

# Record World

MAY 2, 1981 \$2.75

**ottie West**

**its of the Week**

**SINGLES**

**MARYL HALL & JOHN OATES, "YOU MAKE MY DREAMS"** (prod. by Hall-Oates) (writers: Hall-Oates-Allen) (Hot-Cha/Six Continents, BMI) (3:10). As the title suggests, there's enough vocal and musical inspiration here to make dreams come true. Lively, mass appeal music. RCA 12217.

**SHEENA EASTON, "MODERN GIRL"** (prod. by Neil) (writers: Bugatti-Musker) (Unichappell, BMI) (3:35). The sweet, young songstress dealt with working class drudgery on her #1 "Morning Train..." She follows with this equally inviting look at liberated women. EMI-America 8080.

**TOM PETTY AND THE HEARTBREAKERS, "THE WAITING"** (prod. by Petty-lovine) (writer: Petty) (Gone Gator, ASCAP) (3:54). Those guitars ring, soar & jingle-jangle with enough rock 'n' roll passion to warm the most jaded heart. And Petty's vocal conviction is worth the wait. Backstreet 51100 (MCA).

**ELEN REDDY, "I CAN'T SAY GOODBYE TO YOU"** (prod. by Diamond) (writer: Hobbs) (Al Gallico, BMI) (3:45). From her new "Play Me Out" LP comes this dramatic, string-swept ballad that's certain to please pop and A/C listeners. Reddy's lovelorn vocal is the show-stopper. MCA 51106.

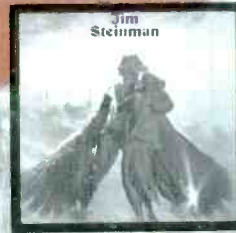
**ALBUMS**

**KIM CARNES, "MISTAKEN IDENTITY."** If you love the bulleting single, "Bette Davis Eyes," you'll be enraptured by this LP. Cuts like "When I'm Away from You" and "Still Hold On" cover a wide pop-rock range. EMI-America SO 17052 (8.98).

**ANNE MURRAY, "WHERE DO YOU GO WHEN YOU DREAM."** As the single, "Blessed Are..." bullats upward, Murray and producer Jim Ed Norman continue to straddle the country/pop fence with ease. Capitol SOO 12144 (8.98).

**JIM STEINMAN, "EAD FOR GOOD."** The man who wrote the songs on Meat Loaf's multi-platinum blockbuster goes solo, and his opera-scale rock visions will take radio and retail by storm again. Epic/Cleveland Int'l FE 36531 (8.98).

**"THE CLARKE/DUKE PROJECT."** Faster than a speeding bass guitar, more powerful than a polyphonic synthesizer! Stanley & George have a hit single with "Sweet Baby," and this LP follows through. Epic FE 36918 (8.98).



**CAROLE BAYER SAGER, "SOMETIMES LATE AT NIGHT."** Paired with composer/producer Burt Bacharach, vocalist/lyricist Sager will be a pop-A/C force to reckon with. "I Won't Break" is a highlight. Boardwalk FW 37069 (8.98).

**PURE PRAIRIE LEAGUE, "SOMETHING IN THE NIGHT."** Following up their last success, these country-rock harmonizers are already an AOR item, and singles airplay will follow. Casablanca NBLP 7255 (PolyGram) (8.98).

**CHAKA KHAN, "WHAT CHA' GONNA DO FOR ME."** With tunes like the Beatles' "We Can Work It Out" and Dizzy Gillespie's "Night In Tunisia," Chaka and producer Arif Mardin hit a peak. Warner Bros. HS 3526 (8.98).

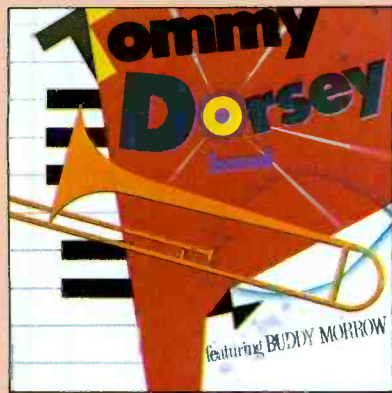
**DAVE EDMUNDS, "TWANG-IN..."** Recent Rockpiller Edmunds issues another solo LP so perfect it's hard to pick a cut. Dave's on a rock 'n' roll wavelength that more program directors should tune in to. Swan Song SS 16034 (AtI) (8.98).



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Spotlight on Australia

# NEW RELEASES



MCA 5187

“Tommy Dorsey Band featuring Buddy Morrow” carries on the fine tradition of this fabled Big Band legend. The famous sound of the '40s is slightly uplifted as the Dorsey Band shows off with many of the greatest hits of recent years.

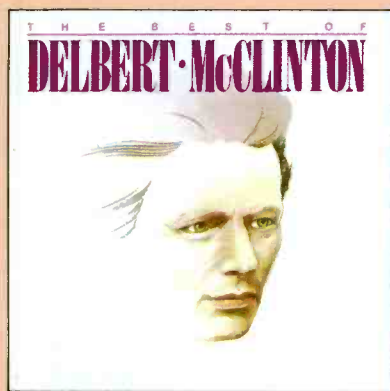
Produced by Joel Dorn, amongst the songs featured are “Can’t Take My Eyes Off You,” “The Way We Were,” “Just The Way You Are,” and “(They Long To Be) Close To You.”



MCA 5198

**Class. That’s spelled K-L-I-Q-U-E.** (And it’s pronounced *click*.)

Klique is just that: classy, stylish and one of the most exciting new sounds of the '80s. And it all adds up to a smash hit in their debut album, “It’s Winning Time,” featuring the single “Love’s Dance” (MCA-51099).



MCA 5197

**Delbert McClinton** is one of those extraordinary and versatile individuals who has always been able to straddle the fence, to develop a major audience on both the pop and R&B sides as well as many-a-country fan, too.

This well-produced, finely-tailored compilation of McClinton’s finest songs comes from major releases since 1975 and shows the lyrical and musical diversity that this recording artist can easily handle.



MCA 5202

**Helen Reddy** is one of the most gifted and popular female vocalists in popular music. She has won virtually every award and performed in nearly every major venue around the world. She has also been honored with nine gold and three platinum albums. And she’s now with MCA.

“Play Me Out” is the latest chapter in this remarkable story that at one time included an incredible string of Top 10 hits. She’s also been in Top 40, AOR and R&B charts at the same time, which shows the extent of her popularity with various audiences.

“Play Me Out” features Helen’s first MCA single entitled “I Can’t Say Goodbye To You” (MCA-51106).

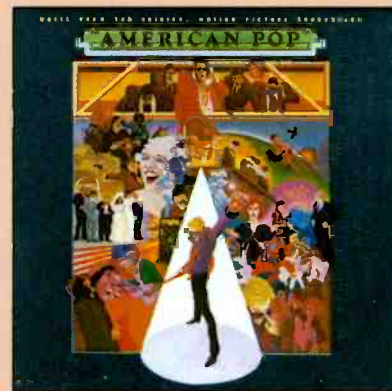


MCA 5194

**Round Trip** is the only way to go if you’re traveling in high style. And that’s exactly what the highly-acclaimed vocal group—Round Trip, naturally—is doing as they debut on MCA Records with their self-titled album.

Round Trip is considered a forerunner of a fresh, new sound out of Detroit which is spearheading a new concept in music, one that is sure to have a tremendous impact in the years to come. And the key to both their stage and recording performances is the message of peace, love and understanding.

Featured on “Round Trip,” produced by Al Perkins, are: “Woman,” “Let’s Go Out Tonight,” and the first single from the album, “Lost Inside Of You” (MCA-51089).



MCA 5201

The “American Pop” soundtrack from the animated film includes a number of major hits from the past as well as the present. It’s a unique collection, one that spans the pop music horizon with the likes of: “Hell Is For Children,” sung by Pat Benatar; “Summertime,” sung by Big Brother and the Holding Company; “California Dreamin’,” sung by The Mamas and the Papas; “This Train,” sung by Peter, Paul and Mary; “Somebody To Love,” sung by Marcy Levy; “Purple Haze,” sung by The Jimi Hendrix Experience; “Take Five,” performed by The Dave Brubeck Quartet; “You Send Me,” sung by Sam Cooke; “Turn Me Loose,” sung by Fabian, and “People Are Strange,” sung by The Doors.



MCA 5208

If **Wishbone Ash** wasn’t a band, but a musical, it probably would have broken the record for endurance on Broadway long ago. The extraordinary story of this English band transplanted to Florida has been going for 11 years and has been highlighted by numerous major releases including the worldwide smash, “Argus.”

Durability is one of the main reasons that this band has continued its productivity and continues to gather ardent fans to its rock ‘n’ roll cause.

“Number The Brave,” produced by Nigel Gray, shows Wishbone Ash at its most adventurous.

On **MCA RECORDS** & Tapes



## Judge Postpones Filing of Motion For Goody Reversal

By JEFFREY PEISCH

■ NEW YORK — An order signed by Federal District Judge Thomas C. Platt has postponed by two weeks the deadline for the filing of defense motions asking Platt to reverse the recent guilty verdicts handed down against Sam Goody Inc. and the chain's vice president, Samuel Stolon.

Granting a request filed jointly by the defense and the prosecution, Judge Platt last week postponed until May 8 the day defense attorneys Kenneth Holmes and Martin Gold, representing the retail chain and Stolon respectively, have to file their memorandum asking Platt to reverse copyright infringement and interstate transportation of stolen property (ITSP) verdicts against Goody Inc. and Stolon.

U.S. prosecutor John Jacobs will then have until May 22 to respond to the defense's memorandum, and the defense will have another week to make a rebuttal.

Goody Inc. and Stolon were found guilty on April 9 of knowingly purchasing counterfeit tapes in a series of transactions during the summer of 1978. Stolon was found guilty of one copyright infringement charge and one ITSP charge. The verdict stems from a transaction in which Stolon, according to the jury, knowingly bought 23,000 counterfeit "Grease" cassettes, and sent the cassettes to Pickwick Interna-

(Continued on page 66)

## Retail Sales Up in First Quarter; Hits, Catalogue Product Show Strength

By DAVID McGEE and GREG BRODSKY

■ NEW YORK — Buoyed by the increasing popularity of mid-line product, record retailers notched a surprisingly strong first quarter during a period when the music business traditionally gears down after the Christmas selling season. A *Record World* survey of accounts reporting to the Retail Report found store tallies for the first three months of the year up approximately 10 percent over the same period in 1980. The results reflect, in many ways, a post-Christmas selloff period that has yet to end.

Although a few dealers noted a decline in catalogue and mid-line sales, most considered such

products the cornerstone of their first quarter success. Also on the plus side was the number of strong new releases by major acts, notably Styx, REO Speedwagon, Rush, Smokey Robinson, the Who and Steve Winwood. Older hit LPs by Kenny Rogers, John Lennon and Pat Benatar lost none of their sales clout either, despite competition from newer product.

And in what seems to have gone beyond being a trend to being a way of life, the number of retail-originated promotions has grown remarkably of late. While it has not been unusual for small accounts to run promotions independent of record company support, larger accounts now routinely feature their own pro-

motions on selected product, most always with satisfying results. Television advertising at the retail level is up this year, too. More and more dealers feel the potential sales benefits of a well-timed spot more than justify its relatively high cost.

In brief, then, the strength of a wide range of product combined with manufacturer and retailer aggressiveness in, respectively, product releases and promotions accounted for the climb in unit volume.

At Record Bar, sales were up six percent on a per-store basis, and approximately 21 percent on a gross basis, which is slightly better than last year's total. Record Bar president Barrie Bergman said he feels the chain's showing is in part indicative of renewed consumer confidence in the economy. "People are feeling better about what's going on now," he said. Bergman did express concern that the leading economic indicators are beginning to turn downward as the prime rate climbs again.

Bergman credited a month-long, chain-wide promotion of mid-line product with stimulating sales. "It was the most successful promotion in the history of the company," he said. "We sold the

(Continued on page 60)

## MCA Distributing Removes Ban on Videocassette Rentals

By SOPHIA MIDAS

■ NEW YORK — In a major move to promote better relationships with accounts, MCA Distributing has announced that it has lifted the clause prohibiting the rental of videocassettes from dealer contracts and will also be instituting an exchange policy, according to president Al Bergamo.

**Policy Was 'Too Stringent'**

Admitting that MCA Distributing was in the process of "a loosening" trend and that perhaps the policies of video manufacturers have been "too stringent," Bergamo told *Record World* in an exclusive interview:

"We have removed the rental clause from our contracts because we simply didn't like our company, or our accounts, signing legal documents which meant nothing. We simply couldn't enforce our rental clause, so we removed it."

The fact that their rental clause

(Continued on page 26)

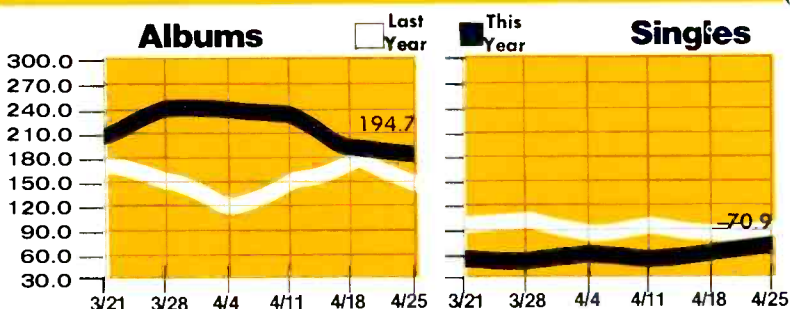
## RW Names Hillman and Panzer To Key East Coast Sales Positions

■ NEW YORK — *Record World* has announced the appointment of Mort Hillman as east coast sales director and the promotion of Joyce Reitzer Panzer to the position of associate east coast sales director.

Hillman's 30 years in the music industry include a previous stint at *Record World*, which he joined in 1965 as advertising manager and left in 1968 to become vice president, sales and promotion, of Audio Fidelity Records. Among

(Continued on page 66)

## 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.



Mort Hillman

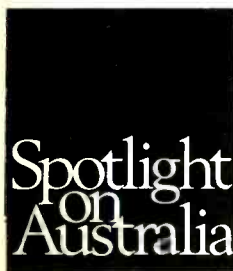


Joyce Reitzer Panzer

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■ **Page 12.** Three years ago Mobile Fidelity Sound Lab offered consumers something new in the way of a phonograph record by recutting master tapes at half their original speed. With 50 titles in its catalogue and new product on the way, MFSL is clearly the leader in the audiophile market. This week's Dialogue offers an inside view of the company courtesy Herb Belkin, president of MFSL.



■ **Opposite page 32.** Air Supply, AC/DC and Little River Band are among the current generation of Australian artists to have achieved international prominence. The small continent is producing a wide range of talent, and now boasts a flourishing music industry of its own, as is detailed in a special salute in this week's issue.

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## Anne Murray Meets the President



Capitol recording artist Anne Murray, whose "Blessed Are the Believers" single, the first from her new "Where Do You Go When You Dream LP," was recently released, performed at a gala event held by Canadian Prime Minister Pierre Trudeau in honor of President Ronald Reagan at the National Arts Center in Ottawa on March 10. Murray, shown here with Reagan, headlined the 50-minute variety presentation.

## Hal David Re-Elected President of ASCAP

■ **NEW YORK**—The Board of Directors of the American Society of Composers, Authors and Publishers has re-elected lyricist Hal David as president.

Other officers elected by ASCAP's Board of directors are: Arthur Hamilton and Irwin Z. Robinson, vice presidents; Morton Gould, secretary; George Duning, assistant secretary; Leon J. Brettlner, treasurer; and Edward Murphy, assistant treasurer.

David has been a member of ASCAP since 1943, and has served on the board of directors since 1974. He held the post of vice president for one year prior to his election to the presidency last April.

## Michael Kolesar Named PolyGram Financial VP

■ **NEW YORK** — Michael Kolesar has been named vice president, financial operations and reporting, it was announced by Aniello A. Bianco, executive vice president, PolyGram Corporation.

Kolesar will be responsible for the coordination of financial reporting for all PolyGram's U.S. operations and for financial control systems on a national basis. He was most recently corporate controller of the Horn & Hardart Company and has also served as director of accounting for General Foods Corporation.



Michael Kolesar

## Jones, Mills To Head Black Music Month Celebration Committee

■ **PHILADELPHIA**—Quincy Jones and Stephanie Mills have been named to head the June 1981 Black Music Month celebration committee, it was announced by LeBaron Taylor, Black Music Association president.

Jones, president of Quincy Jones Productions and Qwest Records, is a member of BMA's Advisory Board as well as one of BMA's first "lifetime" members. Mills, a 1981 Grammy winner for "Never Know Love Like This Before," has been actively involved in BMA activities for some time.

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Fronted by the double-barreled thrust of two lead singers, Mother's Finest comes to a feverish pitch with their all-power album, "Iron Age." It's rock 'n' roll played with skill, drive and unbridled enthusiasm. We call it HEAVIER metal.



# MOTHER'S FINEST "IRON AGE"

HEAVIER metal on Atlantic Records and Tapes.



Produced and engineered by Jeff Glixman. Co-Produced by Mother's Finest for Tisra-Till Productions, Inc.  
Direction: David Krebs and Louis Levin for Contemporary Communications Corporation



© 1981 Atlantic Records. A Warner Communications Co.

## Cliff Richard Feted



EMI America recording artist Cliff Richard recently completed a tour of Canada and the U.S., his first appearance here since 1963, in support of his current LP, "I'm No Hero," and single, "Give a Little Bit More." After his show at the Santa Monica Civic, Richard was guest of honor at a party given by the label. Pictured from left are: Clay Baxter, director, artist development, EMI America/Liberty Records; Richard; Jim Mazza, president, EMIA/Liberty; and Don Grierson, vice president, A&R, EMIA/Liberty.

## RFC Promotes Siegel



Bob Siegel

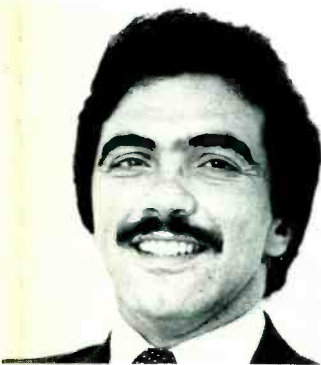
■ NEW YORK — Bob Siegel has been named vice president of the RFC Group of Companies. He had been RFC's general manager.

Siegel started his career in the record industry in the promotion department of TK Records, then became director of special projects of Warner Bros.' dance music department. He was later appointed general manager.

## PolyGram Names Vince Pellegrino

■ NEW YORK—Vince Pellegrino has been named director national promotion, PolyGram Records, Inc., it was announced by Don Colberg, vice president, promotion.

Prior to this appointment, Pellegrino had spent four years at CBS Records, first in sales and marketing, and, for the past two years, in promotion. He had been director, national promotion, for CBS Records for the past year.



Vince Pellegrino

## Chrysalis Announces Cassette Upgrading

■ LOS ANGELES — Sal Licata, president of Chrysalis Records, has announced that Chrysalis is upgrading the quality of its pre-recorded cassettes by implementing the new Ultra 4 tape. The tape, designed by Columbia Record Productions, is said to improve the output level and create a wider dynamic range.

## RW Introduces 101-200 LP Chart

■ This week's issue of *Record World* introduces the 101-200 album chart, which combines the 101-150 and the 151-200 album charts as a response to the changing retail situation.

Occupying its own page in the magazine, this chart will now indicate bulleting records from numbers 1-150 and allow records to descend to the 151-200 area.

## John Hammond Records Launched

By JEFFREY PEISCH

■ NEW YORK — John Hammond Records, the new label headed by the man who signed Bob Dylan and Bruce Springsteen to Columbia Records, was officially announced last Wednesday (22) at a gathering that included some of the biggest names in the record industry.

John Hammond Records, a division of Hammond Music Enterprises, will be distributed by CBS Records, although the new label is funded by private sources and will receive no advances from CBS. The first records on the label, by jazz trumpeter Hannibal Marvin Peterson and singer Astrud Gilberto, will be released at the end of the summer. Hammond said that he hopes to release as many as 40 albums a year, from a roster of 30 artists.

By the time the first titles are released, the new label will have a staff of approximately fourteen people that will handle promotion, marketing and publicity. In addition, independent promotion workers will be hired.

Artists currently recording for the Hammond label include gospel singer Marion Williams, Polish jazz singer Ursula Dudziak, actor/singer Michael Moriarty, jazz saxophonist Gerry Mulligan, and poet Allen Ginsberg, who is recording an album of his poems set to sparse musical accompaniment.

In a prepared statement, Hammond said that his new label will not be "hamstrung by tradition. I am keenly interested in enabling exceptional new and developing talent to record music. I view new artists not as risks but as oppor-

tunities to present exciting music."

Record producer and former label president Hank O'Neal, who will act as executive vice president for Hammond Music Enterprises, Inc. said that the new label purposely didn't seek funding from CBS in order to guarantee Hammond complete artistic freedom. "The whole point of the label," said O'Neal, "is to allow (Hammond's) creative judgement to come to the fore, without anyone saying to him that he can't do this or that project because it won't sell right away."

In the early '60s, when Hammond initially signed Dylan to Columbia, the young singer was commonly known as "Hammond's folly," because no one at the label thought Dylan had commercial potential.

Hammond was instrumental in Columbia's re-signing of blues singer Bessie Smith in 1935, after the singer had been dropped from the label several years earlier. That same year, Hammond signed singer Billie Holiday. Hammond was also involved in the early development of George Benson, Count Basie and Aretha Franklin.

Basie was among the celebrities who joined Hammond at last week's gathering, held at Sardi's restaurant. Other people in attendance were Ginsberg, jazz promoter George Wein, songwriter Ellie Greenwich, producer Jerry Wexler, Max Gordon and Barney Josephson, who run the Village Vanguard and the Cookery, respectively.

Wein and Mulligan will sit on the board of directors of the new label. Other members of the board are: Anderson Clipper, an investment banker; Juliette M. Moran, vice chairman, GAF Corporation; M. K. Milliken, Jr., owner of the For the Record chain; Alfred Vanderbilt, Jr., former president of the New York chapter of NARAS; and Myron Uretsky, of New York University.

John C. Moore III, an attorney and financial consultant, is president of Hammond Music Enterprises.

Wexler and Bob Johnston, who was Dylan's first producer, will produce acts for the new label, as will O'Neal.

In a prepared statement, CBS Records Division president Bruce Lundvall said that CBS is "looking forward to working with John's new company. Based upon his unparalleled ability to evaluate artistic potential, there is no doubt in my mind that John Hammond Records will be an important source of new talent."

Hammond recently celebrated his 70th birthday.

## Regional Breakouts

### Singles

#### East:

Don McLean (Millennium)  
Stars on 45 (Radio)  
Santana (Columbia)  
Dolly Parton (RCA)

#### South:

Ray Parker, Jr. & Raydio (Arista)  
Stars on 45 (Radio)  
Jefferson Starship (Grunt)  
Santana (Columbia)

#### Midwest:

Dottie West (Liberty)  
John O'Banion (Elektra)  
.38 Special (A&M)  
Stars on 45 (Radio)  
Jefferson Starship (Grunt)

#### West:

Gary U.S. Bonds (EMI-America)  
Santana (Columbia)  
Get Wet (Boardwalk)  
Pure Prairie League (Casablanca)

### Albums

#### East:

Stanley Clarke/George Duke (Epic)  
Gary U.S. Bonds (EMI-America)  
Robert Winters & Fall (Buddah)  
Kim Carnes (EMI-America)  
Southside Johnny (Mercury)

#### South:

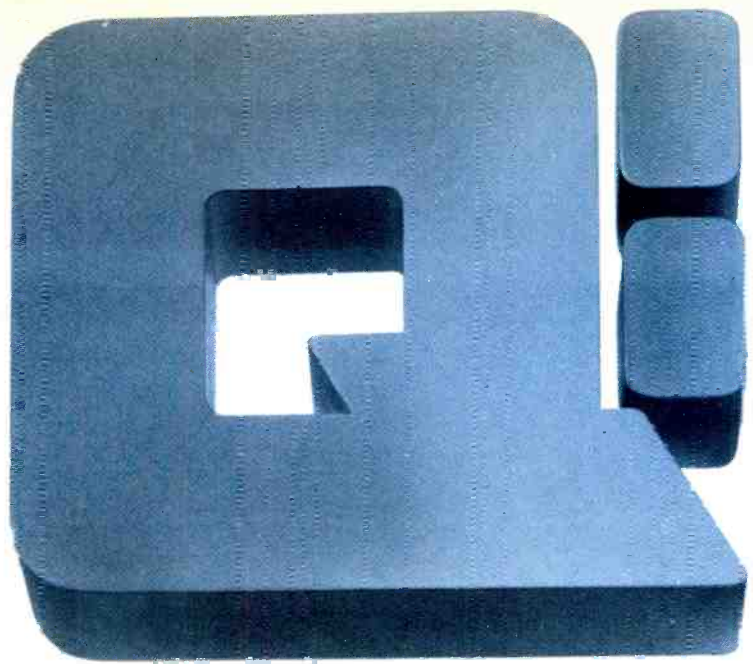
Stanley Clarke/George Duke (Epic)  
Gary U.S. Bonds (EMI-America)  
Robert Winters & Fall (Buddah)  
Kim Carnes (EMI-America)

#### Midwest:

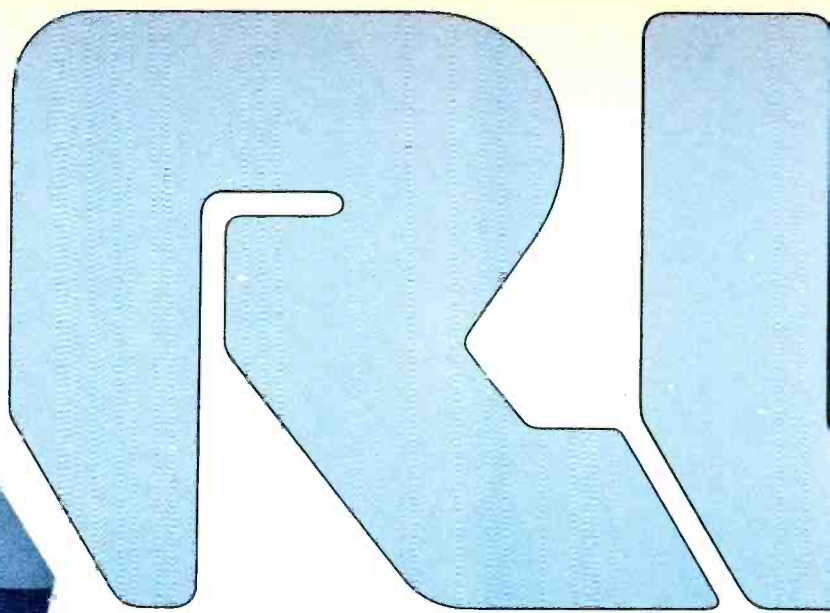
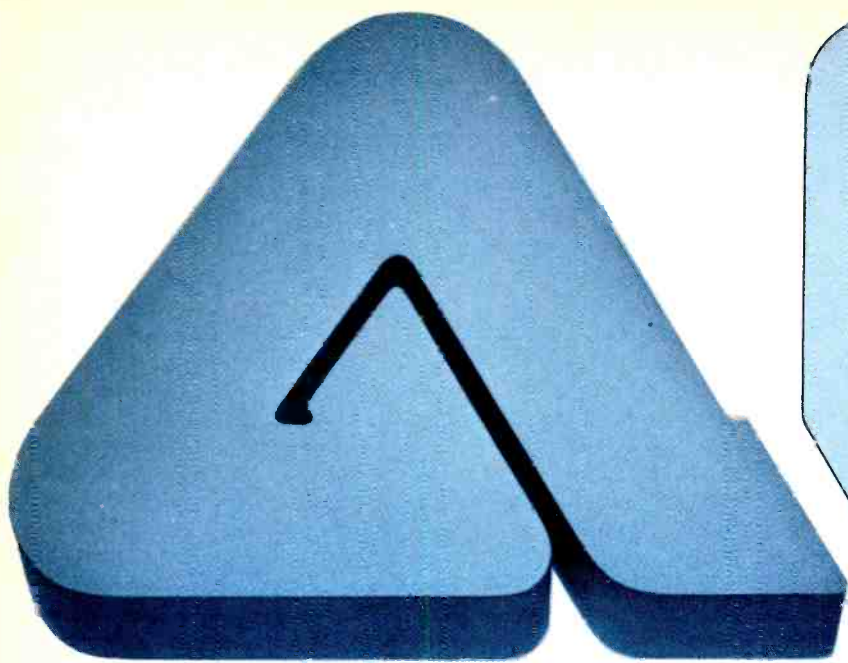
Stanley Clarke/George Duke (Epic)  
Gary U.S. Bonds (EMI-America)  
Kim Carnes (EMI-America)  
Southside Johnny (Mercury)

#### West:

Stanley Clarke/George Duke (Epic)  
Bill Summers (MCA)  
Gary U.S. Bonds (EMI-America)  
Kim Carnes (EMI-America)



- 1** What one record company released 46 albums in 1980, and made the **Record World** album charts with 38 of them, for an outstanding **83%** ratio of success?
- 2** Which company had more than half of its artists place LPs on at least **two** charts (pop, R&B, AOR-airplay, jazz) last year?
- 3** Which record label has an artist roster of 48 acts, **75%** of whom have released albums that have sold more than 200,000 copies?
- 4** Which label has consistently had the best track record in breaking important new artists, and taking established performers to incredible new heights?



## **AOR**

**THE KINKS ▲ GRATEFUL DEAD  
ALLMAN BROTHERS BAND  
WILLIE NILE ▲ ALAN PARSONS  
PROJECT ▲ AL STEWART  
THE DREGS ▲ THE OUTLAWS  
GRAHAM PARKER ▲ BRAM  
TCHAIKOVSKY ▲ SEA LEVEL  
PATTI SMITH ▲ THE BUS BOYS  
DWIGHT TWILLEY ▲ TYCOON  
SKY AND... GINO VANNELLI**

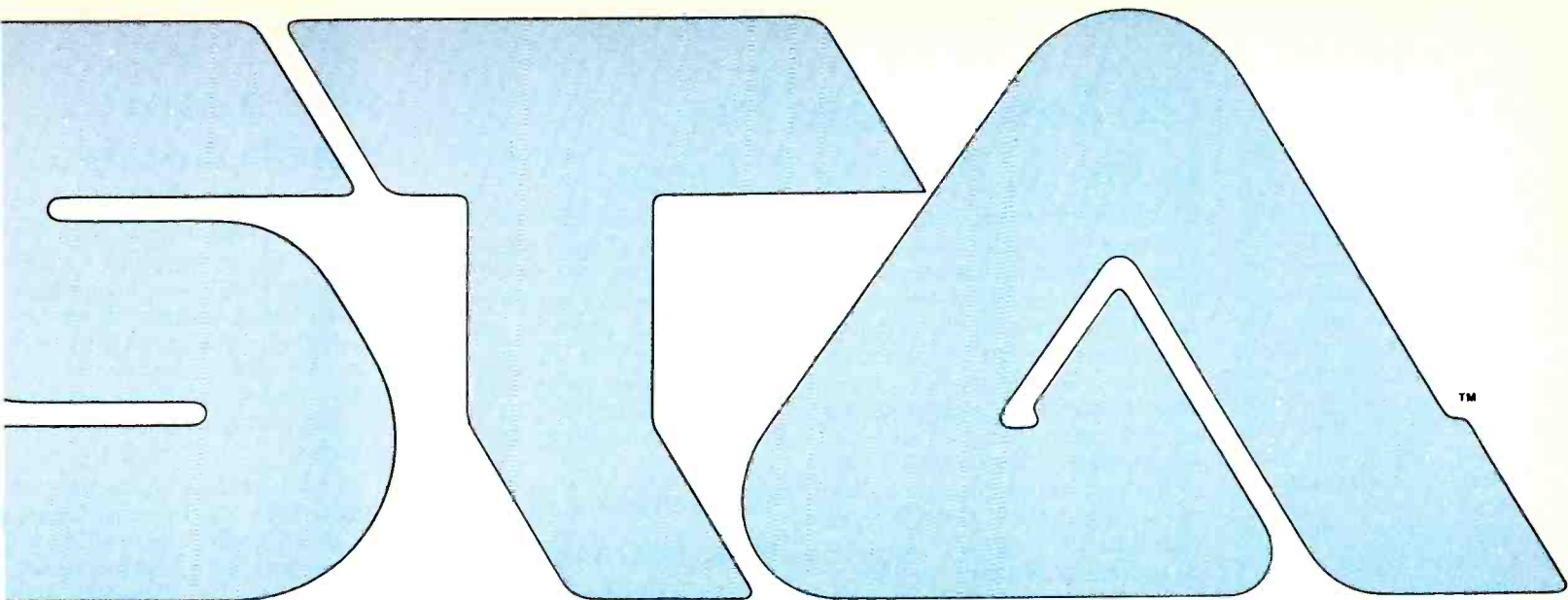
Legendary bands like The Kinks, The Grateful Dead and The Allman Brothers Band... major creative forces in modern rock like Alan Parsons, Graham Parker, Patti Smith and Al Stewart... new and adventurous performers like Willie Nile, The Bus Boys and Sky... All have made artistic, commercial and critical breakthroughs on Arista. Whether in building a rock group's career from scratch, as in the case of the currently rampaging Outlaws, or taking The Kinks to their highest heights ever (two gold LPs in a row), or spotting the unique wizardry of an artist like Bram Tchaikovsky, Arista has always been the home for spirited, innovative rock music.

## **R&B**

**ARETHA FRANKLIN  
RAY PARKER JR. & RAYDIO  
DIONNE WARWICK ▲ GQ ▲ TOM  
BROWNE ▲ GIL SCOTT-HERON  
MICHAEL HENDERSON  
ANGELA BOFILL ▲ NORMAN  
CONNORS ▲ PHYLLIS HYMAN  
HIROSHIMA ▲ BREAKWATER  
AVERAGE WHITE BAND  
LOCKSMITH ▲ HARVEY MASON  
ROBERT WINTERS**

Triumphant returns for Dionne Warwick and Aretha Franklin. Gold albums for Ray Parker Jr. & Raydio, GQ and Tom Browne. Top 10 R&B hits for Michael Henderson and Norman Connors. Mass national attention for Angela Bofill, Phyllis Hyman and Hiroshima. No other label has managed to span the ever-widening territory of black music from classic soul to jazz-funk with the success of Arista.





## TOP 40

**BARRY MANILOW** ▲ **AIR SUPPLY**  
**GINO VANNELLI** ▲ **DIONNE**  
**WARWICK** ▲ **DAVID GATES**  
**MELISSA MANCHESTER**  
**ALAN PARSONS PROJECT**  
**ARETHA FRANKLIN**  
**RAY PARKER JR. & RAYDIO**  
**JENNIFER WARNES** ▲ **GQ** ▲ **AWB**  
**MICHAEL CARMEN** ▲ **AL STEWART**

At Arista, the hits come from all over. From the artist who has a record-shattering string of chart-topping singles: Barry Manilow. From discoveries like Air Supply, who made a brilliant debut in 1980 with a trilogy of top 3 hits and a million-selling album (and are also the year's #1 adult-contemporary group). From rockers The Outlaws and The Alan Parsons Project, riding the hottest singles in their history. From Gino Vannelli, off to a spectacular start with "Living Inside Myself." From AOR star Al Stewart. From R&B giant Ray Parker, soul queen Aretha, peerless pop singer Dionne. We believe that there's no musical style that can't make a strong impact at 45 revolutions per minute.

## JAZZ

**ANGELA BOFILL** ▲ **JEFF**  
**LORBER** ▲ **TOM BROWNE**  
**HIROSHIMA** ▲ **GIL SCOTT-HERON**  
**THE DREGS** ▲ **DAVE GRUSIN**  
**THE BRECKER BROTHERS**  
**BERNARD WRIGHT** ▲ **DAVE**  
**VALENTIN** ▲ **LOCKSMITH**  
**ANTHONY BRAXTON**  
**HARVEY MASON**

The enormous, across-the-board smash "Funkin' For Jamaica" by Tom Browne is just one dramatic example of Arista's ability to broaden the base of jazz. Arista/GRP, with Browne, Angela Bofill (today's #1 female jazz vocalist), Dave Valentin, instrumental wunderkind Bernard Wright, and Dave Grusin, is by far the most dynamic label in the field of jazz fusion. Add to this the sales, acclaim and airplay for The Dregs (two Grammy nominations, a #1 jazz-on-AOR LP), Jeff Lorber, Hiroshima, Gil Scott-Heron, The Brecker Brothers, Anthony Braxton, and you have the entire spectrum of jazz from its funkier to its most innovative.

**Which label is, categorically, the record company for the 1980's? **ARISTA**™ (celebrating our sixth year)**

## Discount Program Set On New AC/DC Release

■ NEW YORK — Atlantic Records and WEA have announced that, effective April 27, the AC/DC album "Dirty Deeds Done Dirt Cheap" will be sold to all qualified customers at a 10 percent discount. This special discount program, which will run on a continuous basis, is being implemented at the request of AC/DC. It is the group's feeling that, since "Dirty Deeds" was originally recorded in 1976 and is therefore not a new AC/DC album, it should be made available under this program.

In announcing the 10 percent discount of "Dirty Deeds," Atlantic executive vice president/general manager Dave Glew commented: "AC/DC has personally requested this discount program as a gesture towards their millions of fans across the country, and we at Atlantic wholeheartedly agree with their wish. Although the LP carries an \$8.98 list price, this program, in effect, brings the LP into the \$7.98 range. Of course, we hope and expect that our customers will pass this savings on to the consumers, whom it is intended to benefit."

## EMI-America/Liberty Promotes Bob Currie

■ NEW YORK — Don Grierson, vice president of A&R, EMI-America/Liberty Records, has announced the promotion of Bob Currie to the position of director of talent acquisition, east coast A&R, effective immediately. Currie, who previously was manager, east coast A&R, has also been director of creative services, E. B. Marks Music and professional manager at Screen Gems-EMI.

## CBS Records Names Four In Merch. Planning & Admin.

■ NEW YORK—Roz Blanch, vice president, merchandising planning, CBS Records, has announced four appointments in the company's merchandising planning and administration department.

Susan Schuman has been named director, merchandising administration. She has been administrative coordinator, merchandising administration since 1978. She joined CBS Records International in 1975 in the artist development department. Prior to that, she worked with International Creative Management and at various news syndication companies.

Arthur Yeranian has been named director, national advertising planning. He joined CBS Records in 1970 as manager, advertising production. In 1977 he was named associate director, national advertising production.

Joseph Guarino has been appointed manager, national advertising production. He joined CBS Records in 1974 as a traffic clerk, national advertising production. In 1976 he was named production coordinator.

Ann Caspi has been named ad-

vertising coordinator, merchandising planning and administration. She joined CBS in 1979 as an administrative assistant in the merchandising planning department. Prior to that she served as an administrative assistant in public relations at the J. Walter Thompson advertising agency.

## Staff Trimmed at Phila. International

■ PHILADELPHIA — Philadelphia International Records has laid off eight of its employees, most of them in the promotion department. PIR president Larry Depte called it "both a belt-tightening move and a reaction to Epic/Portrait/Associated labels' strengthened promotional effort" on behalf of the CBS-distributed label.

"The only reason we had augmented E/P/A's promotional activities previously was because we felt they had so much work to do," said Depte. "Now they have a separate promotional staff headed by Paris Ely (*Record World*, Feb. 21) that gives them a more powerful arm in promoting black music. We think this will translate into additional support for our acts. We consider their promotion people part of the PIR family, so the employees on our end weren't needed."

Depte said that most of the workers let go were in clerical and promotion support positions.

In upcoming months, PIR plans to release albums by Teddy Pendergrass, Patti Labelle, the Stylistics, and the Jones Girls, with "E/P/A carrying the promotional ball," according to Depte.

## Correction

■ In a story in last week's *Record World*, the positions previously held by the principals of Tioch Productions were incorrectly listed. James J. Frey had been vice president of Deutsche Grammophon for PolyGram Classics, and M. Scott Mampe had been vice president of Philips for PolyGram Classics.

## 'Sailing' With ASCAP and Cross



A 90-foot yacht was the scene of a special celebration recently held by ASCAP for Warner Bros. recording artist and ASCAP member Christopher Cross in honor of his Grammy-winning song "Sailing." Pictured from left are: Arthur Hamilton, vice president of ASCAP; Michael Omartian, Cross' producer; Tim Neece, Cross' manager; Cross; Nicolette Larson; Christine McVie of Fleetwood Mac; and Hal David, president of ASCAP.

## MUSEXPO Taps Joe Greenberg

■ NEW YORK — Roddy S. Shashoua, president of International Music Industries, Ltd. announced today the appointment of Joe Greenberg as MUSEXPO vice president marketing and planning—USA operations.

Greenberg, a 15-year industry veteran, was the founder of Alive Enterprises Inc., manager of Alice Cooper, Anne Murray and others; founder and president of the Record Plant/RCA label, Hologram Records; and, most recently, manager of the group Machine and producer of the first holographic film in conjunction with Salvador Dali.

Based in New York, Greenberg will plan and coordinate the live portion of the MUSEXPO gala and artist showcases.

## SPARS Members Urged To Diversify

By BRIAN CHIN

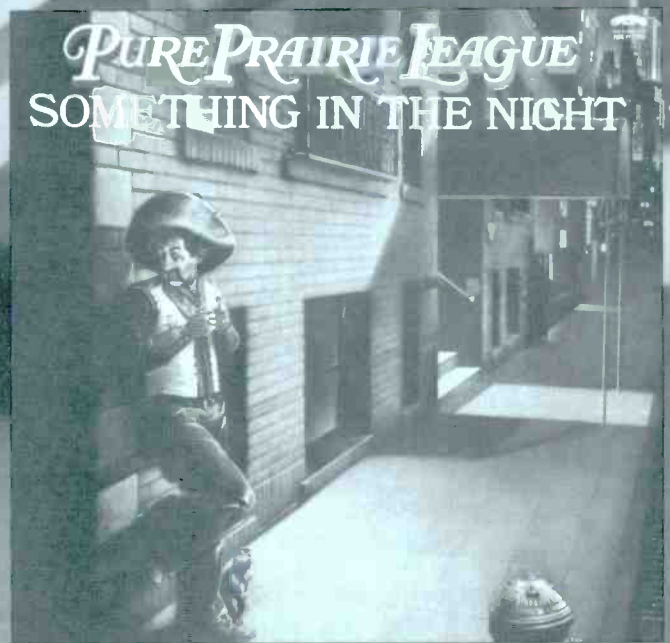
■ NEW YORK—Members of the Society of Professional Audio Studios (SPARS) were encouraged in the most definite terms last week to diversify in order to meet the developing needs of the video market, and to be prepared for the pitfalls of expanding operations.

C. Robert Fine, consultant to Magna-Tech Electronics, discussing diversification and equipment investments at a regional meeting/seminar last Tuesday (21), declared: "The business you have invested in will be going through a wrenching change; the moment of truth is upon you." By this, Fine explained, he meant that while he "couldn't imagine a nation stupefied by ten hours of watching the tube, if there were to be a boom, it will be in the marriage of audio and visual aspects." Therefore, Fine continued, to keep pace with the needs of producers, the studio, by nature a service-oriented establishment, must now begin investing in the video-related equipment that will be in use in the immediate future. "(Video) is moving at an enormous rate now," he stated. "The future technologies of three years ago are now in the marketplace." Careful planning for the next three to five years, taking obsolescence into account, Fine concluded, is of key importance to the studio owner looking for a way to share in the expanding audio/video market.

Offering a banker's view of the recording industry, Chemical Bank New York Entertainment Industries Group VP Stuart Cahn told the gathering that of the various entertainment media, all were healthy except for records, which, he said, had stabilized on a plateau for the past three years. Among the difficulties of maintaining studio profitability, he said, foremost was the key-in of the studio to the major labels and producers, all of which have cut allocations drastically for studio and production time. "Even the kids can have the technology to duplicate their favorite records," Cahn said. With the related problem of piracy costing the industry at large 1.1 billion in the past year worldwide, he asked, "How many more (of those) dollars would have been spent in the studio?" To sustain the large fixed costs of the studio in hard time, Cahn advised maximizing the "potential to get involved. Video potential, in the industrial, cable, television and advertising fields is unlimited."

(Continued on page 60)

**When was the last time you  
had a little "Something In The Night"?**



NBLP 7255

Introducing the new album from  
**PURE PRAIRIE LEAGUE**

featuring the hit,

**"STILL RIGHT HERE IN MY HEART"** NB 2332

BILLBOARD 55★ CASHBOX 68● RECORD WORLD 79■

Manufactured and Marketed by  
**PolyGram Records™**

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## Mobile Fidelity's Herb Belkin Discusses the Audiophile Market

By SAMUEL GRAHAM

■ The market for audiophile recordings—a business that is small but growing steadily—is the subject of this week's Dialogue, by way of Herb Belkin, president of Mobile Fidelity Sound Lab. MFSL, a privately-owned, research and development-oriented company, was formed three years ago when Gary Giorgi and Brad Miller, now the firm's vice president/product development and board chairman, respectively, set out to make an improved phonograph record by re-cutting master tapes at half their original speed. From its rather modest beginnings, MFSL has grown to the point where its catalogue of Original Master Recordings—just about all of them albums that were previously issued in standard commercial form—now includes some 50 titles, by such performers as Kenny Rogers, the Beatles, Steely Dan, Little Feat and many others, including jazz and classical musicians. MFSL has since added cassettes to its product line; as well as the Geo-Disc, a phonograph cartridge alignment tool; a disc mastering facility has also recently been opened at the company's headquarters, and newer products are currently in preparation. Belkin, a record industry veteran whose background includes stints at NBC and the Capitol, Atlantic, Motown and ABC record labels, joined MFSL in February 1980, after having first served the company as a consultant.

**Record World:** How did Mobile Fidelity get started?

**Herb Belkin:** What it was was two dedicated audiophiles (Miller and Giorgi) with a substantial amount of money invested in their own, personal home equipment, setting out in search of the grail, if you will. They believed that they could come up with a technique or approach which would result in a significantly superior phonograph record.

They began with three "Mystic Moods" albums—which are basically music and sound effects—and one album of pure sound effects, which was "The Power and the Majesty." They set out on their research, or crusade—it was almost spiritual—and the result of what they wound up creating was initially only intended to be marketed as a reference disc for audio salons, for audio fanatics to test their gear. The people who they sold them to at the salons turned around and found that there was a market for these things; they (Miller and Giorgi) decided, this being the case, that they would try and secure the rights to some commercial recordings, (and) see whether there was a marketplace for them. Again, they were thinking of that very small, fringe group of both retailers and consumers who are the core of the audio enthusiast market, which is maybe 40 or 50,000 people in the country.

**RW:** How did you personally become involved?

**Belkin:** They were generally neophytes in the commercial marketplace, and they started going around banging on doors, seeing whether anybody would be interested in hearing what they had to say and possibly licensing some existing repertoire through the process (and) out into this very limited marketplace. While they were tramping around Hollywood, they knocked on my door. The initial conversation, and my response to it, was primarily motivated by money; I at the time was VP/operations for ABC Records, and we were in a terrible state, and the proposal that these guys made was sufficiently attractive that we didn't have much to lose in trying it. We licensed them four albums. They took two and went away, and a short time later came back, and even I, who was not an audio enthusiast but merely a "record person," had my ears blown away.

**RW:** Why is the half-speed technology so effective, not only as opposed to direct-to-disc or digital mastering but as opposed to, say, quarter-speed?

**Belkin:** The purest form of audiophile recording today is probably still direct-to-disc. The problem with it, however, is that with all the complex gear now used in the recording studio for contemporary artists, that technology does not translate; you cannot get a major contemporary artist to go in and lay down a whole side of an album in one take (which direct-to-disc technology requires). That eliminates a significant part of the potential business for direct-to-disc. And digital, at this point, I think is still a technology in the developmental stages; it's not perfected, it's not matured yet. Digital is clearly going to have a major impact in terms of the quality of reproduction of music at some point in time—our research just doesn't indicate that

the time is right now, but I'm sure that ultimately it will have a meaningful role.

Now half-speed, on the other hand, is basically a process whereby we go back, and in the pure, technical mastering aspect, are able to take the stereo master tape and inscribe on the lacquer more information than we can do at real time; and in doing so, (we can) basically deliver to the consumer a more valid image, if you will, of what took place in the studio, because you're taking twice the amount of time in the inscription process. There are a lot of incidental aspects: our mastering facility is a unique one, (and) we have significantly modified



Our average customer  
“ has an investment in  
hi-fi equipment of \$2400. ”

—and improved, in our opinion—mastering technology in general through the elimination of transformers and a variety of electronic devices that make up the technical aspect of lacquer transcription. In a sense, (quarter-speed) could be possible; if we really thought there were additional improvements to be made, we might try to do it at quarter-speed. It is our belief that we are getting sufficient improvement by doing it at half-speed. We have a virtuoso performer in the art of half-speed mastering in Stan Ricker. I don't know what would happen to him if we were to try and gear it down another speed; we might have to lock him away somewhere in between mastering sessions. But on balance, it has been our experience that we can get the measure of improved fidelity by merely going a half-speed.

**RW:** Assuming the consumer has the playback equipment to do the product justice, what will he hear in a half-speed pressing that he doesn't hear in the standard commercial configuration?

**Belkin:** First of all, it's become very apparent that our market is not the conventional record market, so there is the presumption that both the perceptions of the consumer and the equipment that they

(Continued on page 56)



LES DU

## Les Dudek is out to take you for a ride.

The hot guitar dude himself is back with the definitive Dudek album, "Gypsy Ride." The man who brought you classics like "City Magic" and "Old Judge Jones," is burning vinyl with a new collection of roadrunner rock 'n' roll tailor-made for AOR, featuring the bite of Les Dudek's guitar. Les produced and wrote all the selections; and with a new band, the rambunctious rambler is ready to roll.

Les Dudek's "Gypsy Ride."  
Free-wheeling all the way,  
on Columbia Records and Tapes.



Give the gift  
of music.

Produced by Les Dudek.

Management and Direction: Cavallo-Ruffalo & Margolis

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## Art Directors, Part II:

# For Atlantic's Bob Defrin, Budgets and Esthetics Must Mix

By JOSEPH IANELLO

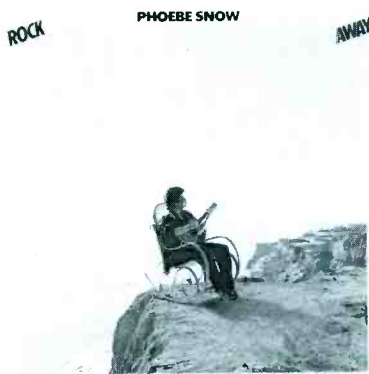
NEW YORK — "Album covers establish a visual image of the artist other than or in addition to his concert and television image," says Bob Defrin, senior art director for Atlantic, Atco Cotillion and Custom Record Labels. "It does the same thing that packaging does for a product — it's like the artist's corporate image." With that simple, time-tested idea in mind—image-making—Defrin has been creating album covers for superstars, old pros and debut artists for almost ten years.

While Defrin, like most music-lovers, likes to think of artists and their work in purely creative terms, he also must deal with the corporate side: an area that has become increasingly important in album packaging. Besides being particularly concerned with current graphic trends and how they relate/merge with the latest musical developments, Defrin is now equally busied by budgetary problems. "With the economy the way it is, you've got to be more of a professional designer than you were years ago," he said. "We have to estimate our covers very close to what the actual cost will be. There's no real leeway in this type of thing. I'm much more budget-oriented. If you would have told me five years ago that an art director would have a calculator on his desk, I would have told you you're crazy."

The role of economics has grown considerably in Defrin's work, yet not at the expense of quality. Defrin emphasizes that he and his staff of six never sacrifice quality because of money. "If I get an estimate that's rejected because of the amount we want to spend on it (the album cover), I'll just throw the whole thing out and start from scratch."

Like other areas of the music business that have had to adjust to difficult economic times, art departments have adjusted while maintaining their importance in the overall strategy of selling albums. "It's (the album cover) an important link in a total program," Defrin said. "A bad album cover can hurt sales."

Once an artist reaches superstar status, the design usually is conceived by the band or its management with few if any restrictions on content. But with a new act, Defrin usually sticks to the "image" rule and places a photo of the artist on the cover to "give the consumer a chance to discover



A recent example of Bob Defrin's work: Phoebe Snow's "Rock Away" cover.

what the artist looks like." Regardless of whether the album is by a new or established group, all acts at Atlantic, Atco, Cotillion and the other labels have final approval of album artwork.

In viewing recent trends and future directions in album packaging, Defrin noted that "we are now at a very transitory state. If you look at albums from the past few years, there's very much of an airbrush illustration quality to them. That's a very west coast kind of look, and it's going by the boards now."

## The Time of Their Life



Elektra/Asylum hosted a "Life boat party" aboard the 98-foot power yacht *Vanity Fair* in Hollywood, Florida on Apr. 12 to introduce the new Miami-based WEA International group *Life*, featuring guitarist/vocalist George Terry and vocalist Kitty Woodson, to WEA home office and field personnel and NARM attendees. E/A recently released the group's debut LP, "Life," in the States. Pictured from left are: Terry; Jerry Sharell, senior vice president/creative services; Woodson; and Mel Posner, vice chairman.

# New York, N.Y.

By DAVID MCGEE

MISSING PERSONS DEPARTMENT: Over a year ago, New York, N.Y. ran a rave review of a group called **Double Trouble** that made one fleeting and virtually unnoticed appearance in Manhattan. The group featured a dynamic guitarist named **Stevie Vaughan** and an awesomely-talented singer named **Lou Ann Barton**, whom **Doc Pomus** (who discovered Double Trouble in Louisiana and arranged for the group to come to New York) was calling "the best unsigned singer in the country."

As it happened, Vaughan and Barton, although they worked well together onstage, didn't get along offstage, and Double Trouble disbanded after its New York shows. Barton resurfaced a few months later singing with **Roomful of Blues**, a band that had little sensitivity to the subtleties of her singing style. Nevertheless, in an appearance at the Bottom Line, Barton rose above Roomful's din and amply demonstrated the full power and beauty of her voice.

Shortly after that, the mercurial Barton left Roomful and married **Keith Ferguson**, bass player for the **Fabulous Thunderbirds** (for whom she had once sang and which features on guitar **Jimmy Vaughan**, brother of Stevie), settled down in Austin and hasn't been heard from since.

Last week New York, N.Y. received a call. The source must go unnamed, but the news he had to relay was exciting: Lou Ann Barton is back. She went into an Austin recording studio with a band of her own choosing (it included Jimmy Vaughan on guitar) and cut five songs for a demo. Would that master recordings matched the quality of this demo. The highlights have to be a sizzling version of "Rocket in My Pocket" and a rendition of the **Irma Thomas** classic, "Shake a Hand," that very nearly cuts the original. Like **Rosanne Cash**, Barton defies easy categorization. She can sing country, rock, blues, pop or anything else and be utterly convincing.

Barton apparently has financing from someone within the music industry who is also interested in striking a management and production deal with her. So it appears she has a grand opportunity to get her career off the ground.

Any further developments in this saga will be fully reported here.

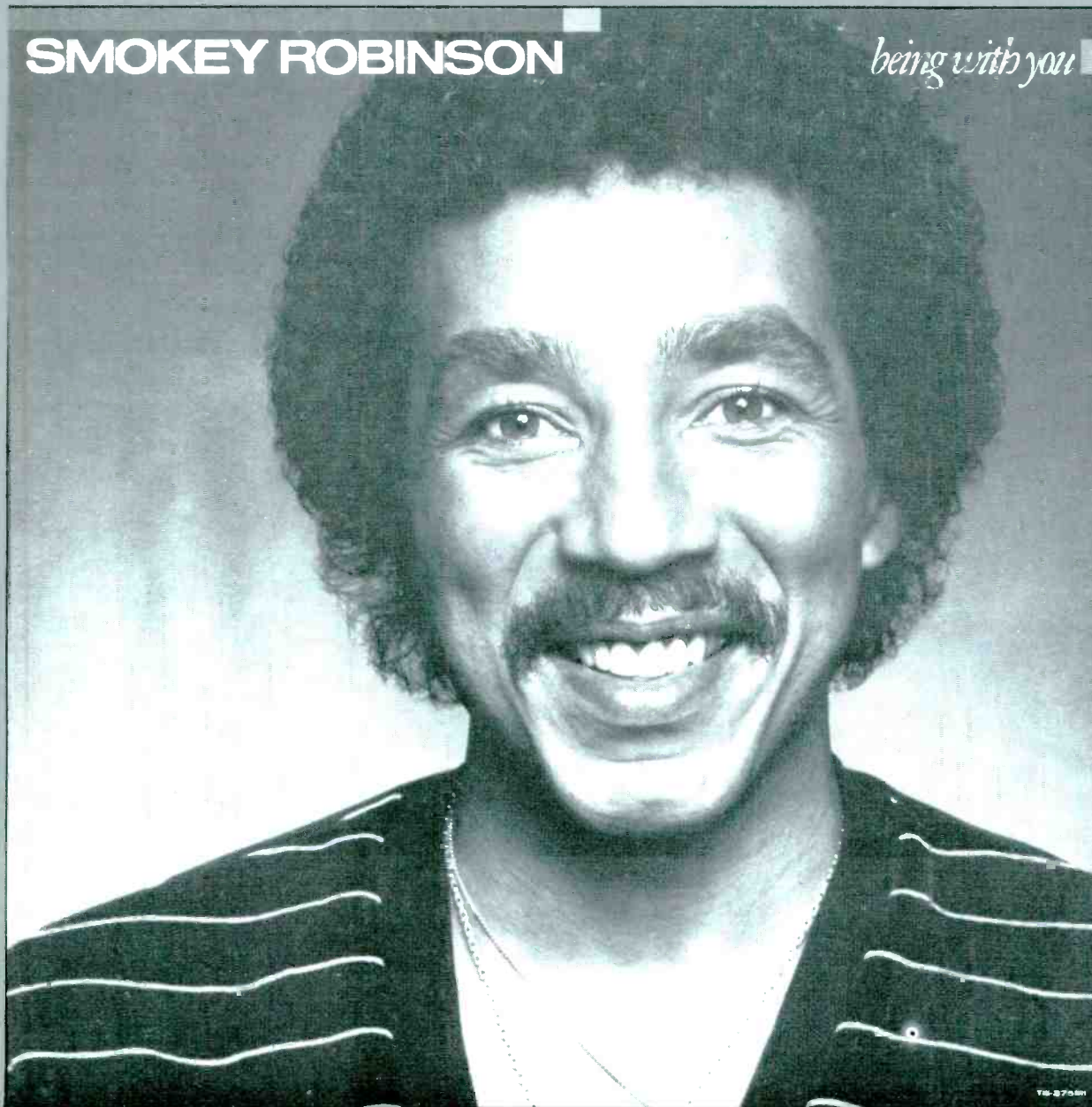
CHANGES: The **McGuinn-Hillman Band** is history. The nominal leaders of the group are no longer contracted to Capitol Records and are on to other projects independent of each other as well. **Oscar Oslanian**, who now represents McGuinn, told New York, N.Y. last week that "Roger is very, very happy" about the latest turn of events in his career, and is "looking forward to being a solo artist again and recording some new material." As for the fate of McGuinn's acclaimed but as-yet-unrecorded song "America For Me," Oslanian said it will be among the songs McGuinn will use in shopping for a new deal. . . . **Triumph** has announced the reaching an out-of-court settlement with its former managers, Dixon-Propas. Although the band is available for new management, the group members themselves have handled their business affairs for the past year. Triumph's business office is located at 3611 Mavis Rd., Unit 3, Mississauga, Ontario, Canada L5C 1T7. Phone is (416) 279-4400. The group is preparing a new album for August release and plans to tour the States this fall. . . . Word came last week that one of the country's finest retail record chains, For the Record (with stores in and around Baltimore), is going out of business. So it is that For the Record's **Bill Blankenship**, the company's vice president and head buyer, is seeking employment elsewhere. Blankenship is one of the more musically astute fellows this columnist has encountered and would be a valuable addition to any chain in need of a buyer. He is willing to relocate. All he asks is that the city have a major league baseball team. Now you know his heart's in the right place. Blankenship can be reached at (301) 760-2375.

THE CLASH are coming to Bonds International Casino for seven days of concerts, May 28 through June 3, in what will be the band's only scheduled American engagement. The group will go on at midnight each night, following 10 p.m. and 11 p.m. performances by an American band and an English band (eight British bands will come to America with the Clash to appear at Bonds, and those will be matched by eight American bands). A Saturday matinee (May 30) is being included "for rockers under 18."

Additionally, there is a Clash Contest in which the fan who gives the best answer to the question "What do you expect from music

(Continued on page 61)

# WHEN YOU'RE SMOKEY ROBINSON HOW TO CELEBRATE YOUR SUCCESS WITH TWO OF THE BIGGEST



## THE ALBUM

Over 600,000 units sold in 5 weeks and moving towards platinum!

LPT8-375M1

BT T8-375KT

CA T8-375KC

Smokey Robinson is more than a performer. Or a  
shaped the Motown Sound and the sound of the  
every day. With hit after hit after hit.



**ROBINSON, YOU REALLY KNOW  
EVERYTHING ABOUT THE ANNIVERSARY**

**THE BEST RECORDS OF THE YEAR.**

*being with you*



**TOP 5 THE SINGLE**

top 5 everywhere and  
his way to #1

Or a musician. He's  
you hear on the radio

**SMOKEY  
&  
MOTOWN**

Simply a marvelous relationship.



# The Coast

By SAMUEL GRAHAM and ELIOT SEKULER

■ **VITAL STATISTICS:** A bio accompanying promo mailings of **Yellow Magic Orchestra's** new album recently revealed to us that both drummer and lead vocalist **Yukihiro Takahashi** and bassist/keyboardist **Haruomi Hosono** have blood type A, whereas the group's other keyboardist, **Riuchi Sakamoto** has the more common type O. That explains a lot of things; and the information might have been very useful if, in a classic case of record company indifference, A&M Records hadn't neglected to tell us whether the guys are Rh negative or Rh positive. If only these publicists would pay a little more attention to detail.

**HOLD YOUR HOSSES:** A local band called the **Honest Cartwrights**—love that name—have apparently become quite the rage, at least among musicians, when they gig at a club called the Central, located on the Sunset Strip. A couple of weeks ago, **Pete Townshend** sat in with 'em; the next week it was **Bonnie Raitt**. No truth to the rumor, however, that Ben, Adam and Little Joe were observed hitching up their steeds outside the club and throwing back a couple of brews while the Cartwrights went through their paces . . . Townshend, meanwhile, did a turn in a movie called "The Secret Policeman's Ball" that was screened recently as part of L.A.'s Filmex series. In between comedy skits by people like **John Cleese**, **Michael Palin** and **Terry Jones** of the **Monty Python** gang—skits that were often pretty hilarious—Townshend performs a solo version (with acoustic guitar) of "Pinball Wizard" and an unrehearsed duet of "Won't Get Fooled Again" with classical guitarist and **Sky** member **John Williams**, an unlikely pairing if ever there was one. The film also shows us, at some length, that **Tom Robinson** is "Glad To Be Gay." An EP from "The Secret Policeman's Ball" will be released by Warner Bros. here.

**SHELL-SHOCKED:** We're intrigued by the idea of **Joe Walsh's** new album for E/A, entitled "There Goes the Neighborhood," being delivered to radio stations in a tank, a curious event that was supposed to happen late last week. Apparently there's a guy in L.A. named **Abe** who is in business to meet the ongoing and, no doubt, considerable demand for tank rentals; **Abe** was enlisted, so to speak, and the radio stations in question were probably threatened with immediate destruction unless the **Walsh** album was placed in heavy rotation post haste . . . Speaking of films (we were, weren't we?), another interesting bit we checked out during **Filmex** was "**Sun Ra: A Joyful Noise**," a look at the musician/composer/self-proclaimed spaceman and his very off-the-wall band. In the film, no sooner has one of **Sun's** musicians, saxophonist **John Gilmore**, explained that he didn't think any musician could be "more stretched out" (harmonically speaking) than **Thelonious Monk** or **Charles Mingus** until he met up with **Ra**, than the action cuts to **Ra** and his **Arkestra** performing a fairly wacky version of "Round Midnight"—which was written, of course, by **Monk**. A nice bit of editing there . . . Contrary to reports by a certain columnist in a certain local film trade paper last week, **Warner Bros.** says that they have every intention in the world of releasing new albums by **George Harrison** and **Rickie Lee Jones**. In fact, the albums, respectively entitled "Somewhere in England" and "Pirates," are scheduled to come out on May 27 . . . Local singer **Caroline Peyton** will portray **Edith** in the version of **Gilbert and Sullivan's** "The Pirates of Penzance" opening at the **Ahmanson Theatre** here on June 10. **Peyton** is also understudying the role of **Mable**, played by **Pam Dawber**. As we reported last week, **Andy Gibb** will also star in the production, which will tour various other cities after the L.A. run . . . Singer **Herman Lee Montgomery**—he used to call himself simply **Lee**, but he's obviously been listening to a lot of **Herman's Hermits** records lately—will be at the **Blue Lagune Saloon** in **Marina Del Rey** this Wednesday, April 29.

**LEFT HANDED COMPLIMENTS:** Compliments of good-hearted **B.B. King**, southpaw Illinois prison inmate **Ron La Puma** is now the proud owner of a left-handed Gibson guitar. **La Puma**, we're told, had read an article describing **B.B.'s** involvement with an organization called **F.A.I.R.R.** (Foundation for the Advancement of Inmate Rehabilitation And Recreation) and figured that the blues master would help obtain a left-handed guitar for the slammer. Sure enough, **B.B.** came through, and **La Puma** got special permission to accept the present at one of **B.B.'s** performances at the **Hyatt Regency O'Hare Hotel** . . . And speaking of Gibsons, we love a description of **Billy Squier's** new LP in a recent **Capitol Records** bio: "sticks out like a vintage Gibson Firebird in a rack of Japanese imitations."

**SPARRING PARTNERS:** Franke of **Franke and the Knockouts** has been pinching himself every morning as his single, "Sweetheart,"

(Continued on page 61)

## Cover Story:

### Dottie West Packs a Mean Chart Punch

■ Don't let the "country sunshine" smile and charm fool you—Liberty artist **Dottie West** packs a mean punch, as evidenced by her recent singles.

**Dottie's** current "What Are We Doin' in Love" (which rocketed into the pop top 40 in its fourth week) is bulleted at 25 in its fifth week on **Record World's** Country Singles Chart. This release follows the firm foundation built by her recent number one, "Are You Happy Baby," her top 10 "Lesson in Leavin'" and the successful "Leavin's for Unbelievers."

Chart success is nothing new for **West**, a tall beauty who hails from **McMinnville, Tennessee**. Her first taste of chart action came in 1961, when she wrote "Is This Me?" for the late **Jim Reeves**. She was later signed to **RCA** by **Chet Atkins**, and by 1964 was a member of the **Grand Ole Opry**.

Her first hit as an artist was "Love Is No Excuse," sung with **Reeves**. Other memorable songs from that period include **Dottie's** "Here Comes My Baby," "I Was Born a Country Girl," and "I Was Raised on Country Sunshine," a country and pop hit that also spawned the music for a string of **Coca Cola** commercials.

**Dottie** won a **Cleo** for that commercial music—and half a dozen **BMI** writer's awards, a **Grammy** (for "Here Comes My Baby"), and 16 **Grammy** nominations along the way, in addition to her personal chart hits.

**West's** vocal teaming with **Kenny Rogers** has been nothing short of phenomenal, starting with their number one "Every Time Two Fools Collide," and including "All I Ever Need Is You" (number one), "Anyone Who Isn't Me Tonight" (two) and "Til I Can Make It on My Own" (four).

**Dottie's** solo records generate a special excitement of their own,



with a crisp pop flavor added to the artist's country approach by producers **Brent Maher** and **Randy Goodrum**, who have also authored some of **Dottie's** best recent cuts.

**Dottie West** has accomplished a great deal in her career, but for her the future always holds the greatest excitement. "I've been fortunate to have grown gradually," she said, "and every year seems like it's better than the one before."

### NMPA Meetings Set

■ **NASHVILLE**—The **National Music Publishers' Association** will hold a meeting of its board of directors May 13, and a general membership meeting May 14 at the **Hyatt Regency Hotel** here. **NMPA** president **Leonard Feis** has announced.

The trade association representing the popular music publishing community has scheduled the business meeting of its board for May 13. On the following day **NMPA** members and **Harry Fox Agency** clients will meet in the **Hyatt's Davidson Room**.

**Feist**, **Fox's** president **Alber Berman**, and chairmen of **NMPA's** board committees will report on recent developments and current projects and problems of the association.

### Black Caucus Honors CBS Executives



The **Congressional Black Caucus** recently honored **CBS Records** executives **Walter Yetnikoff**, **Dick Asher**, **Bruce Lundvall** and **LeBaron Taylor** in a **Capitol Hill** ceremony in recognition of **CBS Records' support** of the **Caucus's** activities. A special proclamation stated that **CBS Records** "has enabled the **Caucus** . . . to effectively represent the concerns of **Blacks** and other under-represented Americans." Pictured from left are: **LeBaron Taylor**, vice president and general manager, **divisional affairs, CBS Records**; **Dick Asher**, deputy president and chief operating officer, **CBS Records Group**; **Walter E. Fauntroy**, delegate, **District of Columbia** and chairman, **Congressional Black Caucus**; and **Bruce Lundvall**, president, **CBS Records Division**.

*Record World Presents*

# **Black Music: Strength Through Diversity**

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

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

**Issue Date: May 30**  
**Ad Deadline: May 20**

*For further information contact:*

Tom Rodden (213) 465-6126

Mort Hillman or Joyce Reitzer Panzer (212) 765-5020

# Jukebox with Data Collector Receives Keen Interest at NARM

By JEFFREY PEISCH

■ HOLLYWOOD, FLA. — One of the busiest poolside booths at this year's NARM was occupied by New Vinyl Times, a venture best described as an in-store jukebox/magazine with market research capabilities.

Called "the magazine you play" by its designers, New Vinyl Times is a modern-looking jukebox that allows a consumer to play two songs for 25 cents. Every two weeks 72 new songs are added to the jukebox, along with a 20-page magazine with capsule reviews/bios of the artists whose songs are on the jukebox.

Inside each jukebox is a data cassette which tabulates the number of requests for each song, information that will be available to retailers, labels and program directors. Since a quarter gives a consumer two plays, the data will show what types of songs are requested in tandem.



New Vinyl Times was conceived a year ago by three Los Angeles-based brothers, Stuart, Ken and Richard Swezey. According to Richard Swezey, youngest brother Stuart became "upset" with the opportunities to sample new music—both on radio and in retail outlets—and designed New Vinyl Times as an alternative.

The jukebox has been used by a handful of Licorice Pizza and Tower outlets for the last year and has been "a huge success," said Swezey. But the three brothers have held off on expansion until they were physically ready. They even asked several interested journalists during the last year not to write stories about New Vinyl Times. According to Ken Swezey, the brothers are now ready to expand and they came to NARM with the intention of making arrangements with retailers.

By summer, New Vinyl Times will be in 150 stores. Ken Swezey said that merchandisers such as Music Plus, Camelot, Record Bar and Lieberman Enterprises expressed keen interest in the ven-

ture. "The response has been insane," said Richard Swezey.

While in-store jukeboxes have been tested several times in recent history, New Vinyl Times is unique for two reasons. The quarters from consumers and advertising in the magazine make it possible for the store to carry the machine at no cost. The 25-cent cost also keeps consumers from randomly pushing buttons, making the data accurate. "There's no reason for a store not to try us," said Richard Swezey.

Swezey calls the data-collecting service of New Vinyl Times a "closed loop." The retailer will be able to pinpoint and respond to in-store trends as they become established. Labels will be able to accurately gauge when a record is waxing and waning, and adjust marketing efforts. And program directors will be assisted in their understanding of day-to-day, street-level popularity of specific songs.

## NARM Scholarship Winners Announced

■ HOLLYWOOD, FLA. — These are the 1981 NARM scholarship winners:

Carol Sardinha—Joel Friedman Scholarship; Lorena Lopes—Shelley Siegel Memorial Scholarship; Vernon Plack—Elvis Presley Memorial Scholarship; Lisa Opanashuck—Goddard Lieberson Memorial Scholarship; Diana Romero—Record World Magazine Scholarship; Lisa Wong—Casablanca Records & FilmWorks Scholarship; Jane Beasley—Heilicher Family Scholarship; William Kaliffi—Capitol Records Scholarship; Christine Tiller—CBS Records Scholarship; Bess Greenberg—Leonard Goldenson Scholarship; Andrew Finn—Theodore Izenstark Memorial Scholarship; John Hawn—David Kapp Memorial Scholarship; Robyn Goldowsky—American Can Company Scholarship.

## Allen in Action



A&M recording artist Peter Allen performs at the NARM awards banquet.

# Learn How To Market Video, Record Retailers Told at NARM

By SOPHIA MIDAS

■ HOLLYWOOD, FLA. — After a record retailer decides to sell video software, it is essential that he learn how to market it. This was the basic message of a video seminar held at the recent NARM Convention at the Diplomat Hotel here.

Guest speakers at the seminar were Russ Bach, senior VP, marketing development, WEA; David Crockett, president, Fathers & Sons/Karma; Noel Gimbel, president, Sound/Video Unlimited; Burt Goldstein, VP, Crazy Eddie; James Laura, VP, marketing, Largo Music; and Larry Mundorf, executive VP, retail operations, Stark/Camelot.

The importance of marketing was illustrated by a slide presentation of stores throughout the country who were actively merchandising video, including: Mr. Music, Detroit; Cactus, Houston; SoundTown, Dallas; Variety Records, Baltimore; Strawberries, Boston; Big Bens, Nickolodeon, L.A.; Tower Records, Phoenix, and Karma Records, midwest.

Bach underlined the significance of marketing: "Let me caution you that that many video specialty stores have learned their lessons from the work which record retailers have done with records, and they will be firmly entrenched by the time some of you decide to act. And I see video specialty stores branching out into other areas of the home entertainment field, including prerecorded music. There is a customer out there and he is yours, if you want him."

Retailers were repeatedly warned that they must let the consumer know that they are in the video as well as the record business. High visibility of product, in-store displays, cross merchandising, proper store fixtures, and the use of coop advertising were cited as being an integral part of video marketing.

Discussing Crazy Eddie's experience with video software, Goldstein commented, "If you decide to enter the video business, you have to begin with a minimum of 400 titles, and that's really 800 units of product because of both the Beta and VHS formats. Then you might want to add another 200 titles, especially if they are moving rapidly. Before you know it, you're in the videocassette business. The point I'm trying to make is that you can't dabble in this business; the product selection is too broad, and it's growing rapidly."

Goldstein also asked cooperation from manufacturers, especially in the area of packaging. "The

record retailer must display product in such a way that the consumer can handle it. This requires uniform packaging, so we can display the material in proper fixtures. But this also means that the retailer is subject to pilfering. We feel that if manufacturers were to provide us with empty display boxes, we would double our sales because this product would be in the hands of the consumer." Goldstein also touted the merchandising possibilities of VCI's DecionVision audio-visual merchandising aid which was displayed in the lobby of the Diplomat Hotel: "If the consumer could handle product, and at the same time see one minute of his favorite film, we think the results could be astounding."

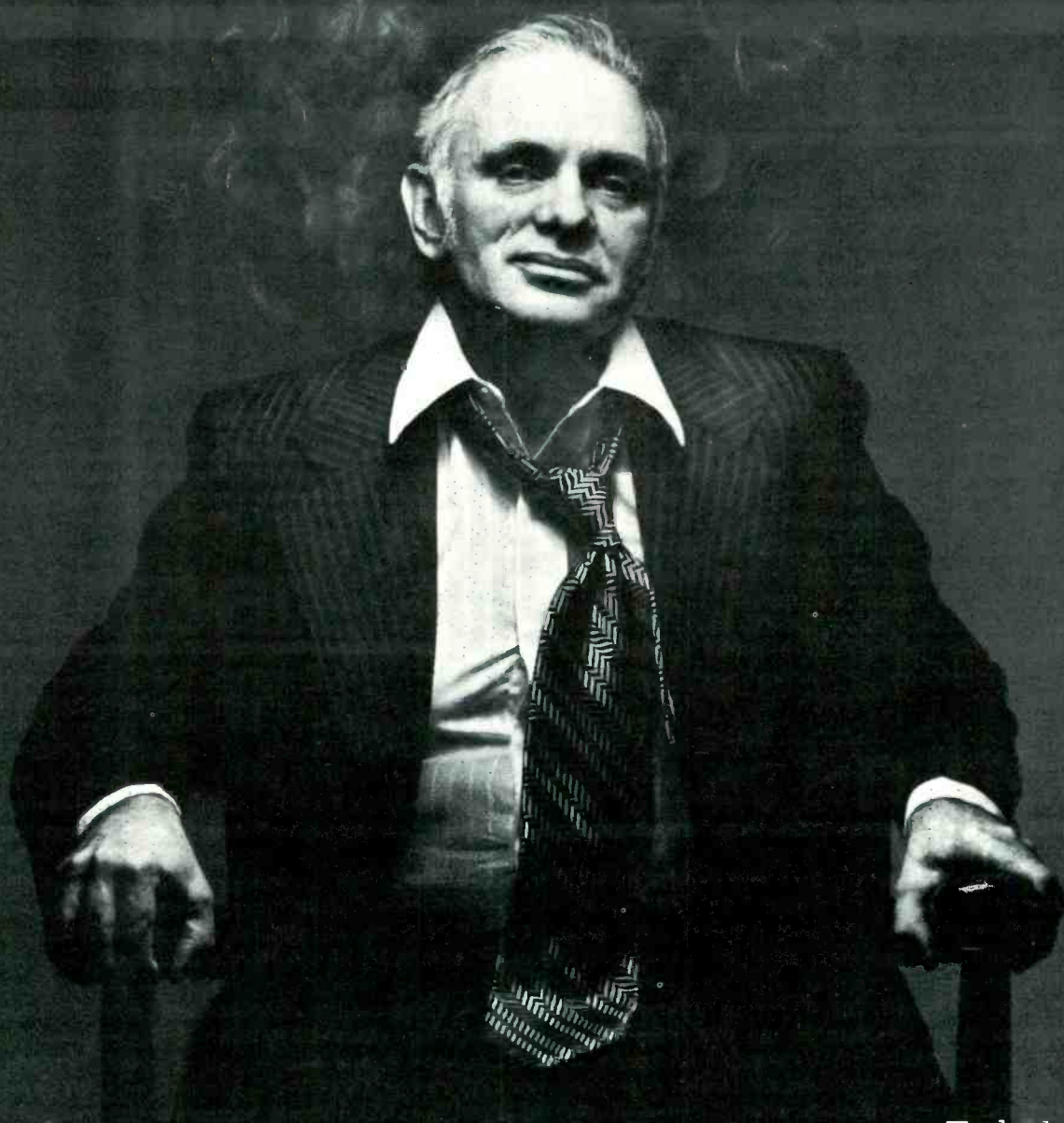


Russ Bach

"Video, like rock 'n' roll, is here to stay," Goldstein continued, "but we believe the future of video software lies in its price. If we could go one step further and offer this product at an affordable price, the revenues from videocassettes could represent over 50 percent of our gross dollar volume. I'm suggesting a nominal cost of \$25."

Regarding profit margins, Mundorf said "We're aware of the low profit margins in video, but we've decided to bite the bullet because we expect these margins to improve in time. We consider it an investment in our future."

The racked accounts, according to Laura, have their own specific problems regarding the marketing of video software: "We have to remove the physical and psychological barriers and let the product do the talking and the selling. Racked accounts frequently push the consumer to the threshold of pain. First the customer is forced to go through a long list of titles; then he has to find a clerk; and finally he has to wait until a clerk goes into a backroom and finds the tape. Since we started making the product more accessible and available, our sales have increased four times."



***It takes a lot to make  
Stu Schwartz sing.***

The leader of a growing, dynamic 24 store record chain is constantly being grilled. Store managers and field reps need answers.

Stu knows that timely, accurate information is the lifeblood of the industry. That's why Stu and 379 other people at Harmony Hut look to Record World. Up-to-date, on-target, and full of answers. Answers that have helped Harmony Hut double sales in the past two years.

We couldn't make Stu sing – but when he sees a happy customer, he does hum a little.



***Record  
World***

Dedicated to the Needs of the Music/Record Industry.

# Record World Singles 101-150

MAY 2, 1981

MAY	APR.			
2	25			
101	102	SEDUCED LEON REDBONE/Emerald City 7325 (Atl) (Warner Tamerlane/Precedent, BMI)		
102	111	WHAT CHA GONNA DO FOR ME CHAKA KHAN/Warner Bros. 49692 (Ackee/Longdog, ASCAP)		
103	110	HEARTBEAT TAANA GARDNER/West End 22132 (Kenix/Sugar Biscuit, ASCAP)		
104	—	MERCY, MERCY, MERCY PHOEBE SNOW/Mirage 3818 (Atl) (Cotillion/Vonglo, BMI)		
105	114	YOU'RE THE REASON GOD MADE OKLAHOMA DAVID FRIZZELL & SHELLY WEST/Warner Bros./Viva 49650 (Pesco/Wallet/Senor/Cibie, ASCAP)		
106	123	DOUBLE DUTCH BUS FRANKIE SMITH/WMOT 8 5356 (WMOT/Frashion/Supermarket, BMI)		
107	122	YEARNING GAP BAND/Mercury 76101 (PolyGram) (Total Experience, BMI)		
108	104	PRAISE MARVIN GAYE/Tamla 54322 (Motown) (Bugpie, ASCAP)		
109	109	PLAYING WITH LIGHTNING SHOT IN THE DARK/RSO 1061 (Lukerative, BMI)		
110	127	WHAT TWO CAN DO DENIECE WILLIAMS/ARC/Columbia 60504 (Bellboy/Kee-Drick, BMI)		
111	120	PARADISE CHANGE/Atlantic/RFC 3809 (Little Macho, ASCAP)		
112	108	INVITATION TO LOVE DAZZ BAND/Motown 1507 (Three Go/Jazzy Autumn, ASCAP)		
113	115	DARLIN' TOM JONES/Mercury 76100 (PolyGram) (September/Yellow Dog, ASCAP)		
114	117	SHEILA GREG KIHN/Beserkley 47131 (E/A) (Low-Twi, BMI)		
115	129	GIVE IT TO ME BABY RICK JAMES/Gordy 7197 (Motown) (Jobete/Stone City, ASCAP)		
116	105	HEAVEN IN YOUR ARMS DAN HARTMAN/Blue Sky 6 70053 (CBS) (Silver Steed, BMI)		
117	121	YOUR LOVE IS ON THE ONE LAKESIDE/Solar 12188 (RCA) (Spectrum VII/Circle L, ASCAP)		
118	116	PERFECT FIT JERRY KNIGHT/A&M 2304 (Almo/Crimisco, ASCAP)		
119	118	DDDDDDANCE ROX/Boardwalk 8 70059 (Can't Stop, BMI/Rox and Ross, ASCAP)		
120	126	CALL IT WHAT YOU WANT BILL SUMMERS & SUMMERS HEAT/MCA 51073 (Bilsum, BMI)		
121	135	BODY MUSIC STRIKERS/Prelude 8025 (Trumar, BMI)		
122	112	THAT DIDN'T HURT TOO BAD DR. HOOK/Casablanca 2325 (PolyGram) (I've Got The Music, ASCAP)		
123	138	LOVIN' THE NIGHT AWAY DILLMAN BAND/RCA 12206 (Songs of Manhattan Island/Whitehaven/ZIB, BMI)		
124	113	DO YOU WANT TO MAKE LOVE MARVA KING/Planet 47924 (E/A) (ATV, BMI)		
125	124	ANOTHER ONE RIDES THE BUS WEIRD AL YANKOVIC/TK 1043 (Queen/Beechwood, BMI)		
126	142	SUPERLOVE SKYY/Salsoul 2136 (RCA) (One to One, ASCAP)		
127	—	ALMOST SATURDAY NIGHT DAVE EDMUNDS/Swan Song 72000 (Atl) (Greasy King, ASCAP)		
128	119	LET ME LOVE YOU GOODBYE BOBBY VINTON/Tapestry 006 (Algee, no license listed)		
129	128	DON'T KNOW MUCH BILL MEDLEY/Liberty 1402 (ATV/Mann & Weil/Braintree/Snow, BMI)		
130	130	I CAN'T STOP LOVING YOU OUTLAWS/Arista 0597 (HG, ASCAP)		
131	144	LADY'S WILD CON FUNK SHUN/Mercury 76099 (PolyGram) (Val-ie-Joe/Felstar, BMI)		
132	131	EVERYTHING IS COOL T-CONNECTION/Capitol 4968 (T-Conn/Irving, BMI)		
133	133	SEND A LITTLE LOVE MY WAY STEPHEN BISHOP/Warner Bros. 49595 (Stephen Bishop, BMI)		
134	136	HEAVEN MUST HAVE SENT YOU (HERE IN THE NIGHT) FRANKIE VALLI AND THE FOUR SEASONS/Warner Bros. 49685 (Golden Clover/World Song, ASCAP)		
135	132	NOW PLIMSOUHS/Planet 47923 (E/A) (Skyhill, BMI)		
136	125	BIRTHDAY PARTY RHYME GRANDMASTER FLASH & THE FURIOUS FIVE/Sugarhill 579 (Sugarhill, BMI)		
137	134	YOU'RE TOO LATE FANTASY/Pavillion 6 6407 (CBS) (Rightsong/Pavillion/Listi, BMI)		
138	137	HOOKED ON MUSIC MAC DAVIS/Casablanca 2327 (PolyGram) (Songpainter, BMI)		
139	—	LOVE DON'T STRIKE TWICE BLACKBYRDS/Fantasy 910 (Khempera, ASCAP/First Down, BMI)		
140	140	SOME LOVE SONGS NEVER DIE B.J. THOMAS/MCA 51087 (Southern Nights, ASCAP/Young Un, BMI)		
141	139	WHAT A FOOL BELIEVES ARETHA FRANKLIN/Arista 0591 (Snug/Milk Money, ASCAP)		
142	148	MAKE YOU MINE SIDE EFFECT/Elektra 47112 (Relaxed/Happy Birthday/Tuff Cookie, BMI)		
143	145	WHAT ARE YOU GOING TO DO WITH IT BETTY WRIGHT/Epic 19 51009 (Jobete/Black Bull/Dambet, ASCAP)		
144	146	JUST CHILLIN' OUT BERNARD WRIGHT/Arista/GRP 2511 (Sunset Burgundy, ASCAP)		
145	147	LET ME BE THE ONE WEBSTER LEWIS/Epic 19 51014 (Chazzee/Chas, ASCAP/Take Note, BMI)		
146	—	PULL UP TO THE BUMPER GRACE JONES/Island 49697 (WB) (Ackee/Grace Jones, ASCAP)		
147	141	I HAVE THE SKILL SHERBS/Atco 7325 (Sherbert, ASCAP)		
148	143	LET'S PICK IT UP (WHERE WE LEFT IT OFF) CHRIS MONTAN/20th Century Fox 2480 (RCA) (Special/Old Sock, ASCAP/Evan Paul/Libraphone, BMI)		
149	149	ROMEO AND JULIET DIRE STRAITS/Warner Bros. 49688 (Straightjacket/Rondor/Almo, ASCAP)		
150	150	FOOLISH CHILD ALI THOMSON/A&M 2314 (Rondor/Almo, ASCAP)		

# Record World Singles Alphabetical Listing

	Producer, Publisher, Licensee	
AHI LEAH Avsec (Berna/Sweet City, ASCAP)	64	LOVE YOU LIKE I NEVER LOVED BEFORE Carbone-Zito (Sixty-Ninth Street, BMI)
AI NO CORRIDA Jones (Heatwave/HG, ASCAP/Lazy Lizard, BMI)	46	MAGIC MAN Dewey-George (Almo/Ray Jay/Similar/Lucky Break, ASCAP/Irving, BMI)
AIN'T EVEN DONE WITH THE NIGHT Cropper (H.G., ASCAP)	22	MAKE THAT MOVE Sylvers (Spectrum VII/My Kinda, ASCAP)
A LITTLE IN LOVE Tarney (ATV, BMI)	63	MISTER SANDMAN Ahern (Edwin H. Morris/MLP, ASCAP)
A WOMAN NEEDS LOVE (JUST LIKE YOU DO) Parker, Jr. (Raydiola, ASCAP)	24	MORNING TRAIN (NINE TO FIVE) Neil (Unichappell, BMI)
AMERICA Gaudio (Stonebridge, ASCAP)	38	9 TO 5 Perry (Velvet Apple/Fox Fanfare, BMI)
ANGEL OF THE MORNING Landis (Blackwood, BMI)	2	ONE DAY IN YOUR LIFE Brown (Jobete, ASCAP)
BEING WITH YOU Tobin (Bertam, ASCAP)	4	PRECIOUS TO ME Podolor (Hearmore/On The Boardwalk, BMI)
BETTE DAVIS EYES Garay (Plain and Simple/Donna Weiss, ASCAP/BMI)	20	RAPTURE Chapman (Rare Blue/Monster Island, ASCAP)
BLESSED ARE THE BELIEVERS Norman (Chappell/Unichappell, BMI)	49	RIGHT AWAY Werman (Junior Wild/Chappell, ASCAP)
BURN RUBBER Simmons (Total Experience, BMI)	61	SAY WHAT Mitchell (Fourth Floor/Hot Kitchen, ASCAP)
BUT YOU KNOW I LOVE YOU Post (Tro-Devon, BMI)	60	SAY YOU'LL BE MINE Omartian (Pop 'n' Roll, ASCAP)
CAN YOU FEEL IT Group (Mijac/Siggy, BMI)	81	SEVEN YEAR ACHE Crowell (Hotwire/Atlantic, BMI)
CELEBRATION Deodato (Delightful/Fresh Star, BMI)	28	SHADDUP YOUR FACE Dolce-McKenzie (Remix, BMI)
CRYING Butler (Acuff Rose, BMI)	52	SINCE I DON'T HAVE YOU Butler (Bonnyview/Southern, ASCAP)
DON'T STAND SO CLOSE TO ME Group (Virgin/Chappell, ASCAP)	24	SMOKY MOUNTAIN RAIN Collins (Pi-Gem, BMI)
DON'T STOP THE MUSIC Simmons-Ellis (Total X, BMI)	50	SOMEBODY SEND MY BABY HOME Beckett (Muscle Shoals, BMI)
FADE AWAY Springsteen (Bruce Springsteen, ASCAP)	98	SOMEBODY'S KNOCKIN' Penny (Chiplin/Tri-Chappell)
FIND YOUR WAY BACK Nevison (Lunatunes, BMI)	44	STARS ON 45 Eggermont (Publisher not listed)
FOOL IN LOVE WITH YOU Neary (20th Century/Neary Tunes, ASCAP/Fox Fanfare/Neary Tunes, BMI)	82	STILL RIGHT HERE IN MY HEART Fraboni (Kentucky Wonder, BMI)
FOR YOU Mann (Bruce Springsteen/Laurel Canyon, ASCAP)	92	SUKIYAKI Duke (Beechwood, BMI)
GET TOUGH King-Group (Alex/Soufus, ASCAP)	91	SUPER TROUPER Andersson-Ulvaeus (Countless Songs Ltd., BMI)
GIVE A LITTLE BIT MORE Tarney (Paper, PRS)	76	SWEET BABY Clarke-Duke (Mycenae, ASCAP)
HEARTS ON FIRE Garay (Nebraska/United Artists/Glasco, ASCAP)	97	SWEETHEART Verroca (Bigteeth, BMI/Brightsmile, ASCAP)
HELLO AGAIN (LOVE THEME FROM THE JAZZ SINGER) Gaudio (Stonebridge, ASCAP)	58	TAKE IT ON THE RUN Cronin-Richrath-Beamish (Buddy, BMI)
HER TOWN TOO Asher (Country Road/Leadsheetland, BMI/Iceage, ASCAP)	11	THE BEST OF TIMES Group (Stygian/Almo, ASCAP)
HIT ME WITH YOUR BEST SHOT Olsen (ATV, ASCAP)	99	THE PARTY'S OVER (HOPELESSLY IN LOVE) Elson (Weed High Nightmare, BMI)
HOLD ON LOOSELY Mills (Rocknocker/WB/Easy Action, ASCAP)	36	THE TIDE IS HIGH Chapman (Gemrod, BMI)
HOW 'BOUT US Graham (Dana Walden, license not listed)	19	THE WAITING Petty-Iovine (Gone Gator, ASCAP)
HURRY UP AND WAIT Group (Bovina, ASCAP)	65	THE WINNER TAKES IT ALL Andersson-Ulvaeus (Artwork, ASCAP)
I CAN'T STAND IT Dowd (Stigwood/Unichappell, BMI)	13	THIGHS HIGH (GRIP YOUR HIPS AND MOVE) Grusin-Rosen (Browne, Roaring Fork, BMI)
I CAN TAKE CARE OF MYSELF Baxter (WB/Vera Cruz, ASCAP)	90	THIS LITTLE GIRL Miami Steve-Springsteen (Bruce Springsteen, ASCAP)
I DON'T NEED YOU Holmes (WB/Holmes Line, ASCAP)	66	TIME OUT OF MIND Katz (Leon/Freijunket, ASCAP)
I LOVE A RAINY NIGHT Malloy (Deb Dave/Briarpatch, BMI)	51	TIME Parsons (Woolfsongs/Careers/Irving, BMI)
I LOVE YOU Ryan (C.B.B., ASCAP)	26	TOO MUCH TIME ON MY HANDS Group (Almo, ASCAP)
I LOVED 'EM EVERY ONE Killen (Tree, BMI)	48	TREAT ME RIGHT Olsen (Blackwood/White Dog, BMI)
I MISSED AGAIN Collins-Padgham (Effectsound Ltd./Pun, ASCAP)	29	TURN ME LOOSE Fairbairn (Blackwood/Dean of Music, BMI)
IS IT YOU Ritenour (Rit of Habeus, ASCAP)	84	WALKING ON THIN ICE Lennon-Ono-Douglas (Lenono, BMI)
IT'S A LOVE THING Group-Griffey-Sylvers (Spectrum VII/My Kinda, ASCAP)	35	WASN'T THAT A PARTY Richardson (United Artists, ASCAP)
I'VE BEEN WAITING FOR YOU ALL OF MY LIFE Butler (Al Gallico, BMI)	77	WATCHING THE WHEELS Lennon-Ono-Douglas (Lenono, BMI)
JESSIE'S GIRL Olsen (Robie Porter, BMI)	47	WHAT ARE WE DOIN' IN LOVE Maher-Goodrum (Chappell/Sailmaker, ASCAP)
JUST BETWEEN YOU AND ME Goodwyn-Stone (Northern Goody Two-Tunes Ltd., ASCAP-CAPAC)	16	WHAT KIND OF FOOL Gibb-Galuten-Richardson (Stigwood/Unichappell, BMI)
JUST SO LONELY Ramone (Marvin Gardens/Beachball, ASCAP)	68	WHEN LOVE CALLS Carmichael (Almo/Newborn/Audio, ASCAP)
JUST THE TWO OF US Washington, Jr.-MacDonald (Antisria/Bleu Nig, ASCAP)	5	WHILE YOU SEE A CHANCE Winwood (Island/Irving/Blue Sky/Rider Songs, BMI)
KEEP ON LOVING YOU Cronin-Richrath-Beamish (Fate, ASCAP)	8	WINNING Olson (Island, BMI)
KISS ON MY LIST Hall-Oates (Hot-Cha/Six Continents/Fust Buzza, BMI)	3	WOMAN Lennon-Ono-Douglas (Lenono, BMI)
LATELY Wonder (Jobete/Black Bull, ASCAP)	75	YOU BETTER YOU BET Szymczyk (Tower Tunes, BMI)
LIMELIGHT Brown-Group (Core, ASCAP)	85	YOU LIKE ME DON'T YOU Jackson (Jobete, ASCAP)
LIVING IN A FANTASY Tarney (Rare Blue, ASCAP ATV, BMI)	96	YOU MAKE MY DREAMS Hall-Oates (Hot-Cha/Six Continents, BMI)
LIVING INSIDE MYSELF Vannelli (Black Keys, BMI)	18	
LONELY TOGETHER Manilow (Kenny Nolan, ASCAP)	54	

# Video World



**The Who**

## Video Visions

By SOPHIA MIDAS

**PARAMOUNT SIGNS WITH DISCOVISION:** The videodisc industry got a boost last week when it was announced that Paramount would be the first studio to sign a custom pressing production deal with DiscoVision Associates. DVA promises to have eight titles in time for a May 20 shipment. Paramount Home Video VP **Richard Childs** said that DVI will produce 500 to 10,000 copies per title, including: "Ordinary People," "Charlotte's Web," "Warriors," "Up In Smoke," "Airplane," "Saturday Night Fever," "Grease," and "Star Trek." The releases include: "Popeye" (stereo), "Elephant Man," "Urban Cowboy," "The Godfather," and "Starting Over." Other releases for the year include "The Longest Yard," "Barbarella," "Death Wish," "Heaven Can Wait," "North Dallas 40," "Bon Voyage Charlie Brown," "American Gigolo," "Foul Play," "King Kong," "War of the Worlds" and "The Godfather, Part II." Suggested list price, according to Childs, \$29.95 for two-sided hour-per-side discs and \$35.95 for three or four-sided discs.

**IF THAT'S NOT ENOUGH:** Magnetic Video will be releasing "A Change of Seasons," "Jennie," Giselle's "The Dancing Princess" and "The Dancing Years." Look out for Warner Home Video's release of "Alice Doesn't Live Here Anymore," "Prisoner of Second Avenue,"

(Continued on page 26)

## The Who

The Who have long been one of rock music's most visual bands. Their strong legion of fans go to their concerts as much as they go to hear the music. Two of their albums—1969's "Tommy" and 1973's "Quadrophenia"—became the basis for full-length motion pictures. Years earlier, the band did promotional films and interviews, several of which were included in director Jeff Lieberman's 1979 documentary film about the Who and their music, "The Kids Are Alright."

Recently, Warner Bros. Records released a short, well-directed video of the Who performing their current hit single "You Better You Bet" from the

new "Face Dances" LP. From the looks of it, the Who are apparently taking the medium quite seriously, as yet another way of marketing their music.

Done in black and white, the video intentionally creates a stark, no-frills atmosphere which indeed works very well. Although the cameras focus mainly on vocalist Roger Daltrey and guitarist Pete Dinklage, the group's other members—bassist John Entwistle and drummer Kenney Jones, as well as unofficial "fifth member" keyboardist John "Rabbit" Bundrick—are spotlighted as well. The video shows the Who to have an insightful view of the concept of illustrated music.

## Video Picks

**THE BLUES BROTHERS (1980):** Produced by Robert K. Weiss. Directed by John Landis. Starring John Belushi, and Dan Aykroyd. (MCA Distributing, color, 133 mins., \$89.00).

Jake and Elwood Blues won the hearts of America when they attempted to raise money for an orphanage. This action-packed musical comedy has already proven itself as a constant seller.

**THE GODFATHER, PART II (1975):** Produced and directed by Francis Ford Coppola. Starring Al Pacino, Robert Duvall, Robert De Niro. (Paramount Home Video, color, 200 mins., \$84.95).

More than any other sequel in American cinema, "The Godfather, Part II" stands up as complete work of art on its own. This film was voted Best Picture and received eleven other Oscar nominations.

**ASYLUM (1973):** Produced by Max J. Rosenberg and Milton Subotsky. Directed by Roy Ward Baker. Starring Peter Cushing and Patrick McGee. (Nostalgia Merchant, color, 100 mins., \$54.95).

Strangulations, dismemberments, axe murders and other macabre disfigurements distinguish this slickly produced horror genre picture. Good fun, but not for the squeamish.

**FAME (1980):** Produced by David DeSilva & Alan Marshall. Directed by Alan Parker. Starring Irene Cara and Barry Miller. (MGM/CBS, color, 133 mins., \$69.95).

This showbiz story was a box office hit and should prove to be a hit at home. The film is highlighted by the award-winning song "Fame" and lots of entertaining music.



## Promo Picks

**"ANT MUSIC"—ADAM AND THE ANTS (Epic):** (Produced by Steve Barron for Limelight, in collaboration with Adam Ant.)

While Adam Ant glares at an uninitiated audience with rock 'n' roll fury, his "... unplug the jukebox ..." line is accompanied by the repeated motif of an ant-sized band member wielding a gargantuan AC plug.

**"AGNES"—DONNIE IRIS (MCA):** (Produced by Video and Music Productions, San Francisco. Directed by Kim Demster.)

Iris himself stars in this high-drama, mini-rock opera co-starring a sultry blond as Agnes. Clever direction, humorous editing and a creative use of '30s-ish black-and-white illustrate this ironic interpretation of the sad tale of "Agnes."



# Record World Videocassettes

MAY 2 APR. 18

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



RATING  
PG

Rank	Release Date	Title	Distributor	Rating	Rank	Release Date	Title	Distributor	Rating
2	2	<b>AIRPLANE</b> Paramount Paramount Home Video 1305 Produced by John Davidson Directed by Jim Abraham, David Zucker, Jerry Zucker	PG	14	—		<b>MY BODYGUARD</b> 20th Century Fox Magnetic Video IIII Produced by Don Devlin Directed by Tony Bill	PG	
3	3	<b>THE STUNT MAN</b> 20th Century Fox Magnetic Video 1110 Produced by Mel Simon Directed by Richard Rush	R	15	12		<b>BEING THERE</b> MGM MGM/CBS 60026 Produced by Andrew Braunsberg Executive Producer Jack Schwartzman Directed by Hal Ashby	R	
4	4	<b>FAME</b> MGM MGM/CBS M70027 Produced by David DeSilva & Alan Marshall Directed by Alan Parker	R	16	13		<b>CLOSE ENCOUNTERS OF THE THIRD KIND</b> Columbia Columbia Home Enter. VN 30200 Produced by Julia & Michael Phillips Directed by Stephen Spielberg	R	
5	7	<b>FLASH GORDON</b> Universal MCA Distributors 66022 Produced by Dino DeLaurentiis Directed by Mike Hodges	PG	17	8		<b>ALL THAT JAZZ</b> 20th Century Fox Magnetic Video 1095 Produced by Daniel Melnick Directed by Bob Fosse	R	
6	5	<b>CADDYSHACK</b> Warner Bros. Warner Home Video 2005 Produced by Douglass Kenney Directed by Harold Ramis	R	18	19		<b>2001—A SPACE ODYSSEY</b> MGM MGM/CBS 60002 Produced by Stanley Kubrick Directed by Stanley Kubrick	G	
7	9	<b>XANADU</b> Universal MCA Distributors 66019 Produced by Lawrence Gordon Directed by Robert Greenwald	PG	19	6		<b>ALIEN</b> 20th Century Fox Magnetic Video CL9001 Produced by Gordon Carroll, David Giler Directed by Ridley Scott	R	
8	—	<b>COAL MINER'S DAUGHTER</b> Universal MCA Distributors 66015 Produced by Bernard Schwartz Directed by Michael Apted	PG	20	24		<b>THE MUPPET MOVIE</b> ITC Entertainment Magnetic Video CL-9001 Produced by Jim Henson Directed by James Frawley	G	
9	10	<b>STAR TREK—THE MOTION PICTURE</b> Paramount Paramount Home Video 8858 Produced by Gene Roddenberry Directed by Robert Wise	G	21	21		<b>SUPERMAN</b> D.C. Comics Warner Home Video WB 1013 Produced by Alex & Ilya Salkind Directed by Richard Donner	G	
10	15	<b>HONEYSUCKLE ROSE</b> Warner Bros. Warner Home Video WB 1043 Produced by Sidney Pollack & Gene Taft Directed by Gerry Schatzberg	G	22	11		<b>THE BLUES BROTHERS</b> Universal MCA Distributors 77000 Produced by Robert K. Weiss Directed by John Landis	PG	
11	16	<b>SMOKEY &amp; THE BANDIT II</b> Universal MCA Distributors 66020 Produced by Hank Moonjean Directed by Hal Needham	PG	23	—		<b>BEN-HUR</b> MGM MGM/CBS M9004 Produced by Sam Zimbalist Directed by William Wyler	G	
12	14	<b>URBAN COWBOY</b> Paramount Paramount Home Video 1285 Produced by Robert Evans & Irving Azoff Directed by James Bridges	PG	24	23		<b>MAGNUM FORCE</b> Warner Bros. Warner Home Video WB1039 Produced by Robert Daley Directed by Ted Post	R	
13	—	<b>MY FAIR LADY</b> MGM MGM/CBS C90038 Produced by Jack L. Warner Directed by George Cukor	NA	25	22		<b>FRIDAY THE 13TH</b> Paramount Paramount Home Video 1395 Produced by Sean Cunningham Directed by Sean Cunningham	R	



# Record World Singles



MAY 2, 1981  
TITLE, ARTIST, Label, Number, (Distributing Label)

MAY 2	APR 25		WKS. ON CHART
1	1	<b>MORNING TRAIN (NINE TO FIVE)</b> SHEENA EASTON EMI-America 8071 (2nd Week)	12
2	3	<b>ANGEL OF THE MORNING</b> JUICE NEWTON/Capitol 4976	11
3	2	<b>KISS ON MY LIST</b> DARYL HALL & JOHN OATES/RCA 12142	15
4	6	<b>BEING WITH YOU</b> SMOKEY ROBINSON/Tamla 54321 (Motown)	11
5	5	<b>JUST THE TWO OF US</b> GROVER WASHINGTON, JR./Elektra 47103	12
6	4	<b>RAPTURE</b> BLONDIE/Chrysalis 2485	14
7	12	<b>TAKE IT ON THE RUN</b> REO SPEEDWAGON/Epic 19 01054	7
8	8	<b>KEEP ON LOVING YOU</b> REO SPEEDWAGON/Epic 19 50953	20
9	9	<b>WHILE YOU SEE A CHANCE</b> STEVE WINWOOD/Island 49656 (WB)	13
10	10	<b>SOMEBODY'S KNOCKIN'</b> TERRI GIBBS/MCA 41309	14
11	11	<b>HER TOWN TOO</b> JAMES TAYLOR & J.D. SOUTHER/ Columbia 11 60514	8
12	17	<b>TOO MUCH TIME ON MY HANDS</b> STYX/A&M 2323	7
13	13	<b>I CAN'T STAND IT</b> ERIC CLAPTON & HIS BAND/RSO 1060	10
14	19	<b>WATCHING THE WHEELS</b> JOHN LENNON/Geffen 49695 (WB)	6
15	7	<b>9 TO 5</b> DOLLY PARTON/RCA 12133	20
16	16	<b>JUST BETWEEN YOU AND ME</b> APRIL WINE/Capitol 4975	12
17	18	<b>YOU BETTER YOU BET</b> THE WHO/Warner Bros. 49698	7
18	25	<b>LIVING INSIDE MYSELF</b> GINO VANNELLI/Arista 0588	7
19	21	<b>HOW 'BOUT US</b> CHAMPAIGN/Columbia 11 11433	13
20	30	<b>BETTE DAVIS EYES</b> KIM CARNES/EMI-America 8077	6
21	24	<b>SWEETHEART</b> FRANKE & THE KNOCKOUTS/Millennium 11801 (RCA)	9
22	23	<b>AIN'T EVEN DONE WITH THE NIGHT</b> JOHN COUGAR/Riva 207 (PolyGram)	14
23	26	<b>SUKIYAKI</b> TASTE OF HONEY/Capitol 4953	9
24	29	<b>A WOMAN NEEDS LOVE (JUST LIKE YOU DO)</b> RAY PARKER, JR. & RAYDIO/Arista 0592	9
25	14	<b>DON'T STAND SO CLOSE TO ME</b> POLICE/A&M 2301	13
26	28	<b>I LOVE YOU</b> CLIMAX BLUES BAND/Warner Bros. 49669	10
27	15	<b>WOMAN</b> JOHN LENNON/Geffen 49644 (WB)	16
28	20	<b>CELEBRATION</b> KOOL & THE GANG/De-Lite 807 (PolyGram)	26
29	32	<b>I MISSED AGAIN</b> PHIL COLLINS/Atlantic 3790	7
30	35	<b>WHAT ARE WE DOIN' IN LOVE</b> DOTTIE WEST/Liberty 1404	6
31	27	<b>THE BEST OF TIMES</b> STYX/A&M 2300	15
32	37	<b>LOVE YOU LIKE I NEVER LOVED BEFORE</b> JOHN O'BANION/Elektra 47125	7
33	38	<b>SAY YOU'LL BE MINE</b> CHRISTOPHER CROSS/Warner Bros. 49705	6
34	22	<b>TIME OUT OF MIND</b> STEELY DAN/MCA 51082	8
35	31	<b>IT'S A LOVE THING</b> WHISPERS/Solar 12154 (RCA)	13
36	39	<b>HOLD ON LOOSELY</b> 38 SPECIAL/A&M 2316	8
37	46	<b>SINCE I DON'T HAVE YOU</b> DON McLEAN/Millennium 11804 (RCA)	4
38	47	<b>AMERICA</b> NEIL DIAMOND/Capitol 4994	2
39	48	<b>STARS ON 45</b> STARS ON 45/Radio 3810 (Atl)	4
40	43	<b>WASN'T THAT A PARTY</b> ROVERS/Epic/Cleve. Intl. 51007	11
41	44	<b>TURN ME LOOSE</b> LOVERBOY/Columbia 11 11421	12
42	54	<b>THIS LITTLE GIRL</b> GARY U.S. BONDS/EMI-America 8079	2
43	40	<b>MISTER SANDMAN</b> EMMYLOU HARRIS/Warner Bros. 49684	9
44	49	<b>FIND YOUR WAY BACK</b> JEFFERSON STARSHIP/Grunt 12211 (RCA)	5
45	41	<b>THE PARTY'S OVER (HOPELESSLY IN LOVE)</b> JOURNEY/ Columbia 11 60505	10
46	60	<b>AI NO CORRIDA</b> QUINCY JONES/A&M 2309	4
47	53	<b>JESSIE'S GIRL</b> RICK SPRINGFIELD/RCA 12201	5
48	56	<b>I LOVED 'EM EVERY ONE</b> T.G. SHEPPARD/Warner/Curb 49690	5
49	55	<b>BLESSED ARE THE BELIEVERS</b> ANNE MURRAY/Capitol 4987	5



50	33	<b>DON'T STOP THE MUSIC</b> YARBROUGH & PEOPLES/Mercury 76085 (PolyGram)	15
51	36	<b>I LOVE A RAINY NIGHT</b> EDDIE RABBITT/Elektra 47066	23
52	34	<b>CRYING</b> DON McLEAN/Millennium 11799 (RCA)	15
53	42	<b>TREAT ME RIGHT</b> PAT BENATAR/Chrysalis 2487	16
54	45	<b>LONELY TOGETHER</b> BARRY MANILOW/Arista 0596	8
55	50	<b>WHAT KIND OF FOOL</b> BARBRA STREISAND & BARRY GIBB/ Columbia 11 11430	14
56	66	<b>WINNING</b> SANTANA/Columbia 11 01050	3
57	52	<b>THE TIDE IS HIGH</b> BLONDIE/Chrysalis 2465	23
58	51	<b>HELLO AGAIN (LOVE THEME FROM THE JAZZ SINGER)</b> NEIL DIAMOND/Capitol 4960	14
59	57	<b>WALKING ON THIN ICE</b> YOKO ONO/Geffen 49683 (WB)	8
60	65	<b>BUT YOU KNOW I LOVE YOU</b> DOLLY PARTON/RCA 12200	4
61	58	<b>BURN RUBBER</b> GAP BAND/Mercury 76091 (PolyGram)	15
62	59	<b>SMOKY MOUNTAIN RAIN</b> RONNIE MILSAP/RCA 12084	20
63	61	<b>A LITTLE IN LOVE</b> CLIFF RICHARD/EMI-America 8068	18
64	62	<b>AH! LEAH</b> DONNIE IRIS/MCA 51205	19
65	75	<b>HURRY UP AND WAIT</b> ISLEY BROTHERS/T-Neck 6 02033 (CBS)	3
66	69	<b>I DON'T NEED YOU</b> RUPERT HOLMES/MCA 51095	5
67	74	<b>ONE DAY IN YOUR LIFE</b> MICHAEL JACKSON/Motown 62968	3
68	77	<b>JUST SO LONELY</b> GET WET/Boardwalk 02018	2
69	73	<b>MAKE THAT MOVE</b> SHALAMAR/Solar 12192 (RCA)	4
70	79	<b>TIME</b> ALAN PARSONS PROJECT/Arista 0598	3
71	78	<b>SUPER TROUPER</b> ABBA/Atlantic 3806	5

## CHARTMAKER OF THE WEEK

72	—	<b>THE WAITING</b> TOM PETTY AND THE HEARTBREAKERS Backstreet/MCA 51100	1
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73	76	<b>MAGIC MAN</b> ROBERT WINTERS & FALL/Buddah 624 (Arista)	5
74	80	<b>WHEN LOVE CALLS</b> ATLANTIC STARR/A&M 2312	5
75	81	<b>LATELY</b> STEVIE WONDER/Tamla 54323 (Motown)	3
76	—	<b>GIVE A LITTLE BIT MORE</b> CLIFF RICHARD/EMI-America 8076	1
77	85	<b>I'VE BEEN WAITING FOR YOU ALL OF MY LIFE</b> PAUL ANKA/RCA 12225	2
78	86	<b>YOU LIKE ME DON'T YOU?</b> JERMAINE JACKSON/Motown 1503	2
79	87	<b>STILL RIGHT HERE IN MY HEART</b> PURE PRAIRIE LEAGUE/ Casablanca 2332 (PolyGram)	2
80	88	<b>SOMEBODY SEND MY BABY HOME</b> LENNY LeBLANC/ Capitol/MSS 4919	2
81	89	<b>CAN YOU FEEL IT</b> JACKSONS/Epic 19 01032	2
82	—	<b>FOOL IN LOVE WITH YOU</b> JIM PHOTOGLO/20th Century Fox 2487 (RCA)	1
83	70	<b>THIGHS HIGH (GRIP YOUR HIPS AND MOVE)</b> TOM BROWNE/Arista/GRP 2510	10
84	—	<b>IS IT YOU?</b> LEE RITENOUR/Elektra 47124	1
85	67	<b>LIMELIGHT</b> RUSH/Mercury 76095 (PolyGram)	7
86	—	<b>SWEET BABY</b> STANLEY CLARKE & GEORGE DUKE/Epic 19 01052	1
87	—	<b>YOU MAKE MY DREAMS</b> DARYL HALL & JOHN OATES/ RCA 12217	1
88	—	<b>SAY WHAT</b> JESSE WINCHESTER/Bearsville 49711 (WB)	1
89	—	<b>SHADDUP YOUR FACE</b> JOE DOLCE/MCA 51053	1
90	—	<b>I CAN TAKE CARE OF MYSELF</b> BILLY & THE BEATERS/AIfa 7002	1
91	93	<b>GET TOUGH</b> KLEER/Atlantic 3788	2
92	94	<b>FOR YOU</b> MANFRED MANN'S EARTH BAND/Warner Bros. 49678	2
93	—	<b>SEVEN YEAR ACHE</b> ROSANNE CASH/Columbia 11 11426	1
94	68	<b>RIGHT AWAY</b> HAWKS/Columbia 11 60500	7
95	63	<b>PRECIOUS TO ME</b> PHIL SEYMOUR/Boardwalk 8 5703	14
96	71	<b>LIVING IN A FANTASY</b> LEO SAYER/Warner Bros. 49657	15
97	72	<b>HEARTS ON FIRE</b> RANDY MEISNER/Epic 19 50964	15
98	82	<b>FADE AWAY</b> BRUCE SPRINGSTEEN/Columbia 11 11431	13
99	83	<b>HIT ME WITH YOUR BEST SHOT</b> PAT BENATAR/Chrysalis 2464	29
100	64	<b>THE WINNER TAKES IT ALL</b> ABBA/Atlantic 3776	20

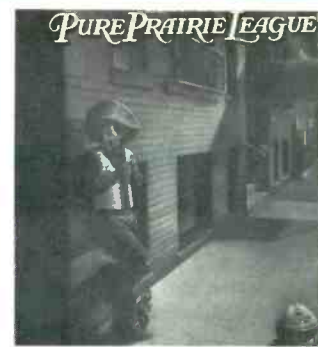
PRODUCERS AND PUBLISHERS ON PAGE 24

# Record World Album Airplay

MAY 2, 1981

## FLASHMAKER

SOMETHING IN THE NIGHT  
PURE PRAIRIE LEAGUE  
Casablanca



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

### WNEW-FM/NEW YORK

**ADDS:**  
GET WET—Boardwalk  
RUPERT HINE—A&M  
TOM JOHNSTON—WB  
TOM PETTY AND THE HEARTBREAKERS (12")—Backstreet/MCA  
ROGER TAYLOR—Elektra  
THIS TIME I BELIEVE (single)—Marshall Tucker Band—WB  
**HEAVY ACTION:**  
SOUTHSIDE JOHNNY AND THE ASBURY JUKES—Mercury  
ADAM AND THE ANTS—Epic  
GARY U.S. BONDS—EMI-America  
THE WHO—WB  
PHIL COLLINS—Atlantic  
GARLAND JEFFREYS—Epic  
PRETENDERS—Sire  
KAMPUCHEA CONCERTS—Atlantic  
STEVE WINWOOD—Island  
GREG KIHN—Beserkley

### WLIR-FM/LONG ISLAND

**ADDS:**  
ALMOST SATURDAY NIGHT (single)—Dave Edmunds—Swan Song  
DEV-O LIVE—WB  
RUPERT HINE—A&M  
JAH MALLA—Modern  
DAVID LINDLEY—Asylum  
MAGAZINE—I.R.S.  
TOM PETTY AND THE HEARTBREAKERS (12")—Backstreet/MCA  
GEORGE WALLACE—Portrait  
MUDDY WATERS—Blue Sky  
YMO—A&M  
**HEAVY ACTION:**  
SOUTHSIDE JOHNNY AND THE ASBURY JUKES—Mercury  
SANTANA—Col  
JOAN JETT—Boardwalk  
PHIL COLLINS—Atlantic  
GRATEFUL DEAD—Arista  
RAINBOW—Polydor  
THE WHO—WB  
AC/DC—Atlantic  
TOM PETTY AND THE HEARTBREAKERS (12")—Backstreet/MCA  
REO SPEEDWAGON—Epic

### WPLR-FM/NEW HAVEN

**ADDS:**  
TOM JOHNSTON—WB  
DAVID LINDLEY—Asylum  
TOM PETTY AND THE HEARTBREAKERS (12")—Backstreet/MCA  
PURE PRAIRIE LEAGUE—Casablanca  
RUMOUR—Hannibal  
THIS TIME I BELIEVE (single)—Marshall Tucker Band—WB  
**HEAVY ACTION:**  
GRATEFUL DEAD—Arista  
STYX—A&M  
THE WHO—WB  
ERIC CLAPTON—RSO  
PHIL COLLINS—Atlantic  
STEVE WINWOOD—Island  
SANTANA—Col  
KAMPUCHEA CONCERTS—Atlantic  
GARLAND JEFFREYS—Epic  
AC/DC—Atlantic

### WCCC-FM/HARTFORD

**ADDS:**  
ALMOST SATURDAY NIGHT (single)—Dave Edmunds—Swan Song

TOM JOHNSTON—WB  
DAVID LINDLEY—Asylum  
TOM PETTY AND THE HEARTBREAKERS (12")—Backstreet/MCA  
PURE PRAIRIE LEAGUE—Casablanca  
SPIRIT—Rhino  
STRAIGHT EIGHT—RCA  
THIS TIME I BELIEVE (single)—Marshall Tucker Band—WB  
**HEAVY ACTION:**  
REO SPEEDWAGON—Epic  
STYX—A&M  
THE WHO—WB  
RUSH—Mercury  
TROWER/BRUCE/LORDAN—Chrysalis  
APRIL WINE—Capitol  
ERIC CLAPTON—RSO  
AC/DC—Atlantic  
JEFFERSON STARSHIP—Grunt  
GARY U.S. BONDS—EMI-America

### WBLM-FM/MAINE

**ADDS:**  
ADAM AND THE ANTS—Epic  
ALMOST SATURDAY NIGHT (single)—Dave Edmunds—Swan Song  
JOHN CALE—A&M  
KIM CARNES—EMI-America  
DREGS—Arista  
HUMBLE PIE—Atco  
TOM PETTY AND THE HEARTBREAKERS (12")—Backstreet/MCA  
PURE PRAIRIE LEAGUE—Casablanca  
SOUTHSIDE JOHNNY AND THE ASBURY JUKES—Mercury  
ROGER TAYLOR—Elektra  
**HEAVY ACTION:**  
STYX—A&M  
RUSH—Mercury  
LOVERBOY—Col  
REO SPEEDWAGON—Epic  
DIRE STRAITS—WB  
SANTANA—Col  
AC/DC—Atlantic  
THE WHO—WB  
JEFFERSON STARSHIP—Grunt  
PAT TRAVERS—Polydor

### WQBK-FM/ALBANY

**ADDS:**  
BUZZCOCKS (12")—I.R.S.  
KIM CARNES—EMI-America  
STEVE DIGGLE (ep)—I.R.S.  
TOM JOHNSTON—WB  
LENNY LeBLANC (12")—Capitol  
DAVID LINDLEY—Asylum  
JEFF LORBER FUSION—Arista  
TOM PETTY AND THE HEARTBREAKERS (12")—Backstreet/MCA  
PURE PRAIRIE LEAGUE—Casablanca  
THIS TIME I BELIEVE (single)—Marshall Tucker Band—WB  
**HEAVY ACTION:**  
SOUTHSIDE JOHNNY AND THE ASBURY JUKES—Mercury  
GRATEFUL DEAD—Arista  
SANTANA—Col  
THE WHO—WB  
ADAM AND THE ANTS—Epic  
GARLAND JEFFREYS—Sire  
PHIL COLLINS—Atlantic  
KAMPUCHEA CONCERTS—Atlantic  
DREGS—Arista

### WCMF-FM/ROCHESTER

**ADDS:**  
ALMOST SATURDAY NIGHT (single)—Dave Edmunds—Swan Song  
DAVID LINDLEY—Asylum  
TOM PETTY AND THE HEARTBREAKERS (12")—Backstreet/MCA  
GEORGE WALLACE—Portrait  
**HEAVY ACTION:**  
THE WHO—WB  
ERIC CLAPTON—RSO  
STYX—A&M  
STEVE WINWOOD—Island  
REO SPEEDWAGON—Epic  
JUDAS PRIEST—Col  
38 SPECIAL—A&M  
RUSH—Mercury  
OZZY OSBOURNE—Jet  
PHIL COLLINS—Atlantic

### WMJQ-FM/ROCHESTER

**ADDS:**  
TOM PETTY AND THE HEARTBREAKERS (12")—Backstreet/MCA  
PURE PRAIRIE LEAGUE—Casablanca  
SANTANA—Col  
**HEAVY ACTION (in alphabetical order):**  
AC/DC—Atlantic  
APRIL WINE—Capitol  
PHIL COLLINS—Atlantic  
JEFFERSON STARSHIP—Grunt  
KROKUS—Ariola  
OZZY OSBOURNE—Jet  
POINT BLANK—MCA  
RAINBOW—Polydor  
RUSH—Mercury  
THE WHO—WB

### WAQX-FM/SYRACUSE

**ADDS:**  
TOM PETTY AND THE HEARTBREAKERS (12")—Backstreet/MCA  
U2—Island  
**HEAVY ACTION:**  
STEVE WINWOOD—Island  
THE WHO—WB  
38 SPECIAL—A&M  
LOVERBOY—Col  
SANTANA—Col  
RUSH—Mercury  
95X GERBER MUSIC SOUNDCHECK—Local  
AC/DC—Atlantic  
KAMPUCHEA CONCERTS—Atlantic  
STYX—A&M

### WOUR-FM/UTICA

**ADDS:**  
ALMOST SATURDAY NIGHT (single)—Dave Edmunds—Swan Song  
BETTE DAVIS EYES (single)—Kim Carnes—EMI-America  
TOM PETTY AND THE HEARTBREAKERS (12")—Backstreet/MCA  
THIS TIME I BELIEVE (single)—Marshall Tucker Band—WB  
**HEAVY ACTION:**  
REO SPEEDWAGON—Epic  
PHIL COLLINS—Atlantic  
RICK SPRINGFIELD—RCA  
PRETENDERS—Sire  
SANTANA—Col  
SHERBS—Atco  
THE WHO—WB  
KAMPUCHEA CONCERTS—Atlantic  
STYX—A&M  
ERIC CLAPTON—RSO

### WMMR-FM/PHILADELPHIA

**ADDS:**  
KIM CARNES—EMI-America  
HUMBLE PIE—Atco  
TOM JOHNSTON—WB  
TOM PETTY AND THE HEARTBREAKERS (12")—Backstreet/MCA  
SHOT IN THE DARK—RSO  
SOUTHSIDE JOHNNY AND THE ASBURY JUKES—Mercury  
RICK SPRINGFIELD—RCA  
**HEAVY ACTION:**  
STEVE WINWOOD—Island  
PRETENDERS—Sire  
THE WHO—WB  
XTC—Virgin  
GARLAND JEFFREYS—Epic  
KAMPUCHEA CONCERTS—Atlantic  
POLICE—A&M  
GREG KIHN—Beserkley  
STYX—A&M  
AC/DC—Atlantic

### WHFS-FM/WASHINGTON, D.C.

**ADDS:**  
ALMOST SATURDAY NIGHT (single)—Dave Edmunds—Swan Song  
D.B. COOPER—WB  
RUPERT HINE—A&M  
KEYS (import)—A&M  
MAGAZINE—I.R.S.  
TOM PETTY AND THE HEARTBREAKERS (12")—Backstreet/MCA  
RUMOUR—Hannibal  
URBAN VERBS—WB  
YMO—A&M  
**HEAVY ACTION:**  
PRETENDERS—Sire  
PHIL COLLINS—Atlantic  
GARLAND JEFFREYS—Epic  
CLASH—Epic  
GRATEFUL DEAD—Arista  
KAMPUCHEA CONCERTS—Atlantic  
U2—Island  
ADAM AND THE ANTS—Epic  
BRIAN ENO/DAVID BYRNE—Sire  
THE WHO—WB

### WKLS-FM/ATLANTA

**ADDS:**  
BILLY & THE BEATERS—Alfa  
GRATEFUL DEAD—Arista  
ROBIN LANE & THE CHARTBUSTERS—WB  
LOOKING OUT FOR NUMBER ONE (single)—Laura Branigan—Atlantic  
TOM PETTY AND THE HEARTBREAKERS (12")—Backstreet/MCA  
**HEAVY ACTION:**  
REO SPEEDWAGON—Epic  
STYX—A&M  
HOT 'LANTA HOME COOKING—Local  
RUSH—Mercury  
AC/DC—Atlantic  
STEVE WINWOOD—Island  
38 SPECIAL—A&M  
THE WHO—WB  
JOURNEY—Col  
APRIL WINE—Capitol

### WYMX-FM/AUGUSTA

**ADDS:**  
GARY U.S. BONDS—EMI-America  
COLD CHISEL—Elektra

TOM PETTY AND THE HEARTBREAKERS (12")—Backstreet/MCA  
PRODUCERS—Portrait  
SANTANA—Col  
THIS TIME I BELIEVE (single)—Marshall Tucker Band—WB  
**HEAVY ACTION:**  
THE WHO—WB  
RUSH—Mercury  
STYX—A&M  
DREGS—Arista  
LOVERBOY—Col  
ERIC CLAPTON—RSO  
PHIL COLLINS—Atlantic  
JEFFERSON STARSHIP—Grunt  
AC/DC—Atlantic  
RICK SPRINGFIELD—RCA

### WSHE-FM/FT. LAUDERDALE

**ADDS:**  
LIFE—Elektra  
TOM PETTY AND THE HEARTBREAKERS (12")—Backstreet/MCA  
**HEAVY ACTION:**  
STYX—A&M  
RUSH—Mercury  
THE WHO—WB  
KAMPUCHEA CONCERTS—Atlantic  
JOURNEY—Col  
JEFFERSON STARSHIP—Grunt  
REO SPEEDWAGON—Epic  
GARY U.S. BONDS—EMI-America  
38 SPECIAL—A&M  
STEVE WINWOOD—Island

### WMMS-FM/CLEVELAND

**ADDS:**  
TOM PETTY AND THE HEARTBREAKERS (12")—Backstreet/MCA  
POINT BLANK—MCA  
RUMOUR—Hannibal  
DAVID SANBORN—WB  
THIS TIME I BELIEVE (single)—Marshall Tucker Band—WB  
**HEAVY ACTION:**  
THE WHO—WB  
KAMPUCHEA CONCERTS—Atlantic  
RUSH—Mercury  
PHIL COLLINS—Atlantic  
BLONDIE—Chrysalis  
STEVE WINWOOD—Island  
STYX—A&M  
AC/DC—Atlantic  
REO SPEEDWAGON—Epic  
SOUTHSIDE JOHNNY AND THE ASBURY JUKES—Mercury

### WABX-FM/DETROIT

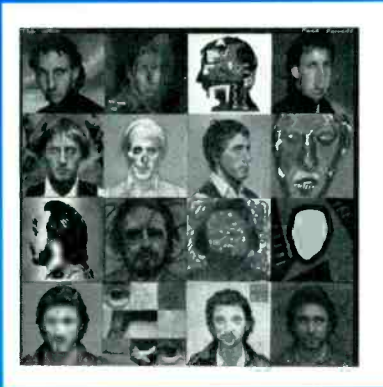
**ADDS:**  
WILLIE NILE—Arista  
TOM PETTY AND THE HEARTBREAKERS (12")—Backstreet/MCA  
POINT BLANK—MCA  
SANTANA—Col  
BILLY SQUIER—Capitol  
**HEAVY ACTION:**  
ERIC CLAPTON—RSO  
STEVE WINWOOD—Island  
STYX—A&M  
REO SPEEDWAGON—Epic  
THE WHO—WB  
JOHN LENNON/YOKO ONO—Geffen  
38 SPECIAL—A&M  
PHIL COLLINS—Atlantic  
JAMES TAYLOR—Col  
LOVERBOY—Col

## MOST ADDED

WAITING (12")—Tom Petty and the Heartbreakers—Backstreet/MCA (36)  
**BEST SATURDAY NIGHT** (single)—Dave Edmunds—Swan Song (13)  
**EVERYTHING IN THE NIGHT**—Pure Prairie League—Casablanca (11)  
**FEELS GOOD**—Tom Johnston—WB (10)  
**TIME I BELIEVE** (single)—Marshall Tucker Band—WB (9)  
**LYO-X**—David Lindley—Asylum (8)  
**CATION**—Gary U.S. Bonds—EMI-America (7)  
**SH UP AND TOUCH THE SKY**—Southside Johnny and the Asbury Jukes—Mercury (7)  
**OR THE THROAT**—Humble Pie—Atco (6)  
**TAKEN IDENTITY**—Kim Carnes—EMI-America (6)

## TOP AIRPLAY

**FACE DANCES**  
**THE WHO**  
**WB**



## MOST AIRPLAY

**FACE DANCES**—The Who—WB (37)  
**FACE VALUES**—Phil Collins—Atlantic (23)  
**HI INFIDELITY**—REO Speedwagon—Epic (23)  
**ARC OF A DIVER**—Steve Winwood—Island (22)  
**PARADISE THEATER**—Styx—A&M (22)  
**MOVING PICTURES**—Rush—Mercury (21)  
**ANOTHER TICKET**—Eric Clapton—RSO (19)  
**DIRTY DEEDS DONE DIRTY CHEAP**—AC/DC—Atlantic (19)  
**ZEBOP!**—Santana—Col (16)  
**WILD-EYED SOUTHERN BOYS**—38 Special—A&M (15)

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

### FM/ROCKFORD

**ST SATURDAY NIGHT** (single)—Dave Edmunds—Swan Song  
**CHISEL**—Elektra  
**DICKIE & THE DESIRES**—Mercury  
**PETTY AND THE HEARTBREAKERS** (12")—Backstreet/MCA  
**HEAVY ACTION:**  
**C**—Atlantic  
**PEEDWAGON**—Epic  
**HO**—WB  
**OSBOURNE**—Jet  
**ECIAL**—A&M  
**BOY**—Col  
**WINE**—Capitol  
**S PRIEST**—Col  
**COLLINS**—Atlantic

### E-FM/ST. LOUIS

**BLE PIE**—Atco  
**US**—Ariola  
**O'BANION**—Elektra  
**PETTY AND THE HEARTBREAKERS** (12")—Backstreet/MCA  
**PRAIRIE LEAGUE**—Casablanca  
**Y ACTION:**  
**HO**—WB  
**ANA**—Col  
**SON STARSHIP**—Grunt  
**LAPTON**—RSO  
**Mercury**  
**ECIAL**—A&M  
**A&M**  
**WINE**—Capitol  
**KE & THE KNOCKOUTS**—Millennium  
**S**—Atco

### X-FM/MILWAUKEE

**U.S. BONDS**—EMI-America  
**PETTY AND THE HEARTBREAKERS** (12")—Backstreet/MCA  
**SPRINGFIELD**—RCA  
**Y ACTION:**  
**PEEDWAGON**—Epic  
**WINE**—Capitol  
**UCHEA CONCERTS**—Atlantic  
**COLLINS**—Atlantic  
**ECIAL**—A&M  
**WINWOOD**—Island  
**Mercury**  
**OSBOURNE**—Jet  
**HO**—WB  
**ER/BRUCE/LORDAN**—Chrysalis

### FM-FM/MILWAUKEE

**U.S. BONDS**—EMI-America  
**CHISEL**—Elektra  
**JOHNSTON**—WB  
**PETTY AND THE HEARTBREAKERS** (12")—Backstreet/MCA  
**Y ACTION:**  
**A&M**  
**Mercury**  
**WINE**—Capitol  
**C**—Atlantic  
**COLLINS**—Atlantic  
**HO**—WB  
**LAPTON**—RSO  
**ECIAL**—A&M

**OZZY OSBOURNE**—Jet  
**JUDAS PRIEST**—Col

### KDWB-FM/MINNEAPOLIS

**ADDS:**  
**COLD CHISEL**—Elektra  
**OZZY OSBOURNE**—Jet  
**HEAVY ACTION:**  
**38 SPECIAL**—A&M  
**RUSH**—Mercury  
**LOVERBOY**—Col  
**ERIC CLAPTON**—RSO  
**POLICE**—A&M  
**PHIL COLLINS**—Atlantic  
**JUDAS PRIEST**—Col  
**FRANKE & THE KNOCKOUTS**—Millennium  
**JEFFERSON STARSHIP**—Grunt  
**BILLY SQUIER**—Capitol

### KQRS-FM/MINNEAPOLIS

**ADDS:**  
**GARY U.S. BONDS**—EMI-America  
**TOM PETTY AND THE HEARTBREAKERS** (12")—Backstreet/MCA  
**HEAVY ACTION:**  
**LOVERBOY**—Col  
**38 SPECIAL**—A&M  
**ERIC CLAPTON**—RSO  
**STEVE WINWOOD**—Island  
**STYX**—A&M  
**REO SPEEDWAGON**—Epic  
**THE WHO**—WB  
**RUSH**—Mercury  
**AC/DC**—Atlantic  
**SANTANA**—Col

### KTXQ-FM/DALLAS

**ADDS:**  
**GARY U.S. BONDS**—EMI-America  
**ROBIN LANE & THE CHARTBUSTERS**—WB  
**BILLY SQUIER**—Capitol  
**HEAVY ACTION:**  
**LOVERBOY**—Col  
**ERIC CLAPTON**—RSO  
**THE WHO**—WB  
**REO SPEEDWAGON**—Epic  
**STYX**—A&M  
**RUSH**—Mercury  
**38 SPECIAL**—A&M  
**POINT BLANK**—MCA  
**APRIL WINE**—Capitol  
**SANTANA**—Col

### KLOL-FM/HOUSTON

**ADDS:**  
**ADAM AND THE ANTS**—Epic  
**DAVID LINDLEY**—Asylum  
**TOM PETTY AND THE HEARTBREAKERS** (12")—Backstreet/MCA  
**HEAVY ACTION:**  
**THE WHO**—WB  
**STEVE WINWOOD**—Island  
**RUSH**—Mercury  
**38 SPECIAL**—A&M  
**STYX**—A&M  
**REO SPEEDWAGON**—Epic  
**POINT BLANK**—MCA  
**PHIL COLLINS**—Atlantic  
**KROKUS**—Ariola  
**AC/DC**—Atlantic

### KLBJ-FM/AUSTIN

**ADDS:**  
**ALMOST SATURDAY NIGHT** (single)—Dave Edmunds—Swan Song  
**BILLY & THE BEATERS**—Alfa  
**DAVID LINDLEY**—Asylum  
**TOM PETTY AND THE HEARTBREAKERS** (12")—Backstreet/MCA

**SOUTHSIDE JOHNNY AND THE ASBURY JUKES**—Mercury

**HEAVY ACTION:**  
**ERIC CLAPTON**—RSO  
**JOE ELY**—Southcoast/MCA  
**JAMES TAYLOR**—Col  
**THE WHO**—WB  
**PHIL COLLINS**—Atlantic  
**RUSH**—Mercury  
**SANTANA**—Col  
**FABULOUS THUNDERBIRDS**—Chrysalis  
**ROLLING STONES**—Rolling Stones  
**JEFFERSON STARSHIP**—Grunt

### KBPI-FM/DENVER

**ADDS:**  
**GARY U.S. BONDS**—EMI-America  
**JEFFERSON STARSHIP**—Grunt  
**TOM PETTY AND THE HEARTBREAKERS** (12")—Backstreet/MCA  
**PURE PRAIRIE LEAGUE**—Casablanca  
**HEAVY ACTION:**  
**STEVE WINWOOD**—Island  
**THE WHO**—WB  
**STYX**—A&M  
**REO SPEEDWAGON**—Epic  
**38 SPECIAL**—A&M  
**FRANKE & THE KNOCKOUTS**—Millennium  
**PHIL COLLINS**—Atlantic  
**SANTANA**—Col  
**AC/DC**—Atlantic  
**APRIL WINE**—Capitol

### KFMI-AM/DENVER

**ADDS:**  
**TOM PETTY AND THE HEARTBREAKERS** (12")—Backstreet/MCA  
**PURE PRAIRIE LEAGUE**—Casablanca  
**LEE RITENOUR**—Elektra  
**ALLEN VIZZUTTI**—MCA  
**HEAVY ACTION:**  
**STEELY DAN**—MCA  
**SANTANA**—Col  
**U2**—Island  
**STRAY CATS** (import)—Arista  
**STEVE WINWOOD**—Island  
**PHIL COLLINS**—Atlantic  
**TROWER/BRUCE/LORDAN**—Chrysalis  
**GREG KIHN**—Beserkley  
**THE WHO**—WB  
**DREGS**—Arista

### KGB-FM/SAN DIEGO

**ADDS:**  
**BILLY & THE BEATERS**—Alfa  
**COLD CHISEL**—Elektra  
**TOM DICKIE & THE DESIRES**—Mercury  
**TOM PETTY AND THE HEARTBREAKERS** (12")—Backstreet/MCA  
**HEAVY ACTION:**  
**JOHN LENNON/YOKO ONO**—Geffen  
**REO SPEEDWAGON**—Epic  
**AC/DC**—Atlantic  
**APRIL WINE**—Capitol  
**ERIC CLAPTON**—RSO  
**JOHN COUGAR**—Riva  
**JEFFERSON STARSHIP**—Grunt  
**THE WHO**—WB  
**STEVE WINWOOD**—Island  
**GREG KIHN**—Beserkley

### KOME-FM/SAN JOSE

**ADDS:**  
**ADAM AND THE ANTS**—Epic  
**HUMBLE PIE**—Atco

**WILLIE NILE**—Arista  
**TOM PETTY AND THE HEARTBREAKERS** (12")—Backstreet/MCA

**SOUTHSIDE JOHNNY AND THE ASBURY JUKES**—Mercury  
**BILLY SQUIER**—Capitol  
**HEAVY ACTION:**  
**STYX**—A&M  
**REO SPEEDWAGON**—Epic  
**JOURNEY**—Col  
**THE WHO**—WB  
**ERIC CLAPTON**—RSO  
**JEFFERSON STARSHIP**—Grunt  
**SANTANA**—Col  
**GREG KIHN**—Beserkley  
**PHIL COLLINS**—Atlantic  
**STEVE WINWOOD**—Island

### KSJO-FM/SAN JOSE

**ADDS:**  
**ALMOST SATURDAY NIGHT** (single)—Dave Edmunds—Swan Song  
**KIM CARNES**—EMI-America  
**HUMBLE PIE**—Atco  
**TOM JOHNSTON**—WB  
**KILLING JOKE**—EG  
**ROBIN LANE & THE CHARTBUSTERS**—WB  
**TOM PETTY AND THE HEARTBREAKERS** (12")—Backstreet/MCA  
**SOUTHSIDE JOHNNY AND THE ASBURY JUKES**—Mercury  
**HEAVY ACTION:**  
**JEFFERSON STARSHIP**—Grunt  
**REO SPEEDWAGON**—Epic  
**STYX**—A&M  
**STEVE WINWOOD**—Island  
**APRIL WINE**—Capitol  
**THE WHO**—WB  
**JOURNEY**—Col  
**POLICE**—A&M  
**KAMPUCHEA CONCERTS**—Atlantic  
**U2**—Island

### KROQ-FM/LOS ANGELES

**ADDS:**  
**ALMOST SATURDAY NIGHT** (single)—Dave Edmunds—Swan Song  
**CRETONES**—Planet  
**ROBIN LANE & THE CHARTBUSTERS**—WB  
**HAZEL O'CONNOR**—A&M  
**RISING STARS OF SAN FRANCISCO**—War Bride  
**HEAVY ACTION:**  
**CLASH**—Epic  
**ADAM AND THE ANTS**—Epic  
**KAMPUCHEA CONCERTS**—Atlantic  
**THE WHO**—WB  
**ELVIS COSTELLO**—Col  
**PRETENDERS**—Sire  
**PLIMSOUHS**—Planet  
**TALKING HEADS**—Sire  
**POLICE**—A&M  
**BOOMTOWN RATS**—Col

### KWST-FM/LOS ANGELES

**ADDS:**  
**ALMOST SATURDAY NIGHT** (single)—Dave Edmunds—Swan Song  
**TOM JOHNSTON**—WB  
**TOM PETTY AND THE HEARTBREAKERS** (12")—Backstreet/MCA  
**HEAVY ACTION:**  
**STYX**—A&M  
**THE WHO**—WB  
**STEVE WINWOOD**—Island  
**PRETENDERS**—Sire  
**AC/DC**—Atlantic

**AC/DC** (Back)—Atlantic  
**REO SPEEDWAGON**—Epic  
**POLICE**—A&M  
**RUSH**—Mercury  
**JEFFERSON STARSHIP**—Grunt

### KZAP-FM/SACRAMENTO

**ADDS:**  
**GARY U.S. BONDS**—EMI-America  
**GREAT BUILDINGS**—Col  
**TOM PETTY AND THE HEARTBREAKERS** (12")—Backstreet/MCA  
**HEAVY ACTION:**  
**ERIC CLAPTON**—RSO  
**38 SPECIAL**—A&M  
**REO SPEEDWAGON**—Epic  
**STEVE WINWOOD**—Island  
**LOVERBOY**—Col  
**THE WHO**—WB  
**MANFRED MANN**—WB  
**RUSH**—Mercury  
**KAMPUCHEA CONCERTS**—Atlantic  
**APRIL WINE**—Capitol

### KZOK-FM/SEATTLE

**ADDS:**  
**ALMOST SATURDAY NIGHT** (single)—Dave Edmunds—Swan Song  
**TOM JOHNSTON**—WB  
**JOHN O'BANION**—Elektra  
**TOM PETTY AND THE HEARTBREAKERS** (12")—Backstreet/MCA  
**PURE PRAIRIE LEAGUE**—Casablanca  
**ROVERS**—Epic/Cleve. Intl.  
**GINO VANNELLI**—Arista  
**HEAVY ACTION:**  
**STEVE WINWOOD**—Island  
**ERIC CLAPTON**—RSO  
**JOHN COUGAR**—Riva  
**ALAN PARSONS PROJECT**—Arista  
**STEELY DAN**—MCA  
**PHIL COLLINS**—Atlantic  
**REO SPEEDWAGON**—Epic  
**CLIMAX BLUES BAND**—WB  
**SANTANA**—Col  
**KIM CARNES**—EMI-America

### KZEL-FM/EUGENE

**ADDS:**  
**KIM CARNES**—EMI-America  
**DANCING WITH MYSELF** (single)—Billy Idol & Gen X—Chrysalis  
**RUPERT HINE**—A&M  
**ELLIOTT MURPHY**—Courtisane  
**TOM PETTY AND THE HEARTBREAKERS** (12")—Backstreet/MCA  
**PURE PRAIRIE LEAGUE**—Casablanca  
**ROMEO VOID**—415  
**SOUTHSIDE JOHNNY AND THE ASBURY JUKES**—Mercury  
**ROGER TAYLOR**—Elektra  
**THIS TIME I BELIEVE** (single)—Marshall Tucker Band—WB  
**HEAVY ACTION:**  
**SANTANA**—Col  
**BILLY SQUIER**—Capitol  
**JEFFERSON STARSHIP**—Grunt  
**THE WHO**—WB  
**AC/DC**—Atlantic  
**GARY U.S. BONDS**—EMI-America  
**PHIL COLLINS**—Atlantic  
**PRETENDERS**—Sire  
**GRATEFUL DEAD**—Arista  
**HUMBLE PIE**—Atco

39 stations reporting this week.  
 In addition to those printed are:  
**WBAB-FM WXRJ-FM KZEW-FM**

# Radio World

## Radio Replay

By PHIL DIMAURO

■ **MADDOX AND PATTERSON LEAVE WBMX:** Chicago black music station WBMX received the resignations of general manager **Jim Maddox** and program director **Jack Patterson** last week. Both executives are now partners in Maddox-Patterson and Associates, Inc., an independent consulting firm which will cater to the needs of all varieties of black music formatted stations.

The new WBMX general manager will be **Kirney Anderson**, who comes from KDIA, Oakland. Patterson's successor has yet to be named, and it's expected the choice will be Anderson's.

Both Maddox and Patterson are looking at syndicated formats as an area of expansion in the near future. Patterson is the architect and programming consultant of TM's Alpha One "urban contemporary" format which already has seven clients, and he and Maddox feel they could add new dimensions to syndicated formats together. As expected, satellite technology is one of the avenues which they're now actively exploring. Maddox mentioned the success of NBC's *The Source*, the RKO Networks and the recent announcement of the Burkhardt-Abrams satellite music network as evidence that the field is wide open, especially to an enterprising black music specialist. "I just spoke to **Kent Burkhardt**," reported Maddox, "and he said he's gotten four hundred inquiries since he made his announcement, which is about one hundred times what he expected . . . It's time to do it . . . or shut up and forget it. I have a feeling that in another year, all the doors are going to be closed, or just about closed."

Patterson, who started with 'BMX less than a month ago, for sees no conflict with the current status of his relationship with TM Productions, Dallas, where he now is working. Maddox will stay at WBMX for another three weeks while plans for the new company are formulated.



**DANCING FOOLS:** Or, "Your Mother Should Know." WNEW-FM, New York City and Chrysalis Records recently co-sponsored the first east coast screening of "Dance Craze," a documentary of the ska revival in England, and included a dance contest as part of the evening's festivities, to which listeners were invited for the price of a small donation. The event raised over \$3000 for the T. J. Martell Foundation. Pictured here is the winner, **Deborah Eaton**, number 579, at center, and (from left) Chrysalis promotion rep **Susan Buyalski** and judges **Martin Briley**, a Mercury recording artist; **Frank Zappa**; **Ivan Kral** of the Iggy Pop group; and **Pam Merly** of WNEW-FM.

**MORE MOVES:** The ABC FM network has retained the services of album radio consultant **Jeff Pollack**, who will continue to consult several client stations. The former WMMR, Philadelphia PD reportedly will participate in developing features and long-form programming, with an eye toward followup announcements on the ABC radio networks . . . **Vincent Benedict, Jr.**, has been named general manager of WCAU-FM, Philadelphia, making the intercorporate move from vice president of sales with CBS Cable . . . Southern Broadcasting is changing its name to Harte-Hanks Radio. The 11-station chain will move its base of operations from Winston-Salem to Phoenix, and has named **Dave Thomas** and **Phil Goldman** to regional vice president positions . . . **Neal Mirsky** has been chosen for the newly-created post of operations director for WSHE and WSRF, Miami, and WSHE morning air personality **Sonny Fox** has been promoted to WSHE program director while retaining his airshift . . .

**Jerry Lyman**, formerly senior vice president of the RKO Radio division, has been promoted to the level of president, while **Hogan**, vice president of RKO Radio Sales, has been elevated to president of that division . . . **Wanda Ramos Charles** is the new music director at WWRL, New York . . . **Lou O'Neill, Jr.** has joined the staff of WLIR, Long Island, where he will cover rock news and features. O'Neill previously handled concert reviews for WPLJ, New York.

**MORE EYES ON THE BIRD:** "Rockline," a live, satellite-fed program, will be launched May 4 by the Global Satellite Network. The 90-minute program, airing weekly Monday nights, will feature top name rock 'n' roll artists as guests, and will offer listeners the opportunity to call and talk to the guests via a special 800 telephone number. Produced by former "Rock Around the World" producer **Ed Kritzler**, the show will be hosted by KLOS-FM air personality **Mitchell Reed**. The May 4 debut program, airing 8:30 p.m. Pacific Time, on a network of at least 20 FM stations, will feature **Joe Walsh**, who will premiere his new Elektra LP "There Goes the Neighborhood."

**SHORT WAVES:** **Christopher Cross** will appear on the ABC Radio Network's "Rock's Best" program, produced by **Bob Kaminsky** for D. The 90-minute special airs three times yearly . . . The ubiquitous voice of **Bill Drake** will be all over the airwaves once again as Drake Chenault's Silver Anniversary edition of the "History Of Rock & Roll" approaches 200 markets, including Mexico City, Australia and New Zealand . . . NBC's *The Source* network has received a Peabody Award for its two-part miniseries, "The Hallelujah Caucuses," dealing with the emerging power of the conservative, religious right wing.

**ANOTHER ONE RIDES THE BUS:** An American era ended on April 14, 1981, when **Carl Skiba**, the former RWGWARR (Record World Grand Wizard of Album Rock Research), traded in his sleek, high-gas-guzzling 1978 Pontiac Trans Am for what probably will be a toned-down, European economy model. Carl, who is now devoting most of his time to the Album Chart, is planning a further step toward responsibility with his intended marriage to former RW assistant controller **Fran Moglia** in September 1982.



"... aunt music."

# Spotlight on Australia

## The Australian Music Market Is Making Progress

By PETER CONYNGHAM

■ The Australian music market has continued to progress since *Record World's* last spotlight, in November 1978. Naturally, there have been a myriad of changes.

Australian artists have continued to make inroads internationally. Air Supply had three singles in the U.S. top ten; Little River Band has continued as strong as ever; Split Enz is making its mark in both the U.S. and the U.K.; AC/DC is staking its claim as one of the top rock bands in the world; and Jon English is building a big following in Europe following his starring role in the TV series "Against the Wind." Hard rock band Cold Chisel is making its mark as the most popular live group in Australia. Their album "East" is multi-platinum.

The touring scene has had some casualties: both Evans-Gudinski and Marquee Attractions went out of business; Pat Condon left AGC-Paradine; and Harry Miller's Computicket collapsed. But on the other side of the coin, Condon progressed successfully on his own and Mike Chugg (formerly of Marquee) and Michael Gudinski teamed with Phil Jacobson and Glenn Wheatley to form the Frontier Touring Company—now one of the most successful touring promotion companies in Australia.

Australian artists are now drawing big crowds here, although airplay is still not as strong as it might be. Three major TV music shows ("Countdown," "Sounds" and "Nightmoves") provide much effective exposure for local product.

The recording industry has withstood the international recession and continues to support a mix of international and local releases. With the growing success of Australian releases overseas, record companies are becoming more adventurous in their support of local product. The international market is ready to take a greater part in the promotion of Australian talent.

On the radio front, FM has made an impressive debut in several cities, although its impact has been relatively slow in Sydney. A recent survey, however, showed FM doubling its market share in the Sydney area. It is clear that it will be a prominent force soon.

Sydney's long-overdue concert facility is expected to be completed this year. When ready, it will seat 12,000 people in-doors. Until now, the largest facility in Australia was the Hordern Pavillion, with a capacity of 5000.

All this serves to emphasize the positive attitude toward the growth of the music market that exists throughout Australia. We remain one of the most important touring markets in the world for all kind of music, and we intend to proceed even further in the future.

## General Manager Peter Jamieson Tells How EMI Returned to the Top

■ EMI Australia has regained its position as market leader. In a recent *Record World* interview, general manager Peter Jamieson offered his thoughts on how his company did it.

**Record World:** What were the most important things that happened for EMI over the last twelve months?

**Peter Jamieson:** Early in 1980 we were coming fifth in the marketplace, with a market share of approximately 10-12 percent. We finished off the year clearly number one with in excess of 20 percent. This is naturally our most important result and it is what we, as an organization, have worked very hard to achieve.

**RW:** Can you pinpoint the reasons for such success—almost doubling your market share in a short space of time?

**Jamieson:** It's hard to say—in fact, in December we did double our figures from the previous December. We had some good campaigns and breakthroughs. We were conscious that we were doing well and were working hard to achieve results. We made EMI more accessible. We improved our image and our profile despite some adverse publicity internationally. We opened doors significantly to anyone in the Australian music scene and devised varying

(Continued on page 3)



Air Supply

## John Farnham Dominates Mo Awards

■ John Farnham has cause to look optimistically to the '80s after having been voted male vocalist of the year and entertainer of the year at the Australian Variety Artists (Mo) Awards. Farnham, whose album "Uncovered" recently went gold, is managed by

Wheatley Brothers Management.

Among the other winners were Julie Anthony, who was named female vocalist of the year for the fourth time, and rock star/entrepreneur Col Joye, who won the John Campbell Mo Fellowship Award.



Australia's most successful international act.

"You (and everybody else) know that back home in Australia you'd find them with

**EMI** AUSTRALIA

of course..."

CBS Records Australia,  
mines its own business.



EAGLE 7216

## EMI's Jamieson (Continued from page 1)

formulas by which they could record under the EMI umbrella.

**RW:** Could you outline the various formulas employed by EMI?

**Jamieson:** The various methods of contracting we use are direct signings, licensing with other companies and organizations, distribution deals, and an important addition was the collaboration with other companies for higher quality compilations.

**RW:** Which artists have done well for you?

**Jamieson:** Of our direct signings, Australian Crawl have had incredible results with their debut album "The Boys Light Up" attaining triple platinum status; Slim Dusty bounced back with a number one single; and Daryl Cotton made that chart earlier in the year.

Our license deal with Alberts saw the great album success for ABC/DC; an overall excellent year gain for Alberts; Mike McLeland's album has just gone gold.

We signed a deal with the Wheatley Brothers Organization or their WBE label and John Farnham's record has also reached gold.

Air Supply, who originally came to us through Wizard for Australia, had faction fighting and legal battles being waged, but we managed to keep the record on the market throughout the year, with the result that it achieved gold and a half.

**RW:** Which international artists have done well?

**Jamieson:** Kenny Rogers had a big year with enormous sales—100,000 records sold. Anne Murray also sold incredibly well.

**RW:** You mentioned compilation albums. What did you do in this field?

**Jamieson:** We decided to try for a better image and production throughout and went into some joint ventures with Festival Records and WEA. This resulted in two albums: "1980, The Music" and "1980, The Summer." We felt that there were no passengers on the albums, they were well presented and of a high quality. The results proved the point. The first album sold over 250,000 copies, while the second went over 300,000. This kind of result, of course, leaves you with additional revenue to be allotted for other projects. We took a multi-media approach to the promotion, utilizing press and radio as well as the traditional TV.

"The Jazz Singer" sold well despite criticism of the film. As we sit here today, we have ten albums in the Kent National Top 10, and we are more than happy about our position. What's more, we are going to keep at it to maintain and improve on our po-

sition.

**RW:** Around the corner is what?

**Jamieson:** I think a strengthening of the deals already established, and maintaining an open approach for new deals. We may say yes to a direct signing through our A&R department—this involves a heavy commitment—or we may say no to that but yes to other aspects. We have a broader range of possibilities for anyone wanting to record here.

**RW:** How is the studio progressing?

**Jamieson:** It's as successful as most. It doesn't make any money per se. With a capital investment involved of around 1.7 million dollars, it's difficult to make an adequate return. We don't claim to be the only good studio, or even the only one with good equipment. Paradise Studios, for example, are equally as good, and there are others. But we are kept busy. It's still cheaper to record here than, for instance, in America, but not cheap enough to make it worth flying here to record.

**RW:** What problems do you see for the industry as a whole? What continues to concern you?

**Jamieson:** Well, we couldn't talk too long about the industry without bringing up the 27½ percent sales tax that the industry is saddled with. What logic there is behind charging this high tax on pre-recorded music and yet making no tax apply to blank cassettes and even video cassettes is beyond me. There you have the film industry getting all the taxation incentives in the world, but the poor old music industry remains heavily penalized. Films have this "in" type of charisma of culture, whereas they overlook the fact that music is every bit as diverse as film.

I believe a sales tax on blank tapes would be a step forward. Perhaps 20 percent, and reduce that on records to 20 percent as well. Then there would be no revenue loss for the government and a substantial saving for the recording industry.

We can't put the price of records up much more, yet our costs are continually increasing. This means that while the size of the pie remains static, the slices are becoming smaller and harder sought. At present there has been an increase decided upon for the publishers from a royalty rate of five to 6.75 percent. This has not yet become law, but is imminent.

The Australian music market, in dollar terms, is up around 20 percent in general and, while there is certainly more money spent in achieving those figures, it is nonetheless very healthy in comparison to world figures.

# SLIM DUSTY

"DUNCAN"  
The first Australian  
No. 1 Single of 1981.

"He's been recording  
with the same  
company for a mere  
35 years and  
50 albums...  
Home for slim is

**EMI AUSTRALIA**

where else?"



EMI artist John Farnham accepting one of his awards at the recent Mo Awards ceremony.

**RW:** How did EMI respond to the death of John Lennon?

**Jamieson:** John Lennon's death was a tragedy for all who love music. We did not feel it proper to bring out ads or compilations; we just kept those titles already stocked on our lists.

**RW:** What personnel changes have their been at EMI?

**Jamieson:** We saw the departure of Rob Walker, national promotions manager, who has joined Capitol in America. John Kerr has been promoted from here to general manager of EMI New Zealand. We feel that this type of advancement helps further the awareness of the Australian music industry around the world.

## Australian Showcase Featured at MUSEXPO

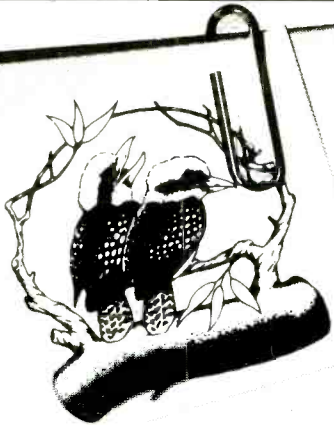
■ The Australian Gala Showcase has been a feature of MUSEXPO for the past three years. Among the artists who have been presented have been Galapagos Duck, Lee Conway, Saltbush, Kirri Adams, and the Four Kinsmen.

The 1981 MUSEXPO is being held in Fort Lauderdale, Fla., and negotiations are under way with the Australian talent coordinators, South Pacific Entertainment Corporation, to take rock star Jeff St. John and award-winning band Ol' 55.

South Pacific Entertainment has also been invited to present an Australian Showcase at New York Music Week.

## Daniels Highlights Country Music Awards

■ The 1981 Australian Country Music Awards were held on Jan. 25 in Tamworth. Special guest Charlie Daniels presented the "Gold Guitar" award for best group to Grand Junction, in addition to receiving the award for international group of the year on behalf of his band. Willie Nelson was named international country artist of the year.



# The Wheatley Organisation

Australia's one-stop



L.R.B.

Oz Crawl



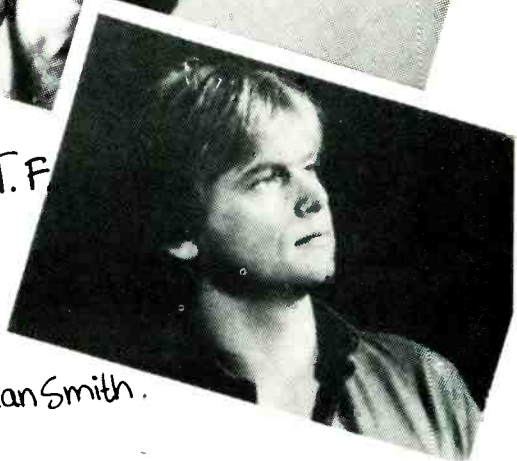
Darryl.



Lisa.



J.F.



## Management:

Little River Band; Australian Crawl;  
John Farnham; Lisa Bode; Darryl Cotton.  
Contacts: Glenn Wheatley; Richard East; Ian Smith.

## W.B.E. Records:

John Farnham; Mark Gillespie; Lisa Bode;  
Moving Pictures; Big Combo; Smith.  
Contact: David Wyatt.

## Tumbleweed Music:

Publishing the works of the Little River Band; Australian Crawl;  
Mark Gillespie; The Angels; Flowers; Broderick Smith;  
John Farnham; Lisa Bode; Darryl Cotton and proudly  
representing the works of Bob Seger (Gear Publishing);  
The Dirt Band for Australasia.  
Contact: Helene Fayman.

## The Wheatley Organisation

88 Richardson Street, Albert Park, Victoria 3206, Australia.  
Phone (03) 6995366 : Telex AA 35906  
Suite 300, 4344 Promenade Way, Marina del Rey, California USA 90291.  
Phone (213) 8238311: TWX 9103437403.



# Mushroom Keeps Growing

Mushroom Records was formed by Michael Gudinski and Ray Evans. The two had formed a booking agency in Melbourne later to become Premiere Artists) which developed into one of the top agencies in the country. The wish to create a firm that offers all-encompassing personal representation, from live aspects to publishing and recording, led to the creation of Mushroom Records.

The first Mushroom bands wrote and sang about Australian issues, had pictures of kookaburras on their album covers, and drove hundreds of miles between cities to do concerts for very little money.

From 1974 to 1976, Skyhook merged as a major force in Australian music. Their album "Living in the Seventies" provided new impetus to their already successful live appearances. It was followed by the albums "Ego Is Not a Dirty Word" and "Straight in a Gay Gay World," the sales of which represent the Australian equivalent of eight times platinum, a feat yet to be topped by any Australian band.

In 1978, Sports emerged from Melbourne as Australia's first commercially successful new wave band. The rock/rockabilly outfit is about to release its fourth album, "Sondra," which will be available for international distribution. In two years they have had two gold albums (produced by Peter Solley), six charted hit singles, two international tours and a continually expanding audience.

In mid-1979 Mushroom Records began actively negotiating for Jo Jo Zep and the Falcons. The Falcons, a band with enormous energy, have been among the top live acts in the country for many years. Peter Solley produced the gold album "Screaming Targets" (released through Columbia for the U.S. and Canada and through WEA International for all other territories outside Australia and New Zealand) and, twelve months later, their

next gold venture, "Hats Off Step Lively." The band toured England, Europe and the U.S. briefly in 1980.

A New Zealand band Mushroom signed in 1975 who now appear on the verge of becoming major stars is Split Enz (signed to A&M for all territories outside Australia and New Zealand).

"True Colours," produced by David Tickle, was released in February 1980. Both the album and the single, "I Got You," reached number one within weeks of release and eventually became quadruple platinum. The album had a long stand in Australia's National Kent Report chart, and the second single, "I Hope I Never," extended sales even further. With this success, audiences became manic about Split Enz. Their 1980 tour of England, Europe, the U.S. and Canada culminated in hit singles in America, the U.K. and Canada. "True Colours" reached the top 40 in both the U.S. and the U.K. and has gone platinum in Canada.

For Christmas 1980 in Australia, Split Enz released the first laser disc, a technique devised and implemented by A&M in America when they released "True Colours" throughout the world earlier in the year.

May 1981 is the worldwide release month for "Waiata" ("Corroboree" in Australia), once again through A & M. Split Enz have already had a top three single in Australia and New Zealand with "One Step Ahead" from the album; to coincide with the album release, the "History Never Repeats" single has been released.

The Swingers recently had a number one single, "Counting The Beat," which is the fastest-selling Australian single debut in the last decade. Other artists being nurtured by Mushroom include James Freud & Berlin, Paul Kelly and the Dots, MEO245, Models and Sunny Boys.

Mushroom Music boasts many successes so far in the 1980s, with gold for the Pretenders, Jona Lewie, the Police, the Clash and



Mushroom Records managing director Michael Gudinski (left) with Split Enz manager Nathan Brenner (center) and Allan Hely, MD of Mushroom distributor Festival Records, with "True Colours" platinum laser discs.

# AC/DC

Australia and the world's premier rock band.

"We bet you didn't know that back home in Australia you'd find them with

**EMI AUSTRALIA**

yes you would!"

Christopher Cross, and platinum for the Romantics, the Police and the Pretenders. Their catalogue signings include Virgin, Street, Albion, Blackhill, Modern, Pop 'n' Roll, Nineden, and Forever Endeavour.

## Music Festival Puts Sydney on World Map

The Sydney International Music Festival was conceived in July 1979, and a team was formed to put Australia on the international music map, by providing a festival of similar status to the Newport, Montreux, Tokyo and Berlin festivals. It was decided to hold the festival in the month of January, the busiest month of the year in entertainment in Sydney.

The first festival, in 1980, was a tremendous success in every way. A series of concerts was held over six nights, featuring some of the greatest entertainers in jazz—Dave Brubeck, Herbie Mann, Les McCann—as well as over fifty local performers.

The 1981 festival was an even greater success, featuring such world-class artists as Chuck Mangione, Dizzy Gillespie, and Sonny Terry & Brownie McGhee. The Sydney International Music Festival seems assured of a permanent spot on the world music calendar.

## EMI, Larrikin Pact

EMI Records has signed an exclusive distribution and manufacturing contract for the Australian record catalogue of Larrikin Records.

Formed in 1974, Larrikin Records has a history of releasing a continuing strong catalogue of what the firm describes as "real music."

The label has always had a policy of actively promoting Australian artists, using catchlines like "If we're going to make music—let's make it Australian!" On the sleeve of all Larrikin records are the words "Made in Australia—and proud of it!"

Founder Warren Fahey comments: "The Larrikin label has been an outstanding success story, attracting top-line recording artists—the calibre of Robyn Archer, Eric Bogle, Redgum and Bernard Bolan. We've never aimed ourselves at anything but the honest music market, and consequently there is not one record in the catalogue that we are not proud of today."

The agreement with EMI comes at the right time for Larrikin. It has a mountain of new product to be issued this year, including the new Tactics album, a Shel Silverstein release and the birth of its jazz and classical labels.

# SEARCHING IS

HEARING

## SPLIT ENZ

Now set for superstardom having shocked the world with their brilliant A. & M. debut "True Colours." "Waiata" which already has two Top 5 singles off it in Australia will take them all the way. Touring U.S. in May, U.K. and Europe in June and U.S. and Canada in July.

## Jo Jo Zep and the Falcons

Set to follow up their critically acclaimed debut "Screaming Targets" released through Columbia in the U.S. and Canada and WEA throughout the rest of the world. Their follow-up "Step Lively" is already gold in Australia and will be released internationally shortly. The Falcons left their mark in the U.S.A. after a very successful first tour in 1980.

## Sports

The band who had produced some of the best pop rock of the late 70's and broke through the charts with their classic "Who Listens To The Radio" have just completed their latest album "Sondra" which will appear on a new label in the U.S. shortly following the end of their short-lived romance with Arista Records.

## Russell Morris and the Rubes

One of Australia's most talented songwriters has burst back with a hot album produced by Little River Band's guitarist, David Briggs.

## Models

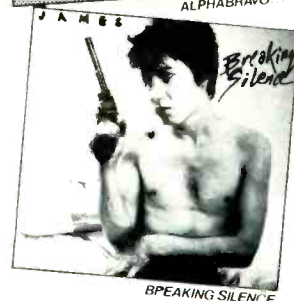
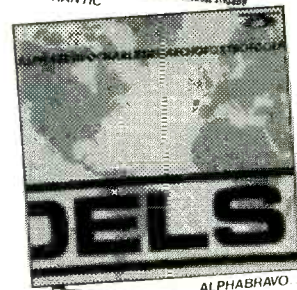
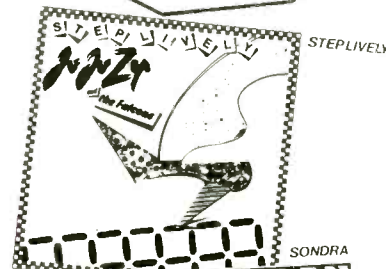
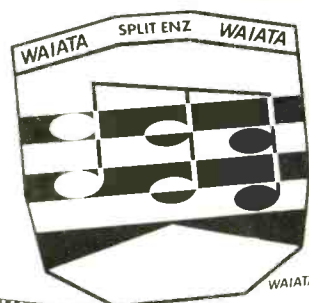
Australia's breakaway cult leaders have received widespread acclaim following their debut "AlphaBravoCharlieDeltaEchoFoxtrotGolf" album and their recently completed tour with The Police. Release details are currently being finalised.

## James Freud and Berlin

"Breaking Silence" was a great debut shooting James to the Top 5 with the single "Modern Girl". One of the hardest touring acts in the country. Currently recording new material.

## Swingers

From New Zealand are led by ex-Split Enz guitarist/songwriter Phil Judd. The Swingers have the fastest rising No. 1 record in the past ten years. Slashing its way to No. 1 in 4 weeks here in Australia and 3 weeks to No. 1 in New Zealand. Currently recording their debut album with David Tickle. Just wait for it.



AMERICAN MUSIC

# AUSTRALIAN MUSIC



# Air Supply

Australia and the world's newest international success story.

"Don't tell us that back home in Australia you'd find them with..."



yes they are!"

## PolyGram's Australian Push

■ PolyGram's recent Australian signings are the Reels, Jon English, Kamahl, Atla and Marc Hunter.

Kamahl needs no introduction—apart from Slim Dusty, he has the distinction of having sold more records in Australia than any other local artist. Worldwide he has a total of over 80 gold or platinum albums.

Jon English has just finished recording in the U.K., having previously completed a tour of Scandinavia where he caused scenes similar to those caused by the Beatles in 1966. Worldwide, English has sold in excess of 200,000 albums.

The Reels' debut LP received local and international critical acclaim, and their second LP, to be released in Australia in May, is a natural progression, with more general appeal. During the last 12 months the band has been touring extensively, and 1981 could be a big year for the Reels.

Marc Hunter is the most recent direct signing to PolyGram. The former lead singer of Dragon has been absent from the recording scene for the past year. His new album will be released within the next few months.

Atla is a four-piece band from Sydney, featuring ex-Dragon

member Ray Goodwin on lead vocals. Their debut single, "Back of the Woods," has just been released.

PolyGram has recently signed several lease deals with independent recording companies, among them Result and Leo.

Result Records is headed by Sebastian Chase (ex-Dragon manager). The bands featured on the label are the Jukes, Motivaters and the Eighty Eights.

The Jukes have just released their first single, "Don't Put Me Away." Lead singer Colin Bayley composed the song "I Wanna Be With You," which was recorded by Mi-Sex and featured on that band's debut album. The Jukes supported the Boomtown Rats during their recent tour of Australia.

The Motivaters' debut album, simply entitled "The Motivaters," has created a great deal of interest since its release last month. The Motivaters supported Thin Lizzy on their recent tour of Australia. The band was formed in July 1979 and features Kenny Miller (age 21) on lead vocals.

The Eighty Eights are the most recent signing to Result. Their first EP, "Live Pop," is selling well, and their next release will

(Continued on page 10)

## A Year in the Life of CBS Records

■ CBS Records enjoyed an enormously successful 1980 in Australia, garnering four of the year's top 10 albums. Pink Floyd's "The Wall" finished at #1; "Glass Houses" by Billy Joel, #2; Michael Jackson's "Off the Wall," #5, and "Stardust" by Willie Nelson, #6. Highlights of the 12 months from March '80 to March '81 follow.

### Jacksons

March, 1980: National campaigns launch Michael Jackson's "Off the Wall" and the Jacksons' "Destiny" albums. Michael's goes #1 and the Jacksons' reaches the top 10 . . . Leonard Cohen is given a gold award record for his "Songs of Love and Hate" album and a platinum record for "Songs of Leonard Cohen" album during his tour . . . Ellen Foley completes a whirlwind tour.

April: "Please Don't Go" by K.C. and the Sunshine Band tops the national charts on the way to gold status . . . Television promotion campaign on K.C.'s "Greatest Hits" album results in top 5 status and platinum-plus . . . Mi-Sex cops awards as best new talent, best Australian single ("Computer Games") and most popular record—single or album ("Computer Games"). Mi-Sex producer Peter Dawkins wins producer of the year award for the "Graffiti Grimes" album . . . Marketing division's Barry Bull and Denis Handlin utilize a promotional campaign for Willie Nelson's "Stardust" to boost its sales over 290,000 units and bring it to #1 on the charts.

May: Mi-Sex releases their second album, "Space Race"—shipped gold, followed by platinum sales—after a successful U.S./Canadian tour.

June: Angel City debuts with

the single "No Secrets"—which goes top 5 . . . After touring the U.S., the group issues its first Epic album, "Dark Room," which goes platinum in one month . . . John Williams' national tour sells out.

July: National television campaigns for Billy Joel's "Glass Houses" and Boz Scaggs' "Middle Man" lead to sales figures of 225,000 units and platinum-plus respectively . . . Pink Floyd's "The Wall" passes quadruple platinum.

August: Olivia Newton-John tours to promote "Xanadu" soundtrack album and film . . . Album ships double platinum and film's premiere sends sales past 280,000.

September: Angel City tours U.S., Canada and Europe, opening for the Kinks and also headlining . . . Boz Scaggs is presented with a platinum record for the "Middle Man" album and tours with local artist Sharon O'Neill . . . The Romantics support their top 5 single "What I Like About You" with a national tour, and the single goes gold.

### Convention

October: CBS holds its national convention at the Sydney Hilton, at which the "Rocktagon" and "Nice Price" Christmas sales campaigns are launched. Redgun, Sharon O'Neill and the Romantics head the entertainment.

November/December: "Rocktagon" campaign promotes eight albums: Willie Nelson's "Always," Barbra Streisand's "Guilty," "Triumph" by the Jacksons, "All Shook Up" by Cheap Trick, "Little Stevie Orbit" by Steve Forbert, the "Xanadu" soundtrack, "The River" by Bruce Springsteen, and Earth, Wind and Fire's "Faces." Streisand goes #1 with

(Continued on page 10)



CBS artist Boz Scaggs (third from left) receives a platinum LP for "Middle Man" from CBS Australia executives (from left): Steve Chambers, manager, national promotions; Denis Handlin, manager, creative services; and Gerry Bull, marketing director.

## Bon Scott, 1945-1980



■ Fans of Australian rock group AC/DC the world over were saddened to hear of the untimely death of the band's original lead singer Bon Scott, on February 19, 1980. Scott's voice had been an integral part of AC/DC's sound since their first Australian album, "High Voltage," in 1975. Anyone who's seen AC/DC perform will remember Bon carrying Angus Young through the audience on his shoulders while Angus soloed on a cordless guitar.

Bon was part of a late-sixties group called the Valentines, which included his friend Vince

Lovegrove. I was involved in booking the Valentines, Fraternity and AC/DC on many occasions, and Bon is a dear friend I miss very much.

Vince wrote a tribute to Bon in Australia's rock magazine, RAM ("Tribute to a Fallen Warrior," March 21), in which he remembered Bon as a person who lived life to the fullest. It's a pity Bon isn't here to enjoy the success a while longer, but as Bon himself said, "It's a long way to the top, if you wanna rock 'n' roll."

Rest in peace, Bon.

Peter Conyngham

*Australian Crawl*

Tomorrow's  
international  
Australian debut.

"There's no reason for  
you to know (yet)  
but in Australia the  
sound is already  
triple platinum and  
you've guessed again  
-they're with

**EMI** AUSTRALIA

naturally..."

## South Pacific Entertainment Corp.

### for that special tour

We are proud to have been associated with tours of  
Australia and New Zealand by:-

- CHUCK BERRY
  - BLOOD, SWEAT and TEARS
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  - EARL "FATHA" HINES
  - THE STYLISTICS
  - THE DRIFTERS
  - STEELEYE SPAN
  - FLO and EDDY
- THE CHARLIE BYRD TRIO
  - THE BISHOPS
  - LITTLE RICHARD
  - MOE KOFFMAN QUINTET
  - THE COASTERS
  - THE FOUR TOPS
  - HERBELLIS and  
BARNEY KESSELL

#### Associated Companies

The Nova Entertainment Organisation (Sydney)  
Oz Management (Sydney)

Trident Corporate Enterprises (Auckland)

P.O. Box 80 Ashfield, N.S.W. 2131 Australia.

Tel: 798-5244 (Sydney) Telex: AA 70788

## Little River Band Is Wheatley Organisation's Flagship

■ The Wheatley Organisation, headed by Little River Band manager Glenn Wheatley, has diversified to include recording (WBE Records) and publishing (Tumbleweed Music) as well as management.

Glenn Wheatley started his career as a musician, working his way through the obligatory smaller bands until joining the Masters' Apprentices in the sixties. The band went on to become one of the most successful of the period before breaking up.

Glenn then went to America, where he spent a few years with talent agencies, learning about the U.S. market, before returning to Australia to find a group capable of making it on the U.S. scene. He found it—Little River Band, made up of players with wide experience in Australia, which since being formed in 1975 has gone on to become Australia's "flagship" internationally. The band is also, naturally, the flagship of the Wheatley Organisation.

Formed in 1975, the group took its name from a sign by the side of a Melbourne road. "Little River Band," the group's debut LP, was cut a few months later and catapulted the band to the heights of the Australian music scene. Little River Band seemed an overnight sensation, but each member had brought years of professional experience to the group.

### Band Members

Lead singer Glenn Shorrock is an alumnus of several popular Australian rock groups, including the Twilights and Axiom, as well as being a graduate of England's progressive rock band Esperanto. Rhythm guitarist and vocalist Graham Goble helped to found Mississippi, the musical forerunner of Little River Band that had several Australian hits during its brief life.

Rhythm guitarist and sometime vocalist Beeb Birtles began his professional career on bass in the mid-sixties. Like the group's drummer, Derek Pellicci, Birtles played in a number of local bands before joining the seminal Mississippi. Lead guitarist David Briggs had earned a reputation as a session player in Australia before joining LRB in time to record "Diamantina Cocktail."

With the North American release of "Little River Band" in April 1976, the group began its first tour of England, Canada and the United States. The LP found its way onto America's charts and yielded two hit singles, "It's a Long Way There" and "I'll Always Call Your Name."

Returning home, the group began to work on its second North American release, "Diamantina Cocktail." The first LP co-pro-

duced by the band and John Boylan, the album was named after a potent Australian drink consisting of Bundaberg rum, cream, emu's egg, ice and a gum tree leaf. A winning combination of ingredients, "Diamantina Cocktail" earned the group its first gold album in the U.S., its success sparked by the hits "Help Is On Its Way" and "Happy Anniversary."

The worldwide popularity of the album, boosted by a second world tour, proved Little River Band's status as international favorites. With honors including gold and platinum discs from around the world, a congratulatory telegram from Australia's Prime Minister Malcolm Fraser, and a clean sweep of the first Australian Rock Awards, the band teamed once again with Boylan and began work on its next LP, "Sleeper Catcher."

Taking its name from persons who retrieve the bets of tardy gamblers in the Australian game of two-up, "Sleeper Catcher" became the first album ever to ship platinum in the history of the Australian music industry. A third world tour followed the LP's international release in May 1978. Within the year "Sleeper Catcher" had given America two more Little River Band hits, "Reminiscing" and "Lady," and had sold over a million copies in the U.S. alone, earning the group its first platinum LP in the States. Worldwide sales were equally impressive; the group picked up more than a dozen international gold album and single awards. Back home, LRB swept the Australia Rock Awards for the second year.

After negotiating a new, direct-to-Capitol worldwide recording agreement, the band and Boylan began sessions in Australia for their fourth North American LP, "First Under the Wire," which was

released in July 1979. Later that summer, LRB embarked on its most extensive headlining tour of North America to date. By the time "First Under the Wire" had crossed the finish line early in 1980, it had won U.S. platinum certification and another pair of smash singles: "Lonesome Loser" and "Cool Change," had sprinted into America's top 10.

Returning triumphantly to Australia once again, LRB's members barely took a break before mixing the North American concert tapes for "Backstage Pass."

"One of the beauties of this band," says Shorrock, "is that there are four of us writing songs, and that means we can achieve a great deal of variety. One of the reasons I joined the band was that I heard the others' songs and really loved them. Another reason is the incredible harmony singing we can do. We all feel Little River Band is going to be around quite a while."

LRB kicked off 1981 with a tour called "Summer Jam '81," for which they imported the Charlie Daniels Band as support. It was their first major tour since the end of 1977. LRB is now in the West Indies recording its first studio album in two years, under the guidance of George Martin.

Other artists on the WBE label include multi-award-winner John Farnham, singer-songwriter Mark Gillespie, and one of Australia's hottest new groups, Australian Crawl. Australian Crawl's debut single, produced by LRB's David Briggs, was an immediate success. Their second single, the controversial "The Boys Light Up," made the top ten and was followed by the David Briggs-produced album of the same name, also a chart success. Their next single, "Downhearted," did even better for them and augurs well for the '80s.



Little River Band

## CBS

(Continued from page 8)

gold single and album.

January, 1981: Boz Scaggs hits top 10 with his "Hits" album as it scores platinum . . . Charlie Daniels Band tours with Little River Band.

February: Willie Nelson tours Australia and collects multi-platinum awards for "Always" and "Stardust" and gold records for "One for the Road" and "Honeysuckle Rose" . . . Jane Olivor tour sells out . . . CBS acquires rights to Virgin label, including XTC, Sex Pistols and Mike Oldfield . . .

March: Adam and the Ants go #1 with their gold single "Ant Music" from the "Kings of the Wild Frontier" album . . . Tours announced for Johnny Cash and Billy Joel.

## PolyGram

(Continued from page 8)

be the single "I'm in Love with James Bond," with an LP to follow later in the year.

Leo Recorders (headed by ex-Wizard man Tony Hogarth and engineer Spencer Lee) features Ol' 55, Delaney Venn and Wilde & Reckless. Ol' 55 have had many top 10 singles in Australia, the most recent of which is "Two Faces Have I" from their top-selling LP "The Vault."

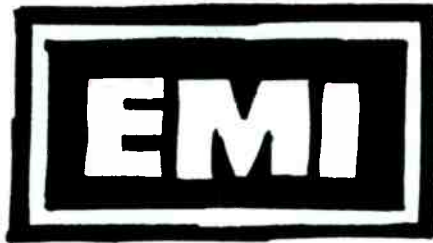


Jon English

Delaney Venn is actually Michael Delaney and Chris Venn. Their first single "Prisoner" received a great deal of airplay from both AM and FM radio and sparked much interest in the band. Their LP "Neon Heart" was released last December.

Wilde & Reckless have been together for only nine months, but in that time they have accomplished a great deal. Their first album will be released in April, featuring the single "Radio," which was written by frontman Richard Wilde—a New Zealander who was voted top male performer for two consecutive years (1977 and '78) in that country.

Two New Zealand bands about to have albums released by PolyGram in Australia are the Pink Flamingos (headed by Dave McArtney) and Coup D'Etat. Both bands are currently at the top of the charts in New Zealand.



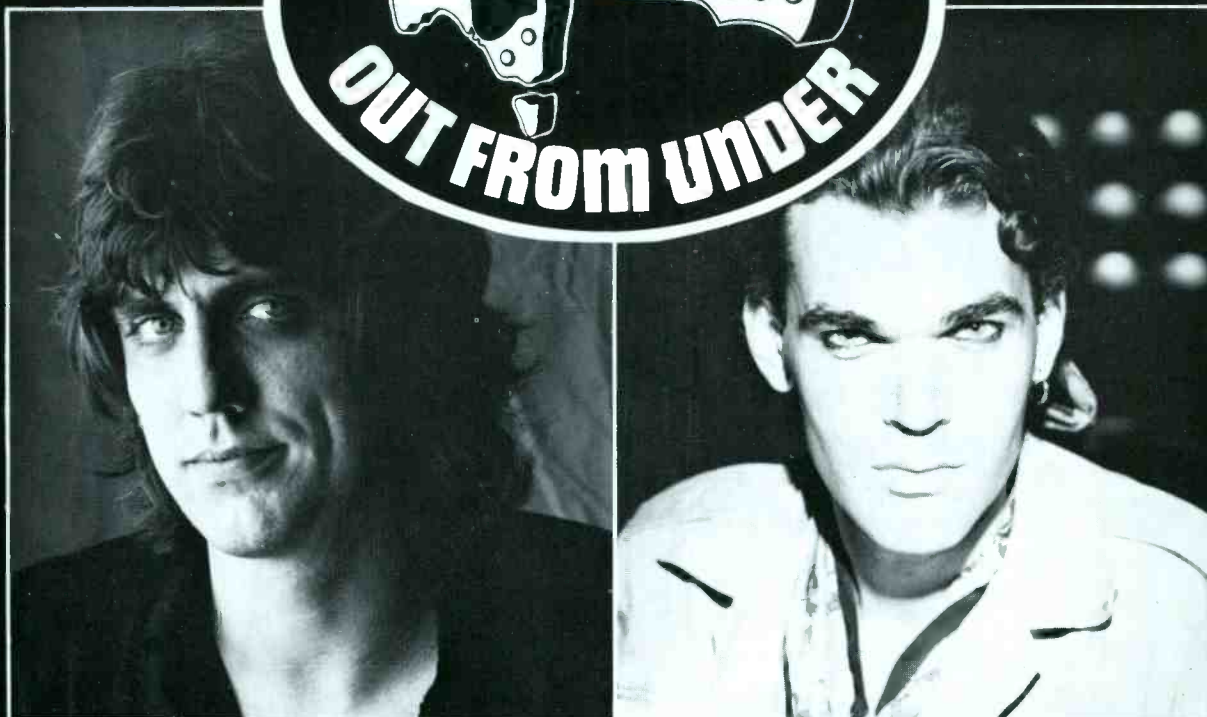
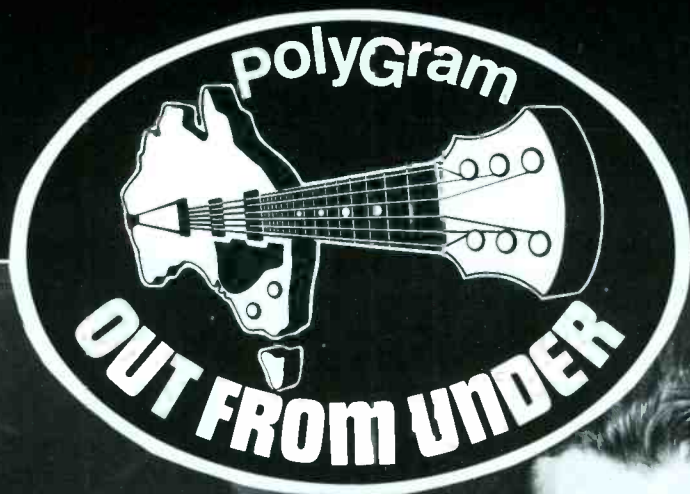
## RECORDS AUSTRALIA

Australia's leading  
independent.\*

The EMI Australia family  
of independents in  
alphabetical order.

AC/DC	Colleen Hewett
Air Supply	Larrikin Records
Julie Anthony	Little River Band
ATV Productions	Lost Records
Australian Crawl	Mike McLellan
Lisa Bade	Moving Pictures
Leon Berger	Oz Records
Big Time Records	Rose Tattoo
Edith Bliss	Recexecs
Eric Bogel	The Saints
Debbie Byrne	Smith
Cheetah	Broderick Smith
The Church	Donald Smith
Darryl Cotton	Survival Records
Slim Dusty	Tigers
John Farnham	Ward 13
Flash and the Pan	Wizard Records
Gap Records	Stevie Wright
Mark Gillespie	WBE Records
Kim Hart	John Paul Young
Heroes	

\*Independence defined in this instance as the company we keep (see above), our state of mind (meet our people) and the ability to bring home the hits in Australia.



**JON ENGLISH**

Now in London recording new material to be released in May.

**MARC HUNTER**

Currently recording his new album to be released in May.

**THE REELS**

Currently recording their new hit album - "Comedy".



Distributed in Australasia by PolyGram Records Pty. Ltd.



# Retail Rap

By SOPHIA MIDAS

■ **LADIES WEEK:** For those of you who admire the female of the species, now is the time to take this admiration and channel it into some good in-store promotion. The past week has seen the release of a number of records by female recording artists, including **Anne Murray's** "Where Do You Go When You Dream" (Capitol); **Carole Bayer Sager's** "Sometimes Late At Night" (Boardwalk); **Kim Carnes'** "Mistaken Identity" (EMI-America); **Chaka Khan's** "What Cha' Gonna Do For Me" (WB); "Get Wet," the debut album of the group featuring lead singer **Sherri Beachfront** (Boardwalk); and **Thelma Houston's** "Never Gonna Be Another One" (RCA). This type of promotion might even prove to be very effective for Mother's Day.

Speaking of ladies, this columnist couldn't resist mentioning the new single by **Karen Le Sande** entitled "Young Boys Better Than Toys." The lyrics, which were written by **Carole Blake**, are a reflection of a trend which none of you men want to recognize. What's the trend? Well, here's a sample of the lyrics, and then you guess what the lady is talking about: "I've been neglected and rejected, and I've had it with men . . . So if you're open and you're hopin' that you're not really dead . . . Just get a younger boy-a wonder boy . . . The older men can get respect . . . But look what younger boys can get."

**THANKS, JOE:** **Joe Cohen**, executive vice president of NARM, accepted an Honorary Gold Record from **Stanley Gortikov**, president of the RIAA, at the Gift of Music Awards Banquet closing the annual NARM Convention. The award was presented in recognition of the creative role Cohen played in the conception of the "Give the Gift of Music" campaign.

**FLYING FISH:** With a change in pressing plants now completed, Flying Fish Records is preparing to release a significant number of new releases this spring and summer by the **Blue Riddin Band**, the **Battlefield Band**, **Doc Watson** and the **Harmony Sisters**. For more information, call (312) 528-5455.

**PROMOTIONS:** **Ira Rothstein** of Elroy (Record World/TSS) called RW to tell us that two members of **.38 Special** unexpectedly dropped by his warehouse with A&M's **Ritchie Gallo**. The group, which was appearing in New York, signed autographs for Elroy personnel. Rothstein also noted a promotion which his company is co-sponsoring with Boardwalk Records for **Joan Jett**. A display contest, the first winner will win \$125 plus tickets to Jett's Malibu concert, the second winner will receive \$50 and tickets, and the third winner will receive \$25 and tickets.

**RECORD BAR NEWS:** Record Bar has had a number of recording artists visit them lately, including **Weird Al Yankovic**, who appeared at both the Cedar Rapids and Iowa City outlets in Iowa. The artist was in town for a KRNA-sponsored concert. Al autographed his record "Another One Rides the Bus" for fans . . . Mango recording artists **Steel Pulse** made an appearance in Tallahassee, co-sponsored by Record Bar. The two local Record Bars offered one dollar off the group's albums "Handsworth," "Tribute to Martyrs" and "Reggae Fever" to anyone with a ticket stub for their concert . . . Columbia recording artists **Loverboy** made an in-store appearance at the Record Bar in Lafayette, Louisiana and then helped host a "Turn Me Loose in the Record Bar" record run.

**CBS VIDEO WANTS YOU!:** If you didn't get a chance to attend the NARM Convention, CBS Video is making available a display unit for their music-oriented video cassette. According to **Herb Mendelsohn**, VP of marketing, the pre-packaged display unit is ideal for those record retailers that want to test the waters of video (see Video Visions for more information).

**MOVERS:** **Jim Cowan** has left Everybody's to take a new position with RCA in Seattle. **Carol Selby** will take his place.

## WB Names Goodman To N.Y. Promo Post

■ **NEW YORK** — Warner Bros. Records has announced the appointment of Valarie Goodman as local promotion marketing manager here. Goodman has been with Warner Bros. for the past seven years in various regional sales and promotion positions.

## Brisker to Capitol

■ **LOS ANGELES** — Kathy Brisker has been appointed west coast publicity manager, Capitol Records, Inc., it was announced by Dan Davis, vice president, creative services/press & artist relations.

Prior to joining Capitol, Brisker held the post of west coast publicity coordinator for Epic Records.

Record World

# A/C Chart

MAY 2, 1981

MAY 2  
APR. 25  
1

WKS. ON  
CHART

	1	1	<b>MORNING TRAIN (NINE TO FIVE)</b>		11
			SHEENA EASTON	EMI-America 8071	
			(5th Week)		
	2	2	<b>JUST THE TWO OF US</b>	GROVER WASHINGTON, JR./Elektra 47102	12
	3	4	<b>ANGEL OF THE MORNING</b>	JUICE NEWTON/Capitol 4976	10
	4	3	<b>HER TOWN TOO</b>	JAMES TAYLOR & J.D. SOUTHER/ Columbia 11 60514	8
	5	6	<b>BEING WITH YOU</b>	SMOKEY ROBINSON/Tamla 54321	9
				(Motown)	9
	6	5	<b>SOMEBODY'S KNOCKIN'</b>	TERRI GIBBS/MCA 41309	14
	7	9	<b>LIVING INSIDE MYSELF</b>	GINO VANNELLI/Arista 0588	6
	8	7	<b>WHILE YOU SEE A CHANCE</b>	STEVE WINWOOD/Island 49656 (WB)	9
	9	10	<b>WHAT ARE WE DOIN' IN LOVE</b>	DOTTIE WEST/Liberty 1404	6
	10	11	<b>SUKIYAKI TASTE OF HONEY</b>	/Capitol 4953	6
	11	12	<b>SAY YOU'LL BE MINE</b>	CHRISTOPHER CROSS/Warner Bros. 49705	5
	12	13	<b>TIME OUT OF MIND</b>	STEELY DAN/MCA 51082	7
	13	8	<b>KISS ON MY LIST</b>	DARYL HALL & JOHN OATES/RCA 12142	13
	14	16	<b>WATCHING THE WHEELS</b>	JOHN LENNON/Geffen 49695 (WB)	5
	15	9	<b>BETTE DAVIS EYES</b>	KIM CARNES/EMI-America 8077	4
	16	18	<b>HOW 'BOUT US</b>	CHAMPAIGN/Columbia 11 11434	11
	17	17	<b>SUPER TROUPER</b>	ABBA/Atlantic 3806	6
	18	15	<b>LONELY TOGETHER</b>	BARRY MANILOW/Arista 0596	8
	19	20	<b>I LOVED 'EM EVERY ONE</b>	T.G. SHEPPARD/Warner/Curb 49690	6
	20	22	<b>I LOVE YOU CLIMAX</b>	BLUES BAND/Warner Bros. 49669	6
	21	26	<b>A WOMAN NEEDS LOVE (JUST LIKE YOU DO)</b>	RAY PARKER, JR. & RAYDIO/Arista 0592	4
	22	25	<b>BLESSED ARE THE BELIEVERS</b>	ANNE MURRAY/Capitol 4987	5
	23	30	<b>SINCE I DON'T HAVE YOU</b>	DON McLEAN/Millennium 11804 (RCA)	3
	24	34	<b>AMERICA</b>	NEIL DIAMOND/Capitol 4994	2
	25	28	<b>I DON'T NEED YOU</b>	RUPERT HOLMES/MCA 51092	5
	26	29	<b>BUT YOU KNOW I LOVE YOU</b>	DOLLY PARTON/RCA 12200	3
	27	14	<b>HELLO AGAIN (LOVE THEME FROM THE JAZZ SINGER)</b>	NEIL DIAMOND/Capitol 4960	14
	28	21	<b>MISTER SANDMAN</b>	EMMYLOU HARRIS/Warner Bros. 49684	10
	29	32	<b>STARS ON 45</b>	STARS ON 45/Radio 3810 (Atl)	3
	30	31	<b>AIN'T EVEN DONE WITH THE NIGHT</b>	JOHN COUGAR/ Riva 207 (PolyGram)	5
	31	24	<b>WOMAN</b>	JOHN LENNON/Geffen 49644 (WB)	14
	32	36	<b>I MISSED AGAIN</b>	PHIL COLLINS/Atlantic 3790	3
	33	27	<b>CRYING</b>	DON McLEAN/Millennium 11799 (RCA)	15
	34	33	<b>I CAN'T STAND IT</b>	ERIC CLAPTON/RSO 1060	7
	35	48	<b>FOOL IN LOVE WITH YOU</b>	JIM PHOTOGLO/20th Century Fox 2487 (RCA)	2

## CHARTMAKER OF THE WEEK

36	—	<b>THINK I'M IN LOVE AGAIN</b>		1
		PAUL ANKA	RCA 12184	
37	38	<b>WASN'T THAT A PARTY</b>	ROVERS/Epic/Cleve. Intl. 19 51007	4
38	43	<b>SWEETHEART</b>	FRANKE & THE KNOCKOUTS/Millennium 11801 (RCA)	2
39	39	<b>SOMETIME, SOMEWHERE, SOMEHOW</b>	DARABRA MANDRELL/MCA 51062	9
40	41	<b>ONE DAY IN YOUR LIFE</b>	MICHAEL JACKSON/Motown 1512	2
41	42	<b>LATELY</b>	STEVIE WONDER/Tamla 54323 (Motown)	2
42	35	<b>THE BEST OF TIMES</b>	STYX/A&M 2300	14
43	—	<b>SAY WHAT</b>	JESSE WINCHESTER/Bearsville 49711 (WB)	1
44	—	<b>STILL RIGHT HERE IN MY HEART</b>	PURE PRAIRIE LEAGUE/ Casablanca 2332 (PolyGram)	1
45	23	<b>9 TO 5</b>	DOLLY PARTON/RCA 12133	19
46	44	<b>ALICE DOESN'T LOVE HERE ANYMORE</b>	BOBBY GOLDSBORO/Curb 70052 (CBS)	5
47	37	<b>LOVERS AFTER ALL</b>	MELISSA MANCHESTER AND PEABO BRYSON/Arista 0587	9
48	—	<b>SEVEN YEAR ACHE</b>	ROSANNE CASH/Columbia 11 11426	1
49	—	<b>LOVE YOU LIKED I NEVER LOVED BEFORE</b>	JOHN O'BANION/Elektra 47125	1
50	46	<b>IT'S MY JOB</b>	JIMMY BUFFETT/MCA 51061	9

## Critical Raves Are Helping Prince Cross Over

By NELSON GEORGE and SAMUEL GRAHAM

■ NEW YORK—Can rock critics help an artist sell an additional 100,000 units of an album that had stopped selling?

### Sales Had Slowed

Warner Bros. feels this is precisely what happened with Prince's "Dirty Mind" album. Prince, a 22-year-old singer-songwriter from Minnesota, had his album released in October 1980. Its rock influenced arrangements and sexually explicit lyrics, including songs about oral sex and incest, alienated many in his then predominantly black audience. His previous album, "Prince," spawned the million selling R&B-disco hit "I Just Want To Be Your Lover." But without the support of black radio, the album, according to Bob Regehr, Warner Bros.' vice president/director, career development, "had slowed considerably by the end of 1980," despite the release of two singles.

### New Audience

By the end of the year, however, influential rock critics on both coasts had praised it, and "Dirty Mind" was near the top of several year-end critics' polls.

Regehr says he felt this response opened a new audience to Prince. "We decided to attack that new audience and put together a tour that was designed to have audiences that were 50/50 black and white—and it worked," Regehr told *Record World*. Prince played such rock clubs as the Ritz in New York, Flippers in Los Angeles, and the Stone in San Francisco to audiences that were often more than half white, and Regehr claims the critical hype and the tour moved approximately 100,000 copies of "Dirty Mind."

In order to capitalize on white interest, especially at AOR radio, Warners distributed a five-song EP to stations around the country. Four of the songs were from "Dirty Mind" and the other was a new wave style tune, "Gotta Stop (Messin' About)."

### Radio Response

Some major progressive rock stations offered varying views on Prince's appeal to their listeners.

Scott Muni, program director of New York's WNEW-FM, said: "We played two cuts off the album when it first came out, though we found a lot of the tracks were too close to disco to fit our station." While aware that

"Prince is something of a local hero" to regulars of Gotham's rock discos, Muni said "the album had a lot of crazy lyrics that limited its airplay. Each person matures in his own way. Maybe he'll tone them down on the next album—or get even crazier."

Mark Miller, co-music director of Boston's WBCN, said: "We played the album when it first came out and we have also added the new song off the EP." Prince is popular in the Boston area, and WBCN's wide open format has accommodated even his more controversial songs.

### TV Appearance

Ray White, music director of Long Island's WLIR, "just added the 'Dirty Mind' LP about two weeks ago," but not because of the EP. White was impressed by Prince's appearance on "Saturday Night Live" over a month ago. "He just blew me away," recalls White. "When I saw him, that visual image showed me he was something special. It just shows that television can be an effective music tool."

(Continued on page 67)

## CBS Ups David Cohen

■ NEW YORK—David Cohen has been appointed director, administration, west coast operations, CBS Records, it was announced by Myron Roth, vice president and general manager, west coast operations.

Cohen will be responsible for the administration of all CBS Records west coast headquarters budgets, will participate in the formulation and implementation of budget and administrative procedures and will make specific recommendations in the areas of west coast planning and personnel. In this capacity, he will report to Roth. He will also continue to direct the west coast A&R administration department, and in that capacity, he will continue to report to Jerry Durkin, national director, A&R administration.

Cohen has been director, A&R administration, west coast, since 1979. He joined CBS Records in 1970 as a budget analyst.

## E/A Taps O'Malley

■ LOS ANGELES—Dennis O'Malley has been named regional marketing manager, Boston/Cleveland for Elektra/Asylum Records, it was announced by Lou Maglia, the label's vice president/sales. He is based in Boston.

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Pacific Records & Tapes Distributors  
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Available on Vintage records (VNJ 7701)

Manufactured and distributed by Mirus Music, Inc., Cleveland, Ohio 44114



# Retail Report

MAY 2, 1981

## SALESMAKER

CLARKE/DUKE PROJECT  
STANLEY CLARKE &  
GEORGE DUKE—Epic

## TOP SALES

CLARKE/DUKE PROJECT—Stanley Clarke & George Duke—Epic  
DEDICATION—Gary U.S. Bonds—EMI-America  
MODERN TIMES—Jefferson Starship—Grunt  
A WOMAN NEEDS LOVE—Raydio—Arista  
MISTAKEN IDENTITY—Kim Carnes—EMI-America  
ZEBOP—Santana—Col



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

### MUSICLAND/NATIONAL

AC/DC—Atlantic  
PHIL COLLINS—Atlantic  
CONCERTS FOR KAMPUCHEA—Atlantic  
DEVO—WB  
JEFFERSON STARSHIP—Grunt  
QUINCY JONES—A&M  
PRETENDERS—Sire  
RAYDIO—Arista  
SANTANA—Col  
GINO VANNELLI—Arista

### PICKWICK/NATIONAL

AC/DC—Atlantic  
PHIL COLLINS—Atlantic  
CONCERTS FOR KAMPUCHEA—Atlantic  
DEVO—WB  
GRATEFUL DEAD—Arista  
JEFFERSON STARSHIP—Grunt  
PRETENDERS—Sire  
RAYDIO—Arista  
SANTANA—Col  
GINO VANNELLI—Arista

### RECORD BAR/NATIONAL

CHANGE—RFC/Atlantic  
CONCERTS FOR KAMPUCHEA—Atlantic  
RICK JAMES—Gordy  
MASS PRODUCTION—Cotillion  
POINT BLANK—MCA  
ELVIS PRESLEY—RCA  
PRETENDERS—Sire  
T.G. SHEPPARD—WB  
BARRY & GLODEAN WHITE—Unlimited Gold  
ROBERT WINTERS—Buddah

### SOUND UNLIMITED/NATIONAL

KIM CARNES—EMI-America  
CLARKE/DUKE PROJECT—Epic  
HUMBLE PIE—Atco  
RIK JAMES—Gordy  
LAKE—Caribou  
DAVE MASON—Capitol  
ANNE MURRAY—Capitol  
ROGER TAYLOR—Elektra  
MUDDY WATERS—Blue Sky  
BILL WITHERS—Col

### WHEREHOUSE/NATIONAL

BLUE MAGIC—Capitol  
GARY U.S. BONDS—EMI-America  
KIM CARNES—EMI-America  
CLARKE/DUKE PROJECT—Epic  
CHAKA KHAN—WB  
ANNE MURRAY—Capitol  
SOUTHSIDE JOHNNY & THE ASBURY JUKES—Mercury  
ROGER TAYLOR—Elektra

### ALEXANDER'S/NEW YORK

PAUL ANKA—RCA  
JOHN COUGAR—Riva  
ROBERT GORDON—RCA  
HALL & OATES—RCA  
JEFFERSON STARSHIP—Grunt  
ANNE MURRAY—Capitol  
JOHN O'BANION—Elektra  
LENORE O'MALLEY—Polydor  
RAYDIO—Arista  
SOUTHSIDE JOHNNY & THE ASBURY JUKES—Mercury

### CRAZY EDDIE/NEW YORK

GARY U.S. BONDS—EMI-America  
KIM CARNES—EMI-America  
CLARKE/DUKE PROJECT—Epic  
JEFFERSON STARSHIP—Grunt  
LENORE O'MALLEY—Polydor  
RAYDIO—Arista  
SANTANA—Col  
SHALAMAR—Solar  
SOUTHSIDE JOHNNY & THE ASBURY JUKES—Mercury  
STEVE WINWOOD—Island

### DISC-O-MAT/NEW YORK

GARY U.S. BONDS—EMI-America  
CHANGE—RFC/Atlantic  
FANTASY—Pavillion  
GRATEFUL DEAD—Arista

NIGHTHAWKS—Mercury  
PURE PRAIRIE LEAGUE—RCA  
SANTANA—Col  
SOUTHSIDE JOHNNY & THE ASBURY JUKES—Mercury  
ROGER TAYLOR—Elektra  
YMO—A&M

### KING KAROL/NEW YORK

AURRA—Salsoul  
GARY U.S. BONDS—EMI-America  
RUPERT HINE—A&M  
JEFFERSON STARSHIP—Grunt  
CHAKA KHAN—WB  
LAKE—Caribou  
ANNE MURRAY—Capitol  
SANTANA—Col  
SOUTHSIDE JOHNNY & THE ASBURY JUKES—Mercury  
GINO VANNELLI—Arista

### RECORD WORLD-TSS STORES/NORTHEAST

AC/DC—Atlantic  
GARY U.S. BONDS—EMI-America  
CHAMPAIGN—Col  
ROBERT GORDON—RCA  
GRATEFUL DEAD—Arista  
OZZY OSBOURNE—Jet  
RAINBOW—Polydor  
BRENDA RUSSELL—A&M  
WHO—WB  
CARL WILSON—Caribou

### SAM GOODY/EAST COAST

ADAM & THE ANTS—Col  
ERIC CLAPTON—RSO  
SHEENA EASTON—EMI-America  
GRATEFUL DEAD—Arista  
ANNE MURRAY—Capitol  
RAINBOW—Polydor  
SKY—Arista  
STYX—A&M  
GROVER WASHINGTON, JR.—Elektra  
WHO—WB

### FOR THE RECORD/BALTIMORE

GARY U.S. BONDS—EMI-America  
KIM CARNES—EMI-America  
CHANGE—RFC/Atlantic  
CLARKE/DUKE PROJECT—Epic  
RICK JAMES—Gordy  
PASSAGE—A&M  
NOEL POINTER—Liberty  
STARPOINT—Chocolate City  
GINO VANNELLI—Arista  
ROBERT WINTERS—Buddah

### RECORD & TAPE COLLECTOR/BALTIMORE

KIM CARNES—EMI-America  
CLARKE/DUKE PROJECT—Epic  
ISLEY BROTHERS—T-Neck  
RICK JAMES—Gordy  
JEFFERSON STARSHIP—Grunt  
KROKUS—Arista  
STARPOINT—Chocolate City  
THIEF—Elektra (Soundtrack)  
GINO VANNELLI—Arista  
DENIECE WILLIAMS—Col

### KEMP MILL/WASH., D.C.

AURRA—Salsoul  
CLARKE/DUKE PROJECT—Epic  
FRANKE & THE KNOCKOUTS—Millennium  
RICK JAMES—Gordy  
CHAKA KHAN—MCA  
ULLANDA McCULLOUGH—Atlantic  
SANTANA—Col  
RICK SPRINGFIELD—RCA  
STARPOINT—Chocolate City  
PAT TRAVERS—Polydor

### WAXIE MAXIE/WASH., D.C.

GARY U.S. BONDS—EMI-America  
CHANGE—RFC/Atlantic  
CLARKE/DUKE PROJECT—Epic  
TERRI GIBBS—MCA  
RICK JAMES—Gordy  
SOUTHSIDE JOHNNY & THE ASBURY JUKES—Mercury

RICK SPRINGFIELD—RCA  
STARPOINT—Chocolate City  
38 SPECIAL—A&M  
GINO VANNELLI—Arista

### GARY'S/RICHMOND

AC/DC—Atlantic  
ATLANTIC STARR—A&M  
ERIC CLAPTON—RSO  
TERRI GIBBS—MCA  
GRATEFUL DEAD—Arista  
SANTANA—Col  
STYX—A&M  
ROBIN TROWER—Chrysalis  
GINO VANNELLI—Arista  
WHO—WB

### RECORD REVOLUTION/PA.-DEL.

GARY U.S. BONDS—EMI-America  
CLARKE/DUKE PROJECT—Epic  
CHAKA KHAN—WB  
PAVAROTTI—London  
RAYDIO—Arista  
DAVID SANBORN—WB  
SHOT IN THE DARK—RSO  
SOUTHSIDE JOHNNY & THE ASBURY JUKES—Mercury  
GINO VANNELLI—Arista  
DENIECE WILLIAMS—Col

### WEBB/PHILADELPHIA

DENNIS BROWN—A&M  
CHANGE—RFC/Atlantic  
CLARKE/DUKE PROJECT—Epic  
RICK JAMES—Gordy  
GRACE JONES—Island  
CHAKA KHAN—WB  
JEFF LORBER FUSION—Arista  
MASS PRODUCTION—Cotillion  
SPINNERS—Atlantic  
T.CONNECTION—Capitol

### FATHERS & SONS/MIDWEST

GARY U.S. BONDS—EMI-America  
CLARKE/DUKE PROJECT—Epic  
CONCERTS FOR KAMPUCHEA—Atlantic  
DREGS—Arista  
GRATEFUL DEAD—Arista  
ANNE MURRAY—Capitol  
OZZY OSBOURNE—Jet  
PURE PRAIRIE LEAGUE—Casablanca  
DAVID SANBORN—WB  
BILLY SQUIER—Capitol

### RECORD RENDEZVOUS/CLEVELAND

CRAMPS—IRS  
ELLEN FOLEY—Epic/Cleve. Intl.  
JEFFERSON STARSHIP—Grunt  
CHAKA KHAN—WB  
LOUNGE LIZARDS—EG  
MAGAZINE—IRS  
OZZY OSBOURNE—Jet  
RAYDIO—Arista  
DAVID SANBORN—WB  
U2—Island

### RECORD REVOLUTION/CLEVELAND

CLARKE/DUKE PROJECT—Epic  
ROBERT GORDON—RCA  
GRATEFUL DEAD—Arista  
JEFFERSON STARSHIP—Grunt  
QUINCY JONES—A&M  
GREG KIHN—Beserkley  
MAGAZINE—IRS  
WILLIE NILE—Arista  
DAVID SANBORN—WB  
SOUTHSIDE JOHNNY & THE ASBURY JUKES—Mercury

### RECORD CITY/CHICAGO

GARY U.S. BONDS—EMI-America  
CLARKE/DUKE PROJECT—Epic  
MODERN JAZZ QUARTET—Atlantic  
WAZMO NARIZ—Big Records  
ELVIS PRESLEY—RCA  
PURE PRAIRIE LEAGUE—Casablanca  
LEE RITENOUR—Elektra

DAVID SANBORN—WB  
SOUTHSIDE JOHNNY & THE ASBURY JUKES—Mercury  
ROBERT WINTERS—Buddah

### ROSE RECORDS/CHICAGO

ADAM & THE ANTS—Col  
KIM CARNES—EMI-America  
CHANGE—RFC/Atlantic  
PHIL COLLINS—Atlantic  
RICK JAMES—Gordy  
JEFFERSON STARSHIP—Grunt  
PRETENDERS—Sire  
RAYDIO—Arista  
SANTANA—Col  
DENIECE WILLIAMS—Col

### RADIO DOCTORS/MILWAUKEE

GARY U.S. BONDS—EMI-America  
KIM CARNES—EMI-America  
CLARKE/DUKE PROJECT—Epic  
DILLMAN BAND—RCA  
HUMBLE PIE—Atco  
LAKE—Caribou  
SIERRA—Loose Outlaw  
SOUTHSIDE JOHNNY & THE ASBURY JUKES—Mercury  
ROGER TAYLOR—Elektra

### GREAT AMERICAN/MINNEAPOLIS

DILLMAN BAND—RCA  
GRATEFUL DEAD—Arista  
JEFFERSON STARSHIP—Grunt  
LAKESIDE—Solar  
JUICE NEWTON—Capitol  
OZZY OSBOURNE—Jet  
PRETENDERS—Sire  
RAYDIO—Arista  
DAVID SANBORN—WB  
SANTANA—Col

### MUSICLAND/ST. LOUIS

PHIL COLLINS—Atlantic  
CONCERTS FOR KAMPUCHEA—Atlantic  
GREG KIHN—Beserkley  
RAYDIO—Arista  
ROLLING STONES—Rolling Stones  
SHERBS—Atco  
PHOEBE SNOW—Mirage  
GINO VANNELLI—Arista  
BARRY & GLODEAN WHITE—Unlimited Gold  
WHO—WB

### STREETSIDE RECORDS/ST. LOUIS

ATLANTIC STARR—A&M  
GARY U.S. BONDS—EMI-America  
CHANGE—RFC/Atlantic  
CLARKE/DUKE PROJECT—Epic  
GREG KIHN—Beserkley  
POINT BLANK—MCA  
PRETENDERS—Sire  
RAYDIO—Arista  
SANTANA—Col  
SOUTHSIDE JOHNNY & THE ASBURY JUKES—Mercury

### TURTLES/ATLANTA

GARY U.S. BONDS—EMI-America  
KIM CARNES—EMI-America  
CLARKE/DUKE PROJECT—Epic  
CLIMAX BLUES BAND—Sire  
JAY HOGGARD—Contemporary  
JACK McDUFF—Sugarhill  
ANNE MURRAY—Capitol  
OZZY OSBOURNE—Jet  
ELVIS PRESLEY—RCA  
LEON REDBONE—Emerald City

### SPEC'S MUSIC/FLORIDA

CLARKE/DUKE PROJECT—Epic  
PHIL COLLINS—Atlantic  
SHEENA EASTON—EMI-America  
JEFFERSON STARSHIP—Grunt  
QUINCY JONES—A&M  
PRETENDERS—Sire  
RAYDIO—Arista  
DAVID SANBORN—WB

TASTE OF HONEY—Capitol  
DENIECE WILLIAMS—Col

### TAPE CITY/NEW ORLEANS

KIM CARNES—EMI-America  
PHIL COLLINS—Atlantic  
JEFFERSON STARSHIP—Grunt  
QUINCY JONES—A&M  
ANNE MURRAY—Capitol  
NIGHT HAWKS—MCA (Soundtrack)  
OZZY OSBOURNE—Jet  
PRETENDERS—Sire  
RAYDIO—Arista  
SANTANA—Col

### SOUND WAREHOUSE/HOUSTON

AC/DC—Atlantic  
ALABAMA—RCA  
KIM CARNES—EMI-America  
ROSANNE CASH—Col  
CLARKE/DUKE PROJECT—Epic  
LOVERBOY—Col  
PRETENDERS—Sire  
SHAKE RUSSELL-DANA COOPER—MCA/Southcoast  
SANTANA—Col  
WHO—WB

### CIRCLES/ARIZONA

AURRA—Salsoul  
CONCERTS FOR KAMPUCHEA—Salsoul  
FLAKES—Salsoul  
RICK JAMES—Gordy  
JEFFERSON STARSHIP—Grunt  
MARLON McLAIN—Fantasy  
ALICIA MYERS—MCA  
RAYDIO—Arista  
STARPOINT—Chocolate City  
BERNARD WRIGHT—Arista/GRP

### LICORICE PIZZA/LOS ANGELES

GARY U.S. BONDS—EMI-America  
DEVO—WB  
ROBERT GORDON—RCA  
RICK JAMES—Gordy  
JEFFERSON STARSHIP—Grunt  
OZZY OSBOURNE—Jet  
BRENDA RUSSELL—A&M  
ROGER TAYLOR—Elektra  
THIEF—Elektra (Soundtrack)  
GINO VANNELLI—Arista

### MUSIC PLUS/LOS ANGELES

PAUL ANKA—RCA  
KIM CARNES—EMI-America  
CLARKE/DUKE PROJECT—Epic  
FRANKE & THE KNOCKOUTS—Millennium  
ANNE MURRAY—Capitol  
JOHN O'BANION—Elektra  
RAINBOW—Polydor  
SKY—Arista  
SYLVIA—RCA  
ROGER TAYLOR—Elektra

### EUCALYPTUS RECORDS/WEST & NORTHWEST

AC/DC—Atlantic  
CHAMPAIGN—Col  
DEVO—WB  
FABULOUS THUNDERBIRDS—Chrysalis  
JEFFERSON STARSHIP—Grunt  
QUINCY JONES—A&M  
PRETENDERS—Sire  
RAYDIO—Arista  
SANTANA—Col  
GINO VANNELLI—Arista

### EVERYBODY'S RECORDS/NORTHWEST

CLARKE/DUKE PROJECT—Epic  
PHIL COLLINS—Atlantic  
JEFFERSON STARSHIP—Grunt  
GREG KIHN—Beserkley  
PRETENDERS—Sire  
RAYDIO—Arista  
SMOKEY ROBINSON—Tamla  
DAVID SANBORN—WB  
SANTANA—Col  
GINO VANNELLI—Arista



# Record World Albums

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

MAY 2, 1981

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

MAY 2	APR 25			WKS. ON CHART	
1	1	<b>HI INFIDELITY</b>	REO SPEEDWAGON	19	H
		Epic FE 36844			
		(10th Week)			
2	2	<b>PARADISE THEATER</b> STYX/A&M SP 3719		14	H
3	3	<b>FACE DANCES</b> THE WHO/Warner Bros. HS 3516		5	H
4	4	<b>MOVING PICTURES</b> RUSH/Mercury SRM 1 4013 (PolyGram)		10	H
5	6	<b>ARC OF A DIVER</b> STEVE WINWOOD/Island ILPS 9576 (WB)		15	G
6	12	<b>DIRTY DEEDS DONE DIRTY CHEAP</b> AC/DC/Atlantic SD 16033		3	H
7	8	<b>WINELIGHT</b> GROVER WASHINGTON, JR./Elektra 6E 305		23	G
8	5	<b>KENNY ROGERS' GREATEST HITS</b> /Liberty LOO 1072		27	H
9	7	<b>THE JAZZ SINGER</b> (ORIGINAL SOUNDTRACK) NEIL DIAMOND/Capitol SWAV 12120		21	I
10	11	<b>ANOTHER TICKET</b> ERIC CLAPTON/RSO RX 1 3095		7	H
11	9	<b>DOUBLE FANTASY</b> JOHN LENNON/YOKO ONO/Geffen GHS 2001 (WB)		20	H
12	10	<b>CRIMES OF PASSION</b> PAT BENATAR/Chrysalis CHE 1275		35	H
13	13	<b>ZENYATTA MONDATTA</b> THE POLICE/A&M 4831		26	H
14	14	<b>DAD LOVES HIS WORK</b> JAMES TAYLOR/Columbia FC 36009		7	H
15	15	<b>GUILTY</b> BARBRA STREISAND/Columbia FC 36750		28	H
16	16	<b>AUTOAMERICAN</b> BLONDIE/Chrysalis CHE 1290		20	H
17	20	<b>BEING WITH YOU</b> SMOKEY ROBINSON/Tamla T8 375M1 (Motown)		9	H
18	18	<b>BACK IN BLACK</b> AC/DC/Atlantic SD 16018		36	H
19	21	<b>THE DUDE</b> QUINCY JONES/A&M SP 3721		5	H
20	19	<b>GAP BAND III</b> /Mercury SRM 1 4003 (PolyGram)		16	H
21	17	<b>SUCKING IN THE SEVENTIES</b> ROLLING STONES/Rolling Stones COC 16028 (Atl)		5	H
22	24	<b>LOVERBOY</b> /Columbia JC 36762		13	H
23	26	<b>EXTENDED PLAY</b> PRETENDERS/Sire Mini 3563 (WB)		3	X
24	22	<b>GRAND SLAM</b> ISLEY BROTHERS/T-Neck FZ 37080 (CBS)		7	H
25	25	<b>THE NATURE OF THE BEAST</b> APRIL WINE/Capitol SOO 12125		14	H
26	23	<b>CAPTURED</b> JOURNEY/Columbia KC2 37616		11	L
27	30	<b>FACE VALUE</b> PHIL COLLINS/Atlantic SD 16029		8	H
28	31	<b>WILD-EYED SOUTHERN BOYS</b> 38 SPECIAL/A&M SP 4835		12	G
29	32	<b>ZEBOP!</b> SANTANA/Columbia FC 37158		3	H
30	27	<b>THE TWO OF US</b> YARBROUGH & PEOPLES/Mercury SRM 3834 (PolyGram)		15	H
31	34	<b>CONCERTS FOR THE PEOPLE OF KAMPUCHEA</b> VARIOUS ARTISTS/Atlantic SD 2 7005		3	L
32	35	<b>MODERN TIMES</b> JEFFERSON STARSHIP/Grunt BZL1 3848 (RCA)		3	H
33	28	<b>SOMEWHERE OVER THE RAINBOW</b> WILLIE NELSON/Columbia FC 36883		7	H
34	29	<b>CHRISTOPHER CROSS</b> /Warner Bros. BSK 3383		58	G
35	41	<b>A WOMAN NEEDS LOVE</b> RAY PARKER, JR. & RAYDIO/Arista AL 9543		3	H
36	39	<b>NIGHTWALKER</b> GINO VANNELLI/Arista AL 9536		4	H
37	40	<b>SHEENA EASTON</b> /EMI-America ST 17049		5	H
38	38	<b>RADIANT</b> ATLANTIC STARR/A&M SP 4833		7	G
39	36	<b>CELEBRATE</b> KOOL & THE GANG/De-Lite DSR 9518 (PolyGram)		26	H
40	33	<b>HORIZON</b> EDDIE RABBITT/Elektra 6E 276		33	G
41	42	<b>IMAGINATION</b> WHISPERS/Solar BZL1 3578 (RCA)		16	H
42	47	<b>THREE FOR LOVE</b> SHALAMAR/Solar BZL1 3577 (RCA)		13	H
43	43	<b>TO LOVE AGAIN</b> DIANA ROSS/Motown M8 951M1		9	H
44	49	<b>VOICES</b> DARYL HALL & JOHN OATES/RCA AQL1 3646		26	H
45	37	<b>RADIOACTIVE</b> PAT TRAVERS/Polydor PD 1 6313 (PolyGram)		6	H
46	51	<b>JUICE</b> JUICE NEWTON/Capitol ST 12136		5	H
47	46	<b>GAUCHO</b> STEELY DAN/MCA 6102		20	I
48	45	<b>HOTTER THAN JULY</b> STEVIE WONDER/Tamla T8 373M1 (Motown)		24	H
49	54	<b>TWICE AS SWEET</b> A TASTE OF HONEY/Capitol ST 12089		5	H
50	50	<b>9 TO 5 AND ODD JOBS</b> DOLLY PARTON/RCA AHL1 3852		15	H
51	56	<b>POINT OF ENTRY</b> JUDAS PRIEST/Columbia FC 37052		5	H



52	52	<b>LICENSE TO DREAM</b> KLEER/Atlantic SD 19288		7	G
53	62	<b>MIRACLES CHANGE</b> /Atlantic/RFC SD 19301		2	G
54	59	<b>DEV-O LIVE</b> DEVO/Warner Bros. Mini 3548		3	X
55	48	<b>B.L.T. ROBIN TROWER WITH JACK BRUCE &amp; BILL LORDAN</b> /Chrysalis CHR 1324		7	H
56	55	<b>SUPER TROUPER</b> ABBA/Atlantic SD 16023		19	H
57	69	<b>RECKONING</b> GRATEFUL DEAD/Arista A2L 8604		3	L
58	64	<b>FEELS SO RIGHT</b> ALABAMA/RCA AHL1 3930		5	H
59	53	<b>HOW 'BOUT US</b> CHAMPAIGN/Columbia JC 37008		5	H
60	66	<b>NOTHIN' MATTERS AND WHAT IF IT DID</b> JOHN COUGAR/Riva RVL 7403 (PolyGram)		3	H
61	75	<b>STREET SONGS</b> RICK JAMES/Gordy GB 1002M1 (Motown)		2	H
62	44	<b>MAGIC TOM</b> BROWNE/Arista/GRP 5503		11	H
63	58	<b>THE TURN OF A FRIENDLY CARD</b> ALAN PARSONS PROJECT/Arista AL 9518		23	H
64	74	<b>MY MELODY</b> DENIECE WILLIAMS/ARC/Columbia FC 37048		3	H
65	60	<b>DIFFICULT TO CURE</b> RAINBOW/Polydor PD 1 6316		9	H
66	68	<b>PARTY TILL YOU'RE BROKE</b> RUFUS/MCA 5159		5	H
67	61	<b>'NARD</b> BERNARD WRIGHT/Arista/GRP 5011		7	H
68	73	<b>DANCERSIZE</b> CAROL HENSEL/Mirus/Vintage VNJ 7701		3	H
69	76	<b>BLIZZARD OF OZZ</b> OZZY OSBOURNE/Jet JZ 36812 (CBS)		3	H
70	77	<b>KINGS OF THE WILD FRONTIER</b> ADAM & THE ANTS/Epic NJE 37033		4	G
71	65	<b>GREATEST HITS</b> RONNIE MILSAP/RCA AHL1 3722		18	H
72	71	<b>ANNE MURRAY'S GREATEST HITS</b> /Capitol SOO 12110		29	H
73	67	<b>HOUSE OF MUSIC</b> T.S. MONK/Mirage WTG 19121 (Atl)		10	G
74	72	<b>LEATHER &amp; LACE</b> WAYLON & JESSI/RCA AAL1 3931		6	H
75	80	<b>FANTASTIC VOYAGE</b> LAKESIDE/Solar BXL1 3720 (RCA)		21	H
76	57	<b>ESCAPE ARTIST</b> GARLAND JEFFREYS/Epic JE 36983		6	H
77	70	<b>MY LIFE IN THE BUSH OF GHOSTS</b> BRIAN ENO AND DAVID BYRNE/Sire SRK 6093 (WB)		7	G
78	63	<b>INTENSITIES IN TEN CITIES</b> TED NUGENT/Epic FE 37084		7	H
79	79	<b>EVANGELINE</b> EMMYLOU HARRIS/Warner Bros. BSK 3508		9	G
80	84	<b>MOUNTAIN DANCE</b> DAVE GRUSIN/Arista/GRP 5010		5	H
81	98	<b>VOYEUR</b> DAVID SANBORN/Warner Bros. BSK 3546		2	H
82	82	<b>IN OUR LIFETIME</b> MARVIN GAYE/Tamla T8 474M1 (Motown)		13	H
83	92	<b>LOVE LIFE</b> BRENDA RUSSELL/A&M SP 4811		2	G
84	91	<b>FAME</b> (ORIGINAL SOUNDTRACK)/RSO RX 1 3080		2	H
85	89	<b>SOMEBODY'S KNOCKIN'</b> TERRI GIBBS/MCA 5173		3	H
86	86	<b>THE RIVER</b> BRUCE SPRINGSTEEN/Columbia PC2 36854		25	X
87	87	<b>LOVE IS . . . ONE WAY</b> /MCA 5163		4	H

### CHARTMAKER OF THE WEEK

88 — **THE CLARKE/DUKE PROJECT**

STANLEY CLARKE/GEORGE DUKE

Epic FE 36918



1 | H

89	88	<b>STONE JAM</b> SLAVE/Cotillion SD 5224 (Atl)		15	G
90	93	<b>IT'S JUST THE WAY I FEEL</b> GENE DUNLAP FEATURING THE RIDGEWAYS/Capitol ST 12130		3	H
91	97	<b>SEVEN YEAR ACHE</b> ROSANNE CASH/Columbia JC 36965		3	G
92	95	<b>ROCK AWAY</b> PHOEBE SNOW/Mirage WTG 19297 (Atl)		2	G
93	99	<b>GLASS HOUSES</b> BILLY JOEL/Columbia FC 36384		57	H
94	106	<b>CALL IT WHAT YOU WANT</b> BILL SUMMERS & SUMMERS HEAT/MCA 5178		1	H
95	—	<b>DEDICATION</b> GARY U.S. BONDS/EMI-America SO 17051		1	H
96	113	<b>MAGIC MAN</b> ROBERT WINTERS & FALL/Buddah BDS 5732 (Arista)		1	G
97	119	<b>GALAXIAN</b> JEFF LORBER FUSION/Arista AL 9545		1	H
98	114	<b>KEEP ON IT</b> STARPOINT/Chocolate City CCLP 2018 (PolyGram)		1	H
99	100	<b>LOST IN LOVE</b> AIR SUPPLY/Arista 4268		43	H
100	102	<b>LABOR OF LOVE</b> SPINNERS/Atlantic SD 16032		1	H

# Record World Albums 101-200



MAY 2, 1981

MAY 2	APR 25						
101	96	ALL AROUND THE TOWN	BOB JAMES/Columbia/ Tappan Zee C2X 36786	(J)	151	112	MAGNETS VAPORS/Liberty LT 1090 (H)
102	90	THE GAME	QUEEN/Elektra 5E 513	(H)	152	128	BACK ON THE STREETS DONNIE IRIS/MCA 3272 (H)
103	109	VERY SPECIAL	DEBRA LAWS/Elektra 6E 300	(H)	153	133	ALL AMERICAN GIRLS SISTER SLEDGE/Cotillion SD 16027 (H)
104	107	VOICES IN THE RAIN	JOE SAMPLE/MCA 5172	(H)	154	—	AMERICAN EXCESS POINT BLANK/MCA 5189 (H)
105	85	CHAIN LIGHTNING	DON McLEAN/Millennium BXL1 7756 (RCA)	(H)	155	136	PERFECT FIT JERRY KNIGHT/A&M 4843 (G)
106	94	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK)	WILLIE NELSON & FAMILY/Columbia S2 36752	(L)	156	137	DIRTY MIND PRINCE/Warner Bros. BSK 3478 (G)
107	105	LIVE EAGLES	Asylum BB 705	(L)	157	165	SKYYPORT SKYY/Salsoul SA 8537 (RCA) (H)
108	118	HARDWARE	KROKUS/Ariola OL 1508 (Arista)	(H)	158	142	MAKING MOVIES DIRE STRAITS/Warner Bros. BSK 3480 (G)
109	83	COCONUT TELEGRAPH	JIMMY BUFFETT/MCA 5169	(H)	159	154	IN THE HEAT OF THE NIGHT PAT BENATAR/Chrysalis CHR 1236 (H)
110	129	FRANKE & THE KNOCKOUTS	/Millennium BXL1 7755 (RCA)	(H)	160	—	DON'T SAY NO BILLY SQUIER/Capitol ST 12148 (H)
111	121	ROCKIHNROLL	GREG KIHN/Beserkley B2 10069 (E/A)	(G)	161	152	THE BEATLES '67-'70/Capitol SKBO 3404 (L)
112	110	GREATEST HITS DOORS	/Elektra 5E 515	(H)	162	163	BARRY & GLODEAN WHITE/Unlimited Gold FZ 37054 (CBS) (H)
113	104	MICKEY MOUSE DISCO	Disneyland/Vista 2504	(X)	163	156	FEEL ME CAMEO/Chocolate City CCLP 2016 (PolyGram) (H)
114	—	MISTAKEN IDENTITY	KIM CARNES/EMI-America SO 17052	(H)	164	157	YOU CAN TUNE A PIANO BUT YOU CAN'T TUNA FISH REO SPEEDWAGON/Epic JE 35082 (G)
115	125	UNsung HEROES	DREGS/Arista AL 9548	(H)	165	166	WASN'T THAT A PARTY ROVERS/Epic/Cleve. Intl. JE 37107 (G)
116	120	UNLIMITED TOUCH	/Prelude PRL 12184	(G)	166	160	TOUCH CON FUNK SHUN/Mercury SRM 1 4002 (PolyGram) (G)
117	103	BOY	U2/Island ILPS 9646 (WB)	(G)	167	162	KENNY LOGGINS ALIVE/Columbia C2X 36738 (J)
118	81	LEAGUE OF GENTLEMEN	ROBERT FRIPP/Polydor PD 1 6317 (PolyGram)	(H)	168	175	SPIRIT OF ST. LOUIS ELLEN FOLEY/Epic/Cleve. Intl. NJE 36984 (X)
119	78	GHOST RIDERS	OUTLAWS/Arista AL 9542	(H)	169	169	HONI SOIT JOHN CALE/A&M SP 4849 (G)
120	115	HIGHWAY TO HELL	AC/DC/Atlantic SD 19244	(H)	170	171	PASSAGE/A&M SP 4851 (G)
121	101	TURN THE HANDS OF TIME	PEABO BRYSON/Capitol ST 12138	(H)	171	164	FREEDOM OF CHOICE DEVO/Warner Bros. BSK 3435 (G)
122	—	REACH UP AND TOUCH THE SKY	SOUTHSIDE JOHNNY & THE ASBURY JUKES/Mercury SRM 2 8602 (PolyGram)	(J)	172	185	GOLDEN DOWN WILLIE NILE/Arista AB 4284 (G)
123	108	I BELIEVE IN YOU	DON WILLIAMS/MCA 5133	(H)	173	181	LOVE LIGHT YUTAKA/Alfa AAA 10004 (G)
124	134	JERMAINE	JERMAINE JACKSON/Motown MB 948M1	(H)	174	177	TURN UP THE MUSIC MASS PRODUCTION/Cotillion SD 5226 (Atl) (G)
125	135	FORCE OF NATURE	SUN/Capitol ST 12192	(H)	175	151	OFF THE WALL MICHAEL JACKSON/Epic FE 35745 (H)
126	111	TENDERNESS	OHIO PLAYERS/Boardwalk FW 37090	(H)	176	178	WORKING CLASS DOG RICK SPRINGFIELD/RCA AFL1 3697 (H)
127	116	GREATEST HITS OAK RIDGE BOYS	/MCA 5150	(H)	177	182	THIS IS ELVIS ELVIS PRESLEY/RCA CPL2 4031 (X)
128	117	TRUST	ELVIS COSTELLO/Columbia JC 37051	(H)	178	168	HITS! BOZ SCAGGS/Columbia FC 36841 (H)
129	140	THIEF (ORIGINAL SOUNDTRACK)	TANGERINE DREAM/ Elektra 5E 521	(H)	179	158	ROWDY HAWK WILLIAMS, JR./Elektra/Curb 6E 330 (H)
130	141	ALL MY REASONS	NOEL POINTER/Liberty LT 1094	(G)	180	179	LET THERE BE ROCK AC/DC/Atlantic SD 36151 (G)
131	123	GREATEST HITS WAYLON JENNINGS	/RCA AHL1 3378	(H)	181	180	HIGH VOLTAGE AC/DC/Atlantic SD 36142 (G)
132	122	BARRY BARRY	MANILOW/Arista AL 9537	(H)	182	184	BILLY & THE BEATERS/Alfa AAA 10001 (G)
133	144	ARE YOU GONNA BE THE ONE	ROBERT GORDON/RCA AFL1 3773	(G)	183	—	OUCH! LAKE/Caribou JZ 37083 (CBS) (G)
134	126	CARNAVAL	SPYRO GYRA/MCA 5149	(H)	184	—	SEND YOUR LOVE AURRA/Salsoul SA 8538 (RCA) (G)
135	130	EVERYTHING IS COOL	T-CONNECTION/Capitol ST 12128	(H)	185	—	BY ALL MEANS ALPHONSE MOUZON/Pausa 7087 (G)
136	146	WILD WEST	DOTTIE WEST/Liberty LT 1062	(G)	186	190	BUTT ROCKIN' FABULOUS THUNDERBIRDS/Chrysalis CHR 1319 (H)
137	132	GREATEST HITS/LIVE HEART	/Epic KE2 36888	(L)	187	191	HAWKS/Columbia NJC 36922 (X)
138	149	LET ME BE THE ONE	WEBSTER LEWIS/Epic FE 36878	(H)	188	192	LIVE AT MONTREUX MINGUS DYNASTY/Atlantic SD 16031 (H)
139	150	LATE NIGHT GUITAR	EARL KLUGH/Liberty LT 1079	(G)	189	139	ARETHA ARETHA FRANKLIN/Arista AL 9538 (H)
140	145	TRIUMPH	JACKSONS/Epic FE 36424	(H)	190	—	FLYING THE FLAG CLIMAX BLUES BAND/WB BSK 3493 (G)
141	124	CITY NIGHTS	TIERRA/Boardwalk FW 36995	(H)	191	—	NIGHTHAWKS (ORIGINAL SOUNDTRACK) KEITH EMERSON/ Backstreet/MCA BSR 5198 (H)
142	147	STARDUST	WILLIE NELSON/Columbia KC 35305	(G)	192	—	BOTH SIDES OF LOVE PAUL ANKA/RCA AQL1 3926 (G)
143	131	AGAINST THE WIND	BOB SEGER & THE SILVER BULLET BAND/Capitol SOO 12041	(H)	193	—	LENORE LENORE O'MALLEY/Polydor PD 1 6321 (G)
144	138	ANNIE (ORIGINAL CAST ALBUM)	/Columbia JS 34712	(X)	194	—	ULLANDA McCULLOUGH/Atlantic SD 19296 (G)
145	148	INHERIT THE WIND	WILTON FELDER/MCA 5144	(H)	195	197	EVITA (ORIGINAL BROADWAY CAST)/MCA 2 11007 (K)
146	143	XANADU (ORIGINAL SOUNDTRACK)	/MCA 6100	(I)	196	—	IMITATION LIFE ROBIN LANE & THE CHARTBUSTERS/WB BSK 3537 (G)
147	127	CONNECTIONS & DISCONNECTIONS	FUNKADELIC/Lax JW 37087	(G)	197	198	FROM BRANCH TO BRANCH LEON REDBONE/Emerald City FC 38 136 (Atl) (G)
148	—	SOMETHING IN THE NIGHT	PURE PRAIRIE LEAGUE/ Casablanca NBLP 7255 (PolyGram)	(H)	198	—	KING BEE MUDDY WATERS/Blue Sky JZ 37064 (CBS) (G)
149	—	FUN IN SPACE	ROGER TAYLOR/Elektra 5E 522	(H)	199	—	LOVIN' THE NIGHT AWAY DILLMAN BAND/RCA AFL1 3909 (G)
150	—	GO FOR THE THROAT	HUMBLE PIE/Atco SD 38 131	(G)	200	—	MUSTA NOTTA GOTTA LOTTA JOE ELY/South Coast/ MCA 5813 (H)

# Record World Black Oriented Music

## Black Music Report

By NELSON GEORGE

George Clinton's P-Funk mob and Dick Griffey's stable of Solar artists both played New York the week before Easter, providing a striking contrast in performing styles.

Clinton's musical menagerie rambled around the stage and, occasionally, into the audience with a wild sense of abandon. Singers danced around, laid down on stage, and often walked on and off stage in mid-song. Clinton himself set the tone for the evening when he said, "The folks we have for you are so funky they brought their own toilet paper."

Dr. Funkenstein himself was dressed in a P-Funk baseball cap, his trademark blond wig, a microphone, a loose-fitting sheet and nothing else. As one might suspect, Clinton was in a mood to let it all hang out, and he did.

Unfortunately for the jam-packed Ritz crowd, Sly Stone wasn't in a mood to do anything at all. He made two brief appearances, resulting in some musical doodling and very little music. That he and the band hadn't prepared anything for the concert was apparent. And to be honest, the combined Parliament-Funkadelic forces sounded a mite ragged. This was a warm-up show for a national tour, but unlike previous New York pre-tour concerts at the Apollo, the music wasn't inspired. Still, the band played for nearly four hours, giving patrons their money's worth, and qualifying them as the Grateful Dead's funk counterpart.

Clinton's aggregation of musicians recalls a large, unruly tribe. Griffey's acts are more like well-behaved children who move precisely through acts choreographed down to the last drop of sweat. Relying on superb supporting players (guitarist Larry White of the Whispers' band was outstanding), Solar's two vocal groups, Shalamar and the Whispers, moved entertainingly and efficiently through hit-filled sets. Carrie Lucas proved a brief but pleasant opening act, though one would have liked to see Solar's other vocal group, Dynasty, squeezed into the show somewhere.

Zapp, which opened for P-Funk, and Lakeside who appeared at the Solar show, are both self-contained bands; I mention them together because they manage to bridge the stylistic gap between Griffey and Clinton. Though Zapp's stage show is earthier than Lakeside's, the similarities between them outweighed any differences.

In their stage show and albums Zapp and Lakeside synthesize the history of black pop music into one captivating mix. Vocal group harmonies, falsetto leads, sharp choreography, Hendrix-like lead guitar, impassioned shouting voices, raps, funk bass, Latin percussion, handclaps and other elements of black performance are examples of a flexibility that made Zapp and Lakeside the best received acts at each show.

Zapp's only advantage over Lakeside is the presence of Roger Troutman, a young musician signed to Clinton's Uncle Jam Records as a solo artist. He plays a multitude of instruments, has tremendous stage presence, and is a remarkable guitarist—shifting from Hendrix to Benson without lessening his impact. Clinton must be complimented for spotting Troutman's talent and giving it a forum.

\* \* \*

SHORT STUFF: Robert Ford, Jr. and J.B. Moore, the men who brought you (for better or worse) Kurtis Blow, are set to produce a rapper of a very different sort. The dynamic duo of rap are going to handle Rodney Dangerfield's next comedy album for the folks at

(Continued on page 51)

## Black Oriented Album Chart

MAY 2, 1981

- BEING WITH YOU**  
SMOKEY ROBINSON/Tamla T8 375M1 (Motown)
- WINELIGHT**  
GROVER WASHINGTON, JR./Elektra 6E 305
- GAP BAND III**  
Mercury SRM 1 4003 (PolyGram)
- THE DUDE**  
QUINCY JONES/A&M SP 3721
- GRAND SLAM**  
ISLEY BROTHERS/T-Neck FZ 37080 (CBS)
- RADIANT**  
ATLANTIC STARR/A&M SP 4833
- A WOMAN NEEDS LOVE**  
RAY PARKER JR. & RAYDIO/Arista AL 9543
- THE TWO OF US**  
YARBROUGH & PEOPLES/Mercury SRM 1 3834 (PolyGram)
- THREE FOR LOVE**  
SHALAMAR/Solar BZL1 3577 (RCA)
- IMAGINATION**  
WHISPERS/Solar BZL1 3578 (RCA)
- LICENSE TO DREAM**  
KLEEEER/Atlantic SD 19288
- MY MELODY**  
DENIECE WILLIAMS/ARC/Columbia FC 34048
- MAGIC**  
TOM BROWNE/Arista/GRP 5503
- HOW 'BOUT US**  
CHAMPAIGN/Columbia JC 37008
- MIRACLES**  
CHANGE/Atlantic/RFC SD 19301
- STREET SONGS**  
RICK JAMES/Gordy G8 1002M1 (Motown)
- HOTTER THAN JULY**  
STEVIE WONDER/Tamla T8 373M1 (Motown)
- PARTY TILL YOU'RE BROKE**  
RUFUS/MCA 5159
- FANTASTIC VOYAGE**  
LAKESIDE/Solar BZL1 3720 (RCA)
- TWICE AS SWEET**  
TASTE OF HONEY/Capitol ST 12089
- HOUSE OF MUSIC**  
T.S. MONK/Mirage WTG 19121 (Atl)
- CALL IT WHAT YOU WANT**  
BILL SUMMERS AND SUMMERS HEAT/MCA 5176
- TO LOVE AGAIN**  
DIANA ROSS/Motown M8 951M1
- LOVE IS**  
ONE WAY/MCA 5163
- STONE JAM**  
SLAVE/Cotillion SD 5224 (Atl)
- CELEBRATE**  
KOOL & THE GANG/De-Lite DSR 9518 (PolyGram)
- MAGIC MAN**  
ROBERT WINTERS & FALL/Buddah BDS 5732 (Arista)
- 'NARD**  
BERNARD WRIGHT/Arista/GRP 5011
- THE CLARKE/DUKE PROJECT**  
STANLEY CLARKE/GEORGE DUKE/Epic FE 36918
- VERY SPECIAL**  
DEBRA LAWS/Elektra 6E 300
- IN OUR LIFETIME**  
MARVIN GAYE/Tamla T8 474M1 (Motown)
- LOVE LIFE**  
BRENDA RUSSELL/A&M SP 4811
- JERMAINE**  
JERMAINE JACKSON/Motown M8 948M1
- TURN THE HANDS OF TIME**  
PEABO BRYSON/Capitol ST 12138
- WHAT CHA' GONNA DO FOR ME**  
CHAKA KHAN/Warner Bros. HS 3526
- LET'S BURN**  
CLARENCE CARTER/Venture VL 1005
- VOYEUR**  
DAVID SANBORN/Warner Bros. BSK 3546
- IT'S JUST THE WAY I FEEL**  
GENE DUNLAP FEATURING THE RIDGEWAYS/Capitol ST 12130
- EVERYTHING IS COOL**  
T-CONNECTION/Capitol ST 12128
- NIGHTWALKER**  
GINO VANNELLI/Arista AL 9536
- KEEP ON IT**  
STARPOINT/Chocolate City CCLP 2018 (PolyGram)
- LABOR OF LOVE**  
SPINNERS/Atlantic SD 16032
- SKYYPORT**  
SKYY/Salsoul SA 8537 (RCA)
- PERFECT FIT**  
JERRY KNIGHT/A&M SP 4843
- ALL AMERICAN GIRLS**  
SISTER SLEDGE/Cotillion SD 16027 (Atl)
- FORCE OF NATURE**  
SUN/Capitol ST 12442
- AUTO AMERICAN**  
BLONDIE/Chrysalis CHE 1290
- GUILTY**  
BARBRA STREISAND/Columbia FC 36750
- THERE MUST BE A BETTER WORLD SOMEWHERE**  
B.B. KING/MCA 5162
- BARRY & GLODEAN WHITE**  
Unlimited Gold FZ 37054 (CBS)

## PICKS OF THE WEEK

### STREET SONGS

RICK JAMES—Gordy G8-1002M1 (Motown)



The self-proclaimed "punk of funk" is back with his best album since his sparkling debut LP. "Fire and Desire" is an extended duet between James and Teena Marie, while "Super Freak" is fun funk 'n' soul. The lyrics on "Ghetto Life" and "Below the Funk (Pass the J)" are strong and rather personal.

### WELCOME BACK

BLUE MAGIC—Capitol ST-12143



Heavenly harmonies, sweet love songs, and lush "Philly sound" orchestrations were the elements behind Blue Magic's early-70s success. With producers Norman Harris and Ron Tyson, Blue Magic (Ted Mills, Vernon Sawyer, Wendell Sawyer, Keith Beaton, and Richard Pratt) have recaptured that classic sound on this album's ten cuts. Fine romantic music.

### HEAVEN AND EARTH

WMOT JW 37074



This is a solid eight-song offering from a good new vocal quartet. The sound of Sam Peake, Jr.'s production is reminiscent of the "Philly sound" during its disco period ("He Don't Really Love You"), but falsetto soul ("Just in Time") and interesting vocal arrangements (the title cut) clearly identify this as an album with appeal to listeners as well as dancers.

### SEND YOUR LOVE

AURRA—Salsoul SA 8538 (RCA)



If this entertaining eight-song collection reminds you of Slave, don't be surprised. Steve Washington, one of that group's original members, produced it, co-wrote every song, and was the entire rhythm section. Providing lead vocals are Starleana Young and Curt Jones, while keyboardist Philip Fields and saxophonist Thomas Lockett contribute.

# Record World Black Oriented Singles

MAY 2, 1981

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

MAY 2	APR. 25		WKS. ON CHART
1	1	<b>BEING WITH YOU</b> SMOKEY ROBINSON Tamla 54321 (Motown) (4th Week)	12
2	2	<b>JUST THE TWO OF US</b> GROVER WASHINGTON, JR./ Elektra 47103	13
3	3	<b>WHEN LOVE CALLS</b> ATLANTIC STARR/A&M 2312	10
4	4	<b>SUKIYAKI TASTE OF HONEY</b> /Capitol 4953	13
5	5	<b>AI NO CORRIDA</b> QUINCY JONES/A&M 2309	11
6	6	<b>HOW 'BOUT US</b> CHAMPAIGN/Columbia 11 11433	13
7	8	<b>A WOMAN NEEDS LOVE (JUST LIKE YOU DO)</b> RAY PARKER, JR. & RAYDIO/Arista 0592	9
8	9	<b>WHAT CHA GONNA DO FOR ME</b> CHAKA KHAN/ Warner Bros. 49692	7
9	10	<b>MAGIC MAN</b> ROBERT WINTERS & FALL/Buddah 624 (Arista)	14
10	12	<b>MAKE THAT MOVE</b> SHALAMAR/Solar 12192 (RCA)	8
11	7	<b>IT'S A LOVE THING</b> WHISPERS/Solar 12154 (RCA)	16
12	18	<b>YEARNING</b> GAP BAND/Mercury 76101 (PolyGram)	6
13	16	<b>GET TOUGH</b> KLEER/Atlantic 3788	9
14	15	<b>WHAT TWO CAN DO</b> DENIECE WILLIAMS/ARC/Columbia 60504	9
15	11	<b>DON'T STOP THE MUSIC</b> YARBROUGH & PEOPLES/ Mercury 76085 (PolyGram)	21
16	13	<b>THIGHS HIGH (GRIP YOUR HIPS AND MOVE)</b> TOM BROWNE/Arista/GRP 2510	15
17	17	<b>TAKE IT TO THE TOP</b> KOOL & THE GANG/De-Lite 810 (PolyGram)	10
18	14	<b>BURN RUBBER</b> GAP BAND/Mercury 76091 (PolyGram)	19
19	24	<b>YOUR LOVE IS ON THE ONE</b> LAKESIDE/Solar 12188 (RCA)	6
20	22	<b>TONIGHT WE LOVE</b> RUFUS/MCA 51070	8
21	23	<b>KEEP ON IT</b> STARPOINT/Chocolate City 3223 (PolyGram)	8
22	21	<b>YOU LIKE ME DON'T YOU?</b> JERMAINE JACKSON/ Motown 1503	10
23	28	<b>PARADISE CHANGE</b> /Atlantic/RFC 3809	4
24	27	<b>CALL IT WHAT YOU WANT</b> BILL SUMMERS & SUMMERS HEAT/MCA 51073	6
25	19	<b>BON BON VIE (GIMME THE GOOD LIFE)</b> T.S. MONK/ Mirage 3780 (Atl)	16
26	25	<b>WATCHING YOU</b> SLAVE/Cotillion 46006 (Atl)	19
27	32	<b>GIVE IT TO ME BABY</b> RICK JAMES/Gordy 7197 (Motown)	5
28	20	<b>PRAISE</b> MARVIN GAYE/Tamla 54322 (Motown)	11
29	31	<b>YOU'RE LYING</b> LINX/Chrysalis 2401	7
30	39	<b>SWEET BABY</b> STANLEY CLARKE & GEORGE DUKE/Epic 19 01052	4
31	34	<b>BAD COMPANY</b> ULLANDA McCULLOUGH/Atlantic 3804	7
32	37	<b>DOUBLE DUTCH BUS</b> FRANKIE SMITH/WMOT 8 5356	7
33	42	<b>HURRY UP AND WAIT</b> ISLEY BROTHERS/T-Neck 6 02033 (CBS)	3
34	40	<b>SUPERLOVE</b> SKYY/Salsoul 2136 (RCA)	5
35	48	<b>TWO HEARTS</b> STEPHANIE MILLS/20th Century Fox 2492 (RCA)	2
36	26	<b>PERFECT FIT</b> JERRY KNIGHT/A&M 2304	22



37	41	<b>LATELY</b> STEVIE WONDER/Tamla 54323 (Motown)	5
38	29	<b>ALL AMERICAN GIRLS</b> SISTER SLEDGE/Cotillion 46007 (Atl)	14
39	44	<b>LADY'S WILD</b> CON FUNK SHUN/Mercury 76099 (PolyGram)	5
40	50	<b>MAKE YOU MINE</b> SIDE EFFECT/Elektra 47112	3
41	47	<b>JUST CHILLIN' OUT</b> BERNARD WRIGHT/Arista/GRP 2511	3
42	45	<b>WHAT ARE YOU GOING TO DO WITH IT</b> BETTY WRIGHT/ Epic 19 51009	5
43	52	<b>CAN YOU FEEL IT</b> JACKSONS/Epic 19 01032	4
44	46	<b>GOLDEN TOUCH</b> ROSE ROYCE/Whitfield 49681 (WB)	6
45	35	<b>RAPTURE</b> BLONDIE/Chrysalis 2485	12
46	49	<b>LET ME BE THE ONE</b> WEBSTER LEWIS/Epic 19 51014	5
47	43	<b>FEEL IT</b> REVELATION/Handshake 8 5305	8
48	57	<b>BODY MUSIC</b> STRIKERS/Prelude 8025	3
49	54	<b>LOVE DON'T STRIKE TWICE</b> BLACKBYRDS/Fantasy 910	3
50	59	<b>PULL UP TO THE BUMPER</b> GRACE JONES/Island 49697 (WB)	3
51	56	<b>LIVING INSIDE MYSELF</b> GINO VANNELLI/Arista 0588	4
52	38	<b>YOU'RE TOO LATE</b> FANTASY/Pavillion 6 6407 (CBS)	13
53	58	<b>BODY FEVER</b> BAR-KAYS/Mercury 76097 (PolyGram)	4

## CHARTMAKER OF THE WEEK

54	—	<b>IS IT YOU?</b> LEE RITENOUR Elektra 47124	1
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55	63	<b>NEXT TIME YOU'LL KNOW</b> SISTER SLEDGE/Cotillion 46012 (Atl)	3
56	30	<b>EVERYTHING IS COOL</b> T-CONNECTION/Capitol 4968	12
57	64	<b>ARE YOU SINGLE</b> AURRA/Salsoul 2139 (RCA)	2
58	61	<b>YOU ARE EVERYTHING</b> ELOISE LAWS/Liberty 1063	3
59	65	<b>ONE ALONE</b> MICHAEL WYCOFF/RCA 12179	3
60	—	<b>HEARTBEAT</b> TAANA GARDNER/West End 1232	1
61	36	<b>BE YOURSELF</b> DEBRA LAWS/Elektra 47084	10
62	69	<b>IF YOU LOVE (THE ONE YOU LOSE)</b> BRENDA RUSSELL/ A&M 2326	2
63	—	<b>WHEN I LOSE MY WAY</b> RANDY CRAWFORD/Warner Bros. 49709	1
64	66	<b>CONNECTIONS &amp; DISCONNECTIONS</b> FUNKADELIC/LAX 8 70055	2
65	71	<b>THE ELECTRIC SPANKING OF WAR BABIES</b> FUNKADELIC/ Warner Bros. 49667	2
66	—	<b>REACTION SATISFACTION</b> SUN/Capitol 4981	1
67	—	<b>YOU GOT THE STUFF</b> EXECUTIVE/20th Century Fox 2482 (RCA)	1
68	—	<b>TELL ME WHERE IT HURTS</b> WALTER JACKSON/Columbia 11 02037	1
69	—	<b>LOVE ATTACK</b> MIGHTY FIRE/Elektra 47108	1
70	—	<b>'SCUSE ME, WHILE I FALL IN LOVE</b> DONNA WASHINGTON/ Capitol 4991	1
71	—	<b>DON'T STOP</b> K.I.D./Sam 81 5018	1
72	—	<b>TELL 'EM I HEARD IT</b> SANDRA FEVA/Venture 138	1
73	—	<b>OOH SUGA WOOGA</b> FRANK HOOKER & POSITIVE PEOPLE/Panorama 12196 (RCA)	1
74	33	<b>ONE WAY LOVE AFFAIR</b> SADANE/Warner Bros. 49663	10
75	68	<b>RAPPER DAPPER SNAPPER</b> EDWIN BIRDSONG/Salsoul 2135 (RCA)	8

## Black Music Report

(Continued from page 50)

PolyGram. Should be interesting. By the way, Blow's next album, due in June, will be called "Deuce," a slang term for New York's 42nd Street . . . Detroit's WJLB placed third in the Robert F. Kennedy Journalism awards for its entry "Crime by Color, Black on Black." The award is presented by the Michigan Associated Press . . . Junior high schoolers from Brooklyn's JHS 35 are being treated to an inside look at the record business this Wednesday. Arista's **Sherry Winston**, **Milton Allen**, **Richard Smith** and **Gerry Griffith** are hosting the youngsters at Arista's Manhattan office.

## BMA (Continued from page 4)

As co-chairpersons of the Black Music Month celebration, Jones and Mills will lead an effort to involve the BMA artist community throughout June in radio and TV talk shows and a wide variety of interviews.

BMA's third annual conference, scheduled for May 23-27 at the Century Plaza Hotel in L.A., will kick off Black Music Month.

## Brotherly Production



George Johnson (left) works with brother Louis on the Brothers Johnson's next A&M album. This makes the first time the duo have produced their own album.

# Record World Single Picks

## Pop

**THE CRETONES**—Planet 47926 (E/A)

**LOVE IS TURNING** (prod. by Bernstein) (writer: Goldenberg) (Twist Party International, BMI) (3:13)

Reminiscent of some of the finest '60s pop, this cut from the "Snap! Snap!" LP has been part of the group's live show for years. Mark Goldenberg's yearning vocals and guitar rings drive against the full, mid-tempo rhythm texture. A great hook wraps it up for several formats.

**D B COOPER**—Warner Bros. 49721

**BAD GUY'S WINNIN'** (prod. by Gamache-Towers-Stone) (writers: Cooper-Heath) (One Ten, ASCAP) (2:52)

Lead vocalist Michael Towers injects plenty of spirit into the well-crafted, power-pop hook on this initial single from the new "Dangerous Curves" LP. Aimed at pop and AOR audiences.

**PAGES**—Capitol 4999

**YOU NEED A HERO** (prod. by Colomby) (writers: Page-George-Lang) (Warner-Tamerlane/Entente, BMI) (3:43)

From the Michael McDonald vocal school and the Steely Dan pop-jazz genre, Pages create an easily consumable love song for pop radio. Ace studio musicians add to the effortless sound.

**SHAKIN STEVENS**—Epic 19-02072

**THIS OLE HOUSE** (prod. by Colman) (writer: Hamblen) (Hamblen, ASCAP) (2:58)

Rosemary Clooney's 1954 #1 version was a bit tamer than this wild rockin' update, but Stevens' sounds totally appropriate. The British rockabilly stalwart has an attractive pop tenor that's clothed in crisp production and catchy chorus backing.

**CLASS OF '81 featuring Ritchie Cordell**—Ambition 103

**LIFE IS A ROCK (But The Radio Rolled Me)** (prod. by diFranco-St Jacques) (writers: diFranco-Dolph) (Crazy Chords/Crushing, BMI) (3:05)

Veteran singer/songwriter Ritchie Cordell (he penned "Mony Mony" and "I Think We're Alone Now" for Tommy James and the Shondells) fronts this group on the engaging update of Reunion's top 10 '74 hit. The breakneck verse swells into a sing-along chorus hook.

**THE JAGS**—Island 49718 (WB)

**HERE COMES MY BABY** (prod. by Sadkin) (writer: Stevens) (Mainstay, BMI) (2:52)

Cat Stevens wrote this exuberant pop-rocker and the Tremelos made it a top 15 item in '67. This roaring remake adds an inspired dose of energy that, along with the dynamic lead vocal, will score on AOR-pop formats.

**COLD CHISEL**—Elektra 47141

**MY BABY** (prod. by Optiz) (writer: Small) (pub. not listed) (3:44)

Another hot entry from Australia into the American music scene, this quintet goes the romantic pop-rock route on the initial release from their debut "East" LP.

**PAT TRAVERS**—Polydor 2169

**MY LIFE IS ON THE LINE** (prod. by Mackay-Travers) (writer: Travers) (Unichappell, BMI) (3:23)

Culled from the aptly-titled "Radio Active" LP, this explosive single spotlights Travers' tough lead vocal and crisp, dynamic guitar. Hearty rock 'n' roll for the AOR loyalists.

**SHERBS**—Atco 7328

**NO TURNING BACK** (prod. by group-Lush) (writers: group) (Sherbet, ASCAP) (3:32)

The Australian quintet utilizes an interesting arrangement that features smart tempo shifts. Daryl Braithwaite's vocal urgency ends on a poignant note, completing the band's rock-solid sojourn.

**MICHAEL CRUZ**—Credence 0101-1

**THE HEART NEVER FORGETS** (prod. by Cruz-Jarrett) (writers: Cruz-Winkler) (PPL, ASCAP/Cruzmusic, BMI) (3:45)

The young but experienced singer/writer/arranger/producer debuts with this title track from his new LP. It's a tender ballad with his stunning centerpiece vocals adorned by a touching piano/string arrangement. Great for pop-A/C.

**SALAZAR**—First American 120

**1-2-3** (prod. by Perry) (writers: Madura-White-Borisoff) (Champion/Jobete/Fox Fanfare/Double Diamond/Blackwood/A/C, BMI) (3:14)

Len Barry originally climbed the charts to #2 in '65 with this song. Salazar adds various sound effects, syndrums and a stylish dance track on this bouncy update.

## B.O.S./Pop

**MARVIN GAYE**—Tamla 54326

**HEAVY LOVE AFFAIR** (prod. by Gaye) (writer: Gaye) (Bugpie, ASCAP) (3:46)

Culled from the "In Our Lifetime" LP, this hypnotic single sports a repetitive chorus chant behind Gaye's trademark cool tenor. A light funk line runs gracefully throughout.

**GAP BAND**—Mercury 76101

**YEARNING FOR YOUR LOVE** (prod. by Simmons) (writers: Wilson-Scott) (Total Experience, BMI) (3:59)

Charlie Wilson steps out on this slice from the popular trio's "Gap Band III" LP. His warm lead is set against deliberate keyboard waves and percussion highlights.

**TOM BROWNE**—Arista/GRP 2513

**LET'S DANCE** (prod. by Browne-Sekou) (writer: Bunch) (Sugar Cone, BMI) (4:02)

Street party sounds open this latest from Browne's "Magic" LP. Sassy horn shots follow throughout, with Toni Smith's tiny falsetto vocal encouraging movement. Light party funk that's perfect for your summer bash.

**FATBACK**—Spring 3018 (PolyGram)

**TAKE IT ANY WAY YOU WANT IT** (prod. by Curtis-Thomas) (writers: Curtis-Flippin) (Clita, BMI) (3:50)

An ebullient keyboard/bass/percussion mix supports the sexy Bill Curtis/Johnny Flippin vocal lead. Bright horn punctuations blend well with the inventive guitar/percussion break, both just part of the stunning arrangement. Excellent R&B/pop/funk for any audience.

**IRMA THOMAS**—rcs 1010

**DANCE ME DOWN EASY** (prod. by Penn) (writers: Henley-Burnette) (House Of Gold, BMI) (3:06)

Forget this trend and that latest thing, Thomas has the pipes and deep-rooted soul that transcends the everyday. Irma takes the seductive lyrics to the hilt, and the spunky rhythm section—laced by horn punctuations and complemented with a gospel chorus—sends the message home.

**SADANE**—Warner Bros. 49727

**SIT UP** (prod. by Mtume-Lucas) (writers: Mtume-Lucas-Ferraington) (Frozen Butterfly, BMI) (3:50)

New Jersey's Marc Sadane flexes his muscular tenor on this bold funk piece from the "One-Way Love Affair" debut LP. The powerhouse rhythm section—directed by Mtume/Lucas—calls in the troops, while backing vocals soften the hard edge.

**MAZE featuring Frankie Beverly**—Capitol 5000

**RUNNING AWAY** (prod. by Beverly) (writer: Beverly) (Amazement, BMI) (3:58)

Culled from the forthcoming "Live" LP, this previously unreleased track is a funk-filled dancer with Beverly calling the vocal shots. Strong lyrics and a potent bass/synthesizer groove highlight.

**MASS PRODUCTION**—Cotillion 46013

**TURN UP THE MUSIC** (prod. by group) (writers: Williams-Williams) (Two Pepper, ASCAP) (3:50)

Sporting a vast array of percussion, electronic keyboard and voice instruments, the nine-member contingent concocts lively contemporary dance music. As interesting and listenable as it is richly textured and danceable, it's hot for clubs and black radio.

**SUNDRAY TUCKER**—T.K. 1046

**ASK MILLIE** (prod. by Reid-Stonewall) (writer: Reid) (Happy Stepchild, BMI) (3:50)

Sundray is the daughter of Dixie Hummingbird lead vocalist Ira Tucker. She shows the music's in her blood on this sultry debut. Her tough, soulful reading delivers a memorable hook.

**UNLIMITED TOUCH**—Prelude 8029

**SEARCHING TO FIND THE ONE** (prod. by Reid-Anderson) (writers: Underwood-Anderson-Reid-Reid) (Trumar, BMI/Unlimited Touch, ASCAP) (3:59)

Based in N.Y., the sextet follows its "I Hear Music In The Street" hit with this driving dancer from the namesake LP. A tasty bass/synthesizer/percussion jam, and vocalists Stephanie James and Audrey Wheeler share the spotlight.

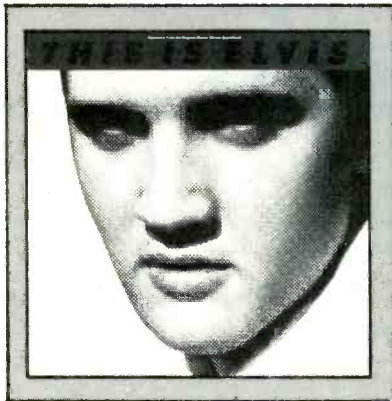
**T-CONNECTION**—Capitol 4995

**GROOVE CITY** (prod. by Chew) (writers: Coakley-Coakley-Mackey-Flowers) (T-Corn/Irving, BMI) (3:35)

A deep bass blast takes charge with T. Coakley's vocal mastermind overseeing the action on this thick funk slice from the "Everything Is Cool" LP.



# Record World Album Picks



## THIS IS ELVIS

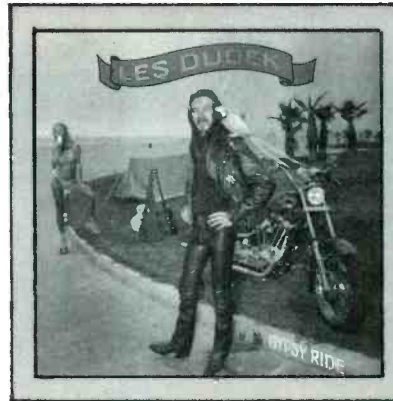
Original Motion Picture Soundtrack—  
RCA CPL 2-4031 (13.98)

The definitive Elvis documentary film is now in general release, and this double LP will be the definitive souvenir for the millions who'll see the film. Unreleased takes of "Heartbreak Hotel," "Don't Be Cruel," and "Blue Suede Shoes," will keep this package on display for a long time.



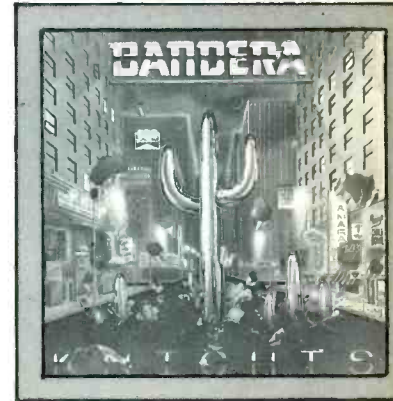
## "RIT"

LEE RITENOUR—Elektra 6E-331 (7.98)  
"Captain Fingers" is aiming his licks at several markets with this release. There's funky jazz, a strong ballad in the single, "Is It You," and varying shades of rock 'n' roll in "Mr. Briefcase" and the instrumental "Good Question." With Bill Champlin and Eric Tagg singing, there are many natural airplay possibilities here.



## GYPSY RIDE

LES DUDEK—Columbia FC 36798 (8.98)  
Guitarist Dudek has a taste for women who get written up in the National Enquirer and an equally strong feeling for good old rock 'n' roll. The elegantly harmonized "Sacrifice the Fool" has the strongest pop possibilities, while "Hey, Chicky Chicky" and "What's Lost" are perfect AOR fare.

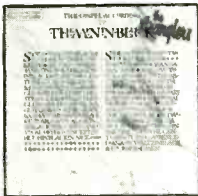


## KNIGHTS

BANDERA—MCA 5190 (8.98)  
Rock 'n' roll, blues and boogie and a dash of country are the ingredients of this Nashville production by Leon Tsilis and Pat Higdon. Lead vocalist Dale Jackson and guitarist Lore are the sparkplugs of high energy cuts like "Billy the Kid" and "Hello Texas," while "Memories of Home" shows their soft side.

## THE MENINBLACK

THE STRANGLERS—Stiff America USE 10 (7.98)



Undaunted survivors of the original "new wave," the Stranglers re-emerge with an album that's characteristically threatening. "Just Like Nothing On Earth," with its alien chorus and riot of keyboard and guitar effects, is typical of their highly individual sound.

## LEON BRYANT

De-Lite DSR 8501 (PolyGram) (8.98)



New Yorker Bryant writes, sings and plays piano on up-tempo dancers and ballads with equal ability, but it's on the ballads that he really expresses himself. "You Can Depend on Me" and "Can I" are the gems of this Jhon Christopher production.

## RAIN FOREST

JAY HOGGARD—Contemporary 1007 (7.98)



Vibist/percussionist Hoggard takes us on a jazz-influenced tour through the tropics with the help of sidemen like Harvey Mason, Chico Freeman and Paulinho Da Costa. Myriad rhythms and the "live" sound of the vibes are striking features.

## CHANGES MADE

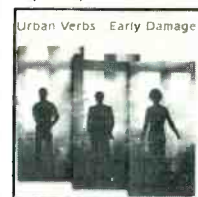
LIVE WIRE—A&M SP 4856 (8.98)



This British group continues to be very creative within a straightforward rock 'n' roll framework, thanks to Mike Edwards' uninhibited vocals and producer Simon Boswell's stinging leads. "Sleep" and "Burn" are two very programmable cuts.

## EARLY DAMAGE

URBAN VERBS—Warner Bros. BSK 3533 (7.98)



Specializing in dream and nightmare images on their second LP, this group uses traditional rock instruments and synthesizers to create a variety of moods with producers Jeff Glixman and Steve Lillywhite. And when they say "Jar My Blood," they aren't kidding.

## THE BEST OF MAJOR NOW AND THEN

MAJOR HARRIS—WMOT PW 37067 (5.98)



It's hard to believe that Harris' "Love Won't Let Me Wait" created a bit of a censorship stir when it was originally released in 1975! It's here with "Jealously" and five unreleased sides.

## PLAY.

MAGAZINE—I.R.S. SP 70015 (A&M) (8.98)



PDs who overlooked last year's excellent "Correct Use Of Soap" have another chance to experience composer/lead vocalist Howard DeVoto's depraved wit and the band's imaginative musicianship in a live setting. "Model Worker" and "A Song from Under the Floorboards" shine on.

## WELCOME BACK

BLUE MAGIC—Capitol ST 12143 (8.98)



Distinguished as always by Ted Mills' classic falsetto, Blue Magic returns to the business of creating romantic moods on vinyl with the help of producer Norman Harris. "The Oscar" and "Standin' on the Edge" highlight.

## WE'RE GONNA ROCK

THE LOOK—Plastic PR 8101 (7.98)



This rocking Michigan quintet has cut its teeth as an opening act for major attractions. With solid originals and covers like the classic "Don't Let Me Be Misunderstood," they make the kind of music that AORs thrive on.

## OUCH!

LAKE—Caribou JZ 37083 (CBS) (7.98)



With the production guidance of James William Guercio, this German pop group has come up with an LP perfectly attuned to the U.S. market. "Southern Nights" and "Come On Home" are airplay ready.

## TELL ME HOW TO LIVE

WAZMO NARIZ—Big FD 1004 (7.98)



The two-tied maniac who dented the AOR waves with his irresistible "Checkin' Out the Girl" is back with a new LP that sports his recording contract right on the label. The acoustic "She Needs It" stands out.

## GRANDMOTHERS

VARIOUS ARTISTS—Rhino RNSP 302 (7.98)



Laboring in the shadow of premier extrovert Frank Zappa, these former Mothers of Invention are suffering from the ultimate rock 'n' roll Oedipus complex. On this anthology of solo recordings, Don Preston, Jimmy Carl Black, Bunk Gardner and others air their frustrations.

# Record World International

## Billy Joel Wins Crystal Globe



CBS recording artist Billy Joel was recently presented with the Crystal Globe award, which is presented by CBS Records International to artists whose records have sold a total of five million album units outside the United States. Pictured from left are: Allen Davis, president, CBS Records International; Elizabeth Joel; Joel; Bunny Freidus, VP, creative operations, CBS Records International; Dick Asher, deputy president and chief operating officer, CBS Records Group; and Frank Weber, Frank Management.

## Japan

By CARMEN ITOH

■ TOKYO—FM Tokyo's popular midnight program, "Jet Stream," which features easy listening music, celebrated its 3000th show on March 20. For this special occasion, **Michael De France** was invited to hold a concert on March 25 at Osaka Festival Hall, which was broadcast live in stereo on all four FM stations. In addition, listeners were asked to write in the names of their favorite orchestra and songs. The following are the result of that survey.

The French dominated the list of orchestras—Le Grand Orchestra de **Paul Mauriat** was #1; **Richard Clayderman** Orchestra was #2; Le Grand Orchestra de **Raymond Lefevre** was #3; Le Grand Orchestra de **Francke Pourcel** was #4; and **Caravelli et Son Grand Orchestra** was #5.

Compared to the heyday of **Francis Lai** and others in the '70s, young artists like Clayderman and **Frank Mills** indicate a generation change, although the late **Percy Faith** and the late **Mantovani** were both ranked within the top ten.

The top five songs were "Ballade Pour Adeline" (Richard Clayderman); "La Raine De Saba" (Raymond Lefevre); "El Bimbo" (Paul Mauriat); "L'amour Est Bleu" (Paul Mauriat); and "Concert Pour Une Jeune Fille Mommee Je T'aime."

Curiosity has run high about the group **Billy & the Beaters**, who have **Jeff Baxter** as their producer and were the first musicians signed to Alfa Records in the U.S. B & the B performed outstandingly to win the gold prize at the recent Tokyo Music Festival, and the audience fell in love with their energetic showmanship.

On April 2, those who were captivated by Billy and the Beaters' sensational performance thronged to see them at the Pit In in Roppongi, Tokyo. The place was filled to capacity, with over 300 people jammed in. The show started with the 15-minute video, "Live at the Roxy." In spite of Billy's cold and his drummer's sprained left hand, they enthusiastically performed "Oh Carol," "You Can't Sit Down," "Strolling with Bones" and "Honky Tonk." A storm of applause broke out when B & the B walked off the stage to join the audience. Baxter, still playing his guitar, sat on a female fan's lap, causing a ripple of laughter. Finally, to comply with the wishes of the audience, Billy sang "At This Moment," their participating song at the festival, for the final encore.

## Yamaha Sponsors Instrumental Contest

■ TOKYO — The Yamaha Music Foundation, which has sponsored the Yamaha Song Festival for the past ten years, has announced that it will seek out instrumentalists from all over the world to compete in its International In-

strumental Original Concerts.

The finalists, performing their original compositions in a variety of musical styles, will compete in Japan in November. Yamaha will cover all costs, along with co-sponsors in other countries.

## Canada

By LARRY LeBLANC

■ TORONTO—As of May 2, this columnist will be on the air over CJCL-AM with a Saturday and Sunday evening program consisting of a mixed-bag musical format . . . The much-discussed **Murray McLauchlan** LP, produced by **Bob Ezrin**, to be released here on True North and in the U.S. by Asylum, is, as expected, quite a departure in style for the former folk performer. Costs for the project, according to True North sources, run close to \$200,000 . . . Juno Award winner **Graham Shaw**, dropped recently by Capitol-EMI, has been picked up by True North . . . **Anne Murray** was recently in the U.K. for a BBC special and a show at the Palladium. She also taped a special in Holland . . . Publicist **Ralph Alphonso** at Attic Records is looking for CanCon rock & roll masters of the 1960s and 1970s for a compilation record package. Over the years a great deal of confusion has surrounded ownership of some recordings. Please get in touch with him at Attic . . . **Ann Mortifee's** OECA TV special, "Journey to Karios," was broadcast nationally by CBC-TV on April 18. She also wrote, performed and produced the theme for the upcoming film "Surfacing," adapted from the **Margaret Atwood** novel . . . Toronto's pride and joy **Nash The Slash** now on tour with the Tubes through Scandinavia, Holland, Belgium, Portugal, Spain, Italy, France and Germany. Nash expects to be  
(Continued on page 55)

## France

By GILLES PETARD

■ PARIS—**Fela Anikulapo Kuti** (formerly known as Fela Ransom Kuti) recently made his first public appearance in France before a crowd of more than 9000. The African musician and political leader, whose tour had been widely heralded by the media, gave a flashy impetus to the launching of his new Arista album "Black President." Arista is also chalking up massive sales with the **Stray Cats'** latest album . . . Artist-composer **Angelo Branduardi** made a stopover to promote his new album "Confessions d'un Malandrin" . . . Eurodisc has signed popular singer **Alice Dona** and launched a new artist named **Buzi**, whose single "Dislexique" has had an instant impact on younger ears . . . WEA is releasing the soundtrack of the movie "La Puce et le Prive," featuring the song "Children," sung in English by **Nicole Croisille** . . . **Roland Magdane**, the comic who sold over 600,000 copies of his first album,  
(Continued on page 55)

## Polyrock Gets Beamed to France



RCA recording artists Polyrock went into Acoustilog Studios in New York recently to send a live broadcast to France via satellite. The performance, which was carried on Radio France, reached an estimated 2.5 million people in that country, as well as audiences in Belgium and Austria. Shown after the broadcast are, from left: Tommy Robertson of Polyrock; Bob Schwaid, Polyrock's co-manager; Joe Cohen, manager, international product management, RCA Records; Lenny Aaron of Polyrock; Theresa Levy and Peter Leak, Polyrock's co-managers; Jean-Francois Valle, Radio France; Cathy Oblasney, Billy Robertson and Joey Yannece of Polyrock; Antonia de Portago, Radio France; and Curt Cosen-tino of Polyrock.

## Canada (Continued from page 54)

home by summer when he'll start work on a followup to his Virgin Dindisc "Children of the Night" . . . PolyGram Classics (Canada) has released the first of three international records by **L'Orchestre Symphonique de Montreal** under the direction of **Charles Dutoit**. The release is **Maurice Ravel's** "Daphnis et Chloe," recorded in an historic church in St. Eustache, north of Montreal . . . Attic Records is preparing new Stiff-America debuts here from **Desmond Dekker**, the **Plasmatics**, **Jona Lewie**, **Any Trouble** and the **Stranglers**. The Plasmatics tour here next month with dates in Montreal, Ottawa, Toronto and Vancouver.

## France (Continued from page 54)

has followed it with a second live album . . . Pathé-Marconi has acquired the Prelude catalog . . . Hot on the heels of her duet with **Kenny Loggins**, **Jeane Manson** has released a new album . . . CBS is putting heavy promotion behind **Jean-Baptiste Quenin**, who has a new LP, "Aimer Avant de l'Etre." RCA is doing likewise with **Nanette Workman**, whose latest etching is "Chaude" . . . **Barbara**, whose sparse recordings never fail to create a stir, did it again with her new album "Seule," which has an unexpected and dramatic sound color . . . Three different artists, currently hot on the sales charts, are touring France: **Garland Jeffreys**, **Iron Maiden** and the **Saints**, an Australian group, who recently signed with the New Rose diskery.

## MCA Reactivates Impulse Label

■ LOS ANGELES — MCA Records has announced that it is reactivating the Impulse jazz catalogue with five two-record anthologies titled "Great Moments With . . ."

The series, consisting of albums by **Sonny Rollins**, **Keith Jarrett**, **McCoy Tyner**, **Charles Mingus** and **B.B. King**, was collated and produced by jazz critic **Leonard Feather**.

The King package features many of his hits from the 1960s, including "Night Life," "Heartbreaker," "Waitin' on You" and "That's Wrong Little Mama."

The Jarrett release is culled from his quartet recordings of the '70s. The Tyner compilation comes from the period when the pianist was with **John Coltrane** in the '60s. It includes several live tracks, as does the Rollins release, also from the '60s.

Amongst the Mingus selections are several tracks on which the bassist/songwriter played the piano, as well as his classic "The Black Saint and the Sinner Lady."

## MCA Music Signs McClinton



Celebrating Capitol/MSS Delbert McClinton's recent signing to MCA Music in Nashville are, from left: **Jerry Crutchfield**, vice president, MCA Music, Inc.; **Pat Higdon**, MCA Music; **Bobby Cudd**, **Don Light Talent**; **McClinton**; (seated) **Don Light**, president, Don Light Talent, McClinton's management firm; and **Leeds Levy**, executive vice president, MCA Music.

## RCA Releasing Eurovision Winner

■ NEW YORK—RCA Records is releasing the winner of the 1981 Eurovision Song Contest, "Making Your Mind Up" b/w "Don't Stop," for the American market. Performed by the group **Bucks Fizz**, "Making Your Mind Up" has been certified gold in England. "Making Your Mind Up" was selected to represent the U.K. at the Eurovision Song Contest, held this year in Dublin on April 4.

## Guess Firm Debuts

■ PHILADELPHIA—George Guess, former vice president of promotion for New York-based **Voyage** and **Boltax Records**, has founded an independent national record promotion company which will cater to established artists and smaller labels.

Guess' six-person staff will also be equipped to handle distribution and marketing for its clients. The firm will be located at 2250 Bryn Mawr Ave., Phila., Pa., 19131, (215) 477-7133.

# England's Top 25

## Singles

- 1 **MAKING UP YOUR MIND** BUCKS FIZZ/RCA
- 2 **THIS OLE HOUSE** SHAKIN STEVENS/Epic
- 3 **CHI MAI ENNIO** MORRICONE/BBC
- 4 **LATELY** STEVIE WONDER/Motown
- 5 **EINSTEIN A GO GO** LANDSCAPE/RCA
- 6 **NIGHT GAMES** GRAHAM BONNET/Vertigo
- 7 **GOOD THING GOING** SUGAR MINOTT/RCA
- 8 **IT'S A LOVE THING** WHISPERS/Solar
- 9 **INTUITION** LINX/Chrysalis
- 10 **KIDS IN AMERICA** KIM WILDE/RAK
- 11 **CAN YOU FEEL IT** JACKSONS/Motown
- 12 **D DAYS** HAZEL O'CONNOR/Albion
- 13 **AND THE BAND PLAYED ON** SAXON/Carrere
- 14 **FLOWERS OF ROMANCE** PUBLIC IMAGE LTD./Virgin
- 15 **FOUR FROM TOYAH EP** TOYAH/Safari
- 16 **MUSCLE BOUND** SPANDAU BALLET/Reformation
- 17 **WHAT BECOMES OF THE BROKEN HEARTED** STEWART/Blunstone/Stiff/Broken
- 18 **ATTENTION TO ME** NOLANS/Epic
- 19 **NEW ORLEANS** GILLAN/Virgin
- 20 **JUST A FEELING** BAD MANNERS/Magnet
- 21 **CAPSTICK COMES HOME** TONY CAPSTICK/Dingles
- 22 **DON'T BREAK MY HEART AGAIN** WHITESNAKE/Liberty
- 23 **CROCODILES** ECHO & THE BUNNYMEN/Korova
- 24 **ONLY CRYING** KEITH MARSHALL/Arrival
- 25 **WATCHING THE WHEELS** JOHN LENNON/Geffen

## Albums

- 1 **KING'S OF THE WILD FRONTIER** ADAM AND THE ANTS/CBS
- 2 **HOTTER THAN JULY** STEVIE WONDER/Motown
- 3 **COME & GET IT** WHITESNAKE/Liberty
- 4 **SKY 3 SKY**/Ariola
- 5 **JAZZ SINGER** NEIL DIAMOND/Capitol
- 6 **FUN IN SPACE** ROGER TAYLOR/EMI
- 7 **FACE DANCES** WHO/Polydor
- 8 **THIS OLE HOUSE** SHAKIN STEVENS/Epic
- 9 **MAKING MOVIES** DIRE STRAITS/Vertigo
- 10 **FACE VALUE** PHIL COLLINS/Virgin
- 11 **JOURNEYS TO GLORY** SPANDAU BALLET/Reformation
- 12 **THE ADVENTURES OF THIN LIZZY**/Vertigo
- 13 **VIENNA** ULTRAVOX/Chrysalis
- 14 **VISAGE**/Polydor
- 15 **INTUITION** LINX/Chrysalis
- 16 **IT'S NEVER TOO LATE** STATUS QUO/Vertigo
- 17 **DOUBLE FANTASY** JOHN LENNON/YOKO ONO/Geffen
- 18 **ROLL ON** VARIOUS ARTISTS/Polystar
- 19 **MANILOW MAGIC** BARRY MANILOW/Arista
- 20 **FROM THE TEAROOMS OF MARS TO THE HELLHOLES OF URANUS** LANDSCAPE/RCA
- 21 **THE FLOWERS OF ROMANCE** PUBLIC IMAGE LTD/Virgin
- 22 **THE VERY BEST OF RITA COOLIDGE**/A&M
- 23 **CHRISTOPHER CROSS**/Warner Bros.
- 24 **DIFFICULT TO CURE** RAINBOW/Polydor
- 25 **THE DUDE** QUINCY JONES/A&M

(Courtesy: Record Business)

have to test their perceptions are at a higher level than the standard commercial record buyer with the standard equipment. If you make that assumption, there is a different dimension added, almost a three-dimensionality, to the music. You can literally close your eyes and envision the placement of the instrumentation, from a full symphony orchestra to a three-man rock 'n' roll group, as it was physically located—whether it be in the studio, or the hall, or the outdoor stage—at the time the recording took place. There are nuances that are picked up that are often lost at real time. What you have is a more finite representation of what transpired between artist, instrument and recording tape at the time it actually occurred.

**RW:** When Mobile Fidelity made the move towards re-mastering previously-available titles, how much research did you do regarding the market potential for this product?

**Belkin:** None. What happened, very simply, was that they started out with their four recordings, and they did substantially better than they had imagined they would—actual customers wanted to buy them. When the initial commercial releases came out, the company existed in two places: a house in Squaw Valley, California, and a house in Veradale, Washington—they had no idea what was going to happen. The result was a growth, in a patch-quilt kind of manner, of little mini-warehouses in Los Angeles, which wound up being the service center; and even at that, there was no marketing done of the product until (Pink Floyd's) "Dark Side of the Moon." That album was, of its own nature, such a charismatic experience that the guys who were involved in what was sort of a cottage industry got caught up in the excitement of having it. They made some T-shirts for the Consumer Electronics Show, and they made a poster, and they did things they'd never done before. In the first month of release, they shipped almost as many albums as they had shipped in the preceding 12 months, and all of a sudden they were a business. All of a sudden, the market transcended anything they had any awareness of, and they needed marketing expertise, business expertise, because it was coming from everywhere and they didn't know how to handle it.

**RW:** Since then, how specifically have you been able to determine what your demographics are?

**Belkin:** We have done a degree of self-contained market research—we have a questionnaire that is included in every record and tape that we sell, and the information is rather revealing. For instance, our average customer is between the ages of 24 and 34 years old; our average customer is at an income level in excess of \$30,000 a year—only 12 percent of our customers have incomes of under \$10,000; our average customer has an investment in hi-fi equipment in excess of \$2400. Again, significantly different, I think, than the profile for a conventional record buyer.

We believe it's a growing market. We think we have attracted a whole other kind of consumer with our high-end cassettes. We've learned that in the car stereo market, there are lots of people who are investing very significant amounts of money in upgrading their auto sound systems, and the auto sound dealers have begun to embrace the Mobile Fidelity high-end cassette (as a demonstration item). That, frankly, has been the primary thrust with the introduction of our cassettes.

**RW:** Given that the audiophile buyer is more affluent than the usual record buyer, could that be one reason why your business is flourishing and the general record business isn't?

**Belkin:** You're comparing an ant and an elephant. Our flourishing is in no way relevant to what's going on in the record business. What we are doing is something that was never done before, so we are literally finding a market—we don't even know the size and dimension of this market. We are in our infancy compared to the level of maturity of the record industry.

**RW:** Still, we're talking about making and selling records and tapes in both cases. Most people would say that starting any new venture like that these days is pure folly.

**Belkin:** I would probably agree with that. But we're not in that business. We are in what is clearly an "after-market" posture. We don't do contemporaneous releases; we don't do any original recording, and I don't think there's any percentage in (doing so).

**RW:** Well then, since your buyer is more affluent, and more discriminating, are audiophile manufacturers in a business that is, in effect, immune to the recessive tendencies of just about every leisure industry?

**Belkin:** No. In fact, because our consumer is more discriminating, we could be somewhat more at risk. A young person who is into music for the sake of music might be more prone to go out and buy the commercial recording, and buy many of them, than our con-

sumer, who is probably faced with many, many choices about how to spend that discretionary income. One of the things that creates for us is an absolute necessity of never sacrificing an iota of quality in our products.

**RW:** What are the criteria you use when choosing which records you'll re-cut at half-speed and release, other than the original master's being in excellent condition? Is it based on what music you think your buyers want to hear?

**Belkin:** Well, it isn't just that the quality of the master has to be excellent; we have to be absolutely convinced that through our process, we can improve the end product. The next area is a very interesting one. As we've grown, it's become very important to us to have represented in our catalogue as broad a cross-section of repertoire as possible. In that sense, the giant hits in the record business may not be as significant in our business—the size of the success is not necessarily the measure from our point of view. We are undertaking now to have product representative not only of the contemporary music area (and) in classical and jazz, but also in country; (and) we're attempting in the next several months to find out whether the new format of music is of interest to our marketplace. We'll be releasing a Blondie album ("Parallel Lines"); I approach our release of it with a great deal of curiosity, (since) I have no real grasp of whether that product will be received exceptionally well. We're gonna follow that with a Pat Benatar album; we're trying some country things; we're looking at some MOR artists; we have a Judy Garland and Liza Minnelli live from London coming out later this year. We're just gonna try a lot of things.

**RW:** I gather that MFSL has sold somewhere in the neighborhood of two million Original Master Recording LPs. How many copies of a given title do you press and sell before that title is deleted? Doesn't the actual technology involved limit the amount that can be pressed?

**Belkin:** To the degree that we could go back and re-master and re-master and re-master, probably not. But we probably also would never have exactly the same record each time; there are just so many lacquers that we'll make from a master tape that we will accept as reasonable. We've established that our outer limit on any release, were we to attain it, would be no more than 200,000 copies. We do not use that as the only or absolute measure—we would delete something much sooner than that if we felt it had had its natural run.

Also, since we distribute our product primarily through hi-fi retailers, one of the things we live with is a concern for not imposing our product line to the exclusion of everything else—in other words, turning a hi-fi shop into a record store. So one of the other factors is the size of our catalogue, the length of time that an album will exist in our catalogue.

**RW:** Is there a standard period of time that has to go by before you'll release your version of a record that has already been available in regular commercial form?

**Belkin:** My view originally was at least three years. We have been encouraged by some of our licensors to move somewhat more quickly; I would say that we're probably now looking at a minimum of 18 months, in most instances, although we're still going back into history for a lot of material. There are instances where our licensors have been very enthusiastic about our getting to the marketplace soon. Liberty released "Kenny Rogers' Greatest Hits" in October. They were so convinced of the size and significance of that album that they came to us and said, "Listen. We would like to have that album in every format available as quickly as possible." We released that album in January, and we're doing quite well with it.

**RW:** How long was your Original Master cassette in development before you released your first six titles (by Supertramp, Steely Dan, Earl Klugh and others)?

**Belkin:** About 14 months. The core of this company is less business-oriented than hobbyist-oriented, and we have a couple of hobbyists (Miller and Giorgi) who are our primary r&d function here, (and) who come to work really to try and do things that they personally will enjoy in their own systems. Once we had sort of gotten down the technique of mastering the discs, there were some individuals around here who thought that they could do a similar job in cassettes, and about 14 months after we began, we began coughing up a very high-quality audio cassette, one that we feel is a compatible partner to our disc.

**RW:** Isn't there another cassette, the so-called "high end reference cassette," about to be in production by MFSL?

**Belkin:** That's in development. It is a partner to something that we will be introducing in June, the Ultra High Quality Record (UHQR), which is based upon a tremendous amount of information and knowledge gained in the videodisc research program; there is a significant magnitude of difference between our high-end series and

(Continued on page 66)

# Record World Jazz

By SAMUEL GRAHAM

■ **WHAT'S NEW:** It has been a busy month for jazz releases, with new product from many majors and independents alike, so without further ado . . .

**FOR STARTERS:** Liner notes are important in jazz, a music whose buyers often look for the overview: who the artist has played with, a little personal insight into him and his fellow musicians, some info about the material and the recording date, and so on. Can bad liner notes hurt? Probably not much. But when **Al DiMeola's** "Splendido Hotel" album came out last year, one critic, **Leonard Feather** of the L.A. Times, apparently considered the liners to be so striking an example of overkill that he devoted an entire column to ridiculing them, and that couldn't have helped. One could almost do the same with "The Path," the second Xanadu album by young guitarist **Peter Sprague**. Of the lengthy title track, Sprague says, "Once while drifting in the forest, a Torrey Pines Tree whispered to me this mantric melody." Another tune, "Soaring," "came from the day I watched a lone glider playing hide-n'-go-seek with Mr. Wind." Pretty fatuous

stuff, but the music itself is much better. Sprague acquires himself nicely on electric (especially on several duets with bassist **Bob Magnusson**) and acoustic guitars, with the material ranging from the straight-ahead to the Latin and Indian-influenced. **Sam Most** (flute) and **Bill Mays** (piano) are also among the players on a record that amounts to a varied and enjoyable interlude . . . Tenor saxophonist **Billy Mitchell** has a fine band on his "De Lawd's Blues" (Xanadu): **Benny Bailey** (trumpet), **Tommy Flanagan** (piano), **Rufus Reid** (bass) and **Jimmy Cobb** (drums). They sound comfortable with one another throughout this straightforward date; they should, for all are established pros . . . Guitarist **Ted Dunbar** also plays it pretty straight on his latest for Xanadu, "Secundem Artem," joined by **Kenny Barron** (piano), **Steve Nelson** (vibes), **Al Foster** (drums) and Reid. Dunbar, a music professor at Rutgers University, has some fairly complex harmonic and compositional ideas, but he pulls them off without sounding self-conscious . . . Another new Xanadu release, and a thoroughly swinging one, is trumpeter **Sam Noto's** "Noto-Riety." Most, **Dolo Coker**, **Monty Budwig** and **Frank Butler** are along for the ride, and it's a pleasure. Also from Xanadu: **Al Cohn's** "No Problem," with **Barry Harris**, **Steve Gilmore** and **Walter Bolden**. (Note: Xanadu releases received by this columnist all suffered from varying amounts of surface noise, although it was rarely distracting enough to make a big difference.)

**AND MORE:** Two very different sides of **Art Pepper** are revealed  
(Continued on page 58)

## Contemporary Records Tries a New Approach With Jay Hoggard LP

By SAMUEL GRAHAM

■ **LOS ANGELES**—With the recent release of vibraphonist Jay Hoggard's "Rain Forest," Contemporary Records has made a significant move away from the strictly mainstream, straight-ahead jazz recordings for which the Los Angeles-based label has long been known. It is a move that has already paid dividends; according to label chief John Koenig, who produced the album with Hoggard, "Rain Forest" sold more copies in its first week of release "than any other record we've put out since I've been in charge," a period of over three years.

Koenig first worked with Hoggard when the latter appeared on another Koenig-produced Contemporary album, woodwind player Chico Freeman's "Peaceful Heart, Gentle Spirit." "I thought he was a very talented young musician," said Koenig. "He was clearly very confident in the studio; he knew a lot about recording technology and how to get different sounds in the studio."

Hoggard himself, who has previously recorded as a leader for the India Navigation, Arista/GRP and MPS labels refers to "Rain Forest" in his liner notes as "a presentation of a number of African, Caribbean, South American and Afro-American rhythm/culture concepts." Added Koenig, "Basically, it's not a straight-ahead jazz record. That's not to say it's not a creative record—I feel it's a very creative record, but its creativity is not strictly in terms of improvisation. A lot of work

(Continued on page 58)

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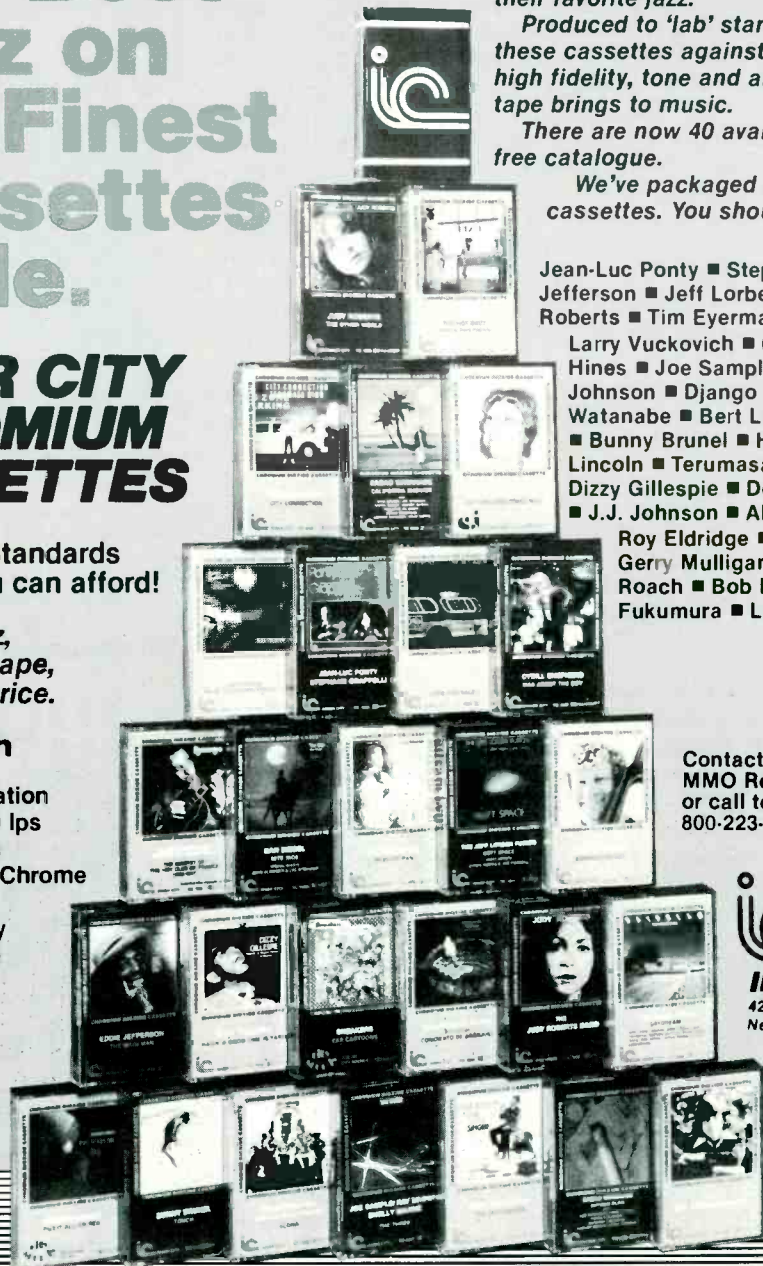
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## Jazz (Continued from page 57)

in his two newest albums, on Galaxy and Xanadu. The former, "Winter Moon," is a new session; Pepper and a rhythm section that includes **Stanley Cowell** (piano) and **Howard Roberts** (guitar) are matched with a ten-piece string section for an all-ballad program that has some lovely moments, as well as a chance to hear Pepper playing clarinet (on "Blues in the Night") as well as his usual alto. The second album, "Popo," was recorded in a nightclub thirty years ago. Pepper and co-leader **Shorty Rogers** (trumpet) create a feeling something like the **Charlie Parker-Miles Davis** pairings of around that time: hard-swinging bebop with a few ballads, with the muffled ambience of club recordings back then in stark contrast to the cleanliness and clarity one expects these days . . . Also from Galaxy: **Red Garland's** "Stepping Out," with **Ron Carter**, **Kenny Burrell** and **Ben Riley** (song titles, curiously, are omitted from the cover, although composers and publishers are not; the songs are all standards), and tenor player **Johnny Griffin's** "NYC Underground," recorded at the Village Vanguard in mid-'79. From Milestone comes another album by the prolific Carter, called "Patrao." Three of the five tracks feature an outstanding quartet of Carter, Barron, **Chet Baker** (trumpet) and **Jack DeJohnette** (drums); the other two have a Brazilian flavor, courtesy of a quartet of South American players like percussionist **Nana Vasconcelos** and drummer **Edison Machado**.

STILL MORE: ECM has a knack for coming up with unusual (if not downright strange) musical pairings, what with matchups like **Don Cherry-Collin Walcott-Vasconcelos** (Codona, they're called) and **Egberto Gismonti-Charlie Haden-Jan Garbarek**; but the thing is, they all work. One of the latest can be heard on **John Clark's** "Faces," where Clarke, a French horn player, is joined by **David Darling** (cello), **David Friedman** (vibes, marimba) and **Jon Christensen** (drums) . . . Also from ECM: the **John Abercrombie Quartet's** "M," easily the best of the three albums this band (with **Richard Beirach**, **George Mraz** and **Peter Donald**) has made, and **Gary Burton's** "Easy As Pie," a quartet effort with **Steve Swallow** (bass), **Mike Hyman** (drums) and **Jim Odgren** (alto sax) . . . Pablo's **Norman Granz** describes **Count Basie's** "Kansas City 5" as "the beginning of a new series of Count Basie small group recordings under the general title of Kansas City." If there is such a series planned, we've much to look forward to, for this one is a joy: completely bluesy, swinging and delightful. Of course, with **Joe Pass**, **Milt Jackson**, **Louis Bellson** and **John Heard** along, it'd be hard to miss . . . From Pablo's Live series comes **Oscar Peterson's** "Live at the Northsea Jazz Festival, the Hague, Holland, 1980," another thoroughly enjoyable outing. Pass, **Neils Henning Orsted Pedersen** and harmonica virtuoso **Toots Thielemans** join Peterson for a double album featuring the usual standards; since the other three have played together a great deal, Thielemans doesn't always seem to fit in, but rather than force the issue, he lays back, the sign of a true pro . . . New from Inner City: Vibes/marimba/xylophone player **Fred Raulston** names modern players like **John Coltrane** (he covers "Naima") and **Albert Ayler** as influences, and he wears them well on his "Uncharted Waters" album. Two different rhythm sections are employed, with **Andy Narell** guesting on steel drum for one track . . . Also from I.C. is **Rhythmic Union's** "Gentle Awakening," a serious blend of jazz and various international sounds heavy on the percussion and occasionally reminiscent of **Oregon** . . . **Simon and Bard's** "Musaic," on the Flying Fish label, is a lyrical fusion outing, closer to the jazz side of fusion than the rock side. Pianist **Fred Simon** writes nice, earnest songs (and he's got a great publishing company: Vampire Cows Music), while **Michael Bard** plays saxes, flute, clarinet and lyricon. **Larry Coryell** guests on one track, which should help sell a few copies . . . New from Muse: Singer **Etta Jones'** "Save Your Love for Me," with players like **Houston Person** (he produced), **Cedar Walton** and **George Duvivier**; alto saxophonist **Sonny Stitt's** "Sonny's Back," a straight-ahead date with **Ricky Ford**, **Duvivier**, **Barry Harris** and **Leroy Williams**; keyboardist **Neal Creque's** "Black Velvet Rose," which moves from a vamping sound similar to "Bitches Brew" into string-backed, easy listening ballads (the guy doesn't seem to know if he wants to be eating Bar-B-Que at some greasy spoon or shrimp cocktail at the Polo Lounge); and vibist **Johnny Lytle's** "Fast Hands," with **Person**, **Idris Muhammad** and **Mickey Tucker** among the players . . . The second TownHall Records album by **Pat Longo and his Super Big Band** is "Crocodile Tears." One doesn't even need to listen to it to know what it's like, for each track listing carries a description like "jazz funk," "ballad/swing," "pop ballad," "contemporary" and so on. And they say music shouldn't be categorized . . . Finally, Atlantic has released "More from the Last Concert" (in '74) by the **Modern Jazz Quartet**, while Columbia has issued the fourth album by the **Heath Brothers**, "Expressions of Life."

## Contemporary Records (Continued from page 57)

went into the arrangements, for instance."

Certain elements of "Rain Forest"—such as the female vocal choruses on several tracks, or the feel of a tune like the opening "Reverend Libra," which is "a funk tune, and we make no bones about it"—will undoubtedly inspire criticism from the traditional jazz community, to the effect that Contemporary (whose recent releases have featured Joe Farrell, Art Pepper, Joe Henderson and others) has conceded that the market for straight-ahead jazz is insufficient to keep the label afloat and thus has given way to the commercial or fusion sounds now dominating jazz sales. Koenig is aware of the potential for such criticism; he anticipates it by pointing to the rhythmic subtlety of "Rain Forest," noting that it is partly the result of his and Hoggard's training in Ashanti drumming groups, where "the structures are formed a lot by there being basic patterns, ostinato

rhythmic patterns, with interlocking parts built on top of them." That rhythmic layering is particularly evident in the title track, he said, and "it's important (that listeners hear it), because I don't want people to think, 'Well, Contemporary's sold out — they're going in a strictly commercial direction.'"

In any case, Koenig added, "I've always believed in variety. In the records I have done previously, I've felt a certain responsibility to retain my connection with the work my father (Contemporary's founder, the late Lester Koenig) has done. But now I feel, 'Well, I'm in charge now. I may as well do a few things new.' I've always been interested in not just strictly jazz, which was my father's interest."

At the same time, Koenig and Contemporary have no plans to abandon mainstream styles. "I'm very proud of the straight-ahead session my father did, and the ones I've done since."

## One More Award for Basie



Count Basie was recently presented with a special trustees award by Jay S. Lowy, national president of the National Academy of Recording Arts and Sciences, during the taping of the "Grammy Hall of Fame" telecast, to be aired next month on CBS. The special Grammy was awarded to Basie by the Academy's national trustees in recognition of "his 45 years as an outstanding bandleader and pianist and for his inspiration to everyone in the field of jazz."

## The Jazz LP Chart

MAY 2, 1981

- WINELIGHT**  
GROVER WASHINGTON, JR./Elektra 6E 305
- VOYEUR**  
DAVID SANBORN/Warner Bros. BSK 3546
- MAGIC**  
TOM BROWNE/Arista/GRP 5503
- MOUNTAIN DANCE**  
DAVE GRUSIN/Arista/GRP 5010
- THE CLARKE/DUKE PROJECT**  
STANLEY CLARKE/GEORGE DUKE/Epic FE 36918
- GALAXIAN**  
JEFF LOBER FUSION/Arista AL 9545
- VOICES IN THE RAIN**  
JOE SAMPLE/MCA 5172
- THE DUDE**  
QUINCY JONES/A&M SP 3721
- ALL MY REASONS**  
NOEL POINTER/Liberty LT 1094
- ALL AROUND THE TOWN**  
BOB JAMES/Columbia/Tappan Zee C2X 36786
- 'NARD**  
BERNARD WRIGHT/Arista/GRP 5011
- IT'S JUST THE WAY I FEEL**  
GENE DUNLAP FEATURING THE RIDGEWAYS/Capitol ST 12130
- LATE NIGHT GUITAR**  
EARL KLUGH/Liberty LT 1097
- BY ALL MEANS**  
ALPHONSE MOUZON/Pausa 7087
- CARNAVAL**  
SPYRO GYRA/MCA 5149
- LET ME BE THE ONE**  
WEBSTER LEWIS/Epic FE 36878
- KISSES**  
JACK McDUFF/Sugarhill SH 247
- INHERIT THE WIND**  
WILTON FELDER/MCA 5144
- VERY SPECIAL**  
DEBRA LAWS/Elektra 6E 300
- LOVE LIGHT**  
YUTAKA/Alfa AAA 10004
- CALL IT WHAT YOU WANT**  
BILL SUMMERS & SUMMER'S HEAT/MCA 5178
- EXPRESSIONS OF LIFE**  
HEATH BROTHERS/Columbia FC 37126
- ONE NIGHT STAND: A KEYBOARD EVENT**  
VARIOUS ARTISTS/Columbia KC2 37100
- THE HOT SHOT**  
DAN SIEGEL/Inner City IC 1111
- BEYOND A DREAM**  
NORMAN CONNORS & PHAROAH SANDERS/Arista/Novus AN 302
- THIS TIME**  
AL JARREAU/Warner Bros. BSK 3434
- GIVE ME THE NIGHT**  
GEORGE BENSON/Qwest/WB HS 3453
- DIRECTIONS**  
MILES DAVIS/Columbia KC2 36472
- PATRAO**  
RON CARTER/Milestone M 9099 (Fantasy)
- LIVE AT MONTREUX**  
MINGUS DYNASTY/Atlantic SD 16031

# Record World Classical

## Karajan's Glowing Parsifal

By SPEIGHT JENKINS

■ NEW YORK — *Parsifal* and Easter have been associated in America at least since 1907, so it is appropriate to have a new *Parsifal* issued just before the holiday. The connection to Easter is really tenuous, because *Parsifal* has no direct tie to either Christ or His resurrection although the opera does have in its Third Act a vocal-orchestral "Good Friday Spell." The Deutsche Grammophon recording, however, has an even more active connection to Easter this season, because Herbert von Karajan, the conductor, is presenting Wagner's last opera at his Easter Festival in Salzburg this season.

Karajan's thoughts on *Parsifal* by themselves make the recording more than worthwhile to the many who love this masterpiece. Its music can be interpreted in many ways — massively and slowly, poetically in a way to make it seem to flower, briskly and nervously, very romantically, and on and on. Karajan strikes out on a typically individual course — faster than Knappertsbusch, less pressured than Solti and definitely very, very flowing and romantic. This is lush without massive self-indulgence.

As might be expected, there are some moments when characters become unexpectedly quiet and hushed. Klingsor, for instance, has much less ginger about him in the first part of his scene than in any interpretation on record (or in an opera house), but the words actually back up his sad restraint. And Karajan lets him get nasty later

on. Amfortas, too, seems a little more exquisite in his agony than pained, but then that, too, is surely within the character. This is overall a *Parsifal* with broad sweep, nobility in concept and containing a lofty vision of the knighthood of the Grail. The best scenes, indeed, are the mystical ones: both Temple Scenes glow and shimmer with an iridescence peculiar to Karajan and his magical Berlin Philharmonic. The amazing digital sound of Deutsche Grammophon does not hurt either. Nothing on records conveys more the feel of an opera house than the angry chorus at the beginning of the last scene.

The cast, as in all contemporary Wagner performances is variable. Strongest are the crucial bass and baritone parts. Kurt Moll is simply marvelous as Gurnemanz—a rich, noble basso cantante, singing the old knight's gorgeous music with the kind of sympathy and lyricism which it deserves. Nothing in the long role troubles Moll, and his reading is the best since Ludwig Weber's in the still unchallenged set from Bayreuth in 1951 (now on London). Of equal value is the Amfortas of Jose van Dam. No one who heard either his Wozzeck or his Dutchman in recent seasons at the Metropolitan will be at all surprised at the breadth and magnificence of his interpretation of the wounded Grail King. The notes are all in place, of course, but far more important is his communication of the many conflicting emotions of the role.

(Continued on page 66)

## Classical Retail Tips

■ The big news from Elektra for April is the appearance of Gilbert and Sullivan's *The Pirates of Penzance* with the current Broadway cast. The recording, made last February, captures Linda Ronstadt, Kevin Klein, the memorable performances by George Rose and Rex Smith. It also allows listeners to hear the stringless orchestration prepared for this revival by William Elliott, who also conducts.

This *Pirates* bowed last summer at the Shakespeare Festival in Central Park. Many of us who attended then were particularly amazed by the quality of Miss

Ronstadt's voice in such difficult music. Though she needed more support, her natural coloratura was impressive. The life and vigor of the cast made the whole evening a delight, and the transfer to the Uris Theater did not detract from the effect (except for the ghastly miking necessary in that deadest of all theaters). The recording with normal sound, should be a fascinating one, not to be missed by Savoyards, Broadway buffs or just plain music lovers who would like to hear a rousing rending of music often treated mustily.

## Classical Retail Report

MAY 2, 1981

### CLASSIC OF THE WEEK



### ISAAC STERN 60TH ANNIVERSARY CELEBRATION

STERN, PERLMAN, ZUKERMAN, MEHTA

CBS Mastersound

### BEST SELLERS OF THE WEEK

STERN 60TH BIRTHDAY CELEBRATION

—Stern, Perlman, Zuckerman, Mehta  
—CBS Mastersound

PLEASURE SONGS FOR FLUTE—Wilson  
—Angel

MAHLER: SYMPHONY NO. 10—  
Levine—RCA Digital

LUCIANO PAVAROTTI: MY OWN  
STORY—London

VERDI: LA TRAVIATA—Sutherland,  
Pavarotti, Bonyngé—London  
Digital

### SAM GOODY/EAST COAST

ELLY AMELING: THINK ON ME—CBS

BEETHOVEN: SYMPHONY NO. 9—Haitink  
—Philips

BOLLING: CALIFORNIA SUITE—CBS

CHOPIN: SELECTED WORKS—Pollini—DG

MAHLER: SYMPHONY NO. 10—RCA  
Digital

PAVAROTTI: MY OWN STORY—London

RAVEL: SHEHERAZADE, OTHER SONGS—  
Stade, Ozawa—CBS

STERN 60TH BIRTHDAY CELEBRATION—  
CBS Mastersound

VERDI: LA TRAVIATA—London Digital

WAGNER: PARSIFAL—Hoffman, Moll,  
Van Dam, Karajan—DG Digital

### KING KAROL/NEW YORK

CORIGLIANO: CLARINET: CONCERTO—  
Mehta—New World Records

PLEASURE SONGS FOR FLUTE—Angel

KORNGOLD: VIOLANTA—Marton,  
Jerusalem, Jankowski—CBS

MAHLER: SYMPHONY NO. 10—RCA

MARTINU: SYMPHONIES NOS. 3, 4, 5—  
Supraphon

PAVAROTTI: MY OWN STORY—London

POPS ON THE MARCH—Williams—Philips

STERN 60TH BIRTHDAY CELEBRATION—  
CBS Mastersound

VERDI: LA TRAVIATA—London Digital

WAGNER: PARSIFAL—Hoffman, Moll,  
Van Dam, Karajan—DG Digital

### RECORD WORLD/TSS/ NORTHEAST

ARNOLD: GUITAR CONCERTO—Williams  
—CBS

BRAHMS: DOUBLE CONCERTO—Zuckerman,  
Harrell, Mehta—CBS

JAMES GALWAY PLAYS STAMITZ—RCA

PLEASURE SONGS FOR FLUTE—Angel

VLADIMIR HOROWITZ, CONCERTS 1979-  
80—RCA

PAVAROTTI: MY OWN STORY—London

STERN 60TH BIRTHDAY CELEBRATION—  
CBS Mastersound

TCHAIKOVSKY: VIOLIN CONCERTO—  
Kremer, Maazel—DG

VERDI: LA TRAVIATA—London Digital

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GRIEG: MUSIC FOR STRING ORCHESTRA  
—Teonnsen—Bis

PLEASURE SONGS FOR FLUTE—Angel

KORNGOLD: VIOLANTA—Marton,  
Jerusalem, Janowski—CBS

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

PACHELBEL: KANON—Paillard—RCA

POPS ON THE MARCH—Williams—Philips

RAVEL: SHEHERAZADE, OTHER SONGS—  
Stade, Ozawa—CBS

STERN 60TH BIRTHDAY CELEBRATION—  
CBS Mastersound

TCHAIKOVSKY: VIOLIN CONCERTO—  
Kremer, Maazel—DG

VERDI: LA TRAVIATA—London Digital

### ROSE DISCOUNT/CHICAGO

BEETHOVEN: PIANO SONATAS—Bilson—  
Nonesuch

BRUCKNER: SYMPHONY NO. 0—  
Barenboim—DG

DELIUS: MAGIC FOUNTAIN—Arabesque

HAYDN: PIANO SONATAS—Brendel—  
Philips

LISZT: LATE PIANO MUSIC—Brendel—  
Philips

MOZART: COMPLETE SYMPHONIES, VOL.  
IV—Academy of Ancient Music—  
L'Oiseau Lrye

PAVAROTTI'S FAVORITE HITS—London

PAVAROTTI: MY OWN STORY—London

STERN 60TH BIRTHDAY CELEBRATION—  
CBS Mastersound

TCHAIKOVSKY: TRIO—Harrell, Ashkenazy,  
Perlman—Angel

### SOUND WAREHOUSE/DALLAS

ELLY AMELING: THINK ON ME—CBS

GOLDMARK: QUEEN OF SHEBA—  
Hungaraton

MAHLER: SYMPHONY NO. 10—Levine—  
RCA Digital

MAHLER: SYMPHONY NO. 10—Rattle—  
Angel

MOZART: PIANO SONATAS—Bilson—  
Nonesuch

MOZART: DIE ZAUBERFLOETE—Mathis,  
Araiza, Karajan—DG Digital

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

STERN 60TH BIRTHDAY CELEBRATION—  
CBS Mastersound

VERDI: FALSTAFF—Taddei, Karajan—  
Philips Digital

VERDI: LA TRAVIATA—London Digital

# First Quarter Sales (Continued from page 3)

heck out of mid-line, as we always do when it's being sold on promotion. But then, lots of goods would sell just as well if the manufacturers would give them the kind of support they give the mid-lines."

## More Selectivity

Martin Gary, of the Gary's stores in Richmond, Virginia, said that while volume was up over last year, he's noticed greater selectivity among customers shopping for records, particularly in black oriented product, and wonders what that bodes for the future. Gary also mentioned that catalogue sales are off, and that consumers are buying more cassettes than LPs at the moment, which has prompted him to reduce album inventory and increase tape buys.

## TV Campaign

In Washington, D.C., both Kemp Mill and Waxie Maxie had good first quarters. At the former, Howard Appelbaum said the first three months of 1981 were the best in the company's history, with both gross sales and profit margin up greatly. Appelbaum cited Kemp Mill's ambitious marketing campaign for putting the company over the top. "We have committed ourselves very heavily to TV advertising — cooperative advertising with manufacturers. Besides having an immediate impact, TV advertising has a residual impact. So the advertising that we did in the fourth quarter of last year is really coming home to roost in the first quarter. It's just been phenomenal. And we're on TV again for the next five weeks spending a tremendous amount of money both out of our pockets and from the manufacturers."

Ken Dobin of Waxie Maxie reported a "good increase" over last year, and added that he was pleased with the activity on both pop and soul product. Catalogue sales, he said, "are hotter than

ever. We're having a hard time keeping up with it.

"The first quarter results were a combination of hits, \$5.98 being hotter than ever, and increased promotions and advertising on our part," Dobin continued. He said one of the surprises of late has been the amount of activity on \$5.98 black product. "As limited as it is, that line has been a big help. Some of the LPs are stronger than they've ever been."

## 'Do Your Homework'

Bruce Webb of Webb Department Stores in Philadelphia reported sales up 22 percent over 1980, with a 10 percent increase in catalogue sales. "We've been going like this since August," said Webb, who claimed "the secret is to do your homework. When I get down to five or 10 pieces on an album, I reorder right away so I'm never out of it if it's in demand. It's just a matter of watching the inventory and keeping track of what people want. That gets me extra sales. It means a lot."

"Our first quarter was very good, definitely up over last year," said Ira Rothstein of the Record World/TSS chain. "I think the manufacturers went after it a little more and came out with some strong releases. Our Christmas business went right on into January with no letup. A lot of those releases are petering out now, but there seems to be some strong new things to replace them."

## Watching the Economy

At Fathers and Sons, business was even with last year's after a slow March offset gains made in the first six weeks of the year. Don Simpson noted that while strong releases from the major labels hold the key to the second quarter, unemployment continues to be a major problem that will continue to affect sales. "What we do depends on how the

economy is (in the midwest). As long as the economy is out of control it's going to be awfully hard to pump anything. I think we'll see a steady flow of business come back in the summer months, but historically April, May and June is not a tremendous quarter for us. If the manufacturers come through with some of the records they've been talking about, we might pump some life into the summertime."

At Record and Tape Collector in Baltimore, business was up two percent over 1980, but Wayne Steinberg estimated that with inflation and increased expenses, that figure should probably read five percent down. "The new releases were very weak," said Steinberg. "A lot of major companies held back quite a bit, whereas last year there were some pretty nice records out at this time. Also, I've noticed a big dropoff in R&B product. There aren't those records blowing out the door like they used to. I'm not sure whether the Reagan policies or scare tactics as far as budget-cutting are having an effect on those points."

## Other Changes

Steinberg has noticed other changes as well, particularly in the type of product being sold these days in the Record and Tape Collector stores. What was once an AOR-oriented store seems to have become a top 40 store, he said, citing the presence of Barbra Streisand's "Guilty" album atop the store's chart as proof of the change. "To have Barbra Streisand stick at number one on my charts for months, that shows me something's missing out there. We aren't doing anything to bring about this change. It's not like we've gone out and tried to bring in the middle-of-the-road buyers or the kind of person who buys an album only when it's real hot."

# SPARS

*(Continued from page 10)*

A&R Recording Studio's Don Frey offered specifics on incorporating diversification into the recording studio, joking that in the course of his own efforts to broaden his operation, "I made more mistakes than anyone in this room." Frey listed the most compelling reasons for diversification as: making more business without oversaturating the marketplace; achieving better utilization of equipment and personnel, and, most importantly, providing oneself a cushion should one portion of the business disappear. Before any actual investment, Frey advised timing changes to occur in a busy period, targeting a market clearly, considering the cost of adding equipment and projecting the future rate card. Because the going rate in video post-production was lower than in album work, Frey noted, he actually had to lower his price to compete in the market. Frey also advised discretion in the hiring of new personnel, "especially if they are being paid more . . . They (and the existing staff) must live together every day."

## Don'ts

Frey pointed out some particular don'ts for studio owners: don't disregard location as a factor in the convenience of session musicians; don't attempt film mixing because of the union involved; don't add mastering facilities to the music studio; don't attempt record label or production company affiliation.

Those willing to take the plunge into jingle work, Frey said, should be prepared to add production facilities and personnel, as well as video and film play back/transfer capability.

In conclusion, Frey stressed again that the major purpose of diversification is not so much to increase profit as to protect against lulls in one field of involvement.

# Wonder of it all.....

Stevie Wonder, Engelbert Humperdinck, Perry Como brought down the curtains on the greatest festival ever - the 10th Tokyo Music Festival. We're still shaking from the wonder of it all.



Grand Prize Winner ● Nolans (Great Britain)



Perry Como



## New York, N.Y. (Continued from page 15)

in the '80s?" will be awarded seven nights backstage with the Clash, plus an extra pass for a friend.

Admission to the shows is \$10, except for the matinee, which is priced at \$5. Tickets go on sale May 1. Press tickets ("... this is a truly street-supported event..." says the press release) are \$5 and may be reserved by calling the Clash Press Line, (212) 944-5880.

EARTH, WIND & FIRE will be on tour starting in August, with original member **Roland Bautista** in tow replacing **Al McKay**. Also on the EW&F front, **Maurice White** is the executive producer for the **Emotions'** new LP, "New Affair," set for June release on ARC/Columbia. EW&F keyboardist **Larry Dunn** has also been sitting behind the board lately, producing the new **Stanley Turrentine** album. And **Verdine White** is producing a new group signed to ARC/Col by the name of **After Bach** (actually brothers **Mike** and **Robert Brookins**).

LETTERS REPRINTED WITHOUT COMMENT: From the May issue of Car & Driver Magazine: "Many people have been wondering what kind of car I drive. You would think it would be a hopped-up Camaro or Mustang. Or at least a Matador with a shift kit and an STP sticker in the window. Wrong: I drive a '71 salmon-pink Pinto with high-lo carpeting and fuzzy dice. Cute, huh? I'm planning on putting in a moonroof this spring if I can get another single off 'The River.' Also, I recently found a pair of Baby Moons in a vacant lot behind the Shop-Rite. If any of your readers has another pair, please send them to my manager. C.O.D. Thank you." It's signed, **Bruce Springsteen**, Cadillac Ranch, New Jersey. It's followed by an equally-bizarre letter from a couple of jokers who identify themselves as **Col. Dashiell Mugabe** and **Idi Zippo** from Cadillac Ranch, Zimbabwe.

JOCKEY SHORTS: With his RCA contract up in October, Millennium president **Jimmy Ienner**, who's riding a hot streak now with **Dan McLean** and **Franke and the Knockouts**, is listening to overtures, shall we say, from several major labels. Those labels should be advised that Ienner is a dead pull hitter... coming in May from Columbia: "Original Singles, 1965-67" by the **Byrds**. Sixteen hit singles, all in mono, on one record... proceeds from a May 6 concert at the Capitol Center in Landover, Maryland featuring **Kenny Rogers**, **Crystal Gayle** and **Gallagher** will go to support World Hunger Year. **Harry Chapin**, co-founder of World Hunger Year, will serve as M.C. for the event... a rock 'n' roll trivia game show is set for production with comic **Richard Belzer** as host. Created by **Arnie Rosenthal** in conjunction with **Gordon James**, "It's Rock 'N' Roll" will debut in the U.S. and Canada in the fall of this year. Rock stars and rock fans will compete for money prizes. Talent coordinators for the show will be **Raleigh Pinsky** and **Jessica Josell** of the Raleigh Group, Ltd., 250 W. 57 Street, New York, N.Y. 10019. All guest suggestions should be sent to suite 2504... following the cancellation of **Eric Clapton's** tour, for which they were opening act, the **Fabulous Thunderbirds** have signed on as special guests for **Tom Petty and the Heartbreakers**. Prior to that venture, the group will appear at the Ritz on May 5... all 1800 tickets to the T. J. Martell dinner have been sold, and there is a waiting list for any extra tickets that might become available. It's the fastest sellout in the history of the dinner... **Jane Oliver**, who will be performing at the Martell dinner, recently completed an Australian tour that found her playing to SRO crowds in Sydney and Melbourne. She's back in the States now preparing to record her fourth album for Columbia.

## The Coast (Continued from page 18)

continues to zip along (21 bullet this week). But as is generally the case, things were not always so hot for the born and bred New Jerseyite. Franke, whose career has been as checkered as a box of Purina dog chow, can well recall the time after his old group, **Bull Angus**, was dropped by Mercury, when his knuckles were sore and his nose was bruised from knocking on doors and having them closed abruptly in his face. "I was managing myself back then," he told us last week, "and then I finally realized that whenever an artist manages himself, he's got an asshole for a client."

CASUALTIES: If Boardwalk's **Roberta Skopp** didn't return your phone call as well last week, you can thank some dumb Beverly Hills driver who smacked into her shiny new Porsche on the corner of Alden and Swall. Roberta, who suffered a slight concussion and a bruised rear fender, was being treated at her attorney's office, last we heard.

SURVIVORS: **Tom Snyder** worked all of his magic on poor **Carl Wilson** during a recent edition of the Tomorrow Show, a show that was laced with some of Tom's more astute observations. "The girls in New York just reach out and grab you," said Tom, who is undoubtedly an expert in such matters. Tom was concerned that Carl would encounter a measure of hostility from all those girls outside of California who might tend to feel a rejection implicit in the Beach Boys paean to California ladies. Carl's assurances that no such hostility was forthcoming were brushed aside by ol' Tom, who seemed really worried for his guest. "They'll grab you," he warned. A truly embarrassing moment for all concerned.

DON'T GO NEAR THE WATER: New York may have been a lonely town for Carl Wilson recently, but Southern California is no bed of roses for the beach set any more either, or so publicist **Bobby Cowan** learned recently when she tried to arrange a farewell beach party for music biz veteran **Kathy Kaiser**, who's soon to be a New Yorker. It turns out that the only beach that can be used for old-fashioned bonfire beach parties is the gritty one down in El Segundo, which lies a stone's throw from the LAX runways and directly in the path of **Redd Foxx's** old "Sanford and Son" jokes. And even there you have to be careful with bonfires lest you set the oil slicks ablaze.

THAT'S SHOWBIZ: **Elaine Cooper** has exited MCA Records' press and artist development department and can now be reached at (213) 655-3660. Elaine previously worked in the publicity departments of ABC, Casablanca and Island Records... Meanwhile, **Larry Schnur** has left his gig as west coast A&R director for Epic. He's at (213) 934-7765.

R.I.P.: Designer **Jack L. Levy**, who held VP posts at Capitol and Paramount/Dot Records, died April 18 of cancer at age 56. The family has requested that donations be sent to the American Cancer Society or the City of Hope.

## Ron Peek Tapped For CBS Atlanta Branch

■ NEW YORK — Ron Peek has been appointed branch manager, Atlanta, CBS Records, it was announced by Roger Metting, southwest regional vice president, marketing.

## Correction

■ In a photo caption in last week's *Record World*, the Moss Music Group was spelled incorrectly. The company's initials were also listed incorrectly; they are MMG.



Stevie Wonder



Engelbert Humperdinck

10<sup>th</sup> anniversary Mar. 29, 1981  
10th Tokyo Music Festival

# Record World Latin American

## Record World en Miami

By CARLOS MARRERO

■ Tal como se esperaba, fueron en extremo exitosas las actuaciones de **Marco Antonio Muñiz** y **Susy Lemán** en el "Miami Marine Stadium," el pasado día 11 de Abril. El concierto fué ofrecido por las emisoras gemelas WCMQ y FM 92, como el primero de esta temporada y según anunciaron se esperan grandes sorpresas en relación con artistas de fama internacional que se presentarán en próximos conciertos... Existe gran expectación en Miami por la posible presentación del famoso cantante español **Dyango**, en este mes de Mayo, en un conocido teatro de Miami. **Dyango** se encuentra gozando de gran popularidad en el área miamense, a través de las emisoras locales con su interpretación de "Querer y Perder," canción que obtuvo el segundo lugar en el Festival OTI '80 celebrado en Buenos Aires, Argentina.

El grupo local **Hansel, Raúl y La Charanga** que se encuentran representados ahora por el sello T.H., están gozando de gran popularidad y buenas cifras en ventas con su interpretación de

"Pregones del Ayer." Su anterior LP conteniendo el éxito "Con La Lengua Afuera," para el sello Suave, se encuentra en el primer lugar de ventas en Miami en estos momentos, lo que demuestra la gran aceptación que ha tenido la "salsa" en esta área.

Aceptando una invitación de la **Sra. Silvia Rodríguez**, dueña del sello Kim Records Inc., tuvimos la oportunidad de asistir al baile que se ofreció en el Hotel Eden Rock en Miami Beach con motivo de las actuaciones de la **Orquesta Charanga 76**. Fué tanto el lleno por parte del público, que resultó casi imposible poder bailar. La **Charanga 76** se encuentra en estos momentos disfrutando de gran difusión radial en las emisoras locales con el tema "Regálame esta Noche," grabado en el sello US Music Records Corp... Empezando a moverse en el área el último LP de **Lisette** para el sello Odeón distribuido por Alhambra Records. Su interpretación de "Perdón" luce convertirse en un gran hit. También su

(Continued on page 65)

## Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



■ A pesar de varias conversaciones telefónicas establecidas entre Hollywood, Florida, ciudad donde se estaba celebrando la convención NARM, donde se agrupan los integrantes de la industria discográfica norteamericana, cada año, y aún con las frecuentes visitas que realicé a la convención, no cristalizó el contacto personal esperado, entre **Joe Cayre** y este redactor. En su conversación telefónica más importante, Cayre me comunicó que al fin RCA había firmado su contrato de licenciado, (lo cual es más importante aún que mero distribuidor), del producto latino de RCA en Estados Unidos. Según parece y motivado por las entrevistas que he mantenido con los personeros latinos de RCA, nadie estuvo totalmente de acuerdo en re-firmar el acuerdo entre RCA y Caytronic y el asunto fué resuelto finalmente, como siempre en estas cosas latinas en que la voz de los latinos no tiene ese gran significado, en Nueva York. Según Cayre la firma fué realizada por **Bob Summer**, presidente de RCA Records y él, representando a Caytronic. Fotografías del evento prometidas



Cirillo & Diener

por Cayre jamás llegaron a mis manos. Bueno, una nueva etapa en la distribución del producto RCA en Estados Unidos, en la cual espero que el amigo Cayre haga buena su dubitativa palabra y cumpla, en contraste con su actuación usual, con todas y cada una de sus interesantes promesas... Por otra parte, **Pedro Caride**, presidente de Sonido Latino Records Inc., y **Rinel Sousa**, ex-vicepresidente de Caytronic, se reunieron en Miami con la clara intención de lograr la integración de Sousa a la nueva empresa de Caride, quien vendió sus intereses petroleros de New Jersey, para integrarse a la industria discográfica latina, que por lo visto, le resulta en extremo atractiva. En cordial cena disfrutada plenamente, fuí testigo del cordial abrazo de ambos personajes que claramente me indicó que es muy posible que la acción se una al gesto.

En hermosa comida a principios de semana, acordada con el amigo **Fritz Henschell** de CBS, tuve la grata sorpresa de contar también con la presencia de **Nick Cirillo**, dirigente de todo el producto CBS en Latinoamérica. A más de los efectivos planes puestos en práctica en los meses pasados, adicionalmente a una política aún más agresiva en el futuro, según se desprendió de la conversación con Cirillo, CBS se está colocando a la cabeza de la distribución de producto latino en Estados Unidos. Nick, ejecutivo discográfico de honesta, clara y eficiente ejecutoria, merece el mayor de los créditos por su labor. Es, indiscutiblemente, un tipo fuera de grupo, que me hace suspirar por otros como él en la industria latina. ¡Hacen falta!... Ah!... me corroboró Nick que el amigo **Steve Diener** abandonará su posición en CBS International la cual desempeñó a plenitud, para integrarse a intereses artísticos en Nueva York.



Nicolini

Saliendo de Nueva York, van tomando fuerza los sellos Kim y LufraLi. Kim, que acaba de firmar a la popularísima orquesta neoyorquina **Charanga 76**, de la cual acaban de lanzar un sencillo con "Regálame Esta Noche" (R. Cantoral) y "Caparra y Ponce" (F. Martínez-F. Barro) ofreció un cocktail party en Miami, en ocasión del debut de la orquesta, al cual hube de asistir ante la agradabilidad de establecer un contacto más personal con su presidente, **Sylvia Rodríguez**, de New Jersey. **Luis Arias** de LufraLi, visitó nuestras oficinas y me anunció la firma de la etiqueta con

(Continued on page 64)

## Radio Action

### Most Added Latin Record

(Tema más programado)

(International)

"Primer Amor"

(D. Vaona-E. Ballesteros)

YURI

(Profono Int.)

(Regional)

"Un Día A La Vez"

(D.A.R.)

LOS TIGRES DEL NORTE

(Fama)

**LuFraLi** Records sigue con su cadena de exitos

**"Encore"**  
**BOBBY CAPO**  
LufraLi 4130

**"Me estoy volviendo loco"**  
**NICOLINI**  
LufraLi 4131

**LUFRALI RECORDS INC.**  
722 Tenth Avenue  
New York, N.Y. 10019  
Tel. (212) 245-3830



# CAYTRONICS



La Compañía De La Música Latina

Julio Aleman  
Fernando Allende  
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Conjunto Acapulco Tropical  
David Corpus

Cesar Costa  
Humberto Cravioto

Maria De Lourdes  
Maria Del Carmen

Yolanda Del Rio  
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Silvana Di Lorenzo  
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Emmanuel  
Iran Eory

Jose Feliciano  
Jose Alfredo Jimenez

Queta Jimenez  
Roberto Jordan

Rocio Jurado  
Libertad Lamarque

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Laura Moreno  
Marco Antonio Muñiz

Jorge Negrete  
Palito Ortega

Valente Pastor  
Perla

Jose Roberto  
Banda Sinaloense  
Mariachi Vargas de Tecalitlan

Pedro Vargas  
Maria Victoria  
Federico Villa  
Y Muchos Mas...

Se Enorguellece en  
Anunciar La Licencia  
Exclusiva en Los  
Estados Unidos y  
Puerto Rico De  
Discos RCA

Espere Proximamente  
Este Sello en  
Nuestros Nuevos  
Lanzamientos

# RCA



# LATIN AMERICAN HIT PARADE

## Popularidad (Popularity)

### New York

By WJIT (MIKE CASINO)

1. PURA NOVELA  
RAY BARRETTO
2. TE PERDONO  
GILBERTO MONROIG
3. NO TE IMAGINAS  
JOHNNY VENTURA
4. REMEMBRANZAS  
SONORA PONCENA
5. Y MI NEGRA ESTA CANSA  
OSCAR D'LEON
6. FELICITACIONES  
CONJUNTO CLASICO
7. PERDONAME  
CAMILO SESTO
8. LA DICHA MIA  
CELIA, JOHNNY & PETE
9. SI PUDIERA MIRAR  
SANTIAGO CERON
10. ACUERDATE DE MI  
PETE FRANKIE

### Costa Rica

By RADIO TITANIA

1. REGRESA A MI  
MIAMI SOUND MACHINE
2. QUIERO DORMIR CANSADO  
EMMANUEL
3. AHORA O NUNCA  
ANGELA CARRASCO
4. YO NO NACI PARA AMAR  
LA BANDA
5. THE WINNER TAKES IT ALL  
ABBA
6. TE QUIERO TANTO  
IVAN
7. WOMAN  
JOHN LENNON
8. EL HOMBRE DEL PIANO  
ANA BELEN
9. PERDONAME  
CAMILO SESTO
10. LADY  
KENNY ROGERS

### Peru

By RADIO PANAMERICANA  
(ALBERTIN RIOS)

1. RAPTO  
BLONDIE
2. TEOREMA  
MIGUEL BOSE
3. UN POQUITO ENAMORADO  
CLIFF RICHARD
4. TRATAME BIEN  
PAT BENATAR
5. DON DIABLO  
MIGUEL BOSE
6. QUE CLASE DE TONTO  
BARBRA STREISAND/BARRY GIBB
7. DEJANDOLO TODO POR TU AMOR  
DELBERT McCLINTON
8. SIGO AMANDOTE  
REO SPEEDWAGON
9. HOLA HUEVAMENTE  
NEIL DIAMOND
10. MUJER  
JOHN LENNON

### Los Angeles

By XPRS (VICTOR TRUJILLO)

1. LA MANCHA  
LOS POTROS—Peerless
2. EL RECADO NO. 2  
RIGO TOVAR—Profono
3. LLEVALE EL RECADO  
YENI—Musart
4. LA MAFIA MUERE  
RAMON AYALA—Freddie
5. POBRE, TRISTE Y OLVIDADO  
ALBERTO VAZQUEZ—Gas
6. PROMESAS  
HERMANAS HUERTA—CBS
7. PIQUETES DE HORMIGA  
CONJUNTO MICHOCAN—Odeon
8. ME FUI DE MI TIERRA  
ROBERTO FAUSTO—Profono
9. UNA DE LAS DOS ESTA DE MAS  
LUCHA VILLA—Musart
10. SEIS PIES ABAJO  
LOS INCOMPARABLES—Olympico

## Ventas (Sales)

### Chicago

1. SI QUIERES VERME LLORAR  
LISA LOPEZ—Hacienda
2. EL CHUBASCO  
CARLOS Y JOSE—T.H.
3. SI TU QUISIERAS  
LOS BUKIS—Profono
4. QUINCE EXITOS (LP)  
ROBERTO CARLOS—CBS
5. ESPERANZAS  
YURI—Profono
6. MALOS ENTENDIDOS  
LOS BONDADOSOS—Anahuac
7. PALABRAS TRISTES  
LOS YONICS—Atlas
8. UN HOMBRE MACHO  
ANGELA CARRASCO—Pronto
9. PERSONALIDAD  
LOS REYES LOCOS—CBS
10. PIQUETES DE HORMIGA  
CONJUNTO MICHOCAN—Odeon

### Miami

1. CON LA LENGUA AFUERA  
HANSEL, RAUL Y LA CHARANGA—Suave
2. PERDON  
LISSETTE—Odeon
3. QUERER Y PERDER  
DYANGO—Odeon
4. PREGONES DEL AYER  
HANSEL, RAUL Y LA CHARANGA—T.H.
5. YA NO REGRESO CONTIGO  
LUPITA D'ALESSIO—Orfeon
6. PERDONAME  
CAMILO SESTO—Pronto
7. MI VIDA EN CANCIONES (LP)  
JULIO IGLESIAS—CBS
8. LA BAMBA  
CHARANGA CASINO—SAR
9. EL PARALITICO  
ROBERTO TORRES—SAR
10. QUINCE EXITOS (LP)  
JOSE JOSE—Telediscos

### Puerto Rico

1. RESPIRARE  
WILKINS—Masa
2. AMADA MIA  
CHEO FELICIANO—Vaya
3. LA RUEDA  
LA SOLUCION—LAD
4. AMAR ES ALGO MAS  
JOSE LUIS RODRIGUEZ—T.H.
5. EL PIRAGUERO  
CONJUNTO CLASICO—Lo Mejor
6. MI AMIGO EL PAYASO  
WILLIE ROSARIO—T.H.
7. GALERA TRES  
ISMAEL MIRANDA—Fania
8. PROHIBICIONES  
LOLITA—CBS
9. INOCENTE POBRE AMIGA  
LUPITA D'ALESSIO—Orfeon
10. NO TE IMAGINAS  
JOHNNY VENTURA—Combo

### Rio De Janeiro

By NOPEM

1. WOMAN IN LOVE  
BARBRA STREISAND—CBS
2. PUSH, PUSH  
BRICK—CBS
3. IMAGINE  
JOHN LENNON—EMI
4. CONGA, CONGA, CONGA  
GRETCHEN—Copacabana
5. SURVIVE  
JIMMY BUFFETT—Ariola
6. SAILING  
CHRISTOPHER CROSS—Warner Bros.
7. LADY  
KENNY ROGERS—EMI
8. STARTING OVER  
JOHN LENNON—Warner Bros.
9. CANCAO DE VERA O  
ROUPA NOVA—PolyGram
10. ANOTHER ONE BITES THE DUST  
QUEEN—EMI

## Nuestro Rincon (Continued from page 62)

Suramericana del Disco, de Venezuela, para representarlos en este territorio. Su artista exclusivo Nicolini, de Argentina, está sometido a una intensa promoción por la etiqueta. Forman también parte de la empresa la compositora Lidia González y el intérprete Petee Frankie, también lanzado como artista de la etiqueta.

Se rumora, cada vez con más fuerza, el lanzamiento al aire de

una nueva estación radial FM, en el área de Miami por intereses dirigidos por Raúl Alarcón, personalidad radial que ha colocado siempre a sus programaciones en primerísimos lugares en Nueva York, por destreza, energía y conocimientos profundos en ambas industrias, la radial y la discográfica. Raúl, con tactado por este redactor, en un almuerzo en el cual compartimos la semana pasada me prometió noticias exclusivas en cuanto a este asunto, que necesariamente son noticia importante en el medio... Eliseo Valdéz me anunció la firma por Musart de Cornelio Reyna, con carácter exclusivo. Reyna, extremadamente popular dentro de las áreas mexicanochicanas es un gran valor para el sello, sin lugar a dudas... Como demostración del impacto del Latin jazz y la "salsa" en Europa, me agrada la noticia de que saldrá a la palestra una nueva revista en Holanda, dirigida por Marjan Spinhoven y Hans van Rijs-wicjk titulada "Música Latina." ¡Bueno, bienvenidos a la arena!... Jorge Infante, Director de Programación de WOJO, Radio Ambiente de Chicago, asistirá como "Guest Speaker," bajo una invitación de Antonio Guernica, Vicepresidente Ejecutivo de la Asociación Nacional de Estaciones Radiales Latinas de Estados Unidos, en la Convención que ésta está celebrando en el Alladin Hotel de Las Vegas. Infante con más de veinte años de experiencia en la industria latina radial, a través de Monterrey, México y el área de Chicago, disertará sobre el Gran Impacto de la Programación Latina en Estados Unidos y la importancia de las relaciones de la comunidad latina con las estaciones radiales en Español... John Lear, Director Gerente de Phonogram SAIC, Argentina, ha notificado que desde el 2 de Marzo, Roberto López, ex-presidente de EMI-Capitol, México, se integrará a la empresa como Gerente General, siendo responsable del área comercial y administrativa de la firma, reportando directamente a él. ¡Bueno, me alegro mucho!... Y ahora... ¡Hasta la próxima!

(Continued on page 65)

"De Alla Del Rancho"

**ANTONIO AGUILAR**

Musart 10831

"Ya No Me Interesa"

**CHELO** PRESENTA SUS NUEVOS  
IMPACTOS DE VENTA

Musart 1801

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Distributors in Puerto Rico: Mena Enterprises, Inc., Av. Hipodromo 606, Santurce, 00909 (723) 2300

## Nuestro Rincon (Continued from page 64)

While attending the NARM convention in Hollywood, Fla., I received a phone call from **Joe Cayre**, who informed me that RCA has finally signed an agreement with Caytronics for distribution of RCA's Latin product in the States as a licensee. It seems there will be a new era for RCA Latin product. I hope Cayre will make good on all his promises... **Pedro Caride**, president of Sonido Latino Records Inc., and **Rinel Sousa**, former Caytronics vice president, met in Miami with the intention of arranging for Sousa to join Sonido Latino.

I enjoyed lunch with CBS executives **Fritz Henschell** and **Nick Cirillo**, who informed me about their aggressive plans to keep CBS at the top of Latin market in the States. Nick also confirmed that **Steve Diener** will be leaving his post at CBS International.

The Kim and Lufrali labels from New York are coming on strong these days. Kim Records, which recently signed **Charanga 76**, has just released a single containing "Regálame Esta Noche" (R. Cantoral) b/w "Caparra y Ponce" (F. Martínez-F. Barro). Kim Records and its president **Silvia Rodríguez** held a party in Miami to celebrate the debut of Charanga 76 at the Eden Rock Hotel in Miami Beach. **Luis Arias** from Lufrali Records visited our offices and informed me they have signed with Suramericana del Disco in Venezuela for distribution of Lufrali's product there. **Nicolini**, an Argentinean performer and one of their exclusive artists, is getting heavily promoted. **Lidia González** and **Pete Frankie**, also work for Lufrali.

There are rumors regarding a new FM Latin station in the Miami area owned by **Raúl Alarcón**, a radio personality from New York. He has promised me exclusive news regarding the station... **Eliseo Valdes** from Musart Records informed me of the exclusive signing of **Cornelio Reyna**, a well-known "rancheras" singer who is extremely popular on the west coast... Due to the impact of salsa music in Europe, two fans of Latin music, **Marjan Spinhoven** and **Hans van Rijswijk**, plan to start a salsa magazine in Holland. Their magazine will be called "Música Latina"... **Jorge Infante**, WOJO Radio program director, addressed the National Association of Spanish Broadcasters on April 13 at the Alladin Hotel in Las Vegas. Infante discussed the impact of Spanish-language programming and the importance of community relations for Spanish-language broadcasters. Infante has 20 years experience in Spanish broadcasting in Monterrey, Mexico, and the Chicago Metropolitan area... **John Lear**, manager/director of Phonogram SAIC in Argentina, has announced the appointment of **Roberto López** as general manager of the company. López was formerly president of EMI-Capitol in Mexico. Congratulations! And now, that's it!

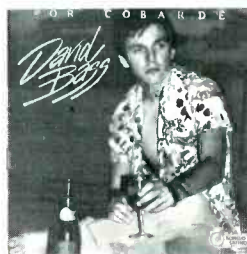
## Record World en Miami

(Continued from page 62)

interpretación de "Ni Su Amante ni su Amigo," goza de gran popularidad en las emisoras locales... Y, lógicamente, sigue **Lupita D'Alessio** arrasando con su "Ya no Regreso Contigo" grabado en el sello Orfeón. Su inter-

pretación de "Punto y Coma," de la conocida compositora **Lolita de la Colina** está empezando a recibir difusión radial y seguramente se convierta en otro éxito de la genial y simpática Lupita. ¡Y eso es todo por ahora!

# Latin American Album Picks

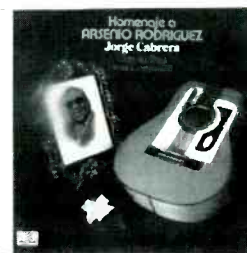


### POR COBARDE

DAVID BASS—Sonido Latino SLP 5011

Con arreglos de Louis de la Torre y en producción de Pedro Caribe y Fernando Lecuona, David Bass canta en Español temas que figuran en los rankings, tales como "Por Cobarde" (R. Pérez-R. Pérez Sr.) y "Oye tú" (R.L. Ramos). Otros temas fuertes, en los cuales el cantante obra un encanto especial, son "Cómo pudiera decir que te amo." (R. Pérez-T. Fundora) "Qué importa," (Lecuona) "Recuerdos" (Pérez-Fundora) y "Deja que te quiera." (F. Lecuona)

■ With his hits "Por Cobarde" and "Oye Tú" included, this Spanish-language album by David Bass is selling nicely. Other tunes, arranged by Louie de la Torre, are "Qué Importa" (Lecuona), "Deja Que Te Quiera" (F. Lecuona) and "Bella Juventud" (F. Lecuona).

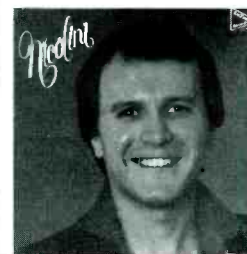


### HOMENAJE A ARSENIÓ RODRIGUEZ

JORGE CABRERA CON SU TRES Y SU CONJUNTO—Kubaney LP 30070

Con un sonido característico de salsa neamente cubana, Jorge Cabrera logra una excelente producción de música tropical que está provocando ventas. Vocalistas son Pepe Mora, O. Salazar y Tony Columbe. "Homenaje a Arsenio," (J. Cabrera) "Hachero pa' un palo," (A. Rodríguez) "La vida es un sueño," (A. Rodríguez) y "Suéltala." (A. Rodríguez)

■ With a distinctive Cuban salsa sound, Jorge Cabrera makes nostalgic dance music. Vocals by Pepe Mora, Salazar and Columbe. "Errante y Bohemio" (R. López), "No Me Llores Más" (L. Martínez), "Lo Que Dice Ud." (J. Guerra) and "Suéltala" (A. Rodríguez).



### NICOLINI

Lufrali LP 4131

Con arreglos y dirección de Jorge Calandrelli y Héctor Garrido, Nicolini de Argentina grabó esta producción en Nueva York. Excelente sonido, romántica voz y comercialidad en el producto están logrando promoción y ventas. "Me estoy volviendo loco," (Nicolini) "Dulce amor mío" (L. González-Pete Frankie) "Sí, te quiero" (H. Garrido) y "Quiéreme, quiéreme." (Nicolini)

■ Nicolini, from Argentina, recorded this package in New York with arrangements and direction by Héctor Garrido and Jorge Calandrelli. A very commercial package of ballads. "Para Que Jamás Regreses" (Nicolini), "Tus Estaciones" (Lidia González) and "Me Estoy Volviendo Loco."

**SONIDO LATINO**

**PRESENTA A SUS ARTISTAS EXCLUSIVOS**

**DAVID BASS**  
"Por cobarde"  
  
Sonido Latino SLP 5011

**JOSEFINA GUINOT**  
"La Cantante"  
  
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**SONIDO LATINO RECORD CORP.**  
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Se Complace En Presentar Con Orgullo  
A Su Artista Exclusivo

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Kim K 715

## Dialogue (Continued from page 56)

the UHQ that we feel will be of interest for an even more limited market than our current market. We don't expect to do a land-office business in this, by any stretch of one's imagination, but we think that the technology involved and the results of that technology are so significant that a select group of audiophile consumers will find it a desirable commodity.

I should tell you that this disc (the UHQ) takes about ten times as long to press as our (MFSL's) conventional record. There is only one press available, at Victor Company (in Japan), dedicated to this; so you can see that there are inherent limitations. Also, we're not sure that the whole world in general is ready for a \$50 phonograph record. We're probably looking at maximum pressing runs for each selection of no more than five thousand units.

**RW:** Will it include some of the same titles already available as half-speed masters?

**Belkin:** Every record that we do as an Original Master Recording will not wind up as a UHQ. We learn from our experience with Original Master Recordings—the tape, the sonic values—and those that wind up warranting this additional step up, if you will, we'll do.

**RW:** MFSL now has a mastering facility, a warehouse, a tape duplication room and a reference room all in your one building here (in Chatsworth, California). The next step would seem to be pressing your records here, rather than at JVC in Japan, wouldn't it?

**Belkin:** No. We're a very small company. The uniqueness of our relationship with the Victor Company of Japan, a very large company dedicated to an ongoing research function in the phonograph record, has been very beneficial to us. The standards that they hold themselves out to we find unique in the world.

The whole concept of one-to-one, real time cassette duplicating (used for Mobile Fidelity's high-end cassette line) is something that we created out of our heads—we developed the technology. (But) there's no percentage in going out and developing technology that already exists in a very satisfactory format, with a trading company like the Victor Company of Japan. And we've never found anything better (than Victor's pressings). I'm not sure that at the pressing level, we could make something that we thought was different and better. The proof is in the pudding, and they're giving us exactly what we ask for and need. Why mess with success?

## Parsifal

(Continued from page 59)

Kundry. Peter Hoffman, surely one of the most handsome singers ever to undertake the knight, sings the role satisfactorily but doesn't have much individuality, breadth of sound or indeed the suggestion of heroism. As Kundry, Dunja Vejzovic sings the first act with presence and intelligence; in the crucial second act she finds the top of the role much too challenging, resorting to screams and singing with a painful shrillness. There is much of interest in the lower part of her voice, however, in "Ich sah das Kind," she phrases intelligently.

## Goody Trial

(Continued from page 3)

tional in Minneapolis. The corporate defendant, Goody Inc., was found guilty of three infringement counts and two ITSP counts. The initial indictments contained twelve copyright infringement counts, three ITSP counts, and one racketeering count. Goody president George Levy was also charged in the initial indictment, but Judge Platt dismissed those charges because of insufficient evidence.

If the convictions stand, Stolon faces a maximum prison sentence of eleven years and a fine of \$35,000. The corporation faces a maximum fine of \$95,000.

While defense attorney Holmes would not say why the filing of the motion to dismiss the verdict was delayed, he stressed that the request was made jointly by the defense and the prosecution.

Holmes did not say what specific points he would address in his memorandum for reversal. In general, he said, "our position is that there was not sufficient evidence to uphold the charges. We thought we had an excellent shot (for acquittal), and we were obviously disappointed (by the verdict). Juries are strange and wonderful bodies."

## Iris 'On the Streets' in New York



MCA recording artist Donnie Iris recently performed at a showcase hosted by MCA at the Savoy in New York. Iris has been on tour to promote his debut LP, "Back on the Streets." Pictured after the show are, from left: Rick Frio, president, Carousel Records; Linda Feder, regional promotion manager, MCA Records; Iris; Pat Pipolo, vice president, promotion, MCA Records; (kneeling) Sammy Vargas, regional promotion, MCA Records.

## RW Names Hillman, Panzer

(Continued from page 3)

the other positions he has held are midwest promotion manager for E.B. Marks and national sales manager for both Seeco and Jubilee Records. He helped found Music Retailer Magazine in 1972 for Larkin Publications and joined MMO/Inner City Records in 1977 to head the firm's sales department. He began his career as a trumpet player.

Panzer had held positions with Atlantic Records, CAM U.S.A., and the Kameny, Inc. advertising

agency before joining the production department of Record World in 1976.

RW publisher Sid Parnes commented: "I'm very pleased to have Mort back with us. Joyce has been doing a fine job in the sales area for the past few months, and will continue to be very actively involved in both sales and production."

Hillman and Panzer will be working closely with marketing vice president Tom Rodden.

## Disco File Top 40

MAY 2, 1981

1. **PARADISE**  
CHANGE/Atlantic/RFC (12"\*) SD 19301
2. **BODY MUSIC**  
STRIKERS/Prelude (12"\*) PRLD 608
3. **DON'T STOP**  
K.I.D./Sam (12"\*) S 12337
4. **GET TOUGH**  
KLEER/Atlantic (12"\*) SD 19288
5. **LOVE (IS GONNA BE ON YOUR SIDE)**  
FIREFLY/Emergency (12") EMDS 6515
6. **HEARTBEAT**  
TAANA GARDNER/West End (12") WES 22132
7. **AI NO CORRIDA/BETCHA WOULDN'T HURT ME**  
QUINCY JONES/A&M (12"\*/LP cut) SP 3721
8. **PULL UP TO THE BUMPER**  
GRACE JONES/Island (12"\*) 49697 (WB)
9. **BREAKING AND ENTERING**  
DEE DEE SHARP GAMBLE/Phila. Intl. (12"\*) JZ 36370
10. **WALKING ON THIN ICE**  
YOKO ONO/Geffen (12"\*) 49683 (WB)
11. **LAY ALL YOUR LOVE ON ME**  
ABBA/Atlantic (12"\*) SD 17023
12. **DYIN' TO BE DANCIN'**  
EMPRESS/Prelude (12") PRLD 609
13. **IF YOU FEEL IT**  
THELMA HOUSTON/RCA (12") JD 12216
14. **HIT 'N' RUN LOVER**  
CAROL JANI/Ariola (12") OP 2208 (Arista)
15. **YOUR LOVE**  
LIME/Prism (12") PDS 409
16. **FEELS LIKE I'M IN LOVE**  
KELLY MARIE/Coast to Coast (12") 4Z8 02023 (CBS)
17. **TRY IT OUT**  
GINO SOCCIO/Atlantic/RFC (12"\*) SD 16042
18. **BAD COMPANY/ROCK ME**  
ULLANDA McCULLOUGH/Atlantic (12"\*/LP cut) SD 19296
19. **GET UP (ROCK YOUR BODY)**  
202 MACHINE/Fire-Sign (12") FST 1451
20. **IT'S A LOVE THING**  
WHISPERS/Solar (12"\*) BZL1 3578 (RCA)
21. **I HEAR MUSIC IN THE STREET/SEARCHING TO FIND THE ONE**  
UNLIMITED TOUCH/Prelude (12"\*/12"\*) PRL 12184
22. **NIGHTS (FEEL LIKE GETTING DOWN)**  
BILLY OCEAN/Epic (12") 48 02049
23. **ALL AMERICAN GIRLS**  
SISTER SLEDGE/Cotillion (12"\*) SD 16027 (At)
24. **FANTASY (entire LP)**  
Pavillion JZ 37151 (CBS)
25. **WON'T YOU LET ME BE THE ONE**  
MICHAEL McGOIRY/Airwave (12") AW12 94964
26. **FEEL IT**  
REVELATION/Handshake (12") 4WB 5309
27. **QUE PASA/ME NO POP I**  
COATI MUNDI/Ze/Antilles (12") AN 807
28. **MAKE THAT MOVE**  
SHALAMAR/Solar (12"\*) BZL1 3577 (RCA)
29. **RAPTURE**  
BLONDIE/Chrysalis (LP cut) CHE 1290
30. **THIGHS HIGH (GRIP YOUR HIPS AND MOVE)**  
TOM BROWNE/Arista/GRP (12"\*) 5503
31. **HILLS OF KATMANDU/WISHBONE**  
TANTRA/Importe/12 (LP cuts) MP 310
32. **GIVE IT TO ME BABY**  
RICK JAMES/Gordy (12"\*) G8 1002M1 (Motown)
33. **BURN RUBBER**  
GAP BAND/Mercury (12"\*) SRM 1 4003 (PolyGram)
34. **SET ME FREE**  
THREE DEGREES/Ariola (LP cuts) OL 1501 (Arista)
35. **CALL IT WHAT YOU WANT**  
BILL SUMMERS AND SUMMERS HEAT/MCA (12"\*) 5176
36. **SOUL/HEAVEN ABOVE ME**  
FRANKIE VALLI/MCA (LP cuts) 5134
37. **LOOKING OUT FOR NUMBER ONE**  
LAURA BRANIGAN/Atlantic (12"\*) 3087
38. **GOOSEBUMPS**  
DEBRA DEJEAN/Handshake (12") 4WB 70072
39. **MAKE YOU M'NE**  
SIDE EFFECT/Elektra (12"\*) 4711?
40. **TO CUT A LONG STORY SHORT/THE FREEZE**  
SPANDAU BALLET/Chrysalis (LP cuts) CHR 1331

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

THE HIT SINGLE FROM THE NEW

**TINY TIM**

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**TELL ME THAT YOU LOVE ME**

B/W

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# CRT Orders Distribution of Withheld Cable TV Royalties

By BILL HOLLAND

■ WASHINGTON—The Copyright Royalty Tribunal, in a controversial three to two decision, has ordered that 50 percent of \$14 million in withheld 1978 cable TV royalties are no longer subject to appeal and therefore will be distributed to claimants.

The Tribunal's reasoning in its three to two decision is set out in the Federal Register and states that the majority "has determined that no matter what the outcome of the appeals concerning the 1978 final cable royalty distribution, no party will be awarded less than 50 percent of the amount the Tribunal originally allocated in its final decision."

Both the 1978 and 1979 cable TV royalties have been tied up in appeal proceedings since the Tribunal's original decisions. The fees have been held and invested by the Treasury Department in interest-bearing accretions, but last week's decision means that \$7,367,000 of the 1978 royalties will now be awarded to claimants.

The majority order reinforces the Tribunal's study of all the various appeal filings by the parties in its reasoning: "under none of the allocations submitted to the Tribunal during the proceedings, nor under any of the theories presented in support of these allocations could any party receive less than 50 percent."

However, two of the Tribunal commissioners dispute the ruling, and have written strongly-worded minority views.

"This is the first cable distribution proceeding," commissioners Tom Brennan and Mary Lou Burg wrote. "The issues on appeal are many and wide-ranging. No court has ever considered the specific cable issues . . . it is therefore quite appropriate . . . that no fees be distributed until the judicial process has been concluded.

"The Appeals present fundamental legal questions," they continued, "which make it impossible to determine mathematically that a specific portion of the royalties are not subject to an appeal and thus available for immediate distribution."

The minority view also pointed out that if the court were to "grant the relief" sought by the broadcaster claimants and order the CRT to conduct new proceedings, "it would be necessary to seek the immediate return of the funds . . ."

Ending on a note of internal discord that has become increasingly evident at the Tribunal for

several months now, Brennan and Burg wrote: "As the majority has difficulty in adhering to any position on distribution from one month to the next, we have little basis for confidence in such assessments of future Tribunal determinations."

The claimants' distribution of the 50 percent, effective April 16, is as follows:

Motion Picture Association of America, Christian Broadcasting Network, and "other program syndicators"—37.5 percent.

Joint sports claimants and the National Collegiate Athletic Association—six percent.

Public Broadcasting Service (for all purposes)—2.62 percent.

Music performing rights societies—2.25 percent.

U.S. and Canadian television broadcasters—1.63 percent.

## FCC Endorses Satellite System

■ WASHINGTON, D.C.—Continuing its policy of deregulation, the Federal Communication Commission last Tuesday (21) gave tentative approval to the Comsat satellite venture that will enable homes to receive direct broadcasting signals via satellite.

Voting unanimously, the FCC endorsed a plan by Comsat to beam programming directly to homes by 1985. The decision also allows other communication companies the opportunity to arrange similar direct-broadcast systems.

Comsat is the shortened name of the Communications Satellite Corporation. In order to pick up programming beamed by the Comsat satellite, consumers will buy home "dish" antennas, that will sell for approximately \$150.

Network broadcasters and cable operators have opposed the new direct-broadcast system because of the competition that may ensue. But while networks are worried about losing advertising revenues, direct broadcasting is not expected to compete with the networks in large cities because each home "dish" needs a clear view to the satellite for proper reception.

Cable operators will have an advantage in programming variety over the satellites. While Comsat will initially offer three channels, the newest cable franchises offer as many as one hundred channels.

The biggest demand for the satellite service is thought to be in remote areas not served by cable that get poor network TV reception.

## April/Blackwood Taps Allan Tepper

■ NEW YORK—Allan Tepper has been appointed professional manager, east coast, April-Blackwood Music Publishing, it was announced by Denny Diante, director, creative affairs.

Prior to joining April-Blackwood, Tepper was director, music publishing, De-Lite Records. He has held positions as professional manager, east coast, United Artists Music Publishing; director, creative operations, Infinity Music Publishing; professional manager, Dick James Music; and assistant director, national promotion, Pickwick International.

## Col. Special Products Releases New Titles

■ NEW YORK—Columbia Special Products has released a total of six new titles in the CBS Commodore, Collectors and Encore Star Series. In addition, the 51 West label, marketed by CBS' Special Products department, has released ten new titles.

The two Commodore recordings highlight the careers of pianist Willie "The Lion" Smith and Dixieland cornetist Muggsy Spanier. New to the Collectors' Series line are two original cast performance of Sigmund Romberg's last musical, "The Girl in Pink Tights" starring Jeanmarie, and the three-record set "Mildred Bailey—Her Greatest Performances—1929-1946." The two Encore Star Series releases are by Guy Mitchell and Rosemary Clooney.

The titles on the 51 West label include two releases by Jimi Hendrix, and one each by Judy Garland, Flatt & Scruggs, Zoot Sims and Buddy Rich, Barbara Mandrell and David Houston, Liberace, the Kingston Trio, John Macey and Jimmy Ponder.

## Mirage Signs G.E. Smith



Guitarist/vocalist G.E. Smith has been signed to a long-term, exclusive worldwide recording contract with the Atlantic-distributed Mirage label. His debut album, "In The World," is due or May release. The LP was produced by Bob Clearmountain, with all songs written by Smith. Shown after the signing are, from left: Mirage A&R director Jim Delehant, Atlantic president Doug Morris, Smith and Mirage president Jerry Greenberg.

## Prince

(Continued from page 46)

White also noted the "word of mouth on the show at the Ritz was tremendous. That and the Adam & the Ants concert at the Ritz were the two most talked-about concerts of the year." White has been playing "Uptown," "Party Up" and "once in a while" the "Head."

"I see him being like a Sly Stone and Jimi Hendrix of the '80s, with that ability to transcend categories," said White.

### Einstein

David Einstein, program director of Washington's WHFS, said he "was on the album from the start, but I've clearly seen growth in his appeal over the last eight months." WHFS has been playing "Uptown" and "Party Up," occasionally slipping in Prince's more risqué material "late at night. You know I gotta be careful. I'm only a half-mile from the FCC." Einstein's format embraces more black music than most progressive rock stations. "Prince is right at home here," Einstein said.

## May Pang to UA Music

■ NEW YORK — Harold Seider, president of United Artists Music, has announced that May Pang has joined the music publishing organization as professional manager. She will work out of UA Music's New York offices.

### Past

Prior to joining United Artists Music, Pang was assistant to the executive vice president of Riva Records and Music Publishing. She has also been on the staff of ABC Radio Network and for many years functioned as special professional liaison for John Lennon and Yoko Ono and the Apple records-music publishing group.

# Record World Country

## Oaks in Chicago



MCA artists the Oak Ridge Boys pose with representatives of the Chicago music industry after a recent concert there. Pictured are, from left: Oaks Bill Golden, Duane Allen, and Joe Bonsall; MCA regional promotion director Bob Walker; WJEZ PD John Anthony; Linda Invergo of the Record Store at Water Tower Place; MCA salesman Tim Regan; and Oak Richard Sterban.

## RCA Launches Bailey Promo

■ NASHVILLE—RCA Records has announced launching a nationwide merchandising, promotion, and tour campaign to introduce Razy Bailey's third LP for the label, "Makin' Friends."

The comprehensive support plan for the album includes a major-market tour in association with Top Billing Inc., as well as "Makin' Friends" radio contests and at least 20 album listening parties in RCA's five promotional regions. In-store appearances and press functions will round out Bailey's visits to key markets.

Here last week at a label-sponsored album party to kick off the Bailey promotion drive were Robert Summer, president, RCA Records; Jack Craig, division VP, RCA Records, USA-Canada; Ed Scanlan, staff VP, operations planning; and Dan Sassi, division VP, industrial relations, RCA Records.

## CMA Announces Fan Fair Schedule

■ NASHVILLE—The Fan Fair registration office has announced that 13,800 people have pre-registered for the 10th Annual International Country Music Fan Fair, to be held here June 8-14. This marks a 15 percent increase over 1980's 12,000 registrants at the same time.

Co-sponsored by the Country Music Association and the Grand Ole Opry, Fan Fair takes place in Nashville each June. Beginning with a Celebrity Softball Tournament on Monday and Tuesday, June 8-9, at Cedar Hill Park in Madison, the festival moves to Nashville's Municipal Auditorium Wednesday through Saturday,

where live shows, exhibits and concerts will be featured. Fan Fair concludes with the Grand Masters Fiddling Championship at Opryland on Sunday June 14.

Registration (\$35 per person) is being handled by the Grand Ole Opry staff. Persons wishing registration information should write: Fan Fair, 2804 Opryland Drive, Nashville, TN 37214, or phone (615) 889-7503. CMA is coordinating exhibit areas and shows. As more requests have been received for booths this year than ever before, there are no more spaces available. There will be 274 exhibit booths this year.

In conjunction with the 1981 Fan Fair, CMA has produced promotional discs containing spots by various artists, which were mailed to more than 1800 country radio stations in March.

The following is a tentative schedule of events for the 1981 Fan Fair celebration. All activities listed take place at Nashville's Municipal Auditorium unless otherwise noted.

### Fan Fair Schedule of Events

MONDAY, JUNE 8—8 a.m. to 5:30 p.m., Celebrity Softball Tournament (Cedar Hill Park). TUESDAY, JUNE 9—8 a.m. to 5:30 p.m., Celebrity Softball Tournament (Cedar Hill Park); 7 p.m. to 10 p.m., Square Dance.

WEDNESDAY, JUNE 10—10 a.m. to 5 p.m., Exhibit area open; 10 a.m. to 11 a.m., Sunbird Records show; noon to 1 p.m., Dimension Records show; 2 p.m. to 5 p.m., Bluegrass concert. THURSDAY, JUNE 11—10 a.m. to 7 p.m., Exhibit area open; 10 a.m., to noon, CBS Records show; 3 p.m.

MONDAY, JUNE 8—8:00 a.m. to 5:30 p.m., Celebrity Softball (Continued on page 69)

## Nashville Report

By AL CUNNIFF

■ It's official—Elektra Records-Nashville has signed Joe Sun . . . Roy Orbison will do a tour of the U.S. and Canada coordinated by Buddy Lee . . . The first David Frizzell/Shelly West LP, "Carrying on the Family Names," is due any day now.

Hank Williams Jr.'s new LP (it will be his 41st), due in August, will include a duet with George Jones on a tune by Hank Sr., "I Don't Care If Tomorrow Never Comes" . . . Dick Howard has been named executive VP and vice chairman of the board of directors of the Jim Halsey Co. Sherman Halsey was also named to the board . . . Pete Drake's organization is negotiating for a TV special based on its First Generation Records "Stars of the Grand Ole Opry" series. The syndicated special is to be shot at the Grand Ole Opry house. The show would be part of a promotion package offered to European markets. The package would include the multi-LP series, the TV show and excerpts from it, and other merchandising tools.

Conway Twitty is set to headline the 14th annual show hosted by the International Fan Club Organization at this year's Fan Fair here. Other acts will include Loretta Lynn, Razy Bailey, Boxcar Willie, the Capitols, Big Al Downing, Reba McEntire, Terry McMillan and others. Twitty, who recently taped "That Nashville Music" here, has also said he has no present plans to build a studio here.

The "Take This Job and Shove It" Epic/Sherrill soundtrack is due out in early May. The movie should be out by July . . . Barry Grant, (Continued on page 70)

## PICKS OF THE WEEK

**SINGLES** BARBARA MANDRELL, "I WAS COUNTRY WHEN COUNTRY WASN'T COOL" (prod.: Tom Collins) (writers: K. Fleming, D. W. Morgan) (Pi-Gem, BMI) (3:10). Featuring a cameo vocal appearance by George Jones, this Mandrell cut sounds like a sure winner. I've always been into flannel shirts, the Opry, and Roy Rogers, and now everyone thinks they're cool, the singer says in this country-and-proud-of-it tune. MCA 51107.

**SLEEPER** JUSTIN TUBB, "PULL THE COVERS OVER ME" (prod.: Pete Drake) (writers: J. Tubb, T. Collins) (Cary and Mr. Wilson/Sawgrass, BMI) (2:42). Watch out—Tubb's got a hot one in this all-country cut with an irresistible hook phrase. When I can't cut the ice with you anymore, just go ahead and pull the covers over me, Tubb tells his woman. First Generation 004.

**ALBUM** CHARLY McCLAIN, "SURROUND ME WITH LOVE." Preceded by McClain's recent "Who's Cheating Who" number one single and containing her rising title single, this Norro Wilson-produced LP presents Charly with new vocal strength and depth of material. Strongest cuts include the title song, "He's Back," "That's All a Woman Lives For," and "Sweet and Easy, Soft and Slow." Epic FE 37108.





# Country Hotline

By MARIE RATLIFF

Barbara Mandrell — "I Was Country When Country Wasn't Cool"

Dave & Sugar — "Fool By Your Side"

Jim Ed & Helen — "Don't Bother To Knock"

Don King turns in a fine performance on the early Johnny Cash ballad, "I Still Miss Someone." Play reported at KSO, KEBC, KFDI, KBUC, WSM, KMPS, WDEN, KWMT, WPNX, WGTO, WLWI, WHK, WMC, KRAK, WIRK, WFAI, KVOO, WDLW, KRMD, KSSS, WSAI.

David Rogers has action on "Houston Blue" at WLWI, KBUC, KFDI, KVOO, KSOP, WDLW, WPNX. Jimmy Buffett's "Stars Fell On Alabama" is playing at WLWI, WPNX, WDEN, KEBC, WZZK, WYDE.



Dave & Sugar

"Footprints In The Sand" continues to spread for Edgel Groves. New adds include WMC, WTOD, WHK, WSAI, KEBC, WKKN, KWMT, WMZQ, KHEY, WKHK, KVOO, WHN, KYNN, WKDA.

Dave & Sugar have their first single on Elektra; "Fool By Your Side" is added at WIRE, WGTO, WPNX, KJJJ, KKYX, WMAY, KBUC, KEBC, WMC, KNIX, WESC, WDLW, KWJJ, KRMD, WYDE, WIVK, WSAI, WCXI, KGA, KMPS, WWVA, KWMT, KOKE, KTTS, KDJW, WLWI, KEEN, KHEY.

Super Strong: Elvis Presley, Willie Nelson, Tompall & the Glaser Bros., Cristy Lane.



Billie Jo Spears

Some initial split happening on the new Eddy Arnold release. "Bally-Hoo Days" is being played at KSOP, KRMD, KEBC, KFDI, KBUC, KGA, KTTS, KUUY. "Two Hearts Beat Better Than One" is the choice at KKYX, KMPS, KNIX, WIRK.

Kenny Earl is getting attention with "We've Got To Start Meeting Like This" at WFAI, WLWI, KUUY, KDJW, KXLR, KYNN, WKKN. Mundo Earwood's "Angela" is off to a fast start with adds at KENR, WKHK, KUUY, WPNX, WMZQ, WDEN, WSLR, KBUC, KEBC.

## SURE SHOTS

Barbara Mandrell — "I Was Country When Country Wasn't Cool"

## LEFT FIELDERS

Ray Sanders — "Don't You Believe Her"

Sue Powell — "Midnite Flyer"

Miller-Greene — "Just A Mile From Nowhere"

Jerry Graham — "Call Me Cotton-Eyed Joe"

## AREA ACTION

Ray Sanders — "Don't You Believe Her" (KKYX, KFDI, KEBC, KBUC)

Ivory Jack — "Love Signs" (WTOD, WLWI, WSLC, WKKN, WPNX)

Allen Frizzell — "Beer Joint Fever" (KWMT, KYNN, KFDI, KUUY)

# CMA Fan Fair Schedule

(Continued from page 68)

to 5 p.m., MCA Records show; 7 p.m. to 9 p.m., Plantation/Sun Records show; 10 p.m., to midnight, Cajun show.

FRIDAY, JUNE 12—10 a.m. to 7 p.m., Exhibit area open; 10 a.m. to noon, RCA Records show; 3 p.m. to 5 p.m., Elektra/Asylum Records show; 7 p.m. to 9 p.m., Mixed Label show; 10 p.m., to 11:30 p.m., Songwriters show. SATURDAY, JUNE 13—10 a.m. to 2 p.m., Exhibit area open; 10 a.m. to noon, International show; 2 p.m. to 4:30 p.m., Reunion show. SUNDAY, JUNE 14—10:30 a.m., to 6 p.m., Grand Masters Fiddling Championship (Opryland).

## Label Shows

The following record labels have already confirmed acts which will be appearing on their show during Fan Fair: PLANTATION/SUN RECORDS: Patti Page, ORION, Dave Dudley, Rita Remington, Jim Owen, Baxter, Baxter & Baxter, and Rodney Lay; DIMENSION RECORDS: Ray Price, Peggy Forman; SUNBIRD RECORDS: Earl Thomas Conley, Freddie Hart, Billy Larkin, Diana.

MIXED LABEL SHOW: Randy Barlow, PAID Records; Sammi Smith, Sound Factory; West & Frizzell, Viva; Tim Rex, Dee Jay; Vern Gosdin, Ovation; Keith Staggall, Capitol; Susie Allanson, Liberty; Gary Morris, Warner Bros.; Donna Hazard, Excelsior; Johnny Carver, Tanglewood; and Reba McEntire, PolyGram Records. (Produced by Frank Jones).

CAJUN SHOW: Jimmy C. Newman (producer) & Cajun Country, Frenchie Burke, and Justin Wilson.

## CMA International Show

Tammy Wynette will co-host the CMA International Show on Saturday, June 13 (the name of the other co-host is not available at this time). Invitations were extended to the following acts to participate in the International Show: Cedar Creek, Canada; Roland Steinel, Germany; Jodi Vaughn, New Zealand; John Brack, Switzerland; Karl Gott, Czechoslovakia; Tammy Cline, England; and New Deal, Holland. The International Show is written and produced for CMA by Bob Tubert.

## CMA Reunion Show

Each year approximately 200 country music pioneers, each of whom has been active in country for at least 30 years, return to Nashville for the CMA Family Reunion and Reunion Show. Reunionnaires and their spouses enjoy activities including a picnic at Two Rivers and a reception given by the Country Music Foundation at the Hall of Fame and Museum. In addition, many of the reunion-

naires appear on the Fan Fair Reunion Show, Saturday afternoon, June 13.

This year's Reunion Show, "First and Second Generations," will star many of the reunionnaires and their children. The show is produced and written by radio personality and member of the Country Music Disc Jockey Hall of Fame, Biff Collie.

## Featured Performers

Featured on the Reunion Show will be Patsy Montana and her daughter Judy Rose, Doyle Wilburn and Margie Bowes and their daughter Sharon, Doc and Chickie Williams and daughter Karen, Stonewall Jackson and his son Stonewall, Jr. ("Turp"), Onie Wheeler and his daughter Karer, Webb Pierce and daughter Debbie, Grandpa and Ramona Jones and son Mark and daughter Alisa, and Kitty Wells & Johnny Wright and children Bobby and Sue. An additional treat will be a performance by Tommy Scott's Old Time Medicine Show.

## Celebrity Softball Tournament

The Fan Fair Celebrity Softball Tournament begins the week of Fan Fair activities. Held on Monday and Tuesday, June 8 and 9, the tournament is open to the public and will take place at Cedar Hill Park in Madison. Teams will compete for trophies in men's and women's divisions. Each team will have at least three well-known recording artists.

## Elektra Signs Raven

■ NASHVILLE — Jimmy Bowen, VP of Elektra/Asylum Records-Nashville, has announced the signing of Eddy Raven to the Elektra label.

Raven's first Elektra single, "I Should Have Called," written by Bowen and produced by Bowen, is due soon. In addition to working on his debut Elektra album, Raven is also featured on the soundtrack to the upcoming film "Uforia," along with Hank Williams Jr. and Roger Miller.

## Gail's Gift



Warner Bros. artist Gail Davies presents Woodland Sound Studios president Glenn Snoddy with a label jacket after her latest WB album "I'll Be There" was recorded and mastered at Woodland.

# Country Single Picks

## COUNTRY SONG OF THE WEEK

**DON McLEAN**—Millennium 11804 (RCA)  
**YOUR CHEATING HEART** (prod.: Larry Butler) (writer: H. Williams) (Fred Rose, BMI) (2:59)

McLean and Butler combine talents for a smooth, very mellow approach to this Hank Williams standard, which is already attracting strong radio interest. The flip is a straightforward cover of the classic ballad.

**CHARLIE RICH**—Epic/Sherrill 19-02058  
**YOU MADE IT BEAUTIFUL** (prod.: Billy Sherrill) (writers: B. Sherrill, S. Davis, G. Sutton) (Warner-Tamerlane/Algee, BMI) (2:29)  
Pretty keyboard and guitar sounds back Rich's intimate vocal in this smooth, warm slow song pulled from the upcoming "Take This Job and Shove It" soundtrack.

**VERN GOSDIN**—Ovation 1171  
**DREAM OF ME** (prod.: Brien Fisher) (writers: R. Squires, B. Cannon, J. Darrell) (Sabal/Sawgrass, BMI & ASCAP) (3:01)  
Gosdin's characteristic deep, resonant vocal caps this easy-paced country cut, in which a quiet opening verse builds to a catchy bridge.

**SUE POWELL**—RCA JK-1227  
**MIDNITE FLYER** (prod.: Jerry Bradley) (writer: P. Craft) (Rocky Top, BMI) (2:15)  
Formerly of Dave and Sugar, Powell steps out in lively fashion on this timeless Paul Craft tune, spiced with fiddles, harmonica, and banjo.

**MUNDO EARWOOD**—Excelsior 1010  
**ANGELA** (prod.: Jimmy Darrell & Steve Vining) (writer: M. Earwood) (Music West of the Pecos, BMI) (2:56)  
Larry Gatlin sings harmony on this light, pop-flavored cut that represents a new sound for Earwood, a fine country vocalist.

**SHAKIN STEVENS**—Epic 19-02072  
**THIS OLE HOUSE** (prod.: S. Colman) (writer: S. Hamblen) (Hamblen, ASCAP) (2:58)  
This British hit artist carries his rockin' rockabilly sound to America with a cut that deserves country radio attention. This one jumps at you from its opening notes.

**MILLER-GREENE**—LS 183  
**JUST A MILE FROM NOWHERE** (prod.: not listed) (writers: J. Miller, J. Greene) (Cristy Lane/Kevin Lee, ASCAP & BMI) (3:14)  
Miller and Greene offer appealing vocal harmony with an uptempo hook that's geared for the airwaves.

**JAN HOWARD**—First Generation 005  
**LIVING AND LOVING HONDO** (prod.: Pete Drake) (writer: R. Beresford) (Window, BMI) (2:59)  
Howard will get her share of country airplay with this tune that sketches the picture of a colorful country character. The bridge has immediate appeal.

**DEL REEVES**—Koala 333  
**SWINGING DOORS** (prod.: Bernie Vaughn) (writer: M. Haggard) (Blue Book, BMI) (2:57)  
The singer feels at home till closing time in a place with swinging doors, a jukebox and a barstool in Reeves' solid beers 'n' tears ballad.

**JUDI J. CALLOWAY**—F&L 511  
**DIAMONDS ARE FOREVER** (prod.: Harold Shedd) (writers: J. Barry, D. Black) (Unart, BMI) (2:49)  
Love eventually grows bitter, but diamonds are forever, Calloway sings. Her pleasant vocal is backed by a plucky beat.

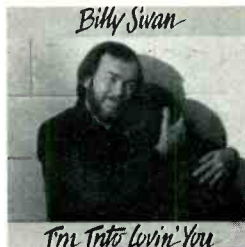
**DAVE KIRBY**—Dimension 1019  
**NORTH ALABAMA** (prod.: Ray Pennington) (writers: D. Kirby, J. Allen) (Millstone, ASCAP/Joe Allen, BMI) (2:49)  
Frigid Montana has this southern boy thinking of Alabama's swaying pines and sweet breezes.

# Country Album Picks



## DARLIN'

**TOM JONES**—Mercury SRM-1-4010 (PolyGram)  
Jones' vocals range from power-packed to soft and intimate on this strong collection of enduring tunes. Best tracks are the title song (the artist's current single), "But I Do," "Lady Lay Down" and the Steve Gibb-penned "No Guarantee."



## I'M INTO LOVIN' YOU

**BILLY SWAN**—Epic FE 37079  
Swan's rising country single, "Do I Have to Draw A Picture," with its uptempo beat and Everly Brothers-inspired harmony, will draw attention to this package, which blends pop and country for a pleasant effect. Other good cuts are the title track and Fats Domino's "My Girl Josephine."



## FOR THE SAKE OF THE SONG

**CORBIN-HANNER BAND**—Alla AAA-10003  
The group's members have already tasted success (Hanner composed the Oak Ridge Boys' number one "Beautiful You"), and now seem poised to make their own mark with these pop-flavored tracks with strong country underlinings. Best cuts are "Beautiful You," "I've Got You," "Time Has Treated You Well," and "Long Gone Blues."

## Nashville Report

(Continued from page 68)

PD at WIRK in West Palm Beach Fla., said that when illness forced **Sylvia** to cancel a planned appearance with fellow RCA artist **Gary Stewart** in that area recently, NSD group **Amarillo** filled in and did a "great job." The group members are natives of that area . . . The **Dregs** have reportedly hired young fiddle whiz **Mark O'Connor** to replace their previous fiddle man.

"An Evening of Jazz" will be offered at Opryland Hotel's Stage Door Lounge here May 4 at 8 p.m. The show, which benefits the American Cancer Society, features **Bill Justis** as MC, the **Stan Lassiter Grupe**, the **Nashville Jazz Machine**, **Bob Holmes and the Jazz Excursion**, and the "Great Jam." For more details call (615) 327-0991 . . . **Jerry Seabolt**, formerly national country promotion director for Capitol/EMI-America/Liberty here, is scouting for new work. His phone number is (615) 361-1883 . . . MCA artists the **Oak Ridge Boys** will perform a benefit concert June 2 here for the Tennessee Performing Arts Center. More on that later.

IN THE STUDIO: Audio Media (Mickey Gilley, John Lee), Columbia (Lacy J. Dalton, J. J. Cale, John Reeves, Jack & Trink, Calamity Jane, Gordon Payne), Creative Workshop (Keith Stegall), LSI (Terry Heart), Quadraphonic (Johnny Duncan, Deborah Allen, Grinderswitch), RCA (Gabriel), Marty Robbins (Marty Robbins, Gene Kennedy and Karen Jeglum), Scruggs Sound (Randy Matthews, Waylon Jennings, Brenda Lee commercial work), Sound Emporium (Don Williams, Ray Price, Riders in the Sky), Soundshop (Bobby Smith, Millie Jackson, Roger Miller, Ronnie McDowell), Young 'un (Lawler & Cobb), Pete Drake (Cal Smith), Music City Recorders (Jacky Ward), Music Mill (Jump in the Saddle), Koala (Del Reeves, Liz Lyndell, Jack Grayson), Woodland (Crash Craddock, Con Hunley, Eddie Rabbitt, Billy Edd Wheeler).

As part of his recent promotional tour of the west coast, RCA artist **Randy Parton** judged a **Dolly Parton** look-alike contest sponsored by radio stations KGA and KDRK . . . **Billie Jo Spears** is on a 15-day, 15-concert tour of England . . . **Penny DeHaven** guested on the Johnny Cash CBS-TV special that aired Wednesday (29) . . . F&L Records is coordinating a Code-A-Phone giveaway contest for radio to promote its new **Larry Riley** single—"Code-A-Phone." For details call (615) 329-2278.

After they traveled to England for the Wembley festival, **Johnny Cash** and **Marty Robbins** stayed for their respective concerts in Liverpool, Stockholm, Rotterdam, Paris, Zurich, Stuttgart, and other cities.

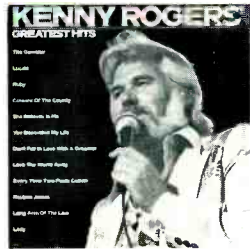
# Record World Country Albums



MAY 2, 1981

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

MAY 2	APR. 25	TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
1	1	<b>KENNY ROGERS' GREATEST HITS</b> Liberty LOO 1072 (26th Week)	28
2	2	<b>SOMEWHERE OVER THE RAINBOW</b> WILLIE NELSON/ Columbia FC 36883	7
3	3	<b>HORIZON</b> EDDIE RABBITT/Elektra 6E 276	42
4	6	<b>FEELS SO RIGHT</b> ALABAMA/RCA AHL1 3772	7
5	4	<b>9 TO 5 AND ODD JOBS</b> DOLLY PARTON/RCA AAL1 3852	21
6	7	<b>GREATEST HITS</b> RONNIE MILSAP/RCA AHL1 3772	28
7	5	<b>LEATHER AND LACE</b> WAYLON & JESSI/RCA AAL1 3931	7
8	11	<b>JUICE JUICE</b> NEWTON/Capitol ST 12136	6
9	8	<b>EVANGELINE</b> EMMYLOU HARRIS/Warner Bros. BSK 3508	11
10	9	<b>GREATEST HITS</b> ANNE MURRAY/Capitol SOO 12110	30
11	27	<b>OUT WHERE THE BRIGHT LIGHTS ARE GLOWING</b> RONNIE MILSAP/RCA AAL1 3932	2
12	10	<b>SOMEBODY'S KNOCKIN'</b> TERRI GIBBS/MCA 5137	13
13	14	<b>GREATEST HITS</b> WAYLON JENNINGS/RCA AHL1 3378	103
14	12	<b>ROWDY</b> HANK WILLIAMS, JR./Elektra/Curb 6E 330	13
15	15	<b>GREATEST HITS</b> OAK RIDGE BOYS/MCA 5150	25
16	13	<b>I BELIEVE IN YOU</b> DON WILLIAMS/MCA 5133	28
17	16	<b>HEY JOE, HEY MOE</b> MOE BANDY & JOE STAMPLEY/ Columbia FC 37003	6
18	18	<b>HONEYSUCKLE ROSE</b> (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36752	34
19	19	<b>SEVEN YEAR ACHE</b> ROSANNE CASH/Columbia JC 36965	6



## CHARTMAKER OF THE WEEK

20	—	<b>DRIFTER</b> SYLVIA RCA AHL1 3986	1
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21	30	<b>ROLL ON MISSISSIPPI</b> CHARLEY PRIDE/RCA AHL1 3905	2
22	26	<b>MY HOME'S IN ALABAMA</b> ALABAMA/RCA AHL1 3644	45
23	20	<b>GUITAR MAN</b> ELVIS PRESLEY/RCA AAL1 3917	11
24	17	<b>COCONUT TELEGRAPH</b> JIMMY BUFFETT/MCA 5169	8
25	21	<b>WILD WEST</b> DOTTIE WEST/Liberty LT 1062	9
26	22	<b>STARDUST</b> WILLIE NELSON/Columbia KC 35305	154
27	23	<b>BACK TO THE BARROOMS</b> MERLE HAGGARD/MCA 5236	31
28	36	<b>I LOVE 'EM ALL</b> T.G. SHEPPARD/Warner/Curb BSK 3528	2
29	24	<b>URBAN COWBOY</b> (ORIGINAL SOUNDTRACK)/Full Moon/ Asylum DP 90002	50
30	25	<b>BEST OF EDDIE RABBITT</b> /Elektra 6E 235	75
31	28	<b>LOOKIN' FOR LOVE</b> JOHNNY LEE/Full Moon/Asylum 6E 309	25
32	31	<b>LOVE IS FAIR</b> BARBARA MANDRELL/MCA 5136	25
33	37	<b>I AM WHAT I AM</b> GEORGE JONES/Epic JE 36492	43
34	34	<b>THAT'S ALL THAT MATTERS TO ME</b> MICKEY GILLEY/Epic JE 36586	32

35	39	<b>REST YOUR LOVE ON ME</b> CONWAY TWITTY/MCA 5138	36
36	40	<b>WILLIE AND FAMILY LIVE</b> WILLIE NELSON/Columbia KC 2 35642	125
37	32	<b>ENCORE</b> MICKEY GILLEY/Epic JE 36851	24
38	35	<b>SAN ANTONIO ROSE</b> WILLIE NELSON & RAY PRICE/ Columbia JC 36476	45
39	43	<b>BEST OF DON WILLIAMS, VOL. II</b> /MCA 3096	79
40	29	<b>MR. HAG TOLD MY STORY</b> JOHNNY PAYCHECK/Epic FE 36761	3
41	50	<b>GREATEST HITS</b> DAVE & SUGAR/RCA AHL1 3915	9
42	49	<b>FULL MOON</b> CHARLIE DANIELS BAND/Epic FE 36571	38
43	44	<b>STRAIGHT AHEAD</b> LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250	80
44	41	<b>TEN YEARS OF GOLD</b> KENNY ROGERS/United Artists LA 835 H	174
45	54	<b>HELP YOURSELF</b> LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia JC 36582	28
46	48	<b>WHO'S CHEATIN' WHO</b> CHARLY McCLAIN/Epic JE 36730	21
47	33	<b>ANY WHICH WAY YOU CAN</b> (ORIGINAL SOUNDTRACK)/ Warner/Viva HS 3499	20
48	46	<b>GREATEST HITS</b> LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36488	108
49	38	<b>THE GAMBLER</b> KENNY ROGERS/United Artists LA 934 H	123
50	51	<b>THESE DAYS</b> CRYSTAL GAYLE/Columbia JC 36512	32
51	47	<b>TEXAS IN MY REAR VIEW MIRROR</b> MAC DAVIS/ Casablanca NBLP 7239 (PolyGram)	29
52	59	<b>BEST OF BARBARA MANDRELL</b> /MCA AY 1119	115
53	42	<b>BEST OF THE STATLER BROTHERS</b> /Mercury SRM 1 1037 (PolyGram)	272
54	56	<b>MUSIC MAN</b> WAYLON JENNINGS/RCA AHL1 3602	47
55	45	<b>SONGS I LOVE TO SING</b> SLIM WHITMAN/Epic/Cleve. Intl. JE 36786	28
56	58	<b>CLASSIC CRYSTAL</b> CRYSTAL GAYLE/United Artists LOO 982	77
57	61	<b>24 GREATEST HITS</b> HANK WILLIAMS, SR./MGM SE 4755	37
58	57	<b>DREAMLOVERS</b> TANYA TUCKER/MCA 5140	26
59	53	<b>BEST OF THE KENDALLS</b> /Ovation OV 1756	19
60	68	<b>HARD TIMES</b> LACY J. DALTON/Columbia JC 36753	30
61	63	<b>I HAVE A DREAM</b> CRISTI LANE/Liberty LT 1083	3
62	64	<b>MILLION MILE REFLECTIONS</b> CHARLIE DANIELS BAND/Epic KE 35751	102
63	72	<b>BEST OF THE STATLER BROTHERS RIDES AGAIN, VOL. II</b> / Mercury SRM 1 5024 (PolyGram)	66
64	69	<b>ROSES IN THE SNOW</b> EMMYLOU HARRIS/Warner Bros. BSK 3422	49
65	73	<b>BLUE KENTUCKY GIRL</b> EMMYLOU HARRIS/Warner Bros. BSK 3318	102
66	65	<b>CLASSICS</b> KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H	106
67	66	<b>OAK RIDGE BOYS HAVE ARRIVED</b> /MCA AY 1135	107
68	60	<b>TWO'S A PARTY</b> CONWAY & LORETTA/MCA 5778	9
69	62	<b>GIDEON</b> KENNY ROGERS/United Artists LOO 1035	54
70	70	<b>TOGETHER</b> OAK RIDGE BOYS/MCA 3220	60
71	71	<b>10TH ANNIVERSARY</b> STATLER BROTHERS/Mercury SRM 1 5027 (PolyGram)	37
72	74	<b>FRIDAY NIGHT BLUES</b> JOHN CONLEE/MCA 3246	43
73	55	<b>JUST GOOD OLE BOYS</b> MOE BANDY & JOE STAMPLEY/ Columbia JC 36202	79
74	67	<b>SONS OF THE SUN</b> BELLAMY BROTHERS/Warner/Curb BSK 3491	20
75	52	<b>URBAN COWBOY II</b> (ORIGINAL SOUNDTRACK)/Epic/Full Moon SE 36921	17

## Multimedia Buys Show Biz Inc.

■ NASHVILLE — Multimedia Inc. has reached an agreement in principle with Show Biz Inc. to acquire the Nashville-based production and syndication firm for \$4.4 million, according to Wilson C. Wearn, chairman of the board of Multimedia, and Walter E. Bartlett, president of Multimedia.

The agreement reached between Show Biz stockholders W. S. Graham and J. R. Dunlap, and Multimedia's Elise Stewart insured

that all Show Biz executives and personnel will remain with the company. Dunlap remains president, and will become chief executive officer; Stewart will continue as VP, and Graham will become a consultant to Show Biz.

The final sale is conditioned on approval by the boards of both companies and the execution of a final agreement.

The agreement makes Multimedia the largest producer and

distributor of country-oriented syndicated TV programming in the U.S. Show Biz itself was among the largest producers and syndicators of country TV programs in America; Multimedia will have a program inventory of more than 2400 TV shows after the planned purchase.

Show Biz Inc. was founded in 1966 by Graham as an outgrowth of the production arm of an ad agency which he previously owned. Weekly series produced and syndicated by Show Biz in-

clude "Pop! Goes the Country," "Nashville on the Road," "The Porter Wagoner Show," "Dolly," "Marty Robbins' Spotlight" and others. Show Biz also distributes "Backstage at the Grand Ole Opry," and has produced specials on such artists as Neil Sedaka and Anne Murray.

Multimedia owns one of the nation's major newspaper chains, as well as TV and radio stations. One of Multimedia's most popular TV productions is the "Donahue Show."



Record World

# Country Singles

MAY 2, 1981

TITLE, ARTIST, Label, Number	MAY 2	APR. 25	WKS. ON CHART
1 2 <b>FALLING AGAIN</b> DON WILLIAMS MCA 51065			11
2 4 <b>REST YOUR LOVE ON ME/I AM THE DREAMER</b> CONWAY TWITTY/MCA 51059			11
3 7 <b>I LOVED 'EM EVERY ONE</b> T. G. SHEPPARD/Warner/Curb 49690			8
4 5 <b>HOOKED ON MUSIC</b> MAC DAVIS/Casablanca 2327 (PolyGram)			11
5 1 <b>A HEADACHE TOMORROW (OR A HEARTACHE TONIGHT)</b> MICKEY GILLEY/Epic 19 50973			12
6 8 <b>ROLL ON, MISSISSIPPI</b> CHARLEY PRIDE/RCA 12178			9
7 10 <b>SEVEN YEAR ACHE</b> ROSANNE CASH/Columbia 11 11426			12
8 12 <b>AM I LOSING YOU/HE'LL HAVE TO GO</b> RONNIE MILSAP/RCA 12194			7
9 11 <b>MISTER SANDMAN</b> EMMYLOU HARRIS/Warner Bros. 49684			9
10 3 <b>PICKIN' UP STRANGERS</b> JOHNNY LEE/Full Moon/Asylum 47105			12
11 9 <b>LEONARD</b> MERLE HAGGARD/MCA 51048			12
12 15 <b>HEY JOE (HEY MOE)</b> MOE BANDY & JOE STAMPLEY/Columbia 11 60508			8
13 16 <b>PRIDE</b> JANIE FRICKE/Columbia 11 60509			8
14 18 <b>IF I KEEP ON GOING CRAZY</b> LEON EVERETTE/RCA 12177			9
15 20 <b>FRIENDS/ANYWHERE THERE'S A JUKEBOX</b> RAZZY BAILEY/RCA 12199			6
16 24 <b>I'M JUST AN OLD CHUNK OF COAL</b> JOHN ANDERSON/Warner Bros. 49699			6
17 17 <b>SOMEBODY LED ME AWAY</b> LORETTA LYNN/MCA 51058			10
18 21 <b>I DON'T THINK LOVE OUGHT TO BE THAT WAY</b> REBA McENTIRE/Mercury 57046 (PolyGram)			8
19 22 <b>BETWEEN THIS TIME AND THE NEXT TIME</b> GENE WATSON/MCA 51039			10
20 23 <b>COWBOYS DON'T SHOOT STRAIGHT (LIKE THEY USED TO)</b> TAMMY WYNETTE/Epic 19 51011			8
21 28 <b>ELVIRA</b> OAK RIDGE BOYS/MCA 51084			5
22 27 <b>LOUISIANA SATURDAY NIGHT</b> MEL McDANIEL/Capitol 4983			6
23 25 <b>ALICE DOESN'T LOVE HERE ANYMORE</b> BOBBY GOLDSBORO/CBS/Curb 6 70052			9
24 29 <b>A MILLION OLD GOODBYES</b> MEL TILLIS/Elektra 47116			6
25 32 <b>WHAT ARE WE DOIN' IN LOVE</b> DOTTIE WEST/Liberty 1404			5
26 26 <b>ANGEL OF THE MORNING</b> JUICE NEWTON/Capitol 4976			9
27 31 <b>THE BARON</b> JOHNNY CASH/Columbia 11 60516			7
28 34 <b>BUT YOU KNOW I LOVE YOU</b> DOLLY PARTON/RCA 12200			4
29 30 <b>CHEATIN'S A TWO WAY STREET</b> SAMMI SMITH/Sound Factory 427			9
30 33 <b>IT'S A LOVELY, LOVELY WORLD</b> GAIL DAVIES/Warner Bros. 49694			5
31 36 <b>BLESSED ARE THE BELIEVERS</b> ANNE MURRAY/Capitol 4987			5
32 35 <b>HEART OF THE MATTER</b> KENDALLS/Ovation 1169			7
33 37 <b>WHISPER</b> LACY J. DALTON/Columbia/Sherrill 01036			5
34 38 <b>FIRE AND SMOKE</b> EARL T. CONLEY/Sunbird 7561			5
35 39 <b>IN THE GARDEN</b> STATLER BROTHERS/Mercury 57048 (PolyGram)			6
36 41 <b>BY NOW</b> STEVE WARINER/RCA 12204			4
37 47 <b>SURROUND ME WITH LOVE</b> CHARLY McCLAIN/Epic 19 01045			5
38 52 <b>LOVIN' ARMS/YOU ASKED ME TO</b> ELVIS PRESLEY/RCA 12205			3
39 54 <b>MONA LISA</b> WILLIE NELSON/Columbia 11 02000			3
40 40 <b>I CAN'T HOLD MYSELF IN LINE</b> PAYCHECK & HAGGARD/Epic 19 51012			7
41 43 <b>HOLD ME LIKE YOU NEVER HAD ME</b> RANDY PARTON/RCA 12137			9
42 46 <b>EVIL ANGEL</b> ED BRUCE/MCA 51076			6
43 49 <b>DO I HAVE TO DRAW A PICTURE</b> BILLY SWAN/Epic 19 51000			5
44 48 <b>GETTING OVER YOU AGAIN</b> RAY PRICE/Dimension 1018			6
45 45 <b>NO ACES</b> PATTI PAGE/Plantation 197			7
46 6 <b>OLD FLAME</b> ALABAMA/RCA 12169			12
47 51 <b>I WANT YOU TONIGHT</b> JOHNNY RODRIGUEZ/Epic 19 01033			5
48 13 <b>TEXAS WOMEN</b> HANK WILLIAMS, JR./Elektra/Curb 49102			13
49 56 <b>MY WOMAN LOVES THE DEVIL OUT OF ME</b> MOE BANDY/Columbia 11 02039			3



50 55 <b>YOUR WIFE IS CHEATIN' ON US AGAIN</b> WAYNE KEMP/Mercury 57047 (PolyGram)	6
51 14 <b>LOVE IS FAIR/SOMETIME, SOMEWHERE, SOMEHOW</b> BARBARA MANDRELL/MCA 51062	13
52 63 <b>LOVE DIES HARD</b> RANDY BARLOW/P.A.I.D. 133	3
53 60 <b>A LITTLE BIT OF HEAVEN</b> ROGER BOWLING/Mercury 57049 (PolyGram)	5
54 59 <b>FRIDAY NIGHT FEELIN'</b> RICH LANDERS/Ovation 1166	6
55 62 <b>DARLIN'</b> TOM JONES/Mercury 76100 (PolyGram)	3
56 64 <b>SOME LOVE SONGS NEVER DIE</b> B. J. THOMAS/MCA 51087	4
57 71 <b>THE MATADOR</b> SYLVIA/RCA 12214	2
58 68 <b>YOU'RE CRAZY MAN</b> FREDDIE HART/Sunbird 7560	3
59 66 <b>SPREAD MY WINGS</b> TIM REX & OKLAHOMA/Dee Jay 111 (NSD)	4
60 69 <b>DOES SHE WISH SHE WAS SINGLE AGAIN</b> BURRITO BROTHERS/CBS/Curb 6 01011	5
61 61 <b>I'M ALMOST READY</b> LEONA WILLIAMS/Elektra 47114	5
62 76 <b>LEARNING TO LIVE AGAIN</b> BOBBY BARE/Columbia 11 02038	2

### CHARTMAKER OF THE WEEK

63 — <b>LOVIN' HER WAS EASIER</b> TOMPALL & THE GLASER BROS. Elektra 47134	1
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64 65 <b>MAGIC EYES</b> JACK GRAYSON & BLACKJACK/Koala 331	5
65 72 <b>HERE'S TO THE HORSES</b> JOHNNY RUSSELL/Mercury 57050 (PolyGram)	3
66 80 <b>LOVE KNOWS WE TRIED</b> TANYA TUCKER/MCA 51096	2
67 67 <b>IF I SAY I LOVE YOU (CONSIDER ME DRUNK)</b> WHITEY SHAFER/Elektra 47117	5
68 82 <b>RODE HARD AND PUT UP WET</b> JOHNNY LEE/Epic/Full Moon 19 02012	3
69 — <b>LOVE TO LOVE YOU</b> CRISTY LANE/Liberty 1406	1
70 19 <b>TAKE IT EASY</b> CRYSTAL GAYLE/Columbia 11 11436	13
71 42 <b>HIDEAWAY HEALING</b> STEPHANIE WINSLOW/Warner/Curb 49693	7
72 85 <b>GOOD OL' GIRLS</b> SONNY CURTIS/Elektra 47129	2
73 50 <b>JUST A COUNTRY BOY</b> REX ALLEN, JR./Warner Bros. 49682	8
74 44 <b>FIRE IN YOUR EYES</b> GARY MORRIS/Warner Bros. 49668	9
75 53 <b>STORMS NEVER LAST</b> WAYLON & JESSI/RCA 12176	11
76 70 <b>WHY DON'T WE JUST SLEEP ON IT TONIGHT</b> GLEN CAMPBELL & TANYA TUCKER/Capitol 4986	5
77 — <b>THE ALL NEW ME</b> TOM T. HALL/RCA 12219	1
78 — <b>DON'T GET ABOVE YOUR RAISING</b> RICKY SKAGGS/Epic 19 02034	1
79 79 <b>LET'S FORGET THAT WE'RE MARRIED</b> GARY STEWART/RCA 12203	4
80 75 <b>WASN'T THAT A PARTY</b> ROVERS/Epic/Cleve. Intl. 19 51007	10
81 83 <b>MY HEART CRIES FOR YOU</b> MARGO SMITH/Warner Bros. 49701	3
82 — <b>I STILL MISS SOMEONE</b> DON KING/Epic 19 02046	1
83 — <b>SINCE I DON'T HAVE YOU/YOUR CHEATIN' HEART</b> DON McLEAN/Millennium 11804 (RCA)	1
84 — <b>SLOW COUNTRY DANCIN'</b> JUDY BAILEY/Columbia 11 02045	1
85 — <b>WHAT THE WORLD NEEDS NOW IS LOVE</b> BILLIE JO SPEARS/Liberty 1409	1
86 — <b>FOOTPRINTS IN THE SAND</b> EDGIL GROVES/Silver Star 20	1
87 87 <b>UNTIL THE BITTER END</b> FARON YOUNG/MCA 51088	3
88 — <b>GO HOME AND GO TO PIECES</b> DONNA HAZARD/Excelsior 1009	1
89 — <b>JUST LIKE ME</b> TERRY GREGORY/Handshake 8 70071	1
90 — <b>FLO'S YELLOW ROSE</b> HOYT AXTON/Elektra 47133	1
91 57 <b>YOU'RE THE REASON GOD MADE OKLAHOMA</b> DAVID FRIZZELL & SHELLY WEST/Warner/Viva 49650	16
92 92 <b>MAKING THE NIGHT THE BEST PART OF MY DAY</b> LINCOLN COUNTY/Soundwaves 4629 (NSD)	4
93 — <b>I'D RATHER BE THE STRANGER IN YOUR EYES</b> GENE KENNEDY/KAREN JEGLUM/Door Knob 81 151	1
94 58 <b>LOVIN' WHAT YOUR LOVIN' DOES TO ME</b> CONWAY TWITTY & LORETTA LYNN/MCA 51050	14
95 95 <b>FRIENDS BEFORE LOVERS</b> GABRIEL/Ridgetop 01381	3
96 — <b>I SOLD ALL OF TOM T'S SONGS LAST NIGHT</b> GENTRY/Elektra/Curb 47122	1
97 73 <b>CRYING</b> DON McLEAN/Millennium 1799 (RCA)	14
98 98 <b>SHE SINGS AMAZING GRACE</b> STAN HITCHCOCK/Ramblin' 1711	2
99 99 <b>OLD FAMILIAR FEELING</b> WYVON ALEXANDER/Gervasi 644	2
100 74 <b>FOOL'S GOLD</b> DANNY WOOD/RCA 12181	8

"Falling"

INTO THE #1 POSITION

PLATINUM

DON WILLIAMS  
"FALLING AGAIN"

THE SECOND SMASH SINGLE FROM THE PLATINUM L.P.

I BELIEVE IN YOU



MCA-5133

MCA-5133

CONGRATULATIONS, DON.

*Produced by Don Williams and Garth Fundis*

**MCA RECORDS**

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# SOUTH AMERICA BITES THE DUST

VENUE	DATE	ATTENDANCE
BUENOS AIRES	28 FEBRUARY	54,000
BUENOS AIRES	1 MARCH	52,000
MAR DEL PLATA	4 MARCH	30,000
ROSARIO	6 MARCH	34,600
BUENOS AIRES	8 MARCH	58,000
SAO PAULO	20 MARCH	131,000
SAO PAULO	21 MARCH	120,000

## THANK YOU QUEEN

The first group ever to tour outdoor stadiums in South America, and to play to 479,000 people.  
The first group ever to fill 3 nights in a stadium in the same city — Buenos Aires, playing to 164,000 people.  
The first group ever to go live on T.V. coast to coast in Argentina and Brasil — to 35,000,000 people.

And for creating rock & roll history on 20 March, 1981 in Sao Paulo.

The largest ever paying audience for one group anywhere in the world.



Jose Rota  
The Twenty-Eighth Company  
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Sherman Oaks, CA 91123

Alfredo Capalbo  
Alfredo Capalbo Produccios S.A.  
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