

# Record World

JULY 12, 1981 \$2.75



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## Hits of the Week

### SINGLES

**GARY U.S. BONDS, "JOLÉ BLON"** (prod. by Miami Steve-Springsteen) (writer: Mullican; (Fort Knx, BMI) (3:06). Bonds is ndæc back with this rousing follow-up to r s top 15 "This Little Girl." The reworked standard has a Creedence sou, with Springsteen on the farchor choruses. EM - America 8069.



**SANTANA, "THE SENSITIVE KIND"** (prod. by Carlos-Graham) (writer: Cale) (Audigram, EMI) (2:57). Carlos & Co. tp the hat to another great guitarist with this cover of a J.J. Cale tune. Lat n percussion and sinuous guitar lines add to the romance. A captivating successor to the top 15 "Winning." Col 18-02178.



**ROBBIE PATTON, "DON'T GIVE IT UP"** (prod. by C. Movie-Cal lat-Patton) (writers: Patton-Adelstein) (British Rocket/Adel, ASCAP) (3:43). Entering behind a delicate guitar intro, Patton makes his label debut with th s Chartmaker from his forthcoming "Distan: Shores" LP. A pop-A/C winner. Liberty 1420.



**DON FELDER, "HEAVY METAL (Takin' A Ride)"** (prod. by Felder) (writer: Felder) (Fngers, ASCAP) (3:34). Eagles' guitarist Felder is joined by bandmates Don Henley and Tim Schmid; ths rocker from the forthcoming motion picture. Understated dance rhythms & guitar havoc prevail. Full Mocn'Asy um 47175.



**JOURNEY, "WHO'S CRYING NOW"** (prod. by Stone-Elson) (writers: Perry-Cain) (Weed High Nightmare, BMI) (4:20). Steve Perry's haunting vocals and Jonathan Cain's icy keyboards are in the spotlight on this initial side from the forthcoming "Escape" LP. Already a most-added item on pop radio. Col 18-02241.



**STEVIE NICKS (with Tom Petty and the Heartbreakers) "STOP DRAGGIN' MY HEART AROUND"** (prod. by Lovine-Petty) (writers: Petty-Campbell) (Gore Gator/Wild Gator, ASCAP) (4:02). Nicks' uncompromising vocal pairs perfectly with Petty/Heartbreakers. From her upcoming "Bel a Donna" LP. Modern 7336



**VAN HALEN, "SO THIS IS LOVE?"** (prod. by Templeman) (writers: group) (Van Halen, ASCAP) (3:05). David Lee Roth raises the question with his vocal histrionics, while Eddie Van Halen tay have the answer in his sweaty lead guitar explosion. A bit of the blues and lots of hard rock for ACR-ccc. WB 49751.



**JEFFERSON STARSHIP, "STRANGER"** (prod. by Nevison) (writers: P. & J. Sears) (Aien, EMI) (3:59). A pounding beat takes an ominous overture while vocal urgency underscores the theme on this compelling cut from the "Modern Times" LP. The sound is compelling and right for ACR-ccc. Grunt 12275 (FCA).



### ALBUMS

**THE BROTHERS JOHNSON, "WINNERS."** Whether they're partying with "The Real Thing," rocking with "Hot Mama" or painting angels in the clouds with the delicate "Daydreamer Dream" (lead vocal by Valerie Johnson), the Brothers are running for platinum. A&M SP-3724 (8.9E)



**MILES DAVIS, "THE MAN WITH THE HORN."** Davis has the rare distinction of being both a jazz innovator and popularizer. His first new LP in five years is an eagerly-awaited event that could build on his solid foundation of admirers to reach mass appeal. Columbia FC 36790.



**VILLAGE PEOPLE, "RENAISSANCE."** A dollop of rock rhythm, a sprinkle of farfisas and a new look mark the label debut of this internationally popular group. They put the punch of ad jingles behind cuts like "Big Mac" and "Jungle City." RCA AFL1-4105 (8.98).



**POCO, "BLUE AND GREY."** Unified by a Civil War concept, the new Poco LP combines easy, harmony-laden rock and a heavy country flavor on a lyric odyssey that embarks "Glorybound" and closes with a grand gospel finale, "The Land of Glory." MCA 5227 (8.98).



# MICK FLEETWOOD

AS WITH ANY PERSONAL ACHIEVEMENT WORTHY OF PUBLIC MERIT, "THE VISITOR" BEGAN AS A DREAM. AND IT WAS MICK FLEETWOOD'S BELIEF IN WHAT HE WOULD FIND THAT FINALLY MOVED FIVE TONS OF MUSICAL AND RECORDING EQUIPMENT TO A LITTLE VILLAGE IN GHANA LATE LAST DECEMBER.

THEN, FOR THE NEXT SIX WEEKS, OVER 200 MUSICIANS FROM ALL OVER GHANA GATHERED IN ACCRA TO JOIN WITH PRO-

DUCER RICHARD DASHUT, BASSIST GEORGE HAWKINS, GUITARIST TODD SHARPE AND A GHANAIAN PERCUSSION SECTION IN WHICH THE OLDEST PLAYER IS 12 YEARS. MICK FLEETWOOD'S DREAM BECAME A REALITY.

"THE VISITOR" IS MICK FLEETWOOD'S TRIUMPH. BUT IT IS MUCH MORE: IT IS A GIFT FOR THE WORLD FROM A PLACE THAT NEVER STOPS GIVING.

## THE VISITOR





## FCC Decides Against Rehearing RKO Case

By BILL HOLLAND

■ WASHINGTON—RKO General, Inc. was defeated last Wednesday (8) in its attempt to have the Federal Communications Commission, which now has a Republican majority, reconsider a tough and controversial January 1980 decision to strip RKO of three major market television stations and possibly 13 RKO radio stations as well.

The reconstituted FCC, soon after Chairman Mark S. Fowler was sworn in, voted in a closed meeting (*Record World*, May 30) to "restudy" the decision, after a request came from RKO lawyers. The vote was to ask the U.S. Court of Appeals to remand the decision back to the FCC for further study.

### Turnaround

Last week's decision is a complete turnaround for the Commission. FCC General Counsel Stephen A. Sharp said in a letter to RKO that he had discussed the case with the commissioners and had determined "not to ask the Court to relinquish its jurisdiction" over the case.

The original FCC decision stemmed from illegal overseas payoffs made by RKO's parent company, General Tire & Rubber Company. The commission had found General Tire's misconduct so extensive and serious that it felt it could not be assured that RKO, which had never been accused of wrongdoing, could operate its stations in compliance with federal broadcast standards.

## New Concert Arena Opens in New Jersey

By GREG BRODSKY

■ NEW YORK—The Brendan Byrne Arena in the New Jersey Meadowlands complex opened last week with six sold-out concerts by Bruce  
(Continued on page 48)

## Court Upholds CBS Returns Policy

■ NEW YORK—The Washington State Superior Court has ordered Sound Records and Tapes, a retailer, to pay CBS Records \$220,000 in damages in a decision that affirms the legality of CBS's strict returns policies enacted in 1979.

The case involved Sound Records and Tapes' contention that CBS wrongfully and without notice changed from a virtual unlimited exchange policy to a 20 percent exchange policy, and that this change in policy represented a breach of contract and of industry custom and practices.

In 1979, when retail sales dropped dramatically, Sound Records and Tapes and several other retailers sought to return large quantities of records to CBS. Up until this time, CBS did not have an unlimited returns policy, but the label was lenient with accounts that went over their quota of returns.

Starting in 1979, CBS began to demand that its accounts adhere strictly  
(Continued on page 45)

## Jack Douglas Sues Lenono Music; Countersuit Claims Fraud by Douglas

By JEFFREY PEISCH

■ NEW YORK—Jack Douglas, co-producer of John Lennon and Yoko Ono's "Double Fantasy" LP, has sued Lenono Music, Lennon and Ono's production company, for breach of contract, claiming that he has not received an accounting for royalties due from the sale of "Double Fantasy." Responding to the suit, lawyers for Yoko Ono and Lenono Music have filed a counterclaim, charging Douglas with fraud and false representation and demanding that all contracts between Douglas and Lenono Music be rescinded.

## N.Y. Assembly Passes Concert Safety Measure

By JEFFREY PEISCH

■ NEW YORK—The New York State Assembly has passed a concert safety regulation bill, and the bill is now being considered by the State Senate. If the bill is passed by the Senate and signed into law by Governor Hugh Carey, New York will become the first state in the country to have successfully enacted concert safety measures.

The bill, sponsored by Assemblyman Pete Grannis (D-L, Manhattan) and Senator John J. Marchi (R-C, Staten Island, Manhattan) is a revised version of a concert safety bill that was tabled by the State legislature last year. If passed by the State Senate, the bill would require auditorium managers and promoters to adhere to specific requirements concerning security personnel and seating arrangements at concerts.

Specifically, the bill proposes: opening of doors 60 minutes before the scheduled starting time for reserved seating events and 90 minutes before the starting time for non-

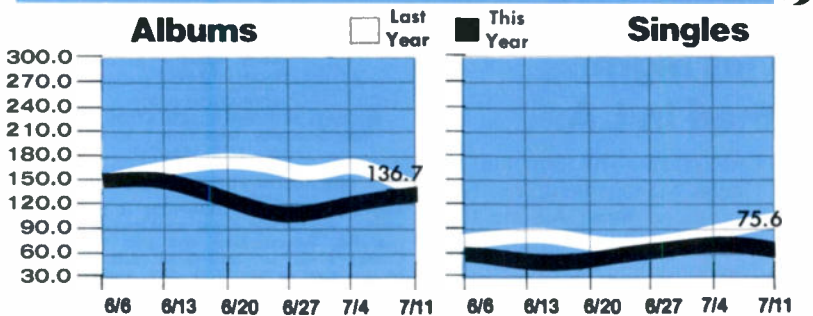
reserved seating events; opening of 70 percent of the doors in an arena for an event; placing six security guards per thousand spectators at reserved-seating events and seven per thousand at unreserved-seating events; placing of one-third of the total security force for an event at the entrances one hour before the starting time at reserved-seating events and two hours before the starting time at unreserved-seating events. The bill exempts sporting events from the regulations.

The New York Assembly passed the bill by a 139-8 margin, in spite of intense lobbying efforts by opponents of the bill. Auditorium managers and concert promoters throughout the state, particularly from Rochester and Buffalo, lobbied heavily against concert safety legislation, claiming that the regulations weren't necessary and that they would only result in added costs. Promoter John Scher, who books rock acts in New Jersey and New York, sent anti-legislation letters to all members of the legislature, according to sources in Albany.

New York is one of over a dozen states that initiated concert safety legislation soon after the December 1979 Who concert in Cincinnati in which 11 people were killed. Almost without exception, however, legislation has been killed because of the lobbying efforts of promoters or because the legislation was interpreted as an impractical overreaction to the Cincinnati tragedy.

The International Association of Auditorium Managers (IAAM), a trade group, has campaigned extensively against "rash" concert safety measures. Dr. Robert H. Sigholtz, general manager of the Robert F. Kennedy Stadium in Washington, D.C. and an IAAM board member, said that the  
(Continued on page 45)

## 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.

## Agenda Is Finalized For NARM Video Convention

By SOPHIA MIDAS

■ NEW YORK—The agenda of the NARM 1981 Video Retailers Convention: has been finalized, according to Joe Cohen, executive VP, NARM. The convention, which takes place at the Grand Hyatt Hotel here from August 10-13, promises to offer the nation's video retailers their first opportunity to express their needs to manufacturers and the industry at large, Cohen told *Record World* in an exclusive interview.

Cohen predicted that as many as 400 video retailers and members of

the industry will attend the convention, adding: "Although our role is to reach out to the video specialty retailer, we feel compelled to work with record and tape merchandisers and educate them as to how to get into the video business. For those who are already in the business, we want to help them do it better. At the moment, our primary interest is not the size of the convention, but rather its quality and interactive function. Our goals are long-term, and, as (Video Shack's) Arthur  
(Continued on page 16)

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■ **Page 9.** Music, life, politics, the vagaries of stardom. In the second part of an exclusive RW Dialogue, Merle Haggard ruminates on all of the above topics, offers some pointed criticism of the sixties generation and elaborates on some interesting developments in his own career of late.



■ **Page 42.** Although she's not keeping as high a profile as she did when "What the World Needs Now" was a hit, Jackie DeShannon remains a prolific and sought-after songwriter, particularly since "Bette Davis Eyes," which she co-wrote, helped propel Kim Carnes to the top of the Singles Chart. In this week's RW, DeShannon looks back on her unusual career.

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## Powerhouse Picks

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

**Commodores (Motown) "Lady (You Bring Me Up)"**  
A strong black base accompanied by solid pop radio debuts and moves is driving this single along a straight road to the top.

**Pablo Cruise (A&M) "Cool Love"**  
The growth of this single at all levels of radio is noteworthy. Programmers' comments have been very positive.

## RIAA Consolidates In New Headquarters

■ **NEW YORK**—The Recording Industry Association of America (RIAA) has consolidated all its offices and divisions in a new headquarters at 888 Seventh Avenue, 9th Floor, New York, N.Y. 10106, effective Monday, July 13. The phone number remains the same: (212) 765-4330.

Located in the new headquarters are RIAA, the RIAA/VIDEO Division, the RIAA anti-piracy intelligence unit, president Stanley Gortikov, executive director Stephen Traiman, and Jules Yarnell, special counsel, anti-piracy. Facilities include a recording industry research library, gold and platinum award statistical information, and copyright information on individual recordings.

## Anti-Taping Device Set for Unveiling

By SAMUEL GRAHAM

■ **LOS ANGELES**—A July 22 unveiling has been set for a new device designed to help eliminate the home taping problem. According to Richard Sargeant, who plans to market the device under the name Security Safeguards, its use on both record albums and pre-recorded tapes will prevent those albums and tapes from being copied, whether they are broadcast by an FM radio station or simply played on home equipment.

Sargeant declined to reveal technical specifics of his device, saying only that it is "a little black box" that implants "a combination of signals" that are inaudible when the record or tape is played but which create extreme interference when copying is attempted. "If we have licensed somebody to use our commercial unit to implant the signals on the record (or tape)," Sargeant said, "it just cannot be recorded, no matter how it's played." The device does not affect AM radio broadcasts, he added, due to AM frequency ranges, "but AM isn't stereo, and it isn't good quality, so we're not too worried about that."

Sargeant has "refused to talk to anybody" about licensing the device until after he has demonstrated it to all interested parties at the Beverly Wilshire Hotel on July 22. However, he contended, the amount of inquiries he has fielded has been "unbelievable." Sargeant's company would receive a royalty on every record or tape employing the device, he added.

## Davies Mgmt. Formed in L.A.

■ **LOS ANGELES**—The formation of Roger Davies Management, Inc. has been announced here. Among the firm's clients are MCA recording artist Olivia Newton-John, Atco recording artists the Sherns, singer/songwriter Steve Kipner and singer Tina Turner.

The company's temporary offices are at 70 Universal City Plaza, Universal City, Cal. 91608. Phone: (213) 508-4055.

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# JOEY SCARBURY

## AMERICA'S GREATEST HERO



**HE'S #1**  
**(BELIEVE IT OR NOT)**

E-47147



# Magnetic Video Implements Quota System for Distributors

By SOPHIA MIDAS

NEW YORK—The nation's video distributors have expressed concern over the implementation of a quota system by Magnetic Video.

The software manufacturer instituted the new program with its June releases, demanding that participating Magnetic Video distributors purchase a designated amount of product per title, depending upon the size of their operation. This is the first quota program to be implemented by a video manufacturer.

A number of distributors surveyed by *Record World* predicted that the quota system would severely jeopardize their business, and perhaps terminate their distribution deals with Magnetic Video. Others quietly accepted the policy, stating that they had no other recourse since the sale of Magnetic Video product constituted an enormous share of their business.

Criticism of the new quota system focused on the fear that it could create a glut in the marketplace and unnecessarily tie up distributor funding. Distributors who have already purchased the amount of product which is now required by the new quota system were less critical of the new program, yet clearly stated that they disliked the idea of quotas on principle, and that they felt their individual markets should determine the ordering of product, not the manufacturer.

In an interview with *Record World*, Magnetic Video president Andre Blay defended the program by explaining that the quota system was an attempt to help the distributor by creating order in the marketplace. "The primary purpose of this program is to attempt to bring some order to this topsy turvy business," said Blay. "Distributors frequently order too late, too heavy, too light, and then they run out of money for the month. There are many things which go into the process of ordering product, so this program is an effort to insure planning. We are entering a very hectic time in the video business — for the manufacturer as well. The manufacturer is always dealing with the problem of capacity, and a shortage of product; consequently he doesn't provide efficient product runs. So this program will let both the distributor and the manufacturer know in advance what their inventory will be; it's comparable to making a budget once a year."

Blay emphasized that this is going to be a "shake-out" year, just as last year was a building year. "In a sense, this is an effort to separate the men from the boys. For every one distributor that succeeds, perhaps five or ten will fail. The business is growing very fast, and there is an enormous amount of product coming out. This draws attention to financing. If a distributor can no longer keep up with the growth of the industry, then he should admit it to himself, as well as to the manufacturer." Blay noted that there are many "unsuccessful distributors" who are

ordering Magnetic Video product on a sporadic basis and ultimately hurting the committed video distributor. "Let's assume that an unsuccessful distributor decides to order our product one month because he wants to gain an account back. This distributor will frequently undercut the cost of the product to win this account. This isn't fair to the distributor who has been actively supporting our product. Ultimately, a sporadic distributor is not playing a valuable role in our industry."

The quota system, according to Blay, uses an "ABC" method of categorizing distributors in terms of size and purchasing power. However, many distributors believe that the size of their account structure is not necessarily a barometer of the number of specific titles their region can absorb. Video Trend's Gene Silverman said: "Our inventory needs are sensitive to the marketplace. The needs of a large distributor in New York are not identical to those of a distributor in another region of the country. Geographic population, economic climates, VCR penetration of the marketplace, and a host of other issues come into play in terms of ordering product. The individual distributor best understands the needs of his marketplace. I think that Magnetic Video is a fine company; they've paved the way for everyone else. However, I do think this marketing strategy has to be reevaluated."

Just as the Magnetic Video program categorizes the size of a distributor, it also rates individual titles in an ABC

system. "I'm worried about a glut in the marketplace," said Danny Thompson, sales manager of Sight and Sound Distributors in St. Louis. "What Magnetic Video considers to be an 'A' type of title is not necessarily what I will sell best. For instance, 'Carrie' has been one of my hottest titles, but Magnetic Video does not rate it as an 'A' title. A lot of distributors are going to drop out of Magnetic's program and buy from other sources."

Although Magnetic Video did not reveal which titles were rated 'A', 'B' or 'C', sources told *Record World* that large distributors must guarantee purchase of 300 to 600 pieces of the top-ranked movies, and 100 to 200 pieces of the more obscure or less desirable titles.

Many distributors believe that the video industry does require a weeding out of weak distributors, and that some action must be taken by the manufacturer to cut off those retailers who are posing to be distributors for personal gain. Video Station's George Atkinson commented: "This is going to be a shake-out year, just at last year was a take-off year. It's damn tough to handle the tonnage of product, but this is a clearing of the air as to who is for real. The kids on the block can get off at this point."

The Magnetic Video quota, according to distributors, should be looked upon as a test. June quotas may be different from those instituted in July or August. Blay explained: "Nothing is in concrete; the quotas are flexible."

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# Finesse Records Set for August Debut

By JOSEPH IANELLO

NEW YORK—Finesse Records, a jazz-based label headed by former RCA Records president and U.K. managing director Ken Glancy, is scheduled to debut in August with three album releases. Finesse will be manufactured and distributed by CBS.

Based in New York, Finesse will concentrate on an "elite roster of artists and composers," according to Glancy, who emphasized plans to "work very closely with them in developing all aspects of their careers." Already signed to Finesse are Mel Torme, Bob Brookmeyer, John Lewis, and Ruth Brown. The initial release will include Torme's "At Marty's in New York," a two-record set featuring collaborations with Janis Ian, Gerry Mulligan, Cy Coleman and Jonathan Schwartz; Brookmeyer's "Through a Looking Glass"; and "Paul Desmond with the Modern Jazz Quartet," a previously-unreleased recording from a performance at New York City's Town Hall.

Glancy's emphasis on developing the careers of artists involves several strategies which will tie in print music publishing, college and public radio, campus concert bookings, comprehensive questionnaire mailings to radio and retail, and plans for video packages. To assist him with these plans, Glancy has enlisted the services of Norman Schwartz, former head of the independent jazz label Gryphon Records, who will supervise all production.

In a recent *Record World* interview, Schwartz discussed several of Finesse's projects already underway which are geared to "help move the artist forward, emphasizing what he does best." Because of the type of music Finesse will be dealing with and the cross-section of people it appeals to, Schwartz said he feels that a natural area of exposure is the student or serious musician market. "We want to let the kids know that the music to the record is available in print if they want to play it," he said. "This increases sales and it furthers the career of the artist by increasing visibility in the"

(Continued on page 37)

## Regional Breakouts

### Singles

#### East:

Ronnie Milsap (RCA)  
Diana Ross & Lionel Richie (Motown)  
Foreigner (Atlantic)  
Stacy Lattisaw (Cotillion)  
Pabla Cruise (A&M)  
Franke & The Knockouts (Millennium)

#### South:

REO Speedwagon (Epic)  
Diana Ross & Lionel Richie (Motown)  
Foreigner (Atlantic)  
John Schneider (Scotti Bros.)  
Tubes (Capitol)

#### Midwest:

Ronnie Milsap (RCA)  
Foreigner (Atlantic)  
Jim Steinman (Epic/Cleve. Intl.)

#### West:

Foreigner (Atlantic)  
Raydio (Arista)  
Gino Vannelli (Arista)

### Albums

#### East:

Brothers Jahnson (A&M)  
Stacy Lattisaw (Cotillion)  
Mick Fleetwood (RCA)  
Evelyn King (RCA)  
Richard Fields (Boardwalk)  
Phyllis Hyman (Arista)

#### South:

Brothers Jahnson (A&M)  
Stacy Lattisaw (Cotillion)  
Blackfoot (Atco)  
Evelyn King (RCA)

#### Midwest:

Brothers Jahnson (A&M)  
Stacy Lattisaw (Cotillion)  
Psychedelic Furs (Columbia)  
Blackfoot (Atco)  
Mick Fleetwood (RCA)  
Evelyn King (RCA)

#### West:

Brothers Jahnson (A&M)  
Stacy Lattisaw (Cotillion)  
Psychedelic Furs (Columbia)  
Blackfoot (Atco)  
Mick Fleetwood (RCA)  
Joe Perry Project (Columbia)

## Gab with Gibb



Fredric B. Gershon, president of the Stigwood Group of Companies, recently flew in to Los Angeles from New York to visit with RSO's Andy Gibb at the artist's Malibu home. They discussed Andy's theatrical debut in the "Pirates Of Penzance" and the release of his forthcoming single, a duet with Victoria Principal on "All I Have To Do Is Dream."

# SAVOY BROWN

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## Merle Haggard on Music, Politics and Life

By DAVID MCGEE

■ Acknowledged as one of the preeminent artists in the history of country music, Merle Haggard is also a complex man whose art is inextricably linked to his life and to his politics. From the time "Okie from Muskogee" brought him to national prominence in 1969, controversy has pretty much followed Haggard wherever he went. Despite being villified by a younger generation that he feels may have misjudged him on the basis of a mere two songs — the other being "Fightin' Side of Me" — out of all he's recorded, he has never sought to appease anyone. He is what he is: opinionated, outspoken, brutally frank in his assessments of others and of himself, a patriot and an acutely sensitive musician and songwriter. In part two of this Dialogue, Haggard continues his reflections on the turbulent period of the late '60s and early '70s, recalls a bizarre encounter with Elvis Presley and discusses some of his current musical projects.

**Record World:** Do you believe the demonstrators knew why they were protesting?

**Merle Haggard:** I doubt that one out of a hundred had any idea what the f\*\*k they were doing. That's just my opinion. But I doubt that one out of a hundred could have told you why they were pissed off. I think they just took advantage of it. Most of them just went along with it and they realized it was so far out of hand that the law just couldn't handle it, so they took over.

They ruined Hollywood. Hollywood was a decent place; it was a place of glamour, a one-of-a-kind city, which no longer exists. They completely did away with that. I say "they," and who the hell "they" is I don't know. That period has made Hollywood just another city with the bad, good, whatever. But it was a place to go that was kind of like going to Disneyland or something, you know. Had some glamour to it and a lot of make-believe which you could actually see. That was completely done away with. We watched that happen. Oh, about '62 we would work six nights a week in a club, Sunday night we'd drive about 100 miles to Los Angeles. We'd go down there and ta'k to the record people and buy Billboard and Cash Box and see what was going on. That was a weekly thing we did. Hollywood was a fascinating place, and I'd been all over the country. There was no place like it. Then this thing began to happen, god dang, it turned into a circus. We could sit in a little coffee shop we'd been used to sitting in, look outside and see a gal comin' down the street naked, or see a bunch of guys with their heads shaved, y'know, Bibles under their arms and pencils up their ass. I mean the weirdest god dang s\*\*t I've ever seen in my life!

**RW:** I was in college in the late '60s and early '70s and can tell you that a lot of students I came in contact with often spoke of carving out their own future rather than going into the family business or into a field their parents might have been urging them to go into. Which was fine. What was dismaying about their attitude was the notion that they had to disown their parents in order to be their own man or woman. And I knew some of their parents were guilty of nothing more serious than never having made it off the farm.

**Haggard:** You know, there's kids that came out of that period, and I have a

couple of real good friends from that generation, they're now about 30 years old, and they never grew up. Never pulled out of that. Most people did. But there's about one out of ten, you look around every once in a while and they're still just walking around in a daze. They've never done anything yet.

**RW:** You have to remind them that the '60s are over.

**Haggard:** Right, you see 'em. You know what I'm talkin' about. And they're good people. This one kid, I won't name him, but he's a real good friend of mine. And he's intelligent and he's an electronics genius — but he just won't f\*\*kin' do anything. He knows lots. You ask him what's wrong with that damn TV and he'll say it's this or it's that, and he'll fix it for you. He lives with his mother. Why don't you get you a fix-it shop? No, I don't wanna do anything. Won't do nothin'. Lays on the couch and watches TV 24 hours a day. Smokes pot and grows a little garden every f\*\*kin' spring.

**RW:** Can't be motivated.

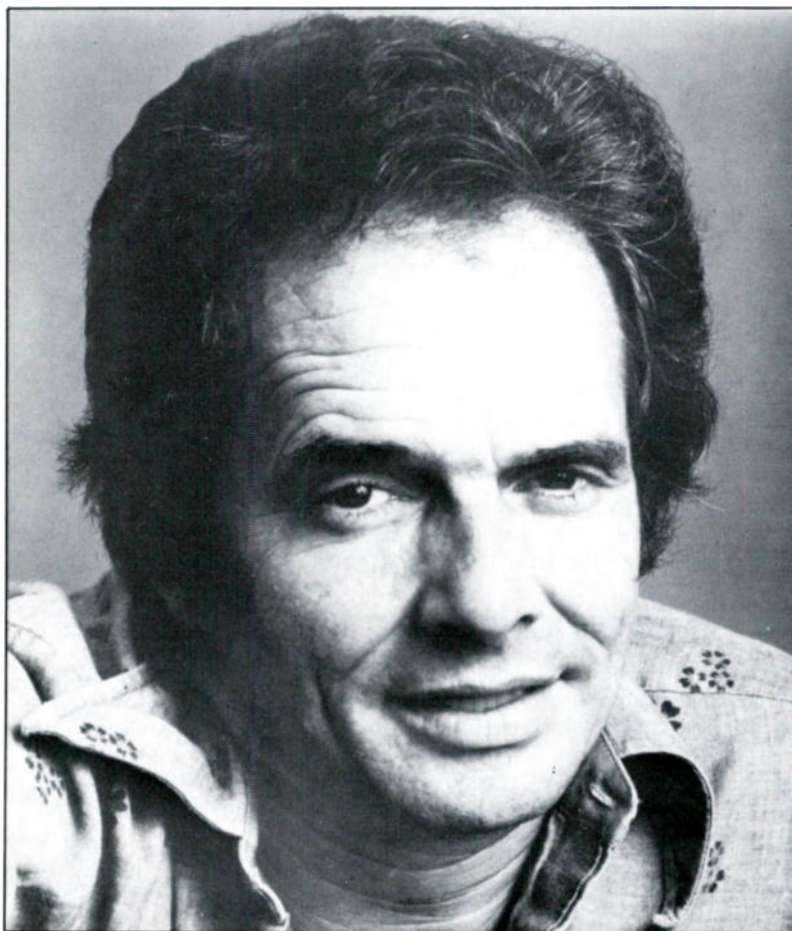
**Haggard:** No! And I love the kid, but I've given up on him. I've tried to give him jobs. I give him a job one time, and his mother talked him into quittin'. His mother's the same way, but from a different era. But he's from that era we've been talkin' about, and I think he took advantage of it. He saw a period there where he could just be nothin' and it'd be alright. That period came to an end, but he's still there.

But we're fortunate to be living in a period where society's changing so fast. It's almost like electronics; it's really hard to plan even a record. Say I'm gonna make a record this way because of this. By the time you get to the studio that'll be obsolete. You'll have to find different material, go in a different direction. I'm experiencing that right now. I've got about 12 songs I've wanted to record for over a year. But because of label changes and all of that (Haggard recently signed with Epic) I've been holding back, and I may have waited too long. I'll have to write some new songs; I'll have to present 'em differently, I know.

**RW:** Do you still find writing and playing music a satisfying way of making a living?

**Haggard:** Yeah. The only thing that drains me is traveling. We've been working pretty steady for the last couple of years. There's a lot of things to do in this business other than . . . what is it? You write the songs, you rehearse the band, you try to keep a reign on your financial situation, you try to dodge taxes . . . you know it's actually a corporate situation and the guy who is or should be on the creative end of it winds up being the executive of it and doesn't want to be. I'm not a businessman by any means, yet I have no choice. If I want to come out with anything after it's all over then I've got to be some sort of executive, and that irritates me very much and that's not my style. You can't dodge it forever. I've dodged it and managed to stay afloat 15 years, and I think everybody in the business has been amazed that I've managed to stay afloat. They knew I had bad management. The reason I had bad management is because I didn't want to take the time to fool with it. There's only 24 hours in the day, and you're either doing something in the area you're intended to be in or you're off trying to take care of

(Continued on page 43)



**“ If a person isn't careful and writes about life the way it really is, it'll be depressing. ”**

# Ronnie Milsap Reaches Out

By AL CUNIFF

■ NASHVILLE—Pop programmers could be forgiven if they didn't recognize the name Ronnie Milsap when that RCA artist jumped onto *Record World's* pop Singles Chart as the chartmaker at 57 bullet recently (June 27). Milsap has enjoyed amazing success in the country field in recent years, but though he has nibbled at the pop charts with several previous releases, this is his first major assault on pop and A/C turntables.

The best word to describe Milsap's career at this point is "skyrocketing." He received significant pop airplay with releases such as "What a Difference You Made in My Life," "It Was Almost Like a Song," and "Smoky Mountain Rain," but his recent pop debut (perhaps the highest ever on *Record World's* charts for a Nashville-based artist) signifies a breakthrough for Milsap.

All this comes on the heels of Ronnie's recent acceptance of gold and platinum awards for sales of his "Greatest Hits" LP. Milsap can think back a long way to the days in the 1960s when he was a struggling R&B singer looking for any kind of break. "I've been trying to make records since I was about 19," he told *Record World*, "but things didn't pull together until I moved with my family to Nashville about nine years ago."

Milsap soon hooked up with manager/agent Jack Johnson, producer/publisher Tom Collins, and Rob Galbraith, who would become an integral part of Milsap's own publishing, production, and studio concerns. "I had studied classical music for eight years, and attended Morehead School for the Blind in Raleigh, North Carolina," he said. "I got to a point where I had to decide whether to try and be a lawyer or get into music." Luckily for the ears of listeners across the country, Milsap chose the latter.

Before finding his niche in Nashville, Milsap charted nationally with the R&B tune "Never Had It So Good," as well as "Loving You's a Natural Thing," which he cut in Memphis with producer Chips Moman.

Milsap has played before as many as 60,000 people in a festival setting, and has drawn nearly 20,000 on his own at venues in Dallas and St. Louis. He feels his new RCA album for the

first time brings together his skills as a performer, engineer, and producer, as well as his loves for country, pop, and other forms of music, in an effective way.

He cites such cuts as "It's All I Can Do," written by Archie Jordan, and "Too Big for Words," penned by two of his female backup singers, as other prime examples of his new sound.

Milsap has never been one to let his lack of sight get in the way of learning and experiencing things that interest him. He is a classically trained pianist, a short wave and home computer buff, a skilled studio engineer, and even an avid video fan. "I have an earth station at home and pick up all the satellite shows, and I collect video, mostly old things from TV. Even though I can't see, I enjoy them."

Milsap has been approached for a book on his life, and for TV series, "like any artist who makes a name for himself," but he shuns such side ventures. He does TV guest spots that appeal to him, and is very interested in doing video promotional spots for the European market, but beyond that he wants to concentrate on touring and making great LPs (he is appearing in Las Vegas through July 22).

"The quickest way to lose the magic around you is to get bored," he said. "I don't know how long I can keep a steady stream of pop records going, but I'm certainly ready to try. I feel like all the things I like to be have finally come together into one."

## More Promotions at PolyGram

■ NEW YORK—PolyGram Records has promoted four of its executives to new posts as part of the recent revision of its distribution arm, it was announced by Bob Sherwood, executive vice president and general manager.

Frank Peters has been named regional vice president, midwest, taking over for Harry Losk, who was promoted to senior vice president, marketing. Peters has been with the organization for 13 years. He started in marketing with Mercury Records and rose to Cleveland branch manager and north central regional vice president, PolyGram Distribution, Inc.

Bill Follett, who had been San Francisco branch manager, has been pro-

## 'Stars On' Double Gold



The album "Stars on Long Play" and the single "Stars on 45," on the Atlantic-distributed Radio label, have both been certified gold by the RIAA. In the U.S., the single has sold in excess of one million units, while the album has passed the 500,000 mark. The "Stars On" records were produced in Holland by Jaap Eggemont for Red Bullet Productions. Radio has just released a second "Stars on 45" single, "Medley II." Shown celebrating the dual certification are, from left: Atlantic Records president Doug Morris, Radio Records chairman Ed McGlynn; Radio vice president of sales Jimmy Gielbert; Radio president Dick Kline; Atlantic vice chairman Sheldon Vogel; and Atlantic executive vice president/general manager Dave Glew.

## Montage, RCA In European Pact

■ LOS ANGELES—Marshall Blonstein and David Chackler, co-presidents of Montage Records, have concluded an agreement with Don Ellis, managing director of RCA Records, U.K., calling for the distribution of the Montage label through the RCA network in all European territories.

Blonstein and Chackler expect to announce the label roster in coming weeks, with product scheduled for release in August. The first recording to be released under the deal will be an LP by the rock band Visitors.

## Champion Ups Three

■ NEW YORK—Tommy Mottola, president of Champion Entertainment Organization, Inc. and Champion Entertainment Films, has announced the promotion of three Champion staffers.

### Hoffman

Randy Hoffman has been named vice president and general manager of Champion Entertainment Organization, Inc. Hoffman's new responsibilities will include the signing and development of new talent and the overseeing of international relations for the organization.

Jeb Brien has been named vice president of product development for both the Champion Entertainment Organization, Inc. and Champion Entertainment Films. Brien's responsibilities will include promotion, marketing and merchandising for the music division. For the newly formed Champion Entertainment Films, Brien will be involved in the acquisition and development of motion picture properties. Brien has been with Champion for five years.

Al Smith has been named vice president of business affairs.

## New Exec Roster At Big 3 Music

■ NEW YORK—Harold Seider, president of the United Artists Music publishing organization, has announced several executive restructuring moves at Big 3 Music Corporation, the UA Music print division.

The new executive roster includes: Russ Martens, production and art chief; Bob Benedikt, sales and sales fulfillment director; and Edward Slatery, administrative consultant. The three executives will coordinate their activities via a planning board procedure. Also involved in the new executive group is Jay Leipzig, special consultant from the Music Agency Ltd. of New York, who will be responsible for the marketing direction of all Big 3 product. Eve Sasko will coordinate legal and business affairs in the new operations.

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From left: Bill Follett, vice president of the western region, PolyGram Records, Inc.; Karen "K.P." Mattson, Cleveland branch manager, PolyGram Records, Inc.; Frank Peters, regional vice president, midwest, PolyGram Records, Inc.; and Larry Smith, San Francisco branch manager, PolyGram Records, Inc.

## CBS Clicks with 'Exposed' Sampler; Other Labels Not Yet Following Suit

By GREG BRODSKY

■ NEW YORK—Despite the early sales success and positive feedback from both retailers and consumers for CBS Records' "Exposed" sampler, there are no concrete plans at the moment by other majors contacted recently to release a similar package via retail.

"Exposed," a two-record set that lists for \$2.98, features two songs each by 11 relatively new CBS rock artists. Except for Adam and the Ants, Garland Jeffreys and Loverboy, who have recorded only one record for a CBS label, all of the artists included in the package are represented by one track from a current LP and another from a catalogue item. In addition, the gatefold album is supported by extensive liner notes for the various Columbia, Epic and Associated Labels' acts featured on the LP.

"CBS Records' market research department did a consumer price sensitivity study about a year and a half ago," said Michael Martinovich, VP, merchandising, CBS Records. "We found that consumers were demanding much more information about an artist before they were willing to plunk down \$7.98 or \$8.98 for an album. With 'Exposed,' we were extremely careful in making sure that the biographical content was on target and that it was informative and motivating."

The last commercially-available CBS sampler was released approximately eight years ago and carried a list price of \$5.98. Martinovich, asked why the label waited until now to release another sampler, replied: "I think what happened was us waking up to the realization as to what we weren't getting through more traditional avenues of exposure. We have to be resourceful. We have to be creative and innovative. It seems that the timing was right to distribute this."

Gregg Hamilton, a planning manager in CBS Records' business development office, was chosen to product manage the sampler. In his liner notes on the back cover of the album, he tells the consumer to "look for future 'Exposed' samplers at similarly provocative prices." Although nothing is definite yet, both he and Martinovich indicated that CBS can draw from enough acts in its large artist roster to fill samplers in other musical genres including another possible rock package. Besides the artists already mentioned, "Exposed" contains songs by the Boomtown Rats, Rosanne Cash, Eller Foley, Steve Forbert, Ian Gomm, Judas Priest, the Romantics and Sorrows.

Hamilton's liner notes also urge record buyers to send their comments to CBS Records. "For the most part," said Hamilton, the responses have been from people "who are very knowledgeable. In addition to being thrilled about the price and looking forward to new additions, they're making comments like 'This group or

that group doesn't seem appropriate' or 'I'm really happy to see Adam and the Ants included in your \$5.98 program,' so I can tell that the people are paying attention to what's going on." Other letters included one person's ten commandments on how to improve the record business and several job requests, Hamilton said.

Warner Bros. Records has been selling its own loss leaders for years. The company has advertised their samplers — available as a mail-order item only — in consumer music magazines and on the inner sleeves of its own records. The last one, entitled "Troublemakers," was released about a year ago and, according to Lou Dennis, VP, sales, the label does not have plans to release another in the very near future. "At the time that we initiated the program, we thought the best way to reach the consumer with this was through the consumer press and through our own sales. We discussed selling 'Troublemakers' through retail but we decided to stick with our original plan." Dennis termed Warners' loss leaders "very successful."

Jim Lewis, PolyGram's VP, marketing, special projects, said that the label "has been looking at the possibility of using a sampler for the past six months. Although we don't have any specific plans regarding a release date, we plan to bring out a two-record sampler of pop music. We feel very strongly that there is room for a black music sampler, as well. With the strength of the PolyGram artist repertoire, we certainly believe that we have some major artists to feature on there to make it attractive to consumers, as well as a lot of other talent that hasn't been given as much exposure that we'd like to see benefit."

Joe Petrone

Joe Petrone, VP, marketing, EMI-America/Liberty, commented: "At this point we don't have anything on the drawing board but that's not to say that we don't believe in it. I think a sampler is an excellent marketing idea — we've tried them before. If you get the right mix of artists, it could be something worth noting."

Spokesmen for Atlantic Records and RCA Records said that their respective labels had no immediate plans to market a commercially-available sampler.

Martinovich summed up his feelings on "Exposed," currently at #67 on *Record World's* Album Chart. "With all of the configurations of home entertainment which are vying for the consumer's at-home leisure time and disposable income," he said, "we have to make sure that the marketing expertise of the pre-recorded music that we market outpaces the technological advances that are being made in the entertainment industry. We can't sit back and be passive. We have to go after it."

## Millennium Signs Chilliwack



Jimmy Jenner, president, Millennium Records, has announced the signing of Chilliwack. The group's debut Millennium album, "Wanna Be a Star," is slated for late July release. Pictured at the signing are, from left: Ab Bryant, Brian Macleod and Bill Henderson of Chilliwack; Jenner; and Neil Dixon, Dixon-Propas Productions (Chilliwack's management). Millennium is manufactured and distributed by RCA Records.

## 'Entrepreneurial Publishing' Pays Off For Arista/Interworld's Billy Meshel

By ELIOT SEKULER

■ LOS ANGELES—Billy Meshel, chief operating officer/president of Arista/Interworld Music, points to his firm's entrepreneurial attitude towards music publishing as the underlying factor behind the enormous success they've enjoyed during the past twelve months — a success that was underscored at the BMI Awards ceremony held here recently (*Record World*, June 20). Arista/Interworld and its Careers Music, Inc. subsidiary took three of the BMI honors, including one for co-publishing 1980's "most performed song," Air Supply's "Lost in Love" (co-published by Bestall Reynolds Music, Careers Music, Inc. and Riva Music Ltd.), written by the group's Graham Russell.

According to Meshel, Robie Porter, who with Air Supply managers Fred Bestall and Lance Reynolds owns the Australian Big Time Records label, shopped the "Lost in Love" record to numerous American companies, all of which passed on the song before it was taken to Meshel. Meshel, along with Arista Records west coast A&R rep Bud Scoppa, took the record to label president Clive Davis, and the rest is now history.

"Everyone who heard the song was afraid that if they bought it, they would be considered passé," believes Meshel. "They thought it was too MOR, so they wound up passing on a song that has a beauty that can't be denied. There are too many people in our business who worry about what will be thought of them, and it's hurting the entrepreneurial aspect of this industry." Meshel defines "the entrepreneurs" in the music business as "those people who have the sensitivity to understand product and the vision to make people buy it."

In Meshel's estimation, one problem that the music and record industries face today is the absence of executives with entrepreneurial instincts and attitudes in decision-making positions. "Too often, the entrepreneur is not sitting in the chair occupied by the head of the company," said Meshel. "Instead, the businessman has taken his place." And too many record executives, per Meshel, are not music-

oriented and not sensitive to the public's shifting tastes.

While professing to be a booster of MOR, adult contemporary songs, Meshel points to his role as publisher of the Sex Pistols material in the U.S. and Canada as an example of his firm's diversity and sensitivity to musical trends in the market. "That group, unfortunately, broke up before it could be proven, but Steve Jones was a major musical talent," he said.

Another reflection of Arista/Interworld's policy of keeping its ears open to new musical trends is its involvement with such writers' and publishers' organizations as the west coast-based Songwriters Resources and Services, and the Publishers Forum of the National Music Publishers Association. According to Meshel, Arista/Interworld staffers such as Tom Sturges, Linda Blum, Brian Greer and Bob Edmundson are encouraged to maintain an active involvement in those organizations. "Songwriters Resources and Services provides us with a marvelous opportunity, and we're simply availing ourselves of that potential. I would think that publishers that spend more time with organizations of that nature, which are right there in the street, would save themselves a lot of money by paying more attention to those people instead of waiting for the phone to ring from dealmakers who often demand enormous advances, advances that leave them a slight chance of making money."

## Alfa Names Leben

■ LOS ANGELES—Vicki Leben has been named director of national singles promotion for Alfa Records, it was announced by Kevin Keogh, vice president, promotion.

## G.B.C. Records Bows

■ NEW YORK — Composer Gerard B. Cohen has announced the formation of G.B.C. Records, Inc. Cohen is chairman of the board, while Frank Georgalis is president of the new record label.

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## Third Coast Announces Staff

■ CHICAGO—Third Coast Records managing partner Frank Seater has announced the appointment of the label's national marketing and promotion staff. The new Chicago-based label, which is presently preparing for the July release of its first product, will be independently distributed.

Heading the label's marketing department is David Webb, Third Coast's vice president/sales and marketing. Webb is a former marketing and A&R director at Ovation Records. Dennis Price has been named national sales director. He was previously national director of one-stop operations for Lieberman Enterprises.

Lee Arnold is vice president/promotion for the label. Arnold was most recently national album promotion director for RCA Records and president of his own independent promotion firm in Atlanta. National album promotion director for Third Coast is Rich Piombino, former music and promotion director at WKLS/Atlanta and promotion director at WKTU/New York and W4/Detroit. Frank Giuliano has been appointed national top 40 promotion director. He comes to Third Coast from Ovation Records, where he was national promotion director. He previously held promotion positions with CBS and Capricorn Records.

## Kraftwerk Push Set

■ LOS ANGELES — Warner Bros. Records has announced an extensive promotional campaign on behalf of "Computer World," Kraftwerk's debut album for the label, and the group's slate of selected North American concert dates. The campaign includes a retail display contest, utilizing a variety of Kraftwerk display materials, as well as radio promotions in cities where the band will be appearing. A cross-promotional tie-in with Atari will be utilized in the "Computer World" campaign, with Atari video products being offered as prizes in both the display and radio contests.

#### Computer World

The Warner Bros./WEA "Computer World" display contest will run until August 31. Prizes for the best retail display in each of 20 markets will be Atari VCS video games with cartridges. The four WEA marketing coordinators responsible for the best overall market coverage will be awarded an A-400 home computer system.

The A-400 home computers will also be given as grand prizes in special radio promotions. Contest drawings will be held in Toronto, Detroit, Chicago, Cleveland, Philadelphia, Washington, New York and Los Angeles tied to the group's appearances in those cities. Aside from the A-400 grand prizes, the drawings, held at local retail outlets, will offer Atari VCS video as first prize, concert tickets and "Computer World" LPs as second and third prizes respectively.



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**Ad Forum**



By DAVID McGEE

■ The cover photo is strikingly different: the silky blonde hair appears softer than in the past; the bedroom eyes mirror a passionate but resolute soul; the mouth is oddly set, either about to grin broadly or turn downward at the onset of tears.

Tammy Wynette is up to something here. A glance at the back of the cover finds her career-long association with producer **Billy Sherrill** severed, at least for this album, and the estimable **Chips Moman** behind the board instead. The result, "You Brought Me Back," is a wonder, particularly side one, which appears to be a tale told in five parts. The songs (four co-written by Moman and **Buddy Emmons**; the title cut is **Billy Burnette's**) are of a piece: even when the tone is mournful — as it frequently is — there is triumph in the singer's stance: the indomitable will of a proud, strong woman is abundantly evident.

Opening with the rather frank statement of "Cowboys Don't Shoot Straight (Like They Used To)," Wynette goes on to recount the story of a woman's disillusionment with affairs of the heart in the modern age. The first cut is not only one of Wynette's best performances on record, but also says something that's needed to be said for a long time, certainly pre-dating "Urban Cowboy," i.e., males and females alike have probably had enough of drugstore cowboys flaunting their ersatz macho in ersatz honky tonks.

On a deeper level, though, the song is about the insincerity and selfishness seemingly prevalent at every turn today. The only thing harder to find than a good lover is a friend, Wynette says, and without the fellowship and understanding of friends, what else is there in life?

This bravura performance is followed by a stunning reading of the **Carole King-Howard Greenfield** classic, "Crying in the Rain," once a hit for the **Everly Brothers**. Moman maintains a light touch on the board, as Wynette's husky voice, cracking under the strain of putting up a strong front, is set in bold relief against an austere background of guitars and piano, with strings used tastefully on the chorus, along with female background voices, to set up the resolution of the verses' dramatic tension.

"Bring My Baby Back to Me," "My Bonnie" (with revamped lyrics) and "You Brought Me Back" find the singer coming to grips with being alone and capitulating to the need to be with someone — but the emotion in her voice as she muses on the virtues of new-found love is a giveaway that all is not well. In the latter number particularly, Moman's judicious use of strings and the smoky, soulful cry of a saxophone add the proper melancholy touch to the arrangement. When Wynette sings, "You showed me how to love again," one comes away believing she's not altogether happy about that turn of events.

Side one's closing cut, "Goodnight, Cowboy, Goodnight," is the necessary perspective one needs to fully appreciate "Cowboys Don't Shoot Straight Anymore." Here Wynette remembers how, as a little girl, she believed fiercely in the "rodeo world" of the little boy she would grow up to marry; to her considerable dismay, she finds that some little boys never do grow up. "You're just a cowboy, a loner at heart, and your little boy ways tore my dream world apart . . . and I've learned the hard way that cowboys don't change." She makes the sensible choice by bidding adieu to her "storybook world" and walking out the door, never to return.

Alone, the five songs on side one are fine (although "Bring My Baby Back to Me" would have little impact out of context); regarded as chapters in a miniature morality play, they constitute an exceptionally strong and intelligent artistic statement made all the more compelling by its feminine viewpoint. Though side two's best moments — "I Don't Think I See Me In Your Eyes Anymore" stands out — are agreeable enough, none approach the cumulative impact of side one.

Moman is to be commended for showing taste and elegance in his production decisions: there are times when the pure, raw emotion of Wynette's singing is best left unadorned, and there are other times when strings, an obligato steel guitar lick and background singers enhance her vocal prowess. Wynette has responded to Moman's work with her strongest singing in years. "You Brought Me Back" is a landmark effort for Tammy Wynette, and, clearly, one of the best contemporary country albums of the year.

**SOFTBALL NEWS, HAIL AND FAREWELL:** The Flashmakers continue to make their final campaign their best yet. Last week those funny men from 1700 Broadway notched two more league wins, raising the team's record to 9-3 and putting it in a virtual first-place tie with 10-3 Meat Loaf. The week started off with an 11-4 win over WOR that saw everyone in the lineup contributing to the offense and the Flashmakers displaying their usual leak-proof defense. **Albie Hecht**, who returned to the RW lineup two games ago as a designated hitter after missing all but the first game of the season with pulled shoulder muscles, ignited a fourth-quarter rally with a sharp single to left that rolled between the outfielder's legs for a three-base error. Last year's Rookie of the Year, **Geoffrey Felder** (son of **Doc Pomus**), made the most of his one swing of the bat in the sixth by sending a long drive to deep right field for an easy double and an RBI.

The Flashmakers came back the next night against a good United Artists team and scored an 11-5 win. **Stan Mises** broke out of a mild slump with a home run,

(Continued on page 47)

## Reid, Anderson and Reid: Propelling Today's Dancers

By BRIAN CHIN

■ NEW YORK—The clubs and air-waves vibrate with their creations: "Searching, gotta keep on searching"; "Do-do-do-do, I'll do anything"; "Hunh! Hunh! Body music!" and "Gonna get, gonna get over you . . ." In a matter of months, writer/musician/producers Bert Reid, Ray Reid and William Anderson and the dozen alumni of Brooklyn-based band Crown Heights Affair have accounted for a streak of six disco/R&B hits, none of them bearing the group's name. They are the creative force behind some irresistibly catchy singles that recall the brilliant hit-making craft of early R&B while sustaining high '80s standards of song and production quality.

Crown Heights Affair began recording in their teens early in the '70s on RCA. Later, on De-Lite, they scored in the black and pop top 40 with seminal disco records such as "Dreaming a Dream," "Foxy Lady" and the notorious "(Do It the) French Way." Last year, however, disappointed by the failure of their underrated "Sure Shot" album, the group attempted to leave De-Lite and have not recorded together since. Their subsequent projects, initially approached as stop-gaps in a slack period, have turned out to be much more than that: commercial successes and, possibly, the harbingers of the first really fresh dance sound to emerge since Chic and Solar overturned Euro-disco.

By accident, Ray Reid says, "We ran into Unlimited Touch; they admired Crown Heights Affair and asked us to pay a little attention to them." Anderson and the Reids wrote and produced a single, "I Hear Music in the Street," which was signed by New York independent Prelude. Top five disco and top 30 BOS success as a commercially issued 12-inch prompted Prelude to call for an album, and the second single, "Searching To Find the One," written by the three and produced by Ray Reid and William Anderson (Bert Reid had formed his own production company by then),

was an even bigger national hit. When a club remix done by Prelude's Francois Kevorkian appeared, demand for the album rocketed and the single bulleted into the BOS teens. Every couple of weeks, it seemed, another major hit surfaced that was somehow connected to Crown Heights Affair's "family." "Dyin' To Be Dancin'" by Empress — also on Prelude — was produced by Ray Reid and Anderson; members of Made in U.S.A., another former De-Lite act, regrouped as the Strikers and released an underground hit, "Body Music," which was steered to Prelude by the Reids and eventually went top 20 BOS. Strikers producer Darryl Gibbs and keyboard player Howie Young are both ex-Crown Heights.

Then, as "Searching To Find the One" was peaking in the progressive New York market, Bert Reid released his first solo production on Becket, Denroy Morgan's "I'll Do Anything," which had been previewed so heavily in key clubs and radio that it was an instant hit in the city. By this time, offers for production deals were coming in from independents and majors: Prelude teamed Anderson and Ray Reid with their biggest-selling artist, Canadian pop singer France Joli (the single, "Gonna Get Over You," is already top 10 disco); Terri Gonzales' album has been completed for Becket; Crown Heights players can be heard on Taana Gardner's "Heartbeat" and on Kenton Nix's upcoming production of Gwen McCrae, on Atlantic. Other deals mentioned by the Reids are not quite firm, but, quietly, great interest is being aroused by the Reids and Anderson.

To the Reids, their success is based on a philosophy of patience, work and staying close to their sources. "Everyone thought I was crazy to stay in the (Crown Heights) neighborhood to work," Bert Reid grins. "But to rehearse there fulfills a dream to get someone off the same block. I was the only one who could imagine this."

(Continued on page 37)

## Carpenters Honored



A&M Records recently held a reception for the Carpenters, who have been with the label for over 12 years and sold over 79 million records. A&M vice chairman Herb Alpert (right) presented Richard and Karen Carpenter with plaques depicting all eleven of their A&M albums, including the recently released "Made in America."

# Video World

JULY 18, 1981

## Bette Midler in 'The Rose'



## Video Visions

By SOPHIA MIDAS

■ **SKY VIDEO:** On July 1, CBS News began providing American Airlines with video programming for exclusive in-flight use, according to **Joseph P. Bellon**, VP of resource development and production for CBS News and **Robert H. Phillips**, American's VP of passenger services. News correspondents **Charles Kuralt** and **Doug Edwards** will introduce two 30-minute news features for American Airlines, "Eye on Science" and "Magazine of the Air," which include reports from CBS's coverage of world events. The science program will focus on health, technology, and the world of nature, and the "magazine" will include feature stories about people and events that rarely make the headlines.

**PARAMOUNT COMPLETES VCR STUDY:** Paramount, in conjunction with UCLA's Graduate School of Management, has released an in-depth study of VCR owners' attitudes and movie consumption habits since they've obtained their VCRs. Paramount mailed 4,200 questionnaires throughout the U.S. and received 1400 responses to the 70 questions. The most significant information which emerged from the survey is that "home video is complementary to attitudes VCR owners had prior to their ownership of VCRs and is now supplementing their consumption and Paramount's revenues from movies." The survey also found that: 35 percent of those polled see new movies in theatres within one month of theatrical release; many of these same people consider movie-going as a "previewing" process before buying pre-recorded cassettes; 22 percent said that they would either buy or rent a film if it were available on cassette immediately after viewing it in a theatre; and the same percentage said

*(Continued on page 16)*

## Bette Midler in 'The Rose'

■ "The Rose," which won Bette Midler an Academy Award nomination for her first starring role, has been a consistent seller in home video configurations as well as a box office hit. The reasons read like a basic textbook for success in home entertainment.

The dynamism of Midler's dramatic performance is a primary reason. Her palette of moods and emotions is so rich that new shadings emerge with every viewing. The dramatic tension between the singing star, The Rose, and her manager, played by an overweight Alan Bates, is unrelenting. And while Bates is definitely the villain, even his characterization suggests differing points of view on his role in Rose's demise. When she collapses on

stage at the end of the film, the viewer is prompted to ask: Why did this tragic thing have to happen? No matter how many times one views "The Rose," that question will never be answered.

Then, of course, there's the music. Midler's character, based in part on the late Janis Joplin, gives it all up on stage with the unlimited energy that made Joplin a legend. The concerts are staged before live audiences in realistic settings, and the interplay between The Rose and her "fans" is never less than believable. Midler's performance of "When a Man Loves a Woman," the film's most memorable event, is the type of entertainment that never goes stale.

## Video Picks

**WOODSTOCK (1970):** Produced by Bob Maurice. Directed by Michael Wadleigh. Starring The Who, Crosby, Stills, Nash & Young, Sha-Na-Na, Santana, and others. (Warner Home Video, color, 90 mins., \$50.00). This film is nothing short of cultural history, chronicling the music, politics and lifestyle of a generation. A must for the library.

**ISLAND (1980):** Directed by Michael Ritchie. Produced by Richard Zanuck and David Brown. Starring Michael Caine and Jeffrey Frank. (MCA Distributing, color, 114 mins., \$65.00). A father and son find themselves in the 17th century when their airplane crashes on an island which is inhabited by surviving buccaneers. An intriguing thriller.

**GOODBYE, COLUMBUS (1969):** Produced by Stanley R. Jaffe. Directed by Larry Peerce. Starring Richard Benjamin, Ali MacGraw and Jack Klugman. (Paramount Home Video, color, 102 mins., \$62.95). Phillip Roth's novel translated well to the screen, using the Westchester landscape of country clubs, tennis courts and split-level affluence as a backdrop. Ali MacGraw made a stunning debut and the Association provided musical accompaniment.

**TOM JONES (1963):** Produced and directed by Tony Richardson. Starring Albert Finney, Susannah York, Hugh Griffith and Edith Evans. (Magnetic Video, color, 127 mins., \$69.95). A classic adaptation of Henry Fielding's 18th century novel, "Tom Jones" swept the Academy Awards, capturing Best Picture, Best Direction and Best Music honors and launching the careers of York and Finney.



## Promo Picks

**"DO YOU WANNA SPEND THE NIGHT/FIVE O'CLOCK IN THE MORNING"—VILLAGE PEOPLE (RCA).** Produced and directed by Steve Kahn. "Renaissance" is the name of the colorful sextet's new LP, so it's not surprising that we find them banqueting in a castle before going headlong into a sword fight sequence. The night's action ends on a happy note, setting the stage for a stark transition into contemporary urban streetlife at daybreak.



**"ACE OF SPADES/THE CHASE IS BETTER THAN THE CATCH"—MOTORHEAD (Mercury).** Produced and directed by Keith McMillan for Keefco. The British power trio captures much of the essence of heavy metal on this 10-minute documentary of a recent performance. Raw, boisterous and loud three-chord (or less) rock by three of the meanest, scariest (look ma, no teeth!) looking guys you will ever see.



# Video World



## Video Visions

(Continued from page 15)

that they considered moviegoing important because of the large screen, sound and special effects. Of those surveyed, 70 percent collect tapes, 75 percent view the same program several times, and almost half believe the purchase of a videocassette is an investment. Two thirds believed that the cost of blank cassettes and rentals is reasonable. A third of the VCR owners stated that they would buy a videodisc player and would buy an average of 15 discs per year. In the pay TV area, 85 percent of those who have this service are recording movies from it. However, 80 percent also noted that pay TV does not provide all the movies they want to keep.

**YOU SHOULD KNOW:** Evert Enterprises, distributors of "Inside Seka," one of the year's most successful adult movies, announced that the Gallery Theatre in Phoenix, Arizona has agreed to an out-of-court settlement of Evert's claim that the Gallery has violated U.S. Copyright Laws by allowing unauthorized theatrical showings of the videocassette for an admission of \$7. . . . **Carl Forrest**, a principal in Video Distribution of New England in Farmingham, Mass., claims that he will introduce a VHS player this fall with a suggested list price of \$299. The super-low-priced VCR will be pitched directly to consumers, and reportedly will be distributed nationally through a new company backed by unnamed investors.

**TV NEWS:** Arc Productions is currently producing "The Funky Rock Show" for Satellite Program Network Syndicated cable system. President and producer **Ricardo Johnson** stated that the show is unique in that "it features live concert appearances of pop, soul and blues artists." The show also features interviews with guest artists prior to performance, and is aired every Saturday at 5:30 p.m. (EST) with access to 2.7 million homes and approximately six million viewers nationwide. . . . "The Greek Passion," the first opera to be taped by a national cable TV company, was aired by Bravo on June 21 and will be broadcast again on July 16. The opera, which received critical acclaim from the New York press at its Metropolitan Opera debut in April is based on the novel by **Nikos Kazantzakis**. . . . **Dick Broder** of the Pacific Arts Corporation has announced a licensing agreement with "Spotlight," a new pay TV tier of Times Mirror Satellite Programming, for acquisition of "Michael Nesmith in Elephant Parts". . . . **David M. Fox** and **Richard J. Lorber** have announced the formation of Fox/Lorber Associates in New York City, a company of video specialists providing services for the television, cable and home video industries.

**MOVERS:** **Chuck Thaggard**, VP of sales for Nostalgia Merchant, has left his post at the company and will be announcing future plans shortly. . . . **Arthur Morowitz** recently hosted the grand opening of his latest Video Shack operation in New York City at Sixth Avenue, between 31st and 32nd Streets. . . . **Tatsu Nozaki** has been appointed general manager of international A&R and business affairs for the LaserDisc Corporation. . . . **Hannah Greenberg** has moved to Carob Video in the position of operations manager. She most recently held a post at Devlin Productions. . . . **Joe Annechino** has joined Magnetic Video as eastern regional manager. . . . Altec Distributing is looking for a new name since the company discovered that Altec and Altec Lansing are trade names registered by Altec Corporation. . . . **John McDonald** has been named new southern regional manager for Magnetic Video.

## NARM Video Convention

(Continued from page 3)

Morowitz put it, "Perhaps we don't need a video organization today, but maybe we will in two to three years from now."

Discussing some of the highlights of the convention, Cohen explained, "We decided to select Noel Gimble as chairman; he's the largest distributor of video product in the country. We're also very excited about our featured speaker, Dr. Theodore Levitt, and his lecture 'The Facts of Life in Video Retailing.' Levitt is a sensation; some years ago, he developed a concept which basically said that one has to find out what the consumer wants in order to service his needs. I suspect there are some in the industry who feel that they can modify the needs of the consumer to get them to do what they want. The consumer is going to dictate the needs of the marketplace."

Cohen also noted that there would be a new product presentation at which manufacturers will feature their Fall and Christmas releases. "The retailer needs to know what he can expect in terms of new product," he said, "and manufacturers will be able to inform the merchandiser of how he intends to support his new titles."

The afternoon session of the second day of the convention will be kicked off by a keynote address by Morowitz, who will discuss the future of the video industry. A panel discussion, led by video retail pioneers George Atkinson of Video Station; Jack Freedman of Video To Go; Gene Kahn of Columbia Video Systems; Bob Skidmore of Video Corner; and Steve Wilson of Fotomat, will address rentals, exchange and sales programs, and what

impact they have on bottom line profits. This topic, according to Cohen, is one of the most controversial and important issues facing the retailer and manufacturer today.

The last day of the convention will be highlighted by a "president's panel" at which chief manufacturing executives evaluate the current marketplace and discuss its future. Panelists include: Al Bergamo of MCA Distributing; Mel Harris of Paramount Home Video; Jim Jimirro of Walt Disney Telecommunications; Cy Leslie of CBS Video; and Steve Roberts of 20th Century-Fox Telecommunications. "Retailers will be encouraged to ask questions; it's going to offer the retailer an opportunity to ask a president of a company a question on a one-to-one basis," Cohen said.

Following the president's panel, retailers will be invited to attend "Retailers Rap: Issues and Answers." Cohen said that a number of key issues will most likely be addressed at this seminar, such as multiple configurations, the increased rate of new releases and what impact it is having upon the retailer, and packaging. Panelists for this seminar include: Carl Forrest, president, Movie Store; Jerry Frowitz, president, Movies Unlimited; Weston Nishimura, president, Video Space; Denny Thomas, president, Thomas Film Classics; and Walter Kelleher, executive vice president, Video Concepts/American Home Video Corporation.

Because many retailers do not fully understand the law regarding the duplication of videocassettes, according

(Continued on page 18)

## Warner's Golden Videocassettes



Warner Home Video has received a total of 16 Golden Videocassette Awards this year from the International Tape/Disc Association (ITA), signifying one million dollars in audited retail suggested list price, sales. Shown receiving five of those awards from ITA executive director Henry Brief (fourth from left) are, from left: Bob Shaw, WEA, Chicago; Michael Olivieri, WEA, New York; Dave Mount, national video sales manager, WEA; Rand Bleimeister, national sales manager, Warner Home Video; and Jim Fisher, WEA Burbank.

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# NARM 1981 VIDEO RETAILERS CONVENTION

**"THE TIME IS NOW!"**



**AUGUST 10-13, 1981 ■ GRAND HYATT HOTEL ■ NEW YORK CITY**

Video software retailers will meet at the first annual NARM Video Retailers Convention to share ideas, plan for opportunities and develop lines of communication and avenues of understanding with video software manufacturers and wholesalers. Yes, **THE TIME IS NOW** for a national meeting that focuses on the needs of the video dealer.

**THE TIME IS NOW! GENERAL BUSINESS SESSIONS** feature leading merchandisers as keynote speakers; special guest speakers; taped consumer interviews; a Presidents panel, and an opportunity to find out how your rental or exchange program stacks up against those of other key dealers.

**THE TIME IS NOW! ADVERTISING AND MERCHANDISING PANELS** discuss new and proven ways to display and advertise video software, including a critical look at the role of the manufacturer.

**THE TIME IS NOW! PRODUCT PRESENTATIONS** high-

light the new fall releases so you can prepare your ad budgets, merchandising programs and promotional plans for the upcoming Christmas selling season.

**THE TIME IS NOW! A RETAIL SALES EXPERT** teaches sales techniques that can help make the difference between profit and loss.

**THE TIME IS NOW! MANUFACTURER/RETAILER CONFERENCE SESSIONS** allow you to sit face to face with manufacturers and other suppliers at scheduled afternoon meetings.

**THE TIME IS NOW! SOCIAL FUNCTIONS** including breakfasts, lunches, cocktail receptions, dinners, and a special gala event, afford you the opportunity to greet old friends and make new ones.

**THE TIME IS NOW** to register for the NARM 1981 Video Retailers Convention, to be held August 10-13, at the Grand Hyatt Hotel in New York City.

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**THOSE DESIRING TO ATTEND THE CONVENTION MUST PAY A REGISTRATION FEE, WHETHER OR NOT THEY REQUIRE ROOM RESERVATIONS.** — A check made payable to NARM, or credit card information must accompany this form. RESERVATIONS CLOSE JULY 27, 1981. No refunds will be made on cancellations after closing date.

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## Magnetic Video (Continued from page 6)

We will raise or lower the quotas depending upon market results, and we will be monitoring very closely. We certainly do not want to create a glut in the marketplace — that would be no service to anyone."

Because of the exploratory nature of the program, many distributors are hopeful that the quotas for coming months will be altered, and that the marketplace will ultimately determine the size and scope of the quotas. "I think that Magnetic Video is going to canvass its distributors and see what level has been met. They will probably adjust their thinking. I don't think that this is a time for panic, but rather a time to work with the supplier and show them that their thinking may be a little too aggressive for the present marketplace. Distributors have to tell Magnetic Video, 'This is what I moved, this is what I have left, this is

## NARM Video Convention

(Continued from page 16)

to Cohen, the convention will also be offering a presentation entitled "Video Duplication and the Law." "Many retailers do not have the slightest idea of what they can and can not do; there are many copyright infringements they should be aware of," Cohen said.

The 1981 Video Retailers Convention will also offer a "how to" workshop which will focus on creative sales techniques, and conference and exhibit rooms where retailers and manufacturers will be able to meet and discuss potential business endeavors.

The convention will close with an awards dinner, featuring the presentation of the first annual NARM Awards for the most popular video product. "These awards will not be based on manufacturer's reports, but rather on a poll which is being sent to video retailers," Cohen said.

Discussing the present and long-term goals of the video convention, Cohen observed, "There really hasn't been any dialogue between the retailer and the manufacturer. Our role is to provide a forum for them in a constructive environment. Manufacturers have responded quite nicely to the convention, and we believe that there is a great need for the manufacturer to remove himself from his ivory tower and grow to understand the needs of the retailer. We also feel that retailers from different parts of the country can greatly benefit from meeting each other and exchanging ideas. Finally, it's extremely important that retailers grow to better understand the fundamentals of merchandising. Considering the fact that many video retailers come from different backgrounds, this information, whether it regards mathematics, inventory, returns or advertising, is very much needed."

The deadline for making reservations for the NARM 1981 Video Retailers Convention is July 27. Interested parties should call (609) 795-5555.

how much I've invested, I can't continue this level of purchase on an ongoing basis, and let's discuss a more realistic program.' We have an obligation to test the program out," said one distributor.

## CBS Masterworks Taps Laraine Perri

■ NEW YORK—Laraine Perri has been appointed product manager, CBS Masterworks, it was announced by Bob Campbell, director, marketing, CBS Masterworks.

Perri joined CBS Masterworks in 1980.

## O'Shea Named Fox Video VP

■ LOS ANGELES—Bud O'Shea has been named group vice president, home video for the Telecommunications division of Twentieth Century-Fox Film Corporation, it was announced by Steve Roberts, Fox Telecommunications president.



Bud O'Shea

O'Shea will be responsible for the development of home video markets including tape and disc through Magnetic Video Corporation, a Fox subsidiary.

O'Shea had been vice president, marketing, for MCA's video division. He has also been with CBS Records.

## Videotape's Birthday Party



A crowd of 400 recently celebrated the silver anniversary of videotape at the New York Hilton at "Video Tape — A Silver Celebration — Reunion," sponsored by the Videotape Production Association. Pictured from left are: Charles Ginsburg, Ampex Corporation; Howard Meighan, founder of Video Tape Center; William Madden, 3M; Koichi Tsunoda, Sony; George Gould, VCA/Teletronics; and Hazard Reeves, Sr., founder of Reeves Sound Studios.

## RCA, Columbia Pictures Will Jointly Produce Video

By ELIOT SEKULER

■ LOS ANGELES—Under the terms of the recently announced joint venture between Columbia Pictures and RCA (*Record World*, July 11), the two firms will cooperate in the joint production of home video product for the international market. The Columbia Pictures-RCA association calls for a joint marketing effort in all territories exclusive of the U.S. and Canada and will include all home videodisc and cassette formats.

"Columbia was interested in making a deal with a major record company," said Michael Tarant, Columbia Pictures' vice president, video and pay TV marketing. "We believe that music video is going to be an important part of the field, and having access to the RCA Records artist roster will afford us the opportunity to create alternative types of product and the kind of flexibility we're going to need to suit all the demands of the market. Beyond music and movies, for example, we anticipate that there will be many other possibilities for new forms of product, including educational and training programs."

Per Tarant, the initiation of home video program production is still "down the line" and will depend on the anticipated expansion of the video market. At that time, programming could be produced by either of the two firms separately or in tandem. Domestic and Canadian rights to joint productions will be negotiated project by project. "We intend to remain very flexible," said Tarant.

While the joint venture provides Columbia Pictures with access to RCA Records' artist roster, RCA will now benefit from Columbia Pictures' extensive library of films. In last week's announcement, RCA executive vice president Herbert Schlosser, who is in charge of the venture from the RCA end, noted Columbia Pictures' track

record in recent years as a producer of successful feature films and television programming. "With these libraries as a base, and with an ongoing product flow, the venture will have an excellent catalogue of video program material which will enable it to become a leader in the world markets," Schlosser said.

The worldwide organization currently being constructed by the two firms will consist of branch operations formed in all major overseas territories. The branches will receive sales and other support services from RCA international subsidiaries throughout the world. "Once we've set up our venture companies in each of the major territories, we'll be studying each market and determining what the demand for material is," projected Tarant. "Our plan is to be the number one video company," he said, "and whatever that takes, we'll do it."

Columbia Pictures' involvement in the venture will be guided by Patrick Williamson, president of Columbia Pictures International.

## NMA Elects First Board

■ NASHVILLE—After 12 months of operation with a nine-member organizational board, the 500-member Nashville Music Association recently elected its first official board of directors.

Sixteen persons were elected in eight membership categories and three were elected at large. The new board includes:

*Artist/Musician:* Moses Dillard and Thomas Cain; *Artist Manager/Agent:* Steven J. Greil, GreilWorks; and Owsley Manier, president, OM Communications; *Record Company:* Jimmy Bowen, VP, Elektra/Asylum Records; and Bonnie Rasmussen, director of publicity/artist development, Warner Bros. Records; *Composer:* Wayland Holyfield, Welk Music Group; and Bob Morrison, Combine Music Group; *Publisher:* Karen Scott Conrad, Blendingwell Music; and Meredith Stewart, Coal Miners Music; *Media:* John Lomax III, Variety and Aquarian Weekly; and Tom Wilkerson, Performance; *Producer/Engineer:* Steve Gibson, Rokblok Productions; and Steve Singleton, Wild Tracks Studios; *Affiliated:* Connie Bradley, ASCAP; and Joe Moscheo, BMI; *At Large:* Dianne Petty, SESAC; Johnny Rosen, Fanta professional services; Roger Sovine, Welk Music Group.

### First Meeting

The new members of the board of directors have their first meeting Monday (13) in the conference room at ASCAP here. The agenda for the board's first meeting will include the selection of officers for the coming year.

## Cover Story:

# Loverboy Takes Off

■ With their debut album having been certified gold, Columbia recording group Loverboy is on the road to becoming a top international act. In only six months' time, the "Loverboy" album has become a solid hit on these shores and continues to notch strong sales in England, France, Germany, Sweden, Norway and Japan. In Canada — from whence Loverboy hails — the LP has surpassed the triple-platinum plateau and is still going strong.

On stage, Loverboy performs aggressive rock, fronted by power-vocalist Mike Reno and lead guitarist Paul Dean. Providing a strong rhythmic foundation are bassist Scott Smith, drummer Matt Frenette and keyboardist Doug Johnson. Together, this five-man band has become a potent concert attraction. In fact, concert promoters around the country are referring to Loverboy as the first new "stadium" act to emerge out of North America in three years.

The momentum began early this winter, starting in the Pacific northwest, where Loverboy crossed the border to headline their first U.S. shows. By the time the band's live

show hit the airwaves (in St. Louis first, for KSHE-FM's annual "St. Valentine's Day Massacre" concert broadcast), both the album and the single, "Turn Me Loose," were steadily moving up the charts. The band's second single, "The Kid Is Hot Tonight," is in its fifth week on the *Record World* Singles Chart.

In addition to being well-received by both top 40 and progressive-FM album radio, Loverboy has also kept a high profile on television, with guest appearances on "American Bandstand" and "Solid Gold."

Loverboy eased into the spring with a six-week touring stint with Kansas, who paid the Canadian quintet a unique compliment by playing a rousing version of "Turn Me Loose" on their last night together. ZZ Top's manager Bill Ham flew to Atlanta's Fox Theater to see Loverboy headline a date there and immediately hired the band to open ZZ's entire 62-date summer tour.

Described as a "good time, beer-drinking band" by founding member Paul Dean, they plan to reinforce this image with a hard-rocking second album due out in January.



## NARAS-Nashville Elects Officers

■ NASHVILLE—At its July board meeting here, the Nashville Chapter of the National Academy of Recording Arts and Sciences elected the following officers:

Joe Moscheo, president; Tom Brannon, first VP; Aaron Brown, second VP; Bob Montgomery, and Moses Dillard, VPs. Gerry Teifer was re-elected secretary, and Charles Fash was re-elected treasurer. Officers will serve one-year terms.

Joe Moscheo and Buzz Cason were also elected to serve two-year terms as national trustees, joining incumbent trustees Don Butler and Bill Denny. John Sturdivant and Tom Brannon were elected to serve two-year terms as alternate trustees.

## R&C Names McMullen

■ LOS ANGELES—Sarah McMullen has joined the staff of the Rogers & Cowan public relations firm as an account executive in the music department, it was announced by Paul Block, president, international music division.

## Hammond Catalogue To April/Blackwood

■ LOS ANGELES—Michael Stewart, president of April/Blackwood Music, has announced that the publishing firm has purchased the past catalogue of composer/performer Albert Hammond from Landers/Roberts Inc. Hammond is currently signed to an exclusive publishing pact with April/Blackwood.

## Country Hall of Fame Accepts New Donations

■ NASHVILLE—The Country Music Hall of Fame and Museum recently accepted an original Patsy Cline costume and an original painting by "Hee Haw" comedian Archie Campbell for its permanent collection.

Pearl Butler, a friend of Cline's until the artist's death in a plane crash in 1963, donated the costume to the museum here. Campbell, a skilled painter in addition to his work as a performer, donated an acrylic landscape work.

# The Coast

By SAMUEL GRAHAM and ELIOT SEKULER

■ PRODUCED BY ROSEMARY WOODS: Despite widely circulated reports of an ongoing vendetta between Messrs. Keith Richards and Mick Jagger, the Rolling Stones will apparently bury the hatchet for long enough to set out on their long-awaited national tour, kicking off in early fall. That hatchet, we hear, will take some serious burying, since the feud reportedly grew to epic and somewhat humorous proportions. During sessions at NYC's Electric Lady studios, Jagger and Richards, our sources report, went so far as to erase each other's tracks, so that Richards would come back to the studio and find a blank tape where an entire day's work had once been and would then respond in kind. It's a good thing that they can afford the studio time.

FULL SAIL (AGAIN): You wouldn't think that a guy with a pedigree that includes producing and performing stints with the likes of the Buffalo Springfield, Poco and Loggins and Messina would be considered almost a new artist, but that's just about the way Jimmy Messina sees himself these days. Messina, whose new Warner Bros. album, called simply "Messina," is his second solo effort, doesn't mind saying that he feels "basically like I'm starting over again with this record. But I feel it's good," he adds. "I've always been a believer that the best careers are made by moving not too fast — just fast enough to where the point's getting across and the music's being heard. I'm in a good position, because if it takes a long time for my career to happen now, I'm prepared, because it's never been any different. And if it happens real quick, I'm also prepared, because I've gone through that experience before, too."

"Messina" hasn't been exactly burning its way up the charts, but that doesn't at all dim the producer/writer/singer/guitarist's enthusiasm. For one thing, he says, this album satisfies what Messina calls "a basic law" of his that "I have to record all those parts of me that are there — whether it be classical, jazz, country, Latin or whatever — to make the most diversified album I possibly can and reach as many people as want to hear it." The man is a perfectionist, and if he only releases a record every year or two, that's fine — as long as he's satisfied. "I don't want to put it out unless I know that I'm real happy with it," he says, "because it's gonna follow me around for the rest of my life. I want to make sure that when I see a record with my name on it, I'm really finished with it."

Messina's is certainly a healthy attitude — one a lot of others might do well to adopt — and it applies to touring as well. "If the album does well enough to warrant a promoter paying the price that I need to basically break even," he explains, "I would consider touring. But mostly, I'd like to get to a point where I can make my records and create public interest without necessarily having to put a group together to let people know the music is here." Still, of all his pursuits, it's performing that remains closest to Messina's heart. "I don't really like doing the business of music," he admits. "I like seeing people with smiles on their faces. After taking some time off, I found the way I express myself best is by singing and writing songs and playing my guitar. I expect to be doing that for a long time."

LOCAL NOTES: Endurance Records released a sampler LP last week featuring five local bands, the L.A. Burgers, The Act, 11 Tense Hours, Her Movie and Rocky Motion. Tim Hogan and Feron Young, both of the latter group, celebrated the record's release by grabbing their staple guns and heading into the streets to paper the walls and lampposts with a flyer bearing the album's title, "No One with a Bullet." The L.A.P.D., it seems, took a dim view of either their activities or the name of the record. Following a chase scene worthy of a cops 'n' robbers serial, the rock 'n' roll outlaws eluded capture by hopping over a fence, darting across an alley and finally disappearing into the uncharted recesses of Madame Wong's. Last we heard, they were still huddled inside, fingering their staple guns nervously.

MISCELLANY: Gilbert and Sullivan cognoscenti, not to mention G&S themselves, would probably be appalled by the version of "The Pirates of Penzance" currently being presented at the Ahmanson Theater here. After all, it's doubtful that the music was originally scored for synthesizers, although that may have been merely a way of keeping the orchestra to a smaller and more manageable size; and while we're hardly authorities, we'd be surprised if the cutesy bits of interplay between musicians and performers (when the pirates and policemen have their little battle near the end, the musicians join in with squirt guns) were Gilbert and Sullivan's idea, either. A work like "Pirates" is clever enough already that such additions are pretty needless. But the show is still mighty entertaining, and the actor/singers—people like Andy Gibb, Barry Bostwick and even Jo Anne Worley, who are better known for their exploits on TV and record than on the theater stage—are generally outstanding. We didn't see Pam "Mindy" Dawber, who was ill, but her understudy in the role of Mabel, local singer and performer Caroline Peyton, was terrific. Peyton had a small part in "Pirates" anyway, but Dawber's unfortunate illness may give this powerful-voiced singer a break she clearly deserves . . . We're told that jazz musicians Jack DeJohnette, Carla Bley and Pat Metheny, ECM artists all, are also all residents of tiny Willow, New York, located somewhere upstate. The total population is only 400, so three good musicians out of 400 ain't a bad percentage . . . Quincy Jones' concert dates in Japan, his first shows in seven years, were

(Continued on page 47)

# Record World Single Picks

**RON DANTE**—Handshake 8-02107



**SHOW AND TELL** (prod. by Dante-Shaffer) (writer: Fuller) (Fullness/Blackwood, BMI) (3:14)

Dante expands on his impressive production credits with this solo debut. The initial single from his "Street Angel" LP is a lively remake of Al Wilson's #1 hit from '74. Dante's vocal shows plenty of punch, with determined jabs and genuine soulfulness on the hook. Pounding piano chords contrast nicely with the smooth backing vocal swoons. A marvelous multi-format hit.

**SILVER CONDOR**—Col 18-02268



**YOU COULD TAKE MY HEART AWAY** (prod. by Flicker) (writer: Corey) (Grey Hare, ASCAP) (2:54)

Joe Cerisano's vocal pudding is served on pulsating piano chords, garnished with delicious harmony backing and polished with Mike Flicker's made-for-radio production. The L.A.-based pop-rock quintet should please A/C and pop audiences with this initial single from the debut self-titled LP.

**GARY O'**—Capitol 5018



**PAY YOU BACK WITH INTEREST** (prod. by Landis) (writers: Clarke-Hicks-Nash) (Maribus, BMI) (2:50)

Culled from his debut namesake LP, this cover of the Hollies' top 30 hit from '67 features guitar chimes, rolling keyboard layers and relentless drum explosions, all providing an exciting atmosphere for Gary's light, affectionate tenor. The recurring chorus and Richard Landis' premium production make an attractive package for AOR and pop radio.

**MILLIE JACKSON**—Spring 3019



**I CAN'T STOP LOVING YOU** (prod. Jackson-Shapiro) (writer: Gibson) (Acuff-Rose, BMI) (4:05)

Millie places her sass 'n' soul stamp on this classic update from the forthcoming "Just a Lil Bit Country" LP. The percussive sound features fluid guitar lines, a funky bass, jump chorus injections and, of course, Millie's rave-up vocal. The multi-format attractiveness could make this as big as Ray Charles' #1 success in '62.

## Pop

**TOM JOHNSTON**—WB 49777

**BABY, TAKE ME IN** (prod. by Omartian) (writer: Johnston) (Windecor, BMI) (3:00)

Johnston rediscovers his early Doobie Bros. sensibility — both rhythmically and melodically — on this cut from the "Still Feels Good" LP. Soaring harmonies and flowing guitars spark the pop sound.

**KAREN LAWRENCE AND THE PINZ**—RCA 12267

**GIRL'S NIGHT OUT** (prod. by Douglas) (writers: Lawrence-Hostettler) (Girls Night Out, BMI/Hostel, ASCAP) (3:12)

Lawrence talks/sings about big expectations on this oddly affecting title track from her debut LP. Driving guitars and well-crafted hook will fit nicely on pop & AOR formats.

**LISA DAL BELLO**—Capitol 5025

**NEVER GET TO HEAVEN** (prod. by Esty) (writers: L. & Y. Dal Bello-Adams) (Nevebianca/Irving/Adams, CAPAC/BMI/PROCAN) (3:00)

The Canadian writer/vocalist takes a tough stance on this rocker from her debut "Drastic Measures" LP. Sting-guitars and a solid rhythm section headline the hectic sound.

**BANDERA**—MCA 1725

**BILLY THE KID** (prod. by Tsilis-Higdon) (writer: Lore) (Northern Rio/Duchess/MCA, BMI) (2:55)

The Nashville-based quintet rock as if their lives depended on it. The fast-paced multi-lead vocals and rubbery bass are decidedly party-oriented while the lead guitar burns are right for pop and AOR radio.

**PHOEBE SNOW**—Mirage 3843 (AtI)

**BABY PLEASE** (prod. by Lodanyi-Cannata) (writer: Mas) (Chappell/Eggs & Coffee & Music, ASCAP) (4:22)

The drama builds steadily, escalating via guitar cries and Snow's vocal intensity, until it explodes on the emotional hook. Stellar musicians provide the backing on this excellent Carolyne Mas-penned song.

**NEW RIDERS OF THE PURPLE SAGE**—A&M 2352

**NO OTHER LOVE** (prod. by Mellone) (writers: Dawson-Kemp) (Marmatian, BMI) (3:04)

Alan Kemp's heartfelt vocal lead gets John Dawson's pinpoint harmony help on the choruses. The string and synthesizer backing is pretty and a perfect setting for pop, A/C and even country audiences.

**DAVE EDMUNDS**—Swan Song 72003 (AtI)

**SINGIN' THE BLUES** (prod. by Edmunds) (writer: Endsley) (Acuff-Rose, BMI) (2:58)

Edmunds' impeccable taste comes to the forefront again with this cover of the Guy Mitchell #1 hit from '56. Backed by former Rockpile mates, he romps through the classic with an '81 dance & jump perspective.

**MECO**—Col 18-02208

**THE RAIDERS MARCH (FROM THE MOTION PICTURE RAIDERS OF THE LOST ARK)** (prod. by Monardo-Quinn) (writer: Williams) (Bantha/Ensign, BMI) (2:44)

Capturing much of the grandeur and excitement of the fantastic motion picture, Meco jaunts through this epic march, using horns, percussion and spectacular orchestration.

**ENGELBERT HUMPERDINCK**—Epic 14-02245

**MAYBE THIS TIME** (prod. by Klein-DeCaro) (writer: Goffney) (Songs of Manhattan Island/Whitehaven/Gary Klein, BMI) (3:18)

From his "Don't You Love Me Anymore" LP comes this romantic ballad that's unmistakably Engelbert. Smooth, relaxed and aimed at the A/C crowd.

**BLOTTO**—Blotto 003

**WHEN THE SECOND FEATURE STARTS** (prod. by Clearmountain) (writer: Broadway Blotto) (Blottones, ASCAP) (3:07)

The Albany, N.Y.-based quintet had considerable success last year with the charming "I Wanna Be a Lifeguard." This fun-filled paean to drive-in romance is pure bouncy pop with an irresistible melody and sterling production.

## B.O.S./Pop

**AFTERBACH**—ARC/Col 18-02222

**IT'S YOU** (prod. by White-Belody) (writers: Taylor-Brokins-Brookins-Taken) (Modern American/Mike/Rob, ASCAP) (3:30)

Michael and Robert Brookins, two brothers, comprise this L.A.-based duo act. This debut single from the forthcoming "Matinee" LP is a thick percussive mix with a recurring chorus hook and spirited dance rhythm.

**SPACES**—Arista 0607

**TRY SOME OF THIS** (prod. by MacDonald) (writer: MacDonald) (Antisia, ASCAP) (3:14)

The Philly-based quintet offers a smart fusion of jazz, funk and rock on this initial single from the debut, namesake LP. Don Eaton's sax solo and a restrained chorus chant ride the fat bass funk.

**SISTER SLEDGE**—Cotillion 46017

**HE'S JUST A RUNAWAY (A TRIBUTE TO BOB MARLEY)** (prod. by group) (writers: Walden-Willis) (Walden/Gratitude Sky, ASCAP/Irving, BMI) (3:45)

The sisters pay homage to their brother with this loving uptempo reggae piece. A flexible bass sets the pace while the women sing their hearts out. A moving celebration of life.

**ARCHIE BELL**—Becket 6

**I NEVER HAD IT SO GOOD** (prod. by Brothers United Together) (writers: Williams-Nichols) (Almo, ASCAP) (3:59)

Bell reflects on some of life's simple blessings on this deliciously relaxed ballad. Strings and chorus cushions envelop the hook for black audiences.

**RAINBOW BROWN**—Vanguard 35225

**TILL YOU SURRENDER** (prod. by Adams) (writer: Adams) (PAP/Leeds, ASCAP) (3:46)

Fonda Rae fronts this female trio with Patrick Adams' production/writing/keyboard genius providing the backing. It's fashionable dance music that's energized by Rae's outstanding performance. Crossover is a solid bet.

**THE HEATH BROTHERS**—Col 18-02192

**USE IT (DON'T ABUSE IT)** (prod. by Mtime) (writer: J. Heath) (M.J.Q., BMI) (3:48)

Jimmy's sax mesmerizes from the opening notes, while Percy directs the rhythm section on this seductive piece from the "Expressions Of Life" LP. A wonderful mood excursion for smart radio programmers.

**THE DAZZ BAND**—Motown 1515

**KNOCK! KNOCK!** (prod. by Andrews-group) (writers: Harris-Fearman) (Jazzy Autumn/Three Go, ASCAP) (3:44)

This stylish ballad has the Ohio natives in a soulful setting. Superb falsetto vocal interaction works wonders in the ambitious arrangement. A welcome addition to black radio.

**MARVA KING**—Planet 47934

**FEELS RIGHT** (prod. by Perry) (writers: Chase-Haberman-Jacobson) (ATV, BMI) (3:01)

A peppy, light funky beat transports Marva's exciting vocal on this title cut from the young vocalist's debut LP. Session all-stars provide the glistering support while Marva tools a sharp hook.

**THE AFTERNON DELIGHTS**—MCA 51148

**GENERAL HOSPI-TALE** (prod. by King) (writers: King-Tedesco) (Solid Smash, ASCAP) (3:56)

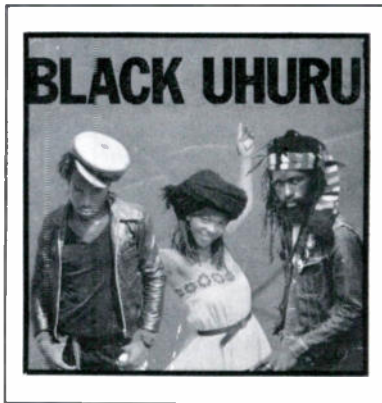
The Boston-based rappers smooth-talk their way over a slick rhythm track and doo-wop backing vocals. It's all delivered with glossy production and aimed at multi-format acceptance.

**O'CONNOR**—Bearsville 49768 (WB)

**TOO SWEET TOO LOSE** (prod. by O'Connar) (writers: Porter-O'Conner) (Robosac, BMI/Robo, ASCAP) (4:02)

Donald O'Conner's music is deeply rooted in Memphis soul, as evidenced by this emotional ballad from his debut "Come Alive" LP. Rich keyboard textures and O'Conner's sensual vocal are right for black radio.

# Record World Album Picks



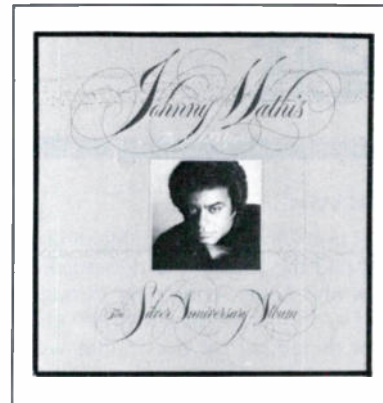
**RED**  
**BLACK UHURU**—Mango MLPS 9625 (Island) (7.98)

Michael Rose, Derrick Simpson (Ducky) and American-born Puma Jones' high harmonies are a bit unusual for reggae, but their songs (often political in intent) and the airtight production of Sly Dunbar and Robbie Shakespeare are quintessential Jamaican soul. "Youth of Eglington" and "Rockstone" are a taste of what they'll offer on tour this summer.



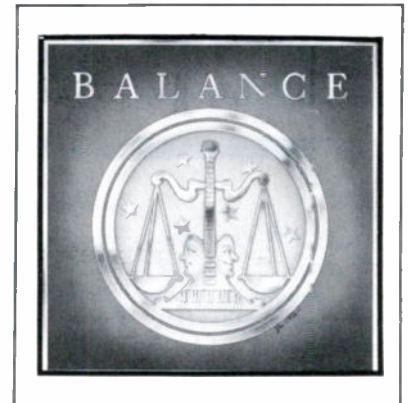
**NEVILLE BROTHERS**  
**NEVILLE ON THE BAYOU**—A&M SP-4866 (7.98)

Art, Charles, Cyril and Aaron ("Tell It Like It Is," 1967) Neville sing and play music that can only be defined by the myriad cultural influences that breathe life in the city of New Orleans. "Hey Pocky Way" and "Brother John/Iko Iko" will give you an instant case of happy feet, while Aaron's "Mona Lisa" will lull you into gentle dreams.



**THE FIRST 25 YEARS/THE SILVER ANNIVERSARY ALBUM**

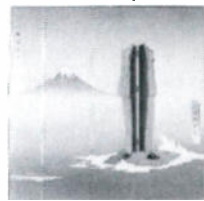
**JOHNNY MATHIS**—Columbia C2X 37440  
Mathis' trademark voice has transcended pop music trends. This double LP career history, includes classics like "Misty" and "Wonderful! Wonderful!," along with "Too Much, Too Little, Too Late," the hit Deniece Williams duet. Precious photos in the gatefold.



**BALANCE**  
**Portrait** NFR 37357 (CBS)

A new trio of seasoned musicians including Peppy Castro (ex-Barnaby Bye, Blues Magoos) and the original cast of "Hair"), ex-Meat Loaf guitarist Bob Kulick and keyboardist Doug Katsaros. They strike a perfect balance between pop and rock, promising multi-format penetration for "Fly Through the Night," "Falling in Love" and the single "Breaking Away."

**NUDE**  
**CAMEL**—Passport PB 6008 (JEM) (8.98)



Separated from his regiment on a Pacific island in WW II, Nude remains patriotic during a quarter-century hermitage. He's found, returns as a hero and faces a life crisis—all set to the carefully arranged rock of this unique British group.

**VINYL FUTURES**  
**RIFF RAFF**—Atco SD 32-108 (8.98)



Not so mysterious as they seem, this quartet features basist Doug Lubahn's smooth, pop/rock vocals surrounded by reverberant guitars and ringing drums. "Shades of Blue" and "Heroes" highlight.

**PICTURE ME WITH YOU**  
**STATES**—Boardwalk NB1 33231 (8.98)



This sextet takes classic rock motifs and recycles them in a style that AOR/pop formats should favor. Jimmy McDonnell's high vocal range is perfect for "Picture Me With You," "Just a Dream" and a re-covered "Angel of the Morning."

**FROM THE HEART OF A WOMAN**  
**KOKO TAYLOR**—Alligator AL-4724 (7.98)



Taylor's reputation is matched by few contemporary blues singers, and her latest Chicago recording will expand her following. Listen to "Sure Had a Wonderful Time Last Night" (a Louis Jordan tune a day keeps the blues away).

**EARTHSHAKER**  
**Y&T**—A&M SP 4867 (7.98)



This is 100 percent pure, unadulterated headbanger rock with no preservatives or artificial colors added. David Meniketti's machine-gun guitar dominates cuts like "Dirty Girl" and "Hurricane."

**HELEN**  
**HELEN HUMES**—Muse MR 5233 (7.98)



Humes' jazz and blues vocals run the gamut from sweet to sassy, as anyone who's seen her perform will testify. The highlight of this acoustic session is "You Brought a New Kind of Love to Me."

**PIED PIPER**  
**DAVE VALENTIN**—Arista/GRP 5505 (8.98)



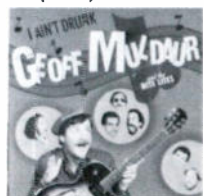
On his fourth album for the label, the acclaimed young New York flute player weaves a dream-like spell with "Shamballa," rides atop Latin rhythms on "Sam biando" and creates a strong black/pop single with the title cut.

**MY ROAD OUR ROAD**  
**LEE OSKAR**—Elektra SE-526 (8.98)



Pair the harmonica player from War with ex-Sly cohort Greg Errico as producer and drummer, and a very funky LP is assured. "Up All Night" and the multi-part "Our Road" spotlight the work of this natural soloist.

**I AIN'T DRUNK**  
**GEOFF MULDAUR and the NITE LITES**—Hannibal HNBL 1304 (Rounder) (8.98)



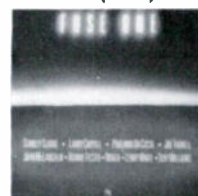
Trading vocals and jumping riffs, Muldaur and company state their case with "Boogie Chillen' II" (hats off to Hooker) and Muldaur's own "Meanest Woman Blues," slow, steamy funk in the Taj Mahal tradition.

**LIVE AT THE RITZ**  
**ROCKATS**—Island ILPS 9626 (WB) (8.98)



Only in England could young men pursue the rockabilly tradition with such attention to detail—right down to standup bass, pompadours and tattoos that spell out Gene Vincent. The exuberance of their performances is captured here.

**FUSE ONE**  
**CTI 9003** (8.98)



The debut release on the revived, independently distributed Creed Taylor label reads like a "who's who" of popular jazz, with Tony Williams, Stanley Clarke, John McLaughlin, Joe Farrell, Larry Coryell, Ronnie Foster and Paulinho Da Costa.

**RADIOWAVE**  
**THE RADIO**—Becket BKS 014 (8.98)



This group is hung up on British pop like Sweet and the Beatles, and they have the vocal versatility, instrumental technique and command of the studio (with producer John Groves) to pull it off. "Take Care," "Mary" and "So Lonely" are good examples.

# Jazz Beat

By SAMUEL GRAHAM

■ SING OUT: One of the ironies about jazz is that while most of its legendary practitioners, the people who have really shaped the music and determined where it would go next — from **Scott Joplin** and **Louis Armstrong** through **Charlie Parker**, **Miles Davis**, **John Coltrane** and so on — have been instrumental stars, their material has more often than not depended on music that was originally written to be sung as well. That's less so now, with so many musicians writing their own stuff; but had it not been for the great song standards of this century — by **Cole Porter**, the **Gershwins**, **Duke Ellington** and his collaborators and oh-so-many more — the bebop era, for instance, might never have happened. The point is this: jazz has been revered mostly as instrumental music, but it has long been dependent on the popular vocal repertoire. Check out nearly any Concord Jazz, Prestige/Milestone/Galaxy or Pablo album and you'll see that a lot of jazz people are still interpreting songs, not just blowing riffs.

Jazz singers have always been around, obviously, and a few of them have attained the status of their instrumental counterparts. But lately, it seems, there's been more vocal activity than usual. Just about everybody is getting into the act: **Ella Fitzgerald** is singing **Jobim** (Pablo), **Sarah Vaughan** is singing the **Beatles** (Atlantic), **Teresa Brewer** is singing Ellington (Columbia), **Helen Merrill** is singing **Bird** (Inner City), and just about everyone, natch, is singing the blues.

Some labels seem to favor vocals more than others, like Muse (**Etta Jones**, **Mark Murphy**, **Helen Humes** and others), Concord (a recent release included albums by **Rosemary Clooney**, **Jackie and Roy**, **Ernestine Anderson** and the very spicy **Tania Maria**) and Inner City. The latter has just released two more vocal records, by **Ann Burton** ("New York State of Mind") and **Janet Lawson** ("The Janet Lawson Quintet"). The former, produced by **Helen Merrill**, is a mild set of material like **Billy Joel's** title tune, **Paul Simon's** "Something So Right," **Carole Bayer Sager/Melissa Manchester's** "Come in From the Rain" and a few older things such as Ellington's "All Too Soon." By and large, despite a rhythm section that includes bassist **Buster Williams**, drummer **Grady Tate** and pianist **Mike Renzi** and despite Burton's effectively smoky pipes, this is better suited to the lounge set than hard-core jazzers.

Now Janet Lawson, on the other hand, not only has plenty of smoke — she has some fire, too. One hears a lot of cliched talk about singers who use their voices as simply "another instrument," but listening to Lawson sing her way through five and a half minutes of **Fats Waller's** "Jitterbug Waltz" without uttering a single intelligible word makes one realize that some cliches have a basis in fact. Lawson has great range (three and a half octaves, according to the liner notes), plenty of energy, and a good enough scatting style to be able to pull something like this off; her scatting may not be a threat to **Ella** or **Mel Torme**, but to these ears she sounds better than most, bringing to mind **Anita O'Day**, **Sarah Vaughan** and others. She even does a **Bob Dorough** tune, "Nothin' Like You," that Dorough sang on the Miles Davis album "Sorcerer."

EV'RY DAY, EV'RY DAY THEY HAVE THE BLUES: There's been plenty of blues activity lately as well, and that's always good news. For a slice of the real thing, check out Solid Smoke Records' three volumes from the annual San Francisco Blues Festival. Among the performances bound to stir up the most interest are those by **Lowell Fulson**, **Jimmy "Walkin' by Myself" Rogers** (with guitarist **Louis Meyers**), **Big Mama Thornton**, guitarist **Phillip Walker** and pianist **Big Joe Duskin**. There's also a side by the late **Roy "Good Rocking Tonight" Brown**. Roy was apparently having some problems with his monitors that day, so his vocals on the louder, more uptempo material were enough out of tune that they couldn't be used on the album; instead, he knocks 'em dead with a few ballads and a swinging "Let the Four Winds Blow" . . . New from Rounder is guitarist **Johnny Copeland's** "Copeland Special." Jazz fans will want to hear saxophonists **Arthur Blythe** and **George Adams**, who are usually much farther outside than this, play straight blues solos . . . **Koko Taylor's** newest for Alligator is "From the Heart of a Woman," perhaps the best of the albums listed here. Koko's delivery is tough and defiant — nothing passive about that throaty growl of hers — with plenty of hurt right behind, and that's a combo that makes for some impassioned bluesing. And anyone covering **Louis Jordan** ("Sure Had a Wonderful Time Last Night" — "leastways they tell me I did," she adds) is on the right track . . . For yet more of the real thing, try the **Mighty Flyers'** "Radioactive," available locally from Right Hemisphere Enterprises (1626 No. Wilcox, L.A. 90028). Harp player **Rod Piazza** is featured.

(Continued on page 23)

## A Memorable Kool Jazz Festival

By PETER KEEPNEWS

■ NEW YORK—Even before it started, the 1981 Kool Jazz Festival was destined to be memorable. After all, 1981 was the year the venerable Newport Jazz Festival, in deference to its cigarette sponsor, changed its name. And 1981 was also the year Miles Davis returned to the concert stage, after a five-year absence, to bring the festival to a close.

Happily, the festival turned out to be memorable for another reason as well: the quality of the music was as consistently high as it's been for a Newport/Kool Festival in years.

The spirit of the jam session illuminated some of the best concerts this reviewer caught at the 10-day (June 26 through July 5) event. Among the most exciting moments: **Freddie Hubbard** tearing it up on "A Night in Tunisia" at the June 26 salute to Art Blakey, which featured the master drummer's current band and various combinations of former sidemen; two other great trumpet players, **Dizzy Gillespie** and **Jon Faddis**, dueling dynamically on Gillespie's "Tour de Force" at the well-organized June 30 "Portrait of Roy Eldridge"; and alto saxophonists **Arthur Blythe**, **Paquito D'Rivera** and **Phil Woods** wailing individually and collectively in an unannounced jam at a July 3 concert that also featured **Gil Evans'** 10-piece band.

As for the much-anticipated return of Miles Davis on July 5 at Avery Fisher Hall, it could be termed a disappointment only if one were expecting magnificent, mind-blowing music. Of course, Davis has given the world more than his share over the years; but considering the fact that he has been plagued with a variety of health problems since he dropped off the scene in the mid-'70s, and that at one point it was widely reported that he had sim-

ply lost interest in playing, there were those listeners — this one included — who were excited enough at simply having the opportunity to see him in action again that whether or not the music was outstanding was almost irrelevant.

His first show, while hardly outstanding, was encouraging. Davis, who had prepared for this gig by playing four nights in a Boston nightclub, played well if sporadically; he has lost neither his sound nor his touch on the trumpet.

Still, there were many problems. The set was short: it started 30 minutes late and ended abruptly after slightly more than an hour (the second show was a bit longer). The sound mix was bad, making both Davis and the promising young saxophonist **Bill Evans** (no relation to the late pianist) hard to hear at times. The music rambled, with long conga solos by **Nino Cinelu** taking the place of the seamless segues Davis' bands used to make from tune to tune. And guitarist **Mike Stern** took solos in an irritating heavy-metal vein that were far too long to sustain interest.

The emphasis was on material from Davis' new Columbia album, "The Man with the Horn." The set began with "Back Seat Betty" and closed with "Aida," both of which found Davis making tart, succinct trumpet statements over a sinuous, deep-funk groove provided by bassist **Marcus Miller** and drummer **Al Foster** (and almost ruined at times by Stern). The overall sound was not that different from Davis' music of the early-'70s "Bitches Brew" period, but quite different from the crowded, distorted sounds he was making just before he stopped playing in the mid-'70s.

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## McCoy Tyner at the Bottom Line



Columbia recording artist **McCoy Tyner** recently performed at the Bottom Line in New York. The jazz pianist has a new album coming out next month, "La Leyenda de La Hora (The Legend of the Hour)." Pictured backstage after the performance are, from left: **Mike Bernardo**, director, albums, black music and jazz promotion, Columbia Records; **Arma Andon**, vice president, product development, Columbia Records; **Dr. George Butler**, vice president, progressive and jazz music A&R, Columbia Records; **Tyner**; **Joe Mansfield**, vice president, marketing, Columbia Records; **Epic recording artist Mtume**; and **Vernon Slaughter**, vice president, black music and jazz promotion, Columbia Records.

## Kool Jazz Festival

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Most interesting, though, was the middle section of the concert, when Davis lapsed in and out of the kind of mellow, mid-tempo jazz groove that used to be his trademark. He returned to that groove for the track "Ursula" on "The Man with the Horn," and at Avery Fisher Hall he sounded extremely comfortable with it.

If Davis' concerts were the high point of the festival in terms of historic significance and audience interest (both shows sold out quickly), this was a festival with more than its share of other high points. Among them were the kind of special, one-time-only concerts of which great jazz festivals are made.

One such concert was the aforementioned tribute to Art Blakey, at Carnegie Hall; although at times things got a little sloppy, Blakey always kept things swinging, and the musical tribute paid him by his present

and former associates was obviously a heartfelt one. Another special concert that came off well was "Duets," also at Carnegie, on June 28, featuring such inspired combinations as Lee Konitz and Zoot Sims on soprano saxes, Major Holley and Slam Stewart bowing their basses and singing along, and Red Rodney and Ira Sullivan playing unaccompanied trumpet and flugelhorn duets and proving you don't need a rhythm section to swing.

A highly ambitious concert that didn't quite jell was "Goin' to Chicago," on June 27 at Carnegie. A comprehensive overview of Chicago jazz, it suffered perhaps from being too comprehensive. The audience, most of whom had come to hear the more traditional sounds of Jimmy McPartland, MC Joe Williams and others, grew restive and even hostile when avant-gardist Roscoe Mitchell performed, and the whole concert

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## Jazz Beat

(Continued from page 22)

WHAT ELSE IS NEW: There's little to be said about the newest from Soul Note and Black Saint except that they are as unconventional and uncompromising as followers of the two labels have come to expect. This stuff is unlistenable to some and art to others — there's little middle ground. From Soul Note are drummer **Andrew Cyrille's** "Special People" and trumpeter **Bill Dixon's** "In Italy, Volume Two," while Black Saint offers alto saxist **Oliver Lake's** "Prophet" and clarinetist **John Carter's** "Night Fire" . . . New from Concord Jazz: Guitarist **Tal Farlow's** "Chromatic Palette" (with **Tommy Flanagan**, one of the great accompanists and a fine soloist as well, on piano); trumpeter **Warren Vache's** "Iridescence" (with **Hank Jones**, another pretty decent pianist); clarinetist **Eiji Kitamura's** "Swing Eiji" (with Concord stalwarts like **Jake Hanna**, **Cal Collins**, **Herb Ellis**, **Vache** and others), and tenor player **Al Cohn's** "Nonpareil," an extremely tasty and full-bodied item . . . From Inner City: **Dollar Brand** (piano) and **Johnny Dyani** (bass) playing "Echoes of Africa," flutist **Prince Lasha's** "Inside Story" (with **Herbie Hancock**, **Cecil McBee** and **Jimmy Lovelace**) and pianist **Hal Galper's** "Ivory Forest" (with **John Scofield**, **Wayne Dockery** and **Adam Nussbaum**) . . . From Atlanta's Landslide label comes a fusion exercise called "Route Two," featuring drummer **David Earle Johnson** with organist **Dan Wall**, guitarist **John Abercrombie** and others.

## The Jazz LP Chart

JULY 18, 1981

- THE CLARKE/DUKE PROJECT**  
STANLEY CLARKE/GEORGE DUKE/Epic  
FE 36918
- WINELIGHT**  
GROVER WASHINGTON, JR./Elektra 6E  
305
- RIT**  
LEE RITENOUR/Elektra 6E 331
- VOYEUR**  
DAVID SANBORN/Warner Bros. BSK  
3546
- AS FALLS WICHITA, SO FALLS WICHITA**  
FALLS  
PAT METHENY & LYLE MAYS/ECM 1  
1190 (WB)
- THREE PIECE SUITE**  
RAMSEY LEWIS/Columbia FC 37153
- HJSH**  
JOHN KLEMMER/Elektra 5E 527
- FRIDAY NIGHT IN SAN FRANCISCO**  
AL DIMEOLA, JOHN McLAUGHLIN, PACO  
DeLUCIA/Columbia FC 37152
- THE DUDE**  
QUINCY JONES/A&M SP 3721
- TARANTELLA**  
CHUCK MANGIONE/A&M SP 6513
- APPLE JUICE**  
TOM SCOTT/Columbia FC 37419
- LIVE**  
STEPHANE GRAPPELLI/DAVID  
GRISMAN/Warner Bros. BSK 3550
- MOUNTAIN**  
DAVE GRUSIN/Arista/GRP 5010
- GALAXIAN**  
JEFF LORBER FUSION/Arista AL 9545

- SECRET COMBINATION**  
RANDY CRAWFORD/Warner Bros. BSK  
3541
- MAGIC**  
TOM BROWNE/Arista/GRP 5503
- 'NARD**  
BERNARD WRIGHT/Arista/GRP 5011
- THE MAN WITH THE HORN**  
MILES DAVIS/Columbia FC 36790
- STRAPHANGIN'**  
BRECKER BROS./Arista AL 9550
- PIED PIPER**  
DAVE VALENTIN/Arista/GRP 5505
- RAIN FOREST**  
JAY HOGGARD/Contemporary 14007
- MVP**  
HARVEY MASON/Arista AB 4283
- ALL AROUND THE TOWN**  
BOB JAMES/Columbia/Tappan Zee C2X  
36786
- ALL MY REASONS**  
NOEL POINTER/Liberty LT 1094
- THREE QUARTERS**  
CHICK COREA/Warner Bros. BSK 3552
- RACE FOR THE OASIS**  
KITTYHAWK/EMI-America ST 17053
- EXPRESSIONS OF LIFE**  
HEATH BROS./Columbia FC 37126
- LOVE LIGHT**  
YUTAKA/Alfa AAA 10004
- VOICES IN THE RAIN**  
JOE SAMPLE/MCA 5172
- FUSE ONE**  
VARIOUS ARTISTS/CTI 9003

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- UMV 2100 **JAZZ SAMBA ENCORE!** GETZ & BONFA
- UMV 2626 **OSCAR PETERSON TRIO** At the Concertgebouw
- UMV 2106 **Intermodulation** Bill Evans Jim Hall
- UMV 2573 **PIANO INTERPRETATIONS** BUD POWELL
- UMV 2657 **GETZ MEETS MULLIGAN**
- UMV 2562 **Charlie Parker** With Strings
- UMV 2673 **Howard Roberts** Mr. Roberts Plays Guitar
- UMV 2632 **BUDDY DeFRANCO** CLOSED SESSION

- UMV 2528 Lester Young & Harry Edison Pres & Sweets
- UMV 9070 Jazz At The Philharmonic 1940s (3 LP box)
- UMF 1013 Herbie Hancock Blow-Up (sound track)
- UMV 2639 Blossom Dearee Blossom Dearee
- UMV 2117 Ray Brown This Is Ray Brown
- UMV 2672 Lester Young Pres

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# Record World Singles



JULY 18, 1981

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

July 18	July 11		WKS. ON CHART
<b>1</b>	<b>6</b>	<b>THEME FROM THE GREATEST AMERICAN HERO</b> JOEY SCARBURY Elektra 47147	<b>10</b>
<b>2</b>	<b>1</b>	<b>THE ONE THAT YOU LOVE</b> AIR SUPPLY / Arista 0604	10
<b>3</b>	<b>4</b>	<b>ELVIRA</b> OAK RIDGE BOYS / MCA 51084	10
<b>4</b>	<b>2</b>	<b>BETTE DAVIS EYES</b> KIM CARNES / EMI-America 8077	17
<b>5</b>	<b>5</b>	<b>JESSIE'S GIRL</b> RICK SPRINGFIELD / RCA 12201	16
<b>6</b>	<b>9</b>	<b>I DON'T NEED YOU</b> KENNY ROGERS / Liberty 1415	6
<b>7</b>	<b>8</b>	<b>STARS ON 45 / STARS ON</b> / Radio 3810 (Atl)	15
<b>8</b>	<b>7</b>	<b>YOU MAKE MY DREAMS</b> DARYL HALL & JOHN OATES / RCA 12217	12
<b>9</b>	<b>3</b>	<b>ALL THOSE YEARS AGO</b> GEORGE HARRISON / Dark Horse 49729 (WB)	9
<b>10</b>	<b>12</b>	<b>BOY FROM NEW YORK CITY</b> MANHATTAN TRANSFER / Atlantic 3816	9
<b>11</b>	<b>13</b>	<b>SLOW HAND</b> POINTER SISTERS / Planet 47929 (E/A)	8
<b>12</b>	<b>10</b>	<b>A WOMAN NEEDS LOVE (JUST LIKE YOU DO)</b> RAY PARKER, JR. & RAYDIO / Arista 0592	20
<b>13</b>	<b>15</b>	<b>MODERN GIRL</b> SHEENA EASTON / EMI-America 8080	10
<b>14</b>	<b>14</b>	<b>WINNING</b> SANTANA / Columbia 11 01050	14
<b>15</b>	<b>16</b>	<b>THIS LITTLE GIRL</b> GARY U. S. BONDS / EMI-America 2309	15
<b>16</b>	<b>18</b>	<b>HEARTS</b> MARTY BALIN / EMI-America 8084	9
<b>17</b>	<b>22</b>	<b>TIME</b> ALAN PARSONS PROJECT / Arista 0598	14
<b>18</b>	<b>20</b>	<b>GEMINI DREAM</b> MOODY BLUES / Threshold 601 (PolyGram)	6
<b>19</b>	<b>27</b>	<b>QUEEN OF HEARTS</b> JUICE NEWTON / Capitol 4997	8
<b>20</b>	<b>17</b>	<b>SUKIYAKI TASTE OF HONEY</b> / Capitol 4953	20
<b>21</b>	<b>23</b>	<b>SWEET BABY</b> STANLEY CLARKE & GEORGE DUKE / Epic 19 01052	12
<b>22</b>	<b>11</b>	<b>I LOVE YOU CLIMAX</b> BLUES BAND / Warner Bros. 49669	21
<b>23</b>	<b>28</b>	<b>SEVEN YEAR ACHE</b> ROSANNE CASH / Columbia 11 11426	12
<b>24</b>	<b>31</b>	<b>DOUBLE DUTCH BUS</b> FRANKIE SMITH / WMOT 8 5356	10
<b>25</b>	<b>21</b>	<b>IS IT YOU?</b> LEE RITENOUR / Elektra 47124	12
<b>26</b>	<b>29</b>	<b>IN THE AIR TONIGHT</b> PHIL COLLINS / Atlantic 3824	8
<b>27</b>	<b>36</b>	<b>DON'T LET HIM GO</b> REO SPEEDWAGON / Epic 19 02127	6
<b>28</b>	<b>19</b>	<b>MORNING TRAIN (NINE TO FIVE)</b> SHEENA EASTON / EMI-America 8071	23
<b>29</b>	<b>25</b>	<b>TAKE IT ON THE RUN</b> REO SPEEDWAGON / Epic 19 01054	18
<b>30</b>	<b>33</b>	<b>GIVE IT TO ME BABY</b> RICK JAMES / Gordy 7197 (Motown)	10
<b>31</b>	<b>35</b>	<b>TOUCH ME WHEN WE'RE DANCING</b> CARPENTERS / A&M 2344	5
<b>32</b>	<b>39</b>	<b>(THERE'S) NO GETTIN' OVER ME</b> RONNIE MILSAP / RCA 12264	4
<b>33</b>	<b>34</b>	<b>STRONGER THAN BEFORE</b> CAROLE BAYER SAGER / Boardwalk 02054	10
<b>34</b>	<b>38</b>	<b>THE STROKE</b> BILLY SQUIER / Capitol 5005	9
<b>35</b>	<b>40</b>	<b>LADY (YOU BRING ME UP)*</b> COMMODORES / Motown 1514	4
<b>36</b>	<b>26</b>	<b>AMERICA</b> NEIL DIAMOND / Capitol 4994	13
<b>37</b>	<b>48</b>	<b>ENDLESS LOVE</b> DIANA ROSS & LIONEL RICHIE / Motown 1519	3
<b>38</b>	<b>44</b>	<b>URGENT</b> FOREIGNER / Atlantic 3831	3
<b>39</b>	<b>43</b>	<b>ROCK 'N' ROLL DREAMS COME THROUGH</b> JIM STEINMAN / Epic / Cleve. Intl. 19 02011	7
<b>40</b>	<b>45</b>	<b>IT'S NOW OR NEVER</b> JOHN SCHNEIDER / Scotti Bros. 6 02105 (CBS)	8

**CHARTMAKER OF THE WEEK**

<b>41</b>	<b>—</b>	<b>FIRE AND ICE</b> PAT BENATAR Chrysalis 2529	<b>1</b>
<b>42</b>	<b>24</b>	<b>SHADDAP YOU FACE</b> JOE DOLCE / MCA 51053	12
<b>43</b>	<b>30</b>	<b>TOO MUCH TIME ON MY HANDS</b> STYX / A&M 2323	18
<b>44</b>	<b>49</b>	<b>THE BREAK UP SONG (THEY DON'T WRITE 'EM)</b> GREG KIHN BAND / Beserkley 41949 (E/A)	6
<b>45</b>	<b>52</b>	<b>LOVE ON A TWO WAY STREET</b> STACY LATTISAW / Cotillion 46105 (Atl)	5
<b>46</b>	<b>32</b>	<b>FOOL IN LOVE WITH YOUR</b> JIM PHOTOGLO / 20th Century Fox 2487 (RCA)	12



<b>47</b>	<b>41</b>	<b>ANGEL OF THE MORNING</b> JUICE NEWTON / Capitol 4976	<b>22</b>
<b>48</b>	<b>42</b>	<b>THE WAITING</b> TOM PETTY AND THE HEARTBREAKERS / Backstreet / MCA 51100	12
<b>49</b>	<b>—</b>	<b>WHO'S CRYING NOW</b> JOURNEY / Columbia 18 02241	1
<b>50</b>	<b>51</b>	<b>PROMISES</b> BARBRA STREISAND / Columbia 11 02065	9
<b>51</b>	<b>37</b>	<b>A LIFE OF ILLUSION</b> JOE WALSH / Elektra 47144	9
<b>52</b>	<b>65</b>	<b>COOL LOVE*</b> PABLO CRUISE / A&M 2349	3
<b>53</b>	<b>59</b>	<b>DON'T WANT TO WAIT ANYMORE</b> TUBES / Capitol 5007	4
<b>54</b>	<b>53</b>	<b>WATCHING THE WHEELS</b> JOHN LENNON / Geffen 49695 (WB)	17
<b>55</b>	<b>63</b>	<b>EVERLASTING LOVE</b> REX SMITH & RACHEL SWEET / Columbia 18 02169	4
<b>56</b>	<b>47</b>	<b>NOBODY WINS</b> ELTON JOHN / Geffen 49722 (WB)	11
<b>57</b>	<b>—</b>	<b>THAT OLD SONG</b> RAY PARKER, JR. & RAYDIO / Arista 0616	1
<b>58</b>	<b>58</b>	<b>FANTASY GIRL 38 SPECIAL</b> / A&M 2330	7
<b>59</b>	<b>46</b>	<b>JONES VS. JONES</b> KOOL & THE GANG / De-Lite 813 (PolyGram)	9
<b>60</b>	<b>71</b>	<b>FEELS SO RIGHT</b> ALABAMA / RCA 12336	4
<b>61</b>	<b>70</b>	<b>NIGHTWALKER</b> GINO VANNELLI / Arista 0613	4
<b>62</b>	<b>50</b>	<b>TWO HEARTS</b> STEPHANIE MILLS / 20th Century Fox 2492 (RCA)	11
<b>63</b>	<b>68</b>	<b>TOM SAWYER</b> RUSH / Mercury 76109 (PolyGram)	6
<b>64</b>	<b>67</b>	<b>THE REAL THING</b> BROTHERS JOHNSON / A&M 2324	5
<b>65</b>	<b>78</b>	<b>YOU'RE MY GIRL</b> FRANKE & THE KNOCKOUTS / Millennium 11808 (RCA)	3
<b>66</b>	<b>79</b>	<b>REALLY WANT TO KNOW YOU</b> GARY WRIGHT / Warner Bros. 49769	3
<b>67</b>	<b>81</b>	<b>DON'T GIVE IT UP</b> ROBBIE PATTON / Liberty 1420	2
<b>68</b>	<b>69</b>	<b>YOU ARE FOREVER</b> SMOKEY ROBINSON / Tamla 54327 (Motown)	5
<b>69</b>	<b>72</b>	<b>PULL UP TO THE BUMPER</b> GRACE JONES / Island 49697 (WB)	7
<b>70</b>	<b>73</b>	<b>THE KID IS HOT TONITE</b> LOVERBOY / Columbia 11 02068	5
<b>71</b>	<b>74</b>	<b>HEARTBEAT</b> TAANA GARDNER / West End 1232	8
<b>72</b>	<b>61</b>	<b>SOME CHANGES ARE FOR GOOD</b> DIONNE WARWICK / Arista 0602	5
<b>73</b>	<b>75</b>	<b>NIGHT (FEEL LIKE GETTING DOWN)</b> BILLY OCEAN / Epic 02053	6
<b>74</b>	<b>77</b>	<b>WHAT SHE DOES TO ME (THE DIANA SONG)</b> PRODUCERS / Portrait 12 02092 (CBS)	6
<b>75</b>	<b>66</b>	<b>SIGN OF THE GYPSY QUEEN</b> APRIL WINE / Capitol 5001	6
<b>76</b>	<b>80</b>	<b>WALK RIGHT NOW</b> JACKSONS / Epic 02132	3
<b>77</b>	<b>85</b>	<b>FLY AWAY</b> BLACKFOOT / Atco 7331	4
<b>78</b>	<b>82</b>	<b>FREAKY DANCIN'</b> CAMEO / Chocolate City 3225 (PolyGram)	6
<b>79</b>	<b>83</b>	<b>IT HURTS TO BE IN LOVE</b> DAN HARTMAN / Blue Sky 6 02115 (CBS)	4
<b>80</b>	<b>88</b>	<b>STRANGER</b> JEFFERSON STARSHIP / Grunt 12275 (RCA)	2
<b>81</b>	<b>90</b>	<b>NOTHING EVER GOES AS PLANNED</b> STYX / A&M 2348	2
<b>82</b>	<b>84</b>	<b>SOMEDAY, SOMEWAY</b> ROBERT GORDON / RCA 12239	2
<b>83</b>	<b>86</b>	<b>UNDER THE COVERS</b> JANIS IAN / Columbia 18 02176	2
<b>84</b>	<b>89</b>	<b>SHAKE IT UP TONIGHT</b> CHERYL LYNN / Columbia 11 02102	2
<b>85</b>	<b>87</b>	<b>SUZI RANDY</b> VANWARMER / Bearsville 49752 (WB)	2
<b>86</b>	<b>62</b>	<b>IT DIDN'T TAKE LONG</b> SPIDER / Dreamland 111 (RSO)	6
<b>87</b>	<b>54</b>	<b>BEING WITH YOU</b> SMOKEY ROBINSON / Tamla 54321 (Motown)	22
<b>88</b>	<b>—</b>	<b>JOLÉ BLON</b> GARY U. S. BONDS / EMI-America 8089	1
<b>89</b>	<b>—</b>	<b>SQUARE BIZ</b> TEENA MARIE / Gordy 7202 (Motown)	1
<b>90</b>	<b>91</b>	<b>PUSH ONE WAY</b> / MCA 51110	5
<b>91</b>	<b>92</b>	<b>NICOLE POINT BLANK</b> / MCA 51132	4
<b>92</b>	<b>93</b>	<b>VERY SPECIAL</b> DEBRA LAWS / Elektra 47142	3
<b>93</b>	<b>95</b>	<b>RUNNING AWAY</b> MAZE FEATURING FRANKIE BEVERLY / Capitol 5000	4
<b>94</b>	<b>—</b>	<b>BREAKING AWAY</b> BALANCE / Portrait 24 02177 (CBS)	1
<b>95</b>	<b>56</b>	<b>WHAT ARE WE DOIN'</b> IN LOVE DOTTIE WEST / Liberty 1404	17
<b>96</b>	<b>57</b>	<b>STILL RIGHT HERE IN MY HEART</b> PURE PRAIRIE LEAGUE / Casablanca 2332 (PolyGram)	13
<b>97</b>	<b>55</b>	<b>SWEETHEART</b> FRANKE & THE KNOCKOUTS / Millennium 11801 (RCA)	20
<b>98</b>	<b>64</b>	<b>HOW 'BOUT US</b> CHAMPAIGN / Columbia 11 11433	24
<b>99</b>	<b>76</b>	<b>LIVING INSIDE MYSELF</b> GINO VANNELLI / Arista 0488	18
<b>100</b>	<b>100</b>	<b>ARC OF A DIVER</b> STEVE WINWOOD / Island 49726 (WB)	6

\*Denotes Powerhouse Picks.

PRODUCERS AND PUBLISHERS ON PAGE 24.

# Record World Album Airplay

JULY 18, 1981

## FLASHMAKER

4  
FOREIGNER  
Atlantic

## MOST ADDED (TIE)\*

4 FOREIGNER Atlantic (39)  
PRECIOUS TIME  
PAT BENATAR  
Chrysalis (39)



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

### WNEW-FM/NEW YORK

**ADDS:**  
PAT BENATAR—Chrysalis  
DAVE DAVIES—RCA  
MICK FLEETWOOD—RCA  
FOREIGNER—Atlantic  
JOURNEY (12")—Col  
RIFF RAFF—Atco  
20/20—Portrait  
Y&T—A&M  
**HEAVY ACTION:**  
PAT BENATAR—Chrysalis  
GARY U.S. BONDS—EMI-Americo  
BETTER THINGS (import single)  
—Kinks—Aristo  
TOM PETTY AND THE  
HEARTBREAKERS—Backstreet/  
MCA  
SQUEEZE—A&M  
MARSHALL TUCKER BAND—WB  
BRUCE SPRINGSTEEN—Col  
SANTANA—Col  
FOREIGNER—Atlantic  
JOE WALSH—Asylum

### WBCN-FM/BOSTON

**ADDS:**  
MARTY BALIN—EMI-Americo  
PAT BENATAR—Chrysalis  
FOGHAT—Bearsville  
FOREIGNER—Atlantic  
JOURNEY (12")—Col  
SWIMMING POOLS Q'S—DB  
THIRD WORLD—Col  
**HEAVY ACTION:**  
TOM PETTY AND THE  
HEARTBREAKERS—Backstreet/  
MCA  
TUBES—Capitol  
MOODY BLUES—Threshold  
NEW ENGLAND—Elektra  
SQUEEZE—A&M  
JOE PERRY PROJECT—Col  
VAN HALEN—WB  
FOREIGNER—Atlantic  
BILLY SQUIER—Capitol  
CLASSIX NOUVEAUX—Liberty

### WCOZ-FM/BOSTON

**ADDS:**  
PAT BENATAR—Chrysalis  
FOREIGNER—Atlantic  
JOURNEY—Col  
NEW ENGLAND—Elektra  
**HEAVY ACTION:**  
BLUE OYSTER CULT—Col  
BLACKFOOT—Atco  
JEFFERSON STARSHIP—Grunt  
MOODY BLUES—Threshold  
JOE PERRY PROJECT—Col  
BILLY SQUIER—Capitol  
JOE WALSH—Asylum  
JOHNNY VAN ZANT—Polydor  
AC/DC—Atlantic  
APRIL WINE—Capitol

### WLIR-FM/LONG ISLAND

**ADDS:**  
BALANCE—Portrait  
PAT BENATAR—Chrysalis  
BLACKFOOT—Atco  
FOREIGNER—Atlantic  
JOURNEY (12")—Col  
JUMPIN' JIVE (import single)—  
Joe Jackson's Jumpin' Jive—A&M  
JACO PASTORIUS—WB  
RAMONES (ep)—Sire  
SURFIN' AND SPYIN' (single)—  
Ventures—Tridex  
SWIMMING POOL Q'S—DB

### HEAVY ACTION:

SQUEEZE—A&M  
FOREIGNER—Atlantic  
AC/DC—Atlantic  
PAT BENATAR—Chrysalis  
BLUE OYSTER CULT—Col  
JOAN JETT—Boardwalk  
TUBES—Capitol  
SINCEROS—Col  
BILLY SQUIER—Capitol  
TOM PETTY AND THE  
HEARTBREAKERS—Backstreet/  
MCA

### WPLR-FM/NEW HAVEN

**ADDS:**  
BRIAN AUGER—Head First  
PAT BENATAR—Chrysalis  
FOREIGNER—Atlantic  
JOURNEY (12")—Col  
MAX WERNER—Radio  
WHEN THE SECOND FEATURE  
STARTS (single)—Blotto—Blotto  
**HEAVY ACTION:**  
VAN HALEN—WB  
MOODY BLUES—Threshold  
TUBES—Capitol  
TOM PETTY AND THE  
HEARTBREAKERS—Backstreet/  
MCA  
BLUE OYSTER CULT—Col  
OZZY OSBOURNE—Jet  
JOE PERRY PROJECT—Col  
SQUEEZE—A&M  
ELTON JOHN—Geffen  
FOGHAT—Bearsville

### WCCF-FM/ROCHESTER

**ADDS:**  
PAT BENATAR—Chrysalis  
FOREIGNER—Atlantic  
JOURNEY (12")—Col  
GARY O'—Capitol  
ROCKETS—Elektra  
THUNDER—Atco  
**HEAVY ACTION**  
(in alphabetical order):

BLACKFOOT—Atco  
BLUE OYSTER CULT—Col  
DANNY JOE BROWN—Epic  
PETER FRAMPTON—A&M  
MOODY BLUES—Threshold  
TOM PETTY AND THE  
HEARTBREAKERS—Backstreet/  
MCA  
SQUEEZE—A&M  
BILLY SQUIER—Capitol  
TUBES—Capitol  
VAN HALEN—WB

### WBUM-FM/MAINE

**ADDS:**  
PAT BENATAR—Chrysalis  
MICK FLEETWOOD—RCA  
FOREIGNER—Atlantic  
JOURNEY (12")—Col  
GARY WRIGHT—WB  
**HEAVY ACTION:**  
JEFFERSON STARSHIP—Grunt  
PETER FRAMPTON—A&M  
BILLY SQUIER—Capitol  
MOODY BLUES—Threshold  
JOHNNY VAN ZANT—Polydor  
SQUEEZE—A&M  
VAN HALEN—WB  
OZZY OSBOURNE—Jet  
BLUE OYSTER CULT—Col  
BLACKFOOT—Atco

### WQBK-FM/ALBANY

**ADDS:**  
PAT BENATAR—Chrysalis  
DAVE DAVIES—RCA  
FOREIGNER—Atlantic  
JOURNEY (12")—Col

ROCKETS—Elektra  
SPARKS—RCA  
SHAKIN' STEVENS—Epic  
SWIMMING POOL Q'S—DB  
TONIO K—No label  
**HEAVY ACTION:**  
MICK FLEETWOOD—RCA  
SQUEEZE—A&M  
DAVID JOHANSEN—Blue Sky  
TOM PETTY AND THE  
HEARTBREAKERS—Backstreet/  
MCA  
PHIL COLLINS—Atlantic  
BUDDY GUY—Alligator  
SANTANA—Col  
A'S—Aristo  
BLUE OYSTER CULT—Col  
WHEN THE SECOND FEATURE  
STARTS (single)—Blotto—Blotto

### WCMF-FM/ROCHESTER

**ADDS:**  
PAT BENATAR—Chrysalis  
DIESEL—Regency/MCA  
FOREIGNER—Atlantic  
JOURNEY (12")—Col  
POINT BLANK—MCA  
SAVOY BROWN—Town House  
PETER TOSH—Rolling Stones/  
EMI-Americo  
**HEAVY ACTION:**  
VAN HALEN—WB  
TOM PETTY AND THE  
HEARTBREAKERS—Backstreet/  
MCA  
JUDAS PRIEST—Col  
OZZY OSBOURNE—Jet  
THE WHO—WB  
REO SPEEDWAGON—Epic  
RUSH—Mercury  
AC/DC—Atlantic  
STYX—A&M  
JOE WALSH—Asylum

### WMJQ-FM/ROCHESTER

**ADDS:**  
PAT BENATAR—Chrysalis  
FOREIGNER—Atlantic  
JOURNEY (12")—Col  
JOE PERRY PROJECT—Col  
**HEAVY ACTION:**  
(in alphabetical order):  
BLACKFOOT—Atco  
BLUE OYSTER CULT—Col  
PETER FRAMPTON—A&M  
MOODY BLUES—Threshold  
TOM PETTY AND THE  
HEARTBREAKERS—Backstreet/  
MCA  
RUSH—Mercury  
SQUEEZE—A&M  
BILLY SQUIER—Capitol  
VAN HALEN—WB  
JOE VITALE—Asylum

### WAQX-FM/SYRACUSE

**ADDS:**  
PAT BENATAR—Chrysalis  
FOREIGNER—Atlantic  
JOURNEY (12")—Col  
POINT BLANK—MCA  
ROCKETS—Elektra  
**HEAVY ACTION:**  
PAT BENATAR—Chrysalis  
FOREIGNER—Atlantic  
MOODY BLUES—Threshold  
OZZY OSBOURNE—Jet  
UNION—Portrait  
JOURNEY (12")—Col  
TOM PETTY AND THE  
HEARTBREAKERS—Backstreet/  
MCA

38 SPECIAL—A&M  
BILLY SQUIER—Capitol  
GREG KINN—Beserkley

### WOUR-FM/UTICA

**ADDS:**  
ERIC ANDERSON—CBS Intl.  
FOREIGNER—Atlantic  
POCO—MCA  
ROCKETS—Elektra  
**HEAVY ACTION:**  
MOODY BLUES—Threshold  
RICK SPRINGFIELD—RCA  
BLUE OYSTER CULT—Col  
TOM PETTY AND THE  
HEARTBREAKERS—Backstreet/  
MCA  
BILLY SQUIER—Capitol  
TUBES—Capitol  
SILVER CONDOR—Col  
COLD CHISEL—Elektra  
BLACKFOOT—Atco  
DIESEL—Regency/MCA

### WMMR-FM/PHILADELPHIA

**ADDS:**  
PAT BENATAR—Chrysalis  
GARY U.S. BONDS (ep)  
—EMI-Americo  
FOREIGNER—Atlantic  
JOURNEY (12")—Col  
OUR LIPS ARE SEALED  
(single)—Go-Go's—I.R.S.  
JOE PERRY PROJECT—Col  
POCO—MCA  
GARY WRIGHT—WB  
**HEAVY ACTION:**  
SANTANA—Col  
KIM CARNES—EMI-Americo  
A'S—Aristo  
SQUEEZE—A&M  
GREG KINN—Beserkley  
TOM PETTY AND THE  
HEARTBREAKERS—Backstreet/  
MCA  
STEVE WINWOOD—Island  
HALL & OATES—RCA  
RICK SPRINGFIELD—RCA  
JEFFERSON STARSHIP—Grunt

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

**ADDS:**  
PAT BENATAR—Chrysalis  
DAVID BOWIE (12")—RCA  
EQUATORS—Stiff America  
FOREIGNER—Atlantic  
KILLING JOKE—EG  
ROCKETS—Elektra  
VISAGE—Polydor  
WAZMO NARIZ—BIG  
WHEN THE SECOND FEATURE  
STARTS (single)—Blotto—Blotto  
**HEAVY ACTION:**  
SQUEEZE—A&M  
TOM PETTY AND THE  
HEARTBREAKERS—Backstreet/  
MCA  
KRAFTWERK—WB  
PSYCHEDELIC FURS—Col  
ADAM AND THE ANTS—Epic  
DAVE EDMUNDS—Swan Song  
PAT METHENY & LYLE MAYS  
—ECM  
ENGLISH BEAT—Sire  
KID CREOLE & THE COCONUTS  
—Sire  
SPLIT ENZ—A&M

### WRXL-FM/RICHMOND

**ADDS:**  
PAT BENATAR—Chrysalis  
FOREIGNER—Atlantic

JOURNEY (12")—Col  
STATUTORY ROCK FROM XL102  
—Local

### HEAVY ACTION:

JOE WALSH—Asylum  
PHIL COLLINS—Atlantic  
KIM CARNES—EMI-Americo  
MOODY BLUES—Threshold  
GREG KINN—Beserkley  
BILLY SQUIER—Capitol  
BLUE OYSTER CULT—Col  
TOM PETTY AND THE  
HEARTBREAKERS—Backstreet/  
MCA  
PRODUCERS—Portrait  
JIM MESSINA—WB

### WKLS-FM/ATLANTA

**ADDS:**  
PAT BENATAR—Chrysalis  
DIESEL—Regency/MCA  
FOREIGNER—Atlantic  
JOURNEY (12")—Col  
NEW ENGLAND—Elektra  
RODS—Aristo  
**HEAVY ACTION:**  
PRODUCERS—Portrait  
MOODY BLUES—Threshold  
AC/DC—Atlantic  
SANTANA—Col  
VAN HALEN—WB  
TOM PETTY AND THE  
HEARTBREAKERS—Backstreet/  
MCA  
BILLY SQUIER—Capitol  
PHIL COLLINS—Atlantic  
JIM STEINMAN—Epic/Cleve. Intl.  
BLACKFOOT—Atco

### WYMX-FM/AUGUSTA

**ADDS:**  
PAT BENATAR—Chrysalis  
FOREIGNER—Atlantic  
JOURNEY (12")—Col  
**HEAVY ACTION:**  
JOE WALSH—Asylum  
VAN HALEN—WB  
BILLY SQUIER—Capitol  
MOODY BLUES—Threshold  
OZZY OSBOURNE—Jet  
BLACKFOOT—Atco  
SANTANA—Col  
PETER FRAMPTON—A&M  
JIM STEINMAN—Epic/Cleve. Intl.  
DANNY JOE BROWN—Epic

### WSHE-FM/FT. LAUDERDALE

**ADDS:**  
PAT BENATAR—Chrysalis  
FOREIGNER—Atlantic  
JOURNEY (12")—Col  
**HEAVY ACTION:**  
VAN HALEN—WB  
TOM PETTY AND THE  
HEARTBREAKERS—Backstreet/  
MCA  
JOE WALSH—Asylum  
BILLY SQUIER—Capitol  
MOODY BLUES—Threshold  
OZZY OSBOURNE—Jet  
SECRET POLICEMAN'S BALL  
—Island  
SQUEEZE—A&M  
FOREIGNER—Atlantic  
BLACKFOOT—Atco

### WMMS-FM/CLEVELAND

**ADDS:**  
PAT BENATAR—Chrysalis  
DURAN DURAN—Harvest  
FOREIGNER—Atlantic  
JOURNEY (12")—Col

## MOST ADDED

4—Foreigner—Atlantic (39)  
**PRECIOUS TIME**—Pat Benatar—Chrysalis (39)  
**WHO'S CRYING NOW** (single)—Journey  
 —Col (36)  
**BACK TALK**—Rockets—Elektra (9)  
**BALANCE**—Portrait (8)

## TOP AIRPLAY

**HARD PROMISES**  
**TOM PETTY AND THE**  
**HEARTBREAKERS**  
 Backstreet/MCA



## MOST AIRPLAY

**HARD PROMISES**—Tom Petty and the  
 Heartbreakers—Backstreet/MCA (35)  
**LONG DISTANCE VOYAGER**—Moody Blues  
 Threshold (32)  
**DOMT SAY NO**—Billy Squier—Capitol (28)  
**THERE GOES THE NEIGHBORHOOD**  
 —Joe Walsh—Asylum (22)  
**FAIR WARNING**—Van Halen—WB (19)  
**FIRE OF UNKNOWN ORIGIN**—Blue  
 Oyster Cult—Col (18)  
**EAST SIDE STORY**—Squeeze—A&M (16)  
**ZEBOP!**—Santana—Col (14)  
 4—Foreigner—Atlantic (12)  
**MARAUDER**—Blackfoot—Atco (12)

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

**HEAVY ACTION:**  
**MOODY BLUES**—Threshold  
**TOM PETTY AND THE**  
**HEARTBREAKERS**—Backstreet/  
 MCA  
**VAN HALEN**—WB  
**GARY U.S. BONDS**—EMI-  
 America  
**JIM STEINMAN**—Epic/Cleve.  
 Intl.  
**AC/DC**—Atlantic  
**JOE WALSH**—Asylum  
**DAVID JOHANSEN**—Blue Sky  
**A'S**—Arista  
**SOUTHSIDE JOHNNY**—Mercury

### WABX-FM/DETROIT

**ADDs:**  
**BALANCE**—Portrait  
**PAT BENATAR**—Chrysalis  
**FOREIGNER**—Atlantic  
**JOURNEY (12")**—Col  
**JOE PERRY PROJECT**—Col  
**ROCKETS**—Elektra  
**HEAVY ACTION:**  
**JOE WALSH**—Asylum  
**GEORGE HARRISON**—Dark Horse  
**PHIL COLLINS**—Atlantic  
**RICK SPRINGFIELD**—RCA  
**SANTANA**—Col  
**VAN HALEN**—WB  
**REO SPEEDWAGON**—Epic  
**MOODY BLUES**—Threshold  
**BILLY SQUIER**—Capitol  
**BLUE OYSTER CULT**—Col

### Y95-FM/ROCKFORD

**ADDs:**  
**BALANCE**—Portrait  
**PAT BENATAR**—Chrysalis  
**DIESEL**—Regency/MCA  
**FOREIGNER**—Atlantic  
**JOURNEY (12")**—Col  
**ROCKETS**—Elektra  
**HEAVY ACTION:**  
**MOODY BLUES**—Threshold  
**PHIL COLLINS**—Atlantic  
**BILLY SQUIER**—Capitol  
**BLACKFOOT**—Atco  
**STYX**—A&M  
**VAN HALEN**—WB  
**DANNY JOE BROWN**—Epic  
**TOM PETTY AND THE**  
**HEARTBREAKERS**—Backstreet/  
 MCA  
**BLUE OYSTER CULT**—Col  
**38 SPECIAL**—A&M

### WLUP-FM/CHICAGO

**ADDs:**  
**PAT BENATAR**—Chrysalis  
**FOREIGNER**—Atlantic  
**JOURNEY (12")**—Col  
**HEAVY ACTION:**  
**TOM PETTY AND THE**  
**HEARTBREAKERS**—Backstreet/  
 MCA  
**BILLY SQUIER**—Capitol  
**BLUE OYSTER CULT**—Col  
**POINT BLANK**—MCA  
**MOODY BLUES**—Threshold  
**OZZY OSBOURNE**—Jet  
**SQUEEZE**—A&M  
**BLACKFOOT**—Atco  
**JEFFERSON STARSHIP**—Grunt  
**JOURNEY (12")**—Col

### KSHE-FM/ST. LOUIS

**ADDs:**  
**BALANCE**—Portrait

**PAT BENATAR**—Chrysalis  
**FOREIGNER**—Atlantic  
**JOURNEY (12")**—Col  
**HEAVY ACTION:**  
**JEFFERSON STARSHIP**—Grunt  
**MOODY BLUES**—Threshold  
**PETER FRAMPTON**—A&M  
**BILLY SQUIER**—Capitol  
**SANTANA**—Col  
**MARTY BALIN**—EMI-America  
**THE WHO**—WB  
**GREG KIHN**—Beserkley  
**JOE WALSH**—Asylum  
**BLUE OYSTER CULT**—Col

### WLTX-FM/MILWAUKEE

**ADDs:**  
**PAT BENATAR**—Chrysalis  
**FOREIGNER**—Atlantic  
**JOURNEY (12")**—Col  
**HEAVY ACTION:**  
**BILLY SQUIER**—Capitol  
**OZZY OSBOURNE**—Jet  
**MOODY BLUES**—Threshold  
**FOREIGNER**—Atlantic  
**TOM PETTY AND THE**  
**HEARTBREAKERS**—Backstreet/  
 MCA  
**BLUE OYSTER CULT**—Col  
**RICK SPRINGFIELD**—RCA  
**RUSH**—Mercury  
**PHIL COLLINS**—Atlantic  
**JOE WALSH**—Asylum

### KTXQ-FM/DALLAS

**ADDs:**  
**BALANCE**—Portrait  
**PAT BENATAR**—Chrysalis  
**FOGHAT**—Bearsville  
**FOREIGNER**—Atlantic  
**JOURNEY (12")**—Col  
**NEW ENGLAND**—Elektra  
**JOE PERRY PROJECT**—Col  
**SAVOY BROWN**—Town House  
**SQUEEZE**—A&M  
**HEAVY ACTION:**  
**RICK SPRINGFIELD**—RCA  
**PHIL COLLINS**—Atlantic  
**LOVERBOY**—Col  
**BILLY SQUIER**—Capitol  
**JOE WALSH**—Asylum  
**38 SPECIAL**—A&M  
**AC/DC**—Atlantic  
**MOODY BLUES**—Threshold  
**TOM PETTY AND THE**  
**HEARTBREAKERS**—Backstreet/  
 MCA  
**SILVER CONDOR**—Col

### KL0L-FM/HOUSTON

**ADDs:**  
**PAT BENATAR**—Chrysalis  
**FOREIGNER**—Atlantic  
**JOURNEY**—Col  
**JOE PERRY PROJECT**—Col  
**HEAVY ACTION:**  
**VAN HALEN**—WB  
**BILLY SQUIER**—Capitol  
**FOREIGNER**—Atlantic  
**JEFFERSON STARSHIP**—Grunt  
**TOM PETTY AND THE**  
**HEARTBREAKERS**—Backstreet/  
 MCA  
**MOODY BLUES**—Threshold  
**PAT BENATAR**—Chrysalis  
**JOE WALSH**—Asylum  
**JOURNEY (12")**—Col  
**JIM STEINMAN**—Epic/Cleve. Intl.

### KLBX-FM/AUSTIN

**ADDs:**  
**BALANCE**—Portrait  
**PAT BENATAR**—Chrysalis  
**COOL LOVE** (single)—Pable  
 Cruise—A&M  
**FOREIGNER**—Atlantic  
**JOURNEY (12")**—Col  
**SANTANA**—Col  
**MARTY BALIN**—EMI-America  
**THE WHO**—WB  
**GREG KIHN**—Beserkley  
**JOE WALSH**—Asylum  
**BLUE OYSTER CULT**—Col  
**JOE WALSH**—Asylum  
**MOODY BLUES**—Threshold  
**MARTY BALIN**—EMI-America  
**ICEHOUSE**—Chrysalis  
**VAN HALEN**—WB  
**ELTON JOHN**—Geffen  
**SANTANA**—Col  
**SQUEEZE**—A&M  
**PETER FRAMPTON**—A&M

### KFML-AM/DENVER

**ADDs:**  
**BAD MANNERS**—MCA  
**PAT BENATAR**—Chrysalis  
**MICK FLEETWOOD**—RCA  
**TIM GOODMAN (12")**—Col  
**NEVILLE BROTHERS**—A&M  
**GARY O'**—Capitol  
**ROBERT ELLIS ORRALL**—RCA  
**POCO**—MCA  
**GARY WRIGHT**—WB  
**YELLOWJACKETS**—WB  
**HEAVY ACTION:**  
**MOODY BLUES**—Threshold  
**TOM PETTY AND THE**  
**HEARTBREAKERS**—Backstreet/  
 MCA  
**SINCEROS**—Col  
**SANTANA**—Col  
**THE WHO**—WB  
**SPLIT ENZ**—A&M  
**JOE WALSH**—Asylum  
**JIM MESSINA**—WB  
**PHIL COLLINS**—Atlantic  
**PAT METHENY & LYLE**  
**MAYS**—ECM

### KBPI-FM/DENVER

**ADDs:**  
**PAT BENATAR**—Chrysalis  
**FOREIGNER**—Atlantic  
**JOURNEY (12")**—Col  
**HEAVY ACTION:**  
**MOODY BLUES**—Threshold  
**TOM PETTY AND THE**  
**HEARTBREAKERS**—Backstreet/  
 MCA  
**JOE WALSH**—Asylum  
**JEFFERSON STARSHIP**—Grunt  
**REO SPEEDWAGON**—Epic  
**GREG KIHN**—Beserkley  
**GARY U.S. BONDS**—EMI-  
 America  
**38 SPECIAL**—A&M  
**JIM STEINMAN**—Epic/Cleve.  
 Intl.  
**SANTANA**—Col

### KGB-FM/SAN DIEGO

**ADDs:**  
**PAT BENATAR**—Chrysalis  
**FOREIGNER**—Atlantic  
**JOURNEY**—Col  
**JIM MESSINA**—WB  
**STATES**—Boardwalk

**HEAVY ACTION:**  
**PAT BENATAR**—Chrysalis  
**TOM PETTY AND THE**  
**HEARTBREAKERS**—Backstreet/  
 MCA  
**GREG KIHN**—Beserkley  
**FOREIGNER**—Atlantic  
**REO SPEEDWAGON**—Epic  
**JOE WALSH**—Asylum  
**STEVE WINWOOD**—Island  
**KIM CARNES**—EMI-  
 America  
**BILLY SQUIER**—Capitol  
**JOURNEY (12")**—Col

### KSJO-FM/SAN JOSE

**ADDs:**  
**PAT BENATAR**—Chrysalis  
**FOREIGNER**—Atlantic  
**JOURNEY (12")**—Col  
**HEAVY ACTION:**  
**PAT BENATAR**—Chrysalis  
**FOREIGNER**—Atlantic  
**JOURNEY (12")**—Col  
**JEFFERSON STARSHIP**—Grunt  
**BILLY SQUIER**—Capitol  
**BLUE OYSTER CULT**—Col  
**TOM PETTY AND THE**  
**HEARTBREAKERS**—Backstreet/  
 MCA  
**MICK FLEETWOOD**—RCA  
**TUBES**—Capitol  
**SQUEEZE**—A&M

### KLOS-FM/LOS ANGELES

**ADDs:**  
**A'S**—Arista  
**PAT BENATAR**—Chrysalis  
**FOGHAT**—Bearsville  
**FOREIGNER**—Atlantic  
**JOURNEY (12")**—Col  
**SILVER CONDOR**—Col  
**VOLUNTEER JAM**—Epic  
**HEAVY ACTION**  
 (in alphabetical order):  
**AC/DC**—Atlantic  
**LOVERBOY**—Col  
**MOODY BLUES**—Threshold  
**OZZY OSBOURNE**—Jet  
**TOM PETTY AND THE**  
**HEARTBREAKERS**—Backstreet/  
 MCA  
**REO SPEEDWAGON**—Epic  
**RUSH**—Mercury  
**SANTANA**—Col  
**BILLY SQUIER**—Capitol  
**VAN HALEN**—WB

### KROQ-FM/LOS ANGELES

**ADDs:**  
**ALLEY CATS**—Time Coast  
**RICK JAMES**—Gordy  
**KILLING JOKE**—EG  
**OINGO BOINGO**—A&M  
**ROBERT ELLIS ORRALL**—RCA  
**PLASTICS**—Island  
**HEAVY ACTION:**  
**TOM PETTY AND THE**  
**HEARTBREAKERS**—Backstreet/  
 MCA  
**ADAM AND THE ANTS**—Epic  
**PLASMATICS**—Stiff America  
**KRAFTWERK**—WB  
**JOE WALSH**—Asylum  
**X**—Slash  
**AC/DC**—Atlantic

**WAITRESSES**—Antilles  
**SPLIT ENZ**—A&M  
**GREG KIHN**—Beserkley

### KZAP-FM/SACRAMENTO

**ADDs:**  
**PAT BENATAR**—Chrysalis  
**DIESEL**—Regency/MCA  
**FOGHAT**—Bearsville  
**FOREIGNER**—Atlantic  
**JOURNEY (12")**—Col  
**VOLUNTEER JAM**—Epic  
**HEAVY ACTION:**  
**FOREIGNER**—Atlantic  
**JOE WALSH**—Asylum  
**BILLY SQUIER**—Capitol  
**GREG KIHN**—Beserkley  
**TUBES**—Capitol  
**MOODY BLUES**—Threshold  
**VAN HALEN**—WB  
**TOM PETTY AND THE**  
**HEARTBREAKERS**—Backstreet/  
 MCA  
**PETER FRAMPTON**—A&M  
**PAT BENATAR**—Chrysalis

### KZOK-FM/SEATTLE

**ADDs:**  
**PAT BENATAR**—Chrysalis  
**MICK FLEETWOOD**—RCA  
**FOREIGNER**—Atlantic  
**JOURNEY (12")**—Col  
**POCO**—MCA  
**HEAVY ACTION:**  
**MOODY BLUES**—Threshold  
**ROSANNE CASH**—Col  
**PHIL COLLINS**—Atlantic  
**TOM PETTY AND THE**  
**HEARTBREAKERS**—Backstreet/  
 MCA  
**MARTY BALIN**—EMI-  
 America  
**GREG KIHN**—Beserkley  
**SANTANA**—Col  
**HALL & OATES**—RCA  
**ALAN PARSONS PROJECT**—Arista  
**KIM CARNES**—EMI-  
 America

### KZEL-FM/EUGENE

**ADDs:**  
**BALANCE**—Portrait  
**PAT BENATAR**—Chrysalis  
**DAVE DAVIES**—RCA  
**FOREIGNER**—Atlantic  
**JOURNEY (12")**—Col  
**ROCKETS**—Elektra  
**THUNDER**—Atco  
**HEAVY ACTION:**  
**BLUE OYSTER CULT**—Col  
**TOM PETTY AND THE**  
**HEARTBREAKERS**—Backstreet/  
 MCA  
**TUBES**—Capitol  
**BLACKFOOT**—Atco  
**A'S**—Arista  
**JOE PERRY PROJECT**—Col  
**JEFFERSON STARSHIP**—Grunt  
**VAN HALEN**—WB  
**BILLY SQUIER**—Capitol  
**MOODY BLUES**—Threshold

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

# Radio World

## Radio Replay

By PHIL DIMAURO

■ **THREE PIECES OF THE ROCK:** The endless flow of new syndicated programming for radio continues, with three that recently caught Radio Replay's eye because they seem to appeal to die-hard music freaks. The most general-interest of the three (all of which would fit best on album rock stations) is "The Continuous History of Rock and Roll" from Rolling Stone Productions. Offered on the barter system, the Rolling Stone Magazine subsidiary's history is a package of features, including 90-second segments for each weekday, chronicling a major rock event; a one-hour special each weekend that goes into greater depth, with more music, interviews etc.; plus a 48-hour weekend special at the end of each year. The adjective "continuous" connotes the program's promises to provide regular updates on current events and trace the changes that have taken place up to the present. For instance, in dealing with the **Spencer Davis Group**, Davis and **Steve Winwood** are interviewed, and Winwood's career is detailed right up to "Arc of a Diver" . . . A show that seems to take a narrower focus but actually examines the full spectrum of rock 'n' roll from a particular point of view is "Guitar: A Rock Episode" from TM Productions. **Neil Sargent**, vice president and manager of TM Special Projects, explained that the original idea for the project came from former KSAN PD **Tom Yates** and MD **Kate Hayes**, who were made temporarily format fugitives when the station switched to country music. (Their firm is cleverly called Hiatus Productions.) The 36-hour special begins with the one blues guitarist/composer who probably influenced late-1960s rock guitar the most, **Robert Johnson**, though the steady chronology starts with '50s rock. All the big names are included in music and/or interviews. Even a small sample of the show is proof that a three-note chord pattern is an amazingly effective memory trigger . . . And finally, there's "Rarities," a veritable cutout bin of the air, which dredges up obscure recordings by name artists, like the **Who** doing "Barbara Ann," **John Lennon** covering the **Ronettes'** "Be My Baby," or **Eric Clapton's** studio reggae version of Dylan's "Knockin' on Heaven's Door," an example of a now hard-to-find single which was never included on an LP. A concept created by independent album promoter **Steve Leeds** and WNEW-FM morning man **Dave Herman** (the voice from the vaults), "Rarities" could provide an important service to stations that don't have these "oddball" sides in their libraries. The shows, which vary between three and five minutes depending on the length of the selections played, also include detailed background information on the source of the rarity, how it came to be recorded, and why it's a hard-to-find record today. This little bit of rock archeology is barter-syndicated through the Clayton Webster Corp. of St. Louis.

**RADIO FLIPS OVER JAMES:** In a classic case of seasonal programming, radio reaction has prompted Columbia Records to promote "Summer's Here" as the new single from **James Taylor's** "Dad Loves His Work" LP. The song was originally the flip side of "Hard Times," the first followup to the initial single from the LP, "Her Town Too." Stations were programming "Summer's Here," however, either in regular rotation or as an intro to news and weather reports — even television stations had found it appropriate background music for the season. So, according to Columbia's east coast promotion director **Sheila Chlanda**, James Taylor has a new single, while the label is spared the expense and inconvenience of pressing new commercial copies.

**MOVES:** **Buddy Scott** has been promoted to vice president and general manager at TM Productions, from vice president and general sales manager of the TM Productions division . . . **Diane Prior**, formerly with WAYV in Atlantic City, has moved to WKTU, New York on Sundays . . . **Sheryl Gordon** has been promoted to associate producer of the Robert Klein Show . . . **Domenick Fioravanti** has been promoted to station manager of WNBC, New York.

**IF AIR IS YOUR BAG:** A recent SRO concert at Miami Baseball Stadium featured **REO Speedwagon**, **Foghat**, the **Rossington-Collins Band**, **Billy Squier** and the **Zig Zags**. Who? Radio station WSHE, which broadcast from the scene of the concert, was responsible for that bit of booking. PD **Sonny Fox** explained that a station "air guitar" contest had been so successful that an "air band" was the logical followup. In both cases, participants are expected to go through all the motions of playing and/or singing, only without mikes or instruments. The Zig Zags, who won several rounds of competition that were covered by PM Magazine and other media, mimed to **Meat Loaf's** "Paradise by the Dashboard Light." Fox says they acted out all the parts, had a fellow don a baseball cap to do the **Phil Rizzuto** play-by-play, and even had roadies running around on stage adjusting imaginary mike stands. Like Fox said, there are a lot of crazy people out there.

## WBLS Back On Top In N.Y. Spring ARB

■ **NEW YORK**—Advance Arbitron ratings for the New York market put urban contemporary WBLS back in first place for the spring measurement period with a 7.4 share, up from 6.4 in the winter 1981 book. WKTU, which had been in first place for the last two books, took second place at 6.4, down from 6.5 for winter, while music/talk-formatted WOR, which had equalled WKTU's share in winter, registered a drop from 6.5 to 5.9. In Los Angeles, talk station KABC remained in the number one position in the market with a healthy jump from 6.9 for winter to 8.5 for spring, while beautiful music-formatted KBIG maintained second place while dipping from a 6.5 to a 5.5 share. All figures represent total persons over 12 years, Monday through Sunday, 6 a.m. to midnight, as measured by Arbitron.

Other significant shares in New York include mass appeal music station WABC, which jumped from a 3.5 share to 4.6 during its first period broadcasting New York Yankees baseball. Competitor WNBC held steady to equal the 4.6 share, from 4.8 in winter. With a predominantly big band format, WNEW-AM made an impressive move upward from 2.9 to 3.7. Mass-appeal rock station WYNY held steady, 3.7 to 3.6, as did WPIX, 2.2 for both books. For the album rockers, it was 3.0 to 2.8 for WNEW-FM, and a gain for WPLJ, 4.1 to 4.5. In

country music, WHN gained 2.2 to 2.4, while the stereo country signal, WKHK, edged up from .8 to 1.0.

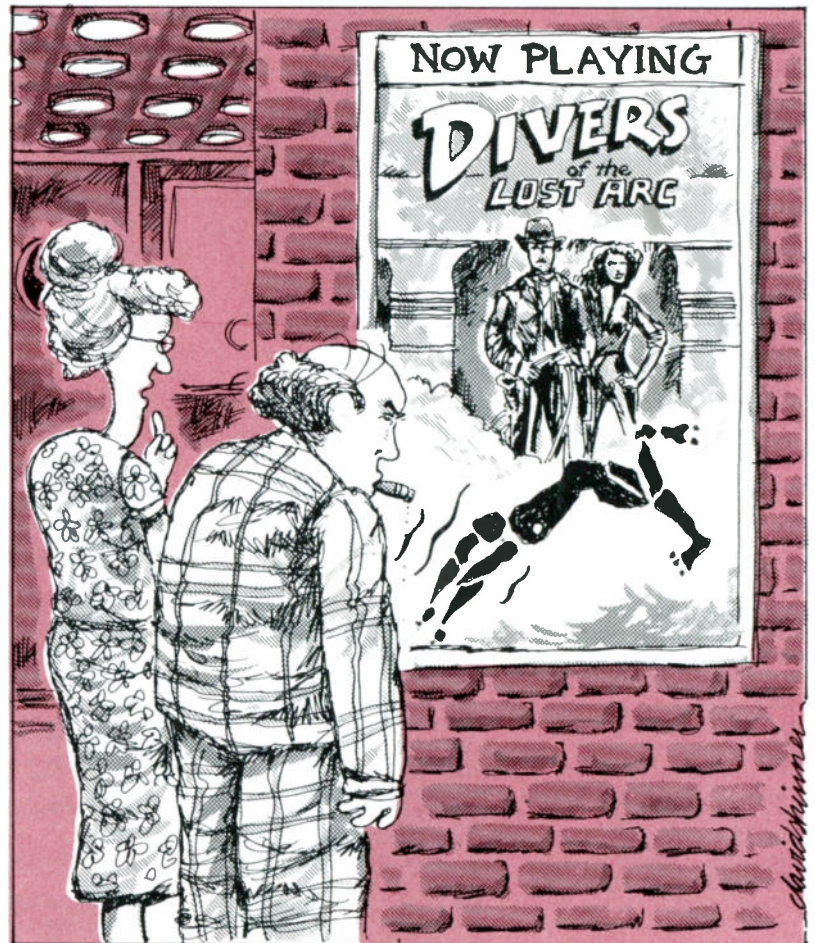
Among Los Angeles album rock stations, KMET had the highest share at 4.6, posting a gain from 3.9. KLOS also gained, 3.6 from 2.9, as did KWST, 2.3 from 1.6. KROQ held steady 1.6 to 1.7. Urban contemporary KIIS gained 2.7 to 3.0, while in the country field, KLAC dropped 3.2 to 2.9, as did KZLA-FM, 2.5 to 1.7, and KHJ, 2.0 to 1.9. In the mass appeal formats, oldies-oriented KRLA rose from 2.9 to 3.7; while KRTH fell 3.9 to 3.1, as did KHTZ 3.6 to 3.0.

## House Hearings Held On Anti-Piracy Law

■ **WASHINGTON**—The House Judiciary Subcommittee last week held hearings on legislation that would mandate stiffer penalties for record, tape and movie piracy and counterfeiting.

The Senate held hearings on similar legislation last month.

Under the proposed senate bill, a first offense involving sound recordings would be punishable by up to five years in jail and/or a \$250,000 fine if more than 1000 copies are made or distributed within a 180-day period. Trafficking penalties would also be five years and/or \$250,000.



"Looks like Stevie's been hangin' around the theater again . . ."

## Classical Retail Report

JULY 18, 1981

### CLASSIC OF THE WEEK



SUTHERLAND, HORNE, PAVAROTTI, BONYNGE  
LONDON DIGITAL

### TRIO

**SUTHERLAND, HORNE,  
PAVAROTTI, BONYNGE**  
London Digital

### BEST SELLERS OF THE WEEK

**TRIO: SUTHERLAND, HORNE,  
PAVAROTTI, BONYNGE** — London  
Digital  
**MAHLER: SYMPHONY NO. 2** — Solti —  
London Digital  
**MOZART: COMPLETE SYMPHONIES,  
VOL. V** — Hogwood, Academy of  
Ancient Music — L'Oiseau Lyre  
**ISAAC STERN 60TH BIRTHDAY  
CELEBRATION** — Perlman, Stern,  
Zukerman, Mehta — CBS Mastersound

### SAM GOODY/EAST COAST

**ELLY AMELING: THINK ON ME** — CBS  
**BOLLING: SUITE FOR FLUTE AND JAZZ  
PIANO** — Rompal, Balling — CBS  
**MAHLER: SYMPHONY NO. 2** — London  
Digital  
**MOZART: COMPLETE SYMPHONIES, VOL.  
V** — L'Oiseau Lyre  
**PACHELBEL: KANON** — Paillard — RCA  
**ITZHAK PERLMAN PLAYS GREAT  
ROMANTIC CONCERTOS** — Angel  
**PERLMAN & PREVIN PLAY A DIFFERENT  
KIND OF BLUES** — Angel  
**PUCCINI: TURANDOT** — Nilsson, Tebaldi,  
Bjoerling, Leinsdorf — RCA  
**STERN 60TH BIRTHDAY CELEBRATION** —  
CBS Mastersound  
**TRIO** — London Digital

### KING KAROL/NEW YORK

**CHOPIN: SELECTED PIECES** — Pogorelich —  
DG  
**GERSHWIN: SHORT ORCHESTRAL  
PIECES** — Previn — Angel  
**FACES OF THE MOON** — CBS  
**MOZART: CLARINET, BASSOON  
CONCERTOS** — Stoltzman, Schneider —  
RCA  
**ORFF: CARMINA BURANA** — Shaw — Telarc  
**PACHELBEL: KANON** — Galway — RCA  
**TOSTI: SONGS** — Carreras — Philips  
**TRIO** — London Digital  
**WAGNER: LOHENGRIN** — Rysonok, Konya,  
Cluytens — Replica (Impart)  
**WAGNER: PARSIFAL** — Hofmann, Von Dam,  
Moll, Karajan — DG Digital

### CUTLER'S/NEW HAVEN

**BEETHOVEN: COMPLETE SYMPHONIES** —  
Karajan — DG Budget Box

### BERLIOZ, RAVEL: SONG CYCLES

Norman — Philips  
**MAHLER: SYMPHONY NO. 2** — London  
Digital  
**MAHLER: SYMPHONY NO. 9** — Karajan —  
DG Digital  
**MOZART: CLARINET, BASSOON  
CONCERTOS** — Stoltzman, Schneider —  
RCA  
**ELISABETH SCHWARZKOPF: FOR MY  
FRIENDS** — London  
**STERN 60TH BIRTHDAY CELEBRATION** —  
CBS Mastersound  
**SULLIVAN: PIRATES OF PENZANCE** —  
Ronstadt, Kline, Elliott — Nonesuch  
**TRIO** — London Digital  
**WAGNER: PARSIFAL** — Hofmann, Moll, Von  
Dam, Karajan — DG Digital

### HARMONY HOUSE/DETROIT

**BAROQUE AND ON THE STREET** — CBS  
**CHOPIN: SELECTED PIECES** — Pogorelich —  
DG  
**DEBUSSY: PRELUDES, VOL. II** — Arrau —  
Philips  
**GERSHWIN: RHAPSODY IN BLUE,  
CONCERTO IN F** — Labeque Sisters —  
Philips  
**MAHLER: SYMPHONY NO. 2** — London  
Digital  
**MOZART: COMPLETE SYMPHONIES, VOL.  
V** — L'Oiseau Lyre  
**LUCIANO PAVAROTTI: MY OWN STORY** —  
London  
**STERN 60TH BIRTHDAY CELEBRATION** —  
CBS Mastersound  
**SZYMANOWSKI: SYMPHONIES NOS. 2,  
3** — Doroti — London  
**TRIO** — London Digital

### LAURY'S/CHICAGO

**BRUCKNER: SYMPHONY NO. 5** — Solti —  
London  
**HOLST: THE PLANETS** — Solti — Mabil  
Fidelity Digital  
**MAHLER: SYMPHONY NO. 2** — London  
Digital  
**ORFF: CARMINA BURANA** — Shaw — Telarc  
**PACHELBEL: KANON** — Galway — RCA  
**PACHELBEL: KANON** — Paillard — RCA  
**PAVAROTTI'S GREATEST HITS** — London  
**SIBELIUS: SYMPHONY NO. 4** —  
Ashkenazy — London  
**TRIO** — London Digital  
**VIVALDI: FOUR SEASONS** — Karajan — DG

### STREETSIDE/ST. LOUIS

**BARTOK: PIANO MUSIC** — Perahia — CBS  
**BEETHOVEN: COMPLETE SYMPHONIES** —  
Karajan — DG Budget Box  
**BRAMMS: PIANO CONCERTO NO. 1** —  
Bishop-Koracevic, Davis — Philips  
**DEBUSSY: PRELUDES, VOL. II** — Arrau —  
Philips  
**MOZART: COMPLETE SONATAS** —  
Eschenbach — DG Budget Box  
**MOZART: COMPLETE SYMPHONIES, VOL.  
V** — L'Oiseau Lyre  
**LUCIANO PAVAROTTI: MY OWN STORY** —  
London  
**RACHMANINOFF: PIANO CONCERTO NO.  
3** — Weissenberg, Bernstein — Angel  
**TELEMANN: WIND CONCERTOS** —  
Holliger — Archiv (DG)  
**TRIO** — London Digital

## New Sounds From Pickwick

By SPEIGHT JENKINS

■ NEW YORK — Of the several new record companies discussed in this space over the last two months, none has as well-known a parent as Pro Arte, a new line from the huge Pickwick chain. Don Johnson, a tall, slim midwesterner, heads up not only Pro Arte but the three other record divisions of Pickwick devoted to classical music: Pickwick Budget Records, Quintessence (a mid-price label) and the new Pro Arte, which is full price.

In New York recently en route to Germany, Johnson eagerly discussed his label's future. "We plan 100 releases through the end of '81," he said. "Twenty-three more will be coming out soon, in addition to the 15 or 16 we issued in June. Of the 100, 80 percent have never been heard in the United States on a non-imported label, and half will be in digital."

Pro Arte is the combination of four product sources: Supraphon, the recording company of Czechoslovakia, previously available in the U.S. only through import; Seon, a German manufacturer, available for a while in the U.S. through a classical outlet of ABC; Harmoni Mundi, a German record company; and some co-productions of Pro Arte in Munich and Pro-Arte in the United States. "We have first rights on all product produced by these labels and six months to decide if we want to release anything they put out. If not and they find distributors, they still might export to the States. The idea of our agreement, however, was to move the three labels out of the export business."

Pro Arte's first release was heavily Baroque. Johnson pointed out that the artists exclusive to Pro Arte are not all Baroque specialists and include conductors Gary Bertini and Vaclav Neumann, pianist Russell Sherman and the both the Cantilena Chamber Players and the Taneyev Trio. Future releases of the company, he says, will be far less specialized. The company, however, does not plan at this time any major opera productions.

But there are quite a few chamber operas coming out on the label, which as Johnson pointed out "fill an important niche." Bertini will be heard conducting Donizetti's *Il Campanello* (a work performed with great frequency on college campuses around the country and so possessing a large possible number of buyers) and Frederico Busonoi's *Arlecchino* and *Turandot*. Other works planned included Janacek's *Cunning Little Vixen* (a great success this spring at the New York City Opera), Bizet's *Dr. Miracle*, Dvorak's *Jacobin* and Meyerbeer's *Loves of Teodilinda*. With the exception of *Il Campanello*, all these are the first recordings to be available in this

country on an American label and all are one disc each.

One of the records Johnson is most excited about was recorded two weeks ago: Leonard Slatkin and the Minnesota Orchestra in Tchaikovsky's Suites from *Swan Lake* and the *Nutcracker*, available in October for the Christmas season. Other Christmas records set to appear at that time are a new recording of Bach's Christmas Oratorio with the Collegium Aureum (as always on original instruments), "Now Let Us Sing Hallelujah" with the Tolzer Boys Choir, "Christmas with the Collegium Aureum" and Christmas Music of the 15th and 16th Centuries.

Other records set to appear are Chopin's Preludes with Ivan Moravec, Schubert's "Death and the Maiden" Quartet with the Prague String Quartet, and the premiere of Lukas Foss' "Round a Common Center" coupled with Copland's Piano Quartet played by the Cantilena Chamber Players. In the former, Yehudi Menuhin will appear as guest artist, with Orson Welles as narrator.

To make sure that all this product

(Continued on page 41)

## Classical Retail Tips

■ Note should be made to all those who can get the label that International Book and Record Distributors is issuing, three very interesting albums, originally pressed by Discoreale in Paris. One album is called simply "Régine Crèspin" and contains 30 years of the French soprano's formidable artistry. It is a three-LP collection including many previously unreleased items, such as selections from *Così fan tutte*, *Le Nozze di Figaro*, *Fidelio*, *Un ballo in maschera* and *Parsifal*. Also released will be the first stereo recording of Faure's rarely heard opera, *Penelope*, with Miss Crèspin, Raoul Jobin and Robert Massard. It must have been recorded at the dawn of stereo, because neither Jobin nor Massard has been active for many years. Third on the list is one of Offenbach's most famous operettas in his time, *Madame Favart*, with Suzanne Lafaye, Lina Dachary and Joseph Peyron. Marcel Cariven conducts.

Also in July comes a large number of Seraphim releases, many of them well-loved recordings done for Angel in the '50s. There is a recording of arias by Franco Corelli, one by Montserrat Caballe, one by Plácido Domingo and one entitled "The Art of Victoria de Los Angeles." There is also a Mahler Fourth with Otto Klemperer conducting, a marvelously etched performance of great individuality, with Elisabeth Schwarzkopf as soloist.

## A/C Chart

JULY 18, 1981

July 18 July 4

1	2	THE ONE THAT YOU LOVE AIR SUPPLY ARISTA 0604	8
2	3	I DON'T NEED YOU KENNY ROGERS/Liberty 1415	5
3	4	THEME FROM THE GREATEST AMERICAN HERO JOEY SCARBURY/Elektra 47147	8
4	5	BOY FROM NEW YORK CITY MANHATTAN TRANSFER/ Atlantic 3816	8
5	1	ALL THOSE YEARS AGO GEORGE HARRISON/Dark Horse 49729 (WB)	8
6	9	MODERN GIRL SHEENA EASTON/EMI-America 8080	6
7	8	ELVIRA OAK RIDGE BOYS/MCA 51084	7
8	6	AMERICA NEIL DIAMOND/Capital 4994	12
9	17	HEARTS MARTY BALIN/EMI-America 8084	6
10	10	IS IT YOU? LEE RITENOUR/Elektra 47124	10
11	18	QUEEN OF HEARTS JUICE NEWTON/Capital 4997	5
12	12	PROMISES BARBRA STREISAND/Columbia 02065	8
13	25	TOUCH ME WHEN WE'RE DANCING CARPENTERS/A&M 2344	4
14	28	(THERE'S) NO GETTIN' OVER ME RONNIE MILSAP/RCA 12264	3
15	20	SLOW HAND POINTER SISTERS/Planet 47929 (E/A)	6
16	16	STRONGER THAN BEFORE CAROLE BAYER SAGER/ Boardwalk 02054	7
17	21	TIME ALAN PARSONS PROJECT/Arista 0598	6
18	7	BETTE DAVIS EYES KIM CARNES/EMI-America 8077	14

## CHARTMAKER OF THE WEEK

19	—	ENDLESS LOVE DIANA ROSS & LIONEL RICHIE Motown 1519	1
20	29	IT'S NOW OR NEVER JOHN SCHNEIDER/Scatti Bros. 6 02105 (CBS)	5
21	14	SEVEN YEAR ACHE ROSANNE CASH/Columbia 11 11426	11
22	24	SWEET BABY STANLEY CLARKE/GEORGE DUKE/Epic 19 01052	9
23	23	YOU MAKE MY DREAMS DARYL HALL & JOHN OATES/ RCA 12217	7
24	11	FOOL IN LOVE WITH YOU JIM PHOTOGLO/20th Century Fox 2487 (RCA)	12
25	15	STILL RIGHT HERE IN MY HEART PURE PRAIRIE LEAGUE/ Casablanca 2332 (PalyGram)	11
26	19	WHAT ARE WE DOIN' IN LOVE DOTTIE WEST/Liberty 1404	16
27	30	SOME CHANGES ARE FOR GOOD DIONNE WARWICK/ Arista 0602	5
28	13	STARS ON 45 STARS ON/Radio 3810 (Atl)	13
29	43	LADY (YOU BRING ME UP) COMMODORES/Motown 1514	2
30	41	FEELS SO RIGHT ALABAMA/RCA 12236	3
31	32	SOME DAYS ARE DIAMONDS (SOME DAYS ARE STONE) JOHN DENVER/RCA 12246	4
32	37	HEAVEN CARL WILSON/Caribou/Epic 2136	3
33	33	WE DON'T HAVE TO HOLD OUT ANNE MURRAY/Capitol 5013	4
34	22	NOBODY WINS ELTON JOHN/Geffen 49772 (WB)	9
35	—	THAT OLD SONG RAY PARKER, JR. & RAYDIO/Arista 0616	1
36	—	WE'RE IN THIS LOVE TOGETHER AL JARREAU/Warner Bros. 49746	1
37	38	WINNING SANTANA/Columbia 11 01050	4
38	42	LOVE ON A TWO WAY STREET STACY LATTISAW/Catillon 46015 (Atl)	2
39	26	A WOMAN NEEDS LOVE (JUST LIKE YOU DO) RAY PARKER, JR. & RAYDIO/Arista 0492	14
40	27	HARD TIMES JAMES TAYLOR/Columbia 11 02093	4
41	31	THIS LITTLE GIRL GARY U.S. BONDS/EMI-America 2309	4
42	—	EVERLASTING LOVE REX SMITH & RACHEL SWEET/ Columbia 18 02169	1
43	—	COOL LOVE PABLO CRUISE/A&M 2349	1
44	34	LIVING INSIDE MYSELF GINO VANNELLI/Arista 0488	16
45	40	DON'T YOU LOVE ME ANYMORE ENGELBERT HUMPERDINCK/Epic 19 02060	5
46	35	SAY WHAT JESSE WINCHESTER/Beersville 49711 (WB)	11
47	36	SUKIYAKI TASTE OF HONEY/Capitol 4953	16
48	39	WATCHING THE WHEELS JOHN LENNON/Geffen 49695 (WB)	15
49	44	YOU ARE FOREVER SMOKEY ROBINSON/Tamla 54327 (Motown)	4
50	49	GOING THROUGH THE MOTIONS DENNIS YOST/Rabox 7945	3



## Retail Rap

By SOPHIA MIDAS

■ YOU MAY HAVE DIMPLES, HONEY: **Richard Fields** has dimples, all right, and he also has a hit on his hands with his Boardwalk album called, you got it, "Dimples." But dimples aren't enough. At least that's what **Betty Wright** thinks when she joins Fields in a duet on the album called "She's Got Papers on Me." The song is about a wife who comes home, only to discover that her husband is singing about his mistress. As we hear Fields crooning about her, in walks his wife and then the fun begins. Wright lays it on the line with a tirade that apparently has the country in stitches. Here's a sampling: "Well, well, well. What have we here? . . . My, my, my, don't we look pretty in the suit my money bought . . . Yeah, I got papers on you, but now I'm throwing them in the trash can of my memories . . . and you can take your little album and raggedy component set that never worked and scat . . ."

If Fields is going anywhere, it's up the charts. The cut "She's Got Papers on Me" is receiving extensive airplay, and the album jumped to #23 bullet on *Record World's* Black Oriented Album Chart. It was also reported as a breakout throughout the country, and was already reported in the top ten of a number of accounts which report to *RW*.

For those retailers who have run out of stock on "Dimples," Boardwalk Records executive VP and general manager **Irv Biegel** reports that over 250,000 copies of the album have been shipped to dealers throughout the country. To support the album, Biegel said, a poster is "in the works." He added, "Right now we want to cross the record over; it has basically been selling to black oriented accounts, but WABC went on it this week, so it's looking good. 'Earth Angel,' the single which was released about four to five weeks ago, is also beginning to pick up on sales." "She's Got Papers on Me," however, will not be released as a single, according to Biegel. **Jim Jones**, album buyer for Record Rendezvous, commented: "To release that cut as a single would kill the album sales." Jones told *RW* that his store has been bombarded with requests for the album. "They keep walking into the store and asking for that record with **Millie Jackson** screaming on it," he said.

PROMO PUSH FOR BROTHERS JOHNSON: A&M Records has announced an extensive marketing campaign in support of the **Brothers Johnson** album "Winners." **Jeff Ayeroff**, VP of creative services, believes the package is something that will prove to have mass appeal for the retailer. The double gatefold cover of the package will be a real plus for display purposes, according to merchandising director **Bob Knight**. A merchandising kit will be made available to retailers which contains: six 18 x 24-inch posters (from the innerspread photos), a two-foot circular die-cut of the Brothers Johnson medallion, and ten front and back cover flats. Ayeroff noted that a video promo featuring the album's first single, "Real Thing," and a 30-second TV spot will run adjacent to "Soul Train" shows.

THE AVENGER IS BACK: Following the crushing defeat of Inflato in March, Record Bar's **Vinyl Avenger** is back, this time rising to the cosmic challenge of "delivering the stars." Supported by a \$150,000 advertising budget, the Avenger is delivering stars like **Kenny Rogers** and the **Chipmunks** to the TV screens of viewers in three markets, including Atlanta, Charlotte, and Raleigh-Durham. The three-week campaign, which will conclude on July 29, will feature eight different ads. Each shows an animated Avenger pledging, "While others promise you the stars, we deliver." The campaign is supported by \$107,000 from Record Bar's suppliers, and supplemented by Record Bar with print and radio ads in some markets.

## Boardwalk Signs Jody Moreing



Neil Bogart, president of the Boardwalk Entertainment Company, and Bruce Bird, president of Bruce Bird Productions, have announced the signing of Jody Moreing to a long-term, worldwide contract with Boardwalk Records. Jody's debut single, "All Girls Want It," was released last week. Her album is scheduled for early August. Bogart and Bird have had a close working relationship for the past ten years at both Casablanca Record & FilmWorks, where Bruce succeeded Bogart as president, and at Buddah Records. Pictured from left are: Hank Donig, producer; Bird, Moreing; Bogart; Scott Kranzberg, VP, promotion, Boardwalk Entertainment Company.

# Record World Retail Report

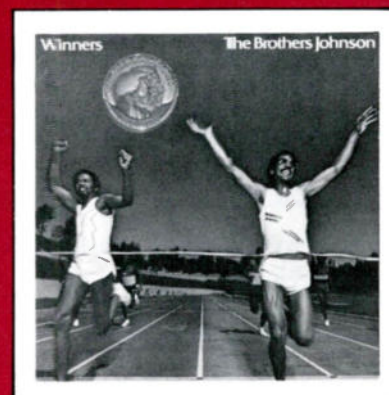
JULY 18, 1981

## SALESMAKER

WINNERS  
BROTHERS JOHNSON  
A&M

## TOP SALES

WINNERS—Brothers Johnson—A&M  
SHARE YOUR LOVE—Kenny Rogers  
—Liberty  
IN THE POCKET—Commodores  
—Motown



Winners The Brothers Johnson

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

### MUSICLAND/NATIONAL

BLACKFOOT—Atco  
COMMODORES—Motown  
TEENA MARIE—Gordy  
MAZE—Capitol  
PAVAROTTI, SUTHERLAND &  
HORNE—London  
POINTER SISTERS—Planet  
RAIDERS OF THE LOST ARK  
—Col (Soundtrack)  
KENNY ROGERS—Liberty  
JOHN SCHNEIDER—Scotti Bros.  
SUPERMAN II—WB (Soundtrack)

### RECORD BAR/NATIONAL

BLUE OYSTER CULT—Col  
CARPENTERS—A&M  
IRON MAIDEN—Harvest  
JIM MESSINA—WB  
RAIDERS OF THE LOST ARK  
—Col (Soundtrack)  
KENNY ROGERS—Liberty  
CAROLE BAYER SAGER—Boardwalk  
SUPERMAN II—WB (Soundtrack)  
VOLUNTEER JAM VII—Epic  
GARY WRIGHT—WB

### SOUND UNLIMITED/ NATIONAL

BLACKFOOT—Atco  
BROTHERS JOHNSON—A&M  
CAMEO—Chocolate City  
COMMODORES—Motown  
MICK FLEETWOOD—RCA  
FOGHAT—Bearsville  
GREG KINN—Beserkley  
STACY LATTISAW—Cotillion  
MANHATTAN TRANSFER—Atlantic  
POINT BLANK—MCA

### WHEREHOUSE/NATIONAL

BROTHERS JOHNSON—A&M  
MILES DAVIS—Col  
MICK FLEETWOOD—RCA  
FOGHAT—Bearsville  
EVELYN KING—RCA  
STACY LATTISAW—Cotillion  
PABLO CRUISE—A&M  
FRANKIE SMITH—WMOT  
STATLER BROTHERS—Mercury  
REDDINGS—BID

### DISC-O-MAT/NEW YORK

PAT BENATAR—Chrysalis  
KURTIS BLOW—Mercury  
BROTHERS JOHNSON—A&M  
MICK FLEETWOOD—RCA  
FOREIGNER—Atlantic  
GLORIA GAYNOR—Polydor  
JEAN MICHEL JARRE—Polydor  
CHERYL LYNN—Col  
BILLY OCEAN—Epic  
KENNY ROGERS—Liberty

### KING KAROL/NEW YORK

RICHARD 'DIMPLES' FIELDS  
—Boardwalk  
GRACE JONES—Island  
QUINCY JONES—A&M  
STACY LATTISAW—Cotillion  
LEGEND OF THE LONE RANGER  
—MCA (Soundtrack)  
MOODY BLUES—Threshold  
RAIDERS OF THE LOST ARK  
—Col (Soundtrack)  
STARS ON LP—Radio  
PETER TOSH—EMI-America/  
Rolling Stones  
VILLAGE PEOPLE—RCA

### RECORD WORLD-TSS/ NORTHEAST

AIR SUPPLY—Arista  
BROTHERS JOHNSON—A&M  
COMMODORES—Motown  
FOREIGNER—Atlantic  
CHERYL LYNN—Col  
MOODY BLUES—Threshold  
PSYCHEDELIC FURS—Col  
RAIDERS OF THE LOST ARK  
—Col (Soundtrack)  
RICK SPRINGFIELD—RCA  
TUBES—Capitol

### SAM GOODY/EAST COAST

MARTY BALIN—EMI-America  
BLUE OYSTER CULT—Col

CARPENTERS—A&M  
KIM CARNES—EMI-America  
FOREIGNER—Atlantic  
CHERYL LYNN—Col  
TOM PETTY & THE HEARTBREAKERS  
—MCA/Backstreet  
LEE RITENOUR—Asylum  
KENNY ROGERS—Liberty  
RICK SPRINGFIELD—RCA

### STRAWBERRIES/NORTHEAST

COMMODORES—Motown  
FATBACK—Spring  
ELTON JOHN—Geffen  
MAZE—Capitol  
MOODY BLUES—Threshold  
NEW ENGLAND—Elektra  
JOE PERRY PROJECT—Col  
PSYCHEDELIC FURS—Col  
SPLIT ENZ—A&M  
PETER TOSH—EMI-America/  
Rolling Stones

### RECORD & TAPE COLLECTOR/BALTIMORE

BLACKFOOT—Atco  
BLUE OYSTER CULT—Col  
BROTHERS JOHNSON—A&M  
COMMODORES—Motown  
RICHARD 'DIMPLES' FIELDS  
—Boardwalk  
PHYLLIS HYMAN—Arista  
EVELYN KING—RCA  
MAZE—Capitol  
STACY LATTISAW—Cotillion  
Y&T—A&M

### DOUGLAS STEREO/WASH., D.C.

BROTHERS JOHNSON—A&M  
COMMODORES—Motown  
RICHARD 'DIMPLES' FIELDS  
—Boardwalk  
FUSE ONE—CTI  
PHYLLIS HYMAN—Arista  
EVELYN KING—RCA  
KRAFTWERK—WB  
STACY LATTISAW—Cotillion  
CHERYL LYNN—Col  
UNLIMITED TOUCH—Prelude

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

BLACKFOOT—Atco  
BROTHERS JOHNSON—A&M  
COMMODORES—Motown  
FATBACK—Spring  
RICHARD 'DIMPLES' FIELDS  
—Boardwalk  
FOREIGNER—Atlantic  
PHYLLIS HYMAN—Arista  
EVELYN KING—RCA  
STACY LATTISAW—Cotillion  
CHERYL LYNN—Col

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

BROTHERS JOHNSON—A&M  
COMMODORES—Motown  
RICHARD 'DIMPLES' FIELDS  
—Boardwalk  
MICK FLEETWOOD—RCA  
FOREIGNER—Atlantic  
PHYLLIS HYMAN—Arista  
STACY LATTISAW—Cotillion  
MAZE—Capitol  
KENNY ROGERS—Liberty  
FRANKIE SMITH—WMOT

### GARY'S/RICHMOND

AIR SUPPLY—Arista  
ALABAMA—RCA  
BLACKFOOT—Atco  
BROTHERS JOHNSON—A&M  
CAMEO—Chocolate City  
KIM CARNES—EMI-America  
TOM PETTY & THE HEARTBREAKERS  
—MCA/Backstreet  
KENNY ROGERS—Liberty  
SANTANA—Col  
BILLY SQUIER—Capitol

### PENGUIN FEATHER/ NO. VIRGINIA

BLACKFOOT—Atco  
BLUE OYSTER CULT—Col  
BROTHERS JOHNSON—A&M  
COMMODORES—Motown  
ECHO & THE BUNNYMEN—Sire  
MICK FLEETWOOD—RCA

DAVID JOHANSEN—Blue Sky  
KENNY ROGERS—Liberty  
PETER TOSH—EMI-America/  
Rolling Stones  
Y&T—A&M

### RECORD REVOLUTION/ PA.-DEL.

KURTIS BLOW—Mercury  
BROTHERS JOHNSON—A&M  
MICK FLEETWOOD—RCA  
FOREIGNER—Atlantic  
GREAT MUPPET CAPER  
—Atlantic (Soundtrack)  
MAZE—Capitol  
POCO—MCA  
POINTER SISTERS—Planet  
TOM SCOTT—Col

### WEBB/PHILADELPHIA

BROTHERS JOHNSON—A&M  
SONDRA FEVER—Venture  
RICHARD 'DIMPLES' FIELDS  
—Boardwalk  
CLAY HUNT—Polydor  
PHYLLIS HYMAN—Arista  
EVELYN KING—RCA  
STACY LATTISAW—Cotillion  
KENNY ROGERS—Liberty  
SYLVESTER—Fantasy  
PETER TOSH—Rolling Stones/  
EMI-America

### NATL. RECORD MART/ MIDWEST

MARTY BALIN—EMI-America  
BLACKFOOT—Atco  
BROTHERS JOHNSON—A&M  
COMMODORES—Motown  
CORBIN-HANNER BAND—Alfa  
MICK FLEETWOOD—RCA  
FOREIGNER—Atlantic  
RAIDERS OF THE LOST ARK  
—Col (Soundtrack)  
KENNY ROGERS—Liberty  
JOHN SCHNEIDER—Scotti Bros.

### RECORD RENDEZVOUS/ CLEVELAND

BLUE OYSTER CULT—Col  
BROTHERS JOHNSON—A&M  
CARPENTERS—A&M  
COMMODORES—Motown  
DAZZ BAND—Motown  
RICHARD 'DIMPLES' FIELDS  
—Boardwalk  
MAGAZINE—IRS  
PSYCHEDELIC FURS—Col  
KENNY ROGERS—Liberty  
DIONNE WARWICK—Arista

### RECORD REVOLUTION/ CLEVELAND

ECHO & THE BUNNYMEN—Sire  
MICK FLEETWOOD—RCA  
DAVID JOHANSEN—Blue Sky  
MAGAZINE—IRS  
PLASMATICS—Stiff-America  
PSYCHEDELIC FURS—Col  
TOM SCOTT—Col  
SPARKS—RCA  
PETER TOSH—EMI-America/  
Rolling Stones  
UNDERTONES—Capitol

### WHERE HOUSE RECORDS/ MICHIGAN

BLACKFOOT—Atco  
BROTHERS JOHNSON—A&M  
CARL CARLTON—20th Century-Fox  
PHYLLIS HYMAN—Arista  
IRON MAIDEN—Harvest  
EDDIE KENDRICKS—Atlantic  
EVELYN KING—RCA  
STACY LATTISAW—Cotillion  
WILLIE NILE—Arista  
GARY WRIGHT—WB

### ROSE RECORDS/CHICAGO

BROTHERS JOHNSON—A&M  
CARPENTERS—A&M  
COMMODORES—Motown  
MILES DAVIS—Col  
RICHARD 'DIMPLES' FIELDS  
—Boardwalk  
MAZE—Capitol

PAT METHENY/LYLE MAYS  
—ECM

POINTER SISTERS—Planet  
KENNY ROGERS—Liberty  
SUPERMAN II—WB (Soundtrack)

### RADIO DOCTORS/ MILWAUKEE

BLACKFOOT—Atco  
BROTHERS JOHNSON—A&M  
RICHARD 'DIMPLES' FIELDS  
—Broadway  
MICK FLEETWOOD—RCA  
ICENHOUSE—Chrysalis  
PAVAROTTI LIVE—London  
POCO—MCA  
SAVOY BROWN—Townhouse  
FRANKIE SMITH—WMOT  
20/20—Portrait

### GREAT AMERICAN/ MINNEAPOLIS

ADAM & THE ANTS—Col  
BLACKFOOT—Atco  
BLUE OYSTER CULT—Col  
CARPENTERS—A&M  
JOHN DENVER—RCA  
DEBRA LAWS—Elektra  
JIM MESSINA—WB  
KENNY ROGERS—Liberty  
CAROLE BAYER SAGER—Boardwalk  
STATLER BROTHERS—Mercury

### LIEBERMAN/MINNEAPOLIS

SUE ANN—WB  
BLACKFOOT—Atco  
BROTHERS JOHNSON—A&M  
ECHO & THE BUNNYMEN  
—Sire  
MICK FLEETWOOD—RCA  
FOGHAT—Bearsville  
STACY LATTISAW—Cotillion  
PABLO CRUISE—A&M  
POCO—MCA  
ROCKATS—Island

### STREETSIDE RECORDS/ ST. LOUIS

BLUE OYSTER CULT—Col  
BROTHERS JOHNSON—A&M  
MICK FLEETWOOD—RCA  
PHYLLIS HYMAN—Arista  
STACY LATTISAW—Cotillion  
CHERYL LYNN—Col  
JACO PASTORIOUS—WB  
POCO—MCA  
KENNY ROGERS—Liberty  
GARY WRIGHT—WB

### TURTLES/ATLANTA

BLACKFOOT—Atco  
BROTHERS JOHNSON—A&M  
CARL CARLTON—20th Century-Fox  
DAVE GRUSIN—Arista/GRP  
PHYLLIS HYMAN—Arista  
EVELYN KING—RCA  
STACY LATTISAW—Cotillion  
OCEAN DRIVE VOL. 2—  
Rippette Records  
TOM SCOTT—Col  
STATLER BROTHERS—Mercury

### RECORD CITY/ORLANDO

BAD MANNERS—MCA  
BLUE OYSTER CULT—Col  
RICHARD 'DIMPLES' FIELDS  
—Boardwalk  
POCO—MCA  
ROCKATS—Island  
TOM SCOTT—Col  
CONWAY TWITTY—MCA  
VILLAGE PEOPLE—RCA

### TAPE CITY/NEW ORLEANS

BROTHERS JOHNSON—A&M  
BUSTIN' LOOSE—MCA  
(Soundtrack)  
CARPENTERS—A&M  
COMMODORES—Motown  
GREAT MUPPET CAPER—Atlantic  
(Soundtrack)  
STACY LATTISAW—Cotillion  
MAZE—Capitol  
NEVILLE BROTHERS—A&M

POINTER SISTERS—Planet  
KENNY ROGERS—Liberty

### RECORD TOWN-HASTINGS/ SOUTHWEST

AC/DC—Atlantic  
ALABAMA—RCA  
COMMODORES—Motown  
GEORGE HARRISON  
—Dark Horse  
RICK JAMES—Gordy  
OAK RIDGE BOYS—MCA  
KENNY ROGERS—Liberty  
RICK SPRINGFIELD—RCA  
BILLY SQUIER—Capitol  
STARS ON LP—Radio

### SOUND WAREHOUSE/ HOUSTON

BLUE OYSTER CULT—Col  
BROTHERS JOHNSON—A&M  
KIM CARNES—EMI-  
America  
FOGHAT—Bearsville  
JEFFERSON STARSHIP—Grunt  
MAZE—Capitol  
JIM MESSINA—WB  
SILVER CONDOR—Col  
GARY WRIGHT—WB  
YELLOWJACKETS—WB

### INDEPENDENT RECORDS/ COLORADO

BLUE OYSTER CULT—Col  
BOYSTOWN GANG—Moby Dick  
CAMERON—Salsoul  
CLASSICS NOUVEAU—Liberty  
JEAN-MICHEL JARRE—Polydor  
BILLY OCEAN—Epic  
POINTER SISTERS—Planet  
PSYCHEDELIC FURS—Col  
REDDINGS—BID  
KENNY ROGERS—Liberty

### CIRCLES/ARIZONA

BROTHERS JOHNSON—A&M  
COMMODORES—Motown  
FOGHAT—Bearsville  
STACY LATTISAW—Cotillion  
MAZE—Capitol  
JACO PASTORIOUS—WB  
KENNY ROGERS—Liberty  
SYLVESTER—Fantasy  
20/20—Portrait  
VILLAGE PEOPLE—Casablanca

### TOWER/PHOENIX

BLACKFOOT—Atco  
BLUE OYSTER CULT—Col  
COMMODORES—Motown  
FOR YOUR EYES ONLY  
—Liberty (Soundtrack)  
MAZE—Capitol  
POCO—MCA  
KENNY ROGERS—Liberty  
SILVER CONDOR—Col  
SQUEEZE—A&M  
PETER TOSH—EMI-  
America/Rolling Stones

### MUSIC PLUS/ LOS ANGELES

BLACKFOOT—Atco  
BLUE OYSTER CULT—Col  
BROTHERS JOHNSON—A&M  
DANCERSIZE—Vintage  
DAVE DAVIES—RCA  
MICK FLEETWOOD—RCA  
FOGHAT—Bearsville  
PABLO CRUISE—A&M  
JOE PERRY PROJECT—Col  
BILLY SQUIER—Capitol

### EVERYBODY'S RECORDS/ NORTHWEST

ALABAMA—RCA  
BLUE OYSTER CULT—Col  
BROTHERS JOHNSON—A&M  
COMMODORES—Motown  
JOHN DENVER—RCA  
ICENHOUSE—Chrysalis  
JEAN MICHEL JARRE—Polydor  
TOM SCOTT—Col  
THIRD WORLD—Col  
UNION—Portrait

# Record World Albums

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

JULY 18, 1981

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

July 18  
 July 11



WKS. ON  
 CHART

**1** **2** HI INFIDELITY  
 REO SPEEDWAGON  
 Epic FE 36844  
 (20th Week)

30 O

### CHARTMAKER OF THE WEEK

**48** — WINNERS  
 BROTHERS JOHNSON  
 A&M SP 3724



1 H

<b>2</b>	4	LONG DISTANCE VOYAGER MOODY BLUES/Threshold TRL 12901 (PolyGram)	7	H
3	1	MISTAKEN IDENTITY KIM CARNES/EMI-America SO 17052	12	H
4	3	PARADISE THEATER STYX/A&M SP 3719	25	H
<b>5</b>	6	STREET SONGS RICK JAMES/Gordy G8 1002M1 (Motown)	13	H
<b>6</b>	5	DIRTY DEEDS DONE DIRT CHEAP AC/DC/Atlantic SD 16033	14	H
<b>7</b>	7	MOVING PICTURES RUSH/Mercury SRM 1 4013 (PolyGram)	19	G
<b>8</b>	8	HARD PROMISES TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA BSR 5160	9	H
<b>9</b>	27	SHARE YOUR LOVE KENNY ROGERS/Liberty LOO 1108	2	H
<b>10</b>	16	FANCY FREE OAK RIDGE BOYS/MCA 5029	7	H
11	12	THE ONE THAT YOU LOVE AIR SUPPLY/Arista AL 9551	6	H
12	13	ZEBOPI SANTANA/Columbia FC 37158	14	O
13	9	FAIR WARNING VAN HALEN/Warner Bros. HS 3540	8	H
14	14	FACE VALUE PHIL COLLINS/Atlantic SD 16029	20	H
15	10	STARS ON LONG PLAY STARS ON/Radio RR 16044 (Atl)	10	H
16	15	KENNY ROGERS' GREATEST HITS/Liberty LOO 1072	38	H
17	11	SOMEWHERE IN ENGLAND GEORGE HARRISON/Dark Horse DHK 3472 (WB)	5	H
<b>18</b>	20	BLIZZARD OF OZZ OZZY OSBOURNE/Je! JZ 36812 (CBS)	14	O
<b>19</b>	19	WILD-EYED SOUTHERN BOYS 38 SPECIAL/A&M SP 4835	23	G
<b>20</b>	23	DON'T SAY NO BILLY SQUIER/Capitol ST 12148	11	H
21	18	LOVERBOY/Columbia JC 36762	26	O
<b>22</b>	24	KNIGHTS OF THE SOUND TABLE CAMEO/Chocolate City CCLP 2019 (PolyGram)	7	H
<b>23</b>	29	IT MUST BE MAGIC TEENA MARIE/Gardly G8 1004M1 (Motown)	6	H
24	22	BACK IN BLACK AC/DC/Atlantic SD 16018	47	H
<b>25</b>	28	THERE GOES THE NEIGHBORHOOD JOE WALSH/Asylum SE 523	9	H
26	17	CHRISTOPHER CROSS/Warner Bros. BSK 3383	69	H
27	25	THE DUDE QUINCY JONES/A&M SP 3721	16	H
28	26	WHAT CHA' GONNA DO FOR ME CHAKA KHAN/Warner Bros. HS 3526	11	H
29	30	DANCERSIZE CAROL HENSEL/Mirus/Vintage VNJ 7701	22	H
<b>30</b>	51	WORKING CLASS DOG RICK SPRINGFIELD/RCA AFL1 3697	17	H
<b>31</b>	35	FEELS SO RIGHT ALABAMA/RCA AHL1 3930	18	H
<b>32</b>	34	VOICES DARYL HALL & JOHN OATES/RCA AQL1 3646	37	H
<b>33</b>	37	THE CLARKE/DUKE PROJECT STANLEY CLARKE/GEORGE DUKE/Epic FE 36918	12	O
34	36	NIGHTCLUBBING GRACE JONES/Island ILPS 9624 (WB)	11	H
35	21	THE FOX ELTON JOHN/Geffen GHS 2002 (WB)	7	H
<b>36</b>	90	IN THE POCKET COMMODORES/Motown M8 955M1	2	H
<b>37</b>	43	URBAN CHIPMUNK CHIPMUNKS/RCA AFL1 4027	8	H
38	31	ARC OF A DIVER STEVE WINWOOD/Island ILPS 9576 (WB)	27	H
39	33	STEPHANIE STEPHANIE MILLS/20th Century Fox T 700 (RCA)	10	H
<b>40</b>	44	MECCA FOR MODERNS MANHATTAN TRANSFER/Atlantic SD 16036	6	H
41	32	THE JAZZ SINGER (ORIGINAL SOUNDTRACK) NEIL DIAMOND/Capitol SWAV 12120	32	I
42	39	A WOMAN NEEDS LOVE RAY PARKER, JR. & RAYDIO/Arista AL 9543	14	H
43	40	DOUBLE FANTASY JOHN LENNON/YOKO ONO/Geffen GHS 2001 (WB)	31	H
44	41	WINELIGHT GROVER WASHINGTON, JR./Elektra 6E 305	26	H
<b>45</b>	64	BLACK & WHITE POINTER SISTERS/Planet P 18 (E/A)	3	H
<b>46</b>	63	LIVE IN NEW ORLEANS MAZE FEATURING FRANKIE BEVERLY/Capitol SKBK 12156	3	I
47	48	RADIANT ATLANTIC STARR/A&M SP 4833	20	G

49	42	CRIMES OF PASSION PAT BENATAR/Chrysalis CHE 1275	46	H
50	38	FACE DANCES THE WHO/Warner Bros. HS 3516	16	H
51	47	BREAKING ALL THE RULES PETER FRAMPTON/A&M SP 3722	6	H
<b>52</b>	57	THE COMPLETION BACKWARD PRINCIPLE TUBES/Capitol SOO 12151	7	H
53	45	SEVEN YEAR ACHE ROSANNE CASH/Columbia JC 36965	21	O
<b>54</b>	59	MY MELODY DENIECE WILLIAMS/ARC/Columbia FC 37048	14	O
<b>55</b>	55	BAD FOR GOOD JIM STEINMAN/Epic/Cleve. Intl. FE 36531	13	O
56	54	VERY SPECIAL DEBRA LAWS/Elektra 6E 300	19	H
57	49	RIT LEE RITENOUR/Elektra 6E 331	13	H
58	56	EAST SIDE STORY SQUEEZE/A&M SP 4854	8	G
59	61	TASTY JAM FATBACK/Spring SP 1 6731 (PolyGram)	7	H
<b>60</b>	66	BALIN MARTY BALIN/EMI-America SO 17054	8	H
<b>61</b>	67	SEASON OF GLASS YOKO ONO/GHS 2004 (WB)	4	H
<b>62</b>	58	MODERN TIMES JEFFERSON STARSHIP/Grunt BXL1 3848 (RCA)	14	H
63	52	BEING WITH YOU SMOKEY ROBINSON/Tamla T8 375M1 (Motown)	24	H
64	65	SECRET COMBINATION RANDY CRAWFORD/Warner Bros. BSK 3541	8	H
65	50	THE NATURE OF THE BEAST APRIL WINE/Capitol SOO 12125	25	H
66	53	GUILTY BARBRA STREISAND/Columbia FC 36750	39	O
<b>67</b>	46	EXPOSED/A CHEAP PEEK AT TODAY'S PROVOCATIVE NEW ROCK VARIOUS ARTISTS/CBS X2 37124	5	O
<b>68</b>	86	FIRE OF UNKNOWN ORIGIN BLUE OYSTER CULT/Columbia FC 37389	2	O
<b>69</b>	76	AS FALLS WICHITA, SO FALLS WICHITA FALLS PAT METHENY & LYLE MAYS/ECM 1 1190 (WB)	5	I
70	72	NIGHTWALKER GINO VANNELLI/Arista AL 9536	15	H
71	62	KINGS OF THE WILD FRONTIER ADAM & THE ANTS/Epic NJE 37033	22	O
72	71	THREE FOR LOVE SHALAMAR/Solar BZL1 3577 (RCA)	28	H
<b>73</b>	79	ROCKIN'ROLL GREG KIHN/Beserkley B2 10069 (E/A)	18	H
74	69	SHEENA EASTON/EMI-America ST 17049	20	H
75	70	GAP BAND III/Mercury SRM 1 4003 (PolyGram)	27	H
<b>76</b>	84	KILLERS IRON MAIDEN/Harvest ST 12141 (Capitol)	8	H
77	68	DAD LOVES HIS WORK JAMES TAYLOR/Columbia FC 36009	18	O
78	83	WAIATA SPLIT ENZ/A&M SP 4848	10	H
79	80	THE TURN OF A FRIENDLY CARD ALAN PARSONS PROJECT/Arista AL 9518	34	H
<b>80</b>	88	SEND YOUR LOVE AURRA/Salsoul SA 8538 (RCA)	38	H
81	60	DEDICATION GARY U.S. BONDS/EMI-America SO 17051	12	H
<b>82</b>	91	THREE PIECE SUITE RAMSEY LEWIS/Columbia FC 37153	5	O
83	85	ZENYATTA MONDATTA THE POUCE/A&M 4831	37	H
84	73	JUICE JUICE NEWTON/Capitol ST 12136	16	H
85	77	FRIDAY NIGHT IN SAN FRANCISCO AL DIMEOLA, JOHN McLAUGHLIN, PACO DeLUCIA/Columbia FC 37152	8	O
86	87	VOYEUR DAVID SANBORN/Warner Bros. BSK 3546	16	H
<b>87</b>	103	IN THE NIGHT CHERYL LYNN/Columbia FC 37034	2	O
88	89	HUSH JOHN KLEMMER/Elektra 5E 527	7	H
<b>89</b>	—	WITH YOU STACY LATTISAW/Cotillion SD 16049 (Atl)	1	H
<b>90</b>	101	RAIDERS OF THE LOST ARK (ORIGINAL SOUNDTRACK)/Columbia JS 37373	4	O
91	95	HOT, LIVE AND OTHERWISE DIONNE WARWICK/Arista A2L 8605	5	L
92	94	SOMETIMES LATE AT NIGHT CAROLE BAYER SAGER/Boardwalk NB 1 33237	8	H
93	74	POINT OF ENTRY JUDAS PRIEST/Columbia FC 37052	16	O
94	96	COMPUTER WORLD KRAFTWERK/Warner Bros. HS 3549	7	H
95	99	DANNY JOE BROWN AND THE DANNY JOE BROWN BAND/Epic ARE 37385	4	O
<b>96</b>	106	TALK TALK TALK PSYCHEDELIC FURS/Columbia NFC 37339	4	O
<b>97</b>	—	MARAUDER BLACKFOOT/Atco SD 32 107	1	H
98	100	FLYING THE FLAG CLIMAX BLUES BAND/Warner Bros. BSK 3493	11	H
<b>99</b>	108	AEROBIC DANCING/Gateway GSLP 7610	7	G
100	98	FRANKE & THE KNOCKOUTS/Millennium BXL1 7755 (RCA)	18	H



# Record World Albums 101-200



JULY 18, 1981

July 18	July 11		WKS. ON CHART				WKS. ON CHART		
101	117	SOME DAYS ARE DIAMONDS JOHN DENVER/RCA AFL1 4055	3	H	148	155	LOVE IS . . . ONE WAY/MCA 5163	19	H
102	116	UNLIMITED TOUCH /Prelude PRL 12184	11	G	149	177	WANTED DEAD & ALIVE PETER TOSH/Rolling Stones/EMI-America SO 17055	2	H
103	105	MIRACLES CHANGE/Atlantic/RFC SD 19301	14	G	150	127	CAPTURED JOURNEY/Columbia KC2 37616	22	O
104	114	MAD IN AMERICA CARPENTERS/A&M SP 3723	2	H	151	162	FOR YOUR EYES ONLY (ORIGINAL SOUNDTRACK)/Liberty LOO 1109	2	H
105	75	WHERE DO YOU GO WHEN YOU DREAM ANNE MURRAY/Capitol SOO 12144	12	H	152	153	GREATEST HITS DOORS/Elektra 5E 5151	33	H
106	107	LIVE STEPHANE GRAPPELLI/ DAVID GRISMAN/ Warner Bros. BSK 3550	8	H	153	124	TINSEL TOWN REBELLION FRANK ZAPPA/Barking Pumpkin PW2 37336	8	H
107	—	THE VISITOR MICK FLEETWOOD/RCA AFL1 4080	1	H	154	158	GOING FOR THE GLOW DONNA WASHINGTON/Capitol ST 12147	8	H
108	118	DEUCE KURTIS BLOW/Mercury SRM 1 4020 (PolyGram)	3	H	155	159	IT'S WINNING TIME KLIQUE/MCA 5198	5	H
109	78	HORIZON/EDDIE RABBITT/Elektra 6E 276	48	H	156	122	MOUNTAIN DANCE DAVE GRUSIN/Arista/GRP 5010	20	H
110	119	WHA 'PPEN ENGLISH BEAT/Sire 3560 (WB)	5	H	157	113	DEDICATED MARSHALL TUCKER BAND/Warner Bros. HS 3525	8	H
111	121	I'VE GOT THE ROCK 'N' ROLLS AGAIN JOE PERRY PROJECT/Columbia FC 37364	2	O	158	156	LOOK OUT 20/20/Portrait NFR 37050 (CBS)	6	O
112	110	FAME (ORIGINAL SOUNDTRACK)/RSO RX 1 3080	60	H	159	134	NOTHIN' MATTERS AND WHAT IF IT DID JOHN COUGAR/Riva RVL 7403 (PolyGram)	16	H
113	—	I'M IN LOVE EVELYN KING/RCA AFL1 3962	1	H	160	163	ROCK THE WORLD THIRD WORLD/Columbia FC 37402	2	O
114	120	HERE COMES THE NIGHT DAVID JOHANSEN/Blue Sky FZ 36589 (CBS)	4	O	161	161	TOO HOT TO SLEEP SYLVESTER/Fantasy/Honey F 9607	4	G
115	111	LOST IN LOVE AIR SUPPLY/Arista 9545	12	H	162	178	EL RAYO-X DAVID LINDLEY/Asylum 5E 524	10	H
116	136	DIMPLES RICHARD "DIMPLES" FIELDS/Boardwalk NB 1 33232	2	H	163	139	HIGHWAY TO HELL AC/DC/Atlantic SD 19244	48	H
117	149	THE GREAT MUPPET CAPER (ORIGINAL SOUNDTRACK)/Atlantic SD 16047	2	H	164	168	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36752	43	O
118	128	MAGNETIC FIELDS JEAN MICHEL JARRE/Polydor PD 1 6325	3	H	165	126	TWANGIN' DAVE EDMUNDS/Swan Song SS 16034 (Atl)	10	H
119	82	CLOSER GINO SOCCIO/Atlantic/RFC SD 16042	9	H	166	146	NICK MASON'S FICTITIOUS SPORTS NICK MASON/Columbia FC 37307	4	O
120	93	CELEBRATE KOOL & THE GANG/De-Lite DSR 9518 (PolyGram)	37	H	167	167	FANTASTIC VOYAGE LAKESIDE/Solar BXL1 3720 (RCA)	38	H
121	131	NOW OR NEVER JOHN SCHNEIDER/Scotti Bros. ARZ 37400 (CBS)	4	O	168	172	STARDUST WILLIE NELSON/Columbia KC 30305	30	O
122	—	CAN WE FALL IN LOVE AGAIN PHYLLIS HYMAN/Arista AL 9544	1	H	169	171	DURAN DURAN/Harvest ST 12158 (Capitol)	3	H
123	133	IRON AGE MOTHER'S FINEST/Atlantic SD 19302	5	G	170	180	THE RIGHT PLACE GARY WRIGHT/Warner Bros. BSK 3511	3	H
124	102	TARANTELLA CHUCK MANGIONE/A&M SP 6518	9	H	171	—	A WOMAN'S GOT THE POWER A'S/Arista AL 9554	1	H
125	125	GALAXIAN JEFF LORBER FUSION/Arista AL 9545	11	H	172	174	TWICE AS SWEET A TASTE OF HONEY/Capitol ST 12089	18	H
126	81	SECRET POLICEMAN'S BALL VARIOUS ARTISTS/Island IL 9360 (WB)	8	O	173	135	ANNIE (ORIGINAL CAST ALBUM)/Columbia JS 34712	29	O
127	123	ROUND TWO JOHNNY VAN ZANT/Polydor PD 1 6322 (PolyGram)	7	H	174	175	RESTLESS EYES JANIS IAN/Columbia FC 37360	3	O
128	148	CLASS REDDINGS/Believe in a Dream FZ 37175 (CBS)	2	O	175	181	MAGIC MURDER & THE WEATHER MAGAZINE/IRS SP 70020 (A&M)	2	H
129	97	ANNE MURRAY'S GREATEST HITS Capitol SOO 12110	40	H	176	176	SILVER CONDOR/Columbia NFC 37163	6	O
130	140	SUPERMAN II (ORIGINAL SOUNDTRACK)/Warner Bros. HS 3505	3	H	177	—	VOLUNTEER JAM VARIOUS ARTISTS/Epic JE 36586	1	O
131	141	CAMERON'S IN LOVE RAFAEL CAMERON/Salsoul SA 8542 (RCA)	3	H	178	130	AUTOAMERICAN BLONDIE/Chrysalis 1290	31	H
132	137	MESSINA JIM MESSINA/Warner Bros. BSK 3559	5	H	179	179	HIGH VOLTAGE AC/DC/Atlantic SD 36142	14	G
133	109	SOMEWHERE OVER THE RAINBOW WILLIE NELSON/Columbia FC 36883	18	O	180	169	INTUITION LINX/Chrysalis CHR 1332	8	G
134	150	NIGHTS (FEEL LIKE GETTING DOWN) BILLY OCEAN/Epic FE 37406	2	O	181	—	THE MAN WITH THE HORN MILES DAVIS/Columbia FC 36790	1	H
135	—	BLUE AND GREY POCO/MCA 5227	1	H	182	183	HI-GLOSS/Prelude PRL 12184	5	G
136	112	TURN UP THE MUSIC MASS PRODUCTION/Cotillion SD 5226 (Atl)	13	G	183	145	MAGIC TOM BROWNE/Arista/GRP 5503	36	H
137	147	APPLE JUICE TOM SCOTT/Columbia FC 37419	2	O	184	187	TELL ME WHERE IT HURTS WALTER JACKSON/Columbia FC 37132	7	O
138	92	GREATEST HITS RONNIE MILSAP/RCA AHL1 3722	55	H	185	—	I KINDA LIKE ME GLORIA GAYNOR/Polydor PD 1 6324	1	H
139	115	BEYOND THE VALLEY OF 1984 PLASMATICS/Stiff-America WOW 11	7	G	186	—	YEARS AGO STATLER BROTHERS/Mercury SRM 1 6002	1	H
140	104	SUPER TROUPER ABBA/Atlantic SD 16023	30	H	187	143	ANOTHER TICKET ERIC CLAPTON/RSO RX 1 3095	18	H
141	142	CALL IT WHAT YOU WANT BILL SUMMERS & SUMMERS HEAT/MCA 5178	25	H	188	190	AUTUMN PIANO SOLOS GEORGE WINSTON/Windham Hill C 1012	5	G
142	144	ALICIA ALICIA MYERS/MCA 8181	9	H	189	182	MICKEY MOUSE DISCO/Disneyland/Vista 2504	70	O
143	151	BUSTIN' LOOSE (ORIGINAL SOUNDTRACK) ROBERTA FLACK/MCA 5141	3	H	190	152	9 TO 5 AND ODD JOBS DOLLY PARTON/RCA AHL1 3852	26	H
144	138	ALL MY REASONS NOEL POINTER/Liberty LT 1094	14	G	191	196	ROCK 'N' ROLL WARRIORS SAVOY BROWN/Town House ST 7002 (Accord)	2	H
145	129	EXTENDED PLAY PRETENDERS/Sire Mini 3563 (WB)	14	G	192	186	LOVE LIGHT YUTAKA/Alfa AAA 10004	12	G
146	154	AMERICAN EXCESS POINT BLANK/MCA 5189	4	H	193	—	LOVE KEYS EDDIE KENDRICKS/Atlantic SD 19294	1	H
147	—	RENAISSANCE VILLAGE PEOPLE/RCA AFL1 4105	1	H	194	—	LIVE FROM LINCOLN CENTER SUTHERLAND, HORNE, PAVAROTTI, BONYNGE/London Digital LDR 72009 (PolyGram)	1	X
					195	—	LIVE AT THE RITZ ROCKATS/Island ILPS 9626 (WB)	1	H
					196	—	I AM WHAT I AM GEORGE JONES/Epic FE 37178	1	O
					197	198	HOT EQUATORS/Stiff-America Cheap 1	4	G
					198	132	GRAND SLAM ISLEY BROTHERS/T-Neck FZ 37080 (CBS)	18	O
					199	193	WOMAN OF THE YEAR (ORIGINAL BROADWAY CAST)/Arista AL 8303	5	I
					200	189	LET THERE BE ROCK AC/DC/Atlantic SD 36151	14	G

# Record World Black Oriented Music

## Black Music Report

By NELSON GEORGE

■ This summer we have been blessed with a collection of reggae releases that show the diversity of approaches within the genre. In alphabetical order: **Black Uhuru's** self-titled album (Mango) shows this trio (**Michael Rose, Puma, Duckie Simpson**) in an uncompromising "roots" reggae mode that will please hardcore fans. "**The Melodians — The Original Reggae Sound**" (Mango) is a compilation of eight songs from one of Jamaica's legendary vocal trios. The Euro-disco group **Boney M** turned the Melodians' "Rivers of Babylon" into an international hit. **Max Romeo** is one of reggae's greatest vocalists, and his "Holding Out My Love" album is a fine vehicle. Rolling Stone **Keith Richards** produced along with reggae vets **Geoffrey Chung** and **Earl Chin**. Available from Shanachie Records, Dalebrook Park, Dept. R, Ho Ho Kus, N.J. 07423. **Third World** brings its entertaining brand of pop-reggae to Columbia Records with "Rock the World." The band's biggest success was an excellent re-working of **Gamble & Huff's** "Now That We've Found Love," and this LP is in a similar vein. **Peter Tosh's** "Wanted Dread & Alive" (Rolling Stone Records via EMI America) is competent reggae, highlighted by the always interesting rhythm section of bassist **Robbie Shakespeare** and drummer **Sly Dunbar**, the same duo found on **Grace Jones'** "Pull Up to the Bumper."

\* \* \*

Last Wednesday (8) would have been **Louis Jordan's** 76th birthday, making this a fine time to remember his wonderful mix of dance rhythms and a well-developed sense of humor. On the **Neville Brothers'** fine new A&M album, "Fiyo on the Bayou", there is a good version of Jordan's 1940s Caribbean-influenced hit, "Run Joe," though the Nevilles have updated the lyric. While good, it does lack the comic edge Jordan gave it.

More in the Jordan tradition is **Carl Carlton's** fast rising BOS single, "She's a Bad Mama Jama (She's Built, She's Stacked)," from the pen of **Leon Haywood**. The rhythm track recalls "Burn Rubber," while Haywood's words of uninhibited lust are very amusing. Haywood is, in fact, something of a specialist in erotic comedy. Among his previous recordings were "I Want To Do Something Freaky To You," "Don't Push It, Don't Force It" and "Keep It in the Family." Leon knows his subject.

SHORT STUFF: Ex-Motown great **Junior Walker** takes a hot solo on **Foreigner's** new single, "Urgent" . . . **Ray Newton**, independent promoter and drummer, is offering a black music clinic that illustrates the music's history from Africa to contemporary dance music. Newton, along with three other musicians, performs on all manner of percussion instruments. The presentation has been made at several colleges. For info call Newton at (212) 860-0608 . . . Mix master **John Luongo** is preparing a mix of the **Jacksons'** new single "Walk Right Now," which Epic is releasing as a commercial 12-inch. Luongo is also mixing two cuts on **Gladys Knight & the Pips'** upcoming album . . . New Atlanta residents **Cameo** have promised to support **Andrew Young's** bid to succeed **Maynard Jackson** as that city's mayor. They'll be doing a benefit concert for the former UN ambassador . . . Last week's column discussed **Mick Fleetwood's** "The Visitor" album, a mix of rock and African music. For a strong taste of the real thing, pick up "Unknown Soldier" by **Fela Ransome Kuti** on **Roy Ayers'** Uno Melodic Records. Ayers acquired rights to the record while on tour with Fela in Nigeria last year. It is almost an extended 12-inch, in that there is just one

cut on each side. The A side features a vocal by Fela called "Unknown Soldier" and the B side is an instrumental. On Ayers' upcoming Polydor album there is a tune co-written by Fela and Ayers . . . **Norby Walters**, in his effort to corner the black market, has struck again. Last week he signed the hot **Mr. Rick James**, the heartbroken **Taana Gardner**, and the consistent **Fatback Band** for worldwide agency representation.

## Diversity Is the Key To Black Clubs' Success

By NELSON GEORGE

■ NEW YORK—Live music is no longer vital to the well-being of black clubs, but diversity is. That is the opinion of several club owners from around the country, who feel that a poor economy and overpricing by acts are killing the market for live music. In its place, a wide range of activities are being used to develop consumer loyalty.

### Club Owners

Mal Woolfolk, chairman of the World Association of Black Club Owners and a partner in Best Of Friends, a group of black entrepreneurs who own four New York clubs, told *Record World*: "The trend is away from total reliance on music, but to have a strong identification with all black cultural affairs, be it music, poetry, theater, dance or any other function. It is fatal to get caught up totally in one trend."

Woolfolk said this attitude is shared by most of the two-year-old organization's 75 members. "Music, either disco or live music, is a tool, part of the atmosphere, but not the entire attraction," he said.

Mate Benson, co-owner of Chicago's Dallas Entertainment Center, has a club that specializes in live music and has been faced with shrinking profits. "Business has really slacked off since February and March," Benson said. "Now money is real tight. On a good night I get 400 to 500 people when the capacity is 1000."

"Acts are really out of line with the money they're asking for. You get a group with a hot record and they escalate their price out of sight. Often all they have is one record and no real stage show. Dallas is a sit-down place and people want to be entertained and given a real show. Acts like Taana Gardner who sing to tapes alienate audiences. Fine for New York. It doesn't make it in Chicago."

In his city, blues performers such as Bobby "Blue" Bland and other acts "that appeal to mature audiences" are most successful. "You need the older customers because they buy drinks and the younger crowd doesn't," said Benson.

While his club is not a disco, Benson has found one style of recorded music that consistently packs his place: oldies. "We'll have local deejays in who'll play Motown music and other '60s music, and we've drawn as many as 2000 people. They do the old dances, like the Watusi, and have a great time."

Charles Perry, who like Woolfolk is a partner in Best Of Friends, is involved in the day-to-day operations of their flagship club, Leviticus Entertainment Complex, in midtown Manhattan. The seven-year-old club has always booked live music, both performers with recording contracts and the New York area's many young unsigned groups.

(Continued on page 35)

## PICKS OF THE WEEK

### THE MAN WITH THE HORN

MILES DAVIS — Columbia FC 36790



While these songs break no new ground in jazz fusion, the Davis vitality and inventiveness is still apparent. Davis plays extremely well on "Shout" and "Ursula". He gets fine support on most tracks from drummer Al Foster and bassist Marcus Miller, and young saxophonist Bill Evans shapes several intelligent solos.

### THE FIRST 25 YEARS — THE SILVER ANNIVERSARY ALBUM

JOHNNY MATHIS — Columbia C2X 37440



The evolution of Mathis' music (as well as pop music in general) is displayed here in 25 years of tunes produced by Mitch Miller, Jack Gold, and Thom Bell. "Misty" is here, as is "When Sunny Gets Blue" and his hit duet with Deniece Williams. The packaging is classy.

### LOVE KEYS

EDDIE KENDRICKS — Atlantic SD 19294



The velvet-voiced former Temptation makes his Atlantic debut a soulful one, recording with the Birmingham, Alabama production team of Randy Richards and Johnny Sandlin. Kendricks sings with renewed emotion on Southern-fried ballads like "Old Home Town" and "Never Alone," while the Holland-Dozier-Holland tune "You Can't Stop My Loving" is danceable.

### SEIZE THE BEAT (DANCE ZE DANCE)

Island/ZE IL 9667



This is a compilation of dance 12-inches released by Ze, a self-consciously avant garde New York label. Best of the six cuts are: "Busting Out" by Nona Hendryx and the new wave band Material; former disco favorite "Deputy of Love" by Don Armando's 2nd Avenue Rumba Band; and "Wheel Me Out" by Was (Not Was), featuring Don and David Was.

# Record World Black Oriented Singles

JULY 18, 1981

July 18	July 11		WKS. ON CHART
1	1	<b>DOUBLE DUTCH BUS</b> FRANKIE SMITH WMOT 8 5356	18
2	2	GIVE IT TO ME BABY RICK JAMES/Gordy 7197 (Motown)	16
3	5	LOVE ON A TWO WAY STREET STACY LATTISAW/Cotillion 46015 (Atl)	7
4	4	FREAKY DANCIN' CAMEO/Chocolate City 3225 (PolyGram)	11
5	3	PULL UP TO THE BUMPER GRACE JONES/Island 49697 (WB)	14
6	6	HEARTBEAT TAANA GARDNER/West End 1232	12
7	9	VERY SPECIAL DEBRA LAWS/Elektra 47142	8
8	7	NIGHT (FEEL LIKE GETTING DOWN) BILLY OCEAN/Epic 19 02053	11
9	15	I'M IN LOVE EVELYN KING/RCA 12243	5
10	10	RUNNING AWAY MAZE FEATURING FRANKIE BEVERLY/Capitol 5000	10
11	8	TWO HEARTS STEPHANIE MILLS/20th Century Fox 2492 (RCA)	13
12	14	SHAKE IT UP TONIGHT CHERYL LYNN/Columbia 11 02102	8
13	13	PUSH ONE WAY/MCA 51110	10
14	16	ARE YOU SINGLE AURRA/Salsoul 2139 (RCA)	13
15	18	SEND FOR ME ATLANTIC STARR/A&M 2340	6
16	24	SQUARE BIZ TEENA MARIE/Gordy 7202 (Motown)	4
17	19	SEARCHING TO FIND THE ONE UNLIMITED TOUCH/Prelude 8029	9
18	20	RAZZAMATAZZ QUINCY JONES FEATURING PATTI AUSTIN/A&M 2334	7
19	11	SWEET BABY STANLEY CLARKE & GEORGE DUKE/Epic 19 01052	15
20	25	LADY (YOU BRING ME UP) COMMODORES/Motown 1514	4
21	12	A WOMAN NEEDS LOVE (JUST LIKE YOU DO) RAY PARKER, JR. & RAYDIO/Arista 0492	20
22	21	BODY MUSIC STRIKERS/Prelude 8025	14
23	26	THE REAL THING BROTHERS JOHNSON/A&M 2343	5
24	30	JUST BE MY LADY Larry Graham/Warner Bros. 49744	4
25	23	TRY IT OUT GINO SOCCIO/Atlantic/RFC 3818	8
26	17	WHAT CHA GONNA DO FOR ME CHAKA KHAN/Warner Bras. 49692	18
27	36	SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED) CARL CARLTON/20th Century Fox 2488 (RCA)	4
28	29	'SCUSE ME WHILE I FALL IN LOVE DONNA WASHINGTON/Capitol 4991	12
29	22	LOVE'S DANCE KLIQUE/MCA 51099	10
30	27	MAKE THAT MOVE SHALAMAR/Solar 12192 (RCA)	19
31	38	SLOW HAND POINTER SISTERS/Planet 47929 (E/A)	6
32	28	TAKE IT ANY WAY YOU WANT IT FATBACK/Spring 3018 (PolyGram)	11
33	41	I LOVE YOU MORE RENE & ANGELA/Capitol 5010	3
34	37	HERE IS MY LOVE SYLVESTER/Fantasy/Haney 912	7
35	33	PARADISE CHANGE/Atlantic/RFC 3809	15
36	31	YEARNING GAP BAND/Mercury 76101 (PolyGram)	17
37	42	YOU STOPPED LOVING ME ROBERTA FLACK/MCA 51126	4
38	32	IS IT YOU? LEE RITENOUR/Elektra 47124	12
39	48	CAN'T WE FALL IN LOVE AGAIN PHYLLIS HYMAN AND MICHAEL HENDERSON/Arista 0606	3



40	47	THIS IS FOR THE LOVER IN YOU SHALAMAR/Solar 12250 (RCA)	4
41	55	JUST ONE MOMENT AWAY MANHATTANS/Columbia 18 02191	3
42	43	WHEN WILL MY LOVE BE RIGHT ROBERT WINTERS & FALL/Buddah 627 (Arista)	5
43	46	TOGETHER WE CAN SHINE LINX/Chrysalis 2521	5
44	49	WALK RIGHT NOW JACKSONS/Epic 02132 (CBS)	5
45	50	SOME CHANGES ARE FOR GOOD DIONNE WARWICK/Arista 0602	4
46	52	YOU ARE FOREVER SMOKEY ROBINSON/Tamla 54327 (Motown)	4
47	54	ANYBODY WANNA DANCE EBONNE WEBB/Capitol 5008	3
48	40	IT'S YOUR CONSCIENCE DENIECE WILLIAMS/ARC/Columbia 11 02108	8
49	60	I'LL DO ANYTHING FOR YOU DENROY MORGAN/Becket 45 5	3
50	53	NOTHING BUT LOVE PETER TOSH/Rolling Stones/EMI-America 8083	4
51	62	FUNTOWN U.S.A. RAFAEL CAMERON/Salsoul 2144 (RCA)	3
52	63	ENDLESS LOVE DIANA ROSS AND LIONEL RICHIE/Motown 1519	2
53	57	GOING BACK TO MY ROOTS ODYSSEY/RCA 12240	4
54	59	YOU'RE THE ONLY ONE REDDINGS/Believe in a Dream 6 02066 (CBS)	3
55	58	LOVE LIGHT YUTAKA/Alfa 7004	4
56	45	I DON'T REALLY CARE L.V. JOHNSON/ICA 027	8
57	67	HOLD TIGHT CHANGE/Atlantic/RFC 3832	2
58	64	(HEY WHO'S GOTTA) FUNKY SONG FANTASY/Pavillion 6 02098 (CBS)	3
59	65	(OH I) NEED YOUR LOVIN' EDDIE KENDRICKS/Atlantic 3796	2
60	66	HOLD ON TO A FRIEND RUFUS/MCA 51125	2

## CHARTMAKER OF THE WEEK

61	—	HERE I AM DYNASTY Solar 47932 (E/A)	1
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62	—	WE CAN WORK IT OUT CHAKA KHAN/Warner Bros. 49759	1
63	34	IF YOU FEEL IT THELMA HOUSTON/RCA 12215	9
64	—	I WANT YOU CLOSER STARPOINT/Chocolate City 3226 (PolyGram)	1
65	—	WE'RE IN THIS LOVE TOGETHER AL JARREAU/Warner Bros 49746	1
66	—	DO IT NOW (PART 1) S.O.S. BAND/Tabu 6 02125 (CBS)	1
67	—	THAT OLD SONG RAY PARKER, JR. & RAYDIO/Arista 0616	1
68	68	RHYTHM RAP ROCK COUNT COOLOUT/WMOT 8 01058	2
69	—	SHOWDOWN SUGARHILL GANG & THE FURIOUS FIVE/Sugarhill 558	1
70	35	BEING WITH YOU SMOKEY ROBINSON/Tamla 54321 (Motown)	23
71	—	AIN'T NO WOMAN LIKE MY BABY L.J. REYNOLDS CAPITOL 4998	1
72	61	BETTE DAVIS EYES KIM CARNES/EMI-America 8077	6
73	39	JONES VS. JONES KOOL & THE GANG/De-Lite 813 (PolyGram)	8
74	69	SUKIYAKI A TASTE OF HONEY/Capitol 4953	24
75	44	GROOVE CITY T-CONNECTION/Capitol 4995	7

## Diversity at Black Clubs *(Continued from page 34)*

Perry expressed two concerns regarding live music: the short memories of recording artists and the lack of record company support, problems he said affect all black clubs. "There are several, now major, acts who played here throughout the '70s, often at a loss to us. But now we can't even get a press party at our place when they come to town. So many black artists grow and forget, which can sour you on the business.

"We get very little tour support from the record companies. If an act does a date at Leviticus and at the Bottom Line or Savoy, the company's promotion goes to the other clubs." This summer Leviticus had a series of live concerts, including Mtume, Mark Sadane, Sylvia Striplin and Blue Magic. Perry considers Leviticus "a cabaret that can deal with any type of entertainment." In July the club will host a play written by the daughters of

Martin Luther King and Malcolm X.

Bill Lindsay, co-owner of two popular black Washington, D.C. night spots, the Foxtrappe and Tiffany's, said he has given up on live music "except for the occasional local band.

"We found that the deals that the acts are offering were unreasonable, and since we don't need live music to attract our audience we rarely book any. We are a membership club and

we'd have to increase our charge to accommodate them. When you have to consider the different little riders on their contracts, the situation becomes more complicated. We use some local acts with a strong following. We do have a room where a singer-guitar player works. But we haven't found live entertainment to be a big draw. There is no great demand to bring bands back."




# Record World Black Oriented Albums

JULY 18, 1981

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

July 18	July 11				WKS. ON CHART
1	1	<b>STREET SONGS</b>		RICK JAMES Gordy G8 1002M1 (Motown) (7th Week)	13
2	2	<b>KNIGHTS OF THE SOUND TABLE</b>	CAMEO/Chocolate City CCLP 2019 (PolyGram)		7
3	3	<b>IT MUST BE MAGIC</b>	TEENA MARIE/Gordy G8 1004M1 (Motown)		6
4	11	<b>LIVE IN NEW ORLEANS</b>	MAZE FEATURING FRANKIE BEVERLY/Capitol SKBK 12156		3
5	4	<b>THE DUDE</b>	QUINCY JONES/A&M SP 3721		14
6	9	<b>RADIANT ATLANTIC</b>	STARR/A&M 4833		19
7	6	<b>STEPHANIE</b>	STEPHANIE MILLS/20th Century Fox T 700 (RCA)		10
8	7	<b>NIGHTCLUBBING</b>	GRACE JONES/Island ILPS 9624 (WB)		9
9	8	<b>A WOMAN NEEDS LOVE</b>	RAY PARKER, JR. & RAYDIO/ Arista AL 9543		14
10	10	<b>THE CLARKE/DUKE PROJECT</b>	STANLEY CLARKE/GEORGE DUKE/Epic FE 36918		12
11	17	<b>IN THE POCKET</b>	COMMODORES/Motown M8 955M1		2
12	5	<b>WHAT CHA' GONNA DO FOR ME</b>	CHAKA KHAN/Warner Bros. HS 3526		12
13	14	<b>VERY SPECIAL</b>	DEBRA LAWS/Elektra 6E 300		14
14	13	<b>THREE FOR LOVE</b>	SHALAMAR/Solar BZL1 3577 (RCA)		25
15	15	<b>TASTY JAM</b>	FATBACK/Spring SP 1 6731 (PolyGram)		7
16	12	<b>MY MELODY</b>	DENIECE WILLIAMS/ARC/Columbia FC 34048		17
17	18	<b>SEND YOUR LOVE</b>	AURRA/Salsoul SA 8538 (RCA)		9
18	16	<b>SECRET COMBINATION</b>	RANDY CRAWFORD/Warner Bros. BSK 3541		9

## CHARTMAKER OF THE WEEK

19	—	<b>I'M IN LOVE</b>		EVELYN KING RCA AFL1 3962	1
20	25	<b>BLACK &amp; WHITE</b>	POINTER SISTERS/Planet P18 (E/A)		3
21	19	<b>BEING WITH YOU</b>	SMOKEY ROBINSON/Tamla T8 375M1 (Motown)		20
22	—	<b>WINNERS BROTHERS</b>	JOHNSON/A&M SP 3724		1

## Kid Creole at the Ritz



Supporting the release of their new album, "Fresh Fruit in Foreign Places," ZE/Sire recording artists Kid Creole & the Coconuts are currently touring the United States with what they call "the world's first rap musical." Pictured backstage following the first night of a sold-out stand at New York's Ritz are, from left: Michael Zilkha, president of ZE Records; Daryl Hall of Hall & Oates; Sugar Coated Andy Hernandez of Kid Creole & the Coconuts; syndicated columnist and radio personality Lisa Robinson; August Darnell (Kid Creole); Tommy Mottola, president of Champion Entertainment, managers of Kid Creole; Johnny Podell of the Norby Walters Booking Agency; and Randy Hoffman, vice president and general manager of Champion Entertainment.

23	35	<b>DIMPLES</b>	RICHARD "DIMPLES" FIELDS/Boardwalk NB1 33232		2
24	20	<b>GAP BAND III</b>	Mercury SRM 1 4003 (PolyGram)		27
25	—	<b>WITH YOU</b>	STACY LATTISAW/Cotillion SD 16049 (Atl)		1
26	24	<b>MIRACLES CHANGE</b>	Atlantic/RFC SD 19301		14
27	22	<b>CLOSER</b>	GINO SOCCIO/Atlantic/RFC SD 16042		9
28	27	<b>LOVE IS ONE WAY</b>	MCA 5163		20
29	23	<b>UNLIMITED TOUCH</b>	Prelude PRL 12184		8
30	37	<b>IN THE NIGHT</b>	CHERYL LYNN/Columbia FC 37034		2
31	31	<b>GOING FOR THE GLOW</b>	DONNA WASHINGTON/Capitol ST 12147		6
32	21	<b>WINELIGHT</b>	GROVER WASHINGTON, JR./Elektra 6E 304		25
33	26	<b>RIT LEE</b>	RITENOUR/Elektra 6E 331		11
34	38	<b>CAMERON'S IN LOVE</b>	RAFAEL CAMERON/Salsoul SA 8542 (RCA)		3
35	42	<b>NIGHTS (FEEL LIKE GETTING DOWN)</b>	BILLY OCEAN/Epic FE 37406		2
36	41	<b>CLASS REDDINGS</b>	Believe in a Dream FZ 37175 (CBS)		2
37	40	<b>DEUCE</b>	KURTIS BLOW/Mercury SRM 1 4020 (PolyGram)		3
38	—	<b>CAN WE FALL IN LOVE AGAIN</b>	PHYLLIS HYMAN/Arista AL 9544		1
39	29	<b>TURN UP THE MUSIC</b>	MASS PRODUCTION/Cotillion SD 5226 (Atl)		11
40	39	<b>TOO HOT TO SLEEP</b>	SYLVESTER/Fantasy/Honey F 9607		4
41	28	<b>CALL IT WHAT YOU WANT</b>	BILL SUMMERS & SUMMERS HEAT/MCA 5176		14
42	46	<b>IT'S WINNING TIME</b>	KLIQUE/MCA 5198		6
43	36	<b>STARS ON LONG PLAY</b>	STARS ON/Radio RR 16044 (Atl)		6
44	45	<b>MISTAKEN IDENTITY</b>	KIM CARNES/EMI-America SO 17052		3
45	—	<b>CARL CARLTON</b>	20th Century Fox T 628 (RCA)		1
46	43	<b>HOW 'BOUT US</b>	CHAMPAIGN/Columbia JC 37008		18
47	32	<b>HOT, LIVE AND OTHERWISE</b>	DIONNE WARWICK/Arista A2L 8605		5
48	30	<b>TWICE AS SWEET</b>	TASTE OF HONEY/Capitol ST 12089		19
49	52	<b>CELEBRATE KOOL &amp; THE GANG</b>	De-Lite DSR 9518 (PolyGram)		8
50	51	<b>BUSTIN' LOOSE (ORIGINAL SOUNDTRACK)</b>	ROBERTA FLACK/MCA 5141		2
51	49	<b>ZEBOP!</b>	SANTANA/Columbia FC 37158		5
52	34	<b>GRAND SLAM</b>	ISLEY BROTHERS/T-Neck FZ 37080 (CBS)		24
53	33	<b>TELL ME WHERE IT HURTS</b>	WALTER JACKSON/Columbia FC 37132		7
54	53	<b>I GOT THE MELODY</b>	ODYSSEY/RCA AFL1 3910		5
55	47	<b>FANTASTIC VOYAGE</b>	LAKESIDE/Solar BZL1 3720 (RCA)		31
56	44	<b>VOYEUR</b>	DAVID SANBORN/Warner Bros. BSK 3546		13
57	57	<b>REVEREND DU RITE</b>	RICHARD PRYOR/Laff 216		2
58	56	<b>L.J. REYNOLDS</b>	Capitol ST 12127		4
59	48	<b>INTUITION</b>	LINX/Chrysalis CHR 1332		9
60	50	<b>MAGIC MAN</b>	ROBERT WINTERS & FALL/Buddah BDS 5723 (Arista)		15

## Donna Washington's Showcase



Capitol recording artist Donna Washington is congratulated by label executives after completing a showcase performance at Capitol's Los Angeles headquarters. The show was the first live secular performance for Washington, who is represented on the charts with her new "Going for the Glow" LP and the single "Scuse Me, While I Fall in Love." Pictured after the show are, from left: Rupert Perry, vice president, A&R; Steve Buckley, manager, black music A&R; Washington; and Varnell Johnson, vice president, black music A&R.



Columbia Records recently celebrated the re-signing of Frank Marino to the label at CBS Records' New York offices. Next month Columbia will release Marino's first solo album, "The Power of Rock 'N' Roll." Pictured from left are (seated): Steve Kopitko, attorney; Marino; Mickey Eichner, vice president, national A&R, Columbia; Dick Asher, deputy president and chief operating officer, CBS Records Group; (standing): Paul Levesque, manager; Jerry Durkin, vice president, A&R administration, CBS Records; and Paul Atkinson, director, contemporary music A&R, Columbia.

Finesse Records (Continued from page 6)

area they are strong in." Finesse recently completed an agreement with Kendor publishing, a print house that specializes in stage band and ensemble arrangements for colleges, high schools and individuals, that will make much of the music they release on vinyl also available in sheet form. "Kendor's mailing list is close to 40,000 jazz educators," Schwartz added. "We'll make a reference to the availability of the sheet music on the album jackets and they'll (Kendor) include promo albums with the music."

The college market is another area of primary concern for Schwartz. He has compiled a mailing list that breaks down each market into college radio programmers, record stores carrying jazz records, key media interviewers, and campus concert bookers. "We've found that many colleges are switching to classical and jazz programming. Our research tells us who is playing our artists and then we get the information to the distributor because we also have the name of the local record store carrying our records. We then take the information back to the artist's managers so they have direct access to performances on campus."

Finesse will also service radio outlets with cassette tapes of interviews with their artists. The first will feature Mel Torme and Jonathan Schwartz. Extensive video plans are also being developed for a variety of uses. Once again, the importance of the college audience is emphasized; Schwartz pointed to educational and instructional video packages that will be stressed in addition to the entertainment possibilities.

Finesse hopes to have ten releases in the stores by the end of this year and 20 by the end of 1982. The suggested retail price will be \$8.98 for single albums and \$14.98 for two-record sets.

"Having Finesse as a P&D label is a great pleasure," said Cal Roberts, senior VP/operations marketing, CBS Records. "Ken Glancy has roots at CBS, so it's like welcoming him back

to the family and Finesse is going to bring some fine product to the public so we're looking forward to the first releases.

Kool Jazz Festival

(Continued from page 23)

lasted much too long.

An equally ambitious concert, and one that *did* jell, was the Town Hall tribute to Roy Eldridge, sparked not only by the sparring of Faddis and Gillespie but also by the showing of old film clips of Eldridge in action; by the performance of an all-star big band, including four trumpeters who played a few transcribed Eldridge solos in harmony and unison; by Eldridge himself, who strode on stage at the end of the concert to sing a few numbers; and by his old comrade Ella Fitzgerald, who surprised everyone by coming on, unannounced, to join him in ebullient song.

Other pleasurable moments were provided for this listener by the always consistent Weather Report, who unveiled some impressive new material and some no-holds-barred tenor sax solos by Wayne Shorter at their July 4 Avery Fisher Hall concert; by the 19-year-old trumpeter Wynton Marsalis, who managed to upstage the rhythm section of Herbie Hancock, Ron Carter and Tony Williams at a July 1 show at the same hall for which Hancock was nominally the leader; and by the lively playing of the Duke Ellington Orchestra and Panama Francis' Savoy Sultans at the June 29 Roseland dance.

Inadequate acoustics and scheduling conflicts, two perennial festival problems, arose again frequently this year, as they probably always will. But the music overall was better than it's been in a long time, and festival promoter George Wein did his customary excellent business. The festival, which over the years has grown to embrace shows in Saratoga, Long Island and New Jersey as well as the city, this year added two full days at the State University in Purchase, N.Y. All signs are that the growth will continue.

Reid, Anderson and Reid (Cont. from page 14)

Sure enough, Bert met up with Denroy Morgan on Cornelia Street and began working with him. Morgan, a Rastafarian, was converted to the sect in 1975. He wrote, produced and managed for the Black Eagles and was twice an award winner in Jamaica's Reggae Festival. A recent convert, Morgan was "young in spirit," and saw reggae as the gospel music of Rastafarianism. In a gesture of good faith, therefore, Reid produced a reggae cut on Morgan and shopped it unsuccessfully for two years. "I wanted to show him my understanding," Reid says, "so he could see that I can deal with this thing." After the Unlimited Touch success, Bert laughs, Morgan was "upset" enough to call for a more commercial effort that turned out to be "I'll Do Anything," an arresting combination of rap, strong lyrical and choral content, and Morgan's West Indian accent, which itself became the song's signature. "One 'roots' will be permitted," Morgan wryly notes, in his upcoming album.

Close work relationships with artists are also the rule in Reid/Anderson productions: in France Joli's case, "Gonna Get Over You" was chosen particularly for her debut in R&B style.

Unlike the phantom production creations of the European disco producers, each of the Reid/Anderson-produced acts is a self-contained band, and studio work is done by a changeable line-up of musicians: as Bert Reid puts it, he can "tailor" the sound specifically. As for the general clarity of detail and freshness of approach in their productions, Ray Reid says: "We don't sit in the house and write like we're geniuses. We're young; we like to party and we think about the effect of a sound on the radio or the dance floor — like, at the Garage, they will scream to this breakdown." With the increasing importance of rhythm arrangements over orchestral sweetening, Ray Reid favors a spontaneous studio atmosphere, and demands careful pre-production preparation of both players and vocalists. "I don't always chart; we practice a few times before going in so we're comfortable and familiar with a song. (In the studio), I'm dancing up a storm; we can play on the spur of the moment, the way my head feels at the time, and everybody will be in the groove." He calls his records "well-arranged, but not cluttered; simple, but not A-B-C, either."

Disco File Top 40

1. GIVE IT TO ME BABY  
RICK JAMES/Gordy (12") G8  
1002M1 (Motown)
2. I'M IN LOVE  
EVELYN KING/RCA (12") JD 12244
3. TRY IT OUT/STREET TALK/  
HOLD TIGHT  
GINO SOCCIO/Atlantic/RFC  
(12"/LP cuts) SD 16042
4. I'LL DO ANYTHING FOR YOU  
DENROY MORGAN/Becket (12")  
BKD 502
5. IF YOU WANT ME  
ECSTASY, PASSION AND PAIN/  
Ray B. (12") RBDS 2516
6. SHAKE IT UP TONIGHT  
CHERYL LYNN/Columbia (12")  
48 02103
7. PULL UP TO THE BUMPER  
GRACE JONES/Island (12")  
ILPS 9624 (WB)
8. NIGHT (FEEL LIKE GETTING DOWN)  
BILLY OCEAN/Epic (12")  
FE 37408
9. GONNA GET OVER YOU  
FRANCE JOLI/Prelude (12")  
PLD 610
10. GET ON UP DO IT AGAIN  
SUZY Q/Atlantic/RFC (12")  
DM 4813
11. PARADISE/HOLD TIGHT  
CHANGE/Atlantic/RFC (12")  
SD 19301
12. BUSTIN' OUT  
MATERIAL FEATURING NONA HENDRYX/  
Island/ZE (12") IL 9667
13. REMEMBER ME/AIN'T NO  
MOUNTAIN HIGH ENOUGH  
BOYSTOWN GANG/Moby Dick (12")  
BTG 231
14. ON THE BEAT  
B.B.&Q. BAND/Capitol (12")  
4993
15. IF YOU FEEL IT  
THELMA HOUSTON/RCA (12")  
JD 12216
16. SQUARE BIZ/IT MUST BE MAGIC  
TEENA MARIE/Gordy (12"/LP cut)  
G8 1004M1
17. CAPITAL TROPICAL  
TWO MAN SOUND/TSR (12") 826
18. SET ME FREE  
KAREN SILVER/Quality/RFC (12")  
QRFC 001
19. (HEY, WHO'S GOTTA) FUNKY SONG/  
TOO MUCH TOO SOON  
FANTASY/Pavillion (12") JZ 37151  
(CBS)
20. FUNKY BEBOP  
VIN ZEE/Emergency (12")  
EMDS 6517
21. GIVE IT UP (DON'T MAKE  
ME WAIT)  
SYLVESTER/Fantasy/Honey (12")  
F 9607
22. NEW TOY  
LENE LOVICH/Stiff (12") IT 91
23. WHAT 'CHA GONNA DO FOR ME (LP)  
CHAKA KHAN/Warner Bros. HS 3526
24. WIKKA WRAP  
EVASIONS/Sam S 12339
25. SEARCHING TO FIND THE ONE  
UNLIMITED TOUCH/Prelude (12")  
PLR 12184
26. BETCHA WOULDN'T HURT ME/  
RAZZAMATAZZ  
QUINCY JONES FEATURING PATTI AUSTIN/  
A&M (12") SP 10240
27. DANCIN' THE NIGHT AWAY  
VOGGUE/Atlantic (12") DM 4815
28. A LITTLE BIT OF JAZZ  
NICK STRAKER BAND/Prelude (12")  
PLD 612
29. SHINE YOUR LIGHT  
GRAINGERS/BC (12") 4009
30. I WANNA DO IT  
SCANDAL/Sam (12") S 12338
31. PLANET EARTH  
DURAN DURAN/Harvest (12")  
ST 12158
32. HIT 'N' RUN LOVER  
CAROL JIANI/Ariola (12")  
OP 2208 (Arista)
33. IKO IKO/SAN FRANCISCO  
SERENADE  
LOVERDE/Prism (12") PDS 406
34. I LOVE YOU MORE  
RENE AND ANGELA/Capitol (12") 5010
35. MAGNIFIQUE  
MAGNIFIQUE/Siamese (12") S1A 001
36. OUT COME THE FREAKS  
WAS (NOT WAS)/Island/Ze (12")  
ILPS 9666 (WB)
37. SWEET DELIGHT  
WOODS EMPIRE/Tabu (12")  
4Z8 02131 (CBS)
38. I REALLY LOVE YOU  
HEAVEN AND EARTH/WMOT (12")  
JW 37074
39. YOU'RE MY MAGICIAN/YOUR  
LOVE (RE-MIX)  
UME/Prism (12") PLP 1009
40. TURN IT OUT  
EMOTIONS/ARC/Columbia (12")  
FC 37456

## Record World en Puerto Rico

By FRANKIE BIBILONI

■ El popular cantante **Chucho Avelanet** acaba de celebrar 20 años de actividades artísticas ininterrumpidas. El se mantiene entre los máximos vendedores de discos Velvet, tanto en Puerto Rico como en Centro y Sur América . . . Por cierto, su más reciente éxito es el titulado "Que Mal Amada Estas" . . . Una pieza que se ha introducido en las programaciones radiofónicas y que es tocada con insistencia: "Me estoy muriendo por dentro", ha gustado mucho al público. **Basilio** (Liznel) vuelve así a colocarse en la preferencia de todos. La pieza resulta de calidad magnífica y la interpretación del siempre sonriente **Basilio** es excepcional . . . Comienzan a vender fuerte los álbumes volumen 1 y 2 de la **Sar All Stars**, grabados en vivo en el "Club Ochentas" de Nueva York. Excelente sonido y buena mezcla. Una producción del genial **Roberto Torres**, quien se destaca cantando el tema "Ahí Na Má," en la que Roberto tiene oportunidad de lucir sus grandes facultades vocales . . . En forma arrolladora, el **Gran Combo** sigue extendiéndose en todo el país con su jitzo "A La Reina", que refleja

enormes ventas . . . **Raphy Leavitt** con su orquesta vuelven a colocar un nuevo éxito en la radio, ahora con "A Tropezón", en una nueva etapa de su carrera, todo esto bajo la etiqueta TH. La orquesta se caracteriza por su estilo y alegría para interpretar cada una de sus creaciones . . . Notable éxito obtuvo en su reciente gira por la República Dominicana el cantautor **Felito Félix** (Caytronics), cuyo reciente sencillo "Te sigo Queriendo", está obteniendo excelente posiciones en los rankings de todo el país: Actuó en el "Hotel Maunaloa," con gran aceptación por parte del público, al punto de serle requeridas nuevas presentaciones . . . **Alberto Cortés**, se sigue presentando en el Club Caribe del Hotel Caribe Hilton, con muy buena repercusión del público y crítica . . . "El Festival De la Voz y la Canción de Puerto Rico" se celebrará del 23 al 27 de septiembre del presente año en el Teatro de Bella Artes . . . La extraordinaria artista que es **Lisette** ha lanzado bajo el sello Odeón una pieza que se perfila como uno de sus más grandes "jits" de esta tem-

(Continued on page 39)

## "Discos CBS Internacional Se Enorgullece En El Primer Lanzamiento de su artista exclusivo DANNY DANIEL"

**DANNY DANIEL**  
"Diez Engaños"



CBS International 10315



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## Desde Nuestro Rincon Internacional

By TOMÁS FUNDORA

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



■ Se celebró esta semana la Convención Regional Latino Americana y del Pacífico A&R de RCA, con la asistencia en pleno de los representantes de Argentina, Australia, Brasil, Japón, México, Fiji Islands, Hong Kong, India, Korea, Malasia y Singapur, Filipinas, Tailandia, Bolivia, Colombia, Republica Dominicana, Ecuador, El Salvador, Panamá, Jamaica, Perú, Uruguay, Venezuela, Inglaterra, Italia, España, Canada y Estados Unidos. Abrió el acto el Director Regional **Adolfo Pino**, con **Buddy MacCluskey** actuando como su interprete al Español, con frases emotivas por la labor desarrollada en el pasado año y con claras expresiones que definen la nueva política enérgica y decidida de RCA en estos nuevos empeños. **Robert Summer**, presidente de RCA Records, tuvo quizás el más largo dialogo con sus hombres y, por supuesto, el más cargado de optimismo, definición y postura definida en cuanto al futuro del grupo. En esta, ya larga carrera, me toca felicitar a Summer por su elocuente presentación, que dejó, inevitablemente, una impresión extremadamente favorable en el equipo RCA. La presentación de los productos de cada área consumió largos periodos, en los cuales, cada región agotó sus mejores esfuerzos en presentación de "videotapes" y vistas fijas de sus artistas y mejores producciones. A pesar de que el grupo latinoamericano en pleno me dejó una impresión muy grata, en relación con el producto presentado, sin embargo, Argentina me dejó boquiabierto, México demostró ampliamente proyección con su nuevo producto "country-latino" y España me alegró en extremo. Me ocuparé de los diferentes productos en próximas columnas que me permitan ser más explicito. De momento, Argentina tiene algo muy fuerte con **Monica Lagos**, **Patricia** y **Aguita Clara**, México con **María del Sol** y **Fernando Allende** y España con **Jeanette**. Las recepciones de Salsoul Records en el Copacabana con el **Grupo Skyy** y **Rafael Cameron** y RCA con los **Village People** en el "Underground" fueron espectaculares. Mi efusiva felicitación al grupo y, de nuevo, mi abrazo a todos y cada uno de los presentes.



Lindomar Castilho



Emmanuel



Jose Dotti

Rompiendo "records" de ventas previas, **Lindomar Castilho** de Brasil, establece su éxito "Santa Mari Do Brasil" con posibilidades de éxito arrollador en Latinoamérica, a través de la versión en Español, titulada "María del Dolor", presentada en la Convención RCA de Nueva York. Después del infeliz incidente, en el cual salió sin vida, quizás el ser que más haya amado Lindomar y por lo cual está pagando el más doloroso de los precios, su interpretación de "Santa María do Brasil" y "Santa María del Dolor" le están brindando la agonía del mayor de los éxitos a través de girones desgarrado de su propia alma. Felicitaciones nunca . . . un abrazo desde el fondo de mi alma a este gran amigo de todos los años, que ya resultan muchos.

La carrera ascendente de **Emmanuel** se está haciendo palpable en cada uno de los territorios. La producción estelar de **Manuel Alejandro** le ha llevado de la mano, a punto tal, que el artista salta a la fama de un simple salto y Manuel Alejandro, incapaz ya de hacerle frente a tanta solución, eleva el valor de sus producciones a cifras espectaculares, mientras firma, según me entero, a través de una mesa de cockteles, con **Manuel Sánchez** de España, como su representan-oficial. ¡Mi más cordial saludo a los tres! . . . Me envía **Juanjo Alberti** de Uruguay, noticias sobre el lanzamiento de "Momentos" y "Costumbres" en su área, interpretadas por **José Dotti**, cantautor italiano, radicado desde hace 20 años en Montevideo. José viajará próximamente a Chile y España para promocionar estos temas . . . Orfeón firmó, con carácter de exclusividad, a la cantante española **Karina**, lanzando de inmediato a promoción el número "Ahora que te fuiste lejos," que está recibiendo fuerte promoción en Texas y México . . . Spanish International Network of Estados Unidos, lanzará el próximo 11 de Julio, un especial titulado "El Especial de Emmanuel!" de dos horas de duración. Sus actuaciones el 31 de Julio hasta el 13 de Agosto, en el Caribe

(Continued on page 40)

**EAST COAST — COSTA ESTE**

JULY 18, 1981

July 18	July 11		
1	8	A La Reina/El Gran Combo	Combo
2	3	Amigo Dejale/Ismael Miranda	Fania
3	1	Amada Mia/Cheo Feliciano	Vaya
4	4	Regresa A Mi/Miami Sound Machine	CBS
5	5	Perdoname/Camilo Sesto	Pronto
6	2	Prohibiciones/Lolita	CBS
7	11	Insaciable Amante/José José	Pronto
8	13	Me Estoy muriendo Por Dentro/Basilio	Karen
9	9	Querer Y Perder/Dyango	Odeon
10	6	Galera Tres/Ismael Miranda	Fania
11	10	La Dicha Mia/Celia, Johnny & Pete	Vaya
12	15	De Niña A Mujer/Julio Iglesias	CBS
13	16	El Paralitico/Roberto Torres	SAR
14	14	Quiero Dormir Cansado/Emmanuel	Arcano
15	12	La Rueda/La Solución	LAD
16	18	No Me Desprecies/Johnny Ventura	Combo
17	17	Oh Que Sera/Willie Colon	Fania
18	7	El Nene Esta Llorando/Conjunto Quisqueya	Liznel
19	23	Yolanda/Wilfrido Vargas	Karen
20	20	Un Mal Necesario/Jorge Char	LAD
21	19	Y Mi Negra Esta Cansa/Oscar D'Leon	T.H.
22	25	Pasatiempo/Roberto Carlos	CBS
23	27	Como Lo Hago Yo/Yolandita Monge	CBS
24	21	Amar Es Algo Mas/José Luis	T.H.
25	30	Dos Jueyes/Celia & Willie	Fania
26	22	El Amigo Y La Mujer/Cuco Valoy	Discolor
27	24	No Te Imaginas/Johnny Ventura	Combo
28	26	El Piraguero/Conjunto Clásico	Lo Mejor
29	29	La Negra Pola/Tipica Dominicana	Discolor
30	—	Las Quejas De Cada Cual/Guillo Rivera	Performance

**WEST COAST — COSTA OESTE**

JULY 18, 1981

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

**Latin American** Record World (International) Hit Parade

**SANTO DOMINGO** (Ventas) By Pedro María Santana

1. Me Estoy Muriendo Por Dentro Basilio
2. Estás Donde No Estás Anthony Ríos
3. No Raúl Grisanty
4. Si Tú Te Vas Francisco Ulloa
5. María Hansel, Raúl y La Charanga
6. La Maricutana Luis Ovalles
7. Trataré Lissette
8. De Un Lucero a La Tierra Juan Arturo
9. El Día Que Puedas Emmanuel
10. Estar Enamorado Raphael
11. La Juma de Ayer Henry Fiol
12. A Ratos José José
13. El Pescaio Johnny Ventura
14. Dime Porque Adalgisa Pantaleón
15. Cuando Vas Por La Calle Vickiana

**PUERTO RICO** (Ventas) by Frankie Bibiloni

1. A la Reina El Gran Combo—Combo
2. Me Estoy Muriendo Por Dentro Basilio—Liznel
3. Dos Jueyes Celia Cruz/Willie Colón—Fania
4. Perdóname Camilo Sesto—Pronto
5. No Me Desprecies Johnny Ventura—Combo
6. Amada Mia Cheo Feliciano—Vaya
7. Amigo Déjala Ismael Miranda—Fania
8. Tratándose de Tí Wilkins—Masa
9. Un Mal Necesario Jorge Char—LAD
10. Ya No Regreso Contigo Lupita D'Alessio—Orfeón

**RIO DE JANEIRO** (Ventas) By Nopem

1. Eu Vou Ter Sempre Voce Antonio Marcos—RCA
2. Bem-Te-Vi Renato Terra—Polygram
3. Aparências Márcio Greyck—CBS
4. Woman John Lennon—Warner Bros.
5. Push One Way—Ariola
6. Conga Conga Conga Gretchen—Copacabana
7. Lady Kenny Rogers—EMI
8. Pensamento Gilliard—RGE
9. Abre Coracao Marcelo—Elektra
10. Here's to You Skyy—RCA
11. Push Push Brick—CBS
12. Shine On L.T.D.—CBS
13. Mordomia Almir Guineto—K/Tel
14. A Ultima Carta Marcos Roberto—Copacabana
15. Fame Irene Cara—Polygram

**COSTA RICA** (Popularidad) By Radio Titania

1. No Deseo Ni Pensar Gaviota
2. Stars on 45 Stars on 45
3. Quiero Ser Canción Via Libre
4. A Partir de Mañana Alberto Cortez
5. La Radio Dyango
6. Que Tal Te Va Sin Mí Raphael
7. Me Parece Que Me Estoy Enamorando Los Brios
8. Vivir sin Tí Camilo Sesto
9. Mi Forma de Sentir Revolución de Emiliano Zapata
10. De Niña a Mujer Julio Iglesias

**Rosenbloom Named To CBS Latin Post**

■ NEW YORK — Ele Juarez, director, artist development, Latin American Operations, CBS Records International, has announced the appointment of Wendy Rosenbloom to the newly created position of marketing assistant, LAO.

In addition to the responsibilities of her previous position as marketing coordinator, Rosenbloom will be responsible for compilations, editing "Que Pasa" (the LAO marketing newsletter) and coordinating releases and press material for Latin American Operations.

**Puerto Rico**

(Continued from page 38)

porada.; se titula "Ni Su Hombre Ni Su Amante", y ha tenido muy buen recibimiento en la radio, lo que es buena señal para pensar que se consolidará como éxito. . . Wilkins se ha anotado otro suceso popular con "Tratándose de Tí" . . . También Felipe Gil (Orfeón) ha logrado imponerse con ¿Cómo te Sientes sin Mí?. Es otro título firme en las preferencias del público . . . Y ahora . . . ¡Hasta la próxima!

# Record World en México

By VILO ARIAS SILVA

■ Tremenda, y superando los años anteriores, es la inquietud que se percibe entre los directores artísticos y productores independientes al acercarse la fecha de la realización de la fase nacional del X Festival OTI. En México, esta fiesta anual de canciones inéditas, se ha constituido desde hace mucho en un evento que es de vital importancia en la vida profesional de todos los autores e intérpretes que tratan de ganarse un lugar privilegiado en el gusto del consumidor. El solo hecho de estar presente como participante, ya es ganancia, dada la enorme difusión que se despliega. Todos los aspirantes, esperan con verdadero entusiasmo el certamen, que por la seriedad y honestidad con que trabaja el equipo organizador — entiendase staff — que encabeza y dirige Raúl Velásco — y la agresiva difusión que despliega Televisa, se ha constituido en el evento musical más importante que a nivel nacional existe en la República Mexicana. Este año, muchas de las más sobresalientes empresas discográficas anuncian — para las eliminatorias del OTI — el lanzamiento de nuevos valores. Los responsables del evento, ya están trabajando y pronto se abrirá la convocatoria . . . Después de recibir su tercer Nipper de Oro al rebasar los 250 mil sencillos vendidos con su versión "Camas separadas," Yolanda del Rio renovó, por otras temporadas más,

su contrato con el sello RCA . . . Ma dá mucho gusto el éxito económico y comercial que alcanza el amigo José "Beco" Rota al frente del grupo Queen. Luchador como pocos y de un carácter inquebrantable, "Beco" demostró en su estancia profesional en México que como manager y promotor es de los selectos internacionalmente. ¡Felicitaciones "Beco" y saludos para tu encantadora familia! . . . Paulatinamente Sergio Esquivel comienza a colocar su creación "Quiéreme." La difusión, que comenzó en la capital, hoy se extiende agresivamente a todo el interior de la República, recompensando el esfuerzo — sin horario — que está efectuando el sello Helix. ¡Congratulaciones para Carlos Camacho, el trabajo al frente del sello nacional luce en extremo atractivo! . . . Muy satisfechos los artistas del elenco Melody cuando se trata el tema de la distribución, promoción y cuidado de su producto en Estados Unidos. Los Bukis, Alvaro Dávila, Diego Verdaguer, Amanda Miguel, Rigo Tovar, Raúl Vale, Angélica María etc., solo tienen palabras de elogio para la empresa Profono . . . Ante la sorpresa general, uno de los temas que mayores ventas está alcanzando se titula "Piquetes de hormigas" con el Conjunto Michoacan (EMI Cápitol) . . . En pos de su segundo éxito la siempre triunfadora Sonia Rivas.

**RCA  
ESPAÑA**

## JEANETTE "Corazón de Poeta"



RCA PL-35348

Compuesto, orquestado y producido por  
MANUEL ALEJANDRO para R.C.A.

# Latin American Album Picks



### "CORAZÓN DE POETA"

JEANETTE - RCA PL 35348

Compuesto, orquestado y producido por Manuel Alejandro, este larga duración de Jeanette comienza a disfrutar de promoción y fuerte vaticinio de grandes ventas. Lucen como posibles éxitos fuertes "Frente a frente," "Toda la noche oliendo a tí" y "Corazón de Poeta." Sigue Manuel Alejandro su camino de brillantes producciones a pesar de la pequeña voz de Jeanette.

■ Composed, orchestrated and produced by Manuel Alejandro, this new production by Jeanette is being promoted internationally and sales could become quite heavy. Another brilliant production by Alejandro. "Frente a frente," "Toda la noche oliendo a tí" and "Corazón de Poeta" sound like winners.



### "ESTOY VIVO"

DIEGO VERDAGUER - PROFONO PI 3044

Con arreglos de Pershing, Blumberg, Mathieson y Wurtz, Diego Verdaguer está vendiendo muy fuerte "La ladrona" (Verdaguer-G. Carballo-A. Miguel) incluida aquí. Muy buenas también las interpretaciones de "Hasta pronto tonto amor," (Verdaguer-G. Carballo) "Que sufras más" (Verdaguer-Carballo) y "El cobarde." (Verdaguer-Carballo-A. Miguel)

■ With arrangements by Pershing, Blumberg, Mathieson and Wurtz, this album includes Diego Verdaguer's big hit "La ladrona". Also superb are "Hasta pronto tonto amor," "Que sufras más" and "El Cobarde."



### "EL DISCO DE ORO DE"

MIKE LAURE - MUSART 1802

Muy populares y vendedoras interpretaciones de Mike Laure de música tropical bailable, en un solo paquete. "Mazatlan," (G. Ruíz) "Cosecha de mujeres," (J.M. Peñaranda) "Veracruz," (A. Lara) "La rajita de canela" (R. López Ruíz) y "Tiburón a la vista." (F.R. Carmona)

■ Very popular hits by Mike Laure, one of the top tropical music groups from Mexico, in a danceable and commercial package. "Quiero amanecer" (R. Saladén), "El mochilón" (E. Oroz) and "Cero" (A. Duran).



### "MIS 9 AÑOS"

PEDRITO FERNÁNDEZ - CBS DCS 942

Con arreglos y dirección de Pedro Ramírez, Pedrito Fernández, la voz juvenil de México en un nuevo album con temas de mucho agarre, tales como "Mis nueve años," (Monterrosas-Velázquez) "Las chamaquitas," (Homer Aguilar) "Yo quiero mucho a papá" (Monterrosas) y "El perro." (Monterrosas) Temas de la película "La Mugrosita."

■ Arranged and directed by Pedro Ramirez, Mexican teen idol Pedrito Fernandez is making it again with this new production which includes the themes from the picture "Las Mugrositas," entitled "Yo quiero mucho a papá" and "Las chamaquitas." Also very commercial and contagious are "Donde Andará" (Juan Gabriel), "Tu fotografía" (Monterrosas-Velázquez) and "Mis nueve años."

## Nuestro Rincon (Continued from page 38)

Hilton de Puerto Rico, han sido confirmadas . . . Saludé cordialmente en Nueva York a Fabian Ross, Jerry Massucci, Victor Gallo y Ricardo Kleinmann, quien me anunció sus planes de lanzarse a producir de nuevo. Está trabajando en una nueva voz femenina, que según él, causará sensación . . . Firmó Tito Puente con su amigo de más de 25 años, como empresa de "management". Ralph Mercado se hará cargo de "bukear" a Tito, así como a su Latin Jazz Ensemble . . . Puedo asegurarles que la nueva producción de la Sonora Matancera, que saldrá a la venta en el sello Barbaro, está espectacular . . . Otra producción que me dejó boquiabierto, fué la de Eddie Palmieri, a quien se le ocurren oosas, musicalmente, que no podrían ocurrirseles a nadie y que, por otra parte, a nadie se la reconocerían como magistrales, más que al genial, como le llaman muchos, Eddie Palmieri. Bueno, yo que voy a hacer, más que aplaudir su devoción por el tanto, el danzón y el danzonete. Como yo también soy otro loco en este mundo, me encantó . . . Y ahora . . . ¡Hasta la próxima! . . . ¿desde donde? . . . bueno, sepa Dios!

(Continued on page 42)



## Emerald City Signs Apache



Emerald City Records (distributed by Atco Records) has signed the new rock group Apache to a long-term, exclusive worldwide recording contract, it was announced by Emerald City founders Charles Greene and Brian Stone. The first Apache single, "Please Don't Stop the Music," has just been released. The group's debut album will follow later this month. Shown at the signing are, from left: Atco vice president Reen Nalli; Emerald City managing director John G. Panos; Apache founder Joe Messina (seated); Apache co-manager Camille Barbone; and Emerald City co-owner Charles Greene.

## Landslide Sets Distribution Deals

■ ATLANTA—Landslide Records has announced the signing of distribution deals with the following independent distributors: Tara Distributing, Atlanta; Richman Brothers, Philadelphia and Washington; Rounder Distributing, Boston and New York; Transworld Music, Albany; Action Music, Cleveland and Detroit; Kinnara, Inc., Chicago; House Distributors, Kansas City, Denver, and Austin; All South Distributing, New Orleans; and City Hall Records, San Francisco, Los Angeles, and Seattle.

The company has just shipped its latest release, "Route Two" by David Earle Johnson; John Abercrombie, and Dan Wall. Due this month are albums by Curlew and Paul McCandless and a single by Tim Miller.

## New from Pickwick

(Continued from page 29)

gets out to the country, Johnson plans a field sales force of four regional and one national sales managers. These will only be involved in selling Pro Arte's product, and distribution will take place with Pickwick and through some independents.

The label has made a good start. Supraphon in particular has built up a strong, steady market in this country over the years. If Pro Arte now can take this market and elicit interest from those record buyers who have never had the opportunity to buy Supraphon before, Johnson will have a strong label. With typical midwestern optimism, he sees the sky as the limit.

**CORRECTION:** In last week's column the name Peter Andry, the chief of EMI's classical division, was inadvertently misspelled.

## Radio Action

### Most Added Latin Record

(Tema más programado)

(Internacional)

"La Ladrona" (+)

(D. Verdaguer-G. Carballo-A. Miguel)

DIEGO VERDAGUER

(Profono)

(+) Segunda Vez-Second Time

(Regional)

"El Cofrecito"

(Juan Zaizar)

BEATRIZ ADRIANA

(Peerless)



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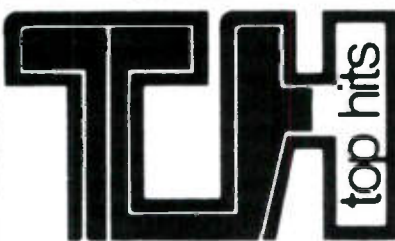
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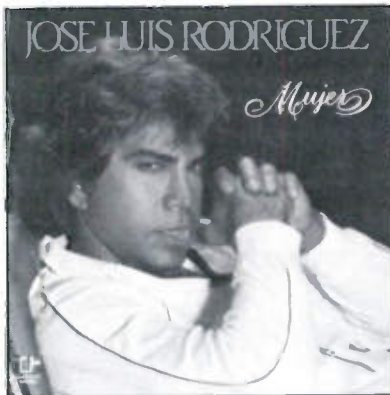
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# Jackie DeShannon: No Has-Been

By SAMUEL GRAHAM

■ LOS ANGELES—It's a little tempting to begin a story about Jackie DeShannon with one of those "whatever happened to . . ." tags. Such a ploy, however, would be grossly unfair.

For one thing, if not much has been heard from Jackie DeShannon in the last few years, that's by choice, not by accident — she deliberately took time off to care for her and husband Randy Edelman's son Noah, now four. What's more, anyone who co-wrote a song like Kim Carnes' monster hit "Bette Davis Eyes," as DeShannon did, is clearly no has-been. In fact, if the list of her current writing collaborators — a list that includes names like Michael McDonald, Eddie Money, Jay Ferguson and members of the Jacksons — is any indication, 1981 may be only the beginning for a singer/writer whose long and fruitful career includes such tunes as "Needles and Pins," "What the World Needs Now Is Love" and "Put a Little Love in Your Heart."

## Songwriting

After some 20 years in the business, DeShannon harbors few illusions about what it takes to succeed. Like any self-respecting songwriter, she has maintained a belief that "basically, it starts with the song — if you have the material, that's one heck of a way to start." Still, there is a good deal more involved than a catchy melody and tasty lyrics. "There are so many good records," she adds. "It's not just that you have to have a good record anymore; you have to have great promotion, great everything, along with your record, and if one of those elements is missing, it doesn't happen."

"It's really like a football game, but even more so. In the record business, it seems over the last few years that every time you make a record, it's the Super Bowl. A few years back, you know, you could kind of get into the playoffs, or be the western division winner or whatever. But now . . ."

DeShannon's last recorded effort, 1977's "Don't Let the Flame Burn Out" (on the Little Amherst label), is a case in point. While she says now that "I was really excited about the product" — and how many artists refer to their work as "product"? — she is obviously disappointed that the album's initial airplay was not properly reinforced. "The company just really underestimated the follow-through in a lot of areas," she notes. "As I said, there are many, many good records, and the people who follow through better in sales, promotion and so on are going to win out."

DeShannon's outlook is remarkably realistic, but she also realizes that a performer can do little beyond putting together the best possible record and then hoping that the label will support it effectively. And while the songs are undoubtedly paramount, there is also the matter of the producer-artist relationship. Jackie herself recorded "Bette Davis Eyes" on a mid-'70s album for Columbia called "New Arrangement" (co-writer Donna Weiss has

also recorded a version), and she concedes that her rendition was not what it could have been. "What I heard (in my head) was a lot more of a rock 'n' roll version of it (than I recorded), but I could not get that message across to the person that I was working with at the time. That backs up my feelings about how important a marriage of the producer and the artist is, given the fact that you have good material."

Carnes' recording of "Eyes," she continues, is "an incredible record," not just a good song. "To me, it's bigger than life. It's like an MGM movie, that record, and the more you hear it, the more you want to hear it. It gets your attention — it's interesting."

DeShannon's belief that it all starts with the song, combined with the encouragement of Doobie Brother McDonald (two of their collaborations will appear on McDonald's forthcoming solo album for Warner Bros.) and new manager David Gest, led to her current flurry of writing activity. In addition to McDonald, Money, Ferguson and the Jacksons, she has also been writing with Doobie Brothers John McFee and Keith Knudsen, Kenny Nolan, Amy Holland, David Soul, former Doobie Tom Johnston and even Bob "Elusive Butterfly" Lind.

"Michael (McDonald) was responsible for getting me very charged up," Jackie says, "and now I'm just really devoting a lot of time to writing. If you're really cookin', and the flow is going, why not take advantage of it?"

DeShannon has formed a new publishing entity for her songs, Sailors Dancing Songs; affiliation with BMI or ASCAP has yet to be determined. She is also working on a new album, with the help of musicians like McDonald, McFee and Knudsen. No label deal has been signed, but should the album be released early next year, a tour — her first in seven years — would likely follow. Yet another possibility is a movie role.

To be sure, the prospects for Jackie DeShannon are many and varied. They could overwhelm someone less experienced, but DeShannon is obviously on an even keel. "I want to think about all of it, and do things pretty carefully," she says. "I'm in no rush; in fact, I think I want to do it all real slow."

## Springfield Visits RCA



Bob Summer, president of RCA Records (left), and Jack Craig, division vice president, RCA Records — U.S.A. and Canada (right), talk to Rick Springfield at the label's executive offices in New York during his promotion tour of the northeast in support of his hit single "Jessie's Girl" and album "Working Class Dog."

## Nuestro Ricon (Continued from page 40)

The RCA Latin American and Pacific A&R convention took place last week in New York City, attended by representatives from Argentina, Australia, Brazil, Japan, Mexico, the Fiji Islands, Hong Kong, India, Korea, Malaysia, Singapore, the Philippines, Thailand, Bolivia, Colombia, the Dominican Republic, Ecuador, El Salvador, Panama, Jamaica, Peru, Uruguay, Venezuela, England, Italy, Spain, Canada and the United States. A welcoming speech was given by regional director **Adolfo Pino**, with **Buddy McCluskey** acting as Spanish translator, in which Pino highlighted the aggressive work done by RCA last year and the company's future goals. **Robert Summer**, president of RCA Records, delivered a speech full of optimism regarding the future of RCA. The product presentations were very impressive. I will discuss the products in detail in future columns; for now, I would like to congratulate Argentina and its artists: **Monica Lagos**, **Patricia** and **Aguita Clara**; México with **María del Sol** and **Fernando Allende**; and Spain with **Jeanette**. Salsoul Records' reception at the Copacabana with performances by **Skyy** and **Rafael Cameron** and RCA's **Village People** at the Underground were spectacular. My congratulations to the whole group and all of its members.

**Lindomar Castilho** from RCA Brazil is enjoying big sales with his rendition of the tune "Santa Mari Do Brasil." His Spanish version, entitled "María del Dolor," was presented at the RCA convention and looks like a winner throughout all Latin America. . . . **Emmanuel's** career is taking off in every territory due to his spectacular album produced by **Manuel Alejandro**. Alejandro has signed **Manuel Sanchez** from Spain as his official representative. . . . **Juanjo Alberti** from Uruguay sent me news regarding the release of "Momentos y Costumbres" by **José Dotti**, an Italian singer who has resided for more than 20 years in Montevideo. José will travel to Chile and Spain in order to promote this release. . . . Orfeon Records has signed an exclusive contract with Spanish performer **Karina**. Her rendition of the tune "Ahora que te fuistes lejos" is receiving heavy promotion in Texas and Mexico. . . . SIN, Spanish International Network, is presenting on July 11 a special entitled "El Especial de Emmanuel" with a two-hour spectacular program by the well-known Mexican performer. He will also perform at the Caribe Hilton in San Juan, Puerto Rico, from July 31 through August 13. . . . While in New York, I had the opportunity to talk with my friends **Fabian Ross**, **Jerry Massucci**, **Victor Gallo** and **Ricardo Kleinman**. Kleinman told me about his plans to produce again. He is already working with a female performer, who he believes will create a sensation. . . . **Tito Puente** has signed with Ralph Mercado Management. Ralph will book dates for Tito and his **Latin Jazz Ensemble**. . . . The latest release by **La Sonora Matancera** on the Barbaro label is spectacular. . . . Another spectacular release is the one by **Eddie Palmieri and his Orchestra**. And now, that's it!

## Lippin, Grant Form New Firm

■ LOS ANGELES—Richard Lippin and Richard Grant have left Stone Associates, Inc., where they were founding principals, to form a new organization, Lippin & Grant, Inc. The company will be primarily engaged in public relations and marketing for corporate and entertainment clients. Headquartered in Los Angeles, Lippin & Grant, Inc., will also have offices in New York and London.

## Leventon Moves

■ NEW YORK — Mike Leventon Independent A/C Promotions has moved to 41 West 72nd Street, 18A, New York 10023.

## ASCAP Suing Roxy Roller Rink

■ NEW YORK—The American Society of Composers, Authors and Publishers (ASCAP) has filed suit against Steven Greenberg, owner of New York's Roxy Roller Rink, for copyright infringement. According to Judith M. Saffer, ASCAP senior counsel, Roxy "has persistently refused to obtain an ASCAP license that would have enabled them to perform any and all of our members' copyrighted musical works."

The suit alleges that on many occasions, including October 25, 1980 and February 2, 1981, the Roxy performed without authorization "Ooh, Baby Baby," by Smokey Robinson and Alfred Cleveland; "Sailing," by Christopher Cross; "Tracks of My Tears," by Smokey Robinson, Warren Moore and Marvin Tarplin; "I've Got Love On My Mind," by Chuck Jackson and Marvin Yancy, and "I Ain't Gonna Stand For It," by Stevie Wonder.

Greenberg was unavailable for comment.

## Chrysalis Ups Cherie Fonorow

■ LOS ANGELES—Ann Munday, vice president and general manager of Chrysalis Music, has announced the promotion of Cherie Fonorow to the position of east coast professional manager.

something you have to take care of. So there's all kinds of time-consuming jobs for an entertainer. Recording, playing on stage and all that is still fun.

**RW:** Are there challenges left for you as a musician?

**Haggard:** Sure, you bet. It's like how many combinations of phone numbers are there? There's no end to the possibilities. I think we're still in the infancy, the dawn of civilization, and music is in the same place.

**RW:** I understand you have cut or are going to cut a gospel album.

**Haggard:** Yeah, we just did one and I think we're going to do another. It came from a request. Someone wanted us to do one — well, my mother wanted us to do one. We've never done one outside of a concept album called "Land of Many Churches." So we have one done. What's interesting about it from a commercial standpoint is that it's not the same audience that buys country. Used to be you'd think of gospel music being something like country music. But they have a very modern sound that they're listening to now in gospel music; it's right in the same class as George Benson and that type of thing. Gospel jazz, I guess.

**RW:** Is that what your album sounds like?

**Haggard:** No, mine's almost a cappella. I did songs I've done all my life or have heard done all my life in churches. Had a real good voice sound, and mainly just had piano, bass, couple of things on there we picked up the tempo a bit. Different album for me, and I think it has some commercial merit to it. I enjoy listening to it even if it is my own, which is not something I do.

**RW:** Are you a religious person by nature?

**Haggard:** I was raised to be a religious person. What I am by nature is a rebellious person, so anything I was raised to do is what I'm likely not to do. My mother is a Protestant, very faithful Christian person. That's what I was taught to be. I have my own beliefs, but I am a Christian as much as I believe in Christ. But I do not go along with traditional ways of expressing those things. I think it's a personal thing a man has to deal with in his own way; it's not something to be publicly flaunted every Sunday morning.

**RW:** Of the many albums you've recorded, one in particular has always intrigued me, and that's your Christmas album. Side one starts off with "If We Make It Through December" and goes through some original songs, and side two is all carols and traditional songs. Because of the tone of the songs, side one is sort of depressing, while the other side is just the opposite. Was that by design?

**Haggard:** You know, if a person isn't careful and writes about life the way it really is, it'll be depressing. I never thought about trying to write a hit until, oh, the last three or four years. When I say a hit, I mean trying to write from a positive standpoint. At that time I was still writing just as I saw it, and I think it cost me a lot of record sales, because I chose to write about life as I saw it. "If We Make It Through December," it happened to fit very well with the situation in Detroit at that time; the song . . . I've always liked that song, even though it's depressing. I've always thought it was one of my better songs.

I'm trying to be aware that I think maybe what people need to hear nowadays, especially people that like my music, is not something that'll drag them down further into depression, but will maybe drag them out of depression. That's why I'm trying to be more conscious of what I write, not particularly for a commercial reason. That wasn't by design, it was just pure happenstance. The only design of the album at all was to write originals on one side and standards on the other. All Christmas songs to me are kind of depressing, even some of the old standards, with the exception of "Jingle Bells," "Deck the Halls," "Silent Night" and some others. But I think the rate of suicide is higher on Christmas night than on any other night of the year. You get a steady dose of that for about two months and bam! it jerks you back to reality. Everybody wants to blow their heads off.

**RW:** On the whole have you been satisfied with your recent albums?

**Haggard:** I went through a confused period with my music. I moved down to Nashville during the first part of my MCA contract, and almost became a studio addict. Every time somebody said "let's record," I was ready. I'd go in there and record a bunch of s\*\*t. I was kind of considering semi-retirement, thinking well s\*\*t, I'm a has-been. I was going through that period that you'll go through here in about another six to eight years, beginning to realize you're forty f\*\*kin' years old and is this what you want to do the rest of your life.

**RW:** You seriously considered quitting?

**Haggard:** Well, I wanted to at least examine the possibility that I might not want to do this for the rest of my life. So it became kind of unimportant as I wondered about it awhile. Now I'm back on the track as far as desire goes, but now I don't know if I have as much steam or energy to produce it as I have in the past. But the desire to produce it is there.

**RW:** You've been quoted in a couple of places over the past year as saying you're not sure Elvis Presley is dead, that he might have faked his death. Were you quoted accurately, and if so, what leads you to say something like this?

**Haggard:** Oh, I said something like that, but it was just in light conversation, didn't mean anything. I thought it an interesting fantasy or fairy tale to think that if I were Elvis, under the extreme harassment he was under, I would consider looking for a way out. The thought of the possibility is not absurd, but the possibility being a fact certainly is.

**RW:** You did meet Elvis, though. When was that?

**Haggard:** I met him first time in '69. He was just starting back. Some of the guys and some of the musicians I'd worked with in the mid-'60s were working with Elvis: James Burton and Glen Hardin. They were friends of mine and had

worked with me. In fact the recording band I had in '65 was Glen Campbell, Jimmy Gordon on drums, Glen D. Hardin, James Burton; and two of those guys went to work with Elvis. That was kind of the reason I became acquainted with him; I went to see them one night and we got around to meeting Elvis. Elvis was always kind of like the peer of the whole thing. I really didn't want to meet him, because I was afraid I would find that he was human. And I still have mixed emotions about whether or not I should've met him or not. My wife at that time, Bonnie, she wouldn't go down and meet him. I think she was probably smarter than I was.

**RW:** Was he human?

**Haggard:** Yeah, very much so. In some ways I was disappointed with him. After a guy's death you hate to say anything derogatory about his personality or whatever. I doubt that I became well acquainted with the real Elvis. I don't know if there was a real Elvis. I'm sure that because I was a singer, an entertainer, that had some effect on what the personality allowed me to see. So I just kind of brushed it away and never paid much attention to it, the time we spent together, you know, and went on admiring him. But I purposely stayed away from him.

**RW:** What was he interested in? Did he ask you about your music, or about music in general? What did he want to talk about?

**Haggard:** I had a feeling that he was very uptight. I'm sure that he was doing a lot of things, lot of dope, which comes as no surprise — or didn't come as a surprise. That's not what bothered me. He appeared to be shallower than I wanted him to be, I'll put it that way. It's hard to be sure of your own diagnoses under the conditions and everything, but I would have liked to have seen him handle certain little things . . . when you meet someone like Presley I'm sure you're much more aware than you would be with other people. You watch every little thing they do. That's one of the reasons I don't like to mingle a lot. I'm sure that whatever fans I've managed to make, they are fans of a person that doesn't exist. And why change their imaginary image of me? I doubt that Elvis meant the same thing to any two people.

**RW:** Did he talk to you as an equal?

**Haggard:** Oh yeah. He didn't look down his nose at me or anything like that. I didn't come away feeling belittled or put down or anything like that. See, if you were able to go meet Elvis Presley right now — did you ever meet him?

**RW:** No.

**Haggard:** Well, he was almost inhuman to people. He wasn't really a human. The way he affected people was more powerful than the President of the United States. He would have ranked along with Hitler and Caesar and some of the most impressive characters of all time. They claim you could have gone down the middle of Africa where they didn't even know our language, and you could say the words "Elvis Presley" and they would know what you meant. Jesus Christ. Elvis Presley. Adolf Hitler. He ranked among those people. So when you go to meet somebody like that, it's kind of dangerous. I doubt very seriously that they'll turn out to be the person you thought they were. There's going to be some differences; it won't be like you think it is. And they're not going to let you see them as they are. They're pros.

**RW:** Did he let down his guard with you?

**Haggard:** He didn't really do anything wrong. Didn't do anything wrong. He was griping about a guy in the audience the night before that didn't like the fact that he was singing "How Great Thou Art" in a casino. And he made a big thing out of it. And it seemed like he treaded too long on an insignificant subject that he should have known I wasn't interested in. You know what I mean?

**RW:** Because you couldn't do anything about it.

**Haggard:** Right. So what? We've all had that happen. Why was he doing that? And Priscilla was there, and I have a feeling he may have been at war with her. I may have walked in on the middle of it and he might have snatched at any subject he could think of to hide the obvious.

But I liked him, personally. I saw his performance that night and it was fantastic. He was able to do everything that you thought he might be able to do.

**RW:** Were you surprised at the way his life ended?

**Haggard:** Oh yeah. Even though I knew that he was living the way he was, I thought he was doing enough good things to overcome the bad. I was in pretty close touch with his life because I knew a lot of people that knew him pretty well. When he went to record I knew what happened at the sessions. Just through the grapevine I knew a lot of situations. I knew he was smoking a lot of grass; I knew he was doing a lot of dope; eating a lot of hamburgers and doing a lot of things he shouldn't do. One time James said he ordered 12 Big Macs in the middle of a recording session and ate 12 Big Macs right on the goddamn board right there where they were recording. Of course the session was over then.

**RW:** You said you weren't sure there was a real Elvis. Do you think he knew who he really was?

**Haggard:** No, because it happened to him at such a young age. The popularity thing hit him at 19 years old and he never really had a chance to establish a personality of any kind or a rapport with life at all until he became a superstar. And I think he was the original superstar. Prior to Elvis Presley there was people who thought they were superstars. There's not very many things that this society can agree on, but I think the majority agreed on Presley. To say he was a rock artist I think is wrong. There's no field that can claim him. Elvis Presley made his own music.

# Record World International

## Japan

By CARMEN ITOH

■ TOKYO—Since it opened on March 6, Tower Records' Shibuya store has been extremely popular among young people, especially college students. The number of daily customers is estimated to be about 2000 to 3000. Over 100,000 records are in stock. New albums are being sent by air twice a week, which means that we can get them just four days after they're released in America. A \$8.98 album is being sold here at 2,040 yen and an \$7.98 one for 1,840 yen.

Faster and cheaper service is the main attraction. For example, the going price of records here is between 2,500 and 2,800 yen; the difference of 500 or so yen is the main lure for customers. Another reason for Tower's success is its location. Shibuya is well-known as a town for young people who are fashion-conscious.

Manabu Sano, manager of the Shibuya store, noted another reason for its success: "The imported record stores up to now portrayed an image of exclusiveness or limited themselves to 'record maniacs' only. But we at Tower have all kinds of albums, catering to the needs of all people." He talked about some of the negative aspects of Tower as well as their future plans. "At present we feel we are not providing our customers good service. One out of two who come to our store don't know which album to buy. They want some advice or information. We should have some system to cope with this type of situation. One attempt to remedy this is that we have weekly supply of 400 copies of BAM, a music magazine from the U.S.A., available for our customers free of charge. But that simply isn't enough. We would like to be able to provide a lot more by using billboards and displays."

The top 10 albums at Tower Records Shibuya in late June were: 1) "Mecca for Moderns" **Manhattan Transfer**; 2) "The One That You Love," **Air Supply**; 3) "Being With You," **Smokey Robinson**; 4) "What Cha' Gonna Do For Me," **Chaka Khan**; 5) "A Woman Needs Love," **Raydio**; 6) "Street Corner Heroes," **Robbie Dupree**; 7) "How 'Bout Us," **Champaign**; 8) "Straphangin'," **Brecker Brothers**; 9) "Voyeur," **David Sanborn**; 10) "Juice," **Juice Newton**.

Ikuzo Orita, manager of international repertoire, Warner Pioneer, commented about the effects of Tower Records' inroads into the Japanese market: "We will have to try to do our utmost to release the albums as fast as America. We will also strive to clarify the difference between imported records and domestically manufactured records by having elaborate liner notes and by upgrading the quality of the records. There is no other way to counteract the impending threat. As for prices, the normal cost is 2,500 yen per album. Due to rising labor costs and inflation, it is very hard to cut down these prices."

Regarding the rapid sales of the Manhattan Transfer album, which was scheduled to be released here on July 5 by Warner Pioneer, he said, "This has definitely hurt us. But the fact that the imported record is selling well may be an indication that the domestically manufactured record will also sell well here. But that is only a minor problem compared to the issue confronting us concerning home taping and appearance of rental record stores. They are our biggest headache. We must quickly devise some countermeasures against them."

Masaaki Inagaki, manager of King Records' international A&R, and Kinji Ogino, manager of Toshiba EMI's international department, were in agreement with Orita. King Records will release **Kenny Rogers'** "Share Your Love" much earlier than planned. They shortened the usual delay of 40 to 60 days after the release in America to three to four weeks to cope with the rising competition. Ogino said that jazz, fusion and rock albums which have regular fans are very popular at imported record stores.

## Sheena's Gold



On a recent trip to England, EMI America/Liberty Records president Jim Mazza (left) and A&R vice president Don Grierson stopped by EMI's London office to present Sheena Easton with a gold record for her #1 single, "Morning Train." Sheena's new single, "Modern Girl," is currently a top 20 entry.

## RCA Latin and Pacific Meetings



RCA Records' Latin America-Pacific subsidiaries and licensees recently held a four-day A&R presentation meeting in New York. The meetings, hosted by Adolfo Pino, vice president, RCA Records — Latin America and Pacific, and under the supervision of Buddy McCluskey, director, marketing — Latin America-Pacific, saw the presentation of product from subsidiaries, licensees and independent labels from Latin America, the Pacific, Europe and North America. Pictured at the meetings are, from left: McCluskey; Jack Craig, division vice president, RCA Records — U.S.A. and Canada; Pino; Robert Summer, president, RCA Records; and Guillermo Infante, vice president and general manager, record division, RCA Mexico.

## England

By VAL FALLOON

■ LONDON—The great debate on whether or not there should be a levy on blank tape in the UK has heated up. The newly-formed Tape Manufacturer's Group, which represents the major suppliers, with the notable exceptions of Phillips and EMI, organized its first press conference last week and claimed a tape levy would be "impractical" and "a dangerous precedent." The group's chairman, **Bill Fulton** of Sony, argued that the home tape problem has been grossly overstated by the record industry and would penalize all tape users, whether they breached copyright or not. The group plans a broad-based campaign of opposition to any move to impose a levy if it is suggested in a forthcoming government Green Paper document on copyright, and will call on organizations representing journalists, educators, businessmen, tape retailers, disc jockeys and consumers to support its stand. Meanwhile, BPI chairman **Chris Wright** sent out a plea to record companies and all involved in musical copyrights to undertake a concerted lobby directed at Members of Parliament in favor of a levy. He condemned the TMG claims that BPI had not produced any firm evidence of the extent of home taping. This is a debate that is bound to grow more intense as the July Green Paper publication date draws closer.

HOSTILE TERRITORY: Lack of proper information, lack of stimulus to buy, and — most worrying — hostility at the retail level are the three reasons the important 25-35-year-old age group is not buying enough records, according to a BPI survey carried out by top advertising agency Saatchi & Saatchi earlier this year. The main findings were reported to the annual meeting of the BPI by the chairman of the new Industry Profile Committee, **Charles Levison**. The research was commissioned to find out how a generic advertising campaign would fare in the U.K. and there seem to be plenty of opportunities to improve the record business's profile. "Record shop staff were reported to be unfriendly and unhelpful by a remarkably unanimous panel drawn from a wide age range and from all over the country," said Levison. He asked for more emphasis to be placed on album marketing to this age range, and said his committee was not seeking funds for an all-industry promotion scheme to be launched this fall. There will also be a conference with the aim of presenting a united front from all aspects of the music industry — including the trades, writers, publishers, manufacturers, and artists — to improve the industry's image. The same meeting heard anti-piracy unit chief **Tony Hoffman** declare war on illegal parallel album imports and warn of the new threat of counterfeit parallel imports.

Image building is also in the cards for **Sonet Records**, which claims a 12 percent sales increase over last year and is now out to promote itself even further as a source of specialist country, blues, jazz and folk product with an extensive campaign aimed at its 400 key retail accounts. This will be spearheaded by bulk supplies to each shop of the company's new free catalogue, the Sonet File. In addition, there will be a computer-linked liaison between local specialist record radio shows and the Sonet Top 400 shops so that the company's new releases are available when plugged . . . EMI Classical is putting strong promotion

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## England

(Continued from page 44)

behind its new line of digitally-recorded chromdioxide tapes, the first four of which are due in August . . . Although broad agreements have yet to be thrashed out with the talent unions, the BBC will release its first batch of retail video titles by the end of July. These will include the historical documentary "Culloden" and 20 educational tapes . . . Air Studios has agreed to hand back a master tape which became the center of a legal row when the record company which claimed ownership defaulted on its studio bill. Age of Time Records owes Air \$12,000 for the studio time, but an Appeals Court agreement was worked out to enable the album to be marketed and the proceeds placed in a special account. After the case, Air Studios' lawyer said that new terms had been worked out by the Association of Professional Recording Studios to give proper protection in the event of unpaid bills . . . RCA is launching a back catalogue promotion scheme called "golden grooves" to push a series of double-hit singles from artists like **Elvis Presley**, **Odyssey**, **Barry White** and others . . . The next Record Industry Dinner and Ball will mark the return of BPI-sponsored awards to recording artists . . . Picture discs are staging a comeback here, led by a **Motorhead** live 45. **Bronze Records** says it will press 100,000 copies. Smaller edition pic-discs from **Bette Bright**, **Samson**, **Heroes** and **Angels**, **Rose Tattoo** and **Rage** were all due before July 10 . . . RCA has concluded a deal with **John and Tony Smith's** Hit and Run Records. Hit and Run, which manages **Genesis**, is also involved in the ongoing Charisma Records acquisition situation, which at the last count involved names like **Richard Branson**, **Virgin**, **Chrysalis** and **PolyGram** in the running to buy the leading British indie.

## Sutra Signs Sang

■ **NEW YORK**—Art Kass, president of Sutra Records, a division of the Buddah Group, has announced the signing of Samantha Sang to a worldwide recording agreement. Her first single for the label, "Let's Start Again," has just been released, and she is currently in the studio recording her debut album.

## CBS Returns Policy

(Continued from page 3)

to their returns quotas. In 1980, CBS actually lowered the number of returns allowed.

Objecting to CBS's strict enforcement of returns policy, Sound Records and Tapes refused to pay CBS money for product, and CBS filed its suit. Several other retailers, including New York's Record Haven, took similar stands and were also sued by CBS.

In January 1981, CBS offered to buy at bulk prices unreturned records that retailers had been holding since 1979. While most retailers took CBS up on the offer — and sold the records back to the label at prices lower than the records' 1979 wholesale price — Sound Records and two other retailers turned down CBS's offer, forcing CBS to continue its ongoing suits.

The recent Superior Court decision, then, gives legitimacy to CBS's 1979 decision to clamp down on returns and force retailers to adhere to guidelines that were often ignored. "Yes, we were very lenient from 1976 to 1979," said a CBS lawyer. "And the retailers took this to mean that they could return anything they had. But this was never the case. We usually gave them good deals — we negotiated — but we always reserved the right to enforce our policies."

Sound Records and Tapes, Inc. has gone out of business, so the judgment against the company will defer to its parent company, Gull Industries, Inc. The other two retailers still being sued by CBS — Record Haven and a shop in Tennessee — have also gone out of business.

## RFC Signs Two

■ **NEW YORK**—The RFC Group of Companies, headed by Ray Caviano has announced the signings of Canadian vocalist Suzy Q to its RFC/Atlantic label and Belgian vocalist Jimmy Ross to its RFC/Quality label. Suzy Q's 12-inch single is "Get On Up and Do It Again." Ross' first 12-inch single is "First True Love Affair."

## Concert Safety

(Continued from page 3)

New York legislation is "not practical." In general, said Sigholtz, you "can't regulate people's behavior by enacting legislation that only deals with numbers and minutes.

"You can't just say open 'x' number of doors at a certain time, and have 'x' number of security guard here or there at a certain time. Every facility is different and every event is different. You can't write a bible for running a show."

Sigholtz said that the IAAM will soon begin work on a study of crowd management and that, in the future, the IAAM will found a crowd management research center and library that will be open to auditorium managers and promoters.

### Cincinnati Report

In July 1980, the city of Cincinnati published a 78-page report on crowd management containing the concise recommendation that "festival seating should be banned in all enclosed and restricted facilities at events accommodating more than 2,000 people." Sigholtz, commenting on the Cincinnati report, said that he "didn't buy" many of the reports' recommendations.

While the Cincinnati report was mailed to hundreds of municipalities throughout the country, the report seems to have had little effect on concert safety legislation efforts. Thus, concert promoters and legislators alike are awaiting the fate of the New York State bill.

# England's Top 25

## Albums

- 1 **NO SLEEP 'TIL HAMMERSMITH** Motorhead/Bronze
- 2 **PRESENT ARMS** UB40/Dep Int
- 3 **DURAN DURAN** Duran Duran/EMI
- 4 **DISCO NIGHTS/DISCO DAZE** Various/Ronco
- 5 **LOVE SONGS** Cliff Richard/EMI
- 6 **ANTHEM** Toyah/Safari
- 7 **STARS ON LONG PLAY** Star Sound/CBS
- 8 **JU JU** Siouxsie & The Banshees/Polydor
- 9 **FACE VALUE** Phil Collins/Virgin
- 10 **MAGNETIC FIELDS** Jean Michel-Jarre/Polydor
- 11 **CHARIOTS OF FIRE** Vangelis/Polydor
- 12 **THIS OLE HOUSE** Shakin Stevens/Epic
- 13 **KINGS OF THE WILD FRONTIER** Adam And The Ants/CBS
- 14 **VIENNA** Ultravox/Chrysalis
- 15 **THE RIVER** Bruce Springsteen/CBS
- 16 **THEMES** Various/K-Tel
- 17 **KILIMANJARO** Teardrop Explodes/Mercury
- 18 **SECRET COMBINATION** Randy Crawford/Warner Bros.
- 19 **BAD FOR GOOD** Jim Steinman/Epic
- 20 **BEING WITH YOU** Smokey Robinson/Motown
- 21 **SIGNING OFF** UB40/Graduate
- 22 **TRAVELOGUE** Human League/Virgin
- 23 **MADE IN AMERICA** Carpenters/A&M
- 24 **1984** Rick Wakeman/Charisma
- 25 **PENIS ENVY** Crass/Crass

## Singles

- 1 **ONE DAY IN YOUR LIFE** Michael Jackson/Motown
- 2 **GHOST TOWN** Specials/2 Tone
- 3 **CAN CAN** Bad Manners/Magnet
- 4 **BEING WITH YOU** Smokey Robinson/Motown
- 5 **GOING BACK TO MY ROOTS** Odyssey/RCA
- 6 **BODY TALK** Imagination/R&B
- 7 **STARS ON 45 VOL 2** Star Sound/CBS
- 8 **MEMORY** Elaine Paige/Polydor
- 9 **NO WOMAN NO CRY** Bob Marley/Island
- 10 **HOW 'BOUT US** Champaign/CBS
- 11 **WORDY RAPPINGHOOD** Tom Tom Club/Island
- 12 **TEDDY BEAR** Red Sovine/Starday
- 13 **MORE THAN IN LOVE** Kate Robbins/RCA
- 14 **ALL STOOD STILL** Ultravox/Chrysalis
- 15 **NEW LIFE** Depeche Mode/Mute
- 16 **RAZZAMATAZZ** Quincy Jones/A&M
- 17 **YOU MIGHT NEED SOMEBODY** Randy Crawford/WB
- 18 **PIECE OF THE ACTION** Bucks Fizz/RCA
- 19 **WILL YOU** Hazel O'Connor/A&M
- 20 **THERE'S A GUY WORKS DOWN THE CHIP SHOP SWEARS HE'S ELVIS**  
Kirsty Maccoll/Polydor
- 21 **WIKKA RAP** Evasions/Groove Productions
- 22 **THROW AWAY THE KEY** Linx/Chrysalis
- 23 **DANCING ON THE FLOOR** Third World/CBS
- 24 **TAKE IT TO THE TOP** Kool & The Gang/De-Lite
- 25 **STAND AND DELIVER** Adam & The Ants/CBS

# Record World Gospel

## Grant Re-Signs with Myrrh



Amy Grant recently re-signed a long-term recording contract with Myrrh Records along with an agreement with Word for appearances in future film projects, it was announced by Stan Moser, senior VP of Word Records and Music. Shown at the signing are, from left (seated): Moser, Grant, and Dan Harrell, Grant's manager; (standing): Dan Pleitz, attorney for Word, and Randy Smith, attorney for Blanton/Harrell Productions, Grant's management firm.

## Soul & Spiritual Gospel

JULY 18, 1981

JULY 18	JULY 4			
1	1	<b>THE LORD WILL MAKE A WAY</b> AL GREEN/Myrrh MSB 6661 (Word)	20	<b>GOD WILL SEE YOU THROUGH</b> WILLIAMS BROTHERS/ New Birth 7948
2	2	<b>CLOUDBURST</b> MIGHTY CLOUDS OF JOY/ Myrrh MSB 6663 (Word)	21	<b>MOTHER WHY?</b> WILLIE BANKS & MESSENGERS/ Black Lobel BL 3000 (HSE)
3	3	<b>THE HAWKINS FAMILY</b> WALTER HAWKINS/Light LS 5770 (Word)	22	<b>MORE OF THE BEST</b> ANDRAE CROUCH/Light LS 5795 (Word)
4	5	<b>TRUE VICTORY</b> REV. KEITH PRINGLE/Savoy 7053 (Arista)	23	<b>PLEASE BE PATIENT WITH ME</b> ALBERTINA WALKER/Savoy SL 14527 (Arista)
5	6	<b>IS MY LIVING IN VAIN</b> CLARK SISTERS/ New Birth NEW 7056G	24	<b>AMAZING GRACE</b> ARETHA FRANKLIN/ Atlantic SD 2906
6	4	<b>JAMES CLEVELAND SINGS WITH THE WORLD'S GREATEST CHOIRS</b> Savoy SGL 7059 (Arista)	25	<b>REMARKABLE</b> INEZ ANDREWS/Savoy 14591 (Arista)
7	9	<b>BE ENCOURAGED</b> FLORIDA MASS CHOIR/Savoy SGL 7064 (Arista)	26	<b>GOD'S WAY (IS THE BEST WAY)</b> JAMES CLEVELAND & THE VOICES OF WATTS/Savoy SL 14631
8	8	<b>THE LORD IS MY LIGHT</b> NEW JERUSALEM BAPTIST CHURCH CHOIR/Savoy SGL 7050 (Arista)	27	<b>DANIEL HAWKINS</b> Light LS 5785 (Word)
9	7	<b>RISE AGAIN</b> GOSPEL KEYNOTES/ Nashboro 7227	28	<b>LOVE AUBE II</b> WALTER HAWKINS & LOVE CENTER CHOIR/Light LS 5735 (Word)
10	10	<b>MIRACLE</b> JACKSON SOUTHERNAIRES/ Malaco 4370	29	<b>A PRAYING SPIRIT</b> JAMES CLEVELAND & VOICES OF CORNERSTONE/Savoy SGL (Arista)
11	13	<b>REJOICE</b> SHIRLEY CAESAR/ Myrrh MSB 6646 (Word)	30	<b>I'LL BE THINKING OF YOU</b> ANDRAE CROUCH/Light LS 5763 (Word)
12	21	<b>GOD IS OUR CREATOR</b> ALBERTINA WALKER/Savoy SL 14583 (Arista)	31	<b>I CAN'T LET GO</b> KRISTLE MURDEN/Light 5765 (Word)
13	15	<b>TRAMAINÉ</b> TRAMAINÉ HAWKINS/ Light LS 5760 (Word)	32	<b>BORN AGAIN</b> VIOLINAIRES/ Jewel LPS 0162
14	12	<b>I'LL GO WITH JESUS</b> ANGELIC GOSPEL SINGERS/ Nashboro 7236	33	<b>4 &amp; 20 ELDERS</b> O.V. WRIGHT & THE LUCKETT BROTHERS/ Creed 3104 (Nashboro)
15	14	<b>EVERYTHING'S ALRIGHT</b> CHARLES HAYES & COSMOPOLITAN CHURCH OF PRAYER CHOIR/ Savoy SL 14580 (Arista)	34	<b>ONE DAY AT A TIME</b> REV. THOMAS L. WALKER/EGL 655
16	24	<b>YOU DON'T KNOW HOW GOOD GOD'S BEEN TO ME</b> CHARLES FOLD & THE CHARLES FOLD SINGERS/Savoy SL 7061 (Arista)	35	<b>IT'S A NEW DAY</b> JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR/ Savoy SGL 7035 (Arista)
17	11	<b>GOOD NEWS</b> TROY RAMEY & THE SOUL SEARCHERS/ Nashboro 7239	36	<b>RIDE THIS TRAIN</b> CANTON SPIRITUALS/ J&B 0030
18	17	<b>SAID I WASN'T GONNA TELL NOBODY</b> DONALD VAILS & THE VOICES OF DELIVERANCE/Savoy SGL 7052 (Arista)	37	<b>THE LORD TAKES CARE OF EVERYBODY</b> REV. CLEOPHUS ROBINSON/ Savoy SL 14601 (Arista)
19	—	<b>JESUS WILL NEVER SAY NO</b> FLORIDA MASS CHOIR/ Savoy 7045 (Arista)	38	<b>WHEN YOU CAN BELIEVE</b> WYCB COMMUNITY CHOIR/ Savoy SGL 7063 (Arista)
			39	<b>GIVE ME MORE LOVE</b> LARNELLE HARRIS/Benson R3713
			40	<b>THE GATHERING</b> NEW YORK COMMUNITY CHOIR/ Myrrh MSB 6657 (Word)

## Gospel Time

By PAM LEE

■ The National Gospel Radio Seminar has scheduled some top entertainers for its new artist showcase to be held Friday (31) as part of a three-day event in Estes Park, Colorado which begins Thursday (30). **Brush Arbor, Steve and Annie Chapman, Tina English, Gary Chapman, Kathy Lee Johnson, and Silverwind** promise an evening of diverse talent for seminar registrants.

The Christian Artists' Seminar, which begins August 2 in Estes Park, will host some of Christian music's finest with appearances by **Dion, Russell Taff, Larnelle Harris, Chris Christian, Kathie Sullivan, the Mighty Clouds of Joy, and the Festival of Praise Choir**. **Thurlow Spurr**, president of Splendor Productions, which represents the above acts, will produce the nightly shows.

Byron Spears, president of Birthright Records, has disputed **Edwin Hawkins'** recent reputed signing to PolyGram Records. Spears claims that Birthright has a legal and binding contract with Hawkins and plans to send a letter to PolyGram through his attorney indicating such. Meanwhile, Hawkins is staying busy at home and overseas where he recently performed at the Jesus '81 Berlin Airlift held in the Olympic Stadium in Berlin. In New York, Hawkins was the first gospel entertainer ever to perform at the Westchester Theatre (formerly the Dick Clark Theatre). The show, a benefit concert for the United Negro College Fund, boasted an audience of over 300.

**Bobby Jones and the New Life Singers** will take gospel music to the country when they perform at the Country Music Association's tenth annual Talent Buyer's Seminar here in Nashville Oct. 11. Jones is no stranger to the country scene. He received an enthusiastic reception when he performed at last year's Volunteer Jam VI hosted by **Charlie Daniels**. He has also hosted numerous country artists on his weekly syndicated television show.

**Jeannie C. Riley** recently promoted her new autobiography "From Harper Valley to the Mountaintop" on a segment of "The PTL Club" and in an interview with **Tom Brokaw** of NBC's Today Show . . . **Joe English** and **Bonnie Bramlett** are set to tour Great Britain August 27 to September 21, co-headlining with such acts as **Cliff Richards**.

Gary Whitlock has been appointed national director of A&R for Word Records and Music. Whitlock, based in Los Angeles, will be assisted by **Cheryl Wilks** . . . **Joan Trejo** has assumed the position of office manager for Spirit Records.

## Gospel Album Picks

### SAINTS HOLD ON THE SENSATIONAL NIGHTINGALES—Malaco MAL 4373

This album confirms the Nightingales as "sensational." Smooth, clear harmonies fused with a contagious beat provide a sound sure to excite quartet enthusiasts.



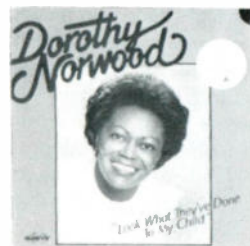
### CITY LIMITS SPIRIT—ND 3008

Scott Roley offers a positive message couched in pop-flavored production in his first effort with City Limits. Quality musicianship and sweet background vocals blended with Roley's flawless style create a sound destined for radio airwaves.



### LOOK WHAT THEY'VE DONE TO MY CHILD DOROTHY NORWOOD—Savoy SL 14630 (Arista)

Emotion-filled performances abound in this album dedicated to the victims of tragedy in Atlanta. Norwood expresses her feelings on this subject, with other spiritual selections adding variety.



# The Coast

(Continued from page 19)

apparently such a raving success—reviews, once they were deciphered, apparently called them “the best shows ever to come to Japan”—that Q is considering adding a couple of U.S. dates as well, with L.A. a good possibility. A lot of great musicians, like harmonica virtuoso **Toots Thielemans**, are with him, and with a repertoire drawn from some 25 or 30 years in the biz, Jones’ show sounds like a must.

**TOASTING THE FOURTH:** **Melissa Manchester, Leo Sayer, Richard Perry, Mark Hudson, Ray Parker, Jr., Carole Bayer Sager, Bruce Roberts, Renee Russo** and a horde of other thirsty notables toasted the nation’s birthday poolside at the home of **Michael and Nancy Lippman** at a party co-hosted by Lippman’s client and partner, **Bernie Taupin**. The two recently formed Pistol Productions, a film company that’s currently producing “Marie Laveau” for 20th Century-Fox with a screenplay by **Petru Popescu**, who drew critical raves for his work on the Australian picture “The Last Wave.” Since the film deals with the exploits of a 19th century voodoo queen, Lippman and Taupin arranged for palmists and hypnotists to circulate throughout the party, all recorded for posterity by video cameraman and industry veteran **Billy Bass**, who seems to have found his niche at last.

**PURPLE HEARTS:** The ever-popular **Blasters** were called upon at the last minute to stand in for the **Kingbees’** two-night gig at the Roxy last week when the latter group’s singer/guitarist **Jamie James** developed a hemorrhaging vocal cord and had to be whisked off to surgery. James in recuperating cheerfully, and in a very soft sotto voice, he related to Coast a few of the group’s recent up and downs. The good stuff included Jamie’s recent collaboration with **Rod Stewart** on a new rockabilly tune by Stewart called “Tear It Up,” recorded out here last week. And **Tom Petty** has invited the Kingbees to open a couple of shows on the **Heartbreakers’** current tour. James and the Kingbees are currently label-shopping, having been dropped by RSO last week despite respectable sales of their first two releases. A new album’s worth of material has been written and rehearsed, and they are talking to a couple of labels. Stay tuned . . . And our best wishes for a speedy recovery go to **Doug Orilio**, **Vivabeat** drummer and close personal friend of this column, who suffered a mean motorcycle accident recently and is in the intensive care unit at Cedars Sinai Hospital following extensive brain surgery

# New York, N.Y.

(Continued from page 14)

a double and five RBIs, and **Lee Hieman**, out for a couple of games with a pulled hamstring muscle, slashed two routine doubles and made several routine catches in the outfield that no one else in the league could have made (imagine **John Kostick** reading this and leaping out of his chair in a rage, cursing and screaming at anyone within earshot: “But they gave me a day last year! Doesn’t that mean anything?! They gave me a day!”).

This momentous occasion also behooves New York, N.Y. to recognize a couple of fellows who might otherwise go unnoticed in the weeks to come. So, herewith a couple of mid-year awards:

**MAN OF THE YEAR**—It’s been a long time coming, and no one has campaigned harder for this award than this year’s winner. A&M’s east coast head honcho **Michael Leon**, who had come to believe he was destined to view the Promised Land from a distant vantage point but, like Moses, never enter it, is hereby declared Man of the Year for 1981. What’s he done for humanity, you ask? In a bold move, he hung up his glove, spikes and cup this year and retired to the bench, from where he serves as the Flashmakers’ field manager, team chaplain, camp counselor and keeper of the ice, beer and soda. All in all, a job well done, even though the team’s record under his guidance is a mere 5-3; in the four games he’s missed (due to business obligations, to be fair), the previous Coach and current General Manager has piloted the club to a 4-0 record. Draw your own conclusions, but remember the infamous scouting report on Leon from former *RW* senior editor **Howard “Ol’ Ragarm” Levitt**, who remembered the tall fellow from their days of playing touch football together at Boston University: “Good pair of hands, no one home upstairs.”

**ROOKIE OF THE YEAR**—Really no contest, despite good performances from the other rookies on the team: **Greg Brodsky, Michael Cohen, Doug McCormick, Steve Carroll, Mike Basile, Alan Mevis**. No one doubts, though, that the Flashmakers are a different team when Rockbill Music Merchandising’s Lee Hieman is in the lineup stretching singles into easy doubles, roaming the outfield with the speed and grace of the proverbial gazelle, keeping runners honest with a gun of an arm and being an all-around good guy. Hieman is also an astute observer of the team’s performance; it was he who watched and participated in an early season five-game winning streak and offered the following assessment of the Flashmakers: “This team is tuned.” So let it be written, so let it be done.

**HAIL AND FAREWELL:** For those of you who may not have heard, this is the final New York, N.Y. column from the pen of one David McGee. **Jann Wenner** has beckoned me to be the managing editor of *The Record*, a new monthly publication from Rolling Stone geared to a younger (16-24) audience that reads Rolling Stone and concentrating almost exclusively on rock music (**Sidney Zion** take note!). It is not meant to replace Rolling Stone’s music section, nor will it employ the services of the Rolling Stone editorial staff: it is a separate project, pure and simple, manned on the editorial side by three people: Wenner, myself and, on a part-time basis, PolyGram, Inc.’s **Roy Trakin**, who’ll contribute bits and pieces to *The Record*’s various departments. Established rock acts will certainly be covered, but *The Record* will also display a strong commitment to new and developing artists who might otherwise go unnoticed. Because the publication is still in its formative stages, there’s not much more to add to the above, except to say that the first issue is tentatively set for late September.

As for me, it was not an easy decision to leave a place where I’ve spent seven of the best years of my life. But win, lose or draw, *The Record* presents an opportunity no rock music fan could pass up. To have declined the offer would have been tantamount to admitting that Sidney Zion was right about rock being dead, for one; for another, it would have meant shrinking from competition, something no blue-blooded Flashmaker would ever do. Of course there’s more serious reasons having to do with family and future, but I mean to keep this light. Many of you that I deal with on an almost daily basis will certainly be hearing from me more frequently now, so it’s not proper to say goodbye. The goodbyes I save for the fine people here who have encouraged me every step of the way and allowed me to make mistakes and somehow find myself as a writer and as a person. Most specifically that means **Sid Parnes, Mike Sigman, Howie Levitt** and **Peter Keepnews** (my time with the latter was regrettably short, I might add). I must also pay tribute to one of the major influences on my life and certainly a mold of my musical sensibility, little-known trombonist **Luther Rackley**, who once fronted his own combo, the **Turnovers**, prior to joining **Charlie Paulk’s Personal Foul** and descending into obscurity. I will miss him.

To you, dear readers, and to the members of the *Record World* staff, past and present, my mind tells me to be poetic and quote Keats (“I make an awkward bow”), but my heart tells me to close with **Jackie Gleason’s** adios to **Steve McQueen** in “Soldier in the Rain.” To wit, “Till that time, Eustis, till that time.”

I now have five minutes to clean out my desk.

## Williams Joins H.S.E./Black Label

■ **NASHVILLE**—Larry Blackwell, president of H.S.E. and Black Label Records, has announced the appointment of Shannon Williams as gospel director for the labels. Williams produced over 300 albums in the past 15 years for Nashboro Records, ac-

ording to Blackwell. Williams cites signing top name acts and expanding into the contemporary gospel field as goals for H.S.E./Black Label. The organization recently moved to 113 17th Ave. South here.

## Contemporary & Inspirational Gospel

JULY 18, 1981

JULY 18

- |    |    |   |
|----|----|---|
| 1  | 2  | <b>PRIORITY</b><br>IMPERIALS/DaySpring DST 4017<br>(Word)                                       |
| 2  | 1  | <b>IT'S TIME TO PRAISE THE LORD, PRAISE V</b><br>MARANATHA SINGERS/<br>Maranatha MM0076A (Word) |
| 3  | 3  | <b>IN CONCERT</b><br>AMY GRANT/Myrrh MSB 6668   |
| 4  | 15 | <b>REJOICE</b><br>2nd CHAPTER OF ACTS/Sparrow<br>SPR 1050                                       |
| 5  | 6  | <b>FOR THE BRIDE</b><br>JOHN MICHAEL TALBOT/<br>Birdwing BWR 2021 (Sparrow)                     |
| 6  | 29 | <b>MUSIC MACHINE</b><br>CANDLE/Birdwing BWR 2004<br>(Sparrow)                                   |
| 7  | 25 | <b>BULLFROGS AND BUTTERFLIES</b><br>CANDLE/Birdwing BWR 2010<br>(Sparrow)                       |
| 8  | 5  | <b>IN HIS TIME, PRAISE IV</b><br>MARANATHA SINGERS/<br>Maranatha MM0064 (Word)                  |
| 9  | 4  | <b>HORRENDOUS DISC</b><br>DANIEL AMOS/Solid Rock<br>SRA 2011 (Word)                             |
| 10 | 22 | <b>BEST OF B.J. THOMAS</b><br>MYRRH MSB 6653 (Word)   |
| 11 | 8  | <b>FORGIVEN</b><br>DON FRANCISCO/NewPax<br>NP 33042 (Benson)                                    |
| 12 | 23 | <b>EVIE FAVORITES, VOL. I</b><br>EVIE TORNUST-KARLSSON/<br>Word WSB 8845                        |
| 13 | 21 | <b>SOLDIERS OF THE LIGHT</b><br>ANDRUS/BLACKWOOD & CO. /<br>Greentree R 3738 (Benson)           |
| 14 | 14 | <b>ONE MORE SONG FOR YOU</b><br>IMPERIALS/DaySpring DST 4015<br>(Word)                          |
| 15 | 7  | <b>NEVER ALONE</b><br>AMY GRANT/Myrrh MSB 6645<br>(Word)  |
| 16 | 27 | <b>PH'UP SIDE</b><br>PHIL KAEGGY/Sparrow SPR 1036   |
| 17 | 9  | <b>MY FATHER'S EYES</b><br>AMY GRANT/Myrrh MSB 6625<br>(Word)                                   |
| 18 | 34 | <b>ARE YOU READY?</b><br>DAVID MEECE/Myrrh MSB 6652<br>(Word)                                   |
| 19 | 11 | <b>HYMNS TRIUMPHANT</b><br>Birdwing BWR 2023 (Sparrow)  |

- |    |    |  |
|----|----|--|
| 20 | 20 | <b>THE PAINTER</b><br>JOHN MICHAEL TALBOT & TERRY<br>TALBOT/Sparrow SPR 1037         |
| 21 | 18 | <b>THANK YOU FOR THE DOVE</b><br>MIKE ADKINS/M.A. 1061                               |
| 22 | 17 | <b>DON'T GIVE IN</b><br>LEON PATILLO/Myrrh MSB 6662<br>(Word)                        |
| 23 | —  | <b>SOMEBODY LOVES YOU</b><br>BOB & PAULINE WILSON/Myrrh<br>MSB 6637 (Word)           |
| 24 | 12 | <b>LORD'S PRAYER</b><br>VARIOUS/Light 5778 (Word)                                    |
| 25 | 28 | <b>THE NEW GAITHER VOCAL BAND</b><br>Dayspring DST 4024 (Word)                       |
| 26 | 19 | <b>WITH MY SONG</b><br>DEBBY BOONE/Lamb & Lion<br>LL 1046 (Benson)                   |
| 27 | —  | <b>SINCERELY YOURS</b><br>GARY CHAPMAN/Lamb & Lion<br>LL 1053 (Benson)               |
| 28 | 33 | <b>COMING HOME</b><br>MIKE WARNKE/Myrrh MSB 6670<br>(Word)                           |
| 29 | 26 | <b>HEED THE CALL</b><br>IMPERIALS/DaySpring DST 4011<br>(Word)                       |
| 30 | 30 | <b>DALLAS HOLM AND PRAISE LIVE</b><br>Greentree R3441 (Benson)                       |
| 31 | 31 | <b>COME TO THE QUIET</b><br>JOHN MICHAEL TALBOT/<br>Birdwing BWR 2019 (Sparrow)      |
| 32 | —  | <b>SOMETHING NEW UNDER THE<br/>SUN</b><br>LARRY NORMAN/Solid Rock<br>SRA 2007 (Word) |
| 33 | —  | <b>KENNETH COPELAND &amp; FRIENDS<br/>LIVE</b><br>KCP Records SLP-1009               |
| 34 | 40 | <b>AMY GRANT</b><br>Myrrh MSB 6586 (Word)  |
| 35 | —  | <b>NOBODY KNOWS ME LIKE YOU</b><br>BENNY HESTER/Myrrh MSB 6655<br>(Word)             |
| 36 | —  | <b>SILVERWIND</b><br>Sparrow SPR 1041  |
| 37 | 10 | <b>NO COMPROMISE</b><br>KEITH GREEN/Sparrow SPR 1024                                 |
| 38 | 35 | <b>GOT TO TELL SOMEBODY</b><br>DON FRANCISCO/NewPax<br>NP 33071 (Benson)             |
| 39 | 24 | <b>COLOURS</b><br>RESURRECTION BAND/Light<br>LS 5783 (Word)                          |
| 40 | 38 | <b>IN CONCERT</b><br>B.J. THOMAS/MCA-Sangbird<br>5155                                |

## New Concert Arena in New Jersey

(Continued from page 3)

Springsteen and the E Street Band. The Byrne Arena, one of the nation's first arenas to be designed with concerts in mind and the third arena in the New York metropolitan area, seems certain to cause competition among area venues vying for choice dates in an already-competitive market. The result, however, may be productive competition, particularly for concertgoers.

The new arena, like the other Meadowlands sports facilities, has a rather Spartan, no-frills appearance aimed at cutting costs without sacrificing atmosphere or color. The arena's designers have made convenience their top priority and have done away with unnecessary cosmetics.

"To do a good job in designing an arena," Loris F. Smith, general manager, Giants Stadium and the Byrne Arena, told *Record World*, "there are several things you have to keep in mind: ease of getting information and buying a ticket; ease of getting to the building; ease of finding your seat, the bathrooms and concession stands; comfortable seats. Finally, the customer must be able to see and hear. We've tried to pay close attention to those things that really mean something to a patron when he's laid out \$12.50. If you make it as hassle-free as possible, then you're going to do repeat business."

Smith noted that other problems normally associated with indoor arenas—sight lines and viewer obstruction—have also received attention at the Byrne Arena. Because the seating in many arenas is designed with a gradual slope, hockey and basketball fans—the arena is the new home of the NBA's New Jersey Nets—often cannot see what is happening in one corner of the ice rink or basketball court. To combat that problem, the Byrne Arena designers paid a lot of attention to the rise of the seating. "A customer is able to see over and down," said Smith, "and we've done this in a way that makes it very intimate for a building that seats 20,000 people."

The designers also wanted to create as much room as possible to move a crowd without sacrificing the audience's view. As a result there are no interior concourses that are normally filled with people congregating during a game or concert. Instead, the arena has one extra-large exterior concourse and dozens of extra-long aisles between seating sections. An arena attendee therefore either walks down to his seat in the lower tier or up to the upper tier.

### Commitment to Music

The fact that the Byrne Arena's architects designed the building with music in mind is significant for several reasons. For the past ten years, arenas throughout the country have been financially dependent on concerts. There has traditionally been no regularly-scheduled summer replacement when the basketball and hockey seasons end in the spring.

Concerts have helped to fill the void.

As the concert business in general began to fall off because of fewer and shorter tours, arena managers, like everyone else in the industry, felt the effects.

The commitment to music on the part of the Meadowlands underscores both the traditional dependence on concerts by the nation's arenas and the competition between arenas located within a common market to obtain lucrative musical events.

Rob Franklin, VP, booking, for New York's Madison Square Garden, considered the impact that a third arena may have in the nation's number one market. "There will be some competition and we'd be naive to wave the flag and say it won't hurt," he told *RW*. "Some acts prefer to play in a suburban setting rather than an urban setting. Part of the game on touring, though, is to play before as great a number of people as you can and as many different markets as you can. It's natural that if someone plays here one year and they come back on tour, they might do something different."

"I think you'll see a lot of buildings pursue (concerts) a lot more aggressively than they did in the past, either by fluctuating rental rates or by doing a flat deal that's not dependent upon the gross," Smith said, referring to the nation's arenas in general. "Our effort is to entice the business as best we can. We feel that if we can do that with the size of the house and the size of the gross, then we'll get our share."

"The prestige of playing the Garden in some ways cuts against us," said Franklin of the 13-year-old facility (the fourth building in the 101-year history of Madison Square Garden). "When acts play the Garden, people notice it. Frankly, we've had several instances where groups say that they aren't sure enough of selling out the Garden to come in here. I've had a manager tell me in the last two weeks that with group 'X' he says they can get away with selling 13,000 seats in the Meadowlands and nobody will care,

but they come into New York and sell 13,000 seats and people will notice that there's 6000 empty seats."

Executives from the area's third large arena—Long Island's Nassau Coliseum—could not be reached for comment.

As of last Thursday, there were still some upper tier seats available for the Ted Nugent/Blackfoot show at the Byrne Arena on Friday (10). A Tom Petty and the Heartbreakers performance at the arena on July 30 is a near-sellout. Both concerts are the only scheduled metropolitan area appearances by the headliners.

The Meadowlands Sports Complex has three separate facilities. The race track, opened in September 1976, is the nation's number one track in terms of money handled. Giants Stadium, home of the football Giants and the North American Soccer League's Cosmos, opened a month later. Located in East Rutherford, the entire complex is four miles west of New York City and accessible by public transportation.

After investigations by the Byrne Arena's architects of arenas around the country, Smith claimed that "as far as we were able to tell, no other arena has the amount of acoustical treatment and the thought of sound that was put into this one. Everything in the building, with the exception of the facade of the balcony, the aisles, and the glass that faces the suites, has been acoustically treated with sound panels and insulation. Based on the sound that we heard during the Springsteen performances, we think we got just about as good a sound as we can get."

"Our sound cluster is right above the (end) stage," Smith went on. "If your sound cluster is in the center of the building like a lot of them are, and they're extended a long ways down, they tend to get in the way of everything else and they also block sound because they're between someone and the speakers that are being used. Ours is above everything, so there is no blockage of sound."

## Griffey Tours WEA Branches



Elektra/Asylum Chairman Joe Smith, Solar president Dick Griffey and executives from both companies recently toured the WEA branches to introduce Griffey and his marketing staff to the WEA distribution staff. Highlighting the meetings were presentations of Solar product slated for release in July and August. Pictured at the Helmsley Palace hotel in New York, where WEA personnel from the New York, Philadelphia and Boston branches gathered, are, from left: Vic Faraci, E/A executive vice president/director of marketing; Pete Stocki, WEA Philadelphia branch manager; Bruce Lundvall, E/A senior vice president; Griffey; and Smith. Pictured seated are Don Dumont (left), WEA Boston branch manager, and Mike Holzman (right), WEA New York branch manager.

## Douglas Sues Ono

(Continued from page 3)

Music) and no royalties have been received." The only money Douglas has received, according to the complaint, is an advance of \$75,000.

In an answer filed in May, lawyers for Lenono Music deny all charges levelled by Douglas, and seek over \$300,000 from Waterfront in compensatory and punitive damages. Lenono also demands that Douglas return the \$75,000 paid as an advance.

In the counterclaim, Lenono Music alleges that Douglas coerced Ono to sign a contract that was "not fair and equitable."

"Sometime in September, 1980, Douglas presented Ono with a document, prepared by him or his agents, which, he informed Ono, accurately encompassed and set forth all of the terms and conditions of (the agreement between Douglas and Ono)," reads Lenono's counterclaim.

"Douglas told Ono that the document had to be signed immediately, need not be reviewed by counsel, and was, in all respects, fair, and equitable . . . The representations by Douglas were false and fraudulent when made and, in truth and in fact, do not accurately reflect the terms and conditions of agreements previously reached by the parties."

According to Lenono's papers, Douglas and Ono had agreed to pay Douglas a three percent royalty for sales of "Double Fantasy," but the agreement ultimately signed by Ono gives Douglas four percent and five percent for sales of over 500,000 units.

Waterfront Productions denied all the allegations in Lenono Music's counterclaim in a reply dated June 3.

As far as the contract between Waterfront and Lenono is concerned, Douglas' lawyers wrote that the document should "speak for itself." Lenono Music's lawyers allege that Douglas prepared the contract, but the contract is in the form of a five-page letter to Waterfront from Lenono, signed by Ono.

Lawyers for Douglas requested a deposition on May 22 to determine the accuracy of the contract, which is submitted as an exhibit in Douglas' suit. Because of a scheduling conflict, the deposition wasn't held. Douglas lawyers' claim that Lenono Music's lawyers cancelled the deposition at the last minute and asked the court to "deem the issues resolved," that is, agree with the issues in the complaint.

Lenono's lawyers didn't show up at the hearing for the motion, on June 11, and the issue was deemed resolved by Judge Hilda Schwartz. Technically, Lenono Music is now in default and Douglas is owed the money and accounting he demanded. Recently, though, lawyers for Lenono filed their own motion asking the court to reverse its judgment and give the defendants more time to argue their case. If Judge Schwartz grants the motion, the case will continue and both parties will most likely appear in court to argue their respective claims.



# Record World Country

## E/A Singles Dominate RW Country Top Ten

By AL CUNNIFF

■ NASHVILLE—In a move unmatched in recent memory, Elektra/Asylum Records has placed five records among the top nine singles on this week's *Record World* Country Singles chart.

### Tompall & Glaser Bros.

Tompall & the Glaser Brothers (two bullet), Johnny Lee (four bullet), Dave Rowland & Sugar (five bullet), Hank Williams Jr. (seven bullet), and Sonny Curtis (nine) are the high-flying records, with three other bulleted E/A singles not far behind: Eddy Raven (22) Kieran Kane (34), and Mel Tillis & Nancy Sinatra (57).

Nick Hunter, director of marketing for E/A-Nashville, had this comment on the strong chart showing: "It all boils down to this — the right records at the right time. We've got good music out there, and also radio is waking up to the fact that new artists can have hits, as shown by George Strait, Kieran Kane, and others."

### Comeback Artists

Elektra is not achieving this success with artists who are all "household names." The Glasers and, to an extent, Rowland & Sugar qualify as comeback artists. Curtis' best previous chart position was in the 30s.

Elektra hasn't even unloaded one of its biggest guns in the midst of this assault — Eddie Rabbitt, whose new single is due any day.

E/A opened its Nashville division in 1973. Jimmy Bowen took over as VP of the operation here in 1979. Aside from Hunter, the only other E/A employee who works promotion out of this office is Bruce Adelman, national promotion manager.

Country sales are handled out of the company's Los Angeles office, with direction from here. E/A is unique among most major labels in that it uses no regional promotion staff. Its 26 local promotion representatives report to Nashville and Los Angeles, handling product for all formats.

## Appointments Announced by CPA

■ AUSTIN—At a recent monthly meeting here the newly-formed Country Promotion Association (CPA) announced the following appointments:

Art director — Joe Casey, CBS Records. Casey will select the CPA's logo; fundraising committee — Bruce Adelman, Elektra/Asylum Records; and Erv Woolsey, MCA Records; membership committee — Barbara Kelly, Gene Hughes, and Debbi Gibson, independents; benefits committee — Peter Svendsen and John Curb, independents; newsletter committee — Johanna Edwards, independent, and Wayne Edwards, RCA Records; merchandising aid — Bob Saporiti, independent.

For more details about the CPA call Johanna Edwards at (214) 238-1494.

## Williams On The Road



MCA artist Don Williams (with hat) touches base with radio, store representatives, and label regional representatives after his recent show at the Celebrity Ballroom in Minneapolis. From left are: Mike Riley, Pickwick rock national product manager; Pat Pendzimas, Lieberman-Minneapolis branch buyer; Gary Stone, WDCY MD; Laurie Bergmann, MCA sales representative; Bob Walker, MCA country regional promotion; Williams; Denny Long, WCCO MD; and Sam Calle, MCA regional promotion.

# Nashville Report

By AL CUNNIFF

■ **Ricky Skaggs** fans will want to check out his pre-CBS albums on Sugar Hill, "Sweet Temptation" (SH-3706), and "Skaggs and Rice," with **Tony Rice** (SH-3711) . . . The **Statler Brothers** drew an estimated 60,000 people to their annual Fourth of July fest in Staunton, Virginia . . . **Johnny Gimble** is producing an LP on **Floyd Tillman** at Gilley's studio in Texas. Backup vocalists reportedly include **Willie Nelson**, **Merle Haggard**, **Mickey Gilley** and **Johnny Lee**.

**David Frizzell** and **Shelly West** will be seen on a segment of **Don Kirshner's** "Rock Concert" later this summer . . . **Bill Hudson & Associates**, a local advertising and PR agency, is working as a consultant to Anheuser-Busch to develop projects for the brewery's marketing department. Projects may include live concerts, special premium recordings and celebrity endorsements.

Watch for CBS artist **Charly McClain** on the **Merv Griffin Show** later in the summer. Charly's now on tour with **Kenny Rogers** . . . **Hank Cochran** has taken his name from the nightclub that recently bore his name here . . . **Anne Murray** is endorsing sugarless gum in a TV spot cut for the Japanese market. She also recently performed at a \$1000-a-plate dinner in Calgary to benefit the 1988 Winter Olympics.

**Brown** and **Williamson Tobacco** is sending the **Kendalls** on a eight-day tour of midwestern military installations this summer as part of a "Kool Salutes the Military" campaign . . . **Bill Anderson** recently cut a TV spot here to plug his "Best Of" album, which will be distributed through Columbia House . . . July 19 is **Roy Orbison Day** in Odessa, Texas, marking the artist's first homecoming in 15 years. The **Bellamy Brothers** will appear with Orbison at the Ector County Coliseum there.

**Dennis Linde** and **Alan Rush** of the **Combine Music Group** are producing instrumental versions of **Combine** classics for the BBC. They're cutting the tracks at **Combine's** R.A.T. Hole . . . **Joe Stampley** has recorded **West** cigarette com-

(Continued on page 50)

## Oak Ridge Boys Unseat Rogers

■ NASHVILLE—MCA artists the **Oak Ridge Boys** this week unseat **Kenny Rogers** from the top spot on *Record World's* Country Albums chart, a position Rogers has held with only brief interruption for nearly two and a half years.

The Oaks' "Fancy Free," spurred by sales of their multi-format hit single "Elvira," took over the number one spot this week, moving Rogers' "Greatest Hits" package to number two. Rogers' "Gambler," "Kenny," "Gideon" and "Greatest Hits" albums have held the number one spot, in order, since February 3, 1979 for a total of 112 weeks.

Since February 1979, Rogers' hold on the number one position has been interrupted only by **Waylon Jennings'** "Greatest Hits" package on June 2 and 16 of 1979, and by the "Urban Cowboy" soundtrack, for 16 consecutive weeks in mid-1980.

Rogers' "Share Your Love" album is four with a bullet in its second week on *RW's* Country Albums chart.

## PICKS OF THE WEEK

**SINGLE** **JOHN ANDERSON**, "I LOVE YOU A THOUSAND WAYS" (prod.: Norro Wilson) (writers: L. Frizzell, J. Beck) (Peer, BMI) (3:00). Hot on the heels of his recent "Chunk of Coal" hit, Anderson offers another stone-country chestnut with this Lefty Frizzell ballad. This easy-paced tune should prove acceptable to all country formats. Warner Bros. 49772.



**SLEEPER** **RANDY PARTON**, "SHOT FULL OF LOVE" (prod.: Mike Post) (writer: B. McDill) (Hall-Clement, BMI) (3:30). He used to be a moonlight bandit who shot down every woman's heart he could find, but now he's shot full of love himself, Parton sings in a high-powered country tune sparked by heavy rhythm guitars and solid drums. The bridge is especially appealing. RCA JK-12271.



**ALBUM** **SONNY CURTIS**, "ROLLIN'." Curtis combines his pleasant voice with flawless production and great material on what is one of the strongest LPs out of Nashville this year. The sound is smooth and bright, especially on his current hit "Good Ol' Girls" and the self-penned "More Than I Can Say." The title tune is also a standout. Elektra 6E-249.



# Country Hotline

By MARIE RATLIFF

## MOST ADDED CHART CONTENDER

**Willie Nelson** — "Gonna Sit Right Down and Write Myself a Letter"

**Janie Fricke** has an excellent chart entry with "I'll Need Someone To Hold Me (When I Cry)," an instant add at WAMZ, KEBC, KSSS, WQYK, WPNX, WSM, WDEN, KGA, KMPS, WMZQ, KENR, WKHK, WMC, KCUB, KDJW, WYDE, KNIX, WWVA, WQIK, WMAY, KKYX, WBAP, KBUC, KRMD, WPLO, KFDI, WDLW, KSO.

**Billy Swan** is moving with "I'm Into Lovin' You" at KNIX, WSLC, KTTS, WFAI, KUUY, KXCR, WKHK, WYDE, KRMD, KEBC, KBUC, WPNX, KMPS, KKYX, WMZQ, KOKE, WTOD, WQGT, KGA, WCXI, WDEN, WIVK, WQIK, WJOS, KFDI, WGTO, KSOP.



Willie Nelson

The **Mick Lloyd-Jerry Kelly** duo is a natural with "Sweet Natural Love." It's playing at KFDI, KVOO, WPNX, KXLR, WSLC. **Hoyt Axton's** ode to "The Devil" is moving at WWVA, KWMT, WQYK, KRMD, WWNC, KSOP, KUUY, WTOD.

The **Charlie Daniels Band** revives "Sweet Home Alabama" with good results at WDLW, KRMD, KWMT, WPNX, WLWI, WIRK, WSLC, KVOO, WZZK, WMNI, WJQS, WDEN.

**Leon Everett's** "Hurricane" is blowing strong at KGA, KMPS, WYDE, KRAK, WIRK, WFAI, WESC, KTTS, WSLC, WCXI, WPNX, KBUC, WJQS, KEBC, KRMD, WGTO, KWMT, WWVA, WEEP, WQGT, WQYK, KWJJ, WDLW, KSO, KVOO, KSOP.



Janie Fricke

Super Strong: **Lacy J. Dalton, T.G. Sheppard, Ray Price, Mel McDaniel, Dottie West, Ed Bruce.**

Newcomer **Wesley Ryan** is making noise with "Nothin' To Do But Just Lie" at WLWI, WTOD, WFAI, KDJW, KKYX, KFDI. **Jack Grayson** has adds on "My Beginning Was You" at KEBC, KFDI, KGA, KDJW, WTOD with the flip side preferred at WDEN, KVOO, WSLC.

**Willie Nelson** has an RCA release, "Good Times," climbing the charts, with a new Columbia single "I'm Gonna Sit Right Down and Write Myself a Letter" already getting adds at KSSS, KGA, KMPS, KENR, WKHK, KCUB, WIRK, KVOO, KSOP, WDLW, KSO, KWJJ, WTSO, KFDI, KRMK, KEBC, KBUC, KKYX, WCXI, WPNX, KWMT, KDJW.

## SURE SHOTS

**John Anderson** — "I Love You a Thousand Ways"  
**Moe Bandy & Joe Stampley** — "Honky Tonk Queen"

## LEFT FIELDERS

**Tricia Johns** — "Cathy's Clown"  
**Sammi Smith** — "Sometimes I Cry When I'm Alone"  
**Tony Douglas** — "Let It Ride"  
**Randy Parton** — "Shot Full Of Love"

## AREA ACTION

**Jimmy Payne** — "Turnin' My Love On" (WKKN, KYNN, WSLC, WDEN)  
**Noel** — "Lovin' The Night Away" (KRMD, KXLR, WSDS, KEBC)  
**Super Grit Cowboy Band** — "If You Don't Know Me By Now" (WFAI, KSO, WSLC, KSSS)

## ASCAP Meets in Nashville



Shown relaxing after the recent ASCAP annual membership meeting in Nashville are, from left: songwriter Bobby Russell; Henry Hurt, Chappell Music; Connie Bradley, ASCAP's southern regional executive director; Bob Beckham; Combine Music Group; Hal David, president of ASCAP; and Buddy Killen of Tree International.

## Gilley Picnic: Texas-Size Bust?

By AL CUNNIFF

■ PASADENA, TEXAS—When you plan a three-day music festival and expect thousands to attend at \$15 or so a head, and only about 500 people show up, what you've got on your hands is a commercial flop, right? Maybe not, especially if you're Mickey Gilley's business manager, Sherwood Cryer.

The first annual Gilley's Fourth of July Picnic was held here July 3-5, and when fewer than 100 people showed up on July 3, it was obvious there was some serious trouble. About 500 attended on July 4, which was curtailed by rain, and when July 5 was rained out entirely, the picnic was moved to Gilley's nearby club, which was packed anyway.

Acts such as Ricky Skaggs, Rex Allen Jr. and Margo Smith, Faron Young, Gilley, Johnny Lee, David Frizzell and Shelly West and others played for enthusiastic but very small crowds. Cryer reportedly felt the picnic had been "snakebit" from the start, as local citizens protested hold-

ing the event at its original location, closer to town here.

Still, Cryer and company may come out with smiles yet. Bob Claypool, a music critic for the Houston Post and longtime friend of Cryer (who isn't talking about his plans right now), said he believes Cryer intends to market audio and video recordings of the concert. Claypool said one possibility included an HBO special, with audio rights going to Cryer's "Live From Gilley's" radio show, syndicated into 350 markets.

Why was the picnic a flop from the start? "Ticket prices were a bit high," Claypool said, "and perhaps because of the aftermath of the original citizen protest, not a lot of advertising was done." On top of that, Claypool said tourists who didn't want to pay \$15 to see Gilley and Lee perform at the picnic could see the same acts for less than half that price at Gilley's club over the July 4 weekend, as Gilley and Lee were booked at both venues.

## Nashville Report (Continued from page 49)

mercials that will air in West German movie houses . . . **Moe Bandy** is said to be interested in building a country music nightclub in Palestine, Texas. Moe is no longer associated with the "Moe and Joe" nightclubs . . . **Susie Allanson** headlines KSOP radio's annual March of Dimes fundraiser recently in Salt Lake City.

IN THE STUDIO: Scroggs (Waylon Jennings, Mike Card, Bobby Springfield, Freddy Hart), Columbia (George Jones, Calamity Jane), Creative Workshop (Dottie West), Hilltop (Dave Kirby), Island (Gypsy Martin, Cristy Lane), LSI (Vern Gosdin), Quadraphonic (R.C. Bannon, Dobie Gray, Eddie Crook), RCA (Charley Pride, the Crusaders, Darlene Austin), Sound Emporium (Sammy Davis Jr.), Soundshop (Jimmi Cannon, Kin Vassy), Sound Stage (Joe Sun), Young'un (the Gatlins), Pete Drake (Del Wood, Lonzo & Oscar), Koala (Mike Quatro, Del Reeves, Nashville Rhythm Section), Music Mill (Alabama, Canada's Tommy Hunter, Helen Cornelius), Woodland (Con Hunley, Cristy Lane, Faron Young).

Florida-based **Larry Mangum** and Kentucky-based **Bobby Mackey** both have self-released LPs that may warrant attention from label representatives. Mangum's colorful, witty LP mixes styles of the Bellamys, Jimmy Buffett and others on such cuts as "Are You Married," "Breakfast at McDonald's" and "Special." Mackey's album, produced by the artist and Steve Vining, contains fine, stone-country material such as "Lay Down Sally," "Hard Act to Follow," "Stone Heart" and others. Mangum may be reached c/o P.O. Box 51017, Jacksonville Beach, Florida, 32250. Mackey's address is 44 Licking Pike, Wilder, Kentucky, 41071.

Spanky's club here spotlighted the **Tom Kimmel Band** Tuesday (7), and the **Spady Brannan Band** Thursday (9). New owner James Settles also introduced the **Dead Cowboys** band at a recent party . . . The **Piggys**, who played at a party for Barbara Mandrell's husband the other day, played before about 10,000 people at the recent SummerFest concert in Milwaukee. **Glen Campbell, Aretha Franklin, Elvin Bishop**, and others topped the bill.

JED Records has signed the **New Relations** . . . **Annie McGowan** was featured at the 8th annual Bluegrass & Country Music Festival in Telluride, CO . . . **Ted Nugent** plays Municipal Auditorium here Friday (17) . . . **Phil Baugh's** "Country Guitar" LP has been re-released by Longhorn Records of California. The LP is distributed by Club of Spade, P.O. Box 1995, Studio City, CA 91604.

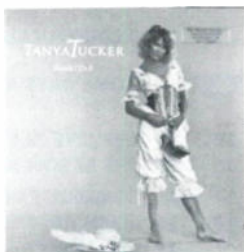
# Country Album Picks

# Country Single Picks

## SHOULD I DO IT

TANYA TUCKER—MCA 5228

Standout cuts on this pop-flavored album include the current title single, "We're Playing Games Again," a nice cover of "You Don't Have to Say You Love Me," and a tender duet with Glen Campbell, "Shoulder to Shoulder."



## SMOOTH SOUTHERN HIGHWAY

THE THRASHER BROTHERS—MCA 5184

This LP is a credit to the Thrashers, a vocal quartet new on the national scene. Their smooth, low-key delivery has a special appeal evident on their recent single "Lovers Love," and the title cut. Other fine tunes here are "Everyday Love" and "Maybe Next Time."



## FULL MOON ON THE FARM

NORMAN BLAKE & THE RISING FAWN STRING ENSEMBLE—ROUNDER 0144

Blake, who excels on acoustic guitar, fiddle, and mandolin here, is backed by cello, fiddle, accordion and other instruments on this exceptional album of traditional music. Best cuts include "Davenport March," "Cairo Waltz," and "Jacky Tar."



## SOPPIN' THE GRAVY

MARK O'CONNOR—ROUNDER 0137

O'Connor, a national U.S. fiddle champion who is the newest member of the Dregs, displays his awesome fiddle talents on this package, which blends country with traditional, western swing, and other styles. O'Connor plays his awesome fiddle talents on this package, which blends country with traditional, the Rainbow," and the title tune.



## OCRB Maps Future

■ NASHVILLE—Forecasting "tremendous growth and change" for its annual Country Radio Seminar, the Organization of Country Broadcasters met here recently

Over 16 of the organization's directors and officers were present at a meeting that saw the appointment of Dennis Buss as the group's director of publicity and Joyce Campbell as the board's radio director for one year.

Discussing new promotion techniques for the group and a possible radio related survey were OCRB directors Mac Allen (WQAM), Bob English (WUBE), Al Greenfield (Viacom), Kim Pyle (WTQR), Susan Roberts (Top Billing), Roy Wunsch (CBS Records), executive director Frank Mull (Multi-Hit Promotions) and legal counsel Mike Milom.

Officers present included president Don Boyles (WKHK-FM), executive VP Terry Wood (WKHK-FM), secretary Sandi Smith (Country Radio Seminar), treasurer Jeff Walker (Aristo Music Associates), VP Les Acree (WMC), VP Mike Oatman (Great Empire Broadcasting), VP Ed Salamon (WHN) and VP Skip Stevens (Ovation Records).

## Top Billing Int'l Eyes New Markets

■ NASHVILLE—On the eve of its 13th anniversary as a country music management, booking, and PR firm here, Top Billing Inc. has changed its name to Top Billing International to reflect the company's expanding marketing areas.

Tandy C. Rice, president and chairman of the board of the company, who purchased Top Billing from Show Biz Inc. here in 1971, said, "We have more international bookings now than we had nationally in our entire first year as a company." Rice said 1981 international bookings will account for nearly 10 percent of Top Billing's booking gross.

Andrea Smith, senior VP and director of sales for the firm, said the 1982 Wembley Festival organized by promoter Mervyn Conn in England will feature a package of Top Billing Acts that will outnumber any package ever sold internationally.

Top Billing acts who have been on extended European tours this year include Jimmy C. Newman, Don Gibson, Bobby Bare, Jeannie C. Riley, and the Kitty Wells Show.

## COUNTRY SONG OF THE WEEK

MEL McDANIEL—Capitol 5022

RIGHT IN THE PALM OF YOUR HAND (prod.: Larry Rogers) (writer: B. McDill) (Hall-Clement, BMI) (2:55)

McDaniel follows his recent hit "Louisiana Saturday Night" with this fine Bob McDill tune with a rhythmic, singalong bridge. Rogers places McDaniel's deep, sure vocal against a clear, country instrumental backdrop.

MOE BANDY & JOE STAMPLEY—Columbia 18-02198

HONKY TONK QUEEN (prod.: Ray Baker) (writer: R. Hicks) (Baray/Mullet, BMI) (2:40)

Moe and Joe ride again, as these successful solo artists combine once more for a lively, all-country song about two good-time boys who disagree on the appeal of a honky-tonk queen.

SAMMI SMITH—Sound Factory 446

SOMETIMES I CRY WHEN I'M ALONE (prod.: Phil Baugh & Buddy Emmons) (writer: L. Bastian) (Button Willow/Chablis, BMI) (3:03)

Smith continues to offer quality music on this small label, supported by strong production by Phil Baugh and Buddy Emmons. This song is a quiet ballad with a sensitive lyric.

MERRILL LANE—RDS 2047

JUST AROUND THE BEND (prod.: Jim West & L.D. Allen) (writer: M. Lane) (Merlane, BMI) (3:10)

There's a traffic jam at the end of the little dirt road every weekend night, Lane sings in this bright, lively rhythm-oriented song well-suited for a number of country formats.

TRICIA JOHNS—Elektra 47172

CATHY'S CLOWN (prod.: Mike Post) (writers: D. Everly, P. Everly) (Acuff-Rose, BMI) (2:49)

Johns presents a mellow cover of this Everly Brothers classic, supported by Post's subtle production touches.

WILBURN BROTHERS—First Generation 010

I KNOW A GOODBYE WHEN I SEE ONE (prod.: Pete Drake) (writers: D. Puckett, G. Worf) (Window/Tamake, no affiliation listed) (2:35)

The Wilburns are back in style with an easy-paced song spiced with percussive effects and keyboards. The hook line is especially nice.

KITTY WELLS—Ruboca 124

I'LL HOLD YOU IN MY HEART (prod.: Johnny Wright) (writers: Arnold, Harton, Dilbeck) (Adams Vee Abbott, BMI) (1:55)

The queen of Country Music will earn new airplay with this sad country ballad featuring her strong vocal, a classic lyric, and pure country instrumentation.

STONEWALL JACKSON—First Generation 009

FULL MOON, EMPTY POCKETS (prod.: Pete Drake) (writers: R.J. Janes, M. Kasser) (ATV/Blue Lake, no affiliation listed) (2:32)

This number jumps right into its strong bridge, as Stonewall has one of his strongest offerings in recent times.

HANK SNOW AND KELLY FOXTON—RCA PB-12235

THINGS (prod.: Hank Snow & Kelly Foxtan) (writer: B. Darin) (Hudson Bay, BMI) (2:44)

Hank and Kelly present their unique interpretation of a Bobby Darin gem, backed by an unusual vocal arrangement.

JOE WATERS—New Colony 6811 (NSD)

LIVIN' IN THE LIGHT OF HER LOVE (prod.: Joe Waters) (writer: J. Waters) (Lantern Light, BMI) (2:35)

Waters produced, wrote and performed this mid-tempo light country offering that spotlights his soft vocal and an uplifting lyric.

DON HAYES—Adamas 1981 (NSD)

YOU SURE KNOW HOW TO MAKE ME WANT YOU (DON'T YOU BABY) (prod.: Jody Miller & Benny Kennerson) (writers: G. Dabbins, T. Racca) (Chappell/Intersong, ASCAP) (2:20)

A tempo change, a bittersweet lyric and Hayes' easy vocal sound characterize this mid-tempo cut.

DENNIS YOST—Robox 7945

GOING THROUGH THE MOTIONS (prod.: Bud Reneau) (writers: B. Reneau, H. Bynum) (Think, ASCAP/Andite Invasion, BMI) (3:25)

Words and melody have equal appeal on a sad, slow song presented by a singer who enjoyed broad pop success with the Classics IV years ago. Some country stations may show interest in this slick tune.




# Record World Country Albums

JULY 18, 1981

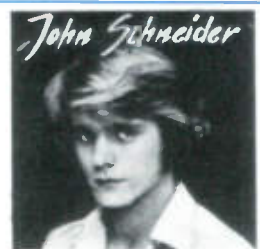
July 18 July 11

WKS. ON CHART

<b>1</b>	<b>2</b>	<b>FANCY FREE</b> OAK RIDGE BOYS MCA 5209		<b>6</b>
2	1	GREATEST HITS KENNY ROGERS/Liberty LOO 1072		39
3	3	FEELS SO RIGHT ALABAMA/RCA AHL1 3930		18
<b>4</b>	25	SHARE YOUR LOVE KENNY ROGERS/Liberty LOO 1108		2
5	4	SEVEN YEAR ACHE ROSANNE CASH/Calumbia JC 36865		17
6	6	GREATEST HITS RONNIE MILSAP/RCA AHL1 3772		39
7	7	JUICE JUICE NEWTON/Capitol ST 12136		17
8	5	WHERE DO YOU GO WHEN YOU DREAM ANNE MURRAY/Capitol SOO 12144		11
9	10	OUT WHERE THE BRIGHT LIGHTS ARE GLOWING RONNIE MILSAP/RCA AHL1 3932		13
<b>10</b>	16	URBAN CHIPMUNK/RCA AFL1 4027		4
11	11	HORIZON EDDIE RABBITT/Elektra 6E 276		53
12	8	I AM WHAT I AM GEORGE JONES/Epic JE 36492		54
13	9	SOMEWHERE OVER THE RAINBOW WILLIE NELSON/Columbia FC 36883		18
14	14	ROWDY HANK WILLIAMS, JR./Elektra/Curb 6E 330		24
15	12	I LOVE 'EM ALL T.G. SHEPPARD/Warner/Curb BSK 3528		13
16	15	WILD WEST DOTTIE WEST/Liberty LT 1062		20
17	19	DRIFTER SYLVIA/RCA AHL1 3986		12
<b>18</b>	23	CARRYING ON THE FAMILY NAMES DAVID FRIZZELL & SHELLY WEST/Warner/Viva BSK 3555		6
19	21	GREATEST HITS OAK RIDGE BOYS/MCA 5150		36
20	17	MY HOME'S IN ALABAMA ALABAMA/RCA AHL1 3644		56
21	20	SURROUND ME WITH LOVE CHARLY McCLAIN/Epic FE 37108		9
22	22	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378		114
23	13	GREATEST HITS ANNE MURRAY/Capitol SOO 12110		41
24	18	9 TO 5 AND ODD JOBS DOLLY PARTON/RCA AAL1 3852		18
25	29	MAKIN' FRIENDS RAZZY BAILEY/RCA AHL1 4026		8
26	27	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 6E 309		36
<b>27</b>	38	LIVE! HOYT AXTON/Jeremiah JH 5002		7
28	31	TAKE THIS JOB AND SHOVE IT VARIOUS ARTISTS/Epic SE 37177		2
29	24	LEATHER AND LACE WAYLON & JESSI/RCA AHL1 3931		18
30	30	DARLIN' TOM JONES/Mercury SRM 1 4010 (PolyGram)		5
31	28	STARDUST WILLIE NELSON/Columbia KC 35305		165
32	32	URBAN COWBOY (ORIGINAL SOUNDTRACK)/Full Moon/Asylum DP 90002		61
33	26	EVANGELINE EMMYLOU HARRIS/Warner Bros. BSK 3508		22

CHARTMAKER OF THE WEEK

**34** — NOW OR NEVER  
JOHN SCHNEIDER  
Scotti Bras. ARZ 37400 (CBS)



35	33	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36752	45
<b>36</b>	—	SOME DAYS ARE DIAMONDS JOHN DENVER/RCA AFL1 4055	1
37	39	I BELIEVE IN YOU DON WILLIAMS/MCA 5133	39
38	37	THE BARON JOHNNY CASH/Calumbia FC 37179	3
39	34	SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 5137	24
40	36	JOHN ANDERSON 2/Warner Bras. BSK 3547	10
41	44	MR. T CONWAY TWITTY/MCA 5204	2
42	45	BEST OF BARBARA MANDRELL/MCA AY 1119	126
43	40	ROLL ON MISSISSIPPI CHARLEY PRIDE/RCA AHL1 3905	13
44	46	THAT'S ALL THAT MATTERS TO ME MICKEY GILLEY/Epic JE 36586	43
45	53	BEST OF DON WILLIAMS, VOL. II/MCA 3096	90
46	51	ENCORE MICKEY GILLEY/Epic JE 36851	35
47	48	HEY JOE, HEY MOE MOE BANDY & JOE STAMPLEY/Columbia FC 37003	17
48	42	GREATEST HITS LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia FC 36488	119
49	35	STRAIGHT AHEAD LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250	91
50	43	BEST OF EDDIE RABBITT/Elektra 6E 235	86
51	55	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC2 35642	136
52	41	I HAVE A DREAM CRISTY LANE/Liberty LT 1083	14
53	56	BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037 (PolyGram)	283
54	50	PLEASURE DAVE ROWLAND AND SUGAR/Elektra 6E 525	4
<b>55</b>	—	YEARS AGO STATLER BROTHERS/Mercury SRM 1 6002 (Polygram)	1
56	58	LOVE IS FAIR BARBARA MANDRELL/MCA 5136	36
57	59	BACK TO THE BARROOMS MERLE HAGGARD/MCA 5236	42
58	52	COCONUT TELEGRAPH JIMMY BUFFETT/MCA 5169	19
59	62	SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE/Columbia JC 36746	56
60	54	GUITAR MAN ELVIS PRESLEY/RCA AAL1 3917	22
61	57	FULL MOON CHARLIE DANIELS BAND/Epic FE 36571	49
62	49	HELP YOURSELF LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia JC 36582	39
63	68	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H	185
<b>64</b>	—	YOU BROUGHT ME BACK TAMMY WYNETTE/Epic FE 37104	1
65	70	AS IS BOBBY BARE/Columbia FC 37157	2
66	63	24 GREATEST HITS HANK WILLIAMS, SR./MGM SE 4755	48
67	65	I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN JOE STAMPLEY/Epic FE 37055	11
68	60	CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982	88
69	64	THESE DAYS CRYSTAL GAYLE/Columbia JC 36512	43
70	66	THE GAMBLER KENNY ROGERS/United Artists LA 934 H	134
71	71	OAK RIDGE BOYS HAVE ARRIVED/MCA AY 1135	118
72	69	HARD TIMES LACY J. DALTON/Columbia JC 36753	41
73	74	WASN'T THAT A PARTY ROVERS/Epic JE 37107	10
74	72	WAITIN' FOR THE SUN TO SHINE RICKY SKAGGS/Epic SE 37193	6
75	67	REUNION JERRY JEFF WALKER/MCA 5199	5

## WILLIE NELSON



THE NEW ALBUM

THE NEW HIT SINGLE

# “GOOD TIMES”

PB 12254

AHL1-4045



BB 39\*\* CB 45\* RW 44\*

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# Country Singles

JULY 18, 1981

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

July 18	July 11			WKS. ON CHART
<b>1</b>	<b>1</b>	<b>FEELS SO RIGHT</b> ALABAMA RCA 12236		<b>9</b>
<b>2</b>	<b>3</b>	<b>LOVIN' HER WAS EASIER</b> TOMPALL & THE GLASER BROTHERS/Elektra 47134		<b>12</b>
<b>3</b>	<b>2</b>	<b>I WAS COUNTRY WHEN COUNTRY WASN'T COOL</b> BARBARA MANDRELL/MCA 51107		<b>11</b>
<b>4</b>	<b>8</b>	<b>PRISONER OF HOPE</b> JOHNNY LEE/Full Moon/Asylum 47138		<b>8</b>
<b>5</b>	<b>7</b>	<b>FOOL BY YOUR SIDE</b> DAVE ROWLAND & SUGAR/Elektra 47135		<b>11</b>
<b>6</b>	<b>4</b>	<b>SURROUND ME WITH LOVE</b> CHARLY McCLAIN/Epic 19 01045		<b>16</b>
<b>7</b>	<b>13</b>	<b>DIXIE ON MY MIND</b> HANK WILLIAMS, JR/Elektra/Curb 47137		<b>8</b>
<b>8</b>	<b>12</b>	<b>TOO MANY LOVERS</b> CRYSTAL GAYLE/Columbia 11 02078		<b>9</b>
<b>9</b>	<b>9</b>	<b>GOOD OL' GIRLS</b> SONNY CURTIS/Elektra 47129		<b>13</b>
<b>10</b>	<b>16</b>	<b>UNWOUND</b> GEORGE STRAIT/MCA 51104		<b>10</b>
<b>11</b>	<b>14</b>	<b>DREAM OF ME</b> VERN GOSDIN/Ovation 1171		<b>10</b>
<b>12</b>	<b>17</b>	<b>THEY COULD PUT ME IN JAIL</b> BELLAMY BROTHERS/Warner/ Curb 49729		<b>7</b>
<b>13</b>	<b>18</b>	<b>I STILL BELIEVE IN WALTZES</b> CONWAY TWITTY & LORETTA LYNN/MCA 51114		<b>8</b>
<b>14</b>	<b>20</b>	<b>JUST LIKE ME</b> TERRY GREGORY/Handshake 8 70071		<b>12</b>
<b>15</b>	<b>15</b>	<b>DON'T GET ABOVE YOUR RAISING</b> RICKY SKAGGS/Epic 19 02034		<b>12</b>
<b>16</b>	<b>10</b>	<b>DON'T BOTHER TO KNOCK</b> JIM ED BROWN & HELEN CORNELIUS/RCA 12220		<b>11</b>
<b>17</b>	<b>21</b>	<b>RAINBOW STEW</b> MERLE HAGGARD/MCA 51120		<b>7</b>
<b>18</b>	<b>23</b>	<b>I DON'T NEED YOU</b> KENNY ROGERS/Liberty 1415		<b>5</b>
<b>19</b>	<b>22</b>	<b>WILD SIDE OF LIFE — IT WASN'T GOD WHO MADE HONKY TUNK ANGELS/I'LL BE ALRIGHT</b> WAYLON & JESSI/RCA 12245		<b>7</b>
<b>20</b>	<b>24</b>	<b>WHISKEY CHASIN'</b> JOE STAMPLEY/Epic 19 02097		<b>9</b>
<b>21</b>	<b>27</b>	<b>DON'T WAIT ON ME</b> STATLER BROTHERS/Mercury 57051 (PolyGram)		<b>6</b>
<b>22</b>	<b>26</b>	<b>I SHOULD'VE CALLED</b> EDDY RAVEN/Elektra 47136		<b>9</b>
<b>23</b>	<b>28</b>	<b>RICH MAN</b> TERRI GIBBS/MCA 51119		<b>7</b>
<b>24</b>	<b>29</b>	<b>WIND IS BOUND TO CHANGE</b> LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 11 02123		<b>7</b>
<b>25</b>	<b>5</b>	<b>THE MATADOR</b> SYLVIA/RCA 12214		<b>13</b>
<b>26</b>	<b>30</b>	<b>COULD YOU LOVE ME (ONE MORE TIME)</b> JOHN CONLEE/ MCA 51112		<b>8</b>
<b>27</b>	<b>31</b>	<b>(THERE'S) NO GETTIN' OVER ME</b> RONNIE MILSAP/RCA 12264		<b>4</b>
<b>28</b>	<b>32</b>	<b>WHILE THE FEELING'S GOOD</b> REX ALLEN, JR. & MARGO SMITH/Warner Bros. 49738		<b>6</b>
<b>29</b>	<b>33</b>	<b>A TEXAS STATE OF MIND</b> DAVID FRIZZELL & SHELLY WEST/ Warner/Viva 49745		<b>5</b>
<b>30</b>	<b>34</b>	<b>IT'S NOW OR NEVER</b> JOHN SCHNEIDER/Scotti Brothers 6 02105 (CBS)		<b>6</b>
<b>31</b>	<b>42</b>	<b>MIRACLES</b> DON WILLIAMS/MCA 51134		<b>3</b>
<b>32</b>	<b>36</b>	<b>QUEEN OF HEARTS</b> JUICE NEWTON/Capitol 4997		<b>7</b>
<b>33</b>	<b>38</b>	<b>MAYBE I SHOULD HAVE BEEN LISTENING</b> GENE WATSON/ MCA 51127		<b>5</b>
<b>34</b>	<b>40</b>	<b>YOU'RE THE BEST</b> KIERAN KANE/Elektra 47148		<b>5</b>
<b>35</b>	<b>39</b>	<b>I JUST NEED YOU FOR TONIGHT</b> BILLY "CRASH" CRADDOCK/Capitol 5011		<b>5</b>
<b>36</b>	<b>6</b>	<b>BY NOW</b> STEVE WARINER/RCA 12204		<b>15</b>
<b>37</b>	<b>45</b>	<b>YOU DON'T KNOW ME</b> MICKEY GILLEY/Epic 14 02172		<b>3</b>
<b>38</b>	<b>44</b>	<b>OLDER WOMEN</b> RONNIE McDOWELL/Epic 19 02129		<b>4</b>
<b>39</b>	<b>56</b>	<b>TIGHT FITTIN' JEANS</b> CONWAY TWITTY/MCA 51137		<b>2</b>
<b>40</b>	<b>41</b>	<b>LONGING FOR THE HIGH</b> BILLY LARKIN/Sunbird 7562		<b>8</b>
<b>41</b>	<b>43</b>	<b>I DON'T HAVE TO CRAWL</b> EMMYLOU HARRIS/Warner Bros. 49739		<b>6</b>
<b>42</b>	<b>47</b>	<b>SOME DAYS ARE DIAMONDS (SOME DAYS ARE STONE)</b> JOHN DENVER/RCA 12246		<b>7</b>
<b>43</b>	<b>46</b>	<b>BEDTIME STORIES</b> JIM CHESNUT/Liberty/Curb 1405		<b>7</b>
<b>44</b>	<b>48</b>	<b>GOOD TIMES</b> WILLIE NELSON/RCA 12254		<b>4</b>
<b>45</b>	<b>54</b>	<b>MIDNIGHT HAULER/SCRATCH MY BACK</b> RAZZY BAILEY/RCA 12268		<b>2</b>
<b>46</b>	<b>52</b>	<b>WE DON'T HAVE TO HOLD OUT</b> ANNE MURRAY/Capitol 5013		<b>4</b>
<b>47</b>	<b>51</b>	<b>I'VE BEEN A FOOL/SOMETIMES WHEN WE TOUCH</b> STEPHANIE WINSLOW/Warner/Curb 49753		<b>4</b>
<b>48</b>	<b>53</b>	<b>HONKY TUNK HEARTS</b> DICKEY LEE/Mercury 57052 (PolyGram)		<b>4</b>
<b>49</b>	<b>50</b>	<b>IT'LL BE HIM</b> DEBBY BOONE/Warner/Curb 49720		<b>5</b>

<b>50</b>	<b>11</b>	<b>FIRE AND SMOKE</b> EARL THOMAS CONLEY/Sunbird 7561	<b>16</b>
<b>51</b>	<b>84</b>	<b>PARTY TIME</b> T.G. SHEPPARD/Warner/Curb 49761	<b>2</b>
<b>52</b>	<b>59</b>	<b>SHOULD I DO IT</b> TANYA TUCKER/MCA 51131	<b>3</b>
<b>53</b>	<b>60</b>	<b>TODAY ALL OVER AGAIN</b> REBA McENTIRE/Mercury 57054 (PolyGram)	<b>3</b>
<b>54</b>	<b>35</b>	<b>ANGELA MUNDO</b> EARWOOD/Excelsior 1010	<b>10</b>
<b>55</b>	<b>62</b>	<b>SOMEBODY'S DARLING</b> DOTTSY/Tanglewood 1908	<b>4</b>
<b>56</b>	<b>57</b>	<b>SWEET SOUTHERN LOVE</b> PHIL EVERLY/CBS/Curb 6 02116	<b>6</b>
<b>57</b>	<b>64</b>	<b>TEXAS COWBOY NIGHT</b> MEL TILLIS & NANCY SINATRA/ Elektra 47157	<b>2</b>
<b>58</b>	<b>73</b>	<b>(I'M GONNA) PUT YOU BACK ON THE RACK</b> DOTTIE WEST/ Liberty 1419	<b>2</b>
<b>59</b>	<b>66</b>	<b>LOVE AIN'T NEVER HURT NOBODY</b> BOBBY GOLDSBORO/ Curb 6 02117	<b>3</b>
<b>60</b>	<b>19</b>	<b>MY WOMAN LOVES THE DEVIL OUT OF ME</b> MOE BANDY/ Columbia 11 02039	<b>14</b>

### CHARTMAKER OF THE WEEK

<b>61</b>	<b>—</b>	<b>TAKIN' IT EASY</b> LACY J. DALTON Columbia/ Sherrill 18 02188	 <b>1</b>
<b>62</b>	<b>65</b>	<b>MY BABY'S COMING HOME AGAIN TODAY</b> BILL LYERLY/RCA 12255	<b>5</b>
<b>63</b>	<b>—</b>	<b>IT DON'T HURT ME HALF AS BAD</b> RAY PRICE/Dimension 1021	<b>1</b>
<b>64</b>	<b>67</b>	<b>YESTERDAY'S NEWS (JUST HIT HOME TODAY)</b> JOHNNY PAYCHECK/Epic 19 02144	<b>4</b>
<b>65</b>	<b>25</b>	<b>BLESSED ARE THE BELIEVERS</b> ANNE MURRAY/Capitol 4987	<b>16</b>
<b>66</b>	<b>89</b>	<b>HELLO WOMAN</b> DOUG KERSHAW/Scotti Brothers 6 02131 (CBS)	<b>2</b>
<b>67</b>	<b>37</b>	<b>BUT YOU KNOW I LOVE YOU</b> DOLLY PARTON/RCA 12200	<b>15</b>
<b>68</b>	<b>58</b>	<b>HEADIN' FOR A HEARTACHE</b> CINDY HURT/Churchill 7772	<b>6</b>
<b>69</b>	<b>63</b>	<b>KEEP ON MOVIN'</b> KING EDWARD IV & THE KNIGHTS/ Soundwaves 4635 (NSD)	<b>9</b>
<b>70</b>	<b>—</b>	<b>RIGHT IN THE PALM OF YOUR HAND</b> MEL McDANIEL/Capitol 5022	<b>1</b>
<b>71</b>	<b>81</b>	<b>THE PARTNER NOBODY CHOSE</b> GUY CLARK/Warner Bros. 49740	<b>2</b>
<b>72</b>	<b>82</b>	<b>HOLD ON</b> RICH LANDERS/Ovation 1173	<b>2</b>
<b>73</b>	<b>83</b>	<b>MATHILDA</b> JOHN WESLEY RYLES/MCA 51128	<b>2</b>
<b>74</b>	<b>—</b>	<b>EVERYTHING'S A WALTZ</b> ED BRUCE/MCA 51139	<b>1</b>
<b>75</b>	<b>79</b>	<b>IT'S REALLY LOVE THIS TIME</b> FAMILY BROWN/Ovation 1174	<b>2</b>
<b>76</b>	<b>49</b>	<b>LOVE DIES HARD</b> RANDY BARLOW/P.A.I.D. 133	<b>14</b>
<b>77</b>	<b>77</b>	<b>BORN ORION</b> /Sun 1165	<b>5</b>
<b>78</b>	<b>61</b>	<b>DADDY</b> BILLY EDD WHEELER/NSD 94	<b>5</b>
<b>79</b>	<b>85</b>	<b>LOVE NEVER HURT SO GOOD</b> DONNA HAZARD/Excelsior 1016	<b>2</b>
<b>80</b>	<b>87</b>	<b>ONE TOO MANY MEMORIES</b> RAY PILLOW/First Generation 011	<b>2</b>
<b>81</b>	<b>80</b>	<b>BURNING BRIDGES</b> BILL NASH/Liberty 1410	<b>4</b>
<b>82</b>	<b>—</b>	<b>HURRICANE</b> LEON EVERETTE/RCA 12270	<b>1</b>
<b>83</b>	<b>86</b>	<b>TENNESSEE WHISKEY</b> DAVID ALLAN COE/Columbia 11 02118	<b>4</b>
<b>84</b>	<b>88</b>	<b>A POOR MAN'S ROSES/ONE THE INSIDE</b> PATTI PAGE/ Plantation 201	<b>2</b>
<b>85</b>	<b>—</b>	<b>I'M INTO LOVIN' YOU</b> BILLY SWAN/Epic 14 02196	<b>1</b>
<b>86</b>	<b>—</b>	<b>JUST GOT BACK FROM NO MAN'S LAND</b> WAYNE KEMP/ Mercury 57053 (PolyGram)	<b>1</b>
<b>87</b>	<b>—</b>	<b>I'LL NEED SOMEONE TO HOLD ME (WHEN I CRY)</b> JANIE FRICKE/Columbia 18 02197	<b>1</b>
<b>88</b>	<b>—</b>	<b>SECRETS</b> MAC DAVIS/Casablanca 2336 (PolyGram)	<b>1</b>
<b>89</b>	<b>90</b>	<b>YOU'RE MORE TO ME (THAN HE'S EVER BEEN)</b> PEGGY FORMAN/Dimension 1020	<b>4</b>
<b>90</b>	<b>—</b>	<b>MOBILE BAY</b> JOHNNY CASH/Columbia 18 02189	<b>1</b>
<b>91</b>	<b>97</b>	<b>COUNTRY IS THE CLOSEST THING TO HEAVEN</b> CONCRETE COWBOY BAND/Excelsior 1011	<b>4</b>
<b>92</b>	<b>78</b>	<b>SMOOTH SOUTHERN HIGHWAY</b> THRASHER BROTHERS/MCA 51123	<b>5</b>
<b>93</b>	<b>76</b>	<b>SEND ME THE PILLOW YOU DREAM ON</b> WHITES/Capitol 5004	<b>5</b>
<b>94</b>	<b>75</b>	<b>THIS MUST BE MY SHIP</b> DIANA TRASK/Kari 121	<b>6</b>
<b>95</b>	<b>—</b>	<b>SWEET HOME ALABAMA</b> CHARLIE DANIELS BAND/Epic 14 02185	<b>1</b>
<b>96</b>	<b>68</b>	<b>LOVIN' ARMS/YOU ASKED ME TO</b> ELVIS PRESLEY/RCA 12205	<b>14</b>
<b>97</b>	<b>72</b>	<b>DARLIN'</b> TOM JONES/Mercury 76100 (PolyGram)	<b>14</b>
<b>98</b>	<b>70</b>	<b>LIKIN' HIM AND LOVIN' YOU</b> KIN VASSY/Liberty 1407	<b>10</b>
<b>99</b>	<b>71</b>	<b>NORTH ALABAMA</b> DAVE KIRBY/Dimension 1019	<b>10</b>
<b>100</b>	<b>55</b>	<b>LOVE TO LOVE YOU</b> CRISTY LANE/Liberty 1406	<b>12</b>



*“Just give us the Wayton  
and nobody gets hurt!”*

I was obliged to obey them outlaws as my pension with the railroad didn't cover funeral expenses. . .

I had a feelin' they was after the prize *triple platinum*—WAYLON'S GREATEST HITS. But them greedy varmints took all the gold and platinum in the safe.”

It was reported that the following cargo was taken: *Outlaws* (double platinum), *Dreaming My Dreams* (gold), *Ol' Wayton* (platinum), *Are You Ready For The Country* (gold), *Wayton—Live* (gold),

*Wayton & Willie* (platinum), *I've Always Been Crazy* (gold), *Music Man* (gold), *What Goes Around* (gold), *Greatest Hits* (triple platinum).

“And to add insult to injury,” the old man continued, “they took my personal copy of the new one from Wayton & Jessie, *Leather & Lace*. I'm tellin' you, them fellers were plum crazy for Wayton.”

And so is RCA. Congratulations.

**The new album from Sad Café.**  
**For all of us who are a little la-di-da.**  
Featuring the single, "LA-DI-DA."<sup>TM</sup>



SS 16048 Produced and engineered by Eric Stewart.



**ON SWAN SONG RECORDS AND TAPES.**