**SINGLES**

DAN FOEGELBERG, "HARD TO SAY" (prod.: Fogelberg-Lewis) (writer: Fogelberg) (Hickory Grove/April, ASCAP) (3:56).

Soft, sensitive vocal phrasing has always characterized Fogelberg's best work. This dramatic ballad from his forthcoming "The Innocent Age" LP is a perfect example. Fugl Moon/Epic 14-02488.

OAK RIDGE BOYS, "FANCY FEE" (prod.: Chancey) (writers: Hinson -August) (Goldline/Silverline, ASCAP/BMI) (3:36).

The Oaks' first foray into pop radio was a big one with the top 5, million-selling "Elvira." This follow-up is a bit more countrified but oh-so-pretty. The harmonies are outstanding. MCA 51169.

RECS0F1D5


Like one of nature's more awesome wonders, Warwick's voice is absolutely stunning on this emotional ballad from her "Hot, Live and Otherwise" LP. Arista 0630.


Sager's confessional vocal is blessed with a lavish horn/string arrangement and a recurring title hook. Boardwalk 7-11118.

**ALBUMS**


Nasty guitar lashes and a reggae beat swirl around Curry's sun-baked vocal. Unique and powerful. A&M 2353.

ART GARFUNKEL, "SCISSORS CUT." Garfunkel has been keeping a high profile in films, which is why his new album, a sumptuous digital recording, should fare well on the pop and A/C fronts. "Hang On In" rocks nicely, while his famous ex-partner vocalizes on Jimmy Webb's "In Cars." Columbia FC 37392.

RIOT, "FIRE DOWN UNDER." Smoldering on the heavy metal scene for the past six years, this quintet is finally ready to explode with a new label and album. Mark Reale's incendiary guitar strikes and Guy Speranza's well-schooled vocal gravel lead the charge on "Swords and Tequila" and "Outlaw." Elektra 5E-546 (8.98).

TYCOON, "TURN OUT THE LIGHTS." This New York-based group's state-of-the-art rock made sizeable retail and radio inroads with their first LP. On their second, the sound has sharpened, and tunes like the title cut and "Let It Down" could easily make their way to AOR-pop success. A strong follow-up. Arista AL 9555 (8.98).

**SLEEPERS**


The veteran band has a new label and a blockbuster hit with this initial single from the forthcoming "Quinella" LP. Butter-soft harmonies, arresting guitar lines and shimmering keyboards highlight. Col 18-02471.


This follow-up to Photoglo's top 35 "Fool In Love." should take him to the top of pop-A/C playlists. 20th Century-Fox 2498.

MIKE POST featuring Larry Carlton, "THE THEME FROM HILL STREET BLUES" (prod.: Post) (writers: Post) (MTM, ASCAP) (3:05).

Delightful keyboard melodies and Carlton's creative guitar work make his a can't-miss theme for audiences of all tastes, especially fans of the acclaimed TV show. Elektra 47186.

**Hits of the Week**

SINGLES

DAN FOEGELBERG, "HARD TO SAY" (prod.: Fogelberg-Lewis) (writer: Fogelberg) (Hickory Grove/April, ASCAP) (3:56).

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RECS0F1D5

DIONNE WARWICK, "THERE'S A LONG ROAD AHEAD OF US" (prod.: Masser) (writers: Masser-Goffin) (Prince Street, ASCAP/Screen-Gems/EMI, BMI) (3:30). Like one of nature's more awesome wonders, Warwick's voice is absolutely stunning on this emotional ballad from her "Hot, Live and Otherwise" LP. Arista 0630.


ALBUMS


ART GARFUNKEL, "SCISSORS CUT." Garfunkel has been keeping a high profile in films, which is why his new album, a sumptuous digital recording, should fare well on the pop and A/C fronts. "Hang On In" rocks nicely, while his famous ex-partner vocalizes on Jimmy Webb's "In Cars." Columbia FC 37392.

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The new album features the single
"YOU WERE RIGHT GIRL" (A5021)

Produced and arranged by George Tobin
in association with Mike Piccirillo
for George Tobin Productions, Inc.

Personal Management:
Kevin Hunter/New Direction, Los Angeles
August in Washington: Government Grinds On

By BILL HOLLAND

WASHINGTON—Over the years, August in our nation's capital has become the month of recess and hometown trips. The wheels of government continue to grind, but they grind slowly.

At the Copyright Royalty Tribunal, the long hearings on cable television royalty distribution, which had taken almost all of the Tribunal's time during June and July, have been rescheduled for September 14. "We're way behind," chairman Thomas Brennan said, "and so many of those involved..."

Pre-Recorded Tape Sales Up 20 Percent According to 1980 NARM Annual Report

NEW YORK—Pre-recorded tape accounted for 39 percent of all sales of music at the retail level in 1980, according to the just-published NARM (National Association of Recording Merchandisers) annual report. Pre-recorded tape sales were up 20 percent over 1979's level, and tape sales have increased 24 percent since 1978.

The NARM report also found that the greatest growth in its membership in 1980 was among small companies, those with a volume of less than one million dollars. Small-sized companies now account for over 17 percent of NARM's membership, up six percent from 1979. Combined with companies in the new category -- with a volume between $1 and $3 million -- small individual retailers now account for over 45 percent of NARM's membership.

The annual report broke down record and tape sales into musical categories, and found that rock and pop accounted for 51.2 percent of the sales of 1980. This was up two percent over 1979's figure. Country music now accounts for 14.3 percent of music sales (up from 11.9 percent), and the hazy "soul" category jumped from 10.2 percent of total sales in 1979 to 10.5 in 1980. Sales in the folk category dropped from 9.2 percent in 1979 to one percent in 1980.

The rest of the musical breakdown is as follows: MOR, 6.2 percent, from 5.1 percent; classical, 4.0 percent, from 4.1 percent; comedy, 1.3 percent, from 1.4 percent; jazz, 4.2 percent from 4.1 percent; children's...


CHICAGO—The expanded opportunities afforded by new technologies and new government were the prime concern of the broadcasters and suppliers of services to radio who gathered at the Hyatt Regency Downtown hotel last week (16-19) for the fourth annual Radio Programming Conference sponsored by the National Association of Broadcasters. As predicted by NAB radio vice president Wayne Comis, this year's registration of approximately 1800 was a record for the event.

New government's official envoy to the record business, Dennis White, reported that a similar program last year featuring, among others, Kenny Rogers and Anne Murray, was "tremendously successful." The company is also planning additions to its $5.98 "greenline" series of pop catalogues, with a retailer discount of five percent being offered. From August 26 through September 25, the company will introduce its "redline" series of Angel classical product with an initial entry of 12 titles.

Joe Petrone, VP, marketing, EMI-America/Liberty, made note of his label's recent successes. "All of our artists are currently hot going into the fall campaign. If anybody missed out, through, on the Kim Carnes album, or the Marty Balin, the Gary U.S. Bonds, or the Sheena Easton records, these artists all have or will have new singles out." Forthcoming fall releases from the Capitol/EMI-America/Liberty group include the Little River Band, Clift Richard, the J. Geils Band, A Taste of Honey, John Hall, Peabo Bryson, the Knock, an Anne Murray Christmas album, and a new LP from Sheena Easton.

Arista's marketing force recently concluded meetings in Puerto Rico, and national marketing meetings this month will finalize the company's fall program. Although radio remains the prime advertising outlet, the label will be increasing its utilization of newspaper ads. In addition, television ads...

College Radio Stations Are Serious About Breaking Acts

NEW YORK—The importance of college radio as a starting point for new music has increased as AOR and top 40 radio formats continue to tighten. Record companies have recognized this importance by, in some cases, revitalizing their own college promotion departments or utilizing a number of independent marketing/promotion firms and trade publications specifically geared to the college marketplace.

A Record World survey of the major college radio stations and key college-oriented firms reveals a growing, sophisticated network of alternative music that is serious about establishing itself as the minor leagues of the record business.

Training Ground

College radio has traditionally been a training ground for aspiring DJs and students interested in broadcasting. Rarely did the industry take campus outlets seriously; in many cases as...
While blanketing the country with airplay, this single has been picked as a hit by many programmers.

Little River Band (Capitol) "The Night Owls"

While blanketing the country with airplay, this single has been picked as a hit by many programmers.
**Retailers: Plan Now to Attend the 1981 Convention Center**

### Los Angeles Convention Center

**August 29-30, 1981**

**Saturday and Sunday,**

10 a.m. to 6 p.m.

Los Angeles

**Crazy Horse Records, Inc.**

**Countrywide Tape & Record**

**Candy Stripe Records, Inc.**

**Autovend, Inc.**

**Audio Fidelity Enterprises**

**Atlantic Records**

**American Music Marketing**

**American Album and Tape**

**Altec Distributing Co., Inc.**

**Alshire International**

**AI-Len Cutting Co.**

**AGI**

**Advanced Packaging Inc.**

**Acard Co.**

**A.V.C.**

**A.I. Rosenthal Assoc., Inc.**

**Chrysalis Records**

**Checkpoint Systems, Inc.**

**Caroline Exports**

**Can Am**

**Brown Record Distributors**

**Bowers Record Sleeve Co.**

**Brightco**

**Bokor/Merzon Inc.**

**Berklay Air Services Corp.**

**Bi-Rite Enterprises**

**Bib**

**Benson Company**

**BASF Dist.**

**Categories:**

- Los Angeles
- Exhibitor
- Listing
- New York

**Los Angeles - A Partial Exhibitor Listing - New York**

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### Exhibitor Categories:

- records
- tapes
- video equipment and accessories
- audio equipment
- musical instruments
- posters
- sheet music
- T-shirts
- needles/cartridges
- blank tape
- promotional records and tapes
- store fixtures and equipment
- record and tape care products
- car stereo and speakers
- record and tape cases
- belt buckles
- paraphernalia
- plus-profit items

### Free Concerts

#### New York

Sun Records artist ORION will headline this year's concert to be held Saturday evening, September 12 at the New York Hilton.

#### Los Angeles

A special concert featuring Chrysalis Records' Swamp Dogg, will be held Saturday evening, August 29, at the Los Angeles Hilton, a five-minute walk from the Convention Center.
RCA Denies Wrongdoing in Presley Estate Dispute

NEW YORK—In the wake of court activity in Memphis, Tennessee concerning the estate of Elvis Presley, RCA Records has released a statement denying any improprieties in its dealings with funds derived from the estate. Two weeks ago, a court-appointed guardian submitted a report to Shelby County Court alleging mishandling of Presley estate funds by RCA Records, Colonel Thomas Parker (Presley's manager), and Management III.

Last week, after studying the report, a probate judge instructed the executors of Presley's estate to file a suit against Parker based on this determination and the guardian's interpretation of the judge's ruling regarding the estate and Management III, saying he'd need more time to study the facts.

RCA Statement

Concerning the allegations against RCA contained in the guardian's report, a label spokesman said, "We continue to be convinced that all our dealings with Elvis Presley, his estate and Colonel Tom Parker have been entirely fitting, entirely fair and entirely legal."

Jefferson Starship in L.A.

Jefferson Starship recently performed four shows at the Greek Theatre in Los Angeles recently. The group's "Madam Times" album on Grunt Records, manufactured and distributed by RCA Records, was recently certified gold by the RIAA, performed selections from the album, including the current single, "Stranger," and the previous hit, "Find Your Way Back."

CBS Plans International Demonstrations of CX System

NEW YORK—CBS Records has announced plans to demonstrate its CX noise-reduction system to the international electronics and music industries. In July, representatives from CBS showed the CX system to British label executives and engineers, and CBS is conducting demonstrations of CX in Berlin at the German Audio Fair, September 4 to 13. In October, CBS executives will present CX to the Japanese industry at the Japan Audio Fair in Tokyo.

In the U.S., Superscope-Marantz has announced that it will soon manufacture CX decoders, becoming the sixth hardware company to market CX decoders for home use. The decoders are now available at retail outlets in all major markets, and CBS estimates that close to 25,000 units will be shipped to retailers by the end of 1981.

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LOS ANGELES—Suzanne de Passe, president of Motown Productions, has announced the appointment of four executives to the newly restructured theatrical arm of Motown Industries, Inc.

Suzanne de Passe has been named vice president of the music department of Motown Productions, Cosston, who has been assistant to the vice president of the creative division of Motown Records since 1972, will be responsible for the development of all musical projects for film, stage and television, as well as all soundtrack projects for Motown and non-Motown ventures.

Russell C. Stoneham has been appointed executive vice president. He will be responsible for the development of Motown's television department. He has had extensive experience as a network executive, producer and director.

Carol Caruso has been named vice president of acquisitions and development. Caruso has been with the company since 1975, formerly as a production executive.

Chris Clark has been appointed vice president of internal creative development. In her new position, Clark is responsible for the creation and development of original material and concepts. She joined Motown 18 years ago.

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Merv Griffin Brings Pop Music to Prime Time

By ELIOT SEKULER

LOS ANGELES—Since inaugurating the show's pop music theme programs last July, the Merv Griffin Show has presented some 85 recording artists on segments co-hosted with Peter Barsochinni, who compares the advantages of having a musical background to that of a director having had acting experience. "I can understand and speak their language."

Griffin, of course, is no stranger to the music scene, having made his entry into the entertainment business as a vocalist on KFRC in San Francisco while he was still in his teens. Later, Griffin joined the Freddy Martin Band as featured vocalist and scored with such hits as "I've Got a Lovely Bunch of Coconuts," "Wilhelmina," and "Never Been Kissed." "I've always been an avid record collector, and my tastes are simple" says Griffin, who examines the advantages of having had a musical background to that of a director having had acting experience. "I can understand and speak their language."

While his own background in the music field has helped Griffin in his pop music presentation, the show has also benefited from the input provided by Martini, a former rock writer and interviewer for such publications as San Francisco Magazine and the San Mateo Times in northern California. "Bringing Peter into the company started all our interest in the music scene," recalled Griffin. "I'd read his interviews and I found that people of all ages could relate to them. So when Peter came to the company, we put together a car set that contained some of the recording artists that had previously appeared on the show. He took that tape around to the record companies and said, 'This is what Merv Griffin will be doing with pop music.' The PR people at the labels, of course, were excited."

The Griffin Show's move into the pop music field coincided with the reduction of tour support budgets at most record labels, providing further motivation for the artist development departments at record companies that badly needed exposure vehicles for artists that were breaking on the charts but remained more or less anonymous to the public.

It was Rudman who provided what Griffin called "a springboard" for the show's entry into the pop music field. "Kal works in concert with my bookers, he'll say. 'Would you have been any more interested in the show if you were not a talk show host?'" Griffin wonders whether his show could have been so successful had he not been so familiar with the entertainment business with his own experience in the music industry.

Griffin admits freely that he would not have heard many of the artists that have appeared on his show if he were not a talk show host. "There's some music that I don't understand, yes, but on our show, we're just exploring these artists' music. We're watching and listening to them, but the panel discussion is really the most important part of my show," he said.

Griffin takes pride in the show's presenta- tion of the more personal side of many of his musical guests and in the success that many of those guests have experienced partially through the exposure afforded to them through a Merv Griffin Show appearance.

"You Can't Bomb"

"You can't really bomb on a talk show, not unless you're incredibly dull," said Griffin. "And most of our guests have done very well. Gino Vannelli, for example, scored really big on the panel. Hall and Oates had some very funny stories to tell. Suddenly, the audience finds out, 'My God, these people are human beings!'"

Ratings for the music theme shows, per Griffin, have been "quite good. The overnights hold up as well as any of the sit-down, pure talk shows that we do. We just did a salute to Smokey Robinson, for example, that worked very, very well. You have to realize that a lot of the reasoning behind television-ignoring music had to do with pop music artists ignoring television," assessed Griffin, who firmly believes that the pendulum is now swinging towards a closer marriage of the two media. "It's worked to our mutual advantage, and all of a sudden the label people are saying, 'Let's do the Griffin Show.'"

Music Label Is Reactivated

NEW YORK—Art Talmadge, who founded Musicor Records in 1961 and sold it to Springboard Records in 1975, has re-acquired the Musicor name and logo and is releasing the first albums and singles on the newly reactivated label.

At the same time, it was announced that Musicor has teamed with A & A Associates to conduct a "talent search" in conjunction with several recording studios. Artists are being offered the opportunity to have singles or albums pressed on Musicor at its own expense, with A & A handling all production details with the studio. Musicor will review each recording with a view toward signing the artist to a contract.

E/A Signs Mickey Thomas

Mickey Thomas, Jefferson Starship's lead singer, has signed an exclusive worldwide recording agreement with Elektra/Asylum Records via Pandora Productions, Ltd., the outfit helmed by producer Bill Szymczyk. "Alive Alone," Thomas' Szymczyk-produced debut LP for the label, will be released August 28. Pictured after the signing are Thomas (left) and E/A chairman Joe Smith.

Conductor Karl Böhm Dies in Salzburg at 86

SALZBURG—Conductor Karl Böhm died here last Friday (14). He was 86.

Böhm, who appeared in every major opera house in the world, began his association with the Salzburg festival in 1938, conducting Don Giovanni. He was eventually appointed an honorary citizen and awarded the city's Golden Mozart Medal. In 1964 he was named general music director of Austria. Böhm, who was a specialist with the Mozart, Strauß and Wagner, had recorded for Deutsche Grammophon since 1953. His last recording for the label, a digital recording of Beethoven's Ninth Symphony, is scheduled to be released late this year or early in 1982.

Martini Named GM Of Capitol Classics

LOS ANGELES—Don Zimmerman, president of the Capitol/EMI Liberty Records Group, has announced the appointment of Renny Martini as general manager of the classic division of Capitol Records, Inc.

Martini will be responsible for all activities concerning recording, release, and marketing of classical product on the Angel, Seraphim and Capitol International labels in the U.S.

Martini's Capitol's director of special markets, joined the company in 1956, working in operations out of the New York office. He began his sales career as territory manager in the New York area, after which he served as special accounts manager in both the New York and Boston districts. Martini was appointed district sales manager at the Washington, D.C. office in 1969, a post he held until 1976 when he returned to New York as the district sales manager and executive-in-charge for the area. He transferred to Capitol headquarters in Los Angeles in 1977 upon his promotion to director of special markets.

'Tomorrow' Producer Says Musical Acts To Continue on Show

NEW YORK—John Huddy, producer of NBC-TV's "Tomorrow Coast-To-Coast," has denied published reports that NBC is disappointed with the current ratings of "Tomorrow" and that it will discontinue featuring musical acts. "It's just a cyclic rumor which usually occurs about once a year," Huddy said. "We are pleased with the growth of our audience and our improved ratings and we feel we have a winner with the present format. We will continue to showcase outstanding musical performers of all types."
Any text on American popular music will certainly contain a thick chapter on the work of Little Feat, and this seldom-performed song written and sung by Lowell George is an indispensable part. From the "Hoy-Hoy," double-LP treasury, it features passionate vocal harmonies and one of the finest rhythm sections that ever rocked.

**Pop**

**TIM GOODMAN** — Col 18-02495

**NEW ROMEO** (prod.: McFee) (writer: Coll) (New Daddy, BMI) (3:25)

Goodman debuts with the help of several Doobie Brothers on this cut from his new "Footsteps" LP. Cornélus Bumpus adds sax sparks to Good- man's spirited vocal romp. A big hook will win AOR-pop ears.

**MECO** — Casablanca 2339

**BLUE MOON** (prod.: Monaco-Quin) (writers: Hart-Rogers) (Robbins, ASCAP) (3:06)

From the "Impressions of an American Werewolf in London" LP, this remake of the Mar- cels' #1 hit from '61 gets Meco's Handclapper production spell. It sticks fairly close to the original, with the addition of intro and fadeout werewolf howls. It may ride on the crest of the film's expected success.

**SHAMASHERS** — Kat 9-02443 (CBS)

**DANGER** (prod.: Snow) (writer: Lovera) (Kat/Unichappell/Fantasy Queen, BMI) (3:28)

The Nashville-based band fronts Vic- tor Lovera's dynamic vocals on this initial release from their forthcoming namesake LP. Ringing keyboards and a potent rhythm section make this power-ballad right for pop airplay.

**BUDDY MILES REGIMENT** — Atlantic 3852

**CAN YOU HOLD ME** (prod.: Miles-Paris-Stark) (writer: Miles) (Matriax/Miles Per Gallon, ASCAP) (3:51)

This explosive initial release from Miles' new "Sneak Attack" LP should surround him to the forefront of AOR radio. Miles and backing vocalist Dolly Durante are supported by a massive wall of sound.

**BRIAN CHAMPION** — Epic 14-02417

**I WISH I KNEW YOU BETTER** (prod.: Swiggaeod) (writer: Champion) (Online, ASCAP) (3:46)

The Dallas-based singer/songwriter owns a range tenor and fine lyrical sense that he puts to good use on this poignant ballad. A label debut, it's sure to open pop and A/C ears.

**ANNE MURRAY** — Capitol 5023

**IT'S ALL I CAN DO** (prod.: Noroton) (writers: Leigh-Jorden) (United Artists/Cheech, ASCAP) (2:20)

Culled from her "Where Do You Go When You Bargain?" LP, this touching ballad has Murray's cendence vocals wrapped in a sparkling piano/ string arrangement with a big bass bot- tom. Murray's vocal heartache is full of pride and strength, and Jim Ed Nor- man's sensitive production captures all the highlights perfectly.

**THE POWDER BLUES** — Liberty 1423

**THIRSTY EARS** (prod.: Lovivin) (writer: Lovivin) (Billboard, BMI) (3:05)

The Canadian septet guarantees a good time with its roof-ras, R&B- laced rock. Brassy horn eruptions, bar- relhouse piano rolls, and hectic guitar riffs quench party-goers' ears. Not to be missed!

**FREDIE CANNON & THE BELMONTs** — MiaSound 1002

**LET'S PUT THE FUN BACK IN ROCK N ROLL** (prod.: Feldman) (writer: Feldman) (Greyhound) (3:42)

A throwback to the good old days of "Palisades Park" and other faves, this handclapper comes complete with an untamed sax break, doo-wop choruses (courtesy of the Belmonts) and Freddie's ageless vocal. It does just what the title says.

**PETER FRAMPTON** — A&M 2362

**YOU KILL ME** (prod.: Kesheenbourn-Frampton) (writer: Frampton) (Almo/Nonues, ASCAP) (Billboard, BMI) (3:05)

Sinewy guitar lines and a heavy-handed rhythm section back Frampton's desperate vocal lead on this rocker from his "Breaking All the Rules" LP. It's straight-ahead rock for AOR-pop.

**ROGER YOUDOURIS** — Boardwalk 7-11-115

**FIRST LOVE** (prod.: Colles) (writer: Youdouris) (On The Boardwalk/Spire's, BMI) (4:07)

Loaded with dramatic tension, this spellbinding ballad is aimed at pop and A/C audiences. Roger lets loose with one of his finest vocal efforts and it's surrounded by a grandiose instrumental score.

**B.O.S./Pop**

**STEVIE WOODS** — Cotillion 46016


Woods makes his stateside debut — he already has a too 10 LP in Germany — with this attractive mid-tempo ballad. The Ohio native owns a powerful, rangy vocal that's dressed in Greg Mathieson's fashionable arrange- ment.

**ROCKIE ROBBINS** — A&M 2355

**TIME TO THINK** (prod.: Noroton-Bowers) (writer: Robbins-Kersey) (Rockie/Almo, ASCAP/Invinc/Inc/Mercy Kersey, BMI) (3:29)

Robbins' no-compromise message is sure to inspire burned lovers. His vocal is compelling and the smart chorus arrangement adds emphasis to his well-crafted hook. The thick rhythm strut is irresistible, while Tom Scott's alto flute decorations create an exotic effect. The strong R&B roots will spread to the pop side im- mediately.

**CHARLES VEAL — Capitol 5038**

**DON'T TELL ME THAT IT'S OVER** (prod.: Abrams) (writers: Veal-Galloroni) (Chas/Caven, ASCAP/BMI) (3:33)

An agile funky bass and richly textured keyboard layers provide a plush kick for Veal's soulful vocal on this kinetic outing from the "Believe It" LP. The contagious chorus backing creates a hypnotic effect for dancers and cross- over radio.

**TYRONE DAVIS — Col 18-02269**

**JUST MY LUCK** (prod.: Graham) (writers: Richmond-Graham) (Content, BMI) (3:33)

Culled from the "Everything in Place" LP, this perky spin has Davis' expres- sion. A throwback to the good old days of "Palisades Park" and other faves, this handclapper comes complete with an untamed sax break, doo-wop choruses (courtesy of the Belmonts) and Freddie's ageless vocal. It does just what the title says.

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**HEATWAVE** — Epic 14-02466

**TURN AROUND** (prod.: Guthrie-Wilder Jr.) (writers: Phillips-Wilder, Jr.) (Johhnie Wilder, BMI) (3:53)

The Johnnie Wilder Jr. genius comes shining through on this enchanting slice from the "Candies" LP. Shorn horn injections and multi-key- boards/moog effects surround Johnnie's soothing vocal.

**BOBBY KING — WB 49803**

**POOL FOR THE NIGHT** (prod.: Bori) (writers: Price-Walsh-Olomaran-Potter) (Golden Clover/World Song/See This House, ASCAP/ATV/BM) (3:49)

The pounding beat and King's stylistic falsetto could easily be mistaken for the Jacksons. It's a new, totally engag- ining direction for the veteran vocalist, and it could easily bring him his first pop radio success.

**RONNIE LAWS** — Liberty 1424

**STAY AWAKE** (prod.: Laws) (writers: Laws) (Sweeteet, ASCAP) (3:13)

Backed by his own band, Laws is the featured vocalist on this initial single from his forthcoming "Solid Ground" LP. Penned and produced by Ronnie, it's a tough ballad that displays his deep romantic tenor and acclaimed sax work. There's strong multi-format potential in the grooves.

**FATBACK** — Spring 3020

**Kool WHIP** (prod.: Curtis-Thomas) (writers: Beah-Syphon-Thomas) (Fired-Up, ASCAP) (3:14)

From the "Tasty Jam" LP, this dancer gets the funky groove in motion with a fat, repetitive bass line. Slinky keyboard melodies follow with slick percussion and street-wise vocals pushing to the forefront. A dancers' delight.

**DREAM MACHINE** — RCA 12289

**SHAKEDOWN** (prod.: Whitfield) (writer: Whitfield-Stewart) (Golden Touch, BMI) (3:38)

Taka Boom's vocal fire is in the spotlight on this energetic, funky dancer. The Norman Whitfield production touch will keep club-goers happy, while Taka's vocal is aimed at radio acceptance.

**MARGO MICHAELS & Nite lite** — Real World 7333

**LOVE IS TREATING ME SO GOOD** (prod.: Beatty) (writer: Beatty) (I.P. Swees, ASCAP) (3:32)

Michaels is the latest in a long line of talented vocalists to come out of the Motor City. Her warm vocal soul- shake delivers an attractive melody line and big hook while punchy horns and a funky beat below.

**Country Pop**

**BARBARA MANDRELL** — MCA 51171

**WISH YOU WERE HERE** (prod.: Collins) (writers: Fleming-Morgan) (Pi-Cem, BMI) (2:42)

From her new "Live" LP, this boucy slice captures much of Mandrell's bubbly personality. Bright and lively with a snappy arrangement, it's right for crossover audiences.

**HANK WILLIAMS, JR.** — Elektra/47191

**ALL MY ROWDY FRIENDS HAVE SETTLED DOWN** (prod.: Bowen) (writer: Williams, Jr.) (Bowman, BMI) (3:55)

Loads of housewives would like to hear this song around the house. The smart steel guitar punctuations and fiddle sweeps create the right atmos- phere for Hank's outstanding vocal lamen.
I BELIEVE IN LOVE
ROCKIE ROBBINS — A&M SP-4869 (7.98)
This looks like the breakthrough album for Robbins' classy black pop sound. Percolating rhythmic cuts like the single "Time to Think" and ballads like the title cut set the stage for multi-market penetration; programmers in varied formats should audition every cut.

TOUCH
GLADYS KNIGHT & THE PIPS — Columbia F2 37086
The writing and production of Ashford & Simpson infuse energy into danceable anthems like "Reach High" and "I Will Fight," while Gladys' own production and extra male vocal participation add diversity with cuts like "Love Was Made for Two."

HEARTBREAK RADIO
RITA COOLIDGE — A&M SP-3727 (8.98)
All the crucial elements fall into place on this Andrew Gold production, providing several perfect vehicles for Coolidge's voice. She harmonizes sweetly with J.D. Souther on "Man and a Woman" and fronts a gospel choir for the stirring "Hold On! I Feel Our Love Is Changing."

TRY ME, I'M REAL
BOBBY BLAND — MCA-5233 (8.98)
Bland's rasp, rattles and roars his way through an album that proves blues music doesn't have to be down and dirty if the requisite emotional elements are intact. The grand string and horn sections are perhaps a bit overused, but they breathe pure big-city air on the best cuts.

ANTHOLOGY
SLY AND THE FAMILY STONE — Epic E2 37071
"Dance to the Music," get "Higher," have some "Hot Fun in the Summertime," "Stand" up and say "Thank You," to the man who inspired 99.9 percent of all the successful funksters in operation today.

FEELS LIKE I'M IN LOVE
KELLY MARIE—Coast To Coast ARZ 37459 (CBS)
This young lady from the U.K. hit the American disco chart in a big way with the title cut. A mixture of sleeky rhythms and rock anthems like "Take Me to Paradise" bode well for future dance and radio play.

JUJU
SIOUXSIE AND THE BANSHEES—PVC 8909 (JEM) (8.98)
A U.K. hitmaker since 1978, Siouxsie has played with different Banshees over the years while maintaining a characteristic dark, brooding sound punctuated by danceable rhythms. Bonus single included.

URGH! A MUSIC WAR
VARIOUS ARTISTS — A&M SP 6019 (9.98)
The definitive new rock compilation of 1981 features unreleased live recordings of the Police, Devo, XTC, the Go-Go's, Magazine, Joan Jett, John Otway, Gang of Four, Klaus Nomi and just about everybody else.

THE JUDGEMENT OF PARIS
KEVIN DUNN AND THE REGIMENT OF WOMEN—DB Records DB 56 (7.98)
Producer of the B-52's original "Rock Lobster," Dunn is amazingly creative, playing all instruments himself including a rhythm machine, yet never losing pop appeal with his vocal expressiveness. Listen to "Saturm."

O.M.D.
ORCHESTRAL MANOEUVRES IN THE DARK—Epic/Virgin FE-37411
Despite the forbidding name, this duo is at its best with pretty, near baroque synthesizer melodies like the hooks of "Enola Gay" and "Electricity." This is one case where club play could easily translate to airplay.

FORCE 10
Warner Bros. BSK 3557 (7.98)
The basic creative forces behind this group enjoyed sustained AOR play under the name Russia. On this LP, the dynamics and powerful progressions of songs like "Mountains of Love" will appeal to Zeppelin fans.

IN A PLACE LIKE THIS
PATTYOLAS—I.R.S. SP 70017 (A&M) (7.98)
"It’s not funny!" is the title cut's refrain, and these young Canadians live up to it by taking a relatively serious look at the concerns of adolescence, with driving, diversified rock 'n' roll accompaniments.

WHEELS IN MOTION
ANY TROUBLE—Stiff America Use 13 (8.98)
With a strong lead vocal, songwriting personality in Clive Gregson, this British quartet made a favorable impression on AOR last time around with its hook-laden rock. There's even greater appeal on this outing.

ANY TROUBLE
PHILIP AND THE JAPANESE G-6 RECORDS SP-6467 (8.98)
This is a major effort, as all the pieces fall into place to make a great record. It is also an impressive debut, with a semi-Atlantic feel.

THE PARAGONS
Mango MLPS 9631 (Island) (8.98)
Originators of the Blondie hit, "The Tide Is High," these three Jamaicans were stars of the rock steady sound — a mid-sixties ancestor of reggae. Reunited for this LP, they're singing beautifully on original hits.

Q. M. D.
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BLYTHE SPIRIT
ARTHUR BLYTHE — Columbia FC 37427
Anyone who types Blythe as an inaccessible avant-gardist will be pleasantly surprised by the altoist's latest, No, it ain't Tom Scott, but Blythe's emotive version of "Misty," and "Strike Up the Band" will delight many listeners.

LOVE SONGS
NEIL DIAMOND — MCA 5239 (8.98)
The original Brooklyn heart-meter is featured on songs that weren't big hits, but will hit responsive chords in adults who acted out their romances with Neil as the soundtrack. Includes a cover of "Both Sides Now."
Bassist Bernard Edwards, guitarist Nile Rodgers and drummer Tony Thompson are the core of Chic, one of the most influential and imitated black pop groups of the disco and post-disco period. Records like "Le Freak" and "Good Times" amassed millions in sales worldwide and spawned a truckload of imitators. Along with singers Alfa Anderson and Luci Martin, this trio of musicians has helped define the style of contemporary New York music. As producers, Rodgers and Edwards have given Sheila and B. Devotion, Sister Sledge, and Diana Ross domestic and international hits; each of these efforts also expanded their sound in some significant manner. Their collaboration with Blondie's lead singer Debbie Harry, "Kookoo", is their most ambitious production yet.

The following interview took place at New York's Power Station recording studio during sessions for the next Chic album. Edwards was in the room for the entire interview, with Thompson and Rodgers coming in and out.

**Record World:** You guys have been one of the most imitated bands of the last few years. Do you worry that the audience for your music will be tired of your approach by your next album?

**Bernard Edwards:** I think what happened is that we became so closely associated with disco that when the so-called disco craze died down, some of our popularity did as well. But when the Diana Ross album came out and was such an across-the-board hit, many people realized it was a mass appeal sound and imitated it. We tried to do something a little different on our last album and went off in another direction. A lot of people didn't get into it. Yet the sound we established I think in July and August every day. The way Nile plays...We see it as a compliment to us and our teamwork. We have been together as a unit for many years, so establishing our own sound is one of the fruits of that hard work.

**Diana Ross domestic and international hits; each of these efforts also expanded their sound in some significant manner. Their collaboration with Blondie's lead singer Debbie Harry, "Kookoo", is their most ambitious production yet.**

**Record World:** What do you do next musically?

**Nile Rodgers:** Same thing with Sister Sledge. We had Kathy, and she was definitely lead singer. With Chic we've always had a problem because we've used so many different people. Our first single was Luther Vandross and Diva Gray. Our next single was Norma Jean. Our next single was Alfa Anderson and Luci Martin. Then on the last album we used Luci, Alfa and Fonzi Thornton.

**Record World:** You guys are in a bit of a predicament with so many imitators out there. We're trying to decide now what we're gonna do.

**Bernard Edwards:** We're really putting a lot of time into this record. It was supposed to come out in June, and now it's been put off until late October. So we are putting a lot of time into making a record specifically for Chic as opposed to one for Diana Ross, Sister Sledge or Debbie Harry. We felt it was time to get back into our own groove. So slowly but surely it is coming together. I think that people will hear that we've returned to the style that they want from us. But they will also hear progress and our direction for the future. We have a strong identity as musicians, but we just don't want to sit back and live off that for the rest of our careers. We're gonna push the singers out more, so that people can see that we are an entire group with many who contribute to our sound.

**Record World:** From left: Bernard Edwards, Alfa Anderson, Nile Rodgers, Luci Martin and Tony Thompson of Chic.

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**Record World:** I think that is one reason people have identified with the musicians more than the singers in the band.

**Bernard Edwards:** Well, I think we played the major role in the group going from the bottom to the top. We started out as a trio and everybody who came around got involved. But we have carried the whole weight of the group from the beginning. We have been the base and we hope it remains that way. But we need to push the girls out front to establish them as singer-performers.

**Record World:** Do you guys regret the "dressed-to-kill" image you have cultivated?

**Bernard Edwards:** Not at all. We think we presented a good image of black America. A lot of people thought black America was only about high heeled boots and sequined suits, which Bootsie and all the guys in P-Funk were into. It was great and we dug it. But we felt, where do we go from there? So we felt, why not go back to the suits like groups in the '50s and '60s? But we don't want to wear the same type of suits. At the time we were in this magazine called GQ and the style that magazine represented. People at first didn't know where we were coming from with those suits.

**Record World:** You guys must have been hot on stage.

**Bernard Edwards:** Oh, yeah, we were very hot, brother (laughter).

**Rodgers:** You hit the nail right on the head.

**Bernard Edwards:** Yeah, we were very hot. We tried to change with the seasons. I remember it was wintertime and we were wearing these gray flannel suits and we were dying up there.

**Rodgers:** Remember that time in England? We were wearing these suede suits and velvet tuxedoes (laughter).

**Bernard Edwards:** It was hot. But it was good also, because it gave us a chance to act out our fantasies by dressing that way. We got a chance to go on stage and do something we felt was different and everybody got into it. Now I see the rock groups are getting into a similar look, all wearing suits, ties, etc. So we feel we set a precedent as far as dress in pop music.

**Record World:** I've always thought of Chic as something of a contradiction. Your most popular songs, like "Good Times" and "Le Freak," were real street records, but... (Continued on page 33)
Arista’s Sloman Calls For Studio/Label Cooperation

By JEFFREY PEISCH

NEW YORK—“Most record company executives have no idea of what goes on in a studio, and if studios and record labels really want to help each other, they’d zero in on this problem.”

This is the opinion of Arista Records vice president/A&R administration, Paul Sloman, who spoke to a SPARS (Society of Professional Audio Recording Studios) regional seminar here last Tuesday (18). Addressing the topic “Record Company/Recording Studio — How They Help Each Other’s Bottom Line,” Sloman outlined several ways that studios and record labels could benefit from mutual cooperation.

Sloman, who was a studio manager before coming to Arista, said that the education of studio executives about the goings-on of studios was a pre-requisite for the development of better relationships between the two groups. “We can’t really talk about how labels can help (studios) because most of the time the labels don’t understand what we’re all about. The labels are manufacturers, promoters and salesmen; they are least involved in the creative process. And the responsibility to come up with something creative — which the record labels hope to market — is on the studios and the producers.”

“And,” continued Sloman, “if it weren’t for us — the engineers and producers — the record-making process would not have improved at all during the last 20 years. The labels have not taken the initiative to improve the art of recording. We’re the ones who have done the work in this field and (the labels) haven’t really helped us.”

Sloman said that labels can “obviously” help studios by giving them big projects, but that in order for a studio to be successful it must gain return business. “Longevity is what’s important for studios,” said Sloman. “We want the groups to come back over the years, not just once. Our business is happy if it’s a ‘one shot’ artist. It’s a word of mouth and by the quality of the work.

“And, even if the studios do get the good bookings, it’s then up to them to turn the gross revenues into profits. The labels can help our sales but not our net.”

Studios can help record labels, according to Sloman, by providing a good work environment. “Technical, logistical, and socio-cultural environment” for artists. “These factors can aid in the making of a good record, and can even cause a good record to be made.”

“The worst thing a studio can do is to damenp the creative process. (The studio’s) job is not just to offer great equipment, but to reduce (mistakes) to a tolerable level. Yes, everyone knows that the most important things are the song and the energy, but our job is to take those qualities and put them on tape in the most efficient way.

Creating the magic is up to the group, but (the studios) can take an active role in making sure that the environment is such to let the artists rise to great creative levels.”

Arista Promotes Rogers

NEW YORK—Dennis Fine, vice president, publicity and press services, Arista Records, has announced that Melani Rogers has been promoted to the position of associate director, national publicity.

Rogers had been a member, national publicity for the label. She has been with Arista’s publicity department since November 1976. Prior to joining the company she was with the publicity firm of Solters & Roskin.
**At Black Music Family Fair**

More than 50,000 people attended the first Black Music Family Fair at the Rose Bowl in Pasadena, on August 15. Ken Gamble and LeBaron Taylor, chairman and president respectively of the Black Music Association (BMA), have announced that net proceeds from the show will be used for various BMA programs including a Black Music Museum and Hall of Fame, a network TV awards show, a tribute to Count Basie on March 7 at Radio City Music Hall in New York, and marketing/research projects. The 12-hour concert featured Stevie Wonder, Ashford & Simpson, Streisand, Washington Jr., Andrea Crouch, the Whispers, and others. Pictured at the event are (from left) BMA board members Rod McGrew, Ewart Abner, LeBaron Taylor, Kenny Gamble, Brenda Andrews, Larry Cottle, George Schiffer, Bob Law, Ted Hudson, and Jim Tyrell.

**New York, N.Y.** (Continued from page 11)

and continues to write. He hopes to publish more albums of the theme or concept variety, like collections of music from the '40s, gospel and even French folk music.

CHRISTMAS IN AUGUST: Capitol Records had visions of sugar plums last Thursday (20) when they hosted Billy Squier's "Summer Christmas Party '81." The occasion was a special recording session of Squier's forthcoming "Christmas Is the Time To Say I Love You," single with a special kazoo band version of "White Christmas" on the B-side. Held at the Power Station, the event was truly in the Christmas spirit with food, drink, gifts, carols and even two wild strippers.

WHAT'S GON' ON? The New York Music Task Force has created a New York Songwriters Award and has announced that the first winner of the award is—surprise, surprise—"New York, New York." The John Kander and Fred Ebb song that has been covered by Liza Minnelli and Frank Sinatra...Congratulations to Epic Records' Louis Lewow, whose wife Deborah recently gave birth to a boy, Paul Devon...Congratulations also to the RW Flashmakers, who recently completed their regular season in the New York Sports and Entertainment softball league with a 14-5 record, their best ever. Good luck in the playoffs...Best wishes to Alexandra Grevas, who moved from the Columbia Record promotions department to Billy Joel's Frank Management.

**Booker T. in the Studio**

After completion of his third LP for A&M Records, "I Want You," Booker T. Jones (seated, left) is joined in the studio by (from left) Herb Alpert, vice-chairman of the board, A&M Records; Jerry Moss, chairman, A&M Records; Joel Busby, vice-president of marketing, black product; David Anderle, director of new talent; and (seated, right) Michael Stokes, director of A&R and producer of the album.

**Josephson Companies Report Increases In Revenues, Income**

NEW YORK—Marvin Josephson Associates, Inc., the parent company of International Creative Management (ICM) and several radio stations, has announced the results of its operations for the fiscal year and fourth quarter ended June 30, 1981. Revenues and earnings for fiscal 1981 are the highest since the founding of ICM in 1964, with net earnings for the quarter of $243,400.

Revenues posted an 86 percent gain to $17,299,800 as compared to $9,361,100 in 1979. Net income for the fourth quarter of fiscal 1981 was $1,048,700, up 148 percent from last year's $423,400. Revenues posted an 86 percent gain to $17,299,800 as compared to last year's $9,361,100. According to the company, the company's earnings are expected to continue to increase in the coming months.
Labels Unveil Fall Marketing Strategies

(Continued from page 3) will be tested for Air Supply, Barry Manilow and Ray Parker, Jr. & Raydio, and they will be analyzed for their cost effectiveness. Aristas fall release schedule is a hefty one, according to senior vice president of artist development, Rick Dobbis. It includes LPs from the Kinks, G.Q., Angela Bofill, Graham Parker, Hiroshima, Michael Henderson, and two-record sets from Al Stewart and the Grateful Dead. Of the new product, only the Kinks, the Grateful Dead, and the recently-released Allman Brothers Band album will be regularly advertised together because “timing makes it viable.” Otherwise, Dobbis said, “We don’t feel that it’s appropriate to

April-Blackwood Signs M.L. Chapman

April-Blackwood Music, the music publishing arm of CBS Records Group, has signed songwriter M.L. Chapman to a long-term worldwide contract. Chapman (seated) has performed with Mel McDaniel, Dickie Lee, Susie Allison and others. He is pictured here with A-B professional manager Allan Talmor, mixing his first demo session for the company.

NARM Survey

(Continued from page 3) music, 5.7 percent, from 5.3 percent. For the first time, NARM chronicled the sales of mid-line product, and found that the series introduced by virtually every label last year accounted for over seven percent of total sales. The report showed that sales of imports and cut-out records were down in 1980, most likely as a result of the availability of mid-priced records.

Record sales accounted for 57.8 percent of NARM members’ volume last year, down from 58.2 percent in 1979 and 61.6 percent in 1978; pre-recorded audio tapes represent 31.7 percent of members’ business; blank audio tapes, 3.9 percent; accessories, 2.1 percent; hardware, 1.7 percent; video tape, 1.1 percent; musical instruments, 0.3 percent; and other sales, 1.4 percent.

Cassettes accounted for 60.4 percent of the pre-recorded tapes sold in 1980; last year cassettes gained 52 percent of the business.

Albums are made up 90.7 percent of retailers’ dollar volume last year, according to the report. In 1979, albums sales made up 90 percent of the volume at stores.
And The Beach Beat Goes On

By GREG BRODSKY

NEW YORK—In the mid-sixties, Atlantic Records released a two-volume compilation entitled "Beach Beat." Included on the albums were R&B classics from the '50s, taken from the original Atlantic masters. In the southeastern United States, these songs were (and still are) referred to as beach music.

The term "beach music" does not, however, have the same meaning throughout the U.S. As one North Carolinian recently pointed out: "Excluding the area between Washington D.C. and Jacksonville, Fla., everybody that hears the term figures it's the Beach Boys and surfing stuff."

Recently, two anthologies of music normally associated with the summer months were released: "Atlantic U.S.A." on Columbia Records and "Queen Drive Vols. I and II" on the new Beach Beat label. Both sets are collections of older songs that fit into a particular theme. The Columbia package is comprised mainly of obscure California-type surf music, similar to style in dissimilar in success to the Beach Boys (who are not among the 20 artists included on the two-record set). The songs included on the "Ocean Drive" LPs (largely old R&B classics) qualify as beach music, the musical phenomenon that has recently been spreading geographically along the east coast.

"In the fifties, there weren't many R&B stations in the southeast," said Larry Crockett of Beach Beat Records, "so groups like the Drifters, the Dominoes and the Coasters didn't get much airplay. But people heard them on the jukeboxes in bars down at the beach." Thus songs that were all but forgotten in other parts of the country often didn't become popular in the Carolinas until several months or even years later.

Through the years, other pop/R&B groups like the Drifters, the Dominoes and the Coasters didn't become popular in the Carolinas until several months or even years later.

The Beach Boys and surfing stuff.

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Video Visions

By SOPHIA MIDAS

DISC DELAYS: Record World has learned that RCA delayed the import and sale of Hitachi-made disc players for at least two months due to incompatibility of the machines. The Hitachi-made disc players were rejected for several reasons, but the major problem was that the turntable was too small. According to reliable sources, most of the problems have been corrected. Both Sears and Radio Shack, who are to carry the Hitachi-made player, are now looking at a September date for shipment of the product. Hitachi expects to ship several thousand of its players by the end of August.

FIGHTING THE PIRATE: Mike Weiss of the Chicago-based That's Entertainment announced that his company and Video Plus have joined forces to combat piracy. Since pirated product is sold at a very low cost, the two video specialty stores have made an agreement whereby Video Plus will be bringing in a very large inventory of rental product to That's Entertainment. That's Entertainment will sell the rental product at a price which is "in line with the going bootlegging rate," according to Weiss, and then split the profits with Video Plus.

NEW NAME, NEW LOOK: Sony's Beta format videocassettes are now being marketed internationally under the new international name of Dynamicon. They will be introduced in the U.S. this summer and showcased in new packaging with bold letters. Sony's national sales manager Ira Halperin explained, "By adopting the name Dynamicon in every country, Sony will achieve the same recognition as Trinitron or Walkman." Sony will also be introducing a new home video series running from September 28 to January 9, 1982. Retailers participating in the promotion receive a 10 percent free-goods deal.

Audio-Forum of New York has obtained exclusive distribution rights in the U.S. for the BBC's special video cassette courses designed specifically for learning and teaching English. Rodale is interested in participating in the emerging cable and video marketplace. Parallel Records has recently expanded its video operations to include a video department, Parallel Video Productions. Soon to be taped for national distribution is a rock musical, "The Nite Club," for Weirz World Productions...The Creative Factor, a communications company, has joined forces with Hilton Hotels Corp. to create the first national in-room hotel video network. The Creative Factor will produce informational material, and every program will carry both local and national advertising.

TV NEWS: "The Visitor," a one-hour TV special chronicling the recording in... (Continued on page 16)

Video Picks

KING OF HEARTS (1966): Directed by Philippe De Broca. Starring Alan Bates, Genevieve Bujold, Pierre Brasseur, and Micheline Presle. (Magnetic Video, color, 101 mins., $59.95.) Bates plays the role of a soldier who wanders upon members of a forgotten insane asylum and is declared "king" by them. This classic film is filled with pageantry, fantasy and joy.


Promo Picks


"DUMB WAITERS/PRETTY IN PINK" — PSYCHEDELIC FURS (Columbia). The Moving Picture Co./Video Bonds. The collage of black & white images randomly interspersed with graphics and pole colors matches the dissonant music on the first performance piece. The second effort consists of a series of cleverly taped film clips with black & white graphics.
Video Visions (Continued from page 15)

Ghana of Mick Fleetwood's "The Visitor" LP for RCA Records, will air over three networks beginning October 1. PBS, MTV and Select-TV, a cable network in Los Angeles, will carry the film. Six specials have been introduced into the video marketplace by International Home Entertainment. The one-hour shows for the cable marketplace include: "Cabaret Concert Tonight" starring Teresa Brewer, Buddy Greco and Dionne Warwick; "Funnymen," starring George Burns, Frank Gorshin, Pat Henry and Marty Allen; and "Absolutely Live in Concert," starring Jerry Lee Lewis, War, the Jacksons, and Blood, Sweat & Tears. Most of the shows are being offered worldwide and are available to the retail videotape and disc markets as well as cable. HBO has signed a one-year contract with Ms. Magazine. By paying for the production, HBO will receive a retail videotape and disc markets as well as cable...HBO has signed a one-year contract with Ms. Magazine. By paying for the production, HBO will receive a one-hour historical view of women in the 20th century. Alan Alda and Marlo Thomas will narrate the show. Ms. Magazine plans other cable projects as well.

NEW RELEASES: MGM/CBS will market ten Lorimar films, including "Victory," "S.O.B.," "The Postman Always Rings Twice," "Second Hand Hearts" and "Sea Wolves," as well as several forthcoming films such as "Lookin' To Get Out," "Ugh! A Music War," "Night School," "Love and Money" and "Fast Walking"...Karl Video has announced the release of "Total Self-Defense," a 45-minute how-to tape. A full-color poster is included with each cassette...Media Home Entertainment will be releasing The Beatles' "Magical Mystery Tour" on cassette and disc next month. Media is also releasing "The Wackiest Wagon Train," "The Image of Bruce Lee," "Concert,' starring Jerry Lee Lewis, War, the Jacksons, and Blood, Sweat & Tears," "Funnymen," starring George

MOVERS: Magnetic Video has made the following appointments: Michael Hutson has been named VP of marketing services for Magnetic Video International; Nadine Holt becomes manager of product services; Phillip I. Myers has been named director of public relations; Gerald Daly has been appointed manager of program research; and Kathrine Crost has been named manager of traffic and contracts. Magnetic Video International and Magnetic Video Productions

NARM Video Convention Highlights

(Continued on page 17)

VHD Discplayers To Offer Worldwide Compatibility

By SOPHIA MIDAS

NEW YORK—As a result of a "major technological breakthrough," VHD discplayers will offer worldwide compatibility when they are introduced in the spring and summer of 1982, according to Gary Dartnall, president of VHD Programs, Inc. and VHD Disc Manufacturing.

VHD discplayers were originally scheduled to ship in this country in January 1982, but the recent Japanese technology has delayed shipping. The new standardized player, Dartnall told Record World, will be officially unveiled in the U.S. at the Summer Consumer Electronics Show, in Japan in April and in western Europe in July. Explaining the worldwide compatibility of the VHD system, Dartnall said, "The Japanese have come up with a breakthrough that enables us to have a standardized player for the NTSC television system in the U.S. and Japan, the SECAM system in France and the French territories and the PAL system in the rest of western Europe. This is really quite remarkable when you consider that not only are there three competing disc systems at the moment, but there are also different television systems. The VHD people always wanted a worldwide, not just an American, player."

When asked what impact the delay would have on the VHD market, Dartnall said, "We think the wait is well worth it. We debated over whether to introduce the player in the U.S. in January, as originally planned, but we decided to go with our concept of a worldwide sequential launch. I don't think the delay in America will hurt us, and frankly, we believe that the Summer CES is a far more opportune time for us to unveil the product; also, it will give us a nice roll to Christmas."

Dartnall also noted that the delay in introducing the VHD system was "necessary" since many manufacturers were involved with the production of discplayers. "There are thirteen companies manufacturing discplayers in Japan, five companies in the U.S. and three in Europe. Now, most of these companies are making their own players upon the specs of the inventor. So, it takes time to modify all of these players."

VHD Programs and VHD Disc Manufacturing Company are two of three new companies formed by a joint venture among General Electric, Matsushita of Japan, Victor Company of Japan, and Thorn EMI Ltd. of Great Britain. The third company formed by the joint venture is VHD Mechanics, Inc.

RCA Expands Its Videodisc Catalogue


Pictured at the recent NARM Video Retailers Convention in New York are (top row, first photo) Record World's Barry Goodman and Sophia Mides (right) at the welcoming reception with Herb Mendelsohn of CBS Video Enterprises (center) and Jim Silverman of Commtron and (second photo) Robin Leach presenting an award to Ron Stringing, director of marketing, Atari, for "Space Invaders," named Most Popular Video Game Cartridge; (bottom row, first photo) Leach presenting an award to Jack Dreyer, vice president and general manager, consumer products division, Magnetic Video, which won four awards; (second photo, from left) Peter Kuyper, co-chairman, MGM/CBS Home Video; Gene Silverman, president, Video Trend; Walter Tetrifikoff, president, CBS Records Group; Cy Leslie, president, CBS Video Enterprises; and Joe Cohen, executive vice president, NARM.
Video Director Brian Grant Urges Agreement on Royalties

By ELIOT SEKULER

LOS ANGELES—The development of commercial video music programming is being severely hampered by the variety of the various parties involved to agree to a formula for their financial participation, according to video director Brian Grant, whose firm, Millaney-Grant, is generally regarded as one of the top production companies in the fledgling business. Recently, Millaney-Grant joined with several other U.K.-based production companies to form the Video Music Products Association, a collective bargaining organization that has arrived at a formula for the participation of directors and producers in revenues to be derived from the eventual commercial uses of video music productions.

"The reason we formed the Association was that we were given a job by a certain record company and, the day before the shoot, they slapped us with a contract tied up right that we have as producers of the piece in the event of an eventual sale. Rather than sign it, our company joined with several others, hired a lawyer, arrived at a standard agreement that would provide a minimum royalty for video producers," said Grant. EMI Records in the U.K. was the first company to agree to the association's terms, according to Grant, and the Association is now negotiating with other labels. "It took a bit of haggling," he admitted, "but they were very sensible, I think, in resolving the matter.

"In conventions and meetings that I've attended, I've heard a great deal of conjecture about what will happen and what should happen, but there's very little actually being done about it here," said Grant. No agreement for director/producer participation in video music projects has yet been arrived at in the U.S. Grant believes that the growing complexity of the technology mix — cassettes, discs, pay-TV systems etc. — make such agreements necessary to the growth of the medium. "It may sound naive, but it's simply a matter of everybody being reasonable. The artist, of course, has to have a piece, but a lot of the meat of video music material is created by the producer and director. They have to participate as well. It's a collaboration of several talents, and people should be paid for their talent," said Grant.

Grant believes that record labels will soon find themselves in deepening competition for the video rights to artists on their roster from companies that will specialize in video music production and distribution. "Some record companies are now writing video projects into their contracts, but with major artists, that's negotiable. In England there are already several companies approaching recording artists as video labels, offering to put up money for a show or be part of some programming for a percentage of the rights," he said. Many of the projects that Grant has been involved with have been with performers who view themselves as video music artists as opposed to performers. New Romance artists such as Visage and Landscape, both of whom work with Grant in their video productions, have eschewed live performance in favor of video exposure. Landscape and Visage have no plans to perform on the road, said Grant; "They're selling their entire act through video.

Although none of Millaney-Grant's productions have yet been packaged for commercial sale, Grant allowed that "there's a move afoot for us to do some larger projects. At present, some companies are simply stocking projects until the video disc and videocassette markets grow larger, because it won't be big enough to generate large amounts of money for two or three years. I think that when it comes, there will be a lot of record companies will be caught with their pants down."

"Chrysalis Records is a good example of one of company that's doing quite a lot. And I don't believe they're looking at it in terms of money that's on the street right now, but more in terms of what will happen in two or three years' time. It's expensive and it takes a long time to do a complete video album, maybe six or seven weeks from start to finish," said Grant, who estimated the average cost of a typical conceptual video album consisting of ten tracks at approximately $300,000. "But you can obviously do live gigs for much less than that," he added.

Grant also looks forward to finding alternative methods of financing video music productions, and believes there may be potential in having commercially-sponsored video music projects. "There are a lot of people outside the record business who are dying to get into video production," he said, envisioning, as an example, a video music piece containing a cigarette commercial or an endorsement of some kind that would reduce costs to consumers. The market for video music will inevitably grow, he believes, because "people are inherently collectors."

Video Visions (Continued from page 16)

Video programming have also moved into their permanent offices located at 1221 Sixth Avenue, Suite 1530, New York...Ron Petty has been named general manager, communications for U.S. Pioneer Electronics...James M. Alic was named group VP of the RCA Corporation and will continue the development of the SelectaVision disc in the U.S.

Doobie Brothers' Street Party

After a recent concert at Belmont Park, the Doobie Brothers threw a street party in New York's Little Italy. An estimated 10,000 fans watched the group perform a 40-minute set at the party. Pictured at the party are, from left, Keith Knudsen of the Doobie Brothers, Michael Stanley of the Michael Stanley Band, and Michael McDonald of the Doobie Brothers.

Monarch Promotes Two

WEST ORANGE, N.J.—Bruce Moran and Michael Gaiman have been named to new posts at Monarch Entertainment Bureau, it was announced by John Scher, president of the concert promotion and talent management firm.

Moran, who joined Monarch four years ago and was director of special projects, has been named associate producer of the concert division. He will be responsible for booking shows at all venues served by Monarch and its associated firm, John Scher Presents Inc., including the Capitol Theater in Passaic, the Brendan Byrne Meadowlands Arena in East Rutherford, the Rutgers Athletic Center in Piscataway, Convention Hall and the Paramount Theater in Asbury Park and the Dome Arena, War Memorial Auditorium, Auditorium Theater and Triangle Theater, all in Rochester, N.Y.

Gaiman, now in his fifth year with Monarch, will supervise bookings at colleges and universities throughout the northeast, including those 25 with whom the company maintains exclusive booking agreements.

Ques: Why does a producer cross the river?

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

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

(201) 863-4080
August in Washington, D.C.: Government Wheels Grind On

(Continued from page 3)

The Bryant's Celebrate

labels’ Marketing Plans

(Continued from page 13)

other releases depend on the release itself. They can be a Christmas, an “everyday” campaign. Lulu’s label debut, containing her hit single, “I Couldn’t Miss You (More Than I Do)” will ship this week. The label’s marketing plan includes a radio contest in which consumers will be invited to design a logo for the group and a Nashville showcase for the Cotin-Hanner Band.

According to Arma Andon, VP, product development, Columbia Records, the label will have “a major Christmas blitz, which we do every year. We’ll definitely have a sales program for the fourth quarter in addition to the individual campaigns that will be taking place.” The individual marketing efforts will be on behalf of records by Paul McCartney, Earth, Wind & Fire, Elvis Costello, a Willie Nelson greatest hits package and an album of live material from Billy Joel, among others. Andon also mentioned possible fall releases from Pink Floyd, Neil Diamond and Barbra Streisand. In addition, the label may have a black music campaign that will also include their jazz releases for October and November.

At Epic Records and CBS’ associated labels, albums are expected shortly from Meat Loaf, Dan Fogelberg, Teddy Pendergrass, Boston, the Isley Brothers and the Jacksons.

Warner Bros. Records plans on releasing albums by Steve Martin, Carly Simon, Prince, Alice Cooper and Devo. In addition, the label is hoping for records by George Benson, Rose Royce, the Talking Heads, Mad Mac, and Rod Stewart. Greatest-hits packages are expected from the Doobie Brothers and Cheech and Chong.

Other releases scheduled for the fall include, on Fantasy: Freddie Hubbard, Art Pepper, Ron Carter and Tom Fogerty; eight new mid-price offerings in the already-extensive Stax, Fantasy and Prestige catalogues; and several new “tweevers” on Prestige.

MCA Records’ release schedule for September includes Olivia Newton-John, Donnie Iris, Bernadette Peters, Nils Lofgren, One Way and the Crusaders. In October, the label plans to release records from the Rossington-Collins Band, Jimmy Cliff, Rufus and Chaka, Roy Clark, Terri Gibbs, and a best-of collection from the Who.

Motown’s ambitious 60-album mid-price reissue series will be substantially increased with 35 more selections in September, along with new product from Syreeta Wright, Switch, Ozorne (produced by Teena Marie) and Jose Feliciano, who makes his label debut. Jermaine Jackson and Lovesmith albums remain to be released in August.

RCA Records’ fall plans will be revealed in depth at their Chicago conference, which begins August 30. Warner Bros. Records’ fall plans will be provided by Samuel Graham and Eliot Sekuler.)
Franke & the Knockouts’ Rapid Rise

Franke Previte, the group's lead vocalist and principal songwriter, is, at 28, a veteran of several rock bands. As the lead singer for Bull Angus, a heavy metal outfit from the seventies, he played with several bands on a national tour of arena dates. This summer, Previte's new group embarked on their maiden tour by opening for several major headliners, including the Beach Boys and April Wine. Although appreciative, Previte is not overawed at the thought of playing for large concert audiences. It's great, but that's what I'm doing this for: to be on the main highway," he said.

This summer, the band (including lead guitarist Billy Elwoorthy, keyboardist Blake Levinsohn, drummer Claude LeHenaff, bassist Leigh Fockx, and keyboardist/vocalist Tommy Ayers) plan to pre-production and then enter the studio to record their second album. The group's almost overnight success hasn't fazed Previte. "My life's goal is to get that number one song and go to the Grammys," he noted. "I know that as a songwriter I had that (a hit single) in me. What shocks me is that it's happening so fast."
IN THE POCKET: This columnist may not be renowned for his penetrating insights about the future of music, but I feel fairly safe in predicting that that steel drum-dominated jazz will not soon rival, say, country or rap records as a major trend. But having ventured out on so precarious a limb, I can also say with certainty that there is a great deal more to the steel drum than images of guys in billowing flowered shirts beating on old oil cans while fat tourists make idiots of themselves doing the limbo.

For an example or two of what this instrument can really do, check out the performances of the very colorfully-named Othello Molineaux with Jaco Pastorius the contributions to Jaco's terrific "Word of Mouth," by Inner City, "Stickman," which by year's end will surely stand as one of 1981's best. Better yet, check out Andy Narell. Narell, who has recorded and performed with a variety of musicians (would you believe the Grateful Dead, the Oakland Symphony and Taj Mahal?), has also released two albums as a leader, "Hidden Treasure" (Inner City) and the new "Stickman," which by year's end will surely stand as one of 1981's best.

"Stickman" marks the debut of Narell's own Hip Pocket label. After leaving Inner City, he said in a recent interview, "I went around looking for another deal," which was no easy task. The best offer, from every standpoint, eventually came from guitarist Will Ackerman's Windham Hill operation; while Ackerman was reluctant to release Narell's product on Windham Hill itself, Narell says, he's more accessible than "Hidden Treasure" (Inner City) and the new "Stickman," which by year's end will surely stand as one of 1981's best.

As for "Stickman," Narell says that it's the result of a year and a half of steady work by his quartet (bass player Rich Girard, guitarist Steve Erquiaga, drummer/percussionist Kenneth Nash and Narell, who also plays piano and drums), and that work shows. "I've heard it too many times by now to get any fun out of it myself," he says, "but it's more accessible than 'Hidden Treasure,'"

Dave Valentino at the Bottom Line

Arista/GRP recording artist Dave Valentino recently appeared at the Bottom Line in New York, playing songs from his new LP, "Pied Piper," including the title cut, which was recently released as a single. Shown backstage after the set are, from left: Richard Smith, vice president, national R&B promotion, Arista Records; Pat Prescat, WLIB; Valentino; Rob Crocker, WBOO; Linda Hoyt, local R&B promotion representative, Arista; and Sherry Winston, manager, jazz & progressive music promotion, Arista.

Arista/GRP recording artist Dave Valentino recently appeared at the Bottom Line in New York, playing songs from his new LP, "Pied Piper," including the title cut, which was recently released as a single. Shown backstage after the set are, from left: Richard Smith, vice president, national R&B promotion, Arista Records; Pat Prescat, WLIB; Valentino; Rob Crocker, WBOO; Linda Hoyt, local R&B promotion representative, Arista; and Sherry Winston, manager, jazz & progressive music promotion, Arista.

Audiofidelity Shows Profits for Fiscal '81

Audiofidelity—Audiofidelity Enterprises, Inc. has posted gains in revenues and net profits for the fiscal year ended March 31, 1981, according to Dante J. Pugliese, chairman of the board and chief executive officer. Audiofidelity's revenues for fiscal '81 were $2,309,761, compared with revenues of $633,315 for fiscal year 1980. The company's net profits were $120,327, compared with a loss of $189,429 for fiscal 1980.
"Reach Out" by Cheap Trick
"Working In The Coal Mine" by Devo

Two new and heavy singles from the most awesome rock package this side of Zegium — HEAVY METAL
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*Denotes Powerhouse Pick
WNEW-FM/NEW YORK
ADDS:
ATLANTIC RHYTHM SECTION (12") - Columbia
BOB DYLAN - Columbia
GENESIS (import single) - Chrysalis
HALL & OATES (single) - RCA
LITTLE RIVER BAND (12") - Capitol
KIRSTY MacCOLL (import single) - Polydor
POWDER BLUES - Liberty
SNIFF 'N THE TEARS - MCA
BILLY THORPE - Pasha
URGH! - A&M
HEAVY ACTION:
ROLLING STONES (12") - Rolling Stones
ELO - Jet
TOM PETTY AND THE JOE PERRY PROJECT - Columbia
HEAVY METAL (soundtrack) - Full
BILLY SQUIER - Capitol
PAT BENATAR - Chrysalis
SQUEEZE - A&M
JOE JACKSON - A&M
PSYCHEDELIC FURS - Columbia
RICKIE LEE JONES - WB
HEAVY ACTION:
FOREIGNER - Atlantic
OZZO OSBOURNE - Jet
SNIFF 'N THE TEARS - MCA
BILLY SQUIER - Capitol
LITTLE FEAT - WB
HEAVY ACTION:
ROLLING STONES (12") - Rolling Stones
HALL & OATES (single) - RCA
BILLY SQUIER - Capitol
WBLM-FM/MAINE
ADDS:
RICK - Elektra
HEAVY ACTION:
FOREIGNER - Atlantic
PAT BENATAR - Chrysalis
JOURNEY - Columbia
BILLY SQUIER - Capitol
POINT BLANK - MCA
GARY O' - Capitol
TOM PETTY AND THE HEARTBREAKERS - Backstreet / MCA
ROLLING STONES (12") - Rolling Stones
BILLY SQUIER - Capitol
WOUR-FM/UTICA
ADDS:
FREDDY CANNON & THE BELMONTS (single) - MisoSound
CHILLIWACK - Millennium
BOB DYLAN - Columbia
ELEKTRICS - Capitol
DAVID FREEDBERG (single) - Full
MOODY BLUES - Threshold
GO-GO'S - R.I.S
ROLLING STONES (12") - Rolling Stones
PRETENDERS - Sire
JOE JACKSON - A&M
RAMONES - Sire
ADAM AND THE ANTS (12") - Epsteam
WMMR-FM/PHILADELPHIA
ADDS:
ADAM AND THE ANTS (12") - Epsteam
DIRT BAND - Liberty
HALL & OATES (single) - RCA
LITTLE RIVER BAND (12") - Capitol
BILLY THORPE - Pasha
URGH! - A&M
HEAVY ACTION:
ROLLING STONES (12") - Rolling Stones
FOREIGNER - Atlantic
STEVE NICKS - Modern
LITTLE FEAT - WB
PRETENDERS - Sire
PAT BENATAR - Chrysalis
MOODY BLUES - Threshold
BILLY SQUIER - Capitol
MODERN AMERICA - RCA
FOREIGNER - Atlantic
STEVE NICKS - Modern
HEAVY METAL (soundtrack) - Full
BILLY SQUIER - Capitol
MAJOR LS - RCA
WBBC-FM/DDOT-SPRINGFIELD
ADDS:
MID-AMERICA - Columbia
HALL & OATES (single) - RCA
BILLY SQUIER - Capitol
DAVID FREEDBERG (single) - Full
MOODY BLUES - Threshold
GO-GO'S - R.I.S
ROLLING STONES (12") - Rolling Stones
FOREIGNER - Atlantic
STEVE NICKS - Modern
HEAVY METAL (soundtrack) - Full
BILLY SQUIER - Capitol
WORL-FM/TOLEDO
ADDS:
ORANGE JUICE - Virgin
HALL & OATES (single) - RCA
BILLY SQUIER - Capitol
DAVID FREEDBERG (single) - Full
MOODY BLUES - Threshold
GO-GO'S - R.I.S
ROLLING STONES (12") - Rolling Stones
FOREIGNER - Atlantic
STEVE NICKS - Modern
HEAVY METAL (soundtrack) - Full
BILLY SQUIER - Capitol
WXRQ-FM/CHICAGO
ADDS:
ADAM AND THE ANTS (12") - Epsteam
DIRT BAND - Liberty
HALL & OATES (single) - RCA
LITTLE RIVER BAND (12") - Capitol
BILLY THORPE - Pasha
URGH! - A&M
HEAVY ACTION:
ROLLING STONES (12") - Rolling Stones
FOREIGNER - Atlantic
STEVE NICKS - Modern
LITTLE FEAT - WB
PRETENDERS - Sire
PAT BENATAR - Chrysalis
MOODY BLUES - Threshold
BILLY SQUIER - Capitol
JOURNEY - Columbia
BLUE OYSTER CULT - Columbia
WDVE-FM/PITTSBURGH
ADDS:
BOB DYLAN - Columbia
DAN FOLEBERG (single) - Full
MOON, ASYLUM
HEAVY ACTION:
FOREIGNER - Atlantic
PAT BENATAR - Chrysalis
JOURNEY - Columbia
STEVE NICKS - Modern
ZZ TOP - WB
MICHAEL STANLEY BAND - EMI America
MOODY BLUES - Threshold
ROLLING STONES (12") - Rolling Stones
FOREIGNER - Atlantic
STEVE NICKS - Modern
HEAVY METAL (soundtrack) - Full
BILLY SQUIER - Capitol
WIMS-FM/HARRISBURG
ADDS:
CHILLIWACK - Millennium
BOB DYLAN - Columbia
ELEKTRICS - Capitol
DAVID FREEDBERG (single) - Full
MOODY BLUES - Threshold
GO-GO'S - R.I.S
ROLLING STONES (12") - Rolling Stones
FOREIGNER - Atlantic
STEVE NICKS - Modern
HEAVY METAL (soundtrack) - Full
BILLY SQUIER - Capitol
WMMR-FM/PHILADELPHIA
ADDS:
ADAM AND THE ANTS (12") - Epsteam
DIRT BAND - Liberty
HALL & OATES (single) - RCA
LITTLE RIVER BAND (12") - Capitol
BILLY THORPE - Pasha
URGH! - A&M
HEAVY ACTION:
ROLLING STONES (12") - Rolling Stones
FOREIGNER - Atlantic
STEVE NICKS - Modern
LITTLE FEAT - WB
PRETENDERS - Sire
PAT BENATAR - Chrysalis
MOODY BLUES - Threshold
BILLY SQUIER - Capitol
JOURNEY - Columbia
BLUE OYSTER CULT - Columbia
NOVO COMBO - Polydor
SHOOTING STAR - Virgin/Epic
BILLY THORPE - Pasha
TYCOON - Arista

HEAVY ACTION:
FOREIGNER - Atlantic
JOURNEY - Columbia
STEVIE NICKS - Modern
PAT BENATAR - Chrysalis
MOODY BLUES - Threshold
HEAVY METAL (soundtrack) - Full Moon/Asylum
ZZ TOP - WB
BLACKFOOT - Atco
PUBLIC ENEMY - Capitol

NOVO COMBO - Polydor
TURN ON THE LIGHTS - Tycoon - Arista
URGH! A MUSIC WAR - A&M

WMMS-FM/CLEVELAND
ADDs:
ANY TROUBLE - Sniff America
CHILLIWACK - Millennium
BOB DYLAN - Columbia
DAN FOGELBERG (single) - Full Moon/Epic
BILLY THORPE - Pasha
TYCOON - Arista

HEAVY ACTION:
MICHAEL STANLEY BAND - EMI-America
PAT BENATAR - Chrysalis
STEVIE NICKS - Modern
JOURNEY - Columbia
FOREIGNER - Atlantic
BILLY SQUIER - Capitol
MOODY BLUES - Threshold
RICKIE LEE JONES - WB
ELO - Jet
ZZ TOP - WB

Y95-FM/ROCKFORD
ADDs:
CHILLIWACK - Millennium
TIM CURRY - A&M
DIRT BAND - Liberty
MEAT LOAF (12") - Epic/Clev Int'l
RIOT - Elektra
TYCOON - Arista

HEAVY ACTION:
JOURNEY - Columbia
PAT BENATAR - Chrysalis
FOREIGNER - Atlantic
STEVIE NICKS - Modern
HEAVY METAL (soundtrack) - Full Moon/Asylum
TOM PETTY AND THE HEARTBREAKERS - Backstreet/MCA
MOODY BLUES - Threshold
BILLY THORPE - Pasha
HEAVY METAL (soundtrack) - Full Moon/Asylum

WLPX-FM/MILWAUKEE
ADDs:
ALUMA BROTHERS BAND - Arista

HEAVY ACTION:
MOODY BLUES - Threshold
PAT BENATAR - Chrysalis
BLUE ÖYSTER CULT - Columbia
BILLY SQUIER - Capitol
JOURNEY - Columbia
HEAVY METAL (soundtrack) - Full Moon/Asylum
FOREIGNER - Atlantic
JOURNEY - Columbia
STEVIE NICKS - Modern

KDBW-FM/MINNEAPOLIS
ADDs:
ROLLING STONES (12") - Rolling Stones

HEAVY ACTION:
BLUE ÖYSTER CULT - Columbia
STEVIE NICKS - Modern

KQEM-FM/SEATTLE
ADDs:
GARY O' - Capitol

HEAVY ACTION:
PAT BENATAR - Chrysalis
BILLY SQUIER - Capitol
FOREIGNER - Atlantic
JOURNEY - Columbia
BLUE ÖYSTER CULT - Columbia
HEAVY METAL (soundtrack) - Full Moon/Asylum
MOODY BLUES - Threshold
TOM PETTY AND THE HEARTBREAKERS - Backstreet/MCA
ROLLING STONES (12") - Rolling Stones
POINT BLANK - MCA

KW2Z-FM/ATLANTA
ADDs:
ATLANTA RHYTHM SECTION - (12") - Columbia
CHILLIWACK - Millennium
BOB DYLAN - Columbia
HALL & OATES (single) - RCA
AL JARREAU - Epic
ROLLING STONES (8 & side) - Rolling Stones
HEAVY ACTION:
PAT BENATAR - Chrysalis
BILLY SQUIER - Capitol
HEAVY METAL (soundtrack) - Full Moon/Asylum

KZED-FM/EUGENE
ADDs:
CHILLIWACK - Millennium
BOB DYLAN - Columbia
HALL & OATES (single) - RCA
TORONTO - A&M

HEAVY ACTION:
STEVIE NICKS - Modern
PRETENDERS - Sire
ALUMA BROTHERS BAND - Arista
PAT BENATAR - Chrysalis
ZZ TOP - WB
HEAVY METAL (soundtrack) - Full Moon/Asylum
MOODY BLUES - Threshold
BILLY THORPE - Pasha
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THE HORNETS
AUGUST 24TH 1:00 A.M. THE RITZ
AUGUST 26TH 10:00 P.M. TRAX

COME GET STUNG BY THE HORNETS!
SRS Announces New Workshops

LOS ANGELES—Songwriters Resources and Services will offer its fall semester of 11 workshops in the craft and business of songwriting beginning September 22. In addition to its regular curriculum covering lyric writing, theory, voice and the music business, the non-profit agency will offer workshops on such topics as demo production, promoting a band, legal issues, the psychology of creativity and a session on tax accounting. Enrollment is limited and early registration is recommended.

"Band Off the Ground" is a four-week workshop on promoting a band, conducted by Bruce Kaplan. "Psychology of Creativity," a five-week course, will be taught by George Gamez, Ph.D.

Alan Lee will teach demo production, including instrumentation and basic chart layouts. Students will produce a one-song demo. "Laying Down the Law" is a four-week workshop conducted by members of the SRS legal panel. "Advanced Songwriting," taught by Doug Thiele, is a roundtable workshop in which professional writers share in-depth critiques of their work. Theory and harmony workshops for beginners and advanced students are taught by Jai Josephs. Dennis Parnell's voice workshop aids in the development of vocal techniques such as style, breathing, tone production and ear training. An afternoon will be devoted to "Accounting for Songwriters."

For information on fees and schedule, call (213) 463-7178.

ASCAP Awards Two Copland Scholarships

NEW YORK—in honor of the 80th birthday of composer/conductor Aaron Copland, the American Society of Composers, Authors and Publishers (ASCAP) recently presented scholarships for music composition at the Berkshire Music Center (Tanglewood), Lenox, Massachusetts and at the Aspen School of Music, Aspen, Colorado.

On August 7, ASCAP president Hal David presented the Tanglewood scholarship to Joel Feigen, a 30-year-old New York native, and ASCAP vice president Arthur Hamilton awarded the Aspen scholarship to Jeffrey Mumford, a California resident.

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Marsalis to Columbia

NEW YORK—Barbara Marsalis has been appointed local promotion manager, black music and jazz, New Orleans market, Columbia Records, it was announced by Vernon Slaughter, vice president, black music and jazz promotion, Columbia Records.

Prior to joining CBS Marsalis was local promotion manager, Louisiana/Tennessee Market, MCA Records. From 1979 to 1981 she did independent promotion for Jackie Ward Enterprises and Whitfield Records.
Radio Replay

By PHIL DIMAURO

GAPING GOLD MINES: The "Making Money With Your Mouth" luncheon at last year's NAB Radio Programming Conference was such a success that the planners decided to stage another one last Tuesday (18) at this year's conference in Chicago. Next year, they may think twice about it; not even last year's Don Imus, the notorious morning drive personality on New York's WNBC, could match the total surrealism outrage of Larry Lujack, the morning man at WLS, Chicago. Whether it's the comfort of being on home turf or not, we don't know. It's a good thing that Rick Sklar has a good sense of humor.

All three of the "panelists" at the luncheon lived up to their reputation for quick wit. Deano Day, who brightens up Detroit's country mornings on WCXI, defended the honor of the sharp-tongued announcer by saying that all the GMs, PDs and "old farts" who 'tell you what to play and what to say and (tell you) 'shut up' are for the birds..." at which point Day tipped his ten-gallon hat and released a little bird into the rafters of the grand ballroom of Chicago's Hyatt Downtown.

Dick Purtain, who crosses the border to Canada every morning to greet Detroiters over CKLW, didn't hesitate a second when asked what he would do if he had the option of choosing another career. "I'd be in the hardware business," he quipped, referring to the biggest contingent of conventioneers in the city at the time. "Those guys seem to be having more fun than we are."

While Lujack's humor was often completely off-the-wall, he did go for the jugular when asked if he had any say in choosing the music played on his show. "We only play three records," Lujack argued. "Wanna hear me sing 'Arc of a Diver' by Steve Winwood?" Lujack went on to say that while he doesn't argue with the success of the WLS format, "I don't like the repetition."

Moderating this bout of words was Larry King, host of the national talk show on Mutual Radio Network, who's no slouch himself when it comes to aiming barbs. King said that the announced but absent Gary Owens didn't show up when he "discovered there was no pay. He's not here showing you how to make money with your mouth," said King, telling the audience that Owens could be found in a studio somewhere recording voice-overs for commercials.

Merv Griffin didn't show last year, said King, because he found out "his syndicated show was bombing." Next year, King predicted that he would "pinch hit for Arthur Godfrey."

The influence of Deano's bird was far from over at the end of the luncheon. The poor little thing was only the creature in the grand ballroom to make a peep during FCC chairman Mark Fowler's address, between rounds of applause. (Ever try clapping wings? It's not easy.) Radio Replay is now questioning whether the term "bird-brain" isn't used a bit unfairly - and hey, we hope that sometimes the old "hundred mile rule" (determining the legal distance between owned stations) might also be dropped in the near future.

While the pledges of government all sounded like music to the ears of radio programmers, the new technologies which promise to change the medium were more of a two-edged sword. At a general session titled "21st Century Programming," NAB's senior vice president of research Larry Patrick confidently predicted that if the revolution in programming fed by satellite would yield a dozen new syndicated format offerings within the next six to 12 months. Instead of a "gold rush," said Patrick, radio would experience a "space rush," a mad scramble among format suppliers for precious transponder time, the essential link to satellite-delivered programming.

MTV Showcased

Patrick warned that, in considering satellite programming, a programmer should realize that the same format rejected could be introduced into his market by a local cable operator as a competing signal. The technology session ended with a presentation of Warner Amex's 24-hour cable video music service, The Music Channel (MTV), including a talk by MTV vice president of programming Bob Pittman. While Pittman emphasized that MTV would, in his opinion, cut into television's market share rather than radio's, the presentation was an important reminder that programmers should be wary of technological innovations that might threaten radio's share of the advertising dollar in the future.

Suppliers of programming delivered (Continued on page 37)
<table>
<thead>
<tr>
<th>Record</th>
<th>Artist</th>
<th>Label</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crazy Eddy / New York</td>
<td>Here Alfred - A&amp;M</td>
<td>Capitol</td>
<td>N.Y.</td>
</tr>
<tr>
<td>Record of Michigan / Indiana</td>
<td>I'm the Beat - Polygram</td>
<td>Odyssey/Philadelphia</td>
<td>N.Y.</td>
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<tr>
<td>Record of Florida / Virginia</td>
<td>Everybody's - A&amp;M</td>
<td>Atlantic</td>
<td>N.Y.</td>
</tr>
<tr>
<td>Sugar Mill / California</td>
<td>Debbi Harry - Chrysalis</td>
<td>Chrysalis</td>
<td>N.Y.</td>
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<tr>
<td>Turtles / Atlanta</td>
<td>Aretha Franklin - Arista</td>
<td>Arista</td>
<td>N.Y.</td>
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<tr>
<td>Tower / Phoenix</td>
<td>Bobby Band - RCA</td>
<td>RCA</td>
<td>N.Y.</td>
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<tr>
<td>Sound Warehouse / Colorado</td>
<td>B.B. &amp; Q. Band - Capital</td>
<td>Capitol</td>
<td>N.Y.</td>
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<tr>
<td>Music Plus / Los Angeles</td>
<td>Neil Diamond - RCA</td>
<td>RCA</td>
<td>N.Y.</td>
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<tr>
<td>Everybody's / Northwest</td>
<td>Pat Benatar - Chrysalis</td>
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<td>N.Y.</td>
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<td>Poplar Tunes / Memphis</td>
<td>Alman Bros. - Arista</td>
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<td>Everybody's / Northwest</td>
<td>Alman Bros. - Arista</td>
<td>Arista</td>
<td>N.Y.</td>
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A survey of new product sales listed alphabetically in the nation's leading retail outlets.
## Record World

### Albums

**AUGUST 29, 1981**  
**TITLE, ARTIST, Label, Number, (Distributing Label)**

<table>
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<th>WKS. ON CHART</th>
<th>Price Code</th>
<th>Aug 29</th>
<th>Aug 22</th>
<th>Artist</th>
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<td>4</td>
<td>FOREIGNER</td>
<td>Atlantic SD 16999</td>
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<td>53</td>
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<td>THE MAN WITH THE HORN</td>
<td>MILES DAVIS / Columbia FC 36790</td>
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<td>54</td>
<td>100.00</td>
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<td>LOVEBOY</td>
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<td>55</td>
<td>60.00</td>
<td>44</td>
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<td>WILD-EYED SOUTHERN BOYS</td>
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<td>56</td>
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<td>49</td>
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<td>WINNERS BROTHERS JOHNSON</td>
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<td>57</td>
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<td>NOW OR NEVER</td>
<td>JOHN SCHEER / Scott Bros. AR 37400</td>
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<td>58</td>
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<td>60</td>
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<td>THE TURN OF A FRIENDLY CARD</td>
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<td>A WOMAN NEEDS LOVE</td>
<td>RAY PARKER, JR. &amp; RAY DiO / Arista AL 9543</td>
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<td>62</td>
<td>30.00</td>
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<td>PARTY MIX</td>
<td>B-52's / Warner Bros. Mini 3596</td>
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<td>63</td>
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<td>CAN WE FALL IN LOVE AGAIN</td>
<td>PHYLLIS HYMAN / Arista AL 9543</td>
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<td>64</td>
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<td>HIGH 'N DRY</td>
<td>DEF LEPPARD / Mercury SRM 1 4021 (PolyGram)</td>
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<td>STEPHANIE STAPLETONS</td>
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<td>BIG TIE MANHATTANS</td>
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<td>DANCEBANDS</td>
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<td>THE GREAT MUPPET CAMPER</td>
<td>(ORIGINAL SOUNDTRACK) / Atlantic SD 16047</td>
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### CHARTMAKER OF THE WEEK

**KOOOKOO**  
**DEBBIE HARRY**  
**Chrysalis CHR 1347**  
**1 H**
<table>
<thead>
<tr>
<th>No.</th>
<th>Album Title</th>
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<td>151</td>
<td>SUPER TROOPER ABBA</td>
<td>Atlantic SD 16023</td>
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<td>O.M.D. ORCHESTRAL MANOEUVRES IN THE DARK</td>
<td>Virgin/Epic</td>
<td>FE 37411</td>
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<td>153</td>
<td>FIY ON THE BAYOU NEVILLE BROS.</td>
<td>A&amp;M SP 4866</td>
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<td>I AM WHAT I AM GEORGE JONES</td>
<td>Epic</td>
<td>37178</td>
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<td>LIVE IN JAPAN DAVE GRUSIN AND THE GRP ALL-STARS</td>
<td>Aristi/GRP 5506</td>
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<td>AMERICAN EXCESS POINT BLANK</td>
<td>MCA 5189</td>
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<td>157</td>
<td>KINGS OF THE WILD FRONTIER</td>
<td>AND THE ANTS/Epic</td>
<td>NJE 37033</td>
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<td>BLUE AND GREY POCO</td>
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<td>TIME</td>
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<td>BLUE TATTOO PASSPORT</td>
<td>Atlantic SD 19304</td>
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<td>FRANKIE &amp; THE KNOCKOUTS</td>
<td>Millennium BXL 7755</td>
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<td>BAD FOR GOOD JIM STEINMAN</td>
<td>Epic/Cleve. Intl.</td>
<td>36331</td>
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<td>CLASS REDDING/Serious Depression</td>
<td>Dream FZ 37175</td>
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<td>YOU DON'T KNOW ME MICKEY GILLEY</td>
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<td>Ariya AL 9545</td>
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<td>WHAT CHA' GONNA DO FOR ME</td>
<td>Chaka Khan/</td>
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### Black Oriented Music

**Black Music Report**

By NELSON GEORGE

Collaborations between black and white pop stars of equal stature are a rarity, but 1981 may be the year that changes this situation. The Lionel Richie-Kenny Rogers album, "Share Your Love," has spawned a hit single and spent several weeks residing happily in the pop top ten. "Lady," was, of course, among the most commercially astute recordings of recent years. Word is that the collaboration between Michael Jackson and Paul McCartney has already borne fruit and that a single featuring this intriguing duo will be released shortly.

And we have the Chic-produced Debbie Harry album, "KooKoo," which suggests just how such pairings can enrich the music of both parties involved. The single, "Backfire," with its heavy Chic sound, was discussed here previously. The album as a whole, however, is more of a team effort than many, suggesting just how such pairings can enrich the music of both parties involved.

The album: the title cut, "The Man with the Horn," and "Shout" writing team of McFadden & Whitehead is doing Melba Moore's first LP for either Chic or Harry has been associated with.

If there is a weakness it is that there is no one song as individually strong as "Good Times" or "Rapture," but as a total album it is the most unified of any in an eerie track that builds in intensity. In all, "KooKoo" is a fine sum of its parts. If there is a weakness it is that there is no one song as individually strong as "Good Times" or "Rapture," but as a total album it is the most unified of any in an eerie track that builds in intensity. In all, "KooKoo" is a fine sum of its parts.

"Oasis," is a beautiful tune that fuses Arabic influences and Harry's airy vocals with the heavy rhythm and blues backdrop of the song. The song has a great sense of humor and a catchy melody that is easy to remember.

The production of the album, "KooKoo," is a fine fine sum of its parts. If there is a weakness it is that there is no one song as individually strong as "Good Times" or "Rapture," but as a total album it is the most unified of any in an eerie track that builds in intensity. In all, "KooKoo" is a fine sum of its parts.

SHORT STUFF: Zenith, who record for the CBS-distributed Linn label, are re-recording "People of the Sun" from their debut LP in Swahili for CBS International... Those interested in contacting the principals of Prep-Street productions, Robert Ford, Jr. or J.B. Moore, should call (212) 807-1788.

The production-writing team of McFadden & Whitehead is doing Melba Moore's first LP for EMI America... Jimmy Simpson is doing a re-mix of two songs on Miles Davis' album: the title cut, "The Man with the Horn," and "Shout"... Among the artists to appear in Harlem during Harlem Week (August 13 to 23) were the Manhattans, Sun Ra, Vickie Sue Robinson, and Ronald Shannon Jackson & the Decoding Society... The Black Owned Communications Alliance, a trade organization of black-owned media outlets, has named Terrie Williams executive director... The year-old organization is asking blacks to buy only a black newspaper on Sept. 17 to demonstrate the power of black consumers... Richard "Dimples" Fields, Cheryl Lynn and Denroy Morgan have signed with Norby Walters for agency representation... Teddy Pendergrass was recently named an honorary citizen of Los Angeles by Mayor Tom Bradley, and Chicago's Mayor Jane Byrne proclaimed Herbie Hancock day in Chicago... New York City Players, the management group behind Cameo and Mantra, is close to signing a production deal with Omnii, a nine-piece New Jersey band... B.B. King is making his 40th prison appearance on August 25 at the New York City Correctional Institute for Women at Riker's Island. The concert also marks the 10th anniversary of FARR (Foundation for the Advancement of Inmate Rehabilitation and Recreation), an organization King co-chairs with attorney F. Lee Bailey.

LISTEN BEFORE YOU LEAP: To the writers of Record World's Coast column, I suggest it might pay to listen to certain records before leaping into print. Regarding the putdown of Rick James' "Super Freak" and his comments in the L.A. Times (Aug. 8): if you gens had listened to the rest of James' outstanding "Street Songs" LP you'd have heard tunes like "Mr. Policeman" and "Ghetto Life" which, as James said, "have something meaningful to say." That "Super Freak" is less serious doesn't detract from the other tunes in any way. The comments in Coast suggest that its writers lack insight into the scope of James' work. A little research is in order.

As to last week's comments on Richard Fields: "She's Got Papers on Me" and the answer records by Barbara Mason and Jean Knight, it seems to me that Coast skimmed over a very interesting phenomenon. Fields' record, aided immeasurably by Betty Wright's angry rap, has been one of the sales and airplay surprises of the year, evoking a classic blues situation in a sharp, contemporary manner. The answer records are in a great pop music tradition, particularly the Mason record, which not only answers Wright's rap but adds extra layers to the tale. You don't have to be crazy to enjoy these tales of infidelity, but you do need a sense of humor.

---

**PICKS OF THE WEEK**

**LOVE ALL THE HURT AWAY**

*ARETHA FRANKLIN — Arista AL 8552*

Producer Arif Mardin provides a fine, diverse vehicle for the talents of "Lady Soul." Her duet with George Benson, "Love All the Hurt Away," has immediate pop appeal, while her cover of the Rolling Stones' "Can't Always Get What You Want" is inspired. Aretha's voice is as strong and moving as ever.

**TOUCH**

*GLADYS KNIGHT & THE PIPS — Columbia FC 37086*

Knight and company, aided by the producing-writing team of Ashford & Simpson, turn in their best album in years. The single, "If That'll Make You Happy," is a classic soul opera success. Also noteworthy are the cut Knight produced herself, "Love Was Made For Two," and her live version of "I Will Survive."

**THE TIME**

*Warner Bros. BSK 3598*

The Time is a six-member band from Minneapolis who are heavily influenced by another native of that city, Prince. "Get It Up" is explicit funk, "After Hi School" is synthesizer-based rock 'n' roll, and "The Stick" is a strong dance track with a rhythm reminiscent of Prince's "Head."

**THE TEMPTATIONS**

*Gordy G8-1006 M1 (Motown)*

The Temptations (Otto Williams, Dennis Franklin, George E. "Glad" Leonhard, Richard Street, David "Melvin" Bell) join forces with producer Thom Bell to make a surprisingly eclectic album. "Just Ain't Havin' Fun" has rock overtones, "Open Their Eyes" is a folkie song, and "Oh, What a Night" is a cute pop tune.
**Record World**

**Black Oriented Singles**

**AUGUST 29, 1981**

**TITLE, ARTIST, Label, Number, (Distribution label)**

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**Dialogue**

*(Continued from page 30)*

**your image was Park Avenue.**

**Edwards:** Well, we all grew up in the streets. I did. Tony did, Nile did. The only way to survive was to be able to outplay the guy next to you. When you come from the city, I think there is a whole different mental attitude when it comes to survival. As time went on and we gelled as a group, leaving what personal problems we had behind, we began to look for an image to fit us. With some of the groups we played with we had the sequined suits and that crap. We don’t have to do that now, so we don’t.

**RW:** So your dress is really just a marketing concept?

**Edwards:** Oh, yeah.

**Rodgers:** Man, this is show business, and while we make ourselves happy by playing, we have to entertain as well. So when we wear those suits on stage it is part of our job. I mean, I like to be clean normally too, but it is part of what we do in performance.

**Edwards:** The fact is, when we’re on stage, it seems to exemplify our normal lifestyle just a little bit more. Yeah, we came from the streets and all that, but I moved away from that. I mean, I don’t live on 174th Street and Clay Avenue anymore, but that’s where our music comes from.

**RW:** The lyrics to your songs are almost “café society” in their imagery.

**Edwards:** We have always compared ourselves to Duke Ellington and Count Basie. In their time they were exposing their music to both white and black audiences and projecting the aura of being a class act. That is something we try to represent. A class act, be it black or white, is still a class act.

**RW:** Of all the Chic imitators, are there any you really enjoy?

**Rodgers:** Believe it or not, I think I like them all because it is a great compliment to us. A friend of mine came over to my house the other night and started playing these tunes and said “Look at this stuff I just wrote,” and I went “Oh, oh” (laughter). I mean, the guitar parts, everything. I didn’t want to say anything ‘cause it sounded good.

**RW:** Of these bands ever come up and say “thank you?”

**Thompson:** Yeah, the bass player from Queen came over and watched us record, which was a good way to show respect.

**Edwards:** A lot of people think we should be sending out “messages to our people” and all that stuff. We’re trying to say to our people that we represent. A class act, be it black or white, is still a class act.

**RW:** I hear so many now I don’t even know the names of the groups.

**Edwards:** A lot of music we make ourselves happy by playing, we have to entertain as well. So when we wear those suits on stage it is part of our job. I mean, I like to be clean normally too, but it is part of what we do in performance.

**Edwards:** The fact is, when we’re on stage, it seems to exemplify our normal lifestyle just a little bit more. Yeah, we came from the streets and all that, but I moved away from that. I mean, I don’t live on 174th Street and Clay Avenue anymore, but that’s where our music comes from.

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**RW:** Of these bands ever come up and say “thank you?”

**Thompson:** Yeah, the bass player from Queen came over and watched us record, which was a good way to show respect.

**Edwards:** A lot of people think we should be sending out “messages to our people” and all that stuff. We’re trying to say to our people that we represent music and entertainment. We’re leisure. We’re fun. We’re not going to talk about the world coming to an end. It gets to be a drag when people expect these things from you, especially the critics. They have been really putting a lot of pressure on us to give messages, saying our music’s lightweight and going nowhere, while music is changing.

But we’ve had several number-one records, a couple of number-two records, eight or nine top ten records in three years. That’s why everyone is copping our...
**Record World**

**Black Oriented Albums**

**AUGUST 29, 1981**

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<td>15 BREAKIN' AWAY</td>
<td>AL JARREAU/Warner Bros. BSK 3576</td>
<td>7</td>
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<tr>
<td>16 IN THE NIGHT</td>
<td>CHERYL LYNN/Columbia FC 37034</td>
<td>8</td>
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<tr>
<td>17 MY MELODY</td>
<td>DENIREE WILLIAMS/ARC/Columbia FC</td>
<td>7</td>
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<tr>
<td>18 CAN'T WE FALL IN</td>
<td>LOVE AGAIN PHILLY HYMAN/Arista AL 9544</td>
<td>4</td>
</tr>
<tr>
<td>19 STEPHANIE MILLS</td>
<td>20th Century Fox T 700 (RC)</td>
<td></td>
</tr>
<tr>
<td>20 THE CLARKE/DUKE</td>
<td>PROJECT STANLEY CLARKE/GEORGE DUKE/Epic FE 36918</td>
<td>18</td>
</tr>
<tr>
<td>21 THE MAN WITH THE</td>
<td>HORN MILES DAVIS/Columbia FC 36790</td>
<td>6</td>
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<tr>
<td>22 WALL TO WALL RENÉ</td>
<td>&amp; ANGELA/Capitol ST 12161</td>
<td>5</td>
</tr>
<tr>
<td>23 B.B.Q. BAND</td>
<td>Capitol ST 12155</td>
<td>4</td>
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<tr>
<td>24 BLACK TIE HANNAH/T</td>
<td>HANNAH/Columbia FC 37156</td>
<td>3</td>
</tr>
<tr>
<td>25 RADIANT ATLANTIC</td>
<td>STARR/AR MS 8542</td>
<td>23</td>
</tr>
<tr>
<td>26 DEBRA LAWNS</td>
<td>(Elektra 60 300)</td>
<td>20</td>
</tr>
<tr>
<td>27 THE DUDE QUINCY</td>
<td>JONES/A&amp;M SP 3721</td>
<td>20</td>
</tr>
<tr>
<td>28 TOO SOS BAND/Tobu FZ</td>
<td>37449 (CBS)</td>
<td>2</td>
</tr>
</tbody>
</table>

**CHARTMAKER OF THE WEEK**

- **LOVE ALL THE HURT AWAY**
  - ARETHA FRANKLIN
  - Arista AL 9552

**33 THREE FOR LOVE**
- SHALAMAR/Solar BLZL 3577 (RC)

**34 TEMPLATIONS**
- Gordy G8 1006M1 (Motown)

**36 STANDING TOGETHER**
- MIDNIGHT STAR/Solar S 19 (E/A)

**39 THE ELECTRIC SPANKING OF BABIES**
- FUNKADELIC/ Warner Bros. BSK 3482

**38 THE STRIKERS**
- Prelude PRL 14100

**34 Time**
- Warner Bros. BSK 3598

**35 WHAT CHA' GONNA DO FOR ME**
- CHAKA KHAN/ Warner Bros. HS 3526

**36 DEUCE**
- KURTIS BLOW/Mercury SRM 1 4020 (PolyGram)

**42 JUST A LITTLE COUNTRY**
- MILLIE JACKSON/Spring SP 1 6732 (PolyGram)

**43 CLASS REDDINGS**
- Believe in a Dream FZ 37175 (CBS)

**44 SECRET CONSTRUCTION**
- RANDY CRAWFORD/Warner Bros. BSK 3541

**48 COMPUTER WORLD**
- KRAFTWERK/ Warner Bros. HS 3549

**46 ALICIA ALICIA MYERS**
- MCA 8181

**47 EBBON WEBB**
- Capitol ST 12148

**48 BEING WITH YOU**
- SMOKEY ROBINSON/Tamla TB 375M1 (Motown)

**49 SEND YOUR LOVE**
- AURRA/Salsoul SA 8538 (RCA)

**50 WANTED DREAD & ALIVE**
- PETER TOSH/Rolling Stones

**57 MIRACLES CHANGE**
- Atlantic/RFC SD 19301

**52 NIGHTS (FEEL LIKE GETTING DOWN)**
- BILLY OCEAN/Epic FE 37406

**53 STARS ON LONG PLAY**
- STARS ON/Radio RR 16044 (Atl)

**54 GAP BAND III**
- Mercury SRM 1 4003 (PolyGram)

**55 BUSTIN' LOOSE**
- (ORIGINAL SOUNDTRACK) ROBERTA FLACK/MCA 5141

**56 IT'S WINNING TIME**
- KUBE/JCA 519

**57 LET THE MUSIC PLAY**
- JAZZ BAND/Motown MB 9576

**58 TASTY JAM FATBACK**
- Spring SP 1 6731 (PolyGram)

**59 MISTAKEN IDENTITY**
- KIM CARNES/EMI-America SO 17052

**60 WINELIGHT GROVER**
- WASHINGTON, JR./Elektra 60 301

**Dialogue (Continued from page 33)**

We're successful and we're trying to hold on to that and not get into a lot of behind-the-scenes stuff instead of what we should be doing. We almost lost everything because we were fighting and not getting along. We had a lot of new people involved in the family who weren't involved before. So we had to stop and talk to each other and get that back together again.

Edwards: Tony can tell you a story about that.

I appreciate and respect him. He used to teach me when I was younger.

Edwards: At first people said we were disco and this and that. But slowly but surely people started getting into the music and saw that Tony could do more than just keep a disco beat. Tony plays all drums. The intro on "I'm Coming Out" opened up a lot of ears to his talents. Now everybody is playing like Tony was playing out there. I think in the last year we stopped and realized we had to get back together and produce it. She has started her new album and has decided to produce it herself. Sister Sledge was the same thing. We did two albums with them and they decided to use somebody else, Michael Walden, a friend of ours. It is interesting that he recorded at the studio we use, Power Station. It seems everyone wants to record here now. Diana is using it as well.

Edwards: Tony can tell you a story about that.

Tony Thompson and it makes me feel good to see him reach that point. One day you'll be the one that people look up to and respect.

Edwards: This goes back to something I used to tell Tony way back when, "One day you'll be the one that people look up to and respect."
NEW YORK—Last week a survey of the first release of TIOCH Produc-
tions (the initial domestic release of Eurodisc product, a first-rate German label) was begun. On first hearing, the sound of these records is uniformly good and the surfaces are quite silent. The albums look handsome, and the repertory of the first release is interesting.

Though the Carmen discussed last week might be the biggest seller, the best album of the week was the first digital pressing by London, dedicated to Solti. The Bartered Bride, the Czech national opera. The work is recorded in German, a tradition in Central Europe and the only way that Smetana's wonderful music ever got performed. The number of singers who can or will sing in Czech is small indeed, and for some years the opera was performed all over the world, including the United States, in German. Now, in the U.S., The Bartered Bride is given only in English or, rarely, in Czech. But this recording was made in Germany, and the cast is

sensational, as is the conductor. Jaroslav Krombholc has the feel of Smetana in every bar he leads. The overture is brilliant without being rushed, ever light and spirited, and throughout the piece Krombholc has a knack of changing the mood instantly, making the mini-tragedy of the stut-

ter Vasek very sweet, the machina-
tions of Kecal more charming than venal and the young love of Marie and Hans (or properly, in Czech, Marenska and Hans) is really exciting conducting, and the Bavarian Radio Orchestra plays superbly for him.

The cast is led by Teresa Stratas, whose Marenska delighted Metropoli-
tan Opera audiences in the company’s revival of the work two years ago. Miss Stratas is recorded a shade too close to the mike at the beginning, but that clears up. One gets a chance — all too seldom because she is a vastly under-

(Continued on page 42)

If any album of contemporary music becomes a best seller this fall, it should be the new London pressing, available this month, of David Del Tredici’s Final Alice. Georg Solti con-
ducts the Berlin ensemble. The Phillip Jones Brass Ensemble, sur-

RECORD WORLD AUGUST 29, 1981

A Superb ‘Bartered Bride’
By SPEIGHT JENKINS

romatic Concertos - Stoltzman, Schneider - Angel Digital
KiNG KAROL/NEW YORK

BACH: BRANDENBURG CONCERTOS -
Boummgarten Ensemble - Eurodisc (TIOCH)
GERSHWIN: CONCERTO IN F, RHAPSODY IN BLUE -
Lubaee Systers - Philips
MOZART: CHAMBER MUSIC - St.
Martins-in-the-Field Chamber Ensemble -
MOZART: OVERTURES - Haitink - Philips
MOZART: DIE ZAUBERPFLOTE (HIGHLIGHTS) -
Karajan - DG Digital
PACHELBEL: KANON - RCA Digital
STERN 60TH BIRTHDAY CELEBRATION -
CBS Mastersound
TRIO - London Digital
TWO CENTURIES OF TRUMPET -
VIVALDI: FOUR SEASONS -Kuijken - Pro Arte
LAURY'S/CHICAGO
GERSHWIN: SHORT ORCHESTRAL
PIECES - Previn - Angel Digital
MAHLER: SYMPHONY NO. 2 - London Digital
MUSSORGSKY: PICTURES AT AN
EXHIBITION - Solti - London Digital
OFF: CARMINA BURANA - Teilarchen
PACHELBEL: KANON - RCA Digital
PACHELBEL: KANON - Paillard - RCA
PAVAROTTI: MY OWN STORY - London Digital
STERN 60TH BIRTHDAY CELEBRATION -
CBS Mastersound
TRIO - London Digital
VIVALDI: FOUR SEASONS -Korajon - DG
JEFF’S CLASSICAL/TUCSON
BARTOK: MIRKOKOSMOS - Francesch -
BRAHMS: SYMPHONY NO. 4 - Kleiber -
GERSHWIN: CONCERTO IN F, RHAPSODY IN BLUE
Lubaee Systers - Philips
HAYDN: CELLO CONCERTOS - No - CBS Digital
JANACEK: TARAS BULBA, SIMPONENTIA -
Mackerras - London Digital
MAHLER: SYMPHONY NO. 2 - London Digital
MAHLER: SYMPHONY NO. 9 - Korajon -
DG Digital
MOZART: CLARINET, BASSOON CONCERTOS -
Stoltzman, Schneider - RCA
PAVAROTTI: MY OWN STORY - London Digital
TRIO - London Digital
DISCOUNT RECORDS/SAN
FRANCISCO
BERLIOZ: ROMEO AND JULIET - Previn - Angel Digital
BIZET: CARMEN - Mollo, Corelli, Moazzel -
Eurodisc (TIOCH)
BOCCHERINI: QUINQUETS - Williams - CBS
MAHLER: SYMPHONY NO. 2 - London Digital
OFF: CARMINA BURANA - Mato - RCA
PAVAROTTI: MY OWN STORY - London Digital
PAVAROTTI: VERISMO ARIAS - London Digital
STERN 60TH BIRTHDAY CELEBRATION -
CBS Mastersound
TRIO - London Digital

RECORD & TAPE COLLECTOR/
SULLIVAN: PIRATES OF PENZANCE -
CBS Mastersound
HOIST: THE PLANETS - Rattle - Angel
SHELL: THE PLANETS - Ozawa - Philips
MAHLER: SYMPHONY NO. 2 - London Digital
PACHELBEL: KANON - RCA Digital
PACHELBEL: KANON - Paillard - RCA
ITZHAK PERLMAN PLAYS GREAT
ROMANTIC CONCERTOS - Angel
TCHAIKOVSKY: TRIO - Perlman, Ashkenazy, Horvitz - Angel
TRIO - London Digital
WAGNER: PARISIFAL - Holmblad, Moll, Van Dam, Korajon - DG Digital

STERN 60TH BIRTHDAY CELEBRATION -
CBS Mastersound
TRIO - London Digital

RECORD & TAPE COLLECTOR/
SULLIVAN: PIRATES OF PENZANCE -
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STERN 60TH BIRTHDAY CELEBRATION -
CBS Mastersound
TRIO - London Digital

RECORD & TAPE COLLECTOR/
REISSUE MANIA: This column has made a habit of celebrating the re-release of classic records that might be better off buying Domino's U.S. greatest hits package on United Artists. Pretty solid records, but if one is interested in spending money judiciously, one might be better off buying Domino's U.S. greatest hits package on United Artists. While this is wrong and cruel, Vincent did have a pretty limited career. According to one biographer, Vincent won his recording contract with Capitol through an Elvis sound-and-look-alike contest. Vincent certainly deserved to win: during his best moments — "Be-Bop-a-Lula" and "Woman Love" — Vincent is a ferocious, sexy and convincing singer. ("Woman Love" was banned from the BBC for its suggestive lyrics.) But — hate to say it — a large part of Vincent's catalogue is filler. On each of his LPs, Vincent covered a lot of standards — "Frankie and Johnnie," "By the Light of the Silvery Moon," "Ain't She Sweet." This was a good idea, because Vincent had a great voice (he gives "Silvery Moon" a great workout); on many of the ballads, though, Vincent is dumped on by schmaltzy vocal harmonies or extraneous (read: lousy instrumental) accompaniments. Billy Sherrill wasn't around when these records were made, was he?

The grand irony of the Vincent records is that the LPs don't even contain his best songs, "Woman Love" and "Be-Bop-a-Lula." These songs were issued as singles and were included in the original releases. The young fan looking for his first Vincent record would be better advised to buy either: "The Bop That Just Won't Stop" or "Greatest Hits," both of which contain a handful of songs not found on the originals. For the collector, though, the reissues are certainly worthwhile.

The two albums by Fats Domino issued by Pathe Marconi have some of the same problems as the Vincent records, but they are, in general, more consistent. "This is Fats Domino" (1956) and "A Lot of Dominoes" (1960) are actually pretty solid records, but if one is interested in spending money judiciously, one might be better off buying Domino's U.S. greatest hits package on United Artists. (This may seem like a biased opinion, but it is not.) The records are filled with more traditional interpretations. But overall, the records are more entertaining. If you were a fan looking for his first Fats Domino record, he would be better advised to buy "Won't Stop" or "Greatest Hits," both of which contain a handful of songs not found on the originals. For the collector, though, the reissues are certainly worthwhile.

REISSUE NEWS: Two German labels, Lollipop Records and Line Records, have also released original packages of some classic LPs. Lollipop offers "Hang on Sloopy" by the McCoys and "I Want Candy" by the Strangeloves (both originally on Bang Records). Line has put out the Seeds' first LP. The Seeds, the McCoys and Strangeloves were singles groups, so the records contain their share of filler, but the hits sound as good as ever. And the LP graphics are great, particularly the McCoys' cover, a four-part cartoon that depicts the poor case of Sloopy. Another German label, Telefunken, has released greatest hits packages by Chuck Berry, the Everly Brothers, Dion, and Del Shannon. The Berry is particularly worthwhile, as his material is scandalously hard to find in American record bins. "Eletro Kinetik" (Vertigo), a collection of Kraftwerk, is out. With their new LP (on Warner Bros.), the German duo has attempted to reclaim its position as kings of machine-age dance music, but these other pieces (1972-74) support their claim much more convincingly.

REGGAE NEWS: Agustus Pablo and Dennis Bovell, two of the more creative modern reggae artists, each have new LPs, and they're both top-notch. Bovell's is a two-LP set ("Brain Damage," Fontana), featuring a record of dub and a record of rock and reggae. Pablo's LP, "Dubbing in a Africa," (Abraham's is, as....) (Continued on page 37)

TOKYO—Established three years ago, CBS Sony Hong Kong, a subsidiary of CBS Sony, has become an important base for CBS Sony to make inroads into southeast Asia and China. On August 3, the fifth I.F.P.I. Hong Kong Gold Disc Awards, organized by the International Federation of Producers of Phonograms and Videograms and produced by HK-TV, was held at the Academic Community Hall. CBS Sony HK received a total of 12 awards, seven platinum and five gold. The international platinum records (sales of 20,000 copies) are: "Sony Super Stars, Super Hits," "Various Artists," "Guilty," "Barbara Streisand," "Yoko Ono & Olivia Newton-John," "The Stranger," "Billy Joel," and "Steely & White Song Contest." The international gold records (sales of 10,000 copies) are: "The Wall," "Pink Floyd," "Phoenix," "Dan Fogelberg," "Shirono Genso," "Olivia Newton-John," and "Red & White Song Contest." The local records certified as platinum (50,000 copies) are: "Everything I Think Of You," "Paula Tsui," and "6½ Pairs." The local records classified as gold (25,000 copies) are: "CBS Sony Stars Elite," "Various Artists." "Shirono Genso" and "Red & White Song Contest" are both Japanese records. This is the first time any Japanese record has received a gold disc since the inception of the ceremony in 1977. This is indeed a remarkable achievement for the Japanese music industry.

"CBS Sony Stars Elite" by CBS Sony HK's local artists was released here on July 21. Interest in China and southeast Asia has recently soared in the Japanese music industry, reflecting a worldwide Chinese boom. One form of this is seen in the growing number of Japanese artists who have performed in China. Codyjee, Masashi Sada and Yoko Sato lead the list of artists who have performed in China, while Kenji Sawada, Shinchichi Mori and Hideki Sato have performed in Hong Kong. In Hong Kong, the "Japan Grand Prix Record Awards" and "Red & White Song Contest" are televised annually from Japan. The availability of two radio programs which play only Japanese songs also helps promote Japanese music. Cover versions in Cantonese are often released. It seems the emotions and thoughts conveyed in the Japanese songs closely resemble the feelings and thoughts of our Asian neighbors in Hong Kong. "CBS Sony Stars Elite," sung in Cantonese and Mandarin, is an album of Chinese songs, and may well be received by the Japanese for the same reason that Japanese songs are accepted in Hong Kong.

London Records held a press conference on August 10 at the Hilton Hotel. Fully capitalized by Polydor International with 40 million yen, London Records is scheduled to officially start on Sept. 25 in Minato-ku, Tokyo. It is the first record company ever to be fully financed with foreign capital. The fourth subsidiary of PolyGram after Polydor, Nippon Phonogram and Polystar.

J.D. Blierbach, currently president of PolyGram Far East, was inaugurated as (Continued on page 37)

The Police in Venezuela

After completing their fourth A&M album, "Ghost in the Machine," The Police played two concerts at the Polideportes in Caracas, Venezuela. Pictured from left are (standing): Tom "Tommy" Bedford, crew member; Kim Turner, Police management; Phil Alexander of CBS International; Jack Lasman, A&M International VP; Ruben Ferrer of CBS Venezuela; Tony Deyos, the Police's tour manager; Felipe Rodriguez, Water Brothers Productions; Armando Celebro of CBS Venezuela; Larry Burnett, crew member; and Gonzalez Pena, managing director. CBS Venezuela. Seated: Andy Summers, Sting and Stewart Copeland, the Police, and Miles Copeland, manager. Kneeling: Tom Herman and Danny Quattrashi of the crew.
NAB Meet (Continued from page 28)

via satellite, many of whom had their first chance to expose their products to
station owners and management at the

general NAB Convention held in Las

Vegas last April, used this opportunity
to reach programmers of varied
formats with the message that some form
of satellite programming is part of
every radio station’s future.

In general, suppliers seemed to be
enjoying a seller’s market; a show of
hands taken by NAB’s senior vice
president of research, Larry Patrick, at
a general session explaining new
technologies, indicated that 35 per
cent of the stations represented al-
ready owned a satellite earth station or
had one on order, while about 75 per-
cent intended to purchase an earth sta-
tion in the near future. As one small
market program director remarked
during the conference: “I’m not here
to decide whether to go satellite . . .
I’m here to determine which way to
go.”

Next year’s NAB Radio Program-
ming Conference will be held in New
Orleans (location of the 1980 RPC)
August 29 through September 1.

Japan (Continued from page 36)

president. The vice presidents are
Hiroyuki Takashima, president of Intersong
and Chappell, and Shoji Yamamoto, president of New Records and Office
Panda. Hideo Murakami, director of PolyGram Records Service, takes up the
post of auditor.

The aim of London Records is to plan, produce and sell records, music
importants, videodiscs and videotape. London and Barclay will be their two labels. Their
first release, scheduled for October 21, will be a classical music album
London and a chanson and easy listening album on Barclay. As for domestic
production, they are planning to release an album featuring “new music”
sometime early next year. Sales target for the first year is expected to be 2.5
billion yen.

Imports (Continued from page 36)

the title suggests, all dub.

Dub is primarily a producer’s music; the art lies in the careful manipulation of
the sound — mixing bass, drums and guitar in and out of the mix; using echo and
reverb — to create dramatic effects. Many dub artists — including such rookies as
the Clash — think that all there is to dub is the technique, and they try to
salvage mediocre songs at the mixing board. Pablo and Bovell stand out because
they start with good songs
- songs with clearly definable melodies. Pablo’s “AP
Dub” for example, is such a beautiful song that it begs for a lyricist to find words
to go with the music.

While Bovell’s dub songs are very captivating, even more of a treat is the
England’s Top 25

Singles

1 GREEN DOOR SHAKIN STEVENS/Ep
c
2 HOOKED ON CLASSICS ROYAL PHILHARMONIC/RCA
c
3 LOVE ACTION (I BELIEVE IN LOVE) HUMAN LEAGUE/Virgin
c
4 HAPPY BIRTHDAY STEVIE WONDER/Motown
c
5 BACK TO THE '60S TIGHT FIT/Jive
c
6 CHANT NO. 1 SPANDAU BALLET/Reformation
c
7 HOLD ON TIGHT ELO/Jet
c
8 GIRLS ON FILM DURAN DURAN/EMI
c
9 WATER ON GLASS-BOYS KIM WILDE/RAK
c
10 JAPANESE BOY ANEKA/Hansa
c
11 THE CARIBBEAN DISCO SHOW BOBO/Polydor
c
12 BEACH BOY GOLD CIDEA PARK/Stone
c
13 WALK RIGHT NOW JACKSONS/Epic
c
14 FOR YOUR EYES ONLY SHEENA EASTON/EMI
c
15 GHOST TOWN SPECIALS/Tone
c
16 ONE IN TEN UB40/Dep Int
c
17 TAINED LOVE SOFT CELL/Some Bizzare
c
18 FIRE U2/Island
c
19 NEW LIFE DEPECHE MODE/Mute
c
20 SI SI (JE SUIS UN ROCK STAR) BILL WYMAN/A&M
c
21 TAKE IT ON THE RUN REO SPEEDWAGON/Epic
c
22 STARS ON 45 VOL 2 STAR SOUND/CBS
c
23 WUNDERBAR TENPOLE TUDOR/Stiff
c
24 DANCING ON THE FLOOR THIRD WORLD/CBS
c
25 BACKFIRED DEBBIE HARRY/Chrysalis
c

Albums

1 ALBUM OF THE ROYAL WEDDING Official BBC/BBC
c
2 TIME ELO/Jet
c
3 KOOKOO DEBBIE HARRY/Chrysalis
c
4 PRETENDERS II PRETENDERS/Real
c
5 LOVE SONGS CLIFF RICHARD/EMI
c
6 DURAN DURAN DURAN DURAN/EMI
c
7 HI INFIDELITY REO SPEEDWAGON/CBS
c
8 BELLA DONNA STEVIE NICKS/WEA
c
9 SECRET COMBINATION RANDY CRAWFORD/Atlantic Bro.
c
10 KIM WILDE DEBBIE WILDE/RAK
c
11 HOTTER THAN JULY STEVIE WONDER/Motown
c
12 PRESENT ARMS UB40/Dep Int
c
13 BAD FOR GOOD JIM STEINMAN/Epic
c
14 ROCK CLASSICS LONDON SYMPHONY ORCHESTRA/K-Tel
c
15 CATS (SOUNDTRACK) VARIOUS/Polydor
c
16 CATS ON TOP OF HELL MEAT LOAF/Epic
c
17 STARS ON LONG PLAY STAR SOUND/CBS
c
18 THIS OLE HOUSE SHAKIN STEVENS/Epic
c
19 JU JU SIOUXSIE & THE BANSHEES/Polydor
c
20 NO SLEEP TIL HAMMERSMITH MOTOREHEAD/Atlantic Bro.
c
21 FACE VALUE PHIL COLLINS/Virgin
c
22 CHARIOTS OF FIRE VANGELIS/Polydor
c
23 BUCKS FIZZ BUCKS FIZZ/RCA
c
24 BEST OF MICHAEL JACKSON/Tamla/Motown
c
25 THE RIVER BRUCE SPRINGSTEEN/CBS
c

NAB Meet (Continued from page 28)

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Judas Priest in New York

Columbia recording group Judas Priest recently appeared in New York as part of a
three-month tour of 65 U.S. cities. The group’s most recent LP is “Point of Entry.” Pictured
from left are: (seated) Rob Halford of Judas Priest and Al Teller, senior VP and general
manager, Columbia Records; (standing) Judas Priest’s K.K. Downing; Mickey Eichner, VP
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national A&R, Columbia; Priest’s Glenn Tipton, Ian Hill and manager Jim Dawson; Joe
Mansfield, VP marketing, Columbia; and Arma Andon, VP product development, Columbia.

Judas Priest in New York

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## A/C Chart

**Aug. 29, 1981**

<table>
<thead>
<tr>
<th>No.</th>
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<th>Song Title</th>
<th>Label</th>
<th>Week Chart Position</th>
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<tr>
<td>1</td>
<td>DIANA ROSS &amp; LIONEL RICHIE</td>
<td>ENDLESS LOVE</td>
<td>Motown 1519</td>
<td>(2nd Week)</td>
</tr>
<tr>
<td>2</td>
<td>-</td>
<td>THERE’S NO GETTIN’ OVER ME RONNIE MILSAP</td>
<td>RCA</td>
<td>12554</td>
</tr>
<tr>
<td>3</td>
<td>-</td>
<td>STEP BY STEP EDDIE RABBITT</td>
<td>Elektra 47174</td>
<td>5</td>
</tr>
<tr>
<td>4</td>
<td>-</td>
<td>SLOW HAND POINTER SISTERS</td>
<td>Planet 49792</td>
<td>(E/A)</td>
</tr>
<tr>
<td>5</td>
<td>-</td>
<td>QUEEN OF HEARTS JUICE NEWTON</td>
<td>Capitol 49797</td>
<td>11</td>
</tr>
<tr>
<td>6</td>
<td>-</td>
<td>THAT OLD SONG RAY PARKER JR &amp; RAYDIO</td>
<td>Arista 06167</td>
<td>7</td>
</tr>
<tr>
<td>7</td>
<td>-</td>
<td>LADY (YOU BRING ME UP) COMMODORES</td>
<td>Motown 1514</td>
<td>8</td>
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<tr>
<td>8</td>
<td>-</td>
<td>FOR YOUR EYES ONLY SHEENA EASTON</td>
<td>Liberty 1418</td>
<td>9</td>
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<tr>
<td>9</td>
<td>-</td>
<td>FEELS SO RIGHT ALABAMA</td>
<td>RCA 12236</td>
<td>9</td>
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<td>10</td>
<td>-</td>
<td>TOUCH ME WHEN WE’RE DANCING CARPENTERS</td>
<td>A&amp;M</td>
<td>2345</td>
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**Top 10 Songs:**

1. ENDLESS LOVE
2. THERE’S NO GETTIN’ OVER ME RONNIE MILSAP
3. STEP BY STEP EDDIE RABBITT
4. SLOW HAND POINTER SISTERS
5. QUEEN OF HEARTS JUICE NEWTON
6. THAT OLD SONG RAY PARKER JR & RAYDIO
7. LADY (YOU BRING ME UP) COMMODORES
8. FOR YOUR EYES ONLY SHEENA EASTON
9. FEELS SO RIGHT ALABAMA
10. TOUCH ME WHEN WE’RE DANCING CARPENTERS

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**Retail Rap**

By SOPHIA MIDAS

THE VIDEO SCREEN: Variety Records, Military Circle Square, Norfolk, has recently installed an Advent Video Beam system and has dubbed it “The Super Screen.” The equipment, which consists of a self-contained color videocassette projection unit and a five-foot concave theatre-type screen, presents performances by popular recording artists. Concerts are currently being shown each hour, and include recording artists such as the Eagles, Elton John, Jefferson Starship and Bob Seger. This innovative merchandising concept has also been installed in Variety’s Coliseum Mall location in Hampton, Virginia.

**Promotions:** Members of the Doobie Brothers enjoyed a break from their tour schedule to sail the waters of Hampton Roads, Virginia aboard the 60-foot catamaran, Cheshire Cat. The cruise party was hosted by Mother’s Records and tapes and Whisper Concerts. The Doobies appeared in concert the night before at the Virginia Beach Pavilion. Record Bar has been at it again: Over 1000 people registered to win the 101-second “Hawk” Record Run sponsored by the Record Bar in Cedar Rapids, Iowa and K-101. CBS recording artists the Hawks appeared in-store during the run, which was attended by more than 200 people.

Joe “King” Carrasco made an in-store appearance at the Record Bar in Atlanta, Georgia... RCA recording artists Atlantic Starr stopped by the Record Bar in Greensboro, North Carolina and signed autographs for fans... The Record Bar in Carbondale, Illinois recently sponsored an “air guitar” contest, and hundreds of folks showed up at T.J. McFly’s each Tuesday night to yell and cheer for their favorite contestant.

SO LONG, PAT: Pat Gorlick, director of marketing for NARM, has left his post at the trade organization. On September 1 he will assume the position of director of marketing for the Seattle Symphony Orchestra. We wish Pat the best of luck and thank him for his terrific work, on both the record and video ends. Pat can be reached at: (206) 447-4700.

SPEAKING OF NARM: Well, here comes another holiday. Greeting card companies will start plugging “Grandparents Day” in late August. We’re not certain who decided that grandparents should be officially honored, but the day has been set at September 13. Business is business, so NARM suggests that retailers capitalize on the dollars being spent by other businesses by actively merchandising midline and budget product with which “sends itself naturally to gifts for grandparents.” Also recommended are Broadway cast albums, classical product and crossover recording artists such as Kenny Rogers, Barry Manilow, etc.

Radio Replay (Continued from page 28)

were able to get Mel Tillis and the Statesiders in on incredibly short notice. (Those romantic country music bus tours? Forget it—Mel owns his own plane.)

This turn of events prompted one of the conference’s most memorable quotes, from Michael O’Shea of KBLE, Seattle, who informed a workshop audience of the Nelson situation as he hurried away for an emergency talent meeting. “Let me excuse myself,” he said. “I have to go vote for Slim Whitman.”

While the many consultants, reps, networks and syndicators who ran hospitals (or was that hospitalization?) till midnight reported healthy business, the exhibitors in the refrigerated lower level hall were less than pleased with the traffic through the booths; at many points, we observed them sitting and reading newspapers. Most complained that the conference schedule allowed people too little time to visit their area. It seems that if NAB wants booth exhibitors at the RPC, they should do more to accommodate them.

**Record World August 29, 1981**
Se celebró por todo lo alto el "Segundo Aniversario de Discos SAR" en el Club Ochentas de Nueva York, con la asistencia de numerosas personalidades de la industria, radio, television y farándula. Se entregaron varios "Discos de Oro" a los artistas integrantes del elenco del sello salsero de Nueva York, entre los que se cuentan, el entregado por Raúl Alarcón, presidente de Latin Sound Studios de Nueva York a Roberto Torres, intérprete, productor y asociado de SAR, el entregado por Al Monroig, Director de Programación de la popular Super Q, emisora de Miami, a la Charanga Casino, recogido por Sammy Galvez, el entregado por Humberto Corredor de Discos Corredor, a Luisa María Hernández, ("Dona India de Oriente") y el entregado por Sergio Boíll, asociado de SAR Records a Charlie Ronder, Actuario de Maestro de Ceremonias el Dr. R. McKinney, a juzgar por los comentarios recibidos, fue una noche que me perdí, en contra de mi voluntad, ante los amplios logros de SAR y una oportunidad de celebrarlos con ellos... Discos CBS de Estados Unidos muda sus oficinas 2190 N.W. 89 Pl. Miami, Fl. 33172, Tel. 592-0045 y 800) 327-2847, donde han consolidado todo el movimiento ejecutivo y de almacenamiento en una operación que supera la de la editorial... Ana María de Vissagio ha sido nombrada gerente de Relay Ediciones Musicales de Argentina, la editorial asociada a RCA, a partir de este mes. Buddy McCluskey, quien dirigía anteriormente la editora, ha sido nombrado desde hace algunos meses, Director de Marketing de la Regional de RCA, con sede en Buenos Aires... Recibió cassette de CBS, Argentina con la grabación del nuevo álbum de Iva Zanichchi, grabado en Español, en producción de Mochín Marañol. Iva es esperada en Buenos Aires a principios de Septiembre para promover esta nueva producción. El repertorio es de gran fuerza y las actuaciones de la Zanichchi han pasado a formar parte de mi discoteca personal.

¡Muy buena producción!

La Cámara Argentina de Productores e Industriales de Fonogramas celebró una conferencia de prensa en Buenos Aires a mediados de Julio para hacer pública su posición en relación con la importación de discos y cintas, la piratería fonográfica y divulgar la solicitud presentada al Ministro de Economía, Hacienda y Finanzas, Dr. Lorenzo Sigaut, pidiendo una moratoria impositiva a nivel municipal, provincial y nacional y la elevación de los aranceles de importación en un cien por ciento... Camilo Sesto se encuentra terminando su largo playing en Inglés, producido por Henry Mashlin, en Los Ángeles y grabará su nuevo long playing en Español en Londres a principios de Septiembre, antes de comenzar una gira artística que le llevará a México, Estados Unidos, Ecuador, Venezuela y Guatemala, que terminará en Diciembre... Y hablando de grabaciones en Inglés, la expectativa creada por el álbum de Roberto Carlos, abre interrogantes. Es un hecho indiscutible que esta producción merece una atención especial de parte de CBS. (doméstico) Ojalá no que en el olvido, hecho que sería imperdonable e inexcusable... Luisa María Giell actuando en Panamá, desde donde saldrá a Puerto Rico. De allá, 3 Conciertos en el Hotel Dupont de Miami, han sido programados y una serie de actuaciones en el Restaurant-cabaret, "Les Violins." ¡Gracias por la tarjeta Luisa María!... Ha logrado impacto en España el grupo Barrabás con el tema "On the road Again," extraído de su LP "Pie de Barrabás. Según me comunica Discos Columbia, esta producción ha sido vendida a todos los países sudamericanos, donde se editará próximamente, coincidiendo con el viaje que el grupo tiene previsto. ¡Bueno, el álbum está excelente!... Tony Moreno, (el mexicano) y hago la aclaración porque en el equipo TH de Estados Unidos, existen dos Tony Moreno, creando album esta excelente!

Caytronics Records Corp.
401 FIFTH AVENUE, NEW YORK, N.Y. 10016
(212) 889-0044
EL ESPECIAL DE CAMILO SESTO
EL PROXIMO SABADO, 29 DE AGOSTO
EN SU CANAL LOCAL
A TRAVES DE LA CADENA SIN

CAYTRONICS RECORDS CORP.
**Record World**

**Latin (U.S.A.) Hit Parade**

**EAST COAST — COSTA ESTE**

**AUGUST 29, 1981**

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<th>#</th>
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<th>Title</th>
<th>Label</th>
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<td>1</td>
<td>El Gran Combo</td>
<td>A La Reina</td>
<td>Combo 239</td>
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<td>2</td>
<td>Quiero Dormir Cansado/Emmanuel</td>
<td>Arco 7965</td>
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<tr>
<td>3</td>
<td>Insaciable Amante/Jose Jose</td>
<td>Pronto 6265</td>
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<tr>
<td>4</td>
<td>O Me Quieres O Me Dejas/Julio Iglesias</td>
<td>CBS 50004</td>
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<tr>
<td>5</td>
<td>En Cama Viva/Raphael</td>
<td>CBS 80005</td>
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<td>6</td>
<td>Los Que Perdonan/Carlos</td>
<td>CBS 50317</td>
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<td>7</td>
<td>Me Duele en el Corazon/Quino Quiquier</td>
<td>Fanny 694</td>
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<td>8</td>
<td>Me Haces Enamorado/Jose Luis Perales</td>
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<td>Yolanda/Wilfrido Vargas</td>
<td>Karen 606</td>
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<td>Las Nuevas/Orlando Santiago</td>
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<td>Me Estoy Muriendo Por Darte/Basilio</td>
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<td>El Paralitico/Roberto Torres</td>
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<td>Un Mal Necesito/Jorge Char</td>
<td>LAD 192</td>
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<td>Amigo Deja/Ismael Miranda</td>
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**WEST COAST — COSTA OESTE**

**AUGUST 29, 1981**

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<td>Ella Se Llamaba/Napoleon</td>
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<td>Con Tu Amor/Juan Gabriel</td>
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<td>Si Tu Quisieras/Loz Burgo</td>
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<td>No Regreses Contigo/Lupita D'Alessio</td>
<td>Orfeon 4029</td>
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**CHILE**

(Popularidad) By Radio Cooperativa (Luis Flores)

1. Aquel a quien Amas — Air supply — Quatro
2. Volver a Vivir — Michel Sardou — CBS
3. Estar Enamorado — Raphael — Quatro
4. Te Mato Estando Esperando Toda Mi Vida — Paul Anka — RCA
5. De Nina a Mujer — Julio Iglesias — CBS
6. Estando Contigo — Smokey Robinson — Quatro
7. Clara — Joan Bautista Humet — RCA
8. Que Tal Te Va sin Mi — Raphael — Quatro
9. Corazones — Marty Balin — EM
10. O Me Quieres O Me Dejas — Julio Iglesias — CBS
11. Salomone Una Vez — Marlene Mathieu — Quatro
13. Te Quiero Tanto — Oscar Athie — Quatro
14. A Llevar — Joan Manuel Serrat — Quatro
15. Vuelve — Herve Villard — CBS

**SANTO DOMINGO**

(Ventas) By Pedro Maria Santana

1. A La Reina — El Gran Combo
2. Trataré — Lissette
3. No Me Dejes Solo — Francisco Ulloa
4. Cuando Vay Por La calle — Vickiana
5. Quiero Darte Amor — Sergio Hernandez
6. Estar Enamorado — Raphael
7. Sonaré — Nini Coffo
8. Me Estoy Muriendo Por Darte — Basilo
9. Marisla y Juan Luis Perales — CBS
10. El Gueriquito — Cheche Abreu
11. Me Llaman Chu — Jenny Ventura
12. Punta y Cama — Lupita D'Alessio
13. Estos Donde No Estás — Anthony Rios
14. Bette Davis Eyes — Kim Carnes
15. Yolanda — Wilfrido Vargas

**COSTA RICA**

(Popularidad) By Radio Titania

1. Te Quiero Para Mi — Trigo Limpio
2. Tangos a Media Luz — La Pequeña Companya
3. Balada Para Una Despedida — Jose Luis Perales
4. Beatlemannia — Los Corezon Solitarios
5. No Quite Huirlo Tu Corazón — Raff 75334
6. No Quiero Nadie Sin Tí — Danny Rivera
7. A La Que Vive Contigo — Manoella
8. No Hago Otra Cosa Que Pensar — Tony Serrato
9. Bette Davis Eyes — Kim Carnes
10. Tiene Que Ser Hoy — La Banda

**PUERTO RICO**

(Ventas) By Maelo Mendez

1. A La Reina — El Gran Combo — Combo
2. Nostalgia — Marvin Santiago — Fonix
3. Me Estoy Muriendo Por Darte — Basilo — Karen
4. La Enfermedad Del Bolsillo — Wilfrido Vargas — Karen
5. No Me Desprecio — Johnny Ventura — Combo
6. Dos Jueyes — Celia & Willie — Vaya
7. Un Mal Necesario — Jorge Char — LAD
8. En Carre Viva — Raphael — CBS
9. O Me Quieres O Me Dejas — Julio Iglesias — CBS

En Centroamerica (Continued from page 39)

Habitaciones que hay que comprar el "dol- lar" en el mercado negro, de tal suerte que la llegada de Julio Iglesias a Costa Rica dejó pérdidas millonarias a los promotores... Un grupo musical hondureño Los Profesionales acabó de finalizar la grabación de su tercera LP con temas netamente comerciales que los popularizan en estos días... Un secuestro con amplia experiencia en el mercado del disco, el señor Carlos Estrada, abandonó la gerencia de ventas de FONICA, para pasar a formar parte de PIMEA floreciente compañía que marcha con pasos agigantados a su consolidación en el mercado, "PIMEZA" está dirigida acertadamente por el señor Dario Pineda y ahora junto con Estrada le están imprimiendo mucho ritmo... y ahora ¡Hasta Pronto!

**RECORD WORLD**

AUGUST 29, 1981
**Latin American Album Picks**

**OLGA MARÍA**  
Musorit 10846  

With arrangements by S. Andrade and G. Mendez Gúii, Olga María is starting to move nicely with "Si pero no," included in this package of very romantic ballads: "Sin dejar de amarte nunca" (M. Alejandro-A. Magdalena), "Recuerdos" (P. José Herrera Pozo) and "Pintame con besos" (A. Hammond-Goldie-Gómez).

**RAFFAELLA CARRÁ**  
Hispavox S 90.402  
Con arreglos de Danilo Vaona y Paolo Ormi y en produccion de ambos, Raffaella Carrá de Italia brinda aqui temas muy movidos y contagiosos, siguiendo su exitoso estilo. Se destacan "Mama dame 100 pesetas," (Vaona-Scollar-Ballesteros) "Amore, amore," (Vaona-Scollar-Ballesteros) "Adios-amigos" (Scollar-Herrero) y "Caliente, caliente." (Juan C. Calderón)

*Produced and arranged by Danilo Vaona and Paolo Ormi, Raffaella Carrá from Italy offers a very contagious package of uptempo international music such as "Mama dame 100 pesetas," (Vaona-Scollar-Ballesteros), "Amore, amore," (Vaona-Scollar-Ballesteros) "Adios-amigos" (Scollar-Herrero) and "Caliente, caliente." (Juan C. Calderón)*

**ROMÁNTICO**  
JOSÉ JOSE – Pronto PTS 1095  
Con arreglos de Rodrigo Alvarez, Armando Noriega y Eugenio Castillo, José José le da su toque personalísimo a temas inolvidables, tales como "El relajo," (R. Cantoral) "La gloria eres tú," (I. A. Méndez) "Te me olvidas," (V. Garrido) y "Regalame esta noche" (R. Cantoral) entre otras.

*With superb arrangements by R. Alvarez and A. Noriega, José José goes deeply romantic in this package of unforgettable oldies such as "Como fue" (E. Duarte), "Novia mía" (Guerrero-Castellanos), "Un poco más" (A. Carrillo) and "Muchachita" (M.R. Arangon)*

**LA SENSUAL**  
Salsa Internacional 725  
Excelentes arreglistas de música de salsa le brindan a La Sensual, brillante oportunidad de motivar bailar a través de ritmo y sabor. Muy buenas son "Sarampión," (P. "El Bravo") "Camarones y mamoncillos," (D.R.) "El filo del pantalón" (R. Angérol) y "Lo que traigo es salida." (P. Larrañaga)

*Very danceable arrangements by top salsa arrangers back La Sensual, offering a contagious salsa package. Very good sound from Latin Sound Studios, N.Y.*

**Radio Action**

*Most Added Latin Record*  
(Tema más programada)  
(Continental)  
"Insaciable Amante"  
(Camilo Blones)  
JOSE JOSE  
(Ariola-Pronto)

(Regional)  
"Perdoname Si Lloro"  
(Candelario Macedo)  
JULIA PALMA  
(Alhambra)

(Continued from page 39)

El tope de una muy interesante posición dentro del mercado. Tony Moreno, (el mexicano) a cargo de Prensa, Relaciones Públicas Internacionales y Director del Boletín Informativo TH, dirigido a todas sus subsidiarias, licenciadas y Estaciones radiales, está en planes muy agresivos para hacer de su publicación un medio noticioso de alta jerarquía. ¡Nuestra felicitación a ambos, ante los empeños logrados!

Sigue Fuentes lanzando excelentes producciones de la Sonora Dinamita con Luchu Argain. La última que ha llegado a mis oficinas y titulada "La Detonante," le hace honor al título. El 12 Festival Popular Mundial de Tokio ha recibido 1963 solicitudes de participación desde 56 países. De los Estados Unidos se recibieron 209 solicitudes, estableciéndose un "record" según el comité del Festival, organizado por la Yamaha Music Foundation. La fecha de inscripción ha quedado establecida hasta Septiembre 1, fecha en la cual se anunciarán los competidores finalistas del exterior que participarán en el festival que se celebrará en el Nippon Budokan Hall en Octubre 30, 31 y Noviembre 1, 2, 3 y 4. Y ahora... ¡Ahí!... La dirección de la Yamaha Music Foundation es 3-24-24, Shimomeguro, Meguro-ku, Tokyo, Japón. Tel. (03) 719-3101.

The SAR Second Anniversary cocktail party took place last week at Club Ochentas in New York City, attended by radio, record and TV personalities. Several gold record awards were awarded to different SAR artists. Raul Alarcon, president, Latin Sound Studios in New York, gave one to Roberto Torres, producer, and one of the main partners of the SAR label. Alfredo Monroig, programming director for Super Q radio in Miami, gave the award to Charanga Casino, which was accepted by Sammy Galaxy. Huberto Cordeiro from Cordeor Records delivered the award to Luisa María Hernandez, also known as "La India de Oriente," and Sergio Boftill, SAR's associate, gave the award to Charlie Rodróiguez. Dr. R. McKinney acted as MC. Congratulations to everyone involved.

Discos CBS International  
"Comprenderte"  
ALBERT HAMMOND

Nuestro Rincon  
(Continued on page 42)
Ahora que la música regional se teme "Virg-Virou" en homenaje a la anteriormente, tuvieron un éxito con el segundo LP para el sello Ariola. Aunque son de 29 y 28 años de edad que lanzaron su disco "Zaga" en febrero de 1982.

Gesoraga Ileva 40 años de carrera artística, actualmente artista RCA, su firma T.H. es miembro de la ASOCIACIÓN DE PRODUCTORES DE DISCOS (ABDP), "el gran asesino de la música brasileña". Camilo Sesto es un músico de la época de los sesenta que ha logrado un éxito internacional con su último álbum, "Piel de Barrabas". Roby Palazi, el comprador brasileño, tiene menos "La inmortalidad" de la canción "El gallo del estanque". Kronic, el compositor brasileño Vinicius de Moraes, ha hecho un disco con la imagen "A Meu Amigo Vinicius". Su voz Francisco Hime y Milton Nascimento no se ha olvidado. Se aprecia el álbum "La Flauta Brasileña" en el discurso lanzado el primer semestre de este año por Estudio Eldorado. El programa da el nombre de la banda "Los Sesenta". Los escuelas de samba están invadiendo las estaciones de radio. Días de la FM radio les ofrecen para divulgar aquellos que no tienen lugar en las estaciones de radio AM. La historia de la Flauta Brasileña es el título del discurso lanzado el primer semestre de este año por Estudio Eldorado. Desde el comienzo hasta el final es un bello acopio de flautas, vio- lón y piano. Con la flautista brasileña Odette Ernesto, Norah de Almeida en el piano y Alencar en el canto, interpretan desde Cacau en Rio de Janeiro hasta la música de Carlos Gomes, rememorando todos los momentos de esa canción durante la revolución brasileña.
not, students approached college radio as an opportunity to play favorite cuts for friends and maybe get some free records. Much of that began to change as a result of a 1978 ruling by the FCC. Rulemaking docket #2078 put an indefinite freeze on the acceptance of new 10-watt applications and virtually ended existing 10-watt operations to either increase their power to a minimum of 100 watts or, in effect, lose their interference protection. The rulemaking also established minimum daily hours of operation.

The result of the FCC decision was to increase the visibility of most college stations while making them approach broadcasting in a more serious manner. The timeliness of the decision couldn't have been better. The network of campus stations is stronger and more capable of community impact. Yet the sheer number of college radio stations — almost 1,400, according to the Intercollegiate Broadcasting System (IBS) — makes the task of dealing with them an almost insurmountable one.

Every label tries to sort through the vast numbers of college stations by consulting with College Media Journal/Progressive Media (CMI), a three-year-old publication that tracks non-commercial stations that "play records at least three times per day in an in-house college department, are turning to the independent marketing/promotion firms to guide their college campaigns." According to Haber, the size and power of a station is not as important as its willingness to be adventurous and the evidence of "strong management and leadership, where jocks take being on the air as seriously as any other job."

Haber sees record companies swinging in the direction of making a greater financial commitment to college radio and points to the success of groups like the Police and the Clash as examples of "people beginning to see that college radio was able to pick up on the right campus stations. Formed two years ago as a pool of radio stations, Rockpool distributes a variety of independent and imported labels to 50 colleges for a $25/month subscription fee. Rockpool also tracks 50 colleges, five commercial stations, 75 club DJs and 500 stores. The results are compiled in charts and distributed in a bi-weekly newsletter. "The thing about college radio is that there are so many of them and the effect is such a cumulative one that one in their right mind wants to deal with all the stations. It's real hard to track them because most don't have any impact." Side One, another important marketing/promotion firm dealing with the college market, feels it can help labels spend their dollars wisely on the right campus stations. Formed almost a year ago by two former directors of Capitol Records' college promotion department, Dave Geber and John Briese, the company tracks retail results from college radio station play. "Labels didn't think they were getting their investment in college radio promotion back," said Botwin, "so we show the direct correlation between airplane and sales."

Lulu's LP Delivered to Alfa

Lulu's initial album for Alfa Records was recently delivered to Alfa's Los Angeles offices by her manager and producer. The first single, "I Could Never Miss You (More Than I Do)," is the highest-charting single to date for Alfa. Pictured from left are: Vicki Leben, director of national singles promotion; Kevin Keogh, vice president of promotion; Joe Regis, director of syndication; Pat Jannott, president; Peter Gordon, president of marketing; Morien London, Lulu's manager; Bennie Sparago, vice president of sales; M. London, producer of the album; Laurne Sailer, vice president of A&R; and Hide Kataki, assistant to the president.
GMA Meets in San Francisco

At the Gospel Music Association board meeting in San Francisco, GMA representatives accepted a proclamation declaring July 27 Gospel Music Day in that city. Shown accepting the proclamation in the first photo are, from left, GMA executive director Don Butler, GMA president Frances Preston, and Robin Eickman, representing Mayor Dianne Feinstein. Pictured at the GMA-sponsored National Gospel Radio Seminar in the second photo are, from left, Jim Block, seminar chairman; Tim Timmons, keynote speaker; Preston; and Joe Battaglia, agenda chairman.

By PAM LEE

Performing recently before Roberta Flack at the Tennessee Performing Arts Center, to what industry executives might call a “secular” audience, Bobby Jones and New Life had no problem getting the crowd into their music. Highly polished and technically flawless, the show included an orchestra directed by Lisa Nelson and a four-piece horn section. Jones featured dynamic soloists Francine Belcher, Kimberly Fleming, and Ronald Ruffin, but it was Bonnie Hatcher’s rousing performance that really brought the house down. Jones and New Life are currently at Woodland Sound Studios working on their first release for Myrrh Records with Tony Brown producing.

To clear up any question about Edwin Hawkins signing with PolyGram Records, it is definite that he has signed an exclusive recording contract with them...Word Records, Inc. is taking a big step forward and releasing a single by Benny Hester to be promoted in secular markets. “Nobody Knows Like You” is the title cut from his new LP on Myrrh, and was produced by Michael Omartian.

Phil Kaegy and Nancy Honeytree will headline “Autumn Fest ‘81,” a contemporary Christian music and teaching festival, to be held September 18-19 at Foxfire Camping Resort in Milton, West Virginia. The festival is being coordinated by Jesus Christ Untimel, 5002 Big Tyler Road, Charleston, WV, 25313. Phone is (304) 776-4669.

Dallas Holm was honored recently at a reception held at SESAC’s offices here in Nashville. Holm was presented with a plaque recognizing the song his “Rise Again” has held a position on the “Singing News” song chart for 52 weeks.

(August 29, 1981) (Continued on page 47)
Gospel Album Picks

**AMAZING GRACE**
B.J. THOMAS — Myrrh MSB 6675 (Word)
B.J.'s smooth, mellow vocal lends itself perfectly to these age-old favorites. The old-time gospel sound is complete with background support from the Jordianaires. "The Unclouded Day," "His Eye Is on the Sparrow," and "You'll Never Walk Alone" are exceptional.

**NEW MIX**
LAMB — Sparrow SPR 1054
Production emphasizing driving percussion gives a sound akin to "island" music on cuts such as "There's a Friend" and "Jonah." A deep, spiritual message of high praise is found in all songs. "The Lord Is With Me" spotlights beautiful harmonies.

**UP**
MARTY MccALL AND FIREWORKS — MCA/Songbird MCA 5230

Quartet Convention To Feature 'Praise Gathering'

By PAM LEE

NASHVILLE—For the first time in its 25-year history, the National Quartet Convention, held here October 5-10 at the Municipal Auditorium, will feature contemporary artists in a special one-night concert. Billed as "Praise Gathering," the show will be hosted by the Imperials, with David Meece, Cynthia Clawson, and Sandi Patti as their guests, according to Lem Kinslow, executive director for the convention.

The National Quartet Convention originated in Memphis in 1956 under the direction of J. D. Sumner, Hovie Lister, James Blackwood, and Cecil Blackwood. In 1979, J. G. Whitfield bought into the operation, and by July 1981 he had purchased all shares of the organization. This will mark the ninth year for the convention to be held in Nashville, with record-breaking attendance expected.

"We expect around 20,000 fans to attend. Fans will be treated to nightly concerts Monday (5) through Saturday (10) featuring a wide variety of gospel acts performing back to back from 7 p.m. until midnight on weeknights, Friday and Saturday night shows are expected to last until 2 a.m.

Set to appear Tuesday (6) are the Singing Cooks, the Speer Family, the Hinson Family, the Hemphills, the Dixie Echoes, the Monitors Quartet, and the Masters Five. Wednesday's show is to include the Blackwood Brothers, Teddy Huffman and the Gems, the Teistalis, the Galileans, Jerry and the Goffs, the Dixie Melody Boys, the Singing Americans, the Sullivan Family, the Kingsmen, and the Cathedrals. Scheduled for Thursday night's show are the Singing Echoes, the Hopper Brothers and Connie, the Speer Family, the Florida Boys, the Eastman Family, the Dixie Melody Boys, the Dixie Echoes, Heaven Bound, the Fox Brothers, and the Mid-South Boys. Friday night's line-up includes the Rex Nelson Singers, the Hinsons, the Cathedrals, the Blackwood Brothers, the Kingsmen, the Gillett Brothers, the Calvarymen Quartet, and the Florida Boys. Saturday night's concert will feature the Blackwood Brothers, Fay Sims and the Scenicland Boys, the Chuckwagon Gang, the Happy Goodman Family, the Kingsmen, Wendy Bagwell and the Sunlighters, the Rex Nelson Singers, the Alveys, the Monitors Quartet, the Singing Cooks, the Dixie Echoes, the Encores, the Primitive Quartet, the Gold City Quartet, the Eastman Family, the Inspirations, and Eva Mae Lefever.

Black Label Signs Supreme Angels

NASHVILLE—Larry Blackwell, president of Black Label Records, has announced the signing of an exclusive recording agreement with Howard Hunt and the Supreme Angels.

An agreement has also been made with Savoy Records, whereby Black Label Signs, the Rex Nelson Singers, the Alveys, the Monitors Quartet, the Singing Cooks, the Dixie Echoes, the Encores, the Primitive Quartet, the Gold City Quartet, the Eastman Family, the Inspirations, and Eva Mae Lefever.

**Dialogue (Continued from page 34)**

RW: On the earlier Chic records up to "Risque" it seems that the bass was mixed higher or sounded more defined. Why did you decide to move away from that?

Edward: Well, we didn't decide to move away from that completely. We just wanted to bring other things out front. It was a mistake, because people were just used to the sound, just got into Verdiene White's sound with Earth, Wind & Fire. We didn't really mix like we should have. That was a mistake.

RW: My favorite parts of your records have always been the instrumental passages where you, Tony, and Nile just jam, as on the bridge in "Le Freak."

Edward: That's where we were coming from in the old days. When we used to play behind vocal groups we would just vamp while they were singing. Funkadelic to me is the king of that stuff. They can get on a little chord and take that sucker to the end, all the way out. To me that brings out something special. We did a gig in San Diego and we had the whole stadium rocking. It sounded like thunder and lightning and it was all because of our jamming on that groove in "Le Freak."

RW: The groove on "Good Times" has been the source of an incredible number of records.

Edward: It is so funny about that record. Nile came in one day with some chord changes, and Tony and Nile just started playing away. I came in late, picked up the bass and just started walking with them, saying "Yeah, this is great." So we built a record around it. It wasn't supposed to be the single. "My Feet Keep Dancing" was. But we kept saying "Damn, that 'Good Times' is a hot track." The bass line took the tune from where it was right up to another level. It was something that took me only two or three minutes to come up with. That turned it into the thing we finally decided to exploit.

RW: Let's talk about this Blondie project.

Edward: You mean Debbie Harry...Her name is Debbie Harry and the album is totally separate from the group. She and Blondie's leader and guitar player Chris Stein collaborated with us. She wanted her own solo album to have a different sound.

RW: How did it come about?

Edward: Nile and Debbie had been hanging out at the different clubs around town, and they would bump into each other. They were always talking about writing together. Then one day she wanted to do a record with us. Because of "Rapture" she wanted to go in that direction. At first her record company didn't want her to do it. They were a little worried about her not working with Michael Chapman, who they'd had all their hits with. Finally we got it together and did the record, and I think it is one of the best records we've done to date. We had a lot of fun with it and never worried about whether it would sound black or white. It was just music.

RW: This was more of a collaboration than your previous productions. You usually maintain total control.

Edward: We write all the stuff. But on this album they wrote five songs and we picked up the bass. Ten cuts on the album, totalling about 45 minutes of music, so it is long, but it was cool. Everything they wrote we got into, and we went over everything together.

RW: How long did it take to make it?

Edward: It took us about two months to do it. We used our regular Chic players.

RW: Does Chris Stein play on it?

Edward: Yes, he plays some things on it. But Nile does all the serious lead guitar work.

RW: Do you think the AOR stations that have supported Blondie will play the album?

Edward: We think they'll play it. Many have already gone on "Chrome," so it looks good. They can't ignore Debbie. The group is coming off two number-one singles.

RW: It should be interesting to see.

Edward: You know, black producers never do white stars, only black acts. Whites produce blacks, but for some reason it never reverses itself. For no other reason than that, I'm proud of the album. People like Gamble & Huff could produce anyone. So I hope we open up doors that other black producers can utilize. I hate to see good black producers get pigeon-holed and not be allowed to do anything else. Blacks can do any type of music.

RW: Are there any other groups or singers you'd like to produce?

Edward: Right now our mind is on finishing the Chic album and doing a Chic tour. After that we'll look at other things. There are so many groups that I like that no one group or person comes to mind.

RW: Are you guys surprised at how fast success has come?

Edward: Yes, definitely. We always thought we should be involved in music and recording. We finally said "Let's get in and do something." When we did it, things just went well. People think we're confident when we're not. We never reverse ourselves. For no other reason than that, I'm proud of the album. People like Gamble & Huff could produce anyone. So I hope we open up doors that other black producers can utilize. I hate to see good black producers get pigeon-holed and not be allowed to do anything else. Blacks can do any type of music.

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Doherty Marks 35th Year
With Decca/MCA Records

By AL CUNNIFF

NASHVILLE—Chic Doherty can claim a distinction of sorts by virtue of the fact that he has risen through the ranks from a shipping clerk to VP/marketing of country product in the music industry. He can claim an even greater distinction because of the fact that he has worked for the past 35 years for the same music company, quite a feat in this ever-changing business.

“I started work for Decca Records on August 24, 1946 as a shipping clerk in their New Orleans branch,” Doherty recalled. “I was attending Tulane University and needed the money.”

Doherty’s skill on the job soon brought him into front office work. The Decca branch was a full-line operation at the time, with 15 people working in marketing, sales, and inventory.

Doherty was chosen to wait on over-the-counter customers such as jukebox operators (this was before the era of one-stops). When a salesman left the company, Doherty took over his territory, and was soon upgraded to branch manager. “We handled distribution of records as well, and I set up Decca distributors in San Antonio, Houston, and El Paso.”

The term “regional representative” didn’t have a strong identity in the early 1950s, but by then Doherty was traveling to Texas, Louisiana, Oklahoma and other areas, visiting accounts, checking with distributors, and carrying on other company duties.

Doherty remembers small but growing LP business (78 RPM), with the “Oklahoma” soundtrack being a “tremendous seller.” Names such as Al Jolson were also big, and the Decca catalogue was packed with artists such as Buddy Holly, Liberace, The McGuire Sisters, and others.

In 1956 Doherty was transferred to Cincinnati, where he was named branch manager. Ten years later he moved to Dallas as district manager, riding herd over branches in Atlanta and New Orleans. In 1970 he was chosen to spearhead the company’s country sales.

“It was asked to work the sales, but I also assisted Owen Bradley in handling artists, and tried to establish as much enthusiasm for the country operation as I could, within the company,” Doherty said. By then Conway Twitty, Loretta Lynn, Brenda Lee, Jack Greene, and others were making big waves in the country division, as Doherty continued with what he has always seen as his primary function: "selling records—whatever it takes.”

“I boil the basics of our business down to five points. It takes money, it takes know-how, change is inevitable, and enthusiasm is a must. If you can handle those five things, you’ve got it made.”

Doherty stayed on with Decca when it purchased Universal Pictures, and the entire operation merged, and changed its name to MCA. "This has been a beautiful company to work for,” he said. “I’ve always felt they have a great interest in all aspects of the entertainment business. Our top hot single is ‘Listening to the Rain’ by Hank Williams,” which is not really suitable for airplay. Elektra E-47189.

More Platinum
For Willie Nelson

NASHVILLE—“Somewhere Over the Rainbow,” Willie Nelson’s eighth LP for Columbia Records, has just been certified platinum by the Recording Industry Association of America. This marks Nelson’s fourth platinum album with Columbia.

The announcement of the certification came on the heels of the news that Nelson had been hospitalized in Maui, Hawaii for treatment of a slight lung problem that he suffered while swimming at a nearby resort. Nelson’s condition is not regarded as serious, and he is expected to be released from the hospital soon.

Tree International
Signs 15 Writers

NASHVILLE—Buddy Killen, president of Tree International publishers, has announced the signing of 15 writers to long-term agreements with Tree within the past six months. The signings include new agreements with veteran writers Bobby Braddock and Don Cook.

Other writers signed to Tree recently include Richard Grossman, Ron Hellard, Jessica Boucher, Don Heny, Dennis Wilson, Alan Rhody, Kieran Kane, Tom Long, Robert Nix, Dan Wilson (professional manager), Frank Knapp, P. R. Battle, and Michael Garvin.

MCA Signs Kippi Brannon

MCA Records has announced the signing of singer Kippi Brannon. Her debut single, "Slowly," has just been released. Featured on the cover are: Don Cook, Jim Foglesong, president of MCA/Nashville; and Chuck Howard, Jr., producer.

Tillis To Host ‘Country Galaxy’

NASHVILLE—Mel Tillis will host "A Country Galaxy of Stars: The Best of the Music City News Awards Show," a two-hour TV special that will tape in mid-September for national syndication by Multimedia Productions.

Sylvia will be the special guest on the show, to be produced by Jim Owens of Jim Owens Entertainment Inc. "Country Galaxy" will offer a glimpse of the 15-year span of awards offered by the fan publication.

PICKS OF THE WEEK

OAK RIDGE BOYS "FANCY FREE" (prod. Ron Chancy) (Goldline, ASCAP/Silverline, BMI) (3:36) Hot on the heels of their number-one "Elvira," the Oaks slow it down this time with the title cut from their latest chart-topping LP. The ballad of lost love is a nice change of pace for the Oaks. MCA 51169.

SAMMY JOHNS "COMMON MAN" (prod. James Stroud and Tom Long) (writer: S. Johns) (Lowery, BMI) (3:14) Relatively inactive recordwise since his "Chevy Van" days, Johns' first release on Elektra should put him back into chart action. A simple tune, a contagious beat and universal lyrics insure radio attention. Elektra E-47189.

HANK WILLIAMS, JR., "THE PRESSURE IS ON." Here's another outstanding showcase of Hank Jr.'s direct, unbridled brand of country music. Highlights include the title song, "All My Rowdy Friends (Have Settled Down)," Hank Sr.'s "I Don't Care (If Tomorrow Never Comes)," and the mournful "Everytime I Hear That Song." Smoke flies from the outrageous "Ballad of Hank Williams," which is not really suitable for airplay. Elektra SE-335.
David Frizzell’s tribute to his brother, “Lefty,” is being played at WDEN, KXLR, WIRK, WSLC, KSOP, KRMD, KSSS, KEBC, KTTS, WPNX, KUUY, KVQO, KSO, WGTO, KKYX, WMAY, KRDI, WMNI, KOKE, KMPS, KWMT, KNIX.

Mel Tillis has instant adds on “One Night Fever” at WWVA, KCUB, WSLC, WMZQ, KUUY, KSSLC, WSOC, WGTQ, KKYX, WMAY, KSSS, KTTS, KBUC, WIVK, WBAP, WCXI, WSAA, KHEY, KUYY, KNIX.

Dave Kirby has first-week adds on “Moccasin Man” at KDJW, WPNX, KTTS, KRMD, KFDI, KSOP. Susie Allanson has a good start with “Love Is Knockin’ at my Door (Here Comes Forever Again)” at KUUY, KXLR, WSLC, WDEN, KTTS, KBU, KRMD, KEBC, KVQO, KWKT, WGTO, WMAY, KFDI, KSSS.

Donnie Rohrs has play on “We Double Crossed the Devil” at WAMZ, KVOO, WSLC, WQQT, KYN, WPNX, KSO, WGTQ, KKYX, KVQO, WSDS, KJQF, WSLC. Charlie Louvin’s “Ten Years, Three Kids and Two Loves Too Late” is added at WDLW, KVOO, KRMD, KFDI, WSDS.

Newcomers Larry Dalton & the Dalton Gang have action on “Cowboy” at WYDE, KEBC, KKYX, KOKE, KGQ, KMPS, KFDI. Taffy McElroy has adds on “Then You Can Tell Me Goodbye” at WSAI, WSLC, KEBC, KVOO, WDLW, WDEN, WYDE.

Cindy Hurt

SURE SHOTS
Barbara Mandrell — “Wish You Were Here”
Oak Ridge Boys — “Fancy Free”
Sylvia — “Heart On The Mend”

LEFT FIELDERS
Don King — “The Closer You Get”
Sammy Johns — “Common Man”
Original Texas Playboys — “Faded Love”

AREA ACTION
E.W.B. — “We Could Go On Forever” (WDEN, KRMD, KOKE)
Pake McEntire — “Matches” (KFDI, KXLR, KVQO)

Gospel Time
(Continued from page 44)
consecutive months, a first for the “Singing News” chart, according to Jim Black of SESAC. Mike Cowart has been named GM of Mustard Seed Records. Ron Coker is marketing director for the new firm and Don Kunselman is director of artist services. In addition to label services, Mustard Seed will offer booking, scheduling, distribution, and other services. Joy Productions will handle press relations for the organization.

Our apologies to KBRN Radio in Denver. In the last Gospel Time column, they were referred to as KERN. Sorry, our mistake. And the New Gaither Vocal Band does not have a new album out titled “Alarma!” Another error: Benny Hester’s name was switched with Don Francisco’s in last week’s Contemporary and Inspirational Album Chart.

Greg Nelson has been elected to the board of governors of the Nashville chapter of NARAS. Randy Cox was elected to a second one-year term on the board. Cheryl Prewitt, 1980’s Miss America, has signed with Impact Records. Larry Bryant has been signed to Meadowgreen Music, Tree’s gospel division. Gary Chapman just returned from a very successful tour of the western states, promoting his LP “Sincerely Yours.”

Let’s put COUNTRY back in country music with

Country Pete Peterson

latest single

“The Woman Inside”
with Ann Shaw
now playing at

WRCD-Dalton, GA
WSLJ-Dalton, GA
WBBH-Hattisburg, MS
WVMI-Biloxi, MS
WVMS-Biloxi, MS
WPMI-Moultrie, GA
WWCC-Albany, GA
WWCD-Dawson, GA
WMTM-Dalton, GA
WBLL-Dalton, GA
WBDC-Dalton, GA
WBL-Dalton, GA
WSLC-Dalton, GA
WPNX-Columbus, GA
WAMZ-Shreveport, LA
WIVK-Knoxville, TN
KPOS-Post, TX
WBOX-Bogalusa, LA
WMSR-Manchester, TN
WGAP-Maryville, TN
WMOC-Meridian, MS
WBKH-Hattisburg, MS

Can we add your name to our list?
in the mail now

“Walk on the Outside”
by Pete Peterson on Wooden Nickel Records

Al Woolbrite of WDWD says “The record is great.”
Don Michaels of WWCW says “It’s one of the best of the year.”
Gary Lynn of WMTS says “I’ve already put it on my playlist.”

Opry South Productions
P.O. Box 24646
Nashville, TN 37202
(615) 890-9505

Chic Doherty

(Continued from page 46)
executives are very into the day-to-day workings of industry.

“They understand you have to work at it — it doesn’t keep going by itself.”

‘Never Boring’

Doherty, 58, said he has no plans to do anything other than what he has been doing for the past 35 years. “I’m enjoying every day. It’s never boring. New things are breaking all the time. It’s especially great to see the new artists making it, people such as Terri Gibbs, George Strait, and a new singer Kippi. They and others like them keep the business exciting for me.”
Elektra Inks Cornelius

NASHVILLE—Jimmy Bowen, VP of Elektra/Asylum Records here, has announced the signing of writer/artist Helen Cornelius to an exclusive recording contract with Elektra.

The artist’s debut Elektra single, “Where Did Our Love Go,” was produced by James Stroud.

Cornelius has scored numerous hits and industry awards as a solo artist and with her former duet partner, Jim Ed Brown. In addition, she has written songs recorded by Lynn Anderson, Jeannie C. Riley, Connie Smith, and others.

Maher Re-Signs With ATV Music

NASHVILLE—Songwriter and producer Brent Maher has re-signed his exclusive writer’s agreement with Welbeck Music, the ATV Music Group’s ASCAP company. The agreement calls for a co-publishing association with Maher’s Blue Quill Music.


Barbara Mandrell — MCA 51171

WISH YOU WERE HERE (prod: Tom Collins) (writers: K. Fleming, D.W. Morgan) (Pi-Gem, BMI) (2:45)

Mandrell sings of loneliness and drinking alone, in this mid-tempo, easy listening tune that features a mandolin for a pleasing effect.

Hank Williams, Jr. — Elektra E-47191

ALL MY ROWDY FRIENDS (HAVE SETTLED DOWN) (prod: Jimmy Bowen) (writer: H. Williams, Jr.) (Bocephus, BMI) (3:55)

Hank tells a forlorn tale of rowdy friends who have given up their hell-raising days for laid-back songs and quiet nights at home.

David Allan Coe — Columbia 18-02492

DOCK OF THE BAY (prod: Billy Sherrill) (writers: O. Redding, S. Cropper) (East Memphis/Time, BMI) (2:40)

With the first release from his latest LP “Tennessee Whiskey,” Coe covers this Otis Redding classic in perfect country style.

Ricky Skaggs — Epic 14-02499

YOU MAY SEE ME WALKIN’ (prod: Ricky Skaggs) (writer: T. Uhr) (Amanda-Lin, ASCAP) (2:25)

Focusing production on string instruments, Skaggs comes out this time with a hard-core country sound. His diversity as an artist is evident with this release, a much slower paced song than “Don’t Get Above Your Raising.”

Don King — Epic 14-02468

THE CLOSER YOU GET (prod: Steve Gibson) (writers: J. P. Pennington, M. Gray) (Chinnichap/Down ’n’ Dixie, BMI) (3:26)

Don’s unblemished vocal, backed up by strong rhythm guitar and wailing steel licks, makes this one a great choice for country airplay.

Dottsy — Tanglewood TGW 1910

LET THE LITTLE BIRD FLY (prod: Bobby Fischer and Joe Bob Barnhill) (writers: D. Wayne, B. Fischer) (Broken Lance/Bobby Fischer, ASCAP) (2:52)

In her unique vocal style, Dottsy relates a heart-warming story of the importance of freedom to all living things.

Andy Gibb and Victoria Principal — RSO 1065

ALL I HAVE TO DO IS DREAM (prod: Andy Gibb and Michael Barblero) (writer: B. Bryant) (House Of Bryant, BMI) (2:35)

Sweet vocals blend perfectly for an excellent version of a classic love song. Already an established pop act, Gibb deserves country attention with this delicate duet.

Original Texas Playboys — Delta DS 11241

FADED LOVE (prod: Leon McAuliffe and David Stallings) (writers: B. Wills, J. Wills) (Hill & Range, BMI) (4:22)

The “kings of western swing” offer a heart-felt rendition of this standard country tune. Their version includes a tribute to Bob Wills as an introduction.

Randy Barlow — Paid PD 144-A

TRY ME (prod: Fred Kelly) (writers: R. Barlow, F. Kelly) (Frebar, BMI) (2:45)

Strong background vocals support Barlow’s delivery of this mid-tempo song. Electric guitar highlights add to country appeal.

Fiddlin’ Frenchie Burke — Delta DS 113344

THE POOR HOBBO (prod: A. V. Mittelstedt) (writer: F. Burke) (Vogue, BMI)

Frenchie’s dynamite fiddle playing combined with his strong up-front vocal makes for a solid country tune good for any format.
Michael Clark (Continued from page 47)

trackin in Muscle Shoals. There he got work as a musician at Widget Studio, and though he found no success as a writer, “for the first time I saw people actually doing it, making their living recording good music.” Some of those people were the Commodores, who were beginning their climb to national prominence.

By 1973 Clark had moved here, where he was “overwhelmed” by the professionalism of studio musicians and songwriters. By July of that year he signed with Cedarwood Publishing Co., “where I developed the day-to-day discipline I need as a writer. He also engineered in the company studio. Stints followed with Pete Drake’s publishing operation and the company (Beechwood) that later became part of Screen Gems-EMI, as well as a solo artist deal with Capitol, which saw a few records. By 1977 and 1979, Clark worked on the albums here and in Los Angeles. Though they were critically acclaimed, “I never met with sales success. By now he found himself “more in debt than I realized,” and was disappointed with his own efforts on record. “So I holed up and painted a lot (he is a skilled graphic artist/illustrator). I got out of debt by selling my work.” He also set up a publishing company (Flying Dutchman/BMI) which he still maintains, and through that company signed to Warner-Tamerlane here. He concentrated more on songwriting, and on producing quality studio versions of his songs. “I get great satisfaction from the fact that the mastered versions of my songs are usually very close to my original productions,” he said. Today Clark is more interested in songwriting and songwriting publishing as a writer/producer than in pursuing a solo artist deal. “I find satisfaction in creating a song and translating it into a record, and I can do that just as easily on another artist as I can on myself.”

AUGUST 29, 1981

Country Albums

Title, Artist, Label, Number (Distributing Label)

Wks. On Chart

1 1 SHARE YOUR LOVE
KENNY ROGERS
Liberty LOO 1108 (5th Week)

2 4 FEELS SO RIGHT
ALABAMA / RCA ARL 1
3 2 FANCY FREE
OAK RIDGE BOYS / MCA 602
4 3 GREATEST HITS
KENNY ROGERS / Liberty LOO 1072
5 5 JUICE JUICE
NEWTON/ Capitol ST 12136

6 29 STEP BY STEP
EDDIE RABBITT / Elektra SE 532

7 12 SOME DAYS ARE DIAMONDS
JOHN DENVER / RCA AFL 1

8 7 I AM WHAT I AM
GEORGE JONES / Epic JE 36492

9 8 YEARS AGO
STATLER BROTHERS / Mercury SMN 1 6002 (PolyGram)

10 6 SEVEN YEAR ACHE
ROSANNE CASH / Columbia JC 36865

11 10 ROWDY
HANK WILLIAMS, JR. / Elektra / Curb 6E 330

12 14 URBAN CHIMPKIN
/ RCA AFL 4027

13 9 ESPECIALLY FOR YOU
DON WILLIAMS / MCA 5210

14 11 MR T CONWAY TWITTY /
MCA 5204

15 16 RAINBOW STEW LIVI
MERLE HAGGARD / MCA 5215

16 18 GREATEST HITS
RONNIE MILSAP / RCA AFL 1

17 17 NOW OR NEVER
JOHN SCHNEIDER / Scotti Bros ARZ

18 20 OUT WHERE THE BRIGHT LIGHTS ARE
GLOWING
RONNIE MILSAP / RCA AFL 1

19 19 SOMEWHERE OVER THE RAINBOW
WILLIE NELSON / Columbia FC 36883

20 15 CARRYING ON THE FAMILY NAMES
DAVID FRIZZELL & SHELLY WEST / Waver / Viva BSK 3555

21 21 GREATEST HITS
OAK RIDGE BOYS / MCA 5150

22 22 MY HOME'S IN ALABAMA
ALABAMA / RCA ARL 1

23 23 LOOKIN' FOR LOVE
JOHNNY LEE / Full Moon / Asylum 6E

24 24 HORIZON
EDDIE RABBITT / Elektra 6E 276

25 26 WHERE DO YOU GO WHEN YOU DREAM
MURRAY / Capitol SOO 12144

26 25 SURROUND ME WITH LOVE
CHARLY MCCLAIN / Epic FE

27 31 MINSTREL MAN
WILLIE NELSON / RCA AFL 1

28 28 GREATEST HITS
WATSON JENNINGS / RCA ARL 1

29 30 URBAN COWBOY (ORIGINAL SOUNDTRACK)
/ Full Moon / Asylum DP 90002

30 33 HONEYSUCKLE ROSE
WILLIE NELSON & FAMILY / Columbia SM 36752

31 34 GREATEST HITS
ANNIE MURRAY / Capitol SOO 12110

CHARTMAKER OF THE WEEK

32 - THERE'S NO GETTIN' OVER ME
RONNIE MILSAP
RCA ARL 1

33 32 I LOVE 'EM ALL T. G. SHEPPARD / Waver / BSK 3528

34 22 MAKIN' FRIENDS
RAZZY BAILEY / RCA ARL 1

35 38 LIVER HOOY
AXTON / Jeremiah JH 5002

36 36 DRIFTER SYLVIA
/ RCA ARL 1

37 27 WILD WEST
DOTTIE WEST / Liberty LT 1062

38 42 STARDUST
WILLIE NELSON / Columbia KC 35305

39 37 DARLIN' TOM JONES / Mercury SMN 1 4010 (PolyGram)

40 46 I BELIEVE IN YOU
DON WILLIAMS / MCA 5133

41 47 WITH LOVE
JOHN CONLEE / MCA 5213

42 43 GOOD TIME LOVIN' MAN
RONNIE McDOWELL / Epic FE

43 - YOU DON'T KNOW ME
MICKIE GILLEY / Epic FE 37916

44 45 TAKIN' IT EASY
LACY J. DALTON / Columbia FC 37237

45 44 THAT'S ALL THAT MATTERS TO ME
MICKIE GILLEY / Epic FE 37916

46 49 WILLY AND FAMILY LIVE
WILLIE NELSON / Columbia KC

47 50 GREATEST HITS
LARRY GATLIN & THE GATLIN BROTHERS / Band / Columbia FC 36848

48 40 LEATHER AND LACE
WATSON JENNINGS & JESSI / RCA ARL 1

49 44 AS IS
Bobby BARE / Columbia FC 37157

50 71 I HAVE A DREAM
CRISTY LANE / Mercury SMN 1

51 41 HEY JOE, HEY MOE
M. BANDY & JOE STANLEY / Columbia FC 37003

52 35 SHOULD I DO IT
TANYA TUCKER / MCA 5228

53 39 BEST OF EDDIE RABBITT / Elektra 6E 235

54 - THE PRESSURE IS ON
HANK WILLIAMS, JR. / Elektra 5E

55 53 SOMEBODY'S KNOCKIN'
TERRY GIBBS / MCA 5137

56 56 BEST OF BARBARA MANDRELL
MCA AY 1119

57 57 STRAIGHT AHEAD
LARRY GATLIN & THE GATLIN BROTHERS / Band / Columbia KC 36250

58 67 BEST OF DON WILLIAMS, VOL. II / MCA 3596

59 54 9 TO 5 AND ODD JOBS
DOLLY PARTON / RCA AAL 1 3824

60 59 THE BARON
JOHNNY CASH / Columbia FC 37179

61 64 FULL MOON
CHARLIE DANIELS BAND / Epic FE 35671

62 61 BACK TO THE BARROOMS
MERLE HAGGARD / MCA 5234

63 57 EVANGELINE
EMMYLOU HARRIS / Waver Bros. BSK 3508

64 58 ENCORE
MICKIE GILLEY / Epic FE 36586

65 60 JOHN ANDERSON 2 / Waver Bros. BSK 3547

66 60 PLEASURE DAVE ROWLAND & SUGAR
/ Elektra 6E 525

67 63 LOVE IS FAIR
BARBARA MANDRELL / MCA 5136

68 65 CLASSIC CRYSTAL
CRYSTAL GAYLE / Liberty LOO 982

69 51 YOU BROUGHT ME BACK
TAMMY WYNETTE / Epic FE

70 66 TEN YEARS OF GOLD
KERRY KRISTEN ROGERS / Liberty LA 934 H

71 69 HELP YOURSELF
LARRY GATLIN & THE GATLIN BROTHERS / Band / Columbia JC 36852

72 70 SAN ANTONIO ROSE
WILLIE NELSON & RAY PRICE / Columbia JC 36746

73 72 THE GAMBLER
KERRY KRISTEN ROGERS / Liberty LA 934 H

74 68 THESE DAYS
CRYSTAL GAYLE / Columbia JC 36512

75 74 WAITIN' FOR THE SUN TO SHINE
RICKY SKAGGS / Epic FE

37104

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Record World
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| 1 | (THERE'S) NO GETTIN' OVER ME | RCA 12264 |

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<th>OLDER WOMEN</th>
<th>RONNIE MCDOWELL/Epic 19 02129</th>
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<td>I DON'T NEED YOU</td>
<td>KENNY ROGERS/Liberty 1415</td>
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<td>YOU DON'T KNOW ME</td>
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<td>TIGHT FITTIN' JEANS</td>
<td>CONWAY TWITTY/MCA 51137</td>
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<td>IT'S NOW OR NEVER</td>
<td>JOHN SCHNEIDER /Scotti Brothers 602105 (CBS)</td>
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<td>LOVE AIN'T NEVER HURT NOBODY</td>
<td>BOBBY GOLDSBORO/Twelfth Street Publishing Co. 70214</td>
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<td>MIDNIGHT HAULER</td>
<td>SCRATCH MY BACK/RAZZY BAILEY RCA 12274</td>
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<td>WHAT IN THE WORLD'S COME OVER YOU</td>
<td>TOM JONES/14-02130</td>
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**CHARTMAKER OF THE WEEK**

- **DAVE ROWLAND & SUGAR BAND** - "I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER"
ROSANNE CASH reveals why she has the Seven Year Ache.

"MY BABY THINKS HE'S A TRAIN," The follow-up single to her career launching #1 hit, "Seven Year Ache." From her #1 album. On Columbia Records & Tapes. Produced by Rodney Crowell.
Record for Record, Tape for Tape,

**LULU**

AAB-11006

**SHIPPING THIS WEEK**

Her Alfa debut. Previewed by the single that's gone Top 30 in just 3 weeks—"I Could Never Miss You (More Than I Do)" (ALF-7006).

Produced by Mark London
Management: Marion London
Bookings: Regency Artists

**DVC**

AAB-11005

A Top 10 AOR add its first week in release. With a debut single shipping soon by popular demand.

Produced by Eric Holzce
Management: Eric Holtze
Bookings: DMA

**YUTAKA/LOVELIGHT**

AAA-10004

Keyed off by the Black and A/C charted "Lovelight" (ALF-7004) — his title tune duet with Patti Austin. The album that’s been a top Jazz charter for 4 months.

Produced by Dave Grusin & Larry Rosen/
Grusin-Rosen Productions
Management: Brenda Dash/Sugar-B
Bookings: Regency Artists

**THE CORBIN/HANNER BAND**

**FOR THE SAKE OF THE SONG**

AAA-10003

From the duo that’s bulleting up the Country charts with their new single—“Livin’ The Good Life” (ALF-7007).

Produced by Tommy West for CashWest Productions
Management: Bob Burwell
Bookings: Jim Halsey Co.
Publicity: Kathy Gangwisch

**CASIOPEA**

**EYES OF THE MIND**

AAA-10002

A Jazz charter with in-store play sales in pure Pop markers. And Dance club action dawning with their 12-inch "Sunrise."

Produced by Harvey Mason/Associate Producer:
Kenny Mason
Contact: Hide Katada/Alfa

**BILLY & THE BEATERS**

AAA-10001

Their first single went Top 30. Now their latest is ready to top it—"At This Moment" (ALF-7005).

Produced by Jeff Baxter
Management: Al Schwartz

The company that keeps its promises by breaking them.
**SINGLES**

**ROLLING STONES, "START ME UP"** (prod. by Glimmer Twins) (writers: Jagger-Richards) (Colgems-EMI, ASCAP) (3:32). Biting, raucous guitars and a rhythm section that sparks like lightning as Jagger sings, "Don't make a grown man cry." This song is expected to have the Stones dancing in the streets. [More information not provided] (3:32).


**STANDARDS**

**JOE WALSH, "SLEEPERS"** (B. O'Cult, ASCAP) (3:38). This initial release from the "Fire of Unknown Origin" LP has the veteran rockers in one of their most commercial outings to date, thanks to Eric Bloom's passionate vocals and a catchy melody line. [More information not provided] (3:38).

**ANDY GIBB AND VICTORIA PRINCIPAL, "ALL I HAVE TO DO IS DREAM"** (prod. by Gibb-Barberio) (writer: Bryan) (House of Bryant, BMI) (2:35). This latest in the current trend of duets is tailor-made for pop, R&B, and country audiences. [More information not provided] (2:35).

**ARETHA FRANKLIN AND GEORGE MASON, "LOVE ALL THE Hurt AWAY"** (Irving/Liessika, BMI) (3:56). Herbie Hancock's music is timeless, and this track is a beautiful example of that. [More information not provided] (3:56).


**DEFF LEPPARD, "HIGH N' DRY"** (PolyGram) (8.98). Def Leppard is known for their hard rock sound, and this song is no exception. [More information not provided] (8.98).

**SLEEPERS**

**BLUE OYSTER CULT, "BURNIN' FOR YOU"** (prod. by Birch) (writers: Roesser-Meltzer) (B. O'Cult, ASCAP) (3:38). This initial release from their "Fire of Unknown Origin" LP has the veteran rockers in one of their most commercial outings to date, thanks to Eric Bloom's passionate vocals and a catchy melody line. [More information not provided] (3:38).

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WRAP YOURSELF IN CAPTIVATING SOUL!

A new album that weaves spells of beautiful black magic.

 Featuring the single "Anybody Wanna Dance" (5018)

Produced by Allen Jones & Anthony Taylor for Unisound Productions
Sales Versus Rentals Is Key Issue At NARM Video Retailers Convention

By SOPHIA MIDAS

NEW YORK—The nation's video retailers are having their first forum at the 1981 NARM Video Retailers Convention here, this Monday through Thursday (10-13) at the Grand Hyatt Hotel.

With some 350 members of the video industry expected to attend the convention, some from as far away as Japan, the convention is expected to deal with key issues plaguing the industry — most notably the sales-versus-rental issue.

A number of key retailers told Record World that the convention will offer them the opportunity to express their concerns to the major manufacturers of video product. Arthur Morowitz, president of Video Shack and A&H Distributing and keynote speaker for the convention, told RW that, although his speech had not been finalized, the retail controversy would most likely be addressed in depth.

Major Announcements

The Video Retailers Convention will also be highlighted by a number of major announcements by both retailers and manufacturers, including the schedules of new releases for the fall. Some retailers have told RW that Warner Home Video may be announcing its all-rental policy at the convention as well. (Continued on page 20)

MTV All-Music Channel Debuts; Retail Promo Push Is Planned

By JEFFREY PEISCH

NEW YORK—The first images of Warner Amex's all-music cable channel, MTV, began to appear on television sets across the country last Saturday (1).

The first thing viewers saw was a picture of a spaceship being launched from a fiery platform. After the rocket was successfully launched, viewers followed its path to the moon, where astronauts emerged to place a flag in the moon's soil. Instead of an American flag, though, the astronauts planted an MTV flag: a brightly-colored affair with the channel's logo in full view.

From this image, viewers were brought into a New York studio where "video jock" Mark Goodman told us we were watching MTV and that we were going to "dance into the next hour with Rod Stewart, Rockpile and Pat Benatar." After this, the program segued directly into a video clip of Benatar.

By all accounts, the first week of the MTV era has been exciting for viewers. During the last several months, fans are pumped about the new channel. (Continued on page 46)

FCC Reverses Its Decision To Open Up the AM Radio Dial

By BILL HOLLAND

WASHINGTON—The Federal Communications Commission, in one of its most important policy turnabouts in recent years, has reversed its December 1979 decision to open up the nation's AM radio space to new stations.

In the 4-2 vote last Wednesday (5), the commissioners decided to move away from the plan which would have reduced the spacing on the AM radio dial from 10 kHz to 9 kHz. Such a proposal would have opened the door to hundreds of new stations.

The vote was seen as an example of the FCC's change in general policy under the chairmanship of Mark S. Fowler, a Reagan appointee. The vote was considered a major victory for broadcasters, who fought long and hard to convince the commission that the cost changeover to a 9 kHz spectrum operation would be tremendous and would far exceed the anticipated benefits to the public interest.

"The hypothetical advantages to be achieved by squeezing the AM band were clearly outweighed by the end." (Continued on page 12)

Crossover Potential Is Emphasized At Gospel Radio Seminar

By PAM LEE

ESTES PARK, COLORADO—Christian broadcasters and industry executives are looking to meet the challenge of taking gospel radio into the mainstream at the ninth annual National Gospel Radio Seminar held from July 31 through August 2, immediately prior to the Christian Artists' Seminar here.

In fact, "Into the Mainstream" was the theme of the GMA-sponsored seminar, which opened Thursday evening (30) with registration and a welcome reception by Word Records. Word's first video production, "Amy Grant—A Circle of Love," was viewed by early registrants.

The next two days saw 11 two-hour sessions led by top representatives from the gospel music field as well as nationally known leaders in sales and communications fields. Concurrent sessions were held for the first time this year, to provide attendees the choice of three areas of interest. Separate seminars were offered for programmers, owners/managers, and salespeople.

Dan Hickling, Bill Traylor, Gary McCartney, and Bill Hearn, leading a panel discussion on record promotion, gave programmers the opportunity to make major record labels aware of problems caused by late shipment of product and to question practices regarding record giveaways. The label representatives gave programmers ideas on how radio stations could work more closely with their sales staff. Bob Ausberg spoke to programmers about promoting their station's image to record advertisers, and Tom Dooley led a session on fine tuning a station's format. Dooley suggested a power-cut dot system, keeping rotations unpredictable, and targeting the audience as ways to program Christian music successfully.

Jason Jennings, organizer of Jennings Retail Advertising Seminars, gave a fiery presentation emphasizing the need for all music stations to make a statement through their promotions. (Continued on page 32)
Warner Ups Russ Thyret

Russ Thyret joined Warner Bros., as assistant national sales manager, to national sales manager and was appointed vice president in 1975.

CBS Names Fox To New VP Post

NEW YORK—William P. Fox has been named vice president, operations and finance, on the staff of the deputy president, CBS/Records Group. It was announced by M. Richard Asher, deputy president and chief operating officer, CBS/Records Group.

William P. Fox

In this newly created position, Fox will be responsible for overseeing combined international and U.S. technical manufacturing and logistical operations and financial matters involving worldwide records operations.

Fox joined CBS in 1968 in Corporate Finance. He later was named vice president and controller of the Musical Instruments Division. He joined CBS Records Division in 1975 and rose to the position of vice president, finance and administration. His latest post was vice president, finance on the staff of the deputy group president.
"When I need to know what's moving in the marketplace, I look to Video World's 'Video Spotlight. It's an excellent barometer, totally unique, and the only fair way to show the industry what's moving."

Arthur Morowitz — VIDEO SHACK/A&B DISTRIBUTING

"The national and regional information which Video World's charts offer is fantastic. Video Visions is, without doubt, the most informative column published by any publication."

Gary Reichel — THOMAS VIDEO

"Video World is the most up-to-date, concise and readable publication in the video industry. It covers all video-related areas, and is educating video retailers throughout the country. Video Spotlight is extremely important to the industry; its regional nature helps the retailer know what to buy and when."

Ellis Baxter — AMERICAN TAPE & VIDEO

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TOP 25 VIDEOCASSETTES as the industry's most respected National Chart
VIDEO VISIONS as the hottest, latest and most informative weekly video column.

With: VIDEOCASSETTE FEATURE PICKS — PROMOTIONAL VIDEO MUSIC PICKS — HARD NEWS COVERAGE OF ALL KEY ISSUES

NOW APPEARING WEEKLY

VIDEO WORLD, the exciting new weekly addition to Record World Magazine, now reaches the video industry with news and industry-related information as it happens... a fast-growing industry hungry for printed debate on key issues such as rentals, product quotas, piracy, shrinking profit margins, consumer confusion, competition in the marketplace and more...

VIDEO WORLD is providing this information TODAY... weekly and current, timely and topical.

VIDEO WORLD, now in its sixth month, is satisfying the video industry's need for reliable sales information on a national and local level, illustrating market habits, breakout product and consumer buying patterns...

VIDEO WORLD, is providing this research TODAY... with the only printed regional/local videocassette sales report along with our national chart.

VIDEO WORLD is providing all of this TODAY to help you be a successful part of the video industry TOMORROW...

VIDEO WORLD... from the manufacturers to the distributors to the retailers to the consumers... we're there first.

Contact: Barry S. Goodman, Video Sales Director
Survey Finds Copyright Infringement Actions Common

By SAMUEL GRAHAM and PHIL DIMAURO

LOS ANGELES — The recent copyright infringement suit in which George Harrison was accused and eventually convicted of "subconsciously" plagiarizing John Mack's "He's So Fine" when he composed his own "My Sweet Lord" received a good deal of media attention as nearly any story involving a former Beatle would. Yet while interest in Harrison's case (which was resolved in February) may have been considerably greater than is usual in such actions, the incidence of real or imagined copyright infringement is not unusual at all. In fact, indications are that even half of all threatened copyright suits were actually filed and came to trial, the courts would be hard pressed to handle them.

Harrison is certainly not the only prominent songwriter to have figured in a copyright infringement action. In recent months, there have been threatened or actual suits involving Fleetwood Mac's Stevie Nicks, accused of copying several lines of lyrics in her song "Sara"; Henry Mancini, who reached a pre-lawsuit settlement with the B-52's over that group's use of Mancini's "Peter Gunn" theme; Yoko Ono, sued by the publishers of Gus Kahn and Walter Donaldson's "Makin' Whoopee" for all songs copying that song in Ono's own "I'm Your Angel"; Keith Jarrett, whose manager recently claimed that "we think we would win" if a suit were filed against Steely Dan over the use of some of Jarrett's music in Steely Dan's "Gaucho" album title track; and numerous others.

Attorneys contacted in a Record World survey agreed that few such actions ever become actual claims, and even fewer ever get to trial. "There are a lot more threatened than filed, and there are a lot more filed than ever go anywhere," said Los Angeles lawyer Don Engle. Added Jay Cooper, a former NARAS president and also a Los Angeles attorney, "I would say that most cases are never settled and never get to court; a few are settled, and a few get to court. Of the potential claims, a very small percentage, maybe one one-hundredth, ever even get filed."

Both Engle and New York attorney Allen Arrow pointed out that if few cases are ever tried, it may be because the eventual financial rewards are too small to merit the time and effort required to do them. According to Arrow, "All the copyright infringement cases since 1909 would barely fill half a shelf in your library. That's because the size of the awards is generally very small compared to the expense, time and work involved in trying cases." Echoed Engle, "You can count on the fingers of one hand the few (cases) that have ever resulted in substantial decisions for the plaintiff. There are a number of cases, but few large rewards."

It stands to reason, attorneys said, that most copyright infringement or plagiarism cases (the former term, said Nashville lawyer Stan Chernau, "de-notes statutory infringement," while plagiarism is "the common law term for the action") are made against successful writers and their works. "Whenever you get a hit," said New York's Lee Eastman, who has represented Paul McCartney, Burt Bacharach and Hal David, Hoagy Carmichael and others, "you can almost expect a lawsuit." Added Engle, "If you're going to sue somebody who sold two million, you're going to make money. So it's in direct proportion: the greater number of suits will be against the bigger stars."

Many of these suits are filed or threatened by amateurs — or cranks, in some instances — which in itself can be a warning. Said Cooper, "The majority of claims that I have seen by non-pros turn out to be not valid," whereas "the majority of claims by real professionals usually have some merit." When amateurs are involved, he added, their intentions are not always strictly venal. "It's not that they're lying, and not that they're trying to get something for nothing. They honestly feel that the song is a copy of theirs. Some of these cases are filed simply because of a vivid imagination."

Nearly every attorney has examples of such cases. Eastman spoke of a case (Continued on page 44)

Capitol Fetes Juice

Capitol Records recently held a party in honor of Juice Newton after her recent sold-out performance at the Country Club outside Los Angeles. The gig marked the finale of Newton's cross-country tour in support of her current "Juice" LP, which features the hits "Angel of the Morning," recently certified gold by the RIAA, and "Queen of Hearts." Pictured from left are: Lynn Shults, vice president, country music division, Capitol; New- ton; Otha Young, her songwriting partner and guitarist; and Don Zimmerman, president, Capitol/EMI/Liberty Records Group.

Sound Unlimited Buys Fathers & Suns Stock

NEW YORK — At press time, Record World learned from Noel Gamble, president of Sound Unlimited, that his company has purchased the inventory of the wholesale opera-

Reliable sources told RW that the liquidation of the Fathers & Sons/Karma one-stop and retail opera-

It was a result of the company's over-extending itself. One source said: "The Karma accounts were running up big bills — so big that the vendors put them on hold. In an attempt to hold on to the Karma stores, the company went to one-stop for service. The company also got into video too heavily and too quickly."

Regional Breakouts

Singles

East:
Gary Wright (WB) Frankie & The Knockouts (Millennium)
Moody Blues (Threshold)
Afternoon Delights (MCA)
Kim Carnes (E MI America)

South:
Moody Blues (Threshold)
Beach Boys (Capitol)
Elton John (Geffen)
Afternoon Delights (MCA)
Allman Bros. (Arista)

Midwest:
ELO (Jet)
Rayville (Arista)
Eddie Rabbitt (Elektra)
Moody Blues (Threshold)
Evelyn King (RCA)
Kim Carnes (EMI America)

West:
Moody Blues (Threshold)
Lulu (Alfa)
Beach Boys (Capitol)
Afternoon Delights (MCA)

Albums

East:
Stevie Nicks (Modern) Manhattans (Columbia)
Def Leppard (Mercury) Ramones (Sire)
Herb Alpert (A&M)

South:
Stevie Nicks (Modern) B -52's (WB)
Def Leppard (Mercury)
Ramones (Sire)
Herb Alpert (A&M)
Tim Curry (A&M)

Midwest:
Stevie Nicks (Modern) Manhattans (Columbia)
Def Leppard (Mercury)
Ramones (Sire)
Herb Alpert (A&M)
Tim Curry (A&M)

West:
Stevie Nicks (Modern) B-52's (WB) Herb Alpert (A&M)
Tim Curry (A&M)

CBS, BMI Settle License Dispute

NEW YORK — BMI and the CBS television network have reached an agreement on the terms of a blanket license for the payment of royalties, ending a controversy that began in 1969 and has twice reached the Supreme Court. The contract signed between BMI and CBS lasts until 1985.

In December 1969, the CBS television network started litigation in the U.S. District Court for the Southern District of New York against ASCAP, BMI and their members for the purpose of establishing that the "blanket" licenses imposed by ASCAP and BMI are unlawful because they eliminate price competition and require payments unrelated to the music actually used. In August 1977, the U.S. Court of Appeals for the Second Circuit reversed a 1975 lower court decision against CBS, and decided that the ASCAP and BMI "blanket" licensing system was illegal on its face. However, in April 1979, the U.S. Supreme Court reversed the decision and remanded the case to the Second Circuit Court for a more detailed analysis under the "rule of reason" which required an exploration of ASCAP's and BMI's purpose in imposing on blanket licenses, and the effects produced in the marketplace. On April 3, 1980, the Court of Appeals ruled against CBS, and on March 2, 1981, the U.S. Supreme Court denied CBS's petition to review the decision.

During the 11-year pendency of this litigation, CBS had been paying an interim license fee which, by its terms, would be finally adjusted on entry of final judgment with respect to CBS's claims against BMI. The settlement just reached included retroactive adjustment of the interim fees paid by CBS from 1970 through 1980, dismissal with prejudice of BMI's claim for additional payments for the years from 1962 through 1969, and a new, five-year BMI license for the years 1981 through 1985.
"Everlasting Love" gets the royal treatment from the star of the Tony Award-winning smash Broadway musical, "Pirates Of Penzance." This is the album his millions of "Sooner Or Later" fans have been waiting for. Featuring the hit duet with Rachel Sweet, "Everlasting Love."

On Broadway, on TV and on Columbia Records and Tapes—he always leaves 'em breathless.
Pop Radio Still Resisting Uptempo Black Singles  

By Brian Chin

NEW YORK—Despite mounting evidence that black radio programmers and black music fans are tuning into more uptempo records, it remains clear that pop radio prefers the mellower black record to the harder sounds bulleting up the black singles and album charts.

This week on the Record World Black Oriented Singles chart, seven of the top ten records are uptempo; five of these are bulleting. Last week’s BOS number one was Stacy Lattisaw’s revi- val of “Love on a Two Way Street,” but that record was the first slow-tempo record to have topped the chart in two months. Frankie Smith’s “Double Dutch Bus” and Rick James “Give It to Me Baby” had both held the top spot for four weeks apiece immediately before Lattisaw. Evelyn King’s “I’m in Love” bullets to the top this week.

Further down the BOS chart, seven out of 14 bulleting records in the top 40, and over half of the remaining bulleting records, are uptempo.

The pop singles chart presents a different picture, however, with established superstar acts and mellower Ballard material standing out as the major crossovers (RW, July 25). The reluctance of many pop stations to play uptempo black music regardless of sales is a point of concern to record labels trying to follow through an R&B success to greater pop sales, but radio programmers, and even the artists themselves, often counter that their demographics and music formats will not allow them to assist.

“Double Dutch Bus” seems an almost underground phenomenon as far as pop airplay is concerned: the single was certified gold before it actually reached the top 30, and WMOT president Alan Rubens says he’s impressed and grateful that certain pop stations did not reach the top pop ten. “We were successful, so I can’t really complain. But I don’t know how many (higher charting records) did two million dollars worth of business.”

The under-representation of black uptempo music is “no fault of sales or format were seized.

The RIAA has also announced that the FBI in Cleveland has seized 450 records, master tapes, tape duplicators, and two cassettes. Also sentenced in the same case were Jean May, Cathy May, Ralph L. Thompson, and Evelyn Smith. In Fort Worth, Texas, Jerry D. May was sentenced to six months in prison after pleading guilty to copyright infringement and copyright conspiracy counts. Also sentenced in the same case were J. Alex Williams, Jean May, Cathy May, Ralph L. Thompson, and Evelyn Smith. During a 1979 raid of May’s warehouse, the FBI seized counterfeit records, master tapes, tape duplicating equipment and counterfeit labels. The RIAA has also announced that the FBI in Cleveland has seized 450 masters used in the illegal duplication of records, live video concerts and feature films. Master tape recordings in both the beta and VH1 videocassette format were seized.

Bogus LP Dealers Receive Sentences

NEW YORK—The Recording Industry Association of America (RIAA) has announced the arrest and sentencing of record counterfeiters and bootleggers in two states.

In Los Angeles, H. V. Eddell pleaded guilty to three copyright infringement charges and was ordered to serve 30 days in prison on ten consecutive weekends and to pay a $30,000 fine.

In Ft. Worth, Texas, Jerry D. May was sentenced to six months in prison after pleading guilty to copyright infringement and copyright conspiracy counts. Also sentenced in the same case were Jean May, Cathy May, Ralph L. Thompson, and Evelyn Smith. During a 1979 raid of May’s warehouse, the FBI seized counterfeit records, master tapes, tape duplicating equipment and counterfeit labels. The RIAA has also announced that the FBI in Cleveland has seized 450 masters used in the illegal duplication of records, live video concerts and feature films. Master tape recordings in both the beta and VH1 videocassette format were seized.

Island Ups Klein To Finance VP Post

NEW YORK—Ron Goldstein, president of Island Records in North America, has announced the appointment of Mel Klein as vice president of finance.

Klein, who had been vice president of finance at Polydor before coming to Island, joined Island as director of finance in 1980.

PolyGram Taps Carlson

NEW YORK—John F. Carlson has been named chief financial officer, PolyGram Records, Inc., it was announced by David Braun, president and chief executive officer, and Guenther Hensler, executive vice president, operations.

Carlson had been chief financial officer and vice president, finance, for Viacom International. Prior to that he was group controller, consumer products for the American Cyanamid Company, which he joined in 1973.

Backstage with Loverboy

Columbia recording group Loverboy recently appeared at the Dr. Pepper Festival in New York, performing selections from their gold-certified debut album, "Loverboy." The group is in the midst of an extensive U.S. tour. Pictured backstage are, from left: Joe Mansfield, VP marketing, Columbia; Al Teller, senior VP and general manager, Columbia; Doug Johnson of Loverboy; and Paul Atkinson, director, contemporary music A&R, Columbia.

Grammy Season Opens

LOS ANGELES—The National Academy of Recording Arts & Sciences has officially opened the 24th Grammy Awards season with the mailing of the first semi-annual entry form to record companies.

The entry form covers recordings released during the first half of the awards year (October 1, 1980 through March 31, 1981) and must be completed and received in the Recording Academy’s national office in Burbank by August 10.

This year there are 61 Grammy Awards categories, one more than the previous year. The new category added this year is Best Jazz Vocal Performance, Male.

Entry forms for recordings released during the second half of the awards year will be sent to record companies on September 11, and on September 15, entries will receive the complete awards year — October 1, 1980 through September 30, 1981 — will be sent to all members of NARAS.

Ten Finalists Chosen For Third New York Songwriters Contest

NEW YORK—Judges for the third annual New York Songwriters Contest have selected ten winning songs by New York City area songwriters for the contest finals, to be held September 22 at the Bottom Line.

Presented by the New York Music Task Force and the American Guild of Authors and Composers and sponsored by Chappell Music Company, the contest is a free, non-profit contest open to residents of New York, New Jersey and Connecticut. The grand prize winner will receive an AGAC publishing contract for the winning song with Chappell Music plus a cash award of $250. Second prize is $150 and third prize is $100. All ten contestants will perform their songs at the finals before a panel of music industry judges and a specially invited entertainment industry audience.


Arista Promotes Land Dengrove

NEW YORK—Richard Palmese, senior vice president, promotion, Arista Records, has announced the promotion of Lana Dengrove to the newly created position of director, national singles promotion. She will continue to be based in Arista's Los Angeles office.

(AContinued on page 39)
Three Retailers Sued By Styx Fan Club For Bootleg T-Shirt Sales

- NEW YORK—The Styx Fan Club has filed suit in Federal District Court in Boston on behalf of the club and the individual members of the group against three major retailers, Caldor, Inc., Bradlees and King’s Department Stores, Inc., according to Derek Sutton, manager of Styx and managing partner of the fan club, alleging that the stores have been selling bootleg Styx T-shirts.

“Illegal goods were found in the stores in several different states,” said Paul Cooperstein, attorney for the band.

Ongoing Battle

Although bootleg shirts can be found in many retail outlets, particularly T-shirt shops, few stores themselves have not, until now, been the focus of legal action. The brunt of the lawsuits filed have been aimed directly at manufacturers of bootleg shirts and vendors who sell unauthorized wares outside concert venues. Cooperstein said that he plans to also go after the manufacturer of the shirts.

The suit is the latest in Styx’s ongoing battle against bootleggers. “Styx is very concerned about maintaining the integrity of their name and the quality of goods bearing their name. They are taking aggressive action to ensure this,” Cooperstein said.

Styx and their tour merchandiser, Rock Tours Ltd, have taken the action in an attempt to prevent T-shirt bootlegging outside their concert dates.

Attorneys representing Bradlees and King’s Department Stores could not be reached for comment. Attorneys for Caldor’s said it was too early to comment on the situation.

Cheap Trick Responds to CBS Suit

- NEW YORK—In response to a suit filed against Cheap Trick by CBS last month, the group has denied CBS’s allegations, and has claimed that the company has committed material breaches of contract and failed to exercise its option to continue the company has committed material

Two More Albums

The CBS complaint also claims that Cheap Trick is obligated to deliver another two albums to CBS by December 11, 1981 and that CBS still has an option (intending) instead to perform for any other company, alleging that “since on or about May, 1981, Cheap Trick has refused to perform for CBS...” (Continued on page 53)

WCI Names Sottile

- NEW YORK—Warner Communications Inc. has announced the appointment of Benjamin J. Sottile as senior vice president of the corporation.

Sottile has served in a variety of senior marketing and management positions at Warner-Lambert over the past ten years. Prior to joining Warner-Lambert in 1970, Sottile held marketing positions at Richardson-Merrell and Colgate-Palmolive.

Management III Names Golden

- LOS ANGELES—Robert A. Finkelstein, president of Management III, has announced the appointment of Jim Golden as vice president of Management III’s management division.

Golden’s entertainment background includes the formation of Wooden Nickel Records, with Jerry Weintraub and Bill Traut, and of Homewood House Music with Peter Burke and Susan Pomerantz. Most recently, Golden was president of General Talent Agency.

Jerald Wagner to RCA

- NEW YORK—Jerald Wagner has been named director, national accounts and associated and distributed labels, it was announced by Larry Gallagher, division vice president, national sales, RCA Recorders.

Manifold Distribution Facility

- NEW YORK—CBS Records opened a new computerized, automated distribution facility last Friday, in Manhattan’s Dianon Park, laying the cornerstone of a new approach to distribution for the company, according to John Magazini, division vice president, operations services, who made the announcement.

Catalogue Warehouse

The new RCA distribution system is designed primarily to improve service levels for all RCA, A&M and associated labels and products, said Magazini, by expediting the processing and delivery of “hit” product through a separate network of “satellite” distribution centers located at strategic points in the U.S. The Indianapolis facility will include both a national catalogue warehouse, which will be a central service location for slower moving product, and a satellite distribution center serving the midwest region.

Satellite Distribution Center

RCA Records has scaled down its “full line” warehouse in Long Beach, California to create a satellite distribution center, according to Tom McIntyre, director, distribution and inventory management, and will do the same with the east coast warehouse in Rockaway, New York. A satellite center will be opened in Atlanta by the end of this year, and in 1982, McIntyre anticipates opening one for the southwest region. These will be “small, low overhead, quick response” facilities, according to McIntyre, who told Record World that the system is flexible enough to allow for more satellite centers to meet market demands.

The core of the new network is a computer system that will process all orders, automatically separating (Continued on page 53)
George Clinton, Warner Bros. Embroiled in Legal Disputes

By NELSON GEORGE

NEW YORK—George Clinton, leader of the Parliament-Funkadelic musical family, and Warner Bros. Records are involved in disputes over the release of Funkadelic’s album “The Electric Spanking of War Babies” and an upcoming album, “Many Facets of Roger.” Clinton requested an injunction on July 18 in U.S. District Court for the Northern District of California seeking to prevent Warner Bros. from releasing Funkadelic’s album and seeking punitive damages for breach of contract totaling $100 million. The court denied the request to halt the release, but Clinton asserts he will continue to pursue the breach of contract issue.

In his court papers, Clinton alleged that he delivered “Electric Spanking” in November 1980, but that Warner Bros. decided the cover art was “unacceptable” and refused to release it. “This was a violation of the contract which gave my organization total creative control, from music to album jackets, on all our releases,” Clinton told Record World.

The album had been scheduled for early 1981 release as a double album, but Warner Bros., according to Clinton, refused to release it in that form. A national concert tour was booked this summer in anticipation of the album, and Clinton estimates the tour lost $200,000 when it commenced without new music in the marketplace.

This April, Clinton and Warner Bros. entered a new agreement, the key portion of which guaranteed, according to court papers, an initial payment of $200,000 to Clinton, $150,000 for the Funkadelic album and $50,000 as the first of monthly payments to go toward the promotion of Funkadelic, William “Bootsy” Collins, and Zapp. The agreement was for 18 months with three 18-month options.

A independent promotion firm and a special promotional campaign in 15 key markets were to be utilized in promoting “Electric Spanking,” according to court papers. Clinton claims Warner Bros. did not make the $50,000 payments in June or July, while the original release date was maintained.

In a letter dated July 10, David Altschul, director of business affairs for Warner Bros., demanded repayment of the $200,000, claiming Collins had rescinded his “letter of inden-ducement” okaying the agreement via a letter from Collins’ lawyer Stanley Diamond. As a result of such claim, it is clearly no longer possible to consummate the agreement,” Altschul wrote.

Clinton’s injunction claims that Warner Bros. induced Collins to rescind their agreement “for the dual purpose of providing a justification for defendant (Warner Bros.) to breach its contract with plaintiff (Clinton) and to keep for defendant the economic benefits that plaintiff is entitled to earn from the recordings of Zapp and Bootsy Collins.” Clinton asked $50 million for “punitive damages” and $50 million for “unfair competition.”

Lawsuit Pending

“I feel this was a definite breach of our new contract and I intend to go all the way with it,” Clinton said. He also revealed that he has another lawsuit pending against Warner Bros. over an album by Roger Troutman, a member of Zapp. According to Clinton, “CBS and Uncle Jam Records (Clinton’s CBS-distributed label) paid for the recording of the album, ‘The Many Facets of Roger.’ But Roger has signed with Warners and given them that music.

“This has hurt my credibility with CBS and hurt my plans for developing Uncle Jam, since Roger was to be my next release on that label.”

The Roger single, “I Heard It Through the Grapevine,” was released by Warner Bros. last Monday (3).

“Overall this has been very harmful to my reputation in the industry, so I can’t take this lying down,” Clinton said. “People say the empire is falling apart. Well, I just thought it was time the Empire struck back.”

David Altschul, on behalf of Warner Bros., declined to comment on the matter.


Elektra/Asylum Artists at WEA Confab

At the recent WEA convention in Chicago, Elektra/Asylum’s special presentation was highlighted by previews of upcoming releases and guest appearances by E/A artists Lee Ritenour, Hank Williams, Jr., Daphne Lowe, Jocelyn Scarbury and Greg Kihn. Featured from left are: Mel Friedman, E/A east coast general manager; Jack Reinstein, E/A senior vice president and treasurer; Vic Fornaci, E/A executive vice president/director of marketing; Scarbury; Bruce Lundvall, E/A senior vice president; Ritenour; Kenny G., E/A senior vice president/creative services; Al Abrams, WEA Chicago branch manager; and Kihn.
THE WHITFORD/ST. HOLMES BAND
A DOUBLE-EDGED CHAINSAW.

Brad Whitford, Original Aerosmith guitarist. Co-wrote some of their biggest hits with Steven Tyler, selling over 15 million units. Derek St. Holmes, Gonzoid lead vocalist with Ted Nugent. The voice of "Strar gle-hold," "Stormtroopin' " and other hits from Nugent albums which have totalled another six million in sales. Now, The Whitford/ St. Holmes Band takes metal beyond platinum on their debut album, "Whitford/St. Holmes." A collaboration forged with the fiery production of Tom Allom (Judas Priest) and rock veterans Dave Hewitt (bass) and Steve Pace (drums). Chainsaw guitar and vocals that rip heavy rock wide open.

"WHITFORD/ST. HOLMES:"
Rock 'n' roll with teeth, on Columbia Records and Tapes.

number of citizens groups are threatening to appeal the decision. Prompter into Westinghouse, has been approved unanimously by the FCC. A number of citizens groups are threatening to appeal the decision in court.

Weiss has a leasing company "ready to go," a computer network specialist who has worked out the technology, and Xerox ready to manufacture. Those interested in participating can contact Weiss at NARM or call That's Entertainment's Mike Weiss is coming to NARM with the primary purpose of persuading retailers to band together so that they can "look after their own interests. Manufacturers obviously don't know what retailing is all about—they're out-pricing themselves out of the market, don't seem to be taking the retailer's piracy problems seriously, and are giving distributors more and more power when most of the distributors are, for the most part, looking out for their own interests. Well, we've come up with a program, called VideoNet, which we will be presenting at NARM and which we think will help the retailer get more control in the industry. VideoNet is a computerized video inventory information network where retailers could all be wired up with one another. If retailer A in Seattle needs a copy of 'Superman,' and retailer B in Chicago has it, they can ship to each other and we won't have to keep buying more than we need."

The program would require at least 500 participating retailers, according to Weiss, but he is shooting for 2000. "The inventory system is simply chaotic," said Weiss. "The computers could allow retailers to also know what new releases were coming out and which titles have been dropped. The cost to the individual retailer would be $150 per month which includes the computer."}

FCC SAYS OK: The largest cable transaction in history, the merger of Teleprompter into Westinghouse, has been approved unanimously by the FCC. A number of citizens groups are threatening to appeal the decision in court.

NARM UPDATE: This week's Video Retailers Convention promises to create a good bit of theatre. It seems that key retailers across the country are enraged over the state of the industry and are coming to the convention to vent some of their anger. For starters, two highly reliable sources told this columnist that key speakers at the convention will be calling for an organization other than NARM to represent them. Although many retailers are quick to add that NARM has spent a good deal of money, time and effort to get this first retail convention off the ground, it appears that there is some question as to whether NARM should officially represent the video industry.

Retailers will also be railing against manufacturers for implementing policies which could conceivably "destroy the entire retail account structure," one source told Record World. Thomas Video's Dennis Thomas, who was invited to be a panelist but was unable to attend the convention, said, "I'm incredibly disappointed that I can't make the convention because frankly, I would have aired out a lot of my concerns regarding the business. Let's put it this way: if the industry's problems are not quickly resolved, I predict that 50 percent of the nation's video retailers will be out of business by the end of the year."

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LOS ANGELES—The home video industry is the newest and fastest growing software trade in the entertainment field and, on a retail and distributor level, a highly individualistic business in which few rules have yet become accepted.

Virtually every manufacturer involved in the production of video-cassettes has its own philosophy and method of distribution, ranging from mail order operations to full-service branch operations such as those of WEA and MCA Distributing, which have adapted their record distributing machinery to the growing home video marketplace.

As the industry has come of age during the past two years, a network of independent distributors has emerged, consisting of hybrid entities that often fulfill several functions. Most important, though, has been the emergence of the video one-stop or video distribution specialist, the firm that carries most of the major lines and is in the business of supplying home video retailers with product from every key manufacturer. This year, when many observers are predicting a "shake-out" or stabilization of the retail video business, the distribution system that has sprung up to service the fledgling industry has become increasingly more sophisticated and more competitive.

Video manufacturers can be grouped into two categories—majors that are linked with their own production sources, including studios and networks, and independent firms relying on the acquisition of product from a variety of sources. Even among the major firms, distribution systems and policies vary widely, with some firms such as Warner Home Video handling the bulk of their merchandising and marketing functions in-house, and others like Columbia Home Video, maintaining an almost wholly independent distributor-oriented sales policy. The following is a breakdown of the distribution systems maintained by some of the major manufacturers and some of the large independents.

Paramount Video
Paramount Home Video maintains 20 distributors for the U.S. market, according to the firm's director of sales, Paul Culberg. "We keep the number of our distributors low, because by working with a fewer number than some firms have chosen to work with, we have the ability to protect them to a greater degree, and we get more from them," Culberg said. "I feel very strongly that independent distribution is very important and the protection of our distribution system is vital to our growth in this industry. It will be their approach to the market that will allow this industry to accomplish in five years the same growth that took place in the record business over a period of about 25 years."

While Paramount has taken the position that the home video business is, for the most part, a rental industry, Culberg believes that retailers would do well to mark down used video-cassettes. "Once you've rented a videocassette several times, I think you should mark it down and sell it off. By doing that, you can increase your margin and keep your customer coming back regularly.

Magnetic Video
The biggest volume home video cassette manufacturer, Magnetic Video, a subsidiary of Twentieth Century-Fox Corp., was also the first company to negotiate general release films to the video audience. According to Jack Dreyer, vice president and general manager of the firm, the majority of Magnetic Video's sales are channeled through a network of independent distributors, and retailers who wish to carry the company's product are advised to contact one of their four regional offices maintained by the firm in Chicago, Dallas, Los Angeles and Jenkinstown, Pa.

Warner Home Video
While some other major home video manufacturers have maintained partially in-house distribution systems, Warner Home Video is perhaps the only firm to rely almost completely upon a corporate relative, WEA, as its solo distributor. Russ Bach, WEA's senior vice president, marketing development, recently pointed to the advantages of retaining all distribution functions under the firm's direct control. "The factory-owned distribution system obviously can commit more assets to the control of product than can be secured from a network of independent distributors," Bach said.

That's why Warner Bros. Records, Elektra and Atlantic decided to get together for distribution ten years ago, and the same reasoning holds true for Warner Home Video.

According to Bach, WEA recognizes volume buyers but not distributors or sub-distributors in its pricing policy. "Our volume discount policies are a team of distributors' function," he said, "but the only criteria we recognize are the amount of sales a customer does at a central location."

Columbia Home Entertainment
In a statement made to Columbia Home Entertainment's vice president and general manager Rob Blattner, said that the firm will be relying to a far greater extent upon its network of some 26 independent distributors as of mid-August, and will be terminating many of the firm's previous direct sales relationships with retail accounts. "Our group of regional distributors as well as the resources to develop the business to its maximum potential."

Another Columbia Home Entertainment executive, sales manager Gary Khammar, recently told World that the new program would allow for faster delivery of Columbia product to retail accounts, since the firm's network of stocking distributors can provide considerably faster service than was previously available from the company's main warehouse facility in Chicago.

MCA
MCA's involvement with the home video industry is divided, on a manufacturing level, among separate subsidiaries responsible for the production of video cassettes and discs. All home video product, however, is marketed by MCA Distributing, which maintains a video sales force in most major markets.

According to Neil Hartley, vice president of video marketing for MCA Distributing, additional arrangements will be soon finalized with a network of independent video specialists, who will be also stocking MCA video product. Independent distributors "we've reached agreements with will help increase our visibility," said Hartley, adding that the firm would be adding a significant number of titles to its current library of some 55 films before the upcoming holiday season. "We'll release quite a number of new films before Christmas," he said.

Walt Disney Home Video
In contrast to the policies of most other firms, Walt Disney Home Video maintains relationships both with a network of distributors and with retail accounts who fulfill minimum-order requirements. According to the company's marketing manager, Neil Woodruff, minimum initial orders are $1,000 at dealer cost, with re-order levels set at $200 through the company's sales representatives. Disney also maintains a separate rental program and requires dealers who wish to rent Disney product to take a minimum of twelve titles on an initial order. "If someone is going to be in the rental business with our product, we want them to have the breadth of our line," Woodruff explained.

Walt Disney Home Video maintains some 18 sales representatives who receive orders for the firm's product as well as a network of stocking distributors. "We maintain distributors who provide local retailers with a wide range of services that we don't deliver on a direct basis," said Woodruff.

"Some retailers prefer to deal with a distributor and some prefer to work with us directly; we leave both avenues open."

MGM/CBS Home Video
"We're working with video specialists nationally as well as through the CBS Records distribution system," explained Cy Leslie, president of CBS Video Enterprises. According to Leslie, the firm's product is currently handled largely through a network of some 25 video distributors, although he predicts that the in-house CBS Records organization will eventually become responsible for a far higher percentage of the company's sales.
of video software, carries between 200 and 250 titles in an adult film line and a "Gold Medal" line of general audience material. Included in the X-rated line are 15 films from the Freeway Pictures catalogue and Marilyn Chambers' "Insatiable," a best-selling video cassette marketed exclusively by King Of Video.

Among original release films are a good many from the RKO Pictures catalogue, such as "Citizen Kane" and "Gunga Din." Some 50 titles were introduced at the recent Consumer Electronics Show in Chicago, and the firm is now releasing approximately 20 new titles each month.

According to the firm's vice president, Steve Vincent, King Of Video presently has 13 stocking distributors around the country and expects to increase that number to between 20 and 25 by the end of the year. Retailers can call either a local distributor or contact the firm directly to order product.

Budget Video

Under the Budget Video and Hollywood Home Theatre logos, Budget Video carries one of the more extensive lines of public domain material, with a catalogue of more than 300 films. Distribution is through a handful of video specialists who carry some of the firm's line, although, according to business manager Steve Stumbris, retailers interested in carrying Budget Video product can contact the firm's offices in Los Angeles or A&H Sales in New York. Not all of Budget Video's material is public domain; exceptions include Pete Seeger's concert film "A Song and a Stone," such horror film genre material as "The Curse of the Crying Woman," "The Brainiac," and "The Wrestling Women Versus the Aztec Mummy," and several Spanish-language titles.

Among Budget Video's best sellers are classic Japanese films such as "The Seven Samurai" and "Yojimbo," the Jacques Tati film "Mr. Hulot's Holiday," the original version of "The Wages of Fear" (remade as "The Sorcerer" some years later), "The Little Shop of Horrors," "The Popeye Cartoon Festival," and some old Warner Bros. cartoon collections.

Media Home Entertainment

One of the largest independent video manufacturers, Media Home Entertainment's library includes approximately 140 titles in a variety of genres, the majority of which are carried on an exclusive basis. According to vice president sales and marketing Bill Gluckman, the firm is "100 percent distributor-oriented" and will not sell directly to retail accounts. Media Home Entertainment maintains a network of some 35 stocking distributors in the U.S. and has licensing deals throughout the world. Included in the company's library is the only ITA gold award-winning cassette marketed by an independent, John Carpenter's "Halloween." Other genre films carried by the company include several sci-fi pictures, animated collections such as "Little Lulu," the original "Superman," and a variety of family oriented features.

Some adult material is included in the Media Home Entertainment line, according to Gluckman, all X-rated material in the company's library including "Flesh Gordon" and "Dracula Sucks" has been edited to an approximate "R" status before release. "We're not in the porn business," insists Gluckman.

NFL Films

As the firm's name would suggest, the NFL Films library consists wholly of football-related material and includes 47 titles ranging from Superbowl highlights and team profiles to comedy features such as "Football Follies" and "Seven of Football Follies." According to the firm's David Grossman, the humorous material accounts for approximately one fourth of the company's sales while other popular video cassettes are such features as "Lombardi," a tribute to the late legendary coach.

At present, NFL Films product is carried by some 17 distributors nationally. Although the firm prefers to deal with its distributors, retailers can buy directly from the manufacturer if they meet minimum order requirements. Suggested list prices are $34.95 for 24-minute team profiles and game highlights and $44.95 for 50-minute features.

Karl Video

A self-styled "alternative video company," Karl Video has carved out a niche in the business by exclusively marketing "how-to" cassettes and other instructional material. According to the firm's president, Stuart Karl, one of their titles, "Exercise Now," is currently the best-selling "how-to" cassette in the industry. Other key titles in the Karl Video library include "The Video First Aid Kit," "The Art Of Speed Reading," and home repair and self-defense material.

Karl Video titles carry an average list price of $49 and are sold exclusively through a network of 27 distributors in the U.S. The firm introduces approximately one title per month and makes point-of-purchase material available through its distributors.

Video Communications, Inc.

Tulsa-based V.C.I. has a library of about 300 titles, including over 100 video cassettes. Media Home Entertainment maintains a network of some 35 stocking distributors in the U.S. and has licensing deals throughout the world.

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Some adult material is included in the company's catalogue. One of the largest dealers of religious-oriented software, V.C.I. carries major titles in that field, including "The Cross and the Switchblade," "The Greatest Heroes of the Bible," and several self-help films.

According to the firm's executive vice president, Robert Blair, distribution of V.C.I. product is handled by some 25 video specialists in the U.S. Retailers can also order product direct from the manufacturer.

The Nostalgia Merchant

One of the pioneering firms in the home video business, Nostalgia Merchant has attained veteran status in an industry that is only a few years old. The company's line consists of approximately 150 titles, and the firm has exclusive rights to most of the films and serials in its catalogue. Included among the Nostalgia Merchant library are "High Noon," the original "Invasion of the Body Snatchers," "The Count of Monte Cristo" and "The Quiet Man."

According to the firm's vice president of marketing and production, Earl Blair, the company currently holds the home video rights to about 800 movies and plans to release between 25 and 50 new titles per year. The company's product is backed by extensive point of purchase merchandising aids, national advertising and mailings of color brochures and catalogues on a regular basis. Distribution of The Nostalgia Merchant's product is currently handled by approximately 45 distributors nationwide, but, according to Blair, the company encourages direct relationships with retail accounts, with a minimum order set at $250.

Pacific Arts Video Records

Michael Nesmith's Pacific Arts Video Records was the first (and, to date, the only) record company to direct its entire operation to video. Thus far, the firm has only two titles in release, "An Evening with Sir William Martin" and the ground-breaking "Elephant Parts," one of the first experiments in creating original material strictly for the home video audience.

The firm's product is handled by a network of some 17 distributors in the U.S., all of which also carry such point-of-purchase material as buttons and brochures.
Arthur Morowitz on the Video Marketplace

By SOPHIA MIDAS

Arthur Morowitz, president of Video Shack and A & H Distributing and co-owner of Southern One Stop, is one of the most successful and well-respected video entrepreneurs in the country. Extolling the virtues of “hard work” and “fair play,” Morowitz has gained many friends in the industry, and both his retail and wholesale operations have served as models for many.

In this Dialogue, Morowitz candidly discusses the video marketplace as he views it today, and focuses on some of its most controversial issues, including the subject of sales versus rentals. Morowitz also addresses the overall future of the home video market; while he believes the video industry has great potential, he also maintains the business is headed for a shake-out.

Record World: Just as last year was referred to as the take-off year, this year is being called the shake-out year for video retailers. This means that, in some people's opinion, too many people are jumping on the video bandwagon and many will close shop. Despite this, Video Shack has successfully opened three new stores in the past three months, and your distributing company, A&H, has gained around 200 accounts in the same period. What is your feeling about the current marketplace for video merchandisers?

Arthur Morowitz: We now have six stores in the greater metropolitan area. If they make money, fantastic, but we're well ahead of what the marketplace is currently dictating: we are putting stores in faster than is needed. The key to watch is the sales of VCRs — and they're at a higher level than they were last year, to everyone's surprise. That's amazing because the current VCR statistics are based on a higher base. Let's play statistics games: if last year's figures were 50 percent higher than the year before, and this year they are up 50 percent, VCR sales are excellent.

Record World: Do you think that there are too many people opening up video retail outlets?

Morowitz: I don't know if there are too many stores opening up, but I will say that some of the stores are dinosaurs. You can't open up a store with a small inventory; you can't and you shouldn't. If you do, you'll run yourself out of business. I would like to see more retailers become bigger and better operators, and I think they need to survive. If you pick up the Sunday Times, you'll probably see a few video stores for sale. We will see a shake-out coming, and I think people are beginning to realize that the business isn't what they thought it was going to be. Video retailing is not a retirement haven; it's hard work. Frankly, I believe that a lot of people who are in the business are more impressed with the future than with the present. They're working very hard and perhaps making a better living than they were before they opened their store — but again, they're working hard. The whole country needs better accounts. As distributors, we are trying very hard to instruct our accounts. We'll do anything we can to build a strong retail structure and strong video market.

Record World: Many distributors have said that they are now experiencing a levelling off in their account structures' growth, especially since there are many more distributors servicing retail accounts. Has that been your experience?

Morowitz: No. You know, we're all human beings, and entertainment teaches us to think very short. So, if you have a good week, you tend to think that you're way ahead of the game, and if you have a slow week, you suddenly become very conservative. Looking at my overall figures, I would have to say that business is expanding at a two times rate, and I expect that to continue.

Record World: You once commented that Video Shack's success was largely a result of its vast inventory, and you even went so far as to say that if someone felt something was worthy enough to be put on tape, you would put it on your shelves. Do you still feel this way, and how do you maintain an orderly inventory?

Morowitz: I continue to stand by my theory that a retailer has to carry a full selection of titles, and yes, if someone thinks a title is good enough for tape, I will put it on my shelves. There is a tonnage of product out these days and it's going to grow. So it's buyer beware time. There is a lot of product out in the marketplace which probably doesn't belong there, but this is what separates the boys from the men. It's the guys who know how to order the obscure titles who are going to make a great deal of difference in this business.

In terms of inventory control, we've always had our stock on computer, so everything, including sales, is computerized. The tonnage of product, however, has been especially taxing on our computer department, but we're trying to maintain it and keep it up. It's a tough job, but what choice do we have? I must say, though, that the manufacturers are getting their acts together and have made our lives a lot easier in the last six months. They've become much more orderly with their shipments. Up until six months ago, we had to order in anticipation of how much they would mess things up. Now we can count on their titles and shipping schedules.

Record World: As a true software merchandiser, why did you elect to sell video discs, especially since the hardware manufacturers have made a point of distributing their discs to hardware merchandisers?

Morowitz: We felt that discs were our product — this was software, the razor blades, not the razor. I think the manufacturers, especially RCA, are underplaying the fact that most of the disc buyers today are people who already own VCRs. That's an interesting fact. It comes out in all of the surveys, but RCA persists on saying that their market is a lower economic class. I don't buy that. So, as a videotape merchandiser, I feel that we pretty much have a captive audience and we, as software retailers, know far better how to merchandise this product than any hardware dealer. We have a stronger commitment to keep software in stock, even with great difficulty in many cases.

Record World: Has the sale of discs proven to be profitable?

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Three Video Retailers Explain Their Methods

By SOPHIA MIDAS

NEW YORK—The video industry has spawned an estimated four to six thousand video retail outlets throughout the country, including the video specialty store, the franchise or affiliate store, and operations such as the record store which sell video software as well as other goods. In interviews with Record World, three successful retail executives discussed the sale of videocassettes, and each explained why his particular methodology works.

Thomas Video

The Detroit-based Thomas Video is one of the most successful video specialty stores in the country. Owned by Dennis Thomas, the operation began as a super-eight specialty shop in 1974. "We really got into the business with our super-eight product," said Thomas, "but when Sony came out with a VCR in 1977, we became curious. When some company in Michigan (Magnetic Video) decided to bring 50 software titles into the marketplace, we became even more curious and decided to sell video product. We were the first dealer to carry Magnetic Video product, I remember sitting on the dock the day the product was first being packaged. . . . By the summer of 1978, video looked like it was going to be bigger than my super-eight business; it was doubling and quadrupling, and frankly, it became very exciting, especially when all the manufacturers entered the business.

Dennis Thomas of Thomas Video

The initial excitement of the video business eventually translated itself into profitability. "We now have three stores," said Thomas, "and we have a very strong sales business, although we do rent. I remember when 'Alien' came out — we moved more units than we initially expected. 'Alien' was doubling and quadrupling, and the enormous amount of retailers who are getting into the business with virtually no knowledge of what it means to run a video retail store. There are too many people exploiting this business."

Video Station

George Atkinson, president of the 320-store Video Station Network, said he believes retailers need the umbrella protection of an affiliate or franchise corporation. "We believe that retailers need to join the family, as opposed to going out alone," Atkinson said.

As an affiliate corporation, Atkinson offers two packages to interested dealers, one for $43,500 and the other for $27,500. "The $27,500 package," explained Atkinson, "offers $27,500 in tangible, including initial inventory of 450 videocassettes and discs, on-location training, printing, freight, two recorders, a color TV, blank tapes, two Atari systems and assorted video cabinets and accessories." The affiliate, unlike the franchisee, does not pay royalty fees.

Atkinson said that the Video Station Corporation makes $16,000 in profits from this package, but he added, "Our affiliates are getting more than tangibles. They're getting the benefit of my knowledge and experience. Also, we offer a WATS line where an affiliate can call us up and order the product he requires."

Atkinson's wholesale operation stocks all video and video-related product. "To get into the video business today," said Atkinson, "a retailer would need a full-time person concentrating on buying and talking to numerous manufacturers, so the wholesale service we offer facilitates matters enormously. Affiliates are not required to purchase their inventory from Atkinson, however. "In many instances, it's more convenient for an affiliate to buy from a local distributor, but we encourage them to visit home as often as possible," he said.

Video Station recently implemented their $27,500 package to increase those retailers who are from small towns which don't require large stores, or dealers who don't have the necessary funding for the more extensive package. "Let's face it," said Atkinson, "a dealer in Gonzales, Louisiana has different needs from someone in a large city.

Everybody's Records

Tom Keenan, president of the Portland-based Everybody's Video Station chain, is representative of those record retailers who have aggressively pursued the video business. Within one year he built up a highly reputable video section in his stores called "Everybody's Video Vault." There are presently 91 video outlets in the greater Portland area, and Keenan's pilot store is the second largest stocked video outlet in the area.

Keenan did not rush into the video business, however, he explained: "The first thing we had to do was understand the fundamental differences between the record and video industries, and those differences are enormous. Unlike record manufacturers, everyone, with the exception of WEA, operates on 30-day terms. Also unlike record manufacturers, video companies do not offer discounts, although we have discovered that some of them will consider discounting on initial orders if the money is up front. Another thing we quickly learned is that creativity, in terms of display materials, is definitely lacking in the video industry. This makes merchandising more difficult since videocassettes are small."

Keenan also noted another dilemma the record retailer confronts. "Once you decide to get into video, you're suddenly posed with the problem of what to order. How do you decide to deal with the discrepancy between Beta and VHS? And there are thousands of titles... It took us 60 days of constant work to figure the whole thing out."

Because the record retailer does not have an established video image, according to Keenan, he faces some disadvantages. "Most record/video retailers do not carry hardware, and that's a disadvantage when you're competing with video specialty stores. Also, a record retailer has to be particularly effective in terms of his advertising; he's trying to reach a new customer. Actually, all video retailers are faced with the question of how to attract customers into their stores."

Although most retailers are using newspaper advertising, Keenan said he feels that television is Everybody's best advertising medium. "We think TV is our best bet," said Keenan, "and we've spent a lot of money. At the end of the month, when video is stocked in all of our stores, we're going to run a full-blown media blitz."
A Look at What's Available in Video Accessories

By LAURIE LENNARD

NEW YORK—As more and more people continue to purchase home video equipment, there will almost certainly be an increasing demand for complete retail entertainment centers.

The entertainment one-stop, where the consumer can purchase records, tapes, cassette and video accessories as well as rent video cassettes, will, in the opinion of many observers, replace specialized shopping. The record outlet seems the logical place for such a center.

For the record retailer considering expanding into video products, manufacturers offer various accessory packages featuring fast-selling products at a cost that will not intimidate the neophyte.

The following is a sampling of video accessory and maintenance companies and their products.

Bib

The upkeep of video equipment is the area of expertise for Bib, a British-based company with subsidiaries in Texas and Australia. "Maintenance is extremely important," says Stephen Godfrey, managing director, says. "But a lot of consumers do not know how to care for their units. It isn't much different from the audio industry 25 years ago when people were afraid to clean their tape deck heads. Video equipment is more complex, but it isn't difficult to maintain."

Bib offers retailers an entire video maintenance center for under $400. This unit features various products, including maintenance kits, tape erasers, head de-magnetisers, lens care kits, anti-static kits, tape erasers, head cleaning tools. The rack is supplied with complimentary instruction manuals. According to Godfrey, a 50 percent gross profit can be made on any current item for one of equivalent value with no restocking charge.

A new "library series" from Comprehensive Video.

A counter display rack, wholesaling for under $250, is available. It features a selection of fast-moving products like connectors, cables, maintenance kits and labels. "We back this with a profit insurance program," says company spokesman Ted Jacoby. "This program allows dealers to exchange any current item for one of equivalent value with no restocking charge."

Recoton Corporation

Fifty years ago, Recoton was in the business of manufacturing and selling diamond needles. Today the firm manufactures and imports well over a thousand items for the audio and video industries. Kevin Murphy, spokesman for the company, suggests that interested retailers begin with a basic spread of video software items, installation aids, cable and maintenance products. "This is really a minor investment for a retailer," Murphy says. "The whole package should only cost around $300." He also suggests the retailer carry a selection of blank tapes and movies. "Movies are the primary drawing card. But you can't just carry movies. The competition is already too stiff with all the rental clubs."

Recoton also features a see-through dust cover that will fit any video-cassette recorder. (Recoton Corporation, 46-23 Crane Street, Long Island City, N.Y. 11101. 212-392-6442.)

RMS Electronics

"Software is definitely where the profit is for a retailer," according to Albert Goldstein, VP of sales for RMS. RMS, which has been in business since the 1920s, began three years ago packaging their professional video products for the consumer market.

For the retailer who is interested in carrying video products, Goldstein recommends a series of racks containing an assortment of video accessories and installation products. The three racks, which come in varying sizes and prices ($200-$300), include a cable rack, an accessory rack and a videodisc accessory rack. Illustrated manuals are available with the racks. RMS also feature a wide selection of VCR dust covers, microphones, camera cables and adaptors. (RMS Electronics, Inc., 50 Antin Place, Bronx, N.Y. 10462. 212-892-6700.)

VCR accessory kit from RMS Electronics.

Le-Bo/Peerless

Le-Bo/Peerless, worldwide suppliers of video accessories, manufactures everything from inexpensive cassette cases to wood cabinets for the home video viewer.

According to Dan Zico, sales manager for the company, "The wood cabinet is our hottest selling item. It is designed with three drawers underneath for tape storage, and the video unit sits on top of the cabinet. The cabinets sell wholesale for under $50 and retail for under $80."

New on Le-Bo's product list is a "momentum" series. This is a series of cassette holders in the shape of books which can be neatly stored on a shelf. The holders are imprinted with titles commemorating special occasions. (Le-Bo/Peerless, 60 West Street, Bloomingdale, N.J. 07003. 201-429-8600.)

Allsop

Allsop, Inc., promises "patented non-abrasive cleaning action!" from its cassette deck cleaner.

ILLUSTRATED INSTRUCTIONS INCLUDED
COMMTRON offers one of the widest selections and largest inventories of pre-recorded videocassettes in the country. We are distributors for Paramount, MGM/CBS, Magnetic Video, United Artists, Disney, Warner Brothers, MCA, Columbia, Media, Nostalgia Merchant, and more! But that's only half of our story... We are also full line distributors for Panasonic, Atari, Mattel, Sharp, Fuji, Ampex, Sony, Bib, Amaray, Vid Lid, Cable Works, Cobra, Electra, Texas Instruments, the list goes on and on.

For a one stop source of video products, and consumer electronics at competitive prices, there's only really one choice... COMMTRON.

Point of Purchase Materials Spark Video Sales

Virtually all major videocassette manufacturers say that the bulk of their merchandising/marketing expenditures are directed towards the creation of point of purchase materials. Pictured here are p.o.p. items from (top row, from left): MCA Videocassettes, Media Home Entertainment, Paramount Home Video, Magnetic Video; (bottom row, from left): Walt Disney Home Video, Warner Home Video, NFL Video, and Columbia Pictures Home Entertainment.

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For a one stop source of video products, and consumer electronics at competitive prices, there’s only really one choice... COMMTRON.

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<tr>
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<th>Phone Numbers</th>
</tr>
</thead>
<tbody>
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<td>Seattle</td>
<td>1020 Andover Park West</td>
<td>(206) 575-3667, (800) 425-4785 Mtl., (800) 562-4715 State</td>
</tr>
<tr>
<td>New York</td>
<td>56 N. Harrison, Congers, NY 10920</td>
<td>(914) 268-4416, (800) 431-1700 Mtl., (800) 942-1833 State</td>
</tr>
<tr>
<td>Chicago</td>
<td>5265 Nairman Parkway, Solon, OH 44139</td>
<td>(216) 248-1660, (800) 321-8664 Mtl., (800) 362-9110 State</td>
</tr>
<tr>
<td>New Jersey</td>
<td>2450 Bell Avenue, Des Moines, IA 50321</td>
<td>(515) 247-5427 Mtl., (800) 244-8233 State</td>
</tr>
<tr>
<td>California</td>
<td>3211 W. MacArthur Blvd, Santa Ana, CA 92704</td>
<td>(714) 751-9011, (800) 854-0297 State</td>
</tr>
<tr>
<td>Texas</td>
<td>2050 A Boston College Park, GA 30337</td>
<td>(404) 996-5771, (800) 241-5427 Mtl., (800) 282-3086 State</td>
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<tr>
<td>Houston</td>
<td>5626 Bonhomme, Houston, TX 77036</td>
<td>(713) 780-2550, (800) 231-8122 State, (800) 392-6441 State</td>
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See Us at Room 1408

Contact your nearest COMMTRON branch to start receiving our 12 page monthly flyer.
might turn out to be fifteen to one, but in dollars and cents, it breaks down to
dearer's own admission, is about 45 percent sales in dollars. In transactions, it
price of $60, you have $60 generated by sale. So their business, at the rental
and you have $75 generated by rental. When you take one sale, with an average
is a rental business. But let's analyze that figure: Let's assume that the rental fee is
you think to yourself that what he just told you was amazing, and that this really
the ratio is 15 to one - fifteen transactions of rentals for every one sale.” Now
they say, “Rental.” When you ask them what they mean by that, they say, “Well,
to understand their business. When you ask them what their business is,
say, “Rental.” When you ask them what they mean by that, they say, “Well,
the ratio is 15 to one — fifteen transactions of rentals for every one sale.” Now
you think to yourself that what he just told you was amazing, and that this really
is a rental business. But let's analyze that figure: Let's assume that the rental fee is
$4.95 — and that may even be the high number. Now, you take $5 times fifteen,
you have $75 generated by rental. When you take one sale, with an average
price of $60, you have $60 generated by sale. So their business, at the rental
dealer's own admission, is about 45 percent sales in dollars. In transactions, it
might turn out to be fifteen to one, but in dollars and cents, it breaks down to
about fifty-fifty. The dealers themselves don't even realize that they have a good
sales business. Now, why are they in that position? They are in that position
simply because when they first went into business they had the idea of getting
into the rental business; they wanted to sell their cassette and let that be the end
of it. Let's take some numbers. The average retail price of a cassette, as I said
before, is $60. The wholesale cost is $42. So that man is selling something for
$60 which he buys for $42. With these figures in mind, let's take a typical
situation for this retailer. A customer walks in and wants to buy a cassette; the
retailer sells it to him with a 10 percent discount — for some reason, everyone
feels they must discount the product — so the dealer is taking in $54 for a
 cassette that costs him $42. Well, that's not so bad. Now he calls up his
distributor to buy another copy of that cassette, only to discover that nobody
really cares about a one-piece order. That guy is not the end of the world; he's
not the best thing since sliced bread. So what happens is that he hears that the
distributor hasn't got it in stock; the manufacturer didn't ship; it's in the mail; the
check is coming; his credit line has been extended — there's a million reasons
why all of a sudden he's not a big cheese. So there he is, beating his chest
because he has made a sale, and no one is listening to him.

So, he can't get the cassette for at least five to seven days. What happens is that
another customer walks in within the next hour, and he wants to buy that same
cassette. Perhaps another customer walks in the next day and also wants the
cassette. Well, the dealer doesn't have it. Now he has lost $24, simply because
he didn't have enough money or sense to have a good supply of it because
he couldn't get a refill fast enough. When the next customer walks in and asks for
the same cassette, he says, “Why do you want to buy? Why do you want to own
it? Are you going to look at it more than once? Don't be ridiculous! Let me tell
you what I'm going to do. I'll rent it to you for $5. You bring it back tomorrow.”
So the dealer gets his $5, and figures to himself that the $5 is self-destructed half of what
he would have made on a sale. He also knows that if another customer walks in,
he'll be able to promise that customer that he can have the cassette the next day.
Also, he knows that when the first customer returns the cassette, there's a
good chance that he'll want to rent another cassette. So, that dealer has turned off a
potentially good sales customer because sales are not economical for him and
he has to rent. It's simply become more expedient. Even if he is making less
money on a rental, it's a lot less trouble for him.

RW: What is your feeling regarding the rental-only plan which is currently
being considered by some manufacturers?

Morowitz: A rental-only plan will have a devastating impact upon the industry.
The smaller retailer has built up a good case for himself regarding why he
should rent, but if he has to pay a royalty, he'll be out of business. Let's take the
Disney plan, for example. At the present time, Disney is charging $26 for 13
weeks per cassette. That's $2 per cassette per week. I don't think you'll get
rentals much cheaper than that. That gives the average dealer who has 700 titles
and perhaps 1500 cassettes. If he had to pay $2 per week per cassette, I don't
think he'd be in business today. I'll put it in dollars and cents: 1500 cassettes at

(Continued from page 16)
BHICK IS THE HOTTEST THING ON THE STREET.

"SWEAT"
Johnny Van Zant Band at the Country Club

LOS ANGELES—Beach Boy Mike Love has announced he will become the second member of the group to have a solo album out this year, probably to be released as early as this fall by a yet-unnamed label. The album was recorded with Love’s Endless Summer Beach Band and features Carl Wilson’s original Guitar Bar, as well as Love’s cousin, Carl Wilson, left the group on Saturday (10), but Love insisted that his solo work would in no way conflict with the Beach Boys’ schedule. “I’ve wanted to do a solo album for quite some time, and I’ve been working with some really good musicians,” he says. The album will be released later this year.

Upcoming Appearances

Love’s cousin, Carl Wilson, left the Beach Boys on a “leave of absence” earlier this year to record a solo album for the CBS label. At the time, he told Record World, “I just can’t stop working.”

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Pop and A/C radio programmers will fall for the latest love song by the L.A.-based quintet. Chuck Gefre’s pure pop vocals have just enough shake and shimmer on the highs, and the backing choruses give the right amount of emphasis to his emotionally delivered hook. The instrumental track avoids flash while providing plenty of punch. An impressive debut.

**Pop**

**HARRY CHAPIN — Boardwalk**
7-11-119

**THE PRODUCERS — Portrait**
24-02445 (CBS)

**THE PUPPIES — Sniff** 7-03

**NEIL SEDAKA — Elektra** 47184

**BILLY JOE ROYAL (Accompanied by Tony Wine)** — Capitol 9-02297

**WASTED TIME** (prod. by Mama) (writers: Wine-Christopher) (Baby Chock/Voges/Welker/Easy Nine, BMG) (2:44)

**Bryan Adams** — A&M 2359


Adams is a Canadian who should break free here with this debut single from his new “You Want It. You Got It.” His raspy tenor staves with convincing emotion on the chorus flights and his hellbent guitar solo will attract the attention of AOR rokers. Bob Clearmountain’s production is superb, and the whole package is headed toward heavy rotation.

**SHEREE BROWN — Capitol** 5026

**B.O.S./Pop**

**ROGER** — Warner Bros. 49786

**I HEARD IT THROUGH THE GRAPEVINE (Port I)** (prod. by Trouman) (writers: Williams/Strong) (Stone Agate, BMG) (3:58)

Of the Trouman family and last year’s gold “Zapp” L.P. Roger goes solo with this initial single from his forthcoming “Smoky” L.P. The former Bootsy sidekick expands on his P-Funk connection with this remake of the standard. His customized electronic vocals are backed by an ambitious rhythm track that’s loaded with sound effects, handclaps and vocal choruses.

**JULY LENN** — Mercury 47156

**Havin’ Fun With Mr. T** (prod. by Donn) (writers: Miller-Dunn-Miller-Chandler) (Pure Love/Cherubim/Big One, ASCAP/Hay Skimo, BMG) (3:42)

A heavyweight bass sets the funky pace, while Stanley blows some mean sax meat and female vocals carouse in between. An energetic body-mover that’s sure to make a strong showing on black radio.

**VOGUE — Atlantic** 3847

**DANCIN’ THE NIGHT AWAY** (prod. by Trans-Canada-Disques) (writers: LePage-LePage) (Caducees-Migle-Celsius, CAPAC) (3:40)

Denis and Denise LePage (co-writers) are the current rage on the Montreal dance disco scene and that success has spilled over recently among urban clubs statewide. Their pen is responsible for this bouncy dancer that sports a luxurious hook and kinetic percussion.

**LINX — Chrysalis** 2544

**THROW AWAY THE KEY** (prod. by Carter-Carter-Martini-Brown) (writers: Grant-Martino) (Solid/RSM) (3:49)

David Grant’s confident vocal and the perky rhythm track make for an irresistible sound. The rubbery bass, crisp percussion and clean production could cross this from clubs to mass appeal.

**KIQUE — MCA** 51158

**MIDDLE OF A SLOW DANCE** (prod. by Lodige-Crawford) (writers: Suthers) (For George, BMG) (3:26)

Deborah and Issac Suthers (they’re brother and sister) and Howard Huntbridge trade and harmonize with butter-salt effectiveness on this beautiful ballad from the “It’s Winning Time” L.P. A smooth tour de force vocal effort.

**THE QUICK** — Pavillion 5-02455 (CBS)

**ZULU** (prod. by [group] writers: Campsie-Mcfarlane) (ATV, BMI) (4:06)

George McFarlane and Col Campsie comprise this British collective. Col’s cool, dreamy tenor slides over the thick, percussion-clad rhythm track. The jungle beat and percussion will please dancers.
**Album Picks**

**FREETIME**  
**SPYRO GYRA—MCA 5238 (8.98)**
Jay Beekenstein's expressive saxophones (soprano, alto and tenor) once again take the lead as Spyro Gyra exhibits the consistency that's kept them on top in the jazz-oriented instrumental category. The title cut takes off on an irresistible bass line, while John Tropea's burning guitar solo highlights "Pacific Sunrise." The bouncy, tuneful "Amber Dream" also has multi-format airplay potential.

**EVERLASTING LOVE**  
**REX SMITH—Columbia FC 37494**
The title duet with Rachel Sweet (see right) is buffeting well into the top 40, and Smith has been a visible figure in the Broadway cast of "The Pirates of Penzance" with another leading lady, Linda Ronstadt. All this adds up to perfect timing for the release of this Rick Chertoff production, which is also highlighted by "Love Will Always Make You Cry" and a cover of "What Becomes of the Brokenhearted."

**... AND THEN HE KISSED ME**  
**RACHEL SWEET—Columbia ARC 37077**
The little girl with the big, big voice is more than capable of fronting the wall-of-sound backdrops of "Shadow of the Night" and the Phil Spector medley ("Then He Kissed Me/Be My Baby"), while her most adaptable style also comes alive on "Two Hearts Full of Love" and "Everlasting Love," the duet with Rex Smith, a song that's headed for the top of the singles chart a third time.

**THE ELECTRIC SPANKING OF WAR BABIES**  
**FUNKADEUC—Warner Bros. BSK 3482 (8.98)**
Who else could take a familiar jingle lyric and mutate it to "a killer millimeter," then substitute "armadillo millimeter" and "goriller millimeter"? It could only be George Clinton and his gang of dyslectic linguists, whose facility with music is equally bizarre. Both the LP and the packaging you can dance 2-it-2.

**AMERICA'S GREATEST HERO**  
**JOEY SCARBURY—Elektra 5E-537 (8.98)**
Scarbury's theme from "The Greatest American Hero" ("Believe It or Not") was his first number one breakthrough and a return to the top of the charts for producer Mike Post, who had a big hit with another TV theme, "The Rockford Files," in 1975. The 26-year-old Scarbury who's been singing since 15 and has been on the road with Loretta Lynn is a real pro whose voice could easily propel more pop hits.

**SIMPLICITY**  
**TIM CURRY—A&M SP 4830 (7.98)**
The multi-talented Mr. Curry has played Dr. Frank N. Furter in "The Rocky Horror Picture Show," appeared on Broadway in the drama "Amadeus" and created a lasting impression on radio with "I Do the Rock." His new LP is expectably classy, with great moments like "Working on My Tan," "Out of Pawn" and a cover of Squeeze's "Take Me I'm Yours" in camel-trot rhythm.

**HAVE BAND WILL TRAVEL**  
**GRINDER SWITCH—Robox RBX 8101 (8.98)**
Don't let the cowboy hats fool ya — this is not just another Southern boogie band. Their first album for a new label rocks out with just the right proportions of country and soul influence, which comes across best on "Real Good Sign" and "The Warm Kind." Their guitar work alone seems to complement the songs perfectly while avoiding flashy excesses. Programmers can't pass this up.

**PRIVATE**  
**GARY PRIVATE—Select SEL 21608 (5.98)**
A New Yorker who's played the metropolitan area clubs, Private goes public with a four-song debut EP. "The Problem With Me Is You" has a perfect pop hook, "Rumor Has It" takes a higher-energy approach, and "Caught Up in Los Angeles" is the best vocal showcase.

**EDDIE "CLEANHEAD" VINSON AND THE MUSE ALL STARS LIVE AT SANDY'S**
**Muse S328 (8.98)**
Altoist Vinson teams up with tenorman Buddy Tate and Amett Cobb (all three Texas players with a gutsy sense of the blues) on this adrenaline-soaked live session. Everyone should own a version of "Cleanhead Blues."

**VINTAGE '64**
**JOE DERISE—A.X.P./Palm Tree ARPT 10001 (7.98)**
Derise brings back memories in this collection of standards produced with restrained piano/bass/drums instrumentation by Brooks Arthur and Artie Kaplan. His breathy vocals quaver with emotion and jump jazzy intervals on selections like "Cool Summer Rain."
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<table>
<thead>
<tr>
<th>WKS. ON CHART</th>
<th>TITLE, ARTIST, Label, Number, (Distributing Label)</th>
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</table>
| AUGUST 15, 1981 | **ENDLESS LOVE**
| **1** | JESSIE'S GIRL RICK SPRINGFIELD/RCA 12201 |
| **2** | THEME FROM THE GREATEST AMERICAN HERO JOEY SCARBOROUGH/Electra 47147 |
| **3** | SLOW HAND POINTER SISTERS/Planet 47929 (A/E) |
| **4** | THE ONE THAT YOU LOVE AIR SUPPLY / Arista 0604 |
| **5** | BOY FROM NEW YORK CITY MANHATTAN TRANSFER/Atlantic 3816 |
| **6** | I DON'T NEED YOU KENNY ROGERS/Liberty 10145 |
| **7** | LADY (YOU BRING ME UP) COMMODORES/Motown 11514 |
| **8** | BETTE DAVIS EYES KIM CARNES/Epic 51084 |
| **9** | TIME ALAN PARSONS PROJECT / Arista 0598 |
| **10** | IN THE AIR TONIGHT PHIL COLLINS/Atlantic 3824 |
| **11** | TOUCH ME WHEN WE'RE DANCING CARPENTERS/A&M 2349 |
| **12** | FIRE AND ICE PAT BENATAR/Chrysalis 2529 |
| **13** | IT'S NOW OR NEVER JOHN SCHNEIDER / Scotti Bros. 02105 (CBS) |
| **14** | YOU MAKE MY DREAMS DARYL HALL & JOHN OATES/RCA 12217 |
| **15** | LOVE ON A TWO WAY STREET STACY LATTISAW/Colition 46105 (Atl) |
| **16** | YOU DON'T KNOW ME MICKEY GILLEY/Epic 14 02172 |
| **17** | THAT OLD SONG RAY PARKER, JR. & RAYDIO / Arista 02105 (CBS) |
| **18** | STEP BY STEP EDDIE RABBITT/Elektra 47124 |
| **19** | REALLY WANT TO KNOW YOU GARY WRIGHT/Warner Bros. 49744 |
| **20** | QUEEN OF HEARTS JUICE NEWTON/Capitol 4997 |
| **21** | SOME DAYS ARE DIAMONDS ANGEL OF THE MORNING JUICE NEWTON/Capitol 12246 |
| **22** | SHAKER UP ME WHEN WE'RE DANCING CARPENTERS/A&M 2349 |
| **23** | SLOW HAND POINTER SISTERS/Planet 47929 (A/E) |
| **24** | FOR YOUR EYES ONLY (THEME FROM THE MOTION PICTURE SOUNDTRACK) / SHEENA EASTON/Epic 14180 |
| **25** | DON'T WANT TO WAIT ANYMORE TUBES/Capitol 5007 |
| **26** | MODERN GIRL SHEENA EASTON/EMI-America 8070 |
| **27** | WINNING SANTANA/Columbia 11 01050 |
| **28** | SEVEN YEAR ACHE ROSANNE CASH/Columbia 11 01050 |
| **29** | GIVE IT TO ME BABY RICK JAMES/Gordy 7197 (Motown) |
| **30** | I'M IN LOVE EVELYN KING/RCA 12243 |
| **31** | A WOMAN NEEDS LOVE (JUST LIKE YOU DO) RAY PARKER, JR. & RAYDIO / Arista 02105 (CBS) |
| **32** | BREAKING AWAY BALANCE/Poritugal 24 02177 (CBS) |
| **33** | SQUARE BIZ TEENA MARIE/Geffen 49788 (WB) |
| **34** | CHLOE ELTON JOHN /Geffen 49788 (WB) |
| **35** | DRAW OF THE CARDS KIM CARNES/EMI-America 8087 |
| **36** | SUPERFREAK (PART I) RICK JAMES / Gordy 7205 (Motown) |
| **37** | FLY AWAY BLACKFOOT / A&M 2348 |
| **38** | THEME FROM THE GREATEST AMERICAN HERO JOEY SCARBOROUGH/Electra 47147 |
| **39** | SEVEN YEAR ACHE ROSANNE CASH/Columbia 11 01050 |
| **40** | ENDLESS LOVE QUEEN OF HEARTS JUICE NEWTON/Capitol 4997 |
| **41** | SLOW HAND POINTER SISTERS/Planet 47929 (A/E) |
| **42** | DON'T WANT TO WAIT ANYMORE TUBES/Capitol 5007 |
| **43** | FOR YOUR EYES ONLY (THEME FROM THE MOTION PICTURE SOUNDTRACK) / SHEENA EASTON/Epic 14180 |
| **44** | DON'T WANT TO WAIT ANYMORE TUBES/Capitol 5007 |
| **45** | MODERN GIRL SHEENA EASTON/EMI-America 8070 |
| **46** | WINNING SANTANA/Columbia 11 01050 |
| **47** | SEVEN YEAR ACHE ROSANNE CASH/Columbia 11 01050 |

**CHARTMAKER OF THE WEEK**

- ARTHUR'S THEME
  - BEST THAT YOU CAN DO
  - CHRISTOPHER CROSS
  - WARNER BROS. 49787

- SILENCE VOL. 1, No. 1
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*Record World from August 15, 1981, page 16*
ADD: ALBUM BROTHERS BAND—Arista
ADD: ANY TROUBLE—Stiff America
ADD: DEBBIE HARRY (import)—Chrysalis
ADD: IAN HUNTER (12")—Chrysalis
ADD: LITTLE FEAT—WB
ADD: PRETENDERS—Sire
ADD: RACHEL SWEET—Columbia
ADD: TENPOLE TUDOR—Stiff America
ADD: JO JO ZEP & THE FALCONS
ADD: POINT BLANK—MCA
ADD: Tom Petty & The HEARTBREAKERS—Backstreet/MCA
ADD: Tom Petty & The HEARTBREAKERS—Backstreet/MCA
ADD: WHITEY—WB
ADD: WOBK-FM ALBANY
ADD: ALLMAN BROTHERS BAND—Atlantic
ADD: ANY TROUBLE—Stiff America
ADD: DEBBIE HARRY (12")—Chrysalis
ADD: IAN HUNTER (12")—Chrysalis
ADD: LITTLE FEAT—WB
ADD: PRETENDERS—Sire
ADD: SHOOTING STAR—Virgin/Epic
ADD: BLACKFOOT—Atco
ADD: BLUE YESTERDAY—WB
ADD: BLUE YESTERDAY—WB
ADD: HEAVY METAL (soundtrack)—Full Moon/Asylum
ADD: HEAVY METAL (soundtrack)—Full Moon/Asylum
ADD: MOODY BLUES—Threshold
ADD: PAT BENATAR—Chrysalis
ADD: PRETENDERS—Sire
ADD: SHOOTING STAR—Virgin/Epic
ADD: Tom Petty & The HEARTBREAKERS—Backstreet/MCA
ADD: OVERBOARD—WB
ADD: WBCN-FM/BOSTON
ADD: TIM CURRY—A&M
ADD: DEBBIE HARRY (12")—Chrysalis
ADD: IAN HUNTER (12")—Chrysalis
ADD: PRETENDERS—Sire
ADD: RED RIDER—Capitol
ADD: RACHEL SWEET—Columbia
ADD: HEAVY ACTION:
ADD: STEVIE NICKS—Modern
ADD: TOM PETTY & THE HEARTBREAKERS—Backstreet/MCA
ADD: HEAVY ACTION:
ADD: MOJO—Capitol
ADD: WHIRL-FM LONG ISLAND
ADD: ALBUM BROTHERS BAND—Arista
ADD: LITTLE FEAT—WB
ADD: PRETENDERS—Sire
ADD: HEAVY ACTION:
ADD: BILLY SQUIER—Capitol
ADD: TOM PETTY & THE HEARTBREAKERS—Backstreet/MCA
ADD: HEAVY ACTION:
ADD: MOJO—Capitol
ADD: WHIRL-FM LONG ISLAND
ADD: PAT BENATAR—Chrysalis
ADD: PRETENDERS—Sire
ADD: HEAVY ACTION:
ADD: BILLY SQUIER—Capitol
ADD: HEAVY ACTION:
ADD: WHIRL-FM LONG ISLAND
ADD: ALBUM BROTHERS BAND—Arista
ADD: LITTLE FEAT—WB
ADD: PRETENDERS—Sire
ADD: HEAVY ACTION:
ADD: BILLY SQUIER—Capitol
ADD: PAT BENATAR—Chrysalis
ADD: PRETENDERS—Sire
ADD: HEAVY ACTION:
ADD: BILLY SQUIER—Capitol
WSHS-FM/FT.
LAUDERDALE
ADDS:
LITTLE FEAT — WB
PRETENDERS — Sire
HEAVY ACTION:
ZZ TOP — WB
JOURNEY — Columbia
PAT BENATAR — Chrysalis
FOREIGNER — Atlantic
VAN HALEN — WB
OZZY OSBOURNE — Jet
BLACKFOOT — Atco
TOM PETTY AND THE HEARTBREAKERS — Backstreet/MCA
PHIL COLLINS — Atlantic
GREG KIHN — Beserkley
WMMS-FM/CLEVELAND
ADDS:
ADAM AND THE ANTS (12") — Epic
ALABAMA BROTHERS BAND — Arista
CHRISTOPHER CROSS (single) — Arista
TOM PETTY AND THE HEARTBREAKERS — Backstreet/MCA
JOURNEY — Columbia
BILLY SQUIER — Capitol
STEVIE NICKS — Modern
FOREIGNER — Atlantic
MOODY BLUES — Threshold
PAT BENATAR — Chrysalis
IAN HUNTER (12") — Chrysalis
DEBBIE HARRY (12") — Chrysalis
SOPHIE B. — MCA
PRETENDERS — Sire
SILVER CONDOR — Columbia
WQFM/MIWILWAUKEE
ADDS:
ALABAMA BROTHERS BAND — Arista
NATHAN COATES — Taxi
DVC — Atco
SHOOTING STAR — Virgin/Epic
HEAVY ACTION:
BILLY SQUIER — Capitol
JOURNEY — Columbia
PAT BENATAR — Chrysalis
FOREIGNER — Atlantic
MOODY BLUES — Threshold
STEVE NICKS — Modern
MOODY METAL (soundtrack) — Full Moon/Asylum
POINT BLANK — MCA
BILLY ORY — Capitol
WQXW/DETROIT
ADDS:
FOREIGNER — Atlantic
HEAVY METAL (soundtrack) — Full Moon/Asylum
HEAVY ACTION:
PAT BENATAR — Chrysalis
JOURNEY — Columbia
PHIL COLLINS — Atlantic
RICK SPRINGFIELD — RCA
MOODY BLUES — Threshold
BILLY SQUIER — Capitol
FOREIGNER — Atlantic
BLUE OYSTER CULT — Columbia
STEVE NICKS — Modern
GREG KIHN — Beserkley
Y95-FM/ROCKFORD
ADDS:
ALABAMA BROTHERS BAND — Arista
NATHAN COATES — Taxi
ELO — Jet
JIM & VANGELIS — Polydor
WHITFORD/ST. HOMES — Columbia
FOREIGNER — Atlantic
HEAVY ACTION:
PAT BENATAR — Chrysalis
FOREIGNER — Atlantic
KQX-FM/MINNEAPOLIS
ADDS:
ALABAMA BROTHERS BAND — Arista
PAT BENATAR — Chrysalis
STEVE NICKS — Modern
JOURNEY — Columbia
MOODY BLUES — Threshold
FOREIGNER — Atlantic
ZZ TOP — WB
BLUE OYSTER CULT — Columbia
BILLY SQUIER — Capitol
SQUEEZE — A&M
GREG KIHN — Beserkley
KXTQ-FM/DALLAS
ADDS:
DEFF LEPPARD — Mercy
MICK FLEETWOOD — RCA
HEAVY METAL (soundtrack) — Full Moon/Asylum
JON & VANGELIS — Polydor
RAMONE — Sire
HEAVY ACTION:
3B SPECIAL — A&M
PAT BENATAR — Chrysalis
FOREIGNER — Atlantic
GREG KIHN — Beserkley
STEVE NICKS — Modern
MOODY BLUES — Threshold
TOM PETTY AND THE HEARTBREAKERS — Backstreet/MCA
KZEW-FM/DALLAS
ADDS:
ALABAMA BROTHERS BAND — Arista
ELO — Jet
PRETENDERS — Sire
RED RIDER — Capitol
BRUCE SPRINGSTEEN (sampler) — Columbia
BILLY THORPE (EP) — Polydor
HEAVY ACTION:
FOREIGNER — Atlantic
MOODY BLUES — Threshold
STEVE NICKS — Modern
JOURNEY — Columbia
TOM PETTY AND THE HEARTBREAKERS — Backstreet/MCA
RICK SPRINGFIELD — RCA
ICEHOUSE — Chrysalis
JOE WALSH — Asylum
KQEM/SAINT JOSEPH
ADDS:
TOM PETTY AND THE HEARTBREAKERS — Backstreet/MCA
MOODY BLUES — Threshold
FOREIGNER — Atlantic
JOURNEY — Columbia
BILLY SQUIER — Capitol
PAT BENATAR — Chrysalis
KZSF/FM/SAN JOSE
ADDS:
JOE JACKSON — A&M
RICKIE LEE JONES — WB
MOODY BLUES — Threshold
STEVE NICKS — Modern
SINCEROS — Columbia
ALAN BROTHERS BAND — Arista
FOREIGNER — Atlantic
STEVE NICKS — Modern
TOM PETTY AND THE HEARTBREAKERS — Backstreet/MCA
KZOK-FM/SEATTLE
ADDS:
ALABAMA BROTHERS BAND — Arista
BLACKFOOT — Atco
ELO — Jet
ROCKETS — Elektra
BILLY SQUIER — Capitol
HEAVY ACTION:
TOM PETTY AND THE HEARTBREAKERS — Backstreet/MCA
MOODY BLUES — Threshold
FOREIGNER — Atlantic
BLUE OYSTER CULT — Columbia
RICK SPRINGFIELD — RCA
BILLY SQUIER — Capitol
FOREIGNER — Atlantic
HEAVY ACTION:
PAT BENATAR — Chrysalis
FOREIGNER — Atlantic
JEFFERSON STARSHIP — Grunt
BLUE OYSTER CULT — Columbia
REO SPEEDWAGON — Epic
PAT BENATAR — Chrysalis
BILLY SQUIER — Capitol
KROQ-FM/LOS ANGELES
ADDS:
TOM CURRY — A&M
DAVE DAVIES — RCA
STEVE NICKS — Modern
RAMONES — Sire
HEAVY ACTION:
GODS — A&M
OINGO BOINGO — A&M
TOM PETTY AND THE HEARTBREAKERS — Backstreet/MCA
ADAM AND THE ANTS — Epic
FOREIGNER — Atlantic
SQUEEZE — A&M
X — Slash
PLASMATICS — Stiff America
PAT BENATAR — Chrysalis
KRAFTWERK — WB
FCC Decision on AM Spacing

(Continued on page 3)

By PHIL DIMAURO

ROCKING THE ALBUM ROCKERS: The inevitable wave of stations signing on with John Sebastian’s AOR consultancy continues this week on the west coast, with two SRO Broadcasting stations (a unit of the Sterling Recreation Organization: KSJO, San Jose, and KZOK, Seattle). KSJO, which had kept up something of a “progressive” profile until now, five people left the station at the same time as the new consultant was brought in, but reliable sources indicate that the decision was not Sebastian’s. Program director Leroy Hansen stays on. Two other KSJO air personalities, Lisa Novak and David Whittaker, had left the station several weeks before. Novak is now on the air at San Jose’s KESR.

The transition wasn’t nearly as rocky at KZOK, where PD Nils von Veh explained that the station had been doing hard rock until the second week of February, when they decided to pursue a softer, more “adult rock” direction. “Now we’re back to competing for the 18-34 year-olds,” said von Veh.

FLUNGY GLUMS FIGHT TOOTH DECAY: That might sound like a contradiction in terms, but in Cleveland, where morning drive personality Carol Ford leads the faithful listeners of FM 108 (WDMT) in a morning enamel-scouring ritual set to a danceable beat. Jeff Kelly, PD of the urban contemporary formatted station, says that “Toothbrush Beat” gives the station a chance to test some of the more “off-the-wall, funky rap records” that normally wouldn’t be heard early in the morning, if at all, on the station. And that’s in Cleveland, where, according to Kelly, rap is quite popular.

Among the records used in this hygienic exercise are “Wheels of Steel” by Grandmaster Flash and the Furious Five and Sequence and Spoonie Gee. Another important function of “Toothbrush Beat” is testing out novelty records in the “make it brief” tradition. As MD Freddie James reports, most of them “end up in the rubbish” after a week, but a few, like “General Hospi-Tale,” get great phone response and start growing into hits.

“Toothbrush Beat” is introduced each morning with gargling noises and brush bristle sound effects, often with an ad hominem to turn up the music and start beating those bicuspid in time.

Who knows, if this thing spreads, we might hear kids on American Bandstand saying, “I like it, it has a good beat that you can…”

MORE MOVES: Gordon Weingarth, PD, and Ed Michaelson, MD of WPLR-FM, New Haven, have left the station. Weingarth’s replacement is Chris Kampsmeier…Paul Payton is rumored to be leaving WCCC, Hartford, where he holds the PD and music director positions…Paul Robinson has been named PD for WXRK-AM and FM in the Washington area (Alexandria, Virginia). He comes from WMJD in Washington. …Bruce Bradley has taken over the morning drive at WNYE, New York, while Dan Daniel moves to afternoons. Nobody’s leaving, though, since the station has gone from four to three-hour shifts, a move which program manager Pete Salanitri hopes will make vacation times and other short-staff contingencies less of a problem.

IN RETROSPECT: The baseball strike may be over, but some fans in the city of Kalamazoo still seem to be holding a grudge. At WQLK, a beautiful music station in the Detroit suburb, sports director David Hess began polling listeners during the strike, asking: “Even if the season resumes tomorrow, any records or championships will be tainted by asterisks...so why bother reporting scores that are essentially meaningless?” PD Dennis Weidler reports that by approximately 10 to 1, respondents asked that scores not be broadcast. Weidler says that while some listeners simply mailed in postcards inscribed with “yes” or “no,” others gave detailed explanations of their feelings, which mainly centered around the “prima donna-ism” of the players and their disregard for their fans. Of course, the die-hard fans promised never to tune in again if the scores weren’t broadcast, “but they can always tune in to WTKO, owned by the same concern that owns the Detroit Tigers, for all the sports news they want.”

SHORT WAVES: Sources at WNEW-FM in New York report that a recent station blackout caused by wet wires following a tremendous thunderstorm in the area occurred at the precise moment Caroline Mas was singing the words “Signal for Help” (from the Moon Martin song) as it appears on her latest Mercury album. Hmmmm...The ABC Entertainment Network debuts two new feature programs August 10: “Snapshot,” hosted by news correspondent Mary Margaret Myers, and “Breakthrough,” hosted by news correspondent Bill Stoller…WHOO-FM, Orlando, Florida, has converted from beautiful music to TM country…Terry Marshall’s Daily Insider, an entertainment news dispatch for radio, debuts August 11. Marshall, who was most recently an editor with Starship News, has signed with Bob Rogers and Associates for station clearances and general consultation…Afternoon drive air personality Gary Miller of WSTU-FM, Stuart, Florida, was injured Saturday, July 25 in a car crash. He will be recuperating for at least three months; he can be reached at Martin Memorial Hospital in Stuart. For further information call (305) 692-1000.

Many daytime-only stations had also wanted the 9 kHz dial as a means to move to full-time service. However, many of them were convinced by the NAB that the proposal was actually counter-productive—because of costs and possible interference problems—and given assurances that the organization would work for their interests.

In Irwin Krasnow, senior vice president of NAB, summed up the broadcasters’ feelings: “Reduced channel spacing would result in more interference being created and a high cost of conversion with very little benefit as far as new stations are concerned.”

Consumer groups disagreed, seeing the reversal vote as yet another example of a growing trend within the administration to side with the broadcast industry.

Jay Schwartzmann, executive director of the Media Access Project, commented: “If the FCC is interested in real competition and new entrants in the marketplace, diversity of ideas and thoughts in society, it should be proceeding straight ahead with 9 kHz.”

The amended FCC decision will serve as foreign policy this fall when the State Department presents the proposal to a Western Hemisphere Radio Conference. Many European and Asian countries, however, have adopted a 9 kHz spacing for the more efficient use of AM radio frequencies overseas.
Dave Clark Looks Back On 43 Years in Black Music
By NELSON GEORGE

NEW YORK—In an industry where the career mortality rate is high and enforced retirements are common, Dave Clark's 43-year tenure promoting records may well be a record. The promotion head of Jackson, Mississippi-based Malaco Records got his start at the tail end of the big band era and has worked ever since for the music he loves—gospel and rhythm & blues.

Clark's interest in music began when he was a schoolboy in Chicago, where he studied drums, saxophone and trombone. He went to Lane College in Jackson, Tennessee on a music scholarship.

Upon graduation from college, Clark landed a spot in Jimmie Lunceford's swing band as a "utility player," who because of his versatility could fill a number of spots. But Harold Oxley, Lunceford's agent, saw Clark as more than a musician. "He started me doing advance work for various groups," Clark said. "That meant versatility could fill a number of spots.

Clark landed a spot in Jimmie Lunceford's swing band as a "utility player," who because of his versatility could fill a number of spots. But Harold Oxley, Lunceford's agent, saw Clark as more than a musician. "He started me doing advance work for various groups," Clark said. "That meant versatility could fill a number of spots.

As an advance man Clark was very much the one to introduce new records to a city. "Since it took so long for records to travel across the country, a promoter had to do advance work for Billie Holiday, Lionel Hampton, Louis Armstrong and others. "A promotion man's job then was basically to deal with the boxes and black newspapers," Clark recalled. "The latter were very important to the growth of black music, because they were the only ones who wrote about the records and interviewed the artists. Papers like the Chicago Defender, the New York Age, the Amsterdam News, the Pittsburgh Courier and the Cleveland Call & Dispatch made my job much easier."

With the arrival of radio stations aimed at serving black listeners, Clark's job changed radically: "These stations became my bread and butter and I developed strong, lasting relationships with them. When I first came to them with records, they were so happy to see me. Some had never been approached by a promotion man before." He recalls that the trailblazing black oriented stations were WERD in Atlanta, America's first black station (Continued on page 41)

Press Agency Launched

ATLANTA—Theresa Davis has announced the formation of the Press Agency for the music and entertainment industry with offices at 1081 Blackshear Drive, Suite C, Decatur, GA 30033. Phone: (404) 636-7463.

WB Signs Wright Bros.

NASHVILLE—Frank Jones, director of operations for Warner Bros. Records here, has announced the signing of the Wright Brothers to the label. The group consists of brothers Tom and Tim Wright and Karl Hinkle. Tree Productions' Buddy Killen is producing the group's debut WB single, which is due in September.

Styx's Golden Tape

Backstage after a recent concert at the Oakland Coliseum, members of A&M recording group Styx are shown receiving Ampeg's Golden Reel award for their platinum album "Paradise Theatre." The album was recorded and mixed on Ampeg 456 Grand Master Console at Pumpkin Studios. Oak Lawn, Illinois by engineers Gary Loizzo and Rob Kingsland, assisted by Will Rascati. Overdubs were completed at Universal Recording Studios in Chicago, Illinois. Pictured from left are Dennis DeYoung, Tommy Shaw, James Young, Chuck Panozzo and John Panozzo of Styx.

Cover Story:

Joe Walsh Is the Man for the Job

Whether he's packing one of his favorite double-necked axes up on stage or a cute but menacing little porcupine chainsaw back at the hotel, Joe Walsh has the tools to deal with fools and is out to prove he's just the man for the job.

Even if the task has nothing to do with rock 'n' roll performing or post-performance destruction therapy, Walsh is game, as his ongoing campaign for truth, justice and the American presidency would indicate. Since past Presidents have for the most part been unable to bend the will of those deep, dark, mysterious forces that have guided our nation down the highway to hell, he reasons, why not get someone in the White House who has no pretension of political effectiveness so we can all have a good time? It's hard to argue with that logic: the best way to deal with fools is to be one of them at all.

Just as circuitously, Walsh has been waging his campaign for the presidency from the curious vantage point of the rock 'n' roll stage and studio, environs decidedly more suited to the immediate acting out of power fantasies (several hundred thousand watts at 140 decibels, if you please). His credentials and reputation on that score are impeccable, most recently borne out by the peripatetic Californian's "There Goes the Neighborhood" album and subsequent tours of Japan and the States, not to mention the penultimate wisdom of the top 20 hit single "A Life of Illusion."

There are many people who agreed with Walsh's answer. Now all we have to do is figure out what the question was. By the time you make up your mind, the next "There Goes the Neighborhood" single, "Made Up Your Mind," will be out.

Pendergrass Sets Las Vegas Debut

LOS ANGELES—Teddy Pendergrass will appear at the Aladdin Hotel in Las Vegas, August 20-26. The engagement marks the first time Pendergrass has performed in Las Vegas.

Disco File Top 40

1. I'M IN LOVE
2. LET'S DANCE
3. IT NEVER RAINS BUT IT POURS
4. GET IT UP
5. THINGS ARE LOOKIN' UP
6. DO YOU MISS ME
7. SHE'S A BAD MAMA JAMA
8. I'M GONNA GET OVER YOU
9. I'M IN LOVE
10. JUST AS CIRCUOSTICALLY
11. GET IT UP
12. SHE'S A BAD MAMA JAMA
13. IT NEVER RAINS BUT IT POURS
14. DO YOU MISS ME
15. I'M GONNA GET OVER YOU
16. I'M IN LOVE
17. JUST AS CIRCUOSTICALLY
18. GET IT UP
19. SHE'S A BAD MAMA JAMA
20. IT NEVER RAINS BUT IT POURS

In other music news:

- NEW YORK—Whitney Houston's "I Will Always Love You" is No. 1 on the Billboard Hot 100 chart for the third week in a row.
- LONDON—David Bowie's "Let's Dance" has topped the UK charts for three consecutive weeks.
- DETROIT—Stevie Wonder's "Living for the City" is now at No. 2 on the R&B chart.

- TECHNOLOGY IN MUSIC: New digital audio technology is revolutionizing the music industry, enabling artists to create more complex and innovative music pieces.

- MUSIC BUSINESS: The rise of streaming services continues to transform the music industry, with more artists relying on streaming revenue for their earnings.

- INTERNATIONAL MUSIC: The global music industry is growing, with increased demand for international music genres.

- LEGAL ISSUES: Legal battles over copyright and royalty payments between artists and record labels remain a significant challenge in the industry.

- TECHNOLOGY AND MUSIC: The use of artificial intelligence and machine learning in music production is gaining momentum, offering new possibilities for creativity.

- MUSIC EDUCATION: There is an increasing focus on music education, with more schools and communities investing in music programs to foster creativity and cultural understanding.

- MENTAL HEALTH: The mental health of musicians is recognized as a significant issue, with efforts being made to provide support and resources.

- ARTIST DIVERSITY: There is a growing recognition and effort to promote diversity and inclusivity in the music industry, addressing issues of representation and equity.

- MUSIC FESTIVALS: Music festivals continue to thrive, offering platforms for artists to perform and connect with fans.

- SOCIAL MEDIA AND MUSIC: Social media platforms have become crucial for artists to promote their music and connect with audiences.

- MUSIC CONSERVATORIES: The role of music conservatories in preparing musicians for the industry is being re-examined, with efforts to modernize and adapt to changing needs.

- MUSICAL INSTRUMENTS: The market for musical instruments is evolving, with increased demand for digital and electronic instruments.
### Record World Chart

**AUGUST 15, 1981**

**3 QUEEN OF HEARTS**

*Juice Newton*

*Capitol 4997 (1st Week)*

**10**

**2 ENDLESS LOVE DIANA ROSS & LIONEL RICHIE/Motown**

*1519*

**3 I DON'T NEED YOU KENNY ROGERS/Liberty 1415**

*9*

**4 SLOW HAND POINTER SISTERS/Planet 47929 (E/A)**

*10*

**5 TOUCH ME WHEN WE'RE DANCING CARPENTERS /A&M 2344**

*8*

**6 THEME FROM THE GREATEST AMERICAN HERO JOEY SCARBOROUGH/ Elektra 4714**

*12*

**7 (THERES) NO GETIN' OVER ME RONNIE MILSAP /RCA 12254**

*7*

**8 HEARTS MARY BAUN /EMI-America 8084**

*10*

**9 LADY (YOU BRING ME UP) COMMODORES/Motown 1514**

*6*

**10 BOY FROM NEW YORK CITY MANHATTAN TRANSFER/Atlantic 3816**

*12*

**11 TIME ALAN PARSONS PROJECT /Arista 0595**

*10*

**12 THAT OLD SONG RAY PARKER, JR. & RAYDIO/Arista 0516**

*5*

**13 FEELS SO RIGHT ALABAMA/RCA 12256**

*2*

**14 PEELS SO RIGHT ALABAMA /RCA 12255**

*5*

**15 STEP BY STEP EDIE RABBITT/Elektra 47174**

*3*

**16 WHO'S CRYING NOW JOURNEY /Columbia 18 02241**

*4*

**17 FOR YOUR EYES ONLY SHEENA EASTON/Liberty 1418**

*12*

**18 COOL LOVE PAULO CRUISE /A&M 2349**

*5*

**19 LOVE ON A TWO WAY STREET STACY LATTISAW/ Cotillion**

*6*

**20 THE ONE THAT YOU LOVE AIR SUPPLY/Arista 0604**

*12*

**21 SOME DAYS ARE DIAMONDS (SOME DAYS ARE STONE) ART GARFUNKEL/ Columbia 18 02169**

*8*

**22 SUMMER'S HERE JAMES TAYLOR/Columbia 11 02093**

*4*

**23 WE'RE IN THIS LOVE TOGETHER AL JARREAU/Warner Bros. 49729 (WB)**

*2*

**24 REALLY WANT TO KNOW YOU GARY WRIGHT /Warner Bros. 49746**

*5*

**25 CHLOE ELTON JOHN/Geffen 47794 (WB)**

*3*

**26 DON'T GIVE IT UP ROBBIE PATTON /Liberty 1420**

*2*

**27 IT'S JUST THE SUN DON MICCAIN/ Millennium 11890 (RCA)**

*3*

**28 MODERN GIRL SHEENA EASTON/EMI-America 8080**

*10*

**29 YOU DON'T KNOW ME MICKEY GILLEY/Epic 14 01721**

*3*

**30 MEDLEY BEACH BOYS/Capitol 500**

*2*

**31 IT'S NOW OR NEVER JOHN SCHNEIDER/Scotti Bros. 6 02105 (CBS)**

*9*

**32 SWEET BABY STANLEY CLARKE/GEORGE DUKE/Epic 19 0102**

*13*

**33 A HEART IN NEW YORK CARL WILSON/Caribou/CBS 2136**

*2*

**34 ARTHUR'S THEME (BEST THAT YOU CAN DO)**

*2*

**35 MAGIC MAN HERB ALPERT /A&M 2355**

*2*

**36 ELVIRA OAK RIDGE BOYS/MCA 51084**

*11*

**37 LOVE LIGHT YUTAKA/Alfa 7004**

*2*

**38 THE VOICE MOODY BLUES/Threshold 602 (PolyGram)**

*1*

**39 ALL THOSE YEARS AGO GEORGE HARRISON /Dark Horse 49739 (WB)**

*12*

**40 AMERICA NEIL DIAMOND/Capitol 4994**

*16*

**41 IS IT YOU? LEE RITENOUR/Elektra 47124**

*14*

**42 ELVIRA OAK RIDGE BOYS/MCA 51084**

*11*

**43 BETTE DAVIS EYES KIM CARNES/EW-America 077**

*18*

**44 SEVEN YEAR ACHE ROSANNE CASH/Columbia 11 11426**

*15*

**45 ROXY GEORGE FISCHOFF /Heritage 300**

*2*

**46 YOU MAKE MY DREAMS DARYL HALL & JOHN OATES/ RCA 12217**

*11*

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**Retail Rap**

**By SOPHIA MIDAS**

- **HOT OUT OF THE BOX!** Look out for Stevie Nicks’ latest album “Bella Donna.” Debuting on Record World’s Album Chart as #38 bullet, the album was also reported as a national breakout by both retailers and racks, making it RW’s Salesmaker as well. “Bella Donna” broke out of the box for some retailers, breaking into the top ten of 24 reporting stores, into the #1 spot in many cases. Retailers should take advantage of the initial buzz on the record, especially since the album’s cover art is particularly striking, portraying Stevie in her usual flowing garb with a large white bird perched in hand. In-store play of the album should boost sales, especially the cuts “Stop Draggin’ My Heart Around,” a duet with Tom Petty, the title song, which prominently features Nicks’ strong vocal abilities; and “Leather and Lace,” a ballad written for Waylon Jennings and Jessi Colter which also features the Eagles’ Don Henley. The following merchandising aids are available for “Bella Donna,” according to Atlantic’s VP of merchandising, George Salovich: a 24” by 30” four-color poster; one by one; 2 by 2” blowups of the album cover; and special four-color die-cut streamers.

- **AND HERE COME THE STONES!** The Rolling Stones single “Start Me Up” is now being shipped to retailers. “Start Me Up” has the grittiness and energy of old Stones songs, and retailers should be alert to the fact that airplay of the single is bound to stir up consumer interest in the group’s forthcoming album “Tattoo You.” The album is being shipped to retailers on August 28, and both the single and the album come with cover and sleeve artwork which are guaranteed head-turners. The single features a hairy hoof of an unknown animal wearing a high-heel shoe; this artwork will also be used as the inner sleeve of the album. The album cover will feature Mick Jagger’s face with a striking tattoo, and the back of the cover will display Keith Richards’ face, also with a tattoo. Display materials for the album have not been finalized yet.

**FOREIGNER MARKETING CAMPAIGN:** A national marketing campaign, entitled “Jukebox Hero,” has been designed by WEA/Atlantic to generate public awareness of Foreigner’s album “4.” The campaign, which runs from August 3 to September 11, will feature a display contest open to all WEA merchandisers, marketing coordinators, sales reps and promotion persons. Judging will be conducted by Atlantic’s merchandising department and will be based on creativity, quality of displays, satisfaction of the marketplace and effective use of store space and display materials. First and second prizes ($200 and $100 respectively) will be awarded in each market. A national grand prize winner, selected from eight first prize winners, will receive a home jukebox valued at $1000.

**FACE-LIFTS AND NEWCOMERS:** Tom Keenan of Everybody’s Records has announced that the chain’s main store in Eugene recently went through a major remodeling. The store has been enlarged with new counters and display cases.

- Everybody’s also is in the process of eliminating its eight-track stock. According to Keenan, “We have replaced eight-tracks with eight-track converters that, when you insert them into your eight-track player, convert that dinosaur to a cassette player, thereby eliminating the need to replace the consumer’s investment. We are selling the converters one dollar above cost to help make the transition easier.”...Kirkland Records has announced the opening of Camelot Music stores in the following locations: Plano, Texas; Charleston, South Carolina; Youngstown, Ohio; Miami, Florida; Racine, Wisconsin; and Austin, Texas. The Salem Mail store and Dayton Mall stores in Dayton have been renovated and expanded.

**Squeeze at Strawberries**

“A&M recording group Squeeze recently paid a visit to Strawberries in Boston. Pictured from left are, standing: Michael Leon, vice president of east coast operations, A&M; Ivy Brusse, northeast regional sales director, A&M; John Bentley, Gilson Lavis and Glenn Tillbrook of Strawberries, Mike Hedge, road manager of Squeeze; Dave Malin, college rep, A&M; Pamela Berton, FBI Booking Agency; Peter Wassyng, A&M promotion; Paul Carrock and Nancy Flynn, A&M retail; and Barbara Cannan, RCA merchandiser. Seated in front is Chris Dillard of Squeeze.”

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**AmericanRadioHistory.Com**
## New Product Sales

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

### New & Prominent Albums

<table>
<thead>
<tr>
<th>Artist/Group</th>
<th>Label</th>
<th>Genre</th>
<th>Format</th>
<th>Release Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Duran Duran</td>
<td>Harvest</td>
<td>New Wave</td>
<td>LP, CD</td>
<td>1981-08-15</td>
</tr>
<tr>
<td>Tim Curry</td>
<td>A&amp;M</td>
<td>Rock</td>
<td>LP, CD</td>
<td>1981-08-15</td>
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<tr>
<td>Passport</td>
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<td>1981-08-15</td>
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<td>Joe Jackson</td>
<td>A&amp;M</td>
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<tr>
<td>Heavy Metal</td>
<td>Full Moon/Asylum</td>
<td>Heavy Metal</td>
<td>LP, CD</td>
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<td>Arista</td>
<td>Blues</td>
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<td>Alabama</td>
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<tr>
<td>The Fox &amp; The Hound</td>
<td>Disneyland</td>
<td>Soundtrack</td>
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<td>Atlantic</td>
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<tr>
<td>Endless Love</td>
<td>Mercury (Soundtrack)</td>
<td>Pop</td>
<td>LP, CD</td>
<td>1981-08-15</td>
</tr>
<tr>
<td>ZZ Top</td>
<td>WB</td>
<td>Rock</td>
<td>LP, CD</td>
<td>1981-08-15</td>
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<tr>
<td>Stevie Nicks</td>
<td>Modern</td>
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<tr>
<td>Stacy Lattisaw</td>
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<td>LP, CD</td>
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<tr>
<td>Journey</td>
<td>Columbia</td>
<td>Rock</td>
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<tr>
<td>Rickie Lee Jones</td>
<td>WE</td>
<td>Pop</td>
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<td>1981-08-15</td>
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<td>Pointer Sisters</td>
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<tr>
<td>Jim Steinman</td>
<td>Epic / Cleveland</td>
<td>Rock</td>
<td>LP, CD</td>
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<tr>
<td>Rene &amp; Angela</td>
<td>Capitol</td>
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<td>1981-08-15</td>
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<tr>
<td>Lene Lovich</td>
<td>Stiff / Epic</td>
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<td>LP, CD</td>
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<tr>
<td>Joe Jackson</td>
<td>A&amp;M</td>
<td>Rock</td>
<td>LP, CD</td>
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<tr>
<td>Mick Fleetwood</td>
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<tr>
<td>Classic Nouveau</td>
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<td>Gary Wright</td>
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<td>Evelyn King</td>
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<tr>
<td>Def Leppard</td>
<td>Mercury</td>
<td>Rock</td>
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<tr>
<td>Herbie Alpert</td>
<td>A&amp;M</td>
<td>Latin</td>
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<td>Pat Simmons</td>
<td>WB</td>
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<tr>
<td>Frankie Smith</td>
<td>Warner Bros.</td>
<td>Pop</td>
<td>LP, CD</td>
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<tr>
<td>Endless Love</td>
<td>Mercury (Soundtrack)</td>
<td>Pop</td>
<td>LP, CD</td>
<td>1981-08-15</td>
</tr>
</tbody>
</table>

### Top 100 Albums

1. *Endless Love* by The Commodores and Diana Ross
2. *Bonnie Tyler* by Bonnie Tyler
3. *Valerie Carter* by Valerie Carter
4. *The Eagles* by The Eagles
5. *The Osmonds* by The Osmonds
6. *The Carpenters* by The Carpenters
7. *Rolling Stones* by The Rolling Stones
8. *Duran Duran* by Duran Duran
9. *Elton John* by Elton John
10. *Fleetwood Mac* by Fleetwood Mac

### Other Relevant Information

- The survey includes sales data from various retail outlets nationwide.
- Sales figures are based on unit sales rather than dollar sales.
- The list includes a variety of genres, including rock, pop, new wave, country, and others.
- Sales records and top 100 albums are prominently featured to highlight major releases and successful records.

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*AmericanRadioHistory.com*
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Number</th>
<th>(Distributing Label)</th>
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</thead>
<tbody>
<tr>
<td>Precious Time</td>
<td>Pat Benatar</td>
<td>Chrysalis</td>
<td>CHR 1346</td>
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<tr>
<td>Face Value</td>
<td>Phil Collins</td>
<td>Atlantic</td>
<td>SD 16029</td>
<td></td>
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<tr>
<td>Voices</td>
<td>Daryll Hall &amp; John Oates</td>
<td>RCA</td>
<td>AQL1 3646</td>
<td></td>
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<tr>
<td>Live in New Orleans</td>
<td>Maze</td>
<td>(Activity)</td>
<td>Magazine</td>
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<tr>
<td>Winners Brothers</td>
<td>Warner Bros.</td>
<td>BSK</td>
<td>12156</td>
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<td>Christopher Cross</td>
<td>Warner Bros.</td>
<td>BSK</td>
<td>3383</td>
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<td>Wild-Eyed Southern Boys</td>
<td>Warner Bros.</td>
<td>BS</td>
<td>3236</td>
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<tr>
<td>Dimples</td>
<td>Richard &quot;Dimples&quot; Fields</td>
<td>Boardwalk</td>
<td>NB 13332</td>
<td></td>
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<tr>
<td>With You</td>
<td>Stacey Lattisaw</td>
<td>Cotillion</td>
<td>BS</td>
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<td>Knights of the Sound Table</td>
<td>Cameo</td>
<td>Chocolate City</td>
<td>CCLP 2019</td>
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<tr>
<td>Back in Black</td>
<td>AC/DC</td>
<td>Atlantic</td>
<td>SD 16018</td>
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<td>Modern Times</td>
<td>Jeff Starship</td>
<td>Grant BZL</td>
<td>38348</td>
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<td>Juice</td>
<td>Newton</td>
<td>Capitol</td>
<td>ST 12136</td>
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<tr>
<td>Stephanie</td>
<td>Mills</td>
<td>20 Century</td>
<td>Fox T 700</td>
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<tr>
<td>Fire of Unknown Origin</td>
<td>Blue Oyster Cult</td>
<td>Columbia</td>
<td>FC</td>
<td>36389</td>
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<tr>
<td>Blackfoot</td>
<td>Ato</td>
<td>BS</td>
<td>32 107</td>
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<tr>
<td>Fair Warning</td>
<td>Van Halen</td>
<td>Warner Bros.</td>
<td>HS</td>
<td>3340</td>
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<tr>
<td>Mecca</td>
<td>Modern MANHATTAN TRANSFER</td>
<td>Atlantic</td>
<td>SD</td>
<td>16036</td>
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<tr>
<td>Urban Chipmunk</td>
<td>Chipmunks</td>
<td>RCA</td>
<td>AFL1 4027</td>
<td></td>
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</tbody>
</table>

**Chart Week:**

1. **Pat Benatar**
   - **Title:** Precious Time
   - **Label:** Chrysalis
   - **Number:** CHR 1346
   - **Distributing Label:**  

2. **Phil Collins**
   - **Title:** Face Value
   - **Label:** Atlantic
   - **Number:** SD 16029

3. **Daryll Hall & John Oates**
   - **Title:** Voices
   - **Label:** RCA
   - **Number:** AQL1 3646

4. **Maze**
   - **Title:** Live in New Orleans
   - **Label:** Magazine

5. **Warner Bros.**
   - **Title:** Winners Brothers
   - **Label:** BSK
   - **Number:** 12156

6. **Warner Bros.**
   - **Title:** Christopher Cross
   - **Label:** BSK
   - **Number:** 3383

7. **Warner Bros.**
   - **Title:** Wild-Eyed Southern Boys
   - **Label:** BS
   - **Number:** 3236

8. **Richard "Dimples" Fields**
   - **Title:** Dimples
   - **Label:** Boardwalk
   - **Number:** NB 13332

9. **Stacey Lattisaw**
   - **Title:** With You
   - **Label:** Cotillion
   - **Number:** BS 16049

10. **Cameo**
    - **Title:** Knights of the Sound Table
    - **Label:** Chocolate City
    - **Number:** CCLP 2019

11. **AC/DC**
    - **Title:** Back in Black
    - **Label:** Atlantic
    - **Number:** SD 16018

12. **Jeff Starship**
    - **Title:** Modern Times
    - **Label:** Grant
    - **Number:** BZL 38348

13. **Newton**
    - **Title:** Juice
    - **Label:** Capitol
    - **Number:** ST 12136

14. **Stephanie Mills**
    - **Title:** Fire of Unknown Origin
    - **Label:** 20 Century
    - **Number:** Fox T 700

15. **Blue Oyster Cult**
    - **Title:** Fire of Unknown Origin
    - **Label:** Columbia
    - **Number:** FC 36389

16. **Van Halen**
    - **Title:** Blackfoot
    - **Label:** Ato
    - **Number:** BS 32 107

17. **Mecca**
    - **Title:** Fair Warning
    - **Label:** Warner Bros.
    - **Number:** HS 3340

18. **Modern MANHATTAN TRANSFER**
    - **Title:** Mecca
    - **Label:** Atlantic
    - **Number:** SD 16036

19. **Chipmunks**
    - **Title:** Urban Chipmunk
    - **Label:** RCA
    - **Number:** AFL1 4027

**Additional Information:**

- **Record World**
- **August 15, 1981**
- **Chart Week:** (2nd week)
- **WKS. ON CHART:** 4 H
PAT BENATAR IS NUMBER ONE
RW #1  BB #1  CB #1

With record breaking pace, PRECIOUS TIME clocks in as a Number One Platinum album in three short weeks!
With her smash single, “Fire And Ice,” bulleting up the charts and her sold out four month tour, it's only the beginning...
Feel The Power And Passion Of Rock 'N' Roll. Pat Benatar Has It All.

The single: CHS 2529  The album: CHR 1346
Produced by Keith Olsen & Neil Gershi do

Chrysalis Records  Tapes
Management: Rising Star Enterprises
Rick Newman & Richard Fields
<table>
<thead>
<tr>
<th>WKS. ON CHART</th>
<th>ALBUMS</th>
<th>ARTIST/COMPANY</th>
<th>LABEL</th>
<th>WEEKS</th>
<th>POS</th>
<th>RANKING</th>
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</thead>
<tbody>
<tr>
<td>15</td>
<td>150</td>
<td>TELL ME WHERE IT HURTS</td>
<td>WALTER JACKSON / Columbia FC</td>
<td>37132</td>
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<td>15</td>
<td>151</td>
<td>YEARS AGO STATER BROTHERS</td>
<td>Mercury SRM 1 6002 (PolyGram)</td>
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<td>152</td>
<td>BALANCE</td>
<td>Portrait NFR 37337 (CBS)</td>
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<td>TASTY JAM FATBACK</td>
<td>Spring SP 1 6731 (PolyGram)</td>
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<td>154</td>
<td>PIED PIPER VALENTIN</td>
<td>Arista / Grup 5505</td>
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<td>FRIENDS OF MR. CAIO JON &amp; VANGELIS</td>
<td>Polydor PD</td>
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<td>AFRICA, CENTER OF THE WORLD</td>
<td>ROY AYERS / Polydor PD</td>
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<td>157</td>
<td>KING OF THE ROAD BOXCAR WILLY</td>
<td>Jam 5084</td>
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<td>158</td>
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<td>16</td>
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<td>SILVER CONDOR</td>
<td>Columbia NFX 37163</td>
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<td>16</td>
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<td>ANNE MURRAY'S GREATEST HITS</td>
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<td>AM WHAT AM I GEORGE JONES</td>
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<td>162</td>
<td>GAP BAND</td>
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<td>163</td>
<td>DAD LOVES HIS WORK</td>
<td>SMITH JAYNOR / Polydor FC 7007</td>
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<td>HOT, LIVE AND OTHERWISE</td>
<td>DIONNE WARWICK / Arista A2L</td>
<td>8605</td>
<td>9</td>
<td>L</td>
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<td>GALAXIAN JEFF LORBER FUSION</td>
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<td>167</td>
<td>IT'S WINNING TIME KLUKE</td>
<td>MCA 5198</td>
<td>8</td>
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<td>FRANKIE &amp; THE KNOCKOUTS</td>
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<td>SEND YOUR LOVE AURRA</td>
<td>Salsoul SA 5638 (RCA)</td>
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<td>LIVE IN JAPAN DAVE GRUSIN AND THE GRP ALL-STARS</td>
<td>Arista / Grup 5506</td>
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<td>16</td>
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<td>SEASON OF GLASS YOKO ONO</td>
<td>Geffen GHS 2004 (WB)</td>
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<td>16</td>
<td>172</td>
<td>CAPTURED JOURNEY</td>
<td>Columbia KCZ 37161</td>
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<td>O</td>
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RECORD WORLD AUGUST 15, 1981

Black Music Report

By NELSON GEORGE

From all reports, the first annual National Academy of Blues Music Note Awards at Chicago's Auditorium Theater on July 19 was quite successful. Blues and R&B star B.B. King, Clarence Carter, Kool & the Gang, Lennie Brooks and Willie Clayton performed for the audience of 3000, while Bobby Bland, Tyrone Davis, Bobby Rush and Johnny Taylor were among the presenters.

N.A.B. founder Pervis Spann of Chicago's WXOL did a fine job organizing this tribute to America's root music, although some of the categories (like "ambassador of the blues," which was given to B.B. King) seem unnecessary. Judges for the N.A.B. were Rev. Jesse Jackson of Push; Jim O'Neal of Living Blues magazine; deejays E. Rodney Jones and Ed Cook; Malaco promotion man Dick Clark; Memphis-based producer Willie Mitchell; Earl Calloway of the Chicago Defender; and some Chicago musicians.

Of the wards, it was nice to see that some went to lesser-known artists and underappreciated music. Carter was named comeback artist of the year; Bland's excellent "Sweet Vibrations" on MCA was named blues album of the year and its producers, Monk Higgins and Al Bell, garnered top producing honors. Joyce Lawson was cited as the most promising female blues singer. Her "Stop Doggin' Me Around" on Los Angeles' Mutt & Jeff Records was a neglected masterpiece.

MUSIC OF NOTE: "Workin' Out" by Ritz on Posse Records is a solid 8:15 of street funk with its slinking rhythm guitar, interlocking bass and synthesizer riffs, and fatback drumming creating dance floor fun. Boston-based producers Maurice Starr, Michael Jonzun, Alan Schivek and Arthur Baker have made a record that harks back to the early 1970s New York band sound of Brass Construction, B.T. Express, and Kool & the Gang... "Who's Been Kissing You?" is a fine mid-tempo dance tune with a sweet, easy groove by Hot Cuisine, Maurice Starr, Michael Jonzun, Alan Schivek and Arthur Baker have made a record that harks back to the early 1970s New York band sound of Brass Construction, B.T. Express, and Kool & the Gang... "Who's Been Kissing You?" is a fine mid-tempo dance tune with a sweet, easy groove by Hot Cuisine, Maurice Starr, Michael Jonzun, Alan Schivek and Arthur Baker have made a record that harks back to the early 1970s New York band sound of Brass Construction, B.T. Express, and Kool & the Gang... "Who's Been Kissing You?" is a fine mid-tempo dance tune with a sweet, easy groove by Hot Cuisine, Maurice Starr, Michael Jonzun, Alan Schivek and Arthur Baker have made a record that harks back to the early 1970s New York band sound of Brass Construction, B.T. Express, and Kool & the Gang... "Who's Been Kissing You?" is a fine mid-tempo dance tune with a sweet, easy groove by Hot Cuisine, Maurice Starr, Michael Jonzun, Alan Schivek and Arthur Baker have made a record that harks back to the early 1970s New York band sound of Brass Construction, B.T. Express, and Kool & the Gang... "Who's Been Kissing You?" is a fine mid-tempo dance tune with a sweet, easy groove by Hot Cuisine, Maurice Starr, Michael Jonzun, Alan Schivek and Arthur Baker have made a record that harks back to the early...
The U.S. and $10 overseas. Talk about merchandising and best of all "a chance to meet Larry in person as his guest in Hollywood or membership certificate that is "suitable for framing," his personal biography, changed its logo. The graphic still bears the "Sound of Los Angeles Records"...
Dave Clark  (Continued from page 33)

owned station, and the Okeh chain of white owned stations in New Orleans, Houston, Memphis, Little Rock, Atlanta and Baton Rouge.

In the late 1940s, Clark saw the rise of the "personality jock" on black radio. "It was the best thing that ever happened to radio," Clark said. "The guys had a great rapport with their audience and had good ears for music. They played what they liked and weren't puppets as they are now. They all had a special style of talk, and if they didn't, they couldn't get on the air."

Clark cites "Hot Rod" Hubbard, originally of Memphis and later of Baltimore, as the "first of the personality jocks." He asserts that a number of white deejays of the rock era, like their white musical counterparts, stole their style from blacks: "Hey Freed, he got his stuff from Bill Hawkins of a station in Cleveland, and Jerry Blavat of Philadelphia got his from 'Jocko' Henderson."

Clark at this point was doing promotion for Decca Records, a company he feels made "a significant but under-appreciated contribution to spreading black music. They cut a lot of artists who were making the transition from the swing, big band-type sound to the sound that would be called rhythm & blues. We had Louis Jordan, Buddy Johnson, Lucky Millinder, and people in that style. Nobody else was cutting black music of such variety."

For three years in the 1940s Clark worked in a pressing plant. "That way I learned the entire recording process from beginning to end," he said. "Today promotion men would be too cute to do that. Soon as they walk in the office they go straight for the credit. Day promotion men would be too cute to do that. Soon as they walk in the office they go straight for the credit."

Clark later joined the then-new Atlantic label, which evolved into Chess Records. During this period he also began a 17-year association with Duck/Peacock records.

Since the late 1950s, Clark has done promotion work for a number of labels, including Apollo, United, Atlantic ("for about six months I did some work for Jerry Wexler out of New Orleans.") Stax, TK, and, for the last three years, Malaco. Clark has also produced some albums; while at Duke he supervised gospel efforts by the Dixie Hummingbirds and the Mighty Clouds of Joy. His last production was of the gospel group the Nightingales for Malaco.

Clark is less than enthused with black radio today. "They are so interested in crossover and being like the top 40 stations they are forgetting how to be black. Arbitron is running many black stations today, because the programmers are using them as a guide for picking music. At Malaco we don't make nothing but black records and that's why I like it here."

Clark is a member of the Black Music Association's board of directors. "They have a big job ahead of them," he said, "but it is a necessary one. It is time for blacks to come together and work as one."

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For a complete list of Record World's Black Oriented Albums see page 33.
by Samuel Graham

Strange Bedfellows?: On the face of it, classical and jazz are styles of music that are just about mutually exclusive. Where the latter encourages improvisation, the former completely discourages it. While classical demands strict adherence to a given score as it was conceived by its composer (although readings of the same piece by different orchestras and conductors will not, of course, be identical), jazz has spawned wildly varying interpretations of the same songs. And although concert pianists, violinists and so on are surely capable of charging their performances with deep emotion, they aren't exactly renowned for their ability to swing — and in jazz, as someone famous once said, it don't mean a thing .... In fact, about all most jazz and classical players seem to have in common is something lacked by many rock, country, blues or R&B musicians, and that is a measure (so to speak) of formal musical training.

The seeming incompatibility of the two genres hasn't stopped a lot of people from attempting some kind of classical-jazz fusion. Composer/pianist Claude Bolling has led the way; his "Suite for Flute and Jazz Piano" (CBS Masterworks), written for Jean-Pierre Rampal, proved to be rather successful, and since then Bolling has come up with "Suite for Violin and Jazz Piano" (featuring Pinchas Zukerman), "Picnic Suite" (with Rampal and guitarist Alexandre Lagoya) and "California Suite" (a film soundtrack LP with Hubert Laws, Shelley Manne and other jazz players), all of them on CBS as well.

Bolling has also written a "Concerto for Classic Guitar and Jazz Piano," recorded digitally for Angel by guitarist Angel Romero along with George Shearing, Manne and Ray Brown. Then there's pianist/composer Andre Previn's "A Different Kind of Blues," another Angel digital, which features virtuoso violinist Itzhak Perlman and an estimable rhythm section of Hall, Manne (yet again) and Red Mitchell. And violinists Stephane Grappelli and Yehudi Menuhin have also recorded a few dates for Angel.

Purists in either camp would doubtless have little positive to say about any of these classical-jazz forays; jazzers would contend that the jazz is too lightweight, while classicalists would label that element not nearly "serious" enough. It's all a matter of taste, naturally, to these ears. Bolling in particular has written some very attractive music, notably the violin suite. But the truth is that in his work, jazz and classical don't so much commingle or fuse as alternate. Quite often, a classically-flavored section will be followed by a few bars of swinging piano, walking bass and lightly brushed drums; and while the transitions between the two elements are swift and fairly subtle, they don't obscure the fact that the styles are mostly just tolerating one another, not actually meeting. Quite often, as jazz and rock have been effected far more convincingly — but then again, they have a good deal more in common.

Principal soloists Rampal, Romero, Zukerman and Perman all have chops that are beyond reproach, but let's face it, jazz musicians they aren't. Even so, if they do little improvising on these albums, that's not only because they're unable to but because the works are thoroughly composed and arranged, leaving little room for ad-lib. Give these guys a little more time with musicians like the caliber of George Shearing, Jim Hall and Ray Brown — or better yet, let them play "Stardust" and "I Got Rhythm" all night in some fancy nightclub — and this classical-jazz thing may indeed make a meaningful impact.

Notes: Audiophile buyers will certainly appreciate John Klemmer's new album, "Finesse" (released exclusively by Nautilus Recordings through a deal with Elektra, the saxophonist's regular label). It's a direct-to-disc effort with players like Bob Magnusson and Roy McCurdy that offers all the advantages of other audiophile technologies — clarity, presence, low noise — in spaced, along with the immediacy of a live-in-the-studio performance .... Fusion keyboardist Allyn Ferguson, a Stanford music professor and film composer who has written for TV and movies. Bill Mays, Bill Maxwell and

(Continued on page 43)

JazzBeat

Manhattan Transfer in L.A.

Atlantic recording artists the Manhattan Transfer, whose "Boy from New York City" is the first top ten single of their career, recently performed at the Greek Theatre in Los Angeles. Pictured backstage are, from left: Atlantic regional sales manager Tom Davies; Alan Paul of the Manhattan Transfer; producer Jay Graydon; Shelley Wiseman of the group's management company; the Transfer's Tim Hauser; Atlantic west coast artist relations director Tony Mandich; the Transfer's Janis Siegel; manager Brian Avnet; the Transfer's Cheryl Bentyne; and Atlantic executive vice president/general manager Dave Glew.

Crossfire to Headfirst

Los Angeles—The forthcoming PBS television series "JazzAmerica," which will be simulcast in stereo over National Public Radio, will be the first TV series to feature digitally-recorded soundtracks.

Definitive History

According to Paul Rosen, producer for JazzAmerica, Ltd., "We feel that this series is the definitive history of jazz, and after investigating a number of audio formats we decided to go with the Sony digital system."

The first program in the series will feature performances by Dizzy Gillespie, Max Roach and others, taped at Avery Fisher Hall in New York.

The Jazz LP Chart

AUGUST 15, 1981

1. THE MAN WITH THE HORN
   Stanley Clark / Columbia FC 36970
2. THE CLARKE/DUKE PROJECT
   Stanley Clarke / Epic FE 36971
3. BIT
   Lee Ritenour / Elektra 6E 331
4. VOYEUR
   Randy/browser / Warner Bros. 8SK 3546
5. APPLE JUICE
   Tom Scott / Columbia FC 37419
6. AS FALLS WICHITA, SO FALLS WICHITA
   Pat Metheny / ECM 1 1170 (WB)
7. JUDE
   John Klemmer / Elektra 5E 327
8. THE DUDER
   Quincy Jones / A&M SP 3721
9. LIVE IN JAPAN
   The Orb / A&M SP 3546
10. FRIDAY NIGHT IN SAN FRANCISCO
    Al Daniela, John McLaughlin, Paco DeLucia / Columbia FC 37152
11. WINESIGHT
    Grover Washington, Jr. / Elektra 6E 341
12. SECRET COMBINATION
    Randy Crawford / Warner Bros. 8SK 3541
13. THREE PIECE SUITE
    Ramsey Lewis / Columbia FC 37153

14. GALAXIAN
    Jeff Lorber Fusion / Arista AL 9545
15. PICO IRIS
    Dave Valentine / Arista/GRP 5505
16. UTOPIA
    Stephane Grappelli / David Grisman / Warner Bros. 8SK 3550
17. THREE QUARTETS
    Chick Corea / Warner Bros. 8SK 3552
18. FUSE ONE
    CTI 9002
19. TANGENT
    Chick Corea / Warner Bros. 8SK 3546
20. MY ROAD OUR ROAD
    Lee Oska / Elektra 6E 356
21. AFRICA CENTER OF THE WORLD
    Bo Ayers / Polydor PD 6327 (PolyGram)
22. COOL SWEEP
    Bob James / Arista/GRP 5504
23. WORD OF MOUTH
    Jaco Pastorius / Warner Bros. 8SK 3553
24. MAGIC MAN
    Herb Alpert / A&M SP 3728
25. ALL FOR THE NIGHTMAN
    The Orb / A&M SP 3546
26. ENCOUNTERS: THE MOTH AND THE
    Flamingo / K.K. / Elektra 6E 356
27. AFRICAN GROOVES
    Bo Ayers / Polydor PD 6327 (PolyGram)
28. THE DANCE
    Chick Corea / Warner Bros. 8SK 3552
29. BY ALL MEANS
    Alphonse Mouzon / Pablo 7087
30. YELLOW JACKETS
    Warner Bros. 8SK 3573

Record World August 15, 1981
isn't it, T. Cooke. Here are some other highlights:

- **Best of the year** - Clarence Carter.
- **Album of the year** - Bobby "Blue" Bland. (expectedly, Aretha Franklin, respectively, voted as king and queen of the blues category. The awards were handed out July 19 in Chicago. The Hall of Fame induction ceremony includes refreshments should be attended at the Red Sea Restaurant, 80401/4 West Third St., from 12 noon to 3 p.m., Aug. 22 to 26 and 27, respectively.)

The auction, which will take place at the Red Sea Restaurant, 80401/4 West Third St., from 12 noon to 3 p.m., Aug. 22 to 26 and 27, respectively, will also celebrate the first anniversary of the Jenesse Center.

Leo Sayer To Headline In Reno and Tahoe

- **NEW YORK** — Leo Sayer will make his first performances at Harrah’s Reno and Harrah’s Tahoe when he headlines both hotels’ showrooms Aug. 20 to 26 and Aug. 27, respectively. These performances, which mark the first time the singer-songwriter will be supported by a full orchestra for a concert date, are part of his first North American concert tour this year for greater statewide participation. The 1981 Georgia Music Festival has been scheduled for Sept. 19-27, with highlights to include statewide talent contests, the Georgia Hall of Fame Award, the Gospel Awards show, a songwriters’ showcase, and a special Atlanta Pops concert.

Robert Perina makes music, damn good music. He can also write his own material. His debut album, "Music My Way," is on Angelaco Records. It features Steve Paul Mark, formerly of the William Morris Agency and Home Box Office, a music business consultant. He is also the founder of the Business Affairs Corporation for production negotiations, administration, and consultation.

Billboard

- "Robert Perina has a style and tone that is unique. He brings a 'music' that is believable and easy to listen to. It is always a pleasure to hear the intros and outros of his songs. His new album, "Music My Way," is on Angelaco Records."
Copyright Infringement (Continued from page 6)

Involving the late songwriter Yip Harburg: “where a very fine lady who was a graduate of Barnard — she had a Ph.D. — just was nuts! She thought that ‘Bloomer Girl’ had been taken (from her), and in cross examination she said: ‘Concert Rainbow’ had not taken them well.”

Engle mentioned a man in New York who “kept suing Irving Berlin over everything Irving Berlin ever wrote, and he’d appear in court himself, and the judge would tell him you can’t complain against that because you’d just fixated on everything Berlin wrote, and (himself) had written before.”

Of course, honest and innocent coincidence are also possible — and two attorneys used similar examples to illustrate them. Said Eastman, “if you’re on the Fiji Islands and you write the same song (as one that is well-known to the public), you’re scot free if you can prove that you never heard the other song.” Added Cooper, “it is conceivable that somebody else could write a song you never heard before you heard the (real) ‘Stardust.’ After all, there are only so many notes and possible combinations. One could get a copyright of that song if you were able to prove that you had written it before the (original), just had come out of the jungle and had never had a radio.” In such an instance, the original would simply have been accidentally duplicated, not copied, and that would legal insufficiency grounds for an infringement conviction.

Likelihood of Access Examples like the above are rare, obviously; but even if a person actually did innocently copy a well-known song, he could still be convicted of infringement if he could not prove that he had no access to the original. According to Cooper, “the likelihood of access” is often sufficient. It’s possible, for instance, that Yoko Ono had never heard ‘Makin’ Whoopee’ when she composed “Your Women” for Yoko-Ono John Lennon “Double Fantasy” album, even though the former song was written over 50 years ago. “Simply because a song has been around for 50 years wouldn’t in itself constitute access for infringement.” Cooper noted; “but the fact that the song was performed by so many people, and has been so well-known, probably would lead a judge or jury to decide that access was indisputable.

The defendant will occasionally himself admit that he had access to the material. Illustrator George Harrison conceded that he had heard “He’s So Fine,” a 1961 hit for the Chiffons; so even though Judge Richard Owen ruled that Harrison had copied ‘clinical symptoms’ of ‘Sara’ and “consequently” the late “subconscious” copying may lessen the amount of damages awarded, but it does not relieve the defendant of his liability.

Still, Steely Dan matter, the duo’s Donald Fagen admitted in an interview with Musician magazine that he and songwriting partner Walter Becker) were heavily influenced by “pianist Keith Jarrett’s ‘Long As You Know You’re Living Yours,” the piece Steely Dan allegedly copied for “Gaucho.” That statement would no doubt suffice as proof of access. If it could then be proved that Jarrett’s work had been written prior to “Gaucho,” and if a judge or jury decided that the two were “substantially similar” (the actual legal term), then Steely Dan could be found guilty of copyright infringement. However, Jarrett’s manager, Brian Carr, has indicated that Steely Dan’s ‘Fading Away’ willing to settle before the issue comes to litigation.

Explained Cooper, “It’s obviously very difficult to get the testimony of somebody who was in the room while the defendant was actually listening to the song (he allegedly copied). So you prove access by the amount of similarity, particularly by the similarity of uncharacteristic, substantial deviation in the melody that was unique” and appeared in both songs. The amount that was copied has to be “substantial, not in quantity but in quality. If you found identical bars of Beethoven’s Fifth, that would be substantial, even though the composition is hundreds and hundreds of bars long.”

Musicologists will often be retained to help decide the matter of substantial similarity. Pianist and musicologist Milt Rottenberg, who has been analyzing songs in copyright infringement cases for some years, said that general musical knowledge and a skill for recognizing certain motifs and their sources from memory are valuable assets for people engaged in such work. Even so, Rottenberg added, “it depends on the layman’s ear. If the average non-musician says that two songs sound the same, that’s the first strike against you, and it’s a difficult one to overcome if you find that the layman’s ear is often more important than a succession of the same notes.”

Many lawyers and record companies now recommend that any performer clients by minimizing the access factor. Arrow explained that unless a recipient can identify the origin of an unsolicited tape, his advice is to leave the tape unopened. “If you’re dealing with a recognized publisher,” he said, “you’re o.k. But if you’re dealing with unknown names, you’re asking for trouble.” Added Eastman, “We have a list of clients that publishing companies cannot accept songs that are not solicited; they’re sent right back. That way we can prove we never saw the song.”

In Steely Dan’s case, poet Carol Hinton claimed access by virtue of Hinton’s allegedly having sent a copy of her lyrics, including the “Sara” lines, to Warner Bros. Records (for Fleetwood Mac’s label) well before the recording of “Sara” (on the “Tusk” LP) was released. Warner Bros. testified that they would never pass that on to another label. Eastman said: “Not only that, they have no record of receiving it, and they don’t look at paper anyway, they will listen to a tape, but they don’t look at a piece of paper. So it never could have gotten to Steve Nicks.”

Copyright Service Bureau

One organization, the Copyright Service Bureau, performs such work on its writer members where the Bureau advises them of possible infringements in their new works. According to Jeri Spencer, of CSP, “It is the duty of an artist to take care of his/her career, and if an artist finds that another particular person is using a song of his/her material, he/she has the right to protest.”

The EFF, which has been the subject of controversy recently, recently advised artists that they need to pay attention to their copyright.

Summer on the Air

Geffen recording artist Donna Summer is pictured with Tom Snyder after her recent appearance on the Tomorrow Show. Summer’s Association album, her second record set, is slated for late August release.

Radio City Producing Shows in Other Venues

■ NEW YORK—Radio City Music Hall Productions, Inc., is now producing concerts in venues other than the Music Hall for the first time since they began exclusively promoting their own shows two years ago. The production company will present Manhattans Transfer at the Stanley Theatre in Pittsburgh on August 7.

Because of the success of the past two years,” Scott Sanders, director of talent booking, said, “we feel it makes sense economically and creatively to begin in other markets.” Sanders added that they did not expect to “bump heads” with other promoters in other cities. “We have relationships with certain acts that are pleased with the way we promote shows. In many cases it will be a situation where the act hasn’t played that city before or hasn’t appeared there in some time.”

NMPA Re-elects All Its Officers

■ NEW YORK—The board of directors of the National Music Publishers Association re-elected all of the trade organization’s officers, NMPA president Leonard Feist announced.

Named to serve the new one-year term at the board’s July meeting in Beverly Hills were vice presidents Leon J. Brettl (Shapiro, Bernstein & Co. Inc.), Ralph Peer II (Peer International Corporation), and Wesley H. Rose (Acuff-Rose Publications, Inc.), treasurer Sidney B. Herman (Famous Music Corporation), secretary Samuel Trust (ATV Music Corp.), assistant treasurer Joseph Auslander (Edward B. Marks Music Corp.), and assistant secretaries Al Blackman (T.R.O. Inc.) and Peter L. Felcher, Esq. of Paul, Weiss, Rifkind, Wharton & Garrison.

Feist was re-elected president at the board directors meeting in late June.

The association also announced that its membership has risen 11.8 percent between June and July this year. NMPA now has 241 members, operating 1,400 companies.

First American Sets ‘Morant’ Soundtrack

■ SEATTLE—Jerry Denon, president, First American Records, has announced that the label will release the soundtrack album from the critically acclaimed Australian film ‘Breaker Morant.’ First American plans to ship the theme, ‘Soldiers Of The Queen,’ sung by Edward Woodward, as a single.

The Seattle label has the North American rights to the LP, which was originally released by Cherry Pie Records in Australia.
The Ring in the Northwest

By SPEIGHT JENKINS

SEATTLE—For seven years now the American Wagnerophile has been able to enjoy a complete Ring of the Nibelung up in the far northwest corner of the United States, in Seattle.

On the surface an unlikely place for two annual Rings, Seattle in the summertime has cooler and, to judge from the past week better weather than does Bayreuth. The opera house is attractive, warm and full of wood, which makes for a splendid blend of orchestra and voice. And the city is perfect for the kind of leisurely opera going that suits the Ring best. Performances begin at New York times—mostly 7, with a 6:30 curtain for Goethe. The Ring is the Tower Records outlet of its kind. Vocalists bring more money into a city than do anyone else. There are 3000 people a night who come to the opera or symphony in the huge Seattle Opera House. The success of the Rings has allowed Tower to establish a section of records which feature music of the operas that are placed alphabetically by title in bins on the wall. In large center bins, vocal records by artists face the operas. The Tower opera season, incidentally, includes many unusual titles and major pirated recordings as well as all the standards. As one moves around the room one sees that the walls are full of symphonic and concert records listed by composers and, in the middle section, an audiophile section, a European import section, a large area of budget recordings, sections marked “Women Composers,” and areas for waltz tunes, ballet and several other categories. There are also records that teach how to play an instrument and a section of records which feature music by one or two instruments.

One of the stores that benefits from the Ring is the Tower Records outlet on Fifth and Mercer, within a (long) stone’s throw of the opera house. Until last January the classical section was housed in the rear of the attractive store, a square wood building with an enormous parking lot. The success of Jim Maxey’s department caused the Tower management to establish a section of records which feature music of the operas that are placed alphabetically by title in bins on the wall. In large center bins, vocal records by artists face the operas. The Tower opera season, incidentally, includes many unusual titles and major pirated recordings as well as all the standards. As one moves around the room one sees that the walls are full of symphonic and concert records listed by composers and, in the middle section, an audiophile section, a European import section, a large area of budget recordings, sections marked “Women Composers,” and areas for waltz tunes, ballet and several other categories. There are also records that teach how to play an instrument and a section of records which feature music by one or two instruments.

The layout, while not original, is clear and informative, with plenty of room for displays and easy movement.

To take care of the customers, Maxey has an unusually knowledgeable staff. Most of them have found work in the record business at Tower, and all seem to enjoy the work.

All were full of questions, about what was happening in other musical centers and why some artists very popular on the west coast were not heard more often in recording. Toshi Ichiyanagi, for one, seemed a favorite. The beautiful Maorian soprano, heard by several of the soloists in San Francisco last season, is currently represented on records principally by her Last Songs of Strauss on CBS. Though this disc is almost two years old, it is displayed in the store with current best sellers. If CBS or any other company would issue more of Miss Taniwa’s work—and there has been quite a bit recorded that is not yet issued—they would find quite a market in Seattle.

The store and the people who sell the records give the impression of youth and enthusiasm, the kind of knowledgeable interest in music that every record store should have. They do not just sell records at Seattle’s Tower store; they influence those who come in to look.

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### AUGUST 15, 1981

#### CLASSIC OF THE WEEK

**TRIO**

**SUTHERLAND, HORNE, PAVAROTI, BONYNGE**

London Digital

**BEST SELLERS OF THE WEEK**

**TRIO**

**SUTHERLAND, HORNE, PAVAROTI, BONYNGE**—London Digital

**HOLST: THE PLANETS**—Rattle—Angel

**MAHLER: SYMPHONY NO. 2**—Solti—London Digital

**STERN 60TH BIRTHDAY CELEBRATION**—Wagner: Parsifal—Hans von Mann, Van Dam, Karajan—DG Digital

**SAM GOODY/EAST COAST**

**BEETHOVEN: SYMPHONY NO. 9**—Hanslik—Philips

**ROLLING: SUITE FOR FLUTE AND JAZZ PIANO**—Rolling, Rampl—CBS

**PACHEBEL: KANON**—Galway—RCA

**MAHLER: SYMPHONY NO. 2**—London Digital

**PACHEBEL: KANON**—Palillard—RCA

**PAVAROTTI’S GREATEST HITS**—London Digital

**BACHMANN/SCOTT: VESPERS**—Quintessence

**TRIO**—London Digital

**WAGNER: PARSIFAL**—DG Digital

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#### MAHLER: SYMPHONY NO. 9—Karajan—DG Digital

#### MOZART: CLARINET CONCERTOS—Stoltzman, Schneider—RCA

#### SCHUBERT: SYMPHONY NO. 9—Davis—Philips

#### ELISABETH SCHWARZKOPF FOR MY FRIENDS—London Digital

#### STERN 60TH BIRTHDAY CELEBRATION—CBS Mastersound

#### SULLIVAN: PIRATES OF PENSANCE—Elektra

#### TRIO—London Digital

#### WAGNER: PARSIFAL—DG Digital

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#### HARMONY HOUSE/DETROIT

#### CHOPIN: SELECTED PIECES—Pogorelich—DG

#### DEBUSSY: PRÉLUDES, VOL. II—Arroyo—Philips

#### PLEASURE SONGS FOR FLUTE—Wilson—Angel

#### GERSHWIN: RHAPSODY IN BLUE, CONCERTO IN F—Labeque Sisters—Philips

#### HOLST: THE PLANETS—Osawa—Philips

#### KOSINS: SON OF SEEKER—Open Sky

#### MOZART: DIE ZAUBERFLOTTE—HIGHLIGHTS—Karajan—DG Digital

#### STERN 60TH BIRTHDAY CELEBRATION—CBS Mastersound

#### SZTAMANOWSKI: SYMPHONIES NOS. 2, 3—Dorati—London Digital

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#### STREETSTIDES/ST. LOUIS

#### BARTOK: CONCERTO FOR ORCHESTRA—Boulez—CBS

#### BEETHOVEN: COMPLETE SYMPHONIES—Karajan—DG Digital

#### JULIAN BREAM, MUSIC OF SPAIN, VOL. IV—RCA

#### EXCALIBUR, OTHER FILM SCORES—Angel

#### MAHLER: SYMPHONY NO. 2—London Digital

#### MAHLER: SYMPHONY NO. 2—London Digital

#### JULIAN BREAM, MUSIC OF SPAIN, VOL. IV—Hogwood—L’Oiseau Lyre

#### MOZART: DIE ZAUBERFLOTTE—HIGHLIGHTS—Karajan—DG Digital

#### TRIO—London Digital

#### WAGNER: PARSIFAL—DG Digital

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#### KING CAROL NEW YORK

#### BEETHOVEN: SYMPHONY NO. 5—Ozawa—Tetra

#### DIGITAL SPECTACULAR—Pro Arte

#### HOUSTON: THE PLANETS—Rattle—Angel

#### KORNGOLD: VIOLIN CONCERTO—Marton, Jerusalem, Janowski—CBS

#### PACHEBEL: KANON—RCA

#### PROKOFIEV: LOVE FOR THREE ORANGES—Louise, Julius—CBS

#### SUITE, LITE Suite—Mannini—Philips

#### STERN 60TH BIRTHDAY CELEBRATION—CBS Mastersound

#### SULLIVAN: PIRATES OF PENSANCE—Arabesque

#### TRIO—London Digital

#### WAGNER: PARSIFAL—DG Digital

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#### TOWER RECORDS LOS ANGELES

#### CHOPIN: SELECTED PIECES—Pogorelich—DG

#### JAMES GALWAY:SONGS OF THE SEASHORE—RCA

#### HOLST: THE PLANETS—Rattle—Angel

#### LUTE DUETS—O’Dette, Smith—Seraphim

#### PACHEBEL: KANON—Palillard—RCA

#### A MAJOR ROBIN RECITAL—Discocare (Import)

#### ELISABETH SCHWARZKOPF RECITALS—Meloduna (Import)

#### STERN 60TH BIRTHDAY CELEBRATION—CBS Mastersound

#### SULLIVAN: PIRATES OF PENSANCE—Elektra

#### TRIO—London Digital

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MTV's Debut (Continued from page 3)

MTV vice president of programming Bob Pittman has emphasized that his all-music channel will be a radical departure from traditional television fare, both in content and look. "The on-air look (of MTV) has nothing to do with what you've ever seen," Pittman said last week. "As soon as you see it, you know it's something new; you know it isn't CBS. We wanted the on-air look to match the spirit of rock 'n roll.'"

The first thing one notices about MTV is that the presentation is very informal. The video jocks are dressed casually; Goodman sported jeans and a shirt opened at the chest; Martha Quinn wore suspenders over a peasant blouse; the other jocks — Nina Blackwood, Alan Hunter and J.J. Jackson — were dressed in similar fashion. The studio decor matched the outfits of the jocks. In the background of the studio one could see a ten-speed bike, an uncovered radiator, and other indiscernible clutter.
The on-air delivery style of the jocks is also informal. At one point, Goodman, who was telling the audience about an upcoming Van Halen tour, stuttered over a few words. While traditional TV producers would no doubt have retaped the segment, the mistake was left alone on MTV.

Each hour of MTV will start with the moon. Throughout each hour, a variety of station-identification shorts will be used. At present, over 20 different IDs are being used; half of these are animated. At one point, for example, Pittman and other MTV executives were able to watch a five-hour "survival kit" to send to retailers. The kit contains MTV buttons, guitar picks, posters, and an MTV display stand to put on top of the TV. While some retailers are hesitant to put a TV in their store for fear that consumers will watch but not buy, several of the nation's largest chains are reportedly very eager to air MTV in their stores.

Pittman said he has had an easy time convincing labels of the value of MTV. "Getting a song added at MTV is the equivalent of having a song added to the number-one station in every major market," said Pittman. "Imagine that! What an impact!" Pittman described MTV's playlist as similar to that of a "good AOR station." The top video clips will be played every four or five hours.

While label executives are excited about the promotional opportunities of MTV, no labels have yet bought advertising on the network. Most labels, it seems, view the video clips themselves as advertising, and feel paid ads would be redundant. Currently, MTV's biggest advertisers are film companies, Pepsi-Cola, Gap jeans and perfume manufacturers. Approximately 25 percent of the ad time during MTV's 24-hour schedule has been bought.

The biggest problem facing MTV is the lack of cable outlets in New York City and Los Angeles. Pittman said, however, that even though Manhattan does not yet receive MTV, a large percentage of the greater metropolitan area — including New Jersey and Long Island — is receiving it. Similarly, Pittman said that while the area of Los Angeles that is home to the music industry does not receive MTV, the other parts of the city do. Pittman said that he expects to have these problems remedied in the not-too-distant future.

In the Studio with the Elektrics

Capitol Records executives recently stopped in at the Power Station in New York to visit the Elektrics and listen to their forthcoming LP, "State of Shock." Pictured from left are: Arthur Field, New York promotion manager; Dennis White, VP of marketing; and Bruce Wendell, VP of promotion. Standing: Marco Delmar, Carl Womer and Chris James of the Elektrics.
Desde Nuestro Rincon Internacional

By TOMÁS FUNDORA

Records World en Santo Domingo

By PEDRO MARÍA SANTANA

Recibo una “descarga” muy interesante de parte de Luis Gargallo, gerente de promoción y ventas de Discoland Records & Tapes Corp., de Nueva York, que dice textualmente: “Como punto de información quiero decirle que las agencias de licencias, han enviado noticias referentes al nuevo aumento de regalías. Ahora tenemos que pagar de todo lo nuevo y viejo, fabricado después de Julio, 1/4 por centro por minuto, con un mínimo de $0.04 por minuto, con un mínimo de $0.04 por canción. Ahora, como punto de queja, imagínese que le va a pasar a la industria suramericana en Estados Unidos, si un potpourri de 5 minutos que tiende común a partir de los discos que tienen dos o tres, como los de Billo’s, los Meléodics y otros de suramérica. Primero, tenemos que la radio de U.S.A. toca muy poca música latina y las que lo hacen tratan la música suramericana como de segundo nivel, incluso un Sylvia, Nueva York y California. (A pesar de la cantidad alarmante del último censo) Después, tenemos que desde los discos de los de los discos de discos que entran, están entrando a U.S.A. como cambio, o no sé si más, como nunca. Adicionalmente, tenemos que, aunque depende que las empresas grabadoras, en una gran mayoría tratan de burlar que jamás protestan y si protestan, no se les graban más sus canciones. Pregúntenme la “descarga”, pero... .”

(AContinued on page 49)
### Latin (U.S.A.) Hit Parade

#### EAST COAST — COSTA ESTE

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<td>Dos Jueves / Celia &amp; Willie</td>
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<td>No Me Hables — Juan Pardo</td>
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<td>Pasatiempo / Roberto Carlos</td>
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<td>Querer Y Perder / DYango</td>
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<td>Me Vas A Echar De Menos / Jose Luis Iglesias</td>
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<td>Como Lo Hago Yo / Yolanda Monge</td>
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<td>Guitarra / David Dahl</td>
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<td>Tu Como Yo — Jose Luis Perales</td>
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<td>Galera Tres / Israel Miranda</td>
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<td>Las Quejas De Cada Cual / Guilloli Rivera</td>
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<td>Ni Su Nombre Ni Su Amante / Lissette</td>
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#### WEST COAST — COSTA OESTE

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<td>Anda Que Me Llevan / Rondalla de las Flores</td>
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### Latin World (International) Hit Parade

#### URUGUAY (Popularidad)

**By Juanjo Alberti**

1. Pasajero de la Luz — Fernando Ubierno — RCA
2. De Niña a Mujer — Julio Iglesias — CBS
3. Tremendo Amor — Maria Celeste — CBS
4. Eres mi Vida, Eres mi Sal — Jorge Pablo — Orfeo
5. Tu Me Prometiste Volver — Pinpinella — CBS
6. Ella se Llamaba — Napoleon — Ray
7. Pavo Real — Jose Luis Rodriguez — Sony
8. Quiro Todante — Cashmere — Ariola
9. Estrellas en 45 — Stars on 45 — Philips
10. Tu Paraleal — Francisco Simone — Microfon
11. Penas del Corazon — The Boppers — RCA
12. corazon Dibujo — Sonia Rivas — Microfon
13. Xanadu — Menudo — Interdisc
14. Lena Verde — Napoleon — Ray
15. Carita de Pena — Los Moros — RCA

#### SPAIN (Popularidad)

**By Manuel Martinez Henares**

1. To Cut a Long Story Short — Spandau Ballet
2. Looking for Clues — Robert Palmer
3. Rapture — Blondie
4. Fiebre en tu piel — Les Mitons — RCA
5. Tu Como Yo — Jose Luis Perales — CBS
6. No Me Quieres O Me Dejas — Julio Iglesias — CBS
7. Quiro Todante — Cashmere — Ariola
8. Eres mi Vida, Eres mi Sal — Jorge Pablo — Orfeo
9. Me Vas A Echar De Menos — Jose Luis Iglesias — CBS
10. Ano Nuevo — Hector de la Cruz — RCA

#### SPAIN (Ventas)

**By Manuel Martinez Henares**

1. Enola Gay — Orchestral Manoeuvres in the Dark
2. Funky Burger — Captain Mustard
3. To Cut a Long Story Short — Spandau Ballet
4. Making Your Mind Up — Bucks Fizz
5. Land of a Thousand Dances — Ted Nugent
6. De Niña a Mujer — Julio Iglesias
7. Noches del Toisón — Los Cardenales
8. Looking for Clues — Robert Palmer
9. Tu y Yo — Lorenzo Santamaría
10. Mira Que Cosas Mas Linda — Jayme Marquez

### Santo Domingo

**Continued from page 47**

del la música popular en sus vertientes Pop, Ranchera y Española Flamenca.

Otros favoritos en nuestra área que nos han visitado en los últimos días fueron Fello Felix, artista puertorriqueño que es además un buen "show-man", Blanca Rosa Gil, a quien todavía, y aunque del tiempo, se conoce en Dominicana como "La Muñequita que Canta", y Raul Vale, que es también muy buen Show-man y dejó granzas impresiones en un país donde hasta hoy no se conocía, ya que sus discos no están representados en nuestra área. Otra figura internacional que anuncia su llegada al país dominicano en los próximos días es el cómico Alvarez Cuelas, que ya ha estado anteriormente en Dominicana y cuyas actuaciones gozan de gran popularidad entre los criollos del patio... En la televisión se siguen manteniendo en cerrada batalla tres programas televisivos al mediocridad con desfile de estrellas artísticas nacionales y extranjeros como son "Fiesta", "El Show del Mediodía" y "El Super Show del 7". Se comenta sin embargo que éste último podrá desaparecer ya no cubre sus costos. Y esto es todo por ahora amigos... nos vemos.
Latin American Album Picks

ROBERTO CARLOS
Columbia ARC 37450
En produccion de Nick De Carlos y con magistrales arreglos, Roberto Carlos de Brasil interpreta un valioso repertorio de baladas en Inglés. Ligeramente disfrazado de encanto. "Honestely" (M. Dubuc-C. Colla-S. Sheridan) y "It's me again" (McCormick-D. Smith) pudieron dar fuerte. "Sail Away" (B. Falcón) y "Niagara" (Hamisch-Bayer-Sager-Roberts) son muy comerciales. El resto del repertorio profundamente romántico.

Y SOLO TÚ
BACCHELI - Belter 33-0113
En produccion y con arreglos de R. Rodó, F. Cubedo y J. Tudela, Bacchelli interpreta baladas romanticas en corte aplicable a todo el mercado latino. Bellas llanzas "Yo solo ú y "(A. Jaén) "Deja me ser tu amante," (A. Jaén) "Cosa mia", (A. Melero) y "No digas nada." (Grano de Oro).

LA NUEVA ONDA DE LOS RIGUAL - Helix HLP 17044
Con direccion y arreglos de Manuel Cervantes y Julio Jaramillo, los talentosos Hermanos Rigual ofrecen una serie de discos en disco con gran fuerza y originalidad. Temas de gran impacto en el pasado se reactivan en arreglos muy modernos, tales como "Cuando calienta el sol," (Carlos y Mario Rigual) "María Isabel," (J. Moreno-L. Moreno) "Piel canela," (B. Capó) y otros que gran impacto logran un conjunto muy comercial.

SIN COMENTARIOS
CUCO VALOY & LOS VIEJOS - LP 31002 2 x 2

This two-album release by Record World’s top Dominican group is pure dynamite and very contagious. Our Top Dominican group of the year offers here "Clavelitos y Azucenas," (R. Valoy) "El que a hierro mata" (R.O. Valoy), "Un tipo en el armario" (R.O. Valoy), more.

Radio Action

Most Added Latin Record
(Tema más programado)

(Internacional)
No Me Hablen (Pardo)

JUAN PAORDO
CBS Int'l

(Regional)
El Cofreloito (*)
BEATRIZ ADRIANA (Peerless)

(*) Segundo Vez-Second Time

Nuestro Rincon (Continued from page 47)
discográfica se burla de un autor, cuando este no está representado por una editora determinada y no le paga absolutamente nada por su obra. Indique porque el Derecho de Autor es una "caza de lobos" en que muchos de los lobos no son lobos, son simpsivens. Indique porque a este redactor se le ataca ferocemente cuando toca este punto, por unos y otros y otros y otros, tomas la decisión de seguir patulando y protestando o callarse para siempre y dejar esta locura del derecho de autor y sus grandes males, en paz y calma, por que si vagan todos, manejándolo como les da la real gana. Y antes que nada, unese, aunque al "teal" de los lobos como yo o los canallas como los otros (que hay muchos) en un bando y el otro, De todas maneras... ha dado Ud. el primer paso... Ojalá no le duela. Si es así, sufría, pero sientense muy orgullosos de ello... a mi me pase así al menos, verfamos dos.

En extremo extiende la presentación de los de S.A.R All Stars, en Gabón, Africa del Sur. Como prueba, Roberto Torres me envió foto en que aparece en el Palacio Presidencial, con el Presidente de Gabón, su señora, la India de Oriente y su leote de Protocolo, con ellos en el Festival de Canción Popular Española, que se celebró recientemente en el Parque de Atracciones de Madrid, a través de sus artículos Bordon-4 con el tema "Me quiero por ella ..." Henry Fiol fue un éxito esperacular, en sus presentaciones durante la celebración del Aniversario de Johnny Ventura, en República Dominicana ... Y ahora ... ¡Hasta la próxima, desde Puerto Rico y Nueva York!

I recently received a letter from Louis Gargallo, sales and promotion manager for Discoland Records & Tapes Corp. in New York, which states, "...I would like to inform you of the latest news from the collecting license agencies regarding their increase of royalties. Since July 4, we have to pay on either old or new product, one-fourth percent per minute with a minimum of four cents per minute and four cents per song. Now, you can imagine what's going to happen with South American music in the states, if a ten-song medley that lasts five minutes would cost 40 cents in royalties. We have to mention the poor radio exposure that South American music has in the States, specially in Florida, California and New York. Since taxes are not paid for imported records in Venezuela, Spanish records are coming into the states in exchange in big quantities. Additionally, since South American music has many medleys, it will be forced to be out of the market once they charge $1.20 or $1.40 for composer's rights."

The S.A.R All Stars performed in Gabon, South Africa, and scored a big success. Roberto Torres sent me a picture from the presidential palace along with Gabon’s president and his wife, and La India de Oriente, with their signature and a picture of their group. I recently received a letter from Louis Gargallo, sales and promotion manager for Discoland Records & Tapes Corp., which states, "...We have to pay on either old or new product, one-fourth percent per minute with a minimum of four cents per minute and four cents per song. Now, you can imagine what's going to happen with South American music in the states, if a ten-song medley that lasts five minutes would cost 40 cents in royalties. We have to mention the poor radio exposure that South American music has in the States, specially in Florida, California and New York. Since taxes are not paid for imported records in Venezuela, Spanish records are coming into the states in exchange in big quantities. Additionally, since South American music has many medleys, it will be forced to be out of the market once they charge $1.20 or $1.40 for composer's rights."

2 GREAT ALBUMS FROM COCO RECORDS

CLP 162X LARRY HARLOW Asi Soy Yo
Includes the hit "El Paquetero"
Produced by Larry Harlow

CLP 159X ORQUESTA BROADWAY Paraiso
Includes the hit "El Gallo"
Latin music's No. 1 Charangas Orchestra
Produced by Gonzalez Fernandez

ON COCO RECORDS & TAPES
Internationally distributed by Audiophily Enterprises, Inc.
221 West 57th Street, New York, N.Y. 10019

49
Sigue por aquí en ascenso un joven intérprete uruguayo que evidentemente se está ganando una merecida proyección internacional. Se trata de Jorge Pablo, poseedor de una voz muy particular, cantante de bonitas melodías: con sabor, estilo y clase.

Jorge Pablo nació un 8 de julio de 1956 y hoy en día va es considerado parte de la élite del “show business” de nuestro medio. Comenzó estudiando violín a la edad de 5 años, pero después se entusiasmó con la música moderna, y su interés cambió por la guitarra... La maravillosa canción “Ando Buscando a Alguien” le dio el reconocimiento artístico de todos los montevideanos. Su paso dio el reconocimiento artístico de todo nuestro medio. Comenzó parte de la elite del “show business” 1956 y hoy en día ya es considerado clase.

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EAVESDROPPING IN ESTES PARK: Finally, some news on the new CBS gospel label: According to Buddy Huey, who will be heading the label, steps are being taken to establish offices here in Nashville at 3310 West End, with a staff of 17 including Dennis Worley. The name of the label is Priority Records, and it looks like their first release will be by Bob Dylan. An album by Johnny Cash is also in the works, and plans to sign new artist Carman are underway. Priority's phone number is (615) 297-7992...Overheard a great cut of Aaron Wilburn's "I'll Never Be Poppa" by Shirley Caesar. Set for release on her next Myrrh album, Shirley hints at country possibility with this one...Ken Harding, producer extraordinare, when asked for plans regarding his future productions endeavors, would only reply "Rack 'em!"

This year's Christian Artists' Seminar started off with some fine entertainment. Sunday and Monday night concerts featured such artists as Don Francisco, Brush Arbor, Dave Boyer, and the Mighty Clouds of Joy. The Clouds really smoked as they treated the audience to a "get-out-of-your-chair-clap-your-hands-and-stomp-your-feet" show. Spied in the audience at the nightly shows were such Nashville notables as Frances Preston, Jim Black, Aaron Brown, John Sturdivant, Cynthia Rodgers, and recently released Joe Moscheo.

Record World would like to thank KERN radio in Denver for providing transportation to and from Estes Park for this year's Gospel Radio Seminar registrants...You did a great job, Keith and Monte! Back to Nashville: Bobby Jones and New Life opened two shows for Roberta Flack Friday (7) at the Tennessee Performing Arts Center here...Chris Christian and Mark Heard have albums due out soon on Christian's Home Sweet Home (Continued on page 52)
New York, N.Y. (Continued from page 10) will release a single that will carry the logos of both labels. Sounds like some sort of first . . . Among the fans at recent Pat Metheny show at Town Hall were Rickie Lee Jones and Patti's John Lydon . . . Arista has all but confirmed that they have signed Tanya Tucker. Rumor has it that the label will also sign Manfred Mann soon . . . Roky Erickson, former lead singer for the 13th Floor Elevators, will soon release a solo LP on 415 Records. Erickson's 1980 CBS U.K. LP was a successful import item; five of that record's songs will be on the upcoming U.S. release . . . Walter Bishop Sr., writer of "The Devil Sat Down and Cried" and a set of lyrics to Charlie Parker's "Anthropology," is looking for a "genuine calypso singer" to record a new song of his. Call Bishop at (212) 666-0778 . . . Independent publicist Gary Kenton has moved and can be reached at 20 Butler St., Brooklyn, 11231, (212) 875-5556.

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BMI's offices here.

Regular meetings on the third Wed-

Tom Wilkerson were appointed co-

chairman of the planning and development committee to accept the chairmanship of the committee, headed by NMA board chairman Jimmy Bowen, are Johnny committee, which comprised a large part of Odyssey's business — was fading, and Whitehead and partners saw the need to expand into other areas for a more stable economic base.

“We got heavier into the studio business then,” he said. “We put a lot of money into our studio facilities, and we sought — and got — capable pro-

Cheap Trick

(Continued from page 9)

The board also voted to schedule regular meetings on the third Wed-

Dream Machine's Joseph T. Harris; Ray Harris; and (seated) Dream Machine's Yvonne Stone; Harry M. Reynolds, general manager of Whitfield Productions; Dream Machine's Lafayette Trey Jackson, division vice president, black music marketing; Dream Machine's Joseph T. Harris; Ray Harris; and (seated) Dream Machine's Yvonne "Taka-Boom" Brumbach.

RCA signs Dream Machine

RCA Records has concluded an exclusive worldwide agreement with Dream Machine, it was announced today at RCA Records headquarters in Nashville. The Los Angeles-based group's first album, "Dream Machine," is being produced and arranged by Norman J. Whitefield for Whitfield Productions and will be released by RCA in September. The album, which features two hit singles, "I'm Gonna Love You More" and "Takin' Care of Business," is currently being recorded in Los Angeles.

Low overhead.

Along the way Odyssey Productions continued to prosper (though you'll seldom see them credited on packages they do), handling a "raft of album projects" for the Disney people. Among the names associated with Audio Media are "50 Guitars," the "Chippmunk Punk" album for Execu- tor, and many other special projects, including album projects for labels, "oldies" collections, and, most recently, a four-album series for the "50 Guitars" concept.

“Our business is imported from New York, Los Angeles, and overseas. We’re not taking business away from anyone in Nashville — we’re pretty good business for the producers who use us, the musicians we employ, and the music community here in general.”

Whitehead said.

Current Odyssey clients include K-Tel, Columbia, Disney, CBS, and Pickwick, which means the future looks very rosy for Whitehead, who is young (30) even by music industry standards. “We’ve given a lot of people a lot of work. Our AFTRA budget is very big. We’ve used many artists on special projects who were later signed to label deals,” he said. We found a lot of business in Chicago, Minneapolis, New York, and Los Angeles. These people wanted the Nashville Sound without a huge budget, and they didn’t care who the pickers were.

Early customers included Pickwick, GRT, Springboard, and lots of speciality work, including educational and TV packages, as well as work for export to Europe and Asia. By 1978 disco music — which comprised a large part of Odyssey's business — was fading, and Whitehead and partners saw the need to expand into other areas for a more stable economic base.

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ducers who were not known to work in Nashville.”

Jim Ed Norman, Mike Post, Steve Buckingham, and other producers were drawn to Audio Media for its clear sound and low overhead.

RCA Facility

(Continued from page 9)

“hit” portion of an order and assigning it priority distribution through the satellite warehouse most convenient to the order’s point of origin. The computer will also automatically process catalogue or “slower moving” items in a particular order through the Indianapolis national warehouse. “We’ve taken the different demand profiles of product and structured our distribution system accordingly,” explained McIntyre.

According to RCA, the system also “provides for the eventual ware-
housing and servicing of a wide variety of audio-visual entertainment product, foreseen to be a major growth area during the 1980s.”

NMA Names

Danny Wendell

NASHVILLE—The board of directors of the Nashville Music Association has elected Danny Wendell, operations manager for Opryland Productions, as interim director representing the association's new film and video membership category.

The board also voted to establish an executive committee and a planning and development committee.

The executive committee will make recommendations to the full board on matters of policy, budget, and planning. Appointed to the executive committee, headed by NMA board chairman Jimmy Bowen, are Johnny Rosen, Bob Beckham, Rick Blackburn, Roger Sovine, Steven J. Greil, and Buddy Killen.

Greil resigned as chairman of the organizations' contemporary music committee to accept the chairmanship of the planning and development committee. Karen Scott Conrad and Tom Wilkerson were appointed co-

RCA Signs Dream Machine

(Continued from page 9)

“Takoo-Boom” Brumbach.

Las Vegas — and Bradley controlled almost all the major recording work, so we tried a shot at the lower end.

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“All our business is imported from New York, Los Angeles, and overseas. We’re not taking business away from anyone in Nashville — we’re pretty good business for the producers who use us, the musicians we employ, and the music community here in general,” Whitehead said.

Current Odyssey clients include K-Tel, Columbia, Disney, CBS, and Pickwick, which means the future looks very rosy for Whitehead, who is young (30) even by music industry standards. “We’ve given a lot of people a lot of work. Our AFTRA budget is very big. We’ve used many artists on special projects who were later signed to label deals,” he said, citing work done with Sylvia, Janie Frick, Dave Rowland, and others.

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Whitehead said the demand from companies around the world for country music cut in Nashville at a reasonable budget is “great right now. There’s no real direction in rock, punk, or other forms right now—but since ‘Urban Cowboy’ the country trend has solidified for labels in many countries.”

Lavender Moves

NASHVILLE—The Shorty Lav-

en agency has moved to new offices here at 1300 Division Street, Suite 200. Zip is 37203. The agency's phone remains (615) 327-9595.

Ques: Why does a producer cross the river?

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

How: With "The Deal" (only 5 min. from Lincoln Tunnel) (201) 863-4080
**Opryland Radio, CMA Offer Radio Reports**

- NASHVILLE—Opryland Radio Productions, in cooperation with the Country Music Association, will again offer free service to radio stations wishing to carry its "Daily Hot Line" reports fed directly from here during the annual DJ Week activities in October.

The reports, about 90 seconds in length, will be available by dialing a special phone number which will feed stations a taped report each morning and afternoon, as well as a five-minute wrapup each evening.

A reporter has been assigned to gather a letter, stick-up items, and to include as many major artists as possible. Artists featured in last year's reports included Barbara Mandrell, Larry Gatlin, the Statler Brothers, Anne Murray, Alabama, and others.

The free report service can only be provided to a limited number of stations, so stations wishing to make use of the service are asked to write as soon as possible to Hot Line Reports, Box 120339, Nashville 37212.

**Everette Stirs Up 'Hurricane' Tour**

- NASHVILLE—Undaunted by the recent air traffic controllers' strike, RCA artist Leon Everette jumped right into a four-week retail promotion trek that will take him over 3000 miles to visit over 150 major radio stations, retail outlets, and record distributors.

The "Hurricane tour," named for Everette's hit single and upcoming LP of the same title, will also place the artist in 10 major-market concert dates with labelmate Ronnie Milsap. Joe Galante, division VP, marketing, RCA Records, said phase two of the Hurricane Tour will place Everette overseas for the Petersborough Festival in England as a place Everette overseas for the

**Meeting Milsap**

RCA artist Ronnie Milsap, riding high with his country/pop single "(There's) No Gettin' Over Me," was greeted backstage by industry representatives after a recent concert in Los Angeles. Shown from left are Georgeann Galante, No Big Productions; Buddy Robinson, RCA Country Artists; Milsap; Charlie Cook, RNL, PD; Dave Wheeler; director, marketing development, RCA-Nashville; and Carson Schreiber, RCA west coast promotion manager.

**Nashville Report**

By AL CUNNIFF

- Webb Pierce is cutting an LP with Willie Nelson at Nelson's studio in Austin. The album includes Pierce country standards such as "More and More" and "Back Street Affair." . . . Eddie Rabbitt's wife had a baby girl here Tuesday (4).

The Contemporary Music Committee of the Nashville Music Association is looking for unrecorded talent in and around Tennessee to sponsor in a series of showcases to be held at clubs here. The first spotlight is slated for Sept. 15 at Spanky's. Artists wishing more details should contact the NMA at 2020 21st Avenue South here. Zip is 37212, and phone is (615) 297-1656.

Drake-Chenault is preparing a "History of Country Music," a weekend special which it hopes to offer in the spring of 1982. Tom Thatcher is collecting interviews for the special, and has already gotten talks with Merrie Haggard, Dolly Parton, Minnie Pearl, and Kris Kristofferson . . . Nationwide Sound Distributors will code-date all single product they distribute by adding the month and year of release to label copy. President Joe Gibson said this will help determine a cutoff date for releases.

Programmers may want to listen to the flip side of the new Riders in the Sky single on Rounder Records. It's "Back in the Saddle Again." . . . a straightforward treatment of a song well suited to the band's unique image . . . Larry Bastion, the California-based writer who penned "Lefty" and "Loving on Borrowed Time" for the Frizzell/West album, is a biologist by trade who plans to buy a house here soon. He originally penned "Lefty" as an opener for a medley that David Frizzell does in his live show.

The Organization of Country Radio Broadcasters reports that stations attending its 1981 Country Radio Seminar ranged from KZYM in Cape Girardeau, MO (250 watts) to WIRK in West Palm Beach, FL (10,000 watts) . . . Atlanta's NARAS chapter recently honored the Beach Boys and the Jacksons with special declaration awards for their unique contributions to the music industry. In THE STUDIO: Woodland (Mel Tillis, Donna Fargo), Music City Recorders (Jacky Ward, Houston Garrick), Music Mill (Chuck Wagon Gang, Canada's Iris Larot), Koala (Del Reeves), Audio Media (Mickey Gilley, Gary Morris), Marty Robbins (Air Force interviews with country stars), Quadraphonic (Dodie Gray Christmas LP, Johnny Duncan, Mark Speers, Dave Oiney and the X-Rays).

**PICKS OF THE WEEK**

**ALBUM**

**EDDIE RABBITT, "STEP BY STEP."**

Rabbit's special blend of country, rockabilly, and pop is at its height on this LP, which will receive immediate attention by virtue of the out-of-the-box country and pop acceptance of the title single. All cuts are strong, with other standouts being "Early in the Morning," "Bring Back the Sunshine," and "Skip a Beat." Elektra 5E-532.

**SINGLE**

**DOLLY PARTON, "THE HOUSE OF THE RISING SUN."** (Prod.: Mike Post) (Arr.: D. Porcaro, M. Post) (Velvet Apple, BMI/Darla, ASCAP) (3:57). Dolly borrows heavily from pop production in the electronic keyboard effects and percussion on this cut, which is backed by "Working Girl," a tune that may also earn country airplay. Dolly will get maximum attention on this release. RCA J-8292.

**SINGLE**

**ROSANNE CASH, "MY BABY THINKS HE'S A TRAIN."** (Prod.: Rodney Crowell) (Writ.: J. Preston) (Alden at the Wheel, BMI) (3:13). Rosanne is coming off a number-one country song in "Seven Year Ache," and this sharp, uptempo rockabilly tune will establish her even more firmly as a contemporary country artist. Reverb, vocal harmony, and tasty guitar licks spice this movin' cut. Columbia 18-02463.
Hall of Fame
(Continued on page 54)

New Concert Success For Ronnie McDowell

■ NASHVILLE—Following the mid-June release of his "Older Women," single, Epic artist Ronnie McDowell has gained new visibility on the concert trail, according to Allen Whitcomb, southeastern agent for Top Billing International, which books McDowell.

Whitcomb said that McDowell drew the largest crowds on record for festivals at Union, S.C. and Benton, N.C. in early July, and went on to deliver SRO shows at Libertyland's Country Jamboree Week in Memphis, the Country Palace in Savannah, GA, and Rob's Roast in Charlotte, NC.

McDowell, who performs at a WIVK-sponsored concert in Knoxville Friday (14), also includes shows at Bull Run Park in Virginia and a CBS showcase in Louisville among his packed itinerary this month. He recently taped Tom T. Hall's "Pop! Goes the Country" and appeared at Billy Bob's nightclub in Fort Worth, Texas.

Pool Tournament Promotes Cash LP

■ DALLAS/Ft. WORTH—A cross-promotion for Epic artist Johnny Cash's current LP "The Baron" recently resulted in a "Baron" pool tournament at Billy Bob's Texas following Cash's appearance here.

Organizing the effort on behalf of CBS were Danny Yarbrough, Dallas branch manager, and Jay Jenson, branch manager, and Jay Jenson, regional country marketing manager, CBS Records; Lori Holder, local promotion manager, E/P/A; Gilley; and Tom Casey, regional country marketing manager, CBS Records; Lori Holder, local promotion manager, E/P/A; Gilley; and Tom Casey, region manager/agent in 1954, and later formed the Neal Agency. Since 1980 Neal has worked exclusively with Epic artist Johnny Rodriguez, but he now plans to expand his agency and to focus on developing country's most famous standards, including "I Love You So Much It Hurts" and "Sleepin' Around." He resides in Leander, Texas.

Mailing address is P. O. Box 121153, 42 Music Square West, suite B here. Neal was the "voice of the Grand Ole Opry" ever since.

Gilley And Friends

Epic artist Mickey Gilley visited the label's west coast offices recently to air his new LP "You Don't Know Me," whose title single is bulleted on country and pop charts.Shown from left are Denise Galvan, KZLA radio; Craig Applequist, regional country marketing manager, CBS Records; Lori Holder, local promotion manager, E/P/A; Gilley; and Tom Casey, KZLA.

Screen Gems Music Names Williams

■ NASHVILLE—Charlie Feldman, GM of Screen Gems-EMI/Colgems-EMI Music here, has announced the appointment of Jody Williams as professional manager.

For the past three years Williams held a similar post for Charlie Daniels' Hat Band Music. He also worked in an A&R capacity for artists managed by Sound Seventy Management. Prior to that he worked for two years as an assistant in writer/publisher administration with BMI here.

Box Office Mgmt. Bows in Nashville

■ NASHVILLE—Gary Hart, president, has announced the formation of Box Office Management, a personal career direction company with offices here at 3232 Golf Avenue South, 37212. The phone number is (615) 385-1031.

Signed for representation with Box Office are artists Don King, Bobby Smith, Van Stephenson, and Dan Williams & Michael Stewart; producers Tony Brown, Al delory, Jerry Fuller, Eddie Kilroy, and Bob Montgomery.
**Country Single Picks**

**COUNTRY SONG OF THE WEEK**

DAVE ROWLAND & SUGAR — Elektra 47177


This act came back with mighty impact with their recent “Fool by Your Side,” and this beautiful ballad, with its sheer harmony and crystal-clear production, should bring the group right back to the turntables.

EARL THOMAS CONLEY — RCA JK-12286

You DON’T HAVE TO GO TOO FAR (prod.: Gene Eichelberger, Phil Grissett & Earl Thomas Conley) (writer: E.T. Conley) (Blue Moon/April, ASCAP) (3:11)

Given Conley’s Sunbird track record, radio will be all ears for his debut RCA single, a midtempo cut with quiet power and a positive lyric.

CHARLY McCLAIN — Epic 14-02421

SLEEPIN’ WITH THE RADIO ON (prod.: Noro Wilson) (writer: S. Davis) (Algee, BMI) (2:53)

McClain offers a breezy, easy paced tune with an appealing beat and story about a lonely gal who uses the radio for company at night.

CHARLY McCLAIN — Epic 15-02421

MY WORLD KEEPS SLIPPING AWAY (prod.: Neil Sedaka) (writers: N. Sedaka, H. Greenfield) (Screen Gems - EMI, BMI) (3:06)

A strong hint of country in the piano and percussion and light vocal harmony put this sensitive ballad that’s one of his strongest recent releases.

NEIL SEDAKA — Elektra 47184

WELCOME TO THE RODEO

I TOOK HER ON WOODEN NICKEL RECORDS

This Canadian group offers an uneven LP that still has impressive highlights, such as “Banjo Symphony,” “Redneck Disco,” and “Dueling Banjos,” each spotlighting Showdown’s strongpoint: instrumental work. The blue-language “Rodeo Song” is not suitable for airplay.

STEVE FORGAS

DEMON JK-11663

This smooth-voiced Houston-based singer presents a good variety of Texas-flavored country tunes, the best of which are “Lord I Need Somebody Bad Tonight,” “From a Lack to a King,” “High Lights Include “Cotton-Eyed Joe”,” and “Turn Up the Bottle.”

Merle Haggard is Great. George Jones and Johnny Paycheck are tops . . .

**But Country Pete Peterson is Dyn-o-mite!**


Coming September 1, 1981 — “Walk on the Outside”

Accepting bookings for October, November, December, 1981

OPRY SOUTH PRODUCTIONS

P.O. Box 24646

Nashville, Tennessee 37202

(615) 890-9305

**Nashville Report**

(Continued from page 54)

Scruggs (Mike Card, Bobby Springfield, Billy Larkin, Lamar Hill, Randy Matthews), LSI (Tennessee Ernie Ford), Creative Workshop (Dave Loggins and Janie Fricke on singles), Columbia (Johnny Rodriguez, George Jones, Judy Bailey, John Reeves), Wax Works (Meri Wilson, Dotty, Silverhills, Morris Chapman, Bill Owen produced by Randy Parton), Young ‘un (the Gatlins, Anderson, Chance Band), Sound Stage (Corbin-Hanner Band, Sonny Curtis, Eddy Raven, Helen Cornelius, Dave Rowland & Sugar, Joe Sun, the Archers, Kieran Kane, Bettye Levette), Soundshop (Jimmy Swaggart, Bobby Smith, Jeanie C. Riley, Mel Tillis & Nancy Sinatra), Bennett House (Jimmy Hall), Music City Music Hall (RCA-Mexico artists Caesar Costa and Roberto Jordan).

At Muscle Shoals Sound, Delbert McClinton, produced by Barry Beckett, plus final touches on Levon Helm’s tracks.

Is Cristy Lane the first country artist to earn a gold record in New Zealand? Lee Stoller, Cristy’s husband/manager, reports that the artist’s “One Day at a Time” has that distinction . . . Razzie Bailey and Sylvia gave a special “thank you” performance for workers at RCA’s new distribution facility in Indianapolis recently . . . Ronnie Prophet is one of 30 acts featured on a new Ronco Teleproductions package, “Country Sunshine, Country Sunset” . . . The Tom Kimmel Band gave an impressive show at Spanky’s here July 31.

Silverline Music’s Michael Foster, who penned the Oak Ridge Boys “Heart of Mine,” also wrote “When Love Calls You” and “How Long Has It Been” for the Oaks’ platinum-plus “Fancy Free” MCA album.

“The Summer There Was No Baseball” is not on a distributed label, but the Randy Haspel and the Famous Radiants song recently entered its second pressing, buoyed by radio and TV exposure and the now-settled ballplayers’ strike. Warren Wagner, president of Sho Productions in Memphis, produced the cut, which has been played on network TV . . . Over 10,000 people attended the KTTS Funfest recently at the Ozark Empire Fairgrounds in Springfield, MO . . . Music Row postman John Woods is retiring after 35 years of service here, and a lot of his music industry friends are throwing him a surprise party Wednesday (July 12, if you see this, don’t tell him.) For more information call Kay Smith at Capitol Records here, (615) 244-7770.


California Zephyr made an impressive debut at Spanky’s here recently . . . MCA artist George Strait duetted with Vern Gosdin in concert in Texas recently . . . Faron Young just taped a segment for “Hee Haw.”

**Country Album Picks**

DANCIN’ TEXAS STYLE

VARIOUS ARTISTS — Defra 1136

This is an instrumental album by a group of fine Texas musicians, who offer country dance tunes and their versions of recent chart toppers. Highlights include “Cotton-Eyed Joe,” “San Antonio Rose,” and “Together Again.” There’s a need for more quality country instrumental LPs — this record offers 15 tracks, with a wide range of sounds.

WELCOME TO THE RODEO

SHOWDOWN — Duman 1002

This Canadian group offers an uneven LP that still has impressive highlights, such as “Banjo Symphony,” “Redneck Disco,” and “Dueling Banjos,” each spotlighting Showdown’s strongpoint: instrumental work. The blue-language “Rodeo Song” is not suitable for airplay.

STEVE FORGAS

DEMON JK-11663

This smooth-voiced Houston-based singer presents a good variety of Texas-flavored country tunes, the best of which are “Lord I Need Somebody Bad Tonight,” “From a Lack to a King,” “High Lights Include “Cotton-Eyed Joe”,” and “Turn Up the Bottle.”

AmericanRadioHistory.Com
## Record World Country Albums

**Title, Artist, Label, Number, (Distributing Label)**

**August 15, 1981**

1. **Share Your Love**
   - **Kenny Rogers**
   - **Liberty LOO 1108**

2. **Fancy Free Oak Ridge Boys**
   - **MCA 5209**

3. **Great Hits Kenny Rogers**
   - **Liberty LOO 1072**

4. **Feels So Right Alabama**
   - **RCA AHL1 3930**

5. **Juice Juice Newton**
   - **Capital ST 12136**

6. **Seven Year Ache Rosanne Cash**
   - **Columbia JC 36865**

7. **Years Ago Statler Brothers**
   - **Mercury SRM 1 6002** (PolyGram)

8. **I Am What I Am George Jones**
   - **Epic JE 36492**

9. **Especially For You Don Williams**
   - **MCA 5210**

10. **Rowdy Hank Williams, Jr.**
    - **Elektra/Curb 6E 330**

11. **Mr. Conway Twitty**
    - **MCA 5204**

12. **Razzy Bailey**
    - **RCA AHL1 4026**

13. **Surround Me With Love Charley McClain**
    - **Epic FE 34900 (CBS)**

14. **Caryll Turner**
    - **Viva BSK 3555**

15. **The Rising**
    - **Joffi**

16. **The House of Tomorrow II**
    - **Capitol ST 12136**

17. **The House of Tom Jones**
    - **Warner Bros. BSK 3508**

18. **Darlin'**
    - **Mercury SRM 1 4010 (PolyGram)**

19. **Stardust Willie Nelson**
    - **Columbia KC 35305**

20. **9 To 5 & Odd Jobs Dolly Parton**
    - **RCA AAL1 3852**

21. **That's All That Matters To Me Mickey Gilley**
    - **Epic JE 36492**

22. **John Anderson**
    - **Warner Bros. BS 3547**

23. **Takin' It Easy Larry Gatlin**
    - **Columbia KC 37327**

24. **Best Of Don Williams**
    - **Vol. II/MCA 3096**

25. **Pleasure Dave Rowland & Sugar**
    - **Epic FE 3525**

26. **Now Back To The Barrooms**
    - **Merle Haggard/MCA 5236**

27. **Somebody's Knockin'**
    - **Terry Gibbs/MCA 5137**

28. **Greatest Hits Larry Gatlin & The Gatlin Brothers**
    - **Columbia FC 36883**

29. **Encore Mickey Gilley**
    - **Epic JE 36586**

30. **Willie And Family Live**
    - **Willie Nelson/Liberty LOO 1072**

31. **You Brought Me Back**
    - **Epic FE 36570**

32. **Here I Come Again**
    - **Don Williams, Vol. II/MCA 5209**

33. **I'm Back To Loving Me Again**
    - **Larry Gatlin & The Gatlin Brothers**

34. **Straight Ahead**
    - **Barbara Mandrell**

35. **The Barons**
    - **Johnny Cash**

36. **Classic Crystal Gayle**
    - **United Artists LOO**

37. **These Days**
    - **Crystal Gayle/Columbia JC 36512**

38. **San Antonio Rose**
    - **Willie Nelson & Ray Price**

39. **The Baron**
    - **Johnny Cash/Columbia FC 37179**

40. **Roll On Mississippi**
    - **Charley Pride/RCA AAL1 3905**

41. **Ten Years Of Gold**
    - **Kenny Rogers**

42. **Help Yourself**
    - **Larry Gatlin & The Gatlin Brothers**

43. **The Gambler**
    - **Kenny Rogers/United Artists LA 934 H**

44. **Waitin' For The Sun To Shine**
    - **Ricky Skaggs/Epic FE 37193**

45. **I Have A Dream**
    - **Cristy Lane/Liberty LT 1083**

46. **Guitar Man**
    - **Elvis Presley/RCA AAL1 3917**

47. **I Know I Love You**
    - **George Jones/Epic JE 37399**

48. **Good Time Lovin' Man**
    - **Ronn Mc Dowell**

49. **I'm In Love Again**
    - **Don Williams**

50. **Need You Now**
    - **Merle Haggard**

51. **Love Is Fair**
    - **Barbara Mandrell**

52. **Full Moon**
    - **Charlie Daniels**

53. **Classic Crystal Gayle**
    - **United Artists LOO**

54. **These Days**
    - **Crystal Gayle/Columbia JC 36512**

55. **Good Time Lovin' Man**
    - **Ronn Mc Dowell**

56. **Encore Mickey Gilley**
    - **Epic JE 36586**

57. **Willie And Family Live**
    - **Willie Nelson/Columbia KC2**

58. **Straight Ahead**
    - **Barbara Mandrell**

59. **You Brought Me Back**
    - **Tami Wynette/Epic FE**

60. **Here I Come Again**
    - **Don Williams, Vol. II/MCA 5209**

61. **I'm Back To Loving Me Again**
    - **Larry Gatlin & The Gatlin Brothers**

62. **Best Of The Statler Brothers**
    - **Mercury SRM 1 1037** (PolyGram)

63. **Love Is Fair Barbara Mandrell**
    - **MCA 5136**

64. **Full Moon**
    - **Charlie Daniels Band**

65. **Classic Crystal Gayle**
    - **United Artists LOO**

66. **These Days**
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75. **Guitar Man**
    - **Elvis Presley/RCA AAL1 3917**

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**Dolly**

**The New Single:**

**The House Of The Rising Sun**

**Management:**
- Katz Gatin & Morey

**Produced And Arranged By:**
- Mike Post

**Associate Producer:**
- Gregg Perry

**Record World Country Albums**

**Epic**

**JE 37399**

**Asylum**

**DP 90002**

**PolyGram**

**Mercury**

**SRM 1 4010**

**United Artists**

**LOO 1072**

**Columbia**

**JC 36512**
| AUGUST 15, 1981 |
|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|
| TITLE/ARTIST | Label | Number (Distributing Label) |
|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|
| 53 | I DON'T NEED YOU | KENNY ROGERS | Liberty 1415 | | | | |
| 54 | PRISONER OF HOPE | JOHNNY LEE | Full Moon/Asylum 47138 | | | | |
| 55 | RAINBOW STEW | MERLE HAGGARD | MCA 51120 | | | | |
| 56 | I STILL BELIEVE IN WALTZES | HANK WILLIAMS | Mercury 70507 | | | | |
| 57 | TOO MANY LOVERS | CRYSTAL GAYLE | Columbia 11 02078 | | | | |
| 58 | (THERE'S) NO GETTIN' OVER ME | RONNIE MILSAP | RCA 12245 | | | | |
| 59 | HURRICANE | LEON EVERETTE | RCA 12270 | | | | |
| 60 | SHE BELONGS TO EVERYONE | BUT I BURRITO BROTHERS | Curb 02243 | | | | |
| 61 | LOVE NEVER HURT SO GOOD | DONNA HAZARD | Excelsior 1016 | | | | |
| 62 | MIDNIGHT HUNTER | TERRY GREGORY | Handshake 8 70071 | | | | |
| 63 | QUEEN OF HEARTS | JUICE NEWTON | Capitol 4997 | | | | |
| 64 | WE DON'T HAVE TO HOLD OUT | ANNE MURRAY | Capitol | | | | |
| 65 | SOME DAYS ARE DIAMONDS | KIERAN KANE | Elektra 47148 | | | | |
| 66 | MIRACLES | DON WILLIAMS | MCA 51134 | | | | |
| 67 | UNWOUND | GEORGE STRAIT | MCA 51104 | | | | |
| 68 | A TEXAS STATE OF MIND | DAVID FRIZZELL | Warner/Viva 49745 | | | | |
| 69 | YOU DON'T KNOW ME | MICKEY GILLEY | Epic 14 02172 | | | | |
| 70 | TIGHT FITTING JEANS | CONWAY Twitty | MCA 51137 | | | | |
| 71 | I JUST NEED YOU FOR TONIGHT | BILL CRAWFORD | Capitol 5011 | | | | |
| 72 | YOU'RE THE BEST | KIERAN KANE | Elektra 47159 | | | | |
| 73 | I'VE BEEN A FOOL | HANK WILLIAMS | RCA 12268 | | | | |
| 74 | SOME DAYS ARE DIAMONDS | JOHN DENVER | RCA 12246 | | | | |
| 75 | PART TIME GIRL | SHEPPARD/Curb | Capitol 49761 | | | | |
| 76 | WE DON'T HAVE TO HOLD OUT | ANNE MURRAY | Capitol | | | | |
| 77 | QUEEN OF HEARTS | JUICE NEWTON | Capitol 4997 | | | | |
| 78 | MIDNIGHT HAULER | SCOTT McDOUGAL | Capitol | | | | |
| 79 | DREAM OF ME | VERN GOSDIN | Ovation 1171 | | | | |
| 80 | I'VE BEEN A FOOL | WILLIE NELSON | RCA 12270 | | | | |
| 81 | STEP BY STEP | EDDIE RABBIT | Elektra 47714 | | | | |
| 82 | TAKIN' IN EASY LADY | J. DALTON | Columbia/Sherrill 18 02188 | | | | |
| 83 | IN THE PALM OF YOUR HAND | MEL McDANIEL | Capitol | | | | |
| 84 | HURRICANE | LEON EVERETTE | RCA 12270 | | | | |
| 85 | QUEEN OF HEARTS | JUICE NEWTON | Capitol | | | | |
| 86 | MIDNIGHT HAULER | SCOTT McDOUGAL | Capitol | | | | |
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| 124 | HURRICANE | LEON EVERETTE | RCA 12270 | | | | |
| 125 | QUEEN OF HEARTS | JUICE NEWTON | Capitol | | | | |
| 126 | MIDNIGHT HAULER | SCOTT McDOUGAL | Capitol | | | | |
“Everybody’s Choosing A Side.”

“She’s a beauty.”

“She’s got class.”

“Aw, come on now.”

“She’s a skagg.”

“Honky Tonk Queen” (18-02198), is the side everybody’s choosing. The new single from the album “Hey Joe! Hey Moe!” (FC 37003)

Moe Bandy & Joe Stampley on **Columbia** Records & Tapes. Produced by Ray Baker.

Management: Ray Baker
49 Music Square East • Nashville, Tennessee 37203 • 615/329-1323

Booking: Encore Talent
2137 Zercher Road • San Antonio, Texas 78229 • 512/822-2655

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Behind every note, there's a picture.

"The Sensitive Kind."

The new single from Santana's "Zébu!"

A gold album that also features

the Top-20 Smash, "Winning".

On Columbia Records and Tapes.