SINGLES

**GEORGE HARRISON, “TEARDROPS”** (prod. by Harrison-Cooper) (writer: Harrison) (Ganga B.V., BMI) (3:20). Synthetic keyboards and a resounding title chorus that won't quit are an unbeatable combination on this follow-up to the top 5 "All Those Years Ago." It's a natural for pop radio. Dark Horse 49785 (WB).


**STEVIE WONDER, “DID I HEAR YOU SAY YOU LOVE ME?”** (prod. by Wonder) (writer: Wonder) (Jobete/Black Bull, ASCAP) (4:10). With its funky dancebeat and Stevie's soulful vocal enthusiasm, this cut could easily have been the first hit single from his "Hotter Than July" LP. Instead it will be the fourth. Tamla 54328 (Motown).

**BERNADETTE PETERS, “DEDICATED TO THE ONE I LOVE”** (prod. by Arthur) (writers: Saulias-Bass) (Donnell/BMI) (2:17). Peters takes the blue-eyed soul approach on this remake of the Shirelles top 5 chestnut from '61. A bit more raucous than the original, it features the same active chorus. MCA 51152.

**RICKIE LEE JONES, "PIRATES."** The long-awaited successor to Jones' highly successful debut is both a triumph of individualism and a masterpiece of organization, considering the army of session stars marshalled by producers Russ Titelman and Lenny Waronker. The rhythmic passages will capture radio ears. WB BSK 3432 (8.93).

**STEVIE NICKS, "BELLA DONNA."** Her Tom Petty duet, "Stop Draggin'"... is an out-of-the-box hit, and the rest of this Jimmy Iovine-produced solo LP has similar AOR/mass appeal potential. Don Henley's vocal is another perfect blend on the quiet "Leather and Lace." Modern MR38-139 (At) (8.98).

**THE MANHATTANS, "BLACK TIE."** Smooth as satin with an occasional ruffle and a jewel-like twinkle, this talented foursome's vocals are re-conquering radio with the BOS-bulleting "Just One Moment Away," and cuts like "Let Your Love Come Down" and "Deep Water" are soon to follow. Columbia FC 37156.

**MICHAEL STANLEY BAND, "NORTH COAST."** Stanley's powerful rock visions (with co-writer B-B Pelander) and the more direct hooks of Kevin Raleigh are the double-edged sword that cut through AOR to win last week's Flashmaker. The new single, "Falling in Love Again," is Stanley's best for pop radio. EMI-America SW 17056 (9.98).

**ART GARFUNKEL, "A HEART IN NEW YORK"** (prod. by Halee-Garfunkel) (writers: Gallagher-Lyle) (Headquar ters Artist Mgt/Irving, BMI) (3:18). Following the success of his top 30 "Give It To Me Baby" hit, this rock-funk fusion spin stays outside the top 30. Arista 0618.

**RICK JAMES, "SUPER FREAK (PART 1)"** (prod. by James) (writers: James-Miller) (Jobete/Stone City, ASCAP) (3:18). Following the success of his top 30 "Give It To Me Baby" hit, this rock-funk fusion spin stays "hot from start to finish. Highlighted by pulsating piano chords. Gordy 7205.

SLEEPERS


**THE CHIPS MUNKS**
It is no illusion, no slight of hand, it is mere fact that HERB ALPERT can and always has turned music into magic ... New Magic, New Music HERB ALPERT...

MAGIC MAN M-3728
THE NEW ALBUM FROM HERB ALPERT.
Includes the single "MAGIC MAN" M-3288
ON A&M RECORDS & TAPES
Produced by Herb Alpert and Michael Stokes.
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### Concert Market Unpredictable, According to Agents and Promoters

By SAMUEL GRAHAM

- LOS ANGELES—Finding a consensus about the 1981 summer concert season is no easy task, as a recent Record World survey of promoters and agents has shown. In fact, if one were to put the respondents to the survey together in one room, chances are they would agree only that the concert market this summer is as unpredictable as any in recent memory.

Summer '81 has been described as dismal by some, mediocre by others and terrific by still others. While some complain of having too few acts available, at least one promoter acknowledges having too many. Nor is there much agreement about the effects of the major league baseball players' strike (some say it has helped the concert business, while others contend it has actually hurt), the climate for multi-act stadium shows, or a number of other issues.

Tom Ross, vice president/contemporary music at ICM, may have summarized the situation best when he said, "It's the kind of summer where there are no rules that apply to the entire country. Each market has to look at separately. The kids are being very selective; an act that might get good support in one market can go 300 miles away to a city they've never been to before and they won't hold up at all.

"We have a bunch of tours out there that are doing extremely well," Ross added, "but everybody is having problems in some markets. Even the hottest groups are off in some markets."

Individual promoters contacted confirmed Ross' market-by-market thesis. In Philadelphia, for instance, Electric Factory Concerts' Larry Magid noted that "the only thing different about the summer is that there are a lot more acts... There are too many acts working at the same time. The market is definitely overloaded, we have more than we can handle right now." Houston-based promoter Louis Mesina offered a different story, saying that "business in this area is pretty decent... but I could stand a lot more bands," while in Atlanta, Full House's Rich Floyd lamented, "This is definitely the slowest summer I have ever seen. Honestly, it caught me by surprise. I can't remember a summer with so little activity."

One promoter satisfied with the situation is Barry Fey of Denver's Fey-Line Productions, who called the summer "amazing." Yet even Fey tempered his enthusiasm by adding, "As good as this summer is for us, it cannot make up for the bad winter. The year, on balance, will be down, I think."

Most promoters and agents agreed (Continued on page 78)

### Justice Dept. Defends Tribunal In Battle with Jukebox Operators

By BILL HOLLAND

- WASHINGTON—The Justice Department last Tuesday (21) filed its response brief for the Copyright Royalty Tribunal with the U.S. Court of Appeals here in the ongoing legal battle by jukebox operators and owners to strike down the adjusted royalty fee paid to the nation's songwriters. Justice, representing the Tribunal, concluded in its brief that the Court "should find that the Tribunal's decision is lawful and should enter judgment in favor of Respondent."

The jukebox operators, represented by the Amusement and Music Operators Association (AMOA), have argued that the decision by the Tribunal to raise the jukebox royalty fee from $8 a year per box to an initial new level of $25 a year beginning January 1, 1982, and $30 a year by January 1, 1984, is "arbitrary and capricious and violates the copyright revision act."

### 'Heavy Metal' Soundtrack Album: A New Mass Appeal Phenomenon?

By JOSEPH IANELLO

- NEW YORK—In recent weeks, two motion picture soundtracks, "Saturday Night Fever" (RSO) and "Urban Cowboy" (Full Moon/Asylum), helped ignite musical and cultural explosions that swept the nation. Last week, "Heavy Metal" (Full Moon/Asylum), the two-record soundtrack from the forthcoming Columbia Pictures film, was released with a major promotional thrust that label executives hope will result in another mass appeal phenomenon.

Preliminary indications from radio airplay indicate that "Heavy Metal" is off to a good start. The album is the second most-ordered at AOR on this week's Record World Album Airplay Report, and the first single culled from (Continued on page 86)

### CBS To Distribute Geffen Internationally

- NEW YORK—Geffen Records and the CBS/Records Group have announced that CBS Records International will distribute Geffen product in all territories outside the U.S. and Canada. Elton John, Donna Summer, Peter Gabriel and Yoko Ono are among the artists who record for Geffen Records. (Continued on page 86)

### Annual Record Bar Convention Marks a Year of Steady Growth

By GREG BROSKY

- NEW YORK—Record Bar, the nation's second largest retail record chain, holds its eighth annual convention and its fourth at Hilton Head Island, South Carolina this week (26-29).

Unlike many of the nation's other leading record store chains, who have temporarily halted expansion plans, Record Bar has continued to grow. While last year's convention marked the opening of the chain's 100th store, this year the number of Record Bar stores is already over 120, with definite plans to expand to nearly 140 outlets by the end of the calendar year. Last week, Record Bar president Barrie Bergman discussed the chain's expansion plans with Record World and outlined the various convention activities.

Ironically, the Durham, North Carolina-based chain had not planned to expand so aggressively, but several ideal store locations became available, and, as Bergman put it, "Those kinds of opportunities only come along once in a while and you better grab it when you get the chance. A bunch of malls opened and we just took it. We had no idea that we were going to have this kind of growth this year. Obviously, if you had your brothers you don't expand rapidly when interest rates are so high. So it's really pushed us from a cash flow and manpower standpoint. We've planned it out pretty well, though."

**Profit Up**

Financially, the chain's profits are up around five or six percent on a per-store basis over last year, said Bergman, while on a gross revenue basis, the figure is more like 25 percent—due largely to expansion and the widespread hiking of wholesale prices by record manufacturers.

This year's convention theme is "Record Bar Goes to Summer Camp."

A treasure hunt and casino night are two of the planned activities for the (Continued on page 73)
CBS Ups Myron Roth
To Senior Coast VP

NEW YORK—Dick Asher, deputy president and chief operating officer, CBS Records Group, has announced that Myron Roth has been named senior vice president and general manager, west coast operations, CBS Records.

Myron Roth

Roth, who will serve as CBS Records Division's senior management representative on the west coast, will supervise the west coast A&R and marketing activities of Columbia, Epic, Portrait and the CBS Associated Labels, as well as business affairs, creative services, law, Columbia Records Productions, finance and administration, and will synchronize them with the east coast.

Roth was named vice president and general manager, west coast operations, CBS Records, last year. From 1977 to 1980, he was vice president, business affairs, west coast, CBS Records. From 1973 to 1977, he was vice president, business affairs, RCA Records. Prior to that, he was senior counsel for RCA Records and assistant general counsel for NBC.

Rebulla To Head PolyGram Classics

NEW YORK—Gianfranco Rebulla has been named president, PolyGram Classics, Inc., it was announced by David A. Braun, president PolyGram Records, Inc. Rebulla will report to Gunter Hensler, executive vice president, operations, his predecessor as head of the classics division.

Rebulla has been deputy managing director, Metronome Musik GmbH, based in Hamburg, before that, as assistant to the managing director, Metronome, and head of international exploitation, classics, Polydor International. Rebulla came to the organization in 1973 as classical label chief, Deutsche Grammophon, Phonogram Italy.

Executive Changes
Announced at WCI

NEW YORK—Steven J. Ross, chairman and chief executive officer of Warner Communications Inc., has announced that at a meeting of the board of directors, Bert W. Wasser- man, chief financial officer of the company, was elected to the office of the president. At the same time, Emanuel Gerard and David H. Horowitz, the other members of the office of the president, were named to the newly created positions of co-chief operating officers of WCI, with responsibility for overseeing WCI's operating divisions.

Gerard, Horowitz and Wasser- man are all directors of WCI. Wasser- man, previously executive vice president of the company, remains chief financial officer.

Rosen and Urso Set
To Move to Warners

LOS ANGELES—Although confirmation was unavailable at press time, it was reliably reported last week that Howard Rosen, currently vice president and general manager at Bearsville Records, and David Urso, a vice president at Planet Records, will soon be joining the Warner Bros. Records promotion department.

It was also learned that national promotion director Charlie Lake has left the Warners promotion staff. Rosen and Urso were said to be taking parallel positions at Warner Bros., although their exact titles were unknown. They will be dually assuming the responsibilities of vice president/director of promotion Russ Thyret, who has taken another position with the label, the reports said.

Gianfranco Rebulla
LIKE A BEAUTIFUL FLOWER,
A BEAUTIFUL WOMAN,
A BEAUTIFUL NEW
SINGLE FROM
SPLIT ENZ
IRIS

IRIS
SMELLS LIKE A HIT
FROM SPLIT ENZ.
ON A&M RECORDS & TAPES

SEE SPLIT ENZ ON TOUR OPENING FOR TOM PETTY:

July 20    Ottawa, Canada
July 21    Montreal, Canada
July 22    Toronto, Canada
July 24    New Haven, CT
July 25    New York, NY
July 26    Saratoga Springs, NY
July 27    Philadelphia, PA
July 28    Rochester, NY
August 2    Chicago, IL

*Headlining
By LAURIE LENNARD

NEW YORK—The selling of used records is proving to be a strong source of revenue for some retailers, as high list prices and the poor economy continue to inhibit record sales, a Record World survey has found.

Marilynn Kirby of Everybody's Used Records in Cincinnati noted, "People are broke, so they are selling their records. The summertime is especially busy for us because people have more things they want to do and need more money to do it.

Used records are also doing well in larger stores that feature both new and used records, like Record Revolution in Cleveland. "Business is definitely on the increase," said Peter Schlewin, proprietor. "It's a super deal for us and it's great for the customer. Records become more readily available because of the price. Used record sales are definitely helping to support my hobby of selling new records."

On a good weekday, a small store retailer can move as many as 200 albums; on a weekend day, as many as 500. Even with the low sales price of $1 to $4, the profits can add up, considering that a store's investment per album is approximately $50 to $1. Collectors' items carry a significantly higher price tag, with rare, mint condition LPs going for as much as $100. A noteworthy success story is that of Rick Gillman, used record buyer for Leopold's, a California chain. Two years ago space was set aside in the rock music section of the store for used records. "Business is better than ever for our used records," Gillman says. "The turnover is fantastic, and the used records really don't compete for sales with our new records. They don't seem to attract the same customer.

Zia Records in Phoenix defines its regular customer as between 20 and 30 years old and heavily into music. "Our customers are generally knowledgeable about records and they shop here because we have albums they can't find anywhere else," claims Jesse Verlaine, the manager of the small shop. Zia Records is planning a second shop in Arizona in the near future.

But along with all the good news, retailers have strong words of warning for future entrepreneurs, emphasizing that the selling of used records is a business where expertise is a must. "The buyer better know what he is doing. If they don't have some knowledge of how to sell a record, they could sell it for a higher price."

Meyer Joins A&M Films

LOS ANGELES—Gil Friesen, president, A&M Films, has announced the appointment of Andrew Meyer as executive vice president, A&M Films.

In his newly created position, Meyer will oversee the acquisition and development of properties and manage the administration of the company. A nine-year veteran of A&M Records, Meyer previously served as the executive director of public relations. He was named president of the company in 1977.

(Continued on page 85)

MCA Taps Wasley

LOS ANGELES—Don Wasley has been named national album promotion manager for MCA Records, it was announced by Pat Pijolo, vice president of promotion.

Wasley had been vice president of artist development at Casablanca. Prior to that, he was national promotion director for Casablanca and Ariola America. Wasley started his career at MCA, holding various local and regional promotion posts in Dallas and San Francisco.

Regional Breakouts

Singles

East: Journey/ Columbia
Steve Nick/ Modern
Robbie Patten/Liberty

South: Journey/Columbia
Pablo Cruise/A&M
Steve Nick/ Modern
Robbie Patten/Liberty

Midwest: Foreigner/Atlantic
Pat Benatar/Chrysalis
Journey/Columbia
Pablo Cruise/A&M

West: Journey/Columbia
Pablo Cruise/A&M
Stevie Nicks/Modern
Robbie Patten/Liberty

Albums

East: Miles Davis/ Columbia
Endless Love/ Mercury
Joe Jackson/A&M
Pablo Cruise/A&M

South: Miles Davis/ Columbia
Endless Love/ Mercury
Joe Jackson/A&M
Pablo Cruise/A&M

Midwest: Miles Davis/ Columbia
Endless Love/ Mercury
Joe Jackson/A&M
Pablo Cruise/A&M

Michael Stanley Band/EMI America

West: Endless Love/ Mercury
Joe Jackson/A&M
Poco/MCA
Pablo Cruise/A&M

Smiths Named Pres. Of Intersong Int'l

HAMBURG—Antoon Smits, executive vice president, Intersong International, has been promoted to president of the company by Hein T. Voigt, president, PolyGram Publishing Division. He will continue to serve as vice president of the division. Smits is based in Baarn, the Netherlands.

Antoon Smits

Smits joined the international copyright department of Philips' Phonographic industries (PP) in Holland in 1958. PPPI began pursuing its interest in the publishing field in 1961, with the acquisition of three publishing companies in Belgium, England and France, he became involved in this area. He remained until 1963 and then worked outside the industry for six years.

In 1969, Smits returned to join the newly-created Intersong Publishing Group. He served as general manager of Intersong International's affiliate company, Muziekuitgeverij Amerika B.V., with responsibility for repertoire acquisitions and the development of the international catalogue of Amerika. He was also involved in the worldwide expansion of the Intersong Group of Companies. In July 1978, Smits was named vice president of Intersong International. He was appointed vice president of the PolyGram Publishing Division in 1980, with responsibility for Europe and South America.

The PolyGram Publishing Division controls PolyGram's music publishing activities. Divisional head office is in Hamburg, and there are two operating international subdivisions: Chappell International, based in London, and Intersong International, based in Baarn.

Seymour Warner Dies

NEW YORK—Seymour Warner, a former executive of London Records, died here last Friday (17).

Warner began his record business career in retail at B&G Music in the Bronx in the late 1940s. He began at London as a local promotion man in New York and eventually rose to the position of national sales manager, a post he held until 1978.

Warner is survived by his wife Gladys and two children. The family has asked that, in lieu of flowers, donations be made to the American Cancer Society.
The Moody Blues' "Long Distance Voyager" reaches its first destination:

#1
Billboard
Cashbox
Record World
Radio & Records
Album Network
The Hard Report

Marketed and distributed by PolyGram Records.
The One Company.

Management 3—Jerry Weintraub
Now your stereo and TV unite to bring you Blondie, Pat Benatar, The Rolling Stones, The Who, and a whole lot more. See the music you love to hear. On MTV: MUSIC TELEVISION™ in stereo, 24 hours a day. You'll see video records of your favorite artists, plus rock concerts from all over the world. And best of all, you'll hear them through your own speakers with our special stereo hookup. If you don't have cable yet, get on it. Call your local cable system for MTV: MUSIC TELEVISION™ in stereo.

Watch REO Speedwagon in concert on MTV Saturday, August 8, at midnight, E.T., simulcast nationwide with The Source Radio Network.

Concert available on CBS/MGM Home Video Cassettes.
High Anxiety

Video Visions

By SOPHIA MIDAS

PIRATES AND OTHER PESTS: The Chicago market has been plagued with bootlegging — Chicago, in fact, may be the biggest bootleg center in the country. However, the duping and illegal sale of bootleg tapes seems to have eased a bit in Chicago, according to That's Entertainment's Bob Tuckman, who explained: "The FBI recently busted a major bootleg lab in Chicago. They confiscated 37 masters and $100,000 worth of equipment." According to Tuckman, the most sought after bootleg films are "Raiders of the Lost Ark" and "Superman II."

Chicago, of course, is not the only city where bootlegging exists, and many retailers are fearful that Warner Home Video's imminent all-rental policy will promote piracy even further. "If the Warner film 'Superman II' is already being pirated," said one retailer, "what's going to happen when the film is released as an all-rental cassette?" A spokesman for Warner Bros., however, said the company had no current plans to release "Superman II" as an all-rental film.

Meanwhile, Tom Keenan, president of Everybody's, believes that the manufacturers have become "too paranoid" about bootlegging. "Manufacturers are over-reactioning to this problem. What they should do is take some of their money and do something about it, let's get rid of this disease. I've been trying to get empty videocassette boxes so I could use them for display purposes, but the manufacturers are telling me that I can't have them because they're fearful that these boxes will get into the hands of bootleggers. Well, my point is that if a bootlegger will go out and spend $60 for a tape, he can get the box with the purchase! A duplicator is not thinking in terms of 30 or 40 tapes, he's thinking of making many hundreds of tapes. Since that's the case, they have to be making their own artwork."

NARM NEWS: A reliable source told Record World that Warner Home Video may be unveiling its controversial and long-awaited all-rental plan at the NARM video retailers convention. This announcement is bound to be one of the most provocative topics of conversation there. But rental is only one of many heated issues which retailers will be addressing at the convention, according to Dennis Thomas, president of Thomas Video in Detroit. "We are at a very serious point in the video industry," said Thomas. "People are saying that this is going to be the shake-out year, and indeed it will; perhaps as many as 50 percent of the nation's video retailers will be going out of business within the year, and the video specialist is most vulnerable because video is his primary business. The tonnage of product is enormous. No one can afford to stock all of the titles. Also, because there is so much product, there will be no more hit titles like 'Alien.' There's simply too much competition. There are too many opportunists out in the market — franchisers and affiliate-oriented companies setting people up in business and not backing them up; there's a glut in the marketplace of retailers who simply do not know what they're doing, and they are going to get hurt. If these ills are not resolved, we are not going to have a video industry."

(Continued on page 10)

Video Picks

WILLIE MOSCONI'S WORLD OF POCKET BILLIARDS (1980): Directed and produced by Bill Fleming. Starring Willie Mosconi and Bill Fleming as host. (Magnetic Video, color, 55 mins., $59.95). The champion billiards player shows off his wizardry, highlighting skillful techniques and spellbinding tricks of the trade. Everything you wanted to know, and more.


PLAY MISTY FOR ME (1971): Directed by Clint Eastwood. Produced by Robert Daley. Starring Clint Eastwood, Jessica Walter, and Donna Mills. (MCA Videocassettes, color, 102 mins., $65.00). Clint Eastwood plays the role of a disc jockey who becomes the victim of one woman in his listening audience. A terrifying film which chronicles the pathology behind obsession, this movie is a guaranteed fist-clencher for the home viewing audience.


Promo Picks

"MODEL" — GARY MYRICK AND THE FIGURES (Epic). Produced by Rebecca Morrison. Directed by Mark Simon for Rams Productions. A catchy conceptual video piece employing a nearly literal visual representation of the song's lyrics. As a songwriter, Myrick specializes in musical vignettes that are perfectly suited to video realization, as this engagingly produced piece demonstrates.

"CROCODILES" — ECHO AND THE BUNNYMEN (Sire/Warner Bros.) Directed by John Smith, excerpted from U.K. TV show "Shine So Hard." A live concert excerpt that succeeds in capturing the excitement of Liverpool's latest musical movement. Crowd footage intermingled with good on-stage camerawork helps build the momentum of the song.
Stereo Music Set For
Warner-Amex Channel

By ELIOT SEKULER

■ LOS ANGELES—Warner-Amex Satellite Entertainment, set to debut the 24-hour Music TV Channel this Saturday (1), has invested as much as $20,000 per video clip to convert stereo the first round or clips that will be programmed by the cable service when it begins operation.

The effect of the stereo conversion and other audio visual enhancement processes employed by the cable firm is of such significance, according to the firm’s executive vice president, John Lack, that he believes MTV will have a revolutionary effect on the record industry when it begins operation, despite a limited initial subscription of about two million.

MTV has been hampered in its national debut by overloaded channel capacities in such major markets as New York and Los Angeles (although the service will be available in some areas surrounding those markets). Lack says he is hopeful that the success of the MTV channel will cause cable operators in those markets to "get off the stick" in the months following MTV’s introduction. Major market cable operators, said Lack, might do well to shelve the second paid religious program and the metro data reports and try something new like this.

Approximately 200 video clips have been secured and prepared by Warner-Amex for MTV, using an audio process devised by New York’s Regent Sound and the video services at Image Transmogrify here. The addition of audio capability to a video signal necessitates the enhancement of the video image, according to Warner-Amex vice president, engineering and operations, Andy Seges, because improvement in sound creation makes a greater awareness of video deficiencies due to differences between the mono track and the 24-track master dubbs that are employed. Although most record companies are currently producing videos on a minority of their artists, Lack believes that one effect of the MTV Channel’s introduction will be to encourage additional video production. "The big artists already have no trouble getting the companies to produce video clips for their records," said Lack. "It’s the new artists that the companies are reluctant to use clips with (committing video dollars to). But in terms of promotional budgets, what’s $25 or even $50,000 to make a video if it’s going to be effective? You can’t put an artist on tour for that, and let’s face it, the companies aren’t breaking Adam and the Ants or the B-52’s on the radio; radio isn’t playing new music." In Lack’s opinion, the advent of stereo video music as a widespread medium will have a strong impact on what kind of new music becomes accepted by the public. The analogy to the film industry in the late ’20s and early ’30s, when the introduction of sound caused fundamental changes, may not be far-fetched, according to Lack.

"We’re looking at the idea that audio media will not continue to sell records by artists that have nothing to do with video, but that think you’re going to find a new brand of entertainer who sells himself on the audio music, " Lack said. Record companies, according to Lack, have reacted to the concept with varying degrees of enthusiasm, but "a lot of the promotion people are all for it because they think it’s the thing to do something for them," he said.

In concept testing aimed at determining the public’s potential acceptance of the new medium, Lack said Warner-Amex found an 85 percent positive response and a 50 percent "very positive" response among the sampling polled. And advertisers have been highly receptive to the MTV, said Lack, with each of the young adult categories: a soft drink company, a fast food firm, stereo companies and automotive manufacturers included among initial advertisers.

Advertising time will be limited to eight minutes per hour, with local cable carriers and Warner-Amex sharing spot sales. Most commercial TV outlets, Lack pointed out, are selling as much as 14 minutes of advertising in prime time.

Fears

The fears of some segments of the industry that 24-hour stereo music availability on cable TV will have a detrimental effect on concert business and the sales of future videodisc products are unfounded, Lack feels. "The more you promote a good piece of product, the more it sells," he said. "Having spent a lot of time in the broadcasting business and having heard the age-old argument that if you put spots on television, people won’t come to the ball park, I’ve found that it’s just not true. If people see Reggie Jackson on television, they’re going to run out to the ball park to see him play. It’s just that if your team is lousy, of course people won’t want to see it anywhere. The concert business will be helped by this channel, at least for quality acts. This is truly a promotional vehicle."

RECORD WORLD AUGUST 7, 1981
"Off the Wall" Wins
3M "Scotty" Award

NEW YORK—Michael Jackson, producer Quincy Jones, engineer Bruce Swedien, and two recording studios have won the first "Scotty" Master Music Maker Award from 3M's magnetic audio/video products division for the multi-platinum LP "Off the Wall."

Columbia Home Entertainment Restructuring Distribution

BY SOPHIA MIDAS

NEW YORK—Authorized dealers of Columbia Pictures Home Entertainment videocassettes were notified last week that the company is restructuring its sales and distribution programs. Effective August 15, dealers will no longer be able to buy direct from Columbia Home Entertainment, and will have to purchase the company's videocassettes through an authorized local distributor.

The purpose of the restructuring, according to the announcement, is to provide dealers with "faster service" and "more personalized attention." The notification also included a list of authorized dealers, and stated that the company "will not be able to accept direct orders after August 14. Up until then, orders will be processed in the usual way.

In an interview with Record World, Gary Khammar, sales manager, Columbia Pictures Home Entertainment, underlined the strategic advantages of a distributor program. "Shipments of our product will be much faster and easier as a result of this program," he said, "and we've selected 26 strong distributors to support it." Columbia presently ships from Chicago. When asked if the new program would alleviate the shipping difficulties Columbia Home Entertainment has experienced in the past, Khammar said, "Of course, but this was not the main impetus behind its implementation."

Initial retail response to the new program was guarded. That's Entertainment's Mike Weiss commented, "The notification came out of the clear blue. My fear is that this is going to mean shrinking profit margins for the retailer. Of course, we haven't seen what the one-stop prices will be, but I don't say that I'm not worried. Columbia Pictures has to do whatever is necessary to run a tighter operation; you can't blame them for that, but it just seems to be getting harder and harder for the retailer."

Khammar commented: "There shouldn't be any significant profit shrinkage for the retailer." He speculated that the difference might amount to "a couple of percent." Traiman Addresses SPARS Meet

NEW YORK—"The multimedia era of home entertainment is dawning (and) the opportunities must be seized here and now to make profits a reality."

That is the view of Stephen Traiman, executive director of the Recording Industry Association of America (RIAA), who recently addressed a regional meeting of the Society of Professional Audio Recording Studios (SPARS).

In his address, Traiman gave a bullish view of the future of both the audio and video industries and discussed some of the problems that face manufacturers and studio owners. Outlining the various sound-improvement technologies that have been introduced recently, Traiman said that "studios and engineers should be willing to give quality-enhancing systems such as dbx and CX for discs, and Dolby C for tapes, a decent chance. The bottom line is simple -- more consumers are willing to pay more dollars for a better pre-recorded product."

Speaking about emerging digital technology, Traiman said that it will be the "record companies and independent studios who 'manufacture' the music who decide when and if the digital era in recording will begin." Compatibility is a problem that must be dealt with, according to Traiman. "With a studio investment of $250,000 or more to convert to digital from analog, the manufacturers must provide compatibility of the recording and editing process to produce an interchangeable digital master tape."

"Only then," continued Traiman, "will Philips-Sony Compact Disc or a Telefunken 'Mini Disc' or a JVC AHD disc or a Soundstream digital 'card' see the marketplace. The four-channel 'experience' taught the recording industry a valuable lesson -- three incompatible systems requiring triple retail inventory add up to a consumer disaster."

CTI Taps Ted Zlatin

NEW YORK—Ted Zlatin has been appointed national promotion director of CTI/Kudu Records, it was announced by Vic Chimbullo, CTI's vice president and general manager.

Zlatin was most recently RSO's regional promotion director in the Baltimore/Washington area.

E/A Promotes Levin

LOS ANGELES—Susan Levin has been named promotion coordinator/assistant to the promotion vice president at Elektra/Asylum Records, it was announced by Burt Stein, vice president/promotion. Levin had been a promotion secretary since joining E/A in June 1980.

Former FCC Chairman To Lobby for Cable TV

WASHINGTON—The cable television industry has a new champion of its cause on Capitol Hill. Charles D. Ferris, the former chairman of the Federal Communications Commission. The National Cable Television Association (NCTA) has hired Ferris and his law firm, Mintz, Levin, Colwin, Ferris, Glovsky & Popeo, as advisors on copyright law, especially as it deals with cable TV.

Because Ferris worked on Capitol Hill before being appointed FCC chairman under Carter, he is expected to lobby Congress, although Federal law prohibits him from participating in any cases in front of the FCC which he played any substantial role.

The former chairman's chief concern on the Hill will be advising NCTA on the current Congressional plans to revise copyright law to make cable operators pay broadcast and movie producers a "fair share" fee for the use of syndicated programs they pick up from TV signals in other cities and re-broadcast to local subscribers.

NCTA opposes any such fee, and Ferris, who as FCC chairman lifted the restrictions prohibiting cable operators from importing signals from distant cities, has said such a move in Congress "would be a very significant regressive step." In other words, Ferris also opposes the Congressional proposals which would enable producers to deny cable operators the right to pick up program signals if their prices weren't met.

April/Blackwood Music Acquires ELO Catalogue

NEW YORK—Michael Stewart, president of April-Blackwood Music Publishing, has announced that April-Blackwood Music has acquired worldwide publishing rights to the entire catalogue of Jeff Lynne and Electric Light Orchestra, whose recordings appear on the CBS/Jet Label. April-Blackwood has also entered into a new exclusive long-term worldwide publishing agreement with ELO.

April-Blackwood will now administer publishing for ELO's catalogue of albums as well as for Lynne's compositions for the motion picture "Xanadu."

The publishing rights to ELO's catalogue were obtained from United Artists Music.

CBS/Jet Records is about to release ELO's latest album, "Time," produced, written and arranged by Lynne. The first single from the album, "Hold on Tight," was recently released.
Clive Davis Looks at the Record Business

By PETER KEEPNEWS and JEFFREY PEISCH

Clive Davis is one of the few individuals in the record business to whom the phrase "needs no introduction" can legitimately be applied. Certainly, no record company president is as well known to the general public as Davis, and behind his high profile is an impressive track record. As president of Columbia Records, Davis was actively involved in most of the record industry's major developments in the '60s and '70s, and over the past six years he has built Arista Records into a significant force in the business. In this first part of a two-part Dialogue, Davis discusses the state of the industry in general, and Arista in particular.

Record World: What are your general impressions on the state of the industry? Are things still bad?

Clive Davis: I think that the state of the overall record industry is healthy. Naturally, it's difficult to say that in the face of the current bleak employment picture and the fact that there are certain labels that have gone out of business. But I think that when one talks about the record industry being healthy, one's got to forget annual comparisons of the number of people working in the industry, or the number of healthy companies, because that could really confuse the issue. The real question is, are more records and tapes being sold today than they were being sold last year? That's the real issue. Changes in market share affect employment, but they don't affect the number of people working in the industry. If one company's market share goes up by 20 percent or more, it can force two or three other companies into bad times. This obviously decreases overall employment even if total record sales are up. If you look at Record World's Sales Index each week, it certainly appears that business is better this year than it was last year. But with a substantial industry fallout to the extent that the companies that aren't making it, creatively, or who are not engaged in an efficient running of their business, are closing. More people are out of work and looking for work. Yet, I think it's very clear that if, for example, you look at Warners and CBS's figures, the sales figures that reflect consumer demand are up, and these two companies constitute 40 to 50 percent of sales.

Despite the gloom constantly being spread by the establishment media, we have not fared differently from other businesses in the entertainment world. The drops we've had during the recession were no different than what happened in the motion picture industry. And, as far as comparisons are concerned, if you take out the two non-repeatable phenomenon albums — "Saturday Night Fever" and "Grease" — we're doing okay. There is vitality, there is health, and there is diversity.

RW: You just said that those companies that "make it creatively" will survive. What does making it creatively mean? Is that the most important thing for a record company to consider — creativity? Should this take precedence over the business side of a label?

Davis: Ideally, it should be a fifty-fifty split, with emphasis equally on creativity and business. I certainly don't want to pay short shrift to the business side of it. However, as far as what is most important, priority has got to go to the creative side. The best-run company may have the most modern management tools, systems and computers, but without hits, you've got no company. The first order of any business has got to be the idea of a creative feel for artistry.

Now, it's true that even with a successful creative track record — in the sense of finding artists who sell — you can blow it all at the bottom line by having the business shoddily run, by spending too much money, by doing wasteful things in the marketing of artists, by treating the business as a hobby, which is so easy to do.

So, obviously, it's very crucial to have a very well-run company, but you can't possibly do it without a successful creative company. What I'm suggesting to you is that the companies that survive are the companies that have the ear for talent. However, what did occur pretty generally in the industry, which affected all companies — successful and not so successful — was that the business side of the industry had gotten out of hand, the relationship of cost to sales. The amount of money spent to get the hit went out of proportion, and therefore it had to lead to a trimming of unnecessary costs.

But it must be pointed out that a lot of the trimmings, cutbacks and changes of practices that have come about in the last two years are not in any way a reflection of the creative vitality of the record business or the level of consumer demand for recordings in general. The changes came about because of bad business practices that were common to all and much too excessive in some. And the cutting back and the cutbacks — and sometimes the closing of entire businesses — is just not at all reflective of the health of music's demand.

Unfortunately, many executives have tried to explain the cost reductions initiated in the industry as a clear sign that overall business is way off. They'll always use this as a party line because they don't want to say that their company is losing a share of the market. They want the public or their bosses to feel that business in general is bad. The establishment media — ever ready to kill off rock music — gives this great space. Shooting off one's mouth about needed business efficiencies as an indication of a serious fall-off in consumer demand does a tremendous disservice to the fact of the continuing health and vitality of the record business.

RW: You said that inefficient and bad business practices have been common in the industry. Do you include Arista in the indictment?

Davis: Yes, I would have to. But I think we benefited, if for no reason than the fact that we were a company that was five years old, so we didn't have encrusted into our organization the tradition of certain excess and wasteful practices that an older company had. We were involved with the demands of a new organization — growing from a zero sales base to a $70 or 80 million dollar company — so we didn't really have the opportunity to have excesses in staffing and hiring. We never really had to undergo the kinds of cutbacks that you read about — at every company. I don't know what would have happened if we were 15 or 30 years old. It's possible we would have had similar problems. I do feel that none of us is immune from competitive practices, whether it be from the point of view of the number of people you have in the field or the number of people you might have in a certain department. In the past, if another label was having a gold record party, there was pressure to have one also. You didn't want to show that you didn't love your artists, so you might succumb to a gold record party. If someone was taking a trade ad to trumpet a platinum album — rather than be satisfied with a column or chart listing that the album went platinum — you might give in and take one also. So you can't remove yourself from what the competition does and the pressure it creates.

What happened with demands for tour support really became a joke. It often became a condition to signing an artist — you just had to do it. Despite the fact that only a tiny percentage of artists break from touring, the golden rainbow often became a condition to signing an artist — you just had to do it. Despite the fact that only a tiny percentage of artists break from touring, the golden rainbow

(Continued on page 18)
SUMMER IS HOT...

BMI is Hotter!

Record World
Singles

CASH BOX TOP 100 SINGLES

NATIONAL TOP 40 AIRPLAY CHART

World's Largest Performing Rights Organization
NEW YORK, N.Y.

By JEFFREY PEISCH and JOSEPH IANELLO

NEW ROMANCE COMES TO NEW YORK, AND IS FOLLOWED BY A CAMEL. The place to be last week was definitely Claque Park, a lower Manhattan club where Britain's Steve Strange made his New York debut as “London's leader of fashion in rock and clothes.” (That's what the invitation said!) Strange is the prime mover in London's New Romantics movement — you know, Spandau Ballet, Duran Duran, flashy scarves, fancy hats, makeup, the Blitz crowd.

New York actually got its first taste of London's Blitz scene (Blitz is the club that is the hangout for New Romantics) a few months ago when Spandau Ballet played a few dates, but Strange's recent appearance was a full-fledged happening. Word got out that Steve would make his appearance via a camel; so at 12:30 a.m. on a rainy Thursday night, two TV crews, about 40 photographers and 300 blitzed-out scene-makers showed up to wait for Steve Strange and his camel.

Before the grand entrance, New York, N.Y. snuck around a back alley and found Steve and camel preparing for the 30-yard walk down Houston St. Steve was a little upset because the camel was late. "The camel got lost," said Steve. "He's a little temperamental." Steve's face was completely made up, and was highlighted by silky smooth cheeks covered with rouge. He wore a white straw hat that tied beneath the chin, matching white shoes and white gloves. His green pants matched his shirt, which had ruffled shoulders and was buttoned all the way to the chin, like a Chinese worker's outfit. Steve was escorted by two girls in black Gaucho outfits.

As Steve climbed on the camel, he let it be known that he was "scared and nervous." But after riding for a few feet, he began to smile. And by the time Steve reached the crowd of flashbulbs and TV cameras, he was beaming and throwing off "bouzons" to the assembled throngs. Welcome to the Big Apple, Steve. If he climbed off the camel, perhaps the next week Steve would be in the New York Review of Books, singing the praises of the latest multi-media work. But, currently mastering the album, which will be called "Disciple" and is slated for September 11 release on a still-to-be-determined label (negotiations are almost completed), he calls King Crimson "an eclectic, forward-looking mainstream band of unsettling nature." So unsettling, he says, that "it always quite disturbed me. It took seven years to get ready for this."

Fripp decided to make a commitment to Crimson (something he calls a "first division venture") — part of the three-tier system he's devised for personal involvement in the music industry last November. It will be interesting to see how that commitment holds up when the band begins touring on October 1 in Toronto, in the meantime, Fripp will stage a two-week series of Fripptravesties (that third division in his framework) benefit concerts in New York. The performances will be entirely improvised pieces running between 45 and 90 minutes. "You never can tell, because it's a remarkable opportunity for working with an audience in an entirely different way," according to Fripp. Beginning Monday (27), shows will be staged at 8 p.m. at the Washington Square Church. Weekend matinees will be held at 2 p.m. August 4-7 concerts are at Inroads, a multimedia art center. All proceeds go to Inroads and the Clayton Society, an adult education experimental school near Washington, D.C. For further information call (212) 226-6622.

GANG OF THREE PLUS ONE. Though it may not be permanent, the Gang of Four played the last four days of their recent American tour with hot New York bass player Busta Jones, Jones, who toured with Talking Heads last year, apparently learned the Gang of Four's material during one lengthy rehearsal, and, according to fans, played like an old-timer by the end of his first gig with the band.

How Jones came to play with the Gang of Four is a less rosy story. After three dates in Canada, the Gang had customs problems crossing back into the States. The band itself was O.K., but three members of the road crew were sent back to the U.K. for lack of work permits. The hour was 7 a.m. and the problem was that not having been notified, the D.I.P.O. group during the tour, bass player Dave Allen was told he no longer had a job. Allen apparently hates touring — particularly in the U.S. — and had been terribly depressed for weeks. In addition, he had a kidney problem that wasn't getting any better. When the road crew was sent back to the U.K., Allen decided he had had enough and took a job in Spain.

Steve Strange's 30th birthday was celebrated by a rising young star, John King, Andy Gill and Hugo Burnham—continued to New York, where two gigs were cancelled. Practically out of the blue, bassist Bill Laswell, of New York's Material, emerged to replace Allen. A rehearsal was planned but Laswell pulled out at the last minute because he didn't think he was ready. (Continued on page 84)

Art Direction, Part IX:

PolyGram's Levy Strives To Create Visual 'Hooks'

By PHIL DIMAuro

NEW YORK—Insuring that every artist has the best possible album art is a major concern of Bill Levy, vice president of creative services for the PolyGram labels, but that's hardly where his job ends. In the case of the new Moody Blues album, "Long Distance Voyager," which ascended to number one on the Record World album chart on July 25, it was Levy's responsibility to create merchandising materials to accompany the LP from original art sent by Threshold Records in the U.K.

Endowments Win Funding Victory

WASHINGTON—Proponents of boosted funding for the National Endowments for the Arts and Humanities won a victory last Wednesday (22) when the House voted to double both Endowments at levels 75 percent higher than those proposed by the Reagan administration.

The House Appropriations Bill allocates $157.5 million to the NEA and $144.6 million to the NHA. It passed the House by an overwhelming vote of 358 to 46.

Reagan had wanted to slash the budgets of both endowments in half — $88 million for the arts and $85 million for the humanities. The Endowments' budgets had found staunch friends in both houses of Congress who fought the proposed cuts. Especially important to the appropriations saved was the newly-formed House arts caucus, chaired by Rep. Fred Richmond, the New York Democrat.

Friends of the endowments still have a way to go on the Senate side, however, where the Appropriations subcommittee last week recommended a $119.3 million cut for the NEA and $113.7 million for the NHA. The full Senate Appropriations Committee was expected to meet shortly after press time to possibly adjust its recommendations.

"Because the release of a Moody Blues album is an 'event,' it was my intent to carry distinctive style throughout the campaign," says Levy.

"Since the album art had a classic 17th-century look to it, I decided to treat everything with an antique, matte finish, from the jacket, logo posters, streamer and single sleeve, to even the trim fronts." The accompanying illustration of the "framed" poster for the Moodies album exemplifies Levy's design ideas for this campaign.

Under PolyGram's structure, Levy has no in-house staff, maintaining creative services in both New York and Los Angeles with associate managers Susan Senk and Joan Marlow. Collectively, they supervise design studios who put together album art, while monitoring progress, making suggestions.

Chiantia Retiring; Levy To Head MCA Music

NEW YORK—Salvatore T. Chiantia, president of MCA Music since 1968, will retire from his posts of MCA Music president and MCA Inc. vice president on September 30, it was announced by Sid Sheinberg, MCA Inc. president.

His successor as president will be Leafs Levy, who is currently executive vice president of MCA Music, MCA Inc is the publishing arm of MCA Inc.

Sheinberg praised Levy for his "youthful yet mature leadership," adding, "He is sensitive, enthusiastic and anxious to successfully confront the changes that are upon us." Chiantia was this week appointed chairman of the board of the National Music Publishers' Association.

Levy was previously vice president and executive assistant to Chiantia and worked in ASCAP's licensing and membership departments, later managing the music companies in the Elton John organization.
"Now a man tried
To take his time on earth
And prove before he died
What one man's life could be worth
Well I wonder what would happen to this world"

-Harry Chapin
from his album Living Room Suite

Harry Chapin,
a man who truly took his time on earth to prove what one man's life could be worth is gone, tragically and abruptly, long before he could reach his personal goal of eradicating world hunger in his lifetime.

Only now, with his death, are people beginning to realize what his life meant to us. What a special force he was, how irreplaceable he is. His songs and his good works will live on because none of us who were close to him will ever let them die.

We have lost one of mankind's driving forces, a man of unequaled energy, creativity and a total dedication to the improvement of his fellow human beings. There simply is not one person who could step forward now and take his place. It will take all of us doing a little more to make this world a better place to be.

Toward that end, with the blessing of Harry's family, we have established The Harry Chapin Memorial Fund to continue the work to which Harry daily gave so much of his time and effort. I ask you to contribute generously to this fund.

I pledge that we will not let Harry Chapin's music die, nor will we allow his objective of the eradication of world hunger and the improvement of the human condition to go unpursued. We have lost a truly great man, but with your help we need not lose the goals he set for us all. We owe it to Harry and to ourselves. Please join us.

Ken Kragen

Harry Chapin Memorial Fund P.O. Box 598 Huntington New York 11743
For information please call Harriet Sternberg (212) 854-4410 or Steve Fluke (212) 855-2544
Black A&R Executives Are Optimistic About the Music

By NELSON GEORGE

NEW YORK—A survey of black A&R executives at several major labels has revealed a growing sense of optimism about the current state of black music and its artistic and commercial potential.

The five executives surveyed by Record World have perspectives on the music shaped not only by their current positions, but by their past experience. Eric's Jerome Gasper, for example, was an engineer for many years. EMI-America's Ted Currier was a disc jockey at New York clubs and the creator of special musical mixes at two major radio stations. Michael Stokes of A&M has been a producer.

All five agree that the music has changed a great deal since the '70s, and all five shared the belief, voiced by Arista's Gerry Griffith, that "black music is going to define popular music in the '80s."

Gasper, director of progressive A&R, Epic Records, east coast, voiced one complaint: he has had trouble finding quality male singers in the rough, aggressive, Teddy Pendergrass style. "The pickings seem slim in that area," he said. "Some years ago there were a lot of cats who could do it."

Geffen Signs Ocasek

LOS ANGELES—Ric Ocasek, vocalist, songwriter and guitarist with the Cars, has been signed as a solo artist to Geffen Records in an exclusive, long-term worldwide agreement, it was announced by Geffen Records president Ed Rosenbloom and manager Elliot Roberts, whose Lookout Management handles both Ocasek and the group.

Ocasek's solo efforts for Geffen will be distinct from his work with the Cars, who continue their association with Elektra. After the completion of the next Cars album, Ocasek will begin work on his Geffen solo debut, scheduled for release in early 1982. He will produce the LP himself.

WEA, Atlantic Begin Foreign Campaign

Executives of the WEA and Atlantic organizations recently met at the WEA home office in Burbank, California to kick off a massive sales/marketing campaign in support of the new Foreigner album, "4." Shown in front of a "4" display are, from left: Atlantic west coast office manager Christine Van de Walle; Atlantic marketing vice president Tony (Tommy) Goffard; WEA vice president of sales and marketing George Rosi; WEA president Benny Dez; and Atlantic regional sales manager Tom Davies.
Rock and roll dreams come through... everywhere.

"If Rock and Roll was judged like gourmet food, Jim Steinman would be the world's #1 Chef."
    Cleveland Press

"Pop creativity is back.... Not with a whimper but with a bang."
    Sounds—London

"'Rock And Roll Dreams Come Through' is the 'Hey Jude' of the 1980's."
    Radio 3xy Australia

With raves like these pouring in from all over the world, it should come as no surprise that Jim Steinman's debut album, "Bad For Good," is already gold in Canada, Australia, England and nearing gold in the U.S.

Part of the reason for this success is Jim's hit single, "Rock And Roll Dreams Come Through." Radio & Records tagged it their "Breaker for the Week." And in the key Chicago market it's jumped 41-29-20-17 on WLS.

In short, Jim Steinman is making "Rock And Roll Dreams Come Through" everywhere... and for everyone.

Jim Steinman.
"Bad For Good." [EMI]
Featuring "Rock And Roll Dreams Come Through." On Epic® - Cleveland International Records and Tapes.

Jim Steinman
"Bad For Good." [EMI]
Featuring "Rock And Roll Dreams Come Through." On Epic® - Cleveland International Records and Tapes.

Produced by Todd Rundgren and Jim Steinman. Produced with and mixed by John Jensen.
Cleveland International Records is a division of the Cleveland Entertainment Company.
538 Madison Avenue, New York, NY 10022
(212)395-8830
www.americanradiohistory.com

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justified everyone having a shot. Well, thankfully, the myth has been exposed and the area is dealt with far more realistically now.

**RW:** The last six months were Arista's best ever. At the risk of putting yourself in a lofty position, what advice can you give to other labels?

**Davis:** What we feel best about is our ratio of success. In 1980 we released 16 albums, and 38 of them made the charts. More than half of our roster had LPs on at least two different charts. 75 percent of our artists have sold each sold more than 200,000 units of LPs this year. It can be very misleading when a company highlights only its successful artists, so it's important for the appraiser of a company — an artist, a manager — to look at the company's ratio of success most significantly.

This year, so far, we've released 20 albums and all of them have made the charts. No, that's real nice. But it doesn't tell you everything — because just making the charts is not everything. The key factor is, what does it cost to reach the charts? Because if a label spends a million dollars to get an artist and his or her album, and then the album makes number 25 and sells 400,000 units, that is a loss proposition. So it's not just a matter of charts. Share of market alone doesn't determine how well run a company is. It's the artist acquisition cost to get that share that matters.

We have attracted artists to us — such as the Kinks, Gino Vannelli, Alan Parsons, Aretha Franklin, the Grateful Dead, and Dionne Warwick — because we've already shown them how to maintain their success, but to substantially improve upon their performance. They're examples of artists who have b.ettered their careers or received new career momentum with us. I attribute that to our ability to focus a spotlight. Are you signing five or ten artists and spotlighting one? No, we have 48 artists and we can focus and spotlight each one. We can make room for that artist and make it in a way that has an immediate impact when the artist comes and joins Arista. Wait and see what happens with David Gates and Paul Davis and wait until you see what we do with our second Allman Brothers album next month.

**RW:** Let's expand on that. Arista has signed several artists who were popular and whose careers were somewhat unfulfilled. Do you specifically look for these kinds of artists, and does this represent a direction, perhaps a deemphasis on breaking new acts? Or is it a coincidence that you've had success with these types of artists?

**Davis:** The primary emphasis in any company has got to be the signing of new artists and the maintenance of a new company. We agree. We've got more of a problem than a company that's got a continuing catalogue that can help with the peaks and valleys. We had the same problem as, say, an RSO or a Casablanca. We started at roughly the same time as they did. When we broke Barry Manilow — which is comparable to Casablanca breaking Donna Summer or RSO re-breaking Bee Gees — it was apparent to me that I certainly did not want to have the vulnerability that a label has of being dependent on just one or two artists. Now, over a three to five-year period of time, we have probably broken as many, if not more, new artists than any company in the industry. Look at the range: Air Supply, the Outlaws, Patti Smith, Bob Geldof, Angela Bofill, Tom Bongiovi, apart from Barry Manilow and Melissa Manchester, who really broke with us after each of their debut albums didn't sell. These are just some of the key new artist names and it gives us a depth beyond the depth the other two labels I mentioned were able to build.

But I didn't want to be dependent on these new artists only. It was always my philosophy at Columbia Records that you should not only look for new artists, but it was also important to look for the artists who had a name but had not yet reached their potential. Pink Floyd had albums out on Capitol when I signed them to Columbia for $300,000. I signed them before the release of "Dark Side of the Moon." I signed Earth, Wind & Fire for $75,000 before they broke. Billy Joel and Boz Scaggs each had one album out before I signed them. Neil Diamond sold singles well but was not yet a platinum album artist. So, I guess I've always had a joint goal of looking towards the discovery of new talent as well as those artists whose careers have been launched but their potential remains unfulfilled. These certainly is no deemphasis in the signing of new artists at Arista. It is still a joint goal.

**RW:** Do you think artists like the Kinks, Dionne Warwick, the Grateful Dead and others were being neglected by their previous labels?

**Davis:** Yes. I think it probably happened a little. Not by the sales and promotion staff but by the creative people. You know you've got to talk and brainstorm with artists. I think that this is something that's often forgotten — the importance of creative dialogue with artists. This is paid short shrift today. I believe strongly that the role of a creative company is to have dialogues with artists, and you can achieve the best that they are capable of. So, when we signed the Kinks — and there were other record companies that were naturally interested in signing them, too — I sat down with Ray Davies at length to focus his attention on why the Kinks were not selling well. And it wasn't just because RCA might have been neglecting them. It involved the kind of concept albums that had been responsible for their success. It involved the attention he was giving to the classic AOR cut for all those stations that don't program concept albums from start to finish; the kind of attention he was giving to, perhaps, a breakthrough single; the energy level of rock 'n' roll as distinguished from an aesthetic approach toward music; we discussed all of these topics.

A top creative executive must be equipped to have individualized discussions with artists about how and what they might not be doing — how they might be making mistakes. With Dionne, there might have been, perhaps, a case of company neglect, because no one had been submitting the right material to her. In the case of an artist who doesn't write his or her own material, a company should be postured so that they are able to find good songs, and become a creative partner, in the traditional meaning of what A&R really means. Someone might have brilliant vocal talent, but not necessarily know what a hit single is. It's extremely valuable to an artist when he or she is submitted a great song, or when an innovative idea is suggested like Barbra Streisand being matched with Neil Diamond, or Barbra and Barry Gibb working together. This is what keeps a career alive for a long time.

Now, some of our competition might choose not to have active A&R involvement, and so they brag to an artist, "You get the green light. You can do anything you want." Well, when you find artists — such as Gino Vannelli, Alan Parsons, Graham Parker, Patti Smith — artists who can write their own material, and whom you sign because of their originality, you do give them the green light. It takes a gut feel of when you are needed and when you aren't. You certainly don't intrude when you're not needed. In fact, you'd be an idiot to do this. But if the artist does need you, if the manager does come up and discuss the artist with you, you can't retreat from that as though it's bad thing. This is a creative industry, and I underscore the word creative. If your expertise is truly honest, creative input can be invaluable.

**RW:** What about an instance where the label thinks an artist needs a little guidance and the artist disagrees?

**Davis:** That happens, and there's no one answer. When you're dealing with an artist with a proven track record, like an Al Stewart — and you make a suggestion for a single, or an edit, and he disagrees — you've got to defer to the artist. It's his career and his album. So, when a real difference of opinion comes about you defer, obviously reluctantly, but you defer. The artist is entitled to his or her way, and the only recourse — it a problem continues and you see the artist as self-destructive or living in a dream world — is to end the relationship. But while the relationship does exist, it's really down to allowing the artist to make the responsible final creative decision. **RW:** You co-wrote a couple of Air Supply's songs. How did that come about?

**Davis:** It came about because we had a record that was very hot, "Lost In Love," and I had not met the group. I had bought a master — which I rarely do, but I did in this instance — I liked the melody, and I asked permission to go into the studio to sort of fix it up. I wanted to bring the hook back a few times. As it turned out, we didn't think it was a hit. In any case, we did it and it was a hit. When the group came from Australia to L.A. with the album they were working on, I thought that the melodies to some of the songs were beautiful, but because of the cultural difference, the lyrics were not that kind that an American audience would relate to. We really had no time — the band couldn't go back to Australia to work on it, the "Lost In Love" single was number three and from my point of view it's insanity not to be riding a hit with an album — so I hurriedly sat down with Graham Russell and wrote lyrics with him to "All Out Of Love" and "Having You Near Me."

**RW:** Are you actively involved in every Arista signing? Do you have the final say on every artist?

**Davis:** Currently, except for a few of the artists on Arista/GRP, I see every act before they're signed. I used to operate differently, but with the costs today, where every decision is going to cost you $100,000 or more, it's very hard not to do it this way. Especially since we're a new, building company. I could take the

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**Millennium Signs Seville**

Jimmy Lenner, president, Millennium Records, has announced the signing of Seville. The group's debut single is scheduled for August release. Pictured at the signing are, standing, from left: Jeffrey Kaufman and Ettore Stratta, producers; David Marks, Mel Rivers, Keith Brooks and Don McHenry of Seville. Seated is Lenner, vice president/divisional, national promotion, Millennium.

(Continued on page 79)
To best remember Harry Chapin is to never forget the cause he stood for.

To the fight against hunger in the world, Harry Chapin dedicated his time, his talent and his heart. He knew that with success came the responsibility to share, and so he gave, as few people ever do. Harry was a rare, enlightened man, and his friends on the Boardwalk will miss him.

The Harry Chapin Memorial Foundation has been created to carry on the work to which Harry devoted his life.
TEMPTATIONS—Gordy 7208

AIMING AT YOUR HEART (prod. by Bell) (writers: Jefferson-Simmons-Robertson) (Assorted/Mighty Three, BMI) (3:33)

Culled from the forthcoming self-titled LP, this lovely, mid-tempo piece is a showcase for Glenn Leonard and Richard Street. Glenn’s heavenly falsetto is a breath of fresh air, while Richard’s romantic tenor croons with genuine soulfulness. The repeated chorus is an hypnotic hook adorned by Bill Neale’s classy string/horn arrangement. Produced by Thom Bell, it’s a multi-format hit contender.

DANNY JOE BROWN AND THE DANNY JOE BROWN BAND—Epic 14-02398

EDGE OF SUNDOWN (prod. by John) (writers: Brown-McKay-Bush) (Mr. Sunshine, BMI) (4:34)

Raunchy, whining, cutting guitars — with just enough bounce in the rhythm — and rolling pianos that burst into a boogie at the crash of a symbol; these southern rock trademarks are emphasized on this debut solo effort from the former Molly Hatchet vocalist. Brown’s vocal determination ties it all together for AOR-pop listeners.

SHAKIN’ STEVENS—Epic 14-02217

YOU DRIVE ME CRAZY (prod. by Colom) (writer: Harwood) (Wall Street, BMI) (3:40)

“Get Shakin’” is the name of this British rockabilly-crazed star’s debut album, and the first single lives up to the title. Stevens’ emotional crises are restrained enough for pop radio and distinctive enough for lasting impact.

ROBBIE DUPTREE—Elektra 47179

ARE YOU READY FOR LOVE? (prod. by Buonotto-Chiuso) (writers: Guidry-Gudry) (World Song, ASCAP) (3:28)

Crystaline keyboards, Joe Lala’s tasteful percussion and sweet chorus fills support Dupree’s standout vocal on this enchanting pop-rocker from his “Street Corner Heroes” LP. A great radio sound for pop and A/C acceptance.

HILLY MICHAELS—WB 49783

I STILL THINK ABOUT YOU (prod. by Lessard-Michael) (writers: Michaels/Brown) (Chevelle/Chappell, ASCAP) (3:37)

Michael’s fuels a super-charged rhythm section from behind his drum kit while adding inspired vocal emotion and snaky keyboard charm. Several of N.Y.’s finest musicians support on this buoyant rocker for pop, AOR and clubs.

PEACHES & HERB—Polydor/MVP

2178

FREEWAY (prod. by Perren) (writers: St. Louis-Ragg) (Bull Pen/Wah Watson, BMI) (3:09)

It’s always a pleasure to hear this duo and the initial release from their forthcoming, still-untitled LP is extra special. Trading leads and harmonizing with unbridled spirit, they romp over a body-shaking rhythm arranged by Wah Wah Watson and Freddie Perren.

LUTHER VANDROSS—Epic 14-02409

NEVER TOO MUCH (prod. by Vandross) (writers: Undone’s ASCAP) (3:47)

Most prominently featured as a vocalist with Change, but also the anonymous jingle voice on countless commercials, Vandross steps into the limelight with this title tune from his forthcoming LP. HisCashmere soul has an edge that cuts a fine groove on this midtempo dancer. Vandross exhibits a fine production that is as lyrical as it is sensitive.

FLESTONES—I.R.S. 9024

THE WORLD HAS CHANGED (prod. by Moxio) (writers: Zaremba-Spring) (My Idea, ASCAP) (3:10)

As the title suggests, time passes but this band is still rooted in some of rock’s strongest traditions. The rave-up vocals, courtesy of Peter Zaremba, recall rockabilly greats and the explosive drumming demands shake, jerk and sweat.

THE MOVIES—RCA 12266

HARD HEART (prod. by group) (writer: Cole) (copyright control) (3:40)

Writer-lead vocalist Jon Cole is in the spotlight on this initial single from the “Motor Motor Motor” LP. His simple, unadorned vocal delivers a heartfelt message with striking effectiveness.

THE UNDERTONES—Harvest 5027

IT’S GOING TO HAPPEN (prod. by Bechirian) (writers: O’Neill-Bradley) (West Bank, ASCAP) (3:37)

The young and politically-irish band makes its label debut with this pop-rocker from the “Positive Touch” LP. The recurring title hook is dressed in an ambitious arrangement for pop and AOR listeners.

WISBONE ASH—MCA 51149

GET READY (prod. by Gray) (writer: Robinson) (Jobete, ASCAP) (3:13)

The British rockers tackle this Smokey Robinson-penned classic with loads of rhythm muscle and guitar flames. Claire Hamill’s vocal sex adds another dimension to the powerhouse music.

DENIECE WILLIAMS—ARC/Col

18-02408

SILLY (prod. by Bell-Williams) (writers: Williams-Baskets-McDonald) (Roxevel) (4:26)

The full range of Williams’ vocal talents are finally realized on this sugary cut from her “My Melody” LP. Thom Bell’s magical production gets the most out of the Bobby Eli—Bill Neal guitar tandem, creating a rich, swelling sound for Deniece to play off.

DONNIE IRIS—MCA 51153

THE RAPPER (prod. by Acee) (writer: Iris) (Six Unu Revival/Kama Sutra, BMI) (3:26)

A garage band featuring Donnie Iris’ vocals, went #2 on the charts with the song in ’70. Iris, fronting his own band, comes back with a new live version recorded at Boston’s Paradise. The sound quality is excellent, capturing all the excitement of a live performance while focusing on Iris’ vocal flights.

BRAM TCHAIKOVSKY—Arista 0621

STAND AND DELIVER (prod. by Tchaikovsky) (writer: Tchaikovsky) (WB, ASCAP) (3:30)

Bram’s warm vocals are loaded with youthful romance, especially when colored with soaring harmony choruses. The bright, triumphant guitars create an awesome musical wall.

MOTHER’S FINEST—Atlantic 3836

ALL THE WAY (prod. by Glixman-group) (writers: group) (Sosong, ASCAP) (3:58)

Based in Atlanta, the hard-rockin’ quintet tops power chords and lead guitar havoc with Joyce “Baby Jean” Kennedy and Glenn Mudrock on vocal mania. The boom-till-you-drop crowd will love it.

DEPARTMENT S—Stiff 7-02


The British quintet debuts stateside with this thick, synthesizer-dominated rocker. Vaughn Toulouse’s psychotic vocals will haunt AOR listeners.

ZIGGURAT—Roblox 1801

RUN WITH THE WIND (prod. by Reneau) (writers: Geresti-Sansom-Barnfield) (Emeryville, BMI) (3:55)

Fusing many of the elements that have made southern rock so popular, the Georgia-based quintet takes a solid shot at AOR and pop radio with this cut from their namesake LP. Nathan Barfield’s soaring lead guitar and Dave Sansom’s determined vocal standout.

AL JARREAU—WB 49746

WE’RE IN THIS LOVE TOGETHER (prod. by Graydon) (writers: Murrah-Segall) (Blackwood/Christie, BMI) (3:43)

Like prime time television and soap operas, Jarreau’s vocals on this pretty ballad are instantly consumable. From his forthcoming “Breakin’ Away” LP, it features a superstar cast of session pros. Spikey sax solos and well-crafted rhythm guitar punctuations get lay Graydon’s production finesse. An entertaining package that’s headed for the top of pop and A/C playlists.

ALICE COOPER—WB 49780

YOU WANT IT, YOU GET IT (prod. by Podolor) (writers: Cooper-Scott-Krangle-Steike-Koz) (Etra-Henod-Phenomen/Fillies, BMI) (United Artists, ASCAP) (3:26)

Machine-age keyboards maintain a hectic pace over the robotic beat as Cooper offers a look and listen at his forthcoming “Special Forces” LP. His vocals are as crazed as ever, with snarls, groans and ghoulish whispers backed by a chant-like chorus. Pulseting for dancers and catchy for AOR-pop listeners.

WHITESNAKE—Mirage 3844

DON’T BREAK MY HEART AGAIN (prod. by Bird) (writer: Coverdale) (Sunburst, ASCAP) (4:01)

A relentless sleddghammer beat clears the way for David Coverdale’s brute vocal on this cut from the “Come An’ Get It” LP. Bernie Marsden’s guitar rises above the ruble while a less-than-subtle chorus hook searches for AOR acceptance.

B.O.S./Pop

GRACE JONES—Island 49776 (WB)

USE ME (prod. by Blackwell-Seddon) (writer: Withers) (Interior/Irving, BMI) (3:41)

The lyrics, music and arrangement offer all kinds of possibilities for several audiences. The sharp percussion spank, piercing keyboard break, and Grace’s tempting vocal — spiced with a terrific chorus — combine to make this highly recommended.

BRICK—Bang 5-02246 (CBS)

SWEAT (TIL YOU GET IT) (prod. by Parker, Jr.-Brick) (writers: Hickman-Brown-Roosn-Irons-Bridgeforth) (WB/Good High, ASCAP) (3:58)

The message comes forth loud and clear on this funky piece that’s likely to become a theme for athletes, dancers, joggers and lovers. Falsetto vocals chant while a full instrumental track belts out the power.

(Continued on page 73)
BILLY PRESTON & SYREETA
Motown MB-958M1 (8.98)
The talented vocal duo that loved their way to the multi-chart hit, "With You I'm Born Again," is back with more sweet nothings, warm whispers, affectionate exchanges and passionate proposals that should appeal to radio in the same way. Writing and production are divided between Offie Brown, Michael Masser and David Shire. Carol Connors

JUST A 'LIL BIT COUNTRY
MILLE JACKSON—Spring SP-1-6732
(Polygram) (8.98)
Recording in Nashville is the trendy thing to do, but for Jackson, who's played the outraged woman's role in many a scored love affair, country lyrics are as comfy as could be. "I Can't Stop Loving You" works in a danceable version, her own "I Laughed A Lot" is emotive, and Kris Kristofferson's "Anybody Who Don't Like Millie Jackson" (substitute Hank Williams) is a riot with the requisite blips.

LONNIE YOUNGBLOOD
Radio KR 6005 (Afl) (8.98)
Youngblood's 32-year career as a saxman and singer (he started young) includes stints with James Brown, Sam & Dave, Joe Tex, and other R&B greats. His rough-and-ready vocals dominate "The Best Way To Break A Habit," while "Sax Symphony" reveals a studied sense of pop melody.

DEEP, DOWN & REAL
NINA KAHLE—Lifesong LS 1332 (8.98)
Expressing complex feelings in loose phrasing over tasteful, sometimes drumless backings produced by Terry Cashman and Tommy West, Kahle's 25-year-old insights call Joni Mitchell to mind. "This Old Heart of Mine" is the cover, while "Two Souls on the Rebound" rocks hardest.

CALIFORNIA U.S.A
COLUMBIA C2 37412
A twofor held together by a suit-music theme and clever liner notes, this set includes cuts by Sparks, Lou Christie, Jan & Dean, Jackie DeShannon, Flo & Eddie, Ricci Martin (son of Dean) and more obscure groups like The Euclid Beach Band and The Inconceivables.

Joe Jackson's Jumpin' Jive
A&M SP-4871 (8.98)
Jackson has taken a daring step that he seems to hope will introduce a young audience to some old music they've never experienced: the swinging sounds of the '40s, dominated, on this package, by the music of Louis Jordan, who's a recognized inspiration to jazzers and rockers alike. Let's hope those who are tuned on will be able to find some of the originals in reissue form.

COPPELAND SPECIAL
JOHNNY COPPELAND—Rounder 2025
(7.98)
This Texas-bred bluesman has moved to New York and hooked up with crazy jazz saxmen like George Adams, Arthur Blythe and Bayard Lancaster to create an LP that's truly special. In slow and fast tempos, his guitar playing is a fire barely under control.

PAQUITO BLOWIN'
PAQUITO D'RIVERA—Columbia FC 37374
Featured with the group Intikere until he defected from Cuba to the U.S., Paquito is a rare musician who's mastered alto and soprano saxes, flute and even flugelhorn. On this solo LP of Latin-tinged jazz there's no end to his improvisatory imagination and rhythmic drive.

PURE ENERGY
Prism PLP 1007 (8.98)
Having made their initial impact on the dance market with "When You're Dancing," this trio is now expanding its black radio horizons with "Come Close," a ballad featuring the high-range vocal flourishes of Lisa Steverson. The LP has more foot-tapping cuts in store.

A CASE OF THE SHAKES
DR. FEELGOOD—Shiff Ameno US 12
(7.98)
With a sordid past that includes a 1970s album recorded in mono, these British pub-rockers still aren't rhythm-threatened hummingbirds, but Nick Lowe's production has brought out something in them that hasn't been on their records before. Lowe's "Best in the World," a tame reading of Willie Dixon's "Violent Love" and their own "Coming to You" highlight this bash session.

WALL TO WALL
RENE & ANGELA—Capital ST-12161 (8.98)
Rene Moore and Angela Wimbush (who co-produced with Bobby Watson) create beautiful sounds with their voices and keyboards, as the BOS-bulleting single, "I Love You More," will attest. Radio will also like the title cut and the gently swayy "Imaginary Playmates."

AS FAR AS SIAM
RED RIDER—Capital ST-12145 (8.98)
Writer/vocalist Tim Cochrane continues to be the focus of this five-member band as they bullseye the AOR and mass appeal targets simultaneously. The repertoire ranges from the searing rock of "Lunatic Fringe" to the radio-ready hooks of "Only Game in Town."

NO ONE WITH A BULLET
VARIOUS ARTISTS—Endurance EN-81-2
(6.98)
Five Los Angeles bands appear on this 12-song LP sampler and since many of the musicians play in more than one group, there's the feeling of a collective. The L.A. Burger's "Negative Man," 11 Tense Hours' "I Dream" and Rocky Motion's "I'll Be Okay" are highlights.
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NARAS in New York Elects Four Governors

NEW YORK—Songwriter/producer/singer Rick Derringer, guitarist Elliott Randall, bandleader/drummer Mel Lewis and drummer Buddy Williams have been elected to the board of governors of the New York chapter of the Recording Academy (NARAS). The New York membership also re-elected children's records specialist Selma Brody, producer Tom Frost, pianist Dick Katz, arranger Teo Macero, annotator Dan Morgenstern, engineer Fred Plaut, singer Luci Simon and conductor Ettore Stratta to the board, along with at-large governors Pat Costello, Paul Goodman, Gerry Mulligan, Bob Porter, Jim Turrent and Margaret Whiting.

The new board of governors re-elected Ray Moore chapter president, Harry Hirsch first vice president and Helen Merrill and Jim Turrent vice-presidents. Pat Costello remains as secretary. Allan Steckler has been elected chapter treasurer.

The board also re-elected Anne Dinsmore (a.k.a. Anne Phillips) and Helen Merrill to represent the chapter as national trustees.

Chiantia Named NMPA Chairman

NEW YORK—Salvatore T. Chiantia has been appointed to the newly created position of chairman of the board of the National Music Publishers' Association and the Harry Fox Agency. NMPA president Leonard Feist announced the appointment, effective October 1st last week.

Feist and Fox Agency president Albert Berman will continue in their positions as chief operating officers, while Chiantia will become chief executive officer of the NMPA and HFA.

Chiantia has been an active member of the NMPA board of directors for 35 years and was NMPA president from 1966 to 1976. He will retire from the presidency of MCA Music September 30th this year. He also served over 10 years on the ASCAP board of directors and was a founder and first president of the International Federation of Popular Music Publishers.

Handshake Promotes Two

NEW YORK—Ron Alexenburger, president of Handshake Records, has announced two executive promotions at the label. Lou Polenta, formerly director of accounting at Handshake, has been named controller. Dean Alexenburger, formerly in charge of college promotion and maintaining contact with certain Gavin stations, has been promoted to director of marketing, sales and administration. Alexenburger will also function as the label's official CBS liaison, coordinating the details of Handshake's pressing and distribution agreement with CBS Records.
2 1 THEME FROM THE GREATEST AMERICAN HERO JOEY SCARBURY / Elektra 47147 12
3 2 THE ONE THAT YOU LOVE AIR SUPPLY / Arista 0064 12
4 3 ELVIRA RIDGEKIDS / MCA 51084 12
5 4 I DON'T NEED YOU KENNY ROGERS / Liberty 1415 8
6 5 SLOW HAND POINTER SISTERS / Planet 47929 (E/A) 10
7 6 QUEEN OF HEAVENS JUICE NEWTON / Capitol 4997 10
8 7 BETTE DAVIS EYES KIM CARNES / EMI-America 8077 19
9 8 BOY FROM NEW YORK CITY MANHATTAN TRANSFER / Atlantic 3816 11
10 10 HEARTS MARTY BALIN / EMI-America 8084 11
11 7 STARS ON 45 / Stars On / Radio 3810 (Atl) 17
12 13 YOU MAKE MY DREAMS DARYL HALL & JOHN OATES / RCA 12217 14
13 15 TIME ALAN PARSONS PROJECT / Arista 0598 19
14 14 GEMINI DREAM MOODY BLUES / Threshold 601 (PolyGram) 8
15 29 ENDLESS LOVE DIANA ROSS & LIONEL RICHIE / Motown 1519 5
16 17 DOUBLE DUTCH BUS FRANKIE SMITH / W MOT 8 5352 6
17 27 LADY (YOU BRING ME UP) COMMODORES / Motown 1514 6
18 26 (THERE'S) NO GETTIN' OVER ME RONNIE MILSAP / RCA 12254 6
19 19 SWEET BABY BABY STELLAR CLARKE & GEORGE DUKE / Epic 19 01032 14
20 23 IN THE AIR TONIGHT PHIL COLLINS / Atlantic 3824 10
21 27 SEVEN YEAR ACHE ROSANNE CASH / Columbia 11 11 1426 14
22 22 DON'T LET HIM GO REO SPEEDWAGON / Epic 19 02127 8
23 25 TOUCH ME WHEN WE'RE DANCING CARPENTERS / A&M 2344 7
24 28 THE STROKE BILLY SQUIER / Capitol 5005 11
25 12 MODERN GIRL SHEENA EASTON / EMI-America 8080 12
26 18 WINNING SANTANA / Columbia 11 0106 16
27 33 URGENT FOREIGNER / Atlantic 3831 12
28 17 THIS LITTLE GIRL GARY U.S. BONDS / EMI-America 2309 17
29 34 FIRE AND ICE PETE BENATAR / Chrysalis 2529 3
30 38 LOVE ON A TWO WAY STREET STACY LATTISAW / Capitol 44105 (Atl) 7
31 35 IT'S NOW OR NEVER JOHN SCHNEIDER / Scott Bros. 6, 02105 (CBS) 12
32 40 WHO'S CRYING NOW JOURNEY / Columbia 18 02241 3
33 36 ROCK 'N ROLL DREAMS COME THROUGH JIM STEINFIELD / Epic/Cleve. Int. 19 02011 9
34 43 COOL LOVE PABLO CRUISE / A&M 2345 9
35 46 STOP DRAGGIN' MY HEART AROUND STEVE NICKS WITH TOM PETTY AND THE HEARTBREAKERS / Modern 7336 (Atl) 2
36 39 THE BREAK UP SONG (THEY DON'T WRITE 'EM) GREG KHN BAND / Beserkley 41949 (E/A) 8
37 16 ALL THOSE YEARS AGO GEORGE HARRISON / Dark Horse 49729 (WB) 11
38 30 GIVE IT TO ME BABY RICK JAMES / Gordy 7197 (Motown) 12
39 49 HOLD ON TIGHT ELO / Jet 02408 (CBS) 2
40 24 A WOMAN NEEDS LOVE (JUST LIKE YOU DO) RAY PARKER, JR. & RAYDIO / Arista 0592 22
41 47 THAT OLD SONG RAY PARKER, JR. & RAYDIO / Arista 0616 3
42 51 REALLY WANT TO KNOW YOU GARY WRIGHT / Warner Bros. 49759 5
43 48 DON'T WANT TO WAIT ANYMORE TUBES / Capitol 5007 8
44 52 DON'T GIVE IT UP ROBBIE PATTINSON / Liberty 1420 4
45 50 EVERLASTING LOVE REX SMITH & RACHEL SWEET / Columbia 18 02169 6
46 55 YOU'RE MY GIRL FRANKIE & THE KNOCKOUTS / Millennium 11088 (RCA) 5
47 53 NIGHTWALKER GINO VANNELLI / Arista 0613 6
48 54 FEELS SO RIGHT ALABAMA / RCA 12336 6
49 42 SHADDAUP YOU FACE JOE DOLCE / MCA 51053 14
50 31 SUKIYAKI TASTE OF HONEY / Capitol 4953 22
51 63 STEP BY STEP EDDIE RABBITT / Elektra 47174 2
52 37 STRONGER THAN BEFORE CAROLE BAYER SAGER / Boardwalk 02054 12
53 32 I LOVE YOU CLIMAX BLUES BAND / Warner Bros. 49669 23
54 41 IS IT YOU? LEE RITENOUR / Elektra 47124 14
55 44 TAKE IT ON THE RUN REO SPEEDWAGON / Epic 19 01054 20
56 45 MORNING TRAIN (NINE TO FIVE) SHEENA EASTON / EMI-America 8071 25
57 60 TOM SAWYER RUSH / Mercury 76109 (PolyGram) 8
58 56 AMERICA NEIL DIAMOND / Capitol 4994 15
59 57 PROHIBES BARBRA STREISAND / Columbia 11 02065 11
60 62 THE REAL THING BROTHERS JOHNSON / A&M 2324 7
61 58 ANGEL OF THE MORNING JUICE NEWTON / Capitol 4970 24
62 81 MEDLEY BEACH BOYS / Capitol 5030 2
63 70 NOTHING EVER GOES AS PLANNED STYX / A&M 2348 4
64 59 TOO MUCH TIME ON MY HANDS STYX / A&M 2320 20
65 72 STRANGER JEFFERSON STARSHIP / Gunt 12275 (RCA) 4
66 66 PULL UP TO THE BUMPER GRACE JONES / Island 49697 (WB) 9
67 77 SQUARE BIZ TEENA MARIE / Gordy 7202 (Motown) 3
68 79 I'M IN LOVE EVELYN KING / RCA 12243 2

CHARTMAKER OF THE WEEK

69 49 FOR YOUR EYES ONLY (THEM FROM THE MOTION PICTURE SOUNDTRACK) SHEENA EASTON Liberty 14181 1

70 78 JOLIL BLON GARY U.S. BONDS / EMI-America 8089 3
71 73 FLY AWAY BLACKFOOT / Atco 7331 6
72 83 BREAKING AWAY BALANCE / Portrait 24 02177 (CBS) 3
73 67 HEAVY METAL (TAKIN' A RIDE) DON FELDER / Full Moon / Asylum 47175 1
74 82 NICO POIN'T BLANK / MCA 51132 6
75 66 GENERAL HOSPITAL TALE AFTERNOON DELIGHTS / MCA 13955 2
76 78 CHLOE ELTON JOHN / Geffen 4798 (WB) 1
77 83 YOU MIGHT BE ABLE TO TAKE MY HEART AWAY SILVER CONDOR / Columbia 18 02268 2
78 79 A WOMAN IN LOVE (IT'S NOT ME) TOM PETTY AND THE HEARTBREAKERS / MCA 51136 1
79 80 SHAKE IT UP TONIGHT CHERYL LYNN / Columbia 11 02102 4
80 88 TEMPTED SQUEEZE / A&M 2345 8
81 75 FREAKY DANCIN' CAMEO / Chocolate City 3225 2
82 90 SOME DAYS ARE DIAMONDS (SOME DAYS ARE STONE) JOHN DENVER / RCA 12246 2
83 68 HEARTBEAT TAANA GARDNER / West End 1223 10
84 89 VERY SPECIAL DEBRA LEE / Elektra 47142 5
85 49 I COULD NEVER MISS YOU (MORE THAN I DO) LULU / Alfa 7006 1
86 68 STRAIGHT FROM THE HEART ALLAN BROTHERS BAND / ARISTEM 0618 12
87 91 WE'RE IN THIS LOVE TOGETHER AL JARREAU / Warner Bros. 49746 2
88 79 SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED) CARL CARLTON / 20th Century-Fox 1428 (RCA) 1
89 90 THE SENSITIVE KIND SANTANA / Columbia 18 02178 1
90 69 YOU DON'T KNOW ME MICKEY GILLEY / Epic 14 02172 1
91 99 RUNNING AWAY MAZE FEATURING FRANKIE BEVERLY / Capitol 5000 6
92 95 SEND ME ATLANTIC STARR / A&M 2340 6
93 94 SUZI RANDY VAN WARMER / Bearsville 49752 (WB) 2
94 74 WALK RIGHT NOW JACKSONS / Epic 02132 5
95 91 JUST BE MY LADY LARRY GRAHAM / Warner Bros. 49744 1
96 71 FOOL IN LOVE WITH YOU JIM PHOTOGLO / 20th Century Fox 02487 (RCA) 14
97 97 NIGHT FEEL LIKE GETTING DOWN) BILLY OCEAN / Epic 19 02053 8
98 87 YOU ARE FOREVER SMOKY ROBINSON / Tamla 54327 (Motown) 7
99 65 FANTASY GIRL 38 SPECIAL / A&M 2330 9
100 100 ARC OF A DIVER STEVE WINWOOD / Island 49726 (WB) 8

PRODUCERS AND PUBLISHERS ON PAGE 24.
GO-GO'S

ADDS:
ALMAN BROTHERS (12") - Arista
ART GARFUNKEL (single) - Col
HEAVY METAL (soundtrack) - Full
Moon / Asylum

RICKIE LEE JONES - WB
JOURNEY - Cal
CAROLYNE MAS - Mercury
BILL NELSON (import) - Mercury
RAMONES - Atlantic
BILL WYMAN (import ep) - A&M
ZZ TOP - WB

HEAVY ACTION:
MOODY BLUES - Threshold
GARY U. S. BONDS - EMI America
KINKS (import single) - Arista
SQUEEZE - A&M
ELD (12") - Noonway
FOREIGNER - Atlantic

TOM PETTY AND THE HEARTBREAKERS - Backstreet / MCA

PHIL COLLINS - Atlantic
PAT BENATAR - Chrysalis
ELTON JOHN - Geffen

WBCN/BOSTON

ADDS:
HEAVY METAL (soundtrack) - Full
Moon / Asylum
RICKIE LEE JONES - WB
JOURNEY - Cal
LEN LAVICH (ep) - Sire
RAMONES - Sire

HEAVY ACTION:
JOE PERRY PROJECT - Cal
PAT BENATAR - Chrysalis

VAN HALEN - WB
TOM PETTY AND THE HEARTBREAKERS - Backstreet / MCA

WCBZ/CHICAGO

ADDS:
HEAVY METAL (soundtrack) - Full
Moon / Asylum
JOURNEY - Cal
ROCKETS - Elektra

HEAVY ACTION (In alphabetical order):
PAT BENATAR - Chrysalis
BLUE OYSTER CULT - Col
BILLY SQUIER - Capitol
JOURNEY - Col

FOREIGNER - Atlantic
MOODY BLUES - Threshold

WCRC/WASHINGTON DC

ADDS:
ALMAN BROTHERS (12") - Arista
DEF LEPPARD - Mercury
GO-GO'S - I.R.S.
HEAVY METAL (soundtrack) - Full
Moon / Asylum
RICKIE LEE JONES - WB
JOURNEY - Cal
STEVIE NICKS - Full
RAMONES - Sire
RED RIDER - Capitol
SAD CAFE - Sire

HEAVY ACTION:
PAT BENATAR - Chrysalis
BLACKFOOT - Atco
BLUE OYSTER CULT - Cal
FOREIGNER - Atlantic
JOURNEY - Cal
KINKS (import single) - Col
PAT BENATAR - Chrysalis
FOREIGNER - Atlantic

WFMU/HOBOKEN

ADDS:
HEAVY METAL (soundtrack) - Full
Moon / Asylum
JOURNEY - Cal
GARY O' - Capitol
JOE PERRY PROJECT - Cal

WQED/PITTSBURGH

ADDS:
ALMAN BROTHERS (12") - Arista
ELO (12") - Jet
HEAVY METAL (soundtrack) - Full
Moon / Asylum
JOURNEY - Cal

WQXR/NYC

ADDS:
ALMAN BROTHERS (12") - Arista
DEF LEPPARD - Mercury
GO-GO'S - I.R.S.
HEAVY METAL (soundtrack) - Full
Moon / Asylum
RICKIE LEE JONES - WB
JOURNEY - Cal

HEAVY ACTION:
PAT BENATAR - Chrysalis
BLACKFOOT - Atco
BLUE OYSTER CULT - Cal
FOREIGNER - Atlantic
JOURNEY - Cal
KINKS (import single) - Col

WTVT/ATLANTA

ADDS:
ALMAN BROTHERS (12") - Arista
DEF LEPPARD - Mercury
HEAVY METAL (soundtrack) - Full
Moon / Asylum
JOURNEY - Cal

WYNM/PHOENIX

ADDS:
ALMAN BROTHERS (12") - Arista
DEF LEPPARD - Mercury
GO-GO'S - I.R.S.
HEAVY METAL (soundtrack) - Full
Moon / Asylum
RICKIE LEE JONES - WB
JOURNEY - Cal

HEAVY ACTION:
PAT BENATAR - Chrysalis
BLACKFOOT - Atco
BLUE OYSTER CULT - Cal
FOREIGNER - Atlantic
JOURNEY - Cal

WZZR/WASHINGTON DC

ADDS:
ALMAN BROTHERS (12") - Arista
DEF LEPPARD - Mercury
HEAVY METAL (soundtrack) - Full
Moon / Asylum
RICKIE LEE JONES - WB
JOURNEY - Cal

HEAVY ACTION:
PAT BENATAR - Chrysalis
BLACKFOOT - Atco
BLUE OYSTER CULT - Cal
FOREIGNER - Atlantic
JOURNEY - Cal
KINKS (import single) - Col

WZZR/ANN ARBOR

ADDS:
ALMAN BROTHERS (12") - Arista
DEF LEPPARD - Mercury
HEAVY METAL (soundtrack) - Full
Moon / Asylum
RICKIE LEE JONES - WB
JOURNEY - Cal

HEAVY ACTION:
PAT BENATAR - Chrysalis
BLACKFOOT - Atco
BLUE OYSTER CULT - Cal
FOREIGNER - Atlantic
JOURNEY - Cal
KINKS (import single) - Col
"Distant Shores" is the dazzling debut album from Robbie Patton, a respected songwriter who proves conclusively to be the best interpreter of his own material. Produced by Christine McVie, Ken Caillat and Robbie, the album moves from seductive ballads to passionate rockers with a confidence and conviction seldom heard in debut performances.

Lending musical support to this accomplishment were Robin Sylvester, Bob Weston, Lindsey Buckingham, Tim Wester, David Adelstein, Colin Allen, Bob Welch and Christine herself.

"Distant Shores" by Robbie Patton... a persuasive musical experience.

Produced by Christine McVie, Ken Caillat and Robbie Patton
Features the hit "DON'T GIVE IT UP."
MANAGEMENT: JAMES RECORD MANAGEMENT
Record World Salutes

Sugar Hill

August 1, 1981
It's a Pleasure to be a part of you.
May you achieve a greater success.

Love,

Sylvia Inc.
Sugar Hill

"... Sugar Hill! Ah! Ah!
And let your worries take a chill pill"

The Sugar Hill success story is about achievement on two levels. The first is the perseverance of Sylvia and Joe Robinson in building a strong, smooth-running and growing black independent record company in a marketplace dominated by corporate giants. Sylvia's creativity and awareness of current taste and Joe's business acumen, plus a dedicated, home-grown staff, have meant significant sales and great visibility in the black and pop markets for the label.

On another level, Sugar Hill represents the rise of the rap style as an important musical and commercial influence. Born and nurtured in New York's black communities, it was the Sugar Hill Gang's "Rapper's Delight" that brought it to America and the world. For that, Sugar Hill Records earned a lasting place in the history of American popular music.

In the following pages you'll meet the people who made this remarkable success story come true. As the Sugar Hill Gang rapped on "8th Wonder":

"I'm gonna tell ya little story 'bout the Sugar Hill Gang/
With a pow pow boogie and bang bang,

"If ya wanna rap to the Sugar Hill beat/ Gotta rap in the key of R.A.P."
Sugar Hill Records and the History of Rap

By NELSON GEORGE

NEW YORK—You may have first heard it in a disco. The bass line and the drums sounded familiar, but what were those voices doing? Or you may have been walking down the street, swatting in the summer heat, when this noise attacked your eardrums. It was one of those portable stereo players, "boxes" to the well-informed. But it wasn't playing just disco, but something so different that you had to stop and listen. It sounded like nursery rhymes, but considerably more risqué.

Had Been Building

To the deejays at the disco and the kid with the box, it was nothing new. At certain clubs in Harlem and the Sugar Hill Gang, it had been happening for several years. Young men wearing gold chains, hats tilted sideways, and sneakers tied in a most bizarre fashion had been rapping over already recorded records since about 1974. Street kids like Eddie Cheeba (slang for marijuana), Kurtis Blow (slang for cocaine), and the pioneer rapping deejay Hollywood had been building a cult following—"the big cats," and "everybody say, 'Ho!'" The Fatback Band had even released a record, "King Tim III (Personality Jock)" on Spring Records, that first documented this rapping deejay's style. But it wasn't until the summer of 1979 that rap moved from its home in the New York ghetto and not only penetrated the heartland of America, but went on to become an international success and a profound influence on popular music made by both black and white musicians.

"Rapper's Delight" was this record heard around the world, the first release by a new group called the Sugar Hill Gang and a new label called Sugar Hill Records. When it first hit the streets, it was visited a family friend, Joe Long, owner of Brooklyn's popular Birdel's record store. Standing behind the counter I heard voice after voice ask for "Rapper's Delight" or "that funny record" or "the hip hop record." "Long, a man who doesn't laugh easily, couldn't conceal his amusement. He was smiling and taking in the dollar bills. I wondered, who was the Sugar Hill Gang and what was Sugar Hill Records?

The Gang was three Englewood, New Jersey teenagers: Guy O'Brien alias Master Gee, Mike Wright alias Wonder Mike, and Hank Jackson alias Big Bank Hank, who pooled their voices into a collective sound, one that was as interesting in ensemble as on solo rap passages. Sugar Hill Records was Sylvia and Joe Robinson, two legendary industry veterans who for many years had run All Platinum Records, a highly successful black independent. Through their efforts Sylvia had enjoyed a fine solo career, highlighted by the million-seller "Pillow Talk," a masterpiece of campy eroticia; the Moments had emerged as a fine ballad-singing vocal group in the great R&B tradition (their "Love on a Two-Way Street" is a slow dance classic just revived by Stacy Lattisaw); and "Shame, Shame, Shame" by Shirley & Company was one of the best examples of the R&B disco synthesis of the early 1970s and one of the few dance records of that era to receive widespread critical acclaim.

The Robinsons obviously had an ear for public taste, and with "Rapper's Delight" it took a most remarkable form. Using the instrumental track from Chic's "Good Times" as a basis (just as many rappers did at clubs) they invented phrases and utilized existing rap rhymes and street slang to create something so foreign to most music listeners, it was positively enchanting. But the roots of rap, particularly the call and response between deejay and audience, goes back to Africa. Over the years this technique has been transferred through field hollers, spirituals, gospel, the blues, and soul, to this present generation of black youth. As saxophonist Arthur Blythe says of his playing, rap is "in the tradition." Among the ancestors of this current generation of rappers there are many who must be acknowledged. Oscar Brown, Jr. and Eddie Jefferson, each in his own style, illustrated musical possibilities of the human voice that are apparent in the work of many rapping deejays. The great black radio deejays of the late 1940s to the early 1970s were in many cases direct influences on current rappers; the deejay's rapport with listeners and their slippin' jive talk is still vivid in the minds of those who grew up hearing them. The "toasting" deejays of Jamaica began in the 1960s in a manner similar to today's rappers, playing house parties and social gatherings with a pile of the hottest dance records. They "roasted" or rapped over these tracks to heighten the party mood. "Dubs," dance music stripped down to its rhythmic muscle, was their creation, and a similar style has evolved in contemporary black pop. The tough Chicago blues of Muddy Waters and Howlin' Wolf and the mellow personae of Wilson Pickett and James Brown are spiritual fathers of today's confident rappers. "Rapper's Delight" and subsequent Sugar Hill releases would affirm these influences and establish the company as dominant in the rap market. A number of Sugar Hill's records are, in this writer's opinion, going to be regarded as genuine pop classics. Some pioneered new techniques in the idiom, others were just extraordinarily effective dance records. At the top of the list of Sugar Hill's instant classics is "Rapper's Delight," which broke rap worldwide. Sugar Hill's contact RCA for other Sugar Hill acts and rappers to cash in.

"Freedom" by Grandmaster Flash and the Furious Five, produced by Joey Robinson, is powered by a relentless bass line and a cracking use of drums and hand claps. The mix on this record defines the term "hot." The vocal interplay of these five South Bronx rappers (Melly Mel—Melvin Glover; Mr. Ness—Eddie Morris, Guy Williams—Rahiem; Keith Wiggins—Cowboy; Kid Creole—Danny Glover) was energetic and good-natured, full of youthful enthusiasm and spirit. Kid Creole's rhymes for "Freedom" were quite witty. Noel Coward he isn't, but when was the last time Coward "turned a party out"?

The Sugar Hill International View

Sugar Hill's foreign licensees have played a vital role in the growth of the company, allowing international audiences to enjoy the Sugar Hill sound. HOLLAND: VIP Records, the Dutch arm of France's Vogue Records, has Sugar Hill's music in its catalogue. VIP also has Motown, De-Lite, Boardwalk, and Buddha in Holland. Key personnel include Eddie Peek, general manager; Otto Baeten, general label manager; promotion director Henk Meister; and staffers Heidi Frensford and Jofke Asman. BRAZIL: RCA Electrónica Ltda. is one of the largest record companies in South America and the central office of all Latin American operations. Jorge Pinó, international manager for RCA Records in Brazil, is president of RCA Electrónica Ltda. His managing director is Oswaldo Guarzoni. Sales manager is Milton Corea.

ENGLAND: Precision Records and Tapes represents Sugar Hill in the black music marketplace of England. Director of marketing and A&R is Matt Haywood. Jackie Howell is his personal assistant. According to Haywood, "PRT's partnership with the Sugar Hill label came at exactly the right time, with the..." (Continued on page 32)
OUR SINCERE WISHES
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The Sylvia Robinson Story

By BRIAN CHIN and NELSON GEORGE

Sylvia Robinson's creative instinct has seen her through nearly 20 years as a record producer and executive, and even longer as a recording artist. Her late '50s R&B hit with Mickey Baker, "Lovestrung," is a highlight in rock 'n' roll history; her solo hit, "Pillow Talk," and such productions as the Moments' "Love on a Two Way Street" and Shirley & Company's "Shame, Shame, Shame" helped usher in '70s black music, and, in the dawn of the '80s, her work as the pioneer producer of rap records is her latest trendsetting stroke.

Raised at 137th Street and Lenox Avenue in Harlem, Sylvia learned piano as a child and greatly admired the opera singing of her sister, Audrey Vanderpool. Sylvia herself was recording for Savoy Records at the age of 12, as "Little Sylvia." When school was out and on weekends, she sang concert dates; then, in high school, she took up the guitar; her teacher was Michaelson 'Mickey' Baker.

As the writing and performing team Mickey & Sylvia, they enjoyed some moderate local hit on the Rainbow label. But it was on RCA's Groove subsidiary that one of their songs broke through as a national hit. Groove Records, Sylvia recalls, had never had a hit: "It was a tax write-off label. 'Love Is Strange' was supposed to be the last record on Groove; it had served its purpose. When the record started selling, they tried to stop it, but it became a hit. (Even) if you take a hit record and put it in the garbage can, you can't stop it." The record, a charming mixture of calypso, R&B, and pop, sold some 15,000 copies, enabling Baker to purchase a miscellany of Fleischer's Spicy Guitar Licks and for Sylvia's wry and seductive calls in a spoken bridge: "Come here, lover boy... oh, lover boy... baby..."

Always a popular cover tune, among the most notable revivals of "Love Is Strange" is the neo-soul version sung by Peaches and Herb late in the '60s, and the early '70s reggae/funk fusion by Paul McCartney and Wings.

Mickey and Sylvia were transferred to the pop-oriented Vik label when RCA discontinued Groove; according to former Groove head Bob Robontz (quoted in Arnold Shaw's book "Honeys and Shouters"), "Love Will Make You Fail in School" sold some 400,000 copies. But after about four years of recording, Mickey Baker relocated to France.

By that time, Sylvia was already in permanent 'partnership' with her husband, Joe Robinson, whom she met on a boat cruise to Bear Mountain: "I was with some friends of mine, and he was out with his friends," Sylvia recalls, "and we met coming back from Bear Mountain." She introduced him to the record business, and together they founded Ben-Ghazi Enterprises, which produced "Love Is Strange" and Sylvia's other compositions.

Early in the '70s, Joe and Sylvia's music-making shifted into high gear with the formation of the Englewood, New Jersey-based All Platinum label. Their releases on All Platinum and on the associated labels Turbo, Stang, Vibration and AstroScope regularly hit the pop and black charts through the decade. George Kerr's crushing, soulful six-minute revival of the Chuck Jackson oldie,"Hey Girl" (retitled, "Three Minutes To Hey Girl"), was one early hit, and dance sides by Willie and the Mighty Magnificents were among the company's first national breakouts.

In 1970 and 1971, two key top 40 pop hits put All Platinum on the map: "Love on a Two Way Street," by the Moments, and "Where Did Our Love Go," by Donnie Elbert. Elbert's wistful, tenor-voiced interpretation of the Supremes' classic was the only record he would release on All Platinum, but the Moments, on Stang, were already consistent hitmakers in the R&B market when "Love on a Two Way Street" became one of 1970's biggest crossovers. The cut, co-written by Sylvia, drew on duo-wop and "beat concert" influences, and with the stark, unusual imagery of the lyric, the total effect was grandly dramatic.

The original Moments, according to Sylvia, were a Washington, D.C. quartet. Later, in their crossover period, Al Goodman, Billy Brown and Harry Ray made up the group. Original member Moe Moore is still producing for Sugar Hill. When Sylvia wrote for and produced the Moments, the accent was definitely on love. "The girls are basically interested in a group that sells love — that was the image I gave them. They were romantic and, for some reason, women like high voices."

The Moments' biggest hits reflected Sylvia's viewpoint and personality: "I guess I'm a dreamer," she offers, and most of these records do have a dreamy, soft-focus atmosphere — the floating, almost endless (eight minutes) sway of "Sexy Mama"; the understated but moving "Not on the Outside," and the subtle, articulate Karole Bayer Sager tunes that made up the "Moments With You" album. The current Moments group carries on the tradition with the BOS-charted "Baby, Let's Rap Now."

In the mid-70's, the company's hit output accelerated, starting with Sylvia's own hit, "Pillow Talk." The song started as a tune Sylvia anonymously sold to Al Green. She put down a demo and took it to Green's producer, Willie Mitchell: "He told me it was a little too mature, with all that breathing going on. He let Al hear it later that day, and (Green) said, 'You do it so well yourself, why don't you use it? To them, it wasn't too 'free' a track (for Green's vocal style). I was a little disappointed because I could really hear Al doing it, and I guess was encouraged to sing the song herself, but she had already erased the track with her voice: 'I just put my voice on it so I could demonstrate how he could sing it myself — I was just into producing. I put five or six other people on it (in the lead vocal)."

About a year later, Sylvia was going through a cabinet full of old tapes and stumbled on a high school tape that contained a tape of her "Pillow Talk" track. "I made a dub upstairs and took it home. I played it in the house and thought, 'Are they crazy?'" But she made the recording public, which was brought to Frankie Crocker, who was just in the process of transforming the WBLS format. "He played it that night... and "Pillow Talk" was on its way to top-10 pop success. The record also marked the birth of the Vibration label. Disagreements with the distributor of All Platinum product prompted Sylvia to establish a new label so that she could direct her hit to an old friend and help his distributorship get back on its feet. Such a decision would occur again, when Joe and Sylvia signed with a new, successful Sugar Hill hits to smaller distributors and mom-and-pop stores in advance of the large chains and rack jobbers.

Other memorable records in the All Platinum line included team-ups of Sylvia with Latin star Ralfi Pagan, for a remake of the international hit "Je T'Aime," Sylvia with the Moments, on "Sho-Muff Boogie," and the Moments and Whatnauts for "Girls," an early disco hit. In the early disco period of the mid-'70s, many of their uptempo sides, smoking soul dancers mixed with it, characteristic cracking, high broken through the clubs and helped define the form of disco. Among them: the Rimshots' "Super Disco," "Soul Train" and their cover version of "7-6-5-4-3-2-1 (Blow Your Whistle)". Retta Young's top 40 crossover, the breezy "Sending Out An O.S.O."

Brother to Brother's version of Gil Scott-Heron's "In The Bottle." About that time, the late Linda James was also recording for All Platinum, on the Turbo label; having established herself (Continued on page 14)
Best Wishes for Continued Success to Sylvia and Joe.

Universal Record Distributors
The Only Distributor in Philadelphia
Joe Robinson, president of Sugar Hill Records, is well known, yet few know him. His reputation as a shrewd businessman is legendary in the music industry, but relatively few people have heard his philosophy of making money. So the following interview is a rarity. Robinson is a straightforward speaker, and what he has to say is quite provocative.

The Sugar Hill label is his latest venture. He is best known for his now-defunct All Platinum Records, but he also controls the Chess-Checker-Cadet catalogue, a treasury of rock, jazz, and gospel recordings. This dialogue, held in his office at Sugar Hill’s two-story complex, began with a discussion of that catalogue.

RW: What are your plans for the Chess catalogue?

Joe Robinson: We are going to reissue the Chess-Checker-Cadet catalogue in steps. Nine albums a month: three gospel, three jazz, and three blues. Right now we are getting them ready for re-packaging, so we’re looking for the first reissues in September.

RW: What is your price going to be?

Joe Robinson: Well, it seems like the rest of the industry is going with material like this at $5.98. So we may see whether we can go at $4.98.

RW: Kind of low, wouldn’t you say?

Joe Robinson: Well, if we can make a buck with it at $4.98 we’ll do it.

RW: Reissuing the entire Chess catalogue as you say you intend to would seem to be too massive a job for a small label.

Joe Robinson: The record business itself is a massive business. But then, what makes you think that Sugar Hill is a small label? Look at our complex out here. It doesn’t look small to me. If people knew what was going on here they wouldn’t call us small.

RW: So you consider yourself a major label?

Joe Robinson: Well, we’re not major because we don’t have our own distribution branches. However, I don’t see any major company anywhere that can do what we can’t do, other than have our own branches.

RW: Rap records were the keys to the rebirth of your operation out here, weren’t they?

Joe Robinson: As you know, rap records are what put us back in. Rap records take 10 to 15 percent of the monies out of the marketplace. Some say it is just a fad (Continued on page 24)
ROULETTE RECORDS
Wishes
SUGAR HILL RECORDS

Continued
Success
In The
United States
And
Overseas . . .

CONGRATULATIONS!

MORRIS LEVY
PRESIDENT
Milton Malden: Plain-Spoken Businessman

By NELSON GEORGE

Sugar Hill Records is black-owned, and its personnel is overwhelmingly black. One important exception is vice president Milton Malden, a hard-charging immigrant from Yugoslavia. As he explains, Malden's background is an unusual one for a record executive. But in talking with him, one can see why he and Joe Robinson work so well together. Both are plain-spoken, uncompromising businessmen dedicated to the growth of Sugar Hill.

Record World: How did you get involved in the music business?

Milton Malden: The answer is quite simple—my mistake. Now the question is how you started by mistake. I was an ordinary citizen like everybody else about three and a half years ago, and then I met Joe and Sylvia Robinson and became a record man.

RW: What were you doing before that?

Malden: Before that I was a Yugoslavian diplomat for 29 years and eight months. I served in 61 countries as a representative and diplomat. Nine years in Greece, four years at the New York consulate, and many other countries. Before that I was in the foreign service, the Yugoslavian government, and before that I was in World War II fighting for the partisans against the Nazis. I worked many times with President Tito when he was alive. I tell you, they were very disappointed when I left the foreign service. I left the foreign service in 1972. From then to 1978 I had my own businesses, and I still run them on the side.

RW: Considering your background, do you find it strange working for blacks?

Malden: No. Not at all. Until I worked with them I had never worked with black people. I'm very pleased and happy I met them, because now I know more about blacks than I did in my entire life. I've met blacks involved in every aspect of the record business. They are good people. A lot of people may say this is wrong, but I think there are more good black people than white people. Businesswise, black people need to be given more education and knowledge in this country to succeed in business. But as good, fair people I find the blacks in this country, percentage-wise, better people. I find the whites here use trickery and last more devious. Every year black people generate about $145 billion, and where does this money go? How do they spend it? I see where it goes and where it should go. In time, a generation or two, I think it can change.

I think, perhaps, my perspective is different since I come from a socialist country. When I first went into business in America I found it difficult to succeed here because my orientation was different because of my background. I wouldn't say American business is dishonest. There's just a lot of ways people here make money in tricky ways. People make money here by making a phone call and putting two people together. Others work day and night for years and barely get by.

I have learned. Last year in November I put 21 of the biggest distributors in this country on hold because they didn't pay the bills. They knew the terms and conditions. They pay in 30 days. I'm pleased. They pay in 60 days, I agree. But if you don't pay in 60 days now you will pay me interest. Don't scream or complain.

I believe we are the only company in America today that allows you to return our product the same week. We don't like our distributors to have our product stacked dead on the floor and in the meantime they charge them a fortune a month. I try to move our product left and right along with Joe and our sales department. We try to press exactly what we think is needed and not to stock or overpress, which is a real plus for the company.

We can have a record in the street in 24 hours, perhaps the only company in America that can claim this. From the moment it is finished in the studio we can have it mastered right here on the premises, lacquered, tempered, labeled, packaged, and out on the street next morning. No one company small or big can come close to us.

All this would be impossible to do if we didn't have people like Sylvia and Joe Robinson. Sylvia Robinson's name is known all over for many reasons. She has the great songs, the great background. Her song "Love Is Strange" was on the air 50,000 hours and she got awards for it. She knows the music from A to Z, and she knows the business too.

Joe Robinson is the best promotion man in the country. I don't think anybody can come close to Joe Robinson. His experience has given us a network of people around the country who help us play our records.

It was Sylvia who came up with that great idea that got us going. That's why she is called "the Queen of Rap." She was the one who made rap happen. We've sold over two million copies of that first 12-inch domestically. She had four gold records and a double platinum in one year with rap. That shows you how she produces for the company. With people like Sylvia, Joe, myself, and the many people in all departments I think we have every reason to feel that we will continue our growth.

We now have a new studio with the best sound in the country. We pay our bills and have good promotion people, good accounting people—we have everything in order. We are small, but we are big. That means we are small in size, but not in strength. Our artists are always growing.

RW: How would you describe your duties at Sugar Hill?

Malden: From the production to the collection is my area. All administration—papers, documents, labels, contracts, shipping, distribution—goes through me. I work with other people, but I control the overall situation.

I don't sleep a lot. I believe the longer you sleep, the less you live. My average sleep is four hours a day. I go to bed, one, two, three o'clock, and every day I'm up at 6:15. I drive the 37 miles from my home to here and I'm in the office by 8:15. Sometimes I stay until 10 or 11 at night, and then often I stay with Sylvia in the studio until three or four. Next day I'm here at 8:15. To start from nothing and build it to a 30 or 40 million-dollar company takes this kind of work.

RW: How much is Sugar Hill worth?

Malden: On the market now I think we're $35 to $50-million company. We got to this point because of Sylvia, Joe, our musicians, arrangers, and artists. I think we can come up with 15 or 20 records a year, because of the talent we have here.

In the Chess-Checker-Cadet catalogue we have some of the world's greatest music. Our licensees around the world love and work for our product, and we're not finished yet in making agreements.

RW: How is your relationship with your distributors?

Malden: Well, we have 46 distributors in this country and they have never ripped me off. The problem people might have with them is how they structure their business. You sent them records. They don't pay you in two months. You are practically financing them. Let's say they have 20 companies that give them product for 60 or 90 days. Let's suppose that everybody gives them $10,000 a month. Multiply that by the months and you see how much money that is.

(Continued on page 22)
CONGRATULATIONS TO

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YOU'RE ONE OF THE GREATEST RECORD COMPANIES IN THE INDUSTRY.

STAN'S RECORD DISTRIBUTORS OF SHREVEPORT, LOUISIANA
I said a hip-hop, the hibbit, the hippidibby hip-hoppa you don't stop the rocka to the bang-bang boogie, said up jump the boogie to the rhythm of the boogie da beat. Now what you hear is not a test, I'm rapping to the beat, and me, the groove and my friends are gonna try to move your feet. You see I am Wonder Mike and I'd like to say hello-a to the rock to the white the red and the brown the purple and yellow. But first I gotta, bang-bang the boogie to the boogie, say up jump the boogie to the bang-bang boogie, let's rock you don't stop, rock the rhythm that'll make your body rock. Well, so far you've heard my voice, But I brought two friends along, and next on the mike is my man Hank. C'mon Hank, sing that song. Check it out. I'm the C.A.S.A.N.O.V.A. and the rest is F.L.Y. You see I go by the code of the doctor of the mix and these reasons, I tell you why. You see I'm six foot one and I'm tons of fun and I dress to a tee. You see, I got more clothes than Muhammad Ali and I dress so viciously. I got bodyguards, I got two big cars that definitely ain't the wack. I got a Lincoln Continental and a sun roof Cadillac so after school I take a dip in the pool which is really on the wall, I got a color T.V. so I can see the Knicks play basketball. Hear me talking 'bout check book, credit cards more money than a sucker could ever spend, but I wouldn't give a sucker or a punk from the rucker not a dime till I made it again. Everybody go hotel, motel, what you gonna do today. SAY WHAT? I'm gonna, I'm gonna get a fly girl gonna get some spank an' drive off in a death O.J. Everybody go hotel, motel, Holiday Inn. You say if your girl starts acting up then you take a friend. A Master G my mellow it's on you so what you gonna do. Well it's on and a-on, on on the beat don't stop till the break of dawn. I said a M.A.S. a T.E.R. A G with a double E. I said I go by the unforgettable name of the man they call the Master Gee. Well my name is known all over the world by all the foxy ladies and the pretty girls. I'm going down in history as the baddest rapper there ever could be. Now you tellin' the highs and you feelin' the lows, the beat starts getting into your toes, you start popping your fingers and stomping your feet and moving your body while you're sittin' in your seat, then DAMN you start doing the freak. I said DAMN right out of your seat. Then you throw your hands high in the air, you're rockin' to the rhythm, shake your derriere, you rockin' to the beat without a care, 'cause we're the sure shot M.C.'s for the affair. Now I'm not as tall as the rest of the gang, but I rock to the beat just the same. I got a little face and a pair of brown eyes, all I'm here to do, ladies, is hypnotize, singing on and on, a on and a on, on on, on the beat don't stop until the break of dawn I singing on and on, a on and on like a hot buttered poptapop da baby poptapop pop you don't dare stop come alive you all and give me what you got. I guess by now you can take a hunch and find that I am the baby of the bunch. But that's O.K., I still keep in stride, 'cause all I'm here to do is just wiggle you behind, singing on and on, a on and a on, the beat don't stop till the break of dawn, a-singing on and on and on and on like rock your girl on the floor. I'm gonna freak you here and I'm gonna freak you there, I'm gonna move you out of this atmosphere, 'cause I'm one of a kind and I'll shock your mind, I'll put the dig dig diggers in your behind. I said 1, 2, 3, 4, come on girls, get on the floor, a-come alive you all and give me what you go 'cause I'm guaranteed to make you rock. I said a 1, 2, 3, 4, tell me Wonder Mike what are you waiting for? I said a hip hop the hip hip-hoppa you don't stop the rocka to the bang-bang boogie said up jump the boogie, to the rhythm of the boogie da beat. Skiddley be-bop we rock-a-scobbie doo. Guess what, America, we love you, 'cause you rock and a-roll witha so much soul, you can rock till you're a hundred and one years old. I don't mean to brag I don't mean to boast, but we're like hot butter on a breakfast toast. A-rock it out babybubba baby bubba to the boogie da bang bang to the boogie da beat. It's so unique, come on everybody and dance to the beat. Said a hip-hop, the hibbit, the hippidibby hip hoppa you don't stop. Rock it out babybubba to the boogie da bang bang, the boogie to the boogie da beat. I said I can't wait till the end of week when I'm rapping to the rhythm of a groovy beat and attempt to raise your body heat or just blow your mind so-a that you can't speak or do a thing but a-rock and a-shuffle your feet and later change up to a dance called the freak. And when you finally do come into your rhythmic peak, rest a little while so you don't get weak. I know a man named Hank, he has more rhymes than a serious bank, so come on Hank, a-sing that song to the rhythm of the boogie da bang bang the bong. I'm Imp the Dimp, the ladies' pimp, the women fight for my delight. But I'm the grand master with the three M.C.'s that shock the house for the young ladies, and when you come inside into the front you do the freak, spank or do the bump, and when the sucker M.C.'s try to prove a point, we're a treacherous trio and we're the serious joint. From sun to sun and from day to day I sit down and write a brand new rhyme, because they say that miracles never cease, I've created a devastating masterpiece. I'm gonna rock the mike so you can't resist, everybody, I say, it goes like this. Well, I was coming home late one dark afternoon, a reporter stop me for an interview. She said she's heard stories and she's heard fables that I'm vicious on the mike and the turntable. This young reporter I did adore, so I rock a vicious rhyme like I never did before. She said "Damn, fly guy, I'm in love with you, that Casanova legend musta be
true.” I said by the way baby, what’s your name? She said I go by the name of Lois Lane, and you can be my boyfriend you surely can, just let me kick my boyfriend called Superman. I said “He’s a fairy I do suppose, flying through the air in pantyhose. He may be very sexy or even cute, but he looks like a sucker in a blue and red suit.” I said “You need a man whose got finesse, and his whole name across his chest. He may be able to fly all through the night, but can he rock a party till the early night? He can’t satisfy you with his little worm, but I can bust you out with my super sperm.” I go do it, I go do it, I do it do it, and I’m here and I’m there, I’m Big Bank Hank, I’m everywhere, a-just throw your hands up in the air and party hardly like you just don’t care. Let’s do it, don’t stop you-all, take a rock you-all don’t stop you-all. And everybody go hotel, motel whatcha gonna do today, SAY WHAT? I’m gonna get a fly girl, gonna get some spank, and drive off in a death O.J. Everybody go hotel, motel, Holiday Inn, you say if your girl starts acting up then you take her friends. I say skip dive, what can I say, I can’t fit them all in my O.J., so I just take half and bust them. I give the rest to Master G, so he can shock the house. It was 12 o’clock one Friday night, I was rockin’ to the beat, feeling alright. Everybody was dancin’ on the floor, doing all the things they never did before. Then this fly girl with a sexy lean, she came into the party, she came into the scene. As she traveled deeper inside the room, all the fellas checked out her white Sasoons. She came up to the table, looked into my eyes, then she turned around and shook her behind. So I said to myself, “It’s time for me to release my vicious rhyme I call my masterpiece.” And now people in the house, this is just for you, a little rap to make you boogaloo. Now the group you hear is called Phase 2, and let me tell you something, we’re a hell of a crew. Once a week we’re on the streets just a-cutting the jams and makin’ you freak. For you to party, you got to have the moves, and we’ll get right down and give you a girl. For you to dance you got to be hot, so we’ll get right down and make you rock. Now the system’s on, and the girls and there, you’ll definitely have a rockin’ affair. Let me tell you something, there’s still one fact: to have a party, you got to have a rap. So when the party is over, and you’re sleeping you start to dream, think o’ how you danced on the disco scene. A name appears in your mind, yeah, a name you know that was right on time. It was Phase 2 just doing the do, rockin’ you down ‘cause you know we could, to the rhythm of the beat that makes you freak. Come alive, girl, and get on your feet, a-to the rhythm of the beat to the beat the beat to the double beat beat that makes you freak to the rhythm of the beat that says you go on and on till the break of dawn. Now I got a man coming on right now, he’s guaranteed to go down. He goes by the name of Wonder Mike. Come on, Wonder Mike, do what you like. I say a can of beer that’s sweeter than honey, like a millionaire that has no money, like a rainy day that is not wet, like a gambling fiend that does not bet, like Dracula without his fangs, like a boogie to the boogie without the boogie bang, like collard greens that don’t taste good, like a tree that’s not made out of wood, like going up and not coming down, is just like the people that sound on sound to the beat you do the freak everybody just rock and dance to the beat. Have you ever went over a friends house to eat and the food just ain’t no good? I mean the macaroni’s soggy, the peas all mushed and the chicken tastes like wood. A-so you try to play it off like you think you can by saying that you’re full and then your friend says, “Mama, he’s just being polite, he ain’t finished, uh-uh that’s bull.” So your heart starts pumping and you think of a lie and you say that you already ate, and your friend says “Man, there’s plenty of food,” so he piles some more on your plate. While the stinky food’s steaming your mind starts to dreaming of the moment it’s time to leave, and then you look at your plate and your chicken slowly rotting into something that looks like cheese. A-so you say, “That’s it, I’ve got to leave this place, I don’t care what these people think. I’m just sitting here making myself nauseous, with this ugly food that stinks.” A-so you bust out the door while its still closed, still sick from the food you ate, and then you run to the store for quick relief from a bottle of Kapectate, and then you call your friend two weeks later to see how he has been, and he says, “I understand about the food baby bubba, but we’re still friends.” With a hip-hop, and hibbit to the hippidibby hip-hoppa, you don’t stop the rocka to the bang-bang boogie, said up jump the boogie to the rhythm of the boogie da beat. Said Hank, can you rock, can you rock to the rhythm that just don’t stop? Can you hie me to the shobedoo? I said c’mon, c’mon, and make the people move. I go tout the horns and then ring the bell because I’m the man with the clientele, and if you ask my why I rap so well, a Big Bank, I got clientele, and from the time I was six years old I never forgot what I was told. It was the best advice that I ever had, it came from my wise dear old Dad. He said “Sit down punk I want to talk to you and don’t say a word until I’m through. Now there’s a time to laugh, a time to cry, a time to live and a time to die, a time to break, a time to chill, to act civilized or act real ill. But whatever you do in your lifetime, you never let an M.C. steal your rhyme.” So from ’66 to this very day I’ll always remember what he had to say. So when a sucker M.C. tries to chump my style, I let them know I’m versatile. I got style, finesse and a little black book that’s filled with rhymes, and I know you want to look, but the thing that separates you from me and that is called originality, because my rhymes are on to what you’ve heard, I didn’t even write, not a word, and I say a little more later on tonight so the sucker M.C.’s can fight all night. A tick-tock you all. A beep-beep you all. A let’s rock you all.

You don’t stop. You go hotel, motel, what you gonna do today, SAY WHAT? I said I’m gonna get a fly girl gonna get some spank and drive off in a death O.J. Everybody go hotel, motel, Holiday Inn, you say if your girl starts acting up then you take her friends. Like that you all, to the beach you all, a-beep-beep you all, you don’t stop. A Master Gee my mellow, it’s on you, so what you gonna do? Well I like Johnny Carson on the late show. I like Frankie Crocker in stereo, I like the Bar-Kays singin’ “Holy Ghost,” to the sound to throw down definitely the most. A-just a like my man a-Captain Sky, his name he earned with the super sperm, we rock and we don’t stop, you get on the floor gimme what you got to the beat. Like Perry Mason without a case. Like Farrah Fawcett without her face. Like the Bar-Kays on the mike. Like getting right down for you tonight. Like moving your body till you don’t know how. Right to the rhythm and throw down. Like comin’ alive to the Master Gee, the brother who rocks so viciously. At the age of one my life begun. At the age of two I was doing the do. At the age of three it was you and me, rockin’ to the sounds of the Master Gee. At the age of four I was on the floor, giving all the freaks what they bargained for. At the age of five I didn’t take no jive, it was the Master Gee all the way live. At the age of six I was a-pickin’ up sticks, rapping to the beat my name was . . . At the age of seven I was rockin’ in heaven. Don’t you know I went off, got right down on the beat, down to the beat, you see, goin’ right on down making all the girls take off their clothes to the beat the beat the double beat beat that makes you freak. At the age of eight I was really great. Every night, you see, I had a date. At the age of nine I was right on time, ‘cause I had a fly girl and a party rhyme. And it was on and on and on and on the beat don’t stop till the break of dawn, singin’ on and on and on and on and on like a hot buttered poptopcorn like a on and a on and a on. I’m a helluva man when I’m on the mike I’m a definite feast delight.

www.americanradiohistory.com
Sugar Hill Records Selected Discography

"Rapper's Delight"
The Sugar Hill Gang
SH 542
Producer - Sylvia, Inc.
12-inch single
b/w short version

"The Great Rap Hits"
A Compilation Album
SH 246-A
Side One
"Spoonin' Rap" - Spoonie Gee
"To the Beat (Y' all)" - Lady B
"Rapping and Rocking the House" - Funky Four Plus One
Side Two
"Funk You Up" - The Sequence
"Super Wolf Can Do It" - Super Wolf
"Rapper's Delight" - The Sugar Hill Gang

"Freedom"
Grandmaster Flash and the Furious Five
SH 549
Producer - Joey Robinson
b/w instrumental version

"8th Wonder"
The Sugar Hill Gang
SH 553
Producer - Sylvia, Inc. & Joey Robinson and Jigsaw Productions Inc.
b/w "Sugar Hill Groove"

"That's The Joint"
The Funky Four Plus One
SH 554
Producer - Sylvia, Inc.
b/w instrumental version

"The Adventures of Grandmaster Flash On the Wheels of Steel"
Grandmaster Flash and the Furious Five
SH 557
b/w "The Party Mix"

Sylvia Robinson
(Continued from page 6)

name previously with sides such as "Hypnotized," her last records before her passing were intensely felt, overwhelmingly emotive soul ballads. Jones rapped and honed her soul out in unforgettable style on the remakes of "Your Precious Love" and "Not on the Outside." Gladys Knight has said that Linda Jones was among her favorite singers.

In 1975, Sylvia contacted an old friend, Shirley Goodman, and they set dance floors shaking with another pop crossover hit, "Shame, Shame, Shame." Sylvia recalls: "I wrote the song and knew the kind of voice I wanted for it, but had no artist with me that I could hear doing 'Shame, Shame, Shame'." The track was already recorded when Goodman's name was suggested. Goodman had also been half of a duo in rock's early years: "Let the Good Times Roll." Shirley and Lee's biggest hit, needs no other introduction than the title. Since then, Goodman had also been singing some sessions — with the Rolling Stones, notably — and was working at Playboy Records when Sylvia called and sent a ticket for her to fly into New Jersey. A young singer, Jesus Alvarez, was paired with her, and together they made up Shirley and Company. Sylvia tested the track at Adam's Apple, a hot club at the time, decided that the sound was not bright enough, and returned to the studio for a remix. When the finished product hit the streets, it was a major club, R&B, and pop hit that was even praised among rock critics and fans when John Lennon named it as his favorite record in an interview.

In the closing years of the decade, fewer hits came out of the company, and the situation was serious when Sylvia came upon a phenomenon that would eventually surpass her earlier triumphs in sheer commercial clout. She recounts: "I happened to go to a disco one night, I hadn't been in a long time, that particular day I had been to a religious picnic and a prayer meeting. My niece was giving a birthday party at the Harlem World Disco that evening — it wasn't my birthday (but she was giving it anyway). I got home late with my son, and I was really tired. I didn't feel like going, but I couldn't disappoint her. My feet hurt because of my heels, but I smiled and tried to have a good time.

"All of a sudden, I heard these guys rapping in the microphone. Something hit me — I thought they were fantastic. So that made my whole night. Prior to that, I had been depressed. The company wasn't going well. Usually, I can write my way out of a predicament, but this time I

(Continued on page 34)
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Yugoslavia
Joey Robinson: A Success at 19

At 19, Joey Robinson is one of the youngest producers in pop music and already one of its most successful. His first two productions, Grandmaster Flash and the Furious Five's "Freedom" and the Sugar Hill Gang's "Wonder," were both big-selling hits, and new music from his own West Street Mob, just Friends, and Chuck Jack. Robinson is intent on following in his mother's musical footsteps.

Joey, the oldest of the Robinsons' three sons, got his start in the record business working in the All Platinum mailroom at 14. A few years later he began hanging out in the recording studio, and by 17 he knew how to work a 16-track board and could mix records by himself. "My mother and father didn't push me into it," Robinson said. "I just had this natural interest in music and wanted to get involved with it." Last year Joey became a vice president of promotion for the label, but the urge to produce his own records grew with the success of "Rapper's Delight."

Joey recalls that for "Freedom" the track was cut before the Five wrote their lyrics. Joey recalls, "they were so excited that they went, wrote the lyrics, and came back the next day and did the vocal in one take.

However, he doesn't want to be classified as just a rap producer. "Stronger Than Before" is a ballad, as much of the Chuck Jackson album he worked on. The West Street Mob's 12-inch "Let's Dance (Make Your Body Move)," a chunky dance tune, features Joey on vocoder and two of the three Sequence members on vocals. Sylvia gave this studio group the West Street handle since Sugar Hill's complex is at 96 West Street in Englewood.

Brenda P. Martin
Applies Psychology
To Record Promotion

Brenda P. Martin's career in the record business began with a resume sent to Joe Robinson. The City College of New York graduate had previously used her degree in psychology in various social service jobs, but felt that perhaps these skills could serve her in the record industry. Robinson agreed and gave her a position in promotion.

"He took a chance in hiring me, since I didn't have experience, and for that I'll always be grateful," she is now Sugar Hill's national disco promotion director.

Martin services "the few remaining disco stations, disco pools nationally, and deejays who aren't members of a pool, but who work regularly.

"We get excellent response to our records at Black, Puerto Rican, and gay clubs. At mixed clubs it's fair to middling. It is hard for us to get play at white clubs, though the crowd can force a deejay to play a record, and that often happens with us. "California is a slow market for us. By the time they start playing our records they are almost considered dead in the east. From Tennessee to Texas all our records do very well. but especially in the south. Super Wolf, a record that had light response in New York, was also big down south in that Tennessee-to-Texas strip. For us, the biggest disco breakout markets are New York, Washington, Chicago, St. Louis, Florida, and California."

The 'Gang' That Started It All

The three dynamic young men of the Sugar Hill Gang have stirred up a lot of excitement in a very short time. It was their huge hit, "Rapper's Delight," that touched off the rap phenomenon -- a phenomenon that has baffled many in the record industry, but excited fans around the world.

They have toured the U.S., Europe and the Far East with such artists as Parliament Funkadelic, the Barkays, Cameo, and Kool & the Gang. And their career is just beginning.

These are the members of the Gang and their stories:

Guy O'Brien, better known as "Master Gee," is only 18 years old. He was born in New York, but considers Englewood, New Jersey home. "Master Gee" began his rapping career in 1979 for a second income. His parents would have preferred him to finish college and pursue a career in aviation, but he had ideas of becoming a disc jockey. The opportunity to get into the music industry happened one night while he was watching a quiet street in Englewood and noticed a friend of his, Joey Robinson, in a car with his mother (producer Sylvia Robinson). He auditioned him right there in the car for a new release she had in mind and was so impressed she decided to use him.

Mike Wright, 23, alias "Wonder Mike," was born in Montclair, New Jersey and raised in Maryland, which he considers home. Mike was formerly with his cousin's rapping group when a friend introduced him to Sylvia for an audition. She immediately saw potential in Mike and felt that his voice complemented the sound of Master Gee's and Big Bank Hank. The rest is history for this trio.

Hank Jackson, known as "Big Bank Hank," was born and bred in the Bronx, and is 23 years old.

Spoonie Gee Is
Off to a Great Start

With his first release on the Sugar Hill label, "Monster Jam," accompanied by Sequence, Spoonie Gee (alias Gabriel Jackson) is off to a fantastic start. Previously signed to Enjoy Records, he decided he needed more national exposure. A good friend of his introduced him to Sylvia Robinson, who became Spoonie's producer.

He has toured throughout the south with such talents as Michael Henderson, Cameron, and Grand Master Flash & the Furious Five. Although Spoonie does not play any instruments, he writes most of his rhymes.
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12" SINGLES

RAPPER'S DELIGHT Sugarhill Gang SH 542

FIRST CLASS SH 255

DONNIE ELBERT SH 256

WOOD BRASS & STEEL SH 257

GONNA GET ALONG Viola Wills SH 544

WE GOT THE FUNK Positive Force SH 452

SUPER WOLF CAN DO IT Super-Wolf SH 546

HOT, HOT, SUMMER Sugarhill Gang SH 547

AND YOU KNOW THAT The Sequence SH 548

THAT'S THE JOINT Funky Four + 1 SH 554

BIRTHDAY PARTY Grandmaster Flash SH 555

THE ADVENTURES OF GRANDMASTER FLASH ON THE WHEELS OF STEEL SH 557

ALBUMS

ALBUMS

ALBUMS

ALBUMS

ALBUMS

ALBUMS

ALBUMS

ALBUMS

ALBUMS

ALBUMS
FUNKY FOUR +1
SH 251

GM FLASH & FURIOUS FIVE
SH 252

BROTHER TO BROTHER
SH 259

MULTIPHONIC TRIBE
SH 260

DICK GRIFFIN
SH 261

BLOOD BROTHERS
SH 254

12" SINGLES

FUNK YOU UP
The Sequence
SH 543

SHOWDOWN
Sugarhill Gang
& Furious Five
SH 555

MAKE YOUR
BODY MOVE
West Street Mob
SH 558

MONSTER JAM
Brother To Brother
SH 560

FUNK IT UP
(TEAR THE ROOF OFF)
The Sequence
SH 561
8TH WONDER
(As recorded by The Sugar Hill Gang)

CHERYL L. COOK
RONALD LAPREAD

Clap your hands ev'rybody
And ev'rybody just clap your hands
Fine girls clap your hands
Fine guys clap your hands
Well if you're feelin' alright and think
you're on somebody let me know
Well ev'rybody in the place put a
whistle in your face
Scream it out and say low hit it
You don't stop
Write the rhythm that makes your
finger pop
I said a hey papa thanks a lot
Come on ev'rybody give me what you
get
I'm gonna tell ya little story 'bout the
Sugar Hill's Gang
With a pow pow boogie and a big
bang bang
If ya wanna rap to the Sugar Hill beat
Gotta rap in the key of R.A.P.
Now that is over I'm ready to jam
Want all you people to clap your
hands tonight
We're gonna scream and shout
We're gonna turn this mother sucker out
to all of ya people that are ready to jam
Scream it out and say I am
I am somebody somebody now
Ya know you're hot
Ya see I met this girl and I said to her
Honey if ya wanna be my baby
Ya got to give me money
Turned around didn't mean no harm
I knocked ya out with my vicious
charm
I said no baby, it's not like that
Ya see I'm all about makin' that cold
cold cash
Started jobbin' around started
messin' with a head
The next thing ya know she want to
go to
But to turn me on ya got to be the
best
"Cause I'm the master "G"
I don't take no mess like T.N.T.
I'm dynamite ya see
I'll rock your body to the early light
And when ya wake up in the mornin'
you'll see I'm gone
Check it out girl you're all alone
"Cause ya just been hit by the
Capricorn king
I rocks you "G" I rocks you me
I rocks you in and I rocks you out
You made me scream but I made you
shout
Go dang ditty dang di dang di dang
digge digge.
See it's up my back
It's around my neck wooh ah
Got the mornin' check
See it's up my back
It's around my neck wooh ah
Got the mornin' checks
Let's scream let's shout
Let's turn this function out
Keep keepin' on
But you don't rush
Let's make this party the real cold
crush
Let's scream let's shout
Let's turn this function out
Keep keepin' on
But you don't quit
Let's make this right ashore.
Once upon a time not long ago
Everybody had on their radio
And then the fella came on a
groovy noise
To put the wiggle in the women,
men, girls and boys
The word got around about three
cool cats
Who put the foot back in the pat
And let me tell ya party pooper just
who we be
With the help of big bank and the
master "G"
So get out calm down we're funkward
bound
Hey the Sugar Hill Gang is in your
town
So baby dolls and all you daddy-o's
You better get ready to move your
feet
So get out tone down we're funkward
bound
Hey the Sugar Hill Gang is in your
town
So baby dolls and all you daddy-o's
Scream it out say "Y'all hit it"
Shake it but don't break it
"Cause I know we can make make
make it
And if you're ready to party and
you're dressed to kill
Somebody say "Sugar Hill, Sugar Hill,
Sugar Hill"
And let your worries take a chill pill
You go ah ah ah ohh ooh shake
your body down
What you see is what you get and you
ain't seen nothin' yet
I don't think I'm bad don't box no
karate
Just an M.C. to put the boogie in your
body
Go back and forth then forth and
back
We're the Sugar Hill Gang we take
no slack
Don't wear diamond rings or drive
big cars
But the people just treat us like
movie stars
Well I'm the master "G" and I'm the
best
All the ladies say my voice is rated X
I'm a touch of lightning a taste of vile
And I'm the master "G" and I'm your
desire.
Young ladies I said I rock the nation
Cause I got my own transportation
I can rock just about any age
So let your fingers do the walkin'
through the yellow page.


Diane Moore Gets
The Music Heard

Diane Moore, Sugar Hill's national
promotion director, got her start in the
record business in the early '60s with
Joe Robinson's then-young All
Platinum Records. "I had no experience
in the record industry at that
time," she recalled, "but I had an idea
of what had to be done, and Joe
briefed me and taught me the field.
I began doing stores and then moved up
to radio. Eventually I was promotion
director at All Platinum.

"Then and now it is sometimes hard
for a black label to get its records
played. You can get put through
changes just getting your product lis
tened to. How can you make a hit if
your music is not heard?"

"Our music has gotten over at Sugar
Hill because we have given the people
what they wanted. Even when some
people weren't ready for it, the chil
dren were. That has made believers
out of the stations and all adults.
The key areas for our product are New
York and St. Louis. In St. Louis they
jump on all our product right away.

"In New York we go out into the
streets and give promo records to kids
and see what they think about it. If
they don't gooo to the beat then it
probably don't have too much going
for it."

Rappin' with '20/20'

The ABC News program "20/20"
recently examined the rap phenomenon and talked with
the Sugar Hill Gang. From left: Master Gee; production supervisor Alexandra Chalustak;
Big Bank Hank; producer Danny Schechter; and Wonder Mike.

Rae Chamblee
Spreads the Word

Rae Chamblee, Sugar Hill's di
rector of press and publicity, has been
in the music industry for four years.
She began as a secretary to Atlantic
Records vice president Henry Allen, "I
had always wanted to be involved in
the communications industry, and my
time at Atlantic made me turn my at
tention to the record business," she
recalls.

In 1980 she landed her first publicity
account, doing independent publicity
for Arista's G.Q. Later in the year she
did similar work for B.T. Express.

"I found that I liked publicity and
that it was the most fascinating aspect
of the record industry. There are so
many developing groups out there
that get lost in the shuffle at the major
labels. I saw that as an area I could
help in."

She noticed that despite the sales
success of Sugar Hill Records "there
wasn't a great deal of press being done
about the company's artists." Joe
Robinson hired her on a six-month trial
basis and, as Chamblee said, "It
has really worked out well."

In a few months Chamblee will re
locate to the west coast to establish a
Sugar Hill office there. She'll be Sugar
Hill's sole representative for publicity,
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A Wealth of Great Music From Chess, Checker and Cadet

The reissue of the classic Chess-Checker-Cadet catalogue is of obvious interest to rock fans because of the many Chuck Berry, Bo Diddley and Muddy Waters albums Leonard Chess recorded during his lifetime. But this backlog of music is also full of unexpected treasures.

There are two of Aretha Franklin's early albums, "The Gospel Soul of Aretha Franklin" and "Never Grow Old" (with Rev. C.L. Franklin); the classic "The Dells vs. the Dramatics"; 16 of Alonzo Jamal's best albums, and all of Ramsey Lewis' brilliant pop-jazz albums of the '60s, including "The In Crowd!"; James Moody's "Moody's Mood," a collector's item; Minnie Riperton's six albums with Rotary Connection; many LPs by the Soul Stirrers, a gospel group that gave both Sam Cooke and Johnnie Taylor their first important public exposure; and Billy Stewart's "I Do Love You."

Also in the vaults are "The Malcolm X Series"—four LPs (one, "The Best of Malcolm," is a five-record set featuring the words and political ideology of the controversial black leader. Howlin' Wolf is represented with a number of albums, and there are such noteworthy compilation LPs as "The Golden Age of Rhythm & Blues" and "Chicago Blues Anthology."

Other artists in the Chess catalogue include Moms Mabley, Albert King, Solomon Burke, Lowell Fulson, Little Milton, John Klemmer, Marlena Shaw and Kenny Burrell.

Funky Four Plus Deborah

Blondie's Deborah Harry surrounded by members of the Funky Four Plus One and their spinner after an appearance on NBC's "Saturday Night Live."

Milan Malden

(Continued from page 10)

created. They don't pay any interest and decide when to pay.

I don't allow them to do that. I don't allow them to play those games. As far as you are, I'm double fair. I met a Chinese lady price who told me, "Mr. Malden, you good. Very good. You bad, I'm very bad." That same thing with you. You good, I'm very good, but try to kick me, don't try to fool me. That is our philosophy.

RW: Have you felt that the larger labels have actively tried to push your company out of business?

Malden: I wouldn't say that. But generally speaking in America the big fish eat the small fish. But to eat us they'd have to have the right price. The real right price. When we had only six or seven people here we made $11 million. You can see how much we make now that we have 50. They can hurt you, but we know our sales. We know how many records they release and we release. We release three, we have three hits. They release ten, they have one. That's the difference between us and them.

RW: I notice that your record sales aren't monitored by the RIAA.

Malden: Who?

RW: The RIAA.

Malden: Who are they? Why do I need them? I know what I press, what I sell, what I collect. If I pay royalties on the 500,000 in sales, why do I need them? You go out to have them give you a percentage of your business. For what? If you're the artist and you have sold a million records and I pay you for it, do you need any more certification of that? Isn't my paying you a royalty check the best certification for you?

Our books are open. We don't hide nothing. As an artist you can come anytime and check yourself. You can come anytime and ask me what is the sale on a particular record, and we can go down to the production department together, pull the cards, and the cards will tell you. We have a brand new computer from IBM, and that gives you every number you might want to know. All you have to do is push the button and it will tell you what is there.

I know there are a lot of stories in this industry about pay or not pay, but we don't have that problem here. You can talk to the artist from our groups and you'll see. They are paid. They would like to have more advances, but you can't give them everything. We try to help in doing the best they can with the money. Big Bank Hank is investing in real estate. Master Gee is in government bonds. The other guys are doing things they wish, which is their choice. We just tell them that you can be secure for life or you can just buy and spend. On the whole I think our young performers are handling themselves well.

I don't think an artist at too many other companies can come into the office of the chairman or the president or the vice president by just knocking on the door. You don't need an appointment. I have no reason not to talk to someone and no reason not to answer the phone. If I'm here, I'm here.

RW: What do you see as the biggest area of expansion for Sugar Hill in the near future?

Malden: It's not good to have so many artists if you can't handle them. In the meantime if you don't have the right studio you can't handle them. We just brought a new studio, the H&L studio in Fort Lee, because we have so many artists. We have staff engineers, staff producers, arrangers, and we still need more.

We have 53 people working at the Sugar Hill label now, which is a pretty good number. I think we may go to a couple more. The idea is not to have a lot of people, but to have quality people. If you really work for your time, then we have enough. If you have lousy workers then you need 150 people just to catch up. If someone isn't working, then find someone else. Simple as that.
NORBY WALTERS ASSOCIATES

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SYLVIA & JOE ROBINSON

AND THE ENTIRE

SUGAR HILL GANG
Ron Hill Keeps The Revue Moving

Ron Hill serves as road manager for all Sugar Hill tours, meaning he is in charge of keeping the rapping, rocking Sugar Hill review moving smoothly. He has worked previously for Pat Dice- sere and Rich Engler at their Stanley Theater in Pittsburgh as floor manager. He supervised all employees at the theater and did advance work for Dicesare-Engler when black concerts were booked at the Stanley.

His involvement with Sugar Hill began when the Sugar Hill Review visited the Stanley. Backstage one evening, Sylvia Robinson offered Hill a job. For a time he commuted between Pittsburgh, Englewood, and wherever the Sugar Hill acts were appearing; he finally relocated to New Jersey.

Hill supervises a standing road crew of four, plus the 13 musicians and the many Sugar Hill performers. Some people feel audiences for rap shows are potentially overzealous, but he says “the crowd for a rap show is the same that goes to see Rick James or P-Funk or many other acts.”

The Sugar Hill Review employs a unique stage setup, with turntables placed at the back of the stage to accommodate Grandmaster Flash and the Furious Five and the spinner of the Funky Four Plus One, while the Sugar Hill Gang, Sequence, and Spoonie Gee perform with a band.

The Dynamic New Moments

Many of us will remember the name of this newly formed group of young men by identifying them with the old members, but the new Moments are comprised of three talented men: Paul Everett Bronner Jr., Tamy Smith, and Cliff Perkins.

Paul has been singing since he was five years old, but not until he turned twelve did he begin taking singing seriously as a career. He was strongly encouraged by his family. As he puts it, “they are my biggest fans.”

Paul was contacted by Tamy one day about the possibility of a recording contract. He then met with the producers and writers, Tommy Keith, Moe Moore and Iggy Chase. They were so impressed by his voice that he became a part of the new Moments. Although he would like to learn all he can about the music industry, presently he feels enthusiastic about his career as a vocalist. Born in Newark, Paul is 27 years old and loves to travel.

Tamy has been familiar with the music industry for several years. He’s written songs for such artists as the Jacksons, David Ruffin, and High In-ergy. Singing since high school, he was encouraged by his family, espe- cially his younger brother Todd.

Cliff Perkins commenced his singing and entertaining career in 1972. Cliff is a natural tenor and has performed with Sammy Davis Jr., the Spinners, Stevie Wonder, Earth, Wind & Fire, Barry White, and Bill Cosby.

Sequence: The First Female Rapping Group

From Columbia, South Carolina, the three energetic dynamos of Sequence have been singing since high school. Originally they performed at high school functions, parties and local clubs. Since their recent success, they have toured the U.S. with the O’Jays, Con Funk Shun, the Gap Band, Cameo and others.

“Blondie” (Gwendolyn Chisolm) thought of the idea of becoming the first female rapping group. Her family did not want her to leave home, but her career goals led her to Englewood, N.J. where Sequence’s first single was recorded.

“Angie B” (Angela Lavern Brown) has enjoyed singing as long as she can remember. Her family enrolled her in the church choir at 12 years old and has given her moral support all the way.

“Cheryl the Pearl” (Cheryl Lorraine Cook) writes and arranges most of Sequence’s songs, including their first hit, “Funk You Up.”

The Story of the Funky Four Plus One

Most of us were hitting the books and trying to acquire a junior high school education when we were between 12 and 14 years old. So were the members of the Funky Four Plus One, but on weekends they were also performing at small clubs and private parties in the Bronx as deejays, rappers and singers. With their first re-lease, “That’s the Joint,” they hit the big time.

The members of the Funky Four plus one are: Kevin (K.K.) Rockwell, 18, born in Atlanta and raised there and in the Bronx; Keith Caesar, 18, born in Chicago and raised there and in the Bronx; Jeff Miree, 17, who was born in Detroit but has spent most of his adolescence in the Bronx; Rodney Stone, 18, formerly of the Magnificent Seven, a native of the Bronx; and Sharah Greene, 19, who has been singing since she was five.

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Cookie Rufino Keeps An Eye on the World

Cookie Rufino's road to her current position in charge of Sugar Hill's international affairs has been a long and interesting one. It began circa 1974 in Spain, where she traveled hoping to begin a career as a singer-songwriter. One day she answered an ad in a newspaper from RCA Records in Spain, and two months later she was the first female promotion person in that country. "Today I understand that most of the promotion people there are women," she says with pride.

Aside from working for RCA, Rufino also translated American and European video tapes into Spanish. She came back to the U.S. in 1977 and worked for a time at TK Records and Shelton Publishing. Later she joined Roulette Records and Big Seven Music. She left the record industry for a year.

Then one day she got a call from Sugar Hill vice president Milton Malden, asking her to be the label's international operations manager. She also became involved with the publishing arm of the label.

She services Sugar Hill's 19 international licensees with all-new product and is currently negotiating with six more. "Profit-wise," she says, "the company benefits greatly by having these licensees. We collect royalties on our publishing and mechanicals when we'd only get a flat rate on imports."

"More important for the growth of the label, we get real promotion in these countries on radio, TV, and in-store. In Spain right now we have four companies vying for licensing our catalogue. In Italy, Greece, and France, companies have automatic orders on all Sugar Hill Gang releases. Since demand is so strong they want to avoid any imports."

Flash and the Five: Young Men on the Move

Ever since Grandmaster Flash and the Furious Five's first release, "Freedom," became a gigantic hit, these six rapping young men from the Bronx have been on the move. They have toured the U.S. with such artists as Michael Henderson, Zapp, the Bar-kays, Stacy Lattisaw, the Commodores and many more. Their second release, entitled "The Birthday Party," was another fantastic hit.

The originator of the group, Joseph Stafford, 23, better known as Grandmaster Flash, was born in Barbados and raised in the Bronx. He has been a disc jockey in clubs since he was 14 years old. He wanted desperately to motivate his club audience, and he needed some assistance, which he found in a young man named "Cowboy". "This guy had the type of personality to get the crowd moving," Flash recalled. It was soon after he joined Flash that the rest of the group was formed.

Melvin Glover, "Melly Mel," is only 19 years old, and has been a disc jockey since he was 15. He is the brother of "Kid Creole!," another member of the group.

Eddie Morris, "Mr. Ness," has been playing the drums for six years — since he was 14 years old. He would like to pursue a career producing other artists.

Guy Williams, "Rahiem," began his singing career at nine years old while he was still attending elementary school. He attended Truman High School, where he later met Flash.

Keith Wiggins, "Cowboy," was only 16 years old when he began playing as a disc jockey for clubs. He says he will never forget how the group was discovered; one evening at a club named Disco Fever, Joey Robinson saw them perform. He later introduced them to their producer, Sylvia Robinson. She recorded them in less than a month. Thus "Freedom" was born.

Danny Glover, "Kid Creole!," has been rapping since 1976. He wrote most of the rhymes for "Freedom" and enjoys writing music. He was encouraged by his parents to pursue a career in music. That is advice he was happy to heed.

Ruby Summers: Close to the Stores

Ruby Summers, like promotion comrade Brenda Martin, has a background in social work. As Sugar Hill's retail promotion director, she finds this background "gives you a better perspective in dealing with people than the average person might have." Not surprisingly, Summers enjoys the personal contact of talking with some 400 retailers on a regular basis. "I'm planning to travel around the country, and visit some of these people, both to help the company and because so many have become good friends over the phone," she said.

Summers has been so impressed with the NARM-BMA "Black Music Is Green" campaign that she plans to tie the slogan in with the heavy fall release schedule Sugar Hill has planned. Already she is alerting retailers that the Chess catalogue will be available, and "the inquiries are coming in, mostly from older retailers."

Among Sugar Hill's most important retail contacts, according to Summers, are Connecticut's Hill Stereo, the Washington-Baltimore area Kemp Mill stores and Soul Shack, Detroit's Simpson's, California's Delicious Records and Evan's House of Music, Atlanta's Odyssey stores, St. Louis' Hudson's Embassy and Foster's Records, Chicago's George's Music House and Barney's One Stop, Virginia's Church Hill Records, Frankie's Got It, Jack's Records, Bennett's Records of New Orleans, Charlotte, North Carolina's Soul Shack, and numerous New York retailers.
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SKIP GORMAN-PRESIDENT
Wayne Garland’s Special Gift of Gab

Wayne Garland has wanted to become a ventriloquist since his early high school years. Born and raised in New York, Wayne attended DeWitt Clinton High School. He is only 22 years old but has already performed with such artists as B.T. Express, and Sylvester. His appearance on the Jerry Lewis Telethon has been one of the highlights in his career thus far.

Immediately after viewing a ventriloquist show on the streets of New York, he purchased a book enabling him to study the various techniques necessary to become a ventriloquist. Wayne was introduced to Sylvia Robinson while appearing at a concert in New Rochelle, N.Y. She instantly recognized his talent and signed him to Sugar Hill in early 1981. Presently he has four dolls, two of whom have not appeared in New York yet. Their names are Charlie, the oldest doll, who has been with Wayne for five years, likes to rap and loves pretty ladies; and GG (Goody-Goody), a gay doll, Blood Cloud, a West Indian doll, and Tom, a Clark Gable look-alike with strong political views. Witty, spontaneous, and clever with his audience, Wayne has proven that he has that special gift of gab which will take him a long way.

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Philadelphia Dance Music Association

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Jack McDuff Is A Natural Jazz Resource

Since the age of twelve, Jack McDuff has had a strong love for the piano, but strangely enough, he began his music career as a bass player. He has also familiarized himself with various horns to enable himself to compose music for these in addition to keyboards.

His first release, “Brother Jack”, sold over 40,000 copies. At that time, jazz recording selling those numbers was considered a major hit. His newest release, “Kisses”, has picked up momentum as stations across the country have added it to their programming lists. Jack has performed throughout the U.S. and Europe several times. Among his former band members are George Benson, Joe Henderson, Norman Connors, Joe Farrell, Grant Green. The list goes on.

Soon after he finished a term with the Navy, he joined Schoolboy Porter. Later, he joined the six-piece band of Jerry Cole, the house ensemble for the Cotton Club in Cincinnati, where they played for stars including Dinah Washington and the Ravens. After recording for the Prestige label for six years. Jack signed with Chess Records.

Steve Jerome and the Sugar Hill Sound

Sugar Hill’s chief engineer Steve Jerome has a long history of successful involvement in the record industry. He produced the Left Banke’s “Walk Away Renee,” Hot Butter’s “Pop Corn,” Fifth Estate’s “Ding Dong the Witch Is Dead.” As an engineer he has done the last four Cameo albums, records by Frankie Valli, Cissy Houston, the Stylistics, and all the Sugar Hill acts.

He comes to his position at Sugar Hill’s state-of-the-art Sweet Mountain studio after being chief engineer at H&L Studio (just purchased by Sugar Hill records).Previously, he had been chief engineer at Groove Town and Opal Studios.

Along with assistant engineer Tracy Melvin, Jerome supplies the technical expertise behind “the Sugar Hill sound.” Their job has been made easier with the building of a Sierra studio in the Sugar Hill building. According to Jerome, “This is the first complete Sierra studio on the east coast. Some other studios have the Sierra controls, but not the entire setup. It probably has the truest sound of any studio on the market. Our MCI console, which is a transformerless, clean sound. Already Prism Records and Larry Blackmon’s New York Players production company (Coke’s business arm) have worked here.

“The sound at Sweet Mountain accommodates funky music well;” he added. “We can get that fat drum and bass sound, really bright and upright, which has a lot to do with the studio. This is the most active and alive company I’ve ever worked for. With so many studios today looking for work, the Sugar Hill acts and outside groups recording here keep me busy.”

Tommy Keith

(Continued from page 32)

including “Jack in the Box,” “Running in My Backyard,” and “Sweet Lady.” He also produced the Baltimore singing group the Whatnauts and headed up the All Platinum house band the Rim Shots. He wrote their late 1970s disco smash “Super Disco.”

Keith is currently producing an album with the new Monetiks. “It will have a more uptempo and mid-tempo feeling than previous Monetiks records. It won’t be as sugary and slowed-down as one might expect, though there definitely will be some ballads.”

CONGRATULATIONS SUGAR HILL On Your Success.

Pocono Record Pool, LTD.
Frank Lembo-President

Sylvia Robinson

(Continued from page 14)

couldn’t. There was nothing creative in me this time, because I had been drained with all the heartaches worrying about losing my company. But a voice said to me down there, ‘That’s a concept.’ I decided that was going to save me. And the rest is history.

History indeed. “Rapper’s Delight,” by the Sugar Hill Gang, was an instant smash of unprecedented magnitude. Street talk and demand for the record was intense; retailers called it their biggest ever 12-inch single, and even their best selling record ever. By the time the record ran its course, it had sold millions of copies internationally, and had hit number one in a long list of countries.

Sylvia’s judgment and expertise accounted for much of the way “Rapper’s Delight” and the succession of Sugar Hill rap hits sound. “They were rapping to a lot of different music at Harlem World, but I decided to use the ‘Good Times’ bass line because I thought that right then it was the best to rap to.”

Subsequent records such as Grandmaster Flash and the Furious Five’s “Freedom” and the Sugar Hill Gang’s “8th Wonder” are generally held to be some of the best in the rap market. As Sylvia said, “were recorded at H&L Studio, which Sugar Hill has just acquired. Since then, a brand new studio, Sweet Mountain, has been completed: ‘Everyone’s thrilled. The sound here is fantastic.’

One particular landmark is “The Adventures of Grandmaster Flash on the Wheels of Steel,” a stunning, live-in-studio recording of some of Flash’s best cutting and mixing techniques. “I wanted to do something like that for a long time,” says Sylvia. “I spoke to Flash about it and he said, ‘On a record? Are you serious?’ The kids really like doing that on turntables. It took about a day to do, directly from record to tape. Flash is really the best.”

Sylvia’s upcoming projects include a Sequence album, a Sugar Hill Gang album and her own album, about which she remains low-key: ‘That’s just the way I am.’ But she’s positive that the rap marketplace will continue to demand high-quality product: “As long as people can talk, they’ll rap — more people can talk than sing.”

And she’s equally proud of her son Joey’s success in production. “He’s observed since he was a little boy. He was right there when I was recording.” As much pleasure as she’s gotten from watching her son develop, she readily admits: “My first love is my family.”
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GREAT SUCCESS.

AND SPECIAL THANKS TO
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Radio World

Radio Replay

By PHIL DIMAURO

TALK OF THE NATION: The details of a new nationwide, satellite-delivered talk radio programming service were revealed in a joint announcement by the ABC Radio Networks and ABC Radio Enterprises last week. Scheduled to debut in early 1982, the service will originate from ABC's top-rated Los Angeles AM talk station, KABC. Michael Jackson, who hosts a telephone talk program on KABC, and Dr. Tony Grant, the station's psychologist/air personality, are the first voices that will be heard live nationwide via the Westar III satellite, through an agreement with Wold Communications. Up to 18 hours per day of live programming will be provided, with future programming to be announced.

Local hours for programming service will be 10 a.m. to 4 p.m. and midnight to 6 a.m. Listeners nationwide will be able to participate by calling a special telephone number.

Rick Sklar, VP programming for ABC Radio Enterprises, will oversee operations for the talk programming service, while Wally Sherwin, PD of KABC, has been named executive producer of both the Jackson and Grant shows. Local stations will be able to insert 14 minutes of advertising per hour as the service is now set up, with four national advertising minutes sold by the ABC Radio Networks sales force.

The Wold Communications agreement will also enable ABC Radio Enterprises to broadcast its stereo 24-hour contemporary music service via satellite. The agreement with Wold will provide ABC with three full-time satellite transponder channels (two are needed to transmit in stereo), along with uplink facilities in New York and Los Angeles and reception facilities across the U.S. Wold is a participant in the Associated Press earth station sharing plan, which gives it access to AP's 400-station network, which ABC expects to grow to 900 earth stations by mid-1982. In addition, Wold will supplement the AP system by installing earth stations where directed by ABC.

DYLANOLOGY: WNEW-FM, New York air personality Dave Herman's one-hour interview with Bob Dylan will be world-premiered on the station Monday, July 27, with a repeat on the 28th. Among the topics covered during the talk, which took place in London on July 2, are abortion and gun control, what being "born again" is about, and Dylan's feelings about recording. Dylan told Herman that studies make him so uncomfortable that "it's a miracle" he's ever been able to make an album. He also considers himself "fortunate... to be able to put out an album like 'Saved' for a major record company for people who want to hear it." Herman reports that Dylan plays his guitar throughout the interview, "punctuating what he says with it," and stopping the music entirely during his most emphatic verbal passages.

MOVES: Bill Garcia has been named PD of WOMC, Detroit, following his resignation from WDRQ in that city. Jesse Bullet is leaving his post as national PD for Southwestern Broadcasting to open his own AOR consulting firm, Jesse Bullet, Inc. Jed Duval will join WIBG, Indianapolis, as PD. He vacates the same position at KIOA, Des Moines. Gordon Williams will anchor daily business programs for the ABC Information Network. John Patterson has been named director of marketing for Narwood Productions. E. Karl has been appointed senior vice president in charge of programming for Sunbelt Broadcasting's owned stations and its new satellite network. Transfar scheduled to go on the air this fall. Gerry House will be Nashville correspondent for the Global Satellite Network's new show, "Countryline." Charlie Tuna has signed up as morning personality at KHTZ, Los Angeles, for another two years.

HOLY WAR RAGES ON: ASCAP is claiming a 'significant victory for copyright owners' as a result of a recent ruling against religious station KFAX, San Francisco. A federal judge in San Francisco found that the Argonaut Broadcasting Co., owner of KFAX, and its president and chief operating officer Judd Sturtevant, had willingly infringed on the copyrights of 23 musical compositions broadcast by the station in 1979.

An ASCAP statement indicates that the KFAX ruling bears directly on a four-year-old antitrust action taken against ASCAP by a group of religious stations, who claim that they should not have to pay the ASCAP license fees that commercial broadcasters pay. Instead, they are seeking less expensive types of licenses whereby they pay on a "per use" basis. While most of the stations involved in filing the antitrust suit have continued to pay regular license fees, KFAX is among those which do not hold licenses and have been sued for copyright infringement.

The antitrust action is still pending in New York, where the courts are expected to make a decision on it sometime this year.
2 THEME FROM THE GREATEST AMERICAN HERO
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1 I DON'T NEED YOU KENNY ROGERS/Liberty 1415 7
2 QUEEN OF HEARTS JUICE NEWTON/Capitol 4997 7
3 BOY FROM NEW YORK CITY MANHATTAN TRANSFER/Atlantic 3816 10
4 ENDLESS LOVE DIANA ROSS & LIONEL RICHIE/Motown 1519 3
5 HEARTS MARTY BALIN/E/Mi-America 8084 8
6 TOUCH ME WHEN WE'RE DANCING CARPENTERS /A&M 2344 6
7 THERE'S NO GETTIN' OVER ME RONNIE MILSAP/RC 12264 5
8 SLOW HAND POINTER SISTERS/Planet 47929 (E/A) 8
9 THE ONE THAT YOU LOVE AIR SUPPLY/Arista 0604 10
10 MODERN GIRL SHEENA EASTON/ENi-America 8080 8
11 TIME ALAN PARSONS PROJECT/Arista 0598 8
12 ELVIRA OAK RIDGE BOYS/MCA 51084 9
13 LADY (YOU BRING ME UP) COMMODORES/Motown 1514 4
14 IT'S NOW OR NEVER JOHN SCHNEIDER/Scotti Bros. 02105 (CBS) 7
15 SWEET BABY STANLEY CLARKE/GEORGE DUKE/Epic 19015 11
16 ALL THOSE YEARS AGO GEORGE HARRISON/Dark Horse 49729 (WB) 10
17 AMERICA NELL DIAMOND/Capitol 4994 14
18 IS IT YOU LEE RITENOUR/Elektra 47124 13
19 THAT OLD SONG RAY PARKER, JR. & RAYDIO/Arista 0616 3
20 STRONGER THAN BEFORE CAROLE BAYER SAGER/Boardwalk 02034 9
21 SOME DAYS ARE DIAMONDS (SOME DAYS ARE STONE) JOHN DENVER/RCA 12236 6
22 FEELS SO RIGHT ALABAMA/RCA 12236 5
23 HEAVEN CARL WILSON/Carrub/CBS 2136 5

CHARTMAKER OF THE WEEK
STEP BY STEP
Eddie Rabbitt
Elektra 47147 1

PROMISES BARBARA STREGAND/Columbia 02065 10
COOL LOVE PAULO CRUISE/A&M 2349 3
WE'RE IN THIS LOVE TOGETHER AL JARREAU/Warner Bros. 49746 3
LOVE ON A TWO WAY STREET STACY LATTISAW/Columbia 46015 (A/I) 4
SUMMER'S HERE JAMES TAYLOR/Columbia 11 02093 2
BETTE DAVIS EYES KIM CARNES/E-Mi-America 8077 2
FOR YOUR EYES ONLY SHEENA EASTON/Liberty 1418 11
WHO'S CRYING NOW JOURNEY/Columbia 18 02241 2
REALLY WANT TO KNOW YOU GARY WRIGHT/Warner Bros. 49769 2
YOU DON'T KNOW ME MICKEY GILLEY/Epic 14 02172 1
ELVERLASTING LOVE REX SMITH & RACHEL SWEET/Columbia 18 02169 3
CHLOE ELTON JOHN/Geffen 49798 (WB) 1
DON'T GIVE IT UP ROBBIE PATTON/Liberty 1400 2
SEVEN YEAR ACHIEVANCE BERNIE CASH/Columbia 11 11426 13
YOU MAKE MY DREAMS DARYL HALL & JOHN OATES/RCA 12217 9
LOVE LIGHT YUTAKA/Alfa 7004 2
WINNING SANTANA/Columbia 11 01050 6
SOME CHANGES ARE FOR GOOD DIGNIE WARWICK/Arista 0602 7
FOOL IN LOVE WITH YOU JIM PHOTOGOL 20th Century Fox 2487 (RC) 14
STILL RIGHT HERE IN MY HEART PURE PRAMIE LEAGUE/Cambalina 2232 (PolyGram) 13
WHAT ARE WE DOIN' IN LOVE DOTTIE WEST/Liberty 1404 18
DON'T YOU LOVE ME ANYMORE ENGELBERT HUMPERDINCK/Epic 19 02000 7
WE DON'T HAVE TO HOLD ON ANNE MURRAY/Capitol 5013 6
STARS ON 45 STARS ON/Radio 3810 (All) 15
A WOMAN NEEDS LOVE (JUST LIKE YOU DO) RAY PARKER, JR. & RAYDIO/Arista 0492 16

DO I HAVE A DEAL FOR YOU: Thousands of music collectors and bargain hunters were elated when the Atlanta-based Turtles Records chain and WKS 96 held their "Second Rock & Roll Flea Market." The weekend event, which was held in the exhibition spaces of a central city convention hotel, attracted more than 65 vendors, proving once again to browsers, buyers and the unbelieving that one man's trash is another man's treasure. For the crowds, it was 9,000 square feet of collectible paradise. Among the larger sales recorded was an invaluable Beatles "butcher cover" album that exchanged hands for $200. New at this year's flea market was a rock 'n' roll concert and film room where filmed and videotaped features of current and classic acts were viewed.

Kat Family Taps Three

ATLANTA—Joel Katz, president of Kat Family Records, has announced the appointment of Mike Sullivan as GM of the CBS-distributed label. Sullivan previously spent 13 years with Capitol Records in Chicago and Atlanta.

On assuming his new duties at Kat Family, Sullivan appointed Tommy Teague as national head of promotion for the label. Also joining Kat Family Records is Ann Frechette, the label's new promotion assistant.

Kent Robbins Bows

Music Publishing Firm

NASHVILLE—Kent Robbins, writer of such country hits as "Play Born To Lose Again," "She Just Started Lkin' Cheatin' Songs," and "I'm A Stand By My Woman Man," has formed Kent Robbins Music (BMI) in association with Buzz Cason of Southern Writers Group, USA. Southern Writers Group will administer the catalogue internationally. Robbins was formerly a staff writer with Pi-Gem Music here.
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<th>Location</th>
<th>Artists/Records</th>
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A survey of new product sales listed alphabetically in the nation's leading retail outlets.
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Black Music Report

BY NELSON GEORGE

The Institute of New Cinema Artists recording-industry training program has ended the first phase of its semester. Its students have completed five months of classroom instruction about the record industry. Currently, several students have internships at PolyGram, RCA, Arista, radio station WWRL, Latin Sound recording studio, the office of publicist Howard Bloom, and the management companies of the Commodores, Cameo, and CQ. Three students have landed positions at record-related businesses: Keri Powell at Master Disc studio, Ken Thornhill at Inner City Records, and Mark Virgo at Rocket Rehearsal Studio. Government tax credits are available to companies hiring INCA's students. The credit can be 50 percent of a salary of $6000 the first year and 25 percent the second. INCA is holding its second Big Apple Talent Contest for New York residents ages 13 to 24, covering all styles of music. The finals will be August 7 at the 72nd Street Central Park Bandshell. INCA students graduate in late August. For more info about INCA call program director Victor Brown or industry relations director Ken Simmons at (212) 695-0826 or 921-7900.

MUSIC OF NOTE: We haven't heard from Prince lately — or have we? The Time is a new signee to Warners, apparently a vocal group, with a single called "Get It Up." The label copy says "Produced by Morris Day and Jamie Starr." Perhaps it was. However, the lyric, the rhythm arrangement, the swirling synthesizer riff that runs through it, all bear the Prince imprint. Significantly, no songwriter is listed. Hmmmm . . .

Clarke/Duke Project at the Savoy

Epic's Clarke/Duke Project recently completed a number of dates in New York. Pictured backstage at the Savoy are, from left: Al DeMarino, vice president, artist development, Epic/Portrait/CBS Associated Labels; Ron McCarrell, vice president, marketing, E/P/A; T.C. Thompson, director, national promotion, black music, E/P/A; Frank Dileo, director, national promotion, E/P/A; Jerome Gasper, director, progressive A&R; east coast, Epic Records, and Gregg Geller, vice president, national A&R, Epic Records.

SHORT STUFF: Denny Greene of Sha Na Na has recorded and released a 12-inch, "The Great Escape" b/w "Let Me Give You Love," on his own Lenox Avenue label, 888 Seventh Avenue, Suite 400, New York 10019. The A side is an anti-drug song, the B is a ballad. It is available in several major markets, and Greene will buy television spots to promote the single. "Sha Na Na's" syndicated television show opened up a wide audience to us, and I hope to capitalize on it via the commercial," said Greene . . . Jim Knapp, formerly of WXLO in New York, has formed an independent promotion company called Musico Inc. He will specialize in club promotion. Knapp's first project is Vaughn Mason's "Rockin' Big Guitar" for Brunswick. For more info call (212) 980-0097, or write 21 West 58th Street, Apt. 3E, New York 10019. . . Pavilion Records has signed two overseas records, "Zulu" by the British group the Quick and "Lanca Perfume" by Brazil's Rita Lee and Roberto. The latter will be released here in Portuguese . . . This writer would like to hear from anyone with back issues of the English magazine Black Music for sale, especially issues from 1973 to 1977 . . . Janice Pendarvis is shopping an LP cut in Jamaica and produced by reggae specialist Earl Chin and Clive Hunt and engineered by Geoffrey Chung.

Frank 'n' Andy Corp. Formed in New York

NEW YORK—Frank Breuer and Andy Gould have announced the formation of the Frank 'n Andy Corporation. Initial clients include Capitol recording artists the Elektriks and Eric Mercury, Detroit-based heavy metal band Vendetta, and New York-based rock band the Hardbeats.

In addition to providing personal representation, Frank 'n' Andy Corporation has entered into a publishing consultancy with CBS Music. Frank 'n' Andy Corporation is located at 641 Lexington Avenue, New York 10021. Phone: (212) 245-3749.

The Funky Four Plus One: The latest quartet in the rap sweepstakes recently gathered at Record World for an impromptu show of their verbal dexterity. From left to right: Nellie Nel, alias Mr. Black Music Report; Son of the Dragon, our fearless disco martial columnist; Denroy "I'll Do Anything For You" Morgan; Bert "Yes, there is still a Crown Heights Affair" Reid. Denroy's producer, and the plus one, "Israeli" Jack Kreisberg, Becket Records' director of marketing and sales. Response to the group was mixed (up), but then so were its members.

PICKS OF THE WEEK

BLACK TIE

THE MANHATTANS—Columbia FC 37156

The Manhattans' "Love's Blues" Lovett, Gerald Alston, Kenny Kelly, Sonny Bivins) have teamed again with producer Leo Graham to create an album of excellent contemporary R&B. On songs such as "Just One Moment Away" and "Let Your Love Come Down" the Manhattans' trademark, harmonies supply fine support for Alston's superb lead vocals.

CHILDREN OF TOMORROW

FRANK SMITH—WMOT FW 37391

The "Double Dutch" busman's debut LP contains several cuts in the same vein, including "Stang Thang," "Handsome," and "The Auction." Smith shows he can sing in a more traditional manner on the title cut. "Triple Dutch" is an instrumental using the "Double Dutch" rhythm track.

HERE'S TO LOVE

GENE CHANDLER—20th Century-Fox

The veteran vocalist turns in a pleasing eight-song set, displaying a smooth delivery that has helped him maintain a following over two decades in the music business. "I've Got To Meet You," "Sam Dees" "For the Sake of the Memories," and "Almost All the Way To Love" are the standouts.

CAN'T WE FALL IN LOVE AGAIN

PHYLLIS HYMAN—Arista AL 9544

Phyliss Hyman returns to records with one of her best albums. "You Sure Look Good To Me" is a catchy pop tune, her cover of Odyssey's "Don't Tell Me, Tell Her" is effective, and her duet with Michael Henderson on the title song has A/C potential. A stylish vehicle for the r&b vocalist.

RECORD WORLD AUGUST 1, 1981
Black A&R Execs Optimistic

(Continued from page 16)

America, is interested in reaching the "young record buyers of today who make up the bulk of the black music audience and who will be the mature record buyers of tomorrow." He views 12-inch singles tailored to "the street market" as one viable way of introducing a new artist and "also making money for the company." But he frowns on indiscriminate release of 12-inch singles.

"I personally think that a 12-inch release off an LP loaded with singles can be successful both as a solo release and as an advertisement for the album," Currier said. "But it has to be the right record. I'd love to have a 'Heartbeat,' 'Rapper's Delight,' or a Kano. But always with the thought in mind, 'Can this artist still be viable six or seven albums down the road?'" Varnell Johnson, vice president, A&R, black music at Capitol, said he feels that the EP can also be utilized among black artists. "On a 12-inch, you can at most have two songs on it. But with an EP you can include as many as five songs, which I think gives a much more rounded view of the artist. Right now I'm just looking for the right act to release an EP on."

Johnson said he was pleased with the current makeup of the Capitol roster. He suggested that music critics looking for a deal study a company's roster and decide whether their music resembled that of an already-signed act. "Often tapes are turned down not because the music is poor, but because the company will have one or two artists that do something similar. Right now we have a strong lineup of female vocalists. But then, at the same time, we'd love to have a Ronnie Laws-type fusion artist for Capitol," said Johnson.

Gerry Griffith, director of black music A&R at Arista Records, said his "most difficult task is matching producers with artists. You have to be careful that if the producer has a signature sound it doesn't overwhelm the performer or that the artist and producer don't just cancel each other out. It's all a solo amount to understand the style and strength of each." Griffith said that Arista will also be entering the 12-inch single market in the near future. "My feeling is that we have to some research done on it, that is there are two markets existing in black music now. One is for the more traditional single and album."
The Coast (Continued from page 16)
certainly one of the classiest American rock guitarists in current circulation. In the context of his work with the Eagles (whose other great guitarist, Don Felder, joined Joe briefly on stage), Walsh's guitar prowess is sometimes obscured, but in his solo work, he stands out with such other terrific players as Eddie Van Halen (we're not kidding, either). Jeff Baxter, Ry Cooder, Amos Garrett, Elliot Randall, Carlos Santana and David Lindley (who opened his show) as one of this country's best rock n' roll guitar stylists. There's no disguising that former presidential candidate Walsh is a better guitar player than Ronald Reagan was as an actor. It just could only bone up on his economics; there's always '84.

CAN'T KEEP A GOOD MAN DOWN: Or even Billy Bass, for that matter. Bass, promotion man, art director, manager cum video cameraman, is currently enjoying a certain entrepreneurial exhilaration as the owner of a record called "Peter the Meter Reader," a novelty item by one Meri Wilson (who may best be remembered for yesteryear's "Telephone Man Song"). The record's out on W.M.O.T. Records, and should its current success continue, it will be soon followed by an LP containing the aforementioned "Telephone." a ditty called "Dick the D.J." and other oddities produced by Nashville's Boomer Castleman. Billy was tipped to the project at the recent Bobby Poe convention in Atlanta, where, it was learned, Scott Shannon had successfully programmed the record at his current P.D. berth at Q 105. Atlanta. And Scott's pretty selective, too. During his tenure as Casablanca A&R VP, even such acts as Blondie and Tom Petty and the Heartbreakers couldn't pass muster.

IMPORTANT STUFF: Bruce Springsteen's next appearance in Los Angeles will be on August 20, 21, 23 and 24 at the Sports Arena ... Over at Warner Bros., they're now calling their jazz and progressive division simply the "jazz department," which sounds simpler to us ... Congrats are due W.M.O.T. Records president Alan Rubens and wife Joanne on the June 25 birth of their son Scott. And speaking of Scotts, Screamin' Scott Simon of Sha Na Na and his wife Sanna are celebrating the July 15 birth of their daughter Nina.
HIGH INERGY —Gordy 7207
JOIN'THUM TONIGHT (prod. by
Buckingham) (writers: Carbone—Zure—McNally
(BMI/McNally, ASCAP) (3:00)
The L.A.-based female vocal trio fronts Barbara Mitchell on this sparkling re-
lease from their namesake LP. An exuberant chorus is an excellent hook that
Barbara shimmers and holds notes around with ease.

THE STYLISTICS—TSOP 5-02195
WHAT'S YOUR NAME? (prod. by Wandel)
(writers: Womal-Bigas) (Assorted, BMI) (3:40)
From the “Closer Than Close” LP comes this spunky funk song featuring
Russell Thompkins' captivating falsetto vocal. Cool keyboards decorate
the kinetic rhythm section.

BEN E. KING —Atlantic 3839
SOUVENIRS OF LOVE (prod. by King-Ahltanni-
Palmer) (writers: Ahltanti—Palmer) (Ape,
ASCAP) (3:30)
The legendary vocalist reflects on a special relationship and turns it into a
moody ballad. His vocal travels from the depths of sorrow to light tenor
optimism.

DONNA WASHINGTON —Capitol 5028
GOING FOR THE GLOW (prod. by Jackson)
(writer: Russell) (Alamo/Rufland Road,
ASCAP) (3:50)
The title track from Donna's latest LP is a Brenda Russell-penned song.
Donna's confident vocal is smart, with just enough sass to fit the theme.

JIMMY ROSS—Quality/RF 7002
FIRST TRUE LOVE AFFAIR (prod. by
Mazzuoli-Vannehambe) (writers: Pulpa-McIntyre-Turner (Soul Chok) (3:24)
Ross is a native N.Y.-er who knows how to work an irresistible hook, the
sleek chorus is a perfect embellishment for his stylish vocal and the
Chic-ish sound should become a mainstay at clubs and crossover radio.

DAVE VALENTIN —Arista/GRP
2515
PIED PIGER (MAN OF SONG) (prod. by
Grunin-Rosen) (writer: St. James) (Bro's
Horn/Roaring Fork, BMI) (3:44)
Vocalist Vivian Chandler's vibrant lyrics with Valentin's equally nimble fiddle
make a delightful listening experience. The slick, clean Grunin-Rosen
production gives this multi-format poten-
tial.

ROUND TRIP—MCA 51147
LET'S GO OUT TONITE (prod. by Perkins)
(writers: McCord-Parkins) (Park/KB/House/MCA, BMI) (3:44)
Vocalists Ilia Coakes and Darlene McDaniels provide a luxurious back-
drop for Oliver Cheatham's multime-
to-occurrences on this sensuous slice from the Detroit-based group's self-titled LP.

TFF—Gold Coast 1109
MIGHTY FINE (prod. by Boyce-Levine-Toto)
(writer: Boyce) (Marl Sonata/Sabre, BMI)
(3:59)
A bold bass struts alongside Alton
Hudson's sring/rad vocal gymnastics
on this debut by the Florida-based sep-
tet. Good street corner fun.

ELUSION—Cottilion 46018
LORD (prod. by Zager) (writer: Zager) (Somar, BMI) (3:12)
The Ohio-based vocal trio gives this Michael Zager-penned and produced
song an awesome vocal treatment. Deliberately paced and filled with
drama, it's right for black audiences.

RAMSEY LEWIS—Col 11-02043
ROMANCE ME (prod. by Washington) (writer:
Johnson) (Hep/Blackwood Lewis and Sons, BMI) (4:00)
Nifty percussion clicks shade Ram-
sey's keyboard aromatics on this
dynamic cut from his “Three Piece Suite” LP. Fluid guitar runs on the
break add to the multi-format appeal.

THE GRAINGER'S—BC 002
SHINE YOUR LIGHT (prod. by group)
(writer: Grainger) (Dobhill, BMI) (3:59)
The brother trio of Glenn, Gary &
Gregory put out a rolling, rhythmic
“Another One Bites the Dust” riff
anchored by Gary's funky bass. Debbie
Jacobs' lead vocals reside over a mish-
mash of conversational backing.

PATTI LABELLE—Phila. Intl
5-02309
ROCKING PNEUMONIA AND THE BOOGIE
WOOGIE FLU (prod. by Huff) (writer: Smith)
(Carlton, BMI) (3:26)
Johnny Rivers and Huey Smith &
the Clowns both enjoyed commercial
success with this good-time rocker.
LaBelle stokes the fire with her
gospel-like vocals and a mean Huff
rangement. It's party music at its best.

WEA Intl. Pacts With Modern Records

—NEW YORK—WEA International
and Modern Records have reached an agreement whereby WEA will
contribute all Modern product outside of the U.S. and Canada. The first release
under the agreement is "Bella Donna," an LP by Stevie Nick.

CBS Records-Nashville recently hosted a reception for Scotti Brothers artist and "Dukes of
Hazzard" star John Schneider, whose first single, "It's Now or Never," is a hit on the country,
country, and A/C charts. Shown from left are Joe Casey, director of promotion, CBS
Records-Nashville; Tony Scott; Schneider; Rick Blackburn, VP and GM, CBS Records —
Nashville; and Johnny Musso, Scotti Brothers.

Record Bar (Continued from page 3)

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Nashville; and Johnny Musso, Scotti Brothers.
By SAMUEL GRAHAM

IT BEGINS AGAIN: One of the more amazing things about the Playboy Magazine readers poll of jazz and popular music the last couple of years — and the results of that poll have often been pretty outrageous, at least as far as mainline jazz buffs are concerned — has been "The Greatest Jazz Concert Ever," with Charlie Parker, Bud Powell, Charles Mingus, Max Roach and Dizzy Gillespie, who Kaffel estimates has sold close to 50,000 copies by now. Not big numbers by pop standards, but "this is not what you'd call chart material," Kaffel points out, "and it was not released with that expectation. It was released to stay in the catalogue for a long time and not be re-released, if you will. If we sell three to five thousand at first, we're not disappointed, because we know the sales will continue." That's exactly what has happened, too — the twofers that have been available longest, by giants like Monk and Coltrane, Miles Davis, Oscar Peterson, Stephane Grappelli, Bill Evans, Eric Dolphy and the Modern Jazz Quartet, have sold the most.

Some labels with jazz reissue programs have had to make their packages less elaborate in order to keep doing them at all — but not F/P/M, as recent twofers by people like Monk, Cannonball Adderley, Gene Ammons, Sonny Rollins, Mingus and others will attest. Nor does Kaffel plan any such cost-cutting moves, simply because "all in all, to continue doing them up to the standards I've set for myself." And in the long run, he adds, quality packaging — with complete personnel and recording information, thorough liner notes, attractive covers and so on — along with quality music, pays off; returns throughout the entire twofers series have never even approached ten percent.

GOOD TRY, BUT...

Not long after a recording by guitarist Gil Pacer called "Jazzy Flamenco" arrived here, a friendly fellow called to give a little pitch about the product, as record people do. The caller proceeded to read a couple of quotations from jazz greats to the effect that Gil Pacer is a great musician, but when he got to remarks supposedly made by none other than Charlie Parker, I had to ask him to stop. See, Pacer doesn't appear to be more than 30, if that, judging from his record jacket. Since Charlie Parker died over 25 years ago, Pacer would have to have been well under 10 when Bird made him the subject of his praise — so either this kid was a real prodigy or the quotation in question was totally spurious, and the rather sheepish caller had to agree that it was probably the latter. As it turns out, Pacer's album (issued by the GIP label in Walla Walla, Washington) doesn't need this ridiculous kind of publicity. He and his group, which includes bass, congas and second guitar, can certainly play, and "Jazzy Flamenco" is an attractive package of mellifluous Spanish rhythms and melodies and rippling nylon-string guitars. Now if only these folks will let the music take care of itself, they might even get taken seriously. ECM has put out some pretty unusual records along the way, and violinist Shankar's "Who's To Know," certainly ranks among them. Shankar, who came to prominence here with John McLaughlin and Shakti, plays a double-necked, 10-string instrument that is said to have the range of "the whole string orchestra" — these necks can be played either simultaneously or separately. The material, described as "Indian classical music," consists of just two pieces, both lengthy and ragga-like. It is hypnotic stuff — quite literally monotonous building in intensity over a drooping background while Shankar saws away. . .

The first annual Santa Barbara Jazz Festival, set for August 14 and 15 in that lovely California town, will feature an all-star band with such members as Zoot Sims, Clark Terry, Maynard Ferguson, Shelly Manne and Chet Baker; other players during the two-day event will include Carla Bley, Al Vizzutti, Freddie Hubbard, Cal Tjader with Willie Bobo, Tania Maria and Mango Santamaria. Sims, a press release says, "was "hails from Inglewood, California (south of Los Angeles, right by the airport)" and was "the youngest of six boys one girl." The best part is that "his parents, who constantly travelled, both were in vaudville and were known as Pete and Kate." See what valuable information one can glean from press releases.

HONORING THE MAN WITH THE HORN

Columbia Records recently held a reception for Miles Davis at Xenon in New York to celebrate the release of his LP, "The Man with the Horn." Pictured in the first photo are Dick Asher, deputy president and chief operating officer, CBS Records Group (left) with Davis. Pictured in the second photo are Davis and Roberto Flick.

THE JAZZ LP CHART

AUGUST 1, 1981

1. THE MAN WITH THE HORN
MILES DAVIS (Columbia FC 38790)

2. THE CLARKE/DUKE PROJECT
STANLEY CLARK/GEOEGE DUKE/Epic
FE 36918

3. BUD SANTAMARIA
Atlantic SD 1744

4. JAMES P. JOHNSON
Columbia CS 9094

5. THE JAZZ LION
Arabian Nights (CBS 38790)

6. AS FALLS WICHITA, SO FALLS WICHITA
PATT MATHENY & BYLLE MAYS/ECMA 1 1990 (WB)

7. HUSH
JOHN KLMER/ Elektra 6E 527

8. DEEP JUICE
TOM SCOTT/ Columbia FC 37419

9. THE DUKE
QUINCY JONES/ASAP 3721

10. FRIDAY NIGHT IN SAN FRANCISCO
AL DWEYAL JON MCLAUGHLIN, PACO DE LUCIA/ Columbia FC 37122

11. THREE PIECE SUITE
RAMSEY LEWIS/ Columbia FC 37153

12. MOUNTAIN DANCE
DAVE CRUSIN/ Arista GRP 5010

13. THE DUKE
LESTER WILSON/Atlantic SD 1744

14. PIDER
PETER NAPIBER/ Arista/GRP 5505

15. SECRET COMBINATION
RANDY CRAWFORD/ Warner Bros. BSK 3341

16. TARANTELLA
CHUCK MAGNINE/ASAP 3518

17. LVE
STEFANIA GRAPPELLI/DVID
GRISMAN/ Warner Bros. BSK 3550

18. THREE QUARTETS
CHICK COREA/ Warner Bros. BSK 3552

19. PUE ONE
CB 9003

20. MY ROAD OUR ROAD
LEE OSSER/ Elektra SE 526

21. WORD OF MOUTH
JACO PASTORius/ Warner Bros. BSK 3355

22. EXPRESSIONS OF LIFE
HEATH BROS./ Columbia FC 37126

23. LIVE IN JAPAN
DAVE CRUSIN AND THE GRP
ALL STARS/ Arista/GRP 5506

24. STRAPAHANGIN
BRECKER BROS./ Arista 9550

25. AUGUST TO NOVEMBER
GEORGE WINSTON/Windham Hill CC 348

26. MVP
HARLEY MASON/ Arista AB 4928

27. MAGIC
TOM BROWNE/ Arista GRP 5503

28. SPEEDY CHASER
DEBBIE LAWS/ Elektra 6E 300

29. FAST FINGER
JAY HOGGARD/ Contemporary 14007

30. BANDNER WRIGHT/ Arista/GRP 5601

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**Montage Taps Dorfman**

**LOS ANGELES**—Marshall Blonskey and David Checkler, co-presidents of Montage Records, have announced the appointment of Marc Dorfman as vice president/general manager.

Dorfman most recently served as VP/Sales for WMOT Records. Prior to that, he was director of sales and national accounts at A&M Records. Montage is distributed by Capitol.

**Peaches Amends List of Creditors**

**LOS ANGELES**—Peaches Records and Tapes, Inc. last week submitted an amended schedule of creditors, credits and debts to the U.S. Bankruptcy Court. The list, a compilation of additional or revised debts totaling $349,729.35. Also included in the document was a schedule of liquidated debts owed to the petitioner, listing 51 companies owning $5,454,000 and Nehe Distributing $84,052.30. The new schedule amended the one previously filed in the court last month (Record World, June 20) as part of Peaches and Nehe’s current reorganization under the provisions of Chapter XI.

**Liebman**

The largest single change in the amended schedule was a previously unreported debt of $125,000 owed to Lieberman Enterprises, a sum that was omitted from the schedule due to an accounting error, according to Tom Heiman, chief operating officer of Peaches/Nehe. Other previously unreported creditors included California Records, owed $1,500, and Countrywide Tape and Record, now owed $28,173.41 from the previous sum of $49,971.05.

**ECM Recording Artist Charlie Haden is pictured with Pat Metheny at the Greek Theatre after the label’s Group’s opening night. Bassist Haden, along with drummer Paul Motian and tenor saxophonist Dewey Redman, toured with Metheny last year in support of the guitarist’s “80/81” album.**

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**Audio Files**

**By SAMUEL GRAHAM**

**“A MISTE烘 OF TIME:** Perhaps it was inevitable that audiophile technology would eventually, er, bounce, into the popular disc market. When picture disc fad was sweeping the industry a few years back, you may recall, one common complaint was that their quality sound was so poor as to render them of unplayable.

Not exactly a burning issue, but most with pick-discs were issued in limited quantities anyway, but now a company called Han-O-Disc has come along with what it calls “a new process” that allows records to be manufactured with audiophile quality sound,” among the Han-O-Disc’s features, literature claims, are “unique crystal clear virgin vinyl for the clearest possible sound,” the fact that “both sides are pressed separately for ultimate control of groove fidelity,” and “a protective coating” that saves the grooves from scratching, dust and the like. A&M Records and American Metropolitan Communications have combined on a three-song Han-O-Disc featuring material from the Split Enz album “Warata.” The graphic is nice, if exceptional, but this may be the only start; the manufacturer claims that one can actually “plant” real seeds between the two sides of a Han-O-Disc and watch them grow before your very eyes. Too bad grooves like the Seeds and the Raspberries aren’t still around to take advantage of this, but some enterprising soul will no doubt step into the breach.

HALF-TIME: A lot of new half-speed masters around, so let’s get it on. At the moment may have known that by the time their new version of the Moody Blues’ “On the Threshold of a Dream” came out, the re-mastered group would hold a top five slot on the charts with “Long Distance Voyager” — or perhaps it was merely fortuitous coincidence. In any case, the re-mastered 1969 release should do well, although some fans would probably claim that “In Search of the Lost Chord” is the cosmic rocker’s best album and would havemade a better choice than Peter Asher’s detailed, immaculate production, with acoustic guitars, drums and percussion — elements that are usually etched more clearly and crisply by the new methodology: among the main beneficiaries of the Gels Band’s “Love Stinks” is one of that group’s better LPs and a half-speed that sounds especially good at the high volumes suggested on the cover. Ambrosia’s “Life Beyond L.A.”; Little Feat’s “Time Loves a Hero”; Styx’s “Cornerstone,” and Pablo Cruise’s “Worlds Away.” All in all, the newest releases underscore Neuland’s avowed intention to move more and more into rock. The same can be said about three of Mobile Fidelity’s newest: David Bowie’s “Ziggy Stardust,” the Rolling Stones’ “Sticky Fingers” and Elvis Presley’s “Elvis in Memphis.” Classic albums all, and each is quite successful as a half-speed... CBS Mastersound’s new half-speeds include some very unusual albums, like Mike Batty’s “Tarot Suite” (featuring a host of English rockers, from Rory Gallagher to ex-Family vocalist Roger Chapman), Jeff Wayne’s “War of the Worlds” concept piece and Tony Williams’ “The Joy of Flying,” a jazz album with a cast that includes George Benson, Cecil Taylor, Herbie Hancock and even Ronnie Montrose.

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**ECM Recording artist Charlie Haden is pictured with Pat Metheny at the Greek Theatre after the label’s Group’s opening night. Bassist Haden, along with drummer Paul Motian and tenor saxophonist Dewey Redman, toured with Metheny last year in support of the guitarist’s “80/81” album.**

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**1. I'M IN LOVE EVELYN KING /RCA (12") J 10244**

**2. GIVE IT TO ME BABY WANDA JONES/Gossy (12") GB 1002M (Matte)**

**3. GONNA GET OVER YOU HARRELLS /Prelude (12") PRD 610**

**4. I'LL DO ANYTHING FOR YOU DENNY MORGAN /Basket (12") BCD 502**

**5. GET ON UP DO IT AGAIN SUZY Q /Atlantic (12") DM 4813**

**6. SHAKING IT UP NIGHTLY CHERYL CYNTHIA /Capitol (12") 48 02010**

**7. ON THE BEAT B.B. AGG. BAND /Capitol (12") 4993**

**8. BUSTIN' OUT MATERIAL FEATURING NOMA HENDRYS /Island (7E) 19667**

**9. IF YOU WAN'T ME VITA VITALE /RCA (12") RDS 2356**

**10. TRY TO MAKE STREETS' /TALK TIGHT GINO SOCiOCCI /Atlantic (12") /LP out 50**

**11. I'M GONNA GIVE IT TO YOU TODAY BILL GIBBS (12") 71409**

**12. A LITTLE BIT OF JAZZ NICK SLATER BAND /Prelude (12") PRD 612**

**13. DANCIN' THE NIGHT AWAY BAND /Prelude (12") PRD 614**

**14. REMEMBER ME /AMEN DON'T NO MOUNTAIN HIGH ENOUGH BOYSTOWN GANG /Moby Disk (12") ETG 221**

**15. BREAKWRAP EVASIONS /Son S 12339**

**16. PARADISE HOLD TIGHT CHANGE /Atlantic (12") SD 1930**

**17. NIGHT FEEL LIKE GETTING DOWN PETER KAYE /Face (12") F 3346**

**18. SET ME FREE BEATNIK SILVER /Quality /RCA (12") QPC 001**

**19. CAPITAL TROPICAL TWO MAIN SOUND /TBR (12") 826**

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**Disco File Top 40**

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**√ 12” non-commercial. × 12” discontinued**
Cover Story:
The Chipmunks' Astounding Crossover

Industry observers are rightfully astounded by the recent crossover performance of the durable recording trio known as the Chipmunks. Their first album for RCA Records, "Urban Chipmunk," recorded in Nashville with Brenda Lee and Jerry Reed as guest stars, is number 32 on the Record World Album Chart this week, while it ascends to number nine in the country. What's even more amazing is that it followed "Chipmunk Punk," a new wave rock effort, that's been certified RIAA platinum.

Rock, pop, country — the Chipmunks themselves, Alvin, Simon and Theodore, don't feel that straddling these categories is such a notable accomplishment. After all, in 1958, with the success of "The Chipmunk Song," they became the first rodents ever to record a hit single. Now that's crossover!

Legend has it that the orphaned Chipmunks were discovered, abandoned and swaddled in a basket on the doorstep of a young songwriter named Ross Bagdasarian, also known as David Seville. David adopted the Chipmunks, and as they grew older, they began rowing Guenter Hensler, executice director of A&R and promotion work. Jason Flamm will assist both Yasgar and Torres.

"I'm happy to see people getting back into dance music," Yasgar told Record World last week. "Our approach will be very selective. We'll stick with our projects to the end; we won't lose anything. I don't know exactly what the sales numbers might be, but we totally agree that there's a market out there. I hope (other labels re-involving themselves in dance music) won't flood the market with nonsense. We're really looking for typical dance records." Yasgar said he foresees greatest sales volume from large urban markets such as New York, Boston, Baltimore/Washington, Miami, Chicago, Los Angeles and San Francisco, and adds that the department will be monitoring sales closely.

Torres, who joined Atlantic in 1980 and has extensive experience in DJ surf and pop, has been appointed to head the new division.

Headfirst Names Two

LOS ANGELES — Headfirst Records has announced the appointments of Shapin Entesari as sales manager and promotion coordinator and Sylvestor Brown as art director and production manager.


Atlantic Reviving Dance Music Dept.

By BRIAN CHIN

NEW YORK — In a development that reverses the "disco-is-dead" crash of late 1979, Atlantic Records president Doug Morris has announced the reactivation of the label's dance music department as an attempt to provide more danceable numbers.

Morris has appointed Jim Lewis, vice president, marketing, for special projects, PolyGram Records, Inc.; John Lodge of the Moody Blues; Harry Lock, senior vice president, marketing, PolyGram Records, Inc.; Sherryl Levy, executive assistant to the general manager, PolyGram Records, Inc.; Graeme Edge and Ray Thomas of the Moody Blues; Peter Lubin, A & R, PolyGram Records; Howard; and Patrick Moraz of the Moody Blues, back row; Guenter Hensler, executive vice president, operations; Chris Bodish, senior vice president, marketing, PolyGram Records, Inc.; David A. Braun, president and chief executive officer, PolyGram Records, Inc.; and Jerry Weinstub, Management III.

and light work as well as promotion, will travel often to keep in contact with DJ pools nationally and internationally, while locating product to be signed for Atlantic. The department's first signing is "Dancin' The Night Away" by Voggue, which was licensed from a Canadian label and released in seven and 12-inch versions. Torres stressed, "We want the dance department to be as diversified as possible. We won't put out just R&B and rock; there are too many other things in between that people want. We don't want to segregate music. We're taking the opposite approach, going with everything we feel is danceable."

Artists and Groups

Although the Voggue single was picked up as a master as yet unattached to an artist — long a problem with dance-oriented studio creations — Torres said he would "be careful to investigate records now. We got excited about Voggue so we jumped in, but we're looking for artists and groups." He added: "We're definitely leaning toward albums (in addition to regularly-released 12-inch singles). It's not going to be a hit-and-run." It's too early to see whether any stigma attached to disco remained at the radio level, Yasgar said, but Atlantic would press for pop crossover on all records signed by the department; the Voggue single, he noted, was a Kal Rudman "sleepy pick."

The main thing," he emphasized, "is sales follow-through."

Surfside Signs Two

CHARLOTTE, N.C. — General Johnson, president of Surfside Records, and label VP Mike Branch have announced the signings of the Tem- porary Band of Oz to recording agreements with the label.

Roster

Surfside's roster also includes the Chairmen of the Board, of which Johnson is also a member.

PolyGram Fetes the Moody Blues in Three Cities

Threshold/PolyGram Records recording artists the Moody Blues recently reunited after an absence of three years to release the hit album "Long Distance Voyager" and launch a national tour. In America, the Moody Blues were honored at three separate parties in Dallas, Los Angeles and New York. "Gemini Dream," the first single from "Long Distance Voyager," is at top 20 hit. The second selection from the album, "The Voice," has just been released. In the first photo, pictured at the party in Dallas are: from left, John Martyn, vocalist; Alvin Lee, vocalist; and Tom Dowd, manager. In the second photo, pictured at left in Los Angeles are: Kenny Hamlin, L.A. branch manager, PolyGram Records, Inc.; Howard; and Lou Kwiker, president, Integrity. In the third photo, pictured at Madison Square Garden, New York, from left: Jeff Bradly, regional vice president, northeast, PolyGram Records, Inc.; Shelly Rudin, vice president, national sales, PolyGram Records, Inc.; Jim Lewis, vice president, marketing, PolyGram Records, Inc.; Chip Taylor, vice president, special projects, PolyGram Records, Inc.; John Lodge of the Moody Blues; Harry Lock, senior vice president, marketing, PolyGram Records, Inc.; Sherryl Levy, executive assistant to the general manager, PolyGram Records, Inc.; Graeme Edge and Ray Thomas of the Moody Blues; Peter Lubin, A & R, PolyGram Records; Howard; and Patrick Moraz of the Moody Blues, back row; Guenter Hensler, executive vice president, operations; Chris Bodish, senior vice president, marketing, PolyGram Records, Inc.; David A. Braun, president and chief executive officer, PolyGram Records, Inc.; and Jerry Weinstub, Management III.

Irvine Amphitheatre Announces Ticket Sales

LOS ANGELES — Tickets for all performances at the new Irvine Meadows Amphitheatre will be sold at the facility's box office and through all Ticketron outlets, beginning later this month, it was announced by Mark Kogan, executive director of the facility's concert division.

The 10,000-seat amphitheatre, approximately one hour from Los Angeles in neighboring Orange County, is nearing completion and plans to present its first concerts in mid-August.

All Ticketron outlets, including more than 90 in the Los Angeles area, Orange County and San Diego tri-counties area that provide computerized service, will sell the best available seats on a first come-first served basis.

This will be standard practice until one hour before the scheduled performance or until a sell-out occurs, with actual tickets — not vouchers — provided, according to Kogan.

Kogan said there will be two prices for Irvine Meadows attractions, one for all reserved "fixed" seats and another for "meadows seating" on the rolling lawn of the amphitheatre. Actual price will vary with the attraction.

Phil Collins' recent "Face Value" LP has reached the number one position in six countries, and to honor Collins WEA International recently held a party at London's September Restaurant. Pictured from left are John Martyn, whose debut LP for WEA International was produced by Collins; WEA International president Neshui Etagun; and Collins.

Collins Honored

Threshold/PolyGram Records recording artists the Moody Blues recently reunited after an absence of three years to release the hit album "Long Distance Voyager" and launch a national tour. In America, the Moody Blues were honored at three separate parties in Dallas, Los Angeles and New York. "Gemini Dream," the first single from "Long Distance Voyager," is at top 20 hit. The second selection from the album, "The Voice," has just been released. In the first photo, pictured at the party in Dallas are: from left, John Martyn, vocalist; Alvin Lee, vocalist; and Tom Dowd, manager. In the second photo, pictured at left in Los Angeles are: Kenny Hamlin, L.A. branch manager, PolyGram Records, Inc.; Howard; and Lou Kwiker, president, Integrity. In the third photo, pictured at Madison Square Garden, New York, from left: Jeff Bradly, regional vice president, northeast, PolyGram Records, Inc.; Shelly Rudin, vice president, national sales, PolyGram Records, Inc.; Jim Lewis, vice president, marketing, PolyGram Records, Inc.; Chip Taylor, vice president, special projects, PolyGram Records, Inc.; John Lodge of the Moody Blues; Harry Lock, senior vice president, marketing, PolyGram Records, Inc.; Sherryl Levy, executive assistant to the general manager, PolyGram Records, Inc.; Graeme Edge and Ray Thomas of the Moody Blues; Peter Lubin, A & R, PolyGram Records; Howard; and Patrick Moraz of the Moody Blues, back row; Guenter Hensler, executive vice president, operations; Chris Bodish, senior vice president, marketing, PolyGram Records, Inc.; David A. Braun, president and chief executive officer, PolyGram Records, Inc.; and Jerry Weinstub, Management III.
A New Look at Franco Corelli

By SPEIGHT JENKINS

N NEW YORK—Franco Corelli, now 58 years old, has recently signified his intention to return to his fans via the concert stage after eight years. But for almost everyone, the Corelli that exists is the one found on the new release by Andrea Chenier, an opera identified with Corelli in his years at the Met. Giordano wanted a true dramatic tenor of the stature of Corelli for his hero, and the tenor sang the music with feeling, passion and breathtaking tone. In this music his liberties seemed right; one asked for little of the taste that he couldn’t give, and his total conception of Chenier created a believable revolutionary poet. Also formidable is the aria he never sang: “Nessun Dorman” from Turandot, a role he sang countless times in the ’60s with Birgit Nilsson as the princess. Many, including both Luciano Pavarotti and Placido Domingo, have sung much more graceful “Nessun Dorman” since, but Corelli here was unique: he carried you on the passion of his voice, silencing any questions with its voluputousness and his masculine power. And there is a fine “Celeste Aida,” Radames’ first aria in Aida, the Verdi role for which the tenor was best suited, because it demands the least subtlety and the most power. And, finally, the final aria of Turandot from Cavalleria Rusticana, a role which he brilliantly enacted in Franco Zeffirelli’s 1970 production at the Met. With all the good, one can hear exactly how he made one comfortable by giving too much: in Mannuco’s “Ah si ben mio,” from Il Trovatore, for example. No matter how wonderful the high C is in “Du quelhe grâce” —it is remarkable—it could not cover his lack of phrasing on the earlier aria. And then there is Romeo’s “Ah levi-tor, soleil,” in which his pronunciation of “soleil” is worth hearing for his idiosyncrasy. It’s all echt Corelli, a unique performer, one without whom opera would have been so much to poorer. Much of what he did can be criticized with justice, but no one who was not there can ever judge the theatrical effect of his vocal and physical personality, one of the few truly remarkable ones of the last 35 years.

Warren Elected Pres. Of Composers Guild

N LOS ANGELES—Composer, conductor and arranger Richard Warren has been elected president of the Composers and Lyricists Guild of America.
that summer '81 has seen a death of big (and successful) stadium shows. An obvious exception was Philadelphia's Magid, who packaged together the Outlaws, the Allman Brothers, Molly Hatchet, 38 Special and the Marshall Tucker Band to draw 90,000 to the city's Veterans Memorial Stadium: yet "The Roundup," as that show was called, is Magid's only scheduled stadium event this summer.

Elsewhere, a July 4 weekend "Day on the Green" in Oakland, Heart, Blue Oyster Cult, Pat Travers and others drew 38,000, according to Bill Graham Presents' Danny Scher, but still Scher described the shows as "just." In San Diego, a similar bill promoted by Larry Vallon and Avalon Attractions drew 27,000. Contacted after that show, Barbara Thomas of Vallon Attractions was rather reticent to say that "it's just too expensive for a promoter to do a show like that. There's no money in it."

According to Jim Rissmiller of Los Angeles Valley and Rissmiller Concerts A firm that has no stadium shows planned for this summer the lack of such shows is due simply to the lack of acts available to sell them. They just couldn't get a package strong enough to make the investment worthwhile." Rissmiller said "Basically, outdoors is either that huge superstar act like the Stones (due to tour this fall), or a heavy metal band that draws the young crowd, like a Ted Nugent or a Led Zeppelin, which just isn't available this summer."

"There's a great demand for an outdoor show," Rissmiller continued. Last year we did the Summer Blow-out in August (at the L.A. Coliseum), which I was worried about, but we did tremendously well it was the only show anywhere that was booked. I mean, I think that for something like that I enjoy doing them, and you can make a nice bit of money doing them, but sometimes you're better off doing nothing. These aren't times when you can afford to go out and lose a lot." Barry Fey said he feels that the appeal of big outdoor shows has faded considerably. "The novelty of the big stadium shows has worn off," Fey said. "You used to be able to put together three 'B' acts and have a big show; now, the hassle of staying there all day, with half-hour set changes and all, limited access to food and water, the heat... If you don't have just a dynamite act and they've got to have good airplay at the time — you just don't even try."

Nevertheless, Fey added, I "would still do them (stadium shows) if we had the acts."

Houston's Messina handles two large annual events, the annual World Music Festival and the New Orleans "Day of Rock 'n' Roll," both of which this year featured acts like REO Speedwagon (one of the few groups capable of drawing major crowds now, according to most respondents, along with AC/DC, Rush and a very few others), as well as Heart, Foghat and Blue Oyster Cult. Messina conceded that the success of such events may be due as much to the attraction of the event itself as to the appeal of the acts. "That has a lot to do with it," he said. "Kids know it's not a scam and they know it's always been a good show."

In agreeing with Ross' market-by-market theory, Messina contended that "there's no across-the-board, like Led Zeppelin was touring. When AC/DC comes out, it's across-the-board. But it's not like it used to be. When we had an abundance of major hands and no matter where they played, they'd sell tickets. Now it's really market-by-market."

In the absence of stadium shows, agents and promoters alike have looked to several alternatives. For Dennis Arfa of the William Morris Agency in New York, state and county fairs are one such alternative. "The fairs are doing very well," Arfa said, mentioning acts like Mickey Gilley and others. "People aren't travelling as much and are attending local fairs, the broad crossover appeal of country acts has also helped. The fair way is, replacing the college tour. Acts need the college dates, and in the summer when the schools are closed, they now have the fairs as a replacement."

Bill Eson, president of Atlantic, is one of several who spoke of the success of outdoor summer venues such as Detroit's Pine Knob, Cleveland's Blossom and Los Angles' Greek Theater, as did ICM's Ross. Said Ross, "Those venues were formerly the domain of MOR-ish acts, but have leaned in recent summer seasons more towards rock."

Added Dennis Arfa, "There are less acts touring that can fill the major venues, but we have lots of acts filling and selling out smaller rooms (in the three to five thousand range). Acts that could do six or seven thousand are playing the smaller theatres, which ensures a sellout. Playing the smaller theatres is a general trend in the business for adult and contemporary acts, and the rock 'n' roll acts still need to build up to those big halls."

For Feyline, the Red Rocks Amphitheater has more than taken up the slack left by the lack of stadium venues. Fey reported that of the 13 dates at that 8500-seat outdoor venue that have been called, taken place by the time he was contacted by RW, ten had been sellouts; Fey said he expects Red Rocks to draw well over 90 percent capacity for all its shows this summer.

Acts that have done well at summer theaters this year range from the Jefferson Starship/38 Special, Pat Benatar and the Doobie Brothers to James Taylor, Christopher Cross and America.

For other promoters, such as Jim Rissmiller and Rich Floyd, small club shows have been the highlight of the summer. Floyd noted that Atlanta's Agora has done "great" with acts like the Ramones, the Pretenders and Billy Squier, while in Los Angeles, Wolf and Rissmiller's 10,000-seat Country Club has been thriving, according to Rissmiller. "I'm surprised at that," he said, "because I really thought it would be all off this summer. This time of year has historically been to be off for acts. In the past, when we've had big sellers it's usually been the big outdoor shows with huge acts. Obviously, those aren't coming through this summer, but the clubs are coming through."

In contrast, however, Denver's 1400-seat Rainbow has been way off this summer, said Fey, "because a lot of the acts that would play the Rainbow are now support acts at Red Rocks."

Larry Vallon's Barbara Thomas pointed out that clubs are more attractive to promoters for a variety of reasons, primarily among which is the sale of liquor — at stadiums and major shows, she said, promoters don't share in concession sales — and the fact that clubs can employ non-union stagehands, a considerable savings.

Other factors affected respondents in markedly different ways. Arfa attributed what he called a "ten percent increase in attendance across the country" to the baseball strike. "People have more time and money," he said. "Certainly the strike can't hurt attendance — it can only help it." In direct contrast is Philadelphia's Maran, who said the strike "has hurt us rather than helped us. When something disappears, it hurts everything. The absence of baseball is the absence of entertainment. It's putting a dent in our ticket sales."

As for areas of agreement, most respondents to the economy as one source of trouble. "Money is tighter this summer," said Magid. "The economy is affecting business, particularly black acts. There seems to be more of them, but the black public seems to be more skeptical of ticket prices, which are higher, so sales are off. The economy may also be responsible for the drop in walk-up sales, according to Tom Ross. "We'll find as many as three or four thousand sales the day of the show," he said, "which is very scary for the promoter, it's just a matter of bucks. If people find they have $15 at the end of a week, they'll go see a show."

Louis Messina, like several others, spoke of the growing importance of support acts, among the strongest of which this summer have been Lover-boy and 38 Special. Messina has five upcoming dates with the Kinks — but with no support acts yet, he is "scared. The (Kinks) record is late, and I'm already on sale, so I'm selling on the Kinks' reputation only. That may hurt us."

Overall, the last couple of summers may force promoters, agents and everyone else to reassess the concert situation, according to Arfa. "The concert boom is over," he said, "but the concert business is more diverse, work with other entertainers. The boom was a temporary situation, but the concert business is very healthy. Boundaries aren't limited you don't have to go into the bag. People are still interested in entertainment, but tastes have changed."

(From story prepared with the assistance of Laurie Lennard and Eliot Sekuler.)

Justice Dept. Brief (Continued from page 3)

temporaneous construction of this new statute should be sustained because this concept has not been shown how any interpretation is unreasonable or patently incorrect."

Justice also argues that under law, the Tribunal was under no mandate to find a "bushel of proof" by copyright owners to establish the "special need" of a rate higher than the $8 established by Congress in the Copyright Act, for in fact, such "future petitions for adjustments" were to "be initiated by interested copyright owners or users."

The brief continues: "Congress declared in both the House and Senate report that the $6 fee did not represent a determination of a reasonable fee. The $8 fee has no more significance as a legal precedent or base than would an $10 fee," Justice posited to the court, adding it should "sustain the Tribunal's decision at its unjust and fundamentally unsound position."

In its summary, the respondent brief states: "The Tribunal also decided to phase in the fee over several years to permit jukebox operators to amortize their marginal investments. Both the flexibility of the fee and the phase-in device in this first jukebox fee proceeding are reasonable and authorized by law."

AMOA will file reply briefs with the Court before the case is scheduled to be heard.

Kieran Kane Visits E/A Office

Singer/writer/guitarist Kieran Kane, who is currently recording his debut Elektra/Asylum of Nashville with E/A Noco/Pratt/Berry/Brown, producing, recently took a break to fly to Los Angeles for meetings with label executives. Kane's "You're The Best" single will be included on the LP when it's released this fall. Pictured from left are: Lou Smith, production assistant; Vic Fontenot/field operations; Elim雾/vice president/director of marketing; Kane; Bill Smith, national singles promotion director; and Joe Smith, chairman.

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RECORD WORLD AUGUST 1, 1981

www.americanradiohistory.com
Dialogue
(Continued from page 18)
attitude, "Well, it doesn't make it, it's all right," but I don't. Every artist signing to me is a very precious decision. I don't think that the people who work here in A&R view that as a lack of delegation of authority, because if I see an artist, I don't want to have others see them as well. You try to be as free to consider judgements, with a lot of money at stake. To take the mucho position that I'm going to do it unilaterally, and I don't want any advice, is a very narrow point of view. I perhaps could operate differently, under other circumstances, and would, depending upon the facts. Certainly in the jazz area, with the kind of trends that I've seen, if those things have the problem that I have in mind, I have the right to disapprove of any artists they want to sell me -- they can take it elsewhere. -- but I have found that they have proven themselves in such a way that I have not yet exercised this right. I did not hear Tom Browne or Dave Valentin before either was signed. I only saw Angela Bofill when she came and sang in my office for the first right - well, George Benson tipped me off to him at a White House dinner. I told Larry Rosen about Bernard. He knew Bernard and so, with encouragement, he signed him.

RW: In your last Dialogue with RW, in 1976, you talked about different trends in music. You said that you had spotted three different trends then: the rise of black LPs, the emergence of jazz-rock, and what you called post-Monterey rock. What trends do you see developing now?

Davis: I don't think I see any new trends. I don't think that there are any trends to spot, because anything that I could point to is probably an extension of something that came before. I think what I've been doing is continuing what has been done. It's the kind of thing that's considered if not too much of an extension of what's already been done. The only new trend that really has come into the business is probably new wave, and Patti Smith of course was one of the creative forces behind this. She was one of our earliest signings, but the new wave signings never became that much of a trend. In the other area that I talked about in the earlier interview, post-Monterey rock, it was just a matter of being seen that the trend was beginning. For example, I was signing Janis Joplin, Santana, Blood, Sweat & Tears -- before competition was able to evaluate what was happening. In a period of twelve months, our market share dramatically increased, because no one else picked up on this music quickly. In the area of progressive rock, we had considerable concentrated signings after Miles Davis started "Bitches Brew" with the Mahavishnu Orchestra, Weather Report, and Herbie Hancock. It was a group of signings that seemed to be in a new direction of music, and it turned out to be both creatively satisfying and financially rewarding.

Now, you evaluate each artist within the existing categories. There hasn't been any great trend over the last three to five years. It was not my policy, when new waves started, to go down and sign, wholesale, the live acts at CBGB. Many companies did this and they got hurt.

RW: I guess what you're saying is, that before, Columbia picked up on different trends before the other labels did, and that now, whether you're an artist that's part of a trend or just a good artist, someone will seek you out.

Davis: That's true. With each label looking, it's hard to have an exclusive find any more. So, just about being right much more than being right.

RW: One area that Aista has not been involved much in, and has just announced a major commitment to, is classical music. Is there a reason why? Does this signal a determination that classical music is more profitable now than it was five years ago?

Davis: No, I don't think so. The attraction here is purely one of economics. It's a business decision. With no need for additional overhead, we're picking up more volume. We're not really involved creatively in classical music; there are no new recordings being done by us. It's basically a tradition that more classical recordings could be sold in this country if they were made available. We're not taking any business or creative or financial risk. We're able to get high-quality recordings for good prices, and we'll make them available to the American public. This is good for classical music and it also helps broaden our volume base and helps deplete the existing cost of overhead. So we benefit and the public benefits.

RW: Aista has been very active with jazz -- commercial, aesthetic and classical jazz. Is the commitment to the more so-called esthetic jazz something that you will be able to maintain in the current economic climate, or is it becoming too much of a risk?

Davis: We've reviewed it over the last few months. Esoteric or acoustic jazz really has got to be looked at as modern classical music to the extent that when you record it, you're really making a contribution to contemporary culture. It's our pleasure to present these brilliant composers to the public, but one should not misread the signal and assume that these albums sell more than they do. The avant-garde jazz albums we've put out, anywhere from 2000 to 10,000 copies, and I defer to the fact that it's a best-selling album. The average good-sellng classical album will sell anywhere from 5000 to 20,000 units. If you go high you are extremely well-known. In order to pay for the more obscure recordings, you have to have a Bernstein or an Ormandy combined with a Mormon Tabernacle Choir, or do a Christmas album. a lighter semi-classical fare, to have the means to pay for the more avant-garde.

RW: Would you say that ideally a record company has an obligation to record avant-garde artists, no matter what the economic reality? Or are you putting words into your mouth?

Davis: No, that's well expressed. It is an ideal, certainly of mine. But it can't be divorced continually from economic reality. It has to be reviewed periodically.

RW: One area in which Aista has been noticeable by its absence is country music. We were taking about noticing certain trends. Country is certainly the fastest growing trend for the last few years. Why haven't you jumped on the bandwagon? Don't you think it's profitable?

Davis: I think that if you're going to start a new company you can't be in every area at once. Based upon the good years and good times I had dealing with country music at Columbia Records, I knew enough about it to know that you could not approach the field half-heartedly. From my own point of view, I really felt in my heart that over the first five years of Aista, we had to set priorities, we had to concentrate on certain areas to get the market volume, even at the risk of missing a significant part of popular music. The primary emphasis of Aista was first in the areas of top 40, R&B and AOR, since it's easy to do these categories from New York and California. You can personally immerse yourself in it. Country music really requires immersion in Nashville. I feel that, without forcing the issue, we can more or less sit back and let it develop, and we will certainly become involved in crossover country music. It's a matter of identifying the best creative executive in Nashville. We really need to find somebody who is creatively astute and who is forward-looking.

RW: Have you been looking for him?

Davis: I have it in mind to look. I haven't actively looked, but I know that I should do it, and I want to do it. I could do it tomorrow or I could do it next year. We're ready for it and I think that we could make a major input, because we are a song-oriented company, and crossover country music is a natural step.

Cahn, Brand Set To Host Seminar

NEW YORK—Sammy Cahn, National Academy of Popular Music president, and Oscar Brand, curator of the Songwriters Hall of Fame Museum, will host a day-long seminar for professional and amateur songwriters on Saturday, Sept. 26. Cahn and Brand will be joined by two other noted songwriters to be named, and will discuss music and lyric writing, making a lead sheet, deno rewriting, copyright protection and song promotion.

The session will run from 9 a.m. to 4 p.m. at One Times Square, 8th Floor. Registration is $75. For information and applicaiton forms, call (212) 221-1252.

Arista Ups Al Pedecine

NEW YORK—Aaron Levy, senior vice president, finance, has announced the appointment of Al Pedecine to the position of controller, Aista Records.

Cahn, Brand Set To Host Seminar

NEW YORK—The Grateful Dead plan to "vigorously pursue their continuing legal battle against Radio City Music Hall Productions, according to a statement from a band spokesman. The statement comes in the wake of a recent decision handed down by New York State Supreme Court Justice Richard S. Lane, denying a Music Hall Productions petition seeking a stay in arbitration proceedings initiated by the American Federation of Musicians arbitration board at the behest of the group.

At issue in the dispute is the matter of sum of money in excess of $170,000 which the band claims is owed them in connection with eight sold-out shows performed last October at the Music Hall. (Record World, Feb. 14). The money, which the Grateful Dead claims is still owed them, will be the subject of the arbitration to be conducted under the sanction of the AFM and expected to go forward next month.

Patricia Roberts, VP of public relations for Radio City Music Hall, said that "the matter is still in litigation" and had no further comment.
Éxitos de Roberto Carlos, el cantante y compositor brasileño que más discos vende en Brasil, lanzó el pasado 3 de julio su primer LP grabado en inglés titulado: "Roberto Carlos". Su casa grabadora, la CBS Records Internacional, con el objeto de impedir el flujo de discos piratas que está ocurriendo en el caso de Roberto Carlos, en el cual la propia CBS denunció 14 mil copias de discos y un incalculable número de tapes y cassettes falsificados, se dispone de inmediato a poner en las tiendas brasileñas el LP con el nombre: "Roberto Carlos En Ingles". La producción de este álbum se debe a Nick de Caro y todos los músicos son norteamericanos con la excepción del percusionista brasileño Paulinho da Costa. Además de algunos temas norteamericanos, Roberto ha incluido varios de sus éxitos en español, tales como "Detalles", "En la Paz de tu Camino" y "Cariños de Andaluza". Aún al mismo tiempo, se dispone RCA Brasil a sacar al mercado brasileño, el primer LP en portugués del cantante mexicano de moda en estos momentos: Emmanuel. El LP llevará por título: "Instrumental Emmanuel". La cantante Vanuza, artista RCA, se dispone a grabar un especial para la televisión chilena. Se trata del programa "La voz de los Gigantes", que ocupa uno de los primeros lugares en la teleaudiencia chilena. Una bellísima composición de Chico Buarque de Holanda y Antonio Carlos Jobim, hecha especialmente para la película "Tu Te Amo", del productor cinematográfico Arnaldo Jabor, premiado en el último festival de Cannes y actualmente gran éxito de ventas en los Estados Unidos, fue grabada por todo el país. El tema tiene en cuestión titulado "Chama" se encuentra en su último LP lanzado por RCA y el cual promete ser uno de los grandes éxitos de este año. Nacimiento, que por más de dos años no componía ningún tema para ser interpretado por otros artistas, acaba de hacer una excepción con Joana la cual ha sido ganadora del "Premio de las Balles de Vida". Gonzaguinha (Luis Gonzaga Junior), otro compositor de la Musica Popular Brasileña, le entregó a Joana uno de sus temas, "Una Cancion para los Piernas". Por lo tanto, los compositores confían en el talento de la extraordinaria Joana, la cual día a día conquista más su mercado. Existen rumores de que la gira de la cantante Elis Regina (WEA Discos Ltda.) con su ex marido Cesar Camargo Mariano, por México durante el mes de julio y seguido por una grabación para un especial de la televisión en Bogotá, fue como una segunda luna de miel. La actitud socializante de dividir igualmente los derechos autorales entre los artistas tocados por lo menos una vez en el país, entretanto no salió adelante. Después de violentas protestas de los compositores perjudicados (Tom Jobim, Chico Buarque y otros) quedó decidido por el CNDA (Consejo Nacional de Derechos Autorales), ubicado en Brasil, que según la nueva tabla de pagos de los derechos autorales en el territorio nacional, deben las estaciones de radio y televisión pagar 3.5% de su facturado total al SAD (Escritorio Central de Requisa de Derechos). Y este órgano entonces crearía un fondo para ser dividido entre los compositores bajo acuerdo con la investigación resultante de las obras ejecutadas en radio, televisión, shovs y casas nocturnas. Asimismo todo depende ahora de la aprobación final del Ministro de Educación Ruben Ludwig y de la certeza de los sistemas de investigación. El pasado 11 de julio el Conjunto Instrumental Acodar Son (WEX) estará en el Battery Park de New York participando de un "free concert". Muy fuerte en la radio argentina los (Continued on page 81)
**Latin American (U.S.A.) Hit Parade**

**EAST COAST — COSTA ESTE**

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<th>AUGUST 1, 1981</th>
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<td>Un Mal Necesario / Jorge Char</td>
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<td>16</td>
<td>Regresa A Mi / Miami Sound Machine</td>
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<td>Prohibiciones / Lolita</td>
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<td>Como Lo Hago Yo / Yolanda Monge</td>
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<td>Dos Sueños / Celia &amp; Willie</td>
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<td>Que Me Perdonen Los Dos / Nycha Caro</td>
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<td>La Dicha Mia / Celia, Johnny &amp; Pete</td>
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<td>Oh Que Sera / Willie Colon</td>
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<td>En Corne Viva / Raphael</td>
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<td>Y Mi Negro Esta Canso / Oscar D'Lean</td>
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<td>Atrevete / Leonardo Pianagua</td>
<td>Kubanyi (LP)</td>
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<td>Donde Estes Con Quien Estes / Camilo Sexto</td>
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<td>Abrazada De Un Poste / Lorenzo de Montefaro</td>
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<td>30</td>
<td>Prieta Linda / Little Joe</td>
<td>Freddie</td>
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**Latin American (International) Hit Parade**

**SAO PAULO (Ventas)**

By Nonem

1. Bem-Tê-Vi — Renato Terra — PolyGram
3. Santa Maria do Brasil — Lindomar Castilho — RCA
4. A Ultima Carta — Marcos Roberto — Copacabana
5. Push — One Way — Aria
6. Minha Amiga — Bianca — RGE
7. Don't Stop The Music — Yarbrough & Peoples — PolyGram
8. Imagine — John Lennon — EMI
9. Pensamento — Gilliard — RGE
10. Love Theme (People Alone) — Randy Crawford — Aria
11. Deixa Chover — Guilherme Arantes — Elektra
12. Crying — Dan McLean — RCA
13. Conga Conga Conga — Gretchen — Copacabana
14. Push Push — Brick — CBS
15. Woman In Love — Barbra Streisand — CBS

**PUERTO RICO (Ventas)**

By Frankie Bibilioni

1. A La Reina — El Gran Combo — Combo
2. Me Estoy Muriendo Por Dentro — Basilio — Karen
3. Un Mal Necesario — Jorge Char — LAD
4. Me Vas A Echar De Menos — Jose Luis — T.H.
5. Solitario — Conjunto Clásico — La Mejor
6. Dos Sueños — Celia & Willie — Fania
7. En Corne Viva — Raphael — CBS
8. Ya No Regreso Contigo — Lupita D'Alessio — Orfeon
9. Las Quejas De Cada Cual — Guillio Rivera — Performance
10. Quiero Dormir Cansado — Emmanuel — Arcano
11. Amigo Dejala — Isabel Miranda — Fania
12. Ni Su Hombre Ni Su Amante — Lissette — Odeon
13. Bilongo — Ismael Rivera — Fania
14. Respira — Wilkins — Masa
15. Como Te Estoy Extraneando — Orvil Miller — Artomax

**COSTA RICA (Popularidad)**

By Sistema Radiofónico (Tony Montes)

1. Leña Verde — Napoléon
2. Angel de la Manana — Juice Newton
3. Te Amare — Miguel Bosé
4. Quiero Ser Cancion — Vía Libre
5. Mi Forma de Sentir — La Revolución de Emilián Zapata
6. Quiero Dormir Cansado — Emmanuel
7. Por Favor Enseñame a Olvidarte — Marcelo Tovar
8. Me Parece Que Me Estoy Enamorando — Los Bríos
9. No Tiene Importancia — Canela
10. Santa Lucia — Miguel Ríos

**RIO DE JANEIRO (Ventas)**

By Nonem

1. Aparecidas — Mercia Greca — CBS
2. Push — One Way — Aria
3. Eu Vou Ter Sempre Voce — Antonio Marcos — RCA
4. Bem-Tê-Vi — Renato Terra — PolyGram
6. Pensamento — Gilliard — RGE
7. Conga Conga Conga — Gretchen — Copacabana
8. Abre Corazon — Marcelo — Elektra
9. Lady — Kenny Rogers — EMI
10. Mordoniom — Almir Guineto — K/Te!

**En Brasil (Continued from page 80)**

interpretes brasileños Joanna, Gal Costa, Gilberto Gil, Rita Lee, y por supuesto, como siempre Roberto Carlos, Caetano Veloso, Chico Buarque, Toquinho y el recientemente fallecido Vinicius de Moraes y hasta los regionales compositores brasileños, tales como Egberto Gismonti y Hermeto Paschoal.

**Arthritis Foundation Names Neil Sedaka**

■ ATLANTA—Neil Sedaka has been named the Arthritis Foundation’s national music chairman for 1981-82. In this capacity, he will volunteer his time for public service announcements and other promotional activities on behalf of the 31 million Americans who suffer from arthritis.

**M.S. Ups Hagglund**

■ CHICAGO—M.S. Distributing Co. has announced the promotion of Greg Hagglund to regional director of promotion.
Record World en Puerto Rico
By FRANKIE BIBILONI

Por su cadena incontenible de éxitos, tanto en presentaciones personales (nacionales e internacionales), como dentro y fuera del país, por popularidad y ventas. El Gran Combo es el grupo orquestal hoy por hoy, más consistente, más popular y de mayor prestigio, con que Puerto Rico cuenta. El Gran Combo en lo que va del 1981, colocaron uno de los más fuertes y del año: "A la Reina", y la popularidad de "Amor Compromiso", va para las mismas proporciones que el anterior. Bien por el maestro Rafael Ithier, director y fundador de El Gran Combo, talentosos, profesionales y ejemplares en el medio artístico nuestro. Ellos son artistas del elenco combo compañía preside el talentoso Rafael Cartagena.

Con un estilo diferente, que se provee en forma muy agradable, Emmanuel empieza a ganar terreno en el gusto del consumidor puertorriqueño. Su grabación "Quiero Dormir Cansado", se coloca como la venta su sesión personal, romántico y juvenil son motivos para que la compañía discreta Arcano (RCA) lo impulse en todos los medios. Por cierto que Emmanuel debutaba en el Club Cardíacos. Hotel Caribe el 31 de julio en su primera temporada en nuestro país el título juvenil de México... Notable éxito obtuvo en su gira por Santo Domingo la actriz y cantante Marilynn Pupo (orde-19), cuyo reciente sencillo "Ayudala" estuvo teniendo excelentes posiciones en los "rankings" de todo el país. Actuó en el lujoso Hotel Maualoa, con gran aceptación por parte del público, al punto que este requeridas nuevas presentaciones... La extraordinaria artista que es Lissette ha lanzado bajo el sello Odeón una pieza que se perfiló como uno de sus más "hits" de esta temporada. Se titula "Nunca su nombre Amante", y ha tenido muy buen reconocimiento en la radio, lo que es buena señal para pensar que se consoliderará como éxito... Sobre unas quince mil personas se dió cita para ver y apreciar a Orvil Miller en las tiestas patronales del hotel pue- bilo de Isabela, donde el Honorable Alcalde Juan Hernández Ortiz, lo nombró Nieto Predilecto de Isabela. Con lágrimas en los ojos expresó su agradecimiento hacia todas las personas que tomaron parte en su presentación; así mismo señaló que se iba sumamente impresionado por el trato agradable que le dio al maestro Rafael Ithier, director de El Gran Combo, con su creación del tema "Como Te Estoy Extranando", que es de la autora de Raul Vale, ha hecho Uno de los hitos radiales más impac- tuantes de los últimos meses. "Como Te Estoy Extranando", es efectivamente el seguimiento a "Esa Mujer", el éxito anterior del popular artista y cantante, que es artista exclusivo del sello Ar- lonax.

Nuestro Rincon (Continued from page 80)

interpreté juvenil de 8 años, Juan Jose Rodriguez en "Valenzuela Bravo de Oro" (L y M Alejandro-Lauregui) "Y Mi madre m abandonó" (L y M. Alberto Buenrostro)

Ray Barretto y su Orquesta salieron en recorrido por Europa, comenzando en el Maine Jazz Festival en Julio 2. Visitaran Genova, (Suiza), Frankfurt y Bremen en Alemania, La Haya (Holanda) donde tocaran en el Northsea Jazz Festival: París, Grande Moite, Lyon, Hyeres y Provence, Francia y Viena. (Austria) Ray estará de regreso en Nueva York para el 27 de Julio... ¡Ahora... ¡Hasta la próxima!

Throughout the years, El Gran Combo from Puerto Rico has maintained its status as the greatest Puerto Rican musical group of all time. From time to time, they have reached the top place in the popularity charts and the sales reports. Their latest hit, "A la reina," is achieving top sales in Puerto Rico and New York, and distributors and record stores are finding it almost impossible to supply the heavy demand for the record. El Gran Combo will always be there, and that's enough to say!

Som Libre from Brazil, a label from TV Globo Group distributed internationally by RCA, has a very important record in "Lanza Perme" by Rita Lee. In previous columns, I have written about her Spectacular rendition and the beautiful sound of the tune. I wonder why this tune hasn't been recorded yet in Spanish... Roberto Victor Cicuta from Argentina, a former correspondent for Record World, is visiting Miami... Producer Fabian Ross from New York is working hard on his latest production of Puerto Rican singer Johanna Rosaly... Juan Gabriel, the famous Mexican singer and composer, passed away in Mexico, where he was living. One of his most famous songs was "Me olvido tu nombre," which reached the top in popularity via Roberto Ledesma's rendition. His other tunes include "Bodas en el cielo," and "Soñando Contigo..."

Fernando Iglesias has left his position with CBS in New York and has returned to Cointronics Corp. He will be personally supervising the promotion and sales of Cointronics' latest product in the New York area. Luisa Maria Cuell, the Cuban singer, is in the U.S. following a tour that took her to Caracas, Bogota, Cali, Medellin, Quito, Guayaquil and Puerto Rico. From here, she will go to Chile, Costa Rica, and Panamá, where she will play dates... Our correspondent in Spain, Manuel Martinez Henares, has sent us samples by the Spanish group Los Cordacilos. Very good... Gabriel Pulido from Colombia has informed me that the tune Folkloric Festivities are over in the Tolima Grande region, a part of the country where a lot of hits come from.

Radio Action

Most Added Latin Record
(Tema más programado)

(Internacional)
"De Nina A Mujer"
(J. Iglesias-C. Enterria- T. Renis-R. Arcusa)
JULIO IGLESIAS
(CBS Intl.)

(Regional)
"La Culpable"(*)
(Alvaro Davila)
Alvaro Davila (Profono)

(*) Segundo Vez-Second Time

Latin American
& Album Picks

"BAILANDO CON CHARO"
CHARO---Caytronics CYZ 6008
Producida por Tom Moulton y John Davis, Charo interpreta, a su manera, música de dis- coteca muy bailable por una cara y en la otra, hace brillantes interpretaciones a la guitarra, con grandes orquestaciones. "Guantanamera," (J. Fernandez) "Concierto de Arau" (J. Rod- rigo) "Chiquitita," (Abila) y "Esperandote," (Vanda-Yong).

Produced by Tom Moulton and John Davis, Charo offers her own style of disco music on one side and her own guitar performances on the other. Superb orchestations. "La moda" (Charo), "Solo para ti" (Charo-P. Neal), "Eres tu" (Calderon), more.

"APASIONADAMENTE"
KAROOL--Fuentes 201337


"LOS GRANDES EXITOS DEL AUSENTE"
LORENZO DE MONTECARLO--Embassy EMB 24061
Con arreglos de Rogelio Gutierrez, interpreta Lorenzo de Montecarlo temas de corte rancero de gran poder de masas, tales como "El au- senente," (Hidalgo) "El sobrino," (M. Salazar) "Sueto porque te quiero" (J. Llamedo) y "Di- gante," (D. R. in D.G.D.A.)

With arrangements by Rogelio Gutierrez, Lorenzo de Montecarlo performs a package of very popular rancero music. "La malandita de oro" (R. Bueno), "Solitario soñoliento" (C. Perez) y "Sueto porque te quiero."
Myrrh Signs Jones

Bobby Jones and the New Life Singers have signed an exclusive recording agreement with Myrrh Records, a division of Word, Inc. Jones has also signed an exclusive writer's agreement with the Writers' Guild of America (ASCAP). Tony Brown and Ken Harding will produce Jones' first Myrrh album. Pictured at the signing are, from left, seated: Harding, Jones, and Janet Willoughby of Word, Inc.; standing: Andy Tolbird; Dennis Welty, Word, Inc.; and Grady Baskin of Word, Inc.

Myrrh Signs Jones

**Gospel Time**

By PAM LEE

Spring Arbor Distributors in Ann Arbor, Michigan, a major distributor of Christian books, has expanded into the contemporary and inspirational gospel music market. The new operation offers toll-free numbers, 24-hour turnaround, UPS shipping, no minimum order requirement, and 40 percent trade discount to retailers. Labels represented include Sparrow, Benson, Word, and many independent music companies. Spring Arbor's address is 772 Airport Blvd., Ann Arbor 48104. Phone is (313) 994-4053.

B.J. Thomas has been busy at Pete Drake Productions here in Nashville. Work was just completed on his next album for MCA/Singbird. Meanwhile, Word, Inc. is releasing an album of traditional hymns by Thomas that was produced by Drake and features the Jordanaires as back-up vocalists.

Cynthia Clawson and Ragan Courtney are the proud parents of a new eight-pound baby girl, born on July 9. Cynthia's next album on Triangle Records is scheduled for September release, while Ragan's latest effort, "The Carpenter's Town," is getting plenty of radio attention across the country. Over 100 radio stations are programming the "story telling" album in its entirety.

Word, Inc. has three new additions to their staff. Dan Raines is now marketing director for Word Video Communications. Raines will be in charge of Song Vision, Word's new music film label. Jim Gibson has been appointed director of music marketing and will be assisted by Charlotte Bowling. TRA Talent Agency has been formed by Anthony W. Hart, president of Hartsong Corp. to handle artist booking. Mary Lung is the agency director and will work closely with Linda Associates in artist promotion.

Praise Industries has formed a new gospel label, "Sweetspirit," to deal exclusively with black gospel music.

**Gospel Album Picks**

**ENCORES**

2nd CHAPTER OF ACTS—Myrrh MSB 6673 (Word)

Including best tracks from the group's first three albums released by Word, this album will appeal to longtime and new-found fans of the 2nd Chapter. Highlighting unblemished harmonies, all songs show the trio at their finest, "Which Way the Wind Blows," "Last Day of My Life," and "Hey, Watcha Say" are exceptional.

**JUST PIANO . . . PRAISE II**

DINO—Light LS 5790 (Word)

Dove award-winning instrumentalist Dino Kartsonakis arranges traditional gospel hymns for a soothing medley focused on his piano work. Classical strings provide the perfect accent for tunes that build from slow to up tempo.

**THERE IS NO EXCUSE FOR NOT SERVING THE LORD**

PRINCE DIXON WITH THE JACKSON SOUTHERNAIRES—Alligator 1201

The Southernaire provide a solid background for Prince Dixon's soulful vocal. Dixon's up-tempo piano gives just the right framework for his simple, straightforward lyrics. "Sad Situation," "Stop Your Lying," and the title song are excellent.
PolyGram’s Levy

(Continued from page 14)

couple of years ago, they would have requested or even demanded a special jacket or special inner sleeve. Now, when we just can’t do it, they understand... Some of the escalating costs have been healthy—it’s made people realize that you don’t need pop-ups and foilstamping to be successful.

Among the cost-controlling measures enacted by PolyGram, especially for the mid-priced lineup and small runs, is an increasing use of “paper-wrapped” album jackets, where the jacket art is printed on a paper slick which is fabricated onto chipboard, rather than printing directly on glossey board jackets. “There’s a 15 percent difference in cost,” explained Levy, “and you don’t have the risk of obsolescence you have with board jackets. If you print 50,000 board jackets and you have to scrap 25%, you have to eat the cost. In fact you have to pay to scrap them! If it’s necessary to scrap slicks, the paper you’re scrap- ing is a hell of a lot cheaper than the finished board jacket.”

Gatefold jackets, according to Levy, have become prohibitive. He pointed out that even some two-record sets are seen in single pocket jackets today. And even with a superstar artist like the package has been explained, how experimenting helped while still preserving the uniqueness of a package. He used an inner/outer lightweight board concept. The double jacket was rigid enough to avoid warpage, while also giving the added dimension of special packaging, and because of the large quantities that were run, it came in at an acceptable price.

Levy stressed that when the music demands a certain feature, like printed lyrics, the company is always understanding. “However, if you can hear every word, there’s really no need for this product any more. But if the lyrics are less readable, then we have a way to do it.”

Levy favors the photographic approach more, as it is important for people to know what the artist looks like, or what a new band is about—how many people are in it, what instruments they play. You have to help the consumer. I like to think of each of our packages on the wall of a record store as a contest competing with two hundred other albums.

“A record producer strives to build in hooks,” explained Levy, “to catch the ear of the promotion man, radio personnel or the music buying consumer. Hopefully, a jacket can have hooks, too, whether it’s the way the artist is presented or some other graphic device. It gets someone to actually pick it up and check it out—the packaging has done its job. Then, it’s up to the music to take over.”

New York, N.Y. (Continued from page 14)

getting enough money for his time. At this point the Gang of Four (or Three) was set to cancel the rest of the tour. As a last-ditch effort to salvage the dates, Warner Bros. Steve Baker called up Busted Jones, and Jones was receptive to the idea of playing with the Gang. Jones is reportedly interested in writing as well as playing with the band.

SINGING VETS: Although the Viet Nam veterans have ended their hunger strike, their cause has been given support by a recently recorded song called “Still in Saigon.” Written by Dan Daley, a veteran anti-war activist, the song celebrates the hunger strikers’ cause and attempts to bring attention to the plight of all vets. “Got on a plane in Frisco, and got off in Viet Nam,” sings Daley; “Every summer when it rains I smell the jungle, I hear the planes.” Thus far, the song is being distributed on tape; Daley is reportedly looking for a label deal.

TAKIN’ IT TO THE STREETS: Most superstars like to keep their parties under wraps from the public eye, preferring to mingle in private. Yet in the spirit of great Italian weddings, the Doobie Brothers hosted a bash last Saturday (18) on the shores of Lake Tahoe. Celebrating the uptick in sales for “Summer Night in Spanish Village” and wanting to “do something different for the people in the streets” according to their manager Bruce Cohn, the Doobies played a half-hour medley of their hits while an estimated 5000 people listened and star-gazed at Robin Williams, Rex Smith, Kevin Kline, Eddie Kendricks and others. Joining the Doobies in a loose version of “Taking It to the Streets” were Irene Cara, Carla Thomas, Michael Stanley and Freda Payne. Staged in front of Puglia’s and Cafe Napoli, the street party was videotaped for future use as a documentary or special.

WHAT’S GOIN’ ON? The first single from the Rolling Stones’ forthcoming “Tattoo You” LP is called “Start Me Up” and is scheduled for release the first week of August. “A Day and a Night Away” will be the second single, followed by “Wanna Be Startin’ Somethin’” late in the year.

Buddy Kilren (seated) welcomes Greg Nelson (for right) as an exclusive writer to Free International’s/Big Machine River Oaks Music, in Randy Cox, manager of Meadowgreen Music, looks on. Nelson has penned material for Cynthia Clawson, Bonnie Bramlett and Joe English, and also produces English and Bramlett.

Buddy Kilren (seated) welcomes Greg Nelson (for right) as an exclusive writer to Free International’s/Big Machine River Oaks Music, in Randy Cox, manager of Meadowgreen Music, looks on. Nelson has penned material for Cynthia Clawson, Bonnie Bramlett and Joe English, and also produces English and Bramlett.

Buddy Kilren (seated) welcomes Greg Nelson (for right) as an exclusive writer to Free International’s/Big Machine River Oaks Music, in Randy Cox, manager of Meadowgreen Music, looks on. Nelson has penned material for Cynthia Clawson, Bonnie Bramlett and Joe English, and also produces English and Bramlett.
**NMA Elects Officers**

NASHVILLE—The newly-elected and expanded board of directors of the Nashville Music Association elected a board chairman and 1981-82 officers, and appointed six committee chairmen, at the board's first meeting July 13 at ASCAP's offices here.

The board also voted to expand membership categories to include film and video, and elected an interim director to represent that category.

Jimmy Bowen (VP, Elektra/Asylum Records) was elected chairman of the board. New officers include Bob Beckham (President, Combine Music Group), president; Jim Rushing (songwriter), executive VP; Connie Bradley (southern regional director, ASCAP), secretary; Charlene Wilhite (ASCAP), assistant secretary; Joseph E. Sullivan (president, Sound Seventy Corporation), treasurer; and Hollie Potts (Sound Seventy Corporation), assistant treasurer.

The board elected five VPs, including Rick Blackburn, VP and GM, CBS Records/Nashville; Tom Collins, president, Hi-Gem Music; Bonnie Garner, director/artists & repertoire, CBS Records/Nashville; Buddy Killen, president, Tree International; and Norbert Putnam, producer.

Bowen and live of the new officers (Beckham, Sullivan, Garner, Rushing, and Putnam) were members of the organizing board of the year-old group, which now has more than 500 members.

Actress and singer/songwriter Sherry Paige was elected an interim director in the film and video category; a second board member from that group will be elected at the next board meeting.

Board members appointed as committee chairmen include: Johnny Rosen, staff committee; Roger Sovine, membership committee; Steven J. Greil, contemporary music committee; Bob Morrison and Thomas Cain, songwriter's committee; Moses Dillard, black music committee; John Lomax III, media committee; Sherry Paige, film and video committee; and Steve Gibson, producer/engineering committee.

The next meeting is scheduled for Wednesday (29) at 10:30 a.m. at BMI's offices here.

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**MSMA Elects Board**

MUSCLE SHOALS, Ala.—Jimmy Johnson, president of the Muscle Shoals Music Association, has announced that the MSMA's board of directors has re-elected the following officers to serve for 1981-82: president, Jimmy Johnson; VP, David Johnson; and secretary-treasurer, Barbara Wyrick.

Steven J. Nathan and Ronnie Eades were chosen to join the board in the music category. Nathan is a locally-based session keyboardist, and Eades is a member of the Muscle Shoals Horns.

**Used Records** (Continued from page 6)

panding into used records, while others are convinced that only hassles would result. Martin Gary of Gary's in Richmond, Indiana admits he has always been interested in used records but says he feels it takes expertise to do it properly. For Ken Dubin of Waxie Maxie in Washington, the lack of space is one reason he hasn't invested in used records, but more importantly, "Selling used records sets you up to a lot of customer complaints and interpretations of the condition of albums. It seems better suited to smaller shops." George Balicky of the National Record Mart said, "We don't feel it's good business when you're already selling new records. It doesn't make for good business relationships with the record companies you're dealing with on a daily basis."

In discussing used records, the subject of promotional albums must inevitably come up, because so many turn up in the bins. Retailers are reluctant to admit or even discuss the issue of promo albums. As one put it, "They do come in off the bins, but we really don't encourage them. They are not the basis of our stock."

All businesses have their particular problems, but most retailers who are already immersed in the used record business are reporting an excellent summer. Sales are up and competition does not seem to be a problem. "The used record stores can get along side by side with each other," says Schliweon, "because they are like antique shops. Even if two antique stores carry the same merchandise it doesn't matter, because the condition and the price will be different."
Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS
Glen Campbell — “I Love My Truck”
Tom Jones — “What in the World’s Come Over You”
Burrito Brothers — “She Belongs to Everyone But Me”
Bobby Bare — “Take Me As I Am”

Tom Jones is set to score his second country hit in as many outings with “What in the World’s Come Over You,” already moving at WLW, KEBG, WHK, WMC, WSLC, WMY, KRMID, WJQS, KBUC, KTTS, WXCL, KKKX, WMAQ, WEEP, WIL, WIVX, WCXI, WQQT, WYDE, WWVA, KREN, WSAI.

B. J. Thomas has a winner in “I Recall a Gypsy Woman” at WOTO, KRMID, WXCL, KEBG, KMPS, WPAI, KVOO, KWJJ, KFDI, WMY, WPLO, KBUC, KGA, KNIX, KWMT.

Tricia Johns does a fine remake on the Everly Brothers classic “Cathy’s Clown,” with early action reported at WDEN, WPXN, WSLC, KOKE, WDLW, KVOO, KRMID, KSAS, KTTS, WXCL, WWVA, WSAI.

Deborah Allen has instant adds on “You Make Me Wonder Why” at WTSO, KEBG, KRMID, WMM1, KBUC, KSAS, WPXN, KREN, WSAI, WSM.

Glen Campbell is featured with the “I Love My Truck” single from the movie soundtrack LP “The Night The Lights Went Out in Georgia.” Campbell’s single is playing at KNIX, WOTO, KEBG, WDEN, KQMT, WWVA, KMPS, WPAI, KRAK, WSLC, KSO, KUSP, KVOO, WHK, KFDI, WMM1, KTTS, WKHK, WAYK, WCXI, WQQT, WYDE, WKDA, WSAI.

The Burrito Brothers are strong with “She Belongs to Everyone But Me” at KRMID, WJQS, KBUC, KSAS, KFDI, KKKX, WXCL, WPAI, WESC, WSLC, KMKH, KVOO, WSLR, KGA, WPXN, KEEN, KORE, WSAI.

Wymon Alexander is moving with “Women” at WDEN, KFDI, KEBG, KRMID, KKKX, KXLW, WSLC, WTOC.

Mack Vickery has play on “Leave It Like It Is” at WSLC, WTOD, KEBG, WWVA, WMY, DeWayne Orender has adds on “The World Holds Nothing Since You’re Gone” at KFDI, KVOO, WPAI, KEBG.

Bill Anderson’s “Homebody” is an add at KRMID, WPXN, WDLW, KEBG, WPAI, WSLC, KVOO, KRMID, KTTS, WSM, KEEN, KDJW, KWMT. The Corbin-Hanner Band is showing well with “Livin’ the Good Life” at WQYK, KSAS, KVOO, WDEN, KDJW, KSO, WMY, KTTS, KKKX, WCMS, KGA, WPXN.

SURE SHOTS
Tom Jones — “What in the World’s Come Over You”

LEFT FIELDERS
Fred Knoblock — “Memphis”
Lennie Bowman — “Always Late”
Curtis Potter — “You Left a Long Time Ago”
Bobby Smith — “Just Enough Love (For One Woman)”

AREA ACTION
Johnny Carver — “Waitin’ on a Southern Train” (WPXN, KMPS, WSLC, WDLW)
Marvel Felts — “Louisiana Lonely” (WDLW, KFDI, KBUC)

Cover Story (Continued from page 76)

he composed, singing along and developing one of the truly unique vocal styles in the history of the business.

“The Chipmunk Song,” a multimillion-unit seller, was followed by eleven albums, three Grammy Awards, a weekly television show and a grand tally of 30 million records sold worldwide.

After ten years in the limelight, David and the Chipmunks settled into a more relaxed life, and enjoyed several happy years together, until David Seville’s death in 1972.

The Chipmunks were saddened by the loss, and it took a lot of coaxing from David’s son, Ross Bagdasarian, and his partner (and wife), Janice Karman, to convince the tremulous trio that they could bring joy to the hearts of young and old again. Alvin decided that a new rock direction was the way to go, and “Chimpunk Punk” signalled their comeback.

Another prime Christmas single, “A Chipmunk Christmas,” scheduled to air in December. It will be accompanied by an illustrated story book story album available from RCA at the holiday season. And in 1982, the Chipmunks are planning to return to Nashville to tape another prime-time special, “The Chipmunks at the Grand Ole Opry.”

Greeting Ricky

Greeting Epic artist Ricky Skaggs backstage after his recent show at the Palomino in Los Angeles is Warner Bros. artist Emmylou Harris. Skaggs was formerly a member of Harris’ stage band.

Ygama to Century VII

NASHVILLE—Century VII Record Production and Promotion has announced the appointment of Dee Ygama as national promotion director. For the past four years Ygama has worked in independent promotion here. Before that she was employed for five years with CBS Records New York in press and public information.

McClain At The Palomino

Epic artist Charly McClain, currently on tour with Kenny Rogers, was greeted by CBS representatives after her recent show at the Palomino Club in Los Angeles. Pictured from left are: Jim Kemp, product manager, Epic Records-Nashville; Bonnie Garner, director, A&R, CBS Records-Nashville; Craig Appelquist, west coast regional promotion manager, CBS Records; McClain; and Joe Casey, director of national promotion, CBS Records-Nashville.
Nashville Report (Continued from page 87)

Dobie Gray, R.C. Bannon, RCA (Steve Wariner, Leslie McBride — produced by Wayland Holyfield), Marty Robbins (Dave Loggins, Andy Badale), Scruggs (Joe Sun, Ernie Rowell, and the Scruggs/Warren & BGT Band), Sound Emporium (Terri Gibbs, Moe Bandy, and Gene Cotter), Soundshop (Robby Smith), Sound Stage (Corbin-Hanner Band, gospel artist Dallas Holm, and Elektra Christmas tracks by the Glaser Brothers, Dave Rowland and Sugar, and Eddy Raven), Young'Un (the Gatlins, and Atlanta artist Cody Marshall), Woodland (Jeannie Pruett, John Dillion of the Ozark Mountain Daredevils, Brenda Lee, Donna Fargo, and the Gospel Heavyweights), Doc's Place (Dash Craft mixing, Kelly Foxton mixing, Marvin Rainwater).

At Muscle Shoals Sound: Barry Beckett and Jimmy Johnson producing Leon Helm for MCA/Capitol Records.

Dottsy will have a new LP out this fall. She was recently in town to tape "Pop Goes the Country" and do the Ralph Emery show... Sound Factory Records representatives are on a "goodwill tour" of radio stations in the midwest and east. They plan to visit about 60 stations, according to Billy Robinson, the label's promotion director... Ronnie Prophet is producing an LP by his son Tony.

Barbara Fairchild has signed an exclusive booking agreement with Music Row Talent... RCA artist Sue Powell joins the Ronnie Milsap show for eight midwestern states... Bob Barnes has returned to WBRD in Bradenton, Fla., as operations manager... KARY radio goes on the air around Sept. 1. The 5000-watt station is in Prosser, Wash. Bill Medley performs at the Versailles Hotel in Las Vegas Aug. 6-19.

Buckie Music has released "The Best Country in the West," an LP of Utah groups, plus Chris LeDoux. The album is headlined by the Sloan Brothers... Charlie Rich receives Memphis State University's distinguished achievement award on Aug. 16. Previous recipients include Jerry Lee Lewis and Sam Phillips.
Country Singles

Record World

AUGUST 1, 1981

Aug. 1 25

1 3 PRISONER OF HOPE

JOHNNY LEE

Full Moon/
Asylum 47138 10

2 4 DIXIE ON MY MIND

HANK WILLIAMS, JR./Elektra/Curb 47137 10

3 1 FEELS SO RIGHT ALABAMA/ RCA 12236 11

111320

111117

111114

12 7 ARIADNE'S RAINBOW

JIMMY STURGIS/Capitol 51106 13

13 14 ELIZABETH'S FALLING ARMS

KEVIN BROWN/Atlantic 21173 13

14 18 DO IT RIGHT TONIGHT

WILLIE NELSON/Columbia 18 02197 14

15 19 I'M GONNA BE A STAR

THE MIRRORS/PolyGram 21201 14

16 21 TEAR DROP AIN'T NOBODY'S BARE

PAT BENATAR/Capitol 51110 14

17 22 ALLIANCE

LENNY KRAVITZ/Capitol 51114 14

18 23 SHE'S THE ONE

THE DOOBIE BROTHERS/Capitol 51113 14

19 24 THE FIFTH DISCIPLE

THE OAK RIDGE BOYS/Capitol 51112 14

20 26 MY NAME IS NOT

DAVID LEE ROSS/Capitol 51111 14

21 27 THE CHAMPIONSHIP

THE BROTHERS/Atlantic 21161 14

22 28 DUKE OF WINDSOR

HARRY OLSEN/Atlantic 21158 14

23 29 SQUIT IN MY BUTT

LENNY KRAVITZ/Capitol 51110 14

24 30 I'M GONNA JUMP TWO

THE AFRICAN REBELS/Capitol 51109 14

25 31 JACQUES

THE ROLLING STONES/Capitol 51108 14

26 32 I'M GONNA TAKE A RIDE

THE BROTHERS/Atlantic 21157 14

27 33 I'M GONNA GIVE IT TO YOU

JULIANNA DAVID/Capitol 51107 14

28 34 LUCIFER

THE BONNIE BRYANT BAND/Capitol 51106 14

29 35 I'M GONNA LET YOU HAVE IT

MOJO THOMPSON/Atlantic 21155 14

30 36 I'M GONNA CAN'T BE HELD

SAM DAVIES/Capitol 51154 14

31 37 OCTOBER

THE BROTHERS/Atlantic 21154 14

32 38 I'M GONNA BE A STAR

THE MIRRORS/PolyGram 21201 14

33 39 I'M GONNA BE A STAR

THE MIRRORS/PolyGram 21201 14

34 40 I'M GONNA BE A STAR

THE MIRRORS/PolyGram 21201 14

35 41 I'M GONNA BE A STAR

THE MIRRORS/PolyGram 21201 14

36 42 I'M GONNA BE A STAR

THE MIRRORS/PolyGram 21201 14

37 43 I'M GONNA BE A STAR

THE MIRRORS/PolyGram 21201 14

38 44 I'M GONNA BE A STAR

THE MIRRORS/PolyGram 21201 14

39 45 I'M GONNA BE A STAR

THE MIRRORS/PolyGram 21201 14

40 46 I'M GONNA BE A STAR

THE MIRRORS/PolyGram 21201 14

41 47 I'M GONNA BE A STAR

THE MIRRORS/PolyGram 21201 14

42 48 I'M GONNA BE A STAR

THE MIRRORS/PolyGram 21201 14

43 49 I'M GONNA BE A STAR

THE MIRRORS/PolyGram 21201 14

44 50 I'M GONNA BE A STAR

THE MIRRORS/PolyGram 21201 14

45 51 I'M GONNA BE A STAR

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### Country Single Picks

**COUNTRY SONG OF THE WEEK**

**THE KENDALLS** — Mercury 57055 (PolyGram)

**TEACH ME TO CHEAT** (prod.: Jerry Gillespie & the Kendalls) (writers: T. Skinner, K. Bell, J.L. Wallace) (Holl-Climent, BMI) (2:11)

Hot guitar licks, a bright beat, a solid lyric, and silver vocal harmony are all Kendalls trademarks, and they're all present on the duo's Mercury debut single, an effort that will get them back on turntables across the country.

**GLEN CAMPBELL** — Mirage WTC 3845 (Atlantic)

**I LOVE MY TRUCK** (prod.: Glen Campbell) (writer: J. Morris) (Glenton, BMI) (2:50)

A carefree lyric and quick country beat characterize this happy tune from the "Night the Lights Went Out in Georgia" soundtrack. This is one of Campbell's strongest country offerings in some time.

**FRED KNOBLOCK** — Scotti Brothers ZSS 02434

**MEMPHIS** (prod.: James Stroud) (writer: C. Berry) (Arc, BMI) (2:35)

Chuck Berry material always lends itself to country interpretation, and Knoblock may well have a hot summer country/pop tune with this uptempo release.

**JOHNNY RODRIGUEZ** — Epic 14-02411

**TRYING NOT TO LOVE YOU** (prod.: Billy Sherrill) (writer: M. Haggard) (Shade Tree, BMI) (3:07)

Rodriguez keeps it country with smooth interpretation of a bluesy Merle Haggard ballad. The result is one of Johnny's strongest recent releases.

**VIC WILLIS TRIO** — First Generation 008

**I COULDN'T LIVE WITHOUT YOUR LOVE** (prod.: Pete Drooke) (writer: R. Beresford) (Window, BMI) (2:36)

This veteran group is back with a very commercial, easy-paced country tune, with a bridge that shines on radio. I could do without everything except your love, the song says.

**LENNIE BOWMAN** — King J 1004

**ALWAYS LATE** (prod.: Little Richie Johnson) (writer: L. Frizzell) (no publisher or affiliation listed) (2:17)

Punchy bass guitar, lively steel guitar lines, and a solid lead vocal in the Lefty Frizzell style highlight this catchy, upbeat sound.

**ZELLA LEHR** — Columbia/Sherrill 18-02431

**FEEDIN' THE FIRE** (prod.: Glenn Sutton) (writer: B. Hobbs) (Algee, BMI) (2:49)

Zella's label debut spotlights her very appealing vocal with a sophisticated country sound featuring a hook made for turntables.

**DEBORAH ALLEN** — Capitol 5014

**YOU MAKE ME WONDER WHY** (prod.: Steve Gibson) (writers: D. Allen, R. VanHoy) (Duchess/Posey/Tree, BMI) (3:20)

A '50s-ish chord pattern leads into the verses here, as Allen's light vocal complements the easy-flowing, rhythm-oriented production.

**JERRY DYCKE** — Churchill 7775

**OH, PRETTY WOMAN** (prod.: Ed Penney) (writers: R. Orbison, B. Dees) (Acuff Rose, BMI) (2:57)

Dycke's good treatment of a 1960s Roy Orbison classic and Penney's recent production success with Terri Gibbs guarantee attention for this solid release.

**MAGNUM** — Raven 121

**THE PARTY'S OVER** (prod.: Jerry Wies) (writer: B. McCarvey Jr.) (Round, BMI) (3:55)

The husky-voiced male lead gives a special feeling to this sad, slow song about a man and woman trying to pick up the pieces after the party's over.

**THE CORBIN-HANNIER BAND** — Alfa 7007

**LIVIN' THE GOOD LIFE** (prod.: Tommy West) (writer: B. Corbin) (Sabel, ASCAP) (2:32)

A strong country beat and instrumental sound are spiced with electronic keyboards in this fresh tune that says I'm in heaven with just a little of your love.

**BRENDA LEE** — MCA 51154

**ENOUGH FOR YOU** (prod.: Ron Chancey) (writer: K. Kristoferson) (Resco, BMI) (3:10)

Lee wrings every bit of feeling from the mournful Kristoferson lyric here, as Chancey provides a clear, clean backing sound on this ballad.
RICKIE LEE JONES

PIRATES
Her new album.
Produced by
Russ Titelman & Lenny Waronker
On Warner Bros. Records & Tapes