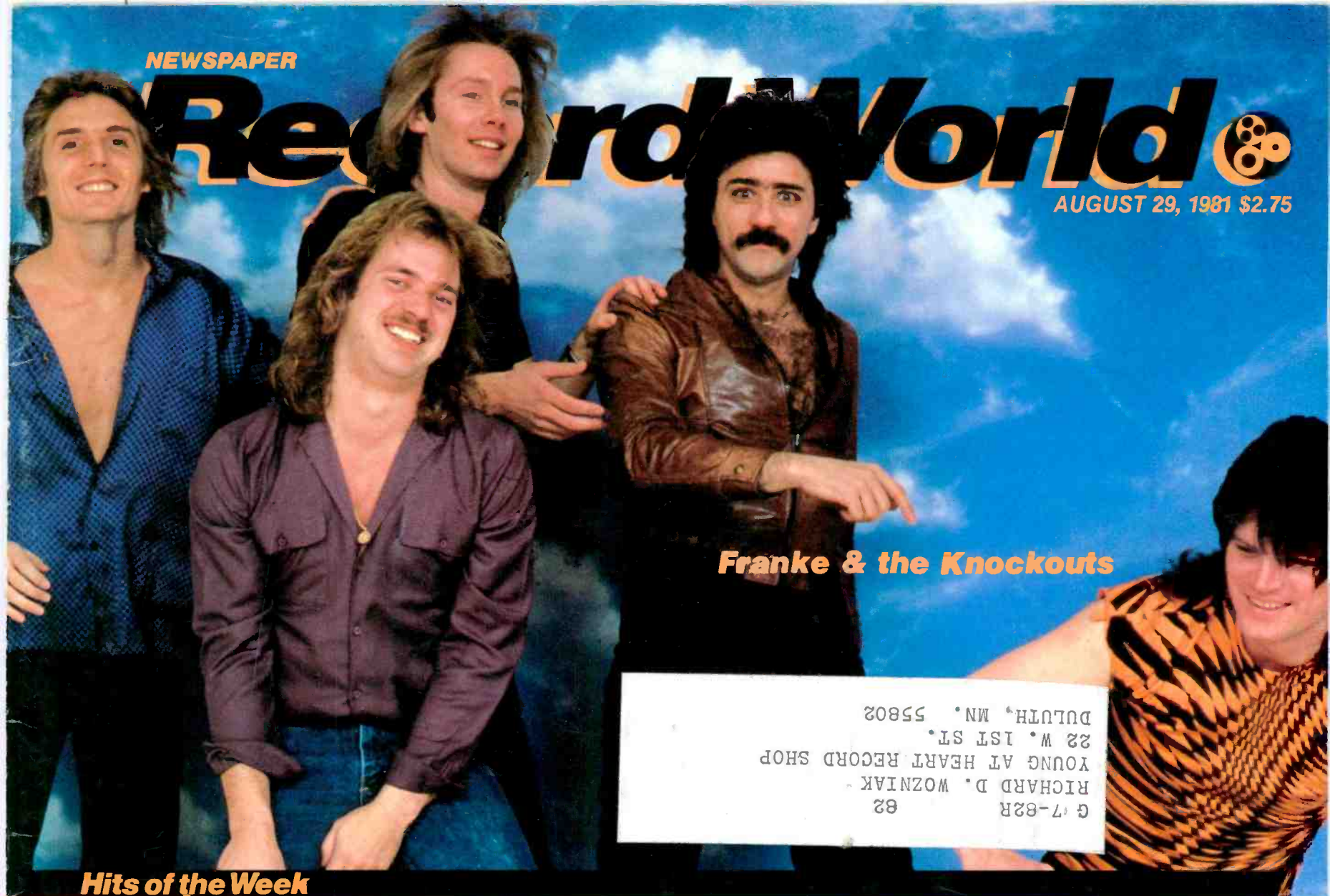


Record World

AUGUST 29, 1981 \$2.75



Franke & the Knockouts

G 7-82R 82
 RICHARD D. WOZNIAK
 YOUNG AT HEART RECORD SHOP
 22 W. 1ST ST.
 DULUTH, MN. 55802

Hits of the Week

SINGLES

DAN FOGELBERG, "HARD TO SAY" (prod.: Fogelberg-Lewis) (writer: Fogelberg) (Hickory Grove/April, ASCAP) (3:56). Soft, sensitive vocal phrasing has always characterized Fogelberg's best work. This dramatic ballad from his forthcoming "The Innocent Age" LP is a perfect example. Full Moon/Epic 14-02488.



OAK RIDGE BOYS, "FANCY FREE" (prod.: Chancey) (writers: Hinson-August) (Goldline/Silverline, ASCAP/BMI) (3:36). The Oaks' first foray into pop radio was a big one with the top 5, million-selling "Elvira." This follow-up is a bit more countrified but oh-so-pretty. The harmonies are outstanding. MCA 51169.



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



CAROLE BAYER SAGER, "EASY TO LOVE AGAIN" (prod.: Bacharach-Arthur) (writers: Sager-Bacharach) (Unichappell/Begonia Melodies, BMI/Hidden Valley, ASCAP) (3:39). Sager's confessional vocal is blessed with a lavish horn/string arrangement and a recurring title hook. Boardwalk 7-11-118.



SLEEPERS

ATLANTA RHYTHM SECTION, "ALIEN" (prod.: Buie) (writers: Buie-McRay-Lewis) (Low Sal, BMI) (3:30). The veteran band has a new label and a blockbuster hit with this initial single from the forthcoming "Quinella" LP. Butter-soft harmonies, arresting guitar lines and shimmering keyboards highlight. Col 18-02471.



JIM PHOTOGLO, "MORE TO LOVE" (prod.: Francis) (writers: Neary-Photoglo-Diamond) (20th Century/Nearytunes/ Diamond Mine/ WB, ASCAP/ Fox Fanfare/ Nearysong, BMI) (3:47). This follow-up to Photoglo's top 35 "Fool in Love..." should take him to the top of pop-A/C playlists. 20th Century-Fox 2498.



TIM CURRY, "WORKING ON MY TAN" (prod.: Kamen) (writers: Curry-Babbit-Collins-Kulick-Tschudin-Kamen) (Arivisite Ink/ Irving/ Mother Fortune, BMI/ Midnight Opera/ Jambitt/ Justin's/ ION, ASCAP) (3:48). Nasty guitar lashes and a reggae beat swelter around Curry's sun-baked vocal. Unique and powerful. A&M 2353.

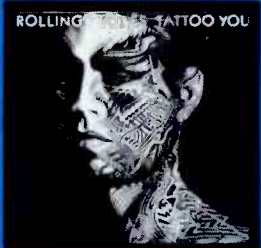


MIKE POST featuring Larry Carlton, "THE THEME FROM HILL STREET BLUES" (prod.: Post) (writer: Post) (MTM, ASCAP) (3:05). Delightful keyboard melodies and Carlton's creative guitar work make this a can't-miss theme for audiences of all tastes, especially fans of the acclaimed TV show. Elektra 47186.



ALBUMS

ROLLING STONES, "TATTOO YOU." Abandoning their recent excursions into disco/dance music, the Stones go back to basics on this rock 'n' roll outing. Hints of soul-searching and strong R&B roots add up to their finest effort in years. The single & "Neighbors" tear up side one, while ingenious ballads dominate the flip. Rolling Stones COC 16052 (8.98).



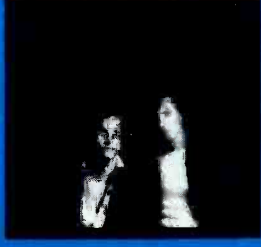
ART GARFUNKEL, "SCISSORS CUT." Garfunkel has been keeping a high profile in films, which is why his new album, a sumptuous digital recording, should fare well on the pop and A/C fronts. "Hang On In" rocks nicely, while his famous ex-partner vocalizes on Jimmy Webb's "In Cars." Columbia FC 37392.



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



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



Natalie Cole

Happy Love

(ST-12163)

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

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

Personal Management:
Kevin Hunter/New Direction, Los Angeles



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Record World



August in Washington: Government Grinds On

By BILL HOLLAND

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

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

(Continued on page 18)

Labels Unveil Fall Marketing Strategies

By GREG BRODSKY and BRIAN CHIN

■ NEW YORK—As Labor Day approaches, signaling the unofficial end of summer, record manufacturers have begun solidifying plans for their fall — and even Christmas — marketing strategies. According to a *Record World* survey of key record label executives, most of the manufacturers will implement carefully planned retail tie-ins this fall as well as continuing their virtually year-round radio and print advertising campaigns. In addition, several labels indicated that they will devote a significant amount

of their ad dollars towards nationwide television campaigns once the Christmas holiday selling season draws near.

Many record companies will use generic campaigns, mostly in conjunction with the National Association of Recording Merchandisers' "Give the Gift of Music" slogan. But, as always, separate marketing campaigns for individual albums are also planned. Retailers can expect significant support for forthcoming releases from the likes of AC/DC, Paul McCartney, the Kinks, Teddy Pendergrass and Meat Loaf as well as continued promotions involving current hit product and the widening of the various labels' \$5.98 catalogue lines.

"A lot of the dealers, both large and small, are planning fall advertising campaigns," said Harry Losk, senior VP, marketing, PolyGram Records. "We hope to be in as many as we possibly can because we feel that it is the best way to reach the consumer. Not only do the dealers do a good job of getting the product placed in their stores, but the advertising is usually well-implemented as well." Losk also noted the "phenomenal" acceptance by the consumer of PolyGram's \$5.98 line, adding that another 55 titles were recently added to the initial 80. In addition, the company will be heavily

promoting the current releases by the Moody Blues, the Four Tops, Peaches and Herb, the label debut from the Kendalls, as well as the highly successful "Endless Love" soundtrack.

The Capitol/EMI-America/Liberty Records group is among the manufacturers that are planning massive television advertising campaigns. The one and two-minute spots will feature between four and seven artists depending on the length of the commercial and will be tied to the NARM slogan. Capitol's vice president of marketing, Dennis White, reported that a similar program last year featuring, among others, Kenny Rogers and Anne Murray, was "tremendously successful." The company is also planning additions to its \$5.98 "greenline" series of pop catalogue, with a retailer discount of five percent being offered. From August 26 through September 25, the company will introduce its "redline" series of Angel classical product with an initial entry of 25 titles.

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

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

(Continued on page 13)

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

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

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

The annual report broke down record and tape sales into musical categories, and found that rock and pop accounted for 51.2 percent of the sales of 1980. This was up two percent over 1979's figure. Country music now accounts for 14.3 percent of

music sales (up from 11.9 percent), and the hazy "soul" category jumped from 10.2 percent of total sales in 1979 to 10.5 in 1980. Sales in the disco category dropped from 9.2 percent in 1979 to one percent in 1980.

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

(Continued on page 13)

New Technologies, New Government Prime Concern at NAB Radio Confab

By PHIL DIMAURO

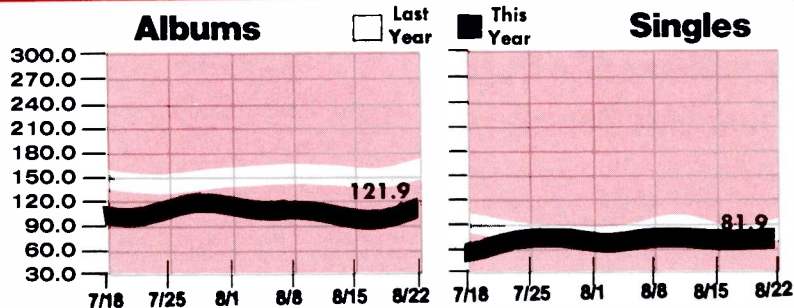
■ CHICAGO—The expanded opportunities afforded by new technologies and new government were the prime concern of the broadcasters and suppliers of services to radio who gathered at the Hyatt Regency Downtown hotel last week (16-19) for the fourth annual Radio Programming

Conference sponsored by the National Association of Broadcasters. As predicted by NAB radio vice president Wayne Cornils, this year's registration of approximately 1800 was a record for the event.

New government's official envoy to the RPC was Mark S. Fowler, recently

(Continued on page 19)

Record World Sales Index



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

College Radio Stations Are Serious About Breaking Acts

By JOSEPH IANELLO

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

A *Record World* survey of the major

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

Training Ground

College radio has traditionally been a training ground for aspiring DJs and students interested in broadcasting. Rarely did the industry take campus outlets seriously; in as many cases as

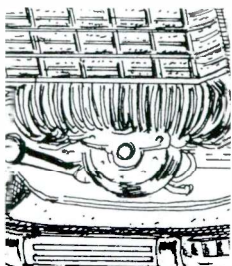
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Record World



Page 10. Bassist Bernard Edwards, guitarist Nile Rodgers and drummer Tony Thompson are the core of Chic, one of the most influential and imitated black groups of the disco and post-disco period. As producers, Rodgers and Edwards have worked their hit-making magic on Sheila and B. Devotion, Sister Sledge, Diana Ross and, most recently, Debbie Harry. In a Record World Dialogue, Edwards and his colleagues talk about what makes Chic tick.



Page 14. Although the summer is drawing to a close, it's not too late to purchase and play what is traditionally summer-oriented music. Two recently compiled anthologies, "Ocean Drive Vols. I and II" and "California U.S.A.," remind listeners that beach and surf music, respectively, are more than simply summer sounds. RW reveals that on the Carolina and California coasts, this music is a state of mind.

departments

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Powerhouse Picks

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

Daryl Hall & John Oates (RCA) "Private Eyes"
With widespread airplay in one week's time, this hitmaking duo returns with yet another smash.

Little River Band (Capitol) "The Night Owls"
While blanketing the country with airplay, this single has been picked as a hit by many programmers.

Jac Holzman Expands Consultancy with WCI

■ NEW YORK—Jac Holzman, senior consultant to the office of the president, Warner Communications Inc., has renewed and expanded his involvement with WCI, it was announced by Emanuel Gerard and David H. Horowitz, co-chief operating officers of the company.

Holzman's increased responsibilities with the company will lie primarily in the high technology areas applicable to WCI's businesses, such as Atari, Warner/Amex Cable, Warner Home Video and Panavision. Holzman will also continue his supervision of long-range WCI planning as it relates to new technologies, with particular emphasis on the application of those technologies to video, computers and recorded music.

Holzman founded Elektra Records (now Elektra/Asylum), which Warner acquired in 1970. He remained as Elektra's president and chief executive officer until moving to WCI in 1973. Holzman became senior consultant to the office of the president of WCI in 1976.

RIAA Issuing Air Freight Guide

■ NEW YORK—The Recording Industry Association of America (RIAA) is sending an Air Freight Shipping Guide to member companies this month. The Guide provides an overview of services available from the air freight industry, a relative view of costs, and discussion of rates and rate application, shipper's value declaration, carrier liability and claim filing.

The Air Freight Shipping Guide is the second supplement to the RIAA Freight Transportation Shipping Guide. Supplement I, the UPS Weight Break Shipping Guide, was issued in December 1980. All were prepared by Behme Associates, directed by RIAA's Traffic Committee.

The Air Freight Shipping Guide is especially useful because of the recent deregulation of air freight carriers, which eliminated numerous uniform standards in the industry. The Guide will be made available to members of the National Association of Recording Manufacturers. Information on all Guides and Supplements is available from the RIAA, at 888 Seventh Avenue, New York 10106.

Mazza Named To Posts On Two EMI Boards

■ LOS ANGELES—Bhaskar Menon, chairman and chief executive of Capitol Industries-EMI, Inc. and EMI Music Worldwide, has announced the appointment of Jim Mazza as a director of the Capitol Industries Board and a member of the EMI Music worldwide management board.

Mazza is president of EMI America/Liberty Records.

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VOL. 18, NO. 178

Retailers: Plan Now to Attend the 1981

**Los Angeles
Convention Center
August 29-30, 1981
Saturday and Sunday,
10 a.m. to 6 p.m.**



**New York Hilton
September 11-
12-13, 1981
Friday thru Sunday,
9 a.m. to 6 p.m.**

Los Angeles · A Partial Exhibitor Listing · New York

A.B.A. Record Dist. Inc.
A.I. Rosenthal Assoc., Inc.
A.V.C.
Acard Co.
Adult Video Corp.
Advanced Packaging Inc.
AGI
Al-Len Cutting Co.
Alshire International
Altec Distributing Co., Inc.
American Album and Tape
American Music Marketing
Atlantic Records
Audio Fidelity Enterprises
Autovend, Inc.
BASF
Benson Company
Berklay Air Services Corp.
Bib
Bi-Rite Enterprises
Bokor/Merzon Inc.
Brightco
Bowers Record Sleeve Co.
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Candy Stripe Records, Inc.
Caroline Exports
Checkpoint Systems, Inc.
Chrysalis Records
Closeout Records Inc.
Countrywide Tape & Record
Dist.
Crazy Horse Records, Inc.

Cut Corners Record Dist.
of NY
Cut-Rite Record
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Dance It Distributors
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Dewey Carter
Disc Trading Co.
Discwasher
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Music
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Home Video
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Inc.
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Innovative Concepts

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Intercontinental Record and
Cassette
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Prod.
International Book & Record
Dist.
Island Musical Supplies
J & M Video
Accessories, Inc.
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Jem Records, Inc.
K-Tel International, Inc.
Kenton Industries
Kimbo Records
King Embroideries
Koala Record Co.
Kraftwerk Co.
Last Chance Record & Tapes
Leisure Time Development
Corp.
Lenter Enterprises, Inc.
Lewis Lektronix, Inc.
Liberty Fixture
Little Island Marketing
Lookinglass, Inc.
Luney Tunes Record & Tape
Dist.
Luv Music
Maine Record Sales
Margold Silk Screen
Maxell Corp. of America
MJS Entertainment Corp.
Maxson Distributors

Memorex
Metro Flag
Moss Music Group Inc.
Motor City Marketing
Mr. Buttons
Music Minus One
Musician Player & Listener
Naughty Bits
New Light Distributors, Inc.
Now Playing Productions
One Way Records, Inc.
Paradise Creations
Paula White Sales
Permo International
Pfanstiehl Corporation
Photartgrafix
Platter Matter Inc.
Poly-Pak Industries Inc.
Promo Record Dist. Inc.
Raynor Sales
RFT Music Publishing Corp.
Recard Company
Rack Factory
Rashid Sales Co.
Record World
Recoton
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Rockin Relix Merchandising
Co.
Rolling Stone
Rounder Records
Royal Sound Co., Inc.

Savoy Mfg. Corp.
SCM Records
Scorpio Music Distributors
Scorpio Posters, Inc.
Seal-O-Matic Corporation
Sensomatic Electronics
Corp.
Sentry Industries, Inc.
Serv-Rite Record & Tape Co.
Show Industries
Sky Disc Inc.
Solid Brass
Sound/Video Unlimited
Special Shipping Techniques
Stak-It By Visual Displays
Star Video
Soundguard
Sounds Good
Stiff Records
Square Deal Record
Company
Stratford Distributors, Inc.
Surplus Record & Tape Dist.
Sutton Distributors
Takoma Records
TDK Electronics Corp.
Upstate Music
VCX
V.T.S. Enterprises
Video Library Company, The
Video Product News
Viking Records/
Symphonette
Zenith Distributing

Exhibitor Categories:

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

Free Concerts

New York

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

Los Angeles

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



Dealers, Buyers & Merchandise Managers: Write Now for FREE Registration Badge or Register During Show Hours in Los Angeles/New York.

Music & Video Suppliers: A limited number of booths are available for the New York and Los Angeles Shows. For information and reservations, call toll-free 1-800-225-4278.

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New York

L.A.

RCA Denies Wrongdoing In Presley Estate Dispute

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

Last week, after studying the report, a probate judge instructed the executors of Presley's estate to file a

suit against Parker based on the judge's interpretation of the guardian's report. The judge refrained from suggesting a suit against RCA and Management III, saying he'd need more time to study the facts.

RCA Statement

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

Jefferson Starship in L.A.



Jefferson Starship recently performed four shows at the Greek Theatre in Los Angeles recently. The group, whose "Modern Times" album on Grunt Records, manufactured and distributed by RCA Records, was recently certified gold by the RIAA, performed selections from the album, including the current single, "Stranger," and the previous hit, "Find Your Way Back." During the engagement, Jefferson Starship, which consists of Craig Chaquico, Aynsley Dunbar, David Freiberg, Paul Kantner, Pete Sears, Grace Slick and Mickey Thomas, was feted by RCA with a dinner party at Chasen's. Pictured at party are, from left: Jack Craig, division vice president, RCA Records-U.S.A. and Canada; Slick; Barry Oslander, division vice president, west coast A&R, RCA Records; and Don Wardell, manager, product management, RCA Records.

The Four Tops in Vegas



Casablanca/PolyGram recording artists the Four Tops recently played a three-week stint at the Silver Bird Hotel in Las Vegas. Their debut Casablanca single, "When She Was My Girl," is on both the pop and black music charts. Their new album, "Tonight," has just been released. Pictured backstage after the show are, from left, top row: Levi Stubbs of the Four Tops; Duke Fakir of the Four Tops; Ernie Singleton, national director, black music marketing, PolyGram Records; Lawrence Payton of the Four Tops; Russ Regan, vice president and general manager, west coast, PolyGram Records; and Willie Tucker, west coast regional promotion manager, special markets, PolyGram Records. Bottom row: Ron Strasner, manager, Four Tops; Obie Benson of the Four Tops; and Emiel Petrone, vice president, marketing, west coast, PolyGram Records.

CBS Plans International Demonstrations of CX System

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

In the U.S., Superscope-Marantz has announced that it will soon manufacture CX decoders, becoming the

sixth hardware company to market CX decoders for home use. The decoders are now available at retail outlets in all major markets, and CBS estimates that close to 25,000 units will be shipped to retailers by the end of 1981.

Motown Productions Names Four Executives

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

Coston Named

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

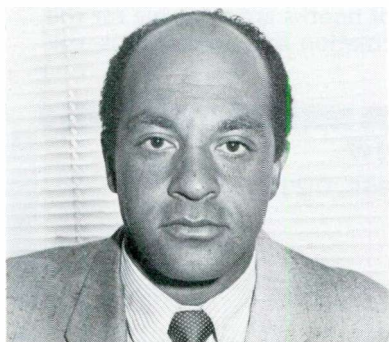
Russell C. Stoneham has been appointed executive vice president. He will be responsible for the development of Motown's television department. He has had extensive experience as a network executive, producer and director.

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

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

Billy Bass to WMOT

■ LOS ANGELES—Alan Rubens, president of WMOT Records, has announced that Billy Bass has been retained by the CBS-distributed label to develop the company's newly created pop division. Bass will be consulted on all aspects of pop marketing including A&R, promotion, and artist development.



Billy Bass

Bass was most recently senior vice president of promotion and creative services for Chrysalis Records. Prior to that he had served as director of promotion for Rocket Records, RCA Records and United Artists Records.

Regional Breakouts

Singles

East:

Beach Boys (Capitol)
Lulu (Alfa)
Quincy Jones (A&M)
Four Tops (Casablanca)

South:

Rolling Stones (Rolling Stones)
Christopher Cross (WB)
Little River Band (Capitol)
REO Speedwagon (Epic)
Allman Bros. (Arista)
Four Tops (Casablanca)

Midwest:

Rolling Stones (Rolling Stones)
Lulu (Alfa)
Kim Carnes (EMI-America)
Quincy Jones (A&M)
Debbie Harry (Chrysalis)
Four Tops (Casablanca)

West:

Rolling Stones (Rolling Stones)
Christopher Cross (WB)
Carl Carlton (20th Century-Fox)
Rick Springfield (RCA)

Albums

East:

Debbie Harry (Chrysalis)
BB&Q Band (Capitol)
Aretha Franklin (Arista)
Ian Hunter (Chrysalis)

South:

Debbie Harry (Chrysalis)
Aretha Franklin (Arista)
Allman Bros. (Arista)
Ian Hunter (Chrysalis)
Spyro Gyra (MCA)

Midwest:

Debbie Harry (Chrysalis)
Aretha Franklin (Arista)
Ian Hunter (Chrysalis)
Spyro Gyra (MCA)

West:

Debbie Harry (Chrysalis)
Aretha Franklin (Arista)
Ian Hunter (Chrysalis)
Spyro Gyra (MCA)

Merv Griffin Brings Pop Music to Prime Time

By ELIOT SEKULER

■ LOS ANGELES—Since inaugurating the show's pop music theme programs last year, the widely syndicated Merv Griffin Show has presented some 85 recording artists on segments co-hosted with Kal Rudman, and the list reads like a who's who of the Singles Chart. From Ambrosia to the Whispers, Merv Griffin has helped to spotlight the mainstream of pop music in a setting that was previously off-limits to most contemporary recording artists: the no man's land of prime time television.

"We made the decision about a year ago," recalled Griffin, "and it grew out of the theme show format that we had developed about six seasons ago. We were covering, in our thematic shows, everything from health and nutrition to salutes to movie directors and big bands when, all of a sudden, it occurred to us that we were ignoring a billion-dollar industry: the record business. It's not that shows didn't exist where record artists could get exposure, but did anybody ever talk to them the way we do on our panels? A lot of people assumed that recording artists were airheads, and there was a lot of confusion about the private lives of the top 40 people. What we needed, we decided, was an expert to sit beside me and help out. That's where Kal Rudman came in." The Merv Griffin Show brought the Friday Morning Quarterback publisher in as a resident music expert, and the results have been excellent from both a ratings and critical point of view.

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

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

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

It was Rudman who provided what Griffin called "a springboard" for the show's entry into the pop music field. "Kal works in concert with my bookers; he'll say, 'These would make some interesting guests' and then my bookers make the offer," said Griffin, whose own musical tastes admittedly have their effect on the program's bookings. "I really like Robbie Dupree. I think there's a great sense of energy on his records, and he's been a guest five or six times by now. He's got a record called 'Saturday Night' that really put me away. And I think Carole Bayer Sager's album is superb; I've already worn out one copy and just picked up another one. We had a fight once on the air about which single should be released." Griffin won.

Griffin admits freely that he would not have heard many of the artists that have appeared on his show if he were not a talk show host. "There's some music that I don't understand, yes, but on our show, we're not just exploring these artists' music. We're watching

and listening to them, but the panel discussion is really the most important part of my show," he said.

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

'You Can't Bomb'

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

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

Musicor Label Is Reactivated

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

At the same time, it was announced that Musicor has teamed with A & A Associates to conduct a "talent

search" in conjunction with several recording studios. Artists are being offered the opportunity to have singles or albums pressed on Musicor at their own expense, with A & A handling production details with the studio. Musicor will review each recording with a view toward signing the artist to a contract.

E/A Signs Mickey Thomas



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

Martini Named GM Of Capitol Classics

■ LOS ANGELES—Don Zimmermann, president of the Capitol/EMIA/Liberty Records Group, has announced the appointment of Renny Martini as general manager of the classical division of Capitol Records, Inc.

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

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

'Tomorrow' Producer Says Musical Acts To Continue on Show

■ NEW YORK—John Huddy, producer of NBC-TV's "Tomorrow Coast-To-Coast," has denied published reports that NBC is disappointed with the current ratings of "Tomorrow" and that it will discontinue featuring musical acts. "It's just a cyclic rumor which routinely occurs about once a year," Huddy said. "We are pleased with the growth of our audience and our improved ratings and we feel we have a winner with the present format. We will continue to showcase outstanding musical performers of all types."

Conductor Karl Böhm Dies in Salzburg at 86

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

Böhm, who appeared in every major opera house in the world, began his association with the Salzburg festival in 1938, conducting *Don Giovanni*. He was eventually appointed an honorary citizen and awarded the city's Golden Mozart Medal. In 1964 he was named general music director of Austria.

Böhm's specialties were Mozart, Strauss and Wagner. He had recorded for Deutsche Grammophon since 1953. His last recording for the label, a digital recording of Beethoven's Ninth Symphony, is scheduled to be released late this year or early in 1982.

Record World Single Picks



LITTLE FEAT — WB 49801



EASY TO SLIP (prod.: Templeman) (writer: George) (Naked Snake, ASCAP) (3:19)

Any text on American popular music will certainly contain a thick chapter on the work of Little Feat, and this seldom-performed song written and sung by Lowell George is an indispensable part. From the "Hoy-Hoy!" double-LP treasury, it features passionate vocal harmonies and one of the finest rhythm sections that ever rocked.

Pop

TIM GOODMAN — Col 18-02495

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

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

MECO — Casablanca 2339

BLUE MOON (prod.: Monardo-Quinn) (writers: Hart-Rogers) (Robbins, ASCAP) (3:06)

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

SMASHERS — Kat 9-02443 (CBS)

DANGER (prod.: Snow) (writer: Lovera) (Kat/Unichappell/Fantasy Queen, BMI) (3:25)

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

BUDDY MILES REGIMENT — Atlantic 3852

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

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

BRIAN CHAMPION — Epic 14-02417

I WISH I'D KNOWN YOU BETTER (prod.: Swicegood) (writer: Champion) (Online, ASCAP) (3:48)

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

ANNE MURRAY — Capitol 5023



IT'S ALL I CAN DO (prod.: Norman) (writers: Leigh-Jordan) (United Artists/Chess, ASCAP) (2:50)

Culled from her "Where Do You Go When You Dream" LP, this touching ballad has Murray's centerpiece vocals wrapped in a sparkling piano/string arrangement with a big bass bottom. Murray's vocal heartache is full of pride and strength, and Jim Ed Norman's sensitive production captures all the highlights perfectly.

THE POWDER BLUES — Liberty 1423

THIRSTY EARS (prod.: Lavin) (writer: Lavin) (Uncut, PRO) (3:05)

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

FREDDIE CANNON & THE BELMONTS — MiaSound 1002

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

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

PETER FRAMPTON — A&M 2362

YOU KILL ME (prod.: Kershenbaum-Frampton) (writer: Frampton) (Almo/Nuages, ASCAP) (3:32)

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

ROGER VOUDOURIS — Boardwalk 7-11-115

FIRST LOVE (prod.: Calella) (writer: Voudouris) (On The Boardwalk/Spike's, BMI) (4:07)

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

B.O.S./Pop

STEVIE WOODS — Cotillion 46016

STEAL THE NIGHT (prod.: White) (writers: Bowersock-Veitch-Vernon) (Edition Sunrise, BMI) (3:47)

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

ROCKIE ROBBINS — A&M 2355



TIME TO THINK (prod.: Scarborough-Peters) (writers: Robbins-Kersey) (Rockie/Almo, ASCAP/Irving/Mercy Kersey, BMI), (3:29)

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

CHARLES VEAL — Capitol 5038

DON'T TELL ME THAT IT'S OVER (prod.: Abrahams) (writers: Veal-Galbraith) (Chas/Cavan, ASCAP/BMI) (3:33)

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

TYRONE DAVIS — Col 18-02269

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

Culled from the "Everything in Place" LP, this perky spin has Davis' expressive vocal surrounded by Leo Graham's production finesse. The big hook is right for everyman, and soft backing vocals give a savory pop flavor.

GARFIELD FLEMING — Becket 7

DON'T SEND ME AWAY (prod.: Morris Jr.-Meltzer) (writers: Tindal-Meltzer-Morris Jr.) (Big Seven/B.U.Y./Tindal/Woodbourne, BMI) (3:45)

Sporting a deep, honest vocal that's drenched in soul, Fleming makes an impressive debut with this mid-tempo track. The haunting chorus hook will help this Philly-based artist win widespread radio approval.

HEATWAVE — Epic 14-02446

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

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

BOBBY KING — WB 49803

FOOL FOR THE NIGHT (prod.: Barri) (writers: Price-Walsh-Omarian-Potter) (Golden Clover/World Song/See This House, ASCAP/ATV, BMI) (3:49)

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

RONNIE LAWS — Liberty 1424



STAY AWAKE (prod.: Laws) (writer: Laws) (Sweetbeat, ASCAP) (3:13)

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

FATBACK — Spring 3020

KOOL WHIP (prod.: Curtis-Thomas) (writers: Bush-Sylvan-Thomas) (Fired-Up, ASCAP) (3:14)

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

DREAM MACHINE — RCA 12289

SHAKEDOWN (prod.: Whitfield) (writers: Whitfield-Stewart) (Galden Touch, BMI) (3:58)

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

MARGO MICHAELS and Nitelite — Real World 7333

LOVE IS TREATING ME SO GOOD (prod.: Beatty) (writer: Beatty) (J.P. Everett, ASCAP) (3:22)

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

Country/Pop

BARBARA MANDRELL — MCA 51171

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

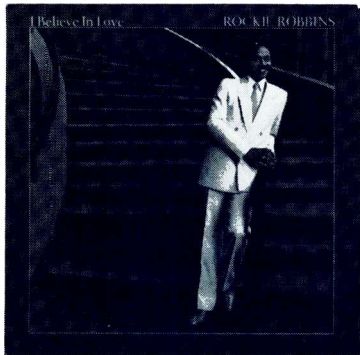
From her new "Live" LP, this bouncy slice captures much of Mandrell's bubbly personality. Bright and lively with a snappy arrangement, it's right for crossover audiences.

HANK WILLIAMS, JR. — Elektra/Curb 47191

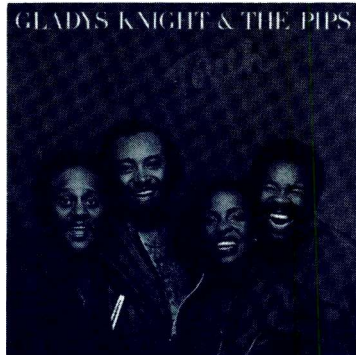
ALL MY ROWDY FRIENDS (HAVE SETTLED DOWN) (prod.: Bowen) (writer: Williams, Jr.) (Bocephus, BMI) (3:55)

Loads of housewives would like to hear this song around the house. The smart steel guitar punctuations and fiddle sweeps create the right atmosphere for Hank's outstanding vocal lament.

Record World Album Picks



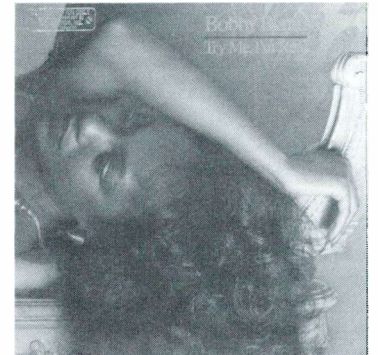
I BELIEVE IN LOVE
ROCKIE ROBBINS — A&M SP-4869 (7.98)
 This looks like the breakthrough album for Robbins' classy black pop sound. Percolating rhythmic cuts like the single "Time to Think" and ballads like the title cut set the stage for multi-market penetration: programmers in varied formats should audition every cut.



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



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



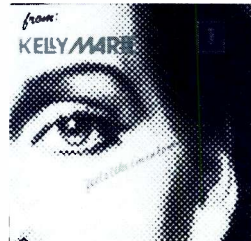
TRY ME, I'M REAL
BOBBY BLAND — MCA-5233 (8.98)
 Bland sobs, raps, rattles and roars his way through an album that proves blues music doesn't have to be down and dirty if the requisite emotional elements are intact. The grand string and horn sections are perhaps a bit overused, but they breathe pure big-city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

ANTHOLOGY
SLY AND THE FAMILY STONE — Epic E2 37071



"Dance to the Music," get "Higher," have some "Hot Fun in the Summertime," "Stand" up and say "Thank You" to the man who inspired 99.9 percent of all the successful funksters in operation today.

FEELS LIKE I'M IN LOVE
KELLY MARIE — Coast To Coast ARZ 37459 (CBS)



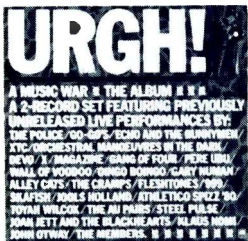
This young lady from the U.K. hit the American disco chart in a big way with the title cut. A mixture of slinky rhythms and rock anthems like "Take Me to Paradise" bode well for future dance and radio play.

JUJU
SHOXSIE AND THE BANSHEES — PVC 8903 (JEM) (8.98)



A U.K. hitmaker since 1978, Siouxsie has played with different Banshees over the years while maintaining a characteristic dark, brooding sound punctuated by danceable rhythms. Bonus single included.

URGH! A MUSIC WAR
VARIOUS ARTISTS — A&M SP 6019 (9.98)



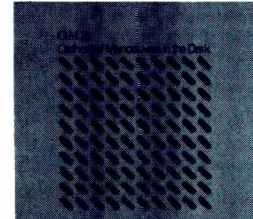
The definitive new rock compilation of 1981 features unreleased live recordings of the Police, Devo, XTC, the Go-Go's, Magazine, Joan Jett, John Otway, Gang of Four, Klaus Nomi and just about everybody else.

THE PARAGONS
Mango MLP5 9631 (Island) (8.98)



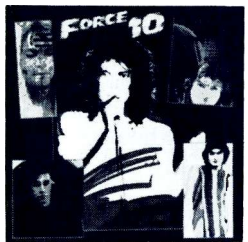
Originators of the Blondie hit, "The Tide Is High," these three Jamaicans were stars of the rock steady sound — a mid-sixties ancestor of reggae. Reunited for this LP, they're singing beautifully on original hits.

O.M.D.
ORCHESTRAL MANOEUVRES IN THE DARK — Epic/Virgin FE-37411



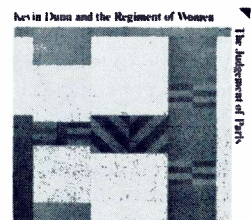
Despite the forbidding name, this duo is at its best with pretty, near-baroque synthesizer melodies like the hooks of "Enola Gay" and "Electricity." This is one case where club play could easily translate to airplay.

FORCE 10
Warner Bros. BSK 3557 (8.98)



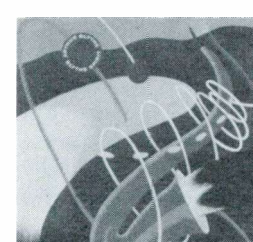
The basic creative forces behind this group enjoyed sustained AOR play under the name Russia. On this LP, the dynamics and powerful progressions of songs like "Mountains of Love" will appeal to Zep fans.

THE JUDGEMENT OF PARIS
KEVIN DUNN AND THE REGIMENT OF WOMEN — DB Records DB 56 (7.98)



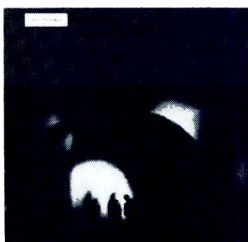
Producer of the B-52's' original "Rock Lobster," Dunn is amazingly creative, playing all instruments himself including a rhythm machine, yet never losing pop appeal with his vocal expressiveness. Listen to "Saturn."

BLYTHE SPIRIT
ARTHUR BLYTHE — Columbia FC 37427



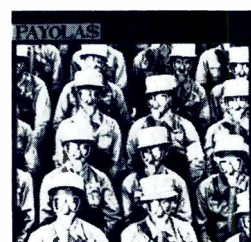
Anyone who types Blythe as an inaccessible avant-gardist will be pleasantly surprised by the altoist's latest. No, it ain't Tom Scott, but Blythe's emotive version of "Misty," and "Strike Up the Band" will delight many listeners.

WHEELS IN MOTION
ANY TROUBLE — Stiff America Use 13 (8.98)



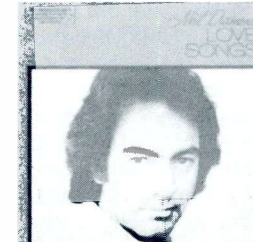
With a strong lead vocal/songwriting personality in Clive Gregson, this British quartet made a favorable impression on AOR last time around with its hook-laden rock. There's even greater appeal on this outing.

IN A PLACE LIKE THIS
PAYOLA\$ — I.R.S. SP 70017 (A&M) (7.98)



"It's not funny!" is the title cut's refrain, and these young Canadians live up to it by taking a relatively serious look at the concerns of adolescence, with driving, diversified rock 'n' roll accompaniments.

LOVE SONGS
NEIL DIAMOND — MCA 5239 (8.98)



The original Brooklyn heart-melter is featured on songs that weren't big hits, but will hit responsive chords in adults who acted out their romances with Neil as the soundtrack. Includes a cover of "Both Sides Now."

The Men of Chic on Making Hits

By NELSON GEORGE

■ Bassist Bernard Edwards, guitarist Nile Rodgers and drummer Tony Thompson are the core of Chic, one of the most influential and imitated black pop groups of the disco and post-disco period. Records like "Le Freak" and "Good Times" amassed millions in sales worldwide and spawned a truckload of imitators. Along with singers Alfa Anderson and Luci Martin, this trio of musicians has helped define the style of contemporary New York music. As producers, Rodgers and Edwards have given Sheila and B. Devotion, Sister Sledge, and Diana Ross domestic and international hits; each of these efforts also expanded their sound in some significant manner. Their collaboration with Blondie's lead singer Debbie Harry, "KooKoo", is their most ambitious production yet.

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

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

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

I tell you, it's funny sometimes, though. We'll be in the studio and it sometimes seems like we're imitating ourselves. It gets to a point where they have copped so much of our stuff, you feel behind the times. There are five or six groups from New York now that wear the same suits and use the same sound. So we're trying to decide now what we're gonna do.

RW: Were you upset when the first Change album did so well using a sound based on your own, and your album of the same period ("Real People") didn't?

Edwards: Well, the "Real People" album did about 400,000, which is the lowest selling album we've had. That is a success for some people, but for us it was not. As far as the Change album goes, they used Luther Vandross as the lead singer, who we had used extensively on our albums. For him we were very happy, since we always thought he was a fine vocalist and deserved that kind of exposure. Change was trying to exploit a sound that had been created. But what could we do? Sure, it bothers you, when people start copping so close what you wear and what you play. It gets to be a drag after a while. Same thing happened to Earth, Wind & Fire and Sly. But in the end the original has to come out on top. We go into a direction that we create. They can't go until we do it. So we're waiting for them to calm down a bit.

RW: What did you think about audience reaction to "Real People"?

Edwards: Well, I think it was an honest and true album and that a lot of people got into it. A lot of people we had established as fans didn't because they were expecting "Good Times." So that was how we lost a lot of people. But they are still there, still waiting.

RW: That album used more rock elements and complex-sounding rhythms.

Edwards: Well, rock is where Tony, Nile, and I come from. We had been playing in a more rock vein prior to Chic's success. We didn't get into disco until just before "Dance, Dance, Dance." We were into a black rock thing like Sly, but it never clicked for us. "Real People" got us a little recognition as musicians, and showed a lot of people that we could play.

Thompson: I don't think our public up to that point knew how easy it was for us to play rock 'n' roll. It comes natural for us to play like that, because that's what we were doing prior to Chic.

RW: You guys are in a bit of a predicament with so many imitators out there. What do you do next musically?

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

RW: In comparison to your work with Diana the vocals on your albums haven't been as upfront.



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

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

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

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

RW: Do you guys regret the "dressed-to-kill" image you have cultivated?

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

RW: You guys must have been hot on stage.

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

Rodgers: You hit the nail right on the head.

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

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

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

RW: I've always thought of Chic as something of a contradiction. Your most popular songs, like "Good Times" and "Le Freak," were real street records, but

(Continued on page 33)



RCA Records recently held a listening session for Triumph's album "Allied Forces," due for release this month. Group members Mike Levine and Rik Emmett introduced the album to label executives and staff. Pictured from left are John Betancourt, division vice president, pop promotion, RCA Records; Bob Summer, president, RCA Records; Emmett; Levine; Wally Meyrowitz, the group's New York representative, ICM International; and Jack Craigo, division vice president, RCA Records-U.S.A. and Canada.

Arista's Sloman Calls For Studio/Label Cooperation

By JEFFREY PEISCH

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

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

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

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

Sloman said that labels can "obviously" help studios by giving them big projects, but that in order for a studio to be successful it must gain return

business. "Longevity is what's important for studios," said Sloman. "We want the groups to come back over the years, not just once. Our business is built on establishing a reputation — by word of mouth and by the quality of the work.

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

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

"The worst thing a studio can do is to dampen the creative process. (The studio's job) is not just to offer great equipment, but to reduce (mistakes) to a tolerable level. Yes, everyone knows that the most important things are the song and the energy, but our job is to take those qualities and put them on tape in the most efficient way. Creating the magic is up to the group, but (studios) can take an active role in making sure that the environment is such to let the artists rise to great creative levels."

Arista Promotes Rogers

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

Rogers had been manager, national publicity for the label. She has been with Arista's publicity department since November 1976. Prior to joining the company she was with the publicity firm of Solters & Roskin.

New York, N.Y.

By JOSEPH IANELLO and JEFFREY PEISCH

■ LENNON MEMORIAL: The New York City Park Commission has designated a triangular island in Central Park to be known as Strawberry Fields in tribute to John Lennon, and Yoko Ono has sent an open invitation to the world for ideas on how to design the area. Yoko's open letter reads: "(Strawberry Fields) happens to be where John and I took our last walk together. John would have been very proud that this was given to him, an island named after his song, rather than a statue or monument.

"My initial thought was to acquire some English or Japanese plants and give them to the Park Commission to be planted in Strawberry Fields. But somehow that idea was not quite in the spirit of things. Then I remembered what John and I did when we first met over ten years ago. We planted an acorn in England as a symbol of our love. We then sent acorns to all heads of state around the world inviting them to do the same. Many responded, saying they enjoyed the experience.

"So, in the name of John and Yoko and in the spirit of love and sharing I would like to once again invite all countries of the world, this time, to offer rocks, plants and/or bricks of their nations for Strawberry Fields. The plants will eventually be forests, the rocks will be a resting place for travelling souls, the bricks will pave the lane John and I used to walk on and the circle where we used to sit and talk for hours. It will be nice to have the whole world in one place, one field, living and growing together in harmony. This will be the nicest tribute we could give to John. The acorn we planted a decade ago is now a tree. I would like to obtain a twig from it to transplant in the island. Maybe we could add a moonstone or a pebble from the moss so as not to shut out the universe. The invitation is open."

Yoko closes by asking that all offers of plant material, rocks and stones be presented first in writing accompanied by a color photograph and mailed to: Strawberry Fields, c/o Studio One, 1 West 73rd St., New York, N.Y. 10023. The city of New York has designated landscape architect Arnie Abromovitz to design the field once all the material is collected.

LIVING LIKE A LEGEND: Anyone who's spent a summer in Manhattan knows that at times the gritty, sticky streets and all the obnoxious hustlers that inhabit them can become overbearing if not totally depressing. Last Saturday (15) was one of those days when country fantasies were the only salvation from madness, so New York, N.Y. decided to take in the latest edition of Arlo Guthrie at the Dr. Pepper series on the pier.

Little did we know that the occasion was somewhat of a special one for Arlo: it marked the 12th anniversary of his Woodstock appearance. Sounding inspired by the moment, Arlo was full of stories and advice to the audience that he later described as "sort of typical of what we've been seein' on this tour. Quite a variety of people — younger ones interested in what we're doing and regulars who've been carrying on for over 15 years now." Trying his best to mix "old favorites that the people want to hear" with some of the newer things from his latest "Power of Love" album, Arlo was ably, if not impressively, backed by his touring band Shenendoah.

Midway through "Blowin' in the Wind," he stopped to give a rundown on the state of the nation. Revealing that he's "all in favor of that neutron bomb," Arlo went on to explain that it means we're only one step away from the un-neutron bomb — the kind of weapon that destroys tanks and guns and buildings and leaves everyone standing around naked. From there he theorized that the draft would never be reinstated because "all these electronic games were devised by the Pentagon to teach kids how to destroy alien invaders." He made good use of the sing-along lines "inch by inch, row by row" from his "Garden Song" to poke fun at the foreigners who are trying to push centimeters and millimeters on us — "Who needs two sets of tools anyway?"

The show was well-paced, funny and delightful in its broad sampling of what Arlo calls "everything from the beginning of traditional American folk music" — he included a ragtime stomp — "all the way up to what's going on now." It was a great evening in rural America with only one disappointment: Arlo later related that he's cancelled plans for a fall tour and that once the current one is over he'll put a stop to road work. "If I want to put it back together again in the future I'll do that, but I don't have any plans past this tour to do anything. I just need to be freed from all the pressures of the business."

Another no-compromise favorite of ours who also treasures American (and French, for that matter) folk music and who also made the headlines during the heyday of the draft is Jesse Winchester. Jesse scored his first hit single recently with the top 40 "Say What," yet like Guthrie, he shuns industry rules for supporting an album with tours and media hype. "I can't stand the band stuff with the road managers and the monitors and all that," Jesse recently told New York, N.Y. from his home in Montreal. "It drives me crazy; the thought of it gives me the heebie jeebies. All the hype and media really embarrasses me." Winchester, a Canadian citizen since he fled there in 1967 to avoid the draft, is currently off and on a one-man tour while he works on his own recording studio

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The Coast



By ELIOT SEKULER

■ **THE BIG TIME:** It was hard to believe at first, but **X** really did play the Greek Theatre here last week, and though at first it seemed a bit strange to hear the discordant strains of their music filling that staid facility, the event turned out to be an unqualified success from both an artistic and commercial standpoint, with the audience filling the theatre to near capacity and the band turning in a performance that ranked with the best rock 'n' roll shows to be heard in these parts lately. All in all, it was a particularly active week on the live performance front last week, with the **Kinks** performing at the Forum and the Palladium with **Joe Ely**, the **Ramones** blasting eardrums at a Palladium show, the **Surf Punks** going through their theatrical paces at the Roxy and **Holly and the Italians** performing all over town.

BRICKBATS: The failure of local radio — with the exception of KROQ — to support the appearance of **X** at the Greek with any airplay became the subject of a **Robert Hilburn** polemic in the L.A. Times. Hilburn singled out local radio stations **KMET** and **KLOS** for their lack of courage, writing that the outlets were "typical of the timid, pussyfooting FM stations around the country." It's easy to sympathize with Hilburn's position and with the plight of most of the local new music groups who have in many if not most instances died from airplay starvation. In defense of his position, **KLOS** program director **Tom Yates** recently assessed the situation. "It's insane, but we get complaints that we don't play enough **Led Zeppelin**. For the people who are into new music, there's a show that does just that, and I don't mean to exclude those people or demean their values. But it's difficult to educate people while you're trying to keep them listening." Yates, oddly enough, formerly held a similar post at one of the country's most progressive stations, **WBCN**, Boston.

THE BOSS IS BACK: Few artists create as much excitement by their presence in town as does **Bruce Springsteen**, and with the Boss set to open a series of shows at the Sports Arena here this week, the town was buzzing with Jersey fever. Just prior to his arrival here, Bruce performed a couple of shows at Red Rocks, near Denver, an outdoor facility that lives with the perpetual treat of Colorado summer rains. Sure enough, during his Monday (16) show at that venue, the skies opened with a drizzle that turned into a deluge by mid-set, drenching most of the audience and forcing the Boss to slosh through a good part of his performance. The show, however, did go on, and according to the folks at Feyline, who promoted the concert, there was nary a single complaint the next day.

STRIKEBOUND: The show didn't go on, though, for President Reagan's daughter **Patti Davis**, who was scheduled to make an appearance on the Canadian "Alan Thicke Show" recently sometime just after the onset of the air controllers strike. Davis postponed her appearance on the Vancouver-based program, apparently to the relief of the various agencies that were assigned to provide security for her during her appearance. According to producer Paul Block, the "Alan Thicke Show" pays just over scale for a performer, "but with the Mounties, the FBI and the Secret Service, Patti's out-of-the-country trips are expensive." Presumably, those costs are borne by the good old American taxpayer, which gives us a little something to think about as we count up the deductions on our paychecks.

ODDITIES: A recent report in Time Magazine confirmed rumors that **Van Halen's David Lee Roth** has taken out an insurance policy to protect him from paternity suits. Roth reportedly pays Lloyds of London \$10,000 a year for the coverage.

AND MORE ODDITIES: Horn Records has announced that production is being rushed on an album by **Bruce "Baby Man" Baum**, the comic we have to thank for the single "Marty Feldman Eyes." The album is being arranged and produced by no less a personage than **Jimmy Haskell**, and is scheduled for a September release. . . . **Kim Fowley** and **David Carr** are sharing production chores on new group the **Secrets**, described as an orchestral rock band.

ON THE SCREEN: "Zoot Suit," **Luis Valdez'** Chicano musical, has been turned into a Universal movie and is being previewed to the press next week. It was written and directed for the screen by the playwright . . . Music biz veteran **Billy James**, who currently helps direct the Songwriters Resources and Services organization, has a featured role in "Cry of Innocence," a CBS film starring **Terri Garr** and directed by **Noel Black**.

NEW STAGES: The Irvine Meadows Amphitheatre is due to open this week with a performance by **Charlie Daniels**. Other acts scheduled to play the new outdoor facility include **George Burns** and **The Captain and Tennille**, **Cher**, **Anne Murray**, **Tom Petty** and **the Heartbreakers** and **Eddie Rabbitt**.

MEANWHILE, OUT IN THE BOONIES: Local group **Los Dudes**, self-described as a "beatnik rock group," is currently completing tracks on an upcoming EP for an as-yet-unnamed label. Said tracks include the likes of "Frisbees From Hell" and "Live Young Die Hard." The band has chosen to record somewhere out in the Mojave desert. We didn't know there were studios out there, but then again, we didn't know what "beatnik-rock" was either. Ignorance is bliss.

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At Black Music Family Fair



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

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

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

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

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

Booker T. in the Studio



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

Josephson Companies Report Increases In Revenues, Income

■ **NEW YORK**—Marvin Josephson Associates, Inc., the parent company of International Creative Management (ICM) and several radio stations, has announced the results of its operations for the fiscal year and fourth quarter ended June 30, 1981. Revenues and earnings per share for fiscal 1981 set new records, while net income for the

period was up 40 percent from fiscal year 1980. Records were posted for the fourth quarter in all categories.

Revenues for fiscal 1981 were \$51,258,200, up 34 percent from 1980's total of \$38,116,800. Net income for 1981 was \$5,075,000, up from \$3,616,100 in 1979.

Net income for the fourth quarter of fiscal 1981 was \$1,048,700, up 148 percent from last year's \$423,400. Revenues posted an 86 percent gain to \$17,299,800 as compared to last year's fourth quarter revenues of \$9,306,100.

Labels Unveil Fall Marketing Strategies

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

April-Blackwood Signs M.L. Chapman



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

NARM Survey

(Continued from page 3)
music, 5.7 percent, from 5.3 percent. For the first time, NARM chronicled the sales of mid-line product, and found that the series introduced by virtually every label last year accounted for over seven percent of total sales. The report showed that sales of imports and cut-out records were down in 1980, most likely as a result of the availability of mid-priced records. Record sales accounted for 57.8 percent of NARM members' volume last year, down from 58.2 percent in 1979 and 61.6 percent in 1978; pre-recorded audio tapes represent 31.7 percent of members' business; blank audio tapes, 3.9 percent; accessories, 2.1 percent; hardware, 1.7 percent; video tape, 1.1 percent; musical instruments, 0.3 percent; and other sales, 1.4 percent. Cassettes accounted for 60.4 percent of the pre-recorded tapes sold in 1980; last year cassettes gained 52 percent of the business.

Albums made up 90.7 percent of retailers' dollar volume last year, according to the report. In 1979, albums sales made up 90 percent of the volume at stores.

link albums together so much that they get identified with each other. We made the decision to give individual product its due in the (fall) campaign. Since we're selling established artists and furthering careers, there is a concentration on their status as stars."

"We haven't scaled down our marketing programs during the past few years; we've just found ways of achieving the same goals without spending as much money. We've had to be more creative," said Elektra/Asylum executive VP/director of marketing Vic Faraci. Elektra/Asylum has two major campaigns now being implemented, one for the "Heavy Metal" soundtrack — for which the

Regency Pacts With Atlantic

■ NEW YORK—Atlantic Records executive VP and GM Dave Glew has announced that the label has taken over the distribution of Regency Records. Regency had been distributed by MCA Records.

In two weeks Atlantic will ship "Watts in a Tank," an LP by Regency act Diesel, a Dutch quartet. The LP was released through MCA ten weeks ago and is now at number 177 on the *Record World* album chart.

Chappell Taps Cherry

■ NEW YORK—Jolene Cherry has been named west coast professional manager for Chappell Music, it was announced by Roger Gordon, vice president and general manager for Chappell Music's west coast division.

Cherry was formerly music supervisor for Irv Azoff's Frontline Management's film soundtrack projects.

Montage Signs Wood

■ LOS ANGELES—Marshall Blonstein and David Chackler, co-presidents of Montage Records, have announced the signing of Nancy Wood to a long-term recording contract.

Wood is currently in the studio completing her debut album, with a single, "Imagine That," being shipped next week. The LP is being produced by Byron Hill of ATV Music in Nashville.

Montage is distributed by Capitol in the U.S.

Bobby Keyes Recording Solo LP

■ LOS ANGELES—Saxophonist Bobby Keyes has been signed to do a solo album by Roots Man Tru Blu Productions of New York and Jamaica. The album, a fusion of rock and reggae music, will be recorded at Dynamic Recorders in Kingston, Jamaica.

The signing of Keyes is the second joint project between Earl Chin's Roots Man Productions and Clive Hunt's Tru Blu Productions. They have recently completed masters with Janice Penvargis.

label is working closely with Columbia Pictures — and another for the new Eddie Rabbitt LP.

The marketing campaign for "Heavy Metal" is a multi-media effort including in-store displays and radio and television spot buys. All of E/A's advertising is tagged with a mention of the movie and, likewise, all of Columbia Pictures' spots for the movie mention the soundtrack, a ploy that the company has utilized often — and successfully — in the past few years.

The company is also developing a campaign for Rabbitt's catalogue and his current hit album "Step by Step" that will be tied in with the artist's upcoming October dates at the MGM Grand. "We have a contest in which the winners will be flown into Las Vegas for his opening, a contest that's tied in with major radio stations around the country," said Faraci.

"What we're developing are new techniques that will allow us to reach our objectives without spending as much money," he added. "We now have trade-off situations with other manufacturers that give us exposure on a co-op basis, exposure that we would have paid for ourselves a few years ago." Forthcoming E/A albums confirmed for fall release include Johnny Lee, Lindsey Buckingham, Grover Washington, Jr., Twennynine with Lenny White and Lakeside on the Solar label.

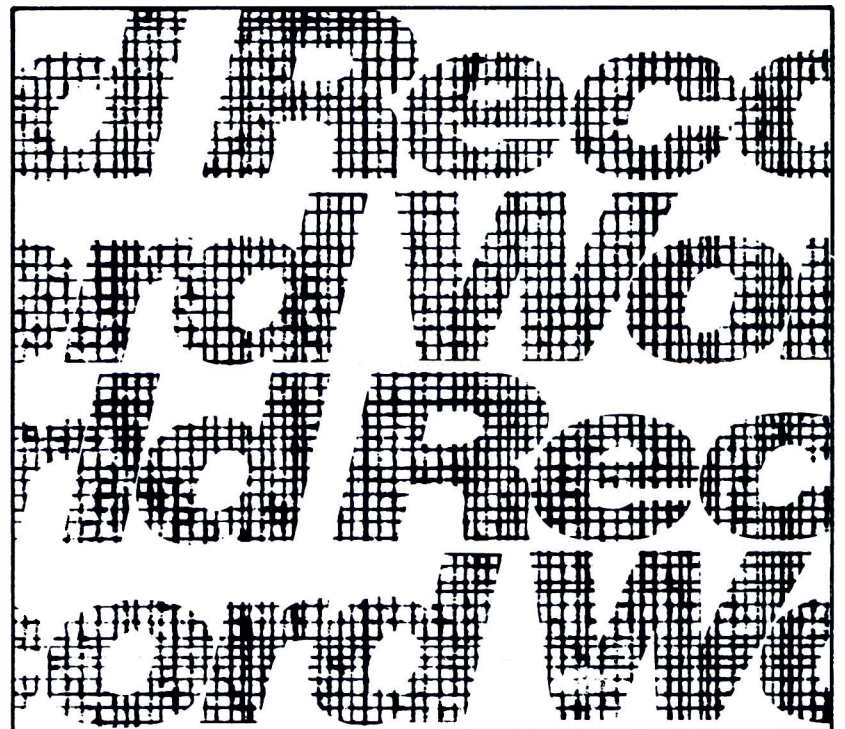
Mike Gormley, A&M Records' vice

president, communications, discussed two specific artists: Rita Coolidge, whose new album shipped last week, and Nazareth, who will have a double live LP out in the next few weeks. The label will take advantage of exposure afforded by Nazareth's upcoming tour. The marketing effort for the Coolidge album will be aimed at country, pop and R&B markets. "One of the strategies that's becoming more pronounced is a closer tie-in between the advertising and publicity departments. The latter is often called in to compensate for a reduction in ad budgets," Gormley said. Upcoming A&M releases include Joan Armatrading, Johnny Guitar Watson, Split Enz, LTD, and the Police.

Boardwalk Records' fall strategy is being finalized this week, and will consist of continuing work on the Richard "Dimples" Fields, Carole Bayer Sager and Roger Voudouris albums, and campaigns for new signings Judy Moreing, Chris Christian and veteran Curtis Mayfield. New albums by Lonnie Jordan, Tierra and Joan Jett will also be released. Sager's "Sometimes Late at Night" LP will be included in a multi-label back-to-school campaign by Pickwick called "Music — A Class Act."

According to promotion VP Scott Kranzberg, though, the "back-to-school" theme is in essence "just

(Continued on page 18)



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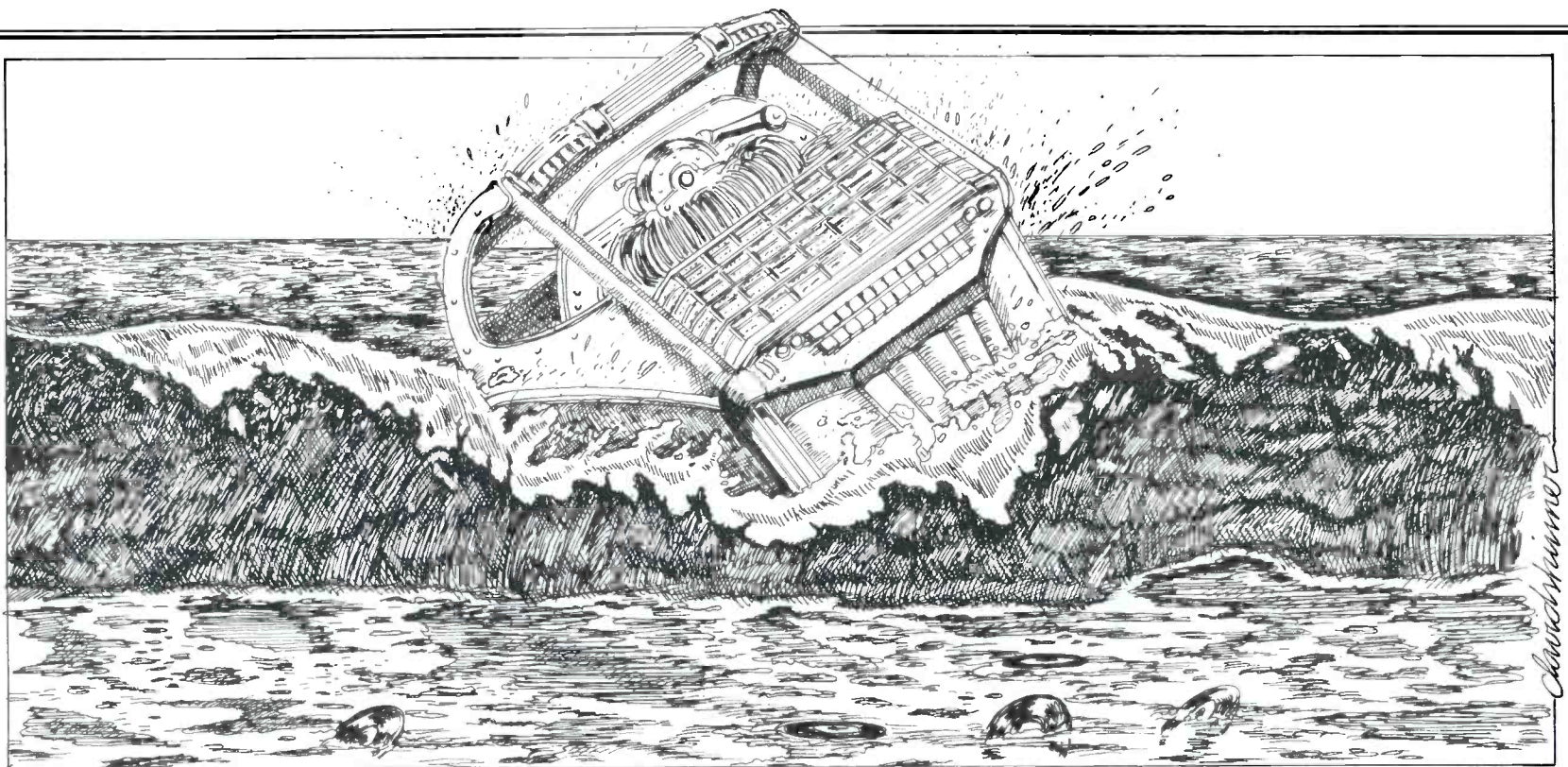
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And The Beach Beat Goes On

By GREG BRODSKY

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

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

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

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

years later.

Through the years, other pop/R&B songs became popular to the beach music lovers in the Carolinas. In addition, local musicians began recording material expressly written to fit the beach music genre. What all the songs have in common is that they are highly danceable, the dominant step being the shag, a kind of slowed-down jitterbug.

Crockett, who had been working as a mobile disc jockey in North Carolina, spinning records for parties, noticed that most of the requests that he was getting were for beach music — mostly, R&B oldies that had become hard-to-find collectors' items. What better way to make them available, he thought, than to obtain the rights to market and package these songs himself?

Crockett was introduced to Barrie Bergman, president of Record Bar, by Eddie Weiss, a mutual friend. Bergman had the contacts and his retail chain's leverage to help acquire the licensing to the songs desired for a first LP — largely culled from the vast Atlantic Records R&B catalogue. (Bergman and Weiss, in fact, were instrumental in the release of the Atlantic "Beach Beat" collections 15 years ago.) Bergman and Crockett approached Tony Pipitone, a vice president at Warner Special Products (a division of Warner Communications Inc. that puts together various compilations for K-Tel, television mail order houses and others) for the rights to use the songs. "We were skeptical because there were a lot of tracks that were only regional hits, and we were kind of surprised that anybody would be interested in them," recalled Pipitone. "Our division is set up not to license tracks to people who market the albums. But if the album contains a

great deal of our material, we go ahead and manufacture and deliver to them a completely finished product." "Ocean Drive Vols. I and II" on the new Beach Beat label. Both sets are cuts, was released in November 1980; "Vol. II" came out six months later. Among the songs included on the two volumes are the Drifters' "Under the Boardwalk," Brenton Wood's "Gimme Little Sign" and Sam & Dave's "Soul Man." The two-record sets, both listing for \$11.98, have sold 33,000 copies and 22,000 copies respectively, according to Crockett. "At this point I'm amazed," said Bergman. "I don't know what we do next, to tell you the honest truth. It's gone way past any expectation that I had. The packages themselves are nice music whether you know anything about the beach music phenomenon or not. If you think about it as, say, a replacement for disco — something that's fun to dance to — it really makes sense."

Several smaller labels in the southeast have been cropping up in recent years that specialize in new beach music material. The Charlotte, North Carolina-based Spirit Records recently released its fourth single — "Glad I Found You" by local artist Debby Dobbins. According to Spirit's Sandy Bell, the song is already being played on 92 Carolina stations. Along with partner Bill Bradford, Bell is trying to expand upon the traditional beach music audience by working the record north towards Washington D.C. and south to Atlanta.

Two years ago, Bradford & Bell recorded a song of their own as Spirit Records' first release. "We wanted to use ourselves as guinea pigs in order to find out how to get a record played and to learn about how to start a record company," Bell said. "Every day was a learning experience. The first

call we made was to a radio station in Ocean Drive, which is the hub of the beach music phenomenon. The music director liked the song so much that he said, 'Boys, I'm putting it in rotation this afternoon.' That blew us away."

For now, Bradford and Bell are spending their time promoting the Dobbins single. "We're hoping that in the process of branching out we can work a deal with a major label who can pick us up or distribute us," said Bell. "If we don't work out a deal, we can just keep pressing them up and sell them and try to make a little money. We're having fun with it. That's the main thing . . . and not spending too much money."

"California U.S.A.," the two-record set on Columbia, was conceived by Gregg Geller, vice president, national A&R for Epic Records. The idea to release an album of summer songs had come to Geller several years ago when he was with Columbia. "Some of the cuts are relatively well-known, but most of them are pretty obscure," said Geller. "They're things that I've loved a lot down through the years. There's a theme running throughout, and I felt that it might make a nice album that similarly-minded people might enjoy."

Each of the album's 20 songs (from Bruce and Terry's "Summer Means Fun" to Walter Egan's "Hot Summer Nights" to the Surfer Girls' "Draggin' Wagon") are taken from the CBS catalogue of the last ten years. The album cover is a cartoon drawing of the United States that shows what Americans like to do best in the summer: surf, swim, drink beer, etc. In the context in which the material is presented, the music is as fun as the cover art indicates.



Video World

AUGUST 29, 1981

'Airplane!'

Video Visions

By SOPHIA MIDAS

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

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

NEW NAME, NEW LOOK: Sony's Beta format videocassettes are now being marketed internationally under the new international name of Dynamicron. They will be introduced in the U.S. this summer and showcased in new packaging with bold letters. Sony's national sales manager Ira Halperin explained, "By adopting the name Dynamicron in every country, Sony will achieve the same recognition as Trinitron or Walkman." Sony will also be introducing a new high-grade tape in the first quarter of 1982 for the videofile.

YOU SHOULD KNOW: Magnetic Video has extended its Beta promotion through October 31. No new titles have been added...The RIAA has certified eight new Golden Videocassette Awards, five to Magnetic Video and three to MCA. Magnetic Video's winners are "Butch Cassidy & the Sundance Kid," "9 to 5," "Norma Rae," "The Rose" and "Silver Streak." The MCA films which were certified are: "Cheech & Chong's Next Movie," "The Electric Horseman," and "Flash Gordon"...3M's Joe Williams reports that retail customers buying Scotch T-120 or L-500 videocassettes will receive a \$2 rebate during a promotion running from September 28 to January 9, 1982. Retailers participating in the promotion receive a 10 percent free-goods deal...Audio-Forum of New York has obtained exclusive distribution rights in the U.S. for the BBC's special video cassette courses designed specifically for learning and teaching English...Rodale Press, publisher of magazines such as "Prevention," has retained the services of Fox/Lorber Associates to aid in the marketing and development of video publishing. Rodale is interested in participating in the emerging cable and video marketplace...Parallel Records has recently expanded its video operations to include a video department, Parallel Video Productions. Soon to be taped for national distribution is a rock musical, "The Nite Club," for Weirz World Productions...The Creative Factor, a communications company, has joined forces with Hilton Hotels Corp. to create the first national in-room hotel video network. The Creative Factor will produce informational material, and every program will carry both local and national advertising.

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

Video Picks

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

... **AND JUSTICE FOR ALL (1979):** Produced by Norman Jewison and Patrick J. Palmer. Directed by Norman Jewison. Starring Al Pacino, Jack Warden, John Forsythe and Lee Strasberg. (Columbia Home Entertainment, color, 119 mins., \$59.95.) Pacino brilliantly portrays an attorney who is frustrated with the wheeling and dealing and pervasive injustice of the judicial system. An important film with superb casting.

ROSEMARY'S BABY (1966): Produced by William Castle. Directed by Roman Polanski. Starring Mia Farrow, John Cassavetes, Ruth Gordon, Ralph Bellamy, Sidney Blackmer. (Paramount Home Video, color, 134 mins., \$62.95.) With imaginative direction by Polanski and excellent acting by a top-notch cast (including an Oscar-winning performance by Ruth Gordon), this film stands out as an occult-thriller classic.

THE QUIET MAN (1952): Produced by Henry Yates. Directed by John Ford. Starring John Wayne, Maureen O'Hara, Barry Fitzgerald, Ward Bond. (Nostalgia Merchant, color, 128 mins. \$59.95.) Something of a departure for John Wayne, "The Quiet Man" took him out of his familiar old west terrain and into the more sedate environs of Ireland. John Ford's direction is, as always, superb.



Promo Picks

"HEARTS" — MARTY BALIN (EMI-America). Produced by Keefco. Directed by Keef MacMillan. A tastefully sensuous narrative that fleshes out Balin's romantic lyrics with lush photography and well-paced editing. The shifting locations and fantasy images give this clip an effective, dream-like quality.



"DUMB WAITERS/PRETTY IN PINK" — PSYCHEDELIC FURS (Columbia). The Moving Picture Co./Video Bands. The collage of black & white images randomly interspersed with graphics and pale colors matches the dissonant music on the first performance piece. The second effort consists of self-conscious posing and meandering about a barren room.



Video World



Video Visions (Continued from page 15)

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

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

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

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VHD Discplayers To Offer Worldwide Compatibility

By SOPHIA MIDAS

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

VHD discplayers were originally scheduled to ship in this country in January 1982, but the recent Japanese technology has delayed shipping. The new standardized player, Dartnall told *Record World*, will be officially unveiled in the U.S. at the Summer Consumer Electronics Show, in Japan in April and in western Europe in July.

Explaining the worldwide compatibility of the VHD system, Dartnall said, "The Japanese have come up with a breakthrough that enables us to have a standardized player for the NTSC television system in the U.S. and Japan, the SECAM system in France and the French territories and

the PAL system in the rest of western Europe. This is really quite remarkable when you consider that not only are there three competing disc systems at the moment, but there are also different television systems. The VHD people always wanted a worldwide, not just an American, player."

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

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

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

RCA Expands Its Videodisc Catalogue

■ NEW YORK—RCA has expanded its videodisc catalogue with 25 new titles catering to a wide range of home video collectors. The new titles are: "The Elephant Man," "Raging Bull," "Friday the 13th," "History of the World, Part 1," "The African Queen," "Stagecoach," "Swing Time," "City Lights," "The Greatest Show on Earth," "Mary Poppins," "The Odd Couple," "The Magnificent Seven," "Death Wish," "Barbarella," "From Russia With Love," "Tales From Muppetland," "Escape to Witch Mountain," "Complete Tennis From the Pros, Vol. 1," "World Series — 1980," "Little House on the Prairie," "The Fugitive: The Final Episode," "Saturday Night Live, Vol. 1," "Let It Be," "Fleetwood Mac," and "Fun in Acapulco."

NARM Video Convention Highlights



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

Video Director Brian Grant Urges Agreement on Royalties

By ELIOT SEKULER

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

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

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

Grant believes that record labels will soon find themselves in deepening competition for the video rights to artists on their roster from companies that will specialize in video music production and distribution. "Some record companies are now writing video rights into their contracts, but with major artists, that's negotiable. In England there are already several companies approaching recording artists as video labels, offering to put up money for a show or to create programming for a percentage of the rights," he said. Many of the projects

that Grant has been involved with have been with performers who view themselves as video music artists as opposed to performers. New Romance artists such as Visage and Landscape, both of whom work with Grant in their video productions, have eschewed live performance in favor of video exposure. Landscape and Visage have no plans to perform on the road, said Grant; "They're selling their entire act through video."

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

"Chrysalis Records is a good example of one company that's doing quite a lot. And I don't believe they're looking at it in terms of money that's on the street right now, but more in terms of what will happen in two or three years' time. It's expensive and it takes a long time to do a complete video album, maybe six or seven weeks from start to finish," said Grant, who esti-

NARM Video Award Winners Announced

■ NEW YORK—As part of the first annual NARM Video Retailers Convention held at the Grand Hyatt Hotel here last week (10-13), Video Programming Awards were presented at a luncheon held on August 12.

The awards were based on sales and rental activity for the period beginning July 1, 1980 and ending June 30, 1981, and voted on by video retailers across the country.

Presentations were made in twelve categories to the following winners: "Ordinary People" (Paramount), Most Popular Current Movie — Drama; "Fame" (CBS Video Enterprises), Most Popular Current Movie — Musical; "Airplane" (Paramount), Most Popular Current Movie — Comedy; "The Muppet Movie" (Magnetic Video), Most Popular Current Movie — Children; "African Queen" (Magnetic Video), Most Popular Classic Movie — Drama; "Sound of Music" (Magnetic Video), Most Popular Classic Movie — Musical; "Mash" (Magnetic Video), Most Popular Classic Movie — Comedy; "The Wizard of Oz" (CBS Video Enterprises), Most Popular Classic Movie — Children; "Blondie 'Eat To The Beat'" (Warners), Most Popular Music Performance; "NFL Football Follies" (NFL Films), Most Popular Sports Program; "Exercise Now" (Karl Video), Most Popular Instructional ("How To") Program; and "Space Invaders" (Atari), Most Popular Video Game Cartridge.

mated the average cost of a typical conceptual video album consisting of ten tracks at approximately \$300,000. "But you can obviously do live gigs for much less than that," he added.

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

Video Visions (Continued from page 16)

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

Doobie Brothers' Street Party



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

Monarch Promotes Two

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

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

Gaiman, now in his fifth year with Monarch, will supervise bookings at

On the Cover: 'Airplane'

■ This relentlessly funny disaster-movie spoof, a smash at the box office, has been equally successful as a videocassette. The Paramount Home Video release jumped from number four to number two on *Record World's* most recent Videocassette Chart, while returning to Salesmaker status in the Video Spotlight retail survey.

A&M Names Konjoyan

■ LOS ANGELES—Charlie Minor, vice president of promotion and executive director, A&M Records, has announced the appointment of Jon Konjoyan to the newly created position of national promotion director.

Konjoyan comes to A&M from RSO Records, where he held the same position.

colleges and universities throughout the northeast, including those 25 with whom the company maintains exclusive booking agreements.

Ques: Why does a producer cross the river?

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

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August in Washington, D.C.: Government Wheels Grind On

(Continued from page 3)

and their lawyers had their vacation plans to be considered." Brennan added that rebuttal hearings on jukebox royalty distribution have now been set for October 1 and 2.

Concerning the recent Appeals Court ruling to affirm the CRT's decision to raise the mechanical royalty rate to four cents per song as of July 1 (*Record World*, July 4), Brennan said the Tribunal was awaiting the court's written decision before making a comment. "We have refrained from making any declaratory decision" about whether or not the new rate is presently in effect until the matter is resolved after the court has issued its written ruling, he said.

On Capitol Hill, several broadcast deregulation bills, one on the Senate side and one on the House side, await restructuring during the upcoming fall session after several major components of each measure were tacked on to a budget reconciliation bill architected by a Senate-House conference committee early this month to facilitate a sweep-up budget package of assorted and quite different issues (*RW*, Aug. 4).

Also awaiting further consideration is the Performance Rights Royalty Bill, introduced once again last session. The bill, HR1805, is an amendment to the Copyright Act which would require broadcasters and jukebox owners to pay a royalty to singers, arrangers, musicians and record company producers for the commercial use of copyrighted sound recordings.

So far this session, there have been hearings to elicit the views of both proponents and opponents, and sources close to the bill think there is more support from the subcommittee's friends than ever before. Still no full mark-up on the bill can be expected until fall.

Some government groups are choosing other towns in which to conduct their business rather than meet in Washington. For example, in Los Angeles, the White House Task Force on the Arts and Humanities met

last weekend (15 and 16) to figure out how to increase the involvement of the National Council on the Arts in raising money for the arts, now that the budgets for both the National Endowment for the Arts and the National Endowment for the Humanities seem sure to receive the same close trimming to which most other agency and department budgets have been subjected.

The 36-member group is co-chaired by University of Chicago president Hanna Gray; Daniel Terra, U.S. ambassador at large for cultural affairs; and movie actor Charlton Heston. It is charged with considering whether or not (and how) the NEA and the NEH should be revamped, and finding new ways to increase funding for the arts in the private sector.

One of the chief recommendations was that the National Council on the Arts, composed of 17 federal cultural organization representatives including the chairpersons of both endowments, should also include private citizens, and should meet regularly. These recommendations, Heston said, would make for a "refocused and motivated federal council."

The White House Task Force on the Arts will ratify its suggestions in September, then pass on the recommendations to the President.

Over at the FCC, even vacation and the spirit of deregulation does not seem to have stemmed the flow of its never-ending notices of inquiry, evaluation documents, revision reports and rule-making procedures.

True, the commission got some of its heavy broadcast decisions out of the way in July and early August — its turnaround decision against "squeezing" the AM dial to 9 kHz to allow new stations on the air and its vote not to re-hear its controversial decision to strip RKO of three TV stations and 13 radio stations — but the everyday functions of the bureaucracy continue unabated, including the establishment of a Regulatory Review Working Group in the Office of General Counsel.

The Bryants Celebrate



Legendary songwriting couple Boudleaux and Felice Bryant celebrate new pop and country covers of their tunes with industry friends in Gatlinburg, Tennessee. Andy Gibb and Victoria Principal have released the Bryants' "All I Have To Do Is Dream," Bobby Bare has a country cover of "Take Me As I Am," and David Lindley has a pop version of "Bye Bye Love." Shown from left are Mel Foree, Acuff-Rose Publications, which owns publishing rights to some of the Bryants' tunes; Felice Bryant; Hugh Cherry, radio personality; Paul Gallis, Chicago-based record promoter; Boudleaux Bryant; and Jeremiah Records' Mae Boren Axton.

Labels' Marketing Plans

(Continued from page 13)

something to hang your hat on. It's an appropriate tie-in . . . when November comes, it'll be a Christmas promotion."

A spokesman for Atlantic Records, whose upcoming releases include titles from AC/DC, Sister Sledge (on Cotillion), and Pete Townshend (on Atco), said, "Our general marketing strategy is: sure, we have a Rolling Stones album, a Genesis album. We know what we're going to go after. We have our basic tools ready. We then plug into WEA for their expertise. Then where and when it makes sense, we do our own merchandising and marketing.

"Our plans depend more on the releases themselves than on the time of year. When we release a Rolling Stones album, it doesn't matter if it's back-to-school time, St. Patrick's Day, or whatever. It's going to revolve around the product. The time of the year doesn't sell, it's the product that sells. We have a balanced product flow, so that we don't have 17 rock albums one month and 16 R&B albums the next." Other Atlantic artists with records scheduled for fall release are Chic, Gary Numan, the Spinners and a second "Stars On" LP on the Atlantic-distributed Radio label.

"We try to get the maximum value out of our merchandising materials. We don't just send out ten or 20,000 posters and hope that someone will put them up in their store," said Stan Layton, VP, sales at Chrysalis Records. "If a store asks us for money to put up our posters — you know, 'Give me a thousand bucks and you've got the window for two weeks' — we just say 'Thank you' and we'll send the posters somewhere else."

Chrysalis times its radio spot buys to maximize exposure that already exists on local stations. "We figure that it takes the average consumer five weeks to hear a record three times if it's on light or medium rotation. We try to get our distributors to wait a week or so after the record is added to a station's rotation before point of purchase materials are put up in the stores. Too often, the posters, etc. are up and down before the consumer has even heard the record."

With the new Debbie Harry and Pat Benatar albums, the label is also moving heavily into TV spot buys. "We've just never had the artists that were suitable for TV exposure before," explained Layton. New records are expected from the Babys, Ultravox, Michael Schenker and Charlie Dore.

"We're working on our game plan right now," said Dean Alexenburg, marketing/sales administration director for Handshake Records. The label's fall marketing push centers on new album releases by Sneaker, a rock-A/C group; Rooster and Ramsey, the label's first out and out rock 'n' roll act; R&B producer/artist Johnny Bristol; and newcomer Debra DeJean.

"Each record has a life of its own," said Alfa Records' marketing VP Pete

Jones. Alfa will have released seven albums by the end of its first fall season, so their fall campaign is really an "everyday" campaign. Lulu's label debut, containing her hit single, "I Could Never Miss You (More Than I Do)" will ship this week. The label's marketing plans include a DVC contest in which consumers will be invited to design a logo for the group and a Nashville showcase for the Corbin-Hanner Band.

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

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

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

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

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

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

RCA Records' fall plans will be revealed in depth at their Chicago conference, which begins August 30.

(Research assistance for this story was provided by Samuel Graham and Eliot Sekuler.)

Cover Story:

Franke & the Knockouts' Rapid Rise

■ A top fifteen single by any artist is a fine achievement. The chances of an act's debut single reaching that plateau is very rare indeed. But that is just what has happened to Millennium recording artists Franke & the Knockouts. Their debut release, "Sweetheart," coinciding with Valentines Day '81, reached the *Record World* top fifteen in May. Since then, the six-member band has had top 40 success with a second single, "You're My Girl."

"Franke & the Knockouts," the group's debut LP, was released in February. The record was not an immediate AOR-pop smash; rather, it was a good example of artist development. "Sweetheart" jumped five to 10 spots on the *RW* Singles Chart each week during the spring, and the single's growth enabled the album to sell well over 300,000 units.

The group came to the attention of Millennium president Jimmy Jenner in January 1980 when he received a demo from Burt Padell, the group's business manager. "When I put it on I thought 'My God, are they talented,'" said Jenner, who quickly signed the band to the label.

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

This summer, the band (including lead guitarist Billy Elworthy, keyboardist Blake Levinsohn, drummer Claude LeHenaff, bassist Leigh Foxx, and keyboardist/vocalist Tommy Ayers) plan to do pre-production and then enter the studio to record their second album. The group's almost overnight success hasn't fazed Previte. "My life's goal is to get that number one song and go to the Grammys," he noted. "I know that as a songwriter I had that (a hit single) in me. What shocks me is that it's happened so fast."



The Coast (Continued from page 12)

THE CULINARY SCENE: Our eyebrows couldn't help but rise a few millimeters when we heard that a new restaurant, Chanson du Vin, was being opened in Sherman Oaks by one **Bruce Timson**, whose previous employment was in the Capitol Records Tower. Timson, known in those parts as just "Tim," had been personal chef to **Bhaskar Menon**, Capitol's chief executive officer, which provides a little further proof that rank certainly has its privileges. The cuisine — which we hear is excellent — is largely French but does include some continental dishes. And oh, yes, there is one curry dish on the menu . . . Meanwhile, **Bob Gibson** and his PR firm are expanding the scope of their many activities to include the representation of L'Hermitage. But with the prices that establishment charges, we probably won't get a free lunch there no matter how many times we mention it.

NAPOLEON WAS ALSO SHORT: **Stan Kamen** has lured **Melissa Manchester** to the William Morris Agency and will probably be hustling some film assignments for the Arista artist in the near future. Kamen's other clients at the agency include **Barbra Streisand** and **Goldie Hawn**.

THE RUMOR MILL: Word has it that the "Solid Gold" syndicated series, which recently severed its relationship with former hostess **Dionne Warwick**, is currently searching for a permanent host and hostess for the show. We hear they're looking for **Andy Gibb** to take the former role, and they've asked none other than **Grace Slick** to test for the latter position.

Word also has it that RSO president **Al Coury** and Elektra/Asylum Records are about to announce a new label deal.

PERSONALS: Congratulations to **Alice Cooper** and his wife, Cheryl, on the birth of their daughter Callico in LA recently. Also to **Daniel Markus** of Alive Enterprises, due to marry former colleague **Karen Lynn Gutterman** on August 30, and to **John Cale**, who reportedly will soon be hitched in New York, where he currently makes his home.

NAB Meet (Continued from page 3)

appointed chairman of the Federal Communications Commission by President Reagan. In addition to being the first FCC chairman to appear at this event, Fowler is also the first former disc jockey to hold the office. His personable manner and humorous opening remarks about his early days in radio made the 39-year-old Fowler an instant hit at the closing general session Wednesday (19).

Good Will Gesture

Fowler extended the Reagan administration's friendly businessman's handshake to the radio industry, promising help through non-interference. The FCC's recent decision to leave channel spacing on the AM band at 10 kHz, eliminating the possibility of competition from new stations that many broadcasters feared, was exploited fully by Fowler as a gesture of good will.

"There's scarcely a location in our country that does not post many program options for the listeners," he said, explaining that the commission had decided that "the tradeups inherent in moving from 10 kHz to 9 kHz were simply not in the public interest . . . There is room for growth in radio services, but it should follow, it seems to me, a natural course . . . dominated by market forces rather than an ill-advised artificial insemination scheme whereby heavy-handed government gerrymandering intended to produce some hypothetical social utopia."

That pronouncement and many others were greeted with applause as the FCC chairman promised more

good news to come. "The rules and regulations that have, for many years in my judgment, restrained you from serving the people fully, we intend to eliminate," Fowler pledged, calling the FCC "the last of the New Deal dinosaurs. We will change that, and we will change it soon."

Fowler also applauded "the recent action of Congress enacting long-needed reform in broadcast regulation," which eliminated specific guidelines while maintaining the general provision that broadcasters respond to the issues facing their communities. Fowler said the FCC would now "examine the public interest precepts in the light of objective reality and not on the basis of ivory tower folklore."

Fowler told the assembly that he had established a regulatory working group to scrutinize all existing rules and regulations. "If it (a regulation) can't justify itself in terms of today's realities, we will eliminate it," the chairman promised, while applying Reaganomic concepts to the broadcasters' role in the community. "I believe that the market is the way people speak indicating what they want to see and hear, and that you respond to the marketplace better than any bureaucrat in Washington can . . . Each time you're successful commercially, you are, per se, serving the needs which the public has indicated it wants to have served."

Reaganomics was also a central concept of the keynote address to the conference, delivered Monday morn-

(Continued on page 28)

Disco File Top 40

1. **I'M IN LOVE**
EVELYN KING/RCA (12") JD 12244
2. **GET ON UP DO IT AGAIN**
SUZY Q/Atlantic/RFC (12") DM 4813
3. **A LITTLE BIT OF JAZZ**
NICK STRAKER BAND/Prelude (12") PRLD 612
4. **GONNA GET OVER YOU**
FRANCE JOLI/Prelude (12") PRLD 610
5. **ON THE BEAT**
B.B.&Q. BAND/Capitol (12") ST 12155
6. **DANCIN' THE NIGHT AWAY**
VOGGUE/Atlantic (12") DM 4815
7. **BUSTIN' OUT**
MATERIAL FEATURING NONA HENDRYX/
Island/ZE (12") IL 9667
8. **I'LL DO ANYTHING FOR YOU**
DENROY MORGAN/Becket (12") BKD 502
9. **LET'S GO DANCIN'**
SPARQUE/West End (12") WES 22135
10. **SHAKE IT UP TONIGHT**
CHERYL LYNN/Columbia (12") 48 02103
11. **GIVE IT TO ME BABY/SUPER FREAK**
RICK JAMES/Gordy (12"/12") M35001/G8
1002 M1 (Motown)
12. **ZULU**
QUICK/Pavillion (12") 429 02433 (CBS)
13. **FIRST TRUE LOVE AFFAIR**
JIMMY ROSS/Quality/RFC (12") QRFC 002
14. **SQUARE BIZ/IT MUST BE MAGIC**
TEENA MARIE/Gordy (12"/LP cut) M35000/G
1004 M1 (Motown)
15. **AIN'T NO MOUNTAIN HIGH ENOUGH/
KNOCKOUT/PAY GIRL**
INNER LIFE/Salsoul (LP cuts) SA 8543 (RCA)
16. **OUT COME THE FREAKS**
WAS (NOT WAS)/Island/ZE (12") ILPS 9666
(WB)
17. **WIKKA WRAP**
EVASIONS/Sam (12") S 12339
18. **PRIME CUTS (LP)**
VARIOUS ARTISTS/Importe/12 MP 313
19. **WALK RIGHT NOW**
JACKSONS/Epic (12") 49 02403
20. **YOU'RE MY MAGICIAN/YOUR LOVE (re-mix)**
LIME/Prism (12") PLP 1009
21. **IF YOU WANT ME**
ECSTASY, PASSION AND PAIN/Roy B. (12")
RBDS 2516
22. **SHE'S A BAD MAMA JAMA (SHE'S BUILT,
SHE'S STACKED)**
CARL CARLTON/20th Century-Fox (12")
TCD 129 (RCA)
23. **WHO'S BEEN KISSING YOU**
HOT CUISINE/Prelude (12") PRLD 612
24. **CHANT NO. 1/FEEL THE CHANT**
SPANDAU BALLET/Chrysalis (12") CDS 2528
25. **SHINE YOUR LIGHT**
GRAINGERS/BC (12") 4009
26. **GET IT UP**
TIME/Warner Bros. (12") BSK 3598
27. **WITH YOU (LP)**
STACY LATTISAW/Cotillion SD 16049 (Atlantic)
28. **INCH BY INCH**
STRIKERS/Prelude (12") PRL 14100
29. **DO YOU LOVE ME**
PATTI AUSTIN/Qwest (12") 49754 (WB)
30. **REMEMBER ME/AIN'T NO MOUNTAIN HIGH
ENOUGH**
BOYSTOWN GANG/Moby Dick (12") BTG 231
31. **TRY IT OUT/HOLD TIGHT**
GINO SOCCIO/Atlantic/RFC (12") SD 16042
32. **CAPITAL TROPICAL**
TWO MAN SOUND/TSR (12") 826
33. **TRIPLE DUTCH/DOUBLE DUTCH BUS**
FRANKIE SMITH/WMOT (12") FW 37391
34. **URGENT**
FOREIGNER/Atlantic (12") SD 16999
35. **LET'S DANCE (MAKE YOUR BODY MOVE)**
WEST STREET MOB/Sugar Hill (12") 763
36. **NUMBERS**
KRAFTWERK/Warner Bros. (LP cut) HS 3549
37. **HOT SUMMER NIGHT**
VICKI SUE ROBINSON/Prelude (12") PRLD 617
38. **NEVER TOO MUCH**
LUTHER VANDROSS/Epic (12") 14 02409
39. **I LOVE YOU MORE**
RENE AND ANGELA/Capitol (12") ST 12161
40. **PULL UP TO THE BUMPER**
GRACE JONES/Island (12") ILPS 9624 (WB)

(*12" non commercial, •12" discontinued)

Jazz Beat

By SAMUEL GRAHAM

■ IN THE POCKET: This columnist may not be renowned for his penetrating insights about the future of music, but I feel fairly safe in predicting that steel drum-dominated jazz will not soon rival, say, country or rap records as a major trend. But having ventured out on so precarious a limb, I can also say with certainty that there is a great deal more to the steel drum than images of guys in billowing flowered shirts beating on old oil cans while fat tourists make idiots of themselves doing the limbo.

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

"Stickman" marks the debut of Narell's own Hip Pocket label. After leaving Inner City, he said in a recent interview, "I went around looking for another deal," which was no easy task. The best offer, from every standpoint, eventually came from guitarist **Will Ackerman's** Windham Hill operation; while Ackerman was reluctant to release Narell's product on Windham Hill itself, Narell says, fearing that "it probably would have confused his market" (Windham Hill has primarily been a haven for solo acoustic guitarists and pianists), he did agree to press and distribute a separate jazz label, and thus Hip Pocket was born. It's an ideal arrangement for Narell, for Windham Hill has established a reputation for pressings and packages that are the equal of anything west of ECM.

As for "Stickman," Narell says that it's the result of a year and a half of steady work by his quartet (bass player **Rich Girard**, guitarist **Steve Erquiaga**, drummer/percussionist **Kenneth Nash** and Narell, who also plays piano and drums), and that work shows. "I've heard it too many times by now to get any fun out of it myself," he says, "but it's more accessible than 'Hidden Treasure,' I think, and earthier; I hope it's going to reach a lot more people." It should do just that, with any luck, because "Stickman" is immensely appealing, running a wide gamut that includes an Irish jig (played solo on the steel drum), a Celtic folk song, Narell originals (his title track is a little reminiscent of **Pat Metheny's** group) and contributions from two fertile Brazilians, **Hermeto Pascoal** and

Dave Valentin at the Bottom Line



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

Egberto Gismonti. If people hear this record, they'll like it.

Hip Pocket's next offering will be by guitarist **Steven Miller** (no, not that Steven Miller), who co-produced "Stickman." If all goes well, Narell will release perhaps "a good half dozen more" in '82, including another of his own. Hip Pocket might also license a master or two from overseas, as Inner City's **Irv Kratka** has done with regularity, or even buy a completed master from someone else. Whatever happens, it looks as if the jazz market has gained another tasteful little independent, and that is good news indeed.

PRODUCT: New entries from Black Saint include "Lifelong Ambitions," a duet by **Leroy Jenkins** (violin) and **Muhai Richard Abrams** (piano); the **World Saxophone Quartet's** (**Hamiet Bluiett, Julius Hemphill, Oliver Lake** and **David Murray**) "W.S.Q.;" and **Air's** "Air Mail," the trio's first for Black Saint after a stint with Arista Novus. From Soul Note comes drummer **Barry Altschul** and his quartet's "For Stu;" the **Tom Varner Quartet's** self-titled debut (Varner plays French horn; he's backed by 21-year-old **Ed Jackson** on alto, **Air's Fred Hopkins** on bass and drummer **Billy Hart**), and an orchestral work by **George Russell**, "Vertical Form VI"...New from Pausa: the **Count Basie Orchestra's** "High Voltage," from 1970; pianist **Martial Solal** and bassist **Niels Henning Orsted-Pedersen's** "Movability;" **Rob McConnell and the Boss Brass's** "Tribute," featuring the tunes of late jazz greats like **Blue Mitchell, Bill Evans, Paul Desmond, Cannonball Adderley** and **Gary McFarland**; and **Art van Damme's** "Keep Going" (van Damme, if you can believe it, plays jazz accordion; the record features **Joe Pass**)...New from Pablo are two digitals, **Joe Pass/Jimmy Rowles's** "Checkmate" and **Eddie "Cleanhead" Vinson's** "I Want a Little Girl"...First American Records' new Jazz Man line debuts with "**Toshiko Mariano Quartet**," featuring pianist Toshiko Akiyoshi and her then-husband, alto saxophonist **Charlie Mariano** (now a regular with German bassist **Eberhard Weber**)...Da-Mon Records offers the third album by the fusion ensemble **Ambiance**, entitled "Gida-Gida/Tight and Tidy"...Recently completed in Eugene, Oregon at Triad Recording is **Gregg Tripp's** "Never Surrender," released on the Inner City subsidiary City Sound Records...Finally, Masterscores Records offers two albums by **Lamont Johnson**, "Aces" and "New York Exile." The label has been picked up for distribution along the eastern seaboard by **Bob Negra's** New York Wholesalers.

Audiofidelity Shows Profits for Fiscal '81

■ NEW YORK—Audiofidelity Enterprises, Inc. has posted gains in revenues and net profits for the fiscal year ended March 31, 1981, according to Dante J. Pugliese, chairman of the board and chief executive officer.

Audiofidelity's revenues for fiscal '81 were \$2,309,761, compared with revenues of \$633,315 for fiscal year 1980. The company's net profits were \$102,327, compared with a loss of \$189,429 for fiscal 1980.

The Jazz LP Chart

AUGUST 29, 1981

- BREAKIN' AWAY**
AL JARREAU / Warner Bros. BSK 3576
- THE MAN WITH THE HORN**
MILES DAVIS / Columbia FC 36790
- RIT**
LEE RITENOUR / Elektra 6E 331
- THE CLARKE/DUKE PROJECT**
STANLEY CLARKE / GEORGE DUKE / Epic FE 36918
- AS FALLS WICHITA, SO FALLS WICHITA FALLS**
PAT METHENY & LYLE MAYS / ECM 11190 (WB)
- APPLE JUICE**
TOM SCOTT / Columbia FC 37419
- HUSH**
JOHN KLEMMER / Elektra 5E 527
- VOYEUR**
DAVID SANBORN / Warner Bros. BSK 3546
- WINELIGHT**
GROVER WASHINGTON, JR. / Elektra 6E 305
- LIVE IN JAPAN**
DAVE GRUSIN AND THE GRP ALL-STARS / Arista / GRP 5506
- FRIDAY NIGHT IN SAN FRANCISCO**
AL DIMEOLA, JOHN McLAUGHLIN, PACO DeLUCIA / Columbia FC 37152
- THE DUDE**
QUINCY JONES / A&M SP 3721
- WORD OF MOUTH**
JACO PASTORIUS / Warner Bros. BSK 3535

- GALAXIAN**
JEFF LORBER FUSION / Arista AL 9545
- THREE PIECE SUITE**
RAMSEY LEWIS / Columbia FC 37153
- CLEAN SWEEP**
BOBBY BROOME / Arista / GRP 5504
- LIVE**
STEPHANE GRAPPELLI / DAVID GRISMAN / Warner Bros. BSK 3550
- FUSE ONE**
CTI 9003
- MAGIC MAN**
HERB ALPERT / A&M SP 3728
- SECRET COMBINATION**
RANDY CRAWFORD / Warner Bros. BSK 3541
- FREE TIME**
SPYRO GYRA / MCA 5238
- BLUE TATTOO**
PASSPORT / Atlantic SD 19304
- THREE QUARTETS**
CHICK COREA / Warner Bros. BSK 3552
- MY ROAD OUR ROAD**
LEE OSKAR / Elektra 5E 526
- PIED PIPER**
DAVE VALENTIN / Arista / GRP 5505
- INVOCATIONS / THE MOTH AND THE FLAME**
KEITH JARRETT / ECM D 1201 (WB)
- CAN'T WE FALL IN LOVE AGAIN**
PHYLLIS HYMAN / Arista AL 9544
- AFRICA, CENTER OF THE WORLD**
ROY AYERS / Polydor PD 6327 (PolyGram)
- YELLOWJACKETS**
Warner Bros. BSK 3573
- EXPRESSIONS OF LIFE**
HEATH BROS. / Columbia FC 37126

Record World Singles

Alphabetical Listing

Producer, Publisher, Licensee

A HEART IN NEW YORK Halee-Garfunkel (Headquarters Mgt./Irving, BMI)	75	NICOLE Holbrook-Kimmet (Terraform/Fourth Floor, ASCAP)	70
ALL I HAVE TO DO IS DREAM Gibb-Barbiero (House of Bryant, BMI)	81	NIGHTWALKER Vonnelli (Black Keys, BMI)	85
ARTHUR'S THEME (BEST THAT YOU CAN DO) Paley (Irving/Woolnough/Unichappell/Begonia Melodies, BMI/Hidden Valley/Pop 'n' Roll/WB, ASCAP)	35	NOTHING EVER GOES AS PLANNED Group (Stygian Songs, ASCAP)	96
A WOMAN IN LOVE (IT'S NOT ME) (Gone Gator/Wild Gator, ASCAP)	94	OUR LIPS ARE SEALED Gattaher-Freeman (Gatown/Plangent Visions, ASCAP)	89
A WOMAN NEEDS LOVE (JUST LIKE YOU DO) Parker, Jr. (Raydiola, ASCAP)	97	PRIVATE EYES Hall-Oates (Fust Buzza/Hot-Cha/Six Continents, BMI)	46
BACKFIRED Rodgers-Edwards (Chic, BMI)	57	QUEEN OF HEARTS Landis (Drunk Monkey, ASCAP)	3
BEACH BOYS MEDLEY Various (no publisher listed)	25	REALLY WANT TO KNOW YOU Wright-Parks (Rondor/Almo/High Wave, ASCAP)	28
BETTE DAVIS EYES Garay (Plain and Simple/Donno Weiss, ASCAP/BMI)	19	ROCK 'N' ROLL DREAMS COME THROUGH Iovine-Steinman-Jansen (Neverland/Last Bays, BMI)	58
BOY FROM NEW YORK CITY Graydon (Trio, BMI)	11	RUNNING AWAY Beverly (Amazement, BMI)	99
BREAKING AWAY Group (Daksel, BMI)	41	SEVEN YEAR ACHE Crowell (Hotwire/Atlantic, BMI)	91
BURNIN' FOR YOU Birch (B.O'Cult, ASCAP)	65	SHAKE IT UP TONIGHT Parker, Jr. (April, ASCAP)	64
CHLOE John-Franks (Intersong, ASCAP/Newton House, BMI)	43	SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED) Haywood (Jim-Edd, BMI)	54
COOL LOVE Dowd (Irving/Pablo Cruise, BMI/Almo, ASCAP)	23	SILLY Bell-Williams (Rosebud, BMI)	68
DON'T GIVE IT UP McVie-Cailla-Patton (British Rocket/Adel, ASCAP)	53	SLOW HAND Perry (Warner-Tamerlane/Flying Dutchman, BMI/Sweet Harmony, ASCAP)	4
DON'T LET HIM GO Cronin-Richrath-Beamish (Fate, ASCAP)	73	SOME DAYS ARE DIAMONDS (SOME DAYS ARE STONE) Butler (Tree, BMI)	55
DON'T WANT TO WAIT ANYMORE Foster (Foster Frees, BMI)	86	SQUARE BIZ Marie (Jobete, ASCAP)	50
DOUBLE DUTCH BUS (Wimot/Frashon/Supermarket, BMI)	31	STARS ON 45 Eggermont (publisher not listed)	66
DRAW OF THE CARDS Garay (Appian/Almo/Pants Down/Black Road, ASCAP, BMI)	44	START ME UP Glimmer Twins (Colgems-EMI, ASCAP)	33
ELVIRA Chancey (Acuff Rose, BMI)	7	STEP BY STEP Malloy (Briarpatch/Deb Dave, BMI)	18
ENDLESS LOVE Richie (PGP Music/Brockman/Intersong, ASCAP administered)	1	STOP DRAGGIN' MY HEART AROUND Iovine-Petty (Gone Gator/Wild Gator, ASCAP)	13
EVERLASTING LOVE Chertoff (Rising Sons, BMI)	38	STRAIGHT FROM THE HEART Ryan (Pangola/Careers/Malene, BMI)	51
FALLING IN LOVE AGAIN Kramer-Group (Bema/Michael Stanley, ASCAP)	67	STRANGER Nevison (Allied, BMI)	79
FEELS SO RIGHT Group-McBade-Shedd (Maypop, BMI)	30	SUPER FREAK (Part 1) Miller-James (Jobete/Stone City, ASCAP)	47
FIRE AND ICE Olsen/Geraldo (Rare Blue/Big Tooth/Discott/Denise Barry, ASCAP)	17	SWEAT (TILL YOU GET WET) Parker, Jr.-Group (WB/Good High, ASCAP)	98
FLY AWAY Nalli-Week (Bobnal, BMI)	82	SWEET BABY Clarke-Duke (Mycenae, ASCAP)	83
FOR YOUR EYES ONLY Neil (UA, ASCAP)	26	TEMPTED Bechirian-Costello (Illegal Songs, BMI)	52
GEMINI DREAM Williams (WB/MCA, ASCAP)	72	THAT OLD SONG Parker, Jr. (Raydiola, ASCAP)	27
GENERAL HOSPI-TALE King (Solid Smash)	40	THE BREAK UP SONG (THEY DON'T WRITE 'EM) Koufman (Rye-boy, ASCAP)	24
GIVE IT TO ME BABY James (Jobete/Stone City, ASCAP)	84	THE NIGHT OWLS Martin (Colgems-EMI, ASCAP)	36
HARD TO SAY Fogelberg-Lewis (Hickory Grove/April, ASCAP)	74	THE ONE THAT YOU LOVE Maslin (Careers/Bestall Reynolds, BMI/Riva, PRS)	14
HEARTS Hug (Mercury Shoes/Great Pyramid, BMI)	60	THE SENSITIVE KIND Carlos-Graham (Audigram, BMI)	62
HEAVY METAL (TAKIN' A RIDE) Felder (Fingers, ASCAP)	63	THE STROKE Squier-Mack (Songs of the Knight)	6
HOLD ON TIGHT Lynne (Blackwood/Jet, BMI)	16	THE SUN AIN'T GONNA SHINE ANYMORE Landis (Saturday/Seasons Four, BMI)	77
I COULD NEVER MISS YOU (MORE THAN I DO) London-Lubin (Abesongs, BMI)	34	THE VOICE Williams (WB, ASCAP)	29
I DON'T NEED YOU Richie (Boothchute, BMI)	15	THEME FROM THE GREATEST AMERICAN HERO Post (Publisher not listed)	5
I'LL DO ANYTHING FOR YOU Reid (Big Seven/Burt Reid, BMI/Becket/Ran Miller, ASCAP)	87	(THERE'S) NO GETTIN' OVER ME Milsap-Collins (Rick Hall, ASCAP)	10
I LOVE YOU MORE Watson-Group (A la Mode/Arista, ASCAP)	92	TIME Parsons (Woolfsongs/Career/Irving, BMI)	56
I'M IN LOVE Brown (Duchess/MCA, BMI)	39	TOM SAWYER Group-Brown (Core, ASCAP)	80
IN THE AIR TONIGHT Collins (Effectsound/Pun, ASCAP)	22	TOUCH ME WHEN WE'RE DANCING Carpenter (Hall-Clement, BMI)	20
IN YOUR LETTER Cronin-Richrath-Beamish (Slam Dunk, ASCAP)	42	URGENT Lange-Jones (Somerset Songs/Eversongs Ltd., ASCAP)	8
IT'S NOW OR NEVER Scotti-D'Andrea (Gladys, ASCAP)	59	VERY SPECIAL Laws-Laws (Irving/Joe Gibbs, BMI/Jeffix, ASCAP)	95
I'VE DONE EVERYTHING FOR YOU Olsen (Warner-Tamerlane, BMI)	71	WE CAN GET TOGETHER Allan-Davies (Rare Blue, ASCAP)	93
JESSIE'S GIRL Olsen (Robie Porter, BMI)	2	WE'RE IN THIS LOVE TOGETHER Graydon (Blackwood/Magic Castle, BMI)	49
JOLÉ BLON Miami Steve-Springsteen (Fort Knox)	100	WHEN SHE WAS MY GIRL Wolfert (MCA, ASCAP)	61
JUST BE MY LADY Graham (PHO, BMI)	76	WHO'S CRYING NOW Stone-Elson (Weed High Nightmare, BMI)	12
JUST ONCE Jones (ATV/Mann&Weil, BMI)	48	WINNING Olson (Island, BMI)	90
LADY (YOU BRING ME UP) Carmichael-Group (Jobete/Commodores, ASCAP)	9	YOU COULD TAKE MY HEART AWAY Flicker (Grey Hare, ASCAP)	45
LOVE ALL THE HURT AWAY Mardin (Irving/Lijestrika, BMI)	88	YOU DON'T KNOW ME Norman (Rightsong, BMI)	69
LOVE ON A TWO WAY STREET Walden (Gambi, BMI)	21	YOU MAKE MY DREAMS Hall-Oates (Hot-Cha/Six Continents, BMI)	32
MODERN GIRL Neil (Pendulum, Sea Shanty/Unichappell, BMI)	78	YOU'RE MY GIRL Verroca (Big Teeth, BMI/Brightsmile, ASCAP)	37

Record World Singles

101-150

AUGUST 29, 1981

Aug. 29	Aug. 22	
101	103	NOT FADE AWAY ERIC HINE/Montage 1200 (Wren, BMI)
102	105	DEDICATED TO THE ONE I LOVE BERNADETTE PETERS/MCA 51152 (Duchess/MCA, BMI)
103	102	LA-DI-DA SAD CAFE/Swan Song 72002 (Atl) (Man-Ken, BMI)
104	104	LIVE NOW, PAY LATER FOGHAT/Bearsville 49792 (WB) (Perwrite, ASCAP)
105	106	HERE I AM DYNASTY/Solar 47932 (E/A) (Spectrum VII/Silver Sounds, ASCAP)
106	109	ON THE BEAT B. B. & Q. BAND/Capitol 4993 (Little Macho, ASCAP)
107	107	PETER THE METER READER MARY WILSON/WMOT 9 02405 (BNA/Pet Sounds, ASCAP)
108	108	YOU'RE MINE TONIGHT PURE PRAIRIE LEAGUE/Casablanca 2337 (Unichappell/Van Hoy, BMI)
109	119	THIS IS FOR THE LOVER IN YOU SHALAMAR/Solar 12250 (RCA) (Spectrum VII/Silver Sounds, ASCAP)
110	110	CAN'T WE FALL IN LOVE AGAIN PHYLLIS HYMAN AND MICHAEL HENDERSON/Arista 0606 (ATV/Ivers, BMI)
111	130	STAY ALIVE RONNIE LAWS/Liberty 1424 (Sweetbeat, ASCAP)
112	113	YOU WANT IT, YOU GOT IT ALICE COOPER/Warner Bros. 49780 (Ezra/Hened/Phosphene/Billym, BMI/Glasco/United Artists, ASCAP)
113	112	SUMMER'S HERE JAMES TAYLOR/Columbia 11 02093 (Country Road, BMI)
114	—	BUT IT'S ALRIGHT JO JO ZEP & THE FALCONS/Columbia 18 02341 (Pamelarosa, ASCAP)
115	117	ALL GIRLS WANTED JODY MOERING/Boardwalk 7 11 113 (Hanky Panky/All Girls, ASCAP)
116	116	GONNA GET OVER YOU FRANCE JOLI/Prelude 8030 (Trumar/Crown Heights, BMI)
117	114	A WOMAN'S GOT THE POWER THE A'S/Arista 0609 (Young Philadelphians, ASCAP)
118	121	JUST ONE MOMENT AWAY MANHATTANS/Columbia 18 02191 (Content, BMI)
119	111	MARTY FELDMAN EYES BRUCE BAUM/Horn 6347 (Hollywood Boulevard, ASCAP)
120	—	A LITTLE BIT OF JAZZ NICK STRAKER BAND/Prelude 8034 (Lynton Muir/Tycho, no license)
121	123	HEADING OUT TO THE HIGHWAY JUDAS PRIEST/Columbia 11 02083 (Amakota/April, ASCAP)
122	122	TOO MANY LOVERS CRYSTAL GAYLE/Columbia 11 02078 (Mother Tongue, ASCAP)
123	—	SAFE IN THE HARBOR (WITH YOU) DAVID GUTHRIE/Arista 0628 (Blackwood/Dorein, BMI)
124	—	NEW ROMEO TIM GOODMAN/Columbia 18 02495 (New Daddy, BMI)
125	127	USE ME GRACE JONES/Island 49776 (WB) (Interior/Irving, BMI)
126	126	KEEP OUR LOVE ALIVE JOHNNY VAN ZANT/Polydor 2171 (PolyGram) (Reedy or Not/Rocknocker, ASCAP)
127	129	FUNTOWN U.S.A. RAFAEL CAMERON/Solsoul 2144 (RCA) (Oae To One, ASCAP)
128	115	MEDLEY II STARS ON/Radio 3830 (Atl) (Pub. not listed)
129	131	STAY THE NIGHT JIM MESSINA with PAULINE WILSON/Warner Bros. 49784 (Josperilla, ASCAP)
130	132	SO THIS IS LOVE? VAN HALEN/Warner Bros. 49751 (Van Halen, ASCAP)
131	—	WIKKA WRAP EVASIONS/Som 81 5020 (Screen Gems/EMI, ASCAP)
132	120	JUST LIKE PARADISE LARRY JOHN McNALLY/Columbia 18 02200 (McNally/Modern, ASCAP)
133	—	NEVER TOO MUCH LUTHER VANDROSS/Epic 14 02409 (Uncle Ronnie, ASCAP)
134	128	FIVE O'CLOCK IN THE MORNING VILLAGE PEOPLE/RCA 12258 (Can't Stop, BMI)
135	140	STAY THE NIGHT LA TOYA JACKSON/Polydor 2177 (Blackwood/Screen Gems-EMI, BMI)
136	118	ONE STEP AHEAD SPLIT ENZ/A&M 2339 (Enz, BMI)
137	139	WHAT IN THE WORLD'S COME OVER YOU TOM JONES/Mercury 76115 (PolyGram) (Unart, BMI)
138	—	IT'S YOU AFTERBACH/ARC/Columbia 18 02222 (Modern American/Mike/Rob, ASCAP)
139	135	COMPETITION TOM DICKIE & THE DESIRES/Mercury 76110 (PolyGram) (Little Gino/Temporary Combos, BMI)
140	134	ANYBODY WANNA DANCE EBONEE WEBB/Capitol 5008 (Eboney Webb, BMI)
141	136	NOTHING BUT LOVE PETER TOSH/Rolling Stones/EMI-America 8083 (pub. not listed)
142	133	BUSTIN' OUT MATERIAL WITH NONA HENDRYX/Island/Ze 49741 (WB) (Cri Cri/Island, BMI)
143	138	ARE YOU SINGLE AURRA/Salsoul 2139 (RCA) (Lucky Three/Red Auro, BMI)
144	141	SECRETS MAC DAVIS/Casablanca 2336 (PolyGram) (Bobby Goldsboro, ASCAP)
145	137	SHOW AND TELL RON DANTE/Handshake 02107 (Fullness/Blackwood, BMI)
146	143	LAY BACK IN THE ARMS OF SOMEONE SAVOY BROWN/Town House 1054 (Careers, BMI)
147	144	SEARCHING TO FIND THE ONE UNLIMITED TOUCH/Prelude 8029 (Trumar, BMI/Unlimited Touch, ASCAP)
148	145	LOVE LIGHT YUTAKA/Alfa 7004 (Little Tiger/Damie, ASCAP)
149	142	DDT NEW ENGLAND/Elektra 47115 (Rock Steady, ASCAP)
150	125	YOU STOPPED LOVING ME ROBERTA FLACK/MCA 51126 (Duchess/MCA, BMI)




HEAVY METAL[®]



“Reach Out” by Cheap Trick E-47187
 “Working In The Coal Mine” by Devo E-47204

Two new and heavy singles
 from the most awesome rock package
 this side of Zegium—HEAVY METAL DP-50004

COLUMBIA PICTURES  Album Executive Producer: Irving Azoff
 PRESENTS AN IVAN REITMAN—LEONARD MOGEL PRODUCTION • HEAVY METAL



Executive Producer: Leonard Mogel • Screenplay by Dan Galsberg & Len Blum
 Produced by Ivan Reitman • Directed by Gerald Forttor
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Record World Singles

AUGUST 29, 1981

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

Aug. 29	Aug. 22		WKS. ON CHART
1	1	ENDLESS LOVE DIANA ROSS & LIONEL RICHIE Motown 1519 (2nd Week)	9
2	2	JESSIE'S GIRL RICK SPRINGFIELD/RCA 12201	22
3	5	QUEEN OF HEARTS JUICE NEWTON/Capitol 4997	14
4	4	SLOW HAND POINTER SISTERS/Planet 47929 (E/A)	14
5	3	THEME FROM THE GREATEST AMERICAN HERO JOEY SCARBURY/Elektra 47147	16
6	8	THE STROKE BILLY SQUIER/Capitol 5005	15
7	7	ELVIRA OAK RIDGE BOYS/MCA 51084	16
8	12	URGENT FOREIGNER/Atlantic 3831	9
9	9	LADY (YOU BRING ME UP) COMMODORES/Motown 1514	10
10	11	(THERE'S) NO GETTIN' OVER ME RONNIE MILSAP/RCA 12264	10
11	10	BOY FROM NEW YORK CITY MANHATTAN TRANSFER/Atlantic 3816	15
12	15	WHO'S CRYING NOW JOURNEY/Columbia 18 02241	7
13	16	STOP DRAGGIN' MY HEART AROUND STEVIE NICKS WITH TOM PETTY AND THE HEARTBREAKERS/Modern 7336 (Atl)	6
14	6	THE ONE THAT YOU LOVE AIR SUPPLY/Arista 0604	16
15	13	I DON'T NEED YOU KENNY ROGERS/Liberty 1415	12
16	23	HOLD ON TIGHT ELO/Jet 02408 (CBS)	6
17	18	FIRE AND ICE PAT BENATAR/Chrysalis 2529	7
18	24	STEP BY STEP EDDIE RABBITT/Elektra 47174	6
19	14	BETTE DAVIS EYES KIM CARNES/EMI-America 8077	23
20	19	TOUCH ME WHEN WE'RE DANCING CARPENTERS/A&M 2344	11
21	22	LOVE ON A TWO WAY STREET STACY LATTISAW/Cotillion 46105 (Atl)	11
22	17	IN THE AIR TONIGHT PHIL COLLINS/Atlantic 3824	14
23	25	COOL LOVE PABLO CRUISE/A&M 2349	9
24	27	THE BREAK UP SONG (THEY DON'T WRITE 'EM) GREG KIHN BAND/Beserkley 41949 (E/A)	12
25	36	MEDLEY BEACH BOYS/Capitol 5030	6
26	35	FOR YOUR EYES ONLY (THEME FROM THE MOTION PICTURE SOUNDTRACK) SHEENA EASTON/Liberty 1418	5
27	29	THAT OLD SONG RAY PARKER, JR. & RAYDIO/Arista 0616	7
28	31	REALLY WANT TO KNOW YOU GARY WRIGHT/Warner Bros. 49769	9
29	32	THE VOICE MOODY BLUES/Threshold 602 (PolyGram)	4
30	33	FEELS SO RIGHT ALABAMA/RCA 12336	10
31	20	DOUBLE DUTCH BUS FRANKIE SMITH/WMOT 8 5356	16
32	26	YOU MAKE MY DREAMS DARYL HALL & JOHN OATES/RCA 12217	18
33	41	START ME UP ROLLING STONES/Rolling Stones 40243 (Atl)	2
34	37	I COULD NEVER MISS YOU (MORE THAN I DO) LULU/Alfa 7006	5
35	43	ARTHUR'S THEME (BEST THAT YOU CAN DO) CHRISTOPHER CROSS/Warner Bros. 49787	3
36	54	THE NIGHT OWLS* LITTLE RIVER BAND/Capitol 5033	2
37	38	YOU'RE MY GIRL FRANKE & THE KNOCKOUTS/Millennium 11808 (RCA)	9
38	39	EVERLASTING LOVE REX SMITH & RACHEL SWEET/Columbia 18 02169	10
39	45	I'M IN LOVE EVELYN KING/RCA 12243	6
40	46	GENERAL HOSPI-TALE AFTERNOON DELIGHTS/MCA 13955	6
41	47	BREAKING AWAY BALANCE/Portrait 24 02177 (CBS)	7
42	49	IN YOUR LETTER REO SPEEDWAGON/Epic 14 02457	4
43	48	CHLOE ELTON JOHN/Geffen 49788 (WB)	5
44	51	DRAW OF THE CARDS KIM CARNES/EMI-America 8087	4
45	50	YOU COULD TAKE MY HEART AWAY SILVER CONDOR/Columbia 18 02268	6

CHARTMAKER OF THE WEEK

46 — **PRIVATE EYES***
DARYL HALL &
JOHN OATES
RCA 12296



47	53	SUPER FREAK (Part 1) RICK JAMES/Gordy 7205 (Motown)	4
48	55	JUST ONCE QUINCY JONES Featuring JAMES INGRAM/A&M 2357	2
49	59	WE'RE IN THIS LOVE TOGETHER AL JARREAU/Warner Bros. 49746	5
50	52	SQUARE BIZ TEENA MARIE/Gordy 7202 (Motown)	7
51	56	STRAIGHT FROM THE HEART ALLMAN BROTHERS BAND/Arista 0618	5
52	57	TEMPTED SQUEEZE/A&M 2345	6
53	34	DON'T GIVE IT UP ROBBIE PATTON/Liberty 1420	8
54	63	SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED) CARL CARLTON/20th Century-Fox 2488 (RCA)	5
55	60	SOME DAYS ARE DIAMONDS (SOME DAYS ARE STONE) JOHN DENVER/RCA 12246	6
56	21	TIME ALAN PARSONS PROJECT/Arista 0598	20
57	66	BACKFIRED DEBBIE HARRY/Chrysalis 2526	3
58	28	ROCK 'N' ROLL DREAMS COME THROUGH JIM STEINMAN/Epic/Cleve. Intl. 19 02011	13
59	30	IT'S NOW OR NEVER JOHN SCHNEIDER/Scotti Bros. 6 02105 (CBS)	14
60	40	HEARTS MARTY BALIN/EMI-America 8084	15
61	75	WHEN SHE WAS MY GIRL FOUR TOPS/Casablanca 2338 (PolyGram)	2
62	65	THE SENSITIVE KIND SANTANA/Columbia 18 02178	5
63	58	HEAVY METAL (TAKIN' A RIDE) DON FELDER/Full Moon/Asylum 47175	5
64	67	SHAKE IT UP TONIGHT CHERYL LYNN/Columbia 11 02102	8
65	72	BURNIN' FOR YOU BLUE OYSTER CULT/Columbia 18 02415	4
66	42	STARS ON 45 /STARS ON/Radio 3810 (Atl)	21
67	74	FALLING IN LOVE AGAIN MICHAEL STANLEY BAND/EMI-America 8090	3
68	79	SILLY DENIECE WILLIAMS/ARC/Columbia 18 02406	3
69	73	YOU DON'T KNOW ME MICKEY GILLEY/Epic 14 02172	5
70	70	NICOLE POINT BLANK/MCA 51132	10
71	85	I'VE DONE EVERYTHING FOR YOU RICK SPRINGFIELD/RCA 12166	2
72	44	GEMINI DREAM MOODY BLUES/Threshold 601 (PolyGram)	12
73	61	DON'T LET HIM GO REO SPEEDWAGON/Epic 19 02127	12
74	—	HARD TO SAY DAN FOGELBERG/Epic/Full Moon 14 02488	1
75	80	A HEART IN NEW YORK ART GARFUNKEL/Columbia 18 02307	3
76	81	JUST BE MY LADY LARRY GRAHAM/Warner Bros. 49744	5
77	88	THE SUN AIN'T GONNA SHINE ANYMORE NIELSON/PEARSON/Capitol 5032	2
78	69	MODERN GIRL SHEENA EASTON/EMI-America 8080	16
79	71	STRANGER JEFFERSON STARSHIP/Grunt 12275 (RCA)	8
80	62	TOM SAWYER RUSH/Mercury 76109 (PolyGram)	12
81	89	ALL I HAVE DO IS DREAM ANDY GIBB AND VICTORIA PRINCIPAL/RSO 1065 (PolyGram)	2
82	76	FLY AWAY BLACKFOOT/Atco 7331	10
83	77	SWEET BABY STANLEY CLARKE & GEORGE DUKE/Epic 19 01052	18
84	84	GIVE IT TO ME BABY RICK JAMES/Gordy 7197 (Motown)	16
85	64	NIGHTWALKER GINO VANNELLI/Arista 0613	10
86	68	DON'T WANT TO WAIT ANYMORE TUBES/Capitol 5007	10
87	95	I'LL DO ANYTHING FOR YOU DENROY MORGAN/Becket 45 5	2
88	—	LOVE ALL THE HURT AWAY ARETHA FRANKLIN & GEORGE BENSON/Arista 0624	1
89	—	OUR LIPS ARE SEALED GO-GO'S/I.R.S 9901 (A&M)	1
90	82	WINNING SANTANA/Columbia 11 01050	20
91	83	SEVEN YEAR ACHE ROSANNE CASH/Columbia 11 11426	18
92	97	I LOVE YOU MORE RENE & ANGELA/Capitol 5010	2
93	93	WE CAN GET TOGETHER ICEHOUSE/Chrysalis 2530	3
94	78	A WOMAN IN LOVE (IT'S NOT ME) TOM PETTY AND THE HEARTBREAKERS/MCA 51136	6
95	86	VERY SPECIAL DEBRA LAWS/Elektra 47142	9
96	87	NOTHING EVER GOES AS PLANNED STYX/A&M 2348	8
97	90	A WOMAN NEEDS LOVE (JUST LIKE YOU DO) RAY PARKER, JR. & RAYDIO/Arista 0592	26
98	—	SWEAT (TILL YOU GET WET) BRICK/Bang 02246 3 (CBS)	1
99	91	RUNNING AWAY MAZE FEATURING FRANKIE BEVERLY/Capitol 5000	10
100	92	JOLÉ BLON GARY U.S. BONDS/EMI-America 8089	7

*Denotes Powerhouse Pick

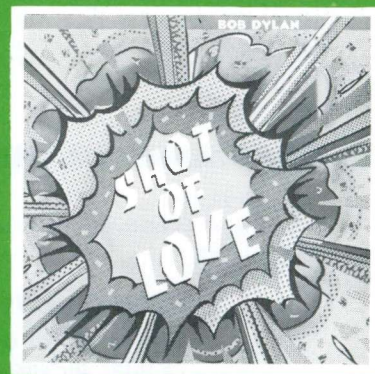
PRODUCERS AND PUBLISHERS ON PAGE 21

Record World Album Airplay

AUGUST 29, 1981

FLASHMAKER

SHOT OF LOVE
BOB DYLAN
Columbia



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

WNEW-FM/NEW YORK

ADDS:
ATLANTA RHYTHM SECTION (12") — Columbia
BOB DYLAN — Columbia
GENESIS (import single) — Charisma
HALL & OATES (single) — RCA
LITTLE RIVER BAND (12") — Capitol
KIRSTY MacCOLL (import single) — Polydor
POWDER BLUES — Liberty
SNIFF 'N' THE TEARS — MCA
BILLY THORPE — Pasha
URGH! — A&M

HEAVY ACTION:
ROLLING STONES (12") — Rolling Stones
ELO — Jet
IAN HUNTER — Chrysalis
PRETENDERS — Sire
ALLMAN BROTHERS BAND — Arista
SQUEEZE — A&M
FOREIGNER — Atlantic
STEVIE NICKS — Modern
PAT BENATAR — Chrysalis
HEAVY METAL (soundtrack) — Full Moon/Asylum

WBCN-FM/BOSTON

ADDS:
BOB DYLAN — Columbia
HALL & OATES (single) — RCA
IAN HUNTER — Chrysalis
LITTLE FEAT — WB
POINTER SISTERS (single) — Planet
SNIFF 'N' THE TEARS — MCA
HEAVY ACTION:
PRETENDERS — Sire
STEVIE NICKS — Modern
PAT BENATAR — Chrysalis
BILLY SQUIER — Capitol
HEAVY METAL (soundtrack) — Full Moon/Asylum
JOURNEY — Columbia
JOE PERRY PROJECT — Columbia
TOM PETTY AND THE HEARTBREAKERS — Backstreet/MCA
ELO — Jet
ZZ TOP — WB

WCOZ-FM/BOSTON

ADDS:
DVC — Alfa
HEAVY ACTION:
PAT BENATAR — Chrysalis
DANNY JOE BROWN — Epic
FOREIGNER — Atlantic
JOURNEY — Columbia
LOOK — Plastic
JOE PERRY PROJECT — Columbia
SHOOTING STAR — Virgin/Epic
BILLY SQUIER — Capitol
STEVIE NICKS — Modern
RED RIDER — Capitol

WLIR-FM/LONG ISLAND

ADDS:
BOB DYLAN — Columbia
DAN FOGELBERG (single) — Full Moon/Epic
HALL & OATES (single) — RCA
INDUSTRY (EP) — Mannequin
URGH! — A&M
HEAVY ACTION:
JOAN JETT — Boardwalk
ROLLING STONES (12") — Rolling Stones
STEVIE NICKS — Modern

PAT BENATAR — Chrysalis
PRETENDERS — Sire
FOREIGNER — Atlantic
OZZY OSBOURNE — Jet
SQUEEZE — A&M
BILLY SQUIER — Capitol
LITTLE FEAT — WB

WBLM-FM/MAINE

ADDS:
RIOT — Elektra
HEAVY ACTION:
FOREIGNER — Atlantic
PAT BENATAR — Chrysalis
JOURNEY — Columbia
BILLY SQUIER — Capitol
POINT BLANK — MCA
GARY O' — Capitol
DANNY JOE BROWN — Epic
JOE PERRY PROJECT — Columbia
STEVIE NICKS — Modern
MICHAEL STANLEY BAND — EMI-America

WQBK-FM/ALBANY

ADDS:
FREDDY CANNON & THE BELMONTS (single) — MiaSound
CHILLIWACK — Millennium
BOB DYLAN — Columbia
ELEKTRICS — Capitol
DAN FOGELBERG (single) — Full Moon/Epic
HALL & OATES (single) — RCA
MEAT LOAF (12") — Epic/Cleve. Int'l
NOVO COMBO — Polydor
POWDER BLUES — Liberty
URGH! — A&M
HEAVY ACTION:
LITTLE FEAT — WB
GO-GO'S — I.R.S.
ROLLING STONES (12") — Rolling Stones
PRETENDERS — Sire
JOE JACKSON — A&M
RAMONES — Sire
ALLMAN BROTHERS BAND — Arista
RICKIE LEE JONES — WB
TOM PETTY AND THE HEARTBREAKERS — Backstreet/MCA
HEAVY METAL (soundtrack) — Full Moon/Asylum

WCMF-FM/ROCHESTER

ADDS:
BOB DYLAN — Columbia
RIOT — Elektra
BILLY THORPE — Pasha
HEAVY ACTION:
FOREIGNER — Atlantic
PAT BENATAR — Chrysalis
JOURNEY — Columbia
RICKIE LEE JONES — WB
TOM PETTY AND THE HEARTBREAKERS — Backstreet/MCA
BILLY SQUIER — Capitol
DEF LEPPARD — Mercury
STEVIE NICKS — Modern
PRETENDERS — Sire
BLUE OYSTER CULT — Columbia

WMJQ-FM/ROCHESTER

ADDS:
ALLMAN BROTHERS BAND — Arista
ELO — Jet
RIOT — Elektra

HEAVY ACTION:
(in alphabetical order):
PAT BENATAR — Chrysalis
BLACKFOOT — Atco
BLUE OYSTER CULT — Columbia
FOREIGNER — Atlantic
JOURNEY — Columbia
STEVIE NICKS — Modern
GARY O' — Capitol
TOM PETTY AND THE HEARTBREAKERS — Backstreet/MCA
ROLLING STONES (12") — Rolling Stones
BILLY SQUIER — Capitol

WOUR-FM/UTICA

ADDS:
FREDDY CANNON & THE BELMONTS (single) — MiaSound
BOB DYLAN — Columbia
DAN FOGELBERG (single) — Full Moon/Epic
HALL & OATES (single) — RCA
LITTLE RIVER BAND (12") — Capitol
BILLY THORPE — Pasha
TYCOON — Arista
HEAVY ACTION:
MICHAEL STANLEY BAND — EMI-America
BLUE OYSTER CULT — Columbia
STEVIE NICKS — Modern
JOURNEY — Columbia
SILVER CONDOR — Columbia
TOM PETTY AND THE HEARTBREAKERS — Backstreet/MCA
MOODY BLUES — Threshold
ZZ TOP — WB
FOREIGNER — Atlantic
DIESEL — Regency

WAQX-FM/SYRACUSE

ADDS:
BALANCE — Portrait
BOB DYLAN — Columbia
DAN FOGELBERG (single) — Full Moon/Epic
HALL & OATES (single) — RCA
JON & VANGELIS — Polydor
RIOT — Elektra
BILLY THORPE — Pasha
HEAVY ACTION:
STEVIE NICKS — Modern
FOREIGNER — Atlantic
JOURNEY — Columbia
PAT BENATAR — Chrysalis
ROLLING STONES (12") — Rolling Stones
BILLY SQUIER — Capitol
TOM PETTY AND THE HEARTBREAKERS — Backstreet/MCA
DIESEL — Regency
MOODY BLUES — Threshold
ELO — Jet

WMMR-FM/PHILADELPHIA

ADDS:
ADAM AND THE ANTS (12") — Epic
DIRT BAND — Liberty
HALL & OATES (single) — RCA
LITTLE RIVER BAND (12") — Capitol
BILLY THORPE — Pasha
URGH! — A&M
HEAVY ACTION:
ROLLING STONES (12") — Rolling Stones

FOREIGNER — Atlantic
STEVIE NICKS — Modern
LITTLE FEAT — WB
PRETENDERS — Sire
PAT BENATAR — Chrysalis
MOODY BLUES — Threshold
ELO — Jet
JOURNEY — Columbia
BLUE OYSTER CULT — Columbia

WDVE-FM/PITTSBURGH

ADDS:
BOB DYLAN — Columbia
DAN FOGELBERG (single) — Full Moon/Epic
HEAVY ACTION:
FOREIGNER — Atlantic
PAT BENATAR — Chrysalis
JOURNEY — Columbia
STEVIE NICKS — Modern
ZZ TOP — WB
MICHAEL STANLEY BAND — EMI-America
MOODY BLUES — Threshold
ROLLING STONES (12") — Rolling Stones
TOM PETTY AND THE HEARTBREAKERS — Backstreet/MCA
BLACKFOOT — Atco

WHFS-FM/WASHINGTON

ADDS:
CHILLIWACK — Millennium
BOB DYLAN — Columbia
ELEKTRICS — Capitol
HALL & OATES (single) — RCA
NOVO COMBO — Polydor
EBERHARD SCHOENER — Harvest
SIOUXIE & THE BANSHEES — PVC
BILLY THORPE — Pasha
URGH! — A&M
VISITORS — Montage
HEAVY ACTION:
PRETENDERS — Sire
SQUEEZE — A&M
GO-GO'S — I.R.S.
RICKIE LEE JONES — WB
PSYCHEDELIC FURS — Columbia
JOE JACKSON — A&M
LENE LOVICH — Stiff/Epic
KRAFTWERK — WB
ICEHOUSE — Chrysalis
RAMONES — Sire

WRXL-FM/RICHMOND

ADDS:
RICK SPRINGFIELD (single) — RCA
HEAVY ACTION:
FOREIGNER — Atlantic
PAT BENATAR — Chrysalis
JOURNEY — Columbia
STEVIE NICKS — Modern
ELO — Jet
ROLLING STONES (12") — Rolling Stones
HEAVY METAL (soundtrack) — Full Moon/Asylum
BLUE OYSTER CULT — Columbia
ALLMAN BROTHERS BAND — Arista
BILLY SQUIER — Capitol

WKLS-FM/ATLANTA

ADDS:
CHILLIWACK — Millennium
BOB DYLAN — Columbia
DAN FOGELBERG (single) — Full Moon/Epic
HALL & OATES (single) — RCA

MOST ADDED

SHOT OF LOVE — Bob Dylan — Columbia (15)
 PRIVATE EYES (single) — Daryl Hall & John Oates — RCA (11)
 STIMULATION — Billy Thorpe — Pasha (10)
 WANNA BE A STAR — Chilliwack — Millennium (9)
 FIRE DOWN UNDER — Riot — Elektra (8)
 HARD TO SAY (single) — Dan Fogelberg — Full Moon / Epic (8)
 NOVO COMBO — Polydor (5)
 TURN OUT THE LIGHTS — Tycoon — Arista (5)
 URGH! A MUSIC WAR — A&M (5)

TOP AIRPLAY

4
 FOREIGNER
 Atlantic



MOST AIRPLAY

4 — Foreigner — Atlantic (25)
 PRECIOUS TIME — Pat Benatar — Chrysalis (24)
 ESCAPE — Journey — Columbia (22)
 BELLA DONNA — Stevie Nicks — Modern (21)
 DON'T SAY NO — Billy Squier — Capitol (16)
 LONG DISTANCE VOYAGER — Moody Blues — Threshold (14)
 FIRE OF UNKNOWN ORIGIN — Blue Oyster Cult — Columbia (13)
 START ME UP (single) — Rolling Stones — Rolling Stones (13)
 TIME — ELO — Jet (12)
 HARD PROMISES — Tom Petty and the Heartbreakers — Backstreet / MCA (11)
 HEAVY METAL (soundtrack) — Full Moon / Asylum (11)

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

NOVO COMBO — Polydor
 SHOOTING STAR — Virgin / Epic
 BILLY THORPE — Pasha
 TYCOON — Arista
HEAVY ACTION:
 FOREIGNER — Atlantic
 JOURNEY — Columbia
 STEVIE NICKS — Modern
 PAT BENATAR — Chrysalis
 MOODY BLUES — Threshold
 HEAVY METAL (soundtrack) — Full Moon / Asylum
 ZZ TOP — WB
 BLACKFOOT — Atco
 ELO — Jet
 BLUE OYSTER CULT — Columbia

WMMS-FM / CLEVELAND

ADDS:
 ANY TROUBLE — Stiff America
 CHILLIWACK — Millennium
 BOB DYLAN — Columbia
 DAN FOGELBERG (single) — Full Moon / Epic
 BILLY THORPE — Pasha
 TYCOON — Arista
HEAVY ACTION:
 MICHAEL STANLEY BAND — EMI-America
 PAT BENATAR — Chrysalis
 STEVIE NICKS — Modern
 JOURNEY — Columbia
 FOREIGNER — Atlantic
 BILLY SQUIER — Capitol
 MOODY BLUES — Threshold
 RICKIE LEE JONES — WB
 ELO — Jet
 ZZ TOP — WB

Y95-FM / ROCKFORD

ADDS:
 CHILLIWACK — Millennium
 TIM CURRY — A&M
 DIRT BAND — Liberty
 MEAT LOAF (12") — Epic / Cleve. Int'l
 RIOT — Elektra
 TYCOON — Arista
HEAVY ACTION:
 JOURNEY — Columbia
 PAT BENATAR — Chrysalis
 FOREIGNER — Atlantic
 STEVIE NICKS — Modern
 HEAVY METAL (soundtrack) — Full Moon / Asylum
 TOM PETTY AND THE HEARTBREAKERS — Backstreet / MCA
 MOODY BLUES — Threshold
 BLUE OYSTER CULT — Columbia
 ALLMAN BROTHERS BAND — Arista
 ICEHOUSE — Chrysalis

WLUP-FM / CHICAGO

ADDS:
 RED RIDER — Capitol
 RIOT — Elektra
HEAVY ACTION:
 BILLY SQUIER — Capitol
 JOURNEY — Columbia
 FOREIGNER — Atlantic
 JOE VITALE — Asylum
 DEF LEPPARD — Mercury
 GARY O' — Capitol
 BLACKFOOT — Atco
 JOHNNY VAN ZANT — Polydor
 SHOOTING STAR — Virgin / Epic
 LOOK — Plastic

WXRT-FM / CHICAGO

ADDS:
 ATLANTA RHYTHM SECTION

(12") — Columbia
 CHILLIWACK — Millennium
 BOB DYLAN — Columbia
 HALL & OATES (single) — RCA
 AL JARREAU — WB
 ROLLING STONES (8 side) — Rolling Stones
HEAVY ACTION:
 PRETENDERS — Sire
 LITTLE FEAT — WB
 DEBBIE HARRY — Chrysalis
 ZZ TOP — WB
 STEVIE NICKS — Modern
 ELO — Jet
 RICKIE LEE JONES — WB
 HEAVY METAL (soundtrack) — Full Moon / Asylum
 MOODY BLUES — Threshold
 ROLLING STONES (12") — Rolling Stones

KSHE-FM / ST. LOUIS

ADDS:
 CHILLIWACK — Millennium
 DVC — Alfa
 SNIFF 'N' THE TEARS — MCA
HEAVY ACTION:
 FOREIGNER — Atlantic
 JOURNEY — Columbia
 PAT BENATAR — Chrysalis
 ZZ TOP — WB
 MICHAEL STANLEY BAND — EMI-America
 ELO — Jet
 PETER FRAMPTON — A&M
 MOODY BLUES — Threshold
 JEFFERSON STARSHIP — Grunt
 HEAVY METAL (soundtrack) — Full Moon / Asylum

WLPX-FM / MILWAUKEE

ADDS:
 ALLMAN BROTHERS BAND — Arista
HEAVY ACTION:
 MOODY BLUES — Threshold
 PAT BENATAR — Chrysalis
 BLUE OYSTER CULT — Columbia
 BILLY SQUIER — Capitol
 POINT BLANK — MCA
 PETER FRAMPTON — A&M
 ROLLING STONES (12") — Rolling Stones
 FOREIGNER — Atlantic
 JOURNEY — Columbia
 STEVIE NICKS — Modern

KDWB-FM / MINNEAPOLIS

ADDS:
 ROLLING STONES (12") — Rolling Stones
HEAVY ACTION:
 BLUE OYSTER CULT — Columbia
 GREG KIHN — Beserkley
 JOURNEY — Columbia
 JOE VITALE — Asylum
 PETER FRAMPTON — A&M
 BILLY SQUIER — Capitol
 FOREIGNER — Atlantic
 FOGHAT — Bearsville
 PAT BENATAR — Chrysalis
 ELO — Jet

KZEW-FM / DALLAS

ADDS:
 BRYAN ADAMS — A&M
 TIM CURRY — A&M
 NOVO COMBO — Polydor
 RIOT — Elektra

BILLY THORPE — Pasha
HEAVY ACTION:
 FOREIGNER — Atlantic
 RICK SPRINGFIELD — RCA
 JOURNEY — Columbia
 MOODY BLUES — Threshold
 STEVIE NICKS — Modern
 PAT BENATAR — Chrysalis
 BILLY SQUIER — Capitol
 ICEHOUSE — Chrysalis
 ZZ TOP — WB
 ROLLING STONES (12") — Rolling Stones

KLBJ-FM / AUSTIN

ADDS:
 BOB DYLAN — Columbia
 IAN HUNTER — Chrysalis
 JON & VANGELIS — Polydor
 SHOOTING STAR — Virgin / Epic
 SNIFF 'N' THE TEARS — MCA
HEAVY ACTION:
 ZZ TOP — WB
 RICKIE LEE JONES — WB
 ICEHOUSE — Chrysalis
 FOREIGNER — Atlantic
 PAT BENATAR — Chrysalis
 STEVIE NICKS — Modern
 BLUE OYSTER CULT — Columbia
 ELO — Jet
 JOURNEY — Columbia
 MOODY BLUES — Threshold

KFML-AM / DENVER

ADDS:
 ATLANTA RHYTHM SECTION (12") — Columbia
 HENRY BADOWSKI — I.R.S.
 CHILLIWACK — Millennium
 BOB DYLAN — Columbia
 DAN FOGELBERG (single) — Full Moon / Epic
 ART GARFUNKEL — Columbia
 JOE PASS — Pablo
 POWDER BLUES — Liberty
 TYCOON — Arista
HEAVY ACTION:
 RICKIE LEE JONES — WB
 TIM CURRY — A&M
 ROLLING STONES (12") — Rolling Stones
 SNIFF 'N' THE TEARS — MCA
 MOODY BLUES — Threshold
 JON & VANGELIS — Polydor
 SINCEROS — Columbia
 ELO — Jet
 JOE JACKSON — A&M
 STEVIE NICKS — Modern

KOME-FM / SAN JOSE

ADDS:
 BRYAN ADAMS — A&M
 IRON MAIDEN — Harvest
 NOVO COMBO — Polydor
 RIOT — Elektra
 SHOOTING STAR — Virgin / Epic
 BILLY THORPE — Pasha
HEAVY ACTION:
 PAT BENATAR — Chrysalis
 FOREIGNER — Atlantic
 HEAVY METAL (soundtrack) — Full Moon / Asylum
 JEFFERSON STARSHIP — Grunt
 JOURNEY — Columbia
 GREG KIHN — Beserkley
 REO SPEEDWAGON — Capitol
 BILLY SQUIER — Capitol
 STYX — A&M
 VAN HALEN — WB

KLOS-FM / LOS ANGELES

ADDS:
 NONE
HEAVY ACTION:
 (in alphabetical order):
 PAT BENATAR — Chrysalis
 BLACKFOOT — Atco
 BLUE OYSTER CULT — Columbia
 PHIL COLLINS — Atlantic
 FOREIGNER — Atlantic
 JEFFERSON STARSHIP — Grunt
 GREG KIHN — Beserkley
 OZZY OSBOURNE — Jet
 TOM PETTY AND THE HEARTBREAKERS — Backstreet / MCA
 BILLY SQUIER — Capitol

KROQ-FM / LOS ANGELES

ADDS:
 FORCE 10 — WB
 IAN HUNTER — Chrysalis
 ORCHESTRAL MANOEUVRES IN THE DARK — Virgin / Epic
 PSYCHEDELIC FURS — Columbia
 ROLLING STONES (12") — Rolling Stones
HEAVY ACTION:
 PRETENDERS — Sire
 GO-GO'S — I.R.S.
 OINGO BOINGO — A&M
 TOM PETTY AND THE HEARTBREAKERS — Backstreet / MCA
 ADAM AND THE ANTS — Epic
 FOREIGNER — Atlantic
 SQUEEZE — A&M
 PAT BENATAR — Chrysalis
 KRAFTWERK — WB
 RAMONES — Sire

KZOK-FM / SEATTLE

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

KZEL-FM / EUGENE

ADDS:
 CHILLIWACK — Millennium
 BOB DYLAN — Columbia
 HALL & OATES (single) — RCA
 TORONTO — A&M
HEAVY ACTION:
 STEVIE NICKS — Modern
 PRETENDERS — Sire
 ALLMAN BROTHERS BAND — Arista
 PAT BENATAR — Chrysalis
 ZZ TOP — WB
 HEAVY METAL (soundtrack) — Full Moon / Asylum
 BLUE OYSTER CULT — Columbia
 FOREIGNER — Atlantic
 JOURNEY — Columbia
 RICKIE LEE JONES — WB

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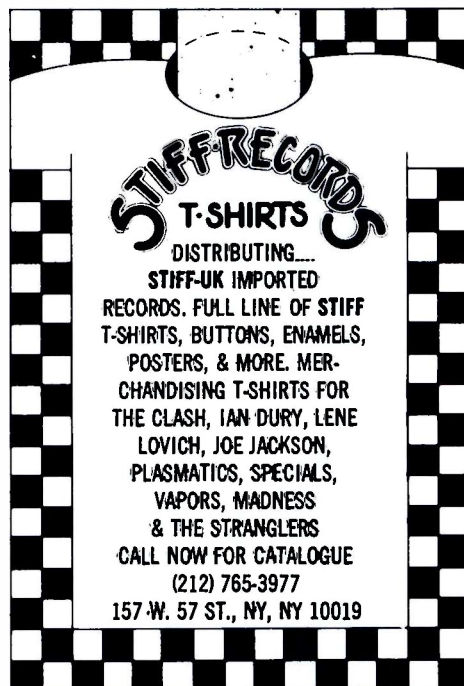
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Ad Forum Record World

SRS Announces New Workshops

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

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

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

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

ASCAP Awards Two Copland Scholarships

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

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

Marsalis to Columbia

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

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

Radio Replay

By PHIL DIMAURO

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

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

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

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

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

The influence of Deano's bird was far from over at the end of the luncheon. The poor little thing was the only creature in the grand ballroom to make a peep during FCC chairman **Mark Fowler's** address, between rounds of applause. (Ever try clapping wings? It's not easy.) Radio Replay is now questioning whether the term "bird-brain" isn't used a bit unfairly — and hey, we hope that somebody found a way to get the poor little thing out of there. Judging by the quality of the luncheon (described in eloquent vacuum-cleaner terminology by Lujack), a steady diet of table-leavings will make the lone chirper sick.

AN ENTERPRISING MOVER: ABC Radio Enterprises' vice president in charge **Michael Hauptman** chose the RPC as the occasion to announce the appointment of **David Pollei** as vice president, station marketing for the division. Pollei, who is responsible for marketing ABC Radio Enterprises' new satellite music programming service, comes from Bonneville Broadcast Consultants, where he was vice president of marketing since 1979. He has also held executive management positions at WCLR Radio, Chicago.

MORE CONVENTIONAL MOVERS: ABC Radio Enterprises also revealed the signing of KABC personalities **Ray Briem** and **Ira Fistell** for its satellite-delivered ABC talk radio programming service. . . . Meanwhile, sources at NBC Radio suggested we watch for major news regarding NBC's official entry into satellite programming in mid to late September. . . . Finally, it seems that **Carey Davis** of WSDR, Sterling, Illinois, a highly successful small-market news/talk/information situation, will soon be bringing his local saavy to the big apple at WMCA. Anybody who remembers Davis' sermon at last year's RPC knows what we're in for.

THE CLOUD: If you haven't already heard, the poor NAB folks had their hands full at this RPC. Some sort of foulup in the Hyatt's reservation system caused 300 attendees to be bumped from their rooms on Sunday night, an annoying eventuality which most people seemed to take very well.

The next disappointment was **Willie Nelson**, scheduled to appear before the conference on Tuesday night, who was disabled by a collapsed lung at the last minute and was forced to cancel. This sent the conference steering committee on a mad talent hunt of the variety that even booking agents dread; luckily, they

(Continued on page 38)

NAB Meet (Continued from page 19)

ing by ABC radio news commentator Paul Harvey, who came out in favor of the government's deregulatory attitude, but warned that the extra freedom demanded greater responsibility. "We must respond affirmatively to deregulation by self-regulation," said Harvey. "When Washington loosens the leash, we must behave or be damned. The future is in our hands."

A workshop on deregulation held the following day, which offered more of a nuts-and-bolts approach to the subject, included FCC commissioner James Quello on the panel. Communications attorneys on the panel advised broadcasters that the new guidelines have not eliminated the threat of petitions to deny the renewal of broadcast licenses, urging "prudence" in record-keeping in the event that a station license is challenged. Quello promised "an all-out effort to get rid of procedures such as petitions to deny," and also suggested that laws like the "7-7-7" rule (dictating that a single broadcast corporation can own only seven AM stations, seven FMs and seven television stations) and the "hundred mile rule" (determining the legal distance between owned stations) might also be dropped in the near future.

While the pledges of government all sounded like music to the ears of radio programmers, the new technologies which promise to change the medium

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

MTV Showcased

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

Suppliers of programming delivered
(Continued on page 37)



"What sort of format change did you have in mind, Furbish?"

Record World[®] Retail Report

AUGUST 29, 1981

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

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PAT BENATAR — Chrysalis
ENDLESS LOVE — Mercury (Soundtrack)
FOREIGNER — Atlantic
LARRY GRAHAM — WB
HEAVY METAL — Full Moon / Asylum
(Soundtrack)
RICKIE LEE JONES — WB
JOURNEY — Columbia
STEVIE NICKS — Modern
EDDIE RABBITT — Elektra
ZZ TOP — WB

MUSICLAND/NATIONAL

ELO — Jet
LARRY GRAHAM — WB
HEAVY METAL — Full Moon / Asylum
(Soundtrack)
AL JARREAU — WB
JOURNEY — Columbia
STEVIE NICKS — Modern
PRETENDERS — Sire
EDDIE RABBITT — Elektra
ZZ TOP — WB

PICKWICK/NATIONAL

FOREIGNER — Atlantic
LARRY GRAHAM — WB
HEAVY METAL — Full Moon / Asylum
(Soundtrack)
RICKIE LEE JONES — WB
JOURNEY — Columbia
EVELYN KING — RCA
STEVIE NICKS — Modern
ZZ TOP — WB

RECORD BAR/NATIONAL

ALLMAN BROTHERS — Arista
DEF LEPPARD — Mercury
ELO — Jet
FUNKADELIC — WB
HEAVY METAL — Full Moon / Asylum
(Soundtrack)
AL JARREAU — WB
MICHAEL STANLEY BAND — EMI-America
PRETENDERS — Sire
EDDIE RABBITT — Elektra
RED RIDER — Capitol

SOUND UNLIMITED/ NATIONAL

ALLMAN BROTHERS — Arista
DEF LEPPARD — Mercury
DIRT BAND — Liberty
ARETHA FRANKLIN — Arista
DEBBIE HARRY — Chrysalis
IAN HUNTER — Chrysalis
BARBARA MANDRELL — RCA
RED RIDER — Capitol
SPYRO GYRA — MCA
TEMPTATIONS — Gordy

STRAWBERRIES/NEW ENGLAND

FOUR TOPS — Casablanca
ARETHA FRANKLIN — Arista
HEAVY METAL — Full Moon / Asylum
(Soundtrack)
PHYLLIS HYMAN — Arista
AL JARREAU — WB
JOURNEY — Columbia
MICHAEL STANLEY BAND — EMI-America
PRETENDERS — Sire
RACHEL SWEET — Columbia
TIME — WB

RECORD WORLD-TSS/ NORTHEAST

ALLMAN BROTHERS — Arista
ELO — Jet
RICHARD "DIMPLES" FIELDS — Boardwalk
GO-GO'S — I.R.S.
JON & VANGELIS — Polydor
JOURNEY — Columbia
EVELYN KING — RCA
MICHAEL STANLEY BAND — EMI-America
STEVIE NICKS — Modern
JOE PERRY PROJECT — Columbia

CUTLER'S/NEW HAVEN

DAVE DAVIES — RCA
GO-GO'S — I.R.S.
DEBBIE HARRY — Chrysalis
IAN HUNTER — Chrysalis
JOE JACKSON — A&M
JON & VANGELIS — Polydor
RICKIE LEE JONES — WB
STEVIE NICKS — Modern
PRETENDERS — Sire
BILLY SQUIER — Capitol

CRAZY EDDIE/NEW YORK

HERB ALPERT — A&M
CARL CARLTON — 20th Century-Fox
DEBBIE HARRY — Chrysalis
HEAVY METAL — Full Moon / Asylum
(Soundtrack)
GRACE JONES — Island
CHAKA KHAN — WB
ORCHESTRAL MANOEUVRES IN THE DARK —
Virgin / Epic
POINTER SISTERS — Planet
SEIZE THE BEAT — ZE / Island

DISC-O-MAT/NEW YORK

B.B. & Q. BAND — Capitol
CARL CARLTON — 20th Century-Fox
TIM CURRY — A&M
ELO — Jet
DEBBIE HARRY — Chrysalis
IAN HUNTER — Chrysalis
MILLIE JACKSON — Spring
AL JARREAU — WB
CAROLYNE MAS — Mercury
PRETENDERS — Sire

SAM GOODY/EAST COAST

HERB ALPERT — A&M
PAT BENATAR — Chrysalis
KIM CARNES — EMI-America
ENDLESS LOVE — Mercury (Soundtrack)
RICKIE LEE JONES — WB
JOURNEY — Columbia
EVELYN KING — RCA
STEVIE NICKS — Modern
KENNY ROGERS — Liberty
BILLY SQUIER — Capitol

RADIO 437/PHILADELPHIA

ARTHUR — WB (Soundtrack)
BALANCE — Portrait
RITA COOLIDGE — A&M
ARETHA FRANKLIN — Arista
GO-GO'S — I.R.S.
HEAVY METAL — Full Moon / Asylum
(Soundtrack)
IAN HUNTER — Chrysalis
JEAN MICHEL JARRE — Polydor
JON & VANGELIS — Polydor
TIME — WB

WEBB/PHILADELPHIA

ARETHA FRANKLIN — Arista
HALL & OATES — RCA
PHYLLIS HYMAN — Arista
MANHATTANS — Columbia
ERIC MERCURY — Capitol
LEE OSKAR — Elektra
TEMPTATIONS — Gordy
BETTY WRIGHT — Epic

RECORD & TAPE COLLECTOR/ BALTIMORE

ROY AYERS — Polydor
JOHN DENVER — RCA
DIESEL — Regency
ARETHA FRANKLIN — Arista
DEBBIE HARRY — Chrysalis
LITTLE FEAT — WB
FRANK MARINO — Columbia
PRETENDERS — Sire
TEMPTATIONS — Gordy
URGH! — A&M

PENGUIN FEATHER/NO. VIRGINIA

ANY TROUBLE — Stiff
BALANCE — Portrait
ELO — Jet
LITTLE FEAT — WB
GO-GO'S — I.R.S.
DEBBIE HARRY — Chrysalis
IAN HUNTER — Chrysalis
PRETENDERS — Sire
RIOT — Elektra
URGH! — A&M

DOUGLAS STEREO/ WASHINGTON, D.C.

B.B. & Q. BAND — Capitol
BOBBY BROOM — Arista / GRP
RAFAEL CAMERON — Salsoul
JEAN CARN — TSOP
ARETHA FRANKLIN — Arista
DEBBIE HARRY — Chrysalis
AL JARREAU — WB
ROCKIE ROBBINS — A&M
TEMPTATIONS — Gordy
EBONEE WEBB — Capitol

KEMP MILL/WASHINGTON, D.C.

ROY AYERS — Polydor
B.B. & Q. BAND — Capitol
DEF LEPPARD — Mercury
ARETHA FRANKLIN — Arista
DEBBIE HARRY — Chrysalis
MANHATTANS — Columbia
ODYSSEY — RCA
PRETENDERS — Sire
RENE & ANGELA — Capitol
ROCKIE ROBBINS — A&M

WHEREHOUSE/MICHIGAN

AFTERBACH — ARC / Columbia
BOBBY BLAND — MCA
IAN HUNTER — Chrysalis
ROCKIE ROBBINS — A&M
SPYRO GYRA — MCA
SQUEEZE — A&M
TAVARES — Capitol
TEMPTATIONS — Gordy
EBONEE WEBB — Capitol

RECORD RENDEZVOUS/ CLEVELAND

ROY AYERS — Polydor
ARETHA FRANKLIN — Arista
FUNKADELIC — WB
DEBBIE HARRY — Chrysalis
RICKIE LEE JONES — WB
JOHN KLEMMER — Elektra
LITTLE FEAT — WB
ORCHESTRAL MANOEUVRES IN THE DARK —
Virgin / Epic
PRETENDERS — Sire
URGH! — A&M

ROSE RECORDS/CHICAGO

HERB ALPERT — A&M
ELO — Jet
ARETHA FRANKLIN — Arista
DEBBIE HARRY — Chrysalis
AL JARREAU — WB
JOURNEY — Columbia
BARBARA MANDRELL — MCA
PRETENDERS — Sire
RENE & ANGELA — Capitol
ROCKIE ROBBINS — A&M

RADIO DOCTORS/ MILWAUKEE

ANY TROUBLE — Stiff
B.B. & Q. BAND — Capitol
NEIL DIAMOND — MCA
DIRT BAND — Liberty
GO-GO'S — I.R.S.
DEBBIE HARRY — Chrysalis
IAN HUNTER — Chrysalis
EDDIE RABBITT — Elektra
SPYRO GYRA — MCA
TEMPTATIONS — Gordy

LIEBERMAN/MINNESOTA

CARL CARLTON — 20th Century-Fox
CHILLIWACK — Millennium
DEF LEPPARD — Mercury
ARETHA FRANKLIN — Arista
IAN HUNTER — Chrysalis
ORCHESTRAL MANOEUVRES IN THE DARK —
Virgin / Epic
ROCKIE ROBBINS — A&M
SPYRO GYRA — MCA
TIME — WB
HANK WILLIAMS, JR. — Elektra

STREETSIDE/ST. LOUIS

ARETHA FRANKLIN — Arista
DEBBIE HARRY — Chrysalis
IAN HUNTER — Chrysalis
ORCHESTRAL MANOEUVRES IN THE DARK —
Virgin / Epic
PRETENDERS — Sire
ROCKETS — Elektra
ROCKIE ROBBINS — A&M
SPYRO GYRA — MCA
SNIFF 'N' THE TEARS — MCA
URGH! — A&M

MUSICLAND/ST. LOUIS

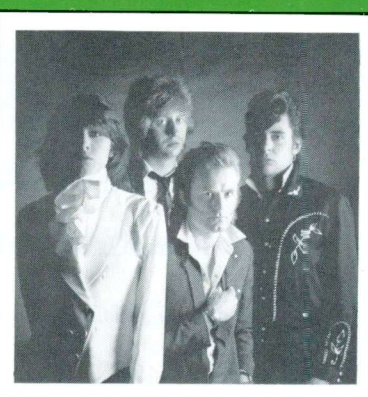
BOB DYLAN — Columbia
ELO — Jet
ENDLESS LOVE — Mercury (Soundtrack)
FOREIGNER — Atlantic
AL JARREAU — WB
JUICE NEWTON — Capitol
STEVIE NICKS — Modern
EDDIE RABBITT — Elektra
JOEY SCARBURY — Elektra
ZZ TOP — WB

SALESMAKER

PRETENDERS II
PRETENDERS
Sire

TOP SALES

PRETENDERS II — Pretenders — Sire
KOOKOO — Debbie Harry — Chrysalis
LOVE ALL THE HURT AWAY —
Aretha Franklin — Arista
BREAKIN' AWAY — Al Jarreau — WB



CIRCLES/ARIZONA

BOBBY BLAND — MCA
DAVE DAVIES — RCA
ARETHA FRANKLIN — Arista
DEBBIE HARRY — Chrysalis
HEAVY METAL — Full Moon / Asylum
(Soundtrack)
JOURNEY — Columbia
RONNIE MILSAP — RCA
ROCKIE ROBBINS — A&M
STYLISTICS — TSOP
TEMPTATIONS — Gordy

TOWER/PHOENIX

DAVE DAVIES — RCA
DEF LEPPARD — Mercury
DIRT BAND — Liberty
ELO — Jet
MICKEY GILLEY — Epic
AL JARREAU — WB
RONNIE MILSAP — RCA
PASSPORT — Atlantic
PRETENDERS — Sire
SHOOTING STAR — Virgin / Epic

SOUND WAREHOUSE/ COLORADO

B.B. & Q. BAND — Capitol
DIRT BAND — Liberty
ARETHA FRANKLIN — Arista
MICKEY GILLEY — Epic
SPYRO GYRA — MCA
JON & VANGELIS — Polydor
RONNIE MILSAP — RCA
PRETENDERS — Sire
EDDIE RABBITT — Elektra
EBONEE WEBB — Capitol

MUSIC PLUS/LOS ANGELES

NEIL DIAMOND — MCA
FUNKADELIC — WB
DEBBIE HARRY — Chrysalis
IAN HUNTER — Chrysalis
RONNIE MILSAP — RCA
ROCKIE ROBBINS — A&M
JOEY SCARBURY — Elektra
REX SMITH — Columbia
S.O.S. BAND — Tabu
SPYRO GYRA — MCA

LICORICE PIZZA/LOS ANGELES

CARL CARLTON — 20th Century-Fox
DEF LEPPARD — Mercury
DEBBIE HARRY — Chrysalis
JOURNEY — Columbia
RONNIE MILSAP — RCA
STEVIE NICKS — Modern
PRETENDERS — Sire
EDDIE RABBITT — Elektra
ZZ TOP — WB

EUCALYPTUS/WEST & NORTHWEST

PAT BENATAR — Chrysalis
DIESEL — Regency
FOREIGNER — Atlantic
HEAVY METAL — Full Moon / Asylum
(Soundtrack)
RICKIE LEE JONES — WB
JOURNEY — Columbia
STEVIE NICKS — Modern
PRETENDERS — Sire
ZZ TOP — WB

EVERYBODY'S/ NORTHWEST

ALLMAN BROTHERS — Arista
TIM CURRY — A&M
ENDLESS LOVE — Mercury (Soundtrack)
IAN HUNTER — Chrysalis
AL JARREAU — WB
LITTLE FEAT — WB
JUICE NEWTON — Capitol
PABLO CRUISE — A&M
RIOT — Elektra
URGH! — A&M

EAST/WEST RECORDS/ CENTRAL FLORIDA

BRICK — Bang
ELO — Jet
AL JARREAU — WB
LITTLE FEAT — WB
PRETENDERS — Sire
RIOT — Elektra
SPYRO GYRA — MCA
TYGERS OF PAN TANG — MCA
EBONEE WEBB — Capitol
HANK WILLIAMS, JR. — Elektra

TAPE CITY/NEW ORLEANS

ALLMAN BROTHERS — Arista
CARL CARLTON — 20th Century-Fox
ELO — Jet
DEBBIE HARRY — Chrysalis
AL JARREAU — WB
JOURNEY — Columbia
EVELYN KING — RCA
LITTLE FEAT — WB
MAZE — Capitol
PRETENDERS — Sire
ZZ TOP — WB

RECORD TOWN- HASTINGS/SOUTHWEST

BLACKFOOT — Atco
RITA COOLIDGE — A&M
DEBBIE HARRY — Chrysalis
HEAVY METAL — Full Moon / Asylum
(Soundtrack)
ICEHOUSE — Chrysalis
RICKIE LEE JONES — WB
STEVIE NICKS — Modern
PRETENDERS — Sire
EDDIE RABBITT — Elektra
ZZ TOP — WB

POPLAR TUNES/MEMPHIS

ALLMAN BROTHERS — Arista
BOBBY BLAND — MCA
BRICK — Bang
BOB DYLAN — Columbia
ARETHA FRANKLIN — Arista
HEAVY METAL — Full Moon / Asylum
(Soundtrack)
RONNIE MILSAP — RCA
TEMPTATIONS — Gordy
EBONEE WEBB — Capitol
HANK WILLIAMS, JR. — Elektra

Record World Albums

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

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

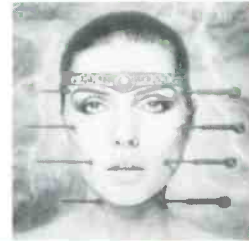
Aug. 29	Aug. 22		WKS. ON CHART	
1	1	4 FOREIGNER Atlantic SD 16999 (2nd Week)		
2	2	ESCAPE JOURNEY/Columbia TC 37408	4	O
3	3	PRECIOUS TIME PAT BENATAR/Chrysalis CHR 1346	6	H
4	7	BELLA DONNA STEVIE NICKS/Modern MR 38 139 (Atl)	3	H
5	4	HI INFIDELITY REO SPEEDWAGON/Epic FE 36884	36	O
6	6	ENDLESS LOVE (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Mercury SRM 1 2001 (PolyGram)	6	H
7	5	LONG DISTANCE VOYAGER MOODY BLUES/Threshold TRL 1 2901 (PolyGram)	13	H
8	8	DON'T SAY NO BILLY SQUIER/Capitol ST 12146	17	H
9	9	STREET SONGS RICK JAMES/Gordy G8 1002M1 (Motown)	19	H
10	10	SHARE YOUR LOVE KENNY ROGERS/Liberty LOO 1108	8	H
11	12	PIRATES RICKIE LEE JONES/Warner Bros. BSK 3432	4	H
12	13	THE ONE THAT YOU LOVE AIR SUPPLY/Arista AL 9551	12	H
13	14	WORKING CLASS DOG RICK SPRINGFIELD/RCA AFL1 3697	23	H
14	17	PARADISE THEATER STYX/A&M SP 3719	31	H
15	16	IN THE POCKET COMMODORES/Motown M8 955M1	8	H
16	24	TIME ELO/Jet FZ 37371 (CBS)	2	O
17	22	KENNY ROGERS' GREATEST HITS/Liberty LOO 1072	44	H
18	11	HARD PROMISES TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA BSR 5160	15	H
19	28	PRETENDERS II/Sire SRK 3572 (WB)	2	H
20	21	FANCY FREE OAK RIDGE BOYS/MCA 5029	13	H
21	23	DIRTY DEEDS DONE DIRTY CHEAP AC/DC/Atlantic SD 16033	20	H
22	27	FEELS SO RIGHT ALABAMA/RCA AHL1 3930	24	H
23	15	MOVING PICTURES RUSH/Mercury SRM 1 4013 (PolyGram)	25	G
24	20	BLIZZARD OF OZZ OZZY OSBOURNE/Jet JZ 36812 (CBS)	20	O
25	36	BREAKIN' AWAY AL JARREAU/Warner Bros. BSK 3576	2	H
26	19	IT MUST BE MAGIC TEENA MARIE/Gordy G8 1004M1 (Motown)	12	H
27	18	MISTAKEN IDENTITY KIM CARNES/EMI-America SO 17052	18	H
28	26	I'M IN LOVE EVELYN KING/RCA AFL1 3962	7	H
29	29	BLACK & WHITE POINTER SISTERS/Planet P 18 (E/A)	9	H
30	43	HEAVY METAL (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Full Moon/Asylum DP 90004	4	O
31	31	LIVE IN NEW ORLEANS MAZE FEATURING FRANKIE BEVERLY/Capitol SKBK 12156	9	I
32	32	DIMPLES RICHARD "DIMPLES" FIELDS/Boardwalk NB 1 33232	8	H
33	33	WITH YOU STACY LATTISAW/Cotillion SD 16049 (Atl)	7	H
34	34	FACE VALUE PHIL COLLINS/Atlantic SD 16029	26	H
35	35	MODERN TIMES JEFFERSON STARSHIP/Grunt BZL1 3848 (RCA)	20	H
36	39	EL LOCO ZZ TOP/Warner Bros. BSK 3593	4	H
37	37	JUICE JUICE NEWTON/Capitol ST 12136	22	H
38	30	STARS ON LONG PLAY STARS ON/Radio RR 16044 (Atl)	16	H
39	42	URBAN CHIPMUNK CHIPMUNKS/RCA AFL1 4027	14	H
40	45	BEAUTY & THE BEAT GO-GO'S/IRS SP 70021 (A&M)	5	G
41	40	CHRISTOPHER CROSS/Warner Bros. BSK 3383	75	H
42	59	STEP BY STEP EDDIE RABBITT/Elektra 5E 532	2	H
43	25	ZEBOP! SANTANA/Columbia FC 37158	20	O
44	38	BACK IN BLACK AC/DC/Atlantic SD 16018	53	H
45	48	MECCA FOR MODERNS MANHATTAN TRANSFER/Atlantic SD 16036	12	H
46	53	CRIMES OF PASSION PAT BENATAR/Chrysalis CHE 1275	52	H
47	46	VOICES DARYL HALL & JOHN OATES/RCA AQL1 3646	43	H
48	52	FAIR WARNING VAN HALEN/Warner Bros. HS 3540	14	H
49	57	JUST BE MY LADY LARRY GRAHAM/Warner Bros. BSK 3554	4	H
50	41	FIRE OF UNKNOWN ORIGIN BLUE OYSTER CULT/Columbia FC 36389	8	O
51	64	SOME DAYS ARE DIAMONDS JOHN DENVER/RCA AFL1 4055	9	H
52	55	JOE JACKSON'S JUMPIN' JIVE JOE JACKSON/A&M SP 4871	5	G



53	47	THE MAN WITH THE HORN MILES DAVIS/Columbia FC 36790	7	H
54	54	LOVERBOY/Columbia JC 36762	32	O
55	44	WILD-EYED SOUTHERN BOYS 38 SPECIAL/A&M SP 4835	29	G
56	49	WINNERS BROTHERS JOHNSON/A&M SP 3724	7	H
57	63	NOW OR NEVER JOHN SCHNEIDER/Scotti Bros. ARZ 37400 (CBS)	10	O
58	61	THE DUDE QUINCY JONES/A&M SP 3721	22	H
59	56	CHILDREN OF TOMORROW FRANKIE SMITH/WMot FW 37391	6	H
60	65	THE TURN OF A FRIENDLY CARD ALAN PARSONS PROJECT/Arista AL 9518	40	H
61	51	A WOMAN NEEDS LOVE RAY PARKER, JR. & RAYDIO/Arista AL 9543	20	H
62	70	PARTY MIX B-52's/Warner Bros. Mini 3596	4	O
63	66	CAN WE FALL IN LOVE AGAIN PHYLLIS HYMAN/Arista AL 9544	7	H
64	86	HIGH 'N' DRY DEF LEPPARD/Mercury SRM 1 4021 (PolyGram)	3	H
65	58	STEPHANIE STEPHANIE MILLS/20th Century Fox T 700 (RCA)	16	H
66	71	THE JAZZ SINGER (ORIGINAL SOUNDTRACK) NEIL DIAMOND/Capitol SWAV 12120	38	I
67	68	BLACK TIE MANHATTANS/Columbia FC 37156	4	O
68	93	CARL CARLTON/20th Century-Fox T 628 (RCA)	5	H
69	67	DANCERSIZE CAROL HENSEL/Mirus/Vintage VNJ 7701	28	H
70	60	MARAUDER BLACKFOOT/Atco SD 32 107	7	H
71	78	NORTH COAST MICHAEL STANLEY BAND/EMI-America SW 17056	5	H
72	50	KNIGHTS OF THE SOUND TABLE CAMEO/Chocolate City CCLP 2019 (PolyGram)	13	H
73	81	REFLECTOR PABLO CRUISE/A&M SP 3726	5	H
74	62	THE GREAT MUPPET CAPER (ORIGINAL SOUNDTRACK) / Atlantic SD 16047	8	H

CHARTMAKER OF THE WEEK

75	—	KOOKOO DEBBIE HARRY Chrysalis CHR 1347	1	H
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76	74	THE CLARKE/ DUKE PROJECT STANLEY CLARKE/GEORGE DUKE/Epic FE 36918	18	O
77	69	MADE IN AMERICA CARPENTERS/A&M SP 3723	8	H
78	73	ROCKIHNROLL GREG KINN/Beserkley B2 10069 (E/A)	24	H
79	72	VERY SPECIAL DEBRA LAWS/Elektra 6E 300	25	H
80	79	NIGHTCLUBBING GRACE JONES/Island ILPS 9624 (WB)	17	H
81	75	EAST SIDE STORY SQUEEZE/A&M SP 4854	14	G
82	83	RAIDERS OF THE LOST ARK (ORIGINAL SOUNDTRACK)/ Columbia JS 37373	10	O
83	82	ARC OF A DIVER STEVE WINWOOD/Island ILPS 9576 (WB)	33	H
84	87	SECRET COMBINATION RANDY CRAWFORD/Warner Bros. BSK 3541	14	H
85	99	HOY-HOY! LITTLE FEAT/Warner Bros. 2 BSK 3538	2	O
86	88	SHEENA EASTON/EMI-America ST 17049	26	H
87	89	AEROBIC DANCING/Gateway GSLP 7610	13	G
88	90	GUILTY BARBRA STREISAND/Columbia FC 36750	45	O
89	91	ESPECIALLY FOR YOU DON WILLIAMS/MCA 5210	6	H
90	106	B.B.&Q. BAND/Capitol ST 12155	5	H
91	92	WINELIGHT GROVER WASHINGTON, JR./Elektra 6E 305	32	H
92	101	PLEASANT DREAMS RAMONES/Sire SRK 3571 (WB)	4	H
93	—	LOVE ALL THE HURT AWAY ARETHA FRANKLIN/Arista AL 9552	1	H
94	94	CAMERON'S IN LOVE RAFAEL CAMERON/Salsoul SA 8542 (RCA)	9	H
95	105	ICE HOUSE/Chrysalis CHR 1350	6	H
96	107	MAGIC MAN HERB ALPERT/A&M SP 3728	3	H
97	96	LOST IN LOVE AIR SUPPLY/Arista AL 4268	18	H
98	100	GIRLS TO CHAT & BOYS TO BOUNCE FOGHAT/Bearsville BRK 3578 (WB)	6	H
99	84	SOMEWHERE IN ENGLAND GEORGE HARRISON/Dark Horse DHK 3472 (WB)	11	H
100	123	BROTHERS OF THE ROAD ALLMAN BROTHERS BAND/Arista AL 9564	2	H

Albums 101-200

AUGUST 29, 1981

Aug. 29	Aug. 22		WKS. ON CHART					
101	112	COMPUTER WORLD KRAFTWERK / Warner Bros. HS 3549	13	H				
102	109	RADIANT ATLANTIC STARR / A&M SP 4833	26	G				
103	104	THE COMPLETION BACKWARD PRINCIPLE TUBES / Capitol SOO 12151	13	H				
104	98	WALL TO WALL RENE AND ANGELA / Capitol ST 12161	5	H				
105	108	SWEET AND WONDERFUL JEAN CARN / TSOP FZ 36775 (CBS)	4	O				
106	116	SIMPLICITY TIM CURRY / A&M SP 4830	3	H				
107	103	MY MELODY DENIECE WILLIAMS / ARC / Columbia FC 37048	20	O				
108	115	THE NATURE OF THE BEAST APRIL WINE / Capitol SOO 12125	31	H				
109	111	KILLERS IRON MAIDEN / Harvest ST 12141 (Capitol)	14	H				
110	120	NEW TOY LENE LOVICH / Stiff / Epic SE 37452	4	O				
111	119	DOUBLE FANTASY JOHN LENNON / YOKO ONO / Geffen / GHS 2001 (WB)	37	H				
112	118	RIT LEE RITENOUR / Elektra 6E 331	19	H				
113	102	AS FALLS WICHITA, SO FALLS WICHITA FALLS PAT METHENY & LYLE MAYS / ECM 1 1190 (WB)	11	I				
114	95	FOR YOUR EYES ONLY (ORIGINAL SOUNDTRACK) / Liberty LOO 1109	8	H				
115	97	BALIN MARTY BALIN / EMI-America SO 17054	14	H				
116	—	SHORT BACK 'N' SIDES IAN HUNTER / Chrysalis CHR 1326	1	H				
117	129	TOO SOS BAND / Tabu FZ 37449 (CBS)	2	O				
118	125	GREATEST HITS DOORS / Elektra SE 5151	39	H				
119	125	THE RIGHT PLACE GARY WRIGHT / Warner Bros. BSK 3511	9	H				
120	130	JUST A LIL' BIT COUNTRY MILLIE JACKSON / Spring SP 1 6730 (PolyGram)	5	H				
121	114	WORD OF MOUTH JACO PASTORIUS / Warner Bros. BSK 3535	6	H				
122	132	AND THEN HE KISSED ME RACHEL SWEET / Columbia ARC 37077	2	O				
123	76	THERE GOES THE NEIGHBORHOOD JOE WALSH / Asylum SE 523	15	H				
124	110	THE FOX ELTON JOHN / Geffen GHS 2002 (WB)	13	H				
125	—	FREETIME SPYRO GYRA / MCA 5238	1	H				
126	128	APPLE JUICE TOM SCOTT / Columbia FC 37419	8	O				
127	77	IN THE NIGHT CHERYL LYNN / Columbia FC 37034	8	O				
128	85	THE VISITOR MICK FLEETWOOD / RCA AFL1 4080	7	H				
129	80	TALK TALK TALK PSYCHEDELIC FURS / Columbia NFC 37339	10	O				
130	148	CAPTURED JOURNEY / Columbia KC2 37616	3	O				
131	117	SEVEN YEAR ACHE ROSANNE CASH / Columbia JC 36965	27	O				
132	113	THREE FOR LOVE SHALAMAR / Solar BZL1 3577 (RCA)	34	H				
133	139	FAME (ORIGINAL SOUNDTRACK) RSO RX 1 3080	66	H				
134	134	FRIDAY NIGHT IN SAN FRANCISCO AL DiMEOLA, JOHN McLAUGHLIN, PACO DeLUCIA / Columbia FC 37152	14	O				
135	142	I'VE GOT THE ROCK 'N' ROLLS AGAIN JOE PERRY PROJECT / Columbia FC 37364	8	O				
136	146	VOYEUR DAVID SANBORN / Warner Bros. BSK 3546	22	H				
137	131	MY ROAD OUR ROAD LEE OSKAR / Elektra SE 526	4	H				
138	147	HUSH JOHN KLEMMER / Elektra SE 527	13	H				
139	—	I BELIEVE IN LOVE ROCKIE ROBBINS / A&M SP 4869	1	H				
140	149	KING OF THE ROAD BOXCAR WILLIE / Jam 5084	4	G				
141	144	YEARS AGO STATLER BROTHERS / Mercury SRM 1 6002 (PolyGram)	7	H				
142	—	THE PRESSURE IS ON HANK WILLIAMS, JR. / Elektra SE 535	1	H				
143	—	EBONEE WEBB / Capitol ST 12148	1	G				
144	—	THERE'S NO GETTING OVER ME RONNIE MILSAP / RCA AHL1 4060	1	H				
145	—	ELECTRIC SPANKING OF WAR BABIES FUNKADELIC / Warner Bros. BSK 3482	1	H				
146	154	ANNE MURRAY'S GREATEST HITS / Capitol SOO 12110	46	H				
147	150	AFRICA, CENTER OF THE WORLD ROY AYERS / Polydor PD 6327 (PolyGram)	5	H				
148	152	FRIENDS OF MR. CAIRO JON & VANGELIS / Polydor PD 1 6326 (PolyGram)	3	H				
149	151	BALANCE / Portrait NFR 37337 (CBS)	5	O				
150	—	URGH! VARIOUS ARTISTS / A&M SP 6019	1	X				
151	138	SUPER TROUPER ABBA / Atlantic SD 16023	36	H				
152	—	O.M.D. ORCHESTRAL MANOEUVRES IN THE DARK / Virgin / Epic FE 37411	1	O				
153	155	FIYO ON THE BAYOU NEVILLE BROS. / A&M SP 4866	3	G				
154	159	I AM WHAT I AM GEORGE JONES / Epic 37178	7	O				
155	157	LIVE IN JAPAN DAVE GRUSIN AND THE GRP ALL-STARS / Arista / GRP 5506	4	H				
156	136	AMERICAN EXCESS POINT BLANK / MCA 5189	10	H				
157	140	KINGS OF THE WILD FRONTIER ADAM AND THE ANTS / Epic NJE 37033	28	O				
158	153	PIED PIPER DAVE VALENTIN / Arista / GRP 5505	5	H				
159	162	IN THE HEAT OF THE NIGHT PAT BENATAR / Chrysalis CHR 1236	3	G				
160	166	HANG ON FOR YOUR LIFE SHOOTING STAR / Virgin NFE 37407 (Epic)	2	O				
161	121	BLUE AND GREY POCO / MCA 5227	7	H				
162	167	TIME / Warner Bros. BSK 3598	2	H				
163	164	BLUE TATTOO PASSPORT / Atlantic SD 19304	3	H				
164	165	FRANKE & THE KNOCKOUTS / Millennium BXL1 7755 (RCA)	24	H				
165	127	BAD FOR GOOD JIM STEINMAN / Epic / Cleve. Intl. FE 36531	19	O				
166	126	CLASS REDDINGS / Believe in a Dream FZ 37175 (CBS)	8	O				
167	—	YOU DON'T KNOW ME MICKEY GILLEY / Epic FE 37416	1	O				
168	170	GAP BAND III / Mercury SRM 1 4003 (PolyGram)	33	H				
169	169	NIGHTWALKER GINO VANNELLI / Arista AL 9536	21	H				
170	145	SUPERMAN II (ORIGINAL SOUNDTRACK) / Warner Bros. HS 3505	9	H				
171	171	AUTUMN PIANO SOLOS GEORGE WINSTON / Windham Hill C 1012	11	G				
172	173	ZENYATTA MONDATTI THE POLICE / A&M 4831	43	H				
173	198	SOMETIMES LATE AT NIGHT CAROLE BAYER SAGER / Boardwalk NB 1 33237	14	H				
174	172	GALAXIAN JEFF LORBER FUSION / Arista AL 9545	17	H				
175	180	WHAT CHA' GONNA DO FOR ME CHAKA KHAN / Warner Bros. HS 3526	17	H				
176	174	SEND YOUR LOVE AURRA / Salsoul SA 8538 (RCA)	44	H				
177	189	WATTS IN A TANK DIESEL / Regency RY 9603 (MCA)	5	G				
179	184	LIVE FROM LINCOLN CENTER SUTHERLAND, HORNE, PAVAROTTI, BONYNGE / London Digital LDR 72009 (PolyGram)	7	O				
178	183	FUSE I / CTI 9003	3	H				
180	190	THE POWER OF ROCK AND ROLL FRANK MARINO / Columbia FC 37099	2	O				
181	124	VISAGE Polydor PX 1 501	6	O				
182	135	WANTED DREAD & ALIVE PETER TOSH / Rolling Stones / EMI-America SO 17055	8	H				
183	177	LIVE AT THE RITZ ROCKATS / Island ILPS 9626 (WB)	7	H				
184	—	TRY ME, I'M REAL BOBBY BLAND / MCA 5233	1	H				
185	—	GLAMOUR DAVE DAVIES / RCA AFL1 4036	3	H				
186	—	FIRE DOWN UNDER RIOT / Elektra SE 546	1	H				
187	158	SILVER CONDOR / Columbia NFX 37163	12	O				
188	178	DAD LOVES HIS WORK JAMES TAYLOR / Columbia FC 37009	24	O				
189	133	EXPOSED / A CHEAP PEEK AT TODAY'S PROVOCATIVE NEW ROCK VARIOUS ARTISTS / CBS X2 37124	11	O				
190	186	FACE DANCES THE WHO / Warner Bros. HS 3516	22	H				
191	192	HAVE BAND WILL TRAVEL GRINDERSWITCH / Robox RBX 8101	2	H				
192	193	GARY O' / Capitol ST 12157	2	H				
193	194	YELLOW JACKETS / Warner Bros. BSK 3573	3	H				
194	141	DEDICATION GARY U.S. BONDS / EMI-America SO 17051	18	H				
195	—	MODERN DREAMS CAROLYN MAS / Mercury SRM 1 4022 (PolyGram)	1	H				
196	—	CLEAN SWEEP BOBBY BROOME / Arista / GRP 5504	1	H				
197	143	EL RAYO-X DAVID LINDLEY / Asylum SE 524	16	H				
198	—	SUMMER HEAT BRICK / Bang FZ 37471 (CBS)	1	O				
199	137	BREAKING ALL THE RULES PETER FRAMPTON / A&M SP 3722	12	H				
200	195	LOVE KEYS EDDIE KENDRICKS / Atlantic SD 19294	7	H				

Record World Black Oriented Music

Black Music Report

By NELSON GEORGE

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

And we have the **Chic-produced Debbie Harry** album, "KooKoo," which suggests just how such pairings can enrich the music of both parties involved. The single, "Backfired," with its heavy Chic sound, was discussed here previously. The album as a whole, however, is more of a team effort than many, including this writer, thought possible. "Jump Jump" has a funk bass line mixed with new wave-ish keyboard and guitar figures; "The Jam Was Moving" is a chunky rocker written by **Nile Rodgers** and **Bernard Edwards** with catchy handclaps and a steely-hard Rodgers guitar solo; "Chrome," written by **Chris Stein** and Harry, has a large, expansive sound courtesy of synthesizers and well-arranged percussion riffs; "Military Rap" has a quick tempo and a speedy Harry rap that is tailor-made for rock-disco play; and the album's closer, "Oasis," is a beautiful tune that fuses Arabic influences and Harry's airy vocals in an eerie track that builds in intensity. In all, "KooKoo" is a fine sum of its parts. If there is a weakness it is that there is no one song as individually strong as "Good Times" or "Rapture," but as a total album it is the most unified of any either Chic or Harry has been associated with.

SHORT STUFF: **Zenith**, who record for the CBS-distributed Linx label, are re-recording "People of the Sun" from their debut LP in Swahili for CBS International . . . Those interested in contacting the principals of Prep-Street productions, **Robert Ford, Jr.** or **J.B. Moore**, should call (212) 807-1788. Their business associate, talent manager-record promoter **Russell Simmons**, is at (212) 620-0577 . . . **Jerry Butler** makes his first west coast appearance in seven years at the Greek Theater in Los Angeles on August 28 and 29 . . . The production-writing team of **McFadden & Whitehead** is doing **Melba Moore's** first LP for EMI-America . . . **Jimmy Simpson** is doing a re-mix of two songs on **Miles Davis'** album: the title cut, "The Man with the Horn," and "Shout" . . . Among the artists to appear in Harlem during Harlem Week (August 13 to 23) were the **Manhattans**, **Sun Ra**, **Vickie Sue Robinson**, and **Ronald Shannon Jackson & the Decoding Society** . . . The Black Owned Communications Alliance, a trade organization of black owned media outlets, has named **Terrie Williams** executive director. The two-year-old organization is asking blacks to buy only a black newspaper on Sept. 17 to demonstrate the power of black consumers . . . **Richard "Dimples" Fields**, **Cheryl Lynn** and **Denroy Morgan** have signed with **Norby Walters** for agency representation . . . **Teddy Pendergrass** was recently named an honorary citizen of Los Angeles by Mayor **Tom Bradley**, and Chicago's Mayor **Jane Byrne** proclaimed **Herbie Hancock** day in Chicago . . . New York City Players, the management group behind **Cameo** and **Mantra**, is close to signing a production deal with **Omnii**, a nine-piece New Jersey band

. . . **B.B. King** is making his 40th prison appearance on August 25 at the New York City Correctional Institute for Women at Riker's Island. The concert also marks the 10th anniversary of FAIRR (Foundation for the Advancement of Inmate Rehabilitation and Recreation), an organization King co-chairs with attorney **F. Lee Bailey**.

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

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

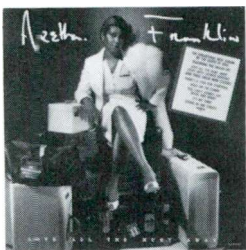
'Nightclubbing' with Grace



After two sold-out performances at the Savoy in New York in support of her album "Nightclubbing," Island recording artist Grace Jones is shown backstage with, from left: Frankie Crocker, program director of WBLS; Ron Goldstein, president of Island Records; and Jean Paul Goude, production designer of Jones' show.

PICKS OF THE WEEK

LOVE ALL THE HURT AWAY ARETHA FRANKLIN — Arista AL 9552



Producer Arif Mardin provides a fine, diverse vehicle for the talents of "Lady Soul." Her duet with George Benson,

"Love All the Hurt Away," has immediate pop appeal, while her cover of the Rolling Stones' "You Can't Always Get What You Want" is inspired. Aretha's voice is as strong and moving as ever.

TOUCH GLADYS KNIGHT & THE PIPS — Columbia FC 37086



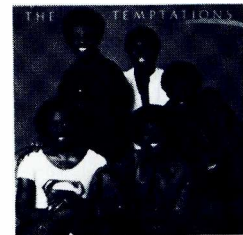
Knight and company, aided by the producing-writing team of Ashford & Simpson, turn in their best album in years. The single, "If That'll Make You Happy," is classic soap opera soul. Also noteworthy are the cut Knight produced herself, "Love Was Made For Two," and her live version of "I Will Survive."

THE TIME Warner Bros. BSK 3598



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

THE TEMPTATIONS Gordy G8-1006 M1 (Motown)



The Temptations (Otis Williams, Dennis Franklin, Glenn Carl Leonard, Richard Street, David "Melvin" English) join forces with producer Thom Bell to make a surprisingly eclectic album. "Just Ain't Havin' Fun" has rock overtones, "Open Their Eyes" is a folksy sing-along, and "Oh, What A Night" is a cute pop tune.

Record World Black Oriented Singles



AUGUST 29, 1981

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

Aug. 29	Aug. 22		WKS. ON CHART
1	1	ENDLESS LOVE DIANA ROSS & LIONEL RICHIE Motown 1519 (2nd Week)	8
2	4	SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED) CARL CARLTON / 20th Century Fox 2488 (RCA)	10
3	2	SQUARE BIZ TEENA MARIE / Gordy 7202 (Motown)	10
4	3	I'M IN LOVE EVELYN KING / RCA 12243	11
5	6	LADY (YOU BRING ME UP) COMMODORES / Motown 1514	10
6	8	JUST BE MY LADY LARRY GRAHAM / Warner Bros. 49744	10
7	9	SLOW HAND POINTER SISTERS / Planet 47929 (E/A)	12
8	7	LOVE ON A TWO WAY STREET STACY LATTISAW / Cotillion 46015 (Atl)	13
9	13	SUPER FREAK (PART 1) RICK JAMES / Gordy 7205 (Motown)	4
10	15	I'LL DO ANYTHING FOR YOU DENROY MORGAN / Becket 45 5	9
11	12	I LOVE YOU MORE RENE & ANGELA / Capitol 5010	9
12	5	SHAKE IT UP TONIGHT CHERYL LYNN / Columbia 11 02102	14
13	10	DOUBLE DUTCH BUS FRANKIE SMITH / WMOT 8 5356	24
14	11	GIVE IT TO ME BABY RICK JAMES / Gordy 7197 (Motown)	22
15	22	SWEAT (TILL YOU GET WET) BRICK / Bang 02246 3 (CBS)	6
16	18	CAN'T WE FALL IN LOVE AGAIN PHYLLIS HYMAN AND MICHAEL HENDERSON / Arista 0606	9
17	21	WE'RE IN THIS LOVE TOGETHER AL JARREAU / Warner Bros. 49746	7
18	19	THIS IS FOR THE LOVER IN YOU SHALAMAR / Salar 12250 (RCA)	10
19	20	JUST ONE MOMENT AWAY MANHATTANS / Columbia 18 02191	9
20	14	FREAKY DANCIN' CAMEO / Chocolate City 3225 (PolyGram)	17
21	29	SILLY DENIECE WILLIAMS / ARC / Columbia 18 02406	5
22	26	ON THE BEAT B.B.&Q. BAND / Capitol 4993	5
23	16	VERY SPECIAL DEBRA LAWS / Elektra 47142	14
24	32	DO IT NOW (PART 1) S.O.S. BAND / Tabu 6 02125 (CBS)	7
25	27	THAT OLD SONG RAY PARKER, JR. & RAYDIO / Arista 0616	7
26	28	FUNTOWN U.S.A. RAFAEL CAMERON / Salsoul 2144 (RCA)	9
27	35	WHEN SHE WAS MY GIRL FOUR TOPS / Casablanca 2338 (PolyGram)	3
28	30	HERE I AM DYNASTY / Salar 47932 (E/A)	7
29	17	SEND FOR ME ATLANTIC STARR / A&M 2340	12
30	23	THE REAL THING BROTHERS JOHNSON / A&M 2343	11
31	33	STAY THE NIGHT LA TOYA JACKSON / Polydor 2177 (Polygram)	6
32	37	A LITTLE BIT OF JAZZ NICK STRAKER BAND / Prelude 8034	5
33	42	WIKKA WRAP EVASIONS / Sam 81 5020	4
34	47	NEVER TOO MUCH LUTHER VANDROSS / Epic 14 02409	4
35	38	IT'S YOU AFTERBACH / ARC / Columbia 18 02222	4
36	39	SHINE YOUR LIGHT GRAINGERS / BC 4009	5
37	57	LOVE ALL THE HURT AWAY ARETHA FRANKLIN & GEORGE BENSON / Arista 0624	2



38	41	TURN OUT THE NIGHTLIGHT TAVARES / Capitol 5019	6
39	46	MAGIC MAN HERB ALPERT / A&M 2356	4
40	40	HE'S JUST A RUNAWAY SISTER SLEDGE / Cotillion 46017 (Atl)	6
41	43	TURN IT OUT EMOTIONS / ARC / Columbia 18 02239	5
42	48	GONNA FIND HER TIERRA / Boardwalk 11112	5
43	50	FREEWAY PEACHES & HERB / Polydor / MVP 2178 (PolyGram)	4
44	49	CLASSY LADY NOEL POINTER / Liberty 1421	5
45	45	YOU WERE RIGHT GIRL NATALIE COLE / Capitol 5021	6
46	44	FUNKY BEBOP VIN ZEE / Emergency 4512	6
47	53	SUMMER FUN BILL SUMMERS AND SUMMERS HEAT / MCA 51138	3
48	58	GENERAL HOSPI-TALE AFTERNOON DELIGHTS / MCA 51148	3
49	55	DO YOU LOVE ME PATTI AUSTIN / Qwest 49754 (WB)	4
50	31	ANYBODY WANNA DANCE EBONEE WEBB / Capitol 5008	9
51	59	STAY AWAKE RONNIE LAWS / Liberty 1424	2
52	61	LET'S DANCE (MAKE YOUR BODY MOVE) WEST STREET MOB / Sugarhill 763	3
53	54	KNOCK! KNOCK! DAZZ BAND / Motown 1515	4
54	62	LOVE HAS COME AROUND DONALD BYRD AND 125TH STREET, NYC / Elektra 47168	2
55	56	SECRET COMBINATION RANDY CRAWFORD / Warner Bros. 49767	4

CHARTMAKER OF THE WEEK

56 — **GET IT UP**
THE TIME
Warner Bros. 49774



57	63	IF THAT'LL MAKE YOU HAPPY GLADYS KNIGHT & THE PIPS / Columbia 18 02413	3
58	64	MIGHTY FINE TTF / Gold Coast 1109	2
59	—	I CAN'T LIVE WITHOUT YOUR LOVE TEDDY PENDERGRASS / Phila. Intl. 5 02462 (CBS)	1
60	—	BEFORE I LET GO MAZE featuring FRANKIE BEVERLY / Capitol 5031	1
61	—	I HEARD IT THROUGH THE GRAPEVINE (PART 1) ROGER / Warner Bros. 49786	1
62	68	EVERYBODY'S BROKE HERBIE HANCOCK / Columbia 18 02404	2
63	69	AIMING AT YOUR HEART TEMPTATIONS / Gordy 7208 (Motown)	2
64	—	NIGHT GAMES STEPHANIE MILLS / 20th Century-Fox 2506 (RCA)	1
65	—	I LIKE IT CAMEO / Chocolate City 3227 (PolyGram)	1
66	—	DON'T STOP THE MUSIC BITS AND PIECES / Mango 109	1
67	—	I JUST WANT TO LOVE YOU STANLEY CLARKE & GEORGE DUKE / Epic 14 02397	1
68	—	JUST ONCE QUINCY JONES featuring JAMES INGRAM / A&M 2357	1
69	34	HOLD TIGHT CHANGE / Atlantic / RFC 3832	8
70	73	GET ON UP DO IT AGAIN SUZY Q / Atlantic / RFC 3837	2
71	24	ARE YOU SINGLE AURRA / Salsoul 2139 (RCA)	19
72	25	HEARTBEAT TAANA GARDNER / West End 1232	18
73	36	WE CAN WORK IT OUT CHAKA KHAN / Warner Bros. 49759	7
74	71	LET ME LET YOU ROCK ME SUE ANN / Warner Bros. 49750	4
75	72	I'VE BEEN WATCHING YOU MIDNIGHT STAR / Salar 47933 (E/A)	6

Dialogue (Continued from page 10)

your image was Park Avenue.

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

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

Edwards: Oh, yeah.

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

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

RW: The lyrics to your songs are almost "cafe society" in their imagery.

Edwards: We have always compared ourselves to Duke Ellington and Count

Basie. In their time they were exposing their music to both white and black audiences and projecting the aura of being a class act. That is something we try to represent. A class act, be it black or white, is still a class act.

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

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

RW: Any of these bands ever come up and say "thank you?"

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

Rodgers: I hear so many now I don't even know the names of the groups.

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

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

(Continued on page 34)

Record World Black Oriented Albums

AUGUST 29, 1981

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

Aug. 29 Aug. 22

WKS. ON CHART

1 **1** **STREET SONGS**
RICK JAMES
Gordy G8 1002M1
(Motown)
(13th Week)



19

2	2	IT MUST BE MAGIC	TEENA MARIE / Gordy G8 1004M1 (Motown)	12
3	4	I'M IN LOVE	EVELYN KING / RCA AFL1 3962	7
4	5	DIMPLES	RICHARD "DIMPLES" FIELDS / Boardwalk NB 1 33232	8
5	3	IN THE POCKET	COMMODORES / Motown M8 955M1	8
6	14	ENDLESS LOVE (ORIGINAL SOUNDTRACK)	VARIOUS ARTISTS / Mercury SRM 1 2001	5
7	6	LIVE IN NEW ORLEANS	MAZE FEATURING FRANKIE BEVERLY / Capitol SKBK 12156	9
8	11	CARL CARLTON	/ 20th Century Fox T 628 (RCA)	7
9	8	BLACK & WHITE	POINTER SISTERS / Planet P 18 (E/A)	9
10	7	WITH YOU	STACY LATTISAW / Cotillion SD 16049 (Atl)	7
11	12	CHILDREN OF TOMORROW	FRANKIE SMITH / WMOT FW 37391	6
12	13	JUST BE MY LADY	LARRY GRAHAM / Warner Bros. BSK 3554	4
13	9	WINNERS BROTHERS	JOHNSON / A&M SP 3724	7
14	10	KNIGHTS OF THE SOUND TABLE	CAMEO / Chocolate City CCLP 2019 (PolyGram)	13
15	26	BREAKIN' AWAY	AL JARREAU / Warner Bros. BSK 3576	2
16	15	IN THE NIGHT	CHERYL LYNN / Columbia FC 37034	8
17	16	MY MELODY	DENIECE WILLIAMS / ARC / Columbia FC 37048	23
18	17	CAN'T WE FALL IN LOVE AGAIN	PHYLLIS HYMAN / Arista AL 9544	7
19	18	STEPHANIE	STEPHANIE MILLS / 20th Century Fox T 700 (RCA)	16
20	19	THE CLARKE / DUKE PROJECT	STANLEY CLARKE / GEORGE DUKE / Epic FE 36918	18
21	23	THE MAN WITH THE HORN	MILES DAVIS / Columbia FC 36790	6
22	24	WALL TO WALL	RENÉ & ANGELA / Capitol ST 12161	5
23	29	B.B.&Q. BAND	/ Capitol ST 12155	4
24	27	BLACK TIE	MANHATTANS / Columbia FC 37156	4
25	28	RADIANT	ATLANTIC STARR / A&M 4833	25
26	20	VERY SPECIAL	DEBRA LAWS / Elektra 6E 300	20
27	22	THE DUDE	QUINCY JONES / A&M SP 3721	20
28	31	TOO SOS BAND	/ Tabu FZ 37449 (CBS)	2

29	25	CAMERON'S IN LOVE	RAFAEL CAMERON / Salsoul SA 8542 (RCA)	9
30	21	NIGHTCLUBBING	GRACE JONES / Island ILPS 9624 (WB)	15
31	30	A WOMAN NEEDS LOVE	RAY PARKER, JR. & RAYDIO / Arista AL 9543	20
32	32	SWEET AND WONDERFUL	JEAN CARN / TSOP FZ 36775 (CBS)	3

CHARTMAKER OF THE WEEK

33 — LOVE ALL THE HURT AWAY

ARETHA FRANKLIN

Arista AL 9552



1

34	33	THREE FOR LOVE	SHALAMAR / Solar BZL1 3577 (RCA)	31
35	—	TEMPTATIONS	/ Gordy G8 1006M1 (Motown)	1
36	37	STANDING TOGETHER	MIDNIGHT STAR / Solar S 19 (E/A)	4
37	39	THE ELECTRIC SPANKING OF WAR BABIES	FUNKADELIC / Warner Bros. BSK 3482	2
38	38	THE STRIKERS	/ Prelude PRL 14100	4
39	44	TIME	/ Warner Bros. BSK 3598	2
40	35	WHAT CHA' GONNA DO FOR ME	CHAKA KHAN / Warner Bros. HS 3526	18
41	36	DEUCE	KURTIS BLOW / Mercury SRM 1 4020 (PolyGram)	9
42	45	JUST A 'LIL BIT COUNTRY	MILLIE JACKSON / Spring SP 1 6732 (PolyGram)	4
43	43	CLASS REDDINGS	/ Believe in a Dream FZ 37175 (CBS)	8
44	34	SECRET COMBINATION	RANDY CRAWFORD / Warner Bros. BSK 3541	15
45	48	COMPUTER WORLD	KRAFTWERK / Warner Bros. HS 3549	3
46	51	ALICIA	ALICIA MYERS / MCA 8181	3
47	—	EBONEE WEBB	/ Capitol ST 12148	1
48	41	BEING WITH YOU	SMOKEY ROBINSON / Tamla T8 375M1 (Motown)	26
49	42	SEND YOUR LOVE	AURRA / Salsoul SA 8538 (RCA)	15
50	40	WANTED DREAD & ALIVE	PETER TOSH / Rolling Stones / EMI-America SO 17055	6
51	47	MIRACLES CHANGE	/ Atlantic / RFC SD 19301	20
52	46	NIGHTS (FEEL LIKE GETTING DOWN)	BILLY OCEAN / Epic FE 37406	8
53	49	STARS ON LONG PLAY	STARS ON / Radio RR 16044 (Atl)	12
54	54	GAP BAND III	/ Mercury SRM 1 4003 (PolyGram)	33
55	50	BUSTIN' LOOSE (ORIGINAL SOUNDTRACK)	ROBERTA FLACK / MCA 5141	8
56	52	IT'S WINNING TIME	KLIQUE / MCA 5198	12
57	57	LET THE MUSIC PLAY	DAZZ BAND / Motown M8 957M1	6
58	53	TASTY JAM	FATBACK / Spring SP 1 6731 (PolyGram)	13
59	59	MISTAKEN IDENTITY	KIM CARNES / EMI-America SO 17052	9
60	55	WINELIGHT	GROVER WASHINGTON, JR. / Elektra 6E 305	31

Dialogue (Continued from page 33)

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

RW: Did you expand your operation too fast?

Edwards: I think so. I think in the last year we stopped and realized we had forgot about Chic and got involved in too many business entanglements we had to get out of. Before we were working for Chic, fighting for Chic, and making hit records. We had gotten away from all that. It was time for us to get back to our original state of mind.

RW: Let's shift gears a bit and talk about your work with Diana Ross. The album was a great success, but I know you had some problems with it.

Edwards: We sure did (laughter).

RW: Would you work with her again, now that she has a new recording contract?

Edwards: We have a contractual obligation to do her next album. We talked about doing it. But she has started her new album and has decided to produce it herself. Sister Sledge was the same thing. We did two albums with them and they

decided to use somebody else, Michael Walden, a friend of ours. It is interesting that he recorded at the studio we use, Power Station. It seems everyone wants to record here now. Diana is using it as well.

RW: Walden is another player who has benefited from your style.

Edwards: Tony can tell you a story about that.

Thompson: I had known Michael for a long time, so when we cut "Dance, Dance, Dance," — even before we had a deal — I let him listen to it. At the time he didn't feel it had any substance, no meat. It's cool, but...He couldn't see what I saw in it. I appreciate and respect him. He used to teach me when I was younger.

RW: Now he plays like you.

Edwards: This goes back to something I used to tell Tony way back when, "One day you'll be the one that people look up to and respect."

Thompson: I didn't see that then.

Edwards: At first people said we were disco and this and that. But slowly but surely people started getting into the music and saw that Tony could do more than just keep a disco beat. Tony plays all drums. The intro on "I'm Coming Out" opened up a lot of ears to his talents. Now everybody is playing like Tony Thompson and it makes me feel good to see him reach that point.

(Continued on page 45)

A Superb 'Bartered Bride'

By SPEIGHT JENKINS

■ NEW YORK—Last week a survey of the first release of TIOCH Productions (the initial domestic release of Eurodisc product, a first-rate German label) was begun. On first hearing, the sound of these records is uniformly good and the surfaces are quite silent. The albums look handsome, and the repertory of the first release is interesting.

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

sensational, as is the conductor.

Jaroslav Krombholc has the feel of Smetana in every bar he leads. The overture is brilliant without being rushed, ever light and spirited, and throughout the piece Krombholc has a knack of changing the mood instantly, making the mini-tragedy of the stutterer Vasek very sweet, the machinations of Kecal more charming than venal and the young love of Marie and Hans (or properly, in Czech, Marenka and Jenik) buoyant and enchanting. It is really exciting conducting, and the Bavarian Radio Orchestra plays superbly for him.

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

(Continued on page 42)

Classical Retail Tips

■ If any album of contemporary music becomes a best seller this fall, it should be the new London pressing, available this month, of David Del Tredici's *Final Alice*. Georg Solti conducts the Chicago Symphony in this recording, and the crucial solo part is taken by Barbara Hendricks, the excellent soprano who not only sang the work's premiere but has been associated with it in all its New York performances. *Final Alice*, an extension of *Alice in Wonderland*, is absurdist in tone, but the music is accessible, tonal and quite attractive. The vocal part lies very high and is quite exacting for any coloratura soprano; in performance Miss Hendricks, on at least two separate occasions in my hearing, scored a triumph with it, and on records she should be exceptional. The piece, incidentally, was commissioned by the Chicago Symphony and dedicated to Solti.

The Phillip Jones Brass Ensemble has proved to be a big U.S. seller over the past few seasons, and their new disc, *Battles for Brass*, was created with the ingenious idea of putting together the battle music of different composers. Many of the composers are early; *Battell*, the major piece, is by William Byrd. Elgar Howarth has arranged each of the numbers for brass and percussion, and the whole should be another success with those turned on to the sound of brass.

The most important opera composed in a contemporary style, Alban Berg's *Wozzeck*, will be issued in its first digital pressing by London, con-

ducted by Christoph von Dohnanyi. Eberhard Waechter will sing the title role, and Anja Silja will sing Marie. Miss Silja, long associated with drama in opera and a major singer of a staggering variety of parts over the past 25 years (from the Queen of the Night to Lulu to Bruennhilde), was acclaimed for her Marie in New York when she sang the part two seasons ago. The Vienna Philharmonic is the orchestra. *Lulu* on DG was a huge success; *Wozzeck* is an even better known work. With the right kind of store emphasis, it should sell more than a few copies.

Piano enthusiasts can soon enjoy another record by Alicia de Larrocha. The Spanish pianist will be heard in August in seven sonatas by Domenico Scarlatti and seven by Antonio Soler, the pupil of Scarlatti. Both lived the majority of their lives in Spain (Scarlatti was born in Naples). Their music, vibrant in the manner of the 18th century, has become much more frequently played in recent years. Miss De Larrocha's approach toward any music is always worth hearing, and her fans are legion.

Angel projects a quiet month, but there are two new recordings that might elicit some interest, both with Herbert von Karajan conducting. The Austrian maestro leads the Berlin Philharmonic in Sibelius' Second Symphony and is also heard in a record of Opera Overtures and Intermez-zos again with the Berlin ensemble. On the latter record the extremely talented young violinist, Anne-Sophie Mutter, will be heard in solo sections.

Classical Retail Report

AUGUST 29, 1981

CLASSIC OF THE WEEK



SUTHERLAND HORNE PAVAROTTI BONYNGE
LONDON DIGITAL CENTER

TRIO

SUTHERLAND, HORNE,
PAVAROTTI, BONYNGE

London Digital

BEST SELLERS OF THE WEEK

TRIO: SUTHERLAND, HORNE, PAVAROTTI,
BONYNGE — London Digital
MAHLER: SYMPHONY NO. 2 — Solti —
London Digital
PACHELBEL: KANON — Galway — RCA
LUCIANO PAVAROTTI: MY OWN STORY —
London
STERN 60TH BIRTHDAY CELEBRATION —
Stern, Perlman, Zukerman, Mehta — CBS
Mastersound

SAM GOODY/EAST COAST

BOLLING: SUITE FOR FLUTE AND JAZZ
PIANO — Rampal, Bolling — CBS
THE ART OF VICTORIA DE LOS
ANGELES — Angel
HOLST: THE PLANETS — Ozawa — Philips
MAHLER: SYMPHONY NO. 2 — London
Digital
PACHELBEL: KANON — RCA Digital
PACHELBEL: KANON — Paillard — RCA
ITZHAK PERLMAN PLAYS GREAT
ROMANTIC CONCERTOS — Angel
TCHAIKOVSKY: TRIO — Perlman, Ashkenazy,
Harrell — Angel
TRIO — London Digital
WAGNER: PARSIFAL — Hofmann, Moll, Van
Dam, Karajan — DG Digital

KING KAROL/NEW YORK

BEETHOVEN: SYMPHONY NO. 5 —
Ozawa — Telarc
DIGITAL SPECTACULAR — Pro Arte
HOLST: THE PLANETS — Rattle — Angel
Digital
KORNGOLD: VIOLANTA — Marton,
Jerusalem, Janowski — CBS
PACHELBEL: KANON — RCA Digital
PROKOFIEV: SUITES FROM LT. KIJE, LOVE
FOR THREE ORANGES — Marriner —
Philips
STERN 60TH BIRTHDAY CELEBRATION —
CBS Mastersound
SULLIVAN: PIRATES OF PENZANCE —
Arabesque
TRIO — London Digital
WAGNER: PARSIFAL — Hofmann, Moll, Van
Dam, Karajan — DG Digital

RECORD & TAPE COLLECTOR/ BALTIMORE

BACH: BRANDENBURG CONCERTOS —
Baumgartner Ensemble — Eurodisc (TIOCH)
GERSHWIN: CONCERTO IN F, RHAPSODY
IN BLUE — Lobeque Sisters — Philips
MOZART: CHAMBER MUSIC — St.
Martins-in-the-Field Chamber Ensemble —
Philips
MOZART: OVERTURES — Haitink — Philips
MOZART: DIE ZAUBERFLOETE
(HIGHLIGHTS) — Karajan — DG Digital
PACHELBEL: KANON — RCA Digital
STERN 60TH BIRTHDAY CELEBRATION —
CBS Mastersound
TRIO — London Digital
TWO CENTURIES OF TRUMPET —
Smithers — Philips
VIVALDI: FOUR SEASONS — Kuijken — Pro
Arte

LAURY'S/CHICAGO

GERSHWIN: SHORT ORCHESTRAL
PIECES — Previn — Angel Digital
MAHLER: SYMPHONY NO. 2 — London
Digital
MUSSORGSKY: PICTURES AT AN
EXHIBITION — Solti — London Digital
ORFF: CARMINA BURANA — Telarc
PACHELBEL: KANON — RCA Digital
PACHELBEL: KANON — Paillard — RCA
PAVAROTTI: MY OWN STORY — London
STERN 60TH BIRTHDAY CELEBRATION —
CBS Mastersound
TRIO — London Digital
VIVALDI: FOUR SEASONS — Karajan — DG

JEFF'S CLASSICAL/TUCSON

BARTOK: MIKROKOSMOS — Francesch —
DG
BRAHMS: SYMPHONY NO. 4 — Kleiber —
DG
GERSHWIN: CONCERTO IN F, RHAPSODY
IN BLUE — Lobeque Sisters — Philips
HAYDN: CELLO CONCERTOS — Ma — CBS
Digital
JANACEK: TARAS BULBA, SINFONIETTA —
Mackerras — London
MAHLER: SYMPHONY NO. 2 — London
Digital
MAHLER: SYMPHONY NO. 9 — Karajan —
DG Digital
MOZART: CLARINET, BASSOON
CONCERTOS — Stoltzman, Schneider —
RCA
PAVAROTTI: MY OWN STROY — London
TRIO — London Digital

DISCOUNT RECORDS/SAN FRANCISCO

BERLIOZ: REQUIEM — Previn — Angel Digital
BIZET: CARMEN — Moffo, Corelli, Maazel —
Eurodisc (TIOCH)
BOCCHERINI: QUINTETS — Williams — CBS
Mastersound
MAHLER: SYMPHONY NO. 2 — London
Digital
ORFF: CARMINA BURANA — Mata — RCA
PAVAROTTI: MY OWN STORY — London
PAVAROTTI: VERISMO ARIAS — London
Digital
ROSSINI: SEMIRAMIDE — Sutherland,
Horne, Bonyng — London
STERN 60TH BIRTHDAY CELEBRATION —
CBS Mastersound
TRIO — London Digital

Imports

By JEFFREY PEISCH

■ **REISSUEMANIA:** This column has made a habit of celebrating the re-release policies of European labels. In recent months we've pointed out such gems as "Marianne Faithful's Greatest Hits," the **Electric Prunes'** first album, and **Dave Edmunds'** first recordings with **Love Sculpture**. These records have been out of print in the U.S. for ages, and their appearance made a lot of frustrated collectors happy.

One of the most adventurous reissues in some time is the recent undertaking by the French Pathe Marconi label. The release includes six **Gene Vincent** LPs (nearly his entire catalogue) and two **Fats Domino** records from the late '50s. The records use the original artwork, liner notes and label logo, and are in mono.

The LPs are a gas to look at — from the corny liner notes on the back of "Gene Vincent Rocks and the Blue Caps Roll" (an anonymous writer tells us that the Blue Caps' music can "set a statue to clapping its hands and tapping its feet"), to the cool black and white drawing of Vincent surrounded by his fans, as if at a sock hop. (This type of graphics has been the inspiration for the graphics of several contemporary LPs including those by the **Clash** and the **English Beat**.)

Yet while the Vincent records are wonderful artifacts of an era, the music is often disappointing. A Rolling Stone writer once dismissed Vincent as best known for being injured in the car crash that killed **Eddie Cochran** in 1961. While this is wrong and cruel, Vincent did have a pretty limited career. According to one biographer, Vincent won his recording contract with Capitol through an Elvis sound-and-look-alike contest. Vincent certainly deserved to win: during his best moments — "Be-Bop-a-Lula" and "Woman Love" — Vincent is a ferocious, sexy and convincing singer. ("Woman Love" was banned from the BBC for its suggestive lyrics.) But — hate to say it — a large part of Vincent's catalogue is filler. On each of his LPs, Vincent covered a lot of standards — "Frankie and Johnnie," "By the Light of the Silvery Moon," "Ain't She Sweet." This was a good idea, because Vincent had a great voice (he gives "Silvery Moon" a great workout); on many of the ballads, though, Vincent is dumped on by schmaltzy vocal harmonies or extraneous (read: bothersome) instruments. Billy Sherrill wasn't around when these records were made, was he?

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

The two albums by Fats Domino issued by Pathe Marconi have some of the same problems as the Vincent records, but they are, in general, more consistent. "This is Fats Domino" (1956) and "A Lot of Dominoes" (1960) are actually pretty solid records, but if one is interested in spending money judiciously, one might be better off buying Domino's U.S. greatest hits package on United Artists. (This may seem like a pig-headed attitude. Greatest hits packages are, after all, marketing tools that mix up and often misrepresent an artist's work. But our lives are dominated by priorities; while it would be nice to have every release by Fats Domino and Gene Vincent, it's more practical to buy their hits packages.) "This is Fats Domino" contains the classics "Blue Monday" and "Blueberry Hill"; "A Lot of Dominoes" contains "Walking to New Orleans," which isn't on the U.A. hits package.

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

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

(Continued on page 37)

Japan

By CARMEN ITOH

■ **TOKYO**—Established three years ago, CBS Sony Hong Kong, a subsidiary of CBS Sony, has become an important base for CBS Sony to make inroads into southeast Asia and China. On August 3, the fifth I.F.P.I. Hong Kong Gold Disc Awards, organized by the International Federation of Producers of Phonograms and Videograms and produced by HK-TV, was held at the Academic Community Hall. CBS Sony HK received a total of 12 awards, seven platinum and five gold.

The international platinum records (sales of 20,000 copies) are: "Sony Super Stars, Super Hits"/Various Artists; "Guilty"/**Barbara Streisand**; "Xanadu"/**ELO & Olivia Newton-John**; "The Stranger"/**Billy Joel**; and "Going Steady"/Various Artists. The international gold records (sales of 10,000 copies) are: "The Wall"/**Pink Floyd**; "Phoenix"/**Dan Fogelberg**; "Shirono Genso"/**Judy Ongg**; and "Red & White Song Contest"/Various Artists.

Local records certified as platinum (50,000 copies) are: "Everyday I Think of You"/**Paula Tsui**, and "6½ Pairs"/**6½ Pairs**. The one local record certified as gold (25,000 copies) is "CBS Sony Stars Elite"/Various Artists.

"Shirono Genso" and "Red & White Song Contest" are both Japanese records. This is the first time any Japanese record has received a gold disc since the inception of the ceremony in 1977. This is indeed a remarkable achievement for the Japanese music industry.

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

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

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

The Police in Venezuela



After completing their fourth A&M album, "Ghosts in the Machine," the Police played two concerts at the Paliedro in Caracas, Venezuela. Pictured from left are (standing): Tam Fairgrieve, crew member; Kim Turner, Police management; Phil Alexander of CBS International; Jack Lasmann, A&M International VP; Ruben Ferrer of CBS Venezuela; Tony DeLuca, promoter; Felipe Rodrigues, Water Brothers Productions; Armando Caledron of CBS Venezuela; Larry Bumett, crew member; and Gonzalo Pena, managing director, CBS Venezuela. Seated: Andy Summers, Sting and Stewart Copeland, the Police, and Miles Copeland, manager. Kneeling: Tom Herman and Danny Quatrochi of the crew.

Judas Priest in New York



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

NAB Meet *(Continued from page 28)*

via satellite, many of whom had their first chance to expose their products to station owners and management at the general NAB Convention held in Las Vegas last April, used this opportunity to reach programmers of varied formats with the message that some form of satellite programming is part of every radio station's future.

In general, suppliers seemed to be enjoying a seller's market: a show of hands taken by NAB's senior vice president of research, Larry Patrick, at a general session explaining new technologies, indicated that 35 per

cent of the stations represented already owned a satellite earth station or had one on order, while about 75 percent intended to purchase an earth station in the near future. As one small market program director remarked during the conference: "I'm not here to decide whether to go satellite . . . I'm here to determine which way to go."

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

Japan *(Continued from page 36)*

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

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

Imports *(Continued from page 36)*

the title suggests, all dub.

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

While Bovell's dub songs are very captivating, even more of a treat is the second record of "Brain Damage," a potpourri of reggae, pop, soul and straight rock. As the leader of **Matumbi** during the last several years, Bovell recorded light pop/reggae songs that achieved considerable popularity in the U.K. On "Brain Damage," Bovell is working in new — and more interesting — territory. Like many of his musical colleagues in Britain today, Bovell uses his songs to address the problems of unemployment and racial strife in the U.K.; Bovell is particularly insightful on "Bettah." Even more impressive than Bovell's message, though, is his grasp of a wide range of musical styles and his blending of those styles. "Heaven" and "Our Time" are beautiful ballads that could have been written by **Maurice White**, and "After Tonight" is a full-tilt rocker. Yet each of these songs have reggae overtones that make them unique.

England's Top 25

Albums

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

Singles

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


Record World A/C Chart

AUGUST 29, 1981

Aug. 29
Aug. 22

1	1	ENDLESS LOVE DIANA ROSS & LIONEL RICHIE Motown 1519 (2nd Week)		7
2	7	(THERE'S) NO GETTIN' OVER ME RONNIE MILSAP / RCA 12264		9
3	7	STEP BY STEP EDDIE RABBITT / Elektra 47174		5
4	4	SLOW HAND POINTER SISTERS / Planet 47929 (E/A)		12
5	3	QUEEN OF HEARTS JUICE NEWTON / Capitol 4997		11
6	9	THAT OLD SONG RAY PARKER, JR. & RAYDIO / Arista 0616		7
7	8	LADY (YOU BRING ME UP) COMMODORES / Motown 1514		8
8	11	FOR YOUR EYES ONLY SHEENA EASTON / Liberty 1418		5
9	10	FEELS SO RIGHT ALABAMA / RCA 12236		9
10	5	TOUCH ME WHEN WE'RE DANCING CARPENTERS / A&M 2344		10
11	13	WHO'S CRYING NOW JOURNEY / Columbia 18 02241		6
12	14	COOL LOVE PABLO CRUISE / A&M 2349		7
13	26	ARTHUR'S THEME (BEST THAT YOU CAN DO) CHRISTOPHER CROSS / Warner Bros. 49787		3
14	16	I COULD NEVER MISS YOU (AS MUCH AS I DO) LULU / Alfa 7006		6
15	18	WE'RE IN THIS LOVE TOGETHER AL JARREAU / Warner Bros. 49746		7
16	6	I DON'T NEED YOU KENNY ROGERS / Liberty 1415		11
17	23	A HEART IN NEW YORK ART GARFUNKEL / Columbia 18 02307		4
18	19	SOME DAYS ARE DIAMONDS (SOME DAYS ARE STONE) JOHN DENVER / RCA 12246		10
19	21	CHLOE ELTON JOHN / Geffen 49788 (WB)		5
20	12	THEME FROM THE GREATEST AMERICAN HERO JOEY SCARBURY / Elektra 47147		14
21	24	REALLY WANT TO KNOW YOU GARY WRIGHT / Warner Bros. 49769		6
22	32	THE VOICE MOODY BLUES / Threshold 602 (PolyGram)		3
23	25	IT'S JUST THE SUN DON McLEAN / Millennium 11809 (RCA)		4
24	27	MEDLEY BEACH BOYS / Capitol 5030		4
25	17	LOVE ON A TWO WAY STREET STACY LATTISAW / Cotillion 46015 (Atl)		8
26	15	HEARTS MARTY BALIN / EMI-America 8084		12
27	28	YOU DON'T KNOW ME MICKEY GILLEY / Epic 14 02172		5
28	22	SUMMER'S HERE JAMES TAYLOR / Columbia 11 02093		6
29	31	HOLD ON TIGHT ELO / Jet 02408 (CBS)		3
30	20	BOY FROM NEW YORK CITY MANHATTAN TRANSFER / Atlantic 3816		14
31	29	DON'T GIVE IT UP ROBBIE PATTON / Liberty 1420		6
32	37	WHEN SHE WAS MY GIRL FOUR TOPS / Casablanca 2338		2
33	33	MAGIC MAN HERB ALPERT / A&M 2356		4
34	39	ALL I HAVE TO DO IS DREAM ANDY GIBB AND VICTORIA PRINCIPAL / RSO 1065 (PolyGram)		2

CHARTMAKER OF THE WEEK

35	—	HARD TO SAY DAN FOGELBERG Epic / Full Moon 14 02488		1
36	30	TIME ALAN PARSONS PROJECT / Arista 0598		12
37	36	LOVE LIGHT YUTAKA / Alfa 7004		6
38	—	IN YOUR LETTER REO SPEEDWAGON / Epic 14 02457		1
39	—	JUST ONCE QUINCY JONES / A&M 2357		1
40	34	THE ONE THAT YOU LOVE AIR SUPPLY / Arista 0604		14
41	35	MODERN GIRL SHEENA EASTON / EMI-America 8080		12
42	38	IT'S NOW OR NEVER JOHN SCHNEIDER / Scotti Bros. 6 02105 (CBS)		11
43	—	DEDICATED TO THE ONE I LOVE BERNADETTE PETERS / MCA 55152		1
44	41	ELVIRA OAK RIDGE BOYS / MCA 51084		13
45	40	SWEET BABY STANLEY CLARKE / GEORGE DUKE / Epic 19 01052		15
46	43	AMERICA NEIL DIAMOND / Capitol 4994		18
47	44	IS IT YOU? LEE RITENOUR / Elektra 47124		16
48	45	EVERLASTING LOVE REX SMITH & RACHEL SWEET / Columbia 18 02169		7
49	46	HEAVEN CARL WILSON / Caribou / CBS 2136		9
50	49	FOXY GEORGE FISCHOFF / Heritage 300		4

Retail Rap

By SOPHIA MIDAS

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



PROMOTIONS: Members of the **Doobie Brothers** enjoyed a break from their tour schedule to sail the waters of Hampton Roads, Virginia aboard the 60-foot Catmaran, Cheshire Cat. The cruise party was hosted by Mother's Records and Tapes and Whisper Concerts. The Doobies appeared in concert the night before at the Virginia Beach Pavillion . . . Record Bar has been at it again: Over 1000 people registered to win the 101-second "Hawk" Record Run sponsored by the Record Bar in Cedar Rapids, Iowa and K-101. CBS recording artists the **Hawks** appeared in-store during the run, which was attended by more than 200 people . . . **Joe "King" Carrasco** made an in-store appearance at the Record Bar in Atlanta, Georgia . . . RCA recording artists **Atlantic Starr** stopped by the Record Bar in Greensboro, North Carolina and signed autographs for fans . . . The Record Bar in Carbondale, Illinois recently sponsored an "air guitar" contest, and hundreds of folks showed up at T.J. McFly's each Tuesday night to yell and cheer for their favorite contestant.

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

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

Radio Replay (Continued from page 28)

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

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

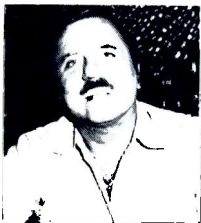
While the many consultants, reps, networks and syndicators who ran hospitality suites (or was that hospitalization?) 'til midnight reported healthy business, the exhibitors in the refrigerated lower level hall were less than pleased with the traffic through the booths; at many points, we observed them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

Record World Latin American

Desde Nuestro Rincon Internacional

By TOMÁS FUNDORA

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



■ Se celebró por todo lo alto el "Segundo Aniversario de Discos SAR" en el Club Ochentas de Nueva York, con la asistencia de numerosas personalidades de la industria, radio, televisión y farándula. Se entregaron varios "Discos de Oro" a los artistas integrantes del elenco del sello salsero de Nueva York, entre los que se cuentan, el entregado por **Raúl Alarcón**, presidente de Latin Sound Studios de Nueva York a **Roberto Torres**, intérprete, productor y asociado de SAR, el entregado por **Alfredo Monroig**, Director de Programación de la popular Super

Q, emisora de Miami, a la **Charanga Casino**, recogido por **Sammy Galvez**, el entregado por **Humberto Corredor** de Discos Corredor, a **Luisa María Hernández**, "La India de Oriente" y el entregado por **Sergio Bofill**, asociado de SAR Records a **Charlie Rodríguez**. Actuó de Maestro de Ceremonias el Dr. **R. McKinney**. A juzgar por los comentarios recibidos, fué una noche que me perdí, en contra de mi voluntad, ante los amplios logros de SAR y una oportunidad de celebrarlos con ellos . . . Discos CBS de Estados Unidos muda sus oficinas al 2190 N.W. 89 Pl. Miami, Fla. 33172, Tel. 592-0045 y 800) 327-2847, donde han consolidado todo el movimiento ejecutivo y de almacenes en una operación

de estructura muy operacional . . . **Ana María de Vissagio** ha sido nombrada gerente de Relay Ediciones Musicales de Argentina, la editorial asociada a RCA, a partir de este mes. **Buddy McCluskey**, quien dirigía anteriormente la editora, ha sido nombrado desde hace algunos meses, Director de Marketing de la Regional de RCA, con sede en Buenos Aires . . . Recibí cassette de CBS, Argentina con la grabación del nuevo album de **Iva Zanicchi**, grabado en Español, en producción de **Mochín Marafioti**. Iva es esperada en Buenos Aires a principios de Septiembre para promover esta nueva producción. El repertorio es de gran fuerza y las actuaciones de la Zanicchi han pasado a formar parte de mi discoteca personal.

¡Muy buena producción!

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

(Continued on page 41)

Record World en Centroamérica

By ALEX LUGO

■ ¡Hola! . . . de nuevo con las noticias de esta tierra del Quetzal, donde la inflación está haciendo de las suyas, y la industria del disco está pasando por serias crisis, mismo que se va acrecentando con los problemas políticos del area.

Sin embargo, hay circulante y como dicen algunos con cierto optimismo "Mientras hay vida hay esperanza", pero no todo es pesimismo y con un poco más de esfuerzo promocional del normal las empresas discográficas estan haciendo éxitos de sus artistas . . . uno de ellos, **Emmanuel** (RCA) está en los topes de las listas del área desde hace algunas semanas, el "suceso Emmanuel" es a todas luces un caso digno de mención por lo bien logrado en los aspectos promoción-ventas . . . **Napoleon** es también una figura que destaca en el medio 4 éxitos a nivel Centroamérica son pruebas fehacientes de su popularidad "Leña verde," y "Ella se llamaba" llegaron a la cúspide en poquísimo tiempo . . . Un valor genuinamente Nicaragüense con altos méritos profesionales como cantautor cuyos triunfos

paradójicamente no son en su patria, pero que ya está a la altura de los grandes internacionalmente es **Hernaldo Zuñiga**, conocido artísticamente solo como Hernaldo, está recibiendo el verdadero trato que como artista se merece en plan grande, por su compañía "Alhambra", en Centroamérica sus éxitos son promocionados por "Dicesa" desde el Salvador, y ya hay conciencia para seguir sus pasos artísticos a raíz de "Ventanillas" triunfo logrado en Chile en el memorable festival de Viña del Mar. Hernaldo es originario de la folclórica ciudad de Masaya, Nicaragua . . . **Diego Verdaguer** (Melody-Dideca) también en los topes gracias a "La Ladrona" su éxito radica en el impulso televisivo que desde México le dió su compañía . . . **Enrique y Ana** es un dueto artístico que también impone su estilo entre la chiquillada . . . las visitas de los "Monstruos sagrados de la canción" a estas tierras se ven "mermadas" por la falta de divisas de los promotores de espectáculos y a los precios pro-

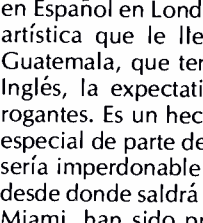
(Continued on page 40)



Bofill & Rodriguez



Alarcon & Torrez



Monroig & Galvez

"EL ESPECIAL DE CAMILO SESTO"

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

EAST COAST — COSTA ESTE

AUGUST 29, 1981

Aug. 29	Aug. 22		
1	1	A La Reina / El Gran Combo	Combo 239
2	2	Quiero Dormir Cansado / Emmanuel	Arcano 9696
3	3	Insaciable Amante / José José	Pronto 6265
4	13	O Me Quieres O Me Dejas / Julio Iglesias	CBS 50004
5	7	En Carne Viva / Raphael	CBS 80005
6	8	Dos Jueyes / Celia & Willie	Vaya 5195
7	4	De Niña A Mujer / Julio Iglesias	CBS 50317
8	16	Las Quejas De Cada Cual / Guillo Rivera	Funny 1022
9	9	No Me Hables / Juan Pardo	CBS 80001
10	5	Yolanda / Wilfrido Vargas	Karen 606
11	21	Amor Verdadero / Willie Colon	Fania 919
12	20	Nostalgia / Marvin Santiago	T.H. 688
13	10	Me Estoy Muriendo Por Dentro / Basilio	Karen 600
14	6	El Paralitico / Roberto Torres	SAR 505
15	12	No Me Desprecies / Johnny Ventura	Combo 238
16	14	Perdoname / Camilo Sesto	Pronto 6256
17	17	Que Me Perdonen Los Dos / Nydia Caro	Alhambra 268
18	18	Solitario / Conjunto Clásico	Lo Mejor 05
19	15	Un Mal Necesario / Jorge Char	LAD 182
20	25	Quince Sensacionales Exitos (LP) / Juan Gabriel	Telediscos 1018
21	11	Amigo Dejala / Ismael Miranda	Fania 911
22	19	Amada Mia / Cheo Feliciano	Vaya 5189
23	27	Quince Grandes Exitos (LP) / José José	Telediscos 1015
24	29	Monta Mi Caballo / Oscar D'Leon	T.H. 689
25	33	La Enfermedad Del Bolsillo / Wilfrido Vargas	Karen 607
26	30	Ni Su Hombre Ni Su Amante / Lisette	Odeon 24383
27	22	Pasatiempo / Roberto Carlos	CBS 1206
28	23	Querer Y Perder / Dyango	Odeon 25309
29	24	Guitarra / David Dali	LAD 200
30	26	Me Vas A Echar De Menos / José Luis	T.H. 663
31	28	Como Lo Hago Yo / Yolandita Monge	CBS 10015
32	34	Ella Se Llamaba / Napoleon	Raff 7534
33	31	Galera Tres / Ismael Miranda	Fania 904
34	32	Tu Como Yo / José Luis Perales	CBS 80003
35	38	El Rey / Roberto Anglero	Borinquen (LP) 1424
36	37	Yo No Naci Para Amar / Juan Gabriel	Pronto 6248
37	35	La Dicha Mia / Celia, Johnny & Pete	Vaya 5187
38	36	Atrevete (LP) / Leonardo Paniagua	Kubney 30090
39	—	Soy Vagabundo / Vicente Pacheco	Sonomax 7003
40	39	Oh Que Sera / Willie Colon	Fania 907

WEST COAST — COSTA OESTE

AUGUST 29, 1981

Aug. 29	Aug. 22		
1	2	Insaciable Amante / José José	Pronto 6265
2	1	La Ladrona / Diego Verdaguer	Profono 79065
3	3	El Cofrecito / Beatriz Adriana	Peerless 11730
4	4	Quiero Dormir Cansado / Emmanuel	Arcano 9606
5	11	O Me Quieres O Me Dejas / Julio Iglesias	CBS 50004
6	12	Juliantla / Joan Sebastian	Musart 5228
7	7	No Me Hables / Juan Pardo	CBS 80001
8	5	La Culpable / Alvaro Davila	Profono 79068
9	19	Quince Sensacionales Exitos (LP) / Juan Gabriel	Telediscos 1018
10	8	Ya No Me Interesa / Chelo	Musart 5219
11	9	Pobre Gorrion / Vicky	Gas 301
12	10	Piquetes De Hormiga / Conjunto Michoacan	Odeon 24365
13	—	En Carne Viva / Raphael	CBS 80005
14	18	No Que No / Rigo Tovar	Profono 79079
15	22	Viva El Norte (LP) / Varios	Telediscos 1501
16	6	Asi No Te Amara Jamas / Amanda Miguel	Profono 79064
17	26	Perdoname Si Lloro / Julia Palma	Alhambra 601
18	21	Ahora Que Estuviste Lejos / Karina	Orfeon 15242
19	20	Vivir Sin Ti / Camilo Sesto	Pronto 6269
20	25	Quince Grandes Exitos (LP) / José José	Telediscos 1015
21	—	Ella Se Llamaba / Napoleon	Raff 7534
22	23	Con Tu Amor / Juan Gabriel	Pronto 6275
23	17	El Chubasco / Carlos y José	T.H. 606
24	16	La Cuarta Parte / Jose Domingo	Profono 74074
25	15	Me Llamas / José Luis Perales	CBS 80003
26	13	Un Dia A La Vez / Los Tigres del Norte	Fama 1694
27	14	Procuo Olvidarte / Hemaldo	Alhambra 17106
28	24	Si Quieres Verme Llorar / Lisa Lopez	Hacienda 196
29	27	Perdoname / Camilo Sesto	Pronto 6256
30	28	La Carta No. Tres / Los Humildes	Fama 1710
31	30	Esta Triste Guitarra / Emmanuel	Arcano 3535
32	29	Me Hubiera Gustado Tanto / Rocio Jurado	Arcano 9611
33	—	Porque Te Vas / Emmanuel	RCA 9700
34	32	Querer Y Perder / Dyango	Odeon 25309
35	33	Amor Amor / José José	Pronto 6253
36	34	Abrazado A Un Poste / Lorenzo de Monteclaro	CBS 20046
37	35	Ando Que Me Llevan / Rondalla de las Flores	Gas 315
38	36	Si Tu Quisieras / Los Bukis	Profono 036
39	37	No Te Apartes De Mi / Grupo Mazz	Cara 195
40	39	Ya No Regreso Contigo / Lupita D'Alessio	Orfeon 4029

Record World Latin American (International) Hit Parade

CHILE

(Popularidad)
By Radio Cooperativa
(Luis Flores)

1. Aquel a Quien Amas — Air supply — Quatro
2. Volver a Vivir — Michel Sardou — CBS
3. Estar Enamorado — Raphael — Quatro
4. Te He Estado Esperando Toda Mi Vida — Paul Anka — RCA
5. De Niña a Mujer — Julio Iglesias — CBS
6. Estando Contigo — Smokey Robinson — Quatro
7. Clara — Joan Baupista Humet — RCA
8. Que Tal Tel Va sin Mí — Raphael — Quatro
9. Corazones — Marty Balin — EMI
10. O Me Quieres O Me Dejas — Julio Iglesias — CBS
11. Solamente Una Vez — Marielle Mathieu — Quatro
12. Ay Amor — Victor Manuel — CBS
13. Te Quiero Tanto — Oscar Athie — Quatro
14. A Usted — Joan Manuel Serrat — Quatro
15. Vuelve — Herve Vilard — CBS

SANTO DOMINGO

- (Ventas)
By Pedro Maria Santana
1. A La Reina — El Gran Combo
 2. Trataré — Lisette
 3. No Me Dejes Solo — Francisco Ulloa
 4. Cuando Voy Por La Calle — Vickiana
 5. Quiero Darte Amor — Sergio Hernandez
 6. Estar Enamorado — Raphael
 7. Soñaré — Nini Caffaro
 8. Me Estoy Muriendo Por Dentro — Basilio
 9. María — Hansel, Raúl y La Charanga
 10. El Guariquiti — Cheche Abreu
 11. Me Llamen Chu — Jonny Ventura
 12. Punto y Coma — Lupita D'Alessio
 13. Estas Donde No Estas — Anthony Rios
 14. Bette Davis Eyes — Kim Carnes
 15. Yolanda — Wilfrido Vargas

En Centroamerica (Continued from page 39)

hibitivos que hay que comprar el "dolar" en el mercado negro, de tal suerte que la llegada de Julio Iglesias a Costa Rica dejó pérdidas millonarias a los promotores... Un grupo musical hondureño Los Profesionales acaba de finalizar la grabación de su ler. LP

COSTA RICA

(Popularidad)
By Radio Titania

1. Te Quiero Para Mi — Trigo Limpio
2. Tangos a Media Luz — La Pequeña Compania
3. Balada Para Una Despedida — José Luis Perales
4. Beatlemania — Los Carazones Solitarios
5. No Quise Herir Tu Corazón — Pimpinela
6. No Quiero Nada Sin Ti — Danny Rivera
7. A La Que Vive Contigo — Manoella Torres
8. No Hago Otra Cosa Que Pensar En Ti — Joan Manuel Serrat
9. Bette Davis Eyes — Kim Carnes
10. Tiene Que Ser Hoy — La Banda

PUERTO RICO

(Ventas)
By Maelo Mendez

1. A La Reina — El Gran Combo — Combo
2. Nostalgia — Marvin Santiago — T.H.
3. Amor Verdadero — Willie Colon — Fania
4. Me Estoy Muriendo Por Dentro — Basilio — Karen
5. La Enfermedad del Bolsillo — Wilfrido Vargas — Karen
6. No Me Desprecies — Johnny Ventura — Combo
7. Dos Jueyes — Celia & Willie — Vaya
8. Un Mal Necesario — Jorge Char — LAD
9. En Carne Viva — Raphael — CBS
10. O Me Quieres O Me Dejas — Julio Iglesias — CBS

con temas netamente comerciales que los popularizan en estos días... Un ejecutivo con amplia experiencia en el mercado del disco, el señor Carlos Estrada, abandonó la gerencia de ventas de FONICA, para pasar a formar parte de PIMESA floreciente com-

pañía que marcha con pasos agigantados a su consolidación en el mercado, "PIMESA" está dirigida acertadamente por el señor Dario Pineda y ahora junto con Estrada le están imprimiendo mucho ritmo... y ahora ¡Hasta Pronto!

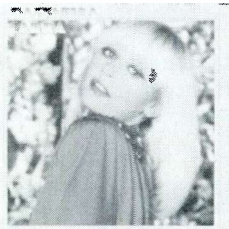
Latin American Album Picks



OLGA MARÍA
Musart 10846

Con arreglos de Sergio Andrade y Guillermo Mendez Güiu, Olga María interpreta baladas románticas de corte internacional. Muy buenas son "Peligro," (A. Rubin) "Si pero no," (Moncada P. Cepero) "De tanto quererte tanto," (D. Beigbeder) y "Que tiene ella." (A. Jaen).

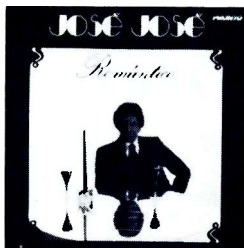
■ With arrangements by S. Andrade and G. Mendez Güiu, Olga María is starting to move nicely with "Si pero no," included in this package of very romantic ballads: "Sin dejar de amarte nunca" (M. Alejandro-A. Magdalena), "Recuerdos" (P. José Herrero Pozo) and "Pintame con besos" (A. Hammond-Goldie-Gómez).



RAFFAELLA CARRÁ
Hispavox S 90.402

Con arreglos de Danilo Vaona y Paolo Ormi y en producción de ambos, Raffaella Carrá de Italia brinda aquí temas muy movidos y contagiosos, siguiendo su exitoso estilo. Se destacan "Mama dame 100 pesetas," (Vaona-Escolar-Ballesteros) "Amore, amore," (Vaona-Ballesteros) "Adios amigos" (Escolar-Herrero) y "Caliente, caliente." (Juan C. Calderón)

■ Produced and arranged by Danilo Vaona and Paolo Ormi, Raffaella Carrá from Italy offers a very contagious package of uptempo international music such as "Mama dame 100 pesetas," "Caramba carambita" (León-Clavero-P. de Lucía) and "Noches tropicales" (Boncompagni-Ormi-Ballesteros).



"ROMÁNTICO"
JOSÉ JOSÉ - Pronto PTS 1095

Con arreglos de Rodrigo Alvarez, Armando Noriega y Eugenio Castillo, José José le da su toque personalísimo a temas inolvidables, tales como "El reloj," (R. Cantoral) "Lagloria eres tú," (J. A. Méndez) "Te me olvidas," (V. Garrido) y "Regalame esta noche" (R. Cantoral) entre otras.

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



LA SENSUAL
Salsa Internacional 725

Excelentes arreglistas de música de salsa le brindan a La Sensual, brillante oportunidad de motivar baile a través de ritmo y sabor. Muy buenas son "Sarampión," (P. "El Bravo") "Camarones y mamoncillos," (D.R.) "El filo del pantalón" (R. Anglero) y "Lo que traigo es salsa." (P. Lagarretta)

■ Very danceable arrangements by top salsa arrangers back La Sensual, offering a contagious salsa package. Very good sound from Latin Sound Studios, N.Y. "Teresa" (J. Quijano), "Tu sensualidad" (N. Torres) and "Maricusa" (D.R.).

Radio Action

Most Added Latin Record
(Tema más programado)

(Internacional)
"Insaciable Amante"
(Camilo Blanes)
JOSE JOSE
(Ariola-Pronto)

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

(*) Second Time-Segundo Vez

Nuestro Rincon (Continued from page 39)

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

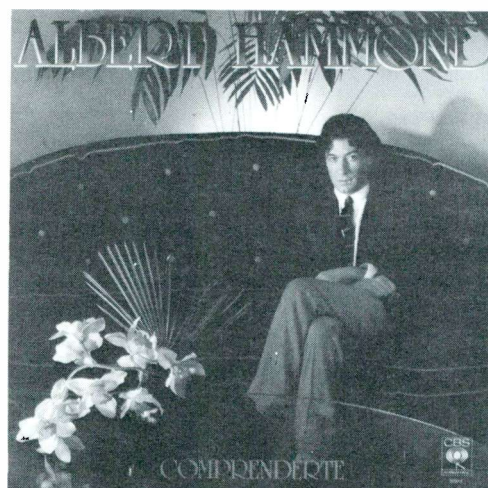
Sigue Fuentes lanzando excelentes producciones de la **Sonora Dinamita** con **Lucho Argain**. La última que ha llegado a mis oficinas y titulada "La Detonante," le hace honor al título... El "12 Festival Popular Mundial de Tokio" ha recibido 1963 solicitudes de participación desde 56 países. De los Estados Unidos se recibieron 209 solicitudes, estableciéndose un "record" según el comité del Festival, organizado por la Yamaha Music Foundation. La fecha de inscripción ha quedado establecida hasta Septiembre 1, fecha en la cual se anunciarán los competidores finalistas del exterior y que participarán en el festival que se celebrará en el Nippon Budokan Hall en Octubre 30, 31 y Noviembre 1... Y ahora... ¡Hasta la próxima!... Ah!... la dirección de la Yamaha Music Foundation es 3-24-22, Shimomeguro, Meguro-ku, Tokyo, Japan. Tel. (03) 719-3101.

The SAR Second Anniversary cocktail party took place last week at Club Ochentas in New York City, attended by radio, record and TV personalities. Several gold record awards were awarded to different SAR artists. **Raúl Alarcón**, president, Latin Sound Studios in New York, gave one to **Roberto Torres**, performer, producer and one of the main partners of the SAR label. **Alfredo Monroig**, programming director for Super Q radio in Miami, gave the award to **Charanga Casino**, which was accepted by **Sammy Galvez**. **Humberto Corredor** from Corredor Records delivered the award to **Luisa María Hernandez**, also known as "La India de Oriente," and **Sergio Bofill**, SAR's associate, gave the award to **Charlie Rodriguez**. **Dr. R. McKinney** acted as MC. Congratulations to everyone involved... Discos CBS in the States has moved its facilities to: 2190 N.W. 89th Place, Miami, Fla. 33172. Phone: (305) 592-0045 and (800) 327-2847... **Ana María de Vissagio** has been appointed general manager of Relay Ediciones Musicales in Argentina, which is associated with RCA. **Buddy McCluskey**, who was in charge of this position previously, has been appointed marketing director for RCA Regional, based in Buenos Aires... I received a cassette from CBS Argentina containing **Iva Zanicchi's** latest album, recorded in Spanish and produced by **Mochin Marafioti**. She is expected in Buenos Aires in early September to start promoting her latest album. A great repertoire and

(Continued on page 42)



El más reciente lanzamiento de
ALBERT HAMMOND
en Discos CBS INTERNATIONAL
"Comprenderte"
ALBERT HAMMOND



CBS DM# 60319

Discos CBS International

1211 Avenue of the Americas
Suite 110
New York, New York 10036
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CBS Records International
A Division of CBS Inc.
2600 Douglas Road - Suite 809
Coral Gables, Florida 33134
Twix no. 8108485119
(305) 446-4321

1830 West Olympic Blvd. - Suite 206
Los Angeles, California 90006
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Record World en Brasil

By GLORIA ALVAREZ C.

Ahora que la música regional se está reflejando evidentemente en el mercado brasileño, es hora de hablar de la "parceria de gauchos" (brasileños del estado de Rio Grande do Sul"). **Kleiton y Kleidir** son dos hermanos de 29 y 28 años de edad que vinieron para Rio de Janeiro en 1977 los cuales se encuentran lanzando su segundo LP para el sello Ariola. Anteriormente, tuvieron un éxito con el tema "Vira-Virou" en homenaje a la cantante portuguesa **Eugenia Melo e Castro**. Ellos vivieron los momentos de esa canción durante la revolución portuguesa y para ratificar el éxito alcanzado en Brasil, acaban de participar con la cantante portuguesa en un disco, que saldrá al mercado por la grabadora Phillips... Ya se está hablando del próximo carnaval de Rio que se celebrará en febrero de 1982. Las escuelas de samba ya se encuentran escogiendo los temas a participar, entre los cuales vale destacar que en honor del viejo zafonero **Luis Gonzaga**, actualmente artista RCA, su carrera artística será recordada por la Escuela de samba Unidos de Lucas. Gonzaga lleva 40 años de carrera artística y es miembro de la MPB (Música Popular Brasileña) y la primera vez que va a competir con uno de sus temas en los famosos carnavales cariocas.

Según declaraciones de **Joao Carlos Muller**, secretario Ejecutivo de la Asociación Brasileña de Productores

de Discos (ABDP), "el gran asesino del disco brasileño es la radio FM." Esto se debe a que en estos momentos el comprador brasileño tiene menos dinero y una de las maneras de superar el problema y a la vez estar al día en las últimas grabaciones, es haciendo grabaciones domésticas, ya sea mediante la radio FM o mediante discos de amigos. De cualquier modo, no podemos olvidar que muchos autores y músicos serían totalmente desconocidos si no hubiese espacio radial, que la FM radio les ofrece para divulgar aquellos que no tienen lugar en las estaciones de radios AM... "La Historia de la Flauta Brasileira" es el título del disco lanzado el primer semestre de este año por **Estudio Eldorado**. Desde el comienzo hasta el final es un bello acople de flautas, violón y piano. Con la flautista brasileña **Odette Ernest Dias**, **Norah de Almeida** en el piano y **Alecar** en el violón, interpretan desde Catulo da Paixao Cearense hasta la música de **Carlos Gomex**, rememorando toda la

música del siglo pasado... Con el lanzamiento del video-disco por la RCA en los Estados Unidos y la asociación de esta empresa con la Columbia Pictures, ha hecho despertar curiosidades aquí en Brasil... La intérprete y compositora argentina **Julia Graciela**, ya anuncia su primer LP para la firma Polygram... Ya se acerca el estreno en Brasil de la película basada en la vida de **Carmen Miranda**. Para tal ocasión, la productora cinematográfica invitó nada menos que a la popular actriz y cantante norteamericana **Liza Minnelli**. El guión es del brasileño **Cassio E. Barranto**... se acaba de cumplir un año de la muerte del conocido poeta y compositor brasileño **Vinicius de Moraes**. La televisión brasileña hizo reseña del mismo modo que el baterista **Milton Banana**, artista RCA, lo hizo a través del lanzamiento de su disco "Ao Meu Amigo Vinicius". A su vez **Francis Hime** y **Milton Nascimento** anuncian que una de los temas del LP de Hime para el sello Polygram, titulada "O Farol" es también dedicada al viejo compañero. ¡Y eso es todo!

Nuestro Rincon (Continued from page 41)

spectacular production!

CAPIF, the Argentinean Chamber of Producers and Records, held a press meeting in Buenos Aires in mid-July in order to state its position regarding the importing of records and tapes and record piracy and to make public their motion presented to the Minister of Economy, **Dr. Lorenzo Sigaut**, regarding the increase in the prices of imported product... **Camilo Sesto** is finishing his next LP, recorded in English and produced by **Henry Mashlin** in Los Angeles. He will start his next LP in Spanish in London in early September, followed by a tour that will take him to Mexico, the United States, Ecuador, Venezuela and Guatemala... **Roberto Carlos's** latest album, recorded completely in English, is creating great expectation. This recording deserves a lot of attention from CBS in the States... Cuban performer **Luisa Maria Guell** is playing dates in Panama. She will also be appearing in Puerto Rico and Miami, with three concerts at the Dupont Hotel and several performances at the Les Violins nightclub in Miami... **Barrabas**, the Spanish group, has achieved great impact in Spain with the tune "On the Road Again" from the album "Piel de Barrabas". According to Discos Columbia, the record will be released in South America where the group will be performing soon... **Tony Moreno** (the Mexican one) has joined T.H. Records and Tapes in Florida in charge of public relations and their news bulletin. The other **Tony Moreno** (the Cuban one) is manager of T.H. Records and Tapes and has placed T.H. at the top in the States. My congratulations to both of them.

Fuentes Records in Colombia has released their latest LP with **La Sonora Dinamita** with **Lucho Argain**, entitled "La Detonante"... The 12th World Popular Song Festival in Tokyo has announced an unprecedented number of 1963 entries from 56 countries. Applications from the U.S. reached an all-time high in the festival's 12-year history, with 209 entries. The finalists will be announced on September 1. The event is sponsored by the Yamaha Music Foundation and will take place at the Nippon Budokan Hall from October 30 to November 1. And now, that's it!

Artist Development Panel Set for MUSEXPO

NEW YORK—Roddy S. Shashoua, President of International Music Industries, Ltd., has announced that an international artist development seminar will take place at this year's MUSEXPO — 7th Annual International Record/Video and Music Industry Market at the Marriott Hotel and Marina, Fort Lauderdale, Florida.

Panelists confirmed include Lou Cook, president international, MCA Records; Bob Oeges, managing director, Decca (West Africa) Ltd.; Bunny Freidus, vice president creative services, CBS Records International; Buddy McCluskey, director of marketing, RCA Records Argentina; Arma Andon, vice president product development, CBS Records; and Bob Merliss, director of publicity, Warner Bros. Records.

The panel is scheduled to be held at the Marriott Hotel and Marina on Thursday, November 5 at 10 a.m.

Joan Thayer to BMI

NEW YORK—Edward M. Cramer, president of Broadcast Music, Inc. (BMI), has announced the appointment of Joan P. Thayer to the newly created position of coordinator of public relations.

Salzman Joins Bloom

NEW YORK—June Salzman has joined the Howard Bloom Organization as an account executive.


Bartered Bride

(Continued from page 35)

recorded artist — to hear the variety of moods her superb soprano can convey and, even in light comedy, the brilliant dramatic effects she can achieve. Not that she overbalances or overdoes anything; it is just that she knows precisely how to keep the feeling light yet bring in a slightly deeper mood that makes a moment memorable to an audience.

As Jenik, Rene Kollo does some of his best work on disc. Some of the high notes might have been a shade easier, but they are not really strained, and the line is excellent. Always a wonderful vocal actor, he brings enormous verve to the part. The same can be said for Heinz Zednik as a gentle Vasek, whose stuttering is very much present but seems not to be done to get a laugh — or a tear. It is just natural. He is charming and light of voice, adding involvement to his big aria. Walter Berry, a higher voice than is normal for Kecal, has some trouble with the low notes of the role. But his charm is so engaging and his singing so lovely that one tends to overlook the lower weakness. This is a rich interpretation, one of the many that make the performance quite outstanding. Clearly the major *Bartered Bride* on the market, Eurodisc's fine recording treats a great, often neglected opera superbly.

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College Radio (Continued from page 3)

not, students approached college radio as an opportunity to play favorite cuts for friends and maybe get some free records. Much of that began to change as a result of a 1978 ruling by the FCC. Rulemaking docket #2078 put an indefinite freeze on the acceptance of new 10-watt applications and ordered all existing 10-watt stations to either increase their power to a minimum of 100 watts or, in effect, lose their interference protection. The rulemaking also established minimum daily and weekly hours of operation.

The result of the FCC decision was to increase the visibility of most college stations while making them approach broadcasting in a more serious manner. The timeliness of the decision couldn't have been better. The network of campus stations is stronger and more capable of community impact. Yet the sheer number of college radio stations — almost 1400, according to Jeff Tellis, president of the Intercollegiate Broadcasting System (IBS) — makes the task of dealing with them an almost insurmountable one.

Every label tries to sort through the vast number of college stations by consulting with College Media Journal/Progressive Media (CMJ), a three-year-old publication that tracks non-commercial stations that "program what we would consider an alternative or progressive format," said Robert Haber, publisher of the bi-weekly publication, "using their ability to play music and artists not normally programmed by progressive stations." According to Haber, the size and power of a station are not as important as its willingness to be adventurous and the evidence of "strong management and leadership, where jocks take being on the air as seriously as any other job."

Haber sees record companies swinging in the direction of making a greater financial commitment to college radio and points to the success of groups like the Police and the Clash as examples of "people beginning to see that college radio was able to pick up on today's stars in advance." CMJ takes reports in six categories: top albums, top cuts, top audience response, new adds, top singles, top imports, and adventure picks — meaning artists with the most potential among new and developing artists. In September, CMJ will start a retail report in response to the labels' growing concern with how big a connection there is between airplay and sales. "We're hoping to be able to prove it (the influence of airplay on sales)," said Haber. "It's never been put down in black and white."

The correlation between airplay and sales is a major concern of labels. Most of the college stations contacted by RW said that they do make a difference, using specific examples of how airplay on new acts resulted in retail action and "breaking" in their marketplace. "We broke the dB's, Go-Go's — I'd like to think we had a hand in their popularity," said Jack Schwartzman, music director at

Brown University's WBRU. The Providence, Rhode Island station is considered to be one of college radio's most important, with 20,000 watts of power and an AOR format that "integrates what we feel are the best elements of commercial rock, new wave and R&B. I think we were also responsible for the strong sales of the Psychedelic Furs in this area," Schwartzman claimed. WBRU reports to CMJ.

"We definitely break acts," said Bill Burton, station manager at the University of North Carolina's WXYC in Chapel Hill. "We work closely with the two record stores in town and report to CMJ. We broke Christopher Cross, Pretenders and the Clash in this area." WXYC is a 400-watt station that reaches the Raleigh, Durham and Chapel Hill region with a potential audience of 100,000.

While most campus stations are enthusiastic about their place in the industry, some record labels are still suspicious about that impact. "I'm not convinced that they can break acts," said Jim Del Balzo, national promotion manager/west coast, PolyGram Records. "A college department is a luxury at this stage of the game in the record business." Other labels echo Del Balzo's sentiments and, instead of initiating an in-house college department, are turning to the independent marketing/promotion firms to guide their college campaigns.

The Morristown, New Jersey-based Thirsty Ear is one of the oldest and most successful college promotion/marketing firms. Headed by Peter Gordon, Thirsty Ear produces a series of college radio specials for the major labels. The specials are a mixture of interviews and selected cuts from a new album which are distributed in disc form to college radio stations. Started in 1976, Thirsty Ear now does production, promotion and marketing. "We do retail tie-ins with all the record stores on and around campuses," said Gordon, "as well as poster distribution on campus, and college press." Thirsty Ear has already produced 15 specials for colleges and is currently completing production on a major set for MCA Records to be released this fall, including Spyro Gyra, the Crusaders, Rossington Collins, Jimmy Cliff, Donnie Iris, Tim Weisberg, Joe Ely, and the Iron City Houserockers.

Thirsty Ear also tracks retailers in 30 major markets to discover the effects of its specials. Each of the 30 stores is visited weekly by one of the company's 20 college reps (they're all students who are trained to coordinate promotion, press and marketing). "It's all done in person and we're the only company that does that," Gordon said. In answering critics of the effectiveness of college radio, Gordon explains: "If you're looking at your major record-buying population — that 18-24 market — colleges have the highest concentration anywhere in the world. You can't look at them (college radio) for heavy rotation. What you

can look at them for is their sense of rotation, which is getting to people on a peer level.

"You're getting to people who are looking for alternative radio, and if they're listening for alternative radio they don't want to be penetrated on a high saturation, heavy rotation basis." Gordon obviously reflects the feelings of the vast majority of college radio programmers RW contacted; the need for jock freedom and a loose rotation was always stressed. Sal LoCurto, music director of New York University's WNYU and producer of a popular new music show, typified that attitude: "We have a variety of programs day to day. Anything from new wave to big band to jazz, and it is very successful."

College radio's acceptance of eclectic music has created a need for servicing by smaller, independent and imported labels. Rockpool Promotions, a New York based firm, fills that void. Created two years ago as a pool to get records to club DJs and college radio stations, Rockpool distributes a variety of independent and imported labels to 50 colleges for a \$25/month subscription fee. Rockpool also tracks 50 colleges, five commercial stations, 75 club DJs and 50 stores. The results are compiled in charts and distributed in a bi-weekly newsletter. Mark Josephson, who formed Rockpool and still operates it with co-founder Danny Heaps, sees his service as sort of a clearinghouse for labels: "The thing about college radio is that there are so many of them and the effect is such a cumulative one that no one in their right mind wants to deal with all the stations. It's real hard to track them because most don't have any impact."

Side One, another important marketing/promotion firm dealing with the college market, feels it can help labels spend their dollars wisely on the right campus stations. Formed almost a year ago by two former directors of Capitol Records' college promotion department, Dave Gerber and Will Botwin, Side One stresses retail results from college radio airplay. "Labels didn't think they were getting their investment in college radio promotion back," said Botwin, "so we show the direct correlation be-

tween airplay and sales." Side One has a sophisticated and detailed system that involves comprehensive weekly tracking reports of 150 college radio stations, 50 AOR progressive rock stations, and retail accounts in 36 major markets.

"We have 150 college radio stations that we feel are important and it becomes our job to see if they're interested in our client's product and make sure they have the record," said Side One marketing director Joe Regis. "In certain markets AOR follows the lead of college radio, and I think it will increase as more labels sign new acts." Side One is currently working Dave Davies, Duran Duran and other acts.

Perhaps the most important aspect of college radio is not whether it breaks new acts but the impact it has as a starting point for new music. As Regis pointed out, AOR has followed the lead of college radio on numerous occasions — dating back to Billy Joel and Bruce Springsteen and more recently with Blondie and the Police. Peter Gordon's perspective on the issue is an important one for the industry: "This is more of a longer commitment level. We're either in a shotgun theory of putting out records or we're going to believe in an act and work with it."

(This story was prepared with the assistance of Greg Brodsky, Phil DiMauro and Laurie Lennard.)

FBI Bootleg Raids In Minneapolis and N.J.

■ NEW YORK—The FBI has announced that it has raided houses in Minneapolis and Dumont, New Jersey, uncovering large quantities of bootleg records and related paraphernalia.

At five locations in Minneapolis, FBI agents found 1000 bootleg LPs and business records indicating large-volume dealing in bootlegs. In Dumont, New Jersey, FBI agents confiscated large quantities of business and telephone records, orders and related documents. According to the FBI, the Dumont house was the conduit for orders for bootleg LPs placed by retailers throughout the country.

Lulu's LP Delivered to Alfa



Lulu's initial album for Alfa Records was recently delivered to Alfa's Los Angeles offices by her manager and producer. The first single from the self-titled album, "I Could Never Miss You (More Than I Do)," is the highest-charting single to date for Alfa. Pictured from left are: Vicki Leben, director of national singles promotion; Kevin Keogh, vice president of promotion; Bob Fead, president; Pete Jones, vice president of marketing; Marion London, Lulu's manager; Bernie Sparago, vice president of sales; Mark London, producer of the album; Lorne Saifer, vice president of A&R; and Hide Katada, assistant to the president.

Record World Gospel

GMA Meets in San Francisco



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

Soul & Spiritual Gospel

AUGUST 29, 1981

Aug. 29	Aug. 15	
1	1	THE LORD WILL MAKE A WAY AL GREEN/Myrrh MSB 6661 (Word)
2	2	CLOUDBURST MIGHTY CLOUDS OF JOY/Myrrh MSB 6663 (Word)
3	3	THE HAWKINS FAMILY WALTER HAWKINS/Light LS 5770 (Word)
4	4	IS MY LIVING IN VAIN CLARK SISTERS/New Birth NEW 7056G
5	5	TRUE VICTORY REV. KEITH PRINGLE/Savoy 7053 (Arista)
6	6	BE ENCOURAGED FLORIDA MASS CHOIR/Savoy SGL 7064 (Arista)
7	7	JAMES CLEVELAND SINGS WITH THE WORLD'S GREATEST CHOIRS Savoy SGL 7059 (Arista)
8	10	THE LORD IS MY LIGHT NEW JERUSALEM BAPTIST CHURCH CHOIR/Savoy SGL 7050 (Arista)
9	9	RISE AGAIN GOSPEL KEYNOTES/Nashboro 7227
10	8	MIRACLE JACKSON SOUTHERNAIRES/Malaco 4370
11	11	I'LL GO WITH JESUS ANGELIC GOSPEL SINGERS/Nashboro 7236
12	14	REJOICE SHIRLEY CAESAR/Myrrh MSB 6646 (Word)
13	13	GOD'S WAY (IS THE BEST WAY) JAMES CLEVELAND & THE VOICES OF WATTS/Savoy SL 14631 (Arista)
14	17	TRAMAINÉ TRAMAINÉ HAWKINS/Light LS 5760 (Word)
15	15	SAINTS HOLD ON SENSATIONAL NIGHTINGALES/Malaco MAL 4373
16	16	LOOK WHAT THEY'VE DONE TO MY CHILD DOROTHY NORWOOD/Savoy SL 14630 (Arista)
17	12	MORE OF THE BEST ANDRAE CROUCH/Light LS 5795 (Word)
18	20	MOTHER WHY? WILLIE BANKS & MESSENGERS/Black Label BL 3000 (HSE)
19	21	SAID I WASN'T GONNA TELL NOBODY DONALD VAILS & VOICES OF DELIVERANCE/Savoy SGL 7052 (Arista)
20	18	GOD IS OUR CREATOR ALBERTINA WALKER/Savoy SL 14583 (Arista)
21	19	YOU DON'T KNOW HOW GOOD GOD'S BEEN TO ME CHARLES FOLD & THE CHARLES FOLD SINGERS/Savoy SGL 7061 (Arista)
22	24	I'VE GOT SO MUCH TO BE THANKFUL FOR SOUL STIRRERS/Savoy SL 14611 (Arista)
23	22	GOOD NEWS TROY RAMEY & THE SOUL SEARCHERS/Nashboro 7239
24	25	EVERYTHING'S ALRIGHT CHARLES HAYES & COSMOPOLITAN CHURCH OF PRAYER CHOIR/Savoy SL 14580 (Arista)
25	—	THE GATHERING NEW YORK COMMUNITY CHOIR/Myrrh MSB 6657 (Word)
26	29	BEST OF VERNARD JOHNSON Savoy SGL 7062 (Arista)
27	—	I LOVE JESUS MORE TODAY TRINITY ALL NATIONS COMBINED CHOIR/Savoy SL 14599 (Arista)
28	23	BORN AGAIN VIOLINAIRES/Jewel LPS 0162
29	28	4 & 20 ELDERS O.V. WRIGHT & THE LUCKETT BROTHERS/Creed 3104 (Nashboro)
30	26	PLEASE BE PATIENT WITH ME ALBERTINA WALKER/Savoy SL 14527 (Arista)
31	36	REMARKABLE INEZ ANDREWS/Savoy 14591 (Arista)
32	33	ONE DAY AT A TIME REV. THOMAS L. WALKER/EGL 655
33	37	THE LORD TAKES CARE OF EVERYBODY REV. CLEOPHUS ROBINSON/Savoy SL 14601 (Arista)
34	35	I CAN'T LET GO KRISTLE MURDEN/Light 5765 (Word)
35	31	JESUS WILL NEVER SAY NO FLORIDA MASS CHOIR/Savoy 7045 (Arista)
36	39	LOVE ALIVE II WALTER HAWKINS & LOVE CENTER CHOIR/Light LS 5735 (Word)
37	30	GOD WILL SEE YOU THROUGH WILLIAMS BROTHERS/New Birth 7948
38	40	I'LL BE THINKING OF YOU ANDRAE CROUCH/Light LS 5763 (Word)
39	44	DANIEL HAWKINS Light LS 5785 (Word)
40	32	AMAZING GRACE ARETHA FRANKLIN/Atlantic SD 2906

Gospel Time

By PAM LEE

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

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

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

Dallas Holm was honored recently at a reception held at SESAC's offices here in Nashville. Holm was presented with a plaque recognizing the fact that his song "Rise Again" has held a position on the "Singing News" song chart for 52 (Continued on page 47)

Contemporary & Inspirational Gospel

AUGUST 29, 1981

Aug. 29	Aug. 15	
1	1	IN CONCERT AMY GRANT/Myrrh MSB 6668 (Word)
2	2	PRIORITY IMPERIALS/DaySpring DST 4017 (Word)
3	3	IT'S TIME TO PRAISE THE LORD, PRAISE V MARANATHA SINGERS/Maranatha MM0076A (Word)
4	7	BEST OF B.J. THOMAS Myrrh MSB 6653 (Word)
5	5	IN HIS TIME, PRAISE IV MARANATHA SINGERS/Maranatha MM0064 (Word)
6	6	HEED THE CALL IMPERIALS/DaySpring DST 4011 (Word)
7	9	ENCORES 2ND CHAPTER OF ACTS/Myrrh MSB 6673 (Word)
8	8	WITH MY SONG DEBBY BOONE/Lamb & Lion LL 1046 (Benson)
9	4	REJOICE 2nd CHAPTER OF ACTS/Sparrow SPR 1050
10	14	FORGIVEN DON FRANCISCO/NewPax NP 33042 (Benson)
11	11	KIDS PRAISE ALBUM Maranatha/MM0068 (Word)
12	20	MY FATHER'S EYES AMY GRANT/Myrrh MSB 6625 (Word)
13	—	HEARTS OF FIRE SWEET COMFORT BAND/Light LS 5794 (Word)
14	17	NEVER ALONE AMY GRANT/Myrrh MSB 6645 (Word)
15	21	ONE MORE SONG FOR YOU IMPERIALS/DaySpring DST 4015 (Word)
16	19	SOLDIERS OF THE LIGHT ANDRUS/BLACKWOOD & CO./Greentree R 3738 (Benson)
17	29	HORRENDOUS DISC DANIEL AMOS/Solid Rock SRA 2011 (Word)
18	18	COMING HOME MIKE WARNKE/Myrrh MSB 6670 (Word)
19	—	AMAZING GRACE B.J. THOMAS/Myrrh MSB 6675 (Word)
20	35	ARE YOU READY? DAVID MEECE/Myrrh MSB 6652 (Word)
21	—	GOT TO TELL SOMEBODY DON FRANCISCO/NewPax NP 33071 (Benson)
22	22	SINCERELY YOURS GARY CHAPMAN/Lamb & Lion LL 1053 (Benson)
23	23	STEVE AND ANNIE CHAPMAN StorSang SSR 0029 (Benson)
24	26	DALLAS HOLM AND PRAISE LIVE Greentree 83441 (Benson)
25	24	EVIE FAVORITES, VOL. I EVIE TORNQUIST-KARLSSON/Word WSB 8845
26	12	FOR THE BRIDE JOHN MICHAEL TALBOT/Birdwing BWR 2021 (Sparrow)
27	39	AMY GRANT Myrrh MSB 6586 (Word)
28	—	NO COMPROMISE KEITH GREEN/Sparrow SRA 2007 (Word)
29	37	SOMETHING NEW UNDER THE SUN LARRY NORMAN/Solid Rock SRA 2007 (Word)
30	10	NOBODY KNOWS ME LIKE YOU BENNY HESTER/Myrrh MSB 6662 (Word)
31	15	DON'T GIVE IN LEON PATILLO/Myrrh MSB 6662 (Word)
32	—	LIGHTS IN THE WORLD JOE ENGLISH/Refuge R3764 (Benson)
33	27	HYMNS TRIUMPHANT Birdwing BWR 2023 (Sparrow)
34	16	MUSIC MACHINE CANDLE/Birdwing BWR 2004 (Sparrow)
35	30	ALARMA! DANIEL AMOS/NewPax NP 33095 (Benson)
36	40	PH'UP SIDE PHIL KAEGGY/Sparrow SPR 1036
37	25	MORE OF THE BEST ANDRAE CROUCH/Light LS 5795 (Word)
38	38	SILVERWIND Sparrow SPR 1041
39	13	BULLFROGS AND BUTTERFLIES CANDLE/Birdwing BWR 2010 (Sparrow)
40	36	THE PAINTER JOHN MICHAEL TALBOT & TERRY TALBOT/Sparrow SPR 1037

Quartet Convention To Feature 'Praise Gathering'

By PAM LEE

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

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

"We expect around 20,000 fans to come from all over the country," said Kinslow. "We had a little over 18,000 last year." Fans will be treated to nightly concerts Monday (5) through Saturday (10) featuring a wide variety of gospel acts performing back to back from 7 p.m. until midnight on weeknights. Friday and Saturday night shows are expected to last until 2 a.m.

Set to appear Tuesday (6) are the Singing Cooks, the Speer Family, the Hinson Family, the Hemphills, the Dixie Echoes, the Monitors Quartet, and the Masters Five. Wednesday's show is to include the Blackwood Brothers, Teddy Huffam and the Gems, the Telestials, the Galileans, Jerry and the Goffs, the Dixie Melody Boys, the Singing Americans, the Sullivan Family, the Kingsmen, and the

Cathedrals. Scheduled for Thursday night's show are the Singing Echoes, the Hopper Brothers and Connie, the Speer Family, the Florida Boys, the Eastman Family, the Dixie Melody Boys, the Dixie Echoes, Heaven Bound, the Fox Brothers, and the Mid-South Boys. Friday night's line-up includes the Rex Nelon Singers, the Hinsons, the Cathedrals, the Blackwood Brothers, the Kingsmen, the Gilbert Brothers, the Calvarymen Quartet, and the Florida Boys. Saturday night's concert will feature the Blackwood Brothers, Fay Sims and the Scenicland Boys, the Chuckwagon Gang, the Happy Goodman Family, the Kingsmen, Wendy Bagwell and the Sunlighters, the Rex Nelon Singers, the Alveys, the Monitors Quartet, the Singing Cooks, the Dixie Echoes, the Encores, the Primitive Quartet, the Gold City Quartet, the Eastman Family, the Inspirations, and Eva Mae Lefevre.

Black Label Signs Supreme Angels

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

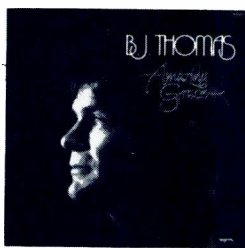
An agreement has also been made with Savoy Records, whereby Black Label will release an album by Rev. Isaac Douglas and the St. Jude Deliverance Choir of Indianapolis, Ind. Shannon Williams, gospel director for Black Label, is working on both productions.

Gospel Album Picks

AMAZING GRACE

B.J. THOMAS - Myrrh MSB 6675 (Word)

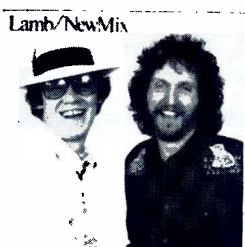
B.J.'s smooth, mellow vocal lends itself perfectly to these age-old favorites. The old-time gospel sound is complete with background support from the Jordanaires. "The Unclouded Day," "His Eye Is on the Sparrow," and "You'll Never Walk Alone" are exceptional.



NEW MIX

LAMB - Sparrow SPR 1054

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



UP

MARTY McCALL AND FIREWORKS - MCA/Songbird MCA 5230

McCall and Fireworks are definitely experts at making good music. Selections move from an uptempo rock feel ("Frontrunner," "Cleanin' Up Our Act") to an easy-listening MOR style ("Maybe I'll Trust You Now," "Thanks to You"). "Unless God Builds Your House" stands out.



Dialogue

(Continued from page 34)

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

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

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

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

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

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

RW: Let's talk about this Blondie project.

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

RW: How did it come about?

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

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

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

RW: How long did it take to make it?

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

RW: Does Chris Stein play on it?

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

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

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

RW: It should be interesting to see.

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

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

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

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

Edwards: Yes, definitely. We always thought we should be involved in music and recording. We finally said "Let's get in and do something." When we did it, things just went well. People think we're confident when we make a record. But we are just as worried as the next guy. We wonder whether we're doing the right thing or not. For example, neither Nile nor Tony loved "Le Freak." But we knew the record industry and the record-buying public enough to know what to give them. "Le Freak" was at that time our biggest selling record, and we didn't really love it. But the public expects a certain thing from Chic, and if we don't give it to them they don't buy it. And it is really cool for us to understand that.

Record World Country

Doherty Marks 35th Year With Decca/MCA Records

By AL CUNNIFF

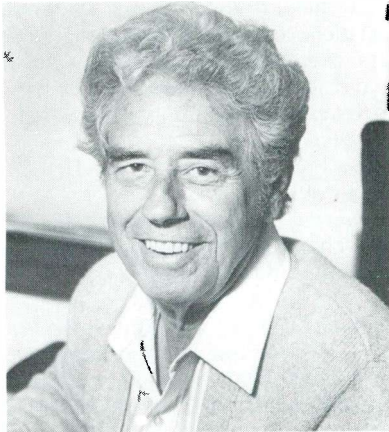
■ NASHVILLE—Chic Doherty can claim a distinction of sorts by virtue of the fact that he has risen through the ranks from a shipping clerk to VP/marketing of country product in the music industry. He can claim an even greater distinction because of the fact that he has worked for the past 35 years for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

"I started work for Decca Records on August 24, 1946 as a shipping clerk in their New Orleans branch," Doherty recalled. "I was attending Tulane University and I needed the money." Doherty's skill on the job soon brought him into front office work. The Decca branch was a full-line operation at the time, with 15 people working in marketing, sales, and inventory.

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

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

Doherty remembers small but growing LP business (78 RPM), with the "Oklahoma" soundtrack being a "tremendous seller." Names such as Al Jolson were also big, and the Decca country roster — which included Ernest Tubbs, Bill Monroe, Red Foley, Webb Pierce, Patsy Cline, and others — was also significant. In the black market, Buddy Johnson, Sister Rosetta Thorpe, and others were major names. The company's Coral label also meant artists such as Buddy Holly, Liberace,



the McGuire Sisters, and others.

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

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

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

Doherty stayed on with Decca when it purchased Universal Pictures, and the entire operation merged, and changed its name to MCA. "This has been a beautiful company to work for," he said. "I've always felt they have a great interest in all aspects of the entertainment business. Our top

(Continued on page 47)

More Platinum For Willie Nelson

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

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

Tree International Signs 15 Writers

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

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

MCA Signs Kippi Brannon



MCA Records has announced the signing of singer Kippi Brannon. Her debut single, "Slowly," has just been released. Pictured from left are: Dr. Ron Stander of Doc Ron Productions; Brannon; Jim Foglesong, president of MCA/Nashville; and Chuck Howard, Jr., producer.

Tillis To Host 'Country Galaxy'

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

Sylvia will be the special guest on the show, to be produced by Jim Owens of Jim Owens Entertainment

Inc. "Country Galaxy" will offer a glimpse of the 15-year span of awards offered by the fan publication.

Featured

Featured in segments on the show will be Lynn Anderson, Roy Clark, Terri Gibbs, Mickey Gilley, Loretta Lynn, the Oak Ridge Boys, Barbara Mandrell, the Statler Brothers, Conway Twitty, and many others.

PICKS OF THE WEEK

SINGLE

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



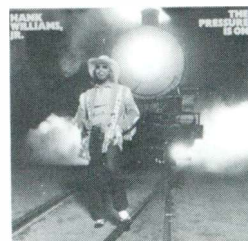
SLEEPER

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



ALBUM

HANK WILLIAMS, JR., "THE PRESURE IS ON." Here's another outstanding showcase of Hank Jr.'s direct, unbridled brand of country music. Highlights include the title song, "All My Rowdy Friends (Have Settled Down)," Hank Sr.'s "I Don't Care (If Tomorrow Never Comes)," and the mournful "Everytime I Hear That Song." Smoke flies from the outrageous "Ballad of Hank Williams," which is not really suitable for airplay. Elektra 5E-535.





Freddie Hart

David Frizzell's tribute to his brother, "Lefty," is being played at WDEN, KXLR, WIRK, WSLC, KSOP, KRMD, KSSS, KEBC, KTTS, WPNX, KUUY, KVOO, KSO, WGTO, KKYX, WMAY, KRDI, WMNI, KOKE, KMPS, KWMT, KNIX.

Mel Tillis has instant adds on "One Night Fever" at WWVA, KCUB, WSLC, WMZQ, KYNN, WPNX, KSOP, KRMD, KSO, WGTO, KWJJ, WJQS, KKYX, WMAY, KSSS, KTTS,

KBUC, WIVK, WBAP, WCXI, WSAI, KHEY, KUUY, KNIX.

Dave Kirby has first-week adds on "Moccasin Man" at KDJW, WPNX, KTTS, KRMD, KFDI, KSOP. **Susie Allanson** has a good start with "Love Is Knockin' at my Door (Here Comes Forever Again)" at KUUY, KXLR, WSLC, WDEN, KTTS, KBU, KRMD, KEBC, KVOO, KWKH, WGTO, WMAY, KFDI, WSAI.

Donnie Rohrs has play on "We Double Crossed the Devil" at WAMZ, KVOO, WSLC, WQQT, KYNN, WSDS. **Charlie Louvin's** "Ten Years, Three Kids and Two Loves Too Late" is added at WDLW, KVOO, KRDI, WSDS, WSLC, KYNN, KEBC.



Cindy Hurt

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

SURE SHOTS

Barbara Mandrell — "Wish You Were Here"

Oak Ridge Boys — "Fancy Free"

Sylvia — "Heart On The Mend"

LEFT FIELDERS

Don King — "The Closer You Get"

Sammy Johns — "Common Man"

Original Texas Playboys — "Faded Love"

AREA ACTION

E.W.B. — "We Could Go On Forever" (WDEN, KRMD, KOKE)

Pake McEntire — "Matches" (KFDI, KXLR, KVOO)

Gospel Time

(Continued from page 44)

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

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

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

charts, a number of people in the music land are asking, "Who is Michael Clark and where can I get some of his songs?"

For example, Clark has Bob Welch's next single, Sister Sledge is cutting one of his tunes, and he may have the title cut of Juice Newton's next album. Clark has achieved the sure sign of songwriter success: producers are calling *him* for material.

Born in Illinois, by 15 Clark was playing music, and after playing in local rock and R&B groups, he hit the road in 1967. He and a group played gigs along the east coast, and in Texas and Louisiana. As Gripping Force they opened for B. J. Thomas, the Animals, and the Guess Who, among other acts,

Chic Doherty

(Continued from page 46)

executives are very into the day-to-day workings of industry.

"They understand you have to work at it — it doesn't keep going by itself."

'Never Boring'

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

Let's put COUNTRY back in country music
with

Country Pete Peterson

latest single

"The Woman Inside"

with Ann Shaw

now playing at

KRMD-Shreveport, LA

WIVK-Knoxville, TN

KPOS-Post, TX

WBOX-Bogalusa, LA

WMSR-Manchester, TN

WGAP-Maryville, TN

WMOC-Meridian, MS

WBKH-Hattisburg, MS

WVMI-Biloxi, MS

WPNX-Columbus, GA

WWCW-Albany, GA

WDWD-Dawson, GA

WMTM-Moultrie, GA

WTTI-Dalton, GA

WBLJ-Dalton, GA

WRCD-Dalton, GA

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

"Walk on the Outside"

by Pete Peterson on Wooden Nickel Records

Al Woolbrite of WDWD says "The record is great."

Don Michaels of WWCW says "It's one of the best of the year."

Gary Lynn of WMTS says "I've already put it on my playlist."

Opry South Productions

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

Elektra Inks Cornelius

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

The artist's debut Elektra single, "Where Did Our Love Go," was produced by James Stroud.

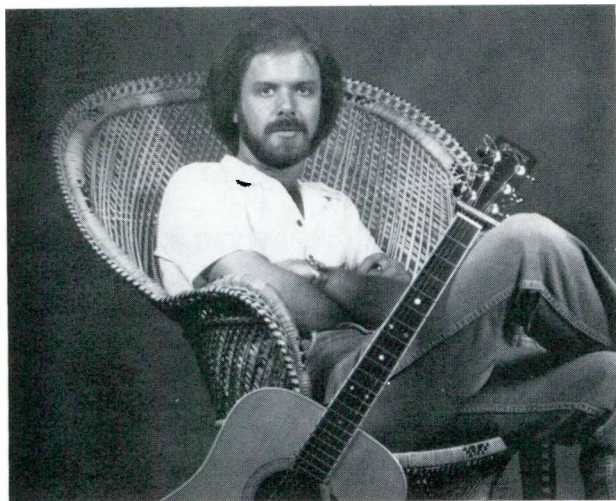
Cornelius has scored numerous hits and industry awards as a solo artist and with her former duet partner, Jim Ed Brown. In addition, she has written songs recorded by Lynn Anderson, Jeannie C. Riley, Connie Smith, and others.

Maher Re-Signs With ATV Music

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

Maher, collaborating with Randy Goodrum, wrote six songs for the Dotie West album "Special Delivery." West's latest album, "Wild West," contains five titles co-written by Maher and Goodrum.

Comstock Debuts Rod Powell



"Sad Time of the Night"

(COM-1660) • NSD • (E. Bach A. Wolf)
PRODUCER: PATTY PARKER • ENGINEER: JIM WILLIAMSON



COMSTOCK RECORDS
OF KANSAS CITY

P.O. Box 3247
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PROMOTION BY
FRANK MULL & ASSOC.

BETTY GIBSON
CAL CHOWNING
FRANK FARA

BARBARA MANDRELL — MCA 51171

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

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

HANK WILLIAMS, JR. — Elektra E-47191

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

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

DAVID ALLAN COE — Columbia 18-02492

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

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

RICKY SKAGGS — Epic 14-02499

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

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

DON KING — Epic 14-02468

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

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

DOTSY — Tanglewood TGW 1910

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

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

ANDY GIBB AND VICTORIA PRINCIPAL — RSO 1065

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

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

ORIGINAL TEXAS PLAYBOYS — Delta DS 11241

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

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

RANDY BARLOW — Paid PD 144-A

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

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

FIDDLIN' FRENCHIE BURKE — Delta DS 113344

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

Frenchie's dynamite fiddle playing combined with his strong up-front vocal makes for a solid country tune good for any format.

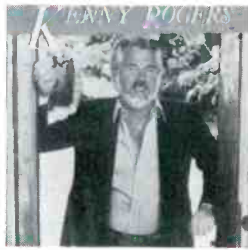
Record World Country Albums



AUGUST 29, 1981

TITLE, ARTIST, Label, Number (Distributing Label)

Aug. 29	Aug. 22			WKS. ON CHART
1	1	SHARE YOUR LOVE	KENNY ROGERS Liberty LOO 1108 (5th Week)	8
2	4	FEELS SO RIGHT	ALABAMA/RCA AHL1 3930	24
3	2	FANCY FREE	OAK RIDGE BOYS/MCA 5209	12
4	3	GREATEST HITS	KENNY ROGERS/Liberty LOO 1072	45
5	5	JUICE JUICE	NEWTON/Capitol ST 12136	23
6	29	STEP BY STEP	EDDIE RABBITT/Elektra 5E 532	2
7	12	SOME DAYS ARE DIAMONDS	JOHN DENVER/RCA AFL1 4055	7
8	7	I AM WHAT I AM	GEORGE JONES/Epic JE 36492	60
9	8	YEARS AGO	STATLER BROTHERS/Mercury SRM 1 6002 (PolyGram)	7
10	6	SEVEN YEAR ACHE	ROSANNE CASH/Columbia JC 36865	23
11	10	ROWDY	HANK WILLIAMS, JR./Elektra/Curb 6E 330	19
12	14	URBAN CHIPMUNK	RCA AFL1 4027	10
13	9	ESPECIALLY FOR YOU	DON WILLIAMS/MCA 5210	6
14	11	MR. T CONWAY TWITTY	MCA 5204	8
15	16	RAINBOW STEW LIVE!	MERLE HAGGARD/MCA 5216	5
16	18	GREATEST HITS	RONNIE MILSAP/RCA AHL1 3772	45
17	17	NOW OR NEVER	JOHN SCHNEIDER/Scotti Bros ARZ 37400 (CBS)	7
18	20	OUT WHERE THE BRIGHT LIGHTS ARE GLOWING	RONNIE MILSAP/RCA AHL1 3932	19
19	19	SOMEWHERE OVER THE RAINBOW	WILLIE NELSON/ Columbia FC 36883	24
20	15	CARRYING ON THE FAMILY NAMES	DAVID FRIZZELL & SHELLY WEST/Warner/Viva BSK 3555	12
21	21	GREATEST HITS	OAK RIDGE BOYS/MCA 5150	42
22	24	MY HOME'S IN ALABAMA	ALABAMA/RCA AHL1 3644	62
23	23	LOOKIN' FOR LOVE	JOHNNY LEE/Full Moon/Asylum 6E 309	42
24	13	HORIZON	EDDIE RABBITT/Elektra 6E 276	59
25	26	WHERE DO YOU GO WHEN YOU DREAM	ANNE MURRAY/Capitol SOO 12144	17
26	25	SURROUND ME WITH LOVE	CHARLY McCLAIN/Epic FE 37108	15
27	31	MINSTREL MAN	WILLIE NELSON/RCA AHL1 4045	4
28	28	GREATEST HITS	WAYLON JENNINGS/RCA AHL1 3378	120
29	30	URBAN COWBOY (ORIGINAL SOUNDTRACK)	Full Moon/ Asylum DP 90002	67
30	33	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK)	WILLIE NELSON & FAMILY/Columbia S2 36752	57
31	34	GREATEST HITS	ANNE MURRAY/Capitol SOO 12110	47



CHARTMAKER OF THE WEEK

32 — **THERE'S NO GETTIN' OVER ME**
RONNIE MILSAP
RCA AHL1 4060



Michael Clark (Continued from page 47)

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

By 1973 Clark had moved here, where he was "overwhelmed" by the professionalism of studio musicians and songwriters. By July of that year he signed with Cedarwood Publishing

Co., "where I developed the day-to-day discipline I need as a writer." He also engineered in the company studio. Stints followed with Pete Drake's publishing operation and the company (Beechwood) that later became part of Screen Gems-EMI, as well as a solo artist deal with Capitol that spawned LPs in 1977 and 1979.

Clark worked on the albums here and in Los Angeles. Though they were "critically acclaimed," neither met with sales success. By now he found he was "more in debt than I realized,"

33	32	I LOVE 'EM ALL	T.G. SHEPPARD/Warner/Curb BSK 3528	19
34	22	MAKIN' FRIENDS	RAZZY BAILEY/RCA AHL1 4026	14
35	38	LIVE!	HOYT AXTON/Jeremiah JH 5002	13
36	36	DRIFTER	SYLVIA/RCA AHL1 3986	18
37	27	WILD WEST	DOTTIE WEST/Liberty LT 1062	26
38	42	STARDUST	WILLIE NELSON/Columbia KC 35305	171
39	37	DARLIN'	TOM JONES/Mercury SRM 1 4010 (PolyGram)	11
40	46	I BELIEVE IN YOU	DON WILLIAMS/MCA 5133	45
41	47	WITH LOVE	JOHN CONLEE/MCA 5213	5
42	43	GOOD TIME LOVIN' MAN	RONNIE McDOWELL/Epic FE 37399	3
43	—	YOU DON'T KNOW ME	MICKY GILLEY/Epic FE 37916	1
44	45	TAKIN' IT EASY	LACY J. DALTON/Columbia FC 37327	4
45	44	THAT'S ALL THAT MATTERS TO ME	MICKY GILLEY/Epic JE 36492	49
46	49	WILLIE AND FAMILY LIVE	WILLIE NELSON/Columbia KC2 35642	142
47	50	GREATEST HITS	LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia FC 36488	125
48	40	LEATHER AND LACE	WAYLON & JESSI/RCA AHL1 3931	24
49	48	AS IS	BOBBY BARE/Columbia FC 37157	8
50	73	I HAVE A DREAM	CRISTY LANE/Liberty LT 1083	20
51	41	HEY JOE, HEY MOE	MOE BANDY & JOE STAMPLEY/ Columbia FC 37003	23
52	35	SHOULD I DO IT	TANYA TUCKER/MCA 5228	5
53	39	BEST OF EDDIE RABBITT	Elektra 6E 235	92
54	—	THE PRESSURE IS ON	HANK WILLIAMS, JR./Elektra 5E 535	1
55	53	SOMEBODY'S KNOCKIN'	TERRI GIBBS/MCA 5137	30
56	56	BEST OF BARBARA MANDRELL	MCA AY 1119	132
57	55	STRAIGHT AHEAD	LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250	97
58	67	BEST OF DON WILLIAMS, VOL. II	MCA 3096	96
59	54	9 TO 5 AND ODD JOBS	DOLLY PARTON/RCA AAL1 3852	24
60	59	THE BARON	JOHNNY CASH/Columbia FC 37179	9
61	64	FULL MOON	CHARLIE DANIELS BAND/Epic FE 36571	55
62	61	BACK TO THE BARROOMS	MERLE HAGGARD/MCA 5236	48
63	57	EVANGELINE	EMMYLOU HARRIS/Warner Bros. BSK 3508	28
64	58	ENCORE	MICKY GILLEY/Epic JE 36586	49
65	60	JOHN ANDERSON 2	Warner Bros. BSK 3547	16
66	52	PLEASURE	DAVE ROWLAND & SUGAR/Elektra 6E 525	10
67	63	LOVE IS FAIR	BARBARA MANDRELL/MCA 5136	42
68	65	CLASSIC CRYSTAL	CRYSTAL GAYLE/Liberty LOO 982	94
69	51	YOU BROUGHT ME BACK	TAMMY WYNETTE/Epic FE 37104	6
70	66	TEN YEARS OF GOLD	KENNY ROGERS/Liberty LA 835 H	191
71	69	HELP YOURSELF	LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia JC 36582	45
72	70	SAN ANTONIO ROSE	WILLIE NELSON & RAY PRICE/ Columbia JC 36746	42
73	72	THE GAMBLER	KENNY ROGERS/Liberty LA 934 H	140
74	68	THESE DAYS	CRYSTAL GAYLE/Columbia JC 36512	49
75	74	WAITIN' FOR THE SUN TO SHINE	RICKY SKAGGS/Epic FE 37193	12

and was disappointed with his own efforts on record. "So I holed up and painted a lot (he is a skilled graphic artist/illustrator). I got out of debt by selling my work."

He also set up a publishing company (Flying Dutchman/BMI) which he still maintains, and through that company signed to Warner-Tamerlane here. He concentrated more than ever on songwriting, and on producing quality studio versions of his songs. "I get great satisfaction from the fact that the mastered versions of my songs are usually very close to my original productions," he said.

Today Clark is more interested in

working as a writer/producer than in pursuing a solo artist deal. "I find satisfaction in creating a song and translating it into a record, and I can do that just as easily on another artist as I can on myself.

"Actually I hate to write songs—it's painful. You wear your heart on your sleeve every time you write. When you try to carry songwriting to the level of art you get sick, you lose weight, you worry a lot. The last five to 10 percent of effort on a song, when you shape the song, and fine-tune it—that can be the most exhausting. But it's all worth it when the result is a great single."



Record World Country Singles

AUGUST 29, 1981

TITLE, ARTIST, Label, Number (Distributing Label)

Aug. 29	Aug. 22		WKS. ON CHART
1	2	(THERE'S) NO GETTIN' OVER ME RONNIE MILSAP RCA 12264	10
2	6	OLDER WOMEN RONNIE McDOWELL/Epic 19 02129	10
3	5	DON'T WAIT ON ME STATLER BROTHERS/Mercury 57051 (PolyGram)	12
4	1	I DON'T NEED YOU KENNY ROGERS/Liberty 1415	11
5	7	MIRACLES DON WILLIAMS/MCA 51134	9
6	8	YOU DON'T KNOW ME MICKY GILLEY/Epic 14 02172	9
7	3	RAINBOW STEW MERLE HAGGARD/MCA 51120	13
8	12	TIGHT FITTIN' JEANS CONWAY TWITTY/MCA 51137	8
9	9	IT'S NOW OR NEVER JOHN SCHNEIDER/Scotti Brothers 6 02105 (CBS)	12
10	13	I JUST NEED YOU FOR TONIGHT BILLY "CRASH" CRADDOCK/Capitol 5011	11
11	11	A TEXAS STATE OF MIND DAVID FRIZZELL & SHELLY WEST/ Warner/Viva 49745	11
12	14	YOU'RE THE BEST KIERAN KANE/Elektra 47148	11
13	15	SOME DAYS ARE DIAMONDS (SOME DAYS ARE STONE) JOHN DENVER/RCA 12246	13
14	17	PARTY TIME T.G. SHEPPARD/Warner/Curb 49761	8
15	18	WE DON'T HAVE TO HOLD OUT ANNE MURRAY/Capitol 5013	10
16	4	I STILL BELIEVE IN WALTZES CONWAY TWITTY & LORETTA LYNN/MCA 51114	14
17	20	MIDNIGHT HAULER/SCRATCH MY BACK RAZZY BAILEY/RCA 12268	8
18	10	PRISONER OF HOPE JOHNNY LEE/Full Moon/Asylum 47138	14
19	24	STEP BY STEP EDDIE RABBIT/Elektra 47174	5
20	23	TODAY ALL OVER AGAIN REBA McENTIRE/Mercury 57054 (PolyGram)	9
21	22	(I'M GONNA) PUT YOU BACK ON THE RACK DOTTIE WEST/ Liberty 1419	8
22	25	TAKIN' IT EASY LACY J. DALTON/Columbia/Sherrill 18 02188	7
23	27	RIGHT IN THE PALM OF YOUR HAND MEL McDANIEL/Capitol 5022	7
24	28	HURRICANE LEON EVERETTE/RCA 12270	7
25	31	I'LL NEED SOMEONE TO HOLD ME (WHEN I CRY) JANIE FRICKE/Columbia 18 02197	7
26	32	EVERYTHING'S A WALTZ ED BRUCE/MCA 51139	7
27	29	LOVE AIN'T NEVER HURT NOBODY BOBBY GOLDSBORO/ Curb 6 02117 (CBS)	9
28	30	IT DON'T HURT ME HALF AS BAD RAY PRICE/Dimension 1021	7
29	37	I LOVE YOU A THOUSAND WAYS/CHICKEN TRUCK JOHN ANDERSON/Warner Bros. 49772	5
30	35	I'M INTO LOVING YOU BILLY SWAN/Epic 14 02196	7
31	34	TEXAS COWBOY NIGHT MEL TILLIS & NANCY SINATRA/ Elektra 47157	8
32	36	HONKY TONK QUEEN MOE BANDY & JOE STAMPLEY/ Columbia 18 02198	5
33	38	I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER WILLIE NELSON/Columbia 18 02187	6
34	16	TOO MANY LOVERS CRYSTAL GAYLE/Columbia 11 02078	15
35	41	NEVER BEEN SO LOVED (IN ALL MY LIFE) CHARLEY PRIDE/ RCA 12294	2
36	42	WHAT IN THE WORLD'S COME OVER YOU TOM JONES/ Mercury 76115 (PolyGram)	4
37	46	SHE BELONGS TO EVERYONE BUT ME BURRITO BROTHERS/ Curb 02243	4
38	43	TAKE ME AS I AM BOBBY BARE/Columbia 18 02414	4
39	21	QUEEN OF HEARTS JUICE NEWTON/Capitol 4997	13
40	56	I RECALL A GYPSY WOMAN B.J. THOMAS/MCA 51151	4
41	52	TRYING NOT TO LOVE YOU JOHNNY RODRIGUEZ/Epic 14 02411	4
42	49	I LOVE MY TRUCK GLEN CAMPBELL/Mirage 3845 (Atl)	4
43	45	THE PARTNER NOBODY CHOSE GUY CLARK/Warner Bros. 49740	8
44	48	SHOT FULL OF LOVE RANDY PARTON/RCA 12271	5
45	58	TEACH ME TO CHEAT KENDALLS/Mercury 57055 (PolyGram)	2
46	57	GRANDMA'S SONG GAIL DAVIES/Warner Bros. 49790	3
47	60	SLEEPIN' WITH THE RADIO ON CHARLY McCLAIN/Epic 14 02421	2



48	54	YOU (MAKE ME WONDER WHY) DEBORAH ALLEN/Capitol 5014	4
49	53	SOMETIMES I CRY WHEN I'M ALONE SAMMI SMITH/Sound Factory 446	5
50	55	HE'S THE FIRE DIANA/Sunbird 7564	5
51	66	FEEDIN' THE FIRE ZELLA LEHR/Columbia/Sherrill 18 02431	3

CHARTMAKER OF THE WEEK

52	—	MY BABY THINKS HE'S A TRAIN ROSANNE CASH Columbia 18 02463	1
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53	—	THE HOUSE OF THE RISING SUN DOLLY PARTON/RCA 12282	1
54	61	CAN'T HELP FALLING IN LOVE WITH YOU SLIM WHITMAN/ Epic/Cleve. Intl. 14 02402	4
55	78	MARRIED WOMEN SONNY CURTIS/Elektra 47176	2
56	80	MEMPHIS FRED KNOBLOCK/Scotti Brothers 5 02434	2
57	74	BIG LIKE A RIVER TENNESSEE EXPRESS/RCA 12277	3
58	62	MY BEGINNING WAS YOU/HANGIN' ON BY A HEARTSTRING JACK GRAYSON/Koaia 334	6
59	68	LIVIN' THE GOOD LIFE CORBIN-HANNER BAND/Alfa 7007	4
60	67	CATHY'S CLOWN TRICIA JOHNS/Elektra 47172	4
61	76	SNEAKIN' AROUND KIN VASSY/Liberty 1427	2
62	19	MAYBE I SHOULD HAVE BEEN LISTENING GENE WATSON/ MCA 51127	11
63	70	JUST ENOUGH LOVE (FOR ONE WOMAN) BOBBY SMITH/ Liberty 1417	3
64	50	JUST GOT BACK FROM NO MAN'S LAND WAYNE KEMP/ Mercury 57053 (PolyGram)	7
65	65	IF YOU DON'T KNOW ME BY NOW SUPER GRIT COWBOY BAND/Hoodswamp 8002	5
66	—	THE PLEASURE'S ALL MINE DAVE ROWLAND & SUGAR/ Elektra 47177	1
67	51	SECRETS MAC DAVIS/Casablanca 2336 (PolyGram)	7
68	26	DIXIE ON MY MIND HANK WILLIAMS, JR./Elektra/Curb 47137	14
69	33	WILD SIDE OF LIFE/IT WASN'T GOD WHO MADE HONKY TONK ANGELS/I'LL BE ALRIGHT WAYLON & JESSI/RCA 12245	13
70	73	ENOUGH FOR YOU BRENDA LEE/MCA 51154	3
71	47	HOLD ON RICH LANDERS/Ovation 1173	8
72	39	GOOD TIMES WILLIE NELSON/RCA 12254	10
73	75	HOMEBODY BILL ANDERSON/MCA 51150	4
74	—	MISS EMILY'S PICTURE JOHN CONLEE/MCA 51164	1
75	—	I'LL DRINK TO THAT/ONE MORE LAST TIME BILLY PARKER/ Soundwaves 4643 (NSD)	1
76	40	UNWOUND GEORGE STRAIT/MCA 51104	16
77	86	LOUISIANA LONELY NARVEL FELTS/GMC 114	3
78	—	SHE'S STEPPIN' OUT CON HUNLEY/Warner Bros. 49800	1
79	44	HELLO WOMAN DOUG KERSHAW/Scotti Brothers 6 02131 (CBS)	8
80	59	LOVE NEVER HURT SO GOOD DONNA HAZARD/Excelsior 1016	8
81	93	WOMEN WYVON ALEXANDER/Gervasi 659	4
82	63	IT'S REALLY LOVE THIS TIME FAMILY BROWN/Ovation 1174	8
83	64	MOBILE BAY JOHNNY CASH/Columbia 18 02189	7
84	69	LONESTAR COWBOY DONNA FARGO/Warner Bros. 49757	5
85	—	CRYING IN THE RAIN TAMMY WYNETTE/Epic 14 02439	1
86	79	FEELS SO RIGHT ALABAMA/RCA 12236	15
87	77	DREAM OF ME VERN GOSDIN/Ovation 1171	16
88	71	SOMEBODY'S DARLING DOTTSY/Tanglewood 1908	10
89	72	SHE TOOK THE PLACE OF YOU VALENTINO/RCA 12269	5
90	83	RICH MAN TERRI GIBBS/MCA 51119	13
91	—	CINDERELLA TERRY GREGORY/Handshake 902442	1
92	—	GET IT WHILE YOU CAN TOM CARLILE/Door Knob 81 162	1
93	82	THEY COULD PUT ME IN JAIL BELLAMY BROTHERS/Warner/ Curb 49729	13
94	81	WHISKEY CHASIN' JOE STAMPLEY/Epic 19 02097	15
95	—	OLD FANGLED COUNTRY SONGS KENNY O./Rhinstone 1002 (NSD)	1
96	99	SHE'S LIVIN' IT UP (AND I'M DRINKIN' EM DOWN) ALLEN FRIZZELL/Sound Factory 447	2
97	90	LET ME FILL FOR YOU A FANTASY GARY GOODNIGHT/Door Knob 81 159	5
98	98	PARADISE SOUTHERN ASHE/Soundwaves 4641 (NSD)	2
99	92	SWEET NATURAL LOVE MICK LLOYD & JERRI KELLY/Little Giant 046	3
100	—	SAD TIME OF THE NIGHT ROD POWELL/Comstock 1660 (NSD)	1

ROSANNE CASH reveals why she has the Seven Year Ache.



Booking:
AMA - 888 Seventh Avenue, 6th floor
New York, New York 10106 • 212/582-1500
APA - 9000 Sunset Boulevard, Suite 315
Los Angeles, California 90069 • 213/273-0744



ROSANNE CASH

“MY BABY THINKS HE’S A TRAIN,” The follow-up single to her career launching #1 hit, **“Seven Year Ache.”** From her #1 album. On  **Columbia Records & Tapes.** Produced by **Rodney Crowell.**

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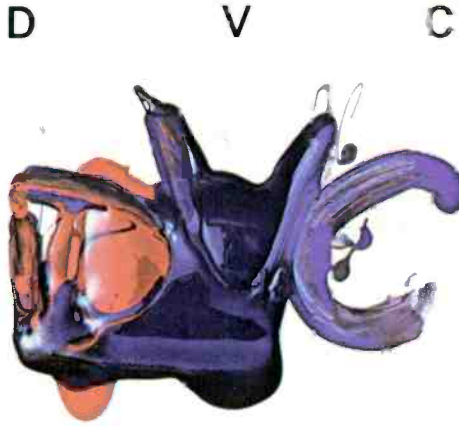
AAB-11006

SHIPPING THIS WEEK

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

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

DVC



AAB-11005

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

Produced by Eric Holtze
Management: Eric Holtze
Bookings: DMA

YUTAKA/LOVELIGHT



AAA-10004

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

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

**THE CORBIN/HANNER BAND
FOR THE SAKE OF THE SONG**

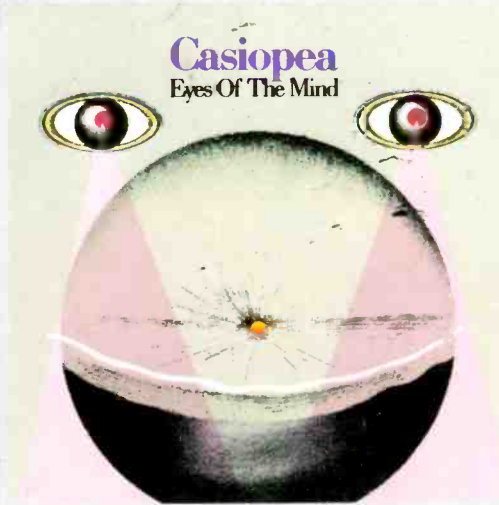


AAA-10003

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

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

**CASIOPEA
EYES OF THE MIND**

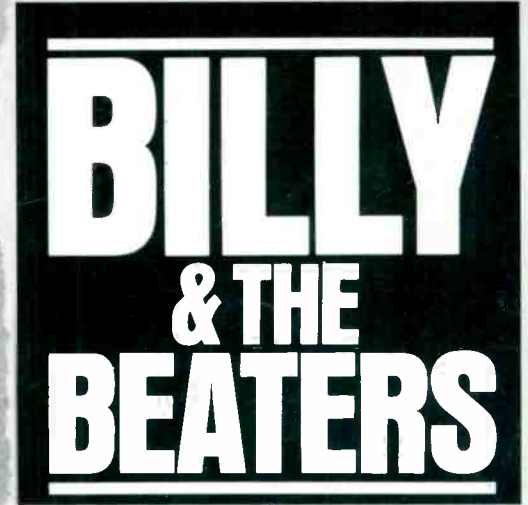


AAA-10002

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

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

BILLY & THE BEATERS



AAA-10001

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

Produced by Jeff Baxter
Management: Al Schwartz

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