas para el '81, pues será entonces cuando dé a conocer novedosos temas, tanto en salsa como en boleros, pues bien es sabido que el popular cantante ha triunfado en ambos géneros . . . "No me provoques," fué la pieza que nos

permitted conocer a **Néstor Torres II**, agrupación musical que cuenta con unas formidables secciones de cuerdas, percusiones y metales que tiene presencia en la mayoría de los surcos—?

La destacada banda también juega muy bien con la flauta. **Néstor Torres II** graba en exclusiva para el nuevo sello discográfico Suave Records que preside la diámana compositora y productora **Sylvia Rodríguez** . . . Para los fanáticos de la salsa caliente le recomendamos el álbum "No me Provoques," con **Néstor Torres II** y su banda . . . **Eliás López** y compañía regresaron de Chile . . . Sus presentaciones en la televisión Chilena constituye todo un éxito y su más reciente grabación "¿Quién Toca?" se ha ido a las nubes prácticamente en cuestión de días . . . Su representante discográfico, **Nelson Velázquez** de Liznel Records, está que no cabe de gozo por esto . . .

(Continued on page 90)

Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



■ En llamada recibida desde San Antonio, Texas, **Joe Cayre**, presidente de Caytronics Corp., y Cayre Industries, me notifica la salida también de su empresa de **Dick Carter**, brillante ejecutivo al cual le dediqué hace unas semanas unas cuartillas por su amplia ejecutoria. Según **Joe Cayre**, **Dick Carter** está en negociaciones con **Rinel Sousa**, vicepresidente de Caytronics, para hacerse cargo de la distribución en Estados Unidos de un conocido catálogo multinacional, que recientemente no renovara contrato con su actual distribuidor. (Para evitar dudas, no se trata de RCA) Al mismo tiempo, Joe me traslada optimísticamente el buen desarrollo de las ventas y la intensificación de la promoción de las líneas representadas y producidas por su empresa. "Me encanta la idea de estar de nuevo en el frente de batalla, ya que últimamente había dedicado demasiado tiempo en las oficinas. Como ves, estoy reactivando los asuntos en Texas" . . . Bueno, realmente me sonaba muy optimista . . . En otra línea me notificó **Rinel Sousa**, desde Puerto Rico, que se encontraba descansando un poco esta semana, antes de volar a Nueva York y Miami, donde haría contacto con nuestras oficinas. Sousa declinó comentarios con respecto a su asociación o posible asociación con **Dick Carter**, de quien se expresó muy encomiásticamente. "De momento, no tengo ningún plan fijo, pero sé que Dick tiene grandes amigos en la empresa contactada por él y me dará a conocer los resultados próximamente. De momento, no hay nada en el tintero," hubo de expresarme Sousa en un tono de voz en extremo alegre, en contraste con su habitual durante los últimos años. ¡Las vacaciones deben de estar obrando el milagro!



Fernando Ubiergo

Sergio Rosemblatz de CBS, Coral Gables, me anuncia la firma por CBS, internacionalmente, del artista español **Danny Daniel**. Es indudable que Discos CBS anda con características bien agresivas últimamente . . . En vuelo directo de Orlando, Florida, a Miami, piloteando su propio avión, nos visita el siempre buen amigo **Alfonso Saínez**, recordado siempre por su filiación con el afamado grupo español **Los Pekinikes**, que tantos triunfos lograran hace algunos años. (¿Se acuerdan de "Hilos de Seda?") Bueno, Alfonso ha logrado triunfos rotundos en su carrera como ginecólogo, asistiendo a madres de altas esferas en sus alumbramientos, lo cual le ha proporcionado amplia evolución económica. No obstante ello, sus triunfos en esta carrera no han enfriado para nada sus inquietudes artísticas. Hace algunos años lanzó un long playing como solista que obtuvo éxito en varias áreas y ahora, está lanzando su nueva producción, en



Rojas and Infante

cual luce sus grandes habilidades como intérprete, así como de productor. La grabación, con algunos números rock, especiales para España, donde el "rock" anda de éxito, siguiendo la indicación de su gran amigo **Revert**, y números de baladas sentimentales que me parece pudieran abrirle un gran camino internacional al buen amigo e incansable creador, ¡Saludos, Alfonso! . . . y gracias por el paseo en avión . . . **Luisa María Güell**, artista cubana radicada en España, me envía nota que dice: "Mis cariñosos saludos desde Madrid, donde sale un nuevo sencillo de mi long-playing "Ayer te ví." El 1ro de Abril estaré en Caracas para hacer televisión. Luego iré a Colombia y Ecuador, donde mi disco ya clasifica en el Hit Parade. Estoy muy contenta, esperando llegarme a México también, con **Fanny Schatz** como empresaria" . . . ¡Me alegro de tus éxitos Luisa María! . . . Y hablando de **Fanny Schatz**, mucho me alegraron todos los recuerdos

(Continued on page 89)



A LA VANGUARDIA



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LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

San Francisco

By KOFY (OSCAR MUNOZ)

1. QUERER Y PERDER
DYANGO—Odeon
2. EL PAPATURRO
HERMANOS FLORES—AI
3. YA NO REGRESO CONTIGO
LUPITA D'ALESSIO—Orfeon
4. SI QUIERES VERME LLORAR
LISA LOPEZ—Hacienda
5. SI TU QUISIERAS
LOS BUKIS—Profono
6. OH GRAN DIOS
ROCIO DURCAL—Pronto
7. QUIERO DORMIR CANSADO
EMMANUEL—Arcano
8. JUNTOS (TOGETHER)
TIERRA—Boardwalk
9. DE TI ENAMORADO
OSCAR D'LEON—T.H.
10. NO HAY NOVEDAD
LUIS Y JAIME—Ariola

Tampa

By WSOL (ALVARO DIAZ)

1. SAMBA
CAMILO SESTO
2. AMAR ES ALGO MAS
JOSE LUIS RODRIGUEZ
3. NO TE APARTES DE MI
ROBERTO CARLOS
4. AUTOPISTA
TRIANGULO
5. PERDONAME
CAMILO SESTO
6. MI NUEVA CANCION
BARRY WHITE
7. LA RADIO
DYANGO
8. UNA LAGRIMA MIA
ANDRES MONTERO
9. DEVANEOS
LUIS GARDEY
10. LA BAMBA
CHARANGA CASINO

Tucson

By KXEW (RAUL AGUIRRE)

1. EL DIA QUE PUEDES
EMMANUEL
2. LO SIENTO MI AMOR
LUPITA D'ALESSIO
3. EL MEJOR DE MIS AMIGOS
JOSE AUGUSTO
4. HAY AMORCITO
SUNNY OZUNA
5. LO NUESTRO ERA AMISTAD
SONIA RIVAS
6. UN DIA A LA VEZ
LOS TIGRES DEL NORTE
7. QUE BONITO FUERA
LOS FABULOSOS
8. EN OTRA CAMA
LOLITA
9. DISCULPAME
LOLITA
10. LA PALABRA ADIOS
RUBEN BLADES

San Antonio

By KVAR-FM (JOSE RICARDO BRIONES)

1. SI QUIERES VERME LLORAR
LISA LOPEZ—Hacienda
2. PROHIBICIONES
LOLITA—CBS
3. AHORA NO
LOLITA DE LA COLINA—Profono
4. YA NO REGRESO CONTIGO
LUPITA D'ALESSIO—Orfeon
5. QUERER Y PERDER
DYANGO—Odeon
6. PRIMER AMOR
YURI—Profono
7. TODO SE DERRUMBO DENTRO DE MI
EMMANUEL—Arcano
8. VIDA
ALICIA JUAREZ—Profono
9. DISCULPAME
VIKKIE CARR—CBS
10. YA NO ME INTERESA
CHELO—Musart

Ventas (Sales)

El Paso

1. SI QUIERAS VERME LLORAR
LISA LOPEZ—Hacienda
2. LAS GAVIOTAS
CACTUS COUNTRY BAND—Hacienda
3. JUNTOS (TOGETHER)
TIERRA—Boardwalk
4. EL CHUBASCO
CARLOS Y JOSE—T.H.
5. AMARGO DOLOR
LA MIGRA—Mar Int.
6. YA NO REGRESO CONTIGO
LUPITA D'ALESSIO—Orfeon
7. QUIERO DORMIR CANSADO
EMMANUEL—Arcano
8. DIEZ ANOS
CHELO—Musart
9. ESPERANZAS
YURI—Profono
10. NO ME SE RAJAR
VICENTE FERNANDEZ—CBS

Albuquerque

1. UN DIA A LA VEZ
LOS TIGRES DEL NORTE—Fama
2. SI QUIERES VERME LLORAR
LISA LOPEZ—Hacienda
3. EL CHUBASCO
CARLOS Y JOSE—T.H.
4. MAS DE LO QUE MERECIAS
LOS HUMILDES—Fama
5. NO ME SE RAJAR
VICENTE FERNANDEZ—CBS
6. NO PIDAS MAS PERDON
YOLANDA DEL RIO—Arcano
7. JUNTOS (TOGETHER)
TIERRA—Boardwalk
8. INOCENTE POBRE AMIGA
LUPITA D'ALESSIO—Orfeon
9. EL CORRIDO DE LINO RODARTE
LOS HURACANES DEL NORTE—Luna
10. NO ME ARREPIENTO DE NADA
ESTELA NUNEZ—Pronto

Puerto Rico

By FRANKIE BIBILONI

1. RESPIRARE
WILKINS—Wilk
2. AMADA MIA
CHEO FELICIANO—Vaya
3. LA RUEDA
LA SOLUCION—LAD
4. AMAR ES ALGO MAS
JOSE LUIS RODRIGUEZ—T.H.
5. GALERA TRES
ISMAEL MIRANDA—Fania
6. INOCENTE POBRE AMIGA
LUPITA D'ALESSIO—Orfeon
7. EL PIRAGUERO
CONJUNTO CLASICO—Lo Mejor
8. MI AMIGO EL PAYASO
WILLIE ROSARIO—T.H.
9. QUIEN TOCA?
ELIAS LOPEZ—Liznel
10. NO TE IMAGINAS
JOHNNY VENTURA—Combo

Denver

1. EL CHUBASCO
CARLOS Y JOSE—T.H.
2. SI QUIERES VERME LLORAR
LISA LOPEZ—Hacienda
3. PALABRAS TRISTES
LOS YONICS—Atlas
4. VALE MAS QUE LO CREAS
BEATRIZ ADRIANA—Peerless
5. LOS ALAMBRADOS
LOS BUKIS—Profono
6. LO SIENTO MI AMOR
LUPITA D'ALESSIO—Orfeon
7. LENA VERDE
NAPOLEON—Raff
8. PRUEBA DE AMOR
RITMO 7—Fama
9. SI TU TIENES LA PLATA
LOS FELINOS—Musart
10. CORRIDO DE MARTIN BONILLA
BALDO RAMIREZ—Aguila

Nuestro Rincon (Continued from page 88)

y mensajes que me envía, de tiempo en tiempo, con los intérpretes que representa. Vayan en esta columna mis mejores deseos para la grata amiga que siempre me tiene presente . . . Rosa Gustems de EMI-Odeón, España, me dice: "Tan sólo unas líneas para comunicarle que próximamente va a recibir "Disco de Oro" nuestra increíble Orquesta Mondragón, por su último LP "Bon Voyage" y eso tan sólo a un par de meses de su puesta en venta en el mercado español. Estamos seguros que pronto le comunicaremos que ha sido galardonado con el Disco de Platino." . . . También me alegro yo de tan buenas ventas con este producto "rockanrolero." oPr otra parte, me anuncia el lanzamiento de "Deprisa, deprisa" con la banda sonora del film que con el mismo título ganara recientemente el "Oso de Oro" del Festival de Cine de Berlín. Va a ser prontamente publicado en Francia, Bélgica, Alemania y Holanda, "Viva la Pachanga" por Salsadeverano, un long playing de música movidaailable y "Amor Biodegradable" por Los Rápidos, conjunto nobel de rock duro y espontáneo. Estos constituyen los teloneros en las actuaciones de la Orquesta Mondragón y han recibido total aceptación por la juventud española." . . . Acabo de recibir estas muestras, Rosa. Muy buenas, por cierto.

Los Fania All Stars se presentarán en el Carnegie Hall el Miércoles 15 de Abril a las 7:30 y 11:30. El concierto será presentado en conjunción con el último álbum del connotado grupo musical, titulado "California Jam," con cada uno de los artistas presentados en él. Serán Los Fania All Stars en este caso, Johnny Pacheco, Ray Barretto, Pappo Lucca, Roberto Roena, Bobby Valentín y Nicky Marrero. Bobby

Rodríguez se presentará también en un intercambio improvisado para la audiencia de rock. . . Jaime Román Canales de Discos Quatro, Chile, me envía muestra del tema con el cual obtuvo reconocimiento Fernando Ubierno en el pasado Festival de Viña del Mar, titulado "Pasajero de la luz" y dedicado a John Lennon. Fernando se llevó el Segundo lugar en el Festival con este número. Será inmediatamente publicado en España, México, Argentina, Ecuador y Colombia . . . Está logrando impacto Radio WOJO en Chicago con su programa "La Escala de la Fama," que sale los Miércoles de 8 a 10 de la noche al aire, en vivo desde el Teatro México de Chicago. Son maestros de ceremonia en este programa, Carlos Rojas y Jorge Infante, locutores de la emisora . . . Y ahora . . . ¡Hasta la próxima!

Joe Cayre, president of Caytronics Corp. and Cayre Industries, notified me by phone from San Antonio, Texas, that Dick Carter has resigned from his company. Cayre told me that Carter is in negotiations with his former vice president Rinel Sousa to acquire distribution rights in the States to a well-known multinational catalogue. Cayre sounded very optimistic about the sales and promotion of the different labels represented by Caytronics. Sousa, who called me from Puerto Rico, declined to make any comment regarding his association with Carter. At this time, he said, he doesn't have any immediate plans.

Sergio Rosemblatt from Discos CBS in Coral Gables has announced the signing of Spanish singer Danny Daniel . . . I was recently visited by Alfonso Sainz, former member of the Spanish group Los Pekinikes, who achieved big success some time ago with the tune "Hilos de Seda." Alfonso, who is a well-known gynecologist in Orlando, Fla.,

(Continued on page 90)

Nuestro Rincon (Continued from page 89)

has just produced a new album on which he demonstrates once more his abilities as a performer and producer. Congratulations, Alfonso! . . . I received a note from **Luisa María Güell**, a Cuban singer residing in Spain, about the release of her new single, "Ayer Te Ví." She also announced that she will perform on TV in Caracas in April. From there, she will fly to Colombia and Ecuador, where her latest LP is doing very well. Later on, she will perform in México City with **Fanny Schattz** as her personal manager. Congratulations, **Luisa!** . . . **Rosa Gustems** from EMI-Odeón in Spain has announced that **Orquesta Mondragón** will receive a gold award for sales of their latest LP, entitled "Bon Voyage." She expects the group will soon receive a platinum award. She also announced the release of the soundtrack for the film "Deprisa, Deprisa," winner of the "Oso de Oro" (Golden Bear Award) at the Film Festival in Berlin, and the release in France, Belgium, Germany and Holland of the LP by **Salsadeverano** entitled "Viva la Pachanga" and an album by **Los Rápidos** entitled "Amor Biodegradable."

The **Fania All Stars** will perform at Carnegie Hall on April 15 at 7:30 and 11:30 p.m. The concert will be presented in conjunction with their latest LP, "California Jam," with performances by **Johnny Pacheco**, **Ray Barretto**, **Papo Lucca**, **Roberto Roena**, **Bobby Valentín** and **Nicky Marrero**. **Bobby Rodríguez** will also perform at the show. . . . **Jaime Román Canales** from Discos Cuatro in Chile sent me a copy of a tune entitled "Pasajero de la Luz," recorded by **Fernando Ubierno**. The tune, which placed second at the recent Viña del Mar Festival, is dedicated to **John Lennon's** memory. The single will be released in Spain, México, Argentina, Ecuador and Colombia.

Record World en Puerto Rico

(Continued from page 88)

Sophy es la cantante non en Puerto Rico. No hay nadie que se le iguale en calidad de voz entre las intérpretes de su generación. Es única y el público así ha sabido aquilatarlo, pues la ha aceptado como indiscutible favorita. Cada una de sus presentaciones en televisión es esperada ansiosamente por miles de sus admiradores, no se diga de sus grabaciones de las cuales muchas se convierten en jits, y todas registran altas ventas . . . La artista del sello Velvet cuenta con su super éxito en la radio, su título es "Amor entre los Amores" . . . Genial! . . . Muy pobre la promoción periodística de los sellos CBS Internacional y Alhambra. Parece que las personas encargadas de este departamento no les interesa enviar información a los miembros de la prensa . . . Bueno, si a ellos no les interesa . . .

¡A mí tampoco! . . . **Wilkins** sonando fuerte su disco "Respiraré," grabación que registra ya considerables cantidades de discos vendidos y que definitivamente le ha abierto las puertas de la popularidad y ha entrado de lleno en el gusto popular . . . ¿Hasta la próxima!

Walker to Capitol

■ **LOS ANGELES**—Rob Walker has been appointed director, international operations, Australia and Latin America, Capitol/EMIA/Liberty Records Group, announced Helmut Fest, vice president, international operations.

Walker, who will be responsible for the coordination of promotion and marketing activity in Australia, New Zealand, Japan, Southeast Asia and Latin America, will be based at Capitol's Hollywood offices, where he will report directly to Fest.



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EMMANUEL
(RCA-Arcano)

(Salsa)
"La Rueda"
(Máximo Torres)
ORQ. LA SOLUCION
(LAD)

Latin American Album Picks



"FANTASMAS"

WILLIE COLÓN—Fania JM 590

Cuando tanta gente creativa y de talento toma parte en una creación, es indudable que esta puede llegar a características impresionantes. Este es el caso en esta producción de Willie Colón. Temas, arreglos, líricos, concepción en general brinda un brillante producto. Resaltan "Oh, qué será," (Ch. Buarque) "Celo," (Colón) "Toma mis manos," (Colón) "Mi sueño." (Martinho da Vila)

■ With all the creative people involved in this production, it had to be good. One of Willie Colón's best. "Sueño de papalote" (E. Blazquez), "Volar a Puerto Rico" (Colón) and "Al dormir" (Colón). Touches of salsa and Brazilian rhythm makes this a miracle. Superb job!

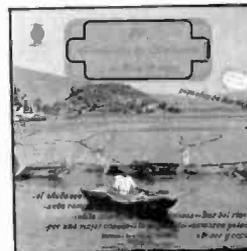


"EL DESPERTAR"

CONJUNTO TRADICION—Kubaney LP 30050

En producción de Jorge Cabrera y con Pepe Mora, Octavio Salazar y Tidel "Tony" Columbe en las partes vocales, el Conjunto Tradición de Miami nos brinda aquí ese característico sonido de la onda cubana bailable. Mueven a bailar en "Despertar," (J. Cabrera) "No voy a perdonarte," (J. Cabrera) "Me están cantando" (E. Padrón) y "Vuélveme a querer," (J. Dolores Quiñones)

■ Produced by J. Cabrera, with Pepe Mora, O. Salazar and Fidel Columbe as vocalists, this package brings back that distinctly Cuban sound of tropical music. "Levántate" (J. D. Quiñones), "Déjala Bailar" (J. Cabrera), "Condición" (D.A.R.).



"SU ONDA COUNTRY"

LOS RANCHERITOS DE MICHOCAN—

Arriba ARS 2013

Con "Piquetes de Hormigas" como éxito creciente, Los Rancheritos de Michoacán mezclan country y música mexicana con un encanto especial para esos mercados. "Flor del río," (V. Cordero) "Piquetes de Hormigas," (M. Oliva) "Pistoleros famosos" (J. Garza) y otras

■ "Los Piquetes de Hormigas" by Los Rancheritos de Michoacán, which is selling nicely on the west coast, is featured on this album, which also contains "Ando como la bala" (L. Turrubiates), "Por una mujer casada" (D.A.R.). Country-ranchera sound that could make it big.



"DEL TROPICO AL NORTE"

RAFAEL BUENDIA—Musart 10827

Acompañado por Los Regiomontanos, Rafael Buendía interpreta su música ranchera con sus arreglos, bajo la dirección de Filiberto García Hernández. Muy comerciales son "El mil novecientos cero," "El Bailador," "Ya los burros se murieron," "Es el amor" y otras.

■ Backed by Los Regiomontanos, with his own arrangements, Rafael Buendía performs his own very commercial ranchera tunes. "La Maromera," "Mi Zacatecas," "Arenita" and "Tiripetio."

Record World Classical

Korngold's Tragedy, Rossini's Gaiety

By SPEIGHT JENKINS

■ NEW YORK—However forgotten the Viennese composer Erich Wolfgang Korngold was at his death in 1957, movie buffs and such vigorous disciples as Charles Gebhardt and Julius Rudel have brought his art very much alive today. Indeed, they have given his name a popularity it never had in the United States when he was alive. And it has been appropriate, for no composer ever did more to raise the level of film music. His scores for 18 films, including "Captain Blood," stand up today as virtually perfect examples of the genre of "movie music."

Rudel made New Yorkers (and on tour, Los Angelenos) familiar with the composer's most important opera, *Die Tote Stadt*, which has in its soprano aria, Marietta's "Lied," one of the sure show-stoppers of 20th-century opera. Now comes CBS with a recording of his earlier *Violante*, a careful recording overseen by Korngold's son, record producer George. It is a very interesting opera, even more so because its composer was only a teenager when he composed it. The liner notes make much of the fact that he composed music for such a passionate story before having experienced passion himself. The writer, I believe, gives too little credit to human imagination. The young Korngold was very advanced emotionally and intellectually. He could read and could obviously involve himself in the throes of passion—much as did some of the female Victorian novelists—without having yet experienced it. The scoring of *Violante* is excellent, the orchestration is brilliant, and the use of voices very good indeed. The only thing keeping

the opera from revival today is that the melodic invention, vital to this type of work and story, often flags. But not, to me, nearly as often as in *Die Tote Stads*. True, there is no Marietta's "Lied" in *Violante*, but somehow there is less rewriting of the same material and more overall excitement.

The story, a grim one, is laid in Italy and would have been perfect for Korngold's Italian contemporaries—Mascagni, Leoncavallo or Montemezzi. A woman is enraged at the seduction and death of her sister and seeks to seduce the seducer so she can have her husband kill him. She tells her estranged husband of her plans, arranging a particular song as a code for the time her husband should break into her bedroom and slay the seducer. The only problem is that when she gets the seducer in the bedroom, she is compelled to admit that she is a fraud—she is in love with him. The husband rushes in to find them in each other's arms; she tells him the truth. In a rage the husband stabs at the lover and *Violante*, his wife, interposes herself in front of the blow, catching the knife in her heart. She dies happy, because she had not yet been unfaithful to her husband.

There is a lot of splendid color in the composition, but the opera really has its great moments in the scenes between *Violante* and her lover, Alfonso. Their scene, perfervid, romantic and thoroughly inspired, rises to a simply marvelous duet. The final scene falls a bit in inspiration, but earlier there is a splendid opening aria by *Violante* that would be a

(Continued on page 95)

Classical Retail Tips

■ This month London Records is issuing a two-record set to accompany the new autobiography of Luciano Pavarotti. Though the material has been released, even re-released, before, chances are that this album will become the big bestseller of the spring. Called *Pavarotti: My Own Story* as is the book, the album seems on the surface to be an uncommonly well chosen exemplar of the tenor's best work on records,

with a predictably heavy selection from his bel canto repertory, the works which are perfectly attuned to his voice. Such lovely pieces as "Prendi, l'anel ti dono," from Bellini's *La Sonnambula*, the less showy aria from *La Fille du Regiment*, "Quanto e bella" from *L'Elisir d'Amore* vie with some Tosti and some religious arias. It is a mix that will delight the legions of Pavarotti fans eager to buy whatever London produces.

Classical Retail Report

APRIL 18, 1981

CLASSIC OF THE WEEK



VERDI

LA TRAVIATA

SUTHERLAND, PAVAROTTI,
BONYNGE

London Digital

BEST SELLERS OF THE WEEK

VERDI: LA TRAVIATA—Sutherland, Pavarotti, Bonyngé—London Digital

PLEASURE SONGS FOR FLUTE—Wilson—Angel

KORNGOLD: VIOLANTE—Marton, Jerusalem, Janowski—CBS

NEW YEARS EVE GALA—Maazel—DG Digital

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

SAM GOODY/EAST COAST

BACH: BRANDENBURG CONCERTOS—Leonhardt—Pro Arte

BRAHMS: VIOLIN CONCERTO—Perlman, Giulini—Angel

CHOPIN: ETUDES, PRELUDES, POLONAISES—Pollini—DG

CHOPIN: SCHUMANN: CELLO SONATAS—Rostropovich, Argerich—DG

KORNGOLD: VIOLANTE—CBS

MAHLER: SYMPHONY NO. 10—Levine—RCA Digital

LUCIANO PAVAROTTI: VERISMO ARIAS—London Digital

STERN 60TH BIRTHDAY CELEBRATION—CBS

VERDI: AROLDO—Caballe, Queler—CBS

VERDI: LA TRAVIATA—London Digital

KING KAROL/NEW YORK

CHOPIN, SCHUMANN: CELLO SONATA—Rostropovich, Argerich—DG

CORIGLIANO: ALTERED STATES FILM SCORE—RCA

PLEASURE SONGS FOR FLUTE—Angel

KORNGOLD: VIOLANTE—CBS

MAHLER: SYMPHONY NO. 10—Levine—RCA Digital

NEW YEAR'S GALA—DG Digital

STERN 60TH BIRTHDAY CELEBRATION—CBS

VIRTUOSO TRUMPET CONCERTOS OF THE BAROQUE—Pro Arte

VERDI: FALSTAFF—Taddei, Karajan—Philips Digital

VERDI: LA TRAVIATA—London Digital

SPECS/MIAMI

LAZAR BERMAN AT CARNEGIE HALL—CBS Digital

MUSSORGSKY: PICTURES AT AN EXHIBITION—Davis—Philips

NEW YEAR'S GALA—DG Digital

PAVAROTTI'S GREATEST HITS—London

POPS ON THE MARCH—Williams—Philips

ITZHAK PERLMAN AND ANDRE PREVIN PLAY A DIFFERENT KIND OF BLUES—Angel

ROSSINI: L'ITALIANA IN ALGERI—Horne, Scimone—RCA

RENATA SCOTTO AND MIRELLA FRENI SING OPERA DUETS—London

RAVI SHANKAR: RAGAS—DG

VERDI: LA TRAVIATA—London Digital

RADIO DOCTORS/MILWAUKEE

PLEASURE SONGS FOR FLUTE—Angel

KREISLER, VOL. III—Perlman—Angel

LISZT: LATE PIANO WORKS—Brendel—Philips

MAHLER: SYMPHONY NO. 3—Tennstedt—Angel Digital

MOZART: IDOMENEO—Telefunken

MUSSORGSKY: PICTURES AT AN EXHIBITION—Davis—Philips Digital

NEW YEAR'S GALA—DG Digital

PAVAROTTI'S GREATEST HITS—London

SIBELIUS: VIOLIN CONCERTO—Jenson, Ormandy—RCA

VERDI: LA TRAVIATA—London Digital

DISCOUNT RECORDS/SAN FRANCISCO

BARTOK: PIANO CONCERTOS NOS. 2, 3—Ashkenazy, Solti—London

GOLDMARK: QUEEN OF SHEBA—Hungaraton

MUSIC OF ANCIENT GREECE—Harmonia Mundi (Import)

KORNGOLD: VIOLANTE—CBS

MAHLER: SYMPHONY NO. 3—Tennstedt—Angel Digital

POPS ON MARCH—Williams—Philips

PROKOFIEV: PIANO CONCERTOS NOS. 2, 3—Ashkenazy, Solti—London Digital

ROSSINI: L'ITALIANA IN AIGIERI—Home, Scimone—RCA

STERN 60TH BIRTHDAY CELEBRATION—CBS

VERDI: LA TRAVIATA—London Digital

TOWER RECORDS/SEATTLE

ELLY AMELING: THINK ON ME—PCBS

BEETHOVEN: SEPTET, OPUS 20—Academy of St. Martins—Philips

BARTOK: DUOS—Perlman, Zukerman—Angel

CHOPIN: ETUDES, PRELUDES, POLONAISES—Pollini—DG

PLEASURE SONGS FOR FLUTE—Angel

MAHLER: SYMPHONY NO. 10—Rattle—Angel

MOZART: SYMPHONIES NOS. 21-24—Marriner—Philips

SPANISH SONGS OF THE RENAISSANCE—De los Angeles—Seraphim

STERN 60TH BIRTHDAY CELEBRATION—CBS

WAGNER: TRISTAN UND ISOLDE—Dernes, Vickers, Karajan—Angel

Record World International

Warwick Mines Country Gold With TV Album Packages in U.K.

By AL CUNNIFF

■ NASHVILLE — Ask the owners of London-based Warwick Records which category of music has proven most successful in the label's massive TV marketing campaign over the past 10 years, and they'll answer with one word: "country."

Ian and Anne Miles, who own Warwick and its associated (and very healthy) pressing and distribution operations which cover the U.K., visited here last week to sign and scout new deals with Nashville-based artists for TV merchandising campaigns through Warwick.

"Warwick was the first company to promote a single-name country artist package through television," Ian said. "That was Tammy Wynette, with our 1977 release. We licensed the material

from CBS, and the LP went British platinum (over 300,000 units). It's now nearing 400,000 units." Warwick's TV ads promote albums at retail outlets—there is no mail-order business on the country cover, modern chart, and country "classics" packages which the company offers.

In 1980 Warwick saw its Boxcar Willie album go gold (over 100,000). The firm has also enjoyed success with packages on George Hamilton IV, Conway Twitty, a "Country Fest" compilation, and Don Gibson (two packages).

Warwick is readying a Moe Bandy package, to be called "The Great American Cowboy." While visiting Nashville, Ian and Anne

(Continued on page 101)

England

By VAL FALLOON

■ LONDON—Much talk here this week about the future of PRT Records. Lord Grade's Associated Communications Corporation (ACC) is willing to sell the company, pressing plant, distribution operation—an excellent system—and the recording studios, "if the price is right." The company continues trade and MD Derek Honey says PRT is doing well now. Ian Miles, entrepreneurial chief of Multiple Sound distributors, which owns the Warwick label, among other assets, is said to be interested in a merger with PRT. Miles is currently in the U.S., but it is understood that though purchase would be out of the question, there may be a basis for a mutually profitable joint organization. The PRT factory currently presses product for Ariola, Magnet, BBC Records, many small labels and of course its own catalogue . . . Records and tapes rate as number three after clothing and confectionary in teenagers' buying priorities, according to a recent survey by Mintel Ltd. Out of the 2.3 billion pounds spent by the eleven to seventeen age group, six percent went on music products—\$146 million . . . Bucks Fizz won the Eurovision song contest this year with an Andy Hill/John Danter title "Making your Mind Up." The disc charts at number five this week and is released internationally by RCA. It is the U.K.'s fourth Eurosong winner . . . The BPI will now allow "odddity" singles into the charts. These include cassette singles as long as they are priced at a minimum of fifty pence, and have at most twenty minutes playing time. Seven and twelve-inch records will all qualify now, and all unit sales of one title will be put together for chart status calculation.

MORE VIDEO: Virgin has started a new video division, to be headed by Pete Stone, previously marketing director of Virgin retail. At the same time, Virgin retail has started to stock hi-fi and video hardware, TV sets and TV games . . . Virgin also released a single by Members Of The Great Train Robbery Gang, titled "Ronnie Biggs—He Was Only The Tea Boy." Richard Branson, the label's chairman, has stated that all royalties will go to friends of Biggs in Brazil who are caring for his son . . . Changes at Chappel Music Publishing: Alan Melina is upped to GM, commercial affairs. Ian Reid is promoted to

(Continued on page 93)

Japan

By CARMEN ITOH

■ TOKYO—Gary Numan vacationed in Japan for 16 days in February. One of his greatest finds was the discovery of the Kendo outfit (Kendo is the art of Japanese fencing).

"After getting a commercial pilot's license, I would like to fly around the world in my plane sometime this coming September or October," Numan said. "Of course, I will drop by and visit Japan."

Ever since Susan's debut album "Do You Believe In Magic?" was released last September on Epic Sony, it has been in the news. The reason is that the album is produced by Yukihiro Takahashi, a member of Yellow Magic Orchestra, and all the members of Y.M.O., as well as other top Japanese musicians like Kazuhiko Kato, Hajime Takahashi and Kenichi Suzuki, contributed by writing songs.

Susan, 25, born in Yokohama to a French-American father and a Japanese mother, has had a long career in music, beginning when she was a member of a dancing chorus group at the age of 15. This album, her first, has been released in four countries, and the single "Do You Believe In Magic?"/"24,000 Kisses" in seven different countries (France, Switzerland, Holland, Belgium, Germany, Italy and Spain). She is scheduled to go to France for a radio and TV performance next month.

This first album, naturally, has a strong tinge of Y.M.O. Her second album, which she is scheduled to start recording in mid-June, will be her first real test. Her director, T. Gunji, expressed his hopes: "Susan's ability is not yet fully recognized. My aim is for Susan to be like Deborah Harry or Chrissie Hynde. I'd like her to become a new type of female rock artist, someone who can retain the good aspects of Japanese pop music."

On March 13 she made her debut performance at Disco Tsubaki House with X, a new wave band. Although she was used to performing live, she nevertheless, attracted the audience's attention with her indescribable, mysterious inner charm.

A popular new paperback book called "Nantonaku Crystal (Something or Other Crystal)" describes the culture and manners of Japan's young people. Shochiku decided to make a movie based on the novel, using all the songs mentioned in it as background music. The artists featured are Boz Scaggs, Paul Davis, Christopher Cross, Teddy Pendergrass, Willie Nelson and others. Rights to their songs reportedly cost 50 million yen (\$250,000), an astronomical amount to spend on a film.

Canada

By LARRY LeBLANC

■ TORONTO—Working title for the upcoming Teenage Head LP on Attic, produced by Lee DeCarlo, is "Backwards in Bed with Teenage Head." Sessions begin in April at Eastern Sound . . . Ex-ScrubbaLoe Caine and Small Wonder vocalist Henry Small has joined Vancouver-based Prism. The group is set to record in May with Capitol's John Carter handling production . . . Bob Segarini has disbanded his backup band and is now working alongside buddy David Bendeth . . . Rush and Max Webster on N.A. tour circuit until end of year with a break in October-November for Rush solo dates in Europe . . . New Ian Thomas LP on Anthem due in late April . . . Attic Records has picked up the Canadian distribution rights to Stiff-America, which includes forthcoming LPs from the Plasmatics and Any Trouble . . . PolyGram Canada has pacted distribution rights with Factory Records in the U.K. for product by Joy Division, New Order, Duretti Column and A Certain Radio. Through individual international agreements PolyGram has also picked up rights to product by Simple Minds, J.J. Cale, Moody Blues, Rick Wakeman, John Fox, Pylon, and Ian Dury. Also being released here is Roxy Music's "Jealous Guy" with a limited sleeve issue of 5000 . . . Orchestral Manoeuvres in the Dark is set to tour here nationally in April . . . Add Quebec artist Diane Tell to the list of CanCon superstars. Her third LP, "En Fleche," produced by Allan Katz, recently went gold. Diane also sold out twice in Montreal: four

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Black Radio

(Continued from page 80)

night. We gear our station toward the 34 to 54 age group.

"It is foolish to try and compete with FM stereo if the market has a strong black music station. Black AM stations are having to adjust their philosophies and go after that older demographic," Anderson says.

Inner City Broadcasting's New York AM station, WLIB, recently initiated a format similar to that of WDAS. Previously, the station had emphasized third-world music to attract New York's sizeable Caribbean community. That music has now been limited to weekends; during the week a mix of talk and news is broadcast. WLIB is a daytimer and was once one of the two dominant black music outlets in the city.

The other once-powerful black New York AM station, WWRL, has opted for a mix of talk and music, but the emphasis is still primarily on music.

According to Bob Law, WWRL program director and chairman of the Black Music Association's radio advisory council, the station "is now a full service, adult contemporary station with talk that also provides a lot of music the other stations in the market ignore. For example, we just started programming mainstream jazz on the weekends.

"During the week we have a two-hour talk show in the mornings that covers everything from the draft to disco roller skating. Musically we use what I call a 'total music mix,' which means in the space of one hour you might hear Miles Davis, fusion music, and Teddy Pendergrass.

"Black AM stations, in fact all AM stations, have to be more innovative today. We can't just talk faster and tighten our playlist if we wish to compete in the marketplace. Most AM radio today is using stuff, such as giveaways, that was corny when everyone did it 20 years ago. Today, in the face of FM's fashionable image and sound quality, that is totally inadequate."

Law says AM radio "has never really responded to the challenge" of FM via either progressive programming or effective ad campaigns. WWRL has recently run full-page ads in New York's local media. "AM has to change peoples' perception of it," Law says. "A concerted image and programming effort is needed. Everything else in America has changed over the last 20 years, but AM hasn't kept up."

J. J. Johnson, program director of Los Angeles' KDAY, is happy about his AM music station's position vis a vis its FM competition. "We have been the top-

rated black formatted station in Los Angeles for most of seven years of existence," he says of his station's track record, "because we have been able to stay abreast of music trends and remained visible in the community."

Maintaining that visibility, Johnson admits, is "very difficult" in the fragmented Los Angeles market "but is still of the utmost importance. Through basketball games, speaking engagements, charity involvement, we have managed to find a place in the Los Angeles scene. When you're competing against two FM stations (KACE, KJLH) and another AM (KGFJ), that is an important edge."

For Johnson, music is still the bedrock of KDAY's programming, the key that holds his young (12 to 34-year-old) audience to the station. Despite the presence of black FM stations in the market, Johnson has had to make no radical changes in his station's format and, unless "the nature of Los Angeles changes," he anticipates none.

George Ware, director of special projects for the BMA and formerly an officer of Fair Play, a black radio advocacy group, says that "black AM shouldn't move away from music totally nor try to sell community service as though it were a commodity." Instead, he sees the "inevitable coming of AM stereo as a chance to experiment and build a new audience." Ware's comments echo those of WWRL's Law, suggesting that both will advocate this style of AM programming at the upcoming BMA conference in Los Angeles. From that gathering, a clearer idea of black AM's future should emerge.

CBS, China Record Co. Announce Association

■ NEW YORK—Dick Asher, deputy president and chief operating officer, CBS Records Group, has announced that the company has begun an association with the China Record Company, the official record company of the People's Republic of China. This is the first collaboration between the China Record Company and a U.S. record operation.

The first release to result from this new relationship is "Phases of the Moon," an album compiled from recordings which the China Record Company provided to CBS Masterworks.

"Phases of the Moon" is a recording of traditional Chinese music played on authentic instruments.

Following its release in the U.S., "Phases of the Moon" will be released by CBS Records International subsidiaries around the world.

WEA Filipacchi Announces Changes

■ PARIS—Nesuhi Ertegun, president of WEA International, and Daniel Filipacchi, president of WEA Filipacchi Music-France, have announced several changes in the executive structure of WEA Filipacchi.

Bosson Named

Bernard de Bosson, a WEA International vice president and head of the French company since its formation, has been named vice president of WEA

Filipacchi Music. He will concentrate on creative matters and artist acquisition.

Geoffrey du Laz, WEA Filipacchi's sales manager for the past ten years, has been named director general of the company. All department heads will report to him.

Christian Stiquel, former secretary general of WEA Filipacchi Music, has been named deputy director general of the company.



Nesuhi Ertegun, Geoffrey du Laz

England (Continued from page 92)

manager, pop repertoire exploitation, and **Mark Rowles** to a similar position in the standards division. All report as before to creative director **Steve Stevenson**.

ON THE ROAD: The **Shakin' Pyramids**, Britain's busking band, is planning a tour of Poland in May following a date at London's Dingwalls club. In the audience were three reps of the Polish state agency. The band will practice in the U.K. first by playing real clubs instead of shopfronts, as has been the pattern in their launch tour . . . **George Benson** back in London after three years for Wembley Arena concerts in June . . . **Christopher Cross** now to play two Palladium dates in his debut British tour . . . **Glen Campbell** will be back despite reports of his illness. Dates are scheduled from April 23 to May 10 . . . The long-awaited "Concerts for Kampuchea" album finally out here featuring **Wings**, the **Who**, **Queen**, **Pretenders**, **Clash**, **Ian Dury** and more. The two-LP set sponsored by UNICEF follows the live shows performed in December 1979. All proceeds go to the U.N. for Kampuchean . . . Slightly different sort of charity and somewhat nearer home: EMI is releasing a single, "We Want Work" by **Houghton Weaver**, to urge on the jobless marchers who are planning a Jarrow-style tramp to London on May 28. This is 280 miles and the marchers will be given lyric sheets so they can sing along on their trek.

Canada (Continued from page 92)

shows at the Harlequin Theatre and three at Place des Arts, Salle Maissoneuve . . . The Department of Communications, via the CRTC, has earmarked \$20,000 to CIRPA for a catalogue of Canadian recordings . . . A&R chief at A&M, **Michael Godin**, is very busy with the CanCon roster. Consider the following: the second **Peter Pringle** LP, "Rain Upon the Sea," produced by **Harry Hinde**, was just released; the debut LP of Montreal's **Leydon Zar**, produced by **Andre Perry** and **Nick Blagona**, is due later this month; **Eddie Swartz** is now recording at Phase I with **Dave Brown** working as engineer; **Bryan Adams** is completing LP sessions at the Power Station in New York and Le Studio with Adams co-producing with **Bob Clearmountain**; the **Payolas** have just completed work on their album at Le Studio and Little Mountain Sound with **Bob Rock** producing; **Walter Zwoil** and the **Rage** have completed sessions at Le Studio, with **Robin Jeffrey Cable** producing, for the LP "Thrillz"; and **Cano** has started work on their next LP at Sounds Interchange, with the group producing and **Tom Bush** engineering . . . The next **April Wine** single is expected to be **Lorence Hud's** "Sign of the Gypsy Queen" . . . **Zamfir's** "The Lonely Shepherd" LP is over 30,000 units here with limited airplay . . . A&M's **Stanley Frank** is currently on a 35-date tour of Europe and the U.K., opening for **Fischer Z**.

Flo and Eddie Keep Working and Keep Learning

By ELIOT SEKULER

■ LOS ANGELES — If it weren't for their sheer bulk, you might suspect Flo and Eddie of trying to spread themselves too thin. To run down the projects that they've undertaken recently or are about to undertake, you take a deep breath and start counting: 1) A "two and a half man show" that took them to selected sites in the U.S. and about a dozen cities in Europe. 2) A radio show on WLIR-FM, Long Island, destined for syndication. 3) A reggae album called "Holiday" on Epiphany Records, produced in association with Kingston kingpins Earl "Chinna" Smith and Errol Brown and due out any minute now in a record store near you. 4) A series of LPs called "The Rhythm Butchers" that were originally recorded on portable tape recorders in hotel and motel rooms during their days with the Turtles (now being released by Rhino Records). 5) An album called "Out of Control" by the Crossfires, also on Rhino Records and originally recorded 17 years ago, before their Turtles days. 6) A kiddie album called "Strawberry Shortcake" produced in association with the Kenner Toys company. 7) A kiddie TV show along the same lines which they're writing with the NBC network in mind. 8) A screenplay for a full-length dramatic TV movie. 9) A repackaging of Turtles material, originally released on Sire Records and now being re-negotiated. 10) A lot more writing projects.

"If we did one job, we might get bored with each other and break up, like our band did years ago," says Mark "Flo" Volman, reflecting on the multi-media career that began when he and Howard "Eddie" Kaylan first met back in 1962. "But there's so much work for us to keep busy on and that we want to learn about and keep doing . . ." "You know, if you never try doing something, you never know whether you can do it or not," adds Kaylan. "And you never get to try it until someone asks you to do it and then you just say 'yeah' and then start worrying about whether you can do it or not. Those kind of challenges are, I guess, what's kept us going."

Sang at the White House

It's a philosophy that seems to work; at least it works for Flo and Eddie. It probably helps to be, as they have been, consistently in the right place at the right time. With the Turtles, they managed to sing at the White House before Nixon resigned (they were reportedly one of Tricia's favorite bands). And years later, they managed to be winding up

some appearances in New York when Bruce Springsteen was working on "The River" and on the song "Hungry Heart," which, with Flo and Eddie's vocals adorning the background, got to be the first single from the album and the biggest single in Springsteen's career. Something similar happened, it seems, with Blondie's last album. For two people who haven't had a contract with a major record company since Columbia dropped them in 1976, Flo and Eddie have been involved with a lot of records.

Guessing Game

The two have managed to stay in close contact with contemporary music not only through their sundry recording projects, but through the WLIR radio show, which they describe as a "button pushing show for people with short attention spans." "It's very segmented," says Volman. "We do a 'blind date' segment where our engineer plays a record for us without us knowing who recorded it. And we get to make fools of ourselves by not knowing something that we really should know or saying things about records that we probably shouldn't say." Kaylan picks up where Volman leaves off: "And then there's the 'Obscure Record of the Week' segment. And then we do phone calls from the audience. So by the time we do those three segments in a one-hour show, we don't have a whole lot of time to play records. So we play sections of records—we play a lot of stuff that's not getting played anywhere else—records by the Heaters, the Residents, the dB's, the Pop and the Dickies. But we play just as much as it takes people to say, 'I like that . . .' A minute maybe, or a half minute, and if they like it, they can go out and buy it if they want to hear the whole thing. If you're creating an energy flow, which is what our show is really all about, you can't worry about things like playing whole songs."

The screenwriting projects came about as a result of an offer they received shortly after the release of their last Columbia album, "Moving Targets." "Someone suggested that Howard and I should write a film for this producer named Larry Gelbart, and so we did," says Volman. "We spent five months writing the film; what he wanted was a two-hour movie, and what he got was a six-hour mini-series which we did without even realizing it. It was a very nice piece about the business of touring, very much like 'Breaking Away,' but I think it confused a lot of people. We wrote the script like it was a

diary instead of just a traditional script; it had fade-ins and fade-outs, but it was also written day-to-day. Instead of jumping scenes, we actually wrote a six-week tour. It was the 'War and Peace' of the roadie movies."

Although their touring movie didn't work out, the introduction to writing prompted them to launch innumerable other projects, several of which are in various stages of pre-production. They include a TV project for "Unknown Comic" Murray Langston, some work with Chris Beard, and a show produced in Canada called "90 Minutes Live."

Reggae Album

Flo and Eddie are very serious about the reggae album, which features such legendary Jamaican sidemen as keyboardist Augustus Pablo, Bob Marley's bassist "Family Man" Barrett, and the aforementioned Earl "Chinna" Smith on guitars. The album was recorded at Tuff Gong Studios in Kingston in October and mixed in L.A., giving the LP, they say, the feel of traditional reggae augmented by American technology. "There's no comedy on the record," says Volman.

"We recorded it just for us, really," says Kaylan, "so it's wonderful that what started out as a hobby is really going to be released by a record company. It's going to be hard to find, and we won't make any money on it, but one of the great things about making it was there wasn't any record company A&R man standing over us and telling us to try to sound like Selecter or Madness or any of that upbeat ska stuff. And if you really want your record out, you don't care about the money; it's art."

Gortikov Visits NMA



During a recent trip to Nashville, Stanley Gortikov, president of the RIAA, attended a meeting of the board of directors of the Nashville Music Association. Gortikov (center), who pledged his support to the NMA, is shown with, from left: board member Jim Rushing, executive director Dale Franklin Cornelius, board chairman Jimmy Bowen, and board members Bonnie Garner and Joe Sullivan.

Europa Label Debuts

■ ORLANDO, FLA. — Jean-Pierre Weiller has announced the formation of Europa Records, a label that will release a wide variety of titles by European musicians in the U.S. and Canada. Initial releases will be albums by violinist Stephane Grappelli, harmonica player Sugar Blue, and the Hugh Hopper/Alan Gowen duo.

Weiller previously worked in the international department of Phonogram France as label manager for the Island, Charisma, ECM and Casablanca labels.

Creative Music Signs Weisman and Sands

■ LOS ANGELES — The Creative Music Group has signed songwriters Ben Weisman and Evie Sands to an exclusive publishing arrangement, it was announced by the company's head, Jay Warner.

Weisman has had over fifty songs recorded by Elvis Presley. His songs have also been recorded by such artists as Barbra Streisand, Dionne Warwick, the Carpenters, Helen Reddy, Eddie Arnold, the Mills Brothers and Bobby Vinton.

Sands, who is also a recording artist, has had her songs covered by such artists as Barbra Streisand, Gladys Knight, Linda Clifford, Elvis Presley and Dusty Springfield.

A&M Taps Shintaku

■ LOS ANGELES — Ken Shintaku has been named director of data processing for A&M Records. He will direct both the systems and programming personnel and the operations personnel, and will coordinate all data processing activities performed at A&M.

Shintaku was with the financial department of MCA for the past nine years.

Korngold, Rossini

(Continued from page 91)
soprano's dream entrance. The opera, produced in Vienna in 1916, shortly after its premiere in Munich, served as the vehicle in which Maria Jeritza blazed her way to fame. One can hear how Jeritza must have sounded, and how, incidentally, Leonie Rysanek would have sung in the role had she ever sung it. On this recording Eva Marton gives a committed and occasionally thrilling performance. Her voice, only known sketchily in New York, sounds very large but not very sweet. Still, her treatment is involving. As her seducer, Alfonso, Siegfried Jerusalem gives a stirring, well-sung reading, and her husband, Walter Berry, supplies his usual rich, musical and rewarding sound. Marek Janowski conducts the Munich Radio Orchestra with all the passion and excitement that this music requires. It is the apex of post-romantic fervor, with a shade of Strauss, a wisp of Mahler, more than a casual nod to Wagner, and above all a strong, interesting individual personality.

On the light side, CBS has also issued a new Digital pressing of the ballet *La Boutique Fantasque*, an arrangement by Ottorino Respighi of music from Rossini's *Sins of My Old Age* which was created for Diaghilev in 1919. The story of the events in a toy shop must be charming to see onstage; the score certainly plays fair with Rossini's inspired writing. And the conducting by Andrew Davis bodes well for his run next season as conductor of the Metropolitan Opera's new *Barber of Seville*. It is light and witty, not overdone on the crescendo, and full of zest and enchanting quick moments of melody. The dances are all very danceable, too. All in all, the sound and the playing by the Toronto Symphony is on the highest level.

Lou Simon (Continued from page 6)

ing administrator," heads a department that encompasses a regional product development team, with one field person located in each of three offices: New York, Los Angeles and Chicago, with a southern post to be added.

The specific responsibilities of the product development arm, explained Simon, include supervising tour dollar placement, advertising and merchandising. "They assume certain responsibilities within a program as an aid to PolyGram Distribution . . . So some of our funding is divided, and certain people have certain responsibilities on specific projects . . . but it all works through distribution. Anything that happens out there has to happen through PolyGram Distribution," said Simon. He also noted that a system has been designed "to give certain 'baby acts' to the PolyGram product development people, giving them principle responsibility for the funding of these artists."

Jim Lewis, vice president, mar-

keting for special projects, is also a person "who came from within the system," said Simon. "One of Jim's jobs was getting our \$5.98 program onto the street. He put all the pieces together." The customer service and production departments both report to Lewis.

In the new structure, Simon said that Bill Levy, vice president, creative services, "maintains a similar position to the one he's had for years—he coordinates all our merchandising and album art." Simon mentioned Mick Brown's crucial role as vice president, marketing, west coast, in maintaining the west coast marketing department's identity in all the above areas.

With the pop promotion department restructured directly under Sherwood, and the black music marketing and promotion departments organized under vice president Bill Haywood, Simon feels that PolyGram Records has achieved a "logical" vertical structure which has enabled the company to achieve an increase

in "real sales" and "good turnover" on artists such as Rush, Kool & the Gang, the Gap Band, Pat Travers and Yarbrough & Peoples. "Philosophically, we've brought everything together in one approach that throws a tremendous amount of waste away," Simon continued. "With the vertical decision-making process, we've eliminated tremendous duplication in promotional expenses, advertising and mailing."

Simon also said that the new structure makes it easier to adhere to his own long-standing policies "which are tight . . . demanding on the use of material, and always taking care that we're not overproducing in areas that aren't really relevant to our objectives." Simon said he has always believed in "cutting drastically away from promotional devices that I don't feel have a real role in getting the job done. It's required by the state of the business."

"Anybody in any creative industry has the same problem: You're dealing with human emotion as your product," Simon philosophized. "You get caught up in it, and everyone must assume the look of being positive rather than negative."

"In the '70s, when the industry really exploded . . . a lot of error was covered by the growth," Simon elaborated. "The danger signs were already there. Inventory levels were rising very badly—somebody was going to have to pay for that over-production someday."

Simon said he feels the industry is now "beginning to show signs of real health, because when you go through the tough times, you must really start treating your business like a business . . . still allowing the proper creative flair and still thinking positive, which are requirements for what we do. But you must face the business realities."

Journey Platinum for Lieberman



Columbia recording group Journey and Columbia record executives recently presented Lieberman Enterprises in Minneapolis with plaques commemorating the platinum sales of Journey's album "Departure." Pictured from left are (front row): Buddy Bengert, Columbia promotion manager; Dave Remedi, regional promotion marketing manager, Columbia, midwest; and Bob Ewald, CBS branch manager, Minneapolis. (Back row) Joe Mansfield, vice president, marketing, Columbia; Pat Morrow, Nightmare, Inc.; Don Van Gorp, vice president, CBS Records distribution, central division; Harold Okinow, vice president, Lieberman; "Van" Vanyo, Lieberman; Steve Saulsberg, Lieberman; Dennis Price, Lieberman One Stop; Stan Monteiro, vice president, Columbia label promotion, and Arma Andon, vice president, product development, Columbia Records.

Radio Replay (Continued from page 80)

on the old "Truth or Consequences," Randy recently phoned Skinner, and the two shared their experiences for the first time. "They are neat little things, aren't they?" Skinner was overheard saying.

By the way, David is not on vacation this week. His latest cartoon, most appropriately, is found in RW's new expanded Video World section (page 22). Congratulations, David, and keep that paintbrush moist.

A DIFFICULT QUESTION: Spanky Lane has relinquished his role as PD of WBMX, Chicago—his replacement, Jack Patterson, is now at the station getting oriented, while Spanky phases out for his June 1 departure. Both Spanky and general manager Jim Maddox have spoken out about their displeasure regarding the circumstances of Spanky's stepping down: WBMX is a black music station, Spanky is white, and both men say that unfair pressure from special interest groups in the community, notably Jesse Jackson's Operation PUSH, is the reason Spanky is leaving.

Spanky says he's been "publicly harassed for being white," and made the object of false reports of cruelty to members of the air

staff. Maddox reported, "Ever since we both came here August 1 . . . it's been just the racial trip." PUSH, according to Maddox, contends that PD of WBMX is "a position that a white guy should not hold," while Maddox feels that Spanky has done his job, and should be judged on merit alone.

Rev. Willie Barrow, national vice president of PUSH, continues to insist that WBMX, which calls itself the "Black Music Experience," should not have as many white employees as it has. Talking to Radio Replay, she accused Spanky of "treating black men (on the air staff) like children," and said that Maddox had fired 42 people at the station since joining it August 1, which she said was harmful to the community.

Maddox responded, "That's absolutely not true. I'd have had to fire the entire staff one and a half times to have eliminated 42 people. And most of the people who left—Steve Harris, Don Rashid and Bobby O.J.—left of their own accord." Maddox also asked why Operation PUSH pays its white press secretary \$35,000 a year, commenting, "I think a black guy could do that job."

Oldies Remakes Finding Increased Acceptance

By JOSEPH IANELLO

■ NEW YORK—A recent marked increase in the number of single releases that are remakes of hits from the fifties and sixties raises questions and suggests important trends that are helping to determine the future of pop music.

Some of these remakes—most notably singles by Juice Newton ("Angel of the Morning"), Don McLean ("Crying" and "Since I Don't Have You"), Emmylou Harris ("Mr. Sandman"), Taste of Honey ("Sukiyaki"), Tierra ("Together"), Hall & Oates ("You've Lost That Lovin' Feelin'"), Dolly Parton ("But You Know I Love You")—have made major radio and chart impact. With the total number of singles released by record companies this year having decreased, the appearance and subsequent success of these remakes points to a bearish songwriting market, the softening of radio/greying of America, and a general lack of direction in the music business today.

A *Record World* survey of radio programmers, record producers and artist managers discovered that several determining factors—both musically and socially/politically—are contributing to the current success of oldies remakes. Since rock 'n' roll is nearing its 30th birthday, it makes sense that some of the music that emerged during the infant stages of rock would be ready for a second cycle among nostalgic parents and unsuspecting teens. A great song, like classic works in other art forms, deserves to be heard repeatedly. That rationale has spurred producers Larry Butler (Don McLean), George Tobin (Kim Carnes, Smokey Robinson, Natalie Cole), Richard Landis (Juice Newton, Nielson/Pearson), and others to utilize old favorites when working with their clients.

"I'm 38 years old and I grew up listening to a lot of the songs that are very, very ripe to bring back," Tobin said. "When you consider that recording techniques are so much better than they were when so many of those records were made, it's clear that you can actually make better sounding records today." Tobin is wrapping up sessions with Natalie Cole (including remakes of the Guess Who's "These Eyes" and Percy Sledge's "When a Man Loves a Woman") for her next album.

"There's a lot of songs out there that program directors have a personal concern for," said Landis, "with great melodies and great lyrics that a new generation probably isn't aware of." Landis, a staff producer at Capitol Rec-

ords, decided to have Newton record "Angel of the Morning" after Steve Meyer, national director of promotion for Capitol, suggested the song and Juice rehearsed it. "The song just laid perfectly for her voice," Landis recalled. "I have a great amount of affection for certain songs that I relate to from a period in my life and I know that there are a slew of people who have grown up since then and are not aware of those songs. Why should a great song go into obscurity or be treated as an oldie forever? Why shouldn't it have the right to come back and have today's audio, musicianship, and arranging?"

The idea that old hits deserve to be redone so that they can be given a fresh new 1981 sound is especially significant when considering the recent emergence of pop formats on FM radio. The thin, mono sound of most of the oldies possess a problem for FM programmers who segue these originals with today's modern sound. "We have problems playing the originals as an FM station, because the stereo separation on that stuff is not really good," said Chuck Knapp, PD at KS-95 in Minneapolis. "When you back it with something done recently, it really comes out on the short end."

And just as the producers are getting older, the primary radio audience which was teenaged when many of the original hits were first made has now moved into the 25-plus bracket—making the demand for remakes dressed in today's sophisticated sound even greater. "When you're looking for an adult audience it makes a lot of sense for us to play a song that is very familiar," stated Dick Fennessy, MD at Philadelphia's WFIL. That desire for "familiarity" has also been pointed to by some as a symptom of the social/political climate that's reflected in popular music. "The oldies and remakes could

be related to nostalgia or reactionary politics," said Bill Tanner, PD at Miami's Y100. "Ronald Reagan's whole pitch for the presidency about getting back to the good old times, all those things contribute."

"When Ronald Reagan ran for office, an awful lot of people in the record business said that it would never happen," echoed John Rook, PD for KFI in Los Angeles. "(They said) that's yesterday. Well, isn't it pretty obvious that the public wanted yesterday? Maybe they also want yesterday in music!"

Lack Of Direction

Sociologists and popular culture enthusiasts have underscored the importance of popular art forms—with their familiar conventions and formulaic structures—in providing society with "security" during troubled times. Several programmers see the troubled times in the music business itself—a lack of direction and desire for the next big thing—as a major reason for the convenient retreat to remakes. "If you take a look back at the history of the record business," said Rook, "you'll find that every time there's an I-don't-know-what-to-do question in their (artists) minds they give the oldies a shot because there's safety there."

"There's a general lack of direction," added Tommy Mottola, who manages Hall & Oates and others. "It's been quite a while since anything sounded like it's its own self. From time to time now we're going to see either established artists, or artists who have had some hits and then went through a dry spell for awhile, try an oldie and get back in." Only recently Hall & Oates had perhaps their biggest hit ever with their remake of the Righteous Brothers' "You've Lost That Lovin' Feelin'." They have since followed it with the #1 "Kiss on My List," which is not a remake.

The lack of direction among

artists and songwriters, according to some, has resulted in a songwriting drought. "If artists thought that the new material—whether it be from their head or the head of others—was as strong as the old material, they would cut new material," commented Tanner. "I think we're in a songwriting drought." George Tobin's experience as a producer searching for new material has been even more discouraging. Said Tobin: "I just had meetings last week with just about every major publisher in Los Angeles, asking them to bring me their three best songs for Smokey and Natalie. No one had a song I took. There seems to be a vast wasteland out there for the last year and a half."

The dangers of relying on remakes are recognized by artists, managers and producers, but especially by radio. "Six or seven months ago we were more apt to go on a remake than we are now," said Andy Szulinski, MD at Baltimore's WFBR. "That's simply because we're flooded by them so we're more selective." A look at *Record World's* Singles Chart or A/C Chart reveals that there still is a healthy mix of new and remade material. Yet the environment for an oldies take-over is still ripe. Hopefully the same type of attitude that brought us Elvis and the Beatles will spawn fresh new ideas. "There's not enough American artists taking chances," said Matthew Kaufman, producer of Greg Kihn. "Guys that succeed are totally one of a kind—different from everybody else. The problem is that everybody is trying to copy everybody else."

ASCAP Names Horton

■ LOS ANGELES — Julie Horton has been named ASCAP's director of contemporary music/west coast, it was announced by Todd Brabec and Michael Gorfaine, ASCAP's western regional directors.

Horton joined the ASCAP staff in 1980 as a membership representative. Previously, she had been assistant to the creative director of Chappell-Intersong Music.

PolyGram Taps Biondo

■ NEW YORK—Lisa Biondo has been named advertising administrator for PolyGram Records, Inc., it was announced by Lou Simon, senior vice president, marketing.

Prior to her current post, Biondo served as an advertising administrator for PolyGram Distribution, Inc. She has been with the PolyGram organization since May 1979.

MCA Signs Clique



MCA Records has signed Clique, an R&B trio, it was announced by Bob Siner, president of the label. The group's first single, "Love's Dance," will be released in April. The song is from the upcoming album "It's Winning Time," slated for release the first week of May, produced by David Crawford, Con Funk Shun and Clay McMurray. Pictured from left are: Denny Rosenkrantz, vice president of A&R for MCA; George Murphy, Clique's co-manager; Deborah Suthers, Clique; Forest Hamilton, co-manager; Siner; and Howard Huntsberry and Isaac Suthers of Clique.

WCI Survey (Continued from page 3)

ucts president Michael Kapp. The new study updates 1977 and 1979 surveys.

The report, titled, "The Prerecorded Music Market, A Consumer Survey, 1980" indicates overall stability in the music industry's consumer base and significant potential for growth. Although a slight decrease was recorded in the number of current buyers, an increase in dollar spending over the 1979-80 period suggests greater per-consumer spending. In addition, the study notes that the 30-39 age group, accounting for 25 percent of total dollar spending (up from 18 percent in 1977), is also to increase demographically in the coming years. Comparatively, teenage buyers, aged 10-19, account for 24 percent of the record buying market, up a slimmer one percent since 1977, and the 25-29 age group is responsible for 11 percent of total dollars spent, down four percent from 1977.

NARM's "Give the Gift of Music" campaign is shown in the report to have had significant positive effect on record buying for gifts: 56 percent of current buyers in 1980 purchased records and tapes to give away, up seven percent from the previous year.

Some of the study's surprising findings include the continued market strength of eight-track tapes, which accounted for 23 percent of dollar spending, down only one percent over the past three years, and still surpassing the 14 percent market share held by cassettes. Still, cassette playback equipment is in somewhat greater demand than eight-track, and cassette sales have doubled their seven percent share of the total dollars spent since 1977. The availability of low-cost and budget eight-tracks, it is suggested in the report, may account for the configuration's popularity.

The public's perception of value offered in prerecorded music and the price of records and tapes also make for interesting and perhaps inconsistent findings. A healthy 67 percent of respondents continue to find music "good value for the money," though down slightly in the past year; at the same time, a 58 percent majority terms the cost of prerecorded music "too high." The remaining 42 percent find music cost "about right." Strangely, only 23 percent of the survey sample perceived that they bought records at a discount from manufacturers suggested list price; 62 percent perceived no difference in retail and list price, or reckoned store prices to be higher than list. A whopping 82 percent of record buyers most often found out actual record prices in the

store or upon paying for their records. Only 10 percent knew prices prior to purchase (from newspaper or other advertising, for example).

On the other hand, the decision to buy a particular song or album is firmly fixed in the minds of active record buyers: a 56 percent majority enter a record store or department looking for a specific record. Less than ten percent name other reasons, such as browsing, pricing or checking new releases. Searching for a particular selection is clearly the most frequent in-store activity. Most buyers indicated that the unavailability of a record in a given location would not discourage them from looking elsewhere or ordering it; only seven percent said that they would not buy that selection at all. However, at least three quarters of respondents added that they would not make alternative purchases if their preferred selection were unavailable.

Also noted in the survey is the continuing market primacy of rock music, bought most often by 38 percent of interviewees, followed by country, 20 percent, soul/R&B/disco, 14 percent, and easy listening/contemporary pop vocal, down to seven percent from 1977's 11 percent.

The study concludes that, although the average buyer is now more conservative in buying habits with respect to full-price product, consumers "are not unwilling to buy" the selections they want. The element of risk in buying full-price current product, however, is heightening the appeal of budget merchandise.

RIAA Criticizes CRT (Continued from Page 3)

ing criteria." The appeal, which will be heard in late spring by the court, contains three other main points of contention.

"The Tribunal has ignored the analysis required by the statutory criteria (in the Copyright Act)" the brief argues, "apparently substituting for it a simplistic mathematical calculation based on changes in the Consumer Price Index." It also "unlawfully" has considered "irrelevant" factors and rejected factors "plainly relevant" to the statute. "Finally," the summary brief argues, "the Tribunal assumes for itself powers, expressly withheld from it by Congress, to conduct *de novo* ratemaking proceedings each year."

The RIAA brief's four main points are addressed to the four criteria spelled out in Section 801 (b)(1) of the 1976 Copyright Act for a "reasonable" royalty rate adjustment.

1) **The brief argues the CRT failed to provide any explanation for its four-cent rate.** "While the Tribunal's opinion rambles on at great length," the brief states, "it contains no reasoned analysis of how, in the light of the record evidence, the four-cent rate is 'calculated to achieve' the statutory criteria established by Congress. Indeed, the opinion gives no clear indication of how the four-cent rate was calculated at all."

2) **It argues that if the four-cent rate is an adjustment based on the Consumer Price Index changes, the CRT decision violates the Copyright Act statute.** "Such a simplistic retrospective inflation adjustment would obvi-

ously violate the terms of the Copyright Act and Congress' intent," the brief states.

It adds that substituting the CPI is "not authorized," that the per song rate is "improperly" isolated from total income yielded by the rate, that its decision, based on data going back to 1974 "flouted" the two and three-fourths-cent rate established by Congress in 1976, and "errs arithmetically" by using 1974 rather than 1975 as the base year to compute an "inflation adjustment."

3) **It argues the CRT twice erred in considering "fair return" to copyright owners.** It excluded evidence that singer/songwriters will be the principal beneficiaries of the new rate, but then included "irrelevant" evidence relating to foreign royalty practices, the brief argues. There are "vast differences between the music industries in the United States and other countries . . . the statutory standards . . . do not authorize such a comparison as the basis for rate adjustments."

4) **The RIAA brief says the CRT exceeded its statutory authority by setting up an annual rate adjustment proceeding.** "This aspect of the Tribunal's decision," the argument concludes, "is flatly unlawful and requires the decision to be set aside," calling the standards for such evidentiary proceedings "so vague and indefinite as to leave the Tribunal with virtually unfettered authority to reconsider the royalty rate . . . each year for the next seven years, until the next statutory authorized proceeding is held in 1987," which is "explicitly denied by the statute."

Attorneys for the National Music Publishers Association, the American Guild of Authors and Composers and the Nashville Songwriters' Association also filed petitioner's and intervenor's briefs this past week in support of the rate hike. CBS, Inc., the Amusement and Music Operators' Association and the National Association of Recording Merchandisers filed briefs in support of the RIAA as petitioners against the adjustment.

Twennynine at the Roxy



Elektra/Asylum group Twennynine, featuring drummer Lenny White, recently appeared for three nights at the Roxy in West Hollywood as part of their current tour supporting the LP "Twennynine With Lenny White." Pictured backstage after the first night's opening set are (top row, from left): Lou Gulliani, E/A national promotion director, field operations and information; Jay Bolton, E/A west coast regional sales manager; Marv Helfer, WEA national sales manager/special markets; Vic Faraci, E/A executive vice president and director of marketing; Joe Morrow, E/A west coast regional marketing coordinator/special markets; Henry Caldwell, WEA vice president/black music marketing; Oscar Fields, E/A vice president/special markets; and group's Steve Williams. Pictured in the center row are (from left): Marty Baer, RKO Radio music assistant; Jalila Larsuel, E/A national promotion coordinator; group's Carla Vaughn, Lenny White and Barry "Sonjohn" Johnson. Kneeling in the foreground are (from left): group's Skip Anderson and Jocelyn Smith; and Tom Zutaut, E/A national singles specialist.

First American Names Longacre

■ SEATTLE—Jerry Denon, president, First American Records Inc., has announced the appointment of Kimberly Longacre to the post of promotion coordinator for the label. She will also be assisting in the company's music publishing division.

New York, N.Y. (Continued from page 14)

wife **Ellen**, who are now the proud parents of a nine-pound baby boy, **Adam**, born April 1, which is no joke around the Leon house. Père Leon issued the following scouting report on young Adam: "Big hands; can palm a basketball."

Congratulations are in order as well for **Eddie Pugh**, executive producer of Elektra recording group **Mighty Fire**, and his wife, **Sheila**, on the birth of their daughter on March 29.

And congratulations to **Peter** and **Debra Criss**, who added a new face to the family on April 7. At press time the Criss's, after considering naming the child Suzanna or Tessa, opted for **Jennilee**. Your move.

Last but not least, **Len Epand**, VP, press and artist relations department, PolyGram Records, Inc. and his wife **Ellen** added a second tot to their clan on April 7 upon the birth of their daughter, **Megan Elizabeth**, who weighed in at seven pounds, five ounces.

DON McLEAN is slated to appear on the May 9 segment of "Saturday Night Live" singing "Crying" with **Roy Orbison** and **Emmylou Harris**.

JOCKEY SHORTS: Best news of the week is that **John Fogerty** is getting ready to start recording a new album for Elektra/Asylum sometime in May . . . to those who have admired the background vocals on **Willie Nelson's** latest LP, "Somewhere Over the Rainbow," be advised that the singer is one **Freddie Powers**, who is also known as the entertainment director at the El Dorado Hotel in Reno . . . **Split Enz' Neil Finn** was jolted by an electrical shock he received while performing in Melbourne, but has recovered and the group's tour is continuing on schedule . . . **Pete Shelley** has left the **Buzzcocks** to pursue a solo career. He is currently recording an album for release this summer through I.R.S. The remaining Buzzcocks will carry on without their co-founder; they are now recording and re-mixing tracks for a new I.R.S. LP, some of which was completed prior to Shelley's departure . . . **Deli Platters** has released its fifth single, "Real Tears" b/w "Sweet Candlelight" by the **Peter Myers Band** . . . **Bobby Bare's** new album, "As Is," includes songs by Willie Nelson, **Townes Van Zandt**, **Tom T. Hall** and **Guy Clark**. Spring release is scheduled . . . **Loverboy** begins a national tour in June, opening for **Z.Z. Top** . . . **Joe Cocker** is recording an album for Island, with **Chris Blackwell** and **Alex Sadkin** co-producing; they're at Compass Point Studios in Nassau, Bahamas . . . **Mike Howlett (Bruce Woolley, Orchestral Manoeuvres in the Dark, Teardrop Explodes, Sniff 'n' the Tears)** will produce **Any Trouble's** next album for Stiff Records . . . **Michael Barbiero** is recording **Dirty Looks** at Rockfield Studios in Wales, U.K. Barbiero will mix the project at Eden Studios in London with producer **Nick Garvey** . . . at Songshop Recording Co. in New York, the **Shirts**, producing themselves, are mixing tunes for a video production . . . **Tony Mathews**, best known for his seven-year stint with the **Ray Charles Orchestra**, is finishing his debut album, "Condition Blue," for Alligator Records . . . **Gang of Four's** second album, produced by **Jimmy Douglass**, is scheduled for release in the U.S. on April 29 . . . **Barbara Cook** will replace **Bobby Short** for four nights at the Cafe Carlyle, on April 16, 22 and 24, and May 2. Rumor has it that Short, who in many ways is the Cafe Carlyle, is planning a year's sabbatical from the club in 1982 . . . "An Evening of New Music with **Galt MacDermot**," set for May 8 at Symphony Space (Broadway at 95th Street), will find the celebrated composer joined in concert by the **New Pulse Band: Bernard Purdie, Wilber Bascomb, Billy Butler, Charlie Brown, Allen Won, Bill Wolfson, Adam Pememberg, Dave Hoffer, Jerry Gottus and Vincent MacDermott**. The two-part show will also feature a concert version of "O, Babylon!" (music by Galt MacDermot, lyrics by **Derek Walcott**).

Roasting Lowery



Displaying high spirits at the recent NARAS roast of publisher Bill Lowery in Atlanta are, from left, Leonard Feist, president of the National Music Publishers Association; French actress Josette Banzet; recording artist Tommy Roe; Ian Lowery, president of the Lowery Group of Music Publishing Companies. Over 300 guests attended the roast, including members of state and local government and representatives of the Nashville and Atlanta music communities.

The Coast (Continued from page 18)

she has also completed a part in the film "Under the Rainbow," with **Carrie Fisher** and **Chevy Chase**. Ruth hasn't given up singing, though. In fact, she'll be appearing at the Parisian Room here in early May, with a live album from that engagement planned . . . **Aretha Franklin** will receive the Creative Achievement Award from the Music and Performing Arts Lodge of the B'nai B'rith on June 13 in New York. Past recipients have included **Kenny Rogers**, **Neil Simon**, **Stevie Wonder**, **Billy Joel** and **Henry Mancini**. Mancini, incidentally, will be the subject of a tribute organized by a group called the Royce Two-Seventy of UCLA's Center for the Performing Arts on May 16 at that university. **Andy Williams** will host, with **Quincy Jones** and **Luciano Pavarotti** set to perform; clips of the many films scored by Mancini will also be shown, among other entertainments, with proceeds from the event to go to UCLA's performing arts programs . . . The **Spectres**, a band featuring original **Sex Pistol Glen Matlock**, are doing a 24-date tour of the U.S. that is reportedly paying for itself; the group is said to be in enough demand that the money they'll make at each date will cover their expenses.

SLUMMING: No way you coulda missed the big stretch limo parked ostentatiously outside the front door, and though we thought our eyes deceived us, damned if it wasn't **Van Halen's David Lee Roth** holding court inside that den of hard-core Hollywood punkdom, the after-hours, delightfully sleazy, notorious Zero Zero Club. David, who told us the new VH album is "a killer," looked pleased, if a trifle bored, as a couple of skinheads rattled on obsequiously about how they always really liked heavy metal music, how punk music is dead, and do those girls really do those things on the road? Ya mean they do that, really? A sad sight; there may be nothing worse than a star-struck punker. Equally strange, but not at all upsetting, were the results of New York Rocker's readers poll, which gave the nod in the non-rock 'n' roll category to **Frank Sinatra** for his wonderful rendition of "New York, New York," selected over such avant-gardes faves as **Brian Eno**, **Phillip Glass** et al. It could be like **Rupert Murdoch** said: the Times are a-changin'.

FOR WHOM THE GONG TOLLS: The postponement of the Oscar ceremony a couple of weeks ago, we're told, put a damper on **Murray Langston's**—a.k.a. **The Unknown Comic's**—plans to picket the event on behalf of IATSE Local 706, representing make-up artists and stylists. Murray, whose press agents have been cleverly sending out press releases wrapped in brown paper bags, agrees with the union that there should be a regular award in the make-up category. Where would he be, Murray asks, without those stylists and make-up artists?

PINPALS: **Allee Willis**, widely known as a songwriter, up-and-coming producer, '50s fetishist and bowling fan, was licking the envelopes last week on invitations to her first annual "bowlathon," due to take place May 11 at Studio City's Kirkwood Lanes. Participants will vie for trophies honoring the best and the worst in both individual and team categories. It's being breathlessly billed as one of the season's hot social events, and if you weren't invited, we're sure you can find somebody else's song to cover on your next LP.

THE SCENE OF THE CRIME: Shortly after announcing that they'd be switching producers (from **Mike Chapman** to **Jack Douglas**) and switching managers (from **Scott Anderson** to **Bobby Roberts**), the **Knack** returned to their old haunt, the Starwood, for an April Fool's Day show that had the club packed to the rafters with fans and scads of Capitol staffers, many of whom were shuttled in from lonely outposts for the occasion. **Doug Feiger** (the **Eric Von Stroheim** of rock?) and his cohorts played a lively, 90-minute set that featured a couple of oldies renditions and six songs from the upcoming third LP.

R.I.P.: **Bob Hite**, 38, the **Canned Heat** lead singer known as "The Bear," died on April 6 in Mar Vista, California (near L.A.), the victim of an apparent heart attack. Hite, who was five feet, nine inches tall and weighed 370 pounds, reportedly became ill between sets at the Palomino in North Hollywood, where Canned Heat was performing on Sunday night (5); band members drove him home, where he died early the following morning. Hite was an original member of the group that helped make "boogie" a prominent entry in the rock 'n' roll lexicon and was known for their hits "On the Road Again," "Let's Work Together" and "Going Up the Country" (the first and last of which were sung by guitarist/harmonica player **Alan Wilson**, who died in 1970). The veteran rockers apparently had two albums set for release, one live (pairing them again with **John Lee Hooker**, their boogie inspiration) and one from the studio. A tour of Australia and Europe was also in the works for this spring, band manager **Howard Wolf** told the Starship news service . . . In another tragedy, the 17-month-old son of **Jackie** and **Alfred McCrary** (with the Capitol singing group of that name), **Miles Lindsey McCrary**, died on April 6 as well. He is survived by a twin brother, **Quincy Eugene**, and the rest of the McCrary family.

Jay Lasker (Continued from page 3)

last week, is based both on general economic conditions and on problems which he described as "indigenous to the record business."

"The guys who were giving you the optimistic viewpoint were not being realistic at the time," Lasker said. "I think the first three months of this year have basically shown that it's going to be a level year, not an up year."

"The 'recession-proof' days of the record industry, Lasker added, are over; in fact, "in late '78 and in early '79, while nobody (else) was talking recession, the record business was talking it, so it (the industry) was a barometer." The record business will continue to have its problems, he contended, because while the basic costs of manufacturing and promoting product have risen steadily, record operations have also "to a great degree locked themselves in with a lot of dollar commitments" for such items as recording budgets and artist royalties. These costs have been passed on to retailers, who in turn have little choice but to raise their prices to the consumer.

Fragmentation of Radio

The money needed to promote records, Lasker said, has "gone up tremendously" due to "the fragmentation of radio." Now, "there isn't that one station in a town that if you get on it, then you've got the record (happening). You've got to get it on three or four stations now," which requires longer-term outlays of funds for independent promotion and so on. What's more, "the actual cost of goods—your pressings, your duplications, your jacket costs—has gone up considerably," based on general inflationary trends and the industry's specific need for oil-based products used in the manufacturing process.

"The companies have had to compensate for these high costs," Lasker continued, "and where are they gonna compensate? They're gonna compensate in the things that they were most loose in doing: (such as) trade ads, certain things that they would give dealers in terms of advertising and so on." Dealers are "selling records at prices today that are far above the inflationary level of, let's say, two or three years ago, because they're reflecting not just inflationary costs but the manufacturers' costs, and the fact that the manufacturer hasn't passed along those extra goodies (discounts, free goods, advertising allowances) to them."

The situation is not likely to improve with the implementation of the four-cent mechanical roy-

alty rate, Lasker noted. However, Motown has "no plans" to raise its \$7.98 albums to \$8.98, or its \$8.98s to \$9.98. "We're a little company," he said. "We're just trying to make a living."

While Motown has set no specific ceiling on returns, said Lasker, "that doesn't mean we haven't addressed ourselves very dramatically to the returns problem. I think we've addressed it in a more concrete way," by looking at what he called "the root causes of a lot of the returns: overshipping, putting records in the wrong place at the wrong time, things such as that." Motown has "gone beyond the cosmetic thing of saying that we're only gonna take so many returns, and addressed ourselves really to the problem. And no matter what the other companies say, I don't believe that they don't go around the corner with their returns policies—I will never believe that they are strictly, 100 percent adhering to them. I think they've cut their returns down to a great degree, but mostly by doing what we're doing."

Lasker faced what might be described as the task of applying first aid to Motown when he joined the label, he said. "In terms of cost, I came upon an arm that was bleeding, and I had to put a tourniquet on it." Among the moves he effected was a restructuring whereby former Boardwalk Entertainment Company executive Richard Sherman took over both marketing and distribution responsibilities. Whereas the departed Mike Lushka had been in charge of both sales and promotion, those departments are now the responsibility of Sherman and Skip Miller, respectively, both of whom report directly to Lasker. "The record company has compacted quite a bit," Lasker said, although there have been no "drastic" payroll or personnel cuts; "I feel that the tourniquet has worked, and as a matter of fact, we're now starting to loosen up the tourniquet and let the blood flow again."

Main Objective

In a Dialogue interview conducted over a year ago, Motown founder Berry Gordy, Jr. talked of moving "heavily into rock acts, and a lot more white acts." Asked whether he agrees with that aim, Lasker responded, "I share his philosophy that at some point we want to be a company that is into everything. But he also shares my philosophy that at this point, in the short range—over the next year or two, based on the economy and what the big companies are doing—our main objective is being involved very heavily in the

crossover market.

"Right now, I see us as being even better than what we already are: the number one black crossover record company. Because of the nature of the crossover business," Motown is equipped with a full staff of black and pop promotion personnel. Lasker added that he expects label artists such as High Energy, Switch and Teena Marie to join proven crossover performers like Smokey Robinson, Stevie Wonder, Jermaine Jackson, the Commodores and Diana Ross.

Motown also has hopes for its new artists, including Switch vocalist deBarges. Lasker whimsically compared a label operation to that of a juggler who balances spinning plates on poles balanced on his head, hands and feet. "You try to get as many plates going as you can," keeping the old ones spinning while getting new ones started; "your volume is in direct proportion to how many plates you can keep going on those sticks."

Lasker takes a dim view of the video involvement now favored by many other labels. Told that some companies are looking to sign only those acts who show visual as well as musical potential, he said, "I think they're stupid. I don't look for any video boom in the record business. I think it's nonsense — just as I think the videodisc is nonsense. As promotions, yes (they can be effective), but nothing saleable, and promotions just cost you money. If you don't have sales to go with it, you're in the crapper, right?"

Catalogue Reissues

Most video use, he added, is "career building after the fact, which is important; but I don't know where video has kicked off an artist in many, many years. Take Kenny Rogers—it's records that made Kenny able to do television and now a motion picture. It still starts with the records." Overall, video's "life in the music business is limited," except for overseas exploitation, long regarded as video's primary outlet, Lasker said.

Motown does, however, plan to enter the mid-priced record market with what Lasker called a "very big push" into \$5.98 catalogue reissues, set for this summer. A host of classic Motown titles will be re-released with their original artwork, comprising what "should be the best mid-line series of any company's because what Motown meant in the '60s and '70s to the music business has been fantastic. We have the roots of today's music in the Motown catalogue."

Concert Review

A Strong Evening of Black Music

■ New York has been an inactive market for black music concerts over the last few months, so the SRO crowd that packed Radio City on March 12 for Kool & the Gang, the Gap Band, and Yarbrough & Peoples came with high hopes. These three PolyGram artists, who have dominated the upper reaches of the black album and singles chart for all of 1981 and much of last year, on the whole lived up to their recordings.

Cavin Yarbrough and Alisa Peoples opened the evening with a five-song 25 minute performance that wasn't highlighted by their hit "Don't Stop the Music." Though it served as the duo's closing number, the electronic complexity of the recorded version made their live interpretation pale in comparison. More impressive was the pair's work on ballads such as "Come to Me" and "The Two of Us."

The Gap Band, composed of the Wilson brothers (lead singer Charlie, bassist Ronnie and trumpeter Robert) and a large backing band, rocked Radio City with a hard driving nine-song funk attack. With a strong catalogue of music, including "Shake," "Burn Rubber" and "Oops (Upside Your Head)," the band had no problem exciting the crowd, though the pacing of the show occasionally left something to be desired.

Charlie Wilson showed himself to be an excellent front man. Not only did his gritty, aggressive voice match the group's material, but his pelvic gyrations and dancing ability proved that the human body is still the best visual gimmick a band can have.

Kool & the Gang closed the concert with a lengthy set that emphasized their uptempo material over slower songs. With the gifted young James Taylor singing and moving with a dexterity reminiscent of Michael Jackson, the Gang continued a tradition of fine live performances dating back to many a headlining gig at the Apollo.

The rhythm section of bassist Kool Bell and drummer George Brown was, as usual, marvelous. Few R&B bass-drum combinations have worked together as long, and even fewer have attained such a high level of precision. Even on older songs, like "Funky Stuff" and "Hollywood Swinging," which they have every right to be totally bored with, Bell and Brown played enthusiastically, adding new touches to familiar rhythms.

Nelson George

Record World Country

Franklin Mint's Country LP Series Is Off to a Very Impressive Start

By AL CUNNIFF

■ NASHVILLE—The Franklin Mint Record Society's VP and director Stanley Walker says he is "very encouraged" by the results of the Mint's massive print ad campaign promoting subscriptions to what is probably the most extensive country music album series ever: 50 double-LP packages called "The Greatest Country Music Recordings of All Time."

The series, offered in collaboration with the Country Music Foundation—which researched the series (over 1100 songs are included), drew much of the material from its 75,000-record archives, and re-mastered many of the songs in its new audio lab—presents subscribers with two discs each month, at a price of \$9.95 per disc. That means the series will emerge over the next four years and two months, with subscribers paying about \$20 a month.

The Franklin Mint, a commercial firm known also for its commemorative medallions, porcelain items, and even (soon) cosmetics, conducted test marketing on the country series, then kicked off the first wave of their full campaign for the series about eight weeks ago, with ads in *Esquire*, *Reader's Digest*, *Natural History*, *Life*, and *National Geographic* magazines. Walker estimated that the first wave of advertising has placed the country LP series offer before eight million readers.

The Mint has similar long-term subscription campaigns underway for classical and big-band jazz series. According to Bill Ivey, director of the Country Music Foundation, the country series includes

rare material drawn from radio transcriptions, and unreleased takes or selections.

"The entire series costs about \$1000," said Ivey. "It includes Loretta Lynn's version of 'Honky Tonk Girl,' Bob Wills' 'La Paloma,' Gene Autry's 'My Rose of the Prairie,' and some live Grand Ole Opry radio broadcasts from the late 1940s and early 1950s."

The Mint's Walker said that the
(Continued on page 101)

Conway Visits Bee Gees



MCA artist Conway Twitty, left, entertains Barry (center) and Maurice Gibb of the Bee Gees during a recent visit to their Miami recording studio. Twitty was in the area for a Ft. Lauderdale concert and to view the spring training of the Nashville Sounds baseball team, of which he is a principal stockholder. Barry Gibb penned Conway's current single "Rest Your Love on Me." The Bee Gees will reportedly produce a Twitty LP when their schedule permits, and may record a country-oriented album in Nashville.

Nashville Report

By AL CUNNIFF

■ Jeff Rosen, Bob Dylan's New York-based publishing representative, was recently in town to visit Combine Music Group, Jensing Music, Elektra/Asylum's office, Canaanland Music, and other companies . . . Jim Ed Norman will soon produce Teddy Pendergrass, possibly in Nashville . . . The Bee Gees have reportedly agreed to cut here in the future, at a studio they are said to have agreed to build for MCA artist Conway Twitty.

CBS is said to be considering a TV merchandising campaign for Marty Robbins . . . Johnny Cash, whose show headlined the recent benefit concert for the Institute of Learning Research here, did a lot more work for the show than he'll ever let you know about. Cash donated the work of his sound and light people, arranged for the hall, arranged for special guests Larry Gatlin and the Gatlin Brothers Band and Tom T. Hall, and purchased tickets by the hundreds, which he donated to orphanages, nursing homes, and other facilities.

Jim Halsey hosts a reception Friday (17) in London in Tammy Wynette's honor. The event coincides with the CMA's visit for a board meeting in London, as well as the Wembley country music festival . . . Dave Rowland and Sugar and Hank Thompson recently taped "That Nashville Music" . . . Razy Bailey also taped that show, and has been involved in a major west coast tour, the Wembley festival in England, and the Academy of Country Music's TV awards show . . . ASCAP hosted a birthday party for New York songwriter George David Weiss here Wednesday (8). RW apologizes for printing an incorrect box number for Weiss's new Nashville operation, headed by Linda Dotson. The address for Weiss's Abilene Music is P.O. Box 111592, zip 37211.

Tanya Tucker has been working on her next MCA album with
(Continued on page 102)

Sound Emporium Sets Workshop

■ NASHVILLE—Artists, engineers, and producers will have the opportunity to sample various types of recording equipment in an "Analogue/Digital Workshop" at Sound Emporium Recording Studios April 20-24. The studio is sponsoring the workshop in cooperation with Masterfonics, Inc. of Nashville.

Machines on display will represent a variety of manufacturers, models, and functions. The display will include an entire digital mastering system by 3M; two-track digital recording systems by JVC, Sony, and Mitsubishi; Studer 24-track and two-track analogue recorder/reproducers; and an Ampex analogue half-inch two-track recorder/reproducer.

Jim Williamson, Sound Emporium president, said that on request and by appointment, artists, engineers, and producers will be allowed two free hours of studio time to record live or to mix on all machines simultaneously for evaluation.

PICKS OF THE WEEK

SINGLES



TOMPALL & THE GLASER BROS., "LOVIN' HER WAS EASIER (THAN ANYTHING I'LL EVER DO AGAIN)" (prod.: Jimmy Bowen) (writer: K. Kristofferson) (Combine, BMI) (2:56). The Glasers lend their tight vocal harmony and a warm performance to this Kristofferson classic that still packs plenty of chart power. Bowen's production and the Glasers' execution make this a ready add. Elektra 47134.

SLEEPER



RICKY SKAGGS, "DON'T GET ABOVE YOUR RAISING" (prod.: Ricky Skaggs) (writers: L. Flatt, E. Scruggs) (Peer, BMI) 3:10). On his Epic debut, Skaggs injects a traditional-sounding tune with modern-country energy. Stay down to earth with me, he begs his woman, to the backing of dobro, guitars, and a foot-stompin' beat. Epic 19-02034.

ALBUM

ELVIS PRESLEY, "THIS IS ELVIS—SELECTIONS FROM THE ORIGINAL MOTION PICTURE SOUNDTRACK." This double-album package can expect a promotional push from the recently released feature film of the same title. This package contains previously unreleased (on authorized records) performances by Presley on TV shows hosted by Milton Berle, Ed Sullivan, and Tommy Dorsey, as well as several interview/talk segments. RCA CPL2 4031.



Success of WB's Country Promotion Exceeds Label's Ambitious Forecast

By AL CUNIFF

■ NASHVILLE — Warner Bros. Records, having virtually met its four-week sales forecast after only one week of its "Spring Country Program," can already consider its first exclusively-country sales, merchandising, and marketing effort a solid success.

"We had forecast 1.5 million units for the whole campaign, and we felt that was a fairly ambitious forecast," Stan Byrd, national country promotion and sales director for Warner Bros., said of the program which spotlights 11 LPs. "By the end of the first week we had 1.1 million sales, with three-fourths of the program still to go."

In the midst of this marketing drive, which centers on product by Gail Davies, T. G. Sheppard, Emmylou Harris, John Anderson,

and the "Any Which Way You Can" soundtrack, Emmylou Harris's "Roses in the Snow" album has gone gold, according to Byrd. This comes on top of the recent gold certifications of Harris's "Profile," "Luxury Liner," and "Blue Kentucky Girl" LPs.

Byrd said co-op advertising was intensified by WB with accounts for the spring push. This, linked with hit singles by the above artists, and a well-planned merchandising push are the keys to the program's success, Byrd said. "I was fairly optimistic going into this," he stated. "You could tell from the intensity of the WEA marketing people that we would have a good program—but I didn't think it would be this good. We may double our initial forecast."

Warwick Mines Country Gold in U.K.

(Continued from page 92)

Billie Joe Spears and Hank Snow. Billie Jo's album, to be produced here, will consist of country standards.

"We're consistently among the top 100 advertisers in the U.K. each year," Ian revealed. "We now do about 30 TV-album packages a year. Last year we spent just under three million pounds (over \$6 million) on our campaigns. Country is without doubt our most successful product area."

Not that Warwick packages are guaranteed successes. Ian recalled that the label's Johnny Cash package failed to recoup its costs. "It was a joint venture with CBS, and we felt the packaging was not a standout. Also, there is a lot of Cash material available in budget packages."

Warwick test-markets its packages, guaranteeing the licensing label about 20,000 LP sales at that stage. If they decide to buy time on the U.K.'s 13 individual TV stations and fully distribute an album, they guarantee sales of about 125,000 albums. Their main competitors are K-Tel, Ronco, and front-line labels, when those labels do packages on such artists as Crystal Gayle, Billie Jo Spears, or Slim Whitman.

"The rates we offer are better than those offered by American TV merchandisers, from what I understand," Ian said. He explained that Warwick usually licenses material for one to three years, at a royalty rate of eight to 11 percent retail rate, per disc, less tax and a packaging allowance. The real base price is four pounds (over \$8) per record. The

records are sold at nearly 5000 retail outlets, about 2500 independents, and almost as many multiples, such as Woolworths.

Warwick owns its own pressing facility, which also presses for other companies. The annual capacity of the plant is 12 million 12-inch discs, five million seven-inch records, and six million cassettes. Even so, the cost of TV ad time makes each package a high-risk venture.

"The average commercial for a TV package costs us about \$25,000 to produce," Ian explained. "And we can spend over half a million dollars buying time nationally (in the U.K.) for a full campaign. It's getting to where we need to sell 180,000 (or almost double British gold) to break even!"

On top of that, British air time is limited for ad buys. No advertising may be run before noon each day, and most stations sign off around midnight. Morning ads will be accepted when "breakfast time" TV begins in the U.K. by 1983.

Hank Williams Celebration Set

■ BUTLER COUNTY, ALA. — Ron Taylor of the Hank Williams Memorial Association has announced that the eighth annual Hank Williams Memorial Celebration will be held on Sunday, June 7 at the Hank Williams Memorial Park, near the late artist's birthplace here.

Artists wishing to appear at the event, which takes place from 10 a.m. to 5 p.m. about 60 miles south of Montgomery, may contact Taylor at (205) 469-5075, or

Country Hotline

MOST ADDED CHART CONTENDERS

Tanya Tucker — "Love Knows We Tried"

Sylvia — "The Matador"

Bobby Bare — "Learning To Live Again"

Tanya Tucker continues her winning streak with "Love Knows We Tried," an instant add at WFAI, KCKN, KRMD, KEBC, KSSS, WPNX, KMPS, WLWI, WDEN, KVOO, KSOP, WDLW, KFDI, KBUC, KKYX, WYDE, WCXI, KEEN, KTTS, KENR.

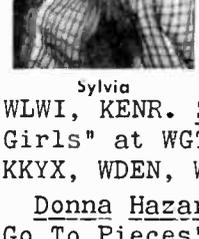


Tanya Tucker

Bobby Bare sparks early interest in "Learning To Live Again" at KRAK, KMPS, KNIX, WCXI, KSSS, KFDI, KEBC, KRMD, KVOO, KSOP, WDLW, KBUC, KKYX, WSLR, KUUY, WDEN, WTOD, KTTS, WKHK.

Gene Kennedy & Karen Jeglum are moving with "I'd Rather Be A Stranger In Your Eyes" at KD JW, KSOP, WMAY, KFDI, KRAK, KVOO, WKKN, WLWI. Kenny Serratt's "Sidewalks are Grey" is playing at KKYX, KD JW, WDEN, KFDI, KVOO, KEBC.

Following the recent chart topper "Drifter," Sylvia is running again with "The Matador," a first week add at WPNX, WGTO, WDLW, WTSO, KRMD, KWJJ, KEBC, KFDI, KSSS, KBUC, WYDE, WSLR, KUUY, WKKN, WCXI, WDEN, KYNN, KTTS, WLWI, WKHK.



Sylvia

Super Strong: Elvis Presley, Willie Nelson, Moe Bandy, Anne Murray.

Ricky Skaggs is making noise with "Don't Get Above Your Raising" at WKHK, WGTO, KFDI, WMNI, WCXI, WSAI, WLWI, KENR. Sonny Curtis has action on "Good Ol' Girls" at WGTO, KWKH, KRMD, KWJJ, KEBC, KBUC, KKYX, WDEN, WTOD, KMPS.

Donna Hazard has initial action on "Go Home and Go To Pieces" at WTOD, WMAY, KFDI, KSOP, KVOO, WLWI, KENR. Buck Owens is moving with "Without You" at KNIX, KEBC, KVOO, KSOP, KRMD, KFDI.

SURE SHOTS

Tompall & The Glaser Brothers — "Lovin' Her Was Easier"

LEFT FIELDERS

Ricky Skaggs — "Don't Get Above Your Raising"

Tom T. Hall — "The All New Me"

Billy Joe Shaver — "Blue Texas Waltz"

Allen Frizzell — "Beer Joint Fever"

AREA ACTION

Sami Jo Cole — "One Love Over Easy" (WESC, KRMD, KEBC)

Noel — "Lucky Me" WDLW, KXLR, KRMD)

Franklin Mint

(Continued from page 100)

country series tested well in the Mint's preliminary market sampling. "We proceeded to the next stage, and now the series seems to be holding up quite well." Walker declined to reveal sales figures or percentages relating the country series to the Mint's classical and big-band jazz offerings, but said "from early response, the country series has the best results at this stage that we've had for a record offering."

Schuster Joins ASCAP

■ NEW YORK — Gary Schuster has been appointed staff writer in the public relations department of ASCAP, it was announced by Karen Sherry, national director of public relations.

Country Single Picks

COUNTRY SONG OF THE WEEK

JERRY REED—RCA JK-12210

THE TESTIMONY OF SODDY HOE (prod.: Norro Wilson, Jerry Reed & David Briggs) (writers: J. R. Hubbard, D. Feller) (Guitar Man, BMI) (4:04)

Reed talks/sings this outlandish story-song about a country boy who gets caught in the midst of a caper that is topped with a wild chase.

CRISTY LANE—Liberty 1406

LOVE TO LOVE YOU (prod.: Jerry Gillespie) (writer: D. Heavener) (Cristy Lane, ASCAP) (3:20)

Lane's easy vocal is complemented by a slick country beat and layers of interesting guitar sounds on this light love song with a pop feeling.

TOM T. HALL—RCA JK-12219

THE ALL NEW ME (prod.: Tom T. Hall) (writer: T. T. Hall) (Hallnote, BMI) (2:51)

You thought I was down, but I'll be around, Hall says in this ballad featuring strings and a sweet, pure melody line.

ALLEN FRIZZELL—Sound Factory 429

BEER JOINT FEVER (prod.: Phil Baugh) (writer: S. D. Shafer) (Acuff-Rose, BMI) (2:59)

The distinctive Frizzell vocal style is evident in this cut by Allen, brother of David and the late Lefty. Honky-tonkin's got a hold of me, he admits in this all-country ballad.

PURE PRAIRIE LEAGUE—Casablanca 2332 (PolyGram)

STILL RIGHT HERE IN MY HEART (prod.: Rob Fraboni) (writers: J. Wilson, D. Greer) (Kentucky Wonder, BMI) (2:55)

This mid-tempo song features great group vocal harmony and an easy-flowing beat made for pop and country airwaves.

JUDY BAILEY—Columbia 11-02045

SLOW COUNTRY DANCIN' (prod.: Ray Baker) (writers: L. Green, L. Walden) (Baray, BMI) (3:12)

Bailey, who backed Moe Bandy on his recent Columbia single, steps out on her own with this true-country cut about a lonely woman who frequents dance halls because she likes the slow songs.

BILLY JOE SHAVER—Columbia 11-02011

BLUE TEXAS WALTZ (prod.: Eddie Kilroy) (writer: B. J. Shaver) (House of Cash, BMI) (4:04)

Shaver is hot with a couple of cuts he penned, and this $\frac{3}{4}$ tempo love song may find a life of its own, as it features pleasant fiddle and dobro work behind Shaver's lyric about a couple who are "sweethearts again."

DAVID HOUSTON—Excelsior 1012

TEXAS IDA RED (prod.: not listed) (writers: P. Baugh, S. Milete) (Crosslake/Captar, no affiliation listed) (2:02)

The vocal style here is a departure for Houston, who is backed by happy fiddles and a great two-step dance beat on this western swing tune.

RODNEY LAY—Sun 1164

CLOSE (prod.: Boomer Castleman) (writers: J. Foster, B. Rice) (Jack & Bill, ASCAP) (2:43)

This marks an all-new sound for Lay, who sings of love lost on this slow ballad with a smooth, contemporary sound.

JIM DAWSON—Starship 222

ME AND BIG MACK (prod.: not listed) (writers: J. Dawson, J. Schuepbach) (Shir-Lee, BMI) (2:22)

Dawson offers a plucky trucker's song that deserves attention for its inventive lyric and high-energy performance.

KAY T. OSLIN—Elektra 47132

(Millhouse, BMI) (2:53)

CLEAN YOUR OWN TABLES (prod.: Rick Loewus) (writer: G. Cash)

A proud, tough used-to-be-barmaid who admits her life reads like a paperback takes charge of her life in this Elektra debut by Oslin.

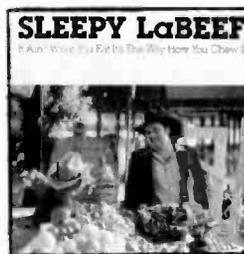
Country Album Picks



ONE TO ONE

ED BRUCE—MCA 5188

The tough job is going to be picking the best candidates for future singles from this LP packed with solid country material. Bruce's warm, intimate sound is perfectly suited to modern country charts. Standout cuts include his current single, "Evil Angel," plus "(When You Fall in Love) Everything's a Waltz," "You're the Best Break This Old Heart Ever Had," "Love's Found You and Me," and the Louvin Brothers' "I Take the Chance."



IT AIN'T WHAT YOU EAT IT'S THE WAY HOW YOU CHEW IT

SLEEPY LaBEE—Rounder 3052

This LP won't bust open the charts, but it's a rough gem for its energetic, unpolished approach to rock, country, rockabilly, blues, and other forms. Sleepy sings and provides excellent guitar work on rock standards and such country cuts as "I Don't Believe You've Met My Baby" and "Breaking Up My Home Again."



INTRODUCING GARY GOODNIGHT

Door Knob DK-LPS 1003

Goodnight's Door Knob debut LP contains light vocals and rhythm-oriented production, with the best cuts here being "Get Me High Off This Low" and "Time To Finish (What I Never Did Begin)."

Nashville Report

(Continued from page 100)

producer Gary Klein in L.A. She also taped the Mike Douglas and John Davidson shows there, and sang the national anthem at a Dodgers game . . . **Merle Haggard's** upcoming MCA gospel album, "For the Mama That Tried," will feature a cover photo of Hag and his 80-year-old mother . . . Watch for Warner/Curb's **Bellamy Brothers** on the May 2 "Barbara Mandrell and the Mandrell Sisters" TV show . . . **Chet Flippo** was in town last week to plug his new book, "Your Cheatin' Heart" (Simon & Schuster).

The Mutual Broadcasting System reports that its country music and interview radio special "Triple," featuring **Barbara Mandrell**, **Charlie Daniels** and **Larry Gatlin**, has been sold out to national sponsors and cleared for more than 580 stations over Easter weekend. The three-hour special was produced by WHN (New York) . . . Capitol artist **Keith Stegall** performs April 29 at the Main Street Music Emporium in Murfreesboro, TN in a benefit for the Recording Industry Management program at Middle Tennessee State University. The RIM program will also benefit from Cow Jam 1 on April 23, a night under the stars with **Stillwater**, the **Winters Bros. Band**, the **Piggys**, **Billy Earl McLeland Band**, and **Squarewave**. Call (615) 895-2183 for more facts.

Limeliter, Inc.'s **Dan Stephens** reports that about 400 talent buyers from around the country attended the company's April 5 annual Theater of Talent showcase, which featured 16 Limeliter acts plus **Leon Everette** and **Nightstreets**.

IN THE STUDIO: Woodland (Eddie Rabbitt, Brenda Lee, Con Hunley, and Charlie Daniels Band Volunteer Jam overdubs), Audio Media (Mickey Gilley), Sound Emporium (Larry Butler producing the Chipmunks), Columbia (Lacy J. Dalton, Leon Everette, Southern Ash, John Anderson, John Reeves, and Johnny Cash re-mixes), Creative Workshop (Joe Sun, Terri Gibbs, Dickey Lee), Island (Nightstreets), LSI (Lucille Starr), Chips Moman (mixing Billy Joe Royal), RCA (Kieran Kane overdubs), Soundshop (Millie Jackson, Ronnie McDowell), Sound Stage (Michael Johnson, the Statler Brothers, Reba McEntire, Leona Williams), Music City Recorders (Jacky Ward), Wax Works (Joe Sun), Music Mill (Bill Monroe, and a songwriters' LP with Steve Gibbs, Dallas Frazier, Wayland Holyfield, and Dennis Morgan & Kye Fleming).

YOU HAVEN'T HEARD COUNTRY UNTIL YOU'VE HEARD...



Mundo Earwood
Features The Singles *Angela* and
Blue Collar Blues

XLP 88006



David Houston
From Houston To You
Contains The Singles *Texas* *Ida*
Red and *My Lady*

XLP 88005



**The Concrete
Cowboy Band**

Make Those Country Night Moves
With The Single *Concrete Cowboys*



The Concrete Cowboy Band
Wants You

XLP 88007

**For The Country
Sounds That Sell**

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of music.

Record World Country Singles

APRIL 18, 1981

TITLE, ARTIST, Label, Number

APR 18	APR 11		WKS. ON CHART
1	1	OLD FLAME ALABAMA RCA 12169 (2nd Week)	10
2	5	A HEADACHE TOMORROW (OR A HEARTACHE TONIGHT) MICKEY GILLEY/Epic 19 50973	10
3	3	PICKIN' UP 'STRANGERS JOHNNY LEE/Full Moon/Asylum 47105	10
4	2	TEXAS WOMEN HANK WILLIAMS, JR./Elektra/Curb 47102	11
5	7	FALLING AGAIN DON WILLIAMS/MCA 51065	9
6	9	HOOKED ON MUSIC MAC DAVIS/Casablanca 2327 (PolyGram)	9
7	13	REST YOUR LOVE ON ME/I AM THE DREAMER CONWAY TWITTY/MCA 51059	9
8	8	LOVE IS FAIR/SOMETIME, SOMEWHERE, SOMEHOW BARBARA MANDRELL/MCA 51062	11
9	12	LEONARD MERLE HAGGARD/MCA 51048	10
10	10	TAKE IT EASY CRYSTAL GAYLE/Columbia 11 11436	11
11	4	YOU'RE THE REASON GOD MADE OKLAHOMA DAVID FRIZZELL & SHELLY WEST/Warner/Viva 49650	14
12	16	ROLL ON, MISSISSIPPI CHARLEY PRIDE/RCA 12178	7
13	19	I LOVED 'EM EVERY ONE T. G. SHEPPARD/Warner/Curb 49690	6
14	17	SEVEN YEAR ACHE ROSANNE CASH/Columbia 11 11426	10
15	20	MISTER SANDMAN EMMYLOU HARRIS/Warner Bros. 49684	7
16	18	STORMS NEVER LAST WAYLON & JESSI/RCA 12176	9
17	22	AM I LOSING YOU/HE'LL HAVE TO GO RONNIE MILSAP/ RCA 12194	5
18	6	LOVIN' WHAT YOUR LOVIN' DOES TO ME CONWAY TWITTY & LORETTA LYNN/MCA 51050	12
19	24	HEY JOE (HEY MOE) MOE BANDY & JOE STAMPLEY/ Columbia 11 60508	6
20	27	IF I KEEP ON GOING CRAZY LEON EVERETTE/RCA 12177	7
21	28	PRIDE JANIE FRICKE/Columbia 11 60509	6
22	26	SOMEBODY LED ME AWAY LORETTA LYNN/MCA 51058	8
23	11	CRYING DON McLEAN/Millennium 1799 (RCA)	12
24	30	FRIENDS/ANYWHERE THERE'S A JUKEBOX RAZZY BAILEY/ RCA 12199	4
25	29	I DON'T THINK LOVE OUGHT TO BE THAT WAY REBA McENTIRE/Mercury 57046 (PolyGram)	6
26	31	BETWEEN THIS TIME AND THE NEXT TIME GENE WATSON/ MCA 51039	8
27	35	COWBOYS DON'T SHOOT STRAIGHT (LIKE THEY USED TO) TAMMY WYNETTE/Epic 19 51011	6
28	32	ALICE DOESN'T LOVE HERE ANYMORE BOBBY GOLDSBORO/CBS/Curb 6 70052	7
29	37	ANGEL OF THE MORNING JUICE NEWTON/Capitol 4976	7
30	34	I'M JUST AN OLD CHUNK OF COAL JOHN ANDERSON/ Warner Bros. 49699	4
31	36	LOUISIANA SATURDAY NIGHT MEL McDANIEL/Capitol 4983	4
32	41	ELVIRA OAK RIDGE BOYS /MCA 51084	3
33	38	A MILLION OLD GOODBYES MEL TILLIS/Elektra 47116	4
34	21	IT DON'T GET NO BETTER THAN THIS LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 11 11438	10
35	39	CHEATIN'S A TWO WAY STREET SAMMI SMITH/Sound Factory 427	7
36	40	THE BARON JOHNNY CASH/Columbia 11 60516	5
37	42	WHAT ARE WE DOIN' IN LOVE DOTTIE WEST/Liberty 1404	3
38	43	IT'S A LOVELY, LOVELY WORLD GAIL DAVIES/Warner Bros. 49694	3
39	44	HEART OF THE MATTER THE KENDALLS/Ovation 1169	5
40	53	BLESSED ARE THE BELIEVERS ANNE MURRAY/Capitol 4987	3
41	57	BUT YOU KNOW I LOVE YOU DOLLY PARTON/RCA 12200	2
42	51	IN THE GARDEN STATLER BROTHERS/Mercury 57048 (PolyGram)	4
43	45	JUST A COUNTRY BOY REX ALLEN, JR./Warner Bros. 49682	6
44	47	HIDEAWAY HEALING STEPHANIE WINSLOW/Warner/Curb 49693	5
45	49	I CAN'T HOLD MYSELF IN LINE PAYCHECK & HAGGARD/ Epic 19 51012	5
46	48	FIRE IN YOUR EYES GARY MORRIS/Warner Bros. 49668	7
47	52	NO ACES PATTI PAGE/Plantation 197	5
48	50	HOLD ME LIKE YOU NEVER HAD ME RANDY PARTON/ RCA 12137	7



49	54	WHISPER LACY J. DALTON/Columbia/Sherrill 01036	3
50	61	FIRE AND SMOKE EARL T. CONLEY/Sunbird 7561	3
51	56	EVIL ANGEL ED BRUCE/MCA 51076	4
52	15	THIRTY-NINE AND HOLDING JERRY LEE LEWIS/Elektra 47095	14
53	64	SURROUND ME WITH LOVE CHARLY McCLAIN/Epic 19 01045	3
54	62	GETTING OVER YOU AGAIN RAY PRICE/Dimension 1018	4
55	55	FOOL'S GOLD DANNY WOOD/RCA 12181	6
56	66	BY NOW STEVE WARINER/RCA 12204	2
57	14	DRIFTER SYLVIA/RCA 12164	14
58	65	I WANT YOU TONIGHT JOHNNY RODRIGUEZ/Epic 19 01033	3
59	67	DC I HAVE TO DRAW A PICTURE BILLY SWAN/Epic 19 51000	3

CHARTMAKER OF THE WEEK

60	—	LOVIN' ARMS/YOU ASKED ME TO ELVIS PRESLEY RCA 12205	1
61	68	YOUR WIFE IS CHEATIN' ON US AGAIN WAYNE KEMP/ Mercury 57047 (PolyGram)	4
62	69	I'M ALMOST READY LEONA WILLIAMS/Elektra 47114	3
63	58	WASN'T THAT A PARTY ROVERS/Cleveland Intl./Epic 19 51007	8
64	23	SOMETHIN' ON THE RADIO JACKY WARD/Mercury 57044 (PolyGram)	13
65	—	MONA LISA WILLIE NELSON/Columbia 11 02000	1
66	—	MY WOMAN LOVES THE DEVIL OUT OF ME MOE BANDY/ Columbia 11 02039	1
67	80	A LITTLE BIT OF HEAVEN ROGER BOWLING/Mercury 57049 (PolyGram)	3
68	25	I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN JOE STAMPLEY/Epic 19 50972	14
69	79	FRIDAY NIGHT FEELIN' RICH LANDERS/Ovation 1166	4
70	76	WHY DON'T WE JUST SLEEP ON IT TONIGHT GLEN CAMPBELL & TANYA TUCKER/Capitol 4986	3
71	81	IF I SAY I LOVE YOU (CONSIDER ME DRUNK) WHITEY SHAFER/Elektra 47117	3
72	33	PERFECT FOOL DEBBY BOONE/Warner/Curb 49652	11
73	84	DOES SHE WISH SHE WAS SINGLE AGAIN BURRITO BROTHERS/CBS/Curb 6 01011	3
74	93	SOME LOVE SONGS NEVER DIE B. J. THOMAS/MCA 51087	2
75	82	MAGIC EYES JACK GRAYSON & BLACKJACK/Koala 331	3
76	90	SPREAD MY WINGS TIM REX & OKLAHOMA/Dee Jay 111 (NSD)	2
77	—	DARLIN' TOM JONES/Mercury 76100 (PolyGram)	1
78	—	YOU'RE CRAZY, MAN FREDDIE HART/Sunbird 7560	1
79	46	BRIDGE OVER BROADWAY CAPITALS/Ridgetop 01281	7
80	70	(LOOKIN' AT THINGS) IN A DIFFERENT LIGHT NIGHTSTREETS/Epic 19 51004	6
81	89	LET'S FORGET THAT WE'RE MARRIED GARY STEWART/ RCA 12203	2
82	—	HERE'S TO THE HORSES JOHNNY RUSSELL/Mercury 57050 (PolyGram)	1
83	59	DOESN'T ANYBODY GET HIGH-ON LOVE ANYMORE THE SHOPPE/NSD 80	8
84	60	ARE WE DREAMIN' THE SAME DREAM CHARLIE RICH/ Elektra 47104	10
85	63	WHAT I HAD WITH YOU JOHN CONLEE/MCA 51044	13
86	83	SOMEWHERE TO COME WHEN IT RAINS JOHN WESLEY RYLES/MCA 51080	5
87	—	LOVE DIES HARD RANDY BARLOW/P.A.I.D. 133	1
88	—	MY HEART CRIES FOR YOU MARGO SMITH/Warner Bros. 49701	1
89	—	RODE HARD AND PUT UP WET JOHNNY LEE/Epic/Full Moon 19 02012	1
90	71	GUI-TAR MAN ELVIS PRESLEY/RCA 12158	14
91	72	IF DRINKIN' DON'T KILL ME (HER MEMORY WILL) GEORGE JONES/Epic 19 50968	14
92	75	EVERY NOW AND THEN BRENDA LEE/MCA 51047	12
93	88	SINGLE GIRL CINDY HURT/Churchill 7767	4
94	78	I HAVE A DREAM CRISTY LANE/Liberty 1396	14
95	74	ONE MORE LAST CHANCE RAY STEVENS/RCA 12170	10
96	—	FRIENDS BEFORE LOVERS GABRIEL/Ridgetop 01381	1
97	—	UNTIL THE BITTER END FARON YOUNG/MCA 51088	1
98	98	MAKING THE NIGHT THE BEST PART OF MY DAY LINCOLN COUNTY/Soundwaves 4629 (NSD)	2
99	97	HOW LONG HAS THIS BEEN GOING ON AMARILLO/NSD 81	4
100	94	SHE CAN'T GIVE IT AWAY ROY CLARK/MCA 51079	4



POLYGRAM'S POWER PLAYS MEAN BUSINESS!

Mac Davis "Hooked On Music" BB 5●RW 6●

CASABLANCA NB 2327

From Mac's LP "Texas in My Rear View Mirror" NBLP 7239

**Reba McEntire "I Don't Think Love Ought
To Be That Way" BB 25● RW 25●**

MERCURY 57046

From Reba's LP "Feel The Fire" SRM 1-5029

Statler Bros. "In The Garden" BB 46● RW 42●

MERCURY 57048

**Wayne Kemp "Your Wife Is Cheatin'
On Us Again" BB 60● RW 61●**

MERCURY 57047

**Roger Bowling "A Little Bit Of Heaven"
BB 69●RW 67●**

MERCURY 57049

Tom Jones "Darlin' BB 74● RW 77●

MERCURY 76100

From the soon to be released Tom Jones LP "DARLIN" SRM 1-4010

**Johnny Russell "Here's To The Horses"
BB 80●RW 82●**

MERCURY 57050



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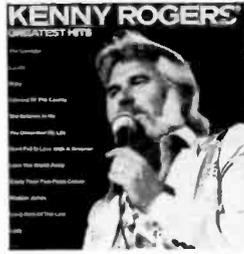
Record World Country Albums

APRIL 18, 1981

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

APR. 18 APR. 17

1 **1** **KENNY ROGERS' GREATEST HITS**
Liberty LOO 1072
(24th Week)



WEEKS ON CHART

26

2	2	SOMEWHERE OVER THE RAINBOW	WILLIE NELSON/ Columbia FC 36883	5
3	3	HORIZON	EDDIE RABBITT/Elektra 6E 276	40
4	4	9 TO 5 AND ODD JOBS	DOLLY PARTON/RCA AAL1 3378	19
5	6	LEATHER AND LACE	WAYLON & JESSI/RCA AAL1 3931	5
6	5	GREATEST HITS	RONNIE MILSAP/RCA AHL1 3772	26
7	7	FEELS SO RIGHT	ALABAMA/RCA AHL1 3930	5
8	9	EVANGELINE	EMMYLOU HARRIS/Warner Bros. BSK 3508	9
9	8	GREATEST HITS	ANNE MURRAY/Capitol SOO 12110	28
10	12	SOMEBODY'S KNOCKIN'	TERRI GIBBS/MCA 5137	11
11	10	ROWDY	HANK WILLIAMS, JR./Elektra/Curb 6E 330	11
12	18	JUICE	JUICE NEWTON/Capitol ST 12136	4
13	14	I BELIEVE IN YOU	DON WILLIAMS/MCA 5133	26
14	13	GREATEST HITS	WAYLON JENNINGS/RCA AHL1 3378	101
15	11	GREATEST HITS	OAK RIDGE BOYS/MCA 5150	23
16	15	GUITAR MAN	ELVIS PRESLEY/RCA AAL1 3917	9
17	17	HEY JOE, HEY MOE	MOE BANDY & JOE STAMPLEY/ Columbia FC 37003	4
18	16	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK)	WILLIE NELSON & FAMILY/Columbia S2 36752	32
19	19	COCONUT TELEGRAPH	JIMMY BUFFETT/MCA 5169	6
20	33	SEVEN YEAR ACHE	ROSANNE CASH/Columbia JC 36965	4
21	25	WILD WEST	DOTTIE WEST/Liberty LT 1062	7
22	23	STARDUST	WILLIE NELSON/Columbia KC 35305	152
23	22	URBAN COWBOY (ORIGINAL SOUNDTRACK)	Full Moon/ Asylum DP 90002	48
24	24	MY HOME'S IN ALABAMA	ALABAMA/RCA AHL1 3644	43
25	21	BACK TO THE BARROOMS	MERLE HAGGARD/MCA 5236	29
26	20	BEST OF EDDIE RABBITT	Elektra 6E 235	73
27	30	I AM WHAT I AM	GEORGE JONES/Epic JE 36586	30
28	26	ANY WHICH WAY YOU CAN (ORIGINAL SOUNDTRACK)	Warner/Viva HS 3499	18

CHARTMAKER OF THE WEEK

29 — **MR. HAG TOLD MY STORY**
JOHNNY PAYCHECK
Epic FE 36761



30	27	LOOKIN' FOR LOVE	JOHNNY LEE/Full Moon/Asylum 6E 309	23
31	28	LOVE IS FAIR	BARBARA MANDRELL/MCA 5136	23
32	32	REST YOUR LOVE ON ME	CONWAY TWITTY/MCA 5138	34
33	34	ENCORE	MICKEY GILLEY/Epic JE 36851	22
34	29	WILLIE AND FAMILY LIVE	WILLIE NELSON/Columbia KC 2 35642	123

35	31	SAN ANTONIO ROSE	WILLIE NELSON & RAY PRICE/ Columbia JC 36476	43
36	36	BEST OF DON WILLIAMS, VOL. II	MCA 3096	77
37	39	WHO'S CHEATIN' WHO	CHARLY McCLAIN/Epic JE 36730	19
38	40	THE GAMBLER	KENNY ROGERS/United Artists LA 934 H	121
39	41	TEN YEARS OF GOLD	KENNY ROGERS/United Artists LA 835 H	172
40	35	STRAIGHT AHEAD	LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250	78
41	37	SONGS I LOVE TO SING	SLIM WHITMAN/Epic/Cleveland Intl. JE 36786	26
42	42	GREATEST HITS	LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36488	106
43	48	THAT'S ALL THAT MATTERS TO ME	MICKEY GILLEY/Epic JE 36492	41
44	38	GREATEST HITS	DAVE & SUGAR/RCA AHL1 3915	7
45	45	FULL MOON	CHARLIE DANIELS BAND/Epic FE 36571	36
46	43	URBAN COWBOY II (ORIGINAL SOUNDTRACK)	Full Moon/ Epic SE 36921	15
47	53	JUST GOOD OLE BOYS	MOE BANDY & JOE STAMPLEY/ Columbia JC 36202	77
48	47	THESE DAYS	CRYSTAL GAYLE/Columbia JC 36512	30
49	50	BEST OF THE STATLER BROTHERS	Mercury SRM 1 1037 (PolyGram)	270
50	59	HELP YOURSELF	LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia JC 36582	26
51	49	BEST OF THE KENDALLS	Ovation OV 1756	17
52	56	DREAMLOVERS	TANYA TUCKER/MCA 5140	24
53	55	TEXAS IN MY REAR VIEW MIRROR	MAC DAVIS/ Casablanca NBLP 7239 (PolyGram)	27
54	44	MUSIC MAN	WAYLON JENNINGS/RCA AHL1 3602	45
55	51	CLASSIC CRYSTAL	CRYSTAL GAYLE/United Artists LOO 982	75
56	52	BEST OF BARBARA MANDRELL	MCA AY 1119	113
57	46	TWO'S A PARTY	CONWAY & LORETTA/MCA 5778	7
58	54	24 GREATEST HITS	HANK WILLIAMS, SR./MGM SE 4755	35
59	57	GIDEON	KENNY ROGERS/United Artists LOO 1035	52
60	66	SONS OF THE SUN	BELLAMY BROTHERS/Warner/Curb BSK 3491	18
61	61	MILLION MILE REFLECTIONS	CHARLIE DANIELS BAND/ Epic KE 35751	100
62	63	CLASSICS	KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H	104
63	65	OAK RIDGE BOYS HAVE ARRIVED	MCA AY 1135	105
64	—	I HAVE A DREAM	CRISTY LANE/Liberty LT 1083	1
65	58	HARD TIMES	LACY J. DALTON/Columbia JC 36753	28
66	60	ROSES IN THE SNOW	EMMYLOU HARRIS/Warner Bros. 3422	47
67	62	TOGETHER	OAK RIDGE BOYS/MCA 3220	58
68	70	WILLIE NELSON SINGS KRISTOFFERSON	Columbia JC 36188	73
69	64	BETWEEN THIS TIME AND THE NEXT TIME	GENE WATSON/ MCA 5170	5
70	67	10TH ANNIVERSARY	STATLER BROTHERS/Mercury SRM 1 5027 (PolyGram)	35
71	73	THE BEST OF THE STATLER BROTHERS RIDES AGAIN,	VOL. II/Mercury SRM 1 5024 (PolyGram)	64
72	74	BLUE KENTUCKY GIRL	EMMYLOU HARRIS/Warner Bros. BSK 3318	100
73	69	FRIDAY NIGHT BLUES	JOHN CONLEE/MCA 3246	41
74	71	COAL MINER'S DAUGHTER (ORIGINAL SOUNDTRACK)	MCA 5107	55
75	68	WAYLON & WILLIE	WAYLON JENNINGS & WILLIE NELSON/ RCA AFL1 2686	57



Sylvia

The New Single

"THE MATADOR"

PB 12214

From Her New Album
DRIFTER



Also Includes:
Tumbleweed
I'm Going With Him
Heart On The Mend

AHL1 3986



In The
WILD WEST
Every Shot
Counts

WILD WEST

The New Album*
From

**DOTTIE
WEST**



Features the
#1 Single
"ARE YOU
HAPPY BABY?"
And The Newest Hit
"WHAT ARE WE
DOING IN LOVE"

FEATURING KENNY ROGERS

Produced by Brent Maher and Randy Goodrum
Management: Michael Brokaw/Kragen & Co.



On Liberty Records



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of music.

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Arone Murray

Where do you go when you dream 500-1211



A TOUCH OF HEAVEN WITH A DASH OF DEVILISH DELIGHT

Featuring the smash single "Blessed Are The Believers" 4987



Capitol
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*Produced by Jim Ed Norman for J&A Productions, Inc.
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