George Jones

Hits of the Week

JOEY BUCKINGHAM, "TROUBLE" (prod. Buckingham-Dashut) (writer: Buckingham) (Now Sounds, BMI) (3:45). The sound on this solo debut is simply dazzling. Buckingham sings and plays all instruments except bass (George Hawkins) and drums (Mick Fleetwood). An out-of-the-box smash. Asylum 47223.

EVIE NICKS, "LEATHER AND LACE" (prod.: Marin) (writer: Nicks) (Welsh Witch, BMI) (3:27). Penned for Waylon Jennings and his wife Jessi Colter, this magical ballad should be her second consecutive top 10 hit from the Bella Donna LP. Eagle 7341 (At).ordsa

NIGGIE MILSAP, "WOULDN'T HAVE MISSED IT FOR THE WORLD" (prod. Milsap-Collins) (writers: Flemming-Morgan-Quillen) (Pi-Gem, BMI Chess, ASCAP) (3:15). Milsap has become one of the premier pop hitmakers. This endearing ballad from the No Gettin Ov Me LP will keep the string alive. 2342.


SLEEPERS

THE JOHN HALL BAND, "CRAZY (Keep On Falling)" (prod. Orshoff-Hall) (writers: Lennay-Parker-Hall-Hall) (Siren Clean Cut, BMI ASCAP) (3:56). Hall lets loose with some savage guitar licks on this driving rocker from the new "All of the Above" LP. The hook & passionate harmonies stand out. EMI-America 8096.

LINDSEY BUCKINGHAM, "LAW AND ORDER." The Fleetwood Mac guitarist/writer singer's solo LP is a tribute to the production talents of the artist and Richard Dashut. The single "Trouble," a funky little rocker like 'Brown Rose' and his quivering reading of 'September Song' reveal an original pop approach. Asylum 5E-561 (898).

TIERRA, "TOGETHER AGAIN." Whether they're rocking with Chicago-style brass, leading a Latin-inspired dance, or skillfully covering a soul standby like their new single "La La Means I Love You," these eight Los Angelesians have the style for success. Steve and Rudy Salas truly hold it all together. Boardwalk NB1 33244 (8.98).

JIM STEINMAN WITH KARLA DeVITO, "DANCE IN MY PANTS" (prod.: Rundgren-Jansen-Steinman) (Neverland Lost Boys, BMI) (4:59). DeVito and Steinman go wild on this racehorse rocker from Jim's Bad For Good LP. The vocal trades and cute choruses take you to the hop. Epic Cleve. Int'l 11-02539.

ALBUMS

OLIVIA NEWTON-JOHN, "PHYSICAL." Catching the wave of the runaway hit title cut, Olivia and writer-producer John Farrar have something for every pop and A/C format. 'Landslide' is an earthshattering rocker, while 'Carried Away' lives up to the reputation of writers Barry Gibb and Alby Galuten. MCA 5229 (8.98).

JIM STEINMAN WITH KARLA DeVITO, "DANCE IN MY PANTS" (prod.: Rundgren-Jansen-Steinman) (Neverland Lost Boys, BMI) (4:59). DeVito and Steinman go wild on this racehorse rocker from Jim's Bad For Good LP. The vocal trades and cute choruses take you to the hop. Epic Cleve. Int'l 11-02539.

THE KNACK, "ROUND TRIP." The quartet broadens its horizons while staying on the pop-rock track with producer Jack Douglas. 'Africa' unvels Berton Averre's light touch on guitar, while 'Radiating Love' and the single 'Boy the Devil' spotlight Doug Fieges as expert lead vocals and the band's harmonies. Capitol ST-12168 (8.98).
THE KNACK

ROUND TRIP

Featuring the Single
PAY THE DEVIL (Ooo Baby Ooo)

Produced by JACK DOUGLAS

AmericanRadioHistory.com
Al Coury Forms New Label, Pacts With Elektra/Asylum

By SAMUEL GRAHAM

LOS ANGELES—Al Coury’s long-rumored label deal with Elektra/Asylum was made official last week as Coury, E/A chairman Joe Smith and E/A vice chairman Mel Posner unveiled Network Records.

Network product, beginning with an Irene Cara single and a Del Shannon album — both due in late October — will be manufactured, distributed, promoted and marketed by Elektra/Asylum, with Coury serving as president of the new label.

Coury, one of the industry’s most respected figures after his tenures at the Capitol and, more recently, RSO labels, is expected to release “at least five albums and several singles” per year under the Network-E/A agreement, according to the official announcement. Former RSO act Shot in the Dark joins Cara and Shannon as Network’s only official signings to date.

Coury will also remain with RSO on what has been described as “a non-exclusive basis,” supervising the forthcoming album by the Bee Gees, “Living Eyes,” and the singles from that album. For now, Coury said, that relationship involves only the new album, but “it might extend longer.” In any case, he said, the Bee Gees involvement will not interfere with the operation of Network.

In an interview with Record World, Coury suggested that while many industry observers may have expected the Network-E/A deal to be an "exclusive basis," supervising the operation of Network.

Five Cities To Test Home Music Store; Retailers Ask Labels To Thwart System

By LAURIE LENNAARD and JEFFREY PEISCH

NEW YORK—The Home Music Store, the system that sends digitally-recorded records into the home via cable systems for legal home taping, unveiled its launching plans last Tuesday (13) amid upsurge in the retail community and much discussion among manufacturers.

William F. von Meister, president of Digital Music Co., which owns the Home Music Store, said at a press conference that the Home Music Store will be test marketed next April in five markets: San Diego, Tulsa, Peoria, Arlington, Va., and either Long Island or Fairfield County, Connecticut. Five thousand homes will have the Home Music Store installed in April, said von Meister.

Homes with cable TV will be able to subscribe to Home Music Store for somewhere between $6.95 and $9.95 a month. This fee gives a subscriber a subscription to Home Music Store and a "black box" decoder that will receive the signals on a stereo.

Five digital-quality stereo channels offer reception that the Home Music Store will be test marketed next April in five markets: San Diego, Tulsa, Peoria, Arlington, Va., and either Long Island or Fairfield County, Connecticut. Five thousand homes will have the Home Music Store installed in April, said von Meister.

Homes with cable TV will be able to subscribe to Home Music Store for somewhere between $6.95 and $9.95 a month. This fee gives a subscriber a subscription to Home Music Store and a "black box" decoder that will receive the signals on a stereo.

Subscribers to the system will receive music from eight channels. Five digital-quality stereo channels offer reception that the Home Music Store will be test marketed next April in five markets: San Diego, Tulsa, Peoria, Arlington, Va., and either Long Island or Fairfield County, Connecticut. Five thousand homes will have the Home Music Store installed in April, said von Meister.

Homes with cable TV will be able to subscribe to Home Music Store for somewhere between $6.95 and $9.95 a month. This fee gives a subscriber a subscription to Home Music Store and a "black box" decoder that will receive the signals on a stereo.

Subscribers to the system will receive music from eight channels. Five digital-quality stereo channels offer reception that the Home Music Store will be test marketed next April in five markets: San Diego, Tulsa, Peoria, Arlington, Va., and either Long Island or Fairfield County, Connecticut. Five thousand homes will have the Home Music Store installed in April, said von Meister.

Homes with cable TV will be able to subscribe to Home Music Store for somewhere between $6.95 and $9.95 a month. This fee gives a subscriber a subscription to Home Music Store and a "black box" decoder that will receive the signals on a stereo.

Subscribers to the system will receive music from eight channels. Five digital-quality stereo channels offer reception that the Home Music Store will be test marketed next April in five markets: San Diego, Tulsa, Peoria, Arlington, Va., and either Long Island or Fairfield County, Connecticut. Five thousand homes will have the Home Music Store installed in April, said von Meister.

Homes with cable TV will be able to subscribe to Home Music Store for somewhere between $6.95 and $9.95 a month. This fee gives a subscriber a subscription to Home Music Store and a "black box" decoder that will receive the signals on a stereo.

Subscribers to the system will receive music from eight channels. Five digital-quality stereo channels offer reception that the Home Music Store will be test marketed next April in five markets: San Diego, Tulsa, Peoria, Arlington, Va., and either Long Island or Fairfield County, Connecticut. Five thousand homes will have the Home Music Store installed in April, said von Meister.

Homes with cable TV will be able to subscribe to Home Music Store for somewhere between $6.95 and $9.95 a month. This fee gives a subscriber a subscription to Home Music Store and a "black box" decoder that will receive the signals on a stereo.

Subscribers to the system will receive music from eight channels. Five digital-quality stereo channels offer reception that the Home Music Store will be test marketed next April in five markets: San Diego, Tulsa, Peoria, Arlington, Va., and either Long Island or Fairfield County, Connecticut. Five thousand homes will have the Home Music Store installed in April, said von Meister.

Homes with cable TV will be able to subscribe to Home Music Store for somewhere between $6.95 and $9.95 a month. This fee gives a subscriber a subscription to Home Music Store and a "black box" decoder that will receive the signals on a stereo.
Page 10. After only three LP releases, Modern Records has already had a considerable impact on the charts. Partners Paul Fishkin and Danny Goldberg have put together an enviable track record that is highlighted by Stevie Nicks' solo debut, "Bella Donna." Record World recently met with the principals involved and caught a unique view of their modern success story.

Opposite page 34. In just over 20 years, Record Bar has grown from a one-store operation in Durham, North Carolina to a nationwide chain of more than 130 stores. This week, Record World is proud to salute the Bergman family and their employees in the home office and in the field who have made Record Bar one of the industry's most respected and innovative retail chains.

6500 Attend Vidcon 1981

CANNES—Video came of age here on the French Riviera, as over 6500 people from over 550 companies in 80 countries attended Vidcon '81. On the hardware side, there was a lack of new videocassette recorders but a proliferation of videodisc players. Disc manufacturers at Vidcon included the Dutch company Philips, the Japanese firm JVC and the American giant RCA. Nevertheless, there was considerable skepticism among attendees about the immediate future of the videodisc.

The chief attraction was software, with the launching of the Warner Home Video all-rental policy, the unveiling of Thorn EMI Video and the emergence of Walt Disney Home Video among the highlights. There was much speculation on the part of French industry figures as to (Continued on page 26)
The first single from the forthcoming album, LOVE MAGIC is here, it's called "KICKIN' BACK." It is not to be confused with relaxing and taking it easy, this is not a song to cool your heels by, it's a song that will have the entire country kickin' up their heels and "DANCIN'.'

We want you to kick up your heels with LTD's NEW SINGLE...

"KICKIN' BACK"

THE WHOLE WORLD'S DANCING TO MUSIC FROM A&M RECORDS AND TAPES

Produced and Arranged by Michael Stokes and LTD • Management: Heller-Baker Management

© 1981 A&M Records Inc. All Rights Reserved
WEA Announces New Tape Price Policy

NEW YORK—The Warner/Elektra/Atlantic Corp., last week made three separate pricing policy announcements affecting the sale of pre-recorded eight-tracks and cassettes.

Effective last Monday (12), WEA has doubled the returns credits and purchase charges on all wholesale, retail and combination wholesale/retail gross purchases of all eight-tracks. In the case of wholesalers, the returns credit increases from 2.2 to 4.4 percent. For retailers, the new figure will be 3.6 percent, up from 1.8 percent. For the combination wholesaler/retailer, the above percentages will continue to be applied as per the account's percentage involvement in each category.

In all cases, the returns charge increases from 10 percent to 20 percent. The break-even point remains at an 18 percent return rate.

The WEA announcement states: "The institution of this revision is to encourage our customers to become more efficient in the control of costly returns abuses. It is also designed to reward those customers who, in fact, operate their businesses efficiently."

The new percentages supersede those made by WEA on October 24, 1980.

Also effective last Monday and continuing through December 24, 1981, is a special program on specific eight-track selections entitling all accounts to a one third discount. All WEA eight-track selections excluding (1) all of the new eight-tracks released during this sales program and (2) the approximately 75 eight-tracks listed on an exclusion list available to all accounts, are included based upon product availability.

WEA also announced preliminary plans for a 1982 cassette merchandising program for all customers who "openly" merchandise WEA cassettes. The WEA announcement defines "openly merchandise" as when retailers display the cassettes "in a manner which permits consumers to browse, handle, examine, and select their cassette purchases."

Intersong Reorganizes

NEW YORK—In a reorganization of its creative area, Intersong Music will establish the dominant portion of its activities in Los Angeles, it was announced by Intersong president Irwin Robinson, who is president of both PolyGram publishing companies, Chappell Music and Intersong Music, has named Ira Jaffe to the newly-created post of senior vice president, creative of Intersong.

Don Oriolo, current vice president and general manager of Intersong, will remain in Intersong's New York office. The structure of Intersong's Nashville division will remain unchanged with Pat Rolfe as its vice president. John Lombardo, who is currently west coast creative director, will continue in that capacity.

Correction

It was mistakenly reported in last week's Record World that Unicorn Records, of Los Angeles-based label, whose product had been handled by the MCA Distributing Corp., was on the verge of signing a promotion, marketing and distribution deal with the Boardwalk Entertainment Company. The Boardwalk-Unicorn deal will not, in fact, be made, and Unicorn is reportedly seeking its own independent distribution. Record World regrets the error.

Gap Band Sues PolyGram for $23M

LOS ANGELES—In the third breach of contract suit filed against PolyGram Records, Inc. by a client of Lonnie Simmons' Total Experience Productions, the Gap Band has commenced action in California State Superior Court in Los Angeles for damages amounting to $23 million and the termination of their contract.

Total Experience recently filed breach of contract suits against PolyGram over albums by Yarbrough & Peoples and Robert "Goodie" Whitfield (Record World, Sept. 5).

In this new suit, the Gap Band alleges that PolyGram breached a contract signed October 24, 1978 in seven instances; that it failed to promote Gap Band recordings as required, that PolyGram refused to pay increased royalties according to amendments to the contract, that the Gap Band was underpaid royalties in excess of $120,000, that agreed amounts of tour support weren't forthcoming, that royalties were under accounted, that PolyGram concealed their "wrongful" accounting, and that records designated as "free goods" were actually sold. As a result, the Gap Band's members, Ronnie, Charles and Robert Wilson, seek $3 million in compensatory damages and $20 million in punitive damages.

In seeking termination of its PolyGram contract, the court papers revealed, the Gap Band is negotiating with another company. The band is asking that PolyGram should be enjoined from interfering with these efforts.

Speaking for the group, Ronnie Wilson said the litigation was caused by "PolyGram's current policies and attitudes toward our group and its other major acts. Not only has PolyGram failed to promote our records, but they have actually interfered with efforts by us and our production company to promote the group."

At press time, PolyGram had not yet been served with papers and had no comment on the suit.

Peaches Creditors Consider Three Bids

LOS ANGELES—The field was narrowed to three prospective buyers last week by the committee of creditors formed in conjunction with the Peaches/Nehi Chapter XI proceedings. The committee was scheduled to meet again last week to make a final decision as to who would purchase the 35-store chain.

Mister Wigg's, a 15-store discount chain based in Cleveland, is among the firms that is being considered by the committee as a buyer. The Mr. Wigg's chain also operates Arrow Distributing, a rack jobbing concern, and reportedly would expand the Peaches operations.

Also being considered is a group of investors represented by former rack jobber Jesse Setter, who currently heads the firm National Merchandisers Corporation and was instrumental in the liquidation of the assets of the Korvettes chain. Setter's group would also reportedly allow the chain to remain intact.

The third bid under consideration is that of a consortium of investors who have proposed the division of the chain, splitting the stores among three of the group's entities. The individual parties of the third group have not been identified.

Gap Band Sues PolyGram for $23M

REGIONAL BREAKOUTS

Singles

East:
Peaches (A&M)
Diana Ross (RCA)
Kool & the Gang (De-Lite)

South:
Olivia Newton-John (MCA)
Forreigner (Atlantic)
Chris Christian (Boardwalk)

Midwest:
Foreigner (Atlantic)
Diesel (Reprise)

West:
Peaches (A&M)
Olivia Newton-John (MCA)
Quarterflash (Geffen)

Albums

East:
Peaches (A&M)
Red Rider (Capitol)
Diana Ross (Motown)
Joan Armatrading (A&M)
Marianne Faithfull 'Island')

South:
Peaches (A&M)
Who (MCA)
Diana Ross (Motown)
Bob Marley (Cassthin)

Midwest:
Peaches (A&M)
Diana Ross (Motown)
Joan Armatrading (A&M)
Bob Marley (Cassthin)

West:
Peaches (A&M)
Carly Simon (WB)
Diana Ross (Motown)
Joan Armatrading (A&M)

Danny Kaye Meets the N.Y. Philharmonic

Danny Kaye recently conducted the New York Philharmonic in a benefit concert for the orchestra's pension fund. The evening was underwritten by Aldo Gucci. Pictured backstage after the concert are, from left: Joseph F. Dast, vice president and general manager, CBS Masterworks; Zubin Mehta, conductor of the New York Philharmonic; Kaye; and Thomas H. Wyman, president, CBS Inc.

RIAA Sees $1M Freight Savings

NEW YORK—Reduced truck shipping rates for prerecorded tapes proposed by the Recording Industry Association of America, effective September 12, should save record companies, distributors and retailers an estimated $1 million in the coming year, according to the RIAA.

A proposal of the RIAA and its consultant, Behme Associates, that took effect last October 11, lowering shipping rates 10 percent on audio discs brought in $1 million in savings over the past year, according to RIAA member companies on the traffic committee. The proposal lowering rates for prerecorded tapes by 8-9 percent had been submitted by RIAA earlier this year. A proposal applying to videotape is expected to be submitted sometime next year.

For information on shipping rates and freight guides published by RIAA, contact Stephen Traiman, RIAA, 888 Seventh Avenue, New York 10106. Phone: (212) 765-4330.
Behind every great songwriter is a great publisher.

We have both.

ASCAP
We've Always Had The Greats
Chappell, Goodrum, Morrison Top ASCAP Award Winners

NASHVILLE—An audience of more than 700 of country music’s royalty, including Music Row’s top songwriters and publishers, gathered at the Maxwell House Hotel’s Grand Ballroom here Wednesday (14) for the 19th Annual Country Music Awards Banquet of the American Society of Composers, Authors and Publishers.

President Hal David, together with southern regional executive director Connie Bradley, presented plaques honoring writers and publishers whose songs were ASCAP’s Top 20 and most performed country songs during the year 1980, including 26 songs that reached Number One on the country charts.

ASCAP’s new managing director, Gloria Messinger, made a special presentation honoring nine ASCAP standards included among the most performed songs: “Always,” “Kaw-liga,” “Workin’ Man Blues,” “Misty,” “No One Will Ever Know,” “Orange Blossom Special,” “Over the Rainbow,” “Secret Love,” and “Wichita Lineman.”

Multiple songwriter award winners at the ASCAP awards included: David Bellamy, Charles Frank Black, Rory Bourke, Larry Collins, Rodney Crowell, Bobby Fischer, Jerry Foster, Deborah Kay Hupp, Richard Leigh, Sam Lorber, Brent McRae, Bill Rice, Lionel Richie Jr., Larry Rogers, Fred Rose, Jeff Silbar, Sonny Throckmorton, Jimmy Webb, Johnny Wilson, and Johnny MacRae.

Multiple publisher award winners were: Blackwood Music, Apache Music, Bellamy Brothers Music, Blue Quill Music, Canopy Music, Cross Keys, Famous Music, Bobby Goldsboro Music, Happy Sack Music Limited (Vista Music Division), Honeytree Music, House of Gold Music, Intersong Music, International Music Group, (the PolyGram Publishing Companies) with ten individual awards each. Saluted as ASCAP’s Country Publisher of the Year was Chappell Music Company/International Music Group, (the PolyGram Publishing Companies) with ten individual ASCAP awards.

Other multiple songwriter award winners at the ASCAP awards included: David Bellamy, Charles Frank Black, Rory Bourke, Larry Collins, Rodney Crowell, Bobby Fischer, Jerry Foster, Deborah Kay Hupp, Richard Leigh, Sam Lorber, Brent McRae, Bill Rice, Lionel Richie Jr., Larry Rogers, Fred Rose, Jeff Silbar, Sonny Throckmorton, Jimmy Webb, Johnny Wilson, and Johnny MacRae.

The leading country writer-award winner was Snuff Garrett with six citations. Curly Putman, Eddie Rabbitt, and Even Stevens took four citations each for their songwriting efforts. Bobby Braddock, Stephen Dorff, Kye Fleming, Larry Gatlin, David Malloy, Bob McDill, Dennis Morgan, Sonny Throckmorton, and Rafe Van Hoy.

Taking two citations each were: Wilton Rose, Cliff Axford, Mac Davis, John Durrill, Gary Gentry, Jerry Hayes, Roger Murrah, Willie Nelson, Roy Orbison, Don Pfrimmer, Chicks Silver, Johnny Slate, and Hank Williams Jr.


BMI Honors Writers and Publishers

NASHVILLE—Dolly Parton’s “9 to 5,” written by the 1980 BMI Songwriter of the Year, Robert J. Burton, won the award and Snuff Garrett and Tree Publishing were the top writer and publisher, respectively, at Tuesday’s (13) Broadcast Music Inc. annual awards. BMI honored 101 writers and 70 publishers of 91 songs with citations of achievement in country music, as measured by broadcast performances from April 1, 1980 to March 31, 1981.

 Winners of the 12th annual Robert J. Burton Award were writer Dolly Parton and publishers Fox Fanfare Music, Inc. and Tree Publishing. For his song “9 to 5,” The Burton Award, honoring the late BMI president, is presented each year to the writers and publishers of the most performed BMI country song of the year.

The leading country writer-award winner was Snuff Garrett with six citations. Curly Putman, Eddie Rabbitt, and Even Stevens took four citations each for their songwriting efforts. Bobby Braddock, Stephen Dorff, Kye Fleming, Larry Gatlin, David Malloy, Bob McDill, Dennis Morgan, Sonny Throckmorton, and Rafe Van Hoy.

Taking two citations each were: Wilton Rose, Cliff Axford, Mac Davis, John Durrill, Gary Gentry, Jerry Hayes, Roger Murrah, Willie Nelson, Roy Orbison, Don Pfrimmer, Chicks Silver, Johnny Slate, and Hank Williams Jr.


Grace’s Benefit

Jefferson Starship recently headlined a “Save The Cablecars” benefit, held at the Fairmont Hotel in San Francisco under the auspices of the San Francisco Cable Car Museum. The evening, which attracted a crowd of country music’s music business community, raised over $1,000 for Cable Cars, plus $15,000 in pledges made to station KMER-FM, which carried the event live. Howard Hesseman, Dr. Johnny Fever on "WKRP in Cincinnati," was the emcee, with appearances by Robin Williams, star of the film "M*A*S*H" winner of the award for "Getting Over You," Alabama; Producer of the Year, Ed Penney; Best Country Album, "Looking For Love," Johnny Lee; Country Single of the Year, "Do You (Continued on page 102)

SESAC Awards Ceremony Marks Firm’s 50th Anniversary

NASHVILLE—SESAC combined the celebration of its 50th anniversary with its 17th Annual Country Music Awards gala Thursday (15) at the Woodmont Country Club in Franklin, TN and presented 11 awards for musical excellence to some of country music’s leading artists, writers, publishers and music leaders.

More than 500 key industry executives joined in the licensing firm’s annual salute to its writers and publishers.

A highlight of the evening’s award ceremony was the introduction of the firm’s new Vista Award, presented in recognition of the new artist showing the greatest impact on the country music horizon during the past year.

The 1981 Vista Award was given to MCA recording artist George Strait.

Others sharing in the Vista spotlight were: Frank Dycus, writer of five tunes on the MCA LP “Strait Country”; Blake Mevis, producer, and Everett Zinn, president of Golden Opportunity Music Inc., publishers.

The evening’s other award winners were: Ambassador of Country Music, Jo Walker-Meador, executive director of the Country Music Association; Most Recorded Country Song “Some Ladies Don’t Love Cowboys,” written by Frank Dycus and Raleigh Squires; and Most Promising Country Music Writer of the Year, Steve McCorvey.

Also, Bere Peres here, BMI honored with its 17th Annual Country Music Awards gala Thursday (15) at the Woodmont Country Club in Franklin, TN and presented 11 awards for musical excellence, plus another $10,500 in pledges made to station KMER-FM, which carried the event live. Howard Hesseman, Dr. Johnny Fever on "WKRP in Cincinnati," was the emcee, with appearances by Robin Williams, star of the film "M*A*S*H" winner of the award for "Getting Over You," Alabama; Producer of the Year, Ed Penney; Best Country Album, "Looking For Love," Johnny Lee; Country Single of the Year, "Do You (Continued on page 102)
"LA LA MEANS I LOVE YOU"

From the Boardwalk Records album, Together Again
Produced by Rudy Salas (NB1-33244)

And it also means a solid hit for TIERRA

Singles:       R&B   Pop
Record World:  65*  90*
Billboard:     64**  89*
Cashbox:       75*  90*
Modern Records Hits the Big Time Quickly

By SAMUEL GRAHAM

LOS ANGELES—It certainly is not often that a new label hits the big time with one of its very first releases, but Modern Records, an Atco custom label, has done just that. And according to Modern partners Paul Fishkin and Danny Goldberg, the success of Stevie Nicks’ “Bella Donna,” an album that spent several weeks in the top five and is currently at number six on the Record World Album Chart, reflects not only Nicks’ talent and appeal, but also a label approach whereby complete concentration on one project at a time yields the best, and quickest, results.

“Bella Donna,” which has already yielded a top 10 single in “Stop Draggin’ My Heart Around” and is now also represented on the Singles Chart, was running Bearsville as a model when I realized we had a lot of the same ideas about how to sell records and how to function as human beings in the strange world of the rock ‘n’ roll business.”

The friendship was “further cemented,” Goldberg added, when Fishkin introduced him to Nicks, which led to the inception of a film based on “Rhiannon,” a popular Nicks song from her first album with Fleetwood Mac. At that point, noted Fishkin, “It kind of took on a life of its own. It became obvious over a period of time that this (Modern) could be done and would be worth doing.”

Some 11 months passed after the formation of the Modern partnership before the deal with Atlantic/Atco was signed, and “It took many, many hours spent in assorted lawyers’ offices to get to that point,” Goldberg said. Other labels were in the running to acquire Modern, but Atlantic “was making a real strong move at the time,” he added, “and we felt that the atmosphere there was best for us, because of our existing relationship with Atlantic (president) Doug Morris, as well as their understanding of what we wanted to do and of Stevie as an artist.”

Another lengthy period passed between the signing of the Atlantic/Atco pact and the release of “Bella Donna” earlier this year. Nicks’ commitment to Fleetwood Mac, which at that point included work on their “Tusk” album and a subsequent world tour, was a major factor in the delay; once producer Jimmy Iovine came on the scene, the final recording process took around five months.

Goldberg and Fishkin

Goldberg and Fishkin

also represented the credits of the film “No Nukes,” which Goldberg produced and directed with Julian Schlossberg. Formed two and a half years ago, Modern is the happy result of the coming together of Nicks and partners Goldberg and Fishkin. Fishkin had been president and part owner of the Bearsville label, while Goldberg, whose career as a journalist included a stint at Record World, had been vice president of Swan Song Records (also an Atco custom label) in the United States and later principal in Danny Goldberg, Inc., a public relations concern. Nicks, of course, is a member of Fleetwood Mac; “Bella Donna” is her first solo effort.

“/always used the way Paul was running Bearsville as a model when I works for people (like us) who are trying to establish themselves in the business. You see it more often with managers — like Jon Landau with Bruce Springsteen, Tony Dimiterides with Tom Petty or Derek Sutton with Styx — but it suits us, too.” All in all, he continued, “It’s just better to have one giant success than 10 medium successes. It sometimes seems more glamorous to sign eight acts and have a release every month or so, but from the point of view of the bottom line, it’s better to be totally thorough about one thing that has the potential to go all the way. I look at some of the other labels that have started in the last couple of years — including some with some very prominent people — and I thank God that we did it the way we did it.”

As far as additions to the roster are concerned, Fishkin said, “We’re not going to sign anything just for the sake of putting out another record. There’s... (Continued on page 29)
King Crimson Discipline

Adrian Belew
Robert Fripp
Tony Levin
Bill Bruford

The first music from EG Records, a startlingly imaginative label. Warner Bros. Records is proud to be involved with King Crimson, and future music from Roxy Music and Brian Eno.

King Crimson on tour:

October 29 - Toronto
October 30-31 - Montreal
October 31 - Quebec City
November 1 - Boston MA
November 2 - Philadelphia PA
November 3 - Pittsburgh PA
November 4 - Owings Mill MD
November 5-7 - New York NY
November 9 - Detroit MI
November 10 - Chicago IL
November 11 - Columbus OH
November 12 - Atlanta GA
November 13 - Houston TX
November 14 - Dallas TX
November 15 - Austin TX

Produced by King Crimson & Rhett Davies
McLoud - are not boys at all, are for the most part art-school alumni, and have themselves an interesting outfit, an art-rock ensemble consisting of two percussionists, one trombonist, and bass and guitar players; when combined publicly for the first time last week at the Cathay De Grande. The Party Boys are favorite song titles with the word ‘heart,’ as well as red ‘heart’ notes on a music you by Oh Dawn! Inc., described as coveted holders of the title of "the country's singing campaigns.

L.A. police naturally had a rough time controlling fans who scrambled to grab hundred T-shirts on the crowd that had gathered around the Temple Street stage. Producers of "Grease 2" are Robert Stigwood and Allan Carr, Maxwell Caulfield and Michelle Pfeiffer to star in "Grease 2," the sequel to star in "Grease 2," the sequel to "Grease." To the nature of the pop music industry.

THE COAST

By SAMUEL GRAHAM and ELIO SEKULER

STAR TIME: Very impressive turnout at Wally Heider Studios here last week, as Fleetwood Macs both past (Bob Welch, newly signed to RCA) and present (Stevie Nicks, Mick Fleetwood and Christine McVie), along with a few other names of note (producer Jimmy Lovine, Walter Egan, singer-songwriter Danny Douma, and Todd Sharpe, guitar player on Fleetwood's "The Visitor" album), showed up for an Elektra/Asylum listening party for Mac guitarist Lindsey Buckingham's new solo job, "Law and Order." Lindsey's album, on which he plays virtually everything himself - including drums and bass - is quite a collection; some of it is lovely, some of it is quirky, and about all of it is appealing. If anyone still wonders who was mainly responsible for making Fleetwood Mac's "Tusk" so marked and bold a break with the "Rumours" tradition, "Law and Order" will lay all doubts to rest. Meanwhile, those who've heard what the Mac themselves have been coming up with for their new album are raving about it. Too bad the next Mac attack is due until at least the winter of '82. . . Meanwhile, ABBA fans - c'mon, you can all come out of the closet now - will recall that their latest album, "Super Trouper," contains a song called "On and On and On" that sounds more like the Beach Boys than the Boys do themselves these days. With that in mind, it should come as little surprise that Mike Love's new Boardwalk album contains a version of the very same "On and On and On." . . . We know you were waiting for this, so here it is: Paramount Pictures has announced that after an extensive talent search, they have chosen Maxwell Caulfield and Michelle Pfeiffer to star in "Grease 2," the sequel to you-know-what. Producers of "Grease 2" are Robert Stigwood and Allan Carr, with Patricia Birch directing.

IS IT A BRUCE BIRD'S PLANE?: During their appearance at last week's L.A. Street Scene, Badlands/CBS group Steve arranged for a helicopter to drop a few hundred T-shirts on the crowd that had gathered around the Temple Street stage. L.A. police naturally had a rough time controlling fans who scrambled to grab the flying cotton, and finally dispatched a helicopter of their own to discourage further promotional activity. The L.A.P.D., it seems, is not keen on merchandising campaigns.

WIPING UP: Talk about a product we were all waiting for - wait until you take a gander at something called "Hearts and Music" toilet paper, brought to you by Oh Dawn! Inc., described as coveted holders of the title of "the country's largest quality printer of fun toilet paper." Featured on the tissue are "all your favorite song titles with the word 'heart', as well as red 'heart' notes on a music scale," and it can be yours for just $3.50. A picture of said item, sure to be heavily in demand all year round, is provided here for your perusal.

LOCAL SCENE: Among the more interesting collaborations on the local scene is that of the Party Boys and Jazz saxophonist Snakepit, who played together publicly for the first time last week at the Cathay De Grande. The Party Boys are themselves an interesting outfit, an art-rock ensemble consisting of two percussionists, one trombonist, and bass and guitar players; when combined with Snakepit's Coltrane-influenced riffing, they produced a unique and often intriguing musical blend.

The Party Boys, two of whose members - Marnie Weber and Gillean McLeod — are not boys at all, are for the most part art-school alumni, and have been playing together for about two and a half years, according to guitarist James Duck. "We developed our style during rowdy nights at a Mexican bar called Jacaranda's," said Duck; "we played there every weekend for about four months." The group became acquainted with Oakland native Snakepit's music when the jazzman played recently at Al's Bar, and a collaboration was proposed soon thereafter. "We're planning on working on it some more. Everybody's pretty jazzed about it now," he added. Other members of the group include (Continued on page 28)
If you're going to get

TO THE POINT,

It's got to be

KWICK.

Featuring "NIGHTLIFE"

PRODUCED BY ALLEN L. JONES AND WINSTON STEWART FOR UNISOUND PRODUCTION CO.

ON EMI AMERICA RECORDS

© 1981 EMI AMERICA RECORDS, A DIVISION OF CAPITOL RECORDS, INC.
The Temps offer one of their finest vocal efforts in years. Penne by Thom Bell (he also produces, plays keyboards and arranges) and Linda Creed, the song is a perfect showcase for a spirited vocal workout. Harmonies, scats and a truckload of vocal gymnastics are simply stunning. It's a great romantic spin for any audience.

The Canadian quintet debuts with this initial single from the "Love Crimes" LP (check out Jack Douglas' production), and it's a smart, vibrant rocker that's likely to stick on AOR and pop. George Belanger's pure pop vocals roam the upper ranges while the band pumps out crisp, pulsating rock.

The featured vocalist with Elvin Bishop and the Jefferson Starship, Thomas takes the solo path with this debut, "Alive Alone," joining by Eagle Don Felder for buzzsaw guitar support and several other session stalwarts, Mickey walks through this good-time rocker.

The former featured vocalist with Elvin Bishop and the Jefferson Starship, Thomas takes the solo path with this debut, "Alive Alone," joining by Eagle Don Felder for buzzsaw guitar support and several other session stalwarts, Mickey walks through this good-time rocker.

The higher you rise (prod.: Omartian) (writers: Gruza-Gordon) (J-88/Colgems-EMI/Paul Doll, ASCAP) (3:47)


The Atlanta-based singer/songwriter debuts with this straight-ahead track from the "North Coast" LP. The message is clear and aimed at young lovers, as is the sweltering guitar break. Kevin Raleigh's lead vocal shakes and shimmers are supported by full chorus harmonies. It's a natural for AOR rockers and pop fans.

The Denver sextet exports their suburban rock first class with this "Second Adventure" LP. Their multi-format appeal here for the creative radio programmer.

The ambitious young quartet sticks closer to their country roots on this well-crafted arrangement that changes tempo often. Her down-home vocal phrasing is adorned with snarly guitar lines and a booming bass.

The Cleveland sextet exports their suburban rock first class with this "Second Adventure" LP. Their multi-format appeal here for the creative radio programmer.

The former featured vocalist with Elvin Bishop and the Jefferson Starship, Thomas takes the solo path with this debut, "Alive Alone," joining by Eagle Don Felder for buzzsaw guitar support and several other session stalwarts, Mickey walks through this good-time rocker.

The ambitious young quartet sticks closer to their country roots on this well-crafted arrangement that changes tempo often. Her down-home vocal phrasing is adorned with snarly guitar lines and a booming bass.

The ambitious young quartet sticks closer to their country roots on this well-crafted arrangement that changes tempo often. Her down-home vocal phrasing is adorned with snarly guitar lines and a booming bass.

The ambitious young quartet sticks closer to their country roots on this well-crafted arrangement that changes tempo often. Her down-home vocal phrasing is adorned with snarly guitar lines and a booming bass.
"INSPIRED PERFORMANCE...
WELCOME HOME

Dobie Gray

FEATURING THE SPECTACULAR SINGLE "AUTUMN"
AND THE NEW CHRISTMAS CLASSIC "DECORATE THE NIGHT"
FROM THE NEW ALBUM "DOBIE GRAY/WELCOME HOME"

ON ROBOX RECORDS AND TAPES.

©1981 EQUITY RECORDING COMPANY 2215 PERIMETER PARK ATLANTA, GA 30341 (404)351-5897

DISTRIBUTED BY PICKWICK INTERNATIONAL, INC. ATLANTA, GEORGIA - ARLINGTON, TEXAS - DENVER, COLORADO - HOUSTON, TEXAS - MINNEAPOLIS, MINNESOTA - OPA LOCKA, FLORIDA - SAN FRANCISCO, CALIFORNIA - SEATTLE, WASHINGTON - SUN VALLEY, CALIFORNIA - DISTRIBUTING COMPANY MORTON GROVE, ILLINOIS - ST. LOUIS, MISSOURI - PIXS CORPORATION CLEVELAND, OHIO - DETROIT, MICHIGAN - SCHWARTZ BROTHERS CHERHILL, NEW JERSEY - LANHAM, MARYLAND - AQUARIUS DISTRIBUTING (HARTFORD, CONNECTICUT) ASSOCIATED DISTRIBUTING (PHOENIX, ARIZONA) - ALL SOUTH DISTRIBUTING CORPORATION NEW ORLEANS, LOUISIANA.
GREG LAKE
Chrysalis CHR 1357 (8.98)
The former Emerson, Lake & Palmer bassist/vocalist fulfills the promise of his best spots with the group on his debut solo LP. Ace guest guitarist and Lake’s distinctive voice make the most of “The Lie,” “It Hurts” and “Let Me Love You Once.”

DANGEROUS ACQUAINTANCES
MARIANNE FAITHFULL — Island ILPS 9648 (WB) (8.98)
Faithfull is already building on the success of “Broken English” with this LP. Horns perk up “Intrigue;” “For Beautie’s Sake” (co-written by Steve Winwood) boasts a powerful hook; and “Truth Bitter Truth” is moving.

REVERSE LOGIC
JACK GREEN — RCA AFL1-4122 (8.98)
The British rock ‘n’ roller follows up his acclaimed debut with more intelligently written, crisply produced rock that’s made for the AOR/pop airwaves. “One By One,” “You Pay Your Money ...” has the most pop appeal.

TAKE ME NOW
DAVID GATES — Arista AL 9563 (8.98)
The man who taught today’s pop-AC stars how to sing is bulleting on both charts with the title single, and his album has ammunition for several repeat performances. “She’s a Heartbreaker” is an uptempo pick on this flawless self-production.

INNER CITY FRONT
BRUCE COCKBURN — Millennium BX1-7761 (RCA) (8.98)
The Canadian songwriter/vocalist evokes strong images with words on this LP in cuts like “All Quiet on the Inner City Front” and “You Pay Your Money ...” “Wanna Go Walking” has the most pop appeal.

WALK UNDER LADDERS
JOAN ARMATRADING — A&M SP-4876 (8.98)
Making the production switch to Steve Lillywhite, Armatrading has found a new vehicle for her seemingly endless flow of very personal yet accessible songs. “When I Get It Right,” and “I Can’t Lie to Myself” highlight.

QUARTERFLASH
Geffen GHS 2003 (WB) (8.98)
Their talents honed on the northwest club circuit, this band of six rocks in a niche much like Fleetwood Mac’s — not too hard, not too soft. On the bulleted single, “Harden My Heart,” and an unusual love story, “Valerie,” Rindy Ross’ vocals have pop appeal.

STRICTLY PERSONAL
THE ROMANTICS — Nemperor ARZ 37435 (CBS)
On their third LP, the midwest rockers deliver more pretty pop hooks with the power of crushing guitars. “Look at Her,” “Spend a Little Love ...” and the danceable “Bop” are AOR-ready.

UNTOLD PASSION
NEAL SCHON & JAN HAMMER — Columbia FC 37600 (8.98)
Journey’s guitarist and the ex-Mahavishnu keyboardist (who plays remarkable drums) get together to rock with a dash of instrumental flash. “I’m Talking to You” is one of the vocal cuts that’s attracting AOR play.

CHANGE IN THE WEATHER
MONTANA — Waterhouse 14 (8.98)
Formerly the Mission Mountain Wood Band, this quintet mixes country and rock in a variety of ways, many quite accessible to pop audiences. “The Shoe’s on the Other Foot” has the lyrics and music to click at radio.

THE SIXTIES, SEVENTIES + EIGHTIES = TAXI =
SLY & ROBBIE
Mango MPLS 9648 (8.98)
The master drums/bass/production combination (Grace Jones, Black Uhuru) releases reggae treatments of songs from the three decades, singing lead themselves. Curtis Mayfield’s “You Don’t Care” is the standout.
They’re coming from around the world to meet you

<table>
<thead>
<tr>
<th>Company Name</th>
<th>Country</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC Video Enterprises</td>
<td>USA</td>
</tr>
<tr>
<td>AC Productions</td>
<td>Argentina</td>
</tr>
<tr>
<td>Aty Music Group</td>
<td>Canada</td>
</tr>
<tr>
<td>A Davolaro Javelin</td>
<td>France</td>
</tr>
<tr>
<td>Aladin Records</td>
<td>USA</td>
</tr>
<tr>
<td>Anmex Music Corp</td>
<td>USA</td>
</tr>
<tr>
<td>American Home Video Library</td>
<td>USA</td>
</tr>
<tr>
<td>Amphonic Music</td>
<td>Britain</td>
</tr>
<tr>
<td>Aquarius Disques</td>
<td>France</td>
</tr>
<tr>
<td>Art Music</td>
<td>France</td>
</tr>
<tr>
<td>Art &amp; Music Organization</td>
<td>Nigeria</td>
</tr>
<tr>
<td>Atlantic Records</td>
<td>USA</td>
</tr>
<tr>
<td>Atlantic Records</td>
<td>UK</td>
</tr>
<tr>
<td>Audio Fidelity Enterprises</td>
<td>USA</td>
</tr>
<tr>
<td>Audio Plus Video International</td>
<td>USA</td>
</tr>
<tr>
<td>Audio Times</td>
<td>USA</td>
</tr>
<tr>
<td>Autoahm Musikerlag</td>
<td>Germany</td>
</tr>
<tr>
<td>SBC Video</td>
<td>Britain</td>
</tr>
<tr>
<td>B &amp; K Music Ltd</td>
<td>Britain</td>
</tr>
<tr>
<td>B climbs</td>
<td>USA</td>
</tr>
<tr>
<td>Belgain Kingdom of Music Publishers</td>
<td>Belgium</td>
</tr>
<tr>
<td>Bell &amp; Howell Video Systems</td>
<td>USA</td>
</tr>
<tr>
<td>Bellaphon Records</td>
<td>Germany</td>
</tr>
<tr>
<td>Bizet Music Group</td>
<td>Belgium</td>
</tr>
<tr>
<td>Boardwalk Entertainment</td>
<td>USA</td>
</tr>
<tr>
<td>Bondex Services</td>
<td>USA</td>
</tr>
<tr>
<td>Boom Records</td>
<td>Nigeria</td>
</tr>
<tr>
<td>Bourne Music Company</td>
<td>USA</td>
</tr>
<tr>
<td>Brasilia Records &amp; Tapes</td>
<td>USA</td>
</tr>
<tr>
<td>Brass Records</td>
<td>USA</td>
</tr>
<tr>
<td>Brave New Music</td>
<td>USA</td>
</tr>
<tr>
<td>Broadcast</td>
<td>Britain</td>
</tr>
<tr>
<td>Broadcast</td>
<td>Britain</td>
</tr>
<tr>
<td>CBS Records</td>
<td>USA</td>
</tr>
<tr>
<td>CBS Records International</td>
<td>USA</td>
</tr>
<tr>
<td>CB Technology</td>
<td>USA</td>
</tr>
<tr>
<td>CMA/Carlyle Music Association</td>
<td>USA</td>
</tr>
<tr>
<td>Camo Records</td>
<td>Canada</td>
</tr>
<tr>
<td>Canary Records</td>
<td>Japan</td>
</tr>
<tr>
<td>Pukamarnick</td>
<td>Britain</td>
</tr>
<tr>
<td>Carenne Records</td>
<td>Britain</td>
</tr>
<tr>
<td>Casa Grande Records</td>
<td>USA</td>
</tr>
<tr>
<td>Cashbox</td>
<td>USA</td>
</tr>
<tr>
<td>Cherry Records</td>
<td>Britain</td>
</tr>
<tr>
<td>Cinevox Records</td>
<td>Italy</td>
</tr>
<tr>
<td>Collins International</td>
<td>Britain</td>
</tr>
<tr>
<td>Columbia Pictures Industries</td>
<td>USA</td>
</tr>
</tbody>
</table>

A. Reserve one office booth (includes FREE Registration for all company members) $1500

B. Register 1 Person to attend $425

Enclosed is payment in full.
Partying With Verve

Altogether, the Grisman-Volk project stands up well. As Grisman says: "I'm proud of it. I think it's one of the most attractive things that Grisman has recorded. Everything about the album works. The material, the setting, the sound. It's a well-named project. It's a celebration of the folk idiom, of the blues, of the music Grisman loves. It's a project that's well worth hearing."

Rebennack, a recent Clean Cuts signing, and Cedar Walton. Interestingly, it's the first time that either player has made a completely solo LP. Heyman, by the way, is one of the writers of "Valerie," a tune recorded by rock star Greg Kihn for the Beserkley-EA album "Rockihnnorn." If it seems odd that a jazz label chief whose company has released such decidedly hearty product as Jessica Williams' "Organic Music," it should turn up on a Greg Kihn album, well, it probably is odd — but Heyman used to be Kihn's manager.

OTHER STUFF: The little Palo Alto label is still going strong, and for the sake of saving face, we'll take what we can get. True, some of these folks are hardly what you'd call jazz musicians, but hey, we'll take what we can get. Kip Walston has been set as producer and director of a PBS TV special saluting Lionel Hampton and the centennial anniversary of the Kennedy Center for the Performing Arts. Tony Bennett, Pearl Bailey, Dave Brubeck, Betty Carter and Louis Bello, among others, will participate, along with that well-known, all-star jazz quartet consisting of President and Mrs. Ronald Reagan, Vice President George Bush and Senator Howard Baker. Say, do you folks know "Stardust" or "Melancholy Baby?"

RCA Names Jim Yates

NEW YORK — The appointment of Jim Yates as director of commercial sales, southwestern region, with headquarters in Dallas, was announced by Larry Gallagher, division vice president, commercial sales, RCA Records.
10 NEW REASONS TO PARTICIPATE AT MIDEM SPECIAL 82

1. Save time and money:
   Shorter duration: five days concentrated into one working week; Monday 25th through Friday 29th January 1982.
   Air and accommodation rates: special prices with up to 40% off standard rates.

2. Video tunes into music:
   We've heard your artists - now let's see them!
   Top-quality video equipment available to MIDEM participants:
   - Video and television screens installed on all stands;
   - TV projectors and video rooms in the Palais des Festivals for non-stop screening of productions.

3. Display of the latest technology:
   On the theme "From video to digital", presentation and demonstration of videodiscs, compact discs and digital equipment.

4. Consolidate today and prepare for tomorrow: round tables:
   A unique event where industry specialists will be face-to-face with outside experts, economists, sociologists... to debate current problems and to redefine the future of your profession.

5. Star-studded galas and concerts:
   - Creation of the "MIDEM Awards", presented to artists and groups in recognition of "Success of the Year 1981";
   - "World Trophies" awarded in the presence of the artists to the best "Video Clip" productions.

6. Exceptional contacts: heads of variety entertainment from radio and television invited to Cannes by MIDEM:
   A unique opportunity to present your artists and productions to the entertainment programmers and producers of the world's leading radio and television stations.

7. Data bank of catalogues available on a country-by-country basis

8. International information and contacts center

9. International legal center, advice on audio and video rights:

10. Prices unchanged:
   Stand prices in 1982 will be identical to those charged in 1981 (as at 1st November 1980).

MIDEM SPECIAL 82: YOUR SMARTEST MOVE IN DIFFICULT TIMES

We may participate at MIDEM

With a stand □ Without a stand □

Name: ___________________________ Company: ___________________________
Business Address: ___________________________ Country: ___________________________
Zip: ___________________________
ACTIVITY: Music Publisher□ Record Company□ Producer□ Miscellaneous□ (Please check the appropriate box)

Please send us, without obligation on our part, your documentation.

U.S.A. - John NATHAN, International Representative - Perard Associates Inc. - c/o John Nathan
30 Rockefeller Plaza, Suite 4535 - New York NY 10112 (USA) - Tel. (212) 489 13 60 - Telex 235 309 OVMU UR
Victor's Cafe 52
236 West 52nd Street
(Between B'way & 8th Ave)
New York, N.Y. 10019
(212) 586-7714

Enjoy a touch of Havana in the heart of New York's theatre district. Come to VICTOR'S CAFE 52 for a unique dining experience. Savor any of our 54 delicious entrees in one of our skylight rooms and listen to our soothing violin and piano music while dining under the stars.

- Open 7 days
- PRIVATE SKYLIGHT ROOM AND GOURMET CATERING AVAILABLE.

"Phantastic Phunnies"
Highly Respected! Hilarious! Original!
Proven worldwide audience builder!
'Quick-quip,' Topical Humor! Introductory month's 500 topical one-liners and 'BONUS'... Just $2.00! Phantastic Phunnies, 1343-P Stratford Drive, Kent, Ohio 44240.

Are you getting your message across?
For constant exposure and quick results, call Joyce Panzer at 212/765-5020

Restaurant
Mention that you're in the music business and get a free glass of wine.
Empanadas $1.50 (15 different kinds)
Salads $1.50-2.25
Soups $1.50-2.25
Tortillas $1.50

(Average Entrees:)
Daily Specials $1.25-2.75
Tortillas $1.50

Specials on Phone: $1.00
Capirotada $1.50
Drink & Beer

EMPANADAS ETC.
257 West 55 St. (B'way & 8 Ave.)
New York, NY 10019
(212) 247-3140

Take Out & Delivery
LUNCH  DINNER  AFTERNOON ESPRESSO  SUNDAYS BRUNCH
PRE THEATER DINNER  AFTER THEATER COFFEE & DESSERT

"ABSOLUTELY DELICIOUS"
NY Daily News

Greenworld Distribution
20445 Gramercy Place, Box 2896
Torrance, CA 90509-2896
Telephone: (213) 533-8975 (CA, AR, ND)
(306) 421-7995 (Bill Free)
Telex: (6) 573013 "GREEN" (ITT System)

John Lennon & Plastic Onion Band
"Live Peace in Toronto 1969"
French Import
List price $9.98
List One of Over 4,000 Titles
Also as well as
Independent Domestic Labels
Imported from and Exported to over 30 countries
NOW IN STOCK!
Write, Call, or Telex for Catalogue
Hablamos Espanol
Greenworld Distribution
20445 Gramercy Place, Box 2896
Torrance, CA 90509-2896
Telephone: (213) 533-8975 (CA, AR, ND)
(306) 421-7995 (Bill Free)
Telex: (6) 573013 "GREEN" (ITT System)

WORAX
Specializing in the PRODUCTION and Distribution of Videocassettes for the PROMOTION of Recording Artists. PRODUCTION: From Concept through Shooting and Editing. PROMOTION: National Distribution to Cable Systems and TV Stations.

Raw Materials
- RECORDING TAPE & ACCESSORIES
- 24 HR. FREIGHT-PKG SERVICE
- Send for Free Catalog

AMERICAN RADIO HISTORY
www.americanradiohistory.com
**ASCAP U.K. Rep**

**Lawrence Ross Dies**

**NEW YORK**—Lawrence Ross, international representative in the United Kingdom for the American Society of Composers, Authors and Publishers, died on October 3 as he was returning from Ireland’s Castlebar Music Festival, where he served as a judge. He was 38.

Ross joined ASCAP in 1975 as international representative. In that capacity, he acted as ASCAP’s liaison with Britain’s Performing Right Society (PRS), provided information on American performing rights to British writers and publishers, and represented the Society at international meetings in the U.K. and Europe.

Prior to joining ASCAP, Ross worked in his native England as a musician and for a number of music publishing companies, as well as for the Performing Right Society.

He is survived by his wife Ann and five children.

**MCA Sets College Push**

**LOS ANGELES**—MCA Records, in conjunction with Thirsty Ear Productions, has launched a major college marketing campaign for eight of its recording artists on 85 campuses nationally, it was announced by Santo Russo, vice president of product development for the label.

The campaign, which runs through the end of November, will include print interviews, album reviews and hour-long interviews with each recording artist to be broadcast over college radio stations. Various marketing and advertising tools will be utilized in coordination with both print and promotion activities, including posters, standups and cutouts, mobiles and flyers.

The eight artists — each being individually spotlighted at the 85 schools on separate weeks — are Donnie Iris, Spyro Gyra, the Rossington Collins Band, the Iron City Houserockers, Jimmy Cliff, Joe Ely, the Crusaders and Tim Weisberg.

The eight albums to be targeted are “Free Time” (Spyro Gyra); “Standing Tall” (the Crusaders); “King Cool” (Donnie Iris); “Travelin’ Light” (Tim Weisberg); “Blood on the Bricks” (Iron City Houserockers); “This Is the Way” (Rossington Collins Band); “Live Shots” with an additional four-track EP included (Joe Ely); and “Give the People What They Want” (Jimmy Cliff).

**Creative Music Group Signs Jackie English**

**LOS ANGELES**—Venture recording artist Jackie English has signed an exclusive long-term songwriting agreement with the Creative Music Group, it was announced by Jay Warner, head of the firm.

English’s American Song Festival-winning tune “Once a Night” was featured in the Walter Matthau/Glenda Jackson film “Hopscotch.”
Home Music Store

One mono preview channel provides sample selections of new releases and product information. Two channels will act as taping channels. Album prices are expected to be 20 to 40 percent off list price, according to von Meister. He said that copyright owners, and the American Federation of Musicians will be paid by the Home Music Store. Labels will pay artist royalties.

As might be expected, retailers have reacted negatively to the Home Music Store system. Those surveyed by Record World voiced the fear that their business will be destroyed by such a system. Paul David, president and owner of Stark/Camelot and a member of the board of directors of the National Association of Recording Merchandisers, called Home Music Store a "catastrophic" concept. Lieberman Enterprises president Harold Okinow called it a "dangerous idea." Other retailers voiced similar sentiments.

NARM's board of directors held discussions in August about the taping of music from cable. According to NARM executive VP Joseph Cohen, several board members decided to send letters to manufacturers voicing "concern and alarm" about such home taping.

One such letter from a retailer, who asked to remain anonymous, told manufacturers that a system such as the Home Music Store would "kill retailers . . . It will have a devastating effect on (your label's) profitability, and you have the means now to thwart such a venture, by not licensing your product."

While retailers are asking labels to reject the Home Music Store for the sake of industry unity, they are also warning manufacturers that HMS may not turn out to be a profitable venture. "Our position towards the labels," said one retailer, "is simple: Don't think they should opt for short-term profits in such ventures because it will forego future profits and growth."

Cohen said that if a system such as HMS were to develop, manufacturers would lose valuable impulse sales at the retail level. "And," said Cohen, "concerning the 'Gift of Music' theme that we've been pushing, once someone gets into a home taping mentality, they're not going to be prone to buying records as gifts."

Cohen also pointed out that cable taping services won't be able to offer the comprehensive catalogue that large retailers have, and manufacturers may lose sales on such non-front-line music as jazz and classical if they turn to the taping system.

Ironically, the Home Music Store lists as one of its selling points that it will be able to offer subscribers a different catalogue than retailers. The Home Music Store may revive obscure and out-of-print titles that labels no longer offer because it's not cost-effective to keep such titles in print, according to von Meister.

Since we have no pressing and distribution costs," he said, "we'll be able to take chances on some material that retailers no longer can take a chance on. And if it doesn't sell, all we have to do is take it off of our computer."

Responding to the retailers' claim that the Home Music Store will cause the loss of impulse buying, HMS's Stuart Segal said: "The problem is that these impulse buys are just not taking place. Very little record browsing takes place anymore. I think people should realize this and not kid themselves."

As far as catalogue sales are concerned, Segal said that many of the cities that have cable service do not have large record stores that offer a wide selection of music. Segal said that HMS will offer up to 500 titles to its subscribers at any given time. A large, well-inventoried retail outlet can't do that," said Segal.

Von Meister has attempted to allay retailers' fears by explaining that sales through the Home Music Store will be supplementary and not displacement sales. The typical Home Music Store subscriber, said von Meister, does not often visit record stores. "Our demographics are different (from retail demographics)," he said, "and our sales breakdown will be different."

He added that while rock accounts for over 50 percent of sales at the retail level, "only about 5 percent of Home Music Stores' sales are in rock and classical sales will be comparatively higher through the cable system than they are via retailers, said von Meister.

The Home Music Store is also making an attempt to involve retailers in the system. According to von Meister, retailers will be given the opportunity to act as a taping service for customers who don't have cable. In addition, the Home Music Store may charge a fee for every subscription the retailer sells. Retailers surveyed, though, did not react fondly to suggestions of cooperative involvement. "Working with retailers is just a camouflage to take the heat out of the kitchen," said Music Plus' executive manager Lou Fogelman. And Okinow put it bluntly: "There is no way the Home Music Store can work with retailers."

Although von Meister said that he'd "proceed with his plans with or without retailer support," he and Segal said that they don't want a confrontation with retailers. Segal said that Home Music Store would be willing to delay the taping service for "one or two months" after the retail release of front-line product, and that his company may strike deals with manufacturers. "HMS would license other titles if we felt it was warranted," he said.

The biggest hurdle now facing Home Music Store is gaining the support of manufacturers. At Tuesday's press conference von Meister said that he had reached licensing agreements with seven record companies, including major one. It is rumored that Warner Bros., PolyGram and RCA are among the majors that are considering signing deals with Home Music Store. Spokesmen for these labels only offered a "no comment" when contacted by Record World.

Several major labels, however, have said that they have declined offers to become involved in the Home Music Store. A CBS Records spokesman said that the label had "looked at (the system) and decided not to turn it down."

Chrysalis Records' position is that the label "has decided to pass on Home Music Store at this time." According to reliable sources, Motown Records, Capitol Records and the Boardwalk Entertainment Company have all turned down offers to license to HMS. Executives of these labels could not be reached.

Segal said that many of the licensing contracts that HMS has signed are with independent labels that specialize in jazz or classical music. However, calls to three such labels revealed that they had not been contacted by The Home Music Store.

Arista Records' Elliot Goldman, executive VP and GM, said that his label is discussing the Home Music Store system and will decide whether or not to license its product to the company within the next four weeks. Goldman was critical of retailers and manufacturers who have discounted HMS "without learning all the facts. We are always interested in exploring different methods to broaden exposure for our artists and broaden the possibilities of distribution," said Goldman. "If retailers fear that they are being threatened merely because the system touches upon their turf, then they are being short-sighted. In the long run, I think (Home Music Store) may be a help to us all. People viewed record clubs and companies such as K-Tel suspiciously at first. Now it's pretty well established that these developments have helped the entire industry in a positive way."

K-Tel Posts Record Revenues, Profits

MINNETONKA, MINN—K-Tel International, Inc. has reported the highest revenues and profits in the corporation's history for the fiscal year ended June 30, 1981.

Net sales for the year were $178,145,000, up $5,545,000 or 3.2 percent from the previous year. Net income after taxes rose 1.9 percent over the previous year, to $5,144,000.

According to Philip Kives, president, K-Tel's sales and profits have increased steadily for the last four years.

``He Stopped Loving Her Today'' and recent hits such as "Still Doin' Time" and "If Drinkin' Don't Kill Me (Her Memory Will)" have extended a string of hits that also includes such earlier gems as "She Thinks I Still Care," "The Race Is On," "White Lightning," and others.

Jones' followers cherish the artist's wide-ranging portfolio. Throughout the years, including records with such stars as Elvis Costello, Emmylou Harris, Waylon Jennings, Willie Nelson, Linda Ronstadt, James Taylor and Jeff Bridges, Jones has worked with such top-notch musicians as Tammy Wynette, with whom he has cut many legendary country tracks.

``I'm proud of the Home Music Store. It will have a devastating effect on (your label's) profitability, by not licensing your product," said Cohen, "is that we don't think manufacturers that HMS may not turn out to be a profitable venture. Our concern is that it will destroy our business."
SEARS UPDATE: We were wondering how Sears was fairing with their decision to include video software in 60 of their stores in the Atlanta, Boston, Detroit and Philadelphia markets. According to Mike Mangam, spokesperson for Sears, things are going just fine. "Although we've been marketing the hardware for some time," Mangam told Record World, "this is the year that Sears decided to really beef up their video departments. This, of course, can be seen by our decision to be racked by four key distributors under the corporate umbrella of CBS Video Enterprises. It can also be seen by the fact that Sears extended its commitment to hardware this year by offering four different table model VCRs, as well as a portable VCR. We're also now carrying two CED discplifiers, as well as the disc players."

Although the placement of software in 60 stores is a test, Mangam said that preliminary software results have been very encouraging, and that consumer response has been "positive." "We have found that the video consumer at Sears comes from a broad cross-section of the population," said Mangam, "and that this cross-section is in need of high quality product — product which the consumer is willing to pay for. We see a great sales potential in software based on our market research."

Mangam noted that it was too early to determine how the consumer was reacting to the disc systems which the company is now merchandising, but noted that they are marketing the discplayer in much the same way as RCA is merchandising their SelectaVision discplayer: "We're using our own displays," explained Mangam, "because we're marketing our system under the Sears brand name. We have the discplayer going at all times in the stores, using a television screen or a large projector screen."

Mangam also noted that Sears TV sales are on the upswing as a result of the company's involvement with video.

SPEAKING OF RCA: RCA was bullish about their discplayer at last week's Vidcom in Cannes, France. Among other things, RCA made a real point of telling Vidcom attendees that the SelectaVision discplayer can do anything the VHD disc system can do. The company also debuted their two-track CED disc player with stereo and bilingual capabilities. At Vidcom, Herbert S. Schlosser, executive vice president of RCA announced that RCA videodisc player owners are buying discs at a much faster rate than RCA had originally anticipated. He cited a recent survey of more than 1000 owners of video disc players which indicated that "early player buyers are very satisfied with the software being offered." Schlosser also said that RCA will be putting greater emphasis on special interest programming and noted, "We expect music to become an extremely important category for if anything can rival movies for repeatability and collectibility, it's music." Schlosser discussed RCA's joint venture with Rockefeller Center for a new pay-cable service called The Entertainment Channel, RCTV, the new joint venture, will deliver this programming in early 1982 under an executive management team headed by Arthur R. Taylor. "The Entertainment Channel will offer quality entertainment, including series, specials, drama, comedy, films, theatre and children's programming." Schlosser also announced that RCA (Continued on page 26)
WHV Signs 87 Retailers in Texas, Enters Denver, San Francisco Markets

By SOPHIA MIDAS

NEW YORK—After four grueling weeks of meetings with video retailers in Texas regarding their all-rental policy, the Warner Home Video (WHV) task force left that market last week with 87 retail outlets signed up for their program. The task force is now penetrating the Denver and San Francisco markets and has already received verbal commitments to the program from video merchandisers in those cities, according to Leon Knize, VP of marketing, WHV.

“We left Texas feeling pretty good about the number of retailers who decided to participate in our program,” said Knize, “but even more significant is the spectacular consumer response that we have received for our plan.” WHV product, under the new rental plan, was made available to Texas consumers for the first time last Monday (12). Knize said that feedback from the first week the program was implemented showed that a number of retailers were out of product by the first day of shipment. “We had one dealer in Dallas who rented out 70 titles in one day; he has already reordered,” said Knize.

Kelly Griffitts of Video of Texas told Record World that consumer response to the Warner plan was “excellent,” and noted, “In two to three hours, we rented 42 titles. It was a bit hectic, because there was a line of people waiting to rent the product, and the program, after all, is brand new.” Griffitts admitted that one of the reasons Video of Texas rented so much WHV product on that day was because the store had many titles on reserve well before the product had arrived.

Vidcom '81

(Continued from page 4)

what impact the arrival of American home video films will have on the French market. It was generally agreed that the MGM-CBS and RCA-Columbia Pictures joint ventures have the potential to make great inroads in France.

The uncertainty of licensing rights and copyright acquisition was a major source of confusion at Vidcom, and the topic of many discussions among producers and attorneys. It was not unusual to come across several different people trying to sell the same film, with each one claiming to have sole rights to the property.

Despite the claims of high sales figures made by many producers, it was revealed at Vidcom that retail activity is not as strong as many say it is. In fact, while many producers claimed they had sold large quantities of cassettes, the results of an investigation at Vidcom proved that these figures were exaggerated.

Although exhibitors of X-Rated product were asked to display their wares in the lower level of the Palais, this area was packed with attendees and was the busiest section at Vidcom.

Video Visions

(Continued from page 25)

Records is expanding internationally into home video entertainment. RCA Records' international subsidiaries will provide sales and support services to RCA/Columbia Pictures International Video's branch operations in major markets around the world. In addition, RCA Records' video music programs and SelectaVision's programs will also flow through this joint venture.

NEW RELEASES: MCA Videocassettes will be making the following films available for November 5: “My Going Way,” “Holiday Inn,” “The Wiz,” “MacArthur,” and “Rooster Cogburn.” “World War II with Walter Cronkite,” a CBS Video library series compiled from the CBS News Archives, is available on a subscription basis to the home videocassette market from Columbia House, the direct marketing division of CBS, Inc. VidAmerica has released “Baseball's Hall of Fame, The Game and Its Glory.”

YOU SHOULD KNOW: ITA will be holding its seminar “Home Video Programming — 1981” from November 17 to 19 in New York at Marriott's Essex House. Attendance is limited to 300 registrations and will be accepted on a first come, first serve basis. Magnetic Video has received its fifth RIAA/Videocassette-certified Platinum Award for the “Muppet Movie.” The award represents audited sales of more than 50,000 copies with a value of at least $2 million at retail list price. Magnetic Video has announced that seven more of its titles have achieved the ITA Million Dollar Gold videocassette Award: “Last Tango in Paris,” “Annie Hall,” “Casablanca,” “Raging Bull,” “Fiddler on the Roof,” “Breaking Away,” and “The Boys From Brazil.” NAP Consumer Electronics has put out a new Odyssey2 videocassette cartridge called “K.C. Munchkin!” The game is about video survival, according to its manufacturers. “To munch or to be munched,” explained Gerald A. Michaelson, VP sales, special markets. K.C. Munchkin will be available at the end of October at a suggested list price of $29.95. Family Home Entertainment president Noel Bloom has announced the acquisition of videocassette home video rights to the feature-length animated “Adventures of Ultraman.” Included in the package is worldwide (except Far East) English and Spanish distribution. The release is scheduled for November and has a suggested list price of $39.95. Select Video, a leading West German software distributor, has announced the acquisition of a major group of feature films from Viacom Enterprises in West Germany, Austria and the German-speaking regions of Switzerland. The films include “The Incredible Rocky Mountain Race,” “The Last of the Mohicans,” “Mountain Man.” Les Haber Productions has been activated, and it was announced that CBS Video Enterprises has entered into an agreement with the firm for sole representation of their software packaging, which will include “Purie” and “Charlie Daniels” live in concert. Les Haber Productions will be expanding to include distribution and (Continued on page 27)

MTV Contest Winner Meets Journey

“One Night Stand” grand prize winner Margaret Doebler meets the members of Journey at a reception following their concert at the Nassau Coliseum. Margaret, and three of her friends, were flown by jet to the show from Wisconsin after her post card was chosen from close to 30,000 entries in the contest. The project was coordinated by Warner American Music Television, Journey and Herbie Herbert of Nighttime Inc., the band’s management. Pictured from left to right at the reception are: John Sykes, director of promotions, MTV; Journey member Ross Valory; Debbie Throll (winner’s guest); Doebler; Journey drummer Steve Smith; John Stoeahr and Carey Keays (winner’s guests). Seated in bottom row are MTV video jockey Alan Hunter and Journey member Jonathan Cain.
Video Music Clips Boost Duran Duran’s U.S. Career

By ELIOT SEKULER

LOS ANGELES—Although a well-established band in their native U.K., Harvest recording artists Duran Duran might have been lumped together with the numerous English “new dance music” bands who have been arriving with increasing frequency on these shores. They might well have been an almost faceless, unknown quantity. Instead, upon their arrival in this city and other parts of the country, they found a sizeable audience for their music, an audience that was acquainted with their music in large part through numerous showings of their three video music productions: “Planet Earth,” “Careless Memories” and “Girls on Film.”

The group’s involvement with the video medium was just “a thought in the back of our heads,” according to keyboardist Nick Rhodes, until the group’s signing to EMI Records in the U.K. “We’d just written ‘Planet Earth’ and had signed to EMI; we didn’t know anything about video production or directors,” said Rhodes. “EMI wanted a video for promotional purposes and they told us that Russell Mulcahy was one of the best video directors in the business. ‘Let’s get him in here,’ they said, ‘and see what kind of job he can do with your song.’”

Mulcahy, whose work for MGM U.K. has since become well known in video circles (e.g. Kim Carnes’ “Bette Davis Eyes”), came in with a story-board. “It’s got to be shot the way it turned out as we are. I think we’ll be working with them on the next one.”

The group is well aware of the advantages they’ve reaped through video exposure. “Take Australia,” offered Rhodes. “Our record, ‘Planet Earth,’ got to number one even though we couldn’t afford to go there. It was because the video had been shown there a lot and now, there’s a great demand for us to go and play in Australia. That proves its use.”

Despite the group’s enthusiastic attitude toward the video medium, neither Rhodes nor Le Bon believe that the video industry has become a political statement.” The group’s manager, Miles Copeland, countered that scenes in the clip are “no different from those seen every day on BBC news and current affairs programs” while the song’s author, Sting, denies that any of his lyrics are political. “I hate politics,” he insists.

BONGO FURY: Among the more interesting clips produced for small indie labels are two titles featuring the Fetish Records act, the Bongos. “In the Congo” and “Mambo Sun” were both produced by Ed Steinberg and the group for Soft Machines.

The group’s next production, “Careless Memories,” was produced by the London-based production firm, Millaney and Grant.

“With Kevin and Lowell, we all sat down for a long time before we began shooting and talked about our ideas. It’s a completely new medium,” enthused the group’s lead vocalist, Simon Le Bon, in a recent interview. “It’s not just pictures to go along with the record. That really intriguers us; I think that with the next few years, people who go into record shops will want the visuals as well as the sound.

The development could be as important to the music business as talking pictures to the film industry back in the twenties.”

(Continued on page 28)

Video Visions (Continued from page 26)

production for cable, cassette, disc and theatrical release. Astrolvision Communications, Inc., a new cable and production company specializing in high technology effects, design, production and video software marketing, has announced the formation of a visual music division. Brett Cervantes has been appointed director. The new division will provide services in laser, computer animation and 3-D technologies.

CABLE NEWS: Showtime has concluded a major licensing agreement with Filmmakers Pictures form the pay-TV exhibition of “Blowout.” “Michael Nesmith in Elephant Parts” will air on ON TV in Los Angeles at 10 p.m. on October 30.
**Video Music Notes**

(Continued from page 27)

etc.) which will blend a profile with more conceptual performance material. Presumably, the piece would contain material from her upcoming album, “The Thrill of the Grill.”

ON THE ROAD: New York’s Advanced Television, who have designed video productions for such clubs as the Danceteria, are about to make a western trek with their presentation that will include shows in San Francisco on November 20 and 21. They’re now looking for L.A. venues.

SHORT CLIPS: Jerry Kramer of Kramer/Rocklein Studios recently directed a live concert tape of the Jacksons, shooting the group for two nights during their recent Forum engagement. Kramer and his partner, Gary Rocklein, co-produced for Weisner-DeMann Entertainment. Karla DeVito is currently in London working with Blitzfield Productions’ Jack Semmons on clips for her debut EP LP, “Is This a Cool World or What?” “Cool World,” “Midnight Confession” (a Grass Roots cover) and the John Fogerty-written “Almost Saturday Night.” Among the clips that will be included in the presentation is “Models Have Bodies,” a four-minute clip created by “New Wave Theatre” host Peter Ivers, Howard Smith and Teakeshi Kimi. The clip features Ivers’ band, Vitamin Pink, with Tequila Mockingbird. Other pieces that will be on view at the Festival include “Jinx,” a clip featuring Ralph Records act Rick Springfield’s “Jessie’s Girl” and Gary Myrick’s “Model,” are again working with Myrick, whose second LP, “Living in a Movie” has just been released. RCA’s Steve Kahn was in L.A. last week overseeing production on a Jack Green clip... Century Video Productions recently produced a four-song package featuring Kool & the Gang, which will first be aired on an upcoming “Don Kirshner’s Rock Concert” segment. The four songs, all from the group’s new “Something Special” LP, were commissioned by De-Lite Records and PolyGram and directed by Denis deVallance, Craig Martin and Beth Broady co-produced.

AND IN SAN FRANCISCO: Some 17 locations will be utilized as sites for the San Francisco Video Festival, which will include (in competition) 25 video pieces and a dozen performance artists. The Festival runs from October 20 through November 3; music video, according to a spokesman, comprises roughly a third of the material. Among the clips that will be included in the presentation is “Models Have Bodies,” a four-minute clip created by “New Wave Theatre” host Peter Ivers, Howard Smith and Teakeshi Kimi. The clip features Ivers’ band, Vitamin Pink, with Tequila Mockingbird. Other pieces that will be on view at the Festival include “Jinx,” a clip featuring Ralph Records act Rick Springfield’s “Jessie’s Girl” and Gary Myrick’s “Model,” are again working with Myrick, whose second LP, “Living in a Movie” has just been released. RCA’s Steve Kahn was in L.A. last week overseeing production on a Jack Green clip... Century Video Productions recently produced a four-song package featuring Kool & the Gang, which will first be aired on an upcoming “Don Kirshner’s Rock Concert” segment. The four songs, all from the group’s new “Something Special” LP, were commissioned by De-Lite Records and PolyGram and directed by Denis deVallance, Craig Martin and Beth Broady co-produced.

**WHV Signs Retailers**

(Continued from page 26)

Knize said that the company’s advertising campaign is being run in “every newspaper where there is a participating dealer.” The ad reads: “Have a Warner-Ful Weekend: Take Christopher Reeve, Goldie Hawn, or Jack Nicholson out for the weekend.” The ad also lists the names of the participating dealers who have WHV product. WHV is also running television spots in Texas.

According to Knize, the WHV task force encountered a very different attitude from dealers in Denver and San Francisco. “There appears to be far less anger and emotionalism in these markets, and we’re not exactly certain why. Perhaps it’s because the program has been out for awhile and dealers have consequently had a chance to think about it. I’m also told that Denver has a big rental business and a very slow sales business, and perhaps our program fits in better with that marketplace.”

Regarding these dealers who have threatened to boycott WHV product, Knize said, “We have not responded to the word ‘boycott,’ nor do we intend to in the future. We feel that this is a good business program, and boycotting will not stop a good program. We’ve been asked whether we’ll sue dealers for boycotting, and our answer is ‘no’.”

Knize said that as the task force becomes more familiar with selling the program, more markets will be opened up simultaneously. He added that he expects the program to be fully rolled out by the first quarter of 1982, adding, “We’re very pleased with the results of the program, but we’ll call it a real success when the product starts moving in New York, Chicago and Los Angeles. After all, success is ultimately measured in dollars and cents.”

**Baren Named to Capitol Video Post**

LOS ANGELES—Clare Baren has been named director, film and video production, Capitol Records, Inc., it was announced by Dan Davis, vice president, creative areas.

Baren will be responsible for the production and coordination of all commercials and film and video clips used in the promotion and sale of Capitol product.

**NARM Publishes Plan For ‘Gift’ Campaign**

CHERRY HILL, N.J.—The National Association of Recording Merchandisers has published a 35-page proposal for an institutional “Give the Gift of Music” campaign.

The proposal, based on a recent speech by NARM executive vice president Joseph A. Cohen, outlines the rationale, specific objectives, timetable, media plan and funding sources for the campaign.

**K.C. & Sunshine Band to Epic**

K.C. and the Sunshine Band recently signed an exclusive recording pact with Epic Records. K.C.’s debut LP for the label is “The Pointer.” Pictured seated on the signing are, from left: seated: Don Dempsey, senior vice president and general manager, Epic/Portfolio/CBS Associated labels; K.C.; Sandy Gullin, Katz-Gullin-Money Enterprises; and Ron McCarron, vice president, marketing, E/P/A. Standing: Michael Alshed, national director, promotion, west coast, E/P/A; Dan Beck, director, merchandising, east coast, E/P/A; Larry Thomas, vice president, marketing, west coast, E/P/A; Frank Rand, vice president, A&R, west coast, E/P/A; Bill Samsell, Katz-Gullin-Money Enterprises; and Larry Stessel, director, merchandising, west coast, E/P/A.
Coury Bows Network Label Through E/A

(Continued from page 3)

nounced before last week, “from my point of view, things moved along quite rapidly. It’s not the kind of thing you can resolve in a matter of weeks. You can agree on major points, but there are so many little details that have to be negotiated before an official announcement can be made.”

Continued Coury, “People were expecting me to make a change after the developments in the RSO situation over the last several months (RSO underwwhelmed by “restructur- ing” in late March, resulting in the layoff of some 75 percent of the label’s staff), and I think there was undue antici- pation over a change for me, before I was even ready to seriously consider anything.”

The relationship with E/A, noted Coury, begins with “a tremendous amount of mutual respect” between Coury and Smith. Coury recalled that when he first began as a promotion man with Capitol in the Boston area some 20 years ago, he took many of his new releases to Smith, then “a formidable pop disc jockey” in that city. “I used to spend a good part of my time sitting with Joe Smith, trying to convince him to play some of my records — and in many instances he did.”

The Network agreement is the latest in a series of major moves undertaken by Elektra/Asylum this year, moves that have also included a deal with Dick Griffee’s Solar Records, the appointment of former CBS Records Di- vision president Bruce Lundvall as E/A’s senior vice president, and a dis- tribution pact with the religious label Light Records. Said Coury, “I think the expansion program that Joe has under- taken has been not only—very exciting but very selective. It’s an honor to be associated with them, because I don’t think they’re making deals with just anybody.”

The Network moniker is just one of “between 250 and 300 names” that Coury submitted for clearance in re- cent weeks. Others considered but not cleared, he said, included ACE (Al Coury Enterprises), ACI (Al Coury, Inc.) and ACO (the Al Coury Organi- zation). Because the Network name was finalized only two weeks ago, the Shannon album (produced by Tom Petty and entitled “Drop Down and Get Me”) will carry E/A labels and logos on its initial pressing run, with the Network label and logo to be applied on “the next run,” according to Coury.

For Cara’s single, “Anyone Can See,” will be released on October 26. Coury does not plan to release a Cara album until 1982, he added, because he expects that the single will be worked for some time because he doesn’t want the album to get lost in the rush of superstar product due during the holiday period. However, Coury noted, Cara’s album can always be rush-released if the single is an im- mediate hit.

Independent distribution for Net- work was considered, he said, but “I’m used to working with a major distribution organization; I know the strengths and weaknesses of that, and I’ve felt that I can operate more effec- tively within that structure.” Asked what differences he expects to en- counter between the distribution techniques of WEA and PolyGram, the latter having handled RSO, Coury said, “I would say, just generally speaking, that CBS and WEA are the best national record distributors, probably the best in the world. The others are good, but if I had to make a choice — and obviously I did — I think WEA is stronger.”

The eventual expansion of Net- work’s roster — a roster that will likely consist mainly of acts with.gep/AOR/alt- appeal — will be done on a “very selective” basis, said Coury. “My idea is to really work very closely with the artists and the producers, and select the songs — the core of a hit album and a blossoming career, in any facet of the record business, is the material, of course.” The amount of time he plans to devote to each project will necessarily limit the size of the artist roster, but that approach differs little from the way Coury operated RSO during his presidency of that label. RSO, Coury noted, never had more than 15 acts, “even in our heyday,” and in its biggest year, 1978, only 10 albums were released. “So selectivity pays off if you do it right.”

Current economic conditions, he added, “dictate that you can’t take as many chances. You can’t put out a record that you think is pretty good — you better be damn sure,” because “if you do everything right and you pick the right songs, if you get the right producer with the right artist, and if you get it on the radio and into stores — there’s still no guarantee that you’re going to sell an awful lot.”

Pointing to recent albums by Christopher Cross, REO Speedwagon and Barbra Streisand/Barry Gibb — albums that were virtual wellsprings of hit singles — Coury added that what is needed today is “depth of quality,” or what he called “an album’s worth of enter- tainment.” To that end, he added, he would rather that an artist wait two years or more to perfect an album with at least four singles. REO release an album a year with only half that many hits.

Network may also pursue big-name talent whose careers were established at other labels. “If the opportunity pre- sented itself for us to acquire a major star, the financial backing would be there,” Coury said.

Meanwhile, his former home staff, which Coury predicted will number no more than five or six, should be appointed shortly. Given Coury’s reputation as one of the industry’s top promotion men, “I am going to be very much involved in the promotion of my own records. I am not necessar- ily looking to have my own (national) staff, because I feel very confident that I will be able to operate within the national promotion structure of Elektra/Asylum. What I am looking for is to have a certain amount of regional people,” whose responsibilities will be a general marketing nature.

RSO’s big year in 1978 was largely attributable to two soundtrack pack- ages, “Saturday Night Fever” and “Grease,” leading to speculation that Coury will be bringing soundtracks to Network as well. “I certainly know what to do (with soundtracks),” he said, “but there has been an over- proliferation of soundtracks lately, to say the least,” so any such acquisi- tions will also be made very selec- tively.

Coury also expects to produce vid- eos for some of Network’s artists. Shannon is a likely candidate for a video project, he said.

Modern Records

(Continued from page 10)

no need for us to do that. It’s a serious financial decision to sign and promote an act, and the one thing that we’ve got going for us is our reputation that we give a thorough shot to everything we do.”

Fishkin and Goldberg prefer to work without titles, referring to themselves only as partners; in general, the former manages the Los Angeles office and the latter handles New York activities, Goldberg specializing in public- ity and video production and Fishkin in promotion. Modern Records’ staff also includes Chris Nicks, who helps with national promotion and “inter- faces with Atco”; general manager Linner VaSall, also a bookkeeper; and Mark Paladino, who assists in Los Angeles.

Both partners gave much credit to Atco vice president Reen Nalli, herself a promotion specialist, for the rapid climb of “Bella Donna.” Atco has its own national and regional staff, while Atlantic supplied local, national and regional help. By and large, Goldberg said, coming is based on what needs to be done as opposed to any rigid structure. What’s happened is, there is a confluence of a lot of tal- ented people who are committed to Stevie Nicks’ solo career; us, Jimmy Iovine, who have a long friendship with the Atco staff. We just get together and see who can solve whatever problems we might have.”

Elektra/Asylum Signs Bobby Short

Singer Bobby Short has signed an exclusive recording agreement with Elektra/Asylum Records. His first LP for the label was produced at the Record Plant in Los Angeles by Short and Richard Hazard and will be released in January. Pictured backstage recently after the first show of Short’s successful offshore are, from left: Vic Faraci, E/A executive vice president/director of marketing; Jerry Shurell, senior vice president/creative services; Short; and Burt Stein, vice president/promotion.

RECORD WORLD OCTOBER 24, 1981 29
<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Date</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>101</td>
<td>SNAPSHOT SAD</td>
<td>Jello Biafra</td>
<td>SST</td>
<td>1981</td>
<td></td>
</tr>
<tr>
<td>102</td>
<td>A LITTLE BIT OF JAZZ</td>
<td>Nick Straker Band</td>
<td>Prelude</td>
<td>1981</td>
<td></td>
</tr>
<tr>
<td>103</td>
<td>OH NO</td>
<td>Garnet</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>104</td>
<td>OH WELL</td>
<td>John Mellencamp</td>
<td>Capitol</td>
<td>1981</td>
<td></td>
</tr>
<tr>
<td>105</td>
<td>OVER THE HILL</td>
<td>Bob Dylan</td>
<td>Columbia</td>
<td>1981</td>
<td></td>
</tr>
<tr>
<td>106</td>
<td>OH YES YOU'RE RIGHT</td>
<td>Jimmy Castor Bunch</td>
<td>MCA</td>
<td>1981</td>
<td></td>
</tr>
<tr>
<td>107</td>
<td>OH YEAH</td>
<td>Brooks &amp; Dunn</td>
<td>Reprise</td>
<td>1981</td>
<td></td>
</tr>
<tr>
<td>108</td>
<td>OH YEAH</td>
<td>The Ojays</td>
<td>Cotillion</td>
<td>1981</td>
<td></td>
</tr>
<tr>
<td>111</td>
<td>OUT OF MY HEAD</td>
<td>The Guess Who</td>
<td>Atco</td>
<td>1981</td>
<td></td>
</tr>
<tr>
<td>112</td>
<td>OVER THE BREAKING</td>
<td>Bob Dylan</td>
<td>Capitol</td>
<td>1981</td>
<td></td>
</tr>
<tr>
<td>113</td>
<td>OVER THE ROSE</td>
<td>Running Wounded</td>
<td>Atlantic</td>
<td>1981</td>
<td></td>
</tr>
<tr>
<td>115</td>
<td>OVER THE SUMMER</td>
<td>The Beach Boys</td>
<td>CBS</td>
<td>1981</td>
<td></td>
</tr>
<tr>
<td>117</td>
<td>OVER THE SUMMER</td>
<td>Stevie Wonder</td>
<td>Motown</td>
<td>1981</td>
<td></td>
</tr>
<tr>
<td>118</td>
<td>OVER THE SUN</td>
<td>The Monkees</td>
<td>A&amp;M</td>
<td>1981</td>
<td></td>
</tr>
<tr>
<td>119</td>
<td>OVER THE SUMMER</td>
<td>The Eagles</td>
<td>Asylum</td>
<td>1981</td>
<td></td>
</tr>
<tr>
<td>120</td>
<td>OVER THE SUMMER</td>
<td>Elvis Presley</td>
<td>RCA</td>
<td>1981</td>
<td></td>
</tr>
<tr>
<td>121</td>
<td>OVER THE SUMMER</td>
<td>The Beach Boys</td>
<td>Capitol</td>
<td>1981</td>
<td></td>
</tr>
<tr>
<td>122</td>
<td>OVER THE SUMMER</td>
<td>The Beach Boys</td>
<td>Capitol</td>
<td>1981</td>
<td></td>
</tr>
<tr>
<td>123</td>
<td>OVER THE SUMMER</td>
<td>The Beach Boys</td>
<td>Capitol</td>
<td>1981</td>
<td></td>
</tr>
<tr>
<td>124</td>
<td>OVER THE SUMMER</td>
<td>The Beach Boys</td>
<td>Capitol</td>
<td>1981</td>
<td></td>
</tr>
<tr>
<td>125</td>
<td>OVER THE SUMMER</td>
<td>The Beach Boys</td>
<td>Capitol</td>
<td>1981</td>
<td></td>
</tr>
<tr>
<td>126</td>
<td>OVER THE SUMMER</td>
<td>The Beach Boys</td>
<td>Capitol</td>
<td>1981</td>
<td></td>
</tr>
<tr>
<td>127</td>
<td>OVER THE SUMMER</td>
<td>The Beach Boys</td>
<td>Capitol</td>
<td>1981</td>
<td></td>
</tr>
<tr>
<td>128</td>
<td>OVER THE SUMMER</td>
<td>The Beach Boys</td>
<td>Capitol</td>
<td>1981</td>
<td></td>
</tr>
<tr>
<td>129</td>
<td>OVER THE SUMMER</td>
<td>The Beach Boys</td>
<td>Capitol</td>
<td>1981</td>
<td></td>
</tr>
<tr>
<td>130</td>
<td>OVER THE SUMMER</td>
<td>The Beach Boys</td>
<td>Capitol</td>
<td>1981</td>
<td></td>
</tr>
<tr>
<td>131</td>
<td>OVER THE SUMMER</td>
<td>The Beach Boys</td>
<td>Capitol</td>
<td>1981</td>
<td></td>
</tr>
<tr>
<td>132</td>
<td>OVER THE SUMMER</td>
<td>The Beach Boys</td>
<td>Capitol</td>
<td>1981</td>
<td></td>
</tr>
<tr>
<td>133</td>
<td>OVER THE SUMMER</td>
<td>The Beach Boys</td>
<td>Capitol</td>
<td>1981</td>
<td></td>
</tr>
<tr>
<td>134</td>
<td>OVER THE SUMMER</td>
<td>The Beach Boys</td>
<td>Capitol</td>
<td>1981</td>
<td></td>
</tr>
<tr>
<td>135</td>
<td>OVER THE SUMMER</td>
<td>The Beach Boys</td>
<td>Capitol</td>
<td>1981</td>
<td></td>
</tr>
<tr>
<td>136</td>
<td>OVER THE SUMMER</td>
<td>The Beach Boys</td>
<td>Capitol</td>
<td>1981</td>
<td></td>
</tr>
<tr>
<td>137</td>
<td>OVER THE SUMMER</td>
<td>The Beach Boys</td>
<td>Capitol</td>
<td>1981</td>
<td></td>
</tr>
<tr>
<td>138</td>
<td>OVER THE SUMMER</td>
<td>The Beach Boys</td>
<td>Capitol</td>
<td>1981</td>
<td></td>
</tr>
<tr>
<td>139</td>
<td>OVER THE SUMMER</td>
<td>The Beach Boys</td>
<td>Capitol</td>
<td>1981</td>
<td></td>
</tr>
<tr>
<td>140</td>
<td>OVER THE SUMMER</td>
<td>The Beach Boys</td>
<td>Capitol</td>
<td>1981</td>
<td></td>
</tr>
<tr>
<td>141</td>
<td>OVER THE SUMMER</td>
<td>The Beach Boys</td>
<td>Capitol</td>
<td>1981</td>
<td></td>
</tr>
<tr>
<td>142</td>
<td>OVER THE SUMMER</td>
<td>The Beach Boys</td>
<td>Capitol</td>
<td>1981</td>
<td></td>
</tr>
<tr>
<td>143</td>
<td>OVER THE SUMMER</td>
<td>The Beach Boys</td>
<td>Capitol</td>
<td>1981</td>
<td></td>
</tr>
<tr>
<td>144</td>
<td>OVER THE SUMMER</td>
<td>The Beach Boys</td>
<td>Capitol</td>
<td>1981</td>
<td></td>
</tr>
<tr>
<td>145</td>
<td>OVER THE SUMMER</td>
<td>The Beach Boys</td>
<td>Capitol</td>
<td>1981</td>
<td></td>
</tr>
<tr>
<td>146</td>
<td>OVER THE SUMMER</td>
<td>The Beach Boys</td>
<td>Capitol</td>
<td>1981</td>
<td></td>
</tr>
<tr>
<td>147</td>
<td>OVER THE SUMMER</td>
<td>The Beach Boys</td>
<td>Capitol</td>
<td>1981</td>
<td></td>
</tr>
<tr>
<td>148</td>
<td>OVER THE SUMMER</td>
<td>The Beach Boys</td>
<td>Capitol</td>
<td>1981</td>
<td></td>
</tr>
<tr>
<td>149</td>
<td>OVER THE SUMMER</td>
<td>The Beach Boys</td>
<td>Capitol</td>
<td>1981</td>
<td></td>
</tr>
<tr>
<td>150</td>
<td>OVER THE SUMMER</td>
<td>The Beach Boys</td>
<td>Capitol</td>
<td>1981</td>
<td></td>
</tr>
</tbody>
</table>

**AmericanRadioHistory.com**
### Records World Singles

**OCTOBER 24, 1981**

**Title, Artist, Label, Number, Distributing Label**

<table>
<thead>
<tr>
<th>WKS. ON CHART</th>
<th>11</th>
<th>1</th>
<th>ARTHUR'S THEME (BEST THAT YOU CAN DO)</th>
<th>CHRISTOPHER CROSS</th>
<th>Warner Bros.</th>
<th>49787 (2nd Week)</th>
</tr>
</thead>
<tbody>
<tr>
<td>TITLE/ARTIST/LABEL</td>
<td>Number</td>
<td>Distributing Label</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>ENDLESS LOVE DIANA ROSS &amp; LIONEL RICHIE</td>
<td>Motown</td>
<td>1519</td>
<td>18</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>FOR YOUR EYES ONLY (THEME FROM THE MOTION PICTURE SOUNDTRACK)</td>
<td>SHEENA EASTON / Liberty</td>
<td>1418</td>
<td>13</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>PRIVATE EYES</td>
<td>DARYL HALL &amp; JOHN OATES / RCA</td>
<td>12296</td>
<td>9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>QUEEN OF HEARTS</td>
<td>JUICE NEWTON / Capitol</td>
<td>4997</td>
<td>22</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>MEDLEY BEACH BOYS</td>
<td>Capitol</td>
<td></td>
<td>5030</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>STEP BY STEP</td>
<td>EDDIE RABBITT / Elektra</td>
<td>47174</td>
<td>14</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>START ME UP</td>
<td>ROLLING STONES</td>
<td>Rolling Stones</td>
<td>21003</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>I'VE DONE EVERYTHING FOR YOU</td>
<td>RICK SPRINGFIELD / RCA</td>
<td>12166</td>
<td>10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>THE NIGHT OWLS</td>
<td>LITTLE RIVER BAND / Capitol</td>
<td>5033</td>
<td>10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>HARD TO SAY</td>
<td>DAN FOGELBERG / Epic</td>
<td>Full Moon</td>
<td>14</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>TRYIN' TO LIVE MY LIFE WITHOUT YOU</td>
<td>BOB SEGER &amp; THE SILVER BULLET BAND / Capitol</td>
<td>5042</td>
<td>7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>WHO'S CRYING NOW</td>
<td>JOURNEY / Columbia</td>
<td>18 02241</td>
<td>14</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>SUPER FREAK (PART 1)</td>
<td>RICK JAMES / Gordy</td>
<td>02488</td>
<td>9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>WHEN SHE WAS MY GIRL</td>
<td>FOUR TOPS / Casablanca</td>
<td>2338</td>
<td>12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>URGENT FOREIGNER</td>
<td>Atlantic</td>
<td>3831</td>
<td>17</td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>SHARE YOUR LOVE WITH ME</td>
<td>MINKY ROGERS / Liberty</td>
<td>1430</td>
<td>10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>HERE I AM (JUST WHEN I THOUGHT I WAS OVER YOU)</td>
<td>AIR SUPPLY / Arista</td>
<td>0626</td>
<td>9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>WE'RE IN THIS LOVE TOGETHER</td>
<td>AL JARREAU / Warner Bros.</td>
<td>49764</td>
<td>13</td>
<td></td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED)</td>
<td>CARL CARLTON / 24 02177 (CBS)</td>
<td>47223</td>
<td>14</td>
<td></td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>JUST ONCE QUINCY JONES featuring JAMES INGRAM</td>
<td>A&amp;M</td>
<td>2357</td>
<td>10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>SAY GOODBYE TO HOLLYWOOD</td>
<td>BILLY JOEL / Columbia</td>
<td>18 02518</td>
<td>7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>HOLD ON TIGHT</td>
<td>ELO / Jet 02408 (CBS)</td>
<td>14</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>OH NO</td>
<td>COMMODORES / Motown</td>
<td>1527</td>
<td>14</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>EVERY LITTLE THING</td>
<td>STEVIE NICKS with DON HENLEY / Modern</td>
<td>7341 (Atl)</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>THE THEME FROM HILL STREET BLUES</td>
<td>MIKE POST</td>
<td>47176</td>
<td>15</td>
<td></td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>PHYSICAL</td>
<td>OLIVIA NEWTON-JOHN / MCA</td>
<td>51182</td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>I COULD NEVER MISS YOU (MORE THAN I DO)</td>
<td>LULU / London</td>
<td>7006</td>
<td>13</td>
<td></td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>THE OLD SONGS</td>
<td>BARRY MANILOW / Arista</td>
<td>0633</td>
<td>19</td>
<td></td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>STOP DRAGGING MY HEART AROUND</td>
<td>TINA TURNER / Warner Bros.</td>
<td>02415</td>
<td>11</td>
<td></td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>SLOW HAND</td>
<td>POINTER SISTERS / Planet</td>
<td>47929 (E/A)</td>
<td>22</td>
<td></td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>ATLANTA LADY (SOMETHING ABOUT YOUR LOVE)</td>
<td>MARTY BALIN / EMI-America</td>
<td>8093</td>
<td>9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>ALIEN ATLANTA RHYTHM SECTION</td>
<td>Columbia</td>
<td>18 02471</td>
<td>8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>THERE'S NO GETTING OVER ME</td>
<td>RONNIE MILSAP / RCA</td>
<td>12524</td>
<td>18</td>
<td></td>
<td></td>
</tr>
<tr>
<td>35</td>
<td>WORKING IN THE COAL MINE</td>
<td>DEVO / Full Moon</td>
<td>47204</td>
<td>8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>NEVER TOO MUCH</td>
<td>LUTHER VANDROSS / Epic</td>
<td>14 02409</td>
<td>6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>37</td>
<td>SAUSALITO SUMMERNIGHT DIESEL</td>
<td>Regency / 7339 (Atl)</td>
<td>7</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>YOU SAVED MY SOUL BURTON CUMMINGS</td>
<td>Alfa / 7008</td>
<td>8</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>GENERAL HOSP-TALE</td>
<td>AFTERNOON DELIGHTS / MCA</td>
<td>13955</td>
<td>14</td>
<td></td>
<td></td>
</tr>
<tr>
<td>40</td>
<td>WHY DO FOOLS FALL IN LOVE?</td>
<td>DIANA ROSS / RCA</td>
<td>12349</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>41</td>
<td>YOUNG TURKS</td>
<td>ROD STEWART / Warner Bros.</td>
<td>49843</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>HE'S A LEE BEER GEES / ROSS 1066 (PolyGram)</td>
<td>5</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>43</td>
<td>PROMISES IN THE DARK</td>
<td>PAT BENATAR / Chrysalis</td>
<td>2555</td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>44</td>
<td>OUR LIPS ARE SEALED</td>
<td>GO-GO'S / R.K.S 9901 (A&amp;M)</td>
<td>17</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**CHARTMAKER OF THE WEEK**

- TROUBLE

- LINDSEY BUCKINGHAM

- ASYLUM 47223

### Chart

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>LET'S GROOVE</strong></td>
<td>Earth, Wind &amp; Fire</td>
<td>ARC / Columbia 18</td>
</tr>
<tr>
<td>2</td>
<td><strong>IN THE DARK</strong></td>
<td>BILLY SQUIER</td>
<td>Capitol 5040</td>
</tr>
<tr>
<td>3</td>
<td><strong>LADY (YOU BRING ME UP)</strong></td>
<td>COMMODORES</td>
<td>Motown</td>
</tr>
<tr>
<td>4</td>
<td><strong>BREAKING AWAY</strong></td>
<td>BALANCE / Portrait</td>
<td>24 02177 (CBS)</td>
</tr>
<tr>
<td>5</td>
<td><strong>IN YOUR LETTER</strong></td>
<td>REGO SPEEDWAGON</td>
<td>Epic / 14 02457</td>
</tr>
<tr>
<td>6</td>
<td><strong>STAY AWAKE</strong></td>
<td>RONNIE LAWS</td>
<td>Liberty</td>
</tr>
<tr>
<td>7</td>
<td><strong>THE VOICE</strong></td>
<td>MOODY BLUES</td>
<td>Threshold 602 (PolyGram)</td>
</tr>
<tr>
<td>8</td>
<td><strong>THEME FROM THE GREATEST AMERICAN HERO</strong></td>
<td>JOEY SCARABEI</td>
<td>Elektra 47147</td>
</tr>
<tr>
<td>9</td>
<td><strong>I WANT YOU</strong></td>
<td>CHRISTIAN</td>
<td>Boardwalk</td>
</tr>
<tr>
<td>10</td>
<td><strong>HEAVY METAL (TAKIN' A RIDE)</strong></td>
<td>DON FEDER</td>
<td>Moon / Asylum 47175</td>
</tr>
<tr>
<td>11</td>
<td><strong>ONE MORE NIGHT</strong></td>
<td>STREEM / Bodline</td>
<td>18 02529</td>
</tr>
<tr>
<td>12</td>
<td><strong>SAY GOODBYE TO HOLLYWOOD</strong></td>
<td>BILLY JOEL</td>
<td>Columbia</td>
</tr>
<tr>
<td>13</td>
<td><strong>CRAZY LADY</strong></td>
<td>COMMODORES</td>
<td>Motown</td>
</tr>
<tr>
<td>14</td>
<td><strong>HEAVY METAL (TAKIN' A RIDE)</strong></td>
<td>DON FEDER</td>
<td>Full Moon</td>
</tr>
<tr>
<td>15</td>
<td><strong>WE'RE IN THIS LOVE TOGETHER</strong></td>
<td>AL JARREAU</td>
<td>Warner</td>
</tr>
<tr>
<td>16</td>
<td><strong>SHARE YOUR LOVE WITH ME</strong></td>
<td>STEVIE NICKS with DON HENLEY</td>
<td>Modern</td>
</tr>
<tr>
<td>17</td>
<td><strong>WHY DO FOOLS FALL IN LOVE?</strong></td>
<td>DIANA ROSS</td>
<td>RCA</td>
</tr>
<tr>
<td>18</td>
<td><strong>I CAN'T LIVE WITHOUT YOUR LOVE</strong></td>
<td>TEDDY I CAN'T LIVE WITHOUT YOUR LOVE</td>
<td>WARNER BROS.</td>
</tr>
<tr>
<td>19</td>
<td><strong>LOOK GOODBYE TO HOLLYWOOD</strong></td>
<td>BILLY JOEL</td>
<td>Columbia</td>
</tr>
<tr>
<td>20</td>
<td><strong>MUSIC FROM THE NIGHTMARE</strong></td>
<td>JUICE NEWTON</td>
<td>MCA</td>
</tr>
<tr>
<td>21</td>
<td><strong>FOR YOUR EYES ONLY (THEME FROM THE MOTION</strong></td>
<td><strong>ENDLESS LOVE</strong></td>
<td><strong>DIANA ROSS</strong></td>
</tr>
<tr>
<td>22</td>
<td><strong>THE SWEETEST THING (I'VE EVER KNOWN)</strong></td>
<td>JUICE NEWTON</td>
<td>Capitol</td>
</tr>
<tr>
<td>23</td>
<td><strong>I CAN'T LIVE WITHOUT YOUR LOVE</strong></td>
<td>TEDDY I CAN'T LIVE WITHOUT YOUR LOVE</td>
<td>WARNER BROS.</td>
</tr>
<tr>
<td>24</td>
<td><strong>THE NIGHT OWLS</strong></td>
<td>LITTLE RIVER BAND</td>
<td>Capitol</td>
</tr>
<tr>
<td>25</td>
<td><strong>SLOW HAND</strong></td>
<td>POINTER SISTERS</td>
<td>Planet</td>
</tr>
<tr>
<td>26</td>
<td><strong>FOOLS FALL IN LOVE</strong></td>
<td>DIANA ROSS</td>
<td>RCA</td>
</tr>
</tbody>
</table>

**Denotes Powerhouse Pick**

**PRODUCERS AND PUBLISHERS ON PAGE 30.**

AmericanRadioHistory.Com
<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
<th>Format</th>
<th>Genres</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>WUR-FM/long Island</td>
<td>Asylum</td>
<td>Classic Rock</td>
<td>Classic Rock</td>
<td></td>
</tr>
<tr>
<td>WPLR-FM/new haven</td>
<td>Yonkers</td>
<td>Classic Rock</td>
<td>Classic Rock</td>
<td></td>
</tr>
<tr>
<td>WCOC-FM/Hartford</td>
<td>Yonkers</td>
<td>Oldies</td>
<td>Oldies</td>
<td></td>
</tr>
<tr>
<td>WCCM-FM/Hartford</td>
<td>Asylum</td>
<td>Classic Rock</td>
<td>Classic Rock</td>
<td></td>
</tr>
<tr>
<td>WBLM-FM/Maine</td>
<td>Augusta</td>
<td>Oldies</td>
<td>Oldies</td>
<td></td>
</tr>
<tr>
<td>WBSH-FM/Laurel Dale</td>
<td>Yonkers</td>
<td>Classic Rock</td>
<td>Classic Rock</td>
<td></td>
</tr>
<tr>
<td>WMM-FM/Cleveland</td>
<td>Yonkers</td>
<td>Classic Rock</td>
<td>Classic Rock</td>
<td></td>
</tr>
<tr>
<td>WRBK-FM/Rochester</td>
<td>Yonkers</td>
<td>Classic Rock</td>
<td>Classic Rock</td>
<td></td>
</tr>
<tr>
<td>WIXL-FM/Richmond</td>
<td>Yonkers</td>
<td>Classic Rock</td>
<td>Classic Rock</td>
<td></td>
</tr>
<tr>
<td>WAXB-FM/Detroit</td>
<td>Yonkers</td>
<td>Classic Rock</td>
<td>Classic Rock</td>
<td></td>
</tr>
</tbody>
</table>

All listings from key progressive stations around the country are in descending order unless otherwise noted. Adds are alphabetized.
<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
<th>Format</th>
<th>Call Letters</th>
<th>Additions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Y95-FM/ROCKFORD</td>
<td></td>
<td></td>
<td>Y95-FM</td>
<td></td>
</tr>
<tr>
<td>WQFM-FM/MILWAUKEE</td>
<td></td>
<td></td>
<td>WQFM-FM</td>
<td></td>
</tr>
<tr>
<td>KSHE-FM/ST. LOUIS</td>
<td></td>
<td></td>
<td>KSHE-FM</td>
<td></td>
</tr>
<tr>
<td>WLPX-FM/MILWAUKEE</td>
<td></td>
<td></td>
<td>WLPX-FM</td>
<td></td>
</tr>
<tr>
<td>WXRTH-FM/CHICAGO</td>
<td></td>
<td></td>
<td>WXRTH-FM</td>
<td></td>
</tr>
<tr>
<td>KZEW-FM/DALLAS</td>
<td></td>
<td></td>
<td>KZEW-FM</td>
<td></td>
</tr>
<tr>
<td>KTQX-FM/DALLAS</td>
<td></td>
<td></td>
<td>KTQX-FM</td>
<td></td>
</tr>
<tr>
<td>KFML-AM/DENVER</td>
<td></td>
<td></td>
<td>KFML-AM</td>
<td></td>
</tr>
<tr>
<td>KZLJ-FM/AUSTIN</td>
<td></td>
<td></td>
<td>KZLJ-FM</td>
<td></td>
</tr>
</tbody>
</table>

All listings from key progressive stations around the country are in descending order unless otherwise noted. Adds are alphabetized.
PARDON ME MISS: John McGhan (pinstripes) extends a warm greeting (in broken English?) to Marianne Faithfull at a party held by Rolling Stone Productions on October 5, the debut date of the company's newest syndicated radio show, "The Continuous History of Rock and Roll." Warner Bros. Records east coast director of artist relations Alan Rosenberg stands to Marianne's right; to McGhan's right is Roxy Myzal, manager of affiliate relations for Rolling Stone Productions, of which McGhan is director. The newly formed Rolling Stone division will be involved in radio and video production. Also spied at the party were Roy Orhison, Marty Balin, selected toes from Little Feat, Benny Mardones, former Baby John Waite (aren't we all?) and a certified video/videotape hero if there ever was one, John Zacherle.

MOVES: Dave Denver has been named PD of WLS AM and FM, Chicago, moving from operations manager at WISN, Milwaukee. . . . Max Floyd, former PD of WLUP, Chicago, has been appointed PD at WKLJ, Atlanta, which recently lost PD Alan Sneed to KRRI, Houston. . . . Jack Casey is leaving WZZP, Cleveland, to become PD to WMJX, Boston. When he makes the move in early 1982, current MD Bob McKay will become PD. . . . Fred Moore is the new PD at WLT, Minneapolis. . . . Jim Seemiller, former VP/GM of WEFM, Chicago, has been named director of operations for Chicago-based Multi-Media Communications. . . . Chet Rogers has been appointed PD of KYKY-FM, Seattle. He joined the station in 1980 after seven years with Seattle's KJR. . . . David Austin has been promoted to vice president and general manager of WEEI-FM. Most recently director of news and public affairs, Austin has been with the CBS-owned station since 1972. He replaces John Baker, who recently moved over to WEEI-AM.

FOR MATTERS: KPRZ, Los Angeles has become a "Music of Your Life" station, switching to the adult-aimed syndicated format created by Al Ham from religious broadcasting. . . . KCKN, Kansas City has converted from country music to adult contemporary. The station's FM sister will continue with its country format.

FM SHARE INCREASES: FM radio listening in the United States increased 6.8 percent over last year, according to a recent survey conducted by Arbitron. Of the top ten markets, those with the largest percentage of FM listening were Dallas/Ft. Worth, with a total FM share of 69.3 percent (an increase of 8.8 percent from last year); and Washington, D.C., with 65.7 (an 8.1 percent increase over last year).

Chicago and Pittsburgh were the only markets among the top ten which showed a slight decrease in FM listening. Averaging the top ten markets, FM radio's total share in 1981 is 54.9 percent, as opposed to AM's 36.5. In New York, the FM share was 49.0, compared with AM's 42.2; in Los Angeles, it was 51.3 for FM, 40.7 for AM. The averages don't add up to 100 percent because they don't include non-commercial radio stations that didn't make the spring 1981 book.

SHORT WAVES: We don't have a scientific explanation for radio's fascination with heaps of food, but apparently it works in promotions, even if it's not eaten. Take WTUE, Dayton, where morning drive team David Luczak and Dan Pugh set a new world record for sitting in a vat of spaghetti -- 53 hours and 32 minutes. Listeners pledged money by the hour, and the proceeds went to the Muscular Dystrophy Association . . . In Philadelphia, WWSP gave out 10,000 of those famous Philadelphia soft pretzels during the city's recent Super Sunday event. They were for eating rather than bathing, thank you.

College Radio Meet To Be Held in N.Y.

NEW YORK—College Media, Inc., the Roslyn, New York-based firm best known for the two magazines it publishes, CMJ Progressive Media and Jazz Line, will host the first annual "College Radio Brainstorm" next Saturday (24) at the Sheraton Hotel here.

According to a spokesman for College Media, the convention is expected to draw 500 college radio personnel from around the country for the series of seminars from 9 a.m. to 6 p.m. The scheduled topics for panel discussion include: "Radio Station Management," "Programming," "Commercial Radio in the '80s," "Artist Development Within the College Market," "The Viability and Promotion of College Radio," and "Record Company/Radio Station Relations." Speakers on the various panels will include representatives from major and independent record labels, independent college radio promotion/marketing firms, and leading commercial radio station personalities.

In coordination with the convention, CBS Records will host a video party on Oct. 23 from 8 p.m. to 11 p.m. at the 11th floor conference room in the label's headquarters. A showcase night will be staged on Saturday at Trax with Blotto, Hurricane Jones and Phil 'N' Blank slated to appear.

"First Buck...now Kenny..."
RECORD WORLD SALUTES
Record Bar
OCTOBER 24, 1981
In each of its 21 years, the Record Bars' Bergmans have striven to reach new heights. By realizing "impossible" goals, and establishing standards judged by others as unattainable, the Record Bar chain has achieved its pre-eminent status as one of the most potent and influential retailing entities in the music industry.

WEA and its family of labels proudly salute Barrie Bergman and his talented crew for their invaluable contributions to the growth and development of the pre-recorded entertainment industry in the United States.

Warner Bros./Elektra-Asylum/Atlantic

WEA/Warner/Elektra/Atlantic Corp.
In 1967, Record Bar consisted of three stores — all in the Raleigh-Durham area of North Carolina. Today, with more than 130 stores, Record Bar is one of the largest, most innovative and most respected retail chains in the nation.

Started as a family business in 1960, Record Bar has retained the close-knit family atmosphere fostered by founder and chairman of the board Harry Bergman and president Barrie Bergman despite the fact that the chain employs well over 1000 people in 28 different states.

As the chain’s store managers continue to win awards and accolades for their creative displays, the stores have set industry standards for their high-quality merchandising, upkeep and friendly atmosphere.

In this special section, Record World salutes Record Bar and the entire Bergman family for their strong commitment to the music industry for over twenty years.
Barrie Bergman Speaks Out

By GREG BRODSKY

As president of the 332-store (and counting) Record Bar chain, Barrie Bergman has seen the company grow from a small one-store operation in Durham, North Carolina in 1969 to one of the largest national record retail chains. Bergman began working in his father Harry’s record store, and as the chain grew, so did Barrie’s stature with the company. In this Dialogue, Bergman, a recent president and former convention chairman of NARM, talks about his years in the record business and the future of the Record Bar chain and the industry in general.

Record World: What are your day-to-day functions as the president of one of the largest record retail chains in the country?

Bergman: I’m basically a part-time referee. We have very strong people at the top of our company, and it’s my job to make sure that everybody is going in the same direction. It’s a coordination job. It’s also a public relations job because I have to deal with a lot of outside people. And of course, I have to make long-term decisions about where we are heading as a company, because until you do that you can’t plan the short-term.

Record World: How does it feel to be one of the most quoted and most respected persons in the record business?

Bergman: If it could happen to somebody, it couldn’t happen to anybody better than me. (Laughs.) I’ll tell you why. From the time I was 12 years old, I’ve worked in record stores. And I loved it from the first time that I did it. When I was a kid, I had a lot of sports heroes. But the funny thing was, I used to read Billboard and Cash Box — there was no Record World then — all the time. Cover to cover. I had heroes who were vice presidents of marketing for the record companies. Strange role models, but it’s really the truth. One of the really gratifying things is that I’ve gotten to know all those people. I have a true appreciation of the record industry because it’s meant so much to me for such a long time. And that’s one of the things that sometimes leads me to be a severe critic of it, because I love it and I would hate to see it really screwed up. The thing that led me to it and that leads all of the people who work for us to it is the music. We believe very strongly in the integrity of the music.

Record World: Which artists intrigued you when you were growing up?

Bergman: I admit I’m a home taper. I can’t stand the manufactured sound. If the manufacturers would buy higher quality tape they would be better recorded tapes, so I make my own tapes for the car. I make no bones about it. Because you’ll never develop new artists. They’re backing themselves into corners.

Record World: It gets better and better every year. But once the outside people get there and start to enjoy Hilton Head itself, what impresses them the most about the Hilton Head place?

Bergman: One of the really gratifying things is that I’ve gotten to know all those people. I have a true appreciation of the record industry because it’s meant so much to me for such a long time. And that’s one of the things that sometimes leads me to be a severe critic of it, because I love it and I would hate to see it really screwed up. The thing that led me to it and that leads all of the people who work for us to it is the music. We believe very strongly in the integrity of the music.

Record World: What are your day-to-day functions as the president of one of the largest record retail chains in the country?

Bergman: I’m basically a part-time referee. We have very strong people at the top of our company, and it’s my job to make sure that everybody is going in the same direction. It’s a coordination job. It’s also a public relations job because I have to deal with a lot of outside people. And of course, I have to make long-term decisions about where we are heading as a company, because until you do that you can’t plan the short-term.

Record World: How does it feel to be one of the most quoted and most respected persons in the record business?

Bergman: If it could happen to somebody, it couldn’t happen to anybody better than me. (Laughs.) I’ll tell you why. From the time I was 12 years old, I’ve worked in record stores. And I loved it from the first time that I did it. When I was a kid, I had a lot of sports heroes. But the funny thing was, I used to read Billboard and Cash Box — there was no Record World then — all the time. Cover to cover. I had heroes who were vice presidents of marketing for the record companies. Strange role models, but it’s really the truth. One of the really gratifying things is that I’ve gotten to know all those people. I have a true appreciation of the record industry because it’s meant so much to me for such a long time. And that’s one of the things that sometimes leads me to be a severe critic of it, because I love it and I would hate to see it really screwed up. The thing that led me to it and that leads all of the people who work for us to it is the music. We believe very strongly in the integrity of the music.

Record World: Which artists intrigued you when you were growing up?

Bergman: I admit I’m a home taper. I can’t stand the manufactured sound. If the manufacturers would buy higher quality tape they would be better recorded tapes, so I make my own tapes for the car. I make no bones about it. Because you’ll never develop new artists. They’re backing themselves into corners.

Record World: What is your favorite artist live?

Bergman: Bruce Springsteen. I saw him one of the first times he played before a big audience. It was at a CBS convention in the Bahamas. That’s when he was wearing his black tank top and sunglasses. He came out there — and I had seen the “Asbury Park” record but had never heard it, it had just come out — and I was stunned. I couldn’t believe what was going on onstage. There was this fantastic interaction between him and Clarence. It was unbelievable. He was supposed to play for 20 minutes, and of course he did an hour and a half. The funny thing is, a lot of CBS people were sitting there and saying, “Who is this guy?” It’s basically rock theater. He’s obviously seen theater and appreciated what was happening.

Record World: Recently, you were involved as an outside investor in the release of several records containing beach music. What was that because of your interest in that kind of music?

Bergman: Beach music, which is nothing but old R&B, evolved in North and South Carolina a long time ago. It’s all danceable, and that’s the common thread. My friend Eddie Weiss and I once put together an album for Atlantic called “Beach Beat.” It was sort of a natural thing to come back and do it again, because not the phenomenon is spreading. It’s nice music that’s held up for 20 years.

Record World: What was the reason for Record Bar starting its own label, Dolphin Records?

Bergman: Dolphin has evolved because we wanted a vehicle to get involved in the creative process. We just felt like it would be nice to have something so we wouldn’t have to keep giving artists that some of our people discovered away. We think we can develop some artists and sell some records.

Record World: How does it feel to be successful in an industry that seems to have suffered, from a profitability standpoint, in recent years?

Bergman: One of the key things that makes the company happen are the people who run the company and the people who run the stores. The other thing is that we’re in the right place. Malls are the right places to sell records. We decided that a long time ago. And that’s just plain old good marketing. Malls are the places for retailing in the U.S. One-stop shopping has become the thing to do. I do think, though, that the record business is
21's a winner!

Congratulations, Record Bar, from all of us at CBS Records.
First Row from Left: Larry Hyjek, District 1 • Mike Morgan, District 2 • Minehardt Fishel, District 3 • Becky Dunn, District 4 • Craig Boyd, District 5 • Ray Chappell, District 6 • Bill Day, District 7 • Second Row: Vern Armstrong, District 8 • Third Row: Fon Denton, District 9 • Blake Hadelie, District 10 • Debi Kallerup, District 11 • Guy Thibaut, District 12 • Gene Kraudel, District 13 • Bruce Fussell, District 14 • Mike Donohue, District 15
PolyGram Records
is proud to salute
Barrie Bergman and the entire
Record Bar Family on
their 21st Anniversary.
Ralph King Discusses Marketing

By GREG BRODSKY

Ralph King is Record Bar’s vice president of marketing. Along with marketing managers Bill Bryant and Melinda Clark and administrative assistant Diane Battle, King oversees the advertising and operations ends of the company as well. Beginning as a sales clerk in 1975, King worked his way through the Record Bar ranks. He has been a store manager, company marketing coordinator, and was director of sales before being promoted to his current position.

At the time of our interview, King (along with finance VP Dan Surles, purchasing VP Ed Berson, and director of advertising Michael Vassen) had just returned from a business trip to New York and Los Angeles.

Record World: What were you doing on your recent visit to the east and west coasts?

Ralph King: We sat down with the manufacturers and went through some of our concerns. We were out trying to sell the case for a major retailer. We’ve taken a long, hard look internally at what’s going on with the Record Bar. Where can we improve? That’s one of the things that we told the manufacturers—that there are areas that we feel that we can improve upon and that we need their help in some of these areas.

RW: Did you have any suggestions?

King: We want an incentive to sell records, not to buy them. Give me some incentive at the point of sale—a 15 to 20 percent discount that’s attached to the number of records that you return, for example. That if you buy 10,000 copies of something and you sell 85 percent of it, you’re going to get a 20 percent discount. If you buy 10,000 and sell only 50 percent, you’ll get a five percent discount. That gives me an incentive to sell those damn records, because I’m obviously going to make more money selling them than returning them.

RW: Does it scare you that record retailers are becoming more and more dependent on accessories?

King: Sure it scares us. That’s the primary reason for our trip. We went to New York and Los Angeles to demonstrate to them that we’re in a no-win situation here. We can continue to break even selling their products, but in order for us to maintain any profit we have to look at some of these outside products. We’ve created a product line that we call lifestyle products—things that are related to the music customer’s lifestyle. Fortunately, they’ve done very well for us. Our accessories have done well for us: blank tape and record care products, but we needed to go beyond that.

We spend a lot of time trying to justify why we’re in blank tape. I know that selling blank tape is not good for the record industry. But I also know that if we stop selling blank tape, the Record Bar is going to suffer considerably in terms of the margin we have available to us. We told the manufacturers, “Please help us. Come up with some alternative products.” But at this point, I don’t have an alternative from our industry. The manufacturers have such great distribution systems compared to a lot of other industries. If we can get a CBS or a WEA behind an alternative product and if they put their creative efforts into marketing it, the chances are very good that it’s going to be a success. They’re just too good at what they do for it not to be.

RW: Record Bar seems to be getting pretty good at advertising and marketing, too.

King: AD-ventures has developed into a full-fledged advertising agency. We’re putting more and more money into our own advertising every year. You don’t buy radio because a radio station is playing a record. You buy it to reach the consumer. We’ve had a real luxury with radio. They’ve made our business work. Now we’ve got to start using them to buy through the programming to the consumer. We’re not going to break new records through advertising. People are conditioned from growing up and hearing radio, to hear something before they buy. It’s not like we’re selling toothpaste or pantyhose and we come out with a new line that looks good.

We told the manufacturers is that if they would spend the money to market their products, we’ll spend the money to market Record Bar. We can do a better job at selling ourselves with our money than we could ever do trying to sell three or four different messages with their money. We’re trying to establish Record Bar as a very viable retailer. That if you’ve got disposable income to spend, you would be better off buying records and tapes at Record Bar than you would be going out and buying whatever at some other store.

RW: So Record Bar no longer considers itself to be just a record retailer?

King: We feel like we’re as good at what we do as probably anybody in specialty retailing, from B. Dalton to the Gap. We’re doing aggressive, ongoing research, both internally and externally. We’re trying to learn more and more about our consumer and about our products. Our primary focus for the coming year and for the years to follow is individual store attention. We would like for the services we provide through the office to put the store manager in the best position to make decisions concerning his or her market. These decisions can increase sales and help position Record Bar as the place to shop.

RW: Record Bar is just now completing a tremendous period of growth and expansion. What was the year 1981 like for the chain?

King: For the past year, we’ve been in the business of opening stores. It was a very calculated effort. We saw an opportunity in 1981 that didn’t exist in the years prior to that. Musicland wasn’t leasing any stores. Camelot was leasing very few. We have become, in terms of the things that developers look at, the best shot as a record store. We produce more dollars per square foot than most people, not only in record retailing but in specialty retailing. We financed most of the openings that we did this year through inventory. This year, we will have opened a net of about 34 stores. We don’t have as much inventory out there to sell.

RW: Will things be different in 1982?

King: In 1982, we would like to open no less than 10 stores. We have a commitment to growth not only for Record Bar but for the industry as well. We will hopefully do no more than 15 next year. It will enable us to tighten
Congratulations to Barrie Bergman and Record Bar on our mutual success on “Ocean Drive” Vol. 1 and Vol. 2. Looking forward to Vol. 3… Coming soon

Larry Crockett and Eddie Weiss

Beach Beat Records
Raleigh, North Carolina

“Collector’s editions of Original Beach Music kits.”
Tracks: Record Bar’s ‘Store of the Year’

The opening of Tracks, a 10,000-square-foot “superstore,” was something of an experiment for the Record Bar chain. The freestanding store, located in Norfolk, Virginia, has five times the inventory capacity of a regular Record Bar store, and does its own buying and advertising. On its fourth anniversary, Tracks has clearly done itself a success, and was recognized as “Store of the Year” at the July 1981 Hilton Head convention.

The success of Tracks, says general manager Paul Fussell, was “a combined effort of the crew, from the clerk aides to the assistant manager,” and, significantly, “a community effort, also. The Tidewater area’s acceptance of us (proves) that we are their choice.”

Physically, the store’s huge inventory of records, tapes and audio/video accessories is housed in an attractive setting of wood, brick, stained glass windows and beveled glass doors. Merchandising space is generous, and seven windows are available for displays. Customer service, accessories and classical music are all set off in ample separate areas, and since the store’s establishment, sections for imported records, audiophile product and oldies singles have been expanded.

But the luxuries of spaciousness and atmosphere are only starting points in building the large clientele that Tracks serves. Tracks has also built a close relationship to the community through its local promotions and careful in-store customer service. Fussell says that Tracks tries to be very visible to fans of all sorts of music, whether AOR, top 40, country or R&B. “We try to spread ourselves as much as possible, so that when people think of music, they think of Tracks.”

Planning and implementing promotions is a large, ongoing project for the 30-member Tracks staff. There may be one to four smaller promotions going on at any given point, and at least four major promotions are done each year, according to Fussell. At the moment, Tracks is celebrating its fourth anniversary and the opening of the fourth Record Bar in the area with a promotion launched in cooperation with radio station K94, called “Four Choices.” In the month beginning October 10, the stores will give away four different stereo systems each week (supplied by Sound World, a local audio dealer) and a grand prize system worth $11,000. In addition, each day a different artist is featured in a catalogue sale and contest featuring prizes of concert tickets and albums. In a recent Beatles Weekend promotion, Fussell says, the winner chose an album cover to be painted onto a six-foot square board by the store’s art department.

The store’s air band and air guitar concerts, in which entrants mime to their favorite records, have also been heavy customer draws, with anywhere from 500 to 1000 spectators cheering the air bands. The winners of these contests, Fussell says, have opened local concerts for Foreigner and Van Halen. Entrants alone for the air guitar contest totaled some 400: “It gets a lot of people out here buying.”

When it comes to selling, though, Record Bar’s reputation for customer service is built upon by Fussell’s “super staff,” headed by assistant manager Cynthia Ginn, buyer Diana Agresta and merchandising department head Kevin Muggian. “We are not a self-service store,” says Fussell firmly. “We believe very highly in service to get customers back into the store, helping them to look, and suggesting related product, accessories and boutique items, so that they don’t leave empty-handed. People need to have that bit of suggestive selling.”

The experience of staff members ranges from six months to three and a half years; elder employees help assistant managers train new personnel in basic policy, procedures and efficiency: “It’s a continual learning process.”

The willingness of Tracks management and staff to experiment has made Tracks a prime testing ground for new operations, promotions and training procedures, according to the district supervisor for the Tidewater area, Mike Morgan. “Their success, basically, is with the people running the store,” he says. “Everybody there has hit their stride. Everything’s come together. A particularly auspicious sign for Tracks’ fourth anniversary is its 20 percent increase in sales for 1981; its inventory four times a year. “Having as much inventory as they do,” Morgan says, “they’ve got it in control so that it’s very profitable. It’s tailed for the market.” Morgan further praises the store for its unending promotion and public service efforts. “Everyone knows about it; they’ve got the word out, all down the line. They are on a cutting edge, trying new things, breaking new artists. (All of this) makes it really exciting. Tracks might be the best record store in the country.”

Trilby Berger: ‘Manager of the Year’

Trilby Berger started working for Record Bar at the age of 16 as a temporary sales clerk. Today, seven years later, Berger has moved up the ranks to become manager of Record Bar #86 in Morrow, Georgia. Her hard work, strong leadership and outstanding merchandising skills were recognized this year when she was named “Manager of the Year” at the annual Record Bar convention in July.

As manager of the Atlanta outlet, Berger’s responsibilities are multifaceted. Her duties include hiring, training and troubleshooting. Berger feels the employees have an important impact on the success of the store, and are an integral part of the overall atmosphere of the outlet. “I have a very well-trained crew, and a strong assistant manager named Cindy Baughman who is a big help. Having six competent people working with you definitely makes the job a lot easier and certainly more enjoyable.”

Berger’s other responsibilities include inventory, coordinating advertising, merchandising and interacting with label reps. “I have certain things I have to do each day, but part of the fun of this job is that every day is really different,” Berger says. “Sometimes all I do in a day is talk to record label people. Another day, we could be short on sales help, so I may run the cash register or work on customers.”

But merchandising is this manager’s area of specialization and something she stores emphasizes. With today’s tight economy, Berger feels, the store turns over items at a rate that is more important than ever. “Record sales are harder to come by these days,” she says. “It now takes three hot singles per album for an album to rank on the charts.”

But merchandising is this manager’s area of specialization and something she stores emphasizes. With today’s tight economy, Berger feels, the store turns over items at a rate that is more important than ever. “Record sales are harder to come by these days,” she says. “It now takes three hot singles per album for an album to rank on the charts.”
RECORD BAR—
A VISION OF SUCCESS

Within the course of business
a strong union between parties can
only build prosperity.

This union must facilitate the
exchange of philosophies and concepts,
which when molded into a single train
of thought strengthens both parents.

TDK and Record Bar have
made this marriage of manufacturer
with retailer and conceived a child
named "SUCCESS."

We at TDK take this opportunity
to thank Barry, Ed, Reade, Ralph,
Melina, Michael and the entire
Record Bar family on this, their
21st year of success.

Congratulations from all of us at

TDK
THE FUTURE IN SOUND AND PICTURES.
Day in the Life of a District Supervisor

Becky Dunn

The peripatetic Becky Dunn is one of Record Bar’s fifteen district supervisors, whose offices extend from home to any of several locations that may be hundreds of miles distant, and to whom “full-time” work means “a 24-hour job.”

Dunn supervises nine stores in the tri-state area of Virginia, North Carolina and Tennessee. She visits each store every three weeks, consulting with the other district supervisors and office staff on a Monday conference call each week and at quarterly meetings held in Durham. Dunn travels some 500 miles per month around her district, mostly by car: in the winter she flies to avoid the icy mountain roads. Her mileage is actually below average, compared to the 1500 to 2000 miles per month traveled by supervisors whose stores are more widely spread.

Dunn joined the Record Bar late in 1974 for the Christmas season. Because she was a part-timer, she laughs, she was laid off right at the turn of the year. However, she rejoined as part-time clerk, and successive promotions saw her manage two stores in Raleigh and Greensboro, North Carolina, prior to her assuming the supervisor’s slot. “I wasn’t looking for it; they asked me, ‘Do you like to travel?’ Do you have a fear of flying?’”

A typical working day starts at 8:30 in the morning and extends sometime into the evening. Thursday, September 17, 1981, for example, started when she was called at home in Charlotte by the manager of Record Bar #76, in Bristol, Virginia. Terry Randolph tells Dunn of a nighttime break-in by vandals who sprayed-painted the walls and stole some petty cash. Dunn believes the damage was done by local kids; as it turns out, “there was more of a headache than loss,” because paperwork for the police report and arranging proper security with mall management and fire marshals ballooned the slight damage out of proportion.

By 9 a.m., Dunn is at Record Bar #65 in Charlotte to help coordinate a benefit held jointly with radio station WRCY for Penny Pitch, a local charity. Eight thousand donated albums are being sold outside the store, with all proceeds to the charity. Dunn sets up the albums and instructs volunteers using the cash registers, donated by Record Bar. Dunn is across town by 10 a.m. at the Southpark Mall Record Bar (#7) for a regular store visit. After discussing assistant manager Hope Yarn’s Employee Status Report with her and manager Bill Clifton, Dunn "browses" the store, in a point-by-point check of catalogue product, accessories, front racks, product placement, sale product, merchandising, and store cleanliness. These nitty-gritty details underline the score the great mass of specific expertise required by the supervisor’s job: Dunn, who’s managed three Record Bars, must know everything about running a store.

In the course of her visit to #7, Dunn contacts the data processing department to inquire about new release tags and the marketing/operations department about a new store opening. Also, operations director Bill Joyner about a scheduling problem pointed out to her by the assistant manager, and discusses new release quantities with the purchasing department. These communications represent the other major portion of the supervisor’s job: acting as go-between for the different departments of Record Bar’s home office and the management and staff of the stores in her district. “The home office people are specialists,” Dunn states; it is her task to consult the specialists on behalf of single managers and relay information back. “Their vocabularies are different, and I have to ask the questions and get an answer. (Asking) can make you look foolish sometimes, but you come away learning something.”

(Continued on page 38)
We’re Making A Big Splash.

The Brice Street Band
Welcome To BRICE STREET! “Rise Up In The Night” (DLP 1001) is the first release on Dolphin Records. Experience their unique brand of Rock ‘n’ Roll. We think you’ll be spreading the word.

Robert Starling
Watch the racks for “Don’t Give Your Love Away” (DLP 1002), ROBERT STARLING’s debut on the South’s hottest new label — Dolphin Records. Starling’s one-man acoustic live show has taken the East Coast by storm . . . wait until you hear him in the studio!

The Coulters
Dolphin Records’ newest act, THE COULTERS, lend the very best of country pop with the flavor of the Carolinas. Anticipate their debut LP around the first of the year.
Ed Berson, Record Bar's vice president of purchasing, has had first-hand experience at both the manufacturing and retailing end of the record business. Because of his unique industry perspective, Berson knows how business gets done at both ends.

Prior to joining Record Bar in 1979 Berson was national sales marketing director for Capricorn Records. Before that he was general manager of ABC Records. In what he terms an "interesting transition," Berson enjoys "watching the manufacturers do their dances on the other side of the desk." He feels strongly that this has aided him in his current position.

Record Bar's purchasing department is responsible for the buying and distribution of all saleable product. This includes not only pre-recorded records and tapes but the boutique and accessory items as well. Berson gives his department a great deal of credit for the way it handled the chain's 30-plus store expansion during the 1981 fiscal year. Purchasing added only two new people during the busy year despite the fact that, says Berson, "nobody felt they were underworked last year."

The department is on the phone with each store in the chain at least once a week. Records and tapes are divided into two categories: best sellers (including virtually all current product) and catalogue. Store managers will then order LPs over the phone while either Geri Ducey or Kaye Jenkins in purchasing feeds the information into one of several computer terminals. The Record Bar warehouse (also located in Durham) is then notified of the records requested and the order is prepared.

Berson eagerly responds to questions dealing with some recent industry changes. When asked what effect the manufacturers' 20 percent returns policy has had on Record Bar, Berson replies, "If there is proper selling and proper returns, 20 percent is realistic. But when some labels get cold, there's going to be a problem. It doesn't matter who it is. There's no perfect buyer. If there was, there would be no returns. On the other hand," he laughs, "if the manufacturers were perfect, there would be no stiffs."

Berson is proud of Record Bar's buyers. Ten-year company veteran Norman Hunter, Steve Bennett, and newcomers Jim Thompson and John Kuhnle handle the buying of pre-recorded product, while Reade White-Spunner purchases accessories.

Berson calls the various labels' $5.98 catalogue programs "a vital price point in the stores" but insists that the manufacturers shouldn't just stop there. "We need other changes," he insists. "We need not only LPs, but EPs and maybe even a $3.98 line. Sure, the labels have overhead and have to pay their bills. But maybe artists and managers shouldn't be able to demand the money that they are demanding. If a guy makes a hit record, fine! He should make a lot of money. But if the same guy makes a bad followup, perhaps he should suffer."

Berson faults the lack of good industry-wide promotions and is critical of artists for not putting enough back into the industry. "The NARM slogan ('Give the Gift of Music') has been a solid first step. But Stevie Wonder sells TDK tapes on TV, and you never see artists telling people what a good value pre-recorded music is."
Finance VP Dan Surles Discusses Profitability

Record Bar tends to promote from within, but there are exceptions. After nine years with Price Waterhouse, Dan Surles was asked by Record Bar president Barrie Bergman to join the company as vice president of finance. Surles joined the retail chain in February. His main responsibilities are the accounting and financial management of Record Bar.

Surles adapted to his new position quickly, and why not? As senior audit manager with Price Waterhouse, one of his clients had been the Record Bar chain. His broad business background has aided his understanding of why the chain has remained prosperous in the 1980s when other record retailers have not. "We have maintained our profitability in a period of rapid growth, high interest rates and soft retail sales by not being record discounters," Surles flatly claims. "We don't give our product away. That gives us a good gross margin to work with. Besides, we have good, close-knit people throughout the company that know the business very well. It is becoming increasingly difficult to maintain profitability, but we have done that."

Is Record Bar increasingly dependent on the sale of accessories and boutique items to maintain profits? "We feel confident of our ability to merchandise record and tape products and we would prefer that our products be records and tapes," he replied. "But the future of the industry lies in the manufacturers' hands. They have to talk to themselves more and unify."

"Why don't we have industry-wide implementation of bar coding? Why isn't there more unified advertising on a national scale? The NARM 'Give the Gift of Music' campaign has been great, but we need more than that. Artist royalties have to be more realistic," says Surles, adding that he feels it is the responsibility of record retailers to be on top of the changes once they are made.

Among the employees of Record Bar's accounting department are director of accounting Eddie Lassiter; Cathy Lee, the accounts payable supervisor; Casey Paganini, the accounting supervisor; payroll supervisor Cindy Hulbert; and Arlene Bergman, the company treasurer. In addition, Alan Lyles is in charge of accounting systems development. Surles hopes for the implementation of an internal audit staff — supplementing the work of an outside accounting agency — to do financial and operational auditing for Record Bar. "We're always looking for ways to improve what we're doing on a day-to-day basis in the stores, be it financial or just in the way we do business. Accounting is a coordination function," Surles continues, "because I am interacting with purchasing, sales, leasing and data processing on a continuous basis."

Surles was asked if Record Bar's recent rapid expansion had strained the chain financially. "It has," he replied. "But with stronger inventory controls and with a major tax deferral (Record Bar recently changed its fiscal year, a common business practice for tax deferral purposes), we are basically over the hump. We're well-situated in malls, and since there aren't going to be as many new malls being built in the future, it was important for us to be positioned in advance."
Creative Ideas From the ‘Merchandiser of the Year’

Aggressive and creative in-store merchandising has long been heralded as one of the most effective ways of selling product, and Record Bar #69 in Bristol, Virginia is an outstanding example of what innovative merchandising can do for sales. Managed by Terry Randolph since March 1981, the store has won many national display contests and won Record Bar’s “Merchandiser of the Year” award in 1981.

According to Randolph, proper merchandising has become more important than ever. “The price of product, in conjunction with the economy, has made merchandising a necessity. Fortunately, the labels have realized that, and we’re getting a great deal more merchandising materials of better quality.”

Trilby Berger

(Continued from page 12)

The 4400-square-foot store that Berger manages has placed or won eight optional and required merchandising contests in the past year. “Merchandising is the most important aspect of any store,” Berger contends. “We generally go out with national promotions and we are constantly changing our in-store wall displays.” Berger advises would-be merchandisers to make sure that the display is eye-catching and that the sales prices are clearly marked. “It is also important to make sure that the product — the albums and cassettes — are right there with the display. You should never make the customer have to look for the product you are advertising.” The store has a full-time merchandiser, Susanne Gehrke, who works closely with Berger, creating original in-store and point-of-purchase displays.

These past few years have been rewarding ones for Berger, who views her work not as a job but as a career. “I feel like I have a lot of freedom to run this business the way I think it should be run,” Berger says. “All Record Bar managers are encouraged to manage their stores in their own particular style. All the managers are different, with different strengths and weaknesses, but because we are given freedom and confidence, we all do the best job possible. There is a lot of loyalty to the store and to the company. I feel like this is my store and I have a personal stake in how well it does. Record Bar offers a young person a lot of opportunities.”

The creativity of a display, however, is largely a result of the personnel who can take raw merchandising aids and work them into a creative package. “Record Bar cannot exist on just taking raw flats and posters and displaying them. A good merchandiser will take the raw materials, display them in unusual ways, and even purchase his own materials. In fact, I would say that one of the first things a merchandiser should learn is where his local art supply store is located.”

Randolph, with the help of Robbi Morrison, has created some prize-winning displays. His store won the Maxell display contest by creating a display with giant letters spelling “Maxell.” The store also hung tinsel from the oversized letters and created a rainbow around the lettering. Another eye-catching, award-winning display was for TDK. In this instance Randolph and his staff built a large plywood box in the shape of a recorder. “The mock recorder had working VU meters and an actual cassette door which opened and closed. About the only thing it didn’t do was play. We won first place in that contest.” The display was so effective, according to Randolph, that a number of store shoppers asked to buy it.

Jim Thompson, who was manager of store #69 part of last year and who recently joined the purchasing department, also played an active role in creative merchandising. “When you know that a label has committed money to merchandising, you want to make sure those dollars are backed up. I think labels have been open to giving us ad dollars because we’ve done so well with these funds.” Thompson noted a display which store #69 prepared for a WEA fall promotion. “The front wall of the store looked like a ballot on an electronic voting machine. Above it the theme ‘Our candidates can be bought cheap’ was written. The cover of each piece of WEA product was shown, and a voting lever had the name of each artist in the same graphics that it appeared in on the album. On the other side of the store there was an actual voting booth where shoppers could cast a vote for their favorite artist.” This display won first place in a Record Bar contest.

Randolph notes that every merchandising campaign needs the back-up support of store staff members. “In the end,” he says, “there’s nothing like having a staff member talk to a customer and recommend different records. It’s important to have a visually stimulating store, but the personnel have to love music and that has got to be transmitted to the customer. As far as I’m concerned, if you don’t love music, you may as well be selling shoes.”
Dear Barrie,
The way you treat your employees is the way you treat country music... like family. Congratulations Record Bar. Cousin Jan

JAN RHEES MARKETING
P.O. Box 74, Nashville, Tennessee 37221

Congratulations

ALSHIRE EXACT PRODUCTIONS

Congratulations
Barrie Bergman
Record Bar Company
from
The Bestway Group

Your Company for the 80's

A.A. RECORDS & TAPES

1105 Globe Avenue, Mountainside, New Jersey 07092
201-233-9435

Best Wishes
and continued success.

DeJive Records

The Gang at Delite

Congratulations!
from
THE MOSS MUSIC GROUP
to RECORD BAR
on your 21st YEAR ANNIVERSARY
and to
André-Michel SCHUB
1981 Grand Prize Winner of the Van Cliburn Piano Competition

André-Michel Schub
BRAHMS
Variations on a Theme by Handel
LISZT
Paganini Studies Nos. 3 & 6
Dante Sonata

GRAND PRIZE WINNER
Van Cliburn Competition

The Moss Music Group, Inc.
48 West 38th St., NY, NY 10018

Record Bar's 21st Anniversary
Store Managers

Top row, from left: Sue Austin, Store #71, Winston-Salem, NC • Lynn Brook, Store #72, Morgantown, WV • Vicki Dame, Store #74, Columbus, GA • Matt Fussell, Store #75, Macon, GA • Doug Sessions, Store #76, Durham, NC • Eric Tlachauer, Store #77, Overland Park, KS • Michelle Cacho, Store #81, Gastonia, NC • Ed Null, Store #82, Kingsport, TN • Second row: Mary Carlson, Store #83, Northbrook, IL • James Adkins, Store #84, Cincinnati, OH • Rick Culross, Store #85, Orlando Park, IL • Trilby Berger, Store #86, Morrow, GA • Bubba Wells, Store #87, Baton Rouge, LA • Jean Ware, Store #88, Norman, OK • Tina Dalpiaz, Store #89, Chesterfield, MO • Rick Jenkins, Store #90, Columbia, SC • Third row: Paul Fussell, Store #91, Norfolk, VA • John Stout, Store #92, Jacksonville, NC • Tommy Flisek, Store #93, Gainsville, FL • Paul Driscoll, Store #94, Hickory, NC • Randy Burns, Store #95, Florence, AL • Lise McLean, Store #96, Antioch, TN • Gary Finch, Store #100, Florence, SC • Kelly Walden, Store #101, Spartanburg, SC • Fourth row: Jack Burnett, Store #102, Greenville, SC • Bruce Bradham, Store #103, Dalton, GA • Andy Woody, Store #104, Wilmington, NC • Steve Hancock, Store #105, Gaston, MS • Nancy Buckhart, Store #106, Cedar Rapids, IA • Gary Rose, Store #107, Union City, GA • Vince Delay, Store #108, Iowa City, IA • Eddie Mims, Store #109, Leesburg, FL • Fifth row: Randy Harrison, Store #110, Eden, NC • Mark Schreiner, Store #111, Athens, GA • Stuart Murphy, Store #112, Atlanta, GA • Dixon Singleton, Store #115, Statesville, NC • Marion Jamison, Store #116, Atlanta GA • Jimmy Flisek, Store #117, Arlington, TX • John Kirby, Store #119, Boone, NC • Richard Smith, Store #120, Chesapeake, WY • Sixth row: Bruce Hugo, Store #122, Jasper, AL • Barb Moore, Store #124, Bloomington, IL • Tim Luckey, Store #125, Greeley, CO • Bob Lear, Store #127, Killeen, TX • Joe Vogel, Store #128, Baytown, TX • Elizabeth St. Pierre, Store #129, Ogden, UT • Jerry Restaino, Store #130, Lexington, KY • Robert Branum, Store #131, Lexington, KY • Bob Southwick, RB #139, Chubbuck, ID • Keith Driver, RB #142, Chesapeake, VA • Tim Luckey, RB #144, Ogden, UT • Jerry Restaino, RB #145, Virginia Beach, VA

Charleston, SC • Geoffrey Gardner, RB #113, Mt. Hope, WV • Bill Dumas, RB #114, Oklahoma City, OK • Jerry Young, RB #121, Jacksonville, NC • David Baker, RB #123, Memphis, TN • Steve Hack, RB #131, Lexington, KY • Robert Branum, RB #136, Evansville, IN • Joe Barboline, RB #138, Kalamazoo, MI • Bob Southwick, RB #139, Chubbuck, ID • Keith Driver, RB #142, Chesapeake, VA • Tim Luckey, RB #144, Ogden, UT • Jerry Restaino, RB #145, Virginia Beach, VA

AmericanRadioHistory.com
Barrie Bergman

(Continued from page 4)

viable for the long term as long as the people — particularly at the manufacturing level — act in a responsible manner. There may be some price resistance at the $10 level, and that’s a concern for all of us. Somebody’s going to have to make the artists aware of that.

RW: Do you feel that the record companies are sympathetic to retailers?

Bergman: Not only have they raised list prices but they’ve narrowed our margins at the same time. Along with cutting return percentages, my God, it’s a good thing we’re good. If we weren’t, we’d be out of business. If I were a manufacturer it would concern me to think that perhaps there wouldn’t be a dealer network left to sell my records. Every week it seems like there’s another one going out of business. Guys are getting squeezed terribly.

RW: You mentioned the 20 percent returns policy. Has Record Bar been hurt by it?

Bergman: Returning records costs you money, so you try to do it as best as you can. But it’s very difficult to go label against label if there are multi-labels in one distribution because of the ebb and flow. But most of the record companies are comfortable with it now. They understand what their policies are. For awhile, some of the companies didn’t understand how to enforce their policies. But a half decent retailer has no problem with it.

RW: The potential profits on accessories and boutique items are tremendous. Is Record Bar at the point where you couldn’t survive without the income derived from those products?

Bergman: I’ve got news for you. The manufacturers can talk about blank tape and home tapers all they want. But if it weren’t for blank tape and boutique items, we wouldn’t make anything. Records are damn near break-even for us. I mean, I’m not planning on throwing records out. We’re a music company. We want to sell records. But it’s not where we’re making money. I think it’s a damn shame.

The thing that led me to (the business) and that leads all of the people who work for us to it is the music.

RW: What can be done to turn things around?

Bergman: We’re in a total 180-degree from the insane days of five years ago: “Let’s cost cut to the point of self-annihilation.” Somewhere it seems to me there is a middle ground. I still think there is a problem at many record companies of too many folks running around. They’re continuing to spend incredible sums of money on promotion. There’s such a grave waste. I’m not saying that they should spend it on us or on any other retailer. Spend it on television! It’s been proven that the consumer will respond to record stuff on television. Look at the tremendous job that K-Tel had done. Every time they release a record just about, it’s our number-one record in the chain for at least a week. To me, the finest idea anybody has had in this industry in some time is the NARM idea to go with the “Gift” slogan on an industry-wide generic campaign. The idea of having a slogan on the back of every record and having the consumer pay a penny or two more on every record would be wonderful. If it gets funded, I’ll be surprised.

RW: Is Record Bar considering selling videocassettes and discs?

Bergman: We have been doing some very minor testing, but with each passing day, we get further and further away from it. I hope video is going to be a fantastic item and a fantastic item for Record Bar. But as it’s being run now, “Thank you but no thank you.” The price points are ludicrous at this point.

RW: You told me several months ago that Record Bar had planned on adding 15 to 20 stores during the past year but that some great mall locations became available above and beyond that number. You’ve added over 30 stores in the past 12 months. Are you pleased with the results?

Bergman: Tremendously pleased. The new locations have been the best quality ones we’ve ever had. This year strained our finances, manpower and systems. So what we want to do next year is slow the growth down some. Try to do better what we’re doing now. One limiting factor is that they’re not building that many malls. The mall building business has slowed down dramatically because it costs so much to build one. The long...
Barrie:

It has been a privilege to 'Cover' Record Bar
Tommy Neblett: ‘New Manager of the Year’

Cited as “New Manager of the Year” for his work at Record Bar #4 in Raleigh, North Carolina, Tommy Neblett was praised at the 1981 Record Bar convention for his diligence and attention to detail. In addition, says his former supervisor, Minehardt Fishel, “The boy’s just special — real fun, disgustingly nice.”

Neblett relocated to Record Bar #58, in Pensacola, Florida, in September, and was preparing to return to North Carolina for his wedding early in October, but kept a level head in spite of simultaneous transitions to talk about the Record Bar approach to record selling and the satisfactions of making good in the organization.

“I started in September 1977,” Neblett recalled of his first part-time mailroom job. “I thought I was going back to school, but I never did.” Neblett worked nine months in the mailroom, a week in the warehouse, and was a clerk at the Chapel Hill Store and assistant manager at Greensboro before being assigned to manage the Raleigh store.

The Raleigh location had been renovated with three display windows and stained glass/natural wood decor. “I liked it a lot,” Neblett says. He was in charge of a 2500-square-foot store and a staff of six. He and the experienced crew “clicked really well; we were on the same wavelength.”

As a group, he says, they aimed to take their jobs “a step further than salesmanship: we knew customers by name, and it was almost a personal relationship. You make sure everyone is greeted and feels welcome and comfortable, (but it’s) also a great feeling to recommend something you know they are going to enjoy.”

The keystone of customer service, in Neblett’s view, comes under the “general concept of taking care of the community. You can do so much through customer service and training, but you have to get your name on people’s minds.” Therefore, Neblett and his staff launched aggressive promotions advertised heavily in the local media. Neblett is especially proud of the one keyed to the “Beach Beat” sound of the southeast, featuring the ‘50s and ’60s music of Marvin Gaye and the Tams, as well as a local Beach Beat band, the Embers. Some 300-500 fans crammed the mall to hear music and win Record Bar jackets, Miller Beer coolers and a weekend at Myrtle Beach, South Carolina. “It was a tremendous day,” Neblett said. “It took three months (to arrange), and it was such a rewarding feeling to see it fall into place.”

In addition, the store also ran promotions in cooperation with local clubs such as the Pier, a rock showcase, and Music City, a country and western club. The goodwill associated with the Record Bar name, Neblett says, has always made for ready cooperation, and, for the company’s part, “Record Bar has traditionally tried to maintain that rapport.”

Likewise, within the company, on both the management and employee level, Neblett has found that “Record Bar is great to work for. They try to take care of their people. It started out as a family operation and they haven’t forgotten. It’s more than a job to most people.”

To Barrie:
Thanks For Helping to Launch the New Generation of Memorex Audio Recording Tape.
You Are A Winner Year After Year!

“Is it live...or is it Memorex?”

MEMOREX
Quality Reproduction, Play After Play.
Sandra Rutledge Keeps Things Running

Sandra Rutledge, who joined Record Bar in 1975, is vice president of administrative services. Under her administrative umbrella come the data processing, office services and personnel functions of the company.

Record Bar's data processing systems have grown dramatically since Rutledge was hired. "When I came here in 1975 with the bad economy," recalls Rutledge, "our inventory was a big problem. We needed to work on a system that could replenish our stores in the most efficient way. Our first emphasis, therefore, was on our catalogue system."

Record Bar has also developed its own individualized store profile reports. The reports rate each store's sales history by recorded product type and are updated continually.

A new computer that the company recently purchased has more power, more storage space and the ability to get more users on line than the previous one — an important requirement in light of Record Bar's rapid expansion. One of the computer's most important functions, though, is its potential for recording and analyzing overnight storewide sales figures once there is industrywide implementation of the bar coding system. The fact that there are still holdouts among the record manufacturers — thus causing a delay in the purchase of UPC scanners by record retailers — is "very upsetting" to Rutledge. "I've been waiting for it for a long time," she adds. Towards that end, she is a member of a NARM committee aimed at getting UPC unanimously adopted.

"When an album is sold in a store," Rutledge continues, "the cash register scanner would record the sale in its memory. At night, we could poll the stores through the computer. It would cut down our dependence on the mail and give us detailed information that is hard for us to get. We could even transmit information back to the stores."

Potential uses for the computer are endless, Rutledge feels. For example, Record Bar could receive its invoices and transmit record orders to and from a record manufacturer by computer. In addition, says Rutledge, "we're trying to determine what information we need to make decisions here in Durham and what information the stores need. Our store profile reports were our first attempt at consolidating information. Now we're trying to send our stores information all at once rather than at ten different intervals."

In August, Lou Goetz joined Record Bar as director of personnel. Part of his function is to help develop the leadership qualities of the store managers. "Our managers have to supervise, lead and motivate their employees," explains Goetz. "A lot of them have no formal experience at this, yet they have been doing a great job." Goetz plans to supplement managers' on-the-job experience with training seminars and workshops.

"We're a young company full of

(Continued on page 26)
AD-Ventures, Record Bar’s advertising agency, has successfully kept up with the advertising and promotional demands of the growing retail chain.

Formed in 1975, AD-Ventures is headed by director of advertising Michael Vassen. The department has, for the most part, two obligations. One is co-op ads, in which AD-Ventures responds to the advertising needs of the record manufacturer. The other is non-co-op ads, which support the local needs of a store or group of stores. As a result, Record Bar advertisements can come from three sources: a label, a store, or company headquarters.

Vassen notes that label-initiated national Record Bar store campaigns are, in many cases, misguided. “Doing national promotions made sense when we had 60 stores and were fairly well concentrated in the southeast,” he says. “There are still some acts where it makes sense. We’ll do it for a Billy Joel or somebody like that because chances are, if it’s gonna pop, it’ll pop all at once. But it doesn’t make any sense to run a black promotion, for example, in St. Louis, because all we’d be doing is generating orders and returns on product that really doesn’t have any chance of selling.”

“What we’re going to work on doing,” Vassen continues, “is breaking the Record Bar into sub-groups — having a promotion for an R&B group or a country and western group that’s based on a high percentage of sales per store. That way we can have promotions going on which achieve different ends for different people at the same time. I would much rather see us react on a local level than try to force something on the stores nationally.”

Vassen stresses that there are no allocated advertising budgets to the stores. These loose guidelines allow AD-Ventures to “do anything that makes sense to support local promotions.” A local promotion can be anything from ads on bus stops benches to Record Bar’s sponsoring of a programming guide for a non-commercial radio station (to increase the station’s profile in its particular marketplace).

Vassen began as an assistant Record Bar store manager in 1975. Soon after, he became manager of the Record Bar’s home office. Last year, he was promoted to director of advertising. “I am ‘ideally’ directing and overseeing everything that goes on here,” says Vassen. “But I have people who are so good that they often times just tell me what they’ve done.” Among the 15 people in the department are national media buyer Betsy Strandberg, local promotions coordinator Carol McDonnell, and national merchandising director Glenn Gatlin. Julie Nathan, creative supervisor, oversees the art department.

“None of us are creative agencies,” he says, “an ‘idea’ group of people. The labels come to us with ideas and we carry them out, but the labels often come to us with a need and we will create the idea for them.” Vassen estolls programs like the various labels’ $5.98 catalogue push, noting that “it moves product and increases billing for the manufacturers, and helps enhance our image in the marketplace. We’re generating traffic and creating excitement.”

Vassen asserts that the people in his department are very conscious of what records are getting airplay and when they are being played. He insists that “there is no such thing as a set package for a campaign. Each one is handled individually. We will work as closely with a label as they want us to. If a label has a national campaign and they want us to supplement the campaign, we will be thrilled to work with them in that respect.

“I don’t want to deflate anyone’s corporate ego with this,” he adds, “but not once in the five years that I was working in a store did anyone walk in, pick up an album, and say, ‘Oh, this is on Columbia Records. I bet it’s good.’ The label is not that relevant to the consumer. The artist is what’s relevant.”

**Publications Keep Record Bar Profile High**

Record Bar’s sister publications, Off The Record and Classical News,” are edited by publicity coordinator Elisabeth Stagg. Published monthly, Off The Record contains information about Record Bar employees, store promotions, a monthly physical fitness column by company health consultant Chip Stone, letters, and the like. It is sent to all of the chain’s stores and, since it is a means of promoting Record Bar to those outside of the company, some 400 copies are mailed to various members of the record industry.

Stagg’s assistant editor for Off The Record is Mary Porter-Jeffries. Began in 1975, Classical News is a bi-monthly publication intended both as a promotional tool and a service to Record Bar’s customers. Interested classical music customers can receive the magazine for free and get discounts on specific classical recordings by signing up at any Record Bar (10 people have already have). Future plans call for a similar publication for jazz connoisseurs.

Stagg’s other responsibilities at Record Bar are aimed at trying to keep the retail chain in the news, both in the various trade publications and in the media outside the record industry. “We’ve tried to establish a relationship for our managers with their local media,” notes Stagg. “Our managers know a lot about music. We want the media to think of Record Bar personnel as a knowledgeable source on industry-related topics. The fact that we’re based in Durham, NC and Jacksonville, Fla., everybody that hears the term figures it’s the Beach Boys and surfin’ stuff.”

During the last year, two anthologies — “Ocean Drive” Vols. I and II — have been released on the new Beach Beat label. The songs — largely old R&B classics — qualify as beach music, the musical phenomenon that has originated near geographically along the east coast. “In the ‘50s, there weren’t many R&B stations in the southeast,” explains 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.”

Since then, local musicians have begun recording material expressly written to fit the beach music genre. All the songs have in common is that they are highly danceable, the dominant step being the shag, a kind of slowed-down jitterbug.

Among the songs included on the “Ocean Drive” volumes are the Drifters’ “Under the Boardwalk,” the Beach Boys’ “That’s Why God Made the Radio,” the Champs’ “Tequila,” Buddy Holly’s “Peggy Sue,” and the Coasters’ “Young Blood.”

The third volume in the “Ocean Drive” series will be released later this month. “We call it beach music. The rest of the country doesn’t,” says Crockett. “If we can just get that last link connected, we’ll be in business.”

**The Beach Beat Story**

In the mid-sixties, Atlantic Records released a compilation album entitled “Beach Beat.” 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 Carolina points out: “Excluding the area between Washington, D.C. and Jacksonville, Fla., everybody that hears the term figures it’s the Beach Boys and surfin’ stuff.”

During the last year, two anthologies — “Ocean Drive” Vols. I and II — have been released on the new Beach Beat label. The songs — largely old R&B classics — qualify as beach music, the musical phenomenon that has originated near geographically along the east coast. “In the ‘50s, there weren’t many R&B stations in the southeast,” explains 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.”

Since then, local musicians have begun recording material expressly written to fit the beach music genre. All the songs have in common is that they are highly danceable, the dominant step being the shag, a kind of slowed-down jitterbug.

Among the songs included on the “Ocean Drive” volumes are the Drifters’ “Under the Boardwalk,” the Beach Boys’ “That’s Why God Made the Radio,” the Champs’ “Tequila,” Buddy Holly’s “Peggy Sue,” and the Coasters’ “Young Blood.”

The third volume in the “Ocean Drive” series will be released later this month. “We call it beach music. The rest of the country doesn’t,” says Crockett. “If we can just get that last link connected, we’ll be in business.”
RECORD BAR:
YOU'RE
NUMBER ONE
WITH US.
HAPPY 21ST!

Congratulations

Trouser Press
let it rock!

212 FIFTH AVE./NEW YORK, NY/10010
212-889-7145
These different types of music are categorized into 24 different musical categories. Each store in the chain is rated on a scale from zero to eight on its ability to sell what Record Bar has divided into a sticker that the clerk removes when a sale is made. The sticker is pasted onto pages which are mailed to the central office each day, where they are read by a computer. The computer then feeds catalogue orders to the central warehouse, and also generates orders directly to suppliers for catalogue orders not carried in the warehouse.

Hester explains that store managers phone in best-seller orders, which are then processed by computer. Once again, the system is flexible enough to allow for an individual store's needs: when a particular piece of best-selling product is not stocked in the warehouse, managers can place orders on such "time crucial" titles directly with suppliers.

In the past eight months, Record Bar has created an entirely new product category, termed "best-selling catalogue," to help managers keep their stores stocked at optimum levels. "Records in this category don't warrant the individual attention of best sellers," says Hester, "but they do warrant a stock of more than one copy in a store." By tracking product turnover through the catalogue system, the computer now selects product which a manager might consider stocking in higher numbers. The manager is alerted to the titles and can make adjustments to meet consumer demand on these faster-selling catalogue items.

"We have tried to make our data processing system very user-oriented, very friendly to our store managers, who are our end-users," adds Hester. Instead of supplying managers with reams of information, Hester says that systems have been set up on the basis of accepted standards, utilizing the concept of "report by exception." The best-selling catalogue category is a perfect example: the computer expedites normal catalogue orders, but lets the manager know of exceptional catalogue items which he or she might want to consider stocking in greater numbers.

When Hester first arrived at Record Bar, the company was using time on another computer. Now Record Bar owns two computers, including the new PRIME hardware installed last summer. The advantages of the PRIME CP/M operating system, according to Hester, include "very user-oriented software" and the flexibility to adapt to changes in record distributor policies such as returns. The CP/M computer will also facilitate the transition to point-of-sales information feeds, where a clerk will be able to feed the system by placing a record beneath an appropriate scanner. The system will probably precede the installation of such point-of-sales apparatus.

Once that happens, Hester predicts that Record Bar stores may eliminate key supplies as we know them, substituting a microcomputer with a cash drawer. Each store could also be equipped with a screen and printer through which up-to-date information could be fed to managers at a moment's notice. "At the rate that technology is changing," says Hester, "that's not all out of reach."

Inventory Manager Rob Edgar’s Two Roles

As Record Bar’s inventory manager, Rob Edgar wears two hats. One is for the work he does towards inventory management control. Jokes Edgar, “I’m referred to as the slash in marketing/operations.”

It is Edgar's job to know all of the stores and markets in the Record Bar chain. Thus, it is important for him to know something about each of the store managers, including their strengths and weaknesses. Since the chain takes inventory four times a year, Edgar can regularly study each store's progress. His concern is with catalogue product; records classified as best-sellers are treated separately.

All of Record Bar’s catalogue items are fed into a computer. Every store in the chain is rated on a scale from zero to eight on its ability to sell what Record Bar has divided into 24 different musical categories. These different types of music are also rated zero to eight on their "accessibility." If a store is rated an eight for country product, it stocks all country product rated zero through eight. At the other extreme, a store rated zero for country product carries only mainstream country product.

"We’re very market conscious," says Edgar. "We realize that there are 132 stores out there and that every store is a little bit different. We're not oblivious to what's going on but it's also up to the stores to react to their needs."

Edgar began working for Record Bar in 1974 as a sales clerk. After a stint as a store manager, he became a district supervisor in Columbia, South Carolina in 1976. He later became sales manager and, two years ago, was promoted to merchandise manager. Earlier this year, his title was changed to inventory manager, his current position.

Edgar is continually searching for new product lines for the Record Bar chain. "The reason we feel that we have to divert our resources to more be more aggressive than we ever have before," says Edgar, "is because of the bottom line. The record manufacturers have made it difficult for the retailers to make profits to the chain through careful research and testing. Since products differ, the testing process can last anywhere between one week and two months. "We don't want to react to initial demand because it may just be our own employees who are buying the product," says Edgar. Once Edgar approves a new line, he files it over to the purchasing department. It's no longer considered a new product; it's an accepted product.

Midway through 1980, Record Bar was approached by the artists what was about to begin manufacturing Chu-Bops. According to Edgar, adding the product to Record Bar's new product line was "real easy. It had success written all over it. Our investment was minimal and we felt there was low risk. It was obvious to us that all the stores should carry them."

Edgar notices a strong correlation between the success of an artist on records and the sale of boutique items associated with that artist. "Right now," he claims, "you could sell AC/DC toilet seats and make a killing."
RECORD BAR:
We like your STYLE!

jem

RECORD BAR
PASSPORT, VISA, PVC, EDITIONS E.G., VIRGIN INTERNATIONAL, RED STAR, ODE/ROCKY HORROR SHOW, SLASH, 415, RAT CITY, POSH BOY, RALPH, ROUGH TRADE, AND IMPORTS FROM AROUND THE GLOBE.

3619 Kennedy Road, South Plainfield, N.J. 07080 — (201)753-6100
18629 Topham Street, Reseda, Ca. 91335 — (213)996-6754

CONGRATULATIONS RECORD BAR
Your positive and aggressive outlook has established a glowing example in the pursuit of a constant and profitable growth for all record and tape retailers.

CONGRATULATIONS
ON
— 21 YEARS —

—as a major contributing factor in the growth of the entire record industry.

PICKWICK DISTRIBUTION COMPANIES

Congratulations
To Record Bar
On 21 Years

FROM K-TEL INTERNATIONAL INC.
**SPECIAL SECTION**

**Record Bar**

**Norman Hunter: Still Passionately Into Music**

- Norman Hunter, in his eleventh year with Record Bar (and honored at the recent Convention with a special gold record for his decade of service), was profiled by Record World in 1978 as an outspoken, passionate fan of music and a shrewd businessman who prided himself on personal involvement. “Music is basically a 24-hour job,” he said then. “I’m totally into the music.”

- In 1981, his essential statement is still, “My involvement from a musical standpoint . . . is the primary reason for my being in the business,” but he’s found that because of the present economic storms, his talent for grasping the maze-like picture of manufacturer/retailer relations is, increasingly, the key to his position as purchasing manager/pre-recorded product.

- Hunter, who is responsible for some 90 percent of Record Bar’s new release purchases, describes his department’s function as “an aid to the stores in maintaining the desired inventory in two basic areas, the warehouses and the stores.” Because the buyers order from suppliers on the basis of store orders, “it’s very important that the stores and the purchasing department operate from roughly the same philosophical framework.”

- That framework has changed radically over the past three years, Hunter explains: “After the surge of Saturday Night Fever, the record companies brought in outside economists to study the question of how to keep their products up.” The main answer, he says, “was a lot of systems that forced the retailer to order more cautiously: they’ve passed the burden (of selection) onto the retailer.” And that is now the major determinant of the buyer’s modus operandi: “Instead of our jobs getting easier with familiarity, our jobs are getting harder through more variables. With every label, it’s a whole different set of rules that complicates things.”

- “Tick and pack charges and shipping minimums are the two key things. It used to be that you could order 25 pieces of a product on a weekly basis, not tie up too much of your inventory budget, and not lose sales, but that’s not the case now: depending on the supplier, if you order less than 50-100 pieces, they’ll slap on a dime for each piece. You don’t want to run out of an item that is very important, but you don’t want such a large inventory that the interest you’re paying on the money you borrowed to pay for the product eats up all the profits you might make on sales.”

- “So the problem of inventory is not so much that you lose a sale, but that you keep the losses down to those items that are not as significant. Anyone who says that they never lose a sale is either a liar or a fool, because he’ll go out of business.”

- Obviously, Hunter’s judgment is becoming more important to purchasing-condition-making, and so is his reliance on buyers in the stores themselves, from whom he receives valuable feedback. “Fortunately,” he says, “there is still flexibility.” The record industry will get itself into real trouble if it loses the ability to fly by the seat of its pants in relationship to the music. We have to respond to radio, and you don’t know what radio is going to do in advance very often.”

- The other major variable now is the stiffened returns policy of the major record labels, and this in turn has forced rethinking on the part of Record Bar. “In the past, Record Bar thought of itself as a partner with the label. We bought one copy of new records by unknown artists on major labels (as) our way of showing that we’re committed. But we are starting to approach this more cautiously (because of strict return systems). In ’82, rather thanblanketing all of the stores with an unknown act, we will have test stores with two criteria: high volume and credibility with little or no cash flow required of customers who are more experimental, for example college markets; Atlanta, Detroit; a lot of the midwest. I still feel that new artists are the lifeblood of the industry.”

- The record consumer, too, is changing, not least because of the fact that rising prices have all but destroyed the multiple purchase. “In quite a few ways,” Hunter observes, “if a record is a hit, the public will buy, no matter what price. But even on sale, you can’t buy three $8.98 records. Therefore the midline has become very important in the values of the record. While the black record answer is no. A black record flashes for one hot minute: that’s one of the expressions used in our Greenbriar (Atlanta) store. But MOR midlines will do well — I always go by my mother.”

- Hunter is the very picture of the modern record buyer. His skills and judgment are constantly tested by changes in the industry, but he remains passionately committed to music as a fan.

**Bill Joyner Leads Return to the ‘Basics’**

- According to Record Bar director of operations Bill Joyner, two of the company’s prime objectives in the coming year will be a return to “basics,” focusing on customer service and sales from each employee, and stabilization of the chain’s successful expansion through a redoubled training effort.

- Joyner names four specific points being stressed in fiscal 1982’s program: training and development of employees; customer relations and service; internal and external store security; and effective buying techniques for store managers.

- “Supervisors are the key in implementing our objectives,” Joyner comments. Ongoing communication among national supervisors, district supervisors and store managers, he says, forms an important support network throughout the chain.

- Two important figures in the communication process are the national supervisors, Al Coffeen and Brad Martin, each of whom oversees half of the 15 Record Bar districts. It is up to these two supervisors to carry the corporate direction established at the home office to the district supervisors and stores. Pam Watkins is in charge of new store openings and renovation coordination as operations secretary, she is well-versed in the detailed requirements of preparation in the usual 15-week period between lease signing and store opening.

- Joyner cites the newly completed operations and training manual as an especially useful tool in keeping goals and procedures clear. “We tried to be realistic and practical: we took the manual (from what we had seen work.” The manual, divided into three phases aimed at new employees, more experienced staff and store managers, is the responsibility of operations manager Meg Mansfield. In addition to composing and updating the manual, Mansfield also created store profile reports outlining inventories, sales, payrolls and promotions coordinated by Melina Clark, as well as supervisor audit forms and a new reorder form. “We try to supply as much information as possible, so staff can work effectively,” Joyner states. “In the last couple of years, we’ve fine-tuned it.”

- Joyner’s perspective on the Record Bar organization stems from his own 12-year career in the company, starting as a salesperson in the Chapel Hill store in March 1969. Since then, he has been assistant manager and manager, district supervisor and operations manager, assuming his current position this year. With the acceleration of the chain’s expansion over the past year, it has been of particular concern to him to provide attention to all of the 132 Record Bar stores. For the long-term stability of the chain, a major new program is set to be implemented by next February which will recruit managers and place them in a thorough training environment. While chainwide impact from the program is not likely to be realized until 18 months after institution, it is confidently expected that each trainee successfully completing the course (Continued on page 38)
Congratulations From
Project3 records®
200 West 57th St.
New York, N.Y. 10019 / 212-247-4422
The Complete Sounds Of Music

Congratulations
Record Bar
For 21 Years Of
Business Leadership!

Best Wishes From The People At
Scotch® Audio, Video, And
System Care Products

TO RECORD BAR
ONE OF OUR FIRST MAJOR
SUPPORTERS AMONG RECORD RETAILERS
MANY THANKS
MAY WE BOTH CONTINUE
TO GROW... TOGETHER!
The Dolphin Group: Small But Creative

The Dolphin Group, encompassing Record Bar's small label and artist management operations, stands in sharp contrast to one of the nation's largest retail chains. Dolphin Records has signed only three artists, the Brice Street Band, Robert Starling and, most recently, the Coulters, to the other label's extensive roster. Collegetown Records, has only three LP's in its current catalogue. And RBI Management has only one client, Rounder recording artists Riders in the Sky.

According to Record Bar's vice president of marketing, Ralph King, the small scale of these outside activities is determined by the company's reasons for diversifying into these areas in the first place. "Our greatest resource is our people, and we wanted to establish activities into which we could move people from retail when we feel they have something important to offer. It's sort of a creative outlet for the company." Dolphin Records, Collegetown Records and RBI Management are not viewed by King and Record Bar president Barrie Bergman as fast-growth, money-making operations. They are intended to develop organically from Record Bar's human resources.

Tom Roos, general manager of the Dolphin Group, wasn't recruited directly from Record Bar, but he's typical of the human resources of which King speaks. A native of Greensboro, North Carolina, Roos had worked for record Bar for eight years, gaining experience in inventory control, fixtures and promotions before being named sales manager for the chain. Roos' abilities attracted Elektra/Asylum Records, which hired him as Boston-based regional marketing manager in 1979. In June 1981, Record Bar wooed Roos back with the prospect of running a small label which would develop regional artists, Dolphin Records.

Roos now works with a staff of one, Josh Grier, who comes from the Record Bar stores. The company will continue to function on a small scale, with independent distribution and independent promotion, where necessary. "The beauty of this operation is that I can sell under 10,000 albums and make money. In many cases, major labels today don't profit even if they sell 100,000 units on an album release," says Roos. If one of Dolphin's projects does show signs of a national breakout, the label hopes to lease the master to a major record label.

Roos describes the Brice Street Band as "probably North Carolina's best-known club band." They had performed mostly covers before being signed; now that they have an album to sell, Roos reports that their normal set is mostly original music. Album sales and local airplay have followed their live performances, and they're now anxiously awaiting the first single release from their debut album, the title track, "Rise Up in the Night." Robert Starling, whose base of operations is Myrtle Beach, S.C., is a "soft rock" artist who performs on guitar and piano. He has released one album on his own, and is now awaiting his first Dolphin release. The Coulters, a country quartet (two men, two women) which had once been signed to a CBS Associated label partly owned by Barrie Bergman, City Lights Records, are described by Roos as "country pop as opposed to pop country."

Roos, who spoke with Record World after three days on tour with RBI's management client, Riders in the Sky, says that he's not pursuing more artists for management at this time. Both the artists and their label, Rounder, are "easy to work with," according to Roos.

Collegetown Records puts out picture discs of original music written for college athletic teams and sells them to their fans. Winslow Stillman and Larry Davis write and produce the music; Clare Elwell handles all administrative functions. So far, the company has released records for the University of North Carolina at Chapel Hill, the University of Florida and Clemson University. Roos praises the professionalism of the writers. The albums, which he describes as much more complex than the usual 'sahrah' music, are selling well, and he feels that the label could probably "do one for every state university."

Asked if other retail operations had chafed at the idea of selling LP's manufactured by one of their competitors, Roos answered that only one small store "wasn't very happy" about the idea. Otherwise, he's found a warm welcome; the Camelot-Stark people in particular have been "great to deal with."

The Family (Continued from page 6.)

"We want to be and have become an employee-oriented company," echoes Bill Golden, the company's executive vice president. The managers are the heart of the company. We want to do things that will benefit them so that, in turn, will benefit Record Bar." Golden also feels that the chain owes something to its customers. "The industry has been flat for three years. After Saturday Night Fever, the amount of units sold in this business has been down significantly. We're telling the record labels from the street that we're receiving price resistance from our customers. People aren't spending nine bucks to buy an album by an artist that they never heard of."

As corporate treasurer for the chain, Arlene Bergman is a key figure between the stores and the home office. Her position has become increasingly important as the economy has declined, since she has to act as a mediator between the stores and the banks as well. As the company has grown, she notes, she has been able to get away from some of the more detailed work that she did before.

"In the future," she says, "I see our department growing and doing more expense analysis. We'll also be utilizing the computer in the accounting department, which will greatly expand our information capacity."

"I'm developing a staff that can carry on the day-to-day functions of the department so I can get into more of a management role."

Bergman Award (Continued from page 6.)

New Record Bar office building, as well as handling the company's travel plans on its private jet and all commercial reservations.

Operations manager Meg Mansfield is this year's winner of the Bertha K. Bergman memorial award, and she echoed Brown's sentiments about the award when she told Record World: "The award is an honor in two ways: Mrs. B. meant a great deal to me, as she did to all the people here, but also because I was nominated by the people I work with and that meant a great deal too."

Rapid Success

Mansfield is another example of a woman achieving rapid success at Record Bar. A graduate of the University of North Carolina at Chapel Hill, Mansfield has adapted her degree in history to several positions in the accounting and payroll departments. Meg's adaptability to any task she was assigned, and her hard-working attitude, made her the perfect person for compiling information about Record Bar policy and procedures. That responsibility, along with her writing and editorial skills, resulted in Meg's composing and maintaining of the Record Bar Stores Operations and Training Manual — considered to be the chain's bible.

"It's pretty evident that she's a vital link in our operations," said director of operations Bill Joyner. "She's a tough and consistent worker who's the first person to come in and do the job (composing and maintaining the manual) effectively."
Congratulations Record Bar
on your 21 years of successful business
and Best Wishes for your continued growth.

Fayco Enterprises
Route 185 North
Vandalia, Ill. 62471
(618) 283-0638

“Manufacturing Quality Wooden Crate
Kits”

Thank you
Record Bar
for taking the
BASF Chrome Challenge...
For the best recording
you’ll ever make on the
World’s Quietest Tape.

Alfa Congratulates
one of
America’s
hottest
dealers

...as we look forward to the next 21.
HAPPY ANNIVERSARY,
RECORD BAR!

From Alfa™ Records and Tapes.
Rich Gonzalez Secures New Locations

As vice president of leasing, Rich Gonzalez secures the new store locations that are added to the Record Bar chain. The well-chronicled opportunities that became available to Record Bar in terms of new store openings in 1981 were a result of the retailer's aggressive posture towards expansion.

According to Gonzalez, Record Bar "anticipated adding 15 to 20 stores in 1981. What's actually happened is that we've added around 32 stores this year. Since several of the other large chains weren't expanding so heavily, we were able to take advantage of some great opportunities."

This is not without precedent, however. A similar result occurred during 1974-75 when the nation's economy was caught in a seemingly endless down spin. Many mall developers, in the midst of completing construction, eagerly sought a major record store for their malls. Record Bar stepped in when, for economic reasons, many of the other large record retailers chose not to expand.

Record Bar has thus become a national organization in a relatively short period of time (the chain's 132 stores are located in 28 different states). Although Gonzalez sees no need to enter the highly saturated New York and New England markets, the company will be furthering its northeast presence by adding new stores in Pennsylvania.

There are plans for a new Butler store this month and a Pottstown location in early 1982. "The population is much more saturated in the east than in the west," Gonzalez notes, "and there aren't many eastern areas that aren't served by malls. We're doing more out west where there is less of a saturation of enclosed malls."

Record Bar's ability to expand so heavily, according to Gonzalez, is particularly interested in.

When Record Bar is approached by a mall developer to include a store in a new mall, Gonzalez personally visits the potential mall area. "I want to check out the population personally," Gonzalez says. "There may be a lot of problems with the area that I might otherwise be unaware of. There may be a lot of unemployment in the area, or there may be another mall too nearby to the potential site. It would be too competitive."

When in Durham, Gonzalez is heavily involved with market research, store planning, negotiating leases, and working on future and existing deals. He is in constant contact with two important sources: his peers in the retail business, and mall developers. In regard to the latter, Gonzalez says, "We've been in the game for so long, most of the mall developers are familiar with Record Bar. Lots of leases are up for grabs, and if a developer likes the way we operate, we may get the first call."

Gonzalez talks to peers in other retail fields — bookstores, for example — because the business principles are basically the same.

In 1975, after having served as a store manager and district supervisor, Gonzalez went from the operations end of the company to the real estate end. "The surge of malls being built at the time provided us with some golden opportunities," he points out. "We felt as if more emphasis was needed in the real estate area."

A University of North Carolina graduate, Gonzalez is one of the few transplanted New Yorkers working in Record Bar's headquarters. He is a former Brooklyn Dodgers fan who has "become accustomed to the southern way of life."

Gonzalez credits his department — particularly Craig Beckwith, director of store planning, who handles the construction end; Nanci Senter, maintenance manager; and Chip Cappaletti, Beckwith's assistant — with being invaluable to the growth of the chain.

Gonzalez was asked about the effect that Record Bar's rapid expansion during the past year had on the company. "When you double the amount of stores that you originally planned on, it puts more pressure on the organization. In fact, we will add nine more stores between now and the end of November."

Gonzalez lauded the company's strong leadership both in the headquarters and in the field, as responsible for Record Bar's ability to expand so quickly.

When he joined the company in 1969, the chain had only five stores in operation — all in North Carolina. "It's quite rewarding to see the growth that has transpired since then," Gonzalez says.

Accessories Are More Important Than Ever

Five years ago, the Record Bar stores carried very few accessory items. "At that time we didn't have any kind of program developed or display space allotted," explains Reede White-Spunner, accessories buyer for the chain. "But it quickly became clear that there were a substantial amount of profits to be made in accessories. Now they are an integral part of the Record Bar chain."

White-Spunner has been with Record Bar for eight years and has witnessed the chain's gradual and successful entry into the accessories business. She has seen it expand from a small rack of blank tapes and display cases and full-time personnel. "When you walk into a Record Bar store," White-Spunner says, "you will see records. The accessories are not meant to detract from that, but they have definitely gained more prominence and importance for us."

The product line is carefully controlled and new products are tested to determine the sales potential before they are placed throughout the chain. "When we decide to purchase a new accessory item we will test it in five or ten stores to see how it moves. If it does well, then we will carry it in other outlets. Of course, all products are not right for all the stores."

A record shopper, visiting any one of the 132 Record Bar stores, can purchase a wide array of sideline products ranging from the standard rock T-shirt to buttons, greeting cards, sunglasses, wallets and jewelry. "Accessory items don't have to relate to music anymore," White-Spunner says. "We can now sell jewelry even if it doesn't say AC/DC on it. But rock-oriented merchandise is still an important part of Record Bar's accessory line, and a band's logo can be seen on many items including cigarette lighters and key chains."

The chain's merchandise line has expanded dramatically in the past year and now includes all types of boutique items. "We have begun to experiment with a lot of different, trendy type of gift items. We are very interested in testing seasonal products. We are testing a new line of Halloween masks in some of the stores right now, and we will also be carrying Christmas cards. This is a bit of a departure for us, but I'm curious to see how well it does."

White-Spunner feels the importance of accessory items will continue to increase in the coming years. "If you are going to grow in today's economy, you have to be essential to carry impulse and sideline products. It is these types of items that turnover quickly for a high profit margin. The whole accessory business has grown out of necessity. Ten years ago it wasn't as important. Today it is."
We Are Proud To Be A Record Bar Supplier

Echelon I Deluxe
The Ultimate in styling & protection for cassette & video tapes

Introducing SAVOY Home Storage Cassette & Video Units

SAVOY LEATHER MFG. CORP.
Ward Hill Industrial Park, P.O. Box 176, Haverhill, MA 01831 Toll Free: (800) 343-8140

Style 2760—Holds 60 Cassettes

Style 2730—Holds 30 Cassettes

We hear you.

Record World
up a lot of operational things and to get more back into the business of running our stores instead of opening stores.

RW: Why does owning and operating its own warehouse help Record Bar?

King: The cost of doing business for us as a large chain retailer is so much greater than what the record business has grown up with. We're not a 20-store chain based in one part of the country—we're all over the country. We don't want to give up the warehouse. We feel like we can service our stores better than the manufacturers can. We can follow what our store needs are through our system ten times quicker than they could through theirs.

RW: What can the record industry do to help itself?

King: We've only got two formats, records and tapes, at one price. If there's going to be a four-track album, let's price it at a four-track price. How about a $2.98 or a $3.98 album, something that really excites the consumer? There's no excitement anymore. It's not that our formats have gotten stale, we just need to do some creative things with them.

RW: Have you got any other suggestions on ways to help the entire industry?

King: We've got the best pool of talent to draw from. People worship Kenny Rogers. They worship AC/DC. Let them do a 15-second spot saying, "Pre-recorded music is great!"—an image campaign for records and tapes as a viable product. Take a look at what the Miller Beer campaign has done for Eddie Rabbitt. Any artist should understand the power of exposure on TV. It seems so obvious, you can't believe it's not being done. I'd be willing to drop all our co-op ad dollars if the record companies would market the record business.

RW: What else is Record Bar doing to help itself?

King: We're trying to position ourselves in the marketplace so we are acceptable to most anybody. We're not just there to sell rock 'n' roll. We're trying to reach that older consumer, too. The number one point in our plan for 1982 is to get back to customer service. Make the customer feel wanted. Let them know that nobody's going to laugh at a little old lady who comes in and asks for an Ed Ames record.

The most comprehensive collection of super-cassettes ever offered, is now available from INNER CITY.

Over 60 titles featuring the foremost names in jazz, are now available on BASF CHROME SUPER II tape. Made at incredible 8 to 1 speeds, packed in five-screw cassettes and sold for a low, low $8.98, the best jazz on the best tape at the best price going!

Manufactured to "lab" standards, we'll match these cassettes against any in the world, for high fidelity, dynamic range, and all the virtues that tape brings to music. PLUS complete liner notes as well!!

Tailored for jazz fans and audiophiles, who like to 'travel' with their favorite music, each cassette is $8.98 (40 + minutes)—$12.98 extended play (90+ minutes).

Laboratory Standards at a cost you can afford. We've packaged excitement in our cassettes. You should hear them. Hearing is believing.

You get this free display with any 'top forty' cassette purchase. Your choice or we'll forward our 'top forty' best-seller assortment, with display case as pictured.

Our artists: Abbey Lincoln, Bunny Brunel, Buck Clayton, Dan Siegel, Eddie Jefferson, Tommy Flanagan, Herbie Hancock, Jimmy Whitherspoon, Joe Sample, Kazumi Watanabe, Dave Liebman, Jeff Lorber, Jean-Luc Ponty, Stephane Grappelli, Toshiko Akiyoshi, Johnny Griffin, Lew Tabackin, Django, Dizzy, Zoot, Mulligan, Byas, Jones (Hank, Jonah), Bechet, Helen Humes, etc., etc.

This display is yours with purchase of any forty cassettes, or call toll-free 1-800-223-9802 and order our pre-pak assortment. We know you'll be delighted. This display takes the care out of selling cassettes. You are displaying the packages SANS the tape, in special display unit for counter-top use.
Congratulations

to

Record Bar

Our Partner in Private Label Merchandising

Wishing the

Record Bar

much continued success

The Somers-Pardue Agency Inc.

POST OFFICE BOX 939, BURLINGTON, NORTH CAROLINA 27215
INSURANCE AGENTS - BROKERS

The Benson Company

The Benson Company

361 GREAT CIRCLE ROAD • NASHVILLE, TENNESSEE 37220

Congratulations to

Record Bar

Our Partner in Private Label Merchandising

Record & Tape Care Products

Ultra Magnetics Styli

POWER DRIVE Headphones & Speakers

Try our open house policy on profits for you.

46-23 Crane St., L.I.C., N.Y. 11101
(212) 392-6442

Net 30

10/02/81

Prepaid

SALESMAN NUMBER AND NAME

CUSTOMER P.O. NO.

Jack Menard

BR549

Net 30

8.98

8.98

8.98

8.98

7.98

7.98

7.98

7.98

7.98

7.98

7.98
Bill Joyner
(Continued from page 30) should be able to achieve "above average" manager status. Four stores in the chain will participate initially in the program, which will involve trainees recommended by national supervisors as well as qualified applicants. With this two-part program, the organization becomes stronger from within, and continuing communication on all levels is institutionalized. And in the process, Joyner adds, staff awareness of the organization as a whole is also increased. "They (managers) are a creative group — music people. That sets us apart from everyone else. Record Bar has traditionally leaned (toward music-oriented people) and then trained them in business aspects, to effectively run the store."

This special section was coordinated by Greg Brodsky. Editorial assistance was provided by Brian Chin, Al Cunniff, Phil DiMauro, Joseph Ianello, Laurie Lennard and Sophia Midas.

Becky Dunn
(Continued from page 14) Dunn wraps up the morning at #7 by discussing the reheiring of a clerk and upcoming in-store promotions. Setting up promotions with the district merchandiser, Ben Schlafke, is an onerous task, with support from local rock and country stations and the national advertising that comes through Charlotte. One of Dunn's own ideas has grown into a very productive reality: an "Artist of the Month" feature in six of her area stores. Because most advertising concentrates on mainstream top 40 artists, Dunn developed "Artist of the Month" as a way for employees and managers to highlight their own favorite artists through in-store and sales support: the Time and Nils Lofgren, for example, are Artists of the Month in one of the stores. "What started for ourselves, giving us a chance to get other product on the wall, besides the required things, is now a tool for leverage: label people are begging for this space. They're seeing product broken and they can use 'Artist of the Month' at radio stations." As a result, advertising and giveaways keyed to the feature are being offered as well.

After a business lunch with Motown’s Wayne Fogel and CBS' Michael Conway and Bruce Bench, to discuss new product and advertising support slated for the Christmas season, Dunn returns to #7 to discuss an upcoming seminar series held by the manager for his crew. The seminars, held after store hours, are mandatory, and reflect the company's demand for outstanding customer service. Three training manuals were completed this year, Dunn notes: one for new clerks, devoted to store operations and training, running 71 pages; a second for established clerks (300 pages); and one for managers, which runs 100 pages. All of these instructions, she stresses, aren't meant to make staff into robots, but rather to offer needed guidance in the web of responsibilities: "When you're dealing with 130 stores, it really helps to have it all on paper. We haven't forgotten that there are people out there with questions."

Now that store operations have been effectively set forth, Dunn says that sales incentive will be the next area of concentration. The seminars, Dunn comments, will make clearer to staff the expectations of management, and should also make the most effective staff incentives clearer to management. "Over the past three years," she explains, "most of the gratification has come from producing physical, tangible results, like checking in a store, or recognition on and off the record. But they have to be triggered. They're not going to shop a record store every day. But they're going to continue to buy music. It's such a major part of their lives. But they have to be triggered. They're not going to shop a record store every day. But they will buy records if you give them a reason to: if it's convenient or comfortable, or if it becomes very hip to have a particular record.

Barrie Bergman
(Continued from page 22) word will be very good for us because we're well established in a lot of malls.

RW: How will Record Bar continue to thrive in the '80s? Bergman: As we saw in the '70s, the consumer who grew up in the '50s with records, continued into their thirties buying records when they could be triggered by something like "Urban Cowboy," "Saturday Night Fever," or "Grease." It's pretty obvious that in the '60s are going to continue to buy music. Its such a major part of their lives. But they have to be triggered. They're not going to shop a record store every day. But they will buy records if you give them a reason to: if it's convenient or comfortable, or if it becomes very hip to have a particular record.
CONGRATULATIONS
to Barrie Bergman
and Record Bar
Still Fresh!

"SOUNDS DELICIOUS!"

Congratulations to the master chef, Barrie Bergman and his entire organization!
By LAURIE LENNARD

I WARNING, THIS PRODUCT MAY BE HAZARDOUS TO YOUR HEALTH: A surprising number of retailers are still unfamiliar with Digital Music Company's proposals for the Home Music Store (see page 3). But retailers should acquaint themselves with the issue, because if the system is successful, the record retailer as he exists today could become obsolete.

Although a spokesperson for Digital Music expressed the desire to "work with" retailers, most observers were pessimistic. "They're blowing smoke," was the opinion of two high-volume retailers. "They are going to put the record store out of business," said another industry observer. One southwestern retailer was slightly more optimistic when he said, "It would kill pre-recorded tape sales but not album sales, because the collectors would still want album art and liner notes." Other retailers suggested that the record store concept would have to change in the future to adapt to technology as stores have had to in the past and as some stores are doing right now by expanding their product line to include videocassettes and accessories. "Maybe the record store will become a lifestyle store. It sounds like the future to me," said one retailer.

FOR THE RECORD: Premiering in several major retail chains at the end of this month is The Record, a new monthly consumer magazine by the publishers of Rolling Stone. Edited by Record World alumnus David McGee, the newsprint quarterly will exclusively feature articles relating to music including profiles of musicians, record reviews etc.

The first record stores to carry The Record include Camelot, Record Bar, Music Plus and National Record Mart. Lieberman and Sound Unlimited will also distribute it. As an incentive to record stores, retail orders over 300 copies will have the individual store's logo imprinted on the back cover.

OPENINGS: Camelot Music has opened three new mall locations in Mississipi, Baltimore and Pennsylvania. "Every time we open a store," said Geoff Mayfield of the chain, "it's been the result of a long research process. We see no end to our growth" . . . Licorice Pizza has opened a new store in Chula Vista. The new address is 5200 Broadway, Chula Vista, California. This is the chain's 29th location in southern California and the sixth store in the San Diego market. Licorice Pizza also has plans to open two more locations before Thanksgiving, including an 8000 square-foot store in Bakersfield and Pizza's first interior mall location in the Sherman Oakes Galleria.

PROMOTIONS: WEA is sponsoring a national display contest which will run through November 16. All field merchandisers, salespersons and local Warner promotion reps are eligible to enter. The promotion rules for the "Funky Fall Celebration" contest state that four of the six pieces of product selected must be displayed in a collage or individually. The product includes new releases by Ashford and Simpson, Roger, Al Jarreau, the Time, Patti Austin and Prince. Prizes include a Sony Walkman and a Warner Bros. jacket.

PROMOTED: There have been several promotions at the Hegewisch Records chain, including: Ken Zurek to director of advertising and promotion; Richard Ottomanelli to manager of the Calumet City Store; and Don Golden to manager of the Merrillville store; and Allen Strug to general manager and buyer for all chain . . . Larry Hynek has been promoted to district supervisor of the 131-store Record Bar chain.

IN-STORE: Soul singer Billy Price visited the new National Record Mart location in the Logan Valley Mall, Pennsylvania, as part of the store's two-week grand opening festivities. Pictured here is Price surrounded by a sizable group of employees who are apparently plagued with eye problems. The event was covered by local rock station WPRR . . . Carole Bayer Sager and Burt Bacharach stopped by All Records in the River Oaks Shopping Center, Houston to sign autographs. Sager's current Boardwalk album, "Sometimes Late at Night," enjoyed brisk sales.

\n
<table>
<thead>
<tr>
<th>OCTOBER 24, 1981</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Ol.</td>
<td>44</td>
</tr>
<tr>
<td>Rec.</td>
<td>23</td>
</tr>
<tr>
<td>1</td>
<td>11</td>
</tr>
<tr>
<td>ARTHUR'S THEME</td>
<td></td>
</tr>
<tr>
<td>(BEST THAT YOU CAN DO)</td>
<td></td>
</tr>
<tr>
<td>CHRISTOPHER CROSS</td>
<td></td>
</tr>
<tr>
<td>Warner Bros. 49787</td>
<td></td>
</tr>
<tr>
<td>(4th Week)</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>11</td>
</tr>
<tr>
<td>HARD TO SAY DAN FOGELBERG / Epic / Full Moon 14</td>
<td>02488 9</td>
</tr>
<tr>
<td>3</td>
<td>10</td>
</tr>
<tr>
<td>SHARE YOUR LOVE WITH ME KENNY ROGERS / Liberty</td>
<td>1430 8</td>
</tr>
<tr>
<td>4</td>
<td>15</td>
</tr>
<tr>
<td>WE'RE IN THIS LOVE TOGETHER AL JARREAU / Warner Bros. 49746 15</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>16</td>
</tr>
<tr>
<td>HERE I AM (JUST WHEN I THOUGHT I WAS OVER YOU) AIR SUPPLY / Arista 0626 6</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>16</td>
</tr>
<tr>
<td>THEME FROM HILL STREET BLUES MIKE POST featuring LARRY CARLTON / Elektra 47186 8</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>16</td>
</tr>
<tr>
<td>JUST ONCE QUINCY JONES / A&amp;M 2357 7</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>16</td>
</tr>
<tr>
<td>ENDLESS LOVE DIANA ROSS &amp; LIONEL RICHIE / Motown 4472 7</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>16</td>
</tr>
<tr>
<td>10</td>
<td>15</td>
</tr>
<tr>
<td>OLD SONGS BARRY MANILOW / Arista 0633 3</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>15</td>
</tr>
<tr>
<td>WHEN SHE WAS MY GIRL FOUR TOPS / Casablanca 2338 10</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>15</td>
</tr>
<tr>
<td>FOR YOUR EYES ONLY SHEENA EASTON / Liberty 1418 14</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>15</td>
</tr>
<tr>
<td>OH NO COMMODORES / Motown 1527 4</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>15</td>
</tr>
<tr>
<td>TAKE ME NOW DAVID GATES / Arista 0615 7</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>15</td>
</tr>
<tr>
<td>STEP BY STEP EDDIE RABBITT / Elektra 46016 (At) 13</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>15</td>
</tr>
<tr>
<td>ATLANTA LADY (SOMETHING ABOUT YOUR LOVE) MARTY BALIN / EMI - America 8093 6</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>15</td>
</tr>
<tr>
<td>THE VOICE MOODY BLUES / Threshold 602 (PolyGram) 11</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>15</td>
</tr>
<tr>
<td>WAITING FOR A GIRL LIKE YOU FOREIGNER / Atlantic 3868 3</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>15</td>
</tr>
<tr>
<td>WHO'S CRYING NOW JOURNEY / Columbia 18 02241 14</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>15</td>
</tr>
<tr>
<td>IT'S ALL I CAN DO ANNE MURRAY / Capitol 5023 9</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>15</td>
</tr>
<tr>
<td>WANT YOU BACK IN MY LIFE AGAIN CARPENTERS / A&amp;M 2370 7</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>15</td>
</tr>
<tr>
<td>ALIEN ATLANTA RHYTHM SECTION / Columbia 18 02471 5</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>15</td>
</tr>
<tr>
<td>I WANT YOU, I NEED YOU CHRIS CHRISTIAN / Boardwalk 7 11 126 3</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>15</td>
</tr>
<tr>
<td>PRIVATE EYES DARYL HALL &amp; JOHN OATES / RCA 12296 7</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>15</td>
</tr>
<tr>
<td>STEAL THE NIGHT STEVIE WOODS / Cotillion 46001 (At) 5</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>15</td>
</tr>
<tr>
<td>YOU SAVED MY SOUL BURTON CUMMINGS / A&amp;M 7008 4</td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>15</td>
</tr>
<tr>
<td>(THAT'S NO GETTIN' OVER ME KONNIE MILSPAR / RCA 12264 17</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>15</td>
</tr>
<tr>
<td>A HEART IN NEW YORK ART GARIFFUNKEL / Columbia 18 02307 12</td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>15</td>
</tr>
<tr>
<td>THE NIGHT OWLS LITTLE RIVER BAND / Capitol 5033 7</td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>15</td>
</tr>
<tr>
<td>PHYSICAL OLVIA NEWTON-JOHN / MCA 51182 3</td>
<td></td>
</tr>
</tbody>
</table>

CHARTMAKER OF THE WEEK

31  WHY DO FOOLS FALL IN LOVE DIANA ROSS RCA 12349 1

32  SMILE AGAIN (DEDICATED TO ANGELA FROM ALAN) MANHATTAN TRANSFER / Atlantic 3855 5
33  FANCY FREE OAK RIDGE BOYS / MCA 51169 4
34  ONE OLD SONG RAY PARKER, JR. & RAYDIO / Arista 0616 15
35  SLOW HAND POINTER SISTERS / Planet 47929 (E/A) 20
36  SAY GOODBYE TO HOLLYWOOD BILLY JOEL / Columbia 18 02518 3
37  IN YOUR LETTER REGO HAYWOOD / Epic 14 02457 9
38  I SURRENDER ARLAN DAY/Pasha 2480 (CBS) 20
39  THE WOMAN IN ME CRYSTAL GAYLE / Columbia 18 02518 3
40  YOU'RE NOT EASY TO FORGET MICHAEL JOHNSON / EMI - America 8086 6
41  FEELS SO RIGHT DAN FOGELBERG / RCA 12326 17
42  YOU DON'T KNOW ME MICKEY GILLEY / Epic 14 02172 13
43  LADY (YOU BRING ME UP) COMMODORES / Motown 1514 16
44  I COULD NEVER MISS YOU (AS MUCH AS I DO) LULU / A&M 2349 1
45  REALLY WANT TO KNOW YOU GARY WRIGHT / Warner Bros. 49769 14
46  QUEEN OF HEARTS JUICE NEWTON / Capitol 4979 19
47  COOL LOVE PABLO CRUZ / A&M 2349 15
48  ALL I HAVE TO DO IS DREAM ANDY GIBB & VICTORIA PRINCEAL / RSO 1065 (PolyGram) 10
49  HOLD ON TIGHT ELO / Jet 02408 (CBS) 11
50  MEDLEY BEACH BOYS / Capitol 5030 12

IN-STORE: Soul singer Billy Price visited the new National Record Mart location in the Logan Valley Mall, Pennsylvania, as part of the store's two-week grand opening festivities. Pictured here is Price surrounded by a sizable group of employees who are apparently plagued with eye problems. The event was covered by local rock station WPRR . . . Carole Bayer Sager and Burt Bacharach stopped by All Records in the River Oaks Shopping Center, Houston to sign autographs. Sager's current Boardwalk album, "Sometimes Late at Night," enjoyed brisk sales.
Introducing THE RECORD, a brand-new music monthly covering the bands, performances, instruments, the studios and of course the records. If it's music and it's news — if it's playing at all — you'll read it in THE RECORD.

Each month THE RECORD will feature these departments and columns:

**FACES AND PLACES:** A special double-page spread packed with the most exciting photos we can find—Inside looks at parties, previews and openings.

**PIN-UP:** A giant 17" x 24" pull-out centerspread every issue—the first month, a dramatic performance photo of The Rolling Stones on tour.

**VIDEO:** What's happening with rock on television—the battle between "Saturday Night Live," "Fridays" and "SCTV" for top-name rock music guests.

**FILM:** Rock at the movies—Tom Waits talks about scoring Francis Ford Coppola’s new film "One From the Heart".

**YESTERDAY:** Remembrance of Rock Past—A review of an essential record from rock’s past, a look at the important reissues, plus, each month, a profile of an influential band (The Yardbirds, The Animals) with a complete discography.

**RECORD REVIEWS:** And of course lots and lots of RECORD REVIEWS. Feature reviews of the most important releases, but also numerous reviews of new albums by new artists you can’t read about anywhere else.

**ON THE HORIZON:** Interviews and stories with new and upcoming stars—Karla DeVito’s breakthrough; the Go-Go’s new dance music.

**RECORDS IN PROGRESS:** A look at what’s going on in the studio—a sneak preview of forthcoming releases.

**BEHIND THE BOARD:** The production side of the story—Jim Messina on producing his own record; interview with Kim Carnes’ producer Val Garay.

**MUSICAL INSTRUMENTS:** A state-of-the-art report—reviews and ratings of the latest designs in new instruments and gadgets.

**MUSIC NEWS:** Comprehensive reports of the important stories in music—the latest on the Stones tour; Springsteen’s statement to the Vietnam Vets.

**FORUM:** Exclusive interviews with major artists and music industry figures—Barrie Bergman, owner of The Record Bar, offers some straight talk on high record prices.

**WHO’S WHO:** A monthly profile of offbeat but influential rock personalities—a visit with the founder and curator of the Bay Area Music Archives.

**RECORDWRAP:** The Charts—Top 100 Albums; Top Airplay for the Month; Top 10 Albums and Singles from 10 Years Ago; New Releases to Watch.

**BOOKS:** Rock and roll reading—Reviews of a controversial new biography of Elvis, a book which documents the seamy side of the King.

*The Record is a ROLLING STONE special interest publication*

**ADVERTISING SALES**

BILL HILTON • Advertising Manager (212) 350-1275
NINA LEVINE • Record Marketing Manager (212) 350-1276

**CIRCULATION**

DAVID MAISEL • Director, Newsstand Sales (212) 350-1271
SUSAN OLLINICK • Retail Sales Director (212) 350-1291
MITCH HALKA • ICD, Director, Retail Merchandising (212) 262-7565
A survey of NEW product sales listed alphabetically in the nation's leading retail outlets.

BARRY MANILOW - A&M
BENNY MARDONES - Polydor
BILLY JOEL - Col
BOB MARLEY - Cotillion
BOB SEGER - Capitol
BARRY MANILOW - Arista
BOB MARLEY - Mango
BARRY MARLEY - Capitol
BARRY MARLEY - EMI - America
BARRY MARLEY - WB
BENNY MARDONES - Polydor
BILLY JOEL - Col
BOB MARLEY - Cotillion
BOB MARLEY - Capitol
BOB MARLEY - EMI - America
BOB MARLEY - WB
BARRY MARLEY - Capito
BARRY MARLEY - EMI - America
BARRY MARLEY - WB
BILLY JOEL - Col
BOB MARLEY - Cotillion
BOB MARLEY - Capitol
BOB MARLEY - EMI - America
BOB MARLEY - WB
BARRY MARLEY - Capito
OCTOBER 24, 1981
TITLE, ARTIST, Label, Number, (Distributing Label) WKS. ON CHART

1 2 TATTOO YOU ROLLING STONES COC 16052 (Ati) 7 H

2 ESCAPE JOURNEY / Columbia TC 37408 12 O 14 H
3 4 FOREIGNER / Atlantic SD 16999
4 NINE TONIGHT BOB SEGER AND THE SILVER BULLET BAND / Capitol STBK 12182 5 K
5 INNOCENT AGE DAN FOGELBERG / Epic / Full Moon KE2 37393 6 O
6 BELLA DONNA STEVIE NICKS / Modern MR 38 139 (Ati) 11 H
7 PRECIOUS TIME PAT BENATAR / Chrysalis CH 1346 14 H
8 SONGS IN THE ATTIC BILLY JOEL / Columbia TC 37461 4 O
9 HEAVY METAL (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS / Full Moon / Asylum DP 90004 12 X
10 BREAKIN’ AWAY AL JARREAU / Warner Bros. BSK 3576 10 H
11 LONG DISTANCE VOYAGER MOODY BLUES / Threshold TRL 1 2931 2001 (PolyGram) 27 H
12 NEVER TOO MUCH LUTHER Vandross / Epic FE 37451 6 O
13 STREET SONGS RICK GORDY B 1002MT (Motown) 25 H
14 DON’T SAY NO BILLY SQUIER / Capital ST 12146 25 H
15 ABACAB GENESIS / Atlantic SD 19131 2 H
16 PRIVATE EYES DARYL HALL & JOHN OATES / RCA AFT 4028 6 H
17 BEAUTY & THE BEAT GO-GOS / IRS SP 70021 (A&M) 13 H
18 IT’S TIME FOR LOVE TEDDY PENDERGRASS / Philo. INTL 37491 (CBS) 4 O
19 ENDLESS LOVE (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS / Mercury SRM 1 2001 (PolyGram) 14 H
20 WILLIE NELSON’S GREATEST HITS (AND SOME THAT WILL BE) / Columbia KC2 37542 6 O
21 PIRATES RICKIE LEE JONES / Warner Bros. BSK 3432 12 H
22 HI INFINITELY RE SPEEDWIND / Epic FE 36884 44 O
23 WORKING CLASS DOG RICK SPRINGFIELD / RCA AFL 3697 30 H
24 PRETENDERS II / Sire SRK 3572 (WB) 31 H
25 STEP BY STEP EDDIE RABBITT / Elektra SE 532 10 H
26 SOMETHING SPECIAL KOOL & THE GANG / De-Lite DSF 8502 (PolyOptim) 2 H
27 TIME EXPOSURE LITTLE RIVER BAND / Capital ST 12163 6 H
28 NEW TRADITIONALISTS DEVO / Warner Bros. BSK 3593 3 H
29 URBAN CHIMPANZEES CHIMPANZIES / RCA AFL 4027 22 H
30 THE MANY FACETS OF ROGER ROGER / Warner Bros. BSK 3594 5 H
31 CARL CARLTON / 20th Century Fox T 628 (RCA) 13 H
32 IF I SHOULD LOVE AGAIN BARRY MANLICOW / Aristal 9573 2 H
33 THIS IS THE WAY ROSSINGTON COLLINS BAND / MCA 5207 3 H

CHARTMAKER OF THE WEEK
GHOST IN THE MACHINE POLICE A&M SP 3730 1 H

46 HIGH ’N’ DRY DEEP LEOPARD / Mercury SRM 1 4021 (PolyGram) 11 H
47 LIVE IN NEW ORLEANS MAZEAUS FEATUREN FRANKIE BEYER / Capitol SKBK 12156 17 I
48 JUICE JUICE NEWTON / Capitol ST 12136 30 H
49 CHRISTOPHER CROSS / Warner Bros. BSK 3383 83 H
50 TIME / Warner Bros. BSK 3598 10 H
51 BLACK & WHITE POINTER SISTERS / Planet P 18 (E/A) 17 H
52 PARADISE THEATER STYX / A&M SP 3719 39 H
53 LOVE ALL THE HURT AWAY ARETHA FRANKLIN / Arista 9552 9 H
54 LOVE BYRD DONALD BYRD AND 125TH STREET / NYC / Elektra SE 531
55 FANCY FREE OAK RIDGE BOYS / MCA 5029 6 H
56 THE DUDE QUINCY JONES / A&M SP 3721 30 H
57 MISTAKEN IDENTITY KIM CARNES / EMI-America SO 17052 26 H
58 EVERY HOME SHOULD HAVE ONE FATTI PAVAND / Quest / WB WQS 3591 4 H
59 STANDING TALL CRUSADERS / MCA 5254 3 H
60 ARTHUR-THE ALBUM (ORIGINAL SOUNDTRACK) / VARIOUS ARTISTS / Warner Bros. BSK 3382 8 H
61 IT MUST BE MAGIC TEENA MARIE / Gordy GB 10041 (Motown) 20 H
62 THE SPIRIT’S IN IT PATTI LABELLE / Philadelphia INTL. FF 37380
63 DEAD RINGER MEGELOH / Epic / Intell. FE 36007 6 O
64 STREET SONGS RICK JAMES / Motown 51087 4 H
65 FIRE OF UNKNOWN ORIGIN BLUE OYSTER CULT / Columbia FC 37383 16 O
66 THERE’S NO GETTING OVER ME RONNIE MILSAP / RCA ALC 38129 (CBS) 9 O
67 CRIMES OF PASSION PAT BENATAR / Chrysalis CHE 1275 60 H
68 TOUCH GLADYS KNIGHT & THE PIPS / Columbia FC 37086 8 O
69 FREETIME SPIRO GYRA / MCA 5238 9 H
70 THIS KIND OF LOVING WHISPER / Solar BKL 3976 (RCA) 7 H
71 THE LADY AND HER MUSIC-LIVE ON BROADWAY LENA HORNE / Quest / WB ZWQ 3997
72 FRIENDS OF MR. CAIRON JON & VANGIELS / Polydor PD 1 6326 (PolyGram) 11 H
73 SLINGSHOT MICHAEL HENDERSON / Buddah BDS 6002 6 O
74 AEROBIC DANCING / Gateway GSP 7610 (Arista) 21 H
75 GUARDIAN OF THE NINE TIMES BOB JAMES / Columbia / Motown 37495 7 O
76 I’M IN LOVE EVELYN KING / RCA AFL 3962 15 H
77 BLAZZ OFF OOZIE OZBINE / JER JZ 36812 (CBS) 28 O
78 SOME DAYS ARE DIAMONDS JOHN DENVER / RCA AFL 4055 17 H
79 THE SECOND ADVENTURE DYNASTY / Solar S 20 (E/A) 5 H
80 HANG ON FOR YOUR LIFE SHOOTING STAR / Virgin NFE 37407 (Epic) 28 O
81 BACK IN BLACK AC/DC / Atlantic SD 16018 61 H
82 DEAD SET GRATEFUL DEAD / Aristal A26 8606 6 L
83 MOVING PICTURES RUSH / Mercury SRM 1 4013 (PolyGram) 33 G
84 PROMISES TOM PETTY AND THE HEARTBREAKERS / Backstreet / MCA BSR 5160 23 H
85 FANCY DANCER ONE WAY MCA 5247 23 H
86 SUMMER HEAT BRICK / Bang ZF 37471 (CBS) 9 O
87 MY MELODY DENEICE WILLIAMS / ARC / Columbia FC 37048 28 O
88 QUINNELLA ATLANTA RHYTHM SECTION / Columbia FC 37750 30 O
89 AS FAR AS SIAM RED RIDER / Capoit ST 12145 5 H
90 MSG MICHAEL SCHENKER GROUP / Chrysalis CHR 1336 3 H
91 TOO LATE THE HERO JOHN ENTWISTLE / Atco SD 38 142 3 H
92 DIRTY DEEDS DONE DIRT CHEAP AC/DC / Atlantic SD 16033 28 H
93 LOVERBOY / Columbia JC 36762 4 O
94 THE JAZZ SINGER (ORIGINAL SOUNDTRACK) NEIL DIAMOND / Capital SWAY 12120 46 I
95 THE MAN WITH THE HORN MILES DAVIS / Columbia FC 36790 15 H
96 BALIN MARTY BALIN / EMI-America SO 17054 22 H
97 TORCH CARLY SIMON / Warner Bros. BSK 3592 2 H
98 FOR YOUR EYES ONLY (ORIGINAL SOUNDTRACK) / Liberty / LOO 1109 16 H
99 NOVO COMBO / Polydor PD 1 6331 (PolyGram) 8 H
100 FACE VALUE PHIL COLLINS / Atlantic SD 16029 34 H

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

AmericanRadioHistory.Com
<table>
<thead>
<tr>
<th>#</th>
<th>Album</th>
<th>Artist</th>
<th>Label</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>TENDER TOGETHER</td>
<td>STANLEY TURRENTINE</td>
<td>Elektra SE 534</td>
<td>5</td>
</tr>
<tr>
<td>2</td>
<td>NIGHT FALL AWAY</td>
<td>Nils Lofgren</td>
<td>Backstreet BSR 5251</td>
<td>(MCA)</td>
</tr>
<tr>
<td>3</td>
<td>MY ROAD OUR ROAD</td>
<td>LEE OSKAR</td>
<td>Elektra SE 526</td>
<td>12</td>
</tr>
<tr>
<td>4</td>
<td>LOST IN LOVE</td>
<td>ARIA LOVE SUPPLY</td>
<td>Arieta AL 4268</td>
<td>26</td>
</tr>
<tr>
<td>5</td>
<td>BROTHERS OF THE ROAD</td>
<td>ALLMAN BROTHERS BAND</td>
<td>Arieta AL 9564</td>
<td>10</td>
</tr>
<tr>
<td>6</td>
<td>CHILDREN OF TOMORROW</td>
<td>FRANKIE SMITH SMITH</td>
<td>WMTF</td>
<td>14</td>
</tr>
<tr>
<td>7</td>
<td>CAN WE FALL IN LOVE</td>
<td>PHILLYS HYLAM</td>
<td>Arieta AL</td>
<td>15</td>
</tr>
<tr>
<td>8</td>
<td>NOW PLAYING</td>
<td>BERNADETTE PETERS</td>
<td>MCA 5244</td>
<td>2</td>
</tr>
<tr>
<td>9</td>
<td>VERY SPECIAL</td>
<td>DEBRA LAWS</td>
<td>Elektra 6E 300</td>
<td>33</td>
</tr>
<tr>
<td>10</td>
<td>SWEET AND WONDERFUL</td>
<td>JEAN CARN</td>
<td>TSOF FZ 36775</td>
<td>2</td>
</tr>
<tr>
<td>11</td>
<td>NOT GUILTY</td>
<td>LARRY GATLIN AND THE GATLIN BROTHERS BAND</td>
<td>Columbia FC 37464</td>
<td>4</td>
</tr>
<tr>
<td>12</td>
<td>BET YOUR HEART ON ME</td>
<td>JOHNNY LEE</td>
<td>Full Moon</td>
<td>2</td>
</tr>
<tr>
<td>13</td>
<td>LOST IN LOVE</td>
<td>AIR SUPPLY</td>
<td>Arieta AL</td>
<td>5</td>
</tr>
<tr>
<td>14</td>
<td>PREMONITION</td>
<td>SURVIVOR</td>
<td>Scotti Bros. ARZ 37549</td>
<td>CBS</td>
</tr>
<tr>
<td>15</td>
<td>COUP DE GRACE</td>
<td>MINK DEVILLE</td>
<td>Southern Atlantic 9311</td>
<td>2</td>
</tr>
<tr>
<td>16</td>
<td>TOM TOM TOM</td>
<td>SRK</td>
<td>SX 3628</td>
<td>2</td>
</tr>
<tr>
<td>17</td>
<td>AS FALLS WICHITA</td>
<td>FALLS PATT MEGHENS</td>
<td>&amp; LYLE MAYS</td>
<td>3</td>
</tr>
<tr>
<td>18</td>
<td>LOVE IS THE PLACE</td>
<td>CURTIS MAYFIELD</td>
<td>Fieldboard NB 1 33229</td>
<td>19</td>
</tr>
<tr>
<td>19</td>
<td>FAIR WARNING</td>
<td>VAN HALEN</td>
<td>Warner Bros. HS 3540</td>
<td>22</td>
</tr>
<tr>
<td>20</td>
<td>JEALOUSY DISRUPTION</td>
<td>DISRUPTION</td>
<td>Liberty 1106</td>
<td>13</td>
</tr>
<tr>
<td>21</td>
<td>WINEGROVER GROVER WASHINGTON, JR.</td>
<td>Elektra 6E 305</td>
<td>40</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>WITH YOU STACY LATTISAW</td>
<td>Cassition 95049</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>L.J. REYNOLDS</td>
<td>Capital St 12127</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>MAGIC MAN HERB ALPERT</td>
<td>A&amp;M SP 3728</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>MEL TORME AND FRIENDS AT MARTYS</td>
<td>Fivesse 237484</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>CAROL HENSHES EXCURSE AND DANCE PROGRAM</td>
<td>MIRUS</td>
<td>Vintage VNI 7713</td>
<td>36</td>
</tr>
<tr>
<td>27</td>
<td>DON'T STOP BILLY IDOL</td>
<td>Chrysalis C EP 4000</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>IN THE HEAT OF THE NIGHT</td>
<td>PAT BENATAR</td>
<td>Capitol MOO 12151</td>
<td>113</td>
</tr>
<tr>
<td>29</td>
<td>HOT ROCKS</td>
<td>1964-1971 ROLLING STONES</td>
<td>London 2PS</td>
<td>5603</td>
</tr>
<tr>
<td>30</td>
<td>MURRAY'S GREATEST HITS</td>
<td>Capitol SOO 12110</td>
<td>54</td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>HAPPY LOVE OF NATALIE COLE</td>
<td>Capitol St 12165</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>BEWARE BARRY WHITE</td>
<td>Unlimited Gold FZ 37176</td>
<td>CBS</td>
<td>2</td>
</tr>
<tr>
<td>33</td>
<td>CLEAN SWEEP BUBY BROOKS</td>
<td>AGRU 5504</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>THE NATURE OF THE BEAST</td>
<td>APEL WINE PIE/ Capito SOO 12125</td>
<td>39</td>
<td></td>
</tr>
<tr>
<td>35</td>
<td>ESPECIALLY FOR YOU DON WILLIAMS</td>
<td>MCA 5210</td>
<td>14</td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>ROLLIN GROLL GREG KHHN/ Bgewater B2 10069</td>
<td>32</td>
<td></td>
<td></td>
</tr>
<tr>
<td>37</td>
<td>WALL TO WALL REN AND ANGELA</td>
<td>Capital St 12161</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>COMPLETION BACKWARD</td>
<td>PRINCIPLE TUBES</td>
<td>Capito SOO 12151</td>
<td>21</td>
</tr>
<tr>
<td>39</td>
<td>JACOB'S JUMPIN JIVE</td>
<td>JOE JACKSON</td>
<td>A&amp;M SP 4871</td>
<td>13</td>
</tr>
<tr>
<td>40</td>
<td>YELLOWJACKETS</td>
<td>Warner Bros. BSK 3573</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>41</td>
<td>FOX ELYON ALFON/ Gaff GHS 2002 (WB)</td>
<td>20</td>
<td></td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>AMAZON BEACH</td>
<td>KINGS / Elektra SE 543</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>43</td>
<td>MAYDAY/ A&amp;M SP 4873</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>44</td>
<td>CLOSER THAN CLASS</td>
<td>JUPSTYCS/ TSOF FZ 37458</td>
<td>CBS</td>
<td>2</td>
</tr>
<tr>
<td>45</td>
<td>GOOD MORNING AMERICA</td>
<td>CHARLIE/ RCA AF137</td>
<td>22</td>
<td></td>
</tr>
<tr>
<td>46</td>
<td>SEE JUNGLEJEE BOW WOW WOW/ RCA AF1</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>47</td>
<td>BLOOD ON THE BRICKS</td>
<td>IRON CITY HOUSERockers/ MCA</td>
<td>5252</td>
<td>1</td>
</tr>
<tr>
<td>48</td>
<td>NOW OR NEVER</td>
<td>JOHN SCHNEIDER</td>
<td>Arista ARZ 37400</td>
<td>CBS</td>
</tr>
</tbody>
</table>
Black Music Report

By NELSON GEORGE

Barry Michael Cooper has few peers in writing about contemporary black music. His essays in national periodicals on Prince, P-Funk, Junie Morrison, and Bootsy Collins offer provocative insights into their music and their audiences. The impressionistic liner notes on Epic's recent Sly and the Family Stone anthology were by Cooper. Now, like many music journalists, he has tried his hand at music making. "What Time?", a 12-inch on Harlem's Express Records by Teletron, was written and co-produced by Cooper. He also plays keyboards and sings on the track. Since he has been a champion of Morrison and ex-Funkadelic keyboardist Bernie Worrell, the record is, not surprisingly, an exercise in slow-tempo synthethizer funk with voices floating in and out of the mix a la Parliament. Those interested in picking up a copy should contact the distributor, Forward Records, 1703 Amsterdam Avenue, New York 10031.

Another 12-inch worth hearing is "School Daze" by Funn, which is a product of keyboardist Denzil "Broadway" Miller's fertile mind. After writing and playing for Kurtis Blow, Ronnie Laws, Noel Pointer, Stanley Turrentine, and touring with Chaka Khan and the Clarke-Duke Project, Miller has stepped out on his own with a lively salute to the charms of education. The track is slick, clean dance music dotted with Miller's sparkling acoustic piano fills. The principals of the Fitzgerald-Hartley management company were so impressed with "School Daze" that they formed their own label, Magic Records, to release it. MCA is distributing.

TONY JOHNSON FURRY LEWIS SON HOUSE

The cards that adorn the column this week are part of a series called Heroes of the Blues, featuring 36 fabled blues performers. There are well known figures like Charlie Patton, Blind Lemon Jefferson, and Big Bill Broonzy as well as obscure performers like Bo Carter, Cannon's Jug Stompers, and Blind Gary Davis. All were drawn by famous counterculture cartoonist R. Crumb from the "Man of a Hundred Lives." (Continued on page 81)

Picks of the Week

GO FOR IT
SHALAMAR - Solar BXL 1-3984 (RCA)

The latest Shalamar album is highlighted by Jeffrey Daniels' production on four of the eight songs, "Appeal," and the title cut. Leon Sylvester's trademark sound is evident on "Talk to Me" and the single, "Sweeter as the Days Go By."

FROZEN ALIVE
ALBERT COLLINS - Alligator AT 4725

The icy blues guitar licks of Albert Collins are captured on this live recording. Collins makes this an adventure in deep, penetrating blues with percussive solos punctuating every song. He sings well also, but Collins' work with his Telecaster is this LP's selling point.

REALLY WANT TO SEE YOU
INVISIBLE MAN'S BAND - Boardwalk NB1 33238

Coming off the success of "Ain't Nothing," the Invisible Man's Band (alias Clarence Burks) debuts on Boardwalk with an album in the same danceable style. The funky "Rated X" is the best cut, though "Really Want To See You" and "Party Time" merit attention.

SOLID GROUND
RONNIE LAWS - Liberty 1D-51087

A growing force in black music, Laws' latest LP should continue his commercial progress. His work on alto and soprano sax is energetic. On "Stay Awake" and "They A Way" his development as a vocalist and lyricist progresses. This album should be one of the year's top sellers.

(Continued on page 82)
pictures used on the covers of Yazoo Records releases. On the back is a mini-biography of each musician by Stephen Calh. The cards make good presents for any blues fanatic. For information about ordering a set contact Yazoo Records, 245 Waverly Place, New York 10014.

Black Music Report (Continued from page 80)

## 36
33  WIKKA WRAP EVASIONS / Som 81 5020
37  LADY (YOU BRING ME UP) COMMODORES / Motown 1514
38  SWEAT (TILL YOU GET WET) BRICK / WKS. ON
39  JUST BE MY LADY LARRY GRAHAM / WKS. Bros. 49744
40  WHO'S BEEN KISSING YOU HOT CUISINE / Prelude 8035
41  LET'S START II DANCE AGAIN BONNAMARTH Featuring DR. PEPPERS / Phase II 282
42  MEANT FOR YOU DÉBRA LAWES / Elektra 47198
43  NOBODY BUT A POOL NATALE COLE / Capitol 5045
44  FUNKY SENSATION ISRAEL / Empire 6000
45  IN THE MIDDLE OF A SLOW DANCE KLIQUE / MCA 51158
46  LOVE DON'T LOVE NOBODY JEAN CARN / TSOP 20501 (CBS)
47  DANCIN' FREE BROTHERS JOHNSON / A&M 2368
48  WALKING INTO SUNSHINE CENTRAL LINE / Mercury 572 (PolyGram)
49  BLUE JEANS CHOCOLATE MILK / RCA 12335
50  WARM WEATHER PIECES OF A DREAM / Elektra 47181

### CHARTMAKER OF THE WEEK

- **TODAY'S CHARTS**

1. **TONIGHT YOU AND ME**
   - PHYLLIS HYMAN
   - Ariost 067

2. **WHY DO POOLS FALL IN LOVE?**
   - DIANA Ross / RCA 12349
   - MCA 5118

3. **ZULU QUICK**
   - Pavillion 5 02455 (CBS)

4. **YOU GO YOUR WAY (I'LL GO MINE)**
   - SPINNERS / Atlantic 3686

5. **I'VE GOT TO LEARN TO SAY NO!**
   - RICHARD "DIMPLES"
   - WKS. Boardwalk 7 11 124

6. **I'M SO GLAD I'M STANDING HERE**
   - TODAY YOU AND ME / MCA 51179

7. **SECRET BOBBY WOMACK**
   - Beverly Glen 2000

8. **WALL TO WALL RENE & ANGELA**
   - Capitol 5010

9. **FIRST TRUE LOVE AFFAIR**
   - JAMMY ROSS / Quality / RFC 7002

10. **STEAL THE NIGHT**
    - STEVIE WOODS / Cotillion 46016 (Atl)

11. **WHAT A SURPRISE**
    - POINTER SISTERS / Planet 47937 (E/A)

12. **DISCO DREAM MEAN MACHINE**
    - Sugarhill 564

13. **JUST MY LUCK**
    - TYRONE DAVIS / Columbia 18 02269

14. **FUNKY SOUND (TEAR THE ROOF OFF)**
    - SEQUOIA / Sugarhill 767

15. **LA MEANS I LOVE YOU TERRA**
    - Boardwalk 7 11 129

16. **FREEFALL (INTO LOVE)**
    - JENNY WILLIAMS / MCA 51179

17. **HANG ON IN THERE**
    - HAROLD MELVIN & THE BLUE NOTES / MCA 51190

18. **LET'S GET CRACKIN'**
    - Fantasy 916

19. **NUMBERS KRAFTWERK**
    - Wks. Bros. 49795

20. **I COULD WRITE A LOVE SONG**
    - MIGHTY FIRE / Elektro 47199

21. **I'M SO GLAD I'M STANDING HERE**
    - TODAY YOU AND ME / MCA 51179

22. **LET'S GET CRACKIN'**
    - Fantasy 916

23. **NUMBERS KRAFTWERK**
    - Wks. Bros. 49795

24. **I COULD WRITE A LOVE SONG**
    - MIGHTY FIRE / Elektro 47199

25. **HERE I AM DYNASTY / Solar 47932 (E/A)

26. **IF THAT'LL MAKE YOU HAPPY**
    - GLADYS KNIGHT & THE PIPS / Columbia 18 02413

27. **SHE GOT THE PAPERS (I GOT THE MAN)**
    - BARBARA MASON / WMOT 92337

28. **GENERAL HOSPITAL**
    - Afternoon Delights / MCA 51148

29. **NIGHT GAMES**
    - STEPHANIE MILLS / 20th Century-Fox 2506 (RCA)

30. **I'M SO GLAD I'M STANDING HERE**
    - TODAY YOU AND ME / MCA 51179

31. **FREEFALL (INTO LOVE)**
    - JENNY WILLIAMS / MCA 51179

32. **HANG ON IN THERE**
    - HAROLD MELVIN & THE BLUE NOTES / MCA 51190

33. **LET'S GET CRACKIN'**
    - Fantasy 916

34. **NUMBERS KRAFTWERK**
    - Wks. Bros. 49795

35. **I COULD WRITE A LOVE SONG**
    - MIGHTY FIRE / Elektro 47199

36. **HERE I AM DYNASTY / Solar 47932 (E/A)

37. **IF THAT'LL MAKE YOU HAPPY**
    - GLADYS KNIGHT & THE PIPS / Columbia 18 02413

38. **SHE GOT THE PAPERS (I GOT THE MAN)**
    - BARBARA MASON / WMOT 92337

39. **GENERAL HOSPITAL**
    - Afternoon Delights / MCA 51148

40. **NIGHT GAMES**
    - STEPHANIE MILLS / 20th Century-Fox 2506 (RCA)
DRS Moves to New York

- NEW YORK—Digital Recording Systems, formerly located in Elkins Park, Pennsylvania, has moved to New York and is providing full digital recording and editing services at its new location.

Digital Recording Systems was founded by Peter Jensen and Terry Tobias in 1979. The firm has worked on such projects as the Rush album "Moving Pictures" on Mercury and the firm has worked on new location.

The company is located at 424 Greenwich Street. Phone: (212) 431-9184.

The Power Station Salutes Chic

The Power Station recording studio in New York recently hosted a party in honor of Atlantic recording group Chic. The group has been recording at the Power Station since their formation in 1977 and are currently wrapping up work on their sixth Atlantic album, due for release later this year. Pictured from left are: Cotillion Records president Henry Allen; Atlantic/Cotillion vice president of promotion Everett Smith; Chic's Bernard Edwards, Atlantic Records executive vice president/general manager Dave Geist; and Chic's Nile Rodgers.

Gold Coast

(Continued from page 80) film boom of the early '70's, however, Stuart has found Hollywood shutting its doors to black composers, apparently because it feels "blacks can't write themes for movies, which has been proven untrue."

With Chicago-based arranger-producer Rich Tufo as its prime asset, Gold Coast has recorded commercial music for Sears, Nestle, McDonald's and the Illinois State Lottery. Gold Coast is also part of Sportsvision, an operation that will broadcast sports 365 days a year throughout Illinois, Indiana, Iowa, and Wisconsin.
A Romantic New Werther

By SPEIGHT JENKINS

NEW YORK—What makes reviewing exciting is its unpredictability. However many years one spends in opera, you can’t always rely on reliable artists, as I have a way of surprising the listener, often happily. The new Philips Werther is such an example. It is a lovely, romantic reading of one of Massenet’s best scores, a reading made absolutely wonderful by the insights of Sir Colin Davis.

This is the kind of performance that would be recommendable even if the singers were not good, because the conductor brings to every line a feeling for the moment that is nothing short of remarkable. Sir Colin’s singers were not good, because the conductor helps their intense involvement of personality and temperament, adapted to Tosca; she brings to it loads of slowness and grandeur. Tennstedt, again with the Bavarian Radio Symphony, conducted the opera many times under Covent Garden. Surely, having performed the opera many times under Sir Colin helps their intense involvement.

Sir Colin’s success is not the only surprise of the album. Jose Carreras and to a lesser degree Frederica von Stade rise to an unanticipatedly high level. Carreras has not sounded good on his recent recordings. His voice incredibly dark for a tenor, he has sounded labored in whatever high notes he has sung. Even in performance in New York, the same has been true. The gloss and richness of his voice had not changed, but his heaviness seemed to forebode ill.

Fortunately, this new recording marks his return to good vocal health.

(Continued on page 90)
Stevie Wonder, titulado "Pastime Parade" con Willie Torres haciendo las nuevo senci I lo de Ray Barreto conteniendo la versión latinizada del número de pasados años, Vikki Carr ha ayudado a obtener donaciones que sobrepasan los beneficio a favor de la Holy Cross High School. Durante los festivales de San Antonio, Texas, las muy exitosas actuaciones de Vikki Carr en un Concierto una version de 12", con éxito interesante encuentra disponible en Estados Unidos en la etiqueta Pavillion de Luongo, en para darle los detalles finales. El espectacular éxito de Rita, "Lanza Perfume" se encontró de Turco y esposo Roberto de Carvalho, viajarán a Nueva York proximamente, presidente de Pavillion Records y conocido ingeniero de mezclas, esta 29 de Octubre a las 8 de la noche. ¡Felicidades Marco!

El Gran Combo de Puerto Rico es habiendo gran éxito en el east coast con esta producción, en la que sus hits "La reina" y "Amor Comprado" son incluidos. El nuevo 45RPM verso.

Primero de Alhambra no es de capital y si de nuevo. Definitivamente, el problema de Alhambra no es de capital y si de cuerpo ejecutivo.

Ofrécete EMI Odeón un cocktail party a su artista exclusivo José Augusto, que recién regresó de una gira por Latinoamérica, en ocasión de la entrega de tres "Discos de Oro" por ventas superiores a las 100,000 copias de su éxito "Candelitas" en Colombia, ventas sobre las 250,000 copias de esta canción en México y por más de 100,000 copias vendidas de su long playing "Lo mejor de Jose Augusto," que incluye "La nueva reina." (L. Perez Cedrón; Bonfante) "El lamento del naufrago" (L. Perez Cedrón).

El Gran Combo de Puerto Rico es habiendo gran éxito en el east coast con esta producción, en la que sus hits "La reina" y "Amor Comprado" son incluidos. El nuevo 45RPM verso.

Primero de Alhambra no es de capital y si de cuerpo ejecutivo.

Ofrécete EMI Odeón un cocktail party a su artista exclusivo José Augusto, que recién regresó de una gira por Latinoamérica, en ocasión de la entrega de tres "Discos de Oro" por ventas superiores a las 100,000 copias de su éxito "Candelitas" en Colombia, ventas sobre las 250,000 copias de esta canción en México y por más de 100,000 copias vendidas de su long playing "Lo mejor de Jose Augusto," que incluye "La nueva reina." (L. Perez Cedrón; Bonfante) "El lamento del naufrago" (L. Perez Cedrón).

El Gran Combo de Puerto Rico es habiendo gran éxito en el east coast con esta producción, en la que sus hits "La reina" y "Amor Comprado" son incluidos. El nuevo 45RPM verso.

Primero de Alhambra no es de capital y si de cuerpo ejecutivo.

Ofrécete EMI Odeón un cocktail party a su artista exclusivo José Augusto, que recién regresó de una gira por Latinoamérica, en ocasión de la entrega de tres "Discos de Oro" por ventas superiores a las 100,000 copias de su éxito "Candelitas" en Colombia, ventas sobre las 250,000 copias de esta canción en México y por más de 100,000 copias vendidas de su long playing "Lo mejor de Jose Augusto," que incluye "La nueva reina." (L. Perez Cedrón; Bonfante) "El lamento del naufrago" (L. Perez Cedrón).

El Gran Combo de Puerto Rico es habiendo gran éxito en el east coast con esta producción, en la que sus hits "La reina" y "Amor Comprado" son incluidos. El nuevo 45RPM verso.

Primero de Alhambra no es de capital y si de cuerpo ejecutivo.
FELICITA A
"TELEVISYA" y "S.I.N."

por la organización del programa
GRAN FIESTA EN EL MADISON
celebrado en el
Madison Square Garden de New York.

Allí triunfaron como siempre
ROBERTO CARLOS y MIGUEL BOSE
**WEST COAST — COSTA OESTE**

**OCTOBER 24, 1981**

<table>
<thead>
<tr>
<th>No</th>
<th>Canción</th>
<th>Interpretante</th>
<th>Disquera</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Con Tu Amor - Juan Gabriel</td>
<td>Pronto</td>
<td>1096</td>
</tr>
<tr>
<td>2</td>
<td>Viva El Norte - Varios</td>
<td>Telediscos</td>
<td>1501</td>
</tr>
<tr>
<td>3</td>
<td>Ahora Que Estuviste Lejas - Karina</td>
<td>Orfeon</td>
<td>16054</td>
</tr>
<tr>
<td>4</td>
<td>O Me Quieres O Me Dejas - Julio Iglesias</td>
<td>CBS</td>
<td>50317</td>
</tr>
<tr>
<td>5</td>
<td>El Corajeo - Beatriz Adriana</td>
<td>Peerless</td>
<td>2216</td>
</tr>
<tr>
<td>6</td>
<td>El Me Minto - Amanda Miguel</td>
<td>Profano</td>
<td>3049</td>
</tr>
<tr>
<td>7</td>
<td>La Carta No. Tres / Humildes</td>
<td>Fama</td>
<td>608</td>
</tr>
<tr>
<td>8</td>
<td>Yo Quiero Saber De Ti - Vicente Fernandez</td>
<td>CBS</td>
<td>20555</td>
</tr>
<tr>
<td>9</td>
<td>No Que No / Rigo Tovar</td>
<td>Profano</td>
<td>3046</td>
</tr>
<tr>
<td>10</td>
<td>Te Quiero Para Mi / Trigo Limpio</td>
<td>Mercurio</td>
<td>59101</td>
</tr>
<tr>
<td>11</td>
<td>Quiero Dormir Cansado / Emmanuel</td>
<td>Arcano</td>
<td>3535</td>
</tr>
<tr>
<td>12</td>
<td>Juliánfla / Any - Sanbas</td>
<td>Muart</td>
<td>1805</td>
</tr>
<tr>
<td>13</td>
<td>Burbujas / Burbujas - Profano</td>
<td>Telediscos</td>
<td>1001</td>
</tr>
<tr>
<td>14</td>
<td>Porque Te Vas* / Emmanuel</td>
<td>RCA</td>
<td>9700</td>
</tr>
<tr>
<td>15</td>
<td>Quince Sensacionales Exitos - Juan Gabriel</td>
<td>Telediscos</td>
<td>1018</td>
</tr>
<tr>
<td>16</td>
<td>Insaciable Amante / Jose José</td>
<td>Pronto</td>
<td>1085</td>
</tr>
<tr>
<td>17</td>
<td>Quince Sensacionales Exitos / Lola Beltran</td>
<td>Pronto</td>
<td>1002</td>
</tr>
<tr>
<td>18</td>
<td>Eterno Amor - Diana / Rigo</td>
<td>Fama</td>
<td>608</td>
</tr>
<tr>
<td>19</td>
<td>La Enfermedad del Bolsillo</td>
<td>Pronto</td>
<td>1015</td>
</tr>
<tr>
<td>20</td>
<td>Así No Te Amare Jamas / Amanda Miguel</td>
<td>Profano</td>
<td>3049</td>
</tr>
<tr>
<td>21</td>
<td>Ella Se Llamaba / Napoleón</td>
<td>Riart</td>
<td>9079</td>
</tr>
<tr>
<td>22</td>
<td>La Cuarta Parte / Jose Domingo</td>
<td>Pronto</td>
<td>7047</td>
</tr>
<tr>
<td>23</td>
<td>Paredes D'America / Jose José</td>
<td>Telediscos</td>
<td>1015</td>
</tr>
<tr>
<td>24</td>
<td>La Ladrona / Diego Verdaguer</td>
<td>Profano</td>
<td>3044</td>
</tr>
<tr>
<td>25</td>
<td>No Me Hables / Juan Pardo</td>
<td>CBS</td>
<td>80304</td>
</tr>
<tr>
<td>26</td>
<td>No Me Dejas / Lo Suyo / Del Rey</td>
<td>Karen</td>
<td>61</td>
</tr>
<tr>
<td>27</td>
<td>No Me Despreces / Johnny Ventura</td>
<td>Pronto</td>
<td>1086</td>
</tr>
<tr>
<td>28</td>
<td>Quince Sensacionales Exitos / Lola Beltran</td>
<td>Telediscos</td>
<td>1018</td>
</tr>
<tr>
<td>29</td>
<td>Los Tepas / Cucci Vayol</td>
<td>Kubaney</td>
<td>31000</td>
</tr>
<tr>
<td>30</td>
<td>La Enfermedad Del Bolsillo</td>
<td>Pronto</td>
<td>1015</td>
</tr>
<tr>
<td>31</td>
<td>No Me Hables / Juan Pardo</td>
<td>CBS</td>
<td>80304</td>
</tr>
<tr>
<td>32</td>
<td>No Me Dejas / Lo Suyo / Del Rey</td>
<td>Karen</td>
<td>61</td>
</tr>
<tr>
<td>33</td>
<td>Mí Piel / Conjointi Quisiqueya</td>
<td>Lízden</td>
<td>3999</td>
</tr>
<tr>
<td>34</td>
<td>No Me Despreces / Johnny Ventura</td>
<td>Pronto</td>
<td>1086</td>
</tr>
<tr>
<td>35</td>
<td>La Ladrona / Diego Verdaguer</td>
<td>Profano</td>
<td>3044</td>
</tr>
<tr>
<td>36</td>
<td>La Enfermedad Del Bolsillo</td>
<td>Pronto</td>
<td>1015</td>
</tr>
<tr>
<td>37</td>
<td>La Ladrona / Diego Verdaguer</td>
<td>Profano</td>
<td>3044</td>
</tr>
<tr>
<td>38</td>
<td>La Enfermedad Del Bolsillo</td>
<td>Pronto</td>
<td>1015</td>
</tr>
<tr>
<td>39</td>
<td>La Ladrona / Diego Verdaguer</td>
<td>Profano</td>
<td>3044</td>
</tr>
<tr>
<td>40</td>
<td>La Enfermedad Del Bolsillo</td>
<td>Pronto</td>
<td>1015</td>
</tr>
</tbody>
</table>

*Todos los números son de LPs exceptuando los indicados contrariamente.*
Felicita Los Artistas Y A Univision Por Su Gran Exito En El Madison Square Garden, El Domingo 11 De Octubre, 1981. Magnifica Produccion Que Llego A 200 Millones De Personas En Mas De 20 Paises. ¡Felicidades!
Las Canciones de la Final Internacional del Festival OTI

By VILO ARIAS SILVA

MÉXICO—Entre claveles, aplausos y lágrimas tanto de los ganadores como también de los perdedores, llegó a su fin la Décima edición del Festival OTI en su fase nacional. En esta ocasión, la fiesta musical más importante que vive México en cada temporada, tuvo como cabeza triunfadora la titulada “Lo que pasó, pasó”, del autor Felipe Gil que interpretó exécelemente Yoshio. Este tema, que había clasificado con alto puntaje en las eliminatorias, alcanzó 5 votos de los 20 que estaban en disputa, superando a su creador por el amor que definió con la calidad que la caracteriza María Medina. Sin ningún voto, quedaron las canciones “Manantial” de Joan Sebastian y “Que va a decir” de José Alberto Fuentes.

Entre los cantantes revelaciones del Festival OTI 81, la nominación quedó empatada entre David Haro que cantó el tema “Busco algo más”, y que mereció estar en la final, y José Alberto Fuentes, ambos con enorme futuro.

Como todos los años, el ambiente que se vivió en el majestuoso Teatro de la Ciudad fue de enorme tensión. Todos los intérpretes y autores pasaron por momentos en extremo angustiosos. Cada uno, tenía fe en que podría ser el ganador, y vimos interpretaciones realmente brillantes, que realizaban a su máxima expresión canciones que por su estructura literaria no lucían con pretensiones ganadoras, pero la forma en que los intérpretes se entregaron defendiendo las canciones fue el espectáculo de la noche. Normalmente este evento eliminatorio, que en otros países hasta pasa desapercibido, y en los cuales, el representante para la final internacional es designado por acuerdo verbal, en México traspone los límites normales que una competencia musical pueda hacer deriva. La pasión por ganar la representación, está fuera de todo principio de ecuanimidad. En éste sentido, tanto los participantes (entendiéndose autores e intérpretes) como las empresas discográficas, viven una “guerra fría” desde el momento en que comienzan las eliminatorias. Muchos años de amistad profesional, se han visto debilitados y hasta rotos definitivamente sin opción a reunirse cuando uno está como protagonista en un jurado y el otro como autor o intérprete. La fase nacional del OTI en México, es pues, una fiesta muy diferenciable de la que se vive en muchos de los otros países participantes.

Y en todo éste maremágnum de opiniones, de gustos y simpatías, surge y destaca la figura de Raúl Velasco, productor, conductor, organizador, celoso guardián de todos los detalles y el hombre que en todo momento y en cada eliminatoria —más aún en la final— llama a la cordura a todos los asistentes. Raúl Velasco es el que lleva año tras año de la mano está tempestuosa fase eliminatoria. La tarea de Raúl, por todos los ángulos en que se le mire, indiscutiblemente que es noción, ni mucho menos placentera. Al contrario, está expuesto a toda clase de críticas, pero la experiencia y temperamento de Raúl Velasco han hecho una vez más, que ésta fiesta popular, en donde sin lugar a dudas se mueven enormes intereses, llegue a otro final feliz. México ya tiene su canción para la Final Internacional.

Record World en España

By M. MARTINEZ HENARES

El “Festival Español de la Canción”, en su vigesimosegunda edición, que organizaRadiocadena Española y el Ayuntamiento de Benidorm, se celebra los días 23, 24 y 25 de Octubre... El “Benidorm Palace” será un año más, “mártir marco” de esta importante “manifestación musical” española y la única de auténtica categoría competitiva que queda en el país... Las señaladas fechas de Octubre para la celebración de este Festival, han sido las consideradas más idóneas tanto por el Ayuntamiento de la bonita ciudad alicantina como por las discográficas que presentan a sus artistas... Para los primeros, de cara una promoción turística invernal, y para los segundos, de cara a los lanzamientos para la temporada discográfica que siempre se inicia en Octubre... La Gran Final del domingo día 25 será televisada íntegramente. La orquesta del Festival será la del RTVE dirigida por el prestigioso maestro José Luis Rodríguez... Para la presentación del Festival “suena” el nombre de la “televísiva” y también popular “telecita” Mari Cruz Soriano. En lo que a los “fines de fiesta” se refiere, se cuenta con el compositor excelente pianista Felip Campuzano, la “españolísmica” y “sexy” Isabel Pantoja, el exitoso venezolano José Luis Rodríguez “El Puma”, el “discoquero” trío de color “Gibson Brothers” y, claro...
Juan Gabriel

TRIUNFADOR DE ESPAÑA

Y EN MÉXICO IDOLO INDISCUTIBLE

REFREnda SUs EXITOS

EN

LATINOAMÉRICA

Venezuela

Colombia

Chile

Argentina

TAMBién SERÁN TESTIGOS OCULARES

DE SU ARROLLADOR TALENTO

y

AUTORAL

INTERNATIONALRADIOHISTORY.COM
Artista de la Semana: Vickiana

Vickiana, nacida como Ana Victoria en un pueblo de Tamboril, municipio de Santiago, República Dominicana, fue llevada al acostumbrado por su representante Luis Martínez Diloné, quien la presentó por primera vez en una fiesta patronal en Santiago. Su primer éxito, el número “Besarte y Amarte” de su propia inspiración, recibió el apoyo inmediato de las puertas de la popularidad de la simpática y talentosa Vickiana, hasta la salida al mercado de “Mi amor sin tí” que se encuentra rompiendo fuerte en Dominicana. Firmada por el sello Bar-Bert de la muy popular, internacionalmente, Matilde (Mufee) Hasbun, Vickiana ha sido producida enteramente en República Dominicana y su largo camino de éxito ha sido tomado mundialmente por la firma Kubaney de Mateo San Martín, para su distribución. La campaña inicial de la artista ha comenzado de inmediato en Estados Unidos, contando con el apoyo en la costa este, de una muy populosa inmigración dominicana.

Artista de gran fibra dramática y de enigmática voz, la popularidad de la cantante va tomando una carrera ascendente de carácter meteórico. Dice Vickiana: “Eso me hace sentir muy bien, la gente se cuenta mi premio como el ‘Revelación del año 1990′ con el premio ‘El Dorado’, mi presentación en el ‘Munozal’, junto a Rolando Ojeda, mi primera en ‘night club’. Yo me volví a presentar en el ‘Maunaloa’, junto a Rolando Ojeda, mi primera en ‘night club’. Sin embargo, cuando me presenté recientemente en Santiago, en ocasión de la celebración de la batalla del 30 de Marzo, llevé un traje diseñado por el exclusivo Kali Karlo. Allí me presenté con José Lacay, en tres diferentes ambientes del Hotel martín. Asistió tanta gente, que a pesar de que llevaba mucho, el público en gran número, tuvo que retirarse sin ver mi presentación. Simplemente, no cabían más”. “Bueno, soy una persona sencilla, el éxito significa para mí la satisfacción del momento, porque como es fácil comprender, estoy comenzando y sé que todavía tengo que trabajar mucho”. “Ay, quiero darle las gracias a todo el escenario de la profesión que me han brindado en este tiempo, porque como es fácil comprender, estoy comenzando y sé que todavía tengo que trabajar mucho”. “Tengo por meta trabajar mucho este año y poder superar porque siempre voy a mejorar. Después de seguir la carrera de Vickiana de República Dominicana y ante la aceptación que está logrando su long playing en Kubaney, no dudamos que la dominicana llegue muy lejos.

Disco de Oro para Mirla Castellanos

Con motivo de haber superado en un tiempo record la cantidad de 50,000 copias vendidas en Venezuela del primero que Mirla Castellanos ha hecho para Hispano, Love Records hizo entrega de un disco de oro a la artista, durante el desarrollo del programa “Sábado Sensacional” del Canal 4, Veneneios, de Caracas. La foto, icónica del momento. De izquierda a derecha: Eduardo Martinez, gerente de ventas y Jorge Barceló, gerente general de Love Records; ¡José Luis Gil, director general de Hispano; Amador Berdaryan, presentador de “Sábado Sensacional” y Mirla Castellanos con su galardón.

**Appeal in Goody Case**

(Continued from page 3)

setting aside of the verdict is not an appealable order, the court will then have to consider a writ of mandamus filed by the government, which also challenges the district court decision to set aside the guilty verdicts.

After a four-week trial in March, a jury found Goody Inc., and Goody VP Samuel Stolon of knowingly buying and transporting counterfeit tapes during the summer of 1978. Ruling on a defense motion filed after the guilty verdicts were handed down, District Court Judge Thomas Platt dismissed the guilty convictions and ordered a new trial. Platt wrote that he ordered a new trial because of prosecutorial misconduct on the part of government attorney John Jacobs. Following Platt’s order for a new trial, Jacobs filed a notice of appeal with the Court of Appeals challenging Platt’s order.

In a motion filed in September, defense lawyers Kenneth Holmes and Martin Gold, representing the Goody defense lawyers Kenneth Holmes and Martin Gold, argued that the government may not appeal an order granting a new trial in a criminal case. While the Court of Appeals has denied this motion, the issue of appealability will not be resolved until the court decides whether or not it will accept the government’s appeal. Prosecutor Jacobs has already prepared his brief for the court, pending a decision. If the court rules that Jacobs’ doesn’t have the right to appeal Platt’s order, Jacobs will use his brief for a writ of mandamus appeal.

A writ of mandamus is a very severe measure that amounts to the government suing a judge. Jacobs said he filed the writ to give the Court of Appeals an “alternative.” “If the court doesn’t accept my appeal, they’ll have to hear the mandamus order,” said Jacobs.

Another defense motion, filed three weeks ago, asked that the entire indictment against Goody Inc. and Stolon be dismissed because of improper and misleading publicity about the case generated by the prosecution and detrimental to the defendants’ ability to obtain a fair trial.

The motion refers to an article in the September 8 issue of the New York Post claiming that Judge Platt had “sabotaged” the trial in favor of the defense. At a hearing in Brooklyn District Court last Tuesday (13), Judge Platt said that he couldn’t rule on the motion because the case is now under the jurisdiction of the Court of Appeals.

**Papo Luca in N.Y.**

Papo Luca with Sonora Ponceña performed at the Village Gate in New York on September 3, during New York Salsa Week. The Village Gate presents weekly concerts each Monday called “Salsa meets Jazz.” This particular presentation was part of “El Festival Latino Kool,” presented by Kool Cigarettes and Ralph Mercado.

**Werther**

(Continued from page 83)

His voice still bears some signs of trouble on top, but they are minuscule. In general this is a healthy, impetuous young tenor sound, full of taste and musicality if not ideal French. His is a radiant young Werther, one that completely conveys the tragedy and hopeless love of the doomed adolescent. He colors throughout with great taste, rising to appropriate heights in the final two acts.

Miss von Stade, too, has recently seemed less than her considerable potential — too mannered and somewhat fuzzy in sound. Not so here. She really sings with great involvement and passion, her voice responding to her every demand. Charlotte is not an easy role to make an impression, but she does so at every count. Thomas Allen makes a sympathetic Albert and Isabel Buchanan a lovely Sophie. All in all, the record is absolutely charming, one that any lover of French music or of passionate vocalism should own.
Nuestro Rincon

(Continued from page 84)

partes vocales. El otro lado es "La Cuna" presentando a Tito Puente en los timbales y a Charlie Palmieri en el piano. El álbum estará dirigido a los mercados de jazz y latino. De momento, Ray está grabando un nuevo "álbum" de salsa para la etiqueta Fania ... Firmó EMI Odeon de España a Albert Klein, que representará a la empresa en el Festival de Benidorm, los próximos 22, 23 y 24 de Octubre, con la canción "El primer paso" de Ray Girado. "El primer paso" es una balada explicativa de la tensión existente entre una pareja que se ha separado ... Y ahora ... ¡Hasta la próxima!

There is a possibility that a multinational company may be starting its own distribution in the States, due to difficulties it has had in the past with its distributors. The success achieved by CBS Discos in the States, the high profits registered by Caytronics as a result of its arrangements with RCA and Ariola, the excellent development of Profono International within the Latin market and the increasing sales of Latin music in general in the States have all contributed to a better climate for Latin artists, record labels and publishing companies. Alhambra Records in the States has been hurt by the resignation of both Hector Freixas, promotion and sales manager in Texas, and Rick Correoso, national sales manager. Now it is rumored that national promotion manager Betty Diaz is looking for work with other record companies.

EMI Odeon recently held a cocktail party for its exclusive artist José Augusto, after his successful tour of Latin America. Augusto sold more than 100,000 copies of his rendition of "Candilejas" in Colombia; he also sold more than 250,000 copies in Mexico and 100,000 copies in Brazil of his album "Lo mejor de mis amigos" ... Sonido Latino Records has released a single in the States by Luis Aguile with the tunes "Viento" and "Ven a mi casa esta Navidad". His LP will be released shortly. ... Marco Rizo will present at Cami Hall in New York the world premiere of "Simfonía Cubana José Marti", tracing the influence of Cuban music on traditional and contemporary music. The event will take place on October 29 at 8 p.m. ... John Luongo, president of Pavillon Records and noted engineer, will work on the new album by Brazilian rock star Rita Lee for EMI. Although the eight tunes were recorded in Brasil, Lee and her producer/husband Roberto de Carvalho will come to New York to help Luongo add the final touch. Rita Lee's last album included the million-selling "Lanza Perúme", which is currently available in the States on Luongo's Pavillon label as a 12-inch single. ... Ray Martínez informed me from San Antonio of the successful performance by Vikki Carr in a benefit concert for Holy Cross High School. In previous concerts, Vikki has helped to raise more than $300,000 ... CTI has released a new single by Ray Barretto: a Latinized version of the Stevie Wonder song "Pastime Paradise" with Willie Torres doing the vocal. The other side of the single, "La Cuna," features Tito Puente on timbales and Charlie Palmieri on piano. In the meantime, Ray is recording a new salsa album for Fania. ... EMI Odeon in Spain signed artist Albert Klein, who will perform at the Benidorm Festival with the tune "El Primer Paso" penned by Ray Girado. The festival will take place on October 22, 23 and 24. And now, that's it!
L.A. Street Scene Draws 500,000

On the weekend of October 10 and 11, the City of Los Angeles celebrated its fourth annual Street Scene Festival. The festival drew more than 500,000 people over its two days. Mayor Tom Bradley issued a commendation to Ariston Records president Clive Davis (who served as the honorary entertainment chairman for the weekend celebration) during the unveiling of a seven-foot bronze statue of John Lennnon at a cocktail party at Los Angeles City Hall; singer/songwriter David Pomerantz performed special material for the occasion. The Street Scene festivities were formally inaugurated during the opening ceremonies on October 10 on the steps of City Hall. Performers included Tierra, Helen Reddy, the Los Angeles Philharmonic Orchestra, Klymaxx, Amrano, Lenny Williams, Big Mama Thornton and Allen Vizztatti. Davis (right) is pictured here with Bradley, actress Barbara Bain, singer Dionne Warwick, and actor Martin Landau.

Bisbano to Vanguard

- NEW YORK—Frank Bisbano has been appointed national sales manager, Vanguard Records. Bisbano was most recently northeast regional sales manager for Pickwick Records Division. Prior to that he was active in independent distribution in New York.

CRT Postpones Action

A number of the discussions was forthcoming at press time from counsel for either side.

Although music publishers, predictably, were cheered by the October 2 U.S. Appeals Court denial of the RIAA petition for rehearing of the royalty case, record labels have been sending back the message that they would be prepared to fight the four-cent royalty set last December by the CTR to the U.S. Supreme Court, if necessary, and also, publishers believe, in individual artist recording contracts.

The RIAA has already stated on record its position that the four-cent royalty is not in effect, despite the June 1, 1981 effective date set by the CTR (Record World, Oct. 11), until “final judicial determination” is completed. Music publishers and songwriter organizations, for their part, have stated that they will file suit against record labels to collect the new rate if the next quarterly payments, due November 15, are not made in accordance with the royalty.

Albert Berman, president of the Harry Fox Agency, the mechanical rights licensing agency owned by the National Music Publishers’ Association, reiterated this week that “publishers remain definite on the rate,” and confirmed that a number of major publishers will file suit on grounds of copyright infringement if royalties on records pressed and shipped after June 1 are not paid according to the four-cent rate.

New York and Los Angeles-based publishers contacted by Record World this week agreed that they would not compromise in demanding the full rate from record labels: “We are prepared, should they refuse to pay,” said one publishing firm president, “to go after the labels with every legal recourse available.” Concern was expressed, however, about the costs, in money and further delay, that would arise from further legal action associated with royalty payments.

Publishers also foresee an increase in the use of control composition clauses as an indirect way for record labels to escape payment of full statutory royalties, by negotiating with the artist a ceiling for copyright royalties covered by the record company with any excess paid out of artist royalties. Under such agreements, publishers fear, artists may begin to approach them to negotiate a lower rate. While larger publishers with rich catalogues of in-demand standards may be able to resist, younger firms may not. New writer/artists are seen as particularly vulnerable to such contract clauses. It also remains unclear what stance may be taken by those publishers affiliated with or owned by record companies. One such L.A.-based publisher of artist-owned rights, and of a multiplicity of lawsuits against labels, but also stated that negotiations and compromises would be made “irrespective of relationship.”

Because of the prohibitive costs of litigation, it is unlikely that music publishers will mount a unified legal response to record company refusal to pay the four-cent royalty. As a group, however, they await the November 15 deadline as the next concrete indication of their success in maintaining the four-cent royalty. As a group, however, they await the November 15 deadline as the next concrete indication of their success in maintaining the four-cent royalty.

Empire To Book Look

- ATLANTA—The Empire Agency Inc. has announced that it is representing bookings for the Look, a five-piece band based in Detroit and signed to Plastic Records.

Oaks, Daniels Win ‘Scotty’ Awards From 3M

- NEW YORK—Country recording artists the Oak Ridge Boys and the Charlie Daniels Band recently garnered “Scotty” Master Music Maker Awards from 3M.

The Oak Ridge Boys won the award for their MCA album, “The Oak Ridge Boys Greatest Hits,” which went gold in February 1981. The album was produced by Ron Chancey, VP & A&R, MCA, Nashville. The Charlie Daniels Band won the award for their Epic album “Full Moon.” The “Scotty” honors the creative team of John Kyle, producer; Paul Grupa, engineer; the Charlie Daniels Band; and Los Angeles’ Record Plant and Nashville’s Woodland Sound studios.

In order to be nominated for a “Scotty” by a panel of five recording industry professionals, an album must meet the RIAA’s guidelines for gold or platinum. The recording also must be mastered, or cut, with reproductions given to the creative team. In addition, $1000 is donated to the Muscular Dystrophy Association in the name of the artist.

Monarch Taps Marsden

- NEW YORK—David Marsden has been named associate producer at Monarch Entertainment Bureau Inc., it was announced by John Scher, president of the New York concert and management company.

Marsden, who had been an agent at Agency for the Performing Arts in New York and at Athena Artists East coast headquarters in Plymouth, Mass., will be responsible for the booking of all shows in a number of offices outside the company’s basic New Jersey market area. He is also expected to be involved in the company’s video and film business.

CBS Results

(Continued from page 4)

In the fourth quarter of 1981, CBS records divided the quarter, despite losses due to fluctuations in currency exchange rates, caused by the appreciation of the British pound against the dollar.

profits for the CBS Records/Group rose during the quarter, despite losses due to fluctuations in currency exchange rates, caused by the appreciation of the British pound against the dollar.

That quarter, profits for the CBS Records/Group were $3.2 million, or 46 cents per share, compared with a loss of $2.5 million, or 59 cents per share, in the same period last year.

That quarter, profits for the CBS Records/Group were $3.2 million, or 46 cents per share, compared with a loss of $2.5 million, or 59 cents per share, in the same period last year.

That quarter, profits for the CBS Records/Group were $3.2 million, or 46 cents per share, compared with a loss of $2.5 million, or 59 cents per share, in the same period last year.

That quarter, profits for the CBS Records/Group were $3.2 million, or 46 cents per share, compared with a loss of $2.5 million, or 59 cents per share, in the same period last year.

That quarter, profits for the CBS Records/Group were $3.2 million, or 46 cents per share, compared with a loss of $2.5 million, or 59 cents per share, in the same period last year.

That quarter, profits for the CBS Records/Group were $3.2 million, or 46 cents per share, compared with a loss of $2.5 million, or 59 cents per share, in the same period last year.

That quarter, profits for the CBS Records/Group were $3.2 million, or 46 cents per share, compared with a loss of $2.5 million, or 59 cents per share, in the same period last year.

That quarter, profits for the CBS Records/Group were $3.2 million, or 46 cents per share, compared with a loss of $2.5 million, or 59 cents per share, in the same period last year.

That quarter, profits for the CBS Records/Group were $3.2 million, or 46 cents per share, compared with a loss of $2.5 million, or 59 cents per share, in the same period last year.

That quarter, profits for the CBS Records/Group were $3.2 million, or 46 cents per share, compared with a loss of $2.5 million, or 59 cents per share, in the same period last year.

That quarter, profits for the CBS Records/Group were $3.2 million, or 46 cents per share, compared with a loss of $2.5 million, or 59 cents per share, in the same period last year.

That quarter, profits for the CBS Records/Group were $3.2 million, or 46 cents per share, compared with a loss of $2.5 million, or 59 cents per share, in the same period last year.

That quarter, profits for the CBS Records/Group were $3.2 million, or 46 cents per share, compared with a loss of $2.5 million, or 59 cents per share, in the same period last year.

That quarter, profits for the CBS Records/Group were $3.2 million, or 46 cents per share, compared with a loss of $2.5 million, or 59 cents per share, in the same period last year.

That quarter, profits for the CBS Records/Group were $3.2 million, or 46 cents per share, compared with a loss of $2.5 million, or 59 cents per share, in the same period last year.

That quarter, profits for the CBS Records/Group were $3.2 million, or 46 cents per share, compared with a loss of $2.5 million, or 59 cents per share, in the same period last year.

That quarter, profits for the CBS Records/Group were $3.2 million, or 46 cents per share, compared with a loss of $2.5 million, or 59 cents per share, in the same period last year.

That quarter, profits for the CBS Records/Group were $3.2 million, or 46 cents per share, compared with a loss of $2.5 million, or 59 cents per share, in the same period last year.

That quarter, profits for the CBS Records/Group were $3.2 million, or 46 cents per share, compared with a loss of $2.5 million, or 59 cents per share, in the same period last year.
Japan (Continued from page 94)

Billy Joel's new album, "Songs in the Attic." The price of an LP is a considerable sum to spend for most music fans. This is largely due to the rising cost of records; at present, the going rate is around 2500 to 2800 yen.

Since his debut album "Cold Spring Harbor," this year marks Billy's 10th anniversary. This is the main reason for the discount. It is obviously also a counter-measure against imported record shops. Billy's "Stranger" has sold over 400 thousand copies. But, on an announced 52-karat price, the price is cut by half, or 200 yen. But we banked on Billy's big name and so we decided on this big gamble.

Incidentally, Nippon Phonogram plans to sell Barry Manilow's new album "If I Should Love Again" at around 2000 yen, too.

England (Continued from page 94)

"All That Jazz," set for next month. . . . Thorn/EMI has its music shows (RW, October 18) . . . Rank has picked up the distribution here for the Walt Disney catalogue. . . . Precision will announce "The Great Mumper Caper". . . . JVC is doubling its production of blank VHS cassettes by early next year. . . . The whole rental/surcharge market is now in a state of flux, with WHV's scheme too new for any conclusions, Guild Home Video switching to a no-restrictions surcharge policy, and Intervision hesitating between a leasing scheme and a surcharge policy, so far. . . . Apparently, reaction from the trade about a leasing scheme was so strong that Intervision has had to rethink. But not all news is good: wholesaler Carnaby Video is now in receivership and two-thirds of the staff has left. Entrepreneur Paul Raymond recently invested in the company, and it is he who recommended receivership. . . . Oddly enough, Thorn/EMI is building up its programme department, aiming to double its current 20 percent share of the market. . . . The extent of piracy here is enormous, too. The price of an LP is a considerable sum to spend for most music fans. This is largely due to the rising cost of records; at present, the going rate is around 2500 to 2800 yen.

R I A A To Sponsor U.K. Tax Forum

NEW YORK—The Recording Industry Association of America (RIAA) will sponsor a symposium on "Current Developments in U.K. Taxation of U.S. and Resident Entertainers and Entertainment Companies" on Wednesday, November 4, at New York's Plaza Hotel.

The symposium will feature an overview of British entertainment industry developments, including the U.S. and Resident Entertainers and Entertainers Taxation Law. It will also feature an overview of the U.K. Taxation of U.S. and Resident Entertainers and Entertainers Taxation Law. The symposium will feature an overview of British entertainment industry developments, including the U.S. and Resident Entertainers and Entertainers Taxation Law. It will also feature an overview of the U.K. Taxation of U.S. and Resident Entertainers and Entertainers Taxation Law. This symposium will be open to the public and will be supported by the Entertainment Industry Foundation, Lennon's own charitable vehicle, and Handgun Control, Inc., an organization which lobbies for stricter control of handguns in America. . . .

U.S. Gold for 'Evita'

London-based tax and commercial lawyer; U.K. chartered accountant Robert Maas; and RIAA Tax Committee member Walter Seltzer of Warner Communications, Inc. and Peter Dorval of PolyGram Corp.

The program begins at 9:30 a.m. in the White and Gold Suite of the Plaza. Space is limited; for registration information, call RIAA at (212) 765-4330.

New York, N.Y. (Continued from page 12)

The doors of old folks and warn them that a "lively load of poisonous snakes has overturned and you are advised to sit in a very cold bath until further notice".

The story concludes: "It later transpires that the local hospital is inundated with geriatrics" who are sick from sitting in cold bathwater. Hell, if Butler hung out with Moon for ten years, he should have been in a great position to examine Moon's character. Almost inadvertently — during the sessions on "Mama" — Butler does give the reader a little insight into Moon's tragic life. . . .

ADDENDUM: In a recent account of Marshal Crenshaw, we forgot to mention that Crenshaw has a single out, on New York's Shake Records, that is coming to a store near you. . . .

The Rolling Stone Press comes "The Book of Rock Lists" (Dell) by Dave Marsh and Kevin Stein, and "The Rolling Stone Interview" (St. Martins) by the editors of Rolling Stone, with an introduction by Ben Fong-Torres and edited by Peter Norman. . . . The success of Irving and Amy Rapoport's "Wallechinsky's Book of Lists" (during the late '70s, and more recently Playboys' "Book of Interviews," made the release of these two volumes not only inevitable, but simply good business. The Marshall-Stein book promises hours of enjoyment, especially as a travel or bathroom companion. The authors' exhaustive research is mostly very good — our favorite characters are too numerous to mention — but sometimes ridiculously bad, especially most of the fashion chapter (who cares who the 10 skinniest rock stars are?), the 10 greatest dance bands list, and lists like Allen Ginsberg's favorite blues bands or Truman Capote's favorite performers. Do we really need three separate lists of Max Weinberg's favorite drummers? Highlights must include Steve Leeds' list of 48 recommended receivership. . . .

Finally, there's "Who's Who in Rock" (Facts On File, Inc.) by Michael Bane. It's another in a line of rock encyclopedias that's recommended for its completeness, readability, and comprehensive research.

WHAT'S GONIN' ON: The Steve Miller drought is over. By the time you read this, Miller's new single, "Heart Like a Wheel," will be out as a single and as an album. . . .

... look for new product from Captain Beefheart on Epic/Virgin, which will be released sometime around Christmas in L.A. with virtually the same lineup that appeared on his last LP, "Doc At The Radar Station." The Captain has several songs ready and a working title of "Ice Cream For Crow." . . . Also look for Commander Cody to ink with Peter Pan Records for that famous children's label's first pop product ever, and veteran rock drummer Carmine Appice to go solo with "Carmine Appice & the Screaming App poles," album on Pasha/CBS, to be released in January. . . .

ADDENDUM: In a recent account of Marshal Crenshaw, we forgot to mention that Crenshaw has a single out, on New York's Shake Records, that is receiving considerable airplay in this city and elsewhere. The song, "She Can't Dance" and "Something's Gonna Happen," were co-produced by Crenshaw and Alan Betrock.
Wilburn To Complete Brumley Works

NASHVILLE—The creative presence of Albert E. Brumley (writer of such standards as “I’ll Fly Away” and “Turn Your Radio On”) will continue to be felt in the gospel world, if Brumley’s family and artist/author Aaron Wilburn have their way.

In a unique collaboration, Brumley’s widow, Mrs. Goldie Brumley, has asked Wilburn to complete Brumley’s unfinished songs. It is not known exactly how many incomplete works Brumley left, but Mrs. Brumley says she has found “between five and 15” and expects to find more in going through her late husband’s belongings.

Mrs. Brumley first heard Wilburn perform his song, “Didn’t We Papa,” last April at ASCAP’s annual Gospel Music Week luncheon, and said she noticed similarities between his writing style and that of her late husband. In August, at the annual “Albert E. Brumley Sunup to Sundown” in Springfield, Arkansas, Mrs. Brumley heard Wilburn sing again, and decided he was the person to finish Brumley’s songs.

“When I first heard his version of ‘Didn’t We Papa,’ I thought, ‘God, this is the one,’ ” she said.

In a unique collaboration, Brumley’s widow, Mrs. Goldie Brumley, has asked Wilburn to complete Brumley’s unfinished songs. It is not known exactly how many incomplete works Brumley left, but Mrs. Brumley says she has found “between five and 15” and expects to find more in going through her late husband’s belongings.

Mrs. Brumley first heard Wilburn perform his song, “Didn’t We Papa,” last April at ASCAP’s annual Gospel Music Week luncheon, and said she noticed similarities between his writing style and that of her late husband. In August, at the annual “Albert E. Brumley Sunup to Sundown” in Springfield, Arkansas, Mrs. Brumley heard Wilburn sing again, and decided he was the person to finish Brumley’s songs.

“When I first heard his version of ‘Didn’t We Papa,’ I thought, ‘God, this is the one,’ ” she said.

The Gospel Time

Gospel Time by Pam Lee

Former national director of radio promotion for Word Records and Music Group Dan Hickling has informed Gospel Time that Chocot County Records’ blue vinyl single on R.W. Blackwood was not the first colored record to be released by a gospel label. According to Dan, several colored albums have been released by Word ranging from “wedding white” to a four-color picture disc. Perhaps the most interesting, or “gauche” in Dan’s words, was the blue and white EP sent to radio stations to introduce Daniel Amos’ “Horrendous Disc.” When played, the record achieves a “bowling ball” effect. Thanks for the information, Dan, and for the copy of this one-of-a-kind record.

Solvei Larsen, international Christian artist from Norway, has been in Great Circle Sound Studio in Nashville this week recording an album for Impact Records to be released in the United States in early spring. Solvei has been very successful abroad, with eight albums to her credit. This album features tracks from her last two Scandinavian albums, with English lyrics being dubbed in under the production helm of Bob Clark.

The Kingsmen appeared on Ernest Tubbs’ Midnight Jamboree Saturday (10) while Dallas Holm and Praise gave a concert at the Tennessee Theatre the same night.

Music City Christian Fellowship sponsored their fifth “Sunday Morning” (18) at the Opryland Hotel to coincide with Country Music Week here in Nashville. The worship service featured performances by such artists as Linda Hargrove, Donna Stoneman, Billy Walker, and Laurry Boone and Harry Browning.

Fred Waring used the First Baptist Church Choir of Dallas, Texas for an album of hymns to be released on GlorySound Records early in 1982. Word Records is releasing a sampler Christmas album with songs by B.J. Thomas, Evie, The Imperials, Steve Camp, and the Praise Strings.

Soul & Spiritual

Gospel Album Picks

MAKE A CHANGE

HUNT & THE SUPREME ANGELS — Block Label BL 3004 (HSE)

Hunt’s hard-hitting delivery is complemented by the Supreme Angels’ upbeat style and catchy chorus lines. A rousing title cut paves the way for several selections characterized by clever lyrics and contagious rhythms (“I’m Glad I Saw the Light,” “I Want To Thank You,” and “Jesus Is So Real”).

SONGS FOR THE MAMA THAT TRIED

MERLE HAGGARD — MCA/Songbird MCA 5250

Merle’s simple, pure style parallels the peacefulness of the great gospel standards chosen for this album. Uncluttered production supports the tranquil feeling achieved here. “The Old Rugged Cross” contains a moving tribute to Haggard’s mother.

DONT GIVE UP

ANDRAE CROUCH — Warner Bros. 85K 3513

Crouch opts for a slightly more pop-flavored treatment of the Imperial’s upbeat style and catchy chorus lines. A rousing title cut paves the way for several selections characterized by clever lyrics and contagious rhythms (“I’m Glad I Saw the Light,” “I Want To Thank You,” and “Jesus Is So Real”).
Rev. Thomas A. Dorsey was the recipient of a Georgy Award in the non-performing category at the recent Georgia Music Hall of Fame Awards Show held in Atlanta. Pictured from left are Rev. Dorsey, Dr. Clayton Hannah, and Bob Callaway, special assistant to Georgia Gov. Busbee.

Aaron Wilburn (Continued from page 96)

keep it simple,” offered Bob Brumley, Brumley’s son. “We noticed Aaron had a tendency to write that way too. Dad was a man of basic things in life—that’s the way he lived and that’s the way he wrote, and I think with this it can continue.”

The similarities between the two writers don’t begin and end with writing styles. Both come from families who worked in cotton fields. In fact, it was after a long day of picking cotton that Brumley penned “I’ll Fly Away.” Wilburn recollects that as a boy he and his family sang Brumley’s “Fly Away.” Wilburn remembers that as a young man he had a tendency to write that way too. “My life was far removed from that of a boy he and his family sang Brumley’s. But as Brumley’s works are part of a world of working with some of his songs—I’m overwhelmed, and very thankful, and very pleased.”

Wilburn, under contract to Prime Time Music, has written more than 700 songs for Bob Dylan, Chicago, and very pleased.”

Aaron Brown, president of Prime Time will not be the sole publisher of the works completed by Wilburn, as Brumley’s works are part of his family’s publishing firm. “There will be an association of some kind,” offered Bob Brumley, of working with some of his songs... I’m overwhelmed, and very thankful, and very pleased.”
Ed Bruce’s Success Story

By AL CUNNIFF

NASHVILLE—Golf, broken ribs, a hit single, TV, and jingles have all played a big part in MCA artist Ed Bruce’s life lately.

To begin with, golf played a big part in Bruce’s landing a role on James Garner’s new “Maverick” TV series. “James and I didn’t really know each other that well,” Bruce explained. “We met about three years ago at a golf tournament in Houston, then didn’t see each other until the following year at the same tournament.”

Bruce learned of Garner’s love for country music at “guitar pull” sessions that followed the tournaments, but there were never any offers from either side regarding acting roles. But somewhere along the line, when Garner got the bug to revitalize his wry cowboy series, Bruce’s name was pitched to him as a possible actor. Garner called Ed out for a screen test, and the rest is history — or will be, when the series debuts in early December.

The series was supposed to begin airing in November, but production shut down when Garner injured several ribs in an accident on the set several weeks ago. The injury, unfortunate as it was, nevertheless was a lucky fluke for Bruce — it allowed him to make this year’s Nashville Songwriters Association awards banquet (11), an event he has never seen.

Bruce said the hectic shooting schedule (which will be intensified to a 22-29 trip that costs $433 per person. This includes transportation and accommodations at the Holiday Inn Resort hotel there. For more details call Brenda Watson at (615) 373-2901... Celebration Productions has announced an affiliation with Bullet Recording here. Celebration will handle film and video work in connection with Bullet, a multimedia studio.

The United Stations operation is discussing a possible series of live concert broadcasts from Nashville’s Lone Star Cafe to be syndicated nationally via satellite.

Nashville Report

By AL CUNNIFF

Two of the biggest “winners” at Monday’s (12) CMA Awards were MCA Records and the Jim Halsey Company. MCA was represented in five awards (entertainer of the year, single of the year, album of the year, female vocalist of the year, and the Horizon award); and Halsey acts swept four awards (George Jones, Terri Gibbs, Oak Ridge Boys, and Don Williams).

Speaking of Williams, he deeply regretted missing the CMA show because he was in the hospital having corrective back surgery here. He went home Wednesday (14) and a complete recovery is expected. He missed a few concerts because of the problem... Dick James Music is profiled in the October issue of New on the Charts.

NARAS-Nashville is hosting “Thanksgiving Day in Montego Bay,” a Nov. 22-29 trip that costs $433 per person. This includes transportation and accommodations at the Holiday Inn Resort hotel there. For more details call Brenda Watson at (615) 373-2901... Celebration Productions has announced an affiliation with Bullet Recording here. Celebration will handle film and video work in connection with Bullet, a multimedia studio.

The United Stations operation is discussing a possible series of live concert broadcasts from Nashville’s Lone Star Cafe to be syndicated nationally via satellite.

Int’l Country Music Awards Gala Formed

NASHVILLE—Ralph Murphy, president of the Picnic music group, and Mick Lloyd, GM of Little Giant Records and the Music City Song Festival, have announced the formation of the International Country Music Awards Gala, slated to be an annual live TV special that recognizes artists and songs responsible for country music’s growth throughout the world.

Participating countries will vote on their leading country artists, Murphy and Lloyd said, and across-the-board international winners will also be awarded. Murphy and Lloyd also said negotiations are underway to select an “international venue” for the first gala.

ters. The radio show was broadcast during the Post Awards Party at the Opryland Hotel, where a press reception was held.

Among the media attending were “ABC News Nightline,” which did a live telecast from the party area, and “Good Morning America,” which did several feature interviews with artists who had appeared on the Awards Show that evening.

The Awards Show, co-hosted by Mac Davis and Barbara Mandrell, starred Alabama, Tom T. Hall, George Jones, The Oak Ridge Boys, Janie Fricke, T.G. Sheppard, Sylvia, Razzy Bailey, Johnny Lee, Joe Stampley, The Bellamy Brothers, Merle Haggard, Bobby Bare, Lacy J. Dalton, Ronnie Milsap, Mickey Gilley, Larry Gatlin and the Gatlin Brothers, Gail Davies, Rosanne Cash, Jerry Clower, Roy Acuff, Faron Young, Steve Wariner, Emmylou Harris, Kitty Wells, Dottie West and Charlie Daniels.

CMA’s 1981 DJ of the Year Award winners were also announced during the show. They are: Jacki West, WGTG, Cypress Gardens, FLA (small market); Tim Wilson, WAXX, Eau Claire, WI (medium market); and Lynn Waggoner, KECB, Oklahoma City (large market).

Country Picks of the Week

MICKEY GILLEY, "LONELY NIGHTS" (prod.: Jim Ed Norman) (writers: K. Stegall, S. Harris) (Blackwood, BMI) (3:23). I can take those lonely days, but not the lonely nights, Gilley sings in a sensitive ballad that features a pretty lyric by Keith Stegall and Stewart Harris, and clean, restrained production by Norman. Continues Gilley’s hit streak. Epic 14-02578.

BOBBY BARE, "DROPPING OUT OF SIGHT" (prod.: Rodney Crowell) (writer: T.T. Hall) (Unichappell/Morris, BMI) (2:43). Bare sounds his best on solid country material of this sort. He and Crowell give a bold country beat and vocal treatment to this Tom T. Hall chestnut. Columbia 18-02577.

JOHN ANDERSON, "I JUST CAME HOME TO COUNT THE MEMORIES." This is mellower than Anderson’s previous LPs, with the highlights including the uptempo “Stop in the Road” and a cover of Dylan’s “Don’t Think Twice.” Anderson, who wrote three cuts and co-produced here, sticks to a simple, unadorned approach. Warner Bros. 3599.

RECORD WORLD OCTOBER 24, 1981
The Wright Brothers have their first release on Warner Bros. “Family Man” is starting to move at WMAQ, WIRE, WYDE, KDJW, WLWI, WDLW, WDQY, WSQC, WSLC, KFDI, KSO, KSSS, KRMG, WQTO, WXCL, WCXI.

Juice Newton has her finest yet in “The Sweeterest Thing (I’ve Ever Known)”. It’s an immediate add at KFDI, KRMG, KSO, KSSS, WXCL, KBUC, KGA, KEBE, WJRB, WWHO, WSM, KTTS, WPNX, KCKN, WSLR, WQIK, KKKX, WCMS, KOKC, WLWI, WQQT, WMZQ, KEEN, WKKN, WESC, WSLC, WNOE, WDLW, WSOE, WPLO, WQIK, WCXI, KCKC, KMPM, WWOL, WITL, KDJW, WSAL.

Johnny Duncan has play on “All Night Long” at KSSS, WPNX, KMPM, KLAC, WPAI, KCKC, WSLC, KSO, KVOO, WSM, KRMG, WLWI, WYDE, KEEN, WSAI, WQIK, KNIX, WQQT, KGA, KKKX.

Super Strong: Steve Wariner, Alabama, Gary Morris, Statler Brothers, Mac Davis.

Leona Williams has a bright new version of the classic Lefty Frizzell song “Always Late.” It’s a new add at WIRK, WPNX, KFDI, WSLC, KVOO, KOKC. Donnie Rohrs has play on “Country Music USA” at KRAK, KYNN, KFDI, WSLC, WDLW. Newcomer Michael Ballew has new adds on “Your Daddy Don’t Live In Heaven (He’s in Houston)” at WXCL, WPNX, WWHO, KSLC, WYDE, KDJW.

Boxcar Willie is getting attention with “Don’t Let the Stars Get in Your Eyes” at WPNX, WIRK, WSLC, KFDI, KVOO, KEBE, WITL.

Gary Stewart has play on “She’s Got a Drinkin’ Problem” at KBUC, WGTG, WLWI, WSLC, WYDE, WITL, KGA, KMPS. Wayne Kemp is showing well with “Why Am I Doing Without” at WDLW, WFDI, WPNX, WSLC, KRMG, KEBE, KTTS, KBUC, WYIK.

Dottie West is moving with strong initial adds on “It’s High Time” at KCKC, WWHO, WBAP, WSM, KTTS, WJRB, KEBE, KSSS, WLWI, KRMG, KSO, KFDI, WSLC, KEEN, WQQT, WDEN.

SURE SHOTS

Conway Twitty — “Red Neckin’ Love Makin’ Night”
Bobby Bare — “Dropping Out of Sight”

LEFT FIELDERS

Rex Allen, Jr. — “Arizona”
Patsy Cline & Jim Reeves — “Have You Ever Been Lonely”
Marty Robbins — “Teardrops in My Heart”

AREA ACTION

Charlie McCoy & Laney Smallwood — “Until the Nights” (WITL, WQIK, KSO)
Montana — “The Shoe’s on the Other Foot Tonight” (KGA, WSLC, KVOO)

ARTIST DEVELOPMENT COMPANY

P.O. Box 1750, Hollywood, California 90028 — (213) 366-3412 or (213) 997-8100

CORRECTION: Atlanta-based producer/engineer Kurt Kinzel has signed Atlanta group Dreamer to his newly-formed Motorsport Productions. He also produced the “Fountainhead Live” LP, which will be distributed regionally by Arista Records. Motorsport’s phone is (404) 973-9551.

In today’s market, when it is almost impossible to land a record deal, there is now Artist Development Company to help the new artist up the road to a potential record deal or that first chart record.

The Artist Development Company has recently expanded its public relations firm into the field of a contact service for aspiring country and MOR artists. The primary function of the service is to put aspiring writers in touch with major publishers; groups or artists in touch with major producers; or an aspiring artist who has spent thousands of dollars producing an album or single, in touch with major record promoters. Our past and present artists include: Stephanie Winslow, Cristy Lane, Gene Watson, Leon Everette, and Helen Cornelius.

Moore Report (Continued from page 98)
satellite . . . Roy Clark hosts the premiere of “Nashville Palace,” an NBC-TV weekly variety showcase which will be shown Saturday (24) at 9p.m. EST. The show also features Slim Pickens, Woody Herman and his band, Jerry Reed, Tanya Tucker, comedian Grady Nutt, and 1981 Miss America Elizabeth Ward. IN THE STUDIO: Columbia (Terri Gregery, Ray Coniff, Mark Mac-Diamond), Creative Workshop (Kashmir), Sound Emporium (Little River Band, Joe Water, Wayne Massey, O’Rourke Brothers), Bennett House (Jimmy Buffett), Scruggs (John McKuen, Mitch Humphrey), Fireside (Jerry Reed), Hilltop (Hin- sons), LSI (Tennessee Ernie Ford), Quadraphonic (Dodie Gray), Music City Music Hall (Eddy Arnold, Loretta Lynn), Marty Robbins (Vern Gosdin, Jerry Graham), Roxy (Judd Kelly), Koala (Del Reeves, Nashville Rhythm Section, Jack Grayson), Music City Recorders (Georgia), Pete Drake (Sonny Martin, Mary Ann Kennedy & Pam Rose, Dale & Rosie Fitzpatrick), Wax Works (Memphis), Woodland (Gail Davy, Billy Ed Wheeler, Bobby Jones), Young’un (Johnny Mathis, Red Willow Band), Sound Stage (Gordon Payne, Sonny Curtis, Rodney Crowell mixing Johnny Cash LP), Soundshop (Nat Stuckey, Sheb Wooley).

Sesame Street’s Big Bird will sing with Crystal Gayle on “Country Top 20” in Vegas Oct. 31 . . . Cristy Lane is having success with product currently in release in South Africa, Australia, New Zealand, Canada, and elsewhere . . . Ed Bruce was recently named to the new Arkansas Country Music Hall of Fame in Little Rock . . . Helen Hudson is on an extensive tour that brings her to the east, midwest, north, and southwest through December, when she performs on WWVA’s Jamboree radio show.

Bobby Young is the new VP/promotion for Door Knob Records here . . . Writer/artist Randy Shaffer has signed a recording contract with Briana Productions here . . . Rodney Lay and Wild West recently performed for two weeks in Reno, Nevada. They tape “Hee Haw” this week . . . Correction: Atlanta-based producer/engineer Kurt Kinzel has signed Atlanta group Dreamer to his newly-formed Motorsport Productions. He also produced the “Fountainhead Live” LP, which will be distributed regionally by Arista Records. Motorsport’s phone is (404) 973-9551.

Fischer & Lucas Appoints Baldwin

Fischer & Lucas—The national record promotion and distribution firm of Fischer & Lucas, based here, has announced the appointment of Gayle Baldwin as comptroller and executive secretary.

NASHVILLE—Andy DiMartino and Mike Kelly have announced the formation of Moon Shine Records, with offices at 1000 17th Ave. South here. DiMartino, a veteran of 22 years in the music industry, will serve as A&R director of the new label. Kelly will serve as VP and GM.
CONWAY TWITTY — MCA 51199
RED NECKIN'/LOVE MAKIN' NIGHT (prod.: Conway Twitty & Ron Chancey) (writers: T. Seals, M. Barnes) (Warner-Tamerlane/Face the Music/Blue Lake/Plum Creek, BMI) (3:28)
Twitty offers a new twist with this single, which features a long "boogie woogie" style instrumental opening. The melody and delivery blend elements of the 1950s with 1980s country sounds.

DOTTIE WEST — Liberty A-1436
IT'S HIGH TIME (prod.: Brent Maher & Randy Goodrum) (writers: R. Goodrum, B. Maher) (Blue Quill/Random Notes, ASCAP) (2:59)
West offers her usual strong, lively vocal performance on this plucky, driving country tune with a pop flavor. Banjo and percussion effects add spice.

GUY CLARK — Warner Bros. 49853
SHE'S CRAZY FOR LEAVIN' (prod.: Rodney Crowell) (writers: G. Clark, R. Crowell) (World Song/Coolwell/Granite, ASCAP) (2:52)
Clark and Crowell collaborate on this loose, energetic tune highlighted by rhythm guitars and drums.

REX ALLEN JR. — Warner Bros. 49844
This pretty, self-penned tribute to a beautiful state spotlights Rex's great vocal talents with a lush, slow backup.

MARTY ROBBINS — Columbia 18-02575
SILENT PARTNERS (prod.: Boomer Castleman) (writer: D. Daley) (Unart/Sunshine Rabbit, BMI) (3:16)
Perhaps the most solid country tune of Robbins' recent releases, this tune tells how a cowboy can't afford to let his tears show.

PATTI PAGE — Plantation 199
WAS IT GOOD (prod.: Shelby S. Singleton Jr.) (writer: H. Moffatt) (Song Biz, BMI) (3:29)
Page presents a Hugh Moffatt tune with classic construction and smooth delivery. It was great — and it was almost love, she sings.

RODNEY LAY — Sun 1168
SILENT PARTNERS (prod.: Boomer Castleman) (writer: D. Daley) (Unart/Sunshine Rabbit, BMI) (2:58)
Lay's "power country" sound deserves a listen, as this straightforward cut about two people married (but not to each other) proves.

WAYNE KEMP — Mercury 57060 (PolyGram)
WHY AM I DOING WITHOUT? (prod.: Donny Wells & Wayne Kemp) (writers: R. Lane, D. Kirby) (Tree, BMI/Millitone, ASCAP) (2:59)
You can always count on Kemp for a great all-country tune, and this ballad is true to form. Love is my ship that almost came in.

PAUL WILLIAMS — P.A.I.D. 146
MAKING BELIEVE (prod.: Charles Underwood) (writer: J. Work) (Acuff-Rose, BMI) (3:38)
This talented pop writer and artist has a true love for country music, and his P.A.I.D. debut is an easy-flowing version of a country classic.

ROY HEAD — Churchhill 7778
AFTER TEXAS (prod.: Eddie Kilroy) (writers: B. Jones, J.M. Johnson) (Tree, BMI/Cross Keys, ASCAP) (3:49)
Where do you go, what do you do after Texas, Head asks in his Churchhill debut, a solid midtempo cut.

RAY PILLOW — First Generation 014
WASTED AGAIN (prod.: Pete Drake) (writers: R. Pillow, L. McFaden, M. Colkie) (Powdermill, BMI) (2:41)
Pillow offers a rockin', rowdy uptempo country tune about a guy lookin' back on another wild night on the morning after.

KING OF THE ROAD
Boxcar Willie — Main Street SN 73000
Boxcar has been an overseas and TV marketing success story, but this is his first in-store offering in the U.S. He's at his best on Hank Williams tunes such as "Your Cheatin' Heart" and "Move It On Over," as well as the title song.

MEL & NANCY
Mel Tills and Nancy Sinatra — Elektra SF-549
This is an unexpected but smooth-sounding country duet. Mel and Nancy sound best on such tracks as their recent single "Texas Cowboy Night," as well as "After the Lovin'" and "Where Would I Be."

FROM HARPER VALLEY TO THE MOUNTAIN TOP
Jeannie C. Riley — MCA/Sangbird 5256
This album should have equal appeal to the country and gospel markets, as it's just plain good material cut in a country style. Songs especially geared for country fans include "Lemonade," "Wayland Holyfield's "You're My Best Friend," and "I've Got It All."

HIGHWAY BOUND
Steve Woods and the SlingShot Band — Mercury SRM-1.6004
Woods and company play real country music, with energy that results in a fresh sound, best exemplified by their recent single "Missin' Somebody," as well as "Old Friends Don't Make Good Lovers," and "Why Do You Treat Me The Way That You Do."

BMI Awards
(Continued from page 8)

The Best in Country!
1981 Country Music Association Awards

SINGLE OF THE YEAR
"Elvira" The Oak Ridge Boys (BMI)

ENTERTAINER OF THE YEAR
Barbara Mandrell (BMI)

VOCAL GROUP OF THE YEAR
Alabama (BMI)

MALE VOCALIST OF THE YEAR
George Jones (BMI)

THE HORIZON AWARD
Terri Gibbs (BMI)

INSTRUMENTAL GROUP OF THE YEAR
Alabama (BMI)

VOCAL DUO OF THE YEAR
David Frizzell and Shelly West (BMI)

FEMALE VOCALIST OF THE YEAR
Barbara Mandrell (BMI)

SONG OF THE YEAR
"He Stopped Loving Her Today"
Bobby Braddock/Curly Putman (BMI)

INSTRUMENTALIST OF THE YEAR
Chet Atkins (BMI)

The country music the country hears most!
**Country TVer Set**

- **NASHVILLE**—Broadcast Music Inc. recently hosted Nashville's first viewing of "Country Music Celebration," a TV special shot at the Grand Ole Opry House featuring 10 Opry acts who are also on the First Generation Records roster.

The show, conceived by Silver Shadow Productions' Ed LaBuck, also serves as a companion piece to the TV marketing campaign underway for First Generation's "Stars of the Grand Ole Opry" LP series. Acts featured on the TV special include Ernest Tubb, the Vic Willis Trio, Jan Howard, Charlie Louvin, Justin Tubb, the Wilburn Brothers, Billy Parker, Jean Sheppard, Ray Pillow, and Stonewall Jackson.

**Taylor Signs Drusky**

- **NASHVILLE**—Ray Drusky, a veteran of 23 years as a member of the Grand Ole Opry, has announced the signing of an exclusive agreement with the Joe Taylor Agency. Drusky, who records for Plantation Records in this country and the Big R label overseas, has recently enjoyed new popularity in Europe.

**Buddy Lee Inks Spears**

- **NASHVILLE**—Buddy Lee Attractions Inc. has announced the signing of Billie Jo Spears for booking.

**Hilton to Rose Bridge**

- **NASHVILLE**—Wayne Carson, head of Rose Bridge Records, has announced the signing of Denny Hilton for a recording agreement.
The Greatest Hits

CHARLEY PRIDE'S GREATEST HITS
Eleven #1 Singles in One Album! Includes such Pride classics as:

“Burgers and Fries”, “Honky Tonk Blues”, “Missin' You”, and the current hit single “Never Been So Loved (in all my life)”.

CHARLEY PRIDE

ELVIS GREATEST HITS, VOL. I
Includes five previously unreleased versions of the hit singles:

“Suspicious Minds”, “A Big Hunk of Love”, “Steam Roller Blues”, “The Sound of Your Cry”.

ELVIS

JIM REEVES AND PATSY CLINE, GREATEST HITS
Two legends together for the first time! Includes the Reeves/Cline duet, “Have You Ever Been Lonely”.

JIM REEVES & PATSY CLINE

Also includes “Four Walls”, “Crazy”, “Welcome to My World”.

AmericanRadioHistory.Com
Q: What's the fastest and easiest way to get your Record World every week?

John Anderson sings it like nobody has for a long time.
His new album gives you more of the stuff that legends are made of.

JOHN ANDERSON
I JUST CAME HOME TO COUNT THE MEMORIES
Includes the single "I Just Came Home To Count The Memories."
Produced by Frank Jones and John Anderson

On Warner Bros. Records & Tapes
<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Artist</th>
<th>Distributed Label</th>
<th>Oct.</th>
<th>Wks. On Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>NEVER BEEN SO LOVED</td>
<td>CHARLEY PRIDE</td>
<td>RCA 12294</td>
<td>24</td>
<td>10</td>
</tr>
<tr>
<td>2</td>
<td>STEP BY STEP</td>
<td>EDDIE RABBIT/Elektro 47174</td>
<td></td>
<td>4</td>
<td>13</td>
</tr>
<tr>
<td>3</td>
<td>I'LL NEED SOMEONE TO HOLD ME</td>
<td>JANIE FRIECE/Philadelphia 18 02197</td>
<td>youtube</td>
<td>4</td>
<td>15</td>
</tr>
<tr>
<td>4</td>
<td>TAKIN' IT EASY</td>
<td>LACY J. DALTON/Columbia 18 02188</td>
<td>youtube</td>
<td>7</td>
<td>10</td>
</tr>
<tr>
<td>5</td>
<td>SLEEPIN' WITH THE RADIO ON</td>
<td>CHARLY McCLAIN/Epic 14</td>
<td>02444</td>
<td>8</td>
<td>13</td>
</tr>
<tr>
<td>6</td>
<td>FANCY FREE</td>
<td>OAK RIDGE BOYS/MCA 51169</td>
<td></td>
<td>14</td>
<td>8</td>
</tr>
<tr>
<td>7</td>
<td>MY BABY THINKS HE'S A TRAIN</td>
<td>ROSANNE CASH/Columbia 18 02463</td>
<td>youtube</td>
<td>10</td>
<td>9</td>
</tr>
<tr>
<td>8</td>
<td>TEACH ME TO CHEAT</td>
<td>KENDALLS/MCA 51175</td>
<td></td>
<td>11</td>
<td>7</td>
</tr>
<tr>
<td>9</td>
<td>GRANDMA'S SONG</td>
<td>GAIL DAVIES/Warner Bros. 47970</td>
<td></td>
<td>12</td>
<td>6</td>
</tr>
<tr>
<td>10</td>
<td>I WISH YOU WERE HERE</td>
<td>BARBARA MANDRELL/MCA 51171</td>
<td></td>
<td>13</td>
<td>5</td>
</tr>
<tr>
<td>11</td>
<td>SHARE YOUR LOVE</td>
<td>RANDY BARLOW/P.A.I.D. 144</td>
<td>youtube</td>
<td>14</td>
<td>4</td>
</tr>
<tr>
<td>12</td>
<td>I LOVE YOU</td>
<td>MEMPHIS FRED K</td>
<td></td>
<td>15</td>
<td>3</td>
</tr>
<tr>
<td>13</td>
<td>CRYING IN THE DARK</td>
<td>ALEX CREED/Connors 14488</td>
<td>youtube</td>
<td>16</td>
<td>2</td>
</tr>
<tr>
<td>14</td>
<td>SHE'S STEPPIN' C</td>
<td>CAROLYN SPRING/Elektra 47211</td>
<td>youtube</td>
<td>17</td>
<td>1</td>
</tr>
<tr>
<td>15</td>
<td>HEART ON THE OTHER SIDE</td>
<td>PEACEFUL HOPE/Churchill 7779</td>
<td>youtube</td>
<td>18</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>DOWN AND OUT</td>
<td>THE GRASSHOPPERS/ABC 9976</td>
<td>youtube</td>
<td>19</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>HEART IN THE DARK</td>
<td>IVY TRIO/ABC 9976</td>
<td>youtube</td>
<td>20</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>TWO NIGHTS IN TOWN</td>
<td>STEPHANIE WINSLOW/AR 49831</td>
<td>youtube</td>
<td>21</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>I'M INTO LOVIN' YOU</td>
<td>BILLY SWAN/Elektra 47216</td>
<td>youtube</td>
<td>22</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>I WANT YOU TO CRY</td>
<td>TERRY WATTS/Elektra 47193</td>
<td>youtube</td>
<td>23</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>I CAN'T HELP MYSELF</td>
<td>SHERI DUKE/Elektro 47181</td>
<td>youtube</td>
<td>24</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>I'LL STILL BE LOVING YOU</td>
<td>BERNIE MASON/ABC 9976</td>
<td>youtube</td>
<td>25</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>WHO DO YOU KNOW IN CALIFORNIA</td>
<td>EDDY RAVEN/Elektra 47216</td>
<td>youtube</td>
<td>26</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>A LITTLE BIT OF LION'S WAY</td>
<td>JULIA BROWN/Elektro 47181</td>
<td>youtube</td>
<td>27</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>MY BEST FRIEND</td>
<td>MAC DAVIS/Casablanca 2341</td>
<td>youtube</td>
<td>28</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>I DON'T BELONG IN LOVE</td>
<td>RITA REINING/Artsdale 1026</td>
<td>youtube</td>
<td>29</td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>I WISH YOU COULD HAVE TURNED MY HEAD</td>
<td>REBA Mcentire/Mercury 57054 (PolyGram)</td>
<td>youtube</td>
<td>30</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>I'VE BEEN TELLIN' YOUR LIE</td>
<td>REBA Mcentire/Mercury 57054 (PolyGram)</td>
<td>youtube</td>
<td>31</td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>HOPE I'LL NEVER MISS YOU</td>
<td>MARTY ROBBINS/Elektra 47181</td>
<td>youtube</td>
<td>32</td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>I'LL BE LOVING YOU</td>
<td>REBA Mcentire/Mercury 57054 (PolyGram)</td>
<td>youtube</td>
<td>33</td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>DADDY AND ME</td>
<td>RONNIE MILSAP/ABC 9976</td>
<td>youtube</td>
<td>34</td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>I'M GONNA BE YOUR WOMAN</td>
<td>JANET DICKINSON/Elektro 47181</td>
<td>youtube</td>
<td>35</td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>YOU'RE MY BESTEST FRIEND</td>
<td>MAC DAVIS/Casablanca 2341</td>
<td>youtube</td>
<td>36</td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>I WISH YOU WERE HERE</td>
<td>BILLIE JOE/ABC 9976</td>
<td>youtube</td>
<td>37</td>
<td></td>
</tr>
<tr>
<td>35</td>
<td>BIGGER THAN LOVE</td>
<td>BARBARA MANDRELL/MCA 51171</td>
<td></td>
<td>38</td>
<td>4</td>
</tr>
<tr>
<td>36</td>
<td>I WISH YOU WERE HERE</td>
<td>BILLIE JOE/ABC 9976</td>
<td>youtube</td>
<td>39</td>
<td>3</td>
</tr>
<tr>
<td>37</td>
<td>I'D THROW IT ALL AWAY</td>
<td>MAC DAVIS/Casablanca 2341</td>
<td>youtube</td>
<td>40</td>
<td>2</td>
</tr>
<tr>
<td>38</td>
<td>I CAN'T HELP MYSELF</td>
<td>SHERI DUKE/Elektro 47181</td>
<td>youtube</td>
<td>41</td>
<td>1</td>
</tr>
<tr>
<td>39</td>
<td>I LOVE YOU</td>
<td>MEMPHIS FRED K</td>
<td></td>
<td>42</td>
<td></td>
</tr>
<tr>
<td>40</td>
<td>I'LL STILL BE LOVING YOU</td>
<td>BERNIE MASON/ABC 9976</td>
<td>youtube</td>
<td>43</td>
<td></td>
</tr>
<tr>
<td>41</td>
<td>I DON'T BELONG IN LOVE</td>
<td>RITA REINING/Artsdale 1026</td>
<td>youtube</td>
<td>44</td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>I WISH YOU COULD HAVE TURNED MY HEAD</td>
<td>REBA Mcentire/Mercury 57054 (PolyGram)</td>
<td>youtube</td>
<td>45</td>
<td></td>
</tr>
<tr>
<td>43</td>
<td>HOPE I'LL NEVER MISS YOU</td>
<td>MARTY ROBBINS/Elektra 47181</td>
<td>youtube</td>
<td>46</td>
<td></td>
</tr>
</tbody>
</table>

**CHARTMAKER OF THE WEEK**

**LOVE IN THE FIRST DEGREE**

**SLOWLY KIPPI BRANCON/MCA 51166**

---

**A:**

Subscribe now (use the handy subscription card)!
He's got the voice of ages.
And the heartache going on right now.
John Anderson sings it like nobody has for a long time.
His new album gives you more of the stuff that legends are made of.

JOHN ANDERSON
I JUST CAME HOME TO COUNT THE MEMORIES
Includes the single "I Just Came Home To Count The Memories."
Produced by Frank Jones and John Anderson

On Warner Bros. Records & Tapes
“PHYSICAL” … Olivia’s hit single and now her long awaited album “PHYSICAL”. Produced by John Farrar.