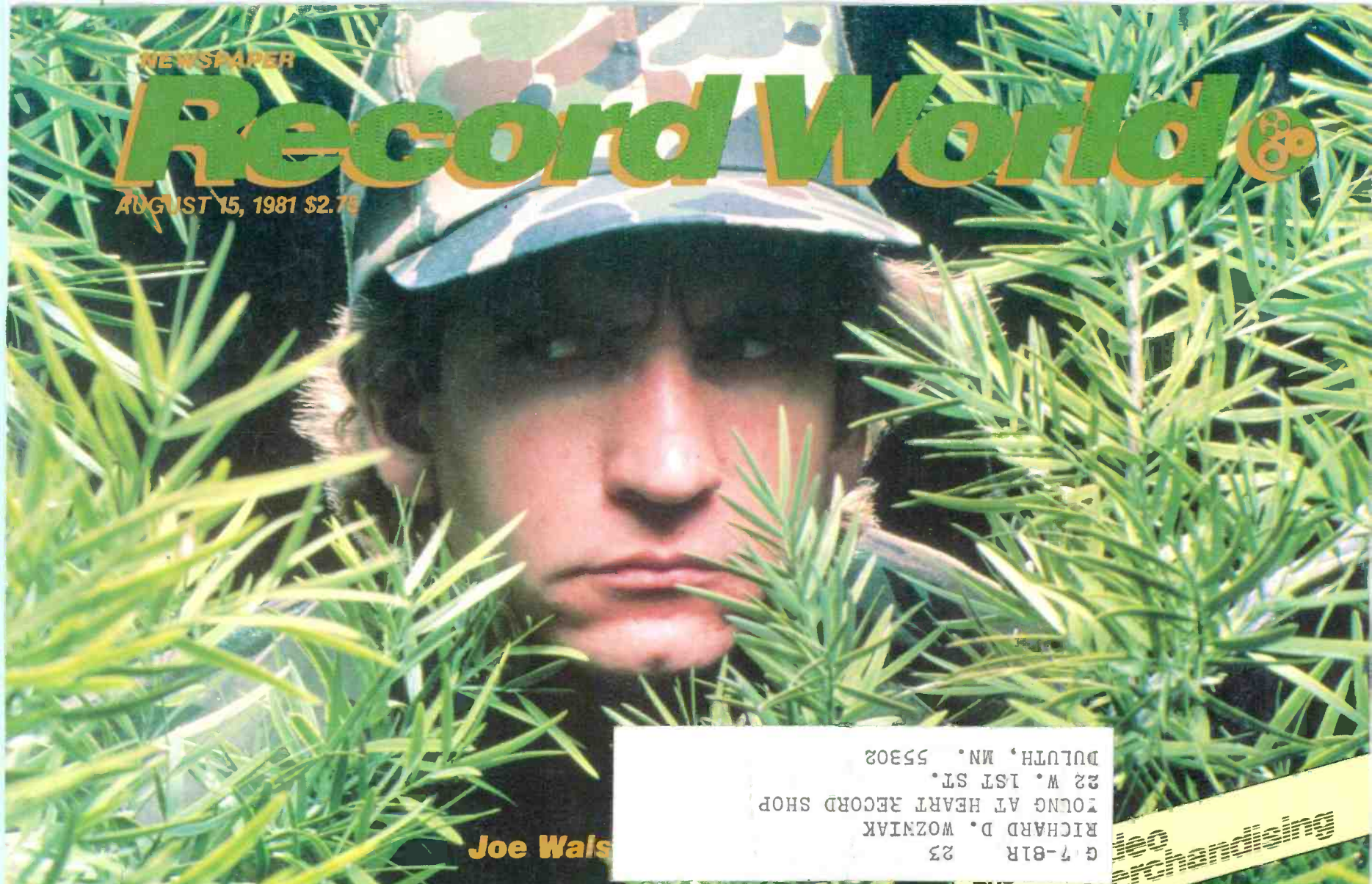


# Record World

AUGUST 15, 1981 \$2.75



Joe Walsh

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Section: Merchandising

## Hits of the Week

### SINGLES

**ROLLING STONES, "START ME UP"** (prod. by Glimmer Twins) (writers: Jagger-Richards) (Colgems-EMI, ASCAP) (3:32). Biting, raucous guitars and a rhythm kick that sparks hard while Jagger sings "Don't trace a grown man cry" highlight this rocker that will have them dancing in the streets. Rolling Stones 40243

**CHRISTOPHER CROSS, "ARTHUR'S THEME (Best That You Do)"** (prod. by Omarian) (writers: Albert Bacharach-Cross-Sager) (Irving/Woolnough/Begonia Melodies, BMI/New Hidden Valley Pop'n'Roll/WB/Unichappel, ASCAP) (3:53). This endearing ballad is a top 10 cinch. WB 49787.

**RICK SPRINGFIELD, "I'VE DONE EVERYTHING FOR YOU"** (prod. by Olsen) (writer: Hagar) (Warner-Tamerlane, BMI) (2:42) Springfield's vocal determination and a driving rock rhythm deliver the powerhouse hook of this follow-up to his #1 "Jessie's Girl." Keith Olsen's production adds to the AOR-pop appeal. RCA 12166.

**ARETHA FRANKLIN AND GEORGE BENSON, "LOVE ALL THE FURT AWAY"** (prod. by Mardin) (writer: Dees) (Irving/Lijesrika, BMI) (3:58). There's magic in the air when this pair trades loving verses and harmonizes on the breathtaking choruses. The title cut from her forthcoming LP, it's a multi-format soul-stirer. Arista 0624.

### SLEEPERS

**BLUE OYSTER CULT, "BURNIN' FOR YOU"** (prod. by Birch) (writers: Roeser-Meltzer) (B. O'cult, ASCAP) (3:38). This initial release from their "Fire of Unknown Origin" LP has the veteran rockers in one of their most commercial outings to date, thanks to Eric Bloom's passionate vocals and a nifty melody line. Col 18-02415.

**NIELSEN/PEARSON, "THE SUN AIN'T GONNA SHINE ANYMORE"** (prod. by Landis) (writers: Gaudio-Crewe) (Saturday/Seasons Four, BMI) (3:51). Mark Pearson's warm tenor has the right mix of gutty soul and tear-stained romance on this Walker Brothers classic from '66. The production is exquisite. Capitol 5032.

**ANDY GIBB AND VICTORIA PRINCIPAL, "ALL I HAVE TO DO IS DREAM"** (prod. by Gibb-Barbiero) (writer: Bryant) (House of Bryant, BMI) (2:35). This latest in the current trend of duets is tailor-made for pop, A/C and country audiences. It's a confectionery remake of the Everly Brothers #1 hit from '58. RSO 1065.

**HERBIE HANCOCK, "EVERYBODY'S BROKE"** (prod. by Rubinson-Hancock-Friends) (writers: Cohen-Hancock-Mouzon-Christopher) (Hancock/Polco Grounds, BMI) (3:53). Herbie makes a timely statement that could easily become a working class theme. It's deep, dark and funky. Col 18-02404.

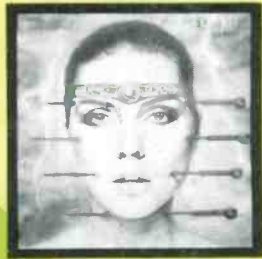
### ALBUMS

**DEBBIE HARRY, "KOOKOO."** Harry skews conventional format boundaries on her first solo LP, a collaboration with writer/guitarist Chris Stein from Blondie and writer/producers Bernard Edwards and Nile Rodgers. They have accommodated each other's styles to create an LP that will live up to the bulleting single, "Backfired." Chrysalis CHR 1347 (8.98).

**"PRETENDERS II."** There's built-in airplay here, since "Talk of the Town" and "Message of Love" were heavily programmed cuts from the quartet's popular EP. With Chrissie Hynde's unmistakable voice and the band's aggressive playing on cuts like "Louie Louie" (a new tune), it's upward bound. Sire SRK 3572 (WB) (8.98).

**THE ALLMAN BROTHERS BAND, "BROTHERS OF THE ROAD."** As the single "Straight From the Heart" bullets up the pop chart, the Allmans are heading for a new career peak. "Two Rights" and the title cut are two more songs that will insure multi-format airplay and heavy retail action. Arista AL 9564 (8.98).

**DEF LEPPARD, "HIGH 'N' DRY."** Loud, proud, and barely out of their teens, this British quintet made a big dent in hard metal radio with "On Through the Night," and this time around, the twin guitar barrage, combined with Joe Elliot's vocals, should amount to a U.S. breakthrough. Mercury SRM-1-4021 (PolyGram) (8.98).



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# Record World

AUGUST 15, 1981

## Sales Versus Rentals Is Key Issue At NARM Video Retailers Convention

By SOPHIA MIDAS

■ NEW YORK—The nation's video retailers are having their first forum at the 1981 NARM Video Retailers Convention here, this Monday through Thursday (10-13) at the Grand Hyatt Hotel.

With some 350 members of the video industry expected to attend the convention, some from as far away as Japan, the convention is expected to deal with key issues plaguing the industry — most notably the sales-versus-rental issue.

A number of key retailers told *Record World* that the convention will offer them the opportunity to express their concerns to the major manufacturers of video product. Arthur

Morowitz, president of Video Shack and A&H Distributing and keynote speaker for the convention, told RW that, although his speech had not been finalized, the rental controversy would "most likely be addressed in depth."

### Major Announcements

The Video Retailers Convention will also be highlighted by a number of major announcements by both retailers and manufacturers, including the schedules of new releases for the fall. Some retailers have told RW that Warner Home Video may be announcing its all-rental policy at the convention as well.

(Continued on page 20)

## MTV All-Music Channel Debuts; Retail Promo Push Is Planned

By JEFFREY PEISCH

■ NEW YORK—The first images of Warner Amex's all-music cable channel, MTV, began to appear on television sets across the country last Saturday (1). The first thing viewers saw was a picture of a spaceship being launched from a fiery platform. After the rocket was successfully launched, viewers followed its path to the moon, where astronauts emerged to place a flag in the moon's soil. Instead of an American flag, though, the astronauts planted an MTV flag: a brightly-colored affair with the cable channel's logo in full view.

From this image, viewers were brought into a New York studio where "video jock" Mark Goodman told us

we were watching MTV and that we were going to "dance into the next hour with Rod Stewart, Rockpile and Pat Benatar." After this, the program segued directly into a video clip of Benatar.

By all accounts, the first week of the Warner Amex Satellite Entertainment Company's MTV was a success. While MTV has not yet released official results from call-out surveys done during the week, response has been favorable. And a random survey of retailers and label executives found that nearly all branches of the industry are excited about MTV.

During the last several months, (Continued on page 46)

## FCC Reverses Its Decision To Open Up the AM Radio Dial

By BILL HOLLAND

■ WASHINGTON—The Federal Communications Commission, in one of its most important policy turnabouts in recent years, has reversed its December 1979 decision to open up the nation's AM radio spacing to new stations.

In the 4-2 vote last Wednesday (5), the commissioners decided to move away from the plan which would have reduced the spacing on the AM radio dial from 10 kHz to 9 kHz. Such a proposal would have opened the doors to hundreds of new stations.

The vote was seen as an example of the FCC's change in general policy under the chairmanship of Mark S. Fowler, a Reagan appointee. The vote must be considered a major victory for broadcasters, who fought long and hard to convince the commission that

the cost changeover to a 9 kHz spectrum operation would be tremendous and would far exceed the anticipated benefits to the public interest.

"The hypothetical advantages to be achieved by squeezing the AM band were clearly outweighed by the en-

(Continued on page 32)

## Crossover Potential Is Emphasized At Gospel Radio Seminar

By PAM LEE

■ ESTES PARK, COLORADO—Christian broadcasters and industry executives proved ready to meet the challenge of taking gospel radio into the mainstream at the ninth annual National Gospel Radio Seminar held from July 31 through Aug. 2, immediately prior to the Christian Artists' Seminar here.

In fact, "Into the Mainstream" was the theme of the GMA-sponsored seminar, which opened Thursday evening (30) with registration and a reception sponsored by Word Records. Word's first video production, "Amy Grant — A Circle of Love," was viewed by early registrants.

The next two days saw 11 two-hour sessions led by top representatives from the gospel music field as well as nationally known leaders in sales and communications fields. Concurrent sessions were held for the first time this year, to provide attendees their choice of three areas of interest. Separate seminars were offered for programmers, owners/managers, and salespeople.

Dan Hickling, Bill Traylor, Gary McCartie, and Bill Hearn, leading a panel discussion on record promotion, gave programmers the opportunity to make major record labels aware of problems caused by late shipment of product and to question practices regarding record giveaways, while the label representatives gave programmers ideas on how radio could work more closely with their sales staff. Bob Augsberg spoke to programmers about promoting their stations' image to prospective advertisers, and Tom Dooley led a session on fine tuning a station's format. Dooley suggested a power-cut dot system, keeping rotations unpredictable, and targeting the audience as ways to program Christian music successfully.

Jason Jennings, organizer of Jennings Retail Advertising Seminars, gave a fiery presentation emphasizing

(Continued on page 51)

## Airline Strike Has Little Effect On Concert Business

■ NEW YORK—The strike of the nation's air traffic controllers has done little to affect concert tours, according to a *Record World* survey of pop and classical concert agents.

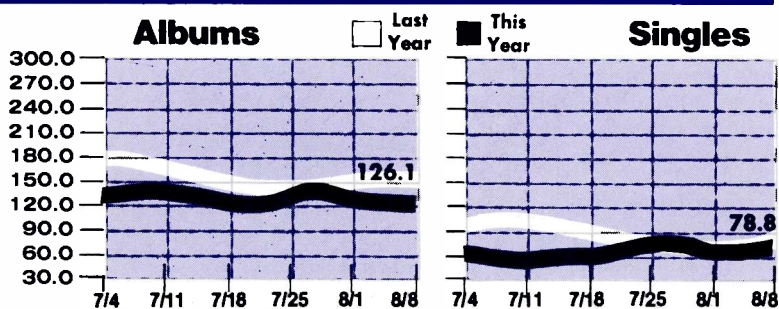
The primary reason why the strike hasn't hurt business, say the agents, is that the concert business is traditionally slow during August. Very few major pop and rock acts are in the midst of extended tours now. And most of the groups that are touring are travelling by bus.

"The strike hasn't had any effect on us at all," said Randy Garelick, an agent for American Talent International. Frontier Booking International's Ian Copeland concurred: "No problems from the strike. We haven't had one concert postponed or cancelled."

Garelick pointed out that most concert tours are designed with "two or three alternatives at every step just in case something like this strike happens. Even if a certain flight is cancelled, we usually have it all figured out what our options are."

As far as classical concerts are concerned, ICM's Richard Kestler explained that there are almost no major tours of classical artists in the summer. "Many of our artists play in Europe during the summer or they are involved in a residency program at Aspen or a similar place. So the people that might have been affected by the strike are already at the location where they'll stay for the rest of the summer."

## 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.

# Contents



**Pages 13-20.** Over 350 video retailers from across the country are visiting New York City this week for the first NARM Video Retailers Convention. To highlight the event, Record World has expanded its Video World section this week and is printing a Dialogue with Video Shack's Arthur Morowitz, one of the most controversial and respected executives in the video industry.



**Page 33.** In an industry where the career mortality rate is high and enforced retirement common, Dave Clark's 43 years promoting records is positively amazing. This week's Record World profiles the veteran producer/promoter/player who has worked with Louis Armstrong, Billie Holiday, and Lionel Hampton, and is now the promotion head of Jackson, Mississippi-based Malaco Records.

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## Powerhouse Picks

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

**Sheena Easton (Liberty) "For Your Eyes Only"** (Theme From the Motion Picture Soundtrack)  
The moves reported by radio indicate this theme from the very successful movie is quickly heading toward hit status.

## Warner Ups Russ Thyret

■ LOS ANGELES—Russ Thyret has been named senior vice president/marketing, Warner Bros. Records, it was announced by board chairman and president Mo Ostin. Thyret has been vice president and director of promotion for the company for the past five years. He previously served as vice president and national sales manager.



Russ Thyret

Thyret joined Warner Bros. as assistant national sales manager, rose to national sales manager and was appointed vice president in 1975.

## CBS Names Fox To New VP Post

■ NEW YORK—William P. Fox has been named vice president, operations and finance, on the staff of the deputy president, CBS/Records Group, it was announced by M. Richard Asher, deputy president and chief operating officer, CBS/Records Group.



William P. Fox

In this newly created position, Fox will be responsible for overseeing combined international and U.S. technical manufacturing and logistical operations and financial matters involving worldwide records operations.

Fox joined CBS in 1968 in Corporate Finance. He later was named vice president and controller of the Musical Instruments Division. He joined CBS Records Division in 1975 and rose to the position of vice president, finance and administration. His latest post was vice president, finance on the staff of the deputy group president.

# Record World

1700 Broadway, New York, N.Y. 10019  
Phone: (212) 765-5020

**SID PARNES**  
PUBLISHER

**MIKE SIGMAN**  
SR. VICE PRESIDENT/EDITOR-IN-CHIEF

**TOM RODDEN**  
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**SAMUEL GRAHAM/WEST COAST EDITOR**  
**Eliot Sekuler/Associate Editor**  
**Terry Droltz/Production**  
**Suzanne Miller/Asst. Research Editor**  
6255 Sunset Boulevard  
Hollywood, Calif. 90028  
Phone: (213) 465-6126

**NASHVILLE**  
**AL CUNNIFF**  
SOUTHEASTERN EDITOR/MANAGER  
**MARIE RATLIFF**

**COUNTRY RESEARCH DIRECTOR**  
**Pam Lee/Assistant Editor**  
49 Music Square West  
Nashville, Tenn. 37203  
Phone: (615) 329-1111

**VIDEO**  
**BARRY GOODMAN**  
SALES DIRECTOR  
**Sophia Midas/East Coast Editor**  
**Eliot Sekuler/West Coast Editor**

**LATIN AMERICAN OFFICE**  
**THOMAS FUNDORA**  
SR. VICE PRESIDENT  
3120 W. 8th Ave., Hialeah, Fla. 33012  
Phone: (305) 821-7900

**ENGLAND**  
**VAL FALLOON**  
P.O. Box 35  
Twickenham, London  
TW2 5QP  
Phone: 01 580 1486  
(Messages)

**MEXICO**  
**VILO ARIAS SILVA**  
Apartado Postal  
94-281  
Mexico 10, D.F.  
Phone: (905) 294-1941

**CANADA**  
**LARRY LeBLANC**  
15 Independence Dr.  
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Crows Nest,  
N.S.W. Australia  
Phone: 2-92-6045

**CIRCULATION DEPT.**  
**MICHAEL MIGNEMI/CIRCULATION MGR.**  
1697 Broadway, New York, N.Y. 10019  
Phone: (212) 586-0913

**BOB AUSTIN/PUBLISHER EMERITUS**  
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Contact: Barry S. Goodman, Video Sales Director

# Survey Finds Copyright Infringement Actions Common

By SAMUEL GRAHAM and PHIL DIMAURO

■ LOS ANGELES — The recent copyright infringement suit in which George Harrison was accused and eventually convicted of "subconsciously" plagiarizing John Mack's "He's So Fine" when he composed his own "My Sweet Lord" received a good deal of media attention, as nearly any story involving a former Beatle would. Yet while interest in Harrison's case (which was resolved in February) may have been considerably greater than is usual in such actions, the incidence of real or imagined copyright infringement is not unusual at all. In fact, indications are that if even half of all threatened copyright suits were actually filed and came to trial, the courts would be hard pressed to handle them.

Harrison is certainly not the only prominent songwriter to have figured in a copyright infringement action. In recent months, there have been threatened or actual suits involving Fleetwood Mac's Stevie Nicks, accused of copying several lines of lyrics in her song "Sara"; Henry Mancini, who reached a pre-lawsuit settlement with the B-52's over that group's use of Mancini's "Peter Gunn" theme; Yoko Ono, sued by the publishers of Gus Kahn and Walter Donaldson's "Makin' Whoopee" for allegedly copying that song in Ono's own "I'm Your Angel"; Keith Jarrett, whose manager recently claimed that "we think we would win" if a suit were filed against Steely Dan over the use of some of Jarrett's music in Steely Dan's "Gaucho" album title track; and numerous others.

Attorneys contacted in a *Record World* survey agreed that few such actions ever become actual claims, and even fewer ever get to trial. "There are a lot more threatened than filed, and there are a lot more filed than ever go anyplace," said Los Angeles lawyer Don Engle. Added Jay Cooper, a former NARAS president and also a Los Angeles attorney, "I would say that most cases are never settled and never get to court; a few are settled, and a few get to court. Of the potential claims, a very small percentage, maybe one one-hundredth, ever even get filed."

Both Engle and New York attorney Allen Arrow pointed out that if few cases are ever tried, it may be because the eventual financial rewards are too small to merit the time and effort required to earn them. According to Arrow, "All the copyright infringement cases since 1909 would barely fill half a shelf in your library. That's because the size of the awards is generally very small compared to the expense, time and work involved in trying cases." Echoed Engle, "You can count on the fingers of one hand the few (cases) that have ever resulted in substantial decisions for the plaintiff. There are a number of cases, but few large rewards."

It stands to reason, attorneys said, that most copyright infringement or plagiarism cases (the former term, said

Nashville lawyer Stan Chernau, "denotes statutory infringement," while plagiarism is "the common law term for the action") are made against successful writers and their works. "Whenever you get a hit," said New York's Lee Eastman, who has represented Paul McCartney, Burt Bacharach and Hal David, Hoagy Carmichael and others, "you can almost expect a lawsuit." Added Engle, "If you're going to sue somebody who sold two million, you're going to make money. So it's in direct proportion: the greater number of suits will be against the bigger stars."

Many of these suits are filed or threatened by amateurs — or cranks,

in some instances — which in itself can be a warning. Said Cooper, "The majority of claims that I have seen by non-pros turn out to be not valid," whereas "the majority of claims by real professionals usually have some merit." When amateurs are involved, he added, their intentions are not always strictly venal. "It's not that they're lying, and not that they're trying to get something for nothing. They honestly feel that the song is a copy of theirs. Some of these cases are filed simply because of a vivid imagination."

Nearly every attorney has examples of such cases. Eastman spoke of a case (Continued on page 44)

## Capitol Fetes Juice



Capitol Records recently held a party in honor of Juice Newton after her recent sold-out performance at the Country Club outside Los Angeles. The gig marked the finale of Newton's cross-country tour in support of her current "Juice" LP, which features the hits "Angel of the Morning," recently certified gold by the RIAA, and "Queen of Hearts." Pictured from left are: Lynn Shults, vice president, country music division, Capitol; Newton; Otha Young, her songwriting partner and guitarist; and Don Zimmermann, president, Capitol/EMIA/Liberty Records Group.

## Regional Breakouts

### Singles

#### East:

Gary Wright (WB)  
Franke & The Knockouts (Millennium)  
Moody Blues (Threshold)  
Afternoon Delights (MCA)  
Kim Carnes (EMI-America)

#### South:

Moody Blues (Threshold)  
Beach Boys (Capitol)  
Elton John (Geffen)  
Afternoon Delights (MCA)  
Allman Bros. (Arista)

#### Midwest:

ELO (Jet)  
Raydio (Arista)  
Eddie Rabbitt (Elektra)  
Moody Blues (Threshold)  
Evelyn King (RCA)  
Kim Carnes (EMI-America)

#### West:

Moody Blues (Threshold)  
Lulu (Alfa)  
Beach Boys (Capitol)  
Afternoon Delights (MCA)

### Albums

#### East:

Stevie Nicks (Modern)  
Manhattans (Columbia)  
Def Leppard (Mercury)  
Ramones (Sire)  
Herb Alpert (A&M)

#### South:

Stevie Nicks (Modern)  
B-52's (WB)  
Def Leppard (Mercury)

#### Midwest:

Stevie Nicks (Modern)  
Manhattans (Columbia)  
Def Leppard (Mercury)  
Ramones (Sire)  
Herb Alpert (A&M)  
Tim Curry (A&M)

#### West:

Stevie Nicks (Modern)  
B-52's (WB)  
Herb Alpert (A&M)  
Tim Curry (A&M)

## Sound Unlimited Buys Fathers & Sons Stock

■ NEW YORK — At press time, *Record World* learned from Noel Gimble, president of Sound Unlimited, that his company has purchased the inventory of the wholesale operation Fathers & Sons. The inventory had been foreclosed upon by the Indiana National Bank.

Reliable sources told *RW* that the liquidation of the Fathers & Sons/Karma one-stop and retail operation was a result of the company's over-extending itself. One source said: "The Karma accounts were running up big bills — so big that the vendors put them on hold. In an attempt to hold on to the Karma stores, the company went to one-stops for service. The company also got into video too heavily and too quickly."

## CBS, BMI Settle License Dispute

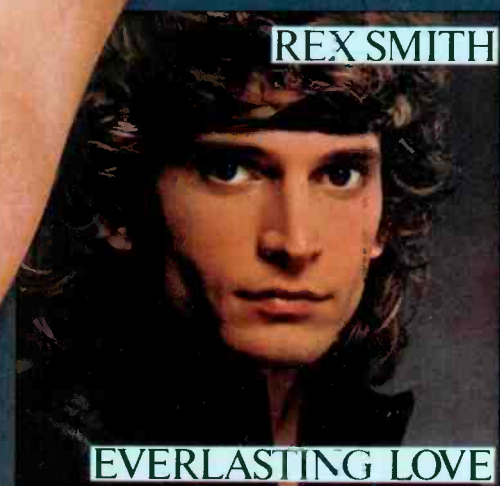
■ NEW YORK — BMI and the CBS television network have reached an agreement on the terms of a blanket license for the payment of royalties, ending a controversy that began in 1969 and has twice reached the Supreme Court. The contract signed between BMI and CBS lasts until 1985.

In December 1969, the CBS television network started litigation in the U.S. District Court for the Southern District of New York against ASCAP, BMI and their members for the purpose of establishing that the "blanket" licenses imposed by ASCAP and BMI are unlawful because they eliminate price competition and require payments unrelated to the music actually used. In August 1977, the U.S. Court of Appeals for the Second Circuit reversed a 1975 lower court decision against CBS, and decided that the ASCAP and BMI "blanket" licensing system was illegal on its face. However, in April 1979, the U.S. Supreme Court reversed the decision and remanded the case to the Second Circuit Court for a more detailed analysis under the "rule of reason" which required an exploration of ASCAP's and BMI's purpose in insisting on blanket licenses, and the effects produced in the marketplace. On April 3, 1980, the Court of Appeals ruled against CBS, and on March 2, 1981, the U.S. Supreme Court denied CBS's petition to review that ruling.

During the 11-year pendency of this litigation, CBS had been paying an interim license fee which, by its terms, would be retroactively adjusted after entry of final judgment with respect to CBS's claims against BMI. The settlement just reached included retroactive adjustment of the interim fees paid by CBS from 1970 through 1980, dismissal with prejudice of BMI's claim for additional payments for the years from 1962 through 1969, and a new, five-year BMI license for the years 1981 through 1985.

# REX SMITH KING OF HEARTS.

"Everlasting Love" gets the royal treatment from the star of the Tony Award-winning smash Broadway musical, "Pirates Of Penzance." This is the album his millions of "Sooner Or Later" fans have been waiting for. **Featuring the hit duet with Rachel Sweet, "Everlasting Love."**



**On Broadway, on TV and on Columbia Records and Tapes—he always leaves 'em breathless.**

# Pop Radio Still Resisting Uptempo Black Singles

By BRIAN CHIN

■ NEW YORK—Despite mounting evidence that black radio programmers and black music fans are tuning into more uptempo records, it remains clear that pop radio prefers the mellower black record to the harder sounds bulleting up the black singles and album charts.

This week on the *Record World* Black Oriented Singles chart, seven of the top ten records are uptempo; five of these are bulleting. Last week's BOS number one was Stacy Lattisaw's revival of "Love on a Two Way Street," but that record was the first slow-tempo record to have topped the chart in two months. Frankie Smith's "Double Dutch Bus" and Rick James' "Give It to Me Baby" had both held the top spot for four weeks apiece immediately before Lattisaw. Evelyn King's "I'm in Love" bullets to the top this week.

Further down the BOS chart, seven out of 14 bulleting records in the top 40, and over half of the remaining bulleting records, are uptempo.

The pop singles chart presents a different picture, however, with established superstar acts and mellower ballad material standing out as the major crossovers (*RW*, July 25). The reluctance of many pop stations to play uptempo black music regardless of sales is a point of concern to record labels trying to follow through an R&B success to greater pop sales, but radio stations respond that their demographics and music formats will not allow them to assist.

"Double Dutch Bus" seems an almost underground phenomenon as far as pop airplay is concerned: the single was certified gold before it actually reached the top 30, and WMOT president Alan Rubens says he's impressed and grateful that certain pop stations took a chance on the record early so that his promotion force could bring pop station track records in addition to enormous R&B sales reports. "Stations like KIQQ (Los Angeles) and WBG

(Savannah) had the guts to test it before they were even promoted," Rubens said. "It did so well in the pop stores and with pop numbers that it gave credibility to the story we told (to other pop stations). I didn't think we'd get the play we did, but the independent promoters did a fabulous job."

Isn't Rubens a little angry that "Double Dutch" — which has sold in excess of 500,000 12-inches, 800,000 singles and 200,000 albums so far — did not reach the pop top ten? "We were successful, so I can't really complain. But I don't know how many (higher charting records) did two million dollars worth of business."

The under-representation of black uptempo music is "no fault of sales or

## Bogus LP Dealers Receive Sentences

■ NEW YORK—The Recording Industry Association of America (RIAA) has announced the arrest and sentencing of record counterfeiters and bootleggers in two states.

In Los Angeles, H.V. Waddell pleaded guilty to three copyright infringement counts and was ordered to serve 30 days in prison on ten consecutive weekends and to pay a \$30,000 fine.

In Ft. Worth, Texas, Jerry D. May was sentenced to six months in prison after pleading guilty to copyright infringement and copyright conspiracy counts. Also sentenced in the same case were Jean May, Cathy May, Ralph L. Thompson, and Evelyn Smyth. During a 1979 raid of May's warehouse, the FBI seized counterfeit records, master tapes, tape duplicating equipment and counterfeit labels.

The RIAA has also announced that the FBI in Cleveland has seized 450 masters used in the illegal duplication of records, live video concerts and feature films. Master tape recordings in both the beta and VHS videocassette format were seized.

promo," agrees PolyGram Records pop promotion VP Bill Cataldo. "It has to do with the attitudes of top 40 radio. To call a record 'too black' is an unacceptable cop-out. Radio has to get back to guts, to ears. There has to be a spot (for pop stations) to test a record." Proof of a good black sales base is no longer enough to win over pop programmers, Cataldo continues: Yarbrough and Peoples' gold-certified "Don't Stop the Music," for example, peaked just at the top 20 because of pop radio resistance. "I will take that record to my grave: everybody that stonewalled that record was wrong. On the major pop stations that went on it, it showed up in sales, in requests and is still recurrent." The number-

(Continued on page 39)

## Island Ups Klein To Finance VP Post

■ NEW YORK—Ron Goldstein, president of Island Records in North America, has announced the appointment of Mel Klein as vice president of finance.

Klein, who had been vice president of finance at Polydor before coming to Island, joined Island as director of finance in 1980.



Mel Klein

## PolyGram Taps Carlson

■ NEW YORK—John F. Carlson has been named chief financial officer, PolyGram Records, Inc., it was announced by David Braun, president and chief executive officer, and Guenter Hensler, executive vice president, operations.

Carlson had been chief financial officer and vice president, finance, for Viacom International. Prior to that he was group controller, consumer products for the American Cynamid Company, which he joined in 1973.



John F. Carlson

## Grammy Season Opens

■ LOS ANGELES—The National Academy of Recording Arts & Sciences has officially opened the 24th Grammy Awards season with the mailing of the first semi-annual entry form to record companies.

The entry form covers recordings released during the first half of the awards year (October 1, 1980 through March 31, 1981) and must be completed and received in the Recording Academy's national office in Burbank by August 15.

This year there are 61 Grammy Awards categories, one more than the previous year. The new category added this year is Best Jazz Vocal Performance, Duo or Group.

Entry forms for recordings released during the second half of the awards year will be sent to record companies on September 11, and on September 15 entry forms for the complete awards year — October 1, 1980 through September 30, 1981 — will be sent to all members of NARAS.

## Ten Finalists Chosen For Third New York Songwriters Contest

■ NEW YORK—Judges for the third annual New York Songwriters Contest have selected ten winning songs by New York City area songwriters for the contest finals, to be held September 22 at the Bottom Line.

Presented by the New York Music Task Force and the American Guild of Authors and Composers and sponsored by Chappell Music Company, the contest is a free, non-profit contest open to residents of New York, New Jersey and Connecticut. The grand prize winner will receive an AGAC publishing contract for the winning song with Chappell Music plus a cash award of \$250. Second prize is \$150 and third prize is \$100. All ten contestants will perform their songs at the finals before a panel of music industry judges and a specially invited entertainment industry audience.

The ten winning songs are: "Cab Ride," by Etienne Mauge and George S. Zarr; "Eyes on the Boys," by Lisa Landone and John Lamb; "Feet First," by Mary A. Eiland; "Happy," by David Harvey and Joey Helguera; "Hello," by Ellie Peale and Tony Fiore; "Let It Go," by Mark Maulucci; "Missing Keys," by David Ray; "No More Good-byes," by Will Ewing; "Something More Than Love," by Andrew Sarnoff; and "Tinsel," by James F. Morgan and Alan Clove.

## Arista Promotes Lana Dengrove

■ NEW YORK—Richard Palmese, senior vice president, promotion, Arista Records, has announced the promotion of Lana Dengrove to the newly created position of director, national singles promotion. She will continue to be based in Arista's Los Angeles office.

## Backstage with Loverboy



Columbia recording group Loverboy recently appeared at the Dr. Pepper Festival in New York, performing selections from their gold-certified debut album "Loverboy." The group is in the midst of an extensive U.S. tour. Pictured backstage are, from left: Joe Mansfield, VP marketing, Columbia; Al Teller, senior VP and general manager, Columbia; Doug Johnson of Loverboy; and Paul Atkinson, director, contemporary music A&R, Columbia.



## Three Retailers Sued By Styx Fan Club For Bootleg T-Shirt Sales

■ NEW YORK—The Styx Fan Club has filed suit in Federal District Court in Boston on behalf of the club and the individual members of the group against three major retailers, Caldor, Inc., Bradlees and King's Department Stores, Inc., according to Derek Sutton, manager of Styx and managing partner of the fan club, alleging that the stores have been selling bootleg Styx T-shirts.

"Illegal goods were found in the stores in several different states," said Paul Cooperstein, attorney for the band.

### Ongoing Battle

Although bootleg shirts can be found in many retail outlets, particularly T-shirt shops, the stores themselves have not, until now, been the focus of legal action. The brunt of the lawsuits filed have been aimed directly at manufacturers of bootleg shirts and vendors who sell unauthorized wares outside concert venues. Cooperstein said that he plans to also go after the manufacturer of the shirts.

The suit is the latest in Styx's ongoing battle against bootleggers. "Styx is very concerned about maintaining the integrity of their name and the quality of goods bearing their name. They are taking extraordinary steps to ensure this," Cooperstein said.

Styx and their tour merchandiser, Rock Tours Ltd, secured a nationwide injunction and seizure order from the California District Court in March 1981 to prevent T-shirt bootlegging outside their concert dates.

Attorneys representing Bradlees and King's Department Stores could not be reached for comment. Attorneys for Caldor's said it was too early to comment on the situation.

## Cheap Trick Responds to CBS Suit

■ NEW YORK—In response to a suit filed against Cheap Trick by CBS last month, the group has denied CBS's allegations, and has claimed that the company has committed material breaches of contract and failed to exercise its option to continue the period of Cheap Trick's recording contract, thereby terminating the agreement and excusing Cheap Trick from any contractual obligation to CBS.

Attorney Fred Gaines, representing Cheap Trick, said that the group had earlier initiated an independent action in Los Angeles to free the group from the CBS recording agreement.

CBS, Inc. filed a \$52 million suit in New York State Supreme Court against the members of Cheap Trick and group manager Ken Adamany on July 10, alleging that, in "an attempt to induce and coerce CBS to substantially increase its financial obligations to Cheap Trick," the group accused CBS of failing in its contractual obliga-

## RCA Opens Automated Distribution Facility

■ NEW YORK—RCA Records opened a new computerized, automated distribution facility in Indianapolis last Monday (3), laying the "cornerstone of a new approach to distribution" for the company, according to John Mangini, division vice president, operations services, who made the announcement.

### Catalogue Warehouse

The new RCA distribution system is "designed primarily to improve service levels for all RCA, A&M and associated labels product," said Mangini, by expediting the processing and delivery of "hit" product through a separate network of "satellite" distribution centers located at strategic points in the U.S. The Indianapolis facility will include both a national catalogue warehouse, which will be a central service location for slower moving product, and a satellite distribution center serving the midwest region.

### Satellite Distribution Center

RCA Records has scaled down its "full line" warehouse in Long Beach, California to create a satellite distribution center, according to Tom McIntyre, director, distribution and inventory management, and will do the same with the east coast warehouse in Rockaway, New York. A satellite center will be opened in Atlanta by the end of this year, and in 1982, McIntyre anticipates opening one for the southwest region. These will be "small, low overhead, quick response" facilities, according to McIntyre, who told *Record World* that the system is flexible enough to allow for more satellite centers to meet market demands.

The core of the new network is a computer system that will process all orders, automatically separating the

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tions and has "refused to perform for CBS . . . for phonograph records . . . (intending) instead to perform for others."

### Two More Albums

The CBS complaint also claims that Cheap Trick is obligated to deliver two more albums to CBS by December 11, 1981 and that CBS still has an option to extend the recording agreement for an additional two albums. Cheap Trick has so far released six albums on Epic.

CBS seeks to prevent the group from performing for any other company, alleging that "since on or about May, 1981," the members of Cheap Trick have been attempting to sign with another label. Manager Adamany is named in the complaint as having "interfered with CBS' rights, for the purpose of enhancing his own financial gain." CBS is asking \$10 million dollars in damages from each defendant

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## Arista Holds Meetings



Over 150 label executives from the New York, Los Angeles and London offices, regional and local marketing and promotion staff, and representatives of independent distributors and international licensees attended Arista Records' recent four-day series of sales and promotion meetings held at the Cerromar Beach Hotel in Puerto Rico last week. The gathering included a full-day product presentation, discussions of national and international marketing strategies and a distributors luncheon. Top left photo: Arista Records president Clive Davis introduces new product. Top right photo: Members of Arista's AOR, R&B and promotion staff (back row, left to right): Sherry Winston, Jean Pierre, Jackie Ward, Mac King, Lana Dengrove, Linda Haynes, Wilson Lindsey, Peter Schwartz, June Colbert, Bill Lemmons, Lois Love, Winston Lee, Tom Gorman, Dave Prescott, Dave Lonca, Jeff Backer, Peter Spasoff, Rick Galliani, Candy Fleming, Randy Hock, Rob Sides, India Bonitto, Robyn Kraftitz, Rick Bisiglia, Joan Lawrence, Jeff Cook, Glen Lajeski. (front row, left to right): Jean MacDonald, Gregg Feldman, Doug Candis, John Hall, Jr., Wayman Jones, Tom Moran, Louis Harper. Bottom left photo: Members of Arista's national, regional and local sales and marketing team (front row, left to right): Vincent Davis, David Jurman, Eddie Simpson, Debbie Cutting, Steve Rubin, Chris Tobey, John Klein, Mavis Chan (back row, left to right): Gordon Bosin, Tom Balla, Michael Mix, Bob Criz, Jim Cawley, Bob Kozlik, Bruce Wheeler, Martha Saino, Doug Mattice, Gene Amoroso, Candy Masengale, Gary Eilan, Vicki Hinton, Harold Sulman, Travis Johnson, Denise Bagley, Les Silver, Nancy Jaffee-Schiff, Manny Sanchez, Jane Palmese. Bottom right photo: Arista president Clive Davis and Elliott Goldman, the label's executive vice president and general manager with representatives of Arista's international staff and licensees (left to right): Gordon MacKenzie, Ariola International Group; Goldman; Tim Read, Arista U.K.; Christian Herrgott, France; Harry Anger, Arista U.S.; Mario Mendrzycki, Germany; Bernard Carbonez, Benelux; Davis; Antonio Duncan, Brazil; Winston Lee, U.K.; David Simone, U.K.; Andrew Pryor, U.K.; Brian Yates, U.K.; Rick Blaskey, U.K.; Mike Perry, U.K.; Anders Hjelmtorp, Scandinavia; Maurizio Cannici, Italy; Phyllis Kessler, U.S.; Tato Lizardo, Spain.

## WCI Names Sottile

■ NEW YORK—Warner Communications Inc. has announced the appointment of Benjamin J. Sottile as senior vice president of the corporation.

Sottile has served in a variety of senior marketing and management positions at Warner-Lambert over the past ten years. Prior to joining Warner-Lambert in 1970, Sottile held marketing positions at Richardson-Merrell and Colgate-Palmolive.

## Management III Names Golden

■ LOS ANGELES—Robert A. Finkelstein, president of Management III, has announced the appointment of Jim Golden as vice president of Management III's management division.

Golden's entertainment background includes the formation of Wooden Nickel Records, with Jerry Weintraub and Bill Traut, and of Homewood House Music with Peter Burke and Susan Pomerantz. Most recently, Golden was president of General Talent Agency.

## Jerald Wagner to RCA

■ NEW YORK—Jerald Wagner has been named director, national accounts and associated and distributed labels, it was announced by Larry Gallagher, division vice president, national sales, RCA Records.



Jerald Wagner

For the past eight months, Wagner has been general administrator with Music Sales Corp., a music-oriented book publishing firm. Before that, he spent five years with CTI Records, the last two as president and the first three as vice president of marketing.

Before joining CTI, Wagner had his own label, Babylon Records, which was distributed independently in the U.S. and through Polydor worldwide.

By JOSEPH IANELLO and JEFFREY PEISCH

■ **LABELS ON THE MOVE:** Look for Elektra/Asylum senior VP **Bruce Lundvall** to announce the signing of **Rupert Holmes** to his new, New York-based custom label. Another new label based in the Big Apple, Main Street Records, will bow soon with a **Box Car Willie** album. Main Street will be the record division of a direct-response marketing firm and will be headed by **Bert Bogash**, an independent marketing public relations consultant and former executive with Infinity Records. Meanwhile, Atlantic Records will soon dip into the country market with the formation of an Austin-based label.

**ON THE TOWN:** "Anything that someone else takes seriously is an easy subject for lampooning and cynicism," said the **Tubes' Bill Spooner** during a chat with New York, N.Y. last week. Anyone who has seen the Tubes perform during the last seven years knows that the group has provided some of the most outrageous, boldest and most insightful spoofs found on any stage. Insightful is the important word here. For while the Tubes have often been gaudy, rowdy and insulting, there's a lot more to the group than buxom dancing girls and Quay Lewd's rubber appendage sticking out the side of his jock strap. Everything in our society can be reduced to tits and ass, say the Tubes, but while we're laughing at the tits and ass skits, perhaps we should do a little soul searching about our priorities and values. The point is that the Tubes have provided some pretty hip social commentary. A&M Records, the Tubes label up until recently, never realized that the Tubes were interested in "greater purposes" than selling records, said Spooner.

During the last three years, the Tubes have gone through a lot of changes. A&M had funded several of the group's extravagant tours, only to be disappointed by lack of sales. With the release of 1979's "Remote Control," the Tubes announced that they were forsaking the flashy stage act; they wanted to be liked and respected for their music alone. A&M had pulled out much of their tour support, so the group actually had no choice about changing their live act.

Now the Tubes are on Capitol Records and back with a flashy and expensive stage show. When asked about the reversal, Spooner said that the routine about just wanting to play music was all a lie and that "this (the fancy show) is what we've wanted to do all along." Capitol is helping the Tubes with some of the funding, but Spooner maintains that the group has cut a lot of corners in order to do a big production with less money.

With this subtext, New York, N.Y. went to see the Tubes Palladium show with high expectations about the revamped group. Wonder of wonders, the Tubes blew it. The Tubes have always walked that fine line between boring schlock and insightful camp, and in their recent show they have fallen on the wrong side of the line. The show is chock full of tits and ass, but that's all it is. No multiple levels of social commentary. No room for personal soul searching. In their attempt to lampoon the trashier side of America, the Tubes now embody that trashy side — and their show isn't funny.

At its worst, the Tubes' show encourages the sort of distasteful behavior that they once condemned. A skit about a psychotic rapist seemed to glorify the act, and it excited the audience so much that small skuffles broke out close to the stage.

**KEEPING UP WITH THE JONES:** After four albums on Island Records, **Grace Jones** is about to emerge as a mass-appeal artist. The recent top 40 success of "Pull Up to the Bumper," from her "Nightclubbing" album, has spread the Grace Jones gospel beyond her traditional strongholds — gay audiences and hip urban dance crowds. But life after "Nightclubbing" may be a bit rough if Jones decides to continue on the road to hit records and superstar status. At least that's the impression we got after seeing her show at the Savoy last week.

Jones' background as a high-priced fashion model in Europe is as much a part of her current stage show as her disco/R&B-rooted music. The pronounced preoccupation with colors, outfits, staging and lighting almost overwhelmed her vocals and the pre-recorded music, occasionally complemented by a live percussionist, bassist and keyboard player. But Grace, a stunningly attractive woman despite the haircut — a flat-top with whitewalls (great for headstands) — owns a muscular voice that purrs with soothing intimacy on songs like "La Vie En Rose" and then erupts into the totally enveloping nastiness of Tom Petty's "Breakdown."

But while her compelling voice and the imposing nature of her physical presence demand the spotlight, her studied, almost mechanical movements — obvious remnants from her modeling career — detract from the impact of the songs. Without a band, and with the resulting loss of spontaneity, what could have been a moving collage of visual illusions and kinetic pop music, both drenched in lust, became an unevenly-paced parade of gimmicks and flash. Grace has a great voice and some good ideas. Before taking them on the road she needs to determine where the fashion ends and the music begins in a live performance.

**WHAT'S GOIN' ON:** **Terry Sylvester**, the singer who replaced **Graham Nash** eleven years ago in the **Hollies**, has left the group and is writing songs with former **Bread** member **James Griffin**. . . U.K. label **Cherry Red Records** and U.S. label **Cachelot Records** have jointly signed U.K. group **Medium Medium** and

(Continued on page 52)

## George Clinton, Warner Bros. Embroiled in Legal Disputes

By NELSON GEORGE

■ **NEW YORK**—George Clinton, leader of the Parliament-Funkadelic musical family, and Warner Bros. Records are involved in disputes over the release of Funkadelic's album "The Electric Spanking of War Babies" and an upcoming album, "Many Facets of Roger."

Clinton requested an injunction on July 28 in U.S. District Court, Central District of California seeking to prevent Warner Bros. from releasing Funkadelic's album and seeking punitive damages for breach of contract totaling \$100 million. The court denied the request to halt the release, but Clinton asserts he will continue to pursue the breach of contract issue.

In his court papers, Clinton alleged that he delivered "Electric Spanking" in November 1980, but that Warner Bros. decided the cover art was "unacceptable" and refused to release it. "This was a violation of the contract which gave my organization total creative control, from music to album jackets, on all our releases," Clinton told *Record World*.

The album had been scheduled for early 1981 release as a double album, but Warners, according to Clinton, refused to release it in that form. A national concert tour was booked this summer in anticipation of the album and Clinton estimates the tour lost \$200,000 when it commenced without new music in the marketplace.

This April, Clinton and Warner Bros. entered a new agreement, the key portion of which guaranteed, according to court papers, an initial payment of \$200,000 to Clinton, \$150,000 for the Funkadelic album and \$50,000 as the first of monthly payments to go toward the promotion of Funkadelic, William "Bootsy" Collins, and Zapp. The agreement was for 18 months with three 18-month options.

An independent promotion firm and a special promotional campaign in 15 key markets were to be utilized in promoting "Electric Spanking," according to court papers. Clinton claims Warner Bros. did not make the \$50,000 payments in June or July,

while the original release date was maintained.

In a letter dated July 10, David Altschul, director of business affairs for Warner Bros., demanded repayment of the \$200,000, claiming Collins had rescinded his "letter of inducement" okaying the agreement via a letter from Collins' lawyer Stanley Diamond. "As a result of such claim, it is clearly no longer possible to consummate the agreement," Altschul wrote.

Clinton's injunction claims that Warner Bros. induced Collins to rescind their agreement "for the dual purpose of providing a justification for defendant (Warner Bros.) to breach its contract with plaintiff (Clinton) and to keep for defendant the economic benefits that plaintiff is entitled to earn from the recordings of Zapp and Bootsy Collins." Clinton asked \$50 million for "punitive damages" and \$50 million for "unfair competition."

### Lawsuit Pending

"I feel this was a definite breach of our new contract and I intend to go all the way with it," Clinton said. He also revealed that he has another lawsuit pending against Warner Bros. over an album by Roger Troutman, a member of Zapp. According to Clinton, "CBS and Uncle Jam Records (Clinton's CBS-distributed label) paid for the recording of the album, 'The Many Facets of Roger.' But Roger has signed with Warners and given them that music.

"This has hurt my credibility with CBS and hurt my plans for developing Uncle Jam, since Roger was to be my next release on that label."

The Roger single, "I Heard It Through the Grapevine," was released by Warner Bros. last Monday (3).

"Overall this has been very harmful to my reputation in the industry, so I can't take this lying down," Clinton said. "People say my empire is falling apart. Well, I just thought it was time the Empire struck back."

David Altschul, on behalf of Warner Bros., declined to comment on the matter.

## Elektra/Asylum Artists at WEA Confab



At the recent WEA convention in Chicago, Elektra/Asylum's special presentation was highlighted by previews of upcoming releases and guest appearances by E/A artists **Lee Ritenour**, **Hank Williams, Jr.**, **Debra Laws**, **Joey Scarbury** and **Greg Kihn**. Pictured from left are: **Mel Fuhrman**, E/A east coast general manager; **Jack Reinstein**, E/A senior vice president and treasurer; **Vic Faraci**, E/A executive vice president/director of marketing; **Scarbury**; **Bruce Lundvall**, E/A senior vice president; **Ritenour**; **Jerry Sharell**, E/A senior vice president/creative services; **Al Abrams**, WEA Chicago branch manager; and **Kihn**.

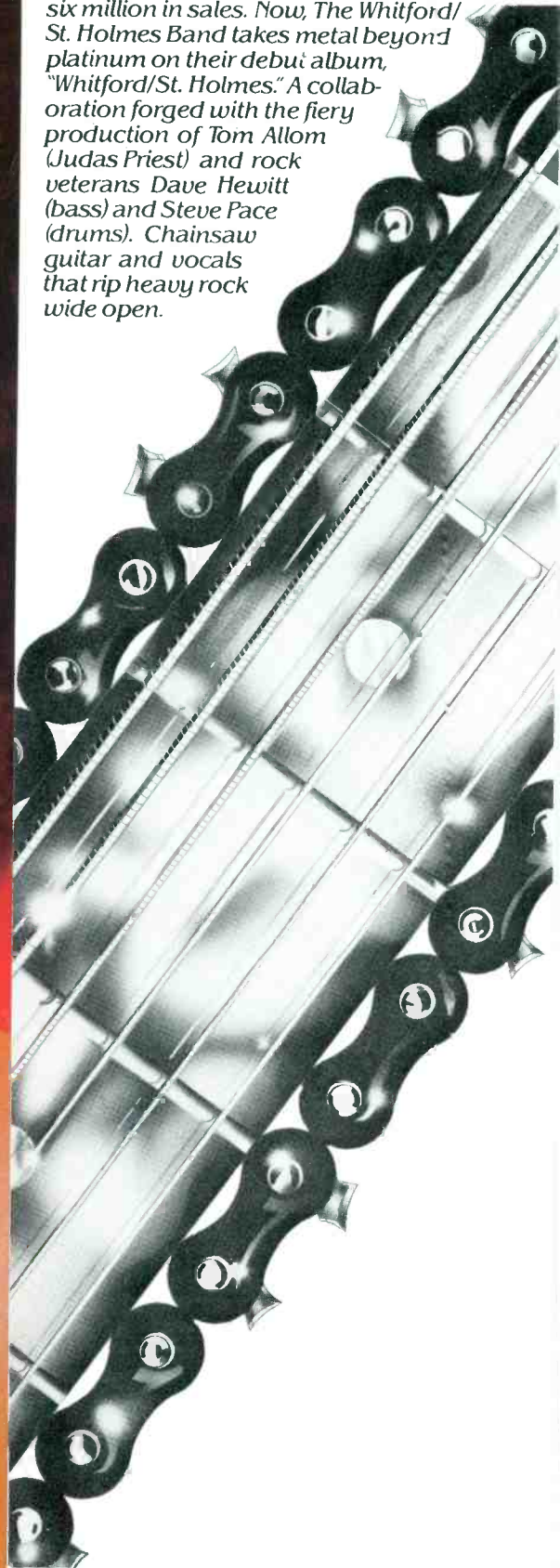
# WHIT ST. HO

## THE WHITFORD/ST. HOLMES BAND

### A DOUBLE-EDGED CHAINSAW.

Brad Whitford. Original Aerosmith guitarist. Co-wrote some of their biggest hits with Steven Tyler, selling over 15 million units.

Derek St. Holmes. Gonzoid lead vocalist with Ted Nugent. The voice of "Star gle-hold," "Stormtroopin'" and other hits from Nugent albums which have totalled another six million in sales. Now, The Whitford/St. Holmes Band takes metal beyond platinum on their debut album, "Whitford/St. Holmes." A collaboration forged with the fiery production of Tom Allom (Judas Priest) and rock veterans Dave Hewitt (bass) and Steve Pace (drums). Chainsaw guitar and vocals that rip heavy rock wide open.



**"WHITFORD/ST. HOLMES!"**  
Rock 'n' roll with teeth,  
on Columbia Records and Tapes.

Produced by Tom Allom for Cornelius Productions (B.V).  
Management and Direction by David Krebs and Mark Puma  
for Contemporary Communications Corporation.  
"Columbia" is a trademark of CBS Inc. © 1981 CBS Inc.

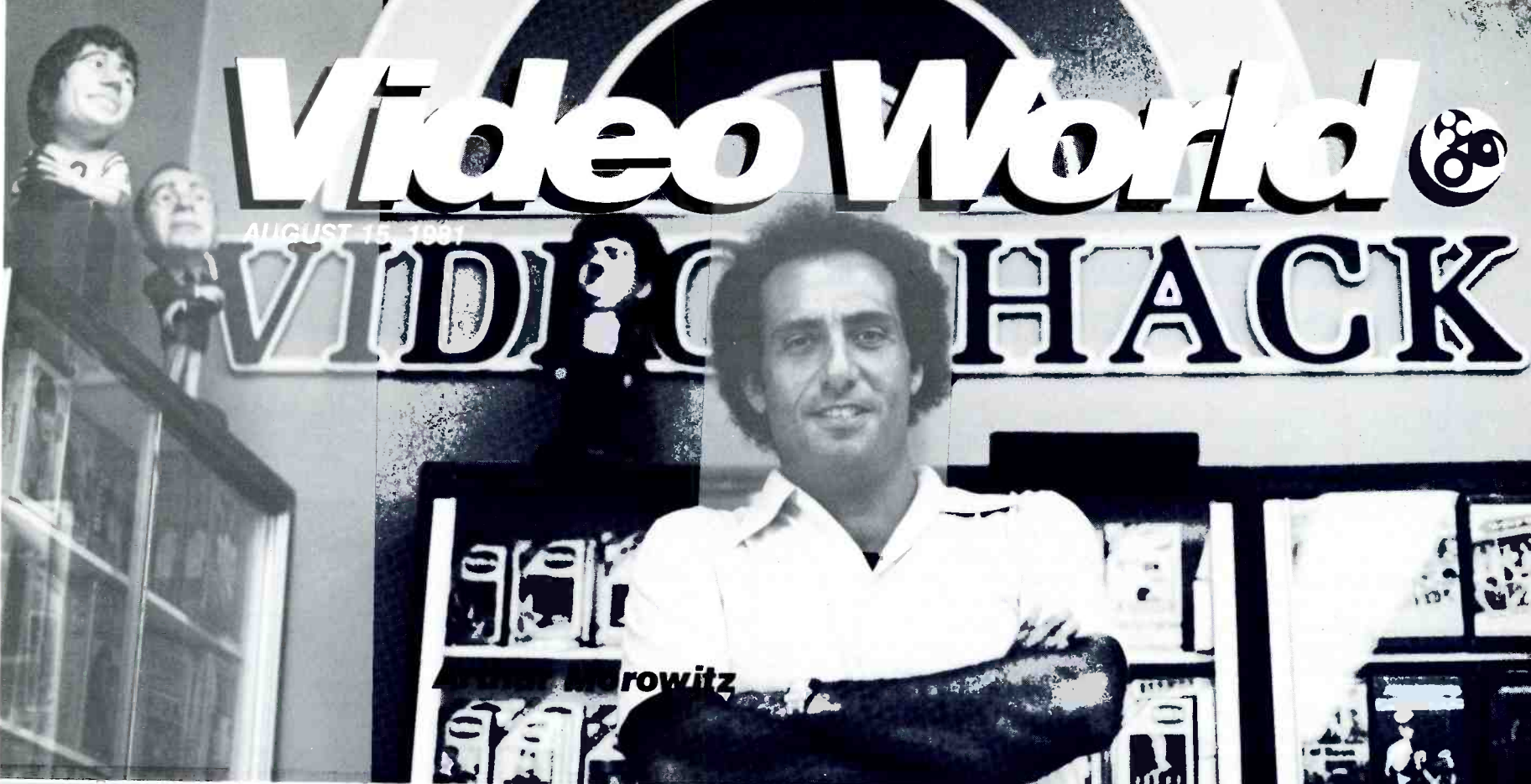




# Video World

AUGUST 15, 1981

## VIDEO HACK



## Video Visions

By SOPHIA MIDAS

■ **NARM UPDATE:** This week's Video Retailers Convention promises to create a good bit of theatre. It seems that key retailers across the country are enraged over the state of the industry and are coming to the convention to vent some of their anger. For starters, two highly reliable sources told this columnist that key speakers at the convention will be calling for an organization other than NARM to represent them. Although many retailers are quick to add that NARM has spent a good deal of money, time and effort to get this first retail convention off the ground, it appears that there is some question as to whether NARM should officially represent the video industry.

Retailers will also be railing against manufacturers for implementing policies which could conceivably "destroy the entire retail account structure," one source told *Record World*. Thomas Video's **Dennis Thomas**, who was invited to be a panelist but was unable to attend the convention, said, "I'm incredibly disappointed that I can't make the convention because frankly, I would have aired out a lot of my concerns regarding the business. Let's put it this way: if the industry's problems are not quickly resolved, I predict that 50 percent of the nation's video retailers will be out of business by the end of the year."

That's Entertainment's **Mike Weiss** is coming to NARM with the primary purpose of persuading retailers to band together so that they can "look after their own interests: Manufacturers obviously don't know what retailing is all about — they're out-pricing themselves out of the market, don't seem to be taking the retailer's piracy problems seriously, and are giving distributors more and more power when most of the distributors are, for the most part, looking out for their own interests. Well, we've come up with a program, called VideoNet, which we will be presenting at NARM and which we think will help the retailer get more control in the industry. VideoNet is a computerized video inventory information network where retailers could all be wired up with one another. If retailer A in Seattle needs a copy of 'Superman', and retailer B in Chicago has it, they can ship to each other and we won't have to keep buying more than we need."

The program would require at least 500 participating retailers, according to Weiss, but he is shooting for 2000. "The inventory situation is simply chaotic," said Weiss. "The computers could allow retailers to also know what new releases were coming out and which titles have been dropped. The cost to the individual retailer would be \$150 per month which includes the computer."

Weiss has a leasing company "ready to go," a computer network specialist who has worked out the technology, and Xerox ready to manufacture. Those interested in participating can contact Weiss at NARM or call That's Entertainment in Chicago.

**FCC SAYS OK:** The largest cable transaction in history, the merger of Teleprompter into Westinghouse, has been approved unanimously by the FCC. A number of citizens groups are threatening to appeal the decision in court.

## Video Picks

**RAGING BULL (1980):** Produced by Irwin Winkler. Directed by Martin Scorsese. Starring Robert DeNiro, Cathy Moriarty and Joe Pesci. (Magnetic Video, color, 129 mins., \$79.75.) DeNiro brilliantly portrays the life of champion boxer Jake La Motta. The home audience will be moved by this gripping tale of victory and decline.

**PAUL SIMON (1981):** Produced by Michael Tannen and Phil Ramone. Directed by Marty Callner. Starring Paul Simon, Steve Gadd, Tony Levin, Richard Tee and Eric Gale. (Pioneer Artists Laserdisc, color, 55 mins., \$24.95.) A performance piece, this concert comes to life on laser disc as Paul Simon performs eleven hit songs in his own inimitable way.

**MAKING MOVIES — DIRE STRAITS (1981):** Produced by Mervyn Lloyd. Directed by Lester Bookbinder. (Warner Home Video, color, 21 mins., \$35.) One of the more arresting productions to emerge from the growing video music genre, this collection of three songs features vivid free-association images that illuminate the group's colorfully expressive lyrics.

**THE ELEPHANT MAN (1980):** Produced by Jonathan Sanger. Directed by David Lynch. Starring John Hurt, Anthony Hopkins, Sir John Gielgud, Anne Bancroft and Wendy Hiller. (Paramount Home Video, b&w, 124 mins., \$79.95.) John Hurt's portrayal of a man struggling to assert his humanity made for one of last year's strongest and most moving acting performances. The stark black and white photography enhances this picture's powerful theme.



## Promo Picks

**"LIFE OF ILLUSION" — JOE WALSH (Asylum).** Produced by Century Video Productions. Directed by Denis de Valance. Random footage of the "There Goes the Neighborhood" album cover shoot reflects Walsh's eccentric sense of humor, and the excellent editing of this piece captures the mood of the lyrics. Oddball but effective.

**"WHEN I DREAM" — THE TEARDROP EXPLODES (Mercury).** Produced by Bill Butt for Atlas Adventures. With a name that's derived from a DC comic and a sound/image inspired by the current psychedelic craze in Liverpool, this quartet works its way through a maze of bright colors, mirror-distorted objects and keyboard-coated music in this performance shot.



# Video World



## Video Distributing: An Industry Comes of Age

By ELIOT SEKULER

■ LOS ANGELES—The home video industry is the newest and fastest growing software trade in the entertainment field and, on a retail and distributor level, a highly individualistic business in which few rules have yet become accepted.

Virtually every manufacturer involved in the production of videocassettes has its own philosophy and method of distribution, ranging from mail order operations to full-service branch operations such as those of WEA and MCA Distributing, who have adapted their record distributing machinery to the growing home video marketplace.

As the industry has come of age during the past two years, a network of independent distributors has emerged, consisting of hybrid entities that often fulfill several functions. Most important, though, has been the emergence of the video one-stop or video distribution specialist, the firm that carries most of the major lines and is in the business of supplying home video retailers with product from every key manufacturer. This year, when many observers are predicting a "shake-out" or stabilization of the retail video business, the distribution system that has sprung up to service the fledgling industry has become increasingly more sophisticated and more competitive.

Video manufacturers can be grouped into two categories — majors that are linked with their own production sources, including studios and networks, and independent firms relying on the acquisition of product from a variety of sources. Even among the major firms, distribution systems and policies vary widely, with some firms such as Warner Home Video handling the bulk of their merchandising and marketing functions in-house, and

others like Columbia Home Video, maintaining an almost wholly independent distributor-oriented sales policy. The following is a breakdown of the distribution systems maintained by the major manufacturers and some of the large independents.

### Paramount Home Video

Paramount Home Video maintains some 20 distributors for the U.S. market, according to the firm's director of sales, Paul Culberg. "We keep the number of our distributors low, because by working with a fewer number than some firms have chosen to work with, we have the ability to protect them to a greater degree, and we get more from them," Culberg said. "I feel very strongly that independent distribution is very important and the protection of our distribution system is vital to our growth in this industry. It will be their approaches to the market that will allow this industry to accomplish in five years the same growth that took place in the record business over a period of about 25 years."

While Paramount has taken the position that the home video business is, for the most part, a rental industry, Culberg believes that retailers would do well to mark down used videocassettes. "Once you've rented a videocassette several times, I think you should mark it down and sell it off. By doing that, you can increase your margin and keep your customer coming back regularly."

### Magnetic Video

The biggest volume home videocassette manufacturer, Magnetic Video, a subsidiary of Twentieth Century-Fox Corp., was also the first company to market general release films to the video audience. According to Jack Dreyer, vice president and general manager of the firm, the

majority of Magnetic Video's sales are channeled through a network of independent distributors, and retailers who wish to carry the company's product are advised to contact one of four regional offices maintained by the firm in Chicago, Dallas, Los Angeles and Jenkinstown, Pa.

### Warner Home Video

While some other major home video manufacturers have maintained partially in-house distribution systems, Warner Home Video is perhaps the only firm to rely almost completely upon a corporative relative, WEA, as its sole distributor. Russ Bach, WEA's senior vice president, marketing development, recently pointed to the advantages of retaining all distribution functions within the firm's direct control. "The factory-owned distribution system obviously can commit more assets to the control of product than can be secured from a network of independent distributors," Bach said. "That's why Warner Bros. Records, Elektra and Atlantic decided to get together for distribution ten years ago, and the same reasoning holds true for Warner Home Video."

According to Bach, WEA recognizes volume buyers but not distributors or sub-distributors in its pricing policy. "Our volume discount policy allows sub-distributors to function," he said, "but the only criteria we recognize are the amount of sales a customer does at a central location."

### Columbia Home Entertainment

In a recent announcement, Columbia Home Entertainment's vice president and general manager Rob Blattner said that the firm will be relying to a far greater extent upon its network of some 26 independent distributors as of mid-August, and will be terminating many of the firm's previous direct-sales relationships with retail accounts. "Our group of regional distributors is a team of experienced and dedicated professionals," said Blattner. "They have an excellent knowledge of the video industry and the needs of their local markets as well as the resources to develop the business to its maximum potential."

Another Columbia Home Entertainment executive, sales manager Gary Khammar, recently told *Record World* that the new program would allow for faster delivery of Columbia product to retail accounts, since the firm's network of stocking distributors can provide considerably faster service than was previously available from the company's main warehouse facility in Chicago.

### MCA

MCA's involvement with the home

video industry is divided, on a manufacturing level, among separate subsidiaries responsible for the production of videocassettes and discs. All home video product, however, is marketed by MCA Distributing, which maintains a video sales force in most major markets.

According to Neil Hartley, vice president of video marketing for MCA Distributing, additional arrangements will be soon finalized with a network of independent video specialists, who will be also stocking MCA video product. "The independent distributors we've reached agreements with will help increase our visibility," said Hartley, adding that the firm would be adding a significant number of titles to its current library of some 55 films before the upcoming holiday season. "We'll release quite a number of new films before Christmas," he said.

### Walt Disney Home Video

In contrast to the policies of most other firms, Walt Disney Home Video maintains relationships both with a network of distributors and with retail accounts who fulfill minimum-order requirements. According to the company's marketing manager, Neil Woodruff, minimum initial orders are \$1000 at dealer cost, with re-order levels set at \$200 through the company's sales representatives. Disney also maintains a separate rental program and requires dealers who wish to rent Disney product to take a minimum of twelve titles on an initial order. "If someone is going to be in the rental business with our product, we want them to have the breadth of our line," Woodruff explained.

Walt Disney Home Video maintains some 18 sales representatives who receive orders for the firm's product as well as a network of stocking distributors. "We maintain distributors who provide local retailers with some services that we can't deliver on a direct basis," said Woodruff. "Some retailers prefer to deal with a distributor and some prefer to work us directly; we leave both avenues open."

### MGM/CBS Home Video

"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 per-

(Continued on page 15)

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# Video Merchandising

## Distributing (Continued from page 14)

of video software, carries between 200 and 250 titles in an adult film line and a "Gold Medal" line of general audience material. Included in the X-rated line are 15 films from the Freeway Pictures catalogue and Marilyn Chambers' "Insatiable," a best-selling videocassette marketed exclusively by King Of Video.

Among the general release films are a good many from the RKO Pictures catalogue, such as "Citizen Kane" and "Gunga Din." Some 50 titles were introduced at the recent Consumer Electronics Show in Chicago, and the firm is now releasing approximately 20 new titles each month.

According to the firm's vice president, Steve Vincent, King Of Video presently has 15 stocking distributors around the country and expects to increase that number to between 20 and 25 by the end of the year. Retailers can call either a local distributor or contact the firm direct to order product.

### Budget Video

Under the Budget Video and Hollywood Home Theatre logos, Budget Video carries one of the more extensive lines of public domain material, with a catalogue of approximately 300 films. Distribution is through a handful of video specialists who carry some of the firm's line, although, according to business manager Steve Stumbris, retailers interested in carrying Budget Video product can contact the firm's offices in Los Angeles or A&H Sales in New York. Not all of Budget Video's material is public domain; exceptions include Pete Seeger's concert film "A Song and a Stone," such horror film genre material as "The Curse of the Crying Woman," "The Brainiac," and "The Wrestling Women Versus the Aztec Mummy," and several Spanish-language titles.

Among Budget Video's best sellers are classic Japanese films such as "The Seven Samurai" and "Yojimbo," the Jacques Tati film "Mr. Hulot's Holiday," the original version of "The Wages of Fear" (re-made as "The Sorcerer" some years later), "The Little Shop of Horrors," "The Popeye Cartoon Festival" and some old Warner Bros. cartoon collections.

### Media Home Entertainment

One of the largest independent video manufacturers, Media Home Entertainment's library includes approximately 140 titles in a variety of genres, the majority of which are carried on an exclusive basis. According to vice president sales and marketing Bill Gluckman, the firm is "100 percent distributor-oriented" and will not sell directly to retail accounts. Media Home Entertainment maintains a network of some 35 stocking distributors in the U.S. and has licensing deals throughout the world.

Included in the company's library is the only ITA gold award-winning cas-

sette marketed by an independent, John Carpenter's "Halloween." Other genre films carried by the company include several sci-fi pictures, animated collections such as "Little Lulu," the original "Superman" and a variety of family oriented features.

Some adult material is included in the Media Home Entertainment line, but according to Gluckman, all X-rated material in the company's library — including "Flesh Gordon" and "Dracula Sucks" — has been edited to an approximate "R" status before release. "We're not in the porno business," insists Gluckman.

### NFL Films

As the firm's name would suggest, the NFL Films library consists wholly of football-related material and includes 47 titles ranging from Superbowl highlights and team profiles to comedy features such as "Football Follies" and "Son of Football Follies." According to the firm's David Grossman, the humorous material accounts for approximately one fourth of the company's sales while other popular videocassettes are such features as "Lombardi," a tribute to the late legendary coach.

At present, NFL Films product is carried by some 17 distributors nationally. Although the firm prefers to deal with its distributors, retailers can buy directly from the manufacturer if they meet minimum order requirements. Suggested list prices are \$34.95 for 24-minute team profiles and game highlights and \$44.95 for 50-minute features.

### Karl Video

A self-styled "alternative video company," Karl Video has carved out a niche in the business by exclusively marketing "how-to" cassettes and other instructional material. According to the firm's president, Stuart Karl, one of their titles, "Exercise Now," is currently the best-selling "how-to" cassette in the industry. Other key titles in the Karl Video library include "The Video First Aid Kit," "The Art Of Speed Reading" and home repair and self-defense material.

Karl Video titles carry an average list price of \$49 and are sold exclusively through a network of 27 distributors in the U.S. The firm introduces approximately one title per month and makes point-of-purchase material available through its distributors.

### Video Communications, Inc.

Tulsa-based V.C.I. has a library of about 200 titles, including over 100 religious-oriented films. Included in the general-interest portion of the firm's catalogue are such major motion pictures as "Beckett," "El Cid" and "55 Days at Peking," as well as numerous horror films. There are no X-rated and few R-rated films in the

company's catalogue.

One of the largest dealers of religious-oriented software, V.C.I. carries major titles in that field, including "The Cross and the Switchblade," "The Greatest Heroes of the Bible," "In Search of Noah's Ark" and several self-help films.

According to the firm's executive vice president, Robert Blair, distribution of V.C.I. product is handled by some 25 video specialist in the U.S. Retailers can also order product direct from the manufacturer.

### The Nostalgia Merchant

One of the pioneering firms in the home video business, Nostalgia Merchant has attained veteran status in an industry that is only a few years old. The company's line consists of approximately 150 titles, and the firm has exclusive rights to most of the films and serials in its catalogue. Included among the Nostalgia Merchant library are "High Noon," the original "Invasion of the Body Snatchers," "The Count of Monte Cristo" and "The Quiet Man."

According to the firm's vice president of marketing and production, Earl Blair, the company currently holds the

home video rights to about 800 movies and plans to release between 25 and 50 new titles per year. The company's product is backed by extensive point of purchase merchandising aids, national advertising and mailings of color brochures and catalogues on a regular basis. Distribution of The Nostalgia Merchant's product is currently handled by approximately 45 distributors nationwide, but, according to Blair, the company encourages direct relationships with retail accounts, with a minimum order set at \$250.

### Pacific Arts Video Records

Michael Nesmith's Pacific Arts Video Records was the first (and, to date, the only) record company to redirect its entire operation to video. Thus far, the firm has only two titles in release, "An Evening with Sir William Martin" and the ground-breaking "Elephant Parts," one of the first experiments in creating original material strictly for the home video audience.

The firm's product is handled by a network of some 17 distributors in the U.S., all of which also carry such point-of-purchase material as buttons and brochures.



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## 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 he 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 market: 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. The key to watch is the sales of VCRs — 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. Let's play statistics games: If last year's figures were 50 percent higher than the year before, and this year they are up 50 percent, VCR sales are excellent.

**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. If you pick up the Sunday Times, you'll probably see a few video stores for sale. We will see a shake-out coming, and I think people are beginning to realize that the business 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 these days 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?

**Morowitz:** We felt that discs were our product — 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 that we pretty much have a captive audience and we, as software retailers, know far better how to merchandise this product than any hardware dealer. We have a stronger commitment to keep software in stock, even with great difficulty in many cases.

**RW:** Has the sale of discs proven to be profitable?

**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)



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



# Video Merchandising

## Three Video Retailers Explain Their Methods

By SOPHIA MIDAS

■ NEW YORK—The video industry has spawned an estimated four to six thousand video retail outlets throughout the country, including the video specialty store, the franchise or affiliate store, and operations such as the record store which sell video software as well as other goods. In interviews with *Record World*, three successful retail executives discussed the sale of videocassettes, and each explained why his particular methodology works.

### Thomas Video

The Detroit-based Thomas Video is one of the most successful video specialty stores in the country. Owned by Dennis Thomas, the operation began as a super-eight specialty shop in 1974. "We were doing a fairly good business with our super-eight product," said Thomas, "but when Sony came out with a VCR in 1977, we became curious. When some company in Michigan (Magnetic Video) decided to bring 50 software titles into the marketplace, we became even more curious and decided to sell video product. We were the first dealer to carry Magnetic Video product; I remember sitting on the dock the day the product was first being packaged . . . By the summer of 1978, video looked like it was going to be bigger than my super-eight business; it was doubling and quadrupling, and frankly, it became very exciting, especially when all the manufacturers entered the business."



Dennis Thomas of Thomas Video

The initial excitement of the video business eventually translated itself into profitability and expansion. "We now have three stores," said Thomas, "and we have a very strong sales business, although we do rent. I remember when 'Alien' came out — we moved something like 450 pieces of it!"

Thomas said he believes the video specialty store has an edge over other outlets, "because we're specialists, we hire only the most knowledgeable people in our company; they're ex-

perts in film, as well as in the technical end of the business. We've found that our clientele likes to come into our stores and chew the fat about the newest releases, or whatever. Our clientele also expects to find the largest selection in our stores; after all, we are specialists. Once you are able to offer your customers this service on a regular basis, they want to buy everything from you; it's a trust relationship."

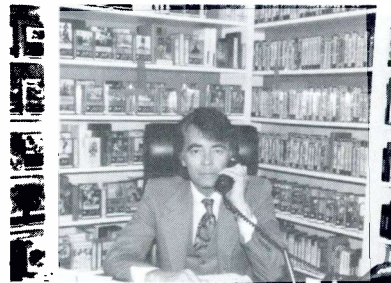
While Thomas believes the video specialty store has an edge over other retailers, he also thinks that they are most vulnerable to the problems which currently plague the video industry, mainly because video is their sole source of business.

"Video retailers have been hit by a number of tragic situations," said Thomas, "and the problems I refer to are rentals, tonnage of product, and the enormous amount of retailers who are getting into the business with virtually no knowledge of what it means to run a video retail store. There are too many people exploiting this business."

### Video Station

George Atkinson, president of the 320-store Video Station Network, said he believes retailers need the umbrella protection of an affiliate or franchise corporation. "We believe that retailers need to join the family, as opposed to going out alone," Atkinson said.

As an affiliate corporation, Atkinson offers two packages to interested dealers, one for \$43,500 and the other for \$27,500. "The \$43,500 package," explained Atkinson, "offers \$27,500 in tangibles, including initial inventory of 450 videocassettes and discs, on-location training, printing, freight, two recorders, a color TV, blank tapes, two Atari systems and assorted video cabinets and accessories." The affiliate, unlike the franchisee, does not pay royalty fees.



George Atkinson of Video Station

Atkinson said that the Video Station Corporation makes \$16,000 in profits from this package, but he added, "Our affiliates are getting more than tangibles. They're getting the benefit of my knowledge and experience. Also, we

offer a WATS line where an affiliate can call us up and order the product he requires."

Atkinson's wholesale operation stocks all video and video-related product. "To get into the video business today," said Atkinson, "a retailer would need a full-time person concentrating on buying and talking to numerous manufacturers, so the wholesale service we offer facilitates matters enormously." Affiliates are not required to purchase their inventory from Atkinson, however. "In many instances, it's more convenient for an affiliate to buy from a local distributor, but we encourage them to visit home as often as possible," he said.

Video Station recently implemented their \$27,500 package to service those retailers who are from small towns which don't require large stores, or dealers who don't have the necessary funding for the more extensive package. "Let's face it," said Atkinson, "a dealer in Gonzales, Louisiana has different needs from someone in a large city."

### Everybody's Records

Tom Keenan, president of the Portland-based Everybody's Records chain, is representative of those record retailers who have aggressively pursued the video business. Within one year he built up a highly reputable video section in his stores called "Everybody's Video Vault." There are presently 91 video outlets in the greater Portland area, and Keenan's pilot store is the second largest stocked video outlet in the area.

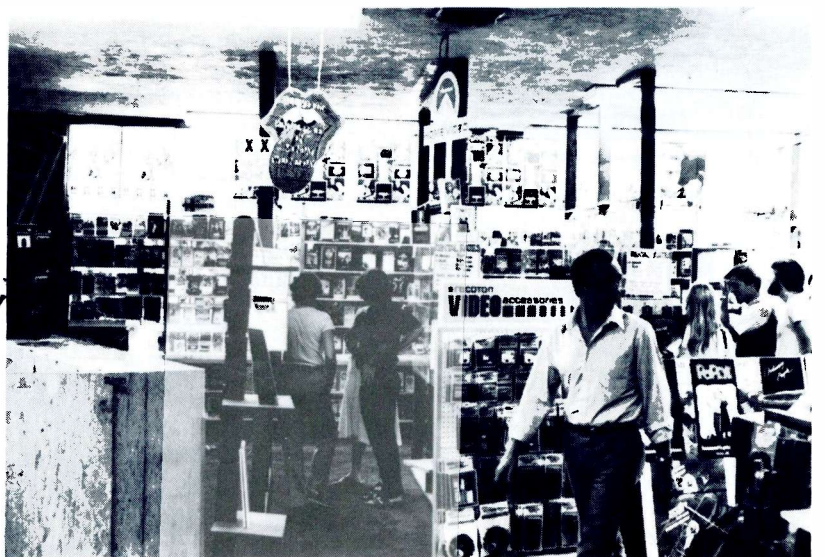
Keenan did not rush into the video business, however, he explained: "The first thing we had to do was understand the fundamental differences between the record and video

industries, and those differences are enormous. Unlike record manufacturers, everyone, with the exception of WEA, operates on 30-day terms. Also unlike record manufacturers, video companies do not offer discounts, although we have discovered that some of them will consider discounting on initial orders if the money is up front. Another thing we quickly learned is that creativity, in terms of display materials, is definitely lacking in the video industry. This makes merchandising more difficult since videocassettes are small."

Keenan also noted another dilemma the record retailer confronts. "Once you decide to get into video, you're suddenly posed with the problem of what to order. How, you ask yourself, do you deal with the discrepancy between Beta and VHS? And there are thousands of titles . . . It took us 60 days of constant work to figure the whole thing out."

Because the record retailer does not have an established video image, according to Keenan, he faces some disadvantages. "Most record/video retailers do not carry hardware, and that's a disadvantage when you're competing with video specialty stores. Also, a record retailer has to be particularly effective in terms of his advertising; he's trying to reach a new customer. Actually, all video retailers are faced with the question of how to attract customers into their stores."

Although most retailers are using newspaper advertising, Keenan said he feels that television is Everybody's best advertising medium. "We think TV is our best bet," said Keenan, "and we've spent a lot of money. At the end of the month, when video is stocked in all of our stores, we're going to run a full-blown media blitz."



Inside Everybody's

# Video Merchandising

## A Look at What's Available in Video Accessories

By LAURIE LENNARD

■ NEW YORK—As more and more people continue to purchase home video equipment, there will almost certainly be an increasing demand for complete retail entertainment centers.

The entertainment one-stop, where the consumer can purchase records, tapes, cassettes and video accessories as well as rent video cassettes, will, in the opinion of many observers, replace specialized shopping. The record outlet seems the logical place for such a center.

For the record retailer considering expanding into video products, manufacturers offer various accessory packages featuring fast-selling products at a cost that will not intimidate the neophyte.

The following is a sampling of video accessory and maintenance companies and their products.

### Bib

The upkeep of video equipment is the area of expertise for Bib, a British-based company with subsidiaries in Texas and Australia. "Maintenance is extremely important," Stephen Godfrey, managing director, says. "But a lot of consumers do not know how to care for their units. It isn't much different from the audio industry 25 years ago when people were afraid to clean their tape deck heads. Video equipment is more complex, but it isn't difficult to maintain."



The "Video Maintenance Centre" from Bib.

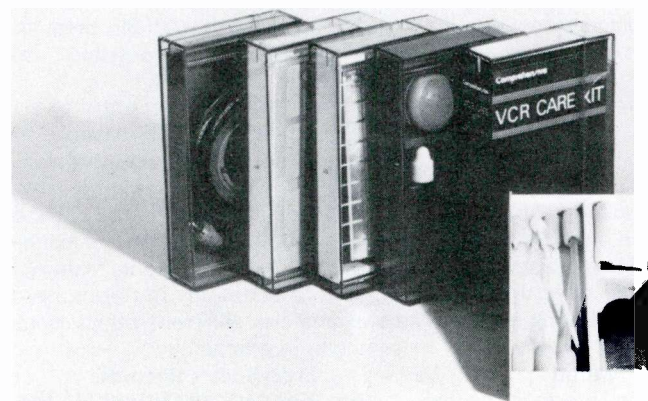
Bib offers retailers an entire video maintenance center for under \$400. This unit features various products, including maintenance kits, tape erasers, head de-magnetisers, lens care kits, anti-static kits, head cleaners and head cleaning tools. The rack is supplied with complimentary instruction manuals. According to Godfrey, a 50 percent gross profit can be made on these products. (Bib, 1751 Jay Ell Drive, Richardson, TX 75081. 214-238-1224.)

### Comprehensive Video

Although Comprehensive Video has been producing professional video accessories for six years, it has

only recently begun to market those products for the consumer. The firm now offers a wide range of products for the individual video owner.

A counter display rack, wholesaling for under \$250, is available. It features a selection of fast-moving products like connectors, cables, maintenance kits and labels. "We back this with a profit insurance program," says company spokesman Tedd Jacoby. "This program allows dealers to exchange any current item for one of equivalent value with no restocking charge."



The "library series" from Comprehensive Video.

A new "library series" will be introduced in September, consisting of five different accessory kits including VCR maintenance, dubbing/editing, labelling, videotape splicing and video camera lens care. Each kit contains all the necessary accessories for the specified function.

Also from Comprehensive is the "Home Video Handbook." According to Jacoby, 50,000 copies have already been sold. The package includes a counter top display that holds 24 copies. The unit wholesales for \$143.28. The cost per book for the retailer is \$5.97 and \$9.99 for the consumer. (Comprehensive, 148 Veterans Drive, Northvale, N.J. 07642. 201-767-7990.)

### Recoton Corporation

Fifty years ago, Recoton was in the business of manufacturing and selling diamond needles. Today the firm manufactures and imports well over a thousand items for the audio and video industries.

Kevin Murphy, spokesman for the

company, suggests that interested retailers begin with a basic spread of video software items, installation aids, cable and maintenance products. "This is really a minor investment for a retailer," Murphy says. "The whole package should only cost around \$300." He also suggests the retailer carry a selection of blank tapes and movies. "Movies are the primary drawing card. But you can't just carry movies. The competition is already too stiff with all the rental clubs."

Recoton also features a see-through



A sampling of the accessories available from Recoton.



VCR accessory kit from RMS Electronics.

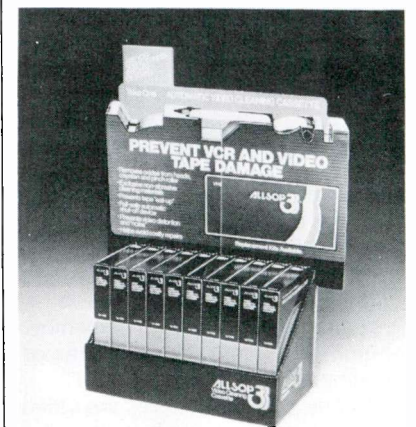
### Le-Bo/Peerless

Le-Bo/Peerless, worldwide suppliers of video accessories, manufactures everything from inexpensive cassette cases to wood cabinets for the home video viewer.

According to Dan Zico, sales manager for the company, "The wood cabinet is our hottest selling item. It is designed with three drawers underneath for tape storage, and the video unit sits on top of the cabinet." The cabinets sell wholesale for under \$50 and retail for under \$80.

New on Le-Bo's product list is a "momentum" series. This is a series of cassette holders in the shape of books which can be neatly stored on a shelf. The holders are imprinted with titles commemorating special occasions. (Le-Bo/Peerless, 60 West Street, Bloomfield, NJ 07003. 201-429-8600.)

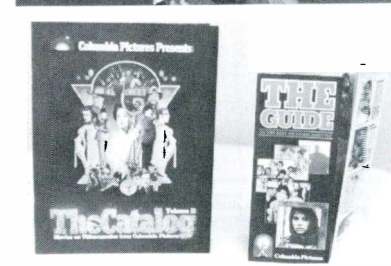
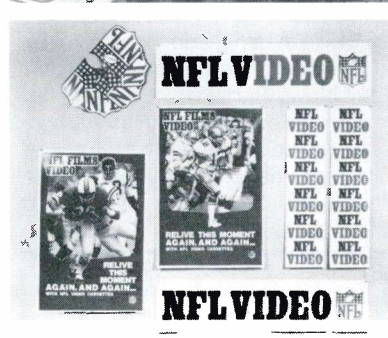
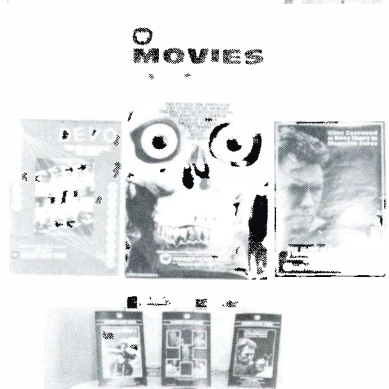
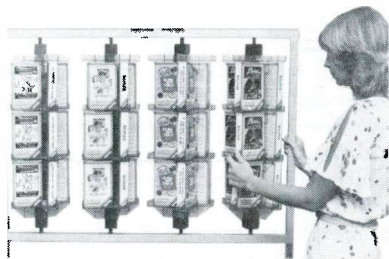
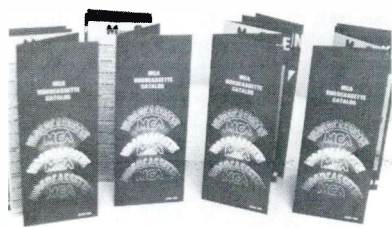
### Allsop



Allsop, Inc. promises "patented non-abrasive cleaning action" from its cassette deck cleaner.

# Video Merchandising

## Point of Purchase Materials Spark Video Sales



Virtually all major videocassette manufacturers say that the bulk of their merchandising/marketing expenditures are directed towards the creation of point of purchase materials. Pictured here are p.o.p. items from (top row, from left): MCA Videocassettes, Media Home Entertainment,

Paramount Home Video, Magnetic Video; (bottom row, from left): Walt Disney Home Video, Warner Home Video, NFL Video, and Columbia Pictures Home Entertainment.

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# Video Merchandising

## Dialogue (Continued from page 16)

than 60 or 70 RCA discs at a time, and there just aren't that many Universal discs out yet — maybe 100 or so.

**RW:** I don't think it's a secret to anyone that you're a strong advocate of sales, as opposed to rentals. How do you explain the booming rental sales that so many retailers boast of?

**Morowitz:** My thoughts are that this is still primarily a sales business, and I stand in the vast minority with that statement. I'll stick to that statement and I can prove it. The retailers who are only renting are generally poorly financed. They cannot sell; they do not have the ability to maintain the inventory that's required for sale. I believe that we have our eye on the hole, not the donut, and what I mean by that is so many people are listening to retailers who are talking about rental, rental, rental. . . . My feeling is that even the retailers who talk about rental don't quite understand their business. When you ask them what their business is, they say, "Rental." When you ask them what they mean by that, they say, "Well, the ratio is 15 to one — fifteen transactions of rentals for every one sale." Now you think to yourself that what he just told you was amazing, and that this really is a rental business. But let's analyze that figure: Let's assume that the rental fee is \$4.95 — and that may even be the high number. Now, you take \$5 times fifteen, and you have \$75 generated by rental. When you take one sale, with an average price of \$60, you have \$60 generated by sale. So their business, at the rental dealer's own admission, is about 45 percent sales in dollars. In transactions, it might turn out to be fifteen to one, but in dollars and cents, it breaks down to

about fifty-fifty. The dealers themselves don't even realize that they have a good sales business. Now, why are they in that position? They are in that position simply because when they first went into business they had no idea of getting into the rental business; they wanted to sell their cassette and let that be the end of it. Let's take some numbers. The average retail price of a cassette, as I said before, is \$60. The wholesale cost is \$42. So that man is selling something for \$60 which he buys for \$42. With these figures in mind, let's take a typical situation for this retailer. A customer walks in and wants to buy a cassette; the retailer sells it to him with a 10 percent discount — for some reason, everyone feels they must discount the product — so the dealer is taking in \$54 for a cassette that costs him \$42. Well, that's not so bad. Now he calls up his distributor to buy another copy of that cassette, only to discover that nobody really cares about a one-piece order. That guy is not the end of the world; he's not the best thing since sliced bread. So what happens is that he hears that the distributor hasn't got it in stock; the manufacturer didn't ship; it's in the mail; the check is coming; his credit line has been extended — there's a million reasons why all of a sudden he's not a big cheese. So there he is, beating his chest because he has made a sale, and no one is listening to him.

So, he can't get the cassette for at least five to seven days. What happens is that another customer walks in within the next hour, and he wants to buy that same cassette. Perhaps another customer walks in the next day and also wants the cassette. Well, the dealer doesn't have it. Now he has lost \$24, simply because he didn't have enough money or sense to have a good supply, or because he couldn't get a refill fast enough. When the next customer walks in and asks for the same cassette, he says, "Why do you want to buy? Why do you want to own it? Are you going to look at it more than once? Don't be ridiculous! Let me tell you what I'm going to do. I'll rent it to you for \$5. You bring it back tomorrow." So the dealer gets his \$5, and figures to himself that the \$5 is almost half of what he would have made on a sale. He also knows that if another customer walks in, he'll be able to promise that customer that he can have the cassette the next day. Also, he knows that when the first customer returns the cassette, there's a good chance that he'll want to rent another cassette. So, that dealer has turned off a potentially good sales customer because sales are not economical for him and he has to rent. It's simply become more expeditious. Even if he is making less money on a rental, it's a lot less trouble for him.

**RW:** What is your feeling regarding the rental-only plan which is currently being considered by some manufacturers?

**Morowitz:** A rental-only plan will have a devastating impact upon the industry. The smaller retailer has built up a good case for himself regarding why he should rent, but if he has to pay a royalty, he'll be out of business. Let's take the Disney plan, for example. At the present time, Disney is charging \$26 for 13 weeks per cassette. That's \$2 per cassette per week. I don't think you'll get rentals much cheaper than that. Let's take the average dealer who has 700 titles and perhaps 1500 cassettes. If he had to pay \$2 per week per cassette, I don't think he'd be in business today. I'll put it in dollars and cents: 1500 cassettes at

(Continued on page 50)

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## NARM Convention

(Continued from page 3)

Entrepreneurs offering new product lines, including merchandising aids, anti-piracy devices and other video-related products, will also be represented at the convention's booths.

Featured speakers at the convention include Noel Gimble, president of Sound/Video Unlimited and chairman of the convention; Dr. Theodore Levitt, Harvard Business School; and such key retailers as George Atkinson, Video Station; Jack Freedman, Video To Go; Gene Kahn, Columbia Video Systems; Bob Skidmore, Video Corner; Paul Eisele, Fotomat; Bill Leuders, Uncle Tout's; Jerry Frowitz, Movies Unlimited; Weston Nishimura, Video Space; Craig Curtwright, Video of Texas, and Frank Barnako, Video Place.

Presidents of the major manufacturers will also be speaking at the convention, including Al Bergamo, MCA Distributing, Mel Harris, Paramount; Jim Jimirro, Walt Disney Telecommunications; Cy Leslie, MGM/CBS; and Steve Roberts, 20th Century-Fox.

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## Johnny Van Zant Band at the Country Club



Polydor/PolyGram Records recording artists the Johnny Van Zant Band, whose album "Round Two" was recently released, recently performed at the Country Club near Los Angeles. Pictured backstage are, from left: Jeff Laufer, western regional promotion manager, PolyGram Records, Inc.; Cynthia Cox, national adult contemporary promotion manager, PolyGram; Suzan Kapner, west coast A & R, PolyGram; Robbie Gay of the Johnny Van Zant Band; Jim Del Balzo, national album promotion manager, PolyGram; John Stainze, vice president, west coast A & R, PolyGram, and Johnny Van Zant, Robbie Morris, and Erik Leif Lundgren of the Johnny Van Zant Band.

## Beach Boy Mike Love Goes Solo

By ELIOT SEKULER

■ LOS ANGELES—Beach Boy Mike Love has announced he will become the second member of the group to have a solo album out this year, probably to be released as early as this fall by a yet-unnamed label. The album was recorded with Love's Endless Summer Beach Band, using the singer's own mobile studio at his Santa Barbara home and headquarters.

Love and his group were also set to begin a series of appearances, beginning with a performance at the San Fernando Valley's Country Club on Saturday (10), but Love insisted that his solo work would in no way conflict with the Beach Boys' schedule. "I've wanted to do a solo album for quite some time, and I've been working with some really good musicians. I think (the album) is gonna be good; there are some unexpected moments — some serious songs, some good-time rock 'n' roll, and in general, a little more contemporary-sounding music than what the Beach Boys have been doing," he told *Record World*.

### 'Leave of Absence'

Love will be performing with the Beach Boys on a "leave of absence" earlier this year to record a solo album for the CBS-distributed Caribou label. At the time he left, the second eldest Wilson brother added fuel to the continuing controversy that surrounds the Beach Boys by accusing the group of "not taking their music seriously any more" and complaining of unresolvable artistic differences with the band. "That may be Carl's perception, but we just have different philosophies about what the Beach Boys should be doing," said Love in answer to Wilson's complaint of complacency within the 20-year-old group. "I think that Carl just needed to get that music off his chest. He dropped by Brian (Wilson's) house the other day and said he wants to begin rehearsing with the rest of the group. He'll probably make the next tour, which begins in the fall," predicted

Love.

The Beach Boys' latest L.A. appearances, at the Greek Theatre, were marked by an undisguised element of disharmony within the group, and though the band did good business and was well received by the audience, the behavior of some of them gave rise to some speculation about the Beach Boys' future. "There's never a dull moment with the Wilsons," admitted Love. "You don't know what to expect, but we've been going on for 20 years now and I don't see any problems in continuing. Some people in this business are wildly eccentric, but that's nothing new."

### Upcoming Appearances

Love's cousin, Carl Wilson, left the Beach Boys on a "leave of absence" earlier this year to record a solo 2. "After that time I'll make some other appearances with the Endless Summer Beach Band," he said. "I'm just keeping busy on our days off. I really like public appearances and performing, much more than recording, where there's so much redundancy involved. Being indoors in the studio for many hours is not my favorite thing to do."

Love claims to enjoy the travelling aspect of touring, and says the pressures of staying on the road have been reduced by recent multiple-night engagements in theatres-in-the-round and other summer venues. "We try to pace ourselves," he said. "We do things like charter planes for some one-nighters, so we can stay in one hotel for a few days without having to pack and unpack."

Despite the absence of any new hit material over the past decade, Love believes the group's popularity will continue unabated. "Our music deals with things that kids can relate to, and each year, there's a new crop of high school kids who are experiencing the things that we've been singing about. I think it's great that the old songs have longevity."

# The Coast

By SAMUEL GRAHAM and ELIOT SEKULER

■ THE GLOVES ARE OFF: We're happy about not being involved personally, thank you, but the escalating feud between local heroes **Oingo Boingo** and some of the press is pretty interesting stuff. A few weeks ago, the L.A. Times' **Terry Atkinson** wrote a simply scathing review of the band's new A&M album, "Only a Lad," saying that they should have called it "Only a Sellout" instead. Atkinson, an admitted one-time fan, used phrases like "vapid lyrics," "crassest sort of new wave" and "smugly clever tone" to condemn the record.

Just days later, Oingo Boingo played a few sets at the Country Club. When it came to a song called "The Impostor," band vocalist, writer and leader **Danny Elfman** dedicated the tune to Atkinson, labeling him "The Worm." Nasty, boys, very nasty.

Elfman doesn't seem to mind this sort of activity; in fact, he revels in it. He talks of the "war" with critics, adding that "I like warfare of any kind, at any time. We're the band they love to hate — we're on our own, and we prefer it."

Elfman can afford to be defensive, because Oingo Boingo is indisputably one of the most popular acts around here. Their audience, which he describes as "almost exclusively kids," doesn't care that the group's music is "not respectable" as new wave, he says. "Anywhere we play, we've been able to win over who we play to, even if our name makes people think we're going to be a bunch of clowns." That proved to be true even when Oingo Boingo left the comfort of a local following for a trip to New York — where they shared a bill with **Jim Carroll**, an unlikely pairing if ever there was one. Confident? You know it. Says Elfman, "I never try to do anything; I am doing it." Not hip? "That's right, and we're proud of it." Stay tuned for the next skirmish.

HOW SOON THEY FORGET: **Steve Strange** finally made his appearance recently at the Veil, L.A.'s portable New Romance dance club, and while waiting in line for what seemed like hours and watching the parade of velveteen trendies, we couldn't help but wistfully recall some of the U.K. fads that never made it to our shores. Peering at the rouged masks of the New Romancers — some of which, on closer inspection, actually turned out to be faces — we shuddered in anticipation of the arrival of the Next Big Thing From England. The Gloom Boom? Could be. The apparent rise in popularity of that genre's groups — depressing doomsayers like **Joy Division**, the **Cure** and so on — will inevitably find its way to **Rodney Bingenheimer's** radio show; and God only knows what Gloom Boomers look like.

But what of the trends that never caught on here? Sure, we had new wavers in their skinny ties, punkers in safety pins, antpeople in pirate garb and New Romancers in high drag. But what happened to Dunk Rock? For those of you with short memories, dunkers wore satin basketball shorts and sleeveless T-shirts, hung around donut shops and worshipped such bands as the **Tall**, the **Draft Choices** and the **Three-Point Shooters**. Alas, none of them could score a U.S. record deal.

Then there was the untimely demise of the Burp movement. Burp, as legend would have it, was born at the Oktoberfest in Munich, a city whose youth have collectively simmered in jealousy over the role that Hamburg once played in the birth of the **Beatles**. The movement quickly spread to the pubs of England, and as might be expected, also sprouted roots throughout Australia, home of the **Technicolor Yawn** and the **Boot Splashers**. The Salty Mound Records label was to have sponsored the first Burp Night in L.A. not long ago, and had even enlisted the services of a local critic to spin Burp discs and act as emcee. As it turned out, we were stuck with rap records instead.

AMERICA GRAFFITI: Capitol A&R chief **Rupert Perry**, we hear, is keen on the prospect of pairing **America** with producer **Russ Ballard** for the band's next LP. Former Argent member Ballard's credits include **Roger Daltrey's** debut album, one of **Leo Sayer's** and five of his own LPs. Meanwhile, on the heels of the group's recent sell-outs at the Greek Theatre, manager **Jim Morey** has lined up a co-headlining spot for the band on the remaining dates of **Christopher Cross'** summer tour. And in mid-October, the group will be heading for a three-week swing through South Africa, provided that promoters in the latter country comply with the band's demands that blacks be admitted to their shows . . . Meanwhile, Atlantic and its new country label, Atlantic America, are about to make a big signing, we hear. They won't tell us who it is, but we do know that the person in question is a major movie star (and a recent Oscar winner) who also sings (that last part seems obvious, doesn't it?), so you figure it out.

AND IF THE SINGLE FIZZLES, WE'LL PUNT: **Michael Quatro** has encountered some mild logistical problems with his upcoming tour. In L.A. last week to promote his new LP, the Detroit native told us he plays semi-pro club football and tries to juggle his concert itinerary with one eye on his team's game schedule. Quatro, who plays wide receiver, titled the new album "Bottom Line," presumably a reference to where he can usually be found on Sunday afternoons.

ICONS OF THE MODERN AGE: **Tony Conn**, in whose possession is a  
(Continued on page 52)



# Record World Single Picks

## CURVES — Liberty 1426



**OVER THE LINE** (prod. by Wise) (writers: Guidry-Seals-Setser) (World Song/Face The Music/Warner Tamerlane, ASCAP/BMI) (3:13)

Pop and A/C radio programmers will fall in love with this finely honed love song by the L.A.-based quintet. Chuck Gefre's pure pop vocals have just enough shake and shimmer on the high parts, and the backing choruses give the right amount of emphasis to his emotionally delivered hook. The instrumental track avoids flash while providing plenty of punch. An impressive debut.

## Pop

## HARRY CHAPIN — Boardwalk 7-11-119

**STORY OF A LIFE** (prod. by Howard & Ron Albert) (writer: Chapin) (Chapin, ASCAP) (5:15)

Ralph Nader recently eulogized Chapin as a "first-rate American." This cut from his "Sequel" LP captures the essence of his art, for he was also a first-rate singer/songwriter. This ballad and his other classics will keep the Chapin legacy alive.

## THE PRODUCERS — Portrait 24-02445 (CBS)

**WHAT'S HE GOT?** (prod. by Werman) (writers: group) (Huge, BMI) (3:09)

Kyle Henderson poses the question and the band answers with a cute lovelorn hook. It's energetic pop that should earn this interesting Atlanta-based quartet their first hit.

## THE PUPPIES — Stiff 7-03

**MECHANICAL BEAT** (prod. by Sternberg) (writer: Conover) (Five Puppy, BMI) (2:46)

Based in San Diego, the quintet makes its label debut with this throbbing rocker. The hushed vocals transform into emotional frenzy, over a relentless beat.

## NEIL SEDAKA — Elektra 47184

**MY WORLD KEEPS SLIPPING AWAY** (prod. by Sedaka) (writers: Sedaka-Greenfield) (Screen Gems-EMI, BMI) (3:06)

Sedaka teams with his old writing partner Howard Greenfield for this piano-man ballad from the "Now" LP. Neil's carefree vocals get harmony help around the easy-flowing hook.

## BILLY JOE ROYAL (Accompanied by Toni Wine) — Kat 9-02297

**WASTED TIME** (prod. by Moman) (writers: Wine-Christopher) (Baby Chick/Vogue/Welk/Easy Nine, BMI) (2:44)

Few can vocalize deep-rooted anguish like Royal. He's at his best — both in lead and harmony — on this duet with Toni Wine. A marvelous ballad for pop, A/C and country audiences.

## BRYAN ADAMS — A&M 2359



**LONELY NIGHTS** (prod. by Clearmountain-Adams) (writers: Adams-Vallance) (Adams/Calypso Toonz/Irving, BMI) (3:46)

Adams is a Canadian who should break here with this debut single from his new "You Want It, You Got It" LP. His raspy tenor stretches with convincing emotion on the chorus flights and his hellbent guitar solo will attract the attention of AOR rockers. Bob Clearmountain's production is superb, and the whole package is headed toward heavy rotation.

## SURVIVOR — Scotti Bros. 5-02435 (CBS)

**SUMMER NIGHTS** (prod. by Ripp-Kornfield) (writers: Peterik-Sullivan) (Saber Tooth/Fittest, BMI/WB/Easy Action, ASCAP) (3:02)

Based in Chicago, this quintet comes from the midwestern school of rock that gave us REO, Styx and others. Dave Bickler's dramatic vocals and the grandiose arrangement will please young rockers.

## TONY TRAVALINI — Gordy 7204 (Motown)

**THIS IS IT (THIS IS MY LOVE)** (prod. by Randazzo) (writers: Randazzo-Travalini) (Boots Bay/Teddy Randazzo, BMI) (3:33)

Travalini combines with Teddy Randazzo's writing/production skills on this debut single. His vocal shows a pronounced Boz Scaggs influence, and the arrangement — sparked with horns and backing vocal finesse — is right for pop, A/C and black formats.

## THE DILLMAN BAND — RCA 12278

**LOVE DON'T RUN** (prod. by Hall) (writers: Pippin-Keith) (House of Gold, BMI) (3:31)

Steve Seamans and Patrick Fredrick concoct a sweet lead/harmony vocal package that's wrapped in a bright bouncy beat. The hook and arrangement will win the ears of pop and A/C listeners.

## CRAZY JOE AND THE VARIABLE SPEED BAND — Casablanca 2334 (PolyGram)

**ICE CREAM** (prod. by Crazy Joe) (writer: Buzzeo) (Madam Palm, BMI) (2:58)

From the "Eugene" LP comes this tasty pop slice that's sure to satisfy late summer appetites. Joe's good-time vocal and a looney chorus are adorned by an attractive guitar break and the John Regan-Ed Monteleone arrangement.

## KRIS KRISTOFFERSON — Monument 2100

**HERE COMES THAT RAINBOW AGAIN** (prod. by Kristofferson-Foster) (writer: Kristofferson) (Resaca, BMI) (2:54)

Kris' unassuming, working-class vocal approach will sit nicely with a mass audience. The backing track explodes on the choruses with a robust hook.

## ROGER — Warner Bros. 49786



**I HEARD IT THROUGH THE GRAPEVINE (Part I)** (prod. by Troutman) (writers: Whitfield-Strong) (Stone Agate, BMI) (3:58)

Of the Troutman family and last year's gold "Zapp" LP, Roger goes solo with this initial single from his forthcoming "Many Facets of Roger" LP. The former Bootsy sidekick expands on his P-Funk connection with this remake of the standard. His customized electronic vocals are backed by an ambitious rhythm track that's loaded with sound effects, handclaps and cute vocal choruses.

## B.O.S./Pop

## SHEREE BROWN — Capitol 5026

**YOU'LL BE DANCING ALL NIGHT** (prod. by Rudolph) (writer: Brown) (Shown Breree/Glenwood, ASCAP) (3:58)

The L.A.-based singer/songwriter makes a sparkling debut with this light dancer from the forthcoming "Straight Ahead" LP. The smart arrangement spotlights her delicious vocal inflections and a horn/percussion rhythm track.

## SADANE — WB 49775

**NEVER GONNA STOP THIS HEART OF MINE** (prod. by Mtume-Lucas) (writers: Mtume-Lucas) (Frozen Butterfly, BMI) (3:50)

Marc Sadane owns a versatile tenor that can pack a wallop on the choruses then glide into an intimate, reflective verse. He does it all on this grand Mtume-Lucas penned and produced ballad.

## RJ'S LATEST ARRIVAL — Sutra 109

**BODY SNATCHER** (prod. by Rice) (writer: Rice) (Big Seven/Arrival, BMI) (3:58)

A snappy rhythm track reveals funk and R&B influences, while Deidre Rice's lead vocal alternates between saucy temptress on the verses and street-wise rapper on the chorus.

## IMAGINATION — MCA 51161

**BODY TALK** (prod. by Swain-Jolley) (writers: Jolley-Swain-John-Ingram) (Red Bus/PRS, ASCAP) (3:35)

An elephantine bass plods on the bottom while delicate keyboards tiptoe alongside a soft, soothing vocal. The British trio — Lee John, Ashley Ingram, Errol Kennedy — have a unique, well-produced sound that brings a refreshing approach to the mid-tempo ballad. A potent multi-format sleeper.

## WALTER JACKSON — Col 18-02294

**WHAT IF I WALKED OUT ON YOU** (prod. by Davis) (writer: Zager) (Sumac, BMI) (3:50)

Jackson's baritone is drenched in hurt on this touching ballad from his latest "Tell Me Where . . ." LP. The elegant arrangement and backing vocals create a perfect mood setting.

## PHIL GENTILI — Portrait 24-02400



**MAMA LIED** (prod. by Wadhams) (writers: Gentili-MacPherson) (Boston's Finest, ASCAP) (4:16)

Gentili is a Boston-based singer/songwriter who's obviously listened to some of the great vocal stylists — Smokey Robinson for one — and learned his lessons well. This delightful pop ballad is slick, sexy and unforgettable. His vocal is comfortable, with just enough soul shake for multi-format acceptance.

## STANLEY TURRENTINE — Elektra 47156

**HAVIN' FUN WITH MR. T** (prod. by Dunn) (writers: Miller-Dunn-Miller-Chancler) (Pure Love/Cherubim/Big One, ASCAP/Hey Skimo, BMI) (3:42)

A heavyweight bass sets the funky pace, while Stanley blows some mean sax meat and female vocals carouse in between. An energetic body-mover that's sure to make a strong showing on black radio.

## VOGUE — Atlantic 3847

**DANCIN' THE NIGHT AWAY** (prod. by Trans-Canada Disques) (writers: LePage-LePage) (Caduceus-Migle-Celsius, CAPAC) (3:40)

Denis and Denyse LePage (co-writers) are the current rage on the Montreal dance disque scene and that success has spilled over recently among urban clubs stateside. Their pen is responsible for this bouncy dancer that sports a luxurious hook and kinetic percussion.

## LINX — Chrysalis 2544

**THROW AWAY THE KEY** (prod. by Carter-Grant-Martin-Brown) (writers: Grant-Martin) (Solid/RSM) (3:49)

David Grant's confident vocal and the perky rhythm track make for an irresistible sound. The rubbery bass, crisp percussion and clean production could cross this from clubs to mass appeal.

## KLIQUE — MCA 51158

**MIDDLE OF A SLOW DANCE** (prod. by Lodge-Crawford) (writer: Suthers) (For George, BMI) (3:26)

Deborah and Issac Suthers (they're brother and sister) and Howard Huntsberry trade and harmonize with butter-soft effectiveness on this beautiful ballad from the "It's Winning Time" LP. A smooth tour de force vocal effort.

## THE QUICK — Pavillion 5-02455 (CBS)

**ZULU** (prod. by group) (writers: Campsie-McFarlane) (ATV, BMI) (4:06)

George McFarlane and Col Campsie comprise this British collective. Col's cool, dreamy tenor slides over the thick, percussion-clad rhythm track. The jungle beat and percussion will please dancers.



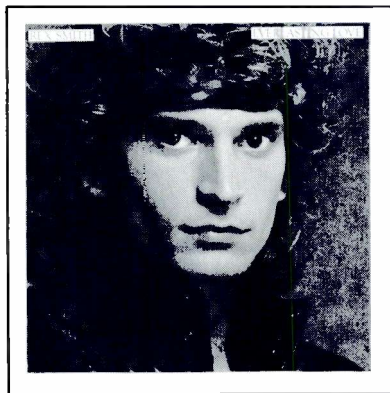
# Record World Album Picks



## FREETIME

**SPYRO GYRA—MCA 5238 (8.98)**

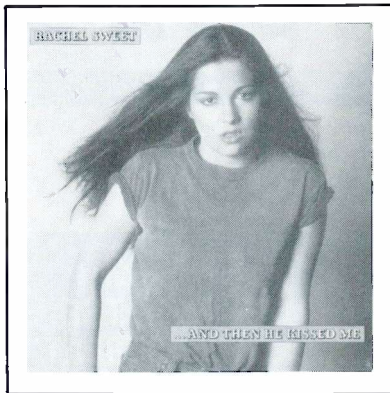
Jay Beckenstein's expressive saxophones (soprano, alto and tenor) once again take the lead as Spyro Gyra exhibits the consistency that's kept them on top in the jazz-oriented instrumental category. The title cut takes off on an irresistible bass line, while John Tropea's burning guitar solo highlights "Pacific Sunrise." The bouncy, tuneful "Amber Dream" also has multi-format airplay potential.



## EVERLASTING LOVE

**REX SMITH—Columbia FC 37494**

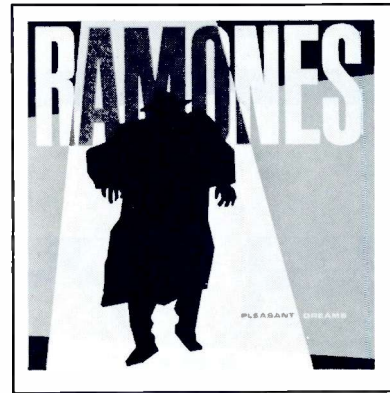
The title duet with Rachel Sweet (see right) is bulleting well into the top 40, and Smith has been a visible figure in the Broadway cast of "The Pirates of Penzance" with another leading lady, Linda Ronstadt. All this adds up to perfect timing for the release of this Rick Chertoff production, which is also highlighted by "Love Will Always Make You Cry" and a cover of "What Becomes of the Brokenhearted."



## ... AND THEN HE KISSED ME

**RACHEL SWEET—Columbia ARC 37077**

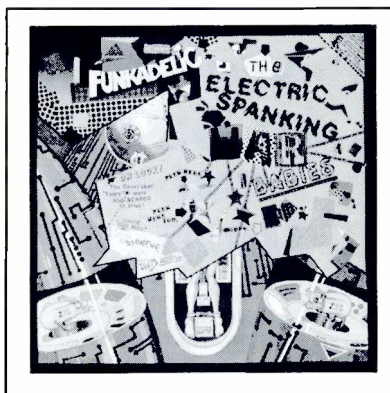
The little girl with the big, big voice is more than capable of fronting the wall-of-sound backdrops of "Shadow of the Night" and the Phil Spector medley ("Then He Kissed Me/Be My Baby"), while her most adaptable style also comes alive on "Two Hearts Full of Love" and "Everlasting Love," the duet with Rex Smith, a song that's headed for the top of the singles chart a third time.



## PLEASANT DREAMS

**RAMONES—Sire SRK 3571 (WB) (8.98)**

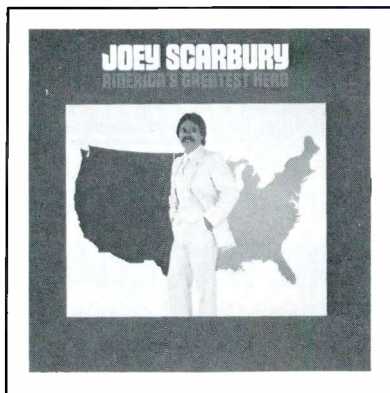
"We Want the Airwaves" is the prophetic battle cry that opens the latest LP from New York's nicest rock 'n' roll bad boys, who've found producer perfection in 10cc's Graham Gouldman. The cleverest lyrics are "The KKK Took My Baby Away" and "7-11," while "She's a Sensation," "Come On Now" and "It's Not My Place" carry the rumbling guitar theory to its ultimate conclusion.



## THE ELECTRIC SPANKING OF WAR BABIES

**FUNKADELIC—Wamer Bros. BSK 3482 (8.98)**

Who else could take a familiar jingle lyric and mutate it to "a killer millimeter longer," then substitute "armadillo millimeter" and "goriller millimeter?" It could only be George Clinton and his gang of dyslectic linguists, whose facility with music is equally bizarre. Both the LP and the packaging will provide hours of amusement, and you can dance 2-it-2.



## AMERICA'S GREATEST HERO

**JOEY SCARBURY—Elektra 5E-537 (8.98)**

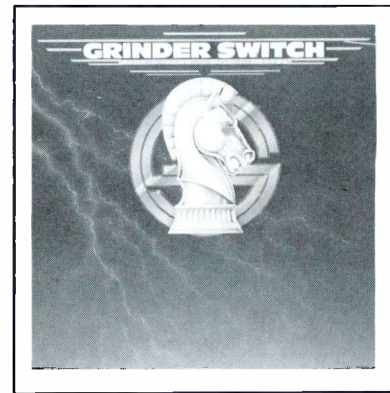
Scarbury's theme from "The Greatest American Hero" ("Believe It or Not") was his first number one breakthrough and a return to the top of the charts for producer Mike Post, who had a big hit with another TV theme, "The Rockford Files," in 1975. The 26-year-old Scarbury (who's been singing sessions since 15 and has been on the road with Loretta Lynn) is a real pro whose voice could easily propel more pop hits.



## SIMPLICITY

**TIM CURRY—A&M SP 4830 (7.98)**

The multi-talented Mr. Curry has played Dr. Frank N. Furter in "The Rocky Horror Picture Show," appeared on Broadway in the drama "Amadeus" and created a lasting impression on radio with "I Do the Rock." His new LP is expectably classy, with great moments like "Working on My Tan," "Out of Pawn" and a cover of Squeeze's "Take Me I'm Yours" in camel-trot rhythm.



## HAVE BAND WILL TRAVEL

**GRINDER SWITCH—Robox RBX 8101 (8.98)**

Don't let the cowboy hats fool ya — this is not just another Southern boogie band. Their first album for a new label rocks out with just the right proportions of country and soul influence, which comes across best on "Real Good Sign" and "The Warm Kind." Their guitar work always seems to complement the songs perfectly while avoiding flashy excesses. Programmers can't pass this up.

## MPG

**A&M SP-4855 (7.98)**



MPG got its start at an Atlanta club called the Bistro, reputed to offer alternatives to the usual southern rock. Lead vocalist Steve

Carey can take the highest notes without a break, opening multi-format possibilities for songs like "Workin' Overtime" and "Always Something."

## PRIVATE

**GARY PRIVATE—Select SEL 21608 (5.98)**



A New Yorker who's played the metropolitan area clubs, Private goes public with a four-song debut EP. "The

Problem With Me Is You" has a perfect pop hook, "Rumor Has It" takes a higher-energy approach, and "Caught Up in Los Angeles" is the best vocal showcase.

## EDDIE "CLEANHEAD" VINSON AND THE MUSE ALL STARS LIVE AT SANDY'S

**Muse 5208 (8.98)**

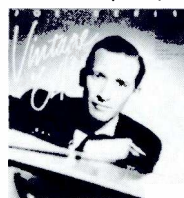


Altoist Vinson teams up with tenormen Buddy Tate and Arnett Cobb (all three Texas players with a gutsy sense of the

blues) on this adrenaline-soaked live session. Everyone should own a version of "Cleanhead Blues."

## VINTAGE '64

**JOE DERISE—A.K.P./Palm Tree AKPT 10001 (7.98)**



Derise brings back memories in this collection of standards produced with restrained piano/bass/drum instrumentation

by Brooks Arthur and Artie Kaplan. His breathy vocals quaver with emotion and jump jazzy intervals on selections like "Cool Summer Rain."

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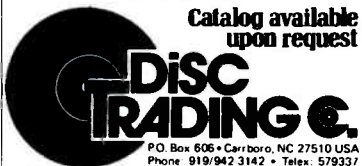
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## Atlanta NARAS Elects Officers

■ ATLANTA—The board of governors of the Atlanta chapter of the National Academy of Recording Arts and Sciences has chosen officers to serve the 1982 term for the chapter.

Bob Carr, morning announcer on WQXI, has been elected president, with recording artist Mick Greene as VP. Kathy Andrews, of Atlanta Studios and Andgold Music Publishers, will serve as secretary, and Julie Thomas, assistant with the Buie-Geller Organization, will serve as treasurer.

Recording artist Tommy Roe was nominated as national VP to represent the Atlanta chapter. Albert Coleman, conductor of the Atlanta Pops Orchestra, was chosen national trustee.

## Third Coast Execs On Promotional Tour

■ CHICAGO—The recently formed Third Coast label has announced that Lee Arnold, vice president/promotion, and Rich Piombino, album promotion director, have embarked on a month-long promotional tour across the U.S.

The purpose of the tour is to introduce radio stations, programming consultants and independent distributors to the new label and to the forthcoming single, "Stranded in the Moonlight," and album, "Empty Handed," by the Jet.

## Park Place Names Three To Staff

■ NEW YORK—Jack Levy, president of Park Place Records, has announced the label's first staff appointments.

Brad LeBeau has been appointed promotion manager. LeBeau, who will be responsible for all dance music radio promotion as well as club promotion, has held similar positions with ZE and Polish Records.

Richie Heimbarger has been appointed national sales manager. He will also coordinate all promotional activities with retailers. Heimbarger has held similar positions with Capitol and ABC Records.

Chuck Dembrak has been appointed radio promotion manager. Dembrak most recently served with RCA Records in a similar position.

## Tropique Label Bows

■ NEW YORK—Philip Goldstein has announced the formation of Tropique Records.

The label's initial release is a 12-inch, "Keep On Shakin' That Thing" by Camille.

Goldstein was previously producer for Midsong Records and Ocean/Ariola Records.

Tropique Records is located at 36 West 73rd Street, Fifth Floor, New York 10023. Phone (212) 873-2196.

# Record World Singles 101-150

AUGUST 15, 1981

Aug. 15	Aug. 8	
101	102	<b>OUR LIPS ARE SEALED GO GO'S/I.R.S. 9901</b> (A&M) (Gotown/Plangent Visions, ASCAP)
102	101	<b>A WOMAN'S GOT THE POWER THE A'S/Arista 0609</b> (Young Philadelphians, ASCAP)
103	103	<b>I'LL DO ANYTHING FOR YOU DENROY MORGAN/Becket 45 5</b> (Big Seven/Bert Reid, BMI/Becket/Ron Miller, ASCAP)
104	106	<b>LA-DI-DA SAD CAFE/Swan Song 72002</b> (Atl) (Man-Ken, BMI)
105	131	<b>NOT FADE AWAY ERIC HINE/Montage 1200</b> (Wren, BMI)
106	—	<b>DEDICATED TO THE ONE I LOVE BERNADETTE PETERS/MCA 51152</b> (Duchess/MCA, BMI)
107	107	<b>PETER THE METER READER MARY WILSON/WMOT 9 02405</b> (BNA/Pet Sounds, ASCAP)
108	—	<b>MARTY FELDMAN EYES BRUCE BAUM/Horn 6347</b> (Hollywood Boulevard, ASCAP)
109	114	<b>SUMMER'S HERE JAMES TAYLOR/Columbia 11 02093</b> (Country Road, BMI)
110	109	<b>MEDLEY II STARS ON/Radio 3830</b> (Atl) (Pub. not listed)
111	115	<b>I LOVE YOU MORE RENE &amp; ANGELA/Capitol 5010</b> (A La Mode/Arista, ASCAP)
112	116	<b>CAN'T WE FALL IN LOVE AGAIN PHYLLIS HYMAN AND MICHAEL HENDERSON/Arista 0606</b> (ATV/Ivers, BMI)
113	108	<b>JUST LIKE PARADISE LARRY JOHN McNALLY/Columbia 18 02200</b> (McNally/Modern, ASCAP)
114	112	<b>ONE STEP AHEAD SPLIT ENZ/A&amp;M 2339</b> (Enz, BMI)
115	—	<b>YOU WANT IT, YOU GOT IT ALICE COOPER/Warner Bros. 49780</b> (Ezra/Hened/Phosphene/Billym, BMI/Glasco/United Artists, ASCAP)
116	121	<b>YOU'RE MINE TONIGHT PURE PRAIRIE LEAGUE/Casablanca 2337</b> (Unichappell/Van Hay, BMI)
117	118	<b>GONNA GET OVER YOU FRANCE JOLI/Prelude 8030</b> (Trumar/Crown Heights, BMI)
118	119	<b>YOU STOPPED LOVING ME ROBERTA FLACK/MCA 51126</b> (Duchess/MCA, BMI)
119	117	<b>SHOW AND TELL RON DANTE/Handshake 02107</b> (Fullness/Blackwood, BMI)
120	120	<b>COMPETITION TOM DICKIE &amp; THE DESIRES/Mercury 76110</b> (PolyGram) (Little Gino/Temporary Combos, BMI)
121	110	<b>BUSTIN' OUT MATERIAL WITH NONA HENDRYX/Island/Ze 49741</b> (WB) (Cri Cri/Island, BMI)
122	123	<b>TOO MANY LOVERS CRYSTAL GAYLE/Columbia 11 02078</b> (Mother Tongue, ASCAP)
123	124	<b>THIS IS FOR THE LOVER IN YOU SHALAMAR/Solar 12250</b> (RCA) (Spectrum VII/Silver Sounds, ASCAP)
124	127	<b>JUST ONE MOMENT AWAY MANHATTANS/Columbia 18 02191</b> (Content, BMI)
125	111	<b>HEAVEN CARL WILSON/Caribou/Epic 2136</b> (Murray Gage/Schilling, ASCAP)
126	132	<b>HEADING OUT TO THE HIGHWAY JUDAS PRIEST/Columbia 11 02083</b> (Amakota/April, ASCAP)
127	134	<b>SWEAT (TILL YOU GET WET) BRICK/Bang 02246 3</b> (CBS) (WB Music/Good High, ASCAP)
128	130	<b>KEEP OUR LOVE ALIVE JOHNNY VAN ZANT/Polydor 2171</b> (PolyGram) (Ready or Not/Rocknocker, ASCAP)
129	129	<b>FIVE O'CLOCK IN THE MORNING VILLAGE PEOPLE/RCA 12258</b> (Can't Stop, BMI)
130	105	<b>SECRETS MAC DAVIS/Casablanca 2336</b> (PolyGram) (Bobby Goldsboro, ASCAP)
131	133	<b>SHOULD I DO IT TANYA TUCKER/MCA 51131</b> (Unichappell/Watch Hill, BMI)
132	141	<b>FUNTOWN U.S.A. RAFAEL CAMERON/Salsoul 2144</b> (RCA) (One To One, ASCAP)
133	142	<b>HERE I AM DYNASTY/Solar 47932</b> (E/A) (Spectrum VII/Silver Sounds, ASCAP)
134	137	<b>SO THIS IS LOVE? VAN HALEN/Warner Bros. 49751</b> (Van Halen, ASCAP)
135	136	<b>NOTHING BUT LOVE PETER TOSH/Rolling Stones/EMI-America 8083</b> (pub. not listed)
136	139	<b>ANYBODY WANNA DANCE EBONEE WEBB/Capitol 5008</b> (Eboney Webb, BMI)
137	113	<b>ARE YOU SINGLE AURRA/Salsoul 2139</b> (RCA) (Lucky Three/Red Aurra, BMI)
138	—	<b>ON THE BEAT B.B. &amp; Q. BAND/Capitol 4993</b> (Little Macho, ASCAP)
139	125	<b>SEARCHING TO FIND THE ONE UNLIMITED TOUCH/Prelude 8029</b> (Trumar, BMI/Unlimited Touch, ASCAP)
140	122	<b>DDT NEW ENGLAND/Elektra 47115</b> (Rock Steady, ASCAP)
141	128	<b>LAY BACK IN THE ARMS OF SOMEONE SAVOY BROWN/Town House 1054</b> (Careers, BMI)
142	—	<b>WHAT IN THE WORLD'S COME OVER YOU TOM JONES/Mercury 76115</b> (PolyGram) (Unart, BMI)
143	138	<b>EASY FLORENCE WARNER/Polydor 76113</b> (PolyGram) (Irving/Donor, BMI)
144	126	<b>LOVE LIGHT YUTAKA/Alfa 7004</b> (Little Tiger/Damie, ASCAP)
145	—	<b>STAY THE NIGHT LA TOYA JACKSON/Polydor 2177</b> (Blackwood/Screen Gems-EMI, BMI)
146	135	<b>TRY IT OUT GINO SOCCIO/Atlantic/RFC 3813</b> (Good Flavor/Sons Celestes/Shediac, ASCAP)
147	140	<b>HERE IS MY LOVE SYLVESTER/Fantasy/Honey 912</b> (Borzoi/Beekeeper, ASCAP)
148	143	<b>READY FOR LOVE SILVERADO/Pavillion 6 02077</b> (CBS) (Rightsong, BMI)
149	144	<b>'SCUSE ME, WHILE I FALL IN LOVE DONNA WASHINGTON/Capitol 4991</b> (Almo/Uncle Ronnie's, ASCAP)
150	145	<b>BODY MUSIC STRIKERS/Prelude 8025</b> (Trumar, BMI)

# Record World Singles

## Alphabetical Listing

Producer, Publisher, Licensee

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

# Record World Singles



AUGUST 15, 1981

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

Aug. 15	Aug. 8		WKS. ON CHART
1	9	<b>ENDLESS LOVE</b> DIANA ROSS & LIONEL RICHIE Motown 1519 (1st Week)	7
2	1	JESSIE'S GIRL RICK SPRINGFIELD/RCA 12201	20
3	2	THEME FROM THE GREATEST AMERICAN HERO JOEY SCARBURY / Elektra 47147	14
4	4	SLOW HAND POINTER SISTERS / Planet 47929 (E/A)	12
5	6	QUEEN OF HEARTS JUICE NEWTON / Capitol 4997	12
6	3	THE ONE THAT YOU LOVE AIR SUPPLY / Arista 0604	14
7	7	ELVIRA OAK RIDGE BOYS / MCA 51084	14
8	8	BOY FROM NEW YORK CITY MANHATTAN TRANSFER / Atlantic 3816	13
9	5	I DON'T NEED YOU KENNY ROGERS / Liberty 1415	10
10	14	LADY (YOU BRING ME UP) COMMODORES / Motown 1514	8
11	10	BETTE DAVIS EYES KIM CARNES / EMI-America 8077	21
12	17	THE STROKE BILLY SQUIER / Capitol 5005	13
13	15	(THERE'S) NO GETTIN' OVER ME RONNIE MILSAP / RCA 12264	8
14	13	TIME ALAN PARSONS PROJECT / Arista 0598	18
15	16	DOUBLE DUTCH BUS FRANKIE SMITH / WMOT 8 5356	14
16	20	URGENT FOREIGNER / Atlantic 3831	7
17	18	IN THE AIR TONIGHT PHIL COLLINS / Atlantic 3824	12
18	11	HEARTS MARTY BALIN / EMI-America 8084	13
19	21	TOUCH ME WHEN WE'RE DANCING CARPENTERS / A&M 2344	9
20	23	FIRE AND ICE PAT BENATAR / Chrysalis 2529	5
21	12	STARS ON 45 / STARS ON / Radio 3810 (Atl)	19
22	28	WHO'S CRYING NOW JOURNEY / Columbia 18 02241	5
23	31	STOP DRAGGIN' MY HEART AROUND STEVIE NICKS WITH TOM PETTY AND THE HEARTBREAKERS / Modern 7336 (Atl)	4
24	27	LOVE ON A TWO WAY STREET STACY LATTISAW / Cotillion 46105 (Atl)	9
25	26	IT'S NOW OR NEVER JOHN SCHNEIDER / Scotti Bros. 6 02105 (CBS)	12
26	19	YOU MAKE MY DREAMS DARYL HALL & JOHN OATES / RCA 12217	16
27	29	COOL LOVE PABLO CRUISE / A&M 2349	7
28	30	ROCK 'N' ROLL DREAMS COME THROUGH JIM STEINMAN / Epic / Cleve. Intl. 19 02011	11
29	34	HOLD ON TIGHT ELO / Jet 02408 (CBS)	4
30	33	THE BREAK UP SONG (THEY DON'T WRITE 'EM) GREG KIHN BAND / Beserkley 41949 (E/A)	10
31	22	GEMINI DREAM MOODY BLUES / Threshold 601 (PolyGram)	10
32	36	THAT OLD SONG RAY PARKER, JR. & RAYDIO / Arista 0616	5
33	39	STEP BY STEP EDDIE RABBITT / Elektra 47174	4
34	37	REALLY WANT TO KNOW YOU GARY WRIGHT / Warner Bros. 49769	7
35	38	DON'T GIVE IT UP ROBBIE PATTON / Liberty 1420	6
36	24	DON'T LET HIM GO REO SPEEDWAGON / Epic 19 02127	10
37	44	FEELS SO RIGHT ALABAMA / RCA 12336	8
38	42	YOU'RE MY GIRL FRANKE & THE KNOCKOUTS / Millennium 11808 (RCA)	7
39	40	EVERLASTING LOVE REX SMITH & RACHEL SWEET / Columbia 18 02169	8
40	49	THE VOICE MOODY BLUES / Threshold 602 (PolyGram)	2
41	51	I COULD NEVER MISS YOU (MORE THAN I DO) LULU / Alfa 7006	3
42	52	MEDLEY BEACH BOYS / Capitol 5030	4
43	43	NIGHTWALKER GINO VANNELLI / Arista 0613	8
44	53	FOR YOUR EYES ONLY (THEME FROM THE MOTION PICTURE SOUNDTRACK)* SHEENA EASTON / Liberty 1418	3
45	41	DON'T WANT TO WAIT ANYMORE TUBES / Capitol 5007	
46	25	SWEET BABY STANLEY CLARKE & GEORGE DUKE / Epic 19 01052	16
47	32	MODERN GIRL SHEENA EASTON / EMI-America 8080	14
48	35	WINNING SANTANA / Columbia 11 01050	18
49	45	SEVEN YEAR ACHE ROSANNE CASH / Columbia 11 11426	16
50	47	GIVE IT TO ME BABY RICK JAMES / Gordy 7197 (Motown)	14
51	59	I'M IN LOVE EVELYN KING / RCA 12243	4
52	48	A WOMAN NEEDS LOVE (JUST LIKE YOU DO) RAY PARKER, JR. & RAYDIO / Arista 0592	24
53	61	BREAKING AWAY BALANCE / Portrait 24 02177 (CBS)	5
54	60	SQUARE BIZ TEENA MARIE / Gordy 7202 (Motown)	5
55	65	CHLOE ELTON JOHN / Geffen 49788 (WB)	3
56	57	STRANGER JEFFERSON STARSHIP / Grunt 12275 (RCA)	6
57	66	GENERAL HOSPI-TALE AFTERNOON DELIGHTS / MCA 13955	4
58	67	YOU COULD TAKE MY HEART AWAY SILVER CONDOR / Columbia 18 02268	4
59	58	TOM SAWYER RUSH / Mercury 76109 (PolyGram)	10
60	63	HEAVY METAL (TAKIN' A RIDE) DON FELDER / Full Moon / Asylum 47175	3
61	78	DRAW OF THE CARDS KIM CARNES / EMI-America 8087	2
62	77	SUPER FREAK (PART I) RICK JAMES / Gordy 7205 (Motown)	2
63	64	FLY AWAY BLACKFOOT / Atco 7331	8
64	72	TEMPTED SQUEEZE / A&M 2345	4
65	89	IN YOUR LETTER REO SPEEDWAGON / Epic 14 02457	2
66	74	SOME DAYS ARE DIAMONDS (SOME DAYS ARE STONE) JOHN DENVER / RCA 12246	4
67	75	STRAIGHT FROM THE HEART ALLMAN BROTHERS BAND / Arista 0618	3
CHARTMAKER OF THE WEEK			
68	—	ARTHUR'S THEME (BEST THAT YOU CAN DO) CHRISTOPHER CROSS Warner Bros. 49787	1
69	71	SHAKE IT UP TONIGHT CHERYL LYNN / Columbia 11 02102	6
70	79	WE'RE IN THIS LOVE TOGETHER AL JARREAU / Warner Bros. 49746	3
71	73	NICOLE POINT BLANK / MCA 51132	8
72	80	SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED) CARL CARLTON / 20th Century-Fox 2488 (RCA)	3
73	81	THE SENSITIVE KIND SANTANA / Columbia 18 02178	3
74	76	A WOMAN IN LOVE (IT'S NOT ME) TOM PETTY AND THE HEARTBREAKERS / MCA 51136	4
75	62	NOTHING EVER GOES AS PLANNED STYX / A&M 2348	6
76	56	STRONGER THAN BEFORE CAROLE BAYER SAGER / Boardwalk 02054	14
77	82	YOU DON'T KNOW ME MICKEY GILLEY / Epic 14 02172	3
78	—	BACKFIRED DEBBIE HARRY / Chrysalis 2526	1
79	46	THIS LITTLE GIRL GARY U.S. BONDS / EMI-America 2309	19
80	88	BURNIN' FOR YOU BLUE OYSTER CULT / Columbia 18 02415	2
81	83	VERY SPECIAL DEBRA LAWS / Elektra 47142	7
82	68	JOLÉ BLON GARY U.S. BONDS / EMI-America 8089	5
83	—	FALLING IN LOVE AGAIN MICHAEL STANLEY BAND / EMI-America 8090	1
84	69	TAKE IT ON THE RUN REO SPEEDWAGON / Epic 19 01054	22
85	50	SUKIYAKI TASTE OF HONEY / Capitol 4953	24
86	93	JUST BE MY LADY LARRY GRAHAM / Warner Bros. 49744	3
87	90	RUNNING AWAY MAZE FEATURING FRANKIE BEVERLY / Capitol 5000	8
88	—	A HEART IN NEW YORK ART GARFUNKEL / Columbia 18 02307	1
89	—	SILLY DENIECE WILLIAMS / ARC / Columbia 18 02406	1
90	55	SHADDAP YOU FACE JOE DOLCE / MCA 51053	16
91	91	FREAKY DANCIN' CAMEO / Chocolate City 3225 (PolyGram)	10
92	85	I LOVE YOU CLIMAX BLUES BAND / Warner Bros. 49669	25
93	54	ALL THOSE YEARS AGO GEORGE HARRISON / Dark Horse 49729 (WB)	13
94	94	SUZI RANDY VANWARMER / Bearsville 49752 (WB)	6
95	84	THE REAL THING BROTHERS JOHNSON / A&M 2324	9
96	86	ANGEL OF THE MORNING JUICE NEWTON / Capitol 4976	26
97	87	MORNING TRAIN (NINE TO FIVE) SHEENA EASTON / EMI-America 8071	27
98	—	WE CAN GET TOGETHER ICEHOUSE / Chrysalis 2530	1
99	70	IS IT YOU? LEE RITENOUR / Elektra 47124	16
100	92	SEND FOR ME ATLANTIC STARR / A&M 2340	4

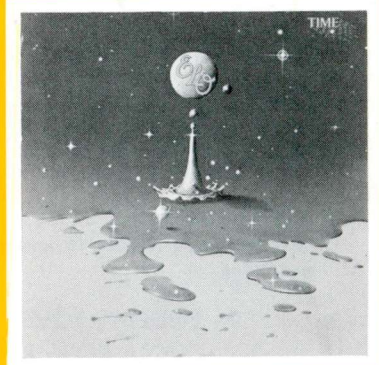
\*Denotes Powerhouse Pick Producers and publishers on page 28.

# Record World Album Airplay

AUGUST 15, 1981

## FLASHMAKER

TIME  
ELO  
Jet



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

### WNEW-FM/NEW YORK

**ADDS:**  
ALLMAN BROTHERS BAND — Arista  
ANY TROUBLE — Stiff America  
ELO — Jet  
DEBBIE HARRY (import) — Chrysalis  
IAN HUNTER (12'') — Chrysalis  
LITTLE FEAT — WB  
PRETENDERS — Sire  
RACHEL SWEET — Columbia  
TENPOLE TUDOR — Stiff America  
JO JO ZEP & THE FALCONS (single) — Columbia  
**HEAVY ACTION:**  
FOREIGNER — Atlantic  
SQUEEZE — A&M  
GREG KIHN — Beserkley  
MOODY BLUES — Threshold  
STEVIE NICKS — Modern  
GARY U.S. BONDS — EMI-America  
ELO — Jet  
TOM PETTY AND THE HEARTBREAKERS — Backstreet/MCA  
ALLMAN BROTHERS BAND — Arista  
HEAVY METAL (soundtrack) — Full Moon/Asylum

### WBCN-FM/BOSTON

**ADDS:**  
TIM CURRY — A&M  
ELO — Jet  
DEBBIE HARRY (12'') — Chrysalis  
IAN HUNTER (12'') — Chrysalis  
PRETENDERS — Sire  
RED RIDER — Capitol  
RACHEL SWEET — Columbia  
**HEAVY ACTION:**  
STEVIE NICKS — Modern  
BILLY SQUIER — Capitol  
JOE PERRY PROJECT — Columbia  
VAN HALEN — WB  
JOURNEY — Columbia  
HEAVY METAL (soundtrack) — Full Moon/Asylum  
MOODY BLUES — Threshold  
PAT BENATAR — Chrysalis  
FOREIGNER — Atlantic  
TOM PETTY AND THE HEARTBREAKERS — Backstreet/MCA

### WCOZ-FM/BOSTON

**ADDS:**  
DEF LEPPARD — Mercury  
DIESEL — Regency  
RED RIDER — Capitol  
SHOOTING STAR — Virgin/Epic  
**HEAVY ACTION:**  
PAT BENATAR — Chrysalis  
DANNY JOE BROWN — Epic  
FOREIGNER — Atlantic  
JOURNEY — Columbia  
JUDAS PRIEST — Columbia  
JOE PERRY PROJECT — Columbia  
BILLY SQUIER — Capitol  
VAN HALEN — WB  
AC/DC — Atlantic  
BLACKFOOT — Atco

### WLIR-FM/LONG ISLAND

**ADDS:**  
ALLMAN BROTHERS BAND — Arista  
ELO — Jet  
DEBBIE HARRY (12'') — Chrysalis

IAN HUNTER (12'') — Chrysalis  
LITTLE FEAT — WB  
PRETENDERS — Sire  
**HEAVY ACTION:**  
BILLY SQUIER — Capitol  
GREG KIHN — Beserkley  
STEVIE NICKS — Modern  
FOREIGNER — Atlantic  
JOAN JETT — Boardwalk  
PAT BENATAR — Chrysalis  
ALLMAN BROTHERS BAND — Arista  
SQUEEZE — A&M  
SANTANA — Columbia  
HEAVY METAL (soundtrack) — Full Moon/Asylum

### WBAB-FM/LONG ISLAND

**ADDS:**  
ALLMAN BROTHERS BAND — Arista  
ELO — Jet  
DEBBIE HARRY (12'') — Chrysalis  
IAN HUNTER (12'') — Chrysalis  
LITTLE FEAT — WB  
CAROLYNE MAS — Mercury  
PRETENDERS — Sire  
SHOOTING STAR — Virgin/Epic  
RACHEL SWEET — Columbia  
WHITFORD/ST. HOLMES — Columbia  
**HEAVY ACTION:**  
PAT BENATAR — Chrysalis  
MOODY BLUES — Threshold  
FOREIGNER — Atlantic  
SANTANA — Col  
TOM PETTY AND THE HEARTBREAKERS — Backstreet/MCA  
VAN HALEN — WB  
STEVIE NICKS — Modern  
RICKIE LEE JONES — WB  
SQUEEZE — A&M  
BILLY SQUIER — Capitol

### WPLR-FM/NEW HAVEN

**ADDS:**  
ALLMAN BROTHERS BAND — Arista  
ELO — Jet  
DEBBIE HARRY (12'') — Chrysalis  
IAN HUNTER (12'') — Chrysalis  
LITTLE FEAT — WB  
PRETENDERS — Sire  
RAINBOW (import single) — Polydor  
SHOOTING STAR — Virgin/Epic  
**HEAVY ACTION:**  
PAT BENATAR — Chrysalis  
FOREIGNER — Atlantic  
MOODY BLUES — Threshold  
STEVIE NICKS — Modern  
OZZY OSBOURNE — Jet  
ZZ TOP — WB  
BILLY SQUIER — Capitol  
HEAVY METAL (soundtrack) — Full Moon/Asylum  
BLUE OYSTER CULT — Columbia  
JOURNEY — Columbia

### WBLM-FM/MAINE

**ADDS:**  
IAN HUNTER (12'') — Chrysalis  
LOOK — Plastic  
SHOOTING STAR — Virgin/Epic  
**HEAVY ACTION:**  
BILLY SQUIER — Capitol  
BLUE OYSTER CULT — Columbia  
BLACKFOOT — Atco

POINT BLANK — MCA  
FOREIGNER — Atlantic  
PAT BENATAR — Chrysalis  
JOE PERRY PROJECT — Columbia  
JOE VITALE — Asylum  
JOURNEY — Columbia  
GARY O' — Capitol

### WQBK-FM/ALBANY

**ADDS:**  
ALLMAN BROTHERS BAND — Arista  
ANY TROUBLE — Stiff America  
DEF LEPPARD — Mercury  
BOB DYLAN (EP) — Columbia  
ELO — Jet  
DEBBIE HARRY (12'') — Chrysalis  
IAN HUNTER (12'') — Chrysalis  
LITTLE FEAT — WB  
PRETENDERS — Sire  
SHOOTING STAR — Virgin/Epic  
**HEAVY ACTION:**  
JOE JACKSON — A&M  
STEVIE NICKS — Modern  
RAMONES — Sire  
TIM CURRY — A&M  
ZZ TOP — WB  
DAVID JOHANSEN — Blue Sky  
TOM PETTY AND THE HEARTBREAKERS — Backstreet/MCA  
FOREIGNER — Atlantic  
GO-GO'S — I.R.S.  
RICKIE LEE JONES — WB

### WMJQ-FM/ROCHESTER

**ADDS:**  
DEF LEPPARD — Mercury  
LOOK — Plastic  
SHOOTING STAR — Virgin/Epic  
**HEAVY ACTION:**  
PAT BENATAR — Chrysalis  
BLACKFOOT — Atco  
BLUE OYSTER CULT — Columbia  
FOREIGNER — Atlantic  
JOURNEY — Columbia  
TOM PETTY AND THE HEARTBREAKERS — Backstreet/MCA  
BILLY SQUIER — Capitol  
MICHAEL STANLEY BAND — EMI-America  
HEAVY METAL (soundtrack) — Full Moon/Asylum  
STEVIE NICKS — Modern

### WAQX-FM/SYRACUSE

**ADDS:**  
ALLMAN BROTHERS BAND — Arista  
BOB DYLAN (EP) — Columbia  
ELO — Jet  
IAN HUNTER (12'') — Chrysalis  
BILLY THORPE (EP) — Pasha  
**HEAVY ACTION:**  
STEVIE NICKS — Modern  
PAT BENATAR — Chrysalis  
FOREIGNER — Atlantic  
JOURNEY — Columbia  
POINT BLANK — MCA  
BILLY SQUIER — Capitol  
TOM PETTY AND THE HEARTBREAKERS — Backstreet/MCA  
DIESEL — Regency  
MOODY BLUES — Threshold  
JIM STEINMAN — Epic/Cleve. Int'l

**ADDS:**  
ALLMAN BROTHERS BAND — Arista  
ELO — Jet  
GRINDER SWITCH — Robox  
RAINBOW (import single) — Polydor  
WHITFORD/ST. HOLMES — Columbia  
**HEAVY ACTION:**  
FOREIGNER — Atlantic  
ZZ TOP — WB  
MOODY BLUES — Threshold  
TOM PETTY AND THE HEARTBREAKERS — Backstreet/MCA  
MICHAEL STANLEY BAND — EMI-America  
BLUE OYSTER CULT — Columbia  
COLD CHISEL — Elektra  
SILVER CONDOR — Columbia  
BLACKFOOT — Atco  
STEVIE NICKS — Modern

### WMMR-FM/PHILADELPHIA

**ADDS:**  
ALLMAN BROTHERS BAND — Arista  
BOB DYLAN (EP) — Columbia  
ELO — Jet  
DEBBIE HARRY (12'') — Chrysalis  
LITTLE FEAT — WB  
PRETENDERS — Sire  
**HEAVY ACTION:**  
FOREIGNER — Atlantic  
STEVIE NICKS — Modern  
PAT BENATAR — Chrysalis  
MOODY BLUES — Threshold  
A'S — Arista  
TOM PETTY AND THE HEARTBREAKERS — Backstreet/MCA  
REO SPEEDWAGON — Epic  
GREG KIHN — Beserkley  
JOURNEY — Columbia  
SQUEEZE — A&M

### WDVE-FM/PITTSBURGH

**ADDS:**  
ALLMAN BROTHERS BAND — Arista  
ELO — Jet  
IAN HUNTER (12'') — Chrysalis  
PRETENDERS — Sire  
**HEAVY ACTION:**  
FOREIGNER — Atlantic  
PAT BENATAR — Chrysalis  
JOURNEY — Columbia  
ZZ TOP — WB  
STEVIE NICKS — Modern  
MICHAEL STANLEY BAND — EMI-America  
MOODY BLUES — Threshold  
TOM PETTY AND THE HEARTBREAKERS — Backstreet/MCA  
BLACKFOOT — Atco  
BLUE OYSTER CULT — Columbia

### WHFS-FM/WASHINGTON

**ADDS:**  
ANY TROUBLE — Stiff America  
ELO — Jet  
LITTLE FEAT — WB  
ORCHESTRAL MANOEUVERS IN THE DARK — Virgin/Epic  
ANTHONY PHILLIPS — Passport

PIRATES (import) — Edsel  
PRETENDERS — Sire  
SHOGUN — Inner City  
RACHEL SWEET — Columbia  
YELLOWJACKETS — WB  
**HEAVY ACTION:**  
TOM PETTY AND THE HEARTBREAKERS — Backstreet/MCA  
SQUEEZE — A&M  
RICKIE LEE JONES — WB  
PSYCHEDELIC FURS — Columbia  
MILES DAVIS — Columbia  
KRAFTWERK — WB  
RAMONES — Sire  
PAT METHENY & LYLE MAYS/ECM  
ICEHOUSE — Chrysalis  
GO-GO'S — I.R.S.

### WRXL-FM/RICHMOND

**ADDS:**  
ALLMAN BROTHERS BAND — Arista  
ELO — Jet  
GRINDER SWITCH — Robox  
LITTLE FEAT — WB  
**HEAVY ACTION:**  
STATUTORY ROCK — Alpha  
FOREIGNER — Atlantic  
PAT BENATAR — Chrysalis  
JIM STEINMAN — Epic/Cleve. Int'l  
JOURNEY — Columbia  
STEVIE NICKS — Modern  
BILLY SQUIER — Capitol  
ZZ TOP — WB  
BLUE OYSTER CULT — Columbia  
DIESEL — Regency

### WKLS-FM/ATLANTA

**ADDS:**  
ALLMAN BROTHERS BAND — Arista  
ELO — Jet  
GRINDER SWITCH — Robox  
LITTLE FEAT — WB  
PRETENDERS — Sire  
RED RIDER — Capitol  
**HEAVY ACTION:**  
FOREIGNER — Atlantic  
JOURNEY — Columbia  
PAT BENATAR — Chrysalis  
MOODY BLUES — Threshold  
BILLY SQUIER — Capitol  
STEVIE NICKS — Modern  
BLACKFOOT — Atco  
TOM PETTY AND THE HEARTBREAKERS — Backstreet/MCA  
RICK SPRINGFIELD — RCA  
ZZ TOP — WB

### WYMX-FM/AUGUSTA

**ADDS:**  
ALLMAN BROTHERS BAND — Arista  
WHITFORD/ST. HOLMES — Columbia  
**HEAVY ACTION:**  
PAT BENATAR — Chrysalis  
FOREIGNER — Atlantic  
JOURNEY — Columbia  
MOODY BLUES — Threshold  
STEVIE NICKS — Modern  
ZZ TOP — WB  
BLACKFOOT — Atco  
DANNY JOE BROWN — Epic  
OZZY OSBOURNE — Jet  
BLUE OYSTER CULT — Columbia

## MOST ADDED

TIME — ELO — Jet (25)  
 BROTHERS OF THE ROAD — Allman Brothers  
 Band — Arista (24)  
 PRETENDERS II — Sire (17)  
 IAN HUNTER (12") — Chrysalis (14)  
 HOY HOY — Little Feat — WB (12)  
 HANG ON FOR YOUR LIFE — Shooting  
 Star — Virgin/Epic (11)  
 DEBBIE HARRY (12") — Chrysalis (10)  
 WHEELS IN MOTION — Any Trouble — Stiff  
 America (8)  
 AND THEN HE KISSED ME — Rachel  
 Sweet — Columbia (6)  
 BRAD WHITFORD/DEREK ST. HOLMES —  
 Columbia (6)

## TOP AIRPLAY

4  
 FOREIGNER  
 Atlantic



## MOST AIRPLAY

4 — Foreigner — Atlantic (35)  
 PRECIOUS TIME — Pat Benatar — Chrysalis  
 (31)  
 ESCAPE — Journey — Columbia (29)  
 BELLA DONNA — Stevie Nicks — Modern (28)  
 HARD PROMISES — Tom Petty and the  
 Heartbreakers — Backstreet/MCA (24)  
 LONG DISTANCE VOYAGER — Moody  
 Blues — Threshold (23)  
 DON'T SAY NO — Billy Squier — Capitol (22)  
 FIRE OF UNKNOWN ORIGIN — Blue Oyster  
 Cult — Columbia (18)  
 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:  
 LITTLE FEAT — WB  
 PRETENDERS — Sire  
 HEAVY ACTION:  
 ZZ TOP — WB  
 JOURNEY — Columbia  
 PAT BENATAR — Chrysalis  
 FOREIGNER — Atlantic  
 VAN HALEN — WB  
 OZZY OSBOURNE — Jet  
 BLACKFOOT — Atco  
 TOM PETTY AND THE  
 HEARTBREAKERS — Backstreet/  
 MCA  
 PHIL COLLINS — Atlantic  
 GREG KIHN — Beserkley

### WMMS-FM/CLEVELAND

ADDS:  
 ADAM AND THE ANTS (12") —  
 Epic  
 ALLMAN BROTHERS BAND —  
 Arista  
 CHRISTOPHER CROSS (single) —  
 WB  
 TIM CURRY — A&M  
 ELO — Jet  
 DEBBIE HARRY (12") — Chrysalis  
 IAN HUNTER (12") — Chrysalis  
 JON & VANGELIS — Polydor  
 PRETENDERS — Sire  
 RACHEL SWEET — Columbia  
 HEAVY ACTION:  
 MICHAEL STANLEY BAND —  
 EMI-America  
 PAT BENATAR — Chrysalis  
 FOREIGNER — Atlantic  
 MOODY BLUES — Threshold  
 TOM PETTY AND THE  
 HEARTBREAKERS — Backstreet/  
 MCA  
 JIM STEINMAN — Epic/Cleve. Int'l  
 JOE WALSH — Asylum  
 JOURNEY — Columbia  
 BILLY SQUIER — Capitol  
 STEVIE NICKS — Modern

### WABX-FM/DETROIT

ADDS:  
 FOREIGNER — Atlantic  
 HEAVY METAL (soundtrack) — Full  
 Moon/Asylum  
 HEAVY ACTION:  
 PAT BENATAR — Chrysalis  
 JOURNEY — Columbia  
 PHIL COLLINS — Atlantic  
 RICK SPRINGFIELD — RCA  
 MOODY BLUES — Threshold  
 BILLY SQUIER — Capitol  
 FOREIGNER — Atlantic  
 BLUE OYSTER CULT — Columbia  
 STEVIE NICKS — Modern  
 GREG KIHN — Beserkley

### Y95-FM/ROCKFORD

ADDS:  
 ALLMAN BROTHERS BAND —  
 Arista  
 NATHAN COATES — Taxi  
 ELO — Jet  
 JON & VANGELIS — Polydor  
 WHITFORD/ST. HOLMES —  
 Columbia  
 HEAVY ACTION:  
 PAT BENATAR — Chrysalis  
 FOREIGNER — Atlantic

JOURNEY — Columbia  
 MOODY BLUES — Threshold  
 STEVIE NICKS — Modern  
 JIM STEINMAN — Epic/Cleve. Int'l  
 DEF LEPPARD — Mercury  
 VAN HALEN — WB  
 TOM PETTY AND THE  
 HEARTBREAKERS — Backstreet/  
 MCA  
 ICEHOUSE — Chrysalis

### WLUP-FM/CHICAGO

ADDS:  
 DEF LEPPARD — Mercury  
 SHOOTING STAR — Virgin/Epic  
 HEAVY ACTION:  
 BILLY SQUIER — Capitol  
 FOREIGNER — Atlantic  
 PAT BENATAR — Chrysalis  
 JOURNEY — Columbia  
 HEAVY METAL (soundtrack) — Full  
 Moon/Asylum  
 POINT BLANK — MCA  
 JOE VITALE — Asylum  
 MOODY BLUES — Threshold  
 BLACKFOOT — Atco  
 GARY O' — Capitol

### WQFM-FM/MILWAUKEE

ADDS:  
 ALLMAN BROTHERS BAND —  
 Arista  
 NATHAN COATES — Taxi  
 DVC — Alfa  
 SHOOTING STAR — Virgin/Epic  
 HEAVY ACTION:  
 BILLY SQUIER — Capitol  
 JOURNEY — Columbia  
 PAT BENATAR — Chrysalis  
 FOREIGNER — Atlantic  
 BLUE OYSTER CULT — Columbia  
 MOODY BLUES — Threshold  
 STEVIE NICKS — Modern  
 HEAVY METAL (soundtrack) — Full  
 Moon/Asylum  
 DEF LEPPARD — Mercury  
 JEFFERSON STARSHIP — Grunt

### KDWB-FM/MINNEAPOLIS

ADDS:  
 ALLMAN BROTHERS BAND  
 (12") — Arista  
 DEF LEPPARD — Mercury  
 SHOOTING STAR — Virgin/Epic  
 HEAVY ACTION:  
 BLUE OYSTER CULT — Columbia  
 BILLY SQUIER — Capitol  
 GREG KIHN — Beserkley  
 FOREIGNER — Atlantic  
 JOURNEY — Columbia  
 SHERBS — Atco  
 PETER FRAMPTON — A&M  
 OZZY OSBOURNE — Jet  
 BAR WARS — Waterhouse  
 FOGHAT — Bearsville

### KQRS-FM/MINNEAPOLIS

ADDS:  
 ALLMAN BROTHERS BAND —  
 Arista  
 HEAVY ACTION:  
 PAT BENATAR — Chrysalis  
 STEVIE NICKS — Modern  
 JOURNEY — Columbia  
 MOODY BLUES — Threshold  
 FOREIGNER — Atlantic  
 ZZ TOP — WB

BLUE OYSTER CULT — Columbia  
 BILLY SQUIER — Capitol  
 SQUEEZE — A&M  
 GREG KIHN — Beserkley

### KTXQ-FM/DALLAS

ADDS:  
 DEF LEPPARD — Mercury  
 MICK FLEETWOOD — RCA  
 HEAVY METAL (soundtrack) — Full  
 Moon/Asylum  
 JON & VANGELIS — Polydor  
 RAMONE — Sire  
 HEAVY ACTION:  
 38 SPECIAL — A&M  
 PAT BENATAR — Chrysalis  
 JOURNEY — Columbia  
 FOREIGNER — Atlantic  
 GREG KIHN — Beserkley  
 POINT BLANK — MCA  
 STEVIE NICKS — Modern  
 MOODY BLUES — Threshold  
 TOM PETTY AND THE  
 HEARTBREAKERS — Backstreet/  
 MCA  
 SILVER CONDOR — Columbia

### KZEW-FM/DALLAS

ADDS:  
 ALLMAN BROTHERS BAND —  
 Arista  
 ELO — Jet  
 PRETENDERS — Sire  
 RED RIDER — Capitol  
 BRUCE SPRINGSTEEN (sampler) —  
 Columbia  
 BILLY THORPE (EP) — Pasha  
 HEAVY ACTION:  
 FOREIGNER — Atlantic  
 MOODY BLUES — Threshold  
 STEVIE NICKS — Modern  
 JOURNEY — Columbia  
 TOM PETTY AND THE  
 HEARTBREAKERS — Backstreet/  
 MCA  
 RICK SPRINGFIELD — RCA  
 ICEHOUSE — Chrysalis  
 ZZ TOP — WB  
 BILLY SQUIER — Capitol  
 PAT BENATAR — Chrysalis

### KLOL-FM/HOUSTON

ADDS:  
 ALLMAN BROTHERS BAND —  
 Arista  
 IAN HUNTER (12") — Chrysalis  
 PRETENDERS — Sire  
 RAINBOW (import single) —  
 Polydor  
 SHOOTING STAR — Virgin/Epic  
 WHITFORD/ST. HOLMES —  
 Columbia  
 HEAVY ACTION:  
 FOREIGNER — Atlantic  
 BILLY SQUIER — Capitol  
 JOURNEY — Columbia  
 PAT BENATAR — Chrysalis  
 BLUE OYSTER CULT — Columbia  
 ZZ TOP — WB  
 MOODY BLUES — Threshold  
 TOM PETTY AND THE  
 HEARTBREAKERS — Backstreet/  
 MCA  
 VAN HALEN — WB  
 POINT BLANK — MCA

### KLBJ-FM/AUSTIN

ADDS:  
 ELO — Jet  
 HEAVY ACTION:  
 FOREIGNER — Atlantic  
 BILLY SQUIER — Capitol  
 VAN HALEN — WB  
 JOURNEY — Columbia  
 PAT BENATAR — Chrysalis  
 BLUE OYSTER CULT — Columbia  
 TOM PETTY AND THE  
 HEARTBREAKERS — Backstreet/  
 MCA  
 JIM STEINMAN — Epic/Cleve. Int'l  
 POINT BLANK — MCA  
 ZZ TOP — WB

### KFML-AM/DENVER

ADDS:  
 ALLMAN BROTHERS BAND — Arista  
 ANY TROUBLE — Stiff America  
 DVC — Alfa  
 ELO — Jet  
 LARRY JOHN McNALLY — ARC/  
 Columbia  
 PRETENDERS — Sire  
 SPYRO GYRA — MCA  
 HEAVY ACTION:  
 JOE JACKSON — A&M  
 RICKIE LEE JONES — WB  
 MOODY BLUES — Threshold  
 STEVIE NICKS — Modern  
 SINCEROS — Columbia  
 PHIL COLLINS — Atlantic  
 NEVILLE BROTHERS — A&M  
 MICK FLEETWOOD — RCA  
 JON & VANGELIS — Polydor  
 TOM PETTY AND THE  
 HEARTBREAKERS — Backstreet/  
 MCA

### KOME-FM/SAN JOSE

ADDS:  
 TIM CURRY — A&M  
 DAVE DAVIES — RCA  
 ELO — Jet  
 DEBBIE HARRY (12") — Chrysalis  
 IAN HUNTER (12") — Chrysalis  
 WHITFORD/ST. HOLMES —  
 Columbia  
 HEAVY ACTION:  
 PAT BENATAR — Chrysalis  
 FOREIGNER — Atlantic  
 HEAVY METAL (soundtrack) — Full  
 Moon/Asylum  
 JEFFERSON STARSHIP — Grunt  
 JOURNEY — Columbia  
 GREG KIHN — Beserkley  
 REO SPEEDWAGON — Epic  
 BILLY SQUIER — Capitol  
 VAN HALEN — WB  
 STYX — A&M

### KSJO-FM/SAN JOSE

ADDS:  
 ELO — Jet  
 LOOK — Plastic  
 SHOOTING STAR — Virgin/Epic  
 HEAVY ACTION:  
 JOURNEY — Columbia  
 FOREIGNER — Atlantic  
 STEVIE NICKS — Modern  
 TOM PETTY AND THE  
 HEARTBREAKERS — Backstreet/  
 MCA  
 HEAVY METAL (soundtrack) — Full  
 Moon/Asylum

JEFFERSON STARSHIP — Grunt  
 BLUE OYSTER CULT — Columbia  
 REO SPEEDWAGON — Epic  
 PAT BENATAR — Chrysalis  
 BILLY SQUIER — Capitol

### KROQ-FM/LOS ANGELES

ADDS:  
 TIM CURRY — A&M  
 DAVE DAVIES — RCA  
 STEVIE NICKS — Modern  
 RAMONES — Sire  
 HEAVY ACTION:  
 GO-GO'S — I.R.S.  
 OINGO BOINGO — A&M  
 TOM PETTY AND THE  
 HEARTBREAKERS — Backstreet/  
 MCA  
 ADAM AND THE ANTS — Epic  
 FOREIGNER — Atlantic  
 SQUEEZE — A&M  
 X — Slash  
 PLASMATICS — Stiff America  
 PAT BENATAR — Chrysalis  
 KRAFTWERK — WB

### KZOK-FM/SEATTLE

ADDS:  
 ALLMAN BROTHERS BAND —  
 Arista  
 BLACKFOOT — Atco  
 ELO — Jet  
 ROCKETS — Elektra  
 BILLY SQUIER — Capitol  
 HEAVY ACTION:  
 TOM PETTY AND THE  
 HEARTBREAKERS — Backstreet/  
 MCA  
 MOODY BLUES — Threshold  
 FOREIGNER — Atlantic  
 JOURNEY — Columbia  
 REO SPEEDWAGON — Epic  
 BLUE OYSTER CULT — Col  
 JOE WALSH — Asylum  
 SQUEEZE — A&M  
 STEVIE NICKS — Modern  
 PAT BENATAR — Chrysalis

### KZEL-FM/EUGENE

ADDS:  
 BRYAN ADAMS — A&M  
 ALLMAN BROTHERS BAND —  
 Arista  
 ANY TROUBLE — Stiff America  
 ELO — Jet  
 TIM GOODMAN — Columbia  
 DEBBIE HARRY (12") — Chrysalis  
 IAN HUNTER (12") — Chrysalis  
 RACHEL SWEET — Columbia  
 HEAVY ACTION:  
 PAT BENATAR — Chrysalis  
 ZZ TOP — WB  
 JOURNEY — Col  
 RICKIE LEE JONES — WB  
 STEVIE NICKS — Modern  
 BLUE OYSTER CULT — Columbia  
 TOM PETTY AND THE  
 HEARTBREAKERS — Backstreet/  
 MCA  
 FOREIGNER — Atlantic  
 TUBES — Capitol  
 MICHAEL STANLEY BAND —  
 EMI-America

38 stations reporting this week. In  
 addition to those printed are:  
 WCCC-FM, WXRT-FM, KGB-FM.

## Radio Replay

By PHIL DIMAURO

■ **ROCKING THE ALBUM ROCKERS:** The inevitable wave of stations signing on with **John Sebastian's** AOR consultancy continues, this week on the west coast, with two SRO Broadcasting stations (a unit of the Sterling Recreation Organization): KSJO, San Jose, and KZOK, Seattle. At KSJO, which had kept up something of a "progressive" profile until now, five people left the station at the same time as the new consultant was brought in, but reliable sources indicate that the decision was not Sebastian's. Program director **Leroy Hansen** stays on. Two other KSJO air personalities, **Lisa Novak** and **David Whittaker**, had left the station several weeks before. Novak is now on the air at San Jose's KEZR.

The transition wasn't nearly as rocky at KZOK, where PD **Nils von Veh** explained that the station had been doing hard rock until the second week of February, when they decided to pursue a softer, more "adult rock" direction. "Now we're back to competing for the 18-34 year-olds," said von Veh.

■ **FUNKY GUMS FIGHT TOOTH DECAY:** That might sound like a contradiction in terms, but not in Cleveland, where morning drive personality **Carol Ford** leads the faithful listeners of FM 108 (WDMT) in a morning enamel-scouring ritual set to a danceable beat. **Jeff Kelly**, PD of the urban contemporary formatted station, says that "Toothbrush Beat" gives the station a chance to test some of the more "off-the-wall, funky rap records" that normally wouldn't be heard early in the morning, if at all, on the station. And that's in Cleveland, where, according to Kelly, rap is quite popular.

Among the records used in this hygienic exercise are "Wheels of Steel" by **Grandmaster Flash and the Furious Five** and **Sequence and Spoonie Gee**. Another important function of "Toothbrush Beat" is testing out novelty records in the "make it or break it" tradition. As MD **Freddie James** reports, most of them "end up in the rubbish" after a week, but a few, like "General Hospi-Tale," get great phone response and start growing into hits.

"Toothbrush Beat" is introduced each morning with gargling noises and brush bristle sound effects, often with an admonition to turn up the music and start beating those bicuspid in time.

Who knows, if this thing spreads, we might hear kids on American Bandstand saying, "I like it, it has a good beat that you can..."

■ **MORE MOVES:** **Gordon Weingarh**, PD, and **Ed Michaelson**, MD of WPLR-FM, New Haven, have left the station. Weingarh's replacement is **Chris Kampmeier**...**Paul Payton** is rumored to be leaving WCCC, Hartford, where he holds the PD and MD positions...**Paul Robinson** has been named PD for WXTR AM and FM in the Washington area (Alexandria, Virginia). He comes from WJMD in Washington. . . **Bruce Bradley** has taken over the morning drive at WYNY, New York, while **Dan Daniel** moves to afternoons. Nobody's leaving, though, since the station has gone from four to three-hour air shifts, a move which program manager **Pete Salant** hopes will make vacation times and other short-staff contingencies less of a problem.

■ **IN RESTROSPECT:** The baseball strike may be over, but some fans in the city of Kalamazoo still seem to be holding a grudge. At WQLR, a beautiful music station in the Detroit suburb, sports director **David Hess** began polling listeners during the strike, asking: "Even if the season resumes tomorrow, any records or championships will be tainted by asterisks... so why bother reporting scores that are essentially meaningless?" PD **Dennis Weidler** reports that by approximately 10 to 1, respondents asked that scores not be broadcast. Weidler says that while some listeners simply mailed in postcards inscribed with "yes" or "no," others gave detailed explanations of their feelings, which mainly centered around the "prima donna-ism" of the players and their disregard for their fans. Of course, the die-hard fans promised never to tune in again if the scores weren't broadcast, but they can always tune in to WKZO, owned by the same concern that owns the Detroit Tigers, for all the sports news they want.

■ **SHORT WAVES:** Sources at WNEW-FM in New York report that a recent station blackout caused by wet wires following a tremendous thunderstorm in the area occurred at the precise moment **Carolyn Mas** was singing the words "Signal for Help" (from the **Moon Martin** song) as it appears on her latest Mercury album. Hmmm... The ABC Entertainment Network debuts two new feature programs August 10: "Snapshot," hosted by news correspondent **Mary Margaret Myers**, and "Breakthrough," hosted by news correspondent **Bill Stoller**... **WHOO-FM**, Orlando, Florida, has converted from beautiful music to TM country... **Terry Marshall's** Daily Insider, an entertainment news dispatch for radio, debuts August 11. Marshall, who was most recently an editor with Starship News, has signed with **Bob Rogers** and Associates for station clearances and general consultation... Afternoon drive air personality **Gary Miller** of WSTU-FM, Stuart, Florida, was injured Saturday, July 27 in a car crash. He will be recuperating for at least three months; he can be reached at Martin Memorial Hospital in Stuart. For further information call (305) 692-1000.

## FCC Decision on AM Spacing

(Continued on page 3)

gineering and economic costs," said Vincent T. Wasilewski, president of the National Association of Broadcasters (NAB). "Both the American public and system of broadcasting are the beneficiaries of the decision."

FCC staffers estimated the costs for a changeover to be anywhere from \$15 million to \$28 million. Industry estimates were more than twice as high.

In last week's split vote, commissioners **Abbott Ashburn**, a Republican, and **James Quello**, a Democrat, changed their minds and voted with **Fowler** and Commissioner **Mimi Weyforth Dawson**, the newest appointee. Commissioners **Joseph Fogerty**, a Democrat, and **Anne Jones**, a Republican, dissented.

Fogerty said that the reversal vote represented "a change in the social concept of a majority of commissioners of what is in the public interest." He added that the "industry arguments were the ones that prevailed. Cost-effective arguments won out over minority interests, daytime licensees and the general public's opportunities to acquire AM radio stations."

In a joint written statement issued later, Fogerty and Jones warned that "what may be lost by the opportunity to move to 9 kHz" was the chance to explore "the future viability of AM radio in the marketplace," and that without new stations and new programming, the future of AM radio is clouded when compared to the continued growth of FM radio audiences.

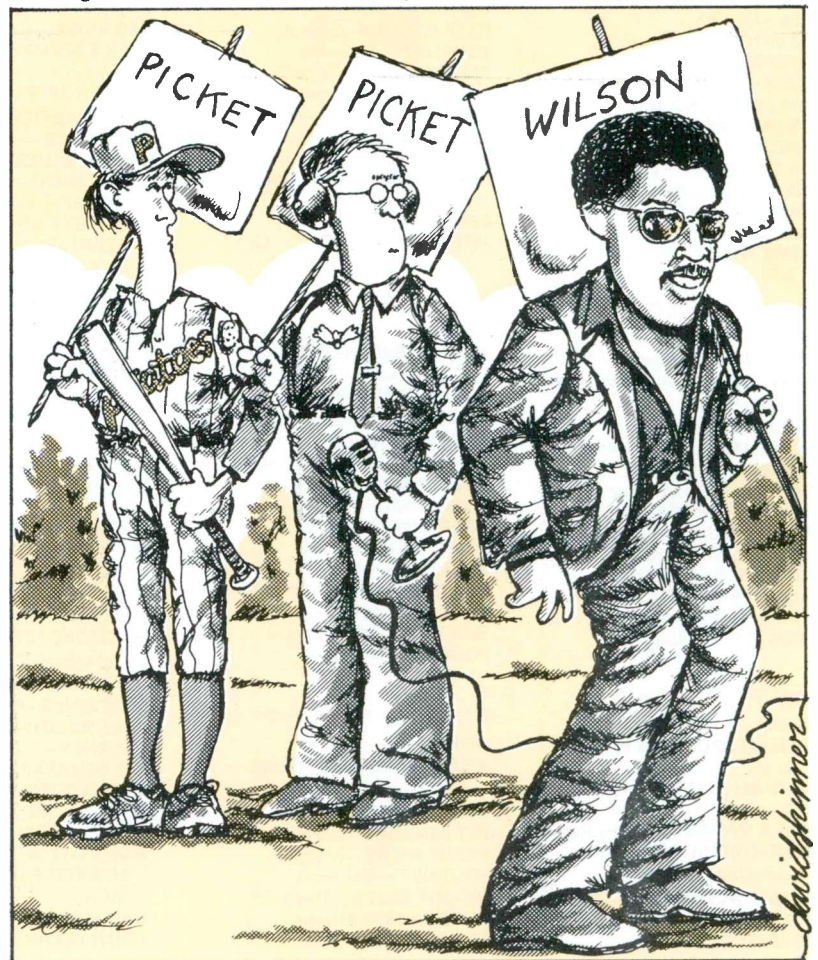
Many daytime-only stations had also wanted the 9 kHz dial as a means to move to full-time service. However, many of them were convinced by the NAB that the proposal was actually counter-productive — because of costs and possible interference problems — and given assurances that the organization would work for their interests.

**Irwin Krasnow**, senior vice president of NAB, summed up the broadcasters' feelings: "Reduced channel spacing would result in more interference being created and a high cost of conversion with very little benefit as far as new stations are concerned."

Consumer groups disagreed, seeing the reversal vote as yet another example of a growing trend within the administration to side with the broadcast industry.

**Jay Schwartzmann**, executive director of the Media Access Project, commented: "If the FCC is interested in real competition and new entrants in the marketplace, diversity of ideas and thoughts in society, it should be proceeding straight ahead with 9 kHz."

The amended FCC decision will serve as foreign policy this fall when the State Department presents the proposal to a Western Hemisphere Radio Conference. Many European and Asian countries, however, have adopted a 9 kHz spacing for the more efficient use of AM radio frequencies overseas.





# Dave Clark Looks Back On 43 Years in Black Music

By NELSON GEORGE

■ NEW YORK—In an industry where the career mortality rate is high and enforced retirements are common, Dave Clark's 43-year tenure promoting records may well be a record. The promotion head of Jackson, Mississippi-based Malaco Records got his start at the tail end of the big band era and has worked ever since for the music he loves — gospel and rhythm & blues.

Clark's interest in music began when he was a schoolboy in Chicago, where he studied drums, saxophone and trombone. He went to Lane College in Jackson, Tennessee on a music scholarship.

Upon graduation from college, Clark landed a spot in Jimmie Lunceford's swinging dance band as "a utility player," who because of his versatility could fill a number of spots. But Harold Oxley, Lunceford's agent, saw Clark as more than a musician. "He started me doing advance work for the band," Clark said. "That meant I'd reach a city before the band and stir up interest. I'd get our records on the local juke boxes, which was the best way to promote them. In fact, when the juke box operators began putting them in every small little black joint in a city, it sparked the recording of more black acts, because if the boxes didn't have any good swing or blues, blacks wouldn't play them."

As an advance man Clark was very often the one to introduce new records to a city. "Since it took so long for music to travel across the country, a hot record could be big for a year or two. Nowadays a record don't last two weeks."

Clark's reputation as an advance man grew. Soon Joe Glaser, a powerful New York-based agent, hired him to do advance work for Billie Holiday, Lionel Hampton, Louis Armstrong and others. "A promotion

man's job then was basically to deal with the boxes and black newspapers," Clark recalled. "The latter were very important to the growth of black music, because they were the only ones who wrote about the records and interviewed the artists. Papers like the Chicago Defender, the New York Age, the Amsterdam News, the Pittsburgh Courier and the Cleveland Call & Dispatch made my job much easier."

With the arrival of radio stations aimed at serving black listeners, Clark's job changed radically: "These stations became my bread and butter and I developed strong, lasting relationships with them. When I first came to them with records, they were so happy to see me. Some had never been approached by a promotion man before." He recalls that the trail-blazing black oriented stations were WERD in Atlanta, America's first black

(Continued on page 41)

## Press Agency Launched

■ ATLANTA—Theresa Davis has announced the formation of the Press Agency, a publicity and press relations firm for the music and entertainment industry with offices at 1081 Blackshear Drive, Suite C, Decatur, Ga. 30033. Phone: (404) 636-7463.

## WB Signs Wright Bros.

■ NASHVILLE—Frank Jones, director of operations for Warner Bros. Records here, has announced the signing of the Wright Brothers to the label. The group consists of brothers Tom and Tim Wright and Karl Hinkle. Tree Productions' Buddy Killen is producing the group's debut WB single, which is due in September.

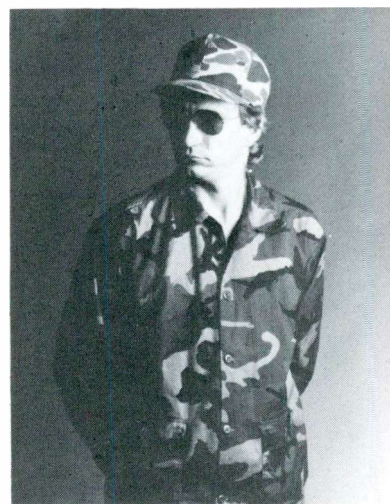
## Cover Story:

# Joe Walsh Is the Man for the Job

■ Whether he's packing one of his favorite double-necked axes up on stage or a cute but menacing little portable chainsaw back at the hotel, Joe Walsh has the tools to deal with fools and is out to prove he's just the man for your job.

Even if the task has nothing to do with rock 'n' roll performing or post-performing destruction therapy, Walsh is game, as his ongoing campaign for truth, justice and the American presidency would indicate. Since past Presidents have for the most part been unable to bend the will of those deep, dark, mysterious forces that have guided our nation down the highway to hell, he reasons, why not get someone in the White House who has no pretention of political effectiveness so we can all have a good time? It's hard to argue with that logic: the best way to deal with fools is perhaps not at all.

Just as circuitously, Walsh has been waging his campaign for the presidency from the curious vantage point of the rock 'n' roll stage and studio, environs decidedly more suited to the more immediate acting out of power fantasies (several hundred thousand watts at 140 decibels, if you please). His credentials and reputation on that score are impeccable, most recently borne out by the peripatetic Californian's "There Goes the Neighborhood" album and subsequent tours of Japan and the States, not to mention the penultimate wisdom of



the top 20 hit single "A Life of Illusion."

There are many people who agreed with Walsh's answer. Now all we have to do is figure out what the question was. By the time you make up your mind, the next "There Goes the Neighborhood" single, "Made Up Your Mind," will be out.

## Pendergrass Sets Las Vegas Debut

■ LOS ANGELES—Teddy Pendergrass will appear at the Aladdin Hotel in Las Vegas, August 20-26. The engagement marks the first time Pendergrass has performed in Las Vegas.

## Disco File Top 40

1. **I'M IN LOVE**  
EVELYN KING/RCA (12") JD 12244
2. **GONNA GET OVER YOU**  
FRANCE JOLI/Prelude (12") PRLD 610
3. **GET ON UP DO IT AGAIN**  
SUZY Q/Atlantic/RFC (12") DM 4813
4. **I'LL DO ANYTHING FOR YOU**  
DENROY MORGAN/Becket (12") BKD 502
5. **ON THE BEAT**  
B.B. & Q. BAND/Capitol (12") ST 12155
6. **BUSTIN' OUT**  
MATERIAL FEATURING NONA HENDRYX/Island/ZE (12") IL 9667
7. **GIVE IT TO ME BABY/SUPER FREAK**  
RICK JAMES/Gordy (12"/12") M35001/G8 1002 M1 (Motown)
8. **A LITTLE BIT OF JAZZ**  
NICK STRAKER BAND/Prelude (12") PRLD 612
8. **SHAKE IT UP TONIGHT**  
CHERYL LYNN/Columbia (12") 48 02103
10. **DANCIN' THE NIGHT AWAY**  
VOGGUE/Atlantic (12") DM 4815
11. **IF YOU WANT ME**  
ECSTASY, PASSION AND PAIN/Roy B. (12") RBDS 2516
12. **SQUARE BIZ/IT MUST BE MAGIC**  
TEENA MARIE/Gordy (12"/LP cut) M 35000 V1/G8 1004M1 (Motown)
13. **WIKKA WRAP**  
EVASIONS/Sam S 12339
14. **TRY IT OUT/HOLD TIGHT**  
GINO SOCCIO/Atlantic/RFC (12") SD 16042
15. **OUT COME THE FREAKS**  
WAS (NOT WAS)/Island/Ze (12") ILPS 9666 (WB)
16. **FIRST TRUE LOVE AFFAIR**  
JIMMY ROSS/Quality/RFC (12") QRFC 002
17. **LET'S GO DANCIN'**  
SPARQUE/West End (12") WES 22135
18. **PULL UP TO THE BUMPER**  
GRACE JONES/Island (12") ILPS 9624 (WB)
19. **DANCE, IT'S MY LIFE/BODY CONTACT**  
MIDNIGHT POWERS/LOI/Importe/12 (LP cuts) MP 313
20. **CAPITAL TROPICAL**  
TWO MAN SOUND/TSR (12") 826
21. **REMEMBER ME/AIN'T NO MOUNTAIN HIGH ENOUGH**  
BOYSTOWN GANG/Moby Dick (12") BTG 231
22. **PARADISE/HOLD TIGHT**  
CHANGE/Atlantic/RFC (12") SD 19301
23. **YOU'RE MY MAGICIAN/YOUR LOVE (RE-MIX)**  
LIME/Prism (12") PLP 1009
24. **SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED)**  
CARL CARLTON/20th Century-Fox (12") TCD 129 (RCA)
25. **I LOVE YOU MORE**  
RENE AND ANGELA/Capitol (12") ST 12161
26. **AIN'T NO MOUNTAIN HIGH ENOUGH**  
INNER LIFE/Salsoul (LP cut) SA 8543 (RCA)
27. **SHINE YOUR LIGHT**  
GRAINGERS/BC (12") 4009
28. **WALK RIGHT NOW**  
JACKSONS/Epic (12") 49 02403
29. **ZULU**  
QUICK/Pavilion (12") 429 02433 (CBS)
30. **IKO IKO/SAN FRANCISCO SERENADE**  
LOVERDE/Prism (12") PDS 406
33. **GET IT UP**  
TIME/Warner Bros. (12") SD 16999
34. **NEW TOY**  
LENE LOVICH/Stiff (12") IT 91
35. **TURN IT OUT**  
EMOTIONS/ARC/Columbia (12") FC 37456
36. **INCH BY INCH**  
STRIKERS/Prelude (LP cut) PRL 14100
37. **LET'S DANCE (MAKE YOUR BODY MOVE)**  
WEST STREET MOB/Sugar Hill (12") 763
38. **WITH YOU (LP)**  
STACY LATTISAW/Cotillion SD 16049 (Atlantic)
39. **NUMBERS**  
KRAFTWERK/Warner Bros. (LP cut) HS 3549
40. **I'M STARTING AGAIN**  
GRACE KENNEDY/Profile (12") PRO 7001

\*12" non-commercial; \*12" discontinued

## Styx's Golden Tape



Backstage after a recent concert at the Oakland Coliseum, members of A&M recording group Styx are shown receiving Ampex's Golden Reel award for their platinum album "Paradise Theatre." The album was recorded and mixed on Ampex 456 Grand Master tape at Pumpkin Studios, Oak Lawn, Illinois by engineers Gary Loizzo and Rob Kingsland, assisted by Will Rascati. Overdubs were completed at Universal Recording Studios in Chicago, Illinois. Pictured from left are Dennis DeYoung, Tommy Shaw, James Young, Chuck Panozzo and John Panozzo of Styx.

By SOPHIA MIDAS

AUGUST 15, 1981

Aug. 15	Aug. 8		
1	3	<b>QUEEN OF HEARTS</b> JUICE NEWTON Capitol 4997 (1st Week)	9
2	4	<b>ENDLESS LOVE</b> DIANA ROSS & LIONEL RICHIE/Motown 1519	5
3	2	<b>I DON'T NEED YOU</b> KENNY ROGERS/Liberty 1415	9
4	8	<b>SLOW HAND</b> POINTER SISTERS/Planet 47929 (E/A)	10
5	5	<b>TOUCH ME WHEN WE'RE DANCING</b> CARPENTERS/A&M 2344	8
6	1	<b>THEME FROM THE GREATEST AMERICAN HERO</b> JOEY SCARBURY/Elektra 47147	12
7	7	<b>(THERE'S) NO GETTIN' OVER ME</b> RONNIE MILSAP/RCA 12264	7
8	6	<b>HEARTS</b> MARTY BALIN/EMI-America 8084	10
9	12	<b>LADY (YOU BRING ME UP)</b> COMMODORES/Motown 1514	6
10	9	<b>BOY FROM NEW YORK CITY</b> MANHATTAN TRANSFER/ Atlantic 3816	12
11	11	<b>TIME</b> ALAN PARSONS PROJECT/Arista 0598	10
12	17	<b>THAT OLD SONG</b> RAY PARKER, JR. & RAYDIO/Arista 0616	5
13	14	<b>FEELS SO RIGHT</b> ALABAMA/RCA 12236	7
14	18	<b>STEP BY STEP</b> EDDIE RABBITT/Elektra 47174	3
15	22	<b>WHO'S CRYING NOW</b> JOURNEY/Columbia 18 02241	4
16	23	<b>FOR YOUR EYES ONLY</b> SHEENA EASTON/Liberty 1418	3
17	19	<b>COOL LOVE</b> PABLO CRUISE/A&M 2349	5
18	24	<b>LOVE ON A TWO WAY STREET</b> STACY LATTISAW/Cotillion 46015 (Atl)	6
19	10	<b>THE ONE THAT YOU LOVE</b> AIR SUPPLY/Arista 0604	12
20	20	<b>SOME DAYS ARE DIAMONDS (SOME DAYS ARE STONE)</b> JOHN DENVER/RCA 12246	8
21	34	<b>I COULD NEVER MISS YOU (AS MUCH AS I DO)</b> LULU/ Alfa 7006	2
22	25	<b>SUMMER'S HERE</b> JAMES TAYLOR/Columbia 11 02093	4
23	26	<b>WE'RE IN THIS LOVE TOGETHER</b> AL JARREAU/Warner Bros. 49746	5
24	31	<b>REALLY WANT TO KNOW YOU</b> GARY WRIGHT/Warner Bros. 49769	4
25	30	<b>CHLOE</b> ELTON JOHN/Geffen 49788 (WB)	3
26	28	<b>DON'T GIVE IT UP</b> ROBBIE PATTON/Liberty 1420	4
27	33	<b>IT'S JUST THE SUN</b> DON McLEAN/Millennium 11809 (RCA)	2
28	13	<b>MODERN GIRL</b> SHEENA EASTON/EMI-America 8080	10
29	32	<b>YOU DON'T KNOW ME</b> MICKEY GILLEY/Epic 14 02172	3
30	36	<b>MEDLEY</b> BEACH BOYS/Capitol 5030	2
31	15	<b>IT'S NOW OR NEVER</b> JOHN SCHNEIDER/Scotti Bros. 6 02105 (CBS)	9
32	16	<b>SWEET BABY</b> STANLEY CLARKE/GEORGE DUKE/Epic 19 01052	13
33	44	<b>A HEART IN NEW YORK</b> ART GARFUNKEL/Columbia 18 02307	2

CHARTMAKER OF THE WEEK

34	—	<b>ARTHUR'S THEME</b> (BEST THAT YOU CAN DO) CHRISTOPHER CROSS Warner Bros. 49787	1
35	39	<b>MAGIC MAN</b> HERB ALPERT/A&M 2356	2
36	21	<b>ELVIRA</b> OAK RIDGE BOYS/MCA 51084	11
37	41	<b>LOVE LIGHT</b> YUTAKA/Alfa 7004	4
38	—	<b>THE VOICE</b> MOODY BLUES/Threshold 602 (PolyGram)	1
39	27	<b>ALL THOSE YEARS AGO</b> GEORGE HARRISON/Dark Horse 49729 (WB)	12
40	29	<b>AMERICA</b> NEIL DIAMOND/Capitol 4994	16
41	35	<b>IS IT YOU?</b> LEE RITENOUR/Elektra 47124	14
42	37	<b>EVERLASTING LOVE</b> REX SMITH & RACHEL SWEET/ Columbia 18 02169	5
43	38	<b>HEAVEN</b> CARL WILSON/Caribou/CBS 2136	7
44	—	<b>HOLD ON TIGHT</b> ELO/Jet 02408 (CBS)	1
45	40	<b>STRONGER THAN BEFORE</b> CAROLE BAYER SAGER/ Boardwalk 02054	11
46	42	<b>PROMISES</b> BARBRA STREISAND/Columbia 02065	12
47	43	<b>BETTE DAVIS EYES</b> KIM CARNES/EMI-America 8077	18
48	45	<b>SEVEN YEAR ACHE</b> ROSANNE CASH/Columbia 11 11426	15
49	49	<b>FOXY</b> GEORGE FISCHOFF/Heritage 300	2
50	46	<b>YOU MAKE MY DREAMS</b> DARYL HALL & JOHN OATES/ RCA 12217	11

■ **HOT OUT OF THE BOX:** Look out for **Stevie Nicks'** latest album "Bella Donna." Debuting on Record World's Album Chart as #28 bullet, the album was also reported as a national breakout by both retailers and racks, making it RW's Salesmaker as well. "Bella Donna" broke out of the box for some retailers, breaking into the top ten of 24 reporting stores, into the #1 spot in many cases.

Retailers should take advantage of the initial buzz on the record, especially since the album's cover art is particularly striking, portraying Stevie in her usual flowing garb with a large white bird perched in hand. In-store play of the album should boost sales, especially the cuts "Stop Draggin' My Heart Around," a duet with **Tom Petty**, the title song, which prominently features Nicks' strong vocal abilities; and "Leather and Lace," a ballad written for **Waylon Jennings** and **Jessi Colter** which also features the **Eagles' Don Henley**.

The following merchandising aids are available for "Bella Donna," according to Atlantic's VP of merchandising, **George Salovich**: a 24" by 30" four-color poster; one by ones; 2' by 2' blowups of the album cover; and special four-color die-cut streamers.

**AND HERE COME THE STONES:** The **Rolling Stones** single "Start Me Up" is now being shipped to retailers. "Start Me Up" has the grittiness and energy of old Stones songs, and retailers should be alert to the fact that airplay of the single is bound to stir up consumer interest in the group's forthcoming album "Tattoo You." The album is being shipped to retailers on August 28, and both the single and the album come with cover and sleeve artwork which are guaranteed head-turners. The single features a hairy hoof of an unknown animal wearing a high-heel shoe; this artwork will also be used as the inner sleeve of the album. The album cover will feature **Mick Jagger's** face with a striking tattoo, and the back of the cover will display **Keith Richards'** face, also with a tattoo. Display materials for the album have not been finalized yet.

**FOREIGNER MARKETING CAMPAIGN:** A national marketing campaign, entitled "Jukebox Hero," has been designed by WEA/Atlantic to generate public awareness of **Foreigner's** album "4." The campaign, which runs from August 3 to September 11, will feature a display contest open to all WEA merchandisers, marketing coordinators, sales reps and promotion persons. Judging will be conducted by Atlantic's merchandising department and will be based on creativity, quality of displays, saturation of the marketplace and effective use of store space and display materials. First and second prizes (\$200 and \$100 respectively) will be awarded in each market. A national grand prize winner, selected from eight first prize winners, will receive a home jukebox valued at \$1000.

**FACE-LIFTS AND NEWCOMERS:** **Tom Keenan** of Everybody's Records has announced that the chain's main store in Eugene recently went through a major remodeling. The store has been enlarged with new counters and display cases. The store has an entirely new look, including its Video Vault section. Everybody's is also in the process of eliminating its eight-track stock. According to Keenan, "We have replaced eight-tracks with eight-track converters that, when you insert them into your eight-track player, convert that dinosaur to a cassette player, thereby eliminating the need to replace the consumer's investment. We are selling the converters one dollar above cost to help make the transition easier" ... **Stark Records** has announced the opening of **Camelot Music** stores in the following locations: Plano, Texas; Charleston, South Carolina; Youngstown, Ohio; Miami, Florida; Racine, Wisconsin; and Austin, Texas. The Salem Mall store and Dayton Mall stores in Dayton have been renovated and expanded. **Camelot Music** now has 115 stores with the new additions . . . **Licorice Pizza** announced the opening of a new store in Encinitas.

## Squeeze at Strawberries



A&M recording group **Squeeze** recently paid a visit to **Strawberries** in Boston. Pictured from left are, standing: **Michael Leon**, vice president of east coast operations, A&M; **Irv Brusso**, northeast regional sales director, A&M; **John Bentley**, **Gilson Lavis** and **Glenn Tilbrook** of **Squeeze**; **Neal Levy**, district manager of **Strawberries**; **Mike Hedge**, road manager of **Squeeze**; **Dave Malin**, college rep, A&M; **Pamela Berton**, **FBI Booking Agency**; **Peter Wassyng**, A&M promotion; **Paul Carrack** and **Nancy Flynn**, A&M retail; and **Barbara Cannon**, RCA merchandiser. Seated in front is **Chris Difford** of **Squeeze**.

# Record World® Retail Report

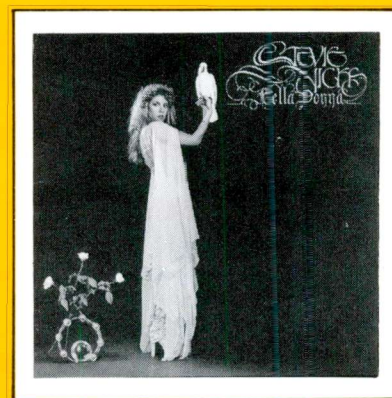
AUGUST 15, 1981

## SALESMAKER

BELLA DONNA  
STEVIE NICKS  
Modern

## TOP SALES

BELLA DONNA — Stevie Nicks — Modern  
ESCAPE — Journey — Columbia  
ENDLESS LOVE — Mercury (Soundtrack)  
PRECIOUS TIME — Pat Benatar — Chrysalis



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

### HANDLEMAN/NATIONAL

PAT BENATAR — Chrysalis  
ENDLESS LOVE — Mercury (Soundtrack)  
FOREIGNER — Atlantic  
MERLE HAGGARD — MCA  
JOURNEY — Columbia  
STACY LATTISAW — Capitol  
MANHATTAN TRANSFER — Atlantic  
STEVIE NICKS — Modern  
POINTER SISTERS — Planet  
DON WILLIAMS — MCA

### MUSICLAND/NATIONAL

B-52'S — WB  
PAT BENATAR — Chrysalis  
ELO — Jet  
ENDLESS LOVE — Mercury (Soundtrack)  
FOREIGNER — Atlantic  
RICKIE LEE JONES — WB  
JOURNEY — Columbia  
STACY LATTISAW — Capitol  
STEVIE NICKS — Modern  
ZZ TOP — WB

### PICKWICK/NATIONAL

PAT BENATAR — Chrysalis  
COMMODORES — Motown  
ENDLESS LOVE — Mercury (Soundtrack)  
FOREIGNER — Atlantic  
THE FOX & THE HOUND — Disneyland (Soundtrack)  
JOURNEY — Columbia

### SOUND UNLTD./NATIONAL

ALABAMA — RCA  
ALLMAN BROTHERS — Arista  
HERB ALPERT — A&M  
DEF LEPPARD — Mercury  
GREG KIHN BAND — Beserkley  
HEAVY METAL — Full Moon / Asylum (Soundtrack)  
JOE JACKSON — A&M  
EVELYN KING — RCA  
STEVIE NICKS — Modern  
PASSPORT — Atlantic

### WHEREHOUSE/NATIONAL

RAFAEL CAMERON — Salsoul  
ELO — Jet  
FOR YOUR EYES ONLY — Liberty (Soundtrack)  
HEAVY METAL — Full Moon / Asylum (Soundtrack)  
AL JARREAU — WB  
LITTLE FEAT — WB  
EDDIE RABBITT — Elektra  
RENE & ANGELA — Capitol  
WHITFORD / ST. HOLMES — Columbia  
GARY WRIGHT — WB

### STRAWBERRIES/NEW ENGLAND

BLACKFOOT — Atco  
CARL CARLTON — 20th Century-Fox  
CLASSIX NOUVEAUX — Liberty  
TIM CURRY — A&M  
DURAN DURAN — Harvest  
MICK FLEETWOOD — RCA  
JOE JACKSON — A&M  
JOURNEY — Columbia  
LENE LOVICH — Stiff / Epic  
RENE & ANGELA — Capitol

### CUTLER'S/NEW HAVEN

PAT BENATAR — Chrysalis  
ENDLESS LOVE — Mercury (Soundtrack)  
GO-GO'S — I.R.S.  
JOE JACKSON — A&M  
RICKIE LEE JONES — WB  
STEVIE NICKS — Modern  
OZZY OSBOURNE — Jet  
RAMONES — Sire  
REO SPEEDWAGON — Epic  
JIM STEINMAN — Epic / Cleveland Int'l

### CRAZY EDDIE/NEW YORK

PAT BENATAR — Chrysalis  
TIM CURRY — A&M  
DEF LEPPARD — Mercury  
ENDLESS LOVE — Mercury (Soundtrack)  
PHYLLIS HYMAN — Arista  
AL JARREAU — WB  
JOURNEY — Columbia  
EVELYN KING — RCA  
STEVIE NICKS — Modern  
SEIZE THE BEAT — ZE / Island

### KING KAROL/NEW YORK

B.B. & Q. BAND — Capital  
MILES DAVIS — Columbia  
ENDLESS LOVE — Mercury (Soundtrack)  
JOE JACKSON — A&M  
RICKIE LEE JONES — WB  
EVELYN KING — RCA  
MANHATTANS — Columbia  
STEVIE NICKS — Modern  
PABLO CRUISE — A&M  
FRANKIE SMITH — WMOT

### DISCOMAT/NEW YORK

HERB ALPERT — A&M  
DEF LEPPARD — Mercury  
ENDLESS LOVE — Mercury (Soundtrack)  
GO-GO'S — I.R.S.  
RICKIE LEE JONES — WB  
JOURNEY — Columbia  
MANHATTANS — Columbia  
CAROLYNE MAS — Mercury  
STEVIE NICKS — Modern  
BILLY PRESTON & SYREETA — Motown

### RADIO 437/PHILADELPHIA

B.B. & Q. BAND — Capital  
TIM CURRY — A&M  
LARRY GRAHAM — WB  
AL JARREAU — WB  
JOURNEY — Columbia  
LENE LOVICH — Stiff / Epic  
CAROLYNE MAS — Mercury  
STEVIE NICKS — Modern  
PASSPORT — Atlantic  
ZZ TOP — WB

### SAM GOODY/EAST COAST

PAT BENATAR — Chrysalis  
ENDLESS LOVE — Mercury (Soundtrack)  
JOE JACKSON — A&M  
JEAN-MICHEL JARRE — Polydor  
JOURNEY — Columbia  
EVELYN KING — RCA  
STEVIE NICKS — Modern  
KENNY ROGERS — Liberty  
BILLY SQUIER — Capitol

### RECORD WORLD-TSS/NORTHEAST

HERB ALPERT — A&M  
COMMODORES — Motown  
DEF LEPPARD — Mercury  
JOHN DENVER — RCA  
PHYLLIS HYMAN — Arista  
JOURNEY — Columbia  
LENE LOVICH — Stiff / Epic  
MANHATTANS — Columbia  
MICHAEL STANLEY BAND — EMI-America  
STEVIE NICKS — Modern

### RECORD & TAPE COLLECTOR/BALTIMORE

HERB ALPERT — A&M  
DEF LEPPARD — Mercury  
EVELYN KING — RCA  
MANHATTANS — Columbia  
JUICE NEWTON — Capitol  
STEVIE NICKS — Modern  
TOM PETTY & THE HEARTBREAKERS — Backstreet  
POINTER SISTERS — Planet  
DONNA WASHINGTON — Capitol  
ZZ TOP — WB

### PENGUIN FEATHER/NO. VIRGINIA

B-52'S — WB  
DEF LEPPARD — Mercury  
HEAVY METAL — Full Moon / Asylum (Soundtrack)  
ICEHOUSE — Chrysalis  
RICKIE LEE JONES — WB  
JOURNEY — Columbia  
STEVIE NICKS — Modern  
POINT BLANK — MCA  
RAMONES — Sire  
ZZ TOP — WB

### GARY'S/RICHMOND

HERB ALPERT — A&M  
BLACKFOOT — Chrysalis  
DANNY JOE BROWN — Epic  
ENDLESS LOVE — Mercury (Soundtrack)  
EVELYN KING — RCA  
KENNY ROGERS — Liberty  
STATUTORY ROCK — Alpha  
JIM STEINMAN — Epic / Clev. Int'l  
BILLY SQUIER — Capitol

### RECORD REVOLUTION/PA.

ROY AYERS — Polydor  
DEF LEPPARD — Mercury  
ELO — Jet  
LITTLE FEAT — WB  
MANHATTANS — Columbia  
STEVIE NICKS — Modern  
THIRD WORLD — Columbia

### KEMP MILL/WASHINGTON, D.C.

ROY AYERS — Polydor  
PAT BENATAR — Chrysalis  
BOBBY BROOM — Arista / GRP  
CARL CARLTON — 20th Century-Fox  
JEAN CARN — TSPQ  
ENDLESS LOVE — Mercury (Soundtrack)  
LARRY GRAHAM — WB  
RICKIE LEE JONES — WB  
MANHATTANS — Columbia  
RENE & ANGELA — Capitol

### WAXIE MAXIE/WASHINGTON, D.C.

ALABAMA — RCA  
ROY AYERS — Polydor  
ELO — Jet  
ENDLESS LOVE — Mercury (Soundtrack)  
PHYLLIS HYMAN — Arista  
AL JARREAU — WB  
JOURNEY — Columbia  
STEVIE NICKS — Modern  
RENE & ANGELA — Capitol  
HERB ALPERT — A&M

### WHEREHOUSE/MICHIGAN

HERB ALPERT — A&M  
B.B. & Q. BAND — Capitol  
TIM CURRY — A&M  
GO-GO'S — I.R.S.  
LOVE UNLIMITED — Unlimited Gold  
MICHAEL STANLEY BAND — EMI-America  
STEVIE NICKS — Modern  
BILLY PRESTON & SYREETA — Motown  
ROCKETS — Elektra  
WOOD EMPIRE — Tabu

### RECORD RENDEZVOUS/CLEVELAND

DAVE DAVIES — RCA  
DEF LEPPARD — Mercury  
GO-GO'S — I.R.S.  
HEAVY METAL — Full Moon / Asylum (Soundtrack)  
ICEHOUSE — Chrysalis  
JOE JACKSON — A&M  
JON & VANGELIS — Polydor  
LENE LOVICH — Stiff / Epic  
RAMONES — Sire

### ROSE RECORDS/CHICAGO

B-52'S — WB  
BLUE OYSTER CULT — Columbia  
DEF LEPPARD — Mercury  
ENDLESS LOVE — Mercury (Soundtrack)  
LARRY GRAHAM — WB  
JOE JACKSON — A&M  
JEAN-MICHEL JARRE — Polydor  
JOURNEY — Columbia  
MANHATTANS — Columbia  
STEVIE NICKS — Modern

### RADIO DOCTORS/MILWAUKEE

ALLMAN BROTHERS — Arista  
HERB ALPERT — A&M  
ELO — Jet  
ENDLESS LOVE — Mercury (Soundtrack)  
JON & VANGELIS — Polydor  
STEVIE NICKS — Modern  
ROBBIE PATTON — Liberty  
SANDRA FEVA — Venture  
SOS — Tabu  
TAXXI — Fantasy

### LIEBERMAN/MINNESOTA

TIM CURRY — A&M  
DVC — Alfa  
GET WET — Boardwalk  
IRON MAIDEN — Harvest  
GREG KIHN BAND — Beserkley  
MOODY BLUES — Threshold  
NEVILLE BROTHERS — A&M  
STEVIE NICKS — Modern  
CHRIS SPEDDING — Passport  
BILLY SQUIER — Capitol

### STREETSIDE/ST. LOUIS

BUSTING LOOSE — MCA (Soundtrack)  
TIM CURRY — A&M  
DEF LEPPARD — Mercury  
HEAVY METAL — Full Moon / Asylum (Soundtrack)  
JOHNNY VAN ZANT BAND — Polydor  
MANHATTANS — Columbia  
MICHAEL STANLEY BAND — EMI-America  
STEVIE NICKS — Modern  
SLY & THE FAMILY STONE — Epic  
ZZ TOP — WB

### TURTLES/ATLANTA

ROY AYERS — Polydor  
DEF LEPPARD — Mercury  
ICEHOUSE — Chrysalis  
MILLIE JACKSON — Spring  
JON & VANGELIS — Polydor  
EDDIE KENDRICKS — Atlantic  
KRAFTWERK — WB  
LOVE UNLIMITED — Unlimited Gold  
STEVIE NICKS — Modern  
RAMONES — Sire

### EAST/WEST RECORDS/CENTRAL FLORIDA

ROY AYERS — Polydor  
CAMEL — Passport  
LARRY GRAHAM — WB  
DAVE GRUSIN — Arista / GRP  
ICEHOUSE — Chrysalis  
MPO — A&M  
MICHAEL STANLEY BAND — EMI-America  
STEVIE NICKS — Modern  
RENE & ANGELA — Capitol  
YELLOWJACKETS — WB

### RECORD CITY/ORLANDO

B-52'S — WB  
MILES DAVIS — Columbia  
HEAVY METAL — Full Moon / Asylum (Soundtrack)  
JON & VANGELIS — Polydor  
LENE LOVICH — Stiff / Epic  
FRANK MARINO — Columbia  
OINGO BOINGO — A&M  
ROCKETS — Island  
TUBES — Capitol  
X — Slash

### TAPE CITY/NEW ORLEANS

B-52'S — WB  
PAT BENATAR — Chrysalis  
CARL CARLTON — 20th Century-Fox  
ENDLESS LOVE — Mercury (Soundtrack)  
FOREIGNER — Atlantic  
LARRY GRAHAM — WB  
HEAVY METAL — Full Moon / Asylum (Soundtrack)  
JOURNEY — Columbia  
STEVIE NICKS — Modern  
ZZ TOP — WB

### SOUND WAREHOUSE/HOUSTON

PAT BENATAR — Chrysalis  
BLUE OYSTER CULT — Columbia  
ENDLESS LOVE — Mercury (Soundtrack)  
FOREIGNER — Atlantic  
RICKIE LEE JONES — WB  
JOURNEY — Columbia  
ICEHOUSE — Chrysalis  
MOODY BLUES — Threshold  
STEVIE NICKS — Modern  
ZZ TOP — WB

### POPLAR TUNES/MEMPHIS

TIM CURRY — A&M  
DVC — Alfa  
AL JARREAU — WB  
JON & VANGELIS — Polydor  
RICKIE LEE JONES — WB  
LITTLE FEAT — WB  
MICHAEL STANLEY BAND — EMI-America  
STEVIE NICKS — Modern  
SOS BAND — Tabu  
ZZ TOP — WB

### TOWER/PHOENIX

B-52'S — WB  
TIM CURRY — A&M  
HEAVY METAL — Full Moon / Asylum (Soundtrack)  
JOE JACKSON — A&M  
RICKIE LEE JONES — WB  
JOURNEY — Columbia  
MICHAEL STANLEY BAND — EMI-America  
STEVIE NICKS — Modern  
ROBBIE PATTON — Liberty  
ZZ TOP — WB

### 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 — Capitol

### LICORICE PIZZA/LOS ANGELES

B-52'S — WB  
PAT BENATAR — Chrysalis  
ENDLESS LOVE — Mercury (Soundtrack)  
GO-GO'S — I.R.S.  
JOE JACKSON — A&M  
RICKIE LEE JONES — WB  
JOURNEY — Columbia  
LENE LOVICH — Stiff / Epic  
STEVIE NICKS — Modern

### MUSIC PLUS/LOS ANGELES

HERB ALPERT — A&M  
B.B. & Q. BAND — Capitol  
BOBBY BROOM — Arista / GRP  
TIM CURRY — A&M  
LARRY GRAHAM — WB  
MANHATTANS — Columbia  
MICHAEL STANLEY BAND — EMI-America  
OSCAR PETERSON — Pablo  
TUBES — Capitol  
JOHNNY GUITAR WATSON — DJM

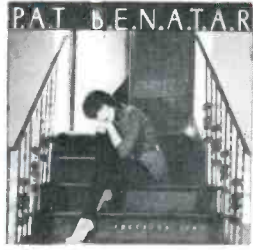


# Record World Albums

AUGUST 15, 1981

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

Aug. 15  
Aug. 8



WKS. ON CHART

1	1	<b>PRECIOUS TIME</b> PAT BENATAR Chrysalis CHR 1346 (2nd week)	4	H
2	2	4 FOREIGNER / Atlantic SD 16999	4	H
3	7	ESCAPE JOURNEY / Columbia TC 37408	2	O
4	4	HI INFIDELITY REO SPEEDWAGON / Epic FE 36884	34	O
5	5	LONG DISTANCE VOYAGER MOODY BLUES / Threshold TRL 1 2901 (PolyGram)	11	H
6	3	SHARE YOUR LOVE KENNY ROGERS / Liberty LOO 1108	6	H
7	6	STREET SONGS RICK JAMES / Gordy G8 1002M1 (Motown)	17	H
8	10	DON'T SAY NO BILLY SQUIER / Capitol ST 12146	15	H
9	27	ENDLESS LOVE (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS / Mercury SRM 1 2001 (PolyGram)	4	H
10	9	THE ONE THAT YOU LOVE AIR SUPPLY / Arista AL 9551	10	H
11	11	PARADISE THEATER STYX / A&M SP 3719	29	H
12	8	HARD PROMISES TOM PETTY AND THE HEARTBREAKERS / Backstreet / MCA BSR 5160	13	H
13	12	MISTAKEN IDENTITY KIM CARNES / EMI-America SO 17052	16	H
14	14	MOVING PICTURES RUSH / Mercury SRM-1 4013 (PolyGram)	23	G
15	16	WORKING CLASS DOG RICK SPRINGFIELD / RCA AFL1 3697	21	H
16	19	IN THE POCKET COMMODORES / Motown MB 955M1	6	H
17	18	BLIZZARD OF OZZ OZZY OSBOURNE / Jet JZ 36812 (CBS)	18	O
18	15	DIRTY DEEDS DONE DIRTY CHEAP AC/DC / Atlantic SD 16033	18	H
19	13	FANCY FREE OAK RIDGE BOYS / MCA 5029	11	H
20	21	IT MUST BE MAGIC TEENA MARIE / Gordy G8 1004M1 (Motown)	10	H
21	33	PIRATES RICKIE LEE JONES / Warner Bros. BSK 3432	2	H
22	24	BLACK & WHITE POINTER SISTERS / Planet P 18 (E/A)	7	H
23	17	ZEBOP! SANTANA / Columbia FC 37158	18	O
24	20	KENNY ROGERS' GREATEST HITS / Liberty LOO 1072	42	H
25	25	FEELS SO RIGHT ALABAMA / RCA AHL1 3930	22	H
26	22	STARS ON LONG PLAY STARS ON / Radio RR 16044 (Atl)	14	H
27	31	I'M IN LOVE EVELYN KING / RCA AFL1 3962	5	H

CHARTMAKER OF THE WEEK

28 — **BELLA DONNA**  
STEVIE NICKS  
Modern MR 38 139 (Atl)



1 H

29	23	FACE VALUE PHIL COLLINS / Atlantic SD 16029	24	H
30	29	VOICES DARYL HALL & JOHN OATES / RCA AQL1 3646	41	H
31	32	LIVE IN NEW ORLEANS MAZE FEATURING FRANKIE BEVERLY / Capitol SKBK 12156	7	I
32	28	WINNERS BROTHERS JOHNSON / A&M SP 3724	5	H
33	35	CHRISTOPHER CROSS / Warner Bros. BSK 3383	73	H
34	36	WILD-EYED SOUTHERN BOYS 38 SPECIAL / A&M SP 4835	27	G
35	38	DIMPLES RICHARD "DIMPLES" FIELDS / Boardwalk NB 1 33232	6	H
36	40	WITH YOU STACY LATTISAW / Cotillion SD 16049 (Atl)	5	H
37	34	KNIGHTS OF THE SOUND TABLE CAMEO / Chocolate City CCLP 2019 (PolyGram)	11	H
38	30	BACK IN BLACK AC/DC / Atlantic SD 16018	51	H
39	46	MODERN TIMES JEFFERSON STARSHIP / Grunt BZL1 3848 (RCA)	18	H
40	53	JUICE JUICE NEWTON / Capitol ST 12136	20	H
41	45	STEPHANIE STEPHANIE MILLS / 20th Century Fox T 700 (RCA)	14	H
42	43	FIRE OF UNKNOWN ORIGIN BLUE OYSTER CULT / Columbia FC 36389	6	O
43	44	MARAUDER BLACKFOOT / Atco SD 32 107	5	H
44	26	FAIR WARNING VAN HALEN / Warner Bros. HS 3540	12	H
45	42	MECCA FOR MODERNS MANHATTAN TRANSFER / Atlantic SD 16036	10	H
46	37	URBAN CHIPMUNK CHIPMUNKS / RCA AFL1 4027	12	H

47	52	THE MAN WITH THE HORN MILES DAVIS / Columbia FC 36790	5	H
48	39	THE CLARKE / DUKE PROJECT STANLEY CLARKE / GEORGE DUKE / Epic FE 36918	16	O
49	58	EL LOCO ZZ TOP / Warner Bros. BSK 3593	2	H
50	50	THE DUDE QUINCY JONES / A&M SP 3721	20	H
51	61	A WOMAN NEEDS LOVE RAY PARKER, JR. & RAYDIO / Arista AL 9543	18	H
52	49	EAST SIDE STORY SQUEEZE / A&M SP 4854	12	G
53	54	VERY SPECIAL DEBRA LAWS / Elektra 6E 300	23	H
54	56	ROCKIHNROLL GREG KIHN / Beserkley B2 10069 (E/A)	22	H
55	51	DANCERSIZE CAROL HENSEL / Mirus / Vintage VNJ 7701	26	H
56	57	THE TURN OF A FRIENDLY CARD ALAN PARSONS PROJECT / Arista AL 9518	38	H
57	62	CHILDREN OF TOMORROW FRANKIE SMITH / WMOT FW 37391	4	H
58	41	LOVERBOY / Columbia JC 36762	30	O
59	47	NIGHTCLUBBING GRACE JONES / Island ILPS 9624 (WB)	15	H
60	66	JOE JACKSON'S JUMPIN' JIVE JOE JACKSON / A&M SP 4871	3	G
61	71	CRIMES OF PASSION PAT BENATAR / Chrysalis CHE 1275	50	H
62	64	THE JAZZ SINGER (ORIGINAL SOUNDTRACK) NEIL DIAMOND / Capitol SWAY 12120	36	I
63	68	THE GREAT MUPPET CAPER (ORIGINAL SOUNDTRACK) / Atlantic SD 16047	6	H
64	94	JUST BE MY LADY LARRY GRAHAM / Warner Bros. BSK 3554	2	H
65	65	IN THE NIGHT CHERYL LYNN / Columbia FC 37034	6	O
66	59	ARC OF A DIVER STEVE WINWOOD / Island ILPS 9576 (WB)	31	H
67	74	SOME DAYS ARE DIAMONDS JOHN DENVER / RCA AFL1 4055	7	H
68	91	BEAUTY & THE BEAT GO GO'S / IRS SP 70021 (A&M)	3	G
69	84	MADE IN AMERICA CARPENTERS / A&M SP 3723	6	H
70	55	THERE GOES THE NEIGHBORHOOD JOE WALSH / Asylum 5E 523	13	H
71	80	CAN WE FALL IN LOVE AGAIN PHYLLIS HYMAN / Arista AL 9544	5	H
72	81	NOW OR NEVER JOHN SCHNEIDER / Scotti Bros. ARZ 37400 (CBS)	8	O
73	75	THE VISITOR MICK FLEETWOOD / RCA AFL1 4080	5	H
74	76	TALK TALK TALK PSYCHEDELIC FURS / Columbia NFC 37339	8	O
75	48	SOMEWHERE IN ENGLAND GEORGE HARRISON / Dark Horse DHK 3472 (WB)	9	H
76	110	BLACK TIE MANHATTANS / Columbia FC 37156	2	O
77	63	KILLERS IRON MAIDEN / Harvest ST 12141 (Capitol)	12	H
78	92	PARTY MIX B-52's / Warner Bros. Mini 3596	2	O
79	98	HEAVY METAL (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS / Full Moon / Asylum DP 90004	2	O
80	72	SECRET COMBINATION RANDY CRAWFORD / Warner Bros. BSK 3541	12	H
81	69	WINELIGHT GROVER WASHINGTON, JR. / Elektra 6E 305	30	H
82	88	ESPECIALLY FOR YOU DON WILLIAMS / MCA 5210	4	H
83	82	RAIDERS OF THE LOST ARK (ORIGINAL SOUNDTRACK) / Columbia JS 37373	8	O
84	83	SHEENA EASTON / EMI-America ST 17049	24	H
85	85	AEROBIC DANCING / Gateway GSLP 7610	11	G
86	95	NORTH COAST MICHAEL STANLEY BAND / EMI-America SW 17056	3	H
87	60	THE FOX ELTON JOHN / Geffen GHS 2002 (WB)	11	H
88	67	DOUBLE FANTASY JOHN LENNON / YOKO ONO / Geffen GHS 2001 (WB)	35	H
89	97	REFLECTOR PABLO CRUISE / A&M SP 3726	3	H
90	90	BLUE AND GREY POCO / MCA 5227	5	H
91	70	MY MELODY DENIECE WILLIAMS / ARC / Columbia FC 37048	18	O
92	93	THE NATURE OF THE BEAST APRIL WINE / Capitol SOO 12125	29	H
93	97	GUILTY BARBRA STREISAND / Columbia FC 36750	43	O
94	102	CAMERON'S IN LOVE RAFAEL CAMERON / Salsoul SA 8542 (RCA)	7	H
95	78	BALIN MARTY BALIN / EMI-America SO 17054	12	H
96	73	THE COMPLETION BACKWARD PRINCIPLE TUBES / Capitol SOO 12151	11	H
97	99	CLASS REDDINGS / Believe in a Dream FZ 37175 (CBS)	6	O
98	107	FOR YOUR EYES ONLY (ORIGINAL SOUNDTRACK) / Liberty LOO 1109	6	H
99	87	RADIANT ATLANTIC STARR / A&M SP 4833	24	G
100	79	SEVEN YEAR ACHE ROSANNE CASH / Columbia JC 36965	25	O

# PAT BENATAR



## PAT BENATAR IS NUMBER ONE

RW #1 BB #1 CB #1

With record breaking pace,

**P R E C I O U S T I M E**  
clocks in as a Number One Platinum album in three short weeks!

With her smash single, "Fire And Ice," bulleting up the charts and her sold out four month tour, it's only the beginning...

**Feel The Power And Passion Of Rock 'N' Roll.  
Pat Benatar Has It All.**



**Chrysalis**  
Records and Tapes

The single CHS 2529 The album CHP 1346  
Produced by Keith Olsen & Neil Gera do

Management/Rising Star Enterprises  
Rick Newman & Richard Fields

# Albums 101-200



AUGUST 15, 1981

Aug. 15	Aug. 8		WKS. ON CHART			
<b>101</b>	<b>111</b>	<b>WALL TO WALL</b> RENE AND ANGELA / Capitol ST 12161	3	H		
<b>102</b>	<b>108</b>	<b>LOST IN LOVE</b> AIR SUPPLY / Arista AL 4268	16	H		
<b>103</b>	<b>86</b>	<b>BAD FOR GOOD</b> JIM STEINMAN / Epic / Cleve. Intl. FE 36531	17	O		
<b>104</b>	<b>101</b>	<b>MAGNETIC FIELDS</b> JEAN MICHEL JARRE / Polydor PD 1 6325 (PolyGram)	7	H		
<b>105</b>	<b>106</b>	<b>APPLE JUICE</b> TOM SCOTT / Columbia FC 37419	6	O		
<b>106</b>	<b>129</b>	<b>CARL CARLTON</b> / 20th Century-Fox T 628 (RCA)	3	H		
<b>107</b>	<b>89</b>	<b>AS FALLS WICHITA, SO FALLS WICHITA FALLS</b> PAT METHENY & LYLE MAYS / ECM 1 1190 (WB)	9	I		
<b>108</b>	—	<b>HIGH 'N' DRY</b> DEF LEPPARD / Mercury SRM 1 4021 (PolyGram)	1	H		
<b>109</b>	<b>103</b>	<b>SUPERMAN II</b> (ORIGINAL SOUNDTRACK) / Warner Bros. HS 3505	7	H		
<b>110</b>	<b>118</b>	<b>WANTED DREAD &amp; ALIVE</b> PETER TOSH / Rolling Stones / EMI-America SO 17055	6	H		
<b>111</b>	<b>126</b>	<b>GIRLS TO CHAT &amp; BOYS TO BOUNCE</b> FOGHAT / Bearsville BRK 3578 (WB)	4	H		
<b>112</b>	<b>132</b>	<b>PLEASANT DREAMS</b> RAMONES / Sire SRK 3571 (WB)	2	H		
<b>113</b>	<b>96</b>	<b>KINGS OF THE WILD FRONTIER</b> ADAM AND THE ANTS / Epic NJE 37033	26	O		
<b>114</b>	<b>120</b>	<b>WORD OF MOUTH</b> JACO PASTORIUS / Warner Bros. BSK 3535	4	H		
<b>115</b>	<b>125</b>	<b>ICE HOUSE</b> / Chrysalis CHR 1350	4	H		
<b>116</b>	<b>104</b>	<b>NIGHTS (FEEL LIKE GETTING DOWN)</b> BILLY OCEAN / Epic FE 37406	6	O		
<b>117</b>	—	<b>MAGIC MAN</b> HERB ALPERT / A&M SP 3728	1	H		
<b>118</b>	<b>123</b>	<b>THREE FOR LOVE</b> SHALAMAR / Solar BZL1 3577 (RCA)	32	H		
<b>119</b>	<b>119</b>	<b>RIT LEE</b> RITENOUR / Elektra 6E 331	17	H		
<b>120</b>	<b>144</b>	<b>B.B.&amp;Q. BAND</b> / Capitol ST 12155	3	H		
<b>121</b>	<b>131</b>	<b>SWEET AND WONDERFUL</b> JEAN CARN / TSOP FZ 36775 (CBS)	2	O		
<b>122</b>	<b>146</b>	<b>COMPUTER WORLD</b> KRAFTWERK / Warner Bros. HS 3549	11	H		
<b>123</b>	<b>121</b>	<b>I'VE GOT THE ROCK 'N' ROLLS AGAIN</b> JOE PERRY PROJECT / Columbia FC 37364	6	O		
<b>124</b>	<b>113</b>	<b>DEDICATION</b> GARY U.S. BONDS / EMI-America SO 17051	16	H		
<b>125</b>	<b>128</b>	<b>VISAGE</b> Polydor PX 1 501 (PolyGram)	4	O		
<b>126</b>	—	<b>SIMPLICITY</b> TIM CURRY / A&M SP 4830	1	H		
<b>127</b>	<b>137</b>	<b>THE RIGHT PLACE</b> GARY WRIGHT / Warner Bros. BSK 3511	7	H		
<b>128</b>	<b>134</b>	<b>GREATEST HITS</b> DOORS / Elektra 5E 5151	37	H		
<b>129</b>	<b>122</b>	<b>NIGHTWALKER</b> GINO VANNELLI / Arista AL 9536	19	H		
<b>130</b>	<b>145</b>	<b>NEW TOY</b> LENE LOVICH / Stiff / Epic SE 37452	2	O		
<b>131</b>	<b>142</b>	<b>MY ROAD OUR ROAD</b> LEE OSKAR / Elektra 5E 526	2	H		
<b>132</b>	<b>115</b>	<b>BREAKING ALL THE RULES</b> PETER FRAMPTON / A&M SP 3722	10	H		
<b>133</b>	<b>112</b>	<b>SOMETIMES LATE AT NIGHT</b> CAROLE BAYER SAGER / Boardwalk NB 1 33237	12	H		
<b>134</b>	<b>139</b>	<b>FRIDAY NIGHT IN SAN FRANCISCO</b> AL DIMEOLA, JOHN McLAUGHLIN, PACO DeLUCIA / Columbia FC 37152	12	O		
<b>135</b>	<b>100</b>	<b>WHAT CHA' GONNA DO FOR ME</b> CHAKA KHAN / Warner Bros. HS 3526	15	H		
<b>136</b>	<b>105</b>	<b>EXPOSED / A CHEAP PEEK AT TODAY'S PROVOCATIVE NEW ROCK</b> VARIOUS ARTISTS / CBS X2 37124	9	O		
<b>137</b>	<b>149</b>	<b>AMERICAN EXCESS</b> POINT BLANK / MCA 5189	8	H		
<b>138</b>	<b>133</b>	<b>CELEBRATE</b> KOOL & THE GANG / De-Lite DSR 9518 (PolyGram)	41	H		
<b>139</b>	<b>117</b>	<b>BEING WITH YOU</b> SMOKEY ROBINSON / Tamla T8 375M1 (Motown)	28	H		
<b>140</b>	<b>140</b>	<b>SUPER TROUPER</b> ABBA / Atlantic SD 16023	34	H		
<b>141</b>	<b>114</b>	<b>HERE COMES THE NIGHT</b> DAVID JOHANSEN / Blue Sky FZ 36589 (CBS)	8	O		
<b>142</b>	<b>150</b>	<b>JUST A LIL' BIT COUNTRY</b> MILLIE JACKSON / Spring SP 1 6730 (PolyGram)	3	H		
<b>143</b>	<b>135</b>	<b>DEUCE</b> KURTIS BLOW / Mercury SRM 1 4020 (PolyGram)	7	H		
<b>144</b>	<b>147</b>	<b>EL RAYO-X</b> DAVID LINDLEY / Asylum 5E 524	14	H		
<b>145</b>	<b>127</b>	<b>UNLIMITED TOUCH</b> / Prelude PRL 12184	15	G		
<b>146</b>	<b>130</b>	<b>FAME</b> (ORIGINAL SOUNDTRACK) / RSO RX 1 3080	64	H		
<b>147</b>	<b>148</b>	<b>HUSH</b> JOHN KLEMMER / Elektra 5E 527	11	H		
<b>148</b>	<b>109</b>	<b>FACE DANCES</b> THE WHO / Warner Bros. HS 3516	20	H		
<b>149</b>	<b>136</b>	<b>ZENYATTA MONDATTA</b> THE POLICE / A&M 4831	41	H		
<b>150</b>	<b>151</b>	<b>TELL ME WHERE IT HURTS</b> WALTER JACKSON / Columbia FC 37132	11	O		
<b>151</b>	<b>157</b>	<b>YEARS AGO</b> STATLER BROTHERS / Mercury SRM 1 6002 (PolyGram)	5	H		
<b>152</b>	<b>159</b>	<b>BALANCE</b> / Portrait NFR 37337 (CBS)	3	O		
<b>153</b>	<b>152</b>	<b>TASTY JAM</b> FATBACK / Spring SP 1 6731 (PolyGram)	11	H		
<b>154</b>	<b>158</b>	<b>PIED PIPER</b> DAVE VALENTIN / Arista / GRP 5505	3	H		
<b>155</b>	—	<b>FRIENDS OF MR. CAIRO</b> JON & VANGELIS / Polydor PD 16326 (PolyGram)	1	H		
<b>156</b>	<b>166</b>	<b>AFRICA, CENTER OF THE WORLD</b> ROY AYERS / Polydor PD 6327 (PolyGram)	3	H		
<b>157</b>	<b>173</b>	<b>KING OF THE ROAD</b> BOXCAR WILLIE / Jam 5084	2	G		
<b>158</b>	<b>154</b>	<b>VOYEUR</b> DAVID SANBORN / Warner Bros. BSK 3546	20	H		
<b>159</b>	<b>162</b>	<b>SILVER CONDOR</b> / Columbia NFX 37163	10	O		
<b>160</b>	<b>153</b>	<b>ANNE MURRAY'S GREATEST HITS</b> Capitol S00 12110	44	H		
<b>161</b>	<b>169</b>	<b>I AM WHAT I AM</b> GEORGE JONES / Epic 37178	5	O		
<b>162</b>	<b>138</b>	<b>GAP BAND III</b> / Mercury SRM 1 4003 (PolyGram)	31	H		
<b>163</b>	<b>156</b>	<b>DAD LOVES HIS WORK</b> JAMES TAYLOR / Columbia FC 37009	22	O		
<b>164</b>	<b>167</b>	<b>I KINDA LIKE ME</b> GLORIA GAYNOR / Polydor PD 1 6324 (PolyGram)	5	H		
<b>165</b>	<b>141</b>	<b>HOT, LIVE AND OTHERWISE</b> DIONNE WARWICK / Arista A2L 8605	9	L		
<b>166</b>	<b>161</b>	<b>GALAXIAN</b> JEFF LORBER FUSION / Arista AL 9545	15	H		
<b>167</b>	<b>143</b>	<b>IT'S WINNING TIME</b> KLIQUE / MCA 5198	8	H		
<b>168</b>	<b>180</b>	<b>FRANKE &amp; THE KNOCKOUTS</b> / Millennium BXL1 7755 (RCA)	22	H		
<b>169</b>	<b>116</b>	<b>SEND YOUR LOVE</b> AURRA / Salsoul SA 8538 (RCA)	42	H		
<b>170</b>	<b>187</b>	<b>LIVE IN JAPAN</b> DAVE GRUSIN AND THE GRP ALL-STARS / Arista / GRP 5506	2	H		
<b>171</b>	<b>124</b>	<b>SEASON OF GLASS</b> YOKO ONO / Geffen GHS 2004 (WB)	8	H		
<b>172</b>	—	<b>CAPTURED JOURNEY</b> / Columbia KC2 37616	1	O		
<b>173</b>	<b>168</b>	<b>A WOMAN'S GOT THE POWER</b> A'S / Arista AL 9554	5	H		
<b>174</b>	<b>177</b>	<b>HI-GLOSS</b> / Prelude PRL 12185	9	G		
<b>175</b>	—	<b>BLUE TATTOO</b> PASSPORT / Atlantic SD 19304	1	H		
<b>176</b>	<b>178</b>	<b>LOVE KEYS</b> EDDIE KENDRICKS / Atlantic SD 19294	5	H		
<b>177</b>	<b>163</b>	<b>GOING FOR THE GLOW</b> DONNA WASHINGTON / Capitol ST 12147	12	H		
<b>178</b>	<b>179</b>	<b>LIVE AT THE RITZ</b> ROCKATS / Island ILPS 9626 (WB)	5	H		
<b>179</b>	<b>160</b>	<b>WAIATA</b> SPLIT ENZ / A&M SP 4848	14	H		
<b>180</b>	<b>182</b>	<b>SOPHISTICATED LADIES</b> (ORIGINAL BROADWAY CAST) RCA CBL2 4053	4	O		
<b>181</b>	—	<b>FIYO ON THE BAYOU</b> NEVILLE BROS. / A&M SP 4866	1	G		
<b>182</b>	<b>183</b>	<b>AUTUMN PIANO SOLOS</b> GEORGE WINSTON / Windham Hill C 1012	9	G		
<b>183</b>	<b>184</b>	<b>ROCK 'N' ROLL WARRIORS</b> SAVOY BROWN / Town House ST 7002 (Accord)	6	H		
<b>184</b>	<b>155</b>	<b>DANNY JOE BROWN AND THE DANNY JOE BROWN BAND</b> / Epic ARE 37385	8	O		
<b>185</b>	<b>186</b>	<b>LIVE FROM LINCOLN CENTER</b> SUTHERLAND, HORN, PAVAROTTI, BONYNGE / London Digital LDR 72099 (PolyGram)	5	O		
<b>186</b>	<b>164</b>	<b>MESSINA</b> JIM MESSINA / Warner Bros. BSK 3559	9	H		
<b>187</b>	—	<b>FUSE 1</b> / CTI 9003	1	H		
<b>188</b>	<b>165</b>	<b>ROUND TWO</b> JOHNNY VAN ZANT / Polydor PD 1 6322 (PolyGram)	11	H		
<b>189</b>	<b>174</b>	<b>SUE ANN</b> / Warner Bros. BSK 3562	4	H		
<b>190</b>	<b>192</b>	<b>WATTS IN A TANK</b> DIESEL / Regency RY 9603 (MCA)	3	G		
<b>191</b>	<b>172</b>	<b>THREE PIECE SUITE</b> RAMSEY LEWIS / Columbia FC 37153	9	O		
<b>192</b>	<b>171</b>	<b>TOO HOT TO SLEEP</b> SYLVESTER / Fantasy / Honey F 9607	8	G		
<b>193</b>	<b>170</b>	<b>RENAISSANCE</b> VILLAGE PEOPLE / RCA AFL1 4105	5	H		
<b>194</b>	<b>175</b>	<b>FLYING THE FLAG</b> CLIMAX BLUES BAND / Warner Bros. BSK 3493	15	H		
<b>195</b>	<b>176</b>	<b>WHA 'PPEN</b> ENGLISH BEAT / Sire SRK 3560 (WB)	9	H		
<b>196</b>	<b>181</b>	<b>LIVE</b> STEPHANE GRAPPELLI / DAVID GRISMAN / Warner Bros. BSK 3550	12	H		
<b>197</b>	—	<b>IN THE HEAT OF THE NIGHT</b> PAT BENATAR / Chrysalis CHR 1236	1	G		
<b>198</b>	<b>199</b>	<b>GLAMOUR</b> DAVE DAVIES / RCA AFL1 4036	3	G		
<b>199</b>	—	<b>YELLOWJACKETS</b> / Warner Bros. BSK 3573	1	H		
<b>200</b>	<b>197</b>	<b>GOING THROUGH THE MOTIONS</b> DENNIS YOST / Robox EQAD 7945	4	G		

# Record World Black Oriented Music

## Black Music Report

By NELSON GEORGE

■ From all reports, the first annual National Academy of Blues Music Note Awards at Chicago's Auditorium Theater on July 19 was quite successful. Blues and R&B veterans **B.B. King**, **Clarence Carter**, **Koko Taylor**, **Lonnie Brooks** and **Willie Clayton** performed for the audience of 3000, while **Bobby Bland**, **Tyrone Davis**, **Bobby Rush** and **Johnny Taylor** were among the presenters.

N.A.B. founder **Pervis Spann** of Chicago's WXOL did a fine job organizing this tribute to America's root music, although some of the categories (like "ambassador of the blues," which was given to B.B. King) seem unnecessary. Judges for the N.A.B. were **Rev. Jesse Jackson** of Push; **Jim O'Neal** of Living Blues magazine; deejays **E. Rodney Jones** and **Ed Cook**; Malaco promotion man **Dick Clark**; Memphis-based producer **Willie Mitchell**; **Earl Calloway** of the Chicago Defender; and some Chicago musicians.

Of the 25 awards, it was nice to see that some went to lesser-known artists and underappreciated music. Carter was named comeback artist of the year; Bland's excellent "Sweet Vibrations" LP on MCA was named blues album of the year and its producers, **Monk Higgins** and **Al Bell**, garnered top producing honors; **Joyce Lawson** was cited as the most promising female blues singer. Her "Stop Doggin' Me Around" on Los Angeles' Mutt & Jeff Records was a neglected masterpiece.

MUSIC OF NOTE: "Workin' Out" by **Ritz** on Posse Records is a solid 8:15 of street funk with its slinking rhythm guitar, interlocking bass and synthesizer riffs, and fatback drumming creating dance floor fun. Boston-based producers **Maurice Starr**, **Michael Jonzun**, **Alan Schivek** and **Arthur Baker** have made a record that harks back to the early 1970s New York band sound of **Brass Construction**, **B.T. Express**, and **Kool & the Gang**. . . "Who's Been Kissing You?" is a fine mid-tempo dance tune with a sweet, easy groove by **Hot Cuisine**, yet another faceless disco aggregation on Prelude Records. The break is right out of "Another One Bites the Dust," but done with enough difference to be entertaining on its own. The surprising thing about the record is that it was produced by Euro-disco schlock master **Biddu**. The 12-inch was licensed from Kaleidoscope Records in Europe and is proving another judicious purchase by this smart little New York indie. It has real pop potential. . . "Love for Sale," the **Cole Porter** standard, is given a competent funk interpretation by **Donald Byrd** and **125th Street, N.Y.C.** on their new **Issac Hayes**-produced single. Unfortunately, it is the B side of "Love Has Come Around," which is not as interesting. . . **Shadow's** "Born To Hustle" is another strong funk tune, in some ways reminiscent of **P-Funk's** work, but with a lighter feel and snappy lyrics. . . With a thumb-popping bass line, good use of keyboards for coloring, and aggressive male and female vocals, the **Keith Diamond Band's** "The Dip (Show Me What You Got)" could be a top BOS contender. Whether it will spark interest in "the dip" as a dance remains to be seen.

Our final notable record of this week is the single from the long-awaited collaboration between **Debbie Harry** (she of **Blondie**) and **Bernard Edwards-Nile Rodgers** (they of **Chic**). It is called "Backfired" and is written by the Chic duo. Not surprisingly, it sounds like a Chic record, recalling the music on "C'est Chic" more than the "Real People" LP. Edwards' bass is mixed much higher than in recent Chic productions, and he makes the most of it with another of his

(Continued on page 40)

## Pop Radio & Black Singles

(Continued from page 8)

one pop hit "Celebration," by **Kool and the Gang**, had timing going for it, **Cataldo** notes. "The hostages were coming home; the World Series was being played; the holidays were coming up and it was used a lot as a TV theme," in the course of its unusually long hit life. "That's the kind of song that comes around once in a while, with great lyrics. But we (still) had to prove it" as a pop record, **Cataldo** says. "That's what gets you crazy."

But that's exactly the point that programmers from major "contemporary" or "top 40" music stations make. **John Gehron**, VP/station manager of **WLS-AM/FM**, Chicago's number one-rated music station, insists, "We try to play what listeners want to hear. We're still recovering from the anti-disco thing, and it's still having an effect on acceptance. The audience will not accept uptempo records that are too far from rock." "Stars on 45" and "Celebration," both number-one pop records nationally, were played only cautiously on **WLS**: "There were problems in some day parts. Older listeners accepted it, but the younger 18-24 listeners were in no way willing to listen to 'Celebration.'" The **Pointer Sisters'** "Slow Hand" is doing much better because of its pop sound — but **Gehron** said he was not familiar with the **Gap Band's** "Burn Rubber" or "Double Dutch Bus." He added, "Here in the midwest, rock listeners have a desire for purity. They don't want to hear variety."

Operations manager **Bobby Christian** of Pittsburgh's fifth-rated **96KX** is even more outspoken: "The record companies can come up with ten different euphemistic terms for it, but (uptempo black music) is still perceived by the listeners as disco." The sales performance of black records — especially in Pittsburgh, which, **Christian** said, has a low proportionate black population at eight percent — is not

the most important criterion for radio play: negative call-out responses on a particular record carry far more weight because of the wide demographic the station needs to keep its numbers up. "Funkytown," **Christian** notes, was never played by the station even though their research showed it the best-selling record of 1980 in Pittsburgh. "It was also our single most negative test record," with response running three-to-one against. "What you might want to hear when you're out at a club is not what you want to be listening to at the breakfast table or at night in bed."

**S.O.S. Band's** "Take Your Time" and **Bonnie Pointer's** '60s-styled "Heaven Must Have Sent You" were big records for **96KX** because "they checked out. Whites were always into 'ethnic' music, like **Little Richard** and the **Drifters**; **Motown** was very blue-eyed too; not your get-down-funky kind of music." As much as black producers wish to leave the "disco" tag behind, **Christian** feels that they have not been able to discard the sound in uptempo records. The new **Commodores** single, he believes, will not be a big one for him because it is "a little bit more like the 'dance music.'" If more black records returned to the "soul" sound, he believes, more white listeners would accept black records.

But the makers and marketers of black music aren't likely to return to the sounds of yesteryear in great numbers, and in any case insist that their records are pop by nature and appeal. In **Alan Rubens'** words: "I would like it to be easier (to promote black records to pop radio), but it's just a hard road. Still, we never gave up because of a 'no.' We came back with proof that our record sold at a pop level. If you can find the gamblers who'll stick their necks out, it helps. All I can say to the guys that didn't play 'Double Dutch Bus' is, 'You missed one.' The stations that did found a hit."

## PICKS OF THE WEEK

### JUST BE MY LADY

**LARRY GRAHAM** — Warner Bros. BSK 3554



Graham is going all out to be a "love man" with this album. Side one is in the warm, romantic style of the title-cut single. On side two the tempos pick up a bit ("Feels Like Love"), but Graham's magical bass licks have been de-emphasized in favor of his deep, emotive voice.

### MATINEE

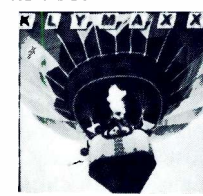
**AFTERBACH** — ARC/Columbia 37472



Afterbach is the two **Brookins** brothers, guitarist **Michael** and keyboardist-lead vocalist **Robert**, and their debut LP is an entertaining eight-song collection. **Verdine White** and **Beloyd Taylor's** production gives them a crisp, clean sound on "It's You," "Ladies of the 80's," and "Once Is Not Enough."

### NEVER UNDERESTIMATE THE POWER OF A WOMAN

**KLYMAXX** — Solar S-21 (E/A)



An eight-woman band? Yes, and a good one. The title cut (and first single) is energetic, ambitious music with a great lyric. The other seven tunes are also strong, with bassist **Joyce "Fenderella" Irby** and drummer **Bernadette Cooper** refuting stereotypes at every turn.

### GIMME A CALL SOMETIME

**ERIC MERCURY** — Capitol ST-12166



Mercury, a long-time collaborator of **Roberta Flack**, turns in a fine solo effort in his Capitol debut. "It's Just Like Love," "Get It Right," and "Gimme a Call Sometime" are typical of the well-crafted mid-tempo music that characterizes the entire LP. Mercury has a clear approach that gives the album a very personal touch.

# Black Oriented Singles

AUGUST 15, 1981

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

Aug. 15	Aug. 8		WKS. ON CHART
1	2	<b>I'M IN LOVE</b> EVELYN KING RCA 12243	9
2	3	<b>SQUARE BIZ</b> TEENA MARIE/Gordy 7202 (Motown)	8
3	5	<b>ENDLESS LOVE</b> DIANA ROSS AND LIONEL RICHIE/Motown 1519	6
4	1	<b>LOVE ON A TWO WAY STREET</b> STACY LATTISAW/Cotillion 46015 (Atl)	11
5	6	<b>SHAKE IT UP TONIGHT</b> CHERYL LYNN/Columbia 11 02102	12
6	7	<b>LADY (YOU BRING ME UP)</b> COMMODORES/Motown 1514	8
7	8	<b>SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED)</b> CARL CARLTON/20th Century Fox 2488 (RCA)	8
8	4	<b>DOUBLE DUTCH BUS</b> FRANKIE SMITH/WMOT 8 5356	22
9	11	<b>JUST BE MY LADY</b> LARRY GRAHAM/Warner Bros. 49744	8
10	9	<b>GIVE IT TO ME BABY</b> RICK JAMES/Gordy 7197 (Motown)	20
11	14	<b>SLOW HAND</b> POINTER SISTERS/Planet 47929 (E/A)	10
12	10	<b>FREAKY DANCIN'</b> CAMEO/Chocolate City 3225 (PolyGram)	15
13	13	<b>VERY SPECIAL</b> DEBRA LAWS/Elektra 47142	12
14	12	<b>SEND FOR ME</b> ATLANTIC STARR/A&M 2340	10
15	18	<b>I LOVE YOU MORE</b> RENE & ANGELA/Capitol 5010	7
16	16	<b>THE REAL THING</b> BROTHERS JOHNSON/A&M 2343	9
17	17	<b>ARE YOU SINGLE</b> AURRA/Salsoul 2139 (RCA)	17
18	15	<b>HEARTBEAT</b> TAANA GARDNER/West End 1232	16
19	26	<b>I'LL DO ANYTHING FOR YOU</b> DENROY MORGAN/Becket 45 5	7
20	23	<b>CAN'T WE FALL IN LOVE AGAIN</b> PHYLLIS HYMAN AND MICHAEL HENDERSON/Arista 0606	7
21	20	<b>RUNNING AWAY</b> MAZE FEATURING FRANKIE BEVERLY/ Capitol 5000	14
22	25	<b>JUST ONE MOMENT AWAY</b> MANHATTANS/Columbia 18 02191	7
23	21	<b>TWO HEARTS</b> STEPHANIE MILLS/20th Century Fox 2492 (RCA)	17
24	27	<b>THIS IS FOR THE LOVER IN YOU</b> SHALAMAR/Solar 12250 (RCA)	8
25	31	<b>WE'RE IN THIS LOVE TOGETHER</b> AL JARREAU/Warner Bros. 49746	5
26	35	<b>SWEAT (TIL YOU GET WET)</b> BRICK/Bang 02246 3 (CBS)	4
27	22	<b>SEARCHING TO FIND THE ONE</b> UNLIMITED TOUCH/Prelude 8029	13
28	45	<b>SUPER FREAK (PART 1)</b> RICK JAMES/Gordy 7205 (Motown)	2
29	19	<b>NIGHT (FEEL LIKE GETTING DOWN)</b> BILLY OCEAN/Epic 19 02053	15
30	36	<b>FUNTOWN U.S.A.</b> RAFAEL CAMERON/Salsoul 2144 (RCA)	7
31	42	<b>ON THE BEAT</b> B.B. & Q. Band/Capitol 4993	3
32	34	<b>ANYBODY WANNA DANCE</b> EBONEE WEBB/Capitol 5008	7
33	30	<b>YOU STOPPED LOVING ME</b> ROBERTA FLACK/MCA 51126	8
34	41	<b>THAT OLD SONG</b> RAY PARKER, JR. & RAYDIO/Arista 0616	5
35	37	<b>HOLD TIGHT</b> CHANGE/Atlantic/RFC 3832	6
36	38	<b>HERE I AM</b> DYNASTY/Solar 47932 (E/A)	5
37	43	<b>DO IT NOW (PART 1)</b> S.O.S. BAND/Tabu 6 02125 (CBS)	5
38	40	<b>WE CAN WORK IT OUT</b> CHAKA KHAN/Warner Bros. 49759	5



39	48	<b>SILLY DENIECE</b> WILLIAMS/ARC/Columbia 18 02406	3
40	28	<b>BODY MUSIC</b> STRIKERS/Prelude 8025	18
41	49	<b>STAY THE NIGHT</b> LA TOYA JACKSON/Polydor 2177 (Polygram)	4
42	47	<b>SHINE YOUR LIGHT</b> GRAINGERS/BC 4009	3
43	51	<b>A LITTLE BIT OF JAZZ</b> NICK STRAKER BAND/Prelude 8034	3
44	52	<b>FUNKY BEBOP</b> VIN ZEE/Emergency 4512	4
45	50	<b>HE'S JUST A RUNAWAY</b> SISTER SLEDGE/Cotillion 46017 (Atl)	4
46	53	<b>TURN OUT THE NIGHTLIGHT</b> TAVARES/Capitol 5019	4
47	56	<b>IT'S YOU</b> AFTERBACH/ARC/Columbia 18 02222	3
48	57	<b>TURN IT OUT</b> EMOTIONS/ARC/Columbia 18 02239	3
49	55	<b>YOU WERE RIGHT</b> GIRL NATALIE COLE/Capitol 5021	4
50	62	<b>WIKKA WRAP</b> EVASIONS/SAM 81 5020	2
51	60	<b>MAGIC MAN</b> HERB ALPERT/A&M 2356	2

## CHARTMAKER OF THE WEEK

52	—	<b>WHEN SHE WAS MY GIRL</b> THE FOUR TOPS Casablanca 2338 (PolyGram)	1
53	58	<b>GONNA FIND HER TIERRA</b> /Boardwalk 11112	3
54	59	<b>CLASSY LADY</b> NOEL POINTER/Liberty 1421	3
55	54	<b>I'VE BEEN WATCHING YOU</b> MIDNIGHT STAR/Solar 47933 (E/A)	4
56	63	<b>NEVER TOO MUCH</b> LUTHER VANDROSS/Epic 14 02409	2
57	46	<b>(OH I) NEED YOUR LOVIN'</b> EDDIE KENDRICKS/Atlantic 3796	6
58	66	<b>FREeway</b> PEACHES & HERB/Polydor/MVP 2178 (PolyGram)	2
59	65	<b>KNOCK! KNOCK!</b> THE DAZZ BAND/Motown 1515	2
60	24	<b>PULL UP TO THE BUMPER</b> GRACE JONES/Island 49697 (WB)	18
61	67	<b>DO YOU LOVE ME</b> PATTI AUSTIN/Qwest 49754 (WB)	2
62	71	<b>SECRET COMBINATION</b> RANDY CRAWFORD/Warner Bros. 49767	2
63	—	<b>SUMMER FUN</b> BILL SUMMERS AND SUMMERS HEAT/MCA 51138	1
64	—	<b>GENERAL HOSPI-TALE</b> THE AFTERNOON DELIGHTS/MCA 51148	1
65	68	<b>LET ME LET YOU ROCK ME</b> SUE ANN/Warner Bros. 49750	2
66	72	<b>DANCING ON THE FLOOR (HOOKED ON LOVE)</b> THIRD WORLD/Columbia 18 02170	2
67	29	<b>SWEET BABY</b> STANLEY CLARKE & GEORGE DUKE/Epic 19 01052	19
68	—	<b>LET'S DANCE (MAKE YOUR BODY MOVE)</b> WEST STREET MOB/Sugarhill 763	1
69	—	<b>IF THAT'LL MAKE YOU HAPPY</b> GLADYS KNIGHT & THE PIPS/ Columbia 18 02413	1
70	70	<b>COOL LOVE</b> PABLO CRUISE/A&M 2349	2
71	44	<b>LOVE LIGHT</b> YUTAKA/Alfa 7004	8
72	32	<b>RAZZAMATAZZ</b> QUINCY JONES FEATURING PATTI AUSTIN/ A&M 2334	11
73	61	<b>THIRD DEGREE</b> YARBROUGH & PEOPLES/Mercury 76111 (PolyGram)	3
74	33	<b>PUSH ONE WAY</b> /MCA 51110	14
75	39	<b>A WOMAN NEEDS LOVE (JUST LIKE YOU DO)</b> RAY PARKER, JR. & RAYDIO/Arista 0492	24



## Black Music Report (Continued from page 39)

idiosyncratic bass patterns. Harry sounds a touch flat on certain words, though her interplay with Rodgers on some rap passages is amusing because of her deadpan delivery. It will be interesting to see how rock radio, which has long supported Blondie and Harry, will accept the black rhythms of the single and the upcoming Chrysalis album, "KooKoo."

**SHORT STUFF:** **Vernon Gibbs**, formerly of Arista and Mercury's A&R departments, and **Spyder Turner**, co-writer of "Do Your Dance" for **Rose Royce**, are shopping a dance tune called "Spyderman," produced for Gibstone Productions. For more info call (201) 864-8690 . . . **Earl Sellers**, hubby of Columbia's **Marie**, is doing promotion for New York's Prism Records, with the self-titled album by the vocal trio **Pure Energy** one of his top priorities. Earl can be reached at Prism Records, (212) 247-5900 . . . Notice that Solar Records has changed its logo. The graphic still bears the "Sound of Los Angeles Records" legend, but the look of the logo is softer and not as striking as the old design. Press material contains the new logo in four colors, but new releases have been black and white . . . The inner sleeve of **Larry Graham's** "Just Be My Lady" album contains a whole list of goodies you receive for joining his fan club, including a "a day-glow Larry Graham sticker (good for your bedroom door)," a membership certificate that is "suitable for framing," his personal biography, and best of all "a chance to meet Larry in person as his guest in Hollywood or have your picture taken with him in your own home." All this and more for \$8 in the U.S. and \$10 overseas. Talk about merchandising .

## They Are Family



Cotillion recording group Sister Sledge recently made their second appearance this year on NBC's Tomorrow Show with Tom Snyder. The quartet was joined onstage by Pittsburgh Pirates star Willie Stargell, who sang along on "We Are Family" which was adapted as the Pirates' theme song in 1979, the year the team became baseball's World Champions. Sister Sledge's current single's "He's Just a Runaway" (A Tribute to Bob Marley). Pictured from left are Kathy Sledge, Debbie Sledge, Stargell, Joni Sledge, and Kim Sledge.



# Record World Black Oriented Albums



AUGUST 15, 1981

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

Aug. 15	Aug. 8			WKS. ON CHART
1	1	<b>STREET SONGS</b>	RICK JAMES Gordy G8 1002M1 (Motown) (11th Week)	17
2	2	<b>IT MUST BE MAGIC</b>	TEENA MARIE / Gordy G8 1004M1 (Motown)	10
3	4	<b>IN THE POCKET</b>	COMMODORES / Motown M8 955M1	6
4	5	<b>I'M IN LOVE</b>	EVELYN KING / RCA AFL1 3962	5
5	6	<b>DIMPLES</b>	RICHARD "DIMPLES" FIELDS / Boardwalk NB 1 33232	6
6	3	<b>LIVE IN NEW ORLEANS</b>	MAZE FEATURING FRANKIE BEVERLY / Capitol SKBK 12156	7
7	9	<b>WITH YOU</b>	STACY LATTISAW / Cotillion SD 16049 (Atl)	5
8	8	<b>WINNERS BROTHERS</b>	JOHNSON / A&M SP 3724	5
9	11	<b>BLACK &amp; WHITE</b>	POINTER SISTERS / Planet P 18 (E/A)	7
10	10	<b>THE CLARKE / DUKE PROJECT</b>	STANLEY CLARKE / GEORGE DUKE / Epic FE 36918	16
11	7	<b>KNIGHTS OF THE SOUND TABLE</b>	CAMEO / Chocolate City CCLP 2019 (PolyGram)	11
12	12	<b>STEPHANIE</b>	STEPHANIE MILLS / 20th Century Fox T 700 (RCA)	14
13	14	<b>IN THE NIGHT</b>	CHERYL LYNN / Columbia FC 37034	6
14	20	<b>CARL CARLTON</b>	/ 20th Century Fox T 628 (RCA)	5
15	18	<b>CHILDREN OF TOMORROW</b>	FRANKIE SMITH / WMOT FW 37391	4
16	16	<b>MY MELODY</b>	DENIECE WILLIAMS / ARC / Columbia FC 37048	21
17	19	<b>CAN'T WE FALL IN LOVE AGAIN</b>	PHYLLIS HYMAN / Arista AL 9544	5
18	13	<b>VERY SPECIAL</b>	DEBRA LAWS / Elektra 6E 300	18
19	15	<b>NIGHTCLUBBING</b>	GRACE JONES / Island ILPS 9624 (WB)	13
20	30	<b>JUST BE MY LADY</b>	LARRY GRAHAM / Warner Bros. BSK 3554	2
21	21	<b>RADIANT</b>	ATLANTIC STARR / A&M 4833	23
22	17	<b>THE DUDE</b>	QUINCY JONES / A&M SP 3721	18
23	31	<b>ENDLESS LOVE (ORIGINAL SOUNDTRACK)</b>	VARIOUS ARTISTS / Mercury SRM 1 2001	3
24	24	<b>A WOMAN NEEDS LOVE</b>	RAY PARKER, JR. & RAYDIO / Arista AL 9543	18
25	27	<b>CAMERON'S IN LOVE</b>	RAFAEL CAMERON / Salsoul SA 8542 (RCA)	7
26	29	<b>THE MAN WITH THE HORN</b>	MILES DAVIS / Columbia FC 36790	4
27	38	<b>WALL TO WALL</b>	RENÉ & ANGELA / Capitol ST 12161	3
28	23	<b>THREE FOR LOVE</b>	SHALAMAR / Solar BZL1 3577 (RCA)	29



29	26	<b>SECRET COMBINATION</b>	RANDY CRAWFORD / Warner Bros. BSK 3541	13
30	40	<b>BLACK TIE MANHATTANS</b>	/ Columbia FC 37156	2
31	22	<b>WHAT CHA' GONNA DO FOR ME</b>	CHAKA KHAN / Warner Bros. HS 3526	16
32	44	<b>B.B. &amp; Q. BAND</b>	/ Capitol ST 12155	2
33	28	<b>SEND YOUR LOVE</b>	AURRA / Salsoul SA 8538 (RCA)	13
34	35	<b>BEING WITH YOU</b>	SMOKEY ROBINSON / Tamla T8 375M1 (Motown)	24

## CHARTMAKER OF THE WEEK

35 — SWEET AND WONDERFUL

JEAN CARN

TSOP FZ 36775 (CBS)



36	25	<b>NIGHTS (FEEL LIKE GETTING DOWN)</b>	BILLY OCEAN / Epic FE 37406	6
37	41	<b>STANDING TOGETHER</b>	MIDNIGHT STAR / Solar S 19 (E/A)	2
38	34	<b>DEUCE</b>	KURTIS BLOW / Mercury SRM 1 4020 (PolyGram)	7
39	43	<b>THE STRIKERS</b>	/ Prelude PRL 14100	2
40	39	<b>WANTED DREAD &amp; ALIVE</b>	PETER TOSH / Rolling Stones / EMI-America SO 17055	4
41	32	<b>TASTY JAM</b>	FATBACK / Spring SP 1 6731 (PolyGram)	11
42	36	<b>GAP BAND III</b>	/ Mercury SRM 1 4003 (PolyGram)	31
43	37	<b>MIRACLES CHANGE</b>	/ Atlantic / RFC SD 19301	18
44	33	<b>CLASS REDDINGS</b>	/ Believe in a Dream FZ 37175 (CBS)	6
45	45	<b>WINELIGHT</b>	GROVER WASHINGTON, JR. / Elektra 6E 305	29
46	47	<b>JUST A 'LIL BIT COUNTRY</b>	MILLIE JACKSON / Spring SP 1 6732 (PolyGram)	2
47	48	<b>UNLIMITED TOUCH</b>	/ Prelude PRL 12184	12
48	49	<b>L.J. REYNOLDS</b>	/ Capitol ST 12127	8
49	46	<b>BUSTIN' LOOSE (ORIGINAL SOUNDTRACK)</b>	ROBERTA FLACK / MCA 5141	6
50	51	<b>STARS ON LONG PLAY</b>	STARS ON / Radio RR 16044 (Atl)	10
51	52	<b>MISTAKEN IDENTITY</b>	KIM CARNES / EMI-America SO 17052	7
52	—	<b>COMPUTER WORLD</b>	KRAFTWERK / Warner Bros. HS 3549	1
53	50	<b>IT'S WINNING TIME</b>	KLIQUE / MCA 5198	10
54	—	<b>AUCIA AUCIA</b>	MYERS / MCA 8181	1
55	55	<b>GOING FOR THE GLOW</b>	DONNA WASHINGTON / Capitol ST 12147	10
56	—	<b>RIT LEE</b>	RITENOUR / Elektra 6E 331	1
57	60	<b>LET THE MUSIC PLAY</b>	DAZZ BAND / Motown M8 957M1	4
58	42	<b>LOVE IS ONE WAY</b>	/ MCA 5163	24
59	59	<b>TOO HOT TO SLEEP</b>	SYLVESTER / Fantasy / Honey F 9607	8
60	54	<b>CLOSER</b>	GINO SOCCIO / Atlantic / RFC SD 16042	13

## Dave Clark (Continued from page 33)

owned station, and the Okeh chain of white owned stations in New Orleans, Houston, Memphis, Little Rock, Atlanta and Baton Rouge.

In the late 1940s, Clark saw the rise of the "personality jock" on black radio. "It was the best thing that ever happened to radio," Clark said. "The guys had a great rapport with their audience and had good ears for music. They played what they liked and weren't puppets as they are now. They all had a special style of talk, and if they didn't, they couldn't get on the air."

Clark cites "Hot Rod" Hubbard, originally of Memphis and later of Baltimore, as the "first of the personality jocks." He asserts that a number of

white deejays of the rock era, like their white musical counterparts, stole their style from blacks: "Alan Freed, he got his stuff from Bill Hawkins of a station in Cleveland, and Jerry Blavat of Philadelphia got his from 'Jocko' Henderson."

Clark at this point was doing promotion for Decca Records, a company he feels made "a significant but underappreciated contribution to spreading black music. They cut a lot of artists who were making the transition from the swing, big band-type sound to the sound that would be called rhythm & blues. We had Louis Jordan, Buddy Johnson, Lucky Millinder, and people in that style. Nobody else was cutting black music of such variety."

For three years in the 1940s Clark worked in a pressing plant. "That way I learned the entire recording process from beginning to end," he said. "Today promotion men would be too cute to do that. Soon as they walk in the office they go straight for the credit cards."

Clark later joined the then-new Aristocrat label, which evolved into Chess Records. During this period he also began a 17-year association with Duck/Peacock records.

Since the late 1950s, Clark has done promotion work for a number of labels, including Apollo, United, Atlantic ("for about six months I did some work for Jerry Wexler out of New Orleans,") Stax, TK, and, for the last three years, Malaco. Clark has also produced some albums; while at

Duke he supervised gospel efforts by the Dixie Hummingbirds and the Mighty Clouds of Joy. His last production was of the gospel group the Nightingales for Malaco.

Clark is less than enthused with black radio today. "They are so interested in crossover and being like the top 40 stations they are forgetting how to be black. Arbitron is running many black stations today, because the programmers are using them as a guide for picking music. At Malaco we don't make nothing but black records and that's why I like it here."

Clark is a member of the Black Music Association's board of directors. "They have a big job ahead of them," he said, "but it is a necessary one. It is time for blacks to come together and work as one."

# Jazz Beat

By SAMUEL GRAHAM

■ **STRANGE BEDFELLOWS?:** On the face of it, classical and jazz are styles of music that are just about mutually exclusive. Where the latter encourages improvisation, the former completely discourages it. While classical demands strict adherence to a given score as it was conceived by its composer (although readings of the same piece by different orchestras and conductors will not, of course, be identical), jazz has spawned wildly varying interpretations of the same songs. And although concert pianists, violinists and so on are surely capable of charging their performances with deep emotion, they aren't exactly renowned for their ability to swing — and in jazz, as someone famous once said, it don't mean a thing. . . . In fact, about all most jazz and classical players seem to have in common is something lacked by many rock, country, blues or R&B musicians, and that is a measure (so to speak) of formal musical training.

The seeming incompatibility of the two genres hasn't stopped a lot of people from attempting some kind of classical-jazz fusion. Composer/pianist **Claude Bolling** has led the way; his "Suite for Flute and Jazz Piano" (CBS Masterworks), written for **Jean-Pierre Rampal**, proved to be rather successful, and since then Bolling has come up with "Suite for Violin and Jazz Piano" (featuring **Pinchas Zukerman**), "Picnic Suite" (with Rampal and guitarist **Alexandre Lagoya**) and "California Suite" (a film soundtrack LP with **Hubert Laws**, **Shelley Manne** and other jazz players), all of them on CBS as well.

Bolling has also written a "Concerto for Classic Guitar and Jazz Piano," recorded digitally for Angel by guitarist **Angel Romero** along with **George Shearing**, **Manne** and **Ray Brown**. Then there's pianist/composer **Andre Previn's** "A Different Kind of Blues," another Angel digital, which features virtuoso violinist **Itzhak Perlman** and an estimable rhythm section of **Jim Hall**, **Manne** (yet again) and **Red Mitchell**. And violinists **Stephane Grappelli** and **Yehudi Menuhin** have also recorded a few dates for Angel.

Purists in either camp would doubtless have little positive to say about any of these classical-jazz forays; jazzers would contend that the jazz is too lightweight, while classicists would label that element not nearly "serious" enough. It's all a matter of taste, naturally; to these ears, Bolling in particular has written some very attractive music, notably the violin suite. But the truth is that in his work, jazz and classical don't so much commingle or fuse as alternate. Quite often, a classically-flavored section will be followed by a few bars of swinging piano, walking bass and lightly brushed drums; and while the transitions between the two elements are swift and fairly subtle, they don't obscure the fact that the styles are mostly just tolerating one another, not actually meeting. Fusions of jazz and rock have been effected far more convincingly — but then again, they have a good deal more in common.

Principal soloists Rampal, Romero, Zukerman and Perman all have chops

## Manhattan Transfer in L.A.



Atlantic recording artists the Manhattan Transfer, whose "Boy from New York City" is the first top ten single of their career, recently performed at the Greek Theatre in Los Angeles. Pictured backstage are, from left: Atlantic regional sales manager Tom Davies; Alan Paul of the Manhattan Transfer; producer Jay Graydon; Shelley Wiseman of the group's management company; the Transfer's Tim Hauser; Atlantic west coast artist relations director Tony Mandich; the Transfer's Janis Siegel; manager Brian Avnet; the Transfer's Cheryl Bentyne; and Atlantic executive vice president/general manager Dave Glew.

that are beyond reproach, but let's face it, jazz musicians they aren't. Even so, if they do little improvising on these albums, that's not only because they're unable to but because the works are thoroughly composed and arranged, leaving little room for ad-libs. Give these guys a little more time with musicians the caliber of George Shearing, Jim Hall and Ray Brown — or better yet, let them play "Stardust" and "I Got Rhythm" all night in some funky nightclub — and this classical-jazz thing may indeed make a meaningful impact.

NOTES: Audiophile buyers will certainly appreciate **John Klemmer's** new album, "Finesse" (released exclusively by Nautilus Recordings through a deal with Elektra, the saxophonist's regular label). It's a direct-to-disc effort with players like **Bob Magnusson** and **Roy McCurdy** that offers all the advantages of other audiophile technologies — clarity, presence, low noise — in spades, along with the immediacy of a live-in-the-studio performance. . . . Fusion keyboardist **Stefano Sabatini** is currently working on his first U.S.-produced album, due for September release on an as-yet-unnamed label. Sabatini obviously likes it here, as he has now taken up permanent residence in Los Angeles. . . . **Freddie Hubbard** has been working on a new LP as well, and not the one for Fantasy that was mentioned in this space last week. This one is a digital effort (produced by **Jeffrey Weber**, who has handled audiophile projects like Tim Weisberg's "Tip of the Weisberg" and Kenny Burrell's "Heritage"), made in collaboration with arranger **Allyn Ferguson**, a Stanford music professor and film composer who has written for TV and movies. **Bill Mays**, **Bill Maxwell** and

(Continued on page 43)

## 'JazzAmerica' TV Show To Use Digital S'track

■ **LOS ANGELES**—The forthcoming PBS television series "JazzAmerica," which will be simulcast in stereo over National Public Radio, will be the first TV series to feature digitally-recorded soundtracks.

### 'Definitive History'

According to Paul Rosen, producer for JazzAmerica, Ltd., "We feel that this series is the definitive history of jazz, and after investigating a number of audio formats we decided to go with the Sony digital system."

The first program in the series will feature performances by Dizzy Gillespie, Max Roach and others, taped at Avery Fisher Hall in New York.

## Crossfire to Headfirst

■ **LOS ANGELES**—Headfirst Records has announced the signing of Crossfire, an Australian jazz-fusion group. The group's digitally-mastered album, "East of Where," is being released this month.

## Billy Taylor Feted

■ **NEW YORK**—Dr. Billy Taylor was honored on July 24 at a special birthday celebration at the Tavern on the Green here.

The event was a fundraiser for Jazzmobile, Inc., of which Taylor, who is also a musician, composer, educator and officer, is president.

## The Jazz LP Chart

AUGUST 15, 1981

1. **THE MAN WITH THE HORN**  
MILES DAVIS / Columbia FC 36790
2. **THE CLARKE/DUKE PROJECT**  
STANLEY CLARKE/GEORGE DUKE/Epic  
FE 36918
3. **RIT**  
LEE RITENOUR / Elektra 6E 331
4. **VOYEUR**  
DAVID SANBORN / Warner Bros. BSK  
3546
5. **APPLE JUICE**  
TOM SCOTT / Columbia FC 37419
6. **AS FALLS WICHITA, SO FALLS WICHITA**  
FALLS  
PAT METHENY & LYLE MAYS / ECM 1  
1190 (WB)
7. **HUSH**  
JOHN KLEMMER / Elektra 5E 527
8. **THE DUDE**  
QUINCY JONES / A&M SP 3721
9. **LIVE IN JAPAN**  
DAVE GRUSIN AND THE GRP  
ALL-STARS / Arista / GRP 5506
10. **FRIDAY NIGHT IN SAN FRANCISCO**  
AL DiMEOLA, JOHN McLAUGHLIN, PACO  
DeLUCIA / Columbia FC 37152
11. **WINELIGHT**  
GROVER WASHINGTON, JR. / Elektra 6E  
305
12. **SECRET COMBINATION**  
RANDY CRAWFORD / Warner Bros. BSK  
3541
13. **THREE PIECE SUITE**  
RAMSEY LEWIS / Columbia FC 37153
14. **GALAXIAN**  
JEFF LORBER FUSION / Arista AL 9545
15. **PIED PIPER**  
DAVE VALENTIN / Arista / GRP 5505
16. **LIVE**  
STEPHANE GRAPPELLI / DAVID  
GRISMAN / Warner Bros. BSK 3550
17. **THREE QUARTETS**  
CHICK COREA / Warner Bros. BSK 3552
18. **FUSE ONE**  
CTI 9003
19. **TARANTELLA**  
CHUCK MANGIONE / A&M SP 6518
20. **MY ROAD OUR ROAD**  
LEE OSKAR / Elektra 5E 526
21. **AFRICA, CENTER OF THE WORLD**  
ROY AYERS / Polydor PD 6327 (PolyGram)
22. **CLEAN SWEEP**  
BOBBY BROOM / Arista / GRP 5504
23. **WORD OF MOUTH**  
JACO PASTORIUS / Warner Bros. BSK  
3535
24. **MAGIC MAN**  
HERB ALPERT / A&M SP 3728
25. **BLUE TATTOO**  
PASSPORT / Atlantic SD 19304
26. **INVOCATIONS / THE MOTH AND THE  
FLAME**  
KEITH JARRETT / ECM D 1201 (WB)
27. **MOUNTAIN DANCE**  
DAVE GRUSIN / Arista / GRP 5010
28. **EXPRESSIONS OF LIFE**  
HEATH BROS. / Columbia FC 37126
29. **BY ALL MEANS**  
ALPHONSE MOUZON / Pausa 7087
30. **YELLOW JACKETS**  
Warner Bros. BSK 3573

(continued from page 42)

cians; the sessions were also videotaped, as well as on disc or cassette. Tunes will include pop hits "Ride Like the Wind" and "This Old Man" and originals . . . The National Academy of Recording Arts and Sciences handed out July 19 in Chicago. Honorees as king and queen of the blues (won by B.B. King and Aretha Franklin — respectively), and awards named for legends like **W.C. Handy**, **Bobby "Blue" Bell**. Here are some other highlights: Best blues album of the year — **Bobby "Blue" Bell**; Best living blues singer award (really) — **Clarence Carter**; Best blues instrumental of the year — **Clarence Carter**.

## EW&F's Whites Set For Celebrity Auction

■ LOS ANGELES—Maurice and Verdine White of Earth, Wind and Fire will be auctioneers at a celebrity auction here scheduled for Aug. 22 to benefit the Jenesse Center for Battered Women and Children.

Among those donating personal items are Kenny Rogers, Bill Medley, Jayne Kennedy, Dottie West, Natalie Cole and Tom Chapin.

The auction, which will take place at the Red Sea Restaurant, 8040 1/4 West Third St., from 12 noon to 3 p.m., will also celebrate the first anniversary of the Jenesse Center.

All those who wish to make a contribution or purchase a ticket (\$25, including refreshments) should contact Margaret Cambric, executive director, Jenesse Center, at (213) 582-4523.

## Leo Sayer To Headline In Reno and Tahoe

■ NEW YORK—Leo Sayer will make his first performances at Harrah's Reno and Harrah's Tahoe when he headlines both hotels' showrooms August 20 to 26 and August 27, respectively. These performances, which mark the first time the singer-songwriter will be supported by a full orchestra for a concert date, are part of his first North American concert tour in three years.

## Gold Record



At Selling Out, I'm Just Buying In," Takoma (s, Jr.) was recently presented with half a gold record by general manager, Takoma Records; Bill Coben, Takoma Records; Denny Bruce, president, Takoma Records; and Denny Bruce, president, Takoma Records, Chrysalis, which distributes Takoma.

## Sound Emporium Cuts Nashville's First All-Digital Session

■ NASHVILLE—The Sound Emporium recording studios here made Nashville history recently with the recording of Sammy Davis Jr.'s next album, which will be this city's first multi-track master recorded and mixed on digital machines.

All tracks, mixes, and overdubs are recorded on both analog and digital equipment, according to Sound Emporium president Jim Williamson, who said both analog and digital masters will be available at the completion of the project.

### Hardware

Machines used on the sessions included a digital 32-track recorder, editor, and four-track provided by 3M, Sound Emporium's 24-track Studer analog equipment, and a SEMPTE "Q-Lock" time-code furnished by Audio Kinetics.

Persons involved in Davis's session include producer Larry Butler, engineer Billy Sherrill, maintenance engineer John Abbott, Audio Kinetics' Rodney Pearson, and Williamson.

## Ga. Music Fest Set

■ ATLANTA—The 1981 Georgia Music Festival has been scheduled for Sept. 19-27, with highlights to include statewide talent contests, the Georgia Hall of Fame Award, the Gospel Awards show, a songwriters' showcase, and a special Atlanta Pops concert.

Previously known as Georgia Music Week, the festival has been expanded this year for greater statewide participation. Sponsored by the Senate Music Industry Committee, the festival includes Georgia Public TV broadcasts of the state talent contest finals in Macon on Sept. 25, and the Georgia Hall of Fame Awards here on Sept. 26.

Other highlights include the 1981 Gospel Awards show here on Sept. 19, the Atlanta Songwriters Association Showcase on Sept. 24, and the Atlanta Pops Orchestra's Stone Mountain Concert Sept. 27. Free concerts and other activities will also be held throughout Georgia.

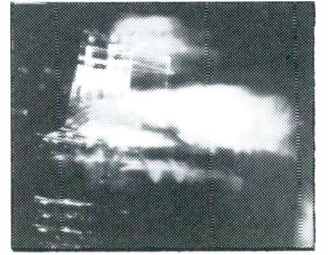
## Business Affairs Corp. Opens Doors

■ NEW YORK—Steven Paul Mark, formerly of the William Morris Agency and Home Box Office, has announced the formation of the Business Affairs Corporation for production negotiation, administration and consultation.

The principal function of the company will be to render services to independent producers and smaller entertainment companies. Offices are located at 105 West 55th Street, Suite 9, New York 10019. Telephone number is (212) 586-5480.

## ANGELACO RECORDS JAZZ

### EDDIE HARRIS SOUNDS INCREDIBLE



"GOOD SWINGING GROOVES. SEVERAL OF THEM NACHO FLAVORED. WITH ENERGETIC SOLOS BY THE REVITALIZED HARRIS."

### PLAYBOY

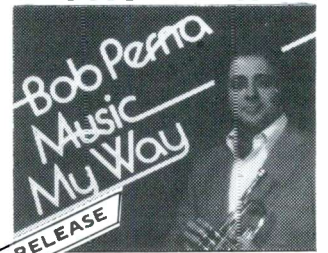
"HARRIS' WIDE-RANGING SAXOPHONE VOCABULARY SHINES IN A VARIETY OF CONTEXTS FROM A FREEWHEELING VERSION OF 'MATCHMAKER' (FROM 'FIDDLER ON THE ROOF') TO THE LATIN BEAT OF 'COMMOTION' HE EXTENDS HIS INSTRUMENT'S CAPABILITIES WITH UNIQUE ELECTRONIC ATTACHMENTS."

### RECORD WORLD

"FROM THE OPENING TRACKS AND 'MATCHMAKER,' HARRIS POURS OUT A STYLE AND VERVE OF PLAYING THAT NEVER FLAGS."

### BILLBOARD

### BOB PERNA MUSIC MY WAY



"TRUMPETER-FLUGELHORN PLAYER PERNA USES JAZZ TECHNIQUE AS A JUMPING-OFF POINT FOR DELICATELY SHAPED MELODIES."

### RECORD WORLD

BOB PERNA MAKES MUSIC. DAMN GOOD MUSIC HE COVERS MORE NOTES ON A TRUMPET THAN MOST KEYBOARD PLAYERS COVER ON A KEYBOARD.

HE BRINGS A "MUSIC" THAT IS BELIEVABLE AND EASY TO LISTEN TO. IT IS ALWAYS A PLEASURE TO HEAR THE INTRICATE CHARTS AND SUPERB HORN OF BOB PERNA.

DISCOVER A NEW STAR. HIS NAME IS BOB PERNA AND HIS DEBUT ALBUM "MUSIC MY WAY" IS ON ANGELACO RECORDS.

## ANGELACO RECORDS distributed by

## Audiofidelity

# Copyright Infringement (Continued from page 6)

involving the late songwriter Yip Harburg, "where a very fine lady who was a graduate of Barnard — she had a Ph.D. — just was nuts! She thought that 'Bloomer Girl' had been taken (from her), and in cross examination she said that 'Over the Rainbow' had been taken (as well)."

Engle mentioned a man in New York who "kept suing Irving Berlin over everything Irving Berlin ever wrote. He'd appear in court himself, and the judges would generally admonish him; he just had a fixation that everything Berlin wrote, he (himself) had written before."

Of course, honest and innocent coincidences are also possible — and two attorneys used similar examples to illustrate them. Said Eastman, "If you're on the Fiji Islands and you write the same song (as one that is well known to the public), you're scot free if you can prove that you never heard the other song." Added Cooper, "It is conceivable that somebody else can write 'Stardust' having never heard (the real) 'Stardust.' After all, there are only so many notes and possible combinations. One could get a copyright of that song if you were able to prove that you had no access (to the original), had just come out of the jungle and had never had a radio." In such an instance, the original would simply have been accidentally duplicated, not copied, and that would be insufficient grounds for an infringement conviction.

## Likelihood of Access

Examples like the above are rare, obviously; but even if a person actually did innocently copy a well-known song, he could still be convicted of infringement if he could not prove that he had no access to the original. According to Cooper, "the likelihood of access" is often sufficient. It's possible, for instance, that Yoko Ono had never heard "Makin' Whoopee" when she composed "I'm Your Angel" for the Ono-John Lennon "Double Fantasy" album, even though the former song was written over 50 years ago. "Simply because a song has been around for 50 years wouldn't in and of itself" constitute access for infringement, Cooper noted; "but the fact that the song was performed by so many people, and has been so well-known," probably would lead a judge or jury to decide that access was indisputable.

The defendant will occasionally himself admit that he had access to the material he allegedly copied. George Harrison conceded that he had heard "He's So Fine," a 1963 hit for the Chiffons; so even though Judge Richard Owen ruled that Harrison had copied "subconsciously," the ex-Beatle was still liable for damages because the key elements of priority and access had been clearly established. A determination of "unconscious" or "subconscious" copying may lessen the amount of damages awarded, but it does not relieve the defendant of his liability.

In the Steely Dan matter, the duo's Donald Fagen admitted in an inter-

view with Musician magazine that "we (Fagan and songwriting partner Walter Becker) were heavily influenced by" pianist Keith Jarrett's "Long As You Know You're Living Yours," the piece Steely Dan allegedly copied for "Gaucho." That statement would no doubt suffice as proof of access. If it could then be proved that Jarrett's work had been written prior to "Gaucho," and if a judge or jury decided that the two were "substantially similar" (the actual legal term), then Steely Dan could be found guilty of copyright infringement. However, Jarrett's manager, Brian Carr, has indicated that Steely Dan's attorneys are willing to settle before the issue comes to litigation.

Explained Cooper, "It's obviously very difficult to get the testimony of somebody who was in the room while the defendant was actually listening to the song (he allegedly copied). So you prove access by the amount of similarity, particularly by the similarity of unusual characteristics," such as "a deviation in the melody that was unique" and appeared in both songs. The amount that was copied has to be "substantial, not in quantity but in quality. So if you take the first two bars of Beethoven's Fifth, that would be substantial, even though the composition is hundreds and hundreds of bars long."

Musicologists will often be retained to help decide the matter of substantial similarity. Pianist and musicologist Milt Rettenberg, who has been analyzing songs in copyright infringement cases for some 40 years, said that general musical knowledge and a skill for recognizing certain motifs and their sources from memory are valuable assets for people engaged in such work. Even so, Rettenberg added, "A lot depends on the layman's ear. If the average non-musician says that two songs sound the same, that's the first strike against you, and it's a difficult one to overrule. The question of the layman's ear is often more important than a succession of the same notes."

Many lawyers and record companies attempt to protect their writer/performer clients by minimizing the access factor. Arrow noted that unless a recipient can identify the origin of an unsolicited tape, his advice is to leave the tape unopened. "If you're dealing with a recognized publisher," he said, "you're o.k. But if you're dealing with unknown names, you're asking for trouble." Added Eastman, "We have a rule with our clients that publishing companies cannot accept songs that are not solicited; they're sent right back. That way we can prove we never saw the song."

In the Stevie Nicks case, poet Carol Hinton claimed access by virtue of Hinton's allegedly having sent a copy of her lyrics, including the "Sara" lines, to Warner Bros. Records (Fleetwood Mac's label) well before the recording of "Sara" (on the "Tusk" LP) was released. Warner Bros. "testified that they would never pass that on to Stevie Nicks," Engle said. "Not only that, they have no record of receiving

it, and they don't look at paper anyway — they will listen to a tape, but they don't look at a piece of paper. So it never could have gotten to Stevie Nicks."

## Copyright Service Bureau

One organization, the Copyright Service Bureau, performs a service for its writer/members whereby the Bureau advises them of possible infringements in their new works. According to Jeri Spencer, VP/administration for CSB, writer Bobby Richardson was advised to secure permission to use a riff from the Taana Gardner song "Heartbeat" for Robinson's "Feel the Heartbeat" (a rap record on the Enjoy label by the Treacherous Three) because of the similarity between the two.

According to Chernau, a copyright infringement plaintiff can sometimes move to enjoin the defendant from further sale of the latter's records, on the basis of "unfair competition" or the fact that the defendant is being "unjustly enriched" by a copyright that might not belong to him. But in order to get an injunction, Chernau added, the plaintiff must post a bond to cover the defendant's losses in the event that he is found innocent, and that can prove very costly to the plaintiff. On the other hand, said Cooper, a guilty defendant might assign his copyright to the plaintiff, or turn over the money he has made from the disputed material.

In any event, it appears that copyright defendants are increasingly unwilling to pay off plaintiffs before an infringement suit is filed or before such a suit gets to trial. Said Cooper, "Professional writers who are defendants will say, 'Wait a minute. I'm not going to be a target for these people. This is my song, and if we have to defend it we'll defend it.'" Right or wrong, the defendant usually loses some money — if he is guilty, he ends up making a settlement, paying damages and/or losing his copyright; if he is innocent, he pays large legal fees to prove it — but according to Cooper, "the tendency lately has been to fight these things. Famous writers are tired of being targets, particularly when the claim is from an amateur." Added Eastman, "If they sue, we fight them down the line. We never settle — we go right to trial. You see, once you open the door, then you're fair game."

## First American Sets 'Morant' Soundtrack

SEATTLE—Jerry Denon, president, First American Records, has announced that the label will release the soundtrack album from the critically-acclaimed Australian film "Breaker Morant."

First American plans to ship the theme, "Soldiers Of The Queen," sung by Edward Woodward, as a single.

The Seattle label has the North American rights to the LP, which was originally released by Cherry Pie Records in Australia.

## Summer on the Air



Geffen recording artist Donna Summer is pictured with Tom Snyder after her recent appearance on the Tomorrow Show. Summer's second Geffen album, a two-record set, is slated for late August release.

## Radio City Producing Shows in Other Venues

NEW YORK—Radio City Music Hall Productions, Inc., is now producing concerts in venues other than the Music Hall for the first time since they began exclusively promoting their own shows two years ago. The production company will present Manhattan Transfer at the Stanley Theatre in Pittsburgh on August 7.

"Because of the success of the past two years," Scott Sanders, director of talent booking, said, "we feel it makes sense economically and creatively to begin to reach into other markets."

Sanders added that they did not expect to "bump heads" with other promoters in other cities. "We have relationships with certain acts that are pleased with the way we promote shows. In many cases it will be a situation where the act hasn't played that city before or hasn't appeared there in some time."

## NMPA Re-elects All Its Officers

NEW YORK—The board of directors of the National Music Publishers' Association has re-elected all of the trade organization's officers, NMPA president Leonard Feist announced.

Named to serve the new one-year term at the board's July meeting in Beverly Hills were vice presidents Leon J. Brettler (Shapiro, Bernstein & Co. Inc.), Ralph Peer II (Peer International Corporation), and Wesley H. Rose (Acuff-Rose Publications, Inc.), treasurer Sidney B. Herman (Famous Music Corporation), secretary Samuel Trust (ATV Music Corp.), assistant treasurer Joseph Auslander (Edward B. Marks Music Corp.), and assistant secretaries Al Brackman (T.R.O. Inc.) and Peter L. Felcher, Esq. of Paul, Weiss, Rifkind, Wharton & Garrison.

Feist was re-elected president at the board of directors meeting in late June.

The association also announced that its membership has risen 11.8 per cent between June and July this year. NMPA now has 241 members, operating 1400 companies.

## The Ring in the Northwest

By SPEIGHT JENKINS

■ SEATTLE—For seven years now the American Wagnerphile has been able to enjoy a complete *Ring of the Nibelung* up in the far northwest corner of the United States, in Seattle.

On the surface an unlikely place for two annual *Rings*, Seattle in the summer has cooler and, to judge from the past week better weather than does Bayreuth. The opera house is attractive, warm and full of wood, which makes for a splendid blend of orchestra and voice. And the city is perfect for the kind of leisurely opera going that suits the *Ring* best. Performances begin at New York times — mostly 7, with a 6:30 curtain for *Goetterdaemmerung* — but this allows a tourist an ideal day sailing in Puget Sound or Lake Washington (the two bodies of water, one salt and the other fresh, that sandwich Seattle) or a trip to Mount Ranier (which should suggest Valhalla to anybody's imagination) or even driving around through Seattle's decorative suburbs.

The city does everything possible to make the *Ring* an important event. Certainly it is an event that brings money to the city, for the hotels during *Ring* season are full, and the restaurants crowded. There may be only 3000 people a night who come to the opera, but as businessmen all over the U.S. are slowly discovering, operagoers bring more money into a city than those who come for almost any other event.

One of the stores that benefits from the *Ring* is the Tower Records outlet on Fifth and Mercer, within a (long) stone's throw of the opera house. Until last January the classical section was housed in the rear of the attractive store, a square wood building with an enormous parking lot. The success of Jim Maxey's department caused the Tower management to establish a section with a private entrance, just for classical music. The music played there, on good equipment, is all classical, and the space is approximately 250 square feet.

On Wednesday of last week, just prior to the performance of *Die Walkuere*, there were five salesman in the store to help those interested in classical product. Maxey, who has been the classical manager for four years, pointed out that the store stays open from 9 a.m. until midnight "365 days a year." When asked about Christmas, he admitted that they close "a little early that day." The late hours serve their classical clientele very well, particularly those who have attended opera or symphony in the huge Seattle Center, the arts community of which the opera house is a part and which extends over a large area around the nearby Space Needle. Anyone visiting

that area might see the Tower Records shop at any time and drop in.

The records are exhibited intelligently in the open, well-lighted area. At the front, because this is *Ring* season, there are several copies of the London *Ring* the DG *Ring*, the Philips *Ring* and a few copies of operas from the sadly deleted *Seraphim Ring* (with Furtwaengler). The London *Ring* has sold quite briskly. Maxey reported, and there has been some movement of all items from Wagner's cycle.

A huge cassette rack can be found on the left wall nearest the front door. Past that, all the operas are placed alphabetically by title in bins on the wall. In large center bins, vocal records by artists face the operas. The opera section, incidentally, includes many unusual titles and major pirate recordings as well as all the standards. As one moves around the room one sees that the walls are full of symphonic and concert records listed by composers, and the middle sections include an audiophile section, a European import section, a large area of budget recordings, sections marked "Women Composers," and areas for waltz tunes, ballet and several other categories. There are also records that teach how to play an instrument and a section of records which feature music by one or two instruments.

The layout, while not original, is clear and informative, with plenty of room for displays and easy movement. To take care of the customers, Maxey has an unusually knowledgeable staff. Most of them have found their first job in the record business at Tower, and all seem to enjoy the work.

All were full of questions, about what was happening in other musical centers and why some artists very popular on the west coast were not heard more often in recording. Kiri Te Kanawa, for one, seemed a favorite. The beautiful Maorian soprano, heard by several of the salesman in San Francisco last season, is currently represented on records principally by her *Four Last Songs* of Strauss on CBS. Though this disc is almost two years old, it is displayed in the store with current best sellers. If CBS or any other company would issue more of Miss Te Kanawa's work — and there has been quite a bit recorded that is not yet issued — they would find quite a market in Seattle.

The store and the people who sell the records give the impression of youth and enthusiasm, the kind of knowledgeable interest in music that every record store should have. They do not just sell records at Seattle's Tower store; they influence those who come in to look.

## Classical Retail Report

AUGUST 15, 1981

### CLASSIC OF THE WEEK



SUTHERLAND, HORNE, PAVAROTTI, BONYNGE  
LONDON DIGITAL CENTER

### TRIO

SUTHERLAND, HORNE,  
PAVAROTTI, BONYNGE

London Digital

### BEST SELLERS OF THE WEEK

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

HOLST: THE PLANETS — Rattle — Angel  
MAHLER: SYMPHONY NO. 2 — Solti —  
London Digital

STERN 60TH BIRTHDAY CELEBRATION —  
Stern, Perlman, Zukerman, Mehta — CBS  
WAGNER: PARSIFAL — Hofmann, Mall, Van  
Dam, Karajan — DG Digital

### SAM GOODY / EAST COAST

BEETHOVEN: SYMPHONY NO. 9 —  
Haitink — Philips

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

PACHELBEL: KANON — Galway — RCA

MAHLER: SYMPHONY NO. 2 — London  
Digital

PACHELBEL: KANON — Paillard — RCA  
PAVAROTTI'S GREATEST HITS — London

PUCCINI: TURANDOT — Nilsson, Bjoerling,  
Leinsdorf — RCA

RACHMANINOFF: VESPERS — Quintessence  
TRIO — London Digital

WAGNER: PARSIFAL — DG Digital

### KING KAROL / NEW YORK

BEETHOVEN: SYMPHONY NO. 5 —  
Ozawa — Telarc

DIGITAL SPECTACULAR — Pro Arte

HOLST: THE PLANETS — Rattle — Angel

KORNGOLD: VIOLANTA — Marton,  
Jerusalem, Janowski — CBS

PACHELBEL: KANON — 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 — DG Digital

### CUTLER'S / NEW HAVEN

BEETHOVEN: SYMPHONIES COMPLETE —  
Karajan — DG Budget Box

MAHLER: SYMPHONY NO. 2 — London  
Digital

MAHLER: SYMPHONY NO. 9 — Karajan —  
DG Digital

MOZART: CLARINET, BASSOON  
CONCERTOS — Stoltzman, Schneider —  
RCA

SCHUBERT: SYMPHONY NO. 9 —  
Davis — Philips

ELIZABETH SCHWARZKOPF: FOR MY  
FRIENDS — London

STERN 60TH BIRTHDAY CELEBRATION —  
CBS Mastersound

SULLIVAN: PIRATES OF PENZANCE —  
Elektra

TRIO — London Digital

WAGNER: PARSIFAL — DG Digital

### HARMONY HOUSE / DETROIT

CHOPIN: SELECTED PIECES — Pogorelich —  
DG

DEBUSSY: PRELUDES, VOL. II — Arrau —  
Philips

PLEASURE SONGS FOR FLUTE — Wilson —  
Angel

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

HOLST: THE PLANETS — Ozawa — Philips

KOSINS: SON OF SEEKER — Open Sky

MOZART: DIE ZAUBERFLOETE  
(HIGHLIGHTS) — Karajan — DG Digital

STERN 60TH BIRTHDAY CELEBRATION —  
CBS Mastersound

SZYMANOWSKI: SYMPHONIES NOS.  
2,3 — Dorati — London

TRIO — London Digital

### STREETSIDE / ST. LOUIS

BARTOK: CONCERTO FOR ORCHESTRA —  
Boulez — CBS

BEETHOVEN: COMPLETE SYMPHONIES —  
Karajan — DG Budget Box

JULIAN BREAM, MUSIC OF SPAIN, VOL.  
IV — RCA

EXCALIBUR, OTHER FILM SCORES — Angel

MAHLER: SYMPHONY NO. 2 — London  
Digital

MOZART: CLARINET, BASSOON  
CONCERTOS — Stoltzman, Schneider —  
RCA

MOZART: COMPLETE SYMPHONIES, VOL.  
V — Hogwood — L'Oiseau Lyre

MOZART: DIE ZAUBERFLOETE  
(HIGHLIGHTS) — Karajan — DG Digital

TRIO — London Digital

IVALDI: FOUR SEASONS — Karajan — DG

### TOWER RECORDS / LOS ANGELES

CHOPIN: SELECTED PIECES — Pogorelich —  
DG

JAMES GALWAY: SONGS OF THE  
SEASHORE — RCA

HOLST: THE PLANETS — Rattle — Angel

LUTE DUETS — O'Dette, Smith — Seraphim

PACHELBEL: KANON — Paillard — RCA

A MADO ROBIN RECITAL — Discoreale  
(Import)

ELIZABETH SCHWARZKOPF RECITAL —  
Melodrame (Import)

STERN 60TH BIRTHDAY CELEBRATION —  
CBS Mastersound

SULLIVAN: PIRATES OF PENZANCE —  
Elektra

TRIO — London Digital

# England's Top 25

## Albums

- 1 LOVE SONGS CLIFF RICHARD / EMI
- 2 KOO KOO DEBBIE HARRY / Chrysalis
- 3 KIM WILDE KIM WILDE / RAK
- 4 STARS ON LONG PLAY STAR SOUND / CBS
- 5 SECRET COMBINATION RANDY CRAWFORD / Warner Bros.
- 6 DURAN DURAN DURAN DURAN / EMI
- 7 PRESENT ARMS UB40 / Dep Int
- 8 HOTTER THAN JULY STEVIE WONDER / Motown
- 9 BAD FOR GOOD JIM STEINMAN / Epic
- 10 HI INFIDELITY REO SPEEDWAGON / CBS
- 11 NO SLEEP 'TIL HAMMERSMITH MOTORHEAD / Bronze
- 12 FACE VALUE PHIL COLLINS / Virgin
- 13 JUMPIN' JIVE JOE JACKSON / A&M
- 14 THE RIVER BRUCE SPRINGSTEEN / CBS
- 15 KINGS OF THE WILD FRONTIER ADAM AND THE ANTS / CBS
- 16 HIGH AND DRY DEF LEPPARD / Vertigo
- 17 CHARIOTS OF FIRE VANGELIS / Polydor
- 18 ANTHEM TOYAH / Safari
- 19 BAT OUT OF HELL MEATLOAF / Epic
- 20 PRECIOUS TIME PAT BENETAR / Chrysalis
- 21 CATS (SOUNDTRACK) VARIOUS / Polydor
- 22 JU JU SIOUXSIE & THE BANSHEES / Polydor
- 23 DISCO NIGHTS / DISCO DAZE VARIOUS / Ronco
- 24 VIENNA ULTRAVOX / Chrysalis
- 25 MAKING MOVIES DIRE STRAITS / Vertigo

## Singles

- 1 GREEN DOOR SHAKIN STEVENS / Epic
- 2 HAPPY BIRTHDAY STEVIE WONDER / Motown
- 3 GHOST TOWN SPECIALS / 2 Tone
- 4 CHANT NO. 1 SPANDAU BALLET / Reformation
- 5 HOOKED ON CLASSICS ROYAL PHILHARMONIC / RCA
- 6 STARS ON 45 VOL 2 STAR SOUND / CBS
- 7 CAN CAN BAD MANNERS / Magnet
- 8 BACK TO THE '60S TIGHT FIT / Jive
- 9 DANCING ON THE FLOOR THIRD WORLD / CBS
- 10 LAY ALL YOUR LOVE ON ME ABBA / Epic
- 11 BODY TALK IMAGINATION / R&B
- 12 SAT IN YOUR LAP KATE BUSH / EMI
- 13 WALK RIGHT NOW JACKSONS / Epic
- 14 NEW LIFE DEPECHE MODE / Mute
- 15 GIRLS ON FILM DURAN DURAN / EMI
- 16 FOR YOUR EYES ONLY SHEENA EASTON / EMI
- 17 BEACH BOY GOLD GIDEA PARK / Stone
- 18 MOTORHEAD (LIVE) MOTORHEAD / Bronze
- 19 NO WOMAN NO CRY BOB MARLEY / Island
- 20 WORDY RAPPINGHOOD TOM TOM CLUB / Island
- 21 SHOW ME DEXY'S MIDNIGHT RUNNERS / Mercury
- 22 TAKE IT ON THE RUN REO SPEEDWAGON / Epic
- 23 NEVER SURRENDER SAXON / Carrere
- 24 ONE DAY IN YOUR LIFE MICHAEL JACKSON / Motown
- 25 HOLD ON TIGHT ELO / Jet

## MTV's Debut (Continued from page 3)

MTV vice president of programming Bob Pittman has emphasized that his all-music channel will be a radical departure from traditional television fare, both in content and look. "The on-air look (of MTV) has nothing to do with what you've ever seen," Pittman said last week. "As soon as you see it, you know it's something new; you know it isn't CBS. We wanted the on-air look to match the spirit of rock 'n' roll."

The first thing one notices about MTV is that the presentation is very informal. The video jocks are dressed casually: Goodman sported jeans and a shirt opened at the chest; Martha Quinn wore suspenders over a peasant blouse; the other jocks — Nina Blackwood, Alan Hunter and J.J. Jackson — were dressed in similar fashion. The studio decor matched the outfits of the jocks. In the background at the studio one could see a ten-speed bike, an uncovered radiator, and other indiscernible clutter.

The on-air delivery style of the jocks is also informal. At one point, Goodman, who was telling the audience about an upcoming Van Halen tour, stuttered over a few words. While traditional TV producers would no doubt have retaped the segment, the mistake was left alone on MTV.

Each hour of MTV will start with the rocket landing on the moon. Throughout each hour, a variety of station-identification shorts will be used. At present, over 20 different IDs are being used; half of these are animated.

Fred Seibert, director of program services for MTV and the Movie Channel, explained, "Our audience is always listening to new and different kinds of music, and they're always changing their feelings about music; so we didn't think that we should look the same all the time. We wanted to roll out the network in a variety of different clothing."

In order to achieve the variety they were seeking, MTV contracted several independent production houses in New York, Los Angeles and Washington. Many of the IDs were formulated in-house at MTV, and many of them were collaborations between in-house producers and independent

companies.

During the next several weeks, Pittman and other MTV executives will be working to get retailers involved in the network. Ideally, Pittman said he would like to see every record store that is in an area with cable install a television and tune in MTV. To reach that goal, MTV has prepared an in-store merchandising "survival kit" to send to retailers. The kit contains MTV buttons, guitar picks, posters, and an MTV display stand to put on top of the TV. While some retailers are hesitant to put a TV in their store for fear that consumers will watch but not buy, several of the nations' largest chains are reportedly very eager to air MTV in their stores.

Pittman said he has had an easy time convincing labels of the value of MTV. "Getting a song added at MTV is the equivalent of having a song added to the number-one station in every major market," said Pittman. "Imagine that! What an impact!" Pittman described MTV's playlist as similar to that of a "good AOR station." The top video clips will be played every four or five hours.

While label executives are excited about the promotional opportunities of MTV, no labels have yet bought advertising on the network. Most labels, it seems, view the video clips themselves as advertising, and feel paid ads would be redundant. Currently, MTV's biggest advertisers are film companies, Pepsi-Cola, Gap Jeans and perfume manufacturers. Approximately 25 percent of the ad time during MTV's 24-hour schedule has been bought.

The biggest problem facing MTV is the lack of cable outlets in New York City and Los Angeles. Pittman said, however, that even though Manhattan does not yet receive MTV, a large percentage of the greater metropolitan area — including New Jersey and Long Island — is receiving it. Similarly, Pittman said that while the area of Los Angeles that is home to the music industry does not receive MTV, the other parts of the city do. Pittman said that he expects to have these problems remedied in the not-too-distant future.

## In the Studio with the Elektrics



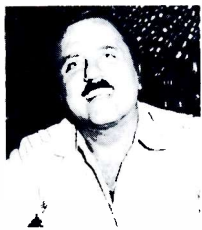
Capitol Records executives recently stopped in at the Power Station in New York to visit the Elektrics and listen to their forthcoming LP, "State of Shock." Pictured from left are Arthur Field, New York promotion manager; Dennis White, VP of marketing; and Bruce Wendell, VP of promotion. Standing: Marco Delmar, Carl Womer and Chris James of the Elektrics.

# Record World Latin American

## Desde Nuestro Rincon Internacional

By TOMÁS FUNDORA

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



■ Recibo una "descarga" muy interesante de parte de **Luis Gargallo**, gerente de promoción y ventas de Discolando Records & Tapes Corp., de Nueva York, que dice textualmente: "Como punto de información quiero decirle que las agencias de licencias, han enviado noticias referentes al nuevo aumento de regalías. Ahora tenemos que pagar de todo lo nuevo o viejo, fabricado después de Julio, 1/4 por ciento por minuto, con un mínimo de \$0.04 por minuto, con un mínimo de \$0.04 por canción. Ahora, como punto de queja, imagínese qué le va a pasar a la industria muriente de música suramericana en Estados Unidos, si un potpourrit de 5 minutos que tiene 10 canciones pagaría \$0.40 centavos de regalías. Si tiene dos o tres, como los de Billo's, los Melódicos y otros de suramérica. Primero, tenemos que la radio de U.S.A. toca muy poca música latina y las que lo hacen tratan la música suramericana como de segunda clase, incluso en Florida, Nueva York y California. (A pesar de la cantidad alarmante del último censo) Después, tenemos que desde que no se pagan impuestos en Venezuela por los discos que entran, están entrando a U.S.A. como cambio, o no sé como, más que nunca. Adicionalmente, tenemos que por ser la música suramericana, la más que tiene potpourrits, recuerdos, mosaicos o como les quieran llamar, la sacan del mercado una vez que cobren \$1.20 o \$1.40 por regalías de autor, aparte de las de las compañías, artistas, etc. Perdóneme la "descarga", pero como yo siempre leo las tuyas, esta vez le tocó a Ud. . . . Bueno, querido Luis, el primer paso que le recomiendo es dejar de lanzar estos "recuerdos," "potpourrits," "medleys" o como quiera Ud. Llamarles, ya que, definitivamente, es un gravamen terrible para la industria latina y no inteligente, tomando en consideración la práctica. El oro consejo, quizás menos práctico, sería cambiar de giro y dedicarse a otra cosa más remunerativa y menos frustrativa como es el negocio del disco en Estados Unidos (latino digo) y la tercera, que es la que siempre llevo a la práctica, sería cambiar de giro y dedicarse a otra cosa más remunerativa y menos frustrativa como es el negocio del disco en Estados Unidos (latino digo) y la tercera, que es la que siempre llevo a la práctica, es: siga pateando, siga protestando, siga gritando su verdad. ¡Le felicito! No todo el mundo tiene la valentía de enviarme este tipo de carta. Me encantan. Pregunte de ahora en adelante, dónde están los departamentos latinos en todas estas empresas dedicadas a cobrar y pagar, que en realidad vigilen, custodien o lo que sea, los intereses de los compositores latinos en Estados Unidos. Pregunte cuantas estaciones radiales están reportando sus "logos" organizados, aclarando las canciones, nombres de autor y editoras. (Muchos sinvergüenzas de la radio, latinos también, siguen sin, ni un tan siquiera aclarar el nombre del autor, cuando su tema va al aire) Pregunte porque las estaciones radiales en Puerto Rico, siguen disgustadas por las cantidades enormes que pagan y que van a un fondo común a repartirse entre todos los compositores de Estados Unidos y no a los latinos específicamente, cuando el 85% o más de la música que se toca en Puerto Rico, es netamente latina. Pregunte cuantas emisoras están en realidad reportando a estas agencias. Que yo sepa, no están todas las que son ni son todas las que están. La mayoría de las veces nadie sabe nada. Pregunte porque siguen los dineros de los autores un camino de locura, que generalmente no lleva como destino, el bolsillo de los pobres creadores, que jamás protestan y si protestan, no se les graban más sus canciones. Pregunte porque las empresas grabadoras, en una gran mayoría tratan de burlar liquidaciones, ya sea por el concepto general de que al autor no llega nada y se lo cogen todo otras gentes, que puede o no ser cierto, dependiendo del punto de vista. Indague porque las editoras tales o más cuales, cobran regalías de números que no son de ellos y por otra parte, porque otras, ni se ocupan de reclamar ni declarar sus obras a las agencias. Pregunte porque cualquier casa



Henry Fiol



Rocio Durcal



Torres & Oriente

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(Continued on page 49)

## Record World en Santo Domingo

By PEDRO MARIA SANTANA

■ Novedades en "45" y Los comienzan a ser promovidos en los últimos días de Santo Domingo luego de un frío mes como fué el pasado donde muy pocas grabaciones llegaron al rincón de los discomanos. Entre las nuevas figuras de la canción que comienzan a destacarse en Dominicana se encuentran: **Juan Arturo**, joven vocalista que publicó su primer disco sencillo y ya está preparando un larga duración para el sello Bartolo I. El tema es una composición de la gran **Leonor Porcella** y tiene como título "De un Lucero a la Tierra". El "**Sandro Dominicano**," como llaman los locutores a un cantante que haciéndose acompañar de su propia guitarra, recorre los centros de espectáculos metropolitanos y clubes privados cantando temas del gran vocalista argentino, acaba de lanzar su primera grabación donde recibe el acompañamiento de **Wilfrido Vargas y sus Beduinos**. Se trata de "La Vida Sigue Igual" en ritmo de pegajoso merengue en el estilo de Wilfrido. Otro que está preparando su primer disco de "45" con la **Banda Beduina** es **Sandy Reyes**, antiguo cantante de Wilfrido, quien

acaba de regresar a las filas luego de dos años de ausencia. Por otra parte corren rumores de que Wilfrido planea dejar la representación de sus discos en el país, de nuevo, en manos de **Bienvenido Rodriguez** del sello Karen, quien para nadie es noticia el hecho de su excelente sistema de promoción para sus artistas entre los que se cuentan **Fernandito Villalona, Raulín y sus Monarcas**, y todos los artistas del sello Fania Records. Otro excelente vendedor del sello es **Basilio** con quien estuvo el señor Rodriguez durante los pasados dos meses en la Argentina, preparando el nuevo elepe del popular cantante panameño.

### Rocio Jurado

Tal como habíamos previsto, las actuaciones de **Rocio Jurado** en el país, causaron sensación. Tres noches y la tarde del domingo a casa llena, fueron la mejor muestra de ello. Rocio Jurado demostró que es la mejor vocalista española que nos ha visitado. La cantante ganadora del premio "Naranja" por los triunfos que ha alcanzado en la Madre Patria, es una verdadera diva  
(Continued on page 48)

# Diego Verdaguer

## #1 En América!

### "La Ladrona"

## #1 En U.S.A.!

De su disco LP PI-3044  
"ESTOY VIVO"

Incluida  
también en su disco  
de 45 RPM. No. 79-065  
a) "La Ladrona"  
b) "Que Sufras Más"  
**ADQUIERALOS YA!**  
en su Tienda  
ó Discoteca favoritas!

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San Antonio, Tx. 78201  
Tel. (512) 735-9463

Diseño, Adolfo Blanco/Discographics®

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

## EAST COAST — COSTA ESTE

AUGUST 15, 1981

Aug. 15	Aug. 8		
1	3	A La Reina/El Gran Combo	Combo
2	1	Quiero Dormir Cansado/Emmanuel	Arcano
3	5	Insaciable Amante/José José	Pronto
4	4	De Niña A Mujer/Julio Iglesias	CBS
5	2	Me Estoy muriendo Por Dentro/Basilio	Karen
6	7	Yolanda/Wilfrido Vargas	Karen
7	6	El Paralitico/Roberto Torres	SAR
8	8	Amigo Dejala/Ismael Miranda	Fania
9	9	No Me Desprecies/Johnny Ventura	Combo
10	13	En Carne Viva/Raphael	CBS
11	19	Dos Jueyes/Celia & Willie	Vaya
12	20	No Me Hables — Juan Pardo	CBS
13	12	Pasatiempo/Roberto Carlos	CBS
14	14	Perdoname/Camilo Sesto	Pronto
15	10	Amada Mia/Cheo Feliciano	Vaya
16	15	Un Mal Necesario/Jorge Char	LAD
17	11	Querer Y Perder/Dyango	Odeon
18	18	Que Me Perdonen Los Dos/Nydia Caro	Alhambra
19	21	Solitario — Conjunto Clásico	Lo Mejor
20	32	O Me Quieres O Me Dejas/Julio Iglesias	CBS
21	16	Me Vas A Echar De Menos/José Luis	T.H.
22	17	Como Lo Hago Yo/Yolandita Monge	CBS
23	23	Guitarra/David Dali	LAD
24	28	Tu Como Yo — José Luis Perales	CBS
25	22	Galera Tres/Ismael Miranda	Fania
26	33	Ella Se Llamaba/Napoleon	Raff
27	35	Las Quejas De Cada Cual/Guillo Rivera	Funny
28	26	La Dicha Mia/Celia, Johnny & Pete	Vaya
29	27	Oh Que Sera/Willie Colon	Fania
30	39	Ni Su Hombre Ni Su Amante/Lissette	Odeon

## WEST COAST — COSTA OESTE

AUGUST 15, 1981

Aug. 15	Aug. 8		
1	1	La Ladrona/Diego Verdaguer	Profono
2	2	La Culpable/Alvaro Dávila	Profono
3	3	Quiero Dormir Cansado/Emmanuel	Arcano
4	4	El Cofrecito/Beatriz Adriana	Peerless
5	5	Insaciable Amante/José José	Pronto
6	7	Asi No Te Amara Jamas/Amanda Miguel	Profono
7	6	Procura Olvidarte/Hernaldo	Alhambra
8	8	Ya No Me Interesa/Chelo	Musart
9	9	Piquetes De Hormiga/Conjunto Michoacan	Odeon
10	10	Pobre Gorrion/Vicky	Gas
11	12	Un Dia A La Vez/Los Tigres del Norte	Fama
12	16	Ella Se Llamaba/Napoleon	Raff
13	17	No Me Hables/Juan Pardo	CBS
14	21	Me Llamas/José Luis Perales	CBS
15	15	La Cuarta Parte/José Domingo	Profono
16	13	El Chubasco/Carlos y José	T.H.
17	11	Querer Y Perder/Dyango	Odeon
18	22	En Carne Viva/Raphael	CBS
19	25	O Me Quieres O Me Dejas/Julio Iglesias	CBS
20	23	Vivir Sin Ti/Camilo Sesto	Pronto
21	24	Juliantla/Joan Sebastian	Musart
22	14	Perdoname/Camilo Sesto	Pronto
23	18	Abrazado A Un Poste/Lorenzo de Monteclaro	CBS
24	19	Si Quieres Verme Llorar/Lisa Lopez	Hacienda
25	20	Me Hubiera Gustado Tanto/Rocio Jurado	Arcano
26	26	Polvo De Ausencia/Mercedes Castro	Musart
27	28	Amor Amor — José José	Pronto
28	31	Ando Que Me Llevan/Rondalla de las Flores	Gas
29	32	Si Tu Quisieras/Los Bukis	Profono
30	9	Si Tu Quisieras/Los Bukis	Profono

# Record World Latin American (International) Hit Parade

## URUGUAY (Popularidad) By Juanjo Alberti

1. Pasajero de la Luz — Fernando Ubierno — RCA
2. De Niña a Mujer — Julio Iglesias — CBS
3. Tremendo Amor — Maria Celeste — CBS
4. Eres mi Vida, Eres mi Sol — Jorge Pablo — Orfeo
5. Tú Me Prometiste Volver — Pimpinela — CBS
6. Ella se Llamaba — Napoleon — Raff
7. Pavo Real — José Luis Rodríguez — Epyc
8. Quiero Tocarte — Cashmere — Ariola
9. Estrellas en 45 — Stars on 45 — Philips
10. Tú Para Mí — Franco Simone — Microfon
11. Penas del Corazón — The Boppers — RCA
12. Corazón Dibujado — Sonia Rivas — Microfon
13. Xanadu — Menudo — Interdisc
14. Leña Verde — Napoleon — Raff
15. Carita de Pena — Los Moros — RCA

## SPAIN (Popularidad) By Manuel Martinez Henares

1. To Cut a Long Story Short — Spandau Ballet
2. Looking for Clues — Robert Palmer
3. Caperucita Feroz — Orquesta Mondragon
4. Rapture — Blondie
5. Stars on 45 — Stars on 45
6. Con Botas Sucias — Baron Rojo
7. Amoureux Solitaires — Lio
8. Noches de Toison — Los Cardiacos
9. Frente a Frente — Jeanette
10. Jugando a Vivir — Miguel Rios

## URUGUAY (Ventas) By Juanjo Alberti

1. De Niña a Mujer — Julio Iglesias — CBS
2. Hasta Mañana — Abba — RCA
3. Eres Mi Vida, Eres Mi Sol — Jorge Pablo — Orfeo
4. Socorro — The Beatles — EMI
5. Estrellas en 45 — Stars on 45 — Philips
6. Me Equivoqué Nuevamente — Phil Collins — Clave
7. Fiebre en tu Piel — Les Mitons — RCA
8. Llamame — Blondie — RCA
9. Mi Gran Amor se ha Ido — Los Moros — RCA
10. Castillos en el Aire — Alberto Cortez — Palacio
11. Perdóname — Camilo Sesto — Ariola
12. Gloria — Umberto Tozzi — Epyc
13. Morir de Amor — Miguel Bosé — CBS
14. Más Vale Tarde Que Nunca — Juan Antonio — Microfon
15. Licuado — Banana — EMI

## SPAIN (Ventas) By Manuel Martinez Henares

1. Enola Gay — Orchestral Manoeuvres in the Dark
2. Funky Burger — Captain Mustard
3. To Cut a Long Story Short — Spandau Ballet
4. Making Your Mind Up — Bucks Fizz
5. Land of a Thousand Dances — Ted Nugent
6. De Niña a Mujer — Julio Iglesias
7. Noches de Toison — Los Cardiacos
8. Looking for Clues — Robert Palmer
9. Tú y Yo — Lorenzo Santamaría
10. Mira Que Cosa Más Linda — Jayme Marquez

## Santo Domingo

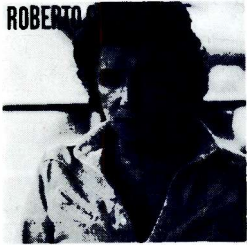
(Continued from page 47)

de la música popular en sus vertientes Pop, Ranchera y Española Flamenca.

Otros favoritos en nuestra área que nos han visitado en los últimos días fueron **Felito Félix**, artista puertorriqueño que es además un buen "show-man", **Blanca Rosa Gil**, a quien todavía, y apesar del tiempo, se le conoce en Dominicana como "La Muéquita que Canta", y **Raul Vale**, que es también muy buen Show-man y dejó grantas impresiones en un país donde hasta hoy no se le conocía, ya que sus discos no están representados en nuestra área. Otra figura internacional que anuncia su llegada al país dominicano en los próximos días es el cómico **Alvarez Guedes**, que ya ha estado anteriormente en Dominicana y cuyas actuaciones gozan de gran popularidad entre los criollos del patio... En la televisión se siguen manteniendo en cerrada batella tres programas televisivos al mediodía con desfiles artísticos nacionales y extranjeros como son "Fiesta", "El Show del Mediodía" y "El Super Show del 7". Se comenta sin embargo que éste último podría desaparecer ya no cubre sus costos. Y esto es todo por ahora amigos... nos vemos.



# Latin American Album Picks



## ROBERTO CARLOS

Columbia ARC 37450

En producción de Nick De Carlos y con magistrales orquestaciones, Roberto Carlos de Brasil interpreta un valioso repertorio de baladas en Inglés. Ligero acento da encanto. "Honestly" (M. Duboc-C. Colla-S. Sheridan) y "It's me again" (McCormick-D. Smith) pudieran dar fuerte. "Sail Away" (B. Falcón) y "Niagara" (Hamlisch-Bayer Sager-Roberts) son muy comerciales. El resto del repertorio profundamente romántico.

■ Produced by Nick De Carlos, with superb orchestrations and arrangements, Roberto Carlos from Brazil beautifully performs a package of romantic and mellow ballads in English. "Honestly," "It's Me Again," "Sail Away" and "Niagara" are very commercial.



## "Y SÓLO TÚ"

BACCHELLI—Belter 33-0113

En producción y con arreglos de R. Rodó, F. Cubedo y J. Tudela, Bacchelli interpreta baladas románticas en corte aplicable a todo el mercado latino. Bellas son "Y solo tú," (A. Jaén) "Dejame ser tu amante," (A. Jaén) "Cosa mia" (A. Melero) y "No digas nada." (Grano de Oro).

■ Arranged and produced by Rodó, Cubedo and Tudela, Bacchelli performs a very commercial package of romantic ballads. "Let Her In" (Benson-S. Marti), "Nadie como tú" (Andrada-Cipriani) and "Cosa mia" (Melero).



## "LA NUEVA ONDA DE"

LOS RIGUAL—Helix HXPL 17044

Con dirección y arreglos de Manuel Cervantes y Julio Jaramillo, los talentosos Hermanos Rigual se van a la ondaailable (disco) con gran fuerza y originalidad. Temas de gran impacto en el pasado se reactivan en arreglos muy modernos, tales como "Cuando calienta el sol," (Carlos and Mario Rigual) "María Isabel," (J. Moreno-L. Moreno) "Piel canela" (B. Capó) y otros de gran impacto logran un conjunto muy comercial.

■ With arrangements by M. Cervantes and J. Jaramillo, the always popular Hermanos Rigual offer a very catchy package of dance music. Oldies with a danceable touch such as "Cuando calienta el sol (Love me with all your heart)" (Hermanos Rigual) and "María Isabel" sound terrific. Other tunes such as "Corazón de Melón" (C. Rigual) and "El pollo de Carlito" (C. Rigual) could easily be hits.



## "SIN COMENTARIOS"

CUCO VALOY & LOS VIRTUOSOS—LP 31002 x 2

Grabación de dos álbumes, cargadas de ritmo y sabor dominicano en su máxima expresión. En extremoailable y contagiosa. "Frutos del carnaval," (C. Valoy) "Las tapas," (I. Otero) "Casate" (R. Valoy) y otras.

■ This two-album release by Record World's top Dominican group is pure dynamite and very contagious. Our Top Dominican group of the year offers here "Clavelitos y Azucenas," (R. Valoy) "El que a hierro mata" (R.O. Valoy), "Un tipo en el armario" (R.O. Valoy), more.

# Radio Action

## Most Added Latin Record

(Tema más programado)

(Internacional)  
"No Me Hables"  
(Juan Pardo)  
JUAN PARDO  
(CBS Int'l)

(Regional)  
"El Cofrecito" (\*)  
(Juan Zaizar)  
BEATRIZ ADRIANA  
(Peerless)

(\*) Segunda Vez-Second Time

## Nuestro Rincon (Continued from page 47)

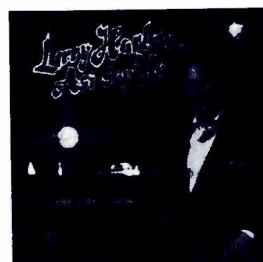
discográfica se burla de un autor, cuando este no está representado por una editora determinada y no le paga absolutamente nada por su obra. Indague porque el Derecho de Autor es una "casa de locos" en que muchos de los locos no son locos, son sinvergüenzas. Indague porque a este redactor se le ataca ferozmente cuando toca este punto, por unos y otros y otros y entonces, tome la decisión de seguir pateando y protestando o callarse para siempre y dejar esta locura del derecho de autor y sus grandes males, en paz y calma, para que sigan todos, manejándolo como les dé la real gana. Y antes que nada, únase, entonces al "team" de los locos como yo o los canallas como los otros (que hay muchos en un bando y en el otro) De todas maneras... ha dado Ud. el primer paso... Ojalá no le duela. Si es así, súfralo, pero sientase muy orgulloso de ello... a mí me pasa así... al menos, seríamos dos.

En extremo exitosa la presentación de los SAR All Stars, en Gabon, Africa del Sur. Como prueba, Roberto Torres me envía foto en que aparece en el Palacio Presidencial, conjuntamente con el Presidente de Gabón, su señora, la India de Oriente y su Jefe de Protocolo... Ralph Mercado firmó a Bobby Valentín y a La Sensual como artistas representados para todo el mundo, con la excepción de Puerto Rico, en el caso de Bobby Valentín... Va tomando características de éxito el número "Déjame" (Juan Gabriel) en la voz de Rocio Durcal, en las emisoras latinas de Estados Unidos... Miguel Gallardo va siendo programado con su interpretación de "Y apago la luz," del long playing en donde tuvo la grandísima idea de grabar "Amigo mío," tema de escabroso argumento, que va captando gran atención radial en Estados Unidos... Jaime Marques, brasileño establecido en España, va tomando fuerza en ese país con el número "Qué cosa más linda" grabado por EMI-Odeon, quienes obtuvieron el Primer premio en el Festival de Canción Popular Española, que se celebró recientemente en el Parque de Atracciones de Madrid, a través de sus artístas Bordon-4 con el tema "Me muero por ella"... Henry Fiol fué un éxito espectacular, en sus presentaciones durante la celebración del Aniversario de Johnny Ventura, en República Dominicana... Y ahora... ¡Hasta la próxima, desde Puerto Rico y Nueva York!

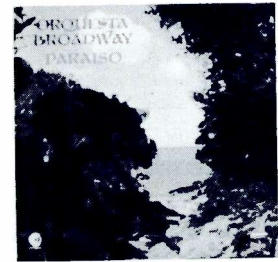
I recently received a letter from Louis Gargallo, sales and promotion manager for Discolando Records & Tapes Corp. in New York, which states: "I would like to inform you of the latest news from the collecting licensees agencies regarding their increase of royalties. Since July 4, we have to pay on either old or new product, one-fourth percent per minute with a minimum of four cents per minute and four cents per song. Now, you can imagine what's going to happen with South American music in the states, if a ten-song medley that lasts five minutes would cost 40 cents in royalties. We have to mention the poor radio exposure that South American music has in the States, specially in Florida, California and New York. Since taxes are not paid for imported records in Venezuela, Spanish records are coming into the states in exchange in big quantities. Additionally, since South American music has many medleys, it will be forced to be out of the market once they charge \$1.20 or \$1.40 for composer's rights."

The SAR All Stars performed in Gabon, South Africa, and scored a big success. Roberto Torres sent me a picture from the presidential palace along with Gabon's president and his wife, and La India de Oriente... Ralph Mercado signed an exclusive contract with Bobby Valentín and La Sensual for the world, with the exception (in Valentín's contract) of Puerto Rico... Rocio Durcal's latest recording, "Déjame" (Juan Gabriel), is starting to receive heavy promotion at all Latin stations in the States and already looks like a winner... Miguel Gallardo, the Spanish performer, is enjoying a heavy radio promotional campaign for his renditions of the tunes "Y apago la luz" and "Amigo mío". Both tunes look like winners wherever played on Latin stations in the States and in Latin America.

## 2 GREAT ALBUMS FROM COCO RECORDS



CLP 160X LARRY HARLOW/Asi Soy Yo  
Includes the hit "El Paquetero"  
Featuring singer Gary Carrion  
(Direct from Puerto Rico)  
Produced by Larry Harlow



CLP 159X ORQUESTA BROADWAY/Paraiso  
Includes the hit "El Bailarin"  
Latin music's  
No. 1 Charanga Orchestra  
Produced by Gonzalo Fernandez



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# Record World en Uruguay

By JUANJO ALBERTI

■ Sigue por aquí en ascenso un joven intérprete uruguayo que evidentemente se está ganando una merecida proyección internacional. Se trata de **Jorge Pablo**, poseedor de una voz muy particular, cantante de bonitas melodías: con sabor, estilo y clase.

**Jorge Pablo** nació un 8 de julio de 1956 y hoy en día ya es considerado parte de la élite del "show business" de nuestro medio. Comenzó estudiando violín a la edad de 5 años, pero después se entusiasmó con la música moderna, y su interés cambió por la guitarra... La maravillosa canción "Ando Buscando a Alguien" le dió el reconocimiento artístico de todos los montevideanos. Su pasaje por la cía. Grabadora Sondor (representante CBS) lo hace popular de la noche a la mañana. Allí edita el single "Recuerdos de estudiante" y "Dulce pequeña", colocando el disco como uno de los más vendidos del año 1980 en estos lares... Ahora, Palacio de la Música (representante EMI) graba su segundo sencillo "Eres mi vida, eres mi sol" y "Niña Triste" — temas que le pertenecen en letra y música — como una muestra de lo que será su próximo LP que R. & R. Gioscia distribuirá en breve... En los charts de

venta y popularidad el brillante cantautor ha colocado muy bien su producción discográfica. Por ejemplo, en estos momentos con "Eres mi vida, eres mi sol", estoy seguro que Jorge Pablo muy pronto se unirá a los grandes nombres del mundo musical internacional. Condiciones no le faltan.

Por otra parte, la música nacional contemporánea estuvo de fiesta... Luego de cuatro años de residir en Francia y Holanda, **Jaime Roos** llegó al Aeropuerto de Carrasco, dos horas antes del primer recital del grupo **OPA** en el cine Plaza, de ésta capital. El abrazo de **Hugo Fattorusso** (de OPA) y Jaime Roos de un primer momento, se convirtió minutos después, en otra fraterna unión musical: Hugo invitó a Jaime a cantar algunas de sus canciones en el mismo concierto, recibiendo una cálida ovación del público. Fué la sorpresa de la noche. De esta forma culminaban varios años de relación postal entre Jaime y Hugo, quienes no necesitaron ensayos para tocar juntos en el recital del grupo, OPA, ya que ambos se encuentran profundamente compenetrados de sus músicas. Así se cumplió otro de los grandes reencuentros de figuras claves de la música uruguaya contemporánea.

En mi último viaje a Buenos Aires, tuve el placer de encontrarme con el muy bien amigo **Augusto Conte**, director de la revista *Muscosas* y corresponsal de *Record World* en Argentina. Luego de una extensa charla de café, conocimos y dialogamos con el brillante cantautor mexicano **Jose Ma. Napoleón**, que estaba de gira promocional en esos momentos en la ciudad bonaerense. Pude comprobar personalmente que además de ser un excelente profesional, el **Napo** es una dignísima persona.

En lo que se refiere a artistas internacionales que están pegando con todo en las pizarras de éxitos, doy algunos nombres: **Julio Iglesias, Franco Simone, José Augusto, Alberto Cortés, José Luis Rodríguez, Angela Carrasco, Camilo Sesto, Miguel Gallardo, Fernando Ubierto, Abba, Cashmere, Stars On**, y el mismísimo **José María Napoleón**, entre otros.

Si ud. desea enviar alguna muestra-discográfica para promocionar en Uruguay, favor remitirla a: Juanjo Alberti, Avda. Garibaldi 2145, Montevideo, Uruguay.

Suerte y ¡Hasta Pronto!

## Arista/Interworld Promotes Linda Blum

■ LOS ANGELES—Billy Meshel, president of Arista/Interworld Music, has announced the promotion of Linda Blum to general professional manager for the publishing group. Blum joined the company in 1979 as a professional manager.

## Fair Warning Set to Explode



Sweet City/MCA Records' Fair Warning makes it clear that their debut album, "Fair Warning," will be "explosive." The six-piece band, based in Akron, Ohio, recently released their first single, "She Don't Know Me." Pictured from left are: Carl Maduri III (seated), co-engineer on the album; Craig DeBock, Rusty Bretz and Peter Nervo of Fair Warning; Sweet City president Carl Maduri; Chris Maduri, vice president of Sweet City; and Fair Warning members Steve Nervo, Rick Dotin and Gino Milchak.

## Zeelens to Starloft

■ NEW YORK—The Starloft Agency Inc., an international booking agency based here, has announced the appointment of Ron Zeelans as an agent dealing with northeast America, eastern Canada and overseas venues, and with artist acquisition.

Zeelans comes to Starloft from Cricket Talent & Booking.

## Airways Signs Vickery

■ ATLANTA—Jerry C. Wilson, president of Airways Records, has announced the signing of writer/artist Mack Vickery to the label. Vickery is best known for his compositions "I'm the Only Hell My Momma Ever Raised," recorded by Johnny Paycheck, and "Rocking My Life Away," recorded by Jerry Lee Lewis.

## Dialogue (Continued from page 20)

\$2 per week is \$3000 per week for his rentals. Now, who can stay in business paying out that kind of money? I always felt that the main fault with an all rental scheme would be its expense, and of course it's going to put the pirate back in business.

**RW:** There is much speculation as to whether the accumulated revenues of rental are equal to those of sales. What is your opinion?

**Morowitz:** Rentals will not generate the total amount of market revenues which sales will, and that means that we will make less money if we are forced into an all rental scheme. The effect of such a program will be much more on the manufacturer than on the retailer. Manufacturers make great profits on the sale of videocassettes. Even when a rental outlet moves his product, the manufacturer is still making a good profit. Remember something: There's a lot of money in videocassettes for the manufacturer. For the retailer, he's got a chance; for the distributor, the profit margin is very narrow. I think the smarter manufacturers are going to have to sit down and analyze this rental-only program. Yes, there is a rental business out there, and it will probably continue to be out there for some time to come, but it is not the manufacturer's primary source of business. Even if one took all of the retailers as a whole, rentals would still not be their primary source of business. For some, rentals are all they have, but for all the retailers, sales are very important.

**RW:** While you make the assertion that manufacturers are making great profits with videocassettes, the manufacturers are complaining that they are not recouping the profits which dealers are making from rentals. What do you have to say about this?

**Morowitz:** Arthur Morowitz will throw a block party for any manufacturer who is not making a substantial income from the sale of videocassettes. You can print that.

**RW:** Your most recent business endeavor has been the opening of a new distributorship in Florida. Why did you open the business there?

**Morowitz:** The company is called Southern One Stop, and it's a partnership with Noel Gimble of Sound/Video Unlimited in Chicago. We decided to open in Florida because there was no definitive wholesaler there; there was no one really servicing the market. The whole state has had problems with deliveries. We've been put on by every major manufacturer, and our commitment is that we will have every title at any time for immediate delivery. We're located at 2588 Sterling Avenue in Hollywood, Florida, and the phone number is (305) 925-0407.

**RW:** You are quickly gaining the reputation of being one of the video industry's superstars. How do you feel about that?

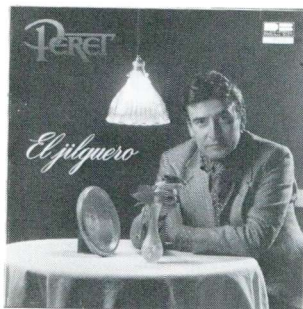
**Morowitz:** Look at me (points to his blue jeans and an ordinary pair of sneakers). All I can say is that when I bring articles which have been written about me home to show my wife, she looks at them and says, "Take out the garbage." And then she laughs at me.

### NATI MISTRAL



Belter 33-0103

### "El Jilguero" PERET



Belter 33-0112

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# Record World Gospel

## Gospel Radio Seminar

(Continued from page 3)

the need for empathy and self-drive in order to be successful in radio ad sales. Tim Timmons led a session on "Communicology: How To Talk So They Will Listen."

Other topics covered were "The Gospel Radio Network — How It Works for You," led by Court Newton and Tony Patti; "Is It Legal? New Laws," led by Larry Perry; "Cents & 'Non-Cents' Good Business Practices," featuring John Mueller; and "Do You Have a 'Wolfman' at Your Station?" led by Gary McCartie.

A Zondervan-sponsored dinner on Friday evening featured artists Harvest, Twila Paris, Thomas Steven Smith, and Gary Rand, and was emceed by Wayne Watson. The new artists showcase followed with entertainment provided by Silverwind (Sparrow), Gary Chapman (Lamb & Lion), Steve and Annie Chapman (StarSong), Tina English (Triangle), and Kathie Lee Johnson (Bread 'N

Honey with Ragan Countney as host.

Tim Timmons, this year's keynote speaker, in a dynamic speech prior to Saturday evening's annual banquet, encouraged Christian broadcasters to "sow the seed, water it, and let the Lord close the deal." Timmons stressed the importance of being a vehicle of communication and of communicating with all people in order to take the gospel message to the most people.

### Same Location Next Year?

Estes Park proved an excellent choice for location of this year's seminar as evidenced by an almost unanimous vote by attendees in favor of holding next year's seminar at the same site. Participants felt the location contributed to a relaxed atmosphere which provided them an environment conducive to exchanging thoughts and ideas and establishing solid relationships with fellow industry workers.

## Gospel Time

By PAM LEE

■ **EAVESDROPPING IN ESTES PARK:** Finally, some news on the new CBS gospel label: According to **Buddy Huey**, who will be heading the label, steps are being taken to establish offices here in Nashville at 3310 West End, with a staff of 17 including **Dennis Worley**. The name of the label is Priority Records, and it looks like their first release will be by **Bob Dylan**. An album by **Johnny Cash** is also in the works, and plans to sign new artist **Carman** are underway. Priority's phone number is (615) 297-7992... Overheard a great cut of **Aaron Wilburn's** "Didn't We Poppa" by **Shirley Caesar**. Set for release on her next Myrrh album, Shirley hints at country possibility with this one... **Ken Harding**, producer extraordinaire, when asked for plans regarding his future production endeavors, would only reply "Rack 'em!"

This year's Christian Artists' Seminar started off with some fine entertainment. Sunday and Monday night concerts featured such artists as **Don Francisco**, **Brush Arbor**, **Dave Boyer**, and the **Mighty Clouds of Joy**. The Clouds really smoked as they treated the audience to a "get-out-of-your-chair-clap-your-hands-and stomp-your-feet" show. Spied in the audience at the nightly shows were such Nashville notables as **Frances Preston**, **Jim Black**, **Aaron Brown**, **John Sturdivant**, **Cynthia Rodgers**, and recently released **Joe Moscheo**.

Record World would like to thank KERN radio in Denver for providing transportation to and from Estes Park for this year's Gospel Radio Seminar registrants... You did a great job, **Keith** and **Monte!**

Back to Nashville: **Bobby Jones** and **New Life** opened two shows for **Roberta Flack** Friday (7) at the Tennessee Performing Arts Center here... **Chris Christian** and **Mark Heard** have albums due out soon on Christian's Home Sweet Home

(Continued on page 52)

## Contemporary & Inspirational Gospel

AUGUST 15, 1981

Aug. 15  
Aug. 1

- |    |    |  |    |    |  |
|----|----|--|----|----|--|
| 1  | 1  | <b>IN CONCERT</b><br>AMY GRANT / Myrrh MSB 6668<br>(Word)  | 20 | 31 | <b>MY FATHER'S EYES</b><br>AMY GRANT -- Myrrh MSB 6625<br>(Word)                             |
| 2  | 3  | <b>PRIORITY</b><br>IMPERIALS / DaySpring DST 4017<br>(Word)  | 21 | 26 | <b>ONE MORE SONG FOR YOU</b><br>IMPERIALS / DaySpring DST 4015<br>(Word)                     |
| 3  | 2  | <b>IT'S TIME TO PRAISE THE LORD,</b><br><b>PRAISE V</b><br>MARANATHA SINGERS /<br>Maranatha MM0076A (Word) | 22 | 27 | <b>SINCERELY YOURS</b><br>GARY CHAPMAN / Lamb & Lion<br>LL 1053 (Benson)                     |
| 4  | 4  | <b>REJOICE</b><br>2nd CHAPTER OF ACTS / Sparrow<br>SPR 1050  | 23 | 33 | <b>STEVE AND ANNIE CHAPMAN</b><br>STARSONG SSR 0029 (Benson)                                 |
| 5  | 8  | <b>IN HIS TIME, PRAISE IV</b><br>MARANATHA SINGERS /<br>Maranatha MM0064 (Word)                            | 24 | 12 | <b>EVIE FAVORITES, VOL. I</b><br>EVIE TORNUST-KARLSSON /<br>Word WSB 8845                    |
| 6  | 23 | <b>HEED THE CALL</b><br>IMPERIALS -- DaySpring DST 4011<br>(Word)  | 25 | 25 | <b>MORE OF THE BEST</b><br>ANDRAE CROUCH / Light LS 5795<br>(Word)                           |
| 7  | 9  | <b>BEST OF B.J. THOMAS</b><br>MYRRH MSB 6653 (Word)  | 26 | 29 | <b>DALLAS HOLM AND PRAISE LIVE</b><br>Greentree 83441 (Benson)                               |
| 8  | 21 | <b>WITH MY SONG</b><br>DEBBY BOONE -- Lamb & Lion LL<br>1046 (Benson)                                      | 27 | 18 | <b>HYMNS TRIUMPHANT</b><br>Birdwing BWR 2023 (Sparrow)                                       |
| 9  | —  | <b>ENCORES</b><br>2ND CHAPTER OF ACTS -- Myrrh<br>MSB 6673 (Word)  | 28 | 30 | <b>THANK YOU FOR THE DOVE</b><br>MIKE ADKINS / MA 1061                                       |
| 10 | 11 | <b>NOBODY KNOWS ME LIKE YOU</b><br>DON FRANCISCO / NewPax<br>NP 33042 (Benson)                             | 29 | 14 | <b>HORRENDOUS DISC</b><br>DANIEL AMOS / Solid Rock<br>SRA 2011 (Word)                        |
| 11 | —  | <b>KIDS PRAISE ALBUM</b><br>Maranatha -- MM0068 (Word)   | 30 | 34 | <b>ALARMA!</b><br>NEW GAITHER VOCAL BAND<br>DaySpring DST 4024 (Word)                        |
| 12 | 5  | <b>FOR THE BRIDE</b><br>JOHN MICHAEL TALBOT --<br>Birdwing BWR 2021 (Sparrow)                              | 32 | 20 | <b>LORD'S PRAYER</b><br>VARIOUS / Light 5778 (Word)  |
| 13 | 7  | <b>BULLFROGS AND BUTTERFLIES</b><br>CANDLE / Birdwing BWR 2010<br>(Sparrow)                                | 33 | 19 | <b>SOMEBODY LOVES YOU</b><br>BOB & PAULINE WILSON / Myrrh<br>MSB 6637 (Word)                 |
| 14 | 10 | <b>FORGIVEN</b><br>BENNY HESTER / Myrrh MSB 6655<br>(Word)   | 34 | 32 | <b>A SONG SHALL RISE</b><br>TERRY TALBOT -- Myrrh MSB 6637<br>(Word)                         |
| 15 | 15 | <b>DON'T GIVE IN</b><br>LEON PATILLO / Myrrh MSB 6662<br>(Word)  | 35 | 17 | <b>ARE YOU READY?</b><br>DAVID MEECE / Myrrh MSB 6652<br>(Word)                              |
| 16 | 6  | <b>MUSIC MACHINE</b><br>CANDLE / Birdwing BWR 2004<br>(Sparrow)  | 36 | 24 | <b>THE PAINTER</b><br>JOHN MICHAEL TALBOT & TERRY<br>TALBOT / Sparrow SPR 1037               |
| 17 | 22 | <b>NEVER ALONE</b><br>AMY GRANT / Myrrh MSB 6645<br>(Word)   | 37 | 40 | <b>SOMETHING NEW UNDER THE</b><br><b>SUN</b><br>LARRY NORMAN / Solid Rock<br>SRA 2007 (Word) |
| 18 | 28 | <b>COMING HOME</b><br>MIKE WARNKE -- Myrrh MSB 6670<br>(Word)  | 38 | 38 | <b>SILVERWIND</b><br>Sparrow SPR 1041  |
| 19 | 13 | <b>SOLDIERS OF THE LIGHT</b><br>ANDRUS/BLACKWOOD & CO. /<br>Greentree R 3738 (Benson)                      | 39 | 36 | <b>AMY GRANT</b><br>Myrrh MSB 6586 (Word)  |
|    |    |  | 40 | 16 | <b>PH'UP SIDE</b><br>PHIL KAEAGGY / Sparrow SPR 1036   |

## Gospel Album Picks

### HEARTS OF FIRE

**SWEET COMFORT BAND -- Light LS 5794 (Word)**

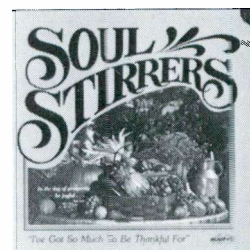
Using top-rate rock 'n' roll music as a background, Sweet Comfort gives a powerful message through songs focused on real-life situations. Excellent musicianship, dynamic vocals, and universal lyrics promise listeners a real treat.



### I'VE SO MUCH TO BE THANKFUL FOR

**SOUL STIRRERS -- Savoy SL 14611 (Arista)**

The Soul Stirrers are back with a bluesy collection of praise-filled songs. Trading solo leads, the Stirrers move gracefully through all selections for an easy listening sound. "My Soul Is a Witness," "Praise the Lord," and the title cut are standouts.



### INSPIRATION

**DONY MCGUIRE -- Light LS 5796 (Word)**

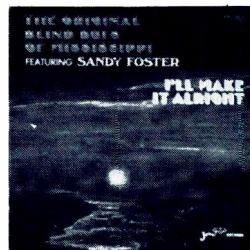
McGuire displays his many talents as writer, singer, and producer on his first solo album. Reba Rambo's background vocals add a soulful quality to most tracks. "Never Ending Love," "He Will Provide," "With My Song," and "Because of Whose I Am" are prime.



### I'LL MAKE IT ALRIGHT

**ORIGINAL BLIND BOYS OF MISSISSIPPI -- Jewel LPS 0161**

The Blind Boys combine an old-time gospel sound with modern production techniques for a unique package of songs. Driving rhythms support tight harmonies for an exceptional sound. "Miracles," "All I'm Living For," and the title cut are tops. "I'm Going On With Jesus" holds a special message.



## Gospel Time (Continued from page 51)

Label. Christian has also been at work on a secular album, set for August release on Boardwalk Records.

**Mike Cloer**, former national director of radio and record promotion for Word Records, has announced formation of Ducks in a Row, Promotion and Management Consultants. His new firm will offer management and public relations services, and will work to gain national television and press exposure in secular fields for gospel artists.

## Production Begins On Word Video Series

■ **ESTES PARK, COLORADO**—Production began last week on "More Than Music," a series of 13 one-hour shows produced by Word, Inc.'s video division, designed for national syndication and release through Christian satellite networks.

"More Than Music" will be hosted by Russell Taff and Dave Boyer, and will feature two Word artists per show. Isaac Air Freight will appear in each show in a special comedy segment.

Filming began at the YMCA camp in Estes Park, the site for 1981's Christian Artists' Seminar. Location sequences,

special segments, and sing-along segments were the major concern in the first week of production.

### Featured Artists

A seven-camera shoot begins the last week of August in Charlotte, N.C., according to Jahn Lutz, director of video programming for Word. Featured artists segments with full bands and back-up singers will be filmed with a live audience.

"More Than Music" is being produced by Bob Duncan, with Jahn Lutz acting as executive producer. Dan Raines and Linda Hill are associate producers.

## New York, N.Y. (Continued from page 10)

will release a single that will carry the logos of both labels. Sounds like some sort of first . . . Among the fans at recent **Pat Metheny** shows at Town Hall were **Rickie Lee Jones** and **Pil's John Lydon** . . . Arista has all but confirmed that they have signed **Tanya Tucker**. Rumor has it that the label will also sign **Manfred Mann** soon . . . **Roky Erickson**, former lead singer for the **13th Floor Elevators**, will soon release a solo LP on 415 Records. Erickson's 1980 CBS U.K. LP was a successful import item; five of that record's songs will be on the upcoming U.S. release . . . **Walter Bishop Sr.**, writer of "The Devil Sat Down and Cried" and a set of lyrics to **Charlie Parker's** "Anthropology," is looking for a "genuine calypso singer" to record a new song of his. Call Bishop at (212) 666-0778 . . . Independent publicist **Gary Kenton** has moved and can be reached at 20 Butler St., Brooklyn, 11231, (212) 875-5556.

MCA will release "Whooligans," a best of two-record package of the **Who's A** and B-sides, in time for the Christmas season . . . Also from MCA will be a **Roger Daltrey** double LP of greatest hits, including two unreleased tracks . . . congratulations to **John Cougar** and wife **Vicky** on the birth of their daughter **Teddi Jo Mellencamp**. Cougar is recording a new LP, "American Fool," with **Mick Ronson** and **Waddy Wachtel** as guest axemen. It's slated for September release on Riva/PolyGram . . . **Sammy Johns** to make his Elektra debut next week with "Common Man" . . . Best wishes to Atlanta-based independent publicist **Mark Pucci** and wife, who were hospitalized following an automobile accident . . . **David Gates** will make his Arista debut next week with "Take Me Now," the title cut from his forthcoming LP.

## Coast (Continued from page 23)

stupendously flamboyant leopard skin jacket (once the property of Conn's former colleague and co-headliner, **The Big Bopper**), is making a donation of this relic to a suitable museum now under consideration. The Smithsonian? The Liberace Museum? Tony's been singing at a variety of local clubs lately, so you can catch up with him and make your own suggestions.

**WILD IN THE STREETS**: The fourth annual L.A. Street Scene Festival has been scheduled for October 10 and 11, and officials are predicting that over a million will attend this year's expanded event. According to former RSO A&R staffer **Cash Landy**, who's booking the talent for this year's event, artists who have been lined up to perform thus far include the **L.A. Philharmonic**, the **Surfaris**, the **Zina Bethune Ballet**, **Willie Bobo**, the **International Children's Choir** and **Shot in the Dark**. Reports that **Zubin Mehta** will be returning to this city for the occasion to conduct a concerto written especially for **Black Flag** could not be confirmed at press time.

**THE MOVIN' PITCHERS**: **Kenny Rogers'** theatrical film debut, "Six Pack," will be directed by **Daniel Petrie**, who most recently helmed "Fort Apache, the Bronx," another Twentieth Century-Fox release . . . Veteran songwriter **Sammy Cahn** has been commissioned to compose two songs for the upcoming feature "Tag," which will star **Robert Carradine** and is written and to be directed by **Nick Castle**, who co-wrote the current hit "Escape From New York."

**AND FOR THE TUBE**: **Richard** and **Robert Sherman** have been signed to create an "updated" version to Prokofieff's "Peter and the Wolf" for a Filmation Studios TV special. The latter firm is currently negotiating with networks . . . **Robert Lombard** and **Michelle Marx** will be producing a **Dave Mason** special for Warner-Amex's MTV cable outlet . . . **Brian Grant**, one of the UK's top video directors, has been working in these environs for the past few weeks on several label video projects.

## Oak Ridge Boys in Boston



Hot on the trail of the pop/country smash "Elvira," the Oak Ridge Boys, after their first appearance in Massachusetts in over seven years, were greeted backstage recently at the Chateau De Ville by Boston-area radio personnel and MCA promotion representatives. Pictured from left are (top row) Duncan Stewart, MD, WDLW; Oaks William Lee Golden, Duane Allen, Joe Bonsall and Richard Sterban; Bob Walker, MCA regional country director; (bottom row) Jim Murphy, PD, WDLW; Jeep Holland, buyer, Music Sales; and Roman Marcinkiewicz, MCA regional pop promotion director.

## Soul & Spiritual Gospel

AUGUST 15, 1981

Aug. 15	Aug. 1		
1	1	<b>THE LORD WILL MAKE A WAY</b> AL GREEN/Myrrh MSB 6661 (Word)	21 24 <b>SAID I WASN'T GONNA TELL NOBODY</b> DONALD VAILS & THE VOICES OF DELIVERANCE/Savoy SGL 7052 (Arista)
2	2	<b>CLOUDBURST</b> MIGHTY CLOUDS OF JOY/Myrrh MSB 6663 (Word)	22 15 <b>GOOD NEWS</b> TROY RAMEY & THE SOUL SEARCHERS/Nashboro 7239
3	3	<b>THE HAWKINS FAMILY</b> WALTER HAWKINS/Light LS 5770 (Word)	23 23 <b>BORN AGAIN</b> VIOLINAIRES/Jewel LPS 0162
4	4	<b>IS MY LIVING IN VAIN</b> CLARK SISTERS/New Birth NEW 7056G	24 25 <b>I'VE GOT SO MUCH TO BE THANKFUL FOR</b> SOUL STIRRERS/Savoy SL 14611 (Arista)
5	5	<b>TRUE VICTORY</b> REV. KEITH PRINGLE/Savoy 7053 (Arista)	25 22 <b>EVERYTHING'S ALRIGHT</b> CHARLES HAYES & COSMOPOLITAN CHURCH OF PRAYER CHOIR/Savoy SL 14580 (Arista)
6	6	<b>BE ENCOURAGED</b> FLORIDA MASS CHOIR/Savoy SGL 7064 (Arista)	26 21 <b>PLEASE BE PATIENT WITH ME</b> ALBERTINA WALKER/Savoy SL 14527 (Arista)
7	7	<b>JAMES CLEVELAND SINGS WITH THE WORLD'S GREATEST CHOIRS</b> Savoy SGL 7059 (Arista)	27 27 <b>KEEP ON CLIMBING</b> PILGRIM JUBILEE SINGERS/Savoy SL 14584 (Arista)
8	8	<b>MIRACLE</b> JACKSON SOUTHERNAIRES/Malaco 4370	28 29 <b>4 &amp; 20 ELDERS</b> O.V. WRIGHT & THE LUCKETT BROTHERS/Creed 3104 (Nashboro)
9	9	<b>RISE AGAIN</b> GOSPEL KEYNOTES/Nashboro 7227	29 — <b>BEST OF VERNARD JOHNSON</b> SAVOY SGL 7062 (Arista)
10	11	<b>THE LORD IS MY LIGHT</b> NEW JERUSALEM BAPTIST CHURCH CHOIR/Savoy SGL 7050 (Arista)	30 30 <b>GOD WILL SEE YOU THROUGH</b> WILLIAMS BROTHERS/New Birth 7948
11	17	<b>I'LL GO WITH JESUS</b> ANGELIC GOSPEL SINGERS/Nashboro 7236	31 19 <b>JESUS WILL NEVER SAY NO</b> FLORIDA MASS CHOIR/Savoy 7045 (Arista)
12	12	<b>MORE OF THE BEST</b> ANDRAE CROUCH/Light LS 5795 (Word)	32 33 <b>AMAZING GRACE</b> ARETHA FRANKLIN/Atlantic SD 2906
13	14	<b>GOD'S WAY (IS THE BEST WAY)</b> JAMES CLEVELAND & THE VOICES OF WATTS/Savoy SL 14631	33 31 <b>ONE DAY AT A TIME</b> REV. THOMAS L. WALKER/EGL 655
14	10	<b>REJOICE</b> SHIRLEY CAESAR/Myrrh MSB 6646 (Word)	34 34 <b>DANIEL HAWKINS</b> Light LS 5785 (Word)
15	—	<b>SAINTS HOLD ON</b> SENSATIONAL NIGHTINGALES—Malaco—MAL 4373	35 36 <b>I CAN'T LET GO</b> KRISTLE MURDEN/Light 5765 (Word)
16	26	<b>LOOK WHAT THEY'VE DONE TO MY CHILD</b> DOROTHY NORWOOD/Savoy SL 14630 (Arista)	36 38 <b>REMARKABLE</b> INEZ ANDREWS/Savoy 14591 (Arista)
17	18	<b>TRAMAINE</b> TRAMAINE HAWKINS/Light LS 5760 (Word)	37 35 <b>THE LORD TAKES CARE OF EVERYBODY</b> REV. CLEOPHUS ROBINSON/Savoy SL 14601 (Arista)
18	13	<b>GOD IS OUR CREATOR</b> ALBERTINA WALKER/Savoy SL 14583 (Arista)	38 37 <b>WHEN YOU CAN BELIEVE</b> WYCB COMMUNITY CHOIR/Savoy SGL 7063 (Arista)
19	16	<b>YOU DON'T KNOW HOW GOOD GOD'S BEEN TO ME</b> CHARLES FOLD & THE CHARLES FOLD SINGERS/Savoy SL 7061 (Arista)	39 28 <b>LOVE ALIVE II</b> WALTER HAWKINS & LOVE CENTER CHOIR/Light LS 5735 (Word)
20	20	<b>MOTHER WHY?</b> WILLIE BANKS & MESSENGERS/Black Label BL 3000 (HSE)	40 32 <b>I'LL BE THINKING OF YOU</b> ANDRAE CROUCH/Light LS 5763 (Word)

## Janis Ian at the Bottom Line



Columbia recording artist Janis Ian performed recently at the Bottom Line in New York in support of her album "Restless Eyes" and single "Under the Covers." Pictured backstage after the performance are, from left: Ed Hynes, vice president, national promotion, Columbia Records; Joe Mansfield, vice president, marketing, Columbia; Ian; Al Teller, senior VP & general manager, Columbia; and Mickey Eichner, vice president, national A&R, Columbia.

## RCA Facility

(Continued from page 9)

"hit" portion of an order and assigning it priority distribution through the satellite warehouse most convenient to the order's point of origin. The computer will also automatically process catalogue or "slower moving" items in a particular order through the Indianapolis national warehouse. "We've taken the different demand profiles of product and structured our distribution system accordingly," explained McIntyre.

According to RCA, the system also "provides for the eventual warehousing and servicing of a wide variety of audio-visual entertainment product, foreseen to be a major growth area during the 1980s."

## NMA Names Danny Wendell

■ NASHVILLE—The board of directors of the Nashville Music Association has elected Danny Wendell, operations manager for Opryland Productions, as an interim director representing the association's new film and video membership category.

The board also voted to establish an executive committee and a planning and development committee.

The executive committee will make recommendations to the full board on matters of policy, budget, and planning. Appointed to the executive committee, headed by NMA board chairman Jimmy Bowen, are Johnny Rosen, Bob Beckham, Rick Blackburn, Roger Sovine, Steven J. Greil, and Buddy Killen.

Greil resigned as chairman of the organizations' contemporary music committee to accept the chairmanship of the planning and development committee. Karen Scott Conrad and Tom Wilkerson were appointed co-chairmen of the contemporary music committee.

The board also voted to schedule regular meetings on the third Wednesday of each month at 10:30 a.m. at BML's offices here.

## Cheap Trick

(Continued from page 9)

(Rick Nielsen, Brad Carlson, Robin Zander, Cheap Trick, Inc. and Ken Adamany), injunctive relief against any breach of the CBS contract or attempt to change labels, and \$2 million in punitive damages.

CBS spokespeople declined any comment on the litigation, and Adamany was unavailable at press time.

## WEA Signs Pact With Taiwan Label

■ NEW YORK—WEA International and the Taiwan-based Chung Yi label have signed an agreement whereby WEA will manufacture and distribute Chung Yi's repertoire outside of Taiwan. WEA has also announced that Johnny Sng has been appointed general manager of WEA's Chinese Division and Michael Siew has been appointed marketing manager of the division.

## RCA Signs Dream Machine



RCA Records has concluded an exclusive worldwide agreement with Dream Machine, it was announced by Ray Harris, division vice president, black music. The Los Angeles-based group's first album, "Dream Machine," was produced and arranged by Norman J. Whitfield for Whitfield Productions and will be released by RCA in September. Shown at the signing celebration are, from left: Robert Wright, A&R producer, black music; Keith Jackson, division vice president, black music marketing; Dream Machine's Lafayette Trey Stone; Harry M. Reynolds, general manager of Whitfield Productions; Dream Machine's James R. McKinney Jr., Lloyd Williams and Melvin D. Steward; Whitfield; Dream Machine's Ron Artis; Bill Staton, RCA's former national black music promotion vice president; Dream Machine's Joseph T. Harris; Ray Harris; and (seated) Dream Machine's Yvonne "Taka-Boom" Brumbach.

# Odyssey/Audio Media Complex Booms in Quiet Way in Nashville

By AL CUNIFF

■ NASHVILLE—What do Mickey Mouse, the Chipmunks, and platinum records have in common? Odyssey Productions, the music production arm (associated with Audio Media studios here) recently acquired by Paul Whitehead from his three other business partners.

About 10 years ago Whitehead, Jack Jackson, Pat Patrick, and Doug Yoder assembled in Nashville to promote their own music. They built a small four-track studio to cut their own tunes, and formed Odyssey as a production outfit. "It soon became obvious that there was room for a small studio facility here," recalled Whitehead. "CBS, Woodland, Victor, and Bradley controlled almost all the major recording work, so we tried a shot at the lower end.

"There was no pop or R&B being cut here, so we went outside Nashville and got some business in those areas. We found a lot of business in Chicago, Minneapolis, New York, and Los Angeles. These people wanted the 'Nashville Sound' without a huge budget, and they didn't care who the pickers were."

Early customers included Pickwick, GRT, Springboard, and lots of speciality work, including educational and TV packages, as well as work for sale in Europe and Asia. By 1978 disco music — which comprised a large part of Odyssey's business — was fading, and Whitehead and partners saw the need to expand into other areas for a more stable economic base.

"We got heavier into the studio business then," he said. "We put a lot of money into our studio facilities, and we sought — and got — capable producers who were not known to work in Nashville." Jim Ed Norman, Mike Post, Steve Buckingham, and other producers were drawn to Audio

Media for its clear sound and low overhead.

Along the way Odyssey Productions continued to prosper (though you'll seldom see them credited on packages they do), handling a "raft of album projects" for the Disney people that sold "over 600,000 each" (including the triple-platinum "Mickey Mouse Disco" album), the platinum "Chipmunk Punk" album for Excelsior, and many other special projects, including album projects for labels, "oldies" collections, and, most recently, a four-album series for the "50 Guitars" concept.

"All our business is imported from New York, Los Angeles, and overseas. We're not taking business away from anyone in Nashville — we're good business for the producers who use us, the musicians we employ, and the music community here in general," Whitehead said.

Current Odyssey clients include K-Tel, Columbia House, Disney, CBS, and Pickwick, which means the future looks very rosy for Whitehead, who is young (30) even by music industry standards. "We've given a lot of people a lot of work. Our AFTRA budget is very big. We've used many artists on special projects who were later signed to label deals," he said, citing work done with Sylvia, Janie Fricke, Dave Rowland, and others. "About 60 percent of all the dollars in our budget go right to the talent we employ."

Whitehead said the demand from companies around the world for country music cut in Nashville at a reasonable budget is "great right now. There's no real direction in rock, punk, or other forms right now—but since 'Urban Cowboy' the country trend has solidified for labels in many countries."

## Lavender Moves

■ NASHVILLE—The Shorty Lavender Agency has moved to new offices here at 1300 Division Street, Suite 200. Zip is 37203. The agency's phone remains (615) 327-9595.

**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**

## Opryland Radio, CMA Offer Radio Reports

■ NASHVILLE—Opryland Radio Productions, in cooperation with the Country Music Association, will again offer free service to radio stations wishing to air daily "hot line" reports fed directly from here during the annual DJ Week activities in October.

The reports, about 90 seconds in length, will be available by dialing a special phone number which will feed stations a taped report each morning and afternoon, as well as a five-minute wrapup each evening.

A reporter has been assigned to gather news at this year's convention, and to include as many major artists as possible. Artists featured in last year's reports included Barbara Mandrell, Larry Gatlin, the Statler Brothers, Anne Murray, Alabama, and others.

The free report service can only be provided to a limited number of stations, so stations wishing to make use of the service are asked to write as soon as possible to Hot Line Reports, Box 120339, Nashville 37212.

## Everette Stirs Up 'Hurricane' Tour

■ NASHVILLE—Undaunted by the recent air traffic controllers' strike, RCA artist Leon Everette jumped right into a four-week retail promotion trek that will take him over 3000 miles to visit over 150 major radio stations, retail outlets, and record distributors.

The "Hurricane tour," named for Everette's current single and upcoming LP of the same title, will also place the artist in 10 major-market concert dates with labelmate Ronnie Milsap.

Joe Galante, division VP, marketing, RCA Records-Nashville, said phase two of the Hurricane Tour will place Everette overseas for the Petersborough Festival in England as a headliner. Everette will also be involved in European TV and print publicity dates. Phase three of the tour will consist of a major-market tour this fall for Everette.

Everette's "Hurricane" LP is due in October, to be accompanied by an extensive merchandising campaign and a further publicity and TV push.

## Meeting Milsap



RCA artist Ronnie Milsap, riding high with his country/pop single "There's No Gettin' Over Me," was greeted backstage by industry representatives after a recent concert in Los Angeles. Shown from left are Georgeanne Galante, No Big Productions; Buddy Robinson and Nancy Robinson, Music Operators; Milsap; Charlie Cook, KHJ, PD; Dave Wheeler, director, marketing development, RCA-Nashville; and Carson Schreiber, RCA west coast promotion manager.

## Nashville Report

By AL CUNIFF

■ **Webb Pierce** is cutting an LP with **Willie Nelson** at Nelson's studio in Austin. The album includes Pierce country standards such as "More and More" and "Back Street Affair" . . . **Eddie Rabbitt's** wife had a baby girl here Tuesday (4).

The Contemporary Music Committee of the Nashville Music Association is looking for unrecorded talent in and around Tennessee to sponsor in a series of showcases to be held at clubs here. The first spotlight is slated for Sept. 15 at Spanky's. Artists wishing more details should contact the NMA at 2020 21st Avenue South here. Zip is 37212, and phone is (615) 297-1656.

Drake-Chenault is preparing a "History of Country Music," a weekend special which it hopes to offer in the spring of 1982. **Tom Thacker** is collecting interviews for the special, and has already gotten talks with **Merle Haggard**, **Dolly Parton**, **Minnie Pearl**, and **Kris Kristofferson** . . . Nationwide Sound Distributors will code-date all single product they distribute by adding the month and year of release to label copy. President **Joe Gibson** said this will help determine a cutoff date for releases.

Programmers may want to listen to the flip side of the new **Riders in the Sky** single on Rounder Records. It's "Back in the Saddle Again," a straightforward treatment of a song well suited to the band's unique image . . . **Larry Bastion**, the California-based writer who penned "Lefty" and "Lovin' on Borrowed Time" for the Frizzell/West album, is a biologist by trade who plans to buy a house here soon. He originally penned "Lefty" as an opener for a medley that **David Frizzell** does in his live show.

The Organization of Country Radio Broadcasters reports that stations attending its 1981 Country Radio Seminar ranged from KZYM in Cape Girardeau, MO (250 watts) to WIRK in West Palm Beach, FLA (100,000 watts) . . . Atlanta's NARAS chapter recently honored the **Beach Boys** and the **Jacksons** with special declaration awards for their unique contributions to the music industry.

IN THE STUDIO: Woodland (Mel Tillis, Donna Fargo), Music City Recorders (Jacky Ward, Houston Garrick), Music Mill (Chuck Wagon Gang, Canada's Iris Larrot), Koala (Del Reeves), Audio Media (Mickey Gilley, Gary Morris), Marty Robbins (Air Force interviews with country stars), Quadraphonic (Dobie Gray Christmas LP, Johnny Duncan, Mark Speers, Dave Olney and the X-Rays),

(Continued on page 56)

## CMA Announces Five Hall of Fame Nominees

■ NASHVILLE—Jo Walker-Meador, executive director of the Country Music Association, has announced that Vernon Dalhart, Little Jimmy Dickens, Lefty Frizzell, Floyd Tillman, and Grant Turner are the nominees for this year's Country Music Hall of Fame honor. One of these five finalists will be named the newest inductee to the Hall of Fame on October 12, during the 1981 CMA Awards Show on CBS-TV.

The Hall of Fame, founded in 1961 by the CMA, has 36 members. Hall of Fame inductees are selected each year by an anonymous panel of 200 electors, each of whom has participated actively in the music business for at least 15 years, and who has made a significant contribution to the industry.

Vernon Dalhart, born Marion Try Slaughter, recorded hundreds of songs on several labels under more than 180 names. His biggest country hit, "The Prisoner's Song/The Wreck of the Old 97," was country music's first million-seller. Other hits included "The Letter Edged in Black" and "My Blue Ridge Mountain Home."

Lefty Frizzell burst upon the country music scene in 1950 with an amazing string of hits, at one point placing four songs simultaneously in the top 10 on country charts, a feat as yet unduplicated. Born in Corsicana, Texas, Lefty was an early disciple of Jimmie Rodgers, though he later formed his own style. A prolific songwriter, he had several songs on the charts at the time of his death in 1975.

Little Jimmy Dickens, born in West Virginia, performed on radio in the midwest before joining the Grand Ole Opry in 1949. A flashy dresser with a flair for novelty songs, including the hit "Take an Old Cold Tater and Wait," Dickens has recorded for Decca, Columbia, United Artists, and Starday.

Floyd Tillman, singer and composer, first recorded with the Blue Ridge Playboys on Vocalion Records in the mid-1930s. He later recorded for Decca, Columbia, RCA, Liberty,

(Continued on page 55)

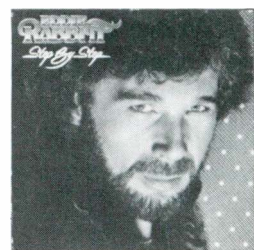
## PICKS OF THE WEEK

**SINGLE** **ROSANNE CASH**, "MY BABY THINKS HE'S A TRAIN" (prod.: Rodney Crowell) (writer: L. Preston) (Asleep at the Wheel, BMI) (3:13). Rosanne is coming off a number-one country song in "Seven Year Ache," and this sharp, uptempo rockabilly tune will establish her even more firmly as a contemporary country artist. Reverb, vocal harmony, and tasty guitar licks spice this movin' cut. Columbia 18-02463.

**SINGLE** **DOLLY PARTON**, "THE HOUSE OF THE RISING SUN" (prod.: Mike Post) (arr.: D. Parton, M. Post) (Velvet Apple, BMI/Darla, ASCAP) (3:57). Dolly borrows heavily from pop production in the electronic keyboard effects and percussion on this cut, which is backed by "Working Girl," a tune that may also earn country airplay. Dolly will get maximum attention on this release. RCA JB-12282.

### ALBUM

**EDDIE RABBITT**, "STEP BY STEP." Rabbitt's special blend of country, rockabilly, and pop is at its height on this LP, which will receive immediate attention by virtue of the out-of-the-box country and pop acceptance of the title single. All cuts are strong, with other standouts being "Early in the Morning," "Bring Back the Sunshine," and "Skip a Beat." Elektra 5E-532.



## Hall of Fame

(Continued on page 54)

and other labels, and composed some of country's most famous standards, including "I Love You So Much It Hurts" and "Slipping Around." He resides in Leander, Texas.

Grant Turner, born 69 years ago in Abilene, Texas, has been a radio announcer since he was 16. He worked at stations throughout Texas before coming to Tennessee in 1942 to work in Knoxville. In June, 1944 he became an air personality on WSM radio here. Beginning with the Prince Albert Show, a 30-minute Opry segment, in 1948, Turner has been a "voice of the Grand Ole Opry" ever since.

## Pool Tournament Promotes Cash LP

■ DALLAS/FT. WORTH—A cross-merchandising promotional campaign designed to bring attention to Columbia artist Johnny Cash's current LP "The Baron" recently resulted in a "Baron" pool tournament at Billy Bob's Texas following Cash's appearance here.

Cooperating on various phases of the promotion effort over a two week period were CBS Records; Dallas-Ft. Worth country radio stations KBOX, KIX 106, KLIF, and KXOL; Billy Bob's Texas, the world's largest honky-tonk (which also has 26 pool tables); and the Brunswick Corp., manufacturers of pool tables and accessories.

Stations undertook "Baron" searches, then sent finalists to a pool tournament at Billy Bob's. Over 6000 people turned out for Cash's appearance following the tournament. CBS Records supplied posters, handouts, copies of the "Baron" LP, and Cash's catalog, which includes over 20 LPs, to radio stations who took part in the promotion.

Organizing the effort on behalf of CBS were Danny Yarbrough, Dallas branch manager, and Jay Jenson, southwest regional country marketing manager.

## Gilley And Friends



Epic artist Mickey Gilley visited the label's west coast offices recently to air his new LP "You Don't Know Me," whose title single is bulleted on country and pop charts. Shown from left are Denise Galvan, KZLA radio; Craig Applequist, regional country marketing manager, CBS Records; Lori Holder, local promotion manager, E/P/A; Gilley; and Tom Casey, KZLA.

## New Concert Success For Ronnie McDowell

■ NASHVILLE—Following the mid-June release of his "Older Women" single, Epic artist Ronnie McDowell has gained new visibility on the concert trail, according to Allen Whitcomb, southeastern agent for Top Billing International, which books McDowell.

Whitcomb said that McDowell drew the largest crowds on record for festivals at Union, S.C. and Benton, N.C. in early July, and went on to deliver SRO shows at Libertyland's Country Jamboree Week in Memphis, the Country Palace in Savannah, GA, and Rob's Roost in Charlotte, NC.

McDowell, who performs at a WIVK-sponsored concert in Knoxville Friday (14), also includes shows at Bull Run Park in Virginia and a CBS showcase in Louisville among his packed itinerary this month. He recently taped Tom T. Hall's "Pop! Goes the Country" and appeared at Billy Bob's nightclub in Fort Worth, Texas.

## Neal Agency Ltd. Is Reactivated

■ NASHVILLE—Veteran talent manager and agent Bob Neal has announced the reactivation of the Neal Agency Ltd., a firm which he headed here from 1963 to 73.

Since 1980 Neal has worked exclusively with Epic artist Johnny Rodriguez, but he now plans to expand his agency and to focus on developing acts. Neal served as Elvis Presley's manager/agent in 1954, and later formed the Stars Inc. agency in Memphis with Sun Records' Sam Phillips. After working exclusively for Johnny Cash, he founded the Neal Agency.

Neal sold his agency to the William Morris Agency in 1973 and turned to work with several country acts.

The Neal Agency Ltd. is located at 42 Music Square West, suite B here. Mailing address is P. O. Box 121153, and phone is (615) 242-1192.

# Country Hotline

By MARIE RATLIFF

## MOST ADDED CHART CONTENDERS

**The Kendalls** — "Teach Me To Cheat"

**Charley Pride** — "Never Been So Loved"

**Charly McClain** — "Sleepin' with the Radio On"

The **Kendalls** mark their debut on Mercury with the rhythmic "Teach Me To Cheat." It's an instant add at KSOP, KWJJ, KRMD, WQIK, KKYX, WYDE, KUUY, KHEY, KTTS, WCMS, KEEN, KOKE, KLLL, KRAK, WSOC, WTSO, KSO, WGTO, KWKH, WDLW, KBUC, KSSS, KFDI, WMNI, KEBC, KYNN, WFAI, WBAP, WPNX, WIVK, WCXI, WSAI, WQQT, KGA, KMPS.



The Kendalls

**Allen Frizzell** is moving with "She's Livin' It Up (And I'm Drinkin' Em Down)" at WTD, WSDS, WGTO, WSLC, KKYX, KVOO, KFDI, KEBC, WMAJ. **Jerry Jeff Walker** is getting lucky with "Got Lucky Last Night" at WAMZ, KEBC, KSSS, KDJW, WCXI.

**Sonny Curtis** has spins on "Married Women" at KRMD, KSSS, KEBC, KWMT, KCKC, WSLC, WGTO, KVOO, KSOP, KBUC, WFAI, KNIX, KLAC, KGA, WDEN, KENR.

**Narvel Felts** emerges after an extended absence with a chart record in "Louisiana Lonely." It's playing at WDLW, KFDI, KBUC, WGTO, WPNX, WTD, WDEN, KTTS, WIRK, KXLR, WSLC, WFAI, KVOO, KRMD, KEBC, KHEY.

**Southern Ashe** has play on "Paradise" at WPNX, KVOO, KEBC, KFDI, KDJW, WSDS, WFAI, WLWI, WCMS. **Sweetwater** is happening with "Antioch Church House Choir" at WIVK, WSLC, KRMD, WWNC, WPNX, WKKN, KXLR, WLWI.

Super Strong: **Deborah Allen, Bobby Bare, Burrito Brothers, Ronnie McDowell, Conway Twitty, T.G. Sheppard.**



Allen Frizzell

Newcomer **Kenny O.** is doing well with "Old Fangled Country Songs" at KKYX, KGA, WFAI, WPNX, KEBC, KFDI, WCMS, WLWI.

**Ernie Rowell** has play on "I Don't Love You (The Way I Used To)" at WLWI, WSLC, KFDI, KSOP, WDLW, WTD.

**Marty Robbins** has action on "Jumper Cable Man" at KEBC, KNIX, WSLC, KVOO, KRMD, KFDI, WJQS.

## SURE SHOTS

**Rosanne Cash** — "My Baby Thinks He's a Train"

**Dave Rowland & Sugar** — "The Pleasure's All Mine"

**Charly McClain** — "Sleepin' with the Radio On"

**Dolly Parton** — "The House of the Rising Sun"

## LEFT FIELDERS

**Billy Parker** — "I'll Drink to That"

**Cindy Hurt** — "Dreams Can Come in Handy"

**Freddie Hart** — "You Were There"

## AREA ACTION

**Sligo Studio Band** — "She Still Wishes I Were You" (WDEN, KRMD, KXLR, WSLC)

**Ronnie Kartman** — "She's Back in Manhattan" (KXLR, WSAI, WSLC)

**Ronny Hughes** — "President, Pope or Superstar" (WKKN, KDJW, KFDI, WPNX)

## Screen Gems Music Names Williams

■ NASHVILLE—Charlie Feldman, GM of Screen Gems-EMI/Colgems-EMI Music here, has announced the appointment of Jody Williams as professional manager.

For the past three years Williams held a similar post for Charlie Daniels' Hat Band Music. He also worked in an A&R capacity for artists managed by Sound Seventy Management. Prior to that he worked for two years as an assistant in writer/publisher administration with BMI here.

## Box Office Mgmt. Bows in Nashville

■ NASHVILLE—Gary Hart, president, has announced the formation of Box Office Management, a personal career direction company with offices here at 1232 17th Avenue South, 37212. The phone number is (615) 385-1031.

Signed for representation with Box Office are artists Don King, Bobby Smith, Van Stephenson, and Dan Williams & Michael Stewart; producers Tony Brown, Al deLory, Jerry Fuller, Eddie Kilroy, and Bob Montgomery.

# Country Single Picks

## COUNTRY SONG OF THE WEEK

### DAVE ROWLAND & SUGAR—Elektra 47177

**THE PLEASURE'S ALL MINE** (prod.: Jimmy Bowen) (writers: C. Putman, K. Kane) (Tree, BMI/Cross Keys, ASCAP) (3:38)

This act came back with mighty impact with their recent "Fool by Your Side," and this beautiful ballad, with its sheer harmony and crystal-clear production, should bring the group right back to the turntables.

### EARL THOMAS CONLEY—RCA JK-12286

**YOU DON'T HAVE TO GO TOO FAR** (prod.: Gene Eichelberger, Phil Grissett & Earl Thomas Conley) (writer: E.T. Conley) (Blue Moon/April, ASCAP) (3:11)

Given Conley's Sunbird track record, radio will be all ears for his debut RCA single, a midtempo cut with quiet power and a positive lyric.

### CHARLY McCLAIN—Epic 14-02421

**SLEEPIN' WITH THE RADIO ON** (prod.: Norro Wilson) (writer: S. Davis) (Algee, BMI) (2:53)

McClain offers a breezy, easy paced tune with an appealing beat and story about a lonely gal who uses the radio for company at night.

### FREDDIE HART—Sunbird 7565

**YOU WERE THERE** (prod.: Nelson Larkin & Earl Thomas Conley) (writers: B. Morrison, J. MacRae) (Southern Nights, ASCAP) (2:58)

You were there when the world was down on my shoulders, Hart sings in this sensitive ballad that's one of his strongest recent releases.

### NEIL SEDAKA—Elektra 47184

**MY WORLD KEEPS SLIPPING AWAY** (prod.: Neil Sedaka) (writers: N. Sedaka, H. Greenfield) (Screen Gems-EMI, BMI) (3:06)

A strong hint of country in the piano and percussion and light vocal harmony put this in the groove of Sedaka material covered successfully for country by Debby Boone, so Neil may enjoy some country exposure on this track.

### ROSS LEWIS—NSD 97

**DON'T PLAY NO CHEATIN' SONGS** (prod.: Walter Haynes) (writers: E. Haynes, P. Melton) (Bill Haynes, ASCAP/Proud Too, BMI) (2:55)

An instantly appealing chorus, a pleasant tempo, and very smooth sound, fronted by Lewis' easy vocal, make this a cut designed for all country formats.

### CINDY HURT—Churchill 7777

**DREAMS CAN COME IN HANDY** (prod.: Bob Millsap) (writer: B. Millsap) (Ironside, ASCAP) (2:31)

Hurt has charted nationally with two recent releases, and this slick, quiet ballad should earn her more serious consideration for a spot on country playlists.

### DeWAYNE MIZE—KIK 909

**I LOVE YOU MORE THAN I CAN SAY** (prod.: Johnny Morris) (writers: J. Allison, S. Curtis) (Warner, BMI) (3:04)

Leo Sayer enjoyed a pop smash on this tune, which lends itself well to country interpretation, as proven by this smooth, warm cover by Mize.

Merle Haggard is Great, George Jones and Johnny Paycheck are tops . . .

### But Country Pete Peterson is Dyn-o-mite!

Latest Single: "The Woman Inside"  
with Ann Shaw  
on Wooden Nickel Records

Coming September 1, 1981 — "Walk on the Outside"

Accepting bookings for October,  
November, December, 1981

**OPRY SOUTH PRODUCTIONS**  
P.O. Box 24646  
Nashville, Tennessee 37202  
(615) 890-9505

## Nashville Report

(Continued from page 54)

Scruggs (Mike Card, Bobby Springfield, Billy Larkin, Lamar Hill, Randy Matthews), LSI (Tennessee Ernie Ford), Creative Workshop (Dave Loggins and Janie Fricke on jingles), Columbia (Johnny Rodriguez, George Jones, Judy Bailey, John Reeves), Wax Works (Meri Wilson, Dotsy, Silverhills, Morris Chapman, Bill Owen produced by Randy Parton), Young 'un (the Gatlins, Anderson Chance Band), Sound Stage (Corbin-Hanner Band, Sonny Curtis, Eddy Raven, Helen Cornelius, Dave Rowland & Sugar, Joe Sun, the Archers, Kieran Kane, Bettye Levette), Soundshop (Jimmy Swaggart, Bobby Smith, Jeannie C. Riley, Mel Tillis & Nancy Sinatra), Bennett House (Jimmy Hall), Music City Music Hall (RCA-Mexico artists Caesar Costa and Roberto Jordan).

At Muscle Shoals Sound, Delbert McClinton, produced by Barry Beckett, plus final touches on Levon Helm's tracks.

Is **Cristy Lane** the first country artist to earn a gold record in New Zealand? Lee Stoller, Cristy's husband/manager, reports that the artist's "One Day at a Time" has that distinction . . . **Razzy Bailey** and **Sylvia** gave a special "thank you" performance for workers at RCA's new distribution facility in Indianapolis recently . . . **Ronnie Prophet** is one of 30 acts featured on a new Ronco Teleproducts package, "Country Sunshine, Country Sunset" . . . The **Tom Kimmel Band** gave an impressive show at Spanky's here July 31.

Silverline Music's **Michael Foster**, who penned the **Oak Ridge Boys'** "Heart of Mine," also wrote "When Love Calls You" and "How Long Has It Been" for the Oaks' platinum-plus "Fancy Free" MCA album.

"The Summer There Was No Baseball" is not on a distributed label, but the **Randy Haspel and the Famous Radiants** song recently entered its second pressing, buoyed by radio and TV exposure and the now-settled ballplayers' strike. **Warren Wagner**, president of Shoe Productions in Memphis, produced the cut, which has been played on network TV . . . Over 10,000 people attended the KTTS Funfest recently at the Ozark Empire Fairgrounds in Springfield, MO . . . Music Row postman **John Woods** is retiring after 35 years of service here, and a lot of his music industry friends are throwing him a surprise party Wednesday (12). (If you see this, don't tell him.) For more information call Kay Smith at Capitol Records here, (615) 244-7770.

**Jeannie Seely** may have a major part in the upcoming **Willie Nelson** film "The Man Who Owes Everything" . . . **Kris Kristofferson** plays the Old Country at Busch Gardens in Williamsburg, VA Aug. 23.

**California Zephyr** made an impressive debut at Spanky's here recently . . . MCA artist **George Strait** duetted with Vern Gosdin in concert in Texas recently . . . **Faron Young** just taped a segment for "Hee Haw."

# Country Album Picks

### DANCIN' TEXAS STYLE

VARIOUS ARTISTS — Delta 1136

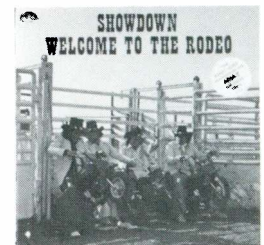
This is an instrumental album by a group of fine Texas musicians, who offer country dance tunes and their versions of recent chart toppers. Highlights include "Cotton-Eyed Joe," "San Antonio Rose," and "Together Again." There's a need for more quality country instrumental LPs—this record offers 15 tracks, with a wide range of sounds.



### WELCOME TO THE RODEO

SHOWDOWN — Damon 1002

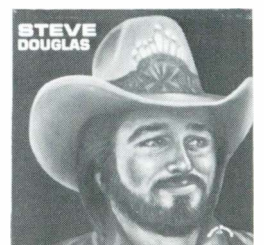
This Canadian group offers an uneven LP that still has impressive highlights, such as "Banjo Symphony," "Redneck Disco," and "Dueling Banjos," each spotlighting Showdown's strongpoint: instrumental work. The blue-language "Rodeo Song" is not suitable for airplay.



### STEVE DOUGLAS

DEMON LH-21163

This smooth-voiced Houston-based singer presents a good variety of Texas-flavored country tunes, the best of which are "Lord I Need Somebody Bad Tonight," "From a Jack to a King," and "Turn Up the Bottle."





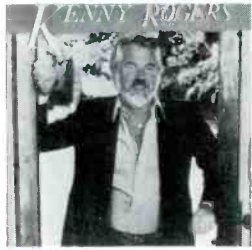
# Record World Country Albums

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

AUGUST 15, 1981

Aug. 15  
Aug. 8

**1** **1** **SHARE YOUR LOVE**  
KENNY ROGERS  
Liberty LOO 1108



WKS. ON  
CHART

6

2	2	FANCY FREE OAK RIDGE BOYS / MCA 5209	10
3	3	GREATEST HITS KENNY ROGERS / Liberty LOO 1072	43
4	4	FEELS SO RIGHT ALABAMA / RCA AHL1 3930	22
5	5	JUICE JUICE NEWTON / Capital ST 12136	21
6	6	SEVEN YEAR ACHE ROSANNE CASH / Columbia JC 36865	21
7	8	YEARS AGO STATLER BROTHERS / Mercury SRM 1 6002 (PolyGram)	5
8	7	I AM WHAT I AM GEORGE JONES / Epic JE 36492	58
9	18	ESPECIALLY FOR YOU DON WILLIAMS / MCA 5210	4
10	13	ROWDY HANK WILLIAMS, JR. / Elektra / Curb 6E 330	17
11	14	MR. T CONWAY TWITTY / MCA 5204	6
12	9	URBAN CHIPMUNK / RCA AFL1 4027	8
13	17	HORIZON EDDIE RABBITT / Elektra 6E 276	57
14	11	OUT WHERE THE BRIGHT LIGHTS ARE GLOWING RONNIE MILSAP / RCA AHL1 3932	17
15	10	WHERE DO YOU GO WHEN YOU DREAM ANNE MURRAY / Capital SOO 12144	15
16	15	GREATEST HITS RONNIE MILSAP / RCA AHL1 3772	43
17	12	CARRYING ON THE FAMILY NAMES DAVID FRIZZELL & SHELLY WEST / Warner / Viva BSK 3555	10
18	20	SOME DAYS ARE DIAMONDS JOHN DENVER / RCA AFL1 4055	5
19	21	RAINBOW STEW LIVE! MERLE HAGGARD / MCA 5216	3
20	19	GREATEST HITS OAK RIDGE BOYS / MCA 5150	40
21	23	NOW OR NEVER JOHN SCHNEIDER / Scotti Bros ARZ 37400 (CBS)	5
22	24	SOMEWHERE OVER THE RAINBOW WILLIE NELSON / Columbia FC 36883	22
23	16	SURROUND ME WITH LOVE CHARLY McCLAIN / Epic FE 37108	13
24	28	MAKIN' FRIENDS RAZZY BAILEY / RCA AHL1 4026	12
25	26	WILD WEST DOTTIE WEST / Liberty LT 1062	24
26	22	MY HOME'S IN ALABAMA ALABAMA / RCA AHL1 3644	60
27	30	GREATEST HITS WAYLON JENNINGS / RCA AHL1 3378	118
28	31	LOOKIN' FOR LOVE JOHNNY LEE / Full Moon / Asylum 6E 309	40
29	32	GREATEST HITS ANNE MURRAY / Capitol SOO 12110	45
30	29	URBAN COWBOY (ORIGINAL SOUNDTRACK) / Full Moon / Asylum DP 90002	65
31	25	DRIFTER SYLVIA / RCA AHL1 3986	16
32	33	WITH LOVE JOHN CONLEE / MCA 5213	3
33	38	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY / Columbia S2 36752	49
34	34	LIVE! HOYT AXTON / Jeremiah JH 5002	11
35	27	I LOVE 'EM ALL T.G. SHEPPARD / Warner / Curb BSK 3528	17
36	35	SHOULD I DO IT TANYA TUCKER / MCA 5228	3
37	37	LEATHER AND LACE WAYLON & JESSI / RCA AHL1 3931	22
38	39	MINSTREL MAN WILLIE NELSON / RCA AHL1 4045	2

39	54	BEST OF EDDIE RABBITT / Elektra 6E 235	90
40	44	HEY JOE, HEY MOE MOE BANDY & JOE STAMPLEY / Columbia FC 37003	21
41	41	EVANGELINE EMMYLOU HARRIS / Warner Bros. BSK 3508	26
42	36	DARLIN' TOM JONES / Mercury SRM 1 4010 (PolyGram)	9
43	42	STARDUST WILLIE NELSON / Columbia KC 35305	169
44	40	9 TO 5 AND ODD JOBS DOLLY PARTON / RCA AAL1 3852	22
45	46	I BELIEVE IN YOU DON WILLIAMS / MCA 5133	43
46	43	THAT'S ALL THAT MATTERS TO ME MICKEY GILLEY / Epic JE 36492	47
47	45	JOHN ANDERSON 2 / Warner Bros. BSK 3547	14
48	50	TAKIN' IT EASY LACY J. DALTON / Columbia FC 37327	2
49	49	BEST OF DON WILLIAMS, VOL. II / MCA 3096	94
50	59	PLEASURE DAVE ROWLAND & SUGAR / Elektra 6E 525	8
51	51	AS IS BOBBY BARE / Columbia FC 37157	6
52	52	BACK TO THE BARROOMS MERLE HAGGARD / MCA 5236	46
53	53	SOMEBODY'S KNOCKIN' TERRI GIBBS / MCA 5137	28
54	61	GREATEST HITS LARRY GATLIN & THE GATLIN BROTHERS BAND / Columbia FC 36488	123

## CHARTMAKER OF THE WEEK

**55** — GOOD TIME LOVIN' MAN  
RONNIE McDOWELL  
Epic JE 37399



1

56	65	ENCORE MICKEY GILLEY / Epic JE 36586	47
57	48	WILLIE AND FAMILY LIVE WILLIE NELSON / Columbia KC2 35642	140
58	56	STRAIGHT AHEAD LARRY GATLIN & THE GATLIN BROTHERS BAND / Columbia KC 36250	95
59	60	YOU BROUGHT ME BACK TAMMY WYNETTE / Epic FE 37104	4
60	47	BEST OF BARBARA MANDRELL MCA AY 1119	130
61	57	I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN JOE STAMPLEY / Epic FE 37055	15
62	63	BEST OF THE STATLER BROTHERS / Mercury SRM 1 1037 (PolyGram)	287
63	64	LOVE IS FAIR BARBARA MANDRELL / MCA 5136	40
64	67	FULL MOON CHARLIE DANIELS BAND / Epic FE 36571	53
65	70	CLASSIC CRYSTAL CRYSTAL GAYLE / United Artists LOO 982	92
66	71	THESE DAYS CRYSTAL GAYLE / Columbia JC 36512	47
67	68	SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE / Columbia JC 36746	40
68	55	THE BARON JOHNNY CASH / Columbia FC 37179	7
69	58	ROLL ON MISSISSIPPI CHARLEY PRIDE / RCA AHL1 3905	17
70	62	TEN YEARS OF GOLD KENNY ROGERS / United Artists LA 835 H	189
71	66	HELP YOURSELF LARRY GATLIN & THE GATLIN BROTHERS BAND / Columbia JC 36582	43
72	69	THE GAMBLER KENNY ROGERS / United Artists LA 934 H	138
73	75	WAITIN' FOR THE SUN TO SHINE RICKY SKAGGS / Epic FE 37193	10
74	74	I HAVE A DREAM CRISTY LANE / Liberty LT 1083	18
75	72	GUITAR MAN ELVIS PRESLEY / RCA AAL1 3917	26

*Dolly*

THE NEW SINGLE:

"THE HOUSE OF  
THE RISING SUN"

PB 12282



Management:  
Katz Gallin & Morey

Produced and Arranged by Mike Post  
Associate Producer: Gregg Perry

FEATURING THE #1 HIT SINGLES:  
9 to 5 / BUT YOU KNOW I LOVE YOU

AAL1-3852

# Record World Country Singles

AUGUST 15, 1981

TITLE, ARTIST, Label, Number (Distributing Label)

Aug. 15	Aug. 8		WKS. ON CHART
<b>1</b>	<b>3</b>	<b>I DON'T NEED YOU</b> KENNY ROGERS Liberty 1415	<b>9</b>
<b>2</b>	<b>1</b>	<b>PRISONER OF HOPE</b> JOHNNY LEE / Full Moon / Asylum 47138	<b>12</b>
<b>3</b>	<b>5</b>	<b>RAINBOW STEW</b> MERLE HAGGARD / MCA 51120	<b>11</b>
<b>4</b>	<b>7</b>	<b>I STILL BELIEVE IN WALTZES</b> CONWAY TWITTY & LORETTA LYNN / MCA 51114	<b>12</b>
<b>5</b>	<b>4</b>	<b>TOO MANY LOVERS</b> CRYSTAL GAYLE / Columbia 11 02078	<b>13</b>
<b>6</b>	<b>10</b>	<b>(THERE'S) NO GETTIN' OVER ME</b> RONNIE MILSAP / RCA 12264	<b>8</b>
<b>7</b>	<b>9</b>	<b>DON'T WAIT ON ME</b> STATLER BROTHERS / Mercury 57051 (PolyGram)	<b>10</b>
<b>8</b>	<b>2</b>	<b>DIXIE ON MY MIND</b> HANK WILLIAMS, JR. / Elektra / Curb 47137	<b>12</b>
<b>9</b>	<b>16</b>	<b>OLDER WOMEN</b> RONNIE McDOWELL / Epic 19 02129	<b>8</b>
<b>10</b>	<b>13</b>	<b>IT'S NOW OR NEVER</b> JOHN SCHNEIDER / Scotti Brothers 6 02105 (CBS)	<b>10</b>
<b>11</b>	<b>12</b>	<b>WILD SIDE OF LIFE — IT WASN'T GOD WHO MADE HONKY TONK ANGELS / I'LL BE ALRIGHT</b> WAYLON & JESSI / RCA 12245	<b>11</b>
<b>12</b>	<b>20</b>	<b>MIRACLES</b> DON WILLIAMS / MCA 51134	<b>7</b>
<b>13</b>	<b>6</b>	<b>UNWOUND</b> GEORGE STRAIT / MCA 51104	<b>14</b>
<b>14</b>	<b>19</b>	<b>A TEXAS STATE OF MIND</b> DAVID FRIZZELL & SHELLY WEST / Warner / Viva 49745	<b>9</b>
<b>15</b>	<b>23</b>	<b>YOU DON'T KNOW ME</b> MICKEY GILLEY / Epic 14 02172	<b>7</b>
<b>16</b>	<b>27</b>	<b>TIGHT FITTIN' JEANS</b> CONWAY TWITTY / MCA 51137	<b>6</b>
<b>17</b>	<b>24</b>	<b>I JUST NEED YOU FOR TONIGHT</b> BILLY "CRASH" CRADDOCK / Capitol 5011	<b>9</b>
<b>18</b>	<b>22</b>	<b>YOU'RE THE BEST</b> KIERAN KANE / Elektra 47148	<b>9</b>
<b>19</b>	<b>21</b>	<b>MAYBE I SHOULD HAVE BEEN LISTENING</b> GENE WATSON / MCA 51127	<b>9</b>
<b>20</b>	<b>28</b>	<b>SOME DAYS ARE DIAMONDS (SOME DAYS ARE STONE)</b> JOHN DENVER / RCA 12246	<b>11</b>
<b>21</b>	<b>32</b>	<b>PARTY TIME</b> T.G. SHEPPARD / Warner / Curb 49761	<b>6</b>
<b>22</b>	<b>29</b>	<b>WE DON'T HAVE TO HOLD OUT</b> ANNE MURRAY / Capitol 5013	<b>8</b>
<b>23</b>	<b>26</b>	<b>QUEEN OF HEARTS</b> JUICE NEWTON / Capitol 4997	<b>11</b>
<b>24</b>	<b>30</b>	<b>MIDNIGHT HAULER / SCRATCH MY BACK</b> RAZZY BAILEY / RCA 12268	<b>6</b>
<b>25</b>	<b>8</b>	<b>DREAM OF ME</b> VERN GOSDIN / Ovation 1171	<b>14</b>
<b>26</b>	<b>33</b>	<b>(I'M GONNA) PUT YOU BACK ON THE RACK</b> DOTTIE WEST / Liberty 1419	<b>6</b>
<b>27</b>	<b>34</b>	<b>TODAY ALL OVER AGAIN</b> REBA McENTIRE / Mercury 57054 (PolyGram)	<b>7</b>
<b>28</b>	<b>31</b>	<b>GOOD TIMES</b> WILLIE NELSON / RCA 12254	<b>8</b>
<b>29</b>	<b>38</b>	<b>STEP BY STEP</b> EDDIE RABBIT / Elektra 47174	<b>3</b>
<b>30</b>	<b>35</b>	<b>TAKIN' IT EASY</b> LACY J. DALTON / Columbia / Sherrill 18 02188	<b>5</b>
<b>31</b>	<b>37</b>	<b>RIGHT IN THE PALM OF YOUR HAND</b> MEL McDANIEL / Capitol 5022	<b>5</b>
<b>32</b>	<b>39</b>	<b>HURRICANE</b> LEON EVERETTE / RCA 12270	<b>5</b>
<b>33</b>	<b>11</b>	<b>FEELS SO RIGHT</b> ALABAMA / RCA 12236	<b>13</b>
<b>34</b>	<b>40</b>	<b>LOVE AIN'T NEVER HURT NOBODY</b> BOBBY GOLDSBORO / Curb 6 02117	<b>7</b>
<b>35</b>	<b>44</b>	<b>IT DON'T HURT ME HALF AS BAD</b> RAY PRICE / Dimension 1021	<b>5</b>
<b>36</b>	<b>47</b>	<b>I'LL NEED SOMEONE TO HOLD ME (WHEN I CRY)</b> Janie Fricke / Columbia 18 02197	<b>5</b>
<b>37</b>	<b>46</b>	<b>EVERYTHING'S A WALTZ</b> ED BRUCE / MCA 51139	<b>5</b>
<b>38</b>	<b>43</b>	<b>TEXAS COWBOY NIGHT</b> MEL TILLIS & NANCY SINATRA / Elektra 47157	<b>6</b>
<b>39</b>	<b>41</b>	<b>SOMEBODY'S DARLING</b> DOTTSY / Tanglewood 1908	<b>8</b>
<b>40</b>	<b>14</b>	<b>WHISKEY CHASIN'</b> JOE STAMPLEY / Epic 19 02097	<b>13</b>
<b>41</b>	<b>48</b>	<b>I'M INTO LOVIN' YOU</b> BILLY SWAN / Epic 14 02196	<b>5</b>
<b>42</b>	<b>50</b>	<b>I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER</b> WILLIE NELSON / Columbia 18 02187	<b>4</b>
<b>43</b>	<b>53</b>	<b>HONKY TONK QUEEN</b> MOE BANDY & JOE STAMPLEY / Columbia 18 02198	<b>3</b>
<b>44</b>	<b>54</b>	<b>I LOVE YOU A THOUSAND WAYS / CHICKEN TRUCK</b> JOHN ANDERSON / Warner Bros. 49772	<b>3</b>
<b>45</b>	<b>49</b>	<b>HELLO WOMAN</b> DOUG KERSHAW / Scotti Brothers 6 02131 (CBS)	<b>6</b>
<b>46</b>	<b>15</b>	<b>I SHOULD'VE CALLED</b> EDDY RAVEN / Elektra 47136	<b>13</b>
<b>47</b>	<b>51</b>	<b>HOLD ON</b> RICH LANDERS / Ovation 1173	<b>6</b>
<b>48</b>	<b>52</b>	<b>THE PARTNER NOBODY CHOSE</b> GUY CLARK / Warner Bros. 49740	<b>6</b>



<b>49</b>	<b>17</b>	<b>RICH MAN</b> TERRI GIBBS / MCA 51119	<b>11</b>
<b>50</b>	<b>18</b>	<b>WIND IS BOUND TO CHANGE</b> LARRY GATLIN & THE GATLIN BROTHERS BAND / Columbia 11 02123	<b>11</b>
<b>51</b>	<b>25</b>	<b>WHILE THE FEELING'S GOOD</b> REX ALLEN, JR. & MARGO SMITH / Warner Bros. 49738	<b>10</b>
<b>52</b>	<b>55</b>	<b>SECRETS</b> MAC DAVIS / Casablanca 2336 (PolyGram)	<b>5</b>
<b>53</b>	<b>60</b>	<b>JUST GOT BACK FROM NO MAN'S LAND</b> WAYNE KEMP / Mercury 57053 (PolyGram)	<b>5</b>
<b>54</b>	<b>77</b>	<b>TAKE ME AS I AM</b> BOBBY BARE / Columbia 18 02414	<b>2</b>
<b>55</b>	<b>62</b>	<b>SHOT FULL OF LOVE</b> RANDY PARTON / RCA 12271	<b>3</b>
<b>56</b>	<b>68</b>	<b>WHAT IN THE WORLD'S COME OVER YOU</b> TOM JONES / Mercury 76115 (PolyGram)	<b>2</b>
<b>57</b>	<b>66</b>	<b>I LOVE MY TRUCK</b> GLEN CAMPBELL / Mirage 3845 (Atl)	<b>2</b>
<b>58</b>	<b>80</b>	<b>SHE BELONGS TO EVERYONE BUT ME</b> BURRITO BROTHERS / Curb 02243	<b>2</b>
<b>59</b>	<b>63</b>	<b>LOVE NEVER HURT SO GOOD</b> DONNA HAZARD / Excelsior 1016	<b>6</b>
<b>60</b>	<b>72</b>	<b>SOMETIMES I CRY WHEN I'M ALONE</b> SAMMI SMITH / Sound Factory 446	<b>3</b>
<b>61</b>	<b>87</b>	<b>YOU (MAKE ME WONDER WHY)</b> DEBORAH ALLEN / Capitol 5014	<b>2</b>
<b>62</b>	<b>69</b>	<b>HE'S THE FIRE</b> DIANA / Sunbird 7564	<b>3</b>
<b>63</b>	<b>64</b>	<b>IT'S REALLY LOVE THIS TIME</b> FAMILY BROWN / Ovation 1174	<b>6</b>
<b>64</b>	<b>65</b>	<b>MOBILE BAY</b> JOHNNY CASH / Columbia 18 02189	<b>5</b>
<b>65</b>	<b>71</b>	<b>MY BEGINNING WAS YOU / HANGIN' ON BY A HEARTSTRING</b> JACK GRAYSON / Koala 334	<b>4</b>
<b>66</b>	<b>79</b>	<b>I RECALL A GYPSY WOMAN</b> B.J. THOMAS / MCA 51151	<b>2</b>
<b>67</b>	<b>81</b>	<b>TRYING NOT TO LOVE YOU</b> JOHNNY RODRIGUEZ / Epic 14 02411	<b>2</b>
<b>68</b>	<b>42</b>	<b>HONKY TONK HEARTS</b> DICKEY LEE / Mercury 57052 (PolyGram)	<b>8</b>
<b>69</b>	<b>70</b>	<b>A POOR MAN'S ROSES / ON THE INSIDE</b> PATTI PAGE / Plantation 201	<b>6</b>
<b>70</b>	<b>78</b>	<b>LONESTAR COWBOY</b> DONNA FARGO / Warner Bros. 49757	<b>3</b>
<b>71</b>	<b>82</b>	<b>IF YOU DON'T KNOW ME BY NOW</b> SUPER GRIT COWBOY BAND / Hoodswamp 8002	<b>3</b>
<b>72</b>	<b>45</b>	<b>SHOULD I DO IT</b> TANYA TUCKER / MCA 51131	<b>7</b>
<b>73</b>	<b>85</b>	<b>SHE TOOK THE PLACE OF YOU</b> VALENTINO / RCA 12269	<b>3</b>
<b>74</b>	<b>36</b>	<b>THEY COULD PUT ME IN JAIL</b> BELLAMY BROTHERS / Warner / Curb 49729	<b>11</b>
<b>75</b>	<b>89</b>	<b>CATHY'S CLOWN</b> TRICIA JOHNS / Elektra 47172	<b>2</b>
<b>76</b>	<b>86</b>	<b>LIVIN' THE GOOD LIFE</b> CORBIN-HANNER BAND / Alfa 7007	<b>2</b>
<b>77</b>	<b>90</b>	<b>CAN'T HELP FALLING IN LOVE WITH YOU</b> SLIM WHITMAN / Epic / Cleve. Intl. 14 02402	<b>2</b>

## CHARTMAKER OF THE WEEK

**78** — **ENOUGH FOR YOU**  
BRENDA LEE  
MCA 51154



<b>79</b>	—	<b>GRANDMA'S SONG</b> GAIL DAVIES / Warner Bros. 49790	<b>1</b>
<b>80</b>	—	<b>FEEDIN' THE FIRE</b> ZELLA LEHR / Columbia / Sherrill 18 02431	<b>1</b>
<b>81</b>	—	<b>JUST ENOUGH LOVE (FOR ONE WOMAN)</b> BOBBY SMITH / Liberty 1417	<b>1</b>
<b>82</b>	<b>56</b>	<b>LOVIN' HER WAS EASIER</b> TOMPALL & THE GLASER BROTHERS / Elektra 47134	<b>16</b>
<b>83</b>	<b>88</b>	<b>HOMEBODY</b> BILL ANDERSON / MCA 51150	<b>2</b>
<b>84</b>	<b>61</b>	<b>I WAS COUNTRY WHEN COUNTRY WASN'T COOL</b> BARBARA MANDRELL / MCA 51107	<b>15</b>
<b>85</b>	—	<b>BIG LIKE A RIVER</b> TENNESSEE EXPRESS / RCA 12277	<b>1</b>
<b>86</b>	<b>59</b>	<b>FOOL BY YOUR SIDE</b> DAVE ROWLAND & SUGAR / Elektra 47135	<b>15</b>
<b>87</b>	<b>57</b>	<b>I'VE BEEN A FOOL / SOMETIMES WHEN WE TOUCH</b> STEPHANIE WINSLOW / Warner / Curb 49753	<b>8</b>
<b>88</b>	<b>58</b>	<b>COULD YOU LOVE ME (ONE MORE TIME)</b> JOHN CONLEE / MCA 51112	<b>12</b>
<b>89</b>	<b>73</b>	<b>YESTERDAY'S NEWS (JUST HIT HOME TODAY)</b> JOHNNY PAYCHECK / Epic 19 02144	<b>8</b>
<b>90</b>	<b>76</b>	<b>GOOD OL' GIRLS</b> SONNY CURTIS / Elektra 47129	<b>17</b>
<b>91</b>	<b>98</b>	<b>LET ME FILL FOR YOU A FANTASY</b> GARY GOODNIGHT / Door Knob 81 159	<b>3</b>
<b>92</b>	—	<b>SWEET NATURAL LOVE</b> MICK LLOYD & JERRI KELLY / Little Giant 046	<b>1</b>
<b>93</b>	—	<b>LOUISIANA LONELY</b> NARVEL FELTS / GMC 114	<b>1</b>
<b>94</b>	<b>99</b>	<b>WOMEN WYON</b> ALEXANDER / Gervasi 659	<b>2</b>
<b>95</b>	<b>100</b>	<b>TURNIN' MY LOVE ON</b> JIMMY PAYNE / KIK 907	<b>3</b>
<b>96</b>	<b>67</b>	<b>JUST LIKE ME</b> TERRY GREGORY / Handshake 8 70071	<b>16</b>
<b>97</b>	<b>74</b>	<b>MATHILDA</b> JOHN WESLEY RYLES / MCA 51128	<b>6</b>
<b>98</b>	<b>75</b>	<b>SURROUND ME WITH LOVE</b> CHARLY McCLAIN / Epic 19 01045	<b>20</b>
<b>99</b>	<b>96</b>	<b>THE DEVIL</b> HOYT AXTON / Jeremiah 1011	<b>3</b>
<b>100</b>	<b>91</b>	<b>I DON'T HAVE TO CRAWL</b> EMMYLOU HARRIS / Warner Bros. 49739	<b>10</b>

# “Everybody’s Choosing A Side.”

“She’s a beauty.”

“She’s got class.”

“She’s a skagg.”


“Aw, come on now.”

“**Honky Tonk Queen**” (18-02198), is the side everybody’s choosing.  
The new single from the album “**Hey Joe! Hey Moe!**” (FC 37003)

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*Behind every note, there's a picture.*

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*The new single from Santana's "Jabop!"* FC 37158

*the gold album that also features*

*the Top-20 smash, "Winning".* 18 02178

*On Columbia Records and Tapes.*

