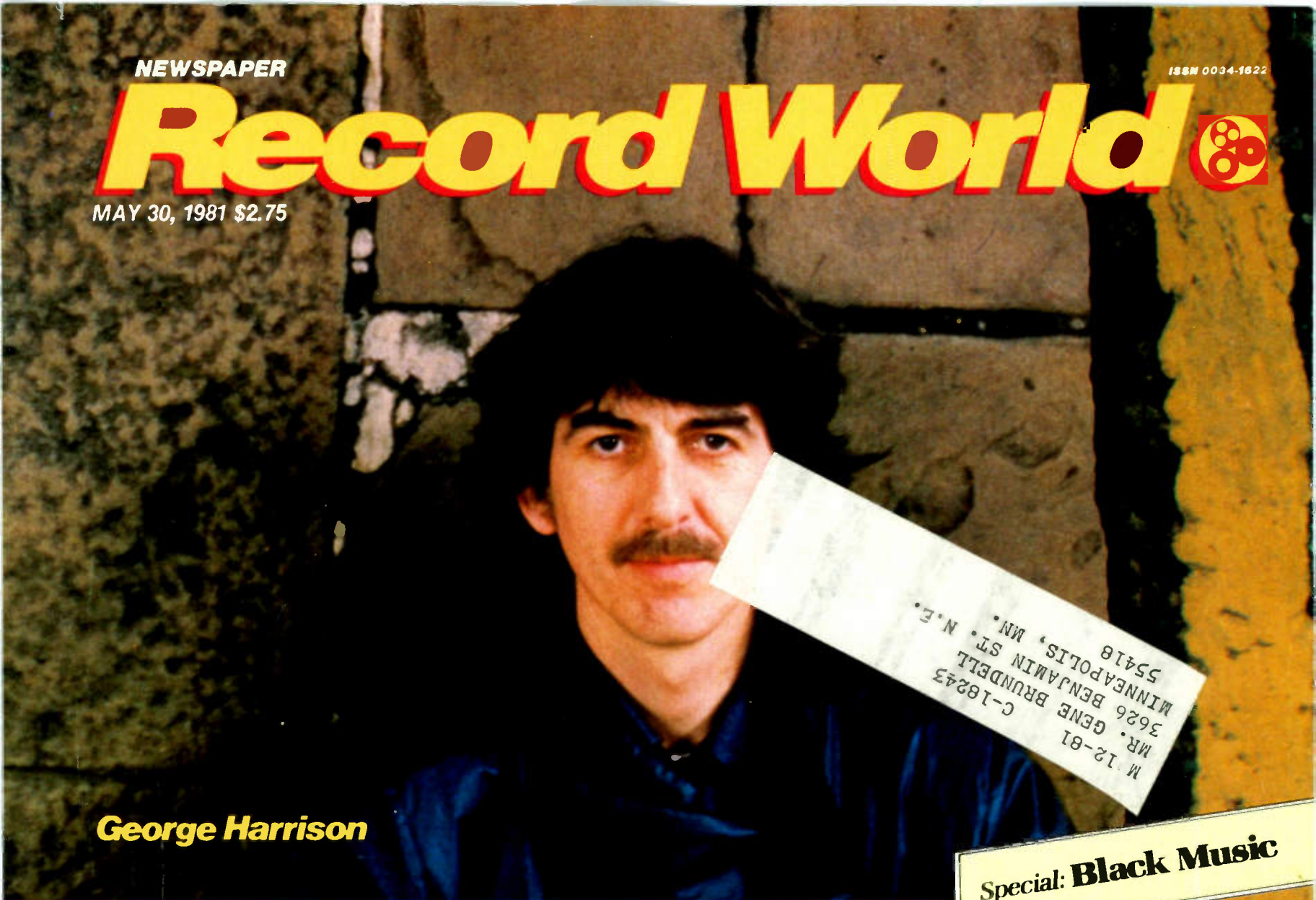


Record World

MAY 30, 1981 \$2.75



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Special: Black Music

Hits of the Week

SINGLES

JUICE NEWTON, "QUEEN OF HEARTS" (prod. by Landis) (writer: DeVito) (Drunk Monkey, ASCAP) (3:29). This queen may not be as famous as Juice's number one "Angel," but her sweet harmonies and a gentle groove will make it an across-the-board hit. Capitol 4997.

TERRI GIBBS, "RICH MAN" (prod. by Penney) (writer: Mattson) (Song Biz, BMI) (3:10). Gibbs came from out of nowhere and reached the top 10 with "Somebody's Knockin'," and this sinuous, guitar-laced bit of down-home wisdom shows just as much country-pop crossover potential. MCA 51119.

POINTER SISTERS, "SLOW HAND" (prod. by Perry) (writers: Clark-Bettis) (Warner-Tamerlane/Flying Dutchman, ASCAP/Sweet Harmony, BMI) (3:57). Anita's luscious lead vocal is captivating on this body-swayer from the forthcoming "Black & White" LP. Planet 47929 (E/A).

PHIL COLLINS, "IN THE AIR TONIGHT" (prod. by Collins) (writer: Collins) (Effectsound/Pun, ASCAP) (4:59). The Genesis singer/percussionist follows his top 20 funk slice, "I Missed Again," with futuristic pop that's also rhythmically captivating. From the "Face Value" LP. Atlantic 3824.

SLEEPERS

THE MOODY BLUES, "GEMINI DREAM" (prod. by Williams) (writers: Hayward-Lodge) (WB/MCA, ASCAP) (3:46). "Long time, no see," the Moodies sing on this majestic rocker with just a touch of disco from the new "Long Distance Voyager" LP. Welcome back, guys. Threshold 601 (PolyGram).

LOVERBOY, "THE KID IS HOT TONITE" (prod. by Fairbairn) (writers: Dean-Aubin) (Blackwood/Dean of Music, BMI) (3:35). After breaking top 40 with "Turn Me Loose," this Canadian quintet returns with winning guitar/synthesizer strains and a smashing chorus hook. Columbia 11-02068.

.38 SPECIAL, "FANTASY GIRL" (prod. by Mills) (writers: Carlisi-Peterik) (Rocknocker/WB/Easy Action, ASCAP) (3:47). The wild-eyed southern boys follow the top 40 "Hold On Loosely" with Don Barnes' smooth vocal and a virtuoso guitar display to finish. A&M 2330.

TOM JOHNSTON, "WASTIN' TIME" (prod. by Omartian) (writer: Johnston) (Windecor, BMI) (3:38). From the original Doobie Brothers' "Still Feels Good" LP, this rousing pop-rocker has, not surprisingly, much of the feel of the early Doobies. A pop and AOR natural. Warner Bros. 49732.

ALBUMS

VAN HALEN, "FAIR WARNING." Instantly recapturing the momentum of last year's platinum-plus "Women and Children First," this California quartet has washed over album radio like a tidal wave. The band's musicianship and Ted Templeman's production forge perfect heavy rock. Warner Bros. HS 3540 (8.98).

THE CHIPMUNKS, "URBAN CHIPMUNK." Shucks, there ain't a musical cranny on earth these cute little varmints can't chaw their way into! Country/pop hits like "The Gambler" and "On the Road Again" get the treatment that made "Chipmunk Punk" a smash. RCA AFL1-4027 (8.98).

ELTON JOHN, "THE FOX." The orchestral flourishes of "Carla/Etude," the gospel showstopping of James Cleveland's choir on "Fascist Faces" and the spirited rhythm of "Breaking Down Barriers" are the touches that made Elton a star in the first place. Gaffan GHS 2002 (WB) (8.98).

SQUEEZE, "EAST SIDE STORY." "Argybargy" was last year's wittiest, most sophisticated, catchiest British pop/rock, and this LP refines those qualities. "In Quintessence," "Someone Else's Bell" and the single "Tempted" could brighten many a radio station. A&M SP 4854 (7.98).





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Record World

MAY 30, 1981

Record Participation Expected For 1981 Consumer Electronics Show

■ NEW YORK — The 1981 International Summer Consumer Electronics Show, which opens in Chicago this coming Sunday (31) and continues through Wednesday (3), will utilize more exhibit space for more exhibitors, and will be featuring more special exhibits, conferences, workshops and seminars, than any other show in the 15-year history of CES.

According to CES, over 950 exhibitors will be using 555,000 square feet. Attendance is expected to be over 50,000.

Performance Right Bill Re-Introduced in House

By BILL HOLLAND

■ WASHINGTON—The Performance Right Royalty Bill has been proposed for the third year in a row on Capitol Hill.

Proponents of the bill testified last week to members of a House judiciary subcommittee.

The bill, H.R. 1805, substantially the same bill introduced by Rep. George Danielson (D.-Calif.) in the 95th, 96th, and 97th Congress, would establish rights and royalties for the public performance of copyrighted sound recordings. The royalties would compensate vocalists, musicians and record producers for their commercial use.

Radio and TV broadcasters, along with background music services, jukebox owners, dance clubs and discos who presently use sound recordings for profit, (Continued on page 69)

The newest product in audio, video and personal electronics will be showcased in displays. All categories of equipment, will be exhibited at McCormick Place, while McCormick Inn will feature audio demonstration rooms and suites, with special interest audio shown at the Pick Congress Hotel.

The keynote address will be given by Wayne Valis, special assistant to the President, office of public liaison, who will present an overview of President Reagan's economic recovery program. His speech will be followed by a question and answer session.

Monday morning's activities will begin with an audio conference. Chairman and keynoter Jim Twerdahl of Jensen Sound Labs will introduce panel discussions featuring home and portable audio, as well as car audio. Speakers will include Len Feldman, Leonard Feldman Electronic (Continued on page 22)

Boardwalk Goes Independent in U.S.; CBS Handling Pressing, Overseas Sales

By ELIOT SEKULER

■ LOS ANGELES — Rumors that Boardwalk Records would change its pressing and distribution agreement with CBS Records were confirmed last week in a joint announcement issued by the two firms. According to Boardwalk president Neil Bogart and Paul Smith, senior vice president and general manager, marketing, CBS Records, CBS will continue to press Boardwalk product and handle distribution for the label in Canada, Latin America, England, Japan and Australia. U.S. distribution of Boardwalk product will be through indies, and arrangements have been made for the label's new distributors to accept returns of previously released Boardwalk recordings.

In their prepared statement, both Bogart and Smith stressed the amicable nature of what they termed a "re-structuring" of the

two firms' relationship. "The pressing and distribution agreement that CBS Records has had with Boardwalk represents a new type of structure for us and for Boardwalk," Smith said. "Like most new ideas, it has to be adapted to the needs of both parties. In this case, we've arrived at a solution that is effective for both CBS and Boardwalk."

Bogart lauded the "individualistic approach (taken) by CBS to new companies like Boardwalk," terming the CBS outlook "healthy" (Continued on page 16)

Fowler Sworn In As Head of FCC

By BILL HOLLAND

■ WASHINGTON—President Reagan's choice for FCC Chairman, Mark S. Fowler, was confirmed by the Senate on May 14 and was sworn in as a commissioner at FCC headquarters last week by U.S. Court of Appeals Judge George Robb.

Fowler's chairmanship became effective as soon as he assumed office as a commissioner this past Monday.

As chairman, Fowler will succeed Commissioner Robert E. Lee, who was designated by the President to serve as chairman after the resignation of former FCC Chairman Charles D. Ferris.

With the resignation of Ferris and former commissioner Tyrone Brown, both Democrats, and the appointment of Fowler, the President can still appoint two other commissioners this year.

The FCC, which now has a Republican majority, last week (Continued on page 26)

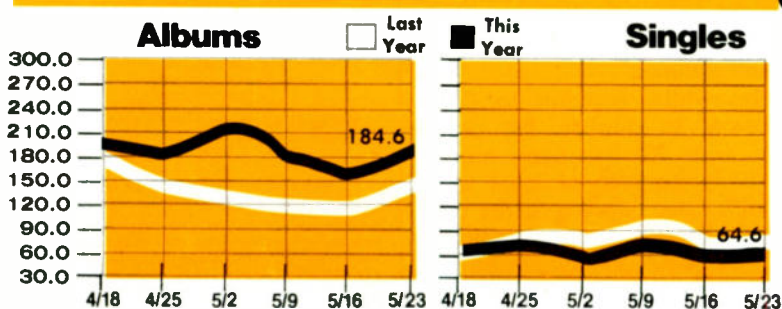
Retailers Criticize Record Rentals; Karol Defends It As an 'Experiment'

By DAVID MCGEE and BRIAN CHIN

■ NEW YORK—Are rentals the wave of the future in record retailing? The recent introduction of a record rental policy by King Karol, one of New York City's and the nation's most prominent record dealers, has engendered much controversy in the trade. A Record World poll of retailers has found little sympathy for or interest in the idea of renting records as a potential means of beefing up sluggish sales.

Dealers had numerous complaints regarding both the ethics of renting records and the logistics of doing so. Several also remarked that it only encourages home taping; others said the paperwork involved in keeping track of the rented records is an undue burden on a clerk's time. Some wondered how much mileage a dealer could expect to get out of a rental record, and what happens to the record once it's too worn to rent. Beyond this, many feared the practice would (Continued on page 71)

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.

New Concert Safety Regulation Bill Passes First Hurdle in N.Y. State

By JEFFREY PEISCH

■ NEW YORK—The Health Committee of the New York State Assembly has given its approval to a concert safety regulation bill, paving the way for a full Assembly vote on the bill in the next several weeks.

If the bill is passed by the New York State Legislature, the state

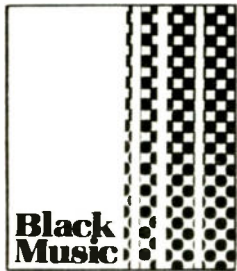
will be the first in the country to have successfully enacted concert safety measures.

The bill, sponsored by Assemblyman Pete Grannis (D-L, Manhattan) and Senator John J. Marchi (R-C, Staten Island, Manhattan), is a revised version of a (Continued on page 22)

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■ **Page 10.** Cotillion Records president Henry Allen is being honored by the Black Music Association this year for his 25 years of commitment to black music. In a Dialogue with RW, Allen looks back over two and a half decades and details the changes he's seen in black music and in the industry as well.



■ **Opposite page 26.** With black music showing ever-greater strength in the marketplace, RW's special section saluting this vital area of the industry comes at a particularly opportune time. In addition to spotlighting the activities of key labels and artists, RW also presents in this issue its annual black music awards.

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Portrait Signs Bachman's Union



Lennie Petze, vice president and general manager, Portrait Records, has announced the signing of Union, led by Randy Bachman, to the label. The group will release its debut Portrait/CBS album, "On Strike," in early June. Pictured celebrating the signing are, from left: Larry Douglas, vice president, marketing, west coast, Epic/Portrait/CBS Associated Labels; Petze; Bachman; Don Dempsey, senior vice president and general manager, E/P/A; Myron Roth, vice president and general manager, west coast operations, CBS Records; and Graeme Waymark, Union manager.

Bill Ivey Elected NARAS President

■ **LOS ANGELES**—Bill Ivey, the director of the Country Music Foundation in Nashville, was unanimously elected national president of the National Academy of Recording Arts & Sciences (NARAS) by the Academy's 27 national trustees during their May 16 weekend meeting in Phoenix, Arizona. Also elected were a new first national vice president, Mike Melvoin, and a new secretary-treasurer, Al Schlessinger. In addition, the trustees made several decisions regarding the conduct of the annual Grammy Awards.

They added two new awards categories, Best Jazz Vocal Group Performance and Best Video Recording of the Year. For the video award, entries will be limited to products created strictly for the recording medium. Nominations will be made by a seven-member committee, while the final vote will be open to the entire membership.

The trustees also cleared up several rules regarding the Grammy Awards, including: specifying that an established recording group which undergoes a name change will not be eligible under its new name in the Best New (Continued on page 6)

Four Labels Ready Wholesale Price Hikes

■ **NEW YORK**—Arista, Chrysalis, Motown and RCA Records will soon announce wholesale cost increases comparable to those announced recently by WEA and CBS, *Record World* has learned. The changes are apparently effective immediately, as a number of dealers are already placing orders at the new prices, although RW was unable to obtain confirmation from the labels.

In other pricing moves, MCA Records has informally notified its customers of plans to raise list prices on 10 albums from \$7.98 to \$8.98, including titles by Neil Diamond, Elton John, the Who, Lynyrd Skynyrd and Olivia Newton-John. Also going up in list price, from \$10.98 to \$12.98, are Neil Diamond's "Hot" and Lynyrd Skynyrd's "One More from the Road" albums.

Meanwhile, reaction to CBS's decision to abolish list prices (*RW*, May 23) has been muted, primarily because of legal technicalities surrounding artist contracts that have been negotiated on the basis of suggested list price. It is assumed that the CBS contracts are based on wholesale cost, while other labels' arrangement with the American Federation of Musicians is based on list pricing.

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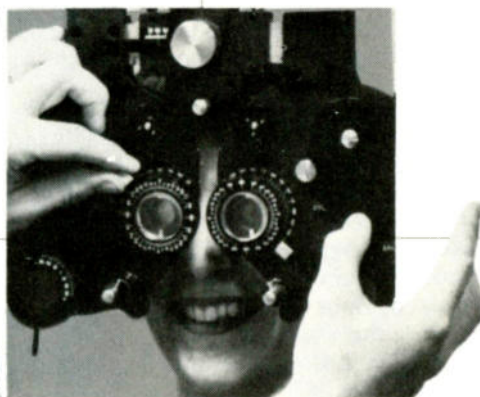
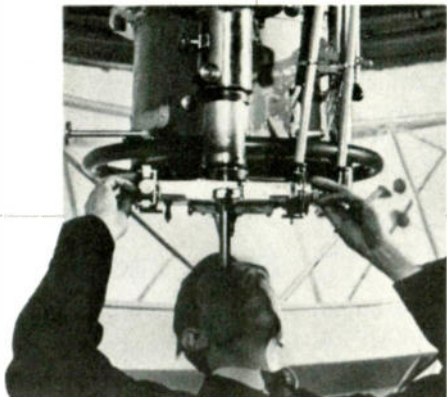
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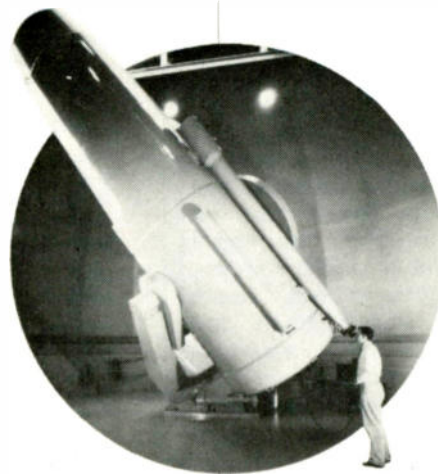
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Portrait™

NARAS

(Continued from page 4)

Artist category; expanding entries in the Best Historical Album category to include LPs of both unreleased and previously released material, providing the majority of the material was recorded at least 25 years prior to nomination; imposing stricter eligibility criteria in the composing and arranging fields; approving additional Grammys and award certificates for certain contributions in the classical field, including Grammys for principal vocal soloists in opera records; and officially changing the name of the first round pre-nominations list to the eligibility list.

The trustees also met with Pierre Cossette, producer of the Grammy Awards television show, and approved some of the NARAS TV committee's recommendations, including early selection of a few key presenters for next year's show; the inclusion of jazz and classical music in every show; and the limiting of TV committee members' terms to no more than three successive years.

New committees were established to investigate the proposed production of a videocassette about the Academy; a possible public television series about the arts and crafts of recording; and a multi-media show on the history of the recording industry. They also heard reports on plans for the construction on the Academy's Hall of Fame building.

Ivey, 36, is the youngest president in NARAS history. He succeeds Jay S. Lowy.

Another #1 For Capitol/EMIA/Liberty

■ NEW YORK — Kim Carnes' "Bette Davis Eyes" tops the *Record World* Singles Chart this week, and thus becomes the third number-one single in the past four weeks for the Capitol/EMIA/Liberty group. Two weeks ago, Juice Newton replaced Sheena Easton at the summit with her remake of "Angel of the Morning." Easton's debut single, "Morning Train (Nine to Five)," stood atop the Singles Chart for three weeks. Both songs remain in the top ten.

There are four additional Capitol/EMIA/Liberty singles bulleting in this week's top 25: A Taste of Honey's "Sukiyaki" is at #8; at #18 is "America," Neil Diamond's third hit single from "The Jazz Singer" soundtrack; Dottie West is represented at #21 with "What Are We Doin' In Love;" and Gary U.S. Bonds jumps to #25 with "This Little Girl."

Longevity, Mellow Sound Keys to Black Crossovers

By NELSON GEORGE

■ NEW YORK — If the *Record World* pop charts are any indication, the best way for black oriented acts to crossover is to be old and very mellow.

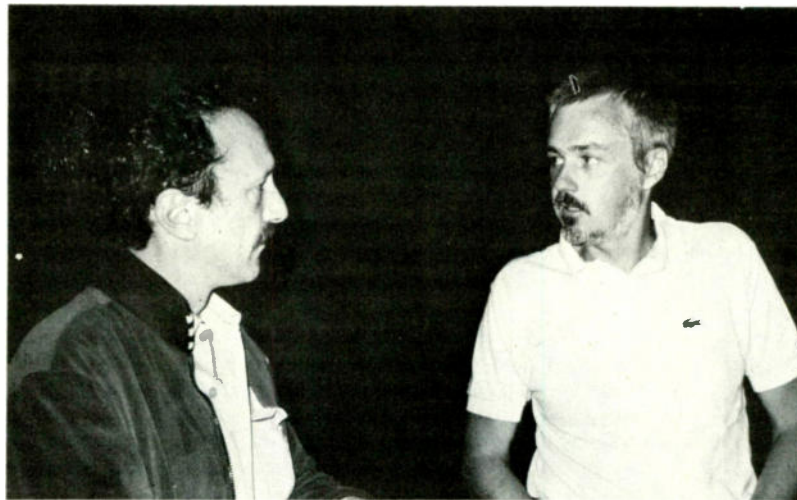
It is veteran performers and slow to mid-tempo records that have pushed black records to the top of this week's charts. Of the five black albums in the pop top 20, all are by established artists with track records of multi-market success: Grover Washington's "Winelight" at #7, Smokey Robinson's "Being With You" at #9, Chaka Khan's "What Cha' Gonna Do For Me" at #11 bullet, Quincy Jones' "The Dude" at #13 bullet, and Ray Parker, Jr. and Raydio's "A Woman Needs Love" at #17. Washington's success was, of course, aided by Bill Withers'

guest vocal on the big single "Just the Two of Us," and Withers too has a solid history of pop and black sales.

Twenty-seven of the top 100 LPs are by black oriented artists.

All five of the black hits in the top 20 pop singles are ballads or mid-tempo material featuring quiet, understated pop production. They include Robinson's "Being With You" at #2 (formerly #1), Ray Parker, Jr. & Raydio's "A Woman Needs Love (Just Like You Do)" at #7 bullet, A Taste of Honey's "Sukiyaki" at #8 bullet, Champaign's "How 'Bout Us" at #14, and Washington's "Just the Two of Us" at #16. Not surprisingly, all these records have also gone top 20 on the Adult/Con-

(Continued on page 69)



Bill Ivey (right), newly-elected national president of the Recording Academy (NARAS), meets with Mike Melvoin, national first vice president, at the Academy's national trustees meeting in Phoenix, Arizona.

Regional Breakouts

Singles

East:

George Harrison (Dark Horse)
Rick Springfield (RCA)
Sheena Easton (EMI-America)
Rosanne Cash (Columbia)
Kool & The Gang (De-Lite)

South:

George Harrison (Dark Horse)
Rick Springfield (RCA)
Gary U.S. Bonds (EMI-America)
Elton John (Geffen)
Kool & The Gang (De-Lite)

Midwest:

George Harrison (Dark Horse)
Gary U.S. Bonds (EMI-America)
Rick Springfield (RCA)
Air Supply (Arista)
Elton John (Geffen)

West:

George Harrison (Dark Horse)
Hall & Oates (RCA)
Air Supply (Arista)
Elton John (Geffen)

Albums

East:

Van Halen (Warner Bros.)
Grace Jones (Island)
Frank Zappa (Barking Pumpkin)
Squeeze (A&M)

South:

Van Halen (Warner Bros.)
Grace Jones (Island)
Frank Zappa (Barking Pumpkin)
Squeeze (A&M)

Midwest:

Van Halen (Warner Bros.)
Grace Jones (Island)
Frank Zappa (Barking Pumpkin)
Squeeze (A&M)
Tubes (Capitol)

West:

Van Halen (Warner Bros.)
Grace Jones (Island)
Frank Zappa (Barking Pumpkin)
Squeeze (A&M)
Tubes (Capitol)

RW Expanding Black Music Section

■ NEW YORK — As part of an expansion of the black oriented music section, *Record World* this week is increasing the number of albums on the Black Oriented Album Chart from 50 to 60, and adding bullets and a Chartmaker of the Month.

The section's editorial coverage of the black music industry is also being expanded.

Small Riot Erupts At Public Image Show

By JEFFREY PEISCH

■ NEW YORK — A performance last Friday (15) at the Ritz by Public Image Ltd., (PiL), the band which numbers former Sex Pistol John Lydon among its members, erupted into a small-scale riot when fans became impatient with the band's "live video" show.

The show was a last-minute affair prompted by the cancellation of British band Bow Wow. Although Public Image Ltd. has vowed repeatedly in the press that they are no longer interested in performing live—and that rock music in general is "dead"—the group decided to play the show because of the Ritz's attractive video facilities. PiL has become increasingly involved with video during the last year.

The show began with a video clip of PiL's Keith Levene beamed on a large screen that covered the entire breadth of the stage. As the video segment ended, a tape from PiL's current album, "Flowers of Romance," was played and the band's silhouettes could be seen behind the screen. The audience was then treated to a potpourri of PiL video clips, including live images of the band milling around behind the screen, toying with its instruments. During a break in the music, a round of booing started. Lydon responded by taunting the audience: "Hello, so glad you're enjoying the show. That's right, get your money's worth."

At this point, the booing became louder. Lydon, whose face was projected clearly on the huge screen, told the audience, "Well, this is what rock 'n' roll is all about, maaan." The booing then became thunderous, and the first round of bottles was thrown at the screen. Lydon taunted the audience more — "You're not throwing enough, you're all into peace and love" — and Levene told the audience, "I think you're boring. If you destroy that screen, we'll destroy you. We have the power behind us."

(Continued on page 69)

A PERSONAL LETTER

NEIL BOGART

May 18, 1981

Friends,

We all know that our industry is in a time of change, with each of us searching for new ways to grow. More and more, we are recognizing how interdependent we have become, and that we share a responsibility to be honest with one another, which is why I'm writing to you today.

I want to share with you directly my attitude about the new direction that my company has taken. I have always made the effort to trust my instincts, and they tell me that the best path for Boardwalk now is a new pattern of distribution for our product. I know that you will understand this move, and I hope you know the dedication that I bring to it.

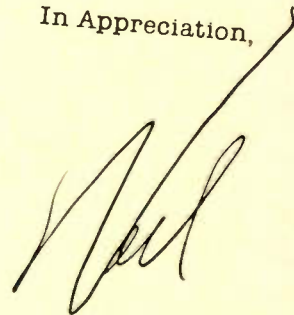
As I've done in the past, I will continue to rely on your good faith, which I trust will be rewarded many times over. You have shown such a tremendous response to our new company that I'm encouraged to build Boardwalk into a label of which our industry can be proud.

I thank you. It makes all the hard work worthwhile.

Hard work is an understatement for us, especially during this period of transition, as we build our new structure, and I promise we'll be worthy of your patience. Product will continue to flow, and promotions will continue as always, each one trying to be more imaginative than the last. And why not?

We're in a creative industry, and we're in it together, stronger than before.

In Appreciation,



NEIL BOGART
PRESIDENT

9884 SANTA MONICA BLVD., BEVERLY HILLS, CA 90212 TEL. (213) 550-6363

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PIKS DISTRIBUTING/Cleveland/Pittsburgh/Cincinnati/ Buffalo • AMI DISTRIBUTING/Detroit

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The Unusual Success Story of Canada's Loverboy

By SAMUEL GRAHAM

■ LOS ANGELES — Vancouver, British Columbia's Loverboy was awarded gold albums last week, in recognition of the group's self-titled debut Columbia Records album having sold more than 500,000 units. And while gold albums are not exactly a rarity these days, in this case they are symbolic of one of the year's more unusual success stories.

"Loverboy" checks in this week at #21 on the Album Chart, having already peaked well into the top 20. For a first album by an unknown group to reach those heights at a time when established talent is dominating the chart is remarkable enough; but it is perhaps even more surprising in view of the fact that "Loverboy" languished nearly out of sight for several months before doing much of anything.

Columbia product manager Mason Munoz told *Record World* that the album was released last September. "The fall is a tough time for new bands," Munoz said, "because there are usually a lot of superstars out there looking to take advantage of the Christmas crush." The label had an indication that Loverboy might break that mold, however, when the first single, "Turn Me Loose," picked up "maybe 10 or 12" adds at radio during the holiday period, "when supposedly new records aren't being added."

Asked to what the single's success at radio might be attributed, Munoz suggested that "more than anything else, the kids instantly responded to this record." Moreover, Columbia took what Munoz called a "back to basics" approach towards both single and album. "Since they're from Canada and are very well known there, some of their Canadian airplay started filtering down into places like upstate New York and the (Pacific) northwest. We decided that because this (the single) appeared to be a grass-roots record, we would go after a lot of secondary and tertiary markets and really cultivate them. When it happened there, the majors had to add it, too."

Some of those majors were a long time in coming, Munoz added, including Los Angeles, where "Turn Me Loose" was added only about six weeks ago. "To finally crack L.A., the last holdout, is a real achievement for us," he said. All in all, the single was worked for "at least four months before it really started to happen. But every week, something happened to reinforce it, even if it was just an add or two a week."

A second single, "The Kid Is

Hot Tonight," has just been issued, and, according to Munoz, a third single may be released as well. "We'll be working this record for at least a year," he indicated. "It's been eight months now, and we're just going to our second single."

Loverboy has also apparently become a potent touring act. "Everywhere they've performed," Munoz noted, "the record has just exploded in the market afterwards. It's a pattern we've seen across the country. Loverboy has made a conscious effort to polish their stage show, and now they're as professional as any band I've ever seen. I really think they're one of the first real stadium bands to emerge in recent years, too. They're not far from selling out Madison Square Garden."

The Garden will have to wait a while though, because Loverboy will spend the next few months touring as an opening act for ZZ Top. And in an interesting turn of events, Loverboy's manager is Bruce Allen, one of whose former clients, Bachman-Turner Overdrive, used to headline shows with ZZ Top on the bill, not open them. "It's rewarding to see something like this happen," Allen said. "You hear about a lot of backbiting in this business, but BTO treated their opening acts very well, and now we're getting the same thing back. It shows that this really is a business of people — when we really needed a tour, of the work that had to be done people like ZZ Top and Kansas were there to help us."

Tom Dickie at Trax



Mercury/PolyGram Records recording artists Tom Dickie and the Desires recently played at New York's Trax. The band has just released its own video, set to a soundtrack of two songs from their album, "Downtown Talk" and the title tune, "Competition." Pictured backstage after the show are, from left (back row): Gary Corbett, keyboards, Tom Dickie and the Desires; Randy Roberts, national singles sales director, PolyGram Records, Inc.; Chuck Sabo, drummer, Tom Dickie and the Desires; Michael Roy, guitarist, Tom Dickie and the Desires; and Jon Macey, bassist, Tom Dickie and the Desires. Middle row: Danny Davis, vice president, west coast promotion, PolyGram; Peter Lubin, A&R, PolyGram; Bill Cataldo, vice president, pop promotion, PolyGram; Tom Dickie; Tommy Mottola, president, Champion Entertainment Organization, Inc.; Pam Merly, WNEW-FM; Lou Simon, senior vice president, marketing, PolyGram; and Jim Lewis, vice president, marketing for special projects, PolyGram. Front row: Jerry Jaffe, vice president, rock department, PolyGram Records, Inc.; Randy Garelick, A.T.I.; and Jeb Brien, Champion Entertainment Organization, Inc.

According to Allen, Loverboy was always a strong live act. "Most went into the writing end, not the performing end," he contended. "I think their tunes suit themselves to big buildings; 'Turn Me Loose' has proven to be a rock anthem, like BTO's 'Taking Care of Business.' It's real riffy rock, perfect for the big halls."

Of course, if Loverboy had played a large venue as little as six months ago, it probably would have been because they'd rented the place themselves, not helped sell it out. Allen, like Munoz, credited radio with making events like the ZZ Top tour possible. "Radio really took the band to its heart," Allen said.

MUSEXPO Names Oliver U.K. Exec. Coordinator

■ NEW YORK—Roddy S. Shashoua, president of International Music Industries, Ltd., has announced that Brian Oliver has been appointed to the position of MUSEXPO executive coordinator-U.K. operations.

Oliver has been a successful musician / songwriter; general manager of April Music (U.K.); deputy managing director of State Music; managing director of Neon Music in partnership with British record producer Bruce Welch; and, most recently, founder and managing director of Focus Marketing and Communications.

He will be based in London at 87 Lambton Road. Phone: (01) 947-4454.

Hugo Friedhofer Dies

■ LOS ANGELES — Composer Hugo Friedhofer, known for his numerous film scores, died on May 17 in St. Vincent's Hospital here. He was 80.

Friedhofer, an affiliate of Broadcast Music, Inc. (BMI), first worked in films as the arranger for "Sunny Side Up" and then spent a number of years as an orchestrator of such major film scores as Max Steiner's "The Charge of the Light Brigade" and Erich Korngold's "Captain Blood." His first full-length score was "The Adventures of Marco Polo." He was an Oscar winner for his score for "The Best Years of Our Lives."

Jeff Gold to A&M

■ LOS ANGELES — Gil Friesen, president of A&M Records, has announced the appointment of Jeff Gold as assistant to the president.

Gold previously operated The Record Obsession, a collectible records distributor. He also managed the Rhino Records retail outlet in Los Angeles and served as a consultant to the Rhino label.

Hausfater to K-tel

■ LOS ANGELES — K-tel International, Inc. has announced the appointment of Jere Hausfater as vice president of business affairs, K-tel Music.

Hausfater comes to K-tel from MCA Records, where he was director of business affairs for MCA Records/MCA Distributing Corporation. Prior to joining MCA, Hausfater was an attorney for ABC Records.

Entertainment Co.

Pacts with Hal Leonard

■ NEW YORK—Martin Bandier, a principal of the Entertainment Company Music Group, has announced a multi-year print arrangement with the Hal Leonard Publishing Corporation.

BMI Sets L.A. Dinners

■ NEW YORK—Broadcast Music, Inc. will honor the writers and publishers of 1980's most performed songs and the creators of scores for television and feature films in back-to-back invitational dinners at the Beverly Wilshire Hotel in Los Angeles on June 9 and 10.

The June 9 awards ceremonies will single out writers and publishers of the most performed songs in the BMI repertoire during 1980. The awards will be presented by Edward M. Cramer, president, assisted by Theodora Zavin, senior vice president, performing rights, and Ron Anton, vice president, California.

URBAN CHIPMUNK

FEATURING ALVIN, SIMON AND THEODORE

THE GAMBLER

I LOVE A RAINY NIGHT

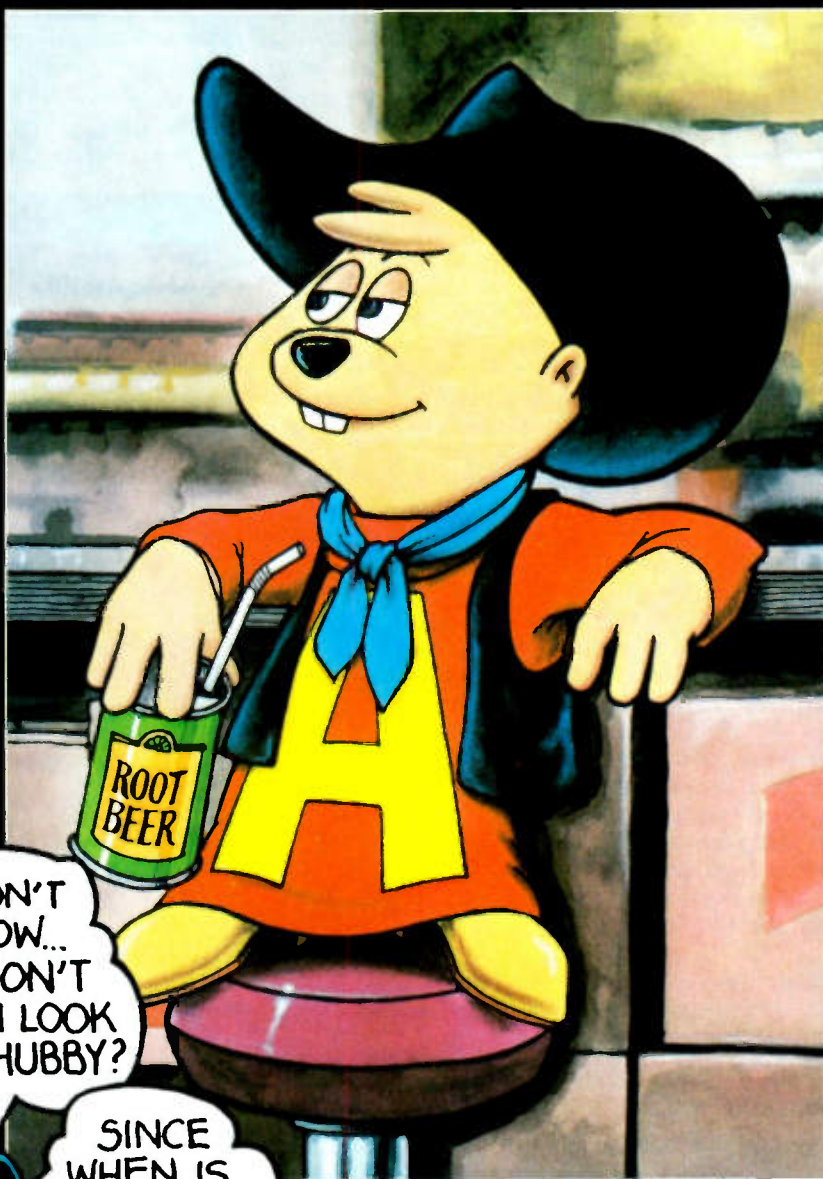
MAMMAS DON'T LET YOUR
BABIES GROW UP TO BE
COWBOYS. CHIPMUNKS

LUCKENBACH, TEXAS

BOY,
ALVIN, YOU
REALLY
LOOK COOL!

I DON'T
KNOW...
YOU DON'T
THINK I LOOK
TOO CHUBBY?

SINCE
WHEN IS
CHUBBY NOT
COOL?!



ON THE ROAD AGAIN

COWARD OF THE COUNTY

ANOTHER SOMEBODY
DONE SOMEBODY
WRONG SONG

MADE FOR EACH OTHER

THANK GOD I'M A
COUNTRY BOY

AFL1-4027

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35 million records later the Chipmunks are back from Nashville with "Urban Chipmunk," featuring their first single "On The Road Again."


Give the gift
of music.

RCA Records



Cotillion's Henry Allen on Black Music

By NELSON GEORGE

■ Henry Allen, president of Cotillion Records, is being honored by the Black Music Association this year for his 25 years of commitment to black music, and few men know the ins and outs of the field, better. Atlantic Records has been synonymous with quality black music, from the golden years of the Drifters, through the "soul" years, to the disco-R&B fusion of Chic and Sister Sledge, and Allen has long been a key component of the Atlantic organization, his understanding of the music and the black marketplace proving invaluable to Atlantic's success. On his own label, Cotillion, Allen has developed Sister Sledge, Slave, Stacy Lattisaw, Mass Production, and others into significant acts with the ability to tap the white market for sales.

Record World: You started your music industry career in the midwest, didn't you?

Henry Allen: I was a jukebox repairman out in Springfield, Ohio, which is my hometown. During that period most of the jukeboxes were scattered about an area like that in the speakeasys and you almost had to be black to get into those places. This company practically controlled all of Ohio, Indiana, and that part of the midwest.

Back in those days they also had a thing called the Panoram, which didn't make it. You would put a quarter into this big box, like a jukebox, and on the screen see Louis Jordan or some other popular performer of that time.

RW: Sort of a 1940s videodisc.

Allen: Right. But it didn't work out, 'cause they broke down like crazy. In the middle of the night I'd have to go to Indiana, which was 69 miles, to fix these damn machines. It was a good idea, but the technology wasn't ready. Still, it was a good experience repairing machines. It kept me around music, even though I didn't play an instrument.

RW: So you were getting a feel for what people wanted musically?

Allen: Definitely. I was in my teens then and already sure I wanted a career in music. The young lady I was going with then, who is now my wife, was coming to New York for nursing school. So I decided that I would come east. I knew from working at the supply company that everything came from the east. Decca Records was very big then and they had most of the top black artists, such as Jordan.

When I got to New York I was determined to get some kind of job in the music business. I got a job with a company that packaged three and four records in wrapping and marketed them. I became the foreman of this company, and in doing so I became very aware of Atlantic. At that time they had Joe Turner, Ruth Brown, LaVerne Baker. Right then they were already the force in black music. You could see it happening. They just had one hit after another. You see, at that time nobody really cared about black music, how much it could or couldn't sell. People weren't digging into it as Atlantic was at the time. The market was open except for a few scattered companies.

So one day I just took off and went to see if I could get a job in Atlantic Records, 'cause I wanted to be something more in the business than I was. I had so much knowledge of the music and the business from the days at the jukebox company that I think it amazed Nesuhi Ertegun, who interviewed me. He didn't have anything at the time, but by the time I got home he had called my house and told me all he had was a position in charge of the stock room. He said I could start there and see what would happen. He said he liked my knowledge. So I took a chance and took a cut in pay to take the Atlantic job.

RW: How long were you in the stockroom?

Allen: I was in the stockroom for about two years. Then I was taken out of the stockroom to become the local promotion man for New York and New Jersey. I was the guy who invented going to the retail store, and before they passed a law against using loudspeakers, my game was to get our records on them up and down 125th Street back in the days that 125th Street was something. You hear people talk about in-store play. Well, back in those days I was a master at it.

Certainly it made my job look very good in the company, right along with getting our records on the radio. We had the top artists: the Coasters, the Drifters, etc. Same as we have now, we had a family feeling then.

RW: You're located in Rockefeller Center now, but in the '50s and '60s the operation was considerably more modest, wasn't it?

Allen: Yes, we were on 56th Street and Fifth Avenue and the regular office was on 157 West 57th Street. We had two places. We had a studio at one office and only two people could fit in there, the engineer and the producer. We were the first company to have



I was the guy who
“ invented going to the retail store . . . ”

an eight-track machine. It was so new then that we were lending our machines to the Ford Motor Company to do their commercials.

This was how I got to learn so much about recording. Since the machine was hand-operated, someone had to press the buttons, and I was the guy who did that. I got to learn how Ray Charles and Joe Turner and Ivory Joe Hunter got their sounds. I learned the goods and bads of music as they stopped the band to do takes. I heard and saw the whole thing.

Tommy Dowd was our master engineer then, and still is today. He put that machine together and we started grinding hits out of it.

RW: Could you feel the changes in black music's acceptance by

(Continued on page 76)

Art Direction, Part V:

Know What's In Style, Says Arista's Davenport

By GREG BRODSKY

■ NEW YORK—Just as it is important for an A&R department to foresee trends in the public's musical taste, it is equally important for record company art directors to know what kind of artistic styles will be in vogue at the time of a record's release date. An album's sales performance can be adversely affected not only by a tired and overused trend in musical style, but by the record jacket's physical presentation as well.

"It's up to the art director to not fall into any clichés," noted Donn Davenport, Arista Records' creative director. "There have been periods where a number of illustrators' and photographers' styles have been very hot and very in sync with the times. Knowing when to use that and knowing when to move off from it is very important to art direction."

Davenport said he finds the packaging of new artists particularly challenging because a record jacket is often the first contact that the public has with someone new. "A new artist has a need for the kind of exposure that will immediately make the audience aware of not only his or her appeal but some clarification as to his or her type of music. The album cover as well as the merchandising are perhaps the most direct visual images that the consumer has to identify with an artist. There's so much competition that he or she has to go up against that it's most imperative that that clarification be clear up front as soon as possible for the artist not to lose ground and be misunderstood or not fully accepted for what he or she represents."

Air Supply, whose 1980 debut album for Arista went platinum, is about to release a second LP, "The One That You Love." "They didn't know what they wanted on the cover," said Davenport, "so in the last three months we've been exchanging ideas." The resulting cover is a picture of a hot air balloon floating over the countryside as well as an entirely new logo for the Australia-based group. "Ballooning is popular in Australia, and it was something that they and we could identify with. We'll use the new logo for as long as it works for them. It's the kind of continuity factor that's important. If they can continue a theme throughout all of their marketing mediums then the riches are far more long-range



Harvey Mason's 'M.V.P.' cover: 'It's real.' and rewarding.

"I've seen albums by new groups that try to be too avant garde too soon, and this can hurt them. If they come out with a concept that's nice but unclear, many people will be adverse to just picking up the album and buying it. It needs too much further clarification." Sales attributed to record purchasers' impulse buying can therefore be significantly reduced.

Davenport likes the art directors that he oversees to listen to a tape of a forthcoming album before they design the jacket art. "Each of my art directors must share some sense of the music before even thinking about how to graphically interpret it. The music and the artist should be considered and should be reflected in the visual image."

Percussionist Harvey Mason, whose recent release is entitled "M.V.P.," "is quite a total athlete," according to Davenport. "When we heard the music in advance, we wanted something that would show the feeling of his energy. I found out that not only is he a track and field participant, but a skier and Formula 1 driver as well. That's how the cover of 'M.V.P.' came about. It's very strong, graphic and captivating. And the important thing is that it's real—it's him."

An art department must adhere to a budget just like any other department. "There's a package budget formula that we use to determine overall costs that includes an analysis of the track record of an artist, the projected sales of the new album, etc. Based on these key factors we decide on a figure that would be the package allotment for that particular project. It's up to me to hold it (the art budget) within those grounds or at least have a valid reason for having gone over it."

New York, N.Y.

By DAVID MCGEE

■ The sound of the city returned last weekend with the arrival at the Beacon Theatre of Volume VIII of the Royal New York Doo-Wopp Show. Produced by L.C. Musical Productions, these shows are always exemplary in presentation because the featured groups by and large contain the original singers (although death has taken its toll). Thus are we reminded of doo-wopp music's continued vitality in spite of it being almost entirely an underground phenomenon today.

Volume VIII was notable for stripping away the flagrant displays of egomania that tend to occur when these artists find themselves (many for the first time in decades) in front of large crowds. For example, Volume VII featured the **Jive Five**, a legendary doo-wopp group fronted by **Eugene Pitt**, an extraordinary vocalist. Yet on the group's signature tune, "My True Story," each of the other group members took a solo turn, and what was on record an overwhelming experience, wrapped up in about three minutes, became a ten-minute ordeal that undercut the real power of the song. This time out, the groups stuck to the songs that made them famous and performed them straight; the result, in toto, was spellbinding.

The show's high points came in a couple of long-awaited reunions. Foremost among these, for New York fans at least, was **Vito Balsamo's** first appearance in years with the **Salutations**. On the doo-wopp circuit, Vito and the Salutations are one of the revered groups, considered by many to be the quintessential group-harmony aggregation. Vito himself is a versatile singer, as he proved by taking on the bass lines in "Unchained Melody" and switching to falsetto during a particularly wrenching version of the classic, "Gloria."

The other notable reunion was that of **Nate Nelson** with **Jake and Zeke Carey**, founding members of the **Flamingos**. While the group made some notable recordings for Chance and Checker records in the mid-'50s, it was during a period with End Records, beginning in 1958 and lasting through 1961, that the Flamingos came into their own. And the lead singer on most of those End singles was Nate Nelson, a silky-smooth, high-pitched tenor whose singing is as curiously detached as it is sensuously involved. And as is the case with so many of these artists, time seems to have had little effect on his prowess: listening to Nelson sing the Flamingos' major hit, "I Only Have Eyes For You," one could hardly guess that it is 21 years old—it sounds so fresh—or that Nelson has not sang with this group in two full decades.

There were other great vocalists on the bill as well. Foremost among them would be **Arlene Smith** of the **Chantels**. With Smith singing lead, the Chantels made one brilliant record, "Maybe," in 1958, that stands as a major influence on many a contemporary rock singer. Smith was, and remains, all sharp edges; a woman as tough as she is tender. Her songs begin with heartbreak and go on to describe her indomitable will to survive; when she sings, the passion in her voice cuts the night in half.

Jimmy Beaumont of the **Skyliners** seems to grow in stature with each passing year. At this point he's treated like a reigning deity by a doo-wopp audience that treasures the soaring by adolescent romanticism of the group's two major hits, "This I Swear" and "Since I Don't Have You." And rightly so, for Beaumont, who always looked the part of a teen idol in the Fabian mold, had more heart than many of the more illustrious white rock 'n' roll singers of the late '50s and early '60s. His voice has lost none of its power either, and he's developed an engaging, if somewhat slick stage presence as well.

Not the least of the groups on the bill was the **Monotones**, led by grey-haired **Charlie Patrick**, who wrote the group's big hit, "Book of Love." The Monotones' liveliness and good spirit are genuinely engaging, and their vocal harmonizing, particularly on the hymn "I Believe," is about as fine as one could ask. In fact, someone from Channel 5 TV must have noticed, because the station is now preparing a documentary on the group that is set to air on June 11.

Finally, there were **Don and Juan**, perhaps the best pure performers on the bill, who are uncanny in their ability to make two voices sound like four or five. In only three songs they had the crowd in a frenzy, and then earned a rousing standing ovation merely by singing the "do-be-do-wop-shu-ba" ending of "What's Your Name." An expert maneuver by two skilled showmen.

It was also announced during the show that Volume IX of this series will move from the Beacon Theatre to Radio City Music Hall

(Continued on page 77)

Record World Single Picks

BRAM TCHAIKOVSKY—Arista 0601



SHALL WE DANCE?
(prod. by Garvey-Tchaikovsky) (writer: Tchaikovsky) (WB, ASCAP) (2:45)

This hook-filled label debut from Bram's new "Funland" LP should give him the radio/retail presence he deserves. Soaring harmony choruses, appealing melody lines and well-constructed guitar riffs all contribute to this clever piece. Bram's vocals are radio-right, as is his co-production work with Motor-man Nick Garvey. A sterling example of premium pop.

ROBERT GORDON—RCA 12239



SOMEDAY, SOMEWAY
(prod. by Gordon-Quinn-Litt) (writer: Crenshaw) (Belwin-Mills, ASCAP) (2:26)

Gordon's simple, unassuming vocal is on the money. Backed by his no-frills band, the Wildcats, he pleads his case with optimistic desire. Tony Garnier (bass) and Shannon Ford (drums) provide a high-potency rhythm kick, while guitarists Danny Gatton and Lance Quinn create a contagious recurring riff. Great summer dance music that should make an impact on several formats.

ROGER TAYLOR—Elektra 47151



LET'S GET CRAZY (prod. by Taylor) (writer: Taylor) (Queen/Beechwood, BMI) (3:39)

Having anchored Queen's rhythm section for years, drummer Taylor makes his solo debut with this hot rocker from the new "Fun in Space" LP. He shows his versatility (by playing all the instruments—including a brief but crazed drum solo) and his rockably inclinations. A natural for AOR, there's loads for pop listeners too.

CHERYL LYNN—Col 11-02102



SHAKE IT UP TONIGHT
(prod. by Parker, Jr.) (writers: M. & B. Sutton) (April, ASCAP) (3:58)

Culled from the forthcoming "In the Night" LP, this perky dancer showcases Lynn's delicious, inviting vocal. Ray Parker, Jr.'s tasteful production captures all excitement of the vigorous dance beat, smart chorus hook and crisp percussion. Building from its natural black/club base, it's likely to cross into a big pop phenomenon.

Pop

DAN HARTMAN—Blue Sky 6-02115 (CBS)

IT HURTS TO BE IN LOVE (prod. by Hartman) (writers: Greenfield-Miller) (Screen Gems-EMI, BMI) (2:44)
Energetic drum rolls and a snappy beat spark this remake of Gene Pitney's '64 top 10 classic. Hartman's vocal is full of pop innocence and aimed at summer radio rotation.

BILL MEDLEY—Liberty 1412

HEY GIRL (prod. by Lloyd) (writers: King-Goffin) (Screen Gems-EMI, BMI) (3:30)
Medley's statuesque vocal is the perfect vehicle to remake this Freddie Scott gem from '63. Right for several formats, it boasts classy production / arrangement work.

TONY CAREY—Mirage 3822 (Arl)

JAMIE (prod. by Hauke) (writer: Carey) (Rockoko/US, BMI) (3:30)
Former Rainbow keyboardist Carey makes his solo debut with this delightful pop-rocker. Yearning vocals and sparkling keyboards are in the spotlight.

STEVE CROPPER—MCA 51115

SANDY BEACHES (prod. by Cropper) (writers: Jarvis-McClinton) (Narcoplepsy/Duchess/MCA, BMI) (3:22)
Cropper's relaxed, bluesy vocal and sweet flute lines share center stage on this seasonal ballad from his "Playin' My Thang" LP.

THE CRAMPS—I.R.S. 9021 (A&M)

GOO GOO MUCK (prod. not listed) (writer: Cook) (NRM) (3:02)
With echoed vocals straight from the mid-sixties, a \$5.98 drum kit and psychedelic Kool-Aid guitar solos, the N.Y.-based quartet concocts an oddly alluring single for AOR and adventurous pop programmers.

LISA DAL BELLO—Capitol 5006

SHE WANTS TO KNOW (prod. by Eby) (writers: Dal Bello-Adams) (Nevebianca/Irving/Adams Communications, CAPAC/BMI/PROCAN) (3:28)

The Canadian native makes her label debut with this initial single from her new "Drastic Measures" LP. Her strong, emotional vocal is comfortable in the grandiose ballad arrangement.

999—Polydor 2172

OBSESSED (prod. by Maile) (writers: Cash-Days) (Albion, PRS) (2:52)
Dissonant, biting guitar slashes ride a relentless rhythm gallop on this initial release from the British quartet's "Concrete" LP. Somewhere between new wave and heavy metal, AOR will love it.

CHRIS MONTAN—20th Century-Fox 2490

ANY MINUTE NOW (prod. by Archerd) (writer: Montan) (Special/Old Sock, ASCAP) (3:50)
Montan is a major practitioner of the southern California soft-rock school. With a vocal tone and inflection that borrows heavily from James Taylor, he delivers this title track from his latest LP. Phil Kenzie's sax solo is a bonus for pop-A/C listeners.

DAVID KELLY—G&P 20005

SOMETHING BOUT YOU (prod. by Frenchik-Ingegno) (writers: Kelly-Carlson) (Kathryn Mary/Good Product, ASCAP) (2:55)
From the shores of Lake Erie, this Buffalo native comes out rockin' on his debut single. The singer/songwriter's rough-tough vocal is supported by a well-schooled rock band.

LAUREN WOOD—WB 49736

BREAKIN' TOO MANY HEARTS (prod. by Bunetta-Chudacoff) (writer: Wood) (Creeping Licking/The Special Music Group, BMI) (3:12)
Bouncy, consumable pop is this singer/songwriter's speciality. She delivers first class on this cut from her "Cat Trick" LP.

SAMANTHA SANG with Robert Delon—Sutra 107

LET'S START AGAIN (prod. by Camillo) (writers: Foley-Daniels) (Over the Rainbow, ASCAP) (3:18)
A multi-format contender, this ballad has a songbird chorus surrounding Sang's lead vocal confection. Light, carefree and well-produced.

B.O.S./Pop

GLADYS KNIGHT & THE PIPS—Col 11-02113

FOREVER YESTERDAY (For the Children) (prod. by Knight) (writer: Smith) (Glenn's Music Files, ASCAP) (3:41)
Gladys and Co. interpret this universal message into a stirring ballad. Her vocal is beautiful, and right for any format. The proceeds from sales of this record will be donated to the Atlanta Children's Foundation, Inc.

KENI BURKE—RCA 12228

LET SOMEBODY LOVE YOU (prod. by Burke) (writer: Burke) (Jobur, BMI) (3:53)
The noted session guitarist offers this dazzling dancer from his new "You're the Best" LP. Burke packs an impressive vocal wallop.

ADC BAND—Cotillion 46010

BROTHER LUCK (prod. by Mass Production) (writers: Redding-Drumgole) (Two Pepper, ASCAP) (3:55)
Agnes Kelly and Larry Marshall inject irresistible vocal enthusiasm into this rolling dancer from the "Turn Up The Music" LP. Exciting bass/percussion trades and bright horn shots keep the spirits high.

CAPTAIN CHAMELEON—Millennium 11805 (RCA)

GRAB THEM CAKES (prod. by Sprigg-Wolff) (writers: Wolff-Paulis-Taylor) (Bright Smile/Spoof, ASCAP) (3:25)
A deep bass drone lumbers along at a less-than-hasty pace while the Captain raps and carries on with various sound effects.

THE TWO TONS—Fantasy/Honey 911

I BEEN DOWN (prod. by Fuqua-Small-Crockett) (writers: Galbraith-Keener) (Music City, ASCAP) (3:40)
The ladies exude an unmistakable authentic soulfulness on this marvelous mid-tempo slice. A solid add on black-oriented radio.

THE REDDINGS—BID 6-02066

YOU'RE THE ONLY ONE (prod. by Timmons, Jr.-Mann) (writers: Redding-Redding III-Lockett) (Dexotis/Band of Angels, BMI) (3:44)
The dynamic young trio made an auspicious debut last year with their "Remote Control" hit single. This spin from the forthcoming "Class" LP is much in the same vein, with the emphasis on stunning vocal configurations.

ATLANTIC STARR—A&M 2340

SEND FOR ME (prod. by Carmichael) (writers: Dees-Kersey) (Irving/Mercy Kersey, BMI) (3:49)
Soothing lead and harmony vocals make this ballad from the contingent's "Radiant" LP an unforgettable one. The piano/string arrangement adds to the pop-A/C crossover potential.

L.J. REYNOLDS—Capitol 4998

AIN'T NO WOMAN LIKE MY BABY (prod. by Davis-McNeir) (writer: McNeir) (Groovesville/Tight Squeeze, BMI) (3:35)
A former lead vocalist with the Dramatics, Reynolds steps out for this initial single from his just-released namesake LP. Sporting a muscular tenor, he breezes through a dramatic arrangement with the help of a tender sax.

L.V. JOHNSON—ICA 027

I DON'T REALLY CARE (prod. by Johnson) (writer: Johnson) (Alvert/Taura Nikiki, BMI) (4:05)
Bulleting with a head of steam on the BOS chart, this beautiful ballad is an impressive one-man show. Johnson's soulful vocal alternately aches and soothes with unrestrained passion.

Reachout International Bows As First Cassette-Only Company

By JEFFREY PEISCH

■ NEW YORK—Reachout International Records, Inc., a Manhattan company that specializes in cassette-only releases of album-length live performances, released its first titles this month, by James Chance and the Contortions and the now-defunct 8-Eyed Spy. While cassette-only releases have been growing in popularity in England for the last several months, Reachout International is the first American operation to specialize in cassettes.

"If what I'm doing is right," said Reachout president Neil Cooper, "I should have a lot of competitors in the next several months."

Cooper said he started organizing his cassette-only operation ten months ago because he realized that "cassettes were accounting for a larger and larger percentage of music sales." Cooper added that the widespread appeal of portable cassette players such as the Sony Walkman confirmed his feeling that "cassettes are the medium of the future."

Reachout's first tapes will be live recordings, but Cooper said he may release studio recordings in the future. The James Chance tape was recorded at two New York clubs, and the 8-Eyed Spy was recorded at dates throughout the U.S. A tape of the Dictators is scheduled for release in June, and Cooper said that he will release a tape a month until the end of the year.

Cooper described the artists on Reachout International (the label's initial, ROIR, are pronounced "roar") as "artists with established audiences who have no current product, and, because they aren't too commercially viable, aren't likely to be signed to a major label."

All titles on Reachout will be one-off arrangements with the artists. Since the company is signing the artists only for cassette release, the artists are free to re-record any of the songs on the tapes for albums on other labels.

Because artists such as Chance have a finite market, said Cooper, he is able to focus his marketing resources. Consumers will be able to buy the tapes directly from ROIR through ads taken out in such magazines as New York Rocker and Boston Rocks, and the tapes will be advertised on late-night rock-oriented cable TV shows. In addition, the tapes will be distributed by such specialty outfits as Important Records, Systematic Distributors and Disc Trading Company. ROIR's

tapes will sell for between \$7 and \$8 in stores and for \$8 by mail order. Cooper has 15 years of experience in the mail order business.

Cooper described the tape quality as "a step above" that normally used by labels for pre-recorded cassettes. He said that he'll be able to break even with sales of 3000 units for each title. Less than a week after the first two releases, Cooper had already received orders of 1200 units for each of the titles, he said.

In the near future ROIR will also initiate a monthly cassette newsletter, with information about cassette-only companies throughout the world, and stories about cassette music production.

Reachout International Records, Inc. is located at 611 Broadway, Suite 214, New York, N.Y. 10012. Phone: (212) 477-0563.

Kenny Rogers Forms TV & Film Company

■ LOS ANGELES — Kenny Rogers has announced the formation of his own independent television and film production company, Lion's Share Productions.

Rogers, who is president and chairman of the board of the new firm, will announce the details of his first starring vehicle for Lion's Share in a few weeks.

Michael Trikilis has been named chief operating officer in charge of production. Bill Driskill has been named executive in charge of development. Counsel and negotiations will be provided by J. William Hayes of Hayes & Hume Law Offices.

Lion's Share Productions will be located at 8732 Sunset Boulevard, Los Angeles 90069. Phone: (213) 657-1180.

ASCAP Presenting Exhibit on Bartok

■ NEW YORK — Hal David, president of the American Society of Composers, Authors and Publishers, has announced that ASCAP will present a display of manuscripts, letters, articles, photographs and other artifacts from the life of composer Bela Bartok to commemorate Bartok's centennial during Carnegie Hall's 90th anniversary celebration. The exhibit is the only display of its kind to focus on Bartok's experience in the U.S. The exhibition will be in the first tier lobby of Carnegie Hall from May 28 through June 11.

The Coast

By SAMUEL GRAHAM and ELIOT SEKULER

■ FAMILY FEUD?: Not so, say the Beach Boys, but though Carl Wilson's solo tour wrapped up with a San Francisco date on April 23, the #2 son of the Wilson clan won't be joining the group on their current tour. Although Dennis Wilson has been either AWOL or officially separated from the Beach Boys during several tours and Brian's involvement with their live performances has been an on-again, off-again thing ever since the "Pet Sounds" period, this is the first time in the 20-year history of the group that Carl hasn't been with them on stage.

Jerry Schilling, who used to manage the Beach Boys and still manages Carl, was quick to emphasize that Carl is still a Beach Boy, but had seized the opportunity—at a point when there are "differences in opinion about the group's direction"—to tour and record on his own. "Carl had been wanting to do an album of his own for some time, and when the Beach Boys chose not to record this year the timing seemed ideal," said Schilling. Rather than linking up with the Beach Boys in the middle of their current tour, Carl will be appearing as special guest star with the Doobie Brothers, beginning with a Salt Lake City concert on June 17.

AND THE WINNER IS: Actually, it's a little early for the judges to have made their final decision (or is it vinyl decision?), but there is a strong front-runner in the Bill Szymczyk Re-Christening Contest. Last week, you may recall, we reported that Joe Walsh, in the bio accompanying his new album "There Goes the Neighborhood," listed the Bill Szymczyk Pronunciation Society, Inc. among his many worthy causes ("As soon as I learned to spell his name, I hated the guy," Walsh said of his producer). We then generously offered to make things easier for everyone by sponsoring a contest to come up with a simpler spelling (and hence a simpler pronunciation), and much to our surprise and delight, we soon heard from Bill You-know-who himself, a fellow with an obvious personal interest in the outcome of our competition. Said Bill, "I think I'd like Bill Szymczyk from now on to be known as Frank Szymczyk." Now, we don't want this to discourage others from entering as well, but Bill, would you like your World War II tank to be sent parcel post or C.O.D.? Not only that, is it true, as Coast fearlessly predicted a couple of years ago, that you are forming a band with Sissy Spacek and Casey Cisyk to be called the Tongue Twisters?

OTHER PEOPLE: One of the best rumors we've heard in a while, courtesy of Starship news service, is that a remake of "The Wild One," the film that made Marlon Brando a star (you remember the classic moment where Brando is asked just what it is he's rebelling against! "Whatta you got?" is his response), will feature none other than Bruce Springsteen in the lead role. That's even better than the one we heard a while ago about Ginger Baker, the drummer who made a big name with Cream about 15 years ago, joining John Lydon and company in Public Image Ltd. It's not true, unfortunately. . . . When the new Brothers Johnson album, "Winning," comes out in June, its cover will show the boys engaged in such athletic pursuits

(Continued on page 77)

EMI America Signs Peter Tosh



Jim Mazza, president of EMI America/Liberty Records, has announced the signing of reggae star Peter Tosh to EMI America. Tosh, who records for Rolling Stones Records worldwide, will have his debut EMI America LP, "Wanted Dread & Alive," released in the U.S. and Canada in June. Pictured at the signing are, from left: Don Grieron, vice president, A&R, EMIA/Liberty; Mazza; Tosh; Herbie Miller, Tosh's manager; Gary Gersh, director, A&R, EMIA/Liberty; and Art Collins, Rolling Stones Records.

Record World Album Picks



COMPUTER WORLD

KRAFTWERK—Warner Bros. HS 3549 (8.98)

Even if you don't take to their mensch-machine posing, this innovative German quartet has a point that no one who owns a "Pocket Calculator" can deny—it is a "Computer World." Their electronic rhythms can get warm flesh moving, strangely enough, and the mechanical voices are trance-inducing.



PLANTATION HARBOR

JOE VITALE—Asylum SE-529 (8.98)

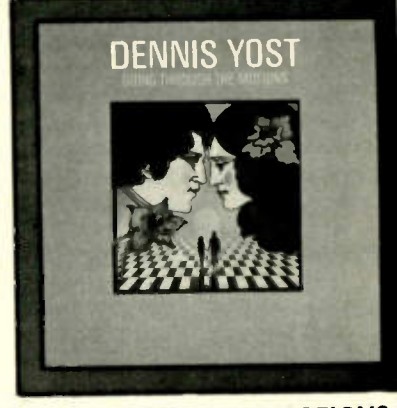
The former Barnstorm drummer has come a long way, and this Bill Szymczyk production will prove that beating the skins is but a small part of what he can do. The breakneck funk of the title cut, the melodic guitar refrain of "Lady on the Rock," and the backing vocals (and Joe Walsh guitar) of "I'm Flyin'" are great for many varieties of pop stations.



BETWEEN THE LINES

SPIDER—Dreamland DL-1-5007 (PolyGram) (8.98)

This New York-based band with South African members reached the top 40 with "New Romance" last year, and their second LP has more possibilities for album and singles-oriented radio, such as the lilting "Going By," "Can't Live This Way Any More" and percussively appealing "Better Be Good To Me."



GOING THROUGH THE MOTIONS

DENNIS YOST—Robox EQAD 7945 (7.98)

The voice that made hits like "Spooky" for the Classics IV is well-suited for the smooth pop and country sounds on this Nashville production by Steve Clark and Bud Reneau. The title single, "Lover in My Hand," "Raggedy Ann" and the brief but catchy "Wonder Woman" are ready for pop airplay.

SLY AND ROBBIE PRESENT TAXI

Mango MLP5 9662 (Island) (7.98)



Messrs. Dunbar and Shakespear, the presenters, are crack reggae session men with good taste.

Sheila Hylton's female point of view on the Police's "Bed's Too Big Without You" is worth the compilation, but the whole LP (including an older Dennis Brown track) is excellent.

HIGH ENERGY

Gordy G8-1005M1 (Motown) (8.98)



The talented trio reaches a peak with this self-titled LP. The reggae rhythm of "I Just Wanna

Dance with You" is irresistible, and "Soakin Wet" (which calls Michael Jackson's "Don't Stop..." to mind) is an up-tempo winner.

FRIDAY NIGHT IN SAN FRANCISCO

JOHN McLAUGHLIN, AL DiMEOLA, PACO DeLUCIA—Columbia FC 37152 (8.98)



Three incredibly skilled guitarists play acoustic instruments in various combinations, and the results are breathtaking. Guitar fanatics will enjoy sampling their diverse styles.

BEYOND THE VALLEY OF 1984

PLASMATICS—Stiff America WOW 11 (7.98)



The barely clad Wendy O. Williams and band have a reputation for bizarre looks and outrageous stunts, and now they're appealing to the American rock heartland with cuts like "Headbanger" and "Summer Nite," a teen love story featuring the original Angels.

DOYAWANNA

L.A.—Radio RR 16035 (All) (7.98)



With a streamlined name, this midwest quintet (a/k/a Love Affair) is ready to build on an AOR

buzz. "The Reaper" is serious but too uptempo to be grim, and "Too Many Hearts" is hook-laden pop/rock.

KILLERS

IRON MAIDEN—Harvest ST-12141 (Capitol) (8.98)



Relentless guitar/bass/drum onslaughts are this band's stock in trade, though they can lay back with waltzing cuts like "Prodigal Son." Heavy metal connoisseurs swear by this British quintet. Produced by Martin Birch.

FUTURE FLIGHT

Capitol ST-12154 (8.98)



Excellent vocals are the strong suit of this new group, produced by Lamont Dozier (who also wrote or co-wrote all the songs). "24 Hour Service," and "You Should've Been There" are ideal for black and pop formats.

SANCTUARY

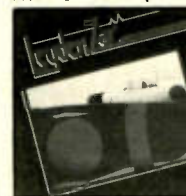
NEW MUSIK—Epic NFE 37314 (7.98)



Tony Mansfield is writer, producer, singer, guitarist and keyboardist of the group that scored on AOR last year with "Straight Lines." It's here with other cuts that combine Mansfield's pleasant British voice with electronic and conventional rock instruments. "They All Run..." and "Luxury" are key cuts.

LEYDEN ZAR

A&M SP 4860 (7.98)



This Canadian quintet has it together as far as mixing pop hooks and a good rock bottom is concerned, thanks in part to producers Andre Perry and Nick Blagona. "Money Talks Loud," "Teenage Power" and "You Can Change" are radio-bound.

CHANGES

MARLON McCLAIN—Fantasy F-9606 (7.98)



Guitarist McClain has left the group Pleasure, and this is first solo step. "Shake It Up" is toe-tapping funk at its best, "Pastel" is a delicate instrumental, and Rundgren's "Can We Still Be Friends" is a wise cover stroke.

A SOPHISTICATED LADY

TERESA BREWER—Columbia FC 37363 (8.98)



As the title suggests, Ellington is the main course, sung by Brewer and produced by Bob Thiele with a sympathetic band featuring drummer Shelly Manne and saxophonist Benny Carter. "Don't Get Around Much Anymore" is just one of the classics here.

SYNCHYSIS

REVERSE—Whiplash WL 001 (4.98)



The interplay between male and female vocals gives this group's debut EP a distinctive sound, along with a creative use of congas. Busta Jones' production is crisp on insistent rockers like "Not the Police" and "Oil City."

Three Managers See Hard Times For New Acts

By DAVID MCGEE

■ NEW YORK—Spend some time with managers these days and you'll find many of them scoffing at record company executives who insist on repeating the old saw about new artists being the lifeblood of the music business. If this is so, they will ask, why is it so difficult to get a recording contract for new artists?

Concurrent with the decline in record sales that began in the late '70s, labels have steadily trimmed rosters and personnel and tightened budgets in key areas. Even A&R departments, wherein reside those most responsible for finding new talent, are curtailing activities: at least one major label is rumored to have instructed its A&R staff to all but forget about signing new acts for the next six to 10 months.

If this be the case, what becomes of the industry's lifeblood? And if a new group is fortunate enough to acquire a manager with some business acumen and enough contacts to generate some interest within the industry, how far will that manager go in these days of austerity to support an act prior to striking a label deal?

Record World recently interviewed three prominent New York-based managers for answers to these questions. Each one is working with unsigned groups or solo artists, more or less facing the same obstacles and devising different strategies for negotiating those obstacles, although they have come to have differing viewpoints on how artists should survive until a deal comes through.

The three managers polled were: Peter C. Leeds of American Entertainment Management, who formerly managed Blondie and is now working with Black and Driver and Morse Code, both unsigned acts; Mike Lembo, who manages Robin Lane and the Chartbusters, Martin Briley and songwriter David Finnerty; and David Krebs of Contemporary Communications, who manages Aerosmith, Ted Nugent, AC/DC, Rex Smith, Balance (its first album is due out this month on Portrait), Whitford-St. Holmes (Brad Whitford of Aerosmith and Derek St. Holmes of Ted Nugent's band, whose debut album will be out July 1), and unsigned acts Renegade and Citizen's Band.

If this trio shares anything, it's a rather pessimistic view of the industry's attitude towards new talent. "We're always interested in signing great new talent," Krebs said, "but the problem is that the industry as almost a unified group—from managers to record companies to what have you—has moved away from the

responsibility of banking development of new bands. That's the biggest problem that new music faces. In essence, everyone's avoiding coming to grips with a problem, and three to five years from now we'll see that there are less new star groups. God knows what talent will disappear by virtue of inability to get any financing."

"The labels are almost not interested," Lembo stated. "The labels are looking at things in a very cold, hard fashion, which is forcing me to look at it that way too. If you pick up a new artist off the street—no record deal, no nothing—it's a good 18 months to two years before you'll have a record out, because first you have to shop the deal, make demos and things like that. And the companies also want the whole package done—management, agency, they want a buzz on the group—before they do take an interest. Honestly, it's real tough out there for new artists. If I was one of them now I'd get a job and forget about it for the next year or so."

For his part, Leeds simply read a list of companies that have expressed interest in his clients but have yet to make a decision. Morse Code, he said, while contracted to a different manager, was offered a contract by a major label, but the group's manager asked for more money and the deal fell through. The manager subsequently went back to other labels that had offered contracts, and found he had no takers. Leeds is now financing new

demos for the group in hopes of rekindling the labels' interest at some point.

Given this state of affairs, how do managers tide their acts over until recording contracts are signed, particularly if, as Lembo asserts, the whole process could take up to two years? Once again, three managers have three different philosophies. Krebs will help clients meet their living expenses by actually placing them on the payroll until they can afford to pay their own way; Lembo is not opposed to subsidizing his acts if necessary, but prefers to put together what he calls "a little guerilla team"—management, publisher, record company—as soon as possible. He feels the quickest source of income for a strong writer is through a publishing deal, which can be negotiated even though the artist might not have a record contract.

Leeds was the only one of the three adamantly opposed to subsidizing artists. "If I believe in something I'll commit to it and spend money in its behalf," he explained. "We'll bite the bullet for \$20,000 or \$25,000. We will spend money on rehearsal time, on equipment rentals, for demos, things like that. And if a client calls up and says, 'I'm getting put out of my apartment,' or 'my phone's getting turned off,' or something like that, we'll come forward and help them. We cover some of our clients on our Blue Cross-Blue Shield major medical plan. We pay the bill today because they don't have any money."

(Continued on page 59)

Carl Wilson at the Bottom Line



CBS Records executives gather backstage at the Bottom Line after Carl Wilson's performance in support of his first solo album, "Carl Wilson," on Caribou Records, a CBS Associated Label. Pictured from left are: Ray Free, local promotion manager, Epic/Associated Labels; Rich Totoian, associate director, national promotion, Associated Labels; Bill Freston, VP merchandising, E/P/A; Al DeMarino, VP artist development, E/P/A; Wilson; Jim Guercio, Caribou Records; Myrna Smith, formerly of the Sweet Inspirations and featured on Carl's album; Walter Winnick, regional promotion marketing manager, Rego Park, CBS Records; Jerry Schilling, manager; and Gordon Anderson, director, national promotion, E/P/A.

W.M.O.T. Names Hodes

■ PHILADELPHIA—Alan Rubens, president of W.M.O.T. Records, has announced that Leonard Hodes has been appointed vice president of music publishing and international operations for the CBS-distributed label. He will be based at the W.M.O.T. Records offices in Los Angeles.



Leonard Hodes

Hodes began his career in music publishing as a song pluggler for Capitol Songs in New York. From there, he went to Dick James Music, where he was general manager. Since then, Hodes has been general manager at Chess-Janus Records, president of music publishing for Chalice Productions and the Montage Music Group, and, most recently, vice president and general manager of Freddie Perren's publishing firm, Perren-Vibes Music.

RFC/Quality Taps Coleman

■ NEW YORK—Bert Coleman has been named national promotion manager for RFC/Quality Records. He had been national R&B promotion director for Sam Records and regional promotion manager for Pickwick International in St. Louis, and worked in office services for PolyGram Distribution.

Wenrick-Street Bows

■ LOS ANGELES—Eddie Wenrick and Tom Street have announced the formation of Wenrick-Street, a publishing, production and management company with emphasis on management of songwriters and the development of a catalogue.

Wenrick has worked for CBS records and most recently was assistant to the president of Aucoin Management. Tom Street owned his own management and production company, T Street Entertainment Group, Inc., in Hawaii.

Wenrick-Street can be reached at: 9314 Sierra Mar Drive, Los Angeles 90069. Phone: (213) 274-9485.

CBS Taps Kaplan

■ NEW YORK—Donald L. Kaplan has been appointed as a senior attorney in the records section of the CBS Law Department, it was announced by James K. Parker, vice president, general counsel, CBS.

Boardwalk (Continued from page 3)

for the future of the industry. We all have a stake in the development of new artists and new labels, each with a very individual style. With imagination and a willingness to change, a variety of agreements between companies will become possible, which will strengthen the record business. I'm very grateful to my friends at CBS who've helped Boardwalk make such an impressive debut, and I promise them that we'll continue to make them proud of us."

Irv Biegel, executive vice president and general manager of Boardwalk, offered what he stressed were his "personal opinions" on why the CBS-Boardwalk distribution relationship proved untenable at the present time. "This only applies to this company and may very well not apply to others," Biegel told *Record World*, "but CBS is structured—and rightfully so—to handle their own kinds of product and their operation is geared towards their promotion and merchandising system and their marketing ideas. In many cases, those ideas were different from ours. Because we're a smaller company, we react a little more quickly to every bit of information. I don't think

that CBS does that; they have a game plan that's obviously been very successful for them and that framework was very difficult for us to adapt to. We felt that we'd lost control of some of our product in its merchandising, promotion and sales aspects and that was the reason for the change."

Advantages Cited

Biegel emphasized the advantages that independent distribution affords Boardwalk in increased promotion staff and access to sales information. "I can know tomorrow who ordered which records and in what quantities," he said, "and I couldn't get that kind of information from CBS. Also, we weren't getting local promotion from CBS, nor did we think—in the beginning—that we would need it. That was our mistake; CBS followed the deal to the letter, and rightly so, but for example, yesterday we secured seven radio station adds on the Carole Bayer Sager record from just one distributor, Ami in Detroit."

Biegel estimated that the changeover to independent distribution would bolster Boardwalk's six-man local promotion force by adding the services of some 20 promotion people work-

ing Boardwalk product from the indie distribution offices.

"I do want to stress that the parting of ways was extremely friendly," said Biegel. "They're a great record company with very knowledgeable, capable people. I would wish that every divorce would be handled as fairly as they handled their end of the separation."

The reaction from independent distributors to the acquisition of the Boardwalk line was highly enthusiastic. Jack Bernstein, senior vice president and general manager, independent distribution for Pickwick Distributing Companies, who will be responsible for Boardwalk product in ten markets, said he anticipated "a very successful relationship. I think it's great that Neil chose both independent distribution and Pickwick to be his channel in the marketplace. We've dealt with Neil before and were successful, and I know we'll be successful again. Everybody—the entire network of independent distributors and the people at Pickwick—is just elated about it; it's been a real up for us."

Bernstein said he believes that the Boardwalk move signals a new trend in the industry towards the indies, citing the recent successes scored by the Chrysalis, Motown and Arista labels. "Bob Fead chose us with Alfa Records, and he certainly had a choice to make," Bernstein pointed out. "And I think there's more to come."

According to the Pickwick executive, the firm has experienced an upturn in business since the fourth quarter of 1980, and 1981 has been extremely profitable for indie distribution thus far. "Last year a lot of people were ready to prematurely drive the nails in our coffin; there were some labels that left and we were down. But we sure sustained what business we had and we've been coming up since. I don't think you'll find an independent distributor in the country who hasn't had a tremendous year thus far in 1981," he said.

The following is a partial list of distributors who will be handling the Boardwalk Records line: Alfa Distributing, New York; Universal Record Distributing, Philadelphia; Schwartz Brothers, Washington and Baltimore; Pickwick International, Atlanta, Miami, Dallas, Houston, Minneapolis, Los Angeles, San Francisco, Seattle, Nashville and Denver; Bib Distributing, Charlotte; All-South, New Orleans; M.S. Distributing, Chicago, St. Louis, Kansas City; Piks Distributing, Cleveland, Pittsburgh, Buffalo, Cincinnati; Ami Distributing, Detroit.

Bogart 'Comes Home' To Indie Distribution

By ELIOT SEKULER

■ LOS ANGELES—"I've grown up with them, the majority of my life has been spent with them and I'm very comfortable with independent distribution," Boardwalk Records president Neil Bogart told *Record World* last week, hours after the official announcement of the restructuring of the CBS-Boardwalk pressing and distribution agreement. "I'm just really thrilled to be back with the people that totally understand me."

Bogart was highly complimentary to the CBS staff and operation, with whom he continues to be associated in the areas of record pressing and overseas distribution in some markets. "CBS was wonderful; I adore the people there, but it just wasn't working for me," he said. "I do think that pressing and distribution agreements will work for some other people, and I think the concept will very possibly be a major part of the future of the record industry once they perfect it. The problem is that they have to perfect it with labels that are building, as opposed to someone like myself who came in and expected to start where I had left off (with Casablanca). So while I still believe very much in the concept, I think that we both may have made a mistake in rushing into it too quickly."

Bogart described the CBS distribution system as "a well-oiled machine. And the only people who know how to work that machine are their own staff; they're not about to give away their secrets to someone like me who comes in and says 'I'll press with you and let you sell my records and, by the way, can I use your well-oiled machine?' And I don't blame them."

"I think there will be an important place for national branch distribution; I hope they'll continue to adapt their machinery to the concept for the sake of the industry and for other people who may need a break. It's important for the business that their machinery be able to incorporate P & D deals in the future."

Bogart conceded that "it's hard for me to fit into anybody else's system. I did it somewhat at PolyGram, although, like (RSO Records president) Al Coury, I was always a little bit of a renegade; a little bit on the outside, a little bit on the inside. With the independents, I know where they are, what they're doing, how they feel, how they react to me. I just didn't understand the CBS machinery; the independents, I understand. With the independents, I'm home."

1981 annual directory & awards issue

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Video World

MAY 30, 1981



Irene Cara in 'Fame'

Video Visions

By SOPHIA MIDAS

■ **WHATS HOT:** The video industry may be a "hits" business, but there are always those films which were not box office hits and yet have done extremely well in the home market. Al Bergamo, president of MCA Distributing, has long been a believer in the video viability of such films, and small wonder. "Xanadu," a film which had modest acceptance at the box office, has been a consistent seller since it was released on videocassette. Now the Universal film "Somewhere in Time," a major box office disappointment, is coming on strong at the retail level at major accounts throughout the country.

One major film executive explained why box office flops can turn around and become hits for the home viewing market: "Too often a large group of theater owners will decide they don't like a film; they offer a low bid and the film doesn't get played at many theaters. I think that speaks for itself, and explains the discrepancy between box office hits and home hits."

WATCH OUT FOR: Also reported strong at video retailers are "A Change of Seasons" (Magnetic Video) and the CBS/MGM films "Cabaret," "The Formula," and "Forbidden Planet."

DISCS GAINING MOMENTUM: There's no doubt about it, folks: discs are something to watch out for. A year ago, the MCA discs were the orphans of the industry, but the competition has arrived. Several months ago, RCA launched its discs, and this launch gained momentum with the announcement last week that RCA would be expanding its catalogue by 26 titles. Also of note is the custom pressing deal Paramount recently signed with DiscoVision — an

(Continued on page 18)

'Fame'

New York's High School of Performing Arts is the proverbial melting pot of this fast-paced, ebullient Academy Award-winner. Cultures clash, mix and meld when ambitious teens, loaded with raw talent, face the many challenges of adolescence while traveling the road to fame.

Auditions, rehearsals and spontaneous street productions spark the first-rate musical sequences, while interpersonal relationships among eight of the school's teens carry the dramatic narrative. The

Michael Gore/Dean Pitchford/Leslie Gore score won an Academy Award for Best Original Score and the film's title song, "Fame," garnered the Best Original Song award. Another song from the score, "Out Here On My Own," was also nominated in the category, marking the first time that two songs from the same film had ever been nominated. Emerging from the cast with two hit singles and all the earmarks of a future star was Irene Cara.

Video Picks

BLONDIE—EAT TO THE BEAT (1979): Produced by Paul Flattery. Directed by David Mallet. Starring Deborah Harry. (Warner Home Video, color, 42 mins., \$40) One of the most successful videocassettes to depict a recording artist, this film offers a whole lot more than music. Deborah Harry becomes a prima video star, using body language and good theatre.

ANIMAL CRACKERS (1930): Directed by Victor Heerman. Starring the Marx Brothers, Lillian Roth and Margaret Dumont. (MCA Distributing, black and white, 98 mins., \$55) Mrs. Rittenhouse and rival society leader Mrs. Whitehead are baffled by the odd behavior of the Marx Brothers at an uppity house party. The film is a side-splitter and stands up well under repeated viewings.

GIGI (1958): Produced by Arthur Freed. Directed by Vincente Minnelli. Starring Leslie Caron, Maurice Chevalier and Louis Jourdan. (RCA Disc, color, 116 mins., \$14.98) The story of a French girl who blossoms into a woman captivated American audiences and garnered nine Oscars. The enduring score by Frederick Lowe and Alan Jay Lerner is an integral part of the film's classic appeal.

THE FRENCH WOMAN (1979): Produced by Claire Duval. Directed by Just Jaeckin. Starring Francoise Fabian. (VidAmerica, color, 97 mins., \$59.95) Just Jaeckin, director of the smash hit "Emanuelle," directed this visually beautiful and fast-paced story of international intrigue. The seductive Francoise Fabian carries the lead.



Promo Picks

"ROMEO AND JULIET" — DIRE STRAITS (Warner Bros.) Produced by Mervyn Lloyd. Directed by Lester Bookbinder. High-tech imagery and tricky editing give this clip the tasty verve of one of Mark Knopfler's guitar licks.

"JINX" — TUXEDOMOON (Ralph). Directed by Graeme Whifler. The Ralph Records recording group offers a provocative statement on moral decay (and tooth decay) and general insanity in our society. Tuxedomoon's rather ribald sense of humor nicely leavens the seriousness of the theme. Asks the musical question, "How is it we live dying to die?"



Video World



Video Visions

(Continued from page 17)

announcement that created quite a stir in the industry. Adding to this is the imminent release of CBS Video's discs. Titles, according to Cy Leslie of CBS Video, will be announced at CES. Finally, we have this week's news that United Artists has endorsed the VHD system (see separate story). It all adds up: The disc industry may be a bit down the road, and there's been a lot of talk about the war between the tapes and the discs, but we think the action has just begun.

YOU SHOULD KNOW: Jack Dreyer, vice president and general manager of the consumer products division of Magnetic Video, has announced the release of "Young Frankenstein" and "Odyssey" . . . Tom Yoda, VP of sales and marketing for Sansui, reports that his company is entering the video field with a VHS format videocassette recorder that will be ready for fall delivery to retailers. The unit, model SV-R5000, offers either two or six hours of recording. Specs, pricing and advertising will be announced shortly . . . Neil Hartley



Neil Hartley

has been appointed VP for branch distribution of video products, MCA Distributing. Hartley will be responsible for all marketing and sales of MCA's videodisc and videocassette products and will be located at the main offices of MCA at Universal City . . . According to RCA executive Donald McCoy, RCA is nearing its decision to use the CX noise reduction system for the Selecta-Vision discs. Reliable sources have told *Record World* that the decision is being timed for the stereo CED player which is sched-

uled for early next year.

MUSIC & VIDEO: Members of both the music and video industries attended a recent seminar hosted by VPA, according to Joe DiBuono, VPA executive. Entitled "Music & Video," the seminar featured speakers Steve Traiman, RIAA; Andy Seitos, Warner-Amex; Yvonne May, CBS Records, and Steve Kahn, RCA Records, discussing the inter-relationship and business potential of music and video . . . Carob Studios of New York recently completed post-production work on a CBS cable documentary on the new wave music scene, as well as "Livewire," a teen-oriented program for Warner-Amex's Nickelodeon cable channel. Carob's Bob Solomon handled post production for "Livewire," as well as final post-production on "New Wave."

United Artists Endorses VHD

By SOPHIA MIDAS

■ NEW YORK—The videodisc industry was given a vote of support last week when it was announced that United Artists has officially endorsed the VHD system. The announcement was made by Gary Dartnall, president and chief executive officer of VHD Programs, Inc. and Nathaniel Kwit, Jr., senior vice president of television, video and special markets for United Artists.

The entire library of United Artists theatrical features has been licensed for marketing on the VHD System to VHD Programs, with the exception of the James Bond films, which have been licensed elsewhere, according to Jerry Vonne, vice president of client services for ICPR public relations. Among the titles which will be marketed are: "Raging Bull," "Rocky," "La Cage Aux Folles," "Thief," "Fiddler On the Roof," "West Side Story," "The Pink Panther," and Woody Allen's films.

Dartnall stated: "The VHD group is most appreciative of the United Artists endorsement. The addition of their library enriches our catalogue, which in the coming months will include material from the arts, music, ballet, and special interactive and educational programming, as well as additional features."

Of special note is the fact that VHD Programs has licensed the videodisc rights to future United Artists films, including films which are scheduled for release between now and the end of the year. Those films are: "The French Lieutenant's Woman," starring Meryl Streep; "True Confessions," starring Robert DeNiro and Robert

Duvall; "Jinxed," starring Bette Midler; "Eye of the Needle," starring Donald Sutherland; and "The Black Stallion Returns."

According to Vonne, the first films from VHD will be available in January 1982, with duplication commencing this October, both in the U.S. and Japan. Although marketing is still in the planning stages, Vonne commented that the initial launch of the software will be geared to brown goods outlets. "Until there are enough VHD discplayers in the marketplace, it seems silly to take up the space of software retailers. We plan to branch into the video specialty stores and then on to other retailers."

VHD discs will offer one hour per side in stereo and will be cost-competitive, according to Vonne. The company does not anticipate the shortage of product that other disc manufacturers have been experiencing, Vonne explained: "We are intentionally delaying the launch of the system so we can have enough players and discs. We're aware of the fact that we'll be missing the Christmas buying season, but we think it's worth it."

The VHD system will be marketed under General Electric, JVC, Panasonic and Sharp, and will reproduce both sound and pictures from a 10.2-inch conductive plastic disc similar to a record. The system plays the disc in stereo and has the capability for stop action, slow and fast motion, viewable fast search, and search by either program segment or time. A flat stylus, guided electronically on a grooveless disc, produces the programming.

Stephanie and Teddy on Videotape



Stephanie Mills and Teddy Pendergrass are shown in the act of making a promotional video of their new duet single, "Two Hearts," from Mills' 20th Century-Fox album "Stephanie," under the direction of RCA Records' audio-visual manager Steve Kahn.

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Record World Videocassettes



MAY 30 MAY 16

1 1 9 TO 5
Starring Jane Fonda, Lily Tomlin, Dolly Parton
20th Century Fox
Magnetic Video 1099
Produced by Bruce Gilbert
Directed by Colin Higgins



RATING
PG

			RATING			
2	2	AIRPLANE Paramount Paramount Home Video 1305 Produced by John Davidson Directed by Jim Abraham, David Zucker, Jerry Zucker	PG	14	9 MY BODYGUARD 20th Century Fox Magnetic Video 1111 Produced by Don Devlin Directed by Tony Bill	PG
3	3	THE STUNT MAN 20th Century Fox Magnetic Video 1110 Produced by Mel Simon Directed by Richard Rush	R	15	15 SOMEWHERE IN TIME Universal MCA Distributing 66024 Produced by Stephen Deutsch Directed by Jeannot Szwark	PG
4	5	FLASH GORDON Universal MCA Distributors 66022 Produced by Dino DeLaurentiis Directed by Mike Hodges	PG	16	— CABARET MGM MGM/CBS CVCB 700035 Produced by Cy Feuer Directed by Bob Fosse	PG
5	4	FAME MGM MGM/CBS M70027 Produced by David DeSilva & Alan Marshall Directed by Alan Parker	R	17	— THE CHAMP MGM MGM/CBS MVMB 600034 Produced by Dyson Lovell Directed by Franco Zeffirelli	PG
6	6	CADDYSHACK Warner Bros. Warner Home Video 2005 Produced by Douglass Kenney Directed by Harold Ramis	R	18	— MUPPET MOVIE ITC Entertainment Magnetic Video CL 9001 Produced by Jim Henson Directed by James Frawley	G
7	10	MY FAIR LADY MGM MGM/CBS C90038 Produced by Jack L. Warner Directed by George Cukor	NA	19	25 ALL THAT JAZZ 20th Century Fox Magnetic Video 1095 Produced by Daniel Melnick Directed by Bob Fosse	R
8	8	COAL MINER'S DAUGHTER Universal MCA Distributors 66015 Produced by Bernard Schwartz Directed by Michael Apted	PG	20	14 URBAN COWBOY Paramount Paramount Home Video 1285 Produced by Robert Evans & Irving Azoff Directed by James Bridges	PG
9	13	THE BLUES BROTHERS Universal MCA Distributors 77000 Produced by Robert K. Weiss Directed by John Landis	PG	21	19 SUPERMAN D.C. Comics Warner Home Video WB 1013 Produced by Alex & Llya Salking Directed by Richard Donner	G
10	12	STAR TREK-THE MOTION PICTURE Paramount Paramount Home Video 8858 Produced by Gene Roddenberry Directed by Robert Wise	G	22	11 THE ISLAND Universal MCA Distributing 66023 Produced by Richard Zanuck & David Brown Directed by Michael Ritchie	R
11	17	ALIEN 20th Century Fox Magnetic Video CL9001 Produced by Gordon Carroll, David Giler Directed by Ridley Scott	R	23	21 BEING THERE MGM MGM/CBS 60002 Produced by Andrew Braunsberg Executive Producer Jack Schwartzman Directed by Hal Ashby	R
12	7	XANADU Universal MCA Distributors 66019 Produced by Lawrence Gordon Directed by Robert Greenwald	PG	24	— FORMULA MGM MGM/CBS MVMB 600037 Produced by Steve Shagan Directed by John G. Avildsen	R
13	16	HONEYSUCKLE ROSE Warner Bros. Warner Home Video WB 1043 Produced by Sidney Pollack & Gene Taft Directed by Gerry Schatzberg	G	25	— FORBIDDEN PLANET MGM MGM/CBS MVMB 600041 Produced by Nicholas Nayfack Directed by Fred McLeod Wilcox	NA

VideoView Record World

MAY 30, 1981

UPSTAIRS RECORDS/ BURLINGTON

9 TO 5—20th Century Fox/Mag. Video
THE FORMULA—MGM/CBS
A CHANGE OF SEASONS—20th Century Fox/Mag. Video
THE CHAMP—MGM/CBS
SOMEWHERE IN TIME—Universal/MCA Dist.
MY FAIR LADY—MGM/CBS
AIRPLANE—Paramount/Paramount Home Video
CADDYSHACK—WB/Warner Home Video
FORBIDDEN PLANET—MGM/CBS
WHAT'S UP, DOC?—WB/Warner Home Video

PRIME VIDEO/BOSTON

COAL MINER'S DAUGHTER—Universal/MCA Dist.
 9 TO 5—20th Century Fox/Mag. Video
THE STUNT MAN—20th Century Fox/Mag. Video
20,000 LEAGUES UNDER THE SEA—Disney/Disney Home Video
3 STOOGES VOL. I & II—Col/Columbia Home Video
BEDTIME FOR BONZO—Universal/MCA Dist.
AIRPLANE—Paramount/Paramount Home Video
CRIES & WHISPERS—WB/Warner Home Video
MYRA BRECKINRIDGE—20th Century Fox/Mag. Video
FORBIDDEN PLANET—MGM/CBS

VIDEO SHACK/N.Y.

AIRPLANE—Paramount/Paramount Home Video
FAME—MGM/CBS
MY FAIR LADY—MGM/CBS
 9 TO 5—20th Century Fox/Mag. Video
FLASH GORDON—Universal/MCA Dist.
THE STUNT MAN—20th Century Fox/Mag. Video
ALIEN—20th Century Fox/Mag. Video
SUPERMAN—D.C. Comics/Warner Home Video
FISTS OF FURY—Golden Voice
CHINESE CONNECTION—Golden Voice

CRAZY EDDIE/N.Y.

AIRPLANE—Paramount/Paramount Home Video
MY FAIR LADY—MGM/CBS
HONEYSUCKLE ROSE—WB/Warner Home Video
 9 TO 5—20th Century Fox/Mag. Video
CADDYSHACK—WB/Warner Home Video
MY BODYGUARD—20th Century Fox/Mag. Video
2001—A SPACE ODYSSEY—MGM/CBS
ALL THAT JAZZ—20th Century Fox/Mag. Video
SMOKEY & THE BANDIT II—Universal/MCA Dist.
COAL MINER'S DAUGHTER—Universal/MCA Dist.

VIDEO STATION OF N.H.

9 TO 5—20th Century Fox/Mag. Video
AIRPLANE—Paramount/Paramount Home Video
CADDYSHACK—WB/Warner Home Video
THE ISLAND—Universal/MCA Dist.
A CHANGE OF SEASONS—20th Century Fox/Mag. Video
SOMEWHERE IN TIME—Universal/MCA Dist.
FLASH GORDON—Universal/MCA Dist.
THE STUNT MAN—20th Century Fox/Mag. Video
MY BODYGUARD—20th Century Fox/Mag. Video
HONEYSUCKLE ROSE—WB/Warner Home Video

VIDEO STATION/ CONNECTICUT

9 TO 5—20th Century Fox/Mag. Video
CADDYSHACK—WB/Warner Home Video
MY BODYGUARD—20th Century Fox/Mag. Video
AIRPLANE—Paramount/Paramount Home Video
CABARET—MGM/CBS
THE STUNT MAN—20th Century Fox/Mag. Video
FAME—MGM/CBS
THE FORMULA—MGM/CBS
FRIDAY THE 13TH—Paramount/Paramount Home Video
OH GOD II—WB/Warner Home Video

RADIO 437/PHILADELPHIA

A CHANGE OF SEASONS—20th Century Fox/Mag. Video
ALICE DOESN'T LIVE HERE ANYMORE—WB/Warner Home Video
PRISONER OF SECOND AVENUE—WB/Warner Home Video
BILLY JACK—WB/Warner Home Video
WHAT'S UP, DOC?—WB/Warner Home Video
INSIDE MOVES—20th Century Fox/Mag. Video
JENNIE—20th Century Fox/Mag. Video
CABARET—MGM/CBS
THE CHAMP—MGM/CBS
FORBIDDEN PLANET—MGM/CBS

VIDEO PLACE/ WASHINGTON, D.C.

9 TO 5—20th Century Fox/Mag. Video
AIRPLANE—Paramount/Paramount Home Video
EVERY WHICH WAY BUT LOOSE—WB/Warner Home Video
"10"—Orion/Warner Home Video
NUTCRACKER SUITE—MGM/CBS
J.F. KENNEDY—MGM/CBS
7 BLOWS OF THE DRAGON—WB/Warner Home Video
MARY POPPINS—Disney/Disney Home Video
MY FAIR LADY—MGM/CBS
CRIES & WHISPERS—WB/Warner Home Video

AMERICAN TAPE & VIDEO/ATLANTA

CADDYSHACK—WB/Warner Home Video
 9 TO 5—20th Century Fox/Mag. Video
XANADU—Universal/MCA Dist.
A CHANGE OF SEASONS—20th Century Fox/Mag. Video
CABARET—MGM/CBS
AIRPLANE—Paramount/Paramount Home Video
SOMEWHERE IN TIME—Universal/MCA Dist.
THE STUNT MAN—20th Century Fox/Mag. Video
CRUISING—MGM/CBS
THE FORMULA—MGM/CBS

BARNEY MILLER/ LEXINGTON

9 TO 5—20th Century Fox/Mag. Video
THE BLUES BROTHERS—Universal/MCA Dist.
STAR TREK—THE MOTION PICTURE—Paramount/Paramount Home Video
THE STUNT MAN—20th Century Fox/Mag. Video
ALIEN—20th Century Fox/Mag. Video
SUPERMAN—D.C. Comics/Warner Home Video
THE FURY—20th Century Fox/Mag. Video
BRUBAKER—20th Century Fox/Mag. Video
THE FOG—20th Century Fox/Mag. Video
INSIDE MOVES—20th Century Fox/Mag. Video

SHEIK VIDEO/METAIRE

IN OLD MEXICO—Sheik
FLASH GORDON—Universal/MCA Dist.
W.C. FIELD'S CLASSIC SHORTS—Sheik
ASYLUM—Nostalgia Merchants
SUPERMAN—D.C. Comics/Warner Home Video
WARHOL'S DRACULA—Video Gems
MALIBU BEACH—Video Communications
IN PRAISE OF OLDER WOMEN—20th Century Fox/Mag. Video
GIMME SHELTER—Col/Columbia Home Ent.
THE ISLAND—Universal/MCA Dist.



TOP SALES

9 TO 5—20th Century Fox/Mag. Video
AIRPLANE—Paramount/Paramount Home Video
THE STUNT MAN—20th Century Fox/Mag. Video
CADDYSHACK—WB/Warner Home Video
FAME—MGM/CBS
FLASH GORDON—Universal/MCA Dist.
MY FAIR LADY—MGM/CBS

THAT'S ENTERTAINMENT/ CHICAGO

MY FAIR LADY—MGM/CBS
MY BODYGUARD—20th Century Fox/Mag. Video
 9 TO 5—20th Century Fox/Mag. Video
FAME—MGM/CBS
AIRPLANE—Paramount/Paramount Home Video
CABARET—MGM/CBS
ALL THAT JAZZ—20th Century Fox/Mag. Video
CADDYSHACK—WB/Warner Home Video
BEING THERE—MGM/CBS
THE STUNT MAN—20th Century Fox/Mag. Video

THOMAS VIDEO/DETROIT

SOMEWHERE IN TIME—Universal/MCA Dist.
FLASH GORDON—Universal/MCA Dist.
FORBIDDEN PLANET—MGM/CBS
 9 TO 5—20th Century Fox/Mag. Video
TARZAN THE APE MAN—MGM/CBS
SILVER STREAK—20th Century Fox/Mag. Video
CABARET—MGM/CBS
ALIEN—20th Century Fox/Mag. Video
MUPPET MOVIE—ITC Ent./20th Century Fox
THE ISLAND—Universal/MCA Dist.

VIDEO VISIONS/ FT. WORTH

XANADU—Universal/MCA Dist.
 9 TO 5—20th Century Fox/Mag. Video

A top ten listing of pre-recorded videocassette sales.

FLASH GORDON—Universal/MCA Dist.
SGT. PEPPER—Universal/MCA Dist.
MIDNIGHT EXPRESS—Col/Columbia Home Ent.
STAR TREK—THE MOTION PICTURE—Paramount/Paramount Home Video
FORBIDDEN PLANET—MGM/CBS
THE BLUES BROTHERS—Universal/MCA Dist.
UP IN SMOKE—Universal/MCA Dist.
ALL THE PRESIDENT'S MEN—WB/Warner Home Video

VIDEO CASSETTES/ LUBBOCK

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

VIDEO LAND/DALLAS

9 TO 5—20th Century Fox/Mag. Video
AIRPLANE—Paramount/Paramount Home Video
MY FAIR LADY—MGM/CBS
FAME—MGM/CBS
THE STUNT MAN—20th Century Fox/Mag. Video
SOMEWHERE IN TIME—Universal/MCA Dist.
FLASH GORDON—Universal/MCA Dist.
CABARET—MGM/CBS
CADDYSHACK—WB/Warner Home Video
M*A*S*H*—Universal/MCA Dist.

FATHERS & SONS/ MIDWEST

9 TO 5—20th Century Fox/Mag. Video
FAME—MGM/CBS
BRUBAKER—20th Century Fox/Mag. Video
CADDYSHACK—WB/Warner Home Video
AIRPLANE—Paramount/Paramount Home Video
COAL MINER'S DAUGHTER—Universal/MCA Dist.
STAR TREK—THE MOTION PICTURE—Paramount/Paramount Home Video
BEING THERE—MGM/CBS
THE STUNT MAN—20th Century Fox/Mag. Video
STARTING OVER—Paramount/Paramount Home Video

KALEIDOSCOPE/ OKLAHOMA CITY

9 TO 5—20th Century Fox/Mag. Video
THE STUNT MAN—20th Century Fox/Mag. Video
CADDYSHACK—WB/Warner Home Video
COAL MINER'S DAUGHTER—Universal/MCA Dist.
FLASH GORDON—Universal/MCA Dist.
AIRPLANE—Paramount/Paramount Home Video
BLUES BROTHERS—Universal/MCA Dist.
CHEECH & CHONG'S NEXT MOVIE—Universal/MCA Dist.
HONEYSUCKLE ROSE—WB/Warner Home Video
XANADU—Universal/MCA Dist.

VIDEO CUBE/DENVER

9 TO 5—20th Century Fox/Mag. Video
AIRPLANE—Paramount/Paramount Home Video
SOMEWHERE IN TIME—Universal/MCA Dist.
FRIDAY THE 13TH—Paramount/Paramount Home Video
FORBIDDEN PLANET—MGM/CBS
SHOGUN—Paramount/Paramount Home Video
FAME—MGM/CBS
BEING THERE—MGM/CBS
FLASH GORDON—Universal/MCA Dist.
WHAT'S UP DOC?—WB/Warner Home Video

VIDEO CONNECTION/ BOISE

AIRPLANE—Paramount/Paramount Home Video
 9 TO 5—20th Century Fox/Mag. Video
FLASH GORDON—Universal/MCA Dist.
THE STUNT MAN—20th Century Fox/Mag. Video
THE ISLAND—Universal/MCA Dist.
A CHANGE OF SEASONS—20th Century Fox/Mag. Video
THE CHAMP—MGM/CBS
FAME—MGM/CBS
THE FORMULA—MGM/CBS
SOMEWHERE IN TIME—Universal/MCA Dist.

NICKELODEON/L.A.

CABARET—MGM/CBS
THE FORMULA—MGM/CBS
MY FAIR LADY—MGM/CBS
AIRPLANE—Paramount/Paramount Home Video
FLASH GORDON—Universal/MCA Dist.
 9 TO 5—20th Century Fox/Mag. Video
XANADU—Universal/MCA Dist.
SOMEWHERE IN TIME—Universal/MCA Dist.
"10"—Orion/Warner Home Video
ROD STEWART—IN/Warner Home Video

THE BON/SEATTLE

9 TO 5—20th Century Fox/Mag. Video
AIRPLANE—Paramount/Paramount Home Video
FAME—MGM/CBS
FLASH GORDON—Universal/MCA Dist.
THE STUNT MAN—20th Century Fox/Mag. Video
ALIEN—20th Century Fox/Mag. Video
M*A*S*H*—Universal/MCA Dist.
THE MUPPET MOVIE—ITC Ent./Mag. Video
THE GRADUATE—20th Century Fox/Mag. Video

VIDEO SPACE/SEATTLE

9 TO 5—20th Century Fox/Mag. Video
CABARET—MGM/CBS
MY FAIR LADY—MGM/CBS
FORBIDDEN PLANET—MGM/CBS
HONEYSUCKLE ROSE—WB/Warner Home Video
THE FORMULA—MGM/CBS
THE STUNT MAN—20th Century Fox/Mag. Video
FAME—MGM/CBS
CADDYSHACK—WB/Warner Home Video
MY BODYGUARD—20th Century Fox/Mag. Video

Also reporting are: Stereo Discounters, Baltimore; Streetside Records, St. Louis; Harmony Hut, East Coast; and Record Rendezvous, Cleveland.

Record World Singles

Alphabetical Listing

Producer, Publisher, Licensee

AI NO CORRIDA Jones (Heatwave/HG, ASCAP/Lazy Lizard, BMI)	27	MAKE THAT MOVE Sylvers (Spectrum VII/My Kinda, ASCAP)	53
AIN'T EVEN DONE WITH THE NIGHT Cropper (H.G., ASCAP)	22	MERCY, MERCY, MERCY Ladanyi-Cannata (Corillini/Vongolo, BMI)	80
A LIFE OF ILLUSION Passarelli-Walsh (Rio Ray/Wow Flutter, ASCAP)	64	MODERN GIRL Neil (Pendulum, Unichappell, BMI)	50
ALL THOSE YEARS Harrison-Cooper (Ganga/B.V., BMI)	20	MORNING TRAIN (NINE TO FIVE) Neil (Unichappell, BMI)	4
A WOMAN NEEDS LOVE (JUST LIKE YOU DO) Parker, Jr. (Raydiola, ASCAP)	7	NOBODY WINS Thomas (Intersong, ASCAP)	51
AMERICA Gaudio (Stonebridge, ASCAP)	18	9 TO 5 Perry (Velvet Apple/Fox Fanfare, BMI)	96
ANGEL OF THE MORNING Landis (Blackwood, BMI)	6	ONE DAY IN YOUR LIFE Brown (Jobete, ASCAP)	57
BEING WITH YOU Tobin (Bertam, ASCAP)	2	PARADISE Petrus-Malavasi (Little Macho, ASCAP)	66
BETTE DAVIS EYES Garay (Plain and Simple/Donna Weiss, ASCAP/BMI)	1	PROMISES Gibb-Galuten-Richardson (Stigwood/Unichappell, BMI)	81
BLESSED ARE THE BELIEVERS Norman (Chappell/Unichappell, BMI)	52	QUEEN OF HEARTS Landis (Drunk Monkey, ASCAP)	84
BOY FROM NEW YORK CITY Graydon (Trio, BMI)	54	RAIN IN MAY Pilgram (Dayglo, ASCAP)	90
BROOKLYN GIRLS Bunetta-Chudacoff (Captain Crystal/Screen Gems-EMI, BMI)	75	RAPTURE Chapman (Rare Blue/Monster Island, ASCAP)	23
BUT YOU KNOW I LOVE YOU Post (Tro-Devon, BMI)	94	SAY WHAT Mitchell (Fourth Floor/Hot Kitchen, ASCAP)	37
CAN YOU FEEL IT Group (Mijac/Siggy, BMI)	95	SAY YOU'LL BE MINE Omartian (Pop 'n' Roll, ASCAP)	36
CELEBRATION Deodato (Delightful/Fresh Star, BMI)	86	SEVEN YEAR ACHE Crowell (Hotwire/Atlantic, BMI)	62
COME TO ME Mardin (Acoustic/Dobbins/Blue Book/Buttercreek, BMI)	88	SHADDUP YOUR FACE Dolce-McKenzie (Remix, BMI)	46
DON'T STAND SO CLOSE TO ME Group (Virgin/Chappell, ASCAP)	93	SINCE I DON'T HAVE YOU Butler (Borntvew/Southern, ASCAP)	26
DOUBLE DUTCH BUS (Wimot/Frashion/Supermarket, BMI)	83	SLOW HAND Perry (Warner-Tamerlane, Flying Dutchman, BMI/Sweet Harmony, ASCAP)	78
ELVIRA Chancey (Acuff Rose, BMI)	68	SOMEBODY'S KNOCKIN' Penny (Chiplin/Tri-Chappell)	19
FIND YOUR WAY BACK Nevison (Lunatunes, BMI)	45	STARS ON 45 Eggermont (Publisher not listed)	5
FOOL IN LOVE WITH YOU Neary (20th Century/Neary Tunes, ASCAP/Fox Fanfare/Neary Tunes, BMI)	47	STILL RIGHT HERE IN MY HEART Fraboni (Kentucky Wonder, BMI)	42
GET TOUGH King-Group (Alex/Soufus, ASCAP)	99	STRONGER THAN BEFORE Bacharach-Arthur (Unichappell/Begonia Melodies/Fedora, BMI/Hidden Valley, ASCAP)	63
GIVE A LITTLE BIT MORE Tarney (Paper, PRS)	44	SUKIYAKI Duke (Beechwood, BMI)	8
GIVE IT TO ME BABY James (Jobete, Stone City, ASCAP)	77	SWEET BABY Clarke-Duke (Mycenae, ASCAP)	49
HEARTBEAT Nix (Kenix/Sugar Biscuit, ASCAP)	92	SWEETHEART Verroca (Bigteeth, BMI/Brightsmile, ASCAP)	15
HEARTS Hug (Mercury Shoes/Great Pyramid, BMI)	60	TAKE IT ON THE RUN Cronin-Richrath-Beamish (Buddy, BMI)	3
HER TOWN TOO Asher (Country Road/Leadsheetland, BMI/Iceage, ASCAP)	40	THE BEST OF TIMES Group (Stygian/Almo, ASCAP)	91
HOLD ON LOOSELY Mills (Rocknocker/WB/Easy Action, ASCAP)	74	THE ONE THAT YOU LOVE Maslin (Careers/Bestall Reynolds, BMI)	30
HOW 'BOUT US Graham (Dana Walden, license not listed)	14	THE STROKE Squier-Mack (Songs of the Knight)	76
HURRY UP AND WAIT Group (Bovina, ASCAP)	48	THE WAITING Petty-Iovine (Gone Gator, ASCAP)	34
I CAN'T STAND IT Dowd (Stigwood/Unichappell, BMI)	43	THEME FROM THE GREATEST AMERICAN HERO Post (Publisher not listed)	56
I CAN TAKE CARE OF MYSELF Baxter (WB/Vera Cruz, ASCAP)	58	THIS LITTLE GIRL Miami Steve-Springsteen (Bruce Springsteen, ASCAP)	25
IN THE AIR TONIGHT Collins (Effect-sound/Pun, ASCAP)	89	TIME Parsons (Woolfsongs/Career/Irving, BMI)	41
I LOVE YOU Ryan (C.B.B., ASCAP)	17	TOO MUCH TIME ON MY HANDS Group (Almo, ASCAP)	11
I LOVED 'EM EVERY ONE Killen (Tree, BMI)	38	TURN ME LOOSE Fairbairn (Blackwood/Dean of Music, BMI)	73
I MISSED AGAIN Collins-Padgham (Effectsound Ltd./Pun, ASCAP)	24	TWO HEARTS Mtume-Lucas (Frozen Butterfly, BMI)	65
IS IT YOU Ritenour (Rit of Habeus, ASCAP)	35	WASN'T THAT A PARTY Richardson (United Artists, ASCAP)	87
IT'S NOW OR NEVER Scotti, D'Andrea (Gladys, ASCAP)	85	WATCHING THE WHEELS Lennon-Ono-Douglas (Lenono, BMI)	9
I'VE BEEN WAITING FOR YOU ALL OF MY LIFE Butler (Al Gallico, BMI)	79	WHAT ARE WE DOIN' IN LOVE Maher-Goodrum (Chappell/Sailmaker, ASCAP)	21
JESSIE'S GIRL Olsen (Robie Porter, BMI)	28	WHAT CHA GONNA DO FOR ME Mardin (Ackee/Longdog, ASCAP)	55
JONES VS. JONES Deodato (Delightful/Fresh Start, BMI/Double F, ASCAP)	69	WHEN LOVE CALLS Carmichael (Almo/Newborn/Audio, ASCAP)	61
JUST BETWEEN YOU AND ME Goodwyn-Stone (Northern Goody Two-Tunes Ltd., ASCAP-CAPAC)	39	WHILE YOU SEE A CHANCE Winwood (Island/Irving/Blue Sky/Rider Songs, BMI)	72
JUST SO LONELY Ramone (Marvin Gardens/Beachball, ASCAP)	71	WINNING Olson (Island, BMI)	33
JUST THE TWO OF US Washington, Jr.-MacDonald (Antisia/Bleu Nig, ASCAP)	16	WOMAN Lennon-Ono-Douglas (Lenono, BMI)	100
KEEP ON LOVING YOU Cronin-Richrath-Beamish (Fate, ASCAP)	31	YEARNING Simmons (Total Experience, BMI)	70
KISS ON MY LIST Hall-Oates (Hot-Cha/Six Continents/Fust Buzza, BMI)	12	YOU BETTER YOU BET Szymczyk (Towser Tunes, BMI)	13
LIVING INSIDE MYSELF Vannelli (Black Keys, BMI)	10	YOU LIKE ME DON'T YOU Jackson (Jobete, ASCAP)	59
LOVE YOU LIKE I NEVER LOVED BEFORE Carbone-Zito (Sixty-Ninth Street, BMI)	32	YOU MAKE MY DREAMS Hall-Oates (Hot-Cha/Six Continents, BMI)	29
LOVIN' THE NIGHT AWAY Hall (Songs of Manhattan Island/Whitehaven/ZIB, BMI)	82	YOU'RE SO EASY TO LOVE James (Big Teeth/Tommy James, BMI)	67
MAGIC MAN Dewey-George (Almo/Ray Jay/Similar/Lucky Break, ASCAP/Irving, BMI)	97	YOUR LOVE IS ON THE ONE Group (Spectrum VII/Circle L, ASCAP)	98

Record World Singles

101-150

MAY 30, 1981

MAY 30	MAY 23	
101	102	BODY MUSIC STRIKERS/Prelude 8025 (Trumar, BMI)
102	103	WHAT SHE DOES TO ME (THE DIANA SONG) PRODUCERS/Portrait 12 02092 (CBS) (Huge, BMI)
103	109	TOM SAWYER RUSH/Mercury 76109 (PolyGram) (Core, ASCAP)
104	—	THE BREAK UP SONG (THEY DON'T WRITE 'EM) GREG KIHN BAND/Berserkley 41949 (E/A) (Rye-Boy, ASCAP)
105	107	PULL UP TO THE BUMPER GRACE JONES/Island 49697 (WB) (Ackee/Grace Jones, ASCAP)
106	105	CALL IT WHAT YOU WANT BILL SUMMERS & SUMMERS HEAT/MCA 51073 (Bilsum, BMI)
107	121	NIGHT (FEEL LIKE GETTING DOWN) BILLY OCEAN/Epic 02053 (Blackwood, BMI/Nigel Martinez/Interworld, ASCAP)
108	108	DARLIN' TOM JONES/Mercury 76100 (PolyGram) (September/Yellow Dog, ASCAP)
109	—	IT DON'T TAKE LONG SPIDER/Dreamland III (PolyGram) (Jiru/Land of Dreams/Arista, ASCAP)
110	112	BABY, I DO LOVE YOU GREG PHILLINGANES/Planet 47928 (E/A)
111	111	LET ME STAY WITH YOU TONIGHT POINT BLANK/MCA 51083 (Hamstein, BMI)
112	113	ALMOST SATURDAY NIGHT DAVE EDMUNDS/Swan Sang 72000 (Atl) (Greasy King, ASCAP)
113	104	YOU'RE THE REASON GOD MADE OKLAHOMA DAVID FRIZZELL & SHELLY WEST/Warner Bros./Viva 49650 (Pesca/Wallet/Senar/Cible, ASCAP)
114	115	JUST CHILLIN' OUT BERNARD WRIGHT/Arista/GRP 2511 (Sunset Burgundy, ASCAP)
115	116	MAKE YOU MINE SIDE EFFECT/Elektra 47112 (Relaxed/Happy Birthday/Tuff Caakie, BMI)
116	117	DON'T STOP K.I.D./Sam 81 5018 (Mideb/Janmar, ASCAP)
117	118	NEXT TIME YOU'LL KNOW SISTER SLEDGE/Catillon 40012 (Atl) (Walden/Gratitude Sky, ASCAP/Irving, BMI)
118	120	FREAKY DANCIN' CAMEO/Chocolate City 3225 (PolyGram) (Better Days, BMI/Better Nights, ASCAP)
119	122	PUSH ONE WAY/MCA 51110 (Perks/Duchess, BMI)
120	114	SEDUCED LEON REDBONE/Emerald City 7325 (Atl) (Warner Tamerlane/Precedent, BMI)
121	119	HEAVEN IN YOUR ARMS DAN HARTMAN/Blue Sky 6 70053 (CBS) (Silver Steed, BMI)
122	110	WHAT TWO CAN DO DENIECE WILLIAMS/ARC/Calumbia 60504 (Bellbay/Kee-Drick, BMI)
123	123	COOL DOWN LIFE/Elektra 47128 (Terrytunes/Myjah, BMI)
124	126	I CAN'T SAY GOODBYE TO YOU HELEN REDDY/MCA 51106 (Al Gallico, BMI)
125	124	SUPERLOVE SKYY/Salsoul 2136 (RCA) (One to One, ASCAP)
126	128	SEARCHING TO FIND THE ONE UNLIMITED TOUCH/Prelude 8029 (Trumar, BMI/Unlimited Touch, ASCAP)
127	137	IF YOU FEEL IT THELMA HOUSTON/RCA 12215 (Braakshore, BMI)
128	131	'SCUSE ME, WHILE I FALL IN LOVE DONNA WASHINGTON/Capitol 4991 (Almo/Uncle Rannie's, ASCAP)
129	132	TELL ME WHERE IT HURTS WALTER JACKSON/Columbia 11 02037 (Angelshell/Six Continents, BMI)
130	127	SHEILA GREG KIHN/Beserkley 47131 (E/A) (Low-Twi, BMI)
131	—	TRY IT OUT GINO SOCCIO/Atlantic/RFC 3818 (Good Flavor/Sons Celestes Shediak, ASCAP)
132	135	ARE YOU SINGLE AURRA/Salsoul 2139 (RCA) (Lucky Three/Red Aurra, BMI)
133	136	TAKE IT ANY WAY YOU WANT IT FATBACK/Spring 3018 (PolyGram) (Chita, BMI)
134	134	IF YOU LOVE THE ONE YOU LOSE BRENDA RUSSELL/A&M 2326 (Almo/Rutland Road, ASCAP)
135	125	LADY'S WILD CON FUNK SHUN/Mercury 76099 (PolyGram) (Val-je-Joe/Felstar, BMI)
136	138	RUNNING AWAY MAZE FEATURING FRANKIE BEVERLY/Capitol 5000 (Amazement, BMI)
137	130	LOVE DON'T STRIKE TWICE BLACKBYRDS/Fantasy 910 (Khempera, ASCAP/First Dawn, BMI)
138	133	REACTION SATISFACTION SUN/Capitol 4981 (Glenwood, ASCAP)
139	139	THAT DIDN'T HURT TOO BAD DR. HOOK/Casablanca 2325 (PolyGram) (I've Got The Music, ASCAP)
140	129	ANOTHER ONE RIDES THE BUS WEIRD AL YANKOVIC/TK 1043 (Queen/Beechwood, BMI)
141	141	HOOKED ON MUSIC MAC DAVIS/Casablanca 2327 (PolyGram) (Songpainter, BMI)
142	142	PERFECT FIT JERRY KNIGHT/A&M 2304 (Almo/Crimsko, ASCAP)
143	143	INVITATION TO LOVE DAZZ BAND/Motown 1507 (Three Go/Jazzy Autumn, ASCAP)
144	140	YOU'RE TOO LATE FANTASY/Pavillion 6 6407 (CBS) (Rightsong/Pavillion/Listi, BMI)
145	144	PRAISE MARV'N GAYE/Tamla 54322 (Motown) (Bugpie, ASCAP)
146	145	DO YOU WANT TO MAKE LOVE MARVA KING/Planet 47924 (E/A) (ATV, BMI)
147	—	LOVE'S DANCE KLIQUE/MCA 51099 (Bee Germaine, BMI)
148	—	TELL 'EM I HEARD IT SANDRA FEVA/Venture 138 (Paddle/Simon-Redmond/Gaetana, BMI)
149	149	LET ME LOVE YOU GOODBYE BOBBY VINTON/Tapestry 006 (Algee, no license listed)
150	150	I CAN'T STOP LOVING YOU OUTLAWS/Arista 0597 (HG, ASCAP)

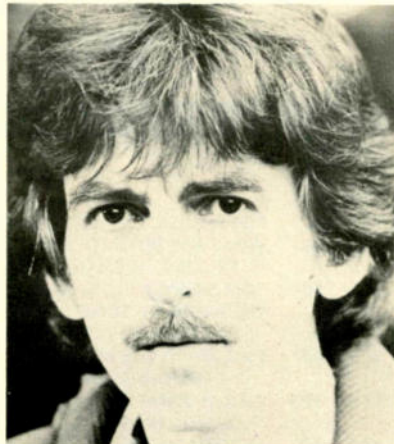
Cover Story:

Harrison Re-Enters the Mainstream

■ With the release of "Somewhere In England," George Harrison's latest Dark Horse/Warner Bros. offering, the mercurial former Beatle has re-entered the pop mainstream with one of his strongest and most consistent efforts to date. One year in production, "Somewhere In England" showcases Harrison's incisive, often wryly humorous lyrics, coupled with an unerring pop sensibility and some unequivocal statements of religious conviction.

The rich and multi-layered sound of "Somewhere In England" is another instantly recognizable Harrison trademark. Assisting in the studio were such notables as keyboardists Al Kooper, Gary Brooker and Neil Larsen, bassists Herbie Flowers and Willie Weeks and drummers Jim Keltner and Ringo Starr, with horns by Tom Scott, tabla by Alla Rakha and percussion by Ray Cooper. Harrison himself contributed a highly evocative guitar sound, vocals and synthesizer.

Perhaps the most affecting performance on "Somewhere In England" is also Harrison's latest single, "All Those Years Ago."



Deeply grieved by the death of John Lennon, Harrison entered the studio to cut a tribute to the fallen artist, with special thanks going to Paul and Linda McCartney and former Beatles producer George Martin. The tune was subsequently included on "Somewhere In England." It has since raced up national sales and air play charts, becoming one of the fastest selling singles in Warner Bros. history.

Always a very private person, George Harrison lives, as his album title suggests, "Somewhere in England" with his family.

Disco File Top 40

MAY 30, 1981

1. **PARADISE**
CHANGE/Atlantic/RFC (12") SD 19301
2. **TRY IT OUT**
GINO SOCCIO/Atlantic/RFC (12") SD 16042
3. **PULL UP TO THE BUMPER**
GRACE JONES/Island (12") ILPS 9624 (WB)
4. **NIGHT (FEEL LIKE GETTING DOWN)**
BILLY OCEAN/Epic (12") 48 02049
5. **AI NO CORRIDA/BETCHA WOULDN'T HURT ME**
QUINCY JONES/A&M (12"/LP cut) SP 3721
6. **IF YOU FEEL IT**
THELMA HOUSTON/RCA (12") JD 12216
7. **DON'T STOP**
K.I.D./Sam (12") S 12337
8. **HIT 'N' RUN LOVER**
CAROL JIANI/Ariola (12") OP 2208 (Arista)
9. **DYIN' TO BE DANCIN'**
EMPRESS/Prelude (12") PRLD 609
10. **HEARTBEAT**
TAANA GARDNER/West End (12") WES 22132
11. **GIVE IT TO ME BABY**
RICK JAMES/Gordy (12") G8 11021M1 (Motown)
12. **SEARCHING TO FIND THE ONE**
UNLIMITED TOUCH/Prelude (12") PRL 12184
13. **BODY MUSIC**
STRIKERS/Prelude (12") PRLD 608
14. **LAY ALL YOUR LOVE ON ME**
ABBA/Atlantic (12") SD 17023
15. **FEELS LIKE I'M IN LOVE**
KELLY MARIE/Coast To Coast (12") 4ZB 02023 (CBS)
16. **(HEY, WHO'S GOTTA) FUNKY SONG/TOO MUCH TOO SOON**
FANTASY/Pavillion (12") JZ 37151 (CBS)
17. **GET UP (ROCK YOUR BODY)**
202 MACHINE/Fire-Sign (12") FST 1451
18. **STARS ON 45 (MEDLEY)**
STARS ON/Radio (12"/LP cut) RR 16014 (A1)
19. **CALL IT WHAT YOU WANT**
BILL SUMMERS AND SUMMERS HEAT/MCA (12") 5176
20. **YOUR LOVE**
LIME/Prism (12") PDS 409
21. **WHAT 'CHA GONNA DO FOR ME**
CHAKA KHAN/Warner Bros. HS 3526
22. **GOOSEBUMPS**
DEBRA DEJEAN/Handshake (12") 4WB 70072
23. **LOVE (IS GONNA BE ON YOUR SIDE)**
FIREFLY/Emergency (12") EMDS 6515
24. **BAD COMPANY/ROCK ME**
ULLANDA McCULLOUGH/Atlantic (12") SD 19296
25. **NEW TOY**
LENE LOVICH/Stiff (12") IT 91
26. **GET TOUGH**
KLEER/Atlantic (12") SD 19288
27. **SIXTY THRILLS A MINUTE**
MYSTIC MERLIN/Capitol (12") ST 12137
28. **SET ME FREE**
KAREN SILVER/Quality/RFC (12") QRFC 001
29. **MAKE ME OVER**
ESCORTS/Knockout (12") KO 33 101
30. **I'LL BE YOUR PLEASURE**
ESTHER WILLIAMS/RCA (12") JD 12209
31. **IF YOU WANT ME**
ECSTASY, PASSION AND PAIN/Roy B. (12") RBDS 0459
32. **WALKING ON THIN ICE**
YOKO ONO/Geffen (12") 49683 (WB)
33. **SIT UP**
SADANE/Warner Bros. (12") HS 3830
34. **HEY, EVERYBODY (PARTY HEARTY)**
PEOPLE'S CHOICE/West End (12") WES 22133
35. **ANY TIME IS RIGHT**
ARCHIE BELL/Becket (12") BKS 011
36. **REMEMBER ME/AIN'T NO MOUNTAIN HIGH ENOUGH**
BOYSTOWN GANG/Moby Dick (12") BTG 231
37. **I REALLY LOVE YOU**
HEAVEN AND EARTH/WMOT (12") JW 37074
38. **BETTE DAVIS EYES**
KIM CARNES/EMI-America (LP cut) SO 17052
39. **I WANNA DO IT**
SCANDAL/Sam (12") S 12237
40. **BREAKING AND ENTERING**
DEE DEE SHARP GAMBLE/Phila. Intl. (12") JZ 36370 (CBS)

Concert Safety Bill

(Continued from page 3)

concert safety bill that was tabled by the Assembly's Health Committee last year. Research analyst Ken Kwartler, who works for Grannis, said that the Health Committee's approval of the bill is an "important first step." The bill now goes to the Ways and Means Committee, and from there to the full assembly.

While Kwartler said that the chances for approval from the Ways and Means Committee are very good, it isn't likely that the bill will become law before the legislature recesses this summer.

A New York State legislator, Assemblyman Ed Lehner, first proposed a concert safety bill in March 1980 (*Record World*, March 29, 1980). The bill was tabled in June, because, according to Kwartler, many legislators thought the proposed law was an overreaction to the December 1979 *Who* concert in Cincinnati in which 11 people died. But the events of the last year—including the death of a 16-year-old girl at a Staten Island rock concert—have now convinced many legislators that concert safety legislation is a necessity, according to Kwartler.

Kwartler also said that the bill had been changed "close to 30 times" in the past year to make it "perfect" for every instance.

Employing a seldom-used clause, the latest version of the bill empowers municipalities to establish their own guidelines for concert safety; if the localities do not act by July 1, 1982, certain standards take effect.

The bill proposes: the opening of doors 60 minutes before the scheduled starting time for reserved seating and 90 minutes before the starting time for non-reserved events; the opening of 70 percent of the doors in an arena; six security guards per thousand spectators in reserved-seat events and seven per thousand for unreserved events; one third of the total security force stationed at the entrances one hour before scheduled starting time at reserved events and two hours before at unreserved events; a five percent limit on seating capacity increases when festival seating is instituted.

The bill also specifically exempts sporting events from the large entertainment gatherings classification.

Capitol Taps Kendall

■ LOS ANGELES—Curt Kendall has been named national plant manager for Capitol Records, Inc., it was announced by Lee Simpson, vice president, manufacturing and distribution operation, CRI.

Summer CES

(Continued from page 3)

Laboratories; Henry Akiya, Kenwood; Mark Friedman, Onkyo; Jerry Kalov, J.B. Lansing; Chuck Phillips, Akai; and Tom Yoda, Sansui.

Afternoon activities on Monday will be highlighted by a retail management workshop. Sponsored by the National Association of Retail Dealers of America (NARDA), the workshop will offer retailers an opportunity to exchange ideas with each other on managing a retail operation. Topics for discussion include pricing and profits, computer inventory control, and motivating and compensating employees.

Tuesday's activities will spotlight video and will include panel discussions on new sources of TV programming (cable, teletext and satellite), and on marketing new video products, such as projection TV, and cassette and disc players. Guest speakers will be Alex Stone, Quasar; Chuck Tepfer, Videoplay Magazine; Jim Cassily, Third Wave Communications; Douglas H. Ditttrick, National Cable TV Association; Ben Smylie, Field Electronics Publishers; Dave Lachenbruch, Television Digest; Mort Fink, Warner Communications; Walter Fisher, Zenith; Ray Gates, Panasonic; Ken Kai, Pioneer; and Jack Sauter, RCA.

A retail merchandising workshop is scheduled for Tuesday afternoon. Topics for discussion will include capitalizing on rentals and planning and executing special promotions.

The last day of CES will introduce discussions on personal electronics with panels on calculators, personal computers, and video and hand-held games. Chairman and keynote Richard Hoag, Mattel, will introduce speakers Steve Bentcover, Leisure Time Electronics; Roger Badertscher, Atari; J. David Ehlers, Duracell; and Marty Gerber, Sanyo Electric. Other panels will address telephone devices.

A new emphasis on export developments will be offered on Wednesday as well, with a seminar highlighting untapped opportunities and presentations by Al Davis, U.S. Department of Commerce and John Koss, Koss Corporation.

CES exhibits will be open each morning from 9:00 a.m. until 6:00 p.m. Exhibits of special note include: a design and engineering exhibit featuring 100 of the most innovative products of 1981, selected by a panel of expert judges; a "retail resource center," with exhibitors offering special services such as financing, freight auditing and advertising and promotion services; a retail cross merchandising center; and an international visitors center.

Record World Singles



MAY 30, 1981

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

MAY 30	MAY 23		WKS. ON CHART
1	2	BETTE DAVIS EYES KIM CARNES EMI-America 8077	10
2	1	BEING WITH YOU SMOKEY ROBINSON/Tamla 54321 (Motown)	15
3	3	TAKE IT ON THE RUN REO SPEEDWAGON/Epic 19 01054	11
4	4	MORNING TRAIN (NINE TO FIVE) SHEENA EASTON/ EMI-America 8071	16
5	6	STARS ON 45 STARS ON /Radio 3810 (Atl)	8
6	5	ANGEL OF THE MORNING JUICE NEWTON/Capitol 4976	15
7	13	A WOMAN NEEDS LOVE (JUST LIKE YOU DO) RAY PARKER, JR. & RAYDIO/Arista 0592	13
8	8	SUKIYAKI TASTE OF HONEY /Capitol 4953	13
9	9	WATCHING THE WHEELS JOHN LENNON/Geffen 49695 (WB)	10
10	10	LIVING INSIDE MYSELF GINO VANNELLI/Arista 0588	11
11	7	TOO MUCH TIME ON MY HANDS STYX/A&M 2323	11
12	11	KISS ON MY LIST DARYL HALL & JOHN OATES/RCA 12142	19
13	12	YOU BETTER YOU BET THE WHO/Warner Bros. 49698	11
14	15	HOW 'BOUT US CHAMPAIGN/Columbia 11 11433	17
15	16	SWEETHEART FRANKE & THE KNOCKOUTS/Millennium 11801 (RCA)	13
16	14	JUST THE TWO OF US GROVER WASHINGTON, JR. WITH BILL WITHERS/Elektra 47103	16
17	19	I LOVE YOU CLIMAX BLUES BAND/Warner Bros. 49669	14
18	21	AMERICA NEIL DIAMOND/Capitol 4994	6
19	17	SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 41309	18
20	33	ALL THOSE YEARS AGO GEORGE HARRISON/Dark Horse 49729 (WB)	2
21	23	WHAT ARE WE DOIN' IN LOVE DOTTIE WEST/Liberty 1404	10
22	22	AIN'T EVEN DONE WITH THE NIGHT JOHN COUGAR/Riva 207 (PolyGram)	18
23	18	RAPTURE BLONDIE/Chrysalis 2485	18
24	24	I MISSED AGAIN PHIL COLLINS/Atlantic 3790	11
25	29	THIS LITTLE GIRL GARY U.S. BONDS/EMI-America 2309	8
26	28	SINCE I DON'T HAVE YOU DON McLEAN/Millennium 11804 (RCA)	8
27	30	AI NO CORRIDA QUINCY JONES/A&M 2309	8
28	32	JESSIE'S GIRL RICK SPRINGFIELD/RCA 12201	9
29	34	YOU MAKE MY DREAMS DARYL HALL & JOHN OATES/ RCA 12217	5
30	35	THE ONE THAT YOU LOVE AIR SUPPLY/Arista 0604	3
31	20	KEEP ON LOVING YOU REO SPEEDWAGON/Epic 19 50953	24
32	26	LOVE YOU LIKE I NEVER LOVED BEFORE JOHN O'BANION/Elektra 47125	11
33	38	WINNING SANTANA/Columbia 11 01050	7
34	41	THE WAITING TOM PETTY AND THE HEARTBREAKERS/ Backstreet/MCA 51100	5
35	43	IS IT YOU? LEE RITENOUR/Elektra 47124	5
36	27	SAY YOU'LL BE MINE CHRISTOPHER CROSS/Warner Bros. 49705	10
37	42	SAY WHAT JESSE WINCHESTER/Bearsville 49711 (WB)	5
38	37	I LOVED 'EM EVERY ONE T.G. SHEPPARD/Warner/Curb 49690	9
39	25	JUST BETWEEN YOU AND ME APRIL WINE/Capitol 4975	16
40	31	HER TOWN TOO JAMES TAYLOR & J.D. SOUTHER/ Columbia 11 60514	12
41	45	TIME ALAN PARSONS PROJECT/Arista 0598	7
42	50	STILL RIGHT HERE IN MY HEART PURE PRAIRIE LEAGUE/ Casablanca 2332 (PolyGram)	6
43	39	I CAN'T STAND IT ERIC CLAPTON & HIS BAND/RSO 1060	14
44	51	GIVE A LITTLE BIT MORE CLIFF RICHARD/EMI-America 8076	5
45	36	FIND YOUR WAY BACK JEFFERSON STARSHIP/Grunt 12211 (RCA)	9
46	52	SHADDUP YOUR FACE JOE DOLCE/MCA 51053	5
47	54	FOOL IN LOVE WITH YOU JIM PHOTOGLO/20th Century- Fox 2487 (RCA)	5

48	49	HURRY UP AND WAIT ISLEY BROTHERS/T-Neck 6 02033 (CBS)	7
49	57	SWEET BABY STANLEY CLARKE & GEORGE DUKE/Epic 19 01052	5
50	61	MODERN GIRL SHEENA EASTON/EMI-America 8080	3
51	56	NOBODY WINS ELTON JOHN/Geffen 49722 (WB)	4
52	44	BLESSED ARE THE BELIEVERS ANNE MURRAY/Capitol 4987	9
53	55	MAKE THAT MOVE SHALAMAR/Solar 12192 (RCA)	8
54	76	BOY FROM NEW YORK CITY MANHATTAN TRANSFER/ Atlantic 3816	2
55	69	WHAT CHA GONNA DO FOR ME CHAKA KHAN/Warner Bros. 49692	4
56	71	THEME FROM THE GREATEST AMERICAN HERO JOEY SCARBURY/Elektra 47147	3
57	58	ONE DAY IN YOUR LIFE MICHAEL JACKSON/Motown 62968	7
58	67	I CAN TAKE CARE OF MYSELF BILLY & THE BEATERS/ Alfa 7002	4
59	60	YOU LIKE ME DON'T YOU? JERMAINE JACKSON/Motown 1503	6
60	87	HEARTS MARTY BALIN/EMI-America 8084	2
61	63	WHEN LOVE CALLS ATLANTIC STARR/A&M 2312	9
62	72	SEVEN YEAR ACHE ROSANNE CASH/Columbia 11 11426	5
63	74	STRONGER THAN BEFORE CAROLE BAYER SAGER/ Boardwalk 02054	3
64	88	A LIFE OF ILLUSION JOE WALSH/Elektra 47144	2
65	73	TWO HEARTS STEPHANIE MILLS/20th Century-Fox 2492 (RCA)	4
66	70	PARADISE CHANGE /Atlantic/RFC 3809	4
67	75	YOU'RE SO EASY TO LOVE TOMMY JAMES/Millennium 11799 (RCA)	19
68	79	ELVIRA OAK RIDGE BOYS/MCA 51084	3
69	80	JONES VS. JONES KOOL & THE GANG/De-Lite 813 (PolyGram)	2
70	77	YEARNING GAP BAND/Mercury 76101 (PolyGram)	3
71	53	JUST SO LONELY GET WET/Boardwalk 02018	6
72	40	WHILE YOU SEE A CHANCE STEVE WINWOOD/Island 49656 (WB)	17
73	46	TURN ME LOOSE LOVERBOY/Columbia 11 11421	16
74	47	HOLD ON LOOSELY 38 SPECIAL/A&M 2316	12
75	85	BROOKLYN GIRLS ROBBIE DUPREE/Elektra 47145	2
76	84	THE STROKE BILLY SQUIER/Capitol 5005	2
77	86	GIVE IT TO ME BABY RICK JAMES/Gordy 7197 (Motown)	3

CHARTMAKER OF THE WEEK

78	—	SLOW HAND POINTER SISTERS Planet 47929 (E/A)	1
79	62	I'VE BEEN WAITING FOR YOU ALL OF MY LIFE PAUL ANKA/RCA 12225	6
80	83	MERCY, MERCY, MERCY PHOEBE SNOW/Mirage 3818 (Atl)	4
81	89	PROMISES BARBRA STREISAND/Columbia 11 02065	2
82	90	LOVIN' THE NIGHT AWAY DILLMAN BAND/RCA 12206	2
83	91	DOUBLE DUTCH BUS FRANKIE SMITH/WMOT 8 5356	3
84	—	QUEEN OF HEARTS JUICE NEWTON/Capitol 4997	1
85	—	IT'S NOW OR NEVER JOHN SCHNEIDER/Scotti Bros. 6 02105 (CBS)	1
86	65	CELEBRATION KOOL & THE GANG/De-Lite 807 (PolyGram)	30
87	66	WASN'T THAT A PARTY ROVERS/Epic/Cleve. Intl. 19 51007	15
88	—	COME TO ME ARETHA FRANKLIN/Arista 0600	1
89	—	IN THE AIR TONIGHT PHIL COLLINS/Atlantic 2824	1
90	—	RAIN IN MAY MAX WARNER/Radio 3842 (Atl)	1
91	82	THE BEST OF TIMES STYX/A&M 2300	19
92	—	HEARTBEAT TAANA GARDNER/West End 1232	1
93	59	DON'T STAND SO CLOSE TO ME POLICE/A&M 2301	17
94	64	BUT YOU KNOW I LOVE YOU DOLLY PARTON/RCA 12200	8
95	68	CAN YOU FEEL IT JACKSONS/Epic 19 01032	6
96	48	9 TO 5 DOLLY PARTON/RCA 12133	24
97	81	MAGIC MAN ROBERT WINTERS & FALL/Buddah 624 (Arista)	9
98	100	YOUR LOVE IS ON THE ONE LAKESIDE/Solar 12188 (RCA)	2
99	92	GET TOUGH KLEER/Atlantic 3788	6
100	78	WOMAN JOHN LENNON/Geffen 49644 (WB)	20

Record World Album Airplay

MAY 30, 1981

FLASHMAKER

ROUND TWO
JOHNNY VAN ZANT BAND
Polydor



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:
BOY FROM NEW YORK CITY (single)—Manhattan Transfer—Atlantic
DAVE EDWARDS—Myrrh
ELTON JOHN—Geffen
MOODY BLUES (12")—Threshold
G.E. SMITH—Mirage
SPIDER—Dreamland
TAXXI—Fantasy
JOHNNY VAN ZANT BAND—Polydor
WHITESNAKE—Mirage
HEAVY ACTION:
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
SQUEEZE—A&M
JOE WALSH—Asylum
GARLAND JEFFREYS—Epic
GARY U.S. BONDS—EMI-America

GEORGE HARRISON (12")—Dark Horse
SANTANA—Col
THE WHO—WB
SOUTHSIDE JOHNNY—Mercury
PRETENDERS (ep)—Sire

WBCN-FM/BOSTON

ADDS:
GANG OF FOUR—WB
ELTON JOHN—Geffen
STIFF LITTLE FINGERS—Chrysalis
HEAVY ACTION:
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
U2—Island
THE WHO—WB
VAN HALEN—WB
REO SPEEDWAGON—Epic
PHIL COLLINS—Atlantic
ADAM AND THE ANTS—Epic
GARY U.S. BONDS—EMI-America
TUBES—Capitol
SANTANA—Col

WLIR-FM/LONG ISLAND

ADDS:
ABOUT THE WEATHER (single)—Magazine—I.R.S.
ELTON JOHN—Geffen
KAREN LAWRENCE AND THE PINZ—RCA
999—Polydor
Ph.D.—Atlantic
PLASMATICS—Stiff America
PSYCHEDELIC FURS (import single)—CBS Intl.
JOHNNY VAN ZANT BAND—Polydor
JOE VITALE—Asylum
WHITESNAKE—Mirage
HEAVY ACTION:
JOE ELY—Southcoast/MCA
SQUEEZE—A&M
VAN HALEN—WB
ADAM AND THE ANTS—Epic
TUBES—Capitol
JOAN JETT—Boardwalk
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
AC/DC—Atlantic
TOM DICKIE AND THE DESIRES—Mercury
NEW MUSIK—Epic

WPLR-FM/NEW HAVEN

ADDS:
MARTY BALIN—EMI-America

ELTON JOHN—Geffen
LOOK—Plastic
MOODY BLUES (12")—Threshold
PLASMATICS—Stiff America
JOHNNY VAN ZANT BAND—Polydor
JOE VITALE—Asylum

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

THE WHO—WB
VAN HALEN—WB
JOE WALSH—Asylum
MARSHALL TUCKER BAND—WB
SANTANA—Col
GARLAND JEFFREYS—Epic
ERIC CLAPTON—RSO
AC/DC—Atlantic
JIM STEINMAN—Epic/Cleve. Intl.

WCCC-FM/HARTFORD

ADDS:
ELTON JOHN—Geffen
MOODY BLUES (12")—Threshold
JOHNNY VAN ZANT BAND—Polydor
JOE VITALE—Asylum

HEAVY ACTION (in alphabetical order):
GARY U.S. BONDS—EMI-America

KIM CARNES—EMI-America
PHIL COLLINS—Atlantic
JEFFERSON STARSHIP—Grunt
MARSHALL TUCKER BAND—WB
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
SECRET POLICEMAN'S BALL—Island
BILLY SQUIER—Capitol
VAN HALEN—WB
JOE WALSH—Asylum

WBLM-FM/MAINE

ADDS:
ELTON JOHN—Geffen
MARSHALL TUCKER BAND—WB
SILVERADO—Pavillion
JOHNNY VAN ZANT BAND—Polydor
WHITESNAKE—Mirage
FRANK ZAPPA—Barking Pumpkin

HEAVY ACTION:
JEFFERSON STARSHIP—Grunt
RUSH—Mercury
THE WHO—WB
LOVERBOY—Col
KAMPUCHEA CONCERTS—Atlantic
SANTANA—Col
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA

AC/DC—Atlantic
BILLY SQUIER—Capitol
PHIL COLLINS—Atlantic

WQBK-FM/ALBANY

ADDS:
GANG OF FOUR—WB
ELTON JOHN—Geffen
TONY MATTHEWS—Alligator
MISSING PERSONS (ep)—Komos
MOODY BLUES (12")—Threshold
PLASMATICS—Stiff America
G.E. SMITH—Mirage
SPIDER—Dreamland
SQUEEZE—A&M
JOHNNY VAN ZANT BAND—Polydor

HEAVY ACTION:
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
PRETENDERS (ep)—Sire
ADAM AND THE ANTS—Epic
AL DiMEOLA, JOHN McLAUGHLIN, PACO DeLUCIA—Col
GRATEFUL DEAD—Arista
DREGS—Arista
STEVE WINWOOD—Island
JOE WALSH—Asylum
TUBES—Capital
GARY U.S. BONDS—EMI-America

WCMF-FM/ROCHESTER

ADDS:
EXPOSED—Various Artists—CBS
PLASMATICS—Stiff America
SILVERADO—Pavillion
TUBES—Capital
JOE VITALE—Asylum
WHITESNAKE—Mirage
HEAVY ACTION:
RUSH—Mercury
VAN HALEN—WB
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
JOE WALSH—Asylum
STYX—A&M
REO SPEEDWAGON—Epic
JUDAS PRIEST—Col
OZZY OSBOURNE—Jet
JEFFERSON STARSHIP—Grunt
THE WHO—WB

WMJQ-FM/ROCHESTER

ADDS:
TUBES—Capitol
HEAVY ACTION (in alphabetical order):
PHIL COLLINS—Atlantic
DAVE EDMUNDS—Swan Song
KROKUS—Ariola
OZZY OSBOURNE—Jet
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
POINT BLANK—MCA
SANTANA—Col
BILLY SQUIER—Capitol
JOE WALSH—Asylum
THE WHO—WB

WAQX-FM/SYRACUSE

ADDS:
MARTY BALIN—EMI-America
JOHNNY VAN ZANT BAND—Polydor
HEAVY ACTION:
38 SPECIAL—A&M
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
RUSH—Mercury
PHIL COLLINS—Atlantic
AC/DC—Atlantic
REO SPEEDWAGON—Epic
SANTANA—Col
GARY U.S. BONDS—EMI-America
STYX—A&M
KIM CARNES—EMI-America

WOUR-FM/UTICA

ADDS:
MARTY BALIN—EMI-America
DIESEL—Regency/MCA
GHOST RIDERS—Anthem
PLASMATICS—Stiff America
JOHNNY VAN ZANT BAND—Polydor

HEAVY ACTION:
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
THE WHO—WB
RICK SPRINGFIELD—RCA
JOE WALSH—Asylum
BILLY SQUIER—Capitol
SILVER CONDOR (12")—Col
JEFFERSON STARSHIP—Grunt
COLD CHISEL—Elektra
PRETENDERS (ep)—Sire
GREG KIHN—Beserkley

WMMR-FM/PHILADELPHIA

ADDS:
SILVER CONDOR—Col
SPIDER—Dreamland
JOHNNY VAN ZANT BAND—Polydor
JOE VITALE—Asylum

HEAVY ACTION:
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
THE WHO—WB
STEVE WINWOOD—Island
AC/DC—Atlantic
PRETENDERS (ep)—Sire
REO SPEEDWAGON—Epic
VAN HALEN—WB
STYX—A&M
JEFFERSON STARSHIP—Grunt
RICK SPRINGFIELD—RCA

Y104/PITTSBURGH

ADDS:
SANTANA—Col
VAN HALEN—WB
HEAVY ACTION:
THE WHO—WB
STYX—A&M
REO SPEEDWAGON—Epic
PHIL COLLINS—Atlantic
GEORGE HARRISON (12")—Dark Horse
ERIC CLAPTON—RSO
JEFFERSON STARSHIP—Grunt
38 SPECIAL—A&M
LOVERBOY—Col
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA

WHFS-FM/WASHINGTON D.C.

ADDS:
BONGOS (ep)—Fetish
GHOST RIDERS—Anthem
KRAFTWERK—WB
MOODY BLUES (12")—Threshold
GRAHAM MOSES—City Sounds
999—Polydor
PLASMATICS—Stiff America
G.E. SMITH—Mirage
STIFF LITTLE FINGERS—Chrysalis
X—Slash
HEAVY ACTION:
PRETENDERS (ep)—Sire
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
DAVE EDMUNDS—Swan Song
PHIL COLLINS—Atlantic
GARLAND JEFFREYS—Epic
GARY U.S. BONDS—EMI-America
ADAM AND THE ANTS—Epic
URBAN VERBS—WB
SQUEEZE—A&M
GRACE JONES—Island

WRXL-FM/RICHMOND

ADDS:
MARTY BALIN—EMI-America
ROBIN LANE AND THE CHARTBUSTERS—WB
BRAM TCHAIKOVSKY—Arista
HEAVY ACTION:
JEFFERSON STARSHIP—Grunt
RICK SPRINGFIELD—RCA
GARY U.S. BONDS—EMI-America
BILLY SQUIER—Capitol
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
KIM CARNES—EMI-America
RUSH—Mercury
GREG KIHN—Beserkley
VAN HALEN—WB
PRODUCERS—Portrait

WKLS-FM/ATLANTA

ADDS:
MARTY BALIN—EMI-America
DB COOPER—WB
ELTON JOHN—Geffen
TUBES—Capitol
JOHNNY VAN ZANT BAND—Polydor

HEAVY ACTION:

STYX—A&M
REO SPEEDWAGON—Epic
AC/DC—Atlantic
MOTHER'S FINEST—Atlantic
HOT LANTA HOME COOKING—Local
RUSH—Mercury
STEVE WINWOOD—Island
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
38 SPECIAL—A&M
PRODUCERS—Portrait

WYMX-FM/AUGUSTA

ADDS:
DAVE EDMUNDS—Swan Song
TUBES—Capitol
JOHNNY VAN ZANT BAND—Polydor

HEAVY ACTION:

PHIL COLLINS—Atlantic
AC/DC—Atlantic
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
VAN HALEN—WB
RUSH—Mercury
JEFFERSON STARSHIP—Grunt
BILLY SQUIER—Capitol
THE WHO—WB
SANTANA—Col
JOE WALSH—Asylum

WSHE-FM/FT. LAUDERDALE

ADDS:
SQUEEZE—A&M
JOHNNY VAN ZANT BAND—Polydor
HEAVY ACTION:
JEFFERSON STARSHIP—Grunt
GARY U.S. BONDS—EMI-America
RUSH—Mercury
AC/DC—Atlantic
RICK SPRINGFIELD—RCA
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
SANTANA—Col
THE WHO—WB
VAN HALEN—WB
GEORGE HARRISON (12")—Dark Horse

MOST ADDED

ROUND TWO—Johnny Van Zant Band—Polydor (21)
THE FOX—Elton John—Geffen (15)
GEMINI DREAM (12")—Moody Blues—Threshold (14)
THE COMPLETION BACKWARD PRINCIPLE—Tubes—Capitol (11)
BEYOND THE VALLEY OF 1984—Plasmatics—Stiff America (9)
COME AN' GET IT—Whitesnake—Mirage (9)
BETWEEN THE LINES—Spider—Dreamland (8)
PLANTATION HARBOR—Joe Vitale—Asylum (8)
BALIN—Marty Balin—EMI-America (7)
IN THE WORLD—G.E. Smith—Mirage (6)

TOP AIRPLAY

HARD PROMISES
TOM PETTY AND THE HEARTBREAKERS
 Backstreet/MCA



MOST AIRPLAY

HARD PROMISES—Tom Petty and the Heartbreakers—Backstreet/MCA (40)
FACE DANCES—The Who—WB (29)
ZEBOP!—Santana—Col (26)
FACE VALUE—Phil Collins—Atlantic (25)
MODERN TIMES—Jefferson Starship—Grunt (22)
FAIR WARNING—Van Halen—WB (21)
THERE GOES THE NEIGHBORHOOD—Joe Walsh—Asylum (19)
DIRTY DEEDS DONE DIRTY CHEAP—AC/DC—Atlantic (16)
MOVING PICTURES—Rush—Mercury (15)
DEDICATION—Gary U.S. Bonds—EMI-America (14)

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

WABX-FM/DETROIT

ADDS:
KIM CARNES—EMI-America
TOM JOHNSTON—WB
LOOK—Plastic
TUBES—Capitol
HEAVY ACTION:
ERIC CLAPTON—RSO
JOHN LENNON/YOKO ONO—Geffen
STEVE WINWOOD—Island
STYX—A&M
REO SPEEDWAGON—Epic
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
PHIL COLLINS—Atlantic
RICK SPRINGFIELD—RCA
SANTANA—Col
38 SPECIAL—A&M

Y95-FM/ROCKFORD

ADDS:
KIM CARNES—EMI-America
MOODY BLUES (12")—Threshold
JOHNNY VAN ZANT BAND—Polydor
JOE VITALE—Asylum
WHITESNAKE—Mirage
HEAVY ACTION:
AC/DC—Atlantic
OZZY OSBOURNE—Jet
PHIL COLLINS—Atlantic
38 SPECIAL—A&M
VAN HALEN—WB
JUDAS PRIEST—Col
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
THE WHO—WB
JOE WALSH—Asylum
BILLY SQUIER—Capitol

WLUP-FM/CHICAGO

ADDS:
FANTASY GIRL (single)—38 Special—A&M
TUBES—Capitol
HEAVY ACTION:
KIM CARNES—EMI-America
PHIL COLLINS—Atlantic
GEORGE HARRISON (12")—Dark Horse
JEFFERSON STARSHIP—Grunt
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
RUSH—Mercury
RICK SPRINGFIELD—RCA
BILLY SQUIER—Capitol
JOE WALSH—Asylum
OZZY OSBOURNE—Jet

KSHE-FM/ST. LOUIS

ADDS:
ELTON JOHN—Geffen
SPIDER—Dreamland
WHITESNAKE—Mirage
HEAVY ACTION:
THE WHO—WB
SANTANA—Col
JEFFERSON STARSHIP—Grunt
PHIL COLLINS—Atlantic
FRANKE AND THE KNOCKOUTS—Millennium
ERIC CLAPTON—RSO
38 SPECIAL—A&M
STYX—A&M
GARY U.S. BONDS—EMI-America
RUSH—Mercury

WLPX-FM/MILWAUKEE

ADDS:
KIM CARNES—EMI-America
SHERBS—Atco
TUBES—Capitol
JOHNNY VAN ZANT BAND—Polydor
HEAVY ACTION:
VAN HALEN—WB
PHIL COLLINS—Atlantic
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
OZZY OSBOURNE—Jet
JOE WALSH—Asylum
AC/DC—Atlantic
RUSH—Mercury
38 SPECIAL—A&M
GARY U.S. BONDS—EMI-America
JEFFERSON STARSHIP—Grunt

WQFM-FM/MILWAUKEE

ADDS:
KIM CARNES—EMI-America
MARSHALL TUCKER BAND—WB
PURE PRAIRIE LEAGUE—Casablanca
TUBES—Capitol
JOHNNY VAN ZANT BAND—Polydor
FRANK ZAPPA—Barking Pumpkin
HEAVY ACTION:
POINT BLANK—MCA
JEFFERSON STARSHIP—Grunt
PHIL COLLINS—Atlantic
SANTANA—Col
BILLY SQUIER—Capitol
SHERBS—Atco
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
JOE WALSH—Asylum
VAN HALEN—WB
THE WHO—WB

KQRS-FM/MINNEAPOLIS

ADDS:
LES DUDEK—Col
JESSIE'S GIRL (single)—Rick Springfield—RCA
ELTON JOHN—Geffen
PRETENDERS (ep)—Sire
HEAVY ACTION:
PHIL COLLINS—Atlantic
REO SPEEDWAGON—Epic
OZZY OSBOURNE—Jet
LOVERBOY—Col
VAN HALEN—WB
RUSH—Mercury
ERIC CLAPTON—RSO
AC/DC—Atlantic
PRETENDERS (ep)—Sire
38 SPECIAL—A&M

KTXQ-FM/DALLAS

ADDS:
MARTY BALIN—EMI-America
SPLIT ENZ—A&M
TUBES—Capitol
VAN HALEN—WB
HEAVY ACTION:
LOVERBOY—Col
RUSH—Mercury
38 SPECIAL—A&M
JEFFERSON STARSHIP—Grunt
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
PHIL COLLINS—Atlantic
RICK SPRINGFIELD—RCA
THE WHO—WB

SANTANA—Col
POINT BLANK—MCA

KZEW-FM/DALLAS

ADDS:
DAVID LINDLEY—Asylum
JOHNNY VAN ZANT—Polydor
WHITESNAKE—Mirage
HEAVY ACTION:
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
STYX—A&M
SANTANA—Col
JEFFERSON STARSHIP—Grunt
THE WHO—WB
REO SPEEDWAGON—Epic
STEVE WINWOOD—Island
RICK SPRINGFIELD—RCA
SHERBS—Atco
JOE WALSH—Asylum

KLOL-FM/HOUSTON

ADDS:
KIM CARNES—EMI-America
BRAM TCHAIKOVSKY—Arista
JOHNNY VAN ZANT BAND—Polydor
HEAVY ACTION:
THE WHO—WB
STEVE WINWOOD—Island
POINT BLANK—MCA
PHIL COLLINS—Atlantic
KROKUS—Arista
JEFFERSON STARSHIP—Grunt
SANTANA—Col
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
JOE WALSH—Asylum
VAN HALEN—WB

KLBJ-FM/AUSTIN

ADDS:
ELTON JOHN—Geffen
MOODY BLUES (12")—Threshold
SILVER CONDOR (12")—Col
SQUEEZE—A&M
JOHNNY VAN ZANT—Polydor
JERRY JEFF WALKER—Southcoast/MCA
WHITESNAKE—Mirage
HEAVY ACTION:
KIM CARNES—EMI-America
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
DAVE EDMUNDS—Swan Song
GREG KIHN—Beserkley
GARY U.S. BONDS—EMI-America
JOE WALSH—Asylum
SANTANA—Col
POINT BLANK—MCA
THE WHO—WB
PHIL COLLINS—Atlantic

KFML-AM/DENVER

ADDS:
CAMBODIA (single)—Kamikaze
 Klones—Maiden Japan
GHOST RIDERS—Anthem
MOODY BLUES (12")—Threshold
NEW MUSIK—Epic
G.E. SMITH—Mirage
SPIDER—Dreamland
JERRY JEFF WALKER—Southcoast/MCA
YOU MAKE ME CRAZY (import single)—Shakin' Stevens—Epic
FRANK ZAPPA—Barking Pumpkin

HEAVY ACTION:

TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
SANTANA—Col
STEVE WINWOOD—Island
DREGS—Arista
THE WHO—WB
STEELE DAN—MCA
LEE RITENOUR—Asylum
AL DIMEOLA, JOHN McLAUGHLIN, PACO DeLUCIA—Col
GREG KIHN—Beserkley
TROWER/BRUCE/LORDAN—Chrysalis

KBPI-FM/DENVER

ADDS:
MOODY BLUES (12")—Threshold
SECRET POLICEMAN'S BALL—Island
ROGER TAYLOR—Elektra
TUBES—Capitol
VAN HALEN—WB
WHITESNAKE—Mirage
HEAVY ACTION:
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
THE WHO—WB
SANTANA—Col
38 SPECIAL—A&M
STEVE WINWOOD—Island
JEFFERSON STARSHIP—Grunt
JOHN COUGAR—Riva
KIM CARNES—EMI-America
FRANKE AND THE KNOCKOUTS—Millennium
RICK SPRINGFIELD—RCA

KSJO-FM/SAN JOSE

ADDS:
MARSHALL TUCKER BAND—WB
999—Polydor
PLASMATICS—Stiff America
SECRET POLICEMAN'S BALL—Island
STAND AND DELIVER (import single)—Adam and the Ants—CBS Intl.
JOHNNY VAN ZANT BAND—Polydor
JOE VITALE—Asylum
HEAVY ACTION:
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
JEFFERSON STARSHIP—Grunt
VAN HALEN—WB
SANTANA—Col
KAMPUCHEA CONCERTS—Atlantic
STYX—A&M
THE WHO—WB
LOVERBOY—Col
PHIL COLLINS—Atlantic
DAVE EDMUNDS—Swan Song

KWST-FM/LOS ANGELES

ADDS:
MOODY BLUES (12")—Threshold
HEAVY ACTION:
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
THE WHO—WB
VAN HALEN—WB
GEORGE HARRISON (12")—Dark Horse
STYX—A&M

PRETENDERS (ep)—Sire
STEVE WINWOOD—Island
ADAM AND THE ANTS—Epic
REO SPEEDWAGON—Epic
SANTANA—Col

KZAP-FM/SACRAMENTO

ADDS:
KIM CARNES—EMI-America
DAVE EDMUNDS—Swan Song
JIM STEINMAN—Epic/Cleve. Intl.
HEAVY ACTION:
SANTANA—Col
STEVE WINWOOD—Island
JEFFERSON STARSHIP—Grunt
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
PHIL COLLINS—Atlantic
RUSH—Mercury
GARY U.S. BONDS—EMI-America
THE WHO—WB
LOVERBOY—Col
VAN HALEN—WB

KZOK-FM/SEATTLE

ADDS:
STANLEY CLARKE/GEORGE DUKE—Epic
JIM STEINMAN—Epic/Cleve. Intl.
HEAVY ACTION:
KIM CARNES—EMI-America
CHRISTOPHER CROSS—WB
SANTANA—Col
FRANKE AND THE KNOCKOUTS—Millennium
JOHN COUGAR—Riva
PHIL COLLINS—Atlantic
CLIMAX BLUES BAND—WB
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
JAMES TAYLOR—Col
TOM JOHNSTON—WB

KZEL-FM/EUGENE

ADDS:
GOO GOO MUCK (single)—Cramps—I.R.S.
ELTON JOHN—Geffen
MOODY BLUES (12")—Threshold
999—Polydor
RUMOUR—Hannibal
SILVER CONDOR (12")—Col
SPIDER—Dreamland
JOHNNY VAN ZANT BAND—Polydor
FRANK ZAPPA—Barking Pumpkin
HEAVY ACTION:
TOM PETTY AND THE HEARTBREAKERS—Backstreet/MCA
VAN HALEN—WB
BILLY SQUIER—Capitol
JOE WALSH—Asylum
TUBES—Capitol
HUMBLE PIE—Atco
THE WHO—WB
KIM CARNES—EMI-America
SANTANA—Col
AC/DC—Atlantic

43 stations reporting this week.

In addition to those printed are:

WBAB-FM WMMS-FM WXRT-FM
 KDWB-FM KGB-FM KOME-FM
 KROQ-FM

Radio World

Radio Replay

By PHIL DIMAURO

■ SO, YOU WANT TO BE A ROCK 'N' ROLL STAR? The Byrds once made it all sound easy, but the truth is it's more complicated than it looks, and at the same time, a lot less mysterious than it seems. And for the first time, radio listeners who often spend so much of their lives with music will be exposed to an in-depth program about the industry that brought it to them. "Echoes: Inside the Music Process," a new special program syndicated by **Kenny Rogers' NKR Productions**, was produced at Denver-based **Brown Bag Productions** by **Robert and Michael Lee**.

Michael Lee, who also wrote the 52-hour special, interviewed managers, producers, record executives, agents and other figures whose voices usually aren't heard on the radio (in addition to a long list of artists), but he emphasized in a recent interview with *Radio Replay* that the show works strictly from a "consumer vantage point." In doing initial research with listeners, Lee said that questions like "Why do records cost so much?" and "Why does it take so long to make the change between acts at a concert?" were among the most frequently asked.

And they are the issues that Lee tries to explain. The topics covered range from recording to marketing to songwriting, and he elicits some candid comments. **George Harrison**, speaking about the plagiarism suit that arose over his song "My Sweet Lord," and the one supposedly copied, "He's So Fine," said that he always felt that if his song were "a cop of anything, it was 'Oh Happy Day.'" If only he'd realized the trouble it could cause, said Harrison, "it would have been dead easy to change a note or so . . ."

In another segment, record producer/Dreamland Records principal **Nicky Chinn** said that A&R today consists of "an executive sitting behind a desk turning down tapes he doesn't listen to." Insinuating that they let their secretaries do the auditioning instead, Chinn said, "Most A&R men are charlatans, it's as simple as that."

Lee said that radio also came under tough fire from record industry people, for "playing it safe" and "not taking risks." He observed that it "may be the first time that radio has ever paid for a program that criticizes it." On the other side of the fence, **James Pankow** of **Chicago** expressed wonder at how music radio had developed over the years, considering that much of his group's music had gone from "underground to top 40. That's a mindblower."

Lee has assembled an impressive list of industry figures for both 26-hour segments of "Echoes," including Elektra/Asylum chairman **Joe Smith**; Capitol/EMIA/Liberty Records Group president **Don Zimmermann**; Chrysalis president **Sal Licata**; Island president **Ron Goldstein**; managers **Irving Azoff** and **Derek Sutton**; producers **Ted Templeman**, **Richard Perry** and **Peter Asher**; and, in the agency area, **Dick Allen**, head of the William Morris music division; and ICM president **Tom Ross**.

MOVES: Westinghouse Broadcasting has named **Bert Wahlen**, vice president and general manager of its KJQY-FM, San Diego, to the newly created post of vice president of the Westinghouse FM stations. His successor at the San Diego station will be named shortly . . . **Earnest James** will join KDIA, Oakland, following his resignation from WVON and WGCI in Chicago. Viacom, KDIA's owner, has also given James executive responsibilities for two of its other stations, WWRL, New York and WDIA, Memphis . . . **Rob Sherwood** has been appointed PD of K101, San Francisco, following the departure of **Rob Sisco**. He comes from KOSO, Modesto . . . **John Larabee** has been appointed PD of KSLQ, St. Louis . . . Doubleday Broadcasting group program director **Bob Hattrik** has been promoted to the position of vice president of programming . . . **Elaine Baker** is the new vice president and general manager of WOMC in Detroit. She comes from WDRQ in that city . . . **Seretha Tinsley** has been named vice president and station manager for WLOU, Louisville. Tinsley, who was most recently at WAOK, Atlanta, was PD and operations manager at WLOU at a previous time . . . **Len Hensel** will be leaving his position as vice president and general manager of WSM, Nashville, the big, high-powered country station, to become vice president of broadcast station relations for BMI.

SHORT WAVES: The **Marshall Tucker Band** will be the first to appear on both the AOR-oriented "King Biscuit Flower Hour" and the "Silver Eagle Cross Country Music Show," both of which are produced by DIR Broadcasting. DIR's **Peter Kauff** terms the programming move "an experiment on our part. Only certain acts have crossover abilities, and the Marshall Tucker Band is a good one to start with" . . . WQBK, Albany recently gave listeners a chance to participate in a celebrity softball game, rather than just watch, when its own **Pink Flamingos** were joined by **Joan Jett** and some of her **Blackhearts** in a match with the **Fallen Angels**, a team of 18 listeners chosen by a random postcard drawing. At press time, the game was scheduled for Friday (22), just prior to Jett's concert at J.B. Scott's in New York State's fair capital. The 'QBK Pink Flamingos have scheduled a future contest with the **Blotto** team (another New York State band), and they're issuing challenges to the softballers from WNEW-FM, New York City; WLIR and WBAB, Long Island; and (dare we say it) the *Record World* Flashmakers.

Fowler Sworn In

(Continued from page 3)

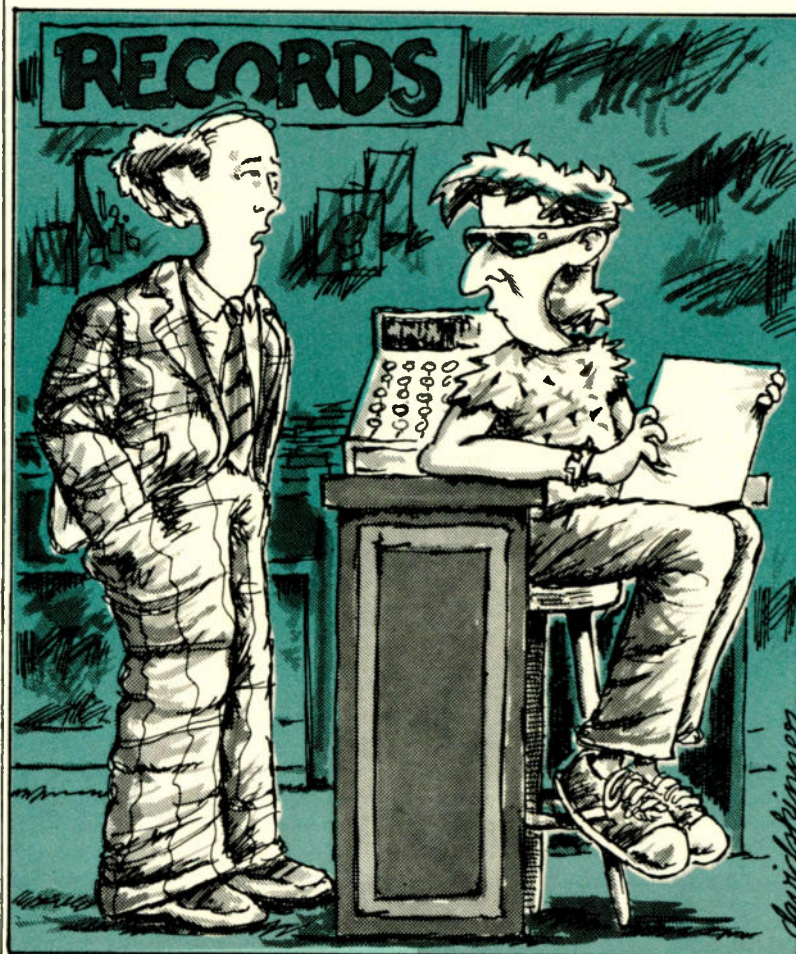
voted in a closed meeting to re-study its tough, controversial January 1980 decision to strip RKO General Inc. of three major market television stations and possibly strip the licenses of 13 RKO radio stations.

The decision stemmed from illegal overseas payoffs made by RKO's parent company, General Tire & Rubber Co. The FCC at that time said that General Tire's misconduct was so extensive and serious that it could not be assured that RKO, which was never

accused of wrongdoing, could operate its stations in compliance with Commission standards.

Last week, the reconstituted FCC voted to ask the U.S. Court of Appeals to remand the decision back to the Commission for re-study. RKO's request for the reconsideration came shortly after appeal briefs had been filed in the case.

Groups competing for the RKO licenses criticized the move to reconsider the case under different commissioners. One lawyer told FCC acting general counsel **Marjorie Reed** that the action was "capricious if not ridiculous."



"Do you have 'Bette Davis Eyes'?"

Record World presents

Black Music: Strength Through Diversity

The Black Music Association's annual convention is only three years old, but it is already an important industry function. It provides those interested in the growth of Afro-American music an opportunity to take stock — to see how far the music has come, where it is at the moment, and how far it can still go.

In honor of this event, and of the myriad contributions black musicians have made to the industry, Record World once again presents a special salute to black music.

In reading this supplement, you are likely to be struck by the wide range of approaches encompassed by the words "black music." Everyone from pop superstars like the Commodores to street rappers like Kurtis Blow to the late reggae innovator Bob Marley fits comfortably into this overall category — in fact, it wasn't long ago that those three acts shared the bill at New York's Madison Square Garden.

It is this very diversity that is contemporary black music's greatest strength.

May 30, 1981





TOTAL EXPERIENCE

**Congratulates BMA on
Their 3rd Annual Conference**

HOLLYWOOD



LONNIE SIMMONS
President & Producer

1981 Total Experience



THE GAP BAND III



YARBROUGH & PEOPLES



GOODIE
(LP coming soon)

Illustration by Jaime Arias

BMA THIRD ANNUAL CONFERENCE

MAY 23-27, 1981

CENTURY PLAZA HOTEL, LOS ANGELES, CALIFORNIA

BLACK MUSIC: THE SOUND TO COUNT ON!

PROGRAM AGENDA

SATURDAY, MAY 23

10:00 AM-5:00 PM CALIFORNIA LEVEL

REGISTRATION

WELCOMING PROGRAM:

Buffet Dinner

Entertainment: AN EVENING WITH BRENDA RUSSELL

Host: A&M RECORDS

7:30 PM A&M LOT *

* (Bus Transportation to and from
A&M LOT provided by BMA)

SUNDAY, MAY 24

9:00 AM-4:00 PM CALIFORNIA LEVEL

REGISTRATION

GENERAL SESSION PROGRAM:

Keynote Address: JERRY BUTLER, *Recording and
Performing Artist*

Presentation: THE IMPORTANCE OF TELEVISION AND THE
VIDEO BOOM TO BLACK MUSIC ARTISTS

Presented by: TOPPER CAREW, *President, Rainbow TV
Workshop*. CHUCK SMILEY, *Vice President, Theatrical
Motion Pictures and Television Affairs, ABC Television
Network*

1:00 PM-4:00 PM LOS ANGELES ROOM

ENTERTAINMENT PROGRAM

AN EVENING WITH THE HAWKINS FAMILY AND THEIR
FRIENDS IN A BMA TRIBUTE TO GOSPEL MUSIC

Entertainment: HAWKINS FAMILY, THE WINANS
Host: LIGHT RECORDS

7:00 PM WESTSIDE ROOM

9:00 AM-12:30 PM SENATOR'S BOARD
SENATOR'S DINING ROOM
GOVERNOR'S ROOM
GOVERNOR'S DINING ROOM

PRE-SCHEDULED INDUSTRY MEETINGS: BMA AD HOC
COMMITTEES OR INDUSTRY ORGANIZATIONS

MONDAY, MAY 25

9:00 AM-4:00 PM CALIFORNIA LEVEL

REGISTRATION:

COMMUNICATIONS PROGRAM:

WORLD-AMERICAN-BLACK COMMUNICATIONS

Moderator: GEORGE WARE, *Director of Programs and
Special Projects, BMA*

10:00 AM-12:00 PM WESTSIDE ROOM

LUNCHEON AND COMMUNICATIONS FORUM:

Moderator: BOB LAW, *Program Director, WWRL-AM, New York*
Host: ELEKTRA/ASYLUM RECORDS

12:30 PM-3:30 PM SANTA MONICA
ROOM

RADIO AND THE BLACK MUSIC ARTIST

Co-Chair: ROD McCREW, *President, Unlimited Gold Records*
DON MIZELL, *General Manager, KJLH-FM, Los Angeles*

4:00 PM-5:30 PM WESTSIDE ROOM

AWARDS PROGRAM:

BMA ANNUAL PRESIDENTIAL TRIBUTE AND DINNER
Honoree: HENRY ALLEN, *President, Cotillion Records*
Hosts: ATLANTIC RECORDS, CAPITOL RECORDS, MCA
RECORDS, PHILADELPHIA INTERNATIONAL RECORDS,
RCA RECORDS, SOLAR RECORDS, WARNER BROS.
RECORDS, WEA

7:30 PM-10:00 PM LOS ANGELES
BALLROOM

4:00 PM-5:30 PM WESTWOOD ROOM

COMMUNICATIONS RESOLUTION WORKSHOP

Moderator: GEORGE WARE

TUESDAY, MAY 26

9:30 AM-10:30 AM PACIFIC PALISADES
ROOM

MARKETING AND MERCHANDISING PROGRAM:

BLACK MUSIC IS GREEN

PART I: THE MANUFACTURER'S POINT OF VIEW
Chair: BILL HAYWOOD, *Vice President, Black Music
Marketing, PolyGram Records*

11:00 AM-12:00 PM PACIFIC PALISADES
ROOM

PART II: THE MERCHANDISER'S POINT OF VIEW

Chair: TED HUDSON, *President, Ted's One-Stop Records*

12:30 PM-2:30 PM SANTA MONICA
ROOM

LUNCHEON AND PERFORMING ARTS FORUM:

Guest Speaker: DAVID BRAUN, *President and Chief Executive
Officer, PolyGram Records, Inc.*

3:00 PM-5:00 PM WESTSIDE ROOM

Host: POLYGRAM RECORDS

PERFORMING ARTS PROGRAM:

ARTIST PREPARATION FOR THE FUTURE: FROM A LEGAL,
FINANCIAL AND CAREER DIRECTION PERSPECTIVE

Chair: ED ECKSTINE, *General Manager, Qwest Records/
Quincy Jones Production, in co-ordination with*

5:30 PM-6:30 PM

DONALD K. WILSON, *Esq., Mason & Sloane*

8:30 PM LOS ANGELES BALLROOM

MEMBERSHIP PLENARY SESSION

ENTERTAINMENT PROGRAM:

A TRIBUTE TO JAZZ MUSIC:

Dinner

Entertainment: HUBERT LAWS, RODNEY FRANKLIN
Host: CBS RECORDS



The 1981 Record World Black Oriented Music Awards

SINGLES

Top Single (Overall)



- 1 **CELEBRATION** Kool & The Gang/De-Lite
- 2 **TAKE YOUR TIME (DO IT RIGHT)** S.O.S. Band/Tabu
- 3 **DON'T STOP THE MUSIC** Yarbrough & Peoples/Mercury
- 4 **ONE IN A MILLION** Larry Graham/Warner Bros.
- 5 **MASTER BLASTER (JAMMIN')** Stevie Wonder/Tamla
- 6 **MORE BOUNCE TO THE OUNCE (PART I)** Zapp/Warner Bros.
- 7 **UPSIDE DOWN** Diana Ross/Motown
- 8 **LET'S GET SERIOUS** Jermaine Jackson/Motown

- 9 **GIVE ME THE NIGHT** George Benson/Qwest/WB
- 10 **BURN RUBBER** Gap Band/Mercury
- 11 **FANTASTIC VOYAGE** Lakeside/Solar
- 12 **ANOTHER ONE BITES THE DUST** Queen/Elektra
- 13 **SHINING STAR** Manhattans/Columbia
- 14 **FUNKYTOWN** Lipps, Inc./Casablanca
- 15 **LANDLORD** Gladys Knight & The Pips/Columbia
- 16 **LOVE T.K.O.** Teddy Pendergrass/Phila. Intl.
- 17 **FUNKIN' FOR JAMAICA (N. Y.)** Tom Browne/Arista/GRP
- 18 **LOVELY ONE** Jacksons/Epic
- 19 **WIDE RECEIVER (PART I)** Michael Henderson/Buddah
- 20 **IT'S A LOVE THING** Whispers/Solar
- 21 **THE BREAKS (PART I)** Kurtis Blow/Mercury
- 22 **GIRL, DON'T LET IT GET YOU DOWN** O'Jays/TSOP
- 23 **WHERE DID WE GO WRONG** LTD/A&M
- 24 **SWEET SENSATION** Stephanie Mills/20th Century-Fox
- 25 **DON'T SAY GOODNIGHT (IT'S TIME FOR LOVE)** Isley Bros./T-Neck
- 26 **A LOVER'S HOLIDAY** Change/Warner/RFC
- 27 **CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY)** Spinners/Atlantic
- 28 **CAN'T WE TRY** Teddy Pendergrass/Phila. Intl.
- 29 **WATCHING YOU** Slave/Cotillion
- 30 **REMOTE CONTROL** Reddings/Believe In A Dream

Top Single (Solo Artist)



- 1 **ONE IN A MILLION YOU** Larry Graham/Warner Bros.
- 2 **MASTER BLASTER (JAMMIN')** Stevie Wonder/Tamla
- 3 **UPSIDE DOWN** Diana Ross/Motown
- 4 **LET'S GET SERIOUS** Jermaine Jackson/Motown
- 5 **GIVE ME THE NIGHT** George Benson/Qwest/WB
- 6 **LOVE T.K.O.** Teddy Pendergrass/Phila. Intl.

Top Single (Group)

- 1 **CELEBRATION** Kool & The Gang/De-Lite
- 2 **TAKE YOUR TIME (DO IT RIGHT)** S.O.S. Band/Tabu
- 3 **MORE BOUNCE TO THE OUNCE (PART I)** Zapp/Warner Bros.
- 4 **BURN RUBBER** Gap Band/Mercury
- 5 **FANTASTIC VOYAGE** Lakeside/Solar
- 6 **ANOTHER ONE BITES THE DUST** Queen/Elektra
- 7 **SHINING STAR** Manhattans/Columbia
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- 16 **CUPID/I'VE LOVED YOU FOR A LONG TIME (MEDLEY)** Spinners/Atlantic
- 17 **WATCHING YOU** Slave/Cotillion
- 18 **REMOTE CONTROL** Reddings/Believe In A Dream

- 19 KEEP IT HOT Cameo/Chocolate City
- 20 I JUST LOVE THE MAN Jones Girls/Phila. Intl.
- 21 HEARTBREAK HOTEL Jacksons/Epic
- 22 LADY Whispers/Solar
- 23 TOGETHER Tierra/Boardwalk
- 24 I'VE JUST BEGUN TO LOVE YOU Dynasty/Solar
- 25 TOO TIGHT Con Funk Shun/Mercury

Top Single (Duo)



- 1 DON'T STOP THE MUSIC Yarbrough & Peoples/Mercury
- 2 BACK TOGETHER AGAIN Roberta Flack Featuring Donny Hathaway/Atlantic
- 3 LOVE DON'T MAKE IT RIGHT Ashford & Simpson/Warner Bros.
- 4 MAKE THE WORLD STAND STILL Roberta Flack & Peabo Bryson/Atlantic
- 5 YOU ARE MY HEAVEN Roberta Flack Featuring Donny Hathaway/Atlantic

Top Male Group

- 1 KOOL & THE GANG/De-Lite
- 1 JACKSONS/Epic
- 2 WHISPERS/Solar
- 3 CAMEO/Chocolate City
- 4 GAP BAND/Mercury
- 5 MANHATTANS/Columbia
- 6 ZAPP/Warner Bros.
- 7 LAKESIDE/Solar
- 8 QUEEN/Elektra
- 9 CON FUNK SHUN/Mercury
- 10 FATBACK/Spring

Most Promising Male Group



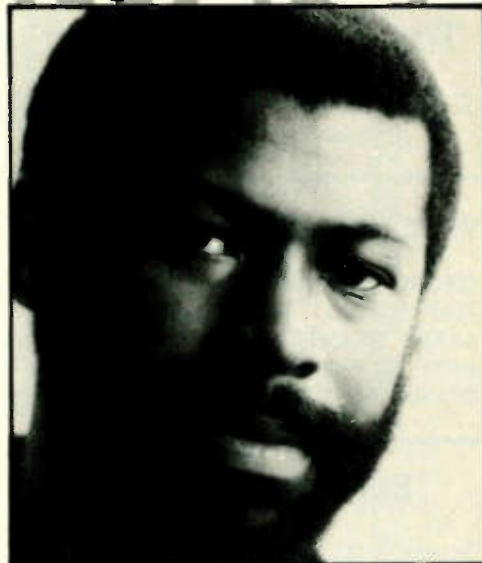
- 1 ROBERT WINTERS & FALL/Buddah

Top New Male Group



- 1 TIERRA/Boardwalk

Top Male Vocalist



- 1 TEDDY PENDERGRASS/Phila. Intl.
- 1 GEORGE BENSON/Qwest/WB
- 2 LARRY GRAHAM/Warner Bros.
- 3 STEVIE WONDER/Tamla
- 4 JERMAINE JACKSON/Motown
- 5 SMOKEY ROBINSON/Tamla
- 6 MICHAEL HENDERSON/Buddah
- 7 PRINCE/Warner Bros.
- 8 ROCKIE ROBBINS/A&M
- 9 LEON HAYWOOD/20th Century-Fox
- 10 JERRY KNIGHT/A&M

Top Female Vocalist



- 1 DIANA ROSS/Motown
- 2 STEPHANIE MILLS/20th Century-Fox
- 3 STACY LATTISAW/Cotillion
- 4 ARETHA FRANKLIN/Arista
- 5 CHAKA KHAN/Warner Bros.

Top Female Group



- 1 JONES GIRLS/Phila. Intl.
- 2 SISTER SLEDGE/Cotillion

Most Promising Duo



- 1 ROBERTA FLACK & PEABO BRYSON/Atlantic

Top Duo

- 1 YARBROUGH & PEOPLES/Mercury

Top Vocal Combination



- 1 S.O.S. BAND/Tabu
- 2 LIPPS, INC./Casablanca
- 3 GLADYS KNIGHT & THE PIPS/Columbia
- 4 CHANGE/Warner/RFC
- 5 DYNASTY/Solar
- 6 TASTE OF HONEY/Capitol
- 7 CHIC/Atlantic
- 8 T.S. MONK/Mirage
- 9 CHAMPAIGN/Columbia
- 10 ATLANTIC STARR/A&M

Top New Vocal Combination



- 1 T.S. MONK/Mirage
- 1 CHAMPAIGN/Columbia

SINGLES

Most Promising Vocal Combination



- 1 TASTE OF HONEY /Capitol
- 2 ATLANTIC STARR/A&M

Top Single With A Featured Vocalist

- 1 FUNKIN' FOR JAMAICA
(N.Y.) Tom Browne/Arista/
GRP (Vocal: Toni Smith)
- 2 THIGHS HIGH (GRIP YOUR HIPS
AND MOVE) Tom Browne/
Arista/GRP (Vocal: Toni Smith)
- 3 JUST THE TWO OF US Grover
Washington, Jr./Elektra (Vocal:
Bill Withers)
- 4 A WOMAN NEEDS LOVE (JUST
LIKE YOU DO) Ray Parker, Jr.
and Raydio/Arista
- 5 MAGIC MAN Robert Winters and
Fall/Buddah

Top Crossover Artist (Male)



- 1 GEORGE BENSON /Qwest/WB
- 1 TEDDY PENDERGRASS/
Phila. Intl.
- 2 LARRY GRAHAM /Warner Bros.
- 3 STEVIE WONDER /Tamla
- 4 SMOKEY ROBINSON /Tamla
- 5 JERMAINE JACKSON /Motown

Top Crossover Artist (Female)

- 1 DIANA ROSS /Motown
- 1 STEPHANIE MILLS/
20th Century Fox
- 2 STACY LATTISAW /Cotillion
- 3 ARETHA FRANKLIN /Arista
- 4 TEENA MARIE /Gordy

Top Crossover Duo

- 1 YARBROUGH & PEOPLES/
Mercury

Special Achievement

- GEORGE BENSON
GAP BAND
LARRY GRAHAM
KOOL & THE GANG
DIANA ROSS

Top Producers

- EUMIR DEODATO
LARRY GRAHAM
QUINCY JONES
SIGIDI
LONNIE SIMMONS
LEON SYLVERS
STEVIE WONDER

Top Crossover Group

- 1 KOOL & THE GANG /De-Lite
- 2 JACKSONS /Epic
- 3 WHISPERS /Solar

Top Crossover Artist

- 1 GEORGE BENSON /Qwest/WB
- 1 TEDDY PENDERGRASS/
Phila. Intl.
- 2 LARRY GRAHAM /Warner Bros.
- 3 DIANA ROSS /Motown
- 4 STEVIE WONDER /Tamla
- 5 SMOKEY ROBINSON /Tamla

Best Debut

- 1 YARBROUGH & PEOPLES/
Mercury

The 1981 Record World Black Oriented Music Awards

ALBUMS

Top Album (Overall)



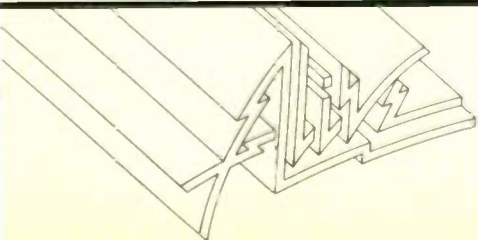
- 1 DIANA *Diana Ross* /Motown
- 2 HOTTER THAN JULY Stevie
Wonder/Tamla
- 3 TP Teddy Pendergrass/
Phila. Intl.
- 4 GIVE ME THE NIGHT George
Benson/Qwest/WB
- 5 GAP BAND III Gap Band/
Mercury
- 6 TRIUMPH Jacksons/Epic
- 7 CELEBRATE Kool & The Gang/
De-Lite
- 8 LETS GET SERIOUS Jermaine
Jackson/Motown
- 9 GO ALL THE WAY Isley Bros./
T-Neck
- 10 CAMEOSIS Cameo/Casablanca
- 11 THE TWO OF US Yarbrough &
Peoples/Mercury
- 12 HEROES Commodores/Motown
- 13 WINELIGHT Grover Washington,
Jr./Elektra
- 14 SWEET SENSATION Stephanie
Mills/20th Century Fox
- 15 FANTASTIC VOYAGE Lakeside/
Solar

Alive congratulates BMA on their good taste...



Teddy

*Stephanie
Mills*



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ALBUMS

- 16 **ONE IN A MILLION YOU** Larry Graham/Warner Bros.
- 17 **ZAPP**/Warner Bros.
- 18 **SHINE ON LTD**/A&M
- 19 **JOY AND PAIN** Maze Featuring Frankie Beverly/Capitol
- 20 **ROBERTA FLACK FEATURING DONNY HATHAWAY**/Atlantic
- 21 **FACES** Earth, Wind & Fire/ARC/Columbia
- 22 **S.O.S.** S.O.S. Band/Tabu
- 23 **FEEL ME** Cameo/Casablanca
- 24 **MOUTH TO MOUTH** Lipps, Inc./Casablanca
- 25 **LOVE APPROACH** Tom Browne/Arista/GRP
- 26 **WIDE RECEIVER** Michael Henderson/Buddah
- 27 **AFTER MIDNIGHT** Manhattans/Columbia
- 28 **ARETHA** Aretha Franklin/Arista
- 29 **STONE JAM** Slave/Cotillion
- 30 **ABOUT LOVE** Gladys Knight & The Pips/Columbia

Top Album (Group)



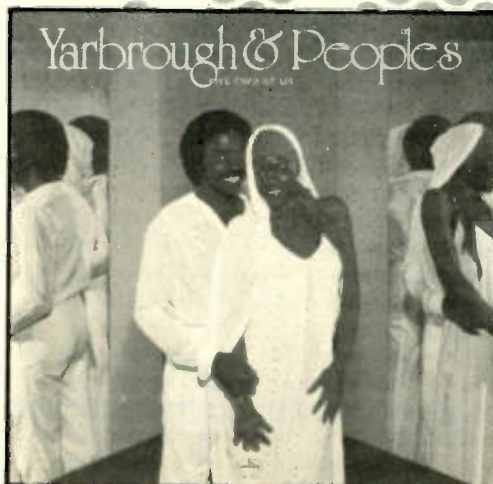
- 1 **GAP BAND III** Gap Band/Mercury
- 2 **TRIUMPH** Jacksons/Epic
- 3 **CELEBRATE** Kool & The Gang/De-Lite
- 4 **GO ALL THE WAY** Isley Bros./T-Neck
- 5 **CAMEOSIS** Cameo/Casablanca
- 6 **HEROES** Commodores/Motown
- 7 **FANTASTIC VOYAGE** Lakeside/Solar
- 8 **ZAPP**/Warner Bros.
- 9 **SHINE ON LTD**/A&M
- 10 **JOY AND PAIN** Maze Featuring Frankie Beverly/Capitol
- 11 **FACES** Earth, Wind & Fire ARC/Columbia
- 12 **S.O.S.** S.O.S. Band/Tabu
- 13 **FEEL ME** Cameo/Casablanca
- 14 **MOUTH TO MOUTH** Lipps, Inc./Casablanca
- 15 **AFTER MIDNIGHT** Manhattans/Columbia
- 16 **STONE JAM** Slave/Cotillion
- 17 **ABOUT LOVE** Gladys Knight & The Pips/Columbia
- 18 **LIGHT UP THE NIGHT** Brothers Johnson/A&M
- 19 **HOTBOX** Fatback Band/Spring
- 20 **THREE FOR LOVE** Shalamar/Solar

- 21 **SPIRIT OF LOVE** Con Funk Shun/Mercury
- 22 **THE YEAR 2000** Q'Jays/TSOP
- 23 **TWO PLACES AT THE SAME TIME** Ray Parker, Jr. & Raydio/Arista
- 24 **THE GLOW OF LOVE** Change/Warner/RFC
- 25 **THE WHISPERS**/Solar

Top Album (Solo Artist)

- 1 **DIANA Diana Ross**/Motown
- 2 **HOTTER THAN JULY** Stevie Wonder/Tamla
- 3 **TP** Teddy Pendergrass/Phila. Intl.
- 4 **GIVE ME THE NIGHT** George Benson/Qwest/WB
- 5 **LET'S GET SERIOUS** Jermaine Jackson/Motown
- 6 **WINELIGHT** Grover Washington, Jr./Elektra
- 7 **SWEET SENSATION** Stephanie Mills/20th Century Fox
- 8 **ONE IN A MILLION YOU** Larry Graham/Warner Bros.
- 9 **LOVE APPROACH** Tom Browne/Arista/GRP
- 10 **WIDE RECEIVER** Michael Henderson/Buddah
- 11 **ARETHA** Aretha Franklin/Arista
- 12 **NAUGHTY** Chaka Khan/Warner Bros.
- 13 **THE DUDE** Quincy Jones/A&M
- 14 **IN OUR LIFETIME** Marvin Gaye/Tamla
- 15 **IRONS IN THE FIRE** Teena Marie/Gordy
- 16 **LET ME BE YOUR ANGEL** Stacy Lattisaw/Cotillion
- 17 **MAGIC** Tom Browne/Arista/GRP
- 18 **WARM THOUGHTS** Smokey Robinson/Tamla
- 19 **THIS TIME** Al Jarreau/Warner Bros.
- 20 **BEING WITH YOU** Smokey Robinson/Tamla
- 21 **LOVE LIVES FOREVER** Minnie Riperton/Capitol
- 22 **DIRTY MIND** Prince/Warner Bros.
- 23 **OFF THE WALL** Michael Jackson/Epic
- 24 **'80** Gene Chandler/Chi-Sound/20th Century Fox
- 25 **PARADISE** Peabo Bryson/Capitol

Top Album (Duo)



- 1 **THE TWO OF US** Yarbrough & Peoples/Mercury

- 2 **ROBERTA FLACK FEATURING DONNY HATHAWAY**/Atlantic
- 3 **A MUSICAL AFFAIR** Ashford & Simpson/Warner Bros.
- 4 **LIVE & MORE** Roberta Flack & Peabo Bryson/Atlantic

Top New Male Group

- 1 **TIERRA**/Boardwalk

Most Promising Male Vocalist



- 1 **CLARENCE CARTER**/Venture

Top New Male Vocalist



- 1 **CAMERON**/Salsoul

Top Male Group



- 1 **CAMEO**/Chocolate City
- 2 **GAP BAND**/Mercury
- 3 **ISLEY BROS.**/T-Neck
- 4 **JACKSONS**/Epic
- 5 **KOOL & THE GANG**/De-Lite
- 6 **COMMODORES**/Motown
- 7 **LAKESIDE**/Solar
- 8 **CON FUNK SHUN**/Mercury
- 9 **ZAPP**/Warner Bros.
- 10 **LTD**/A&M

TO
THE LARGEST,
MOST DISTINGUISHED
AND MOST SUCCESSFUL
BLACK MUSIC ASSOCIATION
IN THE
WORLD.

FROM
THE LARGEST,
MOST DISTINGUISHED
AND MOST SUCCESSFUL
ROSTER OF
BLACK ARTISTS
IN THE
WORLD.

CBS RECORDS.

ALBUMS

Top Male Vocalist



- 1 STEVIE WONDER/Tamla
- 2 TEDDY PENDERGRASS/Phila. Intl.
- 3 GEORGE BENSON/Qwest/WB
- 4 JERMAINE JACKSON/Motown
- 5 LARRY GRAHAM/Warner Bros.
- 6 SMOKEY ROBINSON/Tamla
- 7 MICHAEL HENDERSON/Buddah
- 8 MARVIN GAYE/Tamla
- 9 AL JARREAU/Warner Bros.
- 10 PRINCE/Warner Bros.

Top Female Vocalist

- 1 DIANA ROSS/Motown
- 2 STEPHANIE MILLS/20th Century-Fox
- 3 ARETHA FRANKLIN/Arista
- 4 CHAKA KHAN/Warner Bros.
- 5 TEENA MARIE/Gordy
- 6 STACY LATTISAW/Cotillion
- 7 MINNIE RIPERTON/Capitol
- 8 DONNA SUMMER/Geffen
- 9 DENIECE WILLIAMS/ARC/Columbia
- 10 NATALIE COLE/Capitol

Top Female Group

- 1 JONES GIRLS/Phila. Intl.
- 2 SISTER SLEDGE/Cotillion

Top Duo

- 1 YARBROUGH & PEOPLES/Mercury
- 2 ROBERTA FLACK FEATURING DONNY HATHAWAY/Atlantic
- 3 ASHFORD & SIMPSON/Warner Bros.
- 4 ROBERTA FLACK & PEABO BRYSON/Atlantic

Top New Duo

- 1 YARBROUGH & PEOPLES/Mercury

Most Promising Duo

- 1 ROBERTA FLACK & PEABO BRYSON/Atlantic

Top Instrumentalist



- 1 TOM BROWNE/Arista/GRP
- 2 GROVER WASHINGTON, JR./Elektra

Top Vocal Combination

- 1 S.O.S./Tabu
- 2 LIPPS, INC./Casablanca
- 3 GLADYS KNIGHT & THE PIPS/Columbia
- 4 SHALAMAR/Solar
- 5 CHANGE/Atlantic/RFC
- 6 CHIC/Atlantic
- 7 DYNASTY/Solar
- 8 ATLANTIC STARR/A&M
- 9 KLEER/Atlantic
- 10 T.S. MONK/Mirage

Top New

Vocal Combination

- 1 T.S. MONK/Mirage

Most Promising Vocal Combination



- 1 DYNASTY/Solar

Top Featured Vocalist (Male)

- 1 BILL WITHERS (WINE LIGHT Grover Washington, Jr./Elektra)
- 2 FRANKIE BEVERLY (JOY AND PAIN Maze/Capitol)

Top Featured Vocalist (Female)

- 1 TONI SMITH (LOVE APPROACH Tom Browne/Arista/GRP)
- 2 PATTI AUSTIN (THE DUDE Quincy Jones/A&M)

Top Crossover Artist (Male)

- 1 STEVIE WONDER/Tamla
- 2 TEDDY PENDERGRASS/Phila. Intl.
- 3 GEORGE BENSON/Qwest/WB
- 5 JERMAINE JACKSON/Motown
- 4 GROVER WASHINGTON, JR./Elektra

Top Crossover Artist (Female)

- 1 DIANA ROSS/Motown
- 2 STEPHANIE MILLS/20th Century-Fox
- 3 ARETHA FRANKLIN/Arista
- 4 CHAKA KHAN/Warner Bros.
- 5 TEENA MARIE/Gordy

Top Crossover Duo

- 1 YARBROUGH & PEOPLES/Mercury

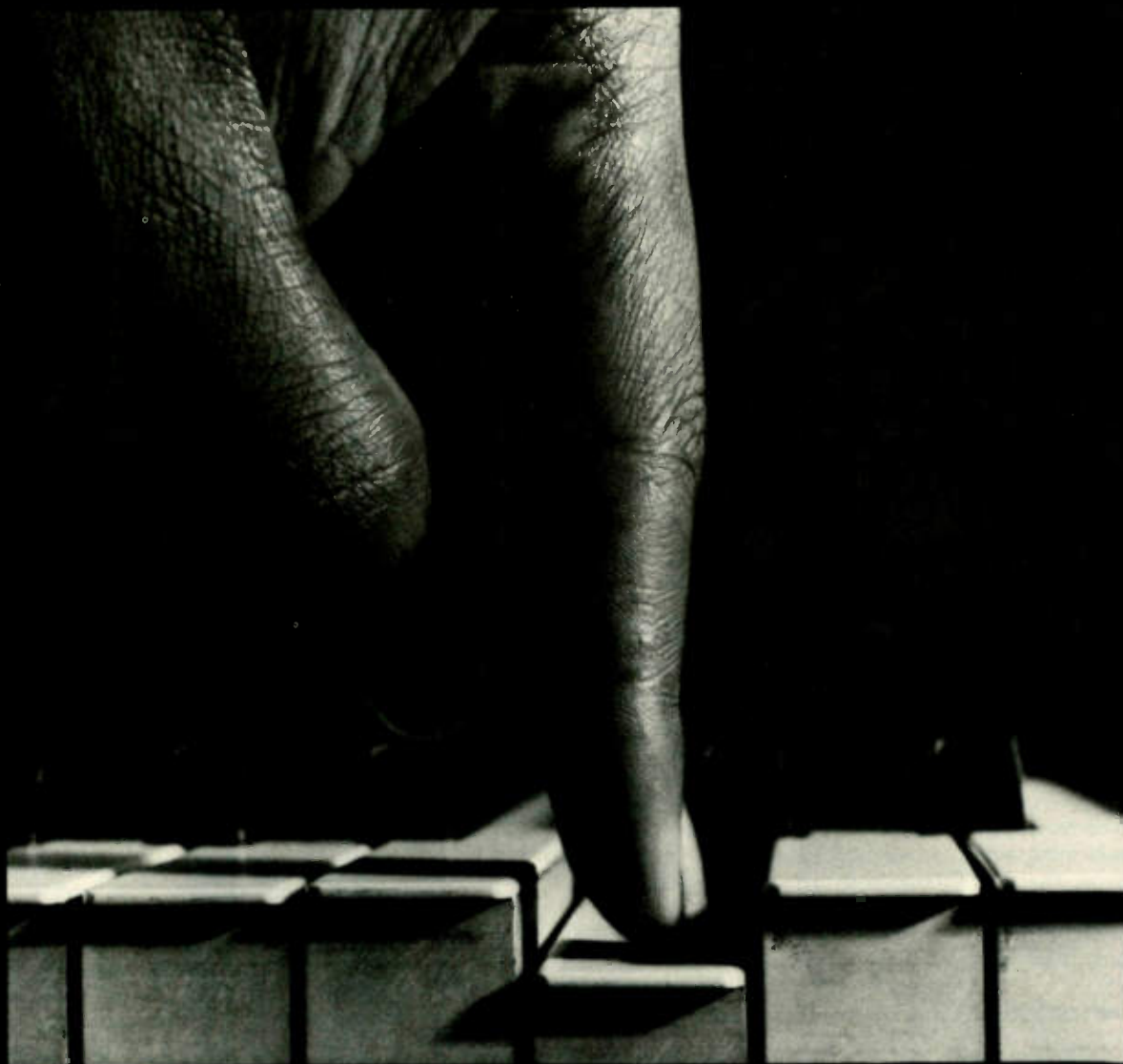
Top Crossover Group

- 1 CAMEO/Chocolate City
- 2 GAP BAND/Mercury
- 3 ISLEY BROS./T-Neck
- 4 JACKSONS/Epic
- 5 KOOL & THE GANG/De-Lite

Top Crossover Artist

- 1 DIANA ROSS/Motown
- 2 STEVIE WONDER/Tamla
- 3 TEDDY PENDERGRASS/Phila. Intl.
- 4 GEORGE BENSON/Qwest/WB
- 5 GROVER WASHINGTON, JR./Elektra

EMI America/Liberty Records
salutes



The Black Music Association



EMI America Records and Liberty Records are operations of CAPITOL INDUSTRIES-EMI, Inc.

Three-Tiered Success at Columbia

■ The story of the Columbia black, jazz and progressive music rosters over the past year has been one of three-tiered success: The ongoing triumphs of established superstars; the achievement of greater recognition for a wide range of developing acts; and the introduction of some of the industry's most promising newcomers—the superstars of tomorrow. With Columbia's recent releases, and with those scheduled for later this spring, summer and fall, the company stands ready to repeat—and surpass—that success story at all three levels.

Since last May, Columbia black-oriented artists have enjoyed a steady stream of hits on the black, jazz and pop charts, placing regularly in the top ten. With a roster that runs the range from classic soul vocal stylists to the most contemporary jazz hornmen, from low-down funk bands to mainstream rhythm & bluesers, Columbia is a leader in black, jazz and progressive music.

Bruce Lundvall, president, CBS Records Division comments: "With the recent restructuring

of our black music promotion force, the addition of Larkin Arnold to an already strong A&R staff, and most importantly the quality of the artists on our roster, we believe that Columbia Records is in its strongest position ever in the area of black music. We intend to build upon this base to assure that Columbia Records is the top black music label of the 1980s."

Crucial to the continuation of Columbia's leadership on all these fronts is its wealth of executive talent. LeBaron Taylor, vice president and general manager of divisional affairs, CBS Records; Larkin Arnold, vice president and general manager of A&R, black music, CBS Records; Mickey Eichner, vice president, national A&R, Columbia; Joe Mansfield, vice president, marketing, Columbia; Vernon Slaughter, vice president, black music and jazz promotion, Columbia Records; and Dr. George Butler, vice president, progressive and jazz music, A&R, Columbia Records, with their staffs, have broken significant new ground with a number of new and developing artists. Sev-



Deniece Williams

eral of these artists have already generated considerable radio, sales and critical excitement and are now ready to ascend to new creative and popular heights.

Vocalist Deniece Williams is one such artist. Her latest album, "My Melody," on the ARC/Columbia label, was co-produced by Williams and Thom Bell. The response to "My Melody," and to the album's single, "It's Your Conscience," has been tremendous.

Champaign is also poised to become a major entity in both the black music and pop worlds. Named after its Illinois hometown, the band found immediate success with its first Leo Graham-

produced album and single, "How 'Bout Us." A followup single, "I'm On Fire," released the first week in May, is expected to solidify Champaign's stature.

Similar excitement is being generated by Walter "Junie" Morrison, former keyboard player of George Clinton's funk factory. Junie's "Rappin' About Rappin'" has been released in 12 and seven-inch formats for clubs and radio; his second Columbia album, "Junie 5," was released earlier this month.

Continued growth and development can be expected from Earth, Wind & Fire, whose latest album on the ARC label, "Faces," is gold, and for the Manhattans, whose "After Midnight" album and "Shining Star" single both earned gold certification.

Santana's latest LP, "Zebop," has focussed new attention on that ever-popular ensemble, with the single "Winning" fueling the excitement. Classic song stylist Johnny Mathis (whose "Feelings" finished 1980 as a gold record) is currently collaborating with the Chic production team of Nile (Continued on page 28)

Long-Range Planning Is the Philosophy At Epic, Portrait and Associated Labels

■ Long-range career planning and artist development are the Epic, Portrait and Associated Labels bywords for '80s success in black, jazz and progressive music. This philosophy has resulted in great achievements for E/P/A superstars, developing acts and newcomers during the last 12 months, with E/P/A artists placing frequently in the top ten on the black-oriented, jazz and pop charts.

Overseeing and coordinating the various functions for the various labels is a team of dedicated executives whose knowledge, understanding and appreciation of black, jazz and progressive music translates into sustained hit-making power. Numbered among these executives are LeBaron Taylor, vice president and general manager, divisional affairs, CBS Records; Larkin Arnold, vice president and general manager, A&R, black music, CBS Records; Gregg Geller, national vice president, A&R, Epic; Ron McCarrell, vice president, marketing, E/P/A; Paris Eley, vice president, black music and jazz promotion, E/P/A; and Lennie Petze, vice president and general manager, Portrait label. Together with their respective staffs, they play a major role in E/P/A's expansive black music successes.

Don Dempsey, senior vice

president and general manager, Epic/Portrait/CBS Associated Labels, comments: "Since its inception, the Epic/Portrait/CBS Associated family of labels has maintained a strong commitment to bringing black music to the broadest possible audience. Thanks to an unsurpassed black music roster, a strong black music promotion staff and the expertise of our A&R team and Larkin Arnold, E/P/A will continue to fortify its dominance in black music."

At Epic, the Jacksons and Michael Jackson have given new energy to the term superstar. Michael Jackson's "Off the Wall" LP is rapidly closing in on the five million-copy sales mark, having generated multiple top ten singles. A new solo recording from him is due early in 1982. The Jacksons' platinum album "Triumph" has been just that for them, with a live followup scheduled to be recorded this summer and released next fall.

Heatwave, too, has enjoyed a steady stream of hits from its "Candles" album, demonstrating that band's sustained superstar status. And soul crooner Lou Rawls, who was signed to Epic earlier this year, holds the promise for similarly broad-based acceptance once the results of his sessions with the production and



The Jacksons

writing team of Mtume and Reggie Lucas are released.

"The Clarke/Duke Project," which pairs bassist Stanley Clarke and keyboardist George Duke, looks to be an important album for those two musicians, both of whom also continue to record for Epic as solo artists.

Among other developing artists at Epic who are generating special interest are Betty Wright, with her single "What Are You Going To Do With It," co-written by Wright and Stevie Wonder; Billy Ocean, whose "Nights (Feel Like Getting Down)" came to Epic via England's GTO (who previously brought Heatwave to the label); and Webster Lewis, who has had recent chart success with both singles and albums.

Other recent Epic signings include legendary songstress Mary Wells; percussionist / songwriter

Ralph McDonald, whose first LP for the label is due late this spring; producer-performer Mtume; and singer Luther Vandross.

Philadelphia International Records' Teddy Pendergrass is another "platinum regular," as evidenced by his most recent album, "TP," which spawned the pop and soul hits "Love T.K.O." and "Can't We Try."

Also gaining momentum at PIR are the Jones Girls, considered by many the leading black "girl group" of the '80s; Jean Carn, the Futures, Dee Dee Sharp Gamble, Leon Huff, Patti Labelle, MFSB, McFadden & Whitehead, Billy Paul, the Stylistics and Dexter Wansel.

T-Neck Records is the label of the Isley Brothers, whose platinum LP "Go All the Way" has been followed by "Grand Slam," which rapidly ascended both the black-oriented and pop charts, followed closely by the single "Hurry Up and Wait."

The Tabu label's SOS Band had one of the biggest singles of last year with the platinum "Take Your Time," from their gold debut album. SOS just completed a new LP which will be released shortly. Another promising new act on Tabu is the Woods Empire.

"Father of Funk" George Clinton's Uncle Jam label got into full (Continued on page 28)

LET THERE BE NO MISTAKE: STILL THE BENCHMARK IN BLACK MUSIC



MOTOWN RECORDS

SMOKEY ROBINSON ♦ STEVIE WONDER ♦ SWITCH ♦ DAZZ BAND
TEENA MARIE ♦ HIGH INERGY ♦ COMMODORES ♦ BILLY PRESTC
SYREETA ♦ TEMPTATIONS ♦ JERMAINE JACKSON ♦ MARVIN GAYE ♦
RICK JAMES ♦ STONE CITY BAND ♦ NOLEN & CROSSLEY ♦ OZONE ♦
DeBARGES ♦ SMOKEY ROBINSON ♦ STEVIE WONDER ♦ SWITCH ♦ D.
Z BAND ♦ TEENA MARIE ♦ HIGH INERGY ♦ COMMODORES ♦ BILLY P.
EMPTATIONS ♦ SYREETA ♦ JERMAINE JACKSON ♦ MARVIN GAYE ♦ RIC'
STONE CITY BAND ♦ NOLEN & CROSSLEY ♦ OZONE ♦ DeBARGES ♦ SMOKEY ROBINSON ♦ SW
EVIE WONDER ♦ DAZZ BAND ♦ TEENA MARIE ♦ HIGH INERGY ♦ COMMODORES ♦ BILLY PREST
YREETA ♦ TEMPTATIONS ♦ JERMAINE JACKSON ♦ MARVIN GAYE ♦ STONE CITY BAND ♦ RICK JA



NOBODY ELSE COMES CLOSE

The PolyGram Black Music Story: Strengthened Department, Hot Acts

■ With last year's consolidation of the Mercury, Casablanca and Polydor labels, PolyGram Records, Inc., became one of the leading forces in the field of black music. In November, Bob Sherwood, executive vice president and general manager of the company, announced the formation of a black music marketing department, and named Bill Haywood to head the division as vice president, black music marketing.

This strengthened department has already paid off in terms of hit records and increased market share. New artists like Yarbrough & Peoples, Randy Brown, Lipps, Inc., Kurtis Blow, La Toya Jackson and Starpoint experienced amazing success with their debuts, while established artists like Millie Jackson, the Gap Band, Barkays, Con Funk Shun, Cameo, Ray, Goodman & Brown, James Brown, Kool & the Gang, Peaches & Herb, Fatback, Parliament, Roy Ayers, Johnny "Guitar" Watson, Alton McClain & Destiny and Busta Jones continued their solid career development. First-time performers such as Mantra, Clay Hunt, Leon Bryant and Victor Tavares also demonstrated long-range potential. Recent signings like Randy Jackson and Bobby Caldwell promise to be top-selling artists in the future.

Haywood, with his reorganized regional promotion staff, has spearheaded the move to push the company into the forefront of black music sales. Haywood credits PolyGram's strong black music sales to the staff he has pulled together as well as to the aid of the pop department.

Aside from Haywood, the department includes Tommy Young, director of field promotions, and Ernie Singleton, director of black music marketing, west coast. The regional staff includes John Brown, based in New York; Marcus Martin, in Philadelphia; Wanda Hayes, in Washington; Luther Terry, in Atlanta; Brenda Smith, in Charlotte; Deke Atkins, in Chicago; Ken Bell, in Detroit; Willie Tucker, in Los Angeles; Walter White, in Cleveland; Bruce Knight, in Dallas; and Joe Lewis, in Memphis. In addition, Sonny Taylor adds valuable expertise in the area of A&R, while Kenneth Reynolds contributes to the division's overall effectiveness as the national black music manager, press and artist relations department.

The year was undoubtedly highlighted by the success of De-Lite Records' Kool & the Gang, whose single, "Celebrate," topped first the black charts and then the pop charts, while their album, "Celebration," remained in the

pop top 20 for weeks. Aside from Kool's achievements, Gabe Vigorito and Bernie Block's De-Lite Records boasts a promising roster which includes Coffee, a female soul trio from Chicago, and singer-pianist Leon Bryant.

Lonnie Simmons' Total Experience was responsible for two of the year's biggest PolyGram hits with the Gap Band's "Gap Band III" album and hit single, "Burn Rubber," and newcomers Yarbrough & Peoples' "The Two of Us" LP and "Don't Stop the Music" single. For weeks, the Gap Band and Yarbrough & Peoples dominated the top spot in both the black album and singles charts.

Freddie and Christine Perren's MVP Records continued its proven track record for success with new product by Peaches & Herb and debut artist Clay Hunt. The Spring Records stable, including Millie Jackson, Fatback and Busta Jones, is still one of the premiere R & B labels around celebrating its tenth year with the PolyGram Records group. With the addition of Casablanca Records came the Chocolate City label, featuring such proven win-



Kool & the Gang

ners as Cameo, whose "Feel Me" LP garnered gold; soul stylist Randy Brown's third album, "Randy"; and Starpoint's "Keep On It." Michael Jackson's talented sister, La Toya, established herself with a well-accepted debut, while brother Randy and songstress Leda Grace round out the impressive Joe Jackson Productions storehouse of artists.

The PolyGram Records roster includes some of the biggest names in black music. Lipps, Inc. made their debut with a number-one pop single, "Funkytown," which catapulted their LP to a gold disc. Ray, Goodman & Brown followed up their own self-titled gold album with "Ray, Goodman & Brown II," which further boost-

ed the career of this silky-smooth soul trio, formerly known as the Moments. Isaac Hayes continued his comeback with "And Once Again," while James Brown's live-in-Japan double-album "Hot on the One" and the just-released "Nonstop!" have turned a whole new generation of fans onto the Godfather's music. Proven superstars like George Clinton's Parliament and the Four Tops complement a diverse roster.

As Haywood noted, one of the salient features marking PolyGram Records' R&B success has been the ability of the company to cross a black act over into the pop marketplace. A prime example of this phenomenon occurred with Kurtis Blow's "The Breaks," a rap record which utilized press in publications like *Rolling Stone*, the *Village Voice* and the *Soho News* to achieve pop sales equaling a gold record.

In the coming months, PolyGram Records will release albums by Roy Ayers, Peaches & Herb, Gloria Gaynor, La Toya Jackson, the Four Tops, Ray, Goodman & Brown, Millie Jackson, Busta Jones, Isaac Hayes, Yarbrough & Peoples, The Gap Band, Kool & the Gang and Randy Jackson.

RCA Counts on Black Sounds

■ The 1981 Black Music Month theme, "The Sound To Count On," is as much a truism in the recording industry as it is a slogan for June.

At RCA Records, black music has been a sound to count on for years, a solid and major strength of the company that contributes a significant share of its volume and profits with consistency. It is no exaggeration to state that RCA & Associated Labels is currently one of the most respected black music companies in existence.

In addition to the RCA Records label itself, listing such black artists as Evelyn King, Odyssey, Thelma Houston, Chocolate Milk, the Main Ingredient, Frank Hooker & Positive People, Wax, Enchantment, and newcomers Esther Williams, Michael Wycoff and Keni Burke, overall black music activity at the company encompasses the manufacturing and distributing of the Salsoul and 20th Century-Fox/Chi Sound labels and the Solar catalogue. Artists included in the flow of recordings—singles and LPs—from these associated labels are the Whispers, Shalamar, Lakeside, Dynasty, Carrie Lucas, Midnight Star, Klymaxx, Vaughn West, Instant Funk, Cameron, Bunny Siegler, Loleatta Holloway, Edwin Birdsong, Flakes, Aurra, Skyy, Carl Carlton, Gene Chandler, the Impressions, the Chi-lites, the Dells,



Evelyn King

Ahmad Jamal and Stephanie Mills.

At press time, RCA had just announced the signing of one of black music's outstanding multimedia superstars, Diana Ross.

"We've come a long, long way from wondering where and when our first hits and gold records were coming from," says Ray Harris, division vice president, black music at the company. "Since August of last year, we've had an autonomous black music department that says commitment as strong as it can be said."

20th Century-Fox Records continued its own reaping of gold with a second straight award for Stephanie Mills' "Sweet Sensation" album, as well as her gold single, "Never Knew Love Like This Before," which signaled her marriage last year to Shalamar's Jeffrey Daniel.

Black music at RCA Records has covered all charts—pop, soul,

singles and dance—and crossover has become more and more an expected norm. Recent chart singles have included the Stephanie Mills/Teddy Pendergrass duet, "Two Hearts," the Whispers' "It's a Love Thing," Shalamar's "Make That Move," Lakeside's "Your Love Is on the One," Skyy's "Superlove," Michael Wycoff's "One Alone," Aurra's "Are You Single," Thelma Houston's "If You Feel It," and the Whispers' "I Can Make It Better."

Norman Granz' classic Pablo Records jazz line completes the black music lineup at RCA Records. Distributed by RCA in the United States and Canada, Pablo contributes a steady stream of mainstream jazz to RCA's product flow that includes recordings from masters of the genre like Dizzy Gillespie, Ella Fitzgerald, Count Basie, Joe Pass, Oscar Peterson, Sarah Vaughan, Milt Jackson, Zoot Sims and Roy Eldridge, among others.

Underlining RCA Records' resolve in the black music area is the company's recently launched extensive nationwide marketing campaign for 18 albums by black artists. The theme for this June campaign is the same as last year's: "Celebrate Black Music Month, Give the Gift of Music." Also being utilized is the Black Music Association's specially created logo for 1981.

Congratulations,
TIERRA!

**TOP NEW MALE
VOCAL GROUP**

FOR THEIR SINGLE
"TOGETHER" (WSB-5702)

**TOP NEW MALE
VOCAL GROUP**

FOR THEIR ALBUM
CITY NIGHTS (FW 36995)

WATCH FOR TIERRA'S NEW SINGLE
"GONNA FIND HER" (WSB-02114)

COMING SOON FROM BOARDWALK RECORDS



Give the gift
of music.



PolyGram

and these music creators

Roy Ayers
 Bar-Kays
 Kurtis Blow
 James Brown
 Randy Brown
 Leon Bryant
 Bobby Caldwell
 Cameo
 Coffee
 Con Funk Shun
 Crown Heights Affair
 Delegation
 Fatback
 Four Tops
 Gap Band
 Gloria Gaynor
 Leda Grace
 Isaac Hayes
 Clay Hunt

La Toya Jackson
 Millie Jackson
 Randy Jackson
 Busta Jones
 Kool & The Gang
 L.A. Boppers
 Lipps, Inc.
 Mantra
 Alton McClain & Destiny
 Parliament
 Peaches & Herb
 Esther Phillips
 Ray, Goodman & Brown
 Starpoint
 Victor Tavares
 Bobbi Walker
 Johnny Guitar Watson
 Robert Whitfield
 Yarbrough & Peoples

Larry Blackmon
 Vincent Castellano
 George Clinton
 Eumir Deodato
 Robert Ford, Jr.
 Steve Greenberg
 Joe Jackson
 Lionel Job
 J.B. Moore
 Freddie Perren
 Skip Scarborough
 Brad Shapiro
 Lonnie Simmons
 Gabe Vigorito
 Chocolate City
 De-Lite
 DJM
 MVP
 Spring

salute the BMA.

AND WE CONGRATULATE OUR RECORD WORLD AWARD WINNERS.



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



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



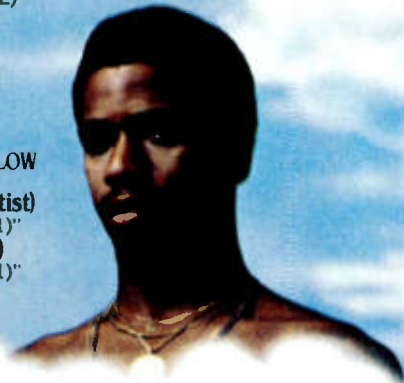
LONNIE SIMMONS



- CON FUNK SHUN**
ALBUM
- 8 Top Male Group (Albums)
 - 21 Top Albums Group
"SPIRIT OF LOVE"
- SINGLE
- 9 Top Male Group (Singles)
 - 25 Top Singles (Group)
"TOO TIGHT"

KURTIS BLOW
SINGLE

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



ROBERT FORD, JR.



J. B. MOORE



EUMIR DEODATO



GABE VIGORITO



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

The Emphasis at Elektra/Asylum Is On The Broad Market Appeal of Black Music

■ "If you look at what's been happening musically during the past year," states Oscar Fields, Elektra/Asylum's vice president/special markets, "you'll notice that many E/A artists formerly considered jazz or jazz/fusion acts have made the transition to a more accessible pop sound. Much of the music that was called jazz is now a part of the whole contemporary sound of R&B and pop music. To me, this is one of the most significant indications of how music and musical tastes are changing, and of what the music of the eighties is becoming."

Fields, who came to Elektra/Asylum a year and a half ago after serving as vice president of black music for WEA, is a founding member of the Black Music Association and the primary force behind Elektra/Asylum's increased emphasis on the R&B renaissance and the broader market appeal of diverse types of music.

During 1980-81, the crossover appeal of jazz, pop and R&B music has been felt strongly in the marketplace, with Queen's "Another One Bites the Dust" becoming E/A's first R&B-charted platinum single and Queen's "The Game" LP going on to become the label's first R&B-charted platinum LP. The second gold LP, now pushing platinum, is "Wine-light" by Grover Washington, Jr., which reached the top five on the pop, adult contemporary and R&B charts and has been at or near the top slot on the nation's jazz charts since last December. Significantly, "Wine-light" includes a vocal cut, a first for Washington: "Just the Two of Us," featuring vocals by Bill Withers, also went top five pop/R&B/adult contemporary.

Another E/A artist using vocal tracks on an album for the first time is Lee Ritenour, whose just-released "Rit" LP features the single "Is It You?," sung by Eric Tagg. Fields is especially pleased with the guitarist's new direction, citing the "R&B production chops" of "Rit" co-producers Harvey Mason and David Foster.

E/A artists who'd previously moved from a jazz/fusion approach into contemporary pop styles with great success, such as Patrice Rushen and Lenny White, continued to make headway with new albums in the last year, "Posh" by Rushen and "Twenny-nine with Lenny White" by White. Both charted pop as well as R&B and jazz and included pop-charted singles.

Fields notes: "Two LPs slated

for imminent release are Donald Byrd's 'Love Byrd', produced by Isaac Hayes, and Stanley Turrentine's forthcoming, still-untitled LP, produced by Earth, Wind & Fire's Larry Dunn. Turrentine's album contains some fantastic vocal cuts. And John Klemmer's self-produced 'Hush,' his 22nd solo album, also has two vocal cuts on it. When I've talked with our jazz artists about the direction their music is going in, the reception I've gotten has been very gratifying. They've worked with me on moving forward into very contemporary jazz fusion, playable on AM black radio, top 40 and adult contemporary radio."

Two new artists who've begun to achieve significant recognition are Debra Laws and Leon Ware. Ware, whose LP is taking off after its escalating title-track single "Rocking You Eternally," has also produced the upcoming E/A album by Shadow, a band whose members include two ex-Ohio Players. "And we're very proud of the emergence of Debra Laws as an LP-selling artist," says Fields. "She's proved it with her new album, 'Very Special'."

New artists just building foundations this year include singer Wanda Walden with her "Searchin' for Love" album and singer Marva King, whose "Feels Right" LP has just been released on Planet, distributed by E/A. Also recently released were "No Time



Grover Washington, Jr.

for Masquerading," the first LP by Mighty Fire, and "Portraits," the new LP by Side Effect. Due from Planet before summer are "Black and White" by the Pointer Sisters (who won gold for their "He's So Shy" single last year) and "Significant Ganes," the first album by keyboardist Greg Phillinganes.

Elektra/Asylum is also, of course, expecting big things from the Solar label, with which it recently signed a manufacturing and distribution deal.

"This has been the best year to date for special markets," Fields proudly asserts, "thanks to Elektra/Asylum's working philosophy that all departments be involved in all aspects of music—country, pop, R&B, adult contemporary and so forth. We have proven it can work and that's a tremendous plus for our special (Continued on page 28)

Handshake's Black Music Success

■ From its inception (the label's first release was "My Girl/My Guy" by Amii Stewart and Johnny Bristol), Handshake Records has been actively involved in black music. To a great extent, this is a reflection of the background of the company's president, Ron Alexenburg, whose black music credits go back to his earliest days in Chicago as a promotion man with an independent distributor and have continued throughout his meteoric career.

Alexenburg convincingly demonstrated his feel for black music with his choice of Revelation to join Johnny Bristol and Amii Stewart on Handshake. Revelation's single "Feel It" was on the *Record World* singles charts for many weeks, and the album, also titled "Feel It," has been steadily building in sales. A second single from the album, "Stand Up" b/w "Touch the Magic of Love," has just been released:

"Not only are they capable of a great performance in the studio," Alexenburg comments, "Revelation is a fantastic act in front of a live audience. In the

black music business that's a crucial ingredient, and it's one of the things about Revelation that makes us believe that they will top the charts and stay there for a long, long run."

Handshake's Amii Stewart, a world-class star whose potential in this country, Alexenburg feels, has not yet been tapped, will shortly be hitting the market with a new album. Johnny Bristol's 12-inch single, "Love No Longer Has a Hold on Me," is being rushed out.

Johnny is currently in the studio, working on his first solo Handshake album, in which he performs not only his own material, but that of others as well.

"Pete Gidion, Larry Green, and Joel Newman, the key people in Handshake Records who are concerned with promotion," Alexenburg says, "have the same commitment to black music that I do and the same dedication to giving the best possible service to the stations who are playing black music. We're in the business to bring in the kind of record that builds careers."

It Was a Banner Year For W.M.O.T. Records

■ "Black oriented music has always been the heart and soul of W.M.O.T. Records," notes Alan Rubens, president of the Philadelphia-based label. "It's one of the most demanded sounds in music. It's a classic sound that will never die. Today, not only are we finding more and more young black talent with white crossover appeal, but we are finding many white artists doing R&B-based music and finding airplay for their music on black radio."

Rubens and Steve Bernstein started W.M.O.T. about nine years ago. The early years brought them a great deal of success with artists like Major Harris, Blue Magic, Fat Larry's Band, and Slick, but it wasn't until recently that W.M.O.T. Records began to catch fire. Within the past year, the company became one of the first labels to acquire a pressing and distribution deal with CBS. After W.M.O.T.'s merger with TEC Records in January, the company expanded with new offices in Philadelphia and Los Angeles, and it has branched out internationally with licensees throughout Europe, South America, South Africa, and Mexico.

The label's promotion department, run by Reggie Barnes, national director of promotion, has expanded to include an entire field staff. Other executives who joined the W.M.O.T. team this year include Lennie Hodes, vice president of music publishing and international operations; Marv Dorfman, vice president of sales and distribution; Nick Martinelli, vice president of creative A&R; Jonathan Black, vice president and legal counsel; and Doreen Ringer, associate vice president of product development and publicity.

This has been a banner year for W.M.O.T. Leading the company's inroads into the marketplace is Frankie Smith's 12-inch single, "Double Dutch Bus." Another rap record, Count Coolout's "Rhythm Rap Rock," has made an impressive showing as well.

Heaven and Earth's new single, "I Really Love You," off their new album, "That's Love," has made inroads on the black music charts. Early 1981 also marked the return of Barbara Mason. Her new album, "A Piece of My Life," included a new version of her classic hit "Yes I'm Ready."

W.M.O.T. has just released the first greatest hits package ever by Major Harris. The album, entitled "The Best of Major Now and Then," contains his million-selling hit "Love Won't Let Me Wait," along with previously unreleased material.

*W*arner Bros.,
Elektra/Asylum, Solar
and Atlantic/Cotillion Records
salute the
Black Music Association
and
Henry Allen
for their dedication and commitment
to Black Music.



At Motown, Every Month Is Black Music Month

■ June is black music month for the music industry. At Motown Records, however, black music month is literally every month on the calendar. After all, it was Motown that took black music and showed the industry and the world that it was saleable, that it was profitable, and that a vast gold-mine of talent had been left untapped.

In the process, the label created a roster of talent that staggers the imagination. Many of the artists who helped make a giant record label from a modest row of houses on Detroit's West Grand Boulevard are legends today.

Miller London, Jr., vice president of sales for the label, says: "We've always built black acts. Now all of the other record manufacturers have recognized the profits in black music. They've started to get on the bandwagon. They've opened up black music divisions within their own corporate structures to deal with it.

"As a result of initially not having acts of their own, they went to existing black acts and they would consume small black labels, and buy up established acts such as a Miracles, a Spinners, a Four Tops, a Jackson Five, an Isley Brothers, and a Gladys Knight and the Pips. Because of Motown's success, they were able to get a piece of the pie.

"Now, as we lost those types of acts, we built newer acts: the Commodores, High Inergy, Teena Marie, Syreeta, Rick James, Switch and the Dazz Band. The original Motown acts that are remaining at the company are mainstays—the Stevie Wonders, the Smokey Robinsons, and Marvin Gayes. We're taking them to new heights."

Skip Miller, vice president of promotion, agrees. "Our approach is artist-oriented. We believe in developing artists so that they exist between records. When you don't have a release out, you can still work on the road, you can still make television appearances and public appearances.

"Having to share the marketplace by not being the only game in town anymore was a blessing in disguise, because it made us stronger and made us better at what we do. It also created what we call the Johnny Appleseed principle.

"If you take one of our artists, the concepts of Motown go with that person and are spread within the house where the artist goes. You can't take what they're about from them."

Miller describes himself and London as a team that works together like a "left hook and a right cross" to bring the greatest



Stevie Wonder

visibility and sales to Motown artists. They've planned a black music "month" they say will encompass not only June, but the remainder of the summer as well.

The label will be celebrating Black Music Month on several fronts. There will be radio specials and radio promotional contests and giveaways. Retail outlets will participate in contests that will be coordinated between the outlets and local black radio. Motown artists appearing on television during June will make sure to plug Black Music Month.

London describes Stevie Wonder as the label's all-time best-selling artist, and Wonder will be playing a large part in the Black Music Month promotion. An extensive marketing campaign tagged "Countdown to July" is already underway, designed to showcase the artist's catalogue from 1972 to date. Wonder's latest album, of course, is the multi-platinum "Hotter Than July."

As part of the campaign, such Wonder releases as "Talking Book" and "Innervisions" are being re-serviced to radio stations. Motown and those stations are organizing "Weeks of Wonder" and "Wonder Weekend" contests and giveaways. "Cooler Catalogues"—picnic coolers filled with Wonder product—will be awarded to consumers at stations and retail outlets. Additionally, the artist himself will be making phone calls to radio stations during his current European tour.

Perhaps the most ambitious project the label is undertaking involves the re-release of 50 vintage Motown albums complete with original cover artwork. Since their original releases, many of the records have been discontinued and others are difficult to find on retail shelves. All are classics. The list of records in the series includes: "Meet The Temptations"; "I Hear a Symphony" by the Supremes; "This Old Heart" by the Isley Brothers; "12-

Year-Old Genius" and "With a Song in My Heart" by "Little" Stevie Wonder; "My Whole World Ended" by David Ruffin; "Everybody Needs Love" by Gladys Knight and the Pips; "Machine Gun" by the Commodores; "Tears of a Clown" and "Hi! We're the Miracles" by Smokey Robinson and the Miracles; "Diana Ross Presents the Jackson 5"; "MPG" by Marvin Gaye, and "Reach Out" by the Four Tops. The release of those albums will be timed to coincide with related radio specials that will be made available to programmers.

London explains how this Black Music Month celebration will be different from the two that have already come and gone. "Black Music Month, so far, has been something that the record manufacturers have been dealing with to see who can get the biggest strokes. What we plan to do this year is not try to be competitive with other manufacturers. We want to take Black Music Month to the consumer—to the street. Our attempt to do that is through our artists being visible and talking about Black Music Month during the month of June."

London and Miller agree that the future for Motown involves the possibility of deeper involvement in the burgeoning field of audio-visual presentations. Miller foresees a time in the near future when towns that might not normally see a concert by a Motown superstar would be able to enjoy such a show in the comfort of home. He believes satellite technology and the video boom are bringing that moment closer. And when that moment comes, he says Motown and its artists will once more be in the forefront.

"American music," says Miller, "is a derivative of what the slaves put together with the minuet when they came to America. They put the drum to it and they got the sound. It doesn't matter who it is—an Elvis Presley with an Otis Blackwell writing his songs or a Righteous Brothers or Tom Jones doing an R&B sound—it's still the sound of this country and it's black music. But our artists put out music that anybody can enjoy."



Boardwalk group Tierra

Boardwalk Takes Strong Steps Forward

■ At the tender age of eight months, The Boardwalk Entertainment Company is taking strong steps forward, moving surely towards its goal of having one of the best new R&B rosters in the business. It started off solidly with an across-the-board smash for the label's second release, Tierra's "City Nights." Featuring the top ten single "Together," one of the biggest crossover hits of the year, Tierra's Boardwalk debut has won them *Record World's* Black Music Award as Best New Male Group, for both their album and single. Released last fall, "City Nights" is still going strong, with a romantic new single version of "Gonna Find Her" certain to follow the lead of "Together." Extensive television appearances and concert performances by this dynamic band have shown Tierra to be a group with great career potential, and their second album will be released this autumn.

The success of Tierra, coupled with the hitmaking reputation of company chief Neil Bogart, who helped the stellar careers of Donna Summer, Parliament, Gladys Knight and Curtis Mayfield, among many, has attracted established R&B artists to Bogart's new label. The multi-platinum Ohio Players were the first, and for their "Tenderness" LP, Boardwalk has launched a major promotional campaign around their single, "Skinny," sponsoring "Miss Skinny" contests in conjunction with radio stations.

Bogart's track record for aggressive, successful marketing campaigns has also attracted to Boardwalk two artists who enjoyed hits with Bogart during his leadership of Buddah Records, Curtis Mayfield and Clarence Burke, formerly the lead singer of the Five Stairsteps. Both Mayfield and Burke, who now leads The Invisible Man's Band, will release LPs this summer.

Building careers for new artists has always been a primary part of Bogart's game plan for his new company, and debuting this June is a major new talent, vocalist and songwriter Richard "Dimples" Fields. "Our commitment to our R&B artists is a strong one, across the board," said Bogart. "They represent over one-third of our roster, and I believe that the market for their product is as strong as ever. Despite the changing economy and fluctuating trends in music, R&B fans are staunchly loyal. That provides a great incentive to develop and promote good R&B talent, which is precisely what we've chosen to do at Boardwalk."

MCA MAKING IT HAPPEN IN THE 80's



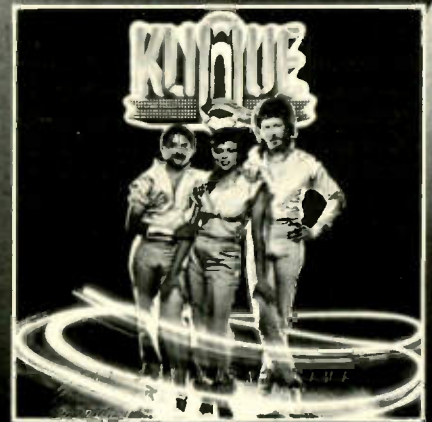
Bustin' Loose

MCA-5141



B. B. King

MCA-5162



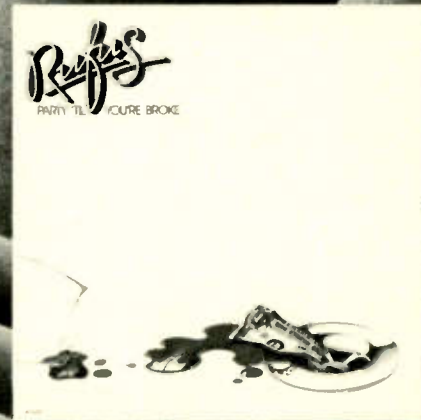
Klique

MCA-5198



One Way

MCA-5163



Rufus

MCA-5159



Joe Sample

MCA-5172

Somewhere
Over the Rainbow
There's a Lot of Gold



Bill Summers

MCA-5176

MUSIC OF CREATIVE ARTISTS

JERRY BELL
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JIMMY CLIFF
CRUSADERS
WILTON FELDER
HEAT
STIX HOOPER

B.B. KING
KLIQUE
DENISE LA SALLE
HAROLD MELVIN
& THE BLUENOTES
ALICIA MYERS
NATIVE SON

ONE WAY
RUFUS & CHAKA
ROUND TRIP
JOE SAMPLE
SPYRO GYRA
BILL SUMMERS
LENNY WILLIAMS

CONGRATULATIONS TO THE B. M. A.
WE'RE PROUD TO BE A PART OF IT.

The Atlantic/Cotillion Family of Labels Focuses on the Development of New Talent

■ "The cornerstone of everything we do at Atlantic/Cotillion is artist development," says Cotillion Records president Henry Allen. "Virtually our entire roster of black artists consists of talent which we have developed ourselves from square one. Many years ago, we made up our minds to focus on new faces, and it's been working for us. Dealing with the young artists is more work, but in the long run it's much more rewarding."

"Our artists know that when I sign them, it means I've committed myself to them," Allen continues. "It doesn't have to happen right away, because we make a long-term commitment to new talent. And commitment is the theme of black music activities within the Atlantic/Cotillion family."

"Certainly another key aspect of this development process is the careful marriage between artist, producer and material. We devote much of our energies toward guiding this crucial blend of talents, so that each record presents the artist in the best possible light. Along the same line, we also enjoy very strong relationships with the managers of our artists, and we work very closely with them in career development."

As the president of Cotillion Records, a division of Atlantic Records, Henry Allen not only is responsible for overseeing the artists signed directly to Cotillion; he also supervises activities in support of all black music released via Atlantic and its affiliated labels. The unified, coordinated radio promotion effort on behalf of all R&B product is directed by Atlantic/Cotillion vice president of promotion Everett Smith.

Throughout its 34-year history, Atlantic Records has remained a preeminent force in black music—the music which formed the company's foundation in its early years. In 1976, the Cotillion arm of the corporation was reactivated, under the direction of Allen (who has been with Atlantic since 1953). Today, the combined roster of R&B artists recording for the Atlantic/Cotillion/Custom Labels family boasts many of the top names in the field, as well as a number of exciting new faces.

Spearheading Atlantic/Cotillion's sales activity at the moment is Slave, whose current album, "Stone Jam," recently became the group's second RIAA gold LP. A prime example of the label's artist development thrust, Slave has been with Cotillion since 1977

and is now a major R&B force. "Stone Jam" marks the reunion of Slave with producer Jimmy Douglass, who also worked on their gold debut album and who is about to begin production of the unit's next album. "Stone Jam" includes the previous hit single, "Watching You," and the new single, "Feel My Love."

Another rapidly-developing act is Kleeer, enjoying solid success with its third Atlantic album, "License To Dream" (produced by Dennis King and the group), and its single, "Get Tough." The multi-talented nine-person singing / playing / producing / writing ensemble known as Mass Production is currently represented by the album "Turn Up the Music," featuring the title-track 45. Now in its fifth year with Cotillion, the group has branched into outside producing/writing work for other artists. Among the latter is the ADC Band, whose fourth Cotillion album, "Brother Luck," has just been released.

Atlantic's new association with RFC Records has yielded two major new albums. The gold-record-winning Change has released their "Miracles" album, produced by Jacques Fred Petrus and Mauro Malavasi, and including the hit single, "Paradise." Gino Soccio's self-produced third album, "Closer," features the song "Try It Out."

A number of long-standing Atlantic/Cotillion superstars are also currently active on the national charts. Sister Sledge's "All American Girls" album, produced for Cotillion by Atlantic recording artist Narada Michael Walden, has just yielded a new hit single, "Next Time You'll Know." The Spinners celebrate their 25th year in the music business with "Labor of Love," their third new LP in a year and a half, and the third to be produced by Michael Zager. In one of the most successful collaborations in recent memory, Atlantic artist Roberta Flack joined with Peabo Bryson for the hit double-record set "Live & More." Flack is now preparing to record a new studio album. And soul veteran Ben E. King has a new Atlantic LP, "Street Tough," containing the title-track single.

Among the new artists recently making successful debuts is the group T.S. Monk, appearing on the Atlantic-affiliated Mirage label with their hit "House of Music" album (including the singles "Bon Bon Vie" and "Candidate for Love"), produced by Sandy Linzer. Noted songstress Ullanda also recently made her Atlantic debut with "Ullanda McCullough," produced and written by Nickolas Ashford & Valerie Simpson, and containing the hit "Bad Company." The Cotillion label also has high hopes for the just-released debut album from the



The Spinners

vocal trio Elusion, "All Toys Break," produced by Michael Zager.

One of the largest promotion/marketing campaigns in the history of Cotillion Records is being mounted in support of the June release of the third album from 14-year-old vocalist Stacy Lattisaw, "With You." "There is a tremendous excitement building for Stacy's new LP," Henry Allen comments, "and we genuinely feel that she will be a major star in the very near future." "With You" is being produced by Atlantic artist Narada Michael Walden.

Another upcoming major album is the Atlantic label debut of Eddie Kendricks, who has been scoring hits for the past two decades, both as a member of the Temptations and on his own. The LP, "Love Keys," was produced by Randy Richards and

(Continued on page 28)

A&M Is Getting More Involved In Black Sounds

■ "In 1980 and '81 A&M has taken significant steps and made great strides in the development of black music," says Gil Friesen, president of A&M Records. "The hiring of Jheryl Busby as vice president of black promotion and Michael Stokes as director of black music, A&R, have served to strengthen our involvement in the market." Busby and the entire field staff, directed by Charlie Minor, vice president and executive director of promotion, in conjunction with senior vice president, sales and promotion, Harold Childs, are working along with A&M staffers and distribution to break their black artists across the board.

"A&M is reaching out," says Busby, "getting more involved in black music." Busby feels there is no exact definition of black music, and that his job is "taking my product line and marketing it to the black music market, whether it's Atlantic Starr, Brenda Russell or the Police."

Busby praised A&M's investment in a recent "black dealer



Brothers Johnson

awareness campaign." New and developing artists such as Jerry Knight, Brenda Russell and Atlantic Starr were taken on a promotional tour to such cities as New York, Baltimore, Washington, Chicago, Los Angeles, New Orleans, Atlanta, Miami and Memphis. There they conducted press and radio interviews and were presented to dealers in listening parties. Busby says that this campaign was designed to "make a show of commitment" from A&M.

Building on the past platinum successes of acts like Quincy

Jones, the Brothers Johnson and L.T.D. is what Busby is calling "phase one" of A&M's commitment to black music, to promote artists rather than records. "We are building artists," says Stokes, "promoting futures."

Out of that first phase have come the considerable successes of Atlantic Starr, Quincy Jones, Jerry Knight, Dennis Brown, Passage and Brenda Russell.

Atlantic Starr's "Radiant" is the band's third A&M album, and the first to have yielded them a number one single, "When Love Calls." The second single from the album, produced by James Anthony Carmichael (of Commodores fame), is "Send for Me" (co-written by another of A&M's developing artists, Sam Dees). The band is currently on its first mini-tour.

"The Dude" is Quincy Jones' tenth album for A&M as an artist. The number of projects this incredible talent has been involved in is too numerous to start listing here. Suffice to say he currently

(Continued on page 28)

Black Indie Labels Going Strong

■ The growth of black music is tied closely to the history of small independent labels, who recorded and promoted the music when the majors didn't. Chess, King, Vee Jay, and later Motown and Stax were some of the little operations that went on to have a major impact. In the 1980s, larger companies dominate the market, but that doesn't mean good music isn't being made by independent entrepreneurs. From San Bernardino to Long Island there are music men putting their ears and their money on the line.

The listing that follows is by no means comprehensive. It is simply an indication of the quality music available through indie companies.

Sugarhill — This Engelwood, New Jersey label has used the success of rappers (the Sugarhill Gang, Grandmaster Flash and the Furious Five, the Funky Four Plus One, Spoonie Gee, Sequence) to become a vital force in black music. With a recent album by jazz veteran Jack McDuff and the upcoming re-issue of classics from the Chess-Checker catalogue, Sylvia and Joe Robinson's company is still growing.

Venture — This Los Angeles-based company turned in one of the year's great success stories with Clarence Carter's "Let's Burn" album. It won Clarence a

Record World black music award, sold in impressive numbers, and revived Carter's career. Sandra Feva's single "Tell 'Em I Heard It" cracked the BOS chart.

T-Electric — Jim Tyrrell's New York-based company is going with independent distribution with albums by Karen Jones (produced by the O'Jays' Eddie Levert), Donald Height, and Colors featuring Vaneese Thomas, Rufus' daughter.

Prism — This label made the black music and disco community take notice with Canadian singer-songwriter Geraldine Hunt.

Enjoy — Bobby Robinson is a Harlem legend who has expanded his retail operations to record some of New York's finest rappers. He first recorded Grandmaster Flash and the Furious Five. Now he has the Treacherous Three, whose "Feel the Heartbeat" and "Body Rock" are black club favorites.

Emergency — Kano and Firefly are both Italian groups who have shown that European dance music can still make a dent in the black market.

Becket — This New York City company has made an impressive debut with Archie Bell and his fine "I Never Had It So Good" album. A 12-inch single by Denroy Morgan looks like an upcoming disco smash.



Roy Ayers

Uno Melodic — Vibist Roy Ayers' new label had a major disco hit with Sylvia Striplin's "Give Me Your Love." Now there's an album by Striplin, a 12-inch single by the Eighties Ladies, and a pop-jazz album by Justo Almario, "Interlude."

SIRMA (Small Independent Record Manufacturers) — This organization of black indies is working to solve the problems of all small labels. Among its 14 members are Star Vision, SMI, VAP, Cheryl, Roche, Willkeer, Silver Dollar, Red Raven, and Great Atlantic Records.

■ Editorial material for this special section was coordinated by *Record World* black music editor Nelson George.

Sam Records' Success Is Based on Commitment

■ Sam Records is currently represented on the R&B charts with K.I.D.'s first release, "Don't Stop." The label's success in black music in the previous year involved groups such as Rhyze and Conversion, led by Leroy Burgess, whose album will be released in May, following a club tour in the northeast. In the area of artist development, Sam is planning a major push behind Lee Genesis, lead singer of Scandal. Plans are for Genesis, who has performed internationally, to tour this summer as an opener for a major label act. Lee's first release, titled, "I Wanna Do it," has caused great initial excitement.

Danny Glass, Sam Records VP, has recently restructured the promotion team, adding Terri Rossi, formerly of Philadelphia International, and an aggressive R&B staff, including a network of independent promotion people.

The label makes every attempt to give its roster maximum exposure to secure an R&B base that can be used to build mass appeal. Their best-established group, Gary's Gang (whose "Keep On Dancing" passed the million mark), will be releasing new material soon. Sam's success has been based on commitment to good music.

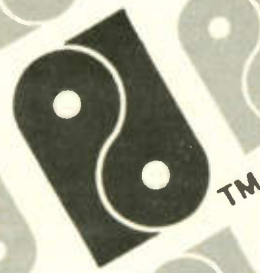
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#1 Top Vocalist / Male Cross-over
#1 Top Vocalist / Cross-over
Albums: #2 Top Artist / Male
#2 Top Artist / Male Cross-over

**Salutes
BMA**



At Capitol, Growth Is the Byword

■ Capitol Records, Inc., was more active in the black oriented music field than ever before over the past year, with all areas of the company vitally involved. Total commitment at all levels has resulted in a significant growth pattern for a company that has been traditionally heralded as a leader in the field.

Growth has also been the byword for internal development at the corporate levels. There is a new vitality in the black music division of the A&R department under the helm of recently-promoted divisional vice president Varnell Johnson. Since his appointment last year, Johnson has signed ten new acts, increasing the black music roster over 50 percent.

Commitment has also been strong at the promotion levels under the leadership of national R&B promotion manager Don Mac. Capitol had six top 20 and nine top 40 R&B singles within the past year, and two top 10 and four top 20 LPs, including Maze featuring Frankie Beverly's gold "Joy and Pain." Mac and his staff, considered one of the finest on the street, are committed to breaking at least one record every month in 1981 and are looking to cross over each act with the proper credentials. A dazzling example of their intentions is their recent success with A Taste of Honey's "Sukiyaki," which reached the top five on the black singles charts and the top 10 in the pop charts, duplicating the success ATOH had off the bat with their Grammy-winning platinum seller, "Boogie Oogie Oogie," in 1978. ATOH's LP "Twice As Sweet" is doing equally well.

Another act with a track record of crossover success is Maze featuring Frankie Beverly. The group's fourth LP, "Joy and Pain," was also its fourth gold, thanks to such hits as "Southern Girls" and "The Look in Your Eyes." The group is now preparing the release of the double album "Live in New Orleans," which was recorded Nov. 14 and 15 at the Saenger Theater.

Other established acts with new albums in the works include Peabo Bryson, Natalie Cole, Tavares and Linda Clifford. Bryson had a remarkable year in 1980, touring the country with Roberta Flack and appearing with her on the "Live and More" LP. He also guested on Melissa Manchester's "Lovers After All" single. Peabo even found time to sift through his unreleased master tapes to release the album "Turn the Hands of Time," which reached the top 20 on the LP charts. His next LP of all-new material will

be ready in the fall.

Natalie Cole's last LP, "Don't Look Back," also reached the top 20 on the album charts last July, motored by the hit single "Someone That I Used To Love." Natalie supported the record with her acclaimed nationwide co-headlining tour with Lou Rawls, and their television special. With six gold LPs behind her already, Natalie is now in the studio wrapping up her upcoming album with producer George Tobin.

Tavares are also putting the final touches on their new album, which will be their 11th for Capitol. The Tavares brothers, who have recently returned from a successful tour of South Africa, are looking to continue in the chart-topping groove they first established with "Check It Out" in 1974 and continued in 1980 with their most recent hit, the title track from their "Love Uprising" LP.

Outstanding vocalist Linda Clifford came to Capitol in 1980. Frequently atop the dance music charts, Linda hit number one twice last year with "Red Light" from the "Fame" soundtrack and "Shoot Your Best Shot" from her own "I'm Yours." Linda's next LP ships in mid-summer.

Veterans Sun have also enjoyed success over the past year. The ten-piece funk band from Dayton, Ohio recently returned from a South American tour to see "Reaction Satisfaction," the single from their sixth Capitol LP, "Sun:



Natalie Cole

Force of Nature," shoot up the charts.

Sophomore act Mystic Merlin, a New York-based quintet who incorporate magic into their stage performances, give their audiences a fine mixture of visual and aural delights. Their second LP, "Sixty Thrills a Minute," produced by Alan Abrahams, spawned the hit singles "Sixty Thrills a Minute" and "Got To Make It Better."

Capitol also revitalized the careers of several acts who have extensive credentials behind them: T-Connection, the McCrarys and Blue Magic. T-Connection, the most popular group ever to emanate from the Bahamas, had success in the past as disco artists, but their first Capitol LP, "Everything Is Cool," which spun off a top 10 hit in its title track, established them as a versatile R&B group with vast musical and lyrical talent.

The five McCrary siblings have been singing most of their lives;

they released their first album in 1972. The McCrarys built a career based on smooth stage performance and records filled with stylish R&B with overtones of the spirituality they have always maintained. Their first Capitol record, "Just for You," was produced by Patrick Henderson, the keyboardist known for his work with the Doobie Brothers.

Blue Magic has maintained a reputation as one of the finest purveyors of the silky Philadelphia soul sound. Bursting into the limelight with their platinum "Sideshow" single in 1974, they became instant world favorites. Although the group broke up temporarily, their mutual love for singing goaded them to reunite and sign with Capitol in 1980. Their reunion LP, appropriately entitled "Welcome Back," was produced by Philly sound maestro Norman Harris, who was also producer of "Sideshow."

Several artists on Capitol's R&B roster released impressive debut recordings in 1980, including Rene & Angela, Perry & Sanlin, Charles Veal and Donna Washington. Rene Moore and Angela Winbush started off strong with their "Rene & Angela" LP, produced by Rufus' Bobby Watson and Skip Drinkwater. In spite of their newcomer status, both artists had amassed outstanding prior credits—Rene working with performers as diverse as the Brothers Johnson, Ella Fitzgerald and the
(Continued on page 30)

Arista: A Major Force in Black Music

■ Arista Records has truly become a major force in black music. Since its inception six years ago, it's been spanning an ever-widening creative territory of black music, from classic soul to jazz-funk. R&B and jazz artists were among the first signed to Arista's roster, and the label's firm commitment to the music has resulted in both commercial success and critical acclaim. Drawing on the very best of all musical categories, Arista has consistently scored gold albums with acts like Tom Browne, Ray Parker Jr. & Raydio and GQ; has been behind the heralded creative resurgence of Aretha Franklin and Dionne Warwick; has discovered the black rock band The Bus Boys, broken through with Gil Scott-Heron, Angela Bofill and now Bernard Wright, and gotten significant crossover airplay on new records by Gino Vannelli and Jeff Lorber.

This past year has been a milestone for black music at Arista. Aretha, the queen of soul, returned to her throne, adding a major recording comeback to her



Aretha Franklin

impressive film debut. On her second album for the label, she is again teamed with producer Arif Mardin, and will do a duet with George Benson. Tom Browne attained instant stardom with his gold LP "Love Approach" (featuring the number-one R&B single "Funkin' for Jamaica"), and followed it up with the best-selling "Magic." On Arista-distributed Buddah Records, albums by Robert Winters and Michael Henderson went top 10.

Ray Parker Jr. & Raydio, after three consecutive gold albums, are currently riding the hottest of their career with "A Woman

Needs Love," including the smash title single; the LP just joined their unbroken streak of gold, and is still gaining momentum. Dionne Warwick, whose "No Night So Long" clicked after her dramatic platinum selling, Grammy-winning rejuvenation of the year before, is about to release a double-album set of her greatest performances recorded live and new songs cut in the studio.

Dionne is an example of Arista's ability to take established careers to new heights. On the other side of the spectrum are such groups as GQ, Hiroshima, the Bus Boys, Locksmith and Breakwater, all of whom began their recording careers on the label and received immediate attention for their talent and individuality. GQ have had two gold albums on Arista, and their third is forthcoming; Hiroshima, an innovative band that combines modern electronic and traditional Japanese instruments, won national acclaim and chart success with their two LPs; and the Bus Boys' iconclastic brand of "Minimum Wage Rock &
(Continued on page 30)

A Year of Dynamic Changes at MCA Records

■ A number of dynamic changes have occurred in MCA Records' black product division in the past year, spearheaded by the naming of Jerry Boulding as general manager for the department. Boulding has brought new people to the department and a new excitement to the entire label.

Currently on the ever-increasing roster are Rufus and Chaka Khan; the Crusaders, also featuring all three members—Stix Hooper, Joe Sample and Wilton Felder—as solo artists as well; One Way, Alicia Myers, Spyro Gyra, Heat, Lenny Williams, Denise LaSalle, Klique (that's pronounced *click*), B.B. King, Bobby "Blue" Bland, Tim Weisberg, Round Trip, Bill Summers and Jimmy Cliff.

Boulding, who was recently named broadcaster of the year by the Black College Radio Association, has been a program director or operations manager at various major stations across the country, and vice president and national program director for the Sponderling Group. He has just named to his national staff Elmer Hill, as national field promotion manager, based in Los Angeles. Other new additions include Cynthia Badi-Dashiell, regional black product

promotion manager in New York, and Barbara Marsalis, in the same position, based in New Orleans.

The rest of the black product regional staff includes Richard Evans (the Carolinas), Larry Farmer (Cleveland), Ron Harris (midwest), Michael Kidd (east coast/Baltimore), Laura Mims (west coast), Martha Thomas (Florida), A.D. Washington (southwest), and Bill Williams (southeast).

The momentum of MCA Records' black product department is based on the success of both established recording artists, such as Rufus and the Crusaders, and debuting artists, including Bill Summers, Alicia Myers and Klique.

Rufus' most recent album, "Party 'Til You're Broke," featuring the hit song "Tonight We Love," shows the tremendous depth and versatility of the group. Not only can they boast the sensuality and vocal styling of Chaka Khan, but when the band records without her, singer/guitarist Tony Maiden, the spiritual leader of the group, shines on vocals. The group, which also includes Kevin Murphy, keyboards; Bobby Watson, bass; David Wolinski, keyboards/synthesizer; and John Robinson, drums, has had one platinum and eight gold records

in its short career.

A major surprise in black music has been the success Bill Summers has shown with his MCA debut release, "Call It What You Want," and the title track, which is also the first single.

Summers won an Emmy and gold record for his contributions to the "Roots" soundtrack.

When discussing the Crusaders, one has to talk in plurals. This gifted trio is one of the most remarkable musical aggregations of the last two decades. Consisting of Joe Sample, Stix Hooper and Wilton Felder, they are not only famous for such popular group albums as their last, "Rhapsody and Blues," but also their solo efforts, including the current "Voices in the Rain" (Sample) and "Inherit the Wind" (Felder).

Adding to the one-two punch MCA has in jazz is phenomenally popular Spyro Gyra, which in a few short years, and only four albums, has captured the hearts and many of the awards of jazz fans and the jazz community.

Their most recent release, "Carnaval," produced by the group's saxophonist, Jay Beckenstein, and Rich Calandra, has contributed to their reputation. With their first album, "Spyro Gyra," in 1978,



The Crusaders

they were named top new jazz group of the year by RW.

Three major reasons why the black product division is receiving such tremendous recognition are all from Detroit: One Way, Alicia Myers, and newcomers Round Trip.

One Way, including Al Hudson, is one of the most reliable and consistent R&B groups, as proven by their current album "Love Is One Way."

Alicia Myers, former co-lead vocalist of One Way, has stepped out on her own with the debut LP, "Alicia." She proves with this album what she proved with One Way, for which she co-wrote the major hits "You Can Do It" and "Do Your Thang": that she is truly a major star of the '80s.

(Continued on page 30)

At Warner Bros., A Varied and Wide-Ranging Effort

■ The recent success of contemporary black music in the marketplace, with artists in all stages of career development garnering hit albums and platinum-plus sales, is being effectively mirrored in Warner Bros.' own varied and wide-ranging black music effort. The company's extensive roster of R&B, dance music and jazz artists covers the entire spectrum of modern musical tastes, and several recent signings have brought intriguing new dimensions to the label's black music profile.

"It is especially gratifying to see the overall growth of black music in the industry in recent months," remarks Warner Bros. vice president of black music marketing Tom Draper. "Particularly for Warner Bros. and its associated labels, who have done much, commercially and creatively, to foster that growth. Our prospects for the coming year are particularly exciting, with several new and promising artists, as well as a group of more established talents, whose continuing long-range career development promises to yield substantial results in the coming season. We are very well positioned to take full advantage of the marketplace's increased awareness and acceptance of all areas of black music."

Expanding on the strategy of

breaking new artists while continuing to build on solid foundations already laid for better-known artists, Draper details some of the priority acts receiving attention in Warner Bros.' 1981 black music effort:

"One of the most promising currently evolving situations is that of Prince. We have seen him, over the course of three critically acclaimed albums, emerge as a highly visible black artist. 'Dirty Mind,' his latest effort, was a breakthrough effort for Prince. The Minneapolis-based writer / producer / multi-instrumentalist has achieved notable success on pop, dance music and R&B charts, and a recent mini-tour exposed him to a new and appreciative audience."

As an example of an artist whose continuing creative and commercial evolution has yielded spectacular results, Draper points to Larry Graham. "Larry," he says, "scored his most substantive hit to date with 'One in a Million You,' and it is apparent that as a writer and performer of ballads, he has found a remarkable new outlet for his talents. Larry's new album, 'Just Be My Lady,' is set to ship in mid-summer, and we think it's his most assured effort to date as well as further indication of the validity of his new musical directions."



Chaka Khan

Another artist whose long-range development is resulting in promising commercial results is Randy Crawford. "Randy's international success was a positive indication to us of her wide appeal. The initial response on her latest album, 'Secret Combination,' aptly demonstrates that '81 could well be Randy's year."

Two more female artists whose prospects for the coming season seem particularly good are Chaka Khan and Grace Jones. "'What Cha' Gonna Do For Me,' Chaka's third album for us, was a major hit the day of its release," comments Draper. "She's an artist whose base of support continues to grow with each album, and there is no doubt of her status as a premier vocalist on the black music scene." Island Records'

Grace Jones, Draper notes, "has garnered the best black radio response to date with her latest, 'Nightclubbing.' Building from the groundwork laid by Warner Bros.' dance music department, we've been able to break Grace into a whole new area of appreciation."

Continuing with his list of Warner Bros. black music priorities, Draper singles out the production team of Mtume and Lucas and their debut offering for the label by New York-based singer Sadane. "We are very pleased indeed to be associated with two gentlemen of the skill and intuition of Mtume and Lucas," says Draper, "and are eagerly looking forward to the new projects they will be bringing our way. Sadane is the first of what we're certain will be a long and highly rewarding association."

Two established artists currently preparing product for summer release on Warner Bros. are Al Jarreau and George Benson. Draper points out that Jarreau has continued to hold to a pattern of solid success over the duration of his Warner Bros. tenure, and his new album "Breaking Away" should greatly assist in consolidating his international status. The same applies for guitarist/vocalist George Benson, currently

(Continued on page 30)

EMI America/Liberty Records Assertively Promotes Black Artists

■ Recognizing the significance of black music as the forerunner of rock 'n' roll, EMI America/Liberty Records has always taken an assertive posture in attracting black artists and promoting their work. Recently, the company underscored that commitment by bolstering its R&B department with the appointments of Russell "Rusty" Moody as national R&B promotion director, Ted Currier as director, black music, A&R, east coast, and four regional black music promotion managers.

The increase in EMI's R&B department was dictated by significant sales of singles and albums by its black artist roster. The company's specific goal with all of its artists is to take each to a new plateau of sales and public recognition. In the past year, EMI America/Liberty Records has reached these goals with such key artists as Ronnie Laws, Earl Klugh, Noel Pointer and Brass Construction.

What EMI America/Liberty has done to support its black artists is design individual campaigns for each act, coordinating the activity of marketing, promotion, advertising, publicity, and artist development to achieve maximum market penetration and impact. This strategy has allowed new artists such as Eloise Laws, Kwick, and Dayton to develop solid regional sales bases that should enable them to build into major acts. By targeting specific areas within each "game plan," EMI America/Liberty has been successful at sustaining regional sales, a fact reflected by the longevity of albums by black artists on several of *Record World's* charts.

Prelude Concentrates On New Black Artists

■ "Black music is Prelude!" says Marvin Schlachter, the label's president, speaking of the continued dedication of this five-year-old independent company in developing new artists in the area of black music.

A look at the current roster confirms this. Whether it be big Bobby Thurston from Washington, D.C., whose soulful style has been compared to the late Billy Stewart; Gayle Adams, another Washington resident, whose distinctive voice has made her a regular on the east coast club scene; Sharon Redd, remembered as a former Bette Midler Harlette, now handling a solo career; Unlimited Touch, six kids from the New York area regarded as one of the hottest new touring bands; or the Strikers, whose brand of funk, rap, fun, have made them



Ronnie Laws

Because EMI America/Liberty believes black music has an undeniable universality, its ultimate goal is to cross all R&B records to the pop charts. In the past year, artists such as Earl Klugh, Ronnie Laws, Noel Pointer, Brass Construction and Wilson Pickett have all placed albums on *RW's* Album Chart while at the same time maintaining positions on various other charts from adult contemporary to black music and jazz. "The importance of this performance cannot be stressed enough," says EMI America/Liberty's Rusty Moody.

The key to the successful growth of EMI America/Liberty's black artist roster has been the efficient cooperation of the companies' marketing and promotion departments with the highly sophisticated and aggressive Capitol Records sales and distribution force.

Commenting on the future of EMI/Liberty's black music artist roster and R&B staff, Moody says: "The potential for astronomical performance is just now being tapped. The talent we have here is indeed awesome. We are signing new artists and have increased our staff because we anticipate exciting developments in the coming months and years."

a club favorite; the majority of the label's acts are black.

"Black music has always been part of our life, from the days of Scepter through Chess Records," Schlachter continues, speaking for himself and his partner Stan Hoffman. At the same time, the influence black music has had on musicians and performers of every sort, he feels, is "a testament to its vitality and creativity."

With that in mind, Schlachter has just signed three new artists, all due to have albums released within three months. Pointing out another example of Prelude's ongoing commitment to black music, he adds that France Joli, who has enjoyed enormous acceptance on black radio, will have black producers and songwriters for her next album.

Fantasy/Prestige/Milestone/Stax Remains Committed to Black Music

■ Fantasy / Prestige / Milestone / Stax continues to honor its longstanding commitment to black music, as is evident from the labels' vast catalogue resources and the diversity of the current black artist roster.

"Recent releases by artists like the Blackbyrds and the Two Tons have solidified Fantasy's position in the black marketplace," says Ralph Kaffel, Fantasy president. "We have some excellent product due out in the coming months that will further strengthen that position."

At the top of the company's spring release schedule is Sylvester's new Fantasy/Honey album, "Too Hot To Sleep," and his single "Here Is My Love." The singer and his co-producer Harvey Fuqua have pursued a slightly different direction on the new LP: its production is completely uncluttered by strings and horns, and Sylvester, known for his remarkable falsetto, sings several tracks in his "natural" voice, described by Fuqua as a "pure baritone."

Another important new Fantasy release is "Changes," the album debut by Marlon McClain. A founding member of the Portland progressive funk band Pleasure, McClain departed the group last spring after a fruitful seven-year association. Already recognized as a superb guitar talent, Marlon now emerges as an accomplished composer and vocalist.

The Blackbyrds' "Better Days," produced by George Duke, has firmly reestablished the Washington, D.C.-based band as a top attraction, both on record and in concert. The group has been touring extensively in support of "Better Days," their first album in several years.

Martha Wash and Izora Armstrong, a/k/a the Two Tons, are the big beautiful women who first came to prominence as Sylvester's backup vocalists, and are now acknowledged as two of the most formidable singers around. They'll soon be back in the studio with producer Harvey Fuqua, recording their third Fantasy/Honey album.

"Outubro," the second Milestone LP by the Brazilian fusion trio Azymuth, contains several tracks which have been receiving considerable attention from clubs and R&B radio. The key cut "Maraçana" has just come out as both a seven and 12-inch single.

There have been two exciting new signings in the "jazz fusion" area: keyboardist Tom Coster, best known for his long affiliation with Santana, and trumpeter

Freddie Hubbard will both be completing new Fantasy albums for release this summer.

Jazz activity is always an essential part of the picture at Fantasy. Bassist extraordinaire Ron Carter has just released his eighth Milestone LP, "Patrao," which features Chet Baker, Jack DeJohnette, and a Brazilian rhythm section. Scheduled for June release is "Reflections," a two-record retrospective of McCoy Tyner's prolific output for Milestone. Tenor maestro Sonny Rollins, whose latest Milestone album is "Love at First Sight" (with George Duke, Stanley Clarke and Al Foster), is expected to be back in the studios by early summer.

Art Pepper's new "Winter Moon" album, his fourth for the Galaxy label, teams the alto saxophonist with a lush string section. Early indications suggest that the LP will be one of Pepper's most popular to date, as well as one of his most acclaimed. Other new Galaxy releases are "Stepping Out" by Red Garland; "NYC Underground," a live date by the Johnny Griffin Quartet; "New World" by Stanley Cowell; and "Five Birds and a Monk," which contains one track each by saxophonists Pepper, Griffin, John Klemmer, Harold Land, Joe Henderson, and Joe Farrell.

Fantasy's twofer reissue series, one of the most vital in the industry, continues with a June release of eight new two-record sets on Prestige and Milestone, including work by Charles Mingus, Thelonious Monk and Cannonball Adderley. This particular release will kick off the "June Is Twofer Month" promotion, during which time distributors will be offered special discount programs on the entire twofer catalogue, now nearing 200 titles.

In addition, three blues twofers—by Lightnin' Hopkins, Sonny Terry and Brownie McGhee, and Big Joe Williams—will be issued on Fantasy in June.

The \$5.98 midprice lines recently introduced on Fantasy and Prestige have met with great success. Kenny Burrell and Vince Guaraldi are among the jazz artists represented in the Fantasy line; on Prestige, there are new compilations by Dexter Gordon and Charles Earland as well as reissues of vintage LPs by Eric Dolphy, Thad Jones, and Steve Lacy.

The Stax vaults are a rich source of classic R&B material, much of which is being made available again. Recent releases include reissues of popular, long-unavailable albums by Isaac Hayes, the Bar-Kays, and Johnnie Taylor.

“BMI struck the mother lode when it brought black music, one of the true idioms of American root culture, into the mainstream of popular appreciation”..

Paul Ackerman, the late and esteemed observer of the music scene, said in 1973 in assessing the role BMI has played in the development of American popular music.

From the start in 1940, BMI opened its doors to new writers, those yet unheard, and through it has come a continuing stream of extraordinary people, many of them black. The first hit songs we licensed in 1940 included many written by black songwriters who had taken advantage of their first opportunity to share in the rewards of musical creativity.

Through the years, as BMI has gradually become the dominant force in music licensing around the world, many black writers and publishers have made this success possible.

We and America are in their eternal debt.

The BMI logo consists of the letters "BMI" in a bold, serif font, centered within a white square. This square is set against a black background that forms a horizontal bar across the bottom of the page.

What the world expects from the
world's largest music licensing organization.

Atlantic

(Continued from page 22)

Johnny Sandlin.

Among the major artists delivering new product over the next couple of months will be multi-platinum hit-makers Chic, now at work on their sixth Atlantic album. Fresh from his producing/writing duties for Cotillion artists Sister Sledge and Stacy Lattisaw, Narada Michael Walden will be finishing his own new album for the Atlantic label. Also on tap is a new LP from Atlantic group the Brides of Funkenstein. And substantial early interest is being generated for the new music by veteran singer Wee Gee, who made his Cotillion debut last year. Upcoming is his new rendition of the Beatles' tune, "A Hard Day's Night."

Several new signings to the Atlantic/Cotillion family will be releasing their label debuts in the near future. Gwen McCrae is now at work on an album being produced by Kenton Nix. The group known as Baby Brother will be making their debut with an album produced by Rick Hall. Also on tap is the debut of singer Stevie Woods, a new discovery.

On the Custom Labels front, two new albums are due in June. The Real World label has signed noted vocalist Margo Michaels, and Radio Records will be delivering an album from Lonnie Youngblood.

Elektra/Asylum

(Continued from page 18)

markets artists.

"We've built up a solid department over the past year, and the teamwork has really paid off. We have a few additions, but for the most part our staff is the same tight unit we had last year: Primus Robinson, national special markets promotion director; Jalila Larsuel, national promotion coordinator; Joe Morrow, west coast regional promotion director, and my assistant, Debby Williams, all of whom work out of the Elektra/Asylum headquarters in Los Angeles.

"Based in New York are Sylvia Rhone, east coast regional promotion director, and Harriette Gilstrap, promotion/dance music coordinator. Carter Russell, working out of Chicago, is our mid-west promotion director, and Waymon Johnson, in Atlanta, is the southern promotion director. Assisting these directors are local promotion representatives Chuck Offutt in Detroit, Doug Daniels in Baltimore, Ray Wright in Philadelphia, Roy Emery in Cincinnati, Darrell Powe in Atlanta, Rene Esquibel in Houston, Janice Winfield in Chicago and Al Carrol in San Francisco."

A&M

(Continued from page 22)

has a top five LP with a top 10 hit single, "Ai No Corrida."

Jerry Knight's second A&M album, "Perfect Fit," expands on the musical territory he explored in his debut effort last year. After being named top new male vocalist in 1980's *Record World* Black Oriented Music Awards, Knight has lived up to his promise, with his new LP and title-tune single hitting the top 15.

Dennis Brown

Dennis Brown may be a new name to American audiences, but this young man has been a great success in his native Jamaica, in England and internationally since he began his recording career at the age of 13. "Foul Play" is Brown's fourteenth album, though it is his first on A&M, and his first to be released in the States. He was named best new male vocalist of 1980 by England's *New Musical Express*, and it looks like American listeners are agreeing—"Foul Play" is getting airplay on such prestigious black stations as WBLS in New York.

Passage

The album "Passage" marks the production debut of Louis Johnson of the Brothers Johnson. It's an album that integrates rock, gospel, R&B and jazz in a unique, undefinable manner. Passage, the group, consists of Louis Johnson, his wife Valerie, and percussionist Richard Heath of the Brothers Johnson's band. The single from the LP, "Have You Heard the Word," has made inroads in the gospel market, and Passage has gained widespread acceptance not only in Christian stations and publications but also in black stations and consumer publications.

Brenda Russell is a vocalist, musician and songwriter whose lovely and unaffected blend of pop, R&B and ballads crosses many boundaries. Hot off her critically acclaimed self-titled debut album,

Small Is Better For Posse Records

Continuing their belief that small is better, Posse Records executives Bill Spitalsky and Roy and Julie Rifkind are completing their first year as an independent label.

With Joe Simon as the headline act, the label triumverate has been concentrating its energy on maximizing efforts behind a limited number of releases.

The biggest move for the company was the Christmas release of the soundtrack from the year's top-grossing picture, "Stir Crazy." The Richard Pryor/Gene Wilder film for Columbia has already grossed over \$100 million at the box office. The Posse LP, with music by Tom Scott, Michael

with its hit single "So Good So Right," comes her second A&M album, "Love Life." The single "If You Love" is now making its way up the charts.

Second Phase

The second phase in A&M's continued emphasis on black music will include a debut by the classic New Orleans band the Neville Brothers (brother Aaron wrote and had a hit in the late '60s with the original "Tell It Like It Is"), who mix contemporary R&B, New Orleans funk and Afro-Caribbean rhythm; the Brothers Johnson's first self-produced album, "Winners," which is an apt description of a group with four platinum albums to its credit; new LPs by veteran talents Herb Alpert and Booker T. Jones; and Rockie Robbins' third, being produced by Jerry Peters and Skip Scarborough.

Further in the future are albums from Seawind, now in the studio after a successful Japanese tour; Bell and James' third LP for A&M; an album from Almo-Irving staff writer Sam Dees; and the A&M debut of the legendary Johnny "Guitar" Watson, a musical force since the '50s.

One of the more interesting events in A&M's involvement in black music was the incredible success of the Police in the dance music market with their 12-inch record "Voices Inside My Head"/"When The World Is Running Down." Though never released as a single, black radio soon picked it up and played the album cut. It charted top three in the national disco charts, and was number one in New York.

"Black music has always been one of the strongest segments of the music industry, now more than ever," says Busby, "and I'm glad to see A&M making the commitment it has to this vital musical form. I'm glad to be a part of that commitment."

Masser, Randy Goodrum and Rob Preston, has been building steadily, with several singles gaining strong attention from various radio formats.

The label's Clare Bathe is currently appearing on Broadway with Lena Horne, and handled vocal arrangements for Fantasy's disco hit. This month Posse will team her with labelmate Joe Simon, under the direction of the Alessi Brothers.

Family Affair

Slow growth with careful attention to detail is the continuing formula for the label. Like their Polygram-distributed Spring Records, Posse's principals intend to keep its roster a family affair.

Columbia

(Continued from page 12)

Rodgers and Bernard Edwards. And a second Gladys Knight & the Pips album written and produced by Ashford & Simpson is due.

The exceptional promise of such Columbia artists as the Emotions, Cheryl Lynn, Bill Withers and Tyrone Davis should be realized with upcoming projects, while Lamont Dozier, D.J. Rogers, Walter Jackson and Third World further establish their careers.

Music fans all over the world are eagerly awaiting this summer's release of legendary trumpeter Miles Davis' first new studio album in seven years.

The Columbia jazz and progressive music roster boasts many of the most respected and critically acclaimed musicians in the field, including Herbie Hancock, Weather Report (with both Joe Zawinul and Wayne Shorter also working on solo albums), Arthur Blythe, Bob James, Ramsey Lewis and Dexter Gordon.

Woody Shaw, Maynard Ferguson, Sadao Watanabe, Tom Scott, Irakere, the Heath Brothers, Alberta Hunter, Hubert Laws and Charles Earland all continue to produce music of broad range and appeal. An acoustic trio album with guitarists Al DiMeola, John McLaughlin and Paco DeLucia has just been released, and sets by Teresa Brewer, and by Red Rodney with Ira Sullivan are due.

E/P/A

(Continued from page 12)

swing this year with a host of signings and releases spun from his Parliament/Funkadelic ranks. The Sweat Band and Philippe Wynne have already enjoyed considerable acceptance, with expectations high for Roger Troutman of Zapp and for Jessica Cleaves.

Believe In A Dream's Reddings enjoyed a top 10 soul hit with "Remote Control," with other E/P/A interest generated by Barry White, who heads the Unlimited Gold label; blues master Muddy Waters on Blue Sky; vocalist Angela Clemmons on Portrait; soul singer Sarah Dash on Kirshner; the Bang label's Brick, whose next album will be produced by Raydio's Ray Parker; Pavillion's Fantasy, who had a #1 disco smash with "It's Too Late"; and Lynx's Zenith.

Recent additions to the roster are McCoy Tyner, Max Roach, James "Blood" Ulmer and James Moody. Current and upcoming releases also include debuts by Paquito DiRivera, Masabumi Kikuchi, and Terumasa Hino, and a "fathers and sons" LP featuring Chico and Von Freeman and Wynton and Ellis Marsalis.

ASCAP AND THE ROOTS OF AMERICAN MUSIC

Black Music is uniquely a product of the American experience, but its influence has been universal.

From it have sprung Gospel, Blues, Jazz, Soul, and Rock. Popular music has been completely reshaped by it.

Over the years, ASCAP has numbered Black Music's greatest creative forces—composers, writers, artists—as members.

Louis Armstrong, Duke Ellington, W. C. Handy, Fletcher Henderson, James B. Johnson, Jelly Roll Morton, Andy Razaf, and Noble Sissle all belonged to ASCAP.

Today, Ashford & Simpson, Roy Ayers, Count Basie, Eubie Blake, Kurtis Blow, Hamilton Bohannon, Brass Construction,

Brick, Peabo Bryson, Donald Byrd, Cab Calloway, Cameo, Chanson, James Cleveland, Ornette Coleman, The Commodores, Andrae Crouch, George Duke, Dynasty, Earth, Wind & Fire, Mercer Ellington, Ella Fitzgerald, Roberta Flack, G.Q., Eric Gale, Errol Garner, Marvin Gaye, Gibson Bros. (SACEM), Dizzie Gillespie, Edwin Hawkins, Michael Henderson, Gil Scott-Heron, Earl Hines, Bobbi Humphrey, Helen Humes, Phyllis Hyman, The Isley Brothers, Jermaine Jackson, Rick James (CAPAC), The Brothers Johnson, Quincy Jones, Thad Jones, Chaka Khan, Earl Klugh, Gladys Knight, Ronnie Laws, Locksmith, LTD, Carrie Lucas, Ralph

MacDonald, Bob Marley, Melba Moore, Randy Muller, Bruni Pagan, Ray Parker, Jr., Freddie Perren, Pockets, Noel Pointer, Prince, Lionel Richie Jr., Smokey Robinson, Patrice Rushen, Brenda Russell, Shalamar, Skyy, Leon Sylvers, Donna Summer, Billy Taylor, Leon Thomas, Lisa Walden, Narada Michael Walden, War, Grover Washington, Jr., The Whispers, Joe Williams, and Stevie Wonder* all call ASCAP home.

ASCAP's status as America's most prestigious performing rights licensing organization is due in no small part to the contributions of America's Black Music.

*Those listed here are among the ASCAP-licensed writers who have been nominated for or have won Oscars, Tonys, Grammys, or Emmys, or have appeared on any of the Billboard, Cash Box, Record World year-end charts or the Down Beat polls during the past five years.

Capitol

(Continued from page 24)

Los Angeles Philharmonic, and Angela as a backup vocalist with Jean Carn and Lenny Williams. The duo co-produced their forthcoming "Wall to Wall" LP with Watson.

Perry & Sanlin are a singing/songwriting duo from St. Louis who enjoyed success for 14 years while billed as the Montclairs. Their Capitol debut, "For Those Who Love," helped make 1980 another banner year for them, as did Aretha Franklin's hit rendition of "United Together," which Phil co-wrote with Chuck Jackson. Phil and Kevin also penned two tunes for "All My Reasons," Noel Pointer's latest LP on Liberty.

"Only the Best" was the first album issued with Charles Veal's name gracing its cover, but Charles is certainly anything but a novice when it comes to recording; his behind-the-scenes work as violinist and concertmaster with such artists as Chick Corea and Cheryl Lynn has reaped him over 30 gold and platinum record awards. Charles' debut also proved him to be a vocalist of merit, and his second LP, due this summer, should further establish him as a recording artist in his own right.

Donna Washington's introductory album last year, "For the Sake of Love," presented her as a superior vocal stylist, and her new "Going for the Glow," produced by Chuck Jackson, should send her on her way to superstardom. The preview single, "Scuse Me, While I Fall in Love," is on the charts.

Four acts have issued auspicious first recordings this year: Gene Dunlap, Kitty and the Haywoods, Future Flight and L.J. Reynolds. Gene Dunlap, who played drums behind Earl Klugh, Roy Ayers and Grant Green, displayed songwriting, producing and multi-percussion prowess on his "It's Just the Way I Feel" album. Aided by the sterling vocals of fellow Detroit inhabitants the Ridgeways, Dunlap's debut rocked onto the R&B and jazz charts, spurred by the single "Rock Radio."

Kitty Haywood, yet another fine vocalist, made her entry into the recording business as a backup singer with such artists as the Spinners, Aretha Franklin, Roberta Flack and Quincy Jones. Kitty also fashioned a viable career as one of the most sought-after commercial jingle vocalists in the nation, before joining with her sisters Vivian and Mary Ann and niece Cynthia to record "Excuse Me, I've Got a Life To Catch" earlier this year.

Future Flight is the brainchild of legendary songwriter/pro-

ducer/recording artist Lamont Dozier, who has long wanted to form a group that would combine vintage R&B with a futuristic sound emphasizing harmony vocals. The quartet he assembled—Sy Jeffries, David Swanson, Brynwood Tanner and Anthony Patler—has done just that, concocting a consistently seamless soul sound with nonpareil four-part harmony topping, on their "Future Flight" disc.

New Talent

"L.J. Reynolds" is a fine introduction to the broad talents of the man who spent seven years as co-lead singer with the Dramatics. All the material on the album has an easy, soulful flavor. L.J., who also plays bass, co-produced the album with Don Davis and Ronnie McNeir.

Several new acts also have premiere recordings in the works, including singer/songwriter/guitarist Sheree Brown, who co-wrote "Haven't You Heard" and "Look Up" with Patrice Rushen. Sheree's LP will be produced by Bob (Cher, Barbara Streisand, Donna Summer) Esty. Another new signing with strong songwriting credentials is Eric Mercury, who penned the words to Stevie Wonder's music on "You Are My Heaven" from the "Roberta Flack Featuring Donny Hathaway" LP. Mercury, who shared production credits on the album, also collaborated with Flack on "Only Heaven Can Wait (for Love)," and sang on the track.

Capitol is also highly enthusiastic about new product from the BBQ Band, Pure Gold, and eight-member Atlanta funk group Ebony Webb, who have just released their first single, "Anybody Want To Dance."

Warner Bros. (Continued from page 25)

recording the followup to his smash "Give Me The Night." Both artists, of course, exemplify Warner Bros.' commitment to long-range career development.

Upcoming black music debuts of particular interest include Patti Austin and Andrae Crouch. "Patti will be the first album from the Warner Bros.-Qwest pact," remarks Draper, "and we're all especially excited to have both an artist of Patti's caliber and a producer of Quincy Jones' ability working together. The result is bound to be sensational. Andrae Crouch will mark Warner Bros.' first foray into the inspirational field, and we couldn't have a better artist to work with. Andrae's reputation precedes him, and we think his album, scheduled for late summer, will carry him to whole new levels of acceptance."

Concluding his list of black music priorities, Draper expresses excitement for the followup LP by Zapp. "We have no doubt that

MCA

(Continued from page 25)

Two major forces in blues—B.B. King and Bobby "Blue" Bland—are on MCA. B.B., with his famous lady, his guitar Lucille, is one of the most prominent performers in music, one of the few artists who is virtually a household name. His current album, "There Must Be a Better World Somewhere," further proves his status. Bland's newest, "Sweet Vibrations," includes the classic "Over the Rainbow" and "New Merry Christmas Baby."

One of the smoothest and sexiest singers in all of music is Lenny Williams. Popular for such releases as the gold "Spark of Love" and "Love Current," Lenny is planning his next release, following on the success of "Let's Do It Again," featuring Williams' special remake of the hit "Ooh Child," "Suspicious" and the duet, "If You Don't Want My Love," with Carla Thomas.

One of the brightest stars in MCA black product's future is Klique (again, that's pronounced *click*). The vocal trio—Howard Huntsberry and brother and sister Issac and Deborah Suthers—is on the doorstep of major success with its debut album, "Kliques," featuring their first single, "Love's Dance." Based in Los Angeles, Issac wrote four of the tracks while co-producer Con Funk Shun wrote the other four, including the single.

Hard-driving Denise LaSalle has a new album, "Guaranteed," and a new backup group, Satisfaction. As with all her releases, she not only wrote or co-wrote most of the material, but she also pro-

duced the album.

the August release of the second Zapp album will build on the phenomenal success of their first effort. This is a group whose future is very bright indeed."

Finally, Draper outlines a major black music marketing campaign in conjunction with WEA's black music marketing division entitled "The Soul of Summer," to run from May 11 through June 12. Albums by Chaka Khan ("What Cha' Gonna Do For Me"), Sadane ("One Way Love Affair"), David Sanborn ("Voyeur"), Grace Jones ("Nightclubbing"), Randy Crawford ("Secret Combination") and Rose Royce ("Golden Touch") will be featured in the campaign, which will be geared to ten key markets. Sunburst merchandising aids will be made available for in-store display as well as 1x1's, 2x2's and headline streamers, and radio station/account tie-in promotions. A substantial advertising effort will support the campaign, as well as display contests.

duced the album.

Another major artist on MCA is Tim Weisberg, the jazz flautist, who scored prominently this past year with the album "Party of One."

A worldwide star of major proportions is reggae singer Jimmy Cliff, who is popular on record and a strong draw wherever he performs. His debut album for MCA is "I Am the Living."

Los Angeles-based Heat, with its second album for MCA, "Still Waiting," about to be released, found great success on not only R&B charts with its debut LP, "Heat," but also on jazz, A/C and top 40 formats. Produced by Tom Saviano, the album features the vocal talents of Jean Marie Arnold and Ed Whiting.

Arista

(Continued from page 24)

Roll" shook up preconceptions about the boundaries between rock and R&B.

A number of R&B and jazz-oriented artists from Arista's beginnings have shown growth both creatively and in terms of public impact, among them Gil Scott-Heron, the Brecker Brothers (about to release "Strap Hangin'"), Harvey Mason (whose new album is "M.V.P."), and jazz great Anthony Braxton (with "#95 For Two Pianos" due later in the year). And Phyllis Hyman, newer to Arista, is winning raves for her outstanding performance in "Sophisticated Ladies," the Broadway hit based on the music of Duke Ellington. Her new album, "Can't We Fall In Love Again," will reunite her on the title song with Michael Henderson. The two last worked together with Norman Connors, who himself has maintained a string of Arista successes.

Tom Browne's explosive R&B-pop-jazz showing with "Love Approach" and "Magic" is just one instance in which Arista/GRP Records is perpetuating its command of the crossover-jazz genre. In addition to Browne, the production team of Dave Grusin and Larry Rosen has brought to attention on their label such talents as Angela Bofill, the sensational teenage pianist Bernard Wright, flautist Dave Valentin, and Grusin himself. The label will soon introduce young guitarist Bobby Broom. Savoy Records continues as the nation's top label in black gospel music, as well as being the source of many indispensable volumes of vintage jazz and early R&B.

Arista has literally exploded in expanding its R&B and jazz roster. With its current tremendous chart penetration and representation it is certain that the label will hold its place among the top industry forces in black music.

Remember:

the

1981

Record World

Annual Directory

& Awards Issue

Issue Date:

July 18

Ad Deadline:

July 1



*We are pleased to announce
the completion of the first Patti Austin album
for Qwest Records, "Every Home Should Have One" (QWS-3591)
featuring the first single "Do You Love Me?" (QWE-49754)
Single Street Date 7/1/81 Album Street Date 8/2/81*

*Produced by Quincy Jones for
Quincy Jones Productions*



"THE ARTISTS
AND STAFF OF
QWEST RECORDS
AND QUINCY JONES
PRODUCTIONS SALUTE
BLACK MUSIC
MONTH AND THE
DILIGENT EFFORTS
AND POSITIVE
CONTRIBUTIONS OF
THE BLACK MUSIC
ASSOCIATION"

Managers (Continued from page 15)

Presumably they're going to be successful and we're going to recoup it."

But no salary. To illustrate his philosophy, Leeds cited as an example a critically-acclaimed female singer without a record deal who sought AEM's services. Leeds and the singer's lawyers drew up a management contract, but it fell through when she asked to be put on a salary so she could quit her job as a waitress. "It came right down to that point," he said. "I wanted to represent her, but not if it meant paying her X dollars a week. No deal. We're not going to change our position. So we passed."

"We believe you gotta subsidize the music," countered Krebs. "You can't have a musician worrying about whether he's going to be able to eat when he's trying to make music."

Under questioning, however, Krebs admitted that the times demand different strategies, including a cutback on artist's subsidies. "We do it for less acts—in fact we subsidize almost no one anymore—but we haven't stopped doing it. What we're trying to do here is spend our pennies wisely so that they have the impact of dollars. We have the best staff in the world, and I'd rather put my money into staff than into salaries. What I've also done is to deal less with bands and more with solo acts. You take on a band and you take on eight mouths before you get finished. I've held off making that kind of commitment because it's too expensive."

If he can't secure a recording contract and guaranteed source of income for an artist right away, Lembo prefers having the artist draw from the publishing "bank" rather than the manager's "bank." Case in point: Martin Briley, the bass player in Ian Hunter's band who recently struck out on his own. Lembo signed Briley in September 1980, and, although several labels liked his material, he remained unsigned until mid-April. In the interim, Briley inked a publishing deal with ASCAP and spent the next seven months recording demos of his songs and shopping those songs with other artists looking for original material. The upshot is that not only does Briley have his own recording contract now, but over the summer three of his songs will be featured on other artist's albums, "which will mean a lot for Martin," according to Lembo.

Briley also drew funds from the manager's "bank," but Lembo justified this expense because it was for a single artist, rather than an entire band. Lembo is staunchly opposed to doling out salaries because "the artist loses track of

what that money is. It's just there every week. I think the artist also loses incentive. He's too insulated. If you've got a manager that's giving you money, then the artist thinks the manager will bring everything home. And it's not just the manager who's supposed to do that. The artist is supposed to come up with the right songs for the right time. Then it's a matter of finding that team of people—including that key person at a record company—who believes in the artist as much as the manager does. If an artist is getting \$100 a week, or whatever it is, he loses track of what it's all about. They don't see anything growing from it, and it causes problems later on."

In Lembo's view, the manager's "bank" is the key to keeping the artists content because it pays their bills. His own commission and expenses are deferred. "There's no way a manager could really make money off a band that's at the level Robin Lane's at now. If I were making money, what I'd have is a band that isn't happy or isn't paying its bills. And if the band isn't paying its bills how does it concentrate on music? Personal management to me is taking the everyday problems away from the artists so they can deal with what they have to deal with. If you don't, what are you there for?"

In addition to curtailing salaries, Krebs has changed his strategy in other areas as well. Years ago a young band might open for Kiss or Ted Nugent in an arena. Nowadays, Krebs said, "we're very much reliant on clubs. And I'm glad of it. The clubs exist now at a time when they're really needed. I would rather play an act in a market headlining a club eight times a year than go headline a 3000-seat regular venue."

"I was playing with a concept, which I don't think I'll be able to

implement, of a rock repertory company. I was going to take, say, five bands and merge them into one big entity and play them all the time at Privates, so that they in essence could earn their own keep. And the musicians would play in different combinations with each other. But I haven't made that move and I don't know if it would work."

Leeds was asked at what point he would tell an artist to quit being a waitress or a construction worker and concentrate full time on music. "I think when I have trouble making career progress because of that construction or waitressing job," he answered. "When I can't do for you, my client, what I need to do because of your job, then it's up to me, your manager, to figure out a way for you to survive without that income from that job. It may be that I will get money from the record company; it may be that I gotta put it up; it may mean that I have to make a publishing deal or something else. At that point I'm willing to compensate; it's my obligation to find a way around this job. And it is my job to find a way around it because you have to pay rent and Con Edison and telephone and food and whatever. It's my job, just as it is my job to find you a record deal or the right photographer to take your picture or to make a recommendation that you wear a blue shirt with pink stripes in it or a black t-shirt or something else."

Each of these men is a realist attempting to adjust to the temper of the times. Each one knows the meaning of success and of failure. Each one will tell stories of record company indecision and even bungling when it comes to dealing with new talent. None of them are happy with the pessimistic climate in the industry today. Perhaps that's why they are not only the realists that good

managers must be, but also, like the artists they work with or come in contact with, dreamers who know the big break is just around the corner.

Mike Lembo: "I believe that when we shop deals and run into all these brick walls, if we go that extra 90 days we will get a deal. Because all it takes is that one guy at a record company that can give you that deal. That's all it really takes: one person who believes as strongly as you do. If you find him, you'll do alright. You'll get the deal."

David Krebs: "What we're dealing with in terms of new acts is not today's music but tomorrow's music. And the more you put into tomorrow's music the more of it there will be. And I believe in the music; I believe in the future."

Peter Leeds: "I once spoke to an old-time manager who said his philosophy of management was much like the Selective Service, when there was such a thing. That is, every kid who reaches 18 must register for the draft, everybody you can sign you sign. Everybody. To as long a contract as you can get. And then you wait, because something will happen to somebody. I said, Oh no. That's not the way I want to live my life. I believe you have a commitment to your client. We have a band that owes us \$75,000, but we're still paying for demos, rehearsal time and musicians. Doesn't matter: that's our commitment. Our financial analyst once asked me, 'When do you quit? When do you stop?' I don't know what the answer to that one is."

RCA Pacts With Why-Fi Records

■ NEW YORK — RCA Records has entered into a worldwide production deal with Why-Fi Records, a new independent label based in England and headed by Paul McNally, it was announced by Jack Craigo, division vice president, RCA Records — U.S.A. and Canada. The first albums under the new agreement are Robert Ellis Orrall's "Fixation" and Sparks' "Whomp That Sucker," both scheduled to be released in June.

McNally, a former A&R director for Sire Records in England, brought Why-Fi to RCA following preliminary meetings with Craigo in New York and Don Ellis, managing director of RCA Records in England. According to the terms of the agreement, Why-Fi will develop and maintain a close working relationship with all RCA marketing, sales, pressing and distribution activities, but will establish a separate media and consumer identity.

ASCAP Grant Winners Honored



ASCAP recently held a reception to honor 25 young American composers who were named recipients of the third annual Grants to Young Composers, sharing a total of \$15,000 in awards. Seventeen of the grant winners were present to accept their cash awards from ASCAP president Hal David. Winners are pictured here with ASCAP executives (from left, front row) Martin Bookspan, coordinator of symphonic and concert activities; Judith M. Saffer, ASCAP Foundation attorney; and David.

A/C Chart

MAY 30, 1981

MAY 30
MAY 23

WEEKS ON
CHART

1	2	BETTE DAVIS EYES KIM CARNES EMI-America 8077		8
2	3	LIVING INSIDE MYSELF GINO VANNELLI/Arista 0588		10
3	5	WHAT ARE WE DOIN' IN LOVE DOTTIE WEST/Liberty 1404		10
4	4	SUKIYAKI TASTE OF HONEY/Capitol 4953		10
5	6	AMERICA NEIL DIAMOND/Capitol 4994		6
6	7	WATCHING THE WHEELS JOHN LENNON/Geffen 49695 (WB)		9
7	1	BEING WITH YOU SMOKEY ROBINSON/Tamla 54321 (Motown)		13
8	8	SINCE I DON'T HAVE YOU DON McLEAN/Millennium 11804 (RCA)		7
9	11	A WOMAN NEEDS LOVE (JUST LIKE YOU DO) RAY PARKER, JR. & RAYDIO/Arista 0592		8
10	19	ALL THOSE YEARS AGO GEORGE HARRISON/Dark Horse 49729 (WB)		2
11	9	SAY YOU'LL BE MINE CHRISTOPHER CROSS/Warner Bros. 49705		9
12	14	STARS ON 45 STARS ON/Radio 3810 (Atl)		7
13	10	ANGEL OF THE MORNING JUICE NEWTON/Capitol 4976		14
14	16	I LOVE YOU CLIMAX BLUES BAND/Warner Bros. 49669		10
15	15	I LOVED 'EM EVERY ONE T. G. SHEPPARD/Warner/Curb 49690		10
16	12	MORNING TRAIN (NINE TO FIVE) SHEENA EASTON/EMI- America 8071		15
17	18	BLESSED ARE THE BELIEVERS ANNE MURRAY/Capitol 4987		9
18	13	JUST THE TWO OF US GROVER WASHINGTON, JR./Elektra 47102		16
19	21	SAY WHAT JESSE WINCHESTER/Bearsville 49711 (WB)		5
20	29	THE ONE THAT YOU LOVE AIR SUPPLY/Arista 0604		2
21	24	FOOL IN LOVE WITH YOU JIM PHOTOGLO/20th Century Fox 2487 (RCA)		6
22	17	HOW 'BOUT US CHAMPAIGN/Columbia 11 11434		15
23	20	HER TOWN TOO JAMES TAYLOR & J. D. SOUTHER/Columbia 11 60514		12
24	28	STILL RIGHT HERE IN MY HEART PURE PRAIRIE LEAGUE/ Casablanca 2332 (PolyGram)		5
25	31	BOY FROM NEW YORK CITY MANHATTAN TRANSFER/ Atlantic 3816		2
26	26	I'VE BEEN WAITING FOR YOU ALL OF MY LIFE PAUL ANKA/ RCA 12225		5
27	30	IS IT YOU LEE RITENOUR/Elektra 47124		4
28	37	PROMISES BARBRA STREISAND/Columbia 02065		2
29	35	SEVEN YEAR ACHE ROSANNE CASH/Columbia 11 11426		5
30	33	NOBODY WINS ELTON JOHN/Geffen 49772 (WB)		3
31	27	SWEETHEART FRANKE & THE KNOCKOUTS/Millennium 11801 (RCA)		6
32	22	BUT YOU KNOW I LOVE YOU DOLLY PARTON/RCA 12200		7
33	34	AI NO CORRIDA QUINCY JONES/A&M 2309		4
34	38	SWEET BABY STANLEY CLARKE/GEORGE DUKE/Epic 19 01052		3
35	39	THEME FROM THE GREATEST AMERICAN HERO JOEY SCARBURY/Elektra 47147		2

CHARTMAKER OF THE WEEK

36	—	ELVIRA OAK RIDGE BOYS MCA 51084		1
37	41	HALFWAY HOME MAUREEN McGOVERN/Maiden Voyage 120		3
38	25	I MISSED AGAIN PHIL COLLINS/Atlantic 3790		7
39	—	YOU MAKE MY DREAMS DARYL HALL & JOHN OATES/ RCA 12217		1
40	42	GIVE A LITTLE BIT MORE CLIFF RICHARD/EMI-America 8076		2
41	23	SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 41309		18
42	—	STRONGER THAN BEFORE CAROLE BAYER SAGER/ Boardwalk 02054		1
43	36	TIME OUT OF MIND STEELY DAN/MCA 51082		11
44	32	ONE DAY IN YOUR LIFE MICHAEL JACKSON/Motown 1512		6
45	45	LITTLE BALLERINA BLUE GEORGE FISCHOFF/Heritage 300		4
46	40	WHILE YOU SEE A CHANCE STEVE WINWOOD/Island 49656 (WB)		13
47	43	TAKE IT ON THE RUN REO SPEEDWAGON/Epic 19 01054		3
48	44	SUPER TROUPER ABBA/Atlantic 3806		10
49	49	AIN'T EVEN DONE WITH THE NIGHT JOHN COUGAR/Riva 207 (PolyGram)		9
50	46	LOVE YOU LIKE I NEVER LOVED BEFORE JOHN O'BANION/ Elektra 47125		5

Retail Rap

By SOPHIA MIDAS

■ ODE TO FRANKIE: Frankie Miller is one of those recording artists who never really broke in the marketplace, but continues to haunt you. The Scottish singer received rave reviews in the U.S., especially for "A Perfect Fit," the sixth of seven albums he recorded for Chrysalis Records.

Miller, whose voice has been described as a cross between Bob Seger and Otis Redding, has the added gift of believability. He is also a talented songwriter, and if he's not writing his own material, he has the ears to know what's good — and that's the hook for this column.

Three recording artists have recently released albums containing songs from Miller's "A Perfect Fit" album. Kim Carnes covers Miller's composition "When I'm Away from You" on her hit LP "Mistaken Identity." Tom Jones went so far as to entitle his recent release "Darlin,'" another song which Miller recorded on "A Perfect Fit" (Bonnie Raitt also covered this song on the "Urban Cowboy" LP). And, Bill Wray's new album presents Miller's song "I Need A Woman To Love."

A little in-store play of these tunes should generate some guaranteed sales — the songs are strong and have good hooks. If you've got any Frankie Miller albums lying around in the cut-out bins, now's the time to capitalize on old inventory. Who knows, you could re-introduce a bona fide talent to the U.S.

We called up Chrysalis Records to find out what Miller is up to these days. Chrysalis told us that Miller is looking for a label — any A&R people reading this?



CELEBRATIONS: Stark Records & Tapes celebrated its 25th year of business by capturing the "Merchandiser of the Year Award" from NARM. "We're Number One" is now the proud proclamation of the chain, which has won this award two times in the last three years. Pictured celebrating the honor is company founder and president Paul David (center, holding the trophy) and the Stark home office staff . . . Streetside Records of St. Louis celebrated its 10th year of business by collaborating with KSHE and Contemporary Productions to bring Garland Jeffreys and the Rumour on May 12 at Night Moves, a local club. The staff of Streetside has a great deal to be proud of: the chain started out, a spokesman said, as "a hole in the wall featuring a small selection of records along with a waterbed." In 1971, four Washington University students founded Streetside Records as a class project. A school project mushroomed into a full-fledged business. In 1977, Streetside took its first step toward becoming St. Louis' only independent record chain with the opening of its second store. Ten years later, the chain is feeling pretty good. Happy birthday, Streetside.

PROMOTIONS: Candies Shoes will feature a special bonus for female rock fans who buy a pair of their shoes. The shoe manufacturer is giving away a special five-song LP featuring REO Speedwagon's single "Keep On Loving You," songs by Randy Meisner, Graf and the Reddings, and the Candies jingle as it is sung by David Dundas on TV . . . Emmylou Harris greeted several hundred fans at Licorice Pizza's Santa Barbara location just prior to her appearance at the Arlington Theatre. Radio Station KTYD participated with on-air concert ticket and LP giveaways . . . Steve Nikkel of Eucalyptus reports that Loverboy appeared at his store to meet a throng of fans . . . Boxcar Willie recently made an in-store appearance at Camelot's Mellet Mall store in Canton, Ohio. Boxcar signed autographs non-stop for two hours for a group of 1500 fans . . . Record & Tape Collector's Wayne Steinberg reports that his Baltimore-based chain had a promotion for Sheena Easton's recent album. The "Morning Train" promotion, co-sponsored by radio station B-104, gave away a free train ride from Baltimore to Washington. The winner was then picked up by limousine and offered a free lunch at Moe and Joe's restaurant.

Record World Retail Report

MAY 30, 1981

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

HANDLEMAN/NATIONAL

KIM CARNES—EMI-America
DANCERSIZE—Vintage
LOVERBOY—Col
ANNE MURRAY—Capitol
TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet
RAYDIO—Arista
STARS ON LP—Radio
TASTE OF HONEY—Capitol
GINO VANNELLI—Arista
VAN HALEN—WB

MUSICLAND/NATIONAL

GARY U.S. BONDS—EMI-America
KIM CARNES—EMI-America
ROSANNE CASH—Col
RICK JAMES—Gordy
CHAKA KHAN—WB
MARSHALL TUCKER BAND—WB
JOE WALSH—Asylum
STEPHANIE MILLS—20th Century-Fox
STARS ON LP—Radio
VAN HALEN—WB

RECORD BAR/NATIONAL

ADAM & THE ANTS—Col
GARY U.S. BONDS—EMI-America
COLD CHISEL—Elektra
COSMOS—RCA (Soundtrack)
GRACE JONES—Island
LINX—Chrysalis
TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet
LEE RITENOUR—Elektra
RICK SPRINGFIELD—RCA
JOE WALSH—Asylum

SOUND UNLIMITED/NATIONAL

ERIC CLAPTON—RSO
AL DIMEOLA—Col
FAME—RSO (Soundtrack)
PURE PRAIRIE LEAGUE—Casablanca
TUBES—Capitol
URBAN CHIPMUNK—RCA
VAN HALEN—WB
JOE WALSH—Asylum
WHITESNAKE—Mirage
FRANK ZAPPA—Barking Pumpkin

ALEXANDER'S/NEW YORK

KIM CARNES—EMI-America
CHANGE—RCA/Atlantic
SHEENA EASTON—EMI-America
QUINCY JONES—A&M
STEPHANIE MILLS—20th Century-Fox
TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet
REO SPEEDWAGON—Epic
SMOKEY ROBINSON—Tama
TASTE OF HONEY—Capitol
STEVE WINWOOD—Island

CRAZY EDDIE/NEW YORK

KIM CARNES—EMI-America
GAP BAND—Mercury
STEPHANIE MILLS—20th Century-Fox
REO SPEEDWAGON—Epic
SOPHISTICATED LADIES—RCA (Original Cast)
SQUEEZE—A&M
STARS ON LP—Radio
BRAM TCHAIKOVSKY—Arista
VAN HALEN—WB
FRANK ZAPPA—Barking Pumpkin

DISC-O-MAT/NEW YORK

GRACE JONES—Island
STEPHANIE MILLS—20th Century-Fox
TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet
PIRATES OF PENZANCE—Elektra (Original Cast)
PURE PRAIRIE LEAGUE—Casablanca
SOUTHSIDE JOHNNY & THE ASBURY JUKES—Mercury
SQUEEZE—A&M
JIM STEINMAN—Epic/Cleve. Intl.
UNLIMITED TOUCH—Prelude
FRANK ZAPPA—Barking Pumpkin

KING KAROL/NEW YORK

LAMONT DOZIER—Col
ELTON JOHN—MCA

GRACE JONES—Island
STEPHANIE MILLS—20th Century-Fox
RUSH—Mercury
SOUTHSIDE JOHNNY & THE ASBURY JUKES—Mercury
SQUEEZE—A&M
BRAM TCHAIKOVSKY—Arista
VAN HALEN—WB
FRANK ZAPPA—Barking Pumpkin

RECORD WORLD-TSS STORES/NORTHEAST

KIM CARNES—EMI-America
CLARKE/DUKE PROJECT—Epic
JIM STEINMAN—Epic/Cleve. Intl.
STEPHANIE MILLS—20th Century-Fox
TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet
CAROLE BAYER SAGER—Boardwalk
SOUTHSIDE JOHNNY & THE ASBURY JUKES—Mercury
SPLIT ENZ—A&M
BRAM TCHAIKOVSKY—Arista
VAN HALEN—WB

SAM GOODY/EAST COAST

JOHN COUGAR—Riva
JEFFERSON STARSHIP—Grunt
GRACE JONES—Island
CHAKA KHAN—WB
ANNE MURRAY—Capitol
OZZY OSBOURNE—Jet
RAINBOW—Polydor
SOUTHSIDE JOHNNY & THE ASBURY JUKES—Mercury
JIM STEINMAN—Epic/Cleve. Intl.
STYX—A&M

STRAWBERRIES/BOSTON

MARTY BALIN—EMI-America
ARCHIE BELL—Becket
TOM DICKIE & THE DESIRES—Mercury
JOHN McLAUGHLIN-AL DIMEOLA-PACO DELUCIA—Col
TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet
SQUEEZE—A&M
JIM STEINMAN—Epic/Cleve. Intl.
BRAM TCHAIKOVSKY—Arista
TUBES—Capitol
FRANK ZAPPA—Barking Pumpkin

CUTLER'S/NEW HAVEN

ADAM & THE ANTS—Col
GARY U.S. BONDS—EMI-America
GAP BAND—Mercury
RICK JAMES—Gordy
GRACE JONES—Island
CHAKA KHAN—WB
ONE WAY—MCA
TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet
VAN HALEN—WB
FRANK ZAPPA—Barking Pumpkin

FOR THE RECORD/BALTIMORE

AURRA—Salsoul
CHANGE—RCA/Atlantic
RICK JAMES—Gordy
CHAKA KHAN—WB
STEPHANIE MILLS—20th Century-Fox
TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet
BILLY SQUIER—Capitol
VAN HALEN—WB
JOE WALSH—Asylum
FRANK ZAPPA—Barking Pumpkin

RECORD & TAPE COLLECTOR/BALTIMORE

RANDY CRAWFORD—WB
IRON MAIDEN—Capitol
WALTER JACKSON—Col
GRACE JONES—Island
CHUCK MANGIONE—A&M
TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet
PLASMATICS—Stiff-America
VAN HALEN—WB
JOE WALSH—Asylum
ROGER WHITTAKER—RCA

KEMP MILL/WASH., D.C.

AURRA—Salsoul
RANDY CRAWFORD—WB

HEATH BROS.—Col
THELMA HOUSTON—RCA
DEBRA LAWS—Elektra
TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet
BILLY SQUIER—Capitol
JIM STEINMAN—Epic/Cleve. Intl.
VAN HALEN—WB
DONNA WASHINGTON—Capitol

WAXIE MAXIE/WASH., D.C.

AURRA—Salsoul
MARTY BALIN—EMI-America
BILLY & THE BEATERS—Alfa
DENNIS BROWN—A&M
KIM CARNES—EMI-America
CLARKE/DUKE PROJECT—Epic
DEBRA LAWS—Elektra
TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet
SOUTHSIDE JOHNNY & THE ASBURY JUKES—Mercury
ROBERT WINTERS—Buddah

GARY'S/RICHMOND

AC/DC—Atlantic
GARY U.S. BONDS—EMI-America
ERIC CLAPTON—RSO
HALL & OATES—RCA
CHAKA KHAN—WB
MASS PRODUCTION—Cotillion
TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet
RAYDIO—Arista
SANTANA—Col
WHO—WB

PENGUIN FEATHER/NO. VIRGINIA

JIMI HENDRIX—Nutmeg
JOHN McLAUGHLIN-AL DIMEOLA-PACO DELUCIA—Col
TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet
PLASMATICS—Stiff-America
RICKY SCAGGS—Col
SQUEEZE—A&M
TUBES—Capitol
VAN HALEN—WB
JOE WALSH—Asylum
FRANK ZAPPA—Barking Pumpkin

RECORD REVOLUTION/PA.-DEL.

BYRDS—Col
THELMA HOUSTON—RCA
GRACE JONES—Island
MARSHALL TUCKER BAND—WB
PAVAROTTI—London
TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet
LEE RITENOUR—Asylum
VAN HALEN—WB
FRANK ZAPPA—Barking Pumpkin

WEBB/PHILADELPHIA

GARY U.S. BONDS—EMI-America
HEATH BROS.—Col
THELMA HOUSTON—RCA
WALTER JACKSON—Col
MANTRA—Chocolate City
MIGHTY FIRE—Elektra
STARPOINT—Chocolate City
T-CONNECTION—Capitol
DONNA WASHINGTON—Capitol
ESTHER WILLIAMS—RCA

FATHERS & SONS/MIDWEST

GARY U.S. BONDS—EMI-America
DAVE EDMUNDS—Swan Song
MARSHALL TUCKER BAND—WB
TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet
SPLIT ENZ—A&M
JIM STEINMAN—Epic/Cleve. Intl.
VAN HALEN—WB
JOE WALSH—Asylum
WHITESNAKE—Mirage
FRANK ZAPPA—Barking Pumpkin

RECORD REVOLUTION/CLEVELAND

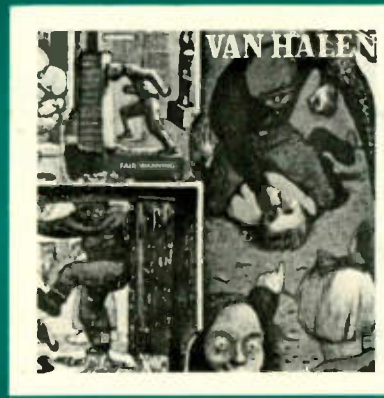
ELTON JOHN—MCA
LOVE AFFAIR—Radio
JOHN McLAUGHLIN-AL DIMEOLA-PACO DELUCIA—Col
TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet

SALESMAKER

FAIR WARNING
VAN HALEN
WB

TOP SALES

FAIR WARNING—Van Halen—WB
HARD PROMISES—Tom Petty & the Heartbreakers—MCA/Backstreet
TINSEL TOWN REBELLION—Frank Zappa—Barking Pumpkin
NIGHTCLUBBING—Grace Jones—Island
THERE GOES THE NEIGHBORHOOD—Joe Walsh—Asylum



TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet
SPLIT ENZ—A&M
ROSS/LEVIN—MCA
VAN HALEN—WB
JOE WALSH—Asylum

TAPE CITY/NEW ORLEANS

GARY U.S. BONDS—EMI-America
MARSHALL TUCKER BAND—WB
TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet
LEE RITENOUR—Asylum
SQUEEZE—A&M
STARS ON LP—Radio
JIM STEINMAN—Epic/Cleve. Intl.
URBAN CHIPMUNK—RCA
VAN HALEN—WB
JOE WALSH—Asylum

SOUND WAREHOUSE/HOUSTON

KIM CARNES—EMI-America
JEFFERSON STARSHIP—Grunt
JUDAS PRIEST—Col
MARSHALL TUCKER BAND—WB
WILLIE NELSON—Col
OZZY OSBOURNE—Jet
PRETENDERS—Sire
SECRET POLICEMAN'S BALL—Island
VAN HALEN—WB
FRANK ZAPPA—Barking Pumpkin

CIRCLES/ARIZONA

DAZZ BAND—Matown
HIGH INERGY—Gordy
THELMA HOUSTON—RCA
GRACE JONES—Island
LEE RITENOUR—Asylum
SIDE EFFECT—Asylum
BRAM TCHAIKOVSKY—Arista
TUBES—Capitol
VAN HALEN—WB
FRANK ZAPPA—Barking Pumpkin

TOWER/PHOENIX

RANDY CRAWFORD—WB
GRACE JONES—Island
CHUCK MANGIONE—A&M
MARSHALL TUCKER BAND—WB
TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet
PIRATES OF PENZANCE—Elektra (Original Cast)
BILLY SQUIER—Capitol
TUBES—Capitol
JOE WALSH—Asylum
FRANK ZAPPA—Barking Pumpkin

LICORICE PIZZA/LOS ANGELES

DAVE EDMUNDS—Swan Song
GRACE JONES—Island
CHAKA KHAN—WB
CHUCK MANGIONE—A&M
MARSHALL TUCKER BAND—WB
STEPHANIE MILLS—20th Century-Fox
LEE RITENOUR—Asylum
SECRET POLICEMAN'S BALL—Island
SPLIT ENZ—A&M
STRANGLERS—A&M

MUSIC PLUS/LOS ANGELES

MARTY BALIN—EMI-America
HUMAN SEXUAL RESPONSE—Design Records
GRACE JONES—Island
KRAFTWERK—WB
NAUGHTY SWEETIES—Rhino
SQUEEZE—A&M
TUBES—Capitol
URBAN CHIPMUNK—RCA
VAN HALEN—WB
FRANK ZAPPA—Barking Pumpkin

EVERYBODY'S RECORDS/NORTHWEST

APRIL WINE—Capitol
GARY U.S. BONDS—EMI-America
KIM CARNES—EMI-America
DEVO—WB
FRANKE & THE KNOCKOUTS—Millennium
TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet
PRETENDERS—Sire
SANTANA—Col
VAN HALEN—WB
JOE WALSH—Asylum

SPEC'S MUSIC/FLORIDA
CLARKE/DUKE PROJECT—Epic
GRACE JONES—Island
CHAKA KHAN—WB
CHUCK MANGIONE—A&M
MARSHALL TUCKER BAND—WB
OZZY OSBOURNE—Jet



Record World Albums

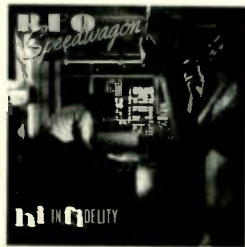
PRICE CODE: F — 6.98
 G — 7.98
 H — 8.98
 I — 9.98
 J — 11.98
 K — 12.98
 L — 13.98

MAY 30, 1981

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

MAY 30
MAY 23

1 **1** **HI INFIDELITY**
REO SPEEDWAGON
 Epic FE 36844
 (14th Week)



WKS. ON CHART

23 **H**

2	2	PARADISE THEATER STYX/A&M SP 3719	18	H
3	3	DIRTY DEEDS DONE DIRTY CHEAP AC/DC/Atlantic SD 16033	7	H
4	4	KENNY ROGERS' GREATEST HITS/Liberty LOO 1072	31	H
5	5	ARC OF A DIVER STEVE WINWOOD/Island ILPS 9576 (WB)	19	G
6	8	MOVING PICTURES RUSH/Mercury SRM 1 4013 (PolyGram)	19	G
7	7	WINELIGHT GROVER WASHINGTON, JR./Elektra 6E 305	27	G
8	6	FACE DANCES THE WHO/Warner Bros. HS 3516	9	H
9	9	BEING WITH YOU SMOKEY ROBINSON/Tamla T8 375M1 (Motown)	13	H
10	10	BACK IN BLACK AC/DC/Atlantic SD 16018	40	H
11	12	WHAT CHA' GONNA DO FOR ME CHAKA KHAN/Warner Bros. HS 3526	4	H
12	11	THE JAZZ SINGER (ORIGINAL SOUNDTRACK) NEIL DIAMOND/Capitol SWAV 12120	25	I
13	14	THE DUDE QUINCY JONES/A&M SP 3721	9	H
14	13	DOUBLE FANTASY JOHN LENNON/YOKO ONO/Geffen GHS 2001 (WB)	24	H
15	20	MISTAKEN IDENTITY KIM CARNES/EMI-America SO 17052	4	H
16	16	EXTENDED PLAY PRETENDERS/Sire Mini 3563 (WB)	7	X
17	18	A WOMAN NEEDS LOVE RAY PARKER, JR. & RAYDIO/Arista AL 9543	7	H
18	27	CHRISTOPHER CROSS/Warner Bros. BSK 3383	62	G
19	19	ZEBOP! SANTANA/Columbia FC 37158	7	H
20	38	HARD PROMISES TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA BSR 5160	2	H
21	15	LOVERBOY/Columbia JC 36762	17	H
22	21	FACE VALUE PHIL COLLINS/Atlantic SD 16029	12	H
23	23	NIGHTWALKER GINO VANNELLI/Arista AL 9536	8	H
24	22	GUILTY BARBRA STREISAND/Columbia FC 36750	32	H
25	25	THE NATURE OF THE BEAST APRIL WINE/Capitol SOO 12125	18	H
26	28	STREET SONGS RICK JAMES/Gordy G8 1002M1 (Motown)	6	H

CHARTMAKER OF THE WEEK

27 — **FAIR WARNING**

VAN HALEN

Warner Bros. HS 3540



1 **H**

28	17	CRIMES OF PASSION PAT BENATAR/Chrysalis CHE 1275	39	H
29	29	SHEENA EASTON/EMI-America ST 17049	9	H
30	31	DAD LOVES HIS WORK JAMES TAYLOR/Columbia FC 36009	11	H
31	24	WILD-EYED SOUTHERN BOYS 38 SPECIAL/A&M SP 4835	16	G
32	30	GAP BAND III/Mercury SRM 1 4003 (PolyGram)	20	H
33	26	ANOTHER TICKET ERIC CLAPTON/RSO RX 1 3095	11	H
34	34	MODERN TIMES JEFFERSON STARSHIP/Grunt BZL1 3848 (RCA)	7	H
35	35	VOICES DARYL HALL & JOHN OATES/RCA AQL1 3646	30	H
36	33	THREE FOR LOVE SHALAMAR/Solar BZL1 3577 (RCA)	17	H
37	40	FEELS SO RIGHT ALABAMA/RCA AHL1 3930	9	H
38	36	JUICE JUICE NEWTON/Capitol ST 12136	9	H
39	39	MIRACLES CHANGE/Atlantic/RFC SD 19301	6	G
40	44	THE CLARKE/DUKE PROJECT STANLEY CLARKE/GEORGE DUKE/Epic FE 36918	5	H
41	46	DEDICATION GARY U.S. BONDS/EMI-America SO 17051	5	H
42	32	ZENYATTA MONDATTI THE POLICE/A&M 4831	30	H
43	48	BLIZZARD OF OZZ OZZY OSBOURNE/Jet JZ 36812 (CBS)	7	H

44	47	NOTHIN' MATTERS AND WHAT IF IT DID JOHN COUGAR/Riva RVL 7403 (PolyGram)	7	H
45	53	STEPHANIE STEPHANIE MILLS/20th Century Fox T 700 (RCA)	3	H
46	51	DANCERSIZE CAROL HENSEL/Mirus/Vintage VNJ 7701	7	H
47	43	RADIANT ATLANTIC STARR/A&M SP 4833	11	G
48	85	STARS ON LONG PLAY STARS ON/Radio RR 16044 (Atl)	2	H
49	64	THERE GOES THE NEIGHBORHOOD JOE WALSH/Asylum 5E 523	2	H
50	37	SOMEWHERE OVER THE RAINBOW WILLIE NELSON/Columbia FC 36883	11	H
51	117	WHERE DO YOU GO WHEN YOU DREAM ANNE MURRAY/Capitol SOO 12144	1	H
52	41	GRAND SLAM ISLEY BROTHERS/T-Neck FZ 37080 (CBS)	11	H
53	58	VOYEUR DAVID SANBORN/Warner Bros. BSK 3546	6	H
54	56	MY MELODY DENIECE WILLIAMS/ARC/Columbia FC 37048	7	H
55	45	TWICE AS SWEET A TASTE OF HONEY/Capitol ST 12089	9	H
56	57	KINGS OF THE WILD FRONTIER ADAM & THE ANTS/Epic NJE 37033	8	G
57	42	AUTOAMERICAN BLONDIE/Chrysalis CHE 1290	24	H
58	55	SUCKING IN THE SEVENTIES ROLLING STONES/Rolling Stones COC 16028 (Atl)	9	H
59	59	HORIZON EDDIE RABBITT/Elektra 6E 276	37	G
60	107	NIGHTCLUBBING GRACE JONES/Island ILPS 9624 (WB)	1	H
61	49	POINT OF ENTRY JUDAS PRIEST/Columbia FC 37052	9	H
62	68	SEVEN YEAR ACHE ROSANNE CASH/Columbia JC 36965	7	G
63	52	CAPTURED JOURNEY/Columbia KC2 37616	15	L
64	62	CONCERTS FOR THE PEOPLE OF KAMPUCHEA VARIOUS ARTISTS/Atlantic SD 2 7005	7	L
65	50	RECKONING GRATEFUL DEAD/Arista A2L 8604	7	L
66	60	SUPER TROUPER ABBA/Atlantic SD 16023	23	H
67	71	CALL IT WHAT YOU WANT BILL SUMMERS & SUMMERS HEAT/MCA 5178	5	H
68	80	WAIATA SPLIT ENZ/A&M SP 4848	3	H
69	76	FRANKE & THE KNOCKOUTS/Millennium BXL1 7755 (RCA)	4	H
70	90	BAD FOR GOOD JIM STEINMAN/Epic/Cleve. Intl. FE 36531	3	H
71	79	TWANGIN' DAVE EDMUNDS/Swan Song SS 16034 (Atl)	3	H
72	61	HOW 'BOUT US CHAMPAIGN/Columbia JC 37008	9	H
73	81	REACH UP AND TOUCH THE SKY SOUTHSIDE JOHNNY & THE ASBURY JUKES/Mercury SRM 2 8602 (PolyGram)	3	J
74	69	CELEBRATE KOOL & THE GANG/De-Lite DSR 9518 (PolyGram)	20	H
75	108	DEDICATED MARSHALL TUCKER BAND/Warner Bros. HS 3525	1	H
76	84	VERY SPECIAL DEBRA LAWS/Elektra 6E 300	3	H
77	77	GREATEST HITS RONNIE MILSAP/RCA AHL1 3722	22	H
78	72	MAGIC MAN ROBERT WINTERS & FALL/Buddah BDS 5732 (Arista)	5	G
79	54	DEV-O LIVE DEVO/Warner Bros. Mini 3548	7	X
80	65	TO LOVE AGAIN DIANA ROSS/Motown M8 951M1	13	H
81	67	GAUCHO STEELY DAN/MCA 6102	24	I
82	74	9 TO 5 AND ODD JOBS DOLLY PARTON/RCA AHL1 3852	19	H
83	93	RIT LEE RITENOUR/Elektra 6E 331	2	G
84	63	LICENSE TO DREAM KLEEEER/Atlantic SD 19288	11	G
85	99	DON'T SAY NO BILLY SQUIER/Capitol ST 12148	2	H
86	87	ROCKIN'ROLL GREG KIHN/Beserkley B2 10069 (E/A)	3	G
87	86	LEATHER & LACE WAYLON & JESSI/RCA AAL1 3931	10	H
88	70	FANTASTIC VOYAGE LAKESIDE/Solar BZL1 3720 (RCA)	25	H
89	97	SOMETHING IN THE NIGHT PURE PRAIRIE LEAGUE/Casablanca NBLP 7255 (PolyGram)	2	H
90	96	ANNE MURRAY'S GREATEST HITS/Capitol SOO 12110	33	H
91	100	THIEF (ORIGINAL SOUNDTRACK) TANGERINE DREAM/Elektra 5E 521	2	H
92	—	TINSEL TOWN REBELLION FRANK ZAPPA/Barking Pumpkin PW2 37336	1	H
93	—	EAST SIDE STORY SQUEEZE/A&M SP 4854	1	G
94	83	ESCAPE ARTIST GARLAND JEFFREYS/Epic JE 36983	10	H
95	66	MAGIC TOM BROWNE/Arista/GRP 5503	15	H
96	88	HOUSE OF MUSIC T.S. MONK/Mirage WTG 19121 (Atl)	14	G
97	94	THE TURN OF A FRIENDLY CARD ALAN PARSONS PROJECT/Arista AL 9518	27	H
98	75	THE TWO OF US YARBROUGH & PEOPLES/Mercury SRM 3834 (PolyGram)	19	H
99	78	'NARD BERNARD WRIGHT/Arista/GRP 5011	11	H
100	98	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36752	35	L

Record World Albums 101-200

MAY 30, 1981

MAY 30
MAY 23

101	113	TARANTELLA CHUCK MANGIONE/A&M SP 6518	(H)	152	149	LOVE LIGHT YUTAKA/Alfa AAA 10004	(G)
102	104	MICKEY MOUSE DISCO/Disneyland/Vista 2504	(X)	153	166	SEND YOUR LOVE AURRA/Salsoul SA 8538 (RCA)	(G)
103	103	COCONUT TELEGRAPH JIMMY BUFFETT/MCA 5169	(H)	154	155	WASN'T THAT A PARTY ROVERS/Epic/Cleve. Intl. JE 37107	(G)
104	82	B.L.T. ROBIN TROWER WITH JACK BRUCE & BILL LORDAN/ Chrysalis CHR 1324	(H)	155	—	NEVER GONNA BE ANOTHER ONE THELMA HOUSTON/ RCA AFL1 3842	(H)
105	106	EVANGELINE EMMYLOU HARRIS/Warner Bros. BSK 3508	(G)	156	159	DRIFTER SYLVIA/RCA AHL1 3986	(H)
106	111	HIGHWAY TO HELL AC/DC/Atlantic SD 19244	(H)	157	161	HONI SOIT JOHN CALE/A&M SP 4849	(G)
107	114	IMAGINATION WHISPERS/Solar BZL1 3578 (RCA)	(H)	158	148	AGAINST THE WIND BOB SEGER & THE SILVER BULLET BAND/Capitol SOO 12041	(H)
108	119	FAME (ORIGINAL SOUNDTRACK)/RSO RX 1 3080	(H)	159	138	LABOR OF LOVE SPINNERS/Atlantic SD 16032	(H)
109	109	GREATEST HITS DOORS/Elektra 5E 515	(H)	160	110	PARTY TILL YOU'RE BROKE RUFUS/MCA 5159	(H)
110	73	LOVE LIFE BRENDA RUSSELL/A&M SP 4811	(G)	161	147	GOLDEN DOWN WILLIE NILE/Arista AB 4284	(G)
111	112	WILD WEST DOTTIE WEST/Liberty LT 1062	(G)	162	146	SKYYPORT SKYY/Salsoul SA 8537 (RCA)	(H)
112	92	KEEP ON IT STARPOINT/Chocolate City CCLP 2018 (PolyGram)	(H)	163	165	MVP HARVEY MASON/Arista AB 4283	(G)
113	95	GALAXIAN JEFF LORBER FUSION/Arista AL 9545	(H)	164	168	COSMOS (ORIGINAL SOUNDTRACK)/RCA ABL1 4003	(I)
114	115	ALL MY REASONS NOEL POINTER/Liberty LT 1094	(G)	165	167	FOUL PLAY DENNIS BROWN/A&M SP 4850	(G)
115	89	RADIOACTIVE PAT TRAVERS/Polydor PD 1 6313 (PolyGram)	(H)	166	131	FORCE OF NATURE SUN/Capitol ST 12192	(H)
116	127	GREATEST HITS OAK RIDGE BOYS/MCA 5150	(H)	167	130	THE RIVER BRUCE SPRINGSTEEN/Columbia PC2 36854	(X)
117	116	HOTTER THAN JULY STEVIE WONDER/Tamla T8 373M1 (Motown)	(H)	168	—	COME AN' GET IT WHITESNAKE/Mirage WTG 16043 (Atl)	(G)
118	118	ROCK AWAY PHOEBE SNOW/Mirage WTG 19297 (Atl)	(G)	169	172	LENORE LENORE O'MALLEY/Polydor PD 1 6321 (PolyGram)	(G)
119	121	EL RAYO-X DAVID LINDLEY/Asylum 5E 524	(H)	170	171	THIS IS ELVIS ELVIS PRESLEY/RCA CPL2 4031	(X)
120	101	LOST IN LOVE AIR SUPPLY/Arista 9545	(H)	171	174	HIGH VOLTAGE AC/DC/Atlantic SD 36142	(G)
121	—	THE COMPLETION BACKWARD PRINCIPLE TUBES/Capitol SOO 12151	(H)	172	—	KILLERS IRON MAIDEN/Harvest ST 12141 (Capitol)	(H)
122	123	BOY U2/Island ILPS 9646 (WB)	(G)	173	175	FLYING THE FLAG CLIMAX BLUES BAND/Warner Bros. BSK 3493	(G)
123	129	MOUNTAIN DANCE DAVE GRUSIN/Arista/GRP 5010	(H)	174	176	LET THERE BE ROCK AC/DC/Atlantic SD 36151	(G)
124	132	ANNIE (ORIGINAL CAST ALBUM)/Columbia JS 34712	(X)	175	—	LIVE STEPHANIE GRAPPELLI/DAVID GRISMAN/Warner Bros. BSK 3550	(G)
125	105	GLASS HOUSES BILLY JOEL/Columbia FC 36384	(H)	176	—	INTUITION LINX/Chrysalis CHR 1332	(G)
126	124	CHAIN LIGHTNING DON McLEAN/Millennium BXL1 7756 (RCA)	(H)	177	163	LIVE EAGLES/Asylum BB 705	(L)
127	125	IT'S JUST THE WAY I FEEL GENE DUNLAP FEATURING THE RIDGEWAYS/Capitol ST 12130	(H)	178	179	IMITATION LIFE ROBIN LANE & THE CHARTBUSTERS/ Warner Bros. BSK 3537	(G)
128	135	SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 5173	(H)	179	181	I NEVER HAD IT SO GOOD ARCHIE BELL/Becket BKS 013	(G)
129	139	I LOVE 'EM ALL T.G. SHEPPARD/Warner/Curb BSK 3528	(G)	180	180	LOVIN' THE NIGHT AWAY DILLMAN BAND/RCA AFL1 3909	(G)
130	102	JERMAINE JERMAINE JACKSON/Motown M8 948M1	(H)	181	190	UNLIMITED TOUCH/Prelude PRL 12184	(G)
131	136	I BELIEVE IN YOU DON WILLIAMS/MCA 5133	(H)	182	191	WELCOME BACK BLUE MAGIC/Capitol ST 12143	(H)
132	91	DIFFICULT TO CURE RAINBOW/Polydor PD 1 6316	(H)	183	185	ALICIA ALICIA MYERS/MCA 8181	(H)
133	144	SECRET POLICEMAN'S BALL VARIOUS ARTISTS/Island IL 9630 (WB)	(X)	184	188	STARDUST WILLIE NELSON/Columbia KC 35305	(G)
134	122	FUN IN SPACE ROGER TAYLOR/Elektra 5E 522	(H)	185	186	SOLID GOLD GANG OF FOUR/Warner Bros. BSK 3565	(G)
135	126	GO FOR THE THROAT HUMBLE PIE/Atco SD 38131	(G)	186	152	LATE NIGHT GUITAR EARL KLUGH/Liberty LT 1079	(G)
136	120	IN OUR LIFETIME MARVIN GAYE/Tamla T8 474M1 (Motown)	(H)	187	—	SOMETIMES LATE AT NIGHT CAROLE BAYER SAGER/ Boardwalk NB 12 33237	(H)
137	141	LOVE IS . . . ONE WAY/MCA 5163	(H)	188	160	RESUME BRUCE COCKBURN/Millennium BXL1 7757 (RCA)	(H)
138	137	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	(H)	189	154	BARRY & GLODEAN WHITE/Unlimited Gold FZ 37054 (CBS)	(H)
139	153	WORKING CLASS DOG RICK SPRINGFIELD/RCA AFL1 3697	(H)	190	158	STONE JAM SLAVE/Cotillion SD 5224 (Atl)	(G)
140	150	TURN UP THE MUSIC MASS PRODUCTION/Cotillion SD 5226 (Atl)	(G)	191	—	FLOWERS OF ROMANCE PUBLIC IMAGE LTD./Warner Bros. BSK 3536	(G)
141	142	AMERICAN EXCESS POINT BLANK/MCA 5189	(H)	192	—	PIRATES OF PENZANCE/Elektra VE 601	(X)
142	140	UN Sung HEROES DREGS/Arista AL 9548	(H)	193	196	THE MENINBLACK STRANGLERS/Stiff America USE 10	(H)
143	—	FRIDAY NIGHT IN SAN FRANCISCO AL DiMEOLA, JOHN McLAUGHLIN, PACO DE LUCIA/Columbia FC 37152	(H)	194	197	SPIRIT OF ST. LOUIS ELLEN FOLEY/Epic/Cleve. Intl. NJE 36984	(X)
144	133	THE GAME QUEEN/Elektra 5E 513	(H)	195	198	FOR THE SAKE OF THE SONG CORBIN-HANNER BAND/ Alfa AAA 10003	(G)
145	128	LET ME BE THE ONE WEBSTER LEWIS/Epic FE 36878	(H)	196	—	GOING FOR THE GLOW DONNA WASHINGTON/Capitol ST 12147	(H)
146	—	BALIN MARTY BALIN/EMI-America SO 17054	(H)	197	199	IN THE HEAT OF THE NIGHT PAT BENATAR/Chrysalis CHR 1236	(H)
147	157	CLOSER GINO SOCCIO/Atlantic/RFC SD 16042	(H)	198	143	INHERIT THE WIND WILTON FELDER/MCA 5144	(H)
148	—	URBAN CHIPMUNK CHIPMUNKS/RCA AFL1 4027	(H)	199	200	EASY AS PIE GARY BURTON/ECM 1184 (WB)	(H)
149	—	FUNLAND BRAM TCHAIKOVSKY/Arista AB 4292	(G)	200	134	HARDWARE KROKUS/Ariola OL 1508 (Arista)	(H)
150	—	SECRET COMBINATION RANDY CRAWFORD/Warner Bros. BSK 3541	(H)				
151	151	BILLY & THE BEATERS/Alfa AAA 10001	(G)				

Record World Black Oriented Music

Black Music Report

By NELSON GEORGE

■ HALFTIME REVIEW: Since the Black Music Association's conference comes in the middle of the year, this seems like a good time to look back at some of the best music released so far in 1981. June also marks the midway point in my first year at *Record World*, so this summary allows me to pull back and realize just how much wonderful music has crossed my desk.

Rick James' "Street Songs" (Gordy) features the uptempo funk this Buffalo native is known for, but with a difference. On this LP the tracks and the lyrics fit together in a way they didn't previously. On "Ghetto Life" and "Below the Funk (Pass the J)" James talks about the many pressures that affect a young black man growing up in this country in a way that is neither self-indulgent nor sentimental. "Mr. Policeman" is a pointed attack on the institutional violence that kills so many blacks. That James chose a reggae track as the vehicle for his angry words is in great measure due to the late **Bob Marley**, who influenced so many people to think of reggae as a vehicle for unflinching social commentary. Songs like "Give It to Me Baby" and "Super Freak" show James still has his lusty sense of humor.

Ray Parker and Raydio's "A Woman Needs Love" (Arista) is black pop music at its most well-crafted. While not as elaborate as Quincy Jones', Parker's music has the same seamless, studio-precise sound. Parker's advantage is that he writes and performs his own music, giving it a relaxed, laid-back aura that feels good coming over your stereo. With "Old Pro," "All in the Way You Get Down" and the title cut, Parker plays the wily veteran of too many love affairs who knows how to get over, but still doesn't take himself too seriously.

Chaka Khan's "What Cha' Gonna Do For Me" (Warner Bros.) is one of the best solo albums by any female singer, in any genre, so far this year. There is a Beatles cover ("We Can Work It Out"), an electro-pop arrangement ("Heed the Warning"), a jazz classic ("Night in Tunisia"), and just plain great singing ("Any Old Sunday," "I Know You, I Live You"). **Arif Mardin's** production is superb.

Linx's "Intuition" (Chrysalis) is a remarkably fresh-sounding album by two black Englishmen, vocalist **David Grant** and bassist **Sketch**. With the production aid of drummer **Ollie Brown**, Linx presents good New York funk like "You're Lying" and slick dance tracks such as "Together We Can Shine" and "Intuition" that have unexpected twists. It is an impressive American debut that makes one wish more of England's large black music community could find U.S. distribution.

Marvin Gaye's "In Our Lifetime" (Motown) is a complex meditation on walking the line between good and evil. Certainly not the stuff of most pop music. Its philosophical leanings and arrangements that consciously avoid the structures of the typical popular song made

(Continued on page 66)

Black Crossovers (Continued from page 6)

temporary Chart.

In contrast, the next-highest black single, Quincy Jones' "Ai No Corrida" at #27 bullet, is a danceable record that made the top five of RW's Disco Chart.

Just a few years ago, it was difficult for black records that were not uptempo to make a dent in the pop marketplace.

Vocal groups and self-contained bands seem to have an advantage in garnering pop sales. Ten of the black records on the Singles Chart and twelve on the Album Chart are by acts of this type. Solo singers, both male and female, filled ten spots on the pop Singles Chart and nine on the pop Album Chart.

Six albums built around black instrumentalists made the top 100, three of them in the top fifty: "Winelight," the Stanley Clarke-George Duke album, and "The Dude," though some might debate Quincy Jones' designation as an instrumentalist.

Black audiences are apparently much more receptive to this type of music; over one-fifth of the top 60 black albums are built around musicians noted for non-singing musical skills. Jones leads the pack with his #1 "The Dude" and is followed by Washington at #7, the Clarke-Duke album at #13 bullet, Bill Summers and Summers Heat at #17, David Sanborn at #25, Tom Browne at #27, Gino Soccio at #28, Bernard Wright at #32, Lee Ritenour at #37, Gene Dunlap at #53, and Noel Pointer at #58.

Two of the more intriguing

stories on the crossover scene involve black female vocalists. Grace Jones' "Nightclubbing" album at #18 and the single, "Pull Up to the Bumper," is at #17, giving her unprecedented success on the black charts. While the single is only at #105 on the pop chart, the album made a huge leap from #107 to #60 in the pop marketplace.

Taana Gardner's "Heartbeat" is a super-slow dance record that has been popular at New York's discos all spring, but few felt that it could break out of that circuit and have national appeal. Yet "Heartbeat" moved from the disco chart (#10 this week) to the Black Singles Chart (now at #19), and made its pop debut this week at #92.

Crocker To Be Feted

■ NEW YORK — A dinner and dance party marking disc jockey Frankie Crocker's 15th anniversary in radio will be held at the Underground in New York this Friday (29).

Crocker has been among the leading air personalities in New York since beginning his career at WWRL in 1966. He later moved to WMCA and, in 1971, WBLS, where he is currently program director and music director.

Among those expected to attend are Peter Allen, Diana Ross, Michael Jackson, Grace Jones, Stephanie Mills and Smokey Robinson. The dinner will be privately attended from 8:30 until 11 p.m., when the general public will be admitted. Tickets are \$15.

PICKS OF THE WEEK

NEVER GONNA BE ANOTHER ONE

THELMA HOUSTON—RCA AFL1-3842



Supported by the clean production of George Tobin (who produced Smokey Robinson's "Being With You"), Houston checks in with a fine eight-song collection. She handles Bacharach-David's "Don't Make Me Over" and the rock chestnut "96 Tears" beautifully, and offers good originals like "Too Many Teardrops," "There's No Runnin' Away From Love" and "If You Feel It."

JUNIE 5

JUNIE MORRISON—Columbia ARC 37133



Morrison, one of pop music's more idiosyncratic talents, always manages to sew together many diverse musical elements into a mix that is distinctive and personal. "Rappin About Rappin (Uh-Uh-Uh)" is a different kind of rap record, while "5" is a sophisticated kiddie song. Junie's keyboard work on "Taste of Love" is impressive.

FEELS RIGHT

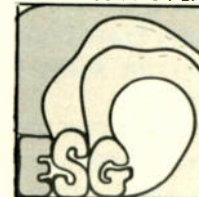
MARVA KING—Planet P-16 (E/A)



This is a stylish debut for King, whose sweet voice is surrounded by Richard Perry and Trevor Lawrence's glistening pop production and a crew of top Los Angeles session cats. The material is excellent, including Eddie Rabbitt's "Suspicious," Kenny Loggins' "Who's Right, Who's Wrong" and Smokey Robinson's "Two Lovers."

ESG

99 Records 99-04 EP/FAC 34



ESG is composed of the Scroggins sisters (drummer Valerie, guitarist-vocalist Renee, percussionist Marie, bassist Deborah) and percussionist Tito Libran. These Puerto Rican South Bronx teens play stripped-down funk with a minimum of melody. One side was recorded at a New York rock disco. The other, produced by new wave producer Martin Hannett, features the hypnotic "You're No Good." 99 Records, 99 McDougal Street, N.Y.C. 10012.

Record World Black Oriented Singles



MAY 30, 1981

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

	MAY 30	MAY 23			WKS. ON CHART
1	2		A WOMAN NEEDS LOVE (JUST LIKE YOU DO)	RAY PARKER, JR. & RAYDIO	13
				Arista 0592	
2	1		WHAT CHA GONNA DO FOR ME	CHAKA KHAN/Warner Bros.	11
3	3		BEING WITH YOU	SMOKEY ROBINSON/Tamla	16
				54321 (Motown)	
4	8		GIVE IT TO ME BABY	RICK JAMES/Gordy	9
5	5		YEARNING GAP BAND	Mercury	10
6	6		MAKE THAT MOVE	SHALAMAR/Solar	12
7	4		WHEN LOVE CALLS	ATLANTIC STARR/A&M	14
8	7		SUKIYAKI A TASTE OF HONEY	Capitol	17
9	10		PARADISE CHANGE	Atlantic/RFC	8
10	11		YOUR LOVE IS ON THE ONE	LAKESIDE/Solar	10
11	9		HOW 'BOUT US	CHAMPAIGN/Columbia	17
12	15		TWO HEARTS	STEPHANIE MILLS/20th Century Fox	6
				2492 (RCA)	
13	12		AI NO CORRIDA	QUINCY JONES/A&M	15
14	17		DOUBLE DUTCH BUS	FRANKIE SMITH/WMOT	11
15	13		JUST THE TWO OF US	GROVER WASHINGTON, JR. WITH BILL WITHERS/Elektra	17
16	18		SWEET BABY	STANLEY CLARKE & GEORGE DUKE/Epic	8
				19 01052	
17	22		PULL UP TO THE BUMPER	GRACE JONES/Island	7
18	19		CALL IT WHAT YOU WANT	BILL SUMMERS & SUMMERS HEAT/MCA	10
				51073	
19	25		HEARTBEAT	TAANA GARDNER/West End	5
20	29		FREAKY DANCIN'	CAMEO/Chocolate City	4
21	21		HURRY UP AND WAIT	ISLEY BROTHERS/T-Neck	7
				6 02033 (CBS)	
22	14		GET TOUGH	KLEER/Atlantic	13
23	16		MAGIC MAN	ROBERT WINTERS & FALL/Buddah	18
24	20		WHAT TWO CAN DO	DENIECE WILLIAMS/ARC/Columbia	13
				60504	
25	23		TONIGHT WE LOVE	RUFUS/MCA	12
26	30		BODY MUSIC	STRIKERS/Prelude	7
27	35		NIGHT (FEEL LIKE GETTING DOWN)	BILLY OCEAN/Epic	4
				19 02053	
28	28		MAKE YOU MINE	SIDE EFFECT/Elektra	7
29	34		IS IT YOU?	LEE RITENOUR/Elektra	5
30	32		NEXT TIME YOU'LL KNOW	SISTER SLEDGE/Cotillion	7
				46012 (Atl)	
31	24		KEEP ON IT	STARPOINT/Chocolate City	12
32	38		'SCUSE ME WHILE I FALL IN LOVE	DONNA WASHINGTON/Capitol	5
				4991	
33	26		YOU LIKE ME DON'T YOU?	JERMAINE JACKSON/Motown	14
				1503	
34	46		RUNNING AWAY	MAZE FEATURING FRANKIE BEVERLY/Capitol	3
				5000	
35	39		TELL ME WHERE IT HURTS	WALTER JACKSON/Columbia	5
				11 02037	



36	42	ARE YOU SINGLE	AURRA/Salsoul	2139 (RCA)	6
37	31	JUST CHILLIN' OUT	BERNARD WRIGHT/Arista/GRP	2511	7
38	36	CAN YOU FEEL IT	JACKSONS/Epic	19 01032	8
39	41	IF YOU LOVE (THE ONE YOU LOSE)	BRENDA RUSSELL/A&M	2326	6
40	45	TAKE IT ANY WAY YOU WANT IT	FATBACK/Spring	3018 (PolyGram)	4
41	27	IT'S A LOVE THING	WHISPERS/Solar	12154 (RCA)	20
42	48	LOVE'S DANCE	KLIQUE/MCA	51099	3
43	49	TELL 'EM I HEARD IT	SANDRA FEVA/Venture	138	5
44	47	IF I DON'T LOVE YOU	RANDY BROWN/Chocolate City	3224 (PolyGram)	4
45	63	IF YOU FEEL IT	THELMA HOUSTON/RCA	12215	2
46	55	PUSH ONE WAY	MCA	51110	3
47	50	DON'T STOP	K.I.D./Sam	81 5018	5
48	51	WHEN I LOSE MY WAY	RANDY CRAWFORD/Warner Bros.	49709	5
49	52	ONE DAY IN YOUR LIFE	MICHAEL JACKSON/Motown	1512	4
50	56	ALL THE REASONS WHY	NOEL POINTER/Liberty	1403	3

CHARTMAKER OF THE WEEK

51 — TRY IT OUT

GINO SOCCIO

Atlantic/RFC 3818



52	57	I REALLY LOVE YOU	HEAVEN & EARTH/WMOT	02028	4
53	—	COME TO ME	ARETHA FRANKLIN/Arista	0600	1
54	60	ARE WE BREAKING UP	JOE SIMON/Posse	5010	4
55	58	SIT UP	SADANE/Warner Bros.	49727	3
56	62	SKINNY OHIO PLAYERS	Boardwalk	3 02063	3
57	64	LOVE (IS GONNA BE ON YOUR SIDE)	FIREFLY/Emergency	4509	2
	58	DREAMIN'	HEATH BROS./Columbia	11 02014	3
59	65	LET'S DANCE	TOM BROWNE/Arista/GRP	2513	2
60	66	SEARCHING TO FIND THE ONE	UNLIMITED TOUCH/Prelude	8029	2
61	—	VERY SPECIAL	DEBRA LAWS/Elektra	47142	1
62	68	TURN UP THE MUSIC	MASS PRODUCTION/Cotillion	46013 (Atl)	2
63	—	SHAKE IT UP TONIGHT	CHERYL LYNN/Columbia	11 02102	1
64	—	JONES VS. JONES	KOOL & THE GANG/De-Lite	813 (PolyGram)	1
65	—	I DON'T REALLY CARE	L.V. JOHNSON/ICA	027	1
66	72	BABY, I DO LOVE YOU	GREG PHILLIGANES/Planet	47928 (E/A)	2
	67	YOU AND I SWITCH	Gordy	7199 (Motown)	2
68	—	ANYTIME IS RIGHT	ARCHIE BELL/Becket	4	1
69	—	TURN IT OUT	JERRY KNIGHT/A&M	2336	1
70	—	IT'S YOUR CONSCIENCE	DENIECE WILLIAMS/ARC/Columbia	11 02108	1
71	40	LIVING INSIDE MYSELF	GINO VANNELLI/Arista	0588	8
72	—	CANDIDATE FOR LOVE	T. S. MONK/Mirage	3812 (Atl)	1
73	69	TURN THE HANDS OF TIME	PEABO BRYSON/Capitol	4989	3
74	33	DON'T STOP THE MUSIC	YARBROUGH & PEOPLES/Mercury	76085 (PolyGram)	25
75	37	LATELY	STEVIE WONDER/Tamla	54323 (Motown)	9

Griffey: I Don't Blame RCA Pop Promo

LOS ANGELES—Solar Records president and owner Dick Griffey wants it known that while it is true he is seeking more crossover successes for his label's artists—something he feels Solar secured with the recently-signed Elektra/Asylum distribution deal (*Record World*, May 23)—he doesn't fault RCA's pop promotion department for his label's relative lack of crossover hits.

In a prepared statement, Griffey said: "As far as I'm concerned, John Betancourt, who is RCA's vice president of pop promotion, is one of the hardest-

working, most capable guys in the business. I think their (RCA's) problem is an A&R problem... It's difficult for a pop promotion man to walk into a pop radio station with the Whispers, Shalamar, and Stephanie Mills, or whoever, when you don't also have the Rolling Stones, Queen, Linda Ronstadt, or the Eagles. RCA's problem at the pop radio level is a lack of credibility, due to a lack of strong pop artists. It has nothing to do with their promotion department."

RCA had no comment on Griffey's statement.

'Ben E. King Day' Proclaimed



"Ben E. King Day" was recently declared in Washington, D.C., honoring the singer/songwriter for his contributions to the nation's popular culture. At a special ceremony in the Mayor's office, King was presented with a proclamation making him an honorary citizen of the capital city. Atlantic Records has recently released King's new album, "Street Tough." Pictured from left are: Atlantic/Cotillion regional R&B promotion director Buddy Dee; Atlantic director of special markets publicity/associate director of national publicity Simo Doe; King; Dwight Croops, special assistant to the Mayor; and Atlantic/Cotillion local promotion rep Zeke Zanders.



Black Oriented Albums

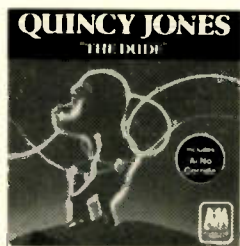
MAY 30, 1981

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

MAY 30 MAY 23

WKS. ON CHART

1	1	THE DUDE	QUINCY JONES	A&M SP 3721	(2nd Week)	7
2	3	STREET SONGS	RICK JAMES/Gordy G8 1002M1 (Motown)			6
3	4	A WOMAN NEEDS LOVE	RAY PARKER JR. & RAYDIO/Arista AL 9543			7
4	5	WHAT CHA' GONNA DO FOR ME	CHAKA KHAN/Warner Bros. HS 3526			5
5	2	BEING WITH YOU	SMOKEY ROBINSON/Tamla T8 375M1 (Motown)			13
6	6	GAP BAND III	Mercury SRM 1 4003 (PolyGram)			20
7	7	WINELIGHT	GROVER WASHINGTON, JR./Elektra 6E 305			18
8	8	THREE FOR LOVE	SHALAMAR/Solar BZL1 3577 (RCA)			18
9	9	RADIANT	ATLANTIC STARR/A&M 4833			12
10	11	MIRACLES CHANGE	Atlantic/RFC SD 19301			7
11	13	STEPHANIE	STEPHANIE MILLS/20th Century Fox 7 700 (RCA)			3
12	10	GRAND SLAM	ISLEY BROTHERS/T-Neck FZ 37080 (CBS)			17
13	15	THE CLARKE/DUKE PROJECT	STANLEY CLARKE/GEORGE DUKE/Epic FE 36918			5
14	12	MY MELODY	DENIECE WILLIAMS/ARC/Columbia FC 34048			10
15	14	IMAGINATION	WHISPERS/Solar BZL1 3578 (RCA)			19
16	16	TWICE AS SWEET	TASTE OF HONEY/Capitol ST 12089			12
17	17	CALL IT WHAT YOU WANT	BILL SUMMERS AND SUMMERS HEAT/MCA 5176			7
18	27	NIGHTCLUBBING	GRACE JONES/Island ILPS 9624 (WB)			2
19	18	HOW 'BOUT US	CHAMPAIGN/Columbia JC 37008			11
20	23	KEEP ON IT	STARPOINT/Chocolate City CCLP 2018 (PolyGram)			7
21	19	LICENSE TO DREAM	KLEEEER/Atlantic SD 19288			16
22	22	LOVE IS ONE WAY	MCA 5163			13
23	26	VERY SPECIAL	DEBRA LAWS/Elektra 6E 300			7
24	21	FANTASTIC VOYAGE	LAKESIDE/Solar BZL1 3720 (RCA)			24
25	28	VOYEUR	DAVID SANBORN/Warner Bros. BSK 3546			6
26	20	MAGIC MAN	ROBERT WINTERS & FALL/Buddah BDS 5723 (Arista)			8
27	25	MAGIC TOM	BROWNE/Arista/GRP 5503			14
28	33	CLOSER	GINO SOCCIO/Atlantic/RFC SD 16042			2
29	29	HOUSE OF MUSIC	T. S. MONK/Mirage WTG 19121 (Atl)			19
30	34	NIGHTWALKER	GINO VANNELLI/Arista AL 9536			6



31	31	JERMAINE JERMAINE JACKSON	Motown M8 948M1			23
32	30	'NARD BERNARD WRIGHT	Arista/GRP 5011			13
33	35	LOVE LIFE	BRENDA RUSSELL/A&M SP 4811			11
34	24	PARTY TILL YOU'RE BROKE	RUFUS/MCA 5159			9
35	32	THE TWO OF US	YARBROUGH & PEOPLES/Mercury SRM 1 3834 (PolyGram)			23
36	38	HOTTER THAN JULY	STEVIE WONDER/Tamla T8 373M1 (Motown)			29
37	43	RIT LEE RITENOUR	Elektra 6E 331			4
38	47	SECRET COMBINATION	RANDY CRAWFORD/Warner Bros. BSK 3541			2
39	46	SEND YOUR LOVE	AURRA/Salsoul SA 8538 (RCA)			2
40	40	SKYYPORT	SKYY/Salsoul SA 8537 (RCA)			2
41	45	TURN UP THE MUSIC	MASS PRODUCTION/Cotillion SD 5226 (Atl)			4
42	48	INTUITION	LINX/Chrysalis CHR 1332			2
43	39	FRANK HOOKER & POSITIVE PEOPLE	Panorama BXL1 3853 (RCA)			4
44	44	ALICIA ALICIA MYERS	MCA 5181			2
45	37	TURN THE HANDS OF TIME	PEABO BRYSON/Capitol ST 12138			13
46	36	TO LOVE AGAIN	DIANA ROSS/Motown M8 951M1			12
47	41	IN OUR LIFETIME	MARVIN GAYE/Tamla T8 474M1 (Motown)			17
48	42	STONE JAM SLAVE	Cotillion SD 5224 (Atl)			28
49	49	IRONS IN THE FIRE	TEENA MARIE/Gordy G8 997M1 (Motown)			3
50	50	FANTASY	Pavillion JZ 37151 (CBS)			3

CHARTMAKER OF THE WEEK

51 — UNLIMITED TOUCH
Prelude PRL 12184



52	—	CELEBRATE KOOL & THE GANG	De-Lite DSR 9518 (PolyGram)			1
53	—	IT'S JUST THE WAY I FEEL	GENE DUNLAP FEATURING THE RIDGEWAYS/Capitol ST 12130			1
54	—	WELCOME BACK	BLUE MAGIC/Capitol ST 12143			1
55	—	GOLDEN TOUCH	ROSE ROYCE/Whitfield WHK 3512 (WB)			1
56	—	ALL AMERICAN GIRLS	SISTER SLEDGE/Cotillion SD 16027 (Atl)			1
57	—	FORCE OF NATURE	SUN/Capitol ST 12442			1
58	—	ALL MY REASONS	NOEL POINTER/Liberty LT 1094			1
59	—	PORTRAITS	SIDE EFFECT/Elektra 6E 335			1
60	—	NEVER GONNA BE ANOTHER ONE	THELMA HOUSTON/RCA AFL1 3842			1

Black Music Report

(Continued from page 64)

the LP difficult for both radio and consumers. Still, it must be respected as another step in Gaye's fascinating musical evolution.

Deniece Williams' "My Melody" (ARC/Columbia) and Atlantic Starr's "Radiant" are excellent matings of performers and producers. Williams' voice and songwriting skills appear to have revitalized Thom Bell's ear for judicious orchestrations, resulting in an album that truly highlights the strengths of both. Atlantic Starr has always had potential, but it took James Carmichael to harness their drive and energy.

SHORT STUFF: Salsoul's Skyy recently played a series of concerts in Africa, performing in Lagos, Nigeria, and in Benin . . . San Francisco's Solid Smoke label has a number of provocative releases scheduled for June. "Follow Your Heart" features 15 Manhattans tunes from the years they recorded for Carnival Records. "San Francisco Blues Festival Vol. I-III" contains live performances from the 1978 and 1979 festivals with Roy Brown, Big Mama Thornton, and Lowell

Fulson among the participants. National distribution for Solid Smoke is coordinated by Boston's Rounder Records . . . Reggae artist Peter Tosh has signed with ABC Booking to represent him in North America. Tosh's "Wanted Dread & Alive" is due in June . . . Steve Jerome was just named chief engineer for Sugar Hill Records' Sweet Mountain studio in Englewood, New Jersey. The newly completed studio is where the Sugar Hill Gang, Grandmaster Flash, and the rest of Sylvia Robinson's rappers cut . . . The Black United Fund, an organization that channels corporate and private contributions to black charities, has named Maurice and Verdine White of Earth, Wind & Fire to its board of directors . . . At a convention of black college radio stations in Atlanta, CBS was named record company of the year. Convention chairman Lo Jelks said a survey of black college radio reps found that "CBS continued to provide more general assistance and support to black college radio" than any other company . . . Thanks to E/P/A's Marsha Diggs and Scott Folks for joining me at the Harlem Talent Associates seminar. Thanks also to coordinator Brenda Murphy for inviting us. Former WXLO music director Jim Knapp is looking for a position. Call (212) 935-0579.

THE DUDE

IS RIGHT WHERE HE BELONGS

1

CONGRATULATIONS
TO QUINCY JONES
FOR PUTTING THE DUDE
IN HIS PLACE. SP-3721



A&M Records is proud to announce the release of
the second smash single from Quincy Jones' The Dude
"RAZZAMATAZZ" AM-2334

ON A&M RECORDS AND TAPES



Produced by Quincy Jones for Quincy Jones Productions



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THE A&M FAMILY SALUTES THE BMA AND WELCOMES THEM TO OUR HOME, LOS ANGELES!

Record World International

Levison Feted



Pictured at a recent gathering in New York honoring newly-appointed WEA U.K. managing director Charles Levison are, from left: Grover Washington, Elektra/Asylum recording artist; Ralph Ebler, E/A east coast director artist development; Levison; and Lloyd Remick, Washington's manager.

Japan

By CARMEN ITOH

■ TOKYO—Derek Sutton, manager of Styx, was in Japan from April 19 to 25 to finalize plans for the Styx concerts scheduled here for next January. During his brief stay, Sutton visited all the radio stations and magazines in Tokyo to promote the group's new single, "Too Much Time on My Hands."

In an interview with Original Confidence magazine, Sutton discussed the present situation Styx is in in Japan. There is a limited number of radio stations as compared to America, Sutton said, and there are few programs that play international records. Under these conditions, what must Styx do to have a hit in Japan? Sutton emphasized the necessity of first having concerts, even though businesswise they may not be profitable. "The first thing we must do is perform here, that is, come here for one concert tour," he said. "If that proves successful, we must plan to come back in about 12 to 18 months. Then wait for another 18 months to two years for the next tour. In the meantime, I hope we will be able to use satellite TV transmission to do something special." Sutton concluded by stressing that Styx is and will always be "the best performing band in America."

(Continued on page 69)

Canada

By LARRY LeBLANC

■ TORONTO — Shocking news came from the west coast this week when it was reported that well-known A&M songstress Shari Ulrich was assaulted while jogging near her home on Salt Spring Island, near Vancouver. The 29-year-old singer is in the hospital, in apparently satisfactory condition, recovering from stab wounds. The Ganges detachment of the RCMP is investigating the incident. As yet, no suspect has been found . . . Big winner in the recent radio ratings here was CHUM-FM, rocking with an 800,000+ audience, placing it as one of the most-listened-to AOR FM stations in North America. PD Bob Wood, vacationing in Hawaii, took the news well . . . Taxi Records has issued a new single from Johnnie Lovesin, "Teeny-bopper," taken from the LP "Set the Night on Fire" . . . Terry Brown, producer of Rush, Klattu and Max Webster over the years, is recording Toronto at Le Studio in Morin Heights for their second Solid Gold LP . . . The Good Brothers will hold their annual Invitational Celebrity Tournament on July 22 at Uplands Gold and Country Club, with the proceeds to be donated to the Canadian Special Olympics. Tickets are \$25. To find out more, contact Susan Butschek at Dixon Propas Productions, (416) 960-9111 . . . PolyGram Canada is reactivating its Verve catalogue, starting with LPs by Billie Holiday, Stan Getz/Astrud Gilberto, Ella Fitzgerald, Jimmy Smith, Wes Montgomery and Gene Krupa/Buddy Rich. PolyGram has also acquired Canadian rights to the Telefunken label from Germany . . . Donald K. Donald Productions and Concerts Productions International is taking "Beatlemania" back on tour, with plans to produce the national travelling tour company of the show on an extensive truck and bus tour of Canada . . . The management firm Dixon-Propas Productions and Attic recording group Triumph have settled their legal differences out of court.

England

By VAL FALLOON

■ LONDON — Six music publishers last week surprised the video industry by seeking and obtaining a high court injunction preventing the sale of videocassette movies released by Thorn EMI. The videos, all from the EMI Films stable, included "That'll Be the Day" and "Stardust," the rock sagas starring David Essex. The publishers included Boosey and Hawks and Sparta-Florida, and the six titles in question were said to have been produced in videocassette form without a license, though all had been cleared through the movie division of the company. Apparently the video department was under the impression that all rights had been cleared, but the publishers were able to prove breach of copyright. The case came at a time when the long-drawn-out negotiations for an accepted rate of mechanical payments on videograms are reaching their conclusion. The publishers and the British Video Association last year separately came up with rate cards and eventually reached a working compromise. Total agreement was anticipated before the end of this month, as the Video Association holds its first annual general meeting early in June. The copyright question is, of course, quite separate from an agreement on rates, but the fact that this case could not be settled without going to court looks like a reminder that the publishers will be digging their heels in to be certain of a fair slice of the booming video business.

IN A SPIN: Nothing like a royal wedding to inspire topical discs. Releases so far announced for the occasion include a flexi-disc of the engagement day TV interview by Flexi Records, complete with gatefold pic sleeve; "The Royal Wedding" by the Mike Sammes Singers on President (this written by the man who wrote "Lili Marlene"); the Liverpool Phil's "God Bless the Prince of Wales" on Chandos; "Lady Di" by the Royals (no relation) on JPR; "Lady Diana" by Mick Gannon on Smile, and two albums, one by the BBC, which will be a rush-released recording of the event, and the independent Look A Records' souvenir of the Welsh Choir and Guards Band who will be taking part . . . Surprising that the new Singing Dog label hasn't come up with a tune about Corgis: according to the press release, the directors of this mysterious new company include Artie Mongrel (USA), Monty Woofner (Germany), Cairn East Bassett Menon (India), and other likely names. Watch this space . . . EMI Music Publishing has come up with a good idea to boost sheet music sales. The new look, "pic and lycs," starting with Adam and the Ants' "Stand and Deliver," looks like a glossy single-sized picture bag but unfolds into a poster of the lyrics surrounded by pics of the band. Guitar chords are given but not the notes, and it sells at around half the price of the full sheet music . . . Intersong International has signed a long term deal with John Watts, lead singer and composer of Fischer Z. The contract is for the world outside the U.S. and U.K. Fischer Z is currently charting in Holland, Belgium and Germany, and will tour with Dire Straits in France and Italy with a U.K. tour later this year . . .

"THE SOUND OF MUSIC": London is building up to the great revival of this evergreen musical, to star Petula Clark, which is receiving more publicity than the movie version of "Annie" . . . David Essex, whose last stage role was as Che in "Evita," will be back on the stage to star in "Childe Byron," opening July 20. Essex saw the play's original production in Greenwich Village, and suggested his part in it to director Frank Dunlop . . . Not quite a disc, more a rhyming couplet, is satirist Clive James' contribution to wedding fever. The double LP on Arista/Ariola is titled "Charles Charming's Challenges on the Pathway to the Throne," released to tie in with James' book, said to be an "affectionate" satire on the life of Prince Charles . . . And Pat Boone is to play a one-off date at London's Apollo Theatre on June 7 . . . Cleo Laine and James Galway are touring the U.K. this week and Rita Coolidge comes here next week. Gordon Lightfoot packed the Albert Hall with a spontaneous show in more ways than one. Some of the songs were requests mailed in weeks ago, and Lightfoot had to add a second date later in the week . . . EMI band Classix Nouveaux headlining rock night at a Yugoslavian Music Festival . . . And WEA artist Paul Brady, of various bands including Planxty, the Irish folk revival band (though not on disc), heading to the U.S. for showcase dates in search of a deal there.

Performance Right Bill

(Continued from page 3)

would be required by a compulsory license to pay royalties.

Under current copyright law, the copyright owners of musical compositions, books, plays, photographs and movies are all paid a royalty by broadcasters and others for the use of their work. However, proponents point out, the sound recording is the only copyrighted work capable of being performed that does not enjoy such protection.

Under the terms of the bill, 50 percent of fees collected would be distributed to record producers and 50 percent would go to the performers taking part in the recorded work.

Subcommittee staffers told *Record World* that the chances for the bills passing this session are better than in the past. "Frankly, I feel we have more votes," one said.

Proponents of the bill are arguing that equity requires that the owners of copyright in sound recordings should have the same rights and protection as other copyright owners of creative work. They also point out that broadcasters for many years have used records, without any compensation to the owners, for their own profits.

Stanley M. Gortikov, president of the Recording Industry Association of America (RIAA), spoke of what he called the time "when communications technology may significantly reduce record sales," and testified that "without the full copyright protection of a performance right," musicians and record companies face a "bleak and uncertain future."

As he had at past hearings, Gortikov pointed out that broadcasters could "easily afford to pay the modest royalties proposed" in H.R. 1805. "They are only a fraction of what is paid to composers and publishers through BMI and ASCAP," he said.

An extensive 1978 study by the Register of Copyrights, called the Ringer Report, found that radio stations "would be able to pay a record music license fee without any significant impact."

Gortikov quoted from sections of the Copyright Office report to refute broadcasters' charges that performers already make adequate income from live performances and record sales. "The study found that most recording artists receive no royalties from record sales and that the income levels of most of these performers are quite low," he said.

Victor W. Fuentealba, president of the American Federation of Musicians, AFL-CIO, also testified

before the subcommittee, and reminded the Congressmen that the performance royalty right was once part of the 1976 copyright law rewrite, but was "stripped out" and replaced by a call for a study—the same study by the Copyright Office which overwhelmingly concluded that the performance right is needed and is fair. "To leave the creators of sound recordings without any protection or compensation for their wide-spread commercial use can no longer be justified," that report stated.

Both Gortikov and Fuentealba made sure Congress knew that the bill's most powerful opponents, the broadcasters, are currently asking the same subcommittee for a similar amendment which would grant the broadcasters further performance rights to protect against the commercial expropriation of their product by cable television systems. "I trust the irony of this situation is not lost on the members of the Subcommittee," Fuentealba said.

Royalty fees would range from as little as \$100, the flat fee that would be charged to discos or dance clubs to one percent of the net advertising revenues for big radio stations whose revenues exceeded \$200,000 a year.

Gortikov testified that the total royalties that radio broadcasters would have paid in 1979 for their use of all copyrighted sound recordings would have been between \$19.4 million and \$26.5 million. TV royalties would have amounted to \$639,000, according to an RIAA-commissioned financial study. "Clearly," Gortikov said, "the performance royalties proposed in H.R. 1805 are fair and reasonable, particularly in the light of the immense advertising revenues that recorded music produces."

Opponents of the bill are scheduled to testify June 10.

Rogers & Cowan Taps Fox-Cumming in London

■ LONDON—Ray Fox-Cumming has been appointed director of the music department of the international division of Rogers and Cowan, it was announced by Margaret Gardner, president of the international division.

Fox-Cumming was assistant editor of *Disc* and a journalist on *Record Mirror* before becoming head of press, radio and television promotion for Buk Records and, after that, joining the RCA press office. Immediately prior to joining Rogers and Cowan, he was working as a freelance magazine and newspaper journalist.

Japan (Continued from page 68)

Styx' "Pieces of Eight" has sold over 30,000 copies here. "Cornerstone" has sold 50,000, and "Paradise Theater" has sold 50,000 so far.

Salena Jones revisited Tokyo in April to record her new album, which will be released this autumn to coincide with her second concert in Tokyo.

Salena's last album, "Melodies of Love," released on March 21 by Victor Records, was recorded during her last concert tour in September with Kenny Burrell as the guest musician. This time around, the recording, which took two days, proceeded in a friendly atmosphere, with the members of *Stuff* taking part between their concerts in Tokyo. On the new album, Salena sings several new standard numbers with a touch of jazz. Included are Stevie Wonder's "Lately," "My Love" by Paul McCartney, Dr. Hook's "I Don't Want To Be Alone Tonight," Gladys Knight & the Pips' "The Best Thing That Ever Happened to Me," and others.

Public Image (Continued from page 6)

Finally, the bottles were followed by chairs, and a few fans tore the screen down and attempted to destroy the band's equipment. Stagehands dragged the band off stage, and bright white lights were flashed on the crowd, subduing it.

While several fans who were close to the stage said that they witnessed beatings by the stagehands, the Ritz's Jerry Brandt told *Record World* that no one was injured seriously. Brandt and the band both said they mutually decided to cancel a show the following night.

"When I booked the date," said Brandt, "I realized I was booking what we used to call, in the '60s, a happening. At a happening anything can happen, and it did. I saw the rehearsal and it looked good. The idea was superb on paper; I thought it was valid. Obviously, the audience didn't think so."

At a press conference the following Tuesday (19), Levene and Lydon blamed the audience for violence at the performance. "We were trying to communicate with the audience," said Levene. "If they hadn't thrown bottles, if they had watched and listened, they would have seen more than just

music. They got more out of (the show) than they've got (from music) during the last 15 years."

Asked why they provoked the audience by telling people to throw more bottles, Levene said that he thought it was obvious he wanted to have the opposite effect.

Ultimately, Levene said that he was very "satisfied" with the results of the show. "We have to be (satisfied) with such an impact. We didn't want negative results, but such a strong impact — positive or negative — is good. Positive energy can be drawn out of it."

Throughout most of the press gathering, Lydon hid from the crowd, appearing periodically to make a joke or to mimic passing wind. Finally, sitting down with reporters, Lydon called the show "good fun, a lot better than the normal-type gig."

Levene, who was taping the entire press conference with a portable VCR, said that he had learned a lot from the Ritz show. He said that the band had bought the damaged screen from the Ritz and would use it in the next performance. Levene also confirmed that PiL is now based in New York.

CBS Masterworks, Fonit-Cetra Pact



CBS Masterworks has signed a licensing and co-production agreement with Fonit-Cetra, a leading classical music label based in Italy, it was announced by Dick Asher, deputy president and chief operating officer, CBS Records Group. CBS Masterworks will license Fonit-Cetra releases around the world with the exception of Italy. The new association will entail a broad range of classical music releases including a number of major operatic recordings. One of the debut releases under the agreement will be the first recording ever of Mussorgsky's recently revised and expanded opera "Salambo." Future releases will include an album of the music of Antonio Salieri and a recording of duets with Maria Callas and Ruggiero Raimondi. Pictured at the signing are, from left (seated): Carlo Fontana, managing director, Fonit-Cetra; Asher; Leone Piccioni, president, Fonit-Cetra; Joseph Dash, vice president and general manager, CBS Masterworks; (standing): Luigi Arduino, international markets director, Fonit-Cetra; Christine Reed, director, A&R, CBS Masterworks; Ervin Veg, vice president, CBS Masterworks, Europe; and Renato Pachetti director RAI Corporation, New York.

Jazz Beat

By PETER KEEPNEWS

■ **DIZ SITS IN:** Dizzy Gillespie is an institution—not just one of the most inventive and influential stylists in the history of jazz, but one of its most electrifying personalities as well. Now, at the age of 63, Gillespie appears to be embarking on a new phase of his remarkable career: on the evidence of two recent albums, it looks as if he's on his way to becoming the newest super-sideman.

Gillespie is prominently featured on Chuck Mangione's new two-record live extravaganza, "Tarantella" (A&M); in fact, he gets an entire side to himself. He is less prominently featured on Chaka Khan's eclectic "What Cha' Gonna Do For Me" (Warner Bros.), but he makes his presence felt—producer Arif Mardin's liner notes deal entirely with the updated version of Gillespie's composition "A Night in Tunisia," how it came about, and how the trumpeter came to play on it, although it is the only track he's on.

"Tarantella," recorded at a benefit concert last December for Italy's earthquake victims, is a mixed bag. Much of it consists of Mangione, accompanied by his working group and a stellar big band, playing polished versions of some of his more familiar material. Then, at the beginning of side three, Mangione introduces "the world's greatest trumpet player" (and also, not incidentally, Mangione's greatest influence), and for the next 25 minutes "Tarantella" becomes a Dizzy Gillespie record.

Dizzy leads the band through three vintage charts: his own "Things To Come" and "Manteca," and the timeless Thelonious Monk ballad "Round Midnight." The band sounds fine, and Gillespie sounds typically ebullient and inspired. His unique sense of humor shines through, as well; on "Manteca," for example, he at one point leads the members of the band in an apparently impromptu chant of "Get that booty!" Mangione steps completely into the shadows for this portion of the show; he obviously knows better than to try to upstage the master.

Gillespie's contribution is the highlight of "Tarantella," but there are pleasant surprises offered by the contributions of two other guest stars: Chick Corea, whose duet with Mangione on "My One and Only Love" brings out a reflective side of the flugelhornist's playing that is not heard all that often; and Steve Gadd, whose explosive drumming is featured on Mangione's ambitious "Xlth Commandment Suite."

Gillespie has a lot less to do on Chaka Khan's version of "A Night in Tunisia" than he does on "Tarantella," but what he does play—mostly some obligatos in the closing moments of the track—is done with his customary class.

The track itself might most kindly be described as an admirable experiment that doesn't quite make it. Khan has a hell of a voice, and it's good to hear her take chances with it, but I don't think it's entirely suited to this material; and Mardin, in attempting to update the tune, has funkified it to the point where at times it is virtually unrecognizable. The new lyrics on which he and Khan collaborated don't help much, either; they are in the heartfelt but cliched remember-the-good-old-days-of-bebop vein. Still, it's nice to know that a vast audience of potential jazz fans is getting at least a small taste of Dizzy through this album.

"GREAT BLACK MUSIC, ANCIENT TO THE FUTURE" is the slogan of the incredible Art Ensemble of Chicago. It's a slogan that, although it may sound a bit presumptuous, has less to do with collective egotism ("It's great because we play it") than with the fact that this band really does attempt to cover the entire spectrum of black music in its performances ("We play it because it's great").

At New York's Public Theater last Saturday (16), the Art Ensemble probably came as close as five people can in an hour and a half to

(Continued on page 71)

Dave Grusin and Larry Rosen Aim for 'Quality Music' on GRP

By NELSON GEORGE

■ **NEW YORK**—Jazz or pop instrumentals? What kind of music does Dave Grusin and Larry Rosen's Arista/GRP label make?

"I think it really depends on the cut on the album and the taste of the particular artist," label co-owner and artist Grusin told *Record World* in a recent interview. "We're working to make jazz more accessible and marketable, but the bottom line is making quality music no matter the category."

With three albums in the jazz top ten and strong black oriented showings by Tom Browne and Bernard Wright, the three-year-old label has shown impressive strength in two important markets. Working with a roster of seven acts (Browne, Wright, Grusin, flautist Dave Valentin, singer-songwriter Scott Jarrett, singer Angela Bofill, guitarist Bobby Broom), keyboardist Grusin and arranger Larry Rosen have been consciously working in a style pioneered by Creed Taylor at CTI Records.

"We definitely want to have the same consistent quality Taylor developed at CTI, but with two differences," Rosen said. "He worked with already established artists, while we are looking to develop young talent like Tom Browne and Bernard Wright. And we want to give the musicians

freedom to grow and utilize their own personality in the selection and arrangement of the music."

The Grusin-Rosen musical relationship began in 1960 when both were involved with the Newport Jazz Festival's youth band. Throughout the '60s they remained friends, as Grusin worked in Los Angeles on film and television soundtracks and Rosen made commercials in New York.

In the early '70s they worked together on two Jon Lucien albums for RCA, "Rashida" and "Mind's Eye," with Rosen producing and Grusin providing string arrangements. They became a formal production team with Earl Klugh's self-titled debut album on Blue Note Records, featuring the mixture of electric keyboards and delicately funky arrangements in support of Klugh's acoustic guitar that has proved successful for Klugh ever since. During this period they produced two more Klugh albums, another Jon Lucien effort, and Noel Pointer's debut.

"We found ourselves working with new artists like Klugh and Pointer," recalls Rosen. "In the process we got more and more involved in putting the non-musical elements of the album together—pictures for the albums, making sure proper credits were

(Continued on page 71)

Jay Hoggard on the Air



Contemporary recording artist Jay Hoggard recently visited radio station WWRL in New York to discuss his album, "Rain Forest." Pictured from left are air personality Gerry Bledsoe, Hoggard, and entertainment marketing consultant Ray Newton.

Record Rentals (Continued from page 3)

deprive an artist of royalties.

As it happens, even Ben Karol himself downplays the significance of his new policy, which he dubbed "an experiment" in an interview with *RW*. Karol stated flatly that he does not expect rentals to develop into a big business, but said "it might carry things forward a little further." He added that the chances of record rental succeeding "are not much, really."

"Everybody's groping at this time," Karol explained, "because the record business is being bombarded from every direction with all kinds of gloomy happenings. Prices are going up, dealers' margins are going down, there's no question about the fact that there's less demand for records than there has been for many years. I don't see any big new artists on the horizon, and when there are no big new artists coming I don't see how we can come out of our doldrums. So we're in a very, very bad spot right now. This is just a wild shot at finding ways of supplementing volume, supplementing income and stimulating interest. We thought it was worth a shot just to get a possible feel for how consumers would react to it."

As for the matter of artist royalties, Karol said his concern has no legal responsibility in this area, according to information supplied to him by BMI: "If we buy a record we can rent it a thousand times and we don't owe anybody anything."

Karol said his clerks sight-check each record for damage upon return; if damage is detected, the consumer forfeits his deposit (two dollars per record rented).

And what happens when a record is too worn or damaged to be rented? Karol isn't sure. "We haven't had to face that yet," he said. "But we won't ever put those records out for sale or return them to manufacturers. Absolutely not. We must obey every facet of the law. There's one other thing, too. We could sell these as used records. We might do that, and if there's any laws that have to be conformed with to do that we'll conform; I don't know of any right now."

Told that many dealers complained about the amount of paperwork, Karol countered by claiming there is no paperwork. "The guy comes in to rent a record and theoretically buys it by signing a credit voucher, which you throw in a cigar box under the register. Every day you look at it; the fourth day if the guy doesn't come back you put the charge through. If he comes back before then you take the charge out of the cigar box, tell him how

much he owes you, you ring it up on the register and give him back his charge voucher. No paperwork."

Nevertheless, many of the retailers contacted for comment on Karol's rental policy were vehement in their criticism. Jason Cutler of Cutler's in New Haven said record rentals could "kill the record business as a business. It would turn record retailers into record bookkeepers and record stores into libraries. I wouldn't like to keep books; I like to turn numbers."

"It's a bad idea," said Wayne Steinberg of Record and Tape Collectors in Baltimore. "I suppose it's competition for radio, and a new alternative (so that) the buyer will come into the store and at least make the first 'purchase.' But records are cheap enough not to have to rent them. I'm in business to sell, not let a blank tape business make money. (Karol's) just fooling himself."

Larry Causak, president of the Pennsylvania-Delaware Record Revolution chain, called for manufacturers to take a hard line with record renters to the point of pulling returns policies, suing participating retailers "on the basis that artists aren't getting their royalties" and "throwing their weight around and making it generally difficult for them to get product."

Ira Rothstein of the Record World-TSS chain said that the best way to approach record retailing is to let consumers buy the records they want. He added that renting might have a negative impact on an account's returns percentage, and wondered how a dealer could assure a customer was getting an undamaged record when so many defects are indiscernible to the naked eye.

Peter Schliewen, owner of Cleveland's Record Revolution stores, said record renting "is no big deal. Christ, there are a lot of other easier ways to make money. You can sell used records and make a ton on them. You rent a record for fifty cents and it's a nickel-and-dime business; if you add up the paperwork and double inventory involved, what are you really making? I've always said you can't survive just selling records and tape, but this isn't the answer."

When informed of his peers' comments, Karol said their rush to judgment is premature. "I don't understand some people. This is like having a guy indicted for a crime and not giving him a trial because you've already decided he's guilty. That's so stupid. My intent is constructive and positive. I have absolutely no desire to hurt anybody or to hurt the industry."

Jazz Beat (Continued from page 70)

actually covering all that ground. They played a reggae number in tribute to **Bob Marley**, featuring heart-rending three-part harmony from trumpeter **Lester Bowie** and saxophonists **Joseph Jarman** and **Roscoe Mitchell**; they engaged in an intense five-part percussion improvisation; they took the music way, way "outside" (with Mitchell doing some amazing things on soprano); they brought it back "inside" for some mellow bebop (with Bowie in particularly mellow form); drummer **Don Moye** and bassist **Malachi Favors** laid down every kind of rhythm (or non-rhythm) imaginable, as the situation warranted; and everything sounded good.

The Art Ensemble has been together for about 15 years, and on the basis of performances like this one and their two most recent albums, "Nice Guys" and "Full Force," both on ECM, they seem to be getting better all the time.

AND THE JAZZ BEAT GOES ON: DRG Records has released "The Legendary **Alberta Hunter**," consisting of recordings the singer made in London in 1934 with a dance band led by **Jack Jackson**. The album is a revelation for those listeners who think of Hunter as strictly a blues singer. On these selections, she is a sophisticated cabaret chanteuse, performing the standards of the day with consummate skill. The inside of the double-fold jacket contains some fascinating old photographs of Hunter, as well as more information about Jack Jackson than most people would care to know . . . New York's Universal Jazz Coalition is presenting a tribute to **Mary Lou Williams**, who is seriously ill, at Town Hall on June 20. The program will include performances of a number of the great pianist's big-band arrangements, including some that have never been performed before . . . The fusion-oriented Headfirst label has announced the signing of keyboard artist **Brian Auger**, whose first album for the label is scheduled for June 12 release . . . **Billy Taylor** has been given the first annual Edward E. Elson Distinguished Service Award by National Public Radio for his work as host of "Jazz Alive!" and his accomplishments as a spokesman for jazz and for public radio.

GRP (Continued from page 70)

given and other roles like that—out of necessity. We found that companies would only support new artists if something happened with the record. Then the push would come."

Small Roster

Arista contacted the two to produce the Brecker Brothers, they said, but the deal fell through. Still, a dialogue with Arista president Clive Davis was begun.

"Arista just wanted to sign us to a production deal, but we held out for a label deal and it has certainly worked out," Rosen said.

GRP has no plans to expand the artist roster "over nine or ten artists," Rosen said. "We want to keep that stylistic consistency and quality we have achieved, and staying at a small size seems the best way to maintain that. We're gonna stay with solo artists who we can work with and encourage."

The Jazz LP Chart

MAY 30, 1981

- WINELIGHT**
GROVER WASHINGTON, JR./Elektra 6E 305
- THE CLARKE/DUKE PROJECT**
STANLEY CLARKE/GEORGE DUKE/Epic FE 36918
- VOYEUR**
DAVID SANBORN/Warner Bros. BSK 3546
- MAGIC**
TOM BROWNE/Arista/GRP 5503
- GALAXIAN**
JEFF LORBER FUSION/Arista AL 9545
- THE DUDE**
QUINCY JONES/A&M SP 3721
- RIT**
LEE RITENOUR/Elektra 6E 331
- MOUNTAIN DANCE**
DAVE GRUSIN/Arista/GRP 5010
- 'NARD**
BERNARD WRIGHT/Arista/GRP 5011
- TARANTELLA**
CHUCK MANGIONE/A&M SP 6513
- ALL MY REASONS**
NOEL POINTER/Liberty LT 1094
- EXPRESSIONS OF LIFE**
HEATH BROTHERS/Columbia FC 37126
- ALL AROUND THE TOWN**
BOB JAMES/Columbia/Tappan Zee C2X 36786
- LOVE LIGHT**
YUTAKA/Alfa AAA 10004
- FRIDAY NIGHT IN SAN FRANCISCO**
AL D'AMEOLA, JOHN McLAUGHLIN, PACO DeLUCIA/Columbia FC 37152
- FANTASY**
RON CARTER/Milestone M 9099 (Fantasy)
- LIVE**
STEPHANE GRAPELLI/DAVID GRISMAN/Warner Bros. BSK 3550
- VOICES IN THE RAIN**
JOE SAMPLE/MCA 5172
- GIVE ME THE NIGHT**
GEORGE BENSON/Qwest/WB HS 3453
- CARNAVAL**
SPYRO GYRA/MCA 5149
- IT'S JUST THE WAY I FEEL**
GENE DUNLAP FEATURING THE RIDGEWAYS/Capitol ST 12130
- EASY AS PIE**
GARY BURTON QUARTET/ECM 1 1184 (WB)
- BY ALL MEANS**
ALPHONSE MOUZON/Pausa 7087
- LATE NIGHT GUITAR**
EARL KLUGH/Liberty LT 1097
- LET ME BE THE ONE**
WEBSTER LEWIS/Epic FE 36878
- VERY SPECIAL**
DEBRA LAWS/Elektra 6E 300
- RAIN FOREST**
JAY HOGGARD/Contemporary 14007
- HUSH**
JOHN KLEMMER/Elektra 5E 527
- ONE NIGHT STAND: A KEYBOARD EVENT**
VARIOUS ARTISTS/Columbia KC2 37100
- SONGS OF THE BEATLES**
SARAH VAUGHAN/Atlantic SD 16037

Latin American Record World

Latin American Album Picks

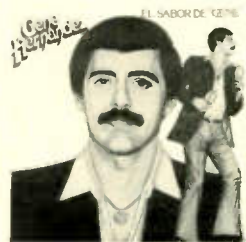


"CANCIONES DE ESPANA"

ROCIO JURADO—RCA PL 35339

Con arreglos y orquestación dirigida por Gregorio García Segura y producida por Luis Sanz, Rocio da su toque personalísimo a grandes temas de España que vivirán por siempre. Hermosa producción que resalta la versatilidad de la talentosa española. "La bien pagá," (Perelló-Mostazo) "La parrala," (Leon-Valerio-Guiroga) "La zarzamora" (Quintero-Leon-Quiroga) y otras inolvidables.

■ Arranged and conducted by Gregorio García Segura and produced by Luis Sanz, the very talented Spanish singer Rocio Jurado shows terrific versatility on this package of Spanish perennials. Superb renditions of "La Zarzamora," "Antonio Vargas Heredia" (Oliva-Mortazo-Merenciano) and "La guapa, guapa" (Ochaita-Valerio-Solano).



"EL SABOR DE GENE"

GENE HERNANDEZ—Alegre JMAS 6025

En producción de Luis "Perico" Ortiz y con arreglos de Joe Mannozi, Francisco Cabrera, Ira Herscher y Luis "Perico" Ortiz, Gene Hernandez le da salsa y sabor a muy buenas interpretaciones bailables de "La santería," (G. Hernández) "El viejo barbero," (E. Gonzalez) "La cama rota" (G. Hernández) y "Benny Moré Medley." Excelentes músicos.

■ Produced by Luis "Perico" Ortiz and arranged by Manozzi, Cabrea, Herscher and Ortiz, Gene Hernandez displays great ability as a vocalist in this salsa package. "Así fué que nació el son" (E. González), "Canción del amor" (E. González) and "Viva Colombia" (E. González).



"FOLKLORICO TROPICAL"

CONJUNTO CANAYON—TH-AM 2117

El Conjunto Canayón le imparte sabor añejo a sus interpretaciones. Vocales de Pipo Pica, Rafael Lopez "Paipet" y Cheo Quiñones mueven la grabación. Producción de Cano Robles. "Sentimiento borincano," (J. Cano Robles) "Lucharé," (F. Montañez) "Crecerá" (J. Nogueras) y "Silbando," (C. Robles).

■ Conjunto Canayon gives a distinctive flavor to its performance of tropical music. "Me hablaron que" (C. Robles), "Testigos serán" (C. Robles) and "Voto campesino" (J. Ortiz). (Continued on page 74)

Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



■ Ha sido en extremo interesante y constructiva la reunión que muy importantes ejecutivos de EMI-Capitol-Odeon, tanto de Estados Unidos como Latinoamérica, acaban de realizar en Miami, Florida. Según se desprendió de comentarios captados por este redactor, en una cena formal ofrecida por Alhambra Records en honor de los visitantes en el "Alexandré" de Miami, las acciones enérgicas que se tomarán después de los acuerdos tomados, el grupo desplegará una actividad no usual, que redundará en beneficio de todos los involucrados, tanto en Estados Unidos como en Latinoamérica. Reforzado este grupo, que se mostraba un tanto dormido desde hace tiempo, es indudable que el mercado tomará caminos competitivos aún más interesantes. Otro gigantón dormido que se está despertando de gran manera. La impresión general recibida es que la cosa va muy en serio ahora. Por su parte, Alhambra Records, representada en la cena por Enrique Inurrieta, Miguel Estivill, Betty Díaz y Blas Hernández, también está tomando medidas de reorganización que a la larga rendirán beneficios inusualmente importantes. Pasé una velada en extremo interesante, en que las cosas comentadas fueron rodeadas por el carácter siempre serio de EMI. Compartí estupendamente con Rupert



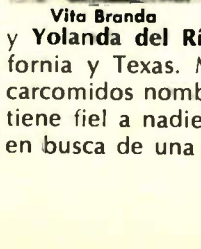
Pedrito Rico

Perry, Vicepresidente A&R de Capitol Records, Roel Kruize, Director A&R y Marketing de EMI, Europa, Guy Marriott, Director de Asuntos Comerciales de EMI Music, Londres, Jaime Ortiz Pino, Director A&R EMI Capitol de Mexico, Guillermo Vera, A&R Marketing de EMI, Chile, Rafael Gil, Director de Operaciones de EMI, España y Luiz Boaventura, A&R y Marketing Coordinator de Latinoamérica. . . El nombramiento de David Stockley como Presidente de EMI Capitol de Mexico, me cayó con sorpresa y alegría. David, enérgico ejecutivo que he visto funcionar en difíciles aspectos y situaciones, será, indudablemente, un acierto enorme de EMI en México. ¡Saludos David!



Milar & Marrero

Me envía Bill Marin, de San Marino Productions, un "Disco Single" del muy popular grupo norteamericano Kool & the Gang con su éxito "Celebration," grabado en Español, bajo el título "Celebremos" con líricos en Español de Edmundo Pérez, del tema de la autoría de Ronald Bell y Kool & The Gang. Al dorso trae "Morning Star." La recepción en las "discoteques" hasta este momento ha sido plena en Estados Unidos. Los líricos de Edmundo de "Celebremos" lleva mensaje que será recibido con beneplácito por los fanáticos del popular grupo en Latinoamérica. En álbum con sus "Grandes Exitos" en Español, estará listo este mes. Felicitamos a San Marino Productions por este acierto. . . Otra visita esta semana fué la de José Manuel Silva, responsable de las grabaciones en Español de Robie Dupree y las Pointer Sisters (también de Kenny Rogers) que me anuncia su producción del talento chileno Santiago, que entre paréntesis, está formidable. Grandes planes trae el amigo José Manuel Silva, con los cuales cooperaré activamente. . . La acción personal de Joe Cayre en California se está haciendo notar en la promoción intensiva de Emmanuel



Vita Brando

y Yolanda del Río. Joe anda buscando buenos promotores en California y Texas. Me he permitido aconsejarle que se olvide de los carcomidos nombres y personalidades que, generalmente, no se mantiene fiel a nadie en particular y se dedique a buscar "gente nueva en busca de una oportunidad." Con el debido "training" y respaldo,

(Continued on page 74)



presenta

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

EAST COAST - COSTA ESTE

MAY 30, 1981

May 30	May 23		
1	1	Perdóname/Camilo Sesto	Pronto
2	2	Amada Mia/Cheo Feliciano	Vaya
3	3	Galera Tres/Ismael Miranda	Fania
4	4	Ya No Regreso Contigo/Lupita D'Alessio	Orfeon
5	5	La Rueda/La Solución	LAD
6	7	La Dicha Mia/Celia, Johnny & Pete	Vaya
7	9	Querer y Perder/Dyango	Odeon
8	10	El Piraguero/Conjunto Clásico	Lo Mejor
9	8	Amar Es Algo Mas/José Luis	T.H.
10	12	Mi Jaragual/Gilberto Monroig	Artomax
11	11	El Amigo y La Mujer/Cuco Valoy	Discolor
12	13	Prohibiciones/Lolita	CBS
13	6	Respirare/Wilkins	Masa
14	15	Regresa a Mi/Miami Sound Machine	CBS
15	18	Mi Amigo El Payaso/Willie Rosario	T.H.
16	19	Dimelo Cantando/Patrulla Quince	Gema
17	14	No Te Imaginas/Johnny Ventura	Combo
18	20	El Nene Está Llorando/Conjunto Quisqueya	Liznel
19	22	A la Sombra del Flamboyán/Ralphy Leavitt	T.H.
20	24	Quiero Dormir Cansado/Emmanuel	Arcano
21	23	Pregones del Ayer/Hansel, Raúl y Charanga	T.H.
22	25	Punto y Coma/Lupita D'Alessio	Orfeon
23	29	Tanto Amor/Yolandita Monge	CBS
24	27	Entregate/Pecos Kanvas	Velvet
25	30	Como Te Estoy Extrañando/Orvil Miller	Artomax
26	—	Y Mi Negra Esta Cansa/Oscar D'Leon	T.H.
27	—	El Sabor de Todo/Roberto Carlos	CBS
28	21	Perdon/Lisette	Odeon
29	—	La Chica del Otro Lado/Junior Toledo	Perf.
30	—	Amigo Dejala/Ismael Miranda	Fania

WEST COAST - COSTA OESTE

MAY 30, 1981

May 30	May 23		
1	2	Piquetes de Hormigas/Conjunto Michoacan	Odeon
2	1	Si Quieres Verme Llorar/Lisa Lopez	Hacienda
3	5	Quiero Dormir Cansado/Emmanuel	Arcano
4	9	Perdóname/Camilo Sesto	Pronto
5	4	Querer y Perder/Dyango	Odeon
6	6	Ya No Regreso Contigo/Lupita D'Alessio	Orfeon
7	3	El Chubasco/Carlos y José	T.H.
8	8	Si Tu Quisieras/Los Bukis	Profono
9	14	Un Dia a la Vez/Los Tigres del Norte	Fama
10	12	Procuero Olvidarte/Hernaldo	Alhambra
11	11	Ya No Me Interesa/Chelo	Musart
12	13	La Ladrona/Diego Verdaguer	Profono
13	15	La Culpable/Alvaro Dávila	Profono
14	16	Insaciable Amante/José José	Pronto
15	10	Primer Amor/Yuri	Profono
16	17	Don Diablo/Miguel Bosé	CBS
17	22	Asi No Te Amara Jamas/Amanda Miguel	Profono
18	18	Lena Verde/Napoleon	Raff
19	24	Polvo de Ausencia/Mercedes Castro	Musart
20	7	Juntos (Together)/Tierra	Boardwalk
21	29	Donde Estes Con Quien Estes/Camilo Sesto	Pronto
22	23	Prohibiciones/Lolita	CBS
23	19	Todo Se Derrumbo Dentro de Mi/ Emmanuel	Arcano
24	25	Yo No Naci Para Amar/Juan Gabriel	Pronto
25	27	Tragos Amargos/Ramon Ayala	Freddie
26	26	Ando Que Me Llevan/Rondalla de las Flores	Gas
27	30	Cuando Me Siento Solo/Nelson Ned	Alhambra
28	—	Amar es Algo Mas/José Luis	T.H.
29	20	Little Jeanine/Sonia Rivas	T.H.
30	—	Las Gaviotas/Cactus Country	Hacienda

Record World Latin American (International) Hit Parade

PUERTO RICO

By Frankie Bibiloni

- Galera Tres Ismael Miranda—Fania
- El Piraguero Conjunto Clásico—Lo Mejor
- Respiraré Wilkins—Masa
- Amada Mia Cheo Feliciano—Vaya
- Perdóname Camilo Sesto—Pronto
- Entregate Pecos Kanvas—Velvet
- Ya No Regreso Contigo Lupita D'Alessio—Orfeon
- Oh Que Será Willie Colon—Fania
- Como Te Estoy Extrañando Orvil Miller—Artomax
- Las Quejas de cada cual Guillo Rivera—Performance
- Adios Me Voy Luis Perico Ortiz—New Generation
- La Chica del Otro Lado Junior Toledo—Performance
- Todo Se Derrumbó Dentro de Mi Emmanuel—Arcano
- Mi Amigo el Payaso Willie Rosario—T.H.
- Prohibiciones Lolita—CBS

SAO PAULO

By Nopem

- Santa Maria do Brasil Lindomar Castilho—RCA
- A Ultima Carta Marcos Roberto—Copacabana
- Pensamento Gilliard—RGE
- Conga Conga Conga Gretchen—Copacabana
- Woman In Love Barbra Streisand—CBS
- Imagine John Lennon—EMI
- Push Push Brick—CBS
- Margarida Harmony Cats—RGE
- Xanadú Juanita—RCA
- Hey José Augusto—EMI
- Super Trouper Abba—RCA
- Eu e Voce Maira—Polygram
- A Primeira Carta Barros de Alencar—RCA
- Santa Maria de Lemer Marielle Mathieu—Ariola
- Cedo Pra Mim Kátia—CBS

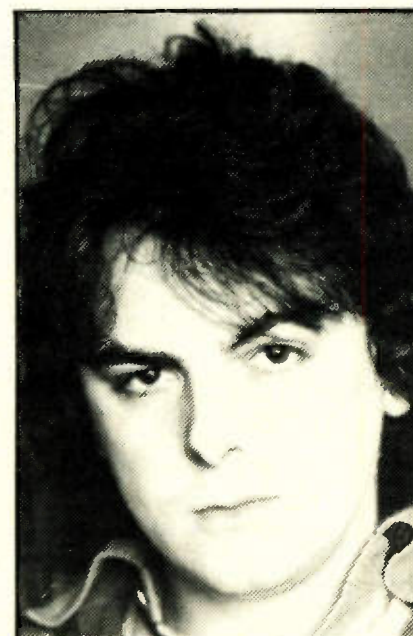
RIO DE JANEIRO

By Nopem

- Push, Push Brick—CBS
- Woman in Love Barbra Streisand—CBS
- Eu Vou Ter Semre Voce Antonio Marcos—RCA
- Here's To You Skyy—RCA
- Conga Conga Conga Gretchen—Copacabana
- Cancao de Verao Roupa Nova—Polygram
- Zanzibar A Cor do Som—Elektra
- Shine On L.T.D.—CBS
- Lady Kenny Rogers—EMI
- Imagine John Lennon—EMI
- Sim Nao Caetano Veloso—Polygram
- Cedo Pra Mim Kátia—CBS
- Starting Over John Lennon—Warner Bros.
- Xanadú Juanita—RCA
- How Do You Do Brass Construction—EMI

SPAIN

- Te Quiero José Luis Perales—Hispavox
- John & Mary Robert Palmer—Ariola
- El Dorado Goombay Dance Band—CBS
- De Do Do De Da Da Da The Police—Epic
- The Quiero Tanto Ivan—CBS
- Woman John Lennon—Hispavox
- Menta y Limón Roque Narvaja—Movieplay
- Lady Kenny Rogers—EMI
- Y Sol Tú Bachelli—Belter
- Vivir Sin Tí Camilo Sesto—Ariola
- Another One Bites The Dust Queen—EMI
- No Me Hables Juan Pardo—Hispavox
- Super Trouper Abba—Columbia
- Rock'n Roll Status Duo—Fonogram
- Cuando Decidas Volver Rocio Durcal—Ariola



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Nuestro Rincon (Continued from page 72)

pudieran superar las etapas de crisis promocional en la industria, creando una fuerza que "ame y le sea fiel a su empresa," dejando de lado las ya usuales prácticas de "prostituta, bien o mal pagada," que mantienen algunos, otrora exelentes, promotores. Hay que formar ejecutivos e invertir en ello, con todas las garantías necesarias de ambas partes.

Debutó el eterno **Pedrito Rico** en Miami, traído de la mano del empresario de moda, **Pedro Michelena**, joven venezolano que está realizando una excelente labor en este área, también muy manoseada ultimamente . . . Me comunica **Sal Lopez** que la estación WBOS cambió su dirección para: 160 North Washington St., Boston, Mass. 02114, con los telefonos (617) 367-9003 y 367-8992. La dirección personal de Sal, para envios de discos promocionales es: 267 Lamartine St., J. Pl. Mass. 02130 . . . **Tony Moreno** está dirigiendo personalmente, la campaña promocional del cantante costarricense **Mario Alberto Milar**, producido por Peer Southern (**Gene Nash**) y cuyo long playing, acaba de salir en la etiqueta TH, dirigida por Tony. Mario Alberto causó expectación en Miami, durante sus presentaciones en el Telemaratón de la Liga contra el Cancer, la semana pasada . . . Casino Records está mudando sus facilidades en Nueva York al 110 West End Avenue, New York, N.Y. 10023, con el teléfono (212) 496-6950. Bueno, felicidades a **Cepero** y a su muy responsable **Gilberto** . . . La gira de **Mario Alberto Milar** ha sido ampliado hacia el territorio de Republica Dominicana . . . **Lita Branda**, cuyo album con su hermano Melcochita, acaba de ser lazado por Perudis, actuará en el Village Gate con **José Mangual, Jr.**, el lunes 25 de Mayo, durante uno de los programas "Salsa Meets Jazz." **Mongo Santamaría** se presentará esa noche . . . Se presentarán **Eddie Palmieri, Ray Barretto, Bobby Rodriguez, Luis "Perico" Ortiz**, el **Conjunto Clasico, Charanga América, Milly y Los Vecinos y Hector Lavoe y su Orquesta** en el Bond International Casino de Broadway y la 45 St., en Nueva York. Será un espectáculo de 10 horas de "shows" y bailes. Se presentará "The Dance dimension Show & Revue, Conga Spectacular y Barretto, VS Patato. Serán maestros de ceremonia **Paco Navarro, Polito Vega e Izzy Sanabria** . . . Y la semana próxima saldré hacia Rio de Janeiro y Sao Paulo, desde donde les estaré reportando.

EMI-Capitol-Odeon executives held an extremely successful meeting in Miami. Alhambra Records held a dinner honoring the visitors. Representing Alhambra Records at the dinner were **Enrique Inurrieta, Miguel Estivil, Betty Díaz, Ricky Correoso and Blas Hernandez**. Representing EMI were **Rupert Perry**, vice president, A&R, Capitol Records; **Roel Kruize**, director, A&R and marketing, EMI, Europe; **Guy Marriott**, director, business affairs, EMI Music, London; **Jaime Ortiz Pino**, director, EMI-Capitol, México; **Guillermo Vera**, A&R and marketing, Chile; **Rafael Gil**, director of operations, EMI, Spain; and **Luiz Boaventura**, A&R marketing coordinator in Latin America . . . The appointment of **David Stockley** as president of EMI-Capitol in México has been greeted enthusiastically by members of the industry. David, an active and energetic executive, should be extremely helpful for EMI in México. Congratulations!

Spanish singer and performer **Pedrito Rico** made his debut in Miami. He has entered into partnership with **Pedro Michelena**, an active Venezuelan booking agent . . . **Sal Lopez** from WBOS Radio in Boston has announced that the new address for the station is 160 North Washing-

ton St., Boston 02114. Phone: (617) 367-9003 and 367-8992. Promotional copies and samples should be sent to his personal address: 267 Lamartine St., Jamaica Plain, Mass. 02130 . . . **Tony Moreno** from T.H. Records & Tapes in Hialeah Gardens, Fla., is personally directing the promotional campaign for his exclusive artist, Costa Rican performer **Mario Alberto Milar**, in Puerto Rico and the Dominican Republic. The album was produced by **Gene Nash** for Peer-Southern. Mario Alberto performed a few weeks ago in Miami during the celebration of the Telethon for the League Against Cancer Crusade . . . Casino Records is moving to 110 West End Ave., New York 10023.

Radio Action

Most Added Latin Record

(Tema más programado)

<p>(Internacional)</p> <p>"Quiero Dormir Cansado" (*)</p> <p>(M. Alejandro-A. Magdalena</p> <p>EMMANUEL</p> <p>(RCA-Arcano)</p> <p>(*) Second Time-Segunda Vez</p>	<p>●</p> <p>●</p> <p>●</p> <p>●</p> <p>●</p> <p>●</p> <p>●</p> <p>●</p>	<p>(Salsa)</p> <p>"Un Dia la Vez" (*)</p> <p>(D.A.R.)</p> <p>LOS TIGRES DEL NORTE</p> <p>(Fama)</p> <p>(*) Second Time-Segunda Vez</p>
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Latin Album Picks (Continued from page 72)



CONJUNTO CANDELA 79

Guajiro GLP 4005

En producción de Roberto Torres, el Conjunto Candela 79 con la actuación especial de Lionel Sanchez, Marino Solano y Alfredo Valdés logra un concepto en extremoailable, ritmico y lleno de salsa neoyorkina. Entre otros números resaltan "Mi son y yo," (S. Cebrian) "Pregonero," (D.R.) "Son candela" (J. Fernández) y "Mayarí." (F. Repiado) Cantan Miguel Quintana y Luis Rodríguez.

Produced by Roberto Torres, with special performances by Lionel Sánchez, Marino Solano and Alfredo Valdes, and with Miguel Quintana and Luis Rodriguez taking care of the vocals, Conjunto Candela 79 sounds terrific. Very danceable salsa music from New York. "Enamorada Guajira," (S. Cebrian) "Galletana," (D.R.) "Mi son y yo," others.

Record World en Miami

By CARLOS MARRERO

Se celebró el pasado 2 de mayo el Cocktail Party del Telemaratón de la Liga Contra el Cancer, donde tuvimos la oportunidad de saludar viejas amistades de la industria discográfica, al igual que diferentes figuras del arte que vinieron a Miami para participar en el Telemaratón. Pasamos una noche agradable y mis felicitaciones a la Directiva de la Liga Contra el Cáncer en Miami por este nuevo acierto . . . Al día siguiente, domingo 3 de mayo, tuvo lugar en el Miami Jai Alai el Telemaratón para recaudar fondos para La Liga Contra el Cáncer, el cual este año sobrepasó las recaudaciones de años anteriores. El programa fué televisado por el Canal 23 de Miami desde las 10 de la mañana hasta las 12 de la noche, y a las 8 de la noche entró en satélite a México y todas las emisoras afiliadas del SIN. Es indispensable destacar la gran labor desplegada por el dinámico **Omar Marchant**, al igual que todos los compañeros del Canal 23. Entre los artistas que participaron

en el evento, además de la participación de artistas locales, cabe destacar los siguientes: **Miguel Gallardo, Vikki Carr, María Martha Serra Lima, Yolandita Monge, Ednita Nazario, Laureano Brizuela, Enzo Vallone** (que realmente se robó el espectáculo), **Lourdes Chacón, Chucho Avellanet, Chali Hernandez, Petee Frankie, Denise D'Kalafe, Mario Alberto Milar, Clay Carillón**, etc.

Aceptando una invitación del empresario **Pedro Michelena**, tuvimos la oportunidad de asistir al debut del cantante español **Pedrito Rico** en el club Les Follies, el cual modestamente, brindó un espectáculo bastante equilibrado, en el cual mostró sus dotes de cantante y bailarín, al igual que su nueva faceta como compositor donde nos impresionó notablemente con la interpretación de su tema "Mi Vida Privada." Felicitaciones a Michelena por este nuevo acierto, y me fué muy grato saludar en dicho debut a mis amigos **Rinel Sousa y Pedro Caride** de Sonido Latino Records.

K

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Record World Classical

Music of Eastern Europe

By SPEIGHT JENKINS

■ NEW YORK — Claudio Abbado has conducted a lot of Russian opera at La Scala. Some of the works there have been untraditional, but none have been rarer than the selections of Mussorgsky short pieces in his new RCA release. Some of the unknown Russian operas have failed to attract a very large public; the Mussorgsky record should not be missed by any music lover.

The music is consistently at a high level — rich with Russian feeling, romantic and exciting throughout. To most listeners, the big surprise will be to hear *The Night on Bald Mountain* in the version originally created by Mussorgsky. According to the liner notes, Mussorgsky originally called the piece *Night on the Bare Mountain*, an actual mountain near Kiev. Mussorgsky's teacher was shocked at the harmonic originality of the piece, and the composer, properly chastened, modified this when he used it in one of his lesser-known operas, *The Fair at Sorochinsky*.

There is no question that the original *Night on Bare Mountain*, if you will, speaks with the composer's real voice. It conveys not only the feeling of witches cavorting about but suggests the barbarism that lurks beneath the mainstream of Russian life. Mussorgsky uses all the brass and brilliance necessary, but there is the authentic quality of the raw earth, a touch maybe of what Stravinsky would later create in *The Rite of Spring*.

The record also contains wonderful choral excerpts from *Salammbo*, *The Destruction of Senacherib* and *Oedipus in Athens*. The familiar *Khovanshchina* prelude (again in Rimsky's version) casts a wonderful spell. Everything is conducted with feeling and energy by Abbado. He does more, though. He catches the romantic sweep of Russia and the honesty of the emotions as Mussorgsky conveyed them. The London Symphony Orchestra and Chorus play and sing brilliantly, and the whole record is a great credit to Abbado.

Moving from the unusual to the familiar, CBS has just released Sviatoslav Richter playing the four Chopin Scherzos. One of the greatest of Russian pianists, Richter has rarely played any music without illuminating it in a fresh light, and this record is no excep-

tion. Richter finds a degree of seriousness in the Scherzos rarely encountered elsewhere. This is massive Chopin with plenty of feeling as well as more than the requisite virtuosity. Richter does not overdo his power, however, and the first two Scherzos have the right freshness and quality.

Though the Third Scherzo was composed only two years after the second it marks a considerable step forward for Chopin in terms of the depth of composition. Richter revels in its complexity, rendering it clear and yet never stinting on the power and warmth necessary. In the Fourth Scherzo, the central quiet portion receives a beautiful rendering.

Supraphon brings many interesting records to the west of pieces that our own performing organizations ignore. Certainly the works of Bohuslav Martinu are among this group. Within the last month the Indiana University Opera Theater presented one of his operas, *Greek Passion*, at the Metropolitan Opera House, but in general his fine symphonies are played very little. With Vaclav Neumann conducting the Czech Philharmonic Orchestra, Supraphon has now made available the Third, Fourth and Fifth Symphonies in one two-record set (the performances are part of the complete set of his symphonies, recorded in 1977-78 in Prague).

The Third Symphony was composed in the United States, during World War II. The symphony is basically a tragic one, but the finale is influenced by the news that the D-Day invasion had taken place successfully and ends with more than a note of hope. The Fourth Symphony was composed during the spring that encompassed the end of World War II in Europe, and it is redolent with joy. His melodies surge with fresh vigor, but still sound very Czech. The Fifth Symphony, composed the next year, again reflects the mood of the time, which was much more wary. As a Czech, he saw the handwriting on the wall for his homeland. But the music and his melodies still poured out, strong and expressive. Neumann and his orchestra conduct each with warmth and intense sensitivity. It is a recording which should be owned by all those interested in hearing one of the best symphonic minds of the last 40 years.

Classical Retail Report

MAY 30, 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

LUCIANO PAVAROTTI: MY OWN STORY—London

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

SULLIVAN: PIRATES OF PENZANCE—Ronstadt, Kline, Elliott—Elektra

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

SAM GOODY/EAST COAST

LISZT: LATE PIANO MUSIC—Brendel—Philips

MAHLER: SYMPHONY NO. 3—Tennstedt—Angel Digital

PAVAROTTI: MY OWN STORY—London

PERLMAN & PREVIN: A DIFFERENT KIND OF BLUES—Angel

TARTINI: FLUTE CONCERTOS—Rampal—CBS

STERN 60TH BIRTHDAY CELEBRATION—CBS Mastersound

TCHAIKOVSKY: VIOLIN CONCERTO—Perlman, Ormandy—Angel

VERDI: LA TRAVIATA—London Digital

WAGNER: PARSIFAL—DG Digital

KING KAROL/NEW YORK

BEETHOVEN: EMPEROR CONCERTO—Serkin, Ozawa—Telarc

BERLIOZ: REQUIEM—Previn—Angel

BERLIOZ, RAVEL: NUITS D'ETE, SHEHERAZADE—Norman—Philips

CORIGLIANO: CLARINET CONCERTO—Mehta—New World Records

KORNGOLD: VIOLANTA—Marton, Jerusalem, Janowski—CBS

PAVAROTTI: MY OWN STORY—London

SULLIVAN: PIRATES OF PENZANCE—Elektra

TOMITA VOL. II—RCA

VERDI: LA TRAVIATA—London Digital

WAGNER: PARSIFAL—DG Digital

RECORD WORLD/TSS/

NORTHEAST

CORIGLIANO: CLARINET CONCERTO—Mehta—New World Records

JAMES GALWAY PLAYS MUSIC OF STAMITZ—RCA

MAHLER: SYMPHONY NO. 10—Levine—RCA Digital

PAVAROTTI: MY OWN STORY—London

GREAT ROMANTIC CONCERTOS—Perlman—Angel

STERN 60TH BIRTHDAY CELEBRATION—CBS Mastersound

SULLIVAN: PIRATES OF PENZANCE—Elektra

TARTINI: FLUTE CONCERTOS—Rampal—CBS

VERDI: LA TRAVIATA—London Digital

WILSON: PLEASURE SONGS FOR FLUTE—Angel

RECORD & TAPE, LTD./

WASHINGTON, D.C.

BERLIOZ RAVEL: NUITS D'ETE, SHEHERAZADE—Norman—Philips

DEBUSSY: NOCTURNES—Haitink—Philips

HAYDN: CELLO CONCERTOS—Ma—CBS Mastersound

PACHELBEL: KANON—Paillard—RCA

RENATA SCOTTO SINGS ARIAS AND DUETS—Angel

SIBELIUS, GRIEG: SHORT PIECES—Mackerras—London

STERN 60TH BIRTHDAY CELEBRATIONS—CBS Mastersound

SULLIVAN: PIRATES OF PENZANCE—Elektra

TELEMANN: RECORDER TRIOS—Breuggen—Pro Arte

VERDI: LA TRAVIATA—London Digital

ROSE DISCOUNT/CHICAGO

BARTOK: DUOS—Perlman, Zukerman—Angel

BEETHOVEN: EMPEROR CONCERTO—Serkin, Ozawa—Telarc

BERLIOZ: REQUIEM—Previn—Angel

MAHLER: SYMPHONY NO. 10—Rattle—Angel

MUSSORGSKY: SHORT PIECES—Abbado—RCA

ORFF: CARMINA BURANA—Shaw—Telarc

RAVEL: SHEHERAZADE—Stade—CBS

TCHAIKOVSKY: TRIO—Perlman, Ashkenazy, Harrell—Angel

VIVALDI: FOUR SEASONS—Menuhin—Angel

SOUND WAREHOUSE/DALLAS

BARTOK: PIANO MUSIC—Kocsis—Philips

JANACEK: FROM THE HOUSE OF THE DEAD—London

MAHLER: SYMPHONY NO. 10—Levine—RCA

MARTINU: SYMPHONIES 3, 4, 5—Supraphon

MOZART: DIE ZAUBERFLOETE—Mathis, Araiza, Karajan—DG Digital

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

SHOSTAKOVICH: SYMPHONY NO. 7—Haitink—London Digital

STERN 60TH BIRTHDAY CELEBRATION—CBS Mastersound

VERDI: LA TRAVIATA—London Digital

WAGNER: PARSIFAL—DG Digital

Dialogue (Continued from page 10)

white radio and consumers from the '50s to the mid-'60s?

Allen: Sure. At that time the record business was becoming a giant industry and there were more whites investing in it. There were many whites who invested in one-stops that carried black records only. So it was a fast-growing industry and it attracted people.

RW: Over the years there have been charges that men like Ertegun and Jerry Wexler exploited black music and its performers for their own gain. You worked for them all these years. How do you react to these comments?

Allen: That's just not true. A lot of people don't know the roots of the Erteguns and the Wexlers. You see, they were the same type of kids you see today, with music being a big part of their lives. When they (Ahmet and Nesuhi Ertegun) came here their father was the ambassador to the United States from Turkey. He passed away while they were here, and they were sponsored here by a Turkish doctor, so they could remain in the United States. This same gentleman was for many years the leading stockholder in Atlantic Records.

They liked black music so much that all they did was hang around the clubs. They lived and breathed it and they still do. A lot of people don't know that Nesuhi Ertegun taught jazz at UCLA. He is the greatest lover of jazz, barring nobody, in this country. In liking this type of music and filling their whole young life with it, the Erteguns lived the music. Remember, these people were born in royalty, yet black music was what moved them. In loving the music they had an opportunity to learn about the black way of life. When Ahmet Ertegun shakes hands with a black man he is no phony. He knows a lot about the ways of the black race. He didn't learn by someone telling him. He traveled with me throughout the South. He knows and remembers.

Our records prove that's not true. As a company we have remained with our first consumers stronger than all the other companies — not to knock anybody. But we have remained a grass-roots company that goes into the community to help the poor people. When something happens in the community we're the first people there. We proved that in Atlanta, 'cause we were the first people there with our check, \$30,000. We will not allow anybody to beat us to that. 'Cause the black consumer is part of our everyday life. If I want to do something for the black community and it makes sense, I'll never get a no. I haven't in 25 years.

We have also remained abreast of all the changes in the black music market over the years, always attempting to bring fresh new faces to the forefront. No one can tell me that the self-taught black musicians we get, who come in from the boondocks, aren't amazing in the music they can play. People such as Slave, who never got a note of formal training, have a sound that nobody can duplicate. The difference between them and Mass Production is that they are all college graduates, and at various points we have to tell Mass Production, "Don't play so good." They are masters of music, and sometimes the things they do are just too perfect. So we have been able to go out and seek these bands and spend time and money developing them. That may mean they might not make it on the first LP. Maybe a mistake can be made by me. I made a mistake on the first Stacy Lattisaw album.

RW: I was going to ask you about both Lattisaw and Sister Sledge. First, what made you stay with Sister Sledge for so many albums? Many companies would have given up on them long before their "We Are Family" success.

Allen: From the first day I heard them I knew they were the most talented girl vocal group I'd ever heard. We made many mistakes with them and some of them were because, once an artist gets to a point where he or she is missing, then, if you love them, you go and do things you wouldn't otherwise. You try and rush the process of bringing out that great piece of music they have in them, instead of taking your time. And that was sort of the case with Sister Sledge.

I had a burning desire that they be big and it had to come, the pieces had to come together. We even had them go to Germany and record with the Silver Convention people, 'cause we thought they had a good sound. That didn't work. We tried many, many times with them, but I was determined not to let them loose because I knew it was there.

RW: Was the success of the "We Are Family" your most satisfying moment in the record business?

Allen: I wouldn't necessarily say that, but I think the world knows it was a most gratifying moment for me. Breaking Stacy Lattisaw was also very gratifying.

RW: Why did you sign her? Not that she isn't talented. But New York is brimming with fine singers, yet you gave a little girl from Washington this opportunity.

Allen: Okay, let me tell the story . . . Our legal advisor, Ted Jaffe, heard about her first. In Washington, he owns a big chain of cleaners, and her aunt worked for his brother at one location. She told Jaffe about her niece and that several companies wanted to sign her to a contract. She wanted his advice on the contract. Jaffe told me about her and asked me to look into it. I said "Sure."

So we called them up and told them we'd like to hear Stacy. The mother, father, little brother, and Stacy got on the plane from Washington and flew up here one Friday afternoon. They called that morning, so I just assumed they were bringing a tape. They had nothing.

I looked at those people sitting over there and said to myself, "Now what am I going to do?" So I called up the manager of Mass Production and asked him if he could bring his rhythm section over, so I could audition somebody, and I have to do it today. So he brought them over. Mass Production was the first group we signed to Cotillion, so we're very close. Our studio was being used, so we had to rent a studio. We went in and, the musicians being a rock band, Stacy was having a hard time finding songs that she and they both knew.

So finally she said, "Do you know the song 'You Light Up My Life?'" They said "We think we can play it." This little girl was in there telling the drummer what to play, the guitar player, and it was really funny, you know. When she opened up on that song everybody just stopped. We went crazy. I said I just had to sign her.

I ran out and all these great thoughts came to me. I thought of Van McCoy, who had also been a child star. So I gave him a copy of this tape we had and he went crazy. God bless the dead, the only thing he did wrong was that in his haste to record her, he used songs too old for her. He should have, and would if I had asked him, taken his time and written songs for her like Narada (Michael Walden) does. Narada knew right away he would have to be totally involved in writing the music and songs for her. She's gonna be a superstar.

RW: You have considerable responsibility in the Atlantic corporate structure. But are blacks industry-wide yet gaining the control over the acquisition and promotion of their music to equal black music's contribution to the industry?

Allen: Well, I look at it like this—I am the wrong person to make judgments on that, because I am one of the few people who started with a company that from day one believed in black music. For them to give me a whole operation like this to run didn't come by me walking in and saying so. It is something that, as I went along, I proved could be done.

Certainly now I can do what I want. But if that had failed, then that would be a different ballgame too. Hopefully, the success of Atlantic-Cotillion will give other folks out there, who may or may not have gotten the full carte blanche situation, a chance to go out there and sink or swim. I hope no one will be able to go out there and say Henry Allen didn't make it go.

Elektra/Asylum Signs McLauchlan



Toronto-based singer/writer Murray McLauchlan has signed an exclusive recording agreement with Elektra/Asylum Records for the world except Canada. McLauchlan's first LP for the label, "Storm Warning," was produced by Bob Ezrin and will be released in mid-June. An advance single, "If the Wind Could Blow My Troubles Away," will be released June 1. Pictured after the agreement was signed are (from left): Bernie Finkelstein of the Finkelstein-Fiedler Co. Ltd., the management company that handles McLauchlan; Kenny Buttice, E/A senior vice president/A&R; McLauchlan; Ezrin; and Joe Smith, E/A chairman.

The Coast (Continued from page 13)

as soccer, track and field and basketball. But covers can be deceiving, and before you start thinking that the Brothers are jocks deluxe, keep in mind that George Johnson, while attempting a slam dunk for the b-ball portion, severely sprained his ankle and will be on crutches during the duo's upcoming tour of Japan. Maybe you better stick to Monopoly and shuffleboard, George.

AT LEAST SHE DIDN'T HAVE TO BUY THE SAFETY PINS: German punkstress **Nina Hagen**, whom we last spotted wearing baby-pink dreadlocks, took time off from cutting her first English-language record for Columbia to give birth to a seven-pound, seven-ounce baby girl at Santa Monica hospital on May 17. Daddy is guitar player **Ferdinand Karmelk**, and the kid's been christened **Cosma**, no doubt in deference to Nina's good friend **Helen Gurley Brown**.

DOES LEO FENDER KNOW ABOUT THIS?: A: the risk of appearing naive, we'll cop to some puzzlement regarding the sign we spotted at a Hollywood Boulevard porn shop offering pre-CBS vibrators.

STONE COLD SOBER AGAIN: **Joe Cocker** has landed on his feet again, recording a new LP with **Chris Blackwell** for Island overseas and experimenting with a few dates in such L.A. venues as Perkins Palace, the Alpine Village and the Country Club, all reportedly SRO. Cocker's band includes ex-**Procol Harum** drummer **B.J. Wilson**, and he's been recording such tunes as **Dylan's** "Seven Days" and an old **Z.Z. Hill** number, "Look What You've Done." That's ol' Joe pictured at the far left, sipping ginger ale backstage at the Country Club, where he was joined by old friends **Rita Coolidge**, **Rob Fraboni** (who produced his "Stingray" album for A&M) and **Bonnie Raitt**, all of whom turned out to cheer him as he rolls along on the wagon.



OTHER STAGES: Last week was one of the best weeks for club-hoppers in recent memory, with such top-flight performers as **Hank Williams, Jr.**, **Willie Nile**, **Split Enz**, **Madness** and **Garland Jeffreys** contributing to some joyous hangovers. The latter show also featured one of our all-time favorite English bands, the **Rumour**, who were so strong in their opening set that we had to wonder how they could blend their talents with so individualistic a performer as Jeffreys. Far from conflicting, though, the Rumour's accompaniment was simple, elegant and tasteful, adding teeth to Garland's biting lyrics and power to his surprisingly dramatic delivery. It was a show on a par with the best we've seen, and as it was broadcast live from the Roxy by KLOS to some 56 stations around the country, it must have contributed immeasurably to the ongoing resurgence of Jeffreys' career. Couldn't happen to a more worthy guy.

CONGRATULATIONS: To the L.A. Trax people, three of whose radio spots are finalists in this year's Clio Awards, the ad industry's equivalent of the Grammy. Producer **Joe Klein's** spots for **Devo's** "Freedom of Choice" LP and the **Vapors'** "Turning Japanese" were nominated for awards in the record ad category, and "Turning Japanese," co-written and produced by **Artie Wayne**, was also nominated in the radio copywriting category. Good work.

BUSINESS: If you're reading this in time, you may want to attend the Tuesday (26) dinner meeting of the California Copyright Conference, held at 6:30 p.m. at the Sportsmen's Lodge in the San Fernando Valley. PolyGram's **David Braun** will speak on the topic "Streamlining the Majors and the Proliferation of Custom Labels." Members will be charged \$11, with non-members (of the CCC, that is) charged \$12.50; and by the way, diners will have a choice of poulet veronique or halibut for the main course, with a side order of broccoli spears polonaise, in case you were wondering.

New York, N.Y. (Continued from page 11)

on October 3. That's a major step for L.C. Productions, and with the likes of **Rudy West** and the **Five Keys** and **Vito Piccone** and the **Elegants** already on the bill the show promises to be a memorable event.

THE MARRYING KIND: Congratulations to Capitol Records' **Maureen O'Connor** on her marriage (on May 28) to **Sweet's Steve Priest**. The wedding took place in New York.

Tying the knot on May 22 was A&M's **Sherry Jones**. Her husband is named **Patrick Levy**. That doesn't mean there'll be two Sherry Levys in the music industry now: the former Sherry Jones will remain Sherry Jones—to her business associates—so as to avoid confusion.

SOFTBALL NEWS: After getting off to a 1-2 start, the **Record World Flashmakers** put it into high gear last week by knocking off **Lev Futterman's** Next City team, 12-4, upsetting highly-regarded **Meat Loaf**, 9-8 and rolling over an outmanned **Phillips Brothers** squad, 15-0. RW's win over Next City was keyed by an explosive offense: **Corky Abdo** and **Steve Carroll** hit home runs, **John Kostick** chipped in a major league triple and rookie Flashmaker **Lee Heiman** continued to thrill and delight the assembled multitudes by stretching three singles into clean doubles.

Against **Meat Loaf RW** struck quickly for five runs in the first inning. **Carroll** continued his hot hitting by going three-for-three; **Kostick** added a two run double; and **Heiman**, through sheer will-power, dumped a run-scoring single over third base at a time when it was needed most.

Before the **Phillips Brothers** game, **Heiman** offered the following observation about the Flashmakers: "This team is tuned." So be it. **Stan Mieses**, with the aid of a tight defense, pitched a six-hitter, with only one runner making it as far as third base. **Carroll** was four-for-four at the plate, with a home run and three RBIs; **Kostick** added two more home runs to his career tally (he's the leading home run hitter in RW history) and knocked in five runs. It should be noted that **Mieses** performed brilliantly under the most trying of circumstances. Having dined on Indian cuisine the night before, he spent game day in bed suffering from that country's form of **Montezuma's Revenge**, prompting his teammates to order him to Buy American from here on in. His teammates are now reconsidering their obviously bad advice.

JOCKEY SHORTS: Bassist **Chuck Rainey** has signed an exclusive worldwide recording contract with **Hammer N' Nails Music Ltd.** of **Tortola, British Virgin Islands**. He is currently recording the first LP under his own name in 12 years; **David Ackerman** is producing at **North Lake Sound, New York**. An early September release is planned . . . **John Lee Hooker** has released his first live album in 20 years, on **New York City-based Labor Records** . . . at the **Columbia** gold record luncheon for **Loverboy**, guest appearances were made by several local and regional promotional persons flown in by **Stan Monteiro**, head of promotion for **Columbia Records**. Among those who attended were **Mary Jo Caliendo** (Buffalo), **Tom Chaltas** (Memphis), **Alan Oremen** (regional promotion manager, Atlanta), **Tom Lanzillotti** (Boston) and **Bill Rusch** (St. Louis) . . . rumor has it that **Mirage Records** will land the soundtrack LP of the film, "The Night the Lights Went Out in Georgia." **Tammy Wynette**, **George Jones**, **Tanya Tucker**, **Glen Campbell**, **Billy Preston & Syreeta**, **Kristy McNichol** and **Dennis Quaid** are featured singing songs written specifically for the movie. The **Bobby Russell**-penned title tune is given a new treatment by **Tucker**.

N.Y. Music Task Force In Membership Drive

■ NEW YORK — The New York Music Task Force, a non-profit volunteer organization formed in 1978, is launching a membership drive. Members are entitled to discounts on tickets to Task Force events, the group's newsletter, and participation in the planning, promotion and presentation of Task Force events.

Major events sponsored by the group include **New York City Music Week**; a band contest for non-contract musicians; and a song-writing contest jointly sponsored by the Task Force, **Chappell Music** and **AGAC**.

Changes at Big 3 Music

■ NEW YORK—The Big 3 Music Corporation, the print division of **United Artists Music**, is undergoing interim administrative changes in the wake of **Stephen Cotler's** recent shift to **United Artists Corporation**. **Cotler**, who was appointed general manager and vice president of **The Big 3** in January 1980, has now been tapped for a special projects post in strategic planning by **UA Corp.** at the film company's **New York** offices.

Harold Seider, president of **United Artists Music**, will temporarily oversee the operations of **The Big 3** while a replacement for **Cotler** is sought.

Record World Country

Norman, Talmadge Plan Joint Publishing Push

■ NASHVILLE—Producer Jim Ed Norman and publisher Randy Talmadge have joined forces in a major building and expansion effort behind Jensing Music (ASCAP) and Jensing Music (BMI), originally formed by Norman with offices in Los Angeles and here.

Talmadge, who served for the past five years as creative manager for Chappell Music in Los Angeles, will serve as VP and GM of Jensing / Jensing. Norman, whose production credits include Anne Murray's "You Needed Me" and nine number-one country records in the past two years for Murray, Mickey Gilley, and Johnny Lee, told *Record World* that Talmadge's efforts on behalf of Jensing/Jensing will allow Norman to concentrate on production, through his JEN Productions.

"I've been very excited about what's going on in Nashville for the past several years, and now hopefully we'll be able to expose the west coast and other markets to the great song talents that Nashville has," Norman said.

"It's always been my intention to really focus in on publishing, as I come from a publishing background myself. But when you're a record producer and publisher, you wind up running the publishing operation not as a full-blown company, but more as an operation to fit your needs as a producer. With Randy, my intention is to go way beyond that, and run Jensing/Jensing as a publishing company first, with almost no relation to the production wing," Norman explained.

Talmadge said his work will include exploring TV and movie soundtrack deals for Jensing/Jensing material, as well as promoting the catalogue to pop, black-oriented, and other markets. He will work out of the company's
(Continued on page 79)

Williams Shares Gold



MCA artist Don Williams and co-producer Garth Fundis pay tribute to the musicians who played on Williams' gold LP "I Believe in You" at a recent gathering. Pictured from left, front row, are: Biff Watson, Pat McInerney, Lloyd Green, and Joe Allen. Back row: Jim Foglesong, president, MCA Records-Nashville; Glenn Meadows, Masterfonics; Bill Hall, Walk Music Group; Williams and Fundis; Roger Cook, Picalic Music Group; and Charles Cochran, Philip Donnelly, Danny Flowers, and David Kirby. Many of the musicians have played on all of Williams' LPs.

Nashville Report

By AL CUNNIFF

■ Roger Miller and Willie Nelson are at work on a duet LP. Miller, who recently taped "Solid Gold," "Merv Griffin" and "John Davidson," has also cut radio spots for AT&T . . . RCA-Nashville recently signed Louise Mandrell and R.C. Bannon . . . Capitol artist Mel McDaniel has signed an exclusive booking and management agreement with Dolores Smiley's SRO Talent/Management firm here.

Capitol artist Keith Stegall was showcased at the Stockyards here Tuesday (19) . . . The "15th Annual Music City News Country Awards" show will be televised live on a majority of the 135 stations carrying the syndicated program. It will be shown 6-8 p.m. CDT June 8 . . . Everyone knows it was BMI and not EMI that threw the recent party for "retiring" executive Russ Sanjek—hear that, type gremlin?

Patti Page's upcoming Plantation LP will be titled after her "No Aces" single . . . RCA's Charley Pride intends to have a recent (May 26) show at the Grand Ole Opry House released as a live LP . . . Felice and Boudleaux Bryant recently cut their second LP at Wild Tracks studios here. In late June Wild Tracks will begin remodeling of its 24-track facility.

IN THE STUDIO: Audio Media (Janie Fricke, Jennifer Warnes), Creative Workshop (Keith Stegall, Riders in the Sky, Earl Klugh), Columbia (Zella Lehr, Elvis Costello, Leon Everette, Moe Bandy), LSI (Joe Sun), RCA (Sedina Reed, Lewis Family, Jimmy Wilkerson, Sylvia overdubs), Marty Robbins (Winters Bros., Marty Robbins, Chip Franklin), Sound Emporium (Don McLean, Dolly Parton, Sonny James),
(Continued on page 79)

Venue Change Set For Talent Buyers Showcase Performances

■ NASHVILLE — The Country Music Association's Talent Buyers Seminar has announced that, for the first time, its showcases have been condensed to a three-hour concert and moved from the seminar's Hyatt Regency headquarters to the Tennessee Performing Arts Center here.

Seminar Set For October

Don Light, chairman of the seminar showcase committee, said the showcase, designed to expose seminar participants to a wide range of talent available for state fair, theme park, club, and concert bookings is slated for Sunday, Oct. 10, at 2 p.m. in the center's James K. Polk Theater.

Agents and managers are being polled for proposed showcase acts. Showcase acts will be selected by July 1, Light said. Press kits may be sent to Light at Don Light Talent Inc., 1100 17th Ave. South, Nashville 37212.

The CMA's Talent Buyers Seminar is scheduled for Oct. 9-11.

CMF Releases Journal

■ NASHVILLE — The Country Music Foundation Press has announced the release of volume III, number 3 of its "Journal of Country Music." Published by the nonprofit CMF, the latest journal features an excerpt from Chet Flipppo's book on Hank Williams, "Your Cheatin' Heart," plus articles on Patsy Cline, Patsy Montana, Bullet Records, and Grandpa Jones.

The "Journal of Country Music" is published three times a year. Subscriptions are available from the CMF Press at 4 Music Square East, Nashville 37203, for \$10 annually; foreign subscriptions are \$15. Single copies are \$4.99.

PICKS OF THE WEEK

SINGLES **MCA RECORDS** **TERRI GIBBS, "RICH MAN"** (prod.: Ed Penney) (writer: E. Mattson) (Songbiz, BMI) (3:10). This cut offers multi-format promise, and is an excellent bet to succeed Terri's astounding debut single, "Somebody's Knockin'." A sultry, world-wise story/song, it reveals still more of this singer's considerable vocal talents. MCA 51119.

SLEEPER **RCA** **JOHN DENVER, "SOME DAYS ARE DIAMONDS (SOME DAYS ARE STONE)"** (prod.: Larry Butler) (writer: D. Feller) (Tree, BMI) (3:58). Denver will earn new radio interest with this light, bittersweet tune about how life doesn't always work in our favor. Rhythm guitar is central to this sound. Denver sounds strong on the clear melody line. RCA JH-12246.

ALBUM **THE OAK RIDGE BOYS, "FANCY FREE."** Led by the Oaks' number-one single "Elvira," this package again follows the ORB hit formula: spirited performances of quality songs. Other prime selections are "I'm Settin' Fancy Free," "Dream of Me," and a special album moment, the ballad "When Love Calls You." MCA 5209.



Nashville Report

(Continued from page 78)

Soundshop (Roger Miller, Leon Everette, English artist Tommy Boyce), Young'un (the Gatlins, Allman Brothers), Wax Works (gospel artist Steve Dixon), Pete Drake (Lonzo & Oscar), Music Hall (Cedar Creek, Dean Dillon, 50 States, Sheb Wooley), Koala (Mike Quatro, Liz Lyndell, Ronnie McCraney), Woodland (Ronnie Milsap, Conway Twitty), Scruggs (Ronnie Dove, Faded Blue Music jingle), Island (Silvercreek, Nonnie Thompson, T. C. Condra, Mary Bailey).

Jan Rhees Marketing has moved offices to suite 200, 900 Division St., Nashville, TN 37203. Phone is (615) 255-5455 . . . Sound Emporium engineer **Billy Sherrill** recently received the highest recording award in the country division of "Pro Sound News," the international news magazine for the professional recording and sound industry . . . Columbia Studios-Nashville has installed a new low-noise mastering system called CX, for Compatible Expansion. Developed by CBS, the system will soon be used to master all CBS releases, and will be available to all labels and clients at no extra cost. Call **Norm Anderson** at (615) 259-4321 for a demonstration.

Rio artist **Chris Waters** is slated to perform at the Jimmie Rodgers Festival in Meridian, Miss. . . Sun Records claims a "sharp upswing" in sales of **Orion** product after that artist took part in a recent six-week promotion sponsored by the Camelot Record store chain in cooperation with Sun. The promotion involved 110 Camelot stores.

Texas Gov. **Bill Clements** has named May 26 **Louise Mandrell** Day . . . Atlanta's Empire Agency has established a scholarship at Georgia State University's Commercial Music/Recording program. The agency's **Alex Hodges** is a frequent guest lecturer at the school.

Norman & Talmadge

(Continued from page 78)

offices in Los Angeles and here. **Walter Campbell** runs Norman's Nashville office.

Norman and Talmadge first met eight years ago, when Norman arranged demos for Sunbury/Dunbar Music in Los Angeles and Talmadge promoted the companies' catalogues through his Publishers' Representative company. The first writer signings to Jensong include **Sandy Pinkard** and **Chick Rains**. Jensong writers include **Gary Nicholson**, **Fred Freeman**, and **Harry Nehls**.

Indie Producers

JEN Productions has also increased its involvement with independent producers recently, including **Marshall Morgan** and **Paul Worley**, who co-produced **Cynthia Clawson's** Dove award-winning album "You're Welcome

Here" for JEN. **John Hug** has finished album projects on **Marty Balin** and **Tim Weisberg** for JEN as well.

JEN Productions and Jensong/Jensong Music are located at 6255 Sunset Blvd. in Los Angeles, and 1009 17th Ave. South here. The phone number is (213) 462-4020, in Los Angeles and (615) 320-7277 here.

Tree Signs Nix

■ NASHVILLE — **Buddy Killen**, president of Tree International publishers, has announced signing a long-term exclusive writer's contract with **Robert Nix**, formerly of the Atlanta Rhythm Section. Nix has written such songs as "So Into You" and "Imaginary Lover."

Cristy at the Palomino



After her recent headline concert at Los Angeles' Palomino Club, Liberty artist **Cristy Lane** celebrated with members of her label "family," from left: **Larry Hathaway**, Los Angeles district manager, Capitol/EMI America/Liberty; **Gerri McDowell**, national country promotion director, Capitol/EMI America/Liberty; **Dale White Horn**, promotion manager, EMI America/Liberty; **Clay Baxter**, director of artist development; **Larry Don Grierson**, VP of A&R; **Kathy Keep**, director of A&R administration; and **Renny Martini**, director of special projects.

Country Hotline

By **MARIE RATLIFF**

MOST ADDED CHART CONTENDERS

- Bellamy Brothers** — "They Could Put Me in Jail"
- Merle Haggard** — "Rainbow Stew"
- Terri Gibbs** — "Rich Man"

Brenda Lee has an early mover in "Fool, Fool," a first-week add at KIKK, KSOP, KWKH, KVOO, KRMD, KEBC, KFDI, WDEN, WPNX, KTTS, KENR, WFAI, WDLW, KBUC, KSSS, WIVK, KKYX, KHEY, KEEN.



Terri Gibbs

Jim Chesnut has a good start with "Bedtime Stories" at WYDE, KEBC, WDEN, WTOD, KWKH, KSO, KFDI, WMAY, KYNN, KKYX, WPNX, KOKE, KD JW, WLWI.

The **LeGarde Twins** are "Wanted" for airplay at WSDS, KXLR, KRMD, KVOO, KFDI, KEBC, WLWI, KYNN. **Amarillo** makes good moves with "Somehow, Someway" at KD JW, KFDI, KVOO, WIRK, WDEN.

Following a lengthy absence from the recording scene, **Diana Trask** is back with an early starter in "This Must Be My Ship." It's spinning at WDLW, WQYK, WPNX, KVOO, WYDE, KBUC, WLWI, WDEN.

A new recording group known as **The Whites** are making noise with the standard "Send Me the Pillow You Dream On" at KVOO, WLWI, KEBC, KFDI, WSAI, KOKE, KKYX. Another newcomer, **Judi J. Calloway** has play on "Only Diamonds are Forever" at WWVA, KXLR, KFDI.



Jim Chesnut

Super Strong: **Alabama**, **Johnny Lee** (Full Moon/Asylum), **Hank Williams, Jr.**, **Conway Twitty & Loretta Lynn**, **Joe Stampley**, **John Conlee**.

Split play is building on the new **Waylon/Jessi** duet; the medley of "Wild Side of Life/It Wasn't God Who Made Honky Tonk Angels" is the choice at WGTO, WDLW, KEBC, WEEP, KSSS, WKKN, WIVK, WRAP, KUUY, WQQT, WPNX, WWOL, WWVA, WTOD, KHEY, KEEN, KRMD, WHK, WHOO, WLWI. On the "I'll Be Alright" side are KSOP, KSON, WJEZ, WCXI, KWMT, WMZQ, WAMZ, WSAI, KMPS, WDEN. Airing both sides are KWJJ, KFDI, KKYX, KENR, WKHK.

Terri Gibbs follows the phenomenal success of "Somebody's Knockin'" with another sure shot, "Rich Man," already added at WLWI, KRMD, KEEN, KHEY, WMZQ, WAMZ, WSAI, WDEN, WCMS, WQQT, KUUY, KWMT, KKYX, WSM, KSSS, WDLW, KEBC, WPLO, WGTO, WPNX.

SURE SHOTS

- Larry Gatlin & The Gatlin Brothers Band** — "Wind is Bound to Change"
- Merle Haggard** — "Rainbow Stew"
- Rex Allen, Jr. & Margo Smith** — "While the Feeling's Good"
- Terri Gibbs** — "Rich Man"

LEFT FIELDERS

- John Denver** — "Some Days Are Diamonds"
- John Schneider** — "It's Now or Never"
- The Whites** — "Send Me the Pillow You Dream On"

AREA ACTION

- Justin Lubbock** — "Pull the Covers Over Me" (WDLW, KSOP, KVOO)
- Jan Howard** — "Living and Loving Hondo" (KFDI, KXLR, KSOP, KVOO)

Country Single Picks

COUNTRY SONG OF THE WEEK

JEANNE PRUETT—P.A.I.D./IBC 136

I OUGHT TO FEEL GUILTY (prod.: Walter Haynes) (writers: B. Zerface, J. Ferface, B. Morrison) (Combine, BMI/Southern Nights, ASCAP) (2:37)
Pruett and Haynes deliver another chart contender with this crisp, toe-tappin' cut that features Kendalls-style lyrics and song structure, and a bridge made for radio.

LARRY GATLIN AND THE GATLIN BROTHERS BAND—Columbia 11-02123

WIND IS BOUND TO CHANGE (prod.: Larry Gatlin, Steve Gatlin & Rudy Gatlin) (writer: L. Gatlin) (Larry Gatlin, BMI) (3:00)
The Gatlins wrap a positive message in an uplifting beat in this gospel-flavored tune that showcases their tight musicianship and vocal harmonies. Even when you've had all you can stand, hang on, 'cause the wind's gonna change, Gatlin sings.

MERLE HAGGARD—MCA 51120

RAINBOW STEW (prod.: Merle Haggard) (writer: M. Haggard) (Shade Tree, BMI) (2:25)
Haggard's tongue-in-cheek lyric fronts a frisky live sound that features piano and saxophone.

JOHN SCHNEIDER—Scotti Brothers ZS6 02105 (CBS)

IT'S NOW OR NEVER (prod.: Tony Scotti & John D'Andrea) (writers: W. Gold, A. Schroeder) (Gladys, ASCAP) (3:15)
Schneider is an actor who can really sing, as evidenced by this fine cover of a pop standard. Clean production, a steady-flowing energy, and country/pop appeal stand out here.

JUICE NEWTON—Capitol 4997

QUEEN OF HEARTS (prod.: Richard Landis) (writer: H. DeVito) (Drunk Monkey, ASCAP) (3:29)
An unusual mixture of rockabilly and new wave sounds characterize this offering, Newton's followup to her successful cover of "Angel of the Morning."

REX ALLEN JR. & MARGO SMITH—Warner Bros. 49738

WHILE THE FEELING'S GOOD (prod.: Curtis Allen) (writers: R. Bowling, F. Hart) (ATV/Hartline, BMI) (2:46)
This duet's single debut was the hit "Cup of Tea," and this solid treatment of a solid country tune should earn them additional chart activity.

THE WHITES—Capitol 5004

SEND ME THE PILLOW THAT YOU DREAM ON (prod.: Neil Wilburn) (writer: H. Locklin) (Four Star, BMI) (3:15)
This group's association with Emmylou Harris and Ricky Skaggs will enhance their major-label debut, a traditional treatment of a country classic, featuring fiddle, dobro, mandolin, and exceptional vocal harmonies.

EMMYLOU HARRIS—Warner Bros. 49739

I DON'T HAVE TO CRAWL (prod.: Brian Ahern) (writer: R. Crowell) (Visa, ASCAP) (3:47)
Emmylou heads in an entirely different direction after "Mr. Sandman," presenting this slow, moody minor-key composition by Rodney Crowell.

KIERAN KANE—Elektra 47148

YOU'RE THE BEST (prod.: Jimmy Bowen) (writers: K. Kane, B. Channel) (Cross Keys, ASCAP/Old Friends, BMI) (2:35)
I've known some women in my time, and you're the best, Kane sings in a bright, uptempo song spiced with plucky guitar sounds and a hook made for the airwaves.

SHARRY HANNA—Sungold 101

TEXAS HEARTACHE (prod.: not listed) (writers: C. Waters, K. Stegall) (Blackwood, BMI) (2:55)
This full-voiced singer tells us it takes more than a woman to change a cowboy's mind, as she presents a forceful, upbeat song with a fine a cappella break near the end.

Country Album Picks



PLEASURE

DAVE ROWLAND & SUGAR—Elektra 5E-525

This group offers perhaps its best product to date in this fresh, lively collection of quality songs. Especially good are the group's current hot single, "Fool by Your Side," as well as "If I Never Saw the Light of Day Again," "The Pleasure's All Mine" and "Once or Twice."



AS IS

BOBBY BARE—Columbia FC 37157

Bare's strongest offering in some time pairs his distinctive, touching voice with solid country songs and Rodney Crowell's tasteful production. Best cuts are the current single "Learning to Live Again," the shuffle-rock "Call Me the Breeze," and the melancholy ballad "Take Me As I Am." "Let Him Roll" is a special album moment.



COUNTRY—AFTER ALL THESE YEARS

CHET ATKINS—RCA AHL1-4044

Chet takes a unique approach to country standards "Orange Blossom Special" and "Wildwood Flower," as well as presenting unexpected treatments of Blondie's "Heart of Glass" and McCartney's "Let 'Em In" in what is one of his best-sounding contemporary recordings. The electric guitar lines in "Ready for the Times to Get Better" and acoustic phrasings in "On the Road Again" are also a delight.



GREATEST HITS

GARY STEWART—RCA AHL1-3981

Stewart's unique brand of country music is showcased on his most successful tracks, among them "She's Acting Single (I'm Drinkin' Doubles)," "Quits," "Your Place or Mine" and "Drinkin' Thing."

Country Hall of Fame Opens New Exhibit

■ **NASHVILLE**—Letters by Hank Williams and Fred Rose, country music's first gold record, rare musical instruments, Elvis Presley video footage, and historic periodicals are part of "Rare Country," the newest exhibit of the Country Music Hall of Fame and Museum. The museum, which recently reported that attendance in the first quarter of 1981 was ahead of the nonprofit attraction's banner year of 1978, will display the exhibit's records, films, costumes, documents, and other items in its Briley Gallery and two theaters for the next two years.

"Rare Country" also includes the 12 rarest records drawn from the Country Music Foundation Library's collection of more than 80,000 recordings. The museum has secured each record with its own alarm system, and has hired city police to guard the collection. The Presley footage includes his

appearances on the Dorsey Brothers show in 1956, and vintage appearances on shows hosted by Milton Berle, Steve Allen and Ed Sullivan. Other films include the only known network appearance by Hank Williams, and a rare 1957 kinescope of Patsy Cline.

"Rare Country" features country music's first gold record, Elton Britt's "There's a Star Spangled Banner Waving Somewhere" (1944), and many other unique items relating to country music's early history. Museum hours at 4 Music Square East here are 8 a.m. to 8 p.m. daily.

Farris Signs Thomas

■ **NASHVILLE**—Jerry West, president of Farris International Talent, based here, has announced the addition of booking agent Molly Thomas to the company's staff.

Record World Country Albums

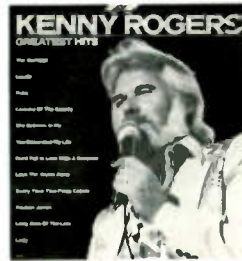


MAY 30, 1981

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

MAY 30 MAY 23

1 1 KENNY ROGERS' GREATEST HITS
Liberty LOO 1072
(30th Week)



WKS. ON CHART

32

2	2	FEELS SO RIGHT ALABAMA/RCA AHL1 3930	11
3	3	SOMEWHERE OVER THE RAINBOW WILLIE NELSON/ Columbia FC 36883	11
4	4	HORIZON EDDIE RABBITT/Elektra 6E 276	46
5	6	JUICE JUICE NEWTON/Capitol ST 12136	10
6	13	WHERE DO YOU GO WHEN YOU DREAM ANNE MURRAY/ Capitol SOO 12144	4
7	8	SEVEN YEAR ACHE ROSANNE CASH/Columbia JC 36965	10
8	5	9 TO 5 AND ODD JOBS DOLLY PARTON/RCA AAL1 3852	25
9	11	OUT WHERE THE BRIGHT LIGHTS ARE GLOWING RONNIE MILSAP/RCA AHL1 3932	6
10	12	EVANGELINE EMMYLOU HARRIS/Warner Bros. BSK 3508	15
11	10	I LOVE 'EM ALL T.G. SHEPPARD/Warner/Curb BSK 3528	6
12	7	GREATEST HITS RONNIE MILSAP/RCA AHL1 3772	32
13	9	LEATHER AND LACE WAYLON & JESSI/RCA AAL1 3931	11
14	15	SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 5137	17
15	16	GREATEST HITS OAK RIDGE BOYS/MCA 5150	29
16	29	I AM WHAT I AM GEORGE JONES/Epic JE 36492	47
17	18	GREATEST HITS ANNE MURRAY/Capitol SOO 12110	34
18	14	ROWDY HANK WILLIAMS, JR./Elektra/Curb 6E 330	17
19	20	WILD WEST DOTTIE WEST/Liberty LT 1062	13
20	23	DRIFTER SYLVIA/RCA AHL1 3986	5
21	19	I BELIEVE IN YOU DON WILLIAMS/MCA 5133	32
22	26	MY HOME'S IN ALABAMA ALABAMA/RCA AHL1 3644	49
23	22	HEY JOE, HEY MOE MOE BANDY & JOE STAMPLEY/ Columbia FC 37003	10
24	17	ROLL ON MISSISSIPPI CHARLEY PRIDE/RCA AHL1 3905	6
25	21	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	107
26	24	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36752	38
27	25	STARDUST WILLIE NELSON/Columbia KC 35305	158
28	28	COCONUT TELEGRAPH JIMMY BUFFETT/MCA 5169	12
29	30	LOOKIN' FOR LOVE JOHNNY LEE/ Full Moon/Asylum 6E 309	29
30	35	SURROUND ME WITH LOVE CHARLY McCLAIN/Epic FE 37108	2
31	39	BEST OF DON WILLIAMS, VOL. II/MCA 3096	83
32	31	URBAN COWBOY (ORIGINAL SOUNDTRACK)/Full Moon/ Asylum DP 90002	54
33	34	I HAVE A DREAM CRISTY LANE/Liberty LT 1083	7
34	36	GUITAR MAN ELVIS PRESLEY/RCA AAL1 3917	15
35	33	BEST OF EDDIE RABBITT/Elektra 6E 235	79
36	37	JOHN ANDERSON 2/Warner Bros. BSK 3547	3
37	40	ENCORE MICKEY GILLEY/Epic JE 36851	28
38	27	I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN JOE STAMPLEY/Epic FE 37055	4
39	32	BACK TO THE BARROOMS MERLE HAGGARD/MCA 5236	35
40	38	STRAIGHT AHEAD LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250	84

41	50	BEST OF BARBARA MANDRELL/MCA AY 1119	119
42	51	REST YOUR LOVE ON ME CONWAY TWITTY/MCA 5138	40
43	41	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC 2 35642	129
44	45	THAT'S ALL THAT MATTERS TO ME MICKEY GILLEY/Epic JE 36586	36
45	48	LOVE IS FAIR BARBARA MANDRELL/MCA 5136	29
46	43	GREATEST HITS LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia FC 36488	112
47	42	FULL MOON CHARLIE DANIELS BAND/Epic FE 36571	42
48	49	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H	178
49	46	THE GAMBLER KENNY ROGERS/United Artists LA 934 H	127
50	58	HELP YOURSELF LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia JC 36582	32
51	59	DREAMLOVERS TANYA TUCKER/MCA 5140	30
52	53	THESE DAYS CRYSTAL GAYLE/Columbia JC 36512	36
53	52	SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE/ Columbia JC 36476	49
54	55	BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037 (PolyGram)	276
55	57	24 GREATEST HITS HANK WILLIAMS, SR./MGM SE 4755	41
56	47	GREATEST HITS DAVE & SUGAR/RCA AHL1 3915	13
57	60	MUSIC MAN WAYLON JENNINGS/RCA AHL1 3602	51
58	54	CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982	81
59	66	GIDEON KENNY ROGERS/United Artists LOO 1035	58
60	74	WASN'T THAT A PARTY ROVERS/Epic JE 37107	3
61	61	ONE TO ONE ED BRUCE/MCA 5188	2
62	71	TOGETHER OAK RIDGE BOYS/MCA 3220	64
63	65	URBAN COWBOY II (ORIGINAL SOUNDTRACK)/Epic/ Full Moon SE 36921	21
64	63	SONGS I LOVE TO SING SLIM WHITMAN/Epic/Cleve. Intl. JE 36786	32

CHARTMAKER OF THE WEEK

65 — MAKIN' FRIENDS
RAZZY BAILEY
RCA AHL1 4026



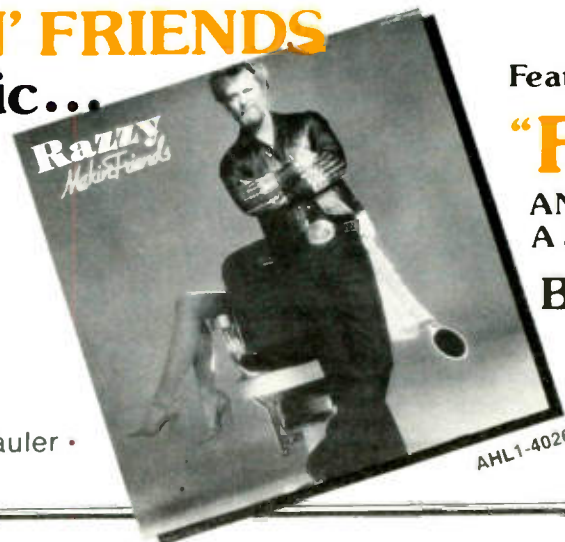
66	68	TEXAS IN MY REAR VIEW MIRROR MAC DAVIS/ Casablanca NBLP 7239 (PolyGram)	33
67	67	HARD TIMES LACY J. DALTON/Columbia JC 36753	34
68	64	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/ Epic KE 35751	106
69	69	OAK RIDGE BOYS HAVE ARRIVED/MCA AY 1135	111
70	70	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H	110
71	44	MR. HAG TOLD MY STORY JOHNNY PAYCHECK/Epic FE 36761	7
72	56	WHO'S CHEATIN' WHO CHARLY McCLAIN/Epic JE 36730	25
73	62	ANY WHICH WAY YOU CAN (ORIGINAL SOUNDTRACK)/ Warner/Viva HS 3499	24
74	72	10TH ANNIVERSARY STATLER BROTHERS/Mercury SRM 1 5027 (PolyGram)	41
75	75	CHAIN LIGHTNING DON McLEAN/Millennium BXL1 7756 (RCA)	2

Razy's been **MAKIN' FRIENDS**
for years with his music...

"MAKIN' FRIENDS"

The New Album

including • Midnight Hauler •



Featuring the hit single

"FRIENDS/
ANYWHERE THERE'S
A JUKEBOX" PB 12199

BB 2** CB 3* RW 3*





Country Singles

MAY 30, 1981

TITLE, ARTIST, Label, Number

MAY 30

MAY 23

WKS. ON CHART

1	2	ELVIRA OAK RIDGE BOYS MCA 51084		9
2	1	SEVEN YEAR ACHE ROSANNE CASH/Columbia 11 11426		16
3	5	FRIENDS/ANYWHERE THERE'S A JUKEBOX RAZZY BAILEY/ RCA 12199		10
4	6	I'M JUST AN OLD CHUNK OF COAL JOHN ANDERSON/ Warner Bros. 49699		10
5	7	WHAT ARE WE DOIN' IN LOVE DOTTIE WEST/Liberty 1404		9
6	10	BUT YOU KNOW I LOVE YOU DOLLY PARTON/RCA 12200		8
7	9	LOUISIANA SATURDAY NIGHT MEL McDANIEL/Capitol 4983		10
8	11	A MILLION OLD GOODBYES MEL TILLIS/Elektra 47116		10
9	3	AM I LOSING YOU/HE'LL HAVE TO GO RONNIE MILSAP/ RCA 12194		11
10	13	BLESSED ARE THE BELIEVERS ANNE MURRAY/Capitol 4987		9
11	4	I LOVED 'EM EVERY ONE T. G. SHEPPARD/Warner/Curb 49690		12
12	16	IT'S A LOVELY, LOVELY WORLD GAIL DAVIES/Warner Bros. 49694		9
13	15	THE BARON JOHNNY CASH/Columbia 11 60516		11
14	18	WHISPER LACY J. DALTON/Columbia/Sherrill 01036		9
15	19	SURROUND ME WITH LOVE CHARLY McCLAIN/Epic 19 01045		9
16	20	BY NOW STEVE WARINER/RCA 12204		8
17	21	LOVIN' ARMS/YOU ASKED ME TO ELVIS PRESLEY/RCA 12205		7
18	12	I DON'T THINK LOVE OUGHT TO BE THAT WAY REBA McENTIRE/Mercury 57046 (PolyGram)		12
19	23	MONA LISA WILLIE NELSON/Columbia 11 02000		7
20	8	PRIDE JANIE FRICKE/Columbia 11 60509		12
21	25	FIRE AND SMOKE EARL T. CONLEY/Sunbird 7561		9
22	26	DO I HAVE TO DRAW A PICTURE BILLY SWAN/Epic 19 51000		9
23	27	I WANT YOU TONIGHT JOHNNY RODRIGUEZ/Epic 19 01033		9
24	32	I WAS COUNTRY WHEN COUNTRY WASN'T COOL BARBARA MANDRELL/MCA 51107		4
25	29	MY WOMAN LOVES THE DEVIL OUT OF ME MOE BANDY/ Columbia 11 02039		7
26	28	EVIL ANGEL ED BRUCE/MCA 51076		10
27	31	THE MATADOR SYLVIA/RCA 12214		6
28	33	LOVIN' HER WAS EASIER TOMMY & THE GLASER BROTHERS/Elektra 47134		5
29	34	LOVE DIES HARD RANDY BARLOW/P.A.I.D. 133		7
30	35	FOOL BY YOUR SIDE DAVE ROWLAND & SUGAR/Elektra 47135		4
31	39	DON'T BOTHER TO KNOCK JIM ED BROWN & HELEN CORNELIUS/RCA 12220		4
32	44	FEELS SO RIGHT ALABAMA/RCA 12236		2
33	37	SOME LOVE SONGS NEVER DIE B. J. THOMAS/MCA 51087		8
34	40	GOOD OL' GIRLS SONNY CURTIS/Elektra 47129		6
35	41	DARLIN' TOM JONES/Mercury 76100 (PolyGram)		7
36	14	COWBOYS DON'T SHOOT STRAIGHT (LIKE THEY USED TO) TAMMY WYNETTE/Epic 19 51011		13
37	38	YOUR WIFE IS CHEATIN' ON US AGAIN WAYNE KEMP/ Mercury 57047 (PolyGram)		10
38	36	GETTING OVER YOU AGAIN RAY PRICE/Dimension 1018		10
39	43	LEARNING TO LIVE AGAIN BOBBY BARE/Columbia 11 02038		6
40	42	YOU'RE CRAZY MAN FREDDIE HART/Sunbird 7560		7
41	45	LOVE KNOWS WE TRIED TANYA TUCKER/MCA 51096		6
42	47	LOVE TO LOVE YOU CRISTY LANE/Liberty 1406		5
43	46	DOES SHE WISH SHE WAS SINGLE AGAIN BUKKITO BROTHERS/Curb/CBS 6 01011		9
44	51	DON'T GET ABOVE YOUR RAISING RICKY SKAGGS/Epic 19 02034		5
45	54	DREAM OF ME VERN GOSDIN/Ovation 1171		3
46	49	THE ALL NEW ME TOM T. HALL/RCA 12219		5
47	57	JUST LIKE ME TERRY GREGORY/Handshake 8 70071		5
48	58	UNWOUND GEORGE STRAIT/MCA 51104		3
49	53	I STILL MISS SOMEONE DON KING/Epic 19 02046		5

50 56 SLOW COUNTRY DANCIN' JUDY BAILEY/Columbia 11 02045 5

CHARTMAKER OF THE WEEK

51	—	PRISONER OF HOPE JOHNNY LEE Full Moon/Asylum 47138		1
52	69	TOO MANY LOVERS CRYSTAL GAYLE/Columbia 11 02078		2
53	60	FOOTPRINTS IN THE SAND EDGEL GROVES/Silver Star 20		5
54	61	BALLY-HOO DAYS/TWO HEARTS BEAT BETTER THAN ONE EDDY ARNOLD/RCA 12226		4
55	52	RODE HARD AND PUT UP WET JOHNNY LEE/Epic/ Full Moon 19 02012		7
56	67	I SHOULD'VE CALLED EDDY RAVEN/Elektra 47136		2
57	59	WHAT THE WORLD NEEDS NOW IS LOVE BILLIE JO SPEARS/ Liberty 1409		5
58	65	ANGELA MUNDO EARWOOD/Excelsior 1010		3
59	—	DIXIE ON MY MIND HANK WILLIAMS, JR./Elektra/Curb 47137		1
60	62	GO HOME AND GO TO PIECES DONNA HAZARD/ Excelsior 1009		5
61	87	WHISKEY CHASIN' JOE STAMPLEY/Epic 19 02097		2
62	71	MUSIC IN THE MOUNTAINS ERNIE ROWELL/Grass 63 07 (NSD)		3
63	70	LIKIN' HIM AND LOVIN' YOU KIN VASSY/Liberty 1407		3
64	—	I STILL BELIEVE IN WALTZES CONWAY TWITTY & LORETTA LYNN/MCA 51114		1
65	68	YOU MADE IT BEAUTIFUL CHARLIE RICH/Epic/Sherrill 19 02058		3
66	66	SINCE I DON'T HAVE YOU/YOUR CHEATIN' HEART DON McLEAN/Millennium 11804 (RCA)		5
67	75	NORTH ALABAMA DAVE KIRBY/Dimension 1019		3
68	17	ROLL ON, MISSISSIPPI CHARLEY PRIDE/RCA 12178		13
69	50	HERE'S TO THE HORSES JOHNNY RUSSELL/Mercury 57050 (PolyGram)		7
70	83	MIDNITE FLYER SUE POWELL/RCA 12227		3
71	74	CLEAN YOUR OWN TABLES KAY T. OSLIN/Elektra 47132		3
72	86	LOVE TAKES TWO ROY CLARK/MCA 51111		2
73	73	TEXAS IDA RED DAVID HOUSTON/Excelsior 1012		4
74	89	DREAM MAKER THE SHOPPE/NSD 90		2
75	—	COULD YOU LOVE ME (ONE MORE TIME) JOHN CONLEE/ MCA 51112		1
76	55	SPREAD MY WINGS TIM REX & OKLAHOMA/Dee Jay 111 (NSD)		8
77	22	HEY JOE (HEY MOE) MOE BANDY & JOE STAMPLEY/ Columbia 11 60508		12
78	—	LONGING FOR THE HIGH BILLY LARKIN/Sunbird 7562		1
79	30	HEART OF THE MATTER KENDALLS/Ovation 1169		11
80	—	RUN TO HER SUSIE ALLANSON/Liberty/Curb 1408		1
81	81	SIDEWALKS ARE GREY KENNY SERATT/MDJ 1008		4
82	24	REST YOUR LOVE ON ME/I AM THE DREAMER CONWAY TWITTY/MCA 51059		15
83	—	THEY'LL NEVER TAKE ME ALIVE DEAN DILLON/RCA 12234		1
84	48	BETWEEN THIS TIME AND THE NEXT TIME GENE WATSON/ MCA 51039		14
85	63	HOOKED ON MUSIC MAC DAVIS/Casablanca 2327 (PolyGram)		15
86	64	IN THE GARDEN STATLER BROTHERS/Mercury 57048 (PolyGram)		10
87	72	FALLING AGAIN DON WILLIAMS/MCA 51065		15
88	84	CHEATIN'S A TWO WAY STREET SAMMI SMITH/Sound Factory 427		13
89	—	KEEP ON MOVIN' KING EDWARD IV & THE KNIGHTS/ Soundwaves 4635 (NSD)		1
90	90	WALTZ AND WESTERN SWING DONNIE ROHRS/Pacific Challenger 4504 (NSD)		3
91	93	TELL ME SO GARY GOODNIGHT/Door Knob 81 155		3
92	—	BEER JOINT FEVER ALLEN FRIZZELL/Sound Factory 429		1
93	—	CLOSE/SEVEN DAYS COME SUNDAY RODNEY LAY/Sun 1164		1
94	—	I OUGHT TO FEEL GUILTY JEANNE PRUETT/P.A.I.D./IBC 136		1
95	—	HOUSTON BLUE DAVID ROGERS, Kari 120		1
96	95	WITHOUT YOU BUCK OWENS/Warner Bros. 49651		4
97	—	TIME HAS TREATED YOU WELL CORBIN-HANNER BAND/ Alfa 7001		1
98	98	STILL RIGHT HERE IN MY HEART PURE PRAIRIE LEAGUE/ Casablanca 2322 (PolyGram)		2
99	—	SWINGING DOORS DEL REEVES/Koala 333		1
100	99	WE HAVE TO START MEETING LIKE THIS KENNY EARL/ KIK 904		2

But seriously folks.

After getting "Down And Dirty" and "Drunk And Crazy" Bobby Bare is getting serious. His new album is filled with songs by some mighty serious songwriters: Willie Nelson, Bob McDill, Guy Clark, J. J. Cale, Townes Van Zandt, Tom T. Hall, Ian Tyson.

It's produced by red-hot Rodney Crowell, and backed by

Rosanne Cash's band, The Cherry Bombs. A serious album. So how come it puts a big grin on the face of everyone who hears it?



Bobby Bare • As Is featuring the single **"Learning To Live Again"**

FC 37 57
(11-52038)
**On Columbia
Records & Tapes**

Management: Greil Works • P.O. Box 120681
Nashville, Tennessee 37212 • 615/320-7713

B O B B Y • B A R E



TOM PETTY AND THE
HEARTBREAKERS

HARD PROMISES
THE NEW ALBUM.

PRODUCED BY
TOM PETTY & JIMMY IOVINE
ENGINEERED BY
SHELLY YAKUS

Backstreet
RECORDS

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