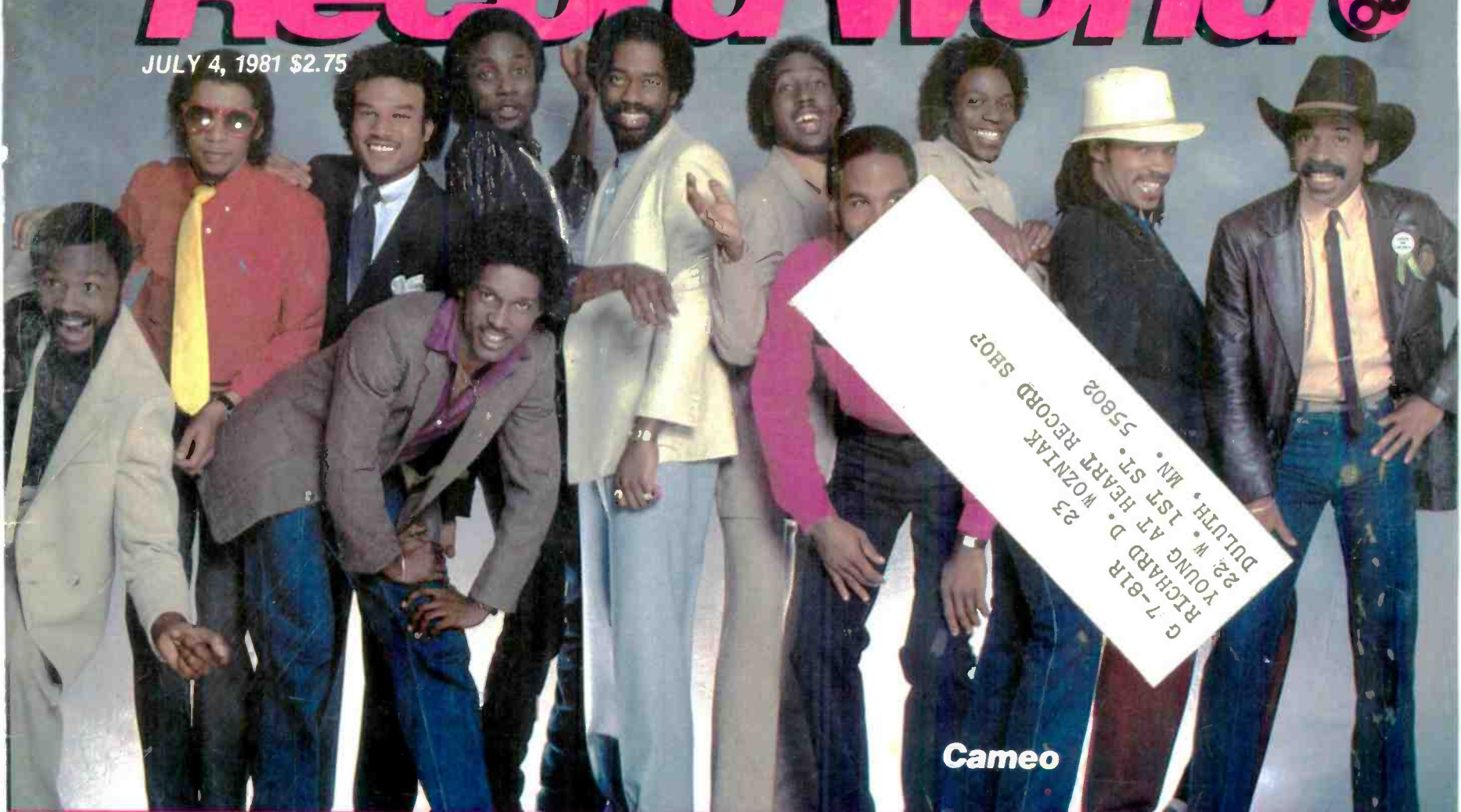


NEWSPAPER

Record World

JULY 4, 1981 \$2.75



Cameo

Hits of the Week

SINGLES

FOREIGNER, "URGENT" (prod. by Lange-Jones) (writer: Jones) (Somerset/Evansongs, ASCAP) (3:57). From the opening keyboard throbs to Lou Gramm's lusty vocal growls to Jr. Walker's sax heat, this rocker from the forthcoming "4" LP is headed to the top of AOR-pop playlists. Atlantic 3831.



DIANA ROSS and LIONEL RICHIE, "ENDLESS LOVE" (Theme from the Motion Picture Soundtrack) (prod. by Richie) (writer: Richie) (PGP / Brockman / Intersong, ASCAP) (4:26). Overflowing with drama and tenderness, this super ballad could be the duet event of the year. Motown 1519.



SHEENA EASTON, "FOR YOUR EYES ONLY" (Theme from the Motion Picture Soundtrack) (prod. by Neil) (writers: Conti-Leeson) (UA, ASCAP) (3:03). Exhibiting overwhelming vocal range and power, Easton goes for her third straight hit with this ballad. 007 never had it so good. Liberty 1418.



PABLO CRUISE, "COOL LOVE" (prod. by Dowd) (writers: Leros-Jenkins-Pierce) (Irving/Pablo Cruise, BMI/Almo, ASCAP) (3:52). The perfect remedy for those hot summer days and nights, this cut from the forthcoming "Reflector" LP features cool keyboards and bluesy vocals. A&M 2349.



ALBUMS

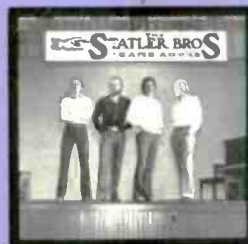
KENNY ROGERS, "SHARE YOUR LOVE." As "I Don't Need You" rockets up the singles chart, Rogers and producer Lionel Richie continue a mass-appeal heat wave that will last well past summer. Liberty LOO 1108 (8.98).



BLUE OYSTER CULT, "FIRE OF UNKNOWN ORIGIN." BOC's tenth is spreading over AOR like a summer brushfire, and hard-hitting cuts like "Vengeance" will gain heavy airplay. Columbia FC 37389.



THE STATLER BROTHERS, "YEARS AGO." On their much-awaited new studio LP, the tuneful foursome makes the kind of music that guarantees gold to platinum sales. Mercury SRM-1-6002 (PolyGram) (8.98).



LOU MONTE, "SHADDAP YOU FACE." The veteran creator of Italian dialect comedy hits like "Pepino the Italian Mouse" covers the current hit and his own old standbys on an LP for young and old. AFE 7500 (8.98).



BLACKFOOT, "MARAUDER." Guitar daredevil Rick Medlocke & thunderdrummer Jakson Spires have written nine volatile rockers that will explode at AOR and add to their gold history. Atco SD 32-107 (8.98).



MICK FLEETWOOD, "THE VISITOR." Fleetwood Mac's drummer / founder journeys to Ghana to join guitar rock, accessible pop, superstar guests and African musicians on one of the year's surprises. RCA AFL1-4080 (8.98).

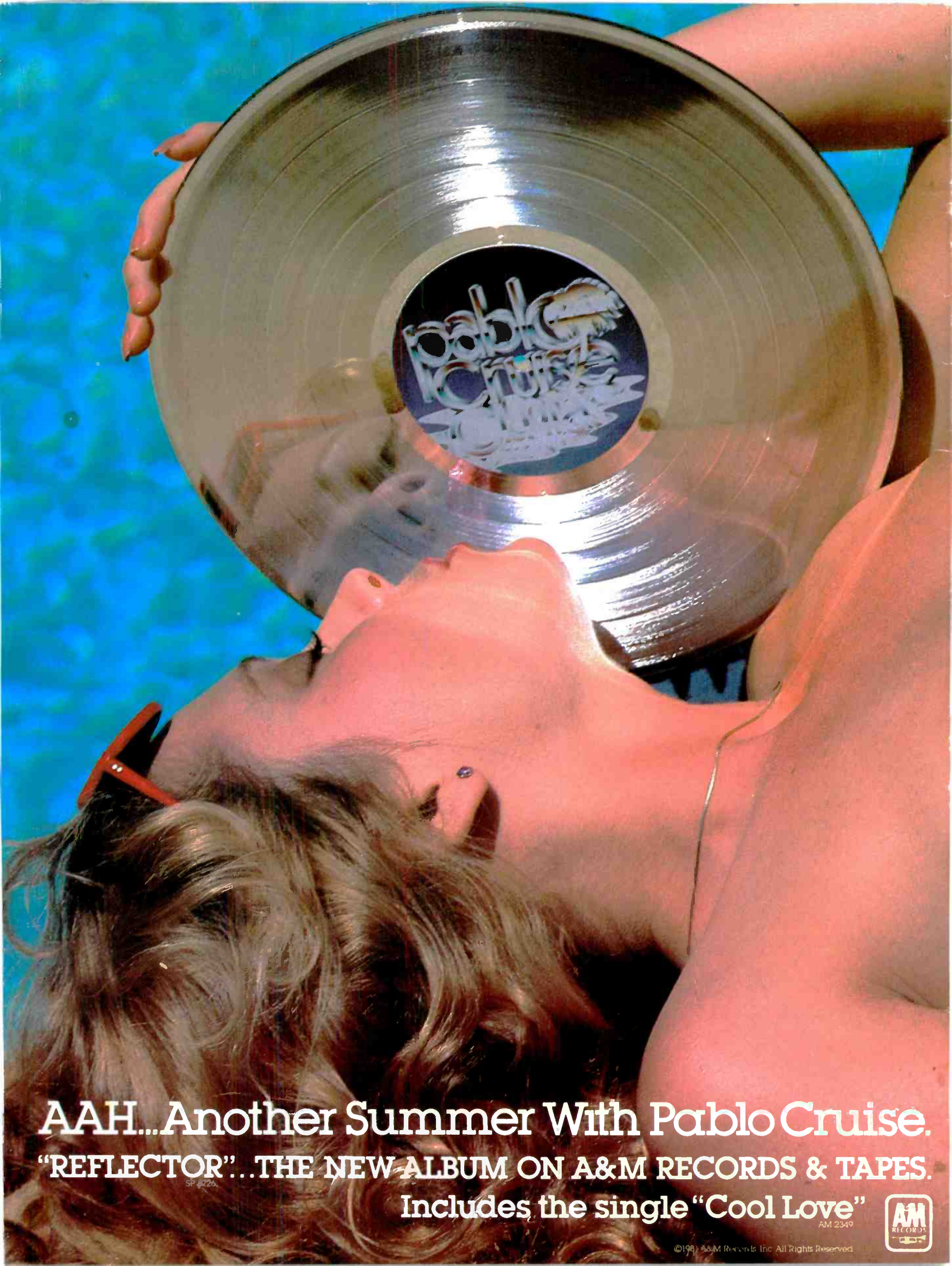


RICHARD FIELDS, "DIMPLES" Fields' divorce ballad, "She's Got Papers on Me," with a stern reading by Betty Wright, has made the LP a radio item. Boardwalk NB1 33232 (8.98).



RON DANTE, "STREET ANGEL." Dante's pop-perfect vocals, combined with new tunes by the best writers and covers like "Show and Tell," mean this hit producer has a hit himself. Handshake JW 37341 (8.98).





AAH...Another Summer With Pablo Cruise.
"REFLECTOR"...THE NEW ALBUM ON A&M RECORDS & TAPES.

Includes the single "Cool Love"



Record World



JULY 4, 1981

Justice Dept. Endorses Anti-Counterfeit Bill

By BILL HOLLAND

■ WASHINGTON — The Attorney General's office told the Senate Subcommittee on Criminal Law last Friday (19) that vigorous prosecution, stiffer fines, and maximum sentences will stem the tide of record, tape and movie counterfeiting and piracy.

Renee L. Szybala, specialist assistant to the Associate Attorney General, told the subcommittee that the Justice Department supports the new Piracy and Counterfeiting Amendments Act Of 1981 (S691), which deals with increased criminal copyright infringement and trafficking penalties.

"Piracy and counterfeiting of copyrighted materials are now major white collar crimes and penalties under the current law (Continued on page 34)

CBS Reorganization Gives Asher and Teller Expanded Roles

By JEFFREY PEISCH

■ NEW YORK—Walter Yetnikoff, president, CBS Records Group, announced a senior management restructuring last week that sees Dick Asher assuming the position of president, CBS Records Division and Al Teller assuming the position of senior vice president and general manager, Columbia Records. Asher will continue his responsibilities as deputy president and chief operating officer, CBS Records Group.

In his new position, Teller becomes the first official head of Columbia Records in almost two years. The position has been vacant since Jack Craigo, who is now with RCA Records, left Columbia. Bruce Lundvall, who recently left CBS for a role at Elektra / Asylum Records (*Record World*, June 20), had been responsible for the Columbia label



Dick Asher



Al Teller

in his position as president of the CBS Records Division. Under the new management structure, Asher will assume Lundvall's role with the Records Division, in addition to working with Yetnikoff on the Records Group level.

The CBS Records Division includes Columbia, the Epic group of labels, and the CBS distribution arm. The Records Division

comes under the authority of the Records Group, which also includes CBS Video Enterprises and the record club division.

Teller, who will report to Asher, will have total responsibility for the A & R and marketing activities of Columbia. Reporting to Teller will be Joe Mansfield, vice president, marketing, Columbia (Continued on page 41)

Appeals Court Upholds Royalty Rate Increase

By BILL HOLLAND

■ WASHINGTON—The U.S. Appeals Court, in a surprisingly quick action, voted unanimously last Tuesday (23) to uphold the mechanical royalty rate increase decision handed down by the Copyright Royalty Tribunal last December.

The Appeals Court ruling comes as a major victory for publishers, songwriters and the Tribunal itself, which has been under fire recently for its rate-making procedures. Especially gratifying to the publishers and songwriters was the Court's vote upholding the Tribunal's decision that the increase to four

cents per song be in place by July.

The court, in handing down its judgment, said that "the petition was expedited because the new rates become effective on July 1, 1981." In fact, the court's full opinion was not released with the judgment, and will be issued "at a later date."

However, the court, while upholding most of the Tribunal's actions, found that it had "exceeded its authority in adopting the procedure for interim rate adjustments that requires the Tribunal to convene annual proceedings," but remanded the case back to the Tribunal for "an al-

ternative scheme . . . that does not require annual exercise of discretion."

Tribunal acting chairman Thomas C. Brennan told *Record World* the Tribunal was "very gratified" with the Court vote, which he said allowed the CRT "broad discretion for interim adjustments."

Counsel for the Recording Industry Association of America (RIAA), the National Music Publishers Association (NMPA) and the American Guild of Authors and Composers (AGAC) were not available for comment at press time.

(Continued on page 19)

Peaches Creditors Set July 9 Meeting

By ELIOT SEKULER

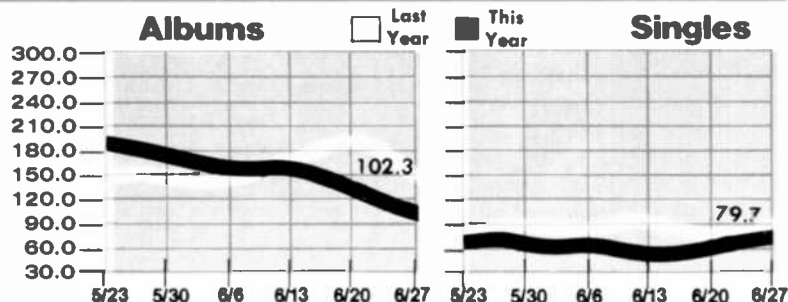
■ LOS ANGELES—Following the recent declarations of debts and assets filed by Peaches and Nehi Record Distributing in Federal Bankruptcy Court, seven major creditors named to a creditors committee by the U.S. Trustees Office have set a meeting for July 9 to plan the reorganization of the ailing retail chain. Peaches and Nehi filed for Chapter XI status earlier this month (*Record World*, June 6).

The committee, which includes representatives of Capitol Rec-

(Continued on page 19)

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.

Bee Gees Reveal Terms of Settlement with Stigwood

By SAMUEL GRAHAM

■ LOS ANGELES—Apparently in response to a recent Rolling Stone magazine article relating to the resolution of the 1980 lawsuits between the Bee Gees and Robert Stigwood, the popular RSO Records trio last week issued a statement detailing that resolution. The Bee Gees' statement, signed individually by Barry, Maurice and Robin Gibb and their attorney, Michael Eaton, is designed "to set the record straight once and for all," and includes

specific terms of the Bee Gees-Stigwood settlement—in such areas as recording, management, publishing and "audit claims"—"for the entertainment industry and the general public to digest."

However, in a statement of his own, Stigwood called the Bee Gees' account of the settlement "misleading" and "inconsistent with the terms of the settlement."

The Gibb brothers' suit, filed in October of last year against Stig-

(Continued on page 13)

Contents



■ **Page 10.** For 15 years, Gerry Stickells has been tour manager for some of the biggest acts in the music industry. When on the road, Stickells handles just about every area of these musicians' lives: travel, hotels, finances, and stage production. In a Dialogue with RW, Stickells looks back at the changes that he has witnessed in the multi-million-dollar world of concert touring.



■ **Page 14.** Long a popular concert attraction, Southside Johnny and the Asbury Jukes have now released the live album their fans have been clamoring for. The wait was worth it: "Reach Up and Touch the Sky" captures the Jukes at their soulful, rocking best. This week, in an interview with RW, Southside offers an update on his current activities.

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Powerhouse Picks

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

Carpenters (A&M) "Touch Me When We're Dancing"
A long absence from recording has not dulled their touch. This single is quickly heading to the top of the pop and A/C charts.

Diana Ross and Lionel Richie (Motown) "Endless Love"
A new duo of superstars is receiving immediate reaction. Programmers declare it a smash.

Chapman Pleads Guilty To Killing Of Lennon

■ **NEW YORK**—In somewhat of a surprise move, Mark David Chapman, the accused killer of former Beatle John Lennon, pleaded guilty in State Supreme Court in Manhattan to the charge of murder. Chapman's lawyers had maintained that the defendant was "delusional and psychotic" and had intended to try to prove that a mental aberration had prevented him from knowing or understanding what he had done the night of December 8.

Chapman will be sentenced on August 24. Acting Justice Dennis Edwards indicated that in return for Chapman's guilty plea the sentence imposed would not exceed 20 years to life imprisonment, rather than the customary 25 years to life normally given a defendant who pleads guilty to murder.

At the proceeding, the 26-year-old Chapman said he had rejected his lawyer's efforts to prove that he was not responsible for the crime "by reason of mental disease or defect." Justice Sulli-

(Continued on page 41)

Larry Depte Leaves Phila. International

■ **NEW YORK**—Philadelphia International Records president Larry Depte has left the CBS-distributed label. Depte told *Record World* last week that he is starting his own Philadelphia-based company and he is already negotiating with producers and artists.

Depte served as PIR president for a little under two years. Overall he was with the company, owned by Kenny Gamble and Leon Huff, for seven years. He had been comptroller, vice president of finance and vice president of business affairs before being named president. "Over the years," Depte said, "the industry has changed so much that it is often difficult for a large or even medium-sized record company to give full attention to the developing artist. I intend my new label to fill this void."

In a joint statement, Gamble and Huff said: "In Larry's seven years with us, his unswerving dedication to the ideals and principals of our company has set a standard for excellence for our staff and, we believe, the industry as a whole. Larry has earned the respect and admiration of all who have had the opportunity to know him. Although he will be sorely missed, we are confident that the enthusiasm and commitment which have served him so well at PIR will assure the success of his new venture."

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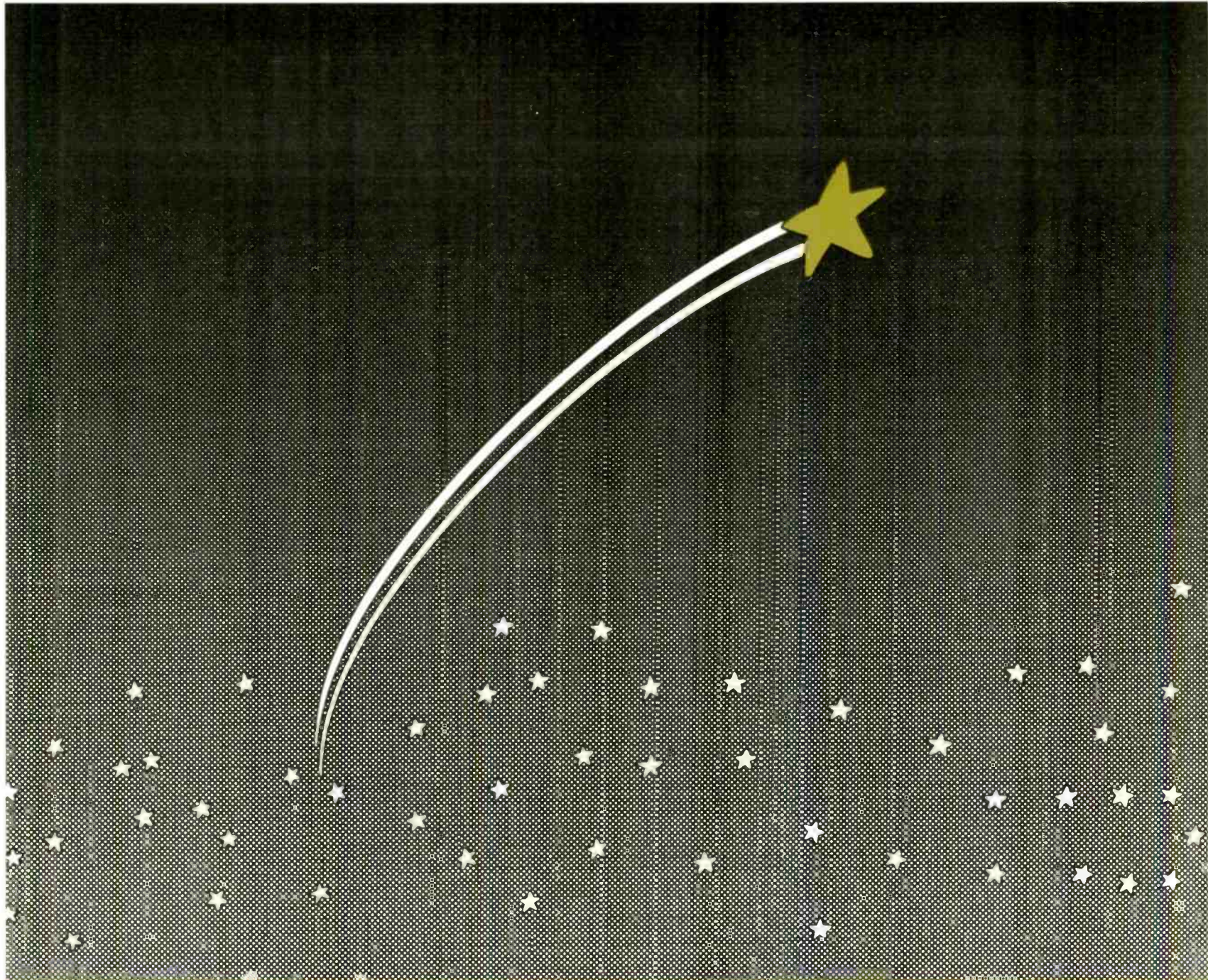
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STARS ON #1

GOLD SINGLE
GOLD ALBUM



RR 3810



RR 16044

AMC to Honor Robert Summer



Robert D. Summer, president, RCA Records, has been selected to receive the 1981 Humanitarian Award of the AMC Cancer Research Center and Hospital. Summer will be the guest of honor and will receive the award at the music industry's 14th annual AMC Cancer Research Center and Hospital dinner, on December 5 in the Grand Ballroom of the New York Hilton. General chairman of the music industry's committee will be Stanley Gortikov, president of the Recording Industry Association of America. International chairman is Monte Luftner, president of Ariola International; east coast chairman is David Braun, president of PolyGram Records, Inc.; and west coast chairman is Gil Friesen, president of A&M Records. Dinner chairman will be Kenneth Gamble, chairman of the board of Philadelphia International Records, and executive dinner chairman will be Jack R. Craig, division vice president, RCA Records—U.S.A. and Canada. The music industry's national chairman are Walter Yetnikoff, Paul Shore, Harvey Schein, Cy Leslie, Jack Grossman, Nesuhi Ertegun and Mortimer Berl. Pictured from left are Ertegun, Schein, Gamble, Summer and Gortikov.

Stuart, Holmes Form New Label

■ CHICAGO — Industry veterans Marv Stuart and Cecil Holmes have formed a new company here, Gold Coast Entertainment Inc. Holmes is president of Gold Coast Records, a black oriented label to be distributed by Capitol.

Stuart was previously Curtis Mayfield's partner in Curtom Records. Holmes had run Chocolate City Records and, prior to that, worked for the Buddah and Cameo-Parkway labels.

'Rock Concert' Nears Tenth Anniversary

■ NEW YORK — "Don Kirshner's Rock Concert" will celebrate its tenth year on the air this August. The 90-minute weekly series is carried on a network of television stations covering 65 percent of America's TV homes.

"We're proud of our association with Don Kirshner," said Len Koch, executive VP of Syndicast services, the show's distributor. "He was the first major television producer to give meaningful national TV exposure to some of the strongest new talents, biggest acts and personalities of the past decade . . . To be watching Don's shows is to not only be seeing today's stars, but to be enjoying a rare preview of the stars of tomorrow."

"Rock Concert" is produced and taped in Los Angeles. The series is especially strong in the 18-34 young adult demographic, which often bypasses regular night-time network programming.

Sales, Earnings Up For Schwartz Bros.

■ NEW YORK—Schwartz Brothers, Inc. has reported record sales for the first quarter ended April 30, 1981. The company also reported net earnings of \$2,352 for the same period. The earnings figure is up from a loss of \$115,024 for the same period of last year. Sales for the first quarter were \$9,782,418, upon from \$7,325,998 from the year before.

A prepared statement attributed the sales gain to the opening of four new retail outlets and sales generated by the opening of SBI Video, Schwartz Brothers' video distribution arm.

NMPA Holds Annual Meeting

By BRIAN CHIN

■ NEW YORK—At the fifth annual general meeting of the National Music Publishers' Association (NMPA), held here last Tuesday (23), officers called the state of the association "quite good" and the state of the industry "healthy," while adding that the major achievements of the previous year must be watchfully guarded.

NMPA vice president and director Ralph Peer II led the meeting in the absence of NMPA president Leonard Feist, introducing NMPA officers and directors, two of whom are newly elected this year: 20th Century-Fox Music's Herbert Eiseman and T. B. Harms Company's Dean Kay. They will serve alongside 16 incumbent directors. There are 221 member publishers in the organization.

"It has been a demanding exhausting year," Peer said, pointing out developments in the Copyright Royalty Tribunal and U.S. Copyright Office as the major events of the past year. He called the CRT's recommendation of a four-cent royalty "a very pleasing solution." While it has been an otherwise "quiet time" for legislation, Peer continued, it is the continuing goal of the NMPA to expand awareness of intellectual property rights, no matter what medium. Publishers, he stated, are involved in "the most important part of what the (video) consumer is receiving."

NMPA general counsel Peter Felcher, of Paul, Weiss, Rifkin, Wharton and Garrison, elaborated on the Tribunal's improvement of the publisher's position, noting that annual indexation, pegged to list prices, would com-

mence in January 1982, and that the index would switch to wholesale price if list should be abolished by record labels. Referring to the record industry's appeal if the Tribunal's decision, Felcher said, "The (Tribunal) record clearly justifies the decision." He added that a speedy court decision affirming the Tribunal's determination would sidestep a further question of the effective date of the new royalty, should the appeal run over the original July 1 obligation date. An advisory committee has been instituted by the Copyright Office, Felcher added, which includes NMPA president Feist as a member. (The Court of Appeals ruled in favor of the NMPA on Tuesday. (See page 3.)

Jon Baumgarten of Pascus, Gordon and Hyman, an NMPA Washington representative, who outlined other legislative developments, called for the retention of the Tribunal's authority to make adjustments, noting that former Tribunal chairman Clarence L. James Jr.'s resignation and statements regarding the body had complicated matters. A General Accounting Office audit of the CRT, Baumgarten asserted, concluded that the CRT had done a competent job.

Harry Fox Agency president Albert Berman stressed the need for more specific record company reserve policies and closer guard over the interests of agency clients overseas and in video licensing matters.

Alan L. Shulman of Silverman and Shulman, counsel to HFA and special counsel to NMPA on copyright infringement, reported that numerous cases were pending nationwide, noting that the threat of license termination has developed as an effective tool in the enforcement of mechanical rights. His report that NMPA had filed an amicus brief in a New York Southern lawsuit involving termination of a grant (Harry Fox Agency vs. Mills Music and Ted and Marie Snyder) provoked heated response from at least one NMPA member, who characterized the NMPA board's support of Mills Music as "taking sides" in a publisher versus publisher dispute. Board members replied that the basic dispute involved a publisher versus a songwriter, and defended the right of publishers to retain benefits of derivative works (re-releases) of pretermination materials even after termination.

The chapter chairmen of the NMPA's Music Publishers Forum were introduced: Ann Munday, L.A.; Roger Sovine, Nashville; and Marv Goodman, N.Y.

Regional Breakouts

Singles

East:

Moody Blues (Threshold)
Carole Bayer Sager (Boardwalk)
Carpenters (A&M)

South:

Moody Blues (Threshold)
Greg Kihn (Beserkley)
Rex Smith & Rachel Sweet (Columbia)

Midwest:

Moody Blues (Threshold)
Carole Bayer Sager (Boardwalk)
Phil Collins (Atlantic)
Jim Steinman (Epic/Cleve. Intl.)
John Schneider (Scotti Bros.)

West:

Manhattan Transfer (Atlantic)
Ronnie Milsap (RCA)

Albums

East:

Pointer Sisters (Planet)
Danny Joe Brown (Epic)
Psychadelic Furs (Columbia)
David Johansen (Blue Sky)
Kurtis Blow (Mercury)

South:

Maze (Capitol)
Pointer Sisters (Planet)
Danny Joe Brown (Epic)
Raiders of the Lost Ark (Columbia)

Midwest:

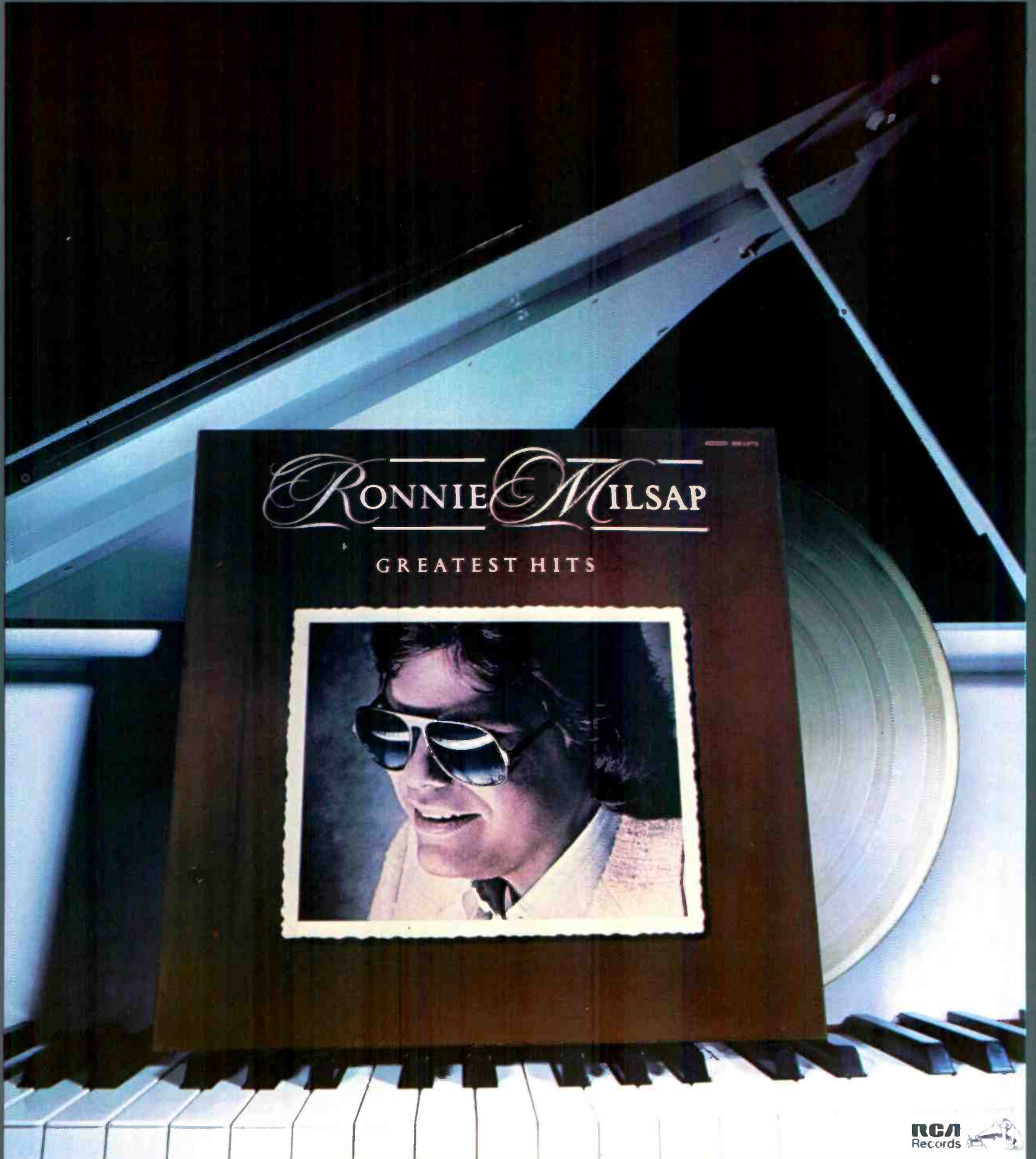
Maze (Capitol)
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Danny Joe Brown (Epic)
Raiders of the Lost Ark (Columbia)
Kurtis Blow (Mercury)

West:

Maze (Capitol)
Pointer Sisters (Planet)
Kurtis Blow (Mercury)
John Denver (RCA)

P L A T I N U M

Includes: Smoky Mountain Rain, It Was Almost Like A Song, Pure Love, & Back On My Mind Again.
Watch for Ronnie's exciting new single "There's No Gettin' Over Me." (PB12264) Congratulations from RCA Records.



Island Records: Musical Diversity Yields Commercial Success

By PHIL DIMAURO

This is the second in a series of articles on the inner workings of small record labels.

■ NEW YORK—A visit to Island's office is a study in contrasts and coexistence. Modern office furniture and plaques, posters and photographs of the type that adorn most record company walls

and Ellen Smith, director of publicity round out the small Island staff, while the Antilles/Mango staff also includes Judy Cacase, who handles pre-production and other areas, and Lister Hewan-Lowe, whose major responsibilities are in artist relations.

Goldstein, who left Warner Bros. to join Island last year and

Harder They Come" and a new film produced by Blackwell, "Countryman," the company is now working on a feature-length documentary on the life of Bob Marley, and Goldstein is investigating avenues of theatre, network TV and cable television distribution for the film, which will also be released on videocassette.

"The other area that I'm getting more involved with now is A&R for the company," said Goldstein. "There are two projects I'm after right now, and they both happen to be jazz-oriented, which Chris is very supportive of."

"The one other thing that I stay on top of as much as possible is the One-Plus-One cassette situation," said Goldstein, referring to Island U.K.'s controversial tape marketing scheme, which involves selling an album recorded on one side of a high-quality tape while leaving one side blank (RW, February 21). "I'm still trying to get Warners to come through, but right now I'm looking for other ways to do it, possibly through our Antilles/Mango operation."

Goldstein's afternoon schedule includes a visit from Paul McGuinness, manager of U2, and Tim Nicholson, their road manager, who are in town with the band following their final U.S. gig at New York's Palladium, ready to tape the Tomorrow Show before returning to Ireland to record their second album with producer Steve Lillywhite. On their first U.S. tour, U2 was able to build

chief concern of Ellen Smith, who has been publicity director for Island for about six months. Publicity is the only record marketing function for which Island has hired a full-time staff member, and Smith feels there are specific reasons why. "A separate public image and awareness of Island Record wouldn't exist if Warner



Gathered backstage at the Tomorrow Show (from left) are Ellen Smith; Ron Goldstein; Bono of U2; Andrea Ambandos, associate producer for the Tomorrow Show; and U2 manager Paul McGuinness.

sit comfortably amidst the bamboo wall coverings and abundant palm trees that underscore the tropical side of the company's nature. The pictures on the walls reveal a diverse artist roster that includes the late Bob Marley, Steve Winwood, Grace Jones, Irish rock group U2, and New York rockabilly band the Rockats. One end of the suite, the Island label, distributed by Warner Bros. Records in the United States, is headquartered, while the independently-distributed Antilles and Mango labels are centered in a couple

was recently named president, is currently enjoying the label's most successful period in its U.S. history, crowned by the achievement of Steve Winwood, the first artist to be signed to Island U.K. (as a member of Traffic), whose "Arc of a Diver" LP has just been certified platinum. In addition, Grace Jones has her biggest hit thus far with "Pull Up to the Bumper," currently number three with a bullet on the *Record World* Black Oriented Singles chart, and album, "Nightclubbing," which is number 36 on the RW Album Chart this week. In these and other breakthroughs, Goldstein told *Record World*, the relationship with Warner Bros. has been crucial and takes up the major part of his day.

"Aside from Ellen, who does publicity here, I have no staff, no marketing or promotion people," he explained, "so I'm totally dependent on Warner Bros. and WEA to function in those areas. Fortunately, the relationship has been excellent." Goldstein recalled that at the time Mo Ostin, WB Records chairman, first discussed working at Island with him, Ostin had said "We're hoping you'll be able to catch up with Chris." Now, Goldstein talks to Blackwell every day, and relays a lot of information between Blackwell and WB.

Goldstein's major projects at this time include Island Visual Arts, the company's newly established film/video division (RW, April 25), which has been negotiating with Warner Home Video for distribution. In addition to previously announced projects like home video distribution of the film "The



From left: Herb Corsack, Judy Cacase, Lister Hewan-Lowe of Antilles/Mango.

a decent airplay base while graduating from smaller clubs to larger venues in the course of the tour, which played in secondary markets and returns to major markets in the course of two national sweeps. Goldstein and McGuinness arrange to discuss future strategies.

Projects like U2 and another current priority, Grace Jones, whom Island would like to cross from black and club to pop and AOR airplay, are part of the image-building process that's a



Goldstein meets with Island U.K.'s Denise Mills.

Bros. did it all," she explained. Smith's position also includes an artist relations function. In the case of Winwood, whose last LP was released before Island joined Warner Bros. for distribution, it was the publicity director's job to introduce him to WB executives and staff in New York and Burbank.

In addition to Jones, who is working national press and television is addition to planning for a series of live performances later this summer, Smith's priorities also include Black Uhuru, a Mango Records reggae trio who will be

touring the U.S. in support of their newly released album, "Red." Denise Mills, a special assistant to Chris Blackwell based in Island's U.K. office, flew to the U.S. to set up the tour in conjunction with Mango's Lister Hewan-Lowe, and she will return when the tour commences next month. Long-term projects include the newly signed Adrian Belew, whose credits on guitar include work with David Bowie, Garland Jeffreys, Talking Heads

(Continued on page 28)



U2 manager McGuinness (right) visits Goldstein at his office.

of rooms at the opposite end of the hall.

The one unifying factor in all this variety is the creativity and taste of Chris Blackwell, Island's founder. Born and raised in Jamaica, Blackwell now divides his time between the Caribbean and England, visiting New York whenever business calls for it. Island's American operation is run by Ron Goldstein, label president, while the Antilles/Mango operation functions under vice president Herb Corsack. Barbara Cutty, vice president of administration, Mel Klein, vice president of finance

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Gerry Stickells on Managing Major Tours

By GREG BRODSKY

■ In recent years, when Elton John and Queen decided to go on the road, they have wanted to know that Gerry Stickells and GLS Productions are managing their business affairs. As a result, Stickells and his partner Chris Lamb (who lists Rod Stewart and Fleetwood Mac among his tour credits) now rank among the top tour and production managers in the music business. Stickells, who is from England, got his start in the sixties, working for Jimi Hendrix. He has seen the concert business evolve into a multi-million dollar industry that, even now, has only begun to tap many foreign markets. In this Dialogue, Stickells discusses the evolution of concert tours over the past 15 years and some of the logistical problems that are unique to international touring.

Record World: Would you consider your job more a creative one or a technical one?

Gerry Stickells: I wouldn't consider it either one, really; it's an organizational post in that under normal circumstances we (GLS Productions) will be the organizing force behind the tour. That is our basic function. In a lot of cases nowadays, acts don't go on tour that often. So it doesn't pay management to keep a permanent staff to handle those tours when they do go out. We try to supply a function whereby if the act wants to tour, their manager can come to us and say, "Could you put together the necessary services and details for it?" The agent puts together the deal and we put together the details of how everything is going to get there, how it's going to run, supplying the necessary staff, etc.

RW: Would you call yourself a tour manager or a road manager?

Stickells: I'm usually described as a tour manager for lack of a better name. Different people have different names for things, but because we try to cover just about all the aspects we can on tour, the name tour manager seems to fit best.

RW: Are you personally involved in the day-to-day activities of touring, including the arranging of hotels and the like?

Stickells: If, say, I am going to do a Queen tour, I am involved from the hotels to limousines to rental cars to trucks and buses to staffing, etc. When we take on a tour, we oversee all aspects of the tour and then it's staffed to go out on the road. I go out on the road to oversee the whole thing, and if the people who are taking care of particular areas have any problems, then I deal with them. If something isn't working out, then it comes down on my head, since I was the one who put together the package.

RW: Which artists have you worked with during the past year?

Stickells: I did the Elton John tour last year, but mostly Queen. They did a large American and European tour last year, and we recently came back from Japan and South America.

RW: Was it all part of the same tour?

Stickells: There were periods off, but it was the same show. We had Christmas off between Europe and Japan, so that gave us a little bit of a break. But there was less than two weeks between the Japanese and South American legs, so that was pretty tight.

RW: Are there different concert audiences in different parts of the world? How well do the South Americans, for instance, know Queen's music?

Stickells: They all seem to know the songs very well. Obviously, in South America they had never seen them before and they had never had large outdoor soccer stadium shows before. So it was different for us and different for them really. Since we did entirely outdoor soccer stadium shows, that in itself was quite a headache dealing with people who had never done them. They had never seen one either.

The audiences gave a great reaction. They all seemed to know the words in English, because they were singing along. The band has been very big in Japan, and they proved to be very big in South America as well. The latter tour was an education.

RW: What kind of logistical problems are associated with international touring?

Stickells: It depends on where you are. In Japan, things are very westernized. If you're in Tokyo you can walk down to the travel agent or the airline and get things changed. You can function fairly normally—plus most people speak English. If you go to South America, well, it's a little bit more difficult. It's quite a chore changing airline

reservations. You have to go to the airline office, you can't do it over the phone. Those kinds of things become a little bit more of a chore. Plus they're not used to rock 'n' roll bands and that style of thing going on all the time. I dare say that in the next few years as the market develops, they'll get used to it. Right now, the temperament down there is not one for understanding the urgency of a situation.

RW: Are there any unusual anecdotes from the recent leg of the tour that come to mind?

Stickells: There were quite a few. The most shocking part was to arrive at the first show having finally made it to Buenos Aires and watching them drop a 40-foot container full of equipment off the



Fifteen years ago, there would have been no call for the kind of business that we do.

side of a truck and tip it over. I was thinking that if this was the first day, what was the rest of the tour going to be like? A trucking company maneuvering an equipment truck wrong was a "good" start the first day. I thought, "God, I've heard all of these horror stories about South America; they really must be true!" You tell them to treat everything gently and they drop a 40-foot container off the side of a truck.

RW: Did that become an everyday problem?

Stickells: It didn't prove to be as time went on. But it was a day-to-day struggle. It's not an easy place to work, partially due to their not being used to it. They just didn't know what to expect. They're not used to a show coming in with ten tractor trailers full of moving equipment. Their idea of a show is one that goes on in three or four hours, not four or five days.

RW: How often does Queen tour?

(Continued on page 50)

Shake'n'Break!

CHERYL LYNN

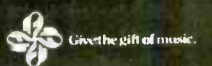
In The Night



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By DAVID MCGEE

■ WHEN WILL THEY EVER LEARN? Just when you think all the talk about rock being dead is, well, dead, along comes a **Sidney Zion** trying to persuade people otherwise. And where there is a Sidney Zion willing to spout off, there is a New York Times willing to publish his half-baked conclusions, as it did in its June 21 Magazine. In an article headlined "Outlasting Rock" (the cover photo was of **Frank Sinatra**), Zion attempts to argue that the "great prerock treasury of American song" is coming back into vogue because "rock simply overstayed its welcome or, if you will, its need." The surge in popularity of big band music and jazz; acclaimed theatrical productions such as "42nd Street" and "Sophisticated Ladies"; and the success of Sinatra's "Trilogy" album (which Zion says has sold 500,000 units to date) are all signposts marking the beginning of the end for rock, sayeth Zion. And what would such a theory be without statistics showing an increasing number of radio stations moving away from rock formats and the teenage population diminishing markedly in the coming decade?

Unfortunately, Zion's theory is, in our opinion, spurious to the nth degree. Anyone knows that if baseball managers are hired to be fired, statistics are used to mislead the gullible. But that's the least of the problems here. More troubling is Zion's lack of critical insight. He waxes enthusiastic about the fortunes of **Tony Bennett** (who claims he is about to sign a major label deal), and bemoans the fact that the major artists of the prerock era are without such deals. Is Zion unaware that in matters of age all men are not created equal? That just as time robs great athletes of their reflexes, so does it dull many a singer's unique gifts? Apparently not. He would rather blame everything on the music industry's commitment to youth and, therefore, to rock.

It goes on. Zion claims **David Merrick** paid \$3000 to get Louis Armstrong's "Hello Dolly" single released. However, he doesn't identify, either by inference or by name, to whom the money was paid.

Strangest of all is this sentence, which stands as an entire paragraph complete unto itself with no further comment from the writer: "Some people don't believe that the Beatles avalanche was a natural phenomenon, but rather was one of the greatest hypes in the annals of popular music" What is one to make of such folderol?

Ah, but here's the rub. Writes Zion: "The question remains: Are there any young talents who can write songs in the old tradition?" He mentions "the early" **Paul McCartney**, **Bob Dylan**, **Paul Simon** and **Billy Joel** as examples of contemporary artists capable of fulfilling this mammoth responsibility.

But why? Why would these writers or any others of their generation write "in the old tradition"? What has the "old tradition" to do with their lives? They should first of all speak to their own generation, and if others hear a compelling message in their work, so much the better. These are the great artists, but they are few in number.

Zion doesn't understand why young people don't listen to his music. They don't listen because they've found another type of music that enlarges every minute of their youth. What's "Cocktails for Two" have to do with being a teenager?

Look around you, Sidney. How many of your own generation ignored the great singers you so justifiably praise? How many, as a consequence, are disconnected from their childhood? For me and for my friends rock is the indestructible link to a time in our lives when all things were possible. It keeps us young in heart and in spirit, if not in flesh.

I have a three-year-old son who will sing you a splendid version of **John Lennon's** "Watching the Wheels." Some day I hope he'll develop an appreciation for the great work Sinatra's done—and **Merle Haggard**, and **Elvis Presley** and **Clyde McPhatter** and . . . on down the list.

Most of all I hope he discovers some sort of music that puts everything into focus for him the way "Heartbreak Hotel" did for me. And if history has told us anything, it's that the music young **Travis McGee** is most likely to stumble upon (if, indeed, he hasn't already) will be some form of what we call rock. I'm confident this will happen because I'm now surrounded by albums by **Bruce Springsteen**, **Elvis Costello**, **Squeeze**, **Robin Lane** and **Joe Ely**, to name a few, that tell me the circle will be unbroken.

At times like these, phrases from a couple of good songwriters spring to mind. Of course there's Dylan's "Don't criticize what you

(Continued on page 32)

BMI National Meeting Covers Broad Range of Issues

By ELIOT SEKULER

■ LOS ANGELES—BMI's national meeting, held here recently in conjunction with the performing rights organization's annual awards dinner (*Record World*, June 20), focused on a broad range of topics facing writers, publishers and the industry at large, according to BMI president Edward M. Cramer. In an interview with *RW*, Cramer discussed several of the issues that comprised the agenda for the organization's day-long meetings and warned of the constant need to remind users of musical compositions that publishers and writers must be compensated for the utilization of their copyrights.

"Writers and publishers must always be on the alert," said Cramer. "Most users of music simply don't want to pay; they don't seem to understand that that's how writers and publishers make their living. It's almost as if there were some kind of resentment against the holders of copyrights being compensated for performances." According to Cramer, many of the most flagrant violators of copyright laws are what he termed "the dogooders," institutions and individuals who espouse liberal causes such as public broadcasters, universities, and the directors of symphony orchestras.

"We have to continually educate users and the public that this is not a racket. For example, we had difficulty with Harvard University a few years ago and ultimately, we had to bring a lawsuit against that distinguished institution, an institution loaded with lawyers and law professors. I'm pleased to say that eventually, some responsible officials at Har-

vard examined the issue, realized that there was no defense for not paying the licensing fee, and the case was settled out of court. Despite that, though, we're now in the process of bringing lawsuits against three other major universities. It's not that they don't know any better; it's not like the local bartender who resents paying for the music license. These are people who should—and generally do—know better but just don't want to compensate creative people for their compositions."

The provisions of the copyright revision of 1976 call for all universities to pay a licensing fee to the performance rights organizations for the use of music on campus. The approximate cost to the university for the BMI repertoire is approximately six cents per student annually, but despite the minimal sum involved, the issue was hotly contested by campus officials and in student newspapers when the provision went into effect in 1978, said Cramer.

According to the BMI president, one of the organization's staunchest adversaries at present is the group of symphony orchestras classified by the American Symphony Orchestra League as the "metropolitan symphonies," orchestras that are ranked (with their budgets as criteria) one notch below the major symphony orchestras. "The 'metropolitan symphonies' recently proposed to us a payment system that would have resulted in the payment to BMI on behalf of all 65 to 70 orchestras in that class of approximately \$30,000 for all the writers

(Continued on page 33)

Stacy Lattisaw Feted



Cotillion recording artist Stacy Lattisaw was recently honored at a dinner/reception at the Desirée Club in Washington, D.C. June 15-19 was declared "Stacy Lattisaw Week" in the capital by Mayor Marion Barry, whose wife presented a special city proclamation to the 14-year-old singer at the reception. The affair also served as a celebration of the release of Lattisaw's third Cotillion album, "With You." Pictured at the reception are, from left: Atlantic Records executive vice president/general manager Dave Glew; Mrs. Marion Barry; Lattisaw; Cotillion Records president Henry Allen; and Atlantic/WCI corporate administrator Ted Jaffe.

Bee Gees Reveal Terms of Settlement (Continued from page 3)

wood, RSO and various management and publishing concerns handling the Bee Gees' music, had charged Stigwood, their manager, with fraud, breach of contract, conflict of interest, misrepresentation and improper payment of royalties; payment of over \$142 million and termination of all contracts between Stigwood and the group had been sought. Stigwood later responded with a \$310 million counterclaim, as well as a formal denial of all charges and a request that the Bee Gees' suit be dismissed by the New York State Supreme Court. The counterclaim charged the Bee Gees with libel, extortion, corporate defamation and breach of contract.

Two-LP Settlement

Some seven months after these suits had been filed (*Record World*, May 23), the Bee Gees and the Stigwood group of companies announced that their respective claims had been dropped, with the differences between the two parties apparently amicably resolved. Details of the settlement were unavailable at the time, although attorney Eaton did confirm that the Bee Gees owed RSO two more albums.

The Rolling Stone article, published in the June 25 edition and entitled "Bee Gees Say They're Sorry," noted that RSO's release about the settlement "in effect said the band had apologized for all the nasty things it said about Stigwood and was looking forward to working with him at RSO." Stigwood Group president Frederic Gershon was quoted in the piece, saying that "the status quo remained" after the settlement. Added Gershon, "I believe they (the Bee Gees) were embarrassed" to discover that "Robert Stigwood has always treated them fairly and correctly." The trio "dropped the suit and went away with their tails between their legs," Gershon told *Rolling Stone*.

Statement 'Necessary'

The Bee Gees' statement last week indicated that "up to this point in time we had intended there to be no further press statement regarding the recent settlement" other than the official one issued in May. However, they added, a new statement "has now become necessary" in response to Gershon's remarks.

The statement noted that "first and foremost, the Bee Gees have never 'apologised' to Robert Stigwood or RSO; this has never been the case, nor will it ever be the case. . . . Secondly," the statement continued, "it should be said that, as well as those connected with RSO, the Bee Gees themselves

also have personal opinions about the situation which arose and its outcome. The Bee Gees have never revealed these personal opinions and this will hopefully continue to be the case.

"We believe the venting of personal feelings in music trade magazines is a highly negative vocation and it displays an extreme disrespect for the very thing and the very reason we are all doing what we do, namely—the music."

The specific terms of the Stigwood-Bee Gees settlement were then outlined by the group. Under the heading of "Recording," it was noted that the Bee Gees do indeed owe two more albums to RSO, including "the album currently being recorded by them and one more album"; these constitute the seventh and eighth albums called for under the terms of an agreement signed in 1975. The statement went on to say that the Gibb brothers' "renumeration in respect of (sic) these last two albums has been improved," with advances now said to represent "extremely substantial sums," the rate for U.S. royalties "marginally improved (it was already considerable)" and royalties for the rest of the world "substantially improved. In addition, the royalty rates on all product recorded prior to the commencement of the current Agreements have been very substantially improved."

Royalty Increases

These revisions, the statement added, were made according to "prevailing market conditions." Royalty increases "had never (notwithstanding speculation to the contrary) been for the Bee Gees a material consideration" in their suit against Stigwood and RSO.

The two albums owed to RSO represent the end of the "recording obligation" between the group and the label, according to the statement.

Under the heading of "Management," it was indicated that Stigwood "is no longer the Bee Gees' Manager." The group can now involve themselves in "whatever projects they choose (including outside production work and 'guest' recording appearances)" without either consulting RSO or securing the latter's approval.

Royalty Claims Settled

It was revealed in the "Songwriting" category that RSO will no longer publish in perpetuity "all works" written by the group; those works, be they by the trio as a whole or by individual members, "will be vested in a new entity being formed by the Bee Gees," as will Bee Gees compositions written as long ago as 1967. RSO will retain "a modest financial interest" in those songs, as well as the original material on the two albums owed to the label and other new songs that may be recorded and released by the end of next year; RSO's "financial interest" will become "a nominal interest" after 1985 and will "cease altogether" after 1989.

Counterclaim Dropped

The Bee Gees and Eaton also reported that many of the royalties the group had claimed were owed to them have now been paid by RSO; "other claims have been compromised and other claims have been conceded by the Bee Gees." Additional royalty claims merit "further investigation," the statement said, while "other audits are in progress which may well give rise to further claims" by the band. In any case, the statement said, "any suggestion made by RSO that the

Bee Gees' claims for arrears of royalties were without foundation is totally untenable."

'The True One'

The statement also noted that "the more general claims made in the name of the Bee Gees" in their original litigation had been dropped, as had Stigwood's entire \$310 million counterclaim.

The Bee Gees and co-signer Eaton said that their statement "is the true one," and that Gershon "and any other member of the entertainment industry is free to challenge" it "at any time he or she wishes."

Stigwood Statement

In response to the Bee Gees' statement, Stigwood issued a statement of his own:

"The press release issued by the Bee Gees is inconsistent both with the terms of the settlement signed with them and with the content of the agreed press release issued at the time. In that press release the Bee Gees made it clear that they deeply regretted the distress caused by their allegations and they unreservedly withdrew those allegations against both Robert Stigwood personally and against the Stigwood Group of Companies, and acknowledged the enormous contribution he has made to their careers. Indeed, as was clearly understood, any settlement with the Bee Gees was conditional on a worldwide apology in that form and without it no settlement would have been concluded.

'Modest' Increase

"As a commercial matter under the terms of the settlement, the Bee Gees are required to honor their existing record commitment and to continue to pay to RSO its entitlement to management commissions and its agreed interest in income arising from the exploitation of the Bee Gees copyrights. RSO has agreed to a modest increase in royalty rate for the remaining product commitment and on signature of the settlement accounted for royalties it had withheld, with the knowledge of the Bee Gees, pending resolution of the issues between them.

"The claim to an underpayment of recording and publishing royalties was settled by a payment which in the context of what they had earned was not material. RSO is conducting one remaining audit on its own behalf and on behalf of the Bee Gees under which sums may or may not become payable to both of them.

"Ordinarily I would have liked to have refrained from making any comment, but the misleading nature of what appeared in today's press has obliged me to set the record straight."

Bonds Visits KRTH



EMI-America recording artist Gary U.S. Bonds, whose single, "This Little Girl," and album, "Dedication," are both on the charts, recently stopped by L.A. radio station KRTH to do an interview. After the interview he visited with station personnel and label representatives. Pictured from left are: David Budge, manager, publicity, EMIA/Liberty; Jack Satter, national singles promotion director, EMIA/Liberty; Dale White Horn, local promotion manager, Los Angeles, EMIA/Liberty; Brian Bryne, KRTH; Bob Hamilton, program director, KRTH. Seated is Bonds.

Southside Johnny Hits the Road

By ELIOT SEKULER

■ LOS ANGELES—With Southside Johnny and the Asbury Jukes hitting the concert trail this month, PolyGram Records is looking forward to a second wave of sales of the group's double live album, "Reach Up and Touch the Sky." It's an album that fans have been prodding Southside to record ever since the band stepped out of the Jersey bars and into the national spotlight with the release of "I Don't Want To Go Home" in June of '76. "But I didn't think it was time for a live album until we had an ample body of music to draw from," says John Lyon, AKA Southside Johnny. "We were trying to make a reputation for ourselves in the studio first."

"Reach Up and Touch the Sky" stands up well to the expectations of the growing number of Jukes fans who have been waiting six years for it to be recorded. Featuring most of the group's signature tunes—"I Don't Want To Go Home," "The Fever," "Hearts of Stone" and a healthy sampling of the R&B classics that sparkle in the band's stage performances—the record captures both the spirited buoyancy and the sense of humor that pervades their shows. "I'm very pleased with the way it came out," says Lyon, who also lobbied hard and successfully for the \$11.98 list price tag that's helped boost the record's sales. "They wanted it out at \$13.98," he says, "but we compromised. I had to make a few concessions—it was supposed to be a fold-out album, for example—but they're not concessions that are important to me. I don't really like to look at pictures of myself, anyway."

Jack Kiernan, PolyGram's vice president, marketing, agrees that the \$11.98 price tag has helped. "We're seeing some nice, very competitive prices out there on the retail level, and that's really helped the album. There's been good visibility in the stores, and we've picked up some new markets for the band with this record, while the traditional markets have been holding up very well." According to Kiernan, the Jukes' traditional areas of strength—Philadelphia, New York and the northeast in general—have been augmented by such markets as Atlanta and parts of the midwest, a trend that may become even more pronounced as the band gets their summer-long tour into high gear.

Characteristically, Southside Johnny isn't going to capitalize as fully as he might on the advantages of having a live album on the market. "It's gonna be in-

teresting to see what happens with the shows this year, because I'm going to change them a lot," he says. "And everybody who's going to come to our show will probably have or have heard the live album and they'll probably want to hear those old songs, but I'm not going to do that old stuff. I want to do some new songs, some different arrangements and just some new things. You know, you've got to keep changing or else you get bored and the audience can't help but get bored as well."

Lyon insists, though, that he has yet to become bored with the material that helped launch his recording career. "It doesn't get boring if it's a good song," he says. "The trick, I think, is to never do a song that you don't fully believe in. Because as soon as you do a song that you don't really like, but you think might be successful, you find that it will be successful and you're going to be stuck singing the damn thing for the next five years. You wind up hating yourself for recording it to begin with. So I've been careful and I've really never done that. I do the songs I like, although my tastes do change some from album to album."

The next studio album that Lyon records could well mark a radical change in his sound. "I'll probably be using studio musicians," he predicts. "I'm pretty sure, at least, that I don't want to use the Jukes on every cut. Although I've been on sessions with them, I've never worked with seasoned studio musicians on my albums—you know, the 'A' New York session guys who all have R&B roots and a zillion record credits—and I just want to see what that's going to be like. I've experimented a little already, and it's turned out really fine." David Spinozza, says Lyon, will be co-producing the album and helping in the selection of

players.

Lyon estimates that he's been singing professionally for some 15 years by now, and he figures he can keep going "forever." "It depends on what you want to do with your life," he says, turning a mite philosophical. "Joe Turner is still doing it, and how old is he? There's a lot of different types of music that I've never done that I'd love to try. I've always loved Duke Ellington, for example, and Count Basie and Jimmy Rushing. And I love standards, songs by Rodgers and Hart and Lerner and Loewe and Cole Porter, the really classic American songs."

Lyon worked at an assortment of odd jobs before he began singing for his supper. He's yet to get rich at it, but that matter, he insists, is not the most pressing in his life. "I'm not a very extravagant person," he says. "I've never really made any money at it—I have a house, for instance, but I still owe about half of it—but I don't do any drugs; I don't have to spend \$100 a day or \$300 a day or whatever, so I have that edge over most of the people in this business. And I don't need any fancy sports cars 'cause I don't drive." An old friend and associate of Bruce Springsteen's doesn't drive? "I know, I know, but that's Bruce that sings all those songs. I don't sing any songs about cars."

His resume would include one job at a factory where his task involved screwing portable barbecues together for eight hours a day. And then, like his dad, he labored at the Ocean Grove, N.J. post office, assigned to the dead letter department ("Lots of old people in Ocean Grove," he recalls, "lots of dead letters"). "So whether I ever get rich or not," says Lyon, "I feel incredibly fortunate that I don't have to screw barbecues together any more."

At B'nai B'rith Awards Dinner



The music and performing arts lodge of B'nai B'rith held its 17th annual awards dinner on June 13 at the Sheraton Centre Grand Ballroom in New York. Pictured at the event are (from left): Larry Kramer, dinner chairman; Herb Linsky, president, music and performing arts lodge of B'nai B'rith; Tony Bennett; Jerry Wexler, who accepted the Creative Achievement Award for Aretha Franklin, who was ill; John Hammond, recipient of the Humanitarian Award; Bob Jones, WNEW radio personality; and Robert Sugarman, president, district one, B'nai B'rith.

Columbia Taps Rovner

■ NEW YORK—Jack Rovner has been appointed manager, artist development, east coast, Columbia Records, it was announced by Philip Sandhaus, director, artist development, east coast.

Background

Rovner has an extensive background in concert promotion, concert production, and agency work. He has acted as an assistant to Cedric Kushner in concert production on a national basis and worked as a college booking agent for College Entertainment Associates.

ICM Consolidates

■ NEW YORK—In a new consolidation of its personal appearance operation, International Creative Management is closing its Miami office, and integrating its coverage into ICM's New York office, it was announced by Ralph Mann, ICM Chairman.

Staff Transition

Bill Beutel, who has headed ICM's Miami office, is retiring because of illness. That decision, coupled with the recent death of Buddy Howe, who operated out of the Miami office during the winter months, led to ICM's decision to close the office.

Vic Beri, who had recently joined ICM's Miami office has returned to personal management and remains in the Miami area.

Texas Festival Set for Astrodome

■ HOUSTON—The Fourth Annual Texas World Music Festival will be staged July 17-18 at Houston's Astrodome. The two-day event includes a Rock 'n' Roll Supermarket in the Astrohall on Friday, July 18, and culminates with the Texas Jam, Saturday.

Participants

Headlining this year's Jam are REO Speedwagon, Heart, Foghat, Blue Oyster Cult and the Rockets. The Rock 'n' Roll Supermarket will host a Mini-Jam in addition to retail and display areas for merchandise ranging from stereo equipment and electronic games to motorcycles and T-shirts.

Change of Venues

This is the first year the Festival will be held in the Astrodome. Previous events were staged in Dallas' Cotton Bowl, where summertime temperatures reached 125 degrees, thus prompting the change of venues. The Fourth Annual Texas World Music Festival is a co-production of Pace Concerts and Contemporary Productions, with 104 KRBE serving as radio host. Ticket prices are \$17 general admission and \$18 for a limited number of reserved seats.

Video World

JULY 4, 1981



'Tarzan the Ape Man'

Video Visions

By SOPHIA MIDAS

■ WARNERS TO INSTITUTE "RENTAL-ONLY" PROGRAM: Although Warner Home Video will not be able to comment upon its pending rental program for "several months" (details are still being worked out), industry sources throughout the country have confirmed that the company now possesses the blueprints for a rental-only program which will be launched as early as October. Industry spokesmen told *Record World* that 20 titles have been cleared by Warners for rent only, including "Superman II," "Private Benjamin," "Altered States," "The Shining," and "Any Which Way You Can." One source told *RW* that the current plan will be initially tested on the west coast and that three chain department stores will be participating in the test. Dealers will reportedly be charged from five to ten dollars per month per title, and then will be required to return the cassettes to WEA. Failure to return the product will result in the loss of franchise rights. WEA has been deemed responsible for collecting revenues for the new program.

While some sources *RW* contacted extolled the possibilities of the rental-only program ("This rental policy comes from the corporation which turned the record industry around with its revolutionary returns policy" one said), other sources were more cautious about the

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'Tarzan the Ape Man'

■ "Beauty and the Beast" is a story Hollywood has mined for box office gold innumerable times. One of the most successful versions of the tale was told in 1932, when MGM released a movie adaptation of Edgar Rice Burroughs' novel, "Tarzan the Ape Man." In the film, a group of American explorers, on a journey through the wilds of Africa, encounters an amazing physical specimen of a man who travels by grapevine through the trees, is able to communicate verbally with jungle beasts, and whose word is law to the Dark Continent's tribesmen. His name is Tarzan. Jane Parker (played by Maureen O'Sullivan) is the beauty

who falls in love with Tarzan, and becomes both his jungle bride and his instructor in the ways of the civilized world.

Over the years there have been many Tarzans, but none were as credible as Johnny Weismuller. Unlike squeaky-voiced Herman Brix or stone-faced Lex Barker, Weismuller's performances added dimension to a simple character: although the Ape Man was a brute, as played by Weismuller he was also kind, generous, loving and possessed of clear moral priorities. Beyond all doubt, the title character of this MGM/CBS Home Video release is the one, the true "Tarzan the Ape Man."

Video Picks

ORDINARY PEOPLE (1980): Produced by Ronald L. Schwary. Directed by Robert Redford. Starring Donald Sutherland, Mary Tyler Moore, Judd Hirsh and Timothy Hutton. (Paramount Home Video, color, 124 mins., \$79.95) Winner of four Academy Awards, this sensitive film about a deeply troubled family has already proven itself to be of interest to the entire family. Redford's directing comes across with a star-studded cast.

RICHARD PRYOR—LIVE IN CONCERT (1979): Produced by Del Jack and J. Mark Travis. Directed by Jeff Margolis. Starring Richard Pryor. (RCA disc, color, \$19.98) One of the funniest men in show business today, Pryor turns out a performance which is absolutely brilliant.

HOPSCOTCH (1980): Produced by Edie and Ely Landau. Directed by Ronald Neame. Starring Walter Matthau, Glenda Jackson, Sam Waterston, Herbert Lom and Ned Beatty. (Magnetic Video, color, 106 mins., \$59.95) Walter Matthau stars as a CIA agent whose threat to write a book exposing agency secrets makes him the target of every intelligence agent in the world.

GOLDEN GIRL (1980): Produced by Danny O'Donovan. Directed by Joseph Sargent. Starring Susan Anton. (Magnetic Video, color, 105 mins., \$59.95) Susan Anton stars in the role of a sprinter who enters the Olympics to achieve what no female athlete has accomplished, winning the most demanding track events. This sports action film is a dozzler on the home screen.



Promo Picks

"GIRLS NIGHT OUT" — KAREN LAWRENCE (RCA). Produced and directed by Steve Kahn. Crinolines, ruffled gowns, bows, pony tails and loads of make-up bring the striking period piece to life as the girls get decked out for a big night. Karen Lawrence is the centerpiece — both visually and vocally — on this clever and perfectly-executed concept.

"STAND & DELIVER/SHALL WE DANCE" — BRAM TCHAIKOVSKY (Arista). Zeotrope Productions. Opening with concert footage captured from a no-frills shoot, the video builds into an exciting performance message by utilizing slow motion, freeze frame, brilliant lighting and various special effects to complement the compelling music.



Video World

Video Visions (Continued from page 15)

program. One key distributor noted: "We're interested in being a stocking rental distributor where we could license and then sublicense an account. It's possible that the sale profits, however, could be equal to the accumulated revenues of rental fees. I really don't know whether a sale-only or rental-only program is best. It's going to require constant research; the video market is volatile, and the demographics will be completely different in three years."

Video Station's **George Atkinson** predicted a gloomy future for the pending rental program: "The Warner rental policy may be the first 'Heaven's Gate' in the video business; we're going to call it 'Warner's Gate.' The approach is inherently dangerous. You can't assume that you can twist the arm of the consumer and ask him to give up his buying option. Piracy is the worst predator preying on the revenues of studios, and this plan is going to encourage the consumer, if it is effective, to bootleg a print which can't be purchased. I've already heard talk of boycotts, and some industry captains have told me that the program smacks of anti-trust." Atkinson opined that blockbusters such as "Superman II" are more apt to be bought than rented, and suggested, "If the manufacturers want to take some of the burden off of the retailer, why don't they offer some kind of consignment program on the less desirable titles—titles which customers prefer to rent than buy?"

MUSIC & VIDEO: **Andy Setos**, VP of Warner Amex Satellite Entertainment, has announced that MTV will be using Dolby B type noise reduction. MTV is the first cable or broadcast network to utilize this sound technique . . . Magnetic Video is releasing "The **Ron Hays** Music Image Odyssey: A Visual Music Album" on a worldwide basis. The 45-minute stereo album combines classical, disco, jazz and electronic music with visual compositions produced and designed by Hays. The special electronic animations were done by **Richard L. Froman**. The tape is available on Beta and VHS and has a suggested list price of \$49.95 . . . **Jethro Tull** is currently working on songs for an untitled video project which will be completed within the next year. **Ian Anderson** says it will be a concept video that will deal with people's fears. The artist said that he wanted to go one step further than the full-length videos which have been produced by other groups.

YOU SHOULD KNOW: National Video Center and National Recording Studios have recently dramatically expanded their video facilities by moving into a three story site at 460 West 42nd Street, NYC. The site is the former West Side Airlines Terminal, and the massive facility provides National with 55,000 square feet of production space, according to **Hal Lustig**, president, and **Bill Kelly**, director of marketing. National Video offers a wide range of video production capabilities, including video albums and promos . . . The first U.S. Video International Trade Exposition and Conference, VIDEXPO, will be held in conjunction with MUSEXPO at the Ft. Lauderdale Marriott Hotel and Marina, Florida, from November 1-5, 1981. Industry members from all facets of the business will attend from the U.S. and abroad, and exhibit areas will consist of fully furnished office booths . . . **Mort Fink**, president of Warner Home Video, has announced that July will be declared Orion Month. The nine Orion titles to be saluted include "The Great Santini," "Over the Edge," featuring the music of **Cheap Trick**, **The Cars** and the **Ramones**; "The Wanderers," "Promises in the Dark," "Heartbeat," "Simon," "Die Laughing," "The Awakening," "The Fiendish Plot of Dr. Fu Manchu." An Orion poster and brochure will be made available for in-store use. The Orion titles are the first product to be marketed in the new packaging designed for Warners by **Milton Glaser** . . . Utopia Video Corporation, founded by **Todd Rundgren**, has announced the commencement of several new projects, including provision of production facilities and creative services for the creation of an interactive laser disc for use in professional medical instruction for ophthalmological use. Utopia is also in negotiation with a major network for a contemporary concert series.

UP & COMING: MCA Videocassette Inc. announced the July release of "Melvin and Howard," "The Incredible Shrinking Woman,"

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Innovative Video Pays Off For EMI-America/Liberty Records

By **ELIOT SEKULER**

■ **LOS ANGELES**—While virtually every record label has by now leaped aboard the video bandwagon, EMI-America/Liberty Records, one of the pioneers in the field, has maintained one of the most progressive and consistently innovative video programs in the industry. Under the direction of director of merchandising and advertising **Frenchy Gauthier** and director of artist development **Clay Baxter**, the label's video department has produced clips on approximately 50 percent of the company's artists and has an extraordinary track record for obtaining cable and broadcast TV airplay. According to Gauthier and Baxter, the video program has netted tangible sales results while also helping to create visual identities for artists who might otherwise have been relatively anonymous to their audiences.

Video Keys Sales

"We can't prove that video has been responsible for 'x' amount of sales, but we feel very strongly that video has in many instances had a tremendous impact on sales and, certainly, on the development of our artists," said Gauthier. Baxter cited several instances in which the correlation of video airplay and sales could be clearly established. "When the **Michael Stanley Band's** 'He Can't Love You' had already lost its bullet, the video came out and received a lot of play in the top ten metropolitan areas, the same areas in which most of the album's sales were concentrated," recalled Baxter. "Lo and behold, the album regained its bullet, well after the single had stalled. And another case was that of the **J. Geils Band**, whose video came out after the two singles from the album were both already off the charts. About a third of the album's sales were recorded after the video began to air."

Gauthier, meanwhile, believes that "a safe assumption" can be made that approximately a third of the **J. Geils** album's sales can be attributed to video exposure. "We think that video is selling records, and so does the president of this company (**Jim Mazza**)," said Gauthier, who reported a "tremendous increase"



Kim Carnes

in the label's video budget during the past year.

Beyond the immediate impact of the sales of product, Baxter and Gauthier asserted that an even more valuable long-range advantage to a successful video clip is the establishment of an artist's visual identity. A recent clip created by British director **Russell Mulcahey** for **Kim Carnes'** "Bette Davis Eyes" led EMI-America/Liberty president **Mazza** to change the press kit and all other visual materials that were being distributed for Carnes to conform to the sultry image projected by the video clip. "Bette Davis Eyes" has become a fixture on cable television outlets around the country, and the record is now enjoying its fifth week in the number one slot on the *Record World* Singles Chart.

Baxter, who counts close to 100 outlets in his files that are currently airing the company's videos, said that cable TV is becoming more and more selective about the material it uses, possibly because so much more product has become available. "Just because they're getting the clips free doesn't mean they're going to run them," he noted, admitting that, on occasion, cable outlets have passed on EMI videos. "By and large, though, I've been overwhelmed by the positive response we've gotten to our clips. Cable TV has been very receptive, as have TV shows like **Merv Griffin** and 'Video West'."

Gauthier and Baxter asserted that the quality of the material

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RCA Records' Steve Kahn Works To Put Video and Music Together

By JOSEPH IANELLO

■ NEW YORK—If someone hypothesized five years ago that record companies would soon be going headlong into video, most industry insiders would have raised eyebrows and dismissed such "Future Shock" predictions as pure speculation—and nothing to invest in. Yet it was just about 1976 when RCA Records purchased some basic video equipment with the concept of going out to clubs and shooting some of their artists to show at monthly sales presentations. Those modest and somewhat innocent intentions laid the groundwork for what has since developed into a full-time video department headed by Steve Kahn.

The value of Kahn's work was recognized immediately by RCA, as they ordered videotape machines and monitors for all their regional offices, giving their sales forces the capability to view monthly sales presentations as they were happening. In 1977, RCA set up one of the first displays of a promotional video at the retail level. Kahn's video of a Helen Schneider performance—"I did the lighting, sound, camera work and post production myself in our recording studio for about \$300"—was played at the Land of Oz in Birmingham, Alabama. The results were startling, as Kahn recalled, pointing to the unlimited and untapped possibilities



Steve Kahn

Kahn produces and directs all of RCA's in-house promotional videos, and much of the success and growth enjoyed by the department is directly attributable to his ambition and perseverance. As a product manager—he also spent seven years in promotion—Kahn got involved producing multimedia shows for RCA conventions. This was at the time RCA purchased the basic video equipment, and Kahn immediately began experimenting with its possibilities.

The combination of slides and one-camera performance shoots of artists like Helen Schneider, Odyssey, and the New York Community Choir on video continued to impress at the monthly sales meetings. Kahn was soon relieved of all responsibilities as product manager and RCA's video department was born. "That (the formation of a video department) I attribute to Bob Summer (president, RCA Records)," Kahn said in a recent *Record World* interview. "His support made me into a full-time television department."

of video as a promotional tool: "With no airplay in the area, they played the video in the store and we sold 300 albums by a relatively unknown artist during the first week."

It wasn't long after that noble experiment at the Land of Oz when RCA staff members quit referring to Kahn's equipment as toys and RCA executives started to take his requests for professional broadcast cameras seriously. Kahn lauded Summer again for his commitment to an in-house video department: "I couldn't believe that the man (Summer) who was at the time vice president had the insight in those days—and not too many people did—to give me the go-ahead."

But while RCA made a firm commitment to utilizing video as a promotional tool, it kept a proper perspective on its uses and pitfalls. "We don't turn video into radio airplay," Kahn said. "It gives them (promotion) another arm while helping the artist in

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EMI-A/Liberty Video

(Continued from page 16)

they produce is watched carefully, and that they're not beyond scrapping a project if it doesn't meet label standards. A recent clip produced at considerable cost—approximately \$20,000—was shelved without being shown in the U.S. at all, they said, because they believed it would have an adverse effect on the artist's career. "If we're not satisfied with it, we won't make it available," said Gauthier. "A bad piece of film can stay with an artist even more than a bad record or a bad live performance."

With that in mind, Baxter believes the label will remain highly selective about which artists and which material will be used for video clips. "You have to be selective," he said. "It's gotten to the point where every act that gets signed automatically assumes that we'll be doing a video clip with them. But not every act, and certainly not every song, is right for video."

EMI-America/Liberty will be introducing a number of additional innovations in the video field in the near future. The company has already experimented with releasing video clips in advance of a record, having recently distributed a clip of English band Classix Nouveaux before their record, "Guilty," was shipped. And one project that Baxter indicated is on his drawing board is the production of a clip that will also contain an interview with the artist. "We'll try inserting a five or ten-minute interview into the clip, either in the middle of a song or at the end of it. That way, if Home Box Office or Showtime or any of the other cable outlets has a few minutes to kill between movies, they can use all of the clip or part of it, depending on their schedule. We're trying to remain open to new ideas, and we find that cable TV is willing to experiment."

Both Baxter and Gauthier lean strongly towards the use of conceptual pieces, believing that live performance videos are less likely to get cable TV exposure and may turn off audiences that are sophisticated enough to detect a lip-synch. "It's important to use the medium to your best advantage," said Gauthier, "and doing a straight performance piece is not

using the medium at all. If you want the video to sound like the record, you can't do it live. And almost anybody can tell when an artist is lip-synching his material. So since your audience knows that they're hearing a record, why not give them a little something extra, a little fantasy, a bit of entertainment? By doing a conceptual piece, you're helping to enhance your artist's image while giving the audience something to relate to above and beyond the performance of the song." Baxter, whose background is in promotion and who's responsible for obtaining video airplay, reported that his outlets are "almost unanimous" in their preference for conceptual pieces over straight performance clips.

Both Baxter and Gauthier are skeptical about the future of music video pieces as products in their own right, believing that they'll continue to be produced more for promotional purposes than as merchandisable products. "At this point, we're not looking at video as something to sell," said Baxter. "We're looking at it as something to enhance the sales of an existing product." "I can only speak for myself," added Gauthier, "but there's not an act in the world that I'd want to watch on a television set for a whole hour. The medium is going to have to develop very slowly. We'll see how it evolves."

Win Records Adds New Video Division

■ NEW YORK—Win Records, one of the country's largest record distributors, has expanded its business interests by adding a complete video division within the company and changing its name to Win Records and Video, according to record business veteran Herb Goldfarb, vice president of the new division.

Goldfarb, who was most recently vice president of Home Video Distribution, said that the company will be carrying a full line of video product from such manufacturers as Magnetic Video, Warner Home Video, MCA, MGM/CBS, Columbia, Paramount, Media, VCX and Film Classics. He added that Win Records and Video is presently negotiating with other video companies as well.

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Video Visions (Continued from page 16)

"All Quiet on the Western Front," "Buck Rogers in the 25th Century," "Play Misty for Me," "Change of Habit," "Galixina," "Yum-Yum Girls," "The Happy Hooker Goes to Hollywood," "Schizoid," and "Shogun Assassin" . . . **Ronald A. Safnick**, president of Media, has announced the release of "Bilitis," a French film by photographer **David Hamilton**. Media is also releasing "If You Don't Stop It . . . You'll Go Blind," "The House That Vanished," "Schizo," "Clones of Bruce Lee," and "Return of the Tiger" . . . **Bill F. Blair**, president of Video Communications, Inc., has announced the worldwide acquisition of "Becket."

MOVERS: Magnetic Video International has moved to temporary offices located at 150 E. 58th St., Suite 900, New York. **Steve Diener**, executive VP, can be reached at (212) 752-4100 . . . **Cynthia Friedland** has been appointed to the position of VP in charge of programming and acquisition, ATI Video . . . **Bud O'Shea** has left MCA Video-cassette to join 20th Century-Fox . . . **Yvette Rosenburg** was named advertising director for Sony Consumer video products . . . **Mitsuru Nishina** has been named VP and general manager of Sony, Hawaii division . . . **Yasuo Aomi** has been appointed president of LaserDisc Corporation, a subsidiary of Pioneer . . . **Judith Ann Bresler** has been promoted to general attorney and associate director of business affairs for ABC Video Enterprises.

RCA's Steve Kahn (Continued from page 17)

creating an image or transmitting the image they have."

The transmitting and developing of images has changed considerably since Kahn first captured Schneider in performance. According to Kahn, the concept shoot is what the artists are looking for, and it's also what the public wants: "Now more than ever, artists are coming in with their own concepts. My job is to sit down with the artists and managers and work out the idea; it's a joint effort." That "joint effort" usually involves Kahn taking the artist's concept and then writing a script or storyboard. He sometimes hires outside writers to assist or collaborates with Karen Boda from RCA's advertising department.

In addition to being more ambitious than a straight performance video, the conceptual piece presents other problems. Many artists are unable or ill-equipped to handle the special requirements of a dramatic role—they aren't natural actors. Kahn cited Jim Photoglo, who benefitted from the use of a drama coach for his

conceptual video, and then pointed to Stephanie Mills as "every director's dream. There's something inherent in her talent that tells her what to do."

If Kahn has made great strides as a producer and director in the past few years—he confidently talks about visual hooks, special effects, and the philosophy behind being a good director—so has RCA in its utilization of Kahn's finished product. Now shooting roughly twice as many videos as last year at the same time, RCA is doing much more than showing the tapes at weekly sales meetings. "Our international department is probably one of the biggest users of video," Kahn estimated. "What we do enhances the whole company's efforts for any artist—it's a good selling point for the company to attract artists."

"It's the most easily consummated marriage on earth," Kahn summarized with a smile. "I saw the trend and I wanted us to be a part of it. We're just combining the visual with the audio, and it works so well," he added.

Pacific Arts Party



Pacific Arts Video Records and Pioneer Artists recently announced an agreement granting exclusive worldwide Laser Vision license for the hour-long program "Michael Nesmith in Elephant Parts" at a screening party at Tavern On The Green in New York. Pictured at the party are, from left: actress Madeline Kahn; Nesmith; and Barry Shereck, president of Pioneer Artists.

NARM Video Meet Sets Panel Session On Rental Programs

■ **CHERRY HILL, N.J.**—The NARM Video Retailers Convention, which meets August 10-13 at the Grand Hyatt Hotel in New York, will focus its business session spotlight on the opportunities in video retailing and the alternatives for dealers in marketing video software.

A panel of video retailers will discuss the various assets and liabilities of rental programs. The panelists—all of whom are video entrepreneurs who engage in sales, rental, exchange and club programs—will discuss the direction in which they see their own businesses going in the future. The positions of the manufacturers on rentals will be assessed as well.

Other Panels

In addition to the panel on rental programs, other merchandiser-oriented panel discussions will be devoted to advertising and merchandising. A group of top video retailers have already accepted invitations to participate in the panel discussions. They include George Atkinson, of Video Station (New York); Steve Wilson, Fotomat (national); Gene Kahn, Columbia Video Systems (Chicago); Bob Skidmore, Media Concepts (South Florida); Carl Forest, Movie Store (Boston); Weston Nishimura, Video Space (Seattle); and Jack Freedman, Video To Go (New York). Other panelists will be added as plans are solidified.

A VIP President's Panel consisting of the chief executives of the software manufacturing companies will discuss the business from their vantage point.

For registration forms and information regarding the NARM Video Retailers Convention, call Patrick Gorlick, (609) 795-5555.

Video Equipment Seized by FBI in Ohio

■ **CINCINNATI**—Alfred E. Smith, special agent in charge of the Cincinnati office of the Federal Bureau of Investigation, has announced the results of an investigation involving Federal violations of the Copyright Act, Fraud by Wire, Mail Fraud and Interstate Transportation of Stolen Property.

FBI agents of the Cincinnati division executed a search warrant at 5699 Highland Terrace, Milford, Ohio on the night of June 24. Recovered as a result of the search was a mass volume of videocassettes, business records, electronic and mechanical equipment and other devices for duplicating videocassettes.

The investigation was done in coordination with the Recording Industry Association of America. RIAA special counsel Jules Yarnell, called the seizure the largest seizure on record with the RIAA, estimating that it prevented an economic loss in excess of \$100 million.

Win (Continued from page 17)

"We are going after the record industry," Goldfarb told *Record World*, "with the intention of showing them why and how they should get into the video business. Record dealers must recognize that the changing trend towards home entertainment is going to make video a natural for their stores and a supplement to their sales. I welcome inquiries by any record retailers, and I'm willing to explain the investment, the cost structure and what the competition is." Goldfarb noted that of the 1000 accounts which the company presently services, 20 percent of them will be stocking video product within the next year.

Goldfarb can be reached at (212) 786-7667 or (800) 221-1220.

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Peaches

(Continued from page 3)

ords, WEA, Pickwick International, RCA Records, Ticketron, PolyGram Distribution Corp., and CBS Records, will meet at the U.S. Trustees offices here at 312 North Spring St.

Debts

The two schedules of debts and assets filed separately by Peaches and Nehi Record Distributing recently showed Peaches Records and Tapes with debts of approximately \$20.5 million versus approximately \$10 million for Nehi debts of approximately \$2.5 million versus assets of over \$6 million. Peaches Records and Tapes is a wholly owned subsidiary of Nehi Record Distributing.

Creditors

Creditors listed on the two schedules included record manufacturers and distributors, radio stations, publications, and several banks that had provided the firm with substantial loans.

The major creditors included the firms named to the creditors committee as well as Progress Distributing, Citibank (with a secured loan of \$2.5 million) and MCA (with \$450,000). The largest single creditor is CBS Records, with a partially secured debt of \$5.6 million.

Pickwick Acquires 28 K-Mart Stores

■ MINNEAPOLIS — Eric Paulson, senior vice president of Pickwick Distribution Companies, has announced the acquisition of 28 K-Mart stores in Colorado. With this addition, Pickwick will be servicing a total of 68 K-Mart record departments by late summer. A major fall promotion is planned for the newly acquired Colorado K-Mart stores.

Pickwick has also announced the acquisition of nine Jefferson/Ward stores.

Royalty Rate Hike

(Continued from page 3)

The RIAA had hoped for a reversal of the rate increase decision because it felt the Tribunal "failed to provide a reasoned explanation" for its decision. RIAA officials had said that with such an increase, total mechanical royalty payments would be as high as \$750 million by 1987, when the royalty is once again reviewed.

Unanimous Vote

Judges J. Skelly Wright, Malcolm Richard Wilkey and Abner J. Mikva voted unanimously to uphold the Tribunal's decision after listening to oral arguments from all parties June 18.

NARM Taps Schmerling For Public Relations

■ NEW YORK—The National Association of Recording Merchandisers (NARM) has announced that Schmerling & Associates Public Relations Inc. has been retained by NARM as PR counsel to the trade association. The Schmerling company, which is based in Philadelphia, will "develop and implement a national public relations program targeted to the consumer," according to NARM executive VP Joseph Cohen.

Cohen said that the "focal point" of Schmerling's efforts will be NARM's "Give the Gift of Music" campaign.

Less than a year ago, NARM announced that it had retained the Rowland Group public relations firm to work on the "Gift of Music" campaign. Although Cohen said that the Rowland Group had done an "excellent" job for NARM, he said that NARM is in the process of re-directing its promotional budget and that the Schmerling company would fit NARM's needs better. The Rowland Group is one of the five largest public relations firms in the country; the McDonald's chain is one of Rowland's clients.

Cohen said that in the near future NARM would unveil a campaign that will make a variety of generic merchandising tools available to retailers. In the past, NARM has geared its sales aids to specific holidays. The new merchandising tools, which will be supplied free of charge to retailers, will be designed to be used during any time of the year.

Cohen also said that the Schmerling company will assist NARM in a "Gift of Music" thrust that will use five or six recording artists as national spokesmen, and will also enlist the help of radio in the campaign. "One of the most frustrating aspects of the 'Gift of Music' campaign," said Cohen, "has been the failure to get artists really excited in the idea and to really believe in it. With Harry's (Schmerling) close ties to artists and radio, we hope to get these two groups to really support the campaign."

W.M.O.T. Ups Penn

■ PHILADELPHIA—Alan Rubens, president of W.M.O.T. Records, has announced that Lynda Penn has been appointed east coast regional promotion director for the CBS-distributed label. Penn had been executive assistant and promotion coordinator for W.M.O.T. Before joining the company Penn was a professional musician. She will be based at the company's headquarters in Philadelphia.

The Coast

By SAMUEL GRAHAM and ELIOT SEKULER

■ THE JAMES JOYCE OF ROCK GUITAR: Warner Bros. producer Ted Templeman (Van Halen, Doobie Brothers, Nicolette Larson) said in an interview last year that he regards flash guitarist Edward Van Halen as "the best musician since Charlie Parker," an amazing remark that became a publicist's dream and got lots of play elsewhere. We thought it would be tough to top that one, but just the other night—after we'd returned, coincidentally, from a Van Halen concert at the Sports Arena—there was Templeman on television (the show was "Videowest's Backstage Pass"), saying that he also compares Eddie to the French impressionist painter Claude Monet, in that the work of each gets "more abstract, yet more beautiful" as it evolves. Now, Eddie Van Halen is a truly remarkable guitarist—and yes his playing is fairly abstract at times—and his band, featuring the hilarious David Lee Roth, is one of the hardest-working, most crowd-pleasing outfits we've ever seen perform, but this is getting a little out of hand. Hey, Monet painted water lilies—Eddie is rearranging eardrums.

WOULD YOU BUY A USED CAR FROM WENDY O. WILLIAMS?: After five nights of playing host to the Plasmatics last week, Pasadena rock emporium Perkins Palace resembled our fantasy of a late Cal Worthington used car commercial, with the wreckage of blown-out buggies strewn about the parking lot adjacent to the theatre. Souvenir hunters and, we suppose, guys who happened to need a new master cylinder or hubcap picked through the rubble, and by the time the carcasses were removed a few days later, they looked as pathetically skeletal as the remains of a Col. Sanders chicken that took a wrong turn into Biafra. There was a sense of exhilaration in the air when we caught up with Wendy after her final performance; all five shows had been sell-outs, and though she'd drawn a couple of critical slams in the local press, her boisterous legion of fans had obviously had a helluva time. In fact, the considerable theatrics displayed by the Plasmatics came perilously close to being matched by the antics of their fans as they made their exit; we spotted one young lady straddling the hood of a Camaro, exuberantly disrobing as the vehicle sped down the boulevard at 40 or 50 mph, with Pasadena polizei flashing and screaming in close pursuit. That performance, alas, came to a quick and unfortunate finish. "She should have worn some electrical tape," observed Wendy, shaking her head sadly when apprised of the latter indecent exposure bust. "See, then they can't do anything." Wendy waxed more enthusiastic when questioned about the automotive rubble. "Didja notice the Continental?" she wanted to know. "That was Jim Perkins' car, Perkins as in Perkins Palace." Upon arriving in town for the Perkins Palace engagement, the Plasmatics' mainstay had feasted her eyes on the shiny white Lincoln Continental that was the pride, joy and chief source of trans-

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Nile Returns to the Savoy



Willie Nile and his band recently played a return engagement at New York's Savoy, performing songs from his new LP "Golden Down," including the just-shipped single "Shine Your Light." Shown at the Savoy are, from left: Dennis Fine, vice president, publicity and press services, Arista; Clive Davis, president, Arista; Sara Dobbis; and Rick Dobbis, senior vice president, artist development, Arista.

Record World Single Picks

GO-GO's—I.R.S. 9901 (A&M)



OUR LIPS ARE SEALED
(prod. by Gottehrer-Freeman) (writers: Weiden-Hall) (Gotown/Plangent Visions, ASCAP) (2:44)

One of the most added records at AOR for the past two weeks, this loveable dancer is as innocent and infectious as pop music can be. A steady, pulsating dance beat transports Belinda Carlisle's cute vocal tease and the candy-coated keyboard riffs. From the L.A.-based quintet's forthcoming "Beauty and the Beat" LP, it's deserving of heavy rotation.

LARRY JOHN McNALLY—ARC/
Col 18-02200



JUST LIKE PARADISE
(prod. by Lind) (writer: McNally) (McNally/Modern, ASCAP) (3:26)

McNally is a singer/songwriter from Maine. This debut single from his forthcoming, namesake LP may put him on the musical map—he's written a delightfully melodic pop piece that owes much to the Doobies. Sparkling keyboards—courtesy of Billy Payne—and Buzzy Feiten's fluid guitar work well with McNally's light yearning tenor.

ROBERT ELLIS ORRALL—RCA
12256



ACTUALLY (prod. by Spaulding-Pillot) (writer: Orrall) (M-Ocean/Red Ray/WB, ASCAP) (3:14)

Bright and energetic, this hook-filled pop-rocker from the Boston-based writer/vocalist/key-boardist is a perfect summer song for AOR and pop radio. From the new "... Fixation" LP, it features a creative arrangement, laced with dynamic keyboard melodies and breaks, and sparked by Orrall's refreshing vocal approach.

DURAN DURAN—Harvest 5017



PLANET EARTH (prod. by Thurston) (writers: group) (Tritec) (3:59)

A recent top 10 item in England and a current fave at dance-rock clubs, this simple, catchy cut is the initial release from the British quintet's debut LP. A flexible bass sets the consistent, throbbing pulse, while mechanistic keyboard lines, typical of the "New Romantic" movement, wind above. Simon Le Bon's vocal detachment casts the spell.

Pop

UNION—Portrait 12-02149

MAINSTREET U.S.A. (prod. by Bachman) (writer: Bachman) (Survivor, PRO) (3:58)

Randy Bachman is the leader of this new group, and he's concocted an interesting stylistic fusion for the initial single from their new "On Strike" LP. A hot, rockin' chorus hook closes what starts as a bluesy street rap.

G.E. SMITH—Mirage 3841 (Atl)

REAL LOVE (prod. by Clearmountain) (writer: Smith) (Do Rag, BMI) (2:28)

Smith's credentials as a guitarist are as long as they are impressive. He brings that expertise to this initial single from his debut "In The World" LP. It's a non-stop rocker with sharp production and a big, busy hook.

CLASSIX NOUVEAUX—Liberty
1416

GUILTY (prod. by Solo-Sweeney) (writer: Solo) (Phantom, ASCAP) (3:11)

Sal Solo is the central figure behind this British quartet's initial outing from the debut namesake LP. Shades of Bryan Ferry and loads of detached, arty techno-pop-rock.

PHIL SEYMOUR—Boardwalk
7-11-116

I REALLY LOVE YOU (prod. by Podolor) (writer: Seymour) (On The Boardwalk/Hearmore, BMI) (2:54)

Seymour dons his Latin lover hat for this romantic samba from his namesake LP. His cute, light tenor and Richard Podolor's production will insure pop airplay.

NICOLETTE LARSON—WB
49763

RADIOLAND (prod. by Templeman) (writer: Mering) (Rudy Mink, BMI) (3:05)

Melodic keyboard swirls and rings combine with snappy percussion dressing to give Larson an exciting setting for this title track from her latest LP.

JOHNNY MATHIS—Col
18-02194

NOTHING BETWEEN US BUT LOVE (prod. by Gold) (writers: Parton-Parker, Jr.) (Red Robin, BMI/Raydiola, ASCAP) (3:20)

Culled from his forthcoming "... Silver Anniversary Album," this stylish ballad finds Mathis' revered vocal adorned with keyboard embellishments and a superb Gene Page arrangement.

GERI ANNIE—Roulette 7301

SCORE (prod. by Levine-Innocenti) (writers: Levine-Brown) (Big Seven/Irwin Levine/Larabell, BMI) (3:10)

For its first release in four years, Roulette has made a wise choice with this dynamic young vocalist. Her powerful delivery belts a solid hook, well-crafted by the Levine-Brown team.

FLORENCE WARNER—Mercury
76113

EASY (prod. by Mackay) (writers: Seals-Goodman) (Irving/Danor, BMI) (2:59)

The talented jingle singer released an excellent and unfortunately overlooked single—"I Miss Your Heartbeat," earlier this year. The follow-up is a tender ballad that's right for pop/A/C.

THE TOYS—Single Note 102

WRITE A LETTER (prod. by group) (writers: Hammers-Wolfe-Williams) (Single Note, ASCAP) (3:09)

The L.A.-based quintet works under the concept of "team rock," which translates into punchy pop spotlighting Randy Williams' nifty lead vocals.

WAS (NOT WAS)—Island/Ze
49756

OUT COME THE FREAKS (prod. by Was-Was-Tann) (writers: Was-Was) (Los Was Cosmopolitanos, ASCAP) (3:57)

The Was brothers (David and Donald) are multi-instrumentalists from Detroit—check out the supporting cast of musicians (MC5 to Funkadelic)—with a great sense of humor, funky, perspective, and catchy dance-rock sound.

B.O.S./Pop

CHAKA KHAN—WB 49759

WE CAN WORK IT OUT (prod. by Mardin) (writers: Lennon-McCartney) (Maclen, BMI) (3:35)

Sassy yet oh so sweet, Chaka romps through this Lennon-McCartney tune as if it was penned especially for her. The explosive arrangement is spiced with horns and led by a fat bass.

CHANGE—Atlantic 3832

HOLD TIGHT (prod. by Petrus-Malavasi) (writers: Romani-Malavasi-Slade) (Little Macho, ASCAP) (3:43)

Diva Gray's totally enveloping vocal is the focal point on this classy dancer from the "Miracles" LP. The title chorus hook recurs with hypnotic effectiveness.

REVELATION—Handshake
8-02139

STAND UP (prod. by Simpson) (writers: Bailey-Dunbar-Patterson) (A-Plus, SESAC) (3:20)

This is uplifting dance music at its finest. The New York-based quartet creates an even mix of contagious rhythms, multi-vocal excitement and lilting keyboard layers. Great multi-format potential.

GAP BAND—Mercury 76114

HUMPIN' (prod. by Simmons) (writers: Wilson-Simmons-Wilson-Taylor) (Total Experience, BMI) (3:52)

A barrage of percussion spans, chorus carousing and sing-song rappin' rides the deep, funky bass on this loveable cut from the "Gap Band III" LP.

TAVARES—Capitol 5019

TURN OUT THE NIGHTLIGHT (prod. by Abrahams) (writers: Hull-Woolfolk) (Brass Heart, BMI/Werdna Kloflood, ASCAP) (3:38)

To say this is mood music would be quite an understatement. Sweet strings, horn shots and satiny vocals do the trick for night movers.

CARL CARLTON—20th Century-Fox
2488 (RCA)

SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED) (prod. by Haywood) (writer: Haywood) (Jim-Edd, BMI) (3:55)

With a title that's certain to open more than a few eyes and ears and a recurring riff that's close to "Bites the Dust," this saucy dancer should click at clubs and black radio.

BELL & JAMES—A&M 2347

LOVE, CALL MY NAME (prod. by group) (writers: group) (Bellboy, BMI) (3:33)

LeRoy Bell and Casey James trade and harmonize expressive vocals on this funky mix from the forthcoming "In Black & White" LP. Fluid guitar/keyboard runs add to the well-produced sound.

Country/Pop

MAC DAVIS—Cosablanca 2336

SECRETS (prod. by Hall) (writers: Lorber-Noble-Silbar) (Bobby Goldsboro, ASCAP) (4:00)

Davis takes aim at pop and A/C listeners with this ominous ballad from the "Texas in My Rear View Mirror" LP. His colorful vocal and the smart arrangement stand out.

LACY J. DALTON—Col
18-02188

TAKIN' IT EASY (prod. by Sherrill) (writers: M. & B. Sherrill) (Algee, BMI) (3:27)

Carefree with a touch of flirtiness, Dalton offers this mid-tempo title cut from her forthcoming LP. A south-of-the-border vibraphone complements her vocal, adding to the widespread appeal.

RAZZY BAILEY—RCA 12268

SCRATCH MY BACK (And Whisper In My Ear) (prod. by Montgomery) (writers: Moore-Strong-Cage, Jr.) (Fame, BMI) (3:25)

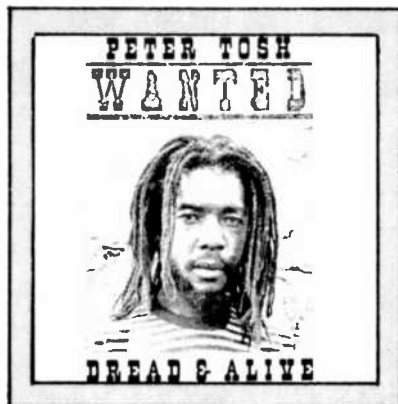
Culled from his forthcoming "Makin' Friends" LP, this ballad finds Bailey in a pop setting. His vocal intensity is right for low lights and intimate action.

Record World Album Picks



IN THE NIGHT

CHERYL LYNN—Columbia FC 37034
The lady who's best known for her gold single, "Got To Be Real," has another potential multi-format hit cooking with "Shake It Up Tonight," which reached number 19 with a bullet on the *Record World* BOS chart this week. With red-hot Ray Parker, Jr. producing and writing or co-writing most of the tracks, this LP has multi-format potential.



WANTED DREAD AND ALIVE

PETER TOSH—Rolling Stones/EMI
America SO-17055 (8.98)
With "Nothing But Love" (sung with Gwen Guthrie) bulleting at 58 on the *RW* BOS chart this week, Tosh is reaching a whole new audience. The LP leans on more traditional reggae, with great touches like the full backing vocals of "That's What They Will Do" and the judge's sentence on "Cold Blood."



MAGIC, MURDER AND THE WEATHER

MAGAZINE—I.R.S. SP 70020 (A&M)
(8.98)
The quirky British group led by word-happy Howard Devoto is not as frantic as on "Correct Use of Soap," but they're even more individualistic in their approach. Listen to the driving rhythms of the single, "About the Weather," and Dave Formula's (Visage) keyboards on "Suburban Rhonda."



FIXATION

ROBERT ELLIS ORRALL—RCA AFL1-4081
(8.98)
Orrall is a new Boston-based artist given to fiery vocal performances, and his band and the LP's incisive production match his intensity. The single, "Actually," the pop-pleasant "She's All Grown Up" and the bizarre "Call The Uh-Oh Squad" lend themselves to airplay on album rock and pop stations.

LUMIA

HILLY MICHAELS—Warner Bros. BSK 3566 (8.98)



Michaels' debut last year deserved more recognition than it got, and his new LP has just as much pop appeal, with the aggressive musicianship to make it work on AOR. "Reach for the Vitamins" takes an offbeat approach toward romance that hasn't been tried before.

ROCK'N' ROLL WARRIORS

SAVOY BROWN—Town House ST 7002 (Accord) (8.98)



Still led by founding member/British guitar legend Kim Simmonds, Savoy has a new sound with high-powered vocalist Ralph Morman. The ballad single "Lay Back" contrasts with heavy rockers like "Cold Hearted Woman."

SINCE I FELL FOR YOU

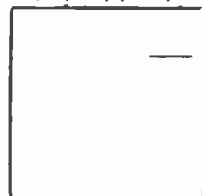
EYDIE GORME—Applause APLP 1002 (8.98)



Gorme's LP, like Steve Lawrence's (see right), should appeal to MOR stations with "Breaking Up Is Hard To Do," and "Send In the Clowns."

POSITIVE TOUCH

THE UNDERTONES—Harvest ST 12159 (Capitol) (8.98)



With 14 cuts on their first LP for a new U.S. label, these British rockers aren't long-winded. Feargal Sharkey's quavering voice makes the most of artful yet simple cuts like "Life's Too Easy" and "It's Going To Happen."

STONE CRAZY!

BUDDY GUY—Alligator 4732 (7.98)



Guy, who taught many famed blues/rock guitarists most of what they know, plays in a near-uncontrolled frenzy that will leave you gasping for breath every four bars. Listen to him fly on "I Smell a Rat."

TAKE IT ON HOME

STEVE LAWRENCE—Applause APLP 1001 (8.98)



Lawrence and his wife Eydie Gorme (see left) debut a new label with contemporary selections produced by Don Costa. Familiar tunes here include "New York, New York" and Boz Scaggs' "We're All Alone."

ROCK THE WORLD

THIRD WORLD—Columbia FC 37402



While their message is often social and political, this reggae band never fails to get the listener to groove to the music first. Intricate backing vocals are the key on "Rock the World" and "Peace and Love."

FIRST ALBUM

TUBEWAY ARMY featuring GARY NUMAN—ATCO SD 32-106 (8.98)



Recorded in 1978, this LP previews things to come while favoring Numan's guitar and a conventional rock sound. "Listen to the Sirens" and "My Love Is a Liquid" highlight this first U.S. issue.

RAINBOW BROWN

Vanguard VSD 79439 (7.98)



Fonda Rae, the original "Deputy of Love," takes the lead vocals on this Patrick Adams (Universal Robot Band) production, which will get dancing feet moving with the Latin-tinged "Happy Music" and hook lines like "Till You Surrender."

I KINDA LIKE ME

GLORIA GAYNOR—Polydor PD-1-6324 (PolyGram) (8.98)



Produced by McFadden & Whitehead and Jerry Cohen, Gaynor is ready for black radio and the dance market with catchy licks like "Fingers in the Fire" and "I Can Stand the Pain," the spiritual sequel to "I Will Survive."

SESAME COUNTRY

Sesame Street CTW 89003 (8.98)



The inevitable happens as Crystal Gayle duets with Big Bird, who also joins Tanya Tucker, while Glen Campbell sings with Oscar the Grouch, and Loretta Lynn and the Count sing "Count on Me." Even if you're not still in grade school, you'll love it.

BUY MY RECORD

ROBERT WILLIAMS—A&M SP 12401 (4.98)



Williams, drummer with Captain Beefheart, has some tricky rhythms up his sleeve on "Frankfurt" (impossible to tap your foot to it), heavy horns on the title cut and a snappy beat with "Time To Dance Again" on his EP.

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Record World Singles 101-150

Record World Singles Alphabetical Listing

JULY 4, 1981

JULY JUN.
4 27

101	101	SOMEDAY, SOMEWAY ROBERT GORDON/RCA 12239 (Belwin Mills, ASCAP)
101	102	SHAKE IT UP TONIGHT CHERYL LYNN/Columbia 11 02102 (April, ASCAP)
103	106	UNDER THE COVERS JANIS IAN/Columbia 18 02176 (Mine, ASCAP)
104	111	SEARCHING TO FIND THE ONE UNLIMITED TOUCH/Prelude 8029 (Trumar, BMI/Unlimited Touch, ASCAP)
105	105	SOME DAYS ARE DIAMONDS (SOME DAYS ARE STONE) JOHN DENVER/RCA 12246 (Tree, BMI)
106	107	POCKET CALCULATOR KRAFTWERK/Warner Bros. 49723 (Kling Klang, ASCAP)
107	116	LAY BACK IN THE ARMS OF SOMEONE SAVOY BROWN/Town House 1054 (Careers, BMI)
108	103	FOREVER YESTERDAY (FOR THE CHILDREN) GLADYS KNIGHT & THE PIPS/Columbia 11 02113 (Glenn's Music Files, ASCAP)
109	109	READY FOR LOVE SILVERADO/Pavillion 6 02077 (CBS) (Rightsong, BMI)
110	104	IF YOU FEEL IT THELMA HOUSTON/RCA 12215 (Brookshare, BMI)
111	112	ANOTHER TICKET ERIC CLAPTON/RSO 1064 (Stigwood/Unichappell, BMI)
112	113	TRY IT OUT GINO SOCCIO/Atlantic/RFC 3818 (Good Flavor/Sons Celestes/Shediac, ASCAP)
113	—	SQUARE BIZ TEENA MARIE/Gordy 7202 (Motown) (Jobete, ASCAP)
114	132	SEND FOR ME ATLANTIC STARR/A&M 2340 (Irving/Mercy Kersey, BMI)
115	117	RICH MAN TERRI GIBBS/MCA 51119 (Song Biz, BMI)
116	118	ONE STEP AHEAD SPLIT ENZ/A&M 2339 (Enz, BMI)
117	119	TOGETHER WE CAN SHINE LINX/Chrysalis 2521 (Solid/RSM)
118	120	ARE YOU SINGLE AURRA/Salsoul 2139 (RCA) (Lucky Three/Red Aurra, BMI)
119	121	TEMPTED SQUEEZE/A&M 2345 (Illegal Songs, BMI)
120	—	DDT NEW ENGLAND/Elektra 47155 (Rock Steady, ASCAP)
121	110	BODY MUSIC STRIKERS/Prelude 8025 (Trumar, BMI)
122	114	DARLIN' TOM JONES/Mercury 76100 (PolyGram) (September/Yellow Dog, ASCAP)
123	123	CALL IT WHAT YOU WANT BILL SUMMERS & SUMMERS HEAT/MCA 51073 (Bilsum, BMI)
124	124	TAKE IT ANY WAY YOU WANT IT FATBACK/Spring 3018 (PolyGram) (Clita, BMI)
125	126	ON AND ON AND ON ABBA/Atlantic 3826 (Countless, BMI)
126	115	'SCUSE ME, WHILE I FALL IN LOVE DONNA WASHINGTON/Capitol 4991 (Almo/Uncle Ronnie's, ASCAP)
127	131	LOVE'S DANCE KLIQUE/MCA 51099 (Bee Germaine, BMI)
128	—	COMPETITION TOM DICKIE & THE DESIRES/Mercury 76110 (PolyGram) (Little Gino/Temporary Combos, BMI)
129	122	LET'S GET CRAZY ROGER TAYLOR/Elektra 47151 (Queen/Beechwood, BMI)
130	147	HERE IS MY LOVE SYLVESTER/Fantasy/Honey 912 (Borzo/Beekeeper, ASCAP)
131	133	GROOVE CITY T-CONNECTION/Capitol 4995 (T-Conn, BMI)
132	129	TELL 'EM I HEARD IT SANDRA FEVA/Venture 138 (Paddle/Simon-Redmond/Gateana, BMI)
133	—	I'M ON FIRE CHAMPAIGN/Columbia 11 02110 (Geffen/Kaye/House of Ruff/Sorave, ASCAP)
134	134	YOU'RE THE REASON GOD MADE OKLAHOMA DAVID FRIZZELL & SHELLY WEST/Warner Bros./Viva 49650 (Pesco/Wallet/Senor/Cibie, ASCAP)
135	142	HAVING A PARTY BOBBY KING/Warner Bros. 49749 (Abkco, BMI)
136	128	BABY, I DO LOVE YOU GREG PHILLINGANES/Planet 47228 (E/A)
137	125	TELL ME WHERE IT HURTS WALTER JACKSON/Columbia 11 02037 (Angelshell/Six Continents, BMI)
138	—	SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED) CARL CARLTON/20th Century Fox (RCA) (Jim-Edd, BMI)
139	136	LET ME STAY WITH YOU TONIGHT POINT BLANK/MCA 51083 (Hamstein, BMI)
140	150	WHEN WILL MY LOVE BE RIGHT ROBERT WINTERS & FALL/Buddah 627 (Arista) (Big Seven/Beemor, BMI)
141	149	KEEP OUR LOVE ALIVE JOHNNY VAN ZANT/Polydor 2171 (Ready or Not/Rocknocker, ASCAP)
142	—	NOTHING BUT LOVE PETER TOSH/Rolling Stone/EMI-America 8083 (pub. not listed)
143	144	SKINNY OHIO PLAYERS/Boardwalk 8 02063 (On the Boardwalk/Mistaken, BMI)
144	141	DON'T STOP K.I.D./Sam 81 5018 (Mideb/Janmar, ASCAP)
145	139	NEXT TIME YOU'LL KNOW SISTER SLEDGE/Cotillion 40012 (Atl) (Walden/Gratitude Sky, ASCAP/Irving, BMI)
146	137	SEDUCED LEON REDBONE/Emerald City 7325 (Atl) (Warner Tamerlane/Precedent, BMI)
147	127	THIS TIME I BELIEVE MARSHALL TUCKER BAND/Warner Bros. 49724 (Marshall Tucker, BMI)
148	135	ALMOST SATURDAY NIGHT DAVE EDMUNDS/Swan Song 72000 (Atl) (Greasy King, ASCAP)
149	138	MAKE YOU MINE SIDE EFFECT/Elektra 47112 (Relaxed/Happy Birthday/Tuff Cooke, BMI)
150	130	WASTING TIME TOM JOHNSTON/Warner Bros. 49732 (Windecor, BMI)

		Producer, Publisher, Licensee	
AI NO CORRIDA	Jones (Heatwave/HG, ASCAP/Lazy Lizard, BMI)	PARADISE Petrus-Malavasi (Little Macho, ASCAP)	82
AIN'T EVEN DONE WITH THE NIGHT	Cropper (H.G., ASCAP)	PROMISES Gibb-Galuten-Richardson (Stigwood/Unichappell, BMI)	53
A LIFE OF ILLUSION	Passarelli-Walsh (Rio Ray/Wow Flutter, ASCAP)	PULL UP TO THE BUMPER Blackwell-Sadkin (Ackee/Grace Jones, ASCAP)	73
ALL THOSE YEARS AGO	Harrison-Cooper (Ganga/B.V., BMI)	PUSH Becker-Group (Perks/Duchess, BMI)	92
A WOMAN NEEDS LOVE (JUST LIKE YOU DO)	Parker, Jr. (Raydiola, ASCAP)	QUEEN OF HEARTS Landis (Drunk Monkey, ASCAP)	33
AMERICA	Gaudio (Stonebridge, ASCAP)	REALLY WANNA KNOW YOU Wright-Parks (Rondor Music Ltd./Almo Music Corp./High Wave Music, ASCAP)	90
ANGEL OF THE MORNING	Landis Blackwood, BMI)	ROCK 'N' ROLL DREAMS COME THROUGH Iovine-Steinman-Jansen (Neverland/Lost Boys, BMI)	48
ARC OF A DIVER	Winwood (Island, BMI)	RUNNING AWAY Beverly (Amazement, BMI)	98
BEING WITH YOU	Tobin (Bertam, ASCAP)	SAY WHAT Mitchell (Fourth Floor/Hot Kitchen, ASCAP)	80
BETTE DAVIS EYES	Garay (Plain and Simple/Donna eWiss, ASCAP/BMI)	SEVEN YEAR ACHE Crowell (Hotwire/Atlantic, BMI)	34
BOY FROM NEW YORK CITY	Graydon (Trio, BMI)	SHADDAP YOU FACE Dolce-McKenzie (Remix, BMI)	24
BROOKLYN GIRLS	Bunetta-Chudacoff (Captain Crystal/Screen Gems-EMI, BMI)	SIGN OF THE GYPSY QUEEN Goodwyn-Stone (Irving, BMI)	69
COOL LOVE	Dowd (Irving Music Inc./Pablo Cruise Music, BMI/Almo Music Corp., ASCAP)	SLOW HAND Perry (Warner-Tamerlane/Flying Dutchman, BMI/Sweet Harmony, ASCAP)	30
DON'T LET HIM GO	Cronin-Richrath-Beamish (Fate, ASCAP)	SOME CHANGES ARE FOR GOOD Masser (Prince Street, ASCAP/Unichappell/Begonia Melodies, BMI)	65
DON'T WANT TO WAIT ANYMORE	Foster (Foster Frees, BMI)	STARS ON 45 Eggermont (Publisher not listed)	5
DOUBLE DUTCH BUS	Wimot/Frashon/Supermarket, BMI)	STILL RIGHT HERE IN MY HEART Fraboni (Kentucky Wonder, BMI)	52
ELVIRA	Chancey (Acuff Rose, BMI)	STRONGER THAN BEFORE Bacharach-Arthur (Unichappell/Begonia Melodies/Fedora, BMI/Hidden Valley, ASCAP)	35
ENDLESS LOVE	Ritchie (PGP Music/Brockman Music/Intersong, ASCAP)	SUKIYAKI Duke (Beechwood, BMI)	16
EVERLASTING LOVE	Cheroff (Rising Sons, BMI)	SWEET BABY Clarke-Duke (Mycenae, ASCAP)	26
FANTASY GIRL	Mills (Rocknocker/WB/Easy Action, ASCAP)	SWEETHEART Verroca (Bigteeth, BMI/Brightsmile, ASCAP)	47
FEELS SO RIGHT	Group-McBade-Shedd (Maypop, BMI)	TAKE IT ON THE RUN Cronin-Richrath-Beamish (Buddy, BMI)	12
FLY AWAY	Nalli-Week (Bobnal, BMI)	THE BREAK UP SONG (THEY DON'T WRITE 'EM) Kaufman (Rye-boy, ASCAP)	56
FOOL IN LOVE WITH YOU	Neary (20th Century/Neary Tunes, ASCAP/Fox Fanfare/Neary Tunes, BMI)	THE KID IS HOT TONITE Fairbairn (Blackwood/Dean of Music, BMI)	74
FREAKY DANCIN'	Blackmon (Better Days, BMI/Better Nights, ASCAP)	THE ONE THAT YOU LOVE Maslin (Careers/Bestall Reynolds, BMI)	2
GEMINI DREAM	Williams (WB/MCA, ASCAP)	THE REAL THING Group (State of the Arts/Brojay, ASCAP)	71
GIVE A LITTLE BIT MORE	Tarney (Paper, PRC)	THE STROKE Squier-Mack (Songs of the Knight)	42
GIVE IT TO ME BABY	James (Jobete/Stone City, ASCAP)	THE WAITING Petty-Iovine (Gone Gator, ASCAP)	28
HEARTBEAT	Nix (Kenix/Sugar Biscuit, ASCAP)	THEME FROM THE GREATEST AMERICAN HERO Post (Publisher not listed)	8
HEARTS HUG	Mercury Shoes/Great Pyramid, BMI)	(THERE'S) NO GETTIN' OVER ME Milsap-Collins (Rick Hall, ASCAP)	46
HOW 'BOUT US	Graham (Dana Walden, license not listed)	THIS LITTLE GIRL Miami Steve-Springsteen (Bruce Springsteen, ASCAP)	14
I CAN TAKE CARE OF MYSELF	Baxter (WB/Vera Cruz, ASCAP)	TIME Parsons (Woolfsongs/Career/Irving, BMI)	25
I DON'T NEED YOU	Richie (Bootchute, BMI)	TOM SAWYER Group-Brown (Core, ASCAP)	75
IN THE AIR TONIGHT	Collins (Effect-sound/Pun, ASCAP)	TOO MUCH TIME ON MY HANDS Group (Almo, ASCAP)	20
I LOVE YOU	Ryan (C.B.B., ASCAP)	TOUCH ME WHEN WE'RE DANCING Carpenter (Hall-Clement, BMI)	43
I MISSED AGAIN	Collins-Padgham (Effectsound Ltd./Pun, ASCAP)	TWO HEARTS Mtume-Lucas (Frozen Butterfly, BMI)	39
IS IT YOU	Ritenour (Rit of Habeus, ASCAP)	URGENT Lange-Jones (Somerset Songs/Evansongs Ltd., ASCAP)	58
IT DIDN'T TAKE LONG	Coleman (Jiru/Land of Dreams/Arista, ASCAP)	VERY SPECIAL Laws-Laws (Irving/Joe Gibbs, BMI/Jeffix, ASCAP)	97
IT HURTS TO BE IN LOVE	Hartman (Screen Gems-EMI, BMI)	WALK RIGHT NOW Jacksons (Mijac/Siggy Music/Ranjack Music, BMI)	88
IT'S NOW OR NEVER	Scotti-D'Andrea (Gladys, ASCAP)	WATCHING THE WHEELS Lennon-Ono-Douglas (Lenono, BMI)	29
JESSIE'S GIRL	Olsen (Robie Porter, BMI)	WHAT ARE WE DOIN' IN LOVE Maher-Goodrum (Chappell/Sailmaker, ASCAP)	51
JONES VS. JONES	Deodato (Delightful/Fresh Start, BMI/Doub'e F, ASCAP)	WHAT CHA GONNA DO FOR ME Mardin (Ackee/Longdog, ASCAP)	55
JUST THE TWO OF US	Washington, Jr.-MacDonald (Antisia/Bleu Nig, ASCAP)	WHAT SHE DOES TO ME (THE DIANA SONG) Werman (Huge, BMI)	81
KISS ON MY LIST	Hall-Oates (Hot-Cha/Six Continents/Fust Buzza, BMI)	WINNING Olson (Island, BMI)	15
LADY (YOU BRING ME UP)	Carmichael-Group (Jobete/Commodores, ASCAP)	YEARNING Simmons (Total Experience, BMI)	91
LIVING INSIDE MYSELF	Vannelli (Black Keys, BMI)	YOU ARE FOREVER Tobin (Bertam, ASCAP)	72
LOVE ON A TWO WAY STREET	Walden (Gambi, BMI)	YOU BETTER YOU BET Szymczyk (Towser Tunes, BMI)	63
MODERN GIRL	Neil (Pendulum, Sea Shanty/Unichappell, BMI)	YOU MAKE MY DREAMS Hall-Oates (Hot-Cha/Six Continents, BMI)	7
MORNING TRAIN (NINE TO FIVE)	Neil (Unichappell, BMI)	YOU'RE MY GIRL Verroca (Big Teeth, BMI/Brightsmile, ASCAP)	89
NICOLE	Holbrook-Kimmet (Terraferm/Fourth Floor, ASCAP)		
NIGHT (FEEL LIKE GETTING DOWN)	Martinez (Blackwood, BMI/Martinez/Interworld/World Song, ASCAP)		
NIGHTWALKER	Vannelli (Black Keys, BMI)		
NOBODY WINS	Thomas (Intersong, ASCAP)		

Record World Singles



JULY 4, 1981

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

JULY 4 JUN. 27

WKS. ON CHART

1	1	BETTE DAVIS EYES KIM CARNES EMI-America 8077 (5th Week)	15
2	4	THE ONE THAT YOU LOVE AIR SUPPLY/Arista 0604	8
3	3	ALL THOSE YEARS AGO GEORGE HARRISON/Dark Horse 49729 (WB)	7
4	5	ELVIRA OAK RIDGE BOYS/MCA 51084	8
5	2	STARS ON 45 STARS ON /Radio 3810 (Atl)	13
6	7	JESSIE'S GIRL RICK SPRINGFIELD/RCA 12201	14
7	8	YOU MAKE MY DREAMS DARYL HALL & JOHN OATES/ RCA 12217	10
8	13	THEME FROM THE GREATEST AMERICAN HERO JOE SCARBURY/Elektra 47147	8
9	6	A WOMAN NEEDS LOVE (JUST LIKE YOU DO) RAY PARKER, JR. & RAYDIO/Arista 0592	18
10	10	I LOVE YOU CLIMAX BLUES BAND/Warner Bros. 49669	19
11	24	I DON'T NEED YOU KENNY ROGERS/Liberty 1415	4
12	9	TAKE IT ON THE RUN REO SPEEDWAGON/Epic 19 01054	16
13	12	AMERICA NEIL DIAMOND/Capitol 4994	11
14	14	THIS LITTLE GIRL GARY U.S. BONDS/EMI-America 2309	13
15	17	WINNING SANTANA/Columbia 11 01050	12
16	11	SUKIYAKI TASTE OF HONEY /Capitol 4953	18
17	19	MODERN GIRL SHEENA EASTON/EMI-America 8080	8
18	21	BOY FROM NEW YORK CITY MANHATTAN TRANSFER/ Atlantic 3816	7
19	15	MORNING TRAIN (NINE TO FIVE) SHEENA EASTON/ EMI-America 8071	21
20	16	TOO MUCH TIME ON MY HANDS STYX/A&M 2323	16
21	18	ANGEL OF THE MORNING JUICE NEWTON/Capitol 4976	20
22	23	IS IT YOU? LEE RITENOUR/Elektra 47124	10
	28	HEARTS MARTY BALIN/EMI-America 8084	7
	26	SHADDAP YOU FACE JOE DOLCE/MCA 51053	10
	27	TIME ALAN PARSONS PROJECT/Arista 0598	12
	29	SWEET BABY STANLEY CLARKE & GEORGE DUKE/Epic 19 01052	10
27	31	GEMINI DREAM MOODY BLUES/Threshold 601 (PolyGram)	4
28	20	THE WAITING TOM PETTY AND THE HEARTBREAKERS/ Backstreet/MCA 51100	10
29	22	WATCHING THE WHEELS JOHN LENNON/Geffen 49695 (WB)	15
30	35	SLOW HAND POINTER SISTERS/Planet 47929 (E/A)	6
31	32	FOOL IN LOVE WITH YOU JIM PHOTOGLO/20th Century Fox 2487 (RCA)	10
32	34	NOBODY WINS ELTON JOHN/Geffen 49722 (WB)	9
33	38	QUEEN OF HEARTS JUICE NEWTON/Capitol 4997	6
34	37	SEVEN YEAR ACHE ROSANNE CASH/Columbia 11 11426	10
35	39	STRONGER THAN BEFORE CAROLE BAYER SAGER/ Boardwalk 02054	8
36	50	IN THE AIR TONIGHT PHIL COLLINS/Atlantic 3824	6
37	43	GIVE IT TO ME BABY RICK JAMES/Gordy 7197 (Motown)	8
38	42	A LIFE OF ILLUSION JOE WALSH/Elektra 47144	7
39	40	TWO HEARTS STEPHANIE MILLS/20th Century Fox 2492 (RCA)	9
40	45	DON'T LET HIM GO REO SPEEDWAGON/Epic 19 02127	4
41	41	JONES VS. JONES KOOL & THE GANG/De-Lite 813 (PolyGram)	7
42	47	THE STROKE BILLY SQUIER/Capitol 5005	7
43	53	TOUCH ME WHEN WE'RE DANCING* CARPENTERS/A&M 2344	3
44	49	DOUBLE DUTCH BUS FRANKIE SMITH/WMOT 8 5356	8
45	25	BEING WITH YOU SMOKEY ROBINSON/Tamla 54321 (Motown)	20
46	57	(THERE'S) NO GETTIN' OVER ME RONNIE MILSAP/RCA 12264	2
47	30	SWEETHEART FRANKE & THE KNOCKOUTS/Millennium 11801 (RCA)	18
48	54	ROCK 'N' ROLL DREAMS COME THROUGH JIM STEINMAN/ Epic/Cleve. Intl. 19 02011	5
49	60	LADY (YOU BRING ME UP) COMMODORES/Motown 1514	2



50	55	IT'S NOW OR NEVER JOHN SCHNEIDER/Scotti Bros. 6 02105 (CBS)	6
51	33	WHAT ARE WE DOIN' IN LOVE DOTTIE WEST/Liberty 1404	15
52	36	STILL RIGHT HERE IN MY HEART PURE PRAIRIE LEAGUE/ Casablanca 2332 (PolyGram)	11
53	56	PROMISES BARBRA STREISAND/Columbia 11 02065	7
54	44	HOW 'BOUT US CHAMPAIGN/Columbia 11 11433	22
55	46	WHAT CHA GONNA DO FOR ME CHAKA KHAN/Warner Bros. 49692	9
56	63	THE BREAK UP SONG (THEY DON'T WRITE 'EM) GREG KIHN BAND/Beserkley 41949 (E/A)	4
57	48	LIVING INSIDE MYSELF GINO VANNELLI/Arista 0488	16

CHARTMAKER OF THE WEEK

58	—	URGENT FOREIGNER Atlantic 3831	1
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59	51	KISS ON MY LIST DARYL HALL & JOHN OATES/RCA 12142	24
60	52	JUST THE TWO OF US GROVER WASHINGTON, JR. WITH BILL WITHERS/Elektra 47103	21
61	64	FANTASY GIRL 38 SPECIAL /A&M 2330	5
62	75	LOVE ON A TWO WAY STREET STACY LATTISAW/Cotillion 46105 (Atl)	3
63	58	YOU BETTER YOU BET THE WHO/Warner Bros. 49698	16
64	61	AI NO CORRIDA QUINCY JONES/A&M 2309	13
65	71	SOME CHANGES ARE FOR GOOD DIONNE WARWICK/ Arista 0602	3
66	73	IT DIDN'T TAKE LONG SPIDER/Dreamland 111 (RSO)	4
67	—	ENDLESS LOVE* DIANA ROSS & LIONEL RICHIE/ Motown 1519	1
68	86	DON'T WANT TO WAIT ANYMORE TUBES/Capitol 5007	2
69	70	SIGN OF THE GYPSY QUEEN APRIL WINE/Capitol 5001	4
70	79	EVERLASTING LOVE REX SMITH & RACHEL SWEET/ Columbia 18 02169	2
71	80	THE REAL THING BROTHERS JOHNSON/ A&M 2324	3
72	76	YOU ARE FOREVER SMOKEY ROBINSON/Tamla 54327 (Motown)	3
73	77	PULL UP TO THE BUMPER GRACE JONES/Island 49697 (WB)	5
74	82	THE KID IS HOT TONITE LOVERBOY/Columbia 11 02068	3
75	83	TOM SAWYER RUSH/Mercury 76109 (PolyGram)	4
76	78	HEARTBEAT TAANA GARDNER/West End 1232	6
77	81	NIGHT (FEEL LIKE GETTING DOWN) BILLY OCEAN/ Epic 02053	4
78	88	NIGHTWALKER GINO VANNELLI/Arista 0613	2
79	89	FEELS SO RIGHT ALABAMA/RCA 12236	2
80	59	SAY WHAT JESSE WINCHESTER/Bearsville 49711 (WB)	10
81	90	WHAT SHE DOES TO ME (THE DIANA SONG) PRODUCERS/ Portrait 12 02092 (CBS)	4
82	67	PARADISE CHANGE /Atlantic RFC 3809	9
83	—	COOL LOVE PABLO CRUISE/A&M 2349	1
84	92	FREAKY DANCIN' CAMEO/Chocolate City 3225 (PolyGram)	4
85	93	IT HURTS TO BE IN LOVE DAN HARTMAN/Blue Sky 6 02115 (CBS)	2
86	65	AIN'T EVEN DONE WITH THE NIGHT JOHN COUGAR/ Riva 207 (PolyGram)	23
87	69	I MISSED AGAIN PHIL COLLINS/Atlantic 3790	16
88	—	WALK RIGHT NOW JACKSONS/Epic 02132	1
89	—	YOU'RE MY GIRL FRANKE & THE KNOCKOUTS/Millennium 11808 (RCA)	1
90	—	REALLY WANT TO KNOW YOU GARY WRIGHT/Warner Bros. 49769	1
91	68	YEARNING GAP BAND/Mercury 76101 (PolyGram)	8
92	94	PUSH ONE WAY /MCA 51110	3
93	96	NICOLE POINT BLANK /MCA 51132	2
94	97	FLY AWAY BLACKFOOT/Atco 7331	2
95	62	BROOKLYN GIRLS ROBBIE DUPREE/Elektra 47145	7
96	66	GIVE A LITTLE BIT MORE CLIFF RICHARD/EMI-America 8076	10
97	—	VERY SPECIAL DEBRA LAWS/Elektra 47142	1
98	100	RUNNING AWAY MAZE FEATURING FRANKIE BEVERLY/ Capitol 5000	2
99	72	I CAN TAKE CARE OF MYSELF BILLY & THE BEATERS/Alfa 7002	9
100	84	ARC OF A DIVER STEVE WINWOOD/Island 49726 (WB)	4

* Denotes Powerhouse Picks.

PRODUCERS AND PUBLISHERS ON PAGE 24.

Record World

Album

Airplay

JULY 4, 1981

FLASHMAKER

FIRE OF UNKNOWN ORIGIN
BLUE OYSTER CULT
Col



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

WBCN-FM/BOSTON

ADDS:
BLUE OYSTER CULT—Col
CLASSIX NOUVEAUX—Liberty
EVERLASTING LOVE (single)—
Rex Smith/Rachel Sweet—Col
FOREIGNER (12")—Atlantic
MOVIES—RCA
JOE PERRY PROJECT—Col
X—Slash
HEAVY ACTION:
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
MCA
VAN HALEN—WB
BILLY SQUIER—Capitol
NEW ENGLAND—Elektra
GARY U.S. BONDS—EMI-America
MOODY BLUES—Threshold
TUBES—Capitol
SQUEEZE—A&M
999—Polydor
KIM CARNES—EMI-America

WLIR-FM/LONG ISLAND

ADDS:
BLUE OYSTER CULT—Col
CLASSIX NOUVEAUX—Liberty
MICK FLEETWOOD (12")—RCA
FOREIGNER (12")—Atlantic
HOLLY & THE ITALIANS—Epic/
Virgin
NEW ENGLAND—Elektra
JOE PERRY PROJECT—Col
SAVOY BROWN—Town House
SINCEROS—Col
VOLUNTEER JAM VII—Epic
HEAVY ACTION:
BLUE OYSTER CULT—Col
SINCEROS—Col
SPLIT ENZ—A&M
SQUEEZE—A&M
JOAN JETT—Boardwalk
VAN HALEN—WB
AC/DC—Atlantic
PSYCHEDELIC FURS—Col
SANTANA—Col
A'S—Arista

WBAB-FM/LONG ISLAND

ADDS:
BLUE OYSTER CULT—Col
CLASSIX NOUVEAUX—Liberty
MICK FLEETWOOD (12")—RCA
FOREIGNER (12")—Atlantic
NEW ENGLAND—Elektra
ROBERT ELLIS ORRALL—RCA
JOE PERRY PROJECT—Col
SAVOY BROWN—Town House
VOLUNTEER JAM VII—Epic
HEAVY ACTION:
REO SPEEDWAGON—Epic
AC/DC—Atlantic
KIM CARNES—EMI-America
STYX—A&M
GEORGE HARRISON—Dark Horse
MOODY BLUES—Threshold
VAN HALEN—WB
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
MCA
SQUEEZE—A&M
PHIL COLLINS—Atlantic

WPLR-FM/NEW HAVEN

ADDS:
BLUE OYSTER CULT—Col
MICK FLEETWOOD (12")—RCA

FOREIGNER (12")—Atlantic
NEW ENGLAND—Elektra
ROBERT ELLIS ORRALL—RCA
OUR LIPS ARE SEALED (single)—
Go-Go's—I.R.S.
JOE PERRY PROJECT—Col
SAVOY BROWN—Town House
VOLUNTEER JAM VII—Epic
HEAVY ACTION:
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
MCA
MOODY BLUES—Threshold
VAN HALEN—WB
SANTANA—Col
ELTON JOHN—Geffen
JOE WALSH—Asylum
STEVE WINWOOD—Island
TUBES—Capitol
SQUEEZE—A&M
PHIL COLLINS—Atlantic

WCCC-FM/HARTFORD

ADDS:
BLUE OYSTER CULT—Col
MICK FLEETWOOD (12")—RCA
FOREIGNER (12")—Atlantic
GARY O'—Capitol
PAT METHENY & LYLE MAYS—ECM
NEW ENGLAND—Elektra
OUR LIPS ARE SEALED (single)—
Go-Go's—I.R.S.
JOE PERRY PROJECT—Col
SAVOY BROWN—Town House
VOLUNTEER JAM VII—Epic
HEAVY ACTION:
(in alphabetical order):
BLACKFOOT (12")—Atco
DANNY JOE BROWN—Epic
PHIL COLLINS—Atlantic
PETER FRAMPTON—A&M
MOODY BLUES—Threshold
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
MCA
SQUEEZE—A&M
BILLY SQUIER—Capitol
TUBES—Capitol
VAN HALEN—WB

WBLM-FM/MAINE

ADDS:
BLUE OYSTER CULT—Col
FOREIGNER (12")—Atlantic
NEW ENGLAND—Elektra
JOE PERRY PROJECT—Col
HEAVY ACTION:
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
MCA
AC/DC—Atlantic
JEFFERSON STARSHIP—Grunt
STYX—A&M
RUSH—Mercury
THE WHO—WB
VAN HALEN—WB
LOVERBOY—Col
PRETENDERS (ep)—Sire
BILLY SQUIER—Capitol

WQBK-FM/ALBANY

ADDS:
BALANCE (12")—Portrait
BLUE OYSTER CULT—Col
MICK FLEETWOOD (12")—RCA
FOREIGNER (12")—Atlantic
NEW ENGLAND—Elektra
OUR LIPS ARE SEALED (single)—
Go-Go's—I.R.S.

JOE PERRY PROJECT—Col
UNDERTONES—Harvest
VOLUNTEER JAM VII—Epic
WHEN THE SECOND FEATURE
STARTS (single)—Blotto—Blotto
HEAVY ACTION:
SQUEEZE—A&M
DAVID JOHANSEN—Blue Sky
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
MCA
STEVE WINWOOD—Island
PHIL COLLINS—Atlantic
SANTANA—Col
PAT METHENY & LYLE MAYS—ECM
MIKE OLDFIELD—Epic/Virgin
PETER FRAMPTON—A&M
NEW MUSIK—Epic

WCMF-FM/ROCHESTER

ADDS:
BLUE OYSTER CULT—Col
FOREIGNER (12")—Atlantic
ROBERT ELLIS ORRALL—RCA
OUR LIPS ARE SEALED (single)—
Go-Go's—I.R.S.
JOE PERRY PROJECT—Col
HEAVY ACTION:
OZZY OSBOURNE—Jet
REO SPEEDWAGON—Epic
RUSH—Mercury
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
MCA
JOE WALSH—Asylum
STYX—A&M
AC/DC—Atlantic
AC/DC (Back)—Atlantic
THE WHO—WB
VAN HALEN—WB

WAQX-FM/SYRACUSE

ADDS:
A'S—Arista
BLUE OYSTER CULT—Col
FOREIGNER (12")—Atlantic
ICEHOUSE—Chrysalis
DAVID JOHANSEN—Blue Sky
JOE PERRY PROJECT—Col
SQUEEZE—A&M
TUBES—Capitol
HEAVY ACTION:
38 SPECIAL—A&M
BILLY SQUIER—Capitol
MOODY BLUES—Threshold
MARTY BALIN—EMI-America
SANTANA—Col
OZZY OSBOURNE—Jet
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
MCA
PHIL COLLINS—Atlantic
VOLUNTEER JAM VII—Epic
UNION—Portrait

WOUR-FM/UTICA

ADDS:
BLUE OYSTER CULT—Col
FOREIGNER (12")—Atlantic
DAVID JOHANSEN—Blue Sky
TEMPTED (single)—Squeeze—A&M
RANDY VANWARMER—Bearsville
VOLUNTEER JAM VII—Epic
HEAVY ACTION:
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
MCA
MOODY BLUES—Threshold

GREG KIHN—Beserkley
TUBES—Capitol
MARTY BALIN—EMI-America
RICK SPRINGFIELD—RCA
SILVER CONDOR—Col
BILLY SQUIER—Capitol
PHIL COLLINS—Atlantic
DIESEL—Regency/MCA

WMMR-FM/PHILADELPHIA

ADDS:
BLUE OYSTER CULT—Col
FOREIGNER (12")—Atlantic
NEW ENGLAND—Elektra
VOLUNTEER JAM VII—Epic
HEAVY ACTION:
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
MCA
JEFFERSON STARSHIP—Grunt
JOE WALSH—Asylum
MOODY BLUES—Threshold
A'S—Arista
PRETENDERS (ep)—Sire
VAN HALEN—WB
PHIL COLLINS—Atlantic
SANTANA—Col
TUBES—Capitol

WHFS-FM/ WASHINGTON D.C.

ADDS:
BRIAN AUGER—Head First
ECHO & THE BUNNYMEN—Sire
MICK FLEETWOOD (12")—RCA
FOREIGNER (12")—Atlantic
WAZMO NARIZ—BIG
JACO PASTORIUS—WB
ROCKATS—Island
HEAVY ACTION:
SQUEEZE—A&M
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
MCA
DAVE EDMUNDS—Swan Song
ADAM AND THE ANTS—Epic
GRACE JONES—Island
ENGLISH BEAT—Sire
BRAM TCHAIKOVSKY—Arista
SPLIT ENZ—A&M
HOLLY & THE ITALIANS—Epic/
Virgin
PAT METHENY & LYLE MAYS—ECM

WRXL-FM/RICHMOND

ADDS:
BLACKFOOT (12")—Atco
BLUE OYSTER CULT—Col
FOREIGNER (12")—Atlantic
ICEHOUSE—Chrysalis
IRON MAIDEN—Harvest
HEAVY ACTION:
GEORGE HARRISON—Dark Horse
KIM CARNES—EMI-America
SANTANA—Col
BILLY SQUIER—Capitol
MOODY BLUES—Threshold
JOE WALSH—Asylum
PHIL COLLINS—Atlantic
VAN HALEN—WB
AC/DC—Atlantic
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
MCA

WKLS-FM/ATLANTA

ADDS:
A'S—Arista
BLUE OYSTER CULT—Col

VOLUNTEER JAM VII—Epic

GARY WRIGHT—WB
HEAVY ACTION:
AC/DC—Atlantic
MOODY BLUES—Threshold
PRODUCERS—Portrait
VAN HALEN—WB
SANTANA—Col
BILLY SQUIER—Capitol
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
MCA
MOTHER'S FINEST—Atlantic
PHIL COLLINS—Atlantic
38 SPECIAL—A&M

WYMX-FM/AUGUSTA

ADDS:
A'S—Arista
FOREIGNER (12")—Atlantic
JOE PERRY PROJECT—Col
HEAVY ACTION:
JIM STEINMAN—Epic/Cleve. Intl.
BLUE OYSTER CULT—Col
MOODY BLUES—Threshold
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
MCA
TOM JOHNSTON—WB
BILLY SQUIER—Capitol
BLACKFOOT (12")—Atco
JOE WALSH—Asylum
AC/DC—Atlantic
VOLUNTEER JAM VII—Epic

WSHE-FM/FT. LAUDERDALE

ADDS:
BLUE OYSTER CULT—Col
FOREIGNER (12")—Atlantic
GARY WRIGHT—WB
HEAVY ACTION:
AC/DC—Atlantic
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
MCA
SANTANA—Col
GEORGE HARRISON—Dark Horse
PHIL COLLINS—Atlantic
JOE WALSH—Asylum
OZZY OSBOURNE—Jet
VAN HALEN—WB
JEFFERSON STARSHIP—Grunt
BILLY SQUIER—Capitol

WMMS-FM/CLEVELAND

ADDS:
BLUE OYSTER CULT—Col
MICK FLEETWOOD (12")—RCA
FOREIGNER (12")—Atlantic
JOE PERRY PROJECT—Col
SAVOY BROWN—Town House
RANDY VANWARMER—Bearsville
GARY WRIGHT—WB
HEAVY ACTION:
MOODY BLUES—Threshold
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
MCA
GARY WRIGHT—WB
JIM STEINMAN—Epic/Cleve. Intl.
AC/DC—Atlantic
JOE WALSH—Asylum
VAN HALEN—WB
SOUTHSIDE JOHNNY—Mercury
DAVID JOHANSEN—Blue Sky
FRANKE & THE KNOCKOUTS—
Millennium

MOST ADDED

URGENT (single)—Foreigner—Atlantic (31)
FIRE OF UNKNOWN ORIGIN—Blue Oyster Cult—Col (27)
I'VE GOT THE ROCK 'N' ROLLS AGAIN—Joe Perry Project—Col (18)
VOLUNTEER JAM VII—Epic (16)
WALKING WILD—New England—Elektra (12)
MICK FLEETWOOD (12")—RCA (10)
ICEHOUSE—Chrysalis (9)
ROCK 'N' ROLL WARRIORS—Savoy Brown—Town House (8)
OUR LIPS ARE SEALED (single)—Go-Go's—I.R.S. (6)

TOP AIRPLAY

HARD PROMISES
TOM PETTY AND THE
HEARTBREAKERS
 Backstreet/MCA



MOST AIRPLAY

HARD PROMISES—Tom Petty and the Heartbreakers—Backstreet/MCA (35)
THERE GOES THE NEIGHBORHOOD—Joe Walsh—Asylum (24)
ZOBO!—Santana—Col (24)
DON'T SAY NO—Billy Squier—Capitol (23)
LONG DISTANCE VOYAGER—Moody Blues—Threshold (23)
FACE VALUE—Phil Collins—Atlantic (22)
FAIR WARNING—Van Halen—WB (22)
DIRTY DEEDS DONE DIRTY CHEAP—AC/DC—Atlantic (14)
BLIZZARD OF OZZ—Ozzy Osbourne—Jet (10)
ROCKHNROLL—Greg Kihn—Beserkley (10)

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

WABX-FM/DETROIT

ADDS:
BLUE OYSTER CULT—Col
GARY WRIGHT—WB
HEAVY ACTION:
REO SPEEDWAGON—Epic
GEORGE HARRISON—Dark Horse
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
 MCA
RICK SPRINGFIELD—RCA
SANTANA—Col
GARY U.S. BONDS—EMI-America
JOE WALSH—Asylum
THE WHO—WB
BILLY SQUIER—Capitol
STYX—A&M

Y95-FM/ROCKFORD

ADDS:
BLUE OYSTER CULT—Col
MICK FLEETWOOD (12")—RCA
FOREIGNER (12")—Atlantic
SAVOY BROWN—Town House
VOLUNTEER JAM VII—Epic
HEAVY ACTION:
PHIL COLLINS—Atlantic
BILLY SQUIER—Capitol
VAN HALEN—WB
SANTANA—Col
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
 MCA
JOE WALSH—Asylum
38 SPECIAL—A&M
JIM STEINMAN—Epic/Cleve.
 Intl.

GREG KIHN—Beserkley

WLUP-FM/CHICAGO

ADDS:
BLACKFOOT (12")—Atco
BLUE OYSTER CULT—Col
FOREIGNER (12")—Atlantic
HEAVY ACTION:
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
 MCA
JOE WALSH—Asylum
BILLY SQUIER—Capitol
SANTANA—Col
OZZY OSBOURNE—Jet
PHIL COLLINS—Atlantic
VAN HALEN—WB
PETER FRAMPTON—A&M
POINT BLANK—MCA
RUSH—Mercury

WXRT-FM/CHICAGO

ADDS:
A DYING CUB FAN'S LAST
REQUEST (single)—Steve
 Goodman—Red Pajamas
BLUE OYSTER CULT—Col
FOREIGNER (12")—Atlantic
JANIS IAN—Col
ICEHOUSE—Chrysalis
POINTER SISTERS—Planet
TOM SCOTT—Col
SUGAR BLUE—Europa
KOKO TAYLOR—Alligator
VOLUNTEER JAM VII—Epic
HEAVY ACTION:
THE WHO—WB
PRETENDERS (ep)—Sire
GARY U.S. BONDS—EMI-America
JOE WALSH—Asylum
SANTANA—Col
PHIL COLLINS—Atlantic
STEVE WINWOOD—Island

KIM CARNES—EMI-America
GEORGE HARRISON—Dark Horse
DAVE EDMUNDS—Swan Song

KSHE-FM/ST. LOUIS

ADDS:
BLUE OYSTER CULT—Col
ICEHOUSE—Chrysalis
NEW ENGLAND—Elektra
VOLUNTEER JAM VII—Epic
HEAVY ACTION:
JEFFERSON STARSHIP—Grunt
MOODY BLUES—Threshold
PETER FRAMPTON—A&M
THE WHO—WB
SANTANA—Col
MARTY BALIN—EMI-America
GREG KIHN—Beserkley
JOE WALSH—Asylum
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
 MCA
PURE PRAIRIE LEAGUE—
 Casablanca

WLPX-FM/MILWAUKEE

ADDS:
FOREIGNER (12")—Atlantic
ICEHOUSE—Chrysalis
JOE PERRY PROJECT—Col
VOLUNTEER JAM VII—Epic
HEAVY ACTION:
OZZY OSBOURNE—Jet
RUSH—Mercury
BILLY SQUIER—Capitol
JOE WALSH—Asylum
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
 MCA
MOODY BLUES—Threshold
VAN HALEN—WB
PHIL COLLINS—Atlantic
GREG KIHN—Beserkley
SANTANA—Col

WQFM-FM/MILWAUKEE

ADDS:
ARROYO—Streetwise
BLUE OYSTER CULT—Col
FOREIGNER (12")—Atlantic
JOE PERRY PROJECT—Col
HEAVY ACTION:
JOE WALSH—Asylum
BILLY SQUIER—Capitol
OZZY OSBOURNE—Jet
POINT BLANK—MCA
PHIL COLLINS—Atlantic
GREG KIHN—Beserkley
SHERBS—Atco
MOODY BLUES—Threshold
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
 MCA
SANTANA—Col

KORS-FM/MINNEAPOLIS

ADDS:
JOE PERRY PROJECT—Col
SQUEEZE—A&M
HEAVY ACTION:
BILLY SQUIER—Capitol
OZZY OSBOURNE—Jet
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
 MCA
AC/DC—Atlantic
MOODY BLUES—Threshold
JOE WALSH—Asylum
REO SPEEDWAGON—Epic
LOVERBOY—Col

GARY U.S. BONDS—EMI-America
RUSH—Mercury

KTXQ-FM/DALLAS

ADDS:
BLUE OYSTER CULT—Col
GEORGE HARRISON—Dark Horse
ICEHOUSE—Chrysalis
DONNIE IRIS LIVE (ep)—MCA
IRON MAIDEN—Harvest
VOLUNTEER JAM VII—Epic
HEAVY ACTION:
RICK SPRINGFIELD—RCA
PHIL COLLINS—Atlantic
STEVE WINWOOD—Island
LOVERBOY—Col
BILLY SQUIER—Capitol
JOE WALSH—Asylum
38 SPECIAL—A&M
RUSH—Mercury
AC/DC—Atlantic
VAN HALEN—WB

KZEW-FM/DALLAS

ADDS:
BLUE OYSTER CULT—Col
FOREIGNER (12")—Atlantic
LOVERBOY LIVE (12")—Col
NEW ENGLAND—Elektra
SAVOY BROWN—Town House
HEAVY ACTION:
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
 MCA
LOVERBOY—Col
SANTANA—Col
JOE WALSH—Asylum
REO SPEEDWAGON—Epic
RICK SPRINGFIELD—RCA
STEVE WINWOOD—Island
THE WHO—WB
38 SPECIAL—A&M
BILLY SQUIER—Capitol

KLBJ-FM/AUSTIN

ADDS:
BLUE OYSTER CULT—Col
MICK FLEETWOOD (12")—RCA
FOREIGNER (12")—Atlantic
NEW ENGLAND—Elektra
JOE PERRY PROJECT—Col
VOLUNTEER JAM VII—Epic
HEAVY ACTION:
KIM CARNES—EMI-America
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
 MCA
JOE WALSH—Asylum
THE WHO—WB
MOODY BLUES—Threshold
GARY U.S. BONDS—EMI-America
MARTY BALIN—EMI-America
POINT BLANK—MCA
SANTANA—Col
PHIL COLLINS—Atlantic

KBPI-FM/DENVER

ADDS:
DANNY JOE BROWN—Epic
FOREIGNER (12")—Atlantic
LOVERBOY—Col
PRODUCERS—Portrait
HEAVY ACTION:
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
 MCA
MOODY BLUES—Threshold
JEFFERSON STARSHIP—Grunt
REO SPEEDWAGON—Epic
38 SPECIAL—A&M

JOE WALSH—Asylum
GREG KIHN—Beserkley
COLD CHISEL—Elektra
SANTANA—Col
THE WHO—WB

KOME-FM/SAN JOSE

ADDS:
FOREIGNER (12")—Atlantic
ICEHOUSE—Chrysalis
JOE PERRY PROJECT—Col
SQUEEZE—A&M
HEAVY ACTION:
JEFFERSON STARSHIP—Grunt
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
 MCA
REO SPEEDWAGON—Epic
RUSH—Mercury
SANTANA—Col
STYX—A&M
38 SPECIAL—A&M
VAN HALEN—WB
PHIL COLLINS—Atlantic
GREG KIHN—Beserkley

KSJO-FM/SAN JOSE

ADDS:
BLUE OYSTER CULT—Col
NEW ENGLAND—Elektra
NEW MUSIC—Epic
JOE PERRY PROJECT—Col
SWIMMING POOL Q'S—DB
VOLUNTEER JAM VII—Epic
HEAVY ACTION:
BLUE OYSTER CULT—Col
VAN HALEN—WB
BILLY SQUIER—Capitol
TUBES—Capitol
PETER FRAMPTON—A&M
SPLIT ENZ—A&M
TOM JOHNSTON—WB
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
 MCA
SANTANA—Col
SQUEEZE—A&M

KLOS-FM/LOS ANGELES

ADDS:
BLACKFOOT (12")—Atco
FOREIGNER (12")—Atlantic
HEAVY ACTION:
VAN HALEN—WB
LOVERBOY—Col
OZZY OSBOURNE—Jet
JEFFERSON STARSHIP—Grunt
AC/DC—Atlantic
BILLY SQUIER—Capitol
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
 MCA
SANTANA—Col
STYX—A&M
REO SPEEDWAGON—Epic

KROQ-FM/LOS ANGELES

ADDS:
CLASSIX NOUVEAUX—Liberty
ECHO & THE BUNNYMEN (import)
 —Sire
ICEHOUSE—Chrysalis
ROBERT WILLIAMS—A&M
HEAVY ACTION:
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
 MCA
ADAM AND THE ANTS—Epic
PLASMATICS—Stiff America
X—Slash

KAMPUCHEA CONCERTS—Atlantic
WAITRESSES—Antilles
HUMAN SEXUAL RESPONSE—
 Passport
AC/DC—Atlantic
RISING STARS OF SAN
FRANCISCO—War Bride
SPLIT ENZ—A&M

KZAP-FM/SACRAMENTO

ADDS:
BLUE OYSTER CULT—Col
FOREIGNER (12")—Atlantic
SQUEEZE—A&M
HEAVY ACTION:
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
 MCA
JOE WALSH—Asylum
BILLY SQUIER—Capitol
GREG KIHN—Beserkley
TUBES—Capitol
MOODY BLUES—Threshold
RICK SPRINGFIELD—RCA
RUSH—Mercury
JEFFERSON STARSHIP—Grunt
PETER FRAMPTON—A&M

KZOK-FM/SEATTLE

ADDS:
EVERLASTING LOVE (single)—
 Rex Smith/Rachel Sweet—Col
FOREIGNER (12")—Atlantic
JANIS IAN—Col
SINCEROS—Col
RANDY VANWARMER—Bearsville
HEAVY ACTION:
ROSANNE CASH—Col
PHIL COLLINS—Atlantic
MOODY BLUES—Threshold
MARTY BALIN—EMI-America
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
 MCA
GREG KIHN—Beserkley
ALAN PARSONS PROJECT—Arista
SANTANA—Col
DARYL HALL & JOHN OATES—
 RCA

COLD CHISEL—Elektra

KZEL-FM/EUGENE

ADDS:
BLUE OYSTER CULT—Col
MICK FLEETWOOD (12")—RCA
FOREIGNER (12")—Atlantic
NEW ENGLAND—Elektra
OUR LIPS ARE SEALED (single)—
 Go-Go's—I.R.S.
JOE PERRY PROJECT—Col
SAVOY BROWN—Town House
SINCEROS—Col
STATES—Boardwalk
HEAVY ACTION:
TOM PETTY AND THE
HEARTBREAKERS—Backstreet/
 MCA
GARY WRIGHT—WB
TUBES—Capitol
A'S—Arista
VAN HALEN—WB
BILLY SQUIER—Capitol
JEFFERSON STARSHIP—Grunt
MOODY BLUES—Threshold
WISHBONE ASH—MCA
PETER FRAMPTON—A&M

40 stations reporting this week.
 In addition to those printed are:
WMJQ-FM WYDD-FM KDWB-FM
KFML-AM

Radio World

Radio Replay

By PHIL DIMAURO

■ **EXPLOSIVE, BUT SAFER THAN FIRECRACKERS:** The **Beach Boys** attracted so many people to their 4th of July free concert last year, launched in conjunction with radio station Q 107 in Washington, D.C. (estimates of attendance range over 400,000), that they've decided to outdo themselves this year with a July 5 show, following a return Independence Day visit to Washington, that will be broadcast via satellite over nationwide television and simulcast in stereo over FM stations across the country.

The show, "Good Vibrations Across America," is being produced by Kenny Rogers' NKR Productions in conjunction with **Mike Love** of the Beach Boys. Beginning at 9:00 p.m. EDT, the concert will originate from the Queen Mary in Southern California, with prospective guests including **Pablo Cruise** and **Rick Springfield**, hosted by **Wolfman Jack** with KHTZ, Los Angeles air personality **Charlie Tuna** as co-host.

Ron Nickell, president of NKR, has hired **Marty Pasetta**, the man who directed the first U.S. live satellite broadcast, "Elvis From Hawaii," to direct the show, because "one might expect that everything that could go wrong will go wrong." Nickell, who's been in charge of simulcasts like the Grammy Awards Show, is confident that all the technical problems have been worked out.

Radio stations have been offered a three-hour pre-show to accompany the three-hour concert. With sponsors like Toyota, Sea & Ski and Sunkist (yes, the jingle that uses the Beach Boys' classic "Good Vibrations"), the show has been cleared in over 45 markets. Which means, if an interesting rumor comes true, that Mike Love and his intended may exchange marriage vows before one of the largest crowds of witnesses ever gathered.

'**DILLER MADNESS:** What could bring media buyers from New York's top ad agencies to their knees, screaming, cursing, banging their fists into the ground and generally carrying on? As lowly a creature as the armadillo, in as elegant a setting as the Tavern on the Green in Central Park, where radio station KSRR (Star 97), ABC's Houston FM, brought a bit of home to New York in an effort to lure national advertisers their way. In addition to the usual wine, women and song, KSRR offered us greenhorns a chance to race armadillos, which is something like getting a jumping frog to jump—no physical prodding, just kneeling behind your 'diller (as the animal keeps affectionately called them) and shouting it to the finish line. The races were sponsored by the Armadillo Association, a group that protects the animals from farmers and careless motorists wherever possible back in the Lone Star State. Radio Replay asked one of them if the humble armadillo is stubborn or just plain dumb. His answer: "Both."

MALPRACTICE: If your station is a bit lacking in humor, and you can't afford and/or are afraid to hire one of those loony morning men who'd be locked in a padded cell if they didn't have jobs for them on the radio, you might call the good **Dr. Marvin Gardens**, an obnoxious, self-assured expert-on-everything who could be delivered to you on tape in two-minute segments (while he lives at a safe distance) courtesy of his agent and business manager, **Neil McIntyre**, Neil, in case you don't know, was PD of WPIX, New York, a former author of Radio Replay and idea man for the weekly cartoons. Dr. Gardens, the geneticist who developed an eight-legged chicken by crossing a hen with an octopus, is given to raving, selective deafness and nonsensical thought patterns, and keeps a secret mailing address at the Penthouse Suite, Farrah Fawcett Building, Muncie, Indiana. If you want to talk to the doctor or Neil, call (813) 595-7144. The doctor had a few people around here chuckling at deadline, and there's no better time to test out a laugh generator.

MOVES: NBC's young adult network, The Source, has been restructured with the hiring of **Frank Cody**, national PD for Sandusky Broadcasting, as Source affiliate consultant. In addition, news director **Jim Cameron** has been promoted to director of information programming, and Source newsmen **George Taylor Morris** has been named director of program administration . . . **Jim Shafer** has left WOMC, Detroit as PD to join WCZY-FM in Detroit . . . After three years with

WCMF, Rochester, **Ted Edwards** is joining WCOZ, Boston as MD . . . **Earl Anthony** has been named to the newly-created position of promotions director at KMIQ, Houston, while retaining his evening air shift.

CONDOLENCES: To **Larry King**, national talk show host, on the tragic death of his 18-year-old daughter, Tracy Michelle King. A fund has been set up in her memory, with contributions to be addressed to Emory University, Heart Research Gift Processing, Atlanta, Georgia 30322.

Island (Continued from page 8)

and Robert Fripp's new King Crimson. Belew will be recording his solo LP at Compass Point, the Island-owned studio in Nassau, Bahamas, which has played host to many Island artists and other distinguished guests like the Rolling Stones and Eric Clapton.

Like Goldstein, Smith also relies heavily on Warner Bros. Records: for instance, when any artist on tour crosses the Mississippi River, all tour publicity functions are immediately taken over by Burbank. And for projects which involve careful coordination of many departments, like the U2 tour, Smith made special mention of the excellent planning of the WB artist development department under Bob Regehr.

In sharp contrast with Island, where nearly every action is carried through by the massive War-

ners marketing organization, Antilles/Mango is an independently-distributed record label where virtually everything, from pre-production to final sale and bill collection, is handled within two rooms. Herb Corsack, an Island VP who has been with the company for seven years, has been exclusively involved with Antilles/Mango for nearly three.

Mango Records, from its very first release, the soundtrack LP to "The Harder They Come," has pioneered reggae music in the United States. "We now have the largest domestic reggae catalogue," said Corsack. "Artists like Toots and the Maytals, Bunny Wailer and Linton Kwesi Johnson. And we just completed the full seven-album series on the history of reggae music, from the (Continued on page 32)



Dance Clubs, Black Radio Interacting More Closely

By NELSON GEORGE and BRIAN CHIN

■ NEW YORK—A few years ago, music played at discotheques and music programmed by black radio were at odds. The thumping beat of club music in New York, Boston and Los Angeles usually failed to interest stations in black music's backbone, the southeast and deep south. The opposite was also true, as the syncopated rhythms of contemporary funk clashed with the sophisticated ambience of many urban discos.

But in 1981, those barriers have crumbled. The tastes of big city dance clubs and black radio haven't been as close since the beginnings of the disco era in 1974-75. A look at *Record World's* Black Oriented Singles chart and Disco File Top 40 illustrates that the two are now interacting closely, with numerous records moving from disco play to black airplay, and, most importantly, black sales.

Southern programmers and record company personnel substantiated this interaction and outlined each record's special success story for *RW*.

Tailored to Radio

"The music has definitely changed and seems to be tailored more to radio's needs," said Les Morgan, program director of

Charlotte, North Carolina's WPEG. "I think Chic with 'Everybody Dance' and their other records turned disco around, brought it back to R&B and made it a mass sound."

Immediate Appeal

He said he added both Taana Gardner's "Heartbeat" and Grace Jones' "Pull Up to the Bumper" out of the box, feeling both had immediate appeal for his listeners. Of Jones' single he said, "She has always had her special way, but it just wouldn't have done well here. This record was more commercial, something a mass audience could relate to, yet it was still very much a Grace Jones record." Norman was more careful with Billy Ocean's "Night." "I liked it," he said, "but I tracked it for a week, studied the trades, watched it in the major markets, before I went on it."

"Bumper" and "Night" were both early adds on South Carolina's 100,000-watt WWDM, according to MD Barbara Taylor. "They fit our station's sound," Taylor said. Other urban club breakouts, however, can indeed be "too disco" for the south, if they are "too light; not enough bottom. We play funk and disco, but it has to be either fast or

slow; not in-between." She went on to note that Carl Carlton's "She's a Bad Mama Jama" is an instant breakout in the area, and considered a disco record, although New Yorkers might not agree. She called Evelyn King's "I'm in Love" "disco-but-not-disco. It's just good music. Now, you just have to be on your toes to choose right."

The rise of Frankie Smith's "Double Dutch Bus" up the BOS charts is, in record industry terms, almost an epic. The winsome rap record was originally released by W.M.O.T. Records in August of 1980. By November it had gone nowhere.

Reggie Barnes, the label's recently-appointed vice president of promotion, recounts: "The company took the record back and began working it in the clubs in New York, Philadelphia and in North and South Carolina. Stephanie McCoy, who works that area for W.M.O.T. capitalized on the club response down there and began taking 'Double Dutch' to radio. Radio really got behind it in the southeast, while in Philadelphia, Baltimore and Washington it began selling without airplay.

"It is important to know that traditional black discos weren't the only places that helped break it. You found that, say, a restaurant or bar that pushed back the seats one night a week helped a great deal. The mobile jocks popularized it. So by the end of last year we were getting excellent feedback from retailers.

"At the first of this year we got a budget from the company to really work areas we hadn't yet. By February we had made the R&B charts, and the record just

(Continued on page 41)

'Million Performance' LP from Screen Gems

■ LOS ANGELES—Screen Gems/EMI Music Inc. has released a new album of "Million Performance Songs" to be furnished to broadcasters throughout the country for programming purposes only, it was announced by Lester Sill, the firm's president. The two-record set contains 32 tunes furnished by the Screen Gems/EMI publishing companies that have each had one million performances or more.

The album was compiled by Screen Gems and was nine months in the making. Clearances were obtained from 12 record companies whose recordings are represented on the album. The initial pressing of 5000 two-record sets is currently being shipped to radio and television stations.

Tunes on the album include "Baby Don't Get Hooked on Me" by Mac Davis, "Hello It's Me" by Todd Rundgren, "Hooked on a Feeling" by Blue Swede, "Mandy" by Barry Manilow, "Sukiyaki" by Kyu Sakamoto, "On Broadway" by the Drifters, "Breaking Up Is Hard To Do" by Neil Sadaka, "Daydream Believer" by Anne Murray and "Born Free" by Roger Williams.

E/P/A Taps Wren

■ NEW YORK—Robin Wren has been appointed associate director, national album promotion, west coast, Epic/Portrait/CBS Associated Labels, it was announced by Bob Feineigle, director, national album promotion, E/P/A.

Wren had been director, album promotion, RSO Records since 1980. Prior to that he handled regional promotion for Capricorn Records and local promotion for RCA Records.

Disco File Top 40

1. **PULL UP TO THE BUMPER**
GRACE JONES/Island (12") ILPS 9624 (WB)
2. **TRY IT OUT**
GINO SOCCIO/Atlantic/RFC (12") SD 16042
3. **NIGHT (FEEL LIKE GETTING DOWN)**
BILLY OCEAN/Epic (12") 48 02043
4. **GIVE IT TO ME BABY**
RICK JAMES/Gordy (12") GB 1002M1
5. **IF YOU WANT ME**
ECSTASY, PASSION AND PAIN/Roy B. (12") RBDS 2516
6. **I'LL DO ANYTHING FOR YOU**
DENROY MORGAN/Becket (12") BKD 502
7. **I'M IN LOVE**
EVELYN KING/RCA (12") JD 12244
8. **PARADISE**
CHANGE/Atlantic/RFC (12") SD 19301
9. **SHAKE IT UP TONIGHT**
CHERYL LYNN/Columbia (12") 48 02103
10. **IF YOU FEEL IT**
THELMA HOUSTON/RCA (12") JD 12216
11. **(HEY, WHO'S GOTTA) FUNKY SONG/ TOO MUCH TOO SOON**
FANTASY/Pavillion (12") JZ 37151 (CBS)
12. **SET ME FREE**
KAREN SILVER/Quality/RFC (12") QRFC 001
13. **REMEMBER ME/AIN'T NO MOUNTAIN HIGH ENOUGH**
BOYSTOWN GANG/Moby Dick (12") BTG 231
14. **WHAT 'CHA GONNA DO FOR ME (LP)**
CHAKA KHAN/Warner Bros. HS 3526
15. **AI NO CORRIDA/BETCHA WOULDN'T HURT ME/RAZZAMATAZZ**
QUINCY JONES/A&M (12")/12" SP 3721
16. **FUNKY BEBOP**
VIN ZEE/Emergency (12") EMDS 6517
17. **SEARCHING TO FIND THE ONE**
UNLIMITED TOUCH/Prelude (12") PRL 12184
18. **GIVE IT UP (DON'T MAKE ME WAIT)**
SYLVESTER/Fantasy/Honey (12") F 9607
19. **HIT 'N' RUN LOVER**
CAROL JIANI/Ariola (12") OP 2208 (Arista)
20. **GET ON UP DO IT AGAIN**
SUZY Q/Atlantic/RFC (12") DM 4813
21. **GONNA GET OVER YOU**
FRANCE JOLI/Prelude (12") PRL D 610
22. **I WANNA DO IT**
SCANDAL/Sam (12") S 12338
23. **CAPITAL TROPICAL**
TWO MAN SOUND, TSR (12") 826
24. **FEEL LIKE I'M IN LOVE**
KELLY MARIE/Coast to Coast (12") 428 02023 (CBS)
25. **BUSTIN' OUT**
MATERIAL FEATURING NONA HENDRYX/Island/ZE (12") IL 9667
26. **NEW TOY**
LENE LOVICH/Stiff (12") IT 91
27. **LOVE NO LONGER HAS A HOLD ON ME**
JOHNNY BRISTOL/Handshake (12") 4WB 02076
28. **BETTE DAVIS EYES**
KIM CARNES/EMI-America (LP cut) SO 17052
29. **DYIN' TO BE DANCIN'**
EMPRESS/Prelude (12") PRLD 607
30. **DON'T STOP**
K.I.D./Sam (12") S 12337
31. **LAY ALL YOUR LOVE ON ME**
ABBA/Atlantic (12") SD 17023
32. **I REALLY LOVE YOU**
HEAVEN AND EARTH/WMOT (12") JW 37074
33. **SHINE YOUR LIGHT**
GRAINGERS/BC (12") 40C9
34. **ON THE BEAT**
B.B.&Q. BAND/Capitol (12") 4993
35. **GOOSEBUMPS**
DEBRA DEJEAN/Handshake (12") 4WB 70072
36. **I'LL BE YOUR PLEASURE**
ESTHER WILLIAMS/RCA (12") JD 12209
37. **SQUARE BIZ/IT MUST BE MAGIC**
TEENA MARIE/Gordy (12")/LP cut) G8 1004 M1
38. **PLANET EARTH**
DURAN DURAN/Harvest (12") ST 12158
39. **WIKKA WRAP**
EVASIONS/Sam (12") S 12339
40. **THE MAGNIFICENT DANCE**
CLASH/Epic (12") 48 01043

(*12" non-commercial, •12" discontinued)

Deniece's 'Melody' at the Savoy



ARC/Columbia recording artist Deniece Williams is surrounded by admirers after her recent performance at the Savoy in New York in support of her newest LP, "My Melody," produced by Thom Bell. Pictured backstage are, from left: Greg Peck, director, black singles promotion, Columbia Records; Vernon Slaughter, vice president, black music and jazz promotion, Columbia Records; Mickey Eichner, vice president, national A&R, Columbia Records; Williams; Bob Cavallo, co-chairman of the board, American Recording Company; Arma Andon, vice president, product development, Columbia Records; and Sandra DaCosta, director, artist development, Columbia Records.

THE WORLDWIDE "BACK IN BLACK" 7 MILLION, WORLD 5 MILLION, U.S.

AUSTRALIA	Quadruple Platinum
BELGIUM	Gold
CANADA	Quadruple Platinum
FRANCE	Platinum
GERMANY	Platinum
HOLLAND	Gold
PORTUGAL	Silver
SPAIN	Gold
SWITZERLAND	Gold
UNITED KINGDOM	Gold



SD 16/89

POWER OF AC/DC

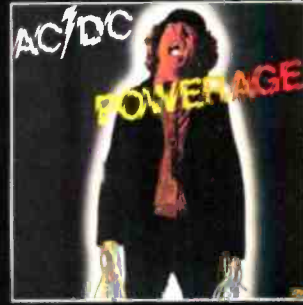
WORLDWIDE.



Highway to Hell
SD 19244



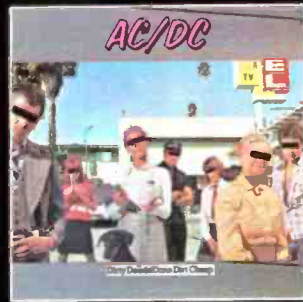
If You Want Blood—
You've Got It
SE 19212



Powerage
SD 19180



Let There Be Rock
SD 36151



Dirty Deeds Done Dirt Cheap
SD 16033



High Voltage
SD 36142

**THE WORLD'S BEST-SELLING
CATALOG ON ATLANTIC
RECORDS AND TAPES** 

Management: Peter Mensch in association with
David Krebs and Steve Leber for
Contemporary Communications Corp.
Booking: Marsha Vlasic for ATL.

Production: Robert John "Mutt" Lange for "Back In Black," and "Highway To Hell."
Vanda and Young for Albert Productions for "If You Want Blood," "Powerage"
"Let There Be Rock," "Dirty Deeds Done Dirt Cheap" and "High Voltage."

Albert Productions releases AC/DC in Australia and New Zealand.

Cover Story:

Cameo Arrives at the Forefront

■ Chocolate City/PolyGram Records recording artists Cameo's most recent album, "Knights of the Sound Table," marks their arrival at the forefront of today's black music, synthesizing a variety of influences to create their unique sound—from early Motown to Tin Pan Alley, from raw funk to Broadway musicals, from searing soul to unadulterated rock 'n' roll. Led by drummer/producer/founder Larry Blackmon, Cameo garnered a gold LP with their 1979 album, "Secret Omen." Each succeeding album by the band has sold more than the one before it. "Cameosis" came in 1980, followed by last year's "Feel Me." "Knights of the Sound Table," featuring the single "Freaky Dancin'," is their most ambitious work yet.



Larry Blackmon officially began taking music lessons in junior high school, but the real learning actually started before that. "Every Sunday I would get out of church and rush down to the Apollo Theatre to catch the 3:30 p.m. show," he recalls. "Man, I loved it. I saw everybody there—James Brown, Otis Redding, Cannonball Adderley, the Temptations, Miracles. You name it and I saw it." He put together a succession of groups before striking the right combination in Cameo. "There's a special chemistry here," says Blackmon. "This is a special bunch of individuals that have come together to make our particular sound. We work hard at it and it has paid off."

Their live performances bear Cameo's work ethic out. It is one of the most elaborate and meticulously choreographed in popular music. After a concert on the west coast earlier this year, a UCLA dance major, impressed by the show, drifted backstage to inquire about the identity of the group's choreographer. "She just couldn't believe it when I told her I did it," laughs Blackmon. "We go beyond the usual groups in concert because we are highly attuned to the art of showmanship. The way we emphasize emotions and moods, build momentum, utilize costumes and pace ourselves is very close to a tra-

ditional concept of theatre. Our shows become events worth seeing every year."

Cameo is a group of many talents. Just recently, Blackmon and guitarist/co-lead singer Anthony Lockett co-produced the band Mantra's debut album. "You know," remarks Blackmon, "I didn't even know what a producer was until we took our first album to the record company. The guy asked us who the producer was, and everybody pointed to me. I'm still doing the same thing." Aside from Blackmon and Lockett, the band features keyboardists Gregory Johnson and Thomas "T. C." Campbell, vocalists Stephen Moore, Tomi Jenkins and Charles Singleton, bassist Aaron Mills, the horn section, which consists of Jerly

Bright and Arnett and Nathan Leftenant, and second drummer Vince Wilburn, who happens to be the nephew of Miles Davis.

In the just-completed *Record World* Black Music Awards, Cameo raked in a bundle of honors, including #1 Male Group (Albums), #1 Crossover Group (Albums), #5 Album (Group) for "Cameosis," #10 Album (Overall) for "Cameosis," #13 Top Albums (Group) for "Feel Me," #23 Top Albums (Overall) for "Feel Me," #3 Male Group (Singles) for "Keep It Hot," and #19 Single (Group) for "Keep It Hot."

After Cameo finishes its first cross-country tour as headliners, scheduled to begin July 2, they plan to take their stage show to Europe, Japan and Australia.

"When we do it, we do it all the way," says Blackmon. It could well serve as Cameo's motto.

Atlantic Ups Windvand

■ NEW YORK—Marilu Windvand has been promoted to the position of assistant to the director of packaging and pre-production for Atlantic Records, it was announced by Atlantic director of packing and pre-production Arlene Brier.

Windvand joined Atlantic in March of 1978 and has been a member of the packaging and pre-production department since January 1980.

New York, N.Y.

(Continued from page 12)

can't understand." The most appropriate—always seems to be—from **John Sebastian** who expressed every rock fan's predicament so well and so succinctly. To wit: "It's like trying to tell a stranger about rock 'n' roll."

But perhaps there's another phrase, courtesy of Mr. Dylan, that's more appropriate here. A long time ago he sang, with great wonder, of dancing "beneath the diamond sky with one hand waving free." Try it just once, Sidney, maybe you'll understand why your report of rock's demise is greatly exaggerated.

JOCKEY SHORTS: New York, N.Y. erred last week in calling Scene a Washington, D.C.-area publication, it is a Cleveland-based publication . . . **Tom Waits** is winding up work on the soundtrack for **Francis Ford Coppola's** next film, "One from the Heart," in Hollywood. Last year, when he began work on the project, Waits described it as "a simple little love story that I'm gonna write some simple little love songs for." It has since escalated into a multi-million dollar epic in the grand Coppola tradition. Waits contributes eight songs, and duets with **Crystal Gayle** on two of them. The film will probably be released in early October . . . **Empanadas, Etc.** restaurant, located on 55th Street between Broadway and Eighth Avenue, is now being run by music industry veteran **Judy Landers**. If you're in the music business, go in there and say so and she'll give you a free glass of wine . . . what about an Ugly George t-shirt? . . . **Carly Simon** has a new album in the works at Power Station. Produced by **Mike Mainieri** "Torch," as the LP's titled, is predominantly composed of standards (Sidney Zion take note!) on the order of "Body and Soul" and "I Got It Bad and That Ain't Good." Simon's also recording a new **Stephen Sondheim** song, "Not a Day Goes By." Accompanying Simon are **Warren Bernhardt** on keyboards, **Lee Ritenour** and **Hugh McCracken** on guitars, and a horn section composed of **David Sanborn**, **Randy Brecker** and **Phil Woods**. **B. B. King** makes a guest appearance on Simon's version of the **Timi Yuro** hit, "Hurt" . . . **Mutt Lange** will produce the next **AC/DC** album in Paris. Recording commences at the end of June; September release is expected . . . **Barry Manilow** has returned to the studio to record his tenth album. He's also producing himself, for the first time . . . Really. *Glamour* magazine has named **Moe Bandy's** music "the best to eat Tex-Mex by." Really . . . **Muscat Records**, a new label headquartered in Framington, Connecticut, debuts in July with a self-titled album by **Suite Roc**. Initial release is set for the New England area with national distribution to follow . . . contracts have not been signed but a December 10 date at Radio City Music Hall has been booked for a tribute to John Lennon by the **Cincinnati Pops** under the direction of **Erich Kunzel**, according to *Variety*. That means an evening of symphonic renderings of Lennon's music, although a rock band will be on stage, for a portion of the show. **Yoko Ono** will be invited to participate. What a grand gesture! Anyone longing for the **Hollywood Strings**? . . . whatta ya mean I got five minutes to clean out my desk?

Island (Continued from page 28)

ska albums up to the 'King Kong Compilation' (referring to reggae producer Leslie Kong)."

On the Antilles side, the company has used creative tactics to sell its product, including the packaging of seven to 12-inch singles in color picture sleeves, for artists like Cristina, Kid Creole and the Coconuts, the Waitresses and the Slits. "It's what you have to do to get into stores that sell this kind of product," explained **Judy Casace**.

Corsack emphasized that while Antilles/Mango "offers an alternative to Island Records, where some experimentation can be done," that doesn't mean the labels avoid commercial success. "We may be esoteric in our tastes," he said, "but we also know what to do with a commercial record. We've had major successes with the Gibson Brothers and the Invisible Man's Band . . . I've been on both sides of the

fence, working with nation distributors like PolyGram and with independents, and it's really more rewarding with independents."

Which is not to say that Antilles/Mango has the market cornered on specialized projects. Island's first album by the **Rockets** was a live recording, done at the Ritz in Manhattan, which was mixed, mastered, pressed, packaged and shipped in a special edition of 5000 from the WEA branch to New York area stores within a few days. It was **Blackwell's** idea, a way of stirring up interest starting in New York, where the group's fans are, in anticipation of the international release in late June.

Currently headquartered at 444 Madison Avenue, Island has purchased a four-story building on Columbus Avenue between 82nd and 83rd Streets, where the company will move after renovations are completed.

BMI (Continued from page 12)

whose work is in the BMI repertoire, for the entire body of music and composers which includes 17 Pulitzer Prize winners and thousands of compositions," said Cramer.

Cramer is hopeful that American symphony orchestras will increasingly open their repertoires to composers who are currently writing music for motion pictures and television. Among the events sponsored by BMI in conjunction with the organization's recent west coast meetings was a dinner honoring writers active in that field. "It's beginning to happen now, and I think in the future it will happen more and more that the symphony orchestras will open up their repertoires to the music of these composers. I said that some years ago, before John Williams became conductor of the Boston Pops, long before his music received such a broad base of performance," said Cramer. "Many of these writers are trained, serious composers who are equally at home in the jazz field, in conducting a symphony orchestra, writing a string quartet, or scoring for TV and films. We're dealing with a significant body of music."

BMI's recent planning sessions and meetings, said Cramer, also dealt with such day-to-day problems as the organization's data base system, royalty statements, foreign activities, the bonus system and other matters attendant to the administration of a repertoire representing BMI's 40,000 writers and 16,000 publishers. Participants in the meetings included the entire BMI staff, headed nationally by Cramer, Thea Zavin (based in New York), Nashville's Frances Preston and Los Angeles' Ron Anton.

Cramer expressed his pride in the services he claims are provided by BMI to the writers represented in the organization's repertoire; those services, he said, "are intangible at times and are more or equally as important (as payments) for writers making a choice between representation by BMI, ASCAP or SESAC. Our people are out there all the time; they're not just paper pushers."

"In New York, Stanley Cotron, a former music publisher and song plugger, is constantly keeping up his contacts and looking for new material. Bobby Weinstein, another member of our staff, is a well-known writer himself who holds two of our million-performance awards (for "Goin' Out Of My Head" and "Hurt So Bad.") Bobby can talk to a writer who comes in in a language the writer will understand. In Nashville, we have Joe Moscheo, a

great pianist who, among other things, toured with Elvis Presley. And there's Del Bryant, who had one of the top country songs and who grew up with the song business in his blood. The same is true in L.A., with some of the younger people we have involved, people like Linda Gavin who just don't shove a fountain pen in front of you and say, this is how much we think you'll earn. When someone shoves a pen in front of you and says, this is how much you would have earned if you'd been with us, I think you'd better beware."

Acknowledging a long-standing music industry cliché that ASCAP's payment system is more favorable to the writer of standards and BMI's more beneficial to the composers of songs that will probably not be covered, Cramer was adamant in his assertion that "that's not true today, even if there might have been some limited truth to it at one time. Given the BMI bonus system, which recognizes that some songs contribute more to the overall value of the repertoire than others, there's certainly no merit to that cliché any more."

The BMI bonus system, Cramer explained, was instituted to encourage publishers to continue to work on songs in their catalogues after their initial popularity may have diminished. Bonuses are paid at various plateaus, when a song attains performance levels of 50,000, 100,000, 300,000, etc. "When I'm negotiating with a user, for example, I find it more significant to have one song with 500,000 performances than a half million songs with one performance each. So we recognize that those big songs are more important, and we try to encourage publishers who may, for example, have a song with 35,000 performances to stick with it, because he'll get a bonus if he gets an additional 15,000 performances. That's not to discourage new material—every business depends on the infusion of new blood—but we do want to encourage publishers to focus on material they already have in their catalogue."

Writers who are evaluating the comparative merits of affiliating with BMI or its competitors should, Cramer believes, "make the judgment based on the specific evaluation of the catalogue in question. I think that in most cases, you'd be better off with BMI, but I don't say that's true in every case. If a writer were to ask me whether they should affiliate with BMI or ASCAP, I'd just say be wary of anyone who gives you a quick answer."

Ian Hunter Visits April/Blackwood



While in New York to finish his new Chrysalis LP "Short Back 'n' Sides," April/Blackwood songwriter Ian Hunter dropped by the publishing company's offices to visit with staff. Pictured at the meeting are, from left: Wayne Rooks, April/Blackwood's director of business affairs; Sam Ledeman, VP, Cleveland International Management; Hunter; Harvey Shapiro, VP of CBS Songs International; Mike Stewart, April/Blackwood's president; and Robert Epstein, Hunter's attorney.

CTI Sets Monthly Release Schedule

■ NEW YORK — CTI Records is re-establishing itself as an independent label with new monthly releases and repackages of catalogue material on the CTI, Kudu, Salvation and Three Brothers labels. The CTI group, formed originally in 1970 by producer Creed Taylor, had been distributed independently through Motown and CBS at various times in its history.

In mid-July, CTI will release "La Cuna," by Ray Barretto, which features guest players Tito Puente, Charlie Palmieri, Joe Farrell, John Tropea and Steve Gadd. At the same time, the albums "White Rabbit" by George Benson, "Concierto" by Jim Hall, "First Light" by Freddie Hubbard, "The Rite of Spring" by Hubert Laws and "Don't Mess With Mr. T." by Stanley Turrentine, will be re-issued, all of them at \$8.98 list price.

CTI vice president and general manager Vic Chirumbolo said that the label expects to release one new album and five or six re-releases per month. He added that CTI is in negotiation to arrange the release, on videodisc and cassette, of two CTI concerts recorded in the '70s. A 1972 Hollywood Bowl concert includes performances by George Benson, Freddie Hubbard, Stanley Turrentine, Hubert Laws, Hank Crawford, Ron Carter, Billy Cobham, Johnny Hammond and Airto Moreira. Videotape and film also exists for a 1973 concert at New York's Felt Forum, which features, in addition, Bob James, Eumir Deodato, Grover Washington, Esther Phillips and Milt Jackson. Both concerts were recorded on 24 tracks. CTI's mini-concert program will be reinstated in the future, Chirumbolo said.

CTI is also formulating a franchise-type arrangement for retailers which will allow them to receive back-up material directly from the label for a set per-year fee. Such material would include

promotional sampler albums, advance release information, and other point-of-sale items. "We've always tried to distribute CTI independently," Chirumbolo said. "We're always in search of aggressive distributors."

CTI will continue "in a number of jazz directions, not solely jazz fusion," Chirumbolo said. Label staff, aside from Creed Taylor and Chirumbolo, includes Christine Chestis, Taylor's assistant; Carole Levy, Chirumbolo's assistant, in charge of production; Rick Block, business affairs and Jonathan Andrews, art director.

CTI was most recently a CBS associated label, but only one album had been released under that 1980 agreement, Patti Austin's "Body Language." The label filed for reorganization of debt late in 1978 under Chapter XI bankruptcy law and has cleared its debt with some 200 creditors since then.

Famous Music Pacts With Buddy Scott

■ NEW YORK — Sid Herman, executive vice president of Famous Music, has announced the signing of an agreement with Buddy Scott's Minx Music (ASCAP) to co-publish all music on the LP "Freedom Vibrations" by Zenith on Lynx Records.

Ques: Why does a producer cross the river?

Ans: To get 24 Tr. recording for \$24.00 per hour

How: With "The Deal" (only 5 min. from Lincoln Tunnel)

(201) 863-4080

A/C Chart

JULY 4, 1981

JULY 4	JUN. 27		WEEK ON CHART
1	1	ALL THOSE YEARS AGO GEORGE HARRISON Dark Horse 49729 (WB) (2nd Week)	7
2		THE ONE THAT YOU LOVE AIR SUPPLY/Arista 0604	7
3	4	I DON'T NEED YOU KENNY ROGERS/Liberty 1415	4
4	6	THEME FROM THE GREATEST AMERICAN HERO JOEY SCARBURY/Elektra 47147	7
5	5	BOY FROM NEW YORK CITY MANHATTAN TRANSFER/ Atlantic 3816	7
6	3	AMERICA NEIL DIAMOND/Capitol 4994	11
7	7	BETTE DAVIS EYES KIM CARNES/EMI-America 8077	13
8	10	ELVIRA OAK RIDGE BOYS/MCA 51084	6
9	13	MODERN GIRL SHEENA EASTON/EMI-America 8080	5
10	12	IS IT YOU? LEE RITENOUR/Elektra 47124	9
11	11	FOOL IN LOVE WITH YOU JIM PHOTOGLO/20th Century Fox 2487 (RCA)	11
12	16	PROMISES BARBRA STREISAND/Columbia 02065	7
13	9	STARS ON 45 STARS ON/Radio 3810 (AtI)	12
14	14	SEVEN YEAR ACHE ROSANNE CASH/Columbia 11 11426	10
15	15	STILL RIGHT HERE IN MY HEART PURE PRAIRIE LEAGUE/ Casablanca 2332 (PolyGram)	10
16	18	STRONGER THAN BEFORE CAROLE BAYER SAGER/ Boardwalk 02054	6
17	20	HEARTS MARTY BALIN/EMI-America 8084	5
18	23	QUEEN OF HEARTS JUICE NEWTON/Capitol 4997	4
19	8	WHAT ARE WE DOIN' IN LOVE DOTTIE WEST/Liberty 1404	15
20	27	SLOW HAND POINTER SISTERS/Planet 47929 (E/A)	5
21	25	TIME ALAN PARSONS PROJECT/Arista 0598	5
22	22	NOBODY WINS ELTON JOHN/Geffen 49772 (WB)	8
23	26	YOU MAKE MY DREAMS DARYL HALL & JOHN OATES/ RCA 12217	6
24	24	SWEET BABY STANLEY CLARKE/GEORGE DUKE/Epic 19 01052	8
25	30	TOUCH ME WHEN WE'RE DANCING CARPENTERS/A&M 2344	3
26	17	A WOMAN NEEDS LOVE (JUST LIKE YOU DO) RAY PARKER, JR. & RAYDIO/Arista 0492	13
27	28	HARD TIMES JAMES TAYLOR/Columbia 11 02093	3
28	39	(THERE'S) NO GETTIN' OVER ME RONNIE MILSAP/RCA 12264	2
29	32	IT'S NOW OR NEVER JOHN SCHNEIDER/Scotti Bros. 6 02105 (CBS)	4
30	33	SOME CHANGES ARE FOR GOOD DIONNE WARWICK/ Arista 0602	4
31	31	THIS LITTLE GIRL GARY U.S. BONDS/EMI-America 2309	3
32	35	SOME DAYS ARE DIAMONDS (SOME DAYS ARE STONE) JOHN DENVER/RCA 12246	3
33	36	WE DON'T HAVE TO HOLD OUT ANNE MURRAY/Capitol 5013	3
34	21	LIVING INSIDE MYSELF GINO VANNELLI/Arista 0488	15
35	19	SAY WHAT JESSE WINCHESTER/Bearsville 49711 (WB)	10
36	29	SUKIYAKI TASTE OF HONEY /Capitol 4953	15
37	40	HEAVEN CARL WILSON/Caribou/Epic 2136	2
38	44	WINNING SANTANA/Columbia 11 01050	3
39	34	WATCHING THE WHEELS JOHN LENNON/Geffen 49695 (WB)	14
40	41	DON'T YOU LOVE ME ANYMORE ENGELBERT HUMPERDINCK/Epic 19 02060	4
41	45	FEELS SO RIGHT ALABAMA/RCA 12236	2

CHARTMAKER OF THE WEEK

42	—	LOVE ON A TWO WAY STREET STACY LATTISAW Cotillion 46015 (AtI)	1
43	—	LADY (YOU BRING ME UP) COMMODORES/Motown 1514	1
44	38	YOU ARE FOREVER SMOKEY ROBINSON/Tamla 54327 (Motown)	3
45	37	BEING WITH YOU SMOKEY ROBINSON/Tamla 54321 (Motown)	18
46	42	SINCE I DON'T HAVE YOU DON McLEAN/Millennium 11804 (RCA)	12
47	43	I LOVE YOU CLIMAX BLUES BAND/Warner Bros. 49669	15
48	46	SAY YOU'LL BE MINE CHRISTOPHER CROSS/Warner Bros. 49705	14
49	50	GOING THROUGH THE MOTIONS DENNIS YOST/Robox 7945	2
50	47	BLESSED ARE THE BELIEVERS ANNE MURRAY/Capitol 4987	14

Anti-Counterfeit Bill

(Continued from page 3)

are too lenient to provide an effective deterrent," Szybala said in testimony.

Under the new bill's provisions, a first offense involving sound recordings will be punishable by up to five years in jail and/or a \$250,000 fine if more than 1000 copies are made or distributed within a 180-day period. A subsequent offense would bring the same penalty regardless of the time frame or number of copies involved.

Infringement of copyright in motion pictures or audio visual works are similar, but require fewer infringing copies — 65 or more copies.

Under the new amendments, "trafficking" penalties for transportation, receipts, sale or offer of sale in interests or foreign commerce with fraudulent intent would be also increased, on all offenses, first or subsequent, to five years and/or \$250,000.

The Justice Department would like to see the "fraudulent intent" requirement dropped. "It is difficult to imagine how one could traffic in articles knowing they bear counterfeit labels without intending some purchaser . . . will be misled and cheated in his purchase," Szybala told the subcommittee.

Last year, the Justice Department felt that a first offense "should only be a misdemeanor," but now, Szybala said, "experience has shown that the meager penalties under existing law appear to have little deterrent effect in this area."

A United Nations study group has established that world-wide sales in pirated sound recordings totaled 1.1 billion dollars in 1980, and \$560 million in N. America.

The present first-offense criminal sanction for record or movie counterfeiting or pirating is a misdemeanor and carries a fine of not more than \$25,000.

"It is difficult to avoid a comparison between the minimal penalties risked and the increasing

substantial industry losses," Szybala said. He called the current penalties "among the most lenient" and the counterfeiting schemes "among the most lucrative."

In other copyright-related matters on the Hill, the Copyright Royalty Tribunal testified before the House Subcommittee on Courts, Civil Liberties, and the Administration of Justice on the pending cable/TV copyright legislation and in support of the General Accounting Office's recommendations that the Congress review the Tribunal's structure.

The Tribunal, in testimony given by acting chairman Thomas C. Brennan, said that during the past two years of operation, the CRT has not discovered "any new and viable alternative" to the compulsory license.

Brennan also once again presented the Tribunal's support of the recent GAO report on the Tribunal and the restructuring recommendations.

Brennan and the other commissioners brought forth some of their own recommendations, suggesting, for example, that the GAO view that the Tribunal have access to a general counsel is ill advised. "We cannot conceive of any combinations of events that would produce an adequate volume of work to justify such a position," Brennan told the Congressmen. On commissioner qualifications, the Tribunal felt that the GAO suggestion that commissioners have a copyright law background "a too narrow view of the nature of the Tribunal's work."

Commissioner Mary Lou Burg also suggested that it might be unwise to follow the GAO suggestion that future commissioners might be "distinguished copyright attorneys."

"Copyright lawyers have clients, or so I will assume," she said. "This certainly suggests the possibility that the clients will fall under the general category of (copyright) owners or users."

Backstage with 'Rit'



Guitarist/composer/producer and Elektra/Asylum artist Lee Ritenour recently wound up his tour of the Pacific (including dates in Japan, Australia and California) in support of his "Rit" LP with a pair of shows at the Country Club in Reseda, California. Pictured backstage after the first show are, from left: Dave Cline, E/A national sales manager; Dennis O'Malley, E/A regional marketing, Boston/Cleveland; and Ritenour.

Record World Retail Report

JULY 4, 1981

SALESMAKER

LIVE IN NEW ORLEANS
MAZE
Capitol

TOP SALES

LIVE IN NEW ORLEANS—Maze—Capitol
MADE IN AMERICA—Carpenters—A&M
BLACK & WHITE—Pointer Sisters—Planet

April Wine—Capitol
THE WILD, THE WILLING AND
THE INNOCENT—UFD



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

MUSICLAND/NATIONAL

AIR SUPPLY—Arista
MARTY BALIN—EMI-America
PETER FRAMPTON—A&M
GEORGE HARRISON—Dark Horse
MANHATTAN TRANSFER—Atlantic
TEENA MARIE—Gordy
PAT METHENY & LYLE MAYS—ECM
OZZY OSBOURNE—Jet
BILLY SQUIER—Capitol
SUPERMAN II—WB (Soundtrack)

RECORD BAR/NATIONAL

DANNY JOE BROWN—Epic
KENI BURKE—RCA
KLIQUE—MCA
MAZE—Capitol
JIM MESSINA—WB
MOODY BLUES—Threshold
SILVER CONDOR—Col
BILLY SQUIER—Capitol
JERRY JEFF WALKER—MCA
GARY WRIGHT—WB

SOUND UNLIMITED/ NATIONAL

KURTIS BLOW—Mercury
CAMEO—Chocolate City
JOHN DENVER—RCA
GLORIA GAYNOR—Polydor
MAZE—Capitol
POINTER SISTERS—Planet
LEE RITENOUR—Asylum
RICK SPRINGFIELD—RCA
STATLER BROTHERS—Mercury
PETER TOSH—EMI-America/Rolling
Stones

WHEREHOUSE/NATIONAL

DANNY JOE BROWN—Epic
FATBACK—Spring
JEAN MICHEL JARRE—Polydor
MAZE—Capitol
PAT METHENY & LYLE MAYS—ECM
POINTER SISTERS—Planet
RAIDERS OF THE LOST ARK—Col
(Soundtrack)
SILVER CONDOR—Col
TUBES—Capitol
20/20—Portrait

ALEXANDER'S/NEW YORK

AIR SUPPLY—Arista
KIM CARNES—EMI-America
GAP BAND—Mercury
GEORGE HARRISON—Dark Horse
RICK JAMES—Gordy
ELTON JOHN—Geffen
MOODY BLUES—Threshold
SANTANA—Col
STARS ON LP—Radio
DIONNE WARWICK—Arista

DISC-O-MAT/NEW YORK

KURTIS BLOW—Mercury
CARPENTERS—A&M
EXPOSED—CBS
GLORIA GAYNOR—Polydor
GEORGE HARRISON—Dark Horse
HI GLOSS—Prelude
JANIS IAN—Col
KRAFTWERK—WB
RAIDERS OF THE LOST ARK—Col
(Soundtrack)
SYLVESTER—Fantasy

RECORD WORLD-TSS/ NORTHEAST

CARPENTERS—A&M
ALBERT HAMMOND—Col
GEORGE HARRISON—Dark Horse
RICK JAMES—Gordy
DAVID JOHANSEN—Blue Sky
MOODY BLUES—Threshold
PSYCHEDELIC FURS—Col
RICK SPRINGFIELD—RCA
BRAM TCHAIKOVSKY—Arista
TUBES—Capitol

SAM GOODY/EAST COAST

CHIPMUNKS—RCA
PETER FRAMPTON—A&M
GEORGE HARRISON—Dark Horse

RICK JAMES—Gordy
MOODY BLUES—Threshold
NEW MUSIK—Epic
SOUTHSIDE JOHNNY & THE
ASBURY JUKES—Mercury
JIM STEINMAN—Epic/Cleve. Intl.
TUBES—Capitol
WOMAN OF THE YEAR—Arista
(Original Cast)

STRAWBERRIES/BOSTON

KURTIS BLOW—Mercury
CARPENTERS—A&M
FATBACK—Spring
ELTON JOHN—Geffen
MOODY BLUES—Threshold
NEW ENGLAND—Elektra
BILLY OCEAN—Epic
JOE PERRY PROJECT—Col
PSYCHEDELIC FURS—Col
SPLIT ENZ—A&M

CUTLER'S/NEW HAVEN

MARTY BALIN—EMI-America
KIM CARNES—EMI-America
PETER FRAMPTON—A&M
GEORGE HARRISON—Dark Horse
RICK JAMES—Gordy
DAVID LINDLEY—Asylum
TEENA MARIE—Gordy
MOODY BLUES—Threshold
YOKO ONO—Geffen
SANTANA—Col

RECORD & TAPE COLLECTOR/BALTIMORE

AIR SUPPLY—Arista
ATLANTIC STARR—A&M
DANNY JOE BROWN—Epic
ROSANNE CASH—Col
JOHN DENVER—RCA
JEAN MICHEL JARRE—Polydor
RAMSEY LEWIS—Col
MAZE—Capitol
POINTER SISTERS—Planet
DIONNE WARWICK—Arista

DOUGLAS STEREO/ WASH., D.C.

KURTIS BLOW—Mercury
BUSTIN' LOOSE—MCA (Soundtrack)
CAMEO—Chocolate City
KLIQUE—MCA
KRAFTWERK—WB
DEBRA LAWS—Elektra
MAZE—Capitol
STEPHANIE MILLS—20th Century-
Fox
SYLVESTER—Fantasy
ESTHER WILLIAMS—RCA

KEMP MILL/WASH., D.C.

RAPHAEL CAMERON—Salsoul
CARPENTERS—A&M
HOLLY & THE ITALIANS—Epic/
Virgin
ICEHOUSE—Chrysalis
MAZE—Capitol
POINTER SISTERS—Planet
LEE RITENOUR—Asylum
SANTANA—Col
BILLY SQUIER—Capitol
DONNA WASHINGTON—Capitol

WAXIE MAXIE/ WASH., D.C.

AURRA—Salsoul
KURTIS BLOW—Mercury
CARPENTERS—A&M
TEENA MARIE—Gordy
MAZE—Capitol
REDDINGS—BID
KENNY ROGERS—Liberty
UNLIMITED TOUCH—Prelude
JOHNNY VAN ZANT—Polydor
DIONNE WARWICK—Arista

RECORD REVOLUTION/ PA.-DEL.

BLUE OYSTER CULT—Col
CARPENTERS—A&M
IRON MAIDEN—Harvest
JEAN MICHEL JARRE—Polydor

GREG KINN—Beserkley
CHERYL LYNN—Col
PAT METHENY & LYLE MAYS—ECM
999—Polydor
PSYCHEDELIC FURS—Col
BILLY SQUIER—Capitol

RADIO 437/PHILADELPHIA

MARTY BALIN—EMI-America
DAVID BOWIE—RCA
DURAN DURAN—Capitol
JEAN MICHEL JARRE—Polydor
MAZE—Capitol
JIM MESSINA—WB
BILLY SQUIER—Capitol
PSYCHEDELIC FURS—Col
STEEL ICE BAND—Takoma
SUPERMAN II—WB (Soundtrack)

WEBB/PHILADELPHIA

ARCHIE BELL—Becket
KIM CARNES—EMI-America
WALTER JACKSON—Col
TEENA MARIE—Gordy
MAZE—Capitol
ODYSSEY—RCA
CAROLE BAYER SAGER—Boardwalk
JOE SIMON—Posse
STARGARD—WB
DIONNE WARWICK—Arista

FATHERS & SONS/ MIDWEST

AIR SUPPLY—Arista
DANNY JOE BROWN—Epic
CARPENTERS—A&M
JOHN DENVER—RCA
GEORGE HARRISON—Dark Horse
DAVID JOHANSEN—Blue Sky
TEENA MARIE—Gordy
MAZE—Capitol
YOKO ONO—Geffen
UNLIMITED TOUCH—Prelude

NATL. RECORD MART/ MIDWEST

MARTY BALIN—EMI-America
CARPENTERS—A&M
PETER FRAMPTON—A&M
GREAT MUPPET CAPER—Atlantic
(Soundtrack)
MANHATTAN TRANSFER—Atlantic
MOODY BLUES—Threshold
POINTER SISTERS—Planet
KENNY ROGERS—Liberty
JOHN SCHNEIDER—Scotti Brothers
RICK SPRINGFIELD—RCA

ROSE RECORDS/CHICAGO

EXPOSED—CBS
GEORGE HARRISON—Dark Horse
JANIS IAN—Col
MANHATTAN TRANSFER—Atlantic
MAZE—Capitol
POINTER SISTERS—Planet
RAIDERS OF THE LOST ARK—Col
(Soundtrack)
SUPERMAN II—WB (Soundtrack)
JAMES TAYLOR—Col
UNLIMITED TOUCH—Prelude

RADIO DOCTORS/ MILWAUKEE

KURTIS BLOW—Mercury
BLOWFLY—Weird World
HEAT—MCA
JEAN MICHEL JARRE—Polydor
MAZE—Capitol
POINTER SISTERS—Planet
SYLVESTER—Fantasy
PETER TOSH—EMI-America/Rolling
Stones
UNDERTONES—Capitol
UNION—Portrait

GREAT AMERICAN/ MINNEAPOLIS

DANNY JOE BROWN—Epic
CAMEO—Chocolate City
CARPENTERS—A&M
DAZZ BAND—Motown
FRANKE & THE KNOCKOUTS—
Millennium

YOKO ONO—Geffen
SECRET POLICEMAN'S BALL—Island
RICK SPRINGFIELD—RCA
TUBES—Capitol
JOHNNY VAN ZANT BAND—
Polydor

LIEBERMAN/MINNEAPOLIS

ROSANNE CASH—Col
CLASSIX NOUVEAU—Liberty
DURAN DURAN—Capitol
MANHATTAN TRANSFER—Atlantic
MAZE—Capitol
PAT METHENY & LYLE MAYS—ECM
POINTER SISTERS—Planet
CAROLE BAYER SAGER—Boardwalk
PETER TOSH—EMI-America/Rolling
Stones
UNDERTONES—Capitol

STREETSIDE RECORDS/ ST. LOUIS

AIR SUPPLY—Arista
MARTY BALIN—EMI-America
BUSTIN' LOOSE—MCA (Soundtrack)
DAVID JOHANSEN—Blue Sky
MANHATTAN TRANSFER—Atlantic
TEENA MARIE—Gordy
MAZE—Capitol
JIM MESSINA—WB
PSYCHEDELIC FURS—Col
L.J. REYNOLDS—Capitol

SOUND WAREHOUSE/ COLORADO

ADC BAND—Cotillion
KURTIS BLOW—Mercury
JOHN DENVER—RCA
DREGS—Arista
MAZE—Capitol
WILLIE NILE—Arista
OZZY OSBOURNE—Jet
POINTER SISTERS—Planet
CAROLE BAYER SAGER—Boardwalk
STATLER BROTHERS—Mercury

CIRCLES/ARIZONA

AIR SUPPLY—Arista
KURTIS BLOW—Mercury
RAPHAEL CAMERON—Salsoul
CARPENTERS—A&M
JOHN DENVER—RCA
RICHARD FIELDS—Boardwalk
DAVID LINDLEY—Asylum
YOKO ONO—Geffen
SYLVESTER—Fantasy
DIONNE WARWICK—Arista

TOWER/PHOENIX

BUSTIN' LOOSE—MCA (Soundtrack)
CARPENTERS—A&M
JOHN DENVER—RCA
JOE DOLCE—MCA
JIM MESSINA—WB
YOKO ONO—Geffen
POINTER SISTERS—Planet
JIM STEINMAN—Epic/Cleve. Intl.
PETER TOSH—EMI-America/Rolling
Stones
JERRY JEFF WALKER—MCA

LICORICE PIZZA/ LOS ANGELES

CAMEO—Chocolate City
CARPENTERS—A&M
JOHN DENVER—RCA
DURAN DURAN—Capitol
ENGLISH BEAT—Sire
GEORGE HARRISON—Dark Horse
MANHATTAN TRANSFER—Atlantic
OAK RIDGE BOYS—MCA
YOKO ONO—Geffen
POINTER SISTERS—Planet

MUSIC PLUS/LOS ANGELES

CARPENTERS—A&M
CHIPMUNKS—RCA
CLASH OF THE TITANS—Col
(Soundtrack)
JOHN DENVER—RCA
JANIS IAN—Col
JEAN MICHEL JARRE—Polydor

MAGAZINE—IRS
TANYA MARIA—Concord Jazz
POINTER SISTERS—Planet
SUPERMAN II—WB (Soundtrack)

EUCALYPTUS/ WEST & NORTHWEST

RICK JAMES—Gordy
ELTON JOHN—Geffen
GRACE JONES—Island
MARSHALL TUCKER BAND—WB
OAK RIDGE BOYS—MCA
OZZY OSBOURNE—Jet
LEE RITENOUR—Asylum
STARS ON LP—Radio
SYLVESTER—Fantasy
TUBES—Capitol

TURTLES/ATLANTA

KURTIS BLOW—Mercury
RAPHAEL CAMERON—Salsoul
CARPENTERS—A&M
JOHN DENVER—RCA
IRON MAIDEN—Harvest
MAZE—Capitol
POINTER SISTERS—Planet
RAIDERS OF THE LOST ARK—Col
(Soundtrack)
L.J. REYNOLDS—Capitol
SPIDER—Dreamland

EAST-WEST RECORDS/ CENTRAL FLORIDA

AIR SUPPLY—Arista
DANNY JOE BROWN—Epic
CARPENTERS—A&M
JOHN DENVER—RCA
JOHN KLEMMER—Elektra
RAMSEY LEWIS—Col
MAZE—Capitol
CHARLY McCLAIN—Epic
YOKO ONO—Geffen
RICK SPRINGFIELD—RCA

SPEC'S MUSIC/FLORIDA

AIR SUPPLY—Arista
KIM CARNES—EMI-America
ELTON JOHN—Geffen
GRACE JONES—Island
CHAKA KHAN—WB
OAK RIDGE BOYS—MCA
YOKO ONO—Geffen
OZZY OSBOURNE—Jet
POINTER SISTERS—Planet
BILLY SQUIER—Capitol

TAPE CITY/NEW ORLEANS

AIR SUPPLY—Arista
MARTY BALIN—EMI-America
BUSTIN' LOOSE—MCA (Soundtrack)
CARPENTERS—A&M
CHIPMUNKS—RCA
MANHATTAN TRANSFER—Atlantic
TEENA MARIE—Gordy
MAZE—Capitol
OAK RIDGE BOYS—MCA
POINTER SISTERS—Planet

SOUND WAREHOUSE/ HOUSTON

ROSANNE CASH—Col
PHIL COLLINS—Atlantic
RICK JAMES—Gordy
GRACE JONES—Island
DAVID LINDLEY—Asylum
NICK MASON—Col
OZZY OSBOURNE—Jet
POINT BLANK—MCA
VAN HALEN—WB
DENIECE WILLIAMS—Col

EVERYBODY'S RECORDS/ NORTHWEST

ALABAMA—RCA
RANDY CRAWFORD—WB
RICK JAMES—Gordy
KITTYHAWK—EMI-America
CHUCK MANGIONE—A&M
JIM MESSINA—WB
PAT METHENY & LYLE MAYS—ECM
POINTER SISTERS—Planet
PSYCHEDELIC FURS—Col



Record World Albums

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

JULY 4, 1981

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

JULY 4 JUN. 27



WKS. ON CHART

1	1	HI INFIDELITY REO SPEEDWAGON Epic FE 36844 (19th Week)	28	O
2	3	MISTAKEN IDENTITY KIM CARNES/EMI-America SO 17052	10	H
3	2	PARADISE THEATER STYX/A&M SP 3719	23	H
4	4	DIRTY DEEDS DONE DIRTY CHEAP AC/DC/Atlantic SD 16033	12	H
5	11	LONG DISTANCE VOYAGER MOODY BLUES/Threshold TRL 1 2901 (PolyGram)	5	H
6	5	FAIR WARNING VAN HALEN/Warner Bros. HS 3540	6	H
7	7	STREET SONGS RICK JAMES/Gordy GB 1002M1 (Motown)	11	H
8	6	HARD PROMISES TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA BSR 5160	7	H
9	13	MOVING PICTURES RUSH/Mercury SRM 1 4013 (PolyGram)	17	G
10	10	STARS ON LONG PLAY STARS ON/Radio RR 16044 (Atl)	8	H
12	12	SOMEWHERE IN ENGLAND GEORGE HARRISON/Dark Horse DHK 3472 (WB)	3	H
12	9	ZEBOP! SANTANA/Columbia FC 37158	12	O
13	14	THE ONE THAT YOU LOVE AIR SUPPLY/Arista AL 9551	4	H
14	8	KENNY ROGERS' GREATEST HITS/Liberty LOO 1072	36	H
15	17	FACE VALUE PHIL COLLINS/Atlantic SD 16029	18	H
16	15	CHRISTOPHER CROSS/Warner Bros. BSK 3383	67	H
17	20	FANCY FREE OAK RIDGE BOYS/MCA 5029	5	H
18	21	LOVERBOY/Columbia JC 36762	24	O
19	19	THE FOX ELTON JOHN/Geffen GHS 2002 (WB)	5	H
20	22	WILD-EYED SOUTHERN BOYS 38 SPECIAL/A&M SP 4835	21	G
21	16	ARC OF A DIVER STEVE WINWOOD/Island ILPS 9576 (WB)	25	H
22	18	BACK IN BLACK AC/DC/Atlantic SD 16018	45	H
23	27	BLIZZARD OF OZZ OZZY OSBOURNE/Jer JZ 36812 (CBS)	12	O
24	23	THE DUDE QUINCY JONES/A&M SP 3721	14	H
25	25	DANCERSIZE CAROL HENSEL/Mirus/Vintage VNJ 7701	20	H
26	28	WHAT CHA' GONNA DO FOR ME CHAKA KHAN/Warner Bros. HS 3526	9	H
27	33	KNIGHTS OF THE SOUND TABLE CAMEO/Chocolate City CCLP 2019 (PolyGram)	5	H
28	24	THE JAZZ SINGER (ORIGINAL SOUNDTRACK) NEIL DIAMOND/Capitol SWAV 12120	30	I
29	26	DOUBLE FANTASY JOHN LENNON/YOKO ONO/Geffen GHS 2001 (WB)	29	H
30	30	STEPHANIE STEPHANIE MILLS/20th Century Fox T 700 (RCA)	8	H
31	34	THERE GOES THE NEIGHBORHOOD JOE WALSH/Asylum 5E 523	7	H
32	38	DON'T SAY NO BILLY SQUIER/Capitol ST 12148	9	H
33	29	WINELIGHT GROVER WASHINGTON, JR./Elektra 6E 305	24	H
34	35	VOICES DARYL HALL & JOHN OATES/RCA AQL1 3646	35	H
35	37	FEELS SO RIGHT ALABAMA/RCA AHL1 3930	16	H
36	36	NIGHTCLUBBING GRACE JONES/Island ILPS 9624 (WB)	9	H
37	31	A WOMAN NEEDS LOVE RAY PARKER, JR. & RAYDIO/Arista AL 9543	12	H
38	68	IT MUST BE MAGIC TEENA MARIE/Gordy GB 1004M1 (Motown)	4	H
39	43	FACE DANCES THE WHO/Warner Bros. HS 3516	14	H
40	45	THE CLARKE/DUKE PROJECT STANLEY CLARKE/GEORGE DUKE/Epic FE 36918	10	O
41	32	CRIMES OF PASSION PAT BENATAR/Chrysalis CHE 1275	44	H
42	42	SEVEN YEAR ACHE ROSANNE CASH/Columbia JC 36965	19	O
43	40	THE NATURE OF THE BEAST APRIL WINE/Capitol SOO 12125	23	H
44	41	GUILTY BARBRA STREISAND/Columbia FC 36750	37	O
45	47	RIT LEE RITENOUR/Elektra 6E 331	11	H
46	51	EXPOSED/A CHEAP PEEK AT TODAY'S PROVOCATIVE NEW ROCK VARIOUS ARTISTS/CBS X2 37124	3	O
47	52	BREAKING ALL THE RULES PETER FRAMPTON/A&M SP 3722	4	H
48	44	DAD LOVES HIS WORK JAMES TAYLOR/Columbia FC 36009	16	O
49	48	EAST SIDE STORY SQUEEZE/A&M SP 4854	6	G
50	50	BEING WITH YOU SMOKEY ROBINSON/Tamla T8 375M1 (Motown)	22	H

51	49	BAD FOR GOOD JIM STEINMAN/Epic/Cleve. Intl. FE 36531	11	O
52	46	DEDICATION GARY U.S. BONDS/EMI-America SO 17051	10	H
53	58	RADIANT ATLANTIC STARR/A&M SP 4833	18	G
54	53	MODERN TIMES JEFFERSON STARSHIP/Grunt BXL1 3848 (RCA)	12	H
55	64	MECCA FOR MODERNS MANHATTAN TRANSFER/Atlantic SD 16036	4	H
56	39	GAP BAND III/Mercury SRM 1 4003 (PolyGram)	25	H
57	54	NIGHTWALKER GINO VANNELLI/Arista AL 9536	13	H
58	62	VERY SPECIAL DEBRA LAWS/Elektra 6E 300	17	H
59	60	SHEENA EASTON/EMI-America ST 17049	18	H
60	74	URBAN CHIPMUNKS CHIPMUNKS/RCA AFL1 4027	6	H
61	73	WORKING CLASS DOG RICK SPRINGFIELD/RCA AFL1 3697	15	H
62	67	THE COMPLETION BACKWARD PRINCIPLE TUBES/Capitol SOO 12151	5	H
63	65	KINGS OF THE WILD FRONTIER ADAM & THE ANTS/Epic NJE 37033	20	O
64	76	MY MELODY DENIECE WILLIAMS/ARC/Columbia FC 37048	12	O
65	66	JUICE JUICE NEWTON/Capitol ST 12136	14	H
66	75	TASTY JAM FATBACK/Spring SP 1 6731 (PolyGram)	5	H
67	57	THREE FOR LOVE SHALAMAR/Solar BZL1 3577 (RCA)	26	H
68	59	WAIATA SPLIT ENZ/A&M SP 4848	8	H
69	55	DEDICATED MARSHALL TUCKER BAND/Warner Bros. HS 3525	6	H
70	71	POINT OF ENTRY JUDAS PRIEST/Columbia FC 37052	14	O
71	72	TARANTELLA CHUCK MANGIONE/A&M SP 6518	7	H
72	94	SECRET COMBINATION RANDY CRAWFORD/Warner Bros. BSK 3541	6	H
73	61	ZENYATTA MONDATTI THE POLICE/A&M 4831	35	H
74	69	VOYEUR DAVID SANBORN/Warner Bros. BSK 3546	14	H
75	85	SEASON OF GLASS YOKO ONO/GHS 2004 (WB)	2	H
76	96	BALIN MARTY BALIN/EMI-America SO 17054	6	H
77	78	WHERE DO YOU GO WHEN YOU DREAM ANNE MURRAY/Capitol SOO 12144	10	H
78	82	CELEBRATE KOOL & THE GANG/De-Lite DSR 9518 (PolyGram)	35	H
79	80	HORIZON EDDIE RABBITT/Elektra 6E 276	46	H
80	81	SOMEWHERE OVER THE RAINBOW WILLIE NELSON/Columbia FC 36883	16	O
81	89	SECRET POLICEMAN'S BALL VARIOUS ARTISTS/Island 1L 9360 (WB)	6	O
82	86	FRIDAY NIGHT IN SAN FRANCISCO AL DiMEOLA, JOHN McLAUGHLIN, PACO DeLUCIA/Columbia FC 37152	6	O

CHARTMAKER OF THE WEEK

83 — LIVE IN NEW ORLEANS

MAZE FEATURING FRANKIE BEVERLY

Capitol SKBK 12156



84	83	SUPER TROUPER ABBA/Atlantic SD 16023	28	H
85	87	GREATEST HITS RONNIE MILSAP/RCA AHL1 3722	53	H
86	90	THE TURN OF A FRIENDLY CARD ALAN PARSONS PROJECT/Arista AL 9518	32	H
87	95	CLOSER GINO SOCCIO/Atlantic/RFC SD 16042	7	H
88	77	MIRACLES CHANGE/Atlantic/RFC SD 19301	12	G
89	98	ROCKIHNROLL GREG KIHN/Beserkley B2 10069 (E/A)	16	H
90	100	AS FALLS WICHITA, SO FALLS WICHITA FALLS PAT METHENY & LYLE MAYS/ECM 1 1190 (WB)	3	I
91	97	HUSH JOHN KLEMMER/Elektra 5E 527	5	H
92	101	KILLERS IRON MAIDEN/Harvest ST 12141 (Capitol)	6	H
93	56	TINSEL TOWN REBELLION FRANK ZAPPA/Barking Pumpkin PW2 37336	6	H
94	—	BLACK & WHITE POINTER SISTERS/Planet P 18 (E/A)	1	H
95	106	THREE PIECE SUITE RAMSEY LEWIS/Columbia FC 37153	3	O
96	111	SEND YOUR LOVE AURRA/Salsoul SA 8538 (RCA)	36	H
97	92	FAME (ORIGINAL SOUNDTRACK)/RSO RX 1 3080	58	H
98	108	COMPUTER WORLD KRAFTWERK/Warner Bros. HS 3549	5	H
99	63	EXTENDED PLAY PRETENDERS/Sire Mini 3563 (WB)	12	O
100	70	FRANKE & THE KNOCKOUTS/Millennium BXL1 7755 (RCA)	16	H

Record World Albums 101-200

JULY 4, 1981				WKS. ON CHART				WKS. ON CHART	
JULY 4	JUN. 27								
101	84	ANNE MURRAY'S GREATEST HITS/Capitol SOO 12110	38	H	148	152	NICK MASON'S FICTITIOUS SPORTS NICK MASON/ Columbia FC 37307	2	O
102	102	TURN UP THE MUSIC MASS PRODUCTION/Cotillion SD 5226 (Atl)	11	G	149	147	IMAGINATION WHISPERS/Solar BXL1 3578 (RCA)	23	H
103	79	CAPTURED JOURNEY/Columbia KC2 37616	20	O	150	—	SUPERMAN II (ORIGINAL SOUNDTRACK)/Warner Bros. HS 3505	1	H
104	114	SOMETIMES LATE AT NIGHT CAROLE BAYER SAGER/ Boardwalk NB 1 33237	6	H	151	160	TELL ME WHERE IT HURTS WALTER JACKSON/Columbia FC 37132	5	O
105	115	HOT, LIVE AND OTHERWISE DIONNE WARWICK/Arista A2L 8605	3	L	152	133	WILD WEST DOTTIE WEST/Liberty LT 1062	19	G
106	93	TWANGIN' DAVE EDMUNDS/Swan Song SS 16034 (Atl)	8	H	153	154	MVP HARVEY MASON/Arista AB 4283	7	G
107	117	FLYING THE FLAG CLIMAX BLUES BAND/Warner Bros. BSK 3493	9	H	154	170	GLASS HOUSES BILLY JOEL/Columbia FC 36384	65	O
108	109	LOST IN LOVE AIR SUPPLY/Arista 9545	10	H	155	161	ALICIA ALICIA MYERS/MCA 8181	7	H
109	110	BEYOND THE VALLEY OF 1984 PLASMATICS/Stiff-America WOW 11	5	G	156	158	LOOK OUT 20/20/Portrait NFR 37050 (CBS)	4	O
110	105	GALAXIAN JEFF LORBER FUSION/Arista AL 9545	9	H	157	163	GREATEST HITS DOORS/Elektra 5E 5151	31	H
111	118	ROUND TWO JOHNNY VANT ZANT/Polydor PD 1 6322 (PolyGram)	5	H	158	159	SILVER CONDOR/Columbia NFC 37163	4	O
112	99	GRAND SLAM ISLEY BROTHERS/T-Neck FZ 37080 (CBS)	16	O	159	144	GREATEST HITS OAK RIDGE BOYS/MCA 5150	31	H
113	103	NOTHIN' MATTERS AND WHAT IF IT DID JOHN COUGAR/ Riva RVL 7403 (PolyGram)	14	H	160	—	CAMERON'S IN LOVE RAFAEL CAMERON/Salsoul SA 8542 (RCA)	1	H
114	124	LIVE STEPHANE GRAPPELLI/DAVID GRISMAN/Warner Bros. BSK 3550	6	H	161	162	FUN IN SPACE ROGER TAYLOR/Elektra 5E 522	9	H
115	91	AUTOAMERICAN BLONDIE/Chrysalis CHE 1290	29	H	162	197	AMERICAN EXCESS POINT BLANK/MCA 5189	2	H
116	132	DANNY JOE BROWN AND THE DANNY JOE BROWN BAND DANNY JOE BROWN/Epic ARE 37385	2	O	163	164	COME AND GET IT WHITESNAKE/Mirage WTG 16043 (Atl)	6	G
117	140	TALK TALK TALK PSYCHEDELIC FURS/Columbia NFC 37339	2	O	164	129	DEV-O LIVE DEVO/Warner Bros. Mini 3548	12	O
118	128	AEROBIC DANCING/Gateway GSLP 7610	5	G	165	183	TOO HOT TO SLEEP SYLVESTER/Fantasy/Honey F 9607	2	G
119	107	HOW 'BOUT US CHAMPAIGN/Columbia JC 37008	25	O	166	148	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36752	41	O
120	131	RAIDERS OF THE LOST ARK (ORIGINAL SOUNDTRACK)/ Columbia JS 37373	2	O	167	149	MICKEY MOUSE DISCO Disneyland/Vista 2504	68	O
121	120	HIGHWAY TO HELL AC/DC/Atlantic SD 19244	46	H	168	180	GOING FOR THE GLOW DONNA WASHINGTON/Capitol ST 12147	6	H
122	112	CALL IT WHAT YOU WANT BILL SUMMERS & SUMMERS HEAT/MCA 5178	23	H	169	125	THIEF (ORIGINAL SOUNDTRACK) TANGERINE DREAM/Elektra 5E 251 13	13	H
123	122	'NARD BERNARD WRIGHT/Arista/GRP 5011	23	H	170	—	BUSTIN' LOOSE (ORIGINAL SOUNDTRACK) ROBERTA FLACK/ MCA 5141	1	H
124	113	TWICE AS SWEET A TASTE OF HONEY/Capitol ST 12089	16	H	171	174	IT'S WINNING TIME KLIQUE/MCA 5198	3	H
125	123	9 TO 5 AND ODD JOBS DOLLY PARTON/RCA AHL1 3852	24	H	172	178	STARDUST WILLIE NELSON/Columbia KC 30305	28	O
126	136	UNLIMITED TOUCH/Prelude PRL 12184	9	G	173	184	THE RIGHT TO BE ITALIAN HOLLY & THE ITALIANS/Virgin/ Epic NFE 37359	2	O
127	121	MAGIC TOM BROWNE/Arista/GRP 5503	34	H	174	—	DURAN DURAN/Harvest ST 12158 (Capitol)	1	H
128	130	MOUNTAIN DANCE DAVE GRUSIN/Arista/GRP 5010	18	H	175	126	GAUCHO STEELY DAN/MCA 6102	29	I
129	139	WHA 'PPEN ENGLISH BEAT/Sire 3560 (WB)	3	H	176	176	HIGH VOLTAGE AC/DC/Atlantic SD 36142	12	G
130	142	HERE COMES THE NIGHT DAVID JOHANSEN/Blue Sky FZ 36589 (CBS)	2	O	177	—	RESTLESS EYES JANIS IAN/Columbia FC 37360	1	O
131	137	LOVE IS . . . ONE WAY/MCA 5163	17	H	178	173	LET THERE BE ROCK AC/DC/Atlantic SD 36151	12	G
132	88	ANOTHER TICKET ERIC CLAPTON/RSO RX 1 3095	16	H	179	146	HOUSE OF MUSIC T. S. MONK/Mirage WTG 19121 (Atl)	23	G
133	—	DEUCE KURTIS BLOW/Mercury SRM 1 4020 (PolyGram)	1	H	180	135	MAGIC MAN ROBERT WINTERS & FALL/Buddah BDS 5732 (Arista)	21	G
134	—	SOME DAYS ARE DIAMONDS JOHN DENVER/RCA AFL1 4055	1	H	181	182	THE GAME QUEEN/Elektra 5E 513	50	H
135	127	FANTASTIC VOYAGE LAKESIDE/Solar BXL1 3720 (RCA)	36	H	182	179	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	105	H
136	116	REACH UP AND TOUCH THE SKY SOUTHSIDE JOHNNY & THE ASBURY JUKES/Mercury SRM 2 8602 (PolyGram)	12	J	183	141	RECKONING GRATEFUL DEAD/Arista A2L 8604	12	L
137	138	ANNIE (ORIGINAL CAST ALBUM)/Columbia JS 34712	27	O	184	185	HI-GLOSS/Prelude PRL 12184	3	G
138	—	MAGNETIC FIELDS JEAN MICHEL JARRE/Polydor PD 1 6325	1	H	185	172	FUNLAND BRAM TCHAIKOVSKY/Arista AB 4292	6	G
139	119	SOMETHING IN THE NIGHT PURE PRAIRIE LEAGUE/ Casablanca NBLP 7255 (PolyGram)	12	H	186	187	LOVE LIGHT YUTAKA/Alfa AAA 10004	10	G
140	143	I LOVE 'EM ALL T. G. SHEPPARD/Warner Bros./Curb BSK 3528	8	H	187	165	TO LOVE AGAIN DIANA ROSS/Motown M8 951M1	18	H
141	151	MESSINA JIM MESSINA/Warner Bros. BSK 3559	3	H	188	192	REUNION JERRY JEFF WALKER/MCA 5199	5	H
142	150	EL RAYO-X DAVID LINDLEY/Asylum 5E 524	8	H	189	—	THE RIGHT PLACE GARY WRIGHT/Warner Bros. BSK 3511	1	H
143	155	IRON AGE MOTHER'S FINEST/Atlantic SD 19302	3	G	190	189	HARDWARE KROKUS/Ariola OL 1508 (Arista)	12	H
144	167	ALL MY REASONS NOEL POINTER/Liberty LT 1094	12	G	191	134	CONCERTS FOR THE PEOPLE OF KAMPUCHEA VARIOUS ARTISTS/Atlantic SD 2 7005	12	L
145	145	INTUITION LINX/Chrysalis CHR 1332	6	G	192	193	SANCTUARY NEW MUSIK/Epic NFE 37314	4	O
146	104	SUCKING IN THE SEVENTIES ROLLING STONES/Rolling Stones COC 16028 (Atl)	14	H	193	194	WOMAN OF THE YEAR (ORIGINAL BROADWAY CAST) Arista AL 8303	3	I
147	166	NOW OR NEVER JOHN SCHNEIDER/Scotti Bros. ARZ 37400 (CBS)	2	O	194	195	KEEP ON IT STARPOINT/Chocolate City CCLP 2018 (PolyGram)	12	H
					195	196	ARE YOU GONNA BE THE ONE ROBERT GORDON/RCA AFL1 3773	4	H
					196	156	STREET CORNER HEROES ROBBIE DUPREE/Elektra 6E 344	4	H
					197	198	AUTUMN PIANO SOLOS GEORGE WINSTON/Windham Hill C 1012	3	G
					198	199	HOT EQUATORS/Stiff-America Cheap 1	2	G
					199	191	GOLDEN DOWN WILLIE NILE/Arista AB 4284	8	G
					200	157	COCONUT TELEGRAPH JIMMY BUFFETT/MCA 5169	18	H

Record World Black Oriented Music

Black Music Report

By NELSON GEORGE

■ The proposed boycott of New York's leading black-owned radio station, WBLS, by the National Black Committee for Economic Justice, a group of Harlem entrepreneurs (*Record World*, June 20), has yet to attract public support from blacks in the industry. Off the record, many have said the boycott's aim—to make the station's influential program director **Frankie Crocker** more sensitive to black-owned labels—is sound. But there is an unwillingness to speak on the record for fear of irritating the station's personnel. The boycott's organizers have also failed to follow up on their efforts since the initial push: posters, renting the Apollo Theater marquee. More people apparently learned about the boycott via Inner City Broadcasting chairman **Percy Sutton's** broadcast statement defending WBLS than by the NBCEJ's own activities.

MUSIC OF NOTE: "She's Got Papers on Me" from **Richard "Dimples" Fields'** new "Dimples" LP on Boardwalk is an old-fashioned R&B ballad. Fields' impassioned vocal tells of his love for one woman, while he is trapped in marriage with another. He laments "she's got papers on me" while singing in the shower. But lo and behold, his wife, portrayed by the loquacious **Betty Wright**, storms in and proceeds to verbally tear poor "Dimples" apart. It is a rap in the grand tradition of **Millie Jackson** and of **Linda Clifford's** "Runaway Love." New York's WKTU is already on it, though the single from the LP is a tepid version of "Earth Angel."

SHORT STUFF: Los Angeles will be hosting the second annual Caribbean Music Awards on Sept. 26 at the Coconut Grove. **Dennis Brown**, **Peter Tosh** and **Third World** are scheduled to perform. The Caribbean Arts Society of America and Insight Productions and Management of Miami are the sponsors . . . Two more dates have been added to the Budweiser Superfest lineup. Concerts are now slated for New Jersey's Meadowlands Stadium, Chicago's Rosemont Horizon, the Houston Astrodome and the St. Louis Checkerdome . . . Emergency Records, known for marketing Euro-disco in America (**Kano**, **Firefly**), is looking to sign more R&B-oriented acts. **Vin Zee's** "Funky Be-bop" is the first acquisition. Emergency is distributed by Brasilia Records . . . **Carlos Rodriguez**, a former member of INCA's record industry training program, has landed a job with MJS Enterprises of New York, a Queens distributor. Congratulations . . . The **Delfonics** have an album out on Poo Gee records, distributed by Jamie records in Philadelphia. For more info call (215) 877-5801 . . . Collectors of vintage R&B and rock should run down a copy of *Goldmine*, a newspaper stuffed with listings of records for sale and detailed retrospective articles on artists and record labels. The May issue has an excellent two-part

(Continued on page 39)

'The Soul Clan' Reunites

By NELSON GEORGE

■ NEW YORK—In 1968, a record called "The Soul Clan" was released on Atlantic Records. It united the talents of some of the greatest names in black pop music: **Joe Tex**, **Wilson Pickett**, **Solomon Burke**, **Arthur Conley**, **Otis Redding**, and the sessions' organizer, singer-songwriter **Don Covay**.

Unfortunately, it was a one-shot affair. Prior to the album's

A three-month American tour begins at New York's Ritz on July 13, moves through the southeast to the west coast, and finally ends in Montreal. Black promoter **Sparkie Martin** is handling all bookings and tour promotion, while **Mark Lieber**, brother of Contemporary Communications' **Steve**, is tour manager. Musical support comes from **Wilson Pickett's** 12-piece band, an aggrega-



From left: Don Covay, Solomon Burke, Wilson Pickett, Joe Tex, Ben. E. King.

release, Redding died in a plane crash. In 1969, Solomon Burke left Atlantic. A few years later, Pickett and Tex also departed, effectively ending the epoch the "Soul Clan" album symbolized.

For Covay, the memory of that album has never faded, and, after ten years of trying, he has organized a new Soul Clan for a tour, and, perhaps, an album and film. The new Soul Clan reunites original members Covay, Pickett, Burke, and Tex, and adds an earlier Atlantic star, Ben E. King.

tion he has used during recent appearances at rock dance clubs. According to Martin, the Soul Clan will play primarily 1500-seaters with a "white, young clientele," though he says he expects more black attendance in the south.

Each singer will perform four songs individually, and they will all gather together at concert's end for a soul jam session. Pioneering New York rapper **D.J. Hollywood** has been hired by Martin to act as host for the concerts.

PICKS OF THE WEEK

CLASS

THE REDDINGS—Believe In A Dream FZ37175 (CBS)



Otis' sons and nephew show their pedigree with another strong album. Among the standout selections are the slow funk of "Class (Is What You Got)," a sweet ballad entitled "Seriously," the lively "You're the Only One," and "Hurts So Bad." Dexter Redding's bass work is quite impressive.

CAMERON'S IN LOVE

RAFAEL CAMERON—Salsoul SA-8542 (RCA)



Brooklyn native Rafael Cameron is the beneficiary of producer **Randy (Skyy, Brass Construction)** Muller's best ever songwriting effort. There is street funk like the single "Funtown, U.S.A.," hook-filled pop such as "All That's Good to Me," and three excellent ballads, "In Love," "Let's Get Married," and the C&W-tinged "I'd Go Crazy."

DEUCE

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



The only rap artist on a major label returns with his second album. The single is "Starlife," featuring an unusual piano break and Blow's observations on his sudden stardom. "Getaway" and "Do the Do" are hardcore funk that should please his young audience, while "The Deuce" is a look at New York's 42nd Street highlighted by an infectious bass line.

FUTURE FLIGHT

Capitol ST-12154



This four-member group (Sy Jeffries on drums, David Swanson on keyboards, Bynwood Tanner on guitars, Anthony Patler on bass and keyboards) debuts with an entertaining 10-song collection produced by **Lamont Dozier**. The mellow "Hypnotic Lady," the danceable "Walk Don't Run" and the ballad "You Should've Been There" are the best of several quality tunes.

Record World

Black Oriented Singles

JULY 4, 1981

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

JULY 4 JUN. 27

WKS. ON CHART

1	1	GIVE IT TO ME BABY RICK JAMES Gordy 7197 (Motown) (4th Week)		14
2	2	DOUBLE DUTCH BUS FRANKIE SMITH/WMOT 8 5356		16
3	3	PULL UP TO THE BUMPER GRACE JONES/Island 49697 (WB)		12
4	4	TWO HEARTS STEPHANIE MILLS/20th Century Fox 2492 (RCA)		11
5	7	FREAKY DANCIN' CAMEO/Chocolate City 3225 (PolyGram)		9
6	6	HEARTBEAT TAANA GARDNER/West End 1232		10
7	9	NIGHT (FEEL LIKE GETTING DOWN) BILLY OCEAN/Epic 19 02053		9
8	15	LOVE ON A TWO WAY STREET STACY LATTISAW/Cotillion 46015 (Atl)		5
9	8	SWEET BABY STANLEY CLARKE & GEORGE DUKE/Epic 19 01052		13
10	5	A WOMAN NEEDS LOVE (JUST LIKE YOU DO) RAY PARKER, JR. & RAYDIO/Arista 0492		18
11	13	RUNNING AWAY MAZE FEATURING FRANKIE BEVERLY/ Capitol 5000		8
12	10	WHAT CHA GONNA DO FOR ME CHAKA KHAN/Warner Bros. 49692		16
13	16	VERY SPECIAL DEBRA LAWS/Elektra 47142		6
14	12	MAKE THAT MOVE SHALAMAR/Solar 12192 (RCA)		17
15	17	PUSH ONE WAY /MCA 51110		8
16	11	YEARNING GAP BAND/Mercury 76101 (PolyGram)		15
17	19	ARE YOU SINGLE AURRA/Salsoul 2139 (RCA)		11
18	18	BODY MUSIC STRIKERS/Prelude 8025		12
19	24	SHAKE IT UP TONIGHT CHERYL LYNN/Columbia 11 02102		6
20	20	IS IT YOU? LEE RITENOUR/Elektra 47124		10
21	25	SEARCHING TO FIND THE ONE UNLIMITED TOUCH / Prelude 8029		7
22	23	LOVE'S DANCE KLIQUE/MCA 51099		8
23	27	RAZZAMATAZZ QUINCY JONES FEATURING PATTI AUSTIN/A&M 2334		5
24	26	TRY IT OUT GINO SOCCIO/Atlantic/RFC 3818		6
25	33	SEND FOR ME ATLANTIC STARR/A&M 2340		4
26	14	BEING WITH YOU SMOKEY ROBINSON/Tamla 54321 (Motown)		21
27	39	I'M IN LOVE EVELYN KING/RCA 12243		3
28	30	TAKE IT ANY WAY YOU WANT IT FATBACK/Spring 3018 (PolyGram)		9
29	34	THE REAL THING BROTHERS JOHNSON/A&M 2343		3
30	28	'SCUSE ME WHILE I FALL IN LOVE DONNA WASHINGTON/ Capitol 4991		10
31	40	LADY (YOU BRING ME UP) COMMODORES/Motown 1514		2
32	21	PARADISE CHANGE /Atlantic/RFC 3809		13
33	29	IF YOU FEEL IT THELMA HOUSTON/RCA 12215		7
34	36	JONES VS. JONES KOOL & THE GANG/De-Lite 813 (PolyGram)		6
35	31	TELL ME WHERE IT HURTS WALTER JACKSON/Columbia 11 02037		10
36	22	CALL IT WHAT YOU WANT BILL SUMMERS & SUMMERS HEAT/MCA 51073		15
37	32	WHEN LOVE CALLS ATLANTIC STARR/A&M 2312		19
38	35	SUKIYAKI A TASTE OF HONEY/Capitol 4953		22

39	48	SQUARE BIZ TEENA MARIE/Gordy 7202 (Motown)	2
40	37	HOW 'BOUT US CHAMPAIGN/Columbia 11 11433	22
41	51	HERE IS MY LOVE SYLVESTER/Fantasy/Honey 912	5
42	45	IT'S YOUR CONSCIENCE DENIECE WILLIAMS/ARC/ Columbia 11 02108	6
43	56	JUST BE MY LADY LARRY GRAHAM/Warner Bros. 49744	2
44	49	GROOVE CITY T-CONNECTION/Capitol 4995	5
45	44	I DON'T REALLY CARE L. V. JOHNSON/ICA 027	6
46	42	SKINNY OHIO PLAYERS /Boardwalk 8 02063	8
47	55	SLOW HAND POINTER SISTERS/Planet 47929 (E/A)	4
48	54	WHEN WILL MY LOVE BE RIGHT ROBERT WINTERS & FALL/ Buddah 627 (Arista)	3
49	52	FOREVER YESTERDAY (FOR THE CHILDREN) GLADYS KNIGHT & THE PIPS/Columbia 11 02113	5
50	64	SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED) CARL CARLTON/20th Century Fox 2488 (RCA)	2
51	59	YOU STOPPED LOVING ME ROBERTA FLACK/MCA 51126	2
52	57	TOGETHER WE CAN SHINE LINX/Chrysalis 2521	3

CHARTMAKER OF THE WEEK

53	—	I LOVE YOU MORE RENE & ANGELA Capitol 5010		1
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54	68	THIS IS FOR THE LOVER IN YOU SHALAMAR/Solar 12250 (RCA)	2
55	62	WALK RIGHT NOW JACKSONS/Epic 02132 (CBS)	3
56	65	SOME CHANGES ARE FOR GOOD DIONNE WARWICK/ Arista 0602	2
57	60	BETTE DAVIS EYES KIM CARNES/EMI-America 8077	4
58	63	NOTHING BUT LOVE PETER TOSH/Rolling Stones/ EMI-America 8083	2
59	43	TURN UP THE MUSIC MASS PRODUCTION/Cotillion 46013 (Atl)	7
60	67	YOU ARE FOREVER SMOKEY ROBINSON/Tamla 54327 (Motown)	2
61	—	CAN'T WE FALL IN LOVE AGAIN PHYLLIS HYMAN AND MICHAEL HENDERSON/Arista 0606	1
62	—	ANYBODY WANNA DANCE EBONEE WEBB/Capitol 5008	1
63	69	GOING BACK TO MY ROOTS ODYSSEY/RCA 12240	2
64	70	LOVE LIGHT YUTAKA/Alfa 7004	2
65	—	YOU'RE THE ONLY ONE THE REDDINGS/Believe In a Dream 6 02066 (CBS)	1
66	—	I'LL DO ANYTHING FOR YOU DENROY MORGAN/ Becket 45 5	1
67	53	I CAN MAKE IT BETTER WHISPERS/Solar 12232 (RCA)	5
68	—	FUNTOWN U.S.A. RAFAEL CAMERON/Salsoul 2144 (RCA)	1
69	—	JUST ONE MOMENT AWAY MANHATTANS/Columbia 18 02191	1
70	—	(HEY WHO'S GOTTA) FUNKY SONG FANTASY/Pavillion 6 02098 (CBS)	1
71	58	FOR YOUR PRECIOUS LOVE IMPRESSIONS/Chi-Sound/ 20th Century Fox 2491 (RCA)	4
72	38	JUST THE TWO OF US GROVER WASHINGTON, JR. WITH BILL WITHERS/Elektra 47103	22
73	50	WE CAN START TONIGHT HARVEY MASON/Arista 0493	5
74	41	TELL 'EM I HEARD IT SANDRA FEVA/Venture 138	10
75	47	IF I DON'T LOVE YOU RANDY BROWN/Chocolate City 3224 (PolyGram)	9

Black Music Report (Cont'd from page 38)

history of Chicago's black-owned Vee Jay records. Write Goldmine, Box 187, Fraser, Michigan 48026 or call (313) 296-0185 for more facts . . . Small mainstream R&B label Venture records of Los Angeles is having a busy June. An album, "Savoir Faire," is being released in support of Sandra Feva's BOS-charted single "Tell 'Em I Heard It"; Clarence Carter's new single "A Monster Thing" from his upcoming "Mr. Clarence Carter, In Person" album is out; and so is "Happy Family," a single from the Detroit-based, self-contained band TFO . . . Music, a self-described "consumer-oriented, trade-related publication," is a four-page weekly available in Los Angeles. It is published by Scoop Publishing, P.O. Box 78220, Los Angeles 90016, (213) 292-0169 or 872-0698 . . . The shutdown of Black Stars magazine by

Johnson Publications is one manifestation of cutbacks in the operation of America's largest black publishing company. Extensive cuts have occurred in the New York and Los Angeles offices of Jet and Ebony. A curtailment of Johnson's publishing efforts will have a profound effect on black acts, since they are the first place new acts go for national exposure . . . Amiri Baraka, who as Leroi Jones wrote two classic books of music criticism, "Blues People" and "Black Music" (both Morrow paperbacks), and Marie Dutton Brown, longtime editor at Doubleday's Anchor Press who was responsible for editing Rolling Stone's first forays into book publishing and the informative "Reggae Bloodlines," were honored last week at Harlem's Studio Museum for their contribution to literature and the study of black culture.

FYI: On the new Kurtis Blow album there is a song called "Take It to the Bridge" for which this writer supplied the title and much of the lyric.



Record World Black Oriented Albums

JULY 4, 1981

TITLE, ARTIST, Label, Number, (Distributing Label)
JULY 4 JUN. 27

				WKS. ON CHART
1	1	STREET SONGS RICK JAMES Gordy G8 1002M1 (Motown) (5th Week)		11
2	2	THE DUDE QUINCY JONES/A&M SP 3721		12
3	6	KNIGHTS OF THE SOUND TABLE CAMEO/Chocolate City CCLP 2019 (PolyGram)		5
4	4	WHAT CHA' GONNA DO FOR ME CHAKA KHAN/Warner Bros. HS 3526		10
5	5	STEPHANIE STEPHANIE MILLS/20th Century Fox T 700 (RCA)		8
6	8	IT MUST BE MAGIC TEENA MARIE/Gordy G8 1004M1 (Motown)		4
7	7	NIGHTCLUBBING GRACE JONES/Island ILPS 9624 (WB)		7
8	3	A WOMAN NEEDS LOVE RAY PARKER, JR. & RAYDIO/Arista AL 9543		12
9	11	RADIANT ATLANTIC STARR/A&M 4833		17
10	10	THREE FOR LOVE SHALAMAR/Solar BZL1 3577 (RCA)		23
11	12	THE CLARKE/DUKE PROJECT STANLEY CLARKE/GEORGE DUKE/Epic FE 36918		10
12	13	MY MELODY DENIECE WILLIAMS/ARC/Columbia FC 34048		15
13	9	BEING WITH YOU SMOKEY ROBINSON/Tamla T8 375M1 (Motown)		18
14	16	VERY SPECIAL DEBRA LAWS/Elektra 6E 300		12
15	17	TASTE JAM FATBACK/Spring SP 1 6731 (PolyGram)		5
16	18	SECRET COMBINATION RANDY CRAWFORD/Warner Bros. BSK 3541		7
17	14	GAP BAND III /Mercury SRM 1 4003 (PolyGram)		25
18	15	MIRACLES CHANGE /Atlantic/RFC SD 19301		12
19	19	WINELIGHT GROVER WASHINGTON, JR./Elektra 6E 304		23
20	22	SEND YOUR LOVE AURRA/Salsoul SA 8538 (RCA)		7
21	21	RIT LEE RITENOUR/Elektra 6E 331		9

CHARTMAKER OF THE WEEK

22 — **LIVE IN NEW ORLEANS**
MAZE FEATURING FRANKIE BEVERLY
Capitol SKBK 12156



23	20	CLOSER GINO SOCCIO/Atlantic/RFC SD 16042		7
24	26	UNLIMITED TOUCH /Prelude PRL 12184		6
25	23	GRAND SLAM ISLEY BROTHERS/T-Neck FZ 37080 (CBS)		22
26	28	LOVE IS ONE WAY /MCA 5163		18
27	25	CALL IT WHAT YOU WANT BILL SUMMERS AND SUMMERS HEAT/MCA 5176		12
28	—	BLACK & WHITE POINTER SISTERS/Planet P18 (E/A)		1
29	29	TELL ME WHERE IT HURTS WALTER JACKSON/Columbia FC 37132		5
30	33	TWICE AS SWEET TASTE OF HONEY/Capitol ST 12089		17
31	31	TURN UP THE MUSIC MASS PRODUCTION/Cotillion SD 5226 (Atl)		9
32	36	HOT, LIVE AND OTHERWISE DIONNE WARWICK/Arista A2L 8605		3
33	27	HOW 'BOUT US CHAMPAIGN/Columbia JC 37008		16
34	24	VOYEUR DAVID SANBORN/Warner Bros. BSK 3546		11
35	37	GOING FOR THE GLOW DONNA WASHINGTON/Capitol ST 12147		4
36	30	FANTASTIC VOYAGE LAKESIDE/Solar BZL1 3720 (RCA)		29
37	35	MAGIC MAN ROBERT WINTERS & FALL/Buddah BDS 5723 (Arista)		13
38	42	STARS ON LONG PLAY STARS ON/Radio RR 16044 (Atl)		4
39	38	CELEBRATE KOOL & THE GANG/De-Lite DSR 9518 (PolyGram)		6
40	32	INTUITION LINX/Chrysalis CHR 1332		7
41	51	TOO HOT TO SLEEP SYLVESTER/Fantasy/Honey F 9607		2
42	34	IMAGINATION WHISPERS/Solar BZL1 3578 (RCA)		24
43	—	CAMERON'S IN LOVE RAFAEL CAMERON/Salsoul SA 8542 (RCA)		1
44	—	DEUCE KURTIS BLOW/Mercury SRM 1 4020 (PolyGram)		1
45	—	MISTAKEN IDENTITY KIM CARNES/EMI-America SO 17052		1
46	47	JOHNNY GUITAR WATSON AND THE FAMILY CLONE /DJM 601 (PolyGram)		4
47	48	IT'S WINNING TIME KLIQUE/MCA 5198		4
48	41	KEEP ON IT STARPOINT/Chocolate City CCLP 2018 (PolyGram)		12
49	53	ZEBOP! SANTANA/Columbia FC 37158		3
50	43	NIGHTWALKER GINO VANNELLI/Arista AL 9536		11
51	39	PORTRAITS SIDE EFFECT/Elektra 6E 335		6
52	40	LOVE LIFE BRENDA RUSSELL/A&M SP 4811		16
53	55	NEVER GONNA BE ANOTHER ONE THELMA HOUSTON/RCA AFL1 3842		6
54	57	I GOT THE MELODY ODYSSEY/RCA AFL1 3910		3
55	44	'NARD BERNARD WRIGHT/Arista/GRP 5011		18
56	59	L. J. REYNOLDS /Capitol ST 12127		2
57	46	LICENSE TO DREAM KLEEEER/Atlantic SD 19288		21
58	58	BETTY WRIGHT /Epic JE 36879		3
59	52	ALICIA ALICIA MYERS/MCA 5181		7
60	45	JERMAINE JERMAINE JACKSON/Motown M8 948M1		28

Celebrating SummerSoul



BMI-Nashville recently hosted a reception for visiting A&R representatives who attended the Nashville Music Association's SummerSoul '81 concert. Shown from left are: Jerome Gasper, CBS Records; Frances Preston, VP, BMI-Nashville; Moses Dillard, chairman of the NMA's black music committee; Dale Franklin Cornelius, the NMA's executive director; and Oscar Fields of Elektra/Asylum Records.

Quincy Jones To Play Four Dates in Japan

■ LOS ANGELES—Quincy Jones, who has not appeared in concert since he toured Japan in 1976, is preparing for a return to that country to play four shows: two at Budokan on July 6 and 9; one at Kobe on July 7; and one at the Sun Palace in Fukuoka on July 10.

Joining Jones and his eleven-piece ensemble will be the Japanese "Sharps and Flats" Orchestra and a 20-piece string section. Plans are under way to videotape the 55-piece orchestra in action.

A&A Associates Bows

■ NEW YORK—Industry veteran Art Talmadge and former CBS executive Allen Sherman have announced the formation of A & A Associates, which they say is the first general contracting firm created to offer total professional services to companies in the record, music and video industries.

Included are jacket design, printing, plating, processing, record pressing, tape duplication, recording studio facilities, marketing, distribution, promotion, publicity, photography, A&R and business management.

Dance Clubs & Black Radio

(Continued from page 29)

began building."

Some black-formatted stations, Barnes said, moved reluctantly: "Some called it a rap record; others said it was too black for them. Many secondary pop stations played it throughout March and April, before black stations." In general, though, "southern stations are vital. If they don't get on a record within a four to six-week span, you don't have a record. Independent promoters are our promotion staff, and I must say they never gave up on it. They showed a lot of patience, something that wouldn't have happened at a larger label. They just don't have time to let a record make a 360-degree turn, as 'Double Dutch' did." WMOT has a p&d deal with CBS.

To Ed Kushins, co-owner of West End Records, the success of Taana Gardner's top 10 BOS single "Heartbeat" is a simple story "because of the nature of the record. We knew it had to happen on the street, in the playgrounds, in the roller rinks, and, of course, in the clubs. So we went first to New York, Philadelphia, Baltimore, Washington, and aimed to get those four markets going. If it didn't hit there, it wasn't going anywhere.

"Radio in these markets was on it in a week to ten days. WBLS, WKTU, WNJR, started playing it, and we literally had program directors from around the country begging for copies, because the word of mouth from the four original markets was so strong.

"The minute we knew we had enough sales to get radio asking for the record we then released a seven-inch; for a record to make a real move up the R&B charts a seven-inch version is necessary. Our marketing plan was very simple, but we had a superb record and that lent itself to simplicity."

Once dominated, like West End, by European and American pop-disco, the Prelude label now provides the outlet for the R&B of Brooklyn-based producers Raymond Reid, William Anderson and Bert Reid and Washington's Willie Lester and Rodney Brown. Prelude's top-selling artist, pop singer France Joli, has been teamed with Anderson and Ray Reid for her newest release, aiming her at the black urban "street" audience that may have passed up her first two Canadian-recorded albums.

Prelude sales VP Joe Kolsky says that this turnabout has resulted in far greater national reach for the label, with current releases by Strikers ("Body Music") and Unlimited Jouch ("Searching To Find the One") further up on the BOS

charts than any previous singles.

Airplay resistance still exists for some material that Kolsky calls "metropolitan" or "not as R&B-oriented," but the records by Empress and Sharon Redd, for example, which did not make substantial progress on the BOS chart, still have a normal hit life and sales pattern in the northeast.

K.I.D.'s "Don't Stop," on Sam Records, was a traditional New York breakout record. Sam, a division of WIN Distributors, acquired the record at MIDEM in January and marketed it to the New York clubs and record pools. Danny Glass, vice president of Sam Records, credits extensive airplay by New York's WBLS with sparking sales. "Play on WBLS can just blow a record out like nothing else," said Glass. Philadelphia's WDAS-FM and Frank Edwards' record pool in the Washington-Baltimore area were also key.

Archie Bell's "Anytime Is Right" (Becket) also followed the typical disco breakout route from New York to the south, but with an important difference. Instead of issuing a special 12-inch for clubs and then having a different version on Bell's LP, "I Never Had It So Good," the re-mix by popular New York club jock Tee Scott was included on the album. Becket's director of marketing and sales Jack Kreisberg said, "We wanted to avoid the kind of confusion that occurs when people respond to a record in a club or on radio and find that a different version is on the album."

Despite Bell's start in discos, Kreisberg echoed W.M.O.T.'s Barnes by saying, "Those radio stations, especially in the Carolinas, will tell you if you have a record or not. There is a large concentration of stations in that area, and if they get on it the record will go."

HER Magic/PR Bows

■ LOS ANGELES — Heidi Ellen Robinson has formed HER Magic/PR, a new firm specializing in tour media campaigns, special projects and magical illusions and utilizing the slogan "In the Business of Creating Illusions" as an explanatory logo. Robinson, a veteran music industry press agent, has held posts at several labels.

The new firm's initial activities have included PR and promotion for the second annual KWST/Carmine Appice Memorial Day Drum-Off, held here recently. The company is currently representing the Beach Boys in conjunction with the group's upcoming Independence Day weekend "Spirit of America Spectacular," a TV-radio simulcast and concert event.

CBS Reorganizes

(Continued from page 3)

Records.

Asher will report to Yetnikoff concerning activities of both the Records Division and the Records Group. Allen Davis, president, CBS Records International, will continue to report directly to Asher.

Teller told RW that he was "delighted" with his new opportunity and was "looking forward to the challenge." He said that he didn't plan on making any major changes in the operations of Columbia. "I'd like to further the careers of the many great stars that we already have," he said, "and I'd also like to establish the careers of many new and emerging artists. I'd like for Columbia to continue having the great success that the label has had historically."

Teller's promotion takes effect immediately, but he said that he would continue to oversee some of the projects that he was involved with as VP of operations on the staff of the deputy president of the CBS Records Group. Asher is expected to announce a replacement for Teller soon.

Teller began his record industry career in 1969 as assistant to the president, CBS Record Division. After a brief stint with Playboy Enterprises, Teller returned to CBS as director, marketing development. He was later named VP, merchandising of CBS Records, and was active in the early development of Billy Joel, Bruce Springsteen, Earth, Wind & Fire, Aerosmith and Loggins & Messina.

In 1974, Teller became president of United Artists Records, where he signed Kenny Rogers, ELO and Brass Construction. After working as a financial consultant and heading Windsong Records during 1979, Teller returned to CBS Records earlier this year.

WEA Taps Allison

■ LOS ANGELES—Brent Gordon, Los Angeles regional branch manager for the Warner/Elektra/Atlantic Corp., has announced the appointment of John Allison as sales manager for the Los Angeles market.

Prior to joining WEA in 1976 as a sales representative for the Chicago branch, Allison had been an advertising manager/buyer for ABC. In 1978 he was promoted to district marketing coordinator for WEA in the Kansas City/St. Louis/Minneapolis market, and in May 1979 he was appointed St. Louis regional sales manager. In September 1980, he was appointed field sales manager of the Dallas branch.

Teller On CX

■ NEW YORK—Al Teller, the newly appointed senior VP and GM of Columbia Records, has responded to the criticism of CBS's CX noise reduction system by issuing a formal statement. The CX system, which purports to reduce surface noise on records, has been criticized by several studio engineers (*Record World*, June 13) because the engineers feel that the system is not compatible with existing stereo equipment.

Teller's statement reads: "The CX noise reduction system provides the means for major improvement in the quality of our disc product today. We will move forward with CX because it offers substantial benefit to consumers now.

"The use of the CX system has just recently begun and the techniques required for effective use of the system are being developed. We are confident that any problems individuals have encountered to date with the use of the system will be overcome by experimentation and education.

"The CBS Records Group is not anti-digital disc whatsoever. When the digital disc becomes a market reality, CBS Records will utilize the digital disc, just as CBS has historically embraced all product configurations which have gained consumer acceptance."

Chapman

(Continued from page 4)

van then closed the courtroom in order to ask Chapman a series of questions regarding his decision.

At one point, according to the New York Times, Allen F. Sullivan of the Manhattan District Attorney's office asked Chapman why he had used hollow bullets in his .38 caliber pistol. Chapman is reported to have said, "To insure Lennon's death."

Chapman later revealed that he felt "it was God telling me to plead guilty." He added, "I decided to follow God's directive."

Had the case gone to trial, Sullivan indicated the prosecution would have attempted to prove that the defendant "wanted to draw attention to himself, to make people see how important he was."

Sullivan also said Lennon had been one of several targets that Chapman intended to kill.

Justice Edwards ordered that the Probation Department have Chapman re-examined by psychiatrists as part of its pre-sentencing investigation.

Jazz Beat

By SAMUEL GRAHAM

■ **IF IT AIN'T GOT THAT SWING:** It's been pretty hard to say anything bad about the Playboy Jazz Festival, the latest installment of which took place at the Hollywood Bowl on June 20 and 21, ever since promoter-producer **George Wein** and **Hugh Hefner's** Playboy juggernaut first joined forces to bring a real jazz show to Los Angeles. Indeed, given the proper attitude on the part of the audience, a more pleasant way to spend the better part of two days would be hard to imagine.

"The right attitude"—at least for this reviewer—means that one shouldn't attend a festival like this expecting to be riveted to one's seat by hour upon hour of spectacular, ground-breaking jazz. Not that there isn't some of that to be had—especially this year, when the overall variety and quality of the performances were probably the best they've been in Playboy's three years at the Bowl. But this show is a whole lot more like a giant picnic, with comestibles, combustibles and potables of every sort being consumed by some 18,000 people each day, than some after-hours jam session in a New York loft. The talent line-up is essentially designed less to challenge than simply to satisfy.

That much said, it should also be noted that the 1981 Playboy Festival did, in fact, take a few more chances than the previous two. Whereas **Herbie Hancock**, for example, came on last year with his clavitar and rock-funk repertoire, this year he led a quartet that included **Ron Carter**, **Tony Williams** and young trumpeter **Wynton Marsalis** (who has the makings of a monster, from the **Freddie Hubbard** mold, once he further defines his own sound) through tunes like **Thelonious Monk's** "Well You Needn't" and **Wayne Shorter's** "Nefertiti." Nothing at all laid-back about this set.

Hancock and company's outing wasn't the only one to help break the "safe acts only" policy that Wein and Playboy have been accused of favoring. **Don Pullen** and **George Adams** played a set that was positively avant-garde by most standards; their quartet undoubtedly sounded more outside than it was, coming on the heels of **Illinois Jacquet's** jam session (with **Terry Gibbs**, **Ross Tompkins** and **Buddy De Franco**), which ended with Jacquet's famous version of "Flying Home" and earned the first big ovation of the festival. **Art Blakey** and his latest contingent of **Jazz Messengers** weren't fooling around with easy listening, either. Drummer Blakey—called "the father of the modern jazz movement" by alto saxophonist **Vi Redd**, who played a swinging set of her own before coming out to present Blakey with some Father's Day roses—has turned out a lot of renowned players from his band, and that seems likely to continue. Saxophonists **Robert Watson** and **Billy Pierce** and trumpeter **Wallace Drury** played as hot as they must have felt, standing there in natty but smothering suits.

And then there was **Weather Report**. Coming on to the recorded strains of a furious passage from **Wagner's** "Lohengrin," the quintet ripped into a set that was as fierce and hard-swinging as any this writer has heard from them. Except for "Birdland," the now-standard set closer, all of their material was either from the recent "Night Passage" album or even newer, and the Bowl crowd absolutely ate it up, rewarding the group with by far the most impressive ovation of the two days (and booing lustily when no encore was permitted, owing to time delays). To be sure, a few people who came to hear **Mel Torme** or **Count Basie** must have been put off when bassist **Jaco Pastorius** launched into "Purple Haze" during his solo spot—he also touched on the **Beatles' "Blackbird"** and **J.S. Bach's "Chromatic Fantasy,"** among other weird reference points—but all five Weather Reports were simply wailing, especially saxophonist Shorter.

Not everyone went over as well as Weather Report, but that was due more to the problem of making an impact on so huge a crowd than to the quality of the music. **Stan Getz's** exquisite set on Saturday, for example, had the misfortune of coming right after **Woody Herman's** bravura big band had left the stage, and it was reduced to dinner accompaniment as too many folks chattered their way through it.

(Continued on page 43)

The Re-Emergence of Ornette Coleman

By JOSEPH IANELLO

■ **NEW YORK**—"Any person in today's music scene knows that rock, classical, folk and jazz are all yesterday's titles. I feel that the music world is getting closer to being a singular expression, one with endless musical stories for mankind." Ornette Coleman wrote those thoughts in March of 1977 as part of the liner notes to his revolutionary "Dancing in Your Head" album. Like many of Coleman's thoughts, his prophetic words about ethnic styles of music being assimilated into the mainstream are much the rule today: the charts have never been more representative of country, reggae, pop, R&B, rock and even jazz-fusion music. And like the words on the album cover, the music inside was ahead of its time: many of today's dance-rockers point to Coleman as an inspiration.

It's been over four years since "Dancing in Your Head" met critical acclaim and commercial failure, and during that period little has been seen or heard from Coleman. Aside from two albums released on Artists House Records and an appearance on "Saturday Night Live" with his band Prime Time, Coleman has stayed out of the public eye—a self-imposed

exile forced, by his own admission, by "disastrous experiences connected with the business side of music that made me just not want to perform."

But from all indications, the business side of his music is in order and the renowned composer/alto saxophonist is ready to perform: his two concerts with Prime Time at the Public Theater here last weekend (25-26) were the first of what promises to be an ambitious and lengthy tour. Coleman explained to *Record World* in a recent interview that handling booking, traveling and various other business-related arrangements became too much for him during the late '70s, so much that he was unable to devote the proper amount of time to his music. All that was remedied last year when he joined forces with Sid Bernstein for management. "For the past 20 years I haven't been with a legitimate agency like Sid Bernstein's office," said Coleman. "Now that I've found the right person to take care of that part that I needed, I can concentrate on bringing the musical experience to the public."

Coleman's music has always been the center of controversy: (Continued on page 43)

The Jazz LP Chart

JULY 4, 1981

- WINELIGHT**
GROVER WASHINGTON, JR./Elektra
6E 305
- RIT**
LEE RITENOUR/Elektra 6E 331
- THE CLARKE/DUKE PROJECT**
STANLEY CLARKE, GEORGE DUKE/Epic
FE 36918
- VOYEUR**
DAVID SANBORN/Warner Bros. BSK
3546
- HUSH**
JOHN KLEMMER/Elektra 5E 527
- THE DUDE**
QUINCY JONES/A&M SP 3721
- AS FALLS WICHITA, SO FALLS WICHITA FALLS**
PAT METHENY & LYLE MAYS/ECM
1 1190 (WB)
- TARANTELLA**
CHUCK MANGIONE/A&M SP 6513
- THREE PIECE SUITE**
RAMSEY LEWIS/Columbia FC 37153
- FRIDAY NIGHT IN SAN FRANCISCO**
AL DIMEOLA, JOHN McLAUGHLIN,
PACO DeLUCIA/Columbia FC 37152
- GALAXIAN**
JEFF LORBER FUSION/Arista AL 9545
- MOUNTAIN**
DAVE GRUSIN/Arista/GRP 5010
- LIVE**
STEPHANE GRAPELLI/DAVID GRISMAN/
Warner Bros. BSK 3550
- MAGIC**
TOM BROWNE/Arista/GRP 5503
- ALL AROUND THE TOWN**
BOB JAMES/Columbia/Tappan Zee C2X
36786
- 'NARD**
BERNARD WRIGHT/Arista/GRP 5011
- RAIN FOREST**
JAY HOGGARD/Contemporary 14007
- MVP**
HARVEY MASON/Arista AB 4283
- STRAPHANGIN'**
BRECKER BROS./Arista AL 9550
- LOVE LIGHT**
YUTAKA/Alfa AAA 10004
- SECRET COMBINATION**
RANDY CRAWFORD/Warner Bros. BSK
35411
- RACE FOR THE OASIS**
KITTYHAWK/EMI-America ST 17053
- ALL MY REASONS**
NOEL POINTER/Liberty LT 1094
- TIN CAN ALLEY**
JACK DeJOHNETTE'S SPECIAL EDITION/
ECM 1 1189 (WB)
- VOICES IN THE RAIN**
JOE SAMPLE/MCA 5172
- EXPRESSIONS OF LIFE**
HEATH BROS./Columbia FC 37126
- AUTUMN (PIANO SOLOS)**
GEORGE WINSTON/Windham Hill
C 1012
- NIGHT PASSAGE**
WEATHER REPORT/ARC/Columbia JC
36793
- LET ME BE THE ONE**
WEBSTER LEWIS/Epic FE 36878
- LATE NIGHT GUITAR**
EARL KLUGH/Liberty LT 1079

Ornette Coleman (Continued from page 42)

his experimental free-form jazz has been attacked as noise, devoid of some of the central elements of jazz. Yet the theory upon which much of Coleman's music is based, the harmolodic concept, actually stimulated his return to performing. "When I made the digital record (a legendary session that was recorded in 1979 but was never released as an album) I heard the harmolodic concept in a very positive and very new and fresh way to express music collectively. So from listening to that digital record, I got very excited and wanted to go and have the public have the same experience I was having—without having to think of pop, jazz, classical or anything. It was just music that is stimulating and makes you feel good."

The desire to once again have the public share his music ultimately brought Coleman to Bernstein, who had promoted jazz festivals at Newport and Atlantic City before gaining recognition for producing the historic Beatles concerts at Shea Stadium in the mid-'60s. Bernstein has already orchestrated an abbreviated tour of Europe, where Coleman and Prime Time appeared at four festivals in Germany. A fall-winter college tour and more dates in France this summer are also in the works. Sid Bernstein: "We plan to lend to his career all the things that have been missing, because he has been doing everything himself. Now all he's doing is playing the music."

For Coleman, the music has recently taken on several "titles,"

ECM Re-Signs with WB



ECM Records has renewed its manufacturing and distribution agreement with Warner Bros. Records for the United States and Canada. Warner Bros. Records board chairman and president Mo Ostin (left) met with ECM Records U.S. managing director Bob Krasnow in New York to seal the new five-year arrangement. ECM founder, president and producer Manfred Eicher and Warner Bros. vice president/talent Bob Krasnow were among the ECM-Warner Bros. North American alliance's chief architects.

as he refers to it, because even though performances didn't comprise his schedule, composing, producing, delving into video and even scoring the soundtrack to a motion picture have been a part of his busy life. Producer/director/writer Josef Bogdanovich contracted Coleman to score his feature film "Boxoffice" last January. Within three months, Coleman wrote the music for the film and conducted and arranged the orchestrations for a 50-piece orchestra. "I used an opera singer and a pop singer in certain scenes, but the rest was mostly instrumental," he said. Plans for a soundtrack album to accompany the release of the film—tentatively slated for September—are still incomplete.

Another project Coleman has been working on for the past three years is a piece he calls "The Oldest Language" for 125 musicians. "The project will involve musicians who play non-tempered instruments like Indian, Chinese, Arabic and African instruments that don't play in tempered notes," Coleman explained. "It will be another totally different sound. There will be a human element to it that is a part of the actual expression more than just the instrumentation." Coleman hopes to record the piece, which he says is about halfway finished, and then take 125 musicians on a world tour. If these plans sound

ambitious, they are representative of many of the projects Coleman is currently considering and certainly in line with the unorthodox nature of the music he loves.

In order to educate music lovers about his harmolodic concepts, Coleman is planning on opening a music school in New York, as soon as he can find the right location. He has also purchased video equipment which is being used to tape his live performances and has also produced sessions with vocalist Roberta Baum and pianist Cecil Taylor. But composing is Coleman's first love, and two areas he is interested in are opera and the Broadway musical. "We're going to see about getting a grant to write one (an opera), and I'd also like to do a Broadway musical because of the form of music I write."

Skeptics might view those ideas with raised eyebrows or consider them the plans of an egotistical dreamer, but Coleman's theories of harmolodics and style make his "singular expression" that much more feasible. "Harmolodic music creates styles," Coleman answered. "In harmolodic music, the ideas are stronger than the styles." With that in mind, it would seem that Coleman's ideas will be creating and changing styles for years to come, with "endless musical stories for mankind."

Jazz Beat (Continued from page 42)

George Shearing, too, as good as he and the brilliant bassist Brian Torff are, would have commanded more attention in a more intimate setting; at one point, the urbane but slightly irked Shearing said, "We can hear you loud and clear. What we're trying to do now is get to hear ourselves." On the other hand, acoustic guitarist Earl Klugh's lilting set earlier Sunday afternoon was very nicely received.

Just about all of the acts swung like mad, from the big bands like altoist Ann Patterson's all-woman Maiden Voyage, Herman's Young Thundering Herd (who looked like a college band in their matching yellow Lacoste-style shirts) and the inestimable Count Basie Orchestra to smaller groups like Richie Cole's Alto Madness and the all-star ensemble featuring Dizzy Gillespie, James Moody, Lalo Schifrin, Ray Brown, Bernard Purdie and Willie Bobo (Dizzy wasn't especially impressed with the Bowl crowd either). Basie played on both days, preceding the Crusaders' show-closer on Saturday and finishing things up himself on Sunday. The first day, he offered three singers—regular Basie vocalist Dennis Rowland, the great Joe Williams and the saucy Helen Humes, who showed up unexpectedly for a duet of "If I Could Be With You" with Joe—while on Sunday he was joined by Torme, who had already sung with both Shearing and his own rhythm section. They don't call Mel the Velvet Fog for nothing—the guy can sing (and swing) anything without missing a single note, and all as tastefully and distinctively as can be. He is a consummate pro.

The two days were not without their problems, Set changeovers were often longer than they have been in the past, although 15 or 20 minutes only seems long when one is used to five minutes or less. Nor was the sound always right there when a new performer began his program, which could be attributable to the number of musicians on the bill. And Flip Wilson was no bargain as emcee, a thankless job for anyone. By and large, however, Wein and Playboy have a great thing going, and they seem to be getting a little more adventurous along the way. The Playboy Jazz Festival is becoming a fixture here, and long may it reign.

CHIAROSCURO JAZZ

TED CURSON SNAKE JOHNSON



CR 2028

FEATURING TED CURSON: TRUMPET & FLUGELHORN/DAVID FRIESEN: BASS/BILL BARON: TENOR SAX/NICK BRIGNOLA: BARITONE & SOPRANO SAX/CHARLIE WILLIAMS: ALTO SAX JIM MC NEELEY: PIANO/STEVE MC CALL: DRUMS LAWRENCE KILLIAN: PERCUSSION

BOBBY TIMMONS CONN. JAZZ PARTY



CR 2029

FEATURING BOBBY TIMMONS: PIANO/SONNY RED: ALTO SAX/SAM JONES: BASS/MICKEY ROKER: DRUMS

DEXTER GORDON JIVE FERNANDO



CR 2030

FEATURING DEXTER GORDON: TENOR SAX GEORGE DUKE: KEYBOARDS/RALPH GARRETT: BASS/OLIVER JOHNSON: DRUMS

MICKEY BASS SENTIMENTAL MOOD



CR 2031

FEATURING MICKEY BASS: BASS/JOHN HICKS: PIANO/MICKEY TUCKER: PIANO/MICHAEL CARVIN: DRUMS/RAY MANTILLA: CONGAS/OLIVER BEENER: TRUMPET & FLUGELHORN/CHICO FREEMAN: TENOR & SOPRANO SAX/KIANI ZAWADI: TROMBONE & EUPHONIUM

CHIAROSCURO RECORDS

A DIVISION OF

Audiodfidelity

Record World International



Martin, Knack at EMI Conference



Seventy-nine representatives from 32 countries convened in Los Angeles for the One World of EMI Music conference, hosted this year by the Los Angeles-based Capitol/EMIA/Liberty Records Group. Conferences and seminars were held on topics ranging from video hardware to digital recording, covering all forms of EMI music. Attendees were also treated to showcase performances by Capitol recording artists the Knack and Moon Martin, and EMIA/Liberty's Fast Fontaine and Gary "U.S." Bonds. One night was also reserved for a screening of the new James Bond film "For Your Eyes Only," which features music by EMIA recording artist Sheena Easton. Liberty recording artist Kenny Rogers appeared at the June 19 farewell dinner. Pictured after a showcase performance at the Roxy are, from left: Moon Martin; Bruce Gary, Doug Fieger, Berton Averre and Prescott Niles of the Knack; Don Zimmermann, president, Capitol/EMIA/Liberty Records Group; and Helmut Fest, vice president, international operations, Capitol/EMIA/Liberty Records Group.

Japan

By CARMEN ITOH

■ TOKYO—CBS Inc. chairman William S. Paley and president and chief executive officer Thomas H. Wyman visited Tokyo recently. Their purpose was to promote a closer relationship between CBS Inc. and the Japanese industry, and to establish Holt-Saunders Japan Ltd., a subsidiary of CBS Publishing Division.

At a press conference held at Hotel New Ohtani on May 20, Paley and Wyman, along with CBS Records Group president Walter Yetnikoff and deputy president M. Richard Asher, who were both here to attend the CBS Sony Executive meeting, were present.

Paley said that CBS' progress has always been based on quality and responsible broadcasting. CBS Sony, he said, has contributed greatly to the development of the record industry. Next, Wyman spoke of how CBS has tackled new developments through technological advancements. Yetnikoff, who spoke last, said that CBS Records was scheduled to produce RCA systems-operated videodiscs in June. By mid-1982, he said, CBS will be manufacturing videodiscs itself. However, if the public wants something else, CBS will produce other software to match their needs and wishes.

Harry Anger, a vice president of Arista, and Wim Schipper, a vice president of Ariola International, stopped in Tokyo in May 24. During their five-day visit, they spent most of their time inspecting Japanese record companies and their promotional tactics.

Prior to the July 21 release of "Winners," the Brothers Johnson, who were recently here on a concert tour, gave a sneak preview of their album at the Big Box, Takatanobaba. A large number of people gathered to listen to this demonstration, which was sponsored by Alfa Records.

One of the highlights of the summer, Japan Jam, will take place on August 2 at Yokohama Stadium. Started two years ago, Japan Jam has undergone a slight change this year. Under the new heading "Summer Live Super Session," it will be a joint concert by Santana and Masayoshi Takanaka, consisting of three parts. Takanaka and his band will perform first, followed by Santana and his band and then by a joint session by the two of them. Ever since his short rehearsal session with Santana three years ago, it had been Takanaka's wish to perform with him once again. Sometime this month, Takanaka is scheduled to fly to San Francisco for a meeting with Santana.

Drew Taylor:

Bringing Country Music To Europe

By AL CUNNIFF

■ NASHVILLE—In the past few years Drew Taylor has emerged as the U.K.'s only professional concert promoter of stature outside of London. The promoter, who runs his Drew Taylor Organisation from the small town of Biggar, Scotland, makes no bones about that fact that country music has played a large part in his success to date.

"I like dealing with country artists because the ones I deal with give the people a good show, and give me no hassles," the blunt-spoken Taylor said during a recent visit here. "Promoting acts overseas and here in the U.S. has few differences. Basically the audience just wants to be entertained. If the act can sing, that's a plus—people want someone who can give them a great show."

Boxcar Willie

Taylor is best known in Europe—and in country talent circles here—for his outstanding success with Boxcar Willie. In 1978, when Taylor couldn't interest a major label in Europe in signing Boxcar, Taylor formed his own label, Big R (named for the town where he works in Scotland). Taylor has gone on to prove that a lot of label executives missed the boat with Boxcar: "Last year Boxcar had the number one and number four country albums in the U.K., and Big R also had the number one trucking album, by Kenny Serratt," Taylor said.

He said Big R, which is pressed by Precision Records and Tapes in the U.K., deals with a healthy group of private wholesalers. The label also licenses product to Scandinavia, the Benelux countries, Australia and New Zealand, and other countries. Taylor expects to see rising demand for country product in Germany soon.

Taylor got his start in concert promotion by promoting gigs by a friend's jazz band in Scotland and northern England in the early 1960s. For years he was a one-man operation, but he now has a staff of 12 who divide their attention between Big R Records and Taylor concert promotions.

Taylor represents Boxcar Willie for all of the artists' business outside of the U.S., including concerts, recordings, personal appearances, and merchandising.

The promoter is doing something right—a recent string of 18 Boxcar dates grossed over \$500,000, according to Taylor.

'Power and Potential'

"The European-based labels are not aware of the power and potential of country music there," Taylor asserts. "When I'm bringing an artist into an area, I'll call the radio people to offer interviews and I offer facilities at the concert site. I make it a point to know all the country DJs, even though many work only part-time, on night shows. I know of many cases where big labels just drop their product off to the station librarian, and never even meet the country DJ there."

No one can fault Taylor for a lack of hustle. Admitting it was an "extreme case," he cited a Boxcar Willie show where he lined up 16 pre-concert interviews for the artist.

Taylor also sponsored last year's debut Edinburgh Festival of Country Music, which he plans to turn into a traveling concept this year. The show will visit four major cities in the U.K., bringing the music to people he feels may not be able to afford this year's hotel and travel bills.

Possible Opry Tour

While in Nashville Taylor was also discussing details for a possible tour of some Opry artists in Europe, the first-time European tour for a major country group, and making further arrangements for a Roy Drusky TV album package and tour, plus a Rayburn Anthony tour. He is also having his successful British country act, Colorado, cut an LP here. (As a side prediction, Taylor promised that artists Gail Davies and John Anderson would be "very big" in Europe within two years.)

Europeans have their own taste in American country sounds and acts, and Taylor obviously has a strong idea of what that taste involves. "We know the European market and can successfully work it," he states. "I expect my company's work to expand explosively this year. I'm always looking for new acts to work with. I'm not an easy touch, but I play fair with people.

"I'm more hungry for success than money, because when you do your job right, the money comes."

The Coast (Continued from page 19)

portation of promoter Jim Perkins. "So I told him, we can do this my way, or we can do this my way . . . he came around eventually." What the hell, figured Perkins when we called him later on. He had five shows go clean. And it was a gas guzzler to boot.

Both Williams and manager **Rod Swenson**, incidentally, told us they were very pleased that the L.A. Times had said in a photo caption that fiery baseball manager **Billy Martin** "is to baseball what Wendy O. Williams is to music." They're probably even more pleased now, because Wendy has made the Times' sports pages again. After tennis player **John McEnroe**—nicknamed "Superbrat" in England—put on a singularly puerile display of temper during his opening round match at the Wimbledon tourney, the paper ran a shot of him in action and said that McEnroe "is either the Billy Martin or the Wendy O. Williams of tennis." Wendy, have you considered endorsements for Jockey Shorts?

THE NAME GAME, CONTINUED: Entries in our **Bill Szymczyk** Re-Christening Contest haven't exactly been pouring into the Coast by the truckload, and for that reason we've decided to extend the deadline indefinitely. A few weeks ago, you may recall, we began this contest largely as a measure of sympathy for **Joe Walsh**, whose latest bio lists the Bill Szymczyk Pronunciation Society, Inc. among his many activities. When we heard from producer Szy—you know—himself, who suggested that "I think I'd like Bill Szymczyk from now on to be known as Frank Szymczyk," we thought the contest was over before it had really started, so brilliant was Bill's entry. But then a missive arrived from one **Sandra Johnson** at Jack's Tracks recording studios in Nashville that shed some new light on the matter. Said Sandra, "Ain't nobody gonna ever remember how to spell Bill's last name! Why, here in Nashville we can't even pronounce it, let alone spell it." She went on to detail a few of the more popular interpretations—like Simsek, Symcik, Cimsec, Zimsek, Simscyk and Scimsyk—and came up with the following alternatives: "Why doesn't he just shorten it to Bill Sims? Or perhaps with each project he could take on the last name of the artist or group, such as Bill Walsh, Bill Eagles, no, make that Bill S. Walsh, Bill S. Eagles. Then everybody would know it's *that* Bill." Folks, it's tough to decide. We may even have to order a second World War II tank to satisfy both of these entrants. But if you can do better, we'd still like to hear from you.

AULD LANG SYNE: San Francisco's **Holly Stanton**, whose cover of the **Beau Brummels** chestnut "Just A Little" has brought the tiny War Bride Records label their first shot at a bona fide hit, flew down to L.A. last week for a taping of the "Solid Gold" TV series. Her appearance on the show—which airs at the end of July—will be the first opportunity national TV audiences will have to get a look at a lady who's well worth watching. Holly's excellent debut album, "Temptation," has attracted unusually heavy airplay for a record on a small independent label, and Holly is understandably enthused about the prospect of being able to quit the day job she's had to maintain until now, a mundane pursuit that she's reluctant to discuss. "I know that every successful performer has a past," she told us, "but the problem is that my past just isn't past yet."

MORE GIMMICKS: Not long ago, we wrote about the Japanese fan-shaped disc that Capitol had prepared for **A Taste of Honey's** new version of "Sukiyaki." Up to that point, we'd seen records shaped like strawberries (for **Rufus**), shamrocks (for **Horslips**) and hearts (for **Bobby Caldwell**), as well as records that were square, rectangular, and even—if you can believe this—round. But until last week, we had never seen a disc shaped like a dollar bill. Then MCA sent over a new item that does indeed bear a strong resemblance to the aforementioned legal tender; Rufus is once again the lucky subject of a weird configuration, as the bill-shaped item (actually it's an oversized dollar folded in half) contains two tracks from their new "Party 'Til You're Broke" album, the title cut and "Hold On to a Friend." You'll have to hustle to get one, since apparently very few were made. But just think—if you don't like the music, you can try and use the record to buy, oh, at least two-thirds of a gallon of gas.

THIS IS DEDICATED: **Randy Vanwarmer's** newest single, "Suzy Found a Weapon," we're told is a paean to the mild-mannered virtues of Bearsville Records staffer **Suzy Blosser**. Suzy, the song says, "lacks a certain point of view," but nonetheless, "something always pulls her through." A dubious tribute, it comes off like a PR release for a Special Olympics contestant, but like they say, the meek will inherit the earth. If they can ever get it away from **Irving Azoff**.

A BALLPARK FIGURE: **Union** had their debut single, "On Strike," delivered to radio stations in these parts by one of our fave personalities, **Jay Johnstone**, that fun-lovin', practical jokin', out-of-work L.A. Dodger. Very noble of Jay, we thought, to take time out from his busy round of negotiations.

England's Top 25

Albums

- 1 PRESENT ARMS JB40/Dep Int
- 2 STARS ON LONG PLAY STAR SOUND/CBS
- 3 ANTHEM TOYAH/Safari
- 4 CHARIOTS OF FIRE VANGELIS/Polydor
- 5 DISCO NIGHTS/DISCO DAZE VARIOUS/Ronco
- 6 NO SLEEP 'TIL HAMMERSMITH MOTORHEAD/Bronze
- 7 MAGNETIC FIELDS JEAN MICHEL-JARRE/Polydor
- 8 KINGS OF THE WILD FRONTIER ADAM AND THE ANTS/CBS
- 9 THIS OLE HOUSE SHAKIN STEVENS/Epic
- 10 THEMES VARIOUS/K-Tel
- 11 FACE VALUE PHIL COLLINS/Virgin
- 12 KILIMANJARO TEARDROP EXPLODES/Mercury
- 13 LONG DISTANCE VOYAGER MOODY BLUES/Threshold
- 14 MAKING MOVIES DIRE STRAITS/Vertigo
- 15 VIENNA ULTRAVOX/Chrysalis
- 16 EAST SIDE STORY SQUEEZE/A&M
- 17 THE RIVER BRUCE SPRINGSTEEN/CBS
- 18 SOMEWHERE IN ENGLAND GEORGE HARRISON/Dark Horse
- 19 DURAN DURAN DURAN DURAN/EMI
- 20 HEAVEN UP HERE ECHO & THE BUNNYMEN/Korova
- 21 THE FOX ELTON JOHN/Rocket
- 22 BAD FOR GOOD JIM STEINMAN/Epic
- 23 IDENTITY KIM CARNES/EMI-America
- 24 SECRET COMBINATION RANDY CRAWFORD/Warner Bros.
- 25 HI INFIDELITY REO SPEEDWAGON/Epic

Singles

- 1 BEING WITH YOU SMOKEY ROBINSON/Motown
- 2 ONE DAY IN YOUR LIFE MICHAEL JACKSON/Motown
- 3 MORE THAN IN LOVE KATE ROBBINS/RCA
- 4 TEDDY BEAR RED SOVINE/Starday
- 5 HOW 'BOUT US CHAMPAIGN/CBS
- 6 GOING BACK TO MY ROOTS ODYSSEY/RCA
- 7 WILL YOU HAZEL O CONNOR/A&M
- 8 ALL STOOD STILL ULTRAVOX/Chrysalis
- 9 STAND AND DELIVER ADAM & THE ANTS/CBS
- 10 I WANT TO BE FREE TOYAH/Safari
- 11 FUNERAL PYRE JAM/Polydor
- 12 YOU DRIVE ME SHAKIN STEVENS/Epic
- 13 MEMORY ELAINE PAIGE/Polydor
- 14 GHOST TOWN SPECIALS/2 Tone
- 15 CHARIOTS OF FIRE VANGELIS/Polydor
- 16 PIECE OF THE ACTION BUCKS FIZZ/RCA
- 17 DON'T SLOW DOWN UB40/Dep Int
- 18 STARS ON 45 STAR SOUND/CBS
- 19 BODY TALK IMAGINATION/R&B
- 20 AIN'T NO STOPPIN' ENIGMA/Creole
- 21 TOO DRUNK TO F--K DEAD KENNEDYS/Cherry Red
- 22 CAN'T HAPPEN HERE RAINBOW/Polydor
- 23 SPELLBOUND SIOUXSIE & THE BANSHEES/Polydor
- 24 IF LEAVING ME IS EASY PHIL COLLINS/Virgin
- 25 NO LAUGHING IN HEAVEN GILLAN/Virgin

(Courtesy: Record Business)

Record World Latin American

Record World en España

By M. MARTINEZ HENARES

■ Tres son los años hacía que Juan Manuel Serrat no grababa un "elepe" cantado en castellano; con la aparición de "En tránsito" la laguna queda cubierta. Dos semanas fueron suficientes para dar forma a este nuevo "elepe" en el que se reflejan nítidamente rasgos autobiográficos y personales del cantante. A lo largo de estas fechas, Serrat actuará por diversas capitales del país, incluyendo seis presentaciones en el teatro "Alcalá" de Madrid, saltando posteriormente, en Septiembre, a Sudamérica, donde iniciará una gira de más de tres meses de duración . . . Después de más de un año y medio de preparación, Jeanette tiene ya nuevo "elpe" en el mercado, "Corazón de poeta," producido por Manuel Alejandro, quien a su vez también es el autor y compositor de todas las canciones. De este LP se ha extraído el "sencillo" "Frente a frente." Ah!, Jeanette nos llega con nueva

imagen (ver la fotografía que acompañamos a este texto) . . . Se dice que Junio de 1981 es el mes de Julio Iglesias. Comienza el mayor lanzamiento de la discografía española. 200.000 discos de salida y un objetivo a alcanzar: el millón de copias. "De niña a mujer" es el último "elepe" en la carrera de este llamado español universal. El tema que da título genérico al "elepe," dedicado a su hija Chaveli, es el más querido de su autor. Le apasiona. Tiene, como su hija, magia (según afirma el propio artista en su recién aparecida autobiografía. Ed. Planeta). El resto del LP respira el espíritu notálgico y festivo de Julio, una vez más, en la exprimida fórmula de siempre, que tanto éxito le ha dado . . . Fuente y caudal inagotable de genio, creación y arte, Paco de Lucía, nos sorprende esta vez con un tema sensacional donde demues-
(Continued on page 49)

Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



Alfredo Munar

■ El Maestro Alfredo Munar, recientemente nombrado Director Musical Asociado de la Miami Beach Symphony, entidad que durante los últimos años ha sido dirigida exclusivamente por el Maestro Barnett Breesking, nos anuncia un ciclo muy interesante de Conciertos Pop, que se realizarán durante este verano en el Theater of the Performing Arts, de Miami Beach. El primero, titulado "Noche Latina" con música, canto y bailes de Latinoamérica y España, con Blanca Varela, Teresa Pons, Armando Rodríguez y el Ballet Hispanic Roots, bajo la dirección de Ana María, se celebrará el próximo 12 de Julio a las 8:15, en el mencionado teatro. El día 19 se ofrecerá "Concierto de Broadway hasta los Clásicos, con la pianista de 13 años, Shelking Win, y los cantantes Stephanie Porto y Don Bennet. El día 16 de Agosto se ofrecerá un Concierto dedicado a las músicas húngara y gitano-rusa, con la actuación de la pianista Bodahn Sperkacz, interpretando el Concierto No. 2 de Rachmaninoff. Munar, también Director de Ballet Concierto de Miami y con una muy amplia ejecutoria a favor de la música latinoamericana, española y clásica en Estados Unidos, esta actualmente enfrascado en uno de sus períodos más enérgicos a favor de sus objetivos musicales. Pianista de fama internacional, sus grabaciones instrumentales interpretando la música del desaparecido Maestro Ernesto Lecuona, han sido siempre tesoro en las discotecas de los privilegiados musicales. Habiendo sido uno de los pocos Directores que dirigiera el Metropolitan Opera House de Nueva York, sus presentaciones de zarzuelas españolas en las más exclusivas salas de Estados Unidos, tales como el City Center y el Lincoln Center de Nueva York y como Director Invitado de orquestas de gran envergadura, tales como las sinfónicas de Philadelphia, San Francisco, Madrid, Francia, la Florida Philharmonic y ahora, la Miami Beach Symphony, le hacen acreedor a los más amplios y merecidos reconocimientos de nuestra parte. ¡Felicidades Maestro!"

Listo el nuevo long playing de Jeanette, que tanta popularidad lograra con el tema de "Cria Cuervos," película de Saura, hace algunos, añora en la etilqueta RCA y titulado "Corazon de Poeta," será lanzado simultáneamente por todas las subsidiarias y licenciadas en Latinoamérica. El "sencillo" con "Frente a frente" acaba de ser puesto a promoción en España, tomado de la producción de Manuel Alejandro . . . Discolando Records de Nueva York firmó con carácter de exclusiva a los Hermanos Flores de Tito Rodríguez Flores, muy populares interpretes Salvadoreños . . . Viajará Rodolfo de Colombia a Nueva York a finales de este mes. Posteriormente visitará Chicago, donde actuará por varios días, debutando el 20 de Julio en Ecuador y posteriormente se presentará en Perú. Fruko y Piper Pimienta Díaz, también de Fuentes, Colombia, estarán presentándose en estos días en Nueva York. Me comunica Gabriel Pulido que el long playing "El Camellito de Baltazar," interpretado por Baltazar, está obteniendo muy favorable aceptación en Colombia . . . El concierto que ofrecieron las emisoras gemelas FM 92 y WCMQ en el Marine Stadium de Miami, con las actuaciones de Dyango y Hernaldo, fueron un éxito extraordinario la semana

(Continued on page 48)

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Jeanette



Hernaldo

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

EAST COAST - COSTA ESTE

JULY 4, 1981

July 4	June 27		
1	1	Amada Mia/Cheo Feliciano	Vaya
2	3	Prohibiciones/Lolita	CBS
3	2	Perdoname/Camilo Sesto	Pronto
4	4	Galera Tres/Ismael Miranda	Fania
5	7	Regresa A Mi/Miami Sound Machine	CBS
6	5	Querer y Perder/Dyango	Odeon
7	10	El Nene Esta Llorando/Conjunto Quisqueya	Liznel
8	9	La Dicha Mia/Celia, Johnny & Pete	Vaya
9	6	La Rueda/La Solción	LAD
10	8	Amar Es Algo Mas/José Luis	T.H.
11	11	El Amigo y La Mujer/Cuco Valoy	Discolor
12	13	Quiero Dormir Cansado/Emmanuel	Arcano
13	18	Amigo Dejala/Ismael Miranda	Fania
14	19	Oh Que Sera/Willie Colon	Fania
15	14	El Piraguero/Conjunto Clásico	Lo Mejor
16	15	No Te Imaginas/Johnny Ventura	Combo
17	17	Tanto Amor/Yolandita Monge	CBS
18	21	A La Reina/El Gran Combo	Combo
19	16	Mi Amigo El Payaso/Willie Rosario	T.H.
20	22	El Paralitico/Roberto Torres	SAR
21	27	No Me Desprecies/Johnny Ventura	Combo
22	26	Y Mi Negra Esta Cansa/Oscar D'Leon	T.H.
23	—	Un Mal Necesario/Jorge Char	LAD
24	28	Me Llamas/José Luis Perales	CBS
25	—	Insaciable Amante/José José	Pronto
26	—	La Negra Pola/Típica Dominicana	Discolor
27	20	Como Te Estoy Extrañando/Orvil Miller	Artomax
28	23	A La Sombra Del Flamboyán/Raphy Leavitt	T.H.
29	29	Respirare/Wilkins	Masa
30	—	Pasatiempo/Roberto Carlos	CBS

WEST COAST - COSTA OESTE

JULY 4, 1981

July 4	June 27		
1	1	Quiero Dormir Cansado/Emmanuel	Arcano
2	3	La Ladrona/Diego Verdaguer	Profono
3	4	Ya No Me Interesa/Chelo	Musart
4	2	Piquetes De Hormiga/Conjunto Michoacan	Odeon
5	6	La Culpable/Alvaro Dávila	Profono
6	5	Querer y Perder/Dyango	Odeon
7	11	Procuro Olvidarte/Hernaldo	Alhambra
8	7	Perdoname/Camilo Sesto	Pronto
9	8	Un Día A La Vez/Los Tigres del Norte	Fama
10	9	Si Quieres Verme Llorar/Lisa Lopez	Hacienda
11	12	Insaciable Amante/José José	Pronto
12	10	El Chubasco/Carlos y José	T.H.
13	13	Asi No Te Amara Jamas/Amanda Miguel	Profono
14	14	El Cofrecito/Beatriz Adriana	Peerless
15	15	Donde Estes Con Quien Estes/Camilo Sesto	Pronto
16	16	Prohibiciones/Lolita	CBS
17	21	Abrazado De Un Poste/Lorenzo de Monteclaro	CBS
18	17	Ya No Regreso Contigo/Lupita D'Alessio	Orfeon
19	22	Pobre Gorrion/Vicky	Gas
20	20	Polvo De Ausencia/Mercedes Castro	Musart
21	19	Si Tu Quisieras/Los Bukis	Profono
22	24	Me Hubiera Gustado Tanto/Rocio Jurado	Arcano
23	25	La Cuarta Parte/José Domingo	Profono
24	18	Don Diablo/Miguel Bosé	CBS
25	—	Vivir Sin Ti/Camilo Sesto	Pronto
26	26	Leña Verde/Napoleon	Raff
27	—	Amor Amor/José José	Pronto
28	27	Me Llamas/José Luis Perales	CBS
29	23	Primer Amor/Vicky	Gas
30	—	No Te Apartes De Mi/Grupo Mazz	Cara

Record World Latin American (International) Hit Parade

PUERTO RICO (Sales) By Maelo Méndez

1. A la Reina El Gran Combo—Combo
2. Un Mal Necesario Jorge Char—LAD
3. Amada Mía Cheo Feliciano—Vaya
4. Regresa a Mi Miami Sound Machine—CBS
5. Respiraré Wilkins—Masa
6. Prohibiciones Lolita—CBS
7. Yolanda Wilfrido Vargas—Karen
8. Pasatiempo Roberto Carlos—CBS
9. Como Lo Hago Yo Yolandita Monge—CBS
10. Como Te Estoy Extrañando Orvil Miller—Artomax
11. Guitarra David Dali—LAD
12. Tanto Amor Yolandita Monge—CBS
13. Entregáte Pecos Kanvas—Velvet
14. Perdóname Camilo Sesto—Pronto
15. Amor, Amor José José—Pronto

SPAIN (Ventas LP's) By Manuel Martínez Henares

1. Equipaje de Exitos Varios
2. Nido de Aguilas José Luis Perales
3. Bon Voyage Orquesta Mondragon
4. Clues Robert Palmer
5. De Niña a Mujer Julio Iglesias
6. Another Ticket Eric Clapton
7. Ay Amore Victor Manuel
8. Musica para Jóvenes Carrozas Varios
9. Difficult to Cure Rainbow
10. Shades J.J. Cale

ARGENTINA (Ventas) By Augusto Conte

1. Sientes mi Amor Eddy Grant—Interdisc
2. Tú Para Mí Franco Simone—Microfon
3. Su Más Valiente Marinero Lucrecia—CBS
4. Amor, Amor José José—Microfon
5. Hoy He Empezado a Quererte Dyango—EMI
6. Santa María Manuela Bravo—Phonogram
7. Quiero Dormi Cansado Emmanuel—RCA
8. Viviendo en el Limite Eddy Grant—Music Hall
9. Atrevete a Decírmelo Sonia Rivas—Microfon
10. Mandolay La Flavour—AR
11. Babooshka Kate Bush—EMI
12. Flash Queen—EMI
13. Tremendo Amor Maria Celeste—CBS
14. De Niña a Mujer Julio Iglesias—CBS
15. Ella Se Llamaba José Maria Napoleon—Microfon

SPAIN (Ventas 45's) By Manuel Martínez Henares

1. Stars on 45 Stars on 45
2. Amor Mediterraneo Bertin Osborne
3. Ay Amor Victor Manuel
4. Looking for Clues Robert Palmer
5. Targuillo del Golpe Juan Palacios
6. Everybody's Got To Learn Sometime The Korgis
7. Something About You Baby I Like Status Quo
8. Te Quiero José Luis Perales
9. Noches de Toison Los Cardíacos
10. Capercucita Feroz Orquesta Mondragon



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Nuestro Rincon (Continued from page 46)

pasada . . . Presentará **Beatriz Guterrez**, Directora de Sabado Especial, a través de la KUNV de la Universidad de Nevada, Las Vegas, un programa especial cada Sábado, en que se presentará veinte canciones de un intérprete seleccionado por su popularidad. Agradecerá Beatriz muestras enviadas a: KUNV Radio, 4505 Maryland Parkway, Las Vegas, Nevada 89154 . . . Se presentan este fin de semana, Junio 27, en el Circle Star Theater, en San Carlos, California, **Eddie Palmieri** y su Orquesta y **Bobby Rodríguez** y la Compañía. Es la primera vez que este teatro presenta un espectáculo de este tipo en el área . . . El Lic. **Luis Tindal F.**, me comunicó que con la cooperación de **Alfredo Barrientos**, han iniciado los trámites para la creación de una Editora Musical, con el fin de representar a los autores Bolivianos. La Paz, Bolivia . . . Me comunicó **Gerhard Haltermann** de Discos Columbia, España: "Recibimos muy a menudo peticiones de emisoras hispanoamericanas, solicitando envíos de discos de promoción, por lo cual tal vez podrías hacernos el favor de publicar un comentario en tu sección diciendo que no tenemos ningún inconveniente en enviar mestras de nuestra producción en régimen gratuito a cualquier emisora o disc-jockey que lo solicite; únicamente correrán por su cuenta los gastos de envío (franqueo), para lo cual nos deben enviar una provisión de fondos de US \$200.00. Tal y como se voyan produciendo los envíos les remitaremos las facturas correspondientes y cuando el saldo se vaya acercando a cero, les solicitaremos una nueva remesa de fondos. Así venimos funcionando desde hace tiempo con algunas emisoras y podemos ampliar la colaboración a todo aquel que esté interesado." Bueno, ya está la mención hecha, Haltermann. La dirección de Discos Columbia, S.A. es: Avenida de los Madroños, 27, (Parque del Conde de Orgaz) Madrid 33, España . . . Recibo tarjeta postal desde la República Federal du Camroun, Africa, de los amigos **Roberto Torres**, **Jorge Maldonado**, **Papaíto**, **La India de Oriente** y **Sergio Boffil**, con una vista espectacular. ¡Gracias! . . . Recibo carta del grato amigo **David Stockley** en la cual me dice: "Te escribo estas líneas para agradecer tus gentiles comentarios en Record World sobre mi nombramiento como Director General de EMI Capitol, aquí en México. Espero que tendremos la oportunidad de vernos de nuevo para hablar un poco de los planes y proyectos nuestros" . . . ¡Saludos David! . . . Disfrutamos la visita a nuestras oficinas esta semana de **Hernaldo**, muy triunfador cantante costarricense, radicado en España, la especialísima intérprete peruana **Robertha** y el compositor e intérprete español **Alejandro Jaén**, que también pusieron su mensaje y firma en nuestras paredes, que, por lo, no vamos a poder pintar de nuevo, más nunca . . . Y ahora . . . ¡Hasta la próxima desde Nueva York!

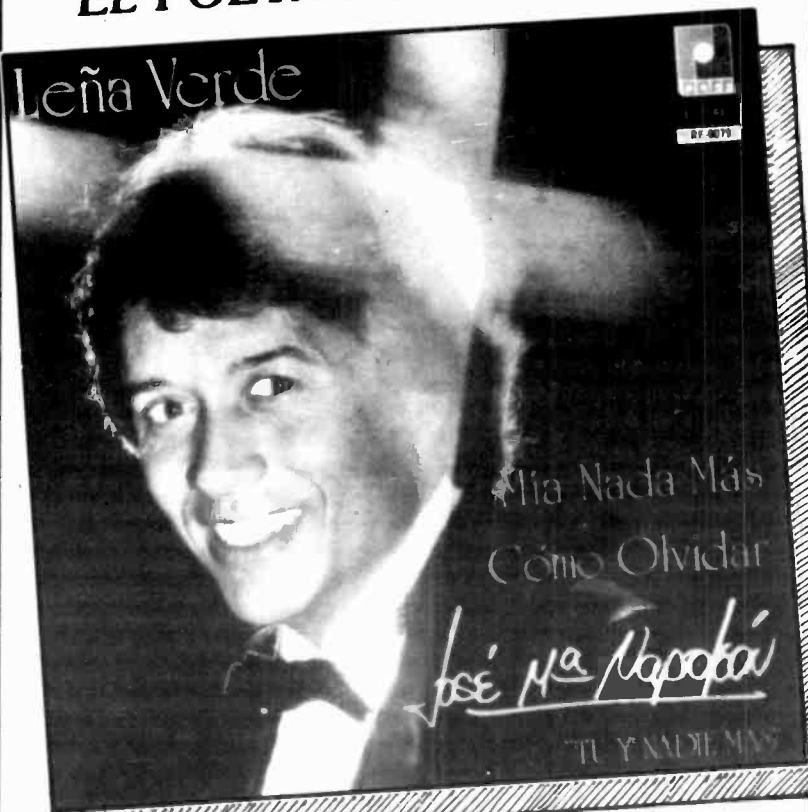
English performer, **Jeanette**, who has resided for some time in Spain, has just completed her latest album in Spanish for RCA, "Corazón de Poeta." The album will be released by all RCA licensees throughout Latin America. The single, "Frente a Frente," produced by **Manuel Alejandro**, is being heavily promoted in Spain . . . Discolando Records in New York signed an exclusive contract with **Hermanos Flores**, the famous Salvadorean performer . . . Colombian performer **Rodolfo** will travel to New York in late June. From there he will go to Perú and Ecuador. **Fruko** and **Piper Pimienta Díaz**, from the Fuentes label in Colombia, have also performed in New York. **Gabriel Pulido** from Fuentes in Colombia told me that the LP "El Camellito de Baltazar" by **Baltazar** is having a very good acceptance in Colombia . . . Twin Miami radio stations, WCMQ and FM 92, presented a free concert last week at the Miami Marine Stadium with brilliant performances by Spanish performer **Dyango** and Nicaraguan performer **Hernaldo** . . . **Beatriz Gutierrez**, director of Sabado Especial, at KUNV Radio in Nevada University, Las Vegas, will present a special program each Saturday, with 20 different songs from a specific performer chosen for his popularity. Beatriz would appreciate demos sent to: KUNV Radio, 4505 Maryland Parkway, Las Vegas, Nev. 89154 . . . **Eddie Palmieri and his Orchestra**, along with **Bobby Rodríguez and La Compañía**, will perform for the first time at the Circle Star Theater in San Carlos, California . . . Lic. **Luis Tindal F.** has announced that, with the cooperation of **Alfredo Barrientos**, he has started plans for the creation of a music publishing company in order to represent Bolivian composers. Their address: Miscelaneas Santa Elena, Of. Edificio Litoral, segundo piso, Cajon Postal 21118, La Paz, Bolivia . . . **Gerhard Haltermann** from Discos Columbia in Spain told me that, due to the increased demand by Latin American radio stations for promotional records, they require a \$200 deposit in order to cover mailing expenses. For all stations interested, the address is: Discos Columbia S.A., Avenida de los Madroños, 27, Madrid 33, España.

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Latin American Album Picks



"INTIMIDADES"

NYDIA CARO—Alhambra ALS 171

En producción de Jack Sherdel y con arreglos y dirección musical de Zito Zelante, Nydia Caro interpreta íntimamente, temas de corte muy comercial y románticamente reveladores, tales como "Que me perdonen los dos," (R. Vale) "No vales ni un ratito," (N. Campos) "Entretenme," (R. Vale) "Pasa el tiempo." (A. Manzanero)

■ Produced by Jack Sherdel, with arrangements by Zito Zelante, Nydia Caro from Puerto Rico performs very intimate and commercial tunes. This album could be a big hit. "Que me perdonen los dos," "Trata de entender" (María Angelica Ramirez).



"CANTA FERNANDO LAVOY"

LOS SONEROS—SAR SLP 1019

Con arreglos y dirección de Juan Gonzalez y producida por Roberto Torres, esta grabación de Los Soneros, con Fernando Lavoy en las partes vocales, comienza a recibir promoción en las áreas salseras. Excelentes y muy bailables "Refrescate la memoria," (F. Lavoy) "Guaguanco; Pa'l mundo," (F. Lavoy) "El Timbero mayor" (O. Cespedes) y "El mensajero." (Calixto Callava.)

■ Arranged and directed by Juan Gonzalez and produced by Roberto Torres, this album by Los Soneros, with Fernando Lavoy on vocals, is starting to move well in the salsa areas. Very danceable. "El timbero mayor" and "Mi son sandunguero" (F.M. Somoza).



"CON MARIACHI"

LEONARDO PANIAGUA—Kubaney 30090

Acompañado por el Mariachi de Technotitlan y con arreglos de Heriberto Aceves, Rigoberto Alfaro y Jesús "Chino" Borda, el romántico Leonardo Paniagua interpreta "Desahogo" (R. Carlos-E. Carlos-L.G. Escolar) "Esta sed que tengo," (M. Alejandro-A. Magdalena) "Silencio," (D. Belgbeder) "Vendaval sin rumbo" (J. Dolores Quiñones) y otras.

■ Backed by Mariachi de Technotitlan, with arrangements by H. Aceves, R. Alfano and J. Borda, the romantic Leonardo Paniagua performs a very popular package. "Desahogo," "De tí Mujer" (D. Daniel), "Silencio," "Mi amigo" (R. Carlos-E. Carlos-L.G. Escolar), more.



"A PETICION"

VICENTE PACHECO—Sono Max 202

En producción de Vincente Pacheco y su grupo, esta grabación de salsa dominicana, grabada en Latin Sound de Nueva York, comienza a moverse en las áreas bailables. Mueven "Vivir contigo," (V. Pacheco) "Dejame vivir," (D.R.) "Mi viejo Francisco," (V. Pacheco) y "Muchas mujeres."

■ This self-produced package by Vincente Pacheco and his Dominican group is starting to move well in those areas in which Dominican salsa is popular. Very danceable.

Radio Action

Most Added Latin Record

(Tema más programado)

(Internacional)
● "Procura Olvidarte" *
(M. Alejandro-A. Magdalena)
● HERNALDO
(Alhambra)
● * Second Time - Segunda Vez

(Regional)
● "Así No Te Amará Jamás"
(D. Verdaguer-A. Miguel-
● C. Carballo)
● AMANDA MIGUEL
(Profono)

Espana (Continued from page 46)

tra una vez mas su virtuosismo y su clase excepcional como músico e intérprete. "Chanela", tema extraído de su último "elepe", "Solo quiero caminar", nos presenta además a un Paco de Lucía innovador, transpasando las fronteras de nuestra música tradicional para incorporar elementos jazzísticos y exteriores a la propia idiosincracia de la rumba. Tanto en el "elepe" como el "sencillo", Paco de Lucía nos demuestra una vez más lo que es no quedarse en lo conquistado y abrir nuevos caminos . . . Y con los primeros rayos de sol, como prologo del verano 81, las canciones que estas fechas aparecen en nuestro mercado buscando el éxito estival (y fácil). "Comprenderte", cara "A" del último "sencillo" de Albert Hammond, es uno de esos temas, romántico, con un ritmo comercial que caracteriza a todos los temas de este tipo . . . También nosotros teníamos nuestros Beatles Y nuestros Beatles eran Los Brincos, el grupo español que más discos ha vendido en toda la historia de nuestro mercado. Fernando Arbex, Manolo Gonzalez, Juan Pardo y "Junior", estos dos últimos sustituido en una segunda etapa por Ricky y

Vicente, son nombres de leyenda y el símbolo musical de toda una generación que comenzó a convertir a la música en un fenómeno auténticamente multitudinario. A los Brincos se deben las primeras "fans", las primeras histerias y la diversión de muchas tardes de/ domingo contocadiscos de "maleta" y discos bajo el brazo. Pues bien, el/denominado genéricamente "Album de Oro", nos trae nuevamente a los Brincos, sus canciones y su forma de entender la musica, pero no con el ánimo de/inducir a la nostalgia de un tiempo pasado, para algunos lleno de recuerdos, sino simplemente como homenaje al grupo que llenó toda una época, siendo capaz de crear un estilo por entonces completamente original . . . Prosiguiendo su brillante carrera de intérpretes, Parchis lanza ahora/al mercado internacional su ultimo "elepe", "Corazon de plomo", en el que se recogen diez títulos, correspondientes a otros tantos éxitos musicales. Algunos de éstos temas y fueron populares a través de sus autores. Otros, son inéditos y escritos especialmente para los cinco chavales mas populares, en el ámbito de la canción infantil y juvenil.

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LUPITA D'ALESSIO

En Concierto



LUPITA D'ALESSIO



ORFEON RECORDS INTERNATIONAL

Orfeon Mexico Orfeon Miami Orfeon New York Orfeon Puerto Rico Orfeon Los Angeles

Stickells: Queen tours quite a lot. The tours fall into a year to two-year cycle normally for the markets that a band like Queen normally covers. If you take the recording and all that stuff in between, the tour arrives in a market in almost exactly two years between dates.

RW: How did you get your start in the business?

Stickells: I was just unemployed, basically. That's the truth. It wasn't a business that I intended to get into. I had been messing around with some smaller bands and then got hooked up with Jimi Hendrix when the Jimi Hendrix Experience was formed and it just went from there really. It's like anything else; you get in so far you don't know anything else, so you have to stay with it.

RW: I understand that you once drove a truck for the band.

Stickells: Yeah, I used to be the equipment guy and a little bit of everything in those days.

RW: And you eventually became his tour manager?

Stickells: Yeah, tour manager or whatever you want to call it. It's really hard to tie down a name to it. It comes down to supplying the functions. Different bands you work with, you cover different areas.

Stickells: I guess so, yeah. We were together from when we first formed the band up until he died. Everybody else seemed to know him, too, within six months of meeting him, but that's just history now.

RW: Do you go back to England often?

Stickells: When I'm working tours in Europe, I'll visit home. I'm usually back there once a year on a business trip or a tour or something. I don't like to stay there too long because I don't like it too much anymore. It's very expensive and I find it pretty boring nowadays. So I'm truly Americanized, you could say.

RW: You've been involved with touring now for about 15 years. What are some of the differences that you've noticed over the years?

Stickells: Some of the main differences are the sheer size of the shows. All of the services that surround the tours have grown so much: the sound companies, the lighting companies, those kind of things were virtually nonexistent fifteen years ago. Nowadays they want you in their buildings, they want you in their hotels, etc. Fifteen years ago they didn't want you. You were a little bit more of an outcast then because you had long hair.

The thing that has changed a lot in that area is that through all of those things, it's become more of a business. It's not as much fun anymore, because now there's all of the pressure that goes with it being a big business. It's a big multi-million-dollar business. Fifteen years ago, there would have been no call for the kind of business that we do. There was no need for all of the organizational areas. Back then, the tour required one small truck and a bunch of guys in a car. It wasn't a big production with lots of trucks, buses, sound and lighting companies, etc. I don't find it as much fun, because the pressures have grown. But that's the result of the business growing up, I guess.

RW: It would seem that since the record companies have made certain belt-tightening moves, their tour support would be cut back as well.

Stickells: Things have been cut to a certain extent. Part of the function that we supply is keeping an eye on the budget. There's obviously less shows around as well, because in the last couple of years, the concert attendances haven't been as good as they once were. As to whether the shows have gotten smaller in the production area: some have and some haven't. Obviously, everyone is watching their budget more closely than they did in the past. Everybody's had a rude awakening. It's like the government turning around and saying, "You've got to live within your means." The shows have to as well.

RW: You've noted that your job isn't as much fun as it used to be. Is it more of a challenge now?

Stickells: In a way it's more of a challenge, in a way it's not. Nowadays you know you can always call in a sound company or a lighting company to do something quick—it's a case of whether you want to spend the money. Fifteen years ago it was a little different. The services weren't there and you had to rely on yourself a lot more. It was more fun because there was less pressure, less equipment, less people involved, etc. It was a less professional-type operation than nowadays. Today there are a lot of large companies involved and people's livings are at stake. Then it was a couple of guys in a truck, three guys in a van and that was it. They got out there and played every night and hoped some people came and then you went on to the next one. It was a very different feel from today where there are seven or eight trucks pulling up to the back door and 30-40 guys working on the crew. There's a lot more at stake now than

there was then.

RW: What would a typical day be like for you when you're out on a tour? Is it a 24-hour day?

Stickells: You're hoping it's not a 24-hour day. It depends which tour you're on and on how many problems you're having. It can be a 24-hour day if things are particularly hard. In South America, when we were doing five outdoor shows in nine days, the amount of sleep people were getting wasn't great. On an American tour, if everything is going smoothly, there's usually not too much call for working more than about 16 or 17 hours a day. A lot of people would call it work if you're just around checking on things but it's just a case of being present for that many hours. You're available 24 hours a day but I mean being awake and physically able to be grabbed by the throat if something's wrong is a 16 or 17-hour-a-day proposition.

RW: Your personal involvement is one of supervision then?

Stickells: Yeah. We set up the basic organization for the tour out of the office and then go out and administer what we've set up. If you screw up in the setup, then you're the one who's stuck with the problems on the road. If you do a good job on the setup, then hopefully you've made your life easier on the road.

RW: Who are some of the best tour managers around?

Stickells: Some bands like a really flashy, break-up-hotel-room image and a certain personality suits that type of band, whereas it wouldn't suit a quieter, family guy-type band. I don't think you can turn around and say anyone is better at it than anybody else. If you can handle the situation and get along with the people that you're working with, you'll do your job properly.

RW: After a particularly long tour, is it difficult to return to the office and to everyday life?

Stickells: If you tour a lot, it's hard to return to normal. I usually tour a minimum of nine months a year. It's hard to return to a normal lifestyle, because you're used to living in a hotel room where you don't necessarily have to be tidy or hang your clothes up. You can call room service. The wife doesn't appreciate that when you come home. After a tour I begin clearing up all of the general day-to-day functions of the office that haven't been taken care of while I've been away.

RW: Have you solidified your plans for the rest of 1981?

Stickells: We'll be doing a Jacksons tour this summer of U.S. indoor arenas. We also hope to be doing some more things in South America toward the end of the year, but that's all in the planning stages right now. There's nothing definite yet, because a lot of the contracts are still being negotiated.

RW: What does the future hold for concert tours?

Stickells: It's bottoming out now, and whether it'll go back to what it was, I don't know. I do think it'll become a more steady business in the next year or two. The concert business went through some shocks in the last couple of years.

Park Place Label Bows

■ NEW YORK — Jack Levy has announced the formation of Park Place Records. The label will focus on dance-oriented music.

Levy, owner and operator of Strawberries in Boston for two years, most recently operated Reflections Records.

Greif to Aucoin

■ NEW YORK—Louise Greif has joined Aucoin Management Inc. as publicity assistant, reporting to Ida S. Langsam, director of publicity. Greif had previously worked at the Howard Bloom Organization.

Epic Signs Danny Joe Brown



Epic Records has announced the signing of Danny Joe Brown, former head singer of Molly Hatchet, and the Danny Joe Band to the label. Brown and his new band have recently released a self-titled album. Pictured at Epic's New York offices are, from left: Charles Kaplan, associate director, contemporary music A&R, east coast, Epic Records; Charlie Brusco, High Tide Management, who represent Brown; Ron McCarrell, VP marketing, Epic/Portrait/CBS Associated Labels; Brown; Don Dempsey, senior VP and general manager, E/P/A; and Gregg Geller, VP national A&R, Epic.

Record World Classical

Christmas Songs in June

By SPEIGHT JENKINS

■ NEW YORK—Unless one lives in Australia, southern Africa or South America, a hot Christmas is not too real a possibility. Yet on the night of June 11 it seemed to have become a reality in, of all places, St. Patrick's Cathedral on Fifth Avenue and 50th Street in New York City. The calendar had not slipped, nor was the music part of a strange church service, though the steamy heat was very real. Instead, RCA was recording a Christmas album to be released for the holidays of 1981, with Renata Scotto as soloist.

No one was to be allowed in the Cathedral after 7:45, and with New York traffic what it was, my arrival time at the church was about 7:43. Not clear about which was the one open door, I went unsuccessfully to three locked doors. Feeling more like Leonora in *La Forza del Destino* than I would have preferred, I finally found the right door, which opened into an office. A passageway from the office ran underground to a flight of steps which led directly up behind the high altar. To the north of the altar, in the chapel of St. Joseph, RCA had set up the recording session. The organ was in the middle of the narrow area, and the rest of the slightly sunken chapel was filled with orchestra members—the tympani on the platform above the chapel, the brass on the steps. When Lorenzo Anselmi, Miss Scotto's husband and the conductor, took up his baton, he was at the opposite end of the chapel from the tympani. The soprano was standing just where the main sanctuary opens into the chapel, actually below everyone who was playing. She was only able to see Anselmi's back and arms.

The piece being recorded was the one contemporary number on the traditional Christmas disc, "Christmas at the Cloisters" by John Corigliano, who was present at the session. The piece is actually one of a trio of songs in a larger work called *The Cloisters*. Miss Scotto is very impressed by Corigliano's music, and plans to program all three pieces in recitals in the future. She had commissioned the Christmas song specifically for this record, and the recording, therefore, will be labelled a world premiere.

Recording time being what it is, Anselmi had to work very fast

with the excellent musicians who made up the orchestra, but he labored tirelessly, as did they, until he got the piece just the way he wanted it. During all the orchestral rehearsal, Miss Scotto was working with John Atkins, her longtime accompanist, on interpretation. At first she only hummed along with the orchestra; then, as they got nearer to taping it, she began to sing out. Before the first hour break, she went through the song twice, and everyone went back to listen to the results.

After the break, they got down to recording the piece. There were about five or six takes then, with much of an hour spent on it. Watching Miss Scotto work in this situation was fascinating. She used more facial expression and more obvious hand movements than in a normal recital situation and often bent into the music, striving to make a point. If something happened she didn't like, she made a face but usually kept going. One time she missed a word, and instantly stopped. At every point Atkins was following the score, turning the pages, acting as sort of a watchdog over the whole affair.

One of the wonders and horrors of any recording in St. Patrick's is the vastness of its consequent sound and echo. The reason the soprano was singing in such a strange position, where she could only see the back of the conductor, was that she was located in the only place with acceptable echo. And even then, to my ears, a lot would have to be done to kill extraneous echo which occurred when the soprano sang a ringing forte. Each loud note had a tendency to ring on and on. Indeed, with this in mind, she tended to close her mouth very tightly at the end of phrases, just so as to damp the sound.

Though the major part of the evening was spent on Corigliano's Christmas song, she recorded several carols as well. Then, John Grady, organist of St. Patrick's and one of the most respected and admired organists in the U.S., took over for the orchestra, and a choir materialized as well. Miss Scotto sang "Silent Night, Holy Night," the "Cantique de Noel" and one of the Coventry Carols before the evening was over.

Classical Retail Report

JULY 4, 1981

CLASSIC OF THE WEEK



TRIO

SUTHERLAND, HORNE,
PAVAROTTI, BONYGE

London Digital

BEST SELLERS OF THE WEEK

TRIO: SUTHERLAND, PAVAROTTI, HORNE—London Digital
BEETHOVEN: COMPLETE SYMPHONIES Karajan—DG Budget Box
BRAHMS: SYMPHONY NO. 4—Kleiber—DG Digital
MAHLER: SYMPHONY NO. 2—Solti—London Digital
MOZART: COMPLETE SYMPHONIES, VOL. V—Hogwood, Academy of Ancient Music—L'Oiseau Lyre
ISAAC STERN 60TH BIRTHDAY CELEBRATION—Stern, Perlman, Zukerman, Mehta—CBS
WAGNER: PARSIFAL—Hofman, Mall, Van Dam, Karajan—DG Digital

SAM GOODY/EAST COAST

CHOPIN: PIANO CONCERTO NO. 1—Davidovitch, Marriner—Philips
CHOPIN: PIANO PIECES—Pogorelich—DG
MAHLER: SYMPHONY NO. 2—London Digital
MOZART: COMPLETE SYMPHONIES, VOL. V—L'Oiseau Lyre
FACHELBEL: KANON—Paillard—RCA
ITZHAK PERLMAN PLAYS ROMANTIC VIOLIN CONCERTOS—Angel
STERN 60TH BIRTHDAY CELEBRATION—CBS Mastersound
TCHAIKOVSKY: VIOLIN CONCERTO—Kremer, Maazel—DG
TRIO—London Digital
WAGNER: PARSIFAL—DG Digital

KING KAROL/NEW YORK

BACH: CANTATAS, VOL. XXVIII—Harnoncourt—Telefunken
BRAHMS: SYMPHONY NO. 4—DG Digital
GERSHWIN: PORGY AND BESS SUITE, OTHER WORKS—Previn—Angel
MAHLER: SYMPHONY NO. 2—London Digital
PHASES OF THE MOON—CBS
MUSSORGSKY: SHORT PIECES—Abbado—RCA
ORFF: CARMINA BURANA—Show—Telarc
RAVEL: SHEHERAZADE, OTHER WORKS—Stode, Ozawa—CBS
SCHUMANN: COMPLETE SYMPHONIES—Levine—RCA
TRIO—London Digital

RECORD & TAPE, LTD./ WASHINGTON, D.C.

BEETHOVEN: COMPLETE SYMPHONIES—DG Budget Box
BRAHMS: SYMPHONY NO. 4—DG Digital
DE LASSO: MADRIGALS—Telefunken
MOZART: COMPLETE SYMPHONIES, VOL. V—L'Oiseau Lyre
ORFF: CARMINA BURANA—Show—Telarc
FACHELBEL: KANON—Paillard—RCA
PERLMAN & PREVIN PLAY A DIFFERENT KIND OF BLUES—Angel
STERN 60TH BIRTHDAY CELEBRATION—CBS Mastersound
TELEMANN: RECORDER FANTASIES—Petri—Philips
TRIO—London Digital

RADIO DOCTORS/MILWAUKEE

BEETHOVEN: COMPLETE SYMPHONIES—DG Budget Box
DE LASSO: MADRIGALS—Telefunken
PHASES OF THE MOON—CBS
MOZART: COMPLETE SONATAS—Eschenbach—DG Budget Box
ITZHAK PERLMAN PLAYS ROMANTIC VIOLIN CONCERTOS—Angel
ROSSINI: OVERTURES—Marriner—Philips
TCHAIKOVSKY: TRIO—Ashkenazy, Harrell, Perlman—Angel
TRIO—London Digital
VIVALDI: FOUR SEASONS—Karajan—DG

JEFF'S CLASSICAL/TUCSON

BRAHMS: SYMPHONY NO. 4—DG Digital
BRUCH: VIOLIN CONCERTO—Mintz, Abbado—DG
BRUCKNER: SYMPHONY NO. 6—Karajan—DG
JOSE CARRERAS AND KATIA RICCIARELLI IN OPERA DUETS—Philips
MAHLER: SYMPHONY NO. 2—London Digital
MAHLER: SYMPHONY NO. 3—Tennstedt—Angel
LUCIANO PAVAROTTI: MY OWN STORY—London
SCHUMANN: OBOE AND PIANO MUSIC—Holliger, Brendel—Philips
STERN 60TH BIRTHDAY CELEBRATION—CBS Mastersound
WAGNER: PARSIFAL—DG Digital

TOWER RECORDS/SAN FRANCISCO

BEETHOVEN: COMPLETE SYMPHONIES—DG Budget Box
BOCCHERINI: GUITAR QUINTETS—Romercs—Philips
BRAHMS: SYMPHONY NO. 4—DG Digital
GERSHWIN PLAYS RHAPSODY IN BLUE—Thomas—CBS
KOTO RESPIGHI—New Koto Ensemble of Tokyo—Anael
MOZART: COMPLETE SYMPHONIES, VOL. V—L'Oiseau Lyre
STERN 60TH BIRTHDAY CELEBRATION—CBS Mastersound
SZYMANOWSKI: SYMPHONIES NOS. 2, 3—Dorati—London
TRIO—London Digital
WAGNER: PARSIFAL—DG Digital

Record World Gospel

GMA Officers Meet



The first quarterly board meeting of the Gospel Music Association is slated for July 26-28 in San Francisco, according to Frances Preston, president of the GMA. Officers and committee chairmen met June 13-15 in Gatling to form recommendations to the board in San Francisco. Pictured at the Gatling meeting are, from left (standing): Donna Hilley, Don Butler, Jim Meyers, Steve Lorenz, Norman Odium, Preston, Jim Black, Pat Zondervan, Elwyn Raymer, Joe Moscheo, Thurlow Spurr, Bill Cole, Peter Kladder, Dave Peters, and John Sturdivant; (kneeling): Carol Stout, Mosie Lister, Aaron Brown, Stan Moser, Dan Johnson and Bruce Howe.

Contemporary & Inspirational Gospel

JULY 4, 1981

JULY JUN.

- | | | |
|----|----|---|
| 4 | 20 | |
| 1 | 4 | IT'S TIME TO PRAISE THE LORD, PRAISE V
MARANATHA SINGERS/
Maranatha MM0076A (Word) |
| 2 | 1 | PRIORITY
IMPERIALS/DaySpring DST
4017 (Word) |
| 3 | — | IN CONCERT
AMY GRANT/Myrrh MSB 6688
(Word) |
| 4 | 2 | HORRENDOUS DISC
DANIEL AMOS/Solid Rock SRA
2011 (Word) |
| 5 | 5 | IN HIS TIME, PRAISE IV
MARANATHA SINGERS/
Maranatha MM0064 (Word) |
| 6 | 7 | FOR THE BRIDE
JOHN MICHAEL TALBOT/
Birdwing BWR 2021
(Sparrow) |
| 7 | 3 | NEVER ALONE
AMY GRANT/Myrrh MSB 6645
(Word) |
| 8 | 8 | FORGIVEN
DON FRANCISCO/NewPax NP
33042 (Benson) |
| 9 | 9 | MY FATHER'S EYES
AMY GRANT/Myrrh MSB 6625
(Word) |
| 10 | 10 | NO COMPROMISE
KEITH GREEN/Sparrow SPR
1024 |
| 11 | 11 | HYMNS TRIUMPHANT
Birdwing BWR 2023 (Sparrow) |
| 12 | 12 | LORD'S PRAYER
VARIOUS/Light 5778 (Word) |
| 13 | 13 | SWB
SCOTT WESLEY BROWN/
Sparrow SPR 1049 |
| 14 | 38 | ONE MORE SONG FOR YOU
IMPERIALS/DaySpring DST
4015 (Word) |
| 15 | 26 | REJOICE
2ND CHAPTER OF ACTS/
Sparrow SPR 1050 |
| 16 | 16 | LIGHTS IN THE WORLD
JOE ENGLISH/Refuge R3764
(Benson) |
| 17 | 17 | DON'T GIVE IN
LEON PATILLO/Myrrh MSB
6662 (Word) |
| 18 | 18 | THANK YOU FOR THE DOVE
MIKE ADKINS/MA 1061 |
| 19 | 6 | WITH MY SONG
DEBBY BOONE/Lamb & Lion
LL 1046 (Benson) |

- | | | |
|----|----|--|
| 20 | 25 | THE PAINTER
JOHN MICHAEL TALBOT &
TERRY TALBOT/Sparrow
SPR 1037 |
| 21 | 21 | SOLDIERS OF THE LIGHT
ANDRUS/BLACKWOOD & CO./
Greentree R 3738 (Benson) |
| 22 | 23 | BEST OF B. J. THOMAS
Myrrh MSB 6653 (Word) |
| 23 | 22 | EVIE FAVORITES, VOL. I
EVIE TORNGQUIST-KARLSSON/
Word WSB 8845 |
| 24 | 24 | COLOURS
RESURRECTION BAND/Light
LS 5783 (Word) |
| 25 | 28 | BULLFROGS AND BUTTERFLIES
CANDLE/Birdwing BWR 2010
(Sparrow) |
| 26 | 15 | HEED THE CALL
IMPERIALS/DaySpring DST
4011 (Word) |
| 27 | 27 | PH'LP SIDE
PHIL KAEGBY/Sparrow SPR
1036 |
| 28 | 14 | THE NEW GAITHER VOCAL
BAND
DaySpring DST 4024 (Word) |
| 29 | 30 | MUSIC MACHINE
CANDLE/Birdwing BWR 2004
(Sparrow) |
| 30 | 33 | DALLAS HOLM AND PRAISE
LIVE
Greentree 83441 (Benson) |
| 31 | 31 | COME TO THE QUIET
JOHN MICHAEL TALBOT/
Birdwing BWR 2019
(Sparrow) |
| 32 | 37 | KIDS PRAISE ALBUM
Maranatha MM0068 (Word) |
| 33 | — | COMING HOME
MIKE WARNKE/Myrrh MSB
6670 (Word) |
| 34 | — | ARE YOU READY?
DAVID MEECE/Myrrh MSB 6652
(Word) |
| 35 | 40 | GOT TO TELL SOMEBODY
DON FRANCISCO/NewPax NP
33071 (Benson) |
| 36 | 29 | ROCKIN' REVIVAL
SERVANT/Tunesmith TS 6003 |
| 37 | 19 | INSIDE JOB
DION/DaySpring DST 4022
(Word) |
| 38 | 35 | IN CONCERT
B. J. THOMAS/MCA/Songbird
5155 |
| 39 | 30 | TEACH US YOUR WAY
EVIE & PELLA KARLSSON/
Word WSB 8848 |
| 40 | 36 | AMY GRANT
Myrrh MSB 6586 (Word) |

Gospel Time

By PAM LEE

■ Daniel Amos, who hold the number four spot on this week's *Record World* Contemporary & Inspirational chart with their latest Solid Rock release, "Horrendous Disc," have recently signed a recording agreement with NewPax Records. Plans call for releasing a series of four albums to be known as "The Alarma! Chronicles." "Alarma!," the first in the series, will give listeners an idea of what the group describes as "FCM"—future Christian music—"explicit Christian rock 'n' roll that's also a hard look at our own hypocrisy."

The 150-voice Amen Choir of the First Baptist Church of Van Nuys, California will give a special performance of Sparrow Record's "Hymns Triumphant" during the annual Christian Broadcasters Association convention in Garden Grove, California at the Crystal Cathedral on July 20. To order free tickets call Sparrow Records at (800) 423-5052. The Speer Family recently taped a segment of the Bobby Jones Gospel Show to air July 19.

Spirit Records is offering additional "One Free With Four" coupons to dealers who wish to double-coupon Spirit product. For a coupon request card write Spirit Records, 5006 Vineland, North Hollywood, CA 91601, or call (213) 766-5281.

The Pat Terry Group have released their last album, "Final Vinyl," on NewPax Records. Terry will continue his songwriting and concert ministry as a solo artist, while Randy Bugg and Sonny Lallerstedt plan to work with new artists out of their studio in Atlanta . . . Pamela Duel Hart has completed work on her first Spirit Records release "Weary Child," produced by Denny Correll at IAM Studios in Irvine, Ca.

The Inspirations have re-signed with Canaan Records . . . Phil Driscoll, who has signed an exclusive booking pact with TRC Music Management, plans a NewPax album release this summer.

We hate to see Cindy Morton leave the Benson Company, but we are pleased to welcome in her place Sandra Stark. Sandra will assume responsibilities as public coordinator for Greentree, and Paragon.

(Continued on page 53)

Gospel Album Picks



GOD'S WAY (IS THE BEST WAY)

JAMES CLEVELAND AND THE VOICES OF WATTS—
Sovoy SL 14631 (Aristo)

James Cleveland has captured another spirit-filled live performance, this time with the Voices of Watts. Under Cleveland's leadership, the choir delivers crystal-clear solos backed by moving vocal rhythms.



STEP BY STEP

BONNIE BRAMLETT—Refuge R3768 (Benson)

With her debut Refuge release, Bramlett maintains her soulful style rooted in southern rock and soul. Simple but strong piano licks, background vocals by Bobby Jones and the New Life Singers, and tight brass arrangements set the perfect stage for Bramlett's emotion-packed vocal.



THE GATHERING

THE NEW YORK COMMUNITY CHOIR—Myrrh MSB
6657 (Word)

Full-bodied harmonies and rhythm-oriented production create an exciting, energy-abundant sound on all songs. An appearance by Rev. Al Green as soloist on "God Loves You and So Do I" adds extra appeal for record buyers.

(Continued on page 53)

Caesar at Woodland Sound Studio



Glenn Snoddy, president of Woodland Sound Studios, presents Grammy and Dove award-winning artist Shirley Caesar with roses, welcoming her to Woodland, where she has been working on a Myrrh Records release. Pictured from left are: Snoddy, Caesar, engineer David McKinley, and producer Tony Brown.

Gospel Album Picks

(Continued from page 52)



ESCAPE TO THE LIGHT

RUSTY GOODMAN—Canaan CAS 9864 (Word)

Choosing excellent material from some of Nashville's finest writers, along with several self-penned tunes, Goodman offers a smooth, easy-listening sound in this album. "Paradise," "Hold On," "The Woodsman," and the title song are first-rate.

I'VE BEEN BORN AGAIN

DOC MCKENZIE AND THE GOSPEL HI-LITES—
New Birth NEW 7055 G

A smooth, mellow sound prevails on most songs here. Combined with energetic performances of "Can You Feel Him Moving" and "Flight 911 (Thank the Lord)" and an uptempo version of "Please Be Patient With Me," the Hi-Lites bring their message through a variety of styles.

Foster Roast To Benefit NMA

■ NASHVILLE—Members of this city's music community will "roast" Monument Records president Fred Foster July 26 at the Opryland Hotel here in a star-filled evening that will benefit the Nashville Music Association.

Slated to appear at the combination birthday party/roast, which begins at 8 p.m., are Kris Kristofferson, Roy Orbison, June Carter Cash, Bob Beckham, Jimmy Bowen, Grandpa Jones, Bill Justis, Boots Randolph, Ronnie Hawkins, and Arthur Smith. Ralph Emery will emcee the \$50-a-plate dinner and roast.

Foster's music business career spans more than 25 years. He worked for Mercury Records, Schwartz Bros., and ABC-Paramount Records before setting up his own Monument Records in 1958. Stars who went on to record for Foster's label include Orbison, Dolly Parton, Ray Stevens, Larry Gatlin, Willie Nelson, Kristofferson, and others.

Lisa Foster, who is coordinating the party/roast, may be reached at (615) 244-6565.

Empire Signs Rowan

■ ATLANTA—Alex Hodges, president of the Empire Agency, has announced signing artist/writer Peter Rowan to a booking agreement. Rowan, managed by Babcy Fischer of FM Management, is on a tour of European festivals with his band, the Wild Stallions.

Gospel Time (Continued from page 52)

Pilgrim-America, Triangle, and StarSong labels. Praise Records has appointed **Jon H. Clayton** as international sales manager for the company . . . **Charlene Chappelle** comes to Spirit Records as regional sales representative . . . Word Records has appointed **Gilbert Few** their new sales representative for Tennessee, Kentucky, and parts of Virginia and West Virginia.

Fan Fair Activity



More highlights of the recent Fan Fair in Nashville. First photo: Congratulating Liberty artist Susie Allanson (right) after her Fan Fair performance are Gerrie McDowell, national country promotion director, Capitol/EMI-Liberty Records, and Lynn Shults, VP, Capitol/EMI-A/Liberty. Second photo: MCA artist John Conlee signs autographs at his label's Fan Fair booth. Third photo: Relaxing at Record World's hospitality booth are, from left, RCA artist Ray Stevens, RCA southwest regional promotion director Wayne Edwards, Mary Reeves-Davis, and RCA-Atlanta promotion director Gaylen Adams.

Soul & Spiritual Gospel

JULY 4, 1981

JULY 4	JUN. 20		
1	1	THE LORD WILL MAKE A WAY AL GREEN/Myrrh MSB 6661 (Word)	21 31 GOD IS OUR CREATOR ALBERTINA WALKER/Savoy SL 14583 (Arista)
2	2	CLOUDBURST MIGHTY CLOUDS OF JOY/MSB 663 (Word)	22 — MORE OF THE BEST ANDRAE CROUCH/Light LS 5795 (Word)
3	3	THE HAWKINS FAMILY WALTER HAWKINS/Light LS 5770 (Word)	23 23 PLEASE BE PATIENT WITH ME ALBERTINA WALKER/Savoy SL 14527 (Arista)
4	4	JAMES CLEVELAND SINGS WITH THE WORLD'S GREATEST CHOIRS Savoy SGL 7059 (Arista)	24 20 YOU DON'T KNOW HOW GOOD GOD'S BEEN TO ME CHARLES FOLD & THE CHARLES FOLD SINGERS/Savoy SGL 7061 (Arista)
5	5	TRUE VICTORY REV. KEITH PRINGLE Savoy 7053 (Arista)	25 39 REMARKABLE INEZ ANDREWS/Savoy 14591 (Arista)
6	8	IS MY LIVING IN VAIN CLARK SISTERS/New Birth NEW 7056G	26 26 4 & 20 ELDERS O. V. WRIGHT & THE LUCKETT BROTHERS/Creed 3104 (Nashboro)
7	7	RISE AGAIN GOSPEL KEYNOTES/Nashboro 7227	27 16 AMAZING GRACE ARETHA FRANKLIN/Atlantic SD 2906
8	18	THE LORD IS MY LIGHT NEW JERUSALEM CHURCH CHOIR/Savoy SGL 7050 (Arista)	28 22 I'LL BE THINKING OF YOU ANDRAE CROUCH/Light LS 5763 (Word)
9	9	BE ENCOURAGED FLORIDA MASS CHOIR/Savoy SGL 7064 (Arista)	29 40 A PRAYING SPIRIT JAMES CLEVELAND & VOICES OF CORNERSTONE/Savoy SGL 7046 (Arista)
10	6	MIRACLE JACKSON SOUTHERNAIRES/Malaco 4370	30 28 I'M A WITNESS TOO VERNARD JOHNSON/Savoy SL 14606 (Arista)
11	11	GOOD NEWS TROY RAMEY & THE SOUL SEARCHERS/Nashboro 7239	31 — THE GATHERING NEW YORK COMMUNITY CHOIR/Myrrh MSB 6657 (Word)
12	13	I'LL GO WITH JESUS ANGELIC GOSPEL SINGERS/Nashboro 7236	32 33 NOBODY'S CHILD THE ORIGINAL SOUL STIRRERS/Malaco 4369
13	10	REJOICE SHIRLEY CAESAR/Myrrh MSB 6646 (Word)	33 — DANIEL HAWKINS Light LS 5785 (Word)
14	14	EVERYTHING'S ALRIGHT CHARLES HAYES & COSMOPOLITAN CHURCH OF PRAYER CHOIR/Savoy SL 14580 (Arista)	34 34 KEEP ON CLIMBING PILGRIM JUBILEE SINGERS/Savoy SL 14584 (Arista)
15	15	TRAMAINÉ TRAMAINÉ HAWKINS/Light LS 5760 (Word)	35 27 LOVE ALIVE II WALTER HAWKINS & LOVE CENTER CHOIR/Light LS 5735 (Word)
16	12	MOTHER WHY? WILLIE BANKS & MESSENGERS/Black Label BL 3000 (HSE)	36 29 THE LORD TAKES CARE OF EVERYBODY REV. CLEOPHUS ROBINSON/Savoy SL 14601 (Arista)
17	17	SAID I WASN'T GONNA TELL NOBODY DONALD VAILS & THE VOICES OF DELIVERANCE/Savoy SGL 7052 (Arista)	37 32 WHEN YOU CAN BELIEVE WYCB COMMUNITY CHOIR/Savoy SGL 7063 (Arista)
18	21	RIDE THIS TRAIN CANTON SPIRITUALS/J&B 0030	38 24 I CAN'T LET GO KRISTLE MURDEN/Light 5765 (Word)
19	19	BORN AGAIN VIOLINAIRES/Jewel LPS 0162	39 37 HE GOT UP WASHINGTON STATE CHOIR/HSE-1553
20	25	GOD WILL SEE YOU THROUGH WILLIAMS BROTHERS/New Birth 7948	40 36 GIVE ME MORE LOVE LARNELLE HARRIS/Benson R3713

Rounder Signs Young

■ SOMERVILLE, MASS.—Rounder Records has announced signing Steve Young to a recording contract, and will re-release a newly mixed and mastered version of the artist's "Seven Bridges Road" LP.

Record World Country



Davis, Mandrell Set To Co-host CMA Awards Show

■ NASHVILLE — Barbara Mandrell, the Country Music Association's 1980 entertainer of the year, and Mac Davis will co-host the 1981 CMA Awards Show, marking the second consecutive year that the two have co-hosted the program.

In making the announcement, the CMA's executive director Jo Walker-Meador also said that the 1981 show will be telecast live from the Grand Ole Opry House on the CBS-TV network Oct. 12, starting at 8:30 p.m. Bob Precht will produce the 90-minute show for Sullivan Productions.

CBS-Nashville Names Two to Promo Posts

■ NASHVILLE — Joe Casey, director, national promotion, CBS Records Nashville, has announced the appointments of Jack Lameier as director, national Columbia promotion and Rich Schwan as director, national Epic/Portrait/Associated Labels promotion.

Lameier joined CBS Records as an inventory clerk in the Cincinnati area in 1962. During his subsequent 16-year tenure in Cincinnati, he held various positions, including sales representative, phonograph manager, and senior sales representative. In 1978, he became western regional country marketing manager, Los Angeles.

Schwan joined CBS Records in 1975 as sales representative, St. Louis branch. He subsequently served as Epic promotion manager, St. Louis. In 1978 he was named manager, national E/P/A promotion, CBS Records Nashville.

Rowland & Sugar at the Palomino



Elektra/Asylum's Dave Rowland and Sugar's current tour included a recent date at the Palomino Club in North Hollywood, where Rowland and Sugar members Jamie Kaye and Melissa Prewitt delivered tunes from "Pleasure," their debut LP for the label. Pictured after the group's opening set are, from left: Bruce Hinton, Hinton/Svendson Promotions; Jamie Kaye; Tom Rodden, Jr.; Melissa Prewitt; Tom Rodden, Record World vice president/marketing; and Dave Rowland.

Nashville Report

By AL CUNIFF

■ Summer's just here and Elektra/Asylum-Nashville is already red hot—the label has five of the top 17 songs on this week's *Record World Country Singles Chart*. They include **Tompall and the Glaser Brothers** (6), **Dave Rowland & Sugar** (9), **Johnny Lee** (12), **Sonny Curtis** (13), and **Hank Williams Jr.** (17). Other E/A singles on their way up include **Eddy Raven** (30) and **Kieran Kane** (48). Note: all of the above have bullets.

Was **Ronnie Milsap's** debut on last week's *RW* pop Singles Chart (57) the highest ever for a country artist? If you've heard of one higher, let us know . . . **Norbert Putnam** is now producing **Randy Gurley**. They'll start cutting soon at Putnam's Bennett House studio in Franklin, near here . . . *US Magazine* will soon feature an interview with artist **Sammy Hall**.

Katz Broadcasting has purchased radio station KWEN (Tulsa), and has given the station a modern country format. **Bob Backham** is the new GM, and **Dan Spice** is the new PD for the station, which formerly had a rock format . . . Capitol artist **Anne Murray** has been at work in Toronto cutting a Christmas album . . . Anne's label-mates the **Whites** will tour the east coast this summer to support their "Send Me the Pillow That You Dream On" single.

Bob Bean, formerly of Bob Bean Talent, has joined Music Row Talent as the agency's talent director . . . RCA artist **Sue Powell** is rehearsing with her new band for road work that will start this month . . . **George Jones** will guest on "The **Merle Haggard Show**," a one-hour Viacom syndicated pilot taping July 8 at the Grand Ole Opry House here. **Johnny Cash** will also guest. Speaking of Jones, his

(Continued on page 55)

Barbara Farnsworth, Top Billing VP, Dies

■ NASHVILLE — Barbara Farnsworth, VP and a member of the board of the Top Billing Inc. agency based here, died Wednesday (24) at Nashville's St. Thomas Hospital, where she had been under treatment for an extended illness.

Farnsworth, who attended Middle Tennessee State University, joined Top Billing in 1971, and soon became an account executive for Jerry Clower, Billy Carter, and Jim Ed Brown. She also managed the agency's speakers' bureau, the Platform Booking division.

Memorial Fund

Clower and Top Billing's Tandy Rice have set up a memorial fund in Farnsworth's name at David Lipscomb College here. For more details, contact Rice at (615) 383-8883.

Farnsworth is survived by her husband Russell and son Eric.

CMF Appoints Two

■ NASHVILLE—The Country Music Foundation has announced the appointment of Charlie Seemann as curator of collections for the Country Music Hall of Fame and Museum, and Sharon Poling as the Foundation's head of press relations and advertising.

Amphion Opens Doors

■ SALEM, VA.—Lee Michaels has announced the formation of Amphion Productions, a firm specializing in country record promotion. Based here, Amphion reports it is geared to work country stations in nine states in the southeast. Phone is (703) 389-7094. Offices are at 21 S. College Ave. No. 6. Zip is 24153.

PICKS OF THE WEEK

SINGLES CONWAY TWITTY, "TIGHT FITTIN' JEANS" (prod.: Conway Twitty -Ron Chancey) (writer: M. Huffman) (Prater, ASCAP) (2:48). A strong dance beat backs Conway's story-song about a woman who leaves crystal candlelight, slips into tight jeans and heads for a country nightclub. This strong sound, combined with Twitty's track record, will insure immediate radio attention. MCA 51137.

SLEEPER WAYNE KEMP, "JUST GOT BACK FROM NO MAN'S LAND" (prod.: Danny Walls & Wayne Kemp) (writer: D. Walls) (Tree, BMI) (2:46). He's just been alone with the woman they all have their eyes on, Kemp sings in this midtempo all-country ballad. Smooth production and Kemp's usual solid vocal performance add to the appeal here. Mercury 57053 (PolyGram).

ALBUM THE STATLER BROTHERS, "YEARS AGO." This outstanding successful and creative country group offers another collection of distinctive tracks, all done in pure-country fashion, with the Statlers' special wit and love for nostalgia. Highlights include their current single "Don't Wait for Me," the title cut, "You'll Be Back (Every Night in My Dreams)," and "Memories Are Made of This." Mercury SRM1-6002 (PolyGram).



Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Razzy Bailey — "Midnight Hauler"/"Scratch My Back"

Mel Tillis & Nancy Sinatra — "Texas Cowboy Night"

Conway Twitty — "Tight Fittin' Jeans"

Two well-known single acts team up and come up with a hit combination! Mel Tillis and Nancy Sinatra's "Texas Cowboy Night" is an instant add at WWVA, KJJJ, KCKC, KIKK, KKVVOO, WTSO, KSOP, WGTO, WMNI, KFDI, KEBC, KSSS, WHK, WXCL, WJQS, KKYX, KUUY, WCXI, WTOD, KMPS, KOKE, KNIX, KHEY, KWNT, WPNX, WLWI, KTTS.



Carroll Baker

Clint Eastwood is headed back onto country charts, this time as a solo, with "Cowboy in a Three-piece Business Suit" starting to move at KLAC, KSOP, KSO, KEBC, WXCL.

Carroll Baker's "Mama What Does Cheatin' Mean" is spreading nationally with play reported at WSAI, KHEY, KVOO, WTOD, WSLC, WSDS, KWMT, KFDI, KEBC, KSSS, KSOP, KSO, KMPS, WLWI.

Patti Page is starting to move with "A Poor Man's Roses" at WWNC, WPNX, KVOO, KFDI, KEBC, WGTO, KSO, KRMD, KYNN. Playing "On the Inside" are WDEN, WQYK, WWVA. Shaun Nielsen revives "Dream Baby" with adds at WPLO, KEBC, WLWI, WDEN, WPNX.



Shaun Nielsen

Super Strong: Ronnie Milsap, Mickey Gilley, Don Williams, Reba McEntire.

Donna Hazard has action on "Love Never Hurt So Good" at KRMD, KXLR, KVOO, WGTO, KFDI, KKYX, KYNN, WTOD, KOKE, WPNX, WDEN, KDJW. The Rovers are playing with "Mexican Girl" at KUUY, WWVA, WSAI, KRMD, KEBC.

A new group called Family Brown is coming on strongly with "It's Really Love This Time" at WESC, KTTS, WDEN, WSAI, WTOD, KMPS, KGA, WWVA, KUUY, KEBC, KFDI, KSOP, WDLW, KVOO.

Dottie West has a strong first week on "(I'm Gonna) Put You Back on the Rack" at WKHK, WLWI, WDEN, WMZQ, KWNT, WQQT, WCXI, KUUY, WBAP, KKYX, WQIK, KBUC, KSSS, KRMD, KSO, WGTO.

SURE SHOTS

T. G. Sheppard — "Party Time"

Conway Twitty — "Tight Fittin' Jeans"

Reba McEntire — "Today All Over Again"

LEFT FIELDERS

Wayne Kemp — "Just Got Back From No Man's Land"

Johni Dee — "It Keeps Right on a Hurting"

Jerry Simmons — "Look What Thoughts Will Do"

Valentino — "She Took the Place of You"

AREA ACTION

Ralph May — "Roll Down Dixie Road" (WTOD, KDJW, KFDI)

John Rex Reeves — "You're the Reason" (WPNX, KVOO, KEBC, KSOP)

Bobby Hood — "Save the Wild Life" (WSDS, KEBC, WTOD, WPNX)

Nashville Report

(Continued from page 54)

"George Jones: With a Little Help from His Friends" HBO special airs July 11, featuring Waylon Jennings, Tammy Wynette, Emmylou Harris, Tanya Tucker, Elvis Costello, and other artists.

Visiting A&R directors who came here for the recent Nashville Music Association-sponsored Summer Soul '81 show included: Robert Wright, RCA Records, N.Y.; Jerome Gasper, Epic, N.Y.; Oscar Fields, Elektra/Asylum, L.A.; William Lacy, Philadelphia International; Varnell Johnson, Capitol, L.A.; Steve Popovich, Cleveland International; and Larry Green, Handshake, Chicago. The Black Music Association's Glenda Gracia also attended the show and the BMI-hosted reception before the event Friday (19) here.

IN THE STUDIO: Audio Media (Gary Morris, Janie Fricke, Johnny Lee), Creative Workshop (Gene Cotton), Fireside (Tom Grant, Jeannie C. Riley), Quadraphonic (Johnny Duncan), Marty Robbins (Dave Loggins, Gene Kennedy & Karen Jegum, Marty Robbins, David Heavener), Sound Stage (the Boys Band, Eloise Laws), Young'un (the Gatlins, Billy Lee Riley), Wax Works (Canadian artists Johnny Burke, Morn'n Sun, Nancy B., Harold MacIntyre, and Ray Borden), Koala (Del Reeves, Nashville Rhythm Section), Sound Emporium (Gene Cotton, Billie Jo Spears, Joe Waters), Music City Records (Charlie Bandy), Pete Drake (Lonzo & Oscar, Dale Wood), Scruggs (Freddie Hart, Jim West, Ernie Rowell, Ronnie Dove, Mike Cord, Randy Matthews), Woodland (Con Hunley, Barbara Mandrell, Cristy Lane, Brenda Lee, Jeanne Pruett, Randy Barlow).

Type bloopers: RW's cover last week somehow credited Jerry Butler with producing the latest John Denver LP—we all know that should have read Larry Butler. And in the country single reviews somebody named Jim Ed Mason was credited with producing the new Anne Murray single. In real life Jim Ed's last name is Norman . . . MCA artist Jerry Jeff Walker recently toured the west coast with Pure Prairie League, and will soon tour the east coast with Emmylou Harris . . . Terri Gibbs recently celebrated her 27th birthday, and she has a lot more to celebrate as well. Her "Somebody's Knockin'" single has sold well over 800,000 copies, and her first MCA album is well over 300,000 copies.

B. J. Thomas is at work on a followup to his Word Books autobiography "Home Where I Belong." B. J. recently taped segments for TV's "Nashville on the Road" and the Canadian's syndicated "Hour of Power" show . . . Elektra artist Kieran Kane, whose "You're the Best" is an impressive 45 bullet after just three weeks on the RW Country Singles chart, said he cut that tune himself after he and co-writer Bruce Channel couldn't get another artist to cover the song. Kieran is getting a band together for road dates this fall. His studio sessions include his brother Richard.

Capitol artist Keith Stegall's next single is "Won't You Be My Baby" . . . Jerry Simmons has an interesting cover of a Lefty Frizzell oldie, "Look What Thoughts Will Do," on RDS Records . . . Columbia artist Rosanne Cash plays Busch Gardens' Old Country Friday (3) in Williamsburg, Virginia . . . Doc Williams recently donated a vintage guitar to the Country Music Hall of the Fame and Museum here. Boxcar Willie donated a hobo hat and coat to the museum as well.

Ronnie Prophet has bought himself a 700-seat nightclub in Halifax, Nova Scotia. He also recently taped segments for "Nashville on the

(Continued on page 57)

Lacy J. in L.A.



Following her recent performance at the Palomino in Los Angeles, Columbia recording artist Lacy J. Dalton visited with friends. From left, front row, are: Rudy Uribe, KLAC-Los Angeles; Dalton; Jack Lameier, Columbia Records-Nashville; (back row) Mike Atkins, Columbia Records; Cathy Hahn, KLAC; Craig Applequist, CBS; publisher Al Gallico; Joe Casey, CBS-Nashville; and Neil Haislop, Watermark, Inc.

Country Album Picks

Country Single Picks



THE MINSTREL MAN

WILLIE NELSON—RCA AHL1-4045

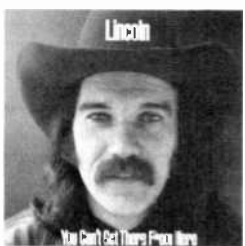
At a time when Nelson has been generating little original material, RCA steps in with these vintage masters, some of which are closer to Nelson's current sound than others. Highlights here include the current single "Good Times," "Will You Remember," "It Should Be Easier Now" and "You Left a Long, Long Time Ago."



VOLUNTEER JAM VII

VARIOUS ARTISTS, HOSTED BY THE CHARLIE DANIELS BAND—Epic FE 37178

Daniels follows his yearly tradition by offering this live LP, cut at the Jam held in Nashville earlier this year. This package features cuts by the CDB, Delbert McCClinton, Crystal Gayle, Bobby Bare, Jimmy Hall, Ted Nugent and Dobie Gray.



YOU CAN'T GET THERE FROM HERE

JOHN LINCOLN WRIGHT & THE SOURMASH REVUE—Lincoln LLP 001 (Rounder)

Based in New England, Wright has a special blend of basic country sound with an occasional rock influence. Rounder distributes this LP, which includes such highlights as the title cut, "Lovin' in the Morning," "Always True" and "I'm Not Ashamed."



FAMILY GATHERING

GRANDPA JONES—CMH 9026

Jones, his family and his friends present spirited versions of traditional country and bluegrass tunes on this two-album package. The Jones clan and special guests Joe Maphis and Rose Lee Maphis shine on such cuts as "Come My Little Pink," "Sail Away Ladies," "Had a Big Time Today" and others.



INSTANT HERO

DOUG KERSHAW—Scotti Brothers FZ 37428

Kershaw composed all the tunes here, and plays fiddle and guitar on them all, including his recent single "Hello Woman."

Tom Jones Visits WHN



Mercury/Polygram artist Tom Jones sat in for a rare guest DJ appearance during a recent visit to New York's WHN radio. Jones, who guested on Lee Arnold's show, said it was his first live radio shot in at least a dozen years. Shown from left are: (seated) Jones, WHN PD Ed Salamon; (back row) station manager Brian Moore, Arnold.

COUNTRY SONG OF THE WEEK

REBA McENTIRE—Mercury 57054 (PolyGram)

TODAY ALL OVER AGAIN (prod.: Jerry Kennedy) (writers: B. Harden, L. J. Dillon) (King Coal/Coal Miners, ASCAP & BMI) (3:16)
Reba follows her recent uptempo hits with this sad, slow change of pace suited for all country formats. When love is gone, tomorrow looks like a repeat of today, Reba sings.

DOTTIE WEST—Liberty P-A1419

(I'M GONNA) PUT YOU BACK ON THE SHELF (prod.: Brent Maher & Randy Goodrum) (writers: R. Goodrum, B. Maher) (Chappell/Sailmaker/Welbeck/Blue Quill, ASCAP) (3:26)

Dottie has flown high with her last few singles, and this rockin' warning from a tough-talkin' gal should continue the trend.

T. G. SHEPPARD—Warner Bros./Curb 49761

PARTY TIME (prod.: Buddy Killen) (writer: B. Channel) (Tree, BMI) (3:31)
There's a sad message behind the light lyric and beat in this fine offering from an artist who scored significant pop airplay with his previous single.

LACY J. DALTON—Columbia/Sherrill 18-02188

TAKIN' IT EASY (prod.: Billy Sherrill) (writers: M. Sherrill, B. Sherrill) (Algee, BMI) (3:27)

Warm, rhythmic sounds highlight the gentle lyric on Lacy's followup to "Whisper." This is a lilting, uplifting story.

TOMMY HODGES—Demon 3591

THE ARMS OF A BEAUTIFUL WOMAN (prod.: David McCumber & Steve Douglas) (writers: Holmes, Douglas, Angles) (Softcharay, BMI) (2:07)
There's no telling what a man will do in the arms of a beautiful woman, according to the singer in this easy-paced country ballad.

MAC DAVIS—Casablanca 2336 (PolyGram)

REMEMBER WHEN (BEVERLY'S SONG) (prod.: Rick Hall) (writer: M. Davis) (Songpainter, BMI) (4:34)

Mac lends a pop-flavored delivery to his nostalgic song about the good old days, when he and his girl steamed up the car window at the drive-in.

JOHNNY CASH—Columbia 18-02189

MOBILE BAY (prod.: Billy Sherrill) (writers: C. Putman, D. Kirby) (Tree, BMI/Cross Keys, ASCAP) (3:00)

Cash sings of the lost dreams of a down-and-out character, who's left with memories of cool summer nights by the water.

VALENTINO—RCA JK-12269

SHE TOOK THE PLACE OF YOU (prod.: Norro Wilson & Clarence Selman) (writer: S. Vaughn) (Jack & Bill, ASCAP) (2:45)

This smooth-voiced singer's label debut is a touching ballad about a guy who falls in love with "another woman" without meaning to.

VINCE ANTHONY AND THE COUNTRY BLUE NOTES—Midnight Gold 140

CLOSING TIME (prod.: Chet Guzzetta) (writer: V. Guzzetta) (Midnight Gold, BMI) (3:24)

Bars, drinks, and partying can't hide the fact that it's closing time for our love Anthony tells us in his bright-sounding country song.

LEONA WILLIAMS—Elektra 47162

YOU CAN'T FIND MANY KISSERS (prod.: Dixie Gamble-Bowen) (writer: H. Williams Jr.) (Bocephus, BMI) (2:49)

Leona covers this Hank Jr. tune about someone who yearns for more tenderness and attention than she's been getting from the men in her life.

CINDY JORDAN—Warner Bros. 49758

JOSE CUERVO (prod.: not listed) (writer: C. Jordan) (Easy Listening, ASCAP) (3:21)

Jordan's rollicking country tune is about a woman who looks back on the crazy things she did after drinking too much tequila.

JOHNI DEE—Up Date 8101

IT KEEPS RIGHT ON A HURTING (prod.: Jim W. Rice) (writer: J. Tillotson) (Ridge, BMI) (3:15)

Dee presents a pleasing cover of this classic Johnny Tillotson tune, blending the spirit of the 1960s original with today's country sound.

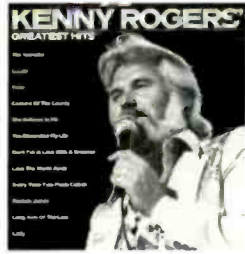
Record World Country Albums



JULY 4, 1981

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

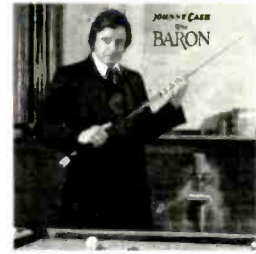
JULY 4	JUN. 27	TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
1	1	KENNY ROGERS' GREATEST HITS Liberty LOO 1072 (35th Week)	37
2	2	FANCY FREE OAK RIDGE BOYS/MCA 5209	4
3	4	FEELS SO RIGHT ALABAMA/RCA AHL1 3930	16
4	5	WHERE DO YOU GO WHEN YOU DREAM ANNE MURRAY/ Capitol SOO 12144	9
5	3	SEVEN YEAR ACHE ROSANNE CASH/Columbia JE 35865	15
6	6	I LOVE 'EM ALL T. G. SHEPPARD/Warner/Curb BSK 3528	11
7	7	SOMEWHERE OVER THE RAINBOW WILLIE NELSON/ Columbia FC 36883	16
8	12	I AM WHAT I AM GEORGE JONES/Epic JE 36492	52
9	9	GREATEST HITS RONNIE MILSAP/RCA AHL1 3772	37
10	11	JUICE JUICE NEWTON/Capitol ST 12136	15
11	10	HORIZON EDDIE RABBITT/Elektra 6E 276	51
12	8	OUT WHERE THE BRIGHT LIGHTS ARE GLOWING RONNIE MILSAP/RCA AHL1 3932	11
13	21	GREATEST HITS ANNE MURRAY/Capitol SOO 12110	39
14	14	WILD WEST DOTTIE WEST/Liberty LT 1062	18
15	17	MY HOME'S IN ALABAMA ALABAMA/RCA AHL1 3644	54
16	18	GREATEST HITS OAK RIDGE BOYS/MCA 5150	34
17	15	9 TO 5 AND ODD JOBS DOLLY PARTON/RCA AAL1 3852	16
18	39	URBAN CHIPMUNK /RCA AFL1 4027	2
19	20	ROWDY HANK WILLIAMS, JR./Elektra/Curb 6E 330	22
20	22	LEATHER AND LACE WAYLON & JESSI/RCA AHL1 3931	16
21	16	SURROUND ME WITH LOVE CHARLY McCLAIN/Epic FE 37108	7
22	13	DRIFTER SYLVIA/RCA AHL1 3986	10
23	27	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	112
24	28	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 6E 309	34
25	19	EVANGELINE EMMYLOU HARRIS/Warner Bros. BSK 3508	20
26	30	STARDUST WILLIE NELSON/Columbia KC 35305	163
27	24	CARRYING ON THE FAMILY NAMES DAVID FRIZZELL & SHELLY WEST/Warner/Viva BSK 3555	4
28	32	SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 5137	22
29	33	HONEYSUCKLE ROSE WILLIE NELSON & FAMILY/ Columbia S2 36752	43
30	31	I BELIEVE IN YOU DON WILLIAMS/MCA 5133	37
31	29	JOHN ANDERSON 2 /Warner Bros. BSK 3547	8
32	34	STRAIGHT AHEAD LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250	89
33	23	MAKIN' FRIENDS RAZZY BAILEY/RCA AHL1 4026	6
34	25	DARLIN' TOM JONES/Mercury SRM1 4010 (PolyGram)	3
35	36	ROLL ON MISSISSIPPI CHARLEY PRIDE/RCA AHL1 3905	17
36	38	GREATEST HITS LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia FC 36488	117



WKS. ON CHART

CHARTMAKER OF THE WEEK

37 — **THE BARON**
JOHNNY CASH
Columbia FC 37179



38	43	URBAN COWBOY ORIGINAL SOUNDTRACK /Full Moon/ Asylum DP 9002	59
39	41	BEST OF BARBARA MANDRELL /MCA AY 1119	124
40	49	BEST OF EDDIE RABBITT /Elektra 6E 235	84
41	26	LIVE! HOYT AXTON /Jeremiah JH 5002	5
42	37	COCONUT TELEGRAPH JIMMY BUFFETT/MCA 5169	17
43	44	OAK RIDGE BOYS HAVE ARRIVED /MCA AY 1135	116
44	42	CHAIN LIGHTNING DON McLEAN/Millennium BXL1 7756	7
45	46	HELP YOURSELF LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia JC 36582	37
46	55	ENCORE MICKEY GILLEY/Epic JE 36851	33
47	45	THE BEST OF DON WILLIAMS, VOL II /MCA 3096	88
48	50	PLEASURE DAVE ROWLAND & SUGAR/Elektra 6E 525	2
49	40	GUITAR MAN ELVIS PRESLEY/RCA AAL1 3917	20
50	52	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC 2 35642	134
51	51	I HAVE A DREAM CRISTY LANE/Liberty LT 1083	12
52	54	BEST OF THE STATLER BROTHERS /Mercury SRM 1 1037 (PolyGram)	281
53	58	FULL MOON CHARLIE DANIELS BAND/Epic FE 36571	47
54	61	LOVE IS FAIR BARBARA MANDRELL/MCA 5136	34
55	48	THAT'S ALL THAT MATTERS TO ME MICKEY GILLEY/ Epic JE 36586	41
56	56	CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982	86
57	35	HEY JOE, HEY MOE MOE BANDY & JOE STAMPLEY / Columbia FC 37003	15
58	66	THIS IS ELVIS ORIGINAL SOUNDTRACK /RCA CPL1 4031	5
59	57	SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE/ Columbia JC 36746	54
60	59	24 GREATEST HITS HANK WILLIAMS, SR./MGM SE 4755	46
61	60	THESE DAYS CRYSTAL GAYLE/Columbia JC 36512	41
62	64	THE GAMBLER KENNY ROGERS/United Artists LA 834H	132
63	53	REUNION JERRY JEFF WALKER/MCA 5199	3
64	47	BACK TO THE BARROOMS MERLE HAGGARD/MCA 5236	40
65	68	HARD TIMES LACY J. DALTON/Columbia JC 36753	39
66	65	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835H	183
67	72	MUSIC MAN WAYLON JENNINGS/RCA AHL1 3602	56
68	71	DREAMLOVERS TANYA TUCKER/MCA 5140	35
69	69	I'M COUNTRYFIED MEL McDANIEL/Capitol ST 12116	2
70	62	WAITIN' FOR THE SUN TO SHINE RICKY SKAGGS/Epic SE 37177	4
71	70	GIDEON KENNY ROGERS/United Artists LOO 1035	63
72	63	REST YOUR LOVE ON ME CONWAY TWITTY/MCA 5138	45
73	73	GREATEST HITS JIM ED BROWN & HELEN CORNELIUS/ RCA AHL1 3999	5
74	67	I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN JOE STAMPLEY/Epic FE 37055	9
75	75	WASN'T THAT A PARTY THE ROVERS/Epic JE 37107	8

Nashville Report (Continued from page 55)

Road" . . . MCA act **Bandera** have performed concerts supported by radio promotion recently here and in Atlanta, as well as Montgomery, Ala.

Meridian, Mississippi's **Jimmie Rodgers Festival** awarded **Charlie McCoy** a plaque for being the only artist to appear at the festival for 10 consecutive years . . . **Tom T. Hall** hosted over 200 editorial cartoonists from around the world at his place here recently. The cartoonists were in town for Association of American Editorial Cartoonists functions last week.

Carnes Duo Signs With E/A Music

■ NASHVILLE — Dixie Gamble-Bowen, GM of Elektra/Asylum Music (BMI), has announced signing songwriting duo Rick and Janis Carnes to an exclusive writers agreement with the firm.

Janis was formerly signed to RCA-Nashville.

NSD Expands Staff

■ NASHVILLE—Joe Gibson, president of Nationwide Sound Distributors, has announced two staff changes for the record distribution and promotion firm based here. Jerry Duncan has been promoted to VP of the company, and Terry Ham has joined NSD as executive secretary.



Record World Country Singles

FE JULY 4, 1981

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

TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
1 1 I WAS COUNTRY WHEN COUNTRY WASN'T COOL BARBARA MANDRELL MCA 51107 (2nd Week)	9
2 6 FEELS SO RIGHT ALABAMA/RCA 12236	7
3 4 BY NOW STEVE WARINER/RCA 12204	13
4 5 SURROUND ME WITH LOVE CHARLY McLAIN/Epic 19 01045	14
5 7 THE MATADOR SYLVIA/RCA 12214	11
6 11 LOVIN' HER WAS EASIER TOMPALL & THE GLASER BROTHERS/Elektra 47134	10
7 8 FIRE AND SMOKE EARL THOMAS CONLEY/Sunbird 7561	14
8 2 BLESSED ARE THE BELIEVERS ANNE MURRAY/Capitol 4987	14
9 14 FOOL BY YOUR SIDE DAVE ROWLAND & SUGAR/ Elektra 47135	9
10 10 MY WOMAN LOVES THE DEVIL OUT OF ME MOE BANDY/ Columbia 11 02039	12
11 18 DON'T BOTHER TO KNOCK JIM ED BROWN & HELEN CORNELIUS/RCA 12220	9
12 22 PRISONER OF HOPE JOHNNY LEE/Full Moon/Asylum 47138	6
13 16 GOOD OL' GIRLS SONNY CURTIS/Elektra 47129	11
14 3 BUT YOU KNOW I LOVE YOU DOLLY PARTON/RCA 12200	13
15 17 LOVE DIES HARD RANDY BARLOW/P.A.I.D. 133	12
16 23 TOO MANY LOVERS CRYSTAL GAYLE/Columbia 11 02078	7
17 26 DIXIE ON MY MIND HANK WILLIAMS, JR./Elektra/Curb 47137	6
18 21 DON'T GET ABOVE YOUR RAISING RICKY SKAGGS/Epic 19 02034	10
19 19 LOVE TO LOVE YOU CRISTY LANE/Liberty 1406	10
20 24 DREAM OF ME VERN GOSDIN/Ovation 1171	8
21 25 UNWOUND GEORGE STRAIT/MCA 51104	8
22 28 I STILL BELIEVE IN WALTZES CONWAY TWITTY & LORETTA LYNN/MCA 51114	6
23 27 JUST LIKE ME TERRY GREGORY/Handshake 8 70071	10
24 31 THEY COULD PUT ME IN JAIL BELLAMY BROTHERS/ Warner/Curb 49729	5
25 9 LOVIN' ARMS/YOU ASKED ME TO ELVIS PRESLEY/RCA 12205	12
26 33 WILD SIDE OF LIFE—IT WASN'T GOD WHO MADE HONKY TONK ANGELS/I'LL BE ALRIGHT WAYLON & JESSI/ RCA 12245	5
27 32 RAINBOW STEW MERLE HAGGARD/MCA 51120	5
28 36 I DON'T NEED YOU KENNY ROGERS/Liberty 1415	3
29 34 WHISKEY CHASIN' JOE STAMPLEY/Epic 19 02097	7
30 35 I SHOULD'VE CALLED EDDY RAVEN/Elektra 47136	7
31 37 DON'T WAIT ON ME STATLER BROTHERS/Mercury 57051 (PolyGram)	4
32 38 RICH MAN TERRI GIBBS/MCA 51119	5
33 39 WIND IS BOUND TO CHANGE LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 11 02123	5
34 12 WHAT ARE WE DOIN' IN LOVE DOTTIE WEST/Liberty 1404	14
35 20 DARLIN' TOM JONES/Mercury 76100 (PolyGram)	12
36 43 COULD YOU LOVE ME (ONE MORE TIME) JOHN CONLEE/ MCA 51112	6
37 41 ANGELA MUNDO EARWOOD/Excelsior 1010	8
38 47 WHILE THE FEELING'S GOOD REX ALLEN, JR. & MARGO SMITH/Warner Bros. 49738	4
39 48 QUEEN OF HEARTS JUICE NEWTON/Capitol 4997	5
40 52 A TEXAS STATE OF MIND DAVID FRIZZELL & SHELLY WEST/Warner/Viva 49745	3
41 53 IT'S NOW OR NEVER JOHN SCHNEIDER/Scotti Brothers 6 02105	4
42 42 LIKIN' HIM AND LOVIN' YOU KIN VASSY/Liberty 1407	8
43 50 I JUST NEED YOU FOR TONIGHT BILLY "CRASH" CRADDOCK/Capitol 5011	3
44 44 LONGING FOR THE HIGH BILLY LARKIN/Sunbird 7562	6
45 65 (THERE'S) NO GETTIN' OVER ME RONNIE MILSAP/ RCA 12264	2
46 56 MAYBE I SHOULD HAVE BEEN LISTENING GENE WATSON/ MCA 51127	3
47 55 I DON'T HAVE TO CRAWL EMMYLOU HARRIS/Warner Bros. 49739	4
48 58 YOU'RE THE BEST KIERAN KANE/Elektra 47148	3
49 64 OLDER WOMEN RONNIE McDOWELL/Epic 19 02129	2



50 57 BEDTIME STORIES JIM CHESNUT/Liberty/Curb 1405	5
51 51 NORTH ALABAMA DAVE KIRBY/Dimension 1019	8
52 60 SOME DAYS ARE DIAMONDS (SOME DAYS ARE STONE) JOHN DENVER/RCA 12246	5

CHARTMAKER OF THE WEEK

53 — YOU DON'T KNOW ME MICKEY GILLEY Epic 14 02172	1
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54 54 RUN TO HER SUSIE ALLANSON/Liberty/Curb 1408	6
55 — MIRACLES DON WILLIAMS/MCA 51134	1
56 71 IT'LL BE HIM DEBBY BOONE/Warner/Curb 49720	3
57 73 GOOD TIMES WILLIE NELSON/RCA 12254	2
58 72 I'VE BEEN A FOOL/SOMETIMES WHEN WE TOUCH STEPHANIE WINSLOW/Warner/Curb 49753	2
59 63 HEADIN' FOR A HEARTACHE CINDY HURT/Churchill 7772	4
60 67 SWEET SOUTHERN LOVE PHIL EVERLY/Curb/CBS 6 02116	4
61 68 DADDY BILLY EDD WHEELER/NSD 94	3
62 13 IT'S A LOVELY, LOVELY WORLD GAIL DAVIES/Warner Bros. 49694	14
63 15 I'M JUST AN OLD CHUNK OF COAL JOHN ANDERSON/ Warner Bros. 49699	15
64 66 KEEP ON MOVIN' KING EDWARD IV & THE KNIGHTS/ Soundwaves 4635 (NSD)	6
65 74 HONKY TONK HEARTS DICKEY LEE/Mercury 57052 (PolyGram)	2
66 40 BALLY-HOO DAYS/TWO HEARTS BEAT BETTER THAN ONE EDDY ARNOLD/RCA 12226	9
67 45 I STILL MISS SOMEONE DON KING/Epic 19 02046	10
68 79 WE DON'T HAVE TO HOLD OUT ANNE MURRAY/Capitol 5013	2
69 — SHOULD I DO IT TANYA TUCKER/MCA 51131	1
70 29 WHISPER LACY J. DALTON/Columbia/Sherrill 01036	14
71 30 FRIENDS/ANYWHERE THERE'S A JUKEBOX RAZZY BAILEY/ RCA 12199	13
72 82 MY BABY'S COMING HOME AGAIN TODAY BILL LYERLY/ RCA 12255	3
73 90 SOMEBODY'S DARLING DOTTSY/Tangle Wood 1908	2
74 77 SEND ME THE PILLOW YOU DREAM ON THE WHITES/ Capitol 5004	3
75 76 THIS MUST BE MY SHIP DIANA TRASK/Kari 121	4
76 69 FOOL, FOOL BRENDA LEE/MCA 51113	5
77 46 MONA LISA WILLIE NELSON/Columbia 11 02000	12
78 49 LOUISIANA SATURDAY NIGHT MEL McDANIEL/Capitol 4983	15
79 62 THEY'LL NEVER TAKE ME ALIVE DEAN DILLON/RCA 12234	6
80 86 SMOOTH SOUTHERN HIGHWAY THRASHER BROTHERS/ MCA 51123	3
81 — TODAY ALL OVER AGAIN REBA McENTIRE/Mercury 57054	1
82 89 YESTERDAY'S NEWS (JUST HIT HOME TODAY) JOHNNY PAYCHECK/Epic 19 02144	2
83 87 BORN ORION/Sun 1165	3
84 88 GOOD FRIENDS MAKE GOOD LOVERS JERRY REED/RCA 12253	2
85 75 TIME HAS TREATED YOU WELL CORBIN-HANNER BAND/ Alfa 7001	6
86 91 BURNING BRIDGES BILL NASH/Liberty 1410	2
87 94 TENNESSEE WHISKEY DAVID ALLAN COE/Columbia 11 02118	2
88 59 SOME LOVE SONGS NEVER DIE B. J. THOMAS/MCA 51087	13
89 — LOVE AIN'T NEVER HURT NOBODY BOBBY GOLDSBORO/ Curb 6 02117	1
90 92 YOU'RE MORE TO ME (THAN HE'S EVER BEEN) PEGGY FORMAN/Dimension 1020	2
91 61 DOES SHE WISH SHE WAS SINGLE AGAIN BURRITO BROTHERS/Curb/CBS 6 01011	14
92 70 LEARNING TO LIVE AGAIN BOBBY BARE/Columbia 11 02038	11
93 93 SOMEDAY, SOMEWAY, SOMEHOW AMARILLO/NSD 81	2
94 81 FOOTPRINTS IN THE SAND EDGEL GROVES/Silver Star 20	10
95 78 YOU MADE IT BEAUTIFUL CHARLIE RICH/Epic/Sherrill 19 02058	8
96 96 TAKE IT AS IT COMES MICHAEL MURPHEY WITH KATY MOFFATT/Epic 19 02075	5
97 98 COUNTRY IS THE CLOSEST THING TO HEAVEN CONCRETE COWBOY BAND/Excelsior 1011	2
98 80 A MILLION OLD GOODBYES MEL TILLIS/Elektra 47116	15
99 — MAMA WHAT DOES CHEATIN' MEAN CARROLL BAKER/ Excelsior 1013	1
100 100 LOUISIANA JOE JOE DOUGLAS/Foxy Cajun 1005 (NSD)	2

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the

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& Awards Issue

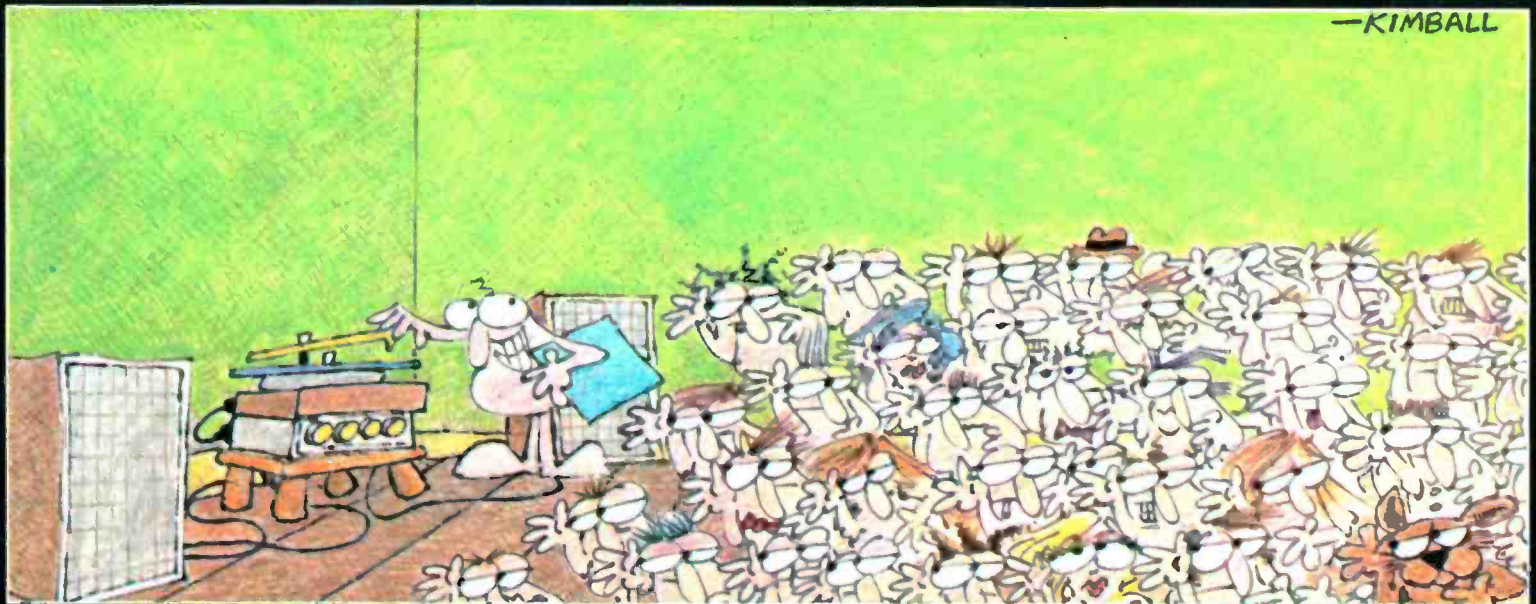
Issue Date:

July 25

Ad Deadline:

July 1

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