

# Record World

MAY 16, 1981 \$2.75



INCLUDES  
**Video World**  
CHART

## Hits of the Week

### SINGLES

**GEORGE HARRISON, "ALL THOSE YEARS AGO"** (prod. by Harrison-Cooper) (writer: Harrison) (Ganga/B.V., BMI) (3:42). From the forthcoming "Somewhere In England" LP, this buoyant reminiscence features George's fluid guitar lines with help from Paul, Ringo and Linda. Dark Horse 49729 (WB).

**BARBRA STREISAND, "PROMISES"** (prod. by Gibb - Galuten - Richardson) (writers: B. & R. Gibb) (Stigwood/Unichappell, BMI) (3:53). Equipped with loads of rhythmic spunk, a catchy chorus and her million-dollar voice, Barbra goes for the fourth hit from her "Guilty" LP. Columbia 11-02065.

**AIR SUPPLY, "THE ONE THAT YOU LOVE"** (prod. by Maslin) (writer: Russell) (Careers/Bestall Reynolds, BMI) (4:07). The Aussie septet had 3 love songs from their debut LP go top 10. This title cut from the new LP is another loving ballad that can't miss. Arista 0604.

**ROBBIE DUPREE, "BROOKLYN GIRLS"** (prod. by Bunetta-Chudacoff) (writer: LaBounty-Freeland) (Captain Crystal/Screen Gems-EMI, BMI) (3:24). Dupree's light, yearning tenor could do for Brooklyn's fairer sex what the Beach Boys did for California cuties. Elektra 47145.

### SLEEPERS

**JIM STEINMAN, "ROCK AND ROLL DREAMS COME THROUGH"** (prod. by Iovine-Steinman) (writer: Steinman) (Neverland/Lost Boys, BMI) (4:28). As the title suggests, Steinman's a believer and AOR is spreading the message on this powerhouse rocker. Epic/Cleve. Intl. 19-02111.

**MANHATTAN TRANSFER, "BOY FROM NEW YORK CITY"** (prod. by Graydon) (writers: Taylor-Davis) (Trio, BMI) (3:38). The colorful quartet won two Grammys last year, and with this marvelous Ad Libs remake, they're sure to win the hearts and ears of pop-A/C listeners. Atlantic 3816.

**BILLY SQUIER, "THE STROKE"** (prod. by Mack & Billy) (writer: Squier) (Songs Of The Knight, BMI) (3:37). Buzzsaw guitars, crashing drums and a monster hook should help Squier's bad-boy vocal become a mainstay on AOR and pop radio. From his bulleting "Don't Say No" LP. Capitol 5005.

**WAR, "CINCO DE MAYO"** (prod. by Goldstein-Jordan) (writers: War-Goldstein) (Far Out, ASCAP/Milwaukee, BMI) (3:59). Thick percussion and a heavy rhythm bottom drive this title track from the veteran octet's forthcoming LP. Aimed at multi-format acceptance. LAX 8-02120.

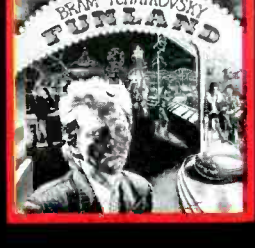
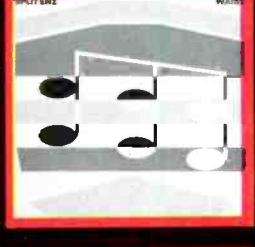
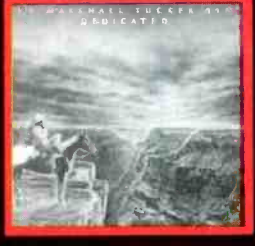
### ALBUMS

**TOM PETTY AND THE HEARTBREAKERS, "HARD PROMISES."** Following a platinum breakthrough like "Damn the Torpedoes" isn't easy, but this LP will supersede all expectations. The bulleting single, "The Waiting," and songs like "Letting You Go" are instant heavies. Backstreet BSR 5160 (MCA) (8.98).

**THE MARSHALL TUCKER BAND, "DEDICATED."** Dedicated to the late band member Tommy Caldwell, MTB's latest has the right blend of influences for all pop formats. The single, "This I Believe," looks strong, and cuts like "Love Some" could easily follow. Warner Bros. HS 3525 (8.98).

**SPLIT ENZ, "WAIATA."** The title is an Aborigine term for "jamboree," and these New Zealanders have reason to celebrate. Last year's "True Colours" was an album radio sleeper, and on this LP, classic pop like "History Never Repeats" and "Iris" will put them on the U.S. map. A&M SP-4848 (7.98).

**BRAM TCHAIKOVSKY, "FUNLAND."** The ex-Motor who made a U.S. name for himself with "Girl of My Dreams" greets a new label with his fine pop sensibilities intact. The soaring harmonies of "Heart of Stone" and "Model Girl" will keep him on the airwaves. Arista AB 4292 (7.98).





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# Record World



MAY 16, 1981

## MCA-Elton John Flap: More Suits Are Filed

By ELIOT SEKULER

■ LOS ANGELES — Additional wrinkles have been added to the already convoluted snarl of legal actions that have been taken by MCA Records and Elton John, John Reid, Geffen Records, the Sackville Productions Ltd. holding company and other parties related to the recent departure of John from MCA Records' roster and his signing to the Warners-distributed Geffen label.

### First Volley

MCA filed suit last Monday (4) in U.S. District Court here seeking to stop the imminent distribution of John's debut Geffen Records LP, "The Fox," alleging that MCA Records' agreement with John Reid Enterprises for the exclusive distribution rights for John's product is still in effect and charging conspiracy and copyright infringement. Simultaneously, John, Reid and Sackville filed a countersuit claiming that MCA had delayed taking legal action until records had been pressed by Geffen and marketing plans already set in motion.

The first volley in the ongoing (Continued on page 41)

## Arista Raises Prices

■ NEW YORK—Elliot Goldman, executive vice president and general manager, Arista Records, has announced an increase in the company's selling price to its distributors on all product, effective May 18, 1981.

Beginning on that date, the selling price on all albums with a suggested retail list price of \$7.98 (Continued on page 41)

## Goody Witnesses Get Suspended Sentences

■ NEW YORK — A convicted tape counterfeiter and a distributor who cooperated with the prosecution as witnesses in the trial of Sam Goody Inc. and two of its officers have been sentenced in a U.S. District Court in Brooklyn to fines and suspended sentences.

Frank Carroll, principal of BCF Productions, had pled guilty on February 17 to a two-count indictment charging wire fraud and copyright infringement. He was sentenced by Judge George C. Pratt on April 30 to a three-year suspended sentence and fined the maximum \$1000 for the wire fraud count. Carroll received a one-year suspended sentence and was fined the maximum \$25,000 on the infringement count.

In suspending the sentence, Judge Pratt pointed out that the leniency of the sentence was at (Continued on page 38)

## Chuck Kaye To Succeed Ed Silvers As Warner Bros. Music's Chairman

■ NEW YORK—Chuck Kaye has been appointed to succeed Ed Silvers as chairman of Warner Bros. Music, it was announced last week by David H. Horowitz, office of the president, Warner Communications, Inc. Kaye will take the position on June 1.

Kaye is currently president of Geffen/Kaye Music, the publishing branch of Geffen Records. The firm, renamed Geffen Music, has signed an administration agreement with Warner Bros. Music.

No major changes have been

## Major AOR Stations Make Inroads In Winter Arbitron Ratings Sweep

By PHIL DIMAURO

■ NEW YORK—The year 1980 saw two time-honored album rock stations, WWWW (W4), Detroit, and KSAN, San Francisco, relinquish their rock formats for country music, while fierce competition in many major and secondary markets made the battle for listeners one of the most difficult the album rockers have ever faced. The gloomy events of the past year made the present and the future seem all the brighter as the winter, 1981 Arbitron advance ratings, which began rolling in last week, showed two AOR stations at the top of their markets, while many others made large to moderate leaps, or at least held their own.

The big news of the period was WCOZ, Boston, which shot to the number one position in the mar-

ket with an 11.0 average quarter-hour share of listeners 12 and older, up from 9.1. In Cleveland, WMMS, one of the classic album rock stations, rose two shares to lead the market, from 8.5 to 10.5. In Detroit, WLLZ, which just went on the air with its "Detroit's Wheels" identity last August, rose from 7.9 to 9.2 to take second place in the market in an extremely short time.

### Other Major Markets

In Philadelphia, all three AOR signals, WMMR, WIOQ and WYSP, posted gains, while in New York, both WPLJ and WNEW-FM increased their shares, with WPLJ rising from 3.7 to 4.1. In Los Angeles, both KMET and KLOS increased their shares.

"There's been a lot of commentary saying AOR is dying, and it's turning out to be a load of rubbish," observed AOR consultant Jeff Pollack. "Any format that evolves goes through periods of transition. That's what we've seen with AOR, and the format is now healthier than ever."

### 'Mass Appeal Format'

Steve Leeds, who heads Steve Leeds Independent Consultants, a company that specializes in album promotion and marketing services in the northeast, expressed an equally positive view. "Album rock radio is no longer the alternative to top 40. It is the next mass-appeal format," said (Continued on page 16)

## New Briefs Filed In CRT Rate Hike Appeal

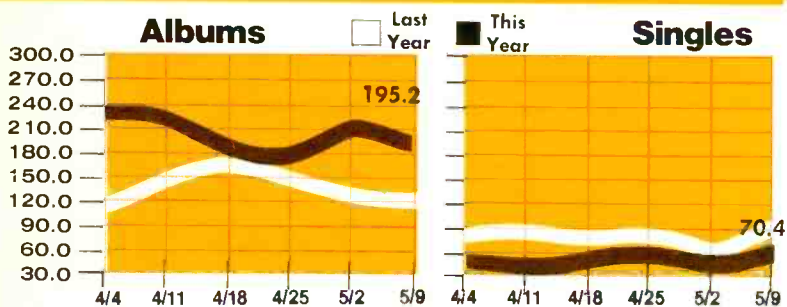
By BILL HOLLAND

■ WASHINGTON—In the second of three briefs filed with the U.S. Court of Appeals here in the upcoming case on the new four-cent per tune mechanical royalty rate, the Recording Industry Association of America again termed the Copyright Royalty Tribunal's decision inadequate and without rationale, and claimed that it failed to properly observe its own conclusions.

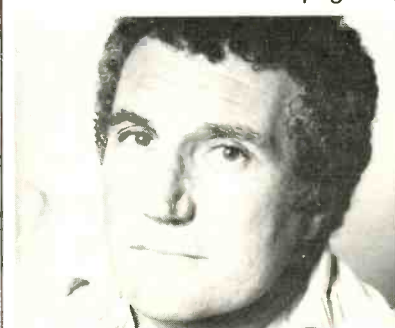
### RIAA Brief

The RIAA responsive brief also called the arguments in the opening briefs of the American Guild (Continued on page 41)

## 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.



Chuck Kaye



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■ **Page 8.** The T.J. Martell Memorial Foundation for Leukemia Research 1981 Humanitarian Award Dinner in honor of Dick Asher, deputy president and chief operating officer, CBS Records Group, was held May 2 in New York City. Among the entertainers on hand was Neil Diamond (seen at left), who sang the "Star Spangled Banner." Complete photo coverage is included in this week's issue.



■ **Page 15.** Certainly one of the most bizarre acts in rock history was the Crazy World of Arthur Brown, the self-proclaimed god of hellfire who gave new meaning to the expression "it was a hot show." Arthur Brown is alive and well in Austin, Texas these days, and getting ready to launch a new wave version of his former self.

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## Powerhouse Picks

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

**Daryl Hall & John Oates** "You Make My Dreams" (RCA)  
All the signs of a hit are evident as the duo's latest single rapidly ascends the chart.

## Arista Absorbs Ariola-America Label

■ **NEW YORK** — The Ariola-America label has been absorbed by Arista Records, it was announced by Elliot Goldman, VP, U.S. and Canadian operations for the Ariola International Group and executive VP/GM, Arista. Three of the acts currently on the Ariola roster — Krokus, Niteflyte and the Rods — will become Arista artists, and some Ariola employees may become Arista employees.

Explaining the move, Goldman said: "We found, in assessing the Ariola-America operation and its penetration into the marketplace, that it would be inefficient to maintain the label as an entity distinct from Arista. The Ariola-America catalogue and roster contains exciting product from several outstanding artists. These artists and their product will benefit from the total attention of the Arista staff."

Goldman also said that Arista will accept returns under the standard label policy for all Ariola product released since the start of Arista's association with Ariola. (Continued on page 16)

## NARAS Trustees Holding Meeting

■ **LOS ANGELES**—The 27 national trustees of the Recording Academy (NARAS) will hold their annual three-day meeting starting this Friday (15) at the Scottsdale Convention Center in Scottsdale, Arizona.

Also attending will be national officers and executive staff, as well as legal counsel and several of the chapters' presidents and executive directors.

Included in the full agenda will be the election of a new national president to succeed Jay S. Lowy, who will have completed the second of his two one-year terms and thus becomes ineligible for re-election.

## Sales, Income Up For Schwartz Bros.

■ **NEW YORK** — Schwartz Brothers, Inc. has reported a 40 percent increase in sales for its fourth quarter of 1980 and an increase in sales and earnings for the year ended January 31, 1981.

Net income for the year was \$2,205 on sales of \$35,634,910, compared with a loss of \$147,710 on sales of \$30,574,299 for the same period in 1979. For the fourth quarter, net income was \$436,158 on sales of \$13,400,004, up from income of \$88,915 and sales of \$9,562,775 for the same period of 1979.

# Record World

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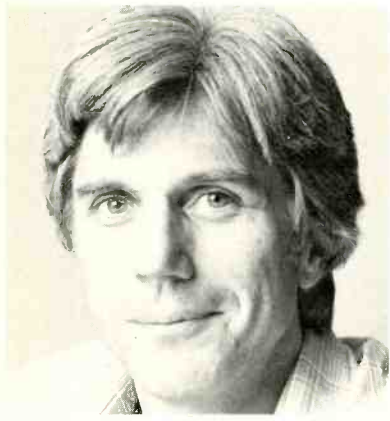
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## Epic Names Boylan VP

■ NEW YORK — Bruce Lundvall, president, CBS Records Division, has announced that John Boylan has been appointed vice president/executive producer, Epic Records.

In his new position, Boylan will concentrate on producing select artists on the Epic roster and handling A&R responsibilities for a number of Epic artists.



John Boylan

Boylan began his career in 1967 as staff producer and writer, Koppelman-Rubin Associates. In 1969 he became an independent producer working through his own Great Eastern Gramophone Company. During that time he produced Boston, Linda Ronstadt, Pure Prairie League, Commander Cody, the Association and Roger McGuinn. From 1971 to 1973 he also served as Linda Ronstadt's personal manager. In 1976 he joined Epic Records' west coast A&R staff as executive producer.

Since joining Epic Records, Boylan has produced the Charlie Daniels Band's platinum albums "Million Mile Reflections" and "Full Moon," and worked on albums by REO Speedwagon, Boston and Angel City. He has also produced albums by Michael Murphey, Barry Goudreau and Great Buildings, as well as three platinum albums by Little River Band and a number of cuts on the triple-platinum "Urban Cowboy" soundtrack. In 1974, Boylan founded Great Eastern Music Publishing Co., which is administered by April-Blackwood Music Publishing.

## BMA To Honor Allen

■ PHILADELPHIA — Henry Allen, president of Cotillion Records and senior vice president of Atlantic Records, will be honored as the recipient of the annual Black Music Association presidential award on Monday, May 25, at a special dinner tribute during the third annual BMA Conference at the Century Plaza Hotel in Los Angeles.

The award recognizes an individual's achievement in the entertainment arts industry and contributions to the growth of black music.

## Pending Lawsuit May Delay Approval Of New FCC Chairman

By BILL HOLLAND

■ WASHINGTON — A pending malpractice lawsuit involving FCC chairman-designate nominee Mark S. Fowler could hold up Congressional approval of his appointment, according to a report in the Washington Star.

The prospective chairman, a communications lawyer who advised President Reagan in the 1976 and 1980 campaigns, is being sued by a group of Florida businessmen for "having failed to perform as an attorney within the standards reasonably expected of an attorney," according to the Star.

The Star also revealed that the FBI and the Senators who must confirm the upcoming nomination were apparently ignorant of the existence of the case.

The suit was filed in October 1979 after Fowler's law firm first sued the businessmen to recoup more than \$14,000 in unpaid legal fees. Both suits are still pending.

Senate Commerce Committee aides, however, predicted that the latest disclosure should not affect the confirmation.

## Abramson Relocates

■ NEW YORK — Jack Forsythe, vice president of promotion, has announced the relocation of Michael Abramson to Chrysalis Records' New York office. Abramson, who is national promotion director, is switching coasts in order to strengthen the label's east coast promotion operation.

## Elektra/Asylum Signs Lindsey Buckingham



Lindsey Buckingham, guitarist/singer/writer with Fleetwood Mac, has signed an exclusive solo recording agreement with Elektra/Asylum Records. Buckingham's first LP for the label will be completed for release in late summer or early fall. Pictured after the agreement was signed are, from left: Owen J. Sloane, attorney representing Buckingham; Joe Smith, E/A chairman; Buckingham; Jerry Sharell, senior vice president/creative services; Vic Faraci, executive vice president/director of marketing; and Lou Maglia, vice president/sales.

## Mogull and Rubinstein Ready To Launch New Label, Applause

By ELIOT SEKULER

■ LOS ANGELES — Widely circulated reports that veteran label chiefs and entrepreneurs Artie Mogull and Jerry Rubinstein will imminently launch an MOR-themed record company were confirmed last week. An official announcement of an artists roster and a general marketing scheme were said to be forthcoming in "about a week." "We're signing artists of the ilk of Peggy Lee, Tony Bennett, Sammy Davis Jr., Steve Lawrence and Eydie Gorme," Rubinstein told *Record World*. "The time has come for these artists to sell and sell big. No other company is now concentrating on this kind of music and we intend to concentrate on the area totally." The name of the new firm, he said, will be Applause Records, and the company will be based here.

Earlier, reliable sources had indicated that Danny Alvino will be employed by the firm in a sales and marketing capacity and that distribution of Applause Records product will be through indies.

### Background

Mogull and Rubinstein, who most recently have been involved in the acquisition and operation of radio stations, sold United Artists Records, now absorbed into EMI America/Liberty Records, in February 1979 for \$3 million, after having purchased the then-ailing company from Transamerica less than a year prior to the transaction. Both were retained to long-term consultancy positions by the purchaser's parent firm, Capitol Records Industries, Inc. at that time.

Rubinstein, an attorney and CPA is a former president of the now-defunct ABC label. Mogull was president of United Artists Records and has held top executive positions with the MCA and Capitol labels.

## E/P/A Promotes Michael Alhadeff

■ NEW YORK — Michael Alhadeff has been appointed director, promotion, west coast, Epic/Portrait/CBS Associated Labels, it was announced by Al Gurewitz, vice president, promotion, E/P/A.

Alhadeff began his career in 1969 as distributor promotion manager for ABC Records and Tapes in Seattle. In 1974 he was named local promotion manager for ABC Records in that city. He joined CBS Records in 1977 as E/P/A local promotion manager in Seattle and was named associate director, promotion, west coast, E/P/A in 1978.

## Regional Breakouts

### Singles

#### East:

Gary U.S. Bonds (EMI-America)  
Rick Springfield (RCA)  
Tom Petty (Backstreet/MCA)  
Lee Ritenour (Elektra)

#### South:

Gary U.S. Bonds (EMI-America)  
Tom Petty (Backstreet/MCA)  
Pure Prairie League (Casablanca)  
Elton John (Geffen)

#### Midwest:

Don McLean (Millennium)  
Tom Petty (Backstreet/MCA)  
Pure Prairie League (Casablanca)

#### West:

Gary U.S. Bonds (EMI-America)  
Rick Springfield (RCA)  
Tom Petty (Backstreet/MCA)  
Jesse Winchester (Bearsville)  
Elton John (Geffen)

### Albums

#### East:

Stephanie Mills (20th Century Fox)  
Split Enz (A&M)  
Dave Edmunds (Swan Song)  
Jim Steinman (Epic/Cleve. Intl.)  
Billy Squier (Capitol)

#### South:

Stephanie Mills (20th Century Fox)  
Dave Edmunds (Swan Song)  
Jim Steinman (Epic/Cleve. Intl.)  
Billy Squier (Capitol)  
Stars On (Radio)

#### Midwest:

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Split Enz (A&M)  
Dave Edmunds (Swan Song)  
Jim Steinman (Epic/Cleve. Intl.)  
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#### West:

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Jim Steinman (Epic/Cleve. Intl.)  
Lee Ritenour (Elektra)  
Stars On (Radio)



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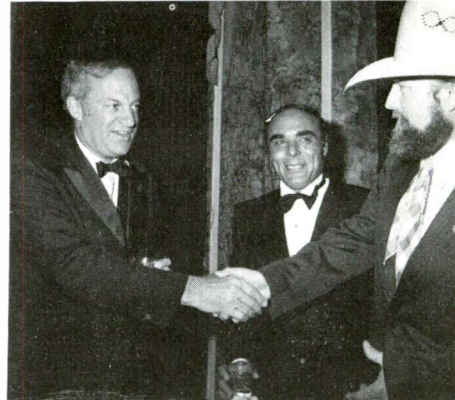
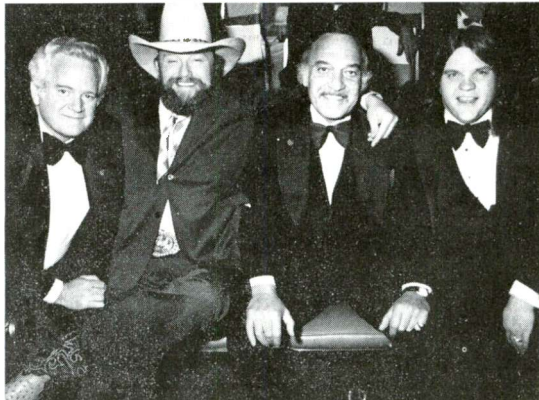
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## Asher Honored by T.J. Martell Memorial Foundation



Dick Asher, deputy president and chief operating officer, CBS/Records Group, was honored on May 2 by the T.J. Martell Memorial Foundation for Leukemia Research with its 1981 Humanitarian Award at a gala dinner at the Waldorf Astoria in New York. The dinner was attended by over 1800 guests and raised over \$1 million. Pictured at the event are (top row, first photo): Asher (center), holding the 1981 Humanitarian Award, with (from left) David Rothfeld, chairman of the board and a director of the Foundation; Floyd Glinert, vice president and a director of the Foundation; Clive Davis, 1980 honoree; Sheila Asher; Tony Martell, president and a director of the Foundation; and Dr. James Holland, professor and chairman,

department of neoplastic diseases, Mount Sinai Medical Center; (second photo, from left): Paul Smith, senior vice president and general manager, marketing, CBS Records; Epic's Charlie Daniels; Don Dempsey, senior vice president and general manager, Epic/Portrait/CBS Associated Labels; and Epic/Cleveland International artist Meat Loaf; (third photo): Thomas H. Wyman, president and chief executive officer, CBS Inc., with Asher and Daniels; (bottom row, from left): Asher with CBS recording artist Julio Iglesias; Columbia artist Jane Olivora, who was the featured performer at the dinner; and Columbia artist Neil Diamond with Walter Yetnikoff, president, CBS/Records Group.

### Warners Taps Three For Dance Music Posts

■ LOS ANGELES — Tom Draper, vice president of black music marketing for Warner Bros. Records, has announced three new appointments within the company's dance music department. Craig Kostich has been named director dance music, Bob Shaw has been named national promotion manager dance music, and Stephen Patrie has been appointed national promotion manager for dance oriented rock music. Brenda Winfield will be the dance music department secretary.

Prior to his appointment, Kostich was national promotion director for Warner Bros./RFC Records for a year and a half. Most recently he was president of the Los Angeles-based production and management company, Fusion Productions.

Shaw and Patrie, who are both former regional promotion men for Warner Bros./RFC Records, are based in Warner Bros.' New York offices.

### Sherlock Exits AVI

■ LOS ANGELES — George Sherlock has resigned as west coast director, marketing and trade coordination, AVI/Nashboro Records. He can be reached at (213) 462-7151.

### Hurrah, Pioneer Rock Disco, To Close at the End of May

By JEFFREY PEISCH

■ NEW YORK—Hurrah, the club that could once call itself "the rock disco," will be closing at the end of May. Co-owner Robert Boykin, who said that he was "tired and fed up" with the competitive club scene in New York, revealed that he will probably sell the club to a group of businessmen from Nashville, who will turn Hurrah into a country music venue. If this deal doesn't go through, Boykin and his partner Barbara Lackey will use Hurrah solely for video production work. Boykin and Lackey started a video production company, Hurrah Music Video, last year, and the club has a library of over 120 in-house productions.

Hurrah opened in 1977 as the first uptown disco in New York. Soon after the success of the club, Studio 54 opened, a dozen blocks away, and began to attract Hurrah's audience. In the spring of 1978, at the suggestion of manager/publicist/promoter Jane Friedman, Hurrah booked a string of rock acts — including the Ramones and the Patti Smith Group — into the club. The idea caught on and the modern-day rock disco was born.

During the last two years, liter-

ally dozens of rock discos opened in Manhattan and Hurrah found itself in the middle of stiff competition, complete with bidding wars and personal vendettas played out in the local press. In the summer of 1980, Jim Furrat, who booked Hurrah for six months, opened up Danceteria and began to compete head-to-head with Hurrah. Furrat and Boykin exchanged insults repeatedly in the press.

With the opening of such large venues as the Ritz, Privates and Bonds International during the last year, Hurrah could no longer compete for acts that would fill the room. While Boykin said that he was "flattered" that a format pioneered by Hurrah caught on so well, he no longer wanted to be "part of the pack."

He added that he and Lackey were "not yet down for the count." Boykin said that he would like to open up a "real night club" in the future that would attract a different crowd than the one that flocked to Hurrah, and would even serve food.

Ruth Polsky, who booked the music at Hurrah for the last 18 months, has started her own management and booking agency.

### A&M Names Schenker Publicity Director

■ LOS ANGELES — Mike Gormley, vice president of communications for A&M Records, has announced the appointment of Kathryn Schenker as national publicity director. In her new position she will oversee the publicity departments in both New York and Los Angeles, reporting to Gormley.

#### Background

Prior to joining A&M in 1979, Schenker was national communications director of ESP Management, where she acted as the liaison between management and record company while coordinating national and international publicity for Foreigner. She has also been artist development and publicity director for the east coast offices of Capitol and MCA Records.



Kathryn Schenker



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# MCA Music Moves To Intensify Commitment to Artist Development

By GREG BRODSKY

■ NEW YORK — As all persons connected with music promotion know, many albums and singles tend to get lost in the shuffle when a record company schedules a sizeable release. It is often the intangibles — that little extra effort in promoting an artist — that can make or break an artist. Promotion is not confined to the marketing staff of the record manufacturers however: witness MCA Music, which in the past six months or so, has sought to give that extra effort with regard to its writer/artist development by retaining Michael Lembo as artist development consultant.

MCA Music actually started a development program a few years ago under the auspices of Sal Chiantia, president of the company. He designed a program whereby he brought new songs and songwriters to the company and brought in new people on a management level. One of the artists that MCA Music got involved with was Robin Lane. Lane is managed by Lembo, and a close relationship between artist, manager and music publisher quickly developed. According to Leeds Levy, executive VP at MCA Music, "Through Michael's expertise as a manager, we learned about a lot of things that we could do as publishers to help in developing artists."

Indeed, MCA Music is in contact with record companies, independent promotion people, publicists and retailers. Said Levy: "This program is really filling the gap where the record companies either cut back on their artist development services or cut out the department entirely in the last two to three years. They were support functions that record companies used to provide which were sort of like personal manager-type services: artist relations, publicity, etc., all of them helping to develop new acts."

Lembo emphasized that his role at MCA Music is confined solely to writer/artists. "MCA Music has writers that are not artists. They are songwriters, and I have nothing to do with them," he said. "The company has people all over the world dealing with publishing administration and getting songs covered. But the minute one of those writers wants to turn into an artist and have a record out and possibly tour, they fall into my category."

Levy compared MCA Music's approach to artist development with that of their European counterparts. Rarely, in the U.S. do music publishers act as a small management firm or artist devel-

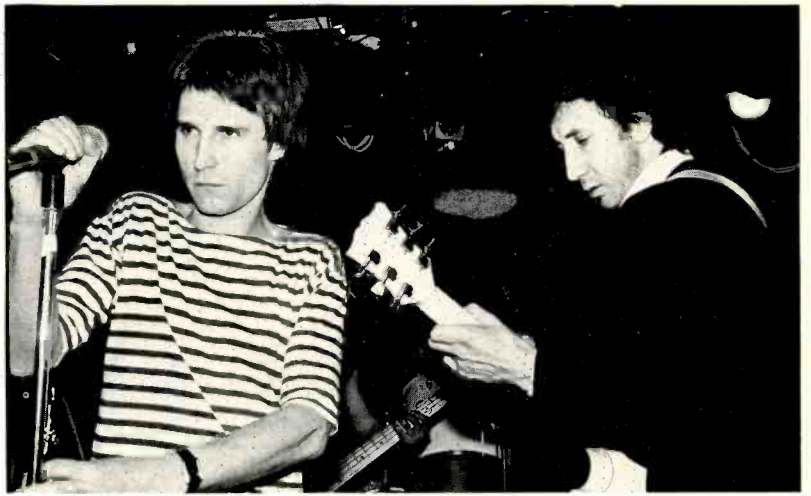
opment arm for a record company, but that kind of function is commonplace across the Atlantic. Levy explained: "It's more economically feasible to do that in Europe, because in most countries you're dealing with one government-owned radio station. You don't need a slew of promotion men. As far as breaking a new act in a European country, if you don't get it on the one radio station it can be a bust. But you do have other alternatives: clubs and other countries. If your record fails in Germany, you can start your record in Italy during the time when Germans go on vacation in Italy. They'll hear the music and go back to Germany and request it on the local station there. So there are other ways."

Levy continued: "We've adopted some of the European attitudes toward publishing and the services we can provide. Michael said to me, 'Let's press up some of the (Robin Lane) demos and promote them.' This is something that goes on all the time in Europe and really isn't done by publishers at all here. (According to Chiantia, however, in the past this sort of thing was commonplace.) We all looked at each other and said, 'It's impossible, you can't get it played.' Michael said, 'Yes I can' and he got it played." (Last year's "Robin Lane and the Chartbusters" received widespread critical acclaim.

"The record companies are basically overworked," noted Lembo. "They're going to concentrate on only three of ten releases sometimes. If you happen to have one of those other seven records, you have money and time invested. You owe it to yourself, the artist and the company to see whether there's any life in that record. By putting an independent on it and making some noise and talking to the right people, you might force a record company to start to work on a record that they didn't normally think was a priority." Added Levy: "Obviously we give them help that we think is appropriate. We're not in the business to antagonize anybody. What we do is start fires."

"We have to make our records come out on top of the stack and be special whether they be on Arista, MCA, Warner Bros. or whatever," said Lembo. "If it doesn't happen the first time for the artist—at least by something that we did whether it be PR, promotion, etc.—at least we helped lay a base with the record company, the manager and the artist for the next record."

## Waite Meets Pete



John Waite, formerly of the Babys, has moved to New York City, where he is assembling a new band for his solo debut on Chrysalis. Waite, who has been rehearsing with local musicians, recently jammed with Pete Townshend at Trax.

## A&M Holding Marketing Meetings

■ LOS ANGELES — A&M Records executives held strategic marketing meetings here last Friday (8), with similar sessions slated for this Thursday (14) on a regional basis in New York, Atlanta, Dallas, and Chicago. The meetings' theme, "The Sweet Smell of Success," will focus on current achievements and methods of translating that success to upcoming releases.

"These meetings are designed to congratulate the A&M staff and those in the distribution system for a great job done in the past months," said Harold Childs, senior VP of sales and promotion. "They will also have specific goals on what we want to accomplish the rest of the year, especially with the strong albums being released in the next 90 days."

National plans have been prepared for releases from Squeeze, Split Enz, Oingo Boingo, Peter Frampton, Carpenters, the Brothers Johnson and Pablo Cruise.

## CBS Taps Jeff White For Financial Post

■ NEW YORK — Jeff White has been appointed director, financial analysis and budgets, CBS Records, it was announced by Ted Bache, vice president, finance.

## Droz Warned



As part of the pre-release campaign for Van Halen's upcoming "Fair Warning" album, Warner Bros.' merchandising staff undertook a national blitz of all WEA offices, including that of board chairman Henery Droz at WEA headquarters in Burbank.

The plans, containing sales and promotional objectives, advertising and merchandising strategies, and other marketing services functions, were presented to the A&M regional sales staff during a brainstorming session in Los Angeles. The company's national staffers will host the five regional strategic marketing meetings with A&M representatives and members of A&M's distribution system, targeting the plans to their areas.

## Phila. Int'l Raising Funds for Atlanta

■ NEW YORK—In an effort to raise funds on an ongoing basis for the Atlanta Children's Foundation, Philadelphia International Records, a CBS Associated Label, is releasing a special 12-inch record and album containing music by the Intruders.

The Atlanta Foundation implements programs in areas such as job training, placement, recreation, etc. targeted for children of low-income areas in the city of Atlanta.

The specially-designed Intruders package features a large green bow against a white background and contains two of the group's hits, "Save the Children" and "Mother and Child Reunion." The green bow is a symbol of sympathy for the victims of the Atlanta murders.

The project is the creation of Kenny Gamble and Leon Huff of Philadelphia International Records. Under the auspices of LeBaron Taylor, vice president and general manager of divisional affairs for CBS Records, all profits resulting from the sale of the records will be donated to the Foundation. These profits are a joint donation for CBS Records in association with PIR, Bob Thiele Music and Paul Simon Music.



The Music & Performing Arts Lodge  
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# Record World Single Picks

**BRUCE COCKBURN**—Millennium  
11806 (RCA)



**THE COLDEST NIGHT OF THE YEAR** (prod. by Martynec) (writer: Cockburn) (Golden Mountain, PRO) (3:57)

Cockburn celebrates the spring thaw with this initial single from his "Bruce Cockburn Resume" LP—the only new song on this collection of old favorites. Shining keyboard and sax colors spice the easy pace and Bruce's staid vocal. The melody and hook are instantly consumable for pop and A/C formats.

**DAVID SANBORN**—Warner Bros.  
49728



**ALL I NEED IS YOU** (prod. by Colina-Bardani) (writer: Miller) (Sunset Burgundy, ASCAP) (3:38)

One of jazz/pop/rock's favorite session players, Sanborn has had considerable success on his own, as evidenced by this initial single from his fifth solo LP, "Voyeur." The cut displays the full range of styles his work embodies—from passionate burns to soft, romantic nuances—with loads of melodic flavor for pop radio. Valerie Simpson, Patti Austin and Diva Grey lead a blocking chorus.

**ALI THOMSON**—A&M 2331



**SAFE AND WARM** (prod. by Thomson-Kelly) (writer: Thomson) (Rondor/Almo, ASCAP) (3:19)

Thomson's pop perspective is on the money with this fashionable tune from his "Deception Is an Art" LP. The bouncy hook is filled with youthful innocence, while an interesting arrangement—filled with smart tempo shifts and layered keyboard textures—bespeaks a seasoned maturity. A perfect addition for pop and A/C playlists.

**JAMES GALWAY**—RCA 12238



**THE PACHELBEL CANON** (Theme Music of "Ordinary People") (prod. by Spreen) (writer: Pachelbel) (Sunbury, PRS) (3:18)

The classical flautist goes pop with this tender cover of the traditional Canon. Already popularized as theme music from the Academy Award-winning film, it's a showcase for Galway's renowned talents. His arrangement sticks close to the original, with a sparse instrumental track filling in the holes. Ready for pop and A/C formats and a perfect remedy for tension-filled days.

## Pop

**ELLEN FOLEY**—Epic/Cleve. Intl.  
19-02064

**TORCHLIGHT** (prod. by Boyfriend) (writers: Strummer-Jones) (Ninaden/WB, ASCAP) (3:00)

Foley's second LP, "Spirit of St. Louis" is a long-awaited project with boyfriend Mick Jones. This first single from the LP has all the earmarks of that relationship—musically and lyrically. It's challenging pop-rock that focuses on rhythm as much as Foley's voice.

**ARETHA FRANKLIN**—Arista  
0600

**COME TO ME** (prod. by Mardin) (writer: Price) (Acoustic/Dobbins/Blue Book/Buttercreek, BMI) (3:24)

A full chorus and the David Foster-David Paich keyboard tandem aid and abet Aretha's rangy and often awesome vocal on this sparkling single from her "Aretha" LP.

**RIC BYTNAR**—Horseplay 1001

**I'VE BEEN IN LOVE** (prod. by Bytnar) (writer: Bytnar) (Horseplay, ASCAP) (2:34)

Adeptly mixing 6 & 12-string guitars over a pulsating beat, Bytnar spotlights his innocent pop vocals on this debut track. A sleeper for pop radio.

**MIDNIGHT FLYER**—Swan Song  
72001 (AtI)

**IN MY EYES** (prod. by Ralphs) (writer: Stevens) (To Much Toulouse, ASCAP) (3:36)

Maggie Bell's tough, bluesy vocal enthusiasm is the show-stopper on this initial release from the quintet's namesake LP. "Ant" Glynné's emphatic guitar whines and Mick Ralph's production deserve special plaudits.

**GREAT BUILDINGS**—Col  
11-02008

**HOLD ON TO SOMETHING** (prod. by Boylan) (writers: Wilde-Ainsworth-Solem) (WildesWorth/Ackeen, ASCAP) (3:46)

The L.A.-based quartet offers this initial release from the debut "Apart from the Crowd" LP. Frustrated young love is the theme and sharp vocal harmonies the method. Soaring guitars and a great hook complement the pop-rock.

**THE ROULETTES**—Takoma 8002  
(Chrysalis)

**ONLY HEAVEN KNOWS** (prod. by Bruce-Bishop) (writers: Bishop-Lowry-McMeekan-Hitchings) (pub. not listed) (3:08)

Bart Bishop's shimmering vocals on the recurring chorus hook take on a hypnotic effect. He's the lead vocalist and co-producer of this talented quartet. An impressive initial release from the forthcoming namesake LP.

**BILLY JOE ROYAL accompanied by Toni Wine**—Kat 8-02074

**YOU REALLY GOT A HOLD ON ME** (prod. by Moman) (writer: Robinson) (Jobete, ASCAP) (3:20)

Royal and Wine breathe new life into this Miracles' classic thanks to a refreshing vocal arrangement. Their precise harmonies and gospel-like fervor will spark multi-format interest.

**SHAMUS M'COOL**—Perspective  
107

**AMERICAN MEMORIES** (prod. by Perspective) (writer: M'Cool) (Celtic, BMI) (3:33)

Singer / songwriter / comedian M'Cool shows a serious side on this treatise about the current state of American life and how it holds up to the way it used to be. Thoughtful lyrics and a catchy melody should garner widespread airplay.

## B.O.S./Pop

**DENIECE WILLIAMS**—ARC/Col  
11-02108

**IT'S YOUR CONSCIENCE** (prod. by Bell-Williams) (writers: Bell-Williams) (Bell Boy/Kee-Drick, BMI) (4:55)

Culled from the "My Melody" LP, this Latin-flavored single is a stunning showcase for Williams' sweet vocal. Pretty marimbas, keyboards and strings provide the unique backing.

**HEAVEN AND EARTH**—WMOT  
8-02028

**I REALLY LOVE YOU** (prod. by Peake, Jr.) (Framingreg/Mountain Peak, BMI) (3:38)

Classic vocal coos, slippery tenor slides and intricate four-part harmony arrangements are this Chicago-based quartet's forte. It all comes together rather auspiciously on this cut from the "That's Love" LP.

**HARVEY MASON**—Arista 0593

**WE CAN START TONIGHT** (prod. by Mason) (writers: Mason-Mason-Estus) (Masong, ASCAP/Estus, BMI) (3:44)

The initial single from his new "M.V.P." LP has Mason doubling on drums and lead/backing vocals. A perky rhythm is made for dancing and the exciting vocal arrangement will attract listeners on multi-formats.

**RICHARD "DIMPLES" FIELDS**—  
Boardwalk 8-02081

**EARTH ANGEL** (prod. by Fields-Wilson) (writers: Hodge-Williams-Belvin) (Dootsie Williams, BMI) (3:30)

1955-60 saw five different artists score hits with this song. Fields' rmake has his soothing, multi-octave vocal centerstage, backed by a butter-soft chorus. A solid bet to make crossover impact.

**LINX**—Chrysalis 2521

**TOGETHER WE CAN SHINE** (prod. by Brown) (writers: Grant-Martin) (Solid/RSM) (3:55)

David Grant's lead vocals spread the optimistic message over an ambitious funk track while J.D. Nicholas (Heatwave) and Arnell Carmichael (Raydio) add robust vocal backing.

**ELUSION**—Cotillion 46009

**ALL TOYS BREAK** (prod. by Zager) (writers: Zager-Fields) (Sumac, BMI) (3:20)

Soulful lead vocals and strong lyrics highlight this initial release from the Ohio-based vocal trio. The powerful chorus is radio-right.

**LATIMORE**—T.K. 1047

**TONIGHT'S THE NIGHT** (prod. by Alaimo) (writer: Stewart) (Riva, ASCAP) (4:10)

The Rod Stewart classic gets Latimore's inimitable treatment here, complete with slide guitar fuzz, harmonica, sleazy chorus backing, and his hot vocal sauce.

## Country/Pop

**MICHAEL MURPHEY with KATY MOFFATT**—Epic 19-02075

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

Two of country/pop music's finest voices combine on this moving ballad from the "Hard Country" soundtrack LP. A weeping steel guitar backs the inspired lead trades and beautiful harmonies.

**ALABAMA**—RCA 12236

**FEELS SO RIGHT** (prod. by group-McBride-Shedd) (writer: Owen) (Maypop, BMI) (3:19)

The country hitmakers have a great vehicle to make pop inroads with this touching ballad. Randy Owen's moving lead vocal (he also wrote the song) and a rolling piano are the focal points.





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# Record World Album Picks



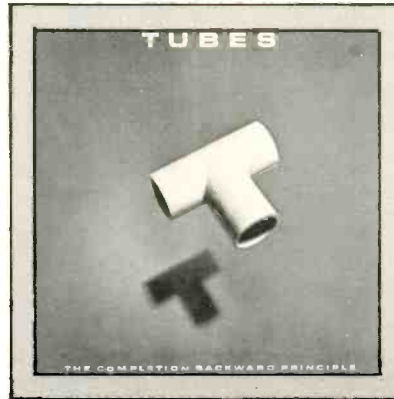
**BALIN**  
MARTY BALIN—EMI-America SO-17054 (8.98)

This solo LP by the former lead vocalist of Jefferson Airplane offers Balin's distinctive voice in a diversity of settings. The simple melodic appeal of "Hearts," the steaming guitars of "I Do Believe in You," the R&B backing of "Tell Me" and the contagious refrain of "Lydia" all spell multi-format success.



**TINSEL TOWN REBELLION**  
FRANK ZAPPA—Barking Pumpkin PW2 37336 (15.98)

Uncle Frank has breezed in with a live (except for "Fine Girl") double LP on a new label just in time for your Mother's Day gift purchase crisis. The title cut is a scathing commentary on the L.A. new wave scene, "Dance Contest" is classic Zappa-audience interaction, and "Peaches En Regalia" is a creative remake.



**THE COMPLETION BACKWARD PRINCIPLE**

**THE TUBES**—Capitol 500 12151 (8.98)  
The Tubes' well-deserved reputation as rock's consummate showmen has tended to overshadow their musical knowhow—and that's an unfair situation that this LP should change. Songs like "Amnesia," "Don't Want To Wait Anymore" and "Power Tools" are all hummable as well as clever. P.S.: Brilliant packaging!



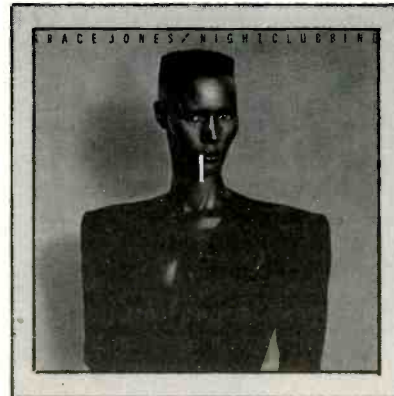
**GILBERT & SULLIVAN'S THE PIRATES OF PENZANCE**  
Broadway Cast Recording—Elektra VE-601 (19.98)

Linda Ronstadt's decision to perform in the Broadway production of this classic was a revolutionary move for a rock 'n' roll singer, and the show has been a huge hit. With pop star, Rex Smith, joining Kevin Kline and Estelle Parsons, this Peter Asher production will move well at retail.



**RESUME**  
BRUCE COCKBURN—Millennium BXL1-7757 (RCA) (8.98)

The Canadian songwriter / performer's current popularity spurred this compilation of his best material from 1976-78, plus one new song, a melodic shuffle titled "Coldest Night of the Year." The insistent, rippling guitars of "Silver Wheels" and the baroque delicacy of the instrumental, "Water Into Wine" highlight.



**NIGHTCLUBBING**  
GRACE JONES—Island ILPS 9624 (WB) (7.98)

With "Pull Up to the Bumper" bulleting BOS and sweeping the dancing crowd off its feet, amazing Grace is poised for her biggest success yet. The crack Jamaican rhythm section featured on last year's "Warm Leatherette" backs her, and she lends her unique interpretations to tunes like Vanda & Young's "Walking in the Rain."



**GIRLS' NIGHT OUT**  
KAREN LAWRENCE & THE PINZ—RCA AFL1-4006 (8.98)

Formerly lead vocalist with 1994 and the L.A. Jets, Lawrence can sing sweetly, switch to a low, whispering growl, or brace up to embellish an insistent rhythm. Most of the tunes are written with guitarist Fred Hostetler, and the title cut, "Rebel" and "Fix It" stand out. Produced by Jack Douglas.



**COME AN' GET IT**  
WHITESNAKE—Mirage WTG 16043 (A&I) (7.98)

Once again topping the charts in their native England, this solid-rocking outfit (including four former Deep Purple members) is hoping to storm the U.S. on the concert trail in 1981. The title cut is pleasantly reminiscent of Free, while "Girl" and "Wine, Women An' Song" are AOR ready.

**DON'T POINT YOUR FINGER**  
9 BELOW ZERO—A&M SP-4859 (7.98)



Lead vocalist/guitarist Dennis Greaves and mouth harpist Mark Feltham are the centerpieces of this traditionalist British blues rock outfit, produced by Glyn Johns. They turn in spirited performances of "Treat Her Right," "Rockin' Robin" and "One Way Street."

**AMERICAN POP**  
Music From The Original Motion Picture Soundtrack—MCA 5201 (8.98)



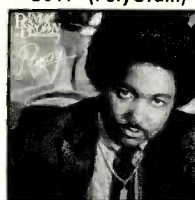
Relive the sixties with music from the Ralph Bakshi animated film, including Big Brother & the Holding Company's "Summertime," "California Dreamin'" by the Mamas the Papas, "Take Five" by Dave Brubeck and the Doors' "People Are Strange."

**CLOSER**  
GINO SOCCIO—Atlantic SD 16042 (7.98)



On his third LP, this young Canadian continues to explore the limits of the recording studio while making danceable, accessible music for black and pop formats. The thick horn texture of "Try It Out" and jazzy impressionism of the title cut are highlights.

**RANDY**  
RANDY BROWN—Chocolate City CCLP 2017 (PolyGram) (8.98)



Brown is off to a good start with his BOS-bulleting ballad, "If I Don't Love You," written, like the rest of the tunes on the LP, by co-producers Homer Banks and Chuck Brooks. Uptempo dancers like "Right Track" round out the selection.



## Where Are They Now?

# Arthur Brown, of 'Fire' Fame, Is Working On Two New Projects

By JEFFREY PEISCH

■ NEW YORK—In the summer of 1968 the Crazy World of Arthur Brown burst upon the American charts with "Fire," an instant classic that featured the unforgettable line, "I am the God of hell fire and I bring you—fire!" Today "Fire" remains one of the most-played and most-requested songs on rock radio stations.

Arthur Brown, who wrote "Fire" with keyboard player Vincent Crane, was fond of performing in brightly-colored robes and bizarre facial makeup. During one tour, Brown entered the stage tied to a cross. Another tour featured Brown wearing a crown that shot flames. Crazy World drummer Carl Palmer (yes, the same one) often played with flaming drum sticks.

While these stage antics may seem run-of-the-mill by today's standards, remember that this was 1968. Alice Cooper, Kiss and David Bowie all concede that their stage presentations were influenced by Arthur Brown. Check out a copy of the first (and only) Crazy World album and compare Arthur Brown's face to Kiss' Paul Stanley.

As a vocalist, too, Arthur Brown has been influential. Roger Daltrey and Pete Townshend were early fans of the Crazy World. Townshend was executive producer of Brown's first LP.

While the American record buyer has had little opportunity to chronicle Arthur Brown's career since "Fire" (only one solo LP has been released here), it's been an interesting 13 years for the 36-year-old singer.

Since the success of "Fire," which went to #2 in the U.S. and gained gold record status (and has

just recently been covered by the British group More), Arthur Brown has: recorded and toured with German electronics music wizard Klaus Schulze; played concerts for Israeli army troops after the 1973 war; acted as director of the Burundi (Africa) Symphony; taught a course on African music, in French, to diplomats' children in Burundi; appeared in the film "Tommy"; and worked as carpenter in Austin, Texas.

Brown is currently working on two musical projects and hopes to be back in the studio and on the road again in the near future.

After the break-up of the Crazy World band, Brown formed Kingdom Come, a band that released three albums on Polydor in the U.K. With Kingdom Come, Brown's presentation continued to be zany, but the music was more "progressive" than that of the Crazy World. Kingdom Come, in fact, was one of the first bands to use a rhythm machine in place of a drum—a technique that has recently become widespread among the myriad machine-age dance bands now performing on both sides of the Atlantic.

While Brown has certainly had a great influence on other artists over the years, he doesn't feel that his ideas were stolen. "I don't really claim to have invented some of the (techniques I used)," said Brown, on the phone from Austin recently. "And I don't think Alice Cooper and Kiss would claim to invent the ideas they used either. It doesn't really bother me that they made a lot of money off some of these ideas. My aim was never to do that. My main interest was to

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## Leon Redbone at the Savoy



Leon Redbone recently made his first appearance at the Savoy in New York. Emerald City Records (distributed by Atco) recently released Leon's first album for the label, "From Branch to Branch," and the single, "Seduced." Shown backstage at the Savoy are, from left: Emerald City's Charlie Greene; Johnny Podell of the Norby Walters agency; Atlantic vice president of AOR promotion Tunc Erim; Redbone; Paul Yeskel of Atco Records; Atlantic national AOR promotion director Judy Libow; vice president/international manager Cheryl Mitchell; and director of field promotion Lou Sicurezza.

# New York, N.Y.

By DAVID MCGEE

■ STONES ON THE ROAD? Reports that the Rolling Stones will embark on a U.S. tour this summer couldn't be confirmed before press time, but this much seems possible: the tour, if it happens, will be a big one, covering virtually all the major cities in the country, and will include arena dates as well as a few in selected smaller venues. Bill Graham is rumored to be involved as tour manager, a role that has heretofore been assumed by Peter Rudge. No dates are set yet, but the word is that the Stones should be out by mid-summer, approximately at the same time as the release of their next studio album.

One thing is certain. Those reports about the Rolling Stones' International Farewell Concert slated for October in Rio de Janeiro are totally false, and appear to have emanated, for some reason, from the Rio Tourist Board.

TEETERING ON THE BRINK? Artful Dodger is a group whose virtues have been extolled repeatedly by this columnist and by other rock writers as well. The public never seemed to catch on in any significant way, though, despite the group producing three excellent LPs of what is now known as power pop (the notable exception is the muddled "Babes on Broadway," and once you realize that this columnist wrote the liner notes you'll understand why there were problems). The group's most recent release (its first three were on Columbia) was on Ariola, and it came at that time when Artful was also switching managers, from Leber-Krebs (or Contemporary Communications, Inc.) to Hank LoCanti.

Nothing worked. The fine Ariola album got some heavy radio play early in its life, but petered out when the group didn't go on tour. When Ariola declined to option a second album, the band members retired to their homes in Fairfax, Virginia and kept busy doing other things: lead singer Billy Paliselli got a job selling new cars at a GM dealership; bass player Steve Cooper got a job building sun-decks on houses; drummer Steve Brigida hired on as a busboy in a local restaurant. Only Gary Herrewig, who along with Paliselli co-wrote the band's material, remained a full-time, albeit unemployed, musician.

Word came last week that Artful Dodger had decided to call it quits after Paliselli officially left the group to accept a promotion at the car dealership. David Krebs heard the news, and he was dismayed. "Ten years from now people will be talking about that group," Krebs said. "By the time they were ready to happen they had lost their excitement in the marketplace. They were not a good band live, and they never had the right songs out as singles. I dropped \$350,000 on them. I don't mind, because I made it up on other groups. But it's so sad, because Artful Dodger really had it. I sometimes listen to their old stuff and it's still fabulous."

New York, N.Y. was able to reach Herrewig last week, and he denied reports of the band's demise. Paliselli, however, has indeed quit for the reasons noted above. At this point Artful has no lead singer (the band enlisted Paliselli's younger brother for a while, but Herrewig said he was "too inexperienced"), but does have a batch of what Herrewig termed "real strong" new material. The group's managers have been meeting with representatives of Geffen Records, but no deal has been struck yet. Of those talks, Herrewig said: "Things were going good when Bill quit. We're still trying to follow up on that, but if something doesn't happen fast I don't know what we'll do." He added that he expects little or no change in the group's style even if a new lead singer is found (and an excellent one, according to Herrewig, is auditioning soon).

In Paliselli, though, the group had an aural and visual focus that other bands would kill for. It didn't hurt that he was a first-rate songwriter either. Clearly, the loss is immense. "I think we're still friends and everything," Herrewig said softly. "Bill just lost interest for a while, but we figured that was because his wife had had a baby. We thought if there was anything seriously wrong he'd talk to us. But he didn't. He just came up one day and said he was quitting and getting out of this madness. It was like 'Invasion of the Body Snatchers.' One day he woke up and he wasn't one of us any more, in mind; body or spirit."

SOFTBALL NEWS: The Record World Flashmakers opened their 1981 season with a resounding 12-7 loss to WNEW-FM. Offensive stars—and they are truly offensive—for RW included John Kostick with a home run and two runs batted in; Stan Mieses, picking up where he left off last season with a triple and two runs batted in; and

(Continued on page 38)



## AOR Ratings Rise (Continued from Page 3)

Leeds. Like Pollack, Leeds observed that album radio has gone through "growing pains . . . transitional pains" of late, comparing the period to "puberty, the awkward phase." But the competition has been "healthy," according to Leeds. He is now watching three major AOR programming consultants closely: Lee Abrams of Burkhart/Abrams; Pollock; and John Sebastian, who engineered WCOZ's eventual rise to number one as its PD last year. Sebastian has now formed his own consultancy, with hopes of re-creating the WCOZ success story in other markets. "They each have their own individual styles and philosophies," said Leeds. "It'll be interesting to see where they go next."

The blanket terms "album rock," "album-oriented rock" or "AOR" do cover a wide variety of programming styles and philosophies, and in some areas, the winter Arbitron ratings seemed to indicate that there's room for them all in many markets. The three Philadelphia album rock stations that gained in the winter book are all very different, and Charlie Kendall, PD of WMMR, feels that the differences might be why "the AOR stations are gaining more points than I've ever seen . . . I think it's because of the diversity and quality of what we're doing. The three PDs at the three AOR stations are all good at what we do and have a lot of experience. Philadelphia is a very competitive market, and this competition generates high quality."

At WLLZ in Detroit, PD John Larson said that research has been the key to the station's success. "We just pick up the telephone, ask people what they like, and play what they tell us to play," said Larson. "Detroit's Wheels" has evolved its methods under the direction of Bob Hattrik, national PD for the Doubleday

chain, who is based at WWWW in St. Louis.

Riding high on the success of WCOZ as he expands his consultancy, John Sebastian did not agree with the positive viewpoints of some other observers. "In general, it's still a down period for AOR," Sebastian told *Record World*. In his opinion, despite the recent gains, most AOR stations are still doing things wrong. The exceptions he mentioned were WCOZ and WLLZ. Sebastian himself once worked for the Double-day chain, at top 40 station KDWB Minneapolis.

Sebastian described WCOZ as "a new crossbreed" with "wider mass appeal than any other AOR format." He said he relies heavily on his experience and knowledge of other formats (including top 40), and looks at AOR from "a positive perspective rather than a negative one. "A lot of AOR programmers aren't bullish enough about their potential in their markets," he stated. "They see a two or three share as the upper limit. I didn't limit myself. I didn't consider just WBCN as my competition; everybody in the market was my competition." (WBCN gained, 4.2 to 4.8 in the winter ARB.)

At the other major market AOR leader for the winter rating period, WMMS in Cleveland, PD John Gorman also emphasized the competitive spirit. "We went

*(Continued on page 29)*

## Ariola Absorbed

*(Continued from page 4)*

Prior to the announcement, Ariola America had a roster of six artists and a staff of six employees. The artists not picked up by Arista will be free to find other label deals. It is understood that Ariola staffers Rick Bisceglia (national pop promotion director), Mike Manocchio (VP, promotion) and Warren Schatz (VP/ chief operating officer) will not join the Arista staff.

## CMA Board of Directors Meets In London

■ LONDON—The board of directors of the Country Music Association held their second quarterly meeting for 1981 here at the Royal Garden Hotel April 22 and 23. On April 21 the CMA presented a seminar titled "Country—The Music For the 80s," attended by over 150 European music industry executives. The seminar acquainted the European music community with the vast potential of country in their market, as demonstrated by its phenomenal success in America.

CMA's International Committee chairman Ralph Peer II opened the seminar with a speech outlining the growth of country music in the United States. The morning panel, "Country Music In America: A Business Success Story," was moderated by CMA lifetime board member Frances Preston, VP of BMI, Nashville. Panelists included Helmet Fest, Capitol Records, Los Angeles; Dennis Knowles, marketing director, Tellydisc, London; Greg Roberts, CBS, Paris; Bob Stewart, DJ, Radio Luxembourg; and Andy Wickham, VP, Warner Bros. Records, Los Angeles.

Among points brought out in the discussion were differences in European and American markets, problems encountered in European distribution, and the new Radio Luxembourg broadcast from Nashville, which reaches an estimated four million listeners.

The seminar's afternoon panel was moderated by CMA board chairman Bruce Lundvall, president of CBS Records Division, New York. Panelists for this discussion, "A Transatlantic Dialogue," were Arne Bendiksen, president of Arne Bendiksen A/S, Norway; Jim Foglesong, president, MCA Records, Nashville; Ken Krage, president, Krage & Company, Los Angeles; Lee Zhito, publisher, Billboard, Los Angeles; and Cliff Busby, managing director, EMI Records, London. The afternoon session dealt mainly with problems facing many British country acts.

Between the panel sessions, CMA hosted a luncheon and show. Executive director Jo Walker-Meador spoke about CMA and president Tandy Rice greeted the guests before introducing CBS recording artist Bobby Bare, whose show received a standing ovation. Seminar activities were capped by a cocktail reception co-hosted by Billboard and CMA.

The following day the board of directors convened, with chairman Lundvall presiding. President Rice announced the appointment of two new subcommittees for CMA—a Media subcommittee chaired by Tom Griscom (presi-

dent of WSM), formed as a special task force to study the emergence of new communications media (cable, satellite, etc.) and their effect on the country music industry; and an Artist Development committee headed by Mary Ann McCready (director of artist development, CBS Records Nashville), to explore current issues in the development of new artists, and to advise the CMA board on how the association can help insure the infusion of new talent for the future of country music.

As reported by Post Awards Party committee chairman Mary Reeves Davis, this year's party following the CMA awards will be held Oct. 12 in the Opryland Hotel's Tennessee Ballroom. Tickets for the party will remain \$40.

Bette Kaye reported for the Talent Buyers Seminar committee, stating that this year's seminar will take place Oct. 9-12 at Nashville's Hyatt Regency Hotel, with board members Bruce Lundvall, Ken Krage and Joe Talbot moderating panels. Registration forms will be mailed from the CMA office in June.

Charles Scully reported on the activities of the Country Music Month committee, announcing

*(Continued on page 49)*

## SPARS Schedules Seminar, Convention

■ NEW YORK — The Society of Professional Audio Recording Studios (SPARS) will hold a regional meeting in New York on Tuesday, May 19, at 12:30 P.M. The meeting will take place at Gallagher's Steak House, 228 West 52nd Street. Featured speaker will be Alan Fierstein, president of Acoustilog, Inc., addressing the topic "Acoustical Considerations for the Professional Recording Studio in the '80s."

The luncheon/seminar is produced by David Teig (Atlantic Studios), SPARS VP/secretary. There is a charge of \$20 per person; reservations may be made through Teig at (212) 484-6093.

SPARS Conference '81 has been set for August 27-30 at Nashville's Opryland Hotel, with the theme, "Partners in Progress for Profits." The conference will feature exhibits by audio and video manufacturers, a "bazaar" for previously owned and demo equipment, seminars, workshops and tours, as well as major entertainment and an evening at the Grand Ole Opry. Further information on the conference and registration can be obtained at (215) 735-9666 or SPARS, 215 So. Broad Street, 7th Floor, Philadelphia, PA 19107.

## REO Speedwagon Honored



Walter Yetnikoff, president, CBS/Records Group, recently presented REO Speedwagon with a special plaque commemorating the group's eight gold and platinum records, including their latest triple platinum LP, "Hi Infidelity." Pictured at the backstage presentation, after REO's recent concert at Cleveland's Richfield Coliseum, are (from left): Bruce Hall and Gary Richrath of REO; Yetnikoff; John Baruck, manager; Kevin Cronin of REO; Alex Kochin, manager; Neal Doughty and Alan Gratzner of REO; and Don Dempsey, senior VP and general manager, Epic/Portrait/CBS Associated Labels.



## Art Direction, Part IV:

# Ingenuity and Artist Input Are the Keys to RCA's Covers

By BRIAN CHIN

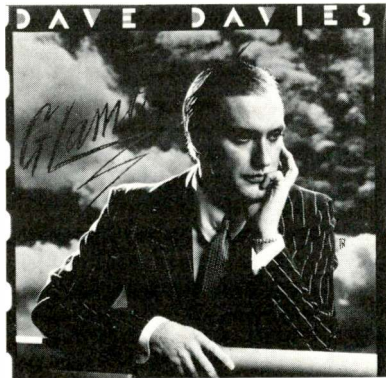
■ NEW YORK — RCA's art department, which was among the first in-house art departments in the industry, is responsible for some 300 album covers a year, representing three-quarters of the company's album output, including associated labels and all Red Seal classical releases. Commenting on the industry-wide budget crunch, RCA merchandising VP Jack Chudnoff says that there has been no specific mandate at the label to cut packaging costs, but, as is true in the production of the album, a more sensible attitude is taken toward expenditures formerly considered normal. "The amount of money spent is not related to quality," Chudnoff says. "Ingenuity counts," especially if graphics may help give an album impulse appeal. In fact, Chudnoff adds, RCA has been spending more on better color separation, printing and finishing, and the label's new digital audiophile series is "first-class from beginning to end."

"We look for artist input now, which wasn't always the case," says Joseph Stelmach, RCA art director, referring to meetings with artists (and occasionally product and artist managers) in which cover art is conceptualized. "When you're dealing with a 12 $\frac{3}{8}$ -inch square, you have to think boldly," he continues. "The simplest things stand out the quickest; they can lead you to an album, so you have to do the whole thing perfectly. There has to be a subliminal connection (between the music and cover art)."

RCA creative services director Tony King adds: "Many groups—Polyrock, for example—are naming themselves in ways that lend themselves to graphic logos; we're constantly having to think up visual images to describe them." King is also impressed by the fact that, often, recording artists may have some art background. Still, the importance of album cover applicability to marketing tools such as posters and mobiles is one basic issue that must be pointed out to the artist. Grace Slick's "Welcome to the Wrecking Ball" cover turned out to be particularly useful for back-up material, as was Dave Davies' debut album cover, whose graphic design prominently featured the record's own price barcode.

Most of RCA's outside cover assignments originate from the

label's west coast office, and are generally associated with artists of some standing, who may request a particular photographer or graphic artist after several in-house covers. Price is a factor in choosing outside art directors, but so is the ability to cope with time limitations and the pressure of working between the art-



The cover of Dave Davies' next LP, 'Glamour.'

ist, manager and label. Merchandising director Chudnoff notes that photographers are beginning to bypass the label art department and solicit assignments from artists themselves.

For the most part, however, RCA's own facilities provide sufficient flexibility in representing the artist with photography or illustration. The four-member art department (consisting of art director, assistant director, production person and photographer) has the use of a two floor, custom-designed photography studio with 18-foot ceiling, equipped with a darkroom and dressing room. "I'm of the old school of thought that a picture is worth a thousand words," says King. "New artists should always have a picture on the cover. Some groups might choose to use a logo—the current Jefferson Starship album has no photo at all—but I always expect to see Dolly Parton on a cover."

## Jacksons Schedule Atlanta Benefit Show

■ NEW YORK — Epic recording artists the Jacksons have scheduled a special benefit concert in Atlanta July 22 to express their concern over the murders in that city. Proceeds from the concert will go to the Atlanta Children's Foundation.

It was the group's idea to add this date to their upcoming 32-city tour. LeBaron Taylor, vice president and general manager of divisional affairs for CBS, acted as coordinator for the event.

# The Coast

By SAMUEL GRAHAM and ELIOT SEKULER

■ BULLETINS: As of the middle of last week, rumors were rampant that the **Robert Stigwood-Bee Gees** suits and countersuits were about to be resolved, amicably and out of court, with the two parties to subsequently resume their long-standing relationship. Keep in mind that such matters are always subject to change, however . . . MCA Records' Detroit branch is closing; the building was shared with Universal, which is moving elsewhere. MCA's promotion and sales people from that branch will now be working out of their homes.

WHAT'S IN A NAME: Not much, or so they say, but with the advent of punk a few years ago, rock 'n' roll bands started using names that left little doubt about just what kind of music these groups were playing—in other words, you'd never think that a bunch of guys calling themselves **Dirty Diapers**, **Boys in Bondage** or **Hornets Attack Victor Mature**, to name but a few, were making the rounds of the Holiday Inn lounge circuit playing Manilow and Humperdinck covers. We recently got the performance schedule from a San Francisco club called Fab Mab that lists some of the better names we've seen: like **Chris Hamburger and the Captions**, **Sluts A Go Go**, **B. Team**, **Church Police**, **Parental Guidance** and a personal favorite, the **Dickheads**. Then a missive arrived from another S. F. outfit, the Automatt recording studio, that may have topped even Fab Mab's name game; seems a group called **Gay Men's Chorus** is recording there, produced by **Don Miley** for **David Rubinson** and **Friends**. Could be that the **Village People** have met their match at last . . . We sure did have a nice time at **Hugh Hefner's** Holmby Hills mansion last week when Playboy magazine brought the press together for an unveiling (so to speak—she did have her clothes on) of 1981's Playmate of the Year. Her name is **Terri Welles**, and sorry guys, she's already married to a big, tough L.A. Kings hockey player named **Charlie Simmer**. **George Burns** was the emcee; he told a few jokes and eventually sang his hit "I Wish I Was Eighteen Again." After viewing the scenery at Hef's place, George, we can hardly blame you . . . By now you may have heard that a host of big names—including **Tammy Wynette**, **Waylon Jennings**, **Tanya Tucker** and **Emmylou Harris**—joined **George Jones**, one of the great singers of our time, for a taping of Jones' Home Box Office TV special a couple of weeks ago at the Country Club here. To tell the truth, it was a pretty boring evening, what with multiple retakes of just about every song and a sound system that was clearly designed for the TV audience, not the 1000 or so folks in the club itself; it also didn't help that the proceedings began two hours late. But when **Elvis Costello** came out with a band that included **Nick Lowe** on bass and **John Hiatt** on guitar (in addition to regular **Attractions** drummer **Pete Thomas** and piano player **Steve "Nieve" Hart**), things took off for the first and only time. El did a couple of tunes on his own, then was joined by Jones for a terrific "Stranger in the House." They even did a few impromptu bars of "Mean Woman Blues," and it was a thrill, even if Costello was suffering from the mumps.

DUMB JOKES: Warner Bros.' **Bob Regehr** recently wondered how many record industryites it takes to make a gold or platinum album presentation. Give up? The answer, says Regehr, is ten: one to hold the album and nine to get into the photograph.

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## A&M Signs Johnny Guitar Watson



Johnny Guitar Watson has signed with A&M Records worldwide. Watson is pictured with Jerry Moss, chairman of A&M (left) and Herb Alpert (right), vice chairman of A&M.



## Cover Story:

# Santana Re-Asserts Itself As A Hit-Making Outfit

By SAMUEL GRAHAM

■ LOS ANGELES — Scattered throughout rock music's history are the names of bands whose protracted careers have essentially been the products of one or two individuals' talent and perseverance—musicians like Fleetwood Mac's John McVie and Mick Fleetwood, the Byrds' Roger McGuinn and Savoy Brown's Kim Simmonds, who kept their groups alive while a host of other members came and went. The name of Devadip Carlos Santana also belongs on that list. Since bursting on the national scene at the Woodstock Festival in 1969, Santana—the guitarist and the band bearing his name—have made more than a dozen albums for Columbia Records, enjoying a fair share of hits along the way with "Evil Ways," "Black Magic Woman," "Oye Como Va" and several others. And while Santana has never really been away, with their newest album, "Zebop," and its single "Winning," the group has again asserted itself as a hit-making outfit of considerable stature.

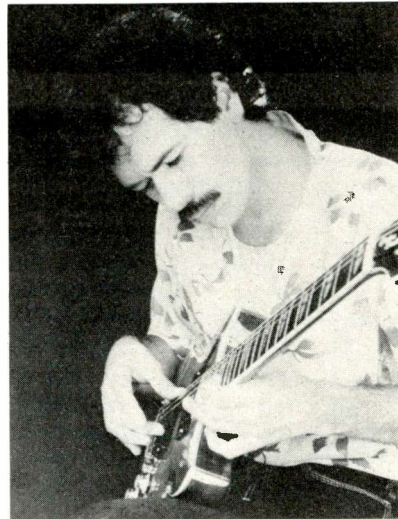
### Extensive Airplay

"Zebop" checks in this week at #22 bullet on the Album Chart. "Winning," meanwhile, is bulleting at #42 on the Singles Chart.

Ken Sasano, Columbia's director of product management, credits "Zebop's" success in part to its wide variety of material, a factor that has encouraged airplay on virtually every available radio format. Said Sasano, "That's one of the keys of any record, that you can cover all the different formats. One of the major reasons (the album is doing well) is we have a pop record, 'Winning,' on it, and also several other selections that are very pop-oriented, like 'Over and Over' and 'Searchin';' they're also getting AOR play." Beyond that, he added, certain tracks have attracted attention at Latin stations ("I Love You Much Too Much" and "E Papa Ré"), at black stations ("Sensitive Kind"), at jazz stations ("Tales of Kilimanjaro") and even A/C outlets ("Changes," a Cat Stevens song). About the only base that isn't covered, in fact, is country.

### Graham Lauded

Sasano also suggested that the involvement of concert producer/artist manager Bill Graham, a Santana associate from the beginning who co-produced "Zebop" with the guitarist/bandleader (Graham's first production effort), was a major boost. "Bill is a very passionate person, and very opinionated," Sasano said. "That's



the type of record he wanted, an impassioned record, and I think he got that, without sacrificing a commercial record at the same time."

### No Grand Schemes

Graham himself indicated that his participation was never part of some grand scheme. In a recent conversation, Graham said, "Last year they'd gone into the studio with another producer (Keith Olsen), and a very good one, but the elements didn't work out as Devadip had hoped they would. They shelved some of the stuff and decided to keep some of it (including "Winning"), but they didn't want to continue with that relationship. Over the years, I've always been in the studio—not directly involved, but I've always thrown my two cents in, in an advisory capacity, not only because I'm a big Santana fan but because I'm also a big Latin fan, having been raised in New York. One day Devadip just turned to me and said, 'Bill, you've been around for so long—why don't you and I do it together?' That was the beginning of it."

Graham admitted he is not "a board man—I don't know how to work with all the dials and knobs, I'm not a technical person—so I came in with my ears and my knowledge of what's out in the street. I've got to give most of the credit to Carlos, 'cause he's the mainstay, and also to Fred Catero, the engineer."

One element Graham knew he wanted to re-emphasize was the multi-percussion attack for which Santana was noted in the first place. "I feel very strong, very strong, about the use of percussion, as does Carlos," he noted. "And what Santana has been doing for years and years—the emotional music, the sensual music—is prevalent in other musics now; you have groups like the Doobie Brothers and so on using congas. Santana is now again, through

this record, at the forefront of sensual music, and melody. That's what it's all about, and that's what Carlos and I attempted to do on this album."

As far as the broad radio appeal of "Zebop" is concerned, both Graham and Sasano pointed to the coming together of all formats, Spanish-speaking included, as being partly responsible. "At one point, Latin music was considered ethnic," said Graham, adding that the ethnic stigma has been lifted considerably. Said Sasano, "The various formats tie into one another a lot more than they did, say, a year ago. You no longer have to be a black artist to be played on an R&B station, and jazz stations aren't playing just straight jazz music. So I don't think it's so much a move on Columbia's part as it is the change-  
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## 'Gift of Music' Targets Grads, Father's Day

■ CHERRY HILL, N.J.—Even before the gift-giving impact for Mother's Day reaches its peak, NARM has already mobilized its "Gift of Music" campaign forces for the dual opportunity afforded by graduation and Father's Day. With graduations beginning in May and running throughout June, overlapping Father's Day on June 21, a marketing strategy encompassing both these gift-giving opportunities is being implemented.

Two custom art designs on 1' x 1' flats, urging consumers, for graduation, to "Flip Their Lids With Music" and the other recommending consumers "Give Dad a Musical Lift," were designed to work well separately or together, in in-store and window displays. The 1' x 1' format has proven to be the most versatile for retailers to use, as evidenced by similar material made available by NARM for Christmas and Valentine's Day. The flats are available free of charge to all record and tape retailers, one-stops and distributors.

To coordinate print and television advertising with in-store merchandising displays, and thereby develop an overall promotion concept for "Dads and Grads," art sheets are also available. The art sheets can be used for in-store signage and other custom display material, as well as in advertising. The 1' x 1' flats and the art sheets can be ordered by calling the NARM office (609) 795-5555.

## ASCAP Announces 25 Grant Winners

■ NEW YORK — Twenty-five American composers have been named as the recipients of the ASCAP Foundation Grants to Young Composers, president Hal David has announced.

The ASCAP Foundation grant program, established in 1979, combines the resources of the American Society of Composers, Authors and Publishers with those of leading composers, music educators and institutions. A total of \$15,000 is being distributed by the Foundation to young composers, to help them pursue their studies.

A grant of \$1500 was awarded to Rand Steiger of Valencia, California. A \$1000 grant was given to Jim Needles of Ann Arbor, Michigan. Mario Pelusi of Melrose, Massachusetts, won a \$700 grant, and William Osborne of Munich, West Germany, won a \$650 prize. Three grants of \$600 each were given to Ted Allen, Alan Fletcher and Matthew Harris. Two grants of \$550 each were awarded to Scott Steidl and David Snow. Grants of \$500 were awarded to the following composers: Fred Bianchi, Todd Brief, Jeffrey E. Brooks, Harry T. Bullow, Daniel Dorff, David Drucker, Jon Grier, Laura Karpman, Jerome Kitzke, Jeffrey Langley, Scott Miller, David Sampson, Daniel Schechter, D.F. Urrows, and Jeffrey Wood.

## Weisberger Named To CBS Research Post

■ NEW YORK — Michael Weisberger has been appointed director, consumer panel research, it was announced by Jerry Shulman, director, market research and planning, CBS Records.

Weisberger will direct all CBS Records consumer panel operations, including analysis of panel data, maintenance of management reports, and development of special reports required by CBS Records management and the CBS Records market research staff.

Weisberger had been a senior financial analyst for CBS Records.

## U.S. Branch Due For Ensign Records

■ LONDON The successful independent Ensign Records is to be launched in the U.S. A licensing deal with an American major is expected to be announced shortly, following Ensign's MIDEM deal this year with RCA for the U.K. and parts of Europe.

Artists available include all-funk band Incognito, L.A. artists Slow Children and Roy Sundholm.



# Video World

MAY 16, 1981



Gene Kelly and Olivia Newton-John in 'Xanadu'

## Video Visions

By SOPHIA MIDAS

■ A HEYDAY FOR THE INDEPENDENTS: Major studios are showing an increased interest in independent video producers for the making of special programming. Considering the fact that studios are only producing some 10 to 30 new releases a year, film executives have been confronted with the question of how to provide enough new material for the burgeoning home video market. Research studies have indicated that the home video market will be demanding special programming, but major studios are balking at the idea of getting involved with producing "how to" films or other types of specialized product. Enter the independent video producer, no newcomer to specialized production and hungry for new business. On top of this, major studios have indicated that they are willing to provide the independents with substantial financing. One independent producer told *Record World* that he is in the process of a major bidding war with a major manufacturer/producer, and the status of the current negotiations give the indie the edge. We'll keep you posted.

**THE RENTAL GAME:** Heavyweights, such as Bell & Howell and Paramount are showing an interest in the latest attempt to control the unauthorized rental of video software. R-Cassette Industries of San Rafael, California has developed a non-rewindable videocassette and master decoder that only dealers can rewind. Each cassette would have an encoded number of plays per rental. Bell & Howell has taken a two-month option on the system, and Paramount is also looking into it. VP Reggie Childs said, "We're interested in any plan which would give us a per-transaction count." Reports are out that Jerry Kline, who heads the R-Cassettes operation, will be unveiling his innovation in the next few weeks.

(Continued on page 20)

## Olivia Newton-John

Few artists have achieved the measure of international music and film stardom reached by the pretty Australia-born singer/actress, Olivia Newton-John. She first won the hearts of U.S. pop and country audiences in the early seventies, starting a steady hitmaking record that continues through today. Newton-John's cinema career breakthrough came

with "Grease," co-starring John Travolta, a hit film that yielded several pop music hits. Her most recent musical, "Xanadu," co-starring Gene Kelly, also accompanied a successful soundtrack LP. The videocassette of "Xanadu," a consistent seller, is positioned at number seven on the *Record World* Videocassette Chart this week.

## Video Picks

**MY FAIR LADY (1964):** Produced by Jack L. Warner. Directed by George Cukor. Starring Audrey Hepburn, Rex Harrison, Wilfred Hyde-White and Stanley Holloway. (MGM/CBS Home Video, color, 170 mins., \$89.95)

The story of a common flower girl who makes good has already entertained a generation of American film fans. Classic songs such as "On the Street Where You Live" will have the entire family singing.

**COAL MINER'S DAUGHTER (1980):** Directed by Michael Apted. Produced by Bernard Schwartz. Starring Sissy Spacek, Tommy Lee Jones, Beverly D'Angelo and Levon Helm. (MCA Distributing, color, 124 mins., \$65.00)

Country singer Loretta Lynn is poignantly portrayed by Sissy Spacek. Good country music and fine acting have made this a must for the home library.

**COAST TO COAST (1980):** Produced by Steve Tisch and Jon Avnet. Directed by Joseph Sargent. Starring Robert Blake and Dyan Cannon. (Paramount Home Video, color, 95 mins. \$66.95)

A film that may work better on the small screen than it did in theatres, "Coast to Coast" provides the definitive answer to the question of whether a truck driver on the lam can find true happiness with an escapee from a psychiatric facility.

**VAULT OF HORROR (1972):** Produced by Max J. Rosenberg and Milton Subotsky. Directed by Roy Ward Baker. Starring Terry-Thomas, Curt Jurgens, Glynis Johns, Tom Baker, Anna Massey, Daniel Massey and Dawn Addams. (Nostalgia Merchant, color, 86 mins. \$54.95)

A collection of stylish tales in the horror genre is highlighted by an excellent cast and a '50s setting.



## Promo Picks

**"WHIP IT"—DEVO (Warner Bros.).** Produced by Devo and Chuck Stattler. Co-directed by Chuck Stattler and Gerald B. Casale. Tongue-in-cheek imagery graphically illustrating the song's title and lyrics made this clip controversial in some quarters, but it stands up well as a humorous and inventive visual tidbit.



**"GUILTY"—CLASSIX NOUVEAU (EMI-America).** Produced and Directed by Russell Mulcahey. Mallet Godfrey Mulcahey Productions has consistently been in the forefront of video music innovation, and this piece stuns with stylized, nouveau romantic imagery, expert lighting and catchy camera angles. You can hear the music with the sound switched off.





# Video World

## Video Visions

(Continued from page 19)

**PEPPERMINT VIDEO:** The Peppermint Lounge recently presented a retrospective work produced by **Charles Libin** of Intake Productions, a New York-based film and video company. The program included: a film documenting an early appearance in New York by the **B-52's**; a performance piece by the avant-garde group **2-Yous**; a conceptual piece by **Polyrock**; a promotional video for **Steve Forbert's** latest album; a 30-minute TV program of the **Plastics'** first live appearance in the U.S.; and a benefit performance by **Deborah Harry** and **James White and the Blacks**. Intakes' productions have been aired on "Rockworld" and "Hollywood Heartbeat," as well as internationally.

**YOU SHOULD KNOW:** Sansui will be holding a special press conference to unveil its new audio and video products at the Hotel Pierre in New York on May 18 . . . Columbia Home Entertainment will present its closed captioned videocassettes and recording and decoding television equipment to **Tanya Towers** and the New York State School for the Deaf, which serve the hearing-impaired in New York. Joining the presentation will be **Julianne Gold** from the cast of the Broadway show "Children of a Lesser God" . . . Sony Corporation of America will sponsor the American Film Institute's National Video Festival June 3-7. The festival will feature emerging video issues, exhibitions of video programming and a student competition for which Sony has donated \$100,000 worth of production equipment for prizes. For more information, contact the American Film Institute, the John F. Kennedy Center for the Performing Arts, Washington, D.C. . . . A grant to support the activities of the Videotape Production Association's celebration of the 25th anniversary of videotape was made by the 3M Magnetic Audio/Video Products Division, according to VPA president **Joe DiBuono**. 3M announced a \$5000 grant for the event which has been dubbed "Videotape—A Silver Celebration-Reunion." The event will feature artifacts from the early days of video, such as the first video tape recorder (Ampex VR-1000), first reel of video tape (Scotch 179), first color camera and recorder (RCA), first 3/4" U-Matic (Sony) and early splicing books. Tickets are \$45 and are available from **Grace Polk**, VTP, 236 E. 46th St., New York 10017 . . . **Steve Roberts**, president of the Telecommunications Division of 20th Century-Fox, last week challenged the music industry to develop new and unique art suitable for the home video market. He added that Fox is interested in entering the market for music videocassettes and discs.

**HI TECH:** According to **Jack Eugster**, executive VP and general manager of Pickwick's retail division, users who play their RCA SelectaVision discplayer continuously for over six hours have found that a magnetic charge builds up. If a customer reports this problem, furnishing them with a demagnetizer corrects the problem . . . **Gerald D. Laubach**, president of Pfizer, Inc., a leader in magnetic particle technology, has plans to launch this year a high line of magnetic particles formed of iron rather than iron oxide. Known as Pferromet, they are designed for premium audio tapes and video cassette recorders.

**AWARDS:** Pacific Arts Video Records artist **Michael Nesmith** received the Award for Achievement of Excellence from the Bay Area Music Archives during their annual ceremony. The award was presented by Rolling Stone senior editor **Ben Fong-Torres** . . . MCA Distributing's videocassettes "Xanadu" and "1941" were awarded ITA Golden Videocassette Awards on April 21.

**TV NOTES:** CBS Video will present an original dance video program starring **Gwen Verdon** and the **American Dance Machine**, produced by **James Lipton**. The show will premiere on Showtime and will be released for the home video market at a later date . . . Channel 68-WQTV, Boston Heritage Broadcasting, is looking for video by black artists. Contact **Greg Almeida** or **Richard Getz** at (617) 536-1530.

**MOVERS:** **Don Unger**, national sales manager of Sony Corporation of America, leaves the company. His new venture will be announced shortly . . . **Alfred Markim**, president of Video Corporation of America, has announced the appointment of **Howard Blumenthal** as director of new program development . . . **Marion Harris**, formerly of Stiff Records, has joined CBS Video as merchandising manager.

## Optical Programming Associates To Bow Participative Videodisc for Children

By SOPHIA MIDAS

■ NEW YORK — "The First National Kidisc," the second release in a series of participative programming from Optical Programming Associates (OPA), will be released in the next few weeks, according to OPA spokeswoman Wendy Owens. A joint venture of DiscoVision, Magnavox and Pioneer, OPA boasts that its programming represents the best use of the laser disc system.

Discussing OPA's unique programming features, Jim Fiedler, president of MCA DiscoVision, said: "OPA was formed to produce and acquire programming which would demonstrate the unique features of the LaserVision system. The first of the completed participative programs was introduced in November 1980, and was shipped to retailers in December. The program is entitled "How To Watch Pro Football."

"The 'First National Kidisc' is easily the most advanced demonstration of participative programming to date," Fiedler continued. "It utilizes all of the features of LaserVision — self pacing, two sound channels, freeze frame, forward and reverse motion, infinitely variable slow motion, chapter stops, specific frame access and outstanding picture quality — to provide a body of information that if played in a linear fashion would consume 27 minutes. However, this same program was created in a non-linear format. Consequently, it has no specific running time. Depending upon the age, experience and intelligence of the viewer, the program will demand many multiples of viewing for the most

cursor examination."

A demonstration of this new concept of laser programming presented such areas of entertainment/information as how to make a paper airplane. The viewer is shown the basic steps involved, and he may see them at any speed he chooses. Other programming features include the art of sign language, naming flags of different countries, making codes, and many other areas of entertainment specifically geared to the child between five and ten years old.

"The 'First National Kidisc' has 25 different chapters," Owens explained. "The random access feature of the LaserDisc system enables the child to skip to any chapter he wants at whatever speed he wants. We wanted to create something like a toy chest where the child could pull out a limitless amount of things to play with. The concept is much larger than 'Sesame Street' because the child can take something away from it. After watching the airplane chapter, for example, he will want to make one."

The "First National Kidisc" will retail for \$19.95 and will be available to all video retailers, including those dealers who only carry hardware. The disc was the combined idea of Lynn Oliver, director of programming, and Norman Glenn, director of programming, DiscoVision. It was produced by Bruce Green.

According to Owens, ten more participative discs are scheduled for release throughout the year, including a cooking disc, and a "jazzercise" disc.

## Blondie Video Wins Award



Milton Berle presents Chris Stein and Deborah Harry of Blondie and Warner Home Video president Mort Fink with an award for the "Eat to the Beat" video at the first annual ViRA Awards, sponsored by Video Review magazine, at the Plaza Hotel in New York.





## Jesse Rae Advocates Music/Video Marriage

By GREG BRODSKY

■ NEW YORK — The vast majority of musical videos are made as an afterthought. They are designed primarily as yet another promotional tool with which a record company can market an artist once that artist's album has been released. Rarely, however, has a video come before the accompanying audio portion. If Scottish musician Jesse Rae has any say in the matter, the current, and somewhat backward process will change.

"It's not a matter of making a record and then making a video with a director who's got great ideas. I write music with the visuals already in mind," said Rae who also produces and co-directs his videos. "I don't do this for all of my music. I wouldn't do a video for all of it because it wouldn't hold enough interest. But for the songs that I think will work with video, I write with a visual hook."

Rae and his video production company, Scotland Video, thus far have made videos for two of his compositions — "Rusha" and "Desire" — both of which have had intentionally limited play. The latter was shown on Home Box Office's "Video Jukebox" for several months last year while the former is shown nightly at the New York City dance club, The Ritz. According to Steve Saporta of Sassy Entertainment, managers of the 29-year-old Rae, viewer reaction to the HBO piece was tremendous.

Rae's appealing blend of R&B/funk and classical music is ideal for dance oriented radio and clubs. That same appeal holds true when viewing the video versions of the songs. "Rusha," which Rae refers to as his "show-piece," is focused primarily on the movements of a pretty ballerina who dances and follows each note of the accompanying synthesizer. The humorous, festive piece also shows Russian soldiers doing the Siberian side step. Once in a while, the camera focus on Rae clad in a traditional Scottish kilt. Rae pointed out that "the shortest videocassette for software is a half hour or so. Since I don't believe in doing anything longer than a single, mine has to be a sequence of singles. 'Rusha' is one piece of the program. All of a sudden you see this little girl and go into this story as a relief from just seeing me."

Videos as promotional pieces to be viewed by a mass audience are a relatively new concept in the United States. They have been shown worldwide, however, for years. "Everybody is talking about



how video will be a new way of selling records in the future of the record business, what with Warner Amex initiating its all-music channel," noted Saporta. "It's been done throughout the world already. David Bowie came out with 'Ashes to Ashes' and spent a fortune on the video. It was written up by many people as the greatest piece of video art ever done. The song was a huge hit across the board in Europe; in every country it was number one. I don't think it even broke the top 100 (of the Singles Chart) in the U.S. It's a good example of what video can do in markets that have already tested it as a promotional item."

Rae follows industry sales figures for the various video hardware systems and feels that he knows who will be a major factor in the video software market. "The reason the manufacturers have managed to sell so much hardware is because of the movies. Once the market swings over to kids, it's the old business of the appeal of an album cover and something they can read. The average buyer of the machines is getting younger and their kids want things to play on it."

Saporta's aim, then, is to "utilize a dual purpose: not just having a promotional piece but also having a piece of real entertainment software. The hardest thing to do in making a video piece is in maintaining its longevity. Jesse simultaneously has a story in mind as he's writing a tune. That's the trick. It's the same thing when scoring a movie. Someone will score a movie only after seeing the script and dailies."

Rae's aim is to become "the first artist coming from the record

side of things successfully into video. Other artists have done full-length pieces but it's just promotionals as far as I'm concerned. It wasn't designed for software. Obviously, there has to be a record because the industry is still geared that way. But if that record is designed to be both a record and a soundtrack to a video, you've obviously gotten twice as much life out of it."

As far as working with other artists and helping to produce their music and video material, Rae mentioned that "we want to work with people who will think this way in the future."

Saporta, too, has a confident view of the tie-in between music and video software. "Blondie's video ('Eat to the Beat') was a critical failure, but it's selling. It's the only musical program that's on the top 40 video charts. When we come out with ours, all of the attention internationally will be thrown over here, so there goes the whole rap that Jesse's an unknown. He'll be known. The whole ball of wax is out there to grab and everybody is expecting a big name to be the one. But you can't just do it like that. It's not a matter of having a certain amount of money to do it with. We're out to grab that ball of wax. That's our goal. I feel that there are very few people in the world right now who can do what Jesse does."

## Rock Cable Series Set for June Debut

■ NEW YORK—American Talent International Video, in conjunction with the USA Network, has announced that it will launch a late-night weekend series of rock-oriented movies, concert footage and mini-features on Friday, June 5.

The new series, called "Night Flight," will be cable television's first regularly scheduled series of concerts and films aimed at a youth-oriented market. The announcement was made by Jeff Franklin, chairman and chief executive officer, ATI Equities, Inc., and Kay Koplovitz, president and chief executive officer of the USA Network.

### Upcoming Films

"Night Flight," which will air on the USA Network on Friday and Saturday evenings, will feature rock films as well as on-location specials taped at concerts worldwide. Among the films will be Neil Young's "Rust Never Sleeps" and "Jimi Plays Berkeley," featuring Jimi Hendrix.

The USA Network has signed Pepsi, Miller Beer, and Wrangler Jeans as participating sponsors for the series, which will run for an initial 26 weeks. Twelve advertiser minutes will be available for each two-hour period, with 10 minutes reserved for the network and the remaining two for local sponsors.

## Paramount-DiscoVision Laser Disc Unveiled



Executives of Paramount Pictures and DiscoVision Associates are pictured with the jackets for six of the thirteen laser videodiscs that DiscoVision has agreed to press under the Paramount Home Video label. Paramount is the first major motion picture studio to sign a production agreement with DiscoVision's custom pressing operation since the joint MCA-IBM venture was formed in 1979. Pictured from left are: Mel Harris, senior vice president of programming and video distribution, Paramount Pictures Corp.; Jack Reilly, president, DiscoVision Associates; Richard B. Childs, vice president and chief operating officer, Paramount Home Video; and Robert V. Klingensmith, vice president of video distribution, Paramount Pictures Corp.





# Record World Videocassettes

MAY 16 MAY 2

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

2	2	<b>AIRPLANE</b> Paramount Paramount Home Video 1305 Produced by John Davidson Directed by Jim Abraham, David Zucker, Jerry Zucker	PG	14	12	<b>URBAN COWBOY</b> Paramount Paramount Home Video 1285 Produced by Robert Evans & Irving Azoff Directed by James Bridges	PG
3	3	<b>THE STUNT MAN</b> 20th Century Fox Magnetic Video 1110 Produced by Mel Simon Directed by Richard Rush	R	15	—	<b>SOMEWHERE IN TIME</b> Universal MCA Distributing 66024 Produced by Stephen Deutsch Directed by Jeannot Szwark	PG
4	4	<b>FAME</b> MGM MGM/CBS M70027 Produced by David DeSilva & Alan Marshall Directed by Alan Parker	R	16	10	<b>HONEYSUCKLE ROSE</b> Warner Bros. Warner Home Video WB 1043 Produced by Sidney Pollack & Gene Taft Directed by Gerry Schatzberg	G
5	5	<b>FLASH GORDON</b> Universal MCA Distributors 66022 Produced by Dino DeLaurentiis Directed by Mike Hodges	PG	17	19	<b>ALIEN</b> 20th Century Fox Magnetic Video CL9001 Produced by Gordon Carroll, David Giler Directed by Ridley Scott	R
6	6	<b>CADDYSHACK</b> Warner Bros. Warner Home Video 2005 Produced by Douglass Kenney Directed by Harold Ramis	R	18	11	<b>SMOKEY &amp; THE BANDIT II</b> Universal MCA Distributors 66020 Produced by Hank Moonjean Directed by Hal Needham	PG
7	7	<b>XANADU</b> Universal MCA Distributors 66019 Produced by Lawrence Gordon Directed by Robert Greenwald	PG	19	21	<b>SUPERMAN</b> D.C. Comics Warner Home Video WB 1013 Produced by Alex & Ilya Salkind Directed by Richard Donner	G
8	8	<b>COAL MINER'S DAUGHTER</b> Universal MCA Distributors 66015 Produced by Bernard Schwartz Directed by Michael Apted	PG	20	16	<b>CLOSE ENCOUNTERS OF THE THIRD KIND</b> Columbia Columbia Home Enter. VN 30200 Produced by Julia & Michael Phillips Directed by Stephen Spielberg	R
9	14	<b>MY BODYGUARD</b> 20th Century Fox Magnetic Video IIII Produced by Don Devlin Directed by Tony Bill	PG	21	15	<b>BEING THERE</b> MGM MGM/CBS 60026 Produced by Andrew Braunsberg Executive Producer Jack Schwartzman Directed by Hal Ashby	R
10	13	<b>MY FAIR LADY</b> MGM MGM/CBS C90038 Produced by Jack L. Warner Directed by George Cukor	NA	22	18	<b>2001 - A SPACE ODYSSEY</b> MGM MGM/CBS 60002 Produced by Stanley Kubrick Directed by Stanley Kubrick	G
11	—	<b>THE ISLAND</b> Universal MCA Distributing 66023 Produced by Richard Zanuck & David Brown Directed by Michael Ritchie	R	23	25	<b>FRIDAY THE 13TH</b> Paramount Paramount Home Video 1395 Produced by Sean Cunningham Directed by Sean Cunningham	R
12	9	<b>STAR TREK-THE MOTION PICTURE</b> Paramount Paramount Home Video 8858 Produced by Gene Roddenberry Directed by Robert Wise	G	24	23	<b>BEN-HUR</b> MGM MGM/CBS M9004 Produced by Sam Zimbalist Directed by William Wyler	G
13	22	<b>THE BLUES BROTHERS</b> Universal MCA Distributors 77000 Produced by Robert K. Weiss Directed by John Landis	PG	25	17	<b>ALL THAT JAZZ</b> 20th Century Fox Magnetic Video 1095 Produced by Daniel Melnick Directed by Bob Fosse	R



# VideoView

Record World



MAY 16, 1981

A top ten listing of pre-recorded videocassette sales.

## HARMONY HUT/ EAST COAST

9 TO 5—20th Century Fox/Mag. Video  
**AIRPLANE**—Paramount/Paramount Home Video  
**MY FAIR LADY**—MGM/CBS  
**BEING THERE**—MGM/CBS  
**FAME**—MGM/CBS  
**SOMEWHERE IN TIME**—Universal/MCA Dist.  
**THE ISLAND**—Universal/MCA Dist.  
**ALIEN**—20th Century Fox/Mag. Video  
**STAR TREK (THE MOVIE)**—Paramount/Paramount Home Video  
**THE STUNT MAN**—20th Century Fox/Mag. Video

## STRAWBERRIES/BOSTON

9 TO 5—20th Century Fox/Mag. Video  
**FAME**—MGM/CBS  
**CADDYSHACK**—WB/Warner Home Video  
**XANADU**—Universal/MCA Dist.  
**STAR TREK (THE MOVIE)**—Paramount/Paramount Home Video  
**SMOKEY AND THE BANDIT II**—Universal/MCA Dist.  
**MAGNUM FORCE**—WB/Warner Home Video  
**ALL THAT JAZZ**—20th Century Fox/Mag. Video  
**THE STUNT MAN**—20th Century Fox/Mag. Video  
**AIRPLANE**—Paramount/Paramount Home Video

## VIDEO SHACK/NEW YORK

9 TO 5—20th Century Fox/Mag. Video  
**FAME**—MGM/CBS  
**FLASH GORDON**—Universal/MCA Dist.  
**AIRPLANE**—Paramount/Paramount Home Video  
**THE STUNT MAN**—20th Century Fox/Mag. Video  
**CRUISIN'**—MGM/CBS  
**FIST OF FURY**—Golden Voice  
**CHINESE CONNECTION**—Golden Voice  
**2001-A SPACE ODYSSEY**—MGM/CBS  
**SHOGUN**—Paramount/Paramount Home Video

## CRAZY EDDIE/NEW YORK

**HONEYSUCKLE ROSE**—WB/Warner Home Video  
**THE GODFATHER**—Paramount/Paramount Home Video  
**HALLOWEEN**—Falcon Int./Media Home Ent.  
**BLAZING SADDLES**—WB/Warner Home Video  
**AIRPLANE**—Paramount/Paramount Home Video  
**SUPERMAN**—D.C. Comics/Warner Home Video  
**MY FAIR LADY**—MGM/CBS  
**FAME**—MGM/CBS  
**CADDYSHACK**—WB/Warner Home Video  
**MY BODYGUARD**—20th Century Fox/Mag. Video

## VIDEO STATION/SALEM

**THE ISLAND**—Universal/MCA Dist.  
**FLASH GORDON**—Universal/MCA Dist.  
**9 TO 5**—20th Century Fox/Mag. Video  
**CADDYSHACK**—WB/Warner Home Video  
**AIRPLANE**—Paramount/Paramount Home Video  
**SOMEWHERE IN TIME**—Universal/MCA Dist.  
**XANADU**—Universal/MCA Dist.  
**MY BODYGUARD**—20th Century Fox/Mag. Video  
**THE STUNT MAN**—20th Century Fox/Mag. Video  
**WARRIORS**—Paramount/Paramount Home Video

## VIDEO STATION/ WESTPORT

9 TO 5—20th Century Fox/Mag. Video  
**AIRPLANE**—Paramount/Paramount Home Video  
**FAME**—MGM/CBS  
**THE STUNT MAN**—20th Century Fox/Mag. Video  
**MY BODYGUARD**—20th Century Fox/Mag. Video  
**THE ISLAND**—Universal/MCA Dist.  
**CADDYSHACK**—WB/Warner Home Video  
**BEING THERE**—MGM/CBS  
**FLASH GORDON**—Universal/MCA Dist.  
**OH GOD BOOK II**—WB/Warner Home Video

## STEREO DISCOUNTERS/ BALTIMORE

9 TO 5—20th Century Fox/Mag. Video  
**SUPERMAN**—DC Comics/Warner Home Video  
**"10"**—Orion/Warner Home Video  
**CLOSE ENCOUNTERS OF THE THIRD KIND**—Col/Columbia Home Ent.  
**CHINA SYNDROME**—Col/Columbia Home Ent.  
**COAL MINER'S DAUGHTER**—Universal/MCA Dist.  
**STAR TREK (THE MOVIE)**—Paramount/Paramount Home Video  
**BORN FREE**—Col/Columbia Home Ent.  
**SMOKEY & THE BANDIT**—Universal/MCA Dist.  
**ALIEN**—20th Century Fox/Mag. Video

## EROL'S COLOR TV/ ARLINGTON

9 TO 5—20th Century Fox/Mag. Video  
**CHINESE CONNECTION**—Golden Voice  
**FIST OF FURY**—Golden Voice  
**AIRPLANE**—Paramount/Paramount Home Video  
**FLASH GORDON**—Universal/MCA Dist.  
**CLOSE ENCOUNTERS OF THE THIRD KIND**—Col/Columbia Home Ent.  
**STAR TREK (THE MOVIE)**—Paramount/Paramount Home Video  
**XANADU**—Universal/MCA Dist.  
**20,000 LEAGUES UNDER THE SEA**—Disney/Disney Home Video  
**COAL MINER'S DAUGHTER**—Universal/MCA Dist.

## AMERICAN TAPE & VIDEO/ ATLANTA

**CADDYSHACK**—WB/Warner Home Video  
**9 TO 5**—20th Century Fox/Mag. Video  
**XANADU**—Universal/MCA Dist.  
**AIRPLANE**—Paramount/Paramount Home Video  
**THE STUNT MAN**—20th Century Fox/Mag. Video  
**THE ISLAND**—Universal/MCA Dist.  
**BLUES BROTHERS**—Universal/MCA Dist.  
**NIGHTGAMES**—20th Century Fox/Mag. Video  
**EVERY WHICH WAY BUT LOOSE**—WB/Warner Home Video  
**COAL MINER'S DAUGHTER**—Universal/MCA Dist.

## BARNEY MILLER/ LEXINGTON

9 TO 5—20th Century Fox/Mag. Video  
**THE STUNT MAN**—20th Century Fox/Mag. Video  
**STAR TREK (THE MOVIE)**—Paramount/Paramount Home Video  
**ALIEN**—20th Century Fox/Mag. Video  
**XANADU**—Universal/MCA Dist.  
**2001-A SPACE ODYSSEY**—MGM/CBS  
**SMOKEY & THE BANDIT**—Universal/MCA Dist.  
**BLUES BROTHERS**—Universal/MCA Dist.  
**FLASH GORDON**—Universal/MCA Dist.  
**ALL THAT JAZZ**—20th Century Fox/Mag. Video

## SHEIK VIDEO/METARIE

**FLASH GORDON**—Universal/MCA Dist.  
**SOMEWHERE IN TIME**—Universal/MCA Dist.  
**2001-A SPACE ODYSSEY**—MGM/CBS  
**THE ISLAND**—Universal/MCA Dist.  
**9 TO 5**—20th Century Fox/Mag. Video  
**TOM HORN**—WB/Warner Home Video  
**20,000 LEAGUES UNDER THE SEA**—Disney/Disney Home Video  
**BEN HUR**—MGM/CBS  
**THE HUNTER**—Paramount/Paramount Home Video  
**XANADU**—Universal/MCA Dist.

## VIDEO VISIONS/FT. WORTH

9 TO 5—20th Century Fox/Mag. Video  
**FLASH GORDON**—Universal/MCA Dist.  
**MY BODYGUARD**—20th Century Fox/Mag. Video  
**WORLD'S GREATEST LOVER**—20th Century Fox/Mag. Video  
**EMMANUELLE I**—Col/Columbia Home Ent.  
**COAL MINER'S DAUGHTER**—Universal/MCA Dist.  
**UP IN SMOKE**—Paramount/Paramount Home Video  
**BLUES BROTHERS**—Universal/MCA Dist.  
**STAR TREK (THE MOVIE)**—Paramount/Paramount Home Video  
**URBAN COWBOY**—Paramount/Paramount Home Video

## DOG EAR/CHICAGO

9 TO 5—20th Century Fox/Mag. Video  
**AIRPLANE**—Paramount/Paramount Home Video  
**CADDYSHACK**—WB/Warner Home Video  
**FAME**—MGM/CBS  
**COAL MINER'S DAUGHTER**—Universal/MCA Dist.  
**FLASH GORDON**—Universal/MCA Dist.  
**THE STUNT MAN**—20th Century Fox/Mag. Video  
**XANADU**—Universal/MCA Dist.  
**SUPERMAN**—D.C. Comics/Warner Home Video  
**BLUES BROTHERS**—Universal/MCA Dist.

## RECORD CITY/CHICAGO

9 TO 5—20th Century Fox/Mag. Video  
**AIRPLANE**—Paramount/Paramount Home Video  
**CADDYSHACK**—WB/Warner Home Video  
**COAL MINER'S DAUGHTER**—Universal/MCA Dist.  
**ALL THAT JAZZ**—20th Century Fox/Mag. Video  
**BLUES BROTHERS**—Universal/MCA Dist.  
**"10"**—Orion/Warner Home Video  
**GREASE**—Paramount/Paramount Home Video  
**HONEYSUCKLE ROSE**—WB/Warner Home Video

## FATHERS & SUNS/ MIDWEST

9 TO 5—20th Century Fox/Mag. Video  
**CADDYSHACK**—WB/Warner Home Video  
**STAR TREK (THE MOVIE)**—Paramount/Paramount Home Video  
**FAME**—MGM/CBS  
**THE STUNT MAN**—20th Century Fox/Mag. Video  
**AIRPLANE**—Paramount/Paramount Home Video  
**BRUBAKER**—20th Century Fox/Mag. Video  
**CLOSE ENCOUNTERS OF THE THIRD KIND**—Col/Columbia Home Ent.  
**COAL MINER'S DAUGHTER**—Universal/MCA Dist.  
**FLASH GORDON**—Universal/MCA Dist.

## STREETSIDE RECORDS/ ST. LOUIS

9 TO 5—20th Century Fox/Mag. Video  
**MY FAIR LADY**—MGM/CBS  
**AIRPLANE**—Paramount/Paramount Home Video  
**THE ISLAND**—Universal/MCA Dist.  
**MY BODYGUARD**—20th Century Fox/Mag. Video  
**WORLD'S GREATEST LOVER**—20th Century Fox/Mag. Video  
**INVASION OF THE BODYSNATCHERS**—Nostalgia Merchant  
**EVENING WITH SIR WILLIAM MARTIN**—Specific Arts Video  
**BLUES BROTHERS**—Universal/MCA Dist.  
**ALIEN**—20th Century Fox/Mag. Video

## KALEIDOSCOPE/ OKLAHOMA CITY

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

## VIDEO CUBE/DENVER

9 TO 5—20th Century Fox/Mag. Video  
**THE STUNT MAN**—20th Century Fox/Mag. Video  
**FLASH GORDON**—Universal/MCA Dist.  
**THE ISLAND**—Universal/MCA Dist.  
**SOMEWHERE IN TIME**—Universal/MCA Dist.  
**MY BODYGUARD**—20th Century Fox/Mag. Video  
**FRIDAY THE 13TH**—Paramount/Paramount Home Video  
**THE HUNTER**—Paramount/Paramount Home Video  
**AIRPLANE**—Paramount/Paramount Home Video  
**UP IN SMOKE**—Paramount/Paramount Home Video

## VIDEO MART/PHOENIX

**MY BODYGUARD**—20th Century Fox/Mag. Video  
**AIRPLANE**—Paramount/Paramount Home Video  
**9 TO 5**—20th Century Fox/Mag. Video  
**COAL MINER'S DAUGHTER**—Universal/MCA Dist.  
**FAME**—MGM/CBS  
**MY FAIR LADY**—MGM/CBS  
**"10"**—Orion/Warner Home Video  
**STAR TREK (THE MOVIE)**—Paramount/Paramount Home Video  
**URBAN COWBOY**—Paramount/Paramount Home Video

## NICKELODEON/ LOS ANGELES

9 TO 5—20th Century Fox/Mag. Video  
**FAME**—MGM/CBS  
**MY FAIR LADY**—MGM/CBS  
**THE STUNT MAN**—20th Century Fox/Mag. Video  
**FLASH GORDON**—Universal/MCA Dist.  
**SOMEWHERE IN TIME**—Universal/MCA Dist.  
**MY BODYGUARD**—20th Century Fox/Mag. Video  
**ZORBA THE GREEK**—20th Century Fox/Mag. Video  
**CADDYSHACK**—WB/Warner Home Video  
**ENTER THE DRAGON**—WB/Warner Home Video

## WHEREHOUSE/NATIONAL

9 TO 5—20th Century Fox/Mag. Video  
**AIRPLANE**—Paramount/Paramount Home Video  
**SOMEWHERE IN TIME**—Universal/MCA Dist.  
**XANADU**—Universal/MCA Dist.  
**SUPERMAN**—D.C. Comics/Warner Home Video  
**MY FAIR LADY**—MGM/CBS  
**THE STUNT MAN**—20th Century Fox/Mag. Video  
**MARY POPPINS**—Disney/Disney Home Video  
**FAME**—MGM/CBS  
**FLASH GORDON**—Universal/MCA Dist.

Also reporting are: Upstairs Records, Burlington; Prime Video, Boston; Radio 437, Philadelphia; Video Cassettes, Lubbock; Valas TV, Denver; and Video Connection, Boise.



## TOP SALES

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

## THOMAS VIDEO/DETROIT

**SOMEWHERE IN TIME**—Universal/MCA Dist.  
**THE ISLAND**—Universal/MCA Dist.  
**9 TO 5**—20th Century Fox/Mag. Video  
**FLASH GORDON**—Universal/MCA Dist.  
**AIRPLANE**—Paramount/Paramount Home Video  
**SMOKEY & THE BANDIT II**—Universal/MCA Dist.  
**MY FAIR LADY**—MGM/CBS  
**XANADU**—Universal/MCA Dist.  
**MY BODYGUARD**—20th Century Fox/Mag. Video  
**CADDYSHACK**—WB/Warner Home Video

## VIDEO LAND/DALLAS

9 TO 5—20th Century Fox/Mag. Video  
**AIRPLANE**—Paramount/Paramount Home Video  
**FAME**—MGM/CBS  
**MY FAIR LADY**—MGM/CBS  
**FLASH GORDON**—Universal/MCA Dist.  
**SOMEWHERE IN TIME**—Universal/MCA Dist.  
**CADDYSHACK**—WB/Warner Home Video  
**THE STUNT MAN**—20th Century Fox/Mag. Video  
**EMMANUELLE II**—Paramount/Paramount Home Video  
**EMMANUELLE I**—Col/Columbia Home Ent.



# Record World Singles 101-150

MAY 16, 1981

MAY 16	MAY 9	
101	102	HEARTBEAT TAANA GARDNER/West End 1232 (Kenix/Sugar Biscuit, ASCAP)
102	104	YOUR LOVE IS ON THE ONE LAKESIDE/Solar 12188 (RCA) (Spectrum VII/Circle L, ASCAP)
103	112	LOVIN' THE NIGHT AWAY DILLMAN BAND/RCA 12206 (Songs of Manhattan Island/Whitehaven/ZIB, BMI)
104	105	YOU'RE THE REASON GOD MADE OKLAHOMA DAVID FRIZZELL & SHELLY WEST/Warner Bros./Viva 49650 (Pesco/Wallet/Senor/Cibie, ASCAP)
105	—	WHAT SHE DOES TO ME (THE DIANA SONG) PRODUCERS/Portrait 12 02092 (CBS) (Huge, BMI)
106	107	CALL IT WHAT YOU WANT BILL SUMMERS & SUMMERS HEAT/MCA 51073 (Bilsum, BMI)
107	109	DARLIN' TOM JONES/Mercury 76100 (PolyGram) (September/Yellow Dog, ASCAP)
108	111	BODY MUSIC STRIKERS/Prelude 8025 (Trumar, BMI)
109	—	RAIN IN MAY MAX WARNER/Radio 3842 (Atl) (Dayglo, ASCAP)
110	110	WHAT TWO CAN DO DENIECE WILLIAMS/ARC/Columbia 60504 (Bellboy/Kee-Drick, BMI)
111	114	LET ME STAY WITH YOU TONIGHT POINT BLANK/MCA 51083 (Hamstein, BMI)
112	106	SEDUCED LEON REDBONE/Emerald City 7325 (Atl) (Warner Tamerlane/Precedent, BMI)
113	—	BABY, I DO LOVE YOU GREG PHILLINGANES/Planet 47928 (E/A) (Geffen-Kaye/Poppy's Music/Jamal, ASCAP/Baby Shoes/Irving, BMI)
114	120	ALMOST SATURDAY NIGHT DAVE EDMUNDS/Swan Song 72000 (Atl) (Greasy King, ASCAP)
115	137	PULL UP TO THE BUMPER GRACE JONES/Island 49697 (WB) (Ackee/Grace Jones, ASCAP)
116	134	JUST CHILLIN' OUT BERNARD WRIGHT/Arista/GRP 2511 (Sunset Burgundy, ASCAP)
117	138	MAKE YOU MINE SIDE EFFECT/Elektra 47112 (Relaxed/Happy Birthday/Tuff Cookie, BMI)
118	118	HEAVEN IN YOUR ARMS DAN HARTMAN/Blue Sky 6 70053 (CBS) (Silver Steed, BMI)
119	115	SHEILA GREG KIHN/Beserkley 47131 (E/A) (Low-Twi, BMI)
120	122	SUPERLOVE SKYY/Salsoul 2136 (RCA) (One to One, ASCAP)
121	—	NEXT TIME YOU'LL KNOW SISTER SLEDGE/Cotillion 40012 (Atl) (Walden/Gratitude Sky, ASCAP/Irving, BMI)
122	124	LADY'S WILD CON FUNK SHUN/Mercury 76099 (PolyGram) (Val-ie-Joe/Felstar, BMI)
123	—	COOL DOWN LIFE/Elektra 47128 (Terrytunes/Myjah, BMI)
124	127	LOVE DON'T STRIKE TWICE BLACKBYRDS/Fantasy 910 (Khempera, ASCAP/First Down, BMI)
125	—	FREAKY DANCIN' CAMEO/Chocolate City 3225 (PolyGram) (Better Days, BMI/ Better Nights, ASCAP)
126	123	THAT DIDN'T HURT TOO BAD DR. HOOK/Casablanca 2325 (PolyGram) (I've Got The Music, ASCAP)
127	126	ANOTHER ONE RIDES THE BUS WEIRD AL YANKOVIC/TK 1043 (Queen/Beechwood, BMI)
128	—	I CAN'T SAY GOODBYE TO YOU HELEN REDDY/MCA 51106 (Al Gallico, BMI)
129	121	PERFECT FIT JERRY KNIGHT/A&M 2304 (Almo/Crimscro, ASCAP)
130	117	INVITATION TO LOVE DAZZ BAND/Motown 1507 (Three Go/Jazzy Autumn, ASCAP)
131	119	PRAISE MARVIN GAYE/Tamla 54322 (Motown) (Buggie, ASCAP)
132	135	REACTION SATISFACTION SUN/Capitol 4981 (Glenwood, ASCAP)
133	128	DO YOU WANT TO MAKE LOVE MARVA KING/Planet 47924 (E/A) (ATV, BMI)
134	125	DDDDDDANCE ROX/Boardwalk 8 70059 (Can't Stop, BMI/Rox and Ross, ASCAP)
135	116	PLAYING WITH LIGHTNING SHOT IN THE DARK/RSO 1061 (Lukerative, BMI)
136	130	DON'T KNOW MUCH BILL MEDLEY/Liberty 1402 (ATV/Mann & Weil /Braitree/Snow, BMI)
137	129	LET ME LOVE YOU GOODBYE BOBBY VINTON/Tapestry 006 (Algee, no license listed)
138	131	I CAN'T STOP LOVING YOU OUTLAWS/Arista 0597 (HG, ASCAP)
139	139	YOU'RE TOO LATE FANTASY/Pavillion 6 6407 (CBS) (Rightsong/Pavillion/ Listi, BMI)
140	140	HOOKED ON MUSIC MAC DAVIS/Casablanca 2327 (PolyGram) (Songpainter, BMI)
141	136	NOW PLIMSOUHS/Planet 47923 (E/A) (Skyhill, BMI)
142	133	SEND A LITTLE LOVE MY WAY STEPHEN BISHOP/Warner Bros. 49595 (Stephen Bishop, BMI)
143	143	LET ME BE THE ONE WEBSTER LEWIS/Epic 19 51014 (Chazzee/Chas, ASCAP/Take Note, BMI)
144	—	NIGHT (FEEL LIKE GETTING DOWN) BILLY OCEAN/Epic 02053 (Blackwood, BMI/Nigel Martinez/Interworld, ASCAP)
145	141	HEAVEN MUST HAVE SENT YOU (HERE IN THE NIGHT) FRANKIE VALLI AND THE FOUR SEASONS/Warner Bros. 49685 (Golden Clover/ World Song, ASCAP)
146	146	WHAT A FOOL BELIEVES ARETHA FRANKLIN/Arista 0591 (Snug/Milk Money, ASCAP)
147	142	WHAT ARE YOU GOING TO DO WITH IT BETTY WRIGHT/Epic 19 51009 (Jobete/Black Bull/Dombet, ASCAP)
148	144	BIRTHDAY PARTY RHYME GRANDMASTER FLASH & THE FURIOUS FIVE/ Sugarhill 579 (Suaarhill, BMI)
149	132	EVERYTHING IS COOL T-CONNECTION/Capitol 4968 (T-Conn/Irving, BMI)
150	145	SOME LOVE SONGS NEVER DIE B.J. THOMAS/MCA 51087 (Southern Nights, ASCAP/Young Un, BMI)

# Record World Singles

## Alphabetical Listing

### Producer, Publisher, Licensee

AI NO CORRIDA Jones (Heatwave/HG, ASCAP/Lazy Lizard, BMI)	33	9 TO 5 Perry (Velvet Apple/Fox Fanfare, BMI)	34
AIN'T EVEN DONE WITH THE NIGHT Cropper (H.G., ASCAP)	22	ONE DAY IN YOUR LIFE Brown (Jobete, ASCAP)	59
A WOMAN NEEDS LOVE (JUST LIKE YOU DO) Parker, Jr. (Raydiola, ASCAP)	15	PARADISE Petrus-Malavasi (Little Macho, ASCAP)	79
AMERICA Gaudio (Stonebridge, ASCAP)	24	RAPTURE Chapman (Rare Blue/Monster Island, ASCAP)	13
ANGEL OF THE MORNING Landis (Blackwood, BMI)	1	RIGHT AWAY Werman (Junior Wild/Chappell, ASCAP)	100
BEING WITH YOU Tobin (Bertam, ASCAP)	3	SAY WHAT Mitchell (Fourth Floor/Hot Kitchen, ASCAP)	49
BETTE DAVIS EYES Garay (Plain and Simple/Donna Weiss, ASCAP/BMI)	5	SAY YOU'LL BE MINE Omartian (Pop 'n' Roll, ASCAP)	28
BLESSED ARE THE BELIEVERS Norman (Chappell/Unichappell, BMI)	44	SEVEN YEAR ACHE Crowell (Hotwire/Atlantic, BMI)	80
BUT YOU KNOW I LOVE YOU Post (Tro-Devon, BMI)	52	SHADDUP YOUR FACE Dolce-McKenzie (Remix, BMI)	67
CAN YOU FEEL IT Group (Mijac/Siggy, BMI)	70	SINCE I DON'T HAVE YOU Butler (Bonnyview/Southern, ASCAP)	29
CELEBRATION Deodato (Delightful/Fresh Star, BMI)	41	SOMEBODY SEND MY BABY HOME Beckett (Muscle Shoals, BMI)	97
CRYING Butler (Acuff Rose, BMI)	87	SOMEBODY'S KNOCKIN' Penny (Chiplin/Tri-Chappell)	17
DON'T STAND SO CLOSE TO ME Group (Virgin/Chappell, ASCAP)	38	STARS ON 45 Eggermont (Publisher not listed)	14
DON'T STOP THE MUSIC Simmons-Ellis (Total X, BMI)	76	STILL RIGHT HERE IN MY HEART Fraboni (Kentucky Wonder, BMI)	58
ELVIRA Chancey (Acuff Rose, BMI)	96	STRONGER THAN BEFORE Bacharach (Unichappell/Begonia Melodies/Fedora, BMI/Hidden Valley, ASCAP)	85
FIND YOUR WAY BACK Nevison (Lunatunes, BMI)	36	SUKIYAKI Duke (Beechwood, BMI)	9
FOOL IN LOVE WITH YOU Neary (20th Century/Neary Tunes, ASCAP/Fox Fanfare/Neary Tunes, BMI)	61	SUPER TROUPER Andersson-Ulvaeus (Countless Songs Ltd., BMI)	73
FOR YOU Mann (Bruce Springsteen/Laurel Canyon, ASCAP)	92	SWEET BABY Clarke-Duke (Mycenae, ASCAP)	66
GET TOUGH King-Group (Alex/Soufus, ASCAP)	91	SWEETHEART Verroca (Bigteeth, BMI/Brightsmile, ASCAP)	18
GIVE A LITTLE BIT MORE Tarney (Paper, PRS)	57	TAKE IT ON THE RUN Cronin-Richrath-Beamish (Buddy, BMI)	4
GIVE IT TO ME BABY James (Jobete, Stone City, ASCAP)	98	THE BEST OF TIMES Group (Stygian/Almo, ASCAP)	46
HER TOWN TOO Asher (Country Road/Leadsheetland, BMI/Iceage, ASCAP)	23	THE ONE THAT YOU LOVE Maslin (Careers/Bestall Reynolds, BMI)	54
HOLD ON LOOSELY MILLS (Rocknocker/WB/Easy Action, ASCAP)	37	THE PARTY'S OVER (HOPELESSLY IN LOVE) Elson (Weed High Nightmare, BMI)	75
HOW 'BOUT US Graham (Dana Walden, license not listed)	16	THE TIDE IS HIGH Chapman (Gemrod, BMI)	90
HURRY UP AND WAIT Group (Bovina, ASCAP)	51	THE WAITING Petty-Iovine (Gone Gator, ASCAP)	48
I CAN'T STAND IT Dowd (Stigwood/Unichappell, BMI)	30	THEME FROM THE GREATEST AMERICAN HERO Post (Publisher not listed)	82
I CAN TAKE CARE OF MYSELF Baxter (WB/Vera Cruz, ASCAP)	74	THIS LITTLE GIRL Miami Steve-Springsteen (Bruce Springsteen, ASCAP)	32
I DON'T NEED YOU Holmes (WB/Holmes Line, ASCAP)	93	TIME OUT OF MIND Katz (Leon/Freejunkt, ASCAP)	62
I LOVE A RAINY NIGHT Malloy (Deb Dave/Briarpatch, BMI)	84	TIME Parsons (Woolfsongs/Careers/Irving, BMI)	50
I LOVE YOU Ryan (C.B.B., ASCAP)	21	TOO MUCH TIME ON MY HANDS Group (Almo, ASCAP)	7
I LOVED 'EM EVERY ONE Killen (Tree, BMI)	39	TREAT ME RIGHT Olsen (Blackwood/White Dog, BMI)	89
I MISSED AGAIN Collins-Padgham (Effectsound Ltd./Pun, ASCAP)	25	TURN ME LOOSE Fairbairn (Blackwood/Dean of Music, BMI)	40
IS IT YOU Ritenour (Rit of Habeus, ASCAP)	53	TWO HEARTS Mtume-Lucas (Frozen Butterfly, BMI)	81
IT'S A LOVE THING Group-Griffey-Sylvers (Spectrum VII/My Kinda, ASCAP)	55	WALKING ON THIN ICE Lennon-Ono-Douglas (Lenono, BMI)	95
I'VE BEEN WAITING FOR YOU ALL OF MY LIFE Butler (Al Gallico, BMI)	64	WASN'T THAT A PARTY Richardson (United Artists, ASCAP)	43
JESSIE'S GIRL Olsen (Robie Porter, BMI)	35	WATCHING THE WHEELS Lennon-Ono-Douglas (Lenono, BMI)	10
JUST BETWEEN YOU AND ME Goodwyn-Stone (Northern Goody Two-Tunes Ltd., ASCAP-CAPAC)	19	WHAT ARE WE DOIN' IN LOVE Maher-Goodrum (Chappell/Sailmaker, ASCAP)	26
JUST SO LONELY Ramone (Marvin Gardens/Beachball, ASCAP)	56	WHAT CHA GONNA DO FOR ME Mardin (Ackee/Longdog, ASCAP)	77
JUST THE TWO OF US Washington, Jr.-MacDonald (Antisia/Bleu Nig, ASCAP)	8	WHEN LOVE CALLS Carmichael (Almo/Newborn/Audio, ASCAP)	65
KEEP ON LOVING YOU Cronin-Richrath-Beamish (Fate, ASCAP)	17	WHILE YOU SEE A CHANCE Winwood (Island/Irving/Blue Sky/Rider Songs, BMI)	31
KISS ON MY LIST Hall-Oates (Hot-Cha/Six Continents/Fust Buzza, BMI)	6	WINNING Olson (Island, BMI)	42
LATELY Wonder (Jobete/Black Bull, ASCAP)	78	WOMAN Lennon-Ono-Douglas (Lenono, BMI)	45
LIVING INSIDE MYSELF Vannelli (Black Keys, BMI)	11	YEARNING Simmons (Total Experience, BMI)	88
LONELY TOGETHER Manilow (Kenny Nolan, ASCAP)	99	YOU BETTER YOU BET Szymczyk (Towser Tunes, BMI)	12
LOVE YOU LIKE I NEVER LOVED BEFORE Carbone-Zito (Sixty-Ninth Street, BMI)	27	YOU LIKE ME DON'T YOU Jackson (Jobete, ASCAP)	63
MAGIC MAN Dewey-George (Almo/Ray Jay/Similar/Lucky Break, ASCAP/Irving, BMI)	71	YOU MAKE MY DREAMS Hall-Oates (Hot-Cha/Six Continents, BMI)	47
MAKE THAT MOVE Sylvers (Spectrum VII/My Kinda, ASCAP)	60	YOU'RE SO EASY TO LOVE James (Big Teeth/Tommy James, BMI)	83
MERCY, MERCY, MERCY Ladanyi-Cannata (Cotillion/Vonglo, BMI)	86		
MISTER SANDMAN Ahern (Edwin H. Morris/MLP, ASCAP)	69		
MODERN GIRL Neil (Gone Gator, ASCAP)	72		
MORNING TRAIN (NINE TO FIVE) Neil (Unichappell, BMI)	2		
NOBODY WINS Thomas (Intersong, ASCAP)	68		



# Record World Singles



MAY 16, 1981

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

MAY 16	MAY 9		WKS. ON CHART
1	2	<b>ANGEL OF THE MORNING</b> JUICE NEWTON Capitol 4976	13
2	1	<b>MORNING TRAIN (NINE TO FIVE)</b> SHEENA EASTON/ EMI-America 8071	14
3	3	<b>BEING WITH YOU</b> SMOKEY ROBINSON/Tamla 54321 (Motown)	13
4	4	<b>TAKE IT ON THE RUN</b> REO SPEEDWAGON/Epic 19 01054	9
5	7	<b>BETTE DAVIS EYES</b> KIM CARNES/EMI-America 8077	8
6	6	<b>KISS ON MY LIST</b> DARYL HALL & JOHN OATES/RCA 12142	17
7	9	<b>TOO MUCH TIME ON MY HANDS</b> STYX/A&M 2323	9
8	5	<b>JUST THE TWO OF US</b> GROVER WASHINGTON, JR./ Elektra 47103	14
9	15	<b>SUKIYAKI TASTE OF HONEY</b> /Capitol 4953	11
10	11	<b>WATCHING THE WHEELS</b> JOHN LENNON/Geffen 49695 (WB)	8
11	13	<b>LIVING INSIDE MYSELF</b> GINO VANNELLI/Arista 0588	9
12	14	<b>YOU BETTER YOU BET THE WHO</b> /Warner Bros. 49698	9
13	8	<b>RAPTURE</b> BLONDIE/Chrysalis 2485	16
14	31	<b>STARS ON 45</b> STARS ON/Radio 3810 (Atl)	6
15	18	<b>A WOMAN NEEDS LOVE (JUST LIKE YOU DO)</b> RAY PARKER, JR. & RAYDIO/Arista 0592	11
16	17	<b>HOW 'BOUT US</b> CHAMPAIGN/Columbia 11 11433	15
17	10	<b>SOMEBODY'S KNOCKIN'</b> TERRI GIBBS/MCA 41309	16
18	19	<b>SWEETHEART</b> FRANKE & THE KNOCKOUTS/Millennium 11801 (RCA)	11
19	12	<b>KEEP ON LOVING YOU</b> REO SPEEDWAGON/Epic 19 50953	22
20	16	<b>JUST BETWEEN YOU AND ME</b> APRIL WINE/Capitol 4975	14
21	24	<b>I LOVE YOU CLIMAX</b> BLUES BAND/Warner Bros. 49669	12
22	23	<b>AIN'T EVEN DONE WITH THE NIGHT</b> JOHN COUGAR/ Riva 207 (PolyGram)	16
23	21	<b>HER TOWN TOO</b> JAMES TAYLOR & J. D. SOUTHER/ Columbia 11 60514	10
24	32	<b>AMERICA</b> NEIL DIAMOND/Capitol 4994	4
25	27	<b>I MISSED AGAIN</b> PHIL COLLINS/Atlantic 3790	9
26	28	<b>WHAT ARE WE DOIN' IN LOVE</b> DOTTIE WEST/Liberty 1404	8
27	29	<b>LOVE YOU LIKE I NEVER LOVED BEFORE</b> JOHN O'BANION/ Elektra 47125	9
28	30	<b>SAY YOU'LL BE MINE</b> CHRISTOPHER CROSS/Warner Bros. 49705	8
29	33	<b>SINCE I DON'T HAVE YOU</b> DON McLEAN/Millennium 11804 (RCA)	6
30	22	<b>I CAN'T STAND IT</b> ERIC CLAPTON & HIS BAND/RSO 1060	12
31	20	<b>WHILE YOU SEE A CHANCE</b> STEVE WINWOOD/Island 49656 (WB)	15
32	36	<b>THIS LITTLE GIRL</b> GARY U.S. BONDS/EMI-America 2309	6
33	37	<b>AI NO CORRIDA</b> QUINCY JONES/A&M 2309	6
34	25	<b>9 TO 5</b> DOLLY PARTON/RCA 12133	22
35	39	<b>JESSIE'S GIRL</b> RICK SPRINGFIELD/RCA 12201	7
36	40	<b>FIND YOUR WAY BACK</b> JEFFERSON STARSHIP/Grunt 12211 (RCA)	7
37	34	<b>HOLD ON LOOSELY</b> 38 SPECIAL/A&M 2316	10
38	26	<b>DON'T STAND SO CLOSE TO ME</b> POLICE/A&M 2301	15
39	43	<b>I LOVED 'EM EVERY ONE</b> T. G. SHEPPARD/Warner/Curb 49690	7
40	38	<b>TURN ME LOOSE</b> LOVERBOY/Columbia 11 11421	14
41	35	<b>CELEBRATION KOOL &amp; THE GANG</b> /De-Lite 807 (PolyGram)	28
42	47	<b>WINNING</b> SANTANA/Columbia 11 01050	5
43	41	<b>WASN'T THAT A PARTY</b> ROVERS/Epic/Cleve. Intl. 19 51007	13
44	46	<b>BLESSED ARE THE BELIEVERS</b> ANNE MURRAY/Capitol 4987	7
45	42	<b>WOMAN</b> JOHN LENNON/Geffen 49644 (WB)	18
46	44	<b>THE BEST OF TIMES</b> STYX/A&M 2300	17
47	57	<b>YOU MAKE MY DREAMS*</b> DARYL HALL & JOHN OATES/ RCA 12217	3
48	58	<b>THE WAITING</b> TOM PETTY AND THE HEARTBREAKERS/ Backstreet/MCA 51100	3
49	60	<b>SAY WHAT</b> JESSE WINCHESTER/Bearsville 49711 (WB)	3
50	59	<b>TIME</b> ALAN PARSONS PROJECT/Arista 0598	5



51	56	<b>HURRY UP AND WAIT</b> ISLEY BROTHERS/T-Neck 6 02033 (CBS)	5
52	55	<b>BUT YOU KNOW I LOVE YOU</b> DOLLY PARTON/RCA 12200	6
53	66	<b>IS IT YOU?</b> LEE RITENOUR/Elektra 47124	3

## CHARTMAKER OF THE WEEK

54	—	<b>THE ONE THAT YOU LOVE</b> AIR SUPPLY Arista 0604	1
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55	48	<b>IT'S A LOVE THING</b> WHISPERS/Solar 12154 (RCA)	15
56	61	<b>JUST SO LONELY</b> GET WET/Boardwalk 02018	4
57	64	<b>GIVE A LITTLE BIT MORE</b> CLIFF RICHARD/EMI-America 8076	3
58	65	<b>STILL RIGHT HERE IN MY HEART</b> PURE PRAIRIE LEAGUE/ Casablanca 2332 (PolyGram)	4
59	62	<b>ONE DAY IN YOUR LIFE</b> MICHAEL JACKSON/Motown 62968	5
60	63	<b>MAKE THAT MOVE</b> SHALAMAR/Solar 12192 (RCA)	6
61	72	<b>FOOL IN LOVE WITH YOU</b> JIM PHOTOGLO/20th Century Fox 2487 (RCA)	3
62	45	<b>TIME OUT OF MIND</b> STEELY DAN/MCA 51082	10
63	69	<b>YOU LIKE ME DON'T YOU?</b> JERMAINE JACKSON/Motown 1503	4
64	70	<b>I'VE BEEN WAITING FOR YOU ALL OF MY LIFE</b> PAUL ANKA/RCA 12225	4
65	67	<b>WHEN LOVE CALLS</b> ATLANTIC STARR/A&M 2312	7
66	76	<b>SWEET BABY</b> STANLEY CLARKE & GEORGE DUKE/ Epic 19 01052	3
67	80	<b>SHADDUP YOUR FACE</b> JOE DOLCE/MCA 51053	3
68	81	<b>NOBODY WINS</b> ELTON JOHN/Geffen 49722 (WB)	2
69	49	<b>MISTER SANDMAN</b> EMMYLOU HARRIS/Warner Bros. 49684	11
70	73	<b>CAN YOU FEEL IT</b> JACKSONS/Epic 19 01032	4
71	71	<b>MAGIC MAN</b> ROBERT WINTERS & FALL/Buddah 624 (Arista)	7
72	—	<b>MODERN GIRL</b> SHEENA EASTON/EMI-America 8080	1
73	68	<b>SUPER TROUPER</b> ABBA/Atlantic 3806	7
74	82	<b>I CAN TAKE CARE OF MYSELF</b> BILLY & THE BEATERS/ Alfa 7002	3
75	50	<b>THE PARTY'S OVER (HOPELESSLY IN LOVE)</b> JOURNEY/ Columbia 11 60505	12
76	51	<b>DON'T STOP THE MUSIC</b> YARBROUGH & PEOPLES/Mercury 76085 (PolyGram)	17
77	86	<b>WHAT CHA GONNA DO FOR ME</b> CHAKA KHAN/Warner Bros. 49692	2
78	74	<b>LATELY</b> STEVIE WONDER/Tamla 54323 (Motown)	5
79	87	<b>PARADISE CHANGE</b> /Atlantic/RFC 3809	2
80	88	<b>SEVEN YEAR ACHE</b> ROSANNE CASH/Columbia 11 11426	3
81	89	<b>TWO HEARTS</b> STEPHANIE MILLS/20th Century Fox 2492 (RCA)	2
82	—	<b>THEME FROM THE GREATEST AMERICAN HERO</b> JOEY SCARBURY/Elektra 47147	1
83	—	<b>YOU'RE SO EASY TO LOVE</b> TOMMY JAMES/Millennium 11802 (RCA)	1
84	52	<b>I LOVE A RAINY NIGHT</b> EDDIE RABBITT/Elektra 47066	25
85	—	<b>STRONGER THAN BEFORE</b> CAROLE BAYER SAGER/ Boardwalk 02054	1
86	90	<b>MERCY, MERCY, MERCY</b> PHOEBE SNOW/Mirage 3818 (Atl)	2
87	53	<b>CRYING</b> DON McLEAN/Millennium 11799 (RCA)	17
88	—	<b>YEARNING GAP</b> BAND/Mercury 76101 (PolyGram)	1
89	54	<b>TREAT ME RIGHT</b> PAT BENATAR/Chrysalis 2487	18
90	79	<b>THE TIDE IS HIGH</b> BLONDIE/Chrysalis 2465	25
91	91	<b>GET TOUGH</b> KLEER/Atlantic 3788	4
92	92	<b>FOR YOU</b> MANFRED MANN'S EARTH BAND/Warner Bros. 49678	4
93	75	<b>I DON'T NEED YOU</b> RUPERT HOLMES/MCA 51095	7
94	—	<b>DOUBLE DUTCH BUS</b> FRANKIE SMITH/WMOT 8 5356	1
95	77	<b>WALKING ON THIN ICE</b> YOKO ONO/Geffen 49683 (WB)	10
96	—	<b>ELVIRA</b> OAK RIDGE BOYS/MCA 51084	1
97	78	<b>SOMEBODY SEND MY BABY HOME</b> LENNY LeBLANC/ Capitol/MSS 4919	4
98	—	<b>GIVE IT TO ME BABY</b> RICK JAMES/Gordy 7197 (Motown)	1
99	83	<b>LONELY TOGETHER</b> BARRY MANILOW/Arista 0596	10
100	95	<b>RIGHT AWAY</b> HAWKS/Columbia 11 60500	9

\* Denotes Powerhouse Pick.

PRODUCERS AND PUBLISHERS ON PAGE 24



# Record World Album Airplay

MAY 16, 1981

## FLASHMAKER

### HARD PROMISES

TOM PETTY AND THE  
HEARTBREAKERS

Backstreet/MCA



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:**  
IS THAT LOVE (import single)—  
Squeeze—A&M  
DAVID LINDLEY—Asylum  
MARSHALL TUCKER BAND—WB  
NOBODY WINS (single)—Elton  
John—Geffen  
TOM PETTY AND THE  
HEARTBREAKERS—Backstreet/  
MCA  
SILENCERS—Precision  
STAND & DELIVER (import single)—  
Adam and the Ants—CBS  
JIM STEINMAN—Epic/Cleve. Intl.  
BRAM TCHAIKOVSKY—Arista  
GEORGE WALLACE—Portrait  
**HEAVY ACTION:**  
TOM PETTY AND THE  
HEARTBREAKERS—Backstreet/  
MCA  
GARY U.S. BONDS—EMI-America  
SOUTHSIDE JOHNNY AND THE  
ASBURY JUKES—Mercury  
GARLAND JEFFREYS—Epic  
THE WHO—WB  
JOE WALSH—Asylum  
PRETENDERS (ep)—Sire  
SANTANA—Col  
STEVE WINWOOD—Island  
ADAM AND THE ANTS—Epic

### WBCN-FM/BOSTON

**ADDS:**  
JEALOUS GUY (single)—Roxy Music  
—Atco  
GRACE JONES—Island  
KILLING JOKE—EG  
MAGAZINE—I.R.S.  
MOTHER'S FINEST—Atlantic  
TOM PETTY AND THE  
HEARTBREAKERS—Backstreet/  
MCA  
BRAM TCHAIKOVSKY—Arista  
JOE WALSH—Asylum  
WISHBONE ASH—MCA  
**HEAVY ACTION:**  
TOM PETTY AND THE  
HEARTBREAKERS—Backstreet/  
MCA  
THE WHO—WB  
KIM CARNES—EMI-America  
WBCN MODERN METHOD  
COMPILATION—Modern Method  
ADAM AND THE ANTS—Epic  
REO SPEEDWAGON—Epic  
SANTANA—Col  
PRETENDERS (ep)—Sire  
AC/DC—Atlantic  
BILLY SQUIER—Capitol

### WLIR-FM/LONG ISLAND

**ADDS:**  
BRUCE COCKBURN—Millennium  
DB COOPER—WB  
AL DIMEOLA, JOHN McLAUGHLIN,  
PACO DeLUCIA—Col  
MARSHALL TUCKER BAND—WB  
TOM PETTY AND THE  
HEARTBREAKERS—Backstreet/  
MCA  
SECRET POLICEMAN'S BALL—Island  
SPLIT ENZ—A&M  
STRANGLERS—Stiff America  
BRAM TCHAIKOVSKY—Arista  
WISHBONE ASH—MCA  
**HEAVY ACTION:**  
JOE WALSH—Asylum  
JOAN JETT—Boardwalk  
SPLIT ENZ—A&M  
GREG KIHN—Beserkley  
RAINBOW—Polydor

### SANTANA—Col

TOM PETTY AND THE  
HEARTBREAKERS—Backstreet/  
MCA  
STYX—A&M  
DAVE EDMUNDS—Swan Song  
U2—Island

### WBAB-FM/LONG ISLAND

**ADDS:**  
JEALOUS GUY (single)—Roxy Music  
—Atco  
MARSHALL TUCKER BAND—WB  
TOM PETTY AND THE  
HEARTBREAKERS—Backstreet/  
MCA  
SECRET POLICEMAN'S BALL—Island  
TAXI—Fantasy  
BRAM TCHAIKOVSKY—Arista  
JOHNNY VAN ZANT (12")—  
Polydor  
GEORGE WALLACE—Portrait  
WISHBONE ASH—MCA  
ZED—Atlantic  
**HEAVY ACTION:**  
REO SPEEDWAGON—Epic  
STYX—A&M  
THE WHO—WB  
STEVE WINWOOD—Island  
RUSH—Mercury  
AC/DC—Atlantic  
ERIC CLAPTON—RSO  
PHIL COLLINS—Atlantic  
GRATEFUL DEAD—Arista  
PRETENDERS (ep)—Sire

### WPLR-FM/NEW HAVEN

**ADDS:**  
JEALOUS GUY (single)—Roxy Music  
—Atco  
MARSHALL TUCKER BAND—WB  
TOM PETTY AND THE  
HEARTBREAKERS—Backstreet/  
MCA  
SECRET POLICEMAN'S BALL—Island  
BRAM TCHAIKOVSKY—Arista  
**HEAVY ACTION:**  
THE WHO—WB  
STEVE WINWOOD—Island  
PHIL COLLINS—Atlantic  
STYX—A&M  
GARLAND JEFFREYS—Epic  
JOE WALSH—Asylum  
SANTANA—Col  
ERIC CLAPTON—RSO  
GRATEFUL DEAD—Arista  
JIM STEINMAN—Epic/Cleve. Intl.

### WCCF-FM/HARTFORD

**ADDS:**  
BRUCE COCKBURN—Millennium  
DB COOPER—WB  
JEALOUS GUY (single)—Roxy Music  
—Atco  
MARSHALL TUCKER BAND—WB  
MISSING PERSONS (ep)—Komas  
TOM PETTY AND THE  
HEARTBREAKERS—Backstreet/  
MCA  
SECRET POLICEMAN'S BALL—Island  
**HEAVY ACTION**  
(in alphabetical order):  
AC/DC—Atlantic  
GARY U.S. BONDS—EMI-America  
KIM CARNES—EMI-America  
PHIL COLLINS—Atlantic  
JEFFERSON STARSHIP—Grunt  
OZZY OSBOURNE—Jet  
RUSH—Mercury  
SANTANA—Col  
JOE WALSH—Asylum  
THE WHO—WB

### WBLM-FM/MAINE

**ADDS:**  
BILLY & THE BEATERS—Alfa  
TOM PETTY AND THE  
HEARTBREAKERS—Backstreet/  
MCA  
SECRET POLICEMAN'S BALL—Island  
STRAIGHT EIGHT—RCA  
BRAM TCHAIKOVSKY—Arista  
WISHBONE ASH—MCA  
**HEAVY ACTION:**  
JEFFERSON STARSHIP—Grunt  
REO SPEEDWAGON—Epic  
STYX—A&M  
ERIC CLAPTON—RSO  
AC/DC—Atlantic  
KAMPUCHEA CONCERTS—Atlantic  
LOVERBOY—Col  
RUSH—Mercury  
THE WHO—WB  
SANTANA—Col

### WQBK-FM/ALBANY

**ADDS:**  
CRAMPS—I.R.S.  
dB's—Albion  
JEALOUS GUY (single)—Roxy Music  
—Atco  
KAREN LAWRENCE & THE PINZ—  
RCA  
MARSHALL TUCKER BAND—WB  
9 BELOW ZERO—A&M  
TOM PETTY AND THE  
HEARTBREAKERS—Backstreet/  
MCA  
BRAM TCHAIKOVSKY—Arista  
JOHNNY VAN ZANT (12")—  
Polydor  
DAN WALL—Landslide  
**HEAVY ACTION:**  
JOE WALSH—Asylum  
GREG KIHN—Beserkley  
GARLAND JEFFREYS—Epic  
ADAM AND THE ANTS—Epic  
SANTANA—Col  
POLICE—A&M  
THE WHO—WB  
PHIL COLLINS—Atlantic  
CLASH—Epic  
DREGS—Arista

### WCMF-FM/ROCHESTER

**ADDS:**  
TOM PETTY AND THE  
HEARTBREAKERS—Backstreet/  
MCA  
SECRET POLICEMAN'S BALL—Island  
SPLIT ENZ—A&M  
**HEAVY ACTION:**  
JEFFERSON STARSHIP—Grunt  
OZZY OSBOURNE—Jet  
RUSH—Mercury  
JUDAS PRIEST—Col  
TOM PETTY AND THE  
HEARTBREAKERS—Backstreet/  
MCA  
APRIL WINE—Capitol  
THE WHO—WB  
STYX—A&M  
JOE WALSH—Asylum  
AC/DC—Atlantic

### WMJQ-FM/ROCHESTER

**ADDS:**  
TOM PETTY AND THE  
HEARTBREAKERS—Backstreet/  
MCA  
VISITOR—Could Be Wild/Blue Elf  
**HEAVY ACTION**  
(in alphabetical order):  
AC/DC—Atlantic  
PHIL COLLINS—Atlantic

### DAVE EDMUNDS—Swan Song

HAWKS—Col  
JEFFERSON STARSHIP—Grunt  
GREG KIHN—Beserkley  
KROKUS—Ariola  
RUSH—Mercury  
SANTANA—Col  
THE WHO—WB

### WAQX-FM/SYRACUSE

**ADDS:**  
KIM CARNES—EMI-America  
TOM PETTY AND THE  
HEARTBREAKERS—Backstreet/  
MCA  
JOHNNY VAN ZANT (12")—  
Polydor  
**HEAVY ACTION:**  
95X GERBER MUSIC SOUNDCHECK  
—Local  
JEFFERSON STARSHIP—Grunt  
38 SPECIAL—A&M  
TOM PETTY AND THE  
HEARTBREAKERS—Backstreet/  
MCA  
SANTANA—Col  
RUSH—Mercury  
STEVE WINWOOD—Island  
AC/DC—Atlantic  
REO SPEEDWAGON—Epic  
KIM CARNES—EMI-America

### WOUR-FM/UTICA

**ADDS:**  
JEALOUS GUY (single)—Roxy Music  
—Atco  
TOM JOHNSTON—WB  
MARSHALL TUCKER BAND—WB  
TOM PETTY AND THE  
HEARTBREAKERS—Backstreet/  
MCA  
SECRET POLICEMAN'S BALL—Island  
ZED—Atlantic  
**HEAVY ACTION:**  
GARY U.S. BONDS—EMI-America  
RICK SPRINGFIELD—RCA  
THE WHO—WB  
JEFFERSON STARSHIP—Grunt  
PHIL COLLINS—Atlantic  
OZZY OSBOURNE—Jet  
KAMPUCHEA CONCERTS—Atlantic  
PRETENDERS (ep)—Sire  
GREG KIHN—Beserkley  
JOE WALSH—Asylum

### WMMR-FM/PHILADELPHIA

**ADDS:**  
BILLY & THE BEATERS—Alfa  
JEALOUS GUY (single)—Roxy Music  
—Atco  
PURE PRAIRIE LEAGUE—  
Casablanca  
SECRET POLICEMAN'S BALL—Island  
JIM STEINMAN—Epic/Cleve. Intl.  
BRAM TCHAIKOVSKY—Arista  
ZED—Atlantic  
**HEAVY ACTION:**  
STEVE WINWOOD—Island  
THE WHO—WB  
KAMPUCHEA CONCERTS—Atlantic  
ELVIS COSTELLO—Col  
STYX—A&M  
GREG KIHN—Beserkley  
XTC—Virgin  
REO SPEEDWAGON—Epic  
PHIL COLLINS—Atlantic  
GARLAND JEFFREYS—Epic

### Y104/PITTSBURGH

**ADDS:**  
JEFFERSON STARSHIP—Grunt  
TOM PETTY AND THE  
HEARTBREAKERS—Backstreet/  
MCA

### HEAVY ACTION:

REO SPEEDWAGON—Epic  
STYX—A&M  
THE WHO—WB  
ERIC CLAPTON—RSO  
STEVE WINWOOD—Island  
PHIL COLLINS—Atlantic  
TOM PETTY AND THE  
HEARTBREAKERS—Backstreet/  
MCA  
38 SPECIAL—A&M  
JOE WALSH—Asylum  
JOHN LENNON/YOKO ONO—  
Geffen

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

**ADDS:**  
DB COOPER—WB  
GRACE JONES—Island  
NEW MUSIK—Epic  
9 BELOW ZERO—A&M  
TOM PETTY AND THE  
HEARTBREAKERS—Backstreet/  
MCA  
POCKET CALCULATOR (single)—  
Kraftwerk—WB  
PUBLIC IMAGE LTD.—WB  
TAZMANIAN DEVILS—WB  
TUBES—Capitol  
**HEAVY ACTION:**  
PRETENDERS (ep)—Sire  
GARY U.S. BONDS—EMI-America  
GARLAND JEFFREYS—Epic  
GRATEFUL DEAD—Arista  
PHIL COLLINS—Atlantic  
KAMPUCHEA CONCERTS—Atlantic  
CLASH—Epic  
U2—Island  
ADAM AND THE ANTS—Epic  
DAVE EDMUNDS—Swan Song

### WKLS-FM/ATLANTA

**ADDS:**  
MARSHALL TUCKER BAND—WB  
TOM PETTY AND THE  
HEARTBREAKERS—Backstreet/  
MCA  
SECRET POLICEMAN'S BALL—Island  
SPLIT ENZ—A&M  
BRAM TCHAIKOVSKY—Arista  
**HEAVY ACTION:**  
REO SPEEDWAGON—Epic  
STYX—A&M  
RUSH—Mercury  
AC/DC—Atlantic  
HOT LANTA HOME COOKING—  
Local  
STEVE WINWOOD—Island  
38 SPECIAL—A&M  
THE WHO—WB  
DREGS—Arista  
APRIL WINE—Capitol

### WYMX-FM/AUGUSTA

**ADDS:**  
LES DUDEK—Col  
MARSHALL TUCKER BAND—WB  
TOM PETTY AND THE  
HEARTBREAKERS—Backstreet/  
MCA  
SECRET POLICEMAN'S BALL—Island  
JIM STEINMAN—Epic/Cleve. Intl.  
JOHNNY VAN ZANT (12")—  
Polydor  
**HEAVY ACTION:**  
AC/DC—Atlantic  
PHIL COLLINS—Atlantic  
RUSH—Mercury  
THE WHO—WB  
JEFFERSON STARSHIP—Grunt  
TOM PETTY AND THE  
HEARTBREAKERS—Backstreet/  
MCA

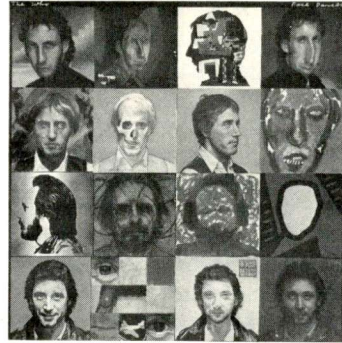


## MOST ADDED

**HARD PROMISES**—Tom Petty and the Heartbreakers—Backstreet/MCA (35)  
**DEDICATED**—Marshall Tucker Band—WB (15)  
**SECRET POLICEMAN'S BALL—THE MUSIC**—Island (15)  
**FUNLAND**—Bram Tchaikovsky—Arista (13)  
**JEALOUS GUY** (single)—Roxy Music—Atco (10)  
**WAIATA**—Split Enz—A&M (9)  
**STILL FEELS GOOD**—Tom Johnston—WB (8)  
**BAD FOR GOOD**—Jim Steinman—Epic/Cleve. Intl. (6)  
**JOHNNY VAN ZANT** (12")—Polydor (5)  
**ZED**—Atlantic (5)

## TOP AIRPLAY

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



## MOST AIRPLAY

**FACE DANCES**—The Who—WB (35)  
**FACE VALUES**—Phil Collins—Atlantic (25)  
**ZEBOP!**—Santana—Col (24)  
**MODERN TIMES**—Jefferson Starship—Grunt (23)  
**MOVING PICTURES**—Rush—Mercury (23)  
**DIRTY DEEDS DONE DIRTY CHEAP**—AC/DC—Atlantic (20)  
**PARADISE THEATER**—Styx—A&M (20)  
**HI INFIDELITY**—REO Speedwagon—Epic (19)  
**ARC OF A DIVER**—Steve Winwood—Island (17)  
**THERE GOES THE NEIGHBORHOOD**—Joe Walsh—Asylum (15)

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

**DREGS**—Arista  
**GARY U.S. BONDS**—EMI-America  
**38 SPECIAL**—A&M  
**STEVE WINWOOD**—Island

### WSHE-FM/FT. LAUDERDALE

**ADDS:**  
**TOM JOHNSTON**—WB  
**JIM STEINMAN**—Epic/Cleve. Intl.  
**JOHNNY VAN ZANT** (12")—Polydor  
**HEAVY ACTION:**  
**THE WHO**—WB  
**REO SPEEDWAGON**—Epic  
**STYX**—A&M  
**38 SPECIAL**—A&M  
**JEFFERSON STARSHIP**—Grunt  
**GARY U.S. BONDS**—EMI-America  
**RUSH**—Mercury  
**AC/DC**—Atlantic  
**STEVE WINWOOD**—Island  
**TOM PETTY AND THE HEARTBREAKERS** (12")—Backstreet/MCA

### WMMS-FM/CLEVELAND

**ADDS:**  
**BILLY GLENN**—Sunshine  
**DAVID LINDLEY**—Asylum  
**TOM PETTY AND THE HEARTBREAKERS**—Backstreet/MCA  
**SECRET POLICEMAN'S BALL**—Island  
**SHADDUP YOUR FACE** (single)—Joe Dolce—MCA  
**SPLIT ENZ**—A&M  
**ZED**—Atlantic  
**HEAVY ACTION:**  
**SOUTHSIDE JOHNNY AND THE ASBURY JUKES**—Mercury  
**THE WHO**—WB  
**PHIL COLLINS**—Atlantic  
**RUSH**—Mercury  
**STEVE WINWOOD**—Island  
**LOVERBOY**—Col  
**STYX**—A&M  
**AC/DC**—Atlantic  
**REO SPEEDWAGON**—Epic  
**JOE WALSH**—Asylum

### WABX-FM/DETROIT

**ADDS:**  
**NONE**  
**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  
**APRIL WINE**—Capitol

### Y95-FM/ROCKFORD

**ADDS:**  
**TOM PETTY AND THE HEARTBREAKERS**—Backstreet/MCA  
**PRODUCERS**—Portrait  
**SPLIT ENZ**—A&M  
**HEAVY ACTION:**  
**AC/DC**—Atlantic  
**STYX**—A&M  
**LOVERBOY**—Col  
**38 SPECIAL**—A&M  
**THE WHO**—WB  
**PHIL COLLINS**—Atlantic  
**RUSH**—Mercury

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

### WLUP-FM/CHICAGO

**ADDS:**  
**KIM CARNES**—EMI-America  
**FRANKE & THE KNOCKOUTS**—Millennium  
**TOM PETTY AND THE HEARTBREAKERS**—Backstreet/MCA  
**JOE WALSH**—Asylum  
**HEAVY ACTION:**  
**AC/DC**—Atlantic  
**PHIL COLLINS**—Atlantic  
**REO SPEEDWAGON**—Epic  
**STYX**—A&M  
**THE WHO**—WB  
**STEVE WINWOOD**—Island  
**RUSH**—Mercury  
**ERIC CLAPTON**—RSO  
**PRETENDERS** (ep)—Sire  
**JUDAS PRIEST**—Col

### WLPX-FM/MILWAUKEE

**ADDS:**  
**TOM PETTY AND THE HEARTBREAKERS**—Backstreet/MCA  
**HEAVY ACTION:**  
**38 SPECIAL**—A&M  
**GARY U.S. BONDS**—EMI-America  
**RUSH**—Mercury  
**OZZY OSBOURNE**—Jet  
**THE WHO**—WB  
**JEFFERSON STARSHIP**—Grunt  
**STYX**—A&M  
**AC/DC**—Atlantic  
**JOE WALSH**—Asylum  
**JUDAS PRIEST**—Col

### WQFM-FM/MILWAUKEE

**ADDS:**  
**LES DUDEK**—Col  
**DAVE EDMUNDS**—Swan Song  
**TOM PETTY AND THE HEARTBREAKERS**—Backstreet/MCA  
**HEAVY ACTION:**  
**STYX**—A&M  
**THE WHO**—WB  
**SANTANA**—Col  
**PHIL COLLINS**—Atlantic  
**JEFFERSON STARSHIP**—Grunt  
**MANFRED MANN**—WB  
**RUSH**—Mercury  
**BILLY SQUIER**—Capitol  
**JOE WALSH**—Asylum  
**RAINBOW**—Polydor

### KZEW-FM/DALLAS

**ADDS:**  
**ADAM AND THE ANTS**—Epic  
**TOM PETTY AND THE HEARTBREAKERS**—Backstreet/MCA  
**SECRET POLICEMAN'S BALL**—Island  
**BRAM TCHAIKOVSKY**—Arista  
**HEAVY ACTION:**  
**STEVE WINWOOD**—Island  
**RUSH**—Mercury  
**REO SPEEDWAGON**—Epic  
**THE WHO**—WB  
**POLICE**—A&M  
**TOM PETTY AND THE HEARTBREAKERS**—Backstreet/MCA  
**RICK SPRINGFIELD**—RCA  
**SANTANA**—Col  
**ERIC CLAPTON**—RSO  
**JEFFERSON STARSHIP**—Grunt

### KTXQ-FM/DALLAS

**ADDS:**  
**TOM JOHNSTON**—WB  
**JIM STEINMAN**—Epic/Cleve. Intl.  
**JOE WALSH**—Asylum  
**HEAVY ACTION:**  
**LOVERBOY**—Col  
**THE WHO**—WB  
**REO SPEEDWAGON**—Epic  
**STYX**—A&M  
**RUSH**—Mercury  
**38 SPECIAL**—A&M  
**JEFFERSON STARSHIP**—Grunt  
**TOM PETTY AND THE HEARTBREAKERS** (12")—Backstreet/MCA  
**PAT TRAVERS**—Polydor  
**SANTANA**—Col

### KL0L-FM/HOUSTON

**ADDS:**  
**TOM JOHNSTON**—WB  
**TOM PETTY AND THE HEARTBREAKERS**—Backstreet/MCA  
**HEAVY ACTION:**  
**THE WHO**—WB  
**STEVE WINWOOD**—Island  
**RUSH**—Mercury  
**POINT BLANK**—MCA  
**PHIL COLLINS**—Atlantic  
**KROKUS**—Ariola  
**AC/DC**—Atlantic  
**JEFFERSON STARSHIP**—Grunt  
**SANTANA**—Col  
**TOM PETTY AND THE HEARTBREAKERS**—Backstreet/MCA

### KLBj-FM/AUSTIN

**ADDS:**  
**LES DUDEK**—Col  
**MARSHALL TUCKER BAND**—WB  
**TOM PETTY AND THE HEARTBREAKERS**—Backstreet/MCA  
**SPLIT ENZ**—A&M  
**JIM STEINMAN**—Epic/Cleve. Intl.  
**HEAVY ACTION:**  
**JOE ELY**—Southcoast/MCA  
**ERIC CLAPTON**—RSO  
**THE WHO**—WB  
**PHIL COLLINS**—Atlantic  
**SANTANA**—Col  
**KIM CARNES**—EMI-America  
**JEFFERSON STARSHIP**—Grunt  
**PHOEBE SNOW**—Mirage  
**POINT BLANK**—MCA  
**JAMES TAYLOR**—Col

### KFML-AM/DENVER

**ADDS:**  
**DB COOPER**—WB  
**LES DUDEK**—Col  
**STEPHANE GRAPPELLI/DAVID GRISMAN**—WB  
**JEALOUS GUY** (single)—Roxy Music—Atco  
**MARSHALL TUCKER BAND**—WB  
**9 BELOW ZERO**—A&M  
**TOM PETTY AND THE HEARTBREAKERS**—Backstreet/MCA  
**SECRET POLICEMAN'S BALL**—Island  
**HEAVY ACTION:**  
**TOM PETTY AND THE HEARTBREAKERS**—Backstreet/MCA  
**SANTANA**—Col  
**STEELY DAN**—MCA  
**JOE WALSH**—Asylum  
**THE WHO**—WB  
**TROWER/BRUCE/LORDAN**—Chrysalis

**DREGS**—Arista  
**SPLIT ENZ**—A&M  
**PHIL COLLINS**—Atlantic  
**GREG KIHN**—Beserkley

### KSJO-FM/SAN JOSE

**ADDS:**  
**TOM PETTY AND THE HEARTBREAKERS**—Backstreet/MCA  
**BRAM TCHAIKOVSKY**—Arista  
**HEAVY ACTION:**  
**STYX**—A&M  
**JEFFERSON STARSHIP**—Grunt  
**REO SPEEDWAGON**—Epic  
**APRIL WINE**—Capitol  
**PHIL COLLINS**—Atlantic  
**KAMPUCHEA CONCERTS**—Atlantic  
**SANTANA**—Col  
**JOURNEY**—Col  
**ERIC CLAPTON**—RSO  
**38 SPECIAL**—A&M

### KOME-FM/SAN JOSE

**ADDS:**  
**BAD GUYS WINNIN'** (single)—DB Cooper—WB  
**MARSHALL TUCKER BAND**—WB  
**TOM PETTY AND THE HEARTBREAKERS**—Backstreet/MCA  
**HEAVY ACTION:**  
**ERIC CLAPTON**—RSO  
**PHIL COLLINS**—Atlantic  
**JEFFERSON STARSHIP**—Grunt  
**JOURNEY**—Col  
**GREG KIHN**—Beserkley  
**REO SPEEDWAGON**—Epic  
**SANTANA**—Col  
**STYX**—A&M  
**THE WHO**—WB  
**LOVERBOY**—Col

### KROQ-FM/LOS ANGELES

**ADDS:**  
**TOM DICKIE AND THE DESIRES**—Mercury  
**BILLY IDOL & GEN X** (12")—Chrysalis  
**SPLIT ENZ**—A&M  
**SHAKIN' STEVENS**—Epic/Nu-Disk  
**STRANGLERS**—Stiff America  
**ROGER TAYLOR**—Elektra  
**JOE WALSH**—Asylum  
**HEAVY ACTION:**  
**ADAM AND THE ANTS**—Epic  
**CLASH**—Epic  
**KAMPUCHEA CONCERTS**—Atlantic  
**THE WHO**—WB  
**PRETENDERS** (ep)—Sire  
**ELVIS COSTELLO**—Col  
**PLIMSOUHS**—Planet U2—Island  
**HUMAN SEXUAL RESPONSE**—Passport  
**AC/DC**—Atlantic

### KWST-FM/LOS ANGELES

**ADDS:**  
**TOM PETTY AND THE HEARTBREAKERS**—Backstreet/MCA  
**ROGER TAYLOR**—Elektra  
**HEAVY ACTION:**  
**THE WHO**—WB  
**STYX**—A&M  
**PRETENDERS** (ep)—Sire  
**STEVE WINWOOD**—Island  
**AC/DC**—Atlantic  
**TOM PETTY AND THE HEARTBREAKERS**—Backstreet/MCA

**REO SPEEDWAGON**—Epic  
**POLICE**—A&M  
**RUSH**—Mercury  
**JEFFERSON STARSHIP**—Grunt

### KZAP-FM/SACRAMENTO

**ADDS:**  
**AC/DC**—Atlantic  
**TOM JOHNSTON**—WB  
**TOM PETTY AND THE HEARTBREAKERS**—Backstreet/MCA  
**SECRET POLICEMAN'S BALL**—Island  
**HEAVY ACTION:**  
**SANTANA**—Col  
**THE WHO**—WB  
**STEVE WINWOOD**—Island  
**JEFFERSON STARSHIP**—Grunt  
**LOVERBOY**—Col  
**TOM PETTY AND THE HEARTBREAKERS**—Backstreet/MCA  
**PHIL COLLINS**—Atlantic  
**RUSH**—Mercury  
**KAMPUCHEA CONCERTS**—Atlantic  
**ERIC CLAPTON**—RSO

### KZOK-FM/SEATTLE

**ADDS:**  
**BILLY & THE BEATERS**—Alfa  
**BRUCE COCKBURN**—Millennium  
**JEALOUS GUY** (single)—Roxy Music—Atco  
**MARSHALL TUCKER BAND**—WB  
**TOM PETTY AND THE HEARTBREAKERS**—Backstreet/MCA  
**HEAVY ACTION:**  
**ERIC CLAPTON**—RSO  
**KIM CARNES**—EMI-America  
**FRANKE & THE KNOCKOUTS**—Millennium  
**SANTANA**—Col  
**JOHN COUGAR**—Riva  
**CLIMAX BLUES BAND**—WB  
**REO SPEEDWAGON**—Epic  
**PHIL COLLINS**—Atlantic  
**JAMES TAYLOR**—Col  
**CHRISTOPHER CROSS**—WB

### KZEL-FM/EUGENE

**ADDS:**  
**BRUCE COCKBURN**—Millennium  
**JEALOUS GUY** (single)—Roxy Music—Atco  
**DAVID LINDLEY**—Asylum  
**MOTHER'S FINEST**—Atlantic  
**ONLY HEAVEN KNOWS** (single)—Roulettes—Takoma  
**TOM PETTY AND THE HEARTBREAKERS**—Backstreet/MCA  
**BRAM TCHAIKOVSKY**—Arista  
**ZED**—Atlantic  
**HEAVY ACTION:**  
**AC/DC**—Atlantic  
**JEFFERSON STARSHIP**—Grunt  
**SANTANA**—Col  
**THE WHO**—WB  
**JOE WALSH**—Asylum  
**BILLY SQUIER**—Capitol  
**PRETENDERS** (ep)—Sire  
**TOM PETTY AND THE HEARTBREAKERS**—Backstreet/MCA  
**HUMBLE PIE**—Atco  
**GARY U.S. BONDS**—EMI-America—Atlantic  
 41 stations reporting this week.  
 In addition to those printed are:  
**WRXL-FM KSHE-FM KDWB-FM**—his week.  
**KBPI-FM KLOS-FM**—inted are:



# It's Not the Original, But 'Stars on 45' Is a Hit

By BRIAN CHIN

■ NEW YORK—It's not the original, as the commercial runs, but an incredible simulation: "Stars on 45," a studio-group medley of Beatles numbers and others '60s and '70s oldies, is fooling listeners with its authenticity and shooting up the pop and A/C charts.

## High On Charts

Produced in Holland in November 1980 by Jaap Eggermont, "Stars on 45" brings together eighteen song fragments, all soundalikes of the original hits, segued beat-to-beat in the style of a seamless, crossfaded disco club mix. According to Radio Records president Dick Kline, the edited single version of "Stars on 45" has sold over half a million copies domestically; it jumps to 14 bullet this week on the *Record World* pop singles chart and 20 bullet on the A/C chart.

## Labels Passed on Record

"Everyone had turned it down," Kline told *RW* this week. The master had been shopped around in the weeks following MIDEM, to mixed response: "WEA International senior VP Fred Haayen played it for me; some other companies were interested because it had sold a million copies in Holland already but was not released in the rest of the world. The decision had to be made in one week."

## Good Quality

What impressed Kline most about "Stars on 45" was the quality: "It's one of the best soundalikes ever," he said. Indeed, the meticulous detail and faithfulness of the vocal arrangements has many radio listeners convinced that the original versions were used in putting the record together. "We look at a record for radio acceptance," Kline continued. "We're in the hands of radio. You can break a touring band with time and a large investment, but for immediate mass appeal, we're still at the mercy of radio."

## Mass Appeal

There's no question that "Stars on 45" has in fact proven massively appealing, with sales closely following initial radio adds. "It was a complete mushroom," Kline enthused. "We pressed a hundred advances and put one in an envelope for the Atlantic local staff and independents, and I sent out a few myself." Within two weeks, he said, "incredible response" from the northwest and upstate New York was coming in, with heavy request and retail interest.

## Big in Nashville

The most extreme reaction so

far is probably a move from hit-bound to number one at KX-104/Nashville. Program manager Michael St. John commented that few records in his 12-year career in radio had elicited such immediate response: "There's not a store in the city where it's not selling or sold out. When I saw the sales and requests—it's number one by six-to-one—it would have been ludicrous to move it anything less." He also notes that a local sales chart also listed it at number one in its first week of being reported. As Kline concludes: "The acceptance from radio to consumer is right-on." An album, "Stars on Long Play," was rush-released last week, adding additional Beatles songs and rock material in medley form.

## Royalty Questions

Several questions arose in the preparation of the single for American release. A reference in the early portion of the record to disco was removed, to avoid programming resistance; in addition, several weeks of negotiations were necessary to clear mechanical royalties. "That was the roughest part," said Kline. "Fortunately, most of the Beatles material was cleared through Maclen. Some songs were already cleared through the Dutch production company, Red Bullet, and the rest were done in America by Jules Kurz. It took at least four weeks." Three publishers did not consent to a preferential royalty rate, however, and their songs were edited out: "It was very simple," Kline remarked. The most recent medley hit, 1977's top 20 "Best Disco in Town," by the Ritchie Family, was cleared after release, according to Can't Stop Productions attorney Steve Kopitko. In that case, some publishers initially demanded the

full statutory mechanical, while others were more readily bargained down, to the neighborhood of a quarter cent. (One song, "Lady Bump," by Silvester Levay and Stephan Prager, a 1975 mid-chart hit by Penny McLean, made it into both medleys.)

Certainly, it is the Beatles material that has provided the major hook for the song at radio and consumer levels, and Kline is quick to note that the record was conceived and completed at least a month before John Lennon's death: "It was released (in Europe) in December, but it was not opportunistic." In any case, he continues, "the memories are there (for) teenagers and the upper demographic, too."

## New Trend?

Kline hesitated to predict a new trend of oldies remakes, let alone soundalikes (although six revivals are charting in this week's top 100 along with "Stars on 45"); he also declined to predict the future course for the act, Stars On. "There will be a second album, and there have been inquiries about bookings, but I don't know what Red Bullet has in mind."

## Columbia Names Cledra White

■ NEW YORK—Cledra White has been appointed local promotion manager, Atlanta, black music and jazz promotion, Columbia Records, it was announced by Vernon Slaughter, vice president, black music and jazz promotion.

## Past

White joined CBS in 1979 as a college representative at Georgia State University, where she was also Music Director of WRAS.

## Capitol/MSS Signs Levon Helm



Capitol/Muscle Shoals Sound Records have signed Levon Helm to an exclusive worldwide recording contract, it was announced by Rupert Perry, vice president A&R, CRI, and Michael Barnett, president, Muscle Shoals Sound Records. Helm, who was associated with Capitol during his years with The Band, is now in preproduction for a new LP that will be recorded with the Muscle Shoals Sound players. The LP is slated for late summer release. Pictured welcoming him to the label after his show at the Country Club in Los Angeles are, from left: Jimmy Johnson, Muscle Shoals Rhythm Section guitarist; Perry; Dennis White, vice president, marketing, Capitol; Barnett; Helm; and Don Zimmermann, president, Capitol/EMIA/Liberty Records Group.

## The Dead Kennedys Address Their Image

By JEFFREY PEISCH

■ NEW YORK — "We want to wake America up out of its complacency, out of the me-generation mentality. We think people watch TV too much and they believe it too often. People should wake up and make up their own minds about important issues."

If this sounds like a young, perhaps naive, visionary talking, it is. The speaker, who calls himself East Bay Ray, is the guitarist for the infamous San Francisco band, the Dead Kennedys. While the desire to "wake up" America may seem inconsistent with a band that flaunts outrageousness, as the Dead Kennedys do, the band is completely clear about its ideals and aspirations. The problem with the Dead Kennedys, to hear the band tell it, is that they're misunderstood.

With song titles like "Holiday in Cambodia" and "California Uber Alles"—and with that name!—the two-year-old quartet can only hope to shock anyone who encounters them. And indeed they have. A&M Records, the distributor of the band's label, IRS Records, refused to distribute their album, "Fresh Fruit for Rotting Vegetables." Ticketron has refused to print the group's name on tickets. And several radio stations have refused to mention the name of the band on the air.

"Yes, we want to shock people," said Ray. "But we want to shock them into listening to what we say, which is very positive."

"Our name signifies the end of the American Dream," he said, "the end of the myth and the beginning of a decline in the U.S. After the assassinations of the Kennedys, people drifted into the me-generation and into a complacency that they've yet to wake up from. We want to get people thinking again. The way to do that is to be outrageous."

Yet in being outrageous, the Dead Kennedys have often received the opposite reaction to what they have hoped for. With their Sex-Pistols-inspired buzz-saw rock and Nazi imagery in songs like "California Uber Alles," the band often finds some in the audience mocking a "Sieg-Heil" salute. Explained bass player Klaus Fluoride, the band's lyrics give a better impression of their intention than the hype.

To take their message to the heart of the country-teenagers—the DKs have embarked on a tour that includes dates only for teenagers.

"Rock 'n' roll originated with teenagers," said Ray, "and it's now in the hands of big conglomerates. We want to take it back to the teenagers."



# Radio World

69

## Radio Replay

By PHIL DIMAURO

■ AFTER ALL, THEY ARE BOTH BREAST MEN: What does a radio station do when it has the top-rated morning show in America's number one market, and its morning man suddenly has to leave town for a couple of days? That was the question that faced WNBC in New York when **Don Imus** decided to escape to a speaking engagement at a Northern California Broadcasters meeting. After a long brainstorming session, WNBC vice president and general manager **Bob Sherman**, Imus and program director **Kevin Metheny** decided that **Frank Perdue**, the man who hawks his own chickens on TV, and **Tom Carvel**, the soft ice cream franchise czar who insists on violating all of Madison Avenue's standards when he sells his product, would be the perfect replacements.

"They're both highly visible personalities on New York radio and television," Metheny told Radio Replay, "and while some people might find their advertisements irritating, there's no doubt they're effective." Perdue did the Thursday (6) show, but unfortunately, a hip injury prevented Carvel from manning the mike on Friday, so an Imus character, **Geraldo Santana** (the official vice president and general manager of the "Imus In The Morning" show, played by entertainer **Larry Chance**) filled in.

Imus has also been making news while he's on the air. He recently played an underground parody of the NBC-TV "Proud As A Peacock" jingle over the air, which included lines like "We're gonna screw around and run this network in the ground, the Peacock's dead, so thank you Fred." Ahem. NBC television respectfully asked that the tape never be aired again, and as to its origin, Metheny quoted **Betty Hudson**, vice president of corporate relations at NBC, who said, "We don't know where it came from. We think it was probably some studio singers fooling around."

P.S. Watch for National Lampoon's motion picture version of "The Joy of Sex," co-written by Imus and his partner **Charlie McCord**.

**MORE FROM THE NUMBERS GAME:** More Arbitron advance winter ratings are in, representing average quarter hour shares for total persons, 12+. Among the highlights: In Cleveland, album rocker WMMS had one of its only number-one periods, increasing by two shares to 8.5 from 10.5. Country station WHK dropped three shares, from 8.5 to 5.3 . . . In Houston, black music station KMJQ held the number one position (10.8 to 11.0), while country station KIKK-FM remained at two while dipping from 10.5 to 9.0. Mass appeal rocker KRBE stayed at number three, rising 5.6 to 6.9 . . . In Washington, D.C., A/C formatted WMAL stayed in the lead while advancing from a 10.9 to an 11.0 share, while contemporary top 40 station WRQX moved up from 7.2 to 8.6. The combined WPGC AM and FM dropped from 7.7 to 5.5 . . . In San Jose, the top music station was album rocker KOMA, which took a good leap from 5.4 to 6.8. Black music station KSOL stayed steady (5.7 to 5.5), while KYUU (A/C) moved up nicely from 2.6 to 4.1.

**MOVES:** **Tony Berardini** has been promoted from PD to general manager at WBCN, Boston—he's the first person to hold that title at the station. The new program director is full-time air personality and sometime rock 'n roll club spinner **Oedipus**. Both will continue their present airshifts . . . **Mike McVay** has left WAKY and WVEZ, Louisville, to join his colleague **George Francis** at WWWE in Cleveland. Francis who had been general manager at WAKY-WVEZ, is now president and GM at the Cleveland station. McVay will assume the post of vice president of operations at WWWE . . . **Denny Adkins** has been promoted to senior vice president of Drake-Chenault Enterprises . . . General manager **Les Elias** has left WLUP in Chicago to form his own consulting firm. **Jim De Castro**, who was most recently general sales manager for WXKS in Boston, will be his replacement. Elias' departure comes amidst rumors that the Loop is contemplating a changing in consultants . . . **Ross Holland** is the new MD at KMJQ, Houston, having earned the title after a stint as acting MD following the departure of **Robert Vinton**, who is now on the air at Plough Broadcasting's WHRK, Memphis . . . New York's country stereo station WKHK, has announced new additions to its one-the-air lineup including **Tim Byrd**, afternoons; **Steve Warren**, early evenings; and

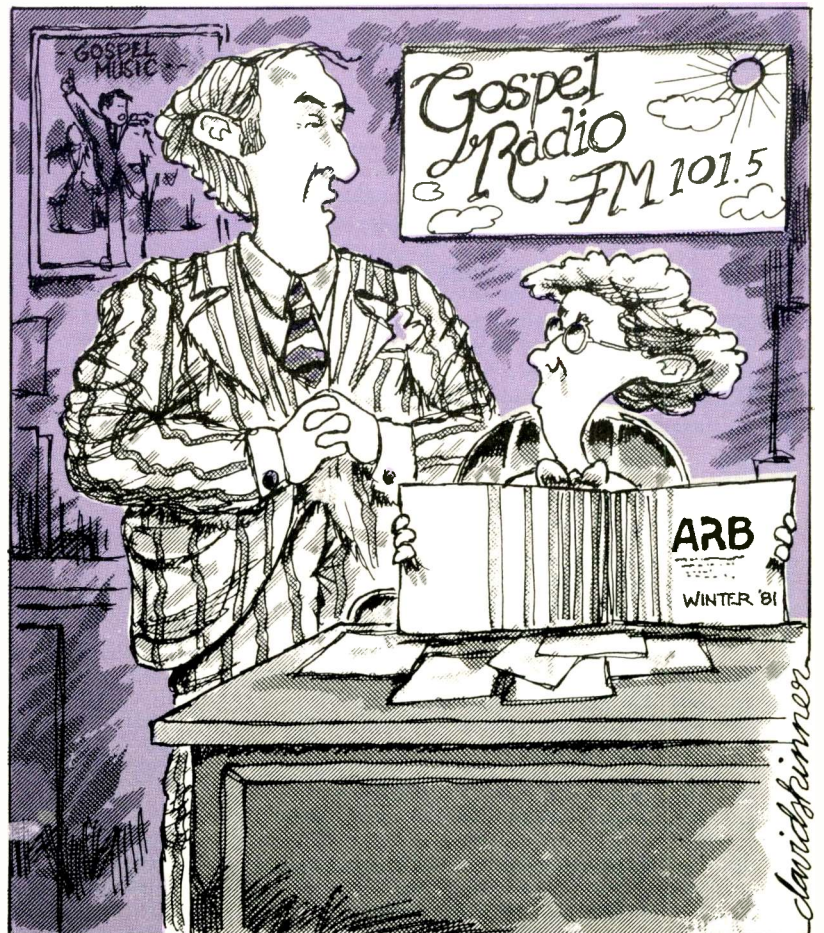
**Robin Shine**, late night.

**SHORT WAVES:** **Lou Simon**, MD at WAYS, Charlotte, recently completed a 37-hour on-the-air marathon during which he played every number-one record from 1960 to the present. Listeners were invited to count the records, and the one who came closest won a true record freak's dream, the entire library of number-one singles. He also gave away "I Survived the Lou Simon WAYS Marathon" T-shirts. (P.S. Lou did take a short break after 30 hours, but it was well within the standard Guinness Book of World Records allowance) . . . To celebrate the platinum certification of their double live LP, "Captured," Columbia recording artists **Journey** will begin their 1981 world tour with a mammoth nationwide radio contest. Two prizewinners from each of the 25 top markets, plus the PD of each participating station and a guest, will be flown to Journey's opening tour date at the three day Mountain Air Festival in Calaveras County, California on June 12. Representatives of the American and international press will also be there. Journey's office says it's their way of saying "thank you" to American radio.

## AOR Rating Rise *(Continued from page 16)*

in fighting," said Gorman. "It's the law of the jungle. AORs have learned from the mistakes of KSAN and others who were not able to maintain their projections." Gorman said he feels that Arbitron's quarterly measurement system, where stations are rated over a three-month period rather than one month, had also helped WMMS. "You're forced to rely on your programming over the long run," he said. "The beautiful music and pop adult stations that relied heavily on the blitzkrieg advertising approach didn't fare as well this time around."

While Gorman says that WMMS has "continued to evolve" with the time, he's happy that the station has been able to achieve the big numbers without any radical changes in tightness of playlist, rotation or any other aspects of programming philosophy. "We'll still throw an old Motown record on now and then," he said. "We try to maintain a great diversity, playing the misses as well as the hits, and going on new records early. There are ways to do this kind of a format and win, and we're proud of the way we did it."



“. . . but is it a Good Book?”



# A/C Chart


MAY 16, 1981

MAY 16  
MAY 9

WKS. ON  
CHART

1	4	<b>BEING WITH YOU</b>							
		SMOKEY ROBINSON							11
	2	1	ANGEL OF THE MORNING JUICE	NEWTON/Capitol	4976				12
	3	2	MORNING TRAIN (NINE TO FIVE)	SHEENA EASTON/ EMI-America	8071				13
4	5	LIVING INSIDE MYSELF	GINO VANNELLI/Arista	0588					8
5	7	WHAT ARE WE DOIN' IN LOVE	DOTTIE WEST/Liberty	1404					8
6	3	JUST THE TWO OF US	GROVER WASHINGTON, JR./ Elektra	47102					14
7	9	SUKIYAKI TASTE OF HONEY	Capitol	4953					8
8	11	WATCHING THE WHEELS	JOHN LENNON/Geffen	49695 (WB)					7
9	10	SAY YOU'LL BE MINE	CHRISTOPHER CROSS/Warner Bros. 49705						7
10	13	BETTE DAVIS EYES	KIM CARNES/EMI-America	8077					6
11	16	SINCE I DON'T HAVE YOU	DON McLEAN/Millennium 11804 (RCA)						5
12	17	AMERICA	NEIL DIAMOND/Capitol	4994					4
13	15	A WOMAN NEEDS LOVE (JUST LIKE YOU DO)	RAY PARKER, JR. & RAYDIO/Arista	0592					6
14	14	HOW 'BOUT US	CHAMPAIGN/Columbia	11 11434					13
15	6	HER TOWN TOO	JAMES TAYLOR & J. D. SOUTHER/ Columbia	11 60514					10
16	18	I LOVED 'EM EVERY ONE	T. G. SHEPPARD/Warner/Curb 49690						8
17	8	SOMEBODY'S KNOCKIN'	TERRI GIBBS/MCA	41309					16
18	19	I LOVE YOU CLIMAX	BLUES BAND/Warner Bros.	49669					8
19	20	BLESSED ARE THE BELIEVERS	ANNE MURRAY/Capitol	4987					7
20	26	STARS ON 45	STARS ON/Radio	3810 (A1)					5
21	12	TIME OUT OF MIND	STEELY DAN/MCA	51082					9
22	24	BUT YOU KNOW I LOVE YOU	DOLLY PARTON/RCA	12200					5
23	21	WHILE YOU SEE A CHANCE	STEVE WINWOOD/Island 49656 (WB)						11
24	35	SAY WHAT	JESSE WINCHESTER/Bearsville	49711 (WB)					3
25	22	SUPER TROUPER	ABBA/Atlantic	3806					8
26	29	I MISSED AGAIN	PHIL COLLINS/Atlantic	3790					5
27	31	FOOL IN LOVE WITH YOU	JIM PHOTOGLO/20th Century Fox	2487 (RCA)					4
28	32	I'VE BEEN WAITING FOR YOU ALL OF MY LIFE	PAUL ANKA/RCA	12225					3
29	34	SWEETHEART	FRANKE & THE KNOCKOUTS/Millennium 11801 (RCA)						4
30	30	AIN'T EVEN DONE WITH THE NIGHT	JOHN COUGAR/ Riva	207 (PolyGram)					7
31	25	I DON'T NEED YOU	RUPERT HOLMES/MCA	51092					7
32	37	STILL RIGHT HERE IN MY HEART	PURE PRAIRIE LEAGUE/ Casablanca	2332 (PolyGram)					3
33	36	ONE DAY IN YOUR LIFE	MICHAEL JACKSON/Motown	1512					4
34	23	KISS ON MY LIST	DARYL HALL & JOHN OATES/RCA	12142					15
35	39	AI NO CORRIDA	QUINCY JONES/A&M	2309					2
36	38	LATELY	STEVIE WONDER/Tamla	54323 (Motown)					4
37	47	IS IT YOU	LEE RITENOUR/Elektra	47124					2

CHARTMAKER OF THE WEEK

38	—	<b>NOBODY WINS</b>							
		ELTON JOHN							1
		Geffen	49772 (WB)						
39	44	SEVEN YEAR ACHE	ROSANNE CASH/Columbia	11 11426					3
40	27	LONELY TOGETHER	BARRY MANILOW/Arista	0596					10
41	45	LOVE YOU LIKE I NEVER LOVED BEFORE	JOHN O'BANION/ Elektra	47125					3
42	46	LITTLE BALLERINA BLUE	GEORGE FISCHOFF/Heritage	300					2
43	49	THE BEST OF TIMES	STYX/A&M	2300					16
44	—	TAKE IT ON THE RUN	REO SPEEDWAGON/Epic	19 01054					1
45	28	HELLO AGAIN (LOVE THEME FROM THE JAZZ SINGER)	NEIL DIAMOND/Capitol	4960					16
46	41	CRYING	DON McLEAN/Millennium	11799 (RCA)					17
47	33	MISTER SANDMAN	EMMYLOU HARRIS/Warner Bros. 49684						12
48	—	HALFWAY HOME	MAUREEN McGOVERN/Maiden Voyage 120						1
49	—	SWEET BABY	STANLEY CLARKE/GEORGE DUKE/Epic	19 01052					1
50	40	WOMAN	JOHN LENNON/Geffen	49644 (WB)					16

# Retail Rap

By SOPHIA MIDAS

■ **WHAT'S SELLING:** Retailers alert—there's some hot new arrivals on the retail scene, and you should watch out for the recent releases by **Jim Steinman**, **Split Enz**, **Dave Edmunds** and **Stephanie Mills**. Steinman, songwriter and piano player for **Meat Loaf**, has come out with an album where he sings as well as plays. The album, which promises to attract all those die-hard Meat Loaf fans, was reported as a national breakout and showed good rack reaction as well. Mills' album entered *Record World's* Album Chart as Chartmaker of the Week, but even more interesting is the fact that the relatively unknown group Split Enz (they put out that iridescent album last year) entered *RW's* chart at #91 bullet and was reported as a breakout in accounts throughout the country.

Speaking of new and developing artists, retailers should also keep their eyes on the current albums by **Grace Jones**, **Franke and the Knockouts**, and **Lee Ritenour**. Jones' album, "Nightclubbing" (Island), received significant retail reaction last week; it was also reported as moving significantly at a rack account. Could this mean that Grace is breaking through beyond her cult audience? If she is, a great deal must be attributed to the fact that her current single "Pull Up to the Bumper" is a legitimate hit.

Since you are all complaining that the industry is not fostering the growth of new recording artists, the growing retail success of Franke and the Knockouts' LP should be heartening. The self-titled record was also reported as breakout both on a retail and rack level. Strongest reaction has come from the east and west coasts.

Finally, another disc to look out for is Lee Ritenour's album "Rit." The jazz guitarist seems to be crossing over and is showing strong sales activity in Chicago, St. Louis, Los Angeles and Atlanta.

**WEA RAID:** The realization that the WEA offices were raided last week struck when WEA personnel came into their offices to find a barrage of **Van Halen** merchandising displays tacked all over the walls, doors and ceilings with signs which read: "WEA—You've been warned!" Who dunnit? This columnist knows, but I'm not tellin'.

**WE DEMAND YOUR PRESENCE:** There have been some interesting store openings recently, including the grand opening of Crazy Eddie's tenth store at 212 East 57th Street, in New York. One of the most "insane" highlights of this opening, according to Crazy Eddie spokesman **Harry Spero**, is that 15,000 people showed up "and a line of people stood waiting to get into the store from 10 to 6 p.m." Honoring the grand opening were appearances by recording artists Franke and the Knockouts, **Elliot Murphy** and **Chatsworth & Burt**, stars of "Preppy Rap." (By the way, Mr. Spero himself has turned recording artist by rapping on this record.) Crazy Eddie advertised the new store on TV with a spot of **Jerry Carroll** (Dr. Jerry) running down a beach, seeing a **Bo Derek** look-alike, and then falling dead in his track and deep into the sand. As Jerry disappears, the number "10" appears on the screen to highlight the fact that this is the chain's tenth store.

**MORE OPENINGS:** According to **Steve Lutomski**, retail manager of Radio Doctors in Milwaukee, his chain has decided to take advantage of the marriage of classical music and video by opening up a new store to house this product. Lutomski explains: "First, we noticed a real increase in classical sales, partly because the demographic of this listening audience is getting larger, and also because of the crossover success of **Luciano Pavarotti**. Also, a growing number of film soundtracks are using classical music, and that's stimulating the sale of this product. However, in order to properly merchandise classical product, you've got to have space. Classical music requires more bins because the turnover is not as fast as product of other categories. A new store obviously gives us the space that we need, but it also creates a more suitable atmosphere for the classical music buyer. The reason we decided to include video in this new store is that the demographics of the buyers are the same. The affluent are still buying classical—and they are also buying video" . . . Vibrations Records announced the addition of two new stores. In September, the newest Vibrations will open its doors in Hollywood, Florida, soon to be followed by their largest store in Ft. Lauderdale . . . **Mark Wehner**, formerly of Record Revolution, has opened up "Single's One Stop" in Bridgeport, Pennsylvania . . . **Dave Curtis** of Strawberries reports that his chain opened their 15th store in Burlington.



# Record World® Retail Report

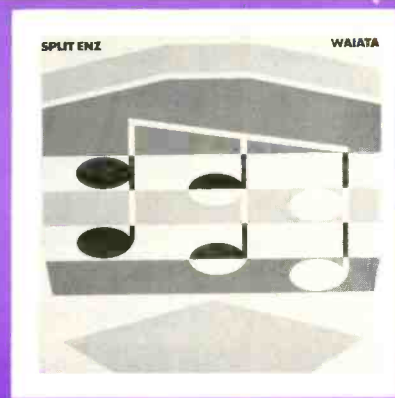
MAY 16, 1981

## SALESMAKER

WAIATA  
SPLIT ENZ—A&M

## TOP SALES

WAIATA—Split Enz—A&M  
STEPHANIE—Stephanie Mills—20th Century-Fox  
BAD FOR GOOD—Jim Steinman—Epic/Cleve. Intl.  
WHAT CHA' GONNA DO FOR ME—Chaka Khan—WB  
MISTAKEN IDENTITY—Kim Carnes—EMI-America  
TWANGIN'—Dave, Edmunds—Swan Song



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

### HANDLEMAN/NATIONAL

JEFFERSON STARSHIP—Grunt  
RONNIE MILSAP—RCA  
ANNE MURRAY—Capitol  
WILLIE NELSON—Col  
RAYDIO—Arista  
SMOKEY ROBINSON—Tamla  
ROLLING STONES—Rolling Stones  
DIANA ROSS—Motown  
JAMES TAYLOR—Col  
GINO VANNELLI—Arista

### MUSICLAND/NATIONAL

GARY U.S. BONDS—EMI-America  
KIM CARNES—EMI-America  
FRANKE & THE KNOCKOUTS—Millennium  
JEFFERSON STARSHIP—Grunt  
CHAKA KHAN—WB  
ANNE MURRAY—Capitol  
RAYDIO—Arista  
TASTE OF HONEY—Capitol  
GINO VANNELLI—Arista

### PICKWICK/NATIONAL

GARY U.S. BONDS—EMI-America  
KIM CARNES—EMI-America  
PHIL COLLINS—Atlantic  
MICHAEL JACKSON—Epic  
JEFFERSON STARSHIP—Grunt  
ANNE MURRAY—Capitol  
RAYDIO—Arista  
SANTANA—Col  
GINO VANNELLI—Arista

### RECORD BAR/NATIONAL

TOM JOHNSTON—WB  
CHAKA KHAN—WB  
PASSAGE—A&M  
PURE PRAIRIE LEAGUE—Casablanca  
RAYDIO—Arista  
DAVID SANBORN—WB  
SOUTHSIDE JOHNNY & THE ASBURY JUKES—Mercury  
SYLVIA—RCA  
DENIECE WILLIAMS—Col  
BETTY WRIGHT—Epic

### SOUND UNLIMITED/ NATIONAL

ERIC CLAPTON—RSO  
DAVE EDMUNDS—Swan Song  
RICK JAMES—Gordy  
CHAKA KHAN—WB  
GREG KIHN—Beserkley  
LIXX—Chrysalis  
STEPHANIE MILLS—20th Century-Fox  
SPLIT ENZ—A&M  
JIM STEINMAN—Epic/Cleve. Intl.  
GROVER WASHINGTON, JR.—Elektra

### WHEREHOUSE/NATIONAL

RANDY CRAWFORD—WB  
GRACE JONES—Island  
MARSHALL TUCKER BAND—WB  
STEPHANIE MILLS—20th Century-Fox  
SPLIT ENZ—A&M  
JIM STEINMAN—Epic/Cleve. Intl.  
ROGER TAYLOR—Elektra  
THIEF—Elektra (Soundtrack)  
JOE WALSH—Asylum  
DOTTIE WEST—Liberty

### ALEXANDER'S/NEW YORK

JOHN COUGAR—Riva  
SHEENA EASTON—EMI-America  
FRANKE & THE KNOCKOUTS—Millennium  
HALL & OATES—RCA  
JEFFERSON STARSHIP—Grunt  
QUINCY JONES—A&M  
PURE PRAIRIE LEAGUE—Casablanca  
REO SPEEDWAGON—Epic  
SMOKEY ROBINSON—Tamla  
SOUTHSIDE JOHNNY & THE ASBURY JUKES—Mercury

### CRAZY EDDIE/NEW YORK

KIM CARNES—EMI-America  
DAVE EDMUNDS—Swan Song  
GAP BAND—Mercury  
CHAKA KHAN—WB  
MAGAZINE—I.R.S.  
STEPHANIE MILLS—20th Century-Fox

ONE WAY—MCA  
GINO SOCCIO—WB  
JIM STEINMAN—Epic/Cleve. Intl.  
UNLIMITED TOUCH—Prelude

### DISC-O-MAT/NEW YORK

DAVE EDMUNDS—Swan Song  
CHAKA KHAN—WB  
CHUCK MANGIONE—A&M  
LENORE O'MALLEY—Polydor  
PURE PRAIRIE LEAGUE—Casablanca  
CAROL BAYER SAGER—Boardwalk  
SOUTHSIDE JOHNNY & THE ASBURY JUKES—Mercury  
SPLIT ENZ—A&M  
JIM STEINMAN—Epic/Cleve. Intl.  
BOBBY THURSTON—Prelude

### KING KAROL/NEW YORK

KIM CARNES—EMI-America  
GRACE JONES—Island  
MAGAZINE—I.R.S.  
STEPHANIE MILLS—20th Century-Fox  
WILLIE NILE—Arista  
CAROLE BAYER SAGER—Boardwalk  
GINO SOCCIO—WB  
SOPHISTICATED LADIES—RCA (Original Cast)  
SPLIT ENZ—A&M  
JIM STEINMAN—Epic/Cleve. Intl.

### RECORD WORLD-TSS STORES/NORTHEAST

CLARKE/DUKE PROJECT—Epic  
JEFFERSON STARSHIP—Grunt  
GREG KIHN—Beserkley  
WILLIE NILE—Arista  
CAROLE BAYER SAGER—Boardwalk  
SOUTHSIDE JOHNNY & THE ASBURY JUKES—Mercury  
SPLIT ENZ—A&M  
BILLY SQUIER—Capitol  
JIM STEINMAN—Epic/Cleve. Intl.  
WHO—WB

### SAM GOODY/EAST COAST

ADAM & THE ANTS—Col  
KIM CARNES—EMI-America  
ERIC CLAPTON—RSO  
PHIL COLLINS—Atlantic  
FRANKE & THE KNOCKOUTS—Millennium  
ANNE MURRAY—Capitol  
SOUTHSIDE JOHNNY & THE ASBURY JUKES—Mercury  
STYX—A&M  
WHO—WB  
STEVE WINWOOD—Island

### RECORD & TAPE COLLECTOR/BALTIMORE

RICK JAMES—Gordy  
JUDAS PRIEST—Col  
CHAKA KHAN—WB  
STEPHANIE MILLS—20th Century-Fox  
SOUTHSIDE JOHNNY & THE ASBURY JUKES—Mercury  
SPLIT ENZ—A&M  
BILLY SQUIER—Capitol  
STARS ON LP—Radio  
JIM STEINMAN—Epic/Cleve. Intl.  
GINO VANNELLI—Arista

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

ERIC CLAPTON—RSO  
CON FUNK SHUN—Mercury  
LAKESIDE—Solar  
LOVERBOY—Col  
PRETENDERS—Sire  
RAYDIO—Arista  
SMOKEY ROBINSON—Tamla  
SANTANA—Col  
GROVER WASHINGTON, JR.—Elektra  
DENIECE WILLIAMS—Col

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

GARY U.S. BONDS—EMI-America  
KIM CARNES—EMI-America  
CLARKE/DUKE PROJECT—Epic  
STEPHANIE MILLS—20th Century-Fox  
TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet

SOUTHSIDE JOHNNY & THE ASBURY JUKES—Mercury  
SPLIT ENZ—A&M  
RICK SPRINGFIELD—RCA  
JIM STEINMAN—Epic/Cleve. Intl.  
GINO VANNELLI—Arista

### GARY'S/RICHMOND

AC/DC—Atlantic  
ROSANNE CASH—Col  
GRATEFUL DEAD—Arista  
RICK JAMES—Gordy  
JEFFERSON STARSHIP—Grunt  
CHAKA KHAN—WB  
POINT BLANK—MCA  
PRETENDERS—Sire  
RAYDIO—Arista  
PAT TRAVERS—Polydor

### RECORD REVOLUTION/ DEL.-PA.

ALLMAN BROTHERS—Polydor  
ATLANTIC STARR—A&M  
HARVEY MASON—Arista  
STEPHANIE MILLS—20th Century-Fox  
PURE PRAIRIE LEAGUE—Casablanca  
SECRET POLICEMAN'S BALL—Island  
SPLIT ENZ—A&M  
JIM STEINMAN—Epic/Cleve. Intl.  
BRAM TCHAIKOVSKY—Arista  
JOE WALSH—Asylum

### WEBB/PHILADELPHIA

AURRA—Salsoul  
BLUE MAGIC—Capitol  
RANDY CRAWFORD—WB  
HEAVEN & EARTH—WMOT  
GRACE JONES—Island  
STEPHANIE MILLS—20th Century-Fox  
HARVEY MASON—Arista  
MAJOR HARRIS—WMOT  
GINO SOCCIO—WB  
ZINGAWA—Will

### FATHERS & SONS/MIDWEST

HUMBLE PIE—Atco  
RICK JAMES—Gordy  
CHAKA KHAN—WB  
CHUCK MANGIONE—A&M  
STEPHANIE MILLS—20th Century-Fox  
OZZY OSBOURNE—Jet  
PURE PRAIRIE LEAGUE—Casablanca  
SPLIT ENZ—Chrysalis  
BILLY SQUIER—Capitol  
JIM STEINMAN—Epic/Cleve. Intl.

### RECORD RENDEZVOUS/ CLEVELAND

CLARKE/DUKE PROJECT—Epic  
DAVE EDMUNDS—Swan Song  
SPLIT ENZ—A&M  
JAY HOGGARD—Contemporary  
RICK JAMES—Gordy  
JEFF LORBER FUSION—Arista  
PLASTICS—Island  
PUBLIC IMAGE—WB  
STARS ON LP—Radio  
JIM STEINMAN—Epic/Cleve. Intl.

### RECORD REVOLUTION/ CLEVELAND

GARY BURTON—ECM  
JOHN CALE—A&M  
DAVE EDMUNDS—Swan Song  
RICK JAMES—Gordy  
CHAKA KHAN—WB  
JEFF LORBER FUSION—Arista  
TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet  
SOUTHSIDE JOHNNY & THE ASBURY JUKES—Mercury  
SPLIT ENZ—A&M  
JIM STEINMAN—Epic/Cleve. Intl.

### ROSE/CHICAGO

GARY U.S. BONDS—EMI-America  
KIM CARNES—EMI-America  
CLARKE/DUKE PROJECT—Epic  
CHAKA KHAN—WB  
LIXX—Chrysalis  
STEPHANIE MILLS—20th Century-Fox

PRETENDERS—Sire  
SANTANA—Col  
SPLIT ENZ—A&M  
DENIECE WILLIAMS—Col

### RADIO DOCTORS/ MILWAUKEE

DAVE EDMUNDS—Swan Song  
ROBERT FRIPP—Polydor  
RICK JAMES—Gordy  
CHUCK MANGIONE—A&M  
HARVEY MASON—Arista  
STEPHANIE MILLS—20th Century-Fox  
SPLIT ENZ—A&M  
BILLY SQUIER—Capitol  
STRANGLERS—A&M  
WISHBONE ASH—MCA

### GREAT AMERICAN/ MINNEAPOLIS

KIM CARNES—EMI-America  
PHIL COLLINS—Atlantic  
CONCERTS FOR KAMPUCHEA—Atlantic  
MAC DAVIS—Casablanca  
QUINCY JONES—A&M  
DAVE MASON—Col  
ANNE MURRAY—Capitol  
PURE PRAIRIE LEAGUE—Casablanca  
BILLY SQUIER—Capitol  
LILY WITHERS—Col

### MUSICLAND/ST. LOUIS

GARY U.S. BONDS—EMI-America  
KIM CARNES—EMI-America  
MICHAEL JACKSON—Motown  
GREG KIHN—Beserkley  
STEPHANIE MILLS—20th Century-Fox  
OZZY OSBOURNE—Jet  
PRETENDERS—Sire  
LEE RITENOUR—Elektra  
SANTANA—Col  
GINO VANNELLI—Arista

### STREETSIDE RECORDS/ ST. LOUIS

CLARKE/DUKE PROJECT—Epic  
DAVE EDMUNDS—Swan Song  
CHAKA KHAN—WB  
DAVID LINDLEY—Asylum  
ALICIA MEYERS—MCA  
STEPHANIE MILLS—20th Century-Fox  
DAVID SANBORN—WB  
SPLIT ENZ—Chrysalis  
BILLY SQUIER—Capitol  
GINO VANNELLI—Arista

### TURTLES/ATLANTA

DANCERSIZE—Vintage  
HARVEY MASON—Arista  
STEPHANIE MILLS—20th Century-Fox  
MOTHER'S FINEST—Atlantic  
BRENDA RUSSELL—A&M  
SHIRLEY, SQUIRRELY & MELVIN LIVE—Excelsior  
BILLY SQUIER—Capitol  
STARS ON LP—Radio  
JIM STEINMAN—Epic/Cleve. Intl.  
SYLVIA—RCA

### SPEC'S MUSIC/FLORIDA

KIM CARNES—EMI-America  
CHANGE—RFC/Atlantic  
CLARKE/DUKE PROJECT—Epic  
DEE DEE SHARP GAMBLE—Phila. Intl.  
CHAKA KHAN—WB  
CHUCK MANGIONE—A&M  
RAYDIO—Arista  
STARS ON LP—Radio  
DOTTIE WEST—Liberty  
DENIECE WILLIAMS—Col

### TAPE CITY/NEW ORLEANS

KIM CARNES—EMI-America  
PHIL COLLINS—Atlantic  
DAVE EDMUNDS—Swan Song  
TOM JOHNSTON—WB  
CHAKA KHAN—WB  
STEPHANIE MILLS—20th Century-Fox  
ANNE MURRAY—Capitol

LEE RITENOUR—Elektra  
STARS ON LP—Radio

### SOUND WAREHOUSE/ HOUSTON

AC/DC—Atlantic  
KIM CARNES—EMI-America  
ROSANNE CASH—Col  
CLARKE/DUKE PROJECTS—Epic  
PHIL COLLINS—Atlantic  
OZZY OSBOURNE—Jet  
PRETENDERS—Sire  
BILL SUMMERS—MCA  
JOE WALSH—Asylum  
WHO—WB

### INDEPENDENT RECORDS/ COLORADO

KIM CARNES—EMI-America  
SHEENA EASTON—EMI-America  
MADLEEN KANE—Chalet  
GREG KIHN—Beserkley  
MASS PRODUCTION—Cotillion  
STEPHANIE MILLS—20th Century-Fox  
LEE RITENOUR—Elektra  
STARPOINT—Chocolate City  
STARS ON LP—Radio  
SPLIT ENZ—A&M

### CIRCLES/ARIZONA

BILLY & THE BEATERS—Alfa  
CLARKE/DUKE PROJECTS—Epic  
LES DUDEK—Col  
FRANKE & THE KNOCKOUTS—Millennium  
HUMBLE PIE—Atco  
TOM JOHNSTON—WB  
DAVID LINDLEY—Asylum  
STEPHANIE MILLS—Asylum  
SANTANA—Col  
SPLIT ENZ—A&M

### LICORICE PIZZA/ LOS ANGELES

GARY U.S. BONDS—EMI-America  
DAVE EDMUNDS—Swan Song  
JEFFERSON STARSHIP—Grunt  
CHAKA KHAN—WB  
JIM PHOTOGLO—20th Century-Fox  
RAYDIO—Arista  
LEE RITENOUR—Elektra  
STARS ON LP—Radio  
GEORGE WINSTON—Windham Hill  
YUTAKA—Alfa

### MUSIC PLUS/LOS ANGELES

DAVE EDMUNDS—Swan Song  
JEFF LORBER FUSION—Arista  
CHUCK MANGIONE—A&M  
STEPHANIE MILLS—20th Century-Fox  
TOM PETTY & THE HEARTBREAKERS—MCA/Backstreet  
CAROLE BAYER SAGER—Boardwalk  
SPLIT ENZ—A&M  
STARS ON LP—Radio  
JIM STEINMAN—Epic/Cleve. Intl.  
GEORGE WINSTON—Windham Hill

### EUCALYPTUS RECORDS/ WEST & NORTHWEST

GARY U.S. BONDS—EMI-America  
CLIMAX BLUES BAND—WB  
DAVE EDMUNDS—Swan Song  
JUDAS PRIEST—Col  
CHAKA KHAN—WB  
OZZY OSBOURNE—Jet  
SANTANA—Col  
SPLIT ENZ—A&M  
T-CONNECTION—Capitol  
38 SPECIAL—A&M

### EVERYBODY'S RECORDS/ NORTHWEST

KIM CARNES—EMI-America  
CHAMPAIGN—Col  
FRANKE & THE KNOCKOUTS—Millennium  
JEFFERSON STARSHIP—Grunt  
TOM JOHNSTON—WB  
CHUCK MANGIONE—A&M  
RAYDIO—Arista  
REO SPEEDWAGON—Epic  
LEE RITENOUR—Elektra  
GINO VANNELLI—Arista





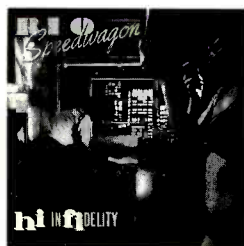
# Record World Albums

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

MAY 16, 1981

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

MAY 16	MAY 9			WKS. ON CHART	
1	1	HI INFIDELITY	REO SPEEDWAGON	21	H
2	2	PARADISE THEATER	STYX/A&M SP 3719	16	H
3	3	FACE DANCES	THE WHO/Warner Bros. HS 3516	7	H
4	4	DIRTY DEEDS DONE DIRTY	CHEAP AC/DC/Atlantic SD 16033	5	H
5	5	ARC OF A DIVER	STEVE WINWOOD/Island ILPS 9576 (WB)	17	G
6	8	KENNY ROGERS' GREATEST HITS	Liberty LOO 1072	29	H
7	7	WINELIGHT	GROVER WASHINGTON, JR./Elektra 6E 305	25	G
8	6	MOVING PICTURES	RUSH/Mercury SRM 1 4013 (PolyGram)	17	G
9	9	THE JAZZ SINGER (ORIGINAL SOUNDTRACK)	NEIL DIAMOND/Capitol SWAV 12120	23	I
10	15	BEING WITH YOU	SMOKEY ROBINSON/Tamla T8 375M1 (Motown)	11	H
11	12	BACK IN BLACK	AC/DC/Atlantic SD 16018	38	H
12	11	DOUBLE FANTASY	JOHN LENNON/YOKO ONO/Geffen GHS 2001 (WB)	22	H
13	51	WHAT CHA' GONNA DO FOR ME	CHAKA KHAN/Warner Bros. HS 3526	2	H
14	13	CRIMES OF PASSION	PAT BENATAR/Chrysalis CHE 1275	37	H
15	20	LOVERBOY	Columbia JC 36762	15	H
16	18	THE DUDE	QUINCY JONES/A&M SP 3721	7	H
17	21	EXTENDED PLAY	PRETENDERS/Sire Mini 3563 (WB)	5	X
18	17	DAD LOVES HIS WORK	JAMES TAYLOR/Columbia FC 36009	9	H
19	16	GUILTY	BARBRA STREISAND/Columbia FC 36750	30	H
20	29	A WOMAN NEEDS LOVE	RAY PARKER, JR. & RAYDIO/Arista AL 9543	5	H
21	23	FACE VALUE	PHIL COLLINS/Atlantic SD 16029	10	H
22	27	ZEBOP!	SANTANA/Columbia FC 37158	5	H
23	10	ANOTHER TICKET	ERIC CLAPTON/RSO RX 1 3095	9	H
24	14	ZENYATTA MONDATTA	THE POLICE/A&M 4831	28	H
25	25	WILD-EYED SOUTHERN BOYS	38 SPECIAL/A&M SP 4835	14	G
26	32	NIGHTWALKER	GINO VANNELLI/Arista AL 9536	6	H
27	19	GAP BAND III	/Mercury SRM 1 4003 (PolyGram)	18	H
28	24	THE NATURE OF THE BEAST	APRIL WINE/Capitol SOO 12125	16	H
29	28	GRAND SLAM	ISLEY BROTHERS/T-Neck FZ 37080 (CBS)	9	H
30	33	SHEENA EASTON	/EMI-America ST 17049	7	H
31	42	STREET SONGS	RICK JAMES/Gordy G8 1002M1 (Motown)	4	H
32	30	MODERN TIMES	JEFFERSON STARSHIP/Grunt BZL1 3848 (RCA)	5	H
33	38	THREE FOR LOVE	SHALAMAR/Solar BZL1 3577 (RCA)	15	H
34	35	SOMEWHERE OVER THE RAINBOW	WILLIE NELSON/Columbia FC 36883	9	H
35	47	MISTAKEN IDENTITY	KIM CARNES/EMI-America SO 17052	2	H
36	39	VOICES	DARYL HALL & JOHN OATES/RCA AQL1 3646	28	H
37	40	JUICE JUICE	NEWTON/Capitol ST 12136	7	H
38	22	AUTOAMERICAN	BLONDIE/Chrysalis CHE 1290	22	H
39	36	CHRISTOPHER CROSS	/Warner Bros. BSK 3383	60	G
40	45	MIRACLES	CHANGE/Atlantic/RFC SD 19301	4	G
41	37	RADIANT	ATLANTIC STARR/A&M SP 4833	9	G
42	44	TWICE AS SWEET	A TASTE OF HONEY/Capitol ST 12089	7	H
43	31	CONCERTS FOR THE PEOPLE OF KAMPUCHEA	VARIOUS ARTISTS/Atlantic SD 2 7005	5	L
44	34	SUCKING IN THE SEVENTIES	ROLLING STONES/Rolling Stones COC 16028 (Atl)	7	H
45	46	POINT OF ENTRY	JUDAS PRIEST/Columbia FC 37052	7	H
46	26	CAPTURED	JOURNEY/Columbia KC2 37616	13	L
47	53	FEELS SO RIGHT	ALABAMA/RCA AHL1 3930	7	H
48	50	RECKONING	GRATEFUL DEAD/Arista A2L 8604	5	L
49	49	DEV-O LIVE	DEVO/Warner Bros. Mini 3548	5	X
50	55	NOTHIN' MATTERS AND WHAT IF IT DID	JOHN COUGAR/Riva RVL 7403 (PolyGram)	5	H
51	70	THE CLARKE/DUKE PROJECT	STANLEY CLARKE/GEORGE DUKE/Epic FE 36918	3	H



52	41	HORIZON	EDDIE RABBITT/Elektra 6E 276	35	G
53	67	DEDICATION	GARY U.S. BONDS/EMI-America SO 17051	3	H
54	59	BLIZZARD OF OZZ	OZZY OSBOURNE/Jet JZ 36812 (CBS)	5	H
55	58	HOW 'BOUT US	CHAMPAIGN/Columbia JC 37008	7	H
56	52	LICENSE TO DREAM	KLEEEER/Atlantic SD 19288	9	G
57	63	DANCERSIZE	CAROL HENSEL/Mirus/Vintage VNJ 7701	5	H
58	43	THE TWO OF US	YARBROUGH & PEOPLES/Mercury SRM 3834 (PolyGram)	17	H
59	60	MY MELODY	DENIECE WILLIAMS/ARC/Columbia FC 37048	5	H
60	54	GAUCHO	STEELY DAN/MCA 6102	22	I
61	64	KINGS OF THE WILD FRONTIER	ADAM & THE ANTS/Epic NJE 37033	6	G
62	56	TO LOVE AGAIN	DIANA ROSS/Motown M8 951M1	11	H
63	68	VOYEUR	DAVID SANBORN/Warner Bros. BSK 3546	4	H
64	62	SUPER TROUPER	ABBA/Atlantic SD 16023	21	H
65	48	CELEBRATE	KOOL & THE GANG/De-Lite DSR 9518 (PolyGram)	28	H
66	61	B.L.T.	ROBIN TROWER WITH JACK BRUCE & BILL LORDAN/Chrysalis CHR 1324	9	H
67	57	RADIOACTIVE	PAT TRAVERS/Polydor PD 1 6313 (PolyGram)	8	H
68	72	MAGIC	TOM BROWNE/Arista/GRP 5503	13	H
69	71	9 TO 5 AND ODD JOBS	DOLLY PARTON/RCA AHL1 3852	17	H
70	69	ANNE MURRAY'S GREATEST HITS	/Capitol SOO 12110	31	H
71	73	FANTASTIC VOYAGE	LAKESIDE/Solar BXL1 3720 (RCA)	23	H
72	85	CALL IT WHAT YOU WANT	BILL SUMMERS & SUMMERS HEAT/MCA 5178	3	H
73	88	MAGIC MAN	ROBERT WINTERS & FALL/Buddah BDS 5732 (Arista)	3	G
74	75	LOVE LIFE	BRENDA RUSSELL/A&M SP 4811	4	G
75	83	SEVEN YEAR ACHE	ROSANNE CASH/Columbia JC 36965	5	G
76	76	LEATHER & LACE	WAYLON & JESSI/RCA AAL1 3931	8	H
77	74	GREATEST HITS	RONNIE MILSAP/RCA AHL1 3722	20	H
78	65	HOTTER THAN JULY	STEVIE WONDER/Tamla T8 373M1 (Motown)	26	H
79	79	DIFFICULT TO CURE	RAINBOW/Polydor PD 1 6316	11	H

### CHARTMAKER OF THE WEEK

80 — STEPHANIE

STEPHANIE MILLS

20th Century Fox T 700 (RCA)



81	82	'NARD	BERNARD WRIGHT/Arista/GRP 5011	9	H
82	66	IMAGINATION	WHISPERS/Solar BZL1 3578 (RCA)	18	H
83	86	HOUSE OF MUSIC	T.S. MONK/Mirage WTG 19121 (Atl)	12	G
84	92	FRANKE & THE KNOCKOUTS	/Millennium BXL1 7755 (RCA)	2	H
85	90	ESCAPE	ARTIST GARLAND JEFFREYS/Epic JE 36983	8	H
86	87	KEEP ON IT	STARPOINT/Chocolate City CCLP 2018 (PolyGram)	3	H
87	89	GALAXIAN	JEFF LORBER FUSION/Arista AL 9545	3	H
88	80	THE TURN OF A FRIENDLY CARD	ALAN PARSONS PROJECT/Arista AL 9518	25	H
89	104	REACH UP AND TOUCH THE SKY	SOUTHSIDE JOHNNY & THE ASBURY JUKES/Mercury SRM 2 8602 (PolyGram)	1	J
90	96	LOST IN LOVE	AIR SUPPLY/Arista 9545	45	H
91	—	WAIATA	SPLIT ENZ/A&M SP 4848	1	H
92	102	ROCKHNROLL	GREG KIHN/Beserkley B2 10069 (E/A)	1	G
93	103	VERY SPECIAL	DEBRA LAWS/Elektra 6E 300	1	H
94	98	GLASS HOUSES	BILLY JOEL/Columbia FC 36384	59	H
95	—	TWANGIN'	DAVE EDMUNDS/Swan Song SS 16034 (Atl)	1	H
96	91	ROCK AWAY	PHOEBE SNOW/Mirage WTG 19297 (Atl)	4	G
97	95	MOUNTAIN DANCE	DAVE GRUSIN/Arista/GRP 5010	7	H
98	101	COCONUT TELEGRAPH	JIMMY BUFFET/MCA 5169	1	H
99	106	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK)	WILLIE NELSON & FAMILY/Columbia S2 36752	33	L
100	158	BAD FOR GOOD	JIM STEINMAN/Epic/Cleve. Intl. FE 36531	1	H



# Record World Albums 101-200

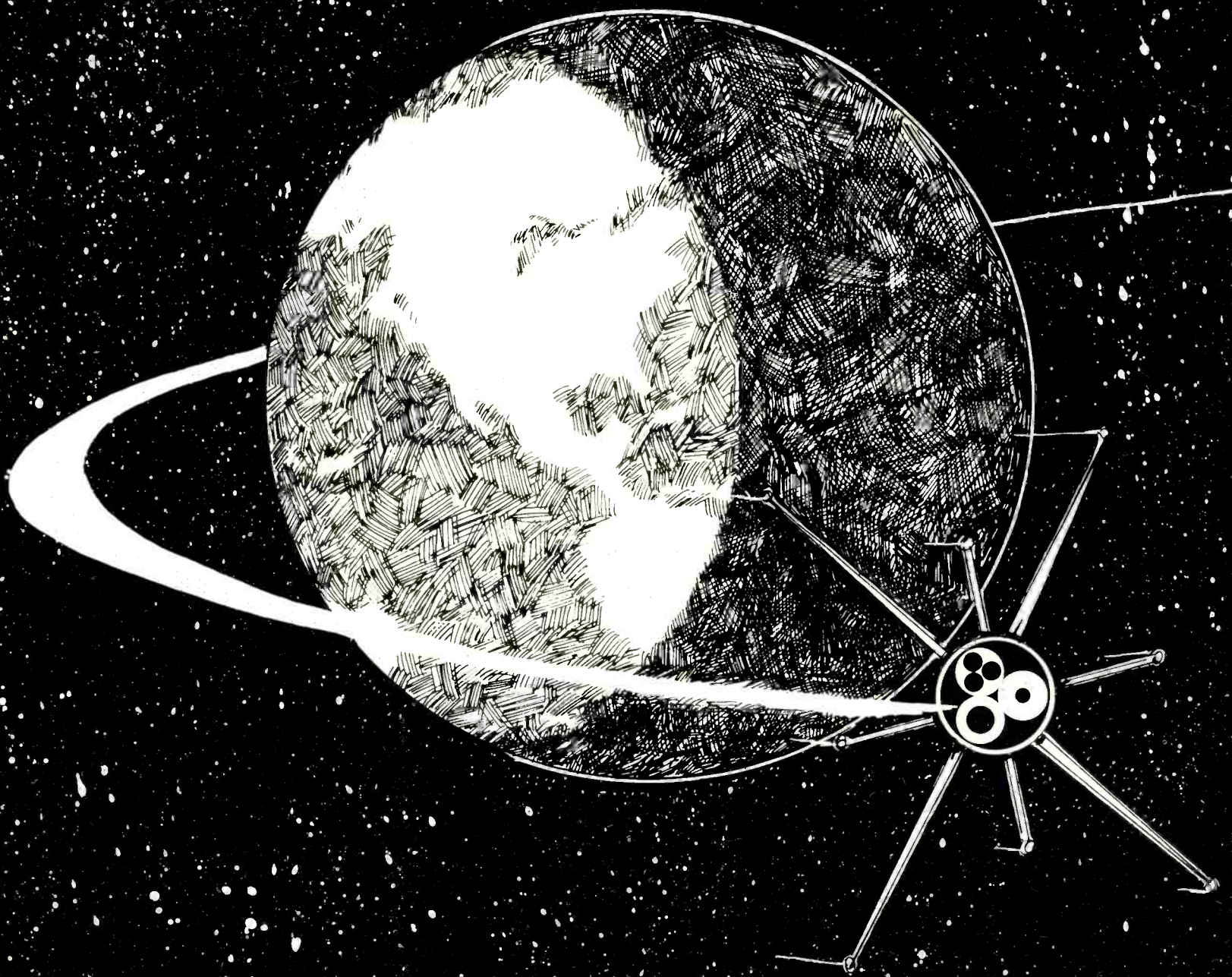


MAY 16, 1981

MAY 16	MAY 9							
101	105	UNsung HEROES	DREGS/Arista AL 9548	(H)	151	118	UNLIMITED TOUCH/Prelude PRL 12184	(G)
102	99	LABOR OF LOVE	SPINNERS/Atlantic SD 16032	(H)	152	125	LIVE EAGLES/Asylum BB 705	(L)
103	78	PARTY TILL YOU'RE BROKE	RUFUS/MCA 5159	(H)	153	164	LOVE LIGHT YUTAKA/Alfa AAA 10004	(G)
104	114	JERMAINE	JERMAINE JACKSON/Motown M8 948M1	(H)	154	161	BILLY & THE BEATERS/Alfa AAA 10001	(G)
105	110	GREATEST HITS	DOORS/Elektra 5E 515	(H)	155	153	ALL AMERICAN GIRLS SISTER SLEDGE/Cotillion SD 16027 (Atl)	(H)
106	111	MICKEY MOUSE DISCO	Disneyland/Vista 2504	(X)	156	157	AMERICAN PIE DON McLEAN/United Artists LN 10037	(H)
107	140	RIT LEE	RITENOUR/Elektra 6E 331	(G)	157	113	VOICES IN THE RAIN JOE SAMPLE/MCA 5172	(H)
108	132	SOMETHING IN THE NIGHT	PURE PRAIRIE LEAGUE/Casablanca NBLP 7255 (PolyGram)	(H)	158	159	BARRY & GLODEAN WHITE/Unlimited Gold FZ 37054 (CBS)	(H)
109	119	THIEF (ORIGINAL SOUNDTRACK)	TANGERINE DREAM/Elektra 5E 521	(H)	159	163	WORKING CLASS DOG RICK SPRINGFIELD/RCA AFL1 3697	(H)
110	93	LOVE IS... ONE WAY	MCA 5163	(H)	160	165	WASN'T THAT A PARTY ROVERS/Epic/Cleve. Intl. JE 37107	(G)
111	115	FORCE OF NATURE	SUN/Capitol ST 12192	(H)	161	172	TURN UP THE MUSIC MASS PRODUCTION/Cotillion SD 5226 (Atl)	(G)
112	129	DON'T SAY NO	BILLY SQUIER/Capitol ST 12148	(H)	162	137	EVERYTHING IS COOL T-CONNECTION/Capitol ST 12128	(H)
113	77	EVANGELINE	EMMYLOU HARRIS/Warner Bros. BSK 3508	(G)	163	—	RESUME BRUCE COCKBURN/Millennium BXL1 7757 (RCA)	(H)
114	84	FAME (ORIGINAL SOUNDTRACK)	RSO RX 1 3080	(H)	164	—	DRIFTER SYLVIA/RCA AHL1 3986	(H)
115	97	IT'S JUST THE WAY I FEEL	GENE DUNLAP FEATURING THE RIDGEWAYS/Capitol ST 12130	(H)	165	—	NIGHTCLUBBING GRACE JONES/Island ILPS 9624 (WB)	(H)
116	126	WILD WEST	DOTTIE WEST/Liberty LT 1062	(G)	166	148	BARRY BARRY MANILOW/Arista AL 9537	(H)
117	120	ALL MY REASONS	NOEL POINTER/Liberty LT 1094	(G)	167	—	MVP HARVEY MASON/Arista AB 4283	(G)
118	—	STARS ON LONG PLAY	STARS ON/Radio RR 16044 (Atl)	(H)	168	168	HONI SOIT JOHN CALE/A&M SP 4849	(G)
119	130	HIGHWAY TO HELL	AC/DC/Atlantic SD 19244	(H)	169	175	FOUL PLAY DENNIS BROWN/A&M SP 4850	(G)
120	107	MY LIFE IN THE BUSH OF GHOSTS	BRIAN ENO AND DAVID BYRNE/Sire SRK 6093 (WB)	(G)	170	142	STARDUST WILLIE NELSON/Columbia KC 35305	(G)
121	121	GREATEST HITS	OAK RIDGE BOYS/MCA 5150	(H)	171	176	HIGH VOLTAGE AC/DC/Atlantic SD 36142	(G)
122	122	CHAIN LIGHTNING	DON McLEAN/Millennium BXL1 7756 (RCA)	(H)	172	174	THIS IS ELVIS ELVIS PRESLEY/RCA CPL2 4031	(X)
123	117	BOY	U2/Island ILPS 9646 (WB)	(G)	173	169	PASSAGE/A&M SP 4851	(G)
124	116	IN OUR LIFETIME	MARVIN GAYE/Tamla T8 474M1 (Motown)	(H)	174	177	OUCH! LAKE/Caribou JZ 37083 (CBS)	(G)
125	81	INTENSITIES IN TEN CITIES	TED NUGENT/Epic FE 37084	(H)	175	179	LET THERE BE ROCK AC/DC/Atlantic SD 36151	(G)
126	128	LET ME BE THE ONE	WEBSTER LEWIS/Epic FE 36878	(H)	176	181	SEND YOUR LOVE AURRA/Salsoul SA 8538 (RCA)	(G)
127	112	THE RIVER	BRUCE SPRINGSTEEN/Columbia PC2 36854	(X)	177	183	LENORE LENORE O'MALLEY/Polydor PD 1 6321	(G)
128	138	GO FOR THE THROAT	HUMBLE PIE/Atco SD 38131	(G)	178	184	FANTASY/Pavillion JZ 37151 (CBS)	(G)
129	139	FUN IN SPACE	ROGER TAYLOR/Elektra 5E 522	(H)	179	188	FLYING THE FLAG CLIMAX BLUES BAND/Warner Bros. BSK 3493	(G)
130	133	LATE NIGHT GUITAR	EARL KLUGH/Liberty LT 1079	(G)	180	182	BY ALL MEANS ALPHONSE MOUZON/Pausa 7087	(G)
131	141	EL RAYO-X	DAVID LINDLEY/Asylum 5E 524	(H)	181	185	IMITATION LIFE ROBIN LANE & THE CHARTBUSTERS/Warner Bros. BSK 3537	(G)
132	134	THE GAME	QUEEN/Elektra 5E 513	(H)	182	189	LOVIN' THE NIGHT AWAY DILLMAN BAND/RCA AFL1 3909	(G)
133	127	ARE YOU GONNA BE THE ONE	ROBERT GORDON/RCA AFL1 3773	(G)	183	146	TRIUMPH JACKSONS/Epic FE 36424	(H)
134	144	WHERE DO YOU GO WHEN YOU DREAM	ANNE MURRAY/Capitol SOO 12144	(H)	184	186	BUTT ROCKIN' FABULOUS THUNDERBIRDS/Chrysalis CHR 1319	(H)
135	94	SOMEBODY'S KNOCKIN'	TERRI GIBBS/MCA 5173	(H)	185	187	NIGHTHAWKS (ORIGINAL SOUNDTRACK) KEITH EMERSON/Backstreet/MCA BSR 5198	(H)
136	108	STONE JAM	SLAVE/Cotillion SD 5224 (Atl)	(G)	186	190	ULLANDA McCULLOUGH/Atlantic SD 19296	(G)
137	131	I BELIEVE IN YOU	DON WILLIAMS/MCA 5133	(H)	187	—	CLOSER GINO SOCCIO/Atlantic/RFC SD 16042	(H)
138	100	HARDWARE	KROKUS/Ariola OL 1508 (Arista)	(H)	188	193	EARLY DAMAGE URBAN VERBS/Warner Bros. BSK 3533	(G)
139	136	TURN THE HANDS OF TIME	PEABO BRYSON/Capitol ST 12138	(H)	189	191	BOTH SIDES OF LOVE PAUL ANKA/RCA AQL1 3926	(G)
140	109	ALL AROUND THE TOWN	BOB JAMES/Columbia/Tappan Zee C2X 36786	(J)	190	192	FROM BRANCH TO BRANCH LEON REDBONE/Emerald City FC 38136 (Atl)	(G)
141	135	GREATEST HITS	WAYLON JENNINGS/RCA AHL1 3378	(H)	191	160	IN THE HEAT OF THE NIGHT PAT BENATAR/Chrysalis CHR 1236	(H)
142	123	LEAGUE OF GENTLEMEN	ROBERT FRIPP/Polydor PD 1 6317 (PolyGram)	(H)	192	—	COSMOS (ORIGINAL SOUNDTRACK)/RCA ABL1 4003	(I)
143	143	INHERIT THE WIND	WILTON FELDER/MCA 5144	(H)	193	198	MUSTA NOTTA GOTTA LOTTA JOE ELY/South Coast/MCA 5813	(H)
144	124	GHOST RIDERS	OUTLAWS/Arista AL 9542	(H)	194	156	DIRTY MIND PRINCE/Warner Bros. BSK 3478	(G)
145	147	ANNIE (ORIGINAL CAST ALBUM)	Columbia JS 34712	(X)	195	196	KING BEE MUDDY WATERS/Blue Sky JZ 37064 (CBS)	(G)
146	145	AGAINST THE WIND	BOB SEGER & THE SILVER BULLET BAND/Capitol SOO 12041	(H)	196	—	WELCOME BACK BLUE MAGIC/Capitol ST 12143	(H)
147	149	SKYYPORT	SKYY/Salsoul SA 8537 (RCA)	(H)	197	—	ALICIA ALICIA MYERS/MCA 8181	(H)
148	150	AMERICAN EXCESS	POINT BLANK/MCA 5189	(H)	198	155	CONNECTIONS & DISCONNECTIONS FUNKADELIC/Lax JW 37087	(G)
149	199	I LOVE 'EM ALL	T.G. SHEPPARD/Warner/Curb BSK 3528	(G)	199	152	XANADU (ORIGINAL SOUNDTRACK)/MCA 6100	(I)
150	166	GOLDEN DOWN	WILLIE NILE/Arista AB 4284	(G)	200	197	LIVE AT MONTREUX MINGUS DYNASTY/Atlantic SD 16031	(H)



***In the World of Music...***



***it's Record World*** 



# Record World Black Oriented Music

## Black Music Report

By NELSON GEORGE

■ **QUEENS FUNK:** The borough of Queens has had a large black middle class community since the early 1950s when blacks from Brooklyn, the Bronx, and Manhattan purchased homes there. Their children had economic and educational advantages their counterparts around the city did not. In musical terms this meant access to both public and private music instruction and purchasing power to obtain a wide range of instruments.

Those advantages have resulted in a generation of talented musicians who are becoming an increasing commercial force in the industry. Many of these players had their training in jazz, due in part to a number of good local jazz clubs in Queens and the proximity of many older jazzmen (**Louis Armstrong** is just one of the fine musicians who have resided there). Now most of the players work in a funk or pop-R&B style, though their jazz background is often apparent.

Arista/GRP has two top Queens talents under contract, trumpeter **Tom Browne** and 16-year-old keyboardist **Bernard Wright**, while Elektra has **Lenny White**, leader of **Twennynine** and former drummer of **Return To Forever**. Ace session bassist **Marcus Miller** is from Queens and has contributed compositions to Wright and to **David Sanborn's** popular "Voyage" LP. **Denzil Miller**, an excellent keyboardist, was an original member of Twennynine and has since written for and worked with **Noel Pointer** and **Kurtis Blow**, among others. One of Blow's producers, **Robert Ford, Jr.**, is a Queens native, and much of his music has been provided by such Queens-based musicians as bassist **Larry Smith**. Drummer **Omar Hakim** has played with rocker **Arlen Gayle** and pop star **Carly Simon** as well as with Queens comrades **Browne** and **Wright**.

**SHORT STUFF:** **Lorrie Davis**, a singer-actress, is putting together the *Minority Performers' Guide*, and hopes to make it an annual directory of minority entertainers around the country. Applications for inclusion in this book-length guide are available from *Minority Performer Guide*, 46 West 34th Street, New York 10001. Telephone: (212) 279-0794 or (213) 855-0490 . . . The *Reel Record Pool*, a group of Queens-based deejays, has started operations. Their goal is to help break records with a funk sound, the kind that New York's radio's stations either ignore or play after the rest of the country. **Gene Sotirios** is director . . . **Grace Garland**, whose voice is heard currently on six national commercials, is releasing a 12-inch single on her own *Brighter Twinkle* records. Garland just did an impressive, (albeit brief) preview performance at New York's *Leviticus*. For more info call **Jerry Dekranis** at (212) 541-7600 . . . There is a new sound in black music, **TSOB**, "The Sound of Brooklyn." The small company's initial releases are "Again" b/w "Inflation" by the **Night People**, featuring

**Trammps'** drummer-bass singer **Earl Young**, and "Can I Take You Home" by **Mel Sheppard**, which is already doing well in England . . . Veteran soul producer **Dave Crawford** is assembling an impressive roster of soul talent on his LA Records label, including **Candi Staton**, **Jackie Moore**, **Charles Mann**, and **Johnnie Taylor**. His association with Staton could be something special since together they created successful disco-soul hybrids like "Victim" and "Young Hearts Run Free" on Warners. Taylor's most recent release was a greatest hits package on Columbia.

**MUSIC OF NOTE:** "The Adventures of **Grandmaster Flash** on the *Wheels of Steel*" is the first record that captures the magic of New  
(Continued on page 36)

## Black Oriented Album Chart

MAY 16, 1981

- 1. BEING WITH YOU**  
SMOKEY ROBINSON/Tamla T8 375M1 (Motown)
- 2. WINELIGHT**  
GROVER WASHINGTON, JR./Elektra 6E 305
- 3. THE DUDE**  
QUINCY JONES/A&M SP 3721
- 4. A WOMAN NEEDS LOVE**  
RAY PARKER JR. & RAYDIO/Arista AL 9543
- 5. STREET SONGS**  
RICK JAMES/Gordy G8 1002M1 (Motown)
- 6. GAP BAND III**  
Mercury SRM 1 4003 (PolyGram)
- 7. WHAT CHA' GONNA DO FOR ME**  
CHAKA KHAN/Warner Bros. HS 3526
- 8. GRAND SLAM**  
ISLEY BROTHERS/T-Neck FZ 37080 (CBS)
- 9. RADIANT**  
ATLANTIC STARR/A&M 4833
- 10. THREE FOR LOVE**  
SHALAMAR/Solar BZL1 3577 (RCA)
- 11. MIRACLES**  
CHANGE/Atlantic/RFC SD 19301
- 12. MY MELODY**  
DENIECE WILLIAMS/ARC/Columbia FC 34048
- 13. IMAGINATION**  
WHISPERS/Solar BZL1 3578 (RCA)
- 14. HOW 'BOUT US**  
CHAMPAIGN/Columbia JC 37008
- 15. TWICE AS SWEET**  
TASTE OF HONEY/Capitol ST 12089
- 16. LICENSE TO DREAM**  
KLEER/Atlantic SD 19288
- 17. THE CLARKE/DUKE PROJECT**  
STANLEY CLARKE/GEORGE DUKE/Epic FE 36918
- 18. CALL IT WHAT YOU WANT**  
BILL SUMMERS AND SUMMERS HEAT/MCA 5176
- 19. STEPHANIE**  
STEPHANIE MILLS/20th Century-Fox 7 700 (RCA)
- 20. THE TWO OF US**  
YARBROUGH & PEOPLES/Mercury SRM 1 3834 (PolyGram)
- 21. MAGIC**  
TOM BROWNE/Arista/GRP 5503
- 22. MAGIC MAN**  
ROBERT WINTERS & FALL/Buddah BDS 5723 (Arista)
- 23. PARTY TILL YOU'RE BROKE**  
RUFUS/MCA 5159
- 24. FANTASTIC VOYAGE**  
LAKESIDE/Solar BZL1 3720 (RCA)
- 25. LOVE IS**  
ONE WAY/MCA 5163
- 26. HOUSE OF MUSIC**  
T.S. MONK/Mirage WTG 19121 (Atl)
- 27. VERY SPECIAL**  
DEBRA LAWS/Elektra 6E 300
- 28. KEEP ON IT**  
STARPOINT/Chocolate City CCLP 2018 (PolyGram)
- 29. HOTTER THAN JULY**  
STEVIE WONDER/Tamla T8 373M1 (Motown)
- 30. 'NARD**  
BERNARD WRIGHT/Arista/GRP 5011
- 31. JERMAINE**  
JERMAINE JACKSON/Motown M8 948M1
- 32. VOYEUR**  
DAVID SANBORN/Warner Bros. BSK 3546
- 33. LOVE LIFE**  
BRENDA RUSSELL/A&M SP 4811
- 34. STONE JAM**  
SLAVE/Cotillion SD 5224 (Atl)
- 35. TO LOVE AGAIN**  
DIANA ROSS/Motown M8 951M1
- 36. IN OUR LIFETIME**  
MARVIN GAYE/Tamla T8 474M1 (Motown)
- 38. NIGHTWALKER**  
GINO VANNELLI/Arista AL 9536
- 37. TURN THE HANDS OF TIME**  
PEABO BRYSON/Capitol ST 12138
- 39. FRANK HOOKER & POSITIVE PEOPLE**  
Panorama BXL1 3853 (RCA)
- 40. IT'S JUST THE WAY I FEEL**  
GENE DUNLAP FEATURING THE RIDGEWAYS/Capitol ST 12130
- 41. CELEBRATE**  
KOOL & THE GANG/De-Lite DSR 9518 (PolyGram)
- 42. LET'S BURN**  
CLARENCE CARTER/Venture VL 1005
- 43. PERFECT FIT**  
JERRY KNIGHT/A&M SP 4843
- 44. FORCE OF NATURE**  
SUN/Capitol ST 12442
- 45. LET ME BE THE ONE**  
WEBSTER LEWIS/Epic FE 36878
- 46. TURN UP THE MUSIC**  
MASS PRODUCTION/Cotillion SD 5226 (Atl)
- 47. RIT**  
LEE RITENOUR/Elektra 6E 331
- 48. GLAD YOU CAME MY WAY**  
JOE SIMON/Posse POSE 10002
- 49. IRONS IN THE FIRE**  
TEENA MARIE/Gordy G8 997M1 (Motown)
- 50. FANTASY**  
Pavillion JZ 37151 (CBS)

## PICKS OF THE WEEK

### STEPHANIE

STEPHANIE MILLS—20th Century-Fox T-700 (RCA)



Stephanie Mills is perhaps the most popular female singer in black music today, and her latest Mtume-Lucas produced album should keep her at that peak. "Two Hearts," the midtempo duet with Teddy Pendergrass, looks like a big single. "I Believe In Love Songs" is a potential hit.

### INTUITION

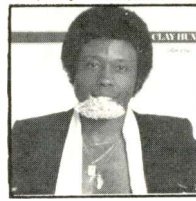
LINX—Chrysalis CHR 1332



Linx (vocalist David Grant and bassist Sketch, both from England) are one of England's hottest black acts. Two cuts on their American debut LP, "You're Lying" and "Intuition," were big overseas successes. The first is good pop-R&B; the second uses acoustic guitar and Calypso chordings to create an infectious hook.

### PART ONE

CLAY HUNT—Polydor PD-1-6319 (PolyGram)



Anything Freddie Perren produces has commercial potential and this debut album by Hunt is no exception. With his longtime writing partner Dino Fekaris, Perren provides his typically poppy touch on "Love Toppin'" and two ballads, "You Turned My Head Around" and "(I'm Claimin') Finders Keepers."

### CUTIE PIE

DAYTON—Liberty LI-1093



These latest graduates from the Dayton school of funk are a five-piece band that occasionally shows an Ohio Players influence (as on the title cut). Jenny Douglass' lead vocal on "You Lift Me Up" and the self-assured sound of "Fool Was He" and "Wanna Be Your Man," however, suggest a band with a style of its own.



# Black Oriented Singles

MAY 16, 1981

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

MAY 16	MAY 9		WKS. ON CHART
1	5	<b>WHAT CHA GONNA DO FOR ME</b> CHAKA KHAN Warner Bros. 49692	9
2	1	<b>WHEN LOVE CALLS</b> ATLANTIC STARR/A&M 2312	12
3	3	<b>A WOMAN NEEDS LOVE (JUST LIKE YOU DO)</b> RAY PARKER, JR. & RAYDIO/Arista 0592	11
4	2	<b>BEING WITH YOU</b> SMOKEY ROBINSON/Tamla 54321 (Motown)	14
5	4	<b>SUKIYAKI TASTE OF HONEY</b> /Capitol 4953	15
6	10	<b>YEARNING</b> GAP BAND/Mercury 76101 (PolyGram)	8
7	9	<b>MAKE THAT MOVE</b> SHALAMAR/Solar 12192 (RCA)	10
8	6	<b>HOW 'BOUT US</b> CHAMPAIGN/Columbia 11 11433	15
9	8	<b>AI NO CORRIDA</b> QUINCY JONES/A&M 2309	13
10	7	<b>JUST THE TWO OF US</b> GROVER WASHINGTON, JR./Elektra 47103	15
11	11	<b>MAGIC MAN</b> ROBERT WINTERS & FALL/Buddah 624 (Arista)	16
12	12	<b>GET TOUGH</b> KLEER/Atlantic 3788	11
13	15	<b>YOUR LOVE IS ON THE ONE</b> LAKESIDE/Solar 12188 (RCA)	8
14	17	<b>PARADISE CHANGE</b> /Atlantic/RFC 3809	6
15	14	<b>WHAT TWO CAN DO</b> DENIECE WILLIAMS/ARC/Columbia 60504	11
16	22	<b>GIVE IT TO ME BABY</b> RICK JAMES/Gordy 7197 (Motown)	7
17	18	<b>TONIGHT WE LOVE</b> RUFUS/MCA 51070	10
18	19	<b>KEEP ON IT</b> STARPOINT/Chocolate City 3223 (PolyGram)	10
19	21	<b>CALL IT WHAT YOU WANT</b> BILL SUMMERS & SUMMERS HEAT/MCA 51073	8
20	25	<b>TWO HEARTS</b> STEPHANIE MILLS/20th Century Fox 2492 (RCA)	4
21	24	<b>SWEET BABY</b> STANLEY CLARKE & GEORGE DUKE/Epic 19 01052	6
22	27	<b>DOUBLE DUTCH BUS</b> FRANKIE SMITH/WMOT 8 5356	9
23	26	<b>HURRY UP AND WAIT</b> ISLEY BROTHERS/T-Neck 6 02033 (CBS)	5
24	13	<b>IT'S A LOVE THING</b> WHISPERS/Solar 12154 (RCA)	18
25	23	<b>YOU LIKE ME DON'T YOU?</b> JERMAINE JACKSON/Motown 1503	12
26	16	<b>DON'T STOP THE MUSIC</b> YARBROUGH & PEOPLES/Mercury 76085 (PolyGram)	23
27	20	<b>THIGHS HIGH (GRIP YOUR HIPS AND MOVE)</b> TOM BROWNE/Arista/GRP 2510	17
28	41	<b>PULL UP TO THE BUMPER</b> GRACE JONES/Island 49697 (WB)	5
29	28	<b>YOU'RE LYING</b> LINX/Chrysalis 2401	9
30	35	<b>MAKE YOU MINE</b> SIDE EFFECT/Elektra 47112	5
31	32	<b>SUPERLOVE</b> SKYY/Salsoul 2136 (RCA)	7
32	34	<b>LATELY STEVIE WONDER</b> /Tamla 54323 (Motown)	7
33	36	<b>JUST CHILLIN' OUT</b> BERNARD WRIGHT/Arista/GRP 2511	5
34	30	<b>BAD COMPANY</b> ULLANDA McCULLOUGH/Atlantic 3804	9
35	49	<b>NEXT TIME YOU'LL KNOW</b> SISTER SLEDGE/Cotillion 46012 (Atl)	5
36	50	<b>HEARTBEAT</b> TAANA GARDNER/West End 1232	3
37	39	<b>CAN YOU FEEL IT</b> JACKSONS/Epic 19 01032	6



38	43	<b>BODY MUSIC STRIKERS</b> /Prelude 8025	5
39	38	<b>LADY'S WILD CON FUNK SHUN</b> /Mercury 76099 (PolyGram)	7
40	42	<b>LIVING INSIDE MYSELF</b> GINO VANNELLI/Arista 0588	6
41	61	<b>FREAKY DANCIN'</b> CAMEO/Chocolate City 3225 (PolyGram)	2
42	48	<b>IS IT YOU?</b> LEE RITENOUR/Elektra 47124	3
43	58	<b>'SCUSE ME, WHILE I FALL IN LOVE</b> DONNA WASHINGTON/Capitol 4991	3
44	56	<b>NIGHT (FEEL LIKE GETTING DOWN)</b> BILLY OCEAN/Epic 19 02053	2
45	45	<b>LOVE DON'T STRIKE TWICE</b> BLACKBYRDS/Fantasy 910	5
46	52	<b>IF YOU LOVE (THE ONE YOU LOSE)</b> BRENDA RUSSELL/A&M 2326	4
47	51	<b>ARE YOU SINGLE</b> AURRA/Salsoul 2139 (RCA)	4
48	60	<b>TELL ME WHERE IT HURTS</b> WALTER JACKSON/Columbia 11 02037	3
49	40	<b>WHAT ARE YOU GOING TO DO WITH IT</b> BETTY WRIGHT/Epic 19 51009	7
50	31	<b>BURN RUBBER</b> GAP BAND/Mercury 76091 (PolyGram)	21
51	54	<b>ONE ALONE</b> MICHAEL WYCOFF/RCA 12179	5
52	55	<b>REACTION SATISFACTION</b> SUN/Capitol 4981	3
53	70	<b>IF I DON'T LOVE YOU</b> RANDY BROWN/Chocolate City 3224 (PolyGram)	2
54	62	<b>TAKE IT ANY WAY YOU WANT IT</b> FATBACK/Spring 3018 (PolyGram)	2

CHARTMAKER OF THE WEEK

55	—	<b>RUNNING AWAY</b> MAZE FEATURING FRANKIE BEVERLY Capitol 5000	1
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56	57	<b>WHEN I LOSE MY WAY</b> RANDY CRAWFORD/Warner Bros. 49709	3
57	63	<b>ONE DAY IN YOUR LIFE</b> MICHAEL JACKSON/Motown 1512	2
58	65	<b>DON'T STOP</b> K.I.D./Sam 81 5018	3
59	59	<b>THE ELECTRIC SPANKING OF WAR BABIES</b> FUNKADELIC/Warner Bros. 49667	4
60	66	<b>TELL 'EM I HEARD IT</b> SANDRA FEVA/Venture 138	3
61	29	<b>TAKE IT TO THE TOP</b> KOOL & THE GANG/De-Lite 810 (PolyGram)	12
62	—	<b>ALL THE REASONS WHY</b> NOEL POINTER/Liberty 1403	1
63	69	<b>I REALLY LOVE YOU</b> HEAVEN & EARTH/WMOT 02028	2
64	—	<b>PUSH ONE WAY</b> /MCA 51110	1
65	—	<b>DREAMIN'</b> HEATH BROS./Columbia 11 02014	1
66	72	<b>ARE WE BREAKING UP</b> JOE SIMON/Posse 5010	2
67	—	<b>SIT UP</b> SADANE/Warner Bros. 49727	1
68	—	<b>SKINNY OHIO PLAYERS</b> /Boardwalk 3 02063	1
69	—	<b>LOVE'S DANCE KLIQUE</b> /MCA 51099	1
70	—	<b>TURN THE HANDS OF TIME</b> PEABO BRYSON/Capitol 4989	1
71	46	<b>LET ME BE THE ONE</b> WEBSTER LEWIS/Epic 19 51014	7
72	33	<b>BON BON VIE (GIMME THE GOOD LIFE)</b> T.S. MONK/Mirage 3780 (Atl)	18
73	67	<b>YOU GOT THE STUFF</b> EXECUTIVE/20th Century Fox 2482 (RCA)	3
74	64	<b>CONNECTIONS &amp; DISCONNECTIONS</b> FUNKADELIC/LAX 8 70055	4
75	68	<b>LOVE ATTACK</b> MIGHTY FIRE/Elektra 47108	3

## Black Music Report (Continued from page 35)

York's street spinners. Flash isn't a rapper, but a "cutter" who juxtaposes records and creates weird sounds with his turntable to produce a surreal listening-dancing experience. Among the records he skillfully manipulates are Chic's "Good Times," Queen's "Another One Bites the Dust," the Sugarhill Gang's "8th Wonder," the Furious Five's "Birthday Party," and Spoonie Gee's "Monster Jam." The records aren't segued as a club deejay would, but are separated by Flash's turntable technology, such as rubbing the needle against the side of records. For example, while playing "Dust," Flash, through some strange combination of record, mixing board, and needle, mimics its bouncy bass line on his second turntable. "Adventures" sounds like another street success for Sugarhill, one sure to inspire a host of

imitators.

"Shake It Up Tonight," a vibrant dance tune sung by Cheryl Lynn and produced by Ray "Raydio" Parker, makes one eager to hear Lynn's upcoming album much more. Parker's coming off his best Raydio album yet (considering his musical consistency, that is quite a compliment), and Lynn's voice is a natural resource that has not yet been fully explored on disk.

Two singers with strong followup singles from recently released albums are Deniece Williams and Robert Winters & Fall. Williams' is "It's Your Conscience," a flowing mid-tempo collaboration with Thom Bell, while Winters' "When Will My Love Be Right" is a fine ballad, reminiscent of a Bell-produced Stylistics tune.



# David Lindley Prepares to Emerge From Anonymity into the Spotlight

By JOSEPH IANELLO

■ NEW YORK—Jackson Browne, Linda Ronstadt, James Taylor and Rod Stewart certainly need no introduction. Yet the man who's been providing the rich instrumental backing on records and tours for these superstars and others over the past ten years has remained an anonymous sideman.

But for David Lindley, the hirsute multi-instrumentalist, that's all about to change: his debut solo album, "El Rayo-X" on Asylum Records, has just been released, and this summer he will embark on a nationwide tour with Joe Walsh.

"I've been waiting to do this for a long time," Lindley admitted in a recent *Record World* interview. "I've got a lot of ideas I want to try out." Anyone who's heard "El Rayo-X" has to regard that as an understatement, for Lindley reveals a part of himself on the record that never appeared in his work as an accompanist.

## Many Influences

Reggae, ska, Tex-Mex, R&B, and various ethnic strains are the main musical influences that dominate "El Rayo-X." That's quite a departure for someone who's earned his keep playing fiddle, dobro, lap steel and numerous string instruments on bluegrass, folk, country, soft rock, and other pop-oriented records. As Lindley explains, though, the album is more of a natural progression of what he's always been interested in. "I've been sitting on all this stuff since I lived in England (he worked with singer/writer/guitarist Terry Reid there in 1970-71). I was influenced a lot by reggae and used to buy all the old Trojan records by the Pioneers." Unfortunately, reggae and other roots music hadn't emerged yet stateside, and his commitments on the road and in the studio didn't allow him to put on record what he had in his head.

## Wide Variety of Musicians

Finally, with the encouragement of his record company and Browne, who co-produced the album with Greg Ladanyi, Lindley assembled a band and some of his favorite songs for the long-awaited, highly-anticipated project. Joined by percussionist Ras Baboo — "I stole him from Ry Cooder," Lindley confessed, ska/reggae drummer Ian Wallace from Lindley's Terry Reid days, Smitty Smith and Billy Payne on organ, Bob Glaub and Reggie McBride sharing bass duties, and Jorge Calderon adding vocal support with Browne—Lindley arranged

an interesting mix of 12 old and new songs that represent "the only kind of music I could do."

That music has E/A especially excited. "For those of us who have been close to David, it's something we've been looking forward to for years," commented Jerry Sharell, senior VP/creative services. "It's an A-priority record with a thrust that will be both on a pop and an AOR level."

## Several Cover Versions

Among the familiar songs are remakes of "Bye Bye Love," "Twist and Shout" and "Don't Look Back." Another remake that's not so familiar is the Isley Brothers' "Your Old Lady," which will also be the first single. "It was recorded by the Isley Brothers but banned from the radio," said Lindley. The song is currently being serviced to AOR radio on a 12-inch promotional disc that includes "Mercury Blues" on the B-side. "The album is so good side to side that we're trying to focus radio's attention on two cuts," said Burt Stein, VP promotion for Elektra/Asylum. Stein also hinted at the possibility of servicing black radio with the single after the initial AOR-pop release with hopes of a reverse crossover.

Lindley's use of several exotic string instruments like the divan saz ("It's a Turkish string instrument with a great big long neck") and the banduria ("That's like a 12-string mandolin they use a lot in flamenco"), as well as accordian and cheesy-sounding Vox, Farfisa and Organo Deluxe organs, create effects that lend a multi-cultural appeal to most of the songs. That and Lindley's familiarity in international mar-

kets—he's toured extensively in Europe, Japan, and Australia with Browne — have prompted E/A's international division to devise special marketing campaigns for the album.

## International Emphasis

"David's reputation in the international community is very interesting because of the things he's done historically," said George Steele, VP international for E/A. "One of the things that we have done in terms of marketing is that we changed the title of the album in Japan to 'Bake-mono,' which translated into English means 'The Hairy Monster.'" Steele also discussed plans to release "Petit Fleur"—a song written in French by Lindley's first wife Nancy—in the Montreal and Quebec marketplace, and the title track, which has Spanish and English lyrics on the inner sleeve, as a single in Latin markets.

## Tour

Plans for an international tour following the initial domestic dates with Walsh are currently on the drawing board. That possibility is something that Lindley is especially looking forward to. "I would really like to get this album into some exotic markets," he said. "We tend to think of things nationalistically like those guys and us guys and all that stuff. This tiny planet includes everybody and not just us."

Wherever Lindley tours and whoever plays his music, he promises they're in for some treats and surprises. "We've got a lot of things worked up with the bandura, and I'm thinking of bringing the divan saz out and playing some strange stuff."

## Solar Takes the Cake



RCA Records' black music department recently hosted a "gold record gala" at New York's St. Moritz Hotel to celebrate the fact that three albums on Dick Griffey's RCA-distributed Solar label had all recently achieved gold status: the Whispers' "Imagination," Lakeside's "Fantastic Voyage" and Shalamar's "Three For Love." Pictured at the event, gathered around Ray Harris, division vice president, black music, RCA Records, for the Solar cake-cutting, are, from left: Lakeside's Tom Shelby; Jack Craig, division vice president, U.S.A. & Canada, RCA Records; Bob Summer, president, RCA Records; Lakeside's Mark Wood; the Whispers' Nicholas Caldwell; Solar president Dick Griffey; Shalamar's Jody Watley; Lakeside's Otis Stokes and Norman Beavers; Shalamar's Jeffrey Daniel; and Lakeside's Tiemeyer McCain.

## Market Grows For Fulfillment Services

By ELIOT SEKULER

■ LOS ANGELES—Since its inception two years ago, Fulfillment Services, Inc. has developed into a full-service shipping and warehousing operation with a wide assortment of clients in the direct marketing business. Among the company's clientele are such diverse home entertainment entities as Walt Disney Productions, Shogun T-Shirts, the Knack, Western Marine Book Publishers and an assortment of specialty record manufacturers.

Founded by Bob Rothchild and his sons, Richard and Bruce, and originally housed in the family living room, the company presently employs approximately 100 people and has expanded to a 10,000-square-foot warehouse in Van Nuys, Cal. and a 12,000-square-foot building in Fayette, Mo. According to Frank Roh, the firm's director of sales, marketing and customer relations, the firm's growth has been so rapid that it has already outgrown the two facilities and is currently looking for additional space.

A client seeking to sell product via a direct marketing approach is referred by Fulfillment Services to a broker with access to 800 toll-free telephone numbers. The firm will also, if necessary, refer clients to companies offering such services as packaging, TV spot production, graphic design etc. (although Fulfillment Services also offers in-house graphics if that service is desired). Customer orders are transmitted by the 800 number service to a Fulfillment Services warehouse and, the firm claims, are filled within a 24-hour period. "I don't believe there's any other company in the country that offers the complete fulfillment service that we do," says Richard Rothchild.

The firm's involvement with the Knack entailed the handling of the group's fan club operation, a service that the firm sees as a future area of growth. "If a group suddenly has a hit record, they can come to us and we'll help them put a fan club together from scratch," says Roh. An additional benefit offered by the firm is the computerized compilation of a mailing list containing the names of fans of specific products.

The cost of the firm's service varies widely from client to client, according to Roh, depending on such variables as packaging requirements, collating needs, intermediacy of response and data gathering services. "We try to work with anyone, whether they have one piece or 100,000," says Roh. The per-unit price charged by the firm in the past has varied from 50 cents to \$1.50.



## The Coast

(Continued from page 17)

THE COAST GOES LEGIT: A couple of theatrical events have recently piqued our interest and curiosity, including the opening of **Wendy Wasserstein's** "Uncommon Women" at the newly refurbished Las Palmas Theatre. The Las Palmas has had a long and checkered career, having been a legit house when it first opened and more recently serving as a purveyor of some of the more scurrilous porn films to hit this city's screens. As a mid-sized legit theatre, it does quite nicely, and **Susan Dietz's** direction of "Uncommon Women," which she first staged in an award-winning production at the Call-board Theatre last year, is an appropriately impressive re-christening of the facility. Executive producer of the production, incidentally, is Music Vision's **Lenny Beer**, a former *Record World* VP.

Across town at the Westwood Playhouse, Australian cut-up **Graham Bond**, a very funny **Nicholas Lyon** (pictured here) and five of their countrymen were whooping



it up in a production called "Boy's Own McBeth" (sic) which was billed as a rock 'n' roll musical comedy but had decidedly more comedy than rock 'n' roll despite one very striking song, "Never Had Any Real Friends," sung by the very promising **Elizabeth Wilder**, the sole female member of the cast. "Boy's Own McBeth" is a nice bit of fluff, but was perhaps best described by *Far Out's* **Steve Gold**, who thought it to be "like a burlesque show without the ladies."

It was fitting enough that the evening of the "McBeth" opening would be stolen at the opening night party following the play by the boys of UCLA's Theta Beta Pi fraternity house, who graciously consented to allow the cast the use of their residence for the festivities. Since the play's action takes place at the Dunce Inane College, it seemed like the perfect location for a cast party, but in true "Animal House" tradition, the boys of Theta Beta Pi greeted arriving guests by peeing all over them from a balcony overlooking the entrance. Boys, after all, will be boys.

OTHER SCREENS: "Manhattan Melody," described by Twentieth Century-Fox as a "large scale contemporary musical," will begin filming later this year with **Jim Bridges** ("Urban Cowboy," "The Paper Chase," "The China Syndrome") directing. Bridges also wrote the screenplay for the film, which will have music and new songs by the great **Harry Warren**, winner of three Oscars going back to 1935's "Lullaby of Broadway." Twentieth is also readying the next **Burt Reynolds** picture, "The Cannonball Run," which will have two tunes including the title song by one of our favorite people, **Ray Stevens**. **Snuff Garrett** is musical supervisor for the film, and other musical contributors include **Lou Rawls**, **Chuck Mangione** and arranger/conductor **Al Capps** . . . We couldn't rest easy unless we let you know that **Heather** and **Annie** are readying their very own debut on-location special which will be taped on the sands of Malibu during Memorial Day weekend. **Jimmy Van Patten** and **Deborah Walley** will be found somewhere in the cast for this epic, which is tentatively titled "Fridget Goes to Malibu" and destined for God-knows-what kind of exhibition. There, now we can rest easy.

TURNING TABLES: Poor **Mandy Meyer** of Swiss crunch-rock band **Krokus** had a piece of heavy metal turned his way last week following a concert in Little Rock, Arkansas. Mandy attended a party after the show and then called a cab to take him back to his hotel. Much to his consternation and that of crew members **Rick Lawrence** and **Moray McMillan**, the cab driver pulled out a rifle, roughed them up a little and then fled with the \$15 or \$20 he found in their wallets. Little Rock police reportedly have the larcenous cabbie in custody, and Mandy has an interesting story to tell when he returns to his home near Zurich . . . **Melissa Manchester**, **Bud Cort**, **Howard Rose**, model **Renee Russo**, **John Reid**, **Michael Lippman** and songwriter **Bruce Roberts** were among the guests at a surprise birthday bash thrown by **Bernie Taupin** for his wife, model **Toni Russo**, aboard the 75-foot yacht *Maurentania* last week. The floating revelers were treated to a lavish feed, a handful of Dramamine (rough sailing, it seems) and a preview of **Elton John's** new Geffen Records LP "The Fox." Neither MCA's legal department nor Elton John were present at the event, but the latter gentleman compensated for his absence by engaging an airplane to encircle the boat with a banner expressing his birthday wishes. Ah, Hollywood.

## New York, N.Y.

(Continued from page 15)

rookie Flashmaker **Mike Basile**, who, in his first time at bat in a Flashmakers' jersey, lined a home run down the right field line. Twas all for nought, however, as 'NEW salted the game away in the sixth inning via back-to-back home runs by the Boulos brothers (John being of Vanguard Records. Truly a good guy, John also gets this column's best wishes and congratulations on his recent marriage. He's somewhere in the Caribbean soaking up the sun on his honeymoon, and RW has decided that if the two teams should meet in the playoffs, the Flashmakers will take up a collection to send him and his lovely bride on an early second honeymoon).

RW came back last week with a 13-8 win over WXLO. Powering an awesome offensive attack was, as usual, the heart of the lineup: Mieses, with a home run and five runs batted in; Kostick with two hits in three trips to the plate, three runs batted in; "Easy Ed" "The Goose" **Levine**, three hits in four trips and two RBIs; and in the most anticipated debut in Flashmaker history, **Lee Heiman** of Music Merchandising had three hits in four at bats, scored four runs and drove in two.

JOCKEY SHORTS: The Press Office has moved to 1775 Broadway, New York, N.Y., 10019. Phone: (212) 541-6163 . . . **Bob Ezrin**, who to these ears produced the finest **Kiss** album ever ("Destroyer"), will produce the group's new album. Recording begins next week in Toronto. As long as this item is about Kiss, let it be known that the Glickman-Marx All Stars softball team—featuring **Gene**, **Paul** and **Eric** from Kiss—lost to the Aucoin All Stars, 18-12, in a Central Park slugfest last week. Only **Ace Frehley** remained true to the cause and played for the Aucoin team. Paul Stanley was named most valuable player in the game. The Aucoin team also numbered among its players **Gary Shea** and **Jimmy Waldo** of **New England**, and **Amanda Blue**, **Anton Fig** and **Keith Lentin** of **Spider** . . . **Bob Dylan** will tour Europe in June and July. He's reportedly considering "a couple" of U.S. warmup dates before going overseas . . . **Buddy Guy**, who hasn't released a new LP since 1973, has one coming out on Alligator this month. The album features Guy with his regular working band, including his brother **Phil Guy** on guitar . . . in the Makes Sense Dept., **Albert Lee** is now a member of **Rosanne Cash's** touring band . . . **Blue Oyster Cult's** new album, produced by **Martin Birch** and slated for mid-June release, includes a **Patti Smith** song, "Fire of Unknown Origin," and also a cut titled "Burnin' for You," with lyrics by one **R. Meltzer** . . . the **Dregs** are slated for a June 2 appearance on the "Tomorrow" show . . . it has been confirmed that **Elvis Costello**, who recently sat in with **George Jones** for 20 minutes at the Country Club in Los Angeles, will be recording his next LP in Nashville, with **Billy Sherrill** producing.

## Goody Witnesses

(Continued from page 3)

tributable to Carroll's full cooperation with the government.

In an April 21 proceeding, Judge Pratt sentenced Murray Kaplan, who had pled guilty on January 15 to copyright infringement and interstate transportation of stolen property (ITSP) counts. In sentencing Kaplan to a three-year suspended sentence and a \$2500 fine on the ITSP count, and a one-year suspended sentence and a \$2500 fine on the infringement count, Judge Pratt said that, if not for the substantial and extensive cooperation with the government on the part of Kaplan, the court would have given far more severe penalties.

In related news U.S. District Court Judge Thomas C. Platt has postponed for another three 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. The date for filing the memorandum is now May 29.

## Chuck Kaye

(Continued from page 3)

the first six months of its inception, 34 Geffen/Kaye covers appeared on the single and album charts.

WCI's Horowitz praised Kaye as "one of the best executives in the business (and) a fitting successor to Ed Silvers." He added that he expects WB Music to continue its preeminent role in the music publishing field under Mr. Kaye's direction."

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# Record World International

## Elton John Presents New LP



Elton John presented his new album, "The Fox," to his international label, Phonogram, at a recent gathering in Paris. "The Fox," John's first collaboration with lyricist Bernie Taupin in several years, will be released in June. Pictured at the gathering are, from left (standing): Jacques Sanjuan, Phonogram France, promotion; Aart Dalhuisen, Phonogram International, executive VP; Jean-Paul Commin, Phonogram France, GM; John; Robert Key, Rocket Records' international manager; Jan Corduwener, Phonogram Intl., GM; John Reid, John's manager; (kneeling): Roy Cortell, Phonogram Intl., promotion manager; Claude Duvivier, Phonogram France, product manager; Bas Hartong, Phonogram Intl., A&R manager; John Hall, Rocket Records' MD.

## Japan

By CARMEN ITOH

■ TOKYO—Billy Joel kicked off his third Japanese concert tour on April 15. His shows in four major cities are completely sold out. His concerts in Tokyo, from the 15th to the 17th, were as successful as his previous ones had been. Whenever he started to play, a storm of applause arose from all sides. For the past three years, Billy has managed to completely captivate the Japanese with his hit songs. Prior to the concerts Joel held a press conference, his first in Japan, at the Hotel New Ohtani, where Billy was presented with a platinum album by CBS Sony.

RVC artist **Hideki Saijo** has established an all-time record of 30 singles on the Best 10 Original Confidence Chart since his debut 10 years ago. At a press conference on April 13 at Geihinkan, Tokyo, **Soko Koike**, president of Original Confidence, presented a plaque to

(Continued on page 40)

## Canada

By LARRY LeBLANC

■ TORONTO—**Lucille Starr** has returned to the recording field after an eight-year break. In 1964, she recorded the smash North American hit "The French Song" with **Jerry Moss** and **Herb Alpert** producing for the then-fledgling A&M label (known as Almo at the time). She is now recording for her own label, Starr Country Records, and has just released a single, "The Sun Shines Again" with an LP to follow shortly. Distribution in this country is being handled by A&M, who will also be presenting her with a belated platinum award for "The French Song" LP sales . . . Producer **Harry Hinde** is now handling production chores for an upcoming **Long John Baldry** LP for Capitol-EMI . . . **Fred Mullen** has taken over from **Doug Riley** as producer for LP sessions with rockabilly **Ronnie Hawkins** for Quality Records. Hawkins was recently featured in Rolling Stone magazine, as were Vancouver's marvelous **Doug and the Slugs** . . . **Murray McLauchlan's** upcoming LP on True North here (Asylum in the U.S.) is "Storm Warning," due for release in mid-June. The single, "Blow All My Troubles Away," is due at the beginning of June. Producer of the project was **Bob Ezrin** . . . **Joe Owens** has been named director of

(Continued on page 40)

## England

By VAL FALLOON

■ LONDON—As prerecorded cassettes are finally being taken seriously, with cassette-only releases heavily promoted, Island chief **Chris Blackwell** is sticking to his guns over the "one plus one" series of album/blank tapes. Now sales figures back up his determination, with the top titles selling over a thousand a month compared to a thousand album units over the whole of last year. No doubt helped by retail support here Blackwell plans to launch the series abroad, but some territories are waiting to see if the BPI is going to crack down on releases here. He said that any illegal bid to stop him—such as the BPI urging publishers to withhold mechanical licenses for the tapes—would end in court . . . Meanwhile CBS number-one artist **Shakin' Stevens** has issued a writ preventing his former manager from releasing old material . . . BPI waiting results of a report on a possible all-industry "Gift of Music"—type campaign later this year. The BPI is meeting key dealers and multiple bosses to talk about these plans . . . A **Rolling Stones** spokesman here has denied reports that the band's concert in Rio this year will be a goodbye. A U.S. tour is planned, he says, and other tours are already being worked out for next year. An earlier rumour was that a "farewell" concert would be staged by the Stones at a football stadium in Germany . . . Other rumours this week surround the sale of the independent Charisma operation. Chrysalis, PolyGram and Virgin have all been hinted at as possible purchasers . . . Virgin continues its recent spate of spending money by signing **Richard Strange**, the original "doctor of madness." First LP for the label will be what he calls a "political fantasy" and Virgin describes as a "narrative song cycle" . . . Why-Fi Records launches here this week by signing **Ron and Russell Mael**, otherwise known as the **Sparks**, and releasing an LP "Whomp that Sucker" . . . Stiff band **Madness**, currently touring Australia, looking for a U.S. and Canadian deal now that they are no longer on the Sire label there . . .

OUT IN THE FIELD: Waterloo Records, a new indie label launched at MIDEM, has expanded its flourishing operation by starting a sponsorship division aimed at involving advertisers in music, arts and films. Rock tours, classical concerts, a theatre and various festivals are expected to announce consumer product sponsors soon . . . **Gilbert O'Sullivan** winding up his first nationwide tour in four years . . . And HMV dedicated its entire Oxford Street window to the new **Teddy Pendergrass** LP coinciding with Teddy's sell-out London dates last week, his first visit here as a solo artist. CBS promoting his LP "Ready For . . ." And Epic hoping for good reaction to the new **Barbara Dixon** album. Meanwhile Arista awaiting the new **Iggy Pop** LP and putting out a single from Nigerian singer/political activist **Fela**.

Eurovision Song winners and chart-topping act **Bucks Fizz** forced to cancel debut tour owing to the illness of singer **Jay Ashton**. The tour will take place later in the year as the band have packed itineraries till then . . . Capital Radio has stepped in to bail out the **National Youth Orchestra**, a victim of Arts Council grants cuts. The station is providing 20,000 for four years plus broadcasting rights . . . Phonogram issuing a compilation LP by electronic German band **Kraftwerk** as EMI puts out a single, "Pocket Calculator," following the signing of the band in January. The LP is "Computerworld." The single was actually played on musical pocket calculators. For Japanese readers, this will be titled "Dentaku" in that territory . . . **Pink Floyd** will be performing "The Wall" again at Earls Court, London in June and the show will be filmed for the forthcoming movie of the same name . . . **Elaine Paige**, creator of the role of "Evita," putting together her debut LP for Arista. A single is out now . . . This news courtesy of **Geoff Thorne**, longtime MCA press chief, who has moved over to run the Arista/Ariola press office following the departure of **Bernie Kilmartin** to Chrysalis. **Colin Bell**, former manager of the **Tom Robinson Band**, joins the Phonogram press office. Bell was a publicist before going into management . . . **Ronnie Scotts'**, the famous London jazz club, is up for sale for 150,000 pounds. The name will remain, but Scott is becoming more involved with publishing and other areas of his business. The 100 jazz club is also up for sale.

(Continued on page 40)



## England (Continued from page 39)

**VIDEO WORLD:** The first criminal video piracy case caused great interest in the trade press here, as most of these cases are civil actions brought by copyright owners. A husband and wife team were fined for conspiracy to defraud film distributors of their rental fees, along with their partners. All were charged under the 1956 Copyright Act. The police were alerted by a private eye working for the American motion picture industry, who discovered a private video lab in the couple's home . . . Causing even more interest (and some alarm) is the result of a video business survey showing that video hardware, right in the middle of the boom, is in short supply. The survey showed that not one manufacturer of VCR equipment is able to keep up with orders. They have all been left behind by the sudden upsurge in business and it may take almost a year for supply to meet demand. By then, of course, there will be competition from the videodisc . . . Record Merchandisers, the racking wholesaler owned by EMI and PolyGram, is to stock video cassettes, and several deals have been clinched with major retailers . . . Magnetic Video has taken the major step of promoting one video title—"Alien"—on television. Previous TV video campaigns were for catalogues on mail-order. A loophole in Irish law means a "pirate" TV station has been set up and will attempt to transmit movies only from videocassettes, but the government is trying to plug the hole.

## Japan (Continued from page 39)

Hideki to commemorate his achievement. A double album including all 30 songs will be released soon.

**Ray Kennedy** has been appearing on a TV commercial for a carbonated drink by Calpis called B&L. Ray was chosen for this commercial to enhance the image of B&L as a drink for adults. Posters depicting Ray drinking B&L were distributed to all liquor stores throughout Japan, as well as 137 railway stations in Tokyo and 102 railway stations in Osaka. "You Oughta Know By Now," used as background music for the ad, made news last year because **Junko Yagami's** hit song "Purple Town" sounded very much like it.

Epic Sony has developed FM-Q 45 (Finest Music-Quality 45) especially for radio stations' use to promote their records. **Gilbert O'Sullivan's** single "What's In a Kiss," released on April 21, is the first one to use this technology. FM-Q 45 is a 45 RPM/30 cm (12-inch) record which the company says has clear and powerful sound which can bear prolonged usage.

## Canada (Continued from page 39)

communications and marketing for the band Triumph . . . Abbey Road Production, a local firm, has announced its first venture: "Imagine," a tribute to **John Lennon**, which opens at the Colonial Tavern on May 18. The show, written and directed by **Robert Landar**, is a two-act musical revue based on Lennon's life, and the cast is made up entirely of local musicians and actors . . . Local publicists and promoters Music Arts Company, headed by **Dick Flohil** and **Ellen Davidson**, have announced the first T.O. appearance of Zydeco powerhouse **Clifton Chenier**, June 4-5 at the El Mocambo . . . You can expect A&M Records to take **Peter Pringle** back into the studio shortly for a French version of his current LP . . . **Mike Tilka** is producing **Frank Soda** for Quality Records . . . Troubador Records has signed children's performers **Ken and Chris Whitely** to the label . . . Canada's fastest-selling underground recording is "The Rodeo Song" from **Showdown's** "Welcome to the Rodeo." It's completely unplayable on the air un-beeped, and hilarious if played with the beeps. Edmonton's Damon label reports sales of 25,000 LP units within a month's release. RCA is distributing the package nationally.

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### John Martyn Signed by WEA Intl.

■ NEW YORK — Fred Haayen, senior vice president, WEA International, has announced that the label has signed a long-term, worldwide recording contract with singer John Martyn. Martyn's first album for WEA, to be produced by Atlantic Records artist Phil Collins, will be released in the fall.

# Record World Imports

By JEFFREY PEISCH

■ THIS MONTH'S ALBUM OF THE YEAR: The British Go-Foot label, the company headed by the ska group the **English Beat**, has initiated what one hopes is a continuing series, with the re-release of "Heart of the Congos," by the **Congos**, one of the most original reggae albums of the last several years. Up until now, the LP, recorded in 1978, has sporadically been available on the Jamaican Ashanty label. The re-release of the LP by Go-Foot is an inspired move.

When a record store clerk first introduced this listener to "Heart of the Congos" a year ago, he described it as doo-wop reggae. That description is perfect. Better than any other reggae group, the Congos use vocal harmony techniques pioneered by '50s groups such as the **Ravens** and the **Orioles**. The Congos' vocals, juxtaposed with a modern "rockers" mix (by **Lee Perry**), make "Heart of the Congos" a rare achievement.

The Congos—**Cedric Myton** and **Roy Johnson**—alternate lead vocals using a deep baritone and a beautiful falsetto. The vocal group the **Meditations** provide the harmony. On a few songs, the baritone and falsetto engage in call and response patterns. Playing off the hypnotic reggae rhythms, the technique takes on new dimensions.

The doo-wop feel is most prominent on "Children Crying," where the chorus contains the line, "dee-up, dee-i; dee-up-up-up, dee-i." But instead of the lead singer singing about greasy love, as many vocal groups did, the Congos, who are Rastafarians, sing about peace and worshipping Jah (the lord). Great stuff!

**MORE ALBUMS:** While colleague **Nelson George** has already mentioned the new album by Nigerian **Fela Anikulapo Kuti** ("Black President," Arista), not enough can be said about this great LP. "Black President" is the kind of art that effortlessly works on several levels.

While I can't pretend to identify personally with the militant politics of Fela, the songs, particularly the 18-minute "I.T.T. International Thief Thief," offer some of the most heartfelt and chilling indictments of black/white relations one is likely to find anywhere.

On a musical level, "Black President" is equally moving. Fela has often been compared to black American musicians, ranging from **Sun Ra** to **John Coltrane**, **James Brown** and **George Clinton**. While there are certainly elements of these people's music in Fela's music, "Black President" is in a class by itself. The most impressive thing about Fela is how he manages to be funky without using a 2/4 beat, and without even using a trap drum set. Using a variety of congas, shakers and cymbals, Fela creates a hypnotic, elastic rhythm, not unlike that of Funkadelic. Yet while Funkadelic's rhythm is bottom heavy, Fela's is light and airy. Fela's music would be perfect for a venturesome modern dance group.

Fela is among the musicians that writers are referring to when they say that **Talking Heads** and **Brian Eno** have been influenced by African music. If Eno and Byrne's "My Life in the Bush of Ghosts" leaves you dry, check out "Black President." . . . Remember ½ **Japanese?** They had that great triple-record set a few months ago called "½ Gentleman/Not Beasts." Now they have a new record called "Loud" (Armageddon) and it's great too. The new record is as hard to explain as the first one. Suffice it to say that "Dumb Animals" is the greatest song about high school since **Alice Cooper's** "School's Out." The lyrics are too dirty to print. "If My Father Answers, Don't Say Nothing" is the greatest song about love and rock 'n' roll since **Springsteen's** "Rosilita." Some of the words are: "Her father doesn't like me. I don't know why. I think he doesn't like me because I'm in a band. I'm young. I'm in a band. Her father can't understand me. She said, 'Call me. I want to hear you say I love you. Say you love me. Say you love me. If my father answers don't say nothing.'" . . . The **Stray Cats** certainly aren't the first American band to become popular in the U.K. before releasing a record in the U.S., nor will they be the last. But listening to the Stray Cats' self-titled debut LP (Arista) one wonders why an American label didn't pick up on this New York band. The Stray Cats play rockabilly and they play it like they've lived in Memphis for 20 years. "Stray Cats" is a success because the band manages to transcend the problem that most rockabilly revivalists face: while the twangy, echoey sound is a thrill to hear live, an entire album of rockabilly usually grows boring. Through the strong songwriting of **Brian Setzer** and the lively production of **Dave Edmunds**, the Stray Cats sustain a high level of energy through-

*(Continued on page 48)*



# CRT (Continued from page 3)

of Authors and Composers "not supported by the law" and its request for a possible higher rate a "novel prayer for relief" where in the AGAC "wants to have its cake and eat it too."

The brief also states that the initial brief filed by the National Music Publishers' Association was "an inadequate attempt to write an opinion for the Tribunal."

The record industry lawyers were not the only legal grenadiers in this rather labyrinthine exercise in pre-trial jockeying.

Calling the CRT's decision on the four-cent rate one that "contains all of the hallmarks of reasoned decision making," the NMPA's answering brief asserts that the "RIAA's real complaint is that the Tribunal found RIAA's evidence (throughout the hearing) not credible, not reliable, and irrelevant," adding that Tribunal's "express finding" of record industry financial setback data was "not credible."

The NMPA charged the RIAA with appealing the rate decision merely to affect a stay at the old rate. Quoting another decision, the NMPA accused the RIAA of prolonging the old rate "by cozening court and agency (to) engage in a nigh endless game of battledore and shuttlecock . . ."

NMPA again concluded that the court should affirm the CRT decision, but set aside the five-month delay of the "effective date" of the hike, making it retroactive to February 1, 1981.

The AGAC/NSAI brief challenges a number of arguments put forth by the RIAA in its opening brief, making it clear once again that both songwriter organizations would like the court to reverse the CRT decision because it denies an increase in the Statutory rate above the four-cent level.

"The usual function of a rate regulation," it stated, "is to protect the weak from the strong. Here rate regulation protects an oligarchy. The recording industry is dominated by a few large conglomerates . . . (and) music publishers, not to speak of individual songwriters, are simply not in this league."

The brief added that "there has never been a fully satisfactory explanation of why songwriters alone, out of all the suppliers to record companies, should be subject to a ceiling rate."

The AGAC and NSAI seek a broader "bargaining range" standard.

Also filing answering briefs were the Amusement Machine Operators' Association, representing jukebox owners, which sided by and large with the record industry interim adjustment provi-

sions, but concluded that "there is no authority for any kind of interim adjustment."

The National Association of Recording Merchandisers also filed a brief stating that costs will be passed on to the consumers (the CRT felt they would not) and termed the Tribunal decision "arbitrary, capricious, or in violation of the Copyright Act."

Finally, the Justice Department, serving as the Tribunal's lawyers, argued that the CRT's decision was not arbitrary or capricious. "The actual arguments," it stated, "are nothing more than the parties' disappointment with the result" of the decision, and said the court should declare the decision lawful.

Reply briefs for all parties are due May 22. Oral arguments have been scheduled for June 18.

## Anti-Counterfeit Device Introduced By Polaroid Corp.

■ LOS ANGELES — An anti-counterfeiting device that may be used to detect bogus records and tapes has been developed by the Polaroid Corporation. The device, said to be a product of years of research in this area by the company, was introduced by Polaroid about two weeks ago.

When contacted by *Record World*, a Polaroid spokesman described the product as "a piece of film" that can be attached to "all sorts of surfaces and on which all kinds of images can be imprinted, but never duplicated."

If the device were to be attached to a record jacket or tape package — with, for example, a manufacturer's logo imprinted on it — it would be easily detectable by the naked eye, as it would flicker when the jacket or package was moved back and forth under a light, the spokesman said.

Makers of a variety of consumer goods have contacted Polaroid about possible applications of the device (which costs about one cent per square inch), added the spokesman, including manufacturers of designer jeans. "The possibilities are incredible," he said, and although no record companies have yet approached Polaroid about using it, "unless there are some kind of mechanical or chemical restrictions, it should work for records. The company will be promoting the production the next few weeks; we'll be very aggressive about addressing all forms of counterfeiting, but I don't have any specifics about what forms we'll be addressing first."

# April Wine's First U.S. Gold



Capitol Records recently presented April Wine with their first U.S. gold records for the LP "The Nature of the Beast," which features the top 20 hit, "Just Between You and Me," and their previous album, "Harder . . . Faster." Pictured from left are (standing): Walter Lee, vice president, sales, Capitol; Rupert Perry, vice president, A&R, Capitol; Gary Moffet, April Wine; Terry Flood, group's manager; Lloyd Breault, road manager; Steve Lang, April Wine; Donald K. Donald, Aquarius Records partner; Myles Goodwyn, April Wine; Don Zimmermann, president, Capitol/EMIA/Liberty Records Group. Seated: Dan Davis, vice president, creative services; Dennis White, vice president, marketing; Jerry Mercer, April Wine; Ray Tusken, national AOR promotion manager; and Brian Greenway, April Wine.

## Elton John

(Continued from page 3)

legal battle was fired by the Elton John parties on March 19 with a suit charging MCA with breach of contract and asking \$1.3 million in damages and \$10 million in exemplary damages (*Record World*, March 28). MCA countersued shortly thereafter, claiming that the delivery of "The Complete Thom Bell Sessions" did not constitute fulfillment of John's label obligations under the terms of the 1976 contract.

## Arista Raises Prices

(Continued from page 3)

or more will be increased by approximately 3.6 per cent. The selling price of all albums with a suggested retail list price of \$5.98 and all seven-inch and 12-inch singles will be increased by approximately five per cent.

According to Goldman, the raising of record prices to Arista's distributors is necessitated by the continually escalating costs in the manufacturing and marketing areas of the industry. These increases will apply to all records and tapes on Arista and Arista's distributed labels.

# Disco File Top 40

MAY 16, 1981

- PARADISE**  
CHANGE/Atlantic/RFC (12") SD 19301
- PULL UP TO THE BUMPER**  
GRACE JONES/Island (12") ILPS 9624 (WB)
- BODY MUSIC**  
STRIKERS/Prelude (12") PRLD 608
- DON'T STOP**  
K.I.D./Sam (12") S 12337
- AI NO CORRIDA/BUTCHA WOULDN'T HURT ME**  
QUINCY JONES/A&M (12"/LP cut) SP 3721
- TRY IT OUT**  
GINO SOCCIO/Atlantic/RFC (12") SD 16042
- DYIN' TO BE DANCIN'**  
EMPRESS/Prelude (12") PRLD 609
- HEARTBEAT**  
TAANA GARDNER/West End (12") WES 22132
- IF YOU FEEL IT**  
THELMA HOUSTON/RCA (12") JD 12216
- HIT 'N' RUNN' LOVER**  
CAROL JARVIS/Ariola (12") OP 2208 (Arista)
- NIGHT (FEEL LIKE GETTING DOWN)**  
BILLY OCEAN/Epic (12") 48 02049
- LAY ALL YOUR LOVE ON ME**  
ABBA/Atlantic (12") SD 17023
- LOVE (IS GONNA BE ON YOUR SIDE)**  
FIREFLY/Emergency (12") EMDS 6515
- GET TOUGH**  
KLEER/Atlantic (12") SD 19288
- GIVE IT TO ME BABY**  
RICK JAMES/Gordy (12") G8 1002M1 (Motown)
- YOUR LOVE**  
LIME/Prism (12") PDS 409
- FEELS LIKE I'M IN LOVE**  
KELLY MARIE/Coast to Coast (12") 428 02023 (CBS)
- GET UP (ROCK YOUR BODY)**  
202 MACHINE/Fire-Sign (12") FST 1451
- SEARCHING TO FIND THE ONE**  
UNLIMITED TOUCH/Prelude (12") PRL 12184
- BREAKING AND ENTERING**  
DEE DEE SHARP GAMBLE/Phila. Intl. (12") JZ 36370 (CBS)
- FANTASY (entire LP)**  
Pavillion JZ 37151 (CBS)
- CALL IT WHAT YOU WANT**  
BILL SUMMERS AND SUMMERS HEAT/MCA (12") 5176
- WALKING ON THIN ICE**  
YOKO ONO/Geffen (12") 49683 (WB)
- BAD COMPANY/ROCK ME**  
ULLANDA McCULLOUGH/Atlantic (12"/LP cut) SD 19296
- GOOSEBUMPS**  
DEBRA DEJEAN/Handshake (12") 4WB 70072
- QUE PASA/ME NO POP I**  
COATI MUNDI/Ze/Antilles (12") AN 807
- ALL AMERICAN GIRLS**  
SISTER SLEDGE/Cotillion (12") SD 16027 (Atl)
- FEEL IT**  
REVELATION/Handshake (12") 4WB 5309
- RAPTURE**  
BLONDIE/Chrysalis (LP cut) CHE 1290
- LOOKING OUT FOR NUMBER ONE**  
LAURA BRANIGAN/Atlantic (12") 3087
- SET ME FREE**  
THREE DEGREES/Ariola (LP cuts) OL 1501 (Arista)
- IT'S A LOVE THING**  
WHISPERS/Solar (12") BZL 1 3578 (RCA)
- STARS ON 45 (MEDLEY)**  
STARS ON/Radio (12"/LP cut) RR 16014 (Atl)
- SIXTY THRILLS A MINUTE**  
MYSTIC MERLIN/Capitol (12") ST 12137
- WON'T YOU LET ME BE THE ONE**  
MICHAEL McCLOIRY/Airwave (12") AW12 94964
- MAKE YOU MINE**  
SIDE EFFECT/Elektra (12") 47112
- CAN YOU FEEL IT**  
JACKSONS/Epic (12") FE 36424
- LET ME BE THE ONE**  
WEBSTER LEWIS/Epic (12") FE 36878
- WHAT 'CHA GONNA DO FOR ME (LP)**  
CHAKA KHAN/Warner Bros. HS 3526
- ANY TIME IS RIGHT**  
ARCHIE BELL/Becket (12") BKS 015



# Jazz Beat

By PETER KEEPNEWS

■ **STRUNG OUT:** How many albums by mandolin players come along in the course of a year that are of interest to the devoted jazz lover? Rather astonishingly, there have been two in the last few weeks alone, and whether this is a trend or a coincidence is beside the point; what matters is that both "**Jethro Burns Live**" (Flying Fish) and "**Stephane Grappelli/David Grisman Live**" (Warner Bros.) offer more than their share of extremely pleasurable moments.

As you might expect, both albums explore that fascinating musical territory where country and bluegrass intersect with jazz—producing a brand of music that at its worst can sound stilted and corny, but at its best is as spirited a medium for improvisation as there is. It is at its best on both albums.

Inasmuch as Burns is a veteran country picker and much more of a traditionalist than Grisman, and inasmuch as Grappelli, who is almost certainly the greatest living jazz violinist, doesn't have much to do with country or bluegrass, it's not surprising that the Grisman/Grappelli collaboration is a bit more on the adventurous side, and swings just a tad harder, than the Burns LP. But the two albums have more similarities than differences—starting with their titles and going on to the presence on both of rousing versions of the **Django Reinhardt** composition "Swing 42."

Both LPs have the spirit of the jam session about them, and both pay homage to some of the heaviest hitters in the jazz pantheon (Burns closes his album with a medley of Ellington's "C Jam Blues" and Basie's "One O'Clock Jump"; Grisman and Grappelli tackle a little of everything from "Tiger Rag" to Sonny Rollins' "Pent-Up House").

Grisman for the most part steers clear of what he calls "dawg music," his extremely individual synthesis of jazz, bluegrass and other influences, in favor of a style more compatible with Grappelli's sophisticated swing; the two mesh beautifully. Burns, having nobody of Grappelli's stature to play off of, is somewhat hampered by the uneven quality of his accompaniment, but his virtuosity and buoyancy shine through. This is one kind of "fusion" that needs no electricity to work.

The same thing might be said of a very different kind of live, all-acoustic string album, "Friday Night in San Francisco" (Columbia), by the formidable guitar trio of **Al DiMeola**, **Paco DeLucia** and **John McLaughlin**. DeLucia, a flamenco master, is the least-known of the three participants, but he comes awfully close to stealing the show in the two trio numbers (DiMeola's "Fantasia Suite" and McLaughlin's "Guardian Angel") and in his duets with DiMeola and McLaughlin.

The most remarkable thing about this album, though, is the stunning interplay among the three guitarists on the trio selections. Each man has his moments of excess, of virtuosity for virtuosity's sake (although McLaughlin, who has developed considerably as an improviser over the years, doesn't show off nearly as much as he used to), but when all three sublimate their egos and really play together, it's breathtaking.

**WOODCHOPPER'S BALLROOM:** **Woody Herman** is at that age when the rigors of constant touring have begun to take their toll, but his love of performing is apparently undiminished. To some band-leaders, this might constitute a dilemma, but not Herman; on Sept. 15, he will take up residence at his own club in New Orleans, and for 36 weeks a year he and his band will be the featured attraction. The club, aptly named Woody Herman's, will be part of the Hyatt Regency New Orleans, and will feature Herman's Thundering Herd and the **Heritage Hall Jazz Band** in a show called "From New Orleans to Swing." Plans for the club's opening were formally announced at a press conference at the hotel on April 23.

**"ALIVE!" WON:** National Public Radio's "Jazz Alive!" has won the George Foster Peabody Award, given for "distinguished and meritorious public service" in radio and television, for its four-hour special.

(Continued on page 43)

## Philadelphia Honors Washington



Elektra/Asylum artist Grover Washington, Jr. recently received a Liberty Bell award from Mayor Richard Green and Rep. Richard A. Duran during a special City Hall ceremony, in Philadelphia, his home town. The Mayor, Duran, Common Pleas Judge Dick Klein, Philadelphia 76er Julius ("Dr. J") Erving and E/A national marketing director/special markets Primus Robinson were among those making short speeches citing Washington's contributions to music and the community. Washington is pictured with Mayor Green.

## For Muse Records' Joe Fields, Versatility Is the Key to Survival

By SAMUEL GRAHAM

■ **LOS ANGELES**—In talking with many small, independent jazz labels, one hears two common laments: first, with the increasing domination of the jazz market by fusion titles, mainstream performers are finding the going tougher by the day; and second, even if a straight-ahead label does manage to sell a few copies, securing payment from its distributors is no mean feat. Muse Records' Joe Fields has heard those sad songs, and he concedes that they are "almost true. But the exception to that rule is, I'm surviving."

For Fields, a veteran of 20 years in the music business with a background that includes stints at the Verve, Prestige and Buddah labels, versatility is the key. What he has attempted to do at Muse; he said in a recent interview, is present "all of the various so-called disciplines under that umbrella called jazz, from Morgana King or Helen Humes or Etta Jones clean on through to a Lester Bowie, and all the stops in between. I've tried to touch all the bases."

A glance at the Muse roster reveals that Fields practices what he preaches. The label features many veteran mainstainers, among them saxophonists Sonny Stitt and Pepper Adams and trumpeter Red Rodney; younger players who are also charting fairly traditional waters, like saxophon-

ists Ricky Ford and Richie Cole, are also common, as are more "contemporary" stylists such as guitarist Vic Juris, whose playing sometimes recalls that of former Muse artist Pat Martino. Fields also offers releases by a number of vocalists, including Jones, King and Mark Murphy. There is even the occasional straight blues album, such as the recently-released "Hootin'," a recording by Sonny Terry and Brownie McGee made some 20 years ago.

Said the garrulous Fields: "The word 'jazz,' by definition, is so broad—whatever it means to you personally, that's what it means. From a promotion point of view, or a sales point of view, in the four releases or six releases that I'll have every month or every other month, I have, in effect, something for everybody. I'm not into one particular, total bebop groove, where if they (radio programmers) don't like bebop I'm shut out. What I've tried to put together from a promotion and sales background is to maximize my airplay and hopefully get the sales out of it."

The success of "Side by Side," a recent Muse album pairing Cole with fellow alto player Phil Woods in an all-out blowing session, comes as no surprise to Fields, he said. "See, the music should be timeless music—good

(Continued on page 43)



## Muse Records

(Continued from page 42)

jazz should be timeless. You can go back into the Blue Note catalogue, or Prestige, or what have you, and (in) the natural progression of the art form, the good things kinda stick out. If I can make a good record, like I did with Richie (who has also collaborated for Muse with such disparate talents as the Manhattan Transfer and the late Eddie Jefferson) or with Ricky Ford, I think you can listen to that forever. And I think it does reach people."

On the other hand, Fields doesn't see much longevity for fusion product, a philosophy in obvious contrast with that of Inner City's Irv Kratka, interviewed in *Record World* last week. "With rare exceptions," said Fields, "I don't find many fusion things that are absolutely, indelibly imprinted on my mind, that a year later I would love to pull out and get a kick out of it. I'm not sure that much of that fusion music will withstand the test of time."

Still, Fields admitted, the best and most respected music ever recorded will not pay the bills if one can't handle his business properly. "You have to know which end is up, and you have to run your business in a disciplined way," he said. It is feasible, then, for a straight-ahead label to thrive without compromising itself; certainly Carl Jefferson's Concord Jazz operation proves that theory. Added Fields, "It's very hard. I'm only able to handle this kind of thing by myself through my experience over a long period of time. Any fool can make a record; it's knowing the sales and promotion, which was my strength with the companies I worked for (in the past). I happen to have a drudge-horse mentality, where the more you pile on me, the more I do."

While the small independents do indeed have their problems, they also have the advantage of

coping with much lower overheads than those faced by the majors. "When they put the key in the lock at (a label like) Columbia in the morning," said Fields, "they need (to sell) X number of pieces. If you're taking that massive an organization and turning it loose on something that has a potential much under the amount of sales they need to support it . . . it just doesn't pay financially." Muse, on the other hand, is "kind of running in the cracks. Again, if I can do a good record, I like to believe that there're enough people out there that will pick up on it."

## Santana

(Continued from page 18)

ing tastes of the consumer and the changing face of radio."

Columbia is attempting to capitalize on the record's acceptance at Latin music stations by way of a television and radio ad campaign, Sasano added. The campaign will concentrate on Miami, New York and southern California, areas with large Spanish-speaking populations.

The current Santana lineup includes Alex Ligertwood (vocals); Richard Baker (keyboards); David Margen (bass); and percussionist Orespes Vilato, Raul Rekow and Armando Perazo, as well as Santana himself. The band is on tour now, accompanied by Graham associate Ray Etzler, "my partner in crime." As for Graham himself, his experience with "Zebop" was "like finding out that I can have children: now that I've had one, of course I'd like to have another one. I am not an artist—I produce shows and manage artists. To be accepted into that (creative) area, to have been allowed into that circle, is a high, high privilege for me, and hopefully there will be another time."

## Lorber Fuses with Wright



Arista recording artists the Jeff Lorber Fusion and Arista/GRP artist Bernard Wright recently shared the bill at the Savoy in New York. Both acts currently have hit albums: headliner Lorber's "Galaxian" and keyboardist Wright's debut LP, "Nard." Pictured backstage are, from left: Jeffrey Ross, Lorber's manager; Lorber; Wright; Sherry Winston, manager, jazz & progressive music promotion, Arista; Larry Rosen, president, GRP Records; and Weldon Irvine, Wright's manager.

## Columbia Signs Teresa Brewer



Columbia Records has signed Teresa Brewer and is releasing two albums by Brewer, both tributes to Duke Ellington this month: "A Sophisticated Lady" and "It Don't Mean a Thing If It Ain't Got That Swing." The latter LP is part of the Columbia Jazz Odyssey Series and includes Ellington in one of his last recordings. Pictured surrounding Teresa Brewer (seated) are, from left: Patti Kean, product manager; Bruce Lundvall, president, CBS Records Division; Dr. George Butler, vice president, progressive and jazz music, A&R, Columbia Records; and Bob Thiele, producer/manager.

## Jazz Beat

(Continued from page 42)

cial, "The Jazzmobile Sunday Festival," broadcast live from New York's Public Theater last October. The broadcast, which will be repeated this summer, featured the Jazzmobile All Star Orchestra performing Frank Foster's "Lake Placid Suite," as well as sets by Johnny Griffin, Irene Reid and "Jazz Alive!" host Billy Taylor with Milt Jackson.

NEW STUFF: Concord Records, which has had more success in the jazz market of late than virtually any other independent label, is making its bid for a share of the pop market with a major push on behalf of "Piquant," the debut album on the Concord Picante label by Brazilian pianist-singer Tania Maria. Posters, stickers and special tapes for in-store play are being made available to retailers, and a blitz of press, radio and television is also planned. More on Concord next week.

New from Pablo are "Bye Bye Blackbird" on the Pablo Live line, featuring more live performances by the great John Coltrane Quartet (the album is subtitled "His Greatest Concert Performance," which is stretching it a bit, but any live Coltrane is worthy of attention); "Lester Young in Washington, D.C., 1956, Vol. III"; "Yes, The Blues," on Pablo Today, a digital recording by Clark Terry, featuring Eddie "Cleanhead" Vinson and others; and the eleventh volume of the Art Tatum "Solo Masterpieces" collection.

## The Jazz LP Chart

MAY 16, 1981

- WINELIGHT**  
GROVER WASHINGTON, JR./Elektra 6E 305
- VOYEUR**  
DAVID SANBORN/Warner Bros. BSK 3546
- THE CLARKE/DUKE PROJECT**  
STANLEY CLARKE/GEORGE DUKE/Epic FE 36918
- MAGIC**  
TOM BROWNE/Arista GRP 5503
- GALAXIAN**  
JEFF LORBER FUSION/Arista AL 9545
- THE DUDE**  
QUINCY JONES/A&M SP 3721
- MOUNTAIN DANCE**  
DAVE GRUSIN/Arista/GRP 5010
- 'NARD**  
BERNARD WRIGHT/Arista/GRP 5011
- RIT**  
LEE RITENOUR/Elektra 6E 331
- VOICES IN THE RAIN**  
JOE SAMPLE/MCA 5172
- ALL MY REASONS**  
NOEL POINTER/Liberty LT 1094
- TARANTELLA**  
CHUCK MANGIONE/A&M SP 6513
- BY ALL MEANS**  
ALPHONSE MOUZON/Pausa 7087
- IT'S JUST THE WAY I FEEL**  
GENE DUNLAP FEATURING THE RIDGEWAYS/Capitol ST 12130
- ONE NIGHT STAND: A KEYBOARD EVENT**  
VARIOUS ARTISTS/Columbia KC2 37100
- CARNAVAL**  
SPYRO GYRA/MCA 5149
- ALL AROUND THE TOWN**  
BOB JAMES/Columbia/Tappan Zee C2X 36786
- EXPRESSIONS OF LIFE**  
HEATH BROTHERS/Columbia FC 37126
- LOVE LIGHT**  
YUTAKA/Alfa AAA 10004
- LATE NIGHT GUITAR**  
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- PATRAO**  
RON CARTER/Milestone M 9099 (Fantasy)
- LET ME BE THE ONE**  
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- KISSES**  
JACK McDUFF/Sugarhill SH 247
- VERY SPECIAL**  
DEBRA LAWS/Elektra 6E 300
- CALL IT WHAT YOU WANT**  
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- EASY AS PIE**  
GARY BURTON QUARTET/ECM 1 1184 (WB)
- M**  
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- GIVE ME THE NIGHT**  
GEORGE BENSON/Qwest/WB HS 3453
- NIGHT PASSAGE**  
WEATHER REPORT/ARC/Columbia JC 36793
- YOU MUST BELIEVE IN SPRING**  
BILL EVANS/Warner Bros. HS 3504



# Record World Latin American

## Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO — Enrique y Ana se consolidan como los nuevos ídolos de la niñez mexicana. Este simpático, profesional y talentoso dueto de artistas españoles, que lo mismo cantan, bailan, hacen bromas y logran uno de los espectáculos infantiles más completos que ha visto México en los últimos años, arrolladoramente se han ganado la simpatía del consumidor en esta su tercera visita. Su debut discográfico —en la temporada pasada— fue con el élepe que se identificó bajo el título de "Canta con Enrique y Ana" producción que a la fecha rebasó los 400 mil élepes vendidos; y su segunda producción, que apareció paralelamente con su tercera visita titulada "Multiplica con Enrique y Ana," está superando los 200 mil élepes en menos de 50 días de vigencia en el mercado, lo cual nos da una clara muestra de que la población infantil está feliz con las grabaciones del dueto español, que a menos de un año de su incursión en México ya se ubica como uno de los más firmes y sólidos artistas consentidos de las mayorías. En estos resultados, que tan atractivos lucen, es muy justo mencionar la agresiva y acertada promoción que desarrolló desde mucho antes de aparecer el primer lanzamiento la compañía Gamma, que dirige Luis Moyano brillantemente bien auxiliado en el área promocional por Oscar Mendoza, mancuerna de directivos que también se merecen un elogio . . . Después de haber luchado varios meses de poder a poder con los más calificados

"monstruos" discográficos tanto nacionales como extranjeros con su canción "Desilusión," Paulina (Discos AC) se afianza indiscutiblemente como la revelación de la presente temporada en su especialidad de autora e intérprete. En esta primera producción, lograda con una riqueza instrumental admirable, desde la primera hasta la última nota—felicitaciones para Antonio Zavala responsable de la misma—Paulina exhibe, tanto en el aspecto literario—en su calidad de autora como en su interpretación, un talento propio de una artista con sensibilidad, cualidad que hace vislumbrar éxitos que pueden ser muy interesantes en el futuro. ¡Congratulaciones Paulina!

Excelentes y nuevas grabaciones avanzan en popularidad tratando de desbancar a los éxitos del momento. Las canciones que destacan y comienzan a escucharse con inusitada frecuencia son: "Nuestro amor será un himno" con Jairo (RCA), "Sencilla y Divina" con Ricardo Cerrato (EMI Cápitol), "Te quiero" con Iván (Mélody), "Te amaré" con Miguel Bosé (CBS), "Como te sientes sin mí" en la voz de su propio autor Felipe Gil (Orfeón), "Recordar" con Anamía (Gamma), "No eres mi guardian" con Sonia Rivas (Microfón), "Si quieres verme llorar" con Lisa López (Musart), "Mujer te espero" con Heleno quien debuta con este tema en el sello Helix, "La Diferencia" con Juan Gabriel (Ariola) y "Ella se llamaba" en la voz del triunfador de siempre Napoleón (Cisne RAFF).

## Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



■ Voló a Miami durante el pasado fin de semana el amigo Rinel Sousa, para informarme (lo cual agradezco plenamente) que ha quedado establecido el cuerpo ejecutivo de Sonido Latino Records Inc., como sigue: Pedro Caride, Chairman of the Board, Rinel Sousa, Presidente y Dick Carter, Director Administrativo y de Finanzas. Conociendo a fondo el historial de los tres involucrados, no dudo que Sonido Latino se sitúe fuerte en el mercado nacional. Para tal propósito, viajó de inmediato Rinel, llevando de la mano a su artista exclusivo David Bass, hacia Puerto Rico, donde realizará una exhaustiva labor promocional a favor de este artista, cuya grabación ha sido lanzada por Sonido Latino, en Español, esta semana. Otros artistas que acaba de lanzar el sello son: Damian, Josefina Guinot, Andrés Montero, Danny Rey y Corporación Latina, para los cuales se ha preparado una muy amplia campaña promocional. Sabiendo de la brillante labor promocional que realizó Sousa, en sus principios en Caytronics, no dudo que nuevas estrellas surjan en el firmamento estelar latino en Estados Unidos . . . Según parece, CBS Internacional ha comenzado un plan de expansión en Latinoamérica que le llevará a establecer empresas en Chile, Perú y Ecuador, lugares donde hasta la fecha, ha estado operando CBS a través de licenciatarías. En versión que llega a nuestras oficinas, se comenta que el amigo Alberto Caldeiro, actual Director Comercial de EMI-Odeon en Argentina, ha sido contactado como posible gerente de la empresa en Chile. ¡Seguiré informando! . . . Iniciado al proceso de cambios en la organización de Alhambra Records en Estados Unidos, con la salida de Ricardo Fabregues, como Director de la sucursal de Puerto Rico, acción que indudablemente no contaba con la aprobación de los ejecutivos propietarios, Discos Columbia de España, pero llevada a cabo por su Director en Estados Unidos, el joven ejecutivo Enrique Inurrieta, heredero de la fortuna de la familia y que como tal, hasta ahora ha recibido apoyo mediatizado por el estigma, que generalmente se mantienen en los casos de los "hijos de los dueños," pero Inurrieta está demostrando que es algo más que ello y a menos que España decida quitarle el "andador" que inurrieta no necesita, surgirán complicaciones en el futuro que su energía tendrá que vencer. ¡Vaya, dejen trabajar al hombre! . . . Ah!, adicionalmente



Mercedes & Lopez



Luis Oscar



Leonardo Favio

"repositos y sin tensiones inevitables" . . . El gran amigo Ramon "Palito" Ortega llevará a Buenos Aires al eterno Frank Sinatra el día 3 de Agosto próximo, para actuaciones el día 5, permaneciendo una semana en Argentina. Palito, titular de Chango Producciones y Ricardo Finkelberg son los empresarios que llevan al amigo Sinatra a Argentina.

Se presentaron exitosamente Los Humildes en la "Escala de la Fama" que brinda WOJO Radio de Chicago . . . Lanzó Arriba Records en Los Angeles un nuevo sencillo de Los Rancheritos de Michoacán con "Ando como bala" y "La Yaquecita" . . . Napoleón de México a

(Continued on page 45)

"Puro Taconazo"



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

## EAST COAST - COSTA ESTE

MAY 16, 1981

May 16	May 9		
1	2	Perdóname/Camilo Sesto	Pronto
2	3	Amada Mia/Cheo Feliciano	Vaya
3	1	Inocente Pobre Amiga/Lupita D'Alessio	Orfeon
4	6	Respiraré/Wilkins	Masa
5	15	Galera Tres/Ismael Miranda	Fania
6	4	La Dicha Mía/Celia, Johnny & Pete	Vaya
7	8	Ya No Regreso Contigo/Lupita D'Alessio	Orfeón
8	5	La Rueda/La Solución	LAD
9	10	Amar Es Algo Más/José Luis Rodriguez	T.H.
10	7	Querer y Perder/Dyango	Odeon
11	9	El Amigo y la Mujer/Cuco Valoy	Discolor
12	11	Mi Jaragual/Gilberto Monroig	Artomax
13	13	El Piraguero/Conjunto Clásico	Lo Mejor
14	12	Con La Lengua Afuera/Hansel, Raul y Charanga	Suava
15	14	Mi Amigo el Payaso/Willie Rosario	T.H.
16	17	No Te Imaginas/Johnny Ventura	Combo
17	18	El Nene Está Llorando/Conjunto Quisqueya	Liznel
18	—	A la Sombra del Flamboyán/Ralph Leavitt	T.H.
19	16	Perdón/Lisette	Odeon
20	19	Pregones del Ayer/Hansel, Raul Y Charanga	T.H.
21	20	Prohibiciones/Lolita	CBS
22	21	¿Quién Toca?/Elías Lopez	Liznel
23	24	Quiero Dormir Cansado/Emmanuel	Arcano
24	25	Acuerdate de Mí/Petee Frankie	Lufrafi
25	—	Punto y Coma/Lupita D'Alessio	Orfeon

## WEST COAST - COSTA OESTE

MAY 16, 1981

May 16	May 9		
1	1	Si Quieres Verme Llorar/Lisa Lopez	Hacienda
2	2	Piquetes de Hormigas/Conjunto Michoacan	Odeon
3	8	Querer y Perder/Dyango	Odeon
4	4	El Chubasco/Carlos y José	T.H.
5	3	Ya No Regreso Contigo/Lupita D'Alessio	Orfeon
6	9	Si Tú Quisieras/Los Bukis	Profono
7	7	Juntos (Together)/Tierra	Boardwalk
8	5	Perdóname/Camilo Sesto	Pronto
9	6	Primer Amor/Yuri	Profono
10	10	Ya No Me Interesa/Chelo	Musart
11	16	Procuero Olvidarte/Hernaldo	Alhambra
12	12	Palabras Tristes/Los Yonics	Atlas
13	21	Un Día a la Vez/Los Tigres del Norte	Fama
14	15	Insaciable Amante/José José	Pronto
15	18	Quiero Dormir Cansado/Emmanuel	Arcano
16	13	Leña Verde/Napoleon	Raff
17	19	Don Diablo/Miguel Bosé	CBS
18	—	La Ladrona/Diego Verdaguer	Profono
19	—	La Culpable/Alvaro Dávila	Profono
20	14	Todo Se Derrumbó Dentro de Mí/Emmanuel	Arcano
21	23	Little Jeanine/Sonia Rivas	T.H.
22	—	Yo No Nací Para Amar/Juan Gabriel	Pronto
23	24	Adivina De Donde Soy/José Luis Rodriguez	T.H.
24	—	Ando Que Me Llevan/Rondalla de las Flores	Gas
25	—	Así No Te Amaré Jamás/Amanda Miguel	Profono

# Record World Latin American (International) Hit Parade

## MEXICO

Popularidad (Popularity)  
By Vilo Arias Silva

1. Quiero dormir cansado Emmanuel—RCA
2. Don Diablo Miguel Bosé—CBS
3. La Ladrona Diego Verdaguer—Mélody
4. Ya no regreso contigo Lupita D'Alessio—Orfeón
5. Perdóname Camilo Sesto—Ariola
6. Primer amor Yuri—Gamma
7. Como te sientes sin mí Felipe Gil—Orfeón
8. Si quieres verme llorar Lisa López—Musart
9. Abrázame y perdóname Samuel—Helix
10. Nuestro amor será un himno Jairo—RCA

## MEXICO

Ventas (Sales)  
By Vilo Arias Silva

1. Quiero dormir cansado Emmanuel—RCA
2. Perdóname Camilo Sesto—Ariola
3. Don Diablo Miguel Bosé—CBS
4. Ya no regreso contigo Lupita D'Alessio—Orfeón
5. Abrázame y perdóname Samuel—Helix
6. Multiplica con Enrique y Ana Enrique y Ana—Gamma
7. La Ladrona Diego Verdaguer—Mélody
8. Yo no nací para amar Juan Gabriel—Ariola
9. Insaciable amante José José—Ariola
10. La canción de Parchis Parchis—Musart

## Nuestro Rincon (Continued from page 44)

Colombia, llevado de la mano de Fuentes, sometido a gran campaña promocional . . . Fruko y sus Tesos viajarán a Estados Unidos en junio, con sus vocalistas Piper Pimienta Díaz y Wilson Saoko . . . Firmó Compañía Colombiana de Discos, Codiscos, para su sello Costeño a Luz Estela Calderón, conocida como Mercedes, ante el éxito de ese éxito en su voz, grabado con Ismael Rudas y Daniel Celedón. Luz Estella (Mercedes) firmó con Fernando Lopez H., Asesor de la División Artística de Codiscos. Mis saludos a Francisco Bolívar M., Jefe de Promoción y Publicidad del sello . . . Fuentes acaba de lanzar "El Camello le Baltazar" por su nuevo intérprete Baltazar . . . ¿Cómo anda el amigote Gabriel Pulido, a cargo de Publicidad de Fuentes? . . . Va logrando promoción nacional el sello Kim, con la nueva larga duración de su artista exclusivo Luís Oscar . . . CBS Discos, acaba de lanzar en Estados Unidos las nuevas grabaciones de Raphael, "En Carne viva," Alberto Cortez en "Castillos en el Aire" y José Luís Perales en "Tiempo de Otoño," largas duraciones que están ya en promoción y venta . . . Muy bueno el Eddy Wilson y su Tren Latino que Guajiro Records acaba de lanzar al mercado en Nueva York . . . Lanza EMI Odeon un sencillo de su recién estrenado artista exclusivo, Leonardo (Continued on page 46)



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## David Braun on the Air



David A. Braun (right), president and chief executive officer, PolyGram Records, Inc., is interviewed by Los Angeles radio personality Michael Jackson on his KABC-AM talk show. Braun was in Los Angeles to accept the John Jay Award from his alma mater, Columbia College, along with Dr. Armand Hammer, actor George Segal, MCA head Sidney J. Sheinberg and other alumni.

## Imports *(Continued from page 40)*

out the LP. Favorites are "Runaway Boys," "Strat Cat Strut," and "Storm the Embassy," a hostage song that doesn't smack of racist jingoism . . . "Elgin Avenue Breakdown" (Andalucia) is by the **101ers**, the band that **Joe Strummer** fronted before he joined the **Clash** in 1976. The record is wonderful as a historical document, yet also stands up very well on its own.

**SINGLES:** "Plan B" (EMI) is a great new song by **Dexy's Midnight Runners**, the band whose horn section sounds like a cross between the University of Texas marching band and the **Duke Ellington Orchestra** . . . "Drowning" (Go-Feet) is the latest from the **Beat**, a band that seems to have an endless supply of peppy singles . . . We've never heard of **Susan Fassbender** and **Kay Russell** but we like their single "Stay" (CBS), a reggae-flavored love song . . . Have you ever seen a band drop out of the scene faster than the **Flying Lizards**? Their latest, "Hands 2 Take" (Virgin), isn't likely to put the band back in vogue . . . "Work" is the latest from **Bow Wow Wow**, the **Malcolm McLaren**-managed group that gave us the classic "C-30, C-60, C-90," the song that glorified home taping.

And now, that's it.

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## Arthur Brown

*(Continued from page 15)*

bringing a lot of disparate elements together into a framework that people would enjoy."

The various elements that Brown added to his music—dramatic and classical leanings, an interest in mysticism—are more than just passing fancies. Brown received training as a classical vocalist, and acted briefly in high school. And "Fire" was more than just the title to one of Brown's songs. The entire first LP is filled with fire imagery. Fire, in Brown's view, can cleanse a good person and destroy a "rotten" one.

After Kingdom Come broke up, Brown travelled to the Middle East and Africa. He was asked by a friend to entertain Israeli army troops in the desert at the end of the 1973 war, an experience Brown called "very sobering." He travelled for several months in Turkey, where he met his wife, who is from Texas. After the stay in Africa, the couple moved to Austin, where they've lived for nine months.

Brown said he likes Austin and he finds his job as a carpenter very rewarding. "It's very interesting," he said. "You take a piece of wood, and you make something pop out of it that's recognizable. It's really quite an achievement."

For the last several months Brown has been working during the evenings on two musical projects that he hopes to bring to the public in the near future.

Brown calls one of his current ventures a "new wave Crazy World band." Brown has actually played half a dozen dates around Austin with this new quartet, but he says he's stopped gigging so that the band can work full-time on rehearsing and preparing material for a record. He said that he's written several new songs recently, but that the new Crazy World band will also revive some of his older songs, including his version of Screamin' Jay Hawkins' "I Put a Spell on You."

When asked what kind of shape his five-octave voice was in, Brown hesitated for a moment, and then, in a low rumble, replied: "It's great, from way down here"—then continued in a high falsetto: "to way up here."

With producer/composer Craig Leon, Brown is also working on what he calls an "electronic, theatrical opera," which he said was in the same general vein as the work of Klaus Schulze. While the opera doesn't have a name yet, Brown said that it's "about war and peace" and has "mass appeal," adding that once he's finished and the work is recorded, he'd like to tour with the production.

Brown also said that any record companies interested in recording either of his new projects should contact him at: 1022 Charlotte, Austin, Texas 78703.

## Whittaker Tour, Album Promo Set

■ **NEW YORK** — Coinciding with the release of a specially priced (\$9.98) double album, "Roger Whittaker Live in Concert," Whittaker will embark on an 18-city tour of the northeast U.S. Extensive support for the album and concert tour throughout the month of May is being planned by RCA Records, in conjunction with Tembo, Whittaker's Canadian production company.

A Whittaker television special will be syndicated during May, while local TV and radio time buys will advertise the album and concerts. MOR and A/C radio will be serviced with two previous albums, "With Love" and "The Best of Roger Whittaker," with minis and mobiles supplied to key retail accounts.

## Correction

■ The title of Van Halen's new album was given incorrectly in a story in last week's *Record World*. It is "Fair Warning."

## Glenn Yarbrough Returns



Glenn Yarbrough, who gained fame with the Limelites and enjoyed success as a solo artist, has just released his first LP in nearly a decade. The album, on First American label, features the single "She Touched Me." Pictured discussing promotional plans for the new release are Yarbrough (left) and Jerry Dennon, president First American Records.



# Record World Country

## CBS Showcases Fricke



Shown after a recent CBS-Nashville showcase for artist Janie Fricke at the Stockyards restaurant are, from left: Mary Ann McCreedy, CBS; Rusty Jones, ASCAP-Nashville; Rick Blackburn, VP and GM, CBS-Nashville; Fricke; Joe Casey, CBS; Frances Preston, BMI-Nashville; Jim Ed Norman, Fricke's producer; Jo Walker, CMA; and Roy Wunsch, CBS.

## Hosts Announced For MCN Awards Show

■ NASHVILLE — Jim Owens, president and owner of the Nashville-based Jim Owens Enterprises, has announced that Roy Clark, Tammy Wynette and the Statler Brothers will host the "15th Annual Music City News Awards" show, to be televised live from the Grand Ole Opry House June 8 from 8-10 p.m., CDT.

The awards show, held on the first night of the Fan Fair celebration week, will award artists in these categories: male and female artists of the year, most promising male and female artists, musician, vocal group, comedy act, gospel act, best country music TV program, bluegrass group, band, best album, duet, and best single.

The program will be produced by Multimedia Entertainment and syndicated nationally. Marty Robbins leads all contenders in the awards show, as he is slated as a top-five nominee in seven of the 14 categories. Barbara Man-

(Continued on page 50)

## CMA Board Meets (Continued from page 16)

that promotional packages for October/Country Music Month will be sent to all full-time country radio stations in mid-August.

### Country at Musexpo

International committee chairman Ralph Peer reported that the International development committee had met the previous day, and that the board would investigate the possibility of presenting a country music seminar at Musexpo this year.

### Requests Artists' Support

According to the report of the Anti-piracy committee given by Rick Blackburn, a letter has been developed to ask country artists

to discourage home taping and to consider the implications of doing advertisements of manufacturers of blank recording tapes. He stated that the issue of uninterrupted airplay of albums was addressed by Don Reid and the Statler Brothers at the Country Radio Seminar in March.

### Registration Up

Leonard Feist reported for the Membership committee, stating that the Statler Brothers had written and recorded special jingles for CMA organizational radio station members, through the courtesy of Phonogram/Mercury Records.

According to the Fan Fair committee report, registration for the 1981 event is running ahead of last year's at the same time. Fans from Australia, Ireland, Scotland, Japan, Switzerland, Canada and England are pre-registered, and all 274 booths in the exhibition area have been reserved.

### Survey Available

Jo Walker-Meador reported on the Radio and DJ committees, saying that the 1981 radio survey is now available to all CMA members on request. A total of 2900 stations playing country full or part time responded to the survey. The nominating ballot for this year's DJ of the Year awards was mailed as part of the CMA's April Close Up newsletter. Deadline for nominations is May 18. Winners will receive their awards during the October convention week.

CMA board members serve gratis, and all expenses incurred in their participation in board meetings are met personally. The next CMA board meeting is scheduled for July 14-16 in Denver.

## Nashville Report

By AL CUNNIFF

■ Norro Wilson produced five singles on three different labels represented on last week's Record World Country Singles Chart. Norro, formerly on staff at Warner Bros., then independent for a while, signed this year with RCA-Nashville, and several of his projects were released at the same time. They are **Jerry Reed** (RCA); **Margo Smith**, **Gary Morris**, and **John Anderson** (Warner Bros.), and **Charly McClain** (Epic).

Wanna have your socks knocked off by an amazingly talented vocalist? Pick up on **Florence Warner's** performance of "Easy," on her new Mercury/PolyGram album, "Another Hot Night." Florence is a pop-oriented singer with remarkable vocal range and power who has already had much success cutting jingles . . . **Billy Sherrill** has signed **Zella Lehr** to an album deal with his own CBS-distributed label. Billy will co-produce the album with **Glenn Sutton** . . . **Kenny Rogers** has announced he's going to be a daddy.

Elektra/Asylum Records recently moved offices here, but their mailing address remains the same: P.O. Box 120897, Nashville, TN 37212 . . . Stop the presses—**Lester "Roadhog" Moran and the Cadillac Cowboys** recently received a plywood LP certifying sales in excess of 1250 units of their "Alive at the Johnny Mack Brown High School," which was released a mere six years ago . . . **Buddy Killen** has signed a joint publishing and production agreement with **Ray Lynn** of Jacksonville, Florida who will act as a publishing rep and producer for Killen. Lynn has already signed two writers under the new agreement, Rod Harris and Patti Lloyd.

(Continued on page 50)

## PICKS OF THE WEEK

**SINGLES** **CRYSTAL GAYLE, "TOO MANY LOVERS"** (prod.: Allen Reynolds) (writers: M. True, T. Lindsay, S. Hugin) (Cookhouse, BMI / Mother Tongue, ASCAP) (3:46). The hottest track on Crystal's current "These Days" LP, this rockin' cut should earn its share of country airplay for Crystal, and may find acceptance at other formats as well. Columbia 11-02078.

**SLEEPER** **DIANA TRASK, "THIS MUST BE MY SHIP"** (prod.: Bill Rice) (writers: R. Murrah, T. Murrah, S. Anders) (Blackwood / Magic Castle, BMI) (2:38). Trask delivers a clean, strong vocal performance with a driving, sultry instrumental backing that has R&B overtones. Inventive production and a forceful beat make this a good consideration for pop and jukebox play as well. Kari 121.

**ALBUM** **RICKY SKAGGS, "WAITIN' FOR THE SUN TO SHINE."** One of the best country LPs so far this year, Skaggs' Epic debut is a self-produced effort rooted in traditional country music, but with modern delivery and non-stop energy. His current single, "Don't Get Above Your Raising," is included. Other outstanding tracks are the title song, "Your Old Love Letters," the lively "Low and Lonely" and "I Don't Care." Epic FE 37193.





# Academy of Country Music Awards Highlights



The 16th Annual Academy of Country Music Awards were held April 30 at the Shrine Auditorium in Los Angeles and broadcast live on NBC-TV. Pictured at the festivities are (top row, from left): Epic artist George Jones, who won Top Male Vocalist honors and saw his "He Stopped Loving Her Today" named Single Record and Song of the Year, and Barbara Mandrell, named Entertainer of the Year; George Burns displaying the first-ever Special Achievement Award, which was presented to him by Roger Miller; RCA artists Alabama, named Top Vocal Group;

and Mickey Gilley, whose club Gilley's shared top honors with the Palomino Club in the Country Night Club category; (bottom row, from left): MCA's Terri Gibbs displaying her Top New Female Vocalist Award; Ernest Tubb with his Pioneer Award; Moe Bandy and Joe Stampley sharing the Top Vocal Duet Award; Johnny Lee, winner of the Top New Male Vocalist Award; and manager/producer Ken Kragen displaying his Jim Reeves Memorial Award.

## Criterion Signs Moffatt, Sebert

■ HOLLYWOOD — Bo Goldsen, VP of Criterion Music Corp. based here, has announced the signings of Nashville-based songwriters Hugh Moffatt and Pebe Sebert to a long-term writing and co-publishing agreement between their Boquillas Canyon Music (BMI) and the Atlantic Music Corp.

### Roster

Moffatt and Sebert, co-writers of "Old Flames Can't Hold a Candle to You," join other Criterion writers, including Rodney Crowell (Coolwell Music and Hotwire Music), Rick Cunha (Next Stop Music), and the Burritos' John Beland and Gil Guilbeau (Atlantic Music Corp.).

## MCN Awards Show

(Continued from page 49)

drell is nominated in five categories. The MCN awards are the only country music awards voted by fans and presented on national TV.

Personalities scheduled to appear as performers, presenters, or both include: Johnny Lee, George Jones, Terri Gibbs, Gail Davies, Ed Bruce, Moe Bandy, Alabama, Barbara Mandrell, Marty Robbins, T. G. Sheppard, Sylvia, David Frizzell and Shelly West, and others.

## Nashville Report

(Continued from page 49)

**PARTY TIME:** In recent days here **Hank Cochran** and friends celebrated the opening of his new showcase nightclub, formerly Cactus Jack's . . . Bullet Studios and Celebration Productions held a block party to kick off their new venture, still under construction . . . And CBS showcased **Janie Fricke** at the Stockyards restaurant and club.

**IN THE STUDIO:** Woodland (Ronnie Milsap, Billy Edd Wheeler, Carl Perkins), Audio Media (Mickey Gilley), Columbia (David Allan Coe, Barry McDonald and the Nashville Brass Machine), Creative Workshop (Razz, Helen Hudson), Fireside (Cooder Daniels, Theresa Farris), LSI (Janie Selvey, Jimi Young), Quadraphonic (Michael Clark, Dotsy, Mark Spear), RCA (Paul Harrison), Marty Robbins (Marty Robbins, Melba Montgomery, Winters Brothers Band), Scruggs Sound (Diana, Randy Matthews), Sound Emporium (Buffalo Brandy, Ray Price, Thoroughbred, Ralph Murphy), Soundshop (Honeytree), Sound Stage (Eddy Raven), Young 'un (Allman Brothers), Wax Works (Steve Gibson), Pete Drake (Cal Smith, Lonzo & Oscar), Music City Rockers (the Rangers), Music Mill (Jump in the Saddle, from Chicago; and Ontario's Cedar Creek), Koala (Del Reeves, Jack Grayson, Liz Lyndell).

**Roger Cook** has tapped **John Lomax III** to be his manager. For details about Cook, a very talented writer/artist/publisher, contact Lomax at (615) 373-1574 . . . Combine Music Group's **Al Cooley** reports that Combine has both sides of the upcoming **Conway Twitty** and **Loretta Lynn** single, "I Still Believe in Waltzes" and "O Honey, O Babe" . . . Belmont College recently honored these people at a "music industry appreciation" dinner: CBS's **Rick Blackburn** and **Norm Anderson**, BMI's **Frances Preston**, Nor-Lin Music's **Walter Johnston**, NARAS-Nashville, Woodland's **Glenn Snoddy**, and the Turnley Foundation.

Elektra artist **Mel Tillis** has been invited to perform at the annual White House News Photographers dinner May 20. Mel is slated to begin a four-week engagement at the Frontier Hotel in Las Vegas later this month . . . Columbia artist **Marty Robbins** will open the Marty Robbins Gift Shop here June 1 at 1806 Division St. Carol Hutson will operate the shop. Phone is (615) 327-3752 . . . The Cannery, a "family style restaurant and entertainment center," opens its doors here Monday (11). The operation will include sales of western wear and records, plus live entertainment.

**Don Grant** has announced signing writer-artist **Mitch Humphries** (Continued on page 52)

## Bailey Continues Promotional Tour

■ NASHVILLE — RCA Recording artist Razy Bailey recently completed the west-coast portion of his ongoing major-market tour and promotional campaign in support of his current RCA LP "Makin' Friends." The 12-date tour, deemed "an overwhelming success," by Joe Galante, RCA Records-Nashville, division VP, was highlighted by sold-out performances, SRO crowds and critical acclaim.

The West Coast "Makin' Friends" tour was designed to build regional consumer recognition of Bailey through a heavy concentration of performances in major-market cities as well as solidify Bailey's established relationship with retail accounts and radio, through "Makin' Friends" listening parties.

Six of the 12 west coast dates were sponsored by area radio in conjunction with RCA Records' west coast offices. KCBQ Radio, in San Diego, sponsored a "Friends of Razy" night at the Big Oak Ranch. KCUB Radio, Tuscon, sponsored a "Bring-a-Friend" night at the Outlaw club. KHJ Radio, L. A., held a "Makin' Friends" party at JW's Cowboy's in Anaheim.

Bailey is now on phase two of "Makin' Friends" this week in the southwest and midwest.



# Country Album Picks



## CARRYIN' ON THE FAMILY NAMES

DAVID FRIZZELL AND SHELLY WEST—Warner/Viva  
BSK 3555

This is a strong country LP from a new duet that showed amazing chart power with its very first single, "You're the Reason God Made Oklahoma," which spearheads the material here. Producers Dorff and Garrett show fine taste in material, as "Texas State of Mind," "Three Blind Hearts" and "We're Lovin' on Borrowed Time" are also appealing. "Lefty," featuring Merle Haggard in a cameo vocal role, is also a heartfelt LP cut.



## WHIRLWIND

DON KING—Epic FE-37105

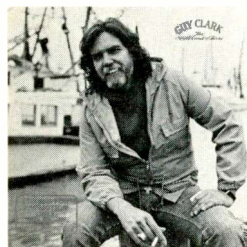
King's energetic, rhythm-oriented approach to modern country music is best represented by his current single, "I Still Miss Someone," included here. Other excellent cuts are "The Closer You Get" and "My Whole World Ended." "Unspoken Words of Love" and "'59 Was a Very Good Year" are refreshing, intimate change of paces on this LP.



## TAKE THIS JOB AND SHOVE IT: Music From the Original Motion Picture Soundtrack

VARIOUS ARTISTS—Epic/Sherrill SE 37177

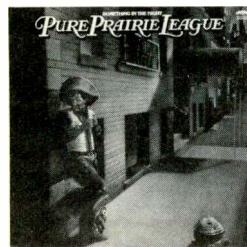
Led by Johnny Paycheck's title hit, this collection of tracks represents a lively, country-oriented soundtrack to the upcoming film. Strongest country cuts include David Allan Coe's "You Can Count on Beer," Charlie Rich's current single "You Made It Beautiful," and Lacy J. Dalton's early hit "Crazy Blue Eyes." Steve Davis' rock-powered "Summertime Blues" is also a delight.



## THE SOUTH COAST OF TEXAS

GUY CLARK—Warner Bros. BSK 3381

This writer-artist is a genuine song painter, as he presents folksy people and places described with crystal-clear imagery. Country, folk and other styles are blended on such top cuts as "Who Do You Think You Are," "Crystelle," "She's Crazy for Leavin'," and "Heartbroke." Rodney Crowell's production adds a special quality.



## SOMETHING IN THE NIGHT

PURE PRAIRIE LEAGUE—Casablanca NBLP 7255

This group has delivered a strong pop LP with such strong country leanings that country stations with "contemporary" formats will want to consider some of the tracks here. Especially good for country play and sales are the title song, "Feel the Fire" and "I Wanna Know Your Name."

# Country Hotline

By MARIE RATLIFF

## MOST ADDED CHART CONTENDERS

Alabama — "Feels So Right"

Eddy Raven — "I Should've Called"

Crystal Gayle — "Too Many Lovers"

Roy Clark has a good shot at the top of the charts this time out with "Love Takes Two." It's an instant add at WMAV, KRMD, KFDI, KBEC, KKYX, KNIX, KMPS, KWMT, WLWI, WFAI, WIRK, KRAK, KVOO, WDLW, WQYK, KSSS, WTOD.



Mel McDaniel

The Shoppe is off to a good start on "Dream Maker" at KFDI, WDEN, KGA, WTOD, WPNX, KD JW, WLWI, WFAI, KVOO, KBEC, WYDE, KKYX, KOKE.

A new pairing on the scene, Michael Murphey and Kathy Moffatt, are drawing attention to "Take It As It Comes" at KCKC, KENR, KBEC, KSOP, KVOO, KSSS. Sherry Brane's "I'm Not Supposed To Love You" playing at KFDI, WTOD, KBEC, KSO, KVOO, KYNN, KD JW.

Chuck Howard revives his "A Thing Called Sadness" with success at WTOD, WPNX, KRMD, KVOO, KFDI, KBEC. P. J. Parks has adds on "First Cowboy" at KYNN, WFAI, KBEC, KRMD, KFDI.

Super Strong: Mel McDaniel, Barbara Mandrell, Dave Rowland & Sugar, Vern Gosdin.



Barbara Mandrell

Eddy Raven is moving swiftly with his first Elektra release "I Should've Called." It's added at WQYK, KENR, KSON, WDLW, WGTO, KRMD, WMAV, KBUC, KCKN, WDEN, WYDE, KKYX, WKKN, WWVA, KSSS, KUUY, KWMT, WPNX, KHEY, WLWI, KXLR, KTTS, KBEC.

Dean Dillon has an early start with "They'll Never Take Me Alive" at WGTO, KSOP, KRMD, KBUC, KBEC, WDEN, WSM, WKKN, KUUY. James Marvell's "Love (Can Make You Happy)" is playing at KXLR, WMAV, KRMD, KSOP, WDLW, KVOO.

Jeanne Pruett's "I Ought to Feel Guilty" is good at KEEN, WCXI, KVOO, WSOP, WSM, WTOD, KWMT. Del Reeves is getting play on "Swingin' Doors" at KSSS, KWMT, KBEC, WTOD, KXLR, KFDI, KVOO.

## SURE SHOTS

Johnny Lee — "Prisoner of Hope"

Crystal Gayle — "Too Many Lovers"

Joe Stampley — "Whiskey Chasin' "

## LEFT FIELDERS

Cindy Hurt — "Headin' for a Headache"

Steve Douglas — "Lord I Need Somebody Bad Tonight"

Johnny Yates — "What Did You Expect Me To Do"

## AREA ACTION

Shakin' Stevens — "This Ole House" (WMC, KIKK, WGTO)

Diana Trask — "This Must Be My Ship" (WDLW, WQYK, WPNX)

Jody Payne — "Uncle Pen" (KXLR, WFAI, WDLW)



# Country Single Picks

## COUNTRY SONG OF THE WEEK

**HANK WILLIAMS JR.**—Elektra/Curb 47137

**DIXIE ON MY MIND** (prod.: Jimmy Bowen) (writer: H. Williams Jr.) (Bocephus, BMI) (2:36)/**RAMBLIN' MAN** (prod.: Jimmy Bowen) (writer: H. Williams Sr.) (Fred Rose/Hiriam, BMI) (3:35)

Williams has a very strong offering in the A-side, a kickin', out-spoken plug for the southern lifestyle—and a step at "fast, big-city ways." The flip, a haunting rendition of Hank Sr.'s composition, is also a strong airplay contender.

**JOHNNY LEE**—Full Moon/Asylum 47138

**PRISONER OF HOPE** (prod.: Jim Ed Norman) (writers: S. Whipple, G. Metcalf) (Elektra/Asylum, BMI) (3:10)

This smooth, mid-tempo production features another fine vocal effort from Lee, and a well-crafted, "relatable" lyric about a guy who's a prisoner of his devotion to a special lady.

**JOE STAMPLEY**—Epic 19-02097

**WHISKEY CHASIN'** (prod.: Ray Baker) (writer: B. Cannon) (Sabal, ASCAP) (2:50)

Whiskey's gonna fill the place where her love used to be, Stampley tells us in this solid, all-country ballad supported by Baker's sure production band.

**STEVE DOUGLAS**—Demon 1957

**LORD I NEED SOMEBODY BAD TONIGHT** (prod.: A. V. Mittelstedt) (writer: B. Peters) (Ben Peters, BMI) (2:41)

Douglas and Mittelstedt combine creative forces for an excellent cover of this Ben Peters country ballad geared for good radio acceptance.

**JOHNNY YATES**—RDS 2041

**WHAT DID YOU EXPECT ME TO DO** (prod.: Tommy Melder) (writer: W. Shafer) (Acuff-Rose, BMI) (2:48)

Merle and Lefty echo in Yates's excellent vocal performance here, in a melancholy slow song spiced with great acoustic guitar licks.

**CARROLL BAKER**—Excelsior 1013

**MAMA WHAT DOES CHEATIN' MEAN** (prod.: Don Grashey & Ed Keeley) (writers: M. Heaney, L. Lee, J. Moffat) (Cedarwood, BMI) (3:18)

This sweet-voiced Canadian songstress presents a poignant story-song about a kid's-eye-view of the damage cheatin' can do to a happy home.

**DONNIE ROHRS**—Pacific Challenger 4504

**WALTZES AND WESTERN SWING** (prod.: Chuck Whittington) (writers: D. Rohrs, C. Duvall) (Moonridge, ASCAP) (2:37)

Husky-voiced Rohrs plugs Bob Wills, twin fiddles, and western swing music in this pleasant, uptempo production that has already garnered station support.

**CINDY HURT**—Churchill 7772

**HEADIN' FOR A HEARTACHE** (prod.: Bob Millsap) (writers: B. Hill, J. R. Wilde) (Welbeck, ASCAP) (2:31)

Hurt's light, pleasing vocal and a rock-flavored beat highlight this energetic release.

**LEE CUMMINS**—States 2022

**THEY'RE TELLIN' ON ME IN CHEATIN' SONGS** (prod.: Wayne Hodge) (writers: S. Hickmon, R. Keiley) (Newwriters, BMI) (2:43) (2:50)

Cummins deserves airplay with this sad, medium-tempo cut about a guy who wants to hear every cheatin' song in the jukebox, because they're all about him.

**BILLY JOE ROYAL (ACCOMPANIED BY TONI WINE)**—Kat Family WS8-02074

**YOU REALLY GOT A HOLD ON ME** (prod.: Chips Moman) (writer: W. Robinson) (Jobete, ASCAP) (3:20)

Billy Joe and Toni sink their teeth into this undying R&B classic by William "Smokey" Robinson in a pop-oriented production that may earn black-oriented and country play as well.

## Nashville Report

(Continued from page 50)

to his Old Friends Music (BMI) . . . **Ed Bruce** tapes his first "Merv Griffin" show Monday (11) . . . Monroe Manor, a steakhouse and lounge owned by **James and Bill Monroe**, has opened for business here. The site will eventually contain a museum honoring bluegrass legend Bill . . . The 19th annual Colorado Festival and Trade Convention will be held June 22-27 at the Holiday Inn North in Denver. The event showcases talent and segments of the recording industry.

The Atlas Artist Bureau has announced signing exclusive representation agreements with Sun Records' **Dave Dudley** and Dimension Records' **Peggy Forman** . . . Newest Dreg member, fiddle player **Mark O'Connor**, is two-time grand fiddle master of the world, with seven solo LPs to his credit as a fiddler and guitarist . . . Buddy Lee Attractions is scheduling **Billy Joe Shaver's** upcoming tour of the southwest . . . **Bob Corbin** and **Dave Hanner** have signed an exclusive world-wide representation agreement with Bob Burwell Management of Tulsa.

**Linda S. Dotson**, head of LSD Ltd., a PR and promotion firm here, now represents these songwriters: George David Weiss, Sheb Wooley, Billy Edd Wheeler, Ervin Drake, Bernie Wayne, and Don Robertson.

## Soundshop Gets Worldwide Rights For Country Satellite Telecast

■ NASHVILLE — The Nashville Radio Workshop has announced an agreement with the Soundshop, Inc., one of the nation's leading audio facilities, which grants Soundshop worldwide video rights to "Country Music Spectacular," a live satellite broadcast over Radio Luxembourg, the world's largest commercial radio station.

The radio broadcast, produced by the NRW, originates monthly from the Tennessee Performing Arts Center here.

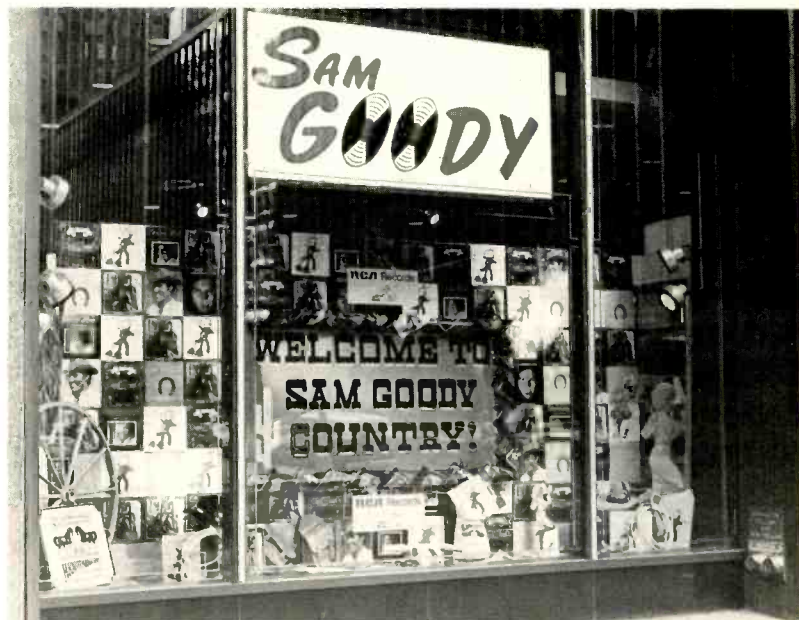
Soundshop president Craig Deitschmann has announced signing a production agreement with Scene III Video, a full-service, state of the art production facility based here, by which the companies will together produce a series of 12 one-hour TV shows based on the radio broadcast.

The first show under the new agreement taped Saturday (25) and featured Pure Prairie League, the Glaser Brothers, and a live on-stage interview with MCA artist Barbara Mandrell.

### Plans

Deitschmann, who visited London recently to discuss sponsorship agreements, said the program is designed primarily for airing internationally, and may eventually include broadcast to international audiences via satellite. Scene III executive producer Marc Ball said plans call for a "straight-out music show." The show will be recorded on 24-track audio, with four cameras and four isolated videotape machines. Scene III's Mike Duncan and Mike Arnold will serve as director and chief engineer, respectively.

## Country in the City



RCA Records and Sam Goody's West 51st Street store in New York recently teamed up for an all-country window display, featuring albums by Dolly Parton, Elvis Presley, Ronnie Milsap, Alabama and others.



# Record World Country Albums



MAY 16, 1981

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

MAY 16	MAY 9					
1	1	<b>KENNY ROGERS' GREATEST HITS</b>	Liberty LOO 1072	(28th Week)		30
2	3	<b>FEELS SO RIGHT</b>	ALABAMA/RCA AHL1 3930			9
3	2	<b>SOMEWHERE OVER THE RAINBOW</b>	WILLIE NELSON/ Columbia FC 36883			9
4	4	<b>HORIZON</b>	EDDIE RABBITT/Elektra 6E 276			44
5	5	<b>9 TO 5 AND ODD JOBS</b>	DOLLY PARTON/RCA AAL1 3852			23
6	6	<b>JUICE JUICE</b>	NEWTON/Capitol ST 12136			8
7	7	<b>GREATEST HITS</b>	RONNIE MILSAP/RCA AHL1 3772			30
8	8	<b>OUT WHERE THE BRIGHT LIGHTS ARE GLOWING</b>	RONNIE MILSAP/RCA AHL1 3932			4
9	9	<b>LEATHER AND LACE</b>	WAYLON & JESSI/RCA AAL1 3931			9
10	14	<b>I LOVE 'EM ALL</b>	T.G. SHEPPARD/Warner/Curb BSK 3528			4
11	11	<b>GREATEST HITS</b>	OAK RIDGE BOYS/MCA 5150			27
12	12	<b>ROWDY</b>	HANK WILLIAMS, JR./Elektra/Curb 6E 330			15
13	18	<b>SEVEN YEAR ACHE</b>	ROSANNE CASH/Columbia JC 36965			8
14	10	<b>EVANGELINE</b>	EMMYLOU HARRIS/Warner Bros. BSK 3508			13
15	13	<b>SOMEBODY'S KNOCKIN'</b>	TERRI GIBBS/MCA 5137			15
16	15	<b>HEY JOE, HEY MOE</b>	MOE BANDY & JOE STAMPLEY/ Columbia FC 37003			8
17	27	<b>WHERE DO YOU GO WHEN YOU DREAM</b>	ANNE MURRAY/ Capitol SOO 12144			2
18	21	<b>ROLL ON MISSISSIPPI</b>	CHARLEY PRIDE/RCA AHL1 3905			4
19	16	<b>GREATEST HITS</b>	ANNE MURRAY/Capitol SOO 12110			32
20	19	<b>GREATEST HITS</b>	WAYLON JENNINGS/RCA AHL1 3378			105
21	17	<b>I BELIEVE IN YOU</b>	DON WILLIAMS/MCA 5133			30
22	23	<b>HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK)</b>	WILLIE NELSON & FAMILY/Columbia S2 36752			36
23	22	<b>WILD WEST</b>	DOTTIE WEST/Liberty LT 1062			11
24	20	<b>DRIFTER</b>	SYLVIA/RCA AHL1 3986			3
25	25	<b>MY HOME'S IN ALABAMA</b>	ALABAMA/RCA AHL1 3644			47
26	26	<b>STARDUST</b>	WILLIE NELSON/Columbia KC 35305			156
27	32	<b>I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN</b>	JOE STAMPLEY/Epic FE 37055			2
28	24	<b>BACK TO THE BARROOMS</b>	MERLE HAGGARD/MCA 5236			33
29	28	<b>GUITAR MAN</b>	ELVIS PRESLEY/RCA AAL1 3917			13
30	31	<b>COCONUT TELEGRAPH</b>	JIMMY BUFFETT/MCA 5169			10
31	29	<b>URBAN COWBOY (ORIGINAL SOUNDTRACK)</b>	Full Moon/ Asylum DP 90002			52
32	33	<b>LOOKIN' FOR LOVE</b>	JOHNNY LEE/Full Moon/Asylum 6E 309			27
33	30	<b>I AM WHAT I AM</b>	GEORGE JONES/Epic JE 36492			45
34	34	<b>REST YOUR LOVE ON ME</b>	CONWAY TWITTY/MCA 5138			38
35	38	<b>BEST OF EDDIE RABBITT</b>	Elektra 6E 235			77
36	36	<b>ENCORE</b>	MICKEY GILLEY/Epic JE 36851			26
37	37	<b>WILLIE AND FAMILY LIVE</b>	WILLIE NELSON/Columbia KC2 35642			127
38	39	<b>STRAIGHT AHEAD</b>	LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250			82
39	40	<b>BEST OF DON WILLIAMS, VOL. II</b>	MCA 3096			81
40	44	<b>FULL MOON</b>	CHARLIE DANIELS BAND/Epic FE 36571			40

41	47	<b>GREATEST HITS</b>	LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36488	110
42	35	<b>THAT'S ALL THAT MATTERS TO ME</b>	MICKEY GILLEY/ Epic JE 36586	34
43	48	<b>MR. HAG TOLD MY STORY</b>	JOHNNY PAYCHECK/Epic FE 36761	5
44	41	<b>LOVE IS FAIR</b>	BARBARA MANDRELL/MCA 5136	27
45	45	<b>THE GAMBLER</b>	KENNY ROGERS/United Artists LA 934 H	125
46	51	<b>TEN YEARS OF GOLD</b>	KENNY ROGERS/United Artists LA 835 H	176
47	46	<b>SAN ANTONIO ROSE</b>	WILLIE NELSON & RAY PRICE/ Columbia JC 36476	47
48	49	<b>ANY WHICH WAY YOU CAN (ORIGINAL SOUNDTRACK)</b>	Warner/Viva HS 3499	22
49	59	<b>I HAVE A DREAM</b>	CRISTY LANE/Liberty LT 1083	5
50	43	<b>THESE DAYS</b>	CRYSTAL GAYLE/Columbia JC 36512	34
51	52	<b>24 GREATEST HITS</b>	HANK WILLIAMS, SR./MGM SE 4755	39
52	54	<b>BEST OF BARBARA MANDRELL</b>	MCA AY 1119	117
53	55	<b>CLASSIC CRYSTAL</b>	CRYSTAL GAYLE/United Artists LOO 982	79
54	60	<b>DREAMLOVERS</b>	TANYA TUCKER/MCA 5140	28
55	56	<b>BEST OF THE STATLER BROTHERS</b>	Mercury SRM 1 1037 (PolyGram)	274
56	42	<b>GREATEST HITS</b>	DAVE & SUGAR/RCA AHL1 3915	11
57	58	<b>HELP YOURSELF</b>	LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia JC 36582	30
58	50	<b>MUSIC MAN</b>	WAYLON JENNINGS/RCA AHL1 3602	49
59	53	<b>TEXAS IN MY REAR VIEW MIRROR</b>	MAC DAVIS/ Casablanca NBLP 7239 (PolyGram)	31
60	57	<b>WHO'S CHEATIN' WHO</b>	CHARLY McCLAIN/Epic JE 36730	23
61	62	<b>GIDEON</b>	KENNY ROGERS/United Artists LOO 1035	56
62	61	<b>SONGS I LOVE TO SING</b>	SLIM WHITMAN/Epic/Cleve. Intl. JE 36786	30
63	64	<b>MILLION MILE REFLECTIONS</b>	CHARLIE DANIELS BAND/ Epic KE 35751	104
64	65	<b>OAK RIDGE BOYS HAVE ARRIVED</b>	MCA AY 1135	109

### CHARTMAKER OF THE WEEK

65 — **JOHN ANDERSON 2**

Warner Bros. BSK 3547



66	66	<b>ROSES IN THE SNOW</b>	EMMYLOU HARRIS/Warner Bros. BSK 3422	51
67	67	<b>BLUE KENTUCKY GIRL</b>	EMMYLOU HARRIS/Warner Bros. BSK 3318	104
68	68	<b>CLASSICS</b>	KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H	108
69	69	<b>TOGETHER</b>	OAK RIDGE BOYS/MCA 3220	62
70	70	<b>10TH ANNIVERSARY</b>	STATLER BROTHERS/Mercury SRM 1 5027 (PolyGram)	39
71	71	<b>URBAN COWBOY II (ORIGINAL SOUNDTRACK)</b>	Epic/Full Moon SE 36921	19
72	63	<b>TWO'S A PARTY</b>	CONWAY & LORETTA/MCA 5778	11
73	72	<b>HARD TIMES</b>	LACY J. DALTON/Columbia JC 36753	32
74	—	<b>WASN'T THAT A PARTY</b>	THE ROVERS/Epic JE 37107	1
75	74	<b>SONS OF THE SUN</b>	BELLAMY BROTHERS/Warner/Curb BSK 3491	22

## Douglas Goes Country



Syndicated TV talk show host Mike Douglas (at left in each photo) recently tapped two veteran country hitmakers to co-host his Los Angeles-based show. In the photo at left, Douglas croons with RCA artist Eddy Arnold. In the photo at right, he chats with MCA artist Conway Twitty. At center is Isabelle Sanford, a star of TV's "The Jeffersons."

## Lavender Inks Ferlin Huskey

NASHVILLE—Shorty Lavender, president of the Shorty Lavender Talent Agency, has added Ferlin Huskey to the roster of talent represented by his agency. Huskey has signed for Lavender's artist development services as well as booking representation.

## Teaming Up



Tree Intl. writer Bobby Braddock works on a tune with writer/artist Helen Cornelius during a recent song session at Tree's Nashville offices.





# Record World Country Singles

MAY 16, 1981

TITLE, ARTIST, Label, Number

MAY 16	MAY 9		WKS. ON CHART
1	3	<b>AM I LOSING YOU/ HE'LL HAVE TO GO</b> RONNIE MILSAP RCA 12194	9
2	1	<b>I LOVED 'EM EVERY ONE</b> T. G. SHEPPARD/Warner/Curb 49690	10
3	6	<b>SEVEN YEAR ACHE</b> ROSANNE CASH/Columbia 11 11426	14
4	5	<b>ROLL ON, MISSISSIPPI CHARLEY PRIDE</b> /RCA 12178	11
5	11	<b>ELVIRA OAK RIDGE BOYS</b> /MCA 51084	7
6	2	<b>REST YOUR LOVE ON ME/I AM THE DREAMER</b> CONWAY TWITTY/MCA 51059	13
7	8	<b>HEY JOE (HEY MOE)</b> MOE BANDY & JOE STAMPLEY/ Columbia 11 60508	10
8	10	<b>PRIDE JANIE FRICKE</b> /Columbia 11 60509	10
9	12	<b>FRIENDS/ANYWHERE THERE'S A JUKEBOX</b> RAZZY BAILEY/ RCA 12199	8
10	13	<b>I'M JUST AN OLD CHUNK OF COAL</b> JOHN ANDERSON/ Warner Bros. 49699	8
11	19	<b>LOUISIANA SATURDAY NIGHT</b> MEL McDANIEL/Capitol 4983	8
12	15	<b>I DON'T THINK LOVE OUGHT TO BE THAT WAY</b> REBA McENTIRE/Mercury 57046 (PolyGram)	10
13	21	<b>WHAT ARE WE DOIN' IN LOVE</b> DOTTIE WEST/ Liberty 1404	7
14	17	<b>COWBOYS DON'T SHOOT STRAIGHT (LIKE THEY USED TO)</b> TAMMY WYNETTE/Epic 19 51011	11
15	20	<b>A MILLION OLD GOODBYES</b> MEL TILLIS/Elektra 47116	8
16	16	<b>BETWEEN THIS TIME AND THE NEXT TIME</b> GENE WATSON/ MCA 51039	12
17	22	<b>BUT YOU KNOW I LOVE YOU</b> DOLLY PARTON/RCA 12200	6
18	23	<b>THE BARON</b> JOHNNY CASH/Columbia 11 60516	9
19	4	<b>HOOKED ON MUSIC</b> MAC DAVIS/Casablanca 2327 (PolyGram)	13
20	25	<b>BLESSED ARE THE BELIEVERS</b> ANNE MURRAY/Capitol 4987	7
21	26	<b>IT'S A LOVELY, LOVELY WORLD</b> GAIL DAVIES/Warner Bros. 49694	7
22	7	<b>FALLING AGAIN</b> DON WILLIAMS/MCA 51065	13
23	28	<b>WHISPER</b> LACY J. DALTON/Columbia/Sherrill 01036	7
24	30	<b>BY NOW</b> STEVE WARINER/RCA 12204	6
25	31	<b>SURROUND ME WITH LOVE</b> CHARLY McCLAIN/Epic 19 01045	7
26	33	<b>LOVIN' ARMS/YOU ASKED ME TO</b> ELVIS PRESLEY/RCA 12205	5
27	29	<b>HEART OF THE MATTER</b> THE KENDALLS/Ovation 1169	9
28	35	<b>MONA LISA</b> WILLIE NELSON/Columbia 11 02000	5
29	32	<b>FIRE AND SMOKE</b> EARL T. CONLEY/Sunbird 7561	7
30	14	<b>IF I KEEP ON GOING CRAZY</b> LEON EVERETTE/RCA 12177	11
31	36	<b>DO I HAVE TO DRAW A PICTURE</b> BILLY S. JENKINS/Epic 19 51000	7
32	39	<b>I WANT YOU TONIGHT</b> JOHNNY RODRIGUEZ/Epic 19 01033	7
33	38	<b>EVIL ANGEL</b> ED BRUCE/MCA 51076	8
34	34	<b>IN THE GARDEN</b> STATLER BROTHERS/Mercury 57048 (PolyGram)	8
35	41	<b>MY WOMAN LOVES THE DEVIL OUT OF ME</b> MOE BANDY/ Columbia 11 02039	5
36	43	<b>THE MATADOR</b> SYLVIA/RCA 12214	4
37	47	<b>I WAS COUNTRY WHEN COUNTRY WASN'T COOL</b> BARBARA MANDRELL/MCA 51107	2
38	40	<b>GETTING OVER YOU AGAIN</b> RAY PRICE/Dimension 1018	8
39	44	<b>LOVE DIES HARD</b> RANDY BARLOW/P.A.I.D. 133	5
40	46	<b>LOVIN' HER WAS EASIER</b> TOMPALL & THE GLASER BROTHERS/Elektra 47134	3
41	48	<b>SOME LOVE SONGS NEVER DIE</b> B. J. THOMAS/MCA 51087	6
42	45	<b>YOUR WIFE IS CHEATIN' ON US AGAIN</b> WAYNE KEMP/ Mercury 57047 (PolyGram)	8
43	62	<b>FOOL BY YOUR SIDE</b> DAVE ROWLAND & SUGAR/Elektra 47135	2
44	50	<b>DARLIN'</b> TOM JONES/Mercury 76100 (PolyGram)	5
45	59	<b>GOOD OL' GIRLS</b> SONNY CURTIS/Elektra 47129	4
46	53	<b>YOU'RE CRAZY MAN</b> FREDDIE HART/Sunbird 7560	5
47	52	<b>LEARNING TO LIVE AGAIN</b> BOBBY BARE/Columbia 11 02038	4
48	49	<b>FRIDAY NIGHT FEELIN'</b> RICH LANDERS/Ovation 1166	8
49	54	<b>LOVE KNOWS WE TRIED</b> TANYA TUCKER/MCA 51096	4



50	55	<b>HERE'S TO THE HORSES</b> JOHNNY RUSSELL/Mercury 57050 (PolyGram)	5
51	51	<b>A LITTLE BIT OF HEAVEN</b> ROGER BOWLING/Mercury 57049 (PolyGram)	7
52	57	<b>DOES SHE WISH SHE WAS SINGLE AGAIN</b> BURRITO BROTHERS/CBS/Curb 6 01011	7
53	58	<b>LOVE TO LOVE YOU</b> CRISTY LANE/Liberty 1406	3
54	63	<b>RODE HARD AND PUT UP WET</b> JOHNNY LEE/Epic/Full Moon 19 02012	5
55	68	<b>DON'T BOTHER TO KNOCK</b> JIM ED BROWN & HELEN CORNELIUS/RCA 12220	2
56	56	<b>SPREAD MY WINGS</b> TIM REX & OKLAHOMA/Dee Jay 111 (NSD)	6
57	9	<b>MISTER SANDMAN</b> EMMYLOU HARRIS/Warner Bros. 49684	11
58	65	<b>THE ALL NEW ME</b> TOM T. HALL/RCA 12219	3
59	18	<b>A HEADACHE TOMORROW (OR A HEARTACHE TONIGHT)</b> MICKEY GILLEY/Epic 19 50973	14
60	67	<b>DON'T GET ABOVE YOUR RAISING</b> RICKY SKAGGS/Epic 19 02034	3
61	27	<b>CHEATIN'S A TWO WAY STREET</b> SAMMI SMITH/Sound Factory 427	11
62	69	<b>SLOW COUNTRY DANCIN'</b> JUDY BAILEY/Columbia 11 02045	3
63	72	<b>I STILL MISS SOMEONE</b> DON KING/Epic 19 02046	3
64	77	<b>JUST LIKE ME</b> TERRY GREGORY/Handshake 8 70071	3

### CHARTMAKER OF THE WEEK

65	—	<b>DREAM OF ME</b> VERN GOSDIN Ovation 1171	1
66	74	<b>WHAT THE WORLD NEEDS NOW IS LOVE</b> BILLIE JO SPEARS/Liberty 1409	3
67	76	<b>FOOTPRINTS IN THE SAND</b> EDGEL GROVES/Silver Star 20	3
68	73	<b>SINCE I DON'T HAVE YOU, YOUR CHEATIN' HEART</b> DON McLEAN/Millennium 11804 (RCA)	3
69	78	<b>GO HOME AND GO TO PIECES</b> DONNA HAZARD/ Excelsior 1009	3
70	89	<b>BALLY-HOO DAYS/TWO HEARTS BEAT BETTER THAN ONE</b> EDDY ARNOLD/RCA 12226	2
71	24	<b>PICKIN' UP STRANGERS</b> JOHNNY LEE/Full Moon/Asylum 47105	14
72	—	<b>UNWOUND</b> GEORGE STRAIT/MCA 51104	1
73	—	<b>ANGELA MUNDO</b> EARWOOD/Excelsior 1010	1
74	37	<b>LEONARD MERLE</b> HAGGARD/MCA 51048	14
75	42	<b>ALICE DOESN'T LOVE HERE ANYMORE</b> BOBBY GOLDSBORO/ CBS/Curb 6 70052	11
76	60	<b>SOMEBODY LED ME AWAY</b> LORETTA LYNN/MCA 51058	12
77	66	<b>HOLD ME LIKE YOU NEVER HAD ME</b> RANDY PARTON/ RCA 12137	11
78	88	<b>TEXAS IDA RED</b> DAVID HOUSTON/Excelsior 1012	2
79	61	<b>ANGEL OF THE MORNING</b> JUICE NEWTON/Capitol 4976	11
80	71	<b>OLD FLAMES</b> ALABAMA/RCA 12169	14
81	64	<b>I CAN'T HOLD MYSELF IN LINE</b> PAYCHECK & HAGGARD/ Epic 19 51012	9
82	84	<b>FLO'S YELLOW ROSE</b> HOYT AXTON/Elektra 47133	3
83	—	<b>YOU MADE IT BEAUTIFUL</b> CHARLIE RICH/Epic/Sherrill 19 02058	1
84	90	<b>SIDEWALKS ARE GREY</b> KENNY SERRATT/MDJ 1008	2
85	—	<b>MIDNITE FLYER</b> SUE POWELL/RCA 12227	1
86	—	<b>MUSIC IN THE MOUNTAINS</b> ERNIE ROWELL/Grass 63 07	1
87	—	<b>CLEAN YOUR OWN TABLES</b> KAY T. OSLIN/Elektra 47132	1
88	95	<b>ONE LOVE OVER EASY</b> SAMI JO COLE/Elektra 47127	2
89	—	<b>LIKIN' HIM AND LOVIN' YOU</b> KIN VASSY/Liberty 1407	1
90	81	<b>MY HEART CRIES FOR YOU</b> MARGO SMITH/Warner Bros. 49701	5
91	91	<b>I'D RATHER BE THE STRANGER IN YOUR EYES</b> GENE KENNEDY/KAREN JEGNUM/Door Knob 81 151	3
92	—	<b>NORTH ALABAMA</b> DAVE KIRBY/Dimension 1019	1
93	80	<b>TEXAS WOMEN</b> HANK WILLIAMS, JR./Elektra/Curb 49102	15
94	79	<b>MAGIC EYES</b> JACK GRAYSON & BLACKJACK/Koala 331	7
95	98	<b>WITHOUT YOU</b> BUCK OWENS/Warner Bros. 49651	2
96	75	<b>NO ACES</b> PATTI PAGE/Plantation 197	9
97	—	<b>TELL ME SO</b> GARY GOODNIGHT/Door Knob 81 155	1
98	99	<b>THE TESTIMONY OF SODDY HOE</b> JERRY REED/RCA 12210	2
99	—	<b>WALTZES AND WESTERN SWING</b> DONNIE ROHRS/Pacific Challenger 4504 (NSD)	1
100	70	<b>I'M ALMOST READY</b> LEONA WILLIAMS/Elektra 47114	7





# The Academy of Country Music's Motion Picture of the Year

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ORIGINAL MOTION PICTURE SOUNDTRACK

# COAL MINER'S DAUGHTER



MCA-5107

MCA-5107

Coal Miner's Daughter Soundtrack

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**Loretta Lynn**

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# VAN HALEN

## FAIR WARNING

Produced by Ted Templeman.  
On Warner Bros. Records & Tapes (HS 3540)



**On tour:**

6/02 Vancouver  
6/05 Seattle  
6/08-09 Portland  
6/12-13 Oakland  
6/16 Las Vegas  
6/18 Fresno

6/19 Los Angeles  
6/20-21 Los Angeles  
7/02 Milwaukee  
7/03-05 Detroit  
7/07 St. Paul  
7/09 Indianapolis

7/10-11 Chicago  
7/14 Pittsburgh  
7/16 New Haven  
7/17 New York  
7/18 Long Island  
7/20-21 Philadelphia

7/24-25 Boston  
7/28-29 Largo, Maryland  
7/31 Buffalo  
8/02 Cleveland  
8/04 Toronto  
8/05 Montreal