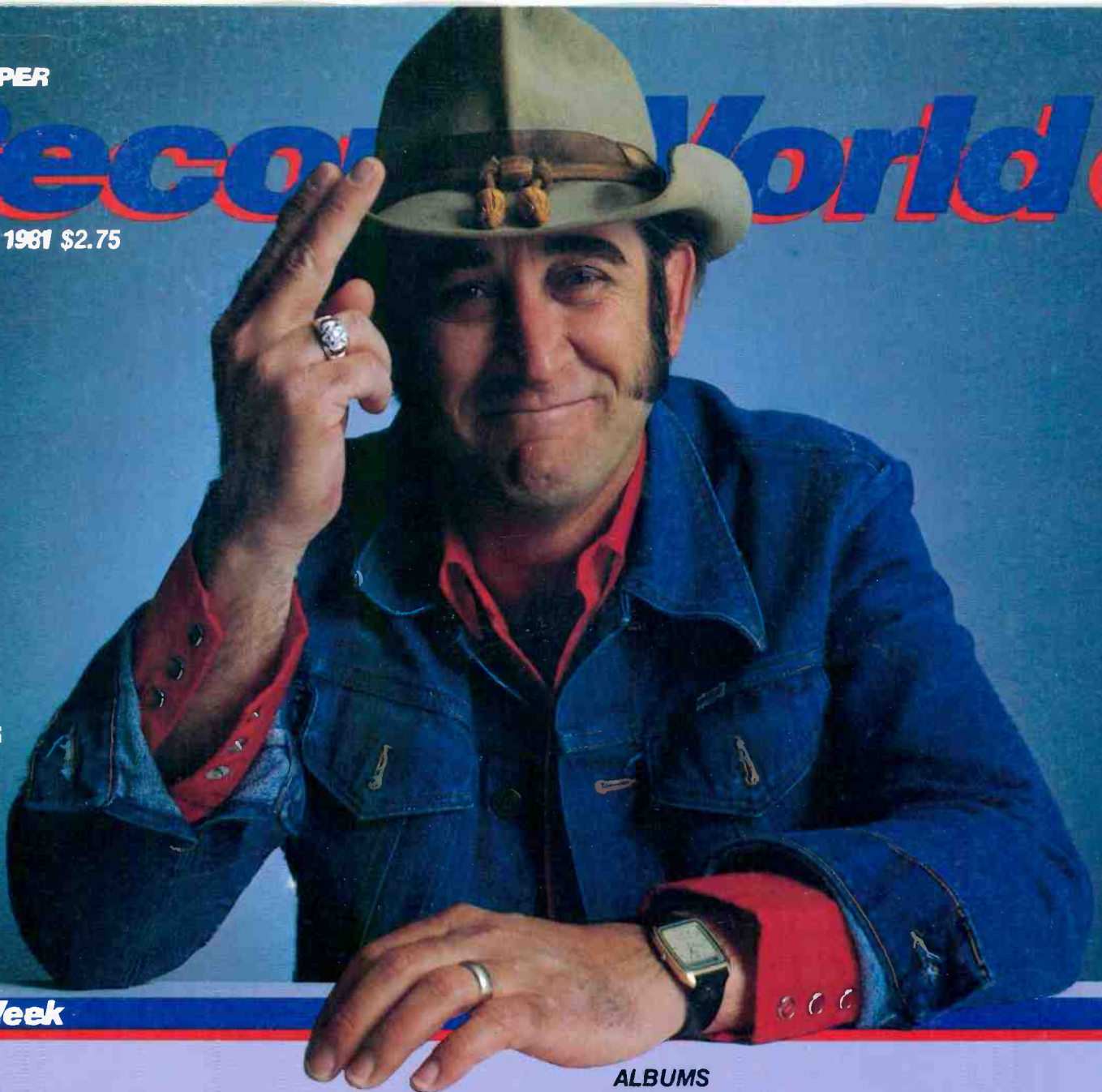


Don Williams



Hits of the Week

SINGLES

DARYL HALL & JOHN OATES, "PRIVATE EYES" (prod. by Hall-Oates) (writers: Hall-Pash-Allen-Allen) (Fust Buzza/Hot-Cha/Six Continents, BMI) (3:29). As hot as anyone in pop music today, the tireless tandem offers this perfectly-crafted title cut from their forthcoming LP. An out-of-the-box smash. RCA 12296.



LITTLE RIVER BAND, "THE NIGHT OWLS" (prod. by Martin) (writer: Goble) (Colgems-EMI, ASCAP) (3:45). Wayne Nelson, LRB's new bassist, makes an impressive lead vocal debut while the band's trademark rich harmonies swell on the choruses. Graham Goble's guitar madness sparks the gritty sound. Capitol 5033.



SMOKEY ROBINSON, "WHO'S SAD" (prod. by Tobin) (writers: Piccirillo-Goetzman) (Chardax, BMI) (3:39). Smokey's at his best on this broken-hearted ballad. His hushed cry on the "sad, who's sad" chorus hook and George Tobin's production are overwhelming. A multi-format bonus. Tamla 54332 (Motown).



CURTIS MAYFIELD, "SHE DON'T LET NOBODY (BUT ME)" (prod. by Fekaris) (writers: Fekaris-Mayfield) (Fekaris, ASCAP/M&M, BMI) (3:49). Curtis collaborates with Dino Fekaris on this label debut. The catchy theme, with all its sexy implications, is played perfectly by his rhythm and vocal sauce. Boardwalk 7-11-122.



QUINCY JONES FEATURING JAMES INGRAM, "JUST ONCE" (prod. by Jones) (writers: Mann-Weill) (ATV/Mann & Weill, BMI) (4:29). Major pop stations have already fallen in love with Ingram's touching vocals, and others are quickly following suit. It's a beautiful ballad from "The Dude" LP. A&M 2357.



THE FOUR TOPS, "WHEN SHE WAS MY GIRL" (prod. by Wolfert) (writers: Blatte-Gottlieb) (MCA, ASCAP) (3:25). The legendary quartet makes an auspicious label debut with this infectious dancer. Levi Stubbs is at the vocal helm, with plenty of dazzling support from the Tops. Casa-blanca 2338 (PolyGram).



TEDDY PENDERGRASS, "I CAN'T LIVE WITHOUT YOUR LOVE" (prod. by Huff) (writers: Huff-Womack) (Mighty Three, BMI) (3:03). From his forthcoming "It's Time for Love" LP comes this dramatic ballad that's sure to melt hearts. Poignant piano/string backing frames Teddy's heartache. Phila. Intl. 5-02462.



CHEAP TRICK, "REACH OUT" (prod. not listed) (writers: James-Comita) (Adult, BMI) (3:35). More music from the motion picture soundtrack LP, this throbbing rocker spotlights Robin Zander's vocal hysteria and Rick Nielsen's kamikaze guitar runs. Relentless explosions for AOR and pop diehards. Full Moon/Asylum 47187.



ALBUMS

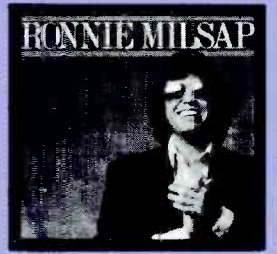
BOB DYLAN, "SHOT OF LOVE." Dylan opts for a raw, bluesy sound this time around, underscored by the prominence of Clydie King's sympathetic vocal soul and the gutsy playing of Kortchmar, Keltner, etc. "Heart of Mine," "Trouble" and the title cut are three reasons why every new Dylan LP is an event. Columbia TC 37496.



ARETHA FRANKLIN, "LOVE ALL THE HURT AWAY." With the title single (a duet with George Benson) leading the way, Aretha's latest collaboration with producer Arif Mardin will leave her fans more than satisfied. The old standby "Hold On I'm Comin'" gets a classic Lady Soul interpretation. Arista AL 9552 (8.98).



RONNIE MILSAP, "THERE'S NO GETTING OVER ME." Pop and A/C radio stations still haven't gotten over the title single, which has put Milsap at a career apex. Cuts like "Everywhere I Turn" and "I Wouldn't Have Missed It for the World" will help take this LP on a similar upward course. RCA AHL1-4060 (8.98).



BILLY THORPE, "STIMULATION." Thorpe has had success on a previous label, but this straightforward rock 'n' roll effort sounds like his best for AOR. "Just the Way I Like It" and "No Rules on the Road" have an infectious beat and incisive production that signal an auspicious debut for this label. Pasha ARZ 34799 (CBS).



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the most popular singer is.

There's no argument
about who's the best.

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but also in Europe and Japan,
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of music festivals.

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than ever before with his last
album and hits like "Never Givin' Up."
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the vocal thrills that have made
Jarreau, unarguably, The Best.

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Includes the single

"We're In This Love Together."

WBS 49746

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On Warner Bros. Records & Tapes.



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August 1	Baltimore MD	August 20-22	Los Angeles CA	September 24	Houston TX	October 14	Pittsburgh PA
August 3	Cuyhoga Falls OH	August 28	Berkeley CA	September 26	New Orleans LA	October 16-17	Boston MA
August 4	Rochester MI	August 29	Santa Barbara CA	October 2	Atlanta GA	October 20	New York NY
August 8	Minneapolis MN	September 18	Dallas TX	October 3	St. Petersburg FL	October 23	Columbus OH
August 9	St. Louis MO	September 19	Oklahoma City OK	October 4	Miami FL	October 25	Cincinnati OH
August 10	Highland Park IL	September 20	Austin TX	October 9	Washington DC	November 4	Ann Arbor MI
August 15	Denver CO	September 23	San Antonio TX	October 10	Baltimore MD	November 11-12	Lake Tahoe NV

Record World



AUGUST 22, 1981

College Radio's Importance Seen Increasing This Year

By JOSEPH IANELLO

■ NEW YORK—If there's one rule that every record label president stands by, it's that new artists are the lifeblood of the music industry. Yet, the recent tightening of AOR playlists has made it increasingly difficult for labels to gain exposure for their new acts. As a result, many labels have turned to college radio as a starting point for new music when all other avenues of airplay have closed. With these developments in mind and the 1981-82 school year just around the corner, a *Record World* survey of the major labels suggests that college radio will play its most important role ever this year as a viable forum for pumping new life into the marketplace.

As is the case with their national promotion staffs, no two labels approach the college radio network in the same manner. The vast majority of labels contacted by *RW* had a separate college promotion department at one time that fell by the wayside during the recession years of the late seventies. And even today most labels still run college promotion as an adjunct of

their national album promotion department. Only CBS, Elektra/Asylum and A&M/I.R.S. Records have full-time college staffs, yet every label is spending more time and money in an effort to bolster its college division.

As a starting point, every label has developed a master list of college radio stations to service with new releases. The lists are compiled in a variety of ways; mostly through questionnaires that inquire as to the stations' wattage, format, airtime and various other services that give the label an idea about college radio's competitive impact in the marketplace. "The stations must be AOR or progressive-oriented," said Arista promotion VP Mike Bone, "and have around 1,000 watts of power. If there's some extenuating circumstances, like a large
(Continued on page 19)

Over 400 Attend NARM Video Convention

By SOPHIA MIDAS

■ NEW YORK—Discussion of sales versus rentals dominated the 1981 NARM Video Retailers Convention at the Grand Hyatt Hotel here last week (10-13), attended by over 400 members of the video industry.

With key executives from the retail, distributing and manufacturing communities discussing critical issues which face the video industry today, it was generally agreed that no one had any answers, and that each had to pave his own way depending on what consumers were dictating in each individual marketplace.

Joe Cohen, executive VP of NARM, summarized the industry's confusion and problems in his opening address when he said, "The promise of growth and success is not a dream but a reality, but the future of video is unpredictable and problems go hand in hand with opportunities. You can't

have one without the other. But I believe the problems are pale in comparison to the brilliance of our future."

After Noel Gimble, president of Sound/Video Unlimited and chairman of the convention introduced guest speaker John Marmaduke, NARM president and president of Hastings Brooks/Records/Video, Dr. Theodore Leavitt of the Harvard School of Business addressed the audience with a speech entitled "The Facts of Video Retailing." The speech was followed by new product presentations.

Arthur Morowitz, president of Video Shack and A&H Distributing and co-owner of Southern One-Stop, kicked off the afternoon business section with his keynote address — an address which many attendees were anxious to hear, since it had been rumored that Morowitz would call for a new organization to officially represent the nation's video specialty stores. Before reading the text of his address, Morowitz surprised the audience by saying, "I prepared a speech today, trying not to infringe on any topics that would be covered in other
(Continued on page 12)

Club Overcrowding: A Growing Problem

By LAURIE LENNARD

■ NEW YORK—At approximately one o'clock Tuesday morning (11), fire marshals stood outside the Ritz rock club here. The fire department had received several complaints earlier that evening concerning crowds in and around the club and sent several marshals to assess the situation. A head count of exiting patrons totaled 1260 — 260 people over the legal capacity.

"It was just a disgruntled customer," says Stanley London, owner of the Ritz. "We had an older crowd for the show (Stanley Turrentine, Lonnie Liston Smith, Roy Ayers and others) and someone got angry because there weren't any seats and everyone had to sit on the floor." According to London, the fire depart-

ment overestimated their head count. "We only sold 953 tickets. The rest of the people were just friends and press."

The Ritz is one of several clubs busted for overcrowding in the past few months, and the incident underscores the problem of overselling that has become increasingly visible in clubs in New York and other major cities.

The opening, in recent years, of dance rock clubs with general admission policies has caused much debate and consternation among promoters, clubowners, agents and fans. The most recent and widely publicized incident involved concerts by the Clash
(Continued on page 51)

Presser Sues CBS For Anti-Trust Violations

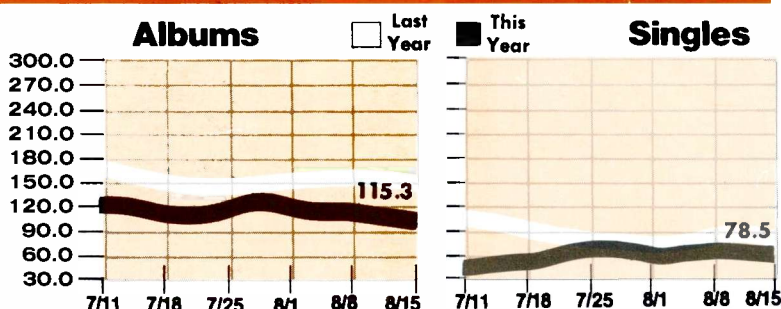
By JEFFREY PEISCH

■ NEW YORK—The Richmond Recording Corporation, an independent record and tape manufacturer with factories in Indiana and California, has filed an anti-trust suit against CBS Inc. charging the major with anti-competitive practices. The suit claims that CBS's pressing and distribution arrangements with independent labels make it impossible for independent pressing plants, such as Richmond, to
(Continued on page 50)

MCA Inc. Reports Record Revenues For First Half of 1981

■ NEW YORK—MCA Inc. has posted record high second quarter and first half revenues for the period ended June 30, according to Lew R. Wasserman, chairman of the board. The corporation also reported substantial gains in net income for the second quarter and the first six months of the year. The records and music publishing division posted a slight drop in revenues for the second quarter and
(Continued on page 50)

Record World Sales Index



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

Record Attendance Expected For NAB Radio Programming Meet

By PHIL DIMAURO

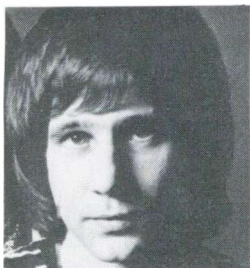
■ NEW YORK—A record number of broadcasters and representatives of related industries are expected to attend the fourth annual Radio Programming Conference sponsored by the National Association of Broadcasters, which starts at Chicago's downtown Hyatt Regency Sunday evening (16).

Wayne Cornils, vice president of NAB's radio division, estimated that the registration would total between 1800 and 1900, compared with last

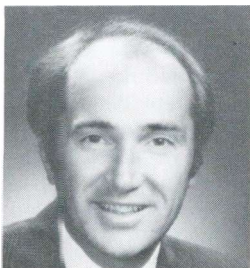
year's 1627.

This year's conference will be highlighted by the appearance of newly-appointed FCC commissioner Mark S. Fowler, a former radio personality, at the closing general session on Wednesday (19) at 11:30 a.m. According to Cornils, Fowler is not expected to deliver a "standup, formal" presentation. He will field questions from the floor, however, a rare opportunity for
(Continued on page 32)

Contents



Page 8. After six albums on Beserkley Records, Greg Kihn has firmly established himself as a favorite son with AOR radio. But that elusive pop single that could translate into gold and platinum album sales always eluded him. Now, with his first top 30 single, Kihn is on the road to superstar status. Record World chronicles Kihn's recent success story.



Page 10. Andre Blay demonstrated remarkable foresight in 1977 when his Magnetic Video obtained the right to distribute the films of Twentieth Century-Fox in home video configurations. In this week's Dialogue, Blay discusses the rapid growth of the industry, rentals versus retail, the outlook for discs and the future of home video as a mass market phenomenon.

departments

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Album Picks	Page 25	Jazz	Pages 22-23
Black Oriented Music	Pages 37-39	Jazz LP Chart	Page 22
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Powerhouse Picks

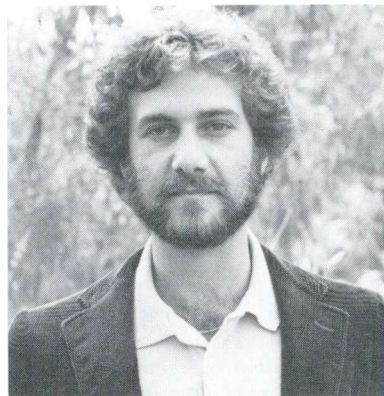
(Due to airplay and sales in projectable markets, these records exhibit top five potential)

Christopher Cross (Warner Bros.) "Arthur's Theme (Best That You Can Do)"

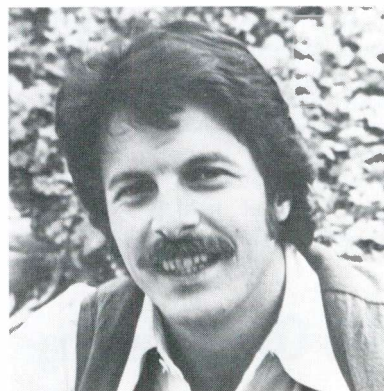
This song is rapidly closing all the openings on radio playlists. Regional sales have begun to show. This artist and this movie are an unbeatable combination.

Urso, Rosen Named Promo VPs at Warners

■ LOS ANGELES—Howard Rosen and David Urso have each been named vice president/promotion at Warner Bros. Records, it was announced by Russ Thyret, who was recently named senior vice president/marketing.



Howard Rosen



David Urso

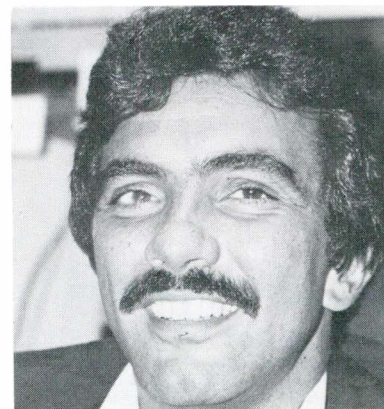
Rosen was most recently vice president and general manager of Bearsville Records. Prior to that he was vice president for promotion at Casablanca Records. He had held the same post earlier at Private Stock Records.

Urso rejoins Warner Bros. after having been vice president and general manager of Planet Records.

PolyGram Promotes Vince Pellegrino

■ NEW YORK—Vince Pellegrino has been named vice president, promotion, PolyGram Records, Inc., it was announced by Bob Sherwood, executive vice president and general manager.

(Continued on page 36)



Vince Pellegrino

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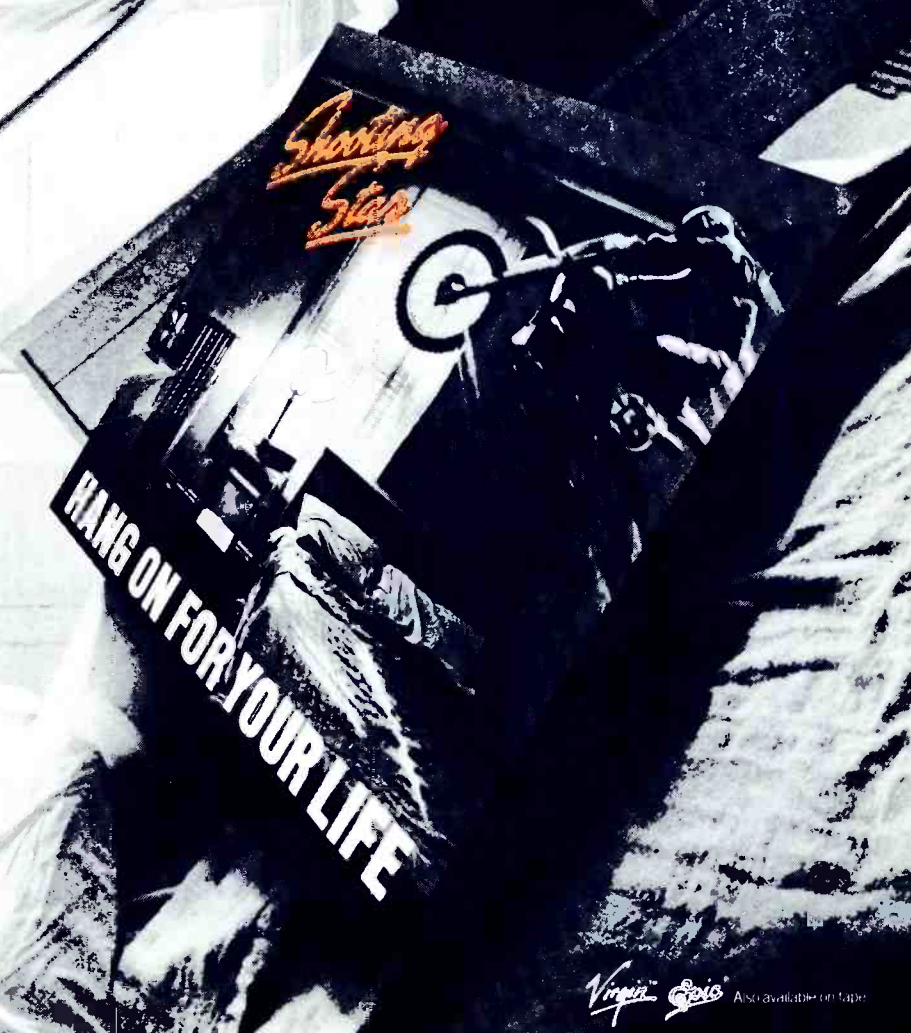
WHAT DO YOU DO WHEN A *Shooting Star* IS COMING RIGHT AT YOU?
 "HANG ON FOR YOUR LIFE!"

Shooting Star, the group that came across with "You've Got What I Need" and "Last Chance" is back with their explosive second album, "Hang On For Your Life!" FE 37407

KYYS called this spectacular showcase of daredevil dynamics "...kickass rock and roll well suited for airplay from coast to coast." And it was picked as a **Hard Choice** immediately upon its release.

Watch out for it on all these stations:
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 KSHE, KWR, KYYS, KREM, KDWB,
 KGGO, WLVQ, WEBN, WAVA,
 WNEW, WPIX, WCOZ, WHCN,
 WCCC, WTLR, WQBN, WMJQ,
 WCMF, WEBQ, WDMF and KSJO
 (and over 75 more).

SHOOTING STAR.
 "HANG ON FOR YOUR LIFE"
 THEIR FIRST VIRGIN[®] EPIC[®] ALBUM.



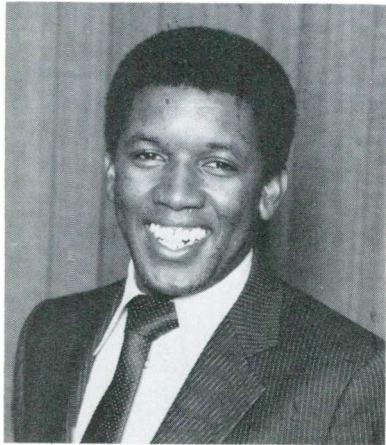
Rachel Sweet to Columbia



Former Stiff-Columbia recording artist Rachel Sweet has been signed to the Columbia label. Rachel's duet with Rex Smith, "Everlasting Love," is currently on the charts. Her album "And Then He Kissed Me" has just been released. Pictured from left are (seated) Richard Sweet, Rachel's father and manager; Al Teller, senior VP and general manager, Columbia Records; Rachel; and Dick Asher, deputy president and chief operating officer, CBS/Records Group; (standing) Don DeVito, vice president, talent acquisition, east coast, Columbia; Rick Chertoff, director, contemporary productions/staff producer, east coast A&R, Columbia; Mickey Eichner, vice president, national A&R, Columbia; and Joe Mansfield, vice president, marketing, Columbia.

Dick Griffey Group Taps Virgil Roberts

■ LOS ANGELES—Virgil Roberts has been named executive vice president and general counsel for the Dick Griffey group of companies, it was announced by Griffey, founder and president of the group, which includes SOLAR (Sound Of Los Angeles Records), two song publishing companies (Spectrum VII, ASCAP and Hip Trip, BMI), Griff-Co Management, Griff-Ways Films and Dick Griffey Productions (the concert division).



Virgil Roberts

Roberts' experience with entertainment-oriented legal affairs dates back to 1972, when he joined the Century City-based firm of Pacht, Ross, Warne, Bernhard & Sears, Inc. as an associate attorney. There he handled various legal matters on behalf of clients such as Rogers & Cowan, Motown Records, Bill Cosby, Dionne Warwick and Johnny Mathis. In 1976, Roberts teamed with another attorney to form Manning & Roberts, A Law Corporation, also based in Century City. His clients included Norman Whitfield, Leon Sylvers, Dynasty, Cheryl Lynn, Alton McLain (of Destiny), Greg Pillinganes and the Whispers.

Kuralt To Keynote ITA's Fall Seminar

■ NEW YORK—CBS News correspondent Charles Kuralt will be the keynote speaker at the International Tape/Disc Association's (ITA) upcoming "Home Video Programming" seminar, to be held November 18-20 at Marriott's Essex House here.

Other seminar topics and speakers have also been announced by the ITA. Peter Wohlmut of the McDonnell Douglas Electronics Company will speak on "The Recordable Videodisc"; Magnetic Video's Steve Diener's topic is "The World Market Outside the U.S."; and Charles Tolep of Viacom will speak about "Interactive Home Video Programming on Tape."

Regional Breakouts

Singles

East:

Moody Blues (Threshold)
Rolling Stones (Rolling Stones)
Afternoon Delights (MCA)
Kim Carnes (EMI-America)

South:

Lulu (Alfa)
Christopher Cross (WB)
Kim Carnes (EMI-America)
Allman Bros. (Arista)
Debbie Harry (Chrysalis)

Midwest:

Moody Blues (Threshold)
Sheena Easton (Liberty)
Beach Boys (Capitol)

West:

Rolling Stones (Rolling Stones)
Deniece Williams (ARC/Columbia)
Rick Springfield (RCA)

PolyGram Promotes Four

■ NEW YORK—Four members of PolyGram Records' sales and marketing teams have had their areas of responsibility increased, it was announced by Harry Losk, senior vice president, marketing.

Rick Bleiweiss has been named vice president of marketing and product development. Rob Singer has been named director of merchandising. Randy Roberts has been promoted to national singles sales director. Herb Green is now national singles sales manager.

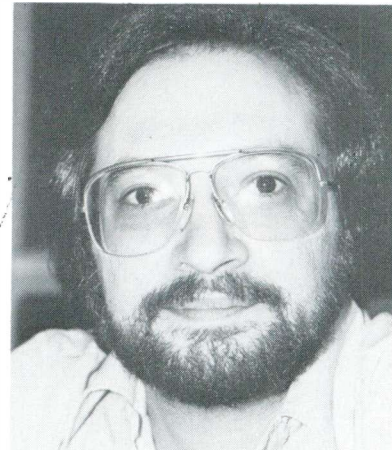
Prior to his promotion, Bleiweiss served as vice president, product development for PolyGram Distribution, Inc. Bleiweiss came to the organization in 1976 as national singles manager. Before that he was director of promotion for Pip Records, a division of Pickwick.

Singer came to PolyGram in 1977 as national album manager, PDI, and rose to the position of national merchandising manager. Prior to joining the company, he served as national field marketing manager for Arista Records. He started in the business as a retail store manager in Philadelphia in 1972.

Roberts has been with PolyGram for seven years. Prior to his promotion, he worked in the national promotion department. Before coming to Poly-

New Officers Named At Alpha Distributing

■ NEW YORK—Harry N. Apostoleris, chairman of the board of Alpha Distributing Corp., has announced the appointment of the following officers of his firm: John E. Cassetta, president; Murray Viscoso, executive vice president, purchasing; and Nick Campanella, executive vice president, marketing. Also joining the firm is Nicholas H. Apostoleris.



Rick Bleiweiss

Gram, he served as local promotion manager for United Artists Records.

Green came to PolyGram in 1978 from WEA, where he served as Boston-based local promotion man and singles specialist.

Bob Davis Named Riva Records Pres.

■ LOS ANGELES—Bob Davis has been named president and a member of the board of directors of Riva Records, Inc., it was announced by William A. Gaff, chairman of the board.

Gaff also announced the opening of west coast offices for Riva at 9200 Sunset Blvd., Suite 710, Los Angeles 90069, (213) 274-7100. The offices will also house affiliated publishing and management operations of the London-based corporation, Gaff Management, Ltd. These include Riva Music Inc. (ASCAP), H.G. Music, Inc. (ASCAP), Avir Music, Inc. (BMI), and Gaff Music, Inc.

Gaff, who is Rod Stewart's personal manager, also said that the new offices will house operations of Stewart's upcoming 1981 North American tour, which will be coordinated with his next Warner Bros. album release, scheduled for October.

Springsteen, Daniels, Benatar Set To Play Benefits For Veterans

■ NEW YORK—Benefit concerts featuring Bruce Springsteen and the E Street Band, the Charlie Daniels Band and Pat Benatar have been scheduled to help launch a full-scale membership drive by the Vietnam Veterans of America, Inc.

The first concert, spotlighting Springsteen, will be held at the Los Angeles Sports Arena on August 20, with the majority of the proceeds going to the national Vietnam veterans group. Benatar will play at Detroit's Pine Knob of September 20, and the proceeds from the show will go to the VVA.

The Charlie Daniels Band will also donate the proceeds of an upcoming concert. The date and location of that benefit performance have not yet been announced.

IRRAYSISTABLE



Ray Parker Jr. and Raydio.
The hitmaking sound of the 1980's, with one chart-topper following another. Now, "That Old Song," the second breakthrough single from the explosive selling LP, *A Woman Needs Love*, by the man with the golden touch.

"That Old Song" AS 0616
R&B:RW:27* BB:32* CB:32*
POP:RW:29* BB:25* CB:33*

A Woman Needs Love AL 9543
Featuring the smash hits, "That Old Song" and "A Woman Needs Love (Just Like You Do)"

ARISTA
©1981, Arista Records Inc.



How Greg Kihn Cracked the Top 40

By JOSEPH IANELLO

■ NEW YORK—By the end of last April, the odds were heavily stacked against Greg Kihn. His sixth album, "Rockihnroll," had been out for almost two months, yet beyond the expected favorable reactions in his traditional strongholds, northern California and Philadelphia, radio and retail indicators were slumping in the direction of another cult record that couldn't make the big leap from AOR audience to mass appeal.

But despite the failure of the first single, "Sheila" (a remake of the Tommy Roe classic), which looked like a solid bet to win over pop radio, Kihn and his small yet very scrappy label, Beserkley Records, refused to throw in the towel. With the backing and encouragement of distributing label Elektra/Asylum, Beserkley released "The Breakup Song (They Don't Write 'Em Anymore)" and Kihn continued to tour. And the rest, as they say, is history: Beserkley and E/A are reaping the benefits of their investment and perseverance while Kihn is still on the road, supporting his first top 40 hit.

At a time when hundreds of records fall by the wayside if their respective labels don't catch an early buzz from radio or retail, Kihn's success story is indeed an inspiring one. "The Breakup Song" entered *Record World's* Singles Chart on June 16, over a month after its May 11 release, at #84 bullet. That entry was stimulated by an add at San Francisco's KFRC, a factor which Matthew King Kaufman, producer of "Rockihnroll" and self-described reigning looney at Beserkley, says "turned the whole thing around in three days." From there, early adds at KBEQ in Kansas City, WPJB in Providence, and WKBW in Buffalo kicked in album sales and airplay again. "The album airplay was coming down, but as soon as the single started hitting about the middle of June, the album stations got behind Greg again," said Burt Stein, promotion vice president at E/A.

"Greg had made penetration in a lot of markets, and there's a lot of people who know who he is," added Kaufman, "but a hit single vaults you into about 97 places you've never been." And those places — 97 would be a conservative estimate — include just about everywhere in 49 of the 50 states. While Kihn has always toured California and selected other markets, he is now supporting the record with a hit-and-run strategy that's reached mind-boggling proportions. In the August leg of the current tour, Kihn and band will play 22 shows in 26 days. "We've been working six nights a week on the average," said Kihn's tour manager Doug Belscher.

Marty Schwartz, E/A national album promotion director, sees Greg's willingness to stay on the road and the effectiveness of his live performances as crucial elements in the success of the record. "He's done half a dozen to a dozen live broadcasts and we released a live 12-inch to radio," said

Schwartz. "They've rekindled a lot of interest in the album at radio." Kihn will continue to tour stateside through October, with a European visit to follow. E/A executives calculate that with the stations they have committed to the single, a top 20 position is not unlikely — "The Breakup Song" is at #27 bullet on this week's *RW* Singles Chart.

"From a marketing standpoint, we're in a very unique situation," Kaufman said. "We have the cooperation of the record company (E/A) and we have an American group that can go to whichever city the record is breaking in. When Elektra calls and says the band is needed they're ready to go." Kihn, Kaufman and the rest of the staff at Beserkley (it currently numbers four) haven't always had the luxury of such a "unique situation." Formed in 1973 by Kaufman and "vice looney" Steve Levine, Beserkley became well-known for its unorthodox methods and esoteric stable of acts: Earthquake, the Rubinoos, Jonathan Richman, and Kihn.

With the motto "Fun, fun, fun until they take the keys away," and a system for picking distributors that involved pulling letters of the alphabet out of a hat, Beserkley became marginally successful with its "Chartbusters" LP and Richman's British hit "Roadrunner." "We were just trying to point out where the record business was making a mistake," Kaufman said. Many of Beserkley's methods and attitudes were subsequently adopted by new wavers, but after the recession of the late '70s and the failure of Earthquake, Richman and the Rubinoos to find a substantial following, Kaufman and Levine decided to take a more serious approach to the business of making music.

"Greg came to me and said, 'Listen, I'm doing my best album ever so I want you to make sure everything is square on the business end,'" said Kaufman. "So I went down and had a

discussion with (E/A executives) Joe (Smith) and Mel (Posner) and Burt Stein to find out our status with the record company. They came up to hear the material and they flipped out. So now it's extremely gratifying for us because for the first five albums, everybody told us that Greg was a great AOR artist but not a singles artist. Greg sat down and wrote some great songs, and that kind of justifies all the belief we had in him."

While E/A and Beserkley take pride in Kihn's new mass appeal status, they also realize that a lot of hard work is ahead to keep him there. During his early days at Beserkley, Kihn never did media appearances, but all that is changing. He has already taped "Solid Gold" and "Rock Concert," and plans are being formulated for appearances on "American Bandstand" and Merv Griffin. A concert from the Ritz in New York was to be broadcast nationwide via satellite on the Starfleet network on August 12. Another is planned in October from the Country Club in Los Angeles via Westwood I. And Kihn has suddenly found himself doing radio and print interviews between shows.

But with all the demands of touring and the success of his record, Greg Kihn has retained his down-to-earth perspective. "This is the same old Greg Kihn," he said. "I really haven't changed musically since this all started. We've always been going in the same direction. If anything, we're just getting better at it and more confident. To change now would be dishonest because we've gotten this far doing what we do — it all adds up to rock 'n' roll."

Kleinberg to Famous

■ NEW YORK—Marvin Cane, president and chief executive officer of Famous Music, has announced the signing of Richard Kleinberg to the firm's pop writing staff.

Olivia Gets a Star



MCA recording artist Olivia Newton-John was recently honored with a star on the Walk of Fame in Hollywood, in front of Mann's Chinese Theatre. More than 3000 people were in attendance for the dedication, including the Mayor of Los Angeles, Tom Bradley, and members of the City Council of Los Angeles and the Hollywood Chamber of Commerce. Both the City Council and Mayor Bradley proclaimed August 5 "Olivia Newton-John Day" in Los Angeles.

Dreamland Records Sues RSO for \$7.5m

■ LOS ANGELES—Charging breach of contract and failure to properly market label product, Dreamland Records and its principals, Nicky Chinn and Mike Chapman, have sued RSO Records in Superior Court here. Dreamland is seeking \$7.5 million in punitive and compensatory damages from RSO, with whom it has had a custom label deal; Dreamland also seeks to terminate that deal.

The March 1980 contract between Dreamland and RSO called for Dreamland to provide RSO with seven albums the first year and five the second year, with Chapman, known for his work with Blondie, the Knack, Exile and others, obligated to produce three of them.

According to Dreamland, the contract also indicated that of RSO's staff of 65, "at least 25" were to devote themselves primarily to the promotion of Dreamland product, including albums and singles by Shandi, Spider, Holly Penfield, Nervus Rex, Michael DesBarres and Suzi Quatro. RSO's elimination of some four-fifths of its staff this spring (*Record World*, April 11), Dreamland also alleged, was an indication of RSO's decreasing ability and willingness to properly distribute and promote any product.

In response to Dreamland's charges, RSO attorneys have said that the national staff of the latter's distributing label, PolyGram Records, as well as regional and independent personnel, was used to promote Spider's second album, "Between the Lines." The total number of promotion staffers working that album, RSO said, was approximately 45, comprising the most extensive promotion force ever to work any RSO album, including "Saturday Night Fever."

In filing for \$5 million in punitive damages and \$2.5 million in compensatory damages, Dreamland also stated that it will seek more damages when the suit comes to trial.

A legal spokesman for Dreamland declined to comment on the matter. At press time, RSO president Al Coury could not be reached for a response.

20th Launches Photoglo Push

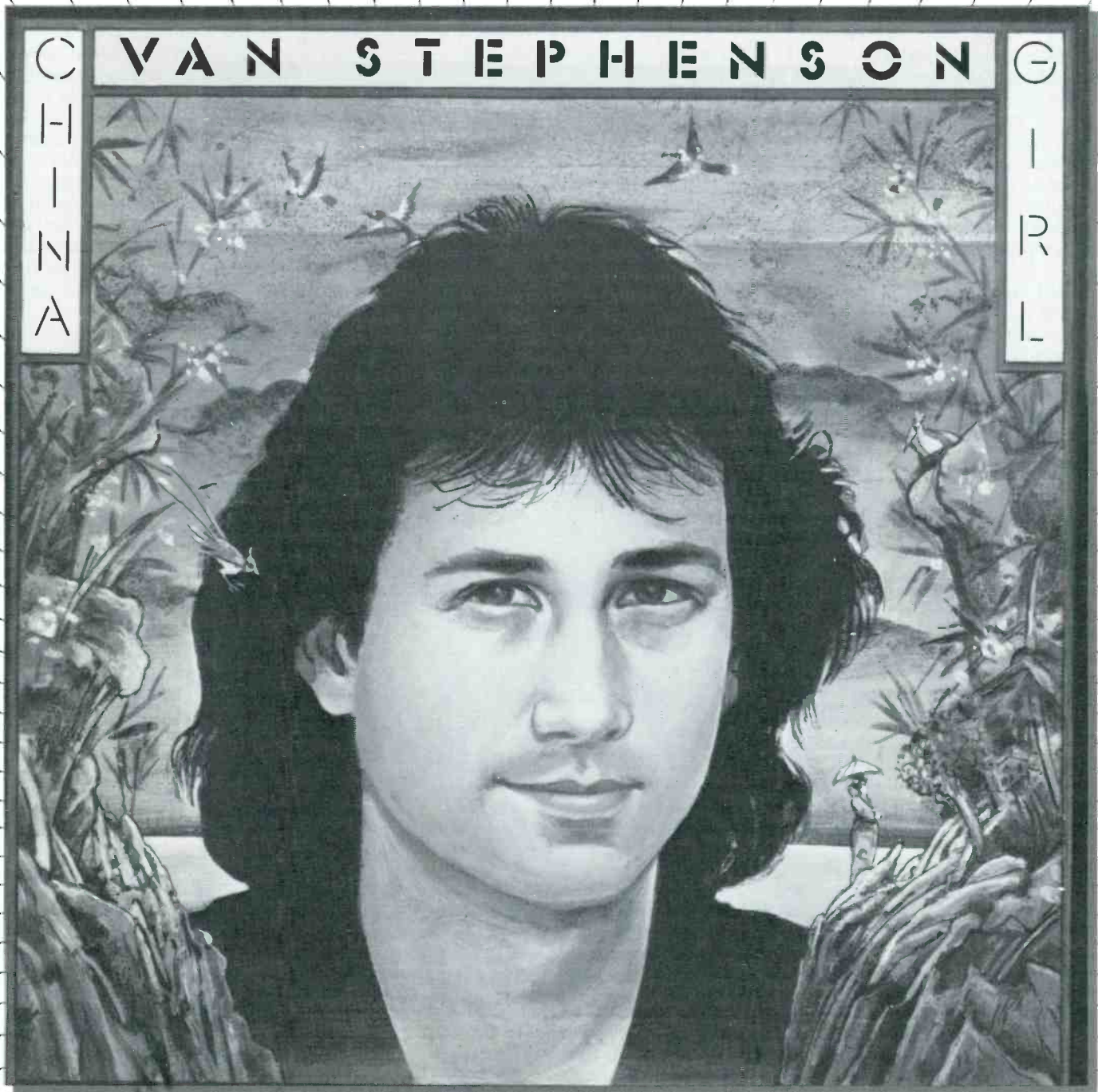
■ LOS ANGELES—Neil Portnow, president, 20th Century-Fox Records, has announced that the label has rush-released Jim Photoglo's new single, "More To Love," in a special picture sleeve.

20th plans to back the new release with an extensive promotional/marketing/publicity campaign.

Breakout Signs Jade

■ CHICAGO—The newly-formed Breakout label has signed Jade, a top Chicago rock 'n' roll band, it was announced by company president Richard S. Spiwak.

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**ON
HANDSHAKE
RECORDS™ AND TAPES**

Andre Blay on the Future of Home Video

By ELIOT SEKULER

■ Andre Blay founded Magnetic Video in 1969 as a production company specializing in industrial films. Realizing the potential for the merchandising of video software for home use, Magnetic Video obtained a license in 1977 to duplicate and market films from the library of Twentieth Century-Fox Pictures; the results were so successful that the latter firm bought Magnetic Video, and today Blay operates the company as a Twentieth Century-Fox subsidiary. Magnetic Video still plays a dominant role in the home video market and enjoys a lion's share of the videocassette business. In this Record World Dialogue, Blay discusses some of his firm's often controversial policies and shares his views on the future of the growing home video industry.

Record World: When did you begin to realize the potential of the home video industry?

Blay: We really trace it back to 1969. At that time, we were distributing half-inch open reel video tape recorders for Panasonic. At about that time, prototypes of other machines and processes were being shown at the electronics shows, processes such as Insta-Video and the CBS EVR system. Our interest was there back then, but astutely or luckily, we never really fell in love with any of those formats until the Beta format was introduced in 1976. It appeared to us then that for the first time, a reliable product was on the market and was being backed by a world leader in electronic technology with enough marketing clout to give the product a good chance at success. At that time, we began to look for sources for programming.

RW: Was Twentieth Century reluctant to grant you a license to duplicate their films?

Blay: Yes, they were very reluctant. Before that time, they had never allowed their films to be sold. Even their non-theatrical division utilized a lease-rental agreement for a one-night showing and a percentage of the receipts. For the first time, they were releasing their films into the unknown, and it was a terrible philosophical dilemma that they had to come to grips with. It wasn't long, though, before they realized the potential of home video profits.

RW: Do you believe the video and record businesses will eventually merge into one entity at the retail level, or will video products continue to be sold largely by video specialists?

Blay: I wouldn't speculate on whether video specialists will begin carrying music products, but my opinion is that almost all music stores will eventually become music-video stores. Even though it's the video specialists who are leading the development of the video marketplace, they're already beginning to share their market more and more with music outlets. The music outlets have some catching up to do but they have all the necessary ingredients to be successful in selling home video. The large mass merchants will probably have two separate departments, but they already have separate departments for electronics brown goods and white goods anyway.

RW: Do you foresee some of the idiosyncrasies of record distribution and marketing, such as returns policies, becoming prevalent in the marketing of

home video software?

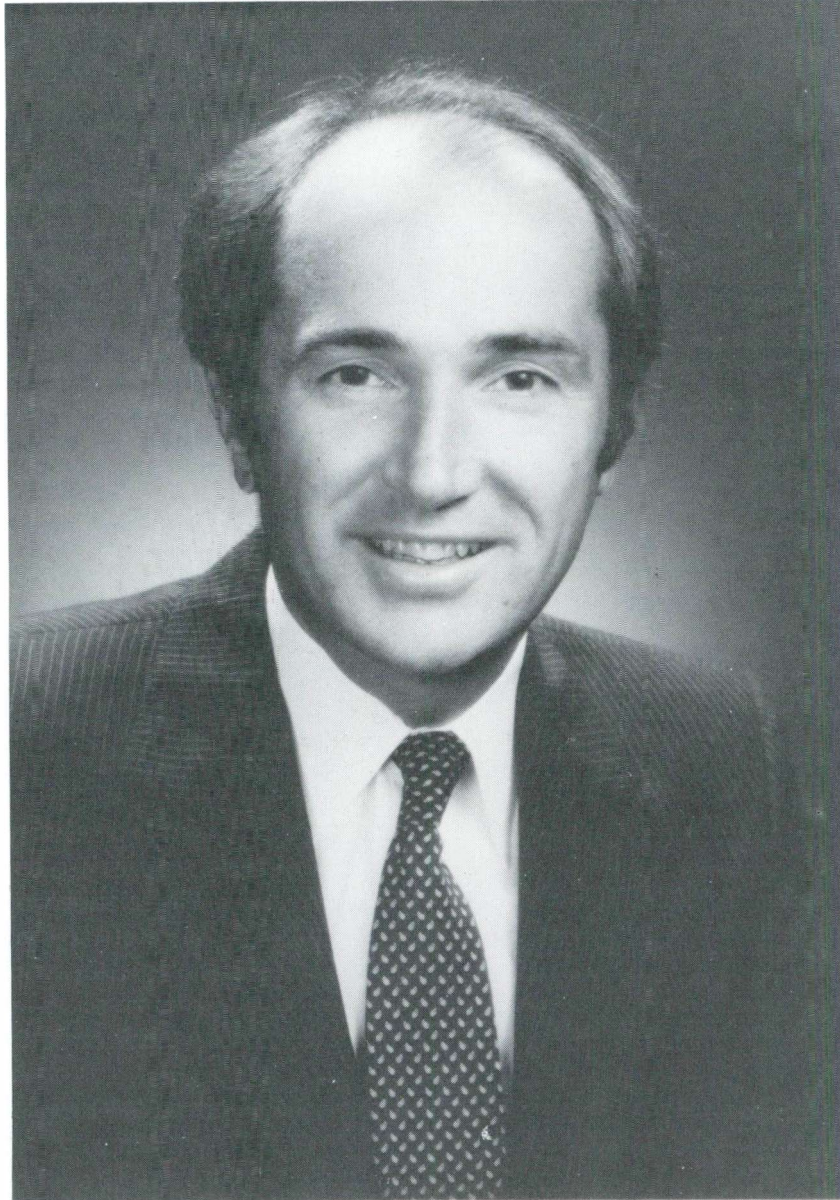
Blay: I think that video will be aided during the next decade by the fact that it's a fast-growth market, much more so than audio records. The video companies, I believe, will have the strength to keep their sales policies the way they perceive them to be best for themselves and the industry. Generally, policies such as returns and speculation sales are put into effect when there's poor economic climate, when there's a perceived necessity to maintain a market share and keep sales levels progressing. Video, though, is in an unabated ten-year growth cycle: we're talking about growth figures of approximately 100 percent each year. Our own sales this year are running at close to 200 percent over last year's figures. It's clearly a seller's market, and though we try to be compassionate to the needs of our distributors, we certainly aren't in a weak position.

RW: In a survey conducted by Paramount Home Video, statistics substantiated that company's belief that home video is predominantly a rental business. Paramount has also been highly critical of your quota system and particularly your Beta sale. Do you still believe that home video will be a sales, as opposed to a rental item?

Blay: It's really a question of philosophy. I know and understand their statistics and I assume they're correct, but this is a changing market, a market that's growing rapidly and is going to be a mass consumer goods marketplace. That term — mass consumer goods — does not have the connotation of rentals. Rentals are for things that are used infrequently, casually, or at certain times of the year. Home video doesn't fit into that category. Getting back to their survey, those statistics reflect the market at a time when the hardware has achieved a two percent penetration, and I don't believe the same statistics will emerge when that survey is taken at a time when there's 20 percent or 30 percent market penetration. And that time is coming, and people will be more educated about the concept of pre-recorded programs. Right now, many

people still believe that their machines are recording devices rather than playback devices. One good thing that rentals are doing is, clearly, increasing the consumer's appetite for video programming. In the past, the average video consumer may have bought one or two films a year and, in between, rented quite a few. I believe that that's great help, in a way, because people will want to retain some of the films that they rent. By testing some of our Beta format videocassettes at a \$39.95 retail price, we're really testing the elasticity of the marketplace. At present, there's a sales versus rentals curve, and what we're doing is trying to see if we can move that curve. We're hoping to shift the consumer purchasing pattern from one or two films per year to, maybe, three or four per year. We believe we're being successful at doing that. Hopefully, we'll be able to come up with even further price reductions and consumers will buy even more titles per year. The average videodisc consumer is already buying about ten or twelve discs per year, and that tells us something about pricing

(Continued on page 47)



Video World

AUGUST 22, 1981



Michel Serrault and Ugo Tognazzi in 'La Cage Aux Folles'

Video Visions

By SOPHIA MIDAS

■ **AFTERTHOUGHTS:** Those of you who attended last week's NARM Video Retailers Convention have most likely come away from the conference with many opinions, many judgments regarding its success or failure. Certainly, any first-time endeavor, especially of the magnitude of a convention, will be beset with problems; there are always kinks to be worked out, and because NARM hosted the very first retail convention, they caught the brunt of much criticism. They also came into the convention knowing that retailers would be calling for another organization to represent them — a bit of information which made the business of putting on a convention that much more difficult. Many retailers and manufacturers empathized with the difficulties which NARM officials experienced throughout the convention. As one retailer said, "At least they had the guts to do it."

Although many of the problems at NARM can be disregarded or overlooked, the relative lack of retailer attendance cannot be easily dismissed. Where were the retailers? Were they caught short for plane fare? Were they put off by the air traffic strike? Were they too understaffed to leave their businesses? Were they too new to the industry to understand the relevance of a trade organization?

Another question which must be posed is whether NARM should have held the convention, considering the fact that retail attendance was low. Many manufacturers and producers of video-related products expressed great dissatisfaction with the poor retail attendance, and stressed that their sole purpose in attending the convention was to show off their wares to the retailer. Perhaps the question of whether NARM should have held the convention is a rhetorical one, because as one observer said, "Look, they made plans and they had to follow through; the infancy of the industry is as much to blame as anything else." In any case, **Arthur Morowitz** and **Noel Gimble** are calling for video specialty retailers to form their own organization to set their own policies. Morowitz has called for NARM to continue with their work in video by providing the necessary "foot-work" for such an organization.

IF YOU WEREN'T THERE: Warner Home Video did not unveil their all-rental policy at the convention, and considering the way retailers lambasted imminent all-rental policies during panel discussions, it's not surprising. . . . Paramount's **Mel Harris** announced that his company will be introducing original programming this fall. . . . MCA Distributing's **Al Bergamo** announced that his company has made a deal with Pioneer whereby Pioneer will service their accounts with MCA discs and MCA will distribute discs to their software accounts. . . . Video Space's **Weston Nishimura** told retailers to look out for the entrance of stereo TV in the U.S. "Almost all TVs in Japan are stereo," said Nishimura, "and in Germany they have mandated that all TVs offer stereo sound" . . . CBS Video Enterprises' **Cy Leslie** announced that his company is currently studying the possibility of putting a safeguard tape on CBS/MGM product. The tape, if removed, would break and thereby indicate that the product had been tampered with. . . . **Burke Kaplan** of VCI told RW that the company's merchandising units

(Continued on page 12)

Video Picks

YOUNG FRANKENSTEIN (1974): Produced by Michael Gruskoff. Directed by Mel Brooks. Starring Gene Wilder, Peter Boyle, Marty Feldman, and Madeline Kahn. (Magnetic Video, color 106 mins., \$69.95) Mel Brooks has created his own genre of comic movies, and this picture stands out as one of his best. A must for Brooks' growing legion of fans.

BLOODBROTHERS (1978): Produced by Stephen Friedman. Directed by Robert Mulligan. Starring Paul Sorvino, Tony Lo Bianco and Richard Gere. (Warner Home Video, color, 120 mins. \$60) Based on Richard Price's novel, this picture explores the familiar film territory of the South Bronx, the family traditions that bind a group of blue-collar workers, and the difficulty of breaking free. Gere, in one of his first major film roles, turns in an excellent performance.

SERIAL (1980): Produced by Sidney Beckerman. Directed by Bill Persky. Starring Martin Mull, Tuesday Weld, Sally Kellerman, Tom Smothers, Bill Macy and Peter Bonerz. (Paramount Home Video, color, 90 mins. \$66.95) The Marin County crowd may still be reeling from their caricatures, but this film hit home with a great number of those who saw, identified with, and were embarrassed by it. Martin Mull's humor was right on target.

JUST TELL ME WHAT YOU WANT (1980): Produced by Jay Presson Allen and Sidney Lumet. Directed by Sidney Lumet. Starring Ali MacGraw, Alan King, Peter Weller, Myrna Loy, Dina Merrill, Keenan Wynn and Tony Roberts. (Warner Home Video, color, 113 mins. \$60) Alan King's portrayal of a ruthless but loveable tycoon has just the right comic touch and Ali MacGraw, as his wayward mistress, is a perfect foil in this light and occasionally slapstick film.



Promo Picks

"UP ALL NIGHT" — BOOMTOWN RATS (Columbia). Directed by David Mallit. Insomniacs will rejoice at this lonely night — and early morning — companion piece. Courtesy of the wit, deranged humor, and genius of head Rat Bob Geldof, the fast-paced sequence of events includes nightmare-like clock demolitions and a snaky affair with a boa constrictor.

"ONE MINUTE MOVIES" — THE RESIDENTS (Ralph Records). Produced by Ralph Records. Directed by The Residents and Graeme Whiffler. Five little tales sewn together in a visual, musical and lyrical patchwork that is at once puzzling and engrossing. This, like many of the Ralph Records productions, is a must for adventurous video programmers and represents one of the more creative uses of the medium.



Video World



NARM Video Retailers Convention (Continued from page 3)

speeches or panels, but I feel it is necessary for me to give my view on the rental situation in America, and a few comments on Dr. Leavitt's talk. . . Dr. Leavitt uses many statistics to project his figures one or two years in the future, but it is my practical experience that anyone who predicts more than 90 days can be considered a long-range thinker. . ." At this point in his speech, Morowitz asked a *Record World* reporter to review with him a section of a recent interview that dealt with rentals. "It is all I have to say on the subject today," said Morowitz.

Morowitz then spoke from his prepared text and called for a group of video specialists to head up an organization for the video retail community: "When the people at NARM asked me to speak, I said that I would, but not on

behalf of NARM, or any other organization. I would speak on behalf of a group that could, and certainly should be formed, called Video Software Specialists. This group, I define as anyone whose primary source of income is from dealing in pre-recorded videotape and videodisc. . ."

Rentals & Sales

The keynote address was followed by a panel discussion entitled "Rentals and Sales, The Dual Opportunities." The panel was moderated by Gene Silverman, president of Video Trend, and featured speakers George Atkinson, president, Video Station; Paul Eisele, director of marketing and programming, video operations, Fotomat; Jack Freedman, president, Video To Go; Gene Kahn, president, Columbia Video Systems; and Bob

Skidmore, president, Video Corner.

The divergent opinions of the panelists were best summarized by Kahn when he stated, "There are five of us on this panel with six different opinions" Noel Gimble added: "As anyone can see, there is really no right or wrong."

Discussion of the rental of tapes quickly evolved into a debate as to whether discs would become a viable part of the video marketplace. The discussion became heated when Silverman asked Atkinson for his views of the videodisc, and Atkinson said, "Sad, sad, sad. I tried Magnavision, and then I gave RCA the benefit of the doubt. . . I can't help asking myself if we would have the 33 RPM record today if tape had arrived before records. . . I don't know." Responding to

Atkinson's pessimistic remarks, Silverman said, "I'm sorry to see that some of us have taken a negative verdict before the trial has even begun. The real trial will take place within the next year or two."

While panelists differed in their opinions of whether discs would be rented, or even exist in the future, speakers were equally mixed in their opinions as to whether the videotape business is a sales or rental business. Many panelists insisted that videotape was still a sales business, but the general consensus was that both sales and rentals would continue for some time to come. Panelists also agreed that a rental-only program would be the demise of the industry; in Atkinson's words, "I think a rental program is insane." Eisele added, "We need to reconcile the rights to the owners, and we need higher rental prices to keep the industry healthy." Freedman commented, "Rental procedures do not take into account the high standards of American retailing, they do not allow for the producers of product to expand their markets, and they do not develop a strong dealer-distributor relationship." Silverman concluded, "Everyone must pick their own answer."

The last day of the Video Retailers Convention was highlighted by a "presidents' panel" representing

(Continued on page 16)

Mayor Koch Honors NARM Meet



New York's Mayor Edward Koch presents Joe Cohen, executive vice president of NARM (left) and Robin Leach (right), master of ceremonies for the video awards luncheon at the NARM Video Retailers convention, with a proclamation declaring the week of August 10 NARM Video Retailers Convention Week in New York.

On The Cover: 'La Cage Aux Folles'

■ Michel Serrault and Ugo Tognazzi are brilliant in their portrayal of two men who are happily married to each other, and who also happen to fall into the turbulence of a chaotic world, in one of the funniest movies to hit the screen in recent years.

Magnetic Video has recently made the film available to the home market, and the cassette is presently enjoying strong sales and stands at #10 on *Record World's* Videocassette Chart.

Video Visions (Continued on page 11)

would be serviced by discs instead of tapes and that the company had enlisted both Morowitz and Gimble as sales reps for the units. . . Video Trend's Gene Silverman told *RW* that he will be opening a retail store which will house both video and records. Silverman said that the outlet will emphasize carefully designed merchandising and in-store promotion.

NEW RELEASES: Video Communications, Inc. has released "Quackser Fortune Has a Cousin in the Bronx" and "The Night Visitor" . . . Warner Home Video will be releasing 22 titles in September: "The Amityville Horror," "The Devils," "Dressed To Kill," "Greased Lightning," "Let's Do It Again," "Love at First Bite," "Meteor," "Uptown Saturday Night," "The Bees," "Bye Bye Brazil," "Dona Flora and Her Two Husbands," "The Fall of the House of Usher," "Futureworld," "The Island of Dr. Moreau," "Lisztomania," "The Pit and the Pendulum," "Rabid," "Sisters," "Super Fly," "The Swarm," "Tales of Terror," and "Watership Down" . . . MGM/CBS announced the August release of "REO Speedwagon In Concert," "NBA: 1981 Playoffs and Championship Series," "Guys and Dolls," "Cat on a Hot Tin Roof," "The Philadelphia Story," "On the Town," and "Captains Courageous" . . . Magnetic Video has released "Fiddler on the Roof," "Coming Home," "Semi-Tough," "F.I.S.T.," "Gentleman Jim," "King of Hearts," "Suppose They Gave a War and Nobody Came?," and "Last Valley."

MOVERS: Lin Oliver has been named VP of MCA Videodisc, Inc., it was announced by Jim Fiedler. She will have responsibility over all videodisc program development, with primary focus on interactive/participative programming. . . John Babb, Jr. has been named manager, program production for Magnetic Video. . . William M. Stephenson has been appointed VP, magnetic materials business development by the Minerals, Pigments and Metals division of Pfizer. . . Four appointments have been announced at Media Home Entertainment: Dick Spingola, VP finance; Otger Merckelbach, European director; Jeff Abrams, western regional sales manager; and George Braunstein, director of product acquisition.

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Last week's Video World exclusive was the 'talk' of the convention.

Record World

Dialogue: The Viewpoints of the Industry

Arthur Morowitz on the Video Marketplace

By SOPHIA MIDAS

Arthur Morowitz, president of Video Shack and A & H Distributing and co-owner of Southern One Stop, is one of the most successful and well-respected video entrepreneurs in the country. Extolling the virtues of "hard work" and "fair play," Morowitz has gained many friends in the industry, and both his retail and wholesale operations have served as models for many in this Dialogue. Morowitz candidly discusses the video marketplace as it views it today, and focuses on some of its most controversial issues, including the subject of sales versus rentals. Morowitz also addresses the overall future of the home video industry while he believes the video industry has great potential, he also maintains the business is headed for a shake-out. **Record World:** Just as last year was referred to as the take-off year, this year is being called the shake-out year for video retailers. This means that, in some people's opinion, too many people are jumping on the video bandwagon and many will close shop. Despite this, Video Shack has successfully opened three new stores in the past three months, and your distributing company, A & H, has gained around 200 accounts in the same period. What is your feeling about the current marketplace for video merchandisers?

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

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

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

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

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

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

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

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

RW: As a pure software merchandiser, why did you elect to sell video discs, especially since the hardware manufacturers have made a point of distributing their discs to hardware merchandisers — this was software, the razor blades, not the razor. I think the manufacturers, especially RCA, are underplaying the fact that most of the disc buyers today are people who already own VCRs. That's an interesting fact. It comes out in all of the surveys, but RCA persists on saying that their market is a lower economic class. I don't buy that. So, as a videotape merchandiser, I feel far better how to merchandise this product than we, as software dealers. We have a stronger commitment to keep software in stock, even with great difficulty in many cases.

Morowitz: At the moment, the sale of discs is marginally profitable, and perhaps even a small loss to carry. The main reason for this is because there are so few discs and they are so difficult to get a hold of. It's difficult to have more

(Continued on page 20)



66 People are beginning to realize that the business isn't what they thought it was going to be. 99

VIDEO WORLD, the exciting new weekly addition to Record World Magazine, now reaches the video industry with news and industry-related information as it happens.

If you are a reader of **VIDEO WORLD**, you had the opportunity to read part of Arthur Morowitz's keynote address at last week's 1981 NARM Video Retailers Convention before he made news with it — Video Shack's Morowitz decided that the Dialogue with him that appeared in our Aug. 15 issue said everything that he wanted to say about the rental controversy. So he read from his Dialogue as a prelude to his speech.

If you aren't a reader of **VIDEO WORLD**, you missed the chance to see news before it was made.

Don't you think **VIDEO WORLD** should be a part of your weekly reading?

Video World: A view of today and tomorrow

Record World Videocassettes

Aug. 22 Aug. 8

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



RATING
R

- | | | RATING | | | RATING | | | |
|----|----|---------------------------|---|----|--------|----|---|----|
| 2 | 4 | AIRPLANE | Paramount
Paramount Home Video 1305
Produced by John Davidson
Directed by Jim Abroham, David Zucker, Jerry Zucker | PG | 14 | 15 | LET IT BE
20th Century-Fox
Magnetic Video 4508
Produced by Neil Astinoll
Directed by Michael Lindsay Nogg | G |
| 3 | 5 | 9 TO 5 | 20th Century-Fox
Magnetic Video 1099
Produced by Bruce Gilbert
Directed by Colin Higgins | PG | 15 | — | LAST TANGO IN PARIS
20th Century-Fox
Magnetic Video 4507
Produced by Alberto Grimaldi
Directed by Bernardo Bertolucci | X |
| 4 | 7 | THE GREAT SANTINI | Warner Bros.
Warner Home Video CR22010
Produced by Charles A. Pratt
Directed by Lewis John Carlino | PG | 16 | 16 | HIGH ANXIETY
20th Century-Fox
Magnetic Video 1107
Produced by Mel Brooks
Directed by Mel Brooks | PG |
| 5 | 6 | YOUNG FRANKENSTEIN | 20th Century-Fox
Magnetic Video 1103
Produced by Michael Gruskoff
Directed by Mel Brooks | PG | 17 | — | WEST SIDE STORY
20th Century-Fox
Magnetic Video 4519
Produced by Robert Wise
Directed by Robert Wise & Jerome Robbins | G |
| 6 | 2 | ELEPHANT MAN | Paramount
Paramount Home Video 1347
Produced by Jonathan Sanger
Directed by David Lynch | PG | 18 | 14 | INCREDIBLE SHRINKING WOMAN
Universal
MCA Distributing 66027
Produced by Hank Moonjeam
Directed by Del Schumacher | PG |
| 7 | 8 | BLACK STALLION | 20th Century-Fox
Magnetic Video 4501
Produced by Frances Ford Coppola
Directed by Carroll Ballard | G | 19 | 17 | STAR TREK—THE MOTION PICTURE
Paramount
Paramount Home Video 8858
Produced by Gene Roddenberry
Directed by Robert Wise | G |
| 8 | 3 | POPEYE | Paramount
Paramount Home Video 1117
Produced by Robert Evans
Directed by Robert Altman | PG | 20 | 20 | AND JUSTICE FOR ALL
Columbia
Columbia Home Entertainment BE 10015E
Produced by Norman Jewison & Patrick J. Palmer
Directed by Norman Jewison | NA |
| 9 | 9 | SUPERMAN | D.C. Comics
Warner Home Video WB 1013
Produced by Alex & Llya Salkind
Directed by Richard Donner | G | 21 | — | PLAY MISTY FOR ME
Universal
MCA Distributing 55016
Produced by Robert Doley
Directed by Clint Eastwood | R |
| 10 | 18 | LA CAGE AUX FOLLES | 20th Century-Fox
Magnetic Video 4506
Produced by Productions Artistes Associes & Dama Produce SPA
Directed by Edouard Molinaro | R | 22 | 25 | FLASH GORDON
Universal
MCA Distributors 66022
Produced by Dino DeLaurentis
Directed by Mike Hodges | R |
| 11 | — | CASABLANCA | 20th Century-Fox
Magnetic Video 4514
Produced by Hal B. Wallis
Directed by Michael Curtiz | G | 23 | 11 | THE STUNT MAN
20th Century-Fox
Magnetic Video 1110
Produced by Mel Simon
Directed by Richard Rush | PG |
| 12 | 10 | CADDYSHACK | Orion
Warner Home Video 2005
Produced by Douglass Kenney
Directed by Harold Ramis | R | 24 | 21 | CARRIE
20th Century-Fox
Magnetic Video 4515
Produced by Brian De Palma
Directed by Paul Monash | R |
| 13 | 13 | FAME | MGM
MGM/CBS M70027
Produced by David DeSilva & Alan Marshall
Directed by Alan Parker | R | 25 | 12 | MELVIN & HOWARD
Universal
MCA Distributing 66026
Produced by Art Linson & Don Phillips
Directed by Jonathan Demme | R |



Record World

Video Spotlight

UPSTAIRS RECORDS / BURLINGTON

NIGHTHAWKS — Universal/MCA Dist. Video
CASABLANCA — 20th Century-Fox/Mag. Video
GREAT SANTINI — WB/Warner Home Video
LAST TANGO IN PARIS — 20th Century-Fox/Mag. Video
AND JUSTICE FOR ALL — Col/Columbia Home Ent.
HIDE IN PLAIN SIGHT — MGM/CBS
BLACK STALLION — 20th Century-Fox/Mag. Video
GLORIA — Col/Columbia Home Ent.
ORDINARY PEOPLE — Paramount/Paramount Home Video
AIRPLANE — Paramount/Paramount Home Video

PRIME VIDEO / BOSTON

LET IT BE — 20th Century-Fox/Mag. Video
CASABLANCA — 20th Century-Fox/Mag. Video
FORBIDDEN PLANET — MGM/CBS
HIDE IN PLAIN SIGHT — MGM/CBS
BLOOD BROTHERS — WB/Warner Home Video
WANDERERS — WB/Warner Home Video
WEST SIDE STORY — 20th Century-Fox/Mag. Video
BLACK STALLION — 20th Century-Fox/Mag. Video
TESS — Col/Columbia Home Ent.
GREAT SANTINI — WB/Warner Home Video

VIDEO SHACK / N.Y.

LA CAGE AUX FOLLES — 20th Century-Fox/Mag. Video
LAST TANGO IN PARIS — 20th Century-Fox/Mag. Video
SUPERMAN — DC Comics/Warner Home Video
LET IT BE — 20th Century-Fox/Mag. Video
SHOGUN ASSASSIN — Paramount/Paramount Home Video
POPEYE — Paramount/Paramount Home Video
RETURN OF THE DRAGON — Video Gems
GIGI — MGM/CBS
THAT'S ENTERTAINMENT — MGM/CBS
AIRPLANE — Paramount/Paramount Home Video

RADIO 437 / PHILADELPHIA

HIGH ANXIETY — 20th Century-Fox/Mag. Video
LAST TANGO IN PARIS — 20th Century-Fox/Mag. Video
AWAKENING — WB/Warner Home Video
FIENDISH PLOT OF FU MANCHU — WB/Warner Home Video
FISTS OF FURY — Video Gems
AND JUSTICE FOR ALL — Col/Columbia Home Ent.
IT'S MY TURN — Col/Columbia Home Ent.
GREAT SANTINI — WB/Warner Home Video
LA CAGE AUX FOLLES — 20th Century-Fox/Mag. Video
42ND STREET — 20th Century-Fox/Mag. Video

STEREO DISCOUNTERS / BALTIMORE

YOUNG FRANKENSTEIN — 20th Century-Fox/Mag. Video
SUPERMAN — DC Comics/Warner Home Video
HOPSCOTCH — 20th Century-Fox/Mag. Video
9 TO 5 — 20th Century-Fox/Mag. Video
ELEPHANT MAN — Paramount/Paramount Home Video
ALIEN — 20th Century-Fox/Mag. Video
RETURN OF THE DRAGON — Video Gems

STAR TREK — Paramount/Paramount Home Video
EVERY WHICH WAY BUT LOOSE — WB/Warner Home Video

HARMONY HUT / EAST COAST

ORDINARY PEOPLE — Paramount/Paramount Home Video
AIRPLANE — Paramount/Paramount Home Video
ELEPHANT MAN — Paramount/Paramount Home Video
BLACK STALLION — 20th Century-Fox/Mag. Video
AND JUSTICE FOR ALL — Col/Columbia Home Ent.
LA CAGE AUX FOLLES — 20th Century-Fox/Mag. Video
CASABLANCA — 20th Century-Fox/Mag. Video
WEST SIDE STORY — 20th Century-Fox/Mag. Video
LET IT BE — 20th Century-Fox/Mag. Video
CARRIE — 20th Century-Fox/Mag. Video

RECORD RENDEZVOUS / CLEVELAND

9 TO 5 — 20th Century-Fox/Mag. Video
ORDINARY PEOPLE — Paramount/Paramount Home Video
AIRPLANE — Paramount/Paramount Home Video
ELEPHANT MAN — Paramount/Paramount Home Video
FAME — MGM/CBS
URBAN COWBOY — Paramount/Paramount Home Video
YOUNG FRANKENSTEIN — 20th Century-Fox/Mag. Video
CADDYSHACK — Orion/Warner Home Video
CLOSE ENCOUNTERS OF THE THIRD KIND — Col/Columbia Home Ent.
ENTER THE DRAGON — Video Gems

THOMAS VIDEO / DETROIT

CASABLANCA — 20th Century-Fox/Mag. Video
GALAXINA — Universal/MCA Dist.
SHOGUN ASSASSIN — Paramount/Paramount Home Video
MAGAMBO — CBS/MGM
LAST TANGO IN PARIS — 20th Century-Fox/Mag. Video
PLAY MISTY FOR ME — Universal/MCA Dist.
BUCK ROGERS — Universal/MCA Dist.
WEST SIDE STORY — 20th Century-Fox/Mag. Video
HIDE IN PLAIN SIGHT — MGM/CBS
SUPERMAN — DC Comics/Warner Home Video

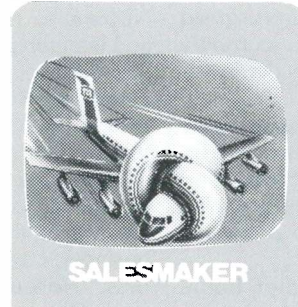
RECORD BREAKER / DETROIT

GREAT SANTINI — WB/Warner Home Video
BLACK STALLION — 20th Century-Fox/Mag. Video
YOUNG FRANKENSTEIN — 20th Century-Fox/Mag. Video
SUPERMAN — DC Comics/Warner Home Video
FLASH GORDON — Universal/MCA Dist.
PINK PANTHER — 20th Century-Fox/Mag. Video
HIGH ANXIETY — 20th Century-Fox/Mag. Video
AND JUSTICE FOR ALL — Col/Columbia Home Ent.
LA CAGE AUX FOLLES — 20th Century-Fox/Mag. Video
STAR TREK — Paramount/Paramount Home Video

THAT'S ENTERTAINMENT / CHICAGO

ORDINARY PEOPLE — Paramount/Paramount Home Video
ELEPHANT MAN — Paramount/Paramount Home Video
GREAT SANTINI — WB/Warner Home Video
POPEYE — Paramount/Paramount Home Video

9 TO 5 — 20th Century-Fox/Mag. Video
FAME — MGM/CBS
SUPERMAN — DC Comics/Warner Home Video
CADDYSHACK — Orion/Warner Home Video
AIRPLANE — Paramount/Paramount Home Video
HIGH ANXIETY — 20th Century-Fox/Mag. Video



AIRPLANE
 Paramount/Paramount Home Video

TOP SALES

AIRPLANE — Paramount/Paramount Home Video
THE GREAT SANTINI — WB/Warner Home Video
ORDINARY PEOPLE — Paramount/Paramount Home Video
ELEPHANT MAN — Paramount/Paramount Home Video
9 TO 5 — 20th Century-Fox/Mag. Video
THE BLACK STALLION — 20th Century-Fox/Mag. Video
POPEYE — Paramount/Paramount Home Video

TELEVIDEO SYSTEMS / RICHMOND

GREAT SANTINI — WB/Warner Home Video
AND JUSTICE FOR ALL — Col/Columbia Home Ent.
PRISONER OF 2ND AVENUE — WB/Warner Home Video
CADDYSHACK — Orion/Warner Home Video
PLAY MISTY FOR ME — Universal/MCA Dist.
GREASE — Paramount/Paramount Home Video
1941 — Universal/MCA Dist.
ORDINARY PEOPLE — Paramount/Paramount Home Video
CHANGE OF SEASONS — 20th Century-Fox/Mag. Video
YOUNG FRANKENSTEIN — 20th Century-Fox/Mag. Video

EROL'S COLOR TV / ARLINGTON

MUPPET MOVIE — ITC Ent./Mag. Video
M*A*S*H — 20th Century-Fox/Mag. Video
BUTCH CASSIDY & THE SUNDANCE KID — 20th Century-Fox/Mag. Video
9 TO 5 — 20th Century-Fox/Mag. Video
BLACK STALLION — 20th Century-Fox/Mag. Video
RETURN OF THE DRAGON — Video Gems
AFRICAN QUEEN — 20th Century-Fox/Mag. Video
GRADUATE — 20th Century-Fox/Mag. Video
ALIEN — 20th Century-Fox/Mag. Video
MANY ADVENTURES OF WINNIE THE POOH — Disney/Disney Home Video

AMERICAN TAPE & VIDEO / ATLANTA

ORDINARY PEOPLE — Paramount/Paramount Home Video
9 TO 5 — 20th Century-Fox/Mag. Video

POPEYE — Paramount/Paramount Home Video
CADDYSHACK — Orion/Warner Home Video
QUIET MAN — Nostalgia Merchant
GREAT SANTINI — WB/Warner Home Video
CHANGE OF SEASONS — 20th Century-Fox/Mag. Video
BLACK STALLION — 20th Century-Fox/Mag. Video
INCREDIBLE SHRINKING WOMAN — Universal/MCA Dist.
EMMANUELLE — Col./Columbia Home Ent.

KALIEDESCOPE / OKLAHOMA CITY

ORDINARY PEOPLE — Paramount/Paramount Home Video
POPEYE — Paramount/Paramount Home Video
9 TO 5 — 20th Century-Fox/Mag. Video
AIRPLANE — Paramount/Paramount Home Video
FLASH GORDON — Universal/MCA Dist.
ELEPHANT MAN — Paramount/Paramount Home Video
STUNT MAN — 20th Century-Fox/Mag. Video
YOUNG FRANKENSTEIN — 20th Century-Fox/Mag. Video
MY BODYGUARD — 20th Century-Fox/Mag. Video
GREAT SANTINI — WB/Warner Home Video

VALAS TV / DENVER

STARTING OVER — Paramount/Paramount Home Video
AIRPLANE — Paramount/Paramount Home Video
BLAZING SADDLES — WB/Warner Home Video
BLUES BROTHERS — Universal/MCA Dist.
MY BODYGUARD — 20th Century-Fox/Mag. Video
CARRIE — 20th Century-Fox/Mag. Video
CLOSE ENCOUNTERS OF THE THIRD KIND — Col/Columbia Home Ent.
ELEPHANT MAN — Paramount/Paramount Home Video
FAME — MGM/CBS
GODFATHER — Paramount/Paramount Home Video

VIDEOMART / PHOENIX

FLASH GORDON — Universal/MCA Dist.
AIRPLANE — Paramount/Paramount Home Video
CADDYSHACK — Orion/Warner Home Video
MY BODYGUARD — 20th Century-Fox/Mag. Video
FAME — MGM/CBS
STAR TREK — Paramount/Paramount Home Video
JERK — Universal/MCA Dist.
HAPPY HOOKER GOES TO HOLLYWOOD — Universal/MCA Dist.
YOUNG FRANKENSTEIN — 20th Century-Fox/Mag. Video
CHAPTER II — Paramount/Paramount Home Video

VIDEO SPACE / SEATTLE

SHOGUN ASSASSIN — Paramount/Paramount Home Video
GREAT SANTINI — WB/Warner Home Video
CASABLANCA — 20th Century-Fox/Mag. Video
AIRPLANE — Paramount/Paramount Home Video
ALIEN — 20th Century-Fox/Mag. Video
BRIGADOON — MGM/CBS
SIMON — WB/Warner Home Video
LA CAGE AUX FOLLES — 20th Century-Fox/Mag. Video
WEST SIDE STORY — 20th Century-Fox/Mag. Video
GIGI — MGM/CBS

THE BON / SEATTLE

ELEPHANT MAN — Paramount/Paramount Home Video
ORDINARY PEOPLE — Paramount/Paramount Home Video
YOUNG FRANKENSTEIN — 20th Century-Fox/Mag. Video
9 TO 5 — 20th Century-Fox/Mag. Video
AIRPLANE — Paramount/Paramount Home Video
LA CAGE AUX FOLLES — 20th Century-Fox/Mag. Video
STUNT MAN — 20th Century-Fox/Mag. Video
LAST TANGO IN PARIS — 20th Century-Fox/Mag. Video
BLACK STALLION — 20th Century-Fox/Mag. Video
LET IT BE — 20th Century-Fox/Mag. Video

NICKELODEON / L.A.

WINNIE THE POOH — Disney/Disney Home Video
CASABLANCA — 20th Century-Fox/Mag. Video
ORDINARY PEOPLE — Paramount/Paramount Home Video
POPEYE — Paramount/Paramount Home Video
HOPSCOTCH — 20th Century-Fox/Mag. Video
WEST SIDE STORY — 20th Century-Fox/Mag. Video
AND JUSTICE FOR ALL — Col/Columbia Home Video
THOMAS CROWN AFFAIR — 20th Century-Fox/Mag. Video
WALT DISNEY CARTOONS, VOL I — Disney/Disney Home Video
WALT DISNEY CARTOONS, VOL III — Disney/Disney Home Video

MUSIC PLUS / L.A.

AIRPLANE — Paramount/Paramount Home Video
GREAT SANTINI — WB/Warner Home Video
FAME — MGM/CBS
HALLOWEEN — Falcon Int./Media Ent.
ELEPHANT MAN — Paramount/Paramount Home Video
BLACK STALLION — 20th Century-Fox/Mag. Video
ROSE — 20th Century-Fox/Mag. Video
SOMEWHERE IN TIME — Universal/MCA Dist.
ALL THAT JAZZ — 20th Century-Fox/Mag. Video
PROM NIGHT — Universal/MCA Dist.

WHEREHOUSE / NATIONAL

ORDINARY PEOPLE — Paramount/Paramount Home Video
AIRPLANE — Paramount/Paramount Home Video
9 TO 5 — 20th Century-Fox/Mag. Video
BLACK STALLION — 20th Century-Fox/Mag. Video
ELEPHANT MAN — Paramount/Paramount Home Video
POPEYE — Paramount/Paramount Home Video
GREAT SANTINI — WB/Warner Home Video
YOUNG FRANKENSTEIN — 20th Century-Fox/Mag. Video
FAME — MGM/CBS
COAL MINER'S DAUGHTER — Universal/MCA Dist.

Also reporting are: Video Station of New Hampshire; Video Station of Connecticut; Strawberries, New England; Crazy Eddie, New York; Video Place, Washington, D.C.; Dog Ear, Chicago; Streetside, Chicago; Barney Miller, Lexington; Sheik Video, Metairie; Video Cassettes, Lubbock; Video Visions, Ft. Worth; Video Specialties, Houston; Video Cube, Denver; Video Connection, Boise; Everybody's, Northwest.

NARM Video Retailers Convention

(Continued from page 12)

manufacturers, followed by a panel featuring key retailers.

President's Panel

The president's panel was moderated by Richard Ekstract, publisher of Video Review and Video Business. On the panel were Al Bergamo, MCA Distributing; Nick Draklich, Nostalgia Merchant; Mel Harris, Paramount Video; Jim Jimmiro, Walt Disney Telecommunications; and Cy Leslie, CBS Video Enterprises.

Ekstract asked the panelists to comment on a number of key issues facing retailers and the industry at large, including the prospects for lower prices. Leslie said that pricing was directly related to VCR penetration of the marketplace, noting, "As we develop a greater universe of machines, I believe prices will go down. We are still only dealing with two to three percent of the population; I don't see a lot of elasticity at this point." Bergamo added, "I don't see any great price reductions within the next couple of years. I think miniaturization is the key to price reduction." The introduction of quarter-inch tape was cited by many as revolutionizing the video industry.

Videodiscs once again became a controversial issue when some panelists mentioned that the prices of discs would be increasing. In defense of the disc technology, Bergamo said, "I think the people who celebrated the death of the videodisc yesterday probably go home at night and read by kerosene light and go outside for the bathroom. I can't believe it... it's a new business, and already it's over. Right now there is an increase in disc

Correction

■ Several lines were inadvertently left out of the story on video distributing that appeared in the Video World section of last week's Record World. The item on MGM/CBS Home Video should have read, in its entirety, as follows: "We're working with video specialists nationally as well as through the CBS Records distribution system," explained Cy Leslie, president of CBS Video Enterprises. According to Leslie, the firm's product is currently handled largely through a network of some 25 video distributors, although he predicts that the in-house CBS Records organization will eventually become responsible for a far higher percentage of the company's sales.

"Retailers interested in carrying the MGM/CBS line are advised to contact Herb Mendelsohn, the firm's vice president, for distributor information."

The beginning of the following item, about King Of Video, should have read:

"Las Vegas-based King Of Video, a multi-faceted firm which serves as both a manufacturer and a major distributor of video software, carries between 200 and 250 titles in an adult film line and a 'Gold Medal' line of general audience material."

prices, but in a year or so it will be reduced." Leslie added, "Discs will ultimately come down in price; the price hike has been the result of economic realities."

Discussing the sales versus rental situation, Harris commented, "Our research shows that this is a three-pronged market: There are those who will buy a film, no matter what it costs; they have to have it; there are the renters who are not interested in collecting; and there are those who are buying cassettes at a reduced price." The phenomenon of retailers selling used tapes at a reduced price was cited several times throughout the convention, but retailers and manufacturers agreed that the price war which currently exists in the marketplace is detrimental to the entire industry.

Both Leslie and Bergamo emphasized their commitments to fighting piracy. Bergamo said, "We spend \$15 million on a film; anyone who thinks we're not going to prosecute has got to be crazy."

The question of whether home video would receive programming before cable was also addressed. Jim Jimmiro said, "With the economic situation being what it is today, I don't

see any chance of programming being made available to home video before it goes to cable." Harris noted, "'Raiders of the Lost Ark' is doing fantastic at the box office, so it's not going to be turned to home video soon — if at all." Leslie discussed the recent MTV cable of an REO Speedwagon concert, noting, "We've got a dozen things in the works in terms of original programming; all of them are destined for home video; unfortunately, they must go to cable first — the pragmatics dictate this."

'Retailers Rap'

"Retailers Rap: Issues and Answers" was moderated by Weston Nishimura, president, Video Space, and featured panelists Frank Barnako, Video Place; Jerry Frebowitz, Movies Unlimited; Bill Leuders, Uncle Toot's Video; and Barry Glovsky, Prime Video.

Nishimura opened the discussion by saying, "I soon grew to realize that I am not in the precious commodity business; I am in the fresh fruit business." He touched on the random nature of the business, the many format changes that have occurred, and the future technologies which await the industry. "We have to be aware of the

formats that are coming," he said, "such as stereo, quarter-inch tape, digital, and even random access on tape." Nishimura compared the evolution of the video industry to that of the record industry: "Who will want a performance of Beethoven on a 78 record? I think that's what our current product may look like in the future."

Piracy

The retailers' panel was followed by a presentation by Jim Bouras, VP and deputy general attorney, Motion Picture Association of America, on video duplication and the law. The purpose of the address was to educate retailers about the law regarding piracy, and also to urge them to help fight the problem. Bouras urged retailers to report unauthorized duplication to the MPAA, the RIAA or NARM: "Don't go running to law enforcement officials yourself, but turn the information over to industry organizations... It makes a great deal of difference which law enforcement agent you go to."

The Video Retail Convention concluded with an awards luncheon for the most popular video product and with a Retail Sales Workshop headed by Jack Berman of the Berman Institute.

Excerpts From Morowitz Speech

■ NEW YORK—The following are excerpts from Arthur Morowitz's keynote address at the NARM Video Retailers Convention:

When the people from NARM asked me to speak, I said that I would, but not on behalf of NARM or any other organization. I would speak on behalf of a group that could, and certainly should be formed, called Video Software Specialists. This group I define as anyone whose primary source of income is from dealing in pre-recorded videotape and videodisc, regardless of whether they are manufacturers, distributors or retailers.

I have put extra emphasis on the word pre-recorded to specifically exclude those people who manufacture video hardware and things like blank videocassettes. The reason for this is that pre-recorded video is a different product, not like blank tape or hardware, which tends to be more of a generic commodity; pre-recorded programming is unique, each bearing an individual identity, and requires different treatment than other products, which tend to be of a generic nature.

I believe it takes a greater dedication and loyalty to handle unique products than it does to handle things that are replaceable by like things from many different sources. Therefore, it becomes easy to see that pre-recorded programming deserves its very own showcase and promotion.

I believe that our industry is capable of having and supporting our own independent group, having a voice of its own, speaking solely on behalf of the software interested people, and as NARM wants to be the administrating

body for this free and independent group, it is with this understanding that I speak here today.

I think all of us in this room owe NARM, Joe Cohen and Pat Gorelick a debt of gratitude for their foresight in recognizing the video software industry, and having the guts to put up their own money to help begin an organization for us.

Who is this new group called video software specialists? What are they like? Where did they come from? Where were they three years ago? Perhaps the best answer to these questions is another question. And that is "Who goes to a gold rush?" Generally, people that go to a gold rush don't have a lot to lose, they arrive someplace with great expectations but little knowledge or experience in the field. They have come with little financing and big plans.

In many respects, the video software specialist is like a person who has come to a gold rush. He hasn't got a lot to lose, he is underfinanced and inexperienced, but he has great expectations and plans. Video specialists put in long hours and work hard. They are people who are happy at their jobs, and believe they are doing well. Every video-related magazine that they read always has the same message, to wit, "You are in the most exciting and growing field of the decade, the video industry will continue to grow at this pace for a long time to come." Our video software specialist has no reason to doubt this statement, and armed with his experience and his knowledge, the most important attitude our video specialist has is that the "future is brighter than the pre-

sent." It's like the old show business joke; the two producers meet, one says "How's business?" The other one says "Fantastic, but I think it will get better!"

Clearly, the video software market today is a mass of contradictions. It's dependent upon a group whose lack of expertise, experience and knowledge in this field is widespread. Upon careful examination, it becomes evident that many of the people today who have met the challenge of video software will probably not be here in the near future, but I firmly believe that replacing these people and filling the void they will leave will be a larger and more well-financed and experienced group. As gold rush fever ends, a business gets established.

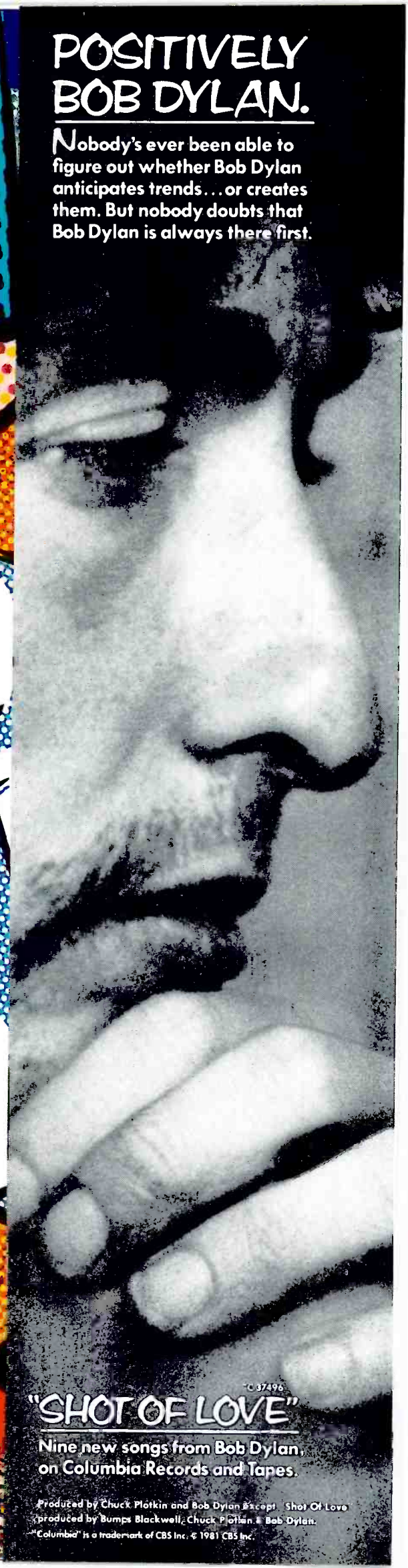
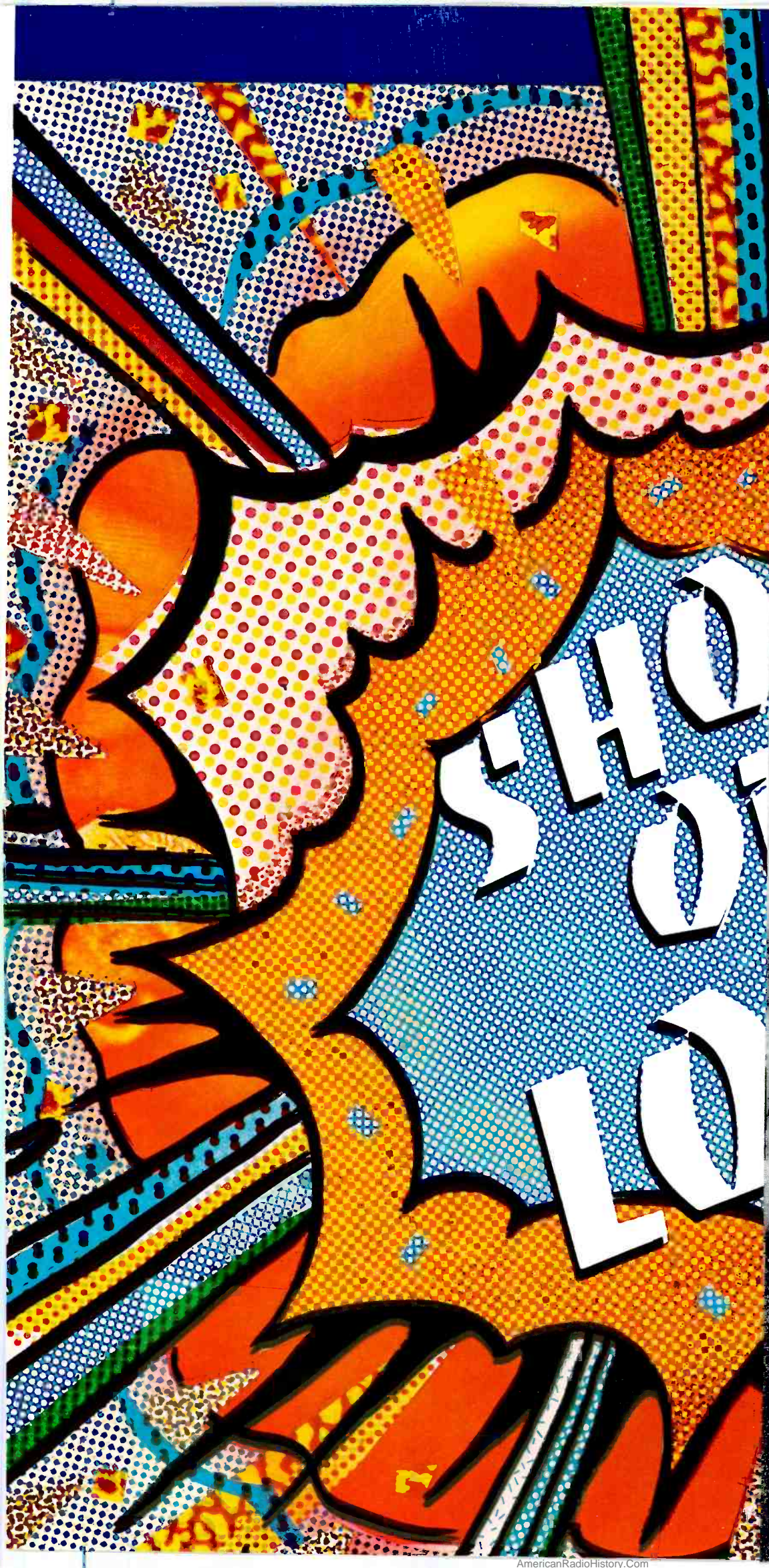
Organization Proposed

I would like to see an organization of video software interested individuals established, a group of people who are willing to give of themselves, of their time and experience, to get together and set down principals, ideals and rules and regulations for a separate organization, which could fall specifically under the title of "Video Software Specialists Association," or some other similar name, chosen by this group.

While it might seem idealistic to believe that all segments of the industry will join together, each with so many diverse interests and obligations to themselves, I think it becomes evident that the main thing we have to establish and promote is the industry. The businesses of the different sections of this industry will all benefit from the establishment and promotion of a united and stronger industry.

POSITIVELY BOB DYLAN.

Nobody's ever been able to figure out whether Bob Dylan anticipates trends... or creates them. But nobody doubts that Bob Dylan is always there first.



© 1981 CBS Inc.
"SHOT OF LOVE"

Nine new songs from Bob Dylan,
on Columbia Records and Tapes.

Produced by Chuck Plotkin and Bob Dylan. Except "Shot Of Love"
produced by Bumps Blackwell, Chuck Plotkin & Bob Dylan.

"Columbia" is a trademark of CBS Inc. © 1981 CBS Inc.

Mobile Fidelity To Unveil 'Audio-Videophile' Software

By SAMUEL GRAHAM

■ LOS ANGELES—With the rapid growth of the capabilities of home audio-video hardware, especially the development of stereo sound reproduction, manufacturers and dealers alike are apparently finding a need for high-quality software with which to demonstrate their equipment. One company preparing to meet that demand is Mobile Fidelity Sound Lab, maker of audiophile discs, cassettes and accessories.

According to MFSL president Herb Belkin, the firm will unveil its "audio-videophile" software at next year's Summer Consumer Electronics Show. A prototype, he added, may be available by the first of the new year.

Just as Mobile Fidelity's half-speed mastered "original master recordings" require above-average playback equipment to do them justice, so will the new line of videocassettes. One hardware manufacturer, Akai, has already made a "higher-end" videocassette player-recorder available, Belkin said, one that features stereo, while three others have "already announced" plans to market similar machines by the end of 1981; and "the giant manufacturers," he noted, including Panasonic, Matsushita, JVC and others, "are all doing it, too. You're now in 'the battle of the features'" that individual makers will offer on their improved machines.

Consumers are also ready for better videocassette players, as well as the proposed audio-videophile software, contended Belkin. "Manufacturers are perceiving that these machines, whether they be Beta or VHS (format), are in the hands of a somewhat more affluent, more knowledgeable consumer, who is susceptible to the advances that are (constantly) taking place in the technology and is willing to pay for them." Many buyers who purchased video playback machines when they first became available, he reasoned, are now "buying or trading up" to newer and better equipment, and "the availability of compatible software is one of the main criteria in determining the success of that type of market."

If the marketplace is ready for high-quality videocassettes now, Belkin was asked, why is Mobile Fidelity waiting until summer '82 to introduce them? "There are things we can do with regard to the visual image projected on the screen that will make the picture equal to the picture generated by a videodisc, in our opinion," he replied. "You don't do that overnight." Under the direction of Gary Giorgi, the company's vice president/product development, Mobile Fidelity is concentrating on fully perfecting their software technology before announcing any specific titles.

Official American broadcast and playback standards offer one barrier to the creation of high-end software. Of

the three line standards in the world (in the U.S., Japan and Europe), the United States' 525-line standard is the lowest, meaning that the density and resolution of television pictures here is lower than abroad — and thus the image is less clear. Despite that inherent limitation, Belkin said, "there are things that one can do" on the tape itself to create a clearer picture. Those things include "more realism in the image, better textures and tones, and, of course, really high-quality stereophonic sound." Thus far, Michael Nesmith's "Elephant Parts" (Pacific Arts Video Records) is one of the very few titles offering stereo.

As for the type of programming Mobile Fidelity will introduce, Belkin described it only as "unique. Again, our concentration right now is on the technology itself, but we believe we'll be able to secure terrific content. We won't do what everybody else is doing. I don't believe there's any percentage in re-making 'Casablanca' in its 43rd life and competing with a movie producer who has the rights."

When pressed further on the matter of programming, Belkin noted that MFSL might "license some aspects of it and create other aspects" themselves; if music is involved, it might be licensed (just as the company licenses masters for its audio discs and cassettes that were previously issued in conventional form), while the video portion could be created by MFSL. "Initially, that's probably the direction we'll go in," he said, adding that the arts is one possible programming area to be explored.

Mobile Fidelity has never designed any of its products for mass consumption, according to Belkin, and the new videocassettes will be no exception; "we view ourselves as a very specialized company within a very specialized business, and within that context I would never expect to be making large numbers of any particular program." The firm's recently-introduced UHQ (Ultra High Quality Record) audio disc, which Belkin earlier said would "appeal to an even more limited market than our current market," has been pressed in quantities of just 5000 pieces per title, and he noted that the videocassettes would also be offered in very limited numbers, as the size of the market for such a product dictates.

Mobile Fidelity's videocassettes will be produced in both VHS (¾-inch) and Beta (½-inch) formats ("both are significant enough that I don't think one is going to displace the other") and will be manufactured at MFSL's headquarters in Chatsworth, California. The cassette was chosen over the disc because of the steady increase in sales of videocassette players and the fact that "we have not yet seen the successful development of a market for consumer videodiscs," Belkin said.

College Radio

(Continued from page 3)

college population in an isolated area, it makes sense to service them."

Arista runs its college promotion through its national staff with Bone and Sherry Winston, who divides her time between colleges and jazz/progressive promotion, concentrating on the campuses. Bone's attitude of treating each college on an individual basis, while maintaining some minimum criteria to weed out the stations that are more interested in hand-outs than serious radio, is typical of the other labels' approach. Arista dropped its experimental subscription service to college stations this year when the \$150 yearly fee "didn't seem to be working," according to Bone. The program, which was instituted last year, was utilized by only 75 stations. Arista's list this year is already four times that number. "If it (college radio) wasn't increasing in importance then I wouldn't be looking to compile a list of 250-300 college radio stations. It costs a lot of money to service such a large number of stations, but I feel it's a cost effective program."

And a big reason why Bone feels a big dollar investment in college radio returns equally big dividends is the potential for breaking an act from the campuses: "I look for college to act as a base for new music that will hopefully spread to AOR," he added.

One of the best examples of a label using college radio to act as a base for a new act when none could be established at AOR is CBS's work with Adam and the Ants. "The album was only on about eight commercial stations but was the number three record at college radio," said Barry LeVine, CBS manager of college programs. "With Adam, there was no other way possible — outside of the rock club — that the record could have sold so many albums. The album is approaching gold and it's safe to say that college radio accounted for 100,000 to 150,000 of that."

LeVine's enthusiasm and pride about Adam and the Ants is well justified. As head of CBS's college department, he orchestrates one of the industry's most comprehensive campus promotion networks. LeVine and his assistant work with 25 field representatives who are all college students in either their sophomore or junior year. "We try to teach them the best ways to gain as much exposure possible for our acts through retail, radio and press at the college level." Concentrating on massive college markets like Boston, New York, Atlanta, San Francisco, Los Angeles, D.C.-Maryland, and Madison, Wisconsin, LeVine services approximately 300 stations on a master list with either jazz, country, R&B, rock, or any combination — depending on the station's format.

"I think the '81-'82 school year is more important than ever," said LeVine, himself a graduate of CBS's student-rep program. A reflection of that attitude is the aggressive stance he is taking. Retail and merchandising contests will be staged among the col-

lege reps in an effort to get them into the stores. The contests are aligned with CBS's new involvement with retail accounts that are closely connected to campus traffic. This is a further refinement of college radio promotion that heretofore had been limited to dealing with the stations only and never really investigating airplay's impact on retail.

"We put together a list of key college retail accounts in each radio market, places where the students always buy product," LeVine said. "We'll send them a letter with a poster, bio and any other pertinent information about a new group's release in addition to the record. We'll stress the importance of in-store visibility and airplay." The campaign will include about 250 retail accounts in major college markets and will focus on groups like the Psychedelic Furs, Orchestral Manoeuvres in the Dark and others.

Another label stepping into the retail area is A&M/I.R.S. Records. Their approach is typical of their innovative programs, including the staff's self-contained regional alignment. The full-time, four-man college promotion department is based in Atlanta, San Francisco, Chicago and Boston. Conceived last Spring by I.R.S. Records president Miles Copeland and Michael Plen, the label's national promotion director, the department deals with close to 200 stations nationwide. According to Dave Malin, northeast college representative, A&M/I.R.S. will supplement its weekly tracking of college stations with a bi-weekly phoning of record stores aligned with campuses. Malin points to the success of I.R.S. recording artists the Go-Go's as an example of how college radio can build a base for an act that ultimately spreads to AOR and pop radio. A&M/I.R.S. will start a back-to-school promotion in September with hopes of duplicating the success of the Go-Go's with other acts like the Dead Kennedys and the Cramps. College stations will be given the opportunity to win a Sony Walkman or an A&M/I.R.S. catalogue of 250 records by operating the best on-campus poster/button distribution.

Capitol has two college promotion lists — one for priorities and another for secondaries. The only criteria for being one of the 450-500 stations serviced is "a definite interest in our product," said Marcia Costa, college promotion coordinator. "We definitely feel college radio can help break an act. The enthusiasm on campuses is especially important."

Many of the labels' college promotion departments are supplementing their traditional mailing lists with other incentive campaigns and special releases to help build a base for their developing acts. Warner Bros., which services between 500 and 600 schools from its regular promotion department, did a special "music show" live album with U2 that was released especially for colleges. RCA has a series of 15 Thirsty Ear/RCA special college radio albums that contain interviews

(Continued on page 50)

The Many Achievements of Don Williams

By AL CUNIFF

■ JUST WHAT WE WERE WAITING FOR: Some four years after **Elvis Presley's** death (the fourth anniversary of that unhappy event was this Aug. 16), one might think the awesome deluge of Elvis books would be running dry. After all, there've been books by any number of real or imagined Presley relatives, his ex-bodyguards, his hairdresser/spiritual advisor (seriously — that's **Larry Geller's** "The Truth About Elvis"), a guy who was in the Army at the same time as our hero, and on and on and on. But the most amazing one of all may just be the one that was issued this very month. "All About Elvis," it's called, and authors **Fred L. Worth** and **Steve D. Tamerius** aren't kidding around here: this 400-page, alphabetically arranged glossary of Elvis info contains more trivia than even the most die-hard fan would ever care to know.

Here are some of the invaluable facts you can learn from "All About Elvis" (published by Bantam): the names of the two cats owned by manager **Col. Tom Parker** and his wife; the amount of El's weekly pay at the time of his discharge from the Army; the license plate number of the hearse that carried his body from Graceland to the cemetery in which he's buried; his checking account number (these guys are very big on numerical insights); the very first word he ever spoke on celluloid (it was — get ready — "Whoa!"); the American TV sponsor for the "Elvis: Aloha From Hawaii" special (it was Chicken of the Sea tuna) . . . you get the idea. Oh yeah, **Freddy Fender's** in there, too, because someone once called him "the Mexican Elvis." And we learn that **Slim Whitman's** real name is **Otis Dewey**. Slim, by the way, is in the book because he shared the bill with Presley for the latter's first appearance on stage, back in 1954.

Meanwhile, **Gene Sculatti**, who has found that there is life after the Warner Bros. editorial department, has been writing a music column for *Oui* magazine called "True Faces From the World of Wax." In the September issue, he reports that a publication by the name of *In Touch for Men* recently ran a photo that supposedly shows the King splitting his trousers (and revealing the contents thereof) onstage in 1972. According to Gene, the *In Touch for Men* caption reads, "Look at the hillbilly monster!"

CORRECTIONS: Due to a printing gremlin in a story last week about **Beach Boy Mike Love**, the impression was created that Love is departing the Boys on a "leave of absence" to make an album for CBS/Caribou. The truth is that while Love will indeed be recording a solo LP, it will not be for Caribou — the actual label hasn't been announced yet — and he is not on a leave of absence, per se. It was **Carl Wilson** who made the Caribou album, released earlier this year, and Carl who left the band for a while; according to Love, he'll probably rejoin in time for a fall tour . . . Meanwhile, a Coast item mistakenly referred to **Robert Lombard** and **Michelle Marx** as producers of a **Dave Mason** special for Warner Amex's MTV. The proper credits for the completed project are as follows: **Shep Gordon** and **Bob Emmer**, executive producers; **Neal Marshall**, producer; **Dave Levisohn**, director; and Marx and Lombard, associate producers.

PRAISE THE LORD AND PASS THE PENICILLIN: **Billy Idol**, late of **Generation X**, has goaded Chrysalis Records into rush-releasing his new EP, "Scrape It Off the Pavement," recorded only weeks ago in New York, where Idol currently makes his home. During a whirlwind promotional visit to the coast (promotional visits are always whirlwind; don't ask us why), Idol recalled the first time his mum and pop attended one of his gigs. "I think they were a bit shocked by it all," said Idol. "You could see it in their eyes. It was nice in a way, though, 'cause after all those years they began to realize what they produced. I mean, they actually came up with someone who's a person, someone who may not do what they say but who does what he wants and does it well. But at the gig, there were all these people puking up next to them, spitting and everything, jumping up and down having a good time. Later, my mum said it was 'very nice, dear,' but I could tell she thought it was really weird. She's a **Blondie** fan, anyway."

According to Billy, the only time his parents were really worried was when he kept "coming home with various diseases. And my mother didn't understand why there were always a million girls hanging around." His dad, however, was more understanding about such matters — and what's a little bit of disease between friends, anyway?

BRING THE PEACE PIPE: Last Christmas, **Kenny Rogers** helped make a happy holiday possible for a lot of poor Indian children (that's Indian of the "cowboys and . . ." variety, not people from India) when he donated money for parties, toys and so on. This Tuesday, August 18, the chiefs of 10 Indian nations will be flying into Buffalo, where Rogers is appearing that night, to have dinner with him and present him with hand-crafted blankets, baskets and the like. Tribes such as the Potowatomi, Allegheny, Navajo, Cattaragus and Seneca will be represented; the dinner will take place backstage at the gig, and since it's a thanksgiving of sorts, the menu will of course include turkey. The chiefs will also attend the concert, which may well be the first time they'll have heard "Just Dropped In (To See What Condition My Condition Was In)."

NOTES AND INFO: A battle for airplay and sales is shaping up between three
(Continued on page 47)

■ One of country music's most consistently successful recording artists, MCA Records' Don Williams actually had his first top 10 record before anyone knew his name: he was a member of the Pozo Seco Singers when that trio hit nationally in 1964 with "Time."

Pozo Seco disbanded in 1971, and Williams, who by then had moved from his native Texas to Nashville, signed the following year with a small independent label, JMI, owned by Jack Clement. Williams scored five chart singles in succession, the last of which, "We Should Be Together," reached number five. In 1974 Williams signed with Dot, then followed through as corporate changes brought about ABC-Dot and his current label, MCA.

Williams has racked up an amazing string of chart successes, including over one dozen number-one country singles. Along the way he has also enjoyed occasional pop crossover activity, most notably with his "Tulsa Time" and "I Believe in You."

Williams has passed other impressive career milestones: he was voted Male Vocalist of the Year 1978 by the Country Music Association; the following year his "Images" LP went double platinum in England; and in 1980 he was voted Country Music Artist of the Decade by readers of England's Country Music People magazine.

Williams, whose "Especially For You" is his 13th album, has earned two gold LPs in the U.S.: "The Best of Don Williams Vol. 1" and "I Believe in



You." Just a few of his significant country singles along the way include "Amanda," "The Shelter of Your Eyes," "Till the Rivers All Run Dry," and "Lay Down Beside Me."

Williams' music has earned acclaim from a wide range of artists — those who have covered his material include Eric Clapton, Pete Townshend, Kenny Rogers, and others. His recording and concert magic have made him an international star of major proportions in England, Ireland, Canada, Sweden, and other countries.

Though he is not the most publicity-oriented star on the scene, Williams nonetheless has appeared in two motion pictures ("W.W. and the Dixie Dancekings" and "Smokey & the Bandit II"), and has logged a number of appearances on TV shows such as the "Tonight Show," "Solid Gold," Mike Douglas, Merv Griffin, and his own BBC-TV special.

.38 Special's Gold Barbeque



A&M artists .38 Special were recently honored at a barbeque and gold record presentation (for the LP "Wild Eyed Southern Boys") on the A&M lot. Pictured from left are, back row: Marko Babineau, national AOR director; Jordan Harris, VP, A&R; Charlie Minor, VP, promotion; David Passick, co-manager, .38 Special; Alan Okun, national tour coordinator; Don Barnes, Donnie Van Zant and Jeff Carlisi of .38 Special; Mark Spector, manager; Herb Alpert, vice chairman of the board, A&M; Martin Kirkup, VP of artist development; Harold Childs, senior VP, sales and promotion; Gil Friesen, president A&M Records and A&M Films; and Jeff Ayeroff, VP creative services. Bottom row: Steve Resnick, national promotion director; Rodney Mills, producer, .38 Special; and Steve Brokins, Larry Junstrom and Jock Grondin of .38 Special.

Gusher Records Bows in Dallas

■ DALLAS—Chuck Robinson has announced the formation of a new record label based here, Gusher Productions, Inc./Gusher Records.

First Single

Gusher's first single, "Oklahoma Cowboy" by songwriter/singer Earl Dee Long was produced by Robinson.

By JOSEPH IANELLO and JEFFREY PEISCH

■ **NEW RELEASES:** "It took a long time to do, but it's finished, and I think it's good," said **Tom Verlaine**, referring to his soon-to-be-released album on Warner Bros. Titled "Dreamtime," the record was produced by Verlaine and **Bob Clifford** and features several of the musicians who worked with Verlaine during and after his days with **Television: Fred Smith**, bass; **J.D. Daugherty**, drums; and **Bruce Brody**, keyboards. Verlaine told New York, N.Y. that he has a hard time describing the new album, because he's "listened to it so much." He did suggest that we pay attention to the guitar solos — "there's a lot of them."

Indeed, a brief listening to the record revealed that it is full of guitar, much of it similar to Verlaine's earlier work with Television. Favorite cuts are "Penetration" (a great sex song) and the instrumental "Blue Robe."

Verlaine hasn't performed live in over three years — his last gigs were with Television at the Bottom Line — but he says that he will definitely play a series of dates in the fall. "I never did solo gigs after my last album because I didn't want to have to ask my friends to play for nothing," he said. He added that he was putting together a band — probably a quartet — and hopes to play dates in the U.S. and Europe.

Joan Armatrading's next record, "Walk Under Ladders," promises to be a departure for the British-based singer. The LP is produced by **Steve Lillywhite (Psychedelic Furs, U2, Brains)** and will feature an unusual mix of Jamaican, American and English players, including **Robbie Shakespeare** (bass), **Sly Dunbar** (drums), **Gary Sanford (Joe Jackson's** guitarist) and **Tony Levin** (bass).

RW CHATTER: In the tradition of former columnist **Dave McGee**, New York, N.Y. would like to share with its readers a recent conversation between two staff members. The principals in the discussion were **Greg Brodsky**, a two-year RW veteran, and **Laurie Lennard**, a new but very confident assistant editor. The two are currently sharing an office in the bowels of RW, and there seems to be some disquiet (guaranteed verbatim) began when Brodsky made a disparaging comment about a **Clash** poster that Lennard had put on the door to the office.

"Get that poster off the wall," said Brodsky. "That group is the most overrated in the world. They make good EPs."

"Huh," replied Lennard. "Look at that **Who** poster — boring, boring, boring!!!"

"What are you talking about? Look at that stupid Tomato poster!! A Tomato, what is that?" Brodsky was referring to a poster for Tomato Records (former home of **Phillip Glass** and others) that features, yes, a big picture of a tomato.

"Huh," retorted Lennard. "'The Jazz Singer.' You liked 'The Jazz Singer.' Any one who likes that movie is nuts."

At that point, New York, N.Y. left the office and put in a call to a local arbitrator.

ON THE TOWN: It took the **Neville Brothers** about 30 minutes to find a groove at the Savoy last week, but once the brothers hit their stride, they were as hot and as funky as any band anywhere. The Nevilles played a good part of their current LP, "Fiyo on the Bayou," plus some old favorites and new surprises. During a jam after "Iko Iko," the group broke into a great medley of songs that included **Willie Nelson's** "Sister's Coming Home," **Hank Williams' "Jambalaya"** and the standard "Down by the Riverside." The juxtaposition of these three songs, played in the Nevilles' syncopated New Orleans rhythm, made one realize what a musical melting pot the bayou country is.

The set was also highlighted by a guest appearance by **Dr. John**, who played a few minutes of what RW managing editor **Peter Keepnews** excitedly called barrelhouse piano.

SHORTS: **Lee Ellen Newman**, national press and artist relations manager for PolyGram Records, is leaving the label and moving to London, where she can be near her friend and buddy **David Bates**, an A & R manager for Phonogram U.K. . . . Advertisements for **Debbie Harry's** "Kookoo" album are being rejected in London. Apparently the cover shot, which pictures Harry with four large acupuncture needles driven through her head, was considered too much of a visual shock for billboards, bus and subway posters. There's no indication though that retailers are put off . . . **Robin Lane and the Chartbusters** have left Warner Bros. and will be looking for a new label in the fall. Lane is now taking time off and writing songs. Manager **Mike Lembo** said he's not worried about finding a new deal for Lane, and is actually more concerned about his bothersome summer cold . . . **David Johansen** is opening for **Pat Benatar** on her current 50-city U.S. tour. . . . **Jerry Catt**, lead guitarist for the **Boomtown Rats**, has left the group. The Rats, who are now recording a new LP in Ibiza, will continue as a quintet . . . **Adam and the Ants** are completing their second LP for CBS (their third overall) in the U.K. "Prince Charming," the first U.K. single, slated for an October release, will not be released here. The group is planning a mini-tour of the U.S. in September . . . Fantasy Records is releasing a "Stars on 45"-like single of hits by **Creedence Clearwater Revival**. The songs to be included on the side, which will be in their original, un-retouched version, are "Lodi," "Midnight Special," "Born on the Bayou," "Proud Mary," "Green River," "Travelin' Band," and "Lookin' Out My Backdoor."



Don Grierson, vice president, A&R, EMI America/Liberty Records, has announced the signing of **Curves** to the Liberty label. Pictured at the signing are, from left: **Dick Williams**, vice president, promotion, EMIA/Liberty; **Billy Meshel**, Arista Music (group's publisher); **Ira Blacker**, group's manager; **Grierson** (seated); **Kent Barbour** and **Chuck Gefre** of **Curves**; **Ben Edmonds**, director, talent acquisition, EMIA/Liberty; and **Owen Seiver**, **Tom Boxwell** and **Denis Cortese** of **Curves**.

Arista Ups Shelley

■ **NEW YORK**—Dennis Fine, vice president, publicity and press services, Arista Records, has announced the promotion of **Barbara Shelley** to the position of director, national publicity for the label.



Barbara Shelley

Shelley, who is based in Los Angeles, joined Arista in 1978 as associate director, R&B and jazz publicity. She has also been Casablanca's east coast press director, general manager of the Howard Bloom Organization, publicist for the American Freedom Train, and press agent with Jay Bernstein Public Relations. Her most recent position at Arista was associate director, national publicity.

EMIA/Liberty Ups Ben Edmonds

■ **LOS ANGELES**—Don Grierson, vice president, A&R, EMI America/Liberty Records, has announced the promotion of **Ben Edmonds** to the position of director, talent acquisition, A&R.

Edmonds has been A&R manager for EMIA/Liberty for the past year. Prior to that he was senior A&R manager for EMI Records in London. Edmonds joined EMI after serving as director of A&R for Arista Records in London.

Edmonds began his career in the music industry writing for such publications as *Rolling Stone* and *Creem Magazine*.

Two Promoted at Arista/Interworld

■ **LOS ANGELES**—Tom Sturges and Gary Mittman have been named professional managers for Arista/Interworld Music, it was announced by **Billy Meshel**, president of the publishing group.

Sturges came to the company in 1980 as an administrative assistant. Mittman joined the same year as a trainee at Arista Records.

Sloman To Speak At SPARS Meeting

■ **NEW YORK**—Paul Sloman, vice president, A&R administration for Arista Records, will address the topic, "Record Company/Recording Studio — How They Help Each Other's Bottom Line," at the New York regional luncheon/seminar of the Society of Professional Audio Recording Studios (SPARS) on Tuesday, August 18 at 12:30 p.m. The luncheon/seminar is part of a continuing series of informal get-togethers to spotlight and address topics of interest to the audio and video/film industries.

The meeting will be held at Gallagher's Restaurant and is open to all SPARS members for \$20 per person. Reservations are necessary and may be made by calling Beverly Fish at (212) 582-5055.

Ques: Why does a producer cross the river?

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

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

(201) 863-4080

Jazz Beat

By PETER KEEPNEWS

■ SEVENTY-SEVEN AND COUNTING: He was born in Red Bank, N.J. and made his initial mark in Kansas City, but it was in New York that **Count Basie** became a star, and it seems entirely appropriate that his 77th birthday was marked by a festive outdoor birthday party and concert in New York last Tuesday (11). The celebration, which kicked off the annual Lincoln Center Out-of-Doors Festival, actually preceded the Count's birthday by ten days, but it was, as they say, close enough for jazz.

At noon, New York's Mayor **Edward Koch** presented the indefatigable bandleader with a Certificate of Appreciation and led the crowd in a chorus of "Happy Birthday." That evening, Basie and his band took the stage at Lincoln Center's Damrosch Park and, undaunted by threatening skies, swung like crazy for two hours. Perhaps in deference to the music, the rains never did come that night. Long live the Count!

NIGHTCLUBBING: The month of August is traditionally a slow one for album releases, but in New York, the jazz capital of the world, no time of year is ever entirely slow as far as live performances go. In recent weeks, for example, this columnist was treated to exemplary performances by two of the most inventive pianist-composer-arranger-bandleaders on the contemporary scene, **Carla Bley** and **Eddie Palmieri**.

Bley's four-night stand at Seventh Avenue South was, she reportedly told friends, a "rehearsal" for her upcoming west coast tour and live album, but you never could have told that by listening: her ten-piece band sounded tight, well-rehearsed, and absolutely, heartbreakingly gorgeous on a set of mostly new charts.

Much of the outright raucousness of Bley's recent concerts was missing (although not, thankfully, all of it; the set I caught closed with a truly rough-hewn rendition of "Wervin'," from the "**Nick Mason's Fictitious Sports**" album Bley wrote and arranged), but the lushness and lyricism that has always been a part of Bley's music was more in evidence than ever. Nobody voices horns quite like she does, and nobody writes charts that wear their European heritage quite so proudly while still remaining indisputably, undeniably jazz. And the band she brought to Seventh Avenue South (essentially the band that appears on her latest LP, "Social Studies," with a few changes — most notably the addition of a hot alto saxophonist named **Steve Slagle**) was outstanding: a collection of truly individualistic soloists who also know how to work as an ensemble, and who have really digested Bley's music — not an altogether easy thing to do.

If the inclusion of Eddie Palmieri's name in a jazz column strikes anyone as being unusual, that person must not be familiar with the body of Palmieri's work. No other Latin bandleader has so consistently and effectively integrated jazz concepts and approaches into his work (not since the golden days when **Machito** recorded with **Charlie Parker**, at any rate). And Palmieri is a first-rate pianist, whose solos are alternately introspective and explosive.

The band he brought to the Bottom Line recently was mostly explosive, powered by a tireless percussion section and a horn section including such bona fide jazzmen as saxophonists **Ronnie Cuber** and **Bob Mintzer**. Palmieri's horn charts don't sound anything like Bley's, but they share with hers the distinction of sounding totally personal — they don't sound like anybody's. Palmieri always puts on a musically invigorating set, and this one was no exception; it's too bad that it was so poorly attended, and it's also too bad that there's no room to dance at the Bottom Line (maybe that's why it was so poorly attended).

Opening for Palmieri, by the way, was another Latino jazzman, recent Cuban emigre **Paquito D'Rivera**. D'Rivera is an exciting and technically gifted saxophonist, but the set he offered at the Bottom Line was considerably less compelling than the one he had presented a few weeks earlier at Town Hall as part of the Kool Jazz Festival.

SAY IT AIN'T SO, JOE: More than enough has already been written — in this publication alone, not to mention elsewhere — about "Jumpin' Jive," British rocker **Joe Jackson's** recorded tribute to the music of **Louis Jordan** and others. But a word is in order about Jackson's liner notes, which strike at least one reader as being extremely condescending and inaccurate.

"When my dad was my age," Jackson writes, "jazz was not respectable. It played in whorehouses, not Carnegie Hall." Now, historians agree that there was a time in the early days of jazz when much of it was, indeed, played in whorehouses (mostly by pianists like **Jelly Roll Morton**). But that was in the early part of the century. Does Jackson really mean to tell us that his father was born 100 years ago?

Assuming that his father was born more like 60 or 70 years ago, the notion that

jazz wasn't played in Carnegie Hall in his youth is a spurious one. Carnegie Hall has been presenting jazz concerts ever since **Benny Goodman** appeared there in 1938. The venerable venue, in fact, hosted a historic series of annual **Duke Ellington** concerts in the 1940s — and if that isn't respectable, what is?

WHAT'S NEW: Xanadu Records has signed alto saxophonist **Bob Mover**, who has been considered a promising player for years and is, one hopes, ready to fulfill that promise. His first album for the label is called "In the True Tradition" (a dig at fellow-alto player **Arthur Blythe's** "In the Tradition"?) and is due for fall release. Also set for this fall from Xanadu are new albums from pianists **Kenney Drew** and **Dolo Coker**; "Bebop Revisited, Vol. 3," an anthology of classic old tracks by various artists; and "Xanadu in Africa," a live recording featuring **Al Cohn**, **Billy Mitchell**, **Leroy Vinnegar**, **Frank Butler** and **Coker**. . . Theresa Records has just released "Impressions of Copenhagen," an album by pianist **Joseph Bonner** that features his trio accompanied by a string quartet and three horns. . . **Herbie Hancock** continues his schizophrenic ways.

(Continued on page 40)

Donald Byrd at the Bottom Line



Trumpeter/composer/music educator Donald Byrd and his backing group 125th Street, N.Y.C. recently debuted tunes from his Isaac Hayes-produced "Love Bird" LP on Elektra, due in late August, at the Bottom Line in New York. Among the showcased selections from the LP, Byrd's third for the label, was "Love Has Come Around," the advance single that features guest vocalist Myria Walker, who performed with the group. Pictured following the performance are, from left: Bill Berger, east coast marketing sales director; Sylvia Rhone, east coast black music promotion director; Ralph Ebler, east coast artist development director; Carol Campbell of the Donald Byrd Organization, which handles his affairs; Byrd; and Mel Fuhrman, east coast general manager.

The Jazz LP Chart

AUGUST 22, 1981

- 1. THE MAN WITH THE HORN**
MILES DAVIS/Columbia FC 36790
- 2. BREAKIN' AWAY**
AL JARREAU/Warner Bros BSK 3576
- 3. RIT**
LEE RITENOUR/Elektra 6E 331
- 4. THE CLARKE/DUKE PROJECT**
STANLEY CLARKE/GEORGE DUKE/Epic FE 36918
- 5. AS FALLS WICHITA, SO FALLS WICHITA FALLS**
PAT METHENY & LYLE MAYS/ECM 11190 (WB)
- 6. HUSH**
JOHN KLEMMER/Elektra 5E 527
- 7. APPLE JUICE**
TOM SCOTT/Columbia FC 37419
- 8. VOYEUR**
DAVID SANBORN/Warner Bros. BSK 3546
- 9. THE DUDE**
QUINCY JONES/A&M SP 3721
- 10. FRIDAY NIGHT IN SAN FRANCISCO**
AL DIMEOLA, JOHN McLAUGHLIN, PACO DeLUCIA/Columbia FC 37152
- 11. WINELIGHT**
GROVER WASHINGTON, JR./Elektra 6E 305
- 12. LIVE IN JAPAN**
DAVE GRUSIN AND THE GRP ALL-STARS/Arista/GRP 5506
- 13. GALAXIAN**
JEFF LORBER FUSION/Arista AL 9545
- 14. THREE PIECE SUITE**
RAMSEY LEWIS/Columbia FC 37153
- 15. THREE QUARTETS**
CHICK COREA/Warner Bros. BSK 3552
- 16. LIVE**
STEPHANE GRAPPELLI/DAVID GRISMAN/Warner Bros. BSK 3550
- 17. FUSE ONE**
CTI 9003
- 18. SECRET COMBINATION**
RANDY CRAWFORD/Warner Bros. BSK 3541
- 19. PIED PIPER**
DAVE VALENTIN/Arista/GRP 5505
- 20. MAGIC MAN**
HERB ALPERT/A&M SP 3728
- 21. CLEAN SWEEP**
BOBBY BROOME/Arista/GRP 5504
- 22. WORD OF MOUTH**
JACO PASTORIUS/Warner Bros. BSK 3535
- 23. MY ROAD OUR ROAD**
LEE OSKAR/Elektra 5E 526
- 24. TARANTELLA**
CHUCK MANGIONE/A&M SP 6518
- 25. BLUE TATTOO**
PASSPORT/Atlantic SD 19304
- 26. MOUNTAIN DANCE**
DAVE GRUSIN/Arista/GRP 5010
- 27. INVOCATIONS/THE MOTH AND THE FLAME**
KEITH JARRETT/ECM D 1201 (WB)
- 28. AFRICA, CENTER OF THE WORLD**
ROY AYERS/Polydor PD 6327 (PolyGram)
- 29. YELLOW JACKETS**
Warner Bros. BSK 3573
- 30. EXPRESSIONS OF LIFE**
HEATH BROS./Columbia FC 37126

THE MAN WITH

RECORD WORLD'S CHARTMAKER OF THE WEEK.
THE #1 JAZZ ALBUM ACROSS THE BOARD.

THE HIT.

RADIO REACTION IS OVERWHELMING:

"I have been astounded by the response. One of the most requested LPs."

Steve Harris, P.D., WGCI

"Miles Davis at his greatest."

Ron King, P.D., WVON

"Miles is back, strong as ever."

German Womak, P.D., WNOV

"An outstanding return for Miles Davis."

Pam Wells, P.D., WBMX

"Some of his greatest works to date."

Tom Joyner, P.D., WJPC

MILES DAVIS,
"THE MAN WITH THE HORN"^{FC 36790}
ON COLUMBIA RECORDS AND TAPES.

Don't miss
the Miles Davis
national tour.

First in five years.

8/14 Chicago, IL

8/16 Detroit, MI

8/29 Atlanta, GA

9/4 Denver, CO

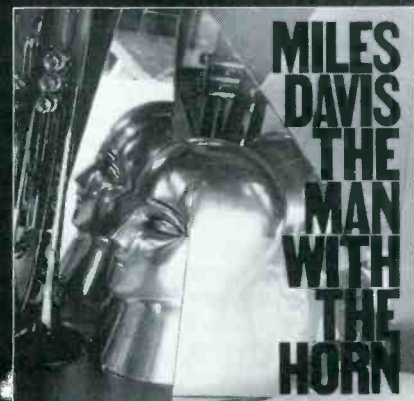
9/25 Los Angeles, CA

9/26 San Francisco, CA

More dates to come.

Produced by Teo Macero.
Executive Producer: George Butler.
Management and Direction: Mark Rothbaum (213) 792-2400.
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Photo: Bruce Talamon





Record World Single Picks

ROSANNE CASH — Col 18-02463



MY BABY THINKS HE'S A TRAIN (prod. by Crowell) (writer: Preston) (Bug/Whiskey Drinkin'/Paw Paw, BMI) (3:13)

Rosanne wasted little time in carving a deep niche on the pop charts with her top 25 "Seven Year Ache." This follow-up has a distinctive country ramblin' flavor with enough pop appeal to match the crossover success of its predecessor. Cash is lovely, twisting and rolling words and phrases with a touch of flirtiness. The Cherry Bombs rock and Rosemary Butler and Emmylou Harris back as no one else can.

Pop

DENNIS YOST — Robox 1802

LOVER IN MY MIND (prod. by Clark-Reneau) (writers: South-Law) (Hermitage, BMI) (2:48)

The former voice of countless Classics IV hits is headed for another pop-A/C smash with this light, bouncy ballad. His tenor is full of romance and the full chorus gives extra punch on the well-crafted hook.

ARLO GUTHRIE — WB 49796

IF I COULD ONLY TOUCH YOUR LIFE (prod. by Pilla) (writers: Schroeder-Grover) (Rachel's Own, ASCAP/Super Songs, BMI) (4:13)

Arlo duets with Leah Kunkel on this touching ballad from his "Power of Love" LP. Ace session players' support and John Pilla's rich production make this a must for pop and A/C stations.

LEE RITENOUR — Elektra 47185

MR. BRIEFCASE (prod. by Ritenour-Mason) (writer: Tagg) (Sympathetic, BMI) (3:12)

Ritenour's guitar technique is always first-rate. His axe shares the spotlight with Eric Tagg's fine tenor and the instrumental support of Toto members — especially David Foster's keyboards — on this energetic mainstream spin from the "Rit" LP.

HELEN REDDY — MCA 51143

THE STARS FELL ON CALIFORNIA (prod. by Diamond) (writer: Bristol) (Bushka, ASCAP) (3:17)

A perky sax ignites Reddy's smooth vocal flow on this finger-snapper from her "Play Me Out" LP. Joel Diamond's production gloss makes it all sound right for A/C listeners.

THRILLS — G&P 20007

NOT GONNA RUN (prod. by Frenchik) (writer: Ingegno) (Beautiful Day/Great People, BMI) (3:00)

The Long Island-based quartet has the pop formula down pat as evidenced by this engaging slice from the "First Thrills" LP. Sweet harmony vocals, a cute arrangement around the hook and expert musicianship make this a great add for pop programmers.

STEPHANIE MILLS — 20th



NIGHT GAMES (prod. by Mtume-Lucas) (writers: Mtume-Lucas) (Frozen Butterfly, BMI) (3:49)

The little lady with the big voice follows her "Two Hearts" top 40 success with this string-swept ballad. Her emotional vocal packs a wallop on the choruses, then artfully touches sensitive areas on the verses. The Mtume-Lucas production stamp gives multi-format potential. From her smash namesake album.

KRAFTWERK — WB 49795

COMPUTER LOVE (prod. by Kling Klang) (writers: Hutter-Bartos-Schult) (No Nonsense, ASCAP) (3:45)

A pretty keyboard melody dances on a bottom drone while zombie-like vocals mumble haphazardly. It's an icy ballad for robots and comatose AOR-pop listeners.

HENRY BADOWSKI — I.R.S. 9902

MY FACE (prod. by Badowski-Brill) (writer: Badowski) (Illegal, BMI) (3:02)

Thick, rolling keyboard layers buttress Badowski's cockney-accented vocal on this initial release from his new "Life Is a Grand" LP. The full production and subtle melodies will attract AOR audiences.

ADRIAN JOHN LOVERIDGE — Sutra 108

PLEASE STAY, GO AWAY (prod. by Wonderling) (writers: Wonderling-Loveridge) (Big Seven/Woodbourne/Morganic, BMI/Sweet Jenny, ASCAP) (3:25)

Fueled by a triumphant, pounding beat, Loveridge creates a compelling sound with his vocal determination. Handclaps, dramatic tempo shifts and the recurring chorus hook make this a strong offering for AOR-pop radio.

THE LORDZ — World Sound 1001

SO WE JAM (prod. by Gannage) (writers: Martin-Spicer-Strachan) (Cody, BMI) (2:31)

The Detroit-based quintet sticks to basics on this straight-ahead rocker. Graham Strachan's anthem-like lead vocals and the hell-raising rhythm section are quite likeable. A sleeper for AOR and pop radio.

TAFFY McELROY — MCA 51160

THEN YOU CAN TELL ME GOODBYE (prod. by Galbraith) (writer: Loudermilk) (Acuff-Rose, BMI) (3:12)

The Casinos went top 10 with this sweet ballad in '67. Taffy lends her youthful innocence and velvety vocal to this remake from her "The Heartbreak Kid" LP. Rob Galbraith's superb production should help win over pop and A/C radio.

DOLLY PARTON — RCA 12282



THE HOUSE OF THE RISING SUN (prod. by Post) (writer not listed) (Velvet Apple, BMI/Darla, ASCAP) (3:57)

With a tasteful arrangement by Dolly and Mike Post (he also produced), this standard sounds as fresh and moving as it did when the Animals' version topped the charts in '64. Dolly's vocal is strong and sensitive, surrounded by a gospel-inflected chorus and driving keyboards. From her "9 to 5 . . ." LP, it's right for pop, A/C and country formats.

B.O.S./Pop

MAZE featuring Frankie Beverley — Capitol 5031

BEFORE I LET GO (prod. by Beverley) (writer: Beverley) (Amazement, BMI) (3:51)

Frankie hits a snappy soulful stride from the first note and never misses a beat or heated inflection on this cut from the hot-selling "Live" LP. Flashy lead and rhythm guitar work stands out.

BARRY WHITE — Unlimited Gold 5-02425 (CBS)

LOUIE LOUIE (prod. by White) (writer: Berry) (Limax, BMI) (3:35)

White puts the tribal drums to work on this remake of the Kingsmen classic from '63. The muscular rhythm section and Barry's deep vocal treatment breathe fresh air into this, especially for dancers.

CAMEO — Chocolate City 3227

I LIKE IT (prod. by Blackmon) (writers: Blackmon-Mills-Lockett-Campbell) (Better Days, BMI/Better Nights, ASCAP) (3:45)

Larry Blackmon's affecting tenor gets strong harmony/chorus support while the crisp rhythm punch makes a sharp yet nonetheless effective contrast. Great for multi-format radio and clubs.

ONE WAY — MCA 51165

PULL FANCY DANCER/PULL (Part 2) (prod. by ADK-Perkins) (writer: McCord) (Duchess/MCA/Perk's, BMI) (3:07)

The funk is piled sky high on this initial release from the forthcoming "Fancy Dancer" LP. Handclaps jump off the vinyl while a modified rap directs the action.

THE EMOTIONS — ARC/Col 18-02239

TURN IT OUT (prod. by Vaughn) (writer: Vaughn) (Yougoulei, ASCAP) (3:55)

Wanda Hutchinson is the featured vocalist on this energetic dancer from the "New Affair" LP. An agile bass is also upfront while the creamy backing vocals add to the delightful sound.

JOE WALSH — Asylum 47197



MADE YOUR MIND UP (prod. by Walsh) (writer: Walsh) (Wow & Flutter, ASCAP) (3:50)

One of Walsh's stronger lyrical efforts, this big-beat rocker has Joe on keyboards, guitars and vocals, backed by Joe Vitale's drums and George Perry's buxom bass. A real toe-tapper, it features a compelling arrangement that's bound to hit heavy rotation on AOR with pop radio following close behind.

JEAN KNIGHT & PREMIUM — Cotillion 46020

YOU GOT THE PAPERS (BUT I GOT THE MAN) (prod. by Balden) (writers: Balden-Harris) (Old New Orleans, ASCAP) (4:11)

A response to Richard "Dimples" Fields' song about a sticky predicament, this extended bit of hot soul anger transforms into a touching ballad. Knight (of "Mr. Big Stuff" fame) deserves special accolades for her versatile vocal performance.

THE REDDINGS — BID 5-02437

CLASS (IS WHAT YOU GOT) (prod. by Timmons-Mann) (writers: group) (Dexotis/Band of Angels, BMI) (3:54)

A big, ominous bass strut sets the stage for the classy trio's vocal workout on this title cut from the latest LP. A nifty horn/string arrangement aims at heavy rotation on black radio.

CHAKA KHAN — WB 49804

ANY OLD SUNDAY (prod. by Mardin) (writers: McCrary-McCrary-Fraser-Ironstone) (Island/Restless/Youngstown, BMI/Ackee, ASCAP) (3:35)

Chaka could easily garner crossover success at pop and A/C outlets with this endearing piece from her "What Cha' Gonna Do For Me" LP. A touch of funk and the soothing chorus hook adorn her vocal flights.

BRANDY WELLS — WMOT 9-02244

WHEN IT'S LOVE (prod. by Martinelli) (writer: Deluca Jr.) (M&A, ASCAP) (4:30)

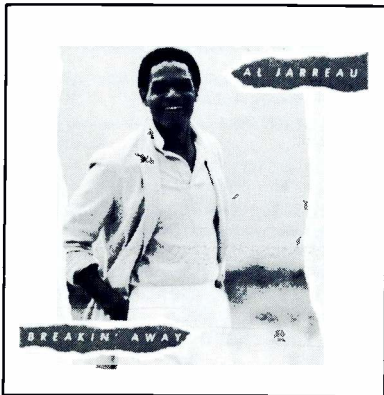
The former lead vocalist for Slick makes her solo debut with this sensuous ballad from her forthcoming LP. She shakes and shimmers over an exotic instrumental track with loads of appeal for black radio.

GWEN McRAE — Atlantic 3853

FUNKY SENSATION (prod. by Nix-Batts) (writer: Nix) (Kenix, ASCAP) (3:48)

The seasoned vocalist hits the funky trail with this spin from her forthcoming, self-titled LP. Her spirited vocal sass is adorned with an ambitious chorus arrangement and bold bass thump.

Record World Album Picks

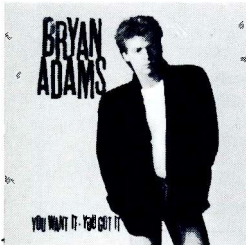


BREAKIN' AWAY

AL JARREAU — WB BSK 3579 (8.98)
What Jarreau does with his voice can only be compared to smiling, laughing or dancing. Led off by the bulleting single, "We're In This Love Together," this LP is delighting a new crop of fans with vocal flights like "Roof Garden," "Easy" and a scat interpretation of Brubeck's "Blue Rondo a la Turk."

YOU WANT IT, YOU GOT IT

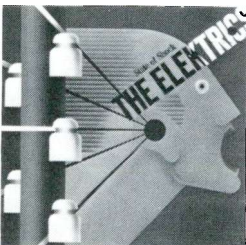
BRYAN ADAMS — A&M SP-4864 (7.98)



Adams' malleable rock 'n' roll voice is perfectly complemented by waves of guitar and drums delivered with perfection by co-producer Bob Clearmountain. "Lonely Nights" is just the first of many killer hooks.

STATE OF SHOCK

THE ELETRICS — Capitol ST -12162 (8.98)



On their second LP, produced by Lance Quinn and Tony Bongiovi, this quintet covers all the pop bases while adding their own touches. "What I Need" and "Waiting for Love" are two hooks that stick.

THE TIME

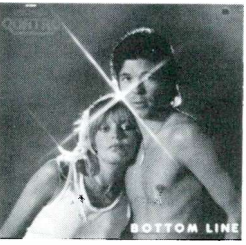
Warner Bros. BSK 3598 (8.98)



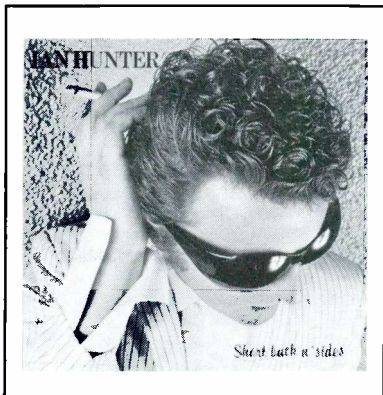
Friends of funk punk hero Prince, this mid-western sextet led by Morris Day will get bodies moving with hypnotic dance rhythms brightened with wide swaths of Farfisa, exemplified by "Get It Up".

BOTTOM LINE

MICHAEL QUATRO — Spector Int'l SW-70003 (8.98)



Quatro shouldn't be pre-judged by previous efforts: with Ron & Howard Albert's production, he's found a pleasant pop-rock niche. The title cut and "Let It Ride" could work on many formats.



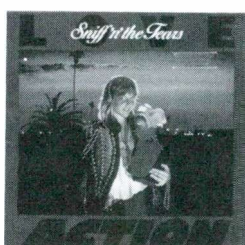
SHORT BACK N' SIDES

IAN HUNTER — Chrysalis CHR 1326 (8.98)

Hunter tries a new style with the co-production of Micks Ronson (Spiders From Mars) and Jones (Clash), and the results are refreshing yet airplayable. An eclectic musical accompaniment will turn ears toward the single, "I Need Your Love," "Central Park N' West" and "Out of Control."

LOVE ACTION

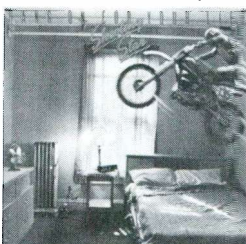
SNIFF 'N' THE TEARS — MCA 5242 (8.98)



Paul Roberts' powerful vocal, lyric and melodic personalities still dominate this group, with an upbeat feel that's an appealing radio. "The Driving Beat" (remember "Driver's Seat"?) and "Don't Frighten Me" are strong points.

HANG ON FOR YOUR LIFE

SHOOTING STAR — Epic/Virgin NFE 37407



Lead vocalists/songwriters Gary West (keyboards) and Van McLain (guitar) continue to create an AOR-ready sound, with rollicking tunes like the title cut and "She's Got Money" tempered by more melodic segments.

AMBASSADOR

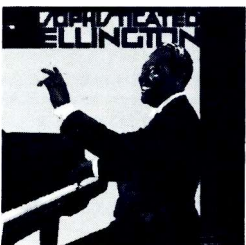
MANU DIBANGO — Mango MLPS 9658 (Island) (8.98)



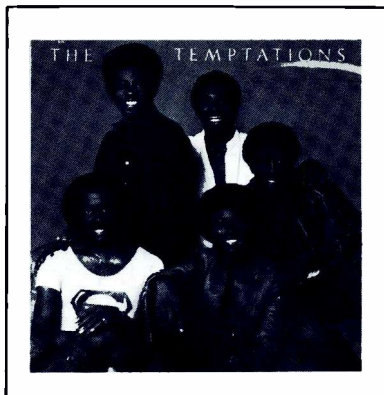
A veritable army of musicians recorded in New York, London, Paris and Kingston, Jamaica create a riot of sound as colorful as a Caribbean street fair. Against this backdrop, Dibango's chanting and sax playing are magical.

SOPHISTICATED ELLINGTON

RCA CPL2-4098 (e) (9.98)



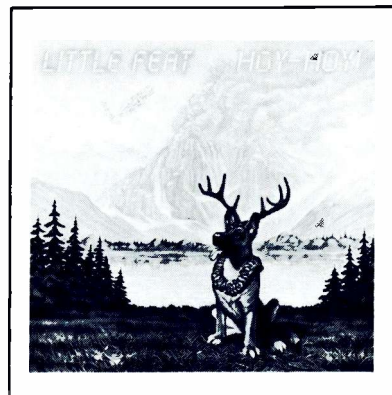
The success of Broadway's Ellington tribute, "Sophisticated Ladies," inspired the release of this specially-priced double LP of some of the prettiest songs ever written, performed by several decades of Ellington orchestras.



THE TEMPTATIONS

Gordy G8-1006 MI (Motown) (8.98)

The return to their original label sounds like a more than comfortable transition for this legendary group. The solo vocal spotlights glimmer on the single, "Aiming at Your Heart," while the harmonies of "Open Their Eyes" are positively weightless.



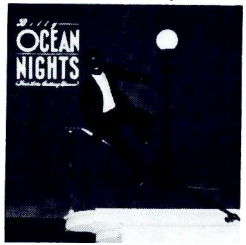
HOY-HOY!

LITTLE FEAT — WB 2BSK 3538 (15.98)

Little Feat was one of the most innovative rock ensembles of its time, so it's only fitting that this compilation includes alternate takes of Lowell George gems like "Easy To Slip," "Two Trains" and two versions of "Teenage Nervous Breakdown," plus new songs by Paul Barrere.

NIGHTS (FEEL LIKE GETTING DOWN)

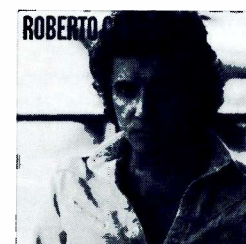
BILLY OCEAN — Epic FE 37406



Riding high on his title hit, Ocean has more than enough material to continue the momentum on this LP. Every element of Nigel Martinez' crisply produced rhythm tracks make this right for many markets.

ROBERTO CARLOS

Columbia ARC 37450



In Europe and Latin America, Carlos sells albums by the shipload, yet this LP, his first sung in English, will be the first taste many Americans get of this international star. He performs his own tunes and those of U.S. writers.

FRIDAY THE 13TH

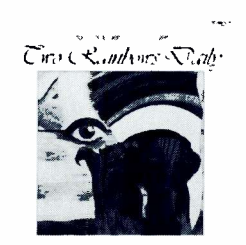
CHRIS SPEDDING — Passport PB 6007 (JEM) (8.98)



The meanest axe in England teamed up with bassist Busta Jones for this freewheeling live session. "Midnight Boys," and "Guitar Jamboree" merit a listen from every rock programmer.

TWO RAINBOWS DAILY

HUGH HOPPER/ALLEN GOWEN — Europa JP 2003 (8.98)



Bassist Hopper and the late Gowen, keyboards, were founders of British progressive groups Soft Machine and National Health, respectively. These gently ebbing duets rely more on color and texture than strong rhythms.

Record World Singles 101-150

AUGUST 22, 1981

Aug. 22	Aug. 15	
101	101	OUR LIPS ARE SEALED GO GO'S /I.R.S. 9901 (A&M) (Gotown/Plangent Visions, ASCAP)
102	104	LA-DI-DA SAD CAFE /Swan Song 72002 (Atl) (Man-Ken, BMI)
103	105	NOT FADE AWAY ERIC HINE/Montage 1200 (Wren, BMI)
104	—	LIVE NOW, PAY LATER FOGHAT/Bearsville 49792 (WB) (Perwrite, ASCAP)
105	106	DEDICATED TO THE ONE I LOVE BERNADETTE PETERS/MCA 51152 (Duchess/MCA, BMI)
106	103	HERE I AM DYNASTY/Solar 47932 (E/A) (Spectrum VII/Silver Sounds, ASCAP)
107	107	PETER THE METER READER MARY WILSON/WMOT 9 02405 (BNA/Pet Sounds, ASCAP)
108	116	YOU'RE MINE TONIGHT PURE PRAIRIE LEAGUE/Casablanca 2337 (Unichappell/Van Hoy, BMI)
109	138	ON THE BEAT B.B. & Q. BAND/Capitol 4993 (Little Macho, ASCAP)
110	112	CAN'T WE FALL IN LOVE AGAIN PHYLLIS HYMAN AND MICHAEL HENDERSON/Arista 0606 (ATV/Ivers, BMI)
111	108	MARTY FELDMAN EYES BRUCE BAUM/Horn 6347 (Hollywood Boulevard, ASCAP)
112	109	SUMMER'S HERE JAMES TAYLOR/Columbia 11 02093 (Country Road, BMI)
113	115	YOU WANT IT, YOU GOT IT ALICE COOPER/Warner Bros. 49780 (Ezra/Hened/Phosphene/Billym, BMI/Glasco/United Artists, ASCAP)
114	102	A WOMAN'S GOT THE POWER THE A'S/Arista 0609 (Young Philadelphians, ASCAP)
115	110	MEDLEY II STARS ON /Radio 3830 (Atl) (Pub. not listed)
116	117	GONNA GET OVER YOU FRANCE JOLI/Prelude 8030 (Trumar/Crown Heights, BMI)
117	—	ALL GIRLS WANTED JODY MOERLING/Boardwalk 7 11 113 (Hanky Panky/All Girls, ASCAP)
118	114	ONE STEP AHEAD SPLIT ENZ/A&M 2339 (Enz, BMI)
119	123	THIS IS FOR THE LOVER IN YOU SHALAMAR/Solar 12250 (RCA) (Spectrum VII/Silver Sounds, ASCAP)
120	113	JUST LIKE PARADISE JOHN McNALLY/Columbia 18 02200 (McNally/Modern, ASCAP)
121	124	JUST ONE MOMENT AWAY MANHATTANS/Columbia 18 02191 (Content, BMI)
122	122	TOO MANY LOVERS CRYSTAL GAYLE/Columbia 11 02078 (Mother Tongue, ASCAP)
123	126	HEADING OUT TO THE HIGHWAY JUDAS PRIEST/Columbia 11 02083 (Amakota/April, ASCAP)
124	127	SWEAT (TILL YOU GET WET) BRICK/Bang 02246 3 (CBS) (WB Music/Good High, ASCAP)
125	118	YOU STOPPED LOVING ME ROBERTA WEAKE/MCA 51126 (Duchess/MCA, BMI)
126	128	KEEP OUR LOVE ALIVE JOHNNY VAN ZANT/Polydor 2171 (PolyGram) (Ready or Not/Rocknocker, ASCAP)
127	—	USE ME GRACE JONES/Island 49776 (WB) (Interior/Irving, BMI)
128	129	FIVE O'CLOCK IN THE MORNING VILLAGE PEOPLE/RCA 12258 (Can't Stop, BMI)
129	132	FUNTOWN U.S.A. RAFAEL CAMERON/Salsoul 2144 (RCA) (One To One, ASCAP)
130	—	STAY ALIVE RONNIE LAWS/Liberty 1424 (Sweetbeat, ASCAP)
131	—	STAY THE NIGHT JIM MESSINA WITH PAULINE WILSON/Warner Bros. 49784 (Jasperilla, ASCAP)
132	134	SO THIS IS LOVE? VAN HALEN/Warner Bros. 49751 (Van Halen, ASCAP)
133	121	BUSTIN' OUT MATERIAL WITH NONA HENDRYX/Island/Ze 49741 (WB) (Cri Cri/Island, BMI)
134	136	ANYBODY WANNA DANCE EBONEE WEBB/Capitol 5008 (Ebony Webb, BMI)
135	120	COMPETITION TOM DICKIE & THE DESIRES/Mercury 76110 (PolyGram) (Little Gino/Temporary Pecos, BMI)
136	135	NOTHING BUT LOVE PETER TOSH/Rolling Stones/EMI-America 8083 (pub. not listed)
137	119	SHOW AND TELL RON DANTE/Handshake 02107 (Fullness/Blackwood, BMI)
138	137	ARE YOU SINGLE AURRA/Salsoul 2139 (RCA) (Lucky Three/Red Aurra, BMI)
139	142	WHAT IN THE WORLD'S COME OVER YOU TOM JONES/Mercury 76115 (PolyGram) (Unart, BMI)
140	145	STAY THE NIGHT LA TOYA JACKSON/Polydor 2177 (Blackwood/Screen Gems-EMI, BMI)
141	130	SECRETS MAC DAVIS/Casablanca 2336 (PolyGram) (Bobby Goldsboro, ASCAP)
142	140	DDT NEW ENGLAND/Elektra 47115 (Rock Steady, ASCAP)
143	141	LAY BACK IN THE ARMS OF SOMEONE SAVOY BROWN/Town House 1054 (Careers, BMI)
144	139	SEARCHING TO FIND THE ONE UNLIMITED TOUCH/Prelude 8029 (Trumar, BMI/Unlimited Touch, ASCAP)
145	144	LOVE LIGHT YUTAKA/Alfa 7004 (Little Tiger/Damie, ASCAP)
146	146	TRY IT OUT GINO SOCCIO/Atlantic/RFC 3813 (Good Flavor/Sons Celestes/Shediac, ASCAP)
147	147	HERE IS MY LOVE SYLVESTER/Fantasy/Honey 912 (Borzo/Beekeeper, ASCAP)
148	125	HEAVEN CARL WILSON/Caribou/Epic 2136 (Murray Gage/Schilling, ASCAP)
149	131	SHOULD I DO IT TANYA TUCKER/MCA 51131 (Unichappell/Watch Hill, BMI)
150	143	EASY FLORENCE WARNER/Polydor 76113 (PolyGram) (Irving/Donor, BMI)

Record World Singles

Alphabetical Listing

Producer, Publisher, Licensee

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

Record World Singles



AUGUST 22, 1981

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

Aug. 22	Aug. 15		WKS. ON CHART
1	1	ENDLESS LOVE DIANA ROSS & LIONEL RICHIE Motown 1519 (2nd Week)	8
2	2	JESSIE'S GIRL RICK SPRINGFIELD/RCA 12201	21
3	3	THEME FROM THE GREATEST AMERICAN HERO JOEY SCARBURY/Elektra 47147	15
4	4	SLOW HAND POINTER SISTERS/Planet 47929 (E/A)	13
5	5	QUEEN OF HEARTS JUICE NEWTON/Capitol 4997	13
6	6	THE ONE THAT YOU LOVE AIR SUPPLY/Arista 0604	15
7	7	ELVIRA OAK RIDGE BOYS/MCA 51084	15
8	12	THE STROKE BILLY SQUIER/Capitol 5005	14
9	10	LADY (YOU BRING ME UP) COMMODORES/Motown 1514	9
10	8	BOY FROM NEW YORK CITY MANHATTAN TRANSFER/Atlantic 3816	14
11	13	(THERE'S) NO GETTIN' OVER ME RONNIE MILSAP/RCA 12264	9
12	16	URGENT FOREIGNER/Atlantic 3831	8
13	9	I DON'T NEED YOU KENNY ROGERS/Liberty 1415	11
14	11	BETTE DAVIS EYES KIM CARNES/EMI-America 8077	22
15	22	WHO'S CRYING NOW JOURNEY/Columbia 18 02241	6
16	23	STOP DRAGGIN' MY HEART AROUND STEVIE NICKS WITH TOM PETTY AND THE HEARTBREAKERS/Modern 7336 (Atl)	5
17	17	IN THE AIR TONIGHT PHIL COLLINS/Atlantic 3824	13
18	20	FIRE AND ICE PAT BENATAR/Chrysalis 2529	6
19	19	TOUCH ME WHEN WE'RE DANCING CARPENTERS/A&M 2344	10
20	15	DOUBLE DUTCH BUS FRANKIE SMITH/WMOT 8 5356	15
21	14	TIME ALAN PARSONS PROJECT/Arista 0598	19
22	24	LOVE ON A TWO WAY STREET STACY LATTISAW/Cotillion 46105 (Atl)	10
23	29	HOLD ON TIGHT ELO/Jet 02408 (CBS)	5
24	33	STEP BY STEP EDDIE RABBITT/Elektra 47174	5
25	27	COOL LOVE PABLO CRUISE/A&M 2349	8
26	26	YOU MAKE MY DREAMS DARYL HALL & JOHN OATES/RCA 12217	17
27	30	THE BREAK UP SONG (THEY DON'T WRITE 'EM) GREG KIHN BAND/Beserkley 41949 (E/A)	11
28	28	ROCK 'N' ROLL DREAMS COME THROUGH JIM STEINMAN/Epic/Cleve. Intl. 19 02011	12
29	32	THAT OLD SONG RAY PARKER, JR. & RAYDIO/Arista 0616	6
30	25	IT'S NOW OR NEVER JOHN SCHNEIDER/Scotti Bros. 6 02105 (CBS)	13
31	34	REALLY WANT TO KNOW YOU GARY WRIGHT/Warner Bros. 49769	8
32	40	THE VOICE MOODY BLUES/Threshold 602 (PolyGram)	3
33	37	FEELS SO RIGHT ALABAMA/RCA 12336	9
34	35	DON'T GIVE IT UP ROBBIE PATTON/Liberty 1420	7
35	44	FOR YOUR EYES ONLY (THEME FROM THE MOTION PICTURE SOUNDTRACK) SHEENA EASTON/Liberty 1418	4
36	42	MEDLEY BEACH BOYS/Capitol 5030	5
37	41	I COULD NEVER MISS YOU (MORE THAN I DO) LULU/Alfa 7006	4
38	38	YOU'RE MY GIRL FRANKE & THE KNOCKOUTS/Millennium 11808 (RCA)	8
39	39	EVERLASTING LOVE REX SMITH & RACHEL SWEET/Columbia 18 02169	9
40	18	HEARTS MARTY BALIN/EMI-America 8084	14
41	—	START ME UP ROLLING STONES Rolling Stones 40243 (Atl)	1
42	21	STARS ON 45 /STARS ON/Radio 3810 (Atl)	20
43	68	ARTHUR'S THEME (BEST THAT YOU CAN DO)* CHRISTOPHER CROSS/Warner Bros. 49787	2
44	31	GEMINI DREAM MOODY BLUES/Threshold 601 (PolyGram)	11
45	51	I'M IN LOVE EVELYN KING/RCA 12243	5



46	57	GENERAL HOSPI-TALE AFTERNOON DELIGHTS/MCA 13955	5
47	53	BREAKING AWAY BALANCE/Portrait 24 02177 (CBS)	6
48	55	CHLOE ELTON JOHN/Geffen 49788 (WB)	4
49	65	IN YOUR LETTER REO SPEEDWAGON/Epic 14 02457	3
50	58	YOU COULD TAKE MY HEART AWAY SILVER CONDOR/Columbia 18 02268	5
51	61	DRAW OF THE CARDS KIM CARNES/EMI-America 8087	3
52	54	SQUARE BIZ TEENA MARIE/Gordy 7202 (Motown)	6
53	62	SUPER FREAK (Part 1) RICK JAMES/Gordy 7205 (Motown)	3
54	—	THE NIGHT OWLS LITTLE RIVER BAND/Capitol 5033	1
55	—	JUST ONCE QUINCY JONES Featuring James Ingram/A&M 2357	1
56	67	STRAIGHT FROM THE HEART ALLMAN BROTHERS BAND/Arista 0618	4
57	64	TEMPTED SQUEEZE/A&M 2345	5
58	60	HEAVY METAL (TAKIN' A RIDE) DON FELDER/Full Moon/Asylum 47175	4
59	70	WE'RE IN THIS LOVE TOGETHER AL JARREAU/Warner Bros. 49746	4
60	66	SOME DAYS ARE DIAMONDS (SOME DAYS ARE STONE) JOHN DENVER/RCA 12246	5
61	36	DON'T LET HIM GO REO SPEEDWAGON/Epic 19 02127	11
62	59	TOM SAWYER RUSH/Mercury 76109 (PolyGram)	11
63	72	SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED) CARL CARLTON/20th Century-Fox 2488 (RCA)	4
64	43	NIGHTWALKER GINO VANNELLI/Arista 0613	9
65	73	THE SENSITIVE KIND SANTANA/Columbia 18 02178	4
66	78	BACKFIRED DEBBIE HARRY/Chrysalis 2526	2
67	69	SHAKE IT UP TONIGHT CHERYL LYNN/Columbia 11 02102	7
68	45	DON'T WANT TO WAIT ANYMORE TUBES/Capitol 5007	9
69	47	MODERN GIRL SHEENA EASTON/EMI-America 8080	15
70	71	NICOLE POINT BLANK/MCA 51132	9
71	56	STRANGER JEFFERSON STARSHIP/Grunt 12275 (RCA)	7
72	80	BURNIN' FOR YOU BLUE OYSTER CULT/Columbia 18 02415	3
73	77	YOU DON'T KNOW ME MICKEY GILLEY/Epic 14 02172	4
74	83	FALLING IN LOVE AGAIN MICHAEL STANLEY BAND/EMI-America 8090	2
75	—	WHEN SHE WAS MY GIRL FOUR TOPS/Casablanca 2338 (PolyGram)	1
76	63	FLY AWAY BLACKFOOT/Atco 7331	9
77	46	SWEET BABY STANLEY CLARKE & GEORGE DUKE/Epic 19 01052	17
78	74	A WOMAN IN LOVE (IT'S NOT ME) TOM PETTY AND THE HEARTBREAKERS/MCA 51136	5
79	89	SILLY DENIECE WILLIAMS/ARC/Columbia 18 02406	2
80	88	A HEART IN NEW YORK ART GARFUNKEL/Columbia 18 02307	2
81	86	JUST BE MY LADY LARRY GRAHAM/Warner Bros. 49744	4
82	48	WINNING SANTANA/Columbia 11 01050	19
83	49	SEVEN YEAR ACHE ROSANNE CASH/Columbia 11 11426	17
84	50	GIVE IT TO ME BABY RICK JAMES/Gordy 7197 (Motown)	15
85	—	I'VE DONE EVERYTHING FOR YOU RICK SPRINGFIELD/RCA 12166	1
86	81	VERY SPECIAL DEBRA LAWS/Elektra 47142	8
87	75	NOTHING EVER GOES AS PLANNED STYX/A&M 2348	7
88	—	THE SUN AIN'T GONNA SHINE ANYMORE NIELSEN/PEARSON/Capitol 5032	1
89	—	ALL I HAVE TO DO IS DREAM ANDY GIBB AND VICTORIA PRINCIPAL/RSO 1065 (PolyGram)	1
90	52	A WOMAN NEEDS LOVE (JUST LIKE YOU DO) RAY PARKER, JR. & RAYDIO/Arista 0592	25
91	87	RUNNING AWAY MAZE FEATURING FRANKIE BEVERLY/Capitol 5000	9
92	82	JOLÉ BLON GARY U.S. BONDS/EMI-America 8089	6
93	98	WE CAN GET TOGETHER ICEHOUSE/Chrysalis 2530	2
94	79	THIS LITTLE GIRL GARY U.S. BONDS/EMI-America 2309	20
95	—	I'LL DO ANYTHING FOR YOU DENROY MORGAN/Becket 45 5	1
96	91	FREAKY DANCIN' CAMEO/Chocolate City 3225 (PolyGram)	11
97	—	I LOVE YOU MORE RENE & ANGELA/Capitol 5010	1
98	90	SHADDAP YOU FACE JOE DOLCE/MCA 51053	17
99	76	STRONGER THAN BEFORE CAROLE BAYER SAGER/Boardwalk 02054	15
100	84	TAKE IT ON THE RUN REO SPEEDWAGON/Epic 19 01054	23

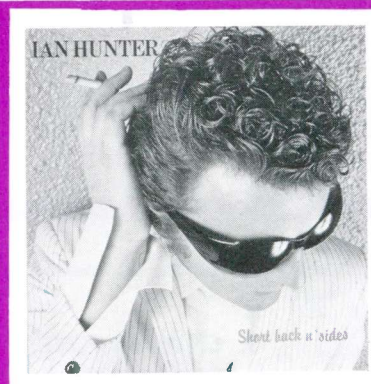
*Denotes Powerhouse Pick.
PRODUCERS & PUBLISHERS ON PAGE 26.

Record World Album Airplay

AUGUST 22, 1981

FLASHMAKER

SHORT BACK N' SIDES
IAN HUNTER
Chrysalis



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

WLIR-FM/LONG ISLAND

ADDS:
BOB DYLAN (EP) — Columbia
IAN HUNTER — Chrysalis
ANTHONY PHILLIPS — Passport
RIOT — Elektra
ROLLING STONES (12") — Rolling
Stones
WHITFORD/ST. HOMES —
Columbia
HEAVY ACTION:
PRETENDERS — Sire
GREG KIHN — Beserkley
ROLLING STONES (12") — Rolling
Stones
LITTLE FEAT — WB
BILLY SQUIER — Capitol
STEVIE NICKS — Modern
SQUEEZE — A&M
FOREIGNER — Atlantic
JOAN JETT — Boardwalk
PAT BENATAR — Chrysalis

WBAB-FM/LONG ISLAND

ADDS:
ANY TROUBLE — Stiff America
DIRT BAND — Liberty
GRINDER SWITCH — Robox
DEBBIE HARRY — Chrysalis
IAN HUNTER — Chrysalis
ROLLING STONES (12") — Rolling
Stones
BILLY THORPE (12") — Pasha
TYCOON — Arista
HEAVY ACTION:
PAT BENATAR — Chrysalis
MOODY BLUES — Threshold
FOREIGNER — Atlantic
STEVIE NICKS — Modern
BILLY SQUIER — Capitol
TOM PETTY AND THE
HEARTBREAKERS — Backstreet/
MCA
JOURNEY — Columbia
SQUEEZE — A&M
GREG KIHN — Beserkley
BLUE OYSTER CULT — Columbia

WNEW-FM/NEW YORK

ADDS:
BRYAN ADAMS — A&M
DIRT BAND — Liberty
BOB DYLAN (EP) — Columbia
IAN HUNTER — Chrysalis
FRANK MARINO — Columbia
ORCHESTRAL MANOEUVRES IN
THE DARK — Virgin/Epic
ROLLING STONES (12") — Rolling
Stones
THIN LIZZY (import single) — WB
TYCOON — Arista
WHITFORD/ST. HOLMES —
Columbia
HEAVY ACTION:
PRETENDERS — Sire
ELO — Jet
STEVIE NICKS — Modern
FOREIGNER — Atlantic
SQUEEZE — A&M
ALLMAN BROTHERS BAND —
Arista
BLUE OYSTER CULT — Columbia
HEAVY METAL (soundtrack) — Full
Moon/Asylum
IAN HUNTER — Chrysalis
ROLLING STONES (12") — Rolling
Stones

WBCN-FM/BOSTON

ADDS:
ALLMAN BROTHERS BAND —
Arista
DVC/Alfa
BOB DYLAN (EP) — Columbia
ECHO & THE BUNNYMEN — Sire
DEBBIE HARRY — Chrysalis
ROBBIE PATTON (single) — Liberty
POINT BLANK (single) — MCA
ROLLING STONES (12") — Rolling
Stones
SHOOTING STAR — Virgin/Epic
HEAVY ACTION:
PRETENDERS — Sire
STEVIE NICKS — Modern
GO-GO'S — I.R.S.
ELO — Jet
PAT BENATAR — Chrysalis
TOM PETTY AND THE
HEARTBREAKERS — Backstreet/
MCA
TIM CURRY — A&M
DEBBIE HARRY — Chrysalis
TUBES — Capitol
JOURNEY — Columbia

WCOZ-FM/BOSTON

ADDS:
ALLMAN BROTHERS BAND —
Arista
KINKS (import single) — Arista
ROLLING STONES (12") — Rolling
Stones
MICHAEL STANLEY BAND —
EMI-America
HEAVY ACTION:
PAT BENATAR — Chrysalis
DANNY JOE BROWN — Epic
FOREIGNER — Atlantic
JOURNEY — Columbia
LOOK — Plastic
JOE PERRY PROJECT — Columbia
SHOOTING STAR — Virgin/Epic
BILLY SQUIER — Capitol
JUDAS PRIEST — Columbia
RED RIDER — Capitol

WPLR-FM/NEW HAVEN

ADDS:
ANY TROUBLE — Stiff America
DEBBIE HARRY — Chrysalis
IAN HUNTER — Chrysalis
LITTLE RIVER BAND (single) —
Capitol
ROLLING STONES (12") — Rolling
Stones
RACHEL SWEET — Columbia
HEAVY ACTION:
PAT BENATAR — Chrysalis
FOREIGNER — Atlantic
MOODY BLUES — Threshold
BLUE OYSTER CULT — Columbia
TUBES — Capitol
TOM PETTY AND THE
HEARTBREAKERS — Backstreet/
MCA
VAN HALEN — WB
AC/DC — Atlantic
ZZ TOP — WB
HEAVY METAL (soundtrack) — Full
Moon/Asylum

WBLM-FM/MAINE

ADDS:
IAN HUNTER — Chrysalis
ROLLING STONES (12") — Rolling
Stones

HEAVY ACTION:

BILLY SQUIER — Capitol
FOREIGNER — Atlantic
PAT BENATAR — Chrysalis
JOURNEY — Columbia
POINT BLANK — MCA
GARY O' — Capitol
DANNY JOE BROWN — Epic
JOE PERRY PROJECT — Columbia
BLACKFOOT — Atco
MICHAEL STANLEY BAND —
EMI-America

WQBK-FM/ALBANY

ADDS:
BRYAN ADAMS — A&M
DIRT BAND — Liberty
DEBBIE HARRY — Chrysalis
IAN HUNTER — Chrysalis
LITTLE RIVER BAND (single) —
Capitol
RAINBOW (import single) —
Polydor
ROLLING STONES (12") — Rolling
Stones
SNIFF 'N' THE TEARS — MCA
BILLY THORPE (EP) — Pasha
TYCOON — Arista
HEAVY ACTION:
PRETENDERS — Sire
GO-GO'S — I.R.S.
MICK FLEETWOOD — RCA
TIM CURRY — A&M
JOE JACKSON — A&M
ZZ TOP — WB
ALLMAN BROTHERS BAND —
Arista
DAVID JOHANSEN — Blue Sky
LITTLE FEAT — WB
TOM PETTY AND THE
HEARTBREAKERS — Backstreet/
MCA

WCMF-FM/ROCHESTER

ADDS:
ALLMAN BROTHERS BAND —
Arista
DIRT BAND — EMI-America
IAN HUNTER — Chrysalis
RICKIE LEE JONES — WB
ROLLING STONES (12") — Rolling
Stones
HEAVY ACTION:
FOREIGNER — Atlantic
PAT BENATAR — Chrysalis
JOURNEY — Columbia
RICKIE LEE JONES — WB
TOM PETTY AND THE
HEARTBREAKERS — Backstreet/
MCA
BILLY SQUIER — Capitol
DEF LEPPARD — Mercury
STEVIE NICKS — Modern
PRETENDERS — Sire
BLUE OYSTER CULT — Columbia

WMJQ-FM/ROCHESTER

ADDS:
POINT BLANK — MCA
ROLLING STONES (12") — Rolling
Stones
HEAVY ACTION
(in alphabetical order):
PAT BENATAR — Chrysalis
BLACKFOOT — Atco
BLUE OYSTER CULT — Columbia
FOREIGNER — Atlantic
HEAVY METAL (soundtrack) — Full
Moon/Asylum
JOURNEY — Columbia

TOM PETTY AND THE

HEARTBREAKERS — Backstreet/
MCA
BILLY SQUIER — Capitol
VAN HALEN — WB
JOE WALSH — Asylum

WOUR-FM/UTICA

ADDS:
ANY TROUBLE — Stiff America
DIRT BAND — Liberty
ROLLING STONES (12") — Rolling
Stones
SHOOTING STAR — Virgin/Epic
YELLOWJACKETS — WB
HEAVY ACTION:
ZZ TOP — WB
FOREIGNER — Atlantic
MOODY BLUES — Threshold
TOM PETTY AND THE
HEARTBREAKERS — Backstreet/
MCA
COLD CHISEL — Elektra
SILVER CONDOR — Columbia
STEVIE NICKS — Modern
DIESEL — Regency
BILLY SQUIER — Capitol
BLUE OYSTER CULT — Columbia

WAQX-FM/SYRACUSE

ADDS:
IAN HUNTER — Chrysalis
ROLLING STONES (12") — Rolling
Stones
TORONTO — A&M
HEAVY ACTION:
STEVIE NICKS — Modern
FOREIGNER — Atlantic
JOURNEY — Columbia
PAT BENATAR — Chrysalis
ROLLING STONES (12") — Rolling
Stones
BILLY SQUIER — Capitol
TOM PETTY AND THE
HEARTBREAKERS — Backstreet/
MCA
DIESEL — Regency
MOODY BLUES — Threshold
ELO — Jet

WMMR-FM/PHILADELPHIA

ADDS:
CHET BOLINS — Straight Face
TIM GOODMAN — Columbia
ROLLING STONES (12") — Rolling
Stones
SNIFF 'N' THE TEARS — MCA
THUNDER — Atco
HEAVY ACTION:
STEVIE NICKS — Modern
FOREIGNER — Atlantic
PAT BENATAR — Chrysalis
LITTLE FEAT — WB
PRETENDERS — Sire
TOM PETTY AND THE
HEARTBREAKERS — Backstreet/
MCA
A'S — Arista
MOODY BLUES — Threshold
SQUEEZE — A&M
BLUE OYSTER CULT — Columbia

WDVE-FM/PITTSBURGH

ADDS:
POINT BLANK — MCA
ROLLING STONES (12") — Rolling
Stones
HEAVY ACTION:
FOREIGNER — Atlantic
PAT BENATAR — Chrysalis
JOURNEY — Columbia

STEVIE NICKS — Modern

ZZ TOP — WB
MOODY BLUES — Threshold
MICHAEL STANLEY BAND —
EMI-America
TOM PETTY AND THE
HEARTBREAKERS — Backstreet/
MCA
BLACKFOOT — Atco
BLUE OYSTER CULT — Columbia

WRXL-FM/RICHMOND

ADDS:
DEF LEPPARD — Mercury
DIRT BAND — Liberty
LITTLE RIVER BAND (single) —
Capitol
ROLLING STONES (12") — Rolling
Stones

HEAVY ACTION:

MOODY BLUES — Threshold
HEAVY METAL (soundtrack) — Full
Moon/Asylum
FOREIGNER — Atlantic
PAT BENATAR — Chrysalis
JOURNEY — Capitol
STEVIE NICKS — Modern
ELO — Jet
BILLY SQUIER — Capitol
ZZ TOP — WB
ALLMAN BROTHERS BAND —
Arista

WKLS-FM/ATLANTA

ADDS:
ATLANTA RHYTHM SECTION
(12") — Columbia
DIRT BAND — Liberty
BOB DYLAN (single) — Columbia
LITTLE RIVER BAND (single) —
Capitol
RIOT — Elektra
ROLLING STONES (12") — Rolling
Stones
SWIMMING POOL Q'S — DB
HEAVY ACTION:
STEVIE NICKS — Modern
FOREIGNER — Atlantic
JOURNEY — Columbia
MOODY BLUES — Threshold
PAT BENATAR — Chrysalis
BLACKFOOT — Atco
TOM PETTY AND THE
HEARTBREAKERS — Backstreet/
MCA
BILLY SQUIER — Capitol
ELO — Jet
HEAVY METAL (soundtrack) — Full
Moon/Asylum

WYMX-FM/AUGUSTA

ADDS:
DIRT BAND — Liberty
LITTLE FEAT — WB
LITTLE RIVER BAND (single) —
Capitol
PRETENDERS — Sire
ROLLING STONES (12") — Rolling
Stones
HEAVY ACTION:
PAT BENATAR — Chrysalis
STEVIE NICKS — Modern
JOURNEY — Columbia
FOREIGNER — Atlantic
MOODY BLUES — Threshold
BLACKFOOT — Atco
ZZ TOP — WB
HEAVY METAL (soundtrack) — Full
Moon/Asylum
BLUE OYSTER CULT — Columbia
ALLMAN BROTHERS BAND —
Arista

MOST ADDED

START ME UP (single) — Rolling Stones — Rolling Stones (34)
 SHORT BACK N' SIDES — Ian Hunter — Chrysalis (15)
 JEALOUSY — Dirt Band — Liberty (13)
 THE NIGHT OWLS (single) — Little River Band — Capitol (12)
 KOOKOO — Debbie Harry — Chrysalis (9)
 PRETENDERS II — Sire (8)
 BROTHERS OF THE ROAD — Allman Brothers Band — Arista (6)
 BOB DYLAN (EP) — Columbia (5)
 HANG ON FOR YOUR LIFE — Shooting Star — Virgin/Epic (5)
 LOVE ACTION — Sniff 'n' the Tears — MCA (5)

TOP AIRPLAY

4
FOREIGNER
 Atlantic



MOST AIRPLAY

4 — Foreigner — Atlantic (31)
 PRECIOUS TIME — Pat Benatar — Chrysalis (31)
 BELLA DONNA — Stevie Nicks — Modern (27)
 ESCAPE — Journey — Columbia (25)
 LONG DISTANCE VOYAGER — Moody Blues — Threshold (22)
 HARD PROMISES — Tom Petty and the Heartbreakers — Backstreet/MCA (20)
 DON'T SAY NO — Billy Squier — Capitol (18)
 FIRE OF UNKNOWN ORIGIN — Blue Oyster Cult — Columbia (17)
 EL LOCO — ZZ Top — WB (15)
 HEAVY METAL (soundtrack) — Full Moon/Asylum (11)

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

WSHE-FM/FT. LAUDERDALE

ADDS:
 ELO — Jet
 GO-GO'S — I.R.S.
 OZZY OSBOURNE (EP) — Jet
 ROLLING STONES (12") — Rolling Stones
HEAVY ACTION:
 ZZ TOP — WB
 JOURNEY — Columbia
 PAT BENATAR — Chrysalis
 FOREIGNER — Atlantic
 VAN HALEN — WB
 OZZY OSBOURNE — Jet
 BLACKFOOT — Atco
 GREG KIHN — Beserkley
 STEVIE NICKS — Modern
 MOODY BLUES — Threshold

WMMS-FM/CLEVELAND

ADDS:
 BOB DYLAN (EP) — Columbia
 DEBBIE HARRY — Chrysalis
 IAN HUNTER — Chrysalis
 LITTLE RIVER BAND (single) — Capitol
 FRANK MARINO — Columbia
 RIOT — Elektra
 ROLLING STONES (12") — Rolling Stones
HEAVY ACTION:
 MICHAEL STANLEY BAND — EMI-America
 PAT BENATAR — Chrysalis
 FOREIGNER — Atlantic
 STEVIE NICKS — Modern
 MOODY BLUES — Threshold
 BILLY SQUIER — Capitol
 ZZ TOP — WB
 RICKIE LEE JONES — WB
 TOM PETTY AND THE HEARTBREAKERS — Backstreet/MCA
 JOURNEY — Columbia

WABX-FM/DETROIT

ADDS:
 ALLMAN BROTHERS BAND — Arista
 DIRT BAND — Liberty
 ELO — Jet
 PRETENDERS — Sire
 ROLLING STONES (12") — Rolling Stones
HEAVY ACTION:
 PAT BENATAR — Chrysalis
 JOURNEY — Columbia
 PHIL COLLINS — Atlantic
 ROLLING STONES (12") — Rolling Stones
 MOODY BLUES — Threshold
 ROCKETS — Elektra
 FOREIGNER — Atlantic
 BILLY SQUIER — Capitol
 BLUE OYSTER CULT — Columbia
 STEVIE NICKS — Modern

Y95-FM/ROCKFORD

ADDS:
 BRYAN ADAMS — A&M
 IAN HUNTER — Chrysalis
 LITTLE RIVER BAND (single) — Capitol
 ROLLING STONES (12") — Rolling Stones
 SHOOTING STAR — Virgin/Epic
 SNIFF 'N' THE TEARS — MCA

HEAVY ACTION:

PAT BENATAR — Chrysalis
 JOURNEY — Columbia
 MOODY BLUES — Threshold
 FOREIGNER — Atlantic
 STEVIE NICKS — Modern
 JIM STEINMAN — Epic/Cleve. Int'l.
 TOM PETTY AND THE HEARTBREAKERS — Backstreet/MCA
 BLACKFOOT — Atco
 VAN HALEN — WB
 HEAVY METAL (soundtrack) — Full Moon/Asylum

WLUP-FM/CHICAGO

ADDS:
 LOOK — Plastic
 ROLLING STONES (12") — Rolling Stones
 MICHAEL STANLEY BAND — EMI-America
HEAVY ACTION:
 BILLY SQUIER — Capitol
 MOODY BLUES — Threshold
 FOREIGNER — Atlantic
 PAT BENATAR — Chrysalis
 GARY O' — Capitol
 JOHNNY VAN ZANT — Polydor
 SANTANA — Columbia
 JOURNEY — Columbia
 JOE VITALE — Asylum
 JEFFERSON STARSHIP — Grunt

WXRT-FM/CHICAGO

ADDS:
 ELO — Jet
 DEBBIE HARRY — Chrysalis
 IAN HUNTER — Chrysalis
 KILLING JOKE — EG
 PAYOLAS — I.R.S.
 RED RIDER — Capitol
 ROLLING STONES (12") — Rolling Stones
 SPYRO GYRA — MCA
 RACHEL SWEET — Columbia
 URGH! — Various Artists — A&M
HEAVY ACTION:
 PRETENDERS — Sire
 LITTLE FEAT — WB
 ROLLING STONES (12") — Rolling Stones
 STEVIE NICKS — Modern
 RICKIE LEE JONES — WB
 MOODY BLUES — Threshold
 DEBBIE HARRY — Chrysalis
 ZZ TOP — WB
 PHIL COLLINS — Atlantic
 ELO — Jet

KSHE-FM/ST. LOUIS

ADDS:
 BRYAN ADAMS — A&M
 DEF LEPPARD — Mercury
 DIRT BAND — Liberty
 GRINDER SWITCH — Robox
 LITTLE RIVER BAND (single) — Capitol
 PRETENDERS — Sire
 ROLLING STONES (12") — Rolling Stones
HEAVY ACTION:
 FOREIGNER — Atlantic
 JOURNEY — Columbia
 PAT BENATAR — Chrysalis
 ZZ TOP — WB
 MICHAEL STANLEY BAND — EMI-America

PETER FRAMPTON — A&M
 ELO — Jet
 GARY WRIGHT — WB
 MOODY BLUES — Threshold
 JEFFERSON STARSHIP — Grunt

WQFM-FM/MILWAUKEE

ADDS:
 ROLLING STONES (12") — Rolling Stones
HEAVY ACTION:
 BILLY SQUIER — Capitol
 FOREIGNER — Atlantic
 JOURNEY — Columbia
 PAT BENATAR — Chrysalis
 BLUE OYSTER CULT — Columbia
 STEVIE NICKS — Modern
 HEAVY METAL (soundtrack) — Full Moon/Asylum
 DEF LEPPARD — Mercury
 JEFFERSON STARSHIP — Grunt
 SHOOTING STAR — Virgin/Epic

KTXQ-FM/DALLAS

ADDS:
 DVC — Alfa
 ELO — Jet
 RED RIDER — Capitol
 BILLY THORPE (12") — Pasha
HEAVY ACTION:
 PAT BENATAR — Chrysalis
 JOURNEY — Columbia
 FOREIGNER — Atlantic
 GREG KIHN — Beserkley
 POINT BLANK — MCA
 STEVIE NICKS — Modern
 ZZ TOP — WB
 MOODY BLUES — Threshold
 TOM PETTY AND THE HEARTBREAKERS — Backstreet/MCA
 SILVER CONDOR — Columbia

KZEW-FM/DALLAS

ADDS:
 DVC — Alfa
 ROLLING STONES (12") — Rolling Stones
HEAVY ACTION:
 SQUEEZE — A&M
 WHITFORD/ST. HOLMES — Columbia
HEAVY ACTION:
 FOREIGNER — Atlantic
 RICK SPRINGFIELD — RCA
 JOURNEY — Columbia
 STEVIE NICKS — Modern
 ZZ TOP — WB
 MOODY BLUES — Threshold
 ICEHOUSE — Chrysalis
 BILLY SQUIER — Capitol
 GREG KIHN — Beserkley
 PAT BENATAR — Chrysalis

KL0L-FM/HOUSTON

ADDS:
 DIESEL — Regency
 IAN HUNTER — Chrysalis
 JON & VANGELIS — Polydor
 LITTLE RIVER BAND (single) — Capitol
 RED RIDER — Capitol
 RIOT — Elektra
 ROLLING STONES (12") — Rolling Stones
HEAVY ACTION:
 FOREIGNER — Atlantic

BILLY SQUIER — Capitol
 JOURNEY — Columbia
 PAT BENATAR — Chrysalis
 BLUE OYSTER CULT — Columbia
 ZZ TOP — WB
 VAN HALEN — WB
 POINT BLANK — MCA
 STEVIE NICKS — Modern
 GREG KIHN — Beserkley

KLBj-FM/AUSTIN

ADDS:
 ALLMAN BROTHERS BAND — Arista
 ATLANTA RHYTHM SECTION (12") — Columbia
 DIRT BAND — Liberty
 LITTLE FEAT — WB
 LITTLE RIVER BAND (single) — Capitol
 PRETENDERS — Sire
 ROLLING STONES (12") — Rolling Stones
HEAVY ACTION:
 ZZ TOP — WB
 RICKIE LEE JONES — WB
 ICEHOUSE — Chrysalis
 FOREIGNER — Atlantic
 PAT BENATAR — Chrysalis
 STEVIE NICKS — Modern
 MOODY BLUES — Threshold
 BLUE OYSTER CULT — Columbia
 ELO — Jet
 HEAVY METAL (soundtrack) — Full Moon/Asylum

KFML-AM/DENVER

ADDS:
 DIRT BAND — Liberty
 FUSE ONE — CTI
 DEBBIE HARRY — Chrysalis
 IAN HUNTER — Chrysalis
 LITTLE FEAT — WB
 LITTLE RIVER BAND (single) — Capitol
 AL JARREAU — WB
 ROLLING STONES (12") — Rolling Stones
 SELDOM SCENE — Flying Fish
 SNIFF 'N' THE TEARS — MCA
HEAVY ACTION:
 RICKIE LEE JONES — WB
 TIM CURRY — A&M
 ELO — Jet
 JOE JACKSON — A&M
 STEVIE NICKS — Modern
 TOM PETTY AND THE HEARTBREAKERS — Backstreet/MCA
 SINCEROS — Columbia
 PRETENDERS — Sire
 MOODY BLUES — Threshold
 JON & VANGELIS — Polydor

KGB-FM/SAN DIEGO

ADDS:
 TIM GOODMAN — Columbia
 PRETENDERS — Sire
 ROLLING STONES (12") — Rolling Stones
HEAVY ACTION:
 FOREIGNER — Atlantic
 JOURNEY — Columbia
 ELO — Jet
 PAT BENATAR — Chrysalis
 STEVIE NICKS — Modern
 GREG KIHN — Beserkley

PHIL COLLINS — Atlantic
 BLUE OYSTER CULT — Columbia
 KIM CARNES — EMI-America
 GO-GO'S — I.R.S.

KOME-FM/SAN JOSE

ADDS:
 ALLMAN BROTHERS BAND — Arista
 DIESEL — Regency
 DEBBIE HARRY — Chrysalis
 IAN HUNTER — Chrysalis
 PRETENDERS — Sire
 ROLLING STONES (12") — Rolling Stones
HEAVY ACTION:
 PAT BENATAR — Chrysalis
 FOREIGNER — Atlantic
 JEFFERSON STARSHIP — Grunt
 JOURNEY — Columbia
 GREG KIHN — Beserkley
 STEVIE NICKS — Modern
 REO SPEEDWAGON — Epic
 STYX — A&M
 SANTANA — Columbia
 TOM PETTY AND THE HEARTBREAKERS — Backstreet/MCA

KLOS-FM/LOS ANGELES

ADDS:
 ICEHOUSE — Chrysalis
 ROLLING STONES (12") — Rolling Stones
 SHOOTING STAR — Virgin/Epic
HEAVY ACTION (in alphabetical order):
 PAT BENATAR — Chrysalis
 BLUE OYSTER CULT — Columbia
 PHIL COLLINS — Atlantic
 JEFFERSON STARSHIP — Grunt
 MOODY BLUES — Threshold
 TOM PETTY AND THE HEARTBREAKERS — Backstreet/MCA
 REO SPEEDWAGON — Epic
 RUSH — Mercury
 BILLY SQUIER — Capitol
 JOE WALSH — Asylum

KZEL-FM/EUGENE

ADDS:
 DIRT BAND — Liberty
 DEBBIE HARRY — Chrysalis
 IAN HUNTER — Chrysalis
 LITTLE FEAT — WB
 LITTLE RIVER BAND (single) — Capitol
 PRETENDERS — Sire
 SNIFF 'N' THE TEARS — MCA
 ROLLING STONES (12") — Rolling Stones
 BILLY THORPE (12") — Pasha
HEAVY ACTION:
 ZZ TOP — WB
 PAT BENATAR — Chrysalis
 STEVIE NICKS — Modern
 HEAVY METAL (soundtrack) — Full Moon/Asylum
 ALLMAN BROTHERS BAND — Arista
 BLUE OYSTER CULT — Columbia
 JOURNEY — Columbia
 TOM PETTY AND THE HEARTBREAKERS — Backstreet/MCA
 RICKIE LEE JONES — WB
 FOREIGNER — Atlantic
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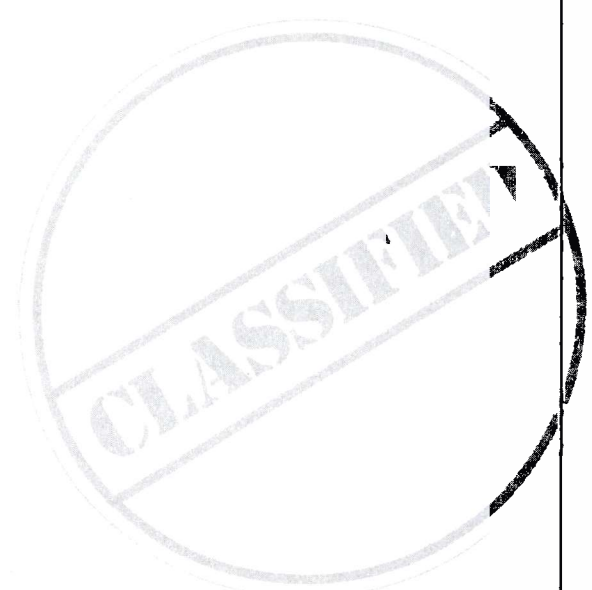
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**Record World
Ad Forum**

Radio World

Radio Replay

By PHIL DIMAURO

■ BEAUTY IS ONLY SKIN DEEP, YEAH YEAH YEAH: With the recent launch of The Music Channel (MTV), Warner-Amex's 24-hour cable television programming service that mixes rock video and on-camera "video jocks" in a format that was (at the very least) inspired by music radio, Radio Replay wondered how the nation's air personalities might feel if confronted with the prospect of doing their act in full view of a television audience. We went right to the people who would seem to have the most to lose by being seen, those maniacs who drag themselves out of bed at an ungodly hour for the pleasure (sometimes sadistic) of introducing their fellow human beings to a new day.

America's morning drive personalities were of expectably mixed opinion. **Charles Laquidara**, who's been doing the honors at WBCN in Boston for about eight years, said he "wouldn't mind. I'm up at 3:30, so by six o'clock in the morning I've already had my coffee break, and I'm ready for a beer and a taco. I'm hot!" But how about looks? "On a scale of one to 10, I'm about a five and a half, but my personality brings it up to a low seven." And does keeping these odd hours affect his social life? "What social life?" answered Boston's most popular shut-in.

Mike Waite at JB 105 in Providence, who only started mornings five months ago, didn't share Laquidara's enthusiasm. "Charlie's been doing it since Christ left Chicago," said Waite. "For me, it would be devastating... I just start waking up at 7:30. And how could you drink coffee and smoke cigarettes? You can't scratch anything on TV. That's what's so great about radio." Waite isn't closed-minded, though, remarking that he'd try it if offered "major bucks."

Howard Stern, who exhausts himself drumming up laughs in the nation's capital over DC 101 (WWDC), promised that watching him would be "disgusting, and if they ever perfect smellavision, I'd really be in trouble... I never shave, and I have a bad habit of picking my nose in public. It adds an extra-special quality to my voice." Stern says he eats egg sandwiches all morning, the cause of his "expansion. But I'd do it, what the hell," he offered. "I'd just suck in my stomach." Stern doesn't abide by rock videos, however; he'd rather hold his own drawings of rock stars in performance up to the camera while their records are playing.

WAPE, Jacksonville's listeners fill their mornings with the irreverent, outrageous and often completely tasteless repartee of "The Grease Man" (actual name withheld for fear of violent retribution), who growled "I'd love it! Bring on the cameras. I want them to see the bare microphones, the minimal equipment, I'd like them to see what produces award-winning shrieking." The one compromise that Uncle Greasy would be willing to make to be on camera is changing his pants more often.

On a more serious note, many of the morning jocks polled felt that being on camera might destroy what WLS AM and FM's **Larry Lujack** calls the "theatre of the mind" effect. "Showing what's happening in pictures destroys much of the magic of radio," said Lujack. WIOQ, Philadelphia's **Harvey** surmises that the creation of illusions with words might be the very reason that air personalities often "look really weird when they talk. They jump around, they have twitches, their faces pull into incredible contortions. I think disc jockeys have these quirks because their energies are directed into the images that words conjure up. It all goes there, but sometimes you have a little extra energy, and it comes squirting out of your face."

Roger Barkley of the zany morning team, **Lohman and Barkley** at KFI, Los Angeles, said that he and his partner Al have investigated the possibility of simulcasting their show on cable television. "I think that a big part of the charm of that kind of thing at that hour of the morning would be to look the way you would look *not* being on camera. I wouldn't want to dress up for TV." Lohman and Barkley, who play about eight records per hour, say they have figured out a novel visual accompaniment to the music, but for now, it's a secret they won't divulge.

MOVES: **Mike Elliot** has moved from operations/sports director of KENR, Houston, a country music station, to join WAWA and WLUM, Milwaukee, as executive vice president and general manager. The stations are black and urban contemporary-formatted, respectively... **Randy Lane** has left KBEQ, Kansas City as PD to take the same position at KQX, Chicago... Meanwhile, KBEQ's VP/GM, **Gary Rodriguez**, has been appointed to vice president and general manager of FM stations by the Mariner chain... WAPI, Birmingham has switched formats from beautiful music to AOR. The new PD is **Steve Runner** from WLWQ, Columbus... WAQY, Springfield is also going AOR. PD **Mike Adams** remains, with major shifts in air personalities... **Paul Payton** has left WCCC, Hartford as PD... **Tim Bedore** has left KZAP, Seattle as MD. His replacement is 3-7 p.m. air

(Continued on page 49)

NAB Preview (Continued from page 3)

radio broadcasters in light of the recent decisions from the FCC and Congress on the subjects of deregulation and AM channel spacing.

The keynote address for the conference will be delivered by newscaster/commentator Paul Harvey, while the Tuesday evening dinner will be followed by a concert by Willie Nelson.

Immediately preceding the closing session with FCC chairman Fowler, there will be a general presentation on new technologies prepared by NAB vice president of research Larry Patrick, which will include a demonstration of the new Warner-Amex cable television service, the Music Channel. Asked if he thought the inclusion of a new media form with the potential to siphon off radio's advertising dollars might be a controversial move, Cornils answered, "Yes, I do, and that's exactly why we're doing it, to show these radio programmers what kind of competition is coming down the line... 'Know thine enemy'."

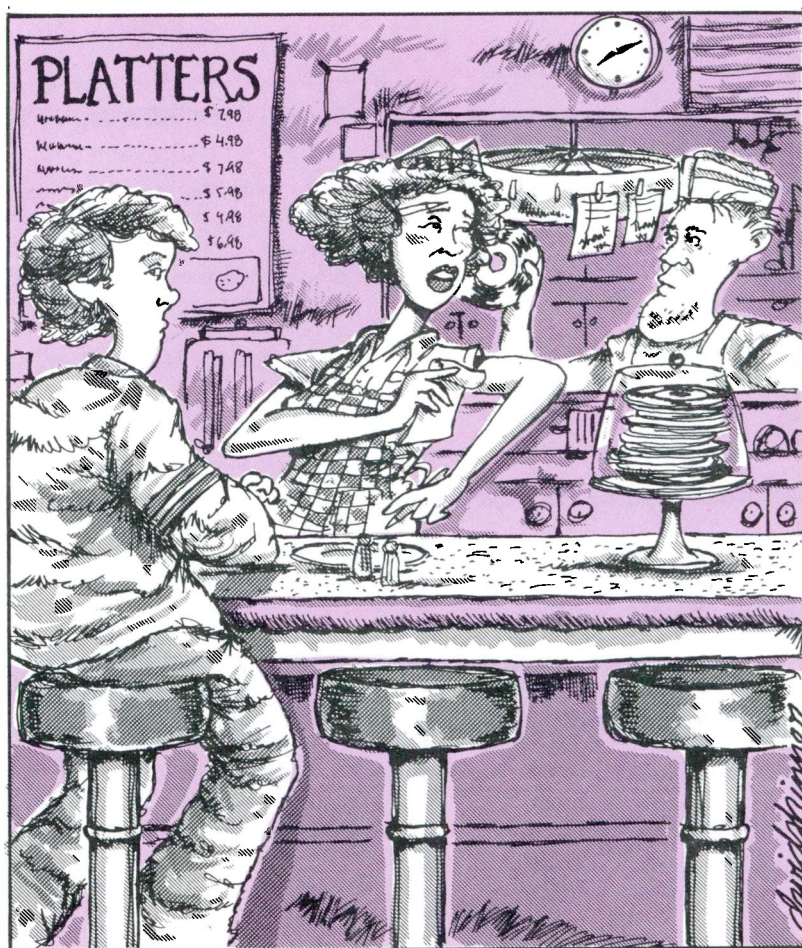
Record label representatives, who were conspicuously absent from last year's conference in New Orleans (*Record World*, September 6, 1980), will be more in evidence in Chicago, and two label executives, Stan Monteiro, vice president of Columbia label promotion, and Harold Childs, senior

vice president of sales and promotion for A&M Records, are scheduled to make an official appearance at a workshop titled "A Model Ethical Relationship Between a Record Company and a Radio Station."

The general program of forums and workshops is not as tightly packed as last year's. "I think we over-programmed. We wanted to get everything in," Cornils explained. He said he hopes to accommodate those participants who commented that there was "too much going on at once," pointing out that this year's schedule allows more free time for people to "see the exhibits, visit the hospitality suites and get to know each other." This year's convention will feature over 70,000 square feet of hardware and software exhibits, while hospitality suites will be hosted by radio networks, program suppliers, syndicators, programming consultants, research firms and myriad other concerns with products and services to sell to radio.

Cornils said he hopes that the looser schedule, which generally allows four workshops per bloc instead of five, will allow people more time to attend the marketing, management and promotion forums on Monday and Tues-

(Continued on page 36)



"One Juice, one Meat Loaf, two Burritos and some Hot Tuna, if you have any left..."

Retail Report

AUGUST 22, 1981

SALESMAKER

TIME
ELO
Jet

TOP SALES

TIME — ELO — Jet
BREAKIN' AWAY — Al Jarreau — WB
BELLA DONNA — Stevie Nicks — Modern
PRETENDERS II — Pretenders — Sire



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

HANDLEMAN/NATIONAL

PAT BENATAR — Chrysalis
JOHN DENVER — RCA
ENDLESS LOVE — Mercury (Soundtrack)
JOURNEY — Columbia
MANHATTAN TRANSFER — Atlantic
STEVIE NICKS — Modern
POCO — MCA
PONTER SISTERS — Planet
DON WILLIAMS — MCA

MUSICLAND/NATIONAL

B-52'S — WB
ELO — Jet
ENDLESS LOVE — Mercury (Soundtrack)
LARRY GRAHAM — WB
HEAVY METAL — Full Moon/Asylum (Soundtrack)
RICKIE LEE JONES — WB
JOURNEY — Columbia
MICHAEL STANLEY BAND — EMI-America
STEVIE NICKS — Modern
ZZ TOP — WB

PICKWICK/NATIONAL

BLUE OYSTER CULT — Columbia
JOHN DENVER — RCA
ENDLESS LOVE — Mercury (Soundtrack)
FOREIGNER — Atlantic
RICKIE LEE JONES — WB
JOURNEY — Columbia
STEVIE NICKS — Modern
ZZ TOP — WB

RECORD BAR/NATIONAL

LARRY GRAHAM — WB
PHYLLIS HYMAN — Arista
JOE JACKSON — A&M
MILLIE JACKSON — Spring
RICKIE LEE JONES — WB
JOURNEY — Columbia
EVELYN KING — RCA
MANHATTANS — Columbia
STEVIE NICKS — Modern
SAD CAFE — Swan Song

SOUND UNLIMITED/NATIONAL

ALLMAN BROTHERS — Arista
DEF LEPPARD — Mercury
ELO — Jet
AL JARREAU — WB
LITTLE FEAT — WB
FRANK MARINO — Columbia
MICHAEL STANLEY BAND — EMI-America
PRETENDERS — Sire
EDDIE RABBITT — Elektra
SHOOTING STAR — Virgin/Epic

WHEREHOUSE/NATIONAL

AFTERBACH — ARC/Columbia
JEAN CARN — TSOP
TIM CURRY — A&M
POCO — MCA
PRETENDERS — Sire
RAMONES — Sire
SHOOTING STAR — Virgin/Epic
TIME — WB

STRAWBERRIES/NEW ENGLAND

TIM CURRY — A&M
DEF LEPPARD — Mercury
FOUR TOPS — Casablanca
GO-GO'S — I.R.S.
PHYLLIS HYMAN — Arista
AL JARREAU — WB
TEENA MARIE — Gordy
STEVIE NICKS — Modern
ROBBIE PATTON — Liberty
RACHEL SWEET — Columbia

RECORD WORLD-TSS/NORTHEAST

ALLMAN BROTHERS — Arista
COMMODORES — Motown
TIM CURRY — A&M
DEF LEPPARD — Mercury
JOHN DENVER — RCA
ELO — Jet
JOURNEY — Columbia
LENE LOVICH — Stiff/Epic
MICHAEL STANLEY BAND — EMI-America
STEVIE NICKS — Modern

CUTLER'S/NEW HAVEN

BROTHERS JOHNSON — A&M
GO-GO'S — I.R.S.
IRON MAIDEN — Harvest
JOE JACKSON — A&M
JON & VANGELIS — Polydor
RICKIE LEE JONES — WB
MANHATTANS — Columbia
STEVIE NICKS — Modern
OZZY OSBOURNE — Jet
PRETENDERS — Sire

DISCOMAT/NEW YORK

HERB ALPERT — A&M
B.B. & Q. BAND — Capital
CARL CARLTON — 20th Century-Fox
DEF LEPPARD — Mercury
ELO — Jet
GO-GO'S — I.R.S.
MILLIE JACKSON — Spring
AL JARREAU — WB
PRETENDERS — Sire
RACHEL SWEET — Columbia

CRAZY EDDIE/NEW YORK

ALLMAN BROTHERS — Arista
ELO — Jet
FOREIGNER — Atlantic
JEAN MICHEL JARRE — Polydor
JOURNEY — Columbia
LITTLE FEAT — WB
CHERYL LYNN — Columbia
PRETENDERS — Sire
RACHEL SWEET — Columbia
PETER TOSH — Rolling Stones/EMI-America

RECORD REVOLUTION/PA-DEL.

B-52'S — WB
B.B. & Q. BAND — Capital
CRACK THE SKY — Lifesong
DVC — Alfa
FUNKADELIC — WB
GO-GO'S — I.R.S.
DEBBIE HARRY — Chrysalis
IAN HUNTER — Chrysalis
PRETENDERS — Sire
S.O.S. BAND — Tabu

WEBB/PHILADELPHIA

ROY AYERS — Polydor
CHERRIE BROWN — Capital
KENI BURKE — RCA
CARL CARLTON — 20th Century-Fox
FUNKADELIC — WB
FREDDIE HUBBARD — Liberty
AL JARREAU — WB
MIDNIGHT STAR — Solar
L.J. REYNOLDS — Capitol
TAVARES — Capitol

RADIO 437/PHILADELPHIA

ALLMAN BROTHERS — Arista
DEF LEPPARD — Mercury
ELO — Jet
DEBBIE HARRY — Chrysalis
LITTLE FEAT — WB
PRETENDERS — Sire
RAMONES — Sire
S.O.S. BAND — Tabu
BILLY SQUIER — Capitol
RACHEL SWEET — Columbia

RECORD & TAPE COLLECTOR/BALTIMORE

HERB ALPERT — A&M
ALLMAN BROTHERS — Arista
ROY AYERS — Polydor
ELO — Jet
ENDLESS LOVE — Mercury (Soundtrack)
AL JARREAU — WB
LITTLE FEAT — WB
FRANK MARINO — Columbia
STEVIE NICKS — Modern
RENE & ANGELA — Capitol

GARY'S/RICHMOND

HERB ALPERT — A&M
PAT BENATAR — Chrysalis
BLACKFOOT — Atca
ELO — Jet
ENDLESS LOVE — Mercury (Soundtrack)
MERLE HAGGARD — MCA
AL JARREAU — WB
RICKIE LEE JONES — WB
STEVIE NICKS — Modern

WAXIE MAXIE/WASHINGTON, D.C.

HERB ALPERT — A&M
ROY AYERS — Polydor
B.B. & Q. BAND — Capital
BOBBY BROOM — Arista/GRP
ELO — Jet
ENDLESS LOVE — Mercury (Soundtrack)
FOREIGNER — Atlantic
AL JARREAU — WB
MICHAEL STANLEY BAND — EMI-America
RENE & ANGELA — Capitol

KEMP MILL/WASHINGTON, D.C.

HERB ALPERT — A&M
ROY AYERS — Polydor
ELO — Jet
ENDLESS LOVE — Mercury (Soundtrack)
AL JARREAU — WB
JOURNEY — Columbia
LITTLE FEAT — WB
ODYSSEY — RCA
PONTER SISTERS — Planet
RENE & ANGELA — Capitol

NATL. RECORD MART/MIDWEST

COMMODORES — Motown
DEF LEPPARD — Mercury
ELO — Jet
DEBBIE HARRY — Chrysalis
HEAVY METAL — Full Moon/Asylum (Soundtrack)
AL JARREAU — WB
MICHAEL STANLEY BAND — EMI-America
STEVIE NICKS — Modern
RACHEL SWEET — Columbia
DON WILLIAMS — MCA

RECORD REVOLUTION/CLEVELAND

ELO — Jet
JOE JACKSON — A&M
AL JARREAU — WB
JON & VANGELIS — Polydor
JOURNEY — Columbia
LITTLE FEAT — WB
STEVIE NICKS — Modern
PRETENDERS — Sire
RACHEL SWEET — Columbia

ROSE RECORDS/CHICAGO

CARL CARLTON — 20th Century-Fox
DEF LEPPARD — Mercury
ENDLESS LOVE — Mercury (Soundtrack)
LARRY GRAHAM — WB
ICEHOUSE — Chrysalis
AL JARREAU — WB
JOURNEY — Columbia
MANHATTANS — Columbia
PRETENDERS — Sire
ZZ TOP — WB

RADIO DOCTORS/MILWAUKEE

RAFAEL CAMERON — Salsoul
DEF LEPPARD — Mercury
FUNKADELIC — WB
GRINDER SWITCH — Robox
AL JARREAU — WB
LITTLE FEAT — WB
RONNIE MILSAP — RCA
PRETENDERS — Sire
SHOOTING STAR — Virgin/Epic
VISAGE — Polydor

LIEBERMAN/MINNESOTA

DVC — Alfa
DEF LEPPARD — Mercury
ELO — Jet
HEAVY METAL — Full Moon/Asylum (Soundtrack)
ICEHOUSE — Chrysalis
FRANK MARINO — Columbia
JUICE NEWTON — Capital
RICK SPRINGFIELD — RCA
RACHEL SWEET — Columbia
TIME — WB

STREETSIDE/ST. LOUIS

ALLMAN BROTHERS — Arista
TIM CURRY — A&M
ELO — Jet
ICEHOUSE — Chrysalis
AL JARREAU — WB
JON & VANGELIS — Polydor
LITTLE FEAT — WB
THIRD WORLD — Columbia
TIME — WB
WAS (NOT WAS) — Island

TURTLES/ATLANTA

ALLMAN BROTHERS — Arista
ELO — Jet
FUNKADELIC — WB
MICKEY GILLEY — Epic
AL JARREAU — WB
EDDIE RABBITT — Elektra
S.O.S. BAND — Tabu
TIME — WB
WHITFORD/ST. HOLMES — Columbia

SPEC'S MUSIC/FLORIDA

B-52'S — WB
ENDLESS LOVE — Mercury (Soundtrack)
HEAVY METAL — Full Moon/Asylum (Soundtrack)
AL JARREAU — WB
JOURNEY — Columbia
MAZE — Capital
STEVIE NICKS — Modern
KENNY ROGERS — Liberty
FRANKIE SMITH — WMOT
ZZ TOP — WB

EAST/WEST RECORDS/CENTRAL FLORIDA

HERB ALPERT — A&M
AURRA — Salsoul
TIM CURRY — A&M
ELO — Jet
HEAVY METAL — Full Moon/Asylum (Soundtrack)
PHYLLIS HYMAN — Arista
AL JARREAU — WB
MPG — A&M
S.O.S. BAND — Tabu
T.G. SHEPPARD — WB

TAPE CITY/NEW ORLEANS

ALLMAN BROTHERS — Arista
B-52'S — WB
CARL CARLTON — 20th Century-Fox
ELO — Jet
HEAVY METAL — Full Moon/Asylum (Soundtrack)
AL JARREAU — WB
JOURNEY — Columbia
STEVIE NICKS — Modern
EDDIE RABBITT — Elektra
GARY WRIGHT — WB

SOUND WAREHOUSE/HOUSTON

PAT BENATAR — Chrysalis
ELO — Jet
FOREIGNER — Atlantic
ICEHOUSE — Chrysalis
AL JARREAU — WB
RICKIE LEE JONES — WB
JOURNEY — Columbia
LITTLE FEAT — WB
PRETENDERS — Sire
ZZ TOP — WB

CIRCLES/ARIZONA

ALLMAN BROTHERS — Arista
ELO — Jet
ENDLESS LOVE — Mercury (Soundtrack)
RICHARD "DIMPLES" FIELDS — Boardwalk
GO-GO'S — I.R.S.
AL JARREAU — WB
STEVIE NICKS — Modern
PRETENDERS — Sire
EDDIE RABBITT — Elektra
S.O.S. BAND — Tabu

SOUND WAREHOUSE/COLORADO

HERB ALPERT — A&M
BALANCE — Portrait
TIM CURRY — A&M
ENDLESS LOVE — Mercury (Soundtrack)
DAVE GRUSIN — Arista/GRP
PHYLLIS HYMAN — Arista
JOE JACKSON — A&M
MICHAEL STANLEY BAND — EMI-America
STEVIE NICKS — Modern
TUBES — A&M

INDEPENDENT/COLORADO

COMMODORES — Motown
DEF LEPPARD — Mercury
ELO — Jet
FUNKADELIC — WB
LENE LOVICH — Stiff/Epic
PRIME CUTS — Imparte/12
RENE & ANGELA — Capitol
SAD CAFE — Swan Song
S.O.S. BAND — Tabu
VISAGE — Polydor

LICORICE PIZZA/LOS ANGELES

HERB ALPERT — A&M
B-52'S — WB
DEF LEPPARD — Mercury
JON & VANGELIS — Polydor
LITTLE FEAT — WB
LENE LOVICH — Stiff/Epic
EDDIE RABBITT — Elektra
RAMONES — Sire
SAVOY BROWN — Town House
ZZ TOP — WB

MUSIC PLUS/LOS ANGELES

ALLMAN BROTHERS — Arista
CARL CARLTON — 20th Century-Fox
DEF LEPPARD — Mercury
ELO — Jet
AL JARREAU — WB
LITTLE FEAT — WB
WILLIE NELSON — Columbia
PRETENDERS — Sire
EDDIE RABBITT — Elektra
RACHEL SWEET — Columbia

EUCALYPTUS/WEST & NORTHWEST

PAT BENATAR — Chrysalis
COMMODORES — Motown
DIESEL — Regency/MCA
FOREIGNER — Atlantic
HEAVY METAL — Full Moon/Asylum (Soundtrack)
ICEHOUSE — Chrysalis
JOURNEY — Columbia
RICKIE LEE JONES — WB
JOURNEY — Columbia
EVELYN KING — RCA
STEVIE NICKS — Modern

EVERYBODY'S/NORTHWEST

ELO — Jet
MICK FLEETWOOD — RCA
HEAVY METAL — Full Moon/Asylum (Soundtrack)
JEAN MICHEL JARRE — Polydor
JOE JACKSON — A&M
LITTLE FEAT — WB
MICHAEL STANLEY BAND — EMI-America
PABLO CRUISE — A&M
PRETENDERS — Sire
TUBES — A&M



Albums

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

AUGUST 22, 1981

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

Aug. 22 Aug. 15

1 2 4

FOREIGNER

Atlantic SD 16999



WKS. ON CHART

2	3	ESCAPE JOURNEY / Columbia TC 37408	3	O
3	1	4 PRECIOUS TIME PAT BENATAR / Chrysalis CHR 1346	5	H
4	4	HI INFIDELITY REO SPEEDWAGON / Epic FE 36884	35	O
5	5	LONG DISTANCE VOYAGER MOODY BLUES / Threshold TRL 1 2901 (PolyGram)	12	H
6	9	ENDLESS LOVE (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS / Mercury SRM 1 2001 (PolyGram)	5	H
7	28	BELLA DONNA STEVIE NICKS / Modern MR 38 139 (Atl)	2	H
8	8	DON'T SAY NO BILLY SQUIER / Capitol ST 12146	16	H
9	7	STREET SONGS RICK JAMES / Gordy G8 1002M1 (Motown)	18	H
10	6	SHARE YOUR LOVE KENNY ROGERS / Liberty LOO 1108	7	H
11	12	HARD PROMISES TOM PETTY AND THE HEARTBREAKERS / Backstreet / MCA BSR 5160	14	H
12	21	PIRATES RICKIE LEE JONES / Warner Bros. BSK 3432	3	H
13	10	THE ONE THAT YOU LOVE AIR SUPPLY / Arista AL 9551	11	H
14	15	WORKING CLASS DOG RICK SPRINGFIELD / RCA AFL1 3697	22	H
15	14	MOVING PICTURES RUSH / Mercury SRM 1 4013 (PolyGram)	24	G
16	16	IN THE POCKET COMMODORES / Motown M8 955M1	7	H
17	11	PARADISE THEATER STYX / A&M SP 3719	30	H
18	13	MISTAKEN IDENTITY KIM CARNES / EMI-America SO 17052	17	H
19	20	IT MUST BE MAGIC TEENA MARIE / Gordy G8 1004M1 (Motown)	11	H
20	17	BLIZZARD OF OZZ OZZY OSBOURNE / Jet JZ 36812 (CBS)	19	O
21	19	FANCY FREE OAK RIDGE BOYS / MCA 5029	12	H
22	24	KENNY ROGERS' GREATEST HITS / Liberty LOO 1072	43	H
23	18	DIRTY DEEDS DONE DIRTY CHEAP AC/DC / Atlantic SD 16033	19	H

CHARTMAKER OF THE WEEK

24 — TIME

ELO

Jet FZ 37371 (CBS)



25	23	ZEBOP! SANTANA / Columbia FC 37158	19	O
26	27	I'M IN LOVE EVELYN KING / RCA AFL1 3962	6	H
27	25	FEELS SO RIGHT ALABAMA / RCA AHL1 3930	23	H
28	—	PRETENDERS II / Sire SRK 3572 (WB)	1	H
29	22	BLACK & WHITE POINTER SISTERS / Planet P 18 (E/A)	8	H
30	26	STARS ON LONG PLAY STARS ON / Radio RR 16044 (Atl)	15	H
31	31	LIVE IN NEW ORLEANS MAZE FEATURING FRANKIE BEVERLY / Capitol SKBK 12156	8	I
32	35	DIMPLES RICHARD "DIMPLES" FIELDS / Boardwalk NB 1 33232	7	H
33	36	WITH YOU STACY LATTISAW / Cotillion SD 16049 (Atl)	6	H
34	29	FACE VALUE PHIL COLLINS / Atlantic SD 16029	25	H
35	39	MODERN TIMES JEFFERSON STARSHIP / Grunt BZL1 3848 (RCA)	19	H
36	—	BREAKIN' AWAY AL JARREAU / Warner Bros. BSK 3576	1	H
37	40	JUICE JUICE NEWTON / Capitol ST 12136	21	H
38	38	BACK IN BLACK AC/DC / Atlantic SD 16018	52	H
39	49	EL LOCO ZZ TOP / Warner Bros. BSK 3593	3	H
40	33	CHRISTOPHER CROSS / Warner Bros. BSK 3383	74	H
41	42	FIRE OF UNKNOWN ORIGIN BLUE OYSTER CULT / Columbia FC 36389	7	O
42	46	URBAN CHIPMUNK CHIPMUNKS / RCA AFL1 4027	13	H
43	79	HEAVY METAL (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS / Full Moon / Asylum DP 90004	3	O
44	34	WILD-EYED SOUTHERN BOYS 38 SPECIAL / A&M SP 4835	28	G
45	68	BEAUTY & THE BEAST GO-GO'S / IRS SP 70021 (A&M)	4	G
46	30	VOICES DARYL HALL & JOHN OATES / RCA AQL1 3646	42	H

47	47	THE MAN WITH THE HORN MILES DAVIS / Columbia FC 36790	6	H
48	45	MECCA FOR MODERNS MANHATTAN TRANSFER / Atlantic SD 16036	11	H
49	32	WINNERS BROTHERS JOHNSON / A&M SP 3724	6	H
50	37	KNIGHTS OF THE SOUND TABLE CAMEO / Chocolate City CCLP 2019 (PolyGram)	12	H
51	51	A WOMAN NEEDS LOVE RAY PARKER, JR. & RAYDIO / Arista AL 9543	19	H
52	44	FAIR WARNING VAN HALEN / Warner Bros. HS 3540	13	H
53	61	CRIMES OF PASSION PAT BENATAR / Chrysalis CHE 1275	51	H
54	58	LOVERBOY / Columbia JC 36762	31	O
55	60	JOE JACKSON'S JUMPIN' JIVE JOE JACKSON / A&M SP 4871	4	G
56	57	CHILDREN OF TOMORROW FRANKIE SMITH / WMOT FW 37391	5	H
57	64	JUST BE MY LADY LARRY GRAHAM / Warner Bros. BSK 3554	3	H
58	41	STEPHANIE STEPHANIE MILLS / 20th Century Fox T 700 (RCA)	15	H
59	—	STEP BY STEP EDDIE RABBITT / Elektra 5E 532	1	H
60	43	MARAUDER BLACKFOOT / Atco SD 32 107	6	H
61	50	THE DUDE QUINCY JONES / A&M SP 3721	21	H
62	63	THE GREAT MUPPET CAPER (ORIGINAL SOUNDTRACK) / Atlantic SD 16047	7	H
63	72	NOW OR NEVER JOHN SCHNEIDER / Scotti Bros. ARZ 37400 (CBS)	9	O
64	67	SOME DAYS ARE DIAMONDS JOHN DENVER / RCA AFL1 4055	8	H
65	56	THE TURN OF A FRIENDLY CARD ALAN PARSONS PROJECT / Arista AL 9518	39	H
66	71	CAN WE FALL IN LOVE AGAIN PHYLLIS HYMAN / Arista AL 9544	6	H
67	55	DANCERSIZE CAROL HENSEL / Mirus / Vintage VNJ 7701	27	H
68	76	BLACK TIE MANHATTANS / Columbia FC 37156	3	O
69	69	MADE IN AMERICA CARPENTERS / A&M SP 3723	7	H
70	78	PARTY MIX B-52's / Warner Bros. Mini 3596	3	O
71	62	THE JAZZ SINGER (ORIGINAL SOUNDTRACK) NEIL DIAMOND / Capitol SWAV 12120	37	I
72	53	VERY SPECIAL DEBRA LAWS / Elektra 6E 300	24	H
73	54	ROCKIHNROLL GREG KIHN / Beserkley B2 10069 (E/A)	23	H
74	48	THE CLARKE / DUKE PROJECT STANLEY CLARKE / GEORGE DUKE / Epic FE 36918	17	O
75	52	EAST SIDE STORY SQUEEZE / A&M SP 4854	13	G
76	70	THERE GOES THE NEIGHBORHOOD JOE WALSH / Asylum 5E 523	14	H
77	65	IN THE NIGHT CHERYL LYNN / Columbia FC 37034	7	O
78	86	NORTH COAST MICHAEL STANLEY BAND / EMI-America SW 17056	4	H
79	59	NIGHTCLUBBING GRACE JONES / Island ILPS 9624 (WB)	16	H
80	74	TALK TALK TALK PSYCHEDELIC FURS / Columbia NFC 37339	9	O
81	89	REFLECTOR PABLO CRUISE / A&M SP 3726	4	H
82	66	ARC OF A DIVER STEVE WINWOOD / Island ILPS 9576 (WB)	32	H
83	83	RAIDERS OF THE LOST ARK (ORIGINAL SOUNDTRACK) / Columbia JS 37373	9	O
84	75	SOMEWHERE IN ENGLAND GEORGE HARRISON / Dark Horse DHK 3472 (WB)	10	H
85	73	THE VISITOR MICK FLEETWOOD / RCA AFL1 4080	6	H
86	108	HIGH 'N' DRY DEF LEPPARD / Mercury SRM 1 4021 (PolyGram)	2	H
87	80	SECRET COMBINATION RANDY CRAWFORD / Warner Bros. BSK 3541	13	H
88	84	SHEENA EASTON / EMI-America ST 17049	25	H
89	85	AEROBIC DANCING / Gateway GSLP 7610	12	G
90	93	GUILTY BARBRA STREISAND / Columbia FC 36750	44	O
91	82	ESPECIALLY FOR YOU DON WILLIAMS / MCA 5210	5	H
92	81	WINELIGHT GROVER WASHINGTON, JR. / Elektra 6E 305	31	H
93	106	CARL CARLTON / 20th Century-Fox T 628 (RCA)	4	H
94	94	CAMERON'S IN LOVE RAFAEL CAMERON / Salsoul SA 8542 (RCA)	8	H
95	98	FOR YOUR EYES ONLY (ORIGINAL SOUNDTRACK) / Liberty LOO 1109	7	H
96	102	LOST IN LOVE AIR SUPPLY / Arista AL 4268	17	H
97	95	BALIN MARTY BALIN / EMI-America SO 17054	13	H
98	101	WALL TO WALL RENE AND ANGELA / Capitol ST 12161	4	H
99	—	HOY-HOY! LITTLE FEAT / Warner Bros. 2 BSK 3538	1	X
100	111	GIRLS TO CHAT & BOYS TO BOUNCE FOGHAT / Bearsville BRK 3578 (WB)	5	H

Albums 101-200



AUGUST 22, 1981

Aug. 22	Aug. 15		WKS. ON CHART						
101	112	PLEASANT DREAMS RAMONES/Sire SRK 3571 (WB)	3	H	153	154	PIED PIPER DAVE VALENTIN/Arista/GRP 5505	4	H
102	107	AS FALLS WICHITA, SO FALLS WICHITA FALLS PAT METHENY & LYLE MAYS/ECM 1 1190 (WB)	10	I	154	160	ANNE MURRAY'S GREATEST HITS Capitol S00 12110	45	H
103	91	MY MELODY DENIECE WILLIAMS/ARC/Columbia FC 37048	19	O	155	181	FIYO ON THE BAYOU NEVILLE BROS./A&M SP 4866	2	G
104	96	THE COMPLETION BACKWARD PRINCIPLE TUBES/Capitol SOO 12151	12	H	156	143	DEUCE KURTIS BLOW/Mercury SRM 1 4020 (PolyGram)	8	H
105	115	ICE HOUSE/Chrysalis CHR 1350	5	H	157	170	LIVE IN JAPAN DAVE GRUSIN AND THE GRP ALL-STARS/Arista/GRP 5506	3	H
106	120	B.B.&Q. BAND/Capitol ST 12155	4	H	158	159	SILVER CONDOR/Columbia NFX 37163	11	O
107	117	MAGIC MAN HERB ALPERT/A&M SP 3728	2	H	159	161	I AM WHAT I AM GEORGE JONES/Epic 37178	6	O
108	121	SWEET AND WONDERFUL JEAN CARN/TSOP FZ 36775 (CBS)	3	O	160	104	MAGNETIC FIELDS JEAN MICHEL JARRE/Polydor PD 1 6325 (PolyGram)	8	H
109	99	RADIANT ATLANTIC STARR/A&M SP 4833	25	G	161	145	UNLIMITED TOUCH/Prelude PRL 12184	16	G
110	87	THE FOX ELTON JOHN/Geffen GHS 2002 (WB)	12	H	162	197	IN THE HEAT OF THE NIGHT PAT BENATAR/Chrysalis CHR 1236	2	G
111	77	KILLERS IRON MAIDEN/Harvest ST 12141 (Capitol)	13	H	163	138	CELEBRATE KOOL & THE GANG/De-Lite DSR 9518 (PolyGram)	42	H
112	122	COMPUTER WORLD KRAFTWERK/Warner Bros. HS 3549	12	H	164	175	BLUE TATTOO PASSPORT/Atlantic SD 19304	2	H
113	118	THREE FOR LOVE SHALAMAR/Solar BZL1 3577 (RCA)	33	H	165	168	FRANKE & THE KNOCKOUTS/Millennium BXL1 7755 (RCA)	23	H
114	114	WORD OF MOUTH JACO PASTORIUS/Warner Bros. BSK 3535	5	H	166	—	HANG ON FOR YOUR LIFE SHOOTING STAR/Virgin NFE 37407 (Epic)	1	O
115	92	THE NATURE OF THE BEAST APRIL WINE/Capitol SOO 12125	30	H	167	—	TIME/Warner Bros. BSK 3598	1	H
116	126	SIMPLICITY TIM CURRY/A&M SP 4830	2	H	168	116	NIGHTS (FEEL LIKE GETTING DOWN) BILLY OCEAN/Epic FE 37406	7	O
117	100	SEVEN YEAR ACHE ROSANNE CASH/Columbia JC 36965	26	O	169	129	NIGHTWALKER GINO VANNELLI/Arista AL 9536	20	H
118	119	RIT LEE RITENOUR/Elektra 6E 331	18	H	170	162	GAP BAND III/Mercury SRM 1 4003 (PolyGram)	32	H
119	88	DOUBLE FANTASY JOHN LENNON/YOKO ONO/Geffen/GHS 2001 (WB)	36	H	171	182	AUTUMN PIANO SOLOS GEORGE WINSTON/Windham Hill C 1012	10	G
120	130	NEW TOY LENE LOVICH/Stiff/Epic SE 37452	3	O	172	166	GALAXIAN JEFF LORBER FUSION/Arista AL 9545	16	H
121	90	BLUE AND GREY POCO/MCA 5227	6	H	173	149	ZENYATTA MONDATTI THE POLICE/A&M 4831	42	H
122	128	GREATEST HITS DOORS/Elektra 5E 5151	38	H	174	169	SEND YOUR LOVE AURRA/Salsoul SA 8538 (RCA)	43	H
123	—	BROTHERS OF THE ROAD ALLMAN BROTHERS BAND/Arista AL 9564	1	H	175	165	HOT, LIVE AND OTHERWISE DIONNE WARWICK/Arista A2L 8605	10	L
124	125	VISAGE Polydor PX 1 501 (PolyGram)	5	O	176	150	TELL ME WHERE IT HURTS WALTER JACKSON/Columbia FC 37132	12	O
125	127	THE RIGHT PLACE GARY WRIGHT/Warner Bros. BSK 3511	8	H	177	178	LIVE AT THE RITZ ROCKATS/Island ILPS 9626 (WB)	6	H
126	97	CLASS REDDINGS/Believe in a Dream FZ 37175 (CBS)	7	O	178	163	DAD LOVES HIS WORK JAMES TAYLOR/Columbia FC 37009	23	O
127	103	BAD FOR GOOD JIM STEINMAN/Epic/Cleve. Intl. FE 36531	18	O	179	171	SEASON OF GLASS YOKO ONO/GHS 2004 (WB)	9	H
128	105	APPLE JUICE TOM SCOTT/Columbia FC 37419	7	O	180	135	WHAT CHA' GONNA DO FOR ME CHAKA KHAN/Warner Bros. HS 3526	16	H
129	—	TOO SOS BAND/Tabu FZ 37449 (CBS)	1	O	181	153	TASTY JAM FATBACK/Spring SP 1 6731 (PolyGram)	12	H
130	142	JUST A LIL' BIT COUNTRY MILLIE JACKSON/Spring SP 1 6730 (PolyGram)	4	H	182	139	BEING WITH YOU SMOKEY ROBINSON/Tamla T8 375M1 (Motown)	29	H
131	131	MY ROAD OUR ROAD LEE OSKAR/Elektra 5E 526	3	H	183	187	FUSE I/CTI 9003	2	H
132	—	AND THEN HE KISSED ME RACHEL SWEET/Columbia ARC 37077	1	O	184	185	LIVE FROM LINCOLN CENTER SUTHERLAND, HORNE, PAVAROTTI, BONYNGE/London Digital LDR 72009 (PolyGram)	6	O
133	136	EXPOSED/A CHEAP PEEK AT TODAY'S PROVOCATIVE NEW ROCK VARIOUS ARTISTS/CBS X2 37124	10	O	185	164	I KINDA LIKE ME GLORIA GAYNOR/Polydor PD 1 6324 (PolyGram)	6	H
134	134	FRIDAY NIGHT IN SAN FRANCISCO AL DiMEOLA, JOHN McLAUGHLIN, PACO DeLUCIA/Columbia FC 37152	13	O	186	148	FACE DANCES THE WHO/Warner Bros. HS 3516	21	H
135	110	WANTED DREAD & ALIVE PETER TOSH/Rolling Stones/EMI-America SO 17055	7	H	187	174	HI-GLOSS/Prelude PRL 12185	10	G
136	137	AMERICAN EXCESS POINT BLANK/MCA 5189	9	H	188	180	SOPHISTICATED LADIES (ORIGINAL BROADWAY CAST) RCA CBL2 4053	5	O
137	132	BREAKING ALL THE RULES PETER FRAMPTON/A&M SP 3722	11	H	189	190	WATTS IN A TANK DIESEL/Regency RY 9603 (MCA)	4	G
138	140	SUPER TROUPER ABBA/Atlantic SD 16023	35	H	190	—	THE POWER OF ROCK AND ROLL FRANK MORINO/Columbia FC 37099	1	O
139	146	FAME (ORIGINAL SOUNDTRACK) RSO RX 1 3080	65	H	191	167	IT'S WINNING TIME KLIQUE/MCA 5198	9	H
140	113	KINGS OF THE WILD FRONTIER ADAM AND THE ANTS/Epic NJE 37033	27	O	192	—	HAVE BAND WILL TRAVEL GRINDERSWITCH/Robox RBX 8101	1	H
141	124	DEDICATION GARY U.S. BONDS/EMI-America SO 17051	17	H	193	—	GARY O'/Capitol ST 12157	1	H
142	123	I'VE GOT THE ROCK 'N' ROLLS AGAIN JOE PERRY PROJECT/Columbia FC 37364	7	O	194	199	YELLOWJACKETS/Warner Bros. BSK 3573	2	H
143	144	EL RAYO-X DAVID LINDLEY/Asylum 5E 524	15	H	195	176	LOVE KEYS EDDIE KENDRICKS/Atlantic SD 19294	6	H
144	151	YEARS AGO STATLER BROTHERS/Mercury SRM 1 6002 (PolyGram)	6	H	196	183	ROCK 'N' ROLL WARRIORS SAVOY BROWN/Town House ST 7002 (Accord)	7	H
145	109	SUPERMAN II (ORIGINAL SOUNDTRACK)/Warner Bros. HS 3505	8	H	197	173	A WOMAN'S GOT THE POWER A'S/Arista AL 9554	6	H
146	158	VOYEUR DAVID SANBORN/Warner Bros. BSK 3546	21	H	198	133	SOMETIMES LATE AT NIGHT CAROLE BAYER SAGER/Boardwalk NB 1 33237	13	H
147	147	HUSH JOHN KLEMMER/Elektra 5E 527	12	H	199	141	HERE COMES THE NIGHT DAVID JOHANSEN/Blue Sky FZ 36589 (CBS)	9	O
148	172	CAPTURED JOURNEY/Columbia KC2 37616	2	O	200	188	ROUND TWO JOHNNY VAN ZANT/Polydor PD 1 6322 (PolyGram)	12	H
149	157	KING OF THE ROAD BOXCAR WILLIE/Jam 5084	3	G					
150	156	AFRICA, CENTER OF THE WORLD ROY AYERS/Polydor PD 6327 (PolyGram)	4	H					
151	152	BALANCE/Portrait NFR 37337 (CBS)	4	O					
152	155	FRIENDS OF MR. CAIRO JON & VANGELIS/Polydor PD 1 6326 (PolyGram)	2	H					

A/C Chart

AUGUST 22, 1981

Aug. 22
Aug. 15

1	2	ENDLESS LOVE DIANA ROSS & LIONEL RICHIE Motown 1519	6
2	7	(THERE'S) NO GETTIN' OVER ME RONNIE MILSAP / RCA 12264	8
3	1	QUEEN OF HEARTS JUICE NEWTON / Capitol 4997	10
4	4	SLOW HAND POINTER SISTERS / Planet 47929 (E/A)	11
5	5	TOUCH ME WHEN WE'RE DANCING CARPENTERS / A&M 2344	9
6	3	I DON'T NEED YOU KENNY ROGERS / Liberty 1415	10
7	14	STEP BY STEP EDDIE RABBIT / Elektra 47174	4
8	9	LADY (YOU BRING ME UP) COMMODORES / Motown 1514	7
9	12	THAT OLD SONG RAY PARKER, JR. & RAYDIO / Arista 0616	6
10	13	FEELS SO RIGHT ALABAMA / RCA 12236	8
11	16	FOR YOUR EYES ONLY SHEENA EASTON / Liberty 1418	4
12	6	THEME FROM THE GREATEST AMERICAN HERO JOEY SCARBURY / Elektra 47147	13
13	15	WHO'S CRYING NOW JOURNEY / Columbia 18 02241	5
14	17	COOL LOVE PABLO CRUISE / A&M 2349	6
15	8	HEARTS MARTY BALIN / EMI-America 8084	11
16	21	I COULD NEVER MISS YOU (AS MUCH AS I DO) LULU / Alfa 7006	5
17	18	LOVE ON A TWO WAY STREET STACY LATTISAW / Cotillion 46015 (Atl)	7
18	23	WE'RE IN THIS LOVE TOGETHER AL JARREAU / Warner Bros. 49746	6
19	20	SOME DAYS ARE DIAMONDS (SOME DAYS ARE STONE) JOHN DENVER / RCA 12246	9
20	10	BOY FROM NEW YORK CITY MANHATTAN TRANSFER / Atlantic 3816	13
21	25	CHLOE ELTON JOHN / Geffen 49788 (WB)	4
22	22	SUMMER'S HERE JAMES TAYLOR / Columbia 11 02093	5
23	33	A HEART IN NEW YORK ART GARFUNKEL / Columbia 18 02307	3
24	24	REALLY WANT TO KNOW YOU GARY WRIGHT / Warner Bros. 49769	5
25	27	IT'S JUST THE SUN DON McLEAN / Millennium 11809 (RCA)	3
26	34	ARTHUR'S THEME (BEST THAT YOU CAN DO) CHRISTOPHER CROSS / Warner Bros. 49787	2
27	30	MEDLEY BEACH BOYS / Capitol 5030	3
28	29	YOU DON'T KNOW ME MICKY GILLEY / Epic 14 02172	4
29	26	DON'T GIVE IT UP ROBBIE PATTON / Liberty 1420	5
30	11	TIME ALAN PARSONS PROJECT / Arista 0598	11
31	44	HOLD ON TIGHT ELO / Jet 02408 (CBS)	2
32	38	THE VOICE MOODY BLUES / Threshold 602 (PolyGram)	2
33	35	MAGIC MAN HERB ALPERT / A&M 2356	3
34	19	THE ONE THAT YOU LOVE AIR SUPPLY / Arista 0604	13
35	28	MODERN GIRL SHEENA EASTON / EMI-America 8080	11
36	37	LOVE LIGHT YUTAKA / Alfa 7004	5

CHARTMAKER OF THE WEEK

37	—	WHEN SHE WAS MY GIRL FOUR TOPS Casablanca 2338 (PolyGram)	1
38	31	IT'S NOW OR NEVER JOHN SCHNEIDER / Scotti Bros. 6 02105 (CBS)	10
39	—	ALL I HAVE TO DO IS DREAM ANDY GIBB AND VICTORIA PRINCIPAL / RSO 1065 (PolyGram)	1
40	32	SWEET BABY STANLEY CLARKE / GEORGE DUKE / Epic 19 01052	14
41	36	ELVIRA OAK RIDGE BOYS / MCA 51084	12
42	39	ALL THOSE YEARS AGO GEORGE HARRISON / Dark Horse 49729 (WB)	13
43	40	AMERICA NEIL DIAMOND / Capitol 4994	17
44	41	IS IT YOU? LEE RITENOUR / Elektra 47124	15
45	42	EVERLASTING LOVE REX SMITH & RACHEL SWEET / Columbia 18 02169	6
46	43	HEAVEN CARL WILSON / Caribou / CBS 2136	8
47	45	STRONGER THAN BEFORE CAROLE BAYER SAGER / Boardwalk 02054	12
48	46	PROMISES BARBRA STREISAND / Columbia 02065	13
49	49	FOXY GEORGE FISCHOFF / Heritage 300	3
50	47	BETTE DAVIS EYES KIM CARNES / EMI-America 8077	19



Backstage with John Denver



Following John Denver's recent sold-out concert at the Brendan Byrne Arena in the New Jersey Meadowlands, he was greeted in his dressing room by RCA Records executives. Pictured from left are: Jack R. Craigo, division vice president, RCA Records—U.S.A. and Canada; Robert Summer, president, RCA Records; Denver; Harold Thau, president of Spectrum Management Corp.; and Sal Bonafede, president of Management III.

Ronnie Lippin Bows PR Firm

■ LOS ANGELES—Ronnie Lippin, former director of national publicity for RSO Records, has announced the formation of Ronnie Lippin Public Relations.

During her twelve-year career in the entertainment business, Lippin has handled film, personality, corporate and music public relations.

Ronnie Lippin Public Relations will represent the Robert Stigwood Organization (working as an outside consultant) and will also handle a select group of recording artists.

Tree Re-Signs Joe Tex

■ NASHVILLE—Buddy Killen, president of Tree International publishers here, has announced the re-signing of writer/artist Joe Tex to a long-term writer's agreement.

Platters 'Treasury' Planned by Trefferson

■ NEW YORK—Arthur Trefferson has announced that he has entered into partnership with Tony Williams, the original lead singer of the Platters, to release a three-volume "Treasury of Platters Golden Hits" as sung in concert by Williams.

NAB Preview (Continued from page 32)

day. The NAB VP also noted that the physical facilities available at the Chicago downtown Hyatt will allow larger numbers of participants at each workshop and forum.

Among the workshops that are sure to be most heavily attended is "The Wonderful World of 24-Hour Satellite Programming," moderated by Rick Sklar, vice president of programming for ABC Radio Enterprises, who is in charge of two satellite programming services soon to be launched by ABC. The panelists, all entrepreneurs in the satellite programming field, are Dwight Case of Sunbelt Broadcasting, originators of the Transtar service; Craig Hodgson of Continental Radio, originators of a contemporary religious format fed by satellite; Kent Burkhart, of Burkhart, Abrams and Associates and the Satellite Music Network (SMN); and Marlin Taylor of Bonneville Broadcast Consultants, who have announced plans to deliver their syndicated beautiful music format via satellite.

A workshop dealing with present and future applications of computer technology to radio, titled "Microprocessors: You'll Be Operating One (or More!) Within 36 Months," will be moderated by John Gehron, vice president and station manager of WLS AM and FM, Chicago. The panelists will be Steve Casey of Warner-Amex;

Bobby Hattrick, national PD for Doubleday Broadcasting; and Brian Apple of Haymann-Apple, manufacturers of computers. Two workshops will be devoted to outside programming sources, and the suppliers segment will include Norman Pattiz, president of Westwood One; Bobby Rich, director of specialized programming consultation for Drake-Chenault Enterprises; and Jeff Pollack, president of Jeff Pollack Communications, Inc. An impartial NAB board member will moderate this workshop.

Pellegrino

(Continued from page 4)

Pellegrino fills the post vacated by Don Colberg who has been on medical leave. Colberg is returning to the company in a part-time advisory/consultant position. Former vice president, pop promotion and acting promotion department head Bill Cataldo has left the company.

Pellegrino joined PolyGram earlier this year as director, national promotion, after four years at Columbia Records, first in sales and marketing and later in promotion. Pellegrino's last position at Columbia was director, national promotion. He began his music business career in the sales and purchasing department of ABC Records.

Record World Black Oriented Music

Black Music Report

By NELSON GEORGE

■ **Swamp Dogg's** signing with Takoma Records is a welcome event, for the Dogg (real name **Jerry Williams**) is one of the most interesting singer-songwriters in black music. His career has been marked by label shifts (he has recorded previously for seven other labels), fine songs (his "She's All I Got" was a number-one country song for **Johnny Paycheck**), and a series of wonderfully idiosyncratic albums. His first, "Total Destruction of Your Mind," on **Wally Roker's** defunct Canyon Records, is an underground classic, which at its release was compared favorably to **Sly Stone's** work. A 1975 album on Island, "Have You Heard This Story?", is a personal favorite of mine. The lyrics turn traditional black music stereotypes on their ear, the arrangements are fresh and surprising, and Swamp Dogg's liner notes are hilarious, documenting the singer's dispiriting adventures in the record business. If his new Takoma release "I'm Not Selling Out, I'm Just Buying In," is anything like his previous efforts, it should be one of the year's more provocative albums.

Rumors are strong that **Mick Jagger** offered the Soul Clan (**Wilson Pickett, Solomon Burke, Ben E. King, Joe Tex, Don Covay**) a recording contract with his Rolling Stones Records. But **Art Collins**, vice president of the label, says, "In our wildest dreams we aren't planning on signing the Soul Clan." In any case, the Clan members have been recording in New York and making arrangements for a national tour. Incidentally, there is an excellent interview with King in the August 1981 edition of the oldies collectors magazine, "Goldmine."

A look at *Record World's* black music charts over the past two months shows female vocalists faring much better than their male counterparts. **Debra Laws, Evelyn King, Teena Marie, Stacy Lattisaw, Cheryl Lynn, the Pointer Sisters, Taana Gardner, Grace Jones** and **Chaka Kahn** have all scored significant single and album success this summer, but with the exception of **Rick James** and **Frankie Smith**, few male solo acts have done as well. Male voices have been represented more in group situations (the **Commodores, Brothers Johnson, Cameo, Atlantic Starr**).

Duets have done well. There is "Endless Love" featuring **Diana Ross** and **Lionel Richie**, "Two Hearts" with **Stephanie Mills** and **Teddy Pendergrass**, "Can't We Fall In Love Again" by "Broadway" **Phyllis Hyman** and **Michael Henderson**, and the most unusual vocal combination of the year, **Richard "Dimples" Fields** and **Betty Wright** on "She's Got Papers on Me." Though the latter is not available as a single, Wright's scalding rap has made it everybody's favorite song and propelled Fields' debut album into the black oriented top ten. Of course, the question on everyone's mind is, will there be a sequel? — and if there is, whose album will it be on, Wright's next or Fields' next?

SHORT STUFF: **LeBaron Taylor**, CBS Records' divisional affairs vice president, was elected president of the National Association of Market Developers at its recent convention in Philadelphia. NAMD is a professional organization for minorities in public relations, marketing and communications that focuses on the needs of the black consumer. . . "Black Music Countdown featuring **Issac**

(Continued on page 38)

Leo Graham: The Latest Hot Producer from Chicago

By NELSON GEORGE

■ **NEW YORK**—Chicago has a long tradition of quality rhythm & blues music. **Curtis Mayfield, Carl Davis, Johnny Pate, Skip Scarborough, Maurice White**, and the late **Charles Stepney** are among the top producer-arrangers who have emerged from the second city. To that list can now be added **Leo Graham**, who has led the **Manhattans** to a gold record (the "After Midnight" album) and a Grammy award (best R&B vocal performance, group for "Shining Star"). The cross-over success of **Champaign's** debut single, "How 'Bout Us," and the steady sales of **Tyrone Davis** are also reflections of **Graham's** talent. The **Manhattans'** new album, "Black Tie," and single, "Just One Moment Away,"

are both on the *Record World* Black Oriented Charts.

Graham grew up in Chicago and for most of the 1960s performed on the active local club scene as a guitarist and vocalist. He didn't record in all those years, he recalled in a recent interview, "but I was writing and arranging all along. In 1970 I began working with **Tyrone Davis** when he was still on **Brunswick Records**. In 1974 I signed an artist contract with **Curtis Mayfield's** **Curtom Records** and released about three singles for them. Then I got involved with **Linda Clifford** and produced some sides on her."

Graham's first commercial successes as a producer-writer came with (Continued on page 39)

Carl Carlton in Detroit

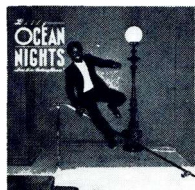


Carl Carlton's multi-city promotion tour for his "She's a Bad Mama Jama" single and "Carl Carlton" album for 20th Century-Fox Records included a stop at Detroit's WCHB radio. Pictured from left are: **Wade "Butterball" Briggs**, operations manager; **Lonzaree Davy**, traffic manager; **Carlton**; and **Donny Brooks**, national promotion director for 20th.

PICKS OF THE WEEK

NIGHTS (FEEL LIKE GETTING DOWN)

BILLY OCEAN - Epic FE 37406



The title cut was a huge BOS smash, but there is more to **Billy Ocean** than one song. "Stay the Night," "Don't Say Stop" and "Whatever Turns You On" show a singer-writer of unusual invention. With co-writers and producers **Ken Gold** and **Nigel Martinez**, Ocean has created one of 1981's best albums.

SLY AND THE FAMILY STONE ANTHOLOGY

Epic E2 37071



Sly's impact on black pop music has been monumental, and this two-record set contains all the key recordings from "Dance to the Music" to "Everybody Is a Star" to "Que Sera, Sera (Whatever Will Be, Will Be)." This is the best package of vintage **Sly** available and a must for any black music aficionado.

BREAKIN' AWAY

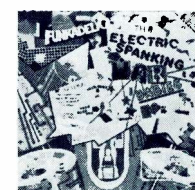
AL JARREAU - Warner Bros. BSK 3576



Jarreau is easily one of the most talented singers of our time and may one day be regarded as one of the finest vocalists ever. On this nine-song collection, produced by **Jay Graydon**, (of **Manhattan Transfer** fame) a fine balance is created between **Jarreau's** eclectic talents and a more commercial approach.

THE ELECTRIC SPANKING OF WAR BABIES

FUNKADELIC - Warner Bros. BSK 3482



The latest chapter in the continuing saga of the **P-Funk** mob finds **Uncle Jam (George Clinton)** joined by **Sly Stone** on "The Funk Gets Stronger," a two-part funk jam. **Funk** all-stars **Bootsy Collins** and **Junie Morrison** enter the fray as well. The title track, "Oh, I," and "Icka Prick" are worth hearing.

Black Oriented Singles

AUGUST 22, 1981

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

Aug. 22	Aug. 15		WKS. ON CHART
1	3	ENDLESS LOVE DIANA ROSS & LIONEL RICHIE Motown 1519	7
2	2	SQUARE BIZ TEENA MARIE / Gordy 7202 (Motown)	9
3	1	I'M IN LOVE EVELYN KING / RCA 12243	10
4	7	SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED) CARL CARLTON / 20th Century Fox 2488 (RCA)	9
5	5	SHAKE IT UP TONIGHT CHERYL LYNN / Columbia 11 02102	13
6	6	LADY (YOU BRING ME UP) COMMODORES / Motown 1514	9
7	4	LOVE ON A TWO WAY STREET STACY LATTISAW / Cotillion 46015 (Atl)	12
8	9	JUST BE MY LADY LARRY GRAHAM / Warner Bros. 49744	9
9	11	SLOW HAND POINTER SISTERS / Planet 47929 (E/A)	11
10	8	DOUBLE DUTCH BUS FRANKIE SMITH / WMOT 8 5356	23
11	10	GIVE IT TO ME BABY RICK JAMES / Gordy 7197 (Motown)	21
12	15	I LOVE YOU MORE RENE & ANGELA / Capitol 5010	8
13	28	SUPER FREAK (PART 1) RICK JAMES / Gordy 7205 (Motown)	3
14	12	FREAKY DANCIN' CAMEO / Chocolate City 3225 (PolyGram)	16
15	19	I'LL DO ANYTHING FOR YOU DENROY MORGAN / Becket 45 5	8
16	13	VERY SPECIAL DEBRA LAWS / Elektra 47142	13
17	14	SEND FOR ME ATLANTIC STARR / A&M 2340	11
18	20	CAN'T WE FALL IN LOVE AGAIN PHYLIS HYMAN AND MICHAEL HENDERSON / Arista 0606	8
19	24	THIS IS FOR THE LOVER IN YOU SHALAMAR / Solar 12250 (RCA)	9
20	22	JUST ONE MOMENT AWAY MANHATTANS / Columbia 18 02191	8
21	25	WE'RE IN THIS LOVE TOGETHER AL JARREAU / Warner Bros. 49746	6
22	26	SWEAT (TIL YOU GET WET) BRICK / Bang 02246 3 (CBS)	5
23	16	THE REAL THING BROTHERS JOHNSON / A&M 2343	10
24	17	ARE YOU SINGLE AURRA / Salsoul 2139 (RCA)	18
25	18	HEARTBEAT TAANA GARDNER / West End 1232	17
26	31	ON THE BEAT B.B.&Q. BAND / Capitol 4993	4
27	34	THAT OLD SONG RAY PARKER, JR. & RAYDIO / Arista 0616	6
28	30	FUNTOWN U.S.A. RAFAEL CAMERON / Salsoul 2144 (RCA)	8
29	39	SILLY DENIECE WILLIAMS / ARC / Columbia 18 02406	4
30	36	HERE I AM DYNASTY / Solar 47932 (E/A)	6
31	32	ANYBODY WANNA DANCE EBONEE WEBB / Capitol 5008	8
32	37	DO IT NOW (PART 1) S.O.S. BAND / Tabu 6 02125 (CBS)	6
33	41	STAY THE NIGHT LA TOYA JACKSON / Polydor 2177 (PolyGram)	5
34	35	HOLD TIGHT CHANGE / Atlantic / RFC 3832	7
35	52	WHEN SHE WAS MY GIRL FOUR TOPS / Casablanca 2338 (PolyGram)	2
36	38	WE CAN WORK IT OUT CHAKA KHAN / Warner Bros. 49759	6
37	43	A LITTLE BIT OF JAZZ NICK STRAKER BAND / Prelude 8034	4
38	47	IT'S YOU AFTERBACH / ARC / Columbia 18 02222	4
39	42	SHINE YOUR LIGHT GRAINGERS / BC 4009	4
40	45	HE'S JUST A RUNAWAY SISTER SLEDGE / Cotillion 46017 (Atl)	5



41	46	TURN OUT THE NIGHTLIGHT TAVARES / Capitol 5019	5
42	50	WIKKA WRAP EVASIONS / Sam 81 5020	3
43	48	TURN IT OUT EMOTIONS / ARC / Columbia 18 02239	4
44	44	FUNKY BEBOP VIN ZEE / Emergency 4512	5
45	49	YOU WERE RIGHT GIRL NATALIE COLE / Capitol 5021	5
46	51	MAGIC MAN HERB ALPERT / A&M 2356	3
47	56	NEVER TOO MUCH LUTHER VANDROSS / Epic 14 02409	3
48	53	GONNA FIND HER TIERRA / Boardwalk 11112	4
49	54	CLASSY LADY NOEL POINTER / Liberty 1421	4
50	58	FREEWAY PEACHES & HERB / Polydor / MVP 2178 (PolyGram)	3
51	27	SEARCHING TO FIND THE ONE UNLIMITED TOUCH / Prelude 8029	14
52	21	RUNNING AWAY MAZE FEATURING FRANKIE BEVERLY / Capitol 5000	15
53	63	SUMMER FUN BILL SUMMERS AND SUMMERS HEAT / MCA 51138	2
54	59	KNOCK! KNOCK! DAZZ BAND / Motown 1515	3
55	61	DO YOU LOVE ME PATTI AUSTIN / Qwest 49754 (WB)	3
56	62	SECRET COMBINATION RANDY CRAWFORD / Warner Bros. 49767	3

CHARTMAKER OF THE WEEK

57	—	LOVE ALL THE HURT AWAY ARETHA FRANKLIN & GEORGE BENSON Arista 0624	1
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58	64	GENERAL HOSPI-TALE AFTERNOON DELIGHTS / MCA 51148	2
59	—	STAY ALIVE RONNIE LAWS / Liberty 1424	1
60	33	YOU STOPPED LOVING ME ROBERTA FLACK / MCA 51126	9
61	68	LET'S DANCE (MAKE YOUR BODY MOVE) WEST STREET MOB / Sugarhill 763	2
62	—	LOVE HAS COME AROUND DONALD BYRD AND 125TH STREET, NYC / Elektra 47168	1
63	69	IF THAT'LL MAKE YOU HAPPY GLADYS KNIGHT & THE PIPS / Columbia 18 02413	2
64	—	MIGHTY FINE TTF / Gold Coast 1109	1
65	23	TWO HEARTS STEPHANIE MILLS / 20th Century Fox 2492 (RCA)	18
66	66	DANCING ON THE FLOOR (HOOKED ON LOVE) THIRD WORLD / Columbia 18 02170	3
67	29	NIGHT (FEEL LIKE GETTING DOWN) BILLY OCEAN / Epic 19 02053	16
68	—	EVERYBODY'S BROKE HERBIE HANCOCK / Columbia 18 02404	1
69	—	AIMING AT YOUR HEART TEMPTATIONS / Gordy 7208 (Motown)	1
70	40	BODY MUSIC STRIKERS / Prelude 8025	19
71	65	LET ME LET YOU ROCK ME SUE ANN / Warner Bros. 49750	3
72	55	I'VE BEEN WATCHING YOU MIDNIGHT STAR / Solar 47933 (E/A)	5
73	—	GET ON UP DO IT AGAIN SUZY Q / Atlantic / RFC 3837	1
74	57	(OH I) NEED YOUR LOVIN' EDDIE KENDRICKS / Atlantic 3796	7
75	70	COOL LOVE PABLO CRUISE / A&M 2349	3

K-97 Welcomes the Jacksons



Radio station WHRK (K-97) recently welcomed Epic recording artists the Jacksons to Memphis for a concert. Pictured from left are (kneeling): Robert Jon of K-97, Magic Johnson of the Los Angeles Lakers, and Big John Priester; (standing): Leon Griffin of K-97; Michael Jackson; contest winner Sharon Madden; Jackie Jackson; contest winner Diane Huggins; Marlon Jackson; K-97 program director Ron Olson; and Tito Jackson.

Black Music Report (Continued from page 37)

Hayes" debuts on 110 stations on October 3. The syndicated two-hour program will provide a weekly rundown of the top black hits, with Hayes hosting and doing interviews. Don Studley is executive producer . . . Hayes will also be introducing a line of clothes in the fall . . . Producer Patrick Adams (of "In the Bush" fame) just cut a new **Main Ingredient** album for RCA and a **Salsoul Orchestra** Christmas LP at New York's Blank Tape Studio . . . Exceptional blues guitarist **Jimmy Johnson** will be performing on the east coast in late August. For more info about the Delmark Records artist, call (315) 528-8834 . . . Peach Tree Records of Englewood, New Jersey has a number of new singles, including "Don't Leave the Disco" by **Wanda Raynor**, "You Got the Love" by **Powder**, and "I Need Your Love" by **Arlana Jones**. An album by **Johnny "Vibes" Lambert** is upcoming as well. Call (201) 871-3082 . . . **George Clinton** is producing **Sly Stone's** next album on Warner Bros., despite his legal battle with the label, while Clinton is making his solo recording debut for EMI-America, produced by Mr. Stone . . . A number of albums by veteran musicians are upcoming from the Rounder distribution network. On top for the fall are New Orleans blues pianist **James Booker**; a group that includes **Pinetop Perkins** and **Louis Meyers** recording under the handle "The Legendary Blues Band;" **Gatemouth Brown** in a big-band rhythm & blues set; and a reissue of **James Brown** sides from the 1963-68 period when he recorded for King and Federal Records.

Record World Black Oriented Albums



AUGUST 22, 1981

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

Aug. 22	Aug. 15		WKS. ON CHART
1	1	STREET SONGS RICK JAMES Gordy G8 1002M1 (Motown) (12th Week)	18
2	2	IT MUST BE MAGIC TEENA MARIE / Gordy G8 1004M1 (Motown)	11
3	3	IN THE POCKET COMMODORES / Motown M8 955M1	7
4	4	I'M IN LOVE EVELYN KING / RCA AFL1 3962	6
5	5	DIMPLES RICHARD "DIMPLES" FIELDS / Boardwalk NB 1 33232	7
6	6	LIVE IN NEW ORLEANS MAZE FEATURING FRANKIE BEVERLY / Capitol SKBK 12156	8
7	7	WITH YOU STACY LATTISAW / Cotillion SD 16049 (Atl)	6
8	9	BLACK & WHITE POINTER SISTERS / Planet P 18 (E/A)	8
9	8	WINNERS BROTHERS JOHNSON / A&M SP 3724	6
10	11	KNIGHTS OF THE SOUND TABLE CAMEO / Chocolate City CCLP 2019 (PolyGram)	12
11	14	CARL CARLTON / 20th Century Fox T 628 (RCA)	6
12	15	CHILDREN OF TOMORROW FRANKIE SMITH / WMOT FW 37391	5
13	20	JUST BE MY LADY LARRY GRAHAM / Warner Bros. BSK 3554	3
14	23	ENDLESS LOVE (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS / Mercury SRM 1 2001 (PolyGram)	4
15	13	IN THE NIGHT CHERYL LYNN / Columbia FC 37034	7
16	16	MY MELODY DENIECE WILLIAMS / ARC / Columbia FC 37048	22
17	17	CAN'T WE FALL IN LOVE AGAIN PHYLLIS HYMAN / Arista AL 9544	6
18	12	STEPHANIE STEPHANIE MILLS / 20th Century Fox T 700 (RCA)	15
19	10	THE CLARKE / DUKE PROJECT STANLEY CLARKE / GEORGE DUKE / Epic FE 36918	17
20	18	VERY SPECIAL DEBRA LAWS / Elektra 6E 300	19
21	19	NIGHTCLUBBING GRACE JONES / Island ILPS 9624 (WB)	14
22	22	THE DUDE QUINCY JONES / A&M SP 3721	19
23	26	THE MAN WITH THE HORN MILES DAVIS / Columbia FC 36790	5
24	27	WALL TO WALL RENÉ & ANGELA / Capitol ST 12161	4
25	25	CAMERON'S IN LOVE RAFAEL CAMERON / Salsoul SA 8542 (RCA)	8



CHARTMAKER OF THE WEEK

26 — **BREAKIN' AWAY**

AL JARREAU

Warner Bros. BSK 3576



27	30	BLACK TIE MANHATTANS / Columbia FC 37156	3
28	21	RADIANT ATLANTIC STARR / A&M 4833	24
29	32	B.B.&Q. BAND / Capitol ST 12155	3
30	24	A WOMAN NEEDS LOVE RAY PARKER, JR. & RAYDIO / Arista AL 9543	19
31	—	TOO SOS BAND / Tabu FZ 37449 (CBS)	1
32	35	SWEET AND WONDERFUL JEAN CARN / TSOP FZ 36775 (CBS)	2
33	28	THREE FOR LOVE SHALAMAR / Solar BZL1 3577 (RCA)	30
34	29	SECRET COMBINATION RANDY CRAWFORD / Warner Bros. BSK 3541	14
35	31	WHAT CHA' GONNA DO FOR ME CHAKA KHAN / Warner Bros. HS 3526	17
36	38	DEUCE KURTIS BLOW / Mercury SRM 1 4020 (PolyGram)	8
37	37	STANDING TOGETHER MIDNIGHT STAR / Solar S 19 (E/A)	3
38	39	THE STRIKERS / Prelude PRL 14100	3
39	—	THE ELECTRIC SPANKING OF WAR BABIES FUNKADELIC / Warner Bros. BSK 3482	1
40	40	WANTED DREAD & ALIVE PETER TOSH / Rolling Stones / EMI-America SO 17055	5
41	34	BEING WITH YOU SMOKEY ROBINSON / Tamla T8 375M1 (Motown)	25
42	33	SEND YOUR LOVE AURRA / Salsoul SA 8538 (RCA)	14
43	44	CLASS REDDINGS / Believe in a Dream FZ 37175 (CBS)	7
44	—	TIME / Warner Bros. BSK 3598	1
45	46	JUST A 'LIL BIT COUNTRY MILLIE JACKSON / Spring SP 1 6732 (PolyGram)	3
46	36	NIGHTS (FEEL LIKE GETTING DOWN) BILLY OCEAN / Epic FE 37406	7
47	43	MIRACLES CHANGE / Atlantic / RFC SD 19301	19
48	52	COMPUTER WORLD KRAFTWERK / Warner Bros. HS 3549	2
49	50	STARS ON LONG PLAY STARS ON / Radio RR 16044 (Atl)	11
50	49	BUSTIN' LOOSE (ORIGINAL SOUNDTRACK) ROBERTA FLACK / MCA 5141	7
51	54	ALICIA ALICIA MYERS / MCA 8181	2
52	53	IT'S WINNING TIME KLIQUE / MCA 5198	11
53	41	TASTY JAM FATBACK / Spring SP 1 6731 (PolyGram)	12
54	42	GAP BAND III / Mercury SRM 1 4003 (PolyGram)	32
55	45	WINELIGHT GROVER WASHINGTON, JR. / Elektra 6E 305	30
56	56	RIT LEE RITENOUR / Elektra 6E 331	2
57	57	LET THE MUSIC PLAY DAZZ BAND / Motown M8 957M1	5
58	47	UNLIMITED TOUCH / Prelude PRL 12184	13
59	51	MISTAKEN IDENTITY KIM CARNES / EMI-America SO 17052	8
60	48	L.J. REYNOLDS / Capitol ST 12127	9

Leo Graham (Continued from page 37)

Davis. "Could I Forget If I Tried," "There It Is," and "Turning Point" were all popular Davis-Graham collaborations. "There It Is" did quite well pop, went top 30 pop in fact," Graham recalled. "But 'Turning Point' seemed to make more of a splash. He worked a long time on that song."

Graham said he has been "disappointed" by the sales of Davis' recent releases. "The material has been good and the talent is definitely still there," he said. "No one can foresee the future, but I feel that his new album, 'Everything In It's Place,' will do better. Tyrone's fans are the older folks, but that doesn't mean he can't appeal to younger buyers with the right song. The challenge is to make

Tyrone's records sound contemporary, yet maintain the style his older fans enjoy."

In 1976 Columbia asked Graham to work with the Manhattans—a move that has been rewarding all around. Graham views the group's experience (the three original members have been together since 1964) and lead singer Gerald Alston as their major assets. "Alston is one of the greatest singers around today," Graham said.

"To get that extra fire out of him I sometimes like to make Gerald a little uncomfortable in the studio. I find that if a singer feels too comfortable you don't get their best. So I'll make him go up another half-step or whole step in key to make him stretch. You want that

singer to peak at the top of the song."

Of Champaign's single Graham said, "I have to admit I was surprised at how well it did." He found working with the young self-contained band quite different from his experience with veteran performers: "Each of them had a different concept on how certain things should sound, so it took a little longer to get things running smoothly."

Unlike many producers who add vocals last, Graham likes his singers to perform over just the rhythm track. "Singing over the complete track ties the singer up and doesn't leave any room for ad libs, the kind of little tricks a singer may use to make a record come alive. You can arrange the horns and strings, etc. around the singer later. I think this gives the singer more

chance to be creative."

Of the current Chicago music scene Graham said, "Many of the top talents followed Earth, Wind & Fire out to California. But that has left me with the pick of the top young musicians. I work with them to smooth out the rough edges. For example, they may be a little intimidated by working in a studio. But once you get past that you have a valuable player."

Graham uses veteran arranger-keyboardist James Mack on most of his sessions as well as Morris Jennings on drums and Paul Richmond on bass. The latter co-wrote the Manhattans' "Shining Star" with Graham. His next project will be Kokomo, a European R&B group that had a disco hit with Bobby Womack's "I Can Understand It" in the mid-70s.

Disco File

By BRIAN CHIN

■ WHAT GOES AROUND COMES AROUND: It's by now obvious to everyone that there's more interest in club music—disco, R&B and rock—than at any time in at least two years. We hear noises from most major companies that they hope they'll be able to delve into the specialist market without upsetting it as they had in 1979, and I'd say, for the most part, we have generally better taste, and, for sure, a better sense of how to gauge our successes in the marketplace, at street level. The new profusion of music makes for a hurried Disco File nowadays, but I assure one and all that I'm not slighting any records: anything that appears in this space is rated at least "highly recommended."

Our personal favorites this week indicate the variety of music available lately: old and new artists, productions from America, Europe and the Caribbean. **Gladys Knight and the Pips'** new album, "Touch" (Columbia), overwhelms on the first listen. It's their second with writer/producers **Nick Ashford** and **Valerie Simpson**, and freer, more open than last year's "About Love." The two prime dance cuts were referred to Pavillion's **John Luongo** for final mixes, and they show up with sparkle and snap, especially "I Will Fight" (4:10), another of A/S's ingenious lyrical motifs, sung heartily to an electro-gospel beat—one big up, festive, militant and tender. "Reach High" (4:25) also injects an inspirational message with party-time energy. **Central Line's** "Walking Into Sunshine" (Mercury/U.K.) was sent to us by Phonogram's London office and even serviced to at least one major pool here in New York. We've tried not to go overboard on British imports, but "Sunshine" is a perfect summer sound that manages a notably fresh, unobtrusive use of synthesizer in the rhythm section, and a light, Doobie-ish pop/rock vocal sound. Find it if you can (and catch Vince Aletti's British soul roundup in the current Village Voice). **Kelly Marie's** album, "Feels Like I'm In Love" (Coast to Coast), is named, of course, after the inexhaustible title hit, which has been playing almost since its initial 1979 U.K. release. The six additional album cuts are remixed by **Bobby D.J. Guttadaro** for this release, with a rounder, poppier sound augmented by new rhythm and sweetening tracks. Best are "Fill Me With Your Love" (6:15), a great song wrapped in dramatic strings; "Do You Like It Like That" (7:15), which revisits the Latin/Miami bass groove of "Nice and Slow;" and "Loving Just for Fun" (7:01), Kelly with bass-man vocal backups. Altogether charming. **Capricorn's** second single, "Pow Pow Pow" (Emergency), sounds like another left-field R&B radio hit: paced downtempo a bit, it's quite a distance from the colder **Simonetti/Meo** productions of last year. Again, lines jump out—"Shell-shock me with the things you say/Pow, pow, pow;" but the music, sprinkled with jazz soloing and cute '50s effects, is better than ever, and mixed for a more natural effect, too. Fans of their old-line music will like the flip, "Maybe No," another good song, too good to be ignored on the 'B' side. **Gwen McCrae**, whose "Rockin' Chair" broke pop in 1975, is teamed on an upcoming Atlantic album with **Kenton Nix**, producer of Taana Gardner's massive hit, "Heartbeat." Like his previous work, Nix's "Funky Sensation" and "Have a Good Time," on a promo disco disc, have a distinctive urban sound and leave lots of room for the singer to work, and that McCrae does, ad-libbing and shouting in fine Southern style. Good balance: the satiny "Good Time" will be welcomed by DJs who find the get-down "Sensation" too slow. **Manu Dibango**, the creator of "Soul Makossa," the 1973 disco breakthrough, sounds stronger than ever on his surprising and delightful "Ambassador" album (Mango). Like Grace Jones, he's discovered a personal and accessible reggae/soul fusion with top Jamaican session talents, produced by **Geoffrey Chung**. Unlike hers, Dibango's work shimmers with a quiet beauty—check "Happy Feelings" where Dibango "raps" almost under his breath to bright female voices and Dixieland horns; "Cava Chouia," easy-beat Latin jazz, and, just for listening, the gentle "Night Jet." Soothing in tone, but quite exciting in its ambitious synthesis.

DISCO DISCS: Imagination's "Body Talk" (6:20 on MCA, commercially) is a British top 10 hit issued here this week. It's especially eclectic in its classical keyboard motif, while young-sounding voices give a Heatwave feel. The conclusion sweeps up in a slow, imperceptible build. **Dream Machine** is **Norman Whitfield's** latest production, one in which he steps decisively into today's dance groove: "Shakedown" (5:00) on RCA commercially, pumps with a monster-funk bottom and a gutsy female lead, who we have learned is **Taka Boom**. **Roger Troutman**, of the band Zapp, has turned in an appealing, surprisingly direct revival of "I Heard It Through the Grapevine" (an old Whitfield-written hit). The 10:52 version on Warner's promo disco disc holds up very well indeed: the soul and P-Funk flavors mix well, and the vocal and horn work in the second half is just as interesting. Also: **Delia Renee's** "You're Gonna Want Me Back" (5:52 on Airwave, with two instrumental mixes) is polished new-style R&B, which will suggest, thematically, Ramona Brooks' "I Don't Want You

Back;" Renee has a nice bluesy catch in her voice. Two new "dance" records: "Let's Get Crackin'" by **Shock** (Fantasy) and "The Dip" by the **Keith Diamond Band** (Millennium) both seem to leave the steps up to you; both are good electronic funk, with radio and novelty appeal.

REAPPEARANCES: by artists and records. **Amii Stewart**, the voice of 1979's "Knock On Wood," has a new single on Handshake. "Why'd You Have To Be So Sexy" (5:20), for Stewart, is real lowdown material, geared to the U.S. market: she's kittenishly attractive and pure of tone, sounding very good. The flip is the European single, a **Narada Michael Walden** production of "Where Did Our Love Go," (4:26), done as an electronic reggae stomp. **Debbie Harry's** "Backfired" (Chrysalis, promo) is receiving wide club play, of course; notice how everything in the production is balanced on top of the bass, and how sharp Harry's sense of rhythm has become. (It's rumored that she has mixed an even longer version.) The **Strikers'** "Inch By Inch" has been remixed by **Prelude's Francois K.** for a Prelude promo 12-inch; as was true of "Body Music," clarity is greatly improved, and on this cut, lots of unexpectedly pretty tracks are pulled up, especially at the conclusion. The instrumental flip is sequenced in the opposite way, with the pretty stuff up front. **Hamilton Bohannon's** well-loved "Let's Start the Dance," from 1978, has been pulled from the vault and remixed on Phase II disco disc. Now titled, "Let's Start II Dance Again," the track is longer by a half (7:38), and augmented with new synthesizer and vocal material, a rap by **Dr. Perri Johnson**. Mixer **Jonathan Fearing** duplicates the ambience of a large room in this version and "works" the bottom with two sudden drop-out breaks. The **Stylistics'** "What's Your Name" is available now in a longer version on "Closer Than Close" (TSOP), a fine album that reunites them with producer/arranger Thom Bell; "What's Your Name" runs out in a longer instrumental segment, and deserves a full remix job. **Patti Austin's** "Do You Love Me" (Qwest) has been pressed on a promo disco disc in a 5:30 long mix by engineer **Bruce Swedien** and Warners' **Craig Kostich**; it, too, runs out on a long instrumental break. The **Bobbettes'** "Love Rhythm," raved about here last time, is reissued on Radio this week with an eight-minute mix by **Richie Rivera**. The sound is extraordinarily clean, and I can't hear enough of that hot lead singer.

Jazz Beat (Continued from page 22)

The keyboardist's current Columbia single, "Everybody's Broke," featuring **Gavin Christopher** on vocals, is hard-core funk, with nary a hint of jazz, and his forthcoming album is said to be in the same vein. But Hancock has also recorded an album in Japan with the all-star quartet he recently toured with (**Ron Carter** on bass, **Tony Williams** on drums, **Wynton Marsalis** on trumpet), and that album, which will probably also be released in the U.S. at some point, is hard-core jazz, with nary a hint of funk. Keep 'em guessing, Herbie . . . Speaking of fusion (were we?), **James "Blood" Ulmer's** first album for Columbia is called "Free Lancing," and advance reports say it captures the guitarist's distinctive mix of deep funk, free jazz, and a bunch of other stuff beautifully.

Disco File Top 40

- I'M IN LOVE**
EVELYN KING/RCA (12") JD 12244
- GET ON UP DO IT AGAIN**
SUZY Q/Atlantic/RFC (12") DM 4813
- GONNA GET OVER YOU**
FRANCE JOLI/Prelude (12") PRLD 610
- I'LL DO ANYTHING FOR YOU**
DENROY MORGAN/Becket (12") BKD 502
- ON THE BEAT**
B.B.&Q. BAND/Capitol (12") ST 12155
- A LITTLE BIT OF JAZZ**
NICK STRAKER BAND/Prelude (12") PRLD 612
- BUSTIN' OUT**
MATERIAL FEATURING NONA HENDRYX/
Island/ZE (12") IL 9667 (WB)
- DANCIN' THE NIGHT AWAY**
VOGGUE/Atlantic (12") DM 4815
- GIVE IT TO ME BABY/SUPER FREAK**
RICK JAMES/Gordy (12"/12") M35001/G8
1002 M1 (Motown)
- SHAKE IT UP TONIGHT**
CHERYL LYNN/Columbia (12") 48 02103
- LET'S GO DANCIN'**
SPARQUE/West End (12") WES 22135
- SQUARE BIZ/IT MUST BE MAGIC**
TEENA MARIE/Gordy (12"/LP cut) M35000/G
1004 M1 (Motown)
- FIRST TRUE LOVE AFFAIR**
JIMMY ROSS/Quality/RFC (12") QRFC 002
- OUT COME THE FREAKS**
WAS (NOT WAS)/Island/ZE (12") ILPS 9666
(WB)
- ZULU**
QUICK/Pavillion (12") 429 02433 (CBS)
- AIN'T NO MOUNTAIN HIGH ENOUGH/
KNOCKOUT/PAY GIRL**
INNER LIFE/Salsoul (LP cut) SA 8543 (RCA)
- WIKKA WRAP**
EVASIONS/Sam (12") S 12339
- DANCE, IT'S MY LIFE/BODY CONTACT**
MIDNIGHT POWERS/LOI/Importe/12 (LP cuts)
MP 313
- IF YOU WANT ME**
ECSTASY, PASSION AND PAIN/Roy B. (12")
RBDS 2516
- TRY IT OUT/HOLD TIGHT**
GINO SOCCIO/Atlantic/RFC (12") SD 16042
- YOU'RE MY MAGICIAN/YOUR LOVE (re-mix)**
UME/Prism (12") PLP 1009
- WALK RIGHT NOW**
JACKSONS/Epic (12") 49 02403
- SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S
STACKED)**
CARL CARLTON/20th Century-Fox (12") TCD 129
(RCA)
- SHINE YOUR LIGHT**
GRAINGERS/BC (12") 4009
- I LOVE YOU MORE**
RENE AND ANGELA/Capitol (12") ST 12161
- REMEMBER ME/AIN'T NO MOUNTAIN HIGH
ENOUGH**
BOYSTOWN GANG/Moby Dick (12") BTG 231
- CAPITAL TROPICAL**
TWO MAN SOUND/TSR (12") 826
- INCH BY INCH**
STRIKERS/Prelude (12") PRL 14100
- PULL UP TO THE BUMPER**
GRACE JONES/Island (12") ILPS 9624 (WB)
- URGENT**
FOREIGNER/Atlantic (12") SD 16999
- WHO'S BEEN KISSING YOU**
HOT CUISINE/Prelude (12") PRLD 612
- GET IT UP**
TIME/Warner Bros. (12") BSK 3598
- IKO IKO/SAN FRANCISCO SERENADE**
LOVERDE/Prism (12") PDS 406
- TRIPLE DUTCH/DOUBLE DUTCH BUS**
FRANKIE SMITH/WMOT (12") FW 37391
- CHANT NO. 1/FEEL THE CHANT**
SPANDAU BALLET/Chrysalis (12") CDS 2528
- LET'S DANCE (MAKE YOUR BODY MOVE)**
WEST STREET MOB/Sugar Hill (12") 763
- WITH YOU (LP)**
STACY LATTISAW/Cotillion SD 16049 (Atl)
- NUMBERS**
KRAFTWERK/Warner Bros. (LP cut) HS 3549
- HOT SUMMER NIGHT**
VICKI SUE ROBINSON/Prelude (12") PRLD 617
- NEVER TOO MUCH**
LUTHER VANDROSS/Epic (12") 14 02409

*12" non-commercial; *12" discontinued

TIOCH's First Release

By SPEIGHT JENKINS

■ NEW YORK—TIOCH, the new U.S. classical arm of Ariola/Eurodisc, markets Eurodisc records in this country. Their first shipment, just out, is very impressive. The imported pressings have excellent sound with good definition, very clean surfaces and no distortion, and the initial repertory has proved very interesting.

Three major opera recordings, all new to the U.S., are included in the release. Because *Carmen* is *Carmen*, more sales will probably accrue to it than to the others. It is a decidedly interesting (if not completely successful) effort. The conducting by Lorin Maazel is less mannered and more exciting and involved than most of this American maestro's recorded operas. This is a *Carmen* that moves inexorably with a good deal of color from start to finish: accents are not overdone, brilliance and darkness are nicely contrasted and the score is a modified version of Oeser's authentic edition. Certain monemts, such as *Carmen's* sarcasm in Act II, are particularly nicely handled by Maazel, and the entr'actes are lovely.

Of greatest interest to American record buyers is Franco Corelli's second Don Jose on records. Though recorded in the latter part of this protean singer's career, the results are commendable: full, passionate, often overripe but with enough restraint at critical moments to make the whole

Micaela—clear voiced, radiant, charming and totally in command of the style. And Piero Cappuccilli, though seemingly wedded to the idea that loud is always best, sings a smooth Escamillo. The key question of the album is whether Anna Moffo can master *Carmen*. That she is a soprano

is no problem; the opera was composed for sopranos, with mezzos only later making it their role. At this point in the singer's career, she was in good voice, and there are moments when she is astonishingly good. Occasionally, there could be more bite, and Gallic color and mood change could be more in evidence. Still, in a world of flawed *Carmen* recordings—no popular opera has been less successfully served on records—this is not one to ignore.

Mozart's *Abduction from the Seraglio*, unfortunately, is never a very big seller. The Eurodisc recording, however, deserves to be treated well by the American buyer, particularly because of Francisco Araizo's superb Belmonte. He hurls himself into this music, singing with abandon and taking more vocal risks with his large voice than any tenor on record. But because his basic vocal quality is excellent, his style fine and his technique solid, he pulls it off. His "Bauermeister" aria in the final act, arguably the most difficult air Mozart ever wrote for tenor, would bring any audience cheering to its feet, as would incidentally, Edita Gruberovva "Martern aller Arten." The Viennese soprano has more trouble making a point with the previous "Traurigkeit" aria, but she is good throughout. Norbert Orth, familiar from his Metropolitan Opera performances as Pedrillo, sings brilliantly here, and Gudrun Ebel does a fine job with Blondchen. Roland Bracht sings an easy, fluent and amusing Osmin. Heinz Wallberg starts a little tamely in the pit, but as the performance waxes, his style and the superb playing of the Munich Radio Orchestra offers many dividends. More on TIOCH next week.

Classical Retail Tips

■ August is the beginning of fall for the classical record business, the first time that records begin appearing which change substantially the best seller charts, more or less constant since the late spring. This month shows one depressing exception to past years: there are no standard operas on the August horizon, with or without big name stars. Nothing better reflects the parlous economic state of the classical record business: even if operas are the biggest sellers, their production costs cannot be afforded. Of course, many will appear in September and October, but not at anywhere near the level of past years.

From Philips, however, comes an unusual piece, the "eighth and last"

installment of the company's series of Haydn operas, *L'incontro improvviso*, conducted by Antal Dorati. The cast will again include strong members of the international set—Edith Mathis, Barbara Hendricks, Claus Ahnsjoe and Michael Devlin. Of more popular appeal and far greater sales prospects will be the next in Philips recordings with John Williams and the Boston Pops—*Pops on Broadway*, with samples from *Evita*, *A Little Night Music*, *Annie*, *A Chorus Line* and other shows.

In the classical line, however, the Dutch record company offers something new and exciting to many

(Continued on page 46)

Classical Retail Report

AUGUST 22, 1981

CLASSIC OF THE WEEK



SUTHERLAND, HORNE, PAVAROTTI, BONYNGE
LONDON DIGITAL RECORDING

TRIO

SUTHERLAND, HORNE,
PAVAROTTI, BONYNGE

London Digital

BEST SELLERS OF THE WEEK

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

HOLST: THE PLANETS — Rattle — Angel
Digital

MAHLER: SYMPHONY NO. 2 — Solti —
London Digital

STERN 60TH BIRTHDAY CELEBRATION —
Stern, Perlman, Zukerman, Mehta — CBS

SAM GOODY/EAST COAST

BOLLING: SUITE FOR FLUTE AND JAZZ
PIANO — Bolling, Rampal — CBS

THE ART OF VICTORIA DE LOS
ANGELES — Angel

DVORAK: THE JACOBIN — Pro Arte

HOLST: THE PLANETS — Ozawa — Telarc

MAHLER: SYMPHONY NO. 2 — London
Digital

PACHELBEL: KANON — Galway — RCA

PACHELBEL: KANON — Paillard — RCA

ITZHAK PERLMAN PLAYS GREAT
ROMANTIC CONCERTOS — Angel

TCHAIKOVSKY: TRIO — Ashkenazy, Perlman,
Harrell — Angel

TRIO — London Digital

KING KAROL/NEW YORK

BEETHOVEN: SYMPHONY NO. 5 —
Ozawa — Telarc

DIGITAL SPECTACULAR — Pro Arte

HOLST: THE PLANETS — Rattle — Angel
Digital

KORNGOLD: VIOLANTA — Marton,
Jerusalem, Janowski — CBS

PACHELBEL: KANON — Galway — RCA

PROKOFIEV: LOVE FOR THREE ORANGES
SUITE, LT. KIJE SUITE — Marriner — Philips

STERN 60TH BIRTHDAY CELEBRATION —
CBS Mastersound

SULLIVAN: PIRATES OF PENZANCE —
Arabesque

TRIO — London Digital

WAGNER: PARSIFAL — Hofmann, Moll, Van
Dam, Karajan — DG Digital

SPECS/MIAMI

BEETHOVEN: SYMPHONY NO. 5 —

Ozawa — Telarc

MONTSERRAT CABALLE SINGS ARIAS —

Angel

FRANCO CORELLI SINGS ARIAS — Angel

PLACIDO DOMINGO SINGS ARIAS — Angel

NEW YEARS GALA IN VIENNA — Maazel —

DG Digital

OFFENBACH: OVERTURES — Karajan — DG

ORFF: CARMINA BURANA — Mata — RCA

LUCIANO PAVAROTTI: O SOLE MIO —

London

SIBELIUS: VIOLIN CONCERTO — Jenson,
Ormandy — RCA

TRIO — London Digital

RECORD & TAPE, LTD./ WASHINGTON, D.C.

BEETHOVEN: COMPLETE SYMPHONIES —
Karajan — DG Budget Box

HOLST: THE PLANETS — Angel Digital

MAHLER: SYMPHONY NO. 3 — Tennsted —
Angel

MAHLER: SYMPHONY NO. 9 — Karajan —
DG

MAHLER: SYMPHONY NO. 10 — Rattle —
Angel

BRAVO PAVAROTTI — London

PAVAROTTI'S TEN FAVORITE TENOR
ARIAS — London

PAVAROTTI'S GREATEST HITS — London

STERN 60TH BIRTHDAY CELEBRATION —
CBS Mastersound

TRIO — London Digital

ROSE DISCOUNT/CHICAGO

BACH: ART OF THE FUGUE — Pro Arte

BEETHOVEN: SEPTET — St. Martin's Chamber
Ensemble — Philips

BEETHOVEN: COMPLETE SYMPHONIES —
Karajan — DG Budget Box

MONTSERRAT CABALLE SINGS ARIAS —
Angel

DVORAK: THE JACOBIN — Pro Arte

GERSHWIN: SHORT PIECES — Previn —
Angel Digital

MAHLER: SYMPHONY NO. 2 — London
Digital

PHASES OF THE MOON — CBS

OFFENBACH: OVERTURES — Karajan — DG

PAVAROTTI'S GREATEST HITS — London

SOUND WAREHOUSE/DALLAS

BACH: COMPLETE CANTATAS, VOL.
XXVIII — Harmoncourt — Telefunken

GERSHWIN: CONCERTO IN F, RHAPSODY
IN BLUE — Labeque Sisters — Philips

HOLST: THE PLANETS — Angel Digital

JANACEK: SINFONIETTA, TARAS BULBA —
Mackerras — London

MAHLER: SYMPHONY NO. 2 — London
Digital

MAHLER: SYMPHONY NO. 9 — Karajan —
DG Digital

PACHELBEL: KANON — Paillard — RCA

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Desde Nuestro Rincon Internacional

By TOMÁS FUNDORA

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



■ Es público y notorio que no soy amigo de asistir a "debut" de artistas determinados y menos aún a presentaciones en las cuales, éstos se presentan por primera vez a determinado público. El ambiente es tenso, cargante y no deja de preocuparme "lo primero que va a pasar." Generalmente, por un motivo u otro, ello me produce inestabilidad emocional y ya sé que adoro la estabilidad. Y allí estaba aquella noche del "debut" de Emmanuel en el Salón Caribe del Hotel Caribe Hilton de Puerto Rico, la sala más acreditada de la Isla del Encanto.

Compartía mesa con **Joe Cayre**, **Memo Infante** de RCA (Mexico). **Helcio Carmo** de RCA (regional), **Carlos Marrero**, mi asistente periodístico, **Sergio Ballesteros** de Caytronics Corporation, **Arturo del Pozo** de RCA (Mexico) y **Fernando Iglesias**, de Caytronics. (N.Y.) **Emmanuel** se trajo sus músicos acompañantes de México, lo cual me dió más confianza, a más de mi conocimiento sobre los músicos adicionales que le acompañaban. Saltó a escena el mexicanito. Nunca le había visto actuar. Le ví crecer en cada número. Y abandonando mi habitual apatía de premiar con aplausos las actuaciones, en lo cual, sigo siendo un mal educado, aplaudí sinceramente a **Emmanuel** y me alegré mucho de haber ido a verlo . . .

Después de breves horas en Puerto Rico, lo cual lamento siempre que voy rápido, tomé mi avión a Miami, para salir horas después a Nueva York, invitado por los amigos de SAR Records a sus festividades de Aniversario. Me enfrenté a la agonía de la huelga de los "controladores de vuelo" de Estados Unidos. Con 5 vuelos cancelados a último minuto y ante la posibilidad de no poder regresar a Miami, aún cuando pudiese llegar a Nueva York, y no poder escribirles esta columna y mi bellísima Sección Latina de Record World, que como notan, estamos ampliando, decidí quedarme en la bella, pero un tanto peligrosa Miami, después de dedicarles mis mejores deseos a los célebres "descontroladores de vuelo" de Estados Unidos, que impidieron estuviera con **Sergio**, **Roberto** y **Adriano** en Nueva York.

Agradezco a **Carlos Alfonso Ramírez**, propietario de la Revista Estrellas de Puerto Rico, sus tragos a hurtadillas y sus bellísimos almuerzos en la montaña. "Estrella" tiene fuerza y Carlos Alfonso tiene estrella. Organizador también del "Concurso Miss World" (Miss Mundo) en la Isla, así como propietario de la más acreditada Institución de Modelaje, conjuntamente con su señora, **Grace Fontecha**, quizás la más valorizada modelo de Puerto Rico, **Carlos Alfonso** es un brillantísimo puertorriqueño que ama a su Isla y a todos los que la aman. Yo estoy en el grupo . . . El "debut" de **Juan Gabriel**, en el "Terraza Jardín" del Fiesta Palace

(Continued on page 45)

Emmanuel

Jose Domingo

Masucci, Martinez, Palmieri

Latin American Album Picks

"VICKIANA"

Kubaney LP 30080

Con arreglos de Bertico Sosa y producido en Dominicana por Matilde Hasbun, una de las voces femeninas más cálidas del momento, interpreta magistralmente temas de gran fuerza dramática tales como "Jardín Prohibido," (Giacobbe-Pace-Avogardo) "Mi amor sin tí," (Sue-Javier) "Aún vivo para el amor" (L. Ward-Payavisini-Cotugno) y "Cuando voy por la calle." (J.R. Echeverria) Excelente sonido internacional que pudiera romper en cualquier mercado. Vickiana merece atención especial.

■ Arranged by Bertico Sosa and produced in the Dominican Republic by Matilde Hasbun, Vickiana's renditions of sexy, romantic ballads could make her a winner in the international markets. "Jardín Prohibido," "Historia del placer" (F. Raposo) and "Ya dejé de ser niña" (R. Días) are superb.



"EL COFRECHITO"

BEATRIZ ADRIANA—Peerless MS 2216

Logra impacto en los mercados mexicanos Beatriz Adriana con "El Cofrecito" (J. Zaizar) tema ganador del Festival de la Canción Ranchera, incluido en este album conjuntamente con "Esta vez te dejaré," (T. Zamora) "A quien le contarás" (H. Meneses) y "Ahora sí va en serio." (J.M. Figueroa).

■ With the winner of the Festival of the Ranchera Song included in this package, sales should be good for Beatriz Adriana in Mexican-influenced markets. Very good mariachi sound and repertoire. "Las margaritas" (Ibarra), "Esta vez te dejaré," "No aguanto una semana" (T. Zamora) and "Yo no ruego con mi amor" (G. Ruíz).



VOCES, GUITARRAS Y VIOLINES"

JULIO ANGEL Y LOS TRES GRANDES—The Music Stamp JA 005

Con arreglos de Zito Zelante y las melodiosas voces de Los Tres Grandes, Julio Angel de Puerto Rico ofrece en esta producción una de sus mejores interpretaciones de música romántica y muy comercial. Resaltan entre otras, agran orquesta, "Novia mía," (Guerro-Castellanos) "Que nadie sepa mi sufrir," (A. Cabral-E. Dizeo) "Como una visión" (A. Floress) y "Te odio y te quiero." (Election-Yise).

■ With arrangements by Zito Zelante, the mellow voices of Los Tres Grandes and superb orchestrations back Julio Angel from Puerto Rico on this package, one of his best. "Señorita" (Ramón Inclán), "El libro de los dioses" (A. Espinosa), "Alma mía" (D.R.), more.



"ESENCIA ROMÁNTICA"

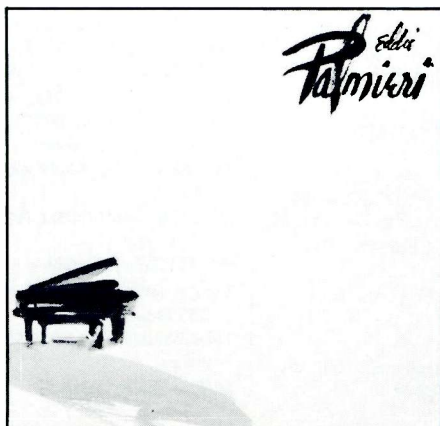
MARÍA MARTHA SERRA LIMA Y LOS PANCHOS—CBS DCS 948

Romántica y comercial combinación la de Los Panchos, respaldando a la profunda intérprete argentina María Martha Serra Lima, en un repertorio de los ino inolvidables, que adquieren fuerza nueva en esta producción. "Voy a perder la cabeza por tu amor," (M. Alejandro-A. Magdalena) "El día que me quieras," (Gardel-Lepera) "Cenizas," (W. Rivas) "Echame a mí la culpa" (J.A. Espinoza) y "Sombras." (J.M. Contursi-F. Lomuto).

■ Los Panchos and Maria Martha Serra Lima from Argentina are a superb combination that will achieve top sales almost everywhere. "Los enamorados" (Da Conceicao-Lourenco-Funez), "Perdida" (A. Gil) and "Algo Contigo" (Ch. Navarro).



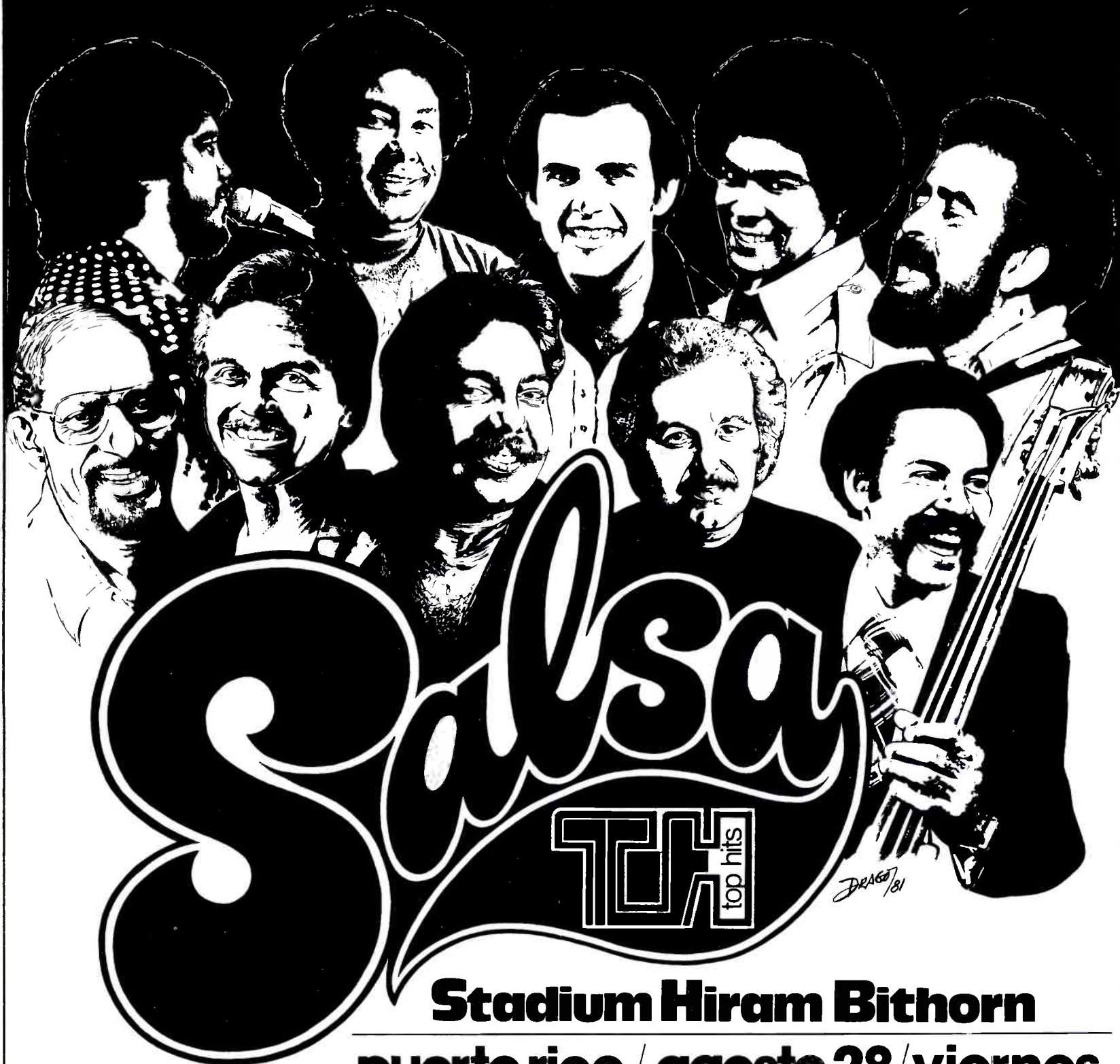
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Tommy Olivencia • Willie Rosario • Paquito Guzmán • Raphy Leavitt
Orq. La Solución • Conjunto Canayón*

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LA FAMILIA TH EN SALSA.

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

EAST COAST — COSTA ESTE

AUGUST 22, 1981

Aug. 22	Aug. 15		
1	1	A La Reina/El Gran Combo	Combo 239
2	2	Quiero Dormir Cansado/Emmanuel	Arcano 9696
3	3	Insaciable Amante/José José	Pronto 6265
4	4	De Niña A Mujer/Julio Iglesias	CBS 50317
5	6	Yolanda/Wilfrido Vargas	Karen 606
6	7	El Paralítico/Roberto Torres	SAR 505
7	10	En Carne Viva/Raphael	CBS 80005
8	11	Dos Jueyes/Celia & Willie	Vaya 5195
9	12	No Me Hables/Juan Pardo	CBS 80001
10	5	Me Estoy Muriendo Por Dentro/Basilio	Karen 600
11	8	Amigo Dejala/Ismael Miranda	Fania 911
12	9	No Me Desprecies/Johnny Ventura	Combo 238
13	20	O Me Quieres O Me Dejas/Julio Iglesias	CBS 50004
14	14	Perdoname/Camilo Sesto	Pronto 6256
15	16	Un Mal Necesario/Jorge Char	LAD 182
16	27	Las Quejas De Cada Cual/Guillo Rivera	Funny 1022
17	18	Que Me Perdonen Los Dos/Nydia Caro	Alhambra 268
18	19	Solitario/Conjunto Clasico	Lo Mejor 05
19	15	Amada Mia/Cheo Feliciano	Vaya 5189
20	32	Nostalgia/Marvin Santiago	T.H. 688
21	34	Amor Verdadero/Willie Colon	Fania 919
22	13	Pasatiempo/Roberto Carlos	CBS 1206
23	17	Querer Y Perder/Dyango	Odeon 25309
24	23	Guitarra/David Dali	LAD 200
25	—	Quince Sensacionales Exitos (LP)/Juan Gabriel	Telediscos 1018
26	21	Me Vas A Echar De Menos/José Luis	T.H. 663
27	—	Quince Grandes Exitos (LP)/José José	Telediscos 1015
28	22	Como Lo Hago Yo/Yolandita Monge	CBS 10015
29	33	Monta Mi Caballo/Oscar D'Leon	T.H. 689
30	30	Ni Su Hombre Ni Su Amante/Lisette	Odeon 24383
31	25	Galera Tres/Ismael Miranda	Fania 904
32	24	Tu Como Yo/José Luis Perales	CBS 80003
33	—	La Enfermedad Del Bolsillo/Wilfrido Vargas	Karen 607
34	26	Ella Se Llamaba/Napoleon	Raff 7534
35	28	La Dicha Mia/Celia, Johnny & Pete	Vaya 5187
36	36	Atrevete (LP)/Leonardo Paniagua	Kubney 30090
37	37	Yo No Naci Para Amar/Juan Gabriel	Pronto 6248
38	38	El Rey/Roberto Anglero	Borinquen (LP) 1424
39	29	Oh Que Sera/Willie Colon	Fania 907
40	35	La Rueda/La Solución	LAD 191

WEST COAST — COSTA OESTE

AUGUST 22, 1981

Aug. 22	Aug. 15		
1	1	La Ladróna/Diego Verdaguer	Profono 79065
2	5	Insaciable Amante/José José	Pronto 6265
3	4	El Cofrecito/Beatriz Adriana	Peerless 11730
4	3	Quiero Dormir Cansado/Emmanuel	Arcano 9606
5	2	La Culpable/Alvaro Davila	Profono 79068
6	6	Asi No Te Amara Jamas/Amanda Miguel	Profono 79064
7	13	No Me Hables/Juan Pardo	CBS 80001
8	8	Ya No Me Interesa/Chelo	Musart 5219
9	10	Pobre Gorrion/Vicky	Gas 301
10	9	Piquetes De Hormiga/Conjunto Michoacan	Odeon 24365
11	19	O Me Quieres O Me Dejas/Julio Iglesias	CBS 50004
12	21	Juliantla/Joan Sebastian	Musart 5228
13	11	Un Dia A La Vez/Los Tigres del Norte	Fama 1694
14	7	Procura Olvidarte/Hernaldo	Alhambra 17106
15	14	Me Llamas/José Luis Perales	CBS 80003
16	15	La Cuarta Parte/José Domingo	Profono 74074
17	16	El Chubasco/Carlos y José	T.H. 606
18	—	No Que No/Rigo Tovar	Profono 79079
19	—	Quince Sensacionales Exitos (LP)/Juan Gabriel	Telediscos 1018
20	20	Vivir Sin Ti/Camilo Sesto	Pronto 6269
21	—	Ahora Que Estuviste Lejos/Karina	Orfeon 15242
22	—	Viva El Norte (LP)/Varios	Telediscos 1501
23	—	Con Tu Amor/Juan Gabriel	Pronto 6275
24	24	Si Quieres Verme Llorar/Lisa Lopez	Hacienda 196
25	—	Quince Grandes Exitos (LP)/José José	Telediscos 1015
26	33	Perdoname Si Lloro/Julia Palma	Alhambra 601
27	22	Perdoname/Camilo Sesto	Pronto 6256
28	—	La Carta No. Tres/Los Humildes	Fama 1710
29	25	Me Hubiera Gustado Tanto/Rocio Jurado	Arcano 9611
30	—	Esta Triste Guitarra/Emmanuel	Arcano 3535
31	26	Polvo De Ausencia/Mercedes Castro	Musart 5205
32	17	Querer Y Perder/Dyango	Odeon 25309
33	27	Amor Amor/José José	Pronto 6253
34	23	Abrazado A Un Poste/Lorenzo de Montecarlo	CBS 20046
35	28	Ando Que Me Llevan/Rondalla de las Flores	Gas 315
36	30	Si Tu Quisieras/Los Bukis	Profono 036
37	38	No Te Apartes De Mi/Grupo Mazz	Cara 195
38	34	Flor De Las Flores/Luceritos de Michoacan	Luna 250
39	39	Ya No Regreso Contigo/Lupita D'Alessio	Orfeon 4029
40	37	No Eres Mi Guardian/Sonia Rivas	T.H. 670

Record World Latin American (International) Hit Parade

PUERTO RICO

(Sales)

By Frankie Bibiloni

1. Nostalgia — Marvin Santiago — T.H.
2. A la Reina — El Gran Combo — Combo
3. Amor Verdadero — Willie Colon — Fania
4. Te Amo en Silencio — Orq. La Mulenze — DC
5. Dos Jueyes — Celia & Willie — Vaya
6. Me Estoy Muriendo Por Dentro — Basilio — Karen
7. Bilongo — Ismael Rivera — Fania
8. Que Me Perdonen los Dos — Nydia Caro — Alhambra
9. Las Quejas de Cada Cual — Guillo Rivera — Performance
10. Monta Mi Caballo — Oscar D'Leon — T.H.
11. No Me Desprecies — Johnny Ventura — Combo
12. A Mí — Sophy — Velvet
13. Tratándose de Tí — Wilkins — Masa
14. La Enfermedad de Bolsillo — Wilfrido Vargas — Karen
15. El Amor No Tiene Tiempo, Ni Tiene Edad — Jensen — Velvet

ARGENTINA

(Sales)

By Augusto Conte

1. Todo Fuera del amor — Air Supply — Microfon
2. Tú Me Prometista Volver — Pimpinela — CBS
3. Hoy He Empezado a Querer — Dyango — EMI
4. Y Volveré — María Martha Serra Lima/Los Panchos — CBS
5. Super Snooper — The Ocean — CBS
6. Necesito tu Amor Esta Noche — Queen — EMI
7. Los Ojos de Bette Davis — Kim Carnes — EMI
8. Como Aquel Amor Primero — Los Locos de Amor — EMI
9. Tú Para Mí — Franco Simone — Microfon
10. Leña Verde — Napoleon — Microfon
11. Hombre del Espacio — Sheila & B. Devotion — Microfon
12. De Nueve a Cinco — Sheena Easton — EMI
13. De Niña a Mujer — Julio Iglesias — CBS
14. Yo Aquí, Tú Allá — Aldo Monge — Microfon
15. Babooshka — Kate Bush — EMI

MÉXICO

(Sales)

By Vilo Arias Silva

1. Canción de Parchis — Parchis — Musart
2. Quiero dormir cansado — Emmanuel — RCA
3. Piquetes de hormigas — Conjunto Michoacan — EMI Capitol
4. Multiplica con Enrique y Ana — Enrique y Ana — Gamma
5. Si quieres verme llorar — Lisa López — Musart
6. La ladróna — Diego Verdaguer — Melody
7. Ella se llamaba — Napoleón — Cisne RAFF
8. De niña a mujer — Julio Iglesias — CBS
9. Juliantla — Joan Sebastian — Musart
10. Insaciable amante — José José — Ariola
11. Vivir sin ti — Camilo Sesto — Ariola
12. Punto y coma — Lupita D'Alessio — Orfeon
13. Discúlpame — Vikki Carr — CBS
14. Ese señor de las canas — Lorenzo de Montecarlo — CBS
15. El Cofrecito — Beatriz Adriana — Peerless

MÉXICO

(Popularity)

By Vilo Arias Silva

1. La ladróna — Diego Verdaguer — Melody
2. Ella se llamaba — Napoleón — Cisne RAFF
3. Así no te amaré jamás — Amanda Miguel — Melody
4. Canción de Parchis — Parchis — Musart
5. Si quieres verme llorar — Lisa López — Musart
6. La culpable — Alvaro Davila — Melody
7. Punto y coma — Lupita D'Alessio — Orfeon
8. Juliantla — Joan Sebastian — Musart
9. Insaciable amante — José José — Ariola
10. Nuestro amor será un himno — Jairo — RCA
11. Te amaré — Miguel Bosé — CBS
12. No me hables — Juan Pardo — Gamma
13. Perdoname si lloro — Julia Palma — Helix
14. Que va — Los Baby's — Peerless
15. La hormigueta — El garrafon y sus cinco monedas — Accion

Nuestro Rincon (Continued from page 42)

de México, fué espectacular. Respaldado por un core de 20 artistas y gran orquesta, brindó la primera parte de su programa de baladas, bajo el aplauso delirante de un lleno completo, para seguir en una segunda parte de música mexicana, acompañado por el **Mariachi America**. Con casi dos horas de actuación, **Juan Gabriel** mantuvo su crédito en México, en uno de los "spots" de grandes estrellas... Firmó **Jerry Masucci** a la **Sonora Matancera (Rogelio Martínez)** y a **Eddie Palmieri** a su nueva etiqueta **Barbaro**. Nuevas producciones de estas afamadas instituciones serán lanzadas de inmediato... **José Domingo**, personalidad televisiva, radial y periodística española, está recibiendo fuerte promoción en Estados Unidos con su interpretación de "La Cuarta Parte." **José Domingo** cosechó ventas millonarias en México y Estados Unidos recientemente con su excelente interpretación de "Motivos," en su característica adicional de muy comercial intérprete. Felicidades Castaños!... **David Gleason**, figura radial que se cargó de laureles en su actuación profesional en Puerto Rico y que recientemente se trasladará a Miami, a cargo de la emisora **Radio WHTT**, acaba de renunciar a su posición en la misma. Lo lamento infinito por la **WHTT**, ya que **Gleason** es de los que no abundan... **Radio Caracol Stereo**, celebró su inauguración de su nueva planta de 100 kilovatios de potencia en Bogotá, con grandes festejos. Lanzaron sobre la ciudad, globos llenos de discos long playings y mini-paracaídas hizo con cinco mil discos de 45 r.p.m. en un esfuerzo de su Director **Enrique París**. **Julio Nieto Bernal** un programa especial con **Susana Rinaldi**, **Manolo Bellón**, **Dionne Warwick**, **Bernardo de Hoyos** y **Chuck Mangione**, a través de entrevistas telefónicas y programación musical e estas estrellas. **Julio Sánchez Cristo** entrevistó en directo a **Ella Fitzgerald**. Otras entrevistas muy comentada fueron las realizadas a **Barbra Streisand** desde Los Angeles y **Charles Aznavour** desde París. **Radio Caracol FM** se mantendrá probando su nueva fuerza, a través de entrevistas y reportajes realizados en vivo a través de sus corresponsales en Londres, Estados Unidos, Brasil, España y Francia. **Radio Caracol** está trabajando con toda una gran estrla de profesionalismo internacional. ¡Nuestro aplauso!

Record World en México

By VILO ARIAS SILVA

■ MÉXICO—Superando, en menos de 45 días que tiene de vigencia en el mercado, las 300 mil unidades vendidas entre élepes y cassettes con su más reciente lanzamiento que se identifica bajo el título de "Romántico", **José José** — una de las voces más cotizadas de la actualidad — ratifica, que además de pasar por lo que es el momento más sobresaliente de toda su carrera discográfica, se ha ganado sólida y aplastantemente la simpatía del consumidor, el cual responde en forma acelerada y por demás efectiva a cada producción que ponga en el mercado el sello Ariola. Esta vez, **José José**, identificado siempre como un enamorado de las canciones románticas, revive en un élepe que bien se puede considerar como otra joya del romanticismo de todas las épocas, temas que hace muchos años atrás fueron verdaderos himnos de amor en todos los países de habla hispana. "El reloj" y "Regálame esta noche" de **Roberto Cantoral**, "La gloria eres tú" y "Novia mía" de **José Antonio Méndez**, "Cancionero" y "Un poco más" de **Alvaro Carrillo**, "Reina mía" de **Saulo Sedano**, "Muchachita" de **Mario Ruiz Armengol**, "Polvo enamorado" del Dr. **Mauricio González de la Garza**, "Como fué" de **Ernesto Duarte**, "Tu me olvidas" de **Vicente Garrido** y "Tu ausencia" de **Alberto Elorza** y **Martha Rangel**, cobran nueva fuerza en la voz de **José**, inquietando de una forma poco común al consumidor, el cual está agotando ediciones que se pueden vislumbrar alcanzarán cantidades en extremo gigantescas. Esta experiencia, con resultados por demás atractivos que ha llevado a la práctica el sello Ariola, es una clara muestra que

las grandes obras románticas no tienen época y seguirán reviviendo cada vez que un talentoso, admirado y calificado intérprete las lleve a los acetatos. Por otra parte, es justo y merecido elogiar el despliegue promocional que está empleando la compañía que dirige **Fernando Hernández**, ya que el apoyo hacia el producto es notoriamente generoso y atractivo en radio, prensa y televisión... **Julio Iglesias** con su nuevo "De niña a mujer" y **Manoella Torres** con el tema "A la que vive contigo", ambos de la etiqueta CBS, son dos de los lanzamientos que logran un impacto de enormes proporciones a nivel nacional. Tanto **Julio** como **Manoella**, poseedores de una muy especial preferencia por parte del público de todas las edades, ostentan, con estas grabaciones, una opción inmejorable como para adjudicarse otros hits con ventas millonarias.

Coleman To Headline Latin Jazz Festival

■ NEW YORK—Ornette Coleman and Prime Time will headline the Latin American Jazz Festival's "Salute to New Music" at the Beacon Theater here on August 28 at 8 p.m.

The Latin American Jazz Festival, produced by local TV newscaster Felipe Luciano, is a fundraiser for the New York City Mission Society. Founded in 1812, the Society is the oldest established charity in the city. It is the umbrella funding organization for 25 different programs for black and Hispanic children in Harlem and the South Bronx.

Excelente la nueva producción de **Patricia Gonzalez** en el sello Elite, que **G. Diez R.**, gerente de Sociedad Internacional de Sonido, Miami, Fla., me ha hecho llegar. Me anuncia el lanzamiento de **La Charanga Vallenata** con **Daniel Santos** en las partes vocales... **Pedro Michelena**, conocido promotor y representante de artistas, con un muy activo "background" entrará a formar parte de la empresa Caytronics, para reactivar la presentación de artistas, cuidar la presentación de los mismos y atender personalmente la promoción en cada área, antes de sus presentaciones, de los artistas relacionados con la etiqueta. ¡Un gran acierto!... **Estela Raval** grabó en España un larga duración con el conjunto español **La Pequeña Compañía**, bajo la dirección y con arreglos de **Eddy Guerin**, bajo el título "Tributo a mis amigos" que será publicado en Agosto en Argentina por ATC, simultaneamente con el Canal 4 de Montevideo, en tanto que Discosa Internacional lo editará en España y México... **Manolo Díaz** se acaba de integrar a su posición en la operación CBS de Coral Gables, Florida. Cuando me visite, les diré el título... Muy bueno el long playing que **Barrabás**, acaba de lanzar al mercado en Inglés. El tema es "On the road again," distribuido por Discos Columbia de España... Y ahora ¡Hasta la próxima!

I attended the debut of Mexican performer **Emmanuel** at the Club Caribe in the Caribe Hilton Hotel in San Juan, Puerto Rico last week. I shared a table on the opening night with **Joe Cayre**, president, Caytronics Corp.; **Guillermo Infante**, RCA México; **Arturo del Pozo**, RCA México; **Helcio Carmo**, RCA Regional; **Carlos Marrero**, Record World; **Sergio Ballesteros**, Caytronics, Puerto Rico; and **Fernando Iglesias**, Caytronics, New York. Backed by Mexican musicians, Emmanuel performed the best of his repertoire with great professionalism and style. Congratulations!... After my short visit to Puerto Rico, I was supposed to attend SAR's second anniversary party in New York City, but unfortunately, due to the air controllers strike, I was forced to cancel my trip.

While in Puerto Rico, I had the opportunity to meet **Carlos Alfonso Ramirez**, owner of Estrellas Magazine and organizer of the Miss World contest in Puerto Rico. Carlos and his wife, famous model **Gracie Fontecha**, run one of the most important model schools in Puerto Rico... **Juan Gabriel's** debut at the Terraza Jardín in México City last week was really spectacular. Backed with a 20-member chorus and orchestra, he performed his best selections in a two-part concert. In the first part he performed his famous ballads. In the second part he offered the best in Mexican music accompanied by **Mariachi America**. In almost two hours on stage, Juan Gabriel proved once again he is one of today's top Mexican talents... **Jerry Masucci** has signed an exclusive contract with **La Sonora Matancera (Rogelio Martínez)** and **Eddie Palmieri** for the new label **Barbaro**. Recordings will be released shortly... **José Domingo**, the Spanish performer, TV personality and journalist is receiving heavy promotion in the States for his rendition of the tune "La cuarta parte." He achieved great success some time ago in México and the States with his rendition of the tune "Motivos," which reached top positions in sales and popularity... **David Gleason**, a radio personality who achieved great success in Puerto Rico and was later in charge of WHTT Radio in Miami, has just resigned from the station. I wish him the best of luck in his new goals... **Radio Caracol Stereo**, the popular radio station in Bogotá, celebrated their new facilities and increase of power with a 100 kilowatt antenna with festivities organized by director **Enrique París**. Balloons filled with LPs and parachutes filled with 5000 singles were thrown all over Bogotá. **Julio Nieto Bernal** aired a special program featuring interviews with **Susana Rinaldi**, **Manolo Bellón**, **Dionne Warwick**, **Bernardo de Hoyos** and **Chuck Mangione**. **Julio Sánchez Cristo** interviewed **Ella Fitzgerald**. Interviews with **Barbra Streisand** and **Charles Aznavour** were also aired. **Radio Caracol FM** will maintain its pattern of live interviews and reports done by correspondents in London, the U.S., Brazil, Spain, and France.

Guillermo Diez R., manager of Sociedad Internacional de Sonido in Miami, has sent me the latest LP by **Patricia Gonzalez** on the Elite label. Excellent production. He also announced the release of **La Charanga Vallenata** with **Daniel Santos** on lead vocal... **Pedro Michelena**, a well-known promoter and personal manager, will join Caytronics Corp... **Estela Raval** recorded an LP in Spain, accompanied by **La Pequeña Compañía**, entitled "Tributo a mis amigos." The album was directed and arranged by **Eddy Guerin** and will be released in Argentina by ATC in conjunction with Channel 4 in Montevideo, Uruguay. In México and Spain it will be released by Discosa Internacional... **Manolo Díaz** has just joined CBS Operations in Coral Gables, Fla... Discos Columbia from Spain has just released the latest LP by **Barrabás**, recorded completely in English, including the hit tune "On the road again."

Radio Action

Most Added Latin Record

(Tema más programado)

(Internacional)
"O Me Quieres O Me Dejas"
(Luis Gardes)
JULIO IGLESIAS
(CBS Int'l)

(Salsa)
"Dos Jueyes"
(Tite Curet Alonso)
CELIA & WILLIE
(Vaya)

Record World en Puerto Rico

By FRANKIE BIBILONI

■ El domingo 6 de septiembre en el estacionamiento de la Playa El Tuque de Ponce se presentará "El Cuarto Festival Salsa Winston". Este evento es completamente gratis. Los cigarrillos Winston lo han intitulado "Juntos Por Primera Vez **Ismael Rivera** y su hijo **Ismaelito**" un tremendo rumbón con **Cortijo** y su combo, además **Cheo Feliciano**, **El Conjunto Canayón**, **Willie Rosario** y su orquesta. La **orquesta Internacional**, **Los Cachimbos** y **José Nogueras** y su orquesta . . . Se calcula que más de sesenta (60) mil personas verán, escucharán y disfrutarán muchísimo del "Cuarto Festival Salsa Winston" . . . **Alba Nydia Días** es la imagen viva de la felicidad, porque espera cosas ciento por ciento positivas para los meses que nos visitarán. Alba cumplió con su plan en el pasado y abre un nuevo porvenir a su carrera. La popular actriz y ahora cantante se apresta a grabar su primer elepe para la firma Caytronics . . . Ante la sorpresa general uno de los temas que mayores ventas está alcanzando se titula "El Amor No Tiene Tiempo, No Tiene Edad", con interpretación de **Jensen** (Velvet), que goza de mucha preferencia y bien se lo merece . . . El inspirado compositor y personal interprete **José Nogueras** (Artomax) interpreta "He soñado con volver a Querer", que es poética y filosófica y que él canta con sentimiento; tiene muchas posibilidades de ser un jit . . . **José José** (Pronto) vuelve a un primerísimo plano de popularidad con su super éxito "Insaciablemente Amante" y la interpretación del gran artista que es José José, es excepcional . . . Pasan y pasan los años y **Gilberto Monroig** (Artomax) se mantiene en un primer plano, como el intérprete institucional de la canción romántica en Puerto Rico. Su voz sigue siendo maravillosa y más aún lo es en la canción "Mi dolor es Mío". En verdad incomparable.

En el Sello CBS internacional muchos de los llamados ejecutivos se creen más importantes que los artistas. Por cierto que las ventas de esta compañía han bajado considerablemente en este mercado y todo se debe a la pobre promoción radial y periodística

. . . Paulatinamente **Marvin Santiago**, comienza a colocar su creación "Nostalgia". La difusión que comenzó en la capital, hoy se extiende agresivamente por todo el país, recompensando el esfuerzo del departamento de promoción de discos TH . . . De un tiempo a la fecha el nombre de **Emmanuel** ha comenzado a sonar insistentemente en la radio, con una melodía que se ha convertido en una fuerte vendedora: Se trata de "Quiero Dormir Cansado" . . . "Quiero Dormir Cansado", ha colocado a Emmanuel en una posición envidiable, ya que en muy poco tiempo el número se ha convertido en un sonado éxito, tanto de exposición radial como de elevadas ventas que han reportado las principales tiendas vendedoras de discos . . . Emmanuel actualmente se presenta en el Club Caribe del Hotel Caribe Hilton con muy buena recepción de público . . . "Alejate Temporal", es el tema que está afianzando en el gusto del público al **conjunto Canayón** (TH), grupo integrado por dinámicos jóvenes, que con esta grabación ponen de manifiesto su peculiar estilo interpretativo que paso les ha permitido escalar peldaños de triunfos . . . Ha entrado como uno de los más sólidos jits en el mercado disquero local el número "Te voy a Liberar", por **Willie Rosario** y su orquesta.

Price Hikes Slated For PolyGram Classics

■ NEW YORK—PolyGram Classics, Inc. has announced that it will increase the price of certain product effective Sept. 1.

All Deutsche Grammophon, London and Philips product, currently \$9.98, will go to \$10.98. Digital product will go to \$12.98. A similar price hike is slated for Telefunken product.

At the same time, the company announced that certain multiple-album sets will be reduced in price, and that all budget product, mid-price product, London pop and Verve albums will remain at their current prices.

Franke in Los Angeles



Pictured backstage at the Greek Theatre in Los Angeles after a recent performance by Millennium recording artist Franke and the Knockouts are, from left: Don Wardell, pop merchandising manager, at RCA Records (which distributes Millennium); Jack Craigo, division vice president-U.S. and Canada, RCA; lead singer Franke Previte; and Michael Klenfner, the group's manager.

Point Blank Puts Energy Into a Change of Direction

■ DALLAS—"The ability to realize that you haven't been accepted doesn't make you want to go home. It just makes you want to try harder to do it," says Rusty Burns, founder of Point Blank.

"We've set about and discussed it in depth. We've said, 'We're not making it on this album and we know it, so let's, instead of getting bombed out, just put that energy into a positive manner — into creativity — and make it better.'"

With that determination, Point Blank has seen its music change greatly through five albums and seven years of constant touring.

"We did albums we thought we wanted to do at the time when we were still searching for an identity," Burns says. "Everyone is different. 'American Excess' (MCA) has just been better accepted in the top 40, and I believe the material we have for our next album is even stronger in that direction."

The band's new commercial emphasis has been attributed to the addition of Bubba Keith, lead vocalist and guitarist, and keyboardist Michael Hamilton. The band also includes Kim Davis (guitar), Peter Greun (drums and vocals), Bill Randolph (bass and vocals), and Burns on guitar.

Keith says he is basically a songwriter, and that his years (1974-80) with England Dan and John Ford Coley taught him a great deal about the structure of commercial songwriting.

"Nicole," a song which Keith wrote and named after his three-year-old daughter, has been Point Blank's most successful song. Its melody is soft, but the band maintains that instrumentally its rock 'n' roll is as hard as ever.

The band admits that it was concerned as to how its fans would accept the new direction in its music, but after two or three shows they learned they had nothing to be worried about. Fans were up and dancing.

"The music feels right," Keith says. "When you have a range of dynamics musically to play, it makes a lot of difference. Instead of playing one type music all night, we can kind of lay back and bring the crowd in."

Point Blank's concert audience has

also changed with the band's new configuration. Having had an image as a macho southern boogie band, it now has "young girls down front," Keith says.

Classical Retail Tips

(Continued from page 41)

buyers: Sequenza, its new mid-price line. Eight new releases appear this month. Though some of the attractively packaged product include recordings released earlier in the U.S. — for example, the Tchaikovsky Violin Concerto with Arthur Grumiaux and Bernard Haitink conducting the Concertgebouw, as well as Haitink's version of the Bruckner Fourth Symphony — there will also be first-time releases and new product. There is even a taping of a live performance by Alfred Brendel. The German pianist is recorded in Mozart's Piano Concerto No. 25 (K. 503) and the Concerto Rondo K. 382), with Neville Marriner conducting the Orchestra of St. Martins-in-the-Fields. It is Brendel's first recording in the mid-price line, and his brilliance joined to Marriner's sure feel for Mozart should make for a memorable record.

Three other new releases can be found, including a Gregorian Chant record called "Regina Caeli" (the German spelling of the phrase), Igor Markevitch conducting Verdi Overtures, and a collection of Baroque flute concertos by Jean-Pierre Rampal. Sequenza album covers will feature photographs and bright colors.

Philips' German cousin, Deutsche Grammophon, offers a slightly reduced list for August but one which includes a major recording: Emil Gilels playing the "Pathétique" and "Moonlight" Sonatas of Beethoven. Gilels, one of the world's most exciting and valued pianists, has not been in America since the Soviet government stopped allowing cultural interchange. The void cannot be filled by a recording, but it does help. The Soviet pianist has long been associated with some of the most thrilling yet introspective playing of Beethoven, and his sound should be uniquely represented by DG's Peerless digital process.

Musical Records Co. anuncia sus nuevos releases

"Juliantia"

JOAN SEBASTIAN



Musart 1805

CHELO



Musart 1806

Musical Records Company

Home Office, Musical Records Co. 780 West 27th St. Hialeah, Fla. (305)887-2638

Branch Office, Los Angeles, Ca. 2958 West Pico Blvd. 90006. (213)737-0937

Branch Office, San Antonio, Tx. 135 Braniff Drive, 78216. (512)349-1433

Distributors in Chicago, Ill. Pan American Records Inc. 3751 W. 26th St. 60623 (312)521-1100

Distributors in New York, Casino Records. 110 West End Ave. New York. 10023 (212)496-6950

Distributors in Puerto Rico, Mena Enterprises Inc. Ave. Hipodromo 606

Santurce, P.R. 00909 (809)723-2300

Dialogue (Continued from page 10)

elasticity. If discs were priced at \$50, consumers would be buying much less of them. The videodisc owner, of course, has to buy more titles than the videocassette owner because it's only a playback machine; he doesn't have the option of recording programs off the air.

If some people in the industry prefer to sell their product with the suggested retail price of \$79.95 and accept a five dollar rental fee as the payment to the retail store, that's fine. That's their policy. We at Magnetic Video would much prefer that our product go into the distribution system at a price that encourages ownership. In the long run, I don't believe that retailers will be able to make much money renting videocassettes because their competition will kill them. The rental rates have become increasingly competitive and the poor retailers out there are already getting murdered in trying to keep up with price cutting.

The management of rental inventories is also creating problems, and there's a tremendous glut of rented tapes out there in the marketplace. What we hope to encourage by lowering prices is the creation of private rental libraries. We realize that consumers will always be trading and lending tapes, and that's fine; we just want to take the rental burden off the shoulders of the retailers and push the practice down to the consumer level, much in the way that people have always traded and loaned their record collections.

RW: The various videodisc formats have been greeted with a good deal of skepticism from several quarters, and one prominent retailer has used the analogy of audio records versus audio cassettes. The audio cassette, a far more versatile form of software having recording as well as playback capability, was introduced well after the LP had already been established in the market. But if the cassette had been introduced first, the retailer suggested, the LP would never have become a successful product. Do you agree?

Blay: Of course it's a question of time and place, and maybe the cassette might have achieved a greater preeminence than it has, but I don't subscribe to the theory that one format will stop the other from taking hold. It may take longer than expected for discs to have an impact, and the disc will have to be a better product than tapes, but I believe that price and quality will give discs the necessary advantages.

RW: Magnetic Video has made a commitment to the optical disc format. Does that preclude your firm's involvement with VED or VHD discs?

Blay: Absolutely not. By this time next year, Magnetic Video will be marketing product on all three disc formats.

RW: Now that Akai has come out with a stereo VHS player and other companies are planning on following suit, will Magnetic Video be marketing tapes in stereo?

Blay: We've added stereo capacity to our duplicating facilities, and we'll eventually replace all of our slave units with stereo machines. We've begun using stereo masters already. We've switched over to one-inch type C tape which allows for stereo playback capability. We could begin manufacturing stereo tapes tomorrow, but we're concerned with the proper market introduction of stereo videocassettes. During the next few months, we'll begin developing our stereo line. We'd like to see more than one hardware manufacturer involved. There will have to be a good advertising and merchandising campaign to introduce stereo television. Many consumers haven't paid attention to the development of a sophisticated audio/video system, and it may be slow, but it's coming.

RW: Do you foresee Magnetic Video making a substantial commitment to the production of material specifically for the home video market?

Blay: We have acquired independent productions from companies like Vicam, and we've also produced some of our own titles, mainly in the area of sports; we have a director of sports programming, and we've produced three programs, all of which have sold well. So far, we've produced a tape with the

The Go-Go's Go In-Store



I.R.S. recording artists the Go-Go's recently made an in-store appearance at Licorice Pizza in West Hollywood to promote their new album, "Beauty and the Beat." Pictured from left are Jane Wiedlin, Charlotte Caffey, Gina Schock, Kathy Valentine, and Belinda Carlisle of the band.

NCAA, "A Decade of College All-Americans"; a Pele soccer instructional tape; and, most recently, the Willie Mosconi billiards tape. Those have been produced in our studio with scripts written by us, and with post-production handled right at Magnetic Video's own facilities.

As far as more entertainment-oriented programs go, we're very interested in getting that started. A lot of production will be undertaken in conjunction with our parent corporation. We'll be responsible for some of the activity, maybe the post-production, the script approval, market research and certainly the funding. I think that by 1983 or 1984, we'll be releasing between ten and 18 of our own productions annually. That might seem optimistic, and right now, the only things we can be sure of getting our investment back on are the movies that we've been releasing, but eventually I believe the population of machines will be large enough to make our own productions profitable.

Kelly Marie at the Copa



Coast To Coast Records and CBS Records recently threw a party for Kelly Marie, celebrating both her new album "Feels Like I'm In Love" and her engagement at the Copa in New York. Pictured at the party are from left: Tony Martell, vice president and general manager, CBS/Associated Labels; Don Dempsey, senior VP and general manager, Epic/Portrait/CBS Associated Labels; Kelly Marie; and Freddy Frank, president, Coast To Coast.

The Coast (Continued from page 20)

singles with conspicuously similar titles. They include **Richard "Dimples" Fields'** "She's Got Papers on Me" (Boardwalk), **Barbara Mason's** "She's Got the Papers (But I Got the Man)" (W.M.O.T.), obviously an answer to the first one, and **Jean Knight and Premium's** "You Got the Papers (But I Got the Man)" (Cotillion). Sounds to us like there are more papers here than an office shredder could deal with, but if you can listen to all three tunes and tell them apart, you may be eligible for papers of your very own — papers officially certifying you as crazy. . . . **Kim Carnes** will not be appearing at the Palladium here on September 13, as was originally scheduled. Instead, she'll be at the Variety Arts Theater downtown on September 3. Meanwhile, **Aretha Franklin**, who had to cancel some summer dates due to illness, is back on the road. Lady Soul's dates in late August include the 21st, 22nd and 23rd in Atlantic City. . . . Not that radio station KFOX in Redondo Beach, California is trend-conscious or anything, but it happens that with surf music again in vogue, that station has changed formats from adult contemporary to something called "beach-sounding radio," or "California soul." They are aiming to attract an audience of what one spokesman called "white, affluent beachgoers," which suggests that this format may also catch on like wild in other areas of the country — say, Des Moines, Iowa, or Opelika, Alabama.

IF THE NUMBER YOU NEED IS NOT IN YOUR DIRECTORY: Local L.A. faves the **Naughty Sweeties** got a Big Break recently in the form of an opening slot on the **Tom Petty** tour; it's only six dates, but still not bad for a band that's previously had to depend on **Madame Wong** every time the rent's come due. So there they are in their skinny ties, God-knows-how-many miles from Chinatown in front of an audience that's never even heard of the Atomic Cafe, and there's this guy in the front row who's singing along with the Sweeties anthem "Tower of Babbie." The Sweeties — who, mind you, have never been to Indianapolis before, and probably couldn't even find the place on a map — were impressed. Singer **Ian Jack** took a chance; leaning over the stage, he handed the microphone over to the fellow and, lo and behold, the guy not only knew all the words but had pretty good pipes as well. Road manager **Jim Cooper**, who knows a good PR stunt when he sees one, ran out from behind the stage curtains and got a hold of the fellow. Cooper learned that the Naughty Sweeties' number one Indianapolis fan is named **Wild Bill**, but Bill's phone is "not in service, and there is no new number," according to the phone company. So, if you're reading this, Bill, there's a band in L.A. that really cares about you. And you can call them at (213) 841-8140. Tell them Groucho sent you.

LOCAL NOTES: L.A.'s only reggae radio show, **Roger Stephens** and **Hank Holmes'** "Reggae Beat," which airs weekly on Santa Monica-based National Public Radio affiliate KCRW, has been extended an additional two hours and will now air from 10:00 a.m. to 2:00 p.m. on Sundays. **Ruth Hirschman**, GM at the station, lengthened the show's time slot after reggae fans pledged some \$10,230 over a three-hour period during a recent KCRW fund-raising drive.

Record World International

WEA Intl. To Distribute Marley LP



WEA International senior VP Fred Haayen has announced that the company will distribute an LP of previously unreleased Bob Marley tracks in September. The LP will be released on Cotillion Records in the U.S. Entitled "Chances Are," the LP was produced by Marley and Larry Fallon, with Danny Sims serving as executive producer. The album includes songs recorded during the last ten years. Pictured discussing the release of the Marley LP are, from left: (standing) Haayen; Danny Sims, president, Cayman Music; (seated) Wally Roker, Sims' U.S. administrator; and Henry Allen, president, Cotillion Records.

Germany

By GABRIELE SCHULZE

■ HAMBURG—Kim Carnes is number one on the German charts with her "Bette Davis Eyes" — another success for EMI in Cologne. The German version is going to be released by CBS by female singer Ute Berling, who had a tremendous hit with the German version of the Gianna Nannini hit, "America." . . . Joachim Neubauer, managing director of Siegel Musikverlage in Munich, received a gold record for the German group Dschingis Khan . . . The new single by the English band Bad Manners has been released after a successful German tour . . . Motorhead, Iron Maiden, Blue Oyster Cult and Foreigner will appear together at the fourth Golden Summerfestivals in Stuttgart and Nuremberg this month . . . Eleven-year-old band Lucifer's Friend has reported that former member John Lawton is rejoining the band . . . The European Grand Prix De La Chanson is twenty five years old this year. To mark the event, the Norwegian television network is presenting all 25 winners in a broadcast, to be aired on August 22 . . . Eddie Taylor, saxophone player for the Peter Maffay Band, is releasing his first solo album on Metronome . . . The Goombay Dance Band has released its new album, "Holiday in Paradise," on CBS. The record is being supported by various promotional activities, including a contest among retailers. The retailer who guesses when the LP will pass the 100,000-sales mark will win a free holiday in tropical surroundings . . . Rory Gallagher is recording his new LP in Germany, with Gerry McAvooy and Brandon O'Neill . . . Grit Wiese, formerly responsible for international TV promotion at Teldec in Hamburg, has left the company to join the Munich-based Baby Records . . . Hille Hillekamp, former head of popular repertoire at Polydor, has become head of the international exploitation department at Intersong . . . Diana Ross has left the Bellaphon label and has signed with EMI for Germany . . . German concerts by Bob Dylan have been a success. At a press conference, Dylan told reporters that the death of John Lennon is not incredible since it could happen to anyone at any time. Dylan said that he is not afraid of dying and does not use bodyguards.

PDQ Directions Pacts With German Firm

■ LOS ANGELES—Leo Leichter, president of PDQ Directions, Inc., has announced a joint venture agreement between his company and MBK Productions, GmbH of Frankfurt, Germany in the areas of film, record and television production and talent management.

The new arrangement initially in-

cludes co-management of several acts currently under the MBK banner, including German leading comic Dieter Hallervorden. Another act, Horst Janowski, is a composer/performer active in radio and recordings. His "A Walk in the Black Forest" was a hit in the U.S. in 1965.

Japan

By CARMEN ITOH

■ TOKYO—Toshiba EMI is well-known for its good collection of popular female artists, including Blondie, Kim Carnes, Sheena Easton and Pat Benatar. Among these names, only Benatar is not doing so well. Taking her talent and charm into consideration, the fact that her last two albums only sold a total of 60,000 copies poses a real problem for Toshiba EMI. Therefore, with the Aug. 1 release of her newest album, "Precious Time," and single, "Fire and Ice," Toshiba EMI has been putting their utmost effort into trying to launch her here. They are utilizing the conventional promotional tactics and also conducting special campaigns to ensure her success.

A golf club contest is being held for radio stations. This is a play on the Japanese word for golf club which is "pat." Hats and jackets marked with the name "Pat" have been prepared as novelties. Fire crackers and shaved ice have been presented to the people connected with the media as novelties for the single "Fire and Ice." The label has bought spots for "Fire and Ice" nationwide. And the single will be heard on TV spots throughout Japan during September. The sales target of both the album and single is 100,000 copies.

Marking their third anniversary, Epic Sony has had fantastic success with the Doolies and the Nolans which resulted in the development and expansion of the pop market here. This has led them to start a new label specializing in foreign pop. Their first artist on the label is the six-woman group, Dolly Dots, from Holland. They visited Japan for the first time and held a press interview at the Osaka Grand Hotel on July 21, which was the day "Radio Gals," their debut single in Japan, was released. Dolly Dots was formed two and a half years ago and has released a total of nine singles and three albums so far. The group's total singles sales has surpassed three million. Cees Van Leeuwen, who made Shocking Blue successful with their hit "Venus," is their manager and producer. "To succeed in Japan is the dream and aim of every European artist. Therefore we are extremely happy to receive an offer from Japan and be welcomed so warmly here," said Dolly Dots.

Miles Davis tops the jazz news this summer with the release of his new album, "The Man with the Horn." The CBS Sony Osaka office invited dealers interested in jazz to Sony Tower for a "tape concert" of the album. Sales are targeted to 300,000 copies, and a single, "Shout," has been released.

In April, an album of previously unreleased Davis tracks, "Directions," was released. Moreover, 25 of his albums were re-released this May and June, and a "Miles Fair" has been creating interest in the record shops, so the release of the new album is a timely move.

Cold Chisel Takes the Cake



Elektra/Asylum recording group Cold Chisel was Joe Walsh's support band on several recent concerts in the southwest promoted by Feyline Presents. After the final date of the series, at Denver's Red Rocks, Feyline gave Cold Chisel a special cake honoring the band's first U.S. tour. Pictured from left are: Burt Stein, E/A vice president/promotion; Cold Chisel's Steven Prestwich; Rod Willis of Dirty Pool Artist Management, which handles the group; Chuck Morris, Feyline vice president; and Phil Small (hands on knees), Jimmy Barnes and Ian Moss of Cold Chisel.

CRI Names Ira Sherman

■ NEW YORK—Bunny Freidus, vice president, creative operations, CBS Records International, has announced the appointment of Ira Sherman to the post of director, product management, CRI.

Sherman has held a number of marketing positions since joining CBS Records in 1971. He left the company in 1978 to become director of national product management at Infinity Records and returned two years later to join CBS Records International in the product management department.

Capitol Promotes Two

■ LOS ANGELES—Steve Hershfield has been promoted to director, financial reporting, and John Avila to director of internal accounting at Capitol Records, Inc., it was announced by Ken Northrup, CRI controller.

Hershfield joined Capitol in 1975 as an accountant and has held various positions within the corporate accounting area, most recently that of manager, internal reporting. Avila joined Capitol in 1974 as an internal auditor. He was most recently manager of accounting systems.

Creative Concerts Bows

■ PALMYRA, N.J.—Creative Concerts, Inc., has been formed by Bill Rogers, David Woloshon and Alan Sklar, to promote concerts in the Philadelphia/south New Jersey area. The company's first show will be the only U.S. appearance this summer by the Police. The show, at Liberty Bell Racetrack in Philadelphia, will also feature the Specials, the Go-Go's, and Oingo Boingo.

Radio Replay

(Continued from page 32)

personality **John Russell** . . . More changes at KZOK, Seattle: **Michael Knight** and **Don Hoffman** have left as co-MDs, replaced by **Craig Martin** from KFMG, Albuquerque . . . **Bob Logan** has left 96 KX (WKCX), Tampa, to join the air staff of y-100, Miami, 2-6 p.m. His replacement is **Ed McMann**, who moves to middays from mornings . . . **Jane Alexander**, formerly of WBMX, Chicago, has been named assistant PD at WYLD-AM and MD of WYLD AM and FM in New Orleans . . . **Barbara Taylor** has been promoted to PD and MD of WWDM in Sumter, S.C.

TEN YEARS BEFORE THE MIKE: In the musical chairs world of radio employment, a decade is a long stay at any station, but for **Dennis Elsas**, who recently celebrated his tenth at WNEW-FM, it seems that a variety of jobs has kept the experience fresh for him over the years. When **Zacherle** started a chain reaction of shifting positions in the lineup by leaving for WPLJ in the summer of 1971, Elsas joined WNEW-FM as fill-in person, and by January 1972, he was also music director. That job, which he held until he took over the night time shift in May 1976, was one he says he "loved," claiming it was how he "learned the music business."

Now that he's safely ensconced in the 6 to 10 p.m. slot (which has been occupied by only two jocks before him: **Rosko** and **Jonathan Schwartz**), Elsas looks back on pinch-hitting in a variety of shifts as another valuable experience. The toughest tour, as you might guess, was morning drive. "I was always so psyched to do it I never could get any sleep the night before," he remembers. Heading straight to the music library for a day's work directly after the morning show made him realize why his colleague **Pete Fornatale** said all a.m. personalities turned into "sleep junkies."

Of all the changes he's seen in album rock radio over the last ten years, Elsas is happiest that the prejudice against playing potential "hit singles" that was prevalent in the late sixties and early seventies is all but gone. "Some FM progressives were against playing the **Raspberries'** 'Go All the Way' because it was too short," he recalls. "I got behind it, and I'm proud of that to this day."

Alfa Re-Signs Yutaka



Jazz composer/musician **Yutaka Yokokura** recently re-signed with Alfa Records, America, and the parent Alfa Records in Japan. Yutaka is presently in the studio with pianist-composer-guitarist **Oscar Castro-Neves** readying his second U.S. album for Alfa. Gathered for the signing in Alfa president **Bob Fead's** office are, from left: (seated) **Brenda Dash**, Yutaka's manager; **Yutaka**; **Fead**; (standing) **Lorne Saifer**, Alfa vice president of A&R; **Devera Plotkins** of attorney **Jay Cooper's** office; and **Milt Olin**, attorney for Alfa Records.

Janice Mitchell Joins Total Experience

■ LOS ANGELES—Lonnie Simmons, president of Total Experience, has announced the expansion of his national promotion division with the addition of **Janice Mitchell** to the radio promotion staff.

Formerly a radio announcer and engineer with WEAA-FM, Baltimore, Mitchell has also worked for the Los Angeles-based national promotion company **Gorov & Kaplan Associates**.

England's Top 25

Albums

- 1 KOO KOO DEBBIE HARRY / Chrysalis
- 2 TIME ELO / Jet
- 3 LOVE SONGS CLIFF RICHARD / EMI
- 4 KIM WILDE KIM WILDE / RAK
- 5 SECRET COMBINATION RANDY CRAWFORD / Warner Bros.
- 6 DURAN DURAN DURAN DURAN / EMI
- 7 BELLA DONNA STEVIE NICKS / WEA
- 8 HOTTER THAN JULY STEVIE WONDER / Motown
- 9 HI INFIDELITY REO SPEEDWAGON / CBS
- 10 STARS ON LONG PLAY STAR SOUND / CBS
- 11 PRESENT ARMS UB40 / Dep Int
- 12 BAD FOR GOOD JIM STEINMAN / Epic
- 13 NO SLEEP 'TIL HAMMERSMITH MOTORHEAD / Bronze
- 14 BAT OUT OF HELL MEAT LOAF / Epic
- 15 CATS (SOUNDTRACK) VARIOUS / Polydor
- 16 FACE VALUE PHIL COLLINS / Virgin
- 17 ONE DAY IN YOUR LIFE MICHAEL JACKSON / Motown
- 18 PRECIOUS TIME PAT BENATAR / Chrysalis
- 19 THE RIVER BRUCE SPRINGSTEEN / CBS
- 20 ANTHEM TOYAH / Safari
- 21 THIS OLE HOUSE SHAKIN STEVENS / Epic
- 22 HIGH AND DRY DEF LEPPARD / Vertigo
- 23 JUMPIN' JIVE JOE JACKSON / A&M
- 24 ROCK CLASSICS LONDON SYMPHONY ORCHESTRA / K-Tel
- 25 CHARIOTS OF FIRE VANGELIS / Polydor

Singles

- 1 GREEN DOOR SHAKIN STEVENS / Epic
- 2 HAPPY BIRTHDAY STEVIE WONDER / Motown
- 3 HOOKED ON CLASSICS ROYAL PHILHARMONIC / RCA
- 4 CHANT NO. 1 SPANDAU BALLETT / Reformation
- 5 GHOST TOWN SPECIALS / 2 Tone
- 6 BACK TO THE '60S TIGHT FIT / Jive
- 7 WATER ON GLASS-BOYS KIM WILDE / RAK
- 8 HOLD ON TIGHT ELO / Jet
- 9 LOVE ACTION (I BELIEVE IN LOVE) HUMAN LEAGUE / Virgin
- 10 WALK RIGHT NOW JACKSONS / Epic
- 11 GIRLS ON FILM DURAN DURAN / EMI
- 12 STARS ON 45 VOL 2 STAR SOUND / CBS
- 13 FOR YOUR EYES ONLY SHEENA EASTON / EMI
- 14 CAN CAN BAD MANNERS / Magnet
- 15 FIRE U2 / Island
- 16 DANCING ON THE FLOOR THIRD WORLD / CBS
- 17 NEW LIFE DEPECHE MODE / Mute
- 18 BEACH BOY GOLD GIDEA PARK / Stone
- 19 BACKFIRED DEBBIE HARRY / Chrysalis
- 20 LAY ALL YOUR LOVE ON ME ABBA / Epic
- 21 BODY TALK IMAGINATION / R&B
- 22 SI SI (JE SUIS UN ROCK STAR) BILL WYMAN / A&M
- 23 TAKE IT ON THE RUN REO SPEEDWAGON / Epic
- 24 THE CARIBBEAN DISCO SHOW LOBO / Polydor
- 25 SAT IN YOUR LAP KATE BUSH / EMI

Record Bar Convention Highlights



Record Bar recently held its eighth annual convention at Hilton Head Island, South Carolina. Pictured from left are: (top row, first photo) operations manager Meg Mansfield, who received the Bertha K. Bergman Memorial Award as outstanding businesswoman of the year; (second photo) Bruce Bench, co-winner of the label rep of the year award; (third photo) Greg Steffen, co-winner, label rep of the year; (fourth photo) Paul Fussell, manager of Tracks, store #93 in Norfolk, Virginia, Record Bar store of the year; (bottom row, first photo) Trilby Alford, accepting the award for manager of the year from Record Bar chairman of the board Harry Bergman and Robb Houser, last year's winner; (second photo) keynote speaker Bob Sherwood, executive VP and GM, PolyGram Records, Inc.; (third photo) Terry Randolph, manager of store #69 in Bristol, Virginia, Record Bar merchandiser of the year.

Presser Sues CBS

(Continued from page 3)

compete fairly for business. CBS has a pressing plant in Terre Haute, Indiana, not far from Richmond's plant. The suit was filed at a Federal District Court in Indianapolis.

Lawyers for CBS have asked for and received an extra 30 days to draft a response to the Richmond suit; CBS Inc.'s Thomas Tyrrell, associate general counsel, said that the major would respond by the end of September.

Tyrrell said that CBS wasn't "worried at all" about the suit and that Richmond was merely "looking for someone to blame" for the bad state of the pressing business.

"The pressing business is having a fairly tough time," said Tyrrell. "It's tough for everyone, and times like this produce 'creative lawsuits.' You'd never have a suit like this if business were better. Times are tough, and (Richmond's) lawyers got imaginative in order to find an excuse."

Tyrrell added that the suit was a surprise to CBS.

According to the complaint filed by Richmond, "CBS has used the economic power it possesses in other areas of its business to impose upon its customers the requirement that, in order to obtain other services which they desire, such customers must have their records manufactured by CBS." As a part of its pressing and distribution deals with labels, "CBS (makes)

its distribution services available to independent (labels) only upon the condition that CBS manufacture for the independent (label) the records and tapes which (CBS) distributes for the (label.)

"Because (Richmond) is engaged solely in the business of manufacturing recordings," the complaint continues, "it does not possess economic power in the business of distribution, which would enable it to counter the economic power in the distribution business possessed and exercised by CBS."

The complaint alleges that because of CBS's pressing and distribution policies, Richmond has been "injured in its business and property (because) CBS has obtained manufacturing business which otherwise would have been obtained by (Richmond.)" When asked what accounts Richmond has lost because of CBS's policies, Richmond's lawyer William C. Barnard declined to be more specific.

In stating its case against CBS, Richmond contends that CBS's policies are similar to those practiced by the other five majors — MCA, RCA, Capitol/EMI, WEA and PolyGram. The suit alleges that the six companies "dominate" the record industry. Barnard, however, said that the suit was not intended as an indictment of the entire record industry, and was "only directed at CBS."

While Richmond asks for \$10,000 in damages from CBS, the company also asks that CBS be enjoined from

entering into pressing and distribution pacts that require labels that are distributed by CBS to be pressed by CBS also.

MCA Revenues

(Continued from page 3)

first half periods, but the division recorded an increase in net income for the two periods.

For the six months ended June 30, 1981, MCA Inc.'s revenues were \$669,450,000 and the income (before extraordinary income) was \$55,091,000, compared to revenues of \$627,237,000 and an income of \$55,230,000 for the same period in 1980. For the three months ended June 30, MCA's revenues were \$329,560,000 and income (before extraordinary income) was \$30,905,000, compared to revenues of \$304,477,000 and income of \$29,591,000 for the comparable 1980 period.

The records and music publishing division posted revenues of \$80,962,000 and operating income of \$11,125,000 for the six months ended June 30, compared to revenues of \$81,414,000 and income of \$2,456,000 for the same period in 1980.

While separate figures for the record company are not listed in MCA's release, a spokesman for the company said that during the last six months, MCA Records posted the highest sales in the label's history.

College Radio

(Continued from page 19)

with artists and selected cuts from their latest albums (Thirsty Ear is one of several promotion firms that deal specifically with the college radio market). RCA will also release a sampler compilation of new music that will include cuts from albums released over the summer and forthcoming releases. "The sampler will be called 'Blits' and will only be available to colleges and AOR," said Cindy Redmond, who assists RCA national director of album promotion Bill McCarthy.

"For any new artist, the logical place to give them a shot is at college radio," Redmond said. "It helps when you can go to AOR with a record that debuted at #12 on the CMJ charts (CMJ/Progressive Media is a bi-weekly publication that deals with college and certain progressive commercial radio stations and is considered to be the authority on college media). RCA is also preparing a video sampler that will include developing acts like Polyrock, Landscape and Bow Wow Wow, for distribution among selected college campuses.

Gunter Hauer directs Atlantic's national A/C promotion but also finds time to handle college promotion. Assisted by Judy Libow, director, national album promotion, Hauer services approximately 500 college stations with rock and jazz product. "We're doing more with college radio this year, which may reflect the upswing in its importance," said Libow.

Chrysalis will institute a college internship program this year that will be based in Los Angeles. Like many other labels, Chrysalis services about 500 stations from a list compiled through their own research and with the assistance of CMJ/Progressive Media.

Another area of music that labels are especially interested in promoting at colleges is jazz. "People are turning to college radio for jazz because it isn't found on that many other places on the dial," said Larry Braverman, E/A's national college director. Braverman is also starting an intern program this year. CBS will focus on jazz with special promotions on albums by Miles Davis, McCoy Tyner and Ralph MacDonald for the fall.

While all the labels recognize the increased importance of college radio, they also see its many pitfalls. The high rate of jock turnover and the cost of servicing the campuses are most often cited by labels. Another problem is the lack of strict formats, which some label executives claim makes it impossible to have any kind of reasonable penetration. "I don't know that college radio has broken any new acts for anyone yet," said Michael Abramson, director of national promotion at Chrysalis. "They're more open than commercial radio, but the only problem is that if you get anyone who's too open you're back in the days of progressive radio where the AOR stations tried to play everything and nothing sold."

(This is the first of two articles on college radio.)

Cotillion Signs Stevie Woods



Cotillion Records, a division of the Atlantic Recording Corp., has signed vocalist Stevie Woods to a long-term, exclusive recording contract for the U.S. and Canada, it was announced by Atlantic president Doug Morris and Cotillion president Henry Allen. Woods makes his recording debut with the single "Steal the Night." Pictured at the signing are, from left: Morris; Atlantic director of creative services Paul Cooper; Woods; attorney Mill Olin; and producer Jack White.

40 Injured at Baton Rouge Concert

By AL CUNIFF

■ BATON ROUGE, LA.—Over 40 people were treated for injuries resulting from a "stampede" by thousands of fans who panicked at an outdoor concert here Sunday (9) when someone apparently exploded a firecracker near the stage at a performance by Rick James, Cameo, and Teena Marie.

The personal injuries were just one aspect of a fiasco at the State Fair Grounds show, which also saw a six-mile traffic jam on Airline Highway here, paid customers turned away at the gate, and general confusion at an event that drew three times as many people as were expected.

"The promoter did not anticipate as many people out there as he should have," said Arnette Heintze, a spokesman for the state troopers here. He added that the concert crowd, estimated at 30,000 "stampeded several times," and that traffic surrounding the venue blocked the four-lane Airline Highway all the way to state trooper headquarters, a distance of about six miles.

The concert was promoted by William Garrison of W.G. Enterprises, who has not responded to requests for more details by reporters. "It was a case of too many people in one place, a lot of heat, and some firecrackers that some people may have mistaken for gunshots," said Baton Rouge *Morning Advocate* reporter Alphonse Hyorth, who flew over the site in a helicopter during the Sunday disturbance.

Heintze said police were not notified of the number of tickets that were pre-sold to the event, and that Garrison requested only four off-duty state troopers to monitor traffic at the venue, which he said is designed to hold about 10,000 people. Heintze said an additional 25 to 30 troopers responded when it became obvious the concert had gotten out of control.

Hyorth said some people who had purchased \$15 advance tickets were turned away at the gate, and at least

one person was hit by a car in the traffic mixup. All 40 people treated for cuts, bruises, sprains, and broken bones were released from the hospital after their treatment.

According to Hyorth, a fence in front of the stage was knocked over, but surprisingly little additional damage was done to the Fair Grounds venue. Reporter Mary Broussard said that an Associated Press report that monitor speakers fell into the crowd during the concert has never been confirmed. She interviewed concertgoers in the hospital emergency room who told her a firecracker exploded near the stage.

A man answering the phone at W.G. Enterprises, who refused to identify himself beyond the name "Paul," said the concert drew about 30,000 people, but that "the Fair Grounds can hold up to 60,000 people." He said a firecracker was "one of the problems" at the show, but would not cite other problems. "The number of injuries was totally normal for a concert of that size," he said. He added that the traffic jam was not as great as the local press and state troopers reported: "That's just one of the major discrepancies between what we're hearing and what really happened," he said. "That's all I can tell you."

Big 3 Releasing New Benatar Book

■ NEW YORK—The Big 3 Music Corporation, the print division of United Artists Music, is releasing a new music book containing songs from Pat Benatar's current album, "Precious Time."

The firm has already released a double folio containing songs from Benatar's two previous albums, "In the Heat of the Night" and "Crimes of Passion."

Club Overcrowding

(Continued from page 3)

at Bond International Casino in New York (*Record World*, June 11), which were oversold by thousands of tickets. "The Clash debacle almost closed us for good," says Tom Heck, manager of Bond. "The club managers, who aren't with us any more, didn't realize how serious the fire department is. It isn't just a matter of paying off the local cop."

Spokesmen for fire departments in New York and Los Angeles say that overcrowding in rock clubs is a continual problem. In the last few years, special units have been formed to patrol and enforce fire code regulations in public assembly places (anywhere more than 50 people congregate). The units inspect anywhere from 10 to 40 locations (bars, discos, clubs, hotels) a night and are also on call to respond to complaints. In addition to checking for overcrowding, the units inspect for fire code violations, such as blocked exits, locked doors and unilluminated signs.

"We are not killjoys," assistant New York fire commissioner John Mulligan explains. "We are just trying to avert tragedies." Since last December, the New York unit has inspected a total of 2574 clubs, bar and discos. From these inspections, 6452 violations have been served.

It is within the power of fire marshals to prohibit a performance or to close a club, temporarily or permanently. "The fire marshals rule supreme here," said Michelle Meyers, a booker for several Los Angeles rock clubs. "You play by the rules or you don't play. We call it 'fire marshal rock.'" Inspector Willis Martin of the L.A. fire prevention unit concurs: "It has been our experience that management endeavors to comply. If they don't we will shut the place down. The problem is at its peak on weekend nights, but we can't be everywhere at once."

New York may soon toughen an already tough law by making it mandatory that a fire guard be on the premises at a gathering of over 50 people. The guard would be an employee of the club and licensed in fire prevention by the fire department. Sprinkler systems are now also required by New York law.

In addition to the financial burden, club owners complain that the assigned legal capacity — determined by square footage and number of exits — is usually lower than the club can realistically hold. Buddy Maver, VP and director of music services for the Agora chain, says he believes "the fire codes are antiquated and unrealistic." Frontier Booking International's Ian Copeland suggests, "In order to stay in business some clubs must oversell a bit, because the legal capacity is usually less than the place can safely handle." But the most common complaint among industry people is that the regulations are "arbitrarily" enforced.

"I don't understand why certain places are under the thumb and other places that are gross violators aren't," said Mort Cooperman, owner of New York's Lone Star Cafe. Hilly Kristal of

CBGB agrees: "The different fire inspectors don't seem to go by the same rules. The codes are important and people should be kept on their guard, but they should be less arbitrarily enforced."

Ultimately, the issue of overcrowding boils down to money; this is the priority, whether you are the band, the manager, the clubowner or the promoter. "It's money versus greed versus safety," said one Los Angeles club owner. Safety is certainly the most important issue, but some people directly involved in club entertainment feel there are degrees of overcrowding — some acceptable and some not. "I don't believe anyone overcrowds to the point where it is dangerous," said one manager of several well-known rock acts, "but if most clubs stuck to their legal capacity they would be half full. There is a median for how much you can overcrowd. Economically, clubs have to oversell about 300 seats to make any kind of profit for the club and the band."

The clubowner may rationalize the overselling of a sold-out show as compensation for other evenings when an act is unable to fill the club. But with the potential to make money, there is also the risk of creating a volatile situation and putting the club out of business. "The nature of any business is to make as much money as you can," Kristal said. "Unfortunately, people take advantage of it because of the strong temptation to let in more people than you should."

"You're talking about a lot of extra money," Cooperman adds, "I have to be able to live with myself, money aside. Our capacity is 430 and we usually stop admitting people at 410. If there is a fire and you're over capacity, then you are guilty of manslaughter." Jerry Michelson of Jam Productions in Chicago says: "Listen, once you oversell a show, you reach a point where the waitresses can't reach tables to deliver drinks and people can't reach the bar. No drinks, no money."

An overcrowded room is also a hassle for the band, says Bob Singerman, manager of the Bongos, Bush Tetras and others. "It's a real pain in the neck for the band to have to fight through the crowd, although I'm sure it's much worse for the audience."

And what about the people who pay for the tickets? Every rock fan is familiar with the experience of an overcrowded club — mobs of sweaty bodies, smokey air and the letdown of hardly being able to see the band. "Unfortunately, kids are used to shows being packed," says a record company publicist. "They don't know any better. Kids think the abuse is a part of the rock show. It's sad that the average kid thinks this is the way it is supposed to be."

Jane Friedman, manager of several rock artists, has a different view: "I think it's exciting when a club is crowded. The room becomes electric and you feel like you are part of a happening. That's what rock 'n' roll is all about."

Record World Country

Country Legend George Jones Goes Gold for the First Time

By AL CUNNIFF

■ NASHVILLE—When you think of George Jones, you think of country music. You think of "She Thinks I Still Care," "The Race Is On," "White Lightning," and other hits. And you probably think of a wallfull of gold records.

If that's what comes to mind when you think of George Jones, you're right on every point — except the gold records. When Jones was recently awarded a gold LP for his Epic release "I Am What I Am," it was the first one of his career. Almost as amazing is the fact that his sales were achieved with

Horizon Award Introduced by CMA

■ NASHVILLE—The Country Music Association, trade organization for the country music industry, for the first time in 10 years has created a new award category to be featured in its annual October awards presentation. The CMA's new Horizon Award will recognize rising stars' extraordinary career development "in the areas of professionalism, sales, airplay, and media recognition."

The CMA will present the first Horizon Oct. 12 on its 15th Annual Awards Show, to be shown live on CBS-TV. The award will be given to an individual artist or act, "but it will indirectly recognize the important contributions made by a performer's record company, manager, agent, publicist, and others who have aided in developing his or her career," a CMA release said.

The Horizon is the eleventh category in the annual CMA awards. Nominations for the award will be made by CMA board members, then submitted for vote to the entire CMA membership. No act will be eligible for a Horizon who has previously won it, or who has been a finalist for any other CMA award in the past.

no "crossover" activity of any sort.

Two-Decade Career

Jones's career has spanned two decades, and has included releases on Starday, Mercury, United Artists, Musicor, and Epic (as well as product issued by license to RCA). But it is with Epic, and his producer of the past 10 years, Billy Sherrill, that Jones has finally begun to make more people aware of something that many of his fans have been saying for years — that Jones is country music.

In the past four months Jones has

(Continued on page 53)

CMA Awards To Be Simulcast Again

■ NASHVILLE—The Country Music Association has announced that its Oct. 12 Awards Show, to be telecast live on the CBS-TV network, will again be available for radio simulcast. The show, sponsored by Kraft Inc. and co-hosted this year by Mac Davis and Barbara Mandrell, has been simulcast for the past three years.

J. Walter Thompson Company, the agency for the show's sponsor, is handling arrangements for the simulcast in conjunction with the CBS Television Network. Lines for authorized stations will be through connections prearranged by CBS-TV with its local affiliates.

Smith and Raymer Launch Booking Agency

By AL CUNNIFF

■ NASHVILLE—Andrea Smith and Mrs. Dean Raymer have announced the formation of the International Celebrity Services booking agency here, with charter clients the Kendalls and Jimmy C. Newman and the Cajun Country Band.

Smith worked for the past 13 years
(Continued on page 53)

'Nashville Alive' Set for Cable TV

■ NASHVILLE—Opryland Productions and Atlanta's WTBS-TV are combining efforts to produce and distribute Nashville's first live, weekly cable television series, "Nashville Alive." The hour-long variety show, hosted by radio and TV personality Ralph Emery, premieres Sept. 12.

The show, broadcast live from the Opryland Hotel here, will be beamed by satellite to cable stations that carry WTBS to an estimated 17 million homes in 49 states, Puerto Rico, and the Panama Canal.

Five country acts will perform on the show each week, and one of those acts will co-host each segment. Jacky Ward will co-host the first show, with Jimmy Dean scheduled for the Sept. 26 show. Sammi Smith will co-host a later show.

"Nashville Alive," which will air each Saturday night from 8:05-9:05 p.m. CDT, will be produced by Opryland Productions for WTBS. The show has an initial run of 20 weeks, and WTBS holds an option for an additional six weeks. Elmer Alley is executive producer, Bayron Binkley is producer/director, Anne Boatman is co-producer, and Alan Nelson is the writer.

Sound Factory, a group of Nashville studio musicians including industry veterans Phil Baugh and Buddy Emmons, will be the series' house band.

Nashville Report

By AL CUNNIFF

■ **David Frizzell and Shelly West** will cut their second duet LP in Los Angeles in mid-September. . . . The **Statler Brothers** say the past 12-month period was their best ever, with box office grosses during that time totalling \$4 million-plus.

When CMA-member disc jockeys visit Nashville in October for their annual convention, they'll be hosted by **Tom T. Hall** at his Fox Hollow country home near here. For more details write the CMA at P.O. Box 22299, Nashville 37202. . . . The **Emmons 'n Baugh Sound Factory** will be the regular featured band on "Nashville Alive," cable TV's first variety series out of Nashville. It begins taping Sept. 12 at the Opryland Hotel, with host Ralph Emery.

Jeff Simmons TV has taped "State Fair USA," which it hopes to syndicate nationally. The show is hosted by **Huell Howser** and **Louise Mandrell, Tina Turner, Jim Stafford,** and **Air Supply** are early featured guests. . . . **Denim & Lace** has taped a country-oriented TV special hosted by **Barbara Fairchild** with special guest **Sonny Shroyer**, TV's Enos.

The **Oak Ridge Boys** will guest on "American Bandstand's" 30th anniversary special, which tapes Sept. 9 in Los Angeles. The Oaks' first appearance on PBS-TV's "Sound Stage" airs Aug. 28. . . . RCA's **Sylvia** recently guested on WSM-TV's "Miller and Company" show here. . . . **Willie Nelson** and the **Rainbow Band** and **Ray Benson** and **Friends** appear on "Austin City Limits" Saturday (22) in a tribute to **Django Reinhardt**. . . . The **Bellamy Brothers** visit Merv Griffin in a segment that airs in mid-September.

Country music radio station WSOC-FM is the top-rated station in the Charlotte, N.C. market, according to latest Arbitron figures. **Don Bell** is PD. . . . **WIRK** in West Palm Beach, FLA is looking for an outstanding morning drive personality. Write to T. Lee, c/o Country K Radio, P.O. Box 3828, West Palm Beach FLA. 33402. . . . **Scott Miller** is the new emcee for WWVA's all night show. He joined the Wheeling, W. Va. station in April.

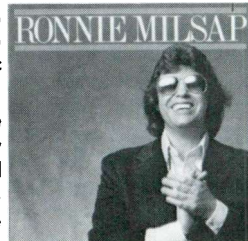
(Continued on page 54)

PICKS OF THE WEEK

SINGLE **ANNE MURRAY, "IT'S ALL I CAN DO"** (prod.: Jim Ed Norman) (writers: R. Leigh, A. Jordan) (United Artists/Chess, ASCAP) (2:50). One of Murray's strongest recent country releases, this track also has multi-format potential. Murray's smooth, sure vocal is well highlighted by Norman's production. Capitol A-5023.

SLEEPER **TAFFY McELROY, "THEN YOU CAN TELL ME GOODBYE"** (prod.: Rob Galbraith) (writer: J. D. Loudermilk) (Acuff-Rose, BMI) (3:12). Barely into her teens, Taffy possesses an astonishingly polished voice that pulls the most out of this classic John D. Loudermilk ballad. Production and performance allow for pop promotion as well. MCA 51160.

ALBUM **RONNIE MILSAP, "THERE'S NO GETTIN' OVER ME."** This excellent LP is probably the fullest display to date of Milsap's wide-ranging musical talents. Standout cuts include the title country/pop/adult contemporary smash, "It's All I Can Do," and "Everywhere I Turn (There's Your Memory)." Special moments also include "Jesus Is Your Ticket to Heaven," done in highly commercial style, "Two Hearts Don't Always Make a Pair," and "Too Big For Words," RCA AHLI-4060.



Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Rosanne Cash — "My Baby Thinks He's a Train"
Dave & Sugar — "The Pleasure's All Mine"
Dolly Parton — "House of the Rising Sun"

In spite of the fact that **Anne Murray's** "We Don't Have to Hold Out" is bulleted at #18 on *Record World's* chart, Capitol has shipped a new Anne Murray release. "It's All I Can Do" is the best she's done! It could be bigger than "You Needed Me" — watch it!



John Conlee

Terry Gregory has a strong second release in "Cinderella," playing at KRMD, WSM, WSLR, KKYX, KXLR, KSOP, WDLW, KFDI, KSSS, KTTS, KMPS. **Charlie Louvin** has action on "Ten Years, Three Kids and Two Loves Too Late" at WSLC, WSDS, KFDI, KVOO, WDLW, KYNN.

Billy Parker is getting two-sided play on his latest, "I'll Drink To That"/"One More Last Time" is added at KFDI, KWKH, KEBC, WPNX, KYNN, KGA, KMPS, WTOD, KD JW, KOKE, WSLC, WKKN, KSOP, KSO, KVOO, KRMD, KTTS, KKYX.



Anne Murray

Gail Zieler has adds on "She's Goin' Home Alone" at KXLR, KRAK, KEEN, WDLW, KRMD. **Del Reeves** has play on his country treatment of the **Pointer Sisters'** hit "Slow Hand" at WLWI, KEBC, WSLC, WDLW, WGTO, KVOO, WPLO, WFNX, WQYK.

John Conlee had first-week adds on "Miss Emmily's Picture" at KSOP, WTSO, KSO, KFDI, KSSS, KBUC, KEBC, KKYX, KMPS, KGA, WCXI, WYDE.

Super Strong: **Charley Pride, the Kendalls, Charly McClain, Eddie Rabbitt, Johnny Rodriguez, Gail Davies.**

SURE SHOTS

Anne Murray — "It's All I Can Do"
Tammy Wynette — "Crying in the Rain"
Mel Tillis — "One Night Fever"

LEFT FIELDERS

Terry McMillan — "All I Really Want to Do"
David Frizzell — "Lefty"
Taffy McElroy — "Then You Can Tell Me Goodbye"

AREA ACTION

Kris Kristofferson — "Here Comes That Rainbow Again" (KCKC, WESC, WDLW, KEBC)
Neil Sedaka — "My World Keeps Slipping Away" (WMAQ, WDEN, WXCL, KCKC)
Roger Ivie & Silvercreek — "You and Me and Tennessee" (KVOO, WSLC, KFDI)

Saluting George Jones



Country music great George Jones is shown receiving the first gold LP of his career, for his Epic release "I Am What I Am," before a recent performance at Pee Wee's club in Nashville. At the appearance, where Jones announced his move to Fort Worth and management agreement with Billy Bob Barnett, CBS-Nashville representatives turned out to honor Jones. From left are Pee Wee's club owner; Roy Wunsch, VP, marketing, CBS Records-Nashville; Rick Blackburn, VP and GM, CBS-Nashville; Billy Sherrill, VP, executive producer, CBS-Nashville, and Jones's producer; Jones; and fellow CBS artist Larry Gatlin.

Jones Gets First Gold (Continued from page 52)

logged 115 concert dates, compared to 61 in the previous 12 months. He has made 14 TV appearances in the past year, compared to six in the previous year. You might say that October of 1980 marked the start of the Year of George Jones, because in addition to the above work, since then Jones has nine major industry awards — from the Country Music Association, NARAS, the Academy of Country Music, and the fan-voted Music City News Awards — for male vocalist of the year, and song of the year/best single of the year, for "He Stopped Loving Her Today."

Why didn't Jones go gold until now — and why has he now gone gold? "Three or four years ago Jones had a very narrow bunch of totally committed country music fans who liked him — now it's kind of spreading out a little bit," said Sherrill. Jones's producer also said he feels that CBS sales and promotion people "recognize they have a fantastic artist in George Jones. He's like a football star — give him the ball and he's gonna do his thing."

"Pop to me is a shortened version of the word popular. As far as I'm concerned, George Jones is pop."

Rick Blackburn, VP and GM of CBS Records-Nashville, agrees with Sherrill. "The top radio ratings in most markets now are with country music stations. So what you're asking is, why doesn't a minority format play George Jones? If they do, fine — if they don't, fine. I could tell you a lot of records that get played pop and don't sell 40,000 units."

Blackburn said he had a theory about why Jones has gone gold in 1981. "It's partly because of a song called 'He Stopped Loving Her Today,' which really did a lot for the Jones profile. But also we're finding that country music's being discovered by more people who are brought in by Kenny Rogers, Willie Nelson, and some other more 'progressive' artists. Once this consumer is in country for

about two years, he or she wants to know more about the traditional artists, who they are, and what they stand for."

Blackburn also cited a recent *Rolling Stone* story about Jones, personal and recorded tributes from artists such as Linda Ronstadt, James Taylor, Waylon Jennings and others, Jones' recent HBO special, and the "My Very Special Guests" LP. "When all this came down, marketing just took those credentials and ran with them," he said.

Personal Perspective

Sherrill offered a more personal perspective on George Jones's music. "The first time I heard a George Jones song was in 1960. I was a rock 'n' roll and R&B freak, blowin' in a dance band in Fayetteville, Alabama." Sherrill said he heard a Jones song on his car radio and thought, "I've got to meet that guy some day."

Smith-Raymer Agency

(Continued from page 52)

for Top Billing Inc., a talent agency based here which she joined at its formation. At the time of her resignation she was a senior VP, chief operating officer, and director of sales for the company.

Dean Raymer was formerly president of Gateway Talent, a St. Louis-based concern which she formed 10 years ago and sold earlier this year.

Smith is president of ICS, and Raymer is VP and secretary. "Everybody has a little Walter Mitty in them — I've probably thought about having an agency like this for 13 years," Smith told *Record World*. "I decided to do it when I had the opportunity to go into business with Dean, who has been one of the biggest buyers of Nashville-based talent out of the midwest for the past few years."

Smith said Raymer bought country talent for clubs, fairs, concert venues, and dinner theaters in the midwest.

Country Single Picks

COUNTRY SONG OF THE WEEK

MEL TILLIS — Elektra 47178

ONE NIGHT FEVER (prod.: Jimmy Bowen) (writers: B. Morrison, J. MacRae) (Southern Nights, ASCAP) (2:56)

From its clear, crisp opening notes, this all-country cut does an effective job of delivering a message from a husband who knows he's being cheated on.

TAMMY WYNETTE — Epic 14-02439

CRYING IN THE RAIN (prod.: Chips Moman) (writers: C. King, H. Greenfield) (Screen Gems-EMI, BMI) (3:12)

Tammy offers a sensitive, straightforward treatment of this pop classic, which was co-authored by Carole King.

DAVID FRIZZELL — Warner Bros./Viva 49778

LEFTY (prod.: Snuff Garrett & Steve Dorff) (writer: L. Bastian) (Peso/Wallet/Blue Lake /Fast Lane, BMI) (2:28)

Everyone seems to be cutting Lefty Frizzell tunes today, and David, his brother, presents a proud tribute to the late writer-artist in this country cut.

CON HUNLEY — Warner Bros. 49800

SHE'S STEPPIN' OUT (prod.: Tom Collins) (writers: T. Brasfield, W. Aldridge) (Rick Hall, ASCAP) (2:58)

She's spendin' lots of time with friends I never knew she had, Con sings in this mournful ballad about a cheatin' woman.

SUSIE ALLANSON — Liberty P-A1425

LOVE IS KNOCKIN' AT MY DOOR (HERE COMES FOREVER AGAIN) (prod.: Michael Lloyd) (writer: M. Wright) (Vogue/Gary S. Paxton, BMI) (2:44)

Lively percussive effects spice this uptempo cut about a girl who's been hurt before, but remains a believer in love.

DON McLEAN — Millennium YB-11809 (RCA)

IT'S JUST THE SUN (prod.: Larry Butler) (writer: D. McLean) (Benny Bird, BMI) (2:25)

McLean may pick up some country airplay with this breezy, easy-paced tune that paints a pleasant, summery picture of two people in love.

KEITH STEGALL — Capitol P-A5034

WON'T YOU BE MY BABY (prod.: Tony Brown & Charlie Monk) (writers: K. Stegall, S. Harris) (Blackwood, BMI) (2:53)

The tempo and instrumentation are slick on this light, positive song about a guy who can't see anyone else on the dance floor except the woman he loves.

TERRY McMILLAN — RCA JH-12300

ALL I REALLY WANT TO DO (prod.: Chet Atkins & Pat Carter) (writers: C. Atkins, S. Siverstein, T. McMillan) (Athens/Evil Eye, BMI) (3:20)

A vibrant solo performer and instrumentalist, McMillan has a funky, humorous cut for his RCA debut.

TERRY GREGORY — Handshake WS9 02442

CINDERELLA (prod.: Mark Sherrill) (writers: J. Whitmore, L. Kimball, M. Sherrill) (Easy Listening, ASCAP/AI Gallico, BMI) (3:16)

Gregory scored well with her Handshake debut single, and this pretty tune with an appealing lyric should earn her country airplay again.

JOHN CONLEE — MCA 51164

MISS EMILY'S PICTURE (prod.: Bud Logan) (writer: R. Lane) (Tree, BMI) (3:34)

Conlee presents a heartbroken ballad about a guy who dreams of yesterday's love as he gazes at Miss Emily's picture.

DOTTIE WEST — RCA PB-12284

ONCE YOU WERE MINE (prod.: not listed) (writer: L. Gatlin) (First Generation, BMI) (3:13)

Dottie is backed by the Gatlin brothers on this soft, slow-paced track pulled from RCA's archives.

BILLY PARKER — Soundwaves 4643 (NSD)

I'LL DRINK TO THAT (prod.: Joe Gibson) (writer: A. J. Merrit) (Window, BMI) (2:20)

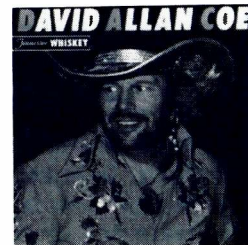
You're talkin' hard-core country with this release, a self-revealing story from a guy who admits he needs the bottle like a blind man needs a cane.

Country Album Picks

TENNESSEE WHISKEY

DAVID ALLAN COE — Columbia FC 37454

Coe does not always get proper credit for his true talents as a country artist — but those who listen to these tracks should; when Coe puts his mind to it he can present funky, soulful, and stone-country tunes with the best of them. Highlights are "I'll Always Be a Fool for You," "D-R-U-N-K," "Dock of the Bay," and the title tune.



BARBARA MANDRELL LIVE

MCA 5243

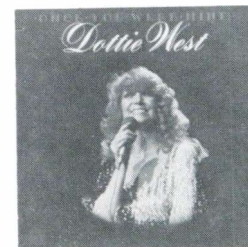
The sound is bright and spirited on this collection of mostly uptempo tunes, which reflect some of Barbara's hits ("Sleeping Single," "I Was Country When Country Wasn't Cool") and her talents on a wide variety of instruments (the instrumental medley that includes traditional tunes such as "Mountain Dew" and "Old Joe Clark").



ONCE YOU WERE MINE

DOTTIE WEST — RCA AHL1-4117

The Gatlins provide vocal backing for Dottie on five of these tracks from RCA's archives. Best cuts include the current title single, "Dream Baby," and "Six Weeks Every Summer."



FRESH

ORION — Sun 1028

Orion's Elvis-like vocals are most effective on the rockabilly tracks here, especially "Baby Please Say Yes," "Look Me Up (And Lay It on Me)," and the ballad "If I Can't Have You."



Nashville Report *(Continued from page 52)*

IN THE STUDIO: Scruggs (Billy Larkin, Randy Matthews, Mike Card), Columbia (Judy Bailey), Hilltop (Paul Downey), Island (Joe Stocks, Fresh Music, Bob Jenkins), Quadrasonic (Dobie Gray), Music City Music Hall (Eddy Arnold, Jimmie Davis, Charley Pride, Gary Stewart), Sound Emporium (Bud Riders, Joe English Band, Diane Pfeifer), Soundshop (Wright Brothers, Jeannie C. Riley, Mel Tillis & Nancy Sinatra, Bobby Smith), Sound Stage (Bettye Levett, Kieran Kane, Corbin-Hanner Band), Wax Works (Pat Garrett), Bennett House (Jimmy Hall), Doc's Place (Marvin Rainwater), LSI (Jim Chesnut, New Jersey Band Easy Street, Tennessee Ernie Ford), Woodland (Barbara Mandrell, Brenda Lee, Johnny Duncan), Koala (Liz Lyndell, Jack Grayson). Chet Atkins has been mastering his Roger Whittaker LP project at Randy's Roost.

Kim Carnes plays the Tennessee Theater here Wednesday (19) . . . **Mother's Finest** play the Municipal Auditorium Friday (21) . . . Tessier Talent has announced signing **Jan Shepard** and the Second Fiddles to an exclusive booking agreement . . . **Freddie Hart** was feted at a homecoming celebration recently near his hometown of Phoenix, Ala. He later played the Country Palace in Columbus, Ga . . . **T. G. Sheppard** is taping a commercial for a national fight against drug abuse.

The **Floyd Cramer** Celebrity Golf Tournament will be held Oct. 19-23 at the Harpeth Hills golf club here. For more details contact the local office of the Arthritis Foundation, (615) 329-3431.

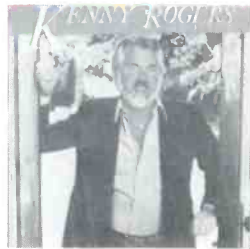
Record World Country Albums



AUGUST 22, 1981

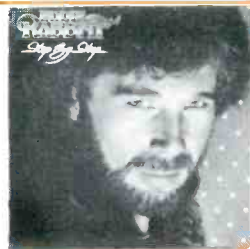
TITLE, ARTIST, Label, Number (Distributing Label)

Aug. 22	Aug. 15			WKS. ON CHART
1	1	SHARE YOUR LOVE	KENNY ROGERS Liberty LOO 1108 (4th Week)	7
2	2	FANCY FREE	OAK RIDGE BOYS/MCA 5209	11
3	3	GREATEST HITS	KENNY ROGERS/Liberty LOO 1072	44
4	4	FEELS SO RIGHT	ALABAMA/RCA AHL1 3930	23
5	5	JUICE JUICE	NEWTON/Capitol ST 12136	22
6	6	SEVEN YEAR ACHE	ROSANNE CASH/Columbia JC 36865	22
7	8	I AM WHAT I AM	GEORGE JONES/Epic JE 36492	59
8	7	YEARS AGO	STATLER BROTHERS/Mercury SRM 1 6002 (PolyGram)	6
9	9	ESPECIALLY FOR YOU	DON WILLIAMS/MCA 5210	5
10	10	ROWDY HANK WILLIAMS, JR.	/Elektra/Curb 6E 330	18
11	11	MR. T CONWAY TWITTY	/MCA 5204	7
12	18	SOME DAYS ARE DIAMONDS	JOHN DENVER/RCA AFL1 4055	6
13	13	HORIZON	EDDIE RABBITT/Elektra 6E 276	58
14	12	URBAN CHIPMUNK	/RCA AFL1 4027	9
15	17	CARRYING ON THE FAMILY NAMES	DAVID FRIZZELL & SHELLY WEST/Warner/Viva BSK 3555	11
16	19	RAINBOW STEW LIVE!	MERLE HAGGARD/MCA 5216	4
17	21	NOW OR NEVER	JOHN SCHNEIDER/Scotti Bros ARZ 37400 (CBS)	6
18	16	GREATEST HITS	RONNIE MILSAP/RCA AHL1 3772	44
19	22	SOMEWHERE OVER THE RAINBOW	WILLIE NELSON/Columbia FC 36883	23
20	14	OUT WHERE THE BRIGHT LIGHTS ARE GLOWING	RONNIE MILSAP/RCA AHL1 3932	18
21	20	GREATEST HITS	OAK RIDGE BOYS/MCA 5150	41
22	24	MAKIN' FRIENDS	RAZZY BAILEY/RCA AHL1 4026	13
23	28	LOOKIN' FOR LOVE	JOHNNY LEE/Full Moon/Asylum 6E 309	41
24	26	MY HOME'S IN ALABAMA	ALABAMA/RCA AHL1 3644	61
25	23	SURROUND ME WITH LOVE	CHARLY McCLAIN/Epic FE 37108	14
26	15	WHERE DO YOU GO WHEN YOU DREAM	ANNE MURRAY/Capitol SOO 12144	16
27	25	WILD WEST	DOTTIE WEST/Liberty LT 1062	25
28	27	GREATEST HITS	WAYLON JENNINGS/RCA AHL1 3378	119



CHARTMAKER OF THE WEEK

29	—	STEP BY STEP	EDDIE RABBITT Elektra 5E 532	1
30	30	URBAN COWBOY (ORIGINAL SOUNDTRACK)	/Full Moon/Asylum DP 90002	66
31	38	MINSTREL MAN	WILLIE NELSON/RCA AHL1 4045	3



32	35	I LOVE 'EM ALL	T.G. SHEPPARD/Warner/Curb BSK 3528	18
33	33	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK)	WILLIE NELSON & FAMILY/Columbia S2 36752	50
34	29	GREATEST HITS	ANNE MURRAY/Capitol SOO 12110	46
35	36	SHOULD I DO IT	TANYA TUCKER/MCA 5228	4
36	31	DRIFTER	SYLVIA/RCA AHL1 3986	17
37	42	DARLIN'	TOM JONES/Mercury SRM 1 4010 (PolyGram)	10
38	34	LIVE!	HOYT AXTON/Jeremiah JH 5002	12
39	39	BEST OF EDDIE RABBITT	/Elektra 6E 235	91
40	37	LEATHER AND LACE	WAYLON & JESSI/RCA AHL1 3931	23
41	40	HEY JOE, HEY MOE	MOE BANDY & JOE STAMPLEY/Columbia FC 37003	22
42	43	STARDUST	WILLIE NELSON/Columbia KC 35305	170
43	55	GOOD TIME LOVIN' MAN	RONNIE McDOWELL/Epic FE 37399	2
44	46	THAT'S ALL THAT MATTERS TO ME	MICKEY GILLEY/Epic JE 36492	48
45	48	TAKIN' IT EASY	LACY J. DALTON/Columbia FC 37327	3
46	45	I BELIEVE IN YOU	DON WILLIAMS/MCA 5133	44
47	32	WITH LOVE	JOHN CONLEE/MCA 5213	4
48	51	AS IS	BOBBY BARE/Columbia FC 37157	7
49	57	WILLIE AND FAMILY LIVE	WILLIE NELSON/Columbia KC2 35642	141
50	54	GREATEST HITS	LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia FC 36488	124
51	59	YOU BROUGHT ME BACK	TAMMY WYNETTE/Epic FE 37104	5
52	50	PLEASURE	DAVE ROWLAND & SUGAR/Elektra 6E 525	9
53	53	SOMEBODY'S KNOCKIN'	TERRI GIBBS/MCA 5137	29
54	44	9 TO 5 AND ODD JOBS	DOLLY PARTON/RCA AAL1 3852	23
55	58	STRAIGHT AHEAD	LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250	96
56	60	BEST OF BARBARA MANDRELL	MCA AY 1119	131
57	41	EVANGELINE	EMMYLOU HARRIS/Warner Bros. BSK 3508	27
58	56	ENCORE	MICKEY GILLEY/Epic JE 36586	48
59	68	THE BARON	JOHNNY CASH/Columbia FC 37179	8
60	47	JOHN ANDERSON 2	/Warner Bros. BSK 3547	15
61	52	BACK TO THE BARROOMS	MERLE HAGGARD/MCA 5236	47
62	62	BEST OF THE STATLER BROTHERS	/Mercury SRM 1 1037 (PolyGram)	288
63	63	LOVE IS FAIR	BARBARA MANDRELL/MCA 5136	41
64	64	FULL MOON	CHARLIE DANIELS BAND/Epic FE 36571	54
65	65	CLASSIC CRYSTAL	CRYSTAL GAYLE/United Artists LOO 982	93
66	70	TEN YEARS OF GOLD	KENNY ROGERS/United Artists LA 835 H	190
67	49	BEST OF DON WILLIAMS, VOL. II	/MCA 3096	95
68	66	THESE DAYS	CRYSTAL GAYLE/Columbia JC 36512	48
69	71	HELP YOURSELF	LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia JC 36582	44
70	67	SAN ANTONIO ROSE	WILLIE NELSON & RAY PRICE/Columbia JC 36746	41
71	69	ROLL ON MISSISSIPPI	CHARLEY PRIDE/RCA AHL1 3905	18
72	72	THE GAMBLER	KENNY ROGERS/United Artists LA 934 H	139
73	74	I HAVE A DREAM	CRISTY LANE/Liberty LT 1083	19
74	73	WAITIN' FOR THE SUN TO SHINE	RICKY SKAGGS/Epic FE 37193	11
75	61	I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN	JOE STAMPLEY/Epic FE 37055	16

Harvest Jam Announced

■ HENDERSONVILLE, TN—William Lee Golden of the Oak Ridge Boys, Family Affairs Concerts Inc., and the Brewton (Ala.) Chamber of Commerce have announced that the first Harvest Jam country/rock outdoor festival will be held Oct. 10 at the airport grounds in Brewton.

The Oak Ridge Boys, the Charlie Daniels Band, Alabama, and Delbert McClinton will headline the show,

which will also feature "up and coming" talent to be announced later. Golden, an Alabama native, conceived the idea for the jam. If this year's jam is successful, it will become an annual event.

Golden said he and the festival's promoters expect 30,000 fans for this year's event. A special information line has been set up to provide details about the event: (205) 867-6261. A

limited number of adult advance tickets will be sold at \$10.75. Remaining tickets will be sold at the gate the day of the show at \$12.75 for adults and \$6.75 for children under 12.

Overnight facilities will be available near the site, a 640-acre spread in southern Alabama. Gates will open at 9 a.m. on Oct. 10, and the show will begin at noon. Tickets are available by mail from Harvest Jam, Brewton Chamber of Commerce, P. O. Box 1230, Brewton, AL 36427.

SRO Adds Smiley

■ NASHVILLE—Dolores Smiley, who heads SRO Talent here, has announced the addition of Alan Smiley as director of public relations and publicity for the booking agency.

Mrs. Smiley, who founded SRO in 1980, was a VP of Top Billing here from 1968-77, and worked for several years with the William Morris Agency here before starting SRO.



Record World Country Singles

AUGUST 22, 1981

TITLE, ARTIST, Label, Number (Distributing Label)

Aug. 22	Aug. 15		WKS. ON CHART
1	1	I DON'T NEED YOU KENNY ROGERS Liberty 1415 (2nd Week)	10
2	6	(THERE'S) NO GETTIN' OVER ME RONNIE MILSAP/RCA 12264	9
3	3	RAINBOW STEW MERLE HAGGARD/MCA 51120	12
4	4	I STILL BELIEVE IN WALTZES CONWAY TWITTY & LORETTA LYNN/MCA 51114	13
5	7	DON'T WAIT ON ME STATLER BROTHERS/Mercury 57051 (PolyGram)	11
6	9	OLDER WOMEN RONNIE McDOWELL/Epic 19 02129	9
7	12	MIRACLES DON WILLIAMS/MCA 51134	8
8	15	YOU DON'T KNOW ME MICKY GILLEY/Epic 14 02172	8
9	10	IT'S NOW OR NEVER JOHN SCHNEIDER/Scotti Bros. 6 02105 (CBS)	11
10	2	PRISONER OF HOPE JOHNNY LEE/Full Moon/Asylum 47138	13
11	14	A TEXAS STATE OF MIND DAVID FRIZZELL & SHELLY WEST/ Warner/Viva 49745	10
12	16	TIGHT FITTIN' JEANS CONWAY TWITTY/MCA 51137	7
13	17	I JUST NEED YOU FOR TONIGHT BILLY "CRASH" CRADDOCK/Capitol 5011	10
14	18	YOU'RE THE BEST KIERAN KANE/Elektra 47148	10
15	20	SOME DAYS ARE DIAMONDS (SOME DAYS ARE STONE) JOHN DENVER/RCA 12246	12
16	5	TOO MANY LOVERS CRYSTAL GAYLE/Columbia 11 02078	14
17	21	PARTY TIME T.G. SHEPPARD/Warner/Curb 49761	7
18	22	WE DON'T HAVE TO HOLD OUT ANNE MURRAY/Capitol 5013	9
19	19	MAYBE I SHOULD HAVE BEEN LISTENING GENE WATSON/ MCA 51127	10
20	24	MIDNIGHT HAULER/SCRATCH MY BACK RAZZY BAILEY/RCA 12268	7
21	23	QUEEN OF HEARTS JUICE NEWTON/Capitol 4997	12
22	26	(I'M GONNA) PUT YOU BACK ON THE RACK DOTTIE WEST/ Liberty 1419	7
23	27	TODAY ALL OVER AGAIN REBA McENTIRE/Mercury 57054 (PolyGram)	8
24	29	STEP BY STEP EDDIE RABBITT/Elektra 47174	4
25	30	TAKIN' IT EASY LACY J. DALTON/Columbia/Sherrill 18 02188	6
26	8	DIXIE ON MY MIND HANK WILLIAMS, JR./Elektra/Curb 47137	13
27	31	RIGHT IN THE PALM OF YOUR HAND MEL McDANIEL/Capitol 5022	6
28	32	HURRICANE LEON EVERETTE/RCA 12270	6
29	34	LOVE AIN'T NEVER HURT NOBODY BOBBY GOLDSBORO/ Curb 6 02117	8
30	35	IT DON'T HURT ME HALF AS BAD RAY PRICE/Dimension 1021	6
31	36	I'LL NEED SOMEONE TO HOLD ME (WHEN I CRY) JANIE FRICKE/Columbia 18 02197	6
32	37	EVERYTHING'S A WALTZ ED BRUCE/MCA 51139	6
33	11	WILD SIDE OF LIFE/IT WASN'T GOD WHO MADE HONKY TONK ANGELS/I'LL BE ALRIGHT WAYLON & JESSE/RCA 12245	12
34	38	TEXAS COWBOY NIGHT MEL TILLIS & NANCY SINATRA/ Elektra 47157	7
35	41	I'M INTO LOVIN' YOU BILLY SWAN/Epic 14 02196	6
36	43	HONKY TONK QUEEN MOE BANDY & JOE STAMPLEY/ Columbia 18 02198	4
37	44	I LOVE YOU A THOUSAND WAYS/CHICKEN TRUCK JOHN ANDERSON/Warner Bros. 49772	4
38	42	I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER WILLIE NELSON/Columbia 18 02187	5
39	28	GOOD TIMES WILLIE NELSON/RCA 12254	9
40	13	UNWOUND GEORGE STRAIT/MCA 51104	15

CHARTMAKER OF THE WEEK

41	—	NEVER BEEN SO LOVED (IN ALL MY LIFE) CHARLEY PRIDE RCA 12294	1
42	56	WHAT IN THE WORLD'S COME OVER YOU TOM JONES/ Mercury 76115 (PolyGram)	3
43	54	TAKE ME AS I AM BOBBY BARE/Columbia 18 02414	3
44	45	HELLO WOMAN DOUG KERSHAW/Scotti Bros. 6 02131 (CBS)	7



45	48	THE PARTNER NOBODY CHOSE GUY CLARK/Warner Bros. 49740	7
46	58	SHE BELONGS TO EVERYONE BUT ME BURRITO BROTHERS/ Curb 02243	3
47	47	HOLD ON RICH LANDERS/Ovation 1173	7
48	55	SHOT FULL OF LOVE RANDY PARTON/RCA 12271	4
49	57	I LOVE MY TRUCK GLEN CAMPBELL/Mirage 3845 (Atl)	3
50	53	JUST GOT BACK FROM NO MAN'S LAND WAYNE KEMP/ Mercury 57053 (PolyGram)	6
51	52	SECRETS MAC DAVIS/Casablanca 2336 (PolyGram)	6
52	67	TRYING NOT TO LOVE YOU JOHNNY RODRIGUEZ/Epic 14 02411	3
53	60	SOMETIMES I CRY WHEN I'M ALONE SAMMI SMITH/Sound Factory 446	4
54	61	YOU (MAKE ME WONDER WHY) DEBORAH ALLEN/Capitol 5014	3
55	62	HE'S THE FIRE DIANA/Sunbird 7564	4
56	66	I RECALL A GYPSY WOMAN B.J. THOMAS/MCA 51151	3
57	79	GRANDMA'S SONG GAIL DAVIES/Warner Bros. 49790	2
58	—	TEACH ME TO CHEAT KENDALLS/Mercury 57055 (PolyGram)	1
59	59	LOVE NEVER HURT SO GOOD DONNA HAZARD/Excelsior 1016	7
60	—	SLEEPIN' WITH THE RADIO ON CHARLY McCLAIN/Epic 14 02421	1
61	77	CAN'T HELP FALLING IN LOVE WITH YOU SLIM WHITMAN/ Epic/Cleve. Intl. 14 02402	3
62	65	MY BEGINNING WAS YOU/HANGIN' ON BY A HEARTSTRING JACK GRAYSON/Koala 334	5
63	63	IT'S REALLY LOVE THIS TIME FAMILY BROWN/Ovation 1174	7
64	64	MOBILE BAY JOHNNY CASH/Columbia 18 02189	6
65	71	IF YOU DON'T KNOW ME BY NOW SUPER GRIT COWBOY BAND/Hoodswamp 8002	4
66	80	FEEDIN' THE FIRE ZELLA LEHR/Columbia/Sherrill 18 02431	2
67	75	CATHY'S CLOWN TRICIA JOHNS/Elektra 47172	3
68	76	LIVIN' THE GOOD LIFE CORBIN-HANNER BAND/Alfa 7007	3
69	70	LONESTAR COWBOY DONNA FARGO/Warner Bros. 49757	4
70	81	JUST ENOUGH LOVE (FOR ONE WOMAN) BOBBY SMITH/ Liberty 1417	2
71	39	SOMEBODY'S DARLING DOTTSY/Tanglewood 1908	9
72	73	SHE TOOK THE PLACE OF YOU VALENTINO/RCA 12269	4
73	78	ENOUGH FOR YOU BRENDA LEE/MCA 51154	2
74	85	BIG LIKE A RIVER TENNESSEE EXPRESS/RCA 12277	2
75	83	HOMEBODY BILL ANDERSON/MCA 51150	3
76	—	SNEAKIN' AROUND KIN VASSY/Liberty 1427	1
77	25	DREAM OF ME VERN GOSDIN/Ovation 1171	15
78	—	MARRIED WOMEN SONNY CURTIS/Elektra 47176	1
79	33	FEELS SO RIGHT ALABAMA/RCA 12236	14
80	—	MEMPHIS FRED KNOBLOCK/Scotti Bros. 5 02434	1
81	40	WHISKEY CHASIN' JOE STAMPLEY/Epic 19 02097	14
82	74	THEY COULD PUT ME IN JAIL BELLAMY BROTHERS/Warner/ Curb 49729	12
83	49	RICH MAN TERRI GIBBS/MCA 51119	12
84	50	WIND IS BOUND TO CHANGE LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 11 02123	12
85	51	WHILE THE FEELING'S GOOD REX ALLEN, JR. & MARGO SMITH/Warner Bros. 49738	11
86	93	LOUISIANA LONELY NARVEL FELTS/GMC 114	2
87	46	I SHOULD'VE CALLED EDDY RAVEN/Elektra 47136	14
88	69	A POOR MAN'S ROSES/ON THE INSIDE PATTI PAGE/ Plantation 201	7
89	82	LOVIN' HER WAS EASIER TOMPALL & THE GLASER BROTHERS/Elektra 47134	17
90	91	LET ME FILL FOR YOU A FANTASY GARY GOODNIGHT/Door Knob 81 159	4
91	84	I WAS COUNTRY WHEN COUNTRY WASN'T COOL BARBARA MANDRELL/MCA 51107	16
92	92	SWEET NATURAL LOVE MICK LLOYD & JERRI KELLY/Little Giant 046	2
93	94	WOMEN WYVON ALEXANDER/Gervasi 659	3
94	72	SHOULD I DO IT TANYA TUCKER/MCA 51131	8
95	68	HONKY TONK HEARTS DICKEY LEE/Mercury 57052 (PolyGram)	9
96	86	FOOL BY YOUR SIDE DAVE ROWLAND & SUGAR/Elektra 47135	16
97	95	TURNIN' MY LOVE ON JIMMY PAGE/KIK 907	4
98	—	PARADISE SOUTHERN ASHE/Soundwaves 4641 (NSD)	1
99	—	SHE'S LIVIN' IT UP (AND I'M DRINKIN' 'EM DOWN) ALLEN FRIZZELL/Sound Factory 447	1
100	88	COULD YOU LOVE ME (ONE MORE TIME) JOHN CONLEE/ MCA 51112	13

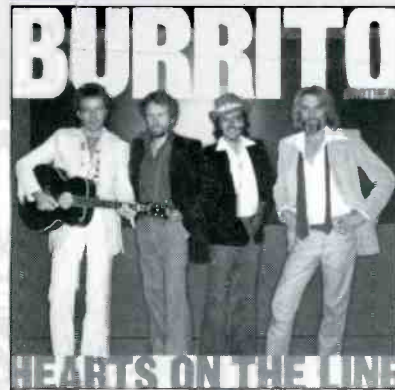


They get more country every day.

The Burrito Brothers' country music continues to evolve. And American country music continues to evolve.

And they've just met.

"She Belongs To Everyone But Me" is pure 1981 country... heading for the top of the charts on every country station that's discovered it.



Burrito Brothers,
"She Belongs To Everyone
But Me." From the album,
"Hearts On The Line." On
Curb Records and Tapes.

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DEDICATED TO THE ONE I LOVE

MCA 51152

HER NEW SINGLE

Bernadette Peters

FROM HER FORTHCOMING ALBUM "NOW PLAYING"

PRODUCED BY BROOKS ARTHUR

MCA RECORDS



A Peters/Palm Tree Production
in association with Thomas Hammond



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Every so often a unique artist, such as BERNADETTE PETERS, comes along who is admired for her work in all facets of the entertainment industry.

All of us at MCA are excited and pleased to be associated with her, and proud to announce her new single, "Dedicated To The One I Love".

From her forthcoming album entitled "NOW PLAYING".

Sincerely,

President,
MCA RECORDS, INC.

BOB SINER