

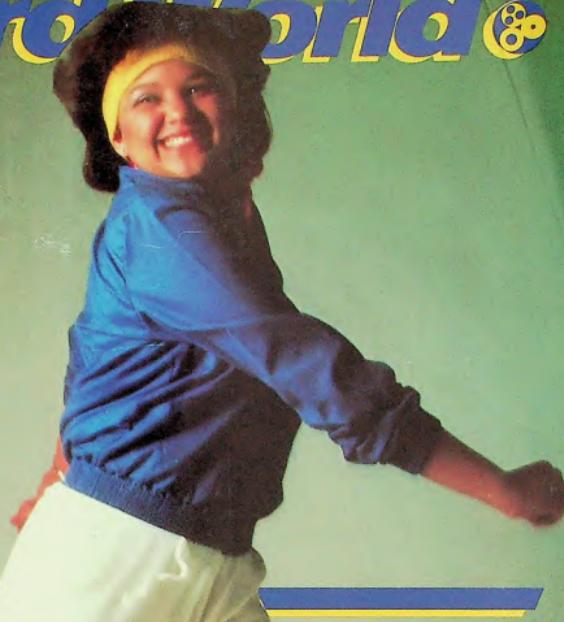
NEWSPAPER

Record World

AUGUST 8, 1981 \$2.75

SPECIAL
Daryl
HALL & John
GATES

Stacy Lattisaw



Hits of the Week

SINGLES

KIM CARNES, "DRAW OF THE CARDS" (prod. by Garay) (writers: Carnes-Ellingson-Como-Garay) (Appian/Almo/Pants Down/Black Mountain Road, ASCAP/BMI). Serpentine keyboards lurk among grating guitars and Kim's raspy purrs. A strong follow-up to her "Bette Davis Eyes." EMI-America 8087.

REO SPEEDWAGON, "IN YOUR LETTER" (prod. by Cronin-Richrath-Beamish) (writer: Richrath) (Slam Dunk, ASCAP) (3:14). REO concocts a fluffy pop ditty straight from the early sixties with this fourth single from their runaway best-seller "Hi Infidelity." The pretty chorus and piano rolls are radio winners. Epic 14-02457.

DEBBIE HARRY, "BACKFIRED" (prod. by Rodgers-Edwards) (writers: Rodgers-Edwards) (Chic, BMI) (3:35). A jazzy rhythm guitar intro adds to the anticipation and suspense surrounding Debbie Harry's solo debut. The recurring title hook is decked in a Rodgers/Edwards dance beat & funky horns. Chrysalis 2526.

STANLEY CLARKE/GEORGE DUKE, "I JUST WANT TO LOVE YOU" (prod. by Clarke-Duke) (writer: Clarke) (Clarkee, BMI) (3:48). The veteran jazz-fusion stalwarts became overnight pop personalities with the top 20 success of "Sweet Baby." Clarke's sweet vocals highlight this successor. Epic 14-02397.

SLEEPERS

PATTI AUSTIN, "DO YOU LOVE ME?" (prod. by Jones) (writer: Temperton) (Rod-songs/Rondor/Almo, ASCAP) (3:22). Patti is finally traveling in the right company on this label debut. Quincy Jones' production and Rod Temperton's pen bring out her vocal ebullience with a driving mass-appeal sound. Qwest 49754 (WB).

MICHAEL STANLEY BAND, "FALLING IN LOVE AGAIN" (prod. by Kramer-group) (writers: Stanley-Pelander) (Bema/Michael Stanley, ASCAP) (3:29). Culled from the new "North Coast" LP, this tear-stained ballad spotlights Michael's emotional vocal and the band's tight harmony chores. EMI-America 8090.

FOGHAT, "LIVE NOW-PAY LATER" (prod. by Jameson) (writer: Peverett) (Pev-write, ASCAP) (3:16). One of America's favorite boogie bands blisters away with an arsenal of guitar heroics on this initial single from the "Girls To Chat & Boys To Bounce" LP. Lonesome Dave's lead vocal advice stands out. Bearsville 49792 (WB).

ERIC HINE, "NOT FADE AWAY" (prod. by Hine) (writers: Petty-Hardin) (Wren, BMI) (3:12). Hine is a young Britisher who brings a refreshing perspective to this rock classic. An active, rubber-band bass has all sorts of interesting percussive accompaniments for Hine's vocal. Montage 1200 (Capitol).

ALBUMS

HERB ALPERT, "MAGIC MAN." Pop-A/C radio's favorite "man with the horn" arrives at the perfect synthesis of the Spanish-flavored melodies, simple pop tunes and R&B-derived rhythms that have won him hits. The title single has a haunting, Moorish quality, while "I Get It From You" is an endearing vocal. A&M SP-3728 (8.98).



ZZ TOP, "EL LOCO." This Texas trio seems to mine gold and platinum on every expedition. Hombre-sized helpings of grooving blues like "Groovy Little Hippie Dad" fit naturally with rockers like "Party on the Patio" and melodies as pretty as "It's So Hard," and Bill Ham's production makes it most playable. Warner Bros. BSK 3593 (8.98).



EDDIE RABBITT, "STEP BY STEP." As the title single continues its steady pop ascent, Rabbit delivers an LP with something for everyone. "Early in the Mornin'" is infectious, handclapping rockabilly. "Rivers" is a gentle acoustic strain, and the electric guitar that closes "Skip-A-Beat" is a bluesy treat. Elektra SE-532 (8.98).



ELO, "TIME." The single "Hold On Tight" is rocketing up the chart at lightning speed, while writer/vocalist/guitarist/producer Jeff Lynne and company once again prove themselves to be that rare breed of rock n' roll band that's equally at home on the pop and AOR airwaves. There's no stopping them! Jet FZ 37371 (CBS).



THANKS TO RECORD WORLD FOR OUR 1st POP HIT: ELVIRA



The Writer:
DALLAS FRAZIER

The Publisher:
ACUFF-ROSE

The Song Plugger:
RONNIE GANT

The Producer:
RON CHANCEY

The Studio:
WOODLAND

...and we thank you all!

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D.J.'s
You wore it out...

FANS
You're still buying it...

The Oak Ridge Boys

AUGUST 8, 1981

U.S. Execs Respond To U.K. 'Green Paper'

By JEFFREY PEISCH

■ NEW YORK—The British Photographic Industry Ltd. (BPI) did not mince words in its criticism of the recently-published "Green Paper," the British government's official position on copyright and home taping. In the report, the British Department of Trade found that it "has not received convincing evidence that a levy on audio or video equipment should be introduced."

Responding to the government's findings, the BPI charged that "the enjoyment of pre-recorded music by many millions of people in this country, and the livelihood of thousands of musicians and other creative people who work in the British record industry are seriously threatened following the government's failure to take positive action on the illegal practice of home taping."

British record labels and publishing concerns had greatly anticipated the release of the "Green Paper," in the hope that the government would recommend a blank tape levy to replace revenues lost to home taping. At the same time, American manufacturers and publishers had been looking toward the U.K. in the hope that the British government would set a positive precedent as regards the home taping controversy.

While American industry leaders have been vocal in their negative response to the "Green Paper," a *Record World* survey has found that very few industries think that a blank tape levy is a practical solution to the American home taping problem.

Edward Cramer, president of BMI, echoed other industry leaders when he called the "Green Paper" "awful." The report is "bad," said Cramer, "not only for what it recommends and doesn't recommend, but for its general

(Continued on page 60)

Goody Convictions Thrown Out; New Trial Ordered

By JEFFREY PEISCH

■ NEW YORK—U.S. District Court Judge Thomas C. Platt last week dismissed the guilty convictions handed down recently against Sam Goody Inc. and Goody VP Samuel Stolon and ordered a new trial in the case.

Judge Platt's decision on Monday (27) to order a new trial is a response to a post-trial motion filed by defense lawyers after the convictions were handed down in April. After a four-week trial in March, a jury found Goody Inc. and Stolon guilty of knowingly buying and transporting counterfeit tapes during the summer of 1978.

Goody Inc. was found guilty of two interstate transportation of stolen property (ITSP) counts and three copyright infringement counts; Stolon was found guilty of one ITSP count and one copyright infringement count. Goody

Inc. and Stolon were acquitted of a racketeering count and several copyright infringement counts, and Goody president George Levy, who was charged with racketeering, ITSP and copyright infringement, was acquitted of all charges. Prior to last week's decision, Stolon had faced a maximum prison sentence of eleven years and a fine of \$35,000; Goody Inc. had faced a maximum fine of \$95,000.

The defense motion filed after the trial had asked Judge Platt to reverse the convictions against Goody Inc. and Stolon, or, alternatively, to order a new trial. In his nine-page opinion filed last week, Platt denied defense lawyers' request for acquittal but granted their request for a new trial "to further the interests of justice."

Industry leaders have been watching the Goody case closely because of

its importance to the government's fight against counterfeiting activity. While dozens of counterfeit tape and record manufacturers have been convicted during the last several years, the Goody chain is the first retailer accused of knowingly buying bogus product. Manufacturers believe that a conviction against a major retailer will discourage other retailers from becoming involved in the lucrative counterfeit trade.

In making his decision, Platt was critical of U.S. prosecutor John Jacobs, who tried the government's case against Goody. Platt based his decision on several incidents during the trial that "tainted" the jury's opinion and could have affected its deliberations. Most important was the testimony of FBI special agent Richard Ferri, who appeared on the witness stand twice during the trial. Under questioning by defense lawyers, Ferri had given contradictory testimony concerning notes he had taken during interviews with key government witnesses. After stating that he had lost or destroyed certain notes, Ferri later said that he was mistaken and that no notes had been taken in the first place.

Defense lawyers were interested in notes concerning key witnesses and viewed Ferri's story as suspect. During the trial, Judge Platt agreed with the defense lawyers' jaundiced view of Ferri's testimony and hinted that the incident might be cause for a new trial.

(Continued on page 50)

600 Attend Record Bar Convention

By GREG BRODSKY

■ HILTON HEAD, S.C.—Store managers, key executives and manufacturers' representatives were among the approximately 600 people who attended the eighth annual Record Bar convention here last Sunday through Wednesday (26-29).

The record-breaking turnout was informed of the retail chain's plans for continued expansion (*Record World*, August 11), and told that Record Bar intends to maintain a greater rate of growth than the industry as a whole over the next few years.

As in previous years, the convention stressed the importance of several channels of communication, especially those between store managers and district supervisors; store managers and manufacturers' reps; and, perhaps most important of all, between stores and their actual and potential customers.

Last week, Record Bar president Barrie Bergman admitted that the chain had not planned to expand so rapidly — 89 stores by 1979's convention, 100 by 1980, and over 120 today — but many well-situated shopping malls had opened in the past year. "Those kinds of opportunities only come along once in a while and you better grab it when you get the

(Continued on page 18)

Country Artists Scoring On the Pop Singles Chart

By AL CUNNIFF

■ NASHVILLE—Ronnie Milsap debuts on *Record World's* Singles Chart at 57. The Oak Ridge Boys' "Elvira" racks up about 1.1 million in pop sales — after selling an estimated 400,000 in 10 weeks with strictly country airplay. Barely had Rosanne Cash established herself as a country artist than her "Seven Year Ache" knocked on the door of *Record World's* pop top 20.

These are all clear-cut crossover success stories — as are the current singles by John Schneider, Alabama, Juice Newton, Mickey Gilley, and Eddie Rabbit — not to mention John Denver and Kenny Rogers, who still actively cultivate country followings. What's happening here is much more than a fad. Each record is a story in itself.

"In the case of 'Elvira' we had a huge monster record at the country level before it ever went pop," said Irv Woolsey, VP of promotion for MCA

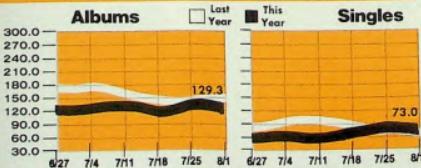
Records here. "Before going pop it sold 400,000 in 10 weeks as a country record. When this record is over, it will probably be the biggest single of the year — it's over one and a half million now."

Woolsey relies on input from country programmers when it comes to picking potential crossover records. "Country radio is very capable of telling you when you have a special record. They do their own research, and call you with their ideas on records. They tell us about Terri Gibbs, the last Don Williams single, and 'Elvira.' We in turn convey all this information, along with sales figures, to our pop division. Our branch distribution people tell our pop people the same thing: This thing is selling like a pop record."

MCA has four regional country promotion representatives, and about 20 local representatives who handle

(Continued on page 68)

Record World Sales Index



* The Record World Sales Index is based on a broad cross-section of quantitative sales data reported to Record World from retailers, rack jobbers and one-stop across the country. The base figure for both the singles and album indices is a smoothed average of these quantitative reports during periods in June, 1979, with each weekly figure being a percentage increase or decrease on the base. The base figure for both singles and albums is 100.0.

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Page 8. Last week, Arista Records president Clive Davis spoke about the general state of the record industry and about the recent success of Arista. This week, in the conclusion of a two-part dialogue, Davis speaks candidly about his personal reputation and about several specific issues that are of import to the industry.



Opposite page 28. The upcoming Daryl Hall and John Oates album, "Private Eyes," will be released to correspond with the duo's tenth anniversary as a group. In this week's issue, Record World presents a special salute to Hall and Oates honoring their past successes and including an in-depth interview with them.

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Powerhouse Picks

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

Moody Blues (Threshold) "The Voice"

The group's follow-up single debuts with a considerable list of radio stations and very enthusiastic reaction from programmers.

Stevie Nicks with Tom Petty and the Heartbreakers (Modern) "Stop Draggin' My Heart Around"

This single exhibited firm breakthroughs at radio and retail this week and is now well-positioned for its drive to the top.

Compromise Approved On B'cast Deregulation

By BILL HOLLAND

■ WASHINGTON—Media watchdog groups and minority and religious organizations said they suffered a major loss last week after a joint House-Senate conference committee okayed a compromise on broadcast deregulation amendments backed onto a budget reconciliation bill.

The bill's deregulation features, which consumer activist Ralph Nader said "amount to a virtual expropriation of the airwaves" by the broadcast industry, include extensive terms for radio and television licenses, a controversial lottery system for awarding new licenses, and a measure that would empower the FCC to reject challenges to existing license holders.

Still, the bill was considerably less extreme than the one originally proposed.

Before the House subcommittee vociferously rejected the original bill, which originated in the Senate Commerce, Science and Transportation Committee, the proposal offered radio broadcasters permanent licenses, and TV broadcasters an extended license term of five years. It would have made it much more difficult to challenge broadcast licenses for renewal until the FCC had revoked a station's license — which happens only rarely.

What incensed opponents of the bill most was the maneuvering of the Senate Commerce Committee to tuck the broadcast deregulation issues in a budget bill that contains hundreds of other provisions that will hopefully trim the federal budget, but that have nothing to do with broadcasting.

The chairman of the House Sub-

(Continued on page 14)

A&M Increasing More List Prices

■ NEW YORK—All current product and new releases in the A&M Records 4800 numerical series will increase from a \$7.98 list price to \$8.98 as of August 1, according to a letter sent to retailers by RCA/A&M Distributing.

A&M's last price increase occurred several months ago (*Record World*, April 11) and included all product except the 4800 series. "We stopped at that series," said Larry Hayes, national sales manager for A&M, "because the series was comprised of new and developing artists. We wanted to keep a price incentive for both retailers and consumers." However, Hayes said, retailers were informed at the time that the series price would eventually be increased. "Ninety percent of the retailers across the country are already selling the series for \$8.98 anyway," Hayes said.

The 4800 series includes Atlantic Starr, Split Enz, Squeeze, the Neville Brothers, Y&T and 38 Special.

Also increasing in August from \$7.98 to \$8.98 is the I.R.S. 7000 series which includes the Cramps, the Go-Go's and Magazine.

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VOL. 18, NO. 1775

Music That Glows In The Dark



FE37401

O
Orchestral

M
Manoeuvres

D
In The Dark

"O.M.D." is *Orchestral Manoeuvres In The Dark*, England's phenomenal synthesizer rock band, whose import singles have dominated U.S. dance charts this year. Constantly touring, O.M.D. is invariably SRO. As was their recent visit here. Their first two albums have together already sold over a million copies in Europe.

"O.M.D." is the title of the first U.S. album by *Orchestral Manoeuvres In The Dark*. A compilation of the highlights of those first two great English LPs, it includes the U.K. hit singles "Electricity," "Enola Gay" and "Messages," plus other radio and rock-club classics.

"O.M.D." brings to America new British rock at its finest. A mixture of lyric subtlety and hardcore dance rhythm. *Orchestral Manoeuvres In The Dark*. The dawn of a new Dark Age. Produced by *Orchestral Manoeuvres In The Dark*. Mike Howlett, Chester Valentino and Martin Hannett. On Virgin™-Epic® Records and Tapes

'Dancersize' LP To Get New Name

By JOSEPH IANELLO

■ NEW YORK—Mirus Music, the Cleveland-based record manufacturer and distributor, has complied with a court injunction forbidding the further manufacture, distribution, sale or promotion of all product bearing the "Dancersize" trademark. Mirus will re-release the popular "Dancersize" album with a new package and a new name: "Carol Hensel's Exercise & Dance Program."

In compliance with U.S. District Judge Milton Pollack's cease and desist injunction issued against Carol Hensel and Dancersize, Inc., Mirus

recalled all product from its distributor, according to Ron Iafarino, VP/PGM of Mirus. "We have changed every instance of where the 'Dancersize' word appeared and have totally complied with all the court's wishes," Iafarino said.

The injunction was issued in New York City's Southern District Court on July 13 in behalf of John Devlin Dancecise Inc. (*Record World*, July 25).

Attorneys for Hensel and Dancersize, Inc., originators of the "Dancersize" album and defendants in the case, have filed "answers" on their clients' behalf denying the allegations of the lawsuit. Hensel's attorney, Robert Hicks, has also filed a motion on her behalf to dismiss her as a defendant based on improper venue. "It says that she is an individual from Ohio and has not done business in New York, so the court in New York has no right to bring her under its purview," Hicks explained.

According to the court decision, Devlin is the "originator of 'Dancersize' and its concepts... the owner of 'Dancerercise,' and has been using and commercially exploiting the 'Dancerercise' mark for almost fourteen years with success and profit." Devlin owns and operates the New York-based Dancerercise exercise studio and since 1974 has released three dance/exercise albums that have been manufactured by Viki Industries of New Jersey.

Mirus, a "party in privity" according to Judge Pollack's ruling, has had

(Continued on page 50)

E/A Names Staton

■ LOS ANGELES—Bill Staton has joined Elektra/Asylum Records as vice president of promotion, special markets, it was announced by Oscar Fields, vice president/special markets.



Bill Staton

Staton had been RCA Records' national black music promotion vice president since January 1979. He joined RCA in February 1978 as the label's R&B promotion manager. Prior to joining RCA, Staton was vice president of promotion for Creed Taylor, Inc. (CTI). He had been with Atlantic Records for 17 years before his CTI post.

Benatar LP Hits #1 in 3 Weeks

■ NEW YORK—Pat Benatar has made it to the top position on *Record World's* Album Chart faster than any other artist this year.

It took the Chrysalis recording artist just three weeks to achieve her first number one album, knocking off REO Speedwagon's "Hi Infidelity" (Epic), which was number one for 21 non-consecutive weeks.

Elsewhere in the top ten, "4," Foreigner's fourth LP for Atlantic has moved to number two bullet—also in three weeks. This week's Album Chartmaker is "Escape" by Journey (Columbia) at seven bullet. Billy Squier, whose Capitol LP "Don't Say No" is at number ten, has reached that level for the first time.

Benatar's first album, "In the Heat of the Night," peaked at number 16 in April 1980. "Crimes of Passion," her second LP, reached number five in January 1981.

Jackson and Spencer Promoted In RCA Black Music Division

■ NEW YORK—Keith Jackson has been promoted to the position of division vice president, black music marketing, RCA Records, it was announced by Jack Craig, division vice president, U.S.A. and Canada.



Keith Jackson

Jackson will continue to report to Ray Harris, division vice president, black music, who said in a prepared statement that Jackson "has proved to be one of the most astute and imaginative marketing and merchandising planners in the field of black music," and that his appointment would "enhance our current position of strength in the field."

Jackson joined RCA Records in September 1978 as manager, black music product merchandising. He was promoted to director, black music product merchandising in August 1980.

Before joining RCA, Jackson was national R&B promotion coordinator for Polydor Records, a sales supervisor for Kraft Foods, and the originator of the syndicated radio show, "Rock Around the World."

■ NEW YORK—Patrick Spencer has been promoted to the position of director, black music promotion, RCA Records, it was announced by Jack Craig, division vice president, U.S.A. and Canada.



Patrick Spencer

Spencer will report to Keith Jackson, the newly appointed division vice president, black music marketing.

Spencer joined RCA Records in April 1976 as a merchandising trainee at RCA's Atlanta branch, while attending Clark College. In May 1977, he became a sales representative for the company, working out of the Washington-Baltimore area. He moved to the post of local promotion representative in Baltimore-Washington-Virginia in November 1977, and in August 1978 he was promoted to east coast regional promotion manager.

A&M Ups Busby

■ LOS ANGELES—Harold Childs, senior vice president of sales and promotion for A&M Records, has announced the appointment of Jheril Busby to the position of vice president of marketing (black product).

Regional Breakouts

Singles

East:

Pebbles Cruise (A&M)
Raydio (Arista)
Gary Wright (WB)
Robbie Patton (Liberty)
Eddie Robbins (Elektra)
Don Felder (Full Moon/
Asylum)

South:

ELO (Jet)
Eddie Robbins (Elektra)
Sheena Easton (Liberty)
Blackfoot (Atco)

Midwest:

Journey (Columbia)
Pebbles Cruise (A&M)
Stevie Nicks (Modern)
ELO (Jet)
Moody Blues (Threshold)

West:

Journey (Columbia)
Stevie Nicks (Modern)
ELO (Jet)
Raydio (Arista)
Robbie Patton (Liberty)
Eddie Robbins (Elektra)

Albums

East:

Journey (Columbia)
Rickie Lee Jones (WB)
Go-Go's (I.R.S.)
B-52's (WB)
Larry Graham (WB)
Heavy Metal (Full Moon/
Asylum)

South:

Journey (Columbia)
Rickie Lee Jones (WB)
Z.Z. Top (WB)
Larry Graham (WB)
Heavy Metal (Full Moon/
Asylum)

Midwest:

Journey (Columbia)
Rickie Lee Jones (WB)
Z.Z. Top (WB)
B-52's (WB)
Go-Go's (I.R.S.)
Heavy Metal (Full Moon/
Asylum)

West:

Journey (Columbia)
Rickie Lee Jones (WB)
Z.Z. Top (WB)
Larry Graham (WB)
Heavy Metal (Full Moon/
Asylum)
Manhattans (Columbia)



Jheril Busby

Busby joined A&M this January as vice president of R&B promotion. In his new position, he will continue to oversee promotion of black product and will also be responsible for all sales functions in the black marketplace.

Background

Busby came to A&M from Casablanca Records, where he was vice president of R&B promotion for three years.

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Outspoken Words From Clive Davis

By PETER KEEPNEWS and JEFFREY PEISCH

■ Clive Davis is not only one of the most well-known and respected men in the record industry; he is also one of the most outspoken. In the first part of this two-part Dialogue, which appeared in last week's Record World, the Arista Records president offered an overview of the record business and some thoughts about his own company. In part two, he addresses a range of specific topics, including the state of radio, the merits of independent distribution, his own celebrity status, and Arista's change of ownership from Columbia Pictures to the German-based firm Bertelsmann A.G.

Record World: We'd like to talk about radio a little. We've all heard the complaints about radio getting more conservative, that the playlists are tighter and it's hard to break new artists. Do you agree with this?

Davis: No, I don't. It's more complicated than that. I think that top 40 radio right now is very open. It's more open to new artists than it's been in years. It's AOR that's relatively closed. You see, radio is so stratified now that you can't even generalize. Adult contemporary radio really doesn't break an artist. It's an added market for the right kind of artist and it can be very important. R&B radio, of course, does break artists. I think R&B radio has been very open and very exciting, and we've done very well with it. AOR radio is conservative, and I really think a shakeup would be healthy. Ideally it should be shaken up more creatively. I'm very hesitant to criticize another industry, because it has its own business principles and I guess they're programming what is geared for their ratings. But what we're left with is more literate, intelligent and imaginative artists only being played in a few urban centers, and this is embarrassing. It's like television programming for the mass market. It feeds on pabulum and doesn't give more talented and innovative artists a chance. It is sad, but it's a fact of business life. For the likes of Lou Reed, who is still the critic's delight, to be programmed in a handful of cities, is shameful. For the listeners in many southern and midwestern cities to know of Public Image Ltd. or the Clash just through the press is also shameful.

RW: Many of the artists that you signed at Columbia — the so-called post-Monterey rock acts — would never have gotten as popular as they are without AOR radio. Why is it that radio has turned so conservative now? Does radio owe the record industry anything?

Davis: I can't say that. I would like to say it, but I don't think it's productive. I don't feel I owe them anything, so I don't feel they owe us anything — other than the fact that they're getting our product for free.

Look, they're in business, and they're programming for the largest possible audience. It's not that dissimilar from television. People have found, at AOR radio in certain areas of the country, that if you give exposure to more radical avant-garde figures, it's a tune-out factor to the majority of their audience. The majority doesn't want to hear about sociological problems, or poetry, so therefore the stations program accordingly. What results is that certain artists only get played in urban centers, or only on the east coast. One would like to complain because, like TV, radio doesn't allow for the minority taste or the avant-garde or new cultural forces to be given exposure. As I said, it's really a pity.

RW: Is radio responding to a conservative trend among listeners? Certainly the music that came out of Monterey, that Columbia was recording in the '60s, was radical music — it was the avant-garde then — and it created a whole new genre of radio. Maybe there isn't the equivalent movement happening now. But there is certainly a lot of creative music. Do you think that the tastes of listeners have changed that dramatically that there isn't a large enough audience to support a station that would play this music?

Davis: Any share of a market that an AOR station had at first was a good share. Now there's competition among AOR stations. The marketplace is glutted with competing stations. Certain cities have two, three or four AOR stations competing against each other. At the beginning, there was only one in each market. No matter what they programmed, they had no competition. It was very free-form, and whatever the station did, you stayed tuned. They might program a 23-minute cut from Cream, or a long guitar solo by Hendrix, and if someone was really into Dylan, you could rest assured that although the Dylan fan might not be into the long guitar solo, he'd stay tuned, because it was the only place to hear Dylan on the radio. Therefore, you would take the good with the bad. Now, there are choices. There is highly specialized programming and there are photographic breakdowns. This has cut back the degree of experimentation in the large-market rating battles.

RW: Does that paint a bleak picture in your mind for the future of AOR?

Davis: I would like to think these things go in cycles. There might be a counter-reaction to the programming of, let's say, only strong hard rock; it

certainly disenfranchises a lot of people. A smart new programmer will probably come along and capitalize on the disenchantment. In some cities, such as Detroit, one never hears soft rock or lyric-oriented artists amidst the hard rock. Yet when you go to small college towns you can hear these artists all the time on college radio. There is a lot of adventurous programming at college radio. So, the hope is that a fresh thinker coming out of college radio can go into a city and convince a station to give him a shot. We need more creative AOR programmers.

RW: In what ways, if any, has the operation of Arista changed since the new ownership? On the outside, it seems that there haven't been any changes, but



66 **The ultimate pleasure is the commercial success of an artist that we've signed. '99**

surely there have been some?

Davis: Not really. I'm very pleased with the new association, particularly with the relationship with Monti Lueftner [president of Bertelsmann's music, film and TV group]. The big advantage is really one of communication. For example, when one discusses the record industry with Monti, he's someone who understands the industry and brings to it knowledge, experience, expertise and support. So, it makes talking of the future and of opportunities much easier than to discuss these things with the board of directors of a motion picture company.

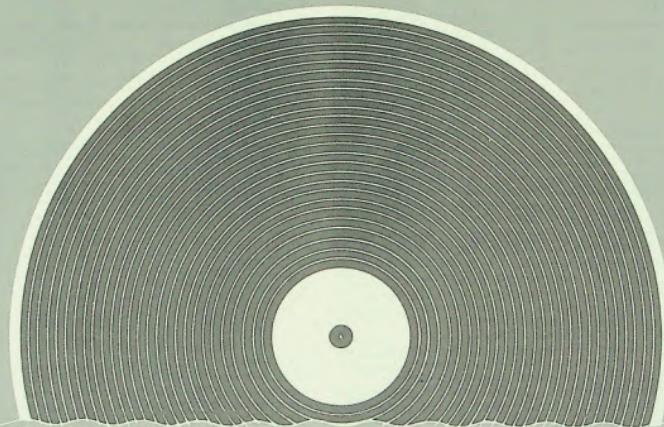
(Continued on page 45)

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Record World

Single Picks

DAVID LINDLEY — Asylum 47180



BYE BYE, LOVE (prod. by Browne-Lindley) (writers: Browne-Lindley & Felipe Bryant) (House of Bryant, BMI) (2:53)

The Everly Brothers top 5 hit from '57 gets a breath of fresh air with this ethnic fusion update by Lindley. The reggae beat is colored with Ras Baboo's accordion and Billy Payne's organ, which together create a Tex-Mex polka sound. Jackson Browne backs Lindley's chicken-skin vocals and Ian Wallace keeps the steady beat. It's a song for all seasons and any format that plays good music.

Pop

JO JO ZEP & THE FALCONS — Col 18-0241

BUT IT'S ALRIGHT (prod. by Finch-Casey) (writers: Jackson-Pubbs) (Pomerlaosa, ASCAP) (2:51)

The Australian rockers get the Casey-Finch production treatment on this remake of J.J. Jackson's hit from the late sixties. Anglofied but still rooted in the finest soul tradition, it's a rave-up from the forthcoming "Hats Off, Step Lively" LP.

DAVID GUTHRIE — Arista 0628

SAFE IN THE HARBOR (WITH YOU) (prod. by Mosley) (writers: Geyer-Guthrie) (Blackwood/Darren, BMI) (3:44)

The Mississippi native makes his debut with this pop ballad. His strong, multi-octave vocal delivers a big hook that's decorated with rousing chorus fills. A sleeper for pop and A/C formats.

CHUCK MANGIONE — A&M 2354

"CANNONBALL RUN" THEME (prod. by Mangione) (writer: Mangione) (Gates, BMI) (3:35)

Warm, luxurious keyboard textures float below Mangione's dreamy flugelhorn romanticism. From the popular Burt Reynolds motion picture, it should find its way onto most pop and A/C outlets.

LAURA BRANIGAN — Atlantic 3846 TELL HIM (prod. by Shaffer-Lipisz) (writer: Russell) (Robert Mellin, BMI) (2:35)

Looking for her first pop hit, Branigan covers the Exciters' top 5 hit from '63. Her power-packed vocal and the glossy production may end the search.

TODD RUNDGREN — Bearsville 49771 (WB)

COMPASSION (prod. by Rundgren) (writer: Rundgren) (Humanoid, BMI) (3:47)

From his "Healing" LP, this art-rocker spotlights Todd's one-man show of multi-instrumental, vocal and arranging/production talents. For Rundgren die-hards and the curious.

JIM MESSINA (DUET WITH PAULINE WILSON) — WB 49784



STAY THE NIGHT (prod. by Messina) (writer: Messina) (Jasperilla, ASCAP) (3:47)

The initial single from his self-titled LP is a soulful vocal duet with Pauline Wilson. A thick, driving rhythm track carries their heated exchanges that, at times, reach a feverish pitch. Jim's lyrical guitar work tastefully fuses jazz and rock, while L.A. session stars keep a straightforward approach to the backing track. It's destined for AOR adds with a pop surge to follow.

STATES — Boardwalk 7-11-114

PICTURE ME WITH YOU (prod. by Ryan) (writers: McDonnell-Chandler) (ATV/Wooded Lake, BMI) (3:00)

The L.A.-based sextet fronts Jimmy McDonnell's impassioned lead vocals and Barn Scott's stinging guitars on this John Ryan-produced rocker from their new self-titled LP. A powerful hook will guarantee heavy pop rotation.

HAWKS — Col 18-02401

WILDER NIGHTS (prod. by Warner) (writer: Winsell) (Chappell/Junior Wild, ASCAP) (3:09)

The young and talented lowa-based quintet deals with adolescent romance on this bouncy pop slice from the debut namesake LP. Frank Wielow's cuddly vocals and Tom Werner's smart production highlight.

DARTS — Kat 9-02412 (CBS)

LET'S HANG ON (prod. by Boyce-Horley) (writers: Crewe-Liner-Ronell) (Ardmore/Beardwood, BMI) (3:13)

The nine-piece British band tackles this Four Seasons top 5 hit from '65 with credible results. Radio's acceptance of remakes should give this a long life at pop and especially A/C.

BADFINGER — Radio 3833 (At)

BECAUSE I LOVE YOU (prod. by Richardson-Wittmers) (writer: Molland) (Jukebox/Famous, ASCAP)

One of the more pleasant album surprises that resulted from numerous group reformations is Badfinger's "Say No More." This track from the LP bursts with pop exuberance. The emotional vocal plea and keyboard-laced rhythm are contagious.

BILL WRAY — Liberty 1428

LOUISIANA RAIN (prod. by Thacker) (writer: Pollard) (Screen Gems-EMI, BMI) (3:45)

The Louisiana native should know the topic of this song from his debut "Fire and Ice" LP well. It's a heartfelt ballad with an earearing chorus hook and strong backbeat.

JESSE WINCHESTER — Bearsville 49781 (WB)



BABY BLUE (prod. by Mitchell) (writers: Laguerre-Gidino) (Rogelle, BMI) (3:22)

"Say What" earned Jesse top 35 presence and a career resurgence. This follow-up to the "Talk Memphis" LP is an engaging ballad featuring Jesse's feathered vocals backed by the shimmering Erma Shaw-Cindy Farr-Elizabeth Smith chorus. Sparkling keyboards, the easy rhythm flow and Willie Mitchell's production work together to make this a pop/A/C natural.

B.O.S./Pop

RALPH MACDONALD — Epic 14-02199

STAR QUALITY (prod. by MacDonald-Eaton) (writers: MacDonald-Salter-Eaton) (Antisia, ASCAP) (4:04)

The ace percussionist is joined by jazz-fusion heavyweights on this captivating label debut. The exotic atmosphere is spiced by a recurring Bob James synthesizer riff, Eric Gale's guitar motion and Ralph's tireless percussion. Zack Saunders inspires with his lead vocals.

Pieces of a DREAM — Elektra 47181

WARM WEATHER (prod. by Washington, Jr.) (writers: Waner-Biggs) (Assorted/Mighty Three, BMI) (3:29)

The Philly trio debuts with this Grover Washington, Jr.-produced title cut from the new LP. Guest vocalist Barbara Walker soothes over a plush keyboard carpet.

CAR WEATHERS — Mirage 3834

YOU OUGHT TO BE WITH ME (prod. by Murrell) (writers: Weather-Ernle) (H&H Team/Green Coyenne/Synthesis, ASCAP) (3:42)

Weathers, al/a Apollo Creed in the "Rocky" films, flexes his vocal muscles on this debut ballad. Showing plenty of soulfulness and power, he belts for a dramatic Ray Jackson arrangement.

DONALD BYRD AND 125TH STREET, N.Y.C. — Elektro 47168

LOVE HAS COME AROUND (prod. by Hayes) (writer: Duckett) (Blackbird, BMI) (4:25) Culled from his forthcoming "Love Byrd" LP, this funk-flavored piece has a driving beat on the bottom that's softened by Myria Walker's superb vocals.

TRUTH — Devki 4003 (Mirus)

IT'S GONNA TAKE A MIRACLE (prod. by Massey) (writers: Hancock-Bog-Massey-Levert) (Mirus/Devki) (3:00)

Exhilarating vocal interplay is spot-construction arrangement. From the ballad for black-oriented airplay.

SPLIT ENZ — A&M 2351



IRIS (prod. by Tickle) (writer: Finn) (Enz, BMI) (2:52)

Neil Finn's light tenor steals the show on this atmospheric cut from the quintet's "Waiata" LP. Waves of keyboards provide a hypnotic backdrop, while pinpoint harmonies buttress his lead on the hook. Intelligent tempo changes build the suspense to make this a thoroughly enjoyable song that is right for AOR, pop and even adventurous A/C programmers.

GLADYS KNIGHT & THE PIPS — Col 18-02413

IF THAT'LL MAKE YOU HAPPY (prod. by Ashford-Simpson) (writers: Ashford-Simpson) (Nick-O-Vol, ASCAP) (4:37)

A combination of string/flute backing and Gladys' reassuring vocal evokes a feeling of serenity on this lovely ballad from the "Touch" LP. A smart choice for several formats.

BITS & PIECES — Mango 109

DON'T STOP THE MUSIC (prod. by Dunbar-Dowine-Shakespeare) (writers: Simmons-Peoples-Ellis) (Total X, ASCAP) (4:49)

Sly Dunbar, Robbie Shakespeare and the Wailers' Tyrone Downie flavor Yarbrough & Peoples with this infectious cover of the recent hit. The strong reggae undercurrents add a new twist and strong dance encouragement to the original.

THE STRIKERS — Prelude 8033

INCH BY INCH (prod. by Gibbs) (writer: Faison) (Trumar/Strikers, BMI) (4:29)

The N.Y.-based sextet follows the crossover success of their "Body Music" LP with this kinetic dance. Daryl Gibbs and Reuben Faison direct traffic over a stylish, percussion-seasoned rhythm track.

THE FURIOUS FIVE MEETS THE SUGAR HILL GANG — Sugar Hill 762

SHOWDOWN (prod. by Sylvia Inc.-Johnson-Johnson) (writers: Robinson-Johnson-Johnson-Furious Five-Sugar Hill Gang) (Sugar Hill/Boston International) (4:02)

The handclaps jump off the vinyl, setting the stage for this momentous big counter. Chipper horns signal a big party to determine who's the best of the best.

GINO SOCCIO — Atlantic/RFC 3848

WHAT YOU FEEL IS REAL — HOLD TIGHT (prod. by Soccio) (writer: Soccio) (GoodFlavor/Sons Celestes/Shedier, ASCAP) (3:53)

This special arrangement from the "Closer" LP features Erma Shaw and Gino's Elisabeth Smith on vocals and Gino's multi-instrumental talents. It's a lighthearted dancer for clubs and mid-format radio.

Record World

Album Picks



JUST BE MY LADY
LARRY GRAHAM — WARNER BROS. BSK
3554 (8.98)

The "One in a Million You" man returns with basso profundo pipes intact, pulling out all the ten-foot stops on slow love ballads like the title single (11 bullet BOS this week) and "Our Love Just Keeps On Growing," along with gentle mid-tempo cuts such as "No Place Like Home" and "Remember When." With Graham playing most of the instruments, the arrangements are right for many audiences.

MODERN DREAMS
CAROLYNNE MAS — Mercury SRM-1-4022
(PolyGram) (8.98)

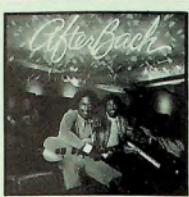
Mas' latest is her greatest pop triumph so far, with harmony-laden originals like "It's Important" and "Laureille," an electronic rhythm cut with near-cyclopic inflections, "Driely Lying," and a well-chosen cover in Moon Martin's "Signal for Help."

T.R.A.S.H.
THE TUBES — A&M SP-4870 (7.98)

"Tubes Rarities" and "Smash Hits" is a starting point for fans who've met these theatrical rock innovators through their recent pop success. Includes an unreleased, live 1976 version of "Love Will Keep Us Together" and the classic "White Punks on Dope," which could have been a youth anthem if youth hadn't been too stoned to remember it.

1984
ANTHONY PHILLIPS — Passport PB 6006
(JEM) (8.98)

The former Genesis guitarist concentrates on keyboards, weaving myriad synthesizer effects and electronic rhythms into a patiently developed instrumental album. Church-choir vocal sounds and percussionist Morris' tone colors create the crescendo.



MATINEE
AFTER BACH — ARC/Columbia ARC 37472

Robert and Michael Brookins are Sacramento-bred musicians discovered by Earth, Wind & Fire's Philip Bailey, who brought the lucky duo to producers Maurice and Verdine White. With a bullet BOS single, "It's You," at number 56, it's obvious the collaboration was a fortuitous one. Robert and Michael's preoccupation with girls has also yielded danceable music in "Wrap It Up" and "Ladies of the 80's."

FOOTSTEPS

TIM GOODMAN — Columbia NFC 37410

Goodman's intelligently tuneful rock 'n' roll debut comes alive with John McFee's production, a perfect AOR mix by Bill Schmitt and a couple of Doobies playing on the tracks. The romantic "Fara," the catty "Who's the New Romeo" and a cover of the Boss' "Grownin' Up" guarantee radio acceptance.

PHOTOFAMINGO

CRACK THE SKY — Lifesong LS-8132 (8.98)

Led by writer/producer/vocalist John Palumbo, Crack the Sky continues to combine the eccentricism and fine detail of British progressive rock with good old American guitar guts. "Too Nice for That" (with a trumpet prelude) and the sharply synchronized vamp of "Is All We Know" are AOR magnets.

SHOGUN

JOHN KAIZAN NEPTUNE AND MU
RYCO — Inner City IC 6078 (8.98)

Not to be confused with the hit television series, this LP blends jazz and western instruments with Japanese music, vastly different in structure and played on (to our ears) exotic stringed instruments, percussive devices and mammoth tom-toms. A feast for the ears!



THE FRIENDS OF MR. CAIRO
JOHN AND VANGELIS — Polydor PD-1-6326
(PolyGram) (8.98)

The former Yes lead singer combines his impressionistic lyrics and high-register vocal flights with the European keyboard master's endless effects to weave magical musical spells on their latest collaboration. The gangster-flick-inspired title cut (complete with radio-drama dialogue), the shuffling "Back to School" and the lifting "Beside" are among the cuts that are attracting AOR programmers.

NEVER UNDERESTIMATE THE POWER OF A WOMAN

KLYMAXX — Solar S-21 (E/A) (8.98)

The title says it all: six sultry sirens of song scale the summits of sensation with writer/producers Otis Stokes and Stephen Shockley. "All Fired Up," "I Wish You ...," and the title cut have rhythmic, melodic and yes, sex appeal.

APACHE

EMERALD CITY — EC 32-109 (Atco) (8.98)

Songwriter Joe Messina's comfortable vocals (he can sound like a less gristy rock 'n' roll Kenny Rogers) add the crucial personal dimension to a group with pop/AOR play in its sights. The centerpiece is "Please Don't Stop the Music," with a children's chorus and a distinguished co-producer.

SNEAK ATTACK

BUFFALO MILES REGIMENT — Atlantic SD
2-4000 (15.98)

This double LP, label debut for the drummer/vocalist/writer/bandleader reads like a history of his career, "Latin Rock Fusion" recalls his guest spot with Santana, and "Jazz Fusion" brings back memories of his work with John McLaughlin.



ON THE HEELS OF LOVE
ROGER VOUROURIS — Boardwalk
NBL-33233 (8.98)

Vouroudis has recorded before as a member of a fine duo that was unfortunately unnoticed, but his solo debut proves that he's more than capable of handling the songwriter/performer role himself. Unforgettable, soulful riffs like "She's Too Cold" and very personal messages like those found in "Heels of Love" and the ballad single "First Love" make this Charles Aznavour production a natural for radio.

THE BROOKLYN, BRONX & QUEENS BAND

Capitol ST-12155 (8.98)

The BB&Q band is a five-member group produced by Jaques Fred Petrus of Change fame, and their kinetic rhythm tracks, recorded in Italy, are not without similarities to those of Change. The single "On the Beat" is riding high on the BOS chart at 42 bullet.

ARTHUR LEE

Rhino RNPQ 020 (7.98)

The man who gave love a capital "L" is now wrapping his message in a homespun blend of funk, rock, reggae and pop. "I Do Wonder" recalls the old Love, while "7 & 7" was picked up by Alice Cooper for his next LP. AOR programmers shouldn't pass this one up.

MUSIC MY WAY

BOB PERNA — Angelaco AN 3003
(Audiofidelity) (8.98)

While the label name connotes jazz, trumpet-flugelhorn player Perna uses jazz technique as a jumping-off point for delicately shaped melodies that invite A/C-MOR airplay. "Don't Cry for Me Argentina," "Charade" and "Insert (One O'Clock Jump/Two O'Clock Jump)" are most programmable.

Labels Try New Funding Methods

By SAMUEL GRAHAM

■ LOS ANGELES—It remains to be seen if the development of unusual methods of funding new record operations will become an industry-wide trend. In the meantime, however, it is worth noting that the existence of two new labels headed by industry veterans, Arnie Orleans' Destiny Records and Artie Mogull and Jerry Rubenstein's Applause Records, might well not have been possible were it not for the financial innovations used to get them off the ground.

The Destiny label, a black music-oriented company of which Orleans is president, will be funded in part through the public, over-the-counter sale of stock; although details of that sale have not yet been determined—it is not known for certain, for instance, if a minority or a majority of the stock will be made available, let alone what the price of the shares will be—Orleans expects that "several million dollars" will be raised, with some reports having placed the figure at between three and five million. Meanwhile, artists signed to Applause Records—including Tony Bennett, Peggy Lee, Steve Lawrence, Eydie Gorme, the Lettermen and others with middle-of-the-road appeal—will be paying their own recording costs, with the label assuming all other expenses.

In recent interviews, both Mogull and Orleans conceded that their respective funding methods were essential to their labels' formations. Said Mogull, "I probably wouldn't have done it otherwise—in fact, I know I wouldn't have done it otherwise. It wouldn't be economically feasible."

"If we were going to take the plunge into middle-of-the-road music which a lot of people suspect is not saleable," Mogull continued, "we had to have some of the economic risks alleviated. We came up with this concept (of the artists paying their own recording costs), and so far everybody loves it."

Mogull estimated that recording expenses for Applause acts will be between \$30,000 and \$35,000 per album; the figure is much lower than that required by most rock performers, he said, "because these acts don't overdub guitar parts for six months." If a particular artist does not sell enough records to cover his own costs, the artist, not the label, will assume the financial loss. And while Mogull admitted that most new artists would hardly be able to handle such an arrangement, he added that "we wouldn't sign new artists. That's not the purpose of the label."

As for the Destiny operation, the stock sale idea did not come from Orleans himself. He noted, "This was dreamed up by a couple of other guys a long time ago. They found the venture capital people, who are putting (the details) of this thing together now, and they came to me and said, 'Here's our plan...'"

Asked what alternatives might have been pursued if the sale of stock had

not come up, Orleans replied, "I probably would have gone through traditional sources: other record companies, both in this country and abroad—and more and more we're seeing money coming in from external sources, like Bob Fead's (Alfa) label—or venture capital people, say some hypothetical guy who has a few million dollars to screw around with and wants to be in the record business. The standard way," he noted, "has been through a present music operation."

Mogull continued that the economic climate does not necessarily dictate that any new label must seek unusual funding methods. "This is just what we're doing," Mogull said. Orleans, on the other hand, indicated that record business operations might do well to examine plans like Destiny's, as well as funding procedures common to other industries. "Unless you're IBM or General Motors," said Orleans, "money is always a serious consideration when you're starting something, so this (the stock sale) is another very unique idea."

"The first thing that pops into everybody's mind is, 'Why not?' Orleans added. "Maybe we've talked it into ourselves for so long that we're second cousins in this (music) world that we're almost ashamed to talk to people in other industries. It's kind of like if you're roofing or siding salesman, or if you sell Bibles, people are gonna look at you askance. But we shouldn't, because we're seeing a genuine interest (in Destiny's plan) within the financial community. If a few good people with some background are going to run a business in an intelligent way, it can work."

Distribution Network

Orleans announced last week that Destiny's product will be independently distributed; the nationwide network will include All South, Alpha, Alta, Arc-Jay-Kay, Bib, Big State, M.S., Pickwick, Progress, Schwartz Brothers and W.M. Orleans expects to have "about a dozen people" on staff (including Bunkie Sheppard, recently named Destiny's senior vice president of promotion), with an annual release

of some 18 albums, the first of which are due this fall.

Mogull and Rubenstein have chosen independent distribution for Applause as well, with Malverne, M.S., Pickwick, Piks, Universal, Schwartz Brothers and Zamoiski among its U.S. distributors. The label's roster, Mogull said, will consist of 20 to 25 acts, each of whom may record two albums a year. Mogull looks for each Applause album to sell up to 50,000 units, he added. "I think there's a bigger market than people think. The over-40 record buyer has been disenfranchised by the record business," a situation Applause expects to reverse by concentrating on "merchandising, newspaper and television advertising and MOR airplay." The latter element is "easy," Mogull said. "You have no idea how the MOR stations are crying for new product—they're desperate for it. And if you look at the ARBs, you'll find that the MOR station is usually number one in every market."

Curtain Call Series

Applause also expects to license from other record companies deleted albums by the likes of Mel Torme and Judy Garland, and release them in its so-called Curtain Call series.

While Applause and Destiny have travelled unusual routes, other new operations are hewing to more conventional procedures. Bonneville Productions, for example, the Los Angeles-based division of Salt Lake City's Bonneville International Corporation, is hoping that an album recently completed under Bonneville's auspices will lead to an associated label deal with a major. The album in question, by the Brian Chatter Band, was produced by Shel Talmy, who has worked with the Who, the Kinks, David Bowie and others.

Jerry Lippert, marketing director of Bonneville's new record arm, indicated that an associated label deal would be "the perfect situation for us, as we have the funds for development, but not distribution at this point." However, he did not discount other possibilities, including those already pursued by Destiny and Applause.

Mayor Jackson Honors the Jacksons



Atlanta Mayor Maynard Jackson presents the city's highest honor, the Gold Medal Award, to the Jacksons following their recent benefit concert for the Atlanta Children's Foundation.

Hearing To Be Set On TK Reorganization

■ NEW YORK—Bankruptcy Court Judge Edward J. Avan will schedule hearing in the next few weeks to determine the fate of TK Productions, the Florida-based independent record company headed by Henry Stone. TK, which lists its headquarters at 1790 Broadway in midtown Manhattan, filed for voluntary Chapter 11 reorganization on July 20 in U.S. Bankruptcy Court for New York's Southern District.

The filing listed secured debts totaling \$2,482,440.91 and unsecured debts of \$5,465,157.43 owed to 172 different creditors. Assets were listed at \$359,203.83. Among the firm's largest creditors are: Pickwick International, \$741,938; Shelly Products, \$688,853; Volunteer Record Pressing, \$578,523; Piks Corporation, \$443,760; and Record Merchandising Co., Inc., \$397,997.

Claiming that its financial problems arose from the inability to develop a hit record and the problems of the entire record industry, the filing stated that TK "desires to continue the operation of its business," and that "any interruption would result in a very substantial loss." Stone's Tone Distributors, which he has operated for over three decades, is a separate company and was not included in the filing.

WEA Names Two In Chicago Branch

■ LOS ANGELES—Al Abrams, WEA Chicago regional branch manager, has announced two appointments to the regional marketing staff: Carol Ann McVeigh as media specialist and Dwight Jones as field merchandiser.

McVeigh had been a media buyer for Proctor & Gamble Advertising. Her previous experience includes positions as a media buyer for Franklin Associates and as an advertising research assistant at WCLRF-FM.

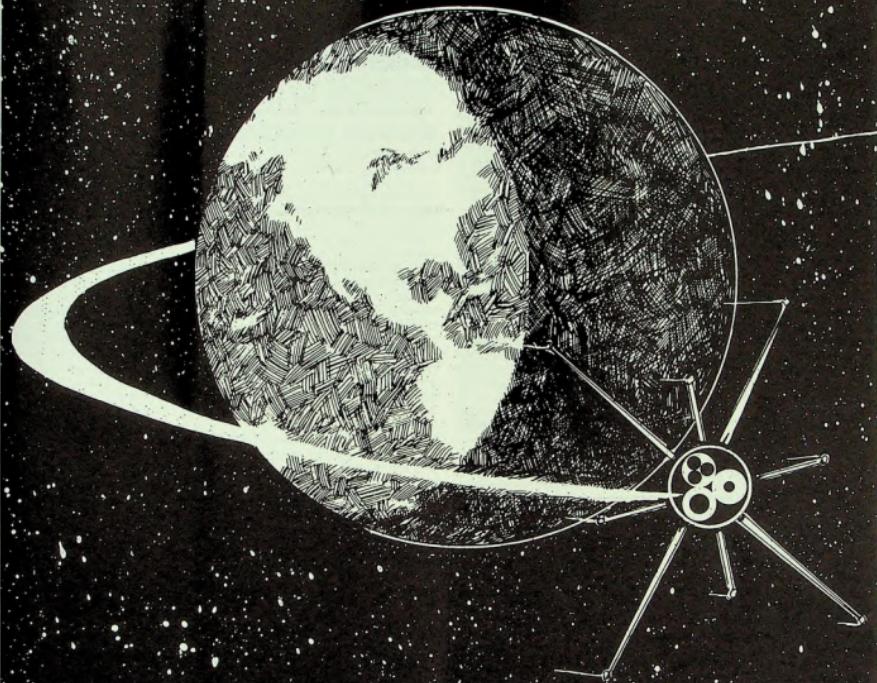
Jones had been a sales representative/account executive for the Brown Foreman Distillers Corp. Previously, he had been a sales representative for the Morand Brothers Beverage Co. and a freelance consultant in marketing, promotion and public relations.

Capitol Ups Two In Recording Dept.

■ LOS ANGELES—Tom Neuman has been named manager of technical marketing services lab and John Kraus has been named senior technical liaison engineer at Capitol Records, it was announced by Ralph Cousino, vice president of engineering and studios.

According to Cousino, these changes will support a program of new product introduction by the Capitol Magnetic Products Division. These products include a new lacquer mastering formulation and a new high-performance cassette duplicating tape.

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The Coast

By SAMUEL GRAHAM and ELIOT SEKULER

■ WHERE ARE THE ELECTRIC PRUNES WHEN WE NEED THEM: Voxx Records (a division of Greg Shaw's Bomp operation here) is doing something unusual — and fun, which these days is unusual in itself — by way of their newly-released "Battle of the Garages" album. The label managed to boil down entries from countless rocking garage bands — bands reflecting the psychedelic revival and described by Voxx as "the protesting voices of today's Young Generation, speaking out against the upright, button-down scene handed down by their 'new wave' elders" — down into 16 finalists, all of whom are on the album; they include people with names like United States of Existence, the Wombats, the Hypstrz, the Chesterfield Kings (like that one), the Verbrates and Plasticland. Each album contains a "scorecard" with which buyers will rate the groups in a variety of categories, and the three winners will receive prizes ranging from a Voxx recording contract to a lot of free Voxx product.

That's not all. To promote the record, Voxx has organized (without the help of a booking agency, you should understand) an August tour by many of the groups, with three or four of them appearing at a time according to their local affiliations (in other words, Plasticland will headline in Milwaukee, "cause that's where they're from"). The Wombats and the Hypstrz will appear in all or nearly all of the ten cities on the itinerary. Meanwhile, the Milwaukee, Boston and Baltimore shows will be recorded for a possible double album. If you want to know more about all of this, call Bomp's Rich Schmidt at (213) 227-4141. Go easy on the guy, though — he arranged the entire tour, and as a result probably has a headache so big it'll put Excedrin out of business.

THE ROSE BOWL GATHERS NO MOSS: Wunderkind rock promoter Richard Flanzer, most recently responsible for the Rose Bowl's "Day in the Country" event, has been trying for lo, these many months to get the Rolling Stones into that venue when they kick off their tour in early fall. It's been an on-again, off-again deal since talks began last January, but Flanzer sees positive signs of encouragement. "The scalpers are already hitting on me for tickets," he told us, "so things are looking up." Meanwhile, dates for the Stones tour will probably be announced in about two weeks, we hear.

FLO AND EDDIE ARE AS MAD AS HELL: And they're not, says Mark Volman, going to take it any more. "If you have a syndicated radio show, you can't also make a pop album, 'cause competing stations won't touch it," Volman, AKA Flo, complained to Coast recently. Currently, the duo is on hiatus from their weekly show on WLIR-Long Island and considering their options; said options include taking their show into national syndication or recording what would be their first pop album since 1976's "Moving Targets." "After making a reggae album in Jamaica, which was really a hobby for us, we've become more conscious of the necessity to make a new pop album," said Volman. "We've been having meetings with some very successful producers, and we're trying to decide who we're going to work with, if we don't continue with our radio show. It's really coming down to heavy decision-making time for us."

One thing is certain, insisted Volman, and that's that we won't be hearing Flo and Eddie reprising "Happy Together" or any old material by the Turtles (or anybody else, for that matter). "I don't want to do oldies records; I won't do any follow-up of nostalgia after follow-up of nostalgia. I'd rather do music that doesn't sell but that at least is original, hard-edged and imaginative pop music than come out with something that I know is going to be a hit record just because it's an old Righteous Brothers song. I mean, there's hardly an act going into the studio today that isn't doing covers of old records," observed a disgruntled Volman.

Flo and Eddie, who have been gathering some impressive credits as back-up singers of late with guest appearances on the most recent Blondie and Bruce Springsteen LPs, have most recently added their harmonies to those of the Knack, who are currently working with producer Jack Douglas and putting the finishing touches on their third LP. "We've been dropping by the Record Plant every couple of days just to hang out with those guys," said Volman of the Knack, "and we've really grown to like them. Aside from being big fans of me and Howard (Kaylan), they really have a good sense of history about old '60s music, and it's fun to hang out and sing old Bobby Fuller songs." Volman hopes to employ the services of Knack guitarist Burton Averre and drummer Bruce Gary on the next Flo and Eddie album, should there be a next Flo and Eddie album. "They do the kind of music we'll be heading towards: highly structured guitar, heavy drum music. We're gonna get as hard as we can without getting too processed or homogenized."

NEVER SAY DI (AKA THE GIVE-US-A-BREAK DEPT.): We had barely gotten over the shock of receiving a Royal Wedding LP by the otherwise redoubtable Oscar Peterson (and on Pablo Records, no less) when we were further jolted by the absence in our mailbox of any correspondence from Red River Dave, who seems to have abdicated (so to speak) his role as Coast's favorite topical

(Continued on page 46)

Celebrating 'Bella Donna'



Show celebrating the release of Stevie Nicks' first solo album, "Bella Donna," on Jan. 19. From left: Modern Records co-owner Danny Goldberg; producer Jimmy Iovine; Atlantic Records vice chairman Sheldon Vogel; Nicks; Atlantic president Doug Morris; Modern co-owner Paul Fishkin; and Atlantic executive vice president/general manager Dave Clew.

Broadcast Deregulation

(Continued from page 4)

committee on Telecommunications, Consumer Protection and Finance was not so pleased about the move either, and had challenged the Senate leadership about it. Rep. Tim Wirth (D-Colo.), in a letter to the House Budget Committee, said the broadcast deregulation inclusion was "clearly the most flagrant abuse of the budget process." He said that deregulation requires "a less hurried and more thorough examination and decision-making process."

The Senate argued back that the deregulation measures were "appropriate" because they would supposedly save the government millions of dollars.

Nevertheless, both committees met on Monday (27) and hammered out a compromise measure. Wirth's staff said they felt they were able to "reconcile some of the differences with the Senate," but it was apparent they were not successful in separating the broadcast provisions from the rest of the bill.

Opponents conceded the compromise amounted to a "substantial modification of the original Senate bill," but were still pessimistic about the future. Andrew Schwartzman,

Bruce Sudano to Millennium



Jimmy Sudano, president of Millennium Records, has announced the signing of Bruce Sudano, a former member of Brooklyn Dreams. Sudano's debut solo album, "Positive Kind," is scheduled for mid-September release. Pictured at the signing are, from left: Andrew Franze, director of marketing and artist development, Millennium; Beverly Fuller, administrator and artist development, Millennium; Sysatis Sudano, vice president/director national promotion, Millennium; and Dee

Disco File

By BRIAN CHIN

■ NEW ALBUMS: **Rene Moore** and **Angela Winbush** are on their first big club and radio hit, "I Love You More," and their second album, "Wall to Wall" (Capitol), is top-notch work, full of many and varied pleasures, self-written and flawlessly produced (with **Bobby Watson**). Strong followup material: "Wanna Be Close to You" (6:30), deep-funk, mellowed with gorgeous vocals — a fabulous slow burn, a more up-tempo "Wall to Wall," part funk, part jazz; and the single-length "Just Friends" and "Love's Alright." All of "Wall to Wall" sparkles with elegance and intimacy. "The Brooklyn, Bronx and Queens Band" (Capitol), better known as **B.B.Q.**, turns out to be a much more adventurous project for producer/arrangers **Jacques Fred Petrus** and **Mauro Malavasi** than the big hit, "On the Beat," would lead one to expect, and the album is more varied and riskier, even, than their current **Change** album. Listen especially to the fine second side: **Paul Slade's** "Starlette" (4:57) stands out immediately for its fast playdow and deft electronics; **Tanya Willoughby's** "Mistakes" is almost as good. Also, Willoughby's fine "I'll Cut You Loose," done electro-reggae style, and a contemplative, subtle "Time for Love."

Some familiar names: **Inner Life** charts this week with their version of "Ain't No Mountain," and the self-titled Salsoul album, released this week, is a great showcase for highly regarded studio singer **Jocelyn Brown** (lately of Change, Musique and Cerrene). Brown is vibrant and invigoratingly abandoned on ("Knockout") Let's Go Another Round" (7:40), an almost Philly-sounding number that signals the involvement of producers **Greg Carmichael**, **Stan Lucas** and **Patrick Adams** with characteristic metallic synthesizer lines. Great lyric: "Hey! Let's go another round? you know how you knock me out." Brown wrote and co-produced "Pay Girl" (6:30), a down-to-earth piece of music and truth. New York DJs **Tee Scott**, **Larry Levan** and **John Morales** mixed various of the cuts. **Jean Carn** has all the sleeper hits of 1980 with "Was That All It Was," whose devoted cult kept it spinning all year. "Sweet and Wonderful" (TSOP), her fourth album, arrived just in time for a quick go-over and our early favorite is "I Just Thought of a Way," (4:07), produced by **Norman Connors**, **Bill Bloom** and **Frankie Smith**, which goes from an awkward intro to a great smooth beat and an uplifting, swelling chorus. Hope there's a long mix somewhere.

DISCO DISCS: Another varied, and extensive, bunch. The theme of the past few months has been the reactivation of several careers (**Ecstasy**, **Passion and Pain**; **Evelyn King**, **Carl Carlton** and **Thelma Houston**, to name a few), and here's a couple more. **Vick Sue Robinson**, the voice of "Turn the Best Around" and "Hold Tight," has stuck with her producer, **Warren Schatz**, and they've delivered a totally unexpected new record this week on **Prelude**: "Hot Summer Night" (5:55). The cut is rough, ragged, sparse to the point of being almost all beat — especially in the heavy breathing break, but it's true all the way through. Even roughly-cut transitions fit the atmosphere; it works. From the even more distant past: the **Bobbettes** (yes, the girls who sang about their school principal, Mr. Lee) have a new record out, produced in New York, pressed initially on the Q17 label, and to be released nationally on Radio this week. "Love Rhythm" (6:33 in vocal and instrumental versions) tees into a well-worn theme with startling enthusiasm; over a clean, straightforward rhythm track, the lead singer punches harder and harder, shouting over rap-chants, until everyone's all the way down by the last minutes. Raw sex, not unlike the Suzy Q record — could be another street hit.

Progressive stuff: **The Time's** "Get It Up" (Warners disco disc, promo only) is addictive electronic funk, much in the simple (and profane) style of Prince's work. At 9:01, the track is way too long, but it's well worth listening through a long guitar solo to get to a great vocal finish. **Eletritourne's** intense, hallucinatory "Captain Fingers" has been repressed on Elektra 12-inch promotionally; this guitar instrumental has been played extensively on **Casiopea's** "Sunrise" (Alfa, promo only) is also instrumental jazz-funk, a tad more laid-back, but with a great guitar lick — pressed on sunny yellow vinyl.

Funk, more funk: **The West Street Mob's** "Let's Dance (Make Your Body Move)" (Sugar Hill) is possibly the most polished Sugar Hill production to date. The horns and chants are springy and quite festive; it's not totally a rap, which may account for its strong showing at normally rap-resistant locations. **Ritz's** second single, "Workin' Out" (8:16, Posse, commercially) lists four producers and three mixers, who'll be familiar to those in the New York-Boston belt. All the hands involved came up with a very up-to-date synthesizer groove, sung with the vigor of a work song by a union male group. Good, clean sounding funk. Several independent-label releases merit searching for: **Avonn's** "Everybody Get Down" is currently available on RBL; a TK subsidiary, Lion, will release it soon. Avonn calls out a party rap in loose bits of talk; in between are bright percussion breaks. Easy to take; might be a B-beat collector's item in years to

come. "Do Your Own Dance," by **Shades of Love**, has been available lately on Scorp-Cemi; Brunswick will re-release it in the near future. Like the Bobbettes record, it's a mostly undecorated girl-group side, with a funky, live-in-the-studio sound, and a Prince-like moog break.

AND: Two of the most highly-regarded session singers around are launching solo careers with bulletins BOS charters this week: **Patti Austin** and **Luther Vandross**. Austin's "Do You Love Me" (Qwest) is exciting at single-length, a warm combination of guitar riffing and fine vocal scoring; Vandross' "Never Too Much" (Epic) is classy pop soul sung with characteristic skill and romance. More on both when their albums arrive. Check the **Stylistics'** single, "What's Your Name" (TSOP), a solid midtempo smoker quite out of the ordinary for them, although not for producer **Dexter Wansel** — the album cut just has to be longer. Reappearances: **Tantra's** "Top Shot" and "Get Happy," both from the new 12-inch, **Mike Lewis'** "Top Shot" is funkier, with a new bass break; **Raul's** "Get Happy" mix is sparser, deeper, with new conga work by **Boris Midney**. We're delighted that Motown has released the greatly-in-demand "Give It to Me, Baby" long version commercially; **Teena Marie's** "Square Jive" is also available, both of them with instrumental B-sides. **France Joli's** "Gonna Get Over You" will be supplemented by **Prelude** with a Spanish version; there is a fine "Anthology" album of **Sly Stone's** best just out on Epic — of interest to all of us, of course. **Debbie Harry's** first single and 12-inch, "Backfired" from the Chic-produced "Kookoo" album (Chrysalis), was just shipping as we closed the column; hear it on the street already!

Emergency Signs Bruni Pagan



Bruni Pagan has been signed to a three-year contract with the Emergency label. She is currently in the studio working on her new single, "Stay All Night," scheduled to be released in September. Pictured from left are: **Mark Cristina**, attorney for Bruni Pagan; **Janet Rosenblatt**, Bruni's manager and co-producer; **Sergio Cossa**, president, Emergency Records; **Mark Dierich**, co-producer; and **Curtis Urbina**, vice president, Emergency Records. Seated is Pagan.

Disco File Top 40

1. I'M IN LOVE (Sire) 12" JD 12244
 2. SONNA GET OVER YOU (France) 12" PRD 610
 3. GET ON UP DO IT AGAIN (Suzy Q) / Atlantic 12" DM 4813
 4. COME ON TO ME / BABY SUPER FREAK (Rick James) 12" / Island 12" M35001 / G8 10021 (Motown)
 5. WHO DO ANYTHING FOR YOU (Deniece Williams) / Becket 12" BKD 502
 6. THE BEAT (B.B.Q.) Rand / Capitol 12" ST 12155
 7. BUSTIN' OUT (Atlantic) FEATURING NONO HENDRIX / Island 12" ST 12156 / 9467
 8. SHAKE IT OUT TONIGHT (Cheryl Lynn) / Columbia 12" AB 02103
 9. IF YOU WANT ME (EAS) / SASS AND PAYN/B. (12") RIBS 2516
 10. A LITTLE BIT OF JAZZ (Mark) / Warner Bros. 12" PRD 612
 11. MARCHIN' THIS NIGHT AWAY (VOGUE) / Atlantic 12" DM 4815
 12. SQUARE BIZ / IT MUST BE MAGIC (Teena Marie) / Gordy 12" (LP cut) M 35000 V1 / 12" 12" 12" 12"
 13. TRY IT OUT / HOLD TIGHT (Cino Socci) / Atlantic 12" FC 12" 5D 16042
 14. PULL UP TO THE BUMPER (Lion) / Island 12" ILPS 9624 (WB)
 15. WINKA WRAP (Evasions) / Sams 5 12339
 16. OUT COME THE FREAKS (WHAT'S NOT WAS) / Island 12" ILPS 9666 (WB)
 17. PARADE / HOLD TIGHT (Change) / Atlantic 12" FC 12" SD 19301
 18. KNOCK ME AINT / NO MOUNTAIN HIGH ENOUGH (Boystown Gang) / Moby Dick 12" BTG 231
 19. CAPITAL TROPICAL (Lion) / Sams 5 12338
 20. LET'S GO DANCIN' (SPARQUE) / West End 12" WEK 22133
 21. FIRST TRUE LOVE AFFAIR (Jenny Ross) / Quality / RCF 12" QRFC 002
 22. SET IT FREE (Karen Carpenter) / Quality / RCF 12" QRFC 001
 23. SHINE YOUR LIGHT (Granger's) 12" 4009
 24. I FEEL LIKE MAGNETIC / YOUR LOVE (RE-MIX) (Lime) / Prism 12" PLP 1009
 25. I LOVE YOU MORE (René and Angela) / Capitol 12" ST 12161
 26. DANCE, IT'S MY LIFE / BODY CONTACT (Mighty Powers) / Love / Import 12" LP cuts) MP 313
 27. IKO IKO / SAN FRANCISCO SERENADE (Love) / Import 12" PDS 406
 28. SHAD A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED) (Carl Carlton) / 20th Century Fox 12" TCD 129 (RCA)
 29. PIANO BEEP (Piano) / Emergency 12" EMD 6517
 30. WHAT CHA GONNA DO FOR ME (LP) (Lion) / Island 12" ST 12162 HS 3326
 31. NIGHT FEEL LIKE GETTING DOWN (Vivian) (Big Oceans) / Epic 12" FE 37408
 32. TRIPLE DUTCH / DOUBLE DUTCH BUS (Frankie Smith) / WNOCT 12" FW 37391
 33. ANOTHER MOUNTAIN HIGH ENOUGH (Inner Life) / School 12" LP cut SA 8543 (RCA)
 34. NEW TOY (Leine Lovich) / Shift 12" IT 91
 35. TURN IT OUT (Election) / A.C. Columbia 12" FC 37456
 36. I'M STARTING AGAIN (Grace Kennedy) / Profile 12" PRO 7001
 37. SEARCHIN' FOR THE ONE (Enhanced Touch) / Prelude 12" PR 12184
 38. IF YOU FEEL IT (Thelma Houston) / RCA 12" JD 12216
 39. NUMBERS (Lion) / Import 12" LP cut HS 3549
 40. WITH YOU (LP) (Stacy Lattisaw) / Coalition 12" 16049 (Atlantic)
- (12" non-commercial; • 12" discontinued)

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Strange Visit



David A. Braun, president and chief executive officer of PolyGram Records, Inc. (right) greets Steve Strange of the Polydor/PolyGram group Visage during the recent party held in Steve's honor at New York's Chase Park Club. The purpose of Steve's visit was to promote the release of a new Visage EP.

Grammy Telecast Returning to L.A.

■ LOS ANGELES—The 24th annual Grammy Awards telecast will originate from here next year, it was announced by Bill Ivey, national president of the National Academy of Recording Arts and Sciences, and Grammy telecast executive producer Pierre Cossette.

This marks a return to the west coast for the Grammys, which were held this year at Radio City Music Hall in New York.

CBS will telecast the ceremonies from the Shrine Auditorium the week of Feb. 22, 1982. NARAS officials also announced that the post-Grammy party will again be held at the Biltmore Hotel in Los Angeles.

Platinum Entertainment Opens in Los Angeles

■ LOS ANGELES—Platinum Entertainment, Inc., a new artist management firm, has opened its executive offices here at 6363 Sunset Blvd., Suite 711 (phone: 464-1465). The firm has also announced the signing of singer Heather, whose first album on Platinum Records is scheduled to be released in late October.

The album was produced by Frank Touch and Gary Thurlow and arranged by Dale Herr.

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New York, N.Y.

By JOSEPHIANELLO and JEFFREY PEISCH

■ CHOW TIME: Three years, tons of rumors, and far too many false alarms have passed since the Meat Loaf phenomenon arrived in the platinum-plus "Bat Out of Hell" package. At the risk of being duped again, and intuitively prepared for those smart-aleck "I'll believe it when I see it" calls, New York, N.Y. can report that the new Meat Loaf album is completed and will be released on August 23. Titled "Dead Ringer," it's produced by Meat Loaf and Stephen Galas, and mixed by the estimable Bob Clearmountain. The title cut is a duet with Cher, and the first single tentatively slated to be "I'm Gonna Love Her for Both of Us," will hit the streets prior to the album release. Other titles among the seven tracks include: "Read 'em and Weep," "I'll Kill You If You Don't Come Back," "Peel Out," and "Everything Is Permitted" — all penned by Jim Steinman. Max Weinberg and Roy Bittan of the E Street Band, Mick Ronson, Liberty DeVito, and Davey Johnstone make guest appearances.

A world tour is slated to begin in New Haven on October 8 with the U.S. leg winding up at Madison Square Garden on December 11. Australia, New Zealand, Europe and Canada will follow in '82. Also in the works is a feature film with "Dead Ringer" as a working title. The film is scripted and directed by Allan Nichols (who wrote "A Perfect Couple" and "A Wedding" with Robert Altman), and according to Meat Loaf's management is a comedy that will star Meat Loaf.

DEALS: Speculation is mounting about the logistics of the recently-announced distribution pact signed between Geffen Records and CBS International. As reported last week, CBS International will now distribute Geffen products in all territories except the U.S. and Canada. During Geffen's first nine months, WEA handled Geffen's distribution chores in the U.S. and for the rest of the world. The question is: Why did Geffen all of a sudden go to CBS? The only two Geffen records put through the WEA system thus far — John Lennon and Yoko Ono's "Double Fantasy" and Ono's "Season of Glass" — have both done very well through WEA International.

WEA International's executive VP Phil Rose suggested last week that CBS overpaid Geffen merely for the prestige of handling Geffen Records. "It's patently obvious that CBS has outrageously overpaid for the Geffen line," said Rose. "Geffen's decision has nothing to do with the relative clout of the CBS and WEA international distribution systems. In countries where Anglo-American product is popular — Australia and New Zealand, for example — WEA's market share is much larger than CBS's. David (Geffen) obviously opted for less clout and more bucks."

Rose explained that Geffen and WEA had never signed a contract concerning international distribution — "It was a family deal," he said — making it easier for Geffen to move over to CBS.

FRONTIERS IN CREATIVE PROMOTION: While the major labels continue to empty their pockets on all sorts of promotional bombast, two of our smaller friends have recently devised some creative and rather inexpensive items that deserve mention. The Salem, Massachusetts-based Eat Records passed along a copy of their latest menu bearing a happy little chef on the cover with hot, steaming record hand. The contents include a listing of several recommended dishes and desserts including the latest by Human Sexual Response, the Commercials and the Original Artists.

Don Graham, our promotion whiz in the west, continued in his fine tradition
(Continued on page 63)

Lulu and the Beaters



Lulu was among the audience and those backstage at a recent headline appearance by fellow Alfa recording artists Billy and the Beaters at the Golden Bear in Huntington Beach, Calif. Pictured from left are: Billy Vera, Lulu, and Beaters George Marinelli, Jerry Petersen, Jim Ehringer, Ian Viles, Beau Segal, Bryan Cummings, Chuck Fiore.

Record Bar (Continued from page 3)

chance," Bergman said.

Ralph King, Record Bar's vice president of marketing, agreed: "1981 was the year of opportunity. Rich Gonzalez, our VP of leasing, usually has to beat on the (mall developers') doors because we want to get in their mall. At this year's mall developers convention, some of the top developers in the country had messages waiting for him."

The convention dispensed with panel discussions, as it did last year, opting instead for open suites hosted by Record Bar department heads and representatives of several record and accessory manufacturers. Ed Berson, Record Bar's vice president of purchasing, said he enjoyed the "back and forth discussions" that emanated from his suite involving problems associated with warehousing, shipping and returns. All of the highly-popular suites were overflowing with inquisitive managers, especially the suite sponsored by RCA Records, whose Red Seal artist, flutist James Galway, performed during Tuesday's luncheon.

and autographed books and records for several hours that afternoon.

Al Bergamo, president of MCA Distributing, noted: "We sit in those tanners all of the time and often lose contact with what's going on. Record Bar is an exciting chain and we're here to find out what we're doing right and wrong. Believe me, they'll tell you."

For several manufacturers, the open suites meant an opportunity to get better acquainted with Record Bar personnel and, in some cases, to acquaint the latter with new recording artists. Laura Rae, a sales rep for importer Disc Trading, was here to increase the number of Record Bar stores that the company did business with (she ended up adding over a dozen outlets). Paul Crowley of A&M Records' Charlotte office informed the store managers about the label's new artists — acts like Oingo Boingo and the Go-Go's.

Larry Crockett, whose Beach Beat Records label is distributed and packaged by Warner Special Products, (Continued on page 50)

USC Establishes Ernie Freeman Fund

■ LOS ANGELES — The Ernie Freeman Scholarship Fund has been established by the University of Southern California School of Music in memory of the late composer/arranger. The funds will aid aspiring musicians in their individual studies.

Freeman is noted for his work on Frank Sinatra's "Strangers in the Night" and "That's Life" and Dean Martin's "Everybody Loves Somebody" and "Welcome to My World." Other artists Freeman composed and arranged for during his career include Vicki Carr, Gary Puckett, Robert Goulet and Johnny Mathis. He also composed a number of motion picture and television scores.

Contributions should be sent to: Ernie Freeman Scholarship Fund, c/o U.S.C. School of Music, University Park, Los Angeles 90007.

Country Music's TV Horizons Wider Than Ever

By AL CUNNIF

■ NASHVILLE — Country music and the artists who perform it have never enjoyed wider horizons in terms of exposure on TV, according to specialists who pitch and book country talent for television specials, talk shows, syndicated countdown shows, and other programs.

"In the past the only TV shows open to country artists were 'Nashville on the Road,' the 'Porter Wagoner Show,' 'Pop! Goes the Country,' and similar syndicated shows," said Kathy Hooper, director of creative services for Top Billing International, a firm based here.

"Now, in addition to these shows, 'Hee Haw,' and other country shows that have become established, we are finding top awards shows as outlets for country talent, including the CMA and ACM shows, the American Music

Awards shows, and the 'Music City News' show. The talk shows, such as Merrill Griffin, John Davidson, 'Tomorrow,' and others are prime outlets as well."

"And then there are the music shows — 'America's Country Na,' 'Austin City Limits,' and others. Add to that the specials and variety shows that are using country talent, and country has more opportunities for exposure on TV than ever before."

According to Hooper, people who book talent for TV shows "want someone who can sit up there and talk to the host, as well as sing. Country entertainers have that appeal — they'll sing, divorce — they have mag-

Hooper said she believes that where

TV used to search for personalities among people "in theater, it now searches for people from the music world. Both fields are related — they're both professionals who are used to entertaining on stage, whether for 500 in a TV studio or 5000 in concert."

Hooper said that Top Billing, which represents Wendy Holcombe, who will be featured as a waitress this fall, "Lewis and Clark" TV series this fall, has been talking about packaging shows for HBO and cable TV. She predicts that we'll see more TV shows based on country songs and country personalities in the near future.

Paul Nichols, director of publicity for the John Davidson Show, said: "We've used an awful lot of country acts in the last year. There's been a (Continued on page 66)

VideoWorld

AUGUST 8, 1981

Lily Tomlin in 'The Incredible Shrinking Woman'

Video Visions

By SOPHIA MIDAS

■ CABLE NEWS: Don Kirshner Cable Television has completed on-location taping of West Virginia's "Jamboree in the Hills" country music "Super Bowl" for a television special scheduled to air this fall on Showtime Cable Network. The 80-minute Kirshner production will feature Emmylou Harris, Conway Twitty, Alabama, Hoyt Axton, Billy "Crash" Craddock, T.G. Sheppard, Margot Smith, Helen Cornelius and Tom T. Hall . . . Newly appointed 20th Century-Fox chairman Alan J. Hirschfeld has announced that there will be much greater emphasis on the corporation's newly formed cable division. Hirschfeld replaces Dennis C. Stanfill . . . Dick Broder of the Pacific Arts Corporation has announced a licensing agreement with Supertime Television for "Michael Nesmith in Elephant Parts" . . . Telecom Entertainment and Theatre Now Incorporated have formed a joint venture to develop and produce theatrical and cultural programming for the cable and pay TV markets. Theatre Now has served as general manager and associate producer for over 60 Broadway plays, including "Grease," "Fiddler On the Roof," and "The Little Foxes" . . . Kraft, Inc., will once again be sponsoring music variety shows when its "Kraft Music Hall" debuts in October via cable. The company has signed a five-year deal with CBS Cable to sponsor a single hour show per month. Some of the shows which may air include: Two "Eileen Farrell Sings" shows; "The Jack Gilford Show;" and an Aretha Franklin musical drama called "Frankie and Johnnie" . . . CBS Cable will present "Bernstein Conducts Beethoven," a series of eleven one-hour programs, including the composer's nine symphonies. The programs were produced by Unitel and Amberson Productions.

YOU SHOULD KNOW: Pickwick International broadened its commitment to video last week when the first of three Vidion specialty stores were opened in the San Francisco area. The chain will also institute a rental program next month. The rental program will be offered at 73 Musiland stores and all Sam Goody stores. According to Jack Egster, Pickwick retail executive, the Vidion venture will have a greater emphasis on hardware, insuring that the new specialty stores will not compete with the Musiland stores. Bob Panzette has been appointed vice president and general manager of the Vidion operations . . . Magnetic Video's Jack Dreyer has announced that "Raging Bull" will be released on videocassette in August. Suggested list price is \$79.95 . . . ABC Video has granted GFV of West Germany videocassette distribution rights to 28 theatrical films. GFV is positioning itself to become one of the leading German licensees of U.S. motion pictures. ABC video has also licensed the rights to 18 ABC theatrical titles to the Victor Company of Japan for distribution on JVC VHD videodiscs . . . The satellite industry got a boost last week when the Heath Company of Benton Harbor, Michigan, a subsidiary of Zenith Radio Corp., announced plans to market a commercial quality earth station kit. The kit will sell for \$7,000 via mail order. A chain of 50 retail stores will sell it in the fall. (Continued on page 20)

Video Picks

MICHAEL NESMITH IN ELEPHANT PARTS (1981): Produced by Kathryn Nesmith. Directed by William Dear. Starring Michael Nesmith, Bill Mork, Lark Alcott and Chicago Steve Barkley. (Pacific Arts Video Records, color, 60 mins., \$59.95). Michael Nesmith departs from his stance as a pure recording artist and blends audio and visual in a new way.

TIME AFTER TIME (1979): Produced by Herb Jaffe. Directed by Nicolas Meyer. Starring Malcolm McDowell, David Warner, Mary Steenburgen and Charles Grodin. (Warner Home Video, color, 112 mins., \$60). Nicolas' witty screenplay about H.G. Wells' time-machine pursuit of Jack the Ripper made for an excellent directorial debut for Meyer and a terrific piece of entertainment for movie and home video audiences.

ALL QUIET ON THE WESTERN FRONT (1930): A Universal Pictures Production. Directed by Lewis Milestone. Starring Lew Ayres, Louis Wolheim. (MCA Video, black & white, 93 mins., \$55). This early sound picture stands out as one of the finest literary films of its era. Stark photography and excellent acting make for a good re-telling of the classic Erich Maria Remarque tale of the chilling ironies of World War I, as perceived by a German foot-soldier.

DEVO, THE MEN WHO MAKE THE MUSIC (1981): Produced by Chuck Stalter. Directed by Chuck Stalter and Gerald V. Casale for Dev. Starring Devo. (Gerald V. Casale, Robert Casale, Mark Mothersbaugh, Robert Mothersbaugh and Alan Meyers). (Warner Home Video, color, 55 mins., \$40). The first successful music video piece may well be the music video field what "Tommy" was to rock 'n' roll.

Promo Picks

"SILVERADO" — MARSHALL TUCKER BAND (Warner Bros.): Produced by Carol Roseman. Directed by Steve Barron for Limelight Film and Video Productions. The shadow of Howard Hawks endounds this bit of wild-west rock 'n' roll folklore, which comes complete with a poker game, swinging saloon doors and a shoot-out. The bad guy gets it in the end (some things don't change).

"TURN THE OTHER WAY AROUND" — THE QUINCY BAND (Columbia): Produced by Marcus Perrelli. Directed by David Lindquist for E.J. Stevens. Perfectly conceived and well executed, although a bit heavy-handed on the computer graphics and special effects, this cute piece focuses on an attractive young woman about to make a purchase at a local record store. The results are captivating.



Video World

Video Visions

(Continued from page 19)

depending upon FCC approval.

FROM THE STUDIOS: National Video has completed post-production video special effects for a one-hour cable stereo special featuring MCA recording artists Spyro Gyra. Special effects include laser visuals and animated video painting... New-York based Fat Lady Productions videotaped Grover Washington, Jr. at a recent concert in Philadelphia. The feature was produced for the cable, pay-TV, and home video market. Warner Home Video has secured worldwide cassette distribution rights. Pictured from left are: producer Bruce Buschel, Grover Washington, director Donny Osmond, and producer Gary Delfinger.



MTV Names 'Video Jocks'

■ NEW YORK—MTV, a service of Warner Amex Satellite Entertainment Company, last week announced the names of the "video jocks" who will be hosting their 24-hour cable music channel.

The appointments, which were announced by Sue Steinberg, executive producer of MTV, are Nina Black-

wood, Martha Quinn, J.J. Jackson, Alan Hunter, and Mark Goodman.

The newly appointed video jocks have theatrical and radio backgrounds. Blackwood co-starred in the soon-to-be-released feature film "Vice Squad," and also appeared in Francis Ford Coppola's "One from the Heart." She was moderator for "Woman to Woman," a series produced by the Music Group for national radio, and has done voice-over and promotional work for WMWS radio in Cleveland.

Quinn was assistant to the music director of WNBC radio in New York. She also hosted and produced a variety of jazz, fusion, rock and folk shows at WNYU in New York.

Jackson was afternoon drive disc

(Continued on page 63)

On the Cover: The Incredible Shrinking Woman'

■ Lily Tomlin's satirical variation on a classic science fiction theme, recently released on both cassette and disc by MCA, makes an auspicious debut at number 14 on this week's *Record World* Videocassette Chart.

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Videocassette Piracy on the Rise In Chicago, Says MPAA Investigator

By SOPHIA MIDAS

■ NEW YORK—Videocassette piracy has been plaguing the entire country, but bootlegging has reached especially staggering proportions in the city of Chicago, according to Jim Murphy, staff investigator, Motion Picture Association of America.

The lack of stringent legislation and enforcement, Murphy told *Record World*, is primarily responsible for the rise of piracy in Chicago: "Piracy has been rampant in Chicago because of the city's current legislation; we couldn't get prosecutions from the United States Attorney General's Office because it was a white collar crime. If a pirate is caught the first time around, the crime is considered to be only a misdemeanor."

Murphy said that the current penalty for a pirate is one year in prison and/or a \$25,000 fine, as well as the forfeiture of the seized equipment.

"Usually," said Murphy, "the pirates get probation and the fine. Consequently, the penalty is something pirates have been willing to risk, especially when you consider the profits they were making. Chicago has been an open market for pirates; all they had to worry about was a slap on the wrist."

Murphy is hopeful, however, that Chicago's current piracy may be curbed. He based this optimism on last week's arraignment of Peter Archer on 33 counts of copyright infringement, and also pending Federal anti-piracy legislation. "We think things are going to change in Chicago," Murphy said. "This is evident by the Peter Archer case. Archer had a video business in Chicago called Hollywood Video; it was a retail outlet. What the outcome of the criminal information against Archer will be, I don't know, but it received a lot of press in Chicago, and I'm certain it will frighten some of the pirates away."

According to MPAA investigator Fred Berends, "Peter Archer appeared July 27 in the U.S. District Court of Chicago, Illinois and pleaded not guilty. Judge Kocoras called for a status call on September 4. In the interim, the U.S. Attorney could bring before the Grand Jury and presenting the information which the FBI has accumulated."

According to Murphy, video piracy is costing the industry "hundreds of millions of dollars." He explained: "There's a lot of money to be made from bootlegging, and it's very tempting and extremely easy to pull off." Depending on how recent a movie or

videocassette is, it can go for \$100 to \$200, and more if it is a three-quarter-inch master. "A half-inch copy of 'Raiders of the Lost Ark' can go for up to \$200, but a three-quarter-inch master can go for \$1000," Murphy said.

Explaining how retailers go about selling or renting half-inch videocassettes, Murphy said, "We had a guy in Massachusetts, and he would rent his titles from other retailers. He would then go home, make a dupes of the cassettes, and then switch the spools; in other words, he would return the dupes to the retailer, and keep the good copy for himself. Now, he had a nice copy of the film to run off and sell. This guy is now being charged under Massachusetts law for larceny. The state police made this investigation. I imagine one retailer took the time to check his returned product."

The pirating of master tapes does not require any particular expertise, according to Murphy. "It's very simple. Take a film like *Superman II*. There were something like 1400 35 millimeter prints of that film shipped to theaters. Every one of those 1400 masters is a weak spot, whether it be with the shippers or the theatre employees themselves. For example, after a movie has its last showing for the evening, what's to stop an employee from taking the film home for the night and giving the film to someone who can transfer 35 millimeter into three-quarter-inch? No one would be the wiser. All you need is one person who has connections in a big city like Chicago — someone who knows a few theatre owners. In one night the movies can be out in the pirate market." Murphy said that the pirate can then take his three-quarter-inch dupe and make one copy from it. "He runs off copies from the copy he has made. When the second copy begins to deteriorate, he takes out his

(Continued on page 63)

TEAC, BASF Set Joint Promotion

■ BEDFORD, MASS.—TEAC Corporation of America and BASF Systems Corporation have announced a joint promotion, which offers five BASF Professional II pure chromium dioxide cassettes free to consumers with the purchase of any TEAC cassette deck.

The companies are extending the offer through all authorized TEAC dealers in major metropolitan areas in the U.S., including New York, Chicago, Los Angeles, Boston and Washington, D.C.

Record World

Videocassettes

Aug.
8 Aug.
1

- 1 1 ORDINARY PEOPLE**
 Starring Mary Tyler Moore, Donald Sutherland and Timothy Hutton
 Paramount
 Paramount Home Video 8964
 Produced by Ronald L. Schwary
 Directed by Robert Redford



RATING
R

		RATING
2	2 ELEPHANT MAN	PG
	Paramount Paramount Home Video 1347 Produced by Jonathan Sanger Directed by David Lynch	
3	3 POPEYE	PG
	Paramount Paramount Home Video 1117 Produced by Robert Evans Directed by Robert Altman	
4	4 AIRPLANE	PG
	Paramount Paramount Home Video 1305 Produced by John Davidson Directed by Jim Abraham, David Zuker, Jerry Zuker	
5	5 9 TO 5	PG
	20th Century-Fox Magnetic Video 1099 Produced by Bruce Gilbert Directed by Colin Higgins	
6	7 YOUNG FRANKENSTEIN	PG
	20th Century-Fox Magnetic Video 1103 Produced by Michael Gruskoff Directed by Mel Brooks	
7	18 THE GREAT SANTINI	PG
	Warner Bros. Warner Home Video CR22010 Produced by Charles A. Pratt Directed by Lewis John Carlino	
8	6 BLACK STALLION	G
	20th Century Fox Magnetic Video 4501 Produced by Frances Ford Coppola Directed by Carroll Ballard	
9	9 SUPERMAN	G
	D.C. Comics Warner Home Video WB 1013 Produced by Alex & Lyia Salkind Directed by Richard Donner	
10	8 CADDYSHACK	R
	Orion Warner Home Video 2005 Produced by Douglas Kenney Directed by Harold Ramis	
11	10 THE STUNT MAN	PG
	20th Century-Fox Magnetic Video 1110 Produced by Mel Simon Directed by Richard Rush	
12	— MELVIN & HOWARD	R
	Universal MCA Distributing 66026 Produced by Art Linson & Don Phillips Directed by Jonathan Demme	
13	11 FAME	R
	MGM MGM/CBS M70027 Produced by David DeSilva & Alan Marshall Directed by Alan Parker	

14	— INCREDIBLE SHRINKING WOMAN	PG
	Universal MCA Distributing 66027 Produced by Hank Moonbeam Directed by Del Schumacher	
15	12 LET IT BE	G
	20th Century-Fox Magnetic Video 4508 Produced by Neil Aspinall Directed by Michael Lindsay-Hogg	
16	— HIGH ANXIETY	PG
	20th Century-Fox Magnetic Video 1107 Produced by Mel Brooks Directed by Mel Brooks	
17	— STAR TREK--THE MOTION PICTURE	G
	Paramount Paramount Home Video 8858 Produced by Gene Roddenberry Directed by Robert Wise	
18	17 LA CAGE AUX FOLLES	R
	20th Century-Fox Magnetic Video 4506 Produced by Productions Artistes Associes & Domo Produce SPA Directed by Edouard Molinaro	
19	24 SOMEWHERE IN TIME	PG
	Universal MCA Distributors 60024 Produced by Stephen Deutsch Directed by Jeanett Szark	
20	— AND JUSTICE FOR ALL	NA
	Columbia Columbia Home Entertainment BE 10015E Produced by Norman Jewison & Patrick J. Palmer Directed by Norman Jewison	
21	14 CARRIE	R
	20th Century-Fox Magnetic Video 4515 Produced by Brian De Palma Directed by Paul Monash	
22	25 MY FAIR LADY	NA
	MGM MGM/CBS C90038 Produced by Jack L. Warner Directed by George Cukor	
23	15 CABARET	PG
	ABC MGM/CBS CVCB 70035 Produced by Steven Deutsch Directed by Bob Fosse	
24	— FIENDISH PLOT OF FU MANCHU	PG
	Warner Bros. Warner Home Video CR22014 Produced by Zev Braun & Leland Nolan Directed by Piers Naggrad	
25	— FLASH GORDON	R
	Universal MCA Distributors 66022 Produced by Dino De Laurentiis Directed by Mike Hodges	

Record World Singles 101-150

AUGUST 8, 1981

- Aug. Aug.

101 101 A WOMAN'S GOT THE POWER THE A/S /Arista 0609 (Young Philadelphians, ASCAP)
102 102 OUR LIPS ARE SEALED GO GO'S /I.R.S. 9901 (A&M) (Gotown/Plangent Visions, ASCAP)
103 104 I'LL DO ANYTHING FOR YOU DENROY MORGAN /Becket 45 (Big Seven/Bert Reid, BMI /Becker/Ron Miller, ASCAP)
104 106 SILLY DENIECE WILLIAMS /ARC/Columbia 18 02406 (Rosebud, BMI)
105 105 SECRETS MARY DAVIS /Casablanca 2336 (PolyGram) (Bobby Goldsboro, ASCAP)
106 106 LA-DI-DA SAD CAFE /Swan Song 72002 (Alt) (Man-Ken, BMI)
107 111 PETE THE METER READER MARY WILSON /WMCT 9 02405 (BNA /Pet Sounds, ASCAP)

- 108 108 JUST LIKE PARADISE LARRY JOHN McNALLY /Columbia 18 02200 (McNally /Modern, ASCAP)
109 113 MEDLEY IT STARS On /Radio 3830 (Alt) (Pub. not listed)
110 107 BUSTIN' OUT MATERIAL WITH NONA HENDRICKS /Isle 49741 (WB) (Cir Crib Island, BMI)
111 109 HEAVEN CARL WILSON /Caribou /EPic 21312 (Mercury Goge /Schiffing, ASCAP)
112 110 ONE STEP AWAY SPUT ENZ /A&M 2339 (Ent, BMI)
112 112 ARE YOU SINGLE AURRA /Soulasol 2139 (RCA) (Lucky Three /Red Aurra, BMI)
117 117 SUMMER'S HERE JAMES TAYLOR /Columbia 11 02093 (Country Roads, BMI)
113 123 I LOVE YOU MORE RENE & ANGELA /Capitol 5010 (A La Mode /Arista, ASCAP)
116 125 CAN'T WE FALL IN LOVE AGAIN PHYLLIS HYMAN AND MICHAEL HENDERSON /Arista 0607 (Atv, BMI)

- 117 118 SHOW AND TELL RON DANTE /Hondsbake 02107 (Fullness /Blackwood, BMI)
118 119 GONNA GET OVER YOU FRANCE JOU /Prelude 8030 (Trumar /Crown Heights, BMI)
119 120 YOU STOPPED LOVING ME ROBERTA FLACK /MCA 51126 (Duchess /MCA, BMI)
120 121 COMPETITION TOM DICKIE & THE DESIRES /Mercury 76110 (PolyGram) (Little Gine /Temptation Combos, BMI)
121 - YESTERDAY NIGHT PURPLE PRAIRIE LEAGUE /Casablanca 2337 (Unisheppell /Vox Roy, BMI)
122 115 DDT NEW ENGLAND /Elektro 47115 (Rock Steady, ASCAP)
124 124 TOO MANY LOVERS CRYSTAL GAYLE /Columbia 11 02078 (Mother Tongue, ASCAP)
124 126 THIS IS FOR THE LOVER IN YOU SHALAMAR /Solar 12250 (RCA) (Spectrum VII /Silver Sounds, ASCAP)
125 103 SEARCHING TO FIND THE ONE UNLIMITED TOUCH /Prelude 8029 (Trumar, BMI / Unlimited Touch, ASCAP)
122 122 LOVE LIGHT YUTAKA /Alfa 7004 (Little Tiger/Damie, ASCAP)
120 130 JUST ONE MOMENT AWAY MANHATTANS /Columbia 18 02191 (Content, BMI)
128 114 LAY BACK IN THE ARMS OF SOMEONE SAVOY BROWN /Town House 1054 (Careers, BMI)
129 116 FIVE O'CLOCK IN THE MORNING VILLAGE PEOPLE /RCA 12258 (Can't Stop, BMI)

- 130 131 KEEP OUR LOVE ALIVE JOHNNY VAN ZANT /Polydor 2171 (PolyGram) (Ready or Not /Rocknocket, ASCAP)
- NOT FADE AWAY ERIC CLAPTON /Montage 1200 (Wren, BMI)
132 133 HIGHWAY ONE HIGHWAY JUDAS PRIEST /Columbia 11 02083 (Amokid /April ASCAP)
134 134 SHOULD I DATE TANYA TUCKER /MCA 51131 (Unisheppell /Watch Hill, BMI)
134 - SWEAT (TILL YOU GET WET) BRICK /Bong 02243 (CBS) (WB Music /Good High, ASCAP)
135 127 TRY IT OUT GINO SOCCIO /Atlantic/RFC 3813 (Good Flavor /Sons Celestes /Shediac, ASCAP)
136 136 NOTHING BUT LOVE PETER TOSH /Rolling Stones /EMI-America 8083 (pub. not listed)
141 141 SO THIS IS LOVE? VAN HALEN /Warner Bros. 49751 (Van Halen, ASCAP)
138 140 EASY FLORENCE WARNER /Polydor 76113 (PolyGram) (Irving /Dancer, BMI)
139 142 ANYBODY WANNA DANCE EBONEE WEBB /Capitol 5008 (Ebonye Webb, BMI)
140 132 HERE IS MY LOVE SYLVESTER /Fantasy /Honey 912 (Borsci /Beekeeper, ASCAP)
141 - FUNTOUN U.S.A. RAFAEL CAMERON /Soulcul 2144 (RCA) (One To One, ASCAP)
142 - HERE I AM STICKERS /Solar 47922 (E/A) (Spectrum VII /Silver Sounds, ASCAP)
143 128 READY FOR LOVE SILVERADO /Pavilion 6 02077 (CBS) (Rhythm, BMI)
144 139 'SCUSE ME, WHILE I FALL IN LOVE DONNA WASHINGTON /Capitol 4991 (Almo /Uncle Ronnie's, ASCAP)
145 143 BODY MUSIC STRICKERS /Prelude 8025 (Trumar, BMI)

- 146 144 FOREVER YESTERDAY (FOR THE CHILDREN) GLADYS KNIGHT & THE PIPS /Columbia 11 02113 (Glen's Music Files, ASCAP)
147 129 NOTHIN'S GONNA CHANGE MY MIND BILL WRAY /Liberty 1413 (Canon /Dove-Mel, BMI)
135 135 POCKET CALCULATOR KRAFTWERK /Warner Bros. 49723 (Kling Klang, ASCAP)
139 137 ON AND ON AND ON ABBA /Alphic 3286 (Clewest, BMI)
150 138 TOGETHER WE CAN SHINE LINX /Chrysalis 2521 (Solid /RSM)

Record World Singles

Alphabetical Listing

Producer, Publisher, Licensee

ALL THOSE YEARS AGO Harrison-Cooper (Gone & V., BMI)	PROMISES Gabi-Cullen-Bichardson (Signed /Unisheppell, BMI)	97
AMERICA Casual (Stonebridge, ASCAP)	PULL UP TO THE BUMPER Blackwell-Sodkin (Acids /Grace Jones, ASCAP)	98
ANGEL OF THE MORNING Landis (Blackwood, BMI)	QUEEN OF HEARTS Lands (Drunk Monkey, Queen)	6
A WOMAN IN LOVE (IT'S NOT ME) (Gone Good /Gloria Estefan, ASCAP)	REALLY WANT TO KNOW YOU Wild Porky (Ronder /Almo /High Wave, ASCAP)	37
ANYTHING NEEDS LOVE JUST LIKE YOU DO Parker, Jr. (Raymond, ASCAP)	ROCK 'N' ROLL DREAMS COME THROUGH NICKELBACK-Jonson (Neverland /Lost Boys, BMI)	30
BEACH BOYS MEDLEY Various (no publisher listed)	RUNNING AWAY Beverly (Amusement, BMI)	90
BETTE DAISY EYES Goray (Plain and Simple /Donna Weiss, ASCAP /BMI)	SEND ME FOR You McCormick (Irving /Mersey Key, BMI)	92
BOY ON THE NEW YORK CITY Broadway (Trio, "Broadway")	SEVEN YEAR ACHE Crayell (Hoffnig /Atlantic)	45
BREAKING AWAY Group (Dolce), BMI	SHADDOUP You Dale-McKinney (Remix, Bad Boy)	55
BURNIN' FOR YOU Birch (B.C. Culpepper, ASCAP)	SHAKE IT UP TONIGHT Parker, Jr. (April, ASCAP)	71
CHEATERS-FRANKS (Intersong, ASCAP) Newton House, BMI	SHE'S A BAD MAMA JAMA (She's Built, SHE'S STACKED) Haywood (Jimm-Ed, BMI)	80
COOL LOVE Doved (Inning /Pebble Cruise, BMF /Almo, ASCAP)	SLOW HAND (The) (Womack-Harris Flying Rocket, Adel, ASCAP)	4
DON'T GIVE IT UP McVie-Caillie-Petton (British Rocker, Adel, ASCAP)	DON'T LET HM GO Croin-Ridruth-Bennion (Fonzie, BMI)	24
DON'T WANT TO WAIT ANYMORE Faster (Faster Freez, BMI)	DON'T WANT TO WAIT ANYMORE Faster (Faster Freez, BMI)	12
DOUBLE DUTCH BULS (Wind /Frophin /Supermarket, BMI)	DROP IT BY STEPH (Murray /Deb. Dev. BMI)	39
DRAW OF THE CARDS Goray (Apkins /Almo /Plain /Dawn /Black Road, BMI)	DROP DRAGGIN' MY HEART AROUND (Love Gone /Von Gote /Wild Guitar, ASCAP)	31
ELVIRA Chancy (Auf Rose, BMI)	STRAIT FROM THE HEART Ryan (Pangola /Cavers /Molens, BMI)	75
ENDLESS LOVE Rich (POP Music /Brockman /Intersong /ASCAP administered)	STRANGER THAN BEFORE (Before Arthur (Kinney /Beggar Melodies /Feder /BMF /Hidden Valley, ASCAP)	56
EVERLASTING Love Chernoff (Various, BMI)	SURIYAKI Duke (Beechwood, BMI)	50
FEED SO RIGHT Gandy-Shade Shedd (Feeby, BMI)	SUPER STAR (Cape, BMI)	77
FIRE AND ICE Olsen /Genida (Forest Blue /Big Tooth /Discot /Denice Berry, ASCAP)	SUZI Holbrook-Kimball (Terrene /Fourth Floor, ASCAP)	94
FLY AWAY NELL-Wood (Bebel, BMI)	TAKES ON THE ROAD (Mycenes, ASCAP)	25
FOR YOUR EYES ONLY Nei (U/A, ASCAP)	TAKE IT ON THE RUN Cronin-Richard-Beaman (Stonk Dark, ASCAP)	69
FREAKY DANCIN' Blackmon (Better Days, BMI /Bitter Nights, ASCAP)	TEMPTED Bechir-Costello (Illinois Songs, BMI)	72
GEMINI DREAM WILLIAMS (WB/MCA, ASCAP)	THAT OLD SONG Parker, Jr. (Royaldia, ASCAP)	36
GENERAL HOSPITAL King (Solid Smash /GIVE IT TO ME BABY Jones (Jobete /Stone City, ASCAP)	THREE BREAK UP (THREE THAT DON'T WRITE (EM) Kaufman (Rhy-bee, ASCAP)	33
HEARTBEAT Nix (Kexi /Sugar Bias /Ascap), 99	THE ONE THAT YOU LOVE Molin (Caren /Briarwood Models, BMI)	3
HEARTBREAK (Kug /Meroush /Sugar Bias /Great Pyramid, BMI)	THE REAL THING Group (State of the Army /Brooks, ASCAP)	84
HEAVY METAL (Takin' A Ride) Fader (Fingers, ASCAP)	THE STROKE Squier-Mock (Songs of the Knight)	17
HOLD ON TIGHT LYNN (Blackwood /Jit, BMI)	THEME FROM THE GREATEST AMERICAN (Holland /Holland, ASCAP)	2
I COULD NEVER MISS YOU (MORE THAN I DO) London (Abesong, BMI)	THEM'S THE BREAKS (Over the Hilltop - Callins (Rick Hall, ASCAP)	15
I DON'T NEED YOU Richie (Boatsuite, BMI)	THE SENSITIVE KIND Caron-Graham (Audreyan, BMI)	81
IS IT YOU Rilane (Rib of Hobbes, ASCAP)	THE STREETS Are Blue (Holland /Holland, ASCAP)	49
IT'S NOW OR NEVER SCOTT-ANDREE (Gladys, ASCAP)	THEY CALL ME LITTLE GIRL Miami Beach-Springsteen (Bruce Springsteen, ASCAP)	46
JESSIE'S GIRL Olsen (Robie Porter, BMI)	TIME PERSONS (Wolfgang /Carron /Irving, BMI)	13
JOLE BLON Miami Steve Springfield (Fort Knox)	TOM SAWYER Group-Brown (Core, ASCAP)	58
IS IT YOU Rilane (Rib of Hobbes, ASCAP)	TOO MUCH TIME ON MY HANDS Group (Almo, ASCAP)	96
IT'S NOW OR NEVER SCOTT-ANDREE (Gladys, ASCAP)	TOUCH ME WHEN WE'RE DANCING Carpenter (Hollie Clement, BMI)	22
JOLE BLON Miami Steve Springfield (Fort Knox)	UPRIGHT (Holland /Holland, ASCAP)	1
JUST BE A LADY Grodin (Jit, BMI)	VERY SPECIAL Love-Laws (Irving /Gibbs, BMI /Jeffix, ASCAP)	20
LADY IN RED (I'm) Ur (Cornelius-Group /Johes /Commodore, ASCAP)	WALK RIGHT NOW Jackson (Wizp /Suggy /Ronwick, BMI)	83
LOVE ON A TWO WAY STREET Wallen (Gem, BMI)	WE'RE IN THIS LOVE TOGETHER Gaydon (Tina Turner, ASCAP)	100
MODERN GIRL Nel (Pandem, See Shonty /Unisheppell, BMI)	WHICH IS CRYING NOW Stone /Weed High (Higherne, BMI)	28
MORNING TRAIN (NIN) TO FIVE) Neil (Duke, BMI)	WHOOPIE CHINN (Island, BMI)	35
NEICO Holloman (Terrorform /Fourth Floor, ASCAP)	YOU COULD TAKE MY HEART AWAY Flicker (Greyore, ASCAP)	67
NIGHTWALKER Vanelli (Solid Keys, BMI)	YOU DON'T KNOW ME Norman (Righsing, BMI)	83
NOTHIN'S GONNA CHANGE MY MIND Bill Wray /Liberty 1413 (Canon /Dove-Mel, BMI)	YOU MAKE MY DREAMS Hall-Dates (Hot-Cha /S. Compton, ASCAP)	19
POCKET CALCULATOR Kraftwerk /Warner Bros. 49723 (Kling Klang, ASCAP)	YOU'RE MY GRL Veracchio (Big Teeth, BMI /Brightmills, ASCAP)	42



Lee Ritenour alias "Mr. Briefcase"

the new single from "Rit" 60-321
Produced by Harvey Mason, David Foster & Lee Ritenour

7/30 Albany, N.Y.
7/31 Philadelphia, Pa.
8/1 Chicago, Ill.
8/3 Cleveland, Ohio.

8/4

Detroit, Mich.
8/5 Pittsburgh, Pa.
8/7 Milwaukee, Wis.
8/8 Minneapolis, Minn.

8/10 Dallas, Tex.

8/11 Houston, Tex.
8/12 Atlanta, Ga.

8/13 Miami, Fla.

8/14 Tampa, Fla.
8/15 Denver, Colo.

8/17 Tempe, Ariz.

8/18-22 Los Angeles, Calif.
8/28 San Francisco, Calif.
8/29 Santa Barbara, Calif.
8/30 Breckinridge, Colo.

Management: Dave Bendell Artists, Inc. Barry Menes Eng.

© 1981 Elektra/Warner Records
A Warner Communications Co.



Record World Singles

AUGUST 8, 1981

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

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Record World's Album Airplay

AUGUST 6, 1981

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

WNEW-FM / NEW YORK

ADDS:
TIM CURRY — A&H
DEBORAH HARRY (Single) —

Chrysalis
STEVIE NICKS — Modern

POCO — MCA

HEAVY ACTION:
TOM PETTY AND THE
HEARTBREAKERS — Backstreet/
MCA

FOREIGNER — Atlantic

SQUEEZE — A&M

HEAVY METAL (soundtrack) — Full

Moon Asylum

KINKS (import single) — Arista

GARY U.S. BONDS — EMI America

BILLY SQUIER — Capitol

MOODY BLUES — Threshold

GREG KHN — Beserkley

STEVIE NICKS — Modern

WBCN-FM / BOSTON

ADDS:

ADAM AND THE ANTS (12") —

Epic

PHIL GENTILU (12") — Portrait

KILLING JOKE — EG

STEVIE NICKS — Modern

MICHAEL STANLEY BAND —

EMI America

JON & VANGELIS — Polydor

ZZ TOP — WB

HEAVY ACTION:

JOE PERRY PROJECT — Columbia

JOURNEY — Columbia

PAT BENATAR — Chrysalis

MOODY BLUES — Threshold

VAN HALEN — WB

BILLY SQUIER — Capitol

FOREIGNER — Atlantic

HEAVY METAL (soundtrack) — Full

Moon Asylum

TOM PETTY AND THE

HEARTBREAKERS — Backstreet/
MCA

TUBES — Capitol

WCZO-FM / BOSTON

ADDS:

CHRYSLIS — Plastic

STEVIE NICKS — Modern

ZZ TOP — WB

HEAVY ACTION:

PAT BENATAR — Chrysalis

DANNY JOE BROWN — Epic

FOREIGNER — Atlantic

JOURNEY — Columbia

JUDY WOOD — Columbia

JOB PERRY PROJECT — Columbia

BILLY SQUIER — Capitol

JOE VITALE — Asylum

BLACKFOOT — Atco

BLUE OYSTER CULT — Columbia

WLIR-FM / LONG ISLAND

ADDS:

CAMEL — Passport

TIM CURRY — A&M

CAROLINA MAS — Mercury

STEVIE NICKS — Modern

RAINBOW (import single) —

Polydor

RAMONES — Sire

WBAB-FM / LONG ISLAND

ADDS:

Camel — Passport

JOHN FOGERTY — Mercury

STEVIE NICKS — Modern

AC/DC — Atlantic

ROBBIE PATTON — Liberty

RAINBOW (import single) —

Polydor

RED RIDER — Capitol

HEAVY ACTION:

MOODY BLUES — Threshold

PAT BENATAR — Chrysalis

AC/DC — Atlantic

VAN HALEN — WB

BILLY SQUIER — Capitol

FOREIGNER — Atlantic

SQUEEZE — A&M

STEVIE NICKS — Modern

FOREIGNER — Atlantic

MOODY BLUES — Threshold

PAT BENATAR — Chrysalis

AC/DC — Atlantic

VAN HALEN — WB

BILLY SQUIER — Capitol

FOREIGNER — Atlantic

MOODY BLUES — Threshold

PAT BENATAR — Chrysalis

AC/DC — Atlantic

VAN HALEN — WB

BILLY SQUIER — Capitol

FOREIGNER — Atlantic

MOODY BLUES — Threshold

PAT BENATAR — Chrysalis

AC/DC — Atlantic

VAN HALEN — WB

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MOODY BLUES — Threshold

PAT BENATAR — Chrysalis

AC/DC — Atlantic

VAN HALEN — WB

BILLY SQUIER — Capitol

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MOODY BLUES — Threshold

PAT BENATAR — Chrysalis

AC/DC — Atlantic

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BILLY SQUIER — Capitol

FOREIGNER — Atlantic

MOODY BLUES — Threshold

PAT BENATAR — Chrysalis

AC/DC — Atlantic

VAN HALEN — WB

BILLY SQUIER — Capitol

FOREIGNER — Atlantic

MOODY BLUES — Threshold

PAT BENATAR — Chrysalis

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MOST ADDED

SELLA DONNA — Stevie Nicks — Modern (32)
HIGH IN THE SKY — Def Leppard — Mercury (12)
AS FAR AS I CAN SEE — Billy Squier — Capitol (8)
EMPHATICO — Tom Petty — A&M (6)
NORTH COAST — Michael Stanley Band —
(Indie America) (3)
PEASANT DREAMS — Kimono — Sire (5)

MOST AIRPLAY

4 — Foreigner — Mercury (14)
PRECIOUS TIME — Hall & Oates — Chrysalis (13)
ESCAPE — Journey — EMI (9)
HARD PROMISES — Tom Petty and the
Heartbreakers — Blackstreet / MCA (7)
LONG DISTANCE VOYAGER — Heart
Blue — Geffen (6)
DON'T SAY NO — Hall & Oates — Capitol (4)
FIVE OF UNKNOWING ORIGIN — Blue-Ocean
Columbia (3)
FAIR WARNING — Hall & Oates — WB (3)
EL LOCO — ZZ Top — Warner Bros. (3)
HEAVY METAL (soundtrack) — Bill Paxton
Avalon (3)
MAMAUKEE — Blackstreet — Arista (3)

Y95-FM/ROCKFORD

ADDS:
DEF LEPPARD — Mercury
ELO (single) — Jet
GO-GO'S — I.R.S.
STEVE NICKS — Modern
VAT — A&M
HEAVY ACTION:
MOODY BLUES — Threshold
FOREIGNER — Atlantic
PAT BENATAR — Chrysalis
STYX — A&M
JOURNEY — Columbia
BILLY SQUIER — Capitol
JIM STEINMAN — Epic/Cleve. Int'l
TOM PETTY AND THE
HEARTBREAKERS — Backstreet/
MCA
VAN HALEN — WB
BLACKFOOT — Atco

WLUW-FM/CHICAGO

ADDS:
BILLY SQUIER — Capitol
PAT BENATAR — Chrysalis
SANTANA — Columbia
JOURNEY — Columbia
FOREIGNER — Atlantic
VAN HALEN — WB
HEAVY METAL (soundtrack) — Full
Metal (A&M)
MOODY BLUES — Threshold
JOE VITALE — Asylum
JOHNNY VAN ZANT BAND —
Polydor

WXRT-FM/CHICAGO

ADDS:
KINKS (import single) — Arista
STEVIE NICKS — Modern
HEAVY ACTION:
SANTANA — Columbia
BLUCE BROWN — Columbia
ZZ TOP — WB
GARY U.S. BONDS — EMI-America
MOODY BLUES — Threshold
HEAVY METAL (soundtrack) — Full
Metal (A&M)
RICKIE LEE JONES — WB
SQUEEZE — A&M
PHIL COLLINS — Atlantic
JOE WALSH — Asylum

KSHE-FM/ST. LOUIS

ADDS:
STEVIE NICKS — Modern
SHOOTING STAR — Virgin / Epic
HEAVY ACTION:
FOREIGNER — Atlantic
JOURNEY — Columbia
PETER FRAMPTON — A&M
MICHAEL STANLEY BAND —
EMI-America
MOODY BLUES — Threshold
JEFFERSON STARSHIP — Grunt
GARY U.S. BONDS — WB
BILLY SQUIER — Capitol
PAT BENATAR — Chrysalis
ZZ TOP — WB

WLWX-FM/MILWAUKEE

ADDS:
DIESEL — Regency

TOP AIRPLAY

a
FOREIGNER
Atlantic

4

KLBJ-FM/AUSTIN

ADDS:
DEF LEPPARD — Mercury
DVC — Alfa
KINKS (import single) — Arista
RED RIDER — Capitol
HEAVY ACTION:
FOREIGNER — Atlantic
PAT BENATAR — Chrysalis
MICK FLEETWOOD — Threshold
TOM PETTY AND THE
HEARTBREAKERS — Backstreet/
MCA
ICEHOUSE — Chrysalis
BLUE OYSTER CULT — Columbia
GARAGE KIDS — WB
MICK FLEETWOOD — RCA
TUBES — Capitol
JOURNEY — Columbia

KFMJ-AM/DENVER

ADDS:
NORMAN BLAKE — Rounder
TIM CURRY — A&M
STEVIE NICKS — Modern
PASSPORT — Atlantic
RAKES — Sire
RED RIVER — Capitol
HEAVY ACTION:
JOE JACKSON — A&M
RICKIE LEE JONES — WB
MOODY BLUES — Threshold
TOM PETTY AND THE
HEARTBREAKERS — Backstreet/
MCA
NAMELESS BROTHERS — A&M
SINCEROS — Columbia
PHIL COLLINS — Atlantic
STEVIE NICKS — Modern
ROOM FULL OF BLUES — Blue
Flame
SANTANA — Columbia

KGB-FM/SAN DIEGO

ADDS:
STEVIE NICKS — Modern
RAKES (import single) —
Polydor
HEAVY ACTION:
PAT BENATAR — Chrysalis
PHIL COLLINS — Atlantic
TOM PETTY AND THE
HEARTBREAKERS — Backstreet/
MCA
FORERUNNER — Atlantic
JOURNEY — Columbia
GREG KIHN — Berserker
STEVIE NICKS — Modern
STEVE WINWOOD — Island
BLUE OYSTER CULT — Columbia
BILLY SQUIER — Capitol

KOME-FM/SAN JOSE

ADDS:
DEF LEPPARD — Mercury
HEAVY METAL (soundtrack) — Full
Moon / Asylum
DAVID JOHANSEN — Blue Sky
NEW ENGLAND — Elektra
STEVIE NICKS — Modern
MICHAEL STANLEY BAND —
EMI-America
HEAVY ACTION:
PAT BENATAR — Chrysalis
BLUE OYSTER CULT — Columbia
TOM PETTY AND THE
HEARTBREAKERS — Backstreet/
MCA
JIM STEINMAN — Epic/Cleve. Int'l.
POINT BLANK — MCA
ZZ TOP — WB

KZAP-FM/SACRAMENTO

ADDS:
BRUCE BAUM — Horn
HEAVY METAL (soundtrack) — Full
Moon / Asylum
ICEHOUSE — Chrysalis
STEVIE NICKS — Modern
HEAVY ACTION:
FOREIGNER — Atlantic
TOM PETTY AND THE
HEARTBREAKERS — Backstreet /
MCA
OZZY OSBOURNE — Jet
REO SPEEDWAGON — Epic
RUSH — Mercury
BILLY SQUIER — Capitol
MICHAEL STANLEY BAND —
EMI-America
BILLY SQUIER — Capitol
ZZ TOP — WB

KZQ-FM/SEATTLE

ADDS:
STEVIE NICKS — Modern
POINT BLANK — MCA
HEAVY ACTION:
PHIL COLLINS — Atlantic
MOODY BLUES — Threshold
ROSANNE CASH — Columbia
TOUCH ME AND THE
HEARTBREAKERS — Backstreet /
MCA
GREG KIHN — Berserker
PABLO CIUISE — A&M
POINTER SISTERS — Planet
Ariana PARSONS PROJECT —
Artist
SQUEEZE — A&M
FOREIGNER — Atlantic

KZEL-FM/EUGENE

ADDS:
TIM CURRY — A&M
DEF LEPPARD — Mercury
STEVIE NICKS — Modern
RED RIVER — Capitol
HEAVY ACTION:
PAT BENATAR — Chrysalis
ZZ TOP — WB
JOURNEY — Columbia
BLUE OYSTER CULT — Columbia
TUBES — Capitol
MICHAEL STANLEY BAND —
EMI-America
BILLY SQUIER — Capitol
TOM PETTY AND THE
HEARTBREAKERS — Backstreet /
MCA
FOREIGNER — Atlantic
MOODY BLUES — Threshold

39 stations reporting this week. In
addition to those printed are
WQBK-FM, WSHE-FM, WABX-FM.

Radio World

Radio Replay

By PHIL DIMAURO

BUY AMERICAN: Can an independently programmed radio station pit itself against the resources of a format syndicator and survive? WINN, Louisville, did precisely that and flourished. At the beginning of 1981, WINN was contemplating a switch from country music to Al Ham's "Music of Your Life" format, a matched-flow blend of popular music of the past 40 years with roots in the big-band era (*Record World*, June 27). "We were particularly interested in Al Ham," executive vice president and co-owner Charles LeGette (with president John Rutledge) told Radio Replay. Even with the popularity of country, the two executives were convinced that an adult format with Ham's specifications was the wave of the future.

Then, they found out that an MOR station in town, WXVW, had "beat us to the punch" by acquiring the exclusive market rights to the Al Ham format. "We decided to put together our own format, LeGette continued, "with our own flair." Surmising that the music of Sinatra and the big-band era had a "sentimental value" that people associated with the period of World War II, the WINN management decided to name their format "Music of America."

Starting from scratch, said LeGette, was not easy. They went to the charts as fast back as 1938, picking the hit titles over the years, but finding the records in good condition was more difficult. For sides that were impossible to buy, they approached collectors and rented the records for recording. WINN, like most of the stations that program "Music of Your Life," is on the AM band, and LeGette has discovered something that Ham also realizes: music of the '40s and '50 was engineered for monaural playback, so it sounds better on AM stations than FMs. Thus, the possibility of FM music competition is lessened.

LeGette claims that this is the first time the Ham format has been pitted against so similar a competitor in a top 50 market, and in the last Arbitron sweep, WINN's share of listeners aged 35-64 was higher than WXVW's (7.1 vs 5.3). He stressed that he's not into syndicating or competing with "Music of Your Life" in any other town. In fact, WINN wouldn't have gone to this sort of time and effort had it not been for the excellent selling of Jim West, Al Ham's Dallas-based national sales director.



THE INDIANS GET WILD: Plasmatics lead vocalist Wendy O. Williams (center, female) was among the celebrities who turned out for a WMMS, Cleveland-sponsored benefit softball game on July 19. The famous Cleveland Indians don't have much to do these days, so many of them were on hand to play for the WMMS "Baseball Buzzards," which also included Fee Waybill of the Tubes, and air personalities Jeff Kinzbach, Denny Sanders, Len "Boomb Boom" Goldberg and team manager Kid Leo, who was thrown out of the game for his reportedly *Billy Martin*-style histrionics. Wendy O. and the 'MMS team beat the Will Rogers All Stars (admission proceeds went to the Will Rogers Memorial Fund), which numbered Michael Stanley and Eric Carmen among its ranks. The score: 28-2. Pictured from left surrounding Wendy are Indians Wayne Garland, Mike Stanton, Len Barker and Joe Charboneau.

MOVES: Tom Bender has been named program manager of the RKO I and RKO II networks. RKO II, announced earlier this year, is set to go on the air in September. A third RKO network, in which Bender will participate, is also being developed . . . Rick Torcaso, who used to go by the name Spanky Lane, is the new program director at WDRQ, Detroit, following the resignation of Bill Garcia, who recently moved to WOMC in that city. Torcaso was most recently (Continued on page 61)

British Voices Are At Home On the Airwaves of the U.S.

By PHIL DIMAURO

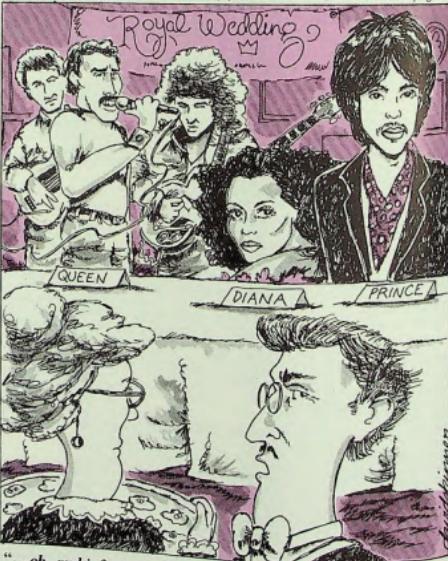
■ NEW YORK—Records made in England have occupied a large portion of American air time ever since the Beatles began the British invasion, but British voices on the airwaves here have always been a rare commodity. Ironically, that same British music that has had such an impact here has a history of severe restriction on the British Broadcasting Corporation's stations. British music enthusiasts have always found ways to get around government "needle time" regulations, however, and as one might expect, a handful of air personalities lured by the United States' thousands of diversified radio signals often seem to have been inspired by that spirit of rebellion.

One of the most popular air personalities in the United States is British by birth: Michael Jackson, who has hosted a top-rated talk show on KABC in Los Angeles for the last 15 years. Jackson was recently chosen to participate in ABC's first foray into nationwide programming via satellite (*Record World*, August 1). He got his start in radio in Johannesburg, South Africa at the age of 16, returning to England to spend two years with the BBC in the late 1950s. During the same period,

he moonlighted on Radio Luxembourg, which was, according to Jackson, "the only real alternative you had . . . to tune into disc jockey shows" at a time when copyright statutes strictly limited the amount of recorded music played. Jackson says his moonlighting was "forbidden, but since my superiors never listened to Radio Luxembourg, they never found out."

The British accent, these broadcasters say, can be both an asset and liability. "When I first got here, doing the kind of radio I do, it was a distinct handicap," Jackson recalls. "Then, having established myself, it became a trademark." Another British subject who has successfully made the state-side transition, Jonathan King, also remarks that "it's not easy" to break in at an American radio station with the accent. King, a music industry entrepreneur who had a U.S. hit with "Everyone's Gone to the Moon," came to WMCA radio in New York to cover the 1980 Presidential conventions and elections for the BBC. He has enjoyed steadily increasing ratings since he began hosting his own telephone talk program.

King got into broadcasting via (Continued on page 61)

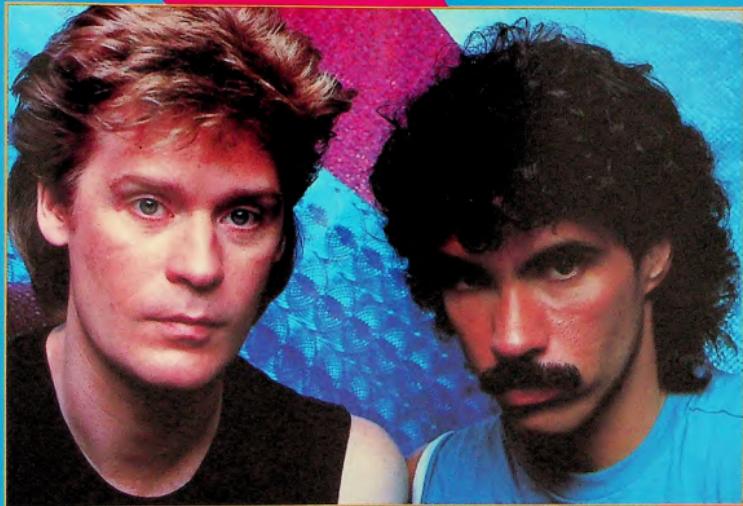


"...oh, and inform Her Majesty that we had a slight mix-up in the seating arrangement..."

Record World Salutes

THE 10TH ANNIVERSARY
OF

Daryl *John*
HALL & OATES



AUGUST 8, 1981

Daryl and John,

It's been a perfect

10

years.



Thanks,

Tommy

THE 10TH ANNIVERSARY
 Daryl OF John
HALL & OATES

Hall & Oates On Songwriting and Success

By JOSEPH IANELLO

Creative pressures and the volatile lifestyle of a rock 'n' roll artist often result in the early break-up of well-intentioned group endeavors. Yet for the past decade, Daryl Hall and John Oates have successfully withstood those pressures, recording a dozen albums and constantly touring while building a loyal and sizeable audience. Refusing to be pigeonholed by labels, Hall and Oates have continued to surprise their fans and critics with new and refreshing approaches to music.

Record World: Your latest album, "Voices," is your biggest commercial success. Have you finally caught up with the mass audience or vice versa?

Daryl Hall: I don't know about caught up. I think we've coincided on various things, us and the audience. I don't think it's really catching up because I think it's all cyclical anyway. What we're doing right now is what they're into hearing. A great deal of it has to do with the fact that we're producing ourselves. It makes all the difference, because our songwriting style hasn't really changed that much. But our production styles have changed dramatically and drastically from album producer to album producer. Now we're finally doing it the way we always wanted to.

RW: Why did it take a dozen albums for you to decide to self-produce? What reasons went into that decision?

Hall: There are a number of reasons, one being listening to other people. Listening to advice that artists need objective third parties to look at their music from the outside. Which I don't agree with.

John Oates: It was a symptom of the seventies.

Hall: The other reason was that we didn't have a band until a few years ago.

RW: When did you get a band?

Hall: In 1979.

RW: So when you toured the band was always a temporary thing?

Hall: Yeah, we kept going through bands just like we went through producers. We started getting a family of musicians that we worked with constantly in '79, and that was the first step in taking control. "Along the Red Ledger" was the first Hall & Oates album where we took control of our own music by using our own band and not having to rely on studio musicians who weren't familiar with. Once we did that and got the band together we could dispense with the producer. For us, producers were people who translated our ideas through their ideas to people who didn't know that well — studio musicians who lived in California. And so being New Yorkers and ex-Philadelphians, that put a big gulf between what we heard musically and what the result was on record.

Oates: We had bands before that, but we weren't really comfortable with using them in the studio. They were more live-oriented bands.

RW: So you're saying that the music in your minds was changed when the public heard it on record.

Hall: The "Voices" album is a lot closer to that. We always sounded the way we wanted to when we performed live because we'd change the arrangement from the way it sounded on record.

Hall: And that was another problem. People always said, "You guys are a real rock 'n' roll band live, but why don't your records sound like that?" They thought they were going to see some kind of duo sitting on chairs and playing Scals & Crofts music. We were never like that, and I think a lot of misconceptions came from the way we were being perceived by our producers and our studio musicians. A lot of the fire in our music was diluted.

RW: You've just completed a new album that's due later this summer. Is it also self-produced?

Hall & Oates: Yes.

RW: And more in the same vein as "Voices?"

Oates: A logical extension of "Voices." Basically the same band, studio and engineer.

RW: What about the material? Is it all original or are there cover songs?

Hall & Oates: It's all original material.

Oates: No ballads, all rockers.

RW: Who writes the lyrics and who writes the music?

Hall: We do all combinations.

Oates: The most common collaboration is on lyrics. We will occasionally write songs individually — lyrics and music. Many times Daryl will have a lot of music and we'll get together and write lyrics.

RW: Your first two albums — "Whole Oats" and "Abandoned Luncheonette" — were laid-back, folk-oriented. Were they accurate reflections of your state of mind at the time, which was ten years ago?

Hall: That's exactly what they did: reflect our state of mind at that time.



Everybody was coming down from having their brains scrambled in the sixties and trying to get normal and sane again for a little while. It was a reaction against the personal excesses of the sixties. So we had these fantasies, thinking let's go out to the country and try that out. We needed that, so combine that with me just leaving music school and you've got "Whole Oats."

Hall: We had to get back to start over again.

Hall: We flew a little too high and both of our wings were damaged a little. That's where it stems from; those albums were definitely aberrations from our style.

RW: Do you have any problems today writing with different, more mature perspectives, while making music that's popular with a young audience?

Oates: No, we're obviously relating to a young audience. We're communicating now more than ever.

Hall: When we were young we were very self-conscious. I think that it interfered with our communication because we were so involved in unscrambling

(Continued on page 10)

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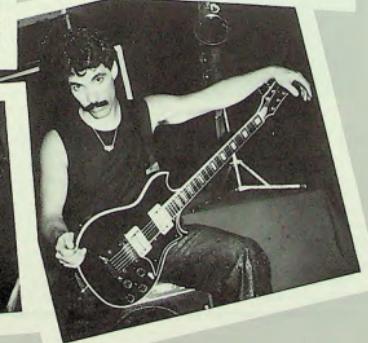
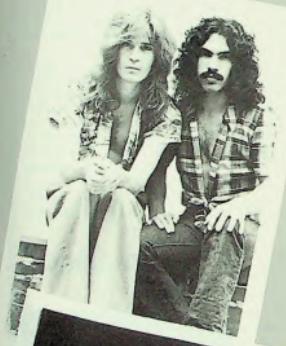


THE 10TH ANNIVERSARY
Daryl & *John*
HALL & OATES

Since the fall of 1972, Daryl Hall and John Oates have released a new album every fall. Although the duo was originally labelled a "blue-eyed soul" group, their records have covered a wide variety of music, ranging from heavy metal, to light pop. During the last ten years the music of Daryl Hall and John Oates has crossed paths many times with the commercial tastes of the day.

After working with several different producers during their career, Hall and Oates scored their biggest success ever last year when they produced themselves. The evolution of the Hall and Oates sound has been long — and sometimes frustrating — but it's a development that has resulted in just rewards. For their new album, "Private Eyes," Daryl and John have once again handled the production chores themselves. By all accounts, "Private Eyes" is wonderful, and it should take Daryl Hall and John Oates to even greater heights of success.

With this special tribute, Record World congratulates Daryl Hall and John Oates on their past achievements and wishes them continued success in the future.



THE 10TH ANNIVERSARY
 Daryl & John
HALL & OATES

Tommy Mottola Chronicles Hall and Oates' Career

By PHIL DIMAURO

■ The many fans who enjoy Daryl Hall and John Oates probably are not aware of a third party who has participated in every record they've made, every concert they've performed, and every chart success they've enjoyed. The unseen third person is perhaps the only manager ever to be introduced in song by one of his other clients — Dr. Buzzard's Original Savannah Band, who wrote the classic line "Tommy Mottola lives on the road," into their biggest hit.

"They're always throwing something new at me. That's what makes it so much fun!" exclaims Mottola, who now guides the careers of Hall and Oates as president of the Champion Entertainment Organization. "Every day, one or the other will call me with something new, whether it be a song, an idea for costuming, a suggestion for the concert or an advertising or merchandising idea. It's that kind of collaboration that makes the relationship so special."

That decade-old relationship began in 1971 when Mottola, who headed the contemporary music division of publishing giant Chappell Music at the time, recalls that "two strange-looking guys walked in one day." He listened to some of their songs, and his memory of the experience remains vivid. "To my ears, it sounded like the greatest music I had ever heard."

The duo were signed to Chappell as songwriters, and Mottola set to the task of finding them a label deal. When Atlantic Records expressed interest, an audition was arranged for label executives in a small room at the Atlantic studios at 1849 Broadway. Daryl and John accompanied themselves on piano and acoustic guitar, just as they had performed on the coffee house circuit in Pennsylvania, and after three songs, Atlantic was ready to sign on the dotted line. To make the beginning even more auspicious, Hall and Oates were introduced to Arif Mardin, and received the good news that he would be their producer.

The recording history that began at Atlantic has reached an exciting peak in the aftermath of "Voices" in 1981, but there have been emotional and commercial hills and valleys in between, and it's often been Mottola's job to make the right decisions during the more difficult times. The first tough decision came at Atlantic around the time of the third Hall & Oates LP, "War Babies," which represented a switch producers from Arif Mardin ("Whole Oats" and "Abandoned Luncheonette") to Todd Rundgren.

"We were the fair-haired boys at Atlantic at the time," Mottola recalls.



Tommy Mottola

"Everybody loved Daryl and John — they were the favorite act. But at the time Atlantic was very wrapped up — it was quite noticeable, too — they had the Stones, they had Yes, they had the Eagles who were with them through Asylum at the time — they had a lot of very hot, important things happening. And they figured, well my opinion was, sometime Hall & Oates are going to catch up and they're going to break and he a big act for us. Well, it was my responsibility to expedite that."

Mottola approached the label, told them of the problem as he saw it, and asked that certain requirements be fulfilled. "If it can't be met," he stated, "I want a release." It wasn't the most comfortable situation at the time, but Daryl Hall and John Oates were released from the contract with Atlantic, and Mottola was able to negotiate a new recording agreement with RCA Records. "I believe in remaining friends with everybody that I can, because I'm in this business to stay," said Mottola. "You turn around, and you're working with the same people the next day. It happens all the time." Whatever uneasy feelings might have been left were erased a year later, when Hall & Oates had a hit on the label they had left, Atlantic.

It all began with the single "Sara Smile" from their first RCA album, "Daryl Hall & John Oates." It was the third released from the album, following two which, according to Mottola, just did O.K. Then a small station in Cleveland, one black station, started playing it off the LP, and two or three stores got over 300 calls in two days. So we immediately went in and pressed the record and shipped it out, and I'd say that in a matter of two weeks, it had sold 50,000 copies in Cleveland, which let us know that it was obviously a smash. It went top ten R&B, and I think it also went number one in one of the trades and two and three in the others. To date, it still is the biggest selling single we ever had, because of the black base as well as the pop success." When "Sara Smile" broke, Mottola left Chappell to form Champion Entertainment.

"And then, all of a sudden, after

"Sara Smile," Atlantic decided to release "She's Gone," Mottola continued, "and the rest is history." The record had created only minor interest at black radio three years before, and now became a top five pop hit. "We were happy to have that happen and make that album as successful as we had all hoped and wanted it to be," said Mottola.

The "Daryl Hall & John Oates" album or "silver" album was a pivotal one for many other reasons, not the least of which was the stir that was created by the packaging. "We had a guy named Pierre LaRoche, who was makeup designer for Mick Jagger, redesign the cover, and it was really extreme," recounts Mottola. "They didn't want to be that extreme and neither did I."

"Now, when I look back on it I'm kind of glad that it happened . . . it's probably the best piece of artwork Daryl and John ever had as a cover. And that inside photo of John lying nude in the wind tunnel on Wall Street and Daryl standing behind him — it's great! It's as 'out' as you're going to get. It freaked everybody out, and I'm glad it did. I think it's one more thing that's added to their credibility — the credibility we strived to develop."

Mottola is convinced that a major part of that credibility stems from the fact that people never really know what to expect from Daryl Hall and John Oates. When "War Babies" came out, for example, they totally altered their image. "They dressed differently, they looked different, the sound was completely changed," remembers Mottola. "We were on tour with Lou Reed. It was crazy, it was

all begun with the single "Sara Smile" from their first RCA album, "Daryl Hall & John Oates." It was the third released from the album, following two which, according to Mottola, just did O.K. Then a small station in Cleveland, one black station, started playing it off the LP, and two or three stores got over 300 calls in two days. So we immediately went in and pressed the record and shipped it out, and I'd say that in a matter of two weeks, it had sold 50,000 copies in Cleveland, which let us know that it was obviously a smash. It went top ten R&B, and I think it also went number one in one of the trades and two and three in the others. To date, it still is the biggest selling single we ever had, because of the black base as well as the pop success." When "Sara Smile" broke, Mottola left Chappell to form Champion Entertainment.

"And then, all of a sudden, after

absolutely insane. But it was brought about by the changes that were going on inside of them at the time."

The metamorphosis that occurred at the time of "War Babies," in Mottola's view, was just the beginning of the many changes that Daryl Hall and John Oates have undergone at several stages in their careers. "There was a time with the Whole Oats band," said Mottola, "when we played a lot of small clubs, where Daryl and John would hardly pick up their heads to look at the audience. Today, they put on as full-blown a rock concert as you'll ever see. A lot of it had to be encouraged, had to be coaxed, but they've come a long way."

An unexpected event like Daryl Hall's solo LP, "Sacred Songs," produced by ex-King Crimson guitarist Robert Fripp, was also "significant in the credibility factor, especially to AOR," according to Mottola. "That album was recorded in 1977 and didn't come out until three years later, which didn't make us happy. But it all worked out in our favor. It came out at the perfect time to set up the 'Voices' album, which was the most successful AOR LP that Daryl and John ever had."

And when Hall and Oates decided to produce "Voices" themselves neither they nor their manager hesitated in making the move. In Tommy Mottola's view, any "great step" creatively and musically, is what this thing we're involved in is all about. A true artist will never grow unless he can take chances and experiment. If you have to keep on making the same kinds of records, you'll become a clone and fade away like everybody else."

Randy Hoffman: 'Director of Chaos'

By GREG BRODSKY

■ Randy Hoffman has been working with Daryl Hall and John Oates since 1974. Initially he was their road manager, but today he is, as John Oates once put it, Champion Entertainment's "Director of Chaos." Hoffman's respect for Hall and Oates' professionalism and his eagerness to help promote their records is evidenced by an anecdote from last year.

"In December, RCA asked us to go on a promotional tour in Spain, England and Germany," said Hoffman. "We had just been on the road and the group was really tired. I knew that the tour would only do 'X' amount (for their record sales) — that it wasn't going to turn around and make (Hall and Oates) number one there. And with a lot of groups, if that's not going to happen, they don't want to be bothered with a tour. So I asked Daryl



Randy Hoffman

and John, 'Do you guys really want to go?' and they said, 'Oh, yeah, let's go.' So what happened? 'We had a great time,' Hoffman replied.

As Champion's vice president and general manager, Hoffman coordinates

(Continued on page 14)

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THE 10TH ANNIVERSARY
 Daryl OF John
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RCA President Robert Summer: A Long-Time Hall & Oates Fan

■ RCA Records president Robert Summer calls Daryl Hall and John Oates "spectacular," and he says that the duo has an "unlimited potential for success." While a record company president is expected to lavish praise on his artists, Summer's feelings for Daryl Hall and John Oates go beyond obligatory hype.

Summer first began working with Hall and Oates in 1973 when he was in charge of RCA's international division, working out of London. Since that time, Summer has visited Hall and Oates in the studio during the recording or mixing of every one of their LPs. "I have always been a fan of Daryl and John," said Summer. "What is interesting about Hall and Oates now, is what has always been interesting about them — they are a group that has never proceeded anything less than magnificent."

"You can relate to Daryl and John as unique individuals — they are each very creative in their own way — and you can relate to them as a group through their music. During the most



Robert Summer

important moments of my career with RCA, Daryl and John have always been an act that has offered the greatest possibilities for success."

Like most people connected with Daryl Hall and John Oates, Summer believes that the duo's decision to produce the "Voices" LP themselves was important in the group's development. "There is an issue of objectivity in production," said Summer. "It's hard to overcome this problem for most artists, so therefore it's often better to

(Continued on page 14)

Craigio Praises a 'Distinct Sound'

■ While Jack Craigio has only worked directly with Daryl Hall and John Oates for 18 months — he became RCA's division VP for the U.S. and Canada in 1980 — he has been watching the group for years. "When I was at CBS," said Craigio, "I was aware of the fact that Hall and Oates were important artists. I saw how they got great radio acceptance, but I also saw how they hadn't developed the large audience that they deserved."

When Craigio became an RCA executive, one of his first projects was working Hall and Oates' "Voices" album, both in the U.K. and the U.S. "When I joined RCA," said Craigio, "I listened to all of Daryl and John's records thoroughly and I realized that they should be an important part of the RCA roster on both sides of the Atlantic."

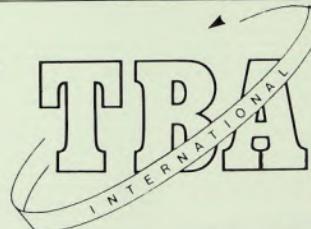
Craigio worked the "Voices" album aggressively, commuting between the U.S. and the U.K. several times during the spring of 1980. "Voices" broke in the classic way," said Craigio, "and millions of consumers finally discovered that Daryl and John have a completely distinct sound. And this is



Jack Craigio

what intrigues me about the group — there is a definite Hall and Oates sound. It's a readily identifiable, contemporary pop sound that Daryl and John have built over the course of ten years, and it's very strong."

Concerning Hall and Oates' upcoming "Private Eyes" LP, Craigio said that he sees "singles all over the record. The entire company is excited about the record," continued Craigio, "and we're going to market it to the maximum."



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THE 10TH ANNIVERSARY

Daryl OF *John*
HALL & OATES

Hall & Oates

(Continued from page 3)

ourselves, both mentally and musically.

Oates: Plus we had a lot of musical and lyrical themes and ideas that we wanted to work out of our systems and it took a long time to just deal with that. We were worried about being on the road when being on the road was a new thing. We worried about traveling to Europe for the first time as a band. That for us, we worried about traveling to Europe for the first time as a band. All those firsts that affected the way we perceived the world and wrote about it. All those firsts that happened to you early on, they're obviously very important and tend to color your writing style. Now I think our writing has more of an overview. We're less affected by the sort of touring and road life we have; lyrics don't come from those experiences any more. There's a lot more subtlety involved.

Hall: And hopefully we're a lot wiser than we were nine or ten years ago. I think that comes out in the lyrics too. There's a lot more irony in our music — still a lot of idealism and romanticism — but we never did write love songs and we still don't. All those songs that people think are love songs really aren't about love at all. We try to write about things on a multi-level. And we use interpersonal relationships as a symbol — whether it's love, hate, indifference, sex — for society as a whole from our political views to our metaphysical views to the way the world moves and the way we perceive it.

RW: Wasn't songwriting your original entry into the music business?

Hall: Yes. Together we were signed as writers by Chappell Music, which led to the deal at Atlantic.

RW: You grew up in Philadelphia. Was the teen idol scene there with Fabian and Frankie Avalon part of your early musical experience?

Oates: No, we were too young for that. We started getting involved in junior high school.

RW: And what were some of the early influences?

Hall: Street-corner music.

Oates: Doo-wop music, Motown, Stax-Volt.

Hall: Soul music and old rock 'n' roll. All those normal things that filtered through Philadelphia, which is completely different than anywhere else. Philadelphia has quite a different musical background and heritage than most other cities in the United States. It's hard to describe. Records that were popular in Philly weren't that popular in other places. We were never people who listened too much to top 40 radio. WIBG was the closest thing and that was top 99.

Oates: We both collected a lot of B-sides. Obscure things, regional records that never went any further than Philly.

Hall: We were real purists at the time.

RW: Was music something that you always thought would be a major part of your lives?

Hall: Music was always a major part of our lives.

RW: Were you formally schooled in music?

Hall: Yes, I was. I grew up with it. My parents were both musicians. My mother taught me how to sing. I started piano at the age of four, so I've always been trained as a musician. I went to music school.

Oates: I took various music lessons — everything from guitar lessons to voice and theory lessons — but I never went to music school. I went to journalism school.

RW: The roles of artist, musician, songwriter, and performer sometimes overlap and even interfere. How do you handle the problems that arise from your multi-level involvement?

Hall: They don't really overlap, for us at least, although they could. We have a lot of definite ideas. We relate to our work the way a traditional artist does. The closer you are to the product, the purer it will be and the more effective it will be. That's one of the reasons we took on all these roles.

Oates: They don't overlap because each have their separate time and space in the creative process. There's time to conceptualize and think about what you're going to do, and there's time when making the record actually comes to life, and then after it's made we go out on the road and perform it and show it to people like an artist would show his work in a gallery. The entire creative process is broken down into its component parts.

RW: And the new production aspect, has it created any special problems in itself?

Hall: No, it's alleviated problems.

Oates: It was the last thing that was lacking in our music, the recording end of it.

RW: So what is the next step from here?

Hall: Eliminating all musicians other than ourselves. We're going to do everything mechanically. Directly from the brain to vinyl.

RW: Is there a step beyond music, such as branching into acting or conceptual video?

Hall: I'd rather be a great musician than a lousy actor or a mediocre actor?

RW: Does video come into your future plans?

Oates: We have video set-ups at home and use them and enjoy them. We haven't made a project specifically for video but perhaps we will. For now we've been using video as a tool for basically promoting our music — as a means to an end.

Hall: I have yet to see anyone do anything unusual or creative with video.

RW: Do you have any more solo projects in the planning stages?

Hall: I have a contract with RCA to do six or more projects. I have some ideas now but I don't have the time to do them right now, plus I don't really have the desire to do them right this minute. But there's more in the future. I haven't really given it that much thought.

Oates: I am not contracted to do a solo project, but when the time is right I'll do it. Right now I'm spending all my energy doing this.

RW: About two years ago you blitzed New York with unannounced club dates. They were small, intimate settings that were quite a change from the concert halls and arena-size venues you usually play. What was the purpose behind that shift? Do you feel it was a success?

Hall: All the artists that were big time were still playing concert halls and we saw the way things were shifting, which was right at the beginning of the first collapse of the music business or whatever they call it. We saw things being very bogged down and stodgy, not only in the recording end of the business but also in the concert situation. We realized we were doing tours where we had to play a certain size hall because we had so much equipment and so many people that we couldn't afford to do less. And we felt that wasn't the best way to get what we do to the maximum amount of people. So we were one of the first groups to decide to stop playing large venues and start playing multiple days in small clubs. This was the fall of '79, and a lot of people started following suit after that. We kind of broke ground and it was very successful. It was great for us as performers because it loosened us up. We got to see people's faces and they got to see us close up — you can do so much more with music when you have the added contact like that. So, through that we kind of rejuvenated ourselves as live players and also made it more flexible so that we could play anywhere from a large concert hall to a tiny room and still use the same equipment, same show, people, everything.

RW: Do you link that change also to your recent success?

Oates: Yes. It's all in taking charge of everything.

RW: You've mentioned breaking out of the studio and the restraints of large venue tours as major developments during the past few years. Do you look for any important changes in the '80s?

Hall: I think what went down in the last few years, especially coming out of New York and London, changed the face of music. This idea of having more self-control — the artist controlling his musical destiny a little more and appealing directly to his audience — is good. I see the record companies and the whole industry going for the same thing: you don't have to be all things to all people. That idea of the 25 million-selling record having to be the only way to achieve success — it's time has passed. I see people having more intense involvement with a specific artist who in turn has an intense involvement with a particular smaller audience — and can satisfy that audience's needs more.

RW: You've just spoken to your largest audience with "Voices." Who do you think that audience is? Do you ever consider who you're communicating with?

Hall: Just the same way as we are hard to categorize. I would say that our audience is hard to categorize. It changes all the time. I really don't know what it is about a person that would make a Hall and Oates fan.

RW: To what do you attribute your longevity as an act, as two entities working together?

Hall: We're honest. Honesty is a universal appealing thing. Also, I think we're hard workers and we evolve constantly. We're always on the way to somewhere else, and by doing that, it keeps us fresh, and that's what people like in music. From the very beginning we've always changed, sometimes faster than other times, sometimes too fast for acceptance. Also, I guess people like the way we sing.

Oates: A perfect example is the four singles from the "Voices" album — four totally different songs. It hurt us in the past to some degree, but now it's starting to turn into an asset. We fought vehemently about the blue-eyed soul label because we wanted to force people to dig deeper into the full range of what we were doing and not just say, "Oh, I heard 'Rich Girl' and 'Sara Smile' and 'She's Gone' and they're blue-eyed soul" and leave it at that. There's more to us than that.

Hall: It's a label and everybody needs labels but they're limiting, especially if it's going to limit what people will accept from us.

RW: Do you have a secret for your ability to smooth out personal differences?

Hall: There's a number of reasons. We were friends before we started

(Continued on page 12)

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THE 10TH ANNIVERSARY
 Daryl OF John
HALL & OATES

Hall and Oates Will Be Number One, Says RCA Promotion VP Betancourt

■ RCA division VP, pop promotion John Betancourt is convinced that Daryl Hall and John Oates will be the number one recording act of the next year. Since joining RCA in 1974 in local Memphis and Dallas promotion, Betancourt has had a personal interest and enthusiasm for them. As he recalls: "I got really involved with them as the east coast regional promotion manager. They were known as a blue-eyed soul act then, but it was just my favorite music, period." "Rich Girl," and "Do What You Want, Be What You Are," from 1976's "Bigger Than Both of Us" album were personal favorites of Betancourt's, and because of the wide exposure Hall and Oates' music received in east coast R&B markets such as Washington/Baltimore, Boston, New York and the duo's native Philadelphia, he was in just the right position to work with them.

The following few albums, though, experimented with a more AOR sound, in order to dissociate themselves from a "soul" label Hall and Oates didn't want to accept. The rock-pop-soul synthesis they were aiming for finally crystallized in "Voices."

Betancourt was elated with the direction of "Voices," the first Hall and Oates album released after he became promotion VP. "I got into it right away; they'd gone back to the R&B, or just a straight pop sound."

"The new album ('Private Eyes') is in an even better direction. I'd expect it to go a minimum of platinum or double platinum." Hall and Oates could well be expected to dominate the year, Betancourt says, in the way superstar acts such as Fleetwood Mac and Christopher Cross have in the recent past.

"AOR radio kept telling them they were 'too pop,' but Daryl and John



John Betancourt

should not be called (simply) pop," continued Betancourt. "'Kiss on My List' is a hit song, period. It's their sound, their kind of music and they do it better than anybody. In concert, they are as good a rock 'n' roll group as any; they aren't chain saw AOR, but their sound is 'good enough' for AOR radio. 'Private Eyes' will be able to go all the way for black, club, A/C and AOR audiences.

Burkheimer Plans The Global Strategy

■ The last two years have been crucial and productive ones in the international market for Daryl Hall and John Oates, according to Don Burkheimer, division vice president, marketing and talent acquisition, RCA Records International. "It's going to happen big," Burkheimer predicts of the "Private Eyes" album. "The group has been interested and extremely cooperative in taking the time out for promotional appearances" in major territories such as Japan, Australia, New Zealand, Spain, Italy, Germany, Holland and England.

The release schedules have largely followed the U.S. pattern, Burkheimer says, noting that "Kiss on My List"

"The biggest problem we're overcoming now is that people know Hall and Oates' music, but they don't know them." Because Hall and Oates preferred to headline in a smaller hall rather than opening for other acts in large arenas, Betancourt says, "there was little knowledge (of the act), even if nine out of ten people knew 'Sara Smile.' They couldn't get an identity, but it's coming now, and when it comes — it's gone. I think there's still another million sales in 'Voices'."

Daryl Hall and John Oates are "in the groove," Betancourt says. "In this day, when radio is not loyal, it speaks a lot for Daryl and John to have had four hits in a row. They're real gentlemen on the road, too: they're always there for the free concerts and promo appearances. There was a period of incredible frustration when they wanted to grow and didn't feel they were getting the credit for it, but they're getting satisfaction now."

"RCA put in a he-man effort to promote them, but they provided the music, and that was the key."



Don Burkheimer

and "You Make My Dreams" are ongoing current projects in Germany, for example. "Voices" made an impact in varying degrees around the world, but "Private Eyes" will be a "huge album internationally. We're ready to blow it wide open: that album is dynamite — a colossal record."

There have been the usual merchandising materials and videos available for the world, and a European promo tour will commence in November, but the bottom line, Burkheimer says, is the music. "A lot of groundwork was done: Daryl and John saw fit to take time from their own schedule, when they could have been making good money, and get on a plane. But the music speaks for itself. We present them for what they are, straightforwardly. We'll lay them out for the audience, and the world will become aware of their strength and importance. The music will do it."

RCA's Don Wardell Is Very Bullish on Hall & Oates' Future

■ Like the rest of RCA's staff, pop merchandising manager Don Wardell fully expects Daryl Hall and John Oates' upcoming "Private Eyes" album to be an even bigger success than this year's "Voices." Wardell works in conjunction with Champion's Tommy Mottola, Randy Hoffman and Jeb Brien in conceiving and executing the look, feel and style of Hall and Oates marketing campaigns. Mottola provides initial briefing and guidance, while Hoffman and Brien handle day-to-day matters.



Don Wardell

Wardell's far-reaching work involves point-of-sale materials, media coverage and radio and tour promotion. In one typical meeting, discussions ranged from Hall and Oates' concert and sales demographics, to the scheduling of the LP, seven-inch and promotional 12-inch; sales forecasts; choice of key cuts to be stickered on the cover and excerpted for radio spots; the tour poster; an all-catalogue poster; sketches for a mobile display, and promo buttons with "winking" eyes.

"What we learned from 'Voices,'" Wardell says, "is not to be afraid to spend time on an album." "Voices," of course, has remained active for the greater part of a year. For "Private Eyes," Wardell and Champion plan for similar longevity, with a campaign that will unfold in three 30-day cycles. Keyed to the slogan, "Private Eyes Are Watching You," the tour kickoff, We'll release and cast and west coast print coverage will all occur in the first 30 days. Later on, mass consumer media will be included, and in the third stage, "Voices" and "Private Eyes" will be promoted together as a "perfect gift," and the grey-toned "Voices" cover will be replaced with a full-color shot.

"I'm proud to be associated with them," Wardell says. "They are totally in tune with what the youth of America want. Whether (the kids) recognize it or not, they respond to the hooks, and the honest sentiments. Daryl and John have (a sense of) clarity, and an ability to write songs for everyone. They capture the mood of the moment."

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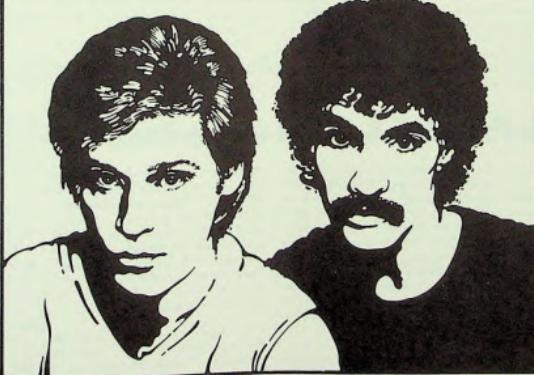
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THE 10TH ANNIVERSARY

Daryl OF *John*
HALL & OATES

Brien Handles Creative Chores

■ As vice president of product development for Champion Entertainment Organization, Inc., Jeb Brien is involved with album promotion, marketing, merchandising and coordinating all of the creative services with the various record companies that Champion artists record for.

For Brien, promoting Hall and Oates albums is a joy, as he puts it: "If you have to work for somebody, it's great to work with somebody whose music and styles you admire. I grew up listening to a lot of R&B music, and when I first heard Hall and Oates on the radio doing 'She's Gone' I couldn't believe that the group was white. I immediately went out and bought 'Abandoned Luncheonette' and was amazed when I turned the cover over to see two longhairs from Philadelphia. It made me feel real good that there was somebody like me who was into the same kind of music I was."

Although Hall and Oates' musical style has changed throughout their remarkable string of hits, their records still contain the same R&B roots that Brien first heard in "She's Gone." "The year I started here was the year that the phrase 'AOR' was coined," Brien noted. "At that time, everyone was trying to pigeonhole their group into that AOR niche. From my start here, we felt that we had to firmly establish Hall and Oates as an AOR-based group."

As a result of the efforts of Champion and RCA Records, the duo's "Voices" LP beat out AC/DC's "Back in Black" for Flashmaker honors as the most added AOR album the week that both records shipped. "There was so much pride that came out of that because it was Bill's [McGath, RCA's director, national album promotion] first project," said Brien. "He'd been



Jeb Brien

with the company for one week. When we beat out AC/DC, that was the pride that we were looking for. We knew then that we had firmly established John and Daryl as a forerunner on the AOR airwaves."

Brien was asked the reasons for the success of "Voices" and its three top-tensingles. "The album was their most consistent in style since the 'Bigger Than Both of Us' album," he said. "A lot of their albums took a general AOR approach if that's what was happening at the time. If the vibe at radio happened to be a progressive vibe, Daryl and John went along with that. 'Voices' brought them into a more concise pattern. They produced the album themselves for the first time and consequently everything sounds very consistent. There's a 'sameness' on this record that I think allowed it the longevity that it had."

Their longevity is evident in terms of Hall and Oates' lasting power as a recording entity. "This is a group that has enormous diversity and constantly changing styles," said Brien. "That's what I think has kept them on top so long. After ten years they're still building and making new fans along with their old ones."

Randy Garellick Puts Hall & Oates on the Road

■ When Randy Garellick of American Talent International took over the booking responsibilities for Daryl Hall and John Oates in 1979, the goal was to put the group back in touch with their audience. "We wanted to bring them back to the clubs," says Garellick. "They had lost touch a bit with the audience as a result of playing the big halls. The tour we developed for them included smaller halls where the audience could see them and they could see the audience. As it happens, Hall and Oates really enjoyed the change."

As ATI's agent responsible for Daryl Hall and John Oates, Garellick tackles the logistics of putting a band on the road. Communication with promoters, management and the artists enables Garellick to route the

group into supportive markets and the proper size venues. "Before the tour is officially booked, we all sit down together, roll up our sleeves and hash out all the details," says Garellick. "Hall and Oates exercise a lot more input than most of the bands I deal with. They want to personally approve everything. I appreciate it when an artist takes time to do that. It takes a little longer to route the tour, but it is much more rewarding."

If the goal of the "Voices" tour was to re-establish intimacy with the audience, the next step is to expand into new markets. In support of their new album "Private Eyes," Hall and Oates will be back on the road in September. Garellick explains: "The northeast col-

Hall & Oates

(Continued from page 10)

working together. We also have a lot of similar things in our background: we grew up the same way, we had a lot of root similarities we can draw from. We have a lot of differences, but our basic make-up tends to work well. We've left our working relationship open enough for change and for growth, individually as well as collectively, and I think it's enabled us to stay together and continue to work.

Randy Hoffman

(Continued from page 6)

all of the press for Hall and Oates and, after discussions with the group and Champion president Tommy Mottola, Hoffman sets in the tours with ATI's Randy Garellick — no easy task considering the specific amount of touring the group undertakes.

Hoffman is ecstatic about the group's current success. "This is bigger and better than ever," he noted. "It's not the latest or the greatest, or like Glenn Frey once said, 'the new kid in town.' These are legitimate contemporary artists hitting their stride. I think the best thing Daryl and John ever did in their lives was their decision to produce their own records. Neil Kernon is an excellent engineer and co-producer with them. That's exactly what they need. They need someone to get those sounds and to give input when they need it but nobody knows music better than them."

It was mentioned to Hoffman that although the group had had their recent share of hits, those successes were small compared with the overwhelming acceptance of the "Voices"

album. "Daryl and John have gone through different periods, writing different kinds of songs, finding what they wanted to do, and then 'Voices' came along," said Hoffman.

"Artists go through changes out in the open. They bare their souls, so to speak, and a lot of times they're criticized for it. People will hear an

album by Bob Dylan and say 'He's not doing what he did 15 years ago.' But that's the trap Neil Sedaka and the Dobbie Brothers fall into. What's Dylan supposed to say now? The war is . . . There is no war right now! He's into something else at the moment and you've got to respect him for it."

In 1981, Hall and Oates are more successful than they ever have been. That's the strength of talent: the test of time. Longevity. You have to respect people who stick through and go through the lean periods."

Grubman Handles The Legal Side

■ "People always say I never listen to music," says Allen Grubman, Hall and Oates' attorney. "People say that to me; music is making deals, not listening to songs. Now to a certain extent this is true. I don't listen to much music. But I'll tell you I have all of Hall and Oates' albums on tape in my car."

"I've represented a lot of groups over the years, but I guess I'm not a great music lover. Hall and Oates is probably the one group that gives me the most enjoyment. I really consider them special; their talents are unique."

Robert Summer

(Continued from page 8)

bring in an outside producer. Wisely, Daryl and John didn't try to overcome the problem quickly. Now, though, I think they've achieved more maturity, and they've gotten to the point where they can do as good a job as any outside producer could. In the future, Daryl and John may even produce other artists."

Referring to the upcoming Daryl Hall and John Oates album, "Private Eyes," which the duo also produced themselves, Summer said that the LP was the "next step, both commercially and creatively. The songs are more complex than the songs on 'Voices,' but, at the same time, the songs have Hall and Oates' signature commercial hooks that we all know."

"Normally," continued Summer, "I'm cautious about predicting success and I hedge my bets. But there is no reason to hedge on 'Private Eyes.' It will be explosive, a smash."

Daryl & John

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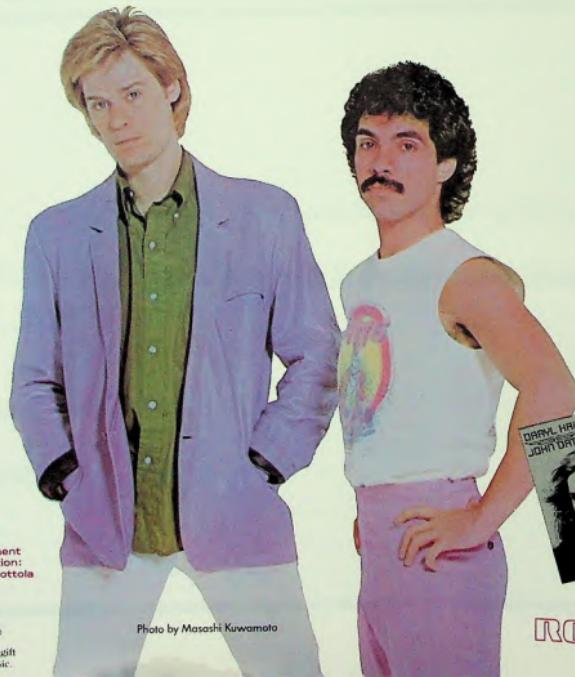
Here's to many, many, more years together in the future.

With Love,

Allen Grubman

Daryl Hall John Oates

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of music.

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AQL1-3646
DARYL HALL JOHN OATES
VOICES



RCA Records
International

RCA Records and Tapes

Dialogue (Continued from page 8)

who don't really have the feel of what the future of music is likely to hold. I was fortunate, though, at Columbia Pictures, since for most of the time I dealt with Alan Hirschfeld and he did have a unique feel for the future of music, and he believed in the future of Arista. When Alan Hirschfeld was wrongfully removed from his position at Columbia Pictures — to me, subjectively, wrongfully compared to dealing with a music man such as Monty Loeffner, was no contest. But as far as the actual running of the company, as far as which artists to sign and support. So there have not been any real changes at all in the actual operating of the company and its future planning.

RW: Elliot Goldman (Arista executive VP and GM) gave a speech at the last NARM, and in it he said that independent distribution was in very good shape now and that some branch systems — he named MCA, RCA and PolyGram — were doing poorly. Goldman suggested that the independent distributors should chase the branches for some of the business. Do you agree with his assessment?

Davis: Yes. I agree because there's got to be a certain volume of records sold in order to justify having a branch operation, and those three companies are involved in a volume struggle. From the outside, it appears that at least two of them are looking to audiovisual business to make up the volume. And that might make sense. I'm not here to tell those companies how to run their business, but let's assume that they don't make it with video software. If they are saved that way, great. I hope they are and I certainly don't wish them any harm. On the other hand, if they're not, just looking at it from a pure record point of view, it appears that those companies might have to look to alternative distribution than a branch, and should consider using independents. The independents should not leave the solicitation of new labels or existing businesses as a fail *accoplifi* to branch distribution. With the help of companies such as Arista, Chrysalis, and Motown, independents can really be an enormous benefit to other companies.

RW: Goldman said that the reason many new labels go with branches is because of the financial guarantees that the branches offer. What can the indies do to overcome this handicap?

Davis: I can't encourage independent distributors, nor would I deign to encourage them, to attempt to finance what they think will be the next successfully, creatively run label. I think that would be very hazardous. I don't know if they have the expertise to make the decision as to whom to bet on. But new labels must look at the big picture. They might look at the way Arista is set up. Arista has a hybrid operation: we are semi-branch and semi-independently distributed. Frankly, I don't think that anyone has refined the definition for a long time as to what a branch is, compared to an independent system. It's wrong for Arista to be considered a branch, but I guess it's equally wrong for Arista to be considered totally independently distributed.

Promotion is so vital that I would not want anybody to do my promotion for me. We have a total, exclusive Arista promotion force equal to the size of any label that is branch-distributed. And, as I said, this force does only Arista promotion. They work exclusively on Arista product, so that every major market in the country has at least one, and frequently two Arista promotion persons working there. Also, usually there's an R&B promotion person as well. In addition, we have local marketing people throughout the country who just work Arista Records to make sure that our product is in the stores and well-exposed, and well-distributed, and well-merchandised, and to make sure that artist appearances are well-covered. Plus, we have regional AOR men, and regional sales directors. All of this is an exclusive Arista field force, that totals about 75 people.

Now, when years ago people talked about independent distribution, they would be talking about depending on the promotion people of the independent distributors and the independents' sales force. Arista's promotion team, its local marketing team, its regional sales team, and its AOR and R&B team comprise a field force that is completely Arista. Therefore, whatever promotional benefit we get from the staff hired by the independents is an extra added strength to what we have on our own. The major advantage to us is that the sales function and the credit collection risk is being taken by the independent distributors. We have a nationwide local marketing staff working exclusively for Arista making sure our albums are in the stores well displayed, well-inventoried and well-exposed. And we have regional sales directors going in to make sure that the order and turnover is what it should be. But the actual salesmen, we don't have. That's the only personnel we don't have.

Now, what I'm suggesting is that it could very well be that a company like MCA could save money by not having lawsuits or fights with retailers or credit collection risks when a retailer goes out of business. When their branch system is not doing 150 to 200 million dollars a year, they may not be able to stand the credit and collection problem, or employ "x" number of people to do all the required things. They would be well advised to consider setting up our hybrid system. They could retain their own promotion team. Then all you've given up to another is that pure selling function. That's all you've given up. I have found that the rank-and-file sales people of the independent distributors are the very least as strong as those rank-and-file sales people from the branches. And the creative advantage that you've got with a number of key independents is the entrepreneurial feel and expertise of the owners, who will give a very helpful kind of roll-up-the-sleeves cooperation to breaking artists and maintaining product exposure in their own areas.

I find that when this question has come up in the past, it has not been delved into deeply enough. It's much too simplistically dealt with or not really understood. It occurs to me that at some point companies that are currently branch-distributed could very well use the Arista model as an example of how to penetrate the marketplace. It seems that we have the best of all possible worlds. We have the exclusive promotion, merchandising, marketing and regional sales people. We don't have a credit collection risk, and we are able to monitor what the rank-and-file salesmen do. I try to compare sales figures, as far as what we should be doing on certain artists, and whether we sell as much as a branch does. There is a long-standing contention that branches can sell more than independents. That's absurd! For example, Pickwick is a major distributor of ours. They sell as much as 20 percent of the records sold in the United States. Are they going to buy more Warner or CBS product than ours, a company they distribute? Of course not. This old contention is a ridiculous shibboleth perpetuated by those who really don't know what they're talking about.

RW: Arista has just released a Broadway cast album ("Woman of the Year"), its first in a long time. You've said that you might be interested in getting involved in Broadway on the production end. Is there anything in the works?

Davis: Yes, but it's a little early to give details. What bothers me, though, is that every score I audition doesn't have a hit song. I feel thwarted by not being involved with Broadway. I love it, and I've been very frustrated.

I attempted very recently to get involved with a book that I liked a lot. I would have been a producer. But I made a heretical suggestion to the composer, who will remain nameless. I said, "I've heard your score and I think it's a damn good Broadway score. I like your book. I'm really excited about it. But why don't we try something new?" I have found, working with really good composers — like Barry Manilow, or Graham Russell of Air Supply — that we have had enormous additional success by picking and choosing two or three songs (by other composers) to go on an album of theirs, and it's not any compromise to their writing. I know in my heart," I continued, "that with a hit song in a Broadway show, the sky's the limit as to how the cast album can sell. Give me the opportunity to come up with three songs. When the guy sings the love ballad as distinguished from a serviceable Broadway ballad! Give me the opportunity to find those songs and I will get involved as a co-producer of your show."

I thought this unnamed (well-known) composer was going to have a heart attack when he heard that. He was so threatened. He found that so insulting. He preferred to believe that the only reason Broadway songs have not surfaced as hits in the last few years is because record companies are prejudiced against the Broadway theater.

I said "That's just absurd," and I played him some songs we'd just given to Aretha and some songs that Barry was considering for his next album. I said, "These songs could easily be Broadway. I have no prejudice whatsoever. I love Broadway. And I understand the requirement of story integration of the theater. I'm not going to be rocking and rolling you. But we're talking about songs that could be released as possible hit records before the show but that also fit perfectly into the show and help move it along."

He just about ran out of my office. So I now realize I've got to find a book from scratch. It's hard. But I'd love to find a book and put it together with one writer, two writers or a series of writers. I hope to do that.

And I am involved in the production of films through ADA Films, a film venture we have distributed by 20th Century-Fox. One production is in the script-writing stage, and I'm hoping to buy the rights to another property soon.

(Continued on page 64)

Mirage Signs Carl Weathers



Mirage Records (distributed by Atlantic Records) has announced the signing of actor/singer Carl Weathers to a long-term, exclusive worldwide recording contract. The announcement was made by Miragel president Jerry Greenberg and executive vice president Bob Greenberg. Weathers is best known for his portrayal of Apollo Creed in the "Rocky" films. His debut release from Miragel is the single, "You Ought To Be With Me." Pictured from left are: producer Hadley D. Murrell of HDM Records Inc.; Weathers; and Bob Greenberg.

Record World

A/C Chart

AUGUST 8, 1981

Aug. Aug.

8 1

- 1 1 THEME FROM THE GREATEST AMERICAN HERO**
JOEY SCARBURY
Elektra 47147
(2nd Week)



11

2	2 I DON'T NEED YOU KENNY ROGERS / Liberty 1415	8
3	3 QUEEN OF HEARTS JUICE NEWTON / Capitol 4997	8
4	5 ENDLESS LOVE DIANA ROSS & LIONEL RICHIE / Motown	1519
5	7 TOUCH ME WHEN WE'RE DANCING CARPENTERS / A&M	2344
6	6 HEARTS MARTY BALIN / EMI-America 8084	9
7	8 (THERE'S) NO GETTING' OVER ME RONNIE MILSAP / RCA	12264
8	9 SLOW HAND PINTER Sisters / Planet 47929 (E/A)	6
9	4 BOY FROM NEW YORK CITY MANHATTAN TRANSFER / Atlantic 3816	9
10	10 THE ONE THAT YOU LOVE AIR SUPPLY / Arista 0604	11
11	12 TIME ALAN PARSONS PROJECT / Arista 0598	9
12	14 LADY (YOU BRING ME UP) COMMODORES / Motown 1514	2
13	11 MODERN GIRL SHEENA EASTON / EMI-America 8080	9
14	13 FEELS SO RIGHT ALABAMA / RCA 12236	6
15	15 IT'S NOW OR NEVER JOHN SCHNEIDER / Scotti Bros. 6	20105 (CBS)
16	16 SWEET BABY STANLEY CLARKE / GEORGE DUKE / Epic 19	12
17	20 THAT OLD SONG RAY PARKER, JR. & RAYDIO / Arista 0616	4
18	25 STEP BY STEP EDIE BARKER / Elektra 47174	2
19	27 COOL LOVE PABLO CRUISE / Arista 2349	4
20	22 SOME DAYS ARE DIAMONDS & OTHER DAYS ARE STONE	7
	JOHN DENVER / RCA 12246	
21	13 ELVIRA OAK RIDGE BOYS / MCA 51084	10
22	33 WHO'S CRYING NOW JOURNEY / Columbia 18 02241	3
23	32 FOR YOUR EYES ONLY SHEENA EASTON / Liberty 1418	2
24	29 LOVE ON A TWO WAY STREET STACY LATTISAW / Capitol 46015 (Alt)	5
25	30 SUMMER'S HERE JAMES TAYLOR / Columbia 11 02093	3
26	28 WE'RE IN THIS LOVE TOGETHER AL JARREAU / Warner Bros. 49746	4
27	17 ALL THOSE YEARS AGO GEORGE HARRISON / Dark Horse 49729 (WB)	11
28	38 DON'T GIVE IT UP ROBBIE PATTON / Liberty 1420	3
29	18 AMERICA NEIL DIAMOND / Capitol 4994	15
30	37 CHLOE ELTON JOHN / Geffen 49788 (WB)	2
31	34 REALLY WANT TO KNOW YOU GARY WRIGHT / Warner Bros. 49769	3
32	35 YOU DON'T KNOW ME MICKEY GILLEY / Epic 14 02172	2

CHARTMAKER OF THE WEEK

33	- IT'S JUST THE SUN	Alfa 7006	1
	DON MCLEAN		
	Millennium 11809 (RCA)		
34	- I COULD NEVER MISS YOU (AS MUCH AS I DO) LULU /	Alfa 7006	1
35	19 IS IT YOU? LEE RITENDOUR / Elektra 47124	13	
36	- MEDLEY BEACH BOYS / Capitol 5030	1	
37	36 EVERLASTING LOVE REX SMITH & RACHEL SWEET /	Columbia 18 02169	4
38	24 HEAVEN CARL WILSON / Caribou / CBS 2136	6	
39	- MAGIC MAN HERB ALPERT / A&M 2356	1	
40	21 STRONGER THAN BEFORE CAROLE BAYER SAGER /	Boardwalk 02054	10
41	41 LOVE LIGHT YUTAKA / Alfa 7004	20207	1
42	26 PROMISES BARBARA STREISAND / Columbia 02065	3	
43	31 BETTE DAVIS EYES KIM CARNES / EMI-America 8077	11	
44	- A HEART IN NEW YORK ART GARFUNKEL / Columbia 18	17	
45	39 SEVEN YEAR AGH ROSANNE CASH / Columbia 11 11426	14	
46	40 YOU MAKE MY DREAMS DARYL HALL & JOHN OATES /	RCA 12217	10
47	42 WINNING SANTANA / Columbia 11 01050	7	
48	43 SOME CHANGES ARE FOR GOOD DIONNE WARWICK /	Arista 0602	8
49	- FOXY GEORGE FISCHOFF / Heritage 300	1	
50	44 FOOL IN LOVE WITH YOU JIM PHOTOGLO / 20th Century Fox 2487 (RCA)	5	

Portrait Records Fetes Balance



Portrait Records recently held a reception to celebrate the signing of Balance to the label. CBS/Portrait has released the group's debut and single, "Breaking Away." Pictured from left are: Louis Marin, Lenny Petz, VP of sales management; Lennie Petz, VP and general manager, Portrait Records; Diane, director, national promotion; Epic; Bob Kulick and Peppy Castro of Balance; Walter Yerushalmy, president, CBS Records Group; Steve Leber, Leber-Krebs Management; Doug Katsaris of Balance; Dick Asher, deputy president and chief operating officer, CBS Records Group; and Don Dempsey, senior VP and general manager, E/P/A.

The Coast (Continued from page 14)

songwriter, Red River Dave, you'll recall, authored such memorable lyrics as "The Night Ronald Reagan Rode with Santa Claus" and "Ballad of the U.S. Hostages," to mention but a few of his famous copyrights, and we were sure we'd be seeing something along the lines of "Royal Wedding Waltz" or "Charles and Diana's Love Affair" from the guy. But aside from the Peterson album, about the only musical reference to the wedding we heard last week while spinning the dial on our car radio came from a local country station that was playing, perhaps, prematurely, Tammy Wynette's "D.I.V.O.R.C.E." with alarming regularity. C'mon, folks, give 'em a chance.

WHO'S HE TRYING TO KID: Loved that feature about Rick James that appeared not long ago in the Sunday L.A. Times. Punk funkster James told the Times' Dennis Hunt that "the other funk" is the kind conveyed by people like George Clinton's Parliament-Funkadelic and Bootsy's Rubber Band, "is real silly. That's what's killed a lot of funk groups ... People got tired of hearing that silliness." James himself, on the other hand, "can't write anything that's babbie. I write songs that have something meaningful to say. There's something in my songs, even the ones that are a little silly, that makes people think." Well, Rick, we must admit that after repeated listenings, we're a little curious as to just what your newest hit, "Super Freak (Part 1)," makes people think. Among the "meaningful" lyrics in this percolating, extremely catchy little tune are the following: "She's a very freaky girl, the kind you don't bring home to mother"; "She likes the boys in the band, she says that I'm her all-time favorite"; and, of course, a chorus that would shame James Joyce or John Steinbeck: "She's a super freak, super freak, she's super freaky!" C'mon, Rick. If this stuff is meaningful, then "Papa Oo Mow Mow" and "Sugar Sugar" should have won the Pulitzer Prize.

LINÉ'S BUSY: Speaking of bright ideas (or were we?), Capitol has come up with one for their new Eric Mercury album. Since the record is entitled "Gimme a Call Sometime," what better way to promote it than with a phone message from Eric himself? See, you call a toll-free number (800-421-4135, or 800-252-0473 in California) and Mercury answers with a little rap about his record that's filled with telephone puns ("guaranteed to ring your bell" and the like) and urges the caller to check it out. It's a clever move, but we must admit that we're a bit disappointed that we can't leave our own message for Eric after the beep — probably because there's no beep.

HOW SWEET IT IS: When we first heard Spider's "Little Darling," a cut from the band's debut Dreamland Records LP, we figured it to be a sure-shot hit single, the perfect hook-laden exercise in commercial, entertaining pop. Alas, what do we know, anyway? Released as the third single from the group's album, it was lost amid a pile of records that didn't happen for the fledgling Nicky Chinn and Mike Chapman label during its first luckless year of existence. Like old soldiers, though, really good songs don't die, and "Little Darling" can now be heard on Rachel Sweet's new Columbia album, "And Then He Kissed Me," in a rendition that's pretty close to the original arrangement. Having lost a token wager on the success of the tune in its original form, we'll double down on this one.

PERSONALS: Congrats to BAM Magazine's managing editor, Blair Jackson, and associate editor, Regan McMahon, who were married in Berkeley on July 25 ... Our best, also, to producer Stuart Alan and Debra Love, on the birth of their daughter Ashley Paige at Cedars Sinai on July 8. And Paul Williams finally has a week-long vacation in his family; his wife, Katie, presented him with a baby boy last week (July 28). Christopher Cole Williams weighed in at six pounds, five ounces.

AND FINALLY: Jeff Siroti has inkled his post as Epic's associate director of artist development and can be reached at (213) 277-4083.

Record World's Retail Report

AUGUST 8, 1981

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

PICKWICK / NATIONAL

FAT BENATAR — Chrysalis
BLUE OYSTER CULT — Columbia
COMMODORES — Motown
ENDLESS LOVE — Mercury (Soundtrack)
FOUR TOPS — Motown
MANHATTAN TRANSFER — Atlantic
MUPPET CAPE — Atlantic
BOSTON — Columbia
CAROLE KING — Arista
CARLOS ESTEVEZ SAGER — Boardwalk
STAHL BROTHERS — Mercury

MUSICIANS / NATIONAL

FAT BENATAR — Chrysalis
BLUE OYSTER CULT — Columbia
MOTHERS JOHNSON — A&M
ENDLESS LOVE — Mercury (Soundtrack)
FOUR TOPS — Motown
FOREIGNER — Atlantic
JOURNEY — Columbia
STAHL BROTHERS — Capitol

RECORD BAR / NATIONAL

ICHO & THE SUNNYBINS — Sire
RICHARD "DIMPLES" FIELDS — Boardwalk
NO FEAR — Atlantic — Liberty (Soundtrack)
ICHOUSE — Chrysalis
DEBRA LEWIS — Elektra
JOE KELLY — Columbia
LEE OSKAR — Elektra
FRANKIE SMITH — WEAOT

RECORD WORLD-TSS / NORTHEAST

DEF LEPPARD — Mercury
PHILIPS HYMAN — Epic
COMMODORES — Motown

DEF LEPPARD — Mercury
ROCKIN' CHUCK — RCA

FOREIGNER — Atlantic

JOE JACKSON — A&M

JOURNEY — Columbia

MANHATTANS — Columbia

MICHAEL STANLEY BAND — EMI-America

PAUL CRUSAZ — Columbia

RICKIE LEE JONES — WB

STEVE NICKS — Modern

DAVID BOWIE — Columbia

GARY WRIGHT — WB

HANDLEMAN / NATIONAL

AIR SUPPLY — Arista

PAUL CRUSAZ — Columbia

BROTHERS JOHNSON — A&M

COMMODORES — Motown

DEF LEPPARD — Mercury

PAUL CRUSAZ — Arista

RAIDES OF THE LOST ARK — Columbia

KENNY ROGERS — Liberty

BILLY SQUIER — Capitol

DON WILLIAMS — MCA

WHEREHOUSE / NATIONAL

KURTIS BLOW — Mercury

BLUE OYSTER CULT — Columbia

JAN CARR — Arista

DEF LEPPARD — Mercury

RAHIM ALI — Columbia

THE GREAT MUPPET CAPE — Arista

(Soundtrack)

STEVE NICKS — Modern

TOC — Columbia

UNION — Portait

VISAGE — Polydor

KING KAROL / NEW YORK

8 3/4 G BAND — Capital

RICHARD "DIMPLES" FIELDS — Boardwalk

FORESTIES — Arista

GO-GO'S — Modern

FAT BENATAR — Sire

PAUL CRUSAZ — WB

STEVE NICKS — Modern

OAK RIDGE BOYS — MCA

BILLIE PAUL — Syntex — Metronome

CRAZY EDDIE — New York

SQUATOLS — Small America

RICKIE LEE JONES — WB

JOHNNY CASH — Columbia

MANHATTAN TRANSFER — Atlantic

BERYLINE MAS — Mercury

PONTER SISTERS — A&M

STYLING PEOPLE — Planet

VISAGE — Sire

VISAGE PEOPLE — ECA

SAM GOODY / EAST COAST

FAT BENATAR — Chrysalis
ENDLESS LOVE — Mercury (Soundtrack)
JOE JACKSON — A&M
JON & VANGELIS — Polydor
BILLY PESTON — Syntex — Metronome
JOURNEY — Columbia
EVILYN KING — RCA
STACY LATHAW — Capitol
MANHATTAN TRANSFER — Atlantic
KENNY ROGERS — Liberty

RADIO 437 / PHILADELPHIA

FOREIGNER — Atlantic
JOE JACKSON — A&M
JON & VANGELIS — Polydor
BILLY PESTON — Syntex — Metronome
JOURNEY — Columbia
EVILYN KING — RCA
MADELINE — Elektra
LEE OSKAR — Elektra
FRANKIE SMITH — WEAOT

RECORD WORLD-TSS / MIDWEST

DEF LEPPARD — Mercury
PHILIPS HYMAN — Epic
COMMODORES — Motown

DEF LEPPARD — Mercury

ROCKIN' CHUCK — RCA

FOREIGNER — Atlantic

JOE JACKSON — A&M

JOURNEY — Columbia

MANHATTANS — Columbia

MICHAEL STANLEY BAND — EMI-America

PAUL CRUSAZ — Columbia

RICKIE LEE JONES — WB

STEVE NICKS — Modern

DAVID BOWIE — Columbia

GARY WRIGHT — WB

CUTLERS / NEW HAVEN

FAT BENATAR — Chrysalis
ROCKIN' CHUCK — RCA

ENDLESS LOVE — Mercury (Soundtrack)

FOREIGNER — Atlantic

JOE JACKSON — A&M

JOURNEY — Columbia

EVILYN KING — RCA

LENE LOVICH — Sire / Epic

SQUEEZE — A&M

STRAWBERRIES / NEW ENGLAND

DEF LEPPARD — Mercury
PHILIPS HYMAN — Epic
COMMODORES — Motown

ENDLESS LOVE — Mercury (Soundtrack)

FOREIGNER — Atlantic

JOE JACKSON — A&M

JOURNEY — Columbia

EVILYN KING — RCA

LENE LOVICH — Sire / Epic

SQUEEZE — A&M

RECORDS / NEW YORK

CRACK THE SKY — Lifesong

ENDLESS LOVE — Mercury (Soundtrack)

LARRY YOUNG — WB

HEAVY METAL — Full Moon / Asylum

(Soundtrack)

JOHN FOGERTY — Columbia

MANHATTANS — Columbia

RAMONES — Sire

VISAGE — Polydor

Douglas Stereo / NEW YORK

WASHINGTON, D.C.
PAT BOYERS — Polydor
CATHERINE — Columbia

ENDLESS LOVE — Mercury (Soundtrack)

FOREIGNER — Atlantic

JOE JACKSON — A&M

JON & VANGELIS — Polydor

JOURNEY — Columbia

MANHATTANS — Columbia

RAMONES — Sire

VISAGE — Polydor

RECORD RENDEZVOUS / NEW YORK

WASHINGTON, D.C.
PAT BOYERS — Polydor
CATHERINE — Columbia

ENDLESS LOVE — Mercury (Soundtrack)

FOREIGNER — Atlantic

JOE JACKSON — A&M

JON & VANGELIS — Polydor

JOURNEY — Columbia

MANHATTANS — Columbia

RAMONES — Sire

VISAGE — Polydor

RECORD REVOLUTION / CLEVELAND

PAT BOYERS — Chrysalis
BROTHERS JOHNSON — A&M

ENDLESS LOVE — Mercury (Soundtrack)

FOREIGNER — Atlantic

JOE JACKSON — A&M

JON & VANGELIS — Polydor

JOURNEY — Columbia

EVILYN KING — RCA

LENE LOVICH — Sire / Epic

SQUEEZE — A&M

RECORD & TAPE COLLECTOR / BALTIMORE

CRACK THE SKY — Lifesong

ENDLESS LOVE — Mercury (Soundtrack)

LARRY YOUNG — WB

HEAVY METAL — Full Moon / Asylum

(Soundtrack)

JOHN FOGERTY — Columbia

MANHATTANS — Columbia

RAMONES — Sire

VISAGE — Polydor

RECORD PLUS / LOS ANGELES

KURTIS BLOW — Mercury

BLUE OYSTER CURT — Columbia

ENDLESS LOVE — Mercury (Soundtrack)

FOREIGNER — Atlantic

JOE JACKSON — A&M

JON & VANGELIS — Polydor

JOURNEY — Columbia

MANHATTANS — Columbia

RAMONES — Sire

VISAGE — Polydor

RECORDS PLUS / CHICAGO

KURTIS BLOW — Mercury

BLACKFOOT — Arista

JOE JACKSON — A&M

LENE LOVICH — Sire / Epic

SQUEEZE — A&M

RECORDS PLUS / ST. LOUIS

KURTIS BLOW — Mercury

BLACKFOOT — Arista

JOE JACKSON — A&M

LENE LOVICH — Sire / Epic

SQUEEZE — A&M

RECORDS PLUS / ATLANTA

KURTIS BLOW — Mercury

BLACKFOOT — Arista

JOE JACKSON — A&M

LENE LOVICH — Sire / Epic

SQUEEZE — A&M

RECORDS PLUS / NEW YORK

KURTIS BLOW — Mercury

BLACKFOOT — Arista

JOE JACKSON — A&M

LENE LOVICH — Sire / Epic

SQUEEZE — A&M

RECORDS PLUS / LOS ANGELES

KURTIS BLOW — Mercury

BLACKFOOT — Arista

JOE JACKSON — A&M

LENE LOVICH — Sire / Epic

SQUEEZE — A&M

RECORDS PLUS / CHICAGO

KURTIS BLOW — Mercury

BLACKFOOT — Arista

JOE JACKSON — A&M

LENE LOVICH — Sire / Epic

SQUEEZE — A&M

RECORDS PLUS / NEW YORK

KURTIS BLOW — Mercury

BLACKFOOT — Arista

JOE JACKSON — A&M

LENE LOVICH — Sire / Epic

SQUEEZE — A&M

RECORDS PLUS / LOS ANGELES

KURTIS BLOW — Mercury

BLACKFOOT — Arista

JOE JACKSON — A&M

LENE LOVICH — Sire / Epic

SQUEEZE — A&M

RECORDS PLUS / CHICAGO

KURTIS BLOW — Mercury

BLACKFOOT — Arista

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LENE LOVICH — Sire / Epic

SQUEEZE — A&M

RECORDS PLUS / NEW YORK

KURTIS BLOW — Mercury

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SQUEEZE — A&M

RECORDS PLUS / LOS ANGELES

KURTIS BLOW — Mercury

BLACKFOOT — Arista

JOE JACKSON — A&M

LENE LOVICH — Sire / Epic

SQUEEZE — A&M

RECORDS PLUS / CHICAGO

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SQUEEZE — A&M

RECORDS PLUS / LOS ANGELES

KURTIS BLOW — Mercury

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SQUEEZE — A&M

RECORDS PLUS / CHICAGO

KURTIS BLOW — Mercury

BLACKFOOT — Arista

JOE JACKSON — A&M

LENE LOVICH — Sire / Epic

SQUEEZE — A&M

RECORDS PLUS / NEW YORK

KURTIS BLOW — Mercury

BLACKFOOT — Arista

JOE JACKSON — A&M

Record World

Albums

AUGUST 8, 1981
TITLE, ARTIST, Label, Number, (Distributing Label)

Aug. 8 1

PAT BENATAR

WKS. ON CHART



3 H

1 4 PRECIOUS TIME

PAT BENATAR

Chrysalis CHR 1346

2	6	4 FOREIGNER / Atlantic SD 16999	3 H
3	3	SHARE YOUR LOVE KENNY ROgers / Liberty LOO 1108	5 H
4	1	HI INFIDELITY REO Speedwagon / Epic FE 36884	33 O
5	2	LONG DISTANCE VOYAGER MOODY BLUES / Threshold TRL 1 2901 (PolyGram)	10 H
6	5	STREET SONGS RICK JAMES / Gordy G8 1002M1 (Motown)	16 H

CHARTMAKER OF THE WEEK

7 — ESCAPE

JOURNEY

Columbia TC 37408



1 O

8	8	HARD PROMISES TOM PETTY AND THE HEARTBREAKERS / Backstreet / MCA 85R 5160	12 H
9	10	THE ONE THAT YOU LOVE AIR SUPPLY / Arista AL 9531	9 H
10	14	DON'T SAY NO BILLY SQUIER / Capitol ST 12146	14 H
11	16	PARADISE THEATER STYX / A&M SP 3719	28 H
12	7	MISTAKEN IDENTITY KIM CARNES / EMI-America SO 17052	15 H
13	9	FANCY FREE OAK RIDGE BOYS / MCA 5029	10 H
14	13	MOVING PICTURES RUSH / Mercury SRM 1 4013 (PolyGram)	22 G
15	11	DIRTY DEEDS DONE DIRT CHEAP AC/DC / Atlantic SD 16033	17 H
16	17	WORKING CLASS DOG RICK SPRINGFIELD / RCA AFL 13697	20 H
17	18	ZEBOP! SANTANA / Columbia FC 37158	17 O
18	15	BUZZARD OF OZZY OSBOURNE / Jet 7Z 36812 (CBS)	17 O
19	21	IN THE POCKET COMMODORES / Motown MB 955M1	5 H
20	22	KENNY ROGERS' GREATEST HITS / Liberty LOO 1072	41 H
21	20	IT MUST BE MAGIC TEENA MARIE / Gordy G8 1004M1 (Motown)	9 H
22	12	STARS ON LONG PLAY STARS ON! Radio RR 16044 (Alt)	13 H
23	19	FACE VALUE PHIL COLLINS / Atlantic SD 6029	23 H
24	24	BLACK & WHITE POINTER SISTERS / Planet P 18 (E/A)	6 H
25	29	FEELS SO RIGHT ALABAMA / RCA AHL 3990	21 H
26	23	FAIR WARNING VAN HALEN / Warner Bros. HS 3540	11 H
27	29	ENDLESS LOVE (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS / Mercury SRM 1 2001 (PolyGram)	3 H
28	28	WINNERS BROTHERS JOHNSON / A&M SP 3724	4 H
29	27	VOICES DARYL HALL & JOHN OATES / RCA AQL 3646	40 H
30	25	BACK IN BLACK AC/DC / Atlantic SD 16018	50 H
31	36	I'M IN LOVE EVELYN KING / RCA AFL 3962	4 H
32	35	LIVE IN NEW ORLEANS MAZE FEATURING FRANKIE BEVERLY / Capitol SKBK 12156	6 I
33	—	PIRATES RICKIE LEE JONES / Warner Bros. BSK 3432	1 H
34	26	KNIGHTS OF THE SOUND TABLE CAMEO / Chocolate City CCPL 2019 (PolyGram)	10 H
35	33	CHRISTOPHER CROSS / Warner Bros. BSK 3363	72 H
36	34	WILD-EYED SOUTHERN BOYS 38 SPECIAL / A&M SP 4835	26 G
37	32	URBAN CHIPMUNK CHIPMUNKS / RCA AFL 4027	11 H
38	56	DIMPLES RICHARD "DIMPLES" FIELDS / Boardwalk NB 133232	5 H
39	38	THE CLARKE/DUKE PROJECT STANLEY CLARKE / GEORGE DUKE / Epic FE 36918	15 O
40	44	WITH YOU STACY LATTISAW / Capitol SD 16049 (Alt)	4 H
41	40	LOVERBOY / Columbia JC 36762	29 O
42	37	MECCA FOR MODERNS MANHATTAN TRANSFER / Atlantic SD 16036	9 H
43	47	FIRE OF UNKNOWN ORIGIN BLUE OYSTER CULT / Columbia FC 36389	5 O
44	48	MARAUDER BLACKFOOT / Atco SD 32 107	4 H
45	42	STEPHANIE STEPHANIE MILLS / 20th Century Fox T 700 (RCA)	13 H

PRICE CODE:			
G	—	7.98	
H	—	8.98	
I	—	9.98	
J	—	11.98	
K	—	12.98	
L	—	13.98	
O	—	No List Price	
46	46	MODERN TIMES JEFFERSON STARSHIP / Grunt BZL 3848 (RCA)	17 H
39	NIGHTCLUBBING GRACE JONES / Island ILPS 9624 (WB)	14 H	
48	SOMEWHERE IN ENGLAND GEORGE HARRISON / Dark Horse DHK 3472 (WB)	8 H	
49	EAST SIDE STORY SQUEEZE / A&M SP 4854	11 G	
50	THE DUDE QUINCY JONES / A&M SP 3721	19 H	
51	DANCERSIZE CAROL HENSEL / Mirus / Vintage VN 7701	25 H	
52	THE MAN WITH THE HORN MILES DAVIS / Columbia FC 36790	4 H	
53	JUICE JUICE NEWTON / Capitol ST 12136	19 H	
54	VERY SPECIAL DEBRA LAWS / Elektra 66 300	22 H	
55	THERE GOES THE NEIGHBORHOOD JOE WALSH / Asylum 5E 523	12 H	
56	ROCKINRROLL GREG KIHN / Beserkley B 10069 (E/A)	21 H	
57	THE TURN OF A FRIENDLY CARD ALAN PARSONS PROJECT / Arista AL 9518	37 H	
—	EL LOCO ZZ TOP / Warner Bros. BSK 3593	1 H	
58	ARC OF A DIVER STEVE WINWOOD / Island ILPS 9576 (WB)	30 H	
60	THE FOX ELTON JOHN / Geffen GHS 2002 (WB)	10 H	
61	A WOMAN NEEDS LOVE RAY PARKER, JR. & RAYDIO / Arista AL 9543	17 H	
62	CHILDREN OF TOMORROW FRANKIE SMITH / WMOT FW 37391	3 H	
63	KILLERS IRON MAIDEN / Harvest ST 12141 (Capitol)	11 H	
64	THE JAZZ SINGER (ORIGINAL SOUNDTRACK) NEIL DIAMOND / Capitol SWAV 12120	35 I	
65	IN THE NIGHT CHERYL LYNN / Columbia FC 37034	5 O	
66	JOE JACKSON'S JUMPIN' JIVE JOE JACKSON / A&M SP 4871	2 G	
67	DOUBLE FANTASY JOHN LENNON / YOKO ONO / Geffen GHS 2001 (WB)	34 H	
68	THE GREAT MUPPET CAPER (ORIGINAL SOUNDTRACK) / Atlantic SD 16047	5 H	
69	WINELIGHT GROVER WASHINGTON, JR. / Elektra 4E 305	29 H	
70	MY MELODY DENIECE WILLIAMS / ARC / Columbia FC 37048	17 O	
72	CRIME OF PASSION PAT BENATAR / Chrysalis CHE 1275	49 H	
72	SECRET COMBINATION RANDY CRAWFORD / Warner Bros. BSK 3541	11 H	
73	THE COMPLETION BACKWARD PRINCIPLE TUBES / Capitol SOO 12151	10 H	
74	SOME DAYS ARE DIAMONDS JOHN DENVER / RCA AFL 4055	6 H	
75	THE VISITOR MICK FLEETWOOD / RCA AFL 4080	4 H	
76	TALK TALK TALK PSYCHEDELIC FURS / Columbia NCF 37339	7 O	
77	GUILTY BARRA STREISAND / Columbia FC 36750	42 O	
78	BALIN MARTY BALIN / EMI-America SD 17054	11 H	
79	SEVEN YEAR ACHE ROSANNE CASH / Columbia JC 36956	24 O	
81	NOW OR NEVER JOHN SCHNEIDER / Scotti Bros. AR 37400	9544 4 H	
82	RAIDERS OF THE LOST ARK (ORIGINAL SOUNDTRACK) / Columbia JS 37373 (CBS)	7 O	
83	SHEENA EASTON / EMI-America ST 17049	23 H	
84	MADE IN AMERICA CARPENTERS / A&M SP 3723	5 H	
85	AEROBIC DANCING / Gateway QSL 7610	10 G	
85	BAD FOR GOOD JIM STEINMAN / Epic / Cleve. Int'l. FE 36531	16 O	
87	RADIANT ATLANTIC STARR / A&M SP 4853	23 G	
88	ESPECIALLY FOR YOU DON WILLIAMS / MCA 5210	3 H	
89	AS FALLS WICHITA, SO FALLS WICHITA FALLS PAT METHENY & LYLE MAYS / ECM 1 1190 (WB)	8 I	
90	BLUE AND GREY POCHO / MCA 5227	4 H	
91	BEAUTY & THE BEAT GO GO'S / IRS 70021 (A&M)	2 G	
92	PARTY MIX B-52's / Warner Bros. Mini 3596	1 X	
93	THE NATURE OF THE BEAST APRIL WINE / Capitol SOO		
—	JUST BE MY LADY LARRY GRAHAM / Warner Bros. BSK 3554	2125 28 H	
95	NORTH COAST MICHAEL STANLEY BAND / EMI-America SW 17056 2 H		
97	REFLECTOR PABLO CRUISE / A&M SP 3726 NJE 37033 25 O		
98	HEAVY METAL (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS / Full Moon / Asylum DP 90004 2 H		
99	CLASS REDDINGS / Believe in a Dream FE 37175 (CBS)	1 X	
100	WHAT CHA' GONNA DO FOR ME CHAKA KHAN / Warner Bros. HS 3526 14 H	5 O	

Albums 101-200

AUGUST 8, 1981
Aug.
8

WKS. ON
CHART

- | | | | | | | |
|-----|--|------------|---|----|---|--|
| 101 | 102 MAGNETIC FIELDS JEAN MICHEL JARRE / Polydor PD 1 6325 | 151 | 180 TELL ME WHERE IT HURTS WALTER JACKSON / Columbia FC 37132 | 10 | O | |
| 102 | 111 CAMERON'S IN LOVE RAFAEL CAMERON / Salsoul SA 8542 | (PolyGram) | 6 | H | | |
| 103 | 110 SUPERMAN II (ORIGINAL SOUNDTRACK) / Warner Bros. HS | (RCA) | 6 | H | | |
| 104 | 106 NIGHTS (FEEL LIKE GETTING DOWN) BILLY OCEAN / Epic FE 3505 | | 6 | H | | |
| 105 | 79 EXPOSED / A CHEAP PEEK AT TODAY'S PROVOCATIVE NEW ROCK VARIOUS ARTISTS / CBS X 37124 | | 37406 | 5 | O | |
| 106 | 117 APPLE JUICE TOM SCOTT / Columbia FC 37419 | | | 8 | O | |
| 107 | 138 FOR YOUR EYES ONLY (ORIGINAL SOUNDTRACK) / Liberty | | | 5 | O | |
| 108 | 104 LOST IN LOVE AIR SUPPLY / Arista AL 4268 | LOO 1109 | 5 | H | | |
| 109 | 77 FACE DANCES THE WHO / Warner Bros. HS 3516 | | 15 | H | | |
| 110 | — BLACK TIE MANHATTANS / Columbia FC 37156 | | 19 | H | | |
| 111 | 141 WALL TO WALL RENE AND ANGELA / Capitol ST 12161 | | 1 | O | | |
| 112 | 116 SOMETIMES LATE AT NIGHT Carole Boyer Sager / Boardwalk NB 1 33237 | | 2 | H | | |
| 113 | 113 DEDICATION GARY U.S. BONDS / EMI-America SO 7051 | | 11 | H | | |
| 114 | 112 HERE COMES THE NIGHT DAVID JOHANSEN / Blue Sky FZ 36589 (CBS) | | 15 | H | | |
| 115 | 105 BREAKING ALL THE RULES PETER FRAMPTON / A&M SP 3722 | | 7 | O | | |
| 116 | 71 SEND YOUR LOVE AURRA / Salsoul SA 8538 (RCA) | | 41 | H | | |
| 117 | 88 BEING WITH YOU SMOKEY ROBINSON / Tamla T 375M (Motown) | | 27 | H | | |
| 118 | 128 WANTED DREAD & ALIVE PETER TOSH / Rolling Stones / EMI-America SO 17055 | | 5 | H | | |
| 119 | 97 RIT LEE RITENOUR / Elektra 6E 331 | | 16 | H | | |
| 120 | 131 WORD OF MOUTH JACO PASTORIUS / Warner Bros. BSK 3535 | | 3 | H | | |
| 121 | 92 I'VE GOT THE ROCK 'N' ROLLS AGAIN JOE PERRY PROJECT / Columbia FC 37364 | | 5 | O | | |
| 122 | 89 NIGHTWALKER GINO VANNELLI / Arista AL 9536 | | 18 | H | | |
| 123 | 123 THREE FOR LOVE SHALAMAR / Solar BLZ 1 3577 (RCA) | | 31 | H | | |
| 124 | 78 SEASON OF GLASS YOKO ONO / GHS 2004 (WB) | | 7 | H | | |
| 125 | 135 ICE HOUSE / Chrysalis CHR 1350 | | 3 | H | | |
| 126 | 136 GIRLS TO CHAT & BOYS TO BOUNCE FOGHAT / Bearsville BRK 3578 (WB) | | 3 | H | | |
| 127 | 100 UNLIMITED TOUCH / Prelude PRL 12184 | | 14 | G | | |
| 128 | 153 VISAGE / Polydor PX 1 501 | | 3 | O | | |
| 129 | 139 CARL CARLTON / 20th Century-Fox T 628 (RCA) | | 2 | H | | |
| 130 | 133 FAME (ORIGINAL SOUNDTRACK) / RSO RX 1 3080 | | 63 | H | | |
| 131 | — SWEET AND WONDERFUL JEAN CARNE / TSOP FZ 36775 (CBS) | | 1 | O | | |
| 132 | — PLEASANT DREAMS RAMONES / Sire SRK 3571 (WB) | | 1 | H | | |
| 133 | 137 CELEBRATE KOOL & THE GANG / De-Lite DSR 9518 (PolyGram) | | 40 | H | | |
| 134 | 150 GREATEST HITS DOORS / Elektra 5E 5151 | | 36 | H | | |
| 135 | 90 DEUCE KURTIS BLOW / Mercury SRM 1 4020 (PolyGram) | | 6 | H | | |
| 136 | 103 ZENYATTA MONDATTA THE POLICE / A&M 4831 | | 40 | H | | |
| 137 | 147 THE RIGHT PLACE GARY WRIGHT / Warner Bros. BSK 3511 | | 6 | H | | |
| 138 | 132 GAP BAND III / Mercury SRM 1 4003 (PolyGram) | | 30 | H | | |
| 139 | 143 FRIDAY NIGHT IN SAN FRANCISCO AL DI MEOLA, JOHN McLAUGHLIN, PACO DELUCIA / Columbia FC 37152 | | 11 | O | | |
| 140 | 130 SUPER TROUPER ABBA / Atlantic SD 16023 | | 8605 | 8 | L | |
| 141 | 121 HOT, LIVE AND OTHERWISE DIONNE WARWICK / Arista A2L | | | 1 | H | |
| 142 | — MY ROAD OUR ROAD Lee Oskar / Elektra 5E 526 | | 8 | H | | |
| 143 | 145 IT'S WINNING TIME KUIQUE / MCA 5198 | | 2 | H | | |
| 144 | 170 B.B.&Q. BAND / Capitol ST 12155 | | 1 | O | | |
| 145 | — NEW TOY LENI LOVICH/Shiff / Epic SE 37452 | | 10 | H | | |
| 146 | 156 COMPUTER WORLD KRAFTWORK / Warner Bros. HS 3549 | | 13 | H | | |
| 147 | 151 EL RAYO-X DAVID LINLEY / Asylum SE 524 | | 10 | H | | |
| 148 | 129 HUSH JOHN KLEMMER / Elektra 5E 527 | | 7 | H | | |
| 149 | 149 AMERICAN EXCESS POINT BLANK / MCA 5189 | | 2 | H | | |
| 150 | 157 JUST A LIL' BIT COUNTRY MILLIE JACKSON / Spring SP 1 6730 (PolyGram) | | 2 | H | | |
| | 151 180 TELL ME WHERE IT HURTS WALTER JACKSON / Columbia FC 37132 | | 10 | O | | |
| | 152 101 TASTY JAM FATBACK / Spring SP 1 6731 (PolyGram) | | 10 | H | | |
| | 153 125 ANNE MURRAY'S GREATEST HITS Capitol SOO 12110 | | 43 | H | | |
| | 154 115 VOYEUR DAVID SANBORN / Warner Bros. BSK 3546 | | 19 | H | | |
| | 155 107 DANNY JOE BROWN AND THE DANNY JOE BROWN BAND/Epic ARE 37385 | | 7 | O | | |
| | 156 120 DAD LOVES HIS WORK JAMES TAYLOR / Columbia FC 37009 | | 21 | O | | |
| | 157 167 YEARS AGO STATLER BROTHERS / Mercury SRM 1 6002 (PolyGram) | | 4 | H | | |
| | 158 190 PIED PIPER DAVE VALENTIN / Arista/GRP 5505 | | 2 | H | | |
| | 159 162 BALANCE / Portait NFR 37337 (CBS) | | 2 | O | | |
| | 160 109 WAIATA SPLUT ENZ / A&M SP 4848 | | 13 | H | | |
| | 161 160 GALAXIAN JEFF LORBER FUSION / Arista AL 9545 | | 14 | H | | |
| | 162 163 SILVER CONDOR / Columbia NFRX 37163 | | 9 | O | | |
| | 163 148 GOING FOR THE GLOW DONNA WASHINGTON / Capitol ST 12147 | | 11 | H | | |
| | 164 126 MESSINA JIM MESSINA / Warner Bros. BSK 3559 | | 8 | H | | |
| | 165 127 ROUND TWO JOHNNY VAN ZANT / Polydor PD 1 6322 (PolyGram) | | 10 | H | | |
| | 166 184 AFRICA, CENTER OF THE WORLD ROY AYERS / Polydor PD 6327 (PolyGram) | | 2 | H | | |
| | 167 169 I KINDA LIKE ME GLORIA GAYNOR / Polydor PD 1 6324 (PolyGram) | | 4 | H | | |
| | 168 168 A WOMAN'S GOT THE POWER A/S / Arista AL 9554 | | 4 | H | | |
| | 169 182 I AM WHAT I AM GEORGE JONES / Epic 37178 | | 4 | O | | |
| | 170 142 RENAISSANCE VILLAGE PEOPLE / RCA AFL 4105 | | 4 | H | | |
| | 171 164 TOO HOT TO SLEEP SYLVESTER / Fantasy / Honey F 9607 | | 7 | G | | |
| | 172 119 THREE PIECE SUITE RAMSEY LEWIS / Columbia FC 37153 | | 8 | O | | |
| | — KING OF THE ROAD BOXCAR WILLIE / Jem 5084 | | 1 | G | | |
| | 174 176 SUE ANN / Warner Bros. BSK 3562 | | 3 | H | | |
| | 175 122 FLYING THE FLAG CLIMAX BLUES BAND / Warner Bros. BSK 3493 | | 14 | H | | |
| | 176 124 WHA 'PENGLISH ENGLISH BEAT / Sire SRK 3560 (WB) | | 8 | H | | |
| | 177 178 HI-GLOSS / Prelude PRL 12185 | | 8 | G | | |
| | 178 179 LOVE KEYS EDDIE KENDRICKS / Atlantic SD 19294 | | 4 | H | | |
| | 179 181 LIVE AT THE RITZ ROCKATS / Island ILPS 9626 (WB) | | 4 | H | | |
| | 180 134 FRANKE & THE KNOCKOUTS / Millennium BXL1 7755 (RCA) | | 21 | H | | |
| | 181 144 LIVE STEPHANE GRAPPELLI / DAVID GRISMAN / Warner Bros. BSK 3550 | | 11 | H | | |
| | 182 186 SOPHISTICATED LADIES (ORIGINAL BROADWAY CAST) / RCA CBL2 4053 | | 3 | O | | |
| | 183 185 AUTUMN PIANO SOLOS GEORGE WINSTON / Windham Hill C 1012 | | 8 | G | | |
| | 184 187 ROCK 'N' ROLL WARRIORS SAVOY BROWN / Town House ST 7002 (Accord) | | 5 | H | | |
| | 185 152 POINT OF ENTRY JUDAS PRIEST / Columbia FC 37052 | | 19 | O | | |
| | 186 189 LIVE FROM LINCOLN CENTER SUTHERLAND, HORNE, PAVAROTTI, BONYNGE / London Digital LDR 72009 (PolyGram) | | 4 | O | | |
| | 187 — LIVE IN JAPAN DAVE GRUSIN AND THE GRP ALL-STARS / Arista/GRP 5506 | | 1 | H | | |
| | 188 154 WHERE DO YOU GO WHEN YOU DREAM ANNE MURRAY / Capitol SOO 12144 | | 15 | H | | |
| | 189 155 BUSTIN' LOOSE (ORIGINAL SOUNDTRACK) ROBERTA FLACK / MCA 5141 | | 6 | H | | |
| | 190 172 VOLUNTEER JAM VARIOUS ARTISTS / Epic JE 36586 | | 4 | O | | |
| | 191 159 HORIZON EDDIE RABBITT / Elektra 6E 276 | | 51 | H | | |
| | 192 198 WATTS IN A TANK DIESEL / Regency RY 9603 (MCA) | | 2 | G | | |
| | 193 161 CLOSER GINO SOCCIO / Atlantic/RFC SD 16042 | | 12 | H | | |
| | 194 158 ROCK THE WORLD THIRD WORLD / Columbia FC 37402 | | 5 | O | | |
| | 195 146 IRON AGE MOTHER'S FINEST / Atlantic SD 19302 | | 8 | G | | |
| | 196 165 HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY / Columbia S2 36752 | | 46 | O | | |
| | 197 197 GOING THROUGH THE MOTIONS DENNIS YOST / Robox EQAD 7945 | | 3 | G | | |
| | 198 166 MIRACLES CHANGE / Atlantic/RFC SD 19301 | | 17 | G | | |
| | 199 200 GLAMOUR DAVE DAVIES / RCA AFL 4036 | | 2 | G | | |
| | 200 171 MOUNTAIN DANCE DAVE GRUSIN / Arista/GRP 5010 | | 23 | H | | |

Springfield Hits the Stores



RCA recording artist Rick Springfield recently made a series of in-store appearances in support of his album "Working Class Dog" and his number-one single "Jessie's Girl." In the first photo, fans gather around Springfield at Harmony Record Store in Detroit. In the second photo, Springfield (third from left) poses at Variety Store, with from left, Vince Penn, sales representative, RCA Records; Mike Sheld, manager, regional promotion, eastern region, RCA Records; John Patti and Tim Grady, sales representatives, RCA Records; Larry Van Druff, field promotional representative, RCA Records; Mark Miller of Variety Store; and Joe Goldberg, owner, Variety Store. In the third photo, Springfield makes his way through the crowd at Strawberry's in Medford, Mass.

Big Music America Names Gene Tognacci

■ LOS ANGELES—Gene Tognacci has been appointed album production director at Big Music America Corporation, the Houston-based national talent search which operates via a network of radio stations around the

country, it was announced by Gary Firth, executive vice president and general manager of Big Music America.

Tognacci most recently was program director of radio station KKKQ in

Phoenix. He has also programmed WLIZ in West Palm Beach, and held positions at KOY, KNIX, and KTAR in Phoenix and WINZ in Miami.

Record Bar

(Continued from page 18)

division of Warner Communications Inc., wanted to let the out-of-town managers know that the success of beach music in the southeastern United States was "more than just an overnight phenomenon. It's a way of life." (Volume One of the Beach Beat series has sold over 30,000 copies since its November 1980 release, according to Crockett.)

Keynote Address

In his keynote address Monday morning, Bob Sherwood, executive VP and general manager, PolyGram Records Inc., outlined what he considered to be the major problems facing the record industry today. He bemoaned the industry's lack of artist development ("We, the manufacturers, overreacted to disco in our sheepish ways by dropping all of the artists we were developing and signing anyone who could spell 'disco'"); overall industry stupidity ("In 1979 nobody looked at the back warehouse where the stacks of record returns got bigger and bigger. Of course it all collapsed and we were forced into some kind of action. We're shaking out the ones who were on a free ride and we'll survive"); and voiced his concern about home taping ("Why should anybody shop at Record Bar when radio is announcing that the entire Tom Petty album will be broadcast at 9 o'clock").

Later, Ralph King discussed Sherwood's speech. "Home taping bothers me but losing a lot of money bothers me a lot more," said King. "But don't talk to me about home taping when Maxell and Memorex and TDK give me an incentive to sell their product while at the same time you (the record manufacturers) are coming to me with a return percentage and giving me wholesale price increase after wholesale price increase with, in almost 24 months, only one list price increase. Our margins on our main product, which is obviously records and tapes, are not that good. We're running on a chain on selling records and tapes, but we're making our profit by selling accessories and boutique items."

"Give me an incentive to break a new artist," King continued. "Once they're superstars, great! You deserve to make the money. It's imperative that the record companies see a first album as an investment in an artist's career. If the industry is only thinking about today's unit sales, there is no tomorrow."

King mentioned three goals that are of chief concern to Record Bar for 1982: an internal consolidation of information systems; heavy emphasis on individual stores, and continued research and expansion. The 21-year-old chain will have 132 stores by October 31.

Cohen's Speech

On Tuesday morning, Joe Cohen, executive vice president of the National Association of Recording Merchandisers, thanked the "creative and innovative people at Record Bar who made (NARM's) 'Give the Gift of Music' campaign happen where it counts... at the cash register." Cohen called Record Bar's advertising effort in support of the "Give the Gift" slogan "unmatched in the industry."

The convention, dubbed "Record Bar Goes to Summer Camp '81," enabled the chain to showcase the artists on its own Dolphin Records label — Robert Starling and the Brice Street Band. The new label has been busily promoting the two acts at various club and in-store dates. The other acts that performed at the convention were the Marshall Tucker Band, Danny Joe Brown, Donnie Iris, Carol Hensel, 4 out of 5 Doctors, Bill Wray and Delbert McClinton.

The convention concluded Wednesday evening with the annual awards banquet. This year's winners were: Manager of the Year: Trilly Aldford Berger, Charlotte, N.C.; Merchandiser of the Year: Record Bar #69, Bristol, Va.; New Manager of the Year: Tommy Neblett, Raleigh, N.C.; Store of the Year: Tracks — Record Bar #93, Norfolk, Va.; Bertha Bergman Memorial Businesswoman of the Year (named in honor of the late wife of Record Bar founder Harry Bergman); Meg Mansfield, operations manager;

Label Rep of the Year: Bruce Bench, CBS and Greg Steffen, A&M. Norman Hunter, chief buyer for Record Bar's purchasing department, received an award in honor of his tenth anniversary with the company.

When "camp director" Barrie Bergman was reminded that, in a pre-convention interview, he said he was "scared as hell" about the upcoming convention, Bergman replied, "As usual, things have been going great. We haven't lost a party yet."

Crystal Earns British Gold

■ LOS ANGELES—The "Crystal Gayle Singles Album," released in the United States under the title "Classic Crystal," has been certified gold by the BPI for sales in excess of 100,000 units in the United Kingdom.

Goody Convictions Thrown Out

(Continued from page 3 if convictions were handed down.

In his opinion, Platt wrote that prosecutor Jacobs "failed to give the jury the proper version (of the Ferri incident) and apparently had no intention of doing so... Only after the Court, in effect, directed the government to do so did it correct the false testimony." Platt called the government's behavior a "cover-up of the false testimony given by its agents."

Platt also based his decision to grant a new trial on the government's use of a racketeering count against the defendants. While Goody Inc., Stoln and Levy were charged with racketeering, copyright infringement and interstate transportation of stolen property, they were acquitted by the jury of the racketeering charges. Platt said that the racketeering count was unfounded and that the mere presence of the word "racketeering" during the trial "caused defendants to suffer substantial prejudice."

Summing up, Platt wrote that a "trial will be free from the prejudice of many unproven charges leveled against the defendants, which might

'Dancersize' LP Gets New Name

(Continued from page 6)

to change the artwork on all album jackets, labels, cassettes, and enclosed booklets that bear the "Dancersize" name. "The preliminary injunction has set us back about two months," LaFornero said. "There's an enormous amount of work in recalling the product and interrupting our normal business flow." LaFornero estimated that over 100,000 albums have been recalled and that the total cost of the compliance will run in the hundreds of thousands of dollars.

Judge Pollack has given both sides a 45-day discovery period which allows them to gather information that will be helpful for their case at trial. "At some point after the discovery period, the court will receive supposed findings of fact from the parties," Hicks said. "We expect the trial to begin after the 45-day period. The whole litigation centers around the use of the word 'Dancersize.'"

Hensel, Mirus and Dancersize, Inc., are planning to release a follow-up album in time for the holiday season. In the meantime, Hensel is unable to promote the album — in compliance with the injunction — but "she is still able to promote her exercise and dance program," LaFornero said. She is currently making promotional appearances but is not using the word "Dancersize."

The "Dancersize" album, which has reportedly sold in excess of 500,000 copies, is currently at No. 1 on *Record World's* Album Chart.

ATI Promotes Ford

■ NEW YORK—Jeff Franklin, chairman of the board and chief executive officer, ATI Equities, has announced that Marilyn Ford has been named director of special projects.

have had a cumulative adverse effect on the merits of the case against (the defendants) in the minds of the jury."

Platt was to set the date for a new trial last Friday (31). There is a chance, however, that prosecutor Jacobs may file an appeal of Platt's decision. Sources close to the case said that it is not clear whether or not Jacobs has the right to appeal Platt's decision. While final decisions can be appealed, decisions on motions cannot always be appealed.

Jacobs does have the option of filing a writ of mandamus against Platt. Such a writ is a very extreme measure — it amounts to the government suing a judge — and sources speculate that Jacobs probably won't file such a writ. Jacobs would not comment on Platt's decision. He would only say that he was "not too well these days."

Defense lawyer Bill Warren representing Goody Inc., called Platt's decision "proper and just, as far as it went. We had asked for more than that," said Warren, "but what Platt wrote was a very compelling decision. We're not upset."

Latin American Record World

Desde Nuestro Rincon Internacional

By TOMÁS FUNDORA

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



la conmemoración de su Aniversario.

Sergio, Adriano y Roberto están de plácemes. El evento principal se celebrará el 4 de Agosto en el Club Ochentas de Nueva York . . . Gran promoción para el compositor joven de México, Juan Gabriel, su presentación en un programa especial de "Siempre en Domingo" realizado el día 26 de Julio. La promoción de su nuevo éxito "Con tu amor" va "in crescendo". En el programa se le hará entrega de un "Disco de oro" por su empresa discográfica, al haber sobrepasado un millón de copias vendidas, de su espectacular éxito "He venido a pedirte perdón". Las actuaciones de Juan Gabriel en el Florida Park de Madrid recientemente, han sido extremadamente comentadas . . . WKCR Radio del 208 Firth Street Hall, Columbia University, New York, N.Y. 10027, presentará un tributo a Tito Puente que durará 35 horas.

El festival se presentará del Domingo, 9 de Agosto, hasta el jueves, Agosto 13, de 6 de la tarde a la 1 de la madrugada. Muy bien merecido homenaje al Maestro Puente . . . En extremo interesante el Convenio firmado entre RCA Argentina y Microfón, a través del cual la primera toma la fabricación y distribución del producto Microfón en la República Argentina.

En mis manos y oídos el nuevo long playing de Roberto Carlos, grabado enteramente en Inglés. Tanto el repertorio como los arreglos y la pronunciación de Roberto en Inglés, llegan a la altura necesaria para que CBS pueda lograr algo importante en el mercado anglo. La situación puede tornarse crítica de no lograrse los propósitos promocionales del cantante brasileño en el idioma Inglés, ya que sus ventas en portugués y Español llegan a cifras millonarias. Por otra parte, la actuación del brasileño en esta grabación sobrepasa en mucho, cualquier previa intención de artistas latinos por captar el gran mercado de habla inglesa . . . El sello Petróleo lanzó en Puerto Rico, una larga duración de Denissa, en el cual interpreta la cantante temas de corte popular y contagioso, tales como "La huelga de las mujeres", (L. Marrero González) "Enamorada estoy" (L. Marrero González) y "Chipi chipi" (T. Sotilo) con arreglos del recientemente fallecido Jorge Millet . . . El Desfile de la Hispanidad de Nueva York, que será televisado por la National Spanish Television Network, tendrá este año como "Grand Master" al popular deportista y compositor brasileño Pele.

Tocarán los días 7 y 8 de Agosto en el Botero's line de Nueva York, los muy populares Eddie Palmieri y su Orquesta e Ismael Quintana. El nuevo álbum de Eddie, titulado "Eddie Palmieri" saldrá próximamente al mercado bajo el sello Barbo, distribuido por Música Latina International, del cual, Paul Chavez de KBNO Radio (1601 West Jewell Avenue, Denver Colorado 80223) y Thomas D. Schnabel, Director Musical de KCRW Radio (1900 Pico Boulevard, Santa Monica, Calif. 90405) me están solicitando muestras . . . Espectacularmente comercial la nueva grabación de María Marta Serra Lima y Los Panchos, realizada en México por CBS. El repertorio escogido y la magistral interpretación de los involucrados, harán que esta producción venda por siempre.

Recibo de José Domingo Castaño, cantante, compositor, periodista y figura de la televisión española, carta que dice: "Quiero hacerme llegar, a través de esta carta, mi más sincero agradecimiento por haberme seleccionado como "Periodista Especializado del Año". Es un honor que una revista de tan alta categoría me honre con dicho premio, el cual considero como uno de los más

(Continued on page 53)

Record World en España

By M. MARTINEZ HENARES

■ La Topolino Radio Orquesta está alcanzando una gran popularidad en todos los ambientes musicales, merced a su calidad y a lo oportuno que son sus versiones de temas tan populares como "Mi vaca lechera", "La casita de papel", etc., temas situados allá por los 40 . . . La Orquesta Mondragon, es ya "superventas" con su segundo "elepe" "Bon voyage". Con una venta superior a las 120,000 copias, se acerca fulgurante al "Disco de Platino". "Caperucita feroz", "sencillo" extraído del LP, se ha "disparado" igualmente en todas las listas. Si, con la Orquesta Mondragon podemos hablar de la mayoría de edad del "rock" español . . . Cadillac es un nuevo grupo en el actual panorama musical español. Hacen una música sencilla y pegadiza dentro del más puro "pop" imaginable, canciones que se quedan a la primera. Calidad y comercialidad, la unión ideal, se dan en sus temas. Su primer "obra" es un "elepe", "Pensando en ti", del que se ha lanzado un "sencillo" con el tema que da título genérico al LP . . . Spandau Ballet es, sin duda alguna, el grupo inglés que encabeza el movimiento de los

"nuevos románticos" en todo el mundo. Tras el impacto en nuestras discotecas y emisoras de su primer "sencillo" "To cut a long story short", tema incluido en su "elepe" "Journeys to glory", uno de los acontecimientos musicales del año en España se ha producido con su primer concierto en nuestro país, en la discoteca "KU" de Ibiza, enfocado a los medios especializados de Europa y también EE.UU. Este concierto lo repitieron en "Rockola" de Madrid . . . El joven dúo integrado por los gemelos Tito y Tita ha sido designado para representar a España en el Festival Internacional de la Canción Infantil.

(Continued on page 52)

Correction

■ Due to an error in the English language section of last week's Latin American column, the name of Mexican composer Juan Gabriel was printed instead of that of newsmen and composer Raul Rene Rosado, who passed away in Mexico. We regret any inconvenience that this error may have caused, and we extend our deepest apologies to Juan Gabriel's family.



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

EAST COAST — COSTA ESTE

AUGUST 8, 1981

Aug. 8 Aug. 1

1	8	Quiero Dormir Cansado / Emmanuel	Arcano
2	2	Me Estoy Muriendo Por Dentro / Basilio	Karen
3	1	A La Reina / El Gran Combo	Combo
4	3	De Niña A Mujer / Julio Iglesias	CBS
5	4	Inasaciable Amante / José José	Pronto
6	6	El Parálico / Roberto Torres	SAR
7	11	Yolanda / Wilfrido Vargas	Karen
8	5	Amigo Dejala / Ismael Miranda	Fania
9	10	No Me Desprecies / Johnny Ventura	Combo
10	7	Amada Mia / Cheo Feliciano	Vaya
11	9	Querer Y Perder / Dyango	Odeon
12	12	Posatiempo / Roberto Carlos	CBS
13	23	En Carné Viva / Raphael	CBS
14	13	Perdoname / Camilo Sesto	Pronto
15	15	Un Mal Necesario / Jorge Char	LAD
16	24	Me Vas A Echar De Menos / José Luis	T.H.
17	18	Como La Hago Yo / Yolanda Monge	CBS
18	20	Que Me Perdonas Los Dones / Nydia Caro	Alhambra
19	19	Dos Jueyes / Celia & Willie	Vaya
20	32	No Me Hables — Juan Pardo	CBS
21	31	Solitario — Conjunto Clásico	La Mejor
22	14	Galera Tres / Ismael Miranda	Fania
23	26	Guitarrero / David Coll	LAD
24	17	Prohibiciones / Lolita	CBS (LP)
25	27	No Te Imaginas / Johnny Ventura	Combo
26	21	La Dicha Mia / Celia, Johnny & Pete	Vaya
27	22	Oh Que Sera / Willie Colon	Fania
28	34	Tu Como Yo — José Luis Perales	CBS
29	25	La Rueda / La Solución	LAD
30	16	Regresa A Mi / Miami Sound Machine	CBS

WEST COAST — COSTA OESTE

AUGUST 8, 1981

Aug. 8 Aug. 1

1	1	La Ladrona / Diego Verdaguer	Profono
2	3	La Culpable / Alvaro Dávila	Profono
3	2	Quiero Dormir Cansado / Emmanuel	Arcano
4	4	El Cofrecito / Beatriz Adriana	Peerless
5	6	Inasaciable Amante / José José	Pronto
6	5	Procuro Olvidarte / Hernaldo	Alhambra
7	8	No Te Amara Jamas / Amanda Miguel	Profono
8	7	Ya No Me Interesa / Chela	Musart
9	9	Piquetes De Hormiga / Conjunto Michoacan	Odeon
10	13	Pobre Gorrión / Vicki	Gas
11	10	Querer Y Perder / Dyango	Odeon
12	12	Un Dia A La Vez / Los Tigres del Norte	Fama
13	14	El Chubasco / Carlos y José	T.H.
14	11	Perdoname / Camilo Sesto	Pronto
15	17	La Cuarta Parte / José Domingo	Profono
16	18	Ella Se Llamaría / Napoleón	Roff
17	22	No Me Hables / Juan Pardo	CBS
18	16	Abrazado De Un Peste / Lorenzo de Montecarlo	CBS
19	19	Si Quieres Verme Llorar / Lisa Lopez	Hacienda
20	21	Me Hubiera Gustado Tanto / Rocío Jurado	Arcono
21	23	Me Llamas / José Luis Perales	CBS
22	26	En Carné Viva / Raphael	CBS
23	28	Vivir Sin Ti / Camilo Sesto	Pronto
24	29	Julianita / Joan Sebastian	Musart
25	31	O Me Quieres O Me Dejas / Julio Iglesias	CBS
26	27	Polvo De Ausencia / Mercedes Castro	Musart
27	24	Ya No Regreso Contigo / Lupita D'Alessio	Orfeon
28	32	Amar Amar / José José	Pronto
29	25	Si Tu Quisierras / Los Bukis	Profono
30	20	Prohibiciones / Lolita	CBS (LP)

Record World Latin American (International) Hit Parade

CHILE By Radio Cooperativa (Luis Flores Cruz)

1. Estar Enamorado — Raphael — Hispanvox
2. O Me Quieres O Me Dejas — Julio Iglesias — CBS
3. Volver a Vivir — Michel Sardou — CBS
4. Aquel A Quien Amas — Air Supply — Arista
5. Te He Estad Esperando Toda Mi Vida — Paul Anka — RCA
6. Que Hay En Un Beso — Gilberto O'Sullivan — CBS
7. Te Quiero — José Luis Perales — Hispanovox
8. Medley de los Beatles — Corazones Solitarios — Stars on 45 — Radio
9. Vuelve — Herve Vilard — CBS
10. De Niña a Mujer — Julia Iglesias — CBS
11. Que Tal Te Va Sin Mí — Raphael — Hispanovox
12. Clara — Joan Bautista Humet — RCA
13. Estando Contigo — Smokey Robinson — Tamla
14. Solamente Una Vez — Mireille Mathieu — Ariola
15. Te Quiero Tanto — Oscar Athie — Gamma

COSTA RICA By Radio Titania

1. Stars on 45 — Stars on 45
2. Que Tal Te Va Sin Mí — Raphael
3. No Deseo Ni Pensar — Gavota
4. No Quise Herir Tu Corazón — Pimpinela
5. Bette Davis Eyes — Kim Carnes
6. Mi Forma de Sentir — La Revolución de Emiliano Zapata
7. De Niña a Mujer — Julio Iglesias
8. Angel of the Morning — Juice Newton
9. Tongos a Media Luz — Pequeña Compañía
10. Beatlemania — Corazones Solitarios

SANTO DOMINGO By Pedro María Santana

1. La Juma de Ayer — Henry Fiol
2. Lindo Yambu — Santiago Cárdenas
3. Cuando Voy Por La Calle — Vickiana
4. Estar Enamorado — Raphael
5. Estás Donde No Estás — Anthony Ríos
6. Me Estoy Muriendo Por Dentro — Basilio
7. De Un Lucero a La Tierra — Juan Arturo
8. A Ratós — José José
9. Trataré — Lissette
10. Todo Se Derrumba Dentro De Mí — Emmanuel
11. Me Llaman Chu — Johnny Ventura
12. Si Tú Te Vas — Francisco Ulloa
13. No — Raúl Grisanty
14. Milonga Para Una Niña — Andy Montañez
15. Tengo Mucho Que Aprender de Tí — Emmanuel

RIO DE JANEIRO By Nopem

1. Aparencias — Mércey Greyck — CBS
2. Push — One Way — Ariola
3. Woman — John Lennon — Warner Bros.
4. Bem-Te-Vi — Renato Terra — PolyGram
5. People Alone — Randy Crawford — Ariola
6. Eu Vou Ter Sempre Voce — Antonio Marcos — RCA
7. Mordomia — Almir Guineto — K/Tel
8. Fome — Irene Cara — PolyGram
9. Abre Corazao — Marcelo — Elektra
10. Conga Conga Conga — Gretchen — Copacabana

España (Cont. from page 51)

til, que patrocina "Venavision" y se celebra(o) en Caracas. Sin lugar a dudas este Festival es la gran oportunidad para el lanzamiento internacional de estos hermanos... **Rafaela Carrá** ha vuelto a España y lo ha hecho con la misma "fuerza" en "show" y disco que en sus mejores momentos. Rafaella Carrá nos ha traído un nuevo "elepé", alegría y muy para el verano. "Caliente, caliente" es el primer "sencillo" tomado del "elepé"... **Maria Jimenez** ha dicho: "Mi erotismo es muy 'ondo' y ademas no me lo puedo quitar, no es un traje, está en mí misma, en mi físico, que es el de una mujer erótica, y la agresividad también me la da forma de sentir en el escenario..." **Maria Jimenez** acaba de lanzar su quinto "elepé" al mercado, "De destino modo", y con él se pretende hacerla más asequible a Latinoamérica, reduciendo el componente flamenco y llevarla a un tipo de canción-canción, conservando por supuesto las características de María, su fuerza y su temperamento... Después del éxito obtenido con su "ská" "Salid de noche", **Los Cardiacos** continúan en la brecha con oídos, de esos excelentes temas totalmente rompedores, interpretados (*Continued on page 54*)

Nuestro Rincon (Continued from page 51)

importantes hasta ahora recibidos en mí ya larga trayectoria profesional". . . Con ello demuestra José Domingo Castrillón uno de los más elementales conceptos de un profesional. ¡Da las gracias a plena voz y con ello, crece aún más ante Alfredo Monroy, Director de Programas de Super Q (WQBA FM 701 S.W. 27th Ave., Miami, Fla. 33135) y me dice: "Como Director de programas de Super Q y yo más sincera gratitud a su revista por tomar el tiempo y esfuerzo en reconocerme mis logros, dentro de nuestra estación. Acepto este trofeo, como una fuente de motivación para confrontar los futuros empeños y logros, aquí en Super Q. En general, nosotros en Super Q, siempre nos sentimos halagados mucho. Una vez más, gracias a ustedes, y continuaremos usando Recor World como una de nuestras mejores referencias" . . . Mi afecto Alfredo, Herb Levin, Director Gerente de la emisora, Julio Méndez, Gerente de ella y a todos los buenos y grandes amigos, que a través de los años, y usando como único medio una sincera amistad y un alto profesionalismo en el desarrollo de nuestras funciones, hayamos logrado que trofeos y cartas como ésta, hayan podido ser extensos . . . Y ahora . . . ¡Hasta la próxima!

I will be attending **Emmanuel's** debut this weekend at the Caribe Hilton in San Juan, Puerto Rico, at the invitation of RCA Mexico and Caytronics Corp. An extensive promotional campaign is under way to welcome the Mexican performer, who is enjoying much success in the States, Mexico and other areas . . . I will also be attending SAR and Guajiro's anniversary celebration, which will take place on August 4 at the Club Ochentas in New York City. Thanks to Sergio, Adriano and Roberto for the invitation . . . Juan Gabriel, the Mexican composer and performer, presented a special TV program on "Siempre en Domingo" July 26. A golden award plaque was delivered to him for sales surpassing one million copies of his hit "He Venido a Pedirte Perdón." His latest hit, "Con tu amor," is starting to receive heavy promotion. His latest performances at the Florida Park in Madrid, Spain, received a very good response from the Spanish media . . . WKCR Radio, at Columbia University in New York, will present a special tribute to **Tito Puente** that will last 35 hours. The festival will run from August 9 until August 13 from 6 p.m. until 1 a.m. A very well deserved tribute . . . A very interesting agreement was signed between RCA Argentina and Microdon. RCA will manufacture and distribute Microdon product in Argentina.

I have just received the new **Roberto Carlos** album, recorded entirely in English. Considering the excellent arrangements, and his fine pronunciation, the album deserves the best possible promotion . . . The Petroleo label in Puerto Rico has released an LP by **Dennis**, with the tunes "La huella de las mujeres" (Marrero Gonzalez), "Enamorada estoy" (Marrero Gonzalez) and "Chipi chipi" (T. Soto), with arrangements by the recently deceased **Jorge Millet** . . . The United Hispanic American Parade in New York, which is telecast every year by SIN, will have the popular **Pele** acting as grand master for this year's parade, which takes place on October 11.

Eddie Palmieri and his Orchestra, along with **Ismael Quintana**, will perform at the Bottom Line in New York on August 7 and 8. Eddie's latest LP, entitled "Eddie Palmieri," will be released shortly by the Barbour label and distributed by Musica Latina International . . . **Paul Chávez** from KBNO Radio in Denver, Colorado (1601 West Jewell Ave., Denver 80223) and **Thomas D. Schmabel**, musical director of KCRW in Santa Mónica, Cal. (1900 Pico Boulevard, Santa Monica 90405), are requesting samples from Palmieri's album . . . The latest album by Argentinean performer **Maria Martha Serra Lima** and **Trio Los Panchos**, recorded by CBS in México, is spectacular.

I received a letter from **José Domingo Castrillón**, a well-known Spanish singer, composer, journalist and TV personality, which stated: "Thank you for the enormous privilege of being named by your prestigious magazine "Specialized Top Trade Newsman of the Year." This has been one of the most important awards of my whole career."

Latin American Album Picks

"LATIN CONNECTION"

FANIA ALL STARS—**Fania JM 595**

Con arreglos de Francisco Zumaqué, José Madrera, Javier Vazquez, Luis García y Louie Ramírez, los Fania All star suenan a plena potencia y maestría en esta nueva producción de Jerry Masucci, en la cual se destaca "Semilla de amor," (G. Grimaud) "Bilongo," (G. Rodríguez Fife) "El caminante" (J. Noguera) y "Voy a vivir para siempre" (W. Colon) entre otras. Brillante mezcla y sonido.

■ Top arrangers and musicians make this album one of the best by the Fania All Stars. Vocals by Pete "El Conde" Rodriguez, Hector Lavoy, Adalberto Santiago, Cheo Feliciano, Celia Cruz, Ismael Rivera, Ismael Miranda and Santos Colon. Superb sound. "Mi son den Bosco" (L. Simpson), "Nina" (J. Barretto), "La montaña" (A. Alguero) and "Semilla de amor."

"RECORDED LIVE IN CLUB OCHENTAS"

SAR ALL STARS (ALBUM 1)—SAR SLP 1021

Grabada en vivo la actuación de los SAR All Stars en el Club Ochentas, N.Y., es lanzada en dos álbumes con un sonido espectacular y diferente fuerza creativa. Jorge Maldonado, Roberto Torres y Fernando Lavoy se lucen respaldados por muy talentosos y populares músicos. Ritmo, sabor y energía al máximo de esplendor. "Dejame cruzar," (R. Torres) "Ahí na más," (D.R.) "A mi qué" (D.R.) e "Introducción."

■ This first of two albums features the SAR All Stars, recorded live at Club Ochentas, N.Y. Superb sound and brilliant performances by top salsa musicians, Roberto Torres, Jorge Maldonado and Fernando on vocals. "A mi que," "Ahí na má," "Dejame cruzar," more.

"EL CANTOR"

FERNANDO ALLENDE—RCA MKS 2245

Con arreglos y dirección de C. Villa, A. Monroy, M. Alejandro y E. Gueñin, la estrella de la pantalla chica, Fernando Allende incursiona exitosamente en el disco, a través de esta muy buena producción, en la cual resaltan sus interpretaciones de "yo te he hecho sentir," (M. Alejandro) "Te quiero ahora," (Agullo-Villa) "No ser de nadie," (Bourbon) y "Legaste a tiempo" (Agullo-Villa) entre otras. Rompiendo fuerte en varias áreas.

■ Arranged and directed by C. Villa, Monroy, Alejandro and Gueñin, the popular soap opera star Fernando Allende is featured in a superb production of romantic ballads. "No me quieras tanto" (R. Hernández), "Quiere me" (Allende-Agullo), "Voy a pintar de nuevo el cielo" (Agullo-Villa).

(Continued on page 54)

FANIA ALL STARS
LATIN CONNECTION

Nuevo impacto de
LOS FANIA ALL STARS

"LATIN
CONNECTION"

Fania JM 595

Musica Latina International, Inc.
888 Seventh Ave., New York, N.Y. 10019

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RUMBA TRES

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San Juan, P.R. 00903 (809)723-2300

Record World en Brasil

By GLORIA ALVAREZ

■ Rita Lee, la notable cantante y compositora brasileira, ha renovado su contrato con Son Live por dos años más. Son Live es distribuida internacionalmente por RCA ... La compañía Sony se ha introducido en el mercado de video-casette brasileiro con el player U-Matic, grabador y reproduktor ajustable a cualquier aparato de televisión. El precio de lanzamiento en el mes de enero fué de alrededor de \$5,000 Dólares. En estos momentos, con el progresivo aumento del costo de vida, el precio ya ha alcanzado los \$8,000 Dólares. Considerando que el mismo aparato en los Estados Unidos cuesta actualmente \$1,500 Dólares y ya que un particular que desea obtener uno de estos aparatos no lo va a encontrar a la venta, ya que la importación brasileña está prohibida desde el año 1979, vamos a ver las resoluciones que tomará la Sony con tal propósito ... La cantante Beth Carvalho, artista exclusiva de RCA, está dividiendo sus ratos libres entre su recién nacida hija Luana y la selección de las canciones para su nuevo disco. Para la segunda semana de Agosto, Beth comenzará a grabar y hay arreglo para que RCA logre que el lanzamiento se haga simultáneamente en Brasil y Japón ... Dos producciones binacionales producidas por Sondor (Grabadora Uruguaya) todavía no han despertado el interés de las grabadoras y distribuidoras nacionales. Las producciones en cuestión son: "Memorias dos Bards das Ramadas" y "La Compania", hechos con músicos uruguayos de proyección folklórica, tales como: Mario Carrero, Eduardo Labaunois, Enrique Rodríguez Vieira y Juan Faropa, así como el declamador e investigador brasileño Sebastião Fonseca de Oliveira. Hay que observar que se trata de música y poesía de primerísima calidad, verdadero registro contemporáneo de la vida en la frontera Brasil-Uruguay.

Partió para Japón el 21 de julio el sambista Jair Rodrigues, artista exclusivo PolyGram. Después de dos días de descanso en el Haway, iniciará una gira conjuntamente con Luis Roberto y la cantante, Mariana por las ciudades de Kawasaki, Kyoto,

Osaka, Ube y Tokyo. Se espera su regreso para el 11 de Agosto ... El tema "Corazón Alado", en versión española del poeta Luis Gómez Escobar, del grupo español Aguaiva, y en interpretación del autor brasileño Rainundo Fagner sigue cosechando grandes triunfos en Francia y España. Rainundo Fagner, artista exclusivo de WEA, ya tiene garantizado un show en el Teatro Olympia de París, para septiembre y octubre del presente año ... De enero a abril la venta de discos en Brasil sufrió una rebaja de un 30%, según la Asociación Brasileña de Productores de Discos (ABPD). Inquietados por el "futuro del disco", artistas y directores de todas las compañías grabadoras se han reunido en la "Disco-Visión", promovida por el grupo de Fernando Vieira, con la presencia del Ministro de Comunicaciones Haroldo Correa de Mattos, del Gobernador del Estado de Rio Grande do Sul y del Alcalde de la Ciudad de Canela, donde se realizó la "Primera Fiesta Nacional del Disco". Después de los show, debates, discusiones y seminarios, todos ellos salieron con un optimismo razonable, pero la solución más positiva se fijó en la música campesina. Joao Carlos Muller Chaves, Secretario Ejecutivo de la ABPD, declaró: "Efectivamente hay una crisis generalizada y no se trata de una crisis del disco. La música campesina, con grabaciones en sellos menos importantes pudiera ser una solución.

España

(Continued from page 52)
de forma fantástica: "Noches de Toison". La discográfica del grupo les ha incluido en un "elepe" ("Radio Hits") titulado genéricamente "Bocadiscoo", con gente como The Boomtown Rats, Nick Gilder, Status Quo, Nazareth, Dr. Hook, Kool and The Gang, Yarrow and Peoples, etc., ... Jayme Martínez tiene ya nuevo "elepe" en mercado, y "sencillo": "Qué cosa más linda!", sigue funcionando "a tope" en todas las emisoras de radio del país.

SAR ALL STARS



A LA VANGUARDIA

SAR ALL STARS

Recorded live in club OCHENTAS

Album 1



SAR SLP 1021

SAR
PRODUCTIONS

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SAR SLP 1022

Latin Album Picks (Continued from page 53)



"DAVID"

DAVID SALAZAR—Musart T 10839

■ With arrangements by José Cueto, David Salazar sus cualidades interpretativas en esta producción con arreglos y dirección de José Cueto. Resaltan los números "Por segunda vez," (Juan Sebastian), "La mentira," (A. Carrillo) "Historia de un amor" (C. E. Almaran) y "Dicen." (Salazar-Cueto).

Cueto, David Salazar es at his best in new production of original romantic ballads such as "La mentira," "Por segunda vez," "Dicen" and "Soñé."

Radio Action

Most Added Latin Record

(Tema más programado)

(Internacional)

"Me Hubiera Gustado Tanto"

(David Beigbeder)

ROCIO JURADO

(RCA-Arcano)

(Salsa)

"El Paralítico"

(Miguel Matamoros)

ROBERTO TORRES

(SAR)

Lani Hall in Portuguese



After recording artist Lani Hall is shown in the studio during the recording of her first album, entitled "A Brasileira Lani Hall." The album will be released in Brazil in August to coincide with a visit to that country. Pictured from left are: Oscar Castro Neves, the album's arranger; Hall; Jason McCloskey, A&M's international publicity/promotion director; and Aloysio de Oliveira, producer.

ASCAP Theater Workshop Set for Its Third Season

■ NEW YORK—The ASCAP Musical Theater Workshop, under the co-direction of composer Charles Strouse and director/lyricist Richard Maltby, in association with the Dramatists Guild Development Program and Playwrights Horizons, will be continuing in its third season this fall, it was announced by ASCAP president Hal David.

The ASCAP Workshop and the Guild aim at pooling resources and expertise to assist composers, lyricists, and librettists in carrying projects from inception to production.

The tuition-free workshop, sponsored by the ASCAP Foundation, begins on Monday, October 26 at ASCAP's New York offices. There will be three-hour sessions on consecutive Monday evenings.

Concurrently, the Dramatist Guild's Development Program will be in progress at its offices on Wednesday evenings from 6 to 10 p.m. The faculty

will attend sessions of the ASCAP workshop and select participants to present songs from their projects at Development Program seminars. Playwrights Horizons will provide the opportunity for a staged reading of works-in-progress that have been developed in the Dramatists Guild program.

Composer and lyricist participants will be selected in advance. Applicants should submit tapes (cassette only) of two songs and a current resume to Bernice Cohen, director of musical theater activities, Musical Theater Workshop and Development Program, ASCAP, One Lincoln Plaza, New York 10023. All entries must be received by August 28. Applicants need not be members of either ASCAP or the Dramatists Guild. Last season's workshop participants are not eligible for acceptance, although former auditors may apply.

Black Oriented Singles

AUGUST 8, 1981
TITLE, ARTIST, Label, Number, (Distributing Label)

Aug. 8 Aug.

I 2 LOVE ON A TWO WAY STREET
STACY LATTISAW
Cotillion 46015 (Atl)



WKS. ON
CHART

10

2	3 I'M IN LOVE EVELYN KING /RCA 12243	9
3	4 SQUARE BIZ TEENA MARIE /Gordy 7202 (Motown)	7
4	1 DOUBLE DUTCH BUS FRANKIE SMITH /WMOT 8 5356	21
5	20 ENDLESS LOVE DIANA ROSS AND LIONEL RICHIE /Motown	1519 5
6	8 SHAKE IT OUT TONIGHT CHERYL LYNN /Columbia 11 02102	11
7	9 LADY (YOU BRING ME) COMMODORES /Motown 1514	7
8	10 SHE'S A BAD MAMA JAMA (SHE'S BUILT SHE'S STACKED) CARL CARLTON /20th Century Fox 2488 (RCA)	7
9	7 GIVE IT TO ME BABY BOBBY WIGGINS /Gold 7197 (Motown)	19
10	5 FREAKY DANCIN' CAMEO /Capitol 3225 (PolyGram)	14
11	13 JUST BE MY LADY LARRY GRAHAM /Warner Bros. 49744	7
12	2 SEND FOR ME ATLANTIC STARR /A&M 2304	9
13	6 VERY SPECIAL DEBRA LAWS /Elektra 47142	11
14	2 SLOW HAND PINTER SISTERS /Planet 47929 (E/A)	9
15	11 HEARTBEAT TAANA GARDNER /West End 1232	15
16	18 THE REAL THING BROTHERS JOHNSON /A&M 2343	8
17	16 ARE YOU SINGULAR? Salsoul 2139 (RCA)	16
18	23 I LOVE YOU MORE RENEE & ANGELA /Capital 5010	6
19	15 NIGHT (FEEL LIKE GETTING DOWN) BILLY OCEAN /Epic	19 02053 14
20	17 RUNNING AWAY MAZE FEATURING FRANKIE BEVERLY /Capitol 5000	13
21	19 TWO HEARTS STEPHANIE MILLS /20th Century Fox 2492 (RCA)	16
22	21 SEARCHING TO FIND ONE UNLIMITED TOUCH/Prelude	8029 12
23	27 CAN'T WE FALL IN LOVE AGAIN PHYLLIS HYMAN AND MICHAEL HENDERSON /Arista 0606	6
24	14 PULL UP TO THE BUMPER GRACE JONES /Island 4997 (WB)	17
25	29 JUST ONE MOMENT AWAY MANHATTANS /Columbia 18 02191	6
26	32 I'LL DO ANYTHING FOR YOU DENROY MORGAN /Becket 45 3	6
27	30 THIS IS FOR THE LOVER IN YOU SHALAMAR /Solar 12250 (RCA)	7
28	24 BODY MUSIC STRIKERS /Prelude 8025	17
29	25 SWEET BABY STANLEY CLARKE & GEORGE DUKE /Epic 19	18
30	31 YOU STOPPED LOVING ME ROBERTA FLACK /MCA 51126	7
31	38 WE'RE IN THIS LOVE TOGETHER AL JARREAU /Warner Bros.	1
32	26 RAZZAMATAZZ QUINCY JONES FEATURING PATTI AUSTIN /A&M 2344	4
33	28 PUSH ONE WAY/MCA 51110	10
34	36 ANYBODY WANNA DANCE EBONIE WEBB/Capitol 5008	6
35	49 SWEAT (IF YOU GET WET) BRICK/Born 2246 3 (CBS)	3
36	42 FUNTOWN U.S.A. RAFAEL CAMERON /Salsoul 2144 (RCA)	6

37	41 HOLD TIGHT CHANGE /Atlantic /RFC 3832	5
38	43 HERE I AM DYNASTY /Solar 47922 (E/A)	4
39	33 A WOMAN NEEDS LOVE (JUST LIKE YOU DO) RAY PARKER, JR., & RAYDIO /Arista 0492	23
40	44 WE CAN WORK IT OUT CHAKA KHAN /Warner Bros. 49759	4
41	46 THAT OLD SONG RAY PARKER, JR. & RAYDIO /Arista 0616	4
42	52 ON THE BEAT B.B.Q. Band /Capitol 4993	2
43	50 DO IT NOW (PART 1) S.O.S. BAND /Tabu 6 02125 (CBS)	4
44	45 LOVE LIGHT YUTAKA /Alfa 7004	7

CHARTMAKER OF THE WEEK

- 45** — SUPER FREAK (PART 1)
RICK JAMES
Gordy 7205



1

46	47 (OH I) NEED YOUR LOVING EDDIE KENDRICKS /Atlantic 3796	5
47	53 SHINE YOUR LIGHT GRAINERS /BC 4009	2
48	57 SILLY DENIECE WILLIAMS /ARC/Columbia 18 02406	2
49	54 STAY THE NIGHT LA TOYA JACKSON /Polydor 2177 (PolyGram) 3	
50	55 HE'S JUST A RUNAWAY SISTER SLEDGE /Cotillion 46017 (Atl)	3
51	68 A LITTLE BIT OF JAZZ NICK STRAKER BAND /Prelude 8034	2
52	59 FUNKY BEBOP VIN ZEE /Emergency 4512	3
53	61 TURN OUT THE NIGHTLIGHT TAVARES /Capitol 5019	3
54	54 I'VE BEEN WATCHING YOU MIDNIGHT STAR /Solar 47933 (E/A) 3	
55	60 YOU WERE RIGHT GIRL NATALIE COLE /Capitol 5021	2
56	70 IT'S YOU AFTERBACH /ARC/Columbia 18 02222	2
57	62 TURN IT OUT EMOTIONS /ARC/Columbia 18 02239	2
58	64 GONNA FIND HER TIERRA /Boardwalk 11112	2
59	65 CLASSY LADY NOEL PINTER /Liberty 1421	2
60	66 MAGIC MAN HERB ALPERT /A&M 2356	1
61	63 THIRD DEGREE YARBROUGH & PEOPLES /Mercury 76111 (PolyGram) 2	
62	— WIRKA WRAP EVASIONS /Stern 81 5020	1
63	— NEVER TOO MUCH LUTHER VANDROSS /Epic 14 02409	1
64	40 WALK RIGHT NOW JACKSONS /Epic 02132	8
65	51 KNOCKI KNOCKI DAZZ BAND /Motown 1515	1
66	52 FREEWAY PEACHES & HERB /Polydor /MVP 2178 (PolyGram) 1	
67	53 DO YOU LOVE ME PATTI AUSTIN /Qwest 49754 (Warner Bros.)	
68	61 LET ME LET YOU ROCK ME SUZ ANN /Warner Bros. 49750	1
69	69 SHOWDOWN SUGARHILL GANG & THE FURIOUS FIVE /Sugarhill 558 4	
70	— COOL LOVE PABLO CRUDE /A&M 2349	1
71	— SECRET COMBINATION RANDY CRAWFORD/Warner Bros. 49767 1	
72	— DANCING ON THE FLOOR (HOOKED ON LOVE) THIRD WORLD /Columbia 18 02170	1
73	34 TRY IT OUT GINO SOCCIO /Atlantic /RFC 3818	11
74	48 NOTHING BUT LOVE PETER TOSH /Rolling Stones /EMI-America 8083 7	
75	35 'SCUSE ME WHILE I FALL IN LOVE DONNA WASHINGTON /Capitol 4991 15	

'Double Dutch' Gold

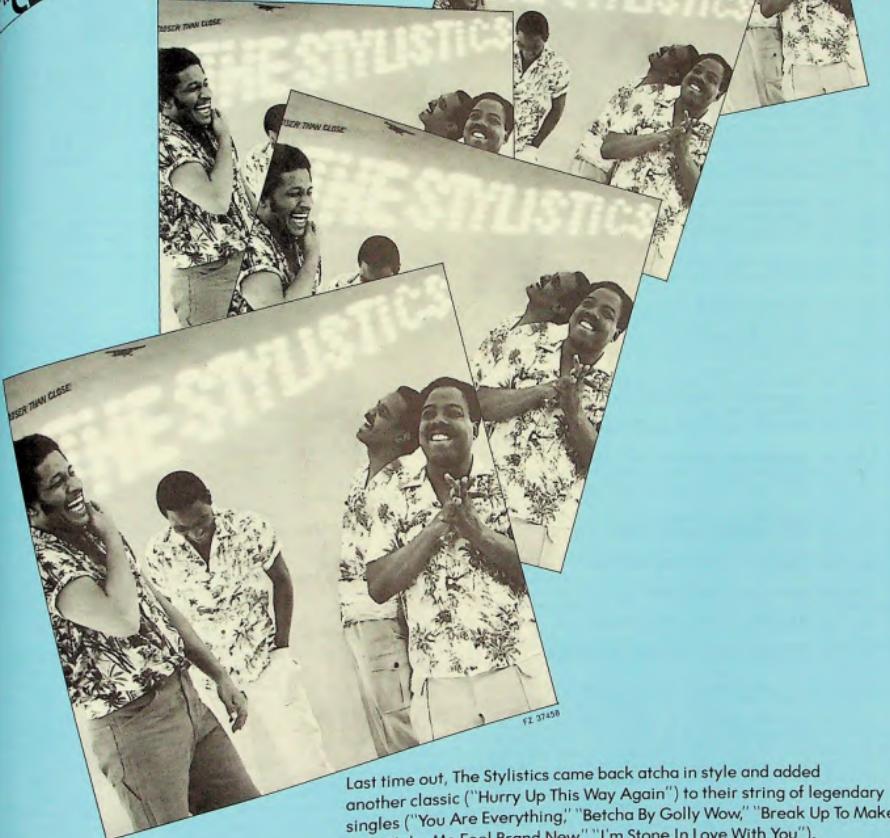


CBS Records recently had a party for Frankie Smith and W.M.O.T. Records to celebrate the RIAA gold certification of "Double Dutch Bus," the first record on a label with a pressing addition to his gold record. Picture, from left: Cal Roberts, VP, operations marketing, CBS Records; Steve Bernstein, W.M.O.T. Records; Smith; Reggie Birge, director, sales, P&D labels, CBS Records; Barnes, VP national promotion, W.M.O.T.; Alan Rubens, president, W.M.O.T.; and Jon Barnes, director, sales, CBS Records.

Black Music Report (Continued from page 55)

Utilizing the many great R&B records to come out of the "city of brotherly love" as a programming staff, Holiday has built a strong following, proving that with the right jock and a city with a vibrant music tradition, oldies shows can be more than a space filler. . . . **Teddy Pendergrass** has an image to uphold. So the cover shot on his next LP, due in September, is to be done by fashion photographer **Richard Avedon**. TP will be all in white, projecting that pure air of innocence that is his trademark. . . . Does **Norby Walters** ever stop? Apparently not. He just signed **Frankie Smith** for worldwide representation and has re-signed **Evelyn King** . . . ASCAP is hosting a party at Perkins' Restaurant in Los Angeles on August 15 in honor of the Black Music Association and its concert being held that same day at Pasadena's Rose Bowl. . . . **Phyllis Hyman** is now the national spokesperson for two fashion-related companies. For Fashion Fair cosmetics, she has made in-store appearances in New York, San Francisco, Los Angeles and Dallas, and video footage of Hyman has been used in some stores. When Hyman has appeared in person, each purchaser of \$10 worth of Fashion Fair cosmetics has received a free LP. In addition, Revlon has just signed her as spokesperson for Born Beautiful, a hair coloring for black women.

"CLOSER THAN CLOSE" TO PERFECTION...THE STYLISTICS NEW ALBUM.



Last time out, The Stylistics came back atcha in style and added another classic ("Hurry Up This Way Again") to their string of legendary singles ("You Are Everything," "Betcha By Golly Wow," "Break Up To Make Up," "You Make Me Feel Brand New," "I'm Stone In Love With You").

Now, co-produced by Dexter Wansel and their original producer, Thom Bell, The Stylistics are flying higher than ever!

THE STYLISTICS, "CLOSER THAN CLOSE."

Including the single, "What's Your Name?" On TSOP® Records and Tapes. 

TSOP "The Sound of Philadelphia" / Philadelphia International Records Making Music History Our 10th Anniversary Year.

Distributed by CBS Records. © 1981 CBS Inc. Produced by Thom Bell, Dexter Wansel, Cynthia Biggs, Darrell Jordan and Joel Bryant.

Black Oriented Albums

AUGUST 8, 1981
TITLE, ARTIST, Label, Number, (Distributing Label)

Aug. 8 Aug. 1

WKS. ON CHART

1 1 STREET SONGS

RICK JAMES

Gordy G8 1002M1
(Motown)
(10th Week)



16

2	2	IT MUST BE MAGIC TEENA MARIE / Gordy G8 1004M1 (Motown)	9
3	3	LIVE IN NEW ORLEANS MAZE FEATURING FRANKIE BEVERLY / Capitol SKBK 12156	6
4	4	IN THE POCKET COMMODORES / Motown MB 955M1	5
5	6	I'M IN LOVE EVELYN KING / RCA AFL 3962	4
6	7	DIMPLES RICHARD "DIMPLES" FIELDS / Boardwalk NB 1 33232	5
7	5	KNIGHTS OF THE SOUND TABLE CAMEO / Chocolate City CCLP 2019 (PolyGram)	10
8	8	WINNERS BROTHERS JOHNSON / A&M SP 3724	4
9	11	WITH YOU STACY LATTISAW / Carrillon SD 16049 (All)	4
10	12	THE CLARKE/DUKE PROJECT STANLEY CLARKE / GEORGE DUKE / Epic FE 36918	15
11	16	BLACK & WHITE POINTER SISTERS / Planet P 18 (E/A)	6
12	13	STEPHANIE STEPHANIE MILLS / 20th Century Fox T 700 (RCA)	13
13	15	VERY SPECIAL DEBRA LAWS / Elektra 6E 300	17
14	20	IN THE NIGHT CHERYL LYNN / Columbia FC 37034	5
15	14	NIGHTCLUBBING GRACE JONES / Island ILPS 9624 (WB)	12
16	19	MY MELODY DENIECE WILLIAMS / ARC / Columbia FC 37048	20
17	9	THE DUDE QUINCY JONES / A&M SP 3721	17
18	26	CHILDREN OF TOMORROW FRANKIE SMITH / W/MOT FW 37391	3
19	23	CAN'T WE FALL IN LOVE AGAIN PHYLLIS HYMAN / Arista AL 9544	18
20	31	CARL CARLTON / 20th Century Fox T 628 (RCA)	4
21	10	RADIANT ATLANTA STARR / A&M 4833	22
22	21	WHAT CHA' DONNA DO FOR ME CHAKA KHAN / Warner Bros. HS 3526	15
23	18	THREE FOR LOVE SHALAMAR / Solar BZL 13577 (RCA)	28
24	17	A WOMAN NEEDS LOVE RAY PARKER, JR. & RAYDIO / Arista AL 9543	17
25	25	NIGHTS (FEEL LIKE GETTING DOWN) BILLY OCEAN / Epic FE 37406	5
26	24	SECRET COMBINATION RANDY CRAWFORD / Warner Bros. BSK 3541	12
27	28	CAMERON'S IN LOVE RAFAEL CAMERON / Solsuon SA 8542 (RCA)	6
28	22	SEND YOUR LOVE AURRA / Solsuon SA 8538 (RCA)	12

29 37 THE MAN WITH THE HORN MILES DAVIS / Columbia FC 36790

3

CHARTMAKER OF THE WEEK

30 — JUST BE MY LADY

LARRY GRAHAM

Warner Bros.



1

BSK 3554

31 45 ENDLESS LOVE (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS / Mercury SRM 1 2001

2

32 27 TASTY JAM FATBACK / Spring SP 1 6731 (PolyGram)

10

33 30 CLASS REDDINGS / Believe in a Dream FZ 37175 (CBS)

5

34 33 DEUCE KURTIS BLOW / Mercury SRM 1 4020 (PolyGram)

6

35 29 BEING WITH YOU SMOKEY ROBINSON / Tamla 78 375M1

23

36 34 GAP BAND III / Mercury SRM 1 4003 (PolyGram)

30

37 35 MIRACLES CHANGE / Atlantic/RFC SD 19301

17

38 52 WALL TO WALL RENÉ & ANGELA / Capitol ST 12161

2

39 40 WANTED DREAD & ALIVE PETER TOSH / Rolling Stones /

EMI-America SO 17055

3

40 41 BLACK TIE MANHATTANS / Columbia FC 37156

1

41 42 STANDING TOGETHER MIDNIGHT STAR / Solar S 19 (E/A)

1

43 36 LOVE IS ONE WAY / MCA 5163

23

44 43 THE STRIKERS PRELUDE / PR 14100

1

45 44 B.B. & Q. BAND / Capitol ST 12155

1

46 45 WINELIGHT GROVER WASHINGTON, JR. / Elektra 6E 305

28

47 49 BUSTIN' LOOSE (ORIGINAL SOUNDTRACK) ROBERTA FLACK / MCA 5141

5

48 47 JUST A 'LIL BIT COUNTRY MILLIE JACKSON / Spring SP 1 6732 (PolyGram)

1

49 52 UNLIMITED TOUCH / Prelude PRL 12184

11

50 57 L.J. REYNOLDS / Capital ST 12127

7

51 59 IT'S WINNING TIME KLIQUE / MCA 5198

9

52 41 STARS ON LONG PLAY STARS ON / Radio RR 16044 (All)

9

53 54 MISTAKEN IDENTITY KIM CARNES / EMI-America SO 17052

6

54 48 HOW 'BOUT US CHAMPAIGN / Columbia JC 37008

21

55 42 CLOSER GINO SOCIO / Atlantic/RFC SD 16042

12

56 53 GOING FOR THE GLOW DONNA WASHINGTON / Capitol ST 12147

9

57 55 ZEBOP! SANTANA / Columbia FC 37158

8

58 56 HOT, LIVE AND OTHERWISE DIONNE WARWICK / Arista A2L 8605

8

59 58 CELEBRATE KOOL & THE GANG / De-Lite DSR 9518 (PolyGram)

11

60 60 47 LET THE MUSIC PLAY DAZZ BAND / Motown MB 957M1

3

Blacks in Commercials

(Continued from page 55)

"The jingles business means guaranteed income," Wilson added. "You get some return on everything you write, and once you get a word-of-mouth reputation you can do commercials forever." He sees the record industry as "a crap game, but if you score you can benefit from a successful song for a long period of time." Wilson, who wrote and co-produced the ballad "Invitation" on Dee Dee Sharp's last album, is currently preparing a solo album.

Joy Art, Ltd.

Another Chicago jingle maker thriving in the field is Morris "Butch" Stewart, founder of the two-year-old

Joy Art, Ltd. Growing up in Chicago, he mastered the saxophone and keyboards as a youngster and played in bands around the city. Later he befriended the late Charles Steppen, an arranger-producer who contributed to such Earth, Wind & Fire albums as "That's the Way of the World" and "Gratitude." Steppen was also involved in writing commercials, with Stewart assisting.

Stewart began steering clients to Stewart while the latter worked at some small Chicago firms in the 1970s. "I'd still be playing in glorified garage bands if Charles hadn't given me an apprenticeship in this indus-

try," Stewart says.

Clio Winner

Stewart's reputation in the advertising business was boosted in 1979 when a spot for one of Joy Art's first clients, Coca Cola, won the advertising industry's Grammy, a Clio. This ad was "Street Song," a memorable a cappella rendition of the soft drink's theme song. Since then, Joy Arts has created commercials for McDonald's, Cutex, Johnson Products, Wrigley's Gum, and Revlon.

"Companies now come to us not just for music, but looking for a total creative concept for a spot," says Stewart. An average week for Stewart

begins with a call on Monday: "A client will want an estimate on how much a certain spot might cost. Tuesday go in and record it. Thursday this process starts all over again. The day go in and record it. Thursday this process starts all over again. The phone is always ringing, because people always have something to sell."

Like his colleagues, Stewart is working on a record album. But he only wants to record "if I can get into it properly. I'm used to a very stable working relationship, and if I enter the record industry I want a similar situation."

Record World Classical

Perahia's Bartok, Domingo's Tenor

By SPEIGHT JENKINS

NEWS YORK—CBS' new Bartok disc with Murray Perahia is one of the more impressive piano records of the year. The repertory is unchallenged, the playing suggests vast understanding and feeling for the material, and the album marks a significant departure for the young pianist.

Perahia has for some years been a leader among young musicians. Now in his early 30s, the American artist apparently is ready to eschew any repertory labels. For some time he has been marked as an outstanding Mozart and Chopin interpreter; his playing and conducting of Mozart concertos has been remarkable. But a Bartok recording explores an area where his gracious, graceful playing wouldn't seem to fit.

The new disc points out how wrong it is to generalize about an outstanding artist. The playing is clear—biting yet mellow. If this sounds paradoxical, the proof is in the listening. His work has urgency and a feel for the sometimes jarring folk base of much of Bartok's work, yet there is a never-failing lyricism about the playing that haunts one. Variety never fails. Just when a quiet, intense mood is set and the recorer seems a thoughtful study of more rambunctious music, the pianist breaks out into an intense bravura passage that has verve and excitement throughout.

Sonata

The most unusual piece on the program is the Sonata, a fascinating work filled with variety and musical weight. Composed in 1926, the sonata often is described as percussive. This is it, but the wonder of Perahia's performance is how much singing quality is included. The folks elements and the frenzy of the last movement are uncommonly well treated. The Opus 14 Suite has astonishing power and variety in Perahia's hands, while the more familiar "Out of Doors Suite" is given a full play. The Chase here is breathtaking in its urgency.

Throughout the record, one is constantly made aware of Perahia's abundant expressive gifts, his pianistic ability and his feeling for Bartok's wonderful music.

Domingo

Last week's column dwelt on Angel's reissue of arias by Franco Corelli, the most imposing tenor star of Italian opera in the 1960s. At the same time the company issued an album of arias, also selected from complete opera recordings, by one of the two dominant superstars of Italian opera of our time, Plácido Domingo. The album, a well-selected one, gives examples of Domingo's recorded ar-

tistry over the past decade, moving from the fairly early Giovanna D'Arco to the more recent Manon Lescaut.

Artistry

Artistry is the word to describe Domingo, a tenor whose every utterance is musical and who has a wonderful way of giving all the music he sings both intensity and quality. Another strong quality of the album is that it shows how much Domingo is growing in expressiveness, just as his voice is developing in size and security. The three excerpts from Manon Lescaut—the two familiar arias, and his short exhortation to Manon in Act II when they are trying to escape—show a tenor in the prime of life, far more brilliant and meaningful than his singing of the excerpts from *Un ballo in maschera* recorded a few years ago. And Riccardo in *Ballo* is a role which now stands high among those the Domingo does best. His rich, golden instrument is known to any record collector, but these arias give an excellent reason for his continued and growing popularity. His art never stands still.

Verdi Ballets

Also of great interest from Angel is a recording of ballets from Verdi operas—I Vespi Siciliani, Macbeth and Aida, with Riccardo Mutti conducting the New Philharmonic Orchestra. When *Vespi* was staged at the Metropolitan in 1974, it was given complete, except for the ballet, a long extravaganza designed for the Paris Opera. On hearing the complete recording now, it seems an enormous pity not at least to have heard the music.

Verdi did not enjoy composing for the dance, and did so only for Paris premieres. In this ballet, however, he wrote some of his most delightful and lightest music. Each of the seasons is well characterized, with the best being the sweet, pastel spring and the lively summer. In the fall, too, one cannot discount the rich, warmish theme that suggests a fertile harvest. In many Verdi ballets, such as the one in *Il trovatore*, one can almost hear him grinding his teeth over having to compose it; in *Vespi* he is completely committed, and the music is of the first quality. Whether it can be as easily appreciated as is the case, that for dancing it is another question, but for listening it is fascinating. Mutti leads with authority and with more feel for the overall line and rhythmic drive than is sometimes wont.

The Aida and Macbeth excerpts can be found on the complete recordings of the opera and are well performed. But it is the *Vespi* ballet that makes the record one that no one who loves the Italian master's music can miss. It is a real delight.

Classical Retail Report

AUGUST 8, 1981

CLASSIC OF THE WEEK



SEUTERLAND / KAREN PERAHIA BARTOK
LTD RECORDS / ENTALE

TRIO

SUTHERLAND, HORNE,
PAVAROTTI, BONYNGE

London Digital

BEST SELLERS OF THE WEEK

TRIO: SUTHERLAND, HORNE, PAVAROTTI,
BONYNGE — London Digital

MAHLER: SYMPHONY NO. 2 — Soli

London Digital

PACHELBEL: KANON — Galway — RCA

LUCIANO PAVAROTTI: MY OWN STORY —

London

STERN 60TH BIRTHDAY CELEBRATION —

Stern, Perlman, Zukerman, Metho — CBS Mastersound

SAM GOODY / EAST COAST

BOILING: SUITE FOR FLUTE AND JAZZ

PIANO — Boiling, Rompol — CBS

HOLST: THE PLANETS — Rattle — Angel

Digital

MAHLER: SYMPHONY NO. 2 — London

Digital

PACHELBEL: KANON — RCA

PAVAROTTI: MY OWN STORY — London

ITZHAK PERLMAN: GREAT VIOLIN

CONCERTOS — Angel

RENATA SCOTTO SINGS ITALIAN ARIAS —

Angel

STERN 60TH BIRTHDAY CELEBRATION —

CBS Mastersound

TCHAIKOVSKY: TRIO — Perlman, Horrell,

Ashkenazy — Angel

TRIO — London Digital

KING KAROL / NEW YORK

BEETHOVEN: SYMPHONY NO. 5 —

Ozawa — Telarc

FRANCO CORELLI SINGS ARIAS — Angel

MAGNETIC FIELDS — Jarre — Polydor

KORNGOLD: VIOLANTA — Marton,

Jerusalem, Janowski — CBS

RAVEL: BIRUZO: SONGS — Norman —

Philips

SORABJI: PIANO MUSIC — Haberman —

Music Masters

STERN 60TH BIRTHDAY CELEBRATION —

CBS Mastersound

TRIO — London Digital

WAGNER: PARISFAL — Hofmann, Moll, Van

Dam, Karajan — DG Digital

RECORD WORLD / TSS / NORTHEAST

VILLAGE BAND — Canadian Brass — RCA

PLEASURE SONGS FOR FLUTE — Wilson —

Angel

RECORD WORLD / TSS / NORTHEAST

VILLAGE BAND — Canadian Brass — RCA

PLEASURE SONGS FOR FLUTE — Wilson —

Angel

MAHLER: SYMPHONY NO. 2 — London

Digital

PHASES OF THE MOON — CBS

ORFF: CARMINA BURANA — Ozawa —

Telarc

PACHELBEL: KANON — RCA

STERN 60TH BIRTHDAY CELEBRATION —

CBS Mastersound

TCHAIKOVSKY: TRIO — Perlman, Horrell,

Ashkenazy — Angel

TRIO — London Digital

WAGNER: PARISFAL — Hofmann, Moll, Van

Dam, Karajan — DG Digital

RECORD AND TAPE

COLLECTORS / BALTIMORE

BRAHMS: SYMPHONY NO. 4 — Kleiber —

DG

EXCALIBUR SCORE, OTHER FILM

SCORES — Angel

GERSHWIN: RHAPSODY IN BLUE,

CONCERTO IN F — Lobeque Sisters —

Philips

MOZART: CLARINET, BASSOON

CONCERTOS — Stoltzman, Schneider —

RCA

MOZART: CLARINET QUINTET — Academy

of St. Martin's Chamber — Philips

PACHELBEL: KANON — RCA

STERN 60TH BIRTHDAY CELEBRATION —

CBS Mastersound

TELEMAN: RECORDER MUSIC — Petri —

Philips

TRIO — London Digital

VIVALDI: FOUR SEASONS — Kuiken — Pro

Arte

JEFF'S CLASSICAL / TUCSON

BRAHMS: SYMPHONY NO. 4 — Kleiber —

DG

BRUCKNER: SYMPHONY NO. 6 —

Jochum — Angel

GERSHWIN: CONCERTO IN F, RHAPSODY

IN BLUE — Lobeque Sisters — Philips

HOLST: THE PLANETS — Ozawa — Philips

MAHLER: SYMPHONY NO. 9 — Karajan —

DG

MOZART: CLARINET, BASSOON

CONCERTOS — Stoltzman, Schneider —

RCA

PACHELBEL: KANON — RCA

PAVAROTTI: MY OWN STORY — London

SIBELIUS: SYMPHONY NO. 4 —

Ashkenazy — London

TRIO — London Digital

DISCOUNT RECORDS / SAN FRANCISCO

MONTSERRAT CABALLE SINGS ARIAS —

Angel

DEBUSSY: PRELUDES, VOL. II — Arrau —

Philips

PLACIDO DOMINGO SINGS ARIAS — Angel

HOLST: THE PLANETS — Rattle — Angel

MAHLER: SYMPHONY NO. 2 — London

Digital

PAVAROTTI: MY OWN STORY — London

PUNTO: FOUR HORN CONCERTOS —

Tuckwell — London

ROSSINI: SEMIRAMIDE — Sir

therland, Horne, Bonynge — London

STERN 60TH BIRTHDAY CELEBRATION —

CBS

TRIO — London Digital

Record World International

U.S. Execs Respond to 'Green Paper'

(Continued from page 3)
tone, which is not very sympathetic to the interests of copyright owners."

Many of those contacted said that a tape levy should only be considered as a last resort, and that there are other ways to combat the problem of home taping. National Association of Recording Merchandisers (NARM) executive VP Joseph Cohen said that a levy or a tax would only be "a quick medicine to take care of a surface problem, without getting at the problem's source."

"First of all," continued Cohen, "there's no way that you'll be able to detract from home taping by raising the price of tape a little. The difference in price between an LP and a blank tape will always be large." The way to get at the root of the problem, said Cohen, is to "change people's attitudes on taping. The way to do this is to concentrate on quality improvement, packaging, and merchandising."

Inferior quality of prerecorded tapes is often mentioned as a reason why consumers resort to taping albums. This has been confirmed in several industry studies, most recently by CBS's "Blank Tape Buyers' report," published last year. That report found that 25 percent of blank tape buyers tape their own music in order to get better quality. The experience of Japanese record and tape manufacturers also supports the theory that a higher-quality tape might lessen home taping. According to Japanese manufacturers, prerecorded tape sales will equal LP sales by the end of 1981.

More creative merchandising of tapes might also increase the purchase of prerecorded tapes and cut back on home taping, according to Cohen. The acceptance of a new tape package has been held up for years because of compatibility and refixing problems.

(Research assistance for this story was provided by Phil DiMauro.)

Canadian Honors for Nazareth



Scottish rock band Nazareth topped off their recent North American tour by recording the final three dates in Canada for an upcoming live album to be released in September. A&M Records, the band's label in the U.S. and Canada, took advantage of the occasion to present the group with special awards for having sold over one million records in Canada. Pictured at the ceremony are, from left: Peter Agnew of Nazareth; David Brian, A&M; Vernon Dore, President, A&M; Wayne Dorn, Sweet, Nazareth drummer; Doug Chappell, VP promotion, A&M, Canada; Jim White, Nazareth's manager; Monny Charlton, Billy Rankin, Dan McCafferty and John Locke of Nazareth; and J.P. Guilbert, national promotion manager, A&M, Canada.

Entwistle Solos with WEA Int'l



Fred Hooyer, senior vice president, WEA International, has announced the signing of John Entwistle as a solo artist to a long-term, worldwide recording contract with the company. Entwistle, bassist with the Who, has recorded four solo albums previously. His new album, "Too Late the Hero," features nine original compositions and is scheduled for release in the fall of 1981. The U.S. release of the album will be through Atco Records, distributed by Atlantic. Pictured from left: Nesuhi Ertegun, president, WEA Int'l; Entwistle; and Hooyer.

Japan

By CARMEN ITOH

■ TOKYO—A super idol is born! He is Emmanuel Lewis, six years old, from New York. He has become famous through his appearance in a Clarion Compo Car Stereo commercial. His cute smile and rhythmic dancing have proved rewarding for millions of TV viewers.

The ardent wishes of his fans brought little Emmanuel to Tokyo on July 8. Making the most of his rising popularity, several companies have started producing Emmanuel products. Clarion, for example has come up with Emmanuel T-shirts, photographs albums and postcards. A few days prior to his arrival on July 5, SMC Records released his debut single, "City Connection"—the key words from the Clarion Compo advertisement. It was recorded in New York in both Japanese and English, and it made the Original Confidence chart on July 13 and is now at number 59. Within five days of Emmanuel's arrival, all the record shops had run out of "City Connection," and SMC had received orders for 300,000 more copies. Takara Toy Maker is planning to market Emmanuel dolls.

Two hundred people from the press thronged to the press conference held on July 10. Emmanuel has been eagerly sought after by all TV stations. His debut album is scheduled to be released in October.

"City Connection" is currently used as the background music for a Clarion commercial which is on 36 TV stations nationwide. A new ad for Clarion is planned featuring Emmanuel with the famous sumo wrestler Jesse Takamiyama. Emmanuel is the one to watch this summer.

Village People, who recently changed their image, visited Tokyo on July 12. The following day, after taking two hours to put their makeup on, they showed up at the disco Tsukiji Ball, where a reception was held for them. They performed three songs from their new album "Renaissance." The scene was spectacular. Not only the performers but also some of the guests wore costumes from the Renaissance era. After finishing up their TV and radio appearances, Village People will leave for Australia.

Alpert Records In Mexico City

■ LOS ANGELES—A&M vice chairman Herb Alpert recently became one of the first international recording artists to record in Mexico City when he recorded four singles with producer Jose L. Quintana.

Quintana, who has produced four of the top six singles in the current Mexican charts, has announced that he will continue working with Alpert to complete a Latin-flavored album for a tentative Christmas release. Alpert's new studio album, "Magic Man," was released worldwide July 28.

"Herb wanted to get the authentic feeling and sound of Mexico," Quintana stated.

"These sessions mark the first time in the history of Mexican music that an international artist brought both players and American technical expertise along with him to ensure the success of the endeavor."

Musicians

Alpert was accompanied at Mexico City's CBS Studios by engineer Howard L. Wolen along with arranger and keyboard player Bill Cuomo and drummer Carlos Vega. Among the Mexican players involved were acoustic guitarist Miguel Pena, bassist Victor Ruiz Pasos and trumpeters Guillermo Ezpinosa and Carlos Garcia.

British Voices on U.S. Airwaves

(Continued from page 28)

music industry; another British air personality took precisely the opposite course, finding his way into the music business via radio. Luke O'Riley, who came to the U.S. to study at Dartmouth and be on the college ski team, was attracted by WDCR, the college-owned commercial station. He approached the management and said he'd like to be a disc jockey. "They were only doing top 40 at the time, and I was into what I guess one would have called progressive rock," O'Riley remembers. "I got enough phone calls for them to keep me on the air playing what I liked."

When O'Riley graduated, he was in love with a girl from the University of Pennsylvania and wanted to move to Philadelphia. "I had read an article in the trade about WMUR (still a tried-and-true album rock station), and just for a laugh, I sent them a tape and got hired the next day."

After 18 months, O'Riley decided that the regimented shifts and studio walls were not for him, but he left with great respect for radio's power as a disseminator of music, and a lot of musical knowledge. One British artist he especially liked, Al Stewart, was introduced to him by a WMUR disc jockey. Returning to England, O'Riley happened to meet Stewart in a pub. "I don't understand why you can't get your records out in America," O'Riley told Stewart, who answered, "Well, if you can, you're my manager." That was about 1973, and O'Riley, who is still Stewart's manager today, has always believed in visiting radio stations and promoting at radio in the United States.

The man O'Riley lists as his major influence is Johnny Walker, who made his name on the "pirate station," Radio Caroline, which broad-

cast music and alternative programming from a ship off the coast of England in the 1960s. The station's listeners were so fanatical that they would drive to the coast at night, to aim their headlights at the ship to King. Walker used to attract "hundreds" of cars.

Walker was so popular that the BBC later hired him despite his illicit resume, but after three and a half years with BBC Radio, he resigned, and later came to the U.S. to join KSAN in San Francisco. Walker was recently hired by David Einstein, PD at WHFS, Washington, to do specials and weekends until a full-time slot opens up. According to Einstein, Walker's knowledge and reputation "lend a little extra credibility" to WHFS, which plays more new music than the standard AOR, and tends to program many British artists.

KACB's Jackson receives many queries from British broadcasters who are considering getting a foothold in the U.S. "To go to Smalltown U.S.A., and learn to be an American" is his answer, and that doesn't mean acquiring a new accent. "The best education," says Jackson, "is marrying an American girl and having American children — who talk funny!"

Jackson's accent remains, but his values are American — so American, in fact, that one might surmise he lives on a steady diet of apple pie and hot dogs. "This is the birthplace of ideas and opportunity," says Jackson, echoing the answer he gave Prince Charles when the successor to the British throne asked him why he stayed in the United States. "You couldn't do my program in Britain with an American voice," he continues. "Americans are far more tolerant."

Radio Replay

(Continued from page 28)

PD at WBMX, Chicago . . . Jerry Lee has been named VP/GM at KJQY, San Diego, replacing Bert Wahlen, who was recently promoted to vice president, FM stations by KJQY's parent company, Westinghouse Broadcasting. Lee comes from the station manager's position at KLOL, Houston. . . . Bob Sharon is the new VPGM of Bellevue Radio, which owns KZAM AM and FM in Seattle. . . . Rich Meyer is the new PD at KAZY, Denver. He was most recently PD at another AOR station, 91X, San Diego. . . . At KOME, San Jose, Mikel Herrington, (a/k/a Mikel Hunter) has been promoted from PD to operations manager. . . . Following a record book for his own WAQX, Syracuse, PD Ed Levine has opened up his own consultancy. His first client is WZIR, Buffalo.

SHORT WAVES: A reported 3000 blues fans turned out for the National Academy of Blues' first annual Music Note Awards on July 19, where they were treated to performances by B.B. King, Clarence Carter, Koko Taylor, Lonnie Brooks and Willie Clayton at Chicago's Auditorium Theatre. The Academy was formed this year by Pervis Spann of WXLO Radio, Chicago . . . KMEL, San Francisco, began its fourth annual "Summer in the City" concert series with the Greg Kihn Band on July 27 . . . Kihn's August 12 show at the Ritz in New York will be broadcast live in stereo by Starfleet Blair over a 75-city AOR network . . . "Columbia Records Music Machine" is the name of the mobile stage facility that the label has used to bring live music to New York streets in association with WRKS-FM (formerly WXLO) in New York. Air personality Jose Guzman MC'd the July 25 (Cheryl Lynn) and August 1 (Afterbach) events . . . The Northern California Broadcasters Association has announced its new slate of officers elected for the 1981-1982 term. They are: Rick Lee, VP/GM of KMEL-FM, president; John Hayes, VP/GM KYUU, vice president; Ray Barnett, VP/GM, KCBS; and Paulie Landon, VP/GM KOIT, treasurer. All stations are in San Francisco.

England's Top 25

Albums

- 1 LOVE SONGS CLIFF RICHARD / EMI
- 2 KIM WILDE KIM WILDE / RAK
- 3 NO SLEEP 'TIL HAMMERSMITH MOTORHEAD / Bronze
- 4 STARS ON LONG PLAY STAR SOUND / CBS
- 5 SECRET COMBINATION RANDY CRAWFORD / Warner Bros.
- 6 PRESENT ARMS UB40 / Deep Int'l
- 7 ANTHEM TOYAH / Safari
- 8 DURAN DURAN DURAN DURAN / EMI
- 9 KINGS OF THE WILD FRONTIER ADAM AND THE ANTS / CBS
- 10 CHARIOTS OF FIRE VANGELIS / Polydor
- 11 JUMPIN' JIVE JOE JACKSON / A&M
- 12 FACE VALUE PHIL COLLINS / Virgin
- 13 DISCO NIGHTS / DISCO DAZE VARIOUS / Ronco
- 14 BAD FOR GOOD JIM STEINMAN / Epic
- 15 JU JU SIOUXIE & THE BANSHEES / Polydor
- 16 THE RIVER BRUCE SPRINGSTEEN / CBS
- 17 BAT OUT OF HELL MEATLOAF / Epic
- 18 HOTTER THAN JULY STEVIE WONDER / Motown
- 19 HI INFIDELITY REO SPEEDWAGON / CBS
- 20 HIGH AND DRY DEF LEPPARD / Vertigo
- 21 VIENNA ULTRAVOX / Chrysalis
- 22 MAGNETIC FIELDS JEAN-MICHEL JARRE / Polydor
- 23 THE BEST OF MICHAEL JACKSON / Motown
- 24 KILIMANJARO TEARDROP EXPLODES / Mercury
- 25 THIS OLE HOUSE SHAKIN STEVENS / Epic

Singles

- 1 GHOST TOWN SPECIALS / 2 Tone
- 2 CHANT NO. 1 SPANDAU BALLET / Reformation
- 3 STARS ON 45 VOL 2 STAR SOUND / CBS
- 4 CAN CAN BAD MANNERS / Magnet
- 5 BODY TALK IMAGINATION / R&B
- 6 HAPPY BIRTHDAY MOTOWN
- 7 LAY ALL YOUR LOVE ON ME ABBA / Epic
- 8 DANCING ON THE FLOOR THIRD WORLD / CBS
- 9 MOTORHEAD (LIVE) MOTORHEAD / Bronze
- 10 SAT IN YOUR LAP KATE BUSH / EMI
- 11 NO WOMAN NO CRY BOB MARLEY / Island
- 12 WORDY RAPPINGHOOD TOM TOM CLUB / Island
- 13 ONE DAY IN YOUR LIFE MICHAEL JACKSON / Motown
- 14 GREEN DOOR SHAKIN STEVENS / Epic
- 15 NEW LIFE DEPECHE MODE / Mute
- 16 WALK RIGHT NOW JACKSONS / Epic
- 17 NEVER SURRENDER SAXON / Carrere
- 18 YOU MIGHT NEED SOMEBODY RANDY CRAWFORD / WB
- 19 GOING BACK TO MY ROOTS ODYSSEY / RCA
- 20 MEMORY ELAINE PAIGE / Polydor
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Jazz Beat

By PETER KEEPPNEWS

■ FIGHTING THE GOOD FIGHT: The jazz record business is, of course, a business, and people are in it at least in part to make money. But jazz is also an art form, one that requires a considerable amount of special handling, and recent years have seen the emergence of a number of service-oriented non-profit organizations dedicated to making it easier for this unique art form to survive.

Two of the more ambitious of these organizations have been making their presence felt lately. In New York, the American Jazz Alliance is a totally revamped and restructured version of the Consortium of Jazz Organizations and Artists, an all-purpose umbrella group for jazz organizations all over the country. The AJA has been keeping a low profile since emerging from the ashes of the CJOA, but a few weeks ago they held an open house at their new headquarters to introduce their board of directors and their executive director, Michael Spearman, and to outline some of their current projects.

The main thrust of the AJA's activity is in the areas of education and television. In the works at the moment are a cable TV show about jazz; a series of public service announcements for TV in which prominent people from all walks of life confess that they listen to the music; the production of jazz films and videotapes to be used in schools as part of the general music curriculum. The overall idea, according to Ann Ruckert, a member of the AJA board, is "to get better press for jazz, to convince people that it should be taken seriously." Not a bad idea.

Meanwhile, at the other end of the country, the Western Regional Foundation for Jazz is moving into high gear. The WRJF is similar to the AJA, except that its membership is limited to jazz organizations from west of the Mississippi. Its president is the dynamic Monk Montgomery, bassist and brother of the late guitarist Wes, who also heads the Las Vegas Jazz Society, one of the more active of the local non-profit jazz organizations.

At the WRJF's recent organizational meeting in Las Vegas, preliminary plans were approved for a jazz festival in 1982, steps were taken toward beefing up the organization's membership recruitment and fund-raising, and the groundwork was laid for spreading the word about the music in much the same way that the AJA plans to do it. Last Saturday (25), the board of trustees met in Dallas to get more specific about the WRJF's plans.

TAPE PLEASURE: Inner City Records has announced what it modestly terms "the extraordinary enhancement" of its line of chrome cassettes. By Sept. 1, the company says, its audiophile cassette line will consist of 95 titles, which it calls "the largest such offering in the realm of jazz."

Among the artists represented on the cassettes, which are duplicated at the speed of eight to one and produced on BASF Chrome Super II tape, are Dizzy Gillespie, Roy Eldridge, Jean-Luc Ponty, Jeff Lorber and Max Roach. The cassettes retail at \$8.98.

MCA Music Signs Dunlap



Capitol recording artist Gene Dunlap has signed an exclusive worldwide publishing agreement with MCA Music. Dunlap recently completed a national tour as percussionist and featured soloist with the Krupa Picture Show Band. Pictured (seated) at the signing are, from left: Ed Levine, Dennis' manager; Dennis Lewellen, executive vice president, MCA Music; Jonathan Stone, manager, creative services, MCA Music; Jack Gold, Dunlap's co-manager; and Rick Shoemaker, director, creative services, MCA Music.

WHAT'S NEW: The latest release from Muse seems designed with saxophone and guitar lovers in mind. There's much booting sax work courtesy of "Lockin' Horns," a live recording featuring the gutty Willis Jackson, who's joined on a few numbers by the slightly more cerebral Von Freeman for some old-fashioned two-tenor jousting; "Resurgence," a high-spirited label debut by David "Fathead" Newman (rather pompously referred to in the liner notes as "his first pure date in years"—I guess he'd had a long string of corrupt, polluted LPs prior to this); and the redoubtable Eddie "Cleanhead" Vinson, who sings the blues and plays it on the alto sax "Live at Sandy's" in Boston, with a supporting cast that includes tenor players Buddy Tate and Arnett Cobb. Will Muse be able to resist the temptation to get "Fathead" and "Cleanhead" into the studio together and let them go head to head, so to speak?

For guitar fans, Muse has had a dramatically different offering: "Kenny Burrell in New York," a soothing live set of standards by one of the instrument's most elegant stylists, and "Artificial Dancer" by Walt Barr, a thoroughly workmanlike and thoroughly predictable fusion outing.

The Who's Who in jazz label has released two nice LPs recorded live at Bubba's Jazz Restaurant in Fort Lauderdale, Florida: a Carmen McRae set, recorded early this year, and a 1980 recording of Art Blakey and his fiery, youthful crew, featuring the outstanding Wynton Marsalis on trumpet.

Speaking of outstanding trumpet players, Fantasy is just about ready to release Freddie Hubbard's first album for the label, although jazz fans should be warned: reliable insiders say it's "not a jazz album." And an artist who's been making pop-jazz or non-jazz (depending on your point of view) albums for years, Bob James, is taking his music another step away from the jazz area: his upcoming Columbia album, "Sign of the Times," is a collaboration with Rod Temperton, one of the most prolific songwriter-arrangers in black pop music today. (It also includes appearances by Eric Gale, Airto, Grover Washington, Jr., and other fusion stalwarts.)

Chicago Honors The Staple Singers

■ CHICAGO—Mayor Jane Byrne has designated August 4 "Chicago Salutes The Staple Singers Day." The day-long activities will start with a City Hall presentation of individual scrolls to Roebuck "Pop" Staples and his daughters Mavis, Cleotha and Yvonne.

The event, which also launches their new 20th Century-Fox album, "Hold On To Your Dream," was coordinated by John Abbey, manager;

Neil Portnow, president of 20th Century-Fox Records; and RCA Records, which distributes the label.

Capitol Ups Comelli

■ LOS ANGELES—Charles Comelli has been promoted to the position of Hollywood studio recording manager at Capitol Records, it was announced by Ralph Cousins, vice president, engineering and studios.

The Jazz LP Chart

AUGUST 8, 1981

1. **THE MAN WITH THE HORN**
MILES DAVIS / Columbia FC 36790
2. **THE CLARKE DUKE PROJECT**
SUSANNE CLARKE/GEORGE DUKE/Epic
FE 36918
3. **RIT**
BITTENOUR/Elektra FE 331
4. **VOYEUR**
DAVID SANBORN / Warner Bros. BSK
3546
5. **ALL IS NOT WICHITA, SO FALLS WICHITA FAILS**
PAT METHENY & LYLE MAYS / ECM 1
1190 (WB)
6. **ARMED FORCE**
TOM SCOTT / Columbia FC 37419
7. **HUSH**
8. **THE BLOOMER** / Elektra SE 527
9. **LIVE IN JAPAN**
DANNY GRANT AND THE GRP
ALTAR/GRP 14006
10. **FRIDAY NIGHT IN SAN FRANCISCO**
AL JUAREZ, JOHN McLAUGHLIN, PACO
De Lucia / Columbia FC 37152
11. **WINELIGHT**
GROVER WASHINGTON, JR. / Elektra 6E
302
12. **THREE PIECE SUITE**
RAMSEY LEWIS / Columbia FC 37153
13. **GALAXIAN**
14. **COLLECTIVE FUSION** / Arista AL 9545
15. **PIED PIPER**
DAVE VALENTIN / Arista / GRP 5505
16. **SECRET COMBINATION**
RANDY CRAWFORD / Warner Bros. BSK
3541
17. **PISTOLETTA**
CHUCK MANGIONE / A&M SP 6518
18. **THREE QUARTETS**
CHICK COREA / Warner Bros. BSK 3552
19. **STEPHANE GRAPPELLI/David Grisman**
GRISMAN / Warner Bros. BSK 3550
20. **FUSE ONE**
LEE OSKAR / Elektra SE 526
21. **MY ROAD OUR ROAD**
JACO PASTORIUS / Warner Bros. BSK
3535
22. **MOUNTAIN DANCE**
JOHN McLAUGHLIN / GRP 5010
23. **EXPRESSIONS OF LIFE**
HEATH BROS. / Columbia FC 37126
24. **CLEAN SWEEP**
BABY BROOM / Arista / GRP 5504
25. **MVR**
26. **HARVEY MASON / Arista / GRP 4283**
27. **THE BROWNE / Arista / GRP 5503**
28. **INVOCATIONS / THE MOTH AND THE FLAME**
KIRK COLE / ECM D 1201 (WB)
29. **STRAPHANIG**
BRECKER BROS. / Arista AL 9550
30. **AUTUMN PIANO SOLOS**
GORDON WINSTON / Windham Hill C
1012
31. **NARD**
32. **BERNARD WRIGHT / Arista / GRP 5011**

E.J. Stewart: Unique Concepts Just Outside of Philadelphia

By JOSEPH IANELLO



■ NEW YORK—Situating a multi-million-dollar video facility in the suburbs of Philadelphia might be considered a risky proposition among those who regularly commute between New York and Los Angeles for video-related business. But for E.J. Stewart Video, their Primos, Pennsylvania location — about 10 minutes from the Philadelphia International Airport — and unique concepts about full-service video represent an adventurous undertaking that's aimed at putting them in the middle of the burgeoning rock video business.

For the past ten years, E.J. Stewart Video was based in Philadelphia, making industrial and commercial videos. A recent decision to expand and become involved in music-related video prompted the move to their new location, a 33,000-square-foot facility that previously was the site of the Mike Douglas Show. "To find a space that size in New York would have cost us three times as much," said Marcus Peterzell, E.J. Stewart's

music director. Size and price are very important in E.J. Stewart's unique total-service concept of video, which they hope will lure customers from the New York-Los Angeles connection.

E.J. Stewart wanted to satisfy the needs of pop and rock acts that were unfamiliar with the intricacies of video and ill-equipped to handle all the steps involved in going from idea to finished product. They also wanted to offer a one-step package to veteran music acts that couldn't be bothered with time-consuming shooting schedules that involved extended travel and exorbitant expenses. They've done just that by housing two sound stages, two editing/post-production suites, an audio operations control system, a film transfer unit, film and video screening rooms, and a set construction shop all under one sprawling roof. Add a full creative services division and technical staff that includes five producers, four directors and set designers, and you have what Peterzell calls "a unique asset to any group, with L.A. and New York-quality videos at Philly prices."

Peterzell is especially proud of the creative and technical staff who he says have years of experience in video and have also worked in a variety of promotional and concert production capacities with rock music acts. "We talk the same language," boasted Peterzell, "so when an artist comes up with a concept we can execute it." E.J. Stewart also has two mobile truck units that allow them to go "virtually anywhere" for on-the-spot shooting.

Yes, Sister Sledge, Quincy, Cousin Ice, Little River Band, Diana Ross and Barry Manilow have all been captured in performance by E.J. Stewart's cameras. Besides shooting promotional videos, the firm has also created spots for local resorts, taped performances for the syndicated "Dance World U.S.A." program, and even worked with Kal Rudman on convention presentations.

With the advent of the Warner Amex music channel and the U.S.A. Network's increased interest in music programming, Peterzell sees the demand for promo videos and especially concert specials and pre-packaged programs of live music skyrocketing.

MTV made its debut on August 1 at 12:01 A.M. EST. The advertiser-supported cable service is distributed to systems via Satcom 1.

New York, N.Y. (Continued from page 18)

of the slap-on-the-back, "How are ya, have I got a record for you today?" approach, when he sent an authentic, legal-size subpoena on behalf of the Attorneys' new single "I.R.S.B.S." Included was a "Demand for Review," listing of compliances, and numerous "Orders To Show Cause."

And from Columbia comes a not-so-creative idea whose contents are — thanks to their creator — the most convincing promotion any record company could devise. That's the "Bruce Springsteen As Requested Around the World" album that's being shipped to radio and retail this week but will never be offered commercially. The album contains all previously-released material and two excellent photos of Bruce; in action (front cover by Joe Bernstein) and with the E Street Band (back cover by David Gahr). Conceived by Springsteen manager/producer Jon Landau, the "best off" package will be used by radio and retail for giveaways. "We wanted to do something special for Bruce's summer tour," said Columbia national director of album promotion Paul Rappaport, "and these were songs that are most-requested at his shows so it's sort of a gift to radio."

WHAT'S GOIN' ON: The Kinks will release their "Give the People What They Want" album at the end of August to coincide with a four-month tour beginning August 5 in New Orleans. Garden dates are slated for late September or early October . . . Chu-Bops will release a series of eight Elvis Presley LPs, all number-one charters including the inspiration for the Clash's "London Calling" . . . Joe Ely's "Live Shots" LP, which was originally released in March '80 and has since been available only as an import, will get a domestic issue by MCA next month. Included with the EP of material from his recent U.S. tour . . . Ian Hunter's "Short Back and Sides" ready for mid-August release. "I Need Your Love" with Todd Rundgren is to be the first single.

Even though rain cancelled Kid Creole and the Coconuts' performance in Central Park a few weeks back, the band presented its "rap musical" in Joseph Papp's Public Theatre for one night, and Papp is very much interested in bringing the show to Broadway. A search is now underway to find a suitable Broadway theatre; Papp and Creole manager Tommy Mottola are considering putting the show into the 900-seat Savoy for a month as a tryout . . . Kid Creole's singer and chief songwriter, August Darnell, meanwhile will soon be busy with several other projects. Darnell is set to begin producing a solo album for keyboardist Bernie Worrell, a long-time member of Parliament/Funkadelic who toured with Talking Heads last year. Worrell's last solo LP was on Arista, but sources indicate he'll soon sign another deal. Darnell will also produce U.K. group Funkopolitan soon for Phonogram Records (Funkopolitan was one of the acts brought to New York by the Clash in June) and, as if that isn't enough, Darnell is also working on a single with Daryl Hall for the European market . . . The headaches never stop for the Gang of Four. After having their bass player quit in the middle of their recent U.S. tour, the Gang was involved in a hassle last week involving the cancellation of certain dates. Because a few New York dates were nixed after the loss of bass player Dave Allen, the Gang wanted desperately to make up the shows. While in Los Angeles finishing the tour with substitute bass player Bushy Jones, the band phoned agent Ian Copeland to see if a last-minute gig could be set up. Within hours all of New York was buzzing about a show at the Peppermint Lounge. As it turned out, the band couldn't make the date, and the buzzes turned to insults directed at the band. Wanting to clear the air, Gang of Four drummer Hugo Burnham phoned New York, N.Y. last week. According to Hugo, the Gang of Four "never came close to confirming the date and the Peppermint Lounge was wrong to advertise that the date was happening."

MORE INFO ABOUT BUILDINGS AND FOOD: Possible 20, a nice little restaurant situated not far from Record World headquarters, is jointly owned by 20 studio musicians, so it was probably only a matter of time before they started presenting music. We checked out their new upstairs music room the other night and heard an energetic set by Erin Dickens and the Relief Band, the highlights of which included a reggae-inflected version of the Gary U.S. Bonds classic "School Is Out" and a funny song about the joys and hazards of eating raw fish — an item, by the way, that does not appear on Possible 20's menu.

Video Piracy (Continued from page 20)

master copy, runs off another copy from it, and then he's back in business again."

Although there have only been isolated cases of counterfeiting video-cassette packages, according to Murphy, this crime is likely to grow as VCR penetration of the marketplace grows. "Presently, a bootleg tape can be easily spotted. It's usually in a plain box with the title of the film typed on the spine. Our feeling is that as the amount of tapes increase in the marketplace, more bootleggers will make an effort to counterfeit packaging. At the moment, the cost of counterfeiting may be too costly for them in relation to the volume they are moving."

Because reputable retailers in Chicago are seriously concerned about the bootlegging problem in their city, a number of them, such as Mike Weiss of That's Entertainment, have expressed an interest in banding together and taking action against the crime. Murphy, however, believes that the only action a reputable retailer can take against piracy is to give the crime publicity.

"Retailers don't have any jurisdiction," said Murphy, "and the advice we give them is to give us any information they have so we can contact the FBI." Anyone with information may call the MPAA security office at (212) 840-6161 or (213) 464-3117.

Dialogue

(Continued from page 45)

RW: Are you looking for musical properties?

Davis: I'm looking for any kind of properties, but primarily those where music can be an integral part — but it doesn't necessarily have to be a musical. I don't want to force music into it. I want to work in an area where music is integral without forcing together, say, six unrelated tracks.

RW: Are you looking for properties for Arista recording artists to star in?

Davis: That's not why I'm into film at all. But if a property come along that is suitable for an Aretha Franklin or a Ray Davies or a Barry Manilow, I certainly wouldn't shy away from it. But it has to be the right property, because I feel I'm the guardian of their musical futures, primarily.

RW: Now we'd like to ask a few personal questions. You've succeeded in creating a clearly-defined image for yourself — inside and outside the industry. Do you feel happy with that image? How do you feel, for example, at an Aretha Franklin concert, when you're introduced as a celebrity and people who aren't even in the industry recognize you?

Davis: It's hard to answer a question like that and be believed. Everybody that reads the answer has a previous point of view. When I'm introduced by an artist, I feel great, not because of the applause of the people I don't know, because I'm not at all interested in the recognition of the unknown. But if an artist, Aretha or Barry or others, with words that are personally felt, says something that reflects the nature of our relationship, or reflects the measure of my contribution to their position, I feel that that is a touching way of their saying "thank you." And I am touched by it. That's the way I look at it. I'm not offended if an artist doesn't do it. I've certainly never asked an artist to do it.

If you ask me candidly what my reaction is, yes, I like it, to the extent that it reflects that kind of special relationship that a wonderful artist and person such as Dionne Warwick can feel from her heart. What touches me is that personal communication and expression, much more so than the fact the people are aware that I'm being introduced. I also don't bask in the celebrity of my artist friends. I have never sought them out as social friends for that reason.

If Merv Griffin asks me to host his show — which I've done on a few occasions — or if I have a special on television, that's great. I'm mindful of the fact that it's very difficult, in this age of increasing market concentration, to establish a successful new company and build it up. It's not easy for a brand new company to establish an image in the marketplace, an image at the consumer level. If one is given that kind of opportunity, to appear for ninety minutes on television, I do it because it's a terrific opportunity. When I hosted the Griffin show I brought on Aretha Franklin, Gino Vannelli, and Air Supply. In the past, I've hosted with the help of Barry, Dionne and Al Stewart. This gives me an opportunity to establish our image. People know Columbia, they know RCA, Capitol and Warner Bros. These are institutional names to the public.

To establish Arista on national levels is a great opportunity to reach millions of people.

RW: What gives you the most pleasure in you work now, on a day-to-day basis?

Davis: The ultimate pleasure is the commercial success of an artist that we've signed. Seeing our artists reach the public in a successful way is something I never take for granted. It is always exciting. I was executive producer of the current Air Supply record, and it was a great experience to hear the songs in the demo stage, to work on the production of it, to see it come out and then to watch the reaction throughout the country. It's a much a thrill now as it ever was. It's really exhilarating to get that kind of confirmation in the marketplace of what you believed in, of what you thought could be a hit by a relatively new artist.

The idea of a comeback for Dionne Warwick, and then to be involved in finding the song, matching Dionne with Barry (Manilow) as producer. You're never sure, you can only hope. So seeing "I'll Never Love This Way Again" come out and, wow, explode, with then with her becoming a queen again is terrific.

There are all different kinds of rewards. Obviously, the enormous pleasure from the Barry Manilow association has been special. The continuing resurgence of the Kinks is a joy. The career growth of Angela Bofill, the headliner status of the Outlaws, the sustained longevity of the Grateful Dead, are all exciting. You make certain judgments, and then to see them succeed is very rewarding. You sign Dionne and she explodes; you sign Air Supply and they go to number one; you sign Gino Vannelli and he takes off. It's thrilling. So I would have to say that the recognition by the public of one's creative and commercial tastes and affirmation of that is the ultimate pleasure.

GSU Receives Mercer Collection

ATLANTA—Ginger Mercer, widow of legendary songwriter Johnny Mercer, has donated "The Johnny Mercer Collection" to Georgia State University here for display in a special section of the soon-to-be-expanded university library.

The collection includes original scores of about 1500 Mercer songs, hundreds of photos and awards, and the autobiography the lyricist was

working on at the time of his death at age 66 in 1976.

Merger, a native of Savannah, enjoyed a 40-year career that took him from his home state to Broadway and Hollywood. University archivist Dr. Leslie Hough is cataloging the extensive collection. Mercer was honored with 18 Academy Award nominations, in addition to winning four Oscars.

Cover Story:

Stacy Lattisaw Hits the Top at 14

■ At the age of 14, Cotillion recording artist Stacy Lattisaw has already recorded three albums and topped record charts around the country. Her latest album, "With You," has moved steadily up *Record World's* Black Oriented Album Chart and is now bulleted at number nine. The album's first single, a re-working of the Moments' 1970 hit, "Love on a Two Way Street," has escalated to number one this week on the Black Oriented Singles Chart. Lattisaw is now successfully expanding her reach beyond the strong black radio and retail base her first two albums enjoyed and is gaining widespread crossover acceptance.

Showcased Lattisaw's ability to effectively perform diverse musical styles.

Less than a year later, "Let Me Be Your Angel" was released. This album, under the guidance of producer/songwriter/musician Narada Michael Walden, was a breakthrough success that did well on both black and pop charts. The album yielded two hit singles, the title-track ballad and "Dynamite."

'A Pure Singer'

"With You" was also produced, co-written and arranged by Walden. The LP features ballads, funk and upbeat R&B. Walden refers to Lattisaw as "a pure singer."



"With You" entered RW's Album Chart four weeks ago at 89 and is now bulleted at 40.

Lattisaw's career began at the age of eleven when she decided she was "good enough to turn pro" and began appearing in local talent and fashion shows. Soon afterward, Cotillion Records president Henry Allen heard Lattisaw perform and signed her to the label. The debut album that resulted, "Young and in Love," was produced by the late Van McCoy and released by Cotillion in June 1979. The LP

Coinciding with the release of "With You," Lattisaw's hometown of Washington, D.C. presented a series of events to honor their young star. Mayor Marion Barry declared June 15-19 "Stacy Lattisaw Week" and, later in the month, Lattisaw became the youngest person ever to be honored by the National Council of Negro Women, who presented her with the Mary McCloud Bethune Award. In turn, Lattisaw and Cotillion sponsored a contest that sent 24 local children to summer camp.

Drug Charges Filed Against Starwood Owner

■ LOS ANGELES—The owner of the beleaguered Starwood, a local rock nightclub that has been closed since its license was revoked due to numerous neighborhood complaints, has been charged with three counts of felony drug possession by the district attorney of Los Angeles County.

Adel Nashrallah and two other men were taken into custody following a July 10 raid at Nashrallah's North Hollywood home, where police reportedly seized quantities of cocaine, Percocet and heroin, as well as several handguns and rifles and a reported \$40,000 in cash.

Nashrallah, also known as Ed Nash, has also been under investigation for what the district attorney's office

called "a possible connection" to the July 1 murders of four persons in the Laurel Canyon area of Los Angeles. Those murders were suspected to have been in part drug-related.

Police also searched the Starwood, located in West Hollywood, on July 10, and reportedly found 5000 Quaalude tablets. No charges related to that matter have been filed.

Nashrallah, Ammon Bachschmid (charged with two counts of felony drug possession) and Gregory Diles (charged with two counts of assault with a deadly weapon after allegedly firing on deputies during the July 10 North Hollywood raid) are due for arraignment on August 5. All three are currently free on bail.

Record World Country

Roasting Monument's Foster



Shown after the recent roast of Monument Records president Fred Foster in Nashville are, from left: Arthur "Guitar Boogie" Smith; RCA artist Dolly Parton; Foster; and Monument artist Kris Kristofferson. Members of Nashville's music community turned out to roast Foster, in a \$50-a-plate affair that benefited the Nashville Music Association.

CMA Board Meets

■ DENVER—The Country Music Association held its third quarterly board meeting at the Fairmont Hotel here on July 14 and 15, discussing such topics as the 1981 CMA Awards Show, Fan fair, piracy and home taping, country's international expansion, and the CMA's monthly newsletter.

On July 14 the CMA's Randy Rice, Don Reid, and Sam Marmaduke were welcomed to Colorado by Gov. Richard Lamm in his state capitol offices. CMA committees met the same day, and a full board meeting took place July 15. Here are some of the highlights of committee reports to the board:

The possibility of moving the 1982 Fair Fair to the Tennessee Fair Grounds was discussed, a shift which would allow for more parking and exhibition space. The CMA board also heard a recommendation that the CMA man a booth at the International Exhibition of Fairs and Expositions in Las Vegas this November to help educate fair operators about the problem of tape piracy.

The international committee suggested that the CMA establish an international office in Europe, and that

(Continued on page 66)

PICKS OF THE WEEK

SINGLE
CHARLEY PRIDE, "NEVER BEEN SO LOVED (IN ALL MY LIFE)" (prod.: Norro Wilson & Charley Pride) (writers: N. Wilson, W. Holyfield) (Al Gallico/Dusty Roads/Bibo, BMI & ASCAP) (3:14). Pride changes pace with this pop-flavored, dance-pace tune with a minor key intro and positive lyric. Wilson's production and writing input may bring turntable attention in new areas for Pride. RCA JH-12294.

SLEEPER JOE DOLCE, "AIN'T NO U.F.O. GONNA CATCH MY DIESEL" (prod.: Ian McKenzie & Joe Dolce) (writers: J. Ellis, D. Oriole, D. Roberts) (Elbow/Tomejo, BMI) (2:51). Dolce scored internationally with his recent "Shaddap You Face," picking up some country airplay here in the process. This wacky up-tempo cut may well earn him wide-ranging country play. MCA 51157.

MICKEY GILLEY, "YOU DON'T KNOW ME." Gilley and producer Jim Ed Norman again team for an LP that showcases Gilley's vocal talents on material ranging from stone country to rockin' tunes and smooth country-pop. Standout selections include Gilley's current title single, an excellent cover of a country-pop classic, plus the hard-country ballad "Drinking Old Memories Down" and the beautiful "Lonely Nights." Epic FE 37416.

'Jamboree' Draws 50,000

■ WHEELING, W. VA.—Enjoying an attendance increase over last year that outstripped even their optimistic projections, the Jamboree in the Hills drew an estimated 50,000 country music fans to their fifth annual outdoor festival here, held July 18-19.

J. Ross Felton, VP of the Wheeling-based Columbia Pictures Industries, of which the Jamboree is a property, said that medical, security, and law enforcement officials at the scene reported no major problems.

"Last year we drew about 42,000," said Cathy Gurley, publicity director for the Jamboree. "Each year attendance has grown between eight and 10 percent, but this has been the most dramatic increase. We've always had good weather, and we're always making in planning our talent and making

sure everyone is taken care of."

George Jones and Tammy Wynette cancelled their Jamboree appearances, but crowds were more than pleased with performances by T.G. Sheppard, Helen Cornelius, Tom T. Hall, Conway Twitty, Billie Jo Spears, Merle Haggard, Ray Stevens, Tompall and the Glaser Brothers, Con Hunley, and Mayb Nutter. Other artists included Johnny Russell, Mack Vickery, Alabama, Bill Monroe, and the Blue Grass Boys, Hoyt Axton, Margo Smith, Billy "Crash" Craddock, and Em-mylou Harris.

The Jamboree is sponsored by WVVA-AM and Jamboree U.S.A., a 50-year-old live performance tradition here. Mike Hopkins is the newly appointed GM of Jamboree U.S.A., Inc.

RCA Promotes Goodman

■ NASHVILLE—In a move designed to expand RCA Records-Nashville's marketing department, Joe Galante, division VP-marketing, has announced the appointment of Randy Goodman to the newly established position of manager, merchandising.

Goodman, previously administrator, press and publicity for RCA-Nashville, will be responsible for the areas of publicity, advertising, and artist development, and will coordinate these efforts under Galante.

Prior to working for RCA, Goodman headed national press in Top Billing International's creative services department.

Welk Signs Harrison

■ NASHVILLE—Roger Sovine, VP of professional activities for the Welk Music Group here, has announced the signing of songwriter Paul Harrison to an exclusive writer's contract, through Welk's administration agreement with Danor Music (BMI).

Harrison's most successful composition is "Musta Been the Moonlight," recorded by Toby Beau.



Country Music on TV

(Continued from page 18)

nationwide resurgence in country music, and that's been reflected in our bookings."

"Our prime reason for booking these artists is the popularity of country music — an added bonus is that they're nice, likeable people," Nichols said. The Davidson show tapes six 90-minute segments each week. Their new shooting schedule runs from Aug. 10 through December. "Country is showing up more in the songs John selects to do himself on the show, too," he added. The show is aired in 128 markets.

Gene Weed, a freelance producer and director who produces the ACM awards show and is associated with Dick Clark Productions, said, "The growth of country music has been tremendous, especially since 'Urban Cowboy,' and TV usually reflects popular current happenings."

Weed said Clark, who has been associated with the ACM show for the past three years (Weed has been with the show for 11 years), has several country music-related projects under consideration or development. Clark recently produced the "Night of Stars and Future Stars at Opryland." Weed produced "Country Music — A Family Affair" for HBO.

Peter Hirvely, a producer with NBC-TV's "Today" show, said: "We've booked six or seven country artists in the past few months, and we'll be featuring more, for sure. I've always liked country, but then you're talking to a boy from Colorado."

Jerry Flowers, manager of artist development for RCA Records here, was pleased recently to place RCA ar-

tists Razzi Bailey and Sylvia on the syndicated disco-oriented show "Dance Fever." "Country is seen as legitimate now — but we've felt like we were all along," he said.

"Part of the new feeling comes from the artists themselves. They seem more conscious of the medium, and are putting preparation into their appearances, having stories ready to tell, something to talk about when the singing's over."

As more evidence of country's new inroads into TV, Flowers cited a "20/20" segment on Dolly Parton, Alabama's appearance on "American Bandstand," and the increasing attention that "Solid Gold" and "American Top 10" are paying to country music.

"Waylon (Jennings) even did a TV movie this year," Flowers said, referring to "Oklahoma Dolls," which aired on ABC in January. "The Dukes of Hazzard" and "Alice" have also spotlighted country artists, he added.

Don Spielvogel, associate producer of the monthly 90-minute "Country Top 20" show, said he has found that "most country artists are more accessible to TV than many major pop stars." He said his show, which also features "at home" segments with stars such as Merle Haggard, is syndicated to 165 stations.

"We shoot our show at the Tropicana Hotel in Las Vegas, and if you walk up and down the strip there, you see country acts headlining shows everywhere," Ronnie Milsap, Willie Nelson, Kenny Rogers, the Oak Ridge Boys, and Larry Gatlin. Our ratings prove that country music is the number-one music right now."

Elektra Signs Sun

■ NASHVILLE—Jimmy Bowen, VP of Elektra/Asylum Records here, has announced the signing of Joe Sun to Elektra Records.

Sun is in the studio with his longtime producer Brien Fisher recording his debut album for the label. The LP is due for October release and will be preceded by a single.

Cristy Lane's New Zealand Gold



Liberty recording artist Cristy Lane was recently presented with a gold single for the sales of her "One Day At A Time" in New Zealand. Shown at the presentation are from left: Lee Steller, Capitol International; Lee Steller; Lane; and Don Gierson, vice president, A&R, EMI America/Liberty Records.

Crystal's New LP



Columbia recording artist Crystal Gayle is shown with her producer Allen Reynolds (center) and Rick Blackburn, VP and GM, CBS Records-Nashville, after listening to material from her upcoming album "Holwood, Tennessee."

Silver Shadow Taping Country TV Special

■ NASHVILLE—Ed LaBuick, president of Silver Shadow Productions of Palm Springs, Calif., has announced that his firm is producing a TV special titled "Country Music Celebration" Aug. 10 (4) at the Grand Ole Opry House here.

The show, being produced in association with Peter Drake Productions Inc., features the recording artists spotlighted in Drake's "Stars of the Grand Ole Opry" series of First Generation Records albums. Artists include Ernest Tubb, Jean Shepard, Jan Howard, Stonewall Jackson, Justin Tubb, Ray Pillow, Billy Walker, Charlie Louvin, the Wilburn Brothers, and the Vic Willis Trio.

The show's airing will coincide with a television sales campaign by Vista Marketing, the TV marketing arm of Columbia House, with whom First Generation has a mail order and direct-response licensing agreement.

Drake is the show's musical director, and Rick Sanjek of Drake Productions is talent coordinator. Silver Shadow's Jim McKenna will produce the show, and John Thomson will direct.

Chef Atkins Steps Down As RCA Vice President

■ NASHVILLE—Chef Atkins, division VP, RCA Records-Nashville, has advised Robert Summer, president of RCA Records, that he has decided not to renew his employment contract with RCA Corporation's record division upon its expiration.

Atkins, who emphasized that the decision does not affect his artist contract with the label, said he intends to devote more time to performing on the concert circuit and developing new artists' careers. The recording industry veteran, who said he plans to move to separate Music Row offices within the next few months, said he is associated as a producer with Perry Como, Roger Whittaker, and Terry McMillan, and is looking for new artists to work with.

Atkins said his hiring of Jerry Bradley 10 years ago has through the years allowed him to become more involved with his own career and those of other artists. Bradley now heads RCA's operation here.

"I want to especially thank all those people who helped, such as songwriters, field and sales people, disc jockeys, and the very talented artists with whom I came in contact," Atkins said.

ACM Installs New Officers, Directors

■ LOS ANGELES—The Academy of Country Music has announced its new slate of officers and board members. They are: president, Johnny Mosby; VP, Don Langford; secretary, Toi Morimoto (re-elected); and treasurer, Selma Williams (re-elected).

Board members elected to two-year terms include Pee Wee Adams in the musician/bandleader/instrumentalist category; Art Astor, advertising/radio TV sales; Dorothy Bond, music publisher; Michael Brokaw, manager/booker; Charlie Cook, radio; Don Hinson, DJ; Bruce Hinton, promotion; Marge Mead, record company; Jerry Naylor, artist/entertainer; Paige Sober, affiliated; Bill Stewart, publications; Tommy Thomas, club operator/employee; Ron Weed, TV/motion picture; and Larry Weiss, composer.

Board members with another year to serve include Jerry Armstrong, Joe Barber, Ron Einy, Lee Fitzpatrick, Bill Hollingshead, Bob Kirsch, Al Konow, Stan Morees, Kris Sheets, Cliffo Stone, Steve Thrapp, Gene Weed, Forest White, and Eddie Dean.

The ACM's board of directors also recently elected the Academy's first woman chairman of the board, Paige Sober.

Country Int'l Inks Six

■ NASHVILLE—Country International Records, a division of Lance Productions, has signed six artists to its roster, it was announced by promotion director Jake Payne. The artists are Claude Gray, Carol Taylor, Ivory Jack, Bill and Cathy Wilburstone, Doug Warren, and Eddie Moore.

CMA Board Meets

(Continued from page 65)

the CMA present a seminar at MUSEXPO in November, as well as a country gala at the 1982 MIDEM. The TV committee discussed the possibility of a 1982 Fan Fair TV show, and a TV special saluting the CMA's 25th anniversary.

Promo kits for Country Music Month, including radio spots by country artists, will be mailed by the CMA Aug. 17. Dolly Parton will send letters to the governors of all 50 states requesting Country Music Month proclamations. The membership committee noted that the CMA's membership now totals 5750. The public relations committee proposed changes in the CMA's monthly "Close-Up" newsletter, making it appeal to a wider range of readers.

The CMA's newly-formed artist development committee suggested that the association establish a Horizon Award, which will be explained later. Dates and places for 1982 CMA Board meetings were also announced: Feb. 2-4, Mexico City, April, New York City; July 14-16, Wheeling, W. Va.

The CMA also plans to offer a management seminar in Nashville in November.

Country Hotline

BY MARIE RATLIFF

MOST ADDED CHART CONTENDERS

- Bobby Smith** — "Just Enough Love"
Brenda Lee — "Enough For You"
Gail Davies — "Grandma's Song"

Fred Knoblock has a winner in his remake of the Chuck Berry standard "Memphis." It's already added at WDLW, KEBG, WJQS, WCMS, WDEN, KENR, WLVI, KCKC, KXLR, KRAK.

Bobby Smith is making a name for himself with "Just Enough Love (For One Woman)" at KRMDF, WDLW, KVOO, WESC, WIRK, KEBC, KFDI, KBUC, WSM, WDEN, KDJW, WSLC, WPLO, WXCL, WPNX, WSLR, WYDE, KWMT, KTTS, WMC.



Zella Lehr

Brenda Lee is moving with "Enough For You" at KMPS, WSM, WPLO, KRMDF, KEBC, WDLW, WGTQ, WPNX, WSLC.

Nashville Report (Continued from page 65)

Charly McClain will be featured soon on TV's syndicated "Dance Fever" . . . Bill Anderson has decided to reinstate his nickname "Whispering" . . . Grand Ole Opry artist **Jimmy C. Newman** has signed with Delta Records . . . The Nashville Songwriters Association International reports that it drew an SRO crowd of over 650 to its recent writers' showcase at the Cannery here . . . KWMT in Fort Dodge, Iowa recently observed its 25th anniversary — 10 of those years have been as a full-time country station.

Don Walton, MD and 17-year veteran at KFDI in Wichita, has resigned to devote full time to his new management and production company, Don Walton Productions, and his music publishing company, Donnie Do-Dad . . . Bill Monroe recently donated one of his favorite mandolins and a hat to the Country Music Hall of Fame and Museum here . . . Watch for **Don Williams** on TV's "Solid Gold" Aug. 21 . . . The **Corbin-Hanner Band** has been opening shows for Williams in the past few weeks.

Tammy Wynette returned to the concert circuit July 23 at the Frontier Hotel in Las Vegas. It was her first show after her recent surgery . . . **David Frizzell** and Shelly West guested on "Dance Fever" in a show you'll see soon.

IN THE STUDIO: Young 'un (the Gatlin), Wav Works (Johnny Rowland), Woodland (Barbara Mandrell), Cristy Lane, Donna Fargo, Carl Perkins, Pete Drake (Slim Whitman, Lonzo & Oscar), Music City Recorders (Linda Ward — Jacky's sister), Music Mill (Alabama), Koala (Liz Lyndell, Del Reeves), Bennett House (Don Francisco, Roger Whittaker), Sound Emporium (Terri Gibbs, Bobby Goldsboro), Audio Media (Mark Gray), Scruggs Sound (Jessi Colter, Earl Thomas Conley), Columbia (Calamity Jane, Eddy Arnold, Jones & Paycheck), Fireside (Germany's Peter Held, Fred Carter Jr.), Quadraphonic (Dobie Gray, D.T. Faircloth), RCA (Steve Wariner, Jerry Reed, R.C. Bannon, Richard Rowland, Gary Stewart), Hilltop (Paul Downing), Marty Robbins (Dave Loggins, artists for the Canadian label Maple Haze), Soundshop (Leon Everett, Wright Brothers), Sound Stage (Corbin-Hanner Band, Bill Kamb, Margo Pendarvis, Denise Draper).

Wrangler To Sponsor Country Starsearch

■ BEAUMONT, TEXAS—Wrangler Sports Apparel has agreed to sponsor what is billed as the largest country music talent search ever, formerly "Ray Price's Country Starsearch." The contest, which reportedly has verbal commitments from over 500 radio stations, has been renamed "Wrangler Country Starsearch."

The contest, which kicks off with local stations in September, will send local-level winners to state finals in January. The national finals will be held in Nashville in April 1982.

Joe Abernathy, VP for "Wrangler Country Starsearch," said the clothing firm will supply administrative funds.

KVOO, KKYX, WXCL, WLVI, WIRK, WDEN. **Zella Lehr** is "Feedin' the Fire" with great success at KSSS, KEBC, KRMDF, KVOO, WDLW, KFDI, WXCL, WPNX, KYNN, WYDE, KLAC, KNIX, WDEN, KUUY, WSAL.

Gail Davies pulls a song from her first LP; "Grandma's Song" has early adds at WMAY, KEBC, WMNI, WAMZ, KSO, WSAI, WGTO, WQYK, WQIK, WMAQ, WBAP, KLAC, KGA,

WMZQ, WQQT, KMPMS, KEEN.

Johnny Rodriguez is

getting good response on the Merle Haggard song "Trying Not To Love You" at KXLR. KHEY, KDJW, KENR, KJJJ, WMZQ, WPNX, KYNN, KMPMS, WQYK, KKYX, WSM, KSSS, KEBC, KRMDF, WDLW, WSLC, WIRK, KIKK, KVOO, WGTO, KWJJ, WYDE, KNIX, WCXI, KEEN, KUUY, KTTS, KWMT, WLWI.

Super Strong: **Eddie Rabbitt**, **Leon Everett**, **Glen Campbell**, **Tom Jones**, **Bobby Bare**.

Kin Vassy is moving with "Sneakin' Around" at WSLC, KRMDF, KEBC, KFDI, WPNX, WYDE, WTOD, WDEN, KUUY, WLWI, KDJW.

SURE SHOTS
Charley Pride — "Never Been So Loved"

LEFT FIELDERS

Joe Dolce — "Ain't No U.F.O. Gonna Catch My Diesel"

Isaac Peyton Sweat — "Cotton-Eyed Joe"

Kin Vassy — "Sneakin' Around"

Wickline — "Banjo Fantasy"

AREA ACTION

Mary Bailey — "Too Much, Too Little, Too Late" (WTOD, KFDI, WKKN, WSDS)

Curtis Potter — "You Left a Long, Long Time Ago" (KEBC, KFDI, KENR, KKYX)

Vic Willis Trio — "I Couldn't Live Without Your Love" (WDLW, KMPMS, KFDI, WWNC)



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Red Simpson — *Don't Touch My Hat* — COUGAR RECORDS
 Jerill Publishing Co.

Country Single Picks

COUNTRY SONG OF THE WEEK

GAIL DAVIES — Warner Bros. 49790

GRANDMA'S SONG (prod.: Gail Davies) (writer: G. Davies) (Vogue, BMI) (3:59)

Davies' poignant ballad has special personal meaning, which shines through for listeners as well. Reprise from her first LP, this tune deserves attention as a single.

SONNY CURTIS — Elektra 47176

MARRIED WOMEN (prod.: Thompson, Osborn & Young) (writer: B. McDill) (Hall-Clement, BMI) (2:40)

Pulled from Curtis' outstanding "Rollin'" album, this gentle track features a lyric guaranteed to appeal to females, a strong bridge, and Curtis' familiar, warm performance.

BOBBY MACKEY — Bobby Mackey 74601

BEWARE OF THE NIGHT (prod.: Steve Vining) (writer: D. Rice) (Sagegrass/Vecs, BMI) (2:11) This fast-paced cut grabs you from the start, and Mackey's powerful country vocal adds punch to a solid piece of material.

KIN VASSY — Liberty 1427

SNEAKIN' AROUND (prod.: Lorry Rogers) (writer: Bob McDill) (Hall-Clement, BMI) (2:51)

Midnight romances on the wrong side of town are guaranteed to tear down any good thing that's built up, Vassy warns in this appealing, rhythm-oriented production that opens with a catchy chorus.

CHARLIE LOUVIN — First Generation 007

TEN YEARS, THREE KIDS, AND TWO LOVES TOO LATE (prod.: Pete Droke) (writers: R. Murrah, J. McBridge) (Magic Castle/Blockwood, no affiliations listed) (3:45)

Louvin will earn some contemporary country programming interest with this melancholy, easy-tempo cut about two lovers who meet after years of leading different lives.

WICKLINE — Cascade Mountain 2424 (NSD)

BANJO FANTASY (prod.: R. Wickline, B. Wickline) (writers: W. Shields, S. Gavin) (Cascade Mountain, ASCAP) (1:30)

This short, energy-packed cut might be dubbed "urban bluegrass." Spiced with searing piano and electric guitar licks, this uptempo instrumental will fit right into many playlists.

JERRY JEFF WALKER — MCA 51146

GOT LUCKY LAST NIGHT (prod.: Barry Beckett) (writer: J.J. Walker) (Groper, BMI) (2:37)

Walker's loose, plucky sound is aimed at getting serious country airplay. Tack piano, steel, tamborine, and acoustic guitars spice this story of a barroom encounter.

MARTY ROBBINS — Columbia 18-02444

JUMPER CABLE MAN (prod.: Marty Robbins & Eddy Fox) (writer: M. Robbins) (Mariposa, BMI) (2:40)

Robbins changes direction with this tongue-in-cheek country song with a blues structure, full of double meaning.

ISAAC PEYTON SWEAT — P.A.I.D. 137

COTTON-EYED JOE (prod.: not listed) (writer: I.P. Sweat) (Clarity, BMI) (2:36)

Sweat offers a highly danceable, lively cut on this timeless song that has fast become a staple of country dance halls everywhere.

NARVEL FELTS — GMC 114

LOUISIANA LONELY (prod.: Jimmy Dorrell & Buddy Cannon) (writers: D. Earl, S. Phelps) (Songstress, BMI) (2:35)

A good-time man admits that without his woman he's just Louisiana lonely, as Felts and his distinctive vocal style return with a bright, cajun-flavored tune.

KRIS KRISTOFFERSON — Monument 21000

HERE COMES THAT RAINBOW AGAIN (prod.: Kris Kristofferson & Fred Foster) (writer: K. Kristofferson) (Resco, BMI) (2:54)

Kristofferson is back with this story-song cut at the Caribou Ranch, and Monument re-emerges as a label with this release.

Country Album Picks

MR. SONGMAN

Slim Whitman — Cleveland International/Epic BL 37403

Slim's album features quality ballad material done in an easy, intimate style, with standout cuts including his current single "Can't Help Falling in Love With You," the stirring "If I Had My Life To Live Over," "My Melody of Love" (complete with yodels), and "I Went to Your Wedding."



JUST A LIL' BIT COUNTRY

Millie Jackson — Spring SP-1-6732

This self-produced effort is an interesting hybrid of black-oriented and country, two formats which are really not far apart to begin with, when it comes to subject matter and approach. Most of the tunes are black-oriented, but country highlights includes a soulful "Rose Colored Glasses," "Till I Get It Right," and an adaptation of a Kristofferson tune, "Anybody That Don't Like Millie Jackson."



Country Crossovers (Continued from page 3)

all product.

Roy Wunsch, VP of marketing for CBS-Nashville, said the secret of getting the most impact in a crossover situation is "the ability to get everything together quickly, taking simultaneous action in all formats."

"Years ago when it came to crossing over, our pop counterparts started eyeballing a record when it got to the top 10 country. Obviously today that's too late. Now you have to work records out of the door in several directions at the same time, if you feel they can cross over."

Wunsch said some crossover singles are surprises, but "some are planned, and that's exactly what's happening with Rosanne and Gilley. It seemed obvious from the start to our promotion people that these were multi-format hits."

"We communicate with New York on these records all the way. You have to get the intelligent ears of the company together and identify and agree on records to be worked in several formats." CBS/Scoti Brothers' John Schneider's "It's Now or Never," which began with a country base and is on its way to significant crossover success.

Columbia and Epic are each represented on the local country promotion level by over two dozen workers.

Joe Galante, division VP, marketing, RCA Records-Nashville, said he and RCA-New York's marketing and promotion executives were already in agreement on a new Ronnie Milsap track to work country/pop when "Millsap called me in the middle of the night and said stop the presses — he had a new song. It was '(There's) No Gettin' Over Me,' and we were all in tune — it was definitely the best record."

Milsap's single, which debuted on the pop charts before hitting the country charts ("That's the first time I can recall that happening," Galante said),

has sold well over half a million units in its first six weeks of release, according to Galante.

RCA has five regional country promotion representatives, who also handle local promotion needs. "There's a tremendous amount of cooperation between RCA's pop and country staffs," Galante said. "Timing is super important when you're trying to cross a record over."

"With Alabama it's been a different case, a slower build. From the beginning when their second LP came out pop promotion has been in on the project. We tried going pop with 'Old Flame' but had no success. But by then their album had reached gold status, and sales were being felt at all levels. This gave the promotion department an entry into pop stations.

"It's a difficult thing to juggle country crossovers, and with as many as our pop department has had in the past few months, they've been doing a terrific job."

Gerrie McDowell, national country promotion director for Capitol/EMI-America/Liberty Records, said, "A good label is always interested in increasing sales, naturally, but when an artist reaches a certain status and you see them getting response in other formats — you go after it."

"Our field people work country, pop, all formats. They're aware of our artists who can appeal to formats other than country. With Juice (Newton), our local people have been behind her from day one. They knew that though she was an artist who hit with a country base, every day she could be in the top 40 and A/C charts."

"Country is just as important to our artists — and to us — as acceptance in other formats," McDowell stressed. "Kenny (Rogers) still calls us to find out his country chart numbers, and to see what's happening here. Anne Murray and Dottie West both realize that their base is in country and A/C."

Record World

Country Albums

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

AUGUST 8, 1981

Aug. 1

1 1 SHARE YOUR LOVE

KENNY ROGERS

Liberty LOO 1108



WKS. ON
CHART

5

2	2	FANCY FREE OAK RIDGE BOYS/MCA 5209	9
3	3	GREATEST HITS KENNY ROGERS/Liberty LOO 1072	42
4	4	FEELS SO RIGHT ALABAMA/RCA AHL 13930	21
5	5	JUICE JUICE NEWTON/Capitol ST 12136	20
6	6	SEVEN YEAR ACHIE ROSANNE CASH/Columbia JC 36865	20
7	8	I AM WHAT I AM GEORGE JONES/Epic JE 36492	57
8	11	11 YEARS AGO STALTER BROTHERS/Mercury SRM 1 6002	(PolyGram) 4
9	9	URBAN CHIPMUNK/RCA AFL 1 4027	7
10	7	WHERE DO YOU GO WHEN YOU DREAM ANNE MURRAY/Capitol SOO 12144	14
11	10	OUT WHERE THE BRIGHT LIGHTS ARE GLOWING RONNIE MILSAP/RCA AHL 1 3932	16
12	13	CARRYING ON THE FAMILY NAMES DAVID FRIZZELL & SHELLY WEST/Warner/Viva BSK 3555	9
13	15	ROWDY HANK WILLIAMS, JR./Elektra/Curb 6E 330	16
14	19	MR. T CONWAY TWITTY/MCA 5204	5
15	17	GREATEST HITS RONNIE MILSAP/RCA AHL 1 3772	42
16	16	SURROUND ME WITH LOVE CHARLY MCCLAIN/Epic FE 37108	12
17	18	HORIZON EDDIE RABBITT/Elektra 6E 276	56
18	30	ESPECIALLY FOR YOU DON WILLIAMS/MCA 5210	3
19	12	GREATEST HITS OAK RIDGE BOYS/MCA 5150	39
20	14	SOME DAYS ARE DIAMONDS JOHN DENVER/RCA AFL 4055	4
21	31	RAINBOW STEW LIVE! MERLE HAGGARD/MCA 5216	2
22	22	MY HOME'S IN ALABAMA ALABAMA/RCA AHL 1 3664	59
23	23	NOW OR NEVER JOHN SCHNEIDER/Scotti Bros ARZ 37400 (CBS) 4	
24	20	SOMEWHERE OVER THE RAINBOW WILLIE NELSON/Columbia DP 36883	21
25	21	DRIFTER SYLVIA/RCA AHL 13986	15
26	25	WILD WILD DOTTIE WEST/Liberty LT 1062	23
27	24	I LOVE 'EM ALL T.G. SHEPPARD/Warner/Curb BSK 3528	16
28	28	MAKIN' FRIENDS RAZZY BAILEY/RCA AHL 4026	11
29	29	URBAN COWBOY (ORIGINAL SOUNDTRACK)/Full Moon / Asylum DP 90002	64
30	26	GREATEST HITS WAYLON JENNINGS/RCA AHL 13378	117
31	32	LOOKIN' FOR LOVE JOHNNY LEE/full Moon / Asylum 6E 309	39
32	34	GREATEST HITS ANNE MURRAY/Capitol SOO 12110	44
33	35	WITH LOVE JOHN CONLEE/MCA 5213	2
34	27	LIVE HOYT AXTON/Jeremiah JK 5002	10
35	36	SHOULD I DO IT TANYA TUCKER/MCA 5228	2
36	33	DARLIN' TOM JONES/Mercury SR 1 4010 (PolyGram) 8	
37	40	LEATHER AND LACE WAYLON & JESSI/RCA AHL 3931	21
38	42	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S 36752	48

CHARTMAKER OF THE WEEK

39 — MINSTREL MAN

WILLIE NELSON

RCA AHL 1 4045



1

40	38	9 TO 5 AND ODD JOBS DOLLY PARTON/RCA AAL 1 3852	21
41	41	EVANGELINE EMMYLOU HARRIS/Warner Bros. BSK 3508	25
42	45	STARDUST WILLIE NELSON/Columbia KC 35305	168
43	44	THAT'S ALL THAT MATTERS TO ME MICKEY GILLEY/Epic JE 36586	46
44	39	HEY JOE, HEY MOE MOE BANDY & JOE STAPLEY/Columbia FC 37003	20
45	43	JOHN ANDERSON 2/Warner Bros. BSK 3547	13
46	55	I BELIEVE IN YOU DON WILLIAMS/MCA 5133	42
47	46	BEST OF BARBARA MANDRELL MCA AY 1119	129
48	53	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC 35642	139
49	50	BEST OF DON WILLIAMS, VOL. II/MCA 3096	93
50	—	TAKIN' IT EASY LACY J. DALTON/Columbia FC 37372	1
51	52	AS IS BOBBY BARE/Columbia FC 37157	5
52	48	BACK TO THE BARROOMS MERLE HAGGARD/MCA 5236	45
53	51	SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 5137	27
54	54	BEST OF EDDIE RABBITT/Elektra 6E 235	89
55	47	THE BARON JOHNNY CASH/Columbia FC 37179	6
56	49	STRAIGHT AHEAD LARRY GATLIN & THE GATLIN BROTHERS BROTHERS BAND/Columbia KC 36250	94
57	56	I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN JOE STAPLEY/Epic FE 37055	14
58	61	ROLL ON MISSISSIPPI CHARLEY PRIDE/RCA AHL 3905	16
59	57	PLEASURE DAVE ROWLAND & SUGAR/Elektra 6E 525	7
60	—	YOU BROUGHT ME BACK TAMMY WINETTE/Epic FE 37104	3
61	59	GREATEST HITS LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia FC 36488	122
62	60	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H 188	
63	62	BEST OF THE STALTER BROTHERS/Mercury SRM 1 1037 (PolyGram) 286	
64	69	LOVE IS FAIR BARBARA MANDRELL/MCA 5136	39
65	68	ENCORE MICKEY GILLEY/Epic JE 36586	46
66	63	HELP YOURSELF LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 35582	42
67	64	FULL MOON CHARLIE DANIELS BAND/Epic FE 36571	52
68	66	SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE/Columbia JC 36746	39
69	65	THE GAMBLER KENNY ROGERS/United Artists LA 934 H 137	
70	67	CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982	91
71	68	THESE DAYS CRYSTAL GAYLE/Columbia JC 36512	46
72	71	GUITAR MAN ELVIS PRESLEY/RCA AAL 3917	25
73	37	TAKE THIS JOB AND SHOVE IT VARIOUS ARTISTS/Epic SE 37177	5
74	75	I HAVE A DREAM CRISTY LANE/Liberty LT 1083	
75	74	WAITIN' FOR THE SUN TO SHINE RICKY SKAGGS/Epic FE 37193	9

Smithsonian Releases Country Anthology

■ WASHINGTON, D.C.—The Smithsonian has announced the release of "The Smithsonian Collection of Classic Country Music," an anthology of the greatest recordings of 50 years of American country music.

According to James R. Morris, director of the Smithsonian's division of performing arts, the project draws 143 selections from the archives of 17 record companies. The anthology ranges from the first documented recording of country music, Eck Robertson's "Sally

Gooden" (1922), to Willie Nelson's "Blue Eyes Crying in the Rain" (1975).

The anthology is accompanied by a 56-page booklet by Tulane University country music scholar and author Bill Malone, who also made the selections for the record package. The booklet includes historical photos, annotations of the selections, and an overview of country music's history.

The collection, which is also available on cassette, may be purchased only by mail order for \$54.95 plus \$2.49 for postage and handling, from Smithsonian Recordings, P.O. Box 10230, Des Moines, Iowa 50336.

Dottie West in Austin



Liberty artist Dottie West is greeted by label representatives after a recent show at the Special Events Center in Austin, Texas. Shown from left are Pat King, western regional promotion manager; Genie McDowell, national country promotion manager; Jon Matthew, Capitol/EMI-A/Liberty promotion manager; and West.



Record World

Country Singles

AUGUST 8, 1981

TITLE, ARTIST, Label, Number (Distributing Label)

Aug.
1WKS. ON
CHART

1 1 PRISONER OF HOPE

JOHNNY LEE

Full Moon/

Asylum 47138

(2nd Week) 11



2	2	DIXIE ON MY MIND HANK WILLIAMS, JR./Elektro/Curb 47137	11
3	5	I DON'T NEED YOU KENNY ROGERS/Liberty 1415	8
4	4	TOO MANY LOVERS CRYSTAL GAYLE/Columbia 11 02078	12
5	7	RAINBOW STEW MERLE HAGGARD/MCA 51120	10
6	6	UNWOUND GEORGE STRAIT/MCA 51104	13
7	9	I STILL BELIEVE IN WALTZES CONWAY TWITTY & LORETTA LYNN/MCA 51114	11
8	8	DREAM OF ME VERN GOSDIN/Ovation 1171	13
9	12	DON'T WAIT ON ME STATER BROTHERS/Mercury 57051 (PolyGram) 9	
10	15	(THERE'S) NO GETTIN' OVER ME RONNIE MILSAP/RCA 12264	7
11	3	FEELS SO RIGHT ALABAMA/RCA 12236	12
12	13	WILD SIDE OF LIFE - IT WASN'T GOD WHO MADE HONKY TONK ANGELS/Y'all BE ALRIGHT WAYLON & JESSE/RCA 12245	10

13	20	IT'S NOW OR NEVER JOHN SCHNEIDER/Scott Brothers 6 02103 (CBS) 9	
14	14	WHISKEY CHASIN' JOE STAMPELLE/Epic 19 02097	12
15	16	I SHOULDVE CALLED EDDY RAVEN/Elektro 47136	12
16	24	OLDER WOMEN RONNIE MCDOSELL/Epic 19 02129	7
17	17	RICH MAN TERRI GIBBS/MCA 51119	10
18	18	WIND IS BOUND TO CHANGE LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 11 02123	10
19	21	A TEXAS STATE OF MIND DAVID FRIZZELL & SHELLY WEST/Warner/Viva 49745	8
20	22	MIRACLES DON WILLIAMS/MCA 51134	6
21	25	MAYBE I SHOULD HAVE BEEN LISTENING GENE WATSON/MCA 51127	8
22	27	YOU'RE THE BEST KIERAN KANE/Elektro 47148	8
23	30	YOU DON'T KNOW ME MICKEY GILLEY/Epic 14 02172	6
24	28	I JUST NEED YOU FOR TONIGHT BILLY "CRASH" CRADDICK/Capitol 5011	8
25	26	WHILE THE FEELING'S GOOD REX ALLEN, JR. & MARGO SMITH/Warner Bros. 49738	9
26	29	QUEEN OF HEARTS JUICE NEWTON/Capitol 4997	10
27	31	TIGHT FITTING JEANS CONWAY TWITTY/MCA 51137	5
28	32	SOME DAYS ARE DIAMONDS (SOME DAYS ARE STONE) JOHN DENVER/RCA 12246	10
29	33	WE DON'T HAVE TO HOLD OUT ANNIE MURRAY/Capitol 5013	7
30	34	MIDNIGHT HAULER/SCRATCH MY BACK RAZZY BAILEY/RCA 12268	5
31	35	GOOD TIMES WILLIE NELSON/RCA 12254	7
32	36	PARTY TIME T.G. SHEPPARD/Warner/Curb 49761	5
33	40	(I'M GONNA) PUT YOU BACK ON THE RACK DOTTIE WEST/Liberty 1419	
34	38	TODAY ALL OVER AGAIN REBA MCENTIRE/Mercury 57054 (PolyGram) 6	
35	41	TAKIN' IT EASY LACY J. DALTON/Columbia /Sherrill 18 02188	4
36	10	THEY COULD PUT ME IN JAIL BELLAMY BROTHERS/Warner/Curb 49729	10
37	43	RIGHT IN THE PALM OF YOUR HAND MEL McDANIEL/Capitol 5022	4
38	49	STEP BY STEP EDDIE RABBITT/Elektro 47174	2
39	51	HURRICANE LEON EVERETTE/RCA 12270	4
40	48	LOVE AINT NEVER HURT NOBODY BOBBY GOLDSBORO/Curb 6 02117	6
41	46	SOMEBODY'S DARLING DOTTY/Tanglewood 1908	
42	42	HONKY TONK HEARTS DICKEY LEE/Mercury 57052 (PolyGram) 7	

43	47	TEXAS COWBOY NIGHT MEL TILLIS & NANCY SINATRA/Elektro 47157	5
44	50	IT DON'T HURT ME HALF AS BAD RAY PRICE/Dimension 1021	4
45	45	SHOULD I DO IT TANYA TUCKER/MCA 51131	6
46	52	EVERYTHING'S A WALZ ED BRUCE/MCA 51139	4
47	55	I'LL NEED SOMEONE TO HOLD ME (WHEN I CRY) JANIE FRICKE/Columbia 18 02197	4
48	54	I'M INTO LOVIN' YOU BILLY SWAN/Epic 14 02196	4

49	53	HELLO WOMAN DOUG KERSHAW/Scotti Brothers 6 02131 (CBS) 5	
50	56	I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER WILLIE NELSON/Columbia 18 02187	3
51	58	HOLD ON RICH LANDERS/Ovation 1173	5
52	57	THE PARTNER NOBODY CHOSE GUY CLARK/Warner Bros. 49740	5
53	61	HONKY TONK QUEEN BOBIE BANDY & JOE STAMPEL/Elektro 18 02198	2
54	64	I LOVE YOU A THOUSAND WAYS/CHICKEN TRUCK JOHN ANDERSON/Warner Bros. 49772	2
55	62	SECRETS MAC DAVIS/Castablanca 2336 (PolyGram) 4	
56	51	LOVIN' HER WAS EASIER TOMPAUL & THE GLASER BROTHERS/Elektro 47134	15
57	44	I'VE BEEN A FOOL/SOMETIMES WHEN WE TOUCH STEPHANIE WINSLOW/Warner/Curb 49753	7
58	23	COULD YOU LOVE ME (ONE MORE TIME) JOHN CONLEE/MCA 51112	11
59	19	FOOL BY YOUR SIDE DAVE ROWLAND & SUGAR/Elektro 47135	14
60	68	JUST GOT BACK FROM NO MAN'S LAND WAYNE KEMP/Mercury 57053 (PolyGram) 4	
61	37	I WAS COUNTRY WHEN COUNTRY WASN'T COOL BARBARA MANDRELL/MCA 51107	14
62	77	SHOT FULL OF LOVE RANDY PARTON/RCA 12271	2
63	70	LOVE NEVER HURT SO GOOD DONNA HAZARD/Excelsior 1016	5
64	65	IT'S REALLY LOVE THIS TIME FAMILY BROWN/Ovation 1174	5
65	72	MOBILE BOY JOHNNY CASH/Columbia 18 02189	4

CHARTMAKER OF THE WEEK

66	—	I LOVE MY TRUCK GLEN CAMPBELL/Mirage 3845 (Alt) 1	
67	39	JUST LIKE ME TERRY GREGORY/Handshake 8 70071	15
68	—	WHAT IN THE WORLD'S COME OVER YOU TOM JONES/Mercury 76115 (PolyGram) 1	
69	80	HE'S THE FIRE DIANA/Sunbird 7564	2
70	71	A POOR MAN'S ROSES/ON THE INSIDE PATTI PAGE/Plantation 201	5
71	81	MY BEGINNING WAS YOU/HANGIN' ON BY A HEARTSTRING JACK GRAYSON/Koolo 334	3
72	90	SOMETIMES I CRY WHEN I'M ALONE SAMMI SMITH/Sound Factory 446	2
73	60	YESTERDAY'S NEWS (JUST HIT HOME TODAY) JOHNNY PAYCHECK/Epic 19 02144	7
74	69	MATHILDA JOHN WESLEY RYLES/MCA 51128	5
75	59	SURROUND ME WITH LOVE CHARLY MCCLAIN/Epic 19 01045	19
76	62	GOD OL' GIRLS SONNY CURTIS/Elektro 47129	16
77	77	TAKE ME AS I AM BOBBY BARE/Columbia 18 02141	1
78	79	LEONSTAR COWBOY DONNA FARGO/Warner Bros. 49757	2
79	76	I RECALL A GYPSY WOMAN B.J. THOMAS/MCA 51151	1
80	80	SHE BELONGS TO EVERYONE BUT ME BURRITO BROTHERS/Curb 02243	1
81	—	TRYING NOT TO LOVE YOU JOHNNY RODRIGUEZ/Epic 14 02411	1
82	92	IF YOU DON'T KNOW ME BY NOW GRANT BIRD/Hoodwomp 8002	2
83	78	ONE TOO MANY MEMORIES RAY PILLOW/First Generation 011	5
84	66	LONGING FOR THE HIGH BILLY LARKIN/Sunbird 7562	11
85	89	SHES TOOK THE PLACE OF YOU VALENTINO/RCA 12269	2
86	77	LIVIN' THE GOOD LIFE CORBIN-HANNER BAND/Alfa 7007	1
87	87	YOU (MAKE ME WONDER WHY) DEBORAH ALLEN/Capitol 5014	1
88	—	HOMEBODY BILL ANDERSON/MCA 51150	1
89	93	CATHY'S CLOWN TRICIA JOHNS/Elektro 47172	1
90	90	CANT HELP FALLING IN LOVE WITH YOU SUM WHITMAN/Epic/Cleve. Int'l. 14 02402	1
91	67	I DON'T HAVE TO CRAWL EMMYLIO HARRIS/Warner Bros. 49739	9
92	73	BEDTIME STORIES JIM CHESNUT/liberty/Curb 1405	10
93	75	DON'T GET ABOVE YOUR RAISING RICKY SKAGGS/Epic 19 02034	15
94	76	DON'T BOTHER TO KNOCK JIM ED BROWN & HELEN CORNELIUS/RCA 12220	14
95	95	NOTHIN' TO DO BUT JUST LIE WESLEY RYAN/NDS 93	2
96	96	THE DEVIL HOYT AXTON/Jeremiah 1011	2
97	74	IT'LL BE HIM DEBBY BOONE/Warner/Curb 49720	8
98	98	LET ME FILL FOR YOU A FANTASY GARY GOODNIGHT/Door Knob 81 159	2
99	—	WOMEN WYVON ALEXANDER/Gervais 659	1
100	100	TURNIN' MY LOVE ON JIMMY PAGE/Kick 907	2

This summer, America is getting SLIM!

Slim is in!

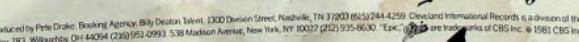
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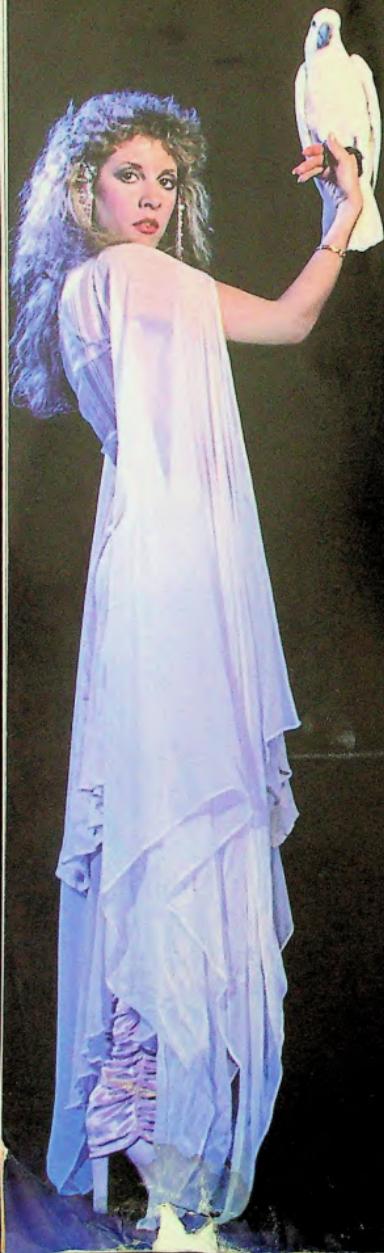


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