

Record World

APRIL 4, 1987 \$2.75

The Alan Parsons Project

Hits of the Week

SINGLES

DOLLY PARTON, "BUT YOU KNOW I LOVE YOU" (prod. by Post) (writer: Settle) (Tro-Devon, BMI) (3:16). Dolly's hot as a pistol thanks to her acting debut and the #1 "9 to 5." This delicate remake of the First Edition's 1959 top 20 hit is right for several audiences. RCA 12200.

JEFFERSON STARSHIP, "FIND YOUR WAY BACK" (prod. by Nevisor) (writers: Chaquico-Borsdorf) (Lunatunes, BMI) (3:49). From the new "Modern Times" LP comes this hot rocker featuring Mickey Thomas' urgent lead vocal supported by Grace Slick's back rig. Grunt 12211 (RCA).

SANTANA, "WINNING" (prod. by Cliscó) (writer: Ballard) (Island, EMI) (3:29). From Carlos' opening lyrical guitar passage to the snappy percussion to Alex Ligertwood's yearning vocal, this cut from the "Zebop" LP is well-crafted and perfect for ACR-pop rad. Col 11-01050.

OUTLAWS, "I CAN'T STOP LOVING YOU" (prod. by Lyons - Thomasson - Jones) (writer: Nicholls) (G. H. P.R.S.) (3:46). The band packs away its guitar arsenal for this sensitive ballad with a big chorus hook. Subtle steel guitar accents decorate the emotional lead vocal. Arista 0597.

SLEEPERS

LEE RITENOUR, "IS IT YOU" (prod. by Ritenour-Mason-Foster) (writers: Ritenour-Tegg-Champlin) (Rit of Habeas, ASCAP) (3:47). Jazz-fusion guitarist extraordinaire Ritenour goes straight for the pop jugular on this gorgeous multi-format ballad from his forthcoming "Rit" LP. Elektra 47124.

ADRIAN JOHN LOVERIDGE, "400 DRAGONS" (prod. by Wonderling) (writers: Crapman-Chin-Buchanan-Donahue-Golcstein) (Careers/Chinnichap, BMI) (3:21). The California-based singer/songwriter utilizes his crisp tenor to maximum effect on this attractive pop-rocker. Sutra 106.

THE OAK RIDGE BOYS, "ELVIRA" (prod. by Chancery) (writer: Frazier) (Acuff-Rose, BMI) (2:36). The Oaks update this wonderful Dallas Frazier tune with a little bit of Coasters' soul and loads of harmony vocal fun. Certain to cross from their country base. MCA 5108.

TOM JONES, "DARLIN'" (prod. by Popovich-Justis) (writer: Blandemer) (September/Yellow Dog, ASCAP) (3:15). Jones' familiar dramatic vocal stylistics work well on this title track from his forthcoming LP. Cute keyboard lines contrast with a catchy recurring guitar riff. Mercury 76100.

ALBUMS

GINO VANNELLI, "NIGHTWALKER." It's been a while since Vannelli captured U.S. audiences with "Brother to Brother" (now platinum), and he's come back on a new label with a vengeance, spearheaded by the fast-moving single "Living Inside Myself." Something for all. Arista AL 9539 (8.98).

JUDAS PREST, "POINT OF ENTRY." A staple for heavy rock eaters, this British band's fifth LP for the label comes crashing in with all the power its steamroller guitars can muster. Chorus hooks like "Turning Circles" and "You Say Yes" set them apart from the crowd. Columbia FC 37052 (8.98).

OZZY OSBOURNE, "BLIZZARD OF OZZ." Having abdicated his sorcerer's seat with Black Sabbath after 11 years, Ozz reappears with a class heavy metal production that's already proving he's taken his old clients with him. Includes a song about "Mr. Crowley." Jet JZ 36812 (CBS) (7.98).

"CONCERTS FOR THE PEOPLE OF KAMPUCHEA." The plight of Kampuchea (previously Cambodia) brought out the Who, Paul McCartney, his all-star Rockestra, Elvis Costello, the Pretenders, Rockpile and others for four days of benefit shows. The best is on this double LP. Atlantic SD 2-7005 (13.98).



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Record World

APRIL 4, 1981

Record World Creates Video Department; Dominic Sicilia, Barry Goodman Join Staff



Dominic Sicilia

■ NEW YORK—Record World has announced that it is significantly strengthening its commitment to the video industry with the creation of a video department.

Dominic Sicilia has joined the staff of RW as video marketing director, and Barry Goodman has been named video sales director.



Barry Goodman

In addition, assistant editor Sophia Midas and associate west coast editor Eliot Sekuler have been named east coast and west coast video editor, respectively. They will be responsible for coordinating RW's coverage of the industry in the weekly Video

(Continued on page 20)

Tapes of Bugged Conversation, Played for Jury at Goody Trial

By JEFFREY PEISCH

■ NEW YORK—The trial of Sam Goody Inc. and two of its top executives reached a dramatic juncture last Thursday (26) as the jury heard a 60-minute tape of a bugged conversation between Goody VP Samuel Stolon and admitted counterfeit middleman Murray Kaplan in which Stolon said that he didn't receive any kickbacks for his purchases of cheap tapes from middleman Norton Verner and that he wasn't worried about his dealings with Verner.

The conversation took place at Goody's Maspeth, Queens office on January 31, 1980—one month before Goody Inc., Stolon, and

the chain's president George Levy were indicted for trafficking in counterfeit tapes.

Kaplan, who had earlier pleaded guilty to transporting counterfeit product, agreed to cooperate with the government and carry a concealed tape machine during a visit to Stolon's office. The playing of the conversation, however, came at the request of the defense during cross-examination of FBI special agent Warren Flagg. The sound quality of the tape was very poor and made much of the conversation unintelligible, but the jury was given a transcript that purported to support defense attorney Martin Gold's explanation that Kaplan was "surreptitiously bugged (by the government) in an attempt to elicit (from Stolon) incriminating evidence, but all (Kaplan) got were statements (by Stolon) that he didn't know he was buying counterfeit product (from Verner)."

Several times during the taped

(Continued on page 27)

Capitol Hikes Prices

By DAVID MCGEE

■ NEW YORK—Capitol Records notified its customers last week of price changes scheduled to become effective April 1.

At that time most \$7.98 releases, with the exception of those bearing the SK prefix, will list for \$8.98. Multiple record sets will be raised in price accordingly. Also, Capitol's budget \$3.98 line will now list for \$5.98. All returns made through June 30 will be credited at the old list prices.

Capitol's move leaves WEA as the only major manufacturer-distributor still offering new releases at \$7.98. A number of independently-distributed labels—Arista and Motown are the most prominent—also offer \$7.98 releases. The announcement caused little

(Continued on page 19)

LP & Tape Shipments Up in 1980, Singles Down, RIAA Study Finds

■ NEW YORK—U.S. manufacturers' shipments of albums increased in 1980, but shipments of singles declined, according to figures compiled by the RIAA.

The study by the RIAA's market research committee, based on reports from more than 90 percent of the country's record and tape manufacturers, also found that cassettes overtook eight-tracks last year for the first time.

The committee emphasized in its report that overall shipments rose in 1980, although totals for special product decreased.

Album unit shipments (LPs, cassettes and eight-tracks) rose 4.5 percent to 492 million units, net after returns, calculated at

\$3.432 billion suggested retail list price, a 3.3 percent increase in dollars. With the sharp decline in the 12-inch disco disc market, singles shipments were down 26

(Continued on page 16)

Supreme Court Rules Radio Stations Can Change Formats Without Hearings

By BILL HOLLAND

■ WASHINGTON—In another major broadcast deregulation decision, the Supreme Court last week ruled 7-2 that the nation's radio stations can change their formats without undergoing dispute hearings from the Federal Communications Commission.

The decision was a victory for broadcasters and for the FCC itself.

Since 1976, the Commission has ignored a U.S. Appeals Court decision requiring it to hold hearings on disputed "unique" radio station formats. The appeals court chastised the Commission for its "deep-seated aversion" to such hearings, but the FCC felt it had no jurisdiction "forcing people into formats that the station people don't want and that some listeners might not want to hear," as one staffer said.

The FCC, along with all the major broadcasting organizations, filed briefs for this Supreme Court review in December 1979.

The court ruled last Tuesday (25) that "market forces" should be allowed to determine formats, rather than the federal government or the courts.

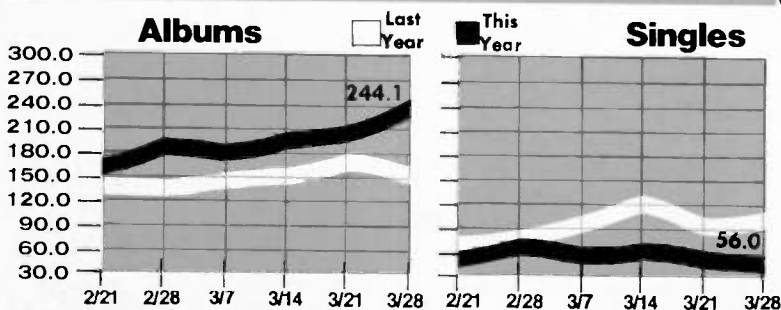
The losers in the decision are the classical and jazz "listeners guilds" and Hispanic groups that had argued that without government help, station owners would change from financially viable "unique" formats to more lucrative and popular formats.

In the majority opinion, Justice Byron White said: "Our opinions have repeatedly emphasized that the commission's judgment regarding how the public interest is best served is entitled to substantial deference."

White added: "The FCC seeks to further the interest of the listening public as a whole by relying on market forces to promote diversity in radio entertainment formats and to satisfy the entertainment preferences of radio lis-

(Continued on page 26)

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.

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■ **Page 10.** Led by the crossover success of Kool & the Gang and an impressive roster of black acts, PolyGram Records can rightly boast of having the hottest black music division of any major label over the past year. In an RW Dialogue, Bill Hayward, VP of PolyGram's black music marketing division, comments on the company's success.



■ **Page 18.** Some of the most interesting rock footage seen on television is found in a 30-second commercial produced by Bermuda Triangle, a New York-based firm that tailors TV spots to suit specific markets' musical tastes. This week RW visits Bermuda Triangle and lives to tell the tale.

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Court To Speed Royalty Hearing

By BILL HOLLAND

■ **WASHINGTON** — The American Guild of Authors and Composers has convinced the U.S. Court of Appeals of the District of Columbia to "expedite" and complete its hearing on the challenged mechanical royalty rate hike before the court recesses in late June—about a week before the rate hike of four cents per tune on records is to take effect.

July 1

If the court is able to complete its decision on the matter by June 24 and the decision goes in favor of the AGAC and the National Music Publishers Association, the rate hike would go into effect July 1.

The court will have to determine during its hearing the possibility of a retroactive rate hike.

AGAC's lawyer, Fred Greenman, said in his plea to the court that, according to RIAA figures, the record industry will spend an additional \$55 million a year in mechanical royalties if the new rate goes into effect. Greenman however, pointed out to the court that if there was a delay in the vote, publishers and composers would lose considerable revenue for each month that passed without the new royalty rate in effect.

Bootleg Equipment Seized in Nashville

■ **NEW YORK** — Approximately \$800,000 worth of equipment used in the production of bootleg records was seized in Nashville as a result of an ongoing FBI investigation.

The FBI confiscated 17,800 completed record jackets which were to be used in the sale of bootleg records which had already been ordered, plus equipment including masters, mothers, stampers and graphics, in the raid last week.

Arista Reports Record 6-Month Profits

■ **NEW YORK** — Arista Records president Clive Davis has announced that the label's net revenues for the first half of fiscal 1981 have risen by 25.5 percent over the totals for the same period in 1980. The first quarter of fiscal '81, July-September, marked the biggest quarter in Arista's history, and in the second quarter, October-December, revenues were 29 percent over the same period in 1980. During this period Arista's profits were at the highest six-month level in the company's history, according to Davis.

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Powerhouse Picks

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

John Lennon (Geffen) "Watching the Wheels"
This third single is showing exceptionally strong activity, with current top-ten status in several markets and early sales beginning.

John O'Banion (Elektra) "Love You Like I Never Loved Before"
This new artist is breaking through at the primary and secondary levels in a big way, as indicated by early radio movement.

Radio Listens to Record World...

CREDIBILITY:

"I felt this way years ago, I thought that Record World was the best, and I still do!"

—Moon Mullins, Program Director
WDAF, Kansas City

DEPENDABILITY:

"I can look at the Record World chart and be assured that it's accurate. I've been in country radio for eleven years and know I can always count on a consistent reflection of radio airplay and to me that's dependability."

—Dale Turner, Program Director
WSAI, Cincinnati

ACCURACY:

"I firmly believe Record World's charts are the most accurate. It doesn't come from record sales, it comes from radio so that makes the chart more accurate for our use than any other trade."

—Tom Phifer, Operations Manager
KRMD, Shreveport

INVOLVEMENT:

"You're concerned with accuracy and that impresses me. You take the time and effort to be honest about the things you do and try to show the true picture of the music on the station. That puts you all up front as far as I'm concerned."

—King Edward Smith IV, Music Director
WSLC, Roanoke

COMMITMENT:

These and many other statements made at the Country Radio Seminar reflect Record World's commitment to the country music industry.

Our Bullets Mean Business!

PolyGram Signs Tom Jones



International singing star Tom Jones has been signed to an exclusive, long-term recording contract by PolyGram Records, it was announced by Bob Sherwood, executive vice president and general manager, PolyGram Records, Inc. His debut album for the company, "Darlin'," will be released in April. Pictured at the signing are, from left (top row): Mick Brown, vice president, west coast marketing, PolyGram Records, Inc.; Sherwood; Jones; and Russ Regan, vice president/general manager, west coast, PolyGram Records, Inc.; (bottom row): Steve Popovich, president, Cleveland International and co-producer of "Darlin'"; and Gordon Mills, Tom Jones' manager.

Charles Levison Named MD of WEA UK

■ LONDON—WEA International president Nesuhi Ertegun has announced the appointment of Charles Levison as managing director of WEA Records UK.

Background

The appointment ends months of speculation following former MD John Fruin's departure from the company early in October. Fruin joined Pickwick International six weeks later.

Levison has been managing director of Arista Records here for the past three years. During his tenure, Arista was taken over by the Bertelsmann Group, which last year merged the UK Arista and Ariola Records operations.

Turnover grew by 200 percent during Levison's time with the company. Last September Robin Blanchflower, then head of Ariola, left to set up his own label, Kaleidoscope, and was not replaced. This was shortly after Eurodisc set up A and A Marketing, a central operation for the two labels, headed by Andrew Pryor. This structure has also changed over the months, and various other staff recently announced their resignations, including PR chief Bernie Kilmartin, who is to join Chrysalis.

There has been no announcement yet of who Levison's successor will be at Ariola/Arista.

Arista Expands Field Sales Staff

■ NEW YORK—Gordon Bossin, vice president, sales and distribution, Arista Records, has announced the expansion of the label's regional marketing staff to include a new regional marketing director for the midwest and two new associate marketing director positions.

Regions

Filling the midwest regional director's position will be Burt Levitt, who was most recently Casablanca's regional marketing director. Levitt will be responsible for maintaining and strengthening Arista's relationships with rack and retail accounts in the market.

The new associate marketing directors are Bob Kozlik and Candy Masengale. Kozlik, will be responsible for the midwest region (consisting primarily of Buffalo, N.Y., Cleveland and Cincinnati, Ohio and Pittsburgh, Pa). He joined Arista as local marketing manager in 1977. Masengale will cover the south central region (Texas, Oklahoma, Colorado).

Hard Rockers Altering Their Sound And Enjoying Biggest Records Ever

By JOSEPH IANELLO

■ NEW YORK — For the past decade, hard rockers like REO Speedwagon, Styx, Rush, Journey, and April Wine have found success in constant touring, moderate to heavy AOR airplay, and the loyalty of 18 to 24-year-old white working-class males. But now, a sluggish economy, changing demographics, and a "softening" of radio have forced these veteran groups and others to alter their sound. The effects of these changes are clearly indicated on the *Record World* Singles and Album Charts: the aforementioned groups are enjoying their biggest albums ever, spurred by—in almost every case—a groundbreaking hit single.

If pop radio airplay has always been synonymous with the making of a hit, it has never been more crucial than now. Rock 'n' roll stalwarts like REO Speedwagon have spent the greater part of the last 10 years on the road, building a grassroots base which translated into gold album sales and building AOR concentration that ultimately equalled platinum. But that hit single or ticket to audiences beyond the shrinking 18-24 stronghold always eluded them. Most industry observers agree that a combination of several economic, sociological and industry-related phenomena is responsible for the softening of hard rock.

REO's "Hi Fidelity" album is currently in its sixth week at the top of RW's Album Chart. "Keep on Loving You," the first single released from that album, bulleted to #1, and now the follow-up single, "Take It on the Run," is bulleting at #27. Both songs are melodic power ballads, which is a departure from the straight-ahead power rockers that dominated REO's previous albums. Both records are also indicative, although by no means representative, of the current hits or bubbling-under singles by Styx ("The Best of Times" at #16 and "Too Much Time on My Hands" at #32 bullet), April Wine ("Just Between You and Me" bulleting at #22), Journey ("The Party's Over . . ." with a bullet at #49), and Rush ("Limelight" at #72 bullet). And most important, both records—like the others mentioned—are getting acceptance on pop radio stations that were previously off limits.

Demographic Shift

"A year or so ago at this time contemporary music was still very album oriented — leaning very much toward the AOR facilities," said Lee Douglas, music director of KXOK in St. Louis. "Today as the whole industry realizes there's a shift of 25 and up—and AOR can't possibly help there—they (groups) just have the tendency to take a little different approach." Douglas is playing REO, Styx and Journey, but hasn't added Rush or April Wine yet. "It's an interesting cross when you can combine the metal timbre with a mellow sound," he said.

More Balance

While none of the hard rock bands have completely overhauled their music, their albums do have a more sophisticated sound that includes a balance of melodic pop songs to go with the firebrand rockers. "Their stuff is softening up," said Dennis Young, music director of Boston's WRKO. "Most contemporary hit radio stations are softening up, so these groups are making their material more appealing to the format." Young is playing REO for the first time on RKO's "contemporary" format. Other music directors at stations polled by RW echoed Douglas' and Young's opinions while adding the musicians' maturity and the economy as reasons for the move to a mass-appeal record. All also emphasized the need each band has to maintain its following on the AOR side.

(Continued on page 32)

Regional Breakouts

Singles

East:

Eric Clapton (RSO)
John Cougar (Riva)
The Who (Warner Bros.)
Franke & The Knockouts (Millennium)
John O'Banion (Elektra)
Tierra (Boardwalk)

South:

Phil Collins (Atlantic)

Midwest:

Styx (A&M)
The Who (Warner Bros.)
Phil Collins (Atlantic)
John Lennon (Geffen)
Rush (Mercury)

West:

The Who (Warner Bros.)
Franke & The Knockouts (Millennium)
Gino Vannelli (Arista)
John Lennon (Geffen)
Christopher Cross (Warner Bros.)

Albums

East:

The Who (Warner Bros.)
Rolling Stones (Rolling Stones)
Quincy Jones (A&M)
Rufus (MCA)
Judas Priest (Columbia)
Robert Fripp (Polydor)

South:

The Who (Warner Bros.)
Rolling Stones (Rolling Stones)
Quincy Jones (A&M)
Juice Newton (Capitol)
Judas Priest (Columbia)
Ohio Players (Boardwalk)

Midwest:

The Who (Warner Bros.)
Rolling Stones (Rolling Stones)
Quincy Jones (A&M)
Rufus (MCA)
Sheena Easton (EMI-America)
Judas Priest (Columbia)
Robert Fripp (Polydor)

West:

The Who (Warner Bros.)
Rolling Stones (Rolling Stones)
Quincy Jones (A&M)
Juice Newton (Capitol)
Alabama (RCA)
Judas Priest (Columbia)

Juice

THE ALBUM DESTINED TO
ESTABLISH A STAR.

JUICE NEWTON



Juice

FEATURING THE HIT SINGLE
"ANGEL OF THE MORNING"

Produced by RICHARD LANDIS



EMI America/Liberty Expands Black Music Dept.



Russell Moody

■ LOS ANGELES — Jim Mazza, president of EMI America/Liberty Records, has announced the expansion of the two labels' black music department, signifying an increased focus on black artists. Russell "Rusty" Moody has been named national director of R&B promotion and Ted Currier has been named national director, black music A&R.

Moody will oversee the promotion of all black music product and has named four regional promotion managers who will report directly to him. Ronnie Jones, formerly with WMOT Records, will be northeast promotion manager based in Philadelphia. Allen Johnson, formerly with Arista Records, has been named southeast promotion manager based in Atlanta. David Rogers, formerly

Ohio Police Seize Tapes and Equipment

■ NEW YORK—Acting after confirmation from the Cleveland office of the FBI, police in Wiloughby Hills, Ohio last week seized manufacturing equipment allegedly used in the illegal duplication of pirate cassette and eight-track tapes with an approximate value of over two million dollars.

Police were answering a domestic disturbance call and made the seizure after contacting special agent Mike Ray at the Cleveland office, according to Chief Robert J. Goodwin.

Equipment seized included one International Audio, Inc., Alpha 41 high-speed cassette duplicator, Superscope eight-track recording system, Fisher ER8150 eight-track and cassette recorder/player, one synthesizer, one hot plate for labeling, 177 cassette masters, approximately 20,000 blank labels, 600 finished eight-tracks, 300 finished cassettes and 300 blank cassettes.

Also confiscated was the following equipment used in the mastering process: Sansui TU717 stereo receiver, Sansui AU717 integrated amplifier, Sansui SR636 turntable, Pioneer SR20210 reverb amplifier, and a Realistic 3161987 stereo frequency equalizer.



Ted Currier

a member of the Capitol Records sales department, is the new mid-west promotion manager based in Detroit. Ken Bolden, also a Capitol sales department alumnus, is the new southwest promotion manager based in Dallas.

Moody had been national director, R&B field promotion, for Capitol prior to his new appointment. He began his career in the music industry in 1974 as an independent promotion representative and owned his own retail outlet in New Jersey prior to joining Capitol as east coast R&B promotion manager.

Currier comes to EMIA/Liberty from New York radio station WBSL, where he had been special music consultant since 1979. Prior to that, he had worked for WKTU and as disc jockey for the Doubles International Club in New York.

Don Wright Named To Motown Promo Post

■ LOS ANGELES — Don Wright has been named national pop promotion director for Motown Records and its affiliated labels, it was announced by Alvin (Skip) Miller, vice president of promotion for the label.

Background

Wright has done local, regional and national promotion for CBS, RCA and other labels. He was most recently associated with Wayne Newton, serving as national promotion director for Aries II Records, Newton's label.

Epic Promotes Hamby

■ NEW YORK—Frank Rand, vice president, A&R, Epic Records, west coast, has announced the promotion of Larry Hamby to director of talent acquisition, west coast. Hamby had been associate director of A&R, west coast.

History

Hamby joined Epic's A&R staff in 1979. He came to CBS in 1978 as associate director of national promotion for Portrait Records. Prior to joining CBS, he had been national promotion manager for Jerry Weintraub's Management III.

New Listening Unit May Create An In-Store 'Radio Network'

By SAMUEL GRAHAM

■ LOS ANGELES — The establishment of what will ultimately be virtually "another radio network," one used primarily to expose new product in-store, is the aim of the makers of the Soundbar, a free-standing unit equipped with earphones through which consumers can audition selections from up to 12 different albums.

Prototypes of two Soundbar units, one of them six feet in diameter and the other a more compact model, have been on display in retail outlets in New York and California over the past several months; the makers hope to take orders for permanent installation of the units at the upcoming NARM convention.

10-Minute Programs

The larger Soundbar, manufactured by Comline and marketed by Media Communications, Inc., is a circular unit containing 12 sets of headphones, each of which can plug into 12 different musical programs. The programs run to approximately 10 minutes in length and may include excerpts of various tracks or tracks

Mike Nichter, president of Media Communications, told *Record World* that the development of the Soundbar came after his firm had been employed by Sam Goody's in New York to handle media marketing and planning. "Originally," Nichter said, "we were going to wire the whole store" in order to expose new product — seen as a key to increasing overall sales — but the Soundbar format, which affords private listening, was eventually chosen instead.

Advantages

Soundbar prototypes have been installed for a few weeks at a time at Goody's, at Musicland in Northridge and Lakewood, California, and at Tower Records on the Sunset Strip and in Westwood, Calif.

Among the Soundbar's obvious advantages, according to Nichter, are its use of relatively little floor space and the fact that no store personnel is needed to operate it. "You don't even need someone to turn it on," Nichter said. "The machine goes on as soon as you



played in their entirety, as well as spoken information about the artists and product. Above the listening stations are bins built to hold 30-35 copies of each of the albums featured on the 12 programs.

Smaller Model

The smaller Soundbar, with dimensions of two feet by four feet, has just one listening station but also offers 12 different programs, with display space above for a dozen copies of each of the 12 albums available for listening. Up to 12 additional listening stations can be "slaved" to the smaller unit.

The music contained on each program is recorded on what Soundbar literature describes as "broadcast quality" continuous tape loop cartridges, similar to those used by radio stations. Quality of sound reproduction through the attached headphones is excellent.

switch on the store lights."

The cost of the Soundbar is considerable — about \$15,000 for the smaller unit and perhaps \$25,000 for the large one — but Nichter suggested that there are several ways to pay for it. If a retailer cannot buy the unit outright and then rent the programs to record companies looking to have their product available for audition, the store might lease or rent the machine from Media Communications; cooperative ventures, whereby a radio station or record label(s), or both, would buy the Soundbar and supply its own tapes, are also possible. Said Nichter, "We know that the machine pays for itself," based on the test periods at the Goody's, Musicland and Tower stores. "But for profit, we'll need co-op support from the labels."

That support will likely be so-
(Continued on page 36)

The Music Industry's Landmark in The Big Apple.



COLOR...
ANIMATION...
EXCITEMENT...

Bill Haywood on PolyGram's Black Music Success

By NELSON GEORGE

■ PolyGram Records has had the hottest black music division of any major label over the last year. Led by the crossover success of Kool & the Gang and an impressive roster of black acts, including the Gap Band, Cameo, the Bar-Kays, Yarbrough & Peoples, Millie Jackson, Parliament, and Con Funk Shun, the combined PolyGram operation has scored decisively on the black album and single charts. In this *Dialogue*, Bill Haywood, vice president of PolyGram's recently-formed black music marketing department (*Record World*, Feb. 7), comments on the company's success and on some of the more controversial issues facing black music today. Most of the conversation focuses on radio, and Haywood certainly knows the area well. He has been an air personality and later program director at WOL in Washington, D.C., and for a time he was a consultant at WOOK there. Haywood headed his own advertising and promotion firm prior to joining Phonogram-Mercury as vice president for R&B product. He was later promoted to co-vice president, special markets, before assuming his present position overseeing marketing, merchandising, and sales for all black music at PolyGram.

Record World: Over the last year and a half, PolyGram, under its various corporate setups, has had remarkable success with black music. What do you attribute this to?

Bill Haywood: What has happened, particularly over the last year to six months, is that the consolidation has helped bring a lot of attention to the group. Casablanca had a lot of success with black acts. Polydor had the Gloria Gaynor and Peaches and Herb successes. At Mercury we were growing with the Bar-Kays, Con Funk Shun and Gap Band. The consolidation just focused attention on what was going on all the time. Together it just looks massive.

RW: Didn't the consolidation also lead to a beefed-up promotion force and better coordination between the labels?

Haywood: It allows us more control and eliminates the competition within the group. At one time all three labels were working against each other in the marketplace and the distribution system was going crazy trying to handle all those priorities. It was hard for us to make intelligent decisions on which records we should ask for reports on.

Now we just have one pure, straight line of direction, and we hope the priorities are very orderly and we're no longer competing against ourselves. That's the biggest thing.

RW: No more having 10 records one month and three the next.

Haywood: Now we have an opportunity to smooth things out more and control that flow. In March we still suffered some residual affect of the consolidation in terms of release schedule, but we expect that by June or July that will have finally been straightened out. Our system is not an overly complicated one. It is simple and straightforward and based on logic.

Obviously there was resistance to this system in the past, since we all had our individual label loyalties, but now that we are in this we see that it does work.

RW: The Gap Band and Yarbrough & Peoples albums did well on the pop album chart, suggesting good sales in the pop market. Yet both those big singles got only so-so play on white radio.

Haywood: Well, now that's the really difficult part. We can have a successful album and have pop or white sales on that LP, but not get any significant pop airplay. We do find that, with product like Kool, Gap Band, Yarbrough & Peoples, once it reaches that certain level there is an awareness in the pop market that is natural. White people do listen to black radio, whether they admit it or not, and they do buy black LPs whether they admit it or not. Maybe they walk out of the store with it in a brown paper bag, but they do buy our music.

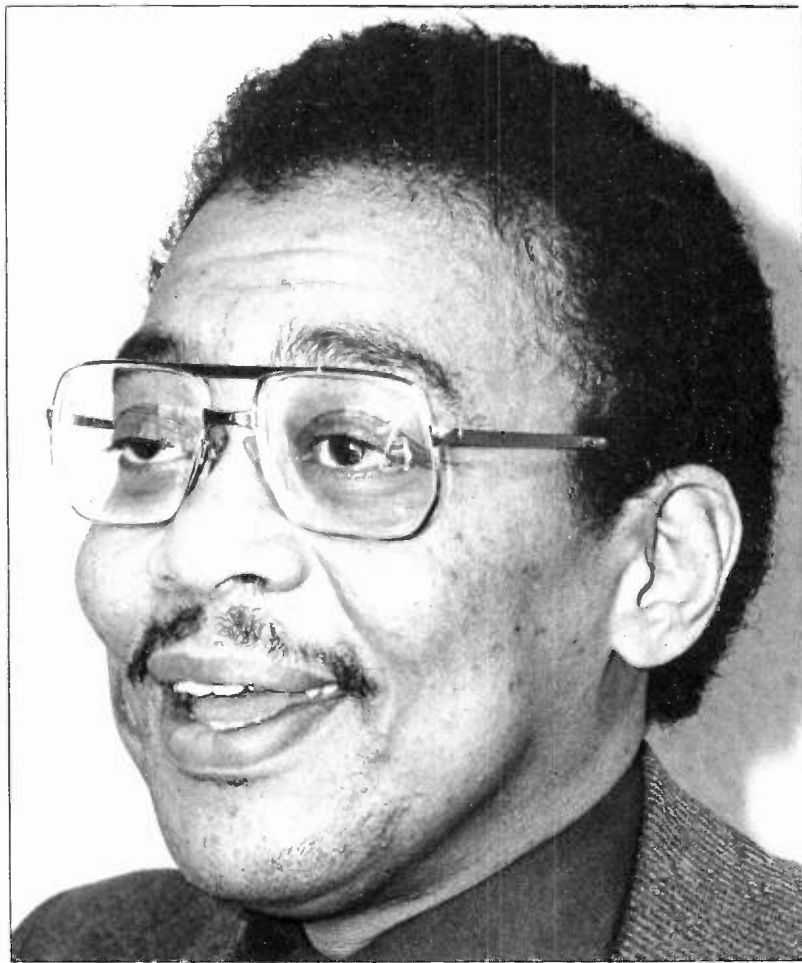
RW: Does that mean that pop radio's attitude toward black music is not a healthy one?

Haywood: It is not. You know, every now and then we have a period when it seems the acceptance of black music on white radio is better than at other times. But it is my feeling that unfortunately we have not and are not about to penetrate pop radio on a large scale because of the widespread reluctance of white programmers to play black records. That is all there is too it.

They can't tell me that a record in a major market that has sold 70,000 to 80,000 units has no white sales at all. I can't buy that. We've had stations put our records on their playlist, our black records, and

not play them, because they felt that that sound was not what their audience wanted to hear.

They tracked these records, knew they were active in the marketplace and that people were buying it, probably white listeners buying it. But they felt the sound was negative, it was a turnoff, etc., etc. The most common excuse that we hear is that the record is "too black," and that is totally unacceptable as far as I'm concerned. Right now pop radio, the way I view it, is in a period of great indecision in terms of which direction they want to go in, because there is very little good mainstream pop music available. You hear about major pop stations adding one or no records for a period of one or two



White people do listen
“ to black radio, whether ”
they admit it or not.

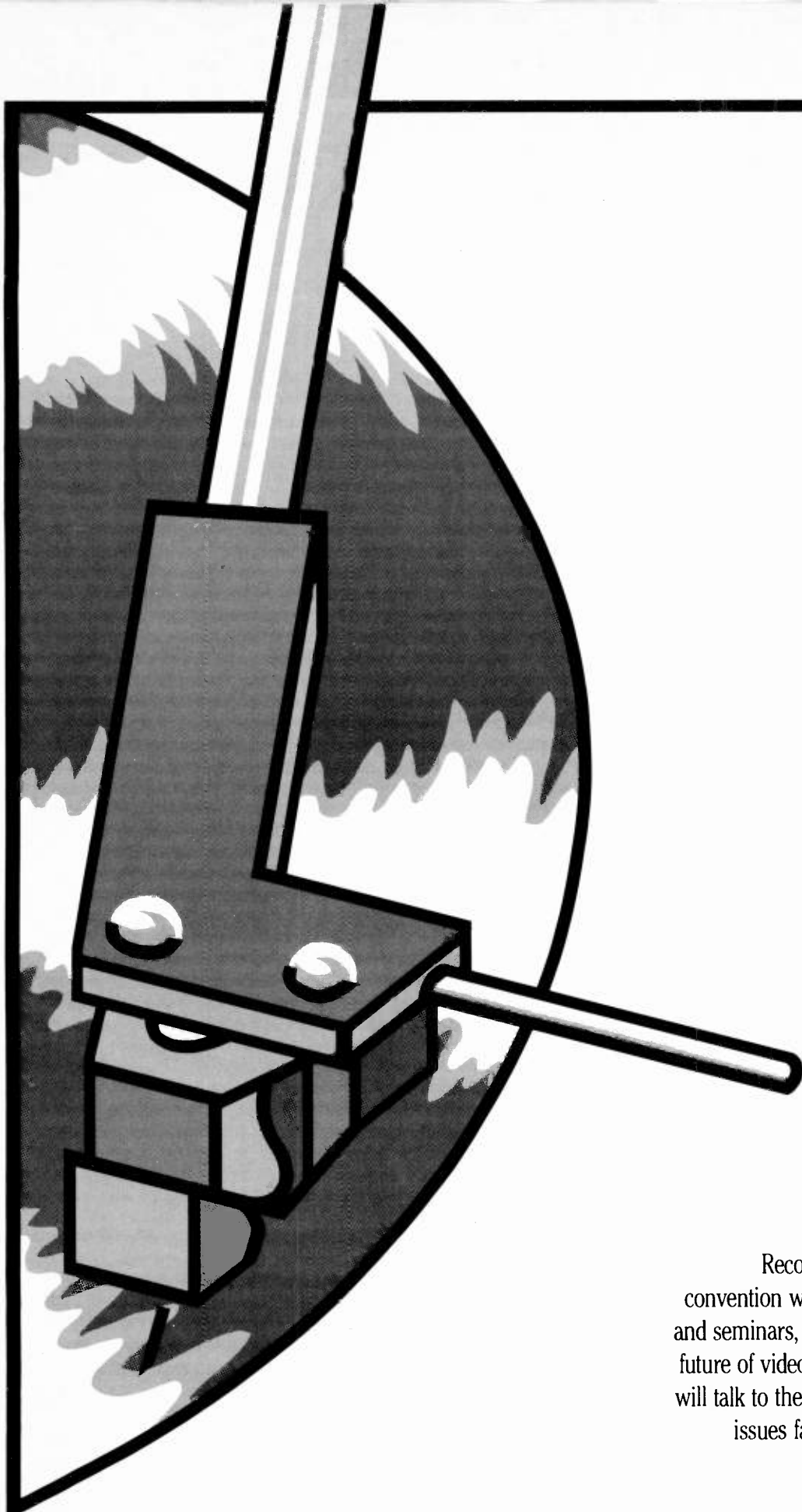
weeks. And when they do add records they are only those of some big mainstream acts, and if they don't get quick reaction those records go away.

RW: I take it you feel black radio is more progressive in its programming right now?

Haywood: No question, no question about it. Black radio has always had a history of adding new music based on what the audience wants to hear. A good example of that is that we ran into a lot of resistance with Kurtis Blow and his rapping records, and we still do, to some extent.

But the street says to black radio, "This is what we want to hear," and black radio has responded to it. Black radio is known for stepping out front on music. If a programmer or a music director really likes

(Continued on page 37)



Record World Salutes
NARM '81

Record World's coverage of this year's NARM convention will detail all the important panel sessions and seminars, including special reports focusing on the future of video merchandising. As usual, Record World will talk to the key personalities and discuss the crucial issues facing this gathering of the nation's music manufacturers and merchandisers.

Issue Date: April 18
Ad Deadline: April 8

For further information contact:
Tom Rodden (213) 465-6126
Joyce Reitzer Panzer (212) 765-5020

Record World Single Picks

RAINBOW—Polydor 2163



I SURRENDER (prod. by Glover) (writer: Ballard) (April/Russell Ballard, ASCAP) (3:21)

Hard rockers revel in each new release from this explosive quintet. Joe Lynn Turner jumps on the opening crash 'n' roar with his frantic vocal shout and scream. Forget subtlety—the band rocks as if each chord and solo were the last. Richie Blackmore's guitar runs draw blood, while the rhythm section provides a volatile base. For AOR heavy rotation and pop pacesetters.

TED NUGENT—Epic 19-01046



LAND OF A THOUSAND DANCES (prod. by Browde-Davies) (writers: Domino-Kenner) (Thursday, BMI) (2:58)

This wild dance song appeared on the Singles Chart no fewer than five times in the '60s. Nugent breathes new life into the classic with a live recording that captures much of the lunacy that transpires onstage at one of his typical hoedowns. Ted manages to wring unheard-of sounds out of his guitar while adding new meaning to "na, na-na-na-na, na-na-na-na-na-na-na-na-na-na."

FUNKADELIC—WB 49667



THE ELECTRIC SPANKING OF WAR BABIES (prod. by Clinton-Morrison) (writers: Clinton-Bishop-Morrison) (Malbiz, BMI) (4:32)

The title track from Clinton & Co.'s forthcoming LP could be accurately described as playful funk, with a special focus on the younger set. The nubile bass line might be found on a Sesame Street record, and a birthday party chorus carouses around the pubescent lead vocal. Delightfully pop-consumable funk from the masters of it all.

DONNIE IRIS—MCA 51093



YOU'RE ONLY DREAMING (prod. by Avsec) (writers: Avsec-Ierace-McClain-Hoenes-Valentine) (BEMA/Sweet City, ASCAP) (3:28)

Iris scored at pop radio with his top 35 "Ah! Leah." This follow-up from his "Back on the Streets" focuses on his romantic tenor croon and a catchy "tu-bop" chorus. The rather eerie keyboard break sounds fine against the driving rhythm, giving strong AOR-pop radio potential.

Pop

NEW RIDERS OF THE PURPLE SAGE—A&M 2327

NIGHT FOR MAKING LOVE (prod. by Mellone) (writers: Dawson-Nelson-Kemp) (Marmalan, BMI) (2:59)

The Riders are back and squarely in the mainstream with this bouncy pop ballad from the new "Feelin' All Right" LP. Sweet vocal harmonies deliver a big hook that's likely to make inroads on pop, A/C and even country.

FLORENCE WARNER—Mercury 76104

I MISS YOUR HEARTBEAT (prod. by Mackay) (writers: Soden-Schwartz) (Vacation Money/William Stanley, ASCAP) (2:57)

Warner's anonymous voice has graced countless commercial jingles recently. She steps out here—and rather auspiciously—on this energetic rocker from her forthcoming "Another Hot Night" LP.

SPANDAU BALLET—Chrysalis 2473

TO CUT A LONG STORY SHORT (prod. by Burgess) (writer: Kemp) (Copyright Control) (3:19)

The rather faceless British contingent plays contagious electronic dance music that's currently opening ears and moving feet on the club circuit. Multivocal leads make a desperate plea over the driving rock.

GLENN YARBROUGH—First American 122

SHE TOUCHED ME (prod. by Darnell) (writer: Darnell) (Variena/Bainbridge, BMI) (3:00)

Yarborough's vocal style and phrasing are unique, to say the least. Pretty piano sprinkles surround Glenn's unforgettable and quite remarkable quivers/shakes/shimmers. A ballad for fans and A/C listeners.

SHOES—Elektra 47130

KAREN (prod. by group-Dashut) (writer: Murphy) (Shoestrings/Bug, ASCAP) (2:46)

The Illinois-based quartet sings of sharing teen love on this affecting ballad lament. The big pop production spotlights guitar/vocal interaction. From the "Tongue Twister" LP, it's great for pop radio.

MORE—Atlantic 3805

FIRE (prod. by Nalli-Weck) (writers: Brown-Crane-Ker-Finesilver) (Total Music Services, BMI) (3:31)

The British quintet debuts with this head-knocker update of Arthur Brown's classic rocker. From the new "Warhead" LP, it's the latest entry in the hard rock sweepstakes.

LARSEN-FEITEN BAND—Warner Bros. 49702

DANGER ZONE (prod. by LiPuma) (writers: Feiten-Smith) (Buzz Feiten, BMI/Salamoni, ASCAP) (4:17)

Culled from the namesake debut LP, this fusion rocker shows several influences—jazz, funk, R&B—succinctly melded into an ominous, driving pop sound.

AL JARREAU—Sesame Street/WB 40703

ONE GOOD TURN (prod. by Simon-Levine) (writer: Jarreau) (Aljarreau, BMI) (4:20)

From the Grammy-winning "In Harmony" LP comes this charming ballad with a message. Jarreau's limber vocal relaxes while Lynn Blessing's vibes soothe. Great for any age.

TOM SCOTT—Posse 5009

GOT 'EM WHERE YOU WANT 'EM (prod. by Scott) (writer: Scott) (Gold Horizon, BMI) (3:33)

Lyrical guitar work, refreshing keyboards and Scott's sax flames highlight this light fusion piece from the "Stir Crazy" soundtrack LP. A pleasant add for pop-A/C and black radio.

B.O.S./Pop

LAMONT DOZIER—Col 11-02035

COOL ME OUT (prod. by Dozier) (writer: Dozier) (Platinum Ear/Blackwood, BMI) (3:43)

A brilliant a cappella intro is an appropriate greeting for this exciting label debut by the legendary songwriter. The chorus hook is contagious, and the rhythm percolates.

PEABO BRYSON—Capitol 4989

TURN THE HANDS OF TIME (prod. by Bryson) (writer: Bryson) (Web IV/Peabo/WB, BMI/ASCAP) (3:50)

The title track from his latest album of previously-recorded but unreleased songs, this pretty ballad showcases Bryson's soulful vocal in a string-swept setting.

NOEL POINTER—Liberty 1403

ALL THE REASONS WHY (prod. by Pointer-Evans) (Perry-Phillips, Jr.) (Phivin Int'l Ent./Geffen/Kaye/Faulkner, ASCAP/BMI) (3:57)

Pointer trades lead and harmony vocals with Colette on this delightful midtempo ballad from his "All My Reasons" LP. A spunky bass and inventive arrangement give multi-format appeal.

SANDRA FEVA—Venture 138

TELL 'EM I HEARD IT (prod. Camillo-Barker) (writers: Lowrell & Jeffery Simon) (Paddle/Simon-Redmond/Gaetana, BMI) (3:54)

Feva's saucy coos and quivers ring with the authenticity of experience. She shakes it up—aided by a bold, brassy arrangement—on this soulful ballad.

THE HEATH BROTHERS—Col 11-02014

DREAMIN' (prod. by Mtume) (writers: Mtume-J. Heath) (Frozen Butterfly, BMI) (3:40)

The revered jazz brothers look for BOS/pop radio action with this release from the forthcoming "Expressions Of Life" LP. A dreamy rhythm track floats under stylish chorus chants and Jimmy's sax solo.

NOLEN & CROSSLEY—Gordy 7196

MESSIN' UP A GOOD THING (prod. by Davis-Wright) (writers: Nolen-Crossley-Davis) (Jazzy Autumn/Jobete, ASCAP) (3:17)

The young and talented team offer this light funk slice from their self-titled LP. A percussion-clad rhythm track is right for clubs, while Curtis and Ray concoct delicious pinpoint harmonies.

COATIMUNDI—Antilles/ZE 4507

QUE PASA/ME NO POP I (prod. by Hernandez-Darnell) (writer: Hernandez) (Cri Cri, BMI) (3:48)

Andy Hernandez, the diminutive vibes/marimba acrobat with Kid Creole & the Coconuts, is the creative force on this dare-you-to-sit-still samba. Colorfully fused urban ethnicity that's limited only by one's curiosity and taste.

PAUL KELLY—A&M 2320

BEEEN TO THE WELL BEFORE (prod. by Williams) (writer: Kelly) (ATV/Irving/Kelly's World, BMI) (3:36)

Kelly debuts with this compelling self-penned single. The reggae ballad has a superb chorus that surrounds Kelly's appealing tenor, giving solid multi-format potential.

TAANA GARDNER—West End 1232

HEARTBEAT (prod. by Nix) (writer: Nix) (Kenix/Sugar Biscuit, ASCAP) (4:24)

Gardner's "Work That Body" was a club hit in '79. This attractive dancer is already a big club/street phenomenon in the urban northeast, thanks to Taana's alluring vocal & a spicy arrangement.

K.I.D.—Sam 81-5018

DON'T STOP (prod. by Bastow) (writer: Bastow) (Mideb/Janmar, ASCAP) (3:30)

The England-based trio arranges thick, piercing synthesizer electronics over an irresistible dance beat for guaranteed club action. Syndrum and sound effects combine with a restrained chorus to give pop appeal.

Big Music America Contest Searches for Local Talent

By PHIL DIMAURO

■ NEW YORK — Record industry folklore is full of tales of budding superstars discovered in woodsheds, garages, restaurants, public restrooms and other unlikely places, but realistically, A&R directors for major labels generally have a more difficult task mining the American heartland for talent than they do finding it in the cities where nearly all of them work: New York, Los Angeles and Nashville.

One potential solution to this problem is offered by the Big Music America Contest, a nationwide talent search that uses radio stations in an multi-leveled plan designed to benefit the stations, aspiring recording artists and songwriters, and, hopefully, the record industry.

The tangible product offered by Big Music America Corporation/Starstream Records, Inc., the concern that sponsors the contest, is nothing new: record albums featuring a variety of unsigned talent from a specific radio station's listening area. Album rock stations have been engineering similar projects for years, but Gary Firth and Ken Kramer, principles in Big Music America, feel that their plan offers attractive differences.

The Big Music America Contest offers a \$25,000 grand prize and a recording contract to a national winner, chosen through a series of steps that begins when a station starts its own talent search, soliciting studio quality tapes of original songs from local musicians. Program directors then choose the 10 or 12 best entries and arrange for master tapes to be submitted to Big Music America Corp., which presses up whatever quantity of LPs the station orders. The station may submit its own cover art, or else the Contest company will design a cover for them.

The radio stations purchase albums for \$2.98 each, to be sold at retail for a one-dollar profit (which may be used as a retailer incentive, turned over to charity or retained by the station). Listener ballots are included in each album, to be tallied by the station in the selection of a local \$500 winner. A regional competition, with a \$5000 prize, is decided by participating PDs, after which the five regional winners perform before a panel of judges for the grand prize.

Kramer and Firth both feel that the contest aspect of their project makes it more attractive than the usual "homegrown" album promotions. "We also pay artists and songwriters royalties on sales, while people participating in

other radio station album projects sign releases freeing the stations from that obligation," said Kramer (artists are paid five percent of wholesale on sales in excess of 3000 units, and full copyright royalties are paid to songwriters).

One of the major pitfalls of radio stations embarking on their own home-made albums has been over-ordering and high prices. Because Big Music America has a deal with Columbia to press all their LPs, Firth said they can give the stations a deal on the price. They can also help stations order the right amount. "WDVE in Pittsburgh wanted to buy 8000 albums the first time out," said Kramer, who advised them that they might not be able to sell that many. The people behind the Big Music America Contest also offer stations other advisory services, especially in the area of promotion.

The major incentive that Big Music America offers to participating performers and writers is their contacts with record companies and publishers. Their current advisory board includes Russ Regan, PolyGram vice president; Warner Bros. A&R executive Roberta Peterson; WB product manager Robin Rothman; Lester Sill, president of Screen Gems-EMI Music; and industry attorney Mickey Shapiro. "We're using PDs as our A&R department," said Firth, "and in this filtering process, we're going to get some good people." They gave the example of a group on the WCOZ, Boston album, the Smith Brothers, whose "America" has attracted the attention of programming consultant John Sebastian, who intends to introduce it on some of the other stations. The company is actively shopping the cut to labels.

The Big Music America network currently includes WCOZ, Boston; WAQX, Syracuse; WTIK, New Orleans; KLIF, Dallas; KZOK, Seattle; KWST, Los Angeles; and about 15 other stations. While the emphasis is currently on rock 'n' roll, the principles say current plans include engineering contests for black music and country stations.

Firth feels that the contest is already disproving the notion that "any band that's worth a shot will naturally gravitate to New York or Los Angeles." Some talented people would rather stay put at home, and that doesn't mean they aren't capable of creating quality popular music. In fact, Kramer said he's been "amazed" by the quality of the tapes that the contest has gathered so far.

The Coast

By SAMUEL GRAHAM and ELIOT SEKULER

■ LOVE YOUR LATEST RECORD, MAN: "Young Blue Eyes," Leif Garrett, whose relentless press agents have over the years showed him in front of cameras with everyone from Muhammad Ali to Leonard Bernstein, from Brooke Shields to Kristy McNichol, recently seized the opportunity to give former teen idol Frank Sinatra some tips on his vocal phrasing. The occasion was Sinatra's opening at Caesars Tahoe, where Garrett was wrapping up the filming of his upcoming feature, "Longshot," in which he stars with Linda Manz. Both Frank



and Leif, incidentally, were conspicuous in their absence from Warner Special Products' latest LP offering, "Teen Idols," which is billed as a study in "the origins of glitter, the evolution of wimp." The album sports some 30 memorable and not-so-memorable tracks, ranging from the sublime (Ritchie Valens' "Donna" and Dion's "The Wanderer") to the ridiculous (Paul Peterson's "She Can't Find Her Keys," Edd Byrnes' "Kookie Kookie Lend Me Your Comb"). Like the "Wild Thing" package that the same folks made

available a couple of months ago, the album is a must for collectors of future garage sale merchandise and can be had for a mere \$9.98 (\$10.98 for eight track or cassette) by writing to: Cindy Lou's, P.O. Box 8008, Nashville, Tenn. 37202.

BON VOYAGE: To tell you the truth, we can't remember the last time we attended a record business party at an airport—hell, there weren't even airport parties for such likely candidates as Wings, the Jefferson Airplane or the L.A. Jets, as best as we can recall. But we went to one last week, right here at Los Angeles International. See, Stevie Wonder was on his way out of town for his first foreign tour in six years (a trip that will take him to Japan and the Far East, Europe, Australia and New Zealand between now and June), and his Black Bull Presentations got some folks together to bid him goodbye. So there we were one morning in a sweltering little lounge in the airport's international terminal, munching on an eclectic kinda buffet that included everything from croissants to sauerkraut, sausage and sushi (a little international flavor, so to speak). Smokey Robinson showed up, but the problem is, Stevie didn't—at least not until about five minutes before his plane took off. By that time we were all standing around the departure gate; Wonder and his entourage hustled through, staying long enough for us to shout our farewells, and then he was gone. Hey, thanks for the bash, Stevie—sorry you couldn't make it, but have a great trip anyway.

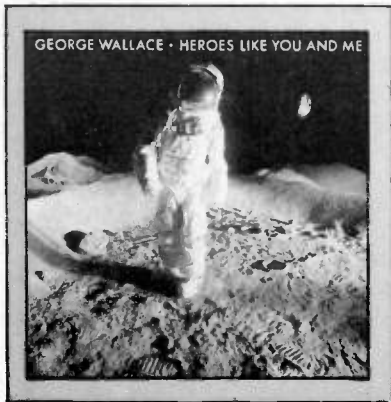
DON'T TELL CALVIN: The folks at the Mike Douglas Show sent us a photo last week of Leo Sayer, Brooke Shields and KHTZ-FM jock Charlie Tuna, who was moonlighting as an announcer on the show. A caption revealed that Charlie had been "rubbing shoulders" with Ms. Shields during a recent taping, but by press time, at least, no charges had been filed.

VIDEOS: Tom Petty, whose new \$8.98 album will be titled "Hard Promises," was hard at work last week on promotional video clips for five tunes, including the LP's first single, "The Waiting," and a duet called "The Insider" that features Tom and Stevie Nicks. Robert Lombard, co-producer of "Hollywood Heartbeat," is producing the Petty film in association with Backstreet's Danny Bramson and Lookout Management; Jim Lenahan directed. Epic Records will be showing off its latest video wares at the O. N. Klub on April 2 with a bash that's being called "The Night of the Living Videos." Members of the L.A.'s hard-working press corps(e), radio people and a few lucky members of the general public will get to huddle around the screen to watch the likes of Adam and the Ants, the Clash, Lene Lovich, Gary Myrick and the Figures, 20/20 and that other famous new waver, Michael Jackson, go through their televised paces.

AND MORE TV: So there we were writing this column last week, trembling in anticipation of Grace Slick's reunion with her former Jefferson Starship cronies on the "Fridays" show. Great drama there; her last appearance—or non-appearance, as it were—with the band

(Continued on page 42)

Record World Album Picks



HEROES LIKE YOU AND ME

GEORGE WALLACE—Portrait NJR 36579 (CBS) (7.98)

A new rock musician with a hook in his head and a nostalgic flutter in his heart, Wallace played nearly all the instruments on this LP, and wrote and co-produced it (with Lennie Petze) himself. "Back at Seventeen," which contains the title line, is a powerful teenage reminiscence with an extra instrumental kick.



EAST

COLD CHISEL—Elektra 6E-336 (7.98)

These Australian hitmakers have several points in their favor, including three competent songwriters. One of them, Jim Barnes, is an aggressive lead vocalist whose more intense moments scream for attention, recalling Burton Cummings in the Guess Who days. Their down-under hits, especially "Choirgirl," have U.S. AOR/pop potential.



LOVE LIFE

BRENDA RUSSELL—A&M SP 4811 (7.98)

Writer/vocalist Russell and producer Stewart Levine have assembled an impressive list of musicians for this elaborately produced pop collection. The up-tempo title cut is a great intro, and "If You Love," while slower, settles into an equally infectious groove. "Something I Like To Do" is the LP's strongest ballad.



BIG ROCK

THE KINGBEES—RSO RS-1-3097 (7.98)

This trio's self-titled debut had a long tenure on several major AOR playlists a year ago, and their second LP is also full of nuts and bolts rock for perennial programming. Side one features original tunes by guitarist/vocalist Jamie James, while side two includes interpretations of classics by Buddy Holly, Carl Perkins and others.

DECEPTION IS AN ART

ALI THOMSON—A&M SP 4846 (7.98)



Thomson, who scored a top 15 hit his first time out, reveals new breadth on this second LP.

His pop with a slight progressive edge succeeds on cuts like "Art Gallery," and "A Simple Song."

LET ME BE THE ONE

WEBSTER LEWIS—Epic FE 36878 (8.98)



Keyboardist/vocalist Lewis explores a variety of styles, including ballads ("Love Won't Harm No One"),

pop-jazz with a Latin beat ("El Bobo") and the ubiquitous rap ("Kemo-Kimo"). Some nice piano, too, but let's hear Webster on the Hammond organ next time!

I WAS A TEENAGE ROCK 'N' ROLLER

THE RAVERS—Match Box MBI 1006 (7.98)



Despite the vampire cover, there's nothing spooky about this LP's live-sounding, four-piece rock.

"Really Don't Mean A Thing," the drunken "Spend Me Like a Dollar" and a breakneck version of "The Twist" all testify to this northwest band's rock spirit.

KEEP ON IT

STARPOINT—Chocolate City CCLP 2018 (PolyGram) (7.98)



As the title single bullets BOS, this versatile sextet offers more goodies of equal merit.

Renee Diggs' vocals swoop and soar on "I Want You Closer," and the crunchy rhythm tracks of "Starpoint's Here Tonight" are high-octane party fuel.

BEFORE THE DAWN

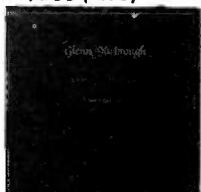
SKYLINE—Accord ST 7001 (7.98)



Under the direction of composer/arranger/trumpeter Ken Kaplan, this seven-piece ensemble performs in the jazz-rock idiom. Jeff Jorgenson on reeds and keyboardist Jim Cox keep the melodies flowing.

JUST A LITTLE LOVE

GLENN YARBROUGH—First American FA 7766 (7.98)



The quavering former Limelighter who hit with "Baby the Rain Must Fall" in 1965 re-

emerges with ballad-oriented material like the title, "Ball and Chain" and "Let The Light Shine . . ." that could put him back on the pop-A/C waves.

FERN

FERN KINNEY—Malaco 7401 (TK) (7.98)



The vocalist behind the hit version of "Groove Me" returns with a selection that showcases her delicate texture and sensitivity to rhythm.

"I've Been Lonely For So Long" and "I Want You Back" are moving complaints.

ONE NIGHT STAND: A KEYBOARD EVENT

Columbia KC2 37100 (13.98)



The best of the Carnegie Hall/Dorothy Chandler Pavilion concerts featuring the 88-key styles of Eubie Blake, Herbie Hancock, Sir Roland Hanna, George Duke, Ramsey Lewis, Kenny Barron, Rodney Franklin, Bob James and Charles Earland.

THE FABULOUS FINGERS OF IRVING FIELDS AND HIS FAMOUS TRIO

Famous FAM 18/19 (13.98)



Subtitled "For your dancing and listening pleasure," this double set features pianist Fields, bassist Earl Manning and drummer Michael Bruno with melody and rhythm for all the ballroom steps.

YOUR WORLD AND MY WORLD

ALBERT HAMMOND—Columbia JC 36964 (7.98)



Pure pop from an artist who's had some top 40 success in the past. Produced by Jim Ed Norman,

Hammond's soothing, layered vocals are the perfect vehicle for catchy tunes like the title cut, "Experience" and "By the Night."

REACTOR

THE NUCLEAR REGULATORY COMMISSION—Official OR 1180 (7.98)



They look like hippies masquerading as new wavers (while remaining attached to their beards),

and the music is also a hybrid of traditional rock and pulsating, danceable riffing. Their cause is "no nukes."

IT'S BETTER WITH A BAND

BARBARA COOK—Moss Music Group D-MMG 104 (10.98)



Recorded live in concert with a complement of strings, bass and woodwinds, Cook's voice comes to

life on record through the digital process. Included are compositions by Harry Nilsson, Laura Nyro and a medley of Leonard Bernstein.

N.Y. Firm Releases Mktg. Research Study On Record Industry's Growth Prospects

■ NEW YORK—Frost & Sullivan, Inc., a New York-based marketing research firm, has completed a 294-page report on the recording industry's prospects for the future which projects revenues to increase in constant dollars from an estimated \$4 billion in 1980 to just under \$6 billion by 1985, equivalent to an eight percent annual growth rate.

The report cautions, however, that such growth will take place only if the industry solves problems in the areas of pricing, inventory management, artist development and supplier relations. The firm also takes a cautious view of the videodisc as the "technological savior" of the recording industry, and concludes that its impact will be negligible in the 1980-85 period.

Pricing

The firm contends that pricing should be a priority, citing "an obvious relationship between personal income and expenditures for records and tapes. While personal income is growing (and shifting geographically), price of entertainment could limit competition from other sources of growth in the industry to just over one percent per year," the study observes.

"Historically, the price index for entertainment commodities was lower than that for services, but in the late 1970s this position was reversed and will intensify through 1985," it continues. "Thus, the record industry could see itself priced out of the entertainment market if steps are not taken to remedy this situation quickly."

Beyond efforts on the pricing front, the study suggests that the industry must take steps to pick up more quickly on new trends. "Systematic intelligence, systematically discussed at every management level, is the only answer," the firm says.

Inventory Management

In the area of inventory management, the report chides the industry for its poor job, "even in the fat years," of moving product in the right quantity to the right place. "Product movement will be the key to tightening up, but that seems a long way off," the report says. "There are other things the industry can do. We would suggest, as others have, that marketing research can help solve many of the inventory problems. Specific trading area information can be used to develop much narrower parameters for releases than is now being done."

In line with inventory management, the report stresses the importance of a steady flow of new product into the marketplace via stricter adherence to projected release dates. "Creativity need not be an excuse for not having product to deliver to distributors and consumers," states the report. "In companies which use high technology, creativity is managed with surprising ease—and there are many advanced management systems available for doing so. Somehow, the industry must make this control (of creative output) palatable to its artist stable."

Better inventory management and artist development inevitably lead, according to the report, to

(Continued on page 36)

New York, N.Y.

By DAVID MCGEE

■ CRAWLING FROM THE WRECKAGE: Dave Edmunds, considered by many the rocker's rocker, was in town last week amid a flurry of activity (Rockpile's appearance on the Atlantic two-record set "Concerts for the People of Kampuchea," and a new solo album for Swan Song, "Twangin . . .") and controversy (the breakup of Rockpile).

While "Concerts for the People of Kampuchea" may well turn out to be one of the biggest albums of the year (it features, in addition to Rockpile, live performances by the **Who**, **Pretenders**, **Elvis Costello & the Attractions**, **Queen**, the **Clash**, **Ian Dury & the Blockheads**, the **Specials**, **Paul McCartney & Wings**, and an all-star **Rockestra**), Edmunds latest solo outing finds the resourceful Englishman building and expanding on the solid rock foundation of his previous (and, to these ears, best) release, "Repeat When Necessary." In addition to a wrenching **Nick Lowe**-Edmunds-penned ballad, "I'm Gonna Start Living Again," the LP's highlights would have to include a sprightly reworking—nasal vocals and all—of the **George Jones** classic, "The Race Is On," and a gritted teeth-clenched fists rendering of **Guy Mitchell's** 1956 pop hit, "Singing the Blues," a song Edmunds remembered from his youth but had forgotten about until **Francis Rossi** of **Status Quo** suggested Edmunds record it. The first single off the album is, surprisingly, "Almost Saturday Night," the **John Fogerty** song that's already shown up this year on albums by the **Searchers** and **Rick Nelson**.

From New York Edmunds was scheduled to fly to Germany to meet **Billy Bremner** and **Terry Williams** of Rockpile for some television interviews in support of "Twangin . . ." Edmunds told New York, N.Y. he intends to tour, but, "we'll wait for the dust to settle before we decide on live dates. At the moment Billy and Terry are totally confused. It'll probably be summer before we get out."

The allusion is to the much-publicized breakup of Rockpile, a seemingly-bitter end—if statements attributed both to Lowe and Edmunds are correct—of one of rock's most popular groups. Initially, Edmunds seemed in no hurry to patch it up with Lowe. "I suppose we'll get together and talk again one day," he said curtly. "But not right now."

As the conversation went on, though, Edmunds' comments grew more sanguine and measured, and much of the ill will seemed to evaporate. "Basically it didn't work, the Rockpile thing," he said quietly. "We couldn't find any identity; there was definitely an identity crisis problem with the album. We wanted it to be not like a Nick Lowe album or a Dave Edmunds album. But we never worked out how to do it."

"I was often asked the question over the three or four years we were together, 'What can we expect from a Rockpile album when you finally get together?' And I'd say, 'Oh, I don't know, I'm sure it will sort itself out.' But it didn't. You can just pick up tracks . . . like when Nick's doing the song he's singing, he produced them and I wouldn't even be there. So I'm not on some of the tracks. The same as when I went to do the songs I did on the album, I just took over completely. It was just like doing a solo album again. It wasn't a band; it was solo projects under the name Rockpile, and it just didn't work. So we thought we'd quit."

When Edmunds says he's got memories of "four fantastic years with Rockpile," it's clear that he believes Lowe is less the culprit than **Jake Riviera**, the group's manager. "I don't think I'll ever have a manager again," Edmunds stated. "I know the business. That's why I had an argument with Jake. I knew he was going wrong with it on certain things."

"Certain things," Edmunds explained, would be Riviera's insistence on Edmunds ending his career as a solo artist and devoting himself to group projects. "(Riviera) didn't want me to be a solo artist. I wanted to still have the odd solo album coming out, but he didn't want me to do that. So . . . sorry!"

At any rate, Edmunds hopes "Twangin . . ." doesn't meet the ignominious fate of "Repeat When Necessary." When "Crawling From The Wreckage" was released as a single in England, it "went up the charts like a train," according to Edmunds, until one night a local newscaster played the song following a report of a plane crash. "After that, none of the radio stations would touch it."

And that's the way it is in the treacherous world of rock 'n' roll.

COMIN' TO YA FROM TEXAS, PODNAH: "I have just cut the
(Continued on page 41)

Epic Fetes Randy Meisner



Epic Records recently feted Randy Meisner, who was in New York to appear at the Bottom Line. Meisner has been touring in support of his debut LP for the label, "One More Song," and his single, "Hearts On Fire." Pictured at the reception are, from left: Gregg Geller, VP national A&R, Epic; Dick Asher, deputy president and chief operating officer, CBS Records Group; Meisner; Bruce Lundvall, president, CBS Records Division; Don Dempsey, senior VP and general manager, E/P/A; Ron McCarrell, VP marketing, E/P/A; and Frank Rand, VP west coast A&R, Epic.

RIAA Study (Continued from page 3)

percent to 157 million units, and 29 percent at suggested retail list to \$250 million.

Total 1980 dollar shipments hit almost \$3.682 billion, a slight increase over the prior year, representing 649 million units, net after returns, a five percent dip from 1979.

The report speculated that actual consumer purchases were probably higher than the shipment totals due to retail inventory shifts, an increase in imports, and other factors. The report further suggested that sales were hurt by home taping and by "substantial traffic in counterfeit tapes and discs" at the retail level.

The figures break down as follows:

Pre-recorded cassettes hit 99 million units in 1980, a 26 percent increase, at suggested retail list of \$705 million up 21 percent over 1979.

LPs rose six percent to 308 million units, representing a seven percent increase at suggested retail list to \$2.2 billion.

Total eight-track cartridge shipments continued their two-year decline to 85 million units, a 17 percent dip, at suggested retail list of \$527 million a 23 percent drop that slightly offset cassette dollar gains.

Singles units were off 26 percent to 157 million as the two-year 12-inch disco disc market all but disappeared, reflected in the bigger 29 percent decline to \$250 million at suggested retail list price. Ten-inch EPs, counted with the seven and 12-inch singles, represented less than one percent of the market.

Combined tape shipments for cassettes and eight-tracks hit 184 million units, up 2 percent over 1979, with retail list value of \$1.232 billion, a 2.6 percent dip. The dramatic configuration shift

shows cassettes in 1980 accounted for 54 percent of tape unit shipments and 57 percent of retail list tape dollars compared to only 44 percent of units and 46 percent of dollars the prior year when eight-track cartridges were still dominant.

PolyGram Names Three In Creative Services

■ NEW YORK — PolyGram Records has added a new member to its creative services department, while promoting two others, it was announced by Bill Levy, vice president, creative services.

Susan Senk has been named associate manager, creative services, east coast. She had been creative services administrator for Polydor Records, and, before that, international liaison and creative services coordinator for Lifesong Records.

Joan Marlow has been named associate manager, creative services, west coast, PolyGram Records, Inc. She had been manager of creative services for Casablanca Records. In addition, Barbara Bartosz has been promoted to creative services assistant.

Alan McPherson Named WCI Technology Dir.

■ LOS ANGELES — Warner Bros. Records has promoted chief engineer Alan McPherson to the position of technology director to the WCI Record Group. McPherson will also continue his present activities for the Warners label.

Regency Signs Brood

■ LOS ANGELES — Dutch rocker Herman Brood has signed a long-term recording agreement with Regency Records, it was announced by Lloyd Segal, Regency president.

Delsener To Open Broadway Club; Also Bows NY Area Ticket Service

By PHIL DIMAURO

■ NEW YORK — Down to the smallest detail, Manhattan's newest nightclub, the Savoy, seems to describe a specific view of a major segment of the rock audience: that it has grown up, that it wants to hear live music in a clean, comfortable, attractive atmosphere, and is willing to pay for it.

The man who was willing to make a major investment in that idea is Ron Delsener, New York's major concert promoter, who normally produces shows at Madison Square Garden, the Palladium (his 3000-plus capacity downtown theatre), and other venues. In a recent interview with *Record World*, Delsener simply called the new venue, located on 44th Street in the Broadway theatre district, an "adult" club for rock.

The Savoy's booker, David Knight, who has performed similar functions at the Ritz in New York and the Starwood in Los Angeles, expanded on the idea. "Let's face it," said Knight. "I'm 35 years old . . . I grew up on rock 'n' roll, and there are a lot of other people like me. People are now ready to go and enjoy music, without having to stand and not be able to see the stage, and without having to sit back in row 6340."

With the capacity to seat 1000 people at tables on the floor and in conventional theatre seats in its loge and mezzanine, the Savoy offers that comfort and convenience. It also offers name acts, including James Taylor, who will play five nights there; Santana, which has already sold out a one-night stand; and Patti LuPone, the first leading lady in Broadway's smash hit, "Evita," who will bring her musical revue to the Savoy for five nights.

The Savoy's eclectic opening lineup also includes newer rock acts such as the Johnny Average Band and Mink Deville; jazz with Count Basie; and an invitation to "Do the Mouse with Soupy Sales." Knight promises that the club will continue to offer a variety of programming and packaging ideas. "Later in the year, we intend to have Dizzy Gillespie, Carmen McRae and Stanley Turrentine on the same bill. That's the fun of a place like this; we can experiment with all kinds of music. We're large enough, but we're small enough to create an intimate atmosphere." Knight also mentioned the club's large stage (over 40 feet wide and 30 feet deep).

Roger Abramson, club manager, who founded Boston's Performance Center and produced Twilight Concerts in Lenox, Massachusetts in the 1970s, further elaborated on the club's features, including completely new air conditioning and heating systems, fire alarm and sprinkler systems. The 32-channel stereo sound system, built by Northwest Audio, will feature digital relays for balanced reverberation throughout the room. The lights were manufactured by Consolidated Edification.

Original Features Restored

The Savoy is situated in the old Hudson Theatre, opened by John Barrymore in 1903. It was the television theatre where the original "Tonight Show" with Steve Allen was staged for NBC, and most recently, was a neglected movie house showing X-rated films. Inspecting the premises, Abramson pointed out that all the theatre's original features, including a green marble entrance, marble stairs, a sculptured inner dome and stained glass lighting fixtures have all been completely restored. The orchestra section has been built into several tiered levels, with tables, chairs and banquettes that can be removed for dance concerts. Drinks will be served from automated bar stations.

Delsener told RW that he had wanted to open a club like the Savoy since May 1978, but getting investors for the project had been next to impossible. He estimates that the renovation alone will cost one and a half million dollars. Yet, the price for most shows is \$10, which is competitive with most clubs in the area, although admission for certain shows will be as high as \$17.50.

"I might have to charge more money for drinks and admission further on down the road," said Delsener, explaining that it could be necessary to meet expenses.

The Savoy isn't the only new venture that Delsener has launched this week. He has also begun a membership club called In House Tickets, Inc., designed to provide New York area concertgoers with an opportunity to acquire good seats to any show promoted by Delsener. "The idea is to get a lot (but not all) of the good seats away from the box offices and control tampering," he said, referring to the recent problems of ticket scalpers at the recent Bruce Springsteen engagement at Madison Square Garden.

West Greets East



Visiting composers from the People's Republic of China recently stopped in New York as part of a tour sponsored by the United States-China Arts Exchange. Chen Gang, professor of composition at the Shanghai Conservatory of Music, and Mao Yuan, of the Central Institute of Opera, were feted at the offices of both ASCAP and BMI during their visit to the city. Pictured from left are: (at ASCAP's offices) Hal David, president of ASCAP; Mao Yuan; Chou Wen-chung, director of the Center for United States-China Arts Exchange; Chen Gang; (at BMI's offices) Ma Geshun, professor at the Shanghai Conservatory; Edward M. Cramer, president of BMI; Chou Wen-chung; Ma Yuan; and Chen Gang.

Cover Story:

The Many Projects of Alan Parsons

■ On the Alan Parsons Project's current Arista album, "The Turn of a Friendly Card," gambling is explored in musical terms by the masters of thematic rock. The album has all of the intrigue, musicianship, scope and energy that made their 1977 release "I, Robot" such a classic work. The latter launched the Alan Parsons Project as an entity of international significance, and to date their albums have sold more than 10 million copies worldwide—despite the fact that the Project have never performed on stage.

Well before "I, Robot" brought Alan Parsons to the public's attention, he was involved in making scores of brilliant records—engineering albums by the Hollies, Paul McCartney and Wings, and Pink Floyd. Parsons engineered the latter's "Dark Side of the Moon," platinum several times over and one of the biggest-selling albums in music history. In addition, Parsons has produced works by Al Stewart, John Miles and Ambrosia.

The first Alan Parsons Project album was released in 1976 after two years in production. Titled "Tales of Mystery and Imagination," the record was a musical interpretation of the stories and poems of Edgar Allan Poe. The LP achieved such worldwide accolades as a Grammy nomination, gold record awards in Canada and New Zealand, and numerous engineering and technical awards for sound.

Parsons and Eric Woolfson, the "architect" of the Project—he devises the controlling idea, writes the lyrics, and plays keyboards—went on to an even grander album in concept and execution: "I, Robot." The album, a haunting science fiction vision, went on to sell well over a million



copies in America and topped charts all over the world. "I Wouldn't Want To Be Like You," released as a single from the LP, also became a hit.

"Pyramid" was the inevitable second stop on the journey—"a look at yesterday through the eyes of today"—and another international multi-million selling album. "Eve," which followed, was, according to Parsons, "more elusive. If I were to be pinned down and asked what the album is about, I'd have to say it's simply about women." In each case, some of England's premier players and singers lent their talents to the words and music of Parsons and Woolfson.

The Alan Parsons Project has created a series of unified albums that have been an international success story. Never have the talents of Woolfson as thematic architect, Parsons as "director" and Andrew Powell as orchestra leader been more evident than on "The Turn of a Friendly Card." The LP recently reached the top fifteen of *Record World's* Album Chart and the album's first single—"Games People Play"—achieved identical top fifteen success on the Singles Chart. "Time," a second single from the album, has just been released.

20th Music Breaking New Ground With In-House Producer and Video Deal

By SAMUEL GRAHAM

■ LOS ANGELES — With record companies increasingly hard-pressed to stick with an artist for the several albums that may be required before that artist's hit-making potential is realized, another entity has stepped into the breach to handle the artist development process: the music publisher.

New Division

Herb Eiseman, president of 20th Century-Fox Music Publishing, recently formed a music production division for his company, with the aim of signing songwriter/performers for both publishing and production and then preparing master tape-quality demonstration recordings with which the artist/writers can more readily secure label contracts. The new division is headed by producer and former Rufus member Andre Fischer, named executive and in-house producer for 20th Century-Fox Music Productions.

20th Music Publishing has also entered into an agreement with David Mook's Video Gram Company, calling for the production of a series of stereo "visual music presentations" for writer/artists signed to 20th Century.

In a recent interview, Eiseman and Fischer detailed the reasons for 20th's embarking on this new venture, with Eiseman noting that "to my knowledge, this is the first time that a publisher has made a complete commitment to in-house productions instead of the common tradition of hiring individual producers on a random basis when needed." Among those reasons, Eiseman said, are the record labels' growing inability to commit to long-term artist development and the need for music publishers to take on new aspects in order to stay in business.

'Labels Can't Wait'

"I don't think publishers can survive anymore in today's economic climate in our business just by getting songs placed now and then," Eiseman said. "You have to get into the artist development area—develop your own acts, control the publishing, have something to say about production (and about) what's going to happen with your product."

What's more, Eiseman added, record companies can no longer afford to wait until "hitting paydirt with the fourth or fifth album." Now, "they're looking for product where maybe the first album will have two or three single hits." As a result, "that artist development has to be supplant-

ed or supplemented by publishing companies, I think. We can bring along an artist who isn't quite ready for that first album, because we're getting songs from that songwriter/artist; we can work with those songs and get them ready until they're at a point where they can be presented (to a label)."

20th's plan, Eiseman continued, is to work with an act "over maybe a year or two—shorter, we hope. We're willing to go along for a couple of years, taking him into the studio, having him do his song demos, (and) meanwhile honing his skills, developing his sound, getting him used to working in a studio and so on." For a publisher, that process will cost "a fraction of what it would cost a record company to go in and do an album," Eiseman contended.

Master-Quality Demo

It's also possible that a writer/artist may come to 20th's publishing and productions divisions who is already fully-developed; 20th can then present a master-quality demo of that performer to a label, or perhaps even a completed master, without having to go through the one or two-year nurturing period. "We hope to do that," Eiseman said. "I expect to find artists that just need the support and access to certain sources that we can provide."

Eiseman stressed that the formation of the music production unit does not represent direct competition to record labels. In fact, "We hope we're going to complement record labels by preparing artists and presenting them to record companies to contract and do the releasing, marketing and promotion of the records. All we're interested in doing is finding talent and bringing it along to a point where a record company would be interested in it."

Past As a Musician

According to Fischer, his experience as a musician and producer has shown him that labels these days need more than a piano-vocal demo to get a true idea of an act's potential; what is needed is a "fully-produced" demo, or, as Eiseman prefers to call it, a "presentation tape" that is "almost a master." Said Fischer, "We want to go beyond the point where a label will hear a little bit, then give us the money and we'll finish it. We want to present it (the product) as we see it—not what it's gonna be,

(Continued on page 32)

RCA Acquires 'Sophisticated Ladies'



RCA Records has acquired the original cast album for "Sophisticated Ladies," the hit Broadway revue based on the music of Duke Ellington. Thomas Z. Shepard, division vice president, RCA Records, is producing the cast album, which will be a two-record set containing almost all the musical numbers in the show. Pictured at the contract signing ceremony are, from left: Jerry Talbert, attorney, William Morris Agency; Mercer Ellington, Duke's son and musical director for the show and album; Bert Litwin, vice president of Belwin-Mills Publishing Corp. and one of the show's five producers; Robert Summer, president, RCA Records; Shepard; Paul Altman, director, talent affairs, RCA Records; and Leslie Miller, manager, contracts, RCA Records.

Rock 'n' Roll Is Alive in TV Advertising Spots

By GREG BRODSKY

■ NEW YORK — Throughout the country, rock 'n' roll fans who wish to see their favorite artists on television must usually resort to watching the music shows that are broadcast on Friday and Saturday evenings. As TV viewers know, these programs, like all late-night programming, are chock full of commercials. Ironically, some of the best rock footage that television viewers in New York, Boston and Detroit can see, happens to be contained within a 30-second advertising spot.

The commercials contain short, highly-visual performances by The Who, Led Zeppelin and Jimi Hendrix among others, and are the work of Bermuda Triangle Productions in New York. The spots were originally made last year for New York's WPLJ in conjunction with the 1980 Central Park Music Festival which the station co-sponsored with Dr. Pepper. Classic rock 'n' roll footage is combined with an animation process that, according to Jeff Stein, (one of the company's three partners, along with John Anthes and Michael McNeil) "not only rejuvenated the film physically but revitalized it as well. We've given the footage a new vibrant look that is very 80s."

Salute to the Concerts

Kim Reis, WPLJ's director of advertising and promotion, wanted to do something special to promote the 1980 summer concerts, their fifteenth and final year in the park. She contacted Stein, who had recently directed "The Kids Are Alright," the 1979 film about The Who. Stein suggested making a retrospective commercial of people who had played in the park and had gone on to superstardom. Once Reis had agreed to the idea, Stein hooked up with McNeil and Anthes with the idea of combining rock 'n' roll footage and the animation process. It worked.

"I felt that there should be some kind of salute to the concerts. They had always been fun and a good thing to have in the city," said Stein. "I think that the spot turned out to be very representative of the rock 'n' roll feeling. It was a nice waving of the rock 'n' roll flag. It wasn't this sort of dull space-age animation or just album covers or stills of various artists. It was really thirty seconds of hot rock 'n' roll—something I don't think you find on TV."

Animation Process

The spot was so well received that Bermuda Triangle went on to make another slightly altered commercial for WPLJ and similar spots for WCOZ in Boston and Detroit's WRIF — both album

rockers. Each commercial links footage five or six seconds in length of approximately five different artists or groups. The classic footage — (Hendrix performing at Monterey Pop, Jackson Browne in a performance culled from the 1980 "No Nukes" film)—is shot frame by frame into color Xeroxes. The frames are numbered, locked into an animation stand, and then colored. McNeil explained: "We did a lot of experimenting before we got to the current process of Xerox plus drawing. A straight Xerox without any additional color intensification is very flat. Our color Xeroxes give the color a very heavy, grainy quality which works well on television."

McNeil and Anthes, design director at WNET, the local PBS channel, decided that a consistent blue background for each segment was best, partly because the original spot was intended to look like a Central Park night. In addition, a purple haze surrounds Jimi Hendrix at all times.



With the artist's permission, Bermuda Triangle used, as the commercial's soundtrack, a 30-second version of Neon Leon's "Rock 'n' Roll Is Alive in New York City" — editing out Leon's vocals save for three chants of "Rock 'n' Roll" that are used at the spot's end.

Broadcasting Award

Reis raved about the way Neon Leon's song matches the commercial's intended message: "The visual is overwhelming, but I think the sound is also a very important element in the production of any spot and in this one in particular. You want to give a true representation of what you are. You don't want listeners to hear something different than what's being advertised. That particular piece of music is just about what the station sounds like."

Boston's WCOZ won an award from the New England Broadcasting Association for the best television spot of 1980. Jane Norris, the station's promotion and advertising manager, noted: "I'm very particular about the way we

look. When I saw the (WPLJ) spot, I thought, 'I can adapt this and really get across what we are with it.' I can put that commercial on television and target it at a specific demographic that I'm after and—boom! I can see it in the ratings. It's immediate response."

Even though the various pieces of film and videotape that Bermuda Triangle is provided with are not automatically in synch with the flow and movement of Neon Leon's upbeat guitar work, the problem is easily overcome.

'Everyone Knows It's Pete'

"Although we are controlled by the rhythm of the music," noted McNeil, "we can slow down or speed up (the performers') movements depending on the beat. We can reproduce all of them in sequence; we can skip individual pictures; or we can shoot some of them twice. Jackson Browne is singing a ballad and that slow kind of tempo isn't right for our particular beat. So to get him from Space A to Space B on the screen, we had to skip

a lot of frames in between. So Jackson moved a lot faster than he really did."

In contrast, added McNeil, "in our new piece we're going to have Pete Townshend sliding right over to the camera — a wonderful segment from 'The Kids Are Alright' that's too short for us to really work with. So we're going to double print each frame. He's going to move twice as slowly towards the camera and everyone will know that that's Pete."

Art Library

Future Bermuda Triangle commercials for radio stations do not necessarily have to use the same artists as the ones already aired. The company is building an "art library." McNeil called it "a series of ten-second sections of imagery from which a client can select. We can give any artist more weight or less weight. For instance, WRIF wanted Bob Seger because he's a local favorite so they supplied us with the footage for that segment."

Bermuda Triangle has also as-

sisted WPLJ in New York City's heavy subway advertising competition by designing posters of The Who and Hendrix. "We wanted to catch the feeling of one of those frozen moments," said McNeil. "In both cases it's to suggest a technique and to lock people into the idea of the television spot."

As for Bermuda Triangle's future projects, McNeil mentioned that opening segments for some televised sports events are being considered. "It seems that the same kind of musical beat could work beautifully for a football opening. Any physical, driving kind of opening would work perfectly for us."

Montgomery, Tindall Form Production Firm

■ NEW YORK—John Montgomery has left Sire Records, where he was vice president of album promotion, to enter a partnership with producer, arranger and guitarist T.J. Tindall. The two have announced plans to form their own production company, Shadow Productions.

Montgomery was with Sire for more than four years. Before that, he was director of national album promotion for Warner Bros. Records for three years. Tindall was involved with Philadelphia International Records for five years, as producer and arranger and as part of the group MFSB. Working with Montgomery and Tindall in Shadow Productions will be audio engineer Eddie Ciletti and several session musicians, who will work on a profit sharing basis, according to Montgomery.

Montgomery can be reached at (212) 595-8376.

Zax Joins AEM

■ NEW YORK—Andrea Zax has joined American Entertainment Management, N.Y., as manager of Public Relations, it was announced by AEM president Peter Leeds. She was formerly an account executive with the Howard Bloom Organization, and prior to that worked in the artist development department of CBS Records.

Mobile Fidelity Names Joe Moshy

■ LOS ANGELES — Mark Wexler, director of national sales for Mobile Fidelity Sound Lab, has announced the appointment of Joe Moshy as northeast regional sales manager.

Moshy succeeds Wexler, who recently relocated to the west coast to assume the national sales post.

Capitol Raises Prices (Continued from Page 3)

controversy among dealers contacted for comment by *Record World*. Most accounts are now watching closely the Copyright Royalty Tribunal hearings in Washington, D.C. in anticipation of an industry-wide wholesale price increase come late summer after the new mechanical royalty rate is in effect.

Dealers are concerned, though, with the steady rise in price of the profitable mid-line product. As was the case when CBS raised prices of its mid-line series (*RW*, March 7), many dealers feel Capitol is dealing a blow to the low-priced product, which in most cases will be retailing for somewhere around five dollars after April 1. The prevailing sentiment is that many of the titles in the Capitol line—featuring such artists as Nat King Cole, Frank Sinatra, Jackie Gleason, Yma Sumac and George Shearing—were a bargain at, say \$3.27, but may look less inviting at \$4.99 in competition with similarly-priced product by more contemporary artists.

George Balicky, VP of National Record Mart, said he felt no different about Capitol's move than he did about Columbia's. "I think this will kill the line," Balicky stated. "It was a very nice line selling for about three dollars retail. At five dollars retail it would not be a good line at all because it doesn't compare to the current \$5.98 line that's out there. I just can't see the records going out at that price."

"Capitol's line was like gold," according to Waxie Maxie's Ken Dobin. "People would come in and see bins of \$7.98 and \$8.98 product, and then they see other things at \$3.27 and go for the lower-priced records. But over the past six months Capitol's started to convert those titles to \$5.98 by number and prefix changes. At the low price it was quite a desirable line. This will probably be quite a shock to the customers."

Jim Rose of Rose Records in Chicago offered an historical overview of budget product's history. "It was a very creative move when Columbia introduced that first \$4.98 line; it was a fore-runner for the industry. Now the new word is 'mid-line,' but I'm wondering what these things are supposed to be between. There's nothing below them now."

Noting a "diminished but still steady" demand for the product, Rose said with the price increase "it becomes less attractive."

"This is definitely going to hurt the older items in the line. Four or five years ago Columbia issued a \$4.98 line for MOR, country and instrumental music; then came the \$5.98 line for rock and

contemporary artists such as Barbra Streisand and Billy Joel. There was a definite distinction between the music in the two price categories, and it made sense. Now they've raised their \$4.98s, and Capitol's done the same thing with the same type of product; but that material isn't strong enough for the \$5.98 price."

Although they were in the minority, a few dealers praised Capitol, saying the move is a sound one that is "good for the industry." Ben Karol, for one, was most vocal in explaining how increases in energy bills, rent and payroll demand higher-priced products. "You can't keep records down to \$3.98 when your expenses double," Karol explained. "Even if you make the whole \$3.98 you couldn't sell enough to pay your overhead. You must follow the rest of the economy. I attribute the financial problems of the entire industry, especially on a dealer level, to the fact that the price of records is so far behind the rest of the economy in pricing. If you go into any restaurant today, you'll find that a bottle of beer that costs the owner 25 cents is being sold for two dollars. And you think that's exorbitant, and so do I. But if you saw the man's figures, you'd find he's going broke anyway. That's the same principle I gotta apply to records."

"In other words," Karol continued, "if I work on a 33 1/3 markup, and sell a record for three dollars, I make a dollar—but that's not enough. I want that record to go to six dollars, on the same markup, so I'll make two dollars. That'll keep me abreast of the pace of inflation. I am one of the few dealers who figured this out a long time ago, and I tried to explain it to other dealers. But they look at me and they don't understand. I know I'm right; I'm absolutely right."

Told that other retailers felt the Capitol product wasn't strong enough to demand a \$5.98 list price, Karol said that his stores do well with budget lines, and added forcefully that "price has so little effect."

"It's my experience," he said, "that when somebody wants a record they don't particularly care if it's a couple of bucks more. But if they don't want it they wouldn't even give you a quarter. I mean, if somebody just isn't interested in Nat King Cole, he wouldn't take it home no matter what the price. But if somebody is collecting Nat King Cole and is missing a few, then six dollars for a record doesn't bother him. Price never stops anybody if they want a record."

Merv on the Boardwalk



Merv Griffin recently presented a salute to Boardwalk Entertainment with a show featuring boardwalk president Neil Bogart and Boardwalk recording artists Tierra, Phil Seymour, and Carole Bayer Sager, who appears with Burt Bacharach, co-writer and co-producer of her forthcoming Boardwalk album, "Sometimes Late at Night." Pictured from left are Bogart, Griffin, Sager and Bacharach.

Reno/Metz Inc. Names Paul di Franco

■ LOS ANGELES—Bob Reno and Steve Metz of Reno/Metz Inc. have announced the appointment of Paul di Franco to the newly created position of professional manager of the Reno/Metz Group of Publishing Companies.

Di Franco was most recently professional manager for the Bourne Publishing Company. Prior to that, he was professional manager for Imusic. In his new position, he will be responsible for all exploitation of the copyrights of songs.

20th Gets S'track To 'Elephant Man'

■ LOS ANGELES—Twentieth Century-Fox Records acquired the soundtrack to the motion picture "The Elephant Man," which has won an Academy Awards nomination for John Morris in the best original score category.

April Release

Neil Portnow, president of 20th Century-Fox Records, acquired rights from Pacific Arts, who had previously released the album. It is scheduled for early April release through RCA Records, which distributes the label.

Disco File Top 40

APRIL 4, 1981

1. **BREAKING AND ENTERING**
DEE DEE SHARP/GAMBLE/Phila. Intl.
(12") JZ 36370 (CBS)
2. **LOVE (IS GONNA BE ON YOUR SIDE)**
FIREFLY/Emergency (12") EMDS 6515
3. **GET TOUGH**
KLEER/Atlantic (12") SD 19288
4. **RAPTURE**
BLONDIE/Chrysalis (LP cut) CHE 1290
5. **YOUR LOVE**
LIME/Prism (12") PDS 409
6. **ALL AMERICAN GIRLS**
SISTER SLEDGE/Cotillion (12") SD 16027 (Arl)
7. **BODY MUSIC**
STRIKERS/Prelude (12") PRLD 608
8. **LAY ALL YOUR LOVE ON ME**
ABBA/Atlantic (12") SD 17023
9. **HILLS OF KATMANDU/WISHBONE**
TANTRA/Importe/12 (LP cuts) MP 310
10. **HEARTBEAT**
TAANA GARDNER/West End (12") WES 22132
11. **IT'S A LOVE THING**
WHISPERS/Solar (12") BZL1 3578 (RCA)
12. **WALKING ON THIN ICE**
YOKO ONO/Geffen (12") 49683 (WB)
13. **AI NO CORRIDA**
QUINCY JONES/A&M (12") 2309
14. **MAKE THAT MOVE**
SHALAMAR/Solar (12") BZL1 3577 (RCA)
15. **CAN YOU HANDLE IT**
SHARON REDD/Prelude (LP cut) PRL 12181
16. **WON'T YOU LET ME BE THE ONE**
MICHAEL McGLOIRY/Airwave (12") AW12 94964
17. **SET ME FREE**
THREE DEGREES/Ariola (LP cut) OL 1501 (Arista)
18. **I HEAR MUSIC IN THE STREET**
UNLIMITED TOUCH/Prelude (12") PRLD 605
19. **DON'T STOP**
K.I.D./Sam (12") S 12337
20. **WIND ME UP**
R.J.'s LATEST ARRIVAL/Buddah (12") DSC 144
21. **THIGHS HIGH (GRIP YOUR HIPS AND MOVE)**
TOM BROWNE/Arista/GRP (12") 5503
22. **LET'S DO IT**
CONVERSION/Sam (12") S 12336
23. **YOU'RE TOO LATE**
FANTASY/Pavillion (12") 4Z8 6408 (CBS)
24. **FEEL IT**
REVELATION/Handshake (12") 4WB 5309
25. **BON BON VIE/CANDIDATE FOR LOVE**
T.S. MONK/Mirage (12") WTG 19121 (Arl)
26. **HIT 'N' RUN LOVER**
CAROL JIANI/Matra (12") W 12044
27. **PERFECT FIT**
JERRY KNIGHT/A&M (12") SP 4843
28. **SOUL/HEAVEN ABOVE ME**
FRANKIE VALLI/MCA (LP cuts) 5134
29. **PARADISE**
CHANGE/Atlantic/RFC (12") SD 19301
30. **DON'T STOP THE MUSIC**
YARBROUGH & PEOPLES/Mercury (12") SRM 1 3834 (PolyGram)
31. **QUE PASA/ME NO POP I**
COATI MUNDI/Ze/Antilles (12") AN 807
32. **BUON RUBBER**
GAP BAND/Mercury (12") SRM 1 4003 (PolyGram)
33. **DYIN' TO BE DANCIN'**
EMPRESS/Prelude (12") PRLD 606
34. **FANTASTIC VOYAGE**
LAKESIDE/Solar (12") BXL1 3720
35. **MY SIMPLE HEART**
CAROL DOUGLAS/20th Century Fox (12") TCD 125 (RCA)
36. **FANCY DANCER**
TWNENYNINE FEATURING LENNY WHITE/Elektra (12") 6E 304
37. **FEELS LIKE I'M IN LOVE**
KELLY MARIE/Coast to Coast (12") 4Z8 02023 (CBS)
38. **LOOK UP/NEVER GONNA GIVE YOU UP**
PATRICE RUSHEN/Elektra (12") 6E 302
39. **WHAT A FOOL BELIEVES**
ARETHA FRANKLIN/Arista (12") AL 9538
40. **KEEP MOVIN'**
BEVERLY HILL/Old Town (12") OT 12 1981

Video World



Washington Task Force Recommends That City Partly Own Cable TV System

By BILL HOLLAND

■ WASHINGTON — City government business development officials here would like to make Washington the first city in the nation to partly own a cable television system, rather than awarding the lucrative contracts to private firms.

Mayor Marion Barry, Jr.'s task force on cable television, chaired by Lawrence P. Schumake, who is also the executive director of the D.C. Office of Business and Economic Development, announced at a D.C. city council meeting that the task force had tentatively recommended that the city should create a joint public-private corporation to provide cable TV service for Washington viewers.

Schumake said that the arrangement would generate additional revenues for the District and give the city direct access to the cable system. At the meeting, he said that under private franchising, the D.C. government would realize only three to five percent of the profits generated by a private firm. With a public-private franchising arrangement, the profits would be much higher.

The task force has not yet decided whether private cable system operators would be part of the joint venture, or whether the private portion of the corporation would be offered through a series of stock offerings. Certainly, the city govern-

ment could use the expertise a private company would bring to the franchise.

Several representatives from commercial firms also attended the meeting on guidelines for cable TV, including one called District Cablevision, Inc., a minority-owned firm.

One of the DCI's officers is former FCC commissioner Tyrone Brown, who was present at the meeting and told the council members that whatever arrangement is made, the resulting franchise should insure some degree of minority participation.

"Around the country, minorities have been bypassed when licenses . . . have been handed out," Brown said. "In the District of Columbia, with cable television, we have an opportunity to reverse that trend."

Disney Home Video Names Tony Zuravel

■ LOS ANGELES — Tony Zuravel has become the first national sales manager of Walt Disney's Home Video Division. He will oversee the sales activities of 18 representative companies who sell Disney videocassettes to retail dealers throughout the U.S.

Zuravel joins Disney after nearly eight years of district and regional selling for Panasonic in the western U.S.

MGM/CBS Releasing 'My Fair Lady' Video

■ NEW YORK—MGM/CBS Home Video will release the film version of Lerner & Lowe's musical "My Fair Lady" on videocassette, it was announced by Cy Leslie, president, CBS Video Enterprises. A national in-store release date has been set for April 6.

The film is the company's first videocassette to ship gold. Over \$1 million worth of product has been sent to distributors and dealers.

"My Fair Lady" stars Audrey Hepburn and Rex Harrison. The film, which was directed by George Cukor and produced by Jack L. Warner, garnered a total of eight Academy Awards, including Best Picture and Best Director.

Among the songs in the film are: "I've Grown Accustomed To Her Face," "Wouldn't It Be Lovely?," "I Could Have Danced All Night," and "On the Street Where You Live."

CBS Video Enterprises will mount an extensive marketing campaign in support of "My Fair Lady," including major regional print and co-op advertising. The film is being released as a two-cassette package with a running time of 170 minutes.

Chinsky Exits V.C.I.

■ LOS ANGELES—Barbara Chinsky has resigned as national accounts manager for the home video division of the Tulsa-based Video Communications, Inc. During her tenure at the firm, Chinsky handled a variety of sales, promotion and publicity chores in addition to coordinating programs with the firm's retail accounts.

Chinsky is considering relocating and can be reached at (918) 494-6034.

Video Profiles Bows

■ NASHVILLE — Wayne Hodge, president of Stargem Records, has announced the formation of a subsidiary, Video Profiles, which will produce promotional videotapes for artists in all fields.

Video Profiles is located at Stargem's offices here, 20 Music Square West, suite 200. Zip is 37203 and phone is (615) 244-1027. Dan Hodge is directing the new subsidiary.

RW Video Dept.

(Continued from page 31)
World section.

Sicilia, who will supervise the overall planning of the video department, is an entertainment industry veteran whose ad agency, Sicilia Associates Inc., became the first in-house agency in the music business when he brought it to Buddah Records in 1971. Prior to that, his agency had worked with a number of rock concert promoters, publications and nightclubs.

Sicilia also produced several programs for Manhattan Cable TV in its early years and marketed the book "Rock Dreams" for CBS Popular Library.

Goodman was most recently east coast secondary radio promotion manager for MCA Records. Prior to that he had been the label's New York promotion rep for four years. Before joining MCA, he had worked on film restoration and catalogue projects in the print department of Universal Pictures.

Columbia Pictures Names Blattner VP, Home Entertainment

■ NEW YORK—Jonathan Dolgen, executive vice president of Columbia Pictures, has announced that Robert Blattner II has been named vice president and general manager of Columbia Pictures Home Entertainment, succeeding Steven Schiffer, who resigned the post. Blattner had been named director of sales of Columbia Pictures Home Entertainment last year.



Robert Blattner II

Schiffer joined Columbia's 8MM division five years ago and founded the Home Entertainment division, putting Columbia in the business of consumer videocassettes. He will announce his future plans shortly.

'Oklahoma!' Presentation



Cy Leslie, president, CBS Video Enterprises, recently presented copies of MGM/CBS Home Video's videocassette release of "Oklahoma!" to Mrs. Dorothy Rodgers, wife of the late Richard Rodgers, and William Hammerstein, son of the late Oscar Hammerstein 2nd. Pictured at the Rodgers and Hammerstein office in New York are, from left (seated): Leslie, Hammerstein and Rodgers; (standing) Sid Kelman, attorney for Rodgers and Hammerstein; Patti Sachs, attorney, CBS; Richard Anderson, Rodgers and Hammerstein office; Micky Hyman, vice president, business and administration, CBS Video Enterprises; and Bob Baumgart, Rodgers and Hammerstein office.

Warners To Release 'Tribute To Morrison' Tape

By ELIOT SEKULER

■ LOS ANGELES—Warner Home Video has agreed in principle to release a 60-minute documentary titled "A Tribute to Jim Morrison," based on the best-selling biography of the late lead singer of the Doors. The documentary will be released initially in Beta and VHS formats and it is anticipated that the package will be available sometime this summer.

Included in the program are approximately 30 minutes of rare concert footage of the Doors culled from appearances on the Ed Sullivan show, the Jonathan Winters show, an English TV documentary and other sources. In addition, the documentary features interviews with producer Paul Rothchild, the three surviving members of the Doors (Robbie Krieger, John Densmore and Ray Manzarek), and writers Jerry Hopkins and Danny Sugerman, co-authors of the biography, "No One Here Gets Out Alive." The book was a #1 paperback on the N.Y. Times best seller list.

"A Tribute to Jim Morrison" will also be shown on pay-TV outlets although no pay TV deal has yet been firmed. The pay-TV showings will be promoted as much as possible as a "tour," since many fans of the group never had the opportunity to see the band prior to Morrison's death in 1971. "The documentary will be of interest to fans who

know a lot about the Doors as well as to people who know of the group only from what they've heard on the radio," said Rick Linnell of the Doors' organization. Linnell emphasized that the group's continuing popularity is underscored by the sales of "The Doors' Greatest Hits," a third compilation of old Doors material (much of it overlapping previous LP packages) that was released several months ago and is currently nearing platinum status. The entire Doors catalogue of records has experienced a sales resurgence since the release of the biography and the inclusion of the Doors' song "The End" in Francis Ford Coppola's epic motion picture, "Apocalypse Now."

"A Tribute to Jim Morrison" is a Lawrence Smith Production produced in conjunction with New Way Productions, a firm helmed by Sugerman and Ray Manzarek. Lawrence Smith served as executive producer; Richard Mann produced and shares co-writing credit with the program's director, Gordon Forbes. Lawrence Smith Productions is responsible for the "Hollywood Heartbeat" syndicated TV show and has recently moved into production of record company video promos and features for the home video and pay TV markets. The firm is currently in the process of completing a documentary on Jamaican reggae.

Columbia House Video Club To Include Rentals and Sales

■ LOS ANGELES — Columbia House, a division of the CBS Records Group, will explore both rental and sales programs when it launches its new video club later this year. According to Ralph Colin, the firm's vice president, business and government affairs, the new club is expected to be operational in the fourth quarter of 1981 although it's possible that the direct marketing program will begin as early as September.

Initially, Columbia House will only be marketing cassettes in Beta and VHS formats, although, Colin said "we'll be offering product in whatever configurations have a market, and I'm sure that we'll eventually get into discs." Colin anticipates that the firm's entry into the disc market will lag behind cassette marketing by several months and that Columbia House will not be offering discs until well into 1982.

"The retail market will have to grow substantially before Columbia House will get into discs," he said.

Plans for the Columbia House offer to consumers have not yet been firmed, but the operation will closely resemble the Columbia House record club, with the additional wrinkle of the rental program, which has yet to be formulated. Like the record club, Columbia House will be licensing product from other video manufacturers in addition to marketing titles from the MGM/CBS video venture.

In addition to feature films, the firm plans to include sports, educational and children's material in its product mix as the market grows and more of that type of material becomes available in video formats.

Time/Life and the Video Club of America also operate mail order video programs.

V.C.I. Forms Unit For Religious Cassettes

■ LOS ANGELES — Video Communications, Inc., the Tulsa-based videocassette manufacturer, will form a separate subsidiary to market the line of 43 religious and inspirational videocassettes that was first introduced in January at the Winter Consumer Electronics Show. The subsidiary firm, which is yet to be named, is being created to distinguish the new religious product from V.C.I.'s regular line of titles which includes some R-rated films and material in the horror film genre.

In addition, V.C.I. has reached an agreement with Gateway Films, a Pennsylvania-based producer and distributor of evangelical feature films, whereby Gateway will handle the marketing of V.C.I.'s new religious line in Christian bookstores, churches and other Christian-oriented outlets. Among the features that Gateway has produced and/or distributed are "Happy as the Grass Was Green," "Green Belt Live" and "The Cross and the Switchblade," starring Pat Boone and Erik Estrada.

V.C.I. plans to distribute its Christian titles to its regular retail accounts, providing stores with point-of-purchase material and a separate catalogue. The firm is currently developing an advertising and promotional campaign for the new titles.

Ultra Specialty Opens Video Wing

■ LOS ANGELES—Ultra Specialty Inc., video and audio tape manufacturer and international trading company, has opened a videocassette division to market video to consumers and duplicators, announced Don Wong, the firm's president.

In addition to introducing its videocassettes, Ultra Specialty will market a line of videotape cartridges to duplicators and loaders.

Wong said the company will supply tape duplicators with video hubs for loading and assembly into variable prerecorded and blank videocassettes for marketing to consumers.

Ultra Specialty is producing videotape under exclusive agreements with tape manufacturers in Europe and Japan, Wong said. Video cartridges are manufactured for Ultra Specialty in Asia.

Ultra Specialty has operations in Europe, Japan, Hong Kong, Singapore, Korea, Taiwan, Malaysia, and Columbia. The company manufactures and markets audio and video tape consumer and industrial electronics, raw materials, and chemicals.

S.F. NARAS Chapter Plans Two-Day Seminar

■ SAN FRANCISCO—"Survival in the '80s" will be the title of a special two-day music industry seminar organized by the San Francisco chapter of NARAS, to be held April 11 and 12 in San Francisco State University's Knuth Hall. Attendees can sign up for either the complete two days of activities or for a single day.

A reception and dinner for panel members and chapter governors will be held April 11 at the St. Francis Hotel, Union Square, San Francisco. Tickets for the dinner are \$35.

Advance tickets for "Survival in the '80s" will cost \$110 for both days or \$70 for one day. For students and NARAS members, the cost is \$90 for two days and \$60 for one day. Registration at the door: \$135 for both days and \$85 for one day.

Select Records Debuts with EPs

■ NEW YORK — Fred Munao, president, and Joseph Fleury, vice president, have announced the formation of Select Records. Initial releases on the label include 12-inch EPs, with a list price of \$5.98, by the Swinging Madisons, Earle Mankey, Gary Private and B.J. Johann.

Select Records' American distribution will be handled through Jem Records. International distribution agreements have been set up in France with Dominic Lamblin's Carrere-distributed Underdog Records, and in Australia with Michael Gudinski's Mushroom Records.

Clams at CBGB



Handshake Records artists the Pet Clams recently appeared at CBGB in New York. Pictured backstage are, from left (bottom row): Al Kizales, VP finance and administration, Handshake; Lou Polenta, Handshake accountant; (center row) group member Richard Gelbstein; Jim Urie, CBS Records branch manager; group member Alan Spira, and Pete Gidion, vice president, national promotion, Handshake; (back row) Dean Alexenburg; Ron Alexenburg, president of Handshake Records; and group members Gary Applegate and David Anderson.

Record World Singles 101-150

APRIL 4, 1981

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101	106	MAKE THAT MOVE SHALAMAR/Solar 12192 (RCA) (Spectrum VII/My Kinda, ASCAP)
102	109	PERFECT FIT JERRY KNIGHT/A&M 2304 (Almo/Crimasco, ASCAP)
103	111	THINK I'M IN LOVE AGAIN PAUL ANKA/RCA 12184 (Hall Clement/Paul Anne, BMI)
104	115	PRAISE MARVIN GAYE/Tamla 54322 (Motown) (Buggie, ASCAP)
105	—	HEAVEN IN YOUR ARMS DAN HARTMAN/Blue Sky 6 70053 (CBS) (Silver Steed, BMI)
106	119	DON'T KNOW MUCH BILL MEDLEY/Liberty 1402 (ATV/Mann & Weil/Braintree/Snow, BMI)
107	123	SEVEN YEAR ACHE ROSANNE CASH/Columbia 11 11426 (Hotwire/Atlantic, BMI)
108	—	SEDUCED LEON REDBONE/Emerald City 7325 (Atl)
109	130	THAT DIDN'T HURT TOO BAD DR. HOOK/Casablanca 2325 (PolyGram) (I've Got The Music, ASCAP)
110	107	SEND A LITTLE LOVE MY WAY STEPHEN BISHOP/Warner Bros. 49595 (Stephen Bishop, BMI)
111	114	FOR YOU MANFRED MANN'S EARTH BAND/Warner Bros. 49678 (Bruce Springsteen/Laurel Canyon, ASCAP)
112	124	LET ME LOVE YOU GOODBYE BOBBY VINTON/Tapestry 006 (Algee, no licensee listed)
113	112	ONE MORE TRY MELANIE/Epic 51001 (MCA, ASCAP)
114	117	I HAVE THE SKILL SHERBS/Atco 7325 (Sherbert, ASCAP)
115	—	SHADDUP YOUR FACE JOE DOLCE/MCA 51053
116	104	LET ME GO RINGS/MCA 5106 (Face Down, ASCAP)
117	133	HEARTBEAT TAANA GARDNER/West End 22132 (Kenix/Sugar Biscuit, ASCAP)
118	102	YOU'RE TOO LATE FANTASY/Pavillion 6 6407 (CBS) (Rightsong/Pavillion/Listi, BMI)
119	122	INVITATION TO LOVE DAZZ BAND/Motown 1507 (Three Go/Jazzy Autumn, ASCAP)
120	120	BIRTHDAY PARTY RHYME GRANDMASTER FLASH & THE FURIOUS FIVE/Sugarhill 759 (Sugarhill, BMI)
121	—	DDDDDDANCE ROX/Boardwalk 8 70059 (Can't Stop, BMI/Rox and Ross, ASCAP)
122	110	HOOKED ON MUSIC MAC DAVIS/Casablanca 2327 (PolyGram) (Songpainter, BMI)
123	113	THE RAMBLER MOLLY HATCHET/Epic 50965 (Mister Sunshine, BMI)
124	125	EVERYTHING IS COOL T.CONNECTION/Capitol 4968 (T-Conn/Irving, BMI)
125	116	LET'S DO IT CONVERSION/Sam 81 5017 (Calebur Composition/Leeds/P.A.P./Mideb, ASCAP)
126	126	YOU DON'T OWN ME JOAN JETT & THE BLACKHEARTS/Boardwalk 8 5706 (Merjoda, BMI)
127	129	NOW PLIMSOULS/Planet 47923 (E/A) (Skyhill, BMI)
128	132	WHAT A FOOL BELIEVES ARETHA FRANKLIN/Arista 0591 (Snug/Milk Money, ASCAP)
129	101	PROUD JOE CHEMAY BAND/Unicorn 3 95001 (MCA) (Publisher not listed)
130	—	SOMEBODY SEND MY BABY HOME LENNY LE BLANC/Capitol/ MSS 4919 (Muscle Shoals Sound, BMI)
131	—	YOU LIKE ME DON'T YOU? JERMAINE JACKSON/Motown 1503 (Jobete, ASCAP)
132	108	8TH WONDER SUGARHILL GANG/Sugarhill 753 (Commodores/Jobete, BMI)
133	—	FOOLISH CHILD ALI THOMSON/A&M 2314 (Rondor/Almo, ASCAP)
134	—	ANOTHER ONE RIDES THE BUS WEIRD AL YANKOVIC/TK 1043 (Queen/Beechwood, BMI)
135	142	DOUBLE DUTCH BUS FRANKIE SMITH/WMOT 8 5356 (WMOT/Frashion/Supermarket, BMI)
136	103	WHERE'S YOUR ANGEL LANI HALL/A&M 2305 (Irving/Baby Shoes/Poppy's, BMI)
137	—	WHAT CHA GONNA DO FOR ME CHAKA KHAN/Warner Bros. 49692 (Ackee/Longdog, ASCAP)
138	—	WHAT TWO CAN DO DENIECE WILLIAMS/ARC/Columbia 60504 (Bellboy/Kee-Drick, BMI)
139	141	WHAT'S IN A KISS GILBERT O'SULLIVAN/Epic 19 50967 (Pending)
140	146	ROMEAO AND JULIET DIRE STRAITS/Warner Bros. 49688 (Straightjacket/Rondor/Almo, ASCAP)
141	118	HERE'S TO YOU SKYY/Salsoul 2132 (RCA) (One to One, ASCAP)
142	139	REMEMBER WHEN THE MUSIC HARRY CHAPIN/Boardwalk 8 5705 (Chapin, ASCAP)
143	147	LET'S PICK IT UP (WHERE WE LEFT IT OFF) CHRIS MONTAN/20th Century-Fox 2480(RCA) (Special/Old Sock, ASCAP/Evan Paul/Libraphone, BMI)
144	148	HEAVEN MUST HAVE SENT YOU (HERE IN THE NIGHT) FRANKIE VALLI AND THE FOUR SEASONS/Warner Bros. 49685 (Golden Clover/World Song, ASCAP)
145	150	SOME LOVE SONGS NEVER DIE B. J. THOMAS/MCA 51087 (Southern Nights, ASCAP/Young Un, BMI)
146	121	I'M READY KANO/Emergency 4504 (Emergency/Farfalla, ASCAP)
147	128	YOU ARE NITEFLYTE/Ariola 814 (Torano, BMI)
148	134	BETCHA CAN'T LOVE JUST ONE FINAL EDITION/VAP 19813 (Virgin Archer/Staffoly, ASCAP)
149	135	HAVE YOU SEEN HER CHI-LITES/20th Century Fox/Chi-Sound 2481 (RCA) (Six Continents, BMI)
150	138	WHO YOU FOOLIN' DIANA CANOVA/20th Century-Fox 2486 (RCA) (20th Century/Finally Vinyl, ASCAP)

Record World Singles Alphabetical Listing

Producer, Publisher, Licensee

AHI LEAH Avsec (Bema/Sweet City, ASCAP) 44	LIMELIGHT Brown-Group (Core, ASCAP) 72
AIN'T EVEN DONE WITH THE NIGHT Cropper (H.G., ASCAP) 33	LIVING IN A FANTASY Tarney (Rare Blue, ASCAP/ATV, BMI) 38
A LITTLE IN LOVE Tarney (ATV, BMI) 35	LIVING INSIDE MYSELF Vannelli (Black Keys, BMI) 37
A WOMAN NEEDS LOVE (JUST LIKE YOU DO) Parker, Jr. (Raydiola, ASCAP) 41	LONELY TOGETHER Manilow (Kenny Nolan, ASCAP) 54
ALL AMERICAN GIRLS Walden (Walden/Gratitude Sky, ASCAP/Irving/Kejoc/Baby Shoes, BMI) 89	LOVE YOU LIKE I NEVER LOVED BEFORE Carbone-Zito (Sixty-Ninth Street, BMI) 56
ANGEL OF THE MORNING Landis (Blackwood, BMI) 13	LOVER Group (Michael Stanley/BEMA, ASCAP) 87
ANOTHER ONE BITES THE DUST Group (Queen/Beechwood, BMI) 96	LOVERS AFTER ALL Buckingham (Rumanian Pickleworks, BMI/Almo, ASCAP) 67
BACK IN BLACK Lange (J. Albert Ltd./Margo, BMI) 98	MAGIC MAN Dewey-George (Almo/Ray Jay/Similar/Lucky Break, ASCAP/Irving, BMI) 93
BEING WITH YOU Tobin (Bertam, ASCAP) 21	ME (WITHOUT YOU) Gibb-Richardson-Galuten (Stigwood/Unichappell, BMI) 57
BETTE DAVIS EYES Garay (Plain and Simple/Donna Weiss, ASCAP/BMI) 52	MEMORIES Salas (Marvin Gardens, ASCAP) 85
BLESSED ARE THE BELIEVERS Norman (Chappell/Unichappell, BMI) 83	MISTER SANDMAN Ahern (Edwin H. Morris/MLP, ASCAP) 46
BON BON VIE (GIMME THE GOOD LIFE) Linzer (Unichappell/Featherbed/Larball, BMI) 66	MORNING TRAIN (NINE TO FIVE) Neil (Unichappell, BMI) 8
BURN RUBBER Simmons (Total Experience, BMI) 50	9 TO 5 Perry (Velvet Apple/Fox Fanfare, BMI) 3
CELEBRATION Deodato (Delightful/Fresh Star, BMI) 4	PASSION Harry The Hook (Riva/WB, ASCAP) 74
CH CH CHERIE McRee-Hodgkinson (Fourth Floor, ASCAP) 73	PRECIOUS TO ME Podolor (Hearmore/On The Boardwalk, BMI) 30
CRYING Butler (Acuff Rose, BMI) 10	RAPTURE Chapman (Rare Blue/Monster Island, ASCAP) 1
DON'T STAND SO CLOSE TO ME Group (Virgin/Chappell, ASCAP) 15	RIGHT AWAY Werman (Junior Wild, ASCAP) 69
DON'T STOP THE MUSIC Simmons-Ellis (Total X, BMI) 17	RUNNING SCARED Poncia (Acuff/Rose, BMI) 63
EVERY WOMAN IN THE WORLD Porter-Maslin (Pendulum/Unichappell, BMI) 100	SAME OLDE LANG SYNE Fogelberg-Lewis (Hickory Grove/April, ASCAP) 60
FADE AWAY Springsteen (Bruce Springsteen, ASCAP) 43	SAY YOU'LL BE MINE Omartian (Pop 'n' Roll, ASCAP) 65
FANTASTIC VOYAGE Group (Spectrum VII/Circle L, ASCAP) 62	SMOKY MOUNTAIN RAIN Collins (Pi-Gem, BMI) 25
FIND YOUR WAY BACK Nevison (Lunatunes, BMI) 81	SOMEBODY'S KNOCKIN' Penny (Chiplin/Tri-Chappell) 14
GAMES Ladanyi-Cannata (Jasper Jeeters/Daremokey, BMI/Black Platinum/Analog, ASCAP) 86	STAYING WITH IT Lehning (ATV/Braintree/Snow, BMI) 90
GAMES PEOPLE PLAY Parsons (Woolfsong/Careers/Irving, BMI) 45	SUKIYAKI Duke (Beechwood, BMI) 40
GUITAR MAN Jarvis (Vector, BMI) 59	SUPER TROUPER Andersson-Ulvaeus (Countless Songs Ltd., BMI) 92
GIVING IT UP FOR YOUR LOVE Beckett (Blackwood/Urge, BMI) 76	SWEETHEART Verruca (Bigteeth, BMI/Brightsmile, ASCAP) 36
HEARTS ON FIRE Garay (Nebraska/United Artists/Glasco, ASCAP) 42	TAKE IT ON THE RUN Cronin-Richrath-Beamish (Buddy, BMI) 27
HELLO AGAIN (LOVE THEME FROM THE JAZZ SINGER) Gaudio (Stonebridge, ASCAP) 18	THE BEST OF TIMES Group (Stygian/Almo, ASCAP) 7
HER TOWN TOO Asher (Country Road/Leadsheetland, BMI/Iceage, ASCAP) 20	THE PARTY'S OVER (HOPELESSLY IN LOVE) Elson (Weed High Nightmare, BMI) 49
HEY NINETEEN Katz (Zeon/Free Junket, ASCAP) 97	THE TIDE IS HIGH Chapman (Gemrod, BMI) 24
HIT ME WITH YOUR BEST SHOT Olsen (ATV, ASCAP) 58	THE WINNER TAKES IT ALL Andersson-Ulvaeus (Artwork, ASCAP) 26
HOLD ON Richardson-Wittmack (Dung, ASCAP) 94	THIGHS HIGH (GRIP YOUR HIPS AND MOVE) Grusin-Rosen (Browne, Roaring Fork, BMI) 75
HOLD ON LOOSELY Mills (Rocknocker/WB/Easy Action, ASCAP) 55	TIME OUT OF MIND Katz (Leon/Freejunket, ASCAP) 29
HOW 'BOUT US Graham (Dana Walden, license not listed) 31	TOGETHER Sales (Razor Sharp/Double Diamond, BMI) 70
I AIN'T GONNA STAND FOR IT Wonder (Jobete/Black Bull, ASCAP) 77	TOO MUCH TIME ON MY HANDS Group (Almo, ASCAP) 32
I CAN'T STAND IT Dowd (Stigwood/Unichappell, BMI) 19	TOO TIGHT Group (Val-le-Joe, BMI) 79
I DON'T NEED YOU Holmes (WB/Holmes Line, ASCAP) 88	TREAT ME RIGHT Olsen (Blackwood/White Dog, BMI) 23
I JUST LOVE THE MAN Gamble-Huff (Assorted, BMI) 99	TURN ME LOOSE Fairbairn (Blackwood/Dean of Music, BMI) 51
I LOVE A RAINY NIGHT Malloy (Deb Dave/Briarpatch, BMI) 11	WALKING ON THIN ICE Lennon-Ono-Douglas (Lenono, BMI) 61
I LOVE YOU Ryan (C.B.B., ASCAP) 39	WASN'T THAT A PARTY Richardson (United Artists, ASCAP) 53
I LOVED 'EM EVERYONE Killen (Tree, BMI) 84	WATCHING THE WHEELS Lennon-Ono-Douglas (Lenono, BMI) 48
I MISSED AGAIN Collins-Padgham (Effectsound Ltd./Pun, ASCAP) 47	WATCHING YOU Douglas-Washington (Steve Song/Corillion, BMI) 78
IT'S A LOVE THING Group-Griffey-Sylvers (Spectrum VII/My Kinda, ASCAP) 28	WHAT ARE WE DOIN' IN LOVE Maher-Goodrum (Chappell/Sailmaker, ASCAP) 68
IT'S MY JOB Putnam (I've Got The Music, ASCAP) 91	WHAT KIND OF FOOL Gibb-Galuten-Richardson (Stigwood/Unichappell, BMI) 12
JESSIE'S GIRL Olsen (Portal/Muscleman, BMI) 82	WHEN LOVE CALLS Carmichael (Almo/Newborn/Audio, ASCAP) 95
(JUST LIKE) STARTING OVER Lennon-Ono-Douglas (Lenono, BMI) 80	WHILE YOU SEE A CHANCE Winwood (Island/Irving/Blue Sky/Rider Songs, BMI) 16
JUST BETWEEN YOU AND ME Goodwyn-Stone (Northern Goody Two-Tunes Ltd., ASCAP-CAPAC) 22	WHO DO YOU THINK YOU'RE FOOLIN' Moroder-Bellotte (First Night/SUIZA) 64
JUST THE TWO OF US Washington, Jr.-MacDonald (Antisia, ASCAP) 9	WOMAN Lennon-Ono-Douglas (Lenono, BMI) 2
KEEP ON LOVING YOU Cronin-Richrath-Beamish (Fate, ASCAP) 6	YESTERDAY ONCE MORE/NOTHING REMAINS THE SAME Zaer (Almo/Hammer & Nails, ASCAP/Sumac, BMI) 71
KISS ON MY LIST Hall-Oates (Hot-Cha/Six Continents/Fust Buzza, BMI) 5	YOU BETTER YOU BET Szymczyk (Towser Tunes, BMI) 34

Record World Singles



APRIL 4, 1981

TITLE, ARTIST, Label Number, (Distributing Label)

APR. 4 MAR. 28

WKS. ON CHART

WKS. ON CHART	TITLE, ARTIST, Label Number, (Distributing Label)	WKS. ON CHART
1	3 RAPTURE BLONDIE Chrysalis'2485	10
2	2 WOMAN JOHN LENNON/Geffen 49644 (WB)	12
3	1 9 TO 5 DOLLY PARTON/RCA 12133	16
4	4 CELEBRATION KOOL & THE GANG/De-Lite 807 (PolyGram)	22
5	7 KISS ON MY LIST DARYL HALL & JOHN OATES/RCA 12142	11
6	5 KEEP ON LOVING YOU REO SPEEDWAGON/Epic 19 50953	16
7	6 THE BEST OF TIMES STYX/A&M 2300	11
8	11 MORNING TRAIN (NINE TO FIVE) SHEENA EASTON/EMI-America 8071	8
9	10 JUST THE TWO OF US GROVER WASHINGTON, JR./Elektra 47103	8
10	9 CRYING DON McLEAN/Millennium 11799 (RCA)	11
11	8 I LOVE A RAINY NIGHT EDDIE RABBITT/Elektra 47066	19
12	12 WHAT KIND OF FOOL BARBRA STREISAND & BARRY GIBB/Columbia 11 11430	10
13	21 ANGEL OF THE MORNING JUICE NEWTON/Capitol 4976	7
14	18 SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 41309	10
15	19 DON'T STAND SO CLOSE TO ME POLICE/A&M 2301	9
16	20 WHILE YOU SEE A CHANCE STEVE WINWOOD/Island 49656 (WB)	9
17	17 DON'T STOP THE MUSIC YARBROUGH & PEOPLES/Mercury 76085 (PolyGram)	11
18	14 HELLO AGAIN (THEME FROM THE JAZZ SINGER) NEIL DIAMOND/Capitol 4960	10
19	23 I CAN'T STAND IT ERIC CLAPTON & HIS BAND/RSO 1060	6
20	26 HER TOWN TOO JAMES TAYLOR & J.D. SOUTHER/Columbia 11 60514	4
21	24 BEING WITH YOU SMOKEY ROBINSON/Tamla 54321 (Motown)	7
22	27 JUST BETWEEN YOU AND ME APRIL WINE/Capitol 4975	8
23	15 TREAT ME RIGHT PAT BENATAR/Chrysalis 2487	12
24	13 THE TIDE IS HIGH BLONDIE/Chrysalis 2465	19
25	25 SMOKY MOUNTAIN RAIN RONNIE MILSAP/RCA 12084	16
26	16 THE WINNER TAKES IT ALL ABBA/Atlantic 3776	16
27	32 TAKE IT ON THE RUN REO SPEEDWAGON/Epic 19 01054	3
28	31 IT'S A LOVE THING WHISPERS/Solar 12154 (RCA)	9
29	33 TIME OUT OF MIND STEELY DAN/MCA 51082	4
30	30 PRECIOUS TO ME PHIL SEYMOUR/Boardwalk 8 5703	10
31	34 HOW 'BOUT US CHAMPAIGN/Columbia 11 11433	9
32	35 TOO MUCH TIME ON MY HANDS STYX/A&M 2323	3
33	36 AIN'T EVEN DONE WITH THE NIGHT JOHN COUGAR/Riva 207 (PolyGram)	10
34	40 YOU BETTER YOU BET THE WHO/Warner Bros. 49698	3
35	22 A LITTLE IN LOVE CLIFF RICHARD/EMI-America 8068	14
36	44 SWEETHEART FRANKE & THE KNOCKOUTS/Millennium 11801 (RCA)	5
37	45 LIVING INSIDE MYSELF GINO VANNELLI/Arista 0588	3
38	28 LIVING IN A FANTASY LEO SAYER/Warner Bros. 49657	11
39	46 I LOVE YOU CLIMAX BLUES BAND/Warner Bros. 49669	6
40	48 SUKIYAKI TASTE OF HONEY /Capitol 4953	5
41	47 A WOMAN NEEDS LOVE (JUST LIKE YOU DO) RAY PARKER, JR. & RAYDIO/Arista 0592	5
42	29 HEARTS ON FIRE RANDY MEISNER/Epic 19 50964	11
43	37 FADE AWAY BRUCE SPRINGSTEEN/Columbia 11 11431	9
44	39 AH! LEAH DONNIE IRIS/MCA 51205	15
45	38 GAMES PEOPLE PLAY ALAN PARSONS PROJECT/Arista 0573	16
46	52 MISTER SANDMAN EMMYLOU HARRIS/Warner Bros. 49684	5
47	55 I MISSED AGAIN PHIL COLLINS/Atlantic 3790	3
48	66 WATCHING THE WHEELS* JOHN LENNON/Geffen 49695 (WB)	2
49	54 THE PARTY'S OVER (HOPELESSLY IN LOVE) JOURNEY/Columbia 11 60505	6
50	51 BURN RUBBER GAP BAND/Mercury 76091 (PolyGram)	11



51	53 TURN ME LOOSE LOVERBOY/Columbia 11 11421	8
52	81 BETTE DAVIS EYES KIM CARNES/EMI-America 8077	2
53	56 WASN'T THAT A PARTY ROVERS/Epic/Cleveland Intl. 19 51007	7
54	64 LONELY TOGETHER BARRY MANILOW/Arista 0596	4
55	61 HOLD ON LOOSELY 38 SPECIAL/A&M 2316	4
56	75 LOVE YOU LIKE I NEVER LOVED BEFORE* JOHN O'BANION/Elektra 47125	3
57	63 ME (WITHOUT YOU) ANDY GIBB/RSO 1056	4
58	42 HIT ME WITH YOUR BEST SHOT PAT BENATAR/Chrysalis 2464	25
59	43 GUITAR MAN ELVIS PRESLEY/RCA 12158	10
60	41 SAME OLDE LANG SYNE DAN FOGELBERG/Full Moon/Epic 19 50961	15
61	65 WALKING ON THIN ICE YOKO ONO/Geffen 49683 (WB)	4
62	50 FANTASTIC VOYAGE LAKESIDE/Solar 12129 (RCA)	13
63	67 RUNNING SCARED FOOLS/EMI-America 8072	4
64	49 WHO DO YOU THINK YOU'RE FOOLIN' DONNA SUMMER/Geffen 49664 (WB)	7
65	74 SAY YOU'LL BE MINE CHRISTOPHER CROSS/Warner Bros. 49705	2
66	70 BON BON VIE (GIMME THE GOOD LIFE) T.S. MONK/Mirage 3780 (Atl)	6
67	69 LOVERS AFTER ALL MELISSA MANCHESTER AND PEABO BRYSON/Arista 0587	5
68	82 WHAT ARE WE DOIN' IN LOVE DOTTIE WEST/Liberty 1404	2
69	76 RIGHT AWAY HAWKS/Columbia 11 60500	3
70	58 TOGETHER TIERRA/Boardwalk 8 5702	20
71	62 MEDLEY: YESTERDAY ONCE MORE (NOTHING REMAINS THE SAME) SPINNERS/Atlantic 3798	7
72	80 LIMELIGHT RUSH/Mercury 76095 (PolyGram)	3
73	68 CH CH CHERIE JOHNNY AVERAGE BAND FEATURING NIKKI WILLS/Bearsville 49671 (WB)	4
74	57 PASSION ROD STEWART/Warner Bros. 49617	18
75	79 THIGHS HIGH (GRIP YOUR HIPS AND MOVE) TOM BROWNE/Arista/GRP 2510	6
76	59 GIVING IT UP FOR YOUR LOVE DELBERT McCLINTON/Capitol/MSS 4948	16
77	60 I AIN'T GONNA STAND FOR IT STEVIE WONDER/Tamla 54320 (Motown)	15
78	78 WATCHING YOU SLAVE/Cotillion 46006 (Atl)	13
79	73 TOO TIGHT CON FUNK SHUN/Mercury 76089 (PolyGram)	13
80	72 (JUST LIKE) STARTING OVER JOHN LENNON/Geffen 49604 (WB)	21

CHARTMAKER OF THE WEEK

81	— FIND YOUR WAY BACK JEFFERSON STARSHIP Grunt 12211 (RCA)	1
82	— JESSIE'S GIRL RICK SPRINGFIELD/RCA 12201	1
83	— BLESSED ARE THE BELIEVERS ANNE MURRAY/Capitol 4987	1
84	— I LOVED 'EM EVERY ONE T.G. SHEPPARD/Warner/Curb 49690	1
85	— MEMORIES TIERRA/Boardwalk 8 70073	1
86	89 GAMES PHOEBE SNOW/Mirage 3800 (Atl)	3
87	91 LOVER MICHAEL STANLEY BAND/EMI-America 8064	2
88	— I DON'T NEED YOU RUPERT HOLMES/MCA 51095	1
89	71 ALL AMERICAN GIRLS SISTER SLEDGE/Cotillion 46007 (Atl)	7
90	83 STAYING WITH IT FIREFALL WITH LISA NEMZO/Atlantic 3791	11
91	85 IT'S MY JOB JIMMY BUFFETT/MCA 51061	4
92	— SUPER TROUPER ABBA/Atlantic 3806	1
93	— MAGIC MAN ROBERT WINTERS & FALL/Buddah 624 (Arista)	1
94	88 HOLD ON BADFINGER/Radio 3793 (Atl)	4
95	— WHEN LOVE CALLS ATLANTIC STARR/A&M 2312	1
96	84 ANOTHER ONE BITES THE DUST QUEEN/Elektra 47031	32
97	86 HEY NINETEEN STEELY DAN/MCA 51036	17
98	87 BACK IN BLACK AC/DC/Atlantic 3787	13
99	90 I JUST LOVE THE MAN JONES GIRLS/Phila. Intl. 6 3121 (CBS)	11
100	77 EVERY WOMAN IN THE WORLD AIR SUPPLY/Arista 0564	22

* Denotes Powerhouse Pick.

PRODUCERS AND PUBLISHERS ON PAGE 22

Record World Album Airplay

APRIL 4, 1981

FLASHMAKER

POINT OF ENTRY
JUDAS PRIEST
Col



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

WNEW-FM/NEW YORK ADDS:

COLD CHISEL—Elektra
FABULOUS THUNDERBIRDS—Chrysalis
GREAT BUILDINGS—Col
JEFFERSON STARSHIP (12")—Grunt
JUDAS PRIEST—Col
BILLY KARLOFF & THE EXTREMES—WB
KINGBEES—RSO
OZZY OSBOURNE—Jet
PET CLAMS—Handshake
VAPORS—Liberty
HEAVY ACTION:
THE WHO—WB
GARLAND JEFFREYS—Epic
BRUCE SPRINGSTEEN—Col
POLICE—A&M
ROLLING STONES—Rolling Stones
ADAM AND THE ANTS—Epic
PHIL COLLINS—Atlantic
STYX—A&M
ERIC CLAPTON—RSO
ELVIS COSTELLO—Col

WBCN-FM/BOSTON ADDS:

JOHN CALE—A&M
GOTTA STOP MESSIN' ABOUT (lp cut)—Prince—WB
HAWKS—Col
JEFFERSON STARSHIP (12")—Grunt
HOLLY NEAR—Redwood
HEAVY ACTION:
THE WHO—WB
CLASH—Epic
STYX—A&M
POLICE—A&M
ELLEN FOLEY—Epic/Cleve. Intl.
U2—Island
ADAM AND THE ANTS—Epic
38 SPECIAL—A&M
RINGS—MCA
GARLAND JEFFREYS—Epic

WLIR-FM/LONG ISLAND ADDS:

JOHN CALE—A&M
GEN X (12")—Chrysalis
JEFFERSON STARSHIP (12")—Grunt
JUDAS PRIEST—Col
OZZY OSBOURNE—Jet
LEON REDBONE—Emerald City
THE RISING STARS OF SAN FRANCISCO—War Bride
SOFT MACHINE (import)—EMI
VAPORS—Liberty

HEAVY ACTION:

THE WHO—WB
TODD RUNDGREN—Bearsville
PHIL COLLINS—Atlantic
THRILLS—G&P
JORMA KAUKONEN—RCA
RAINBOW—Polydor
ERIC CLAPTON—RSO
RINGS—MCA
AC/DC—Atlantic
JOAN JETT—Boardwalk

WBAB-FM/LONG ISLAND ADDS:

JOHN CALE—A&M
TOM DICKIE & THE DESIRES—Mercury
JEFFERSON STARSHIP (12")—Grunt
JUDAS PRIEST—Col
OZZY OSBOURNE—Jet
SHOT IN THE DARK—RSO
PHOEBE SNOW—Mirage
GINO VANNELLI—Arista
HEAVY ACTION:
REO SPEEDWAGON—Epic
STYX—A&M
JOHN LENNON/YOKO ONO—Geffen
THE WHO—WB
ROLLING STONES—Rolling Stones
RUSH—Mercury
ERIC CLAPTON—RSO
JAMES TAYLOR—Col
STEVE WINWOOD—Island
PHIL COLLINS—Atlantic

WAAF-FM/WORCESTER ADDS:

JEFFERSON STARSHIP (12")—Grunt
HEAVY ACTION:
THE WHO—WB
38 SPECIAL—A&M
ERIC CLAPTON—RSO
STEVE WINWOOD—Island
LOVERBOY—Col
REO SPEEDWAGON—Epic
STYX—A&M
RUSH—Mercury
SHERBS—Atco
TED NUGENT—Epic

WBLM-FM/MAINE ADDS:

TOM DICKIE & THE DESIRES—Mercury
FABULOUS THUNDERBIRDS—Chrysalis
GREAT BUILDINGS—Col
JEFFERSON STARSHIP (12")—Grunt
JUDAS PRIEST—Col
PAGES—Capitol
HEAVY ACTION:
STYX—A&M
REO SPEEDWAGON—Epic
PAT BENATAR—Chrysalis
THE WHO—WB
BRUCE SPRINGSTEEN—Col
DIRE STRAITS—WB
AC/DC—Atlantic
OUTLAWS—Arista
STEELY DAN—MCA
ERIC CLAPTON—RSO

WQBK-FM/ALBANY ADDS:

DENNIS BROWN—A&M
ROBERT FRIPP—Polydor
HAWKS—Col
JEFFERSON STARSHIP (12")—Grunt
JUDAS PRIEST—Col
ADRIAN JOHN LOVERIDGE—Sutra
NAZ JAZZ—Local
ROMEO VOID—415
CARL WILSON (12")—Caribou

HEAVY ACTION:

THE WHO—WB
PHIL COLLINS—Atlantic
SANTANA (12")—Col
CLASH—Epic
GARLAND JEFFREYS—Epic
U2—Island
STEVE WINWOOD—Island
ERIC CLAPTON—RSO
POLICE—A&M
JAMES TAYLOR—Col

WCMF-FM/ROCHESTER ADDS:

JEFFERSON STARSHIP (12")—Grunt
JUDAS PRIEST—Col
OZZY OSBOURNE—Jet

HEAVY ACTION:

REO SPEEDWAGON—Epic
THE WHO—WB
RUSH—Mercury
JUDAS PRIEST—Col
PAT BENATAR—Chrysalis
AC/DC—Atlantic
POLICE—A&M
STEVE WINWOOD—Island
STYX—A&M
ERIC CLAPTON—RSO

WAQX-FM/SYRACUSE ADDS:

JEFFERSON STARSHIP (12")—Grunt
JUDAS PRIEST—Col
HEAVY ACTION:
THE WHO—WB
STYX—A&M
REO SPEEDWAGON—Epic
LOVERBOY—Col
38 SPECIAL—A&M
RUSH—Mercury
BRUCE SPRINGSTEEN—Col
JOURNEY—Col
APRIL WINE—Capitol
STEVE WINWOOD—Island

WOUR-FM/UTICA ADDS:

ADAM AND THE ANTS—Epic
GREAT BUILDINGS—Col
JEFFERSON STARSHIP (12")—Grunt
HEAVY ACTION:
RICK SPRINGFIELD—RCA
PHIL SEYMOUR—Boardwalk
ERIC CLAPTON—RSO
THE WHO—WB
RINGS—MCA
PHIL COLLINS—Atlantic
FOOLS—EMI-America
STEVE WINWOOD—Island
SHERBS—Atco
REO SPEEDWAGON—Epic

WMMR-FM/PHILADELPHIA ADDS:

JEFFERSON STARSHIP (12")—Grunt
JUDAS PRIEST—Col
OZZY OSBOURNE—Jet
HEAVY ACTION:
THE WHO—WB
STEVE WINWOOD—Island
STYX—A&M

POLICE—A&M
DIRE STRAITS—WB
RUSH—Mercury
JOURNEY—Col
ERIC CLAPTON—RSO
REO SPEEDWAGON—Epic
PAT BENATAR—Chrysalis

WYDD-FM/PITTSBURGH ADDS:

HAWKS—Col
JEFFERSON STARSHIP (12")—Grunt
HEAVY ACTION:
REO SPEEDWAGON—Epic
STYX—A&M
RUSH—Mercury
JOURNEY—Col
ERIC CLAPTON—RSO
PHIL COLLINS—Atlantic
APRIL WINE—Capitol
JOHN LENNON/YOKO ONO—Geffen
STEVE WINWOOD—Island
OUTLAWS—Arista

WHFS-FM/WASHINGTON, D.C. ADDS:

JOHN CALE—A&M
CRETONES—Planet
STANLEY FRANK—A&M
ROBERT FRIPP—Polydor
JEFFERSON STARSHIP (12")—Grunt
OZZY OSBOURNE—Jet
VAPORS—Liberty
THE WHO—WB
HEAVY ACTION:
STEVE WINWOOD—Island
CLASH—Epic
ELVIS COSTELLO—Col
EMMYLOU HARRIS—WB
JAM—Polydor
U2—Island
GARLAND JEFFREYS—Epic
PHIL COLLINS—Atlantic
ERIC CLAPTON—RSO
THE WHO—WB

WKLS-FM/ATLANTA ADDS:

JUDAS PRIEST—Col
OZZY OSBOURNE—Jet
PRODUCERS—Portrait
WHITEFACE—Mercury
HEAVY ACTION:
REO SPEEDWAGON—Epic
HOT 'LANTA HOME COOKING—Local
STYX—A&M
PAT BENATAR—Chrysalis
RUSH—Mercury
ERIC CLAPTON—RSO
JOURNEY—Col
STEVE WINWOOD—Island
LOVERBOY—Col
STEELY DAN—MCA

WYMX-FM/AUGUSTA ADDS:

HEY BOY (single)—Midnight Flyer
—Swan Song

JEFFERSON STARSHIP (12")—Grunt
RICK SPRINGFIELD—RCA

HEAVY ACTION:

REO SPEEDWAGON—Epic
STEVE WINWOOD—Island
STYX—A&M
38 SPECIAL—A&M
JOURNEY—Col
ERIC CLAPTON—RSO
APRIL WINE—Capitol
LOVERBOY—Col
THE WHO—WB
RUSH—Mercury

WSHE-FM/FT. LAUDERDALE ADDS:

AC/DC—Atlantic
JEFFERSON STARSHIP (12")—Grunt
JUDAS PRIEST—Col
MORE—Atlantic
HEAVY ACTION:
STYX—A&M
RUSH—Mercury
JOURNEY—Col
ERIC CLAPTON—RSO
THE WHO—WB
JIMMY BUFFETT—MCA
STEVE WINWOOD—Island
APRIL WINE—Capitol
LOVERBOY—Col
REO SPEEDWAGON—Epic

WMMS-FM/CLEVELAND ADDS:

COLD CHISEL—Elektra
FAST FONTAINE—EMI-America
JEFFERSON STARSHIP (12")—Grunt
OZZY OSBOURNE—Jet
SPANDAU BALLET—Chrysalis
VAPORS—Liberty
HEAVY ACTION:
THE WHO—WB
REO SPEEDWAGON—Epic
JOURNEY—Col
BLONDIE—Chrysalis
RUSH—Mercury
STEVE WINWOOD—Island
PHIL SEYMOUR—Boardwalk
GARLAND JEFFREYS—Epic
STYX—A&M
PHIL COLLINS—Atlantic

Y95-FM/ROCKFORD ADDS:

JEFFERSON STARSHIP (12")—Grunt
JUDAS PRIEST—Col
GREG KIHN—Beserkley
HEAVY ACTION:
STYX—A&M
REO SPEEDWAGON—Epic
RUSH—Mercury
APRIL WINE—Capitol
THE WHO—WB
ERIC CLAPTON—RSO
LOVERBOY—Col
JOURNEY—Col
38 SPECIAL—A&M
DOC HOLLIDAY—A&M

MOST ADDED

FIND YOUR WAY BACK—Jefferson Starship (12")—Grunt (27)
POINT OF ENTRY—Judas Priest—Col (22)
BLIZZARD OF OZZ—Ozzy Osbourne—Jet (12)
APART FROM THE CROWD—Great Buildings—Col (8)
MAGNETS—Vapors—Liberty (7)
EAST—Cold Chisel—Elektra (6)
ROCKHNRROLL—Greg Kihn—Beserkley (6)
HAWKS—Col (5)
HONI SOIT—John Cale—A&M (5)

TOP AIRPLAY

ANOTHER TICKET
ERIC CLAPTON
RSO



MOST AIRPLAY

ANOTHER TICKET—Eric Clapton—RSO (34)
FACE DANCES—The Who—WB (33)
HI INFIDELITY—REO Speedwagon—Epic (29)
ARC OF A DIVER—Steve Winwood—Island (28)
PARADISE THEATER—Styx—A&M (26)
MOVING PICTURES—Rush—Mercury (22)
CAPTURED—Journey—Col (18)
FACE VALUE—Phil Collins—Atlantic (15)
LOVERBOY—Col (15)
WILD-EYED SOUTHERN BOYS—38 Special—A&M (14)

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

WLUP-FM/CHICAGO

ADDS:
GREAT BUILDINGS—Col
JEFFERSON STARSHIP (12")—Grunt
OZZY OSBOURNE—Jet
SANTANA (12")—Col
PAT TRAVERS—Polydor

HEAVY ACTION:

STYX—A&M
REO SPEEDWAGON—Epic
RUSH—Mercury
STEVE WINWOOD—Island
LOVERBOY—Col
THE WHO—WB
DONNIE IRIS—MCA
ERIC CLAPTON—RSO
AC/DC—Atlantic
STEELY DAN—MCA

WXRT-FM/CHICAGO

ADDS:
JOHN CALE—A&M
COLD CHISEL—Elektra
DAVE EDMUNDS (import single)—Swan Song
TOTAL INSANITY (single)—The Kind—360

HEAVY ACTION:

THE WHO—WB
ERIC CLAPTON—RSO
ELVIS COSTELLO—Col
STEVE WINWOOD—Island
TODD RUNDGREN—Bearsville
JAM—Polydor
POLICE—A&M
PHIL COLLINS—Atlantic
BLONDIE—Chrysalis
BRUCE SPRINGSTEEN—Col

KSHE-FM/ST. LOUIS

ADDS:
JEFFERSON STARSHIP (12")—Grunt
JUDAS PRIEST—Col
GREG KIHN—Beserkley
OZZY OSBOURNE—Jet

HEAVY ACTION:

RUSH—Mercury
STYX—A&M
ERIC CLAPTON—RSO
THE WHO—WB
APRIL WINE—Capitol
MANFRED MANN'S EARTH BAND—WB
38 SPECIAL—A&M
STEVE WINWOOD—Island
SHERBS—Atco
REO SPEEDWAGON—Epic

WQFM-FM/MILWAUKEE

ADDS:
DOC HOLLIDAY—A&M
JEFFERSON STARSHIP (12")—Grunt
JUDAS PRIEST—Col
SANTANA (12")—Col
JAMES TAYLOR—Col

HEAVY ACTION:

THE WHO—WB
REO SPEEDWAGON—Epic
STYX—A&M
RUSH—Mercury
LOVERBOY—Col

STEVE WINWOOD—Island

APRIL WINE—Capitol
ERIC CLAPTON—RSO
38 SPECIAL—A&M
JOURNEY—Col

KDWB-FM/MINNEAPOLIS

ADDS:
PHIL COLLINS—Atlantic
JEFFERSON STARSHIP (12")—Grunt
JUDAS PRIEST—Col
SANTANA (12")—Col

HEAVY ACTION:

ERIC CLAPTON—RSO
POLICE—A&M
THE WHO—WB
38 SPECIAL—A&M
RUSH—Mercury
LOVERBOY—Col
REO SPEEDWAGON—Epic
JOURNEY—Col
MANFRED MANN'S EARTH BAND—WB
AC/DC—Atlantic

KQRS-FM/MINNEAPOLIS

ADDS:
JUDAS PRIEST—Col
NEW AGE MUSIC (single)—Pat Travers—Polydor
ROLLING STONES—Rolling Stones
THE WHO—WB

HEAVY ACTION:

TED NUGENT—Epic
RUSH—Mercury
THE WHO—WB
REO SPEEDWAGON—Epic
ERIC CLAPTON—RSO
38 SPECIAL—A&M
APRIL WINE—Capitol
MANFRED MANN'S EARTH BAND—WB
STYX—A&M
JOURNEY—Col

KTXQ-FM/DALLAS

ADDS:
FRANKE & THE KNOCKOUTS—Millennium
JUDAS PRIEST—Col
ROLLING STONES—Rolling Stones

HEAVY ACTION:

THE WHO—WB
STEVE WINWOOD—Island
ERIC CLAPTON—RSO
STYX—A&M
LOVERBOY—Col
RUSH—Mercury
JOURNEY—Col
PAT BENATAR—Chrysalis
38 SPECIAL—A&M
GARLAND JEFFREYS—Epic

KZEW-FM/DALLAS

ADDS:
AC/DC—Atlantic
CRETONES—Planet
JEFFERSON STARSHIP (12")—Grunt
JUDAS PRIEST—Col
OZZY OSBOURNE—Jet
ROLLING STONES—Rolling Stones

HEAVY ACTION:

STEVE WINWOOD—Island
THE WHO—WB
REO SPEEDWAGON—Epic
POLICE—A&M
RUSH—Mercury
STEELY DAN—MCA
DONNIE IRIS—MCA
DIRE STRAITS—WB
ERIC CLAPTON—RSO
LOVERBOY—Col

KLOL-FM/HOUSTON

ADDS:
HAWKS—Col
JEFFERSON STARSHIP (12")—Grunt
JUDAS PRIEST—Col
GREG KIHN—Beserkley
U2—Island

HEAVY ACTION:

STYX—A&M
STEVE WINWOOD—Island
THE WHO—WB
JOURNEY—Col
REO SPEEDWAGON—Epic
38 SPECIAL—A&M
RUSH—Mercury
LOVERBOY—Col
PHIL COLLINS—Atlantic
ERIC CLAPTON—RSO

KLBJ-FM/AUSTIN

ADDS:
COLD CHISEL—Elektra
GREAT BUILDINGS—Col
GREG KIHN—Beserkley
JEFFERSON STARSHIP (12")—Grunt
KINGBEE'S—RSO
SHOT IN THE DARK—RSO
PAT TRAVERS—Polydor

HEAVY ACTION:

REO SPEEDWAGON—Epic
JOE ELY—Southcoast/MCA
RUSH—Mercury
ERIC CLAPTON—RSO
TODD RUNDGREN—Bearsville
RICK SPRINGFIELD—RCA
JAMES TAYLOR—Col
PHIL COLLINS—Atlantic
THE WHO—WB
GARLAND JEFFREYS—Epic

KBPI-FM/DENVER

ADDS:
FRANKE & THE KNOCKOUTS—Millennium
GREAT BUILDINGS—Col
SANTANA (12")—Col
SHOT IN THE DARK—RSO
THE WHO—WB

HEAVY ACTION:

STYX—A&M
REO SPEEDWAGON—Epic
JOURNEY—Col
LOVERBOY—Col
ERIC CLAPTON—RSO
DIRE STRAITS—WB
STEVE WINWOOD—Island
AC/DC—Atlantic
APRIL WINE—Capitol
38 SPECIAL—A&M

KFML-AM/DENVER

ADDS:
AFFIRMATION—Inner City
TOM DICKIE & THE DESIRES—Mercury
FAST FONTAINE—EMI-America
JEFFERSON STARSHIP (12")—Grunt
ROLLING STONES—Rolling Stones
SLEEPY LA BEEF—Rounder
VAPORS—Liberty

HEAVY ACTION:

THE WHO—WB
ERIC CLAPTON—RSO
ELVIS COSTELLO—Col
J. J. CALE—Shelter
TODD RUNDGREN—Bearsville
JIMMY BUFFETT—MCA
GREG KIHN—Beserkley
STRAY CATS (import)—Arista
PHIL COLLINS—Atlantic
STEVE WINWOOD—Island

KGB-FM/SAN DIEGO

ADDS:
GREAT BUILDINGS—Col
HAWKS—Col
JEFFERSON STARSHIP (12")—Grunt
GREG KIHN—Beserkley
VAPORS—Liberty

HEAVY ACTION:

JOHN LENNON/YOKO ONO—Geffen
STYX—A&M
APRIL WINE—Capitol
RUSH—Mercury
ERIC CLAPTON—RSO
JOURNEY—Col
LOVERBOY—Col
REO SPEEDWAGON—Epic
STEVE WINWOOD—Island
THE WHO—WB

KOME-FM/SAN JOSE

ADDS:
TOM DICKIE & THE DESIRES—Mercury
JUDAS PRIEST—Col
PHOEBE SNOW—Mirage

HEAVY ACTION:

ERIC CLAPTON—RSO
JOURNEY—Col
LOVERBOY—Col
POLICE—A&M
REO SPEEDWAGON—Epic
BRUCE SPRINGSTEEN—Col
STYX—A&M
STEVE WINWOOD—Island
PHIL COLLINS—Atlantic
BLONDIE—Chrysalis

KSJO-FM/SAN JOSE

ADDS:
ROBERT FRIPP—Polydor
GEN X (12")—Chrysalis
JUDAS PRIEST—Col
NAZARETH—A&M
ALI THOMSON—A&M
VAPORS—Liberty

HEAVY ACTION:

THE WHO—WB
STYX—A&M

REO SPEEDWAGON—Epic

APRIL WINE—Capitol
JOHN LENNON/YOKO ONO—Geffen
ERIC CLAPTON—RSO
PAT BENATAR—Chrysalis
BRUCE SPRINGSTEEN—Col
U2—Island
JOURNEY—Col

KWST-FM/LOS ANGELES

ADDS:
CRETONES—Planet
JEFFERSON STARSHIP (12")—Grunt
OZZY OSBOURNE—Jet

HEAVY ACTION:

STYX—A&M
THE WHO—WB
POLICE—A&M
STEVE WINWOOD—Island
BRUCE SPRINGSTEEN—Col
REO SPEEDWAGON—Epic
AC/DC—Atlantic
PAT BENATAR—Chrysalis
STEELY DAN—MCA
OUTLAWS—Arista

KZOK-FM/SEATTLE

ADDS:
BETTE DAVIS EYES (single)—Kim Carnes—EMI-America
GREG KIHN—Beserkley
THE WHO—WB

HEAVY ACTION:

STEVE WINWOOD—Island
STEELY DAN—MCA
ERIC CLAPTON—RSO
DIRE STRAITS—WB
JOHN LENNON/YOKO ONO—Geffen
REO SPEEDWAGON—Epic
RANDY MEISNER—Epic
ALAN PARSONS PROJECT—Arista
STEVIE WONDER—Tamla
JOHN COUGAR—Riva

KZEL-FM/EUGENE

ADDS:
COLD CHISEL—Elektra
FAST FONTAINE—EMI-America
GHOST RIDERS—Anthem
GREAT BUILDINGS—Col
JUDAS PRIEST—Col

HEAVY ACTION:

THE WHO—WB
PHIL COLLINS—Atlantic
PAT TRAVERS—Polydor
GREG KIHN—Beserkley
MANFRED MANN'S EARTH BAND—WB
GARLAND JEFFREYS—Epic
TROWER/BRUCE/LORDAN—Chrysalis
ERIC CLAPTON—RSO
GRACE SLICK—RCA
TED NUGENT—Epic

38 stations reporting this week.
 In addition to those printed are:
WPLR-FM **WABX-FM**

Radio World

Radio Replay

By PHIL DIMAURO

■ A MAN'S GOTTA DO WHAT A MAN'S GOTTA DO: "There are a lot of wimps in radio, but I'm not one of them!" That was the stern reply issued by WNEW-FM, New York's **Vin Scelsa**, who, while away on vacation, had been subjected to an unprovoked verbal attack by **Sassy Sandy** of the Chicago Knockers, a nine-woman mud-wrestling team. When Scelsa got back, she phoned in and called him a "wimp" on the air, issuing a challenge to prove her wrong in the ring at the Capitol Theatre in Passaic, New Jersey on Saturday, April 4.

Scelsa says he's now in training, "doing pushups and eating lots of roast beef sandwiches," but it's been a little hard to find the right atmosphere. "With this water shortage, I can't find any mud," he complains. "They (the Knockers) must import theirs from out of town or something." The evening at the Capitol will feature a full program of wrestling, comedian **Chris Rush**, and the "grudge match" between Sandy and "**Bayonne Butch**" (his professional name). Scelsa admits he's more than a bit concerned—following a report that **Bernie Kimble** of WMJQ, Rochester, recently had a few ribs cracked by another member of the team, **China Doll**.

Radio Replay suggested that Scelsa, who did such a wonderful job of impersonating Patti Smith on the WNEW-FM calendar, should have no trouble with Sandy. "That's right," he said, "April is my month to be a sex symbol."

SPEAKING OF LADIES, UPSTATE NEW YORK AND OTHER THINGS: **Tommy Nast**, PD of WSYR, Syracuse, called to give his side of a controversy raised in last week's Replay. For one thing, Nast says that 'SYR never previewed any more of the new **Who** album, "Face Dances," than the two sides already released on a 45. For another, he strictly discounts claims made by **Ed Levine**, PD of rival station WAQX, that 'SYR taped the **Who** LP from 'AQX's signal. "For one thing, I don't have the facilities to do it; for another, I would never tape from their signal, because it's lousy," said Nast. On these two points, ladies and gentlemen, these two people will never agree, or even compromise.

Nast reported a great response to 'SYR's contest to rename the "Rockettes," a group of attractive women the station has been using for promotional appearances, etc., until Radio City Music Hall challenged the stations' use of the name of its legendary chorus line. Nast explained that the management simply didn't feel it necessary to go through the time and expense of a court battle.

Responding to WAQX's counter-promotion, featuring a lineup of six overweight males known as the Hogettes, Nast laughed it off as "typical of their station." He doesn't agree with Levine's contention that the Rockettes promotion has caused a negative response among women listeners, and he says he has the ratings to back it up.

MOVES: **Joe Parish** has been named vice president and general manager of WPLJ, New York, replacing **Nick Trigony**, who recently resigned to join KIKK, Houston. Parish comes from another ABC-owned FM station, KSFY, San Francisco, where he has been vice president and general manager since July, 1979. . . **Toney Brooks** has been chosen president of the Sandusky Newspapers Radio Division. . . PD **Harry Nelson** has resigned from KSLQ, St. Louis. . . **Jim Herron** has left his position as program director of WAVA, Washington, D.C. . . **Doug Flodin** has been named to the position of promotion director of Drake-Chenault. He's been with the company since 1979, when he joined as production administrator. . . Several changes have been reported at WAAF-FM, Worcester. **David Bernstein** has been promoted to program director; **Karen Grace** has been named assistant PD; and **Rob Barnett** is music director.

SHORT WAVES: **Peter Wolf** of the **J. Geils Band**, one of the original air personalities on WBCN, Boston, recently helped the station celebrate its 13th birthday by taking over the mike on a midnight-4 a.m. shift. No, he didn't play any Geils. . . Mutual Broadcasting System has completed the installation of its satellite earth stations in Florida, making the Sunshine State the first with affiliates completely linked to the network via satellite. . . "Shortcuts to Happiness," a new radio program series, has received a support grant from National

Public Radio. The show debuts April 1 at 10 p.m. on WBAI in New York, and May 10 on public radio stations. It asks questions like "What is Reality? Who is God?" and "Which came first and why did it cross the road?", and gets answers from a qualified list of luminaries including **Woody Allen**, **David Bowie**, **Mel Brooks**, **Charlie Chaplin**, **Pablo Casals**, **Bert Lahr**, **Carl Reiner**, **Shirley Temple**, **Mickey Mouse** and others. Sounds neat. . . Both the RKO Radio Network and Burkhart/Abrams/Michaels/Douglas have scheduled announcements for next week. Stay tuned.

Format Ruling

(Continued from page 3)

teners. This policy does not conflict with the First Amendment."

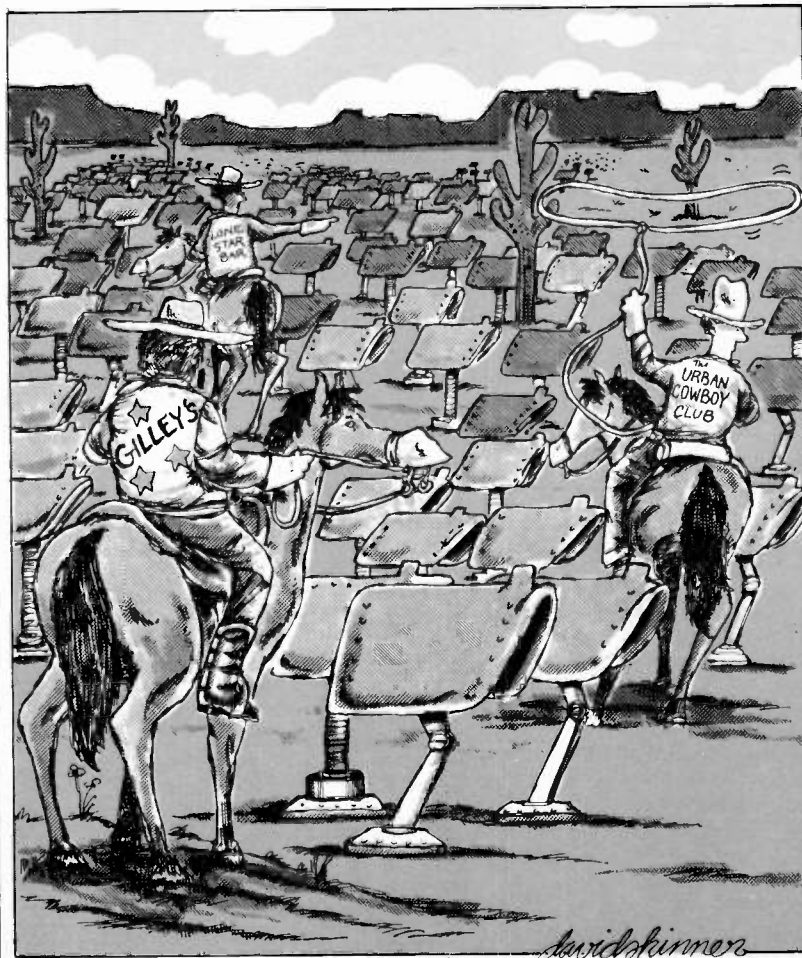
The court also pointed out that the law does not require broadcasters to seek permission to change formats either at license renewal periods or in transfers of ownership. And it does not require such permission when a license is at an end, as the appeals court had ruled.

In the minority dissension document, Justice Thurgood Marshall and William Brennan wrote that the court of appeals format doctrine "was a permissible attempt to provide the commission with some guidance regarding the types of situations in which a re-examination of general policy might be necessary."

The WNCN (New York) Listeners Guild had not yet seen the court decision when contacted by

Record World, and therefore could not comment on it, but a staffer said that "we can still make an issue of our concerns despite the court ruling."

Citizens for Jazz on WRVR, the New York committee that is attempting to get the FCC to make country station WKHK return to its all-jazz format, had not yet had a chance to read the Supreme Court's decision when contacted by *Record World*. However, Art Weiner, chairperson of the committee, commented: "Our efforts are not going to be deterred by this decision. We would have preferred that the decision had gone the other way because the significance of the format is part of our argument. But it was not the only argument and will not be the only argument that we will present to the FCC."



Goody Trial (Continued from page 3)

conversation, Kaplan said to Stolon that "Verner is bad news" and that "Verner is singing," a reference to Verner's agreement with the government to act as a witness in return for immunity. At one point, Kaplan said to Stolon, "What if (Verner) says you took kickbacks?" Stolon responded, "It's a lie," to which Kaplan countered, "I hope he doesn't have proof." At another point Stolon said that he "didn't take a penny, not a red cent."

The trial has already revealed that Stolon bought eight-track tapes at half the normal selling price and that many of these tapes were then re-sold to Pickwick Intl. for the same price Stolon paid. One of the defense's long-standing claims is that the two Goody executives lacked a motive for the alleged crimes.

The third week of the Goody trial was also highlighted by an appearance by singer Billy Joel as a government witness; further discrediting of FBI agents' work by defense lawyers; and charges by prosecutor John Jacobs that American Can and Pickwick International employees were purposely forgetting facts crucial to the government's case.

The Goody retail chain, George Levy and Stolon are charged with knowingly buying and transporting more than 100,000 eight-tracks and cassettes worth over \$1 million in retail value. Through testimony from two convicted counterfeiters and four unindicted middlemen, the government has shown that tapes later identified as counterfeits were bought by Goody purchaser Stolon during the summer of 1978.

Prosecutor Jacobs contends that for several reasons—the unorthodox business practices of the middlemen and, especially, the low prices of the then-top-selling product—Stolon and Levy knew the origin of the tapes they were buying. The defense maintains that Stolon was under the impression that the tapes—including "Saturday Night Fever" and "Grease"—were culled from free goods.

Via testimony from a PolyGram Distributing Inc. employee, Jacobs attempted to show that a limited number of free tapes of "Fever" and "Grease" were shipped to retailers, thereby proving that the Goody chain couldn't have obtained as many free tapes as they claim to. Manuel Engellis told the court that during a 25-month period, PolyGram gave away, either to radio stations or in return for in-store promotion and advertising, 22,505 eight-tracks and 8720 cassettes of "Fever," and 12,000 eight-tracks

and 4000 cassettes of "Grease." Yet defense attorney Kenneth Holmes ruptured Jacobs' point by showing Engellis that thousands of free tapes, particularly those shipped on a ten-free-for-each-hundred-bought policy, were not included on the PolyGram print-out submitted as evidence.

On Tuesday, after intensive questioning of American Can auditor William Cunningham, Jacobs failed to introduce into evidence memos culled from a 1979 American Can audit of Sam Goody's record purchasing habits. During the course of the audit, Cunningham held interviews with Stolon, Levy and Goody VP of operations Michael Aaronson. With each of the employees, Cunningham discussed transactions with Verner, Pearce and Collins. Jacobs apparently believes Cunningham's memos contain information that would corroborate the government's charges, yet Cunningham stated repeatedly that the memos were merely his impressions, and not interviews with the Goody employees. "The Am Can auditors apparently came up with the same questions as we did," said Jacobs, "and they came up with the same answers."

The memos were the subject of a pre-trial motion in which the defense attempted to prevent Jacobs from referring to the auditor's findings. During the arguing of this motion it was revealed that the memos contained Cunningham's impression that some of Stolon's transactions with Verner and Collins were "unusual" and "vague."

Jacobs, seemingly frustrated after Cunningham's repeated denials that the memos contained interviews, exclaimed to Judge Platt that Cunningham was "picking and choosing what to remember."

Holmes, arguing that the memos should not be submitted as evidence, replied, "(Just) because the government's case is in tough shape, they think they should have these memos." And later, Judge Platt said that it seemed as though "the government has based its case on what is out of the (American Can) investigation."

Earlier in the week, Judge Platt denied a defense motion to dismiss the entire indictment because of insufficient grand jury testimony, yet Holmes filed another motion on Wednesday (24) asking Platt to dismiss the racketeering charge against the corporate defendant (Goody Inc.) because the government's indictment does not properly define the charge.

The government's case was given a symbolic, if not substan-

tive blow during the cross-examination of FBI agent Flagg by defense attorneys Holmes and Gold. Jacobs put Flagg on the stand to testify about handing a government subpoena to defendant Levy, and to introduce to the jury two charts that outlined the transactions between Stolon and the four middlemen.

During cross-examination that left Flagg noticeably unsettled, Holmes pointed out several factual errors in the charts. Flagg had spelled Andy Gibb's name wrong and incorrectly identified an alleged counterfeited title as "Shadow Dancing" when it should have been "Flowing Rivers." The name of a Kiss LP was also listed incorrectly by Flagg, and the number of units of Eric Clapton's "Slow Hand," one of the titles shipped from Goody Inc. to Pickwick, was incorrectly listed.

A second chart, purporting to contrast the amount of Sam Goody purchases from PDI against those bought from the middlemen, was not accepted as evidence by Platt because he said it distorted the facts. Explaining his errors to Holmes, Flagg said, "The documents (used to make the charts) were cockeyed; I tried to do the best I could."

Gold questioned Flagg about the ethics of wiring Kaplan prior to his conversation with Stolon. With permission from the Justice Department, the FBI can covertly tape conversations if a subject is not yet indicted. In a pre-trial motion, the defense had objected to the Kaplan tape, arguing that although Stolon was not yet indicted at the time of the taping, he was "marked" as a "target" and had already retained Gold as a lawyer. Platt ruled then that the taping was acceptable.

At last Thursday's session, however, Gold pointed out that when Flagg asked for "emergency verbal authorization" for the taping, he didn't tell the authorities in Washington that Stolon was already a target.

The appearance of Joel as a witness was made possible by a decision by Platt on Monday to grant Jacobs' request to bring several pop stars to the witness stand. The defense had objected to appearances by Joel, Paul Simon, Olivia Newton-John and Andy Gibb in the courtroom on the grounds that the artists' testimony was not relevant to the issue of the defendants' guilt. Jacobs argued that the artists could testify as to the quality of counterfeit recordings and could discuss whether or not their product could conceivably be sold as cheaply as it was.

After Platt's ruling on the admissibility of the artists, the defense subpoenaed large amounts

of royalty and contractual documents from RSO Records and Columbia Records. Lawyers from these two labels attempted to quash the defense's subpoena, but were overruled by Platt.

Joel, who appeared in a beige sports coat, off-white shirt and black tie, testified that recordings beyond the third or fourth generation lose their fidelity and in "general, lose quality." The government contends that the counterfeits that were bought by Stolon are sixth generation.

Joel's Appearance Causes A Commotion

By JEFFREY PEISCH

■ NEW YORK—At 1:50 p.m. last Wednesday, 25 minutes before the afternoon session of the Sam Goody trial was to begin, a crowd of about 15 people began to gather outside the fourth floor room in the Brooklyn courthouse.

"This is a line," said a middle-aged woman.

"A line for what?" she was asked.

A few women giggled and put their hands to their mouths.

"Oh, I get it," was the reply, "you're here for Billy Joel. Yes, he might appear this afternoon."

"We're here because we want to learn about the law," was the curt reply.

By ten after two, the courtroom was full and a handful of fans were still being held outside by a guard.

Finally, at close to 2:30, Judge Platt arrived. Very nonchalantly, prosecutor John Jacobs rose, and called his next witness: "The government calls Billy Joel."

After Joel answered his first question, Judge Platt cautioned him to please speak clearly into the microphone so all the jurors could hear.

"I should know about that," replied Joel.

After a few more questions, Platt asked Joel not to chew gum during his testimony.

Joel answered a few questions about the recording process; he told the jury that he's won 35 gold and platinum records and five Grammys; he told the jury that he isn't very good at figures and contracts; he told the jury that he made \$1.01 off each sale of "The Stranger" and \$1.05 off each sale of "52nd Street." He then told defense lawyer Kenneth Holmes that when "The Stranger" was the number 2 record in 1978, "Saturday Night Fever" was number one. Then Joel left the witness stand, and snuck out the back door, forcing all the television cameramen in the front lobby to scramble around the side of the huge court building.

A/C Chart

APRIL 4, 1981

APR. 4 MAR. 28

WEEK ON CHART

1	6	MORNING TRAIN (NINE TO FIVE) SHEENA EASTON EMI-America 8071	7
2	8	JUST THE TWO OF US GROVER WASHINGTON, JR./Elektra 47103	8
3	2	HELLO AGAIN (LOVE THEME FROM THE JAZZ SINGER) NEIL DIAMOND/Capitol 4960	10
4	1	WOMAN JOHN LENNON/Geffen 49644 (WB)	10
5	11	HER TOWN TOO JAMES TAYLOR & J.D. SOUTHER/ Columbia 11 60514	4
6	7	SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 41309	10
7	10	ANGEL OF THE MORNING JUICE NEWTON/Capitol 4976	6
8	9	KISS ON MY LIST DARYL HALL & JOHN OATES/RCA 12142	9
9	3	9 TO 5 DOLLY PARTON/RCA 12133	15
10	4	CRYING DON McLEAN/Millennium 11799 (RCA)	11
11	16	BEING WITH YOU SMOKEY ROBINSON/Tamla 54321 (Motown)	5
12	13	MISTER SANDMAN EMMYLOU HARRIS/Warner Bros. 49684	6
13	5	WHAT KIND OF FOOL BARBRA STREISAND & BARRY GIBB/ Columbia 11 11430	10
14	18	WHILE YOU SEE A CHANCE STEVE WINWOOD/Island 49656 (WB)	5
15	12	A LITTLE IN LOVE CLIFF RICHARD/EMI-America 8068	12
16	14	THE BEST OF TIMES STYX/A&M 2300	10
17	15	LIVING IN A FANTASY LEO SAYER/Warner Bros. 49657	9
18	17	THE WINNER TAKES IT ALL ABBA/Atlantic 3776	17
19	24	LONELY TOGETHER BARRY MANILOW/Arista 0596	4
20	30	TIME OUT OF MIND STEELY DAN/MCA 51082	3
21	19	SMOKY MOUNTAIN RAIN RONNIE MILSAP/RCA 12084	17
22	20	THE TIDE IS HIGH BLONDIE/Chrysalis 2465	17
23	22	DARE TO DREAM AGAIN PHIL EVERLY/Curb 5401	6
24	23	LET'S PICK IT UP (WHERE WE LEFT IT OFF) CHRIS MONTAN/ 20th Century-Fox 2480 (RCA)	5
25	28	HOW 'BOUT US CHAMPAIGN/Columbia 11 11434	7
26	31	SUKIYAKI TASTE OF HONEY/Capitol 4953	2
27	27	LOVERS AFTER ALL MELISSA MANCHESTER AND PEABO BRYSON/Arista 0587	5
28	32	SUPER TROUPER ABBA/Atlantic 3806	2
29	33	I CAN'T STAND IT ERIC CLAPTON/RSO 1060	3
30	45	WHAT ARE WE DOIN' IN LOVE DOTTIE WEST/Liberty 1404	2
31	26	GUITAR MAN ELVIS PRESLEY/RCA 12158	8
32	38	I LOVE YOU CLIMAX BLUES BAND/Warner Bros. 49669	2
33	36	IT'S MY JOB JIMMY BUFFETT/MCA 51061	5
34	34	WHAT'S IN A KISS GILBERT O'SULLIVAN/Epic 19 50967	6

CHARTMAKER OF THE WEEK

35	—	SAY YOU'LL BE MINE CRISTOPHER CROSS Warner Bros. 49705	1
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36	43	LIVING INSIDE MYSELF GINO VANNELLI/Arista 0588	2
37	41	I LOVED 'EM EVERY ONE T.G. SHEPPARD/Warner/Curb 49690	2
38	—	BLESSED ARE THE BELIEVERS ANNE MURRAY/Capitol 4987	1
39	—	WATCHING THE WHEELS JOHN LENNON/Geffen 49695 (WB)	1
40	21	HEY NINETEEN STEELY DAN/MCA 51036	16
41	—	ALICE DOESN'T LOVE HERE ANYMORE BOBBY GOLDSBORO/Curb 70052 (CBS)	1
42	37	HEARTS ON FIRE RANDY MEISNER/Epic 19 50964	5
43	—	I DON'T NEED YOU RUPERT HOLMES/MCA 51092	1
44	25	I LOVE A RAINY NIGHT EDDIE RABBITT/Elektra 47066	19
45	—	AIN'T EVEN DONE WITH THE NIGHT JOHN COUGAR/ Riva 207 (PolyGram)	1
46	46	SOMETIME, SOMEWHERE, SOMEHOW BARBARA MANDRELL/MCA 51062	5
47	35	CAFE AMORE SPYRO GYRA/MCA 51035	8
48	29	CELEBRATION KOOL & THE GANG/De-Lite 807 (PolyGram)	12
49	39	SAME OLDE LANG SYNE DAN FOGELBERG/Full Moon/ Epic 19 50961	14
50	40	SEVEN BRIDGES ROADS EAGLES/Asylum 47100	12

Retail Rap

By SOPHIA MIDAS

■ HERE COMES THAT SPRING BUZZ: The dearth of new releases which characterized January and February found retailers grimly accepting the fact that they would have to promote older releases and mid-line product as best as they could. The past few weeks, however, have seen the release of a flurry of new hit product and dealers are claiming that the buzz is back in the business.

The current product which is creating the most excitement includes albums by **The Who**, the **Rolling Stones**, **Quincy Jones**, **James Taylor**, **Eric Clapton**, **Willie Nelson**, the **Isley Brothers**, **Smokey Robinson**, **Robin Trower**, and **Santana**. This hefty retail package is being further enhanced by consumer interest in albums by such new and developing artists as **Sheena Easton** and **Loverboy**.

Discussing the impact of the industry's new releases, **Wayne Steinberg** of Record & Tape Collector commented: "Business was bad during the first two months of the year, and the new releases are bringing up bad business to a normal level again. The greatest part of this new product is that it's evenly balanced—some of it's pop, and some is R&B. Frankly, I think the new Quincy Jones LP is going to be our biggest album of the year."

NEW HORIZONS: Retail outlets have been reporting significant personnel and inventory changes, including **Mark Hollingsworth's** departure from Dog Ear Records. Hollingsworth asked us to pass this message on to you folks: "I have two job offers before me, one in L.A. and one here in Chicago, and will make my decision soon. If I stay in Chicago, which is a strong possibility, I will remain in contact with all of you, since my new job will entail marketing and promotion." Hollingsworth can be reached at home at (312) 724-4247. Dog Ear's **Rick Johnson** may be contacted by those industry members who need to know how the new marketing position will be handled . . . The "Mouth from the South," none other than Record Bar's **Norman Hunter**, has been appointed to head a new buying group at the record chain. Hunter will be more involved with the company's purchasing philosophies than in day-to-day buying. Record Bar also announced that **Dan M. Surles** has joined the company as VP of finance . . . **Ira Rothstein** of Record World/T.S.S. told RW that he has decided to join the video bandwagon by stocking his Roosevelt Field, Long Island store with 300-400 videocassette titles. The programming will include films and rock shows in both Beta and VHS formats. "If it works out," said Rothstein, "we will put video software in all of our stores, but right now we want to monitor how the consumer reacts to it" . . . **Waxie Maxie** has announced that it has expanded its classical inventory in four of its 18 stores. Classical sales picked up noticeably at the four selected locations when Korvettes closed its doors, so Waxie management has moved in to take advantage of the upward trend, sparked by the popular appeal of **Luciano Pavarotti**, general crossover action and digital recordings. Heavy advertising and promotional campaigns are underway . . . "Classical News," the Record Bar newsletter designed expressly for classical music lovers, is out in an entirely new format. The eight-page booklet will be published six times a year and will include feature stories on noted composers and artists, as well as information on the newest releases.

NARM NEWS: On March 17, the U.S. Court of Appeals for the District of Columbia granted NARM's motion to intervene in the pending appeals of the recent decision of the U.S. Copyright Royalty Tribunal which increased the royalty rate on copyrighted music used in sound recordings.

Deal Set for 'Fat Albert' LPs

■ LOS ANGELES—Filmation Studios heads Norman Prescott and Lou Scheimer have concluded a deal with Kid Stuff Records of Miami for the release of four "Fat Albert" children's records, featuring the Cosby Kids and the Junkyard Band. The deal was set by Les Borden of Columbia Pictures Merchandising in New York, and also involved Kid Stuff president Irv Schwartz of Miami, and Jerry Weiner of Los Angeles.

Fat Albert is the cartoon char-

acter created by Filmation and comic Bill Cosby, and seen every Saturday on CBS-TV.

The first two albums released in March were "Creativity" and "Fat Albert's Halloween Special." Due out in April is "Fat Albert's Rock and Roll Disco," containing 10 original songs and produced by Prescott and Scheimer with Dean Andre.

Filmation, a subsidiary of Teleprompter, is a leading provider of animation to the TV networks.

Record World[®] Retail Report

APRIL 4, 1981

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

HANDLEMAN/NATIONAL

ERIC CLAPTON—RSO
ISLEY BROTHERS—T-Neck
WILLIE NELSON—Col
TED NUGENT—Epic
ELVIS PRESLEY—RCA
SMOKEY ROBINSON—Tamla
DIANA ROSS—Motown
RUSH—Mercury
JAMES TAYLOR—Col
GROVER WASHINGTON, JR.—Elektra

RECORD BAR/NATIONAL

APRIL WINE—Capitol
JOHN COUGAR—Riva
BRIAN ENO-DAVID BYRNE—Sire
JUICE NEWTON—Capitol
PLASMATIC—Stiff-America
LEON RUSSELL—Paradise
SHERBS—Atco
STYX—A&M
JAMES TAYLOR—Col
PAT TRAVERS—Polydor

SOUND UNLIMITED/ NATIONAL

ATLANTIC STARR—A&M
TOM BROWNE—Arista/GRP
ROBERT FRIPP—Polydor
QUINCY JONES—A&M
JUDAS PRIEST—Col
ROLLING STONES—Rolling Stones
SPINNERS—Atlantic
PAT TRAVERS—Polydor
GROVER WASHINGTON, JR.—Elektra
WHO—WB

WHEREHOUSE/NATIONAL

ROSANNE CASH—Col
GREAT BUILDINGS—Col
QUINCY JONES—A&M
JUDAS PRIEST—Col
GREG KIHN—Beserkley
JERRY KNIGHT—A&M
JUICE NEWTON—Capitol
GINO VANNELLI—Arista
WHO—WB

ALEXANDER'S/NEW YORK

ATLANTIC STARR—A&M
QUINCY JONES—A&M
KLEENER—Atlantic
RAINBOW—Polydor
ROLLING STONES—Rolling Stones
PHOEBE SNOW—Mirage
38 SPECIAL—A&M
TIERRA—Boardwalk
GROVER WASHINGTON, JR.—Elektra
WHO—WB

CRAZY EDDIE/NEW YORK

GARLAND JEFFREYS—Epic
QUINCY JONES—A&M
RAINBOW—Polydor
ROLLING STONES—Rolling Stones
TASTE OF HONEY—Capitol
ROBIN TROWER—Chrysalis
VAPORS—Liberty
GROVER WASHINGTON, JR.—Elektra
WHO—WB
WINTER & FALL—Buddah

DISC-O-MAT/NEW YORK

ERIC CLAPTON—RSO
ROBERT FRIPP—Polydor
QUINCY JONES—A&M
WILLIE NELSON—Col
RAINBOW—Polydor
ROLLING STONES—Rolling Stones
DIANA ROSS—Motown
UNLIMITED TOUCH—Prelude
WHO—WB
JAMES TAYLOR—Col

KING KAROL/NEW YORK

BOHANNON—Phase II
ROBERT FRIPP—Polydor
GARLAND JEFFREYS—Epic
QUINCY JONES—A&M
JUDAS PRIEST—Col
ROLLING STONES—Rolling Stones
PHOEBE SNOW—Mirage
VAPORS—Liberty
WHO—WB
DENISE WILLIAMS—Col

RECORD WORLD-TSS STORES/NORTHEAST

ADAM & THE ANTS—Col
JOHN COUGAR—Riva
SHEENA EASTON—EMI-America
FRANKE & THE KNOCKOUTS—Millennium
HAWKS—Col
QUINCY JONES—A&M
KORGIS—Asylum
WILLIE NELSON—Col
RAINBOW—Polydor
ROLLING STONES—Rolling Stones

SAM GOODY/EAST COAST

ADAM & THE ANTS—Col
ERIC CLAPTON—RSO
FOOLS—EMI-America
HAWKS—Col
DON McLEAN—Millennium
WILLIE NELSON—Col
ROLLING STONES—Rolling Stones
RUSH—Mercury
STYX—A&M
WHO—WB

STRAWBERRIES/BOSTON

DANCERSIZE—Vintage
TOM DICKEY & THE DESIRES—Mercury
FOOLS—EMI-America
IRS GREATEST HITS—IRS
DEBRA LAWS—Elektra
JACK McDUFF—Sugarhill
ALICIA MEYERS—MCA
SHARON REDD—Prelude
RUFUS—MCA
SHERBS—Atco

CUTLER'S/NEW HAVEN

BOPPERS—Mercury
DOC HOLLIDAY—A&M
JAZZ SINGER—Capitol (Soundtrack)
GARLAND JEFFREYS—Epic
T. S. MONK—Mirage
ROLLING STONES—Rolling Stones
RUFUS—MCA
WHO—WB
STEVE WINWOOD—Island
YARBROUGH & PEOPLES—Mercury

FOR THE RECORD/ BALTIMORE

ERIC CLAPTON—RSO
QUINCY JONES—A&M
JUDAS PRIEST—Col
KLEENER—Atlantic
DEBRA LAWS—Elektra
OHIO PLAYERS—Boardwalk
RUFUS—MCA
BRENDA RUSSELL—A&M
STARPOINT—Chocolate City
BILL SUMMERS—Prestige

RECORD & TAPE COLLECTOR/BALTIMORE

ROBERT FRIPP—Polydor
QUINCY JONES—A&M
JUDAS PRIEST—Col
KROKUS—Ariola-America
BRENDA RUSSELL—A&M
STARPOINT—Chocolate City
ROLLING STONES—Rolling Stones
PAT TRAVERS—Polydor
WHO—WB
BETTY WRIGHT—Epic

WAXIE MAXIE/ WASHINGTON, D.C.

CHAMPAIGN—Col
ISLEY BROTHERS—T-Neck
QUINCY JONES—A&M
JUICE NEWTON—Capitol
RAINBOW—Polydor
BRENDA RUSSELL—A&M
STARPOINT—Chocolate City
GINO VANNELLI—Arista
WHO—WB
BERNARD WRIGHT—Arista/GRP

GARY'S/RICHMOND

APRIL WINE—Capitol
PAT BENATAR—Chrysalis
ERIC CLAPTON—RSO
JAZZ SINGER—Capitol (Soundtrack)
REO SPEEDWAGON—Epic
ROLLING STONES—Rolling Stones
RUSH—Mercury
STEELY DAN—MCA
STYX—A&M
ROBIN TROWER—Chrysalis

RECORD REVOLUTION/ PA.-DEL.

TOM DICKEY & THE DESIRES—Mercury
ELLEN FOLEY—Epic/Cleve. Intl.
FRANKE & THE KNOCKOUTS—Millennium
WAYLON JENNINGS & JESSIE COLTER—RCA
QUINCY JONES—A&M
JUDAS PRIEST—Col
WEBSTER LEWIS—Col
JOE SAMPLE—MCA
PAT TRAVERS—Polydor
BERNARD WRIGHT—Arista/GRP

WEBB/PHILADELPHIA

BOPPERS—Mercury
DELPHONICS—Poogie
FUNKADELIC—LAX
AL GREEN—Myrrh
QUINCY JONES—A&M
MYSTIC MERLIN—Capitol
OHIO PLAYERS—Boardwalk
DIANA ROSS—Motown
SUN—Capitol
ROBERT WINTERS—Buddah

FATHERS & SONS/MIDWEST

PHIL COLLINS—Atlantic
GARLAND JEFFREYS—Epic
QUINCY JONES—A&M
JUDAS PRIEST—Col
KROKUS—Ariola-America
ROLLING STONES—Rolling Stones
PHOEBE SNOW—Mirage
PAT TRAVERS—Polydor
ROBIN TROWER—Chrysalis
WHO—WB

NATL. RECORD MART/ MIDWEST

APRIL WINE—Capitol
CHAMPAIGN—Col
BRIAN ENO-DAVID BYRNE—Sire
DONNIE IRIS—MCA
QUINCY JONES—A&M
LOVERBOY—Col
MICHAEL STANLEY BAND—EMI-America
ROLLING STONES—Rolling Stones
38 SPECIAL—A&M
WHO—WB

RECORD RENDEZVOUS/ CLEVELAND

BADFINGER—Radio
JOHN CALE—A&M
FABULOUS THUNDERBIRDS—Chrysalis
ROBERT FRIPP—Polydor
GARLAND JEFFREYS—Epic
BILLY KARLOFF & THE EXTREMES—WB
KROKUS—Ariola-America
ROLLING STONES—Rolling Stones
PAT TRAVERS—Polydor
WHO—WB

SALESMAKER

FACE DANCES
WHO
WB

TOP SALES

FACE DANCES—Who—WB
SUCKING IN THE SEVENTIES—Rolling Stones—Rolling Stones
THE DUDE—Quincy Jones—A&M
POINT OF ENTRY—Judas Priest—Col
RADIO ACTIVE—Pat Travers—Polydor



SOUND WAREHOUSE/ TEXAS

AC/DC—Atlantic
ALABAMA—RCA
ISLEY BROTHERS—T-Neck
GARLAND JEFFREYS—Epic
LOVERBOY—Col
WILLIE NELSON—Col
OUTLAWS—Arista
STYX—A&M
JAMES TAYLOR—Col
WHO—WB

INDEPENDENT RECORDS/ COLORADO

JAM—Polydor
QUINCY JONES—A&M
KENDALLS—Ovation
WEBSTER LEWIS—Col
OHIO PLAYERS—Boardwalk
ROLLING STONES—Rolling Stones
RUFUS—MCA
RICK SPRINGFIELD—RCA
SUN—Capitol
WHO—WB

TOWER/PHOENIX

ALABAMA—RCA
JOHN CALE—A&M
GARLAND JEFFREYS—Epic
QUINCY JONES—A&M
JUDAS PRIEST—Col
ROLLING STONES—Rolling Stones
SADANE—WB
PAT TRAVERS—Polydor
VAPORS—Liberty
WHO—WB

LICORICE PIZZA/ LOS ANGELES

ALABAMA—RCA
ERIC CLAPTON—RSO
BRIAN ENO-DAVID BYRNE—Sire
JUDAS PRIEST—Col
WILLIE NELSON—Col
JUICE NEWTON—Capitol
ROLLING STONES—Rolling Stones
JAMES TAYLOR—Col
PAT TRAVERS—Polydor
WHO—WB

MUSIC PLUS/LOS ANGELES

ROSANNE CASH—Col
ERIC CLAPTON—RSO
JUDAS PRIEST—Col
MELISSA MANCHESTER—Arista
ALPHONSE MOUZON, HERBIE HANCOCK & FREDDIE HUBBARD—Col
NAZARETH—A&M
GRACE SLICK—RCA
SPINNERS—Atlantic
U2—Island
GINO VANNELLI—Arista

EUCALYPTUS RECORDS/ WEST & NORTHWEST

ISLEY BROTHERS—T-Neck
GREG KIHN—Beserkley
LOVERBOY—Col
WILLIE NELSON—Col
TED NUGENT—Epic
ROLLING STONES—Rolling Stones
JAMES TAYLOR—Col
ROBIN TROWER—Chrysalis
WHO—WB
STEVE WINWOOD—Island

EVERYBODY'S RECORDS/ NORTHWEST

BLONDIE—Chrysalis
PHIL COLLINS—Atlantic
DAVE GRUSIN—Arista/GRP
EMMYLOU HARRIS—WB
JUDAS PRIEST—Col
WILLIE NELSON—Col
POLICE—A&M
PAT TRAVERS—Polydor
GROVER WASHINGTON, JR.—Elektra
WHO—WB

ROSE RECORDS/CHICAGO

BRIAN ENO-DAVID BYRNE—Sire
ISLEY BROTHERS—T-Neck
WILLIE NELSON—Col
RUSH—Mercury
BRENDA RUSSELL—A&M
PHOEBE SNOW—Mirage
JAMES TAYLOR—Col
PAT TRAVERS—Polydor
ROBIN TROWER—Chrysalis
WHO—WB

RADIO DOCTORS/ MILWAUKEE

ATLANTIC STARR—A&M
ROBERT FRIPP—Polydor
QUINCY JONES—A&M
JUDAS PRIEST—Col
OHIO PLAYERS—Boardwalk
ROLLING STONES—Rolling Stones
SPINNERS—Atlantic
SUN—Capitol
VAPORS—Liberty
WHO—WB

LIEBERMAN/MINNEAPOLIS

ROBERT FRIPP—Polydor
GREAT BUILDINGS—Col
GRACE JONES—Island
GREG KIHN—Beserkley
ROLLING STONES—Rolling Stones
PHOEBE SNOW—Mirage
VAPORS—Liberty
WHO—WB

STREETSIDE RECORDS/ ST. LOUIS

PHIL COLLINS—Atlantic
SHEENA EASTON—EMI-America
ROBERT FRIPP—Polydor
GARLAND JEFFREYS—Epic
JUDAS PRIEST—Col
ROLLING STONES—Rolling Stones
RUFUS—MCA
ROBIN TROWER—Chrysalis
VAPORS—Liberty
WHO—WB

TURTLES/ATLANTA

BOHANNON—Phase II
QUINCY JONES—A&M
JUDAS PRIEST—Col
WEBSTER LEWIS—Col
OHIO PLAYERS—Boardwalk
ROLLING STONES—Rolling Stones
SPINNERS—Atlantic
PHOEBE SNOW—Mirage
STARPOINT—Chocolate City
WHO—WB

RECORD CITY/ORLANDO

APRIL WINE—Capitol
CHAMPAIGN—Col
LOVERBOY—Col
MANTRA—Casablanca
ROLLING STONES—Rolling Stones
BILL SUMMERS—WB
PAT TRAVERS—Polydor
GINO VANNELLI—Arista
VAPORS—Liberty
STEVE WINWOOD—Island

SPEC'S MUSIC/FLORIDA

APRIL WINE—Capitol
HALL & OATES—RCA
BOB JAMES—Col/Tappan Zee
LOVERBOY—Col
JUICE NEWTON—Capitol
ROLLING STONES—Rolling Stones
SESAME STREET—WB
PHIL SEYMOUR—Boardwalk
SILVER PLATINUM—Spector Intl.
PAT TRAVERS—Polydor

TAPE CITY/NEW ORLEANS

ERIC CLAPTON—RSO
SHEENA EASTON—EMI-America
FRANKE & THE KNOCKOUTS—Millennium
QUINCY JONES—A&M
LOVERBOY—Col
WILLIE NELSON—Col
SMOKEY ROBINSON—Tamla
ROLLING STONES—Rolling Stones
DIANA ROSS—Motown
JAMES TAYLOR—Col



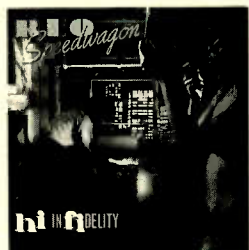
Record World Albums

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

APRIL 4, 1981

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

APR. 4 MAR. 28
1 1 HI INFIDELITY
 REO SPEEDWAGON
 Epic FE 36844
 (6th Week)



WKE. ON CHART

15 | H

2	2	PARADISE THEATER	STYX/A&M SP 3719	10	H
3	3	THE JAZZ SINGER (ORIGINAL SOUNDTRACK)	NEIL DIAMOND/Capitol SWAV 12120	17	I
4	4	KENNY ROGERS' GREATEST HITS	Liberty LOO 1072	23	H
5	5	DOUBLE FANTASY	JOHN LENNON/YOKO ONO/Geffen GHS 2001 (WB)	16	H
6	6	CRIMES OF PASSION	PAT BENATAR/Chrysalis CHE 1275	31	H
7	12	MOVING PICTURES	RUSH/Mercury SRM 1 4013 (PolyGram)	6	G
8	7	GUILTY	BARBRA STREISAND/Columbia FC 36750	24	H
9	8	BACK IN BLACK	AC/DC/Atlantic SD 16018	32	H
10	13	ARC OF A DIVER	STEVE WINWOOD/Island ILPS 9576 (WB)	11	G
11	9	AUTOAMERICAN	BLONDIE/Chrysalis CHE 1290	16	H
12	10	ZENYATTA MONDATTA	THE POLICE/A&M SP 4831	22	G
13	11	CAPTURED	JOURNEY/Columbia KC2 37616	7	L
14	14	THE TWO OF US	YARBROUGH & PEOPLES/Mercury SRM 3834 (PolyGram)	11	G
15	15	CHRISTOPHER CROSS	/Warner Bros. BSK 3383	54	G

CHARTMAKER OF THE WEEK

16 — FACE DANCES

THE WHO

Warner Bros. HS 3516



1 | H

17	22	WINELIGHT	GROVER WASHINGTON, JR./Elektra 6E 305	19	G
18	23	ANOTHER TICKET	ERIC CLAPTON/RSO RX 1 3095	3	H
19	25	DAD LOVES HIS WORK	JAMES TAYLOR/Columbia FC 37009	3	H
20	17	GAP BAND III	/Mercury SRM 1 4003 (PolyGram)	12	G
21	26	SOMEWHERE OVER THE RAINBOW	WILLIE NELSON/Columbia FC 36883	3	H
22	—	SUCKING IN THE SEVENTIES	ROLLING STONES/Rolling Stones COC 16028 (Atl)	1	H
23	16	CELEBRATE	KOOL & THE GANG/De-Lite DSR 9518 (PolyGram)	22	H
24	30	GRAND SLAM	ISLEY BROTHERS/T-Neck FZ 37080 (CBS)	3	H
25	24	THE NATURE OF THE BEAST	APRIL WINE/Capitol SOO 12125	10	H
26	18	GAUCHO	STEELY DAN/MCA 6102	16	I
27	29	TO LOVE AGAIN	DIANA ROSS/Motown M8 951M1	5	H
28	19	HOTTER THAN JULY	STEVIE WONDER/Tamla T8 373M1 (Motown)	20	H
29	32	BEING WITH YOU	SMOKEY ROBINSON/Tamla T8 375M1 (Motown)	5	H
30	28	THE TURN OF A FRIENDLY CARD	ALAN PARSONS PROJECT/Arista AL 9518	19	H
31	27	IMAGINATION	WHISPERS/Solar BZL1 3578 (RCA)	12	H
32	35	LOVERBOY	/Columbia JC 36762	9	G
33	20	HORIZON	EDDIE RABBITT/Elektra 6E 276	29	G
34	21	9 TO 5 AND ODD JOBS	DOLLY PARTON/RCA AHL1 3852	11	G
35	39	B.L.T.	ROBIN TROWER WITH JACK BRUCE & BILL LORDAN/Chrysalis CHR 1324	3	G
36	40	INTENSITIES IN TEN CITIES	TED NUGENT/Epic FE 37084	3	H
37	37	MAGIC	TOM BROWNE/Arista/GRP 5503	7	H
38	42	EVANGELINE	EMMYLOU HARRIS/Warner Bros. BSK 3508	5	G
39	33	FANTASTIC VOYAGE	LAKESIDE/Solar BXL1 3720 (RCA)	17	G
40	43	SUPER TROUPER	ABBA/Atlantic SD 16023	15	H

41	41	WILD-EYED SOUTHERN BOYS	38 SPECIAL/A&M SP 4835	8	G
42	98	RADIO ACTIVE	PAT TRAVERS/Polydor PD 1 6313 (PolyGram)	2	H
43	34	COCONUT TELEGRAPH	JIMMY BUFFETT/MCA 5169	7	H
44	51	FACE VALUE	PHIL COLLINS/Atlantic SD 16029	4	H
45	48	THREE FOR LOVE	SHALAMAR/Solar BZL1 3577 (RCA)	9	G
46	—	THE DUDE	QUINCY JONES/A&M SP 3721	1	H
47	45	ANNE MURRAY'S GREATEST HITS	/Capitol SOO 12110	25	H
48	50	GREATEST HITS	RONNIE MILSAP/RCA AHL1 3722	14	G
49	66	RADIANT	ATLANTIC STARR/A&M SP 4833	3	G
50	44	GHOST RIDERS	OUTLAWS/Arista AL 9542	14	H
51	31	IN OUR LIFETIME	MARVIN GAYE/Tamla T8 474M1 (Motown)	9	H
52	38	THE RIVER	BRUCE SPRINGSTEEN/Columbia PC2 36854	21	X
53	47	GLASS HOUSES	BILLY JOEL/Columbia FC 36384	53	H
54	58	STONE JAM	SLAVE/Cotillion SD 5224 (Atl)	11	G
55	60	DIFFICULT TO CURE	RAINBOW/Polydor PD 1 6316 (PolyGram)	5	G
56	62	MY LIFE IN THE BUSH OF GHOSTS	BRIAN ENO AND DAVID BYRNE/Sire SRK 6093 (WB)	3	G
57	57	CHAIN LIGHTNING	DON McLEAN/Millennium BXL1 7756 (RCA)	6	G
58	46	ALL AMERICAN GIRLS	SISTER SLEDGE/Cotillion SD 16027 (Atl)	6	H
59	61	ALL AROUND THE TOWN	BOB JAMES/Columbia/Tappan Zee C2X 36786	5	J
60	52	HOUSE OF MUSIC	T.S. MONK/Mirage WTG 19121 (Atl)	6	G
61	36	THE GAME	QUEEN/Elektra 5E 513	36	H
62	70	VOICES	DARYL HALL & JOHN OATES/RCA AQL1 3646	22	H
63	64	LOST IN LOVE	AIR SUPPLY/Arista 4268	39	H
64	59	MICKEY MOUSE DISCO	/Disneyland/Vista 2504	52	X
65	49	LIVE EAGLES	/Asylum BB 705	17	L
66	56	FOOLISH BEHAVIOUR	ROD STEWART/Warner Bros. HS 3485	16	H
67	73	BACK ON THE STREETS	DONNIE IRIS/MCA 3272	5	G
68	90	LICENSE TO DREAM	KLEEEER/Atlantic SD 19288	3	G
69	89	ESCAPE ARTIST	GARLAND JEFFREYS/Epic JE 36983	2	G
70	54	MAKING MOVIES	DIRE STRAITS/Warner Bros. BSK 3480	19	G
71	55	SANDINISTA!	CLASH/Epic E3X 37037	9	X
72	53	HEALING	TODD RUNDGREN/Bearsville BHS 3522 (WB)	7	H
73	106	JUICE	JUICE NEWTON/Capitol ST 12136	1	G
74	68	BARRY BARRY	MANILOW/Arista AL 9537	16	H
75	63	CITY NIGHTS	TIERRA/Boardwalk FW 36995	9	H
76	75	I BELIEVE IN YOU	DON WILLIAMS/MCA 5133	21	H
77	78	GIVE ME THE NIGHT	GEORGE BENSON/Qwest/WB HS 3453	32	H
78	71	VOICES IN THE RAIN	JOE SAMPLE/MCA 5172	8	H
79	91	'NARD	BERNARD WRIGHT/Arista/GRP 5011	3	G
80	81	KENNY LOGGINS	ALIVE/Columbia C2X 36738	25	J
81	65	GREATEST HITS	OAK RIDGE BOYS/MCA 5150	18	H
82	67	THE FOOL	CIRCLE NAZARETH/A&M SP 4844	6	G
83	92	TURN THE HANDS OF TIME	PEABO BRYSON/Capitol ST 12138	2	G
84	69	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK)	WILLIE NELSON & FAMILY/Columbia S2 36752	29	L
85	79	TRUST	ELVIS COSTELLO/Columbia JC 37051	8	G
86	99	LEATHER & LACE	WAYLON & JESSI/RCA AAL1 3931	2	G
87	74	GREATEST HITS/LIVE	HEART/Epic KE2 36888	16	L
88	88	ARETHA	ARETHA FRANKLIN/Arista AL 9538	21	H
89	76	AGAINST THE WIND	BOB SEGER & THE SILVER BULLET BAND/Capitol SOO 12041	54	H
90	85	TRIUMPH	JACKSONS/Epic FE 36424	23	H
91	119	HOW 'BOUT US	CHAMPAIGN/Columbia JC 37008	1	G
92	86	GREATEST HITS	DOORS/Elektra 5E 515	21	H
93	128	PARTY 'TILL YOU'RE BROKE	RUFUS/MCA 5159	1	H
94	120	SHEENA	EASTON/EMI-America ST 17049	1	G
95	100	BOY	U2/Island ILPS 9646 (WB)	2	G
96	122	FEELS SO RIGHT	ALABAMA/RCA AHL1 3930	1	G
97	—	POINT OF ENTRY	JUDAS PRIEST/Columbia FC 37052	1	H
98	129	TWICE AS SWEET	A TASTE OF HONEY/Capitol ST 12089	1	G
99	118	MOUNTAIN DANCE	DAVE GRUSIN/Arista/GRP 5010	1	G
100	109	EVERYTHING IS COOL	T-CONNECTION/Capitol ST 12128	1	G

Record World Albums 151-200

- APRIL 4, 1981
- 151 THE HOT SHOT DAN SIEGEL/Inner City IC 1111
 - 152 INHERIT THE WIND WILTON FELDER/MCA 5144
 - 153 ANNIE (ORIGINAL CAST ALBUM)/Columbia JS 34712
 - 154 CALL IT WHAT YOU WANT BILL SUMMERS & SUMMERS HEAT/MCA 5178
 - 155 JERMAINE JERMAINE JACKSON/Motown M8 948M1
 - 156 DEE DEE DEE DEE SHARP GAMBLE/Phila. Intl. JZ 36370 (CBS)
 - 157 SPIRIT OF ST. LOUIS ELLEN FOLEY/Epic/Cleve. Intl. NJE 36984
 - 158 ABBEY ROAD BEATLES/Capitol SO 383
 - 159 I'M NO HERO CLIFF RICHARD/EMI-America 17039
 - 160 TURN BACK TOTO/Columbia FC 36813
 - 161 CHIPMUNK PUNK CHIPMUNKS/Excelsior XLP 6008
 - 162 BI-COASTAL PETER ALLEN/A&M SP 4825
 - 163 SHAVED FISH JOHN LENNON/Capitol SW 3421
 - 164 FACES EARTH, WIND & FIRE/ARC/Columbia KC2 36795
 - 165 FREEDOM OF CHOICE DEVO/Warner Bros. BSK 3435
 - 166 PHIL SEYMOUR/Boardwalk FW 36996
 - 167 KEEP ON IT STARPOINT/Chocolate City CCLP 2018 (PolyGram)
 - 168 HEAVY MENTAL FOOLS/EMI-America SW 17046
 - 169 HARDWARE KROKUS/Arista OL 1508 (Arista)
 - 170 SAY NO MORE BADFINGER/Radio RR 16030 (AtI)
 - 171 I ROBOT ALAN PARSONS PROJECT/Arista AL 7002
 - 172 ELOISE LAWS/Liberty LT 1603
 - 173 AT PEACE WITH WOMAN JONES GIRLS/Phila. Intl. JZ 36767 (CBS)
 - 174 FORCE OF NATURE SUN/Capitol ST 12192
 - 175 PLIMSOUIS/Planet P 13 (E/A)
 - 176 THE BEATLES '62-'66/Capitol SKBO 3403

- 177 SIDE BY SIDE RICHIE COLE WITH PHIL WOODS/Muse MR 5237
- 178 ANDY GIBBS' GREATEST HITS/RSO RX 1 3091
- 179 LET ME BE THE ONE WEBSTER LEWIS/Epic FE 36878
- 180 HAWKS/Columbia NJC 36922
- 181 LIVE & MORE ROBERTA FLACK AND PEAPO BRYSON/Atlantic SD 2 7004
- 182 THE WILD, THE WILLING AND THE INNOCENT UFO/Chrysalis CHE 1307
- 183 SGT. PEPPER'S LONELY HEARTS CLUB BAND BEATLES/Capitol SMAS 2653
- 184 KILIMANJARO TEARDROP EXPLODES/Mercury SRM 1 4016 (PolyGram)
- 185 BOP TIME L.A. BOPPERS/Mercury SRM 1 4006 (PolyGram)
- 186 GOTHAM CITY DEXTER GORDON/Columbia JC 36853
- 187 FLEETWOOD MAC LIVE/Warner Bros. 2WB 3500
- 188 WORKING CLASS DOG RICK SPRINGFIELD/RCA AFL1 3697
- 189 GREATEST HITS RITA COOLIDGE/A&M SP 4836
- 190 GREATEST HITS-VOLUME II LINDA RONSTADT/Asylum 5E 516
- 191 BUTT ROCKIN' FABULOUS THUNDERBIRDS/Chrysalis CHR 1319
- 192 LIVE AT MONTREUX MINGUS DYNASTY/Atlantic SD 16031
- 193 DIRECTIONS MILES DAVIS/Columbia KC2 36472
- 194 GOING FOR ANOTHER ONE BOHANNON/Phase II JW 37076
- 195 ONE WAY LOVE AFFAIR SADANE/Warner Bros. BSK 3903
- 196 KANO EMERGENCY EMLP 7505
- 197 AS ONE BAR-KAYS/Mercury SRM 1 3844 (PolyGram)
- 198 LATE NIGHT GUITAR EARL KLUGH/Liberty LT 1079
- 199 ODORI HIROSHIMA/Arista AL 9541
- 200 FRESH FRUIT FOR ROTTING VEGETABLES DEAD KENNEDYS/I.R.S. SP 70014 (A&M)

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AC/DC	9, 135	RONNIE MILSAP	48
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ALABAMA	96	ANNE MURRAY	47
APRIL WINE	25	NAZARETH	82
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ATLANTIC STARR	49	JUICE NEWTON	36
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BLONDIE	37	ONE WAY	11
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PEABO BRYSON	43	EVITA	118
JIMMY BUFFETT	44	FAME	116
CAMEO	128	HONEYSUCKLE ROSE	84
ROSANNE CASH	106	URBAN COWBOY	105
CHAMPAIGN	91	XANADU	111
ERIC CLAPTON	18	OUTLAWS	50
CLASH	71	ALAN PARSONS PROJECT	30
PHIL COLLINS	101	DOLLY PARTON	34
CON FUNK SHUN	121	POLICE	44
RY COODER	15	ELVIS PRESLEY	145
CHRISTOPHER CROSS	85	GRINCE	137
ELVIS COSTELLO	143	QUEEN	61, 130
JOHN COUGAR	123	EDDIE RABBITT	33
DANCE CRAZE	3	RAINBOW	55
NEIL DIAMOND	70	SMOKEY ROBINSON	29
DIRE STRAITS	92	TODD RUNDGREN	72
DOORS	117	REO SPEEDWAGON	1, 144
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EAGLES	94	ROLLING STONES	22
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ARETHA FRANKLIN	113	JOE SAMPL	78
ROBERT FRIPP	108	BOZ SCAGGS	102
FUNKADELIC	20	BOB SEGER	99
GAP BAND	51	SHALAMAR	45
MARVIN GAYE	119	SHERBS	120
TERRI GIBBS	99	SISTER SLEDGE	58
DAVE GRUSIN	38	SKYY	122
EMMYLOU HARRIS	62	SLAVE	54
HALL & OATES	87	GRACE SLICK	109
HEART	114	PHOEBE SNOW	133
CAROL HENSEL	24	SPINNERS	131
ISLEY BROS.	67	BRUCE SPRINGSTEEN	104
DONNIE IRIS	147	SPYRO GYRA	52
MICHAEL JACKSON	90	STEELEY DAN	26
JACKSONS	141	ROD STEWART	66
JAM	59	BARBRA STREISAND	8
BOB JAMES	69	STYX	2
GARLAND JEFFREYS	125	T-CONNECTION	100
WAYLON JENNINGS	53	JAMES TAYLOR	19
BILLY JOEL	46	38 SPECIAL	17
QUINCY JONES	13	TERRA	75
JOURNEY	97	FAT TRAVERS	42
JUDAS PRIEST	148	ROBIN TROWER	35
GREG KIHN	150	UNLIMITED TOUCH	136
B.B. KING	68	U2	95
KLEER	115	VAPORS	134
JERRY KNIGHT	23	GROVER WASHINGTON, JR.	41
KOOL & THE GANG	39	WAYLON & JESSI	86
LAKESIDE	139	WHISPERS	31
DEBRA LAWS	5	WHO	16
JOHN LENNON/YOKO ONO	80	DENIECE WILLIAMS	138
KENNY LOGGINS	32	DON WILLIAMS	76
LOVERBOY	32	HANK WILLIAMS	146
DON McLEAN	112	STEVE WINWOOD	10
DELBERT McCLINTON	74	STEVIE WONDER	28
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		YARBROUGH & PEOPLES	14

Record World Albums 101-150

- APRIL 4, 1981
- | APR. 4 | MAR. 28 | |
|--------|---------|---|
| 101 | 83 | TOUCH CON FUNK SHUN/Mercury SRM 1 4002 (PolyGram) (G) |
| 102 | 72 | HITS! BOZ SCAGGS/Columbia FC 36841 (H) |
| 103 | 113 | KINGS OF THE WILD FRONTIER ADAM & THE ANTS/Epic NJE 37033 (G) |
| 104 | 84 | CARNAVAL SPYRO GYRA/MCA 5149 (H) |
| 105 | 80 | URBAN COWBOY (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Full Moon/Asylum DP 90002 (X) |
| 106 | 115 | SEVEN YEAR ACHE ROSANNE CASH/Columbia JC 36965 (G) |
| 107 | 117 | LOVE IS . . . ONE WAY/MCA 5163 (H) |
| 108 | 124 | CONNECTIONS & DISCONNECTIONS FUNKADELIC/LAX JW 37087 (G) |
| 109 | 82 | WELCOME TO THE WRECKING BALL GRACE SLICK/RCA AQL1 3851 (H) |
| 110 | 121 | DIANA DIANA ROSS/Motown M8 936M1 (H) |
| 111 | 96 | XANADU (ORIGINAL SOUNDTRACK)/MCA 6100 (I) |
| 112 | 77 | THE JEALOUS KIND DELBERT McCLINTON/Capitol/MSS ST 12115 (G) |
| 113 | — | LEAGUE OF GENTLEMEN ROBERT FRIPP/Polydor PD 1 6317 (PolyGram) (G) |
| 114 | 138 | DANCERSIZE CAROL HENSEL/Mirus/Vintage VNJ 7701 (G) |
| 115 | 125 | PERFECT FIT JERRY KNIGHT/A&M SP 4843 (G) |
| 116 | 101 | FAME (ORIGINAL SOUNDTRACK)/RSO RX 1 3080 (H) |
| 117 | 136 | IT'S JUST THE WAY I FEEL GENE DUNLAP FEATURING THE RIDGEWAYS/Capitol ST 12130 (G) |
| 118 | 126 | EVITA (ORIGINAL BROADWAY CAST)/MCA 2 11007 (X) |
| 119 | — | SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 5173 (G) |
| 120 | 123 | THE SKILL SHERBS/Atco AD 38 137 (AtI) (G) |
| 121 | 87 | BORDER LINE RY COODER/Warner Bros. BSK 3489 (G) |
| 122 | 93 | SKYYPORT SKYY/Salsoul SA 8537 (RCA) (G) |
| 123 | 116 | DANCE CRAZE VARIOUS ARTISTS/Chrysalis CHR 1299 (G) |
| 124 | 102 | ONE MORE SONG RANDY MEISNER/Epic NJE 36748 (G) |
| 125 | 107 | GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378 (G) |
| 126 | 112 | THE BEATLES '67-'70/Capitol SKBO 2404 (L) |
| 127 | 111 | STARDUST WILLIE NELSON/Columbia KC 35305 (G) |
| 128 | 110 | FEEL ME CAMEO/Chocolate City CCLP 2016 (PolyGram) (G) |
| 129 | 95 | BLACK SEA XTC/Virgin RSO VA 13147 (G) |
| 130 | 97 | FLASH GORDON (ORIGINAL SOUNDTRACK) QUEEN/Elektra 5E 518 (H) |
| 131 | — | LABOR OF LOVE SPINNERS/Atlantic SD 16032 (H) |
| 132 | — | TENDERNESS OHIO PLAYERS/Boardwalk FW 37090 (H) |
| 133 | — | ROCK AWAY PHOEBE SNOW/Mirage WTG 19297 (AtI) (G) |
| 134 | — | MAGNETS VAPORS/Liberty LT 1090 (G) |
| 135 | 105 | HIGHWAY TO HELL AC/DC/Atlantic SD 19244 (G) |
| 136 | 141 | UNLIMITED TOUCH/Prelude PRL 12184 (G) |
| 137 | — | DIRTY MIND PRINCE/Warner Bros. BSK 3478 (G) |
| 138 | — | MY MELODY DENIECE WILLIAMS/ARC/Columbia FC 37048 (H) |
| 139 | — | VERY SPECIAL DEBRA LAWS/Elektra 6E 300 (H) |
| 140 | 127 | IN THE HEAT OF THE NIGHT PAT BENATAR/Chrysalis CHR 1236 (G) |
| 141 | 94 | SOUND AFFECTS JAM/Polydor PD 1 6315 (PolyGram) (G) |
| 142 | 145 | CHANCE MANFRED MANN'S EARTH BAND/Warner Bros. BSK 3498 (G) |
| 143 | — | NOTHIN' MATTERS AND WHAT IF IT DID JOHN COUGAR/Riva RVL 7403 (PolyGram) (G) |
| 144 | 146 | YOU CAN TUNE A PIANO BUT YOU CAN'T TUNA FISH REO SPEEDWAGON/Epic JE 35082 (G) |
| 145 | 149 | GUITAR MAN ELVIS PRESLEY/RCA AAL1 3917 (G) |
| 146 | 108 | ROWDY HANK WILLIAMS, JR./Elektra/Curb 6E 330 (H) |
| 147 | 148 | OFF THE WALL MICHAEL JACKSON/Epic FE 35745 (H) |
| 148 | — | ROCKIHNROLL GREG KIHN/Beserkley B2 10069 (E/A) (G) |
| 149 | — | FRANKE & THE KNOCKOUTS/Millennium BXL1 7755 (RCA) (G) |
| 150 | — | THERE MUST BE A BETTER WORLD SOMEWHERE B.B. KING/MCA 5162 (G) |

20th Music

(Continued from page 17)

but what it already is."

Fischer, who also handles some independent productions, works in such recording facilities as the Concorde Recording Center, Studio 55 and Sound Labs. Although these are state-of-the-art studios, he indicated that he could record an act for relatively little there by minimizing pre-production costs incurred when an act "hasn't done its homework" and wastes time experimenting in the studio. "I eliminate that beforehand," Fischer said.

Another attractive advantage the new division offers, Fischer added, is the ability to reduce unnecessary or unwanted contact between labels and artists. "A lot of times," he noted, "record companies don't want to deal directly with the artist. What they're into is they want the product by such and such a date. This way, they get it from another corporate entity that is a responsible entity. If they know you're bringing them quality product, plus good (song) material, nobody asks any questions."

For the artist, Fischer said, 20th offers "complete creative control," including choice of producer. "Often a record label winds up making you (the artist) into a reasonable facsimile of what's already selling for them. When that which is selling becomes obsolete, so do you, the copy." Added Eiseman, "Some artists also feel that we have a certain amount of expertise that they could use before they ever get to a record company." That expertise includes the "song knowledge" of staff members like Eddie Lambert, VP/creative, and Steve Nelson of 20th's professional department.

Since the music production unit is so new, no acts have yet been signed for both production and publishing (three or four will be signed this year, according to Eiseman). However, the publishing company "stopped signing writers who are just writers several years ago." Two acts signed for publishing "a year or so ago," Bruce Hornsby and Joseph Williams, are close to signing label deals now; Fischer has worked with those two, as well as James Ingram (who has several solo vocal spots on Quincy Jones' "The Dude" album) on "an informal basis."

As for the Video Gram deal, although Eiseman admitted that an artist's visual possibilities are not his first criterion when making a signing, he noted that "we're heading in that direction."

Hard Rockers

(Continued from page 6)

"The musicians are looking for something a little more challenging to do and they're pushing the audience along with them," said David Fabilli, MD of WFFM in Pittsburgh, who is also playing REO for the first time. "We're playing April Wine and REO for the first time," said Scott Richards, music director at WCAO in Baltimore. "These groups are adapting their sound to an adult audience because of sheer numbers. You're talking about taking records that appeal to teens and 18-24 males and you're talking about fighting two battles: their numbers aren't as large as the 25-49 demographic and their expendable income isn't as great."

Positive Move

If the move by these traditionally hard rock groups to a more accommodating sound strikes some fans and critics as a sell-out to older audiences, it is by the same token viewed by others as a positive artistic and business decision. "When you've got a 35- to 40-record playlist and it's topheavy with people like Barbra Streisand, Don McLean, Cliff Richard and Leo Sayer and on and on, there's a tendency for your radio station to sound a little dull," commented Phil Zachary, music director of WQUE in New Orleans. "These people come along with a sound that has become so much more sophisticated that it appeals to the 25-49 group who grew up with a wall of sound."

"The economy has really made these groups depend more on being able to put out more commercially available music," offered Scooter Davis, music director of 92Q in Nashville. "There's a lot of producers out there who are realizing the value of going to a softer sound," he said, adding that 92Q is playing Rush, REO and April Wine with positive

responses.

Retailers contacted by RW have also noticed a surge in sales by several bands that had in the past been restricted to a teen and young adult audience. "For a rock 'n' roll album to show any longevity, you have to assume that somebody besides the hardcore rockers is buying it, because that is a limited base," Norman Hunter, head buyer at Record Bar, commented. "Once an album goes beyond platinum, others have to be buying it, and that's what's happening here."

"What we have now is the top 40 aspect of it (hard rock) increasing sales by double or triple," Ken Dobin, record and tape buyer at Waxie Maxie, said. "For us, AOR does not in itself sell albums. It's the top 40 that's really kicked in and increased interest in the hard groups. And there's others too that are going to come home."

Influence Spreading

Dobin's mention of "others" is a significant assessment. While Styx may have been the forerunner of rockers-going-commercial with its string of hit singles in the mid-seventies that culminated with the #1 "Babe," the current visibility of REO, Styx, Rush and Journey will most likely effect groups like Judas Priest, Rainbow and Pat Travers. Older audiences are now more receptive to these artists, and older musicians are now refining their sounds—offering music that appeals to several audiences and age groups.

Yet one need not be overconcerned about rock going soft. AC/DC's "Back in Black" is undoubtedly one of the hardest, most uncompromising rock albums of the past few years, and it is also one of the biggest sellers.

Plimsouls at the Whisky



Los Angeles-based rock 'n' roll quartet The Plimsouls recently celebrated the release of their first Planet Records LP, "The Plimsouls," with an SRO two-night stand at the Whisky in Hollywood. After the opening show, Planet and Elektra/Asylum execs congratulated the foursome backstage. Pictured are, from left: Marty Schwartz, E/A's national album promotion director; Plimsoul Dave Pahoa; Vic Faraci, E/A's executive vice president/director of marketing; Plimsouls Eddie Munoz and Peter Case; Planet president Richard Perry; and Jerry Sharell, E/A's senior vice president/creative services. In the foreground are: Bryn Bridenthal, E/A's vice president/public relations, and Tom Zutaut, E/A's national singles specialist.

Public Broadcasting Gets Strong Support

By BILL HOLLAND

■ WASHINGTON — The Corporation for Public Broadcasting received strong bipartisan support on Capitol Hill this week for preserving its full 1982 budget appropriation—one of the few federally funded programs to escape Reagan budget cuts.

CPB might get its full budget because Congress wants to make sure that the "advance funding" principle set up for public broadcasting be preserved to insure that it can be insulated from future political pressures—and budget cuts—linked to criticism of its programming.

The "advance funding" bill adopted in 1978 expires this year, and both houses of Congress appear to be moving toward a renewal of that bill.

At a meeting last week, the Senate Budget Committee rejected the Reagan administration proposal to cut CPB's present budget of \$172 million by \$43 million, and next year's budget by \$52 million.

Committee Chairman Pete Domenici (R-N.M.) moved to reject the cuts in the previously approved funds.

CPB also has strong allies, including Sen. Barry Goldwater (R-Ariz.), chairman of the Senate communications subcommittee; Sen. Harrison Schmitt (R-N.M.), chairman of the Senate appropriations subcommittee; and Rep. Timothy E. Wirth (D-Colo.), chairman of the House telecommunications subcommittee. All of these key members have voiced support for retention of the advanced funding principle.

However, CPB will face budget cuts in the future, beginning in late 1983; the Goldwater bill, for instance, calls for a reduced \$110 million budget in fiscal 1984 and only \$100 million in fiscal 1985. These figures are close to what the administration had urged.

Goldwater and Wirth have suggested that public broadcasters be permitted to raise revenue through additional leasing and distribution arrangements. In fact, Goldwater even suggested "some form of limited advertising for public broadcasting" at the meeting.

Chrysalis Publishing Promotes Frank D'Amico

■ LOS ANGELES—Ann Munday, vice president and general manager of Chrysalis Publishing, has announced the promotion of Frank D'Amico to the position of general manager publishing, east coast.

Record World Black Oriented Music

Black Music Report

By NELSON GEORGE

■ When a record producer has a huge commercial success with one act he usually moves quickly to capitalize on his good fortune. He quickly signs for several assignments, taking in as much record company cash as possible and booking himself for months, sometimes a year, in advance.

But Eumir Deodato is confident this won't happen to him. "I work very slow," he says in his modest Manhattan office, "but very solid. Everything must be super clean. No missed notes. No flakey tempos. Working that way I can't do a lot of things at one time. You can't do a good job that way, running from studio to studio just to do it. I'm making good money, so I take my time. I've gotten offers from groups of all kinds: a couple of vocal groups, self-contained bands, a lot of people. But they all want to work too fast. It took us about six months to do each **Kool & the Gang** album, but it was worth it."

To the Brazilian keyboardist-producer, the secret to turning Kool and company around was "objectivity in the studio. They never lacked for ideas. So many in the band could write and they all play well. But no one was saying which were the best ones and which weren't.

"Also, when I first heard the material for 'Ladies Night' it was very horn-oriented, not vocally together. They had just added (vocalist) **James Taylor** to the band, but they were still into the chant vocal style they had been using. I helped guide the material around a single lead voice, which I think has more across-the-board appeal.

"Musically, I just added things to material **George Brown** or **Kool** had written, like some melodic ideas, chords, concepts. When the members of the group create quality songs, it then becomes a matter of sharpening them, giving the music focus."

Deodato expects to be back in the studio with Kool in April. Meanwhile he is, in typically slow-as-it-goes fashion, putting together his next Warner Bros. album. "I don't think it'll be finished until this fall. I'm collaborating with my friends, and I'm gonna use more singers on it than any of my previous albums. I also have a band from North Carolina called Juicy that I'm looking to get a deal."

Congratulations to sportscaster-storyteller-historian **Art Rust, Jr.** for landing a sports talk program on New York's WABC. Art was my guardian angel back when we both worked at the Amsterdam News. He broadcast for many years on WWRL and later was the regular sports reporter at New York's NBC-TV. Now at WABC, his pre-game shows for Yankee broadcasts and call-in sports talk program are helping to bring conversation to that former AM "music radio" standard-

bearers.

MUSIC OF NOTE: "Pull Up to the Bumper," by disco diva **Grace Jones**, has none of the campy S&M overtones of her previous music. With reggae masters **Sly Dunbar** and **Robbie Shakespeare** providing the backing, it is instead an adventurous piece of contemporary funk. Hand percussion and bouncy keyboards give added interest, while Shakespeare's bass is rich and vibrant. Not what one expects from Grace Jones . . . **Taana Gardner's** "Heartbeat" mixes a Chic-ish bass-combo sound with touches of New York disco (no surprise that mixer

(Continued on page 34)

Black Oriented Album Chart

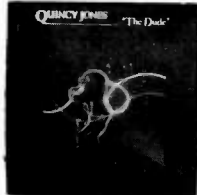
APRIL 4, 1981

- GAP BAND III**
Mercury SRM 1 4003 (PolyGram)
- THE TWO OF US**
YARBROUGH & PEOPLES/Mercury SRM 1 3834 (PolyGram)
- IMAGINATION**
WHISPERS/Solar BZL1 3578 (RCA)
- HOTTER THAN JULY**
STEVIE WONDER/Tamla T8 373M1 (Motown)
- GRAND SLAM**
ISLEY BROTHERS/T-Neck FZ 37080 (CBS)
- WINELIGHT**
GROVER WASHINGTON, JR./Elektra 6E 305
- BEING WITH YOU**
SMOKEY ROBINSON/Tamla T8 375M1 (Motown)
- IN OUR LIFETIME**
MARVIN GAYE/Tamla T8 474M1 (Motown)
- MAGIC**
TOM BROWNE/Arista/GRP 5503
- THREE FOR LOVE**
SHALAMAR/Solar BZL1 3577 (RCA)
- RADIANT**
ATLANTIC STARR/A&M SP 4833
- FANTASTIC VOYAGE**
LAKESIDE/Solar BZL1 3720 (RCA)
- STONE JAM**
SLAVE/Cotillion SD 5224 (Atl)
- HOUSE OF MUSIC**
T.S. MONK/Mirage WTG 19121 (Atl)
- TO LOVE AGAIN**
DIANA ROSS/Motown M8 951M1
- LICENSE TO DREAM**
KLEER/Atlantic SD 19288
- CELEBRATE**
KOOL & THE GANG/De-Lite DSR 9518 (PolyGram)
- THE DUDE**
QUINCY JONES/A&M SP 3721
- ALL AMERICAN GIRLS**
SISTER SLEDGE/Cotillion SD 17027 (Atl)
- HOW 'BOUT US**
CHAMPAIGN/Columbia JC 37008
- TURN THE HANDS OF TIME**
PEABO BRYSON/Capitol ST 12138
- LOVE IS ONE WAY**
MCA 5163
- ARETHA**
ARETHA FRANKLIN/Arista AL 9538
- JERMAINE**
JERMAINE JACKSON/Motown M8 948M1
- 'NARD**
BERNARD WRIGHT/Arista/GRP 5011
- PARTY 'TILL YOU'RE BROKE**
RUFUS/MCA 5159
- SKYYPORT**
SKYY/Salsoul SA 8537 (RCA)
- AUTOAMERICAN**
BLONDIE/Chrysalis CHE 1290
- MY MELODY**
DENIECE WILLIAMS/ARC/Columbia FC 37048
- CITY NIGHTS**
TIERRA/Boardwalk FW 36995
- LET'S BURN**
CLARENCE CARTER/Venture VL 1005
- AT PEACE WITH WOMAN**
JONES GIRLS/Phila. Intl. JZ 36767 (CBS)
- EVERYTHING IS COOL**
T-CONNECTION/Capitol ST 12128
- VERY SPECIAL**
DEBRA LAWS/Elektra 6E 300
- CALL IT WHAT YOU WANT**
BILL SUMMERS AND SUMMER HEAT/MCA 5176
- THERE MUST BE A BETTER WORLD SOMEWHERE**
B.B. KING/MCA 5162
- LIVE AND MORE**
ROBERTA FLACK AND PEABO BRYSON/Atlantic SD 2 7004
- PERFECT FIT**
JERRY KNIGHT/A&M SP 4843
- TWICE AS SWEET**
TASTE OF HONEY/Capitol ST 12089
- TOUCH**
CON FUNK SHUN/Mercury SRM 1 4002 (PolyGram)
- TENDERNESS**
OHIO PLAYERS/Boardwalk FW 37090
- DEE DEE**
DEE DEE SHARP GAMBLE/Phila. Intl. JZ 36370
- CONNECTIONS AND DISCONNECTIONS**
FUNKADELIC/LAX JW 37087
- GUILTY**
BARBRA STREISAND/Columbia FC 36750
- THE DRAMATIC WAY**
DRAMATICS/MCA 5146
- FEEL ME**
CAMEO/Chocolate City CCLP 1016 (PolyGram)
- IT'S JUST THE WAY I FEEL**
GENE DUNLAP FEATURING THE RIDGEWAYS/Capitol ST 12130
- GAUCHO**
STEELY DAN/MCA 6102
- VOICES IN THE RAIN**
JOE SAMPLE/MCA 5172
- FACES**
EARTH, WIND & FIRE/ARC/Columbia KC2 36795

PICKS OF THE WEEK

THE DUDE

QUINCY JONES—A&M SP-3721



Quincy Jones' last album for A&M is a wonderful going-away gift to the label, full of material with

commercial appeal and musical quality. "Ai No Corrida" is already a breaking single. Songs like the title cut, "Razzamatazz," and Stevie Wonder's "Betcha Wouldn't Hurt Me" are also potential hits. Patti Austin sounds just like Michael Jackson on several cuts and this LP has the same strength as Jackson's last solo outing.

VICTOR TAVARES

Polydor PD-1-6314 (PolyGram)



Victor Tavares provides the voice and Feliciano Tavares the production (along with Benjamin

Wright) as these brothers take leave of their vocal group to make this LP. The single "First House on the Right Side" is a catchy pop-R&B tune. Among the album's other seven cuts is the R&B classic "Then You Can Tell Me Goodbye." Should attract the attention of Tavares' many fans.

ALL MY REASONS

NOEL POINTER—Liberty LT-1094



The Brooklyn-born violinist and occasional vocalist turns in a relaxed set of nine tunes, several of them

focusing on cities, including "East St. Louis Melody" and "Brookline (Brooklyn, A New York City)." The former features jazzy solos by Pointer on violin and acoustic piano, while the latter is a spirited dance track. Pointer is supported on this LP by a number of fine musicians, including keyboardist Denzil "Broadway" Miller.

MAGIC MAN

ROBERT WINTERS AND FALL—Buddah BDS 5732



Winters' "Magic Man" is a strong, stately R&B ballad that has become one of 1981's biggest sur-

prises. "Magic Man" the album has the ingredients to continue Winters' success, as it is one of the finest traditional R&B albums released in some time. Winters has a rich, romantic delivery that caresses the LP's nine love songs.



Black Oriented Singles

APRIL 4, 1981

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

APR. 4	MAR. 28		WKS. ON CHART
1	1	DON'T STOP THE MUSIC YARBROUGH & PEOPLES Mercury 76085 (PolyGram) (7th Week)	17
2	2	IT'S A LOVE THING WHISPERS/Solar 12154 (RCA)	12
3	3	BURN RUBBER GAP BAND/Mercury 76091 (PolyGram)	15
4	4	THIGHS HIGH (GRIP YOUR HIPS AND MOVE) TOM BROWNE/Arista/GRP 2510	11
5	6	BEING WITH YOU SMOKEY ROBINSON/Tamla 54321 (Motown)	8
6	8	JUST THE TWO OF US GROVER WASHINGTON, JR./Elektra 47103	9
7	9	SUKIYAKI TASTE OF HONEY /Capitol 4953	9
8	5	WATCHING YOU SLAVE/Cotillion 46006 (Atl)	15
9	7	ALL AMERICAN GIRLS SISTER SLEDGE/Cotillion 46007 (Atl)	10
10	10	BON-BON VIE (GIMME THE GOOD LIFE) T.S. MONK/Mirage 3780 (Atl)	12
11	12	HOW 'BOUT US CHAMPAIGN/Columbia 11 11433	9
12	15	MAGIC MAN ROBERT WINTERS & FALL/Buddah 624 (Arista)	10
13	20	WHEN LOVE CALLS ATLANTIC STARR/A&M 2312	6
14	17	AI NO CORRIDA QUINCY JONES/A&M 2309	7
15	11	FANTASTIC VOYAGE LAKESIDE/Solar 12129 (RCA)	18
16	16	PERFECT FIT JERRY KNIGHT/A&M 2304	9
17	14	CELEBRATION KOOL & THE GANG/De-Lite 807 (PolyGram)	23
18	13	TOGETHER TIERRA/Boardwalk 8 5702	18
19	18	I JUST LOVE THE MAN JONES GIRLS/Phila. Intl. 6 3121 (CBS)	16
20	26	TAKE IT TO THE TOP KOOL & THE GANG/De-Lite 810 (PolyGram)	6
21	24	PRAISE MARVIN GAYE/Tamla 54322 (Motown)	7
22	22	EVERYTHING IS COOL T-CONNECTION/Capitol 4968	8
23	27	A WOMAN NEEDS LOVE (JUST LIKE YOU DO) RAY PARKER JR. & RAYDIO/Arista 0592	5
24	25	YOU LIKE ME DON'T YOU? JERMAINE JACKSON/Motown 1503	6
25	23	YOU'RE TOO LATE FANTASY/Pavillion 6 6407 (CBS)	9
26	37	WHAT CHA GONNA DO FOR ME CHAKA KHAN/Warner Bros. 49692	3
27	34	WHAT TWO CAN DO DENIECE WILLIAMS/ARC/Columbia 60504	5
28	29	FEEL ME CAMEO/Chocolate City 3222 (PolyGram)	7
29	39	MAKE THAT MOVE SHALAMAR/Solar 12192 (RCA)	4
30	33	ONE WAY LOVE AFFAIR SADANE/Warner Bros. 49663	6
31	32	RAPTURE BLONDIE/Chrysalis 2485	8
32	35	GET TOUGH KLEER/Atlantic 3788	5
33	36	BE YOURSELF DEBRA LAWS/Elektra 47084	6
34	28	WHAT A FOOL BELIEVES ARETHA FRANKLIN/Arista 0591	7
35	31	LOVERS AFTER ALL MELISSA MANCHESTER AND PEABO BRYSON/Arista 0587	8
36	47	TONIGHT WE LOVE RUFUS/MCA 51070	4
37	19	I AIN'T GONNA STAND FOR IT STEVIE WONDER/Tamla 54320 (Motown)	14
38	40	TRY A LITTLE TENDERNESS OHIO PLAYERS/Boardwalk 8 5708	5



39	21	8TH WONDER SUGARHILL GANG/Sugarhill 753	14
40	38	NEVER GONNA GIVE YOU UP PATRICE RUSHEN/Elektra 47113	6
41	46	KEEP ON IT STARPOINT/Chocolate City 3223 (PolyGram)	4
42	30	AND LOVE GOES ON EARTH, WIND & FIRE/ARC/Columbia 11 11434	9
43	41	TOO TIGHT CON FUNK SHUN/Mercury 76089 (PolyGram)	18
44	55	YOU'RE LYING LINX/Chrysalis 2401	3
45	48	BIRTHDAY PARTY RHYME GRANDMASTER FLASH & THE FURIOUS FIVE/Sugarhill 759	4
46	54	BAD COMPANY ULLANDA McCULLOUGH/Atlantic 3804	3
47	60	YEARNING GAP BAND/Mercury 76101 (PolyGram)	2
48	58	CALL IT WHAT YOU WANT BILL SUMMERS & SUMMERS HEAT/MCA 51073	2
49	67	YOUR LOVE IS ON THE ONE LAKESIDE/Solar 12188 (RCA)	2
50	45	MEDLEY: YESTERDAY ONCE MORE/NOTHING REMAINS THE SAME SPINNERS/Atlantic 3798	6
51	44	HAVE YOU SEEN HER CHI-LITES/20th Century Fox/Chi-Sound 2481 (RCA)	7
52	42	BOOGIE BODY LAND BAR-KAYS/Mercury 76088 (PolyGram)	17
53	56	MOMENT OF WEAKNESS ENCHANTMENT/RCA 12163	5
54	59	FEEL IT REVELATION/Handshake 8 5303	4
55	57	IN LOVE'S TIME DELEGATION/Mercury 76094 (PolyGram)	3
56	49	HERE'S TO YOU SKYY/Salsoul 2132 (RCA)	14
57	52	I WANT IT REDDINGS/Believe in a Dream 6 5602 (CBS)	5
58	64	DOUBLE DUTCH BUS FRANKIE SMITH/WMOT 8 5356	3
59	66	MY LADY ONE WAY/MCA 51054	3
60	50	I HEAR MUSIC IN THE STREETS UNLIMITED TOUCH/Prelude 8023	13
61	68	GOLDEN TOUCH ROSE ROYCE/Whitfield 49681 (WB)	2

CHARTMAKER OF THE WEEK

62	—	GIVE IT TO ME BABY RICK JAMES Gordy 7197 (Motown)	1
63	43	LOVE CALLING ZINGARA/Wheel 5001	12
64	—	LADY'S WILD CON FUNK SHUN/Mercury 76099 (PolyGram)	1
65	61	WHERE DID I GO WRONG HEATWAVE/Epic 51005	5
66	—	WHAT ARE YOU GOING TO DO WITH IT BETTY WRIGHT/Epic 19 51009	1
67	—	LET ME BE THE ONE WEBSTER LEWIS/Epic 19 51014	1
68	—	LATELY STEVIE WONDER/Tamla 54323 (Motown)	1
69	—	SUPERLOVE SKYY/Salsoul 2136 (RCA)	1
70	62	YOU'RE THE BEST THING IN MY LIFE DRAMATICS/MCA 51041	13
71	—	INVITATION TO LOVE DAZZ BAND/Motown 1507	1
72	51	WHO SAID? ISLEY BROTHERS/T-Neck 6 2293 (CBS)	13
73	53	FANCY DANCER TWENNYNINE FEATURING LENNY WHITE/Elektra 47087	12
74	74	RAPPER DAPPER SNAPPER EDWIN BIRDSONG/Salsoul 2135 (RCA)	4
75	63	MAKE THE WORLD STAND STILL ROBERTA FLACK AND PEABO BRYSON/Atlantic 3775	16



Black Music Report (Continued from page 33)

Larry Levan's name is larger on the 12-inch than that of producer Kenton Nix) in a remarkably effective fashion. The tempo is slow (super slow if your turntable is particularly sensitive to tempos), giving dancers much room for improvisation. Despite Gardner's vocal shortcomings, "Heartbeat" has enough grit to become a real R&B success. A sleeper worth watching . . . Some thought the complexity of Marvin Gaye's "In Our Lifetime" would, like his previous LP, "Here, My Dear," turn off many listeners after its initial sales impact. But after debuting at #17 on the black album chart it has moved methodically upward, cracking the top five, showing that the black audience can embrace multi-leveled works. Praise to Mr. Gaye . . . The Isley Brothers' "Grand Slam" LP, their best release since about 1977, is selling well despite

the failure of the first single ("Who Said?") to excite people. The album is filled with great songs and great Ronnie Isley singing . . . "Positive Life" by Love Bug Star-Ski & the Harlem World Crew isn't the best current rap record, but musically it is perhaps the most interesting. The Tay-Ster Records (129 Lenox Ave., New York 10026) release has a live instrumental track composed of elements from Teena Marie's "I Need Your Lovin'," the Police's "Voices Inside My Head," a guitar riff from Aerosmith's "Walk This Way," and Harvey Mason's drum solo from George Benson's "On Broadway." It demonstrates that while rap records are a predominantly black ghetto style, the deejays themselves have highly eclectic taste. If it has a beat, they give it a listen.

Record World International

Murray Mines Hong Kong Metal



Anne Murray was recently presented with a platinum record award for "Let's Keep It That Way," a gold record for "A Country Collection," and a gold record for "A New Kind Of Feeling," all representative of sales in Hong Kong. The presentation was made by Rob Walker, director, international operations, Australasia, Capitol/EMIA/Liberty Records Group (left), and Helmut Fest, vice president, international operations, Capitol/EMIA/Liberty Records Group (right), on the set of the TV show "Solid Gold."

Japan

By CARMEN ITOH

■ TOKYO — The Japanese Phonograph Record Association held its annual board of directors and general meeting on Feb. 25 at the Hilton Hotel. At the general meeting all directors were re-elected for another term. **Takami Shobochi**, the president of Nippon Columbia, was elected chairman and **Shoichi Namekata** was re-elected managing director.

To commemorate their 30th anniversary, Kinki Broadcasting Station (KBS) changed its name to Kyoto Broadcasting Station (KBS). The change was initiated to signify a new beginning and to help create a new image for the station.

The **Cosmic Invention** is a newly born techni-pop group, which consists of five members whose average age is 14. The Cosmic Invention released a debut single, "Yakimoki," on March 5 on Victor
(Continued on page 36)

Canada

By LARRY LeBLANC

■ TORONTO — CBC-Radio has dropped its national pop music program "Sixty Minutes with a Bullet" after a four and half-year run under producer **Jim Millican**. No reasons have been given for CBC's decision, but insiders have suggested budget cuts within the corporation as a key factor. Also, it's no secret that CBC brass here have given little real support for the Winnipeg-based show. Last year, CBC axed the Vancouver new wave show "Goldrush." These two decisions leave the network with no national pop music programming . . . However, CBC's "Variety Tonight" is continuing its enormous support of Can-Con talent with an April 1 taping of **Beverly Glenn-Copeland** at Harbourfront. Producing the segment are **Gene Martynec** and CBC's **Bill Garrett**. It's possible that an LP will be issued from the program . . . Intercan's release of "Salome Bey in Montreux" marks her first solo release in almost a decade. The versatile chanteuse is set for a national tour from April to the end of the year. Repertoire for the tour includes material from her outstanding "Blue Indigo" show which ran for so long here. Pickwick Records is distributing the LP . . . MCA artist **Donnie Iris** was at the El Mocambo recently for just one date—MCA took advantage of the date and hustled local press in . . . Last year, **Blood Sweat and Tears** with **David Clayton-Thomas** played the prestigious Imperial Room at the Royal York Hotel. This time around, BS&T played T.O.'s rock showcase, the El Mocambo . . .
(Continued on page 36)

Pryor To Head Ariola/Arista UK

■ LONDON — Monti Lueftner, president of the Ariola Group, and Clive Davis, Arista president, have announced that Andrew Pryor will replace Charles Levison as managing director of Ariola/Arista UK, effective June 1.

During the transition period before Levison takes up his post as WEA chief (see separate story),

he will assist Pryor with the day-to-day running of the company.

Pryor has been with Ariola/Arista (Eurodisc) for three years, first as marketing director, then MD of the marketing division, then MD of the Ariola label and marketing supervisor for the group. Previously he had been with CBS.

England

By VAL FALLOON

■ LONDON—The Boots retail chain has decided to stock the controversial Island One Plus One cassettes. Boots was waiting for the BPI's statement, but now that all UK multiples have accepted the format, Boots has given its stores the go-ahead. Meanwhile, this week's BPI meeting was expected to prove interesting, as Virgin and EMI defend their continuing to market the tapes, despite their BPI membership leaning toward's the association's decision of last month to "deplore" the cassettes' production . . . Following last week's RCA decision to close its factory, the 270 workers have cabled RCA president **Bob Summer** in New York asking to discuss the problems. Meanwhile, MCA is considering a move to EMI for P and D, but it also is talking to other majors. RCA's **Don Ellis** said that EMI and CBS between them could handle the whole country's pressing needs . . . **Richard Baldwin**, managing director of the highly successful Music For Pleasure budget label, is quitting his post after 16 years. He retires on March 31 and will be replaced by **Ted Harris**, MFP's sales and marketing chief. Baldwin, EMI's longest-serving MD, also launched Listen For Pleasure cassettes and Classics For Pleasure.

MORE MAIL ORDER: **Larry Levene** of the William Levene Organization is launching a TV mail-order company aimed at the 25-55 age group, spearheading the "multi-thousand pound launch" is a **Leo Sayer** double album, to coincide with the upcoming tour. The new label is called "Lancaster" and will run alongside the organization's existing Arcade Records . . . The current **ELO** box being advertised via Teledisc, the mail-order company, "The Best of ELO," will be followed up by a Jet boxed set, the second so far, titled "Four Light Years," with four LPs and an 18-page booklet. A four-track single will promote the set . . . The tougher the business, the more the repackaging brains start working—sometimes in unexpected ways, World Records, the long-established EMI nostalgia and specialist label, is issuing a single, the 45-year-old recording "Let's Face the Music and Dance" . . . and DJM is offering low price double "album" cassettes of back catalogue, and cutting the prices of some catalogue LPs.

STEREO VIDEO: With the videodisc looming on the horizon, the current videocassette market may soon look much less healthy, but a bid to make it more competitive with the disc comes from a midlands-based company. World of Video has come up with a stereo mastering system expected to debut here next month. The cassettes can only be played through the new National Panasonic recorder linked to a domestic hi-fi system. But Sony will be launching a stereo video recorder soon (neither has advance recording facilities). Though consumers could not be expected to change over to the new machines, the cassettes, when played on an ordinary player, will demonstrate improved sound . . . **Queen** delighted with South American tour. Not only were 2.2 million dollars grossed for the two Buenos Aires concerts, but all Queen LPs released there have become EMI's top sellers following the band's concerts in the territory . . . The **Paul McCartney/Wings** movie "Rock Show" is premiering here for charity on April 8, in the presence of the Earl and Countess of Snowden . . . The new WHO LP "Face Dances," leapt to the number three position in this week's industry chart.

England's Top 25

Albums

- 1 **KINGS OF THE WILD FRONTIER** ADAM AND THE ANTS/CBS
- 2 **FACE VALUE** PHIL COLLINS/Virgin
- 3 **VIENNA** ULTRAVOX/Chrysalis
- 4 **JAZZ SINGER** NEIL DIAMOND/Capitol
- 5 **JOURNEYS TO GLORY** SPANDAU BALLET/Reformation
- 6 **THE VERY BEST OF RITA COOLIDGE**/A&M
- 7 **MAKING MOVIES** DIRE STRAITS/Vertigo
- 8 **DIFFICULT TO CURE** RAINBOW/Polydor
- 9 **STRAY CATS** STRAY CATS/Arista
- 10 **DOUBLE FANTASY** JOHN LENNON/YOKO ONO/Geffen
- 11 **DANCE CRAZE** SOUNDTRACK/2 Tone
- 12 **MOVING PICTURES** RUSH/Mercury
- 13 **SKY 3 SKY**/Ariola
- 14 **IT'S NEVER TOO LATE** STATUS QUO/Vertigo
- 15 **DIRK WEARS WHITE SOX** ADAM AND THE ANTS/Do It
- 16 **POINT OF ENTRY** JUDAS PRIEST/CBS
- 17 **VISAGE**/Polydor
- 18 **HOTTER THAN JULY** STEVIE WONDER/Motown
- 19 **LIVE SAD CAFE**/RCA
- 20 **FACE DANCERS** WHO/Polydor
- 21 **ANOTHER TICKET** ERIC CLAPTON/RSO
- 22 **MANILOW MAGIC** BARRY MANILOW/Arista
- 23 **REMAIN IN LIGHT** TALKING HEADS/Sire
- 24 **FLESH & BLOOD** ROXY MUSIC/Polydor
- 25 **CHRISTOPHER CROSS** CHRISTOPHER CROSS/Warner Bros.

Singles

- 1 **JEALOUS GUY** ROXY MUSIC/Polydor
- 2 **THIS OLE HOUSE** SHAKIN STEVENS/Epic
- 3 **KIDS IN AMERICA** KIM WILDE/RAK
- 4 **KINGS OF THE WILD FRONTIER** ADAM AND THE ANTS/CBS
- 5 **FOUR FROM TOYAH EP** TOYAH/Safari
- 6 **DO THE HUCKLEBUCK** COAST TO COAST/Polydor
- 7 **REWARD** TEARDROP EXPLODES/Mercury
- 8 **VIENNA** ULTRAVOX/Chrysalis
- 9 **YOU BETTER YOU BET** WHO/Polydor
- 10 **STAR KIKI DEE**/Ariola
- 11 **SOUTHERN FREEEZ** FREEEZ/Beggars Banquet
- 12 **CEREMONY** NEW ORDER/Factory
- 13 **LATELY** STEVIE WONDER/Motown
- 14 **SOMETHING 'BOUT YOU BABY** STATUS QUO/Vertigo
- 15 **PLANET EARTH** DURAN DURAN/EMI
- 16 **SHADDUP YOUR FACE** JOE DOLCE/Epic
- 17 **MIND OF A TOY** VISAGE/Polydor
- 18 **ONCE IN A LIFETIME** TALKING HEADS/Sire
- 19 **JONES VS. JONES** KOOL & THE GANG/Mercury
- 20 **I MISSED AGAIN** PHIL COLLINS/Virgin
- 21 **EINSTEIN A GO GO** LANDSCAPE/RCA
- 22 **INTUITION** LINX/Chrysalis
- 23 **PLEASE DON'T TOUCH** MOTORHEAD/Girlschool/Bronze
- 24 **I SURRENDER** RAINBOW/Polydor
- 25 **IT'S A LOVE THING** WHISPERS/Solar

(Courtesy: Record Business)

Japan (Continued from page 35)

Records. Although it is not rare to see junior high school students forming bands, it is unique for them to form one which utilizes synthesizers and drums. All of the members of this band have been receiving music education for at least eight years. Last Dec. 27 they performed as an opening act for the Y.M.O. concert held at Nippon Budokan and astonished the audience by their use of 11 synthesizers. The synthesizers are estimated to be worth well over 100 million yen (\$500,000). These synthesizers were created by special order by the father of one of the members, who manages a synthesizer manufacturing company.

Canada (Continued from page 35)

A&M has issued the first single from Montreal band **Leyden Zar**, "Backstreet Girl," produced by **Andre Perry** and **Nick Blagona** . . . "Hee Haw" comic **Charles Farquharson** (a/k/a **Don Harron**), has just returned from Edmonton, where he recorded a new LP with buddy **Nestor Pistor** under the supervision of **Tommy Banks** . . . Publicist **Joanne Smale**, presently repping the True North label (**Bruce Cockburn**, **Rough Trade**, **Graham Shaw**, **Murray McLachlan**), has become the Canadian rep for Millennium Records . . . The new **Badfinger** single "Hold On" is produced by veteran **Jack Richardson** . . . Classical guitarist **Liona Boyd** just completed TV tapings for **Merv Griffin** and "Mondo Latino" and an interview for People magazine . . . Confirm or deny: Former CBS Canada chairman **Arnold Gosewich** is said to be purchasing the A&A retail chain and A.R.S. rack firm from his former employers.

Market Study

(Continued from page 15)

better supplier relations: "Companies which do business with the record industry were unusually vocal in expressing the need for more rationality in scheduling jobs. This set of controls would save money and be less threatening to the suppliers."

On the technological front, Frost & Sullivan downplays the role of the videodisc during the 1980-85 period: "Many of the industry executives we spoke to talked about the videodisc as being the technological savior of the recording industry. We feel, however, that the marketing potential of the videodisc remains to be tested in the marketplace. We see a showdown among the three systems on the market that could leave the industry reeling. In any event, the videodisc is not likely to have much of an impact on the recorded music market before the end of the 1980-85 period."

Conclusion

Digital recording is considered somewhat more promising in the near term. "Digital recording, which at many points can be compatible with the current analog process, may well pump some life into the classical music market," Frost & Sullivan observes.

The report concludes: "In all, the industry has some difficult problems to solve — under the pressures of price increases, foreign competition and the disorganization of the market brought about by the recession. But the market for recorded music is there, and if the industry can solve problems that other industries routinely solve, it should grow steadily in the future."

Soundbar

(Continued from page 8)

licited on the basis of the Soundbar's ability to sell new product that might not be receiving airplay in a given city. Nichter, who projected that perhaps three to five thousand Soundbars (most of them of the small variety) will be installed in the United States within the next three years, claims that "it can sell enough new product that we can literally become another radio network." Record companies, he added, "are willing to listen," but as yet "there is no money on the table."

'Clear out warehouses'

Aside from new product, there is "an assumption" that the Soundbar will help sell catalogue as well, Nichter said, especially if selections from catalogue items are included with current releases in the taped programs. "If the machine's bins are stocked with those (catalogue) goods," he noted, "it will sell them. With labels' stringent new returns policies, this could be the answer to clearing out warehouses."

Bob Delaney, manager of Tower's Strip outlet, said that despite some "minor bugs" experienced with the prototypes, the Soundbar is "definitely a good merchandising tool for in-store play or for supplementary play in markets where there's no radio exposure for the product. It's an addition to any store that has enough traffic to warrant it." However, Delaney added, evidence of the unit's effectiveness is "inconclusive" so far, due to the short time it was on display at Tower (two weeks when Delaney was contacted by RW) and the fact that the 12 programs remained the same during that period.

Dialogue (Continued from page 10)

a track he may have the power to just go and put that record on without any sustaining information, like whether other radio stations are playing it or its chart number or sales.

RW: Many, many black programmers today seem to want to play white records when they "step out," though.

Haywood: True. That's for two reasons. A lot of pop music now has enough elements in its structure, song titles, and musical characteristics that it will appeal to black audiences. So, yes, they are stepping out on those white artists.

RW: Doesn't this hurt many black artists?

Haywood: Definitely, it does. It takes up places on the playlist. Stations have only a limited number of records they can play, and when a white artist goes into one of these slots, there is one less slot available.

But this is also a compliment to black music, since it shows that mainstream artists recognize the built-in beauty, the naturalness of black music. They recognize it to such a degree that they pattern their music after it.

RW: Isn't that the biggest controversy in black radio right now, this question of black radio playing white music?

Haywood: Oh, yeah. That is the most talked about subject at any gathering of programmers that I've ever been to.

RW: From your record viewpoint, what kind of resolution would you like to see?

Haywood: I think that if pop artists continue making music that sounds black it will continue to get exposed. I don't think black radio will be able to say we're not going to be able to play this particular track by "Joe Smith" because he's white if he has appeal to black audiences. I don't think black radio can effectively shut it out.

RW: Do you see PolyGram looking to actively exploit this situation?

Haywood: I don't think companies are going out looking for that kind of act. I think what happens is that companies are looking for acts that they can clearly categorize. What sometimes happens is that an artist takes a step in another direction, and the direction is toward black music. When that happens here at PolyGram and we feel that we have a piece of good music, we'll actively go after that. This is a business.

The acts that we bring into the company specifically to reach the black audience will, 90 to 99 percent of the time, get the first shot when and if this situation arises. If we have music by a pop-directed act that has a black sound we will deal with that within the structure. It is extremely unlikely that we will go out in front on a pop act going in that direction. It would have to demonstrate some black interest first.

RW: What about some of your top acts—Millie Jackson, Cameo, the Bar-Kays—who have a very strong black following, but haven't shown a great deal of crossover power? Is that a detriment to their careers?

Haywood: No, I think that a pure black sale is still a very respectable sale. We have had Cameo in the 800,000 area, pure black, no pop sales at all. That is very respectable. We feel that we can give an act like Cameo that shot under all the right conditions. I say that there must be some musical consideration. For example, the current Millie Jackson track is unlikely to get any kind of pop radio play.

The reality is that we get these objections from pop radio that a track may be "too black" and won't get that necessary pop play for crossover. That is a secondary consideration, however. Our primary consideration is getting a black hit. If there is pop interest, then we'll go for it.

RW: There are rumors about Lonnie Simmons and his Total Experience operation leaving PolyGram. Do you wish to comment on them?

Haywood: Lonnie Simmons was recently here in New York and we talked. I think he is in the position any successful producer and manager is. He has had some extreme success in the last six to eight months and I'm sure he has been approached by a lot of people. But our conversations lead us to believe that our current arrangement is in very, very good shape. Of course, if there are some new acts that we don't know anything about, we have no control over that. His newest act, Robert "Goodie" Whitfield, will be distributed by us.

RW: Traditionally, the south has been the backbone of black music, both musically and commercially. Have the '80s brought in any change in that area?

Haywood: No, the south is still very fertile for black music. Between Richmond and Miami in the east and as far west as Memphis there must be 70 or 80 black radio stations, ranging in size from 500-watt daytimers to 24-hour FM stations. We find the southeast United States is an extremely fertile ground for new acts. You can get them exposed and tested there. The south is the most open and best area in the

country for radio, I believe. They play records based on what they hear and what they like. The level of politics is very low. If they like the music that is all that is necessary.

RW: What about New York City as a radio market? I ask that because New York seems to have evolved its own particular sound.

Haywood: Well, all major markets are unique, but New York is more unique than any other market in the country. It plays a very narrow spectrum of black music, and the question is, honestly, are there any black radio stations in New York? We have WWRL moving in a direction that may not be mainstream black music. We have three other sets of call letters that expose black music but play a very high percentage of mainstream pop music and some rock music. WNJR is the closest thing to a traditional black station in the market.

The promotion man who works the New York market has to be a very street-oriented person, because he is not likely to get his start on radio.

RW: Does that mean you have to use more independent promotion people here than elsewhere?

Haywood: We have to use independent promo people at the club and store level because that is very important to radio here.

RW: As a general policy for the entire nation, how extensively are independent promotion men used by PolyGram's black music division?

Haywood: Through the entire industry all the majors have wisely cut back on their use, since it was clearly getting, from an economic standpoint, out of hand. We're finding that we have to rely more on our own staff than ever before. But we still find we have to use independents in certain instances. But it is about 25 percent of what we were using last year.

RW: Aside from using fewer independent promo men, how has the marketing of black music changed in recent years?

Haywood: In 1962 I was working at a small station in North Carolina and we had been on the air two years and had never seen a promotion man. The first one that came by, you can believe, got every single record he brought in on the radio. He got those records played purely on his personality. That was all he needed.

Personality is still an important part, but in order for a promotion manager to be successful today he has to be pretty knowledgeable about what he is doing. Particularly in the major markets, and in many of the secondary markets where the competition among radio stations has gotten so tough, the requirements for getting a record on radio must be met. There must be sales information, airplay information, chart movement if possible, and the gentleman must have a very thorough knowledge of that radio station and what it programs. He must know how to make that particular record fit that station's needs. It is a very highly skilled job, more than ever before.

We have seen in the last three to four years many people in the industry lose their position and be unable to get back in. I feel that is because the climate has changed and the criterion is higher. They have got to be more professional than they have ever been. The days of slapping on the back, taking someone to lunch, and saying "my man" are over.

Patti Moves to Philly



Patti LaBelle has signed an exclusive recording contract with Philadelphia International Records. Her debut album is set to be released in May or June. PIR co-chairmen Kenneth Gamble (left) and Leon Huff are pictured with LaBelle at the signing.

Latin American Record World

Latin American Album Picks



RECUERDA AL TRIO MATAMOROS

ROBERTO TORRES—Sar SLP 1016

Con arreglos de Alfredo Valdés y excelente labor de músicos salseros, Roberto Torres interpreta temas inolvidables popularizados por el Trio Matamoros. Resaltan los grandes "El que siempre su maíz," (M. Matamoros) "El Parálítico," (M. Matamoros) "Veneración" (N. Matos-R. Cueto) y "Potpourri."

■ With arrangements by Alfredo Valdes and backing by talented salsa musicians, Roberto Torres performs great tunes popularized by the unforgettable Trio Matamoros. "Camina y ven pala loma" (D.R.), "La mujer de Antonio" (M. Matamoros), more.



YA NO REGRESO CONTIGO

LUPITA D'ALESSIO—Orfeon LP 16H-5267

Bajo la dirección artística de José E. Okamura y con la orquesta de Chucho Ferrer, Lupita D'Alessio, en el tope de su popularidad interpreta temas que la reafirman, tales como "Ya no regreso contigo," (L. de la Colina) "Punto y coma," (L. de la Colina) "Desde hoy" (Okamura) y otras.

■ Under the artistic direction of J. E. Okamura and backed by Chucho Ferrer's orchestra, Lupita D'Alessio, at the peak of her popularity, performs such smashing new tunes as "Ya no regreso contigo," "Punto y coma" and "La diferencia" (J. Gabriel).



SOLO TE AMO A TI

JOSE ROBERTO—RCA MKS 2224

Producido por Tino Geiser y con arreglos de Xavier Macias y Tino Geiser, José Roberto interpreta aquí su tema ganador en OTI, Mexico, "Solo te amo a tí" de su autoría. Otros son "Si faltas tú," (T. Geiser-J. Roberto) "Ayúdame," (T. Geiser-J. Roberto) y otros.

■ Produced by Tino Geiser and arranged by X. Macias and Geiser, José Roberto's new album includes "Solo te amo a tí", his winning tune at the OTI Festival in Mexico. Also good are "Como no quererte tanto" (T. Geiser), "Yo también tengo una amante" (J. Roberto) and "Piel de Abril" (Geiser-Roberto).



LOS HIJOS DEL REY

Karen KLP 53

En producción Bienvenido Rodriguez y Bonny Cepeda, Los Hijos del Rey, con Fernandito y Raulín de Dominicana, interpretan llenos de sabor y ritmo "La tuerca," (Kalaff) "Chiquitita," (D.R.) "El problema de Pitagoras" (D.R.) y "El Herido." (I. Miranda)

■ Produced by B. Rodriguez and B. Cepeda, Los Hijos del Rey from the Dominican Republic perform some very danceable tunes, with Fernandito and Raulín handling the vocals. Merengues at its best. "Marisela" (M. Vargas), "Jardinera" (D.R.), "Copacabana" (Felman-Sussman-Lissette) and "La tuerca."

Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



Lisandro Mesa

■ Se celebrará el "Festival Mundial de la Canción Popular de Tokio '81" los días 30 y 31 de Octubre y Primero de Noviembre en el Nippon Budokan Hall de Tokio, organizado por la Yamaha Music Foundation, con el auspicio del Ministerio de Asuntos Extranjeros del Japón, el Gobierno Metropolitano de Tokio, la Japan Air Lines, Nippon Gakki Co., Ltds y Yamaha Motor Co., Ltds. El cierre de la inscripción será el 10 de Julio de 1981. La solicitud e información general sobre las reglas y requerimientos pueden ser solicitados a Festival Committee '81, Yamaha Music Foundation, 3-24-22, Shimomeguro, Meguro-ku, Tokio 153, Japon. El telex es 2466571 Yamaha J. y Cable: Worldfestival, Tokyo. Mucho agradezco carta de **Shin'ichi Sekimoto** poniéndome al tanto de todo lo relacionado con el festival y el interés específico en que Latinoamérica tome parte activa en dicho evento, cosa ésta que recomiendo amplia y efusivamente. La presentación de la grabación de los temas ganadores del Festival Tokio '80, recibida por este redactor ha sido preparada con todo el profesionalismo que los japoneses ponen en todos sus productos y creaciones.

En visita a nuestras oficinas esta semana, **Rinel Sousa**, Vicepresidente de Caytronics Corp., me confirmo su renuncia al cargo que ostenta en la empresa, prometiendo noticias relacionadas con sus inmediatos planes. Por otra parte, **Lee Schapiro**, también en visita a mis oficinas, me confirmó su retiro de la posición a cargo de ventas y producción que mantiene, hasta una fecha no determinada en la empresa. Lee, ejecutivo de muy alta ejecutoria y profesionalismo desea descansar un poco del ajetreo enorme de estos últimos 12 años. Por supuesto, sé que pasado el tiempo necesario para descansar y olvidar, volverá a la carga dentro de la industria... Firmó con carácter exclusivo el catalogo Hispavox de España para Estados Unidos, la firma distribuidora Discos CBS de Coral Gables. Con excepción de varios artistas, cedidos previamente a la empresa Alhambra Records, el peso completo del catalogo Hispavox será manejado por CBS, que ahora sí espero funcione totalmente en manos de la pujante empresa norteamericana, que ha cumplido ampliamente sus presupuestos de ventas desde su establecimiento hace poco más de un año. Por supuesto, ahora tendrán que superar sus propios logros, bajo sus propias cantidades como punto de comparación y no las previamente suministradas por su anterior distribuidor en Estados Unidos. De todas maneras, me alegra mucho la idea llevada a la práctica por Hispavox. Entre los artistas que saldrán próximamente bajo el sello CBS en Estados Unidos se cuentan: **Raphael, Paloma San Basilio, José Luis Perales** y otros, no por no mencionados, menos interesantes... El sello Millennium se unen al esfuerzo y brillante idea de grabar artistas norteamericanos en Español, interpretando sus propios éxitos. **Don McLean**, que ocupa preferencial posición en los "charts" de las revistas especializadas con su número "Crying", acaba de grabarlo en Español, bajo el título "Llorar." Millennium es distribuida en el mercado norteamericano y Latinoamérica por RCA... El contrato por el cual el producto RCA es distribuido en Estados Unidos (latino) aun no ha sido prorogado, aun cuando está a la firma desde hace algunos meses. Situaciones interpretativas han ido demorando la nueva prorrogación, a pesar de que "alquien" autorizó verbalmente a Caytronics a pensar por su cuenta el catalogo, suministrando nega-



Los Randal

(Continued on page 40)

Caytronics Corporation



March 19, 1981

Mr. Rinel Sousa
401 Fifth Avenue
New York, New York 10016

Dear Rinel,

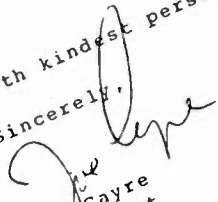
It is with deepest regrets that I accept your resignation today.

You have been an outstanding personality in this company from the day you started here.

I will, personally, feel a deep loss after you leave and wish you well in any new endeavour you choose.

With kindest personal regards.

Sincerely,


Joe Cayre
President

JC:lr

401 Fifth Avenue / New York, N.Y.

Caytronics Corporation



March 20, 1981

Joe Cayre
President
Caytronics Corp
401 Fifth Av.
New York, N.Y. 10016

Dear Joe:

I received your acceptance of my resignation and it is with deep regret I leave Caytronics after all these years. I had some very happy times with you and I wish you and the Company the most success.

Please feel free to call upon me if there is any way I can help you in the future.

Regards,


Rinel Sousa

RS/gt

401 Fifth Avenue / New York, N.Y. 10016 / (212) 889-0044 / TWX 710 581 6058

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

El Paso, Texas

By KAMA (ERNESTO QUINONES)

1. SI QUIERES VERME LLORAR
LISA LOPEZ—Hacienda
2. YA NO REGRESO CONTIGO
LUPITA D'ALESSIO—Orfeon
3. QUERER Y PERDER
DYANGO—Odeon
4. PROHIBICIONES
LOLITA—CBS
5. JUNTOS (TOGETHER)
TIERRA—Boardwalk
6. PRIETA LINDA
LITTLE JOE—Freddie
7. HAS NACIDO LIBRE
CAMILO SESTO—Pronto
8. LA DIFERENCIA
JUAN GABRIEL—Pronto
9. LA CULEBRA POLLERA
LOS ZORROS—Odeon
10. EL CHUBASCO
TINY MORRIE—Hurricane

Ontario, Ca.

By KINSE (BARDO SANCHEZ)

1. EL CHUBASCO
CARLOS Y JOSE—T.H.
2. CONFLICTO
LOS CORAZONES SOLITARIOS—OB
3. PERDONAME
CAMILO SESTO—Pronto
4. ESPERANZAS
YURI—Profono
5. VUELVE
LOS POLIFACETICOS—Odeon
6. PALABRAS TRISTES
LOS YONICS—Atlas
7. ALMA DE NINA
JOAN SEBASTIAN—Musart
8. UN DIA A LA VEZ
LOS TIGRES DEL NORTE—Fama
9. SOLO, TRISTE Y OLVIDADO
ALBERTO VAZQUEZ—Gas
10. POPOTITOS
EDUARDO NUNEZ—Raff

Hartford, Conn.

By WRYM (AGUILERA/MARTINEZ)

1. DISPUTA
DELIA D'CAMPOS—Luftrali
2. EL RON ES MI MEDICINA
JOHNNY VENTURA—Combo
3. CUANDO TE CONOCI
KRISTIAN—Dino
4. TE DECLARO MI AMOR
MILLIE Y LOS VECINOS—Algar
5. QUIEN DIJO MIEDO
RAUL MARRERO—Salsa
6. QUIEN ME VA A LLORAR
THE LATIN BROTHERS—Fuentes
7. ME DIJERON
ANDY MONTANEZ—LAD
8. TE REGALO EL CORAZON
EL GRAN COMBO—Combo
9. MI VIEJO FRANCISCO
VICENTE PACHECO—Sonomax
10. TE DOY LA RAZON MI VIDA
MANOLO MUNOZ—Gas

San Juan, P.R.

By WTTR (MAELO MENDEZ)

1. LA RUEDA
LA SOLUCION—LAD
2. EL NACIMIENTO DE RAMIRO
RUBEN BLADES—Fania
3. NO ME ARRAMPIENTO DE NADA
ESTELA NUNEZ—Pronto
4. MAESTRA VIDA
RUBEN BLADES—Fania
5. TE REGALO EL CORAZON
EL GRAN COMBO—Combo
6. PROHIBICIONES
LOLITA—CBS
7. LA CARTA DE SOLEDAD
PAQUITO GUZMAN—LAD
8. QUIZAS SI, QUIZAS NO
SABU—Borinquen
9. NO QUIERO NADA SIN TI
DANNY RIVERA—T.H.
10. MI AMIGO EL PAYASO
WILLIE ROSARIO—T.H.

Ventas (Sales)

Sao Paulo

By NOPEM

1. WOMAN IN LOVE
BARBRA STREISAND—CBS
2. CONGA CONGA CONGA
GRETCHEN—Copacabana
3. STARTING OVER
JOHN LENNON—Warner Bros.
4. A ULTIMA CARTA
MARCOS ROBERTO—Copacabana
5. LADY
KENNY ROGERS—EMI
6. UMA VEZ E NUNCA MAIS
BIAFRA—CBS
7. THE WINNER TAKES IT ALL
ABBA—RCA
8. IMAGINE
JOHN LENNON—EMI
9. O JOGO JA ACABOU
PERLA—RCA
10. FUNKIN' FOR JAMAICA
TOM BROWNE—Ariola

Argentina

By AUGUSTO CONTE

1. OTRO MUERDE EL POLVO
QUEEN—EMI
2. NO ERES MI GUARDIAN
SONIA RIVAS—Microfon
3. AHORA O NUNCA
ANGELA CARRASCO—Microfon
4. LANZA PERFUME
RITA LEE—RCA
5. MUJER ENAMORADA
BARBRA STREISAND—CBS
6. TREMENDO AMOR
MARIA CELESTE—CBS
7. PERDONAME
CAMILO SESTO—Microfon
8. SI-KU-LEU
TANTRA—Phonogram
9. NO TE PARES TAN CERCA DE MI
THE POLICE—CBS
10. SOLO TU, SOLO YO
TOTO CUTUGNO—Interdisc

San Francisco

1. YA NO REGRESO CONTIGO
LUPITA D'ALESSIO—Orfeon
2. QUERER Y PERDER
DYANGO—Odeon
3. PERDONAME
CAMILO SESTO—Pronto
4. SI TU QUISIERAS
LOS BUKIS—Profono
5. INSACIABLE AMANTE
JOSE JOSE—Pronto
6. PALABRAS TRISTES
LOS YONICS—Atlas
7. TENGO MUCHO QUE APRENDER DE TI
EMMANUEL—Arcano
8. SI QUIERES VERME LLORAR
LISA LOPEZ—Hacienda
9. EL CHUBASCO
CARLOS Y JOSE—T.H.
10. LA DIFERENCIA
JUAN GABRIEL—Pronto

Los Angeles

1. PERDONAME
CAMILO SESTO—Pronto
2. PIQUETE DE HORMIGAS
GRUPO MICHOACAN—Odeon
3. EL CHUBASCO
CARLOS Y JOSE—T.H.
4. PRIMER AMOR
YURI—Profono
5. YA NO REGRESO CONTIGO
LUPITA D'ALESSIO—Orfeon
6. QUERER Y PERDER
DYANGO—Odeon
7. SI QUIERES VERME LLORAR
LISA LOPEZ—Hacienda
8. INSACIABLE AMANTE
JOSE JOSE—Pronto
9. PALABRAS TRISTES
LOS YONICS—Atlas
10. ADIVINA DE DONDE SOY
JOSE LUIS—T.H.

Nuestro Rincon (Continued from page 38)

tivos y cintas a la empresa de **Joe Cayre**. Más profundas consideraciones están siendo llevadas a la práctica, por aquellos que responsablemente coronen con sus firmas el documento legal. Aun no he podido averiguar quien autorizó "verbalmente" el prensaje libre, ya que antes, el producto era suministrado para su distribución exclusivamente. Bueno, así es este negocio y muchos de los que están en él y en ello, no importan cuan altas sean las posiciones que se disfruten, únicamente se siente la diferencia cuando se recibe toda la fuerza del "nalgazo" en la caída. Y en ese momento, quien más lo siente es el "cu".

Sigue cosechando altas citras de ventas **Lisandro Mesa** con su creación "Las tapas" en Colombia, donde acaba de resultar triunfador en el Festival de Orquestas y Conjuntos, que se realiza durante la celebración de los Carnavales de Barranquilla cada año, distinción más que merecida ante sus 20 años como profesional y su amplia labor a favor de la música colombiana a través de Ecuador, Peru, Colombia, Venezuela y Mexico . . . **Emmanuel** se ha convertido en éxito importantísimo, como vaticinara hace algunos al salir su producción, a cargo de **Manuel Alejandro**. Ahora rompe citras planeadas de venta con su nuevo éxito "Quiero dormir cansado", después de obtener cifras inesperadas con "Todo se derrumbó dentro de mí" en México y Estados Unidos . . . Odeon lanzó un nuevo long playing de **Los Randal** en Estados Unidos con "Solamente Boleros". ¡Muy bueno! . . . **Adolfo Pino**, estará viajando por el Oriente durante este mes, como resultado de su nueva posición en RCA, a cargo de este territorio y Latinoamérica. Se reintegrará a sus actividades en Brasil a principios de Abril . . . **Guillermo Infante**, responsable directo de la distribución del producto RCA latino en Estados Unidos está sosteniendo todo género de consultas, antes de colocar su firma en el documento autorizando a su actual distribuidor por un nuevo periodo . . . y ahora . . . !Hasta la próxima!

The World Popular Song Festival will take place this year at the Nippon Budokan Hall in Tokyo from October 30 to November 1. The entry deadline is July 10. According to **Shin'ichi Sekimoto** of the Festival, all Latin American countries will take part. For further information regarding the Festival, please contact: Festival Committee '81, Yamaha Music Foundation, 3-24-22, Shimomeguro, Meguro-ku, Tokyo 153, Japan. Telex: 2466571. Cable: Worldfestival, Tokyo.

Rinel Sousa, vice president of Caytronics Corp., visited my offices recently and confirmed once more that he has resigned from the company. He promised news soon regarding his future plans. I also received a visit from **Lee Shapiro**, who announced that he will retire from Caytronics in the near future. Lee, who has been in charge of sales and production for the past twelve years, says he wishes to be away from the industry for a while . . . Discos CBS in the States has acquired the Hispavox Spanish catalogue, with the exception of several artists whose records are still distributed in the U.S. by Alhambra Records. The artists that will be distributed by CBS include **Raphael**, **Paloma San Basilio**, **Jose Luis Perates** and others . . . The Millennium label has released a Spanish version of **Don McLean's** smash hit "Crying." The tune, named "Llorar" in Spanish, will be distributed in the States and Latin America by RCA.

Lisandro Mesa is obtaining top sales in Colombia with his hit "Las Tapas." He also won the Festival of Orchestras and Conjuntos, which takes place every year at the Barranquilla Carnivals. Congratulations to Lisandro, who, after 20 years of professional work, has placed his Colombian music at the top throughout Ecuador, Peru, Colombia, Venezuela and Mexico . . . As I predicted, Mexican performer **Emmanuel** is a success in every market with his latest recording, produced by Spanish talent **Manuel Alejandro**. He is making it big with "Quiero Dormir Cansado" after achieving high sales with the tune "Todo Se Derrumbo Dentro de Mi" in Mexico and the States . . . Odeon has released an LP by **Los Randal** in the States entitled "Solamente Boleros." Very well done! . . . **Adolfo Pino** is currently in the Orient as a result of his new position with RCA in charge of the Orient and Latin America. He will be back in Brazil in early April.

Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO — Triunfal retorno de **Roberto Carlos**. Como en sus épocas doradas, el carioca volvió a conmocionar al público de todas las edades con sus actuaciones en vivo. Tanto en centro nocturno como en los escenarios populares de gran capacidad, Roberto impuso su singular estilo y bellas melodías, reactivando vigorosamente esa simpatía y admiración que había permanecido dormida como consecuencia de su prolongada ausencia. El hecho de que Roberto visitara nuevamente México, fué como una inyección de poderoso estimulante para las miles de admiradoras que siempre ha tenido el autor intérprete brasileño, y que hoy se vé claramente reflejado en los chequeos de radio en donde su último lanzamiento "No te apartes de mí" se ha convertido en sólido "hit" nacional. Paralelamente con esta visita, apareció en el mercado su más reciente LP. el mismo que aparte de contener el tema éxito "No te apartes de mí," trae otras excelentes canciones con etiqueta de "hit," como "La guerra de los niños" y "A la antigua" . . . Felicidad, entusiasmo y profunda satisfacción en el sello Gamma por la brillante labor que le está realizando en Estados Unidos la Compañía discográfica Profono que representa la producción de su artista consentida **Yuri**. El propio **Luis Moyano** Director General del sello mexicano me manifestó: "Estoy contento y muy satisfecho del trabajo tan profesional que ha desarrollado y continúa desarrollando Profono en favor de nuestra artista **Yuri**, cumpliendo en todas sus partes el compromiso que establecimos al firmar

el contrato. Las visitas, por parte de nosotros mismos para supervisar el trabajo, han sido frecuentes y hemos constatado con enorme beneplácito que nuestro producto no podía estar en mejores manos." ¡Felicitaciones **Guillermo Santiso**, la honradez profesional siempre dá buenos resultados! . . . Arrolladoramente **Emmanuel** (RCA) avanza al primer lugar de popularidad con su creación "Quiero dormir cansado" del talentoso autor de moda **Manuel Alejandro**. La forma en que las emisoras de mayor rating difunden el tema, es realmente aplastante . . . Sorprendente y admirable la forma en que **Carlos Camacho** está llevando la Dirección General del sello Helix. La agresividad es el estandarte y los resultados están viendose de inmediato. Para empezar, consolidó plenamente la continuación discográfica de su estrella **Samuel**, quien después de varios éxitos ("Que no," "Pequeña orgullosa" etc.) hoy sobresale notablemente en popularidad y ventas con la melodía "Abrázame y perdóname." Así mismo, su reciente contratación **Heleno**, quien firmó con Helix para todo el mundo, comienza a escucharse fuertemente con el tema "Mujer te espero;" y lo que acaba de significar una de las contrataciones con enorme repercusión, es la firma del autor-intérprete **Sergio Esquijel**, quien dejó — razones le sobraron—la compañía de toda su vida Polygram, para integrarse al sello Helix, buscando de esta forma superar el bache de abandono en que había entrado Sergio en las dos últimas temporadas como artista Polygram.

Radio Action

Most Added Latin Record

(Tema más programado)

(Internacional)

"Juntos" ("Together")

(L. Huff-K. Gamble-A. Brambila)

TIERRA

(Boardwalk)

(Salsa)

"El Ron Es Mi Medicina"

(Wito Gonzalez)

JOHNNY VENTURA

(Combo)

Jermaine Drops By



Motown recording artist Jermaine Jackson recently stopped by KACE-FM in Los Angeles to say thanks to program director Cal Shields and his staff for supporting his "Jermaine" album. Pictured from left are: Shields; Jesus Garber, western regional promotion director for Motown; Alvin John Waples, disc jockey; Jackson, and Sam Watson, local promotion for Motown.

New York, N.Y.

(Continued from page 15)

greatest session I've ever recorded in 27 years in the music business." Those words came from none other than the ol' Maj, **Major Bill Smith**, who called to say that his latest discovery, one **Ron Williams**—by day the vice president of the biggest bank in Oklahoma City, by night a country singer—cut a country version of the **Delbert McClinton** hit, "Givin' It Up For Your Love," at an OKC recording studio owned by **Gene "Pass the Biscuits" Sullivan**.

No sooner had the record made the KXOL (Fort Worth) playlist than did the Maj proclaim it "another CPS: cotton-pickin' smash. It's a mutha. A while ago this dude on the radio played it and said, 'Man, this is the greatest record to come out of this part of the country.'"

The Maj also announced that "by very, very popular demand" he's releasing a second single from his "Very Early Delbert McClinton" sessions (circa 1962), entitled "Mojo" b/w "There'll Be an Angel." LeCam is also releasing a disco version of **Paul and Paula's** "Hey Paula."

He closed with these prophetic words: "Everybody knows the ol' Maj is gonna strike again, rising like the Phoenix from the ashes with another CPS: cotton-pickin' smash."

CONGRATULATIONS to **Arthur Levy** of Columbia Records, and to his wife, **Andrea**. The Levys are now the proud parents of an eight-pound, six-ounce baby girl, **Zoe**, born March 23. It should be noted, however, that until March 25, Zoe was merely "Baby Levy." When asked, on March 23, the name of his firstborn, Arthur is reported to have replied: "I don't know; this is totally unexpected." There's the quote of the week.

JOCKEY SHORTS: **Jerry Schilling** will no longer manage the **Beach Boys**, but will continue as manager for **Carl Wilson** . . . **Eddie Korvin**, founder and owner of Blue Rock Recording Studio, is the co-composer, -arranger and -producer, along with **Ron Frangipane**, of the music for six episodes of the series, "This Was America." The shows will be aired nationally on NBC-TV the last Saturday of each month at 7:30 p.m., commencing March 28 . . . **Gary Scott**, best known as **Cher's** musical director, has been signed to compose the score for **Samuel Z. Arkoff's** film, "Three Blind Mice." He has also composed the score for the horror film, "Final Exam" . . . **Todd Rundgren**, **George Martin**, **Richard Perry**, **Tom Dowd**, **Roy Thomas Baker** and **Quincy Jones** are among those spotlighted in a series of 12 one-hour shows for BBC radio. "The Producers," as the series is known, will also be available in book form, published by the BBC . . . "The Wizard of Waukesha," a film detailing the technical and musical achievements of **Les Paul**, will be playing the Art Cinema, on Eighth Street, east of Fifth Avenue, from April 8 to 14. On the same bill is "Different Drummer," a filmed profile of **Elvin Jones**. Both films are being presented by First Run Features as part of its American Independent Films presentation . . . **James Turner**, the starting right guard for the New York Giants, has been appointed marketing trainee, New York branch, CBS Records. Block that promo! . . . **Billy Burnette** is recording a new LP in Muscle Shoals, with **Barry Seidel** and **Barry Beckett** co-producing . . . **David Wolfert** of the Entertainment Company will produce the new **Four Tops** album for PolyGram Records . . . RCA is releasing the soundtrack of "This Is Elvis" in April. Included are a number of previously-unreleased performances, such as "Shake, Rattle & Roll," "Flip, Flop & Fly" (from Presley's appearance on the Tommy Dorsey TV show in January, 1956), "Heartbreak Hotel" (also from the Dorsey show, March, 1956), "Hound Dog" (from the Milton Berle TV show, June, 1956), "Don't Be Cruel" (Ed Sullivan Show, January, 1957) and "American Trilogy" (recorded live, April, 1972). Other tracks include alternate versions of "Too Much Monkey Business," "Always On My Mind" and "Suspicious Minds;" an unreleased movie version of "Mean Woman Blues;" and an unreleased version of "Blue Suede Shoes," recorded for Presley's 1968 TV special, but deleted from the show . . .

Third World has signed with Columbia, as has **McCoy Tyner**. Tyner's first LP for the label is expected in June . . . **Gary Klein** of the Entertainment Company has finished producing **Janis Ian's** new LP for Columbia and will go back into the studio in early April to begin work on **Tanya Tucker's** next LP . . . Flying Fish recording artists **Big Twist** and the **Mellow Fellows** will be touring the east coast much of April. On March 30 and 31 the group opens for **James Brown** at the Lone Star . . . the **Plasmatics' Wendy O. Williams** goes to Cleveland on April 8 to answer to charges of "pandering obscenities." The Plasmatics Fan Club is organizing a bus load of supporters to travel to Cleveland to lend their support . . . **Albert Collins**, Alligator Records' blues guitar virtuoso, is due in at Tramps on April 6. A recent Collins show in Minneapolis was recorded for release as a live album.

The Coast (Continued from page 13)

was in '78, when fans busted up around a million dollars worth of Starship equipment after Grace pulled a "The Rose"-style no-show. And **Father Guido Sarducci** was to be on hand to bless the union; since leaving NBC's "Saturday Night," Father Sarducci's gotten himself umpteen solo projects, so with his appearance on ABC's "Fridays" he's whatever's the opposite of a day late, a dollar short.

FACTS INKED (AND DE-INKED): **Carl Anderson**, who has made something of a name for himself through regular gigs at the nearby Bla Bla Cafe and appearances in such shows as "Zen Boogie" and "Jesus Christ Superstar," has been signed by A La Carte Productions and will be recording an album soon. **Tom Pagan** has been named A La Carte's director of promotion and publicity . . . Meanwhile, singer **Peter Shelley** has split from the I.R.S. group the **Buzzcocks** and will be going solo, as they say. Shelley claims he was "creatively restricted by the band's confines and precedents," says an I.R.S. release. Great line, guys, but what does it mean? . . . **Eric Clapton** is now in fair condition after being admitted to a St. Paul, Minnesota hospital on March 14 with an ulcer that forced cancellation of 47 tour dates. He'll remain hospitalized for several more days, however . . . Here's a sick one: Starship news service reports that English scalpers got ahold of tickets that were distributed free to the public for a memorial service honoring **John Lennon** at Liverpool Cathedral (scheduled for March 29). The scalpers were charging more than 100 bucks to those anxious to attend the service. Of course, since most scalpers are such a generous, selfless breed, they probably planned to drop all their profits directly into the Cathedral's collection plate, right?

STRAIGHT LIFE: The burning issue of what can be done about record warpage has been addressed by a Palm Spring firm called Record Straight. He wouldn't tell us what the process consists of (sitting on the record, perhaps? or maybe stashing it between your mattress and box spring?), but a fellow named **Jan Davis**, along with "audio expert" **Vincent Camodeco**, claim to have perfected a de-warping machine that does the job without adversely affecting the record's sound quality. You can have your disc de-warped for \$3 (\$3.70 by mail), or \$2 if you're a radio station or library (\$2.70 by mail). Contact Davis at (714) 320-6418.

ELY'S COMING: With **Joe Ely's** tour zigzagging from new-wave-ish to country venues, MCA Records can see the word cro\$sover on the wall. Ely has two L.A. dates coming up—the Whisky on April 16, the Palominio the day after—and MCA's press and radio invites make the most of it. "I must see Joe Ely," says the card, and then you gotta check ". . . at the Whisky, where punk rock is king" or "at the Palomino, where country is king." OK, OK, we get the point.

O EAST IS EAST: Executives of Japan's Canyon Records, which distributes the Scotti Brothers label over there, will probably be needing neck braces by the time **Susan Anton** finishes a heavy Japanese promo tour. But Susan, who's around six feet tall, is worth straining your neck to look up at, and her album, "Foxy," is hot stuff in Japan . . . We shouldn't have been at all surprised to learn that there really was a band in London called **Big In Japan**.

ERRATA: We would cheerfully perform a colostomy without benefit of anaesthesia upon the fellow who changed the title of **John Cale's** excellent new album, "Honi Soit," to "Honi Suit" in a story by one of your columnists that appeared in last week's RW. All we can do, though, is offer apologies. And apologies, too, to **Tim Hogan**, for reporting last week that his compilation album, "No One With A Bullet," will be released on the Important Records label. The truth of the matter is that the record will be out on Endurance Records; any dummy knows that much.

Lounging at Hurrah



Backstage at Hurrah in New York following a cocktail party and performance celebrating the release of the Lounge Lizards' debut LP (on Editions EG/JEM Records) are, from left: Marty Scott, president, JEM Records; Evan Lurie, Steve Piccolo, Anton Fier, Arto Lindsay and John Lurie of the Lounge Lizards; Andy Miele, director of marketing, JEM Records; and Ed Strait, general manager, EG Records.

Maiden Voyage Label Bows

■ **LOS ANGELES**—The formation of Maiden Voyage Records has been announced by Marcia Day, an artist manager and production company owner who is also owner and president of the new record venture. The independently-distributed label's first artists are Danny Deardorff and Maureen McGovern, both of whom have product already in release.

'Most Viable Route'

In a press release, Day spoke of the decision to go independent, saying that after investigating "all the options, including pressing and distribution deals" (with a major label), she concluded that "the most viable route was to go independent. That way I can be assured of breaking my own artists."

Day also remarked that Maiden Voyage "intends to follow the lead" of such major independents as Chrysalis, Motown, Arista and the new Alfa label. Maiden Voyage's distribution network, which includes Pickwick, Malverne, Progress, Bib, M.S. and Schwartz Brothers, is being coordinated by Macey Lipman Marketing, which is also handling all marketing campaigns for the new company.

Indies Used

Maiden Voyage's use of independent promotion people will supplement the label's own in-house promotion staff, which includes Don McGregor, Richard Sargent and George Crow. Maiden Voyage's staff also includes artist/promotion coordinator Garnie Day; director of business affairs Joyce McCord; artist relations and promotion representative Ron Barron and pressing and

production coordinator Chick Day.

Projects "currently under development," according to the release, include an album of children's music written by McGovern and an album by Deardorff, "Chameleon." A single by Deardorff, "Somewhere Over the Rainbow," is the label's debut release.

"The artists that I represent," said Day, "have a sound that appeals to the current tastes of radio and consumers alike. As the average age of the listening audience creeps upward, and the strength of adult contemporary programming attests to this, the mass-appeal talents will thrive. I intend to steer my acts in that direction." She also mentioned that with independent distribution, "my profit margin is significantly increased," which "allows me more opportunities to meet my artists' needs."

Famous Taps Nias

■ **NEW YORK** — Marvin Cane, president and chief operating officer of Famous Music, has announced the appointment of Basil Nias to the newly created post of black music coordinator.

Nias will act as a talent scout for Famous, working with A&R departments to place songs while seeking new writers for the company's expanding roster.

Background

Nias comes to Famous from a two-year stint as head of his own New York-based independent consulting firm, Creative Connections. He is a former black music editor of *Record World*.

The Jazz LP Chart

APRIL 4, 1981

- WINELIGHT**
GROVER WASHINGTON, JR./Elektra
6E 305
- MAGIC**
TOM BROWNE/Arista/GRP 5503
- MOUNTAIN DANCE**
DAVE GRUSIN/Arista/GRP 5010
- ALL AROUND THE TOWN**
BOB JAMES/Columbia/Tappan Zee
C2X 36786
- MOUNTAIN DANCE**
JOE SAMPLE/MCA 5172
- THE DUDE**
QUINCY JONES/A&M SP 3721
- GIVE ME THE NIGHT**
GEORGE BENSON/Qwest/WB HS 3453
- LATE NIGHT GUITAR**
EARL KLUGH/Liberty LT 1079
- 'NARD**
BERNARD WRIGHT/Arista/GRP 5011
- CARNAVAL**
SPYRO GYRA/MCA 5149
- IT'S JUST THE WAY I FEEL**
GENE DUNLAP FEATURING THE RIDGEWAYS/Capitol ST 12130
- THE HOT SHOT**
DAN SIEGEL/Inner City IC 1111
- INHERIT THE WIND**
WILTON FELDER/MCA 5144
- NIGHT PASSAGE**
WEATHER REPORT/ARC/Columbia JC 36793
- THIS TIME**
AL JARREAU/Warner Bros. BSK 3434
- BY ALL MEANS**
ALPHONSE MOUZON/Pausa 7087
- CALL IT WHAT YOU WANT**
BILL SUMMERS & SUMMERS HEAT/
MCA 5178
- ODORI**
HIROSHIMA/Arista AL 9541
- SIDE BY SIDE**
RICHIE COLE WITH PHIL WOODS/
Muse MR 5237
- DIRECTIONS**
MILES DAVIS/Columbia KC2 36472
- GOTHAM CITY**
DEXTER GORDON/Columbia JC 36853
- BEYOND A DREAM**
NORMAN CONNORS & PHAROAH
SANDERS/Arista/Novus AN302
- ALL MY REASONS**
NOEL POINTER/Liberty LT-1094
- VERY SPECIAL**
DEBRA LAWS/Elektra 6E 300
- OUTUBRO**
AZYMUTH/Milestone M 9097 (Fantasy)
- MR. HANDS**
HERBIE HANCOCK/Columbia JC 36578
- SEAWIND**
A&M SP 4824
- 80/81**
PAT METHENY/ECM 2 1180 (WB)
- POSH**
PATRICE RUSHEN/Elektra 6E 302
- CIVILIZED EVIL**
JEAN-LUC PONTY/Atlantic SD 16020

Record World Gospel

Word Label Launches 'Double-Stamp' Promo

■ WACO, TEX.—Dan Johnson, VP marketing, Word Record Group, has announced the company's initiation of a "double-stamp" record and tape promotion. Participating stores now stock Word product that carries one "stamp" per record or tape. Consumers may redeem four stamps for one free Word album of their choice.

The first two albums chosen for the campaign are Leon Patillo's "Don't Give In" and Paul Clark's "Minstrel's Voyage."

The "double-stamp" promotion will be complimented by in-store banners, print ads, and radio spots. For more information contact Rob Dean at (817) 772-9589.

Rex Humbard Special To Air in Prime Time

■ NASHVILLE—Grammy award winners Debby Boone and the Bill Gaither Trio will headline the prime-time Rex Humbard Easter TV special, to air during Easter week (April 13-19) in 200 U.S. markets. Also featured will be the Rex Humbard Family and the Israeli Philharmonic Symphony.

Filmed on location in Israel, the one-hour special includes performances shot in various Biblical spots.

While the last Humbard special, "You Are Loved," reached an estimated 23 million people, Humbard anticipates this program will reach an even wider audience.

Pam Lee

Dove Awards Finalists Announced

■ NASHVILLE—The Gospel Music Association (GMA) has announced the finalists for the 12th annual Dove Awards, to be presented on April 15. The show and banquet will cap activities of the third annual Gospel Music Week here.

Nominees and their categories are:

Song of the year: "Behold The Lamb," Dottie Rambo; "Eagle Song," Tori and Russ Taff; "Father's Eyes," Gary Chapman; "Got To Tell Somebody," Don Francisco; "He's Still Working On Me," Joel Hemphill; "Highest Praise," Chris Waters and John Randolph Cox; "Leaving on My Mind," Rusty Goodman; "One More Song for You," Stormie and Michael Omartian; "Praise the Lord," Brown Bannister and Mark Hudson; and "Surely the Presence of the Lord Is in This Place," Lanny Wolfe.

Male vocalist: Rusty Goodman, Walter Hawkins, Dallas Holm, Russell Taff, B. J. Thomas.

Female vocalist: Debby Boone,

Cynthia Clawson, Amy Grant, Tramaine Hawkins, Labreeska Hemphill.

Group: Andrus-Blackwood & Co., Bill Gaither Trio, Dallas Holm & Praise, Imperials, Walter Hawkins Family.

Instrumentalist: Rick Foster, Dino Kartsonakis, Phil Keaggy, Little Roy Lewis, Jimmy Swaggart.

Songwriter: Gary Chapman, Joel Hemphill, Dallas Holm, Harold Lane, Aaron Wilburn, Lanny Wolfe.

White contemporary album: "Live," Andrus-Blackwood & Co.; "Lights in the World," Joe English; "One More Song for You," Imperials; "Never Alone," Amy Grant; "This Ain't Hollywood," DeGarmo & Key Band.

White inspirational album: "Can't Stop the Music," Lanny Wolfe Trio; "Harmony," Cruse Family; "Interceding," Speer Family; "You're Welcome Here," Cynthia Clawson; "What's It Gonna Take," Doug Oldham.

White traditional album: (Continued on page 44)

Contemporary & Inspirational Gospel

APRIL 4, 1981

APR. 4 MAR. 21

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|----|----|--|
| 1 | 1 | PRIORITY
IMPERIALS/DaySpring DST
4017 (Word) |
| 2 | 2 | EVIE FAVORITES, VOL. I
EVIE TORNQUIST-KARLSSON/
Word WSB 8845 |
| 3 | 4 | NEVER ALONE
AMY GRANT/Myrrh MSB 6645
(Word) |
| 4 | 6 | HEED THE CALL
IMPERIALS/DaySpring DST
4011 (Word) |
| 5 | 5 | BULLFROGS AND
BUTTERFLIES
CANDLE/Birdwing BWR 2010
(Sparrow) |
| 6 | 24 | FOR THE BRIDE
JOHN MICHAEL TALBOT/
Birdwing BWR 2021 (Sparrow) |
| 7 | 8 | MY FATHER'S EYES
AMY GRANT/Myrrh MSB 6625
(Word) |
| 8 | 10 | IN HIS TIME, PRAISE IV
MARANATHA SINGERS/
Maranatha MM0064 (Word) |
| 9 | 7 | WITH MY SONG
DEBBY BOONE/Lamb & Lion
LL 1046 (Benson) |
| 10 | 11 | KIDS PRAISE ALBUM
Maranatha MM0068 (Word) |
| 11 | 3 | BEST OF B. J. THOMAS
Myrrh MSB 6653 (Word) |
| 12 | 25 | NEVER THE SAME
EVIE TORNQUIST-KARLSSON/
Word WSB 8806 |
| 13 | 32 | COLOURS
RESURRECTION BAND/Light
LS 5783 (Word) |
| 14 | 20 | FORGIVEN
DON FRANCISCO/NewPax NP
33042 (Benson) |
| 15 | 17 | AMY GRANT
Myrrh MSB 6586 (Word) |
| 16 | 16 | NO COMPROMISE
KEITH GREEN/Sparrow SPR
1024 |
| 17 | — | COME TO THE QUIET
JOHN MICHAEL TALBOT/
Birdwing BWR 2019 (Sparrow) |
| 18 | 9 | MUSIC MACHINE
CANDLE/Birdwing BWR 2004
(Sparrow) |
| 19 | 19 | DALLAS HOLM AND PRAISE
LIVE
Greentree 83441 (Benson) |
| 20 | 15 | GOT TO TELL SOMEBODY
DON FRANCISCO/NewPax
NP 33071 (Benson) |

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|----|----|--|
| 21 | 23 | IN CONCERT
B. J. THOMAS/MCA/Songbird
5155 |
| 22 | 28 | TEACH US YOUR WAY
EVIE & PELLA KARLSSON/
Word WSB 8848 |
| 23 | 38 | ONE MORE SONG FOR YOU
IMPERIALS/DaySpring DST
4015 (Word) |
| 24 | 27 | THANK YOU FOR THE DOVE
MIKE ADKINS/MA 1061 |
| 25 | 21 | THE LORD'S SUPPER
JOHN MICHAEL TALBOT/
Birdwing BWR 2013 (Sparrow) |
| 26 | 26 | SIR OLIVER'S SONG
CANDLE/Birdwing BWR 2017
(Sparrow) |
| 27 | — | HIS LAST DAYS
VARIOUS/Greentree R3534
(Benson) |
| 28 | — | DON'T GIVE IN
LEON PATILLO/Myrrh MSB
6662 (Word) |
| 29 | 14 | THE PAINTER
JOHN MICHAEL TALBOT &
TERRY TALBOT/Sparrow
SPR 1037 |
| 30 | 30 | LIVE
ANDRUS BLACKWOOD &
COMPANY/Greentree R 3570
(Benson) |
| 31 | 12 | ARE YOU READY?
DAVID MEECE/Myrrh MSB 6652
(Word) |
| 32 | 35 | SAVED
BOB DYLAN/Columbia JC
36553 (CBS) |
| 33 | 36 | SEEDS OF CHANGE
KERRY LIVGREN/Kirshner
NJZ 36567 (CBS) |
| 34 | 37 | FOR THE BEST
B. J. THOMAS/MCA/Songbird
3231 |
| 35 | 13 | INSIDE JOB
DION/DaySpring DST 4022
(Word) |
| 36 | 18 | LIGHTS IN THE WORLD
JOE ENGLISH/Refuge R3764
(Benson) |
| 37 | — | WELCOME TO PARADISE
RANDY STONEHILL/Solid Rock/
SRA 2002 (Word) |
| 38 | 29 | PRAISE III
VARIOUS/Maranatha MM0048A
(Word) |
| 39 | 33 | GOSPEL NIGHTS
MARIA MULDAUR/Takoma
TAK 7084 (Chrysalis) |
| 40 | 22 | PH'LIP SIDE
PHIL KAEGGY/Sparrow SPR
1036 |

Gospel Time

By PAM LEE

■ The Gospel Music Association (GMA) held a one-day meeting Saturday (21) at the South Coast Plaza Hotel in Costa Mesa, CA. "Gospel Music: The Challenge of the Eighties" was the first west coast meeting held by the GMA. Featuring a full day of panel discussions and seminar sessions, the event was attended by nearly 200 artists, songwriters, and music industry representatives. Highlighting the event was a banquet Saturday night featuring entertainment by **Andrae Crouch** and **Isaac Air Freight** and guest speaker **Chuck Smith**.

"A Joyful Noise," a one-hour syndicated contemporary Christian music program, just completed its 11th year on the air. Hosted by **Paul Baker**, the stereo program airs weekly on rock-radio stations across the country . . . **Rev. Johnnie E. Jackson** of WAWA-AM, Milwaukee, is celebrating his 26th anniversary as religious director and announcer for the station. A celebration will be held in his honor Sept. 11-12 at the St. John-Concordia Christian Methodist Episcopal Tabernacle.

The **Blackwood Brothers** taped the **Barbara Mandrell** show March 18, to be aired in April . . . **Joe English** recently worked on an album with **Pat Boone** at Glaser Brothers Studio here in Nashville . . . **Rev. Cleophus Robinson** and his back-up group, the **Silvertone Swans**, have been in Blank Tapes Studio in New York working on his next Savoy Records release. **Milton Biggum** is producing the live sessions.

Signings: **Annette Villbrandt** to Spirit Records and Lindy Associates; **Harvest** to Milk & Honey Records; **Chaplain Herb McCoy** to Sound Seventy for booking. Widely known as a motivational speaker at seminars, conventions, and religious functions, Chaplain McCoy has been the agency's official chaplain for some time. For booking information contact Bebe Evans at (615) 383-2127.

Distribution By Dave has appointed **Pat Sabin** to cover sales in the Rocky Mountain states, southern Nebraska, northern Kansas, and New Mexico . . . **Lloyd Parker** has been named operations manager for WLIX-AM (Bay Shore, NY). Parker was formerly PD for the station . . . **Curt Whipple** has been appointed GM for WCBW-FM (Columbia, Ill.) . . . **Andy Willoughby** named GM for KCNW-AM (Fairway, Kansas).

Gospel Seminar Set for Europe

■ ZWOLLE, NETHERLANDS — Christians Artists Europe, directed by Leen La Riviere, has announced plans to sponsor the first European Christian Artists Music Seminar, to be held at the DeBron conference center here Sept. 1-6.

Associated with the Christian Artists Music Seminar held in Estes Park, Col., the seminar will work to promote unity in spirit, service, and outreach among Europe's church music leaders, gospel music organizations, and performing artists. Gospel music from almost all western European countries will be featured and the seminar will be translated into German, Norwegian, French and Dutch languages.

Over 600 registrants are expected to participate in the daily workshops designed to relate in-

formation in every area of Christian music. Workshops will cover song writing, rehearsal techniques, producing Christian concerts, piano and guitar instruction, spiritual motivation, media promotion, and producing gospel records.

Concerts planned for each evening are scheduled to include Jamie Owens-Collins, Karen Laferty, Barry McGuire, John Fischer, Steve Camp, Cynthia Clawson, Edwin Hawkins, Elly and Rikkert, Liberation Suite, Arno and Andreas, Steppenblute and many other European artists.

For more information contact Walter Quinn, Word Inc., P.O. Box 1790, Waco, Tex., (817) 772-9589, or Christian Artists Seminar, P.O. Box 1984, Thousand Oaks, Calif. 91360, (805) 499-4306.

Gospel Album Picks



KINGDOM IN THE STREETS

KEN MEDEMA—Ward WSB 8776

Lyrical, this album cries out for attention. In an unconventional way, Medema writes and sings to the true issues of Christianity. "Don't Tell Me" and "By the Waters of Luxury" exemplify the message that runs throughout the album. "Those Love Songs" is an excellent choice for airplay.



DANIEL HAWKINS

Light LS 5781 (Ward)

In his first solo album, Hawkins offers unique instrumental arrangements of traditional gospel songs. With his nephew, Joel Smith, on percussion, Hawkins demonstrates his diverse talent on all other instruments.



THE BEST OF THE INSPIRATIONS VOLUME I

Canaan CAS 9867 (Ward)

Flawless harmonies and simple, country-flavored production make for a fine traditional sound. "The Fa Sol La Song" and "Jesus Is Mine" highlight the incredible vocal range possessed by this group. Other standouts are "Swing Wide the Gates" and "I Won't Have To Worry Any More."



I'M A WITNESS TOO

VERNARD JOHNSON—Savoy SL 14606 (Arista)

In his first Savoy release, Johnson demonstrates his ability to witness through his musical talent. With the Washington, D.C. Temple Youth Choir C.O.G.I.C. providing background vocals, Johnson captures audience attention with his dynamic saxophone artistry.



KENNETH COPELAND AND FRIENDS LIVE

KCP SLP 1009

Recorded at the 1980 East Coast Believer's Convention, this two-record set is filled with the excitement generated by the performance. Kellie Copeland, Delaine Neece, and Len Mink join Copeland in making an album complete with good music and sincere ministry.

Soul & Spiritual Gospel

APRIL 4, 1981

APR. MAR.
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|----|----|--|
| 1 | 1 | THE LORD WILL MAKE A WAY
AL GREEN/Myrrh MSB 6661 (Word) |
| 2 | 2 | RISE AGAIN
GOSPEL KEYNOTES/Nashboro 7227 |
| 3 | 5 | JAMES CLEVELAND SINGS WITH THE WORLD'S GREATEST CHOIRS
Savoy SGL 7059 (Arista) |
| 4 | 4 | CLOUDBURST
MIGHTY CLOUDS OF JOY/Myrrh MSB 6663 (Word) |
| 5 | 13 | TRUE VICTORY
REV. KEITH PRINGLE/Savoy 7053 (Arista) |
| 6 | 3 | THE HAWKINS FAMILY
WALTER HAWKINS/Light LS 5770 (Word) |
| 7 | 7 | A PRAYING SPIRIT
JAMES CLEVELAND & VOICES OF CORNERSTONE/Savoy SGL 7046 (Arista) |
| 8 | 8 | EVERYTHING'S ALRIGHT
CHARLES HAYES & COSMOPOLITAN CHURCH OF PRAYER CHOIR/Savoy SL 14850 (Arista) |
| 9 | 9 | MOTHER WHY?
WILLIE BANKS & MESSENGERS/Black Label 8L 3000 (HSE) |
| 10 | 10 | I'M COMING LORD
CANTON SPIRITUALS/J&B 8 0028 |
| 11 | 6 | KEEP ON CLIMBING
PILGRIM JUBILEE SINGERS/Savoy SL 14584 (Arista) |
| 12 | 22 | PLEASE BE PATIENT WITH ME
ALBERTINA WALKER/Savoy SL 14527 (Arista) |
| 13 | 12 | REJOICE
SHIRLEY CAESAR/Myrrh MSB 6646 (Word) |
| 14 | 21 | GOLDEN HITS
SLIM AND THE SUPREME ANGELS/Nashboro 7234 |
| 15 | 14 | THE LORD IS MY LIGHT
NEW JERUSALEM BAPTIST CHURCH CHOIR/Savoy SGL 7050 (Arista) |
| 16 | 16 | GOD SAID IT
SOUL STIRRERS/Savoy SL 14569 (Arista) |
| 17 | 23 | JESUS WILL NEVER SAY NO
FLORIDA MASS CHOIR/Savoy SGL 7045 (Arista) |
| 18 | 17 | AMAZING GRACE
ARETHA FRANKLIN/Atlantic SD 2906 |
| 19 | 20 | GOD CAN
DOROTHY NORWOOD/Savoy SL 14557 (Arista) |

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|----|----|--|
| 20 | 15 | MIRACLE
JACKSON SOUTHERNAIRES/Malaco 4370 |
| 21 | 18 | TRAMINE
TRAMINE HAWKINS/Light LS 5760 (Word) |
| 22 | — | HEROES
COMMODORES/Motown 939 |
| 23 | — | NEW LIFE. NEW LOVE
INSTITUTIONAL RADIO CHOIR/Savoy SL 4596 (Arista) |
| 24 | 24 | REMEMBER ME
REV. E. L. MCKINNEY/J&B 0005 |
| 25 | 37 | ONE DAY AT A TIME
REV. THOMAS L. WALKER/EGL 655 |
| 26 | 27 | AIN'T NO STOPPING US NOW
WILLIE NEAL JOHNSON & GOSPEL KEYNOTES/Nashboro 27217 |
| 27 | 31 | CHANGED MAN
SWANEE QUINTET/Creed 3099 (Nashboro) |
| 28 | 11 | GOD WILL SEE YOU THROUGH
WILLIAMS BROTHERS/New Birth 7048 |
| 29 | 28 | COME TO JESUS NOW
MYRNA SUMMERS/Savoy SL 14575 (Arista) |
| 30 | 35 | I'LL BE THINKING OF YOU
ANDRAE CROUCH/Light LS 5763 (Word) |
| 31 | — | I'M A WITNESS TOO
VERNARD JOHNSON/Savoy SL 14606 (Arista) |
| 32 | 32 | IT'S A NEW DAY
JAMES CLEVELAND & SOUTHERN CALIFORNIA COMMUNITY CHOIR/Savoy SGL 7035 (Arista) |
| 33 | 19 | THIS GOSPEL
REV. E. L. MCKINNEY/J&B 80026 |
| 34 | 36 | NOBODY'S CHILD
THE ORIGINAL SOUL STIRRERS/Malaco 4369 |
| 35 | 25 | LOVE ALIVE II
WALTER HAWKINS & LOVE CENTER CHOIR/Light SL 5735 (Word) |
| 36 | 40 | ALL ABOUT JESUS
SENSATIONAL NIGHTINGALES/Malaco 4398 |
| 37 | 34 | CAUGHT UP
BOBBY JONES & NEW LIFE/Creed 3102 (Nashboro) |
| 38 | 33 | RIDE THIS TRAIN
CANTON SPIRITUALS/J&B 0030 |
| 39 | 26 | THANK YOU LORD
REV. MACEO WOODS & CHRISTIAN TABERNACLE CHOIR/Savoy SGL 7055 (Arista) |
| 40 | 29 | CHANGING TIMES
MIGHTY CLOUDS OF JOY/City Lights/Epic JE 35971 (CBS) |

Dove Finalists

(Continued from page 43)

"Crossing Over," the Rambos; "Better Hurry Up," Happy Goodman Family; "Workin'," the Hemphills; "Homeward Bound," Jimmy Swaggart; "Expressions Of Love," Rex Nelon Singers.

Black contemporary album: "Caught Up," Bobby Jones & New Life; "Give Me More Love," Larnelle Harris; "I Can't Let Go," Kristle Murden; "Live Wires," Donn Thomas; "Tramaine," Tramaine Hawkins.

Black inspirational album: "Brand New," the Voices Supreme; "Take Me Higher," Beverly Glenn; "Rejoice," Shirley Caesar.

Black traditional album: "A Praying Spirit," James Cleveland; "Walter Hawkins Family," "Incredible," Teddy Huffman and Gems; "Mother Why," Willie

Banks; "Savior Lead Me Lest I Stray," Cleophus Robinson.

Children's album: "The Birthday Party," Candle; "Color Me A Story," Jimmy Swaggart; "Twinkle, Twinkle Little Star," Cam & Cher Floria; "Super Gang"; "Very Best of the Very Best," Bill Gaither Trio.

Worship album: "Come To The Quiet," John Michael Talbot; "In His Time—Praise IV," Maranatha Singers; "Rise Again/He's Alive," Paul Johnson Vocal Band; "The Lord's Prayer," Reba Rambo & Dony McGuire; "Worship" Jimmy Swaggart.

Album cover: Stan Evenson and Donald Miller for "Lights In The World"; Dave Pavol, Robin Hedrich and Rhonda Dempsey for "Rush Hour"; Alan Bergman and Thel Eichmann for "Tramaine"; Dill Beatty for "Workin'"; and Bill Barnes and Clark Thomas for "You're Welcome Here."

Classical Retail Report

APRIL 4, 1981

CLASSIC OF THE WEEK



ISAAC STERN 60TH BIRTHDAY CELEBRATION
STERN, PERLMAN, ZUCKERMAN, MEHTA
CBS Mastersound

BEST SELLERS OF THE WEEK

ISAAC STERN 60TH BIRTHDAY CELEBRATION—Perlman, Zuckerman, Stern, Mehta—CBS Mastersound
LUCIANO PAVAROTTI: VERISMO ARIAS—London Digital
KREISLER, VOL. III—Perlman—Angel
VERDI: FALSTAFF—Taddel, Karajan—Philips Digital
VERDI: LA TRAVIATA—Sutherland, Pavarotti, Bonyngé—London

KING KAROL/NEW YORK

CANADIAN BRASS: THE VILLAGE BAND—RCA Digital
JOSE CARRERAS AND KATIA RICCIARELLI IN OPERA DUETS—Philips
PLEASURE SONGS FOR FLUTE—Wilson—Angel
KORNGOLD: VIOLANTE—Marton, Jerusalem, Janowski—CBS
CELEBRATION FOR HARP—Allen—Angel Digital
MAHLER: SYMPHONY NO. 10—Levine—RCA Digital
MOZART: DIE ZAUBERFLOETE—Mathis, Araza, Karajan—DG Digital
STERN 60TH BIRTHDAY CELEBRATION—CBS Mastersound
VERDI: FALSTAFF—Philips Digital
VERDI: LA TRAVIATA—London

LAURY'S/CHICAGO

BRUCKNER: SYMPHONY NO. 5—Solti—London
BRUCKNER: SYMPHONY NO. 6—Solti—London
MUSSORGSKY: PICTURES AT AN EXHIBITION—Solti—London Digital
NEW YEARS IN VIENNA—Maazel—DG Digital
PACHELBEL: KANON—Paillard—RCA
PAVAROTTI: VERISMO ARIAS—London Digital
SHOSTAKOVICH: SYMPHONY NO. 5—Bernstein—CBS Mastersound
STERN 60TH BIRTHDAY CELEBRATION—CBS Mastersound

TCHAIKOVSKY: VIOLIN CONCERTO—Kremer, Maazel—DG
VERDI: LA TRAVIATA—London

SOUND WAREHOUSE/DALLAS

FREDERICK THE GREAT: SYMPHONIES—Philips
LEHAR: THE MERRY WIDOW—Wallberg—Angel
MAHLER: SYMPHONY NO. 10—Rattle—Angel
MOZART: DIE ZAUBERFLOETE—Mathis, Karajan—DG Digital
PAVAROTTI: VERISMO ARIAS—London Digital
ROSSINI: WILLIAM TELL—Freni, Pavarotti, Chailly—London
SHOSTAKOVICH: SYMPHONY NO. 7—Haitink—London
STERN 60TH BIRTHDAY CELEBRATION—CBS Mastersound
VERDI: FALSTAFF—Philips Digital
VERDI: LA TRAVIATA—London

JEFF'S CLASSICAL/TUCSON

CANADIAN BRASS: THE VILLAGE BAND—RCA Digital
GOLDMARK: QUEEN OF SHEBA—Hungaraton
HOLST: THE PLANETS—Chandos
PAVAROTTI: VERISMO ARIAS—London
KREISLER, VOL. III—Perlman—Angel
RAVEL: BOLERO—Telaro
SHOSTAKOVICH: SYMPHONY NO. 5—Bernstein—CBS Mastersound
STERN 60TH BIRTHDAY CELEBRATION—CBS Mastersound
STRAVINSKY: RITE OF SPRING—Boulez—CBS
TCHAIKOVSKY: 1812 OVERTURE—Telarc

TOWER RECORDS/ SAN FRANCISCO

BARTOK: PIANO CONCERTO NO. 2—Ashkenazy, Solti—London Digital
BRUCKNER: SYMPHONY NO. 6—Karajan—DG
JOSE CARRERAS AND KATIA RICCIARELLI SING OPERA DUETS—Philips
GOLDMARK: QUEEN OF SHEBA—Hungaraton
KREISLER, VOL. III—Perlman—Angel
RAVEL: SONGS—Von Stade—CBS
ROSSINI: L'ITALIANA IN ALGERI—Horne, Ramey, Scimone—RCA
STERN 60TH BIRTHDAY CELEBRATION—CBS Mastersound
VERDI: AROLODO—Caballe, Queler—CBS
VERDI: FALSTAFF—Philips Digital

TOWER RECORDS/SEATTLE

ELLY AMELING: THINK OF ME—CBS
BARTOK: DUOS—Perlman, Zuckerman—Angel
KORNGOLD: VIOLANTE—Marton, Jerusalem, Janowski—CBS
MAHLER: SYMPHONY NO. 10—Rattle—Angel
MOZART: IDOMENEO—Harnoncourt—Telefunken
ORFF: CARMINA BURANA—Mata—RCA Digital
SIBELIUS: VIOLIN CONCERTO—Jenson, Ormandy—RCA Digital
TCHAIKOVSKY: ROMEO AND JULIET—De Waart—Philips
VERDI: LA TRAVIATA—London
WAGNER: TRISTAN UND ISOLDE—Dernes, Vickers, Karajan—Angel

RCA's New Digital Recordings

By SPEIGHT JENKINS

■ NEW YORK — RCA has just issued four albums using its new digital process, which rivals in sound anything previously issued by the large companies. The albums are: *Carmina Burana* led by Eduarda Mata; the Sibelius Violin Concerto, introducing Dylana Jenson, with Eugene Ormandy leading the Philadelphia Orchestra; the Canadian Brass in "The Village Band," and James Levine conducting the Philadelphia in the Mahler Tenth. The process is best demonstrated by "The Village Band" and the Mahler Tenth.

RCA has stated that the process features "masters engraved on Neumann Cutters and lathes, plating by Eurodisk, pressing on (140 gram) 100 percent pure vinyl by Teldec of Germany," along with deluxe packaging that gives the records a distinct look. The clarity of the orchestral and band tone is heightened, with highs very bright and clean and lows rich and mellow.

Sound per se is to me of much less interest than performance, but these two recordings are well worth discussing on both counts. Levine has now been heard in seven Mahler symphonies; still unrecorded by him are Numbers 2, 7 and 8. His Ninth was the most acclaimed of the lot, and the Tenth sounds even better. Its scope seems as vast as Mahler intended. Levine leads the full Tenth Symphony in the version by Deryck Cook.

Jack Diether, long one of the most intrepid of Mahler scholars, discusses on the jacket the exegesis of this Tenth Symphony and how both the composer and Cook went to their graves after

working on it. Mahler apparently left as many indications for this work as Berg did for *Lulu* (if not more). All it took was to find someone, in this case Cook, who was willing to give much of his life up to creating the masterpiece from the composer's notes.

And there is no doubt it is a masterpiece — rich, revealing, all-encompassing in its moods. One is struck particularly that Mahler did not intend to finish this work sadly. The depression of the conclusion of *Das Lied van der Erde* and the metaphysics of the Ninth finale seem to have passed. This conclusion is decidedly cheerful and forward-looking. The work also has in it the movements of dance so characteristic of Mahler, along with the famous and oft-programmed Adagio.

Levine's performance is rich and rewarding, exploring the moods, never rushing, always relaxed. The Philadelphia responds to the conductor brilliantly, with the strings as sweet as only those Philadelphia strings can be and superb brass tone. This is a recording to enjoy, and the new RCA sound brings one closer to the sound one would get at Carnegie Hall.

"The Village Band" is quite different—a rousing march experience by one of the best brass groups in the world, the Canadian Brass. There is a brilliance to the playing and a perky bounce to each of the pieces that makes them extremely enjoyable. The new digital process makes the work of the Canadian Brass sound very real, as close as if one were actually standing next to a bandstand in a park in summer.

Classical Retail Tips

■ Nonesuch is turning into the place to find Kurt Weill. First came the highly acclaimed *Silverlake* last season; now the company has announced that Teresa Stratas will make a solo recording of the unknown and unpublished songs of Weill, which she performed about a year ago at the Whitney Museum in New York. By her own admission, Stratas' connection to Weill prior to that recital had been minimal. She had enjoyed *Threepenny Opera*, and had performed the role of Jenny in *Mahagonny* at

the Metropolitan. Her success in that work caused Lotte Lenya, the composer's widow, to ask her if she was interested in these songs. The soprano agreed, and the event made history among Weill buffs and all those who happened to go to the museum that night. Some of the lyrics are by Bertolt Brecht; others were written by Oscar Hammerstein, Jean Cocteau and even the composer himself. Richard Weitach, a conductor at the Metropolitan Opera, will accompany Stratas, as he did at the Whitney.

Record World Country

RW Names Ratliff Research Director

■ NASHVILLE—*Record World* has announced that Marie Ratliff has been named country research director.



Marie Ratliff

Ratliff, previously country research editor, is responsible for compiling RW's country single and album charts and the Country Hotline. She joined the magazine's Nashville office in May 1970.

Campbell Joins DJM

■ NASHVILLE — Arthur Braun, GM of Dick James Music Publishing Co.'s New York office, has announced the appointment of Bob Campbell as professional manager of the newly opened Dick James office here. Braun also announced that songwriter Steve Davis, formerly with Al Gallico Music, has been signed as an exclusive writer.

Campbell has served as the Nashville editor for *Country Music Magazine* and for *Cashbox*. The catalogue he will represent includes music by Elton John, new songs by Davis, and a variety of 1960s British pop hits.

The Dick James office here is located at 318 Chesterfield Road, 37212. Phone: (615) 292-3240.

Country Goes Overseas



Gathered backstage at the second "country music spectacular" broadcast live over Radio Luxembourg from the Tennessee Performing Arts Center are, from left: Radio Luxembourg DJ Bob Stewart; MCA-Nashville marketing VP Chic Doherty; CBS artist Don King; MCA artist Bill Anderson; MCA artist Terri Gibbs; and Nashville Radio Workshop president Wes Green.

Nashville Report

By AL CUNIFF

■ Are Willie Nelson and Ray Charles set to record an LP together? . . . Larry Butler has reportedly signed the papers to produce Frank Sinatra's next album . . . Tom Jones is back on TV on a regular basis. He's presently in Canada taping a new service for Canadian national TV. He's also entertaining offers for U.S. syndication.

Is Elektra/Asylum's Nashville division hot? The company has three of the top five singles on this week's *Record World* Country Singles Chart, and five of the top 27 LPs (including two top 10) on this week's *RW* Country Album Chart . . . The Academy of Country Music's eligible voting membership is 2195, not the figure you read last week.

STUNNING FACTS DEPT.: Guess what the number one single was during the week of March 20 for the WEA Dallas sales branch? It was David Frizzell and Shelly West's "You're the Reason God Made Oklahoma." The number two single was The Who's new record, in its first week of shipment. These figures are based on sales among all three labels (Warner Bros., Elektra and Atlantic), and all formats of music (pop, country, black-oriented, and jazz) in an area including Oklahoma, Arkansas, Texas, Louisiana, Mississippi and half of Florida.

The Nashville Music Assn.'s membership has passed the 350 mark

(Continued on page 47)

CMA Survey Finds Country Stations Up by 21 Percent

■ NASHVILLE — The number of radio stations in the U.S. and Canada programming country music this year has increased by 21 percent over last year's total, according to the Country Music Association's 1981 Country Radio Survey. The CMA survey has found that 2907 stations are programming country music this year, an increase of 504 stations, or 21 percent, over last year's total of 2403.

Of the 2907 stations, 1785 are full-time country music stations, an increase of 16.3 percent over 1980. According to the CMA, 1828 AM stations program at least five hours of country music per day this year, an increase of 16 percent over last year; 815 FMers play country at least five hours a day, an increase of 29 percent.

The CMA also studied the geographic distribution of all U.S. stations programming country music, and found that the mountain region's 195 stations and the east south central's 429 stations this year both represent the largest increase over last year.

Other station country programming hours and the percentage increase over last year's totals include: 12-15 hours daily, 142 (up 54.3 percent); 8-11 hours daily, 232 (up 36.5 percent); 5-7 hours daily, 484 (up 19 percent); and 4 or fewer hours daily, 264 (up 32 percent).

The CMA's list of total stations broadcasting country music is available at no cost to CMA members, and may be purchased by non-members for \$50. For more information contact the CMA at (615) 244-2840, or write P.O. Box 22299, Nashville, TN 37202.

PICKS OF THE WEEK

SINGLES **RCA** **ELVIS PRESLEY, "LOVIN' ARMS"/"YOU ASKED ME TO"** (prod.: Felton Jarvis) (writers: T. Jans/W. Jennings, B. J. Shaver) (Almo, Chandos, ASCAP/Baron, BMI) (2:53/2:58). Hot off a number one with their updated version of Presley's "Guitar Man," RCA offers another strong single, with double-sided potential. "Lovin' Arms" is a slow, soulful cover of the pop hit; "You Asked Me To" is a lively version of a tune co-written by Waylon Jennings. RCA JB-12205.

SLEEPER **MERCURY** **TOM JONES, "DARLIN'"** (prod.: Steve Popovich & Bill Justis) (writer: O.S. Blandemer) (September/Yellow Dog, ASCAP) (3:15). Jones will slip right into country playlists with this light, appealing tune with a fat beat and singalong feeling about a guy who's desperate to patch things up with his woman. Mercury 76100 (PolyGram).

ALBUM **CHARLEY PRIDE, "ROLL ON MISSISSIPPI."** Led by Pride's current chart-stormer, the title cut, this LP presents strong country material with the artist's distinctive vocal touch. Especially strong are "I Used To Be That Way" and "You Beat 'Em All." RCA AHL1-3905.



Country Hotline

Nashville Report (Continued from page 46)

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Dolly Parton — "But You Know I Love You"
Steve Wariner — "By Now"

B. J. Thomas is making a strong initial splash with "Some Love Songs Never Die" at WPLO, WIRE, KEBC, WDEN, WMAV, WSLC, WGTO, WJQS, WWVA.

Steve Wariner will repeat his top ten success with the new "By Now," already playing at WESC, KSO, WGTO, KSOP, KFDI, WJQS, KRMD, KLAC, WSAI, WLWI, WWOL, WIRE, WKHK, KEBC, KBUC, WKKN, WSM, WIL, KUUY, WCXI, KGA, WWVA, KCKC, KMPS, WDEN, WTOD, WMZQ.



Steve Wariner

Johnny Rodriguez is doing well with "I Want You Tonight" at KIKK, KXLR, KNIX, KSOP, KRMD, KEBC, KSSS, KKYX, WWVA, WDEN, WPNX, WKHK, KENR, WTOD, WSLC, KTTS, WMZQ, WIRK, WHOO, KHEY, WQYK, WCXI, KMPS, WIVK, KBUC, WYDE, WMAV, KFDI, KVOO, WTSO.

P. J. Parks is "Fallin In" with listeners at KUUY, WWNC, WSLC, WKKN, KRMD, KFDI, KYNN, WTOD. Wyvon Alexander's "Old Familiar Feeling" is good at KXLR, WTOD, WDEN, KRMD, KFDI, KVOO.

Gary Stewart shows early adds on "Let's Forget That We're Married" at KCKC, WIRK, WFAI, KUUY, KVOO, KFDI, KRMD, KEBC, KBUC, KGA, WCXI, KMPS, KVOO, WWVA.



B.J. Thomas

Johnny Russell has play on "Here's To The Horses" at WTOD, KUUY, KVOO, KEBC, KFDI, KVOO, WXCL. Faron Young's "Until The Bitter End" is spinning at KRMD, KEBC, KVOO, KFDI, KBUC, KYNN, WCXI.

Gabriel sparks interest in "Friends Before Lovers" at KOKE, KYNN, WTSO, KFDI, KVOO, WDLW, KSOP, KRMD. Nancy Rudd has play on "I'm Gonna Hang Up" at KWMT, KYNN, WKKN, KSOP, KFDI.

Super Strong: Gail Davies, Lacy J. Dalton, Oak Ridge Boys, Anne Murray, Dottie West.

Edgil Groves is making noise in some markets with "Footprints In The Sand." It's numbered at WMAQ, (#3), WWVA (#35), added at WEEP, WXCL.

SURE SHOTS

Moe Bandy — "My Woman Loves The Devil Out Of Me"
Elvis Presley — "Lovin' Arms"

LEFT FIELDERS

Tom Jones — "Darlin'"
Lee Dresser — "She Reminds Me"
Sami Jo Cole — "One Love Over Easy"

AREA ACTION

Lucille Starr — "Real Love" (KSOP, KEBC, WTOD, KVOO)
Pat Boone — "Throw It Away" (WTOD, KFDI, WSLC, WDEN)

Gibson Bows DSG Ent.

■ NASHVILLE — Debbie S. Gibson, formerly of Nationwide Sound Distributors, has announced the formation of her own independent promotion and artist development company, DSG Enterprises, located at 2428 Inga Street here. Phone is (615) 226-5098.

Gibson worked in national country promotion for six years at Nationwide. She said DSG will announce additional services in the near future.

ACM Honors Winslow



Bill Boyd, president of the Academy of Country Music, presents an ACM award to Warner/Curb artist Stephanie Winslow for her work on behalf of the Academy in 1980.

... The ol' typesetting gremlin hit again last week when Country Intl. artist Carmel Taylor was turned into Carol Taylor in a review of his fine new single, "Honky Tonk at Home." RW apologizes, Carmel—hope the operation didn't hurt... This one wasn't the typesetter's fault—the brain-fog gremlin set in last week when NEJA (the National Entertainment Journalists Association) was not given proper credit for the recent Tennessee Film Commission discussion it co-sponsored with BMI. Sorry Vernell!

Mickey Gilley will soon be heard on Schlitz beer commercials... Freddy Fender recently cut a McDonald's commercial in Spanish... Tammy Wynette's autobiographical "Stand By Your Man" (airing on CBS-TV Tuesday, March 31) includes Ronnie McCranie singing as George Jones on the show's soundtrack. McCranie is a 25-year-old from Albany, Georgia... Don Gant Enterprises celebrated its opening as a publishing operation with a party March 19 at its 1225 16th Ave South offices here... RCA artist Tom T. Hall debuts his 1981 road show at Mama's Country Showcase in Atlanta Thursday (26)... Ethan Russell Productions has created a great videotape showcasing Emmylou Harris' "Mr. Sandman" and "I Don't Have To Crawl," from her "Evangeline" LP.

Speaking of "Mr. Sandman," do you know who owns the publishing rights to that hit of yesterday and today? Paul McCartney. McCartney owns the rights to another great country cut, "True Love Ways," by Mickey Gilley. Nashville-based publishers might pursue the new songbook "Paul McCartney: Composer/Artist," which could yield other fine country cuts. The book contains 48 of Paul's compositions. Interestingly, "Sandman" is the first McCartney copyright to chart country, pop, and A/C simultaneously.

Bobby Bare, Marty Robbins, Johnny Cash, June Carter, George Jones and Tammy Wynette are scheduled to appear at the Wembley International Festival of Country Music in England April 17-20... Kris Kristofferson is at work on a new film for Orion Pictures, "Roll Over"... RCA's Sylvia is on a TV blitz, doing Merv Griffin, John Davidson, "Hee Haw," Mike Douglas, the Johnny Cash special, the syndicated "New Country," and the Academy of Country Music show—all within the next month.

IN THE STUDIO: Sound Emporium (John Denver, Gene Watson), Creative Workshop (Dickey Lee), Fireside (Opryland Quartet, Tom Grant), Island (Nightstreets, Diana, Keith Stegall), Quadraphonic (the Capitals, Grinderswitch, Johnny Duncan), Soundshop (Happy Goodman Family), Young'un Sound (Lawler & Cobb, Thomas Cain), Wax Works (Joe Sun), Woodland (Oak Ridge Boys, Eddie Rabbitt, Del Reeves), Pete Drake (Cal Smith, Hank Lockland), Scruggs Sound (Freddie Hart, Billy Larkin, Diana, Linda K. Lance.)

Tompall and the Glaser Brothers, Elektra artists reunited after an eight-year breakup, performed at Jersey Lilly's here last week. Their new Elektra single will be "Loving Her Was Easier." The group, which offers an impressive show vocally and instrumentally, recently played to a full house at Gilley's, and will soon be off to play the Wembley festival in England... Elektra/Asylum Music has signed Denise Draper as an exclusive writer, according to GM Dixie Gamble-Bowen.

Writer George Davis Weiss has announced the appointment of Linda Dotson to represent him and his ASCAP publishing company, Abilene Music, here. Mailing address is P.O. Box 11592, zip 37211. Narvel Felts is now represented exclusively by the Joe Taylor Artist Agency... Helen Cornelius will be featured on the Johnny Cash TV special which airs April 29... Tom Dean has joined the booking staff at United Talent here.

Rave artists the Late Show will perform at Cactus Jack's here April 12... The Rites of Spring Jazz Festival will be held Saturday (4) at Vanderbilt University here, featuring the Dizzy Gillespie Quartet, the Art Ensemble of Chicago, and Dave Converse and the Nashville Jazz Machine.

Atlanta's Alex Hodges of the Empire Agency has been delivering a series of addresses for Georgia State University's Commercial Music/Recording department, where he has been named to the advisory board... Singles of Note: Debi Bass's "If I Was a Thief," on API Atteiram Records, a fine ballad by this Atlanta-based singer; and "America's Gone Country," by E.Z. Pickins on Hilding America Records, a positive look at the country music explosion.

Country Single Picks

COUNTRY SONG OF THE WEEK

MOE BANDY—Columbia 11-02039

MY WOMAN LOVES THE DEVIL OUT OF ME (prod.: Ray Baker)

(writer: B. P. Parker) (Baray, BMI) (2:45)

You won't find a singer more country than Bandy, who should continue his recent chart success with this mid-tempo, pure-country cut about the woman who keeps him in line with her lovin'.

SAMI JO COLE—Elektra 47127

ONE LOVE OVER EASY (prod.: Dixie Gamble-Bowen & Jimmy Bowen)

(writers: G. Sklerov, P. Phillips) (World Song/Gloria's Song, ASCAP) (3:33)

Husky-voiced Cole's label debut is a smooth, distinctive production, a melancholy ballad that looks back on a shattered love.

RANDY BARLOW—P.A.I.D. 133

LOVE DIES HARD (prod.: Fred Kelly) (writer: F. Kelly) (Frebar, BMI) (2:55)

Barlow follows his recent "Dixie Man" with this tender ballad about the woman whose memory still haunts his every move.

LEE DRESSER—Oak 47585

SHE REMINDS ME (prod.: Ray Ruff) (writer: H. Middlebrooks) (Music

Central/Fullness/Stream/Blackwood, BMI) (2:30)

Dresser's deep, full voice offers a glowing musical tribute to the woman who shares his life.

GARY SMITH—T 3545

TAKING NO CHANCES (prod.: Alamo Smith) (writers: P. Hunt, M. Taylor)

(Red Rose, ASCAP) (3:00)

In this easy 3/4-time tune Smith says he was ready to give up on love, but a special woman has him ready to start over.

GENE KENNEDY & KAREN JEGGLUM—Door Knob 81-151

I'D RATHER BE THE STRANGER IN YOUR EYES (prod.: Gene Kennedy)

(writers: C. Craig, L. E. White) (Daydreamer/Music Pavilion, BMI) (2:15)

Kennedy and Jeglum harmonize on a melodic ballad that says I'd rather trade places with the stranger you love than go on feeling empty inside.

JOHNNY DOLLAR—JED 1-81

I'LL BE HANDLING YOU (prod.: not listed) (writer: L. Moore) (Cedarwood/
Dream, BMI) (2:18)

Dollar can't wait to disconnect the phone and have some Friday night fun with his woman in this punchy, all-country production.

DAVID HEAVENER AND KAROL WOOD—Brent 1014

DO YOU LIKE MY HORSE (prod.: David Heavener) (writer: D. Heavener)

(I.S.P.D./Karwood, ASCAP) (3:15)

This steamy duet has "innocent" lyrics with double meanings, along the lines of Mel Tillis' "I Got the Horse."

RALPH MAY—Soundwaves 4630 (NSD)

CAJUN LADY (prod.: Robert John Jones) (writers: F. Koller, B. Charles)

(Blue Lake, BMI) (2:39)

Smooth talk and a few drinks lead to a night of dubious pleasure for the singer in this unusual country cut which blends several musical styles.

Dillon, Parton Visit Stations



RCA artists Dean Dillon and Randy Parton recently completed a radio promotion tour of North and South Carolina. Accompanied by RCA southeastern country promotional manager Gaylen Adams, the artists visited radio stations WESC, Greenville; WIST, Charlotte; WFAI, Fayetteville; WCOS, Columbia; and WQQT and WCHY, Savannah. Pictured from left are Dillon, Ed Robinson (WSCO-FM, Charlotte), Parton, and Adams.

'Prairie Music' Clicks For Sylvia

By AL CUNNIFF

■ NASHVILLE — Someone should take RCA artist Sylvia aside and tell her success just doesn't happen the way it's been happening for her.

Sylvia's fourth single (she hasn't had an LP yet), "Drifter," hit number one on last week's *Record World* Country Singles Chart. Until 1979 the Kokomo, Ind. native had never performed for an audience — today she's touring with Alabama, Charley Pride, Razy Bailey, and other artists.

Sylvia has worked hard for her chart and stage accomplishments, though. She moved to Nashville without a job in 1976 and was soon employed by Tom Collins, who heads Pi-Gem publishing, and who would one day be her producer. Her first single, the pop-flavored "You Don't Miss a Thing," released in the fall of



1979, and the solid-country followup, "It Don't Hurt To Dream," went no higher than 40 on RW's singles chart.

But then came "Tumbleweed," which reached number 13, and "Drifter," which reached the top spot after 11 weeks. The 24-year-old artist has found success with what has been dubbed "prairie" (Continued on page 49)

Country Album Picks



I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN

JOE STAMPLEY—Epic FE 37055

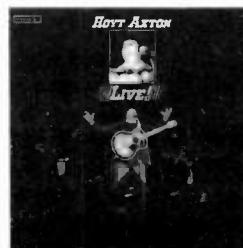
Spearheaded by the top 10 country title cut, this Stampley package contains a wide variety of pure country sounds, polished with Ray Baker's production skills. Other standout cuts include "Let's Get Together and Cry" and "All These Things."



THE CONCRETE COWBOY BAND

Excelsior XLP 88007

This is a fresh, lively production of country standards and originals, vocals, and instrumentals. A studio group performs such fine cuts as "Rocky Top," "Faded Love," "San Antonio Rose" and "Louisiana Man" in a spirited fashion that will please country nightclub patrons and home and radio listeners alike. This is guaranteed to attract attention with in-store play.



HOYT AXTON, LIVE!

Jeremiah JH-5002

The title says it all, as this two-LP package features Axton and his fine backup group performing his most famous cuts, most of which are self-penned. The lineup includes such tunes as "Joy to the World," "Never Been to Spain," "Rusty Old Halo," "No No Song" and "Boney Fingers."



MY FIRST ALBUM

JODY PAYNE—Kari 5000

This Willie Nelson band member debuts with an approach to country music that is appealing for its soulful, rough-edged quality. Willie is featured on backup, as are other Nelson "family" members. Standout cuts include "Crazy Man," "Old Flames," and "Living With My Dreams That Let Me Down."

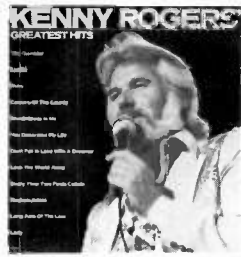
Record World Country Albums



APRIL 4, 1981

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

APR. 4	MAR. 28				WKS. ON CHART
1	1	KENNY ROGERS' GREATEST HITS	Liberty LOO 1072	(22nd Week)	24
2	7	SOMEWHERE OVER THE RAINBOW WILLIE NELSON/ Columbia FC 36883			3
3	2	HORIZON EDDIE RABBITT/Elektra 6E 276			38
4	3	9 TO 5 AND ODD JOBS DOLLY PARTON/RCA AHL1 3378			17
5	5	GREATEST HITS RONNIE MILSAP/RCA AHL1 3772			24
6	4	GREATEST HITS ANNE MURRAY/Capitol SOO 12110			26
7	10	FEELS SO RIGHT ALABAMA/RCA AHL1 3930			3
8	6	EVANGELINE EMMYLOU HARRIS/Warner Bros. BSK 3508			7
9	17	LEATHER AND LACE WAYLON & JESSI/RCA AAL1 3931			3
10	8	ROWDY HANK WILLIAMS, JR./Elektra/Curb 6E 330			9
11	9	GREATEST HITS OAK RIDGE BOYS/MCA 5150			21
12	14	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378			99
13	12	I BELIEVE IN YOU DON WILLIAMS/MCA 5133			24
14	11	SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 5137			9
15	13	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36752			30
16	15	COCONUT TELEGRAPH JIMMY BUFFETT/MCA 5169			4
17	16	GUITAR MAN ELVIS PRESLEY/RCA AAL1 3917			7
18	19	BACK TO THE BARROOMS MERLE HAGGARD/MCA 5236			27
19	21	STARDUST WILLIE NELSON/Columbia KC 35305			150
20	20	URBAN COWBOY (ORIGINAL SOUNDTRACK)/Full Moon/ Asylum DP 90002			46
21	48	HEY JOE, HEY MOE MOE BANDY & JOE STAMPLEY/ Columbia FC 37003			2
22	28	WILD WEST DOTTIE WEST/Liberty LT 1062			5
23	23	BEST OF EDDIE RABBITT /Elektra 6E 235			71
24	26	LOVE IS FAIR BARBARA MANDRELL/MCA 5136			21
25	18	ANY WHICH WAY YOU CAN (ORIGINAL SOUNDTRACK)/ Warner/Viva HS 3499			16
26	24	I AM WHAT I AM GEORGE JONES/Epic JE 36586			28
27	22	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 6E 309			21
28	25	MY HOME'S IN ALABAMA ALABAMA/RCA AHL1 3644			42
29	29	WHO'S CHEATIN' WHO CHARLY McCLAIN/Epic JE 36730			17
30	30	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC 2 35642			121
31	27	SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE/ Columbia JC 36476			41
32	40	GREATEST HITS DAVE & SUGAR/RCA AHL1 3915			5
33	37	ENCORE MICKEY GILLEY/Epic JE 36851			20
34	53	JUICE JUICE NEWTON/Capitol ST 12136			2
35	35	SEVEN YEAR ACHE ROSANNE CASH/Columbia JC 36965			2
36	33	STRAIGHT AHEAD LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250			76
37	31	FULL MOON CHARLIE DANIELS BAND/Epic FE 36571			34



38	38	GREATEST HITS LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36488			104
39	36	TWO'S A PARTY CONWAY & LORETTA/MCA 5778			5
40	41	SONGS I LOVE TO SING SLIM WHITMAN/Epic/Cleveland Intl. JE 36786			24
41	44	THESE DAYS CRYSTAL GAYLE/Columbia JC 36512			28
42	43	BEST OF DON WILLIAMS, VOL. II /MCA 3096			75
43	32	URBAN COWBOY II (ORIGINAL SOUNDTRACK)/Full Moon/ Epic SE 36921			13
44	47	TEXAS IN MY REAR VIEW MIRROR MAC DAVIS/Casablanca NBLP 7239 (PolyGram)			25
45	39	THE GAMBLER KENNY ROGERS/United Artists UA LA 934 H			119
46	34	MUSIC MAN WAYLON JENNINGS/RCA AHL1 3602			43
47	42	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H			170
48	45	BEST OF THE KENDALLS /Ovation OV 1756			15
49	52	CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982			73
50	50	BEST OF BARBARA MANDRELL /MCA AY 1119			111
51	51	SONS OF THE SUN BELLAMY BROTHERS/Warner/Curb BSK 3491			16
52	57	JUST GOOD OLE BOYS MOE BANDY & JOE STAMPLEY/ Columbia JC 36202			75
53	58	THAT'S ALL THAT MATTERS TO ME MICKEY GILLEY/ Epic JE 36492			39
54	61	24 GREATEST HITS HANK WILLIAMS, SR./MGM SE 4755			33
55	46	HELP YOURSELF LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia JC 36582			24
56	62	DREAMLOVERS TANYA TUCKER/MCA 5140			22
57	66	REST YOUR LOVE ON ME CONWAY TWITTY/MCA 5138			32
58	54	ROSES IN THE SNOW EMMYLOU HARRIS/Warner Bros. BSK 3422			45
59	56	BEST OF THE STATLER BROTHERS /Mercury SRM 1 1037 (PolyGram)			268
60	60	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/ Epic KE 35751			98
61	49	BETWEEN THIS TIME AND THE NEXT TIME GENE WATSON/ MCA 5170			3
62	59	GIDEON KENNY ROGERS/United Artists LOO 1035			50
63	55	TOGETHER OAK RIDGE BOYS/MCA 3220			56
64	64	HARD TIMES LACY J. DALTON/Columbia JC 36753			26
65	68	FRIDAY NIGHT BLUES JOHN CONLEE/MCA 3246			39
66	63	OAK RIDGE BOYS HAVE ARRIVED /MCA AY 1135			103
67	65	WILLIE NELSON SINGS KRISTOFFERSON /Columbia JC 36188			71
68	67	CLASSICS KENNY ROGERS & DOTTIE WEST/ United Artists LA 946 H			102
69	72	COAL MINER'S DAUGHTER (ORIGINAL SOUNDTRACK)/ MCA 5107			53
70	70	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318			98
71	71	10TH ANNIVERSARY STATLER BROTHERS/Mercury SRM 1 5027 (PolyGram)			33
72	74	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686			55
73	69	SMOOTH SAILIN' T. G. SHEPPARD/Warner/Curb BSK 3423			7
74	73	KENNY KENNY ROGERS/United Artists LWAK 979			79
75	75	BEST OF THE STATLER BROTHERS RIDES AGAIN, VOL. II / Mercury SRM 1 5024 (PolyGram)			62

Sylvia (Continued from page 48)

music," but insists she will avoid easy categorizing with future releases.

"I don't want to be put in a box, as far as sound goes," she said. "My goal is to release good songs, no matter what the 'sound' can be called." Sylvia said her next single, "The Matador," will show yet another shift in style.

Sylvia is booked by Chardon

talent, but has no personal manager, as the artist development services provided by her label take care of TV appearances on Merv Griffin, John Davidson, Mike Douglas, and other shows, as well as myriad radio, in-store, and other promotional appearances coordinated with concert dates.

"In the last 80 days, I probably haven't been home in Nashville more than two weeks," said Syl-

via, who has been married for the past three years to a custom car photographer. "My husband is away a lot shooting car shows, so we both knew what was in store as far as travel went when we got married."

RCA is pulling together an extensive marketing campaign for Sylvia in support of her upcoming LP, "Drifter." The campaign will

include 22x22 posters of the album's front and back covers, as well as other point-of-purchase items, and radio visits in tandem with concert dates.

"I'm going to be around. I'm very serious about my work, and I'm very clear on my goals," said the artist. "If it took me 20 years, I'd still have been here, working for that number one. I'm going to work for a lot more."



Country Singles

APRIL 4, 1981

TITLE, ARTIST, Label, Number

APR. 4 MAR. 28

WKS. ON CHART

1	2	YOU'RE THE REASON GOD MADE OKLAHOMA DAVID FRIZZELL & SHELLY WEST Warner/Viva 49650	12
2	3	TEXAS WOMEN HANK WILLIAMS, JR./Elektra/Curb 47102	9
3	5	OLD FLAME ALABAMA/RCA 12169	8
4	4	THIRTY-NINE AND HOLDING JERRY LEE LEWIS/Elektra 47095	12
5	6	PICKIN' UP STRANGERS JOHNNY LEE/Full Moon/Asylum 47105	8
6	1	DRIFTER SYLVIA/RCA 12164	12
7	13	LOVIN' WHAT YOUR LOVIN' DOES TO ME CONWAY TWITTY & LORETTA LYNN/MCA 51050	10
8	17	A HEADACHE TOMORROW (OR A HEARTACHE TONIGHT) MICKEY GILLEY/Epic 19 50973	8
9	9	SOMETHIN' ON THE RADIO JACKY WARD/Mercury 57044 (PolyGram)	11
10	11	I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN JOE STAMPLEY/Epic 19 50972	12
11	14	CRYING DON McLEAN/Millennium 1799 (RCA)	10
12	15	LOVE IS FAIR/SOMETIME, SOMEWHERE, SOMEHOW BARBARA MANDRELL/MCA 51062	9
13	16	TAKE IT EASY CRYSTAL GAYLE/Columbia 11 11436	9
14	18	FALLING AGAIN DON WILLIAMS/MCA 51065	7
15	19	LEONARD MERLE HAGGARD/MCA 51048	8
16	8	IF DRINKIN' DON'T KILL ME (HER MEMORY WILL) GEORGE JONES/Epic 19 50968	12
17	23	HOOKED ON MUSIC MAC DAVIS/Casablanca 2327 (PolyGram)	7
18	24	REST YOUR LOVE ON ME/I AM THE DREAMER CONWAY TWITTY/MCA 51059	7
19	10	WHAT I HAD WITH YOU JOHN CONLEE/MCA 51044	11
20	7	GUITAR MAN ELVIS PRESLEY/RCA 12158	12
21	21	PERFECT FOOL DEBBY BOONE/Warner/Curb 49652	9
22	29	SEVEN YEAR ACHE ROSANNE CASH/Columbia 11 11426	8
23	27	IT DON'T GET NO BETTER THAN THIS LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 11 11438	8
24	28	STORMS NEVER LAST WAYLON & JESSI/RCA 12176	7
25	30	ROLL ON, MISSISSIPPI CHARLEY PRIDE/RCA 12178	5
26	32	MISTER SANDMAN EMMYLOU HARRIS/Warner Bros. 49684	5
27	33	I LOVED 'EM EVERY ONE T. G. SHEPPARD/Warner/Curb 49690	4
28	31	ARE WE DREAMIN' THE SAME DREAM CHARLIE RICH/Elektra 47104	8
29	12	ANGEL FLYING TOO CLOSE TO THE GROUND WILLIE NELSON/Columbia 11 11418	13
30	35	HEY JOE (HEY MOE) MOE BANDY & JOE STAMPLEY/Columbia 11 60508	4
31	40	AM I LOSING YOU/HE'LL HAVE TO GO RONNIE MILSAP/RCA 12194	3
32	36	SOMEBODY LED ME AWAY LORETTA LYNN/MCA 51058	6
33	39	IF I KEEP ON GOING CRAZY LEON EVERETTE/RCA 12177	5
34	41	PRIDE JANIE FRICKE/Columbia 11 60509	4
35	45	I DON'T THINK LOVE OUGHT TO BE THAT WAY REBA McENTIRE/Mercury 57046 (PolyGram)	4
36	46	ALICE DOESN'T LOVE HERE ANYMORE BOBBY GOLDSBORO/CBS/Curb 6 70052	5
37	37	ONE MORE LAST CHANCE RAY STEVENS/RCA 12170	8
38	42	BETWEEN THIS TIME AND THE NEXT TIME GENE WATSON/MCA 51039	6
39	22	EVERY NOW AND THEN BRENDA LEE/MCA 51047	10
40	47	ANGEL OF THE MORNING JUICE NEWTON/Capitol 4976	5
41	43	DOESN'T ANYBODY GET HIGH ON LOVE ANYMORE SHOPPE/NSD 80	6
42	53	FRIENDS/ANYWHERE THERE'S A JUKEBOX RAZZY BAILEY/RCA 12199	2
43	49	CHEATIN'S A TWO WAY STREET SAMMI SMITH/Sound Factory 427	5
44	52	COWBOYS DON'T SHOOT STRAIGHT (LIKE THEY USED TO) TAMMY WYNETTE/Epic 19 51011	4
45	56	I'M JUST AN OLD CHUNK OF COAL JOHN ANDERSON/Warner Bros. 49699	2



46	51	BRIDGE OVER BROADWAY CAPITALS/Ridgetop 01281	5
47	54	JUST A COUNTRY BOY REX ALLEN, JR./Warner Bros. 49682	4
48	62	LOUISIANA SATURDAY NIGHT MEL McDANIEL/Capitol 4983	2
49	50	WASN'T THAT A PARTY ROVERS/Epic/Cleveland Intl. 19 51007	6
50	60	THE BARON JOHNNY CASH/Columbia 11 60516	3
51	57	HIDEAWAY HEALING STEPHANIE WINSLOW/Warner/Curb 49693	3
52	58	HOLD ME LIKE YOU NEVER HAD ME RANDY PARTON/RCA 12137	5
53	59	FIRE IN YOUR EYES GARY MORRIS/Warner Bros. 49668	5
54	61	I CAN'T HOLD MYSELF IN LINE PAYCHECK & HAGGARD/Epic 19 51012	3
55	72	A MILLION OLD GOODBYES MEL TILLIS/Elektra 47116	2
56	63	HEART OF THE MATTER KENDALLS/Ovation 1169	3
57	64	IN THE GARDEN STATLER BROTHERS/Mercury 57048 (PolyGram)	2
58	65	NO ACES PATTI PAGE/Plantation 197	3

CHARTMAKER OF THE WEEK

59	—	IT'S A LOVELY, LOVELY WORLD GAIL DAVIES Warner Bros. 49694	1
60	—	WHISPER LACY J. DALTON/Columbia/Sherrill 01036	1
61	68	FOOL'S GOLD DANNY WOOD/RCA 12181	4
62	69	EVIL ANGEL ED BRUCE/MCA 51076	2
63	—	ELVIRA OAK RIDGE BOYS/MCA 51084	1
64	48	MISTER PEEPERS BILL ANDERSON/MCA 51052	7
65	20	I HAVE A DREAM CRISTY LANE/Liberty 1396	12
66	—	WHAT ARE WE DOIN' IN LOVE DOTTIE WEST/Liberty 1404	1
67	—	BLESSED ARE THE BELIEVERS ANNE MURRAY/Capitol 4987	1
68	25	WANDERING EYES RONNIE McDOWELL/Epic 19 50962	15
69	79	GETTING OVER YOU AGAIN RAY PRICE/Dimension 1018	2
70	78	(LOOKIN' AT THINGS) IN A DIFFERENT LIGHT NIGHTSTREETS/Epic 19 51004	4
71	26	DO YOU LOVE AS GOOD AS YOU LOOK BELLAMY BROTHERS/Warner/Curb 49639	12
72	44	BLUE COLLAR BLUES MUNDO EARWOOD/Excelsior 1005	8
73	55	ANYTHING THAT HURTS YOU (HURTS ME) KEITH STEGALL/Capitol 4967	8
74	71	THERE'S A CRAZY MAN JODY PAYNE/Kari 117	5
75	34	CAN I SEE YOU TONIGHT TANYA TUCKER/MCA 51037	15
76	38	IT WAS YOU BILLY "CRASH" CRADDOCK/Capitol 4972	8
77	66	YOUR GOOD GIRL'S GONNA GO BAD BILLIE JO SPEARS/Liberty 1395	13
78	—	I'M ALMOST READY LEONA WILLIAMS/Elektra 47114	1
79	—	FIRE AND SMOKE EARL T. CONLEY/Sunbird 7561	1
80	—	I WANT YOU TONIGHT JOHNNY RODRIGUEZ/Epic 19 01033	1
81	67	ARE YOU HAPPY BABY DOTTIE WEST/Liberty 1392	16
82	—	DO I HAVE TO DRAW A PICTURE BILLY SWAN/Epic 19 51000	1
83	87	SOMEWHERE TO COME WHEN IT RAINS JOHN WESLEY RYLES/MCA 51080	3
84	90	FRIDAY NIGHT FEELIN' RICH LANDERS/Ovation 1166	2
85	85	CRAZY LITTLE THING CALLED LOVE ORION/Sun 1162	4
86	89	YOUR WIFE IS CHEATIN' ON US AGAIN WAYNE KEMP/Mercury 57047 (PolyGram)	2
87	—	SURROUND ME WITH LOVE CHARLY McCLAIN/Epic 19 01045	1
88	92	SINGLE GIRL CINDY HURT/Churchill 7767	2
89	95	THE BABY KIERAN KANE/Elektra 47111	2
90	—	WHY DON'T WE JUST SLEEP ON IT TONIGHT GLEN CAMPBELL & TANYA TUCKER/Capitol 4986	1
91	70	PEACE OF MIND EDDY RAVEN/Dimension 1017	11
92	—	IF I SAY I LOVE YOU (CONSIDER ME DRUNK) WHITEY SHAFER/Elektra 47117	1
93	—	MAGIC EYES JACK GRAYSON & BLACKJACK/Koala 331	1
94	97	SHE CAN'T GIVE IT AWAY ROY CLARK/MCA 51079	2
95	73	TOO LONG GONE VERN GOSDIN/Ovation 1163	12
96	—	A LITTLE BIT OF HEAVEN ROGER BOWLING/Mercury 57049 (PolyGram)	1
97	99	HOW LONG HAS THIS BEEN GOING ON AMARILLO/NSD 81	2
98	—	DOES SHE WISH SHE WAS SINGLE AGAIN BURRITO BROTHERS/Curb/CBS 6 01011	1
99	74	IT'S A HEARTACHE DAVE & SUGAR/RCA 12168	9
100	75	DIXIE MAN RANDY BARLOW/P.A.I.D. 116	11



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S A N T A N A



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