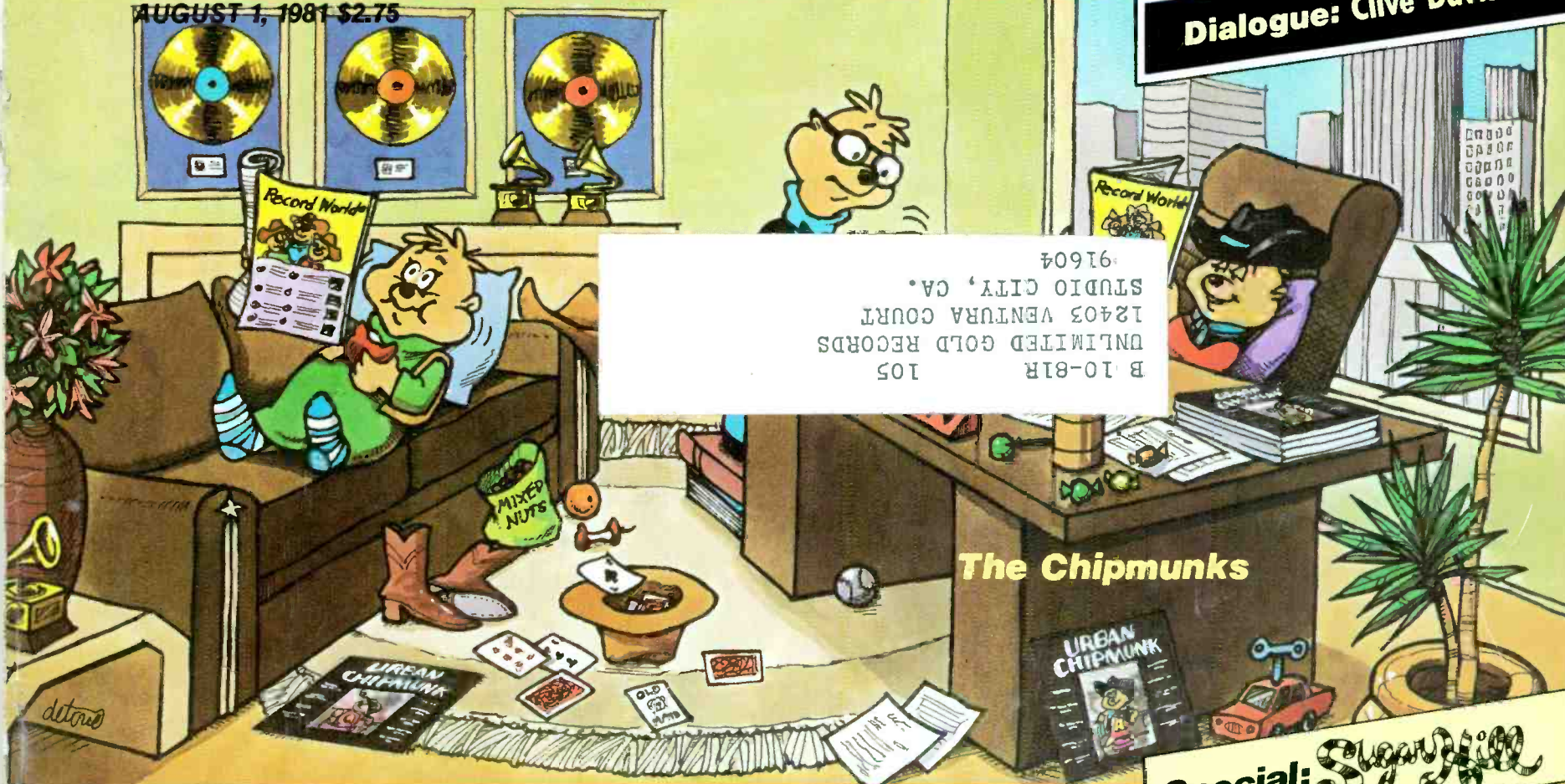


Record World

AUGUST 1, 1981 \$2.75

Dialogue: Clive Davis



Hits of the Week

SINGLES

GEORGE HARRISON, "TEARDROPS" (prod. by Harrison-Cooper) (writer: Harrison) (Ganga/B.V., BMI) (3:20). Mellifluous keyboards and a resounding title chorus that won't quit are an unbeatable combination on this follow-up to the top 5 "All Those Years Ago." It's a natural for pop radio. Dark Horse 49785 (WB).

THE MOODY BLUES, "THE VOICE" (prod. by Williams) (writer: Hayward) (WB, ASCAP) (4:08). While "Gemini Dream" goes top 15 this second single offers further evidence of the group's lasting power. The symphonic arrangement envelops Justin Hayward's dramatic vocal. Threshold 602 (PolyGram).

ELTON JOHN, "CHLOE" (prod. by John-Franks) (writers: John-Osborne) (Intersong, ASCAP) (4:40). Music-box keyboards and synthesizer jet streams guide Elton's reassuring vocal through this grandiose ballad. The jubilant choruses are right for pop listeners. Geffen 49788 (WB).

STEVIE WONDER, "DID I HEAR YOU SAY YOU LOVE ME" (prod. by Wonder) (writer: Wonder) (Jobete/Black Bull, ASCAP) (4:10). With its funky dance beat and Stevie's soulful vocal enthusiasm, this cut could easily have been the first hit single from his "Hotter Than July" LP. Instead it will be the fourth. Tamia 54328 (Motown).

SLEEPERS

THE ALLMAN BROTHERS BAND, "STRAIGHT FROM THE HEART" (prod. by Ryan) (writers: Betts-Cobb) (Pangola/Careers/Milene, BMI) (3:18). The rejuvenation here is unmistakable. Dicky Betts' guitar work is thoroughly uplifting, building and then releasing on Gregg Allman's vocal hook. Arista 0618.

ART GARFUNKEL, "A HEART IN NEW YORK" (prod. by Halee-Garfunkel) (writers: Gallagher-Lyle) (Headquarters Artist Mgt/Irving, BMI) (3:13). Much like his earlier work with Paul Simon, this Gallagher & Lyle-penned tune is a richly-textured ballad with prominent acoustic guitar and sax colors. Col 18-02307.

RICK JAMES, "SUPER FREAK (PART 1)" (prod. by James) (writers: James-Miller) (Jobete/Stone City, ASCAP) (3:18). Following the success of his top 30 "Give It To Me Baby" hit, this rock-funk fusion spin stays hot from start to finish. Highlighted by pulsating piano chords. Gordy 7205.

BERNADETTE PETERS, "DEDICATED TO THE ONE I LOVE" (prod. by Arthur) (writers: Pauling-Bass) (Duchess/MCA, BMI) (2:17). Peters takes the blue-eyed soul approach on this remake of the Shirelles top 5 chestnut from '61. A bit more raucous than the original, it features the same active chorus. MCA 51152.

ALBUMS

RICKIE LEE JONES, "PIRATES." The long-awaited successor to Jones' highly successful debut is both a triumph of individualism and a masterpiece of organization, considering the army of session stars marshalled by producers Russ Titelman and Lenny Waronker. The rhythmic passages will capture radio ears. WB BSK 3432 (8.93).

STEVIE NICKS, "BELLA DONNA." Her Tom Petty duet, "Stop Draggin'..." is an out-of-the-box hit, and the rest of this Jimmy Iovine-produced solo LP has similar AOR/mass appeal potential. Don Henley's vocal is another perfect blend on the quiet "Leather and Lace." Modern MR38-139 (A&I) (8.98).

THE MANHATTANS, "BLACK TIE." Smooth as satin with an occasional ruffle and a jewel-like twinkle, this talented foursome's vocals are re-conquering radio with the BOS-bulleting "Just One Moment Away," and cuts like "Let Your Love Come Down" and "Deep Water" are soon to follow. Columbia FC 37156.

MICHAEL STANLEY BAND, "NORTH COAST." Stanley's powerful rock visions (with co-writer Bob Pelander) and the more direct hooks of Kevin Raleigh are the double-edged sword that cut through AOR to win last week's Flashmaker. The new single, "Falling in Love Again," is Stanley's best for pop radio. EMI-America SW 17056 (8.98).



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Record World



Concert Market Unpredictable, According to Agents and Promoters

By SAMUEL GRAHAM

■ LOS ANGELES—Finding a consensus about the 1981 summer concert season is no easy task, as a recent *Record World* survey of promoters and agents has shown. In fact, if one were to put the respondents to the survey together in one room, chances are they would agree only that the concert market this summer is as unpredictable as any in recent memory.

Summer '81 has been described as dismal by some, mediocre by others and terrific by still others. While some complain of having too few acts available, at least one promoter talks of having too many. Nor is there much agreement about the effects of the major league baseball players' strike (some say it has helped the concert business, while others contend it has actually hurt), the climate for multi-act stadium shows, or a number of other issues.

Tom Ross, vice president/contemporary music at ICM, may have summarized the situation best when he said, "It's the kind of summer where there are no rules that apply to the entire country. Each market has to be looked at separately. The kids are being very selective; an act that might get good support in one market can go 300 miles away to a city they've never been to before and they won't hold up at all.

"We have a bunch of tours out there that are doing extremely well," Ross added, "but everybody is having problems in some markets. Even the hottest groups are off in some markets."

Individual promoters contacted confirmed Ross' market-by-market thesis. In Philadelphia, for instance, Electric Factory Concerts' Larry Magid noted that "the only thing different about the summer is that there are a lot more acts . . . There are too many acts

working at the same time. The market is definitely overloaded; we have more than we can handle right now." Houston-based promoter Louis Messina offered a different story, saying that "business in this area is pretty decent — but I could stand a lot more bands," while in Atlanta, Full House's Rich Floyd lamented, "This is definitely the slowest summer I have ever seen. Honestly, it caught me by surprise. I can't remember a summer with so little activity."

One promoter satisfied with the situation is Barry Fey of Denver's Feyline Productions, who called the summer "amazing." Yet even Fey tempered his enthusiasm by adding, "As good as this summer is for us, it cannot make up for the bad winter. The year, on balance, will be down, I think."

Most promoters and agents agreed
(Continued on page 78)

'Heavy Metal' Soundtrack Album: A New Mass Appeal Phenomenon?

By JOSEPH IANELLO

■ NEW YORK—In recent years, two motion picture soundtracks, "Saturday Night Fever" (RSO) and "Urban Cowboy" (Full Moon/Asylum), helped ignite musical and cultural explosions that swept the nation. Last week, "Heavy Metal" (Full Moon/Asylum), the two-record soundtrack from the forthcoming Columbia Pictures film, was released with a major promotional thrust that label executives hope will result in another mass appeal phenomenon.

Preliminary indications from radio airplay indicate that "Heavy Metal" is off to a good start. The album is the

Justice Dept. Defends Tribunal In Battle with Jukebox Operators

By BILL HOLLAND

■ WASHINGTON—The Justice Department last Tuesday (21) filed its respondent brief for the Copyright Royalty Tribunal with the U.S. Court of Appeals here in the ongoing legal battle by jukebox operators and owners to strike down the adjusted royalty fee paid to the nation's songwriters. Justice, representing the Tribunal, concluded in its brief that the Court "should find that the Tribunal's decision is lawful and should enter judgment in favor of Respondent."

The jukebox operators, represented by the Amusement and Music Operators Association (AMOA), have argued that the decision by the Tribunal to raise the jukebox royalty fee from \$8 a year per box to an initial new level of \$25 a year beginning January 1, 1982, and \$50 a year by January 1, 1984, is "arbitrary and capricious and violates the copyright revision act."

The respondent brief by Justice tackles five main points in the case. It states that the CRT decision cannot be set aside because: it was not arbitrary nor capricious and did not misconstrue the federal statute it was directed to administer; the jukebox fee is not "unlawfully high," nor is the fee "unlawfully low," nor was its decision for a flexible fee a violation of the Copyright Act; and the decision is lawful "in all other respects."

The brief also makes it clear to the court that it considers the role of the Tribunal in this matter more "like the role of a court in equity than of a special master in accounting," that is, "to balance fairly."

It states that the Tribunal's "con-"
(Continued on page 78)

CBS To Distribute Geffen Internationally

■ NEW YORK—Geffen Records and the CBS/Records Group have announced that CBS Records International will distribute Geffen product in all territories outside the U.S. and Canada. Elton John, Donna Summer, Peter Gabriel and Yoko Ono are among the artists who record for Geffen Records.

(Continued on page 86)

Annual Record Bar Convention Marks a Year of Steady Growth

By GREG BRODSKY

■ NEW YORK—Record Bar, the nation's second largest retail record chain, holds its eighth annual convention and its fourth at Hilton Head Island, South Carolina this week (26-29).

Unlike many of the nation's other leading record store chains, who have temporarily halted expansion plans, Record Bar has continued to grow. While last year's convention marked the opening of the chain's 100th store, this year the number of Record Bar stores is already over 120, with definite plans to expand to nearly 140 outlets by the end of the calendar year. Last week, Record Bar president Barrie Bergman discussed the chain's expansion plans with *Record World* and outlined the various convention activities.

Ironically, the Durham, North Carolina-based chain had not planned to expand so aggressively, but several ideal store locations became available, and, as Bergman put it, "Those

kinds of opportunities only come along once in a while and you better grab it when you get the chance. A bunch of malls opened and we just took it. We had no idea that we were going to have this kind of growth this year. Obviously, if you had your druthers you don't expand rapidly when interest rates are so high. So it's really pushed us from a cash flow and manpower standpoint. We've planned it out pretty well, though."

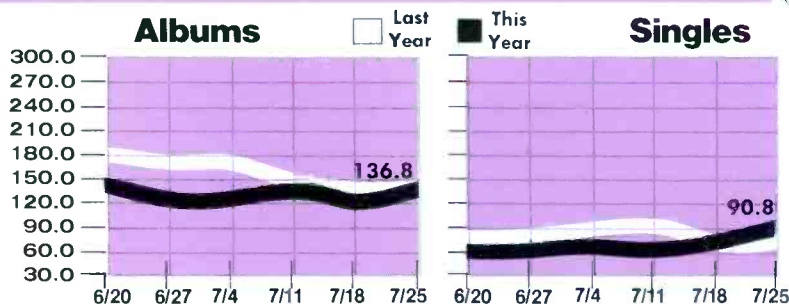
Profits Up

Financially, the chain's profits are up around five or six percent on a per-store basis over last year, said Bergman, while on a gross revenue basis, the figure is more like 25 percent — due largely to expansion and the widespread hiking of wholesale prices by record manufacturers.

This year's convention theme is "Record Bar Goes to Summer Camp." A treasure hunt and casino night are two of the planned activities for the

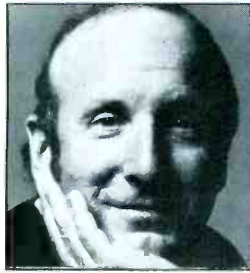
(Continued on page 73)

Record World Sales Index

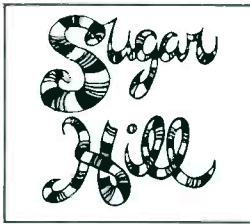


* The Record World Sales Index is based on a broad cross-section of quantitative sales data reported to Record World from retailers, rack jobbers and one-stops across the country. The base figure for both the singles and album indices is a smoothed average of these quantitative reports during periods 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



Page 12. Clive Davis has been one of the most visible and influential record executives of the last two decades. During the last six years, Davis has built Arista Records into a company that has a reputation for breaking new artists and re-establishing veteran ones. In the first part of a two-part Dialogue, Davis gives his views on the state of the industry and the strategy of Arista Records.



Opposite page 28. With the release of "Rapper's Delight" by the Sugar Hill Gang in 1979, Sugar Hill Records earned itself a permanent place in pop music history. In a special salute this week, Record World chronicles the development of Sugar Hill Records, the people who work there, and the wonderful music the label records.

departments

A/C Chart	Page 66	Country Singles Chart	Page 90
Ad Forum	Pages 22-23	Country Singles Picks	Page 91
Album Airplay Report	Pages 26, 28	Disco File Top 40	Page 75
Album Chart	Page 68	Jazz	Page 74
Album Picks	Page 21	Jazz LP Chart	Page 74
Black Oriented Music	Pages 70-72	Latin American	Pages 80-82
Picks of the Week	Page 70	Album Picks	Page 82
Black Oriented Singles Chart	Page 71	Hit Parade	Page 81
Black Oriented Album Chart	Page 72	Nuestro Rincon	Page 80
Black Music Report	Page 70	Radio Action	Page 82
Classical	Page 77	Nashville Report	Page 87
Coast	Page 16	New York, N.Y.	Page 14
Cover Story	Page 76	Radio World	Page 65
Country	Pages 87-91	Retail Rap	Page 66
Country Hot Line	Page 88	Retail Report	Page 67
Country Album Chart	Page 89	Singles Chart	Page 25
Country Picks of the Week	Page 87	Singles Picks	Page 20
		Video World	Pages 9-11
		Video Visions	Page 9

Executive Changes Announced at WCI

■ **NEW YORK**—Steven J. Ross, chairman and chief executive officer of Warner Communications Inc., has announced that at a meeting of the board of directors, Bert W. Wasserman, chief financial officer of the company, was elected to the office of the president. At the same time, Emanuel Gerard and David H. Horowitz, the other members of the office of the president, were named to the newly created positions of co-chief operating officers of WCI, with responsibility for overseeing WCI's operating divisions.

Gerard, Horowitz and Wasserman are all directors of WCI. Wasserman, previously executive vice president of the company, remains chief financial officer.

Rosen and Urso Set To Move to Warners

■ **LOS ANGELES**—Although confirmation was unavailable at press time, it was reliably reported last week that Howard Rosen, currently vice president and general manager at Bearsville Records, and David Urso, a vice president at Planet Records, will soon be joining the Warner Bros. Records promotion department.

It was also learned that national promotion director Charlie Lake has left the Warners promotion staff.

Rosen and Urso were said to be taking parallel positions at Warner Bros., although their exact titles were unknown. They will be dually assuming the responsibilities of vice president/director of promotion Russ Thyret, who has taken another position with the label, the reports said.

CBS Ups Myron Roth To Senior Coast VP

■ **NEW YORK**—Dick Asher, deputy president and chief operating officer, CBS/Records Group, has announced that Myron Roth has been named senior vice president and general manager, west coast operations, CBS Records.



Myron Roth

Roth, who will serve as CBS Records Division's senior management representative on the west coast, will supervise the west coast A&R and marketing activities of Columbia, Epic, Portrait and the CBS Associated Labels, as well as business affairs, creative services, law, Columbia Records Productions, finance and administration, and synchronize them with the east coast.

Roth was named vice president and general manager, west coast operations, CBS Records, last year. From 1977 to 1980, he was vice president, business affairs, west coast, CBS Records. From 1973 to 1977, he was vice president, business affairs, RCA Records. Prior to that he was senior counsel for RCA Records and assistant general attorney for NBC.

Rebulla To Head PolyGram Classics

■ **NEW YORK**—Gianfranco Rebulla has been named president, PolyGram Classics, Inc., it was announced by David A. Braun, president PolyGram Records, Inc. Rebulla will report to Guenter Hensler, executive vice president, operations, his predecessor as head of the classics division.

Rebulla had been deputy managing director, Metronome Musik GmbH, based in Hamburg. Before that, he was assistant to the managing director, Metronome, and head of international exploitation, classics, Polydor International. Rebulla came to the organization in 1973 as classical label chief, Deutsche-Grammophon, Phonogram Italy.



Gianfranco Rebulla

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SPLIT ENZ

IRIS

LIKE A BEAUTIFUL FLOWER,
A BEAUTIFUL WOMAN,
A BEAUTIFUL NEW
SINGLE FROM
SPLIT ENZ
IRIS

IRIS
SMELLS LIKE A HIT.
FROM SPLIT ENZ.
ON A&M RECORDS & TAPES.

FROM THE ALBUM WAIATA SP 4949

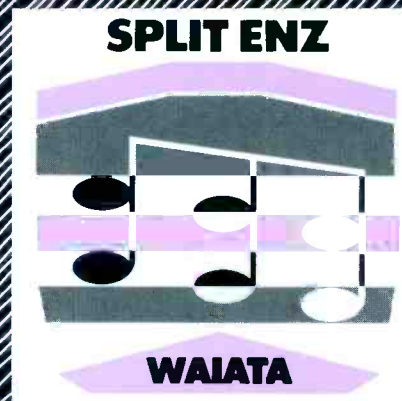
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for Champion Entertainment Organization, Inc.
World Wide Management by Van E. Treppe
Produced and Engineered by David Tuck. A Boomerang Production.

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July 20 Ottawa, Canada
July 21 Montreal, Canada
July 22 Toronto, Canada
July 24 New Haven, CT

July 25* New York, NY
July 26 Saratoga Springs, NY
July 27 Philadelphia, PA
July 28 Rochester, NY

July 30 E. Rutherford, N.J.
July 31 Columbia, MD
August 2* Chicago, IL
*Headlining



Used Records Boosting Profits For Many Retailers

By LAURIE LENNARD

■ NEW YORK—The selling of used records is proving to be a strong source of revenue for some retailers, as high list prices and the poor economy continue to inhibit record sales, a *Record World* survey has found.

Marilyn Kirby of Everybody's Used Records in Cincinnati noted: "People are broke, so they are selling their records. The summertime is especially busy for us because people have more things they want to do and need more money to do it."

Used records are also doing well in larger stores that feature both new and used records, like Record Revolution in Cleveland. "Business is definitely on the increase," says Peter Schliewen, proprietor. "It's a super deal for us and it's great for the customer. Records become more readily available because of the price. Used record sales are definitely helping to support my hobby of selling new records."

On a good weekday, a small store retailer can move as many as 200 albums; on a weekend day, as many as 500. Even with the low sales price of \$1 to \$4, the profits can add up, considering that a store's investment per album is approximately 50¢ to \$1. Collectors' items carry a significantly higher price tag, with rare, mint condition LPs going for as much as \$100.

A noteworthy success story is that of Rick Gillman, used record buyer for Leopold's, a California chain. Two years ago space was set aside in the rock music section of the store for used records. "Business is better than ever for our used records," Gillman says. "The turnover is fantastic, and the used records really don't compete for sales with our new records. They don't seem to attract the same customer."

Fund Established In Chapin's Memory

■ LOS ANGELES—Ken Kragen, president of the management firm which handled the late Harry Chapin, has announced the establishment of the Harry Chapin Memorial Fund. The fund, according to Kragen, will "continue the humanitarian work that Harry was so committed to, particularly the eradication of world hunger."

The singer/songwriter, who died in an automobile accident on July 16 at the age of 38, was known for his dramatically-performed "story songs," most notably the hit singles "Taxi" and "Cat's in the Cradle." He was also known for his dedication to a variety of social and political causes. According to Kragen, half of Chapin's 200 annual concerts were benefits.

No decision has been made yet as to who will administer the fund, or what specific use will be made of it.

The address of the Harry Chapin Memorial Fund is P.O. Box 538, Huntington, N.Y. 11743. Tax-exempt status will be applied for.

Zia Records in Phoenix defines its regular customer as between 20 and 30 years old and heavily into music. "Our customers are generally knowledgeable about records and they shop here because we have albums they can't find anywhere else," claims Jesse Verlaïne, the manager of the small shop. Zia Records is planning a second shop in Arizona in the near future.

But along with all the good news, retailers have strong words of warning for future entrepreneurs, emphasizing that the selling of used records is a business where expertise is a must. "The buyer better know what he is

Meyer Joins A&M Films

■ LOS ANGELES—Gil Friesen, president, A&M Films, has announced the appointment of Andrew Meyer as executive vice president, A&M Films.



Andrew Meyer

In his newly created position, Meyer will oversee the acquisition and development of properties and manage the administration of the company.

A nine-year veteran of A&M Records, Meyer previously served as the executive director of public relations. In 1977 he was named vice president, special projects.

doing. If they don't have some knowledge on how or what to buy, the store can fail miserably," Gillman notes. "One of the most important aspects of our business is to earn a reputation for good, clean merchandise. Junk is worthless. It just bogs us down and doesn't sell."

A spokesman for the Record Exchange in New Jersey concurs: "If you buy albums in bad condition they just won't move, no matter how low you mark them down."

Credibility is particularly important for used record shops, retailers agree. Without it, the concept of the shop—quality merchandise at a low price—becomes meaningless. And for a business that subsists and thrives on repeat patronage, a loss of credibility is fatal. For this reason, most stores take the risk out of buying a used record by guaranteeing their merchandise.

Cash flow and inventory control are other problems. "The nitty gritty of it is that you have to pay out cash," Schliewen points out. "This leaves you vulnerable." Many stores minimize this problem by promoting a "bring in two albums, get one" deal: instead of paying cash, the customer receives merchandise and the inventory stays full.

Many established record retailers are becoming more interested in ex-

(Continued on page 85)

MCA Taps Wasley

■ LOS ANGELES—Don Wasley has been named national album promotion manager for MCA Records, it was announced by Pat Pipolo, vice president of promotion.

Wasley had been vice president of artist development at Casablanca. Prior to that, he was national promotion director for Casablanca and Ariola America. Wasley started his career at MCA, holding various local and regional promotion posts in Dallas and San Francisco.

Smits Named Pres. Of Intersong Int'l

■ HAMBURG—Antoon Smits, executive vice president, Intersong International, has been promoted to president of the company by Heinz T. Voigt, president, PolyGram Publishing Division. He will also continue to serve as vice president of the division. Smits is based in Baarn, the Netherlands.



Antoon Smits

Smits joined the international copyright department of Philips' Phonographic Industries (PPI) in Holland in 1958. When PPI began pursuing its interest in the publishing field in 1961, with the acquisition of three publishing companies in Belgium, England and France, he became involved in this area. He remained until 1963 and then worked outside the industry for six years.

In 1969, Smits returned to join the newly-created Intersong Publishing Group. He served as general manager of Intersong International's affiliate company, Muziekuitgeverij Artemis B.V., with responsibility for repertoire acquisitions and the development of the international catalogue of Artemis. He was also involved in the worldwide expansion of the Intersong Group of Companies. In July 1978, Smits was named vice president of Intersong International. He was appointed vice president of the PolyGram Publishing Division in 1980, with responsibility for Europe and South America.

The PolyGram Publishing Division controls PolyGram's music publishing activities. Divisional head office is in Hamburg, and there are two operating international subdivisions: Chappell International, based in London, and Intersong International, based in Baarn.

Seymour Warner Dies

■ NEW YORK—Seymour Warner, a former executive of London Records, died here last Friday (17).

Warner began his record business career in retail at B&G Music in the Bronx in the late 1940s. He began at London as a local promotion man in New York and eventually rose to the position of national sales manager, a post he held until 1978.

Warner is survived by his wife Gladys and two children. The family has asked that, in lieu of flowers, donations be made to the American Cancer Society.

Regional Breakouts

Singles

East:

Journey/Columbia
Stevie Nicks/Modern
Robbie Patton/Liberty

South:

Journey/Columbia
Pablo Cruise/A&M
Stevie Nicks/Modern
Robbie Patton/Liberty

Midwest:

Foreigner/Atlantic
Pat Benatar/Chrysalis
Journey/Columbia
Pablo Cruise/A&M

West:

Journey/Columbia
Pablo Cruise/A&M
Stevie Nicks/Modern
Robbie Patton/Liberty

Albums

East:

Miles Davis/Columbia
Endless Love/Mercury
Joe Jackson/A&M
Pablo Cruise/A&M

South:

Miles Davis/Columbia
Endless Love/Mercury
Joe Jackson/A&M
Pablo Cruise/A&M

Midwest:

Miles Davis/Columbia
Endless Love/Mercury
Joe Jackson/A&M
Pablo Cruise/A&M
Michael Stanley Band/EMI-America

West:

Endless Love/Mercury
Joe Jackson/A&M
Poco/MCA
Pablo Cruise/A&M



The Moody Blues' "Long Distance Voyager" (TRL-1-2901) reaches its first destination:

#1

Billboard
Cashbox
Record World
Radio & Records
Album Network
The Hard Report



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PolyGram Records.
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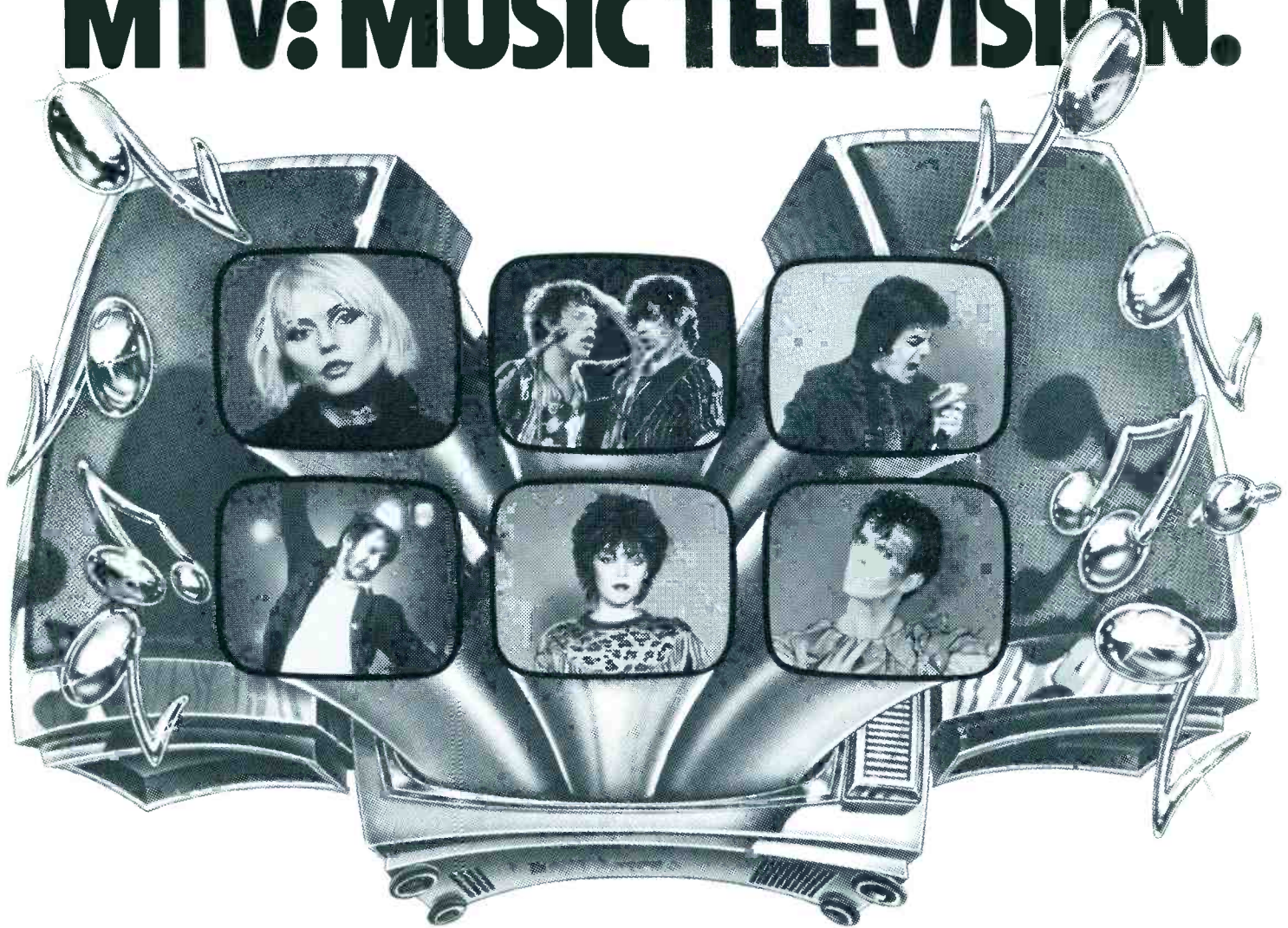
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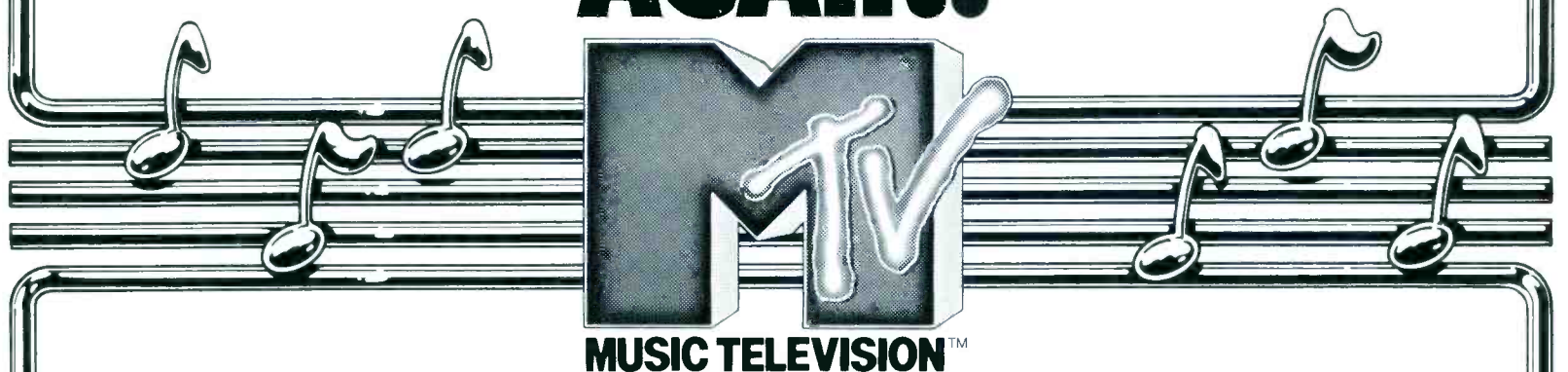
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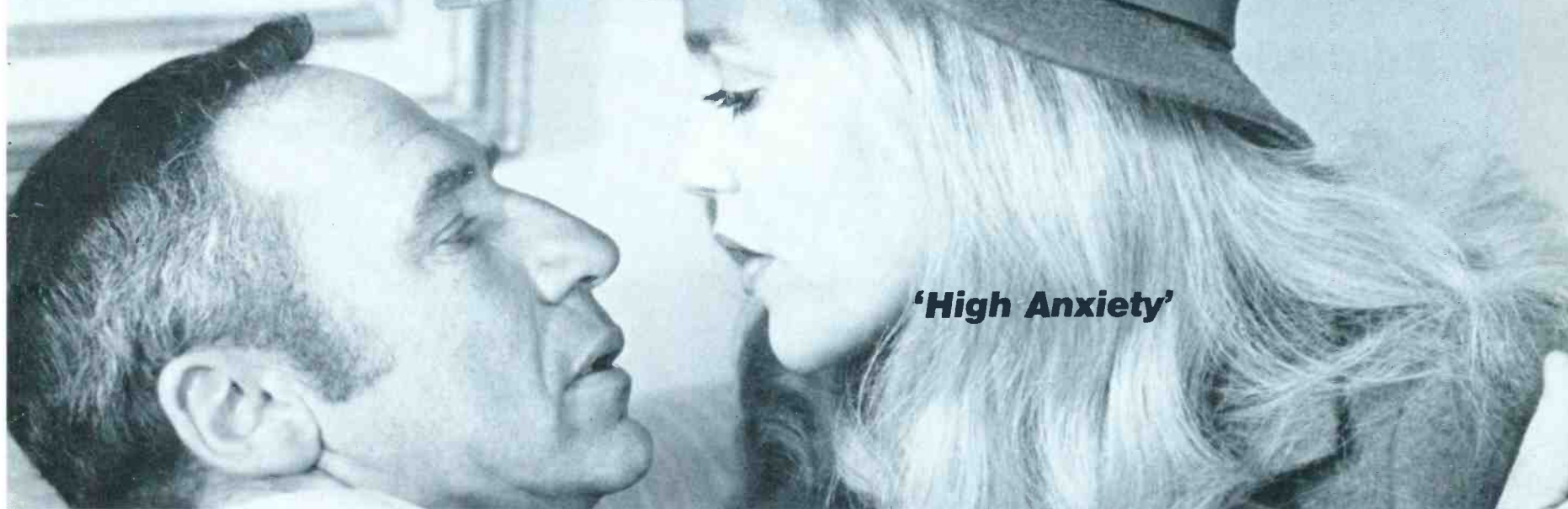
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Video World

AUGUST 1, 1981 \$2.75



'High Anxiety'

Video Visions

By SOPHIA MIDAS

■ **PIRATES AND OTHER PESTS:** The Chicago market has been plagued with bootlegging — Chicago in fact, may be the biggest bootleg center in the country. However, the duping and illegal sale of bootleg tapes seems to have eased a bit in Chicago, according to That's Entertainment's **Bob Tuckman**, who explained: "The FBI recently busted a major bootleg lab in Chicago. They confiscated 37 masters and \$100,000 worth of equipment." According to Tuckman, the most sought after bootleg films are "Raiders of the Lost Ark" and "Superman II."

Chicago, of course, is not the only city where bootlegging exists, and many retailers are fearful that Warner Home Video's imminent all-rental policy will promote piracy even further. "If the Warner film 'Superman II' is already being pirated," said one retailer, "what's going to happen when the film is released as an all-rental cassette?" A spokesman for Warner Bros., however, said the company had no current plans to release "Superman II" as an all-rental film.

Meanwhile, **Tom Keenan**, president of Everybody's, believes that the manufacturers have become "too paranoid" about bootlegging. "Manufacturers are over-reacting to this problem. What they should do is take some of their money and do something about it; let's get rid of this disease. I've been trying to get empty videocassette boxes so I could use them for display purposes, but the manufacturers are telling me that I can't have them because they're fearful that these boxes will get into the hands of bootleggers. Well, my point is that if a bootlegger will go out and spend \$60 for a tape, he can get the box with the purchase! A duplicator is not thinking in terms of 30 or 40 tapes; he's thinking of making many hundreds of tapes. Since that's the case, they have to be making their own artwork."

NARM NEWS: A reliable source told *Record World* that Warner Home Video may be unveiling its controversial and long-awaited all-rental plan at the NARM video retailers convention. This announcement is bound to be one of the most provocative topics of conversation there. But rental is only one of many heated issues which retailers will be addressing at the convention, according to **Dennis Thomas**, president of Thomas Video in Detroit. "We are at a very serious point in the video industry," said Thomas. "People are saying that this is going to be the shake-out year, and indeed it will; perhaps as many as 50 percent of the nation's video retailers will be going out of business within the year, and the video specialist is most vulnerable because video is his primary business. The tonnage of product is enormous. No one can afford to stock all of the titles. Also, because there is so much product, there will be no more hit titles like 'Alien.' There's simply too much competition. There are too many opportunists out in the market — franchisers and affiliate-oriented companies setting people up in business and not backing them up; there's a glut in the marketplace of retailers who simply do not know what they're doing, and they are going to get hurt. If these ills are not resolved, we are not going to have a video industry."

(Continued on page 10)

Video Picks

WILLIE MOSCONI'S WORLD OF POCKET BILLIARDS (1980): Directed and produced by Bill Flemming. Starring Willie Mosconi and Bill Flemming as host. (Magnetic Video, color, 55 mins., \$59.95). The champion billiards player shows off his wizardry, highlighting skillful techniques and spellbinding tricks of the trade. Everything you wanted to know, and more.

POPEYE (1980): Produced by Robert Evans. Directed by Robert Altman. Starring Robin Williams and Shelley Duvall. (Paramount Home Video, color, 114 mins. \$79.95). Robin Williams and Shelley Duvall create the illusion of having been created to play Popeye and Olive Oyl, and Altman's brand of improvisational filmmaking suits Williams' talents admirably. The classic comic strip comes alive on the screen in a burst of brilliant choreography, song and humor.

PLAY MISTY FOR ME (1971): Directed by Clint Eastwood. Produced by Robert Daley. Starring Clint Eastwood, Jessica Walter, and Donna Mills. (MCA Videocassettes, color, 102 mins., \$65.00). Clint Eastwood plays the role of a disc jockey who becomes the victim of one woman in his listening audience. A terrifying film which chronicles the pathology behind obsession, this movie is a guaranteed fist-clencher for the home viewing audience.

LIZA IN CONCERT (1981): Directed by Marty Callner. Produced by Ken Ehrlich. Starring Liza Minnelli. (Pioneer Artists, color, 55 mins., \$24.95). A brilliant and dynamic concert performance by Liza Minnelli comes into your living room on laser disc with stunning stereo and remarkable picture quality. An entertainment collectible.



Promo Picks

"MODEL" — GARY MYRICK AND THE FIGURES (Epic). Produced by Rebecca Morrison. Directed by Mark Stimson for Ram Productions. A catchy conceptual video piece employing a nearly literal visual representation of the song's lyrics. As a songwriter, Myrick specializes in musical vignettes that are perfectly suited to video realization, as this engagingly produced piece demonstrates.

"CROCODILES" — ECHO AND THE BUNNYMEN (Sire/Warner Bros.) Directed by John Smith; excerpted from U.K. TV show "Shine So Hard." A live concert excerpt that succeeds in capturing the excitement of Liverpool's latest musical movement. Crowd footage intermingled with good on-stage camerawork helps build the momentum of the song.



Video World

Video Visions (Continued from page 9)

CABLE NEWS: Kirshner Cable Network has completed 92 shows, with 79 ready for repeat. The half-hour program include "Real Livin'," "Family Circle Great Ideas" (hosted by former New York Knicks star **Dave DeBusschere**), "The Nautilus Health & Fitness Show," and "Don Kirshner's Young World." The shows are designed to provide practical information on contemporary trends for people of all ages. The shows air on the Tulsa-based Satellite Program Network . . . The Broadcast Center of Tallahassee, Florida has announced the first syndicated local market cable research study, called Cablescan. Cablescan offers lifestyle/viewership analysis of satellite programming, enabling local advertisers to better target their ad dollars.

YOU SHOULD KNOW: VidAmerica is now exploring international distribution of its "Collectibles" product line, and will be adding new product this fall . . . **Art Talmadge** and **Allen Sherman** have announced the formation of A&A Associates, a general contracting firm created to offer professional services to companies in the music and video fields . . . Five Magnetic Video films have been certified for the ITA Golden Videocassette Award: "The Graduate," "The King and I," "The Omen," "The Fog," and "Young Frankenstein."

FOR THE MERCHANDISER: Autovend Packaging Systems has introduced a shrink wrap machine, the Econoline L-1414 which will make a completely sealed package in less than two seconds. It can be used to handle videocassettes, videodiscs and records, according to company president **Henry Verbeke** . . . Vertex will be introducing its electronic merchandising unit in the form of a self-service audio and video tape dispenser which is pilfer-proof and which also does not accept money, according to **Rod Pierce**, president of Vertex . . . Hawkeye Enterprises has introduced the Tape Tracker Index, which enables the VCR owner to keep track of what he has recorded, when it was recorded and for how long. The items are sold in packages of ten and have a retail price of \$2.49.

MOVERS: **Louis Feola** and **Roger Mill** have been appointed regional video specialists for MCA Distributing . . . MTV: Music Television, Warner Amex Satellite Entertainment Company has made the following appointments: **Gale Sparrow** has been named talent coordinator and will assist in the acquisition of promotional video clips and other programming; **Geoffrey Bolton** and **Steve Lawrence** have been named producer/directors; **Donna Alda** has been appointed promotion manager; and **Rene Garcia** has been named club and concert producer.

Quincy Jones Launches Video Production Firm

■ LOS ANGELES—Quincy Jones has announced the formation of State of the Arts Entertainment, Inc., a division of Quincy Jones Productions that will offer musical programming for the

non-broadcast video market, including cable and pay TV, cassette and disc.

Budokan Concert

Included in the company's initial release is "Duke Ellington, We Love You Madly," which was produced by Jones in 1970 for CBS-TV. Also slated is a video of Jones' recent critically-acclaimed concert at Tokyo's Budokan.

Kelli Ross, a long-time associate of Jones', has been named executive vice president of the new venture.

On the Cover: 'High Anxiety'

■ Magnetic Video has been enjoying steady sales of this classically funny send-up of Alfred Hitchcock's suspense film, done in his inimitable style by Mel Brooks in 1977.

Stereo Music Set For Warner-Amex Channel

By ELIOT SEKULER

■ LOS ANGELES—Warner-Amex Satellite Entertainment, set to debut the 24-hour Music TV Channel this Saturday (1), has invested as much as \$20,000 per video clip to convert to stereo the first round of clips that will be programmed by the cable service when it begins operation.

The effect of the stereo conversion and other audio visual enhancement processes employed by the cable firm is of such significance, according to the firm's executive vice president, John Lack, that he believes MTV will have a revolutionary effect on the record industry when it begins operation, despite a limited initial subscribership of about two million.

MTV has been hampered in its national debut by overloaded channel capacities in such major markets as metropolitan New York and Los Angeles (although the service will be available in some areas surrounding those markets). Lack says he is hopeful that the success of the MTV channel will prompt cable operators in those markets to "get off the stick" in the months following MTV's introduction. Major market cable operators, said Lack, might do well to shelve "the second paid religious program and the metro data reports and try something new like this."

Approximately 200 video clips have been secured and prepared by Warner-Amex for MTV, using an audio process devised by New York's Regent Sound and the video services of Image Transform here. The addition of stereo capability to a video clip necessitates the enhancement of the video image, according to Warner-Amex vice president, engineering and operations, Andy Setos, because improvement in sound creates a greater awareness of video deficiencies due to differences between the mono track and the 24-track master dubs that are employed.

Although most record companies are currently producing videos on a minority of their artists, Lack believes that one effect of the MTV Channel's introduction will be to encourage additional video production. "The big artists already have no trouble in getting the companies to produce video clips for their records," said Lack. "It's the new artists that the companies are reluctant about (committing video dollars to.) But in terms of promotional budgets, what's \$25 or even \$50,000 to make a video if it's going to be effective? You can't put an artist on tour for that, and let's face it, the companies aren't breaking Adam and the

Ants or the B-52's on the radio; radio isn't playing new music." In Lack's opinion, the advent of stereo video music as a widespread medium will have a strong impact on what kind of new music becomes accepted by the public. The analogy to the film industry in the late '20s and early '30s, when the introduction of sound caused fundamental changes, may not be far-fetched, according to Lack.

"We're not saying that the audio media will not continue to sell records by artists that have nothing to do with video, but I think you're going to find a new brand of entertainer who sells based on a video performance," Lack said. Record companies, according to Lack, have reacted to the concept with varying degrees of enthusiasm, but "a lot of the promotion people are all for it because they think it's going to do something for them," he said.

In concept testing aimed at determining the public's potential acceptance of the new medium, Lack said Warner-Amex found an 85 per cent positive response and a 50 per cent "very positive" response among the sampling polled. And advertisers have been highly receptive to the MTV, said Lack, with "each of the young adult categories: a soft drink company, a fast food firm, stereo companies and automotive manufacturers" included among initial advertisers.

Advertising time will be limited to eight minutes per hour, with local cable carriers and Warner-Amex sharing spot sales. Most commercial TV outlets, Lack pointed out, are selling as much as 14 minutes of advertising in prime time.

Fears

The fears of some segments of the industry that 24-hour stereo music availability on cable TV will have a detrimental effect on concert business and the sales of future videodisc product are unfounded, Lack feels. "The more you promote a good piece of product, the more it sells," he said. "Having spent a lot of time in the broadcasting business and having heard the age-old argument that if you put sports on television, people won't come to the ball park, I've found that it's just not true. If people see Reggie Jackson on television, they're going to run out to the ball park to see him play. It's just that if your team is lousy, of course people won't want to see it anywhere. The concert business will be helped by this channel, at least for quality acts. This is truly a promotional vehicle."

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'Off the Wall' Wins 3M 'Scotty' Award

■ NEW YORK—Michael Jackson, producer Quincy Jones, engineer Bruce Swedien, and two recording studios have won the first "Scotty" Master Music Maker Award from 3M's magnetic audio/video products division for the multi-platinum LP "Off the Wall."



Michael Jackson (right) receives the first 3M "Scotty" award from Dennis Farmer (center), market development manager for 3M's broadcast and recording markets and Don Linehan, 3M market communications/merchandising manager.

The "Scotty" award, which honors extraordinary performance, professional excellence, and cooperation that result in the highest level of recording quality, is an original painting of the winning artist personalized to highlight the gold/platinum recording.

In order to qualify for a "Scotty," a recording must first attain gold or platinum status according to the guidelines of the Recording Industry Association of America. "Off the Wall" was first certified platinum in December 1979. A recording must also have been completely mastered and mixed on Scotch professional audio tape to qualify for the award.

A panel of six, consisting of five members of the recording industry and one representative from 3M, voted to give "Off the Wall" a "Scotty." The five industry panelists are: Tom Cahill, Howard Schwartz Recording; Guy Costa, Motown Records; Quincy Jones, producer; Glen Snoddy, Woodland Sound; and Joe Tarsia, Sigma Sound. The 3M representative is John Robinson.

The original "Scotty" award painting will be given to Jackson, and reproductions to the other members of the creative team. In addition, 3M will contribute \$1000 to the Muscular Dystrophy Association in the name of "Off the Wall."

Columbia Home Entertainment Restructuring Distribution

By SOPHIA MIDAS

■ NEW YORK—Authorized dealers of Columbia Pictures Home Entertainment videocassettes were notified last week that the company is restructuring its sales and distribution programs. Effective August 15, dealers will no longer be able to buy direct from Columbia Home Entertainment, and will have to purchase the company's videocassettes through an authorized local distributor.

The purpose of the restructuring, according to the announcement, is to provide dealers with "faster service" and "more personalized attention." The notification also included a listing of authorized dealers, and stated that the company would not be able to accept direct orders after August 14. Up until then, orders will be processed in the usual way.

In an interview with *Record World*, Gary Khammar, sales manager, Columbia Pictures Home Entertainment, underlined the strategic advantages of a distributor program. "Shipment of our product will be much faster and easier as a result of this program," he

said, "and we've selected 26 strong distributors to support it." Columbia presently ships from Chicago. When asked if the new program would alleviate the shipping difficulties Columbia Home Entertainment has experienced in the past, Khammar said, "Of course, but this was not the main impetus behind its implementation."

Initial retail response to the new program was guarded. That's Entertainment's Mike Weiss commented, "The notification came out of the clear blue. My fear is that this is going to mean shrinking profit margins for the retailer. Of course, we haven't seen what the one-stop prices will be, but I can't say that I'm not worried. Columbia Pictures has to do whatever is necessary to run a tighter operation; you can't blame them for that, but it just seems to be getting harder and harder for the retailer."

Khammar commented: "There shouldn't be any significant profit shrinkage for the retailer." He speculated that the difference might amount to "a couple of percents."

Traiman Addresses SPARS Meet

■ NEW YORK—"The multimedia era of home entertainment is dawning, (and) the opportunities must be seized here and now to make profits a reality."

That is the view of Stephen Traiman, executive director of the Recording Industry Association of America (RIAA), who recently addressed a regional meeting of the Society of Professional Audio Recording Studios (SPARS).

In his address, Traiman gave a bullish view of the future of both the audio and video industries and discussed some of the problems that face manufacturers and studio owners. Outlining the various sound-improvement technologies that have been introduced recently, Traiman said that "studios and engineers should be willing to give quality-enhancing systems such as dbx and CX for discs, and Dolby C for tapes, a decent chance. The bottom line is simple—more consumers are willing to pay more dollars for a better prerecorded product."

Speaking about emerging digital technology, Traiman said that it will be the "record companies and independent studios who 'manufacture' the music who decide when and if the digital era in recording will begin." Compatibility is a problem that must be dealt with, according to Traiman.

"With a studio investment of \$250,000 or more to convert to digital from analog, the manufacturers must provide compatibility of the recording and editing process to produce an interchangeable digital master tape.

"Only then," continued Traiman, "will a Philips/Sony 'Compact Disc' or a Telefunken 'Mini Disc' or a JVC AHD disc or a Soundstream digital 'card' see the marketplace. The four-channel 'experience' taught the recording industry a valuable lesson—three incompatible systems requiring triple retail inventory add up to a consumer disaster."

CTI Taps Ted Zlatin

■ NEW YORK—Ted Zlatin has been appointed national promotion director of CTI/KUDU Records, it was announced by Vic Chirumbolo, CTI's vice president and general manager.

Zlatin was most recently RSO's regional promotion director in the Baltimore/Washington area.

E/A Promotes Levin

■ LOS ANGELES—Susan Levin has been named promotion coordinator/assistant to the promotion vice president at Elektra/Asylum Records, it was announced by Burt Stein, vice president/promotion. Levin had been a promotion secretary since joining E/A in June 1980.

Former FCC Chairman To Lobby for Cable TV

■ WASHINGTON—The cable television industry has a new champion of its cause on Capitol Hill: Charles D. Ferris, the former chairman of the Federal Communications Commission.

The National Cable Television Association (NCTA) has hired Ferris and his law firm, Mintz, Levin, Cohn, Ferris, Glovsky & Popeo, as advisors on copyright law, especially as it deals with cable TV.

Because Ferris worked on Capitol Hill for years as a staff member before being appointed FCC chairman under Carter, he is expected to lobby Congress, although Federal law prohibits him from participating in any cases in front of the FCC in which he played any substantial role.

The former chairman's chief concern on the Hill will be advising NCTA on the current Congressional plans to revise copyright law to make cable operators pay broadcast and movie producers a "fair share" fee for the use of syndicated programs they pick up from TV signals in other cities and re-broadcast to local subscribers.

NCTA opposes any such fee, and Ferris, who as FCC chairman lifted the restrictions prohibiting cable operators from importing signals from distant cities, has said such a move in Congress "would be a very significant regressive step." In other words, Ferris also opposes the Congressional proposals which would enable producers to deny cable operators the right to pick up program signals if their prices weren't met.

April/Blackwood Music Acquires ELO Catalogue

■ NEW YORK—Michael Stewart, president, April-Blackwood Music Publishing, has announced that April-Blackwood Music has acquired worldwide publishing rights to the entire catalogue of Jeff Lynne and Electric Light Orchestra, whose recordings appear on the CBS/Jet Label. April-Blackwood has also entered into a new exclusive long-term worldwide publishing agreement with ELO.

April-Blackwood will now administer publishing for ELO's catalogue of albums as well as for Lynne's compositions for the motion picture "Xanadu."

The publishing rights to ELO's catalogue were obtained from United Artists Music.

CBS/Jet Records is about to release ELO's latest album, "Time," produced, written and arranged by Lynne. The first single from the album, "Hold on Tight," was recently released.

Clive Davis Looks at the Record Business

By PETER KEEPNEWS and JEFFREY PEISCH

■ *Clive Davis is one of the few individuals in the record business to whom the phrase "needs no introduction" can legitimately be applied. Certainly, no record company president is as well known to the general public as Davis, and behind his high profile is an impressive track record. As president of Columbia Records, Davis was actively involved in most of the record industry's major developments in the '60s and '70s, and over the past six years he has built Arista Records into a significant force in the business. In this first part of a two-part Dialogue, Davis discusses the state of the industry in general, and Arista in particular.*

Record World: What are your general impressions on the state of the industry? Are things still bad?

Clive Davis: I think that the state of the overall record industry is healthy. Naturally, it's difficult to say that in the face of the current bleak employment picture and the fact that there are certain labels that have gone out of business. But I think that when one talks about the record industry being healthy, you've got to forget annual comparisons of the number of people working in the industry, or the number of healthy companies, because that could really confuse the issue. The real question is: are more records and tapes being sold today than were being sold last year? That's the real issue. Changes in market share affect employment and affect the number of people working in the industry. If one company's market share goes up by 20 percent or more, it can force two or three other companies into bad times. This obviously decreases overall employment even if total record sales are up. If you look at *Record World's* Sales Index each week, it certainly appears that business is better this year than it was last year.

But we've had substantial industry fallout to the extent that the companies that aren't making it creatively, or who are not engaged in an efficient running of their business, are closing. More people are out of work and looking for work. Yet, I think it's very clear that if, for example, you look at Warners and CBS's figures, the sales figures that reflect consumer demand are up, and these two companies constitute 40 to 50 percent of sales.

Despite the gloom constantly being spread by the establishment media, we have not fared differently from other businesses in the entertainment world. The drops we've had during the recession were no different than what happened in the motion picture industry. And, as far as comparisons are concerned, if you take out two non-repeatable phenomenon albums — "Saturday Night Fever" and "Grease" — we're doing okay. There is vitality, there is health, and there is diversity.

RW: You just said that those companies that "make it creatively" will survive. What does making it creatively mean? Is that the most important thing for a record company to consider — creativity? Should this take precedence over the business side of a label?

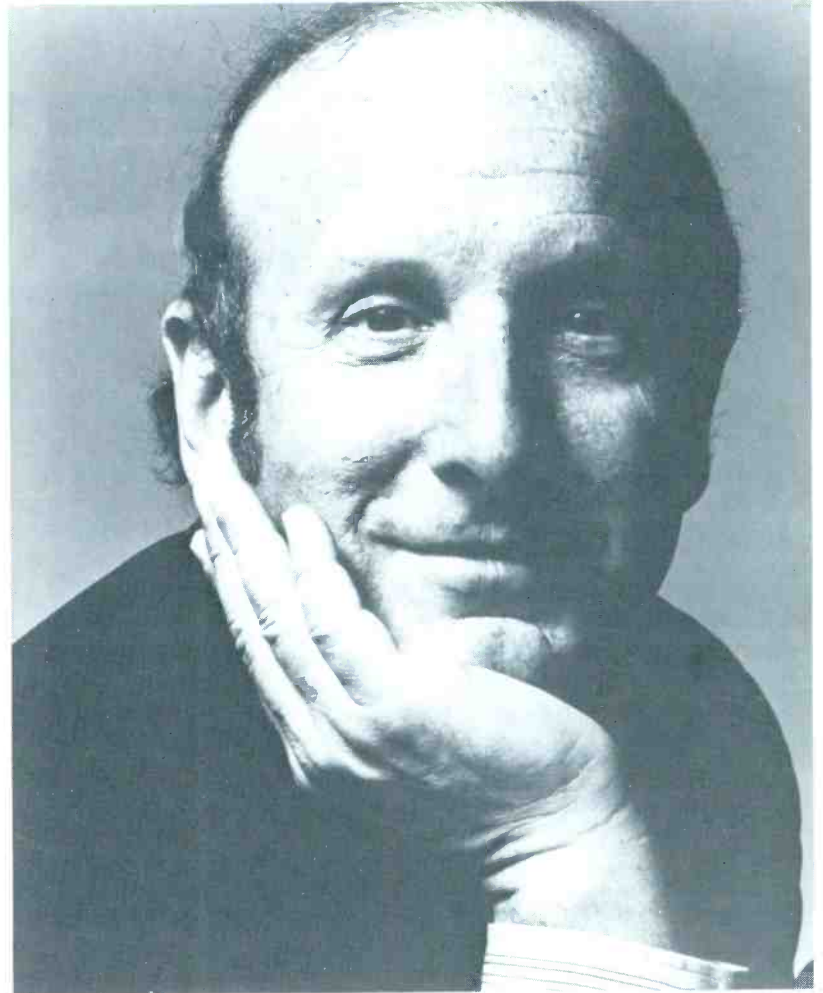
Davis: Ideally, it should be a fifty/fifty split, with emphasis equally on creativity and business. I certainly don't want to pay short shrift to the business side of it. However, as far as what is most important, priority has got to go to the creative side. The best-run company may have the most modern management tools, systems and computers, but without hits, you've got no company. The first order of any business has got to be the idea of a creative feel for artistry.

Now, it's true that even with a successful creative track record — in the sense of finding artists who sell — you can blow it all at the bottom line by having the business shoddily run, by spending too much money, by doing wasteful things in the marketing of artists, by treating the business as a hobby, which is so easy to do.

So, obviously, it's very crucial to have a very well-run company, but you can't possibly do it without a successful creative company. What I'm suggesting to you is that the companies that survive are the companies that have the ear for talent. However, what did occur pretty generally in the industry, which affected all companies — successful and not so successful — was that the business side of the industry had gotten out of hand, the relationship of cost to sales. The amount of money spent to get the hit went out of proportion, and therefore it had to lead to a trimming of unnecessary costs.

But it must be pointed out that a lot of the trimmings, cutbacks and changes of practices that have come about in the last two years are not in any way a reflection of the creative vitality of the record business or the level of consumer demand for recordings in general. The changes came about because of bad business practices that were common to all and much too excessive in some. And the cutting back and the reductions — and sometimes the closing of entire businesses — is just not at all reflective of the health of music's demand.

Unfortunately, many executives have tried to explain the cost reductions



initiated in the industry as a clear sign that overall business is way off. They'll always use this as a party line because they don't want to say that their company is losing a share of the market. They want the public or their bosses to feel that business in general is bad. The establishment media — ever ready to kill off rock music — gives this great space. Shooting off one's mouth about needed business efficiencies as an indication of a serious fall-off in consumer demand does a tremendous disservice to the fact of the continuing health and vitality of the record business.

RW: You said that inefficient and bad business practices have been common in the industry. Do you include Arista in the indictment?

Davis: Yes, I would have to. But I think we benefited, if for no reason than the fact that we were a company that was five years old, so we didn't have encrusted into our organization the tradition of certain excess and wasteful practices that an older company has. We were involved with the demands of a new organization — growing from a zero sales base to a 70 or 80 million-dollar company — so we didn't really have the opportunity to have excesses in staffing and hiring. We never really had to undergo the kinds of cutbacks that you read about... at every company. I don't know what would have happened if we were 15 or 30 years old. It's possible we would have had similar problems. I do feel that none of us is immune from competitive practices, whether it be from the point of view of the number of people you have in the field or the number of people you might have in a certain department. In the past, if another label was having a gold record party, there was pressure to have one also. You didn't want to show that you didn't love your artists, so you might succumb to a gold record party. If someone was taking a trade ad to trumpet a platinum album — rather than be satisfied with a column or chart listing that the album went platinum — you might give in and take one also. So you can't remove yourself from what the competition does and the pressure it creates.

What happened with demands for tour support really became a joke. It often became a condition to signing an artist — you just had to do it. Despite the fact that only a tiny percentage of artists break from touring, the golden rainbow

(Continued on page 18)

SUMMMER IS HOT...

BMI is Hotter!

Record World Singles

FOR WEEK ENDING JULY 18, 1981

Billboard HOT 100

THIS WEEK	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	
1/2 BMI ☆	BETTE DAVIS EYES—Kim Carnes (Val Garay), D. Weiss, J. Deshannon, EMI-America 8077	CLM
BMI 2	ALL THOSE YEARS AGO—George Harrison (George Harrison & Ray Cooper), G. Harrison, Dark Horse 49725 (Warner Bros.)	WBM
BMI ☆	THE ONE THAT YOU LOVE—Air Supply (Harry Maslin), G. Russell, Arista 0604	CPP
BMI ☆	JESSIE'S GIRL—Rick Springfield (Keith Olsen), R. Springfield, RCA 12201	CLM
BMI 5	YOU MAKE MY DREAMS—Daryl Hall & John Oates (Daryl Hall & John Oates), D. Hall, J. Oates, S. Allen, RCA 12217	CLM
BMI ☆	ELVIRA—The Oak Ridge Boys (Ron Chancey), D. Frazier, MCA 51084	
1/2 BMI ☆	THE THEME FROM THE "GREATEST AMERICAN HERO"—Joey Scarbury (Mike Post), M. Post, S. Geyer, Elektra 47147	ABP-BP
BMI ☆	I DON'T NEED YOU—Kenny Rogers (Lionel B. Richie Jr.), R. Christan, Liberty 1415	WBM
1/2 BMI ☆	SLOW HAND—Pointer Sisters (Richard Perry), M. Clark, J. Bettis, Planet 47929 (Elektra)	WBM
BMI ☆	BOY FROM NEW YORK CITY—Manhattan Transfer (Jay Graydon), J. Taylor, G. Davis, Atlantic	CPP

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JULY 18, 1981

WKS. ON CHART		
10	1/2 BMI 1	THEME FROM THE GREATEST AMERICAN HERO JOEY SCARBURY Elektra 47147
10	BMI 2	THE ONE THAT YOU LOVE AIR SUPPLY / Arista 0604
10	BMI 3	ELVIRA OAK RIDGE BOYS / MCA 51084
17	BMI 4	BETTE DAVIS EYES KIM CARNES / EMI-America 8077
16	1/2 BMI 5	JESSIE'S GIRL RICK SPRINGFIELD / RCA 12201
6	BMI 6	I DON'T NEED YOU KENNY ROGERS / Liberty 1415
15	1/2 BMI 7	STARS ON 45 / STARS ON / Radio 3810 (AH)
12	BMI 8	YOU MAKE MY DREAMS DARYL HALL & JOHN OATES / RCA 12217
9	BMI 9	ALL THOSE YEARS AGO GEORGE HARRISON / Dark Horse 49729 (WB)
9	BMI 10	BOY FROM NEW YORK CITY MANHATTAN TRANSFER / Atlantic 3816

CASH BOX TOP 100 SINGLES

July 18, 1981

Weeks On Chart		
6/11	BMI 1	THE ONE THAT YOU LOVE AIR SUPPLY (Arista AS 0604)
2	1/2 BMI 2	BETTE DAVIS EYES KIM CARNES (EMI-America 8077)
1	BMI 3	ELVIRA THE OAK RIDGE BOYS (MCA-51084)
4	BMI 4	JESSIE'S GIRL RICK SPRINGFIELD (RCA JH12201)
5	1/2 BMI 5	THEME FROM "THE GREATEST AMERICAN HERO" JOEY SCARBURY (Elektra E-47147)
6	1/2 BMI 6	STARS ON 45 — MEDLEY STARS ON 45 (Radio Records / Atlantic RR 3810)
3	9/10 BMI 7	YOU MAKE MY DREAMS DARYL HALL & JOHN OATES (RCA PB-12217)
8	BMI 8	I DON'T NEED YOU KENNY ROGERS (Liberty 1415)
9	BMI 9	ALL THOSE YEARS AGO GEORGE HARRISON (Dark Horse / Warner Bros DRC 49725)
7	1/2 BMI 10	SLOW HAND POINTER SISTERS (Planet / Elektra P-47929)

NATIONAL TOP 40 AIRPLAY CHART

Wednesday, July 15, 1981

LAST WEEK	THIS WEEK	
1	1	THE ONE THAT YOU LOVE Air Supply (ARISTA)
1	2	THEME FROM "GREATEST AMERICAN HERO" Joey Scarbury (ELEKTRA)
5	3	I DON'T NEED YOU Kenny Rogers (LIBERTY)
2	4	ALL THOSE YEARS George Harrison (DARK HORSE)
3	5	BETTE DAVIS EYES Kim Carnes (EMI AMERICA)
6	6	YOU MAKE MY DREAMS Daryl Hall & John Oates (RCA)
8	7	HEARTS Marty Balin (EMI AMERICA)
10	8	SLOW HAND Pointer Sisters (PLANET)
15	9	TIME Alan Parsons Project (ARISTA)
11	10	BOY FROM NEW YORK CITY Manhattan Transfer (ATLANTIC)



World's Largest
Performing Rights
Organization

By JEFFREY PEISCH and JOSEPH IANELLO

■ NEW ROMANCE COMES TO NEW YORK, AND IS FOLLOWED BY A CAMEL: The place to be last week was definitely Chase Park, a lower Manhattan club where **Visage's Steve Strange** made his New York debut as "London's leader of fashion in rock and clothes." (That's what the invitation said!) Strange is the prime mover in London's New Romantics movement — you know, **Spandau Ballet**, **Duran Duran**, flashy scarves, fancy hats, makeup, the Blitz crowd.

New York actually got its first taste of London's Blitz scene (Blitz is the club that is the hangout for New Romantics) a few months ago when Spandau Ballet played a few dates; but Strange's recent appearance was a full-ledged happening. Word got out that Steve would make his appearance via a camel; so at 12:30 a.m. on a rainy Thursday night, two TV crews, about 40 photographers and 300 Blitzed-out scene-makers showed up to wait for Steve Strange and his camel.

Before the grand entrance, New York, N.Y. snuck around a back alley and found Steve and camel preparing for the 30-yard walk down Houston St. Steve was a little upset because the camel was late. "The camel got lost," said Steve. "He's a little temperamental." Steve's face was completely made up, and was highlighted by silky smooth cheeks covered with rouge. He wore a white straw hat that tied beneath the chin, matching white shoes and white gloves. His green pants matched his shirt, which had ruffled shoulders and was buttoned all the way to the chin, like a Chinese worker's outfit. Steve was escorted by two girls in black Gaucho outfits.

As Steve climbed on the camel, he let it be known that he was "scared and nervous." But after riding for a few feet, he began to smile. And by the time Steve reached the crowd of flashbulbs and TV cameras, he was beaming and throwing off "bonsairs" to the assembled throngs. Welcome to the Big Apple, Steve.

SEVEN YEAR ACHE: Perhaps the most enigmatic band that grew out of British art-rock's early seventies movement was **King Crimson**. Attracting a sizeable, often fanatical audience over the course of nine albums (not counting various compilations) and numerous configurations — including, most notably, **Robert Fripp**, **Ian McDonald**, **Greg Lake**, **Mike Giles**, **Bill Bruford**, **Ian Wallace**, and **John Wetton** — King Crimson disbanded in 1974, leaving a controversial if not influential legacy for rock chroniclers.

But now, after seven years, the King Crimson "tradition," as original member Fripp calls it, will come to life with a new album in September and an October tour to follow. The 1981 edition of King Crimson features Fripp on guitar; **Adrian Belew**, guitar and vocals; **Tony Levin**, bass; and Bruford on drums. Fripp is currently mastering the album, which will be called "Discipline" and is slated for September 11 release on a still-to-be-determined label (negotiations are almost completed). He calls King Crimson "an eclectic, forward-looking mainstream band of unsettling nature." So unsettling, he says, that "it always quite disturbed me . . . It took seven years to get ready for this."

Fripp decided to make a commitment to Crimson (something he calls a "first division venture" — part of the three-tier system he's devised for personal involvement in the music industry) last November. It will be interesting to see how that commitment holds up when the band begins touring on October 1 in Toronto. In the meantime, Fripp will stage a two-week series of Frippertronic (that's third division in his framework) benefit concerts in New York. The performances will be entirely improvised pieces running between 45 and 90 minutes. "You never can tell, because it's a remarkable opportunity for working with an audience in an entirely different way," according to Fripp. Beginning Monday (27), shows will be staged at 8 p.m. at the Washington Square Church. Weekend matinees will be held at 2 p.m. August 4-7 concerts are at Inroads, a multi-media art center. All proceeds go to Inroads and the Claymont Society, an adult education experimental school near Washington, D.C. For further information call (212) 226-6622.

GANG OF THREE PLUS ONE: Though it may not be permanent, the **Gang of Four** played the last four days of their recent American tour with hot New York bass player **Busta Jones**. Jones, who toured with **Talking Heads** last year, apparently learned the Gang of Four's material during one lengthy rehearsal, and, according to fans, played like an old-timer by the end of his first gig with the band, in Seattle.

How Jones came to play with the Gang of Four is a less rosy story. After three dates in Canada, the Gang had customs problems crossing back into the States. The band itself was O.K., but three members of the road crew were sent back to the U.K. for lack of work permits. The border hassle inflamed another problem that had been nagging the group during the tour — bass player **Dave Allen's** health. Allen apparently hates touring — particularly in the U.S. — and had been terribly depressed for weeks. In addition, he has had a kidney problem that wasn't getting any better. When the road crew was sent back to the U.K., Allen decided he had had enough of rock 'n' roll and called it quits.

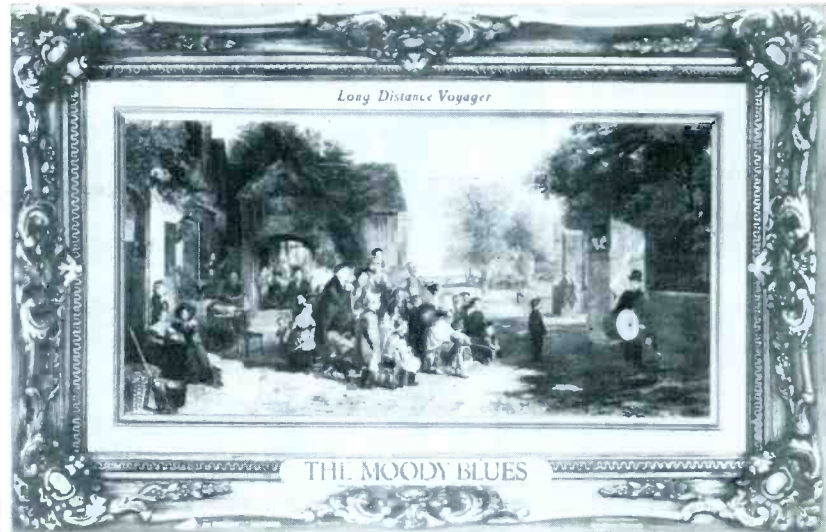
The rest of the band — **John King**, **Andy Gill** and **Hugo Burnham** — continued to New York, where two gigs were cancelled. Practically out of the blue, bassist **Bill Laswell**, of New York's **Material**, emerged to replace Allen. A rehearsal was planned but Laswell pulled out at the last minute because he didn't think he was

(Continued on page 84)

Art Direction, Part IX:

PolyGram's Levy Strives To Create Visual 'Hooks'

By PHIL DIMAURO



■ NEW YORK—Insuring that every artist has the best possible album art is a major concern of Bill Levy, vice president of creative services for the PolyGram labels, but that's hardly where his job ends. In the case of the new Moody Blues album, "Long Distance Voyager," which ascended to number one on the *Record World* album chart on July 25, it was Levy's responsibility to create merchandising materials to accompany the LP from original art sent by Threshold Records in the U.K.

Endowments Win Funding Victory

■ WASHINGTON—Proponents of boosted funding for the National Endowments for the Arts and Humanities won a victory last Wednesday (22) when the House voted to fund both Endowments at levels 75 percent higher than those proposed by the Reagan administration.

The House Appropriations Bill allocates \$157.5 million to the NEA and \$144.6 million to the NEH. It passed the House by an overwhelming vote of 358 to 46.

Reagan had wanted to slash the budgets of both endowments in half — \$88 million for the arts and \$85 million for the humanities. The Endowments' budgets had found staunch friends in both houses of Congress who fought the proposed cuts. Especially important to the appropriations saved was the newly-formed House arts caucus, chaired by Rep. Fred Richmond, the New York Democrat.

Friends of the endowments still have a way to go on the Senate side, however, where the Appropriations subcommittee last week recommended only \$119.3 million for the NEA and \$113.7 million for the NEH. The full Senate Appropriations Committee was expected to meet shortly after press time to possibly adjust its recommendations.

"Because the release of a Moody Blues album is an 'event,' it was my intent to carry distinctive style throughout the campaign," said Levy. "Since the album art had a classic 17th-century look to it, I decided to treat everything with an antique, matte finish, from the jacket, both posters, streamer and single sleeve, to even the trim fronts." The accompanying illustration of the "framed" poster for the Moodies album exemplifies Levy's design ideals for this campaign.

Under PolyGram's structure, Levy has no in-house staff, maintaining creative services in both New York and Los Angeles with associate managers Susan Senk and Joan Marlow. Collectively, they supervise design studios who put together album art, while monitoring progress, making sugges-

(Continued on page 84)

Chiantia Retiring; Levy To Head MCA Music

■ NEW YORK—Salvatore T. Chiantia, president of MCA Music since 1968, will retire from his posts of MCA Music president and MCA Inc. vice president on September 30, it was announced by Sid Sheinberg, MCA Inc. president.

His successor as president will be Leeds Levy, who is currently executive vice president of MCA Music. MCA Music is the publishing arm of MCA Inc.

Sheinberg praised Levy for his "youthful yet mature leadership," adding, "He is sensitive, enthusiastic and anxious to successfully confront the changes that are upon us." Chiantia was this week appointed chairman of the board of the National Music Publishers' Association.

Levy was previously vice president and executive assistant to Chiantia, and worked in ASCAP's licensing and membership departments, later managing the music companies in the Elton John organization.

*"Now if a man tried
To take his time on earth
And prove before he died
What one man's life could be worth
Well I wonder what would happen to this world"*

*-Harry Chapin
from his album "Living Room Suite"*

Harry Chapin,

a man who truly took his time on earth to prove what one man's life could be worth is gone, tragically and abruptly, long before he could reach his personal goal of eradicating world hunger in his lifetime.

Only now with his death are people beginning to realize what his life meant to us, what a special force he was, how irreplaceable he is. His songs and his good works will live on because none of us who were close to him will ever let them die.

We have lost one of mankind's driving forces, a man of unequalled energy, creativity, and a total dedication to the improvement of his fellow human beings. There simply is not one person who could step forward now and take his place. It will take all of us doing a little more to make this world a better place to be.

Toward that end, with the blessing of Harry's family, we have established The Harry Chapin Memorial Fund to continue the work to which Harry daily gave so much of his time and effort. I ask you to contribute generously to this fund.

I pledge that we will not let Harry Chapin's music die, nor will we allow his objective of the eradication of world hunger and the improvement of the human condition to go unpursued. We have lost a truly great man, but with your help we need not lose the goals he set for us all. We owe it to Harry and to ourselves. Please join us.

Ken Kragen

Harry Chapin Memorial Fund P.O. Box 538 Huntington New York 11743

For information please call Harriet Sternberg (212) 854-4400 or Jeb Hart, Bob Flunkle (212) 858-2544

By SAMUEL GRAHAM and ELIOT SEKULER

■ NOTICE: Although *Record World's* west coast offices were moved about a year and a half ago, a lot of people have apparently not updated their mailing lists yet, as we are still getting a lot of mail sent to our old address. The post office began informing us last week that the "authorized time" for forwarding mail from that address has now expired — so if you want your material to reach us, please make note of our new address if you haven't already done so. It is 6255 Sunset Blvd., Suite 814, L.A. 90028. Thanks.

POOR-TO-MIDDLING VIBRATIONS: We don't enjoy chiming in with the doom-sayers of the press who were almost unanimous in their thumbs-down reviews of the **Beach Boys'** thoroughly botched appearances at the Greek Theatre here last week, but we have to agree that the quality of those shows indicates that it might be a good time for what was once one of America's premier rock 'n' roll bands to call it a day. Opening night at the Greek was, at best, an uncomfortable experience from the audience's standpoint, with **Brian Wilson** stalking off the stage on a couple of occasions and, on others, being asked to leave much like a pitcher booted off the mound after being bombed in the third inning. Elsewhere in the set, the elder Wilson knocked over a mike stand, stared off into space, and in general contributed mightily to the overall failure of the show to jell. The following night, we hear, was even worse, and the two-day engagement was capped by a bloody backstage brawl between **Mike Love** and **Dennis Wilson**. The steady presence of **Carl Wilson**, who departed the band a while back to pursue some solo interests, was sorely missed.

THESE PEOPLE ARE HAPPENING: A couple of San Franciscans named **Little Roger** and **Dick Bright** — you may remember the former's work with his group the **Goosebumps**, who brought us such classics as the "Gilligan's Island" theme set to the music of "Stairway to Heaven" and "Kennedy Girl," based on **Neil Young's** "Cinammon Girl" — are currently at work on the inevitable take-off of "Bette Davis Eyes." They're calling it "Marty Feldman Eyes," and we can just imagine what it'll sound like. Meanwhile, the possibilities for other "Eyes" variations are endless. Two you probably can't expect to hear, however, are "Carly Simon Eyes" — the people who make car wax might consider it copyright infringement — and "Christopher Cross Eyes" (think about it). Also, absolutely no truth to the rumor that a well known black/Jewish entertainer who wears lots of jewelry is planning to record something called "Sammy Davis Eye" ... July 29, you may know, is the date of England's royal wedding, when **Prince Charles** and his **Lady Diana** will at last tie the knot. But did you know that **Spirit** will be headlining a free concert in London's Hyde Park on that very day? Seems their "Potatoland" album, released in the U.S. by Rhino and in the U.K. by Beggars Banquet, is doing very well there, although we have yet to hear what the royal couple thinks of it ... Rhino, by the way, has just signed **Dick Dale**, legendary king of the surf guitar. The label is encouraging "name" talent within the industry, as well as anybody else, to submit songs and/or help with the production of Dale's new record. Any bright ideas should be referred to Rhino Records at 11609 W. Pico Blvd., L.A. 90064 ... Dale, incidentally, will be among the performers at "Surf Beat '81," set for August 23 in Long Beach. Others include the **Ventures**, now happening with their first domestic tour in over ten years, **Jan and Dean** and the **Surfaris**.

MEANWHILE, AT THE OBSERVATORY: The Laserium's new "Rock Alive" show opened at the Griffith Observatory last week (20) with a sophisticated laser light presentation set against a rock musical background. Most of the musical material consisted of AOR staples by people like **Led Zeppelin**, **Lynyrd Skynyrd**, **Supertramp** and **Eagles**, music that was most often overshadowed by the laser images themselves. Nevertheless, the overall effect of the presentation — directed by Laser Images' **John Tilp** — is hypnotic.

LOCAL BOYS MAKING GOOD: Out on a national club tour, the **Naughty Sweeties** were called on by **Tom Petty** to open the Heartbreakers' show at the 5000-seat Castle Music Theatre in northern Michigan. The Sweeties apparently did well for themselves, and are looking forward to the possibility of a couple of dates with Petty in the mid west. They'll be back in L.A. sometime in early August to begin recording a second indie LP with **Bob Casale** and **Matt Hyde**.

TRANSFERRAL: **Bette Midler**, wearing her bag lady disguise, **Melissa Manchester**, **Barry Manilow** and **Pam Dawber** were among the backstage guests when the **Manhattan Transfer** played here at the Greek recently. Dawber, who's been appearing in "The Pirates of Penzance" here in the role played by **Linda Ronstadt** in New York, has had a lot of voice problems lately — she's missed a few "Pirates" performances because of them — so her doctor wouldn't allow her to talk at the Transfer show; she wrote her congratulations to the group on a handy little note pad she carries, which seems a reasonable alternative. Meanwhile, Manhattan Transfer member **Tim Hauser** was accompanied by two bodyguards during the group's stay in L.A. He had apparently received a couple of death threats.

CLASS: Though we might not give an unqualified rave to the recent Forum appearance of **Joe "Chainsaw" Walsh**, his performance on guitar reminded the nearly full house that whatever irony there might be to the description, Walsh is

(Continued on page 72)

Black A&R Executives Are Optimistic About the Music

By NELSON GEORGE

■ NEW YORK—A survey of black A&R executives at several major labels has revealed a growing sense of optimism about the current state of black music and its artistic and commercial potential.

The five executives surveyed by *Record World* have perspectives on the music shaped not only by their current positions, but by their past experience. Epic's Jerome Gasper, for example, was an engineer for many years. EMI-America's Ted Currier was a disc jockey at New York clubs and the creator of special musical mixes at two major radio stations. Michael Stokes of A&M has been a producer.

All five agreed that the music has changed a great deal since the '70s, and all five shared the belief, voiced by Arista's Gerry Griffith, that "black music is going to define popular music in the '80s."

Gasper, director of progressive A&R, Epic Records, east coast, voiced one complaint: he has had trouble finding quality male singers in the rough, aggressive, Teddy Pendergrass style. "The pickings seem slim in that area," he said. "Some years ago there were a lot of cats who could do it. But

today I'd love to put my hands on one. James Ingram, who sings on the Quincy Jones album, is the best I've heard in some time. In contrast, there are always a lot of fine female singers with a number of sounds."

Stand-up vocal groups should take note of Gasper's view of their future: "Today if I was part of a young, upcoming vocal group, I'd be looking to hook up with a band and using them to augment my vocal group sound with that contemporary band sound, like the Whispers have. The Manhattans are a rarity in that they have been able to sustain themselves by sticking to their style. But when Norman Whitfield changed the Temptations' sound in the early '70s, it had a profound effect on how most purely vocal groups would be recorded. Now sophisticated production, providing a fuller, band-type sound, is needed to make that sound contemporary."

According to Stokes, director of black music A&R at A&M Records, "We are in the age of musicians, so that the young people who might have just sang 15 years ago now sing and play and write their own music. Sly Stone, the Commodores, and other self-contained groups set the trends in the '70s that continue to this day."

He observed that "the singer who writes his own material is always nice. If he or she can do it well, then they can fashion their own direction, know where they want to go. But if the raw talent is there for the singer to be a major artist, it is then the A&R man's job to get the songs and select the producer who can realize that potential."

For Stokes, the "bottom line" in spotting talent "is that unique quality, either in showmanship or just overall ability. You can find songs and find producers, but I think that performers' special talents are what leads to longevity."

Currier, R&B A&R director of EMI-
(Continued on page 71)

Geffen Signs Ocasek

■ LOS ANGELES—Ric Ocasek, vocalist, songwriter and guitarist with the Cars, has been signed as a solo artist to Geffen Records in an exclusive, long-term worldwide agreement, it was announced by Geffen Records president Ed Rosenblatt and manager Elliot Roberts, whose Lookout Management handles both Ocasek and the group.

Ocasek's solo efforts for Geffen will be distinct from his work with the Cars, who continue their association with Elektra. After the completion of the next Cars album, Ocasek will begin work on his Geffen solo debut, scheduled for release in early 1982. He will produce the LP himself.

WEA, Atlantic Begin Foreigner Campaign



Executives of the WEA and Atlantic organizations recently met at the WEA home office in Burbank, California to kick off a massive sales/marketing campaign in support of the new Foreigner album, "4." Shown in front of a "4" display are, from left: Atlantic west coast office manager Christa van de Wall; Atlantic west coast general manager Les Garland; WEA vice president of sales and marketing George Rossi; WEA president Henry Droz; and Atlantic regional sales manager Tom Davies.

Rock and roll dreams come through...everywhere.

"If Rock and Roll was judged like gourmet food, Jim Steinman would be the world's #1 Chef."
Cleveland Press

"Pop creativity is back... Not with a whimper but with a bang."
Sounds—London

"'Rock And Roll Dreams Come Through' is the 'Hey Jude' of the 1980's."
Radio 3xy Australia

With raves like these pouring in from all over the world, it should come as no surprise that Jim Steinman's debut album, "Bad For Good," is already gold in Canada, Australia, England and nearing gold in the U.S.

Part of the reason for this success is Jim's hit single, "Rock And Roll Dreams Come Through." Radio & Records tagged it their "Breaker for the Week." And in the key Chicago market it's jumped 41-29-20-17 on WLS.

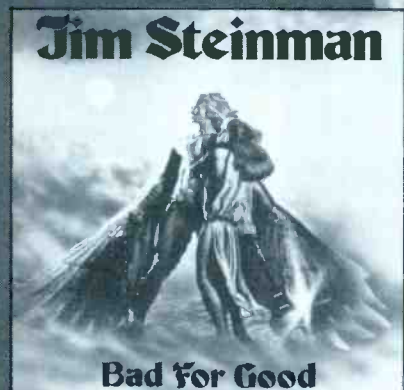
In short, Jim Steinman is making "Rock And Roll Dreams Come Through" everywhere...and for everyone.

Jim Steinman.

"Bad For Good." FE 36531

Featuring "Rock And Roll
Dreams Come Through." 19-02111

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(Continued from page 12)

justified everyone having a shot. Well, thankfully, the myth has been exposed and this area is dealt with far more realistically now.

RW: The last six months were Arista's best ever. At the risk of putting yourself in a lofty position, what advice can you give to other labels?

Davis: What we feel best about is our ratio of success. In 1980 we released 46 albums, and 38 of them made the charts. More than half of our roster had LPs on at least two different charts; 75 percent of our artists have each sold more than 200,000 units of LPs this year. It can be very misleading when a company highlights only its successful artists, so it's important for the appraiser of a company — an artist, a manager — to look at the company's ratio of success most significantly.

This year, so far, we've released twenty albums and all of them have made the charts. Now, that's real nice. But it doesn't tell you everything — because just making the charts is not everything. The key factor is, what does it cost to reach the charts? Because if a label spends a million dollars to get an artist and his or her album, and then the album makes number 25 and sells 400,000 units, that is a loss proposition. So it's not just a matter of charts. Share of market alone doesn't determine how well run a company is. It's the artist acquisition cost to get that share that matters.

We have attracted artists to us — such as the Kinks, Gino Vannelli, Alan Parsons, Aretha Franklin, the Grateful Dead, and Dionne Warwick — because we've been able to not only maintain their success, but to substantially improve upon their performance. They're examples of artists who have bettered their careers or received new career momentum with us. I attribute that to our ability to focus a spotlight. Are we signing five or ten artists and spotlighting one? No, we have 48 artists and we can focus and spotlight each one. We can make room for that new artist and do it in a way that has an immediate impact when the artist comes and joins Arista. Wait and see what happens with David Gates and Paul Davis and wait until you see what we do with our second Allman Brothers album next month.

RW: Let's expand on that. Arista has signed several artists who were popular and whose careers were somewhat on the downswing. These artists have since done well on Arista. Do you specifically look for these kinds of artists, and does this represent a direction, perhaps a de-emphasis on breaking new acts? Or is it a coincidence that you've had success with these types of artists?

Davis: The primary emphasis in any company has got to be the signing of new artists. But when you start a brand new company — we're in our sixth year now — you've got more of a problem than a company that's got a continuing catalogue that can help with the peaks and valleys. We had the same problem as, say, an RSO or a Casablanca. We started at roughly the same time as they did. When we broke Barry Manilow — which is comparable to Casablanca breaking Donna Summer or RSO re-breaking the Bee Gees — it was apparent to me that I certainly did not want to have the vulnerability that a label has of being dependent on just one or two artists. Now, over a three to five-year period of time, we have probably broken as many, if not more, new artists than any company in the industry. Look at the range — Air Supply, the Outlaws, Patti Smith, Ray Parker, Jr. and Raydio, Angela Bofill, Tom Browne — apart from Barry Manilow and Melissa Manchester, who really broke with us after each of their debut albums didn't sell. These are just some of the key new artist names and it gives us a depth beyond the depth the other two labels I mentioned were able to build.

But, I didn't want to be dependent on these new artists only. It was always my philosophy at Columbia Records that you should not only look for new artists, but it was also important to look for the artists who had a name but had not yet reached their potential. Pink Floyd had albums out on Capitol when I signed them to Columbia for \$300,000. I signed them before the release of "Dark Side of the Moon." I signed Earth, Wind & Fire for \$75,000 before they broke. Billy Joel and Boz Scaggs each had one album out before I signed them. Neil Diamond sold singles well but was not yet a platinum album artist. So, I guess I've always had a joint goal of looking towards the discovery of new talent as well as those artists whose careers have been launched but their potential remains unfulfilled. There certainly is no de-emphasis in the signing of new artists at Arista. It is still a joint goal.

RW: Do you think artists like the Kinks, Dionne Warwick, the Grateful Dead and others were being neglected by their previous labels?

Davis: Yes. I think it probably happened a little. Not by the sales and promotion staff but by the creative people. You know you've got to talk and brainstorm with artists. I think that this is something that's often forgotten — the importance of creative dialogue with artists. This is paid short shrift today. I believe strongly that the role of a creative company is to have dialogues with artists so that they can achieve the best that they are capable of. So, when we signed the Kinks — and there were other record companies that were naturally interested in signing them, too — I sat down with Ray Davies at length to focus his attention on why the Kinks were not selling well. And it wasn't just because RCA might have been neglecting them. It involved the kind of concept albums that he was doing; the likelihood of that material breaking out; the attention that he was giving to the classic AOR cut for all those stations that don't program concept albums from start to finish; the kind of attention he was giving to, perhaps, a breakout single; the energy level of rock 'n' roll as distinguished from

an aesthetic approach toward music; we discussed all of these topics.

A top creative executive must be equipped to have individualized discussions with artists about how and what they might *not* be doing — how *they* might be making mistakes. With Dionne, there might have been, perhaps, a case of company neglect, because no one had been submitting the right material to her. In the case of an artist who doesn't write his or her own material, a company should be postured so that they are able to find good songs, and become a creative partner, in the traditional meaning of what A&R really means. Someone might have brilliant vocal talent, but not necessarily know what a hit single is. It's extremely valuable to an artist when he or she is submitted a great song, or when an innovative idea is suggested like Barbra Streisand being matched with Neil Diamond, or Barbra and Barry Gibb working together. This is what keeps a career alive for a long time.

Now, some of our competition might choose not to have active A&R involvement, and so they brag to an artist, "You get the green light. You can do anything you want." Well, when you find artists — such as Gino Vannelli, Alan Parsons, Graham Parker, Patti Smith — artists who can write their own material, and whom you sign because of their originality, you do give them the green light. It takes a gut feel of when you are needed and when you aren't. You certainly don't intrude when you're not needed. In fact, you'd be an idiot to do this. But if the artist does need you, if the manager does come up and discuss his artist with you, you can't retreat from that as though it's bad thing. This is a creative industry, and I underscore the word creative. If your expertise is really honed, creative input can be invaluable.

RW: What about an instance where the label thinks an artist needs a little guidance and the artist disagrees?

Davis: That happens, and there's no one answer. When you're dealing with an artist with a proven track record, like an Al Stewart — and you make a suggestion for a single, or an edit, and he disagrees — you've got to defer to the artist. It's his career and his album. So, when a real difference of opinion comes about you defer, obviously reluctantly, but you defer. The artist is entitled to his or her way, and the only recourse — if a problem continues and you see the artist as self-destructive or living in a dream world — is to end the relationship. But while the relationship does exist, it's really down to allowing the artist to make the responsible final creative decision.

RW: You co-wrote a couple of Air Supply's songs. How did that come about?

Davis: It came about because we had a record that was very hot, "Lost In Love," and I had not met the group. I had bought a master — which I rarely do, but I did in this instance — I liked the melody, and I asked permission to go into the studio to sort of fix it up. I wanted to bring the hook back a few times. As it existed I didn't think it was a hit. In any case, we did it and it was a hit. When the group came from Australia to L.A. with the album they were working on, I thought that the melodies to some of the songs were beautiful, but because of the cultural difference, the lyrics were not that kind that an American audience would relate to. We really had no time — the band couldn't go back to Australia to work on it, the "Lost In Love" single was number three and from my point of view it's insanity not to be riding a hit with an album — so I hurriedly sat down with Graham Russell and wrote lyrics with him to "All Out of Love" and "Having You Near Me."

RW: Are you actively involved in every Arista signing? Do you have the final say on every act?

Davis: Currently, except for a few of the artists on Arista/GRP, I see every act before they're signed. I used to operate differently, but with the costs today, where every decision is going to cost you \$100,000 or more, it's very hard not to do it this way. Especially since we're a new, building company. I could take the

(Continued on page 79)

Millennium Signs Seville



Jimmy Jenner, president, Millennium Records, has announced the signing of Seville. The group's debut single is scheduled for August release. Pictured at the signing are, standing, from left: Jeffrey Kaufman and Ettore Stratta, producers; David McRae, Mel Rivers, Keith Brooks and Don McHenry of Seville. Seated is Don Jenner, vice president/director, national promotion, Millennium.



To best remember
Harry Chapin
is to never forget
the cause he stood for.



To the fight against
hunger in the world,
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dedicated his time,
his talent and
his heart.
He knew that with
success came the
responsibility to share,
and so he gave,
as few people ever do.
Harry was a rare,
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and his friends
on the Boardwalk
will miss him.

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to carry on the work
to which Harry
devoted his life.



Record World Single Picks

TEMPTATIONS—Gordy 7208
(Motown)



AIMING AT YOUR HEART
(prod. by Bell) (writers: Jefferson-Simmons-Roebuck)
(Assorted/Mighty Three, BMI) (3:33)

Culled from the forthcoming self-titled LP, this lovely, mid-tempo piece is a showcase for Glenn Leonard and Richard Street. Glenn's heavenly falsetto is a breath of fresh air, while Richard's romantic tenor croons with genuine soulfulness. The repeated chorus is a hypnotic hook adorned by Bill Neale's classy string/horn arrangement. Produced by Thom Bell, it's a multi-format hit contender.

DANNY JOE BROWN AND THE DANNY JOE BROWN BAND—Epic 14-02398



EDGE OF SUNDOWN (prod. by Johns) (writers: Brown-McVay-Bush) (Mr. Sunshine, BMI) (4:34)

Raunchy, whining, cutting guitars — with just enough bounce in the rhythm — and rolling pianos that burst into a boogie at the crash of a symbol; these southern rock trademarks are emblazoned on this debut solo effort from the former Molly Hatchet vocalist. Brown's vocal determination ties it all together for AOR-pop listeners.

Pop

SHAKIN' STEVENS—Epic 14-02217
YOU DRIVE ME CRAZY (prod. by Colman) (writer: Harwood) (Wall Street, BMI) (2:40)
"Get Shakin' " is the name of this British rockabilly-crazed star's debut album, and the first single lives up to the title. Stevens' emotional cries are restrained enough for pop radio and distinctive enough for lasting impact.

ROBBIE DUPREE—Elektra 47179
ARE YOU READY FOR LOVE? (prod. by Bunetta-Chudacoff) (writers: Guidry-Guidry) (World Song, ASCAP) (3:28)

Crystalline keyboards, Joe Lala's tasteful percussion and sweet chorus fills support Dupree's standout vocal on this enchanting pop-rocker from his "Street Corner Heroes" LP. A great radio sound for pop and A/C acceptance.

HILLY MICHAELS—WB 49783

I STILL THINK ABOUT YOU (prod. by Lesser-Michaels) (writers: Michaels-Brown) (Chewable/Chappell, ASCAP) (3:37)

Michaels fuels a super-charged rhythm section from behind his drum kit while adding inspired vocal emotion and snakey keyboard charm. Several of N.Y.'s finest musicians support on this buoyant rocker for pop, AOR and clubs.

PEACHES & HERB—Polydor/MVP 2178



FREEWAY (prod. by Perren) (writers: St. Lewis-Ragin) (Bull Pen/Wah Watson, BMI) (3:09)

It's always a pleasure to hear this duo and the initial release from their forthcoming, still-untitled LP is extra special. Trading leads and harmonizing with unbridled spirit, they romp over a body-shaking rhythm arranged by Wah Wah Watson and Freddie Perren.

LUTHER VANDROSS—Epic 14-02409



NEVER TOO MUCH (prod. by Vandross) (writer: Vandross) (Uncle Ronnie's ASCAP) (3:49)

Most prominently featured as a vocalist with Change, but also the anonymous jingle voice on countless commercials, Vandross steps into the limelight with this title tune from his forthcoming LP. His cashmere soul has an edge that cuts a fine groove on this midtempo dancer. Vandross exhibits a fine production and lyrical sense.

FLESHTONES—I.R.S. 9024

THE WORLD HAS CHANGED (prod. by Masda) (writers: Zarembo-Streng) (My Idea, ASCAP) (3:10)

As the title suggests, time passes but this band is still rooted in some of rock's strongest traditions. The rave-up vocals, courtesy of Peter Zarembo, recall rockabilly greats and the explosive drumming demands shake, jerk and sweat.

THE MOVIES—RCA 12266

HARD HEART (prod. by group) (writer: Cole) (copyright control) (3:40)

Writer/lead vocalist Jon Cole is in the spotlight on this initial single from the "Motor Motor Motor" LP. His simple, unadorned vocal delivers a heartfelt message with striking effectiveness.

THE UNDERTONES—Harvest 5027

IT'S GOING TO HAPPEN! (prod. by Bechirian) (writers: O'Neill-Bradley) (West Bank, ASCAP) (3:37)

The young and politically-active Irish band makes its label debut with this pop-rocker from the "Positive Touch" LP. The recurring title hook is dressed in an ambitious arrangement for pop and AOR listeners.

WISHBONE ASH—MCA 51149

GET READY (prod. by Gray) (writer: Robinson) (Jobete, ASCAP) (3:13)

The British rockers tackle this Smokey Robinson-penned classic with loads of rhythm muscle and guitar flames. Claire Hamill's vocal sex adds another dimension to the powerhouse music.

DENIECE WILLIAMS—ARC/Col 18-02408



SILLY (prod. by Bell-Williams) (writers: Williams-Baskett-McDonald) (Rosebud) (4:26)

The full range of Williams' vocal talents are finally realized on this sugary cut from her "My Melody" LP. Thom Bell's magical production gets the most out of the Bobby Eli-Bill Neale guitar tandem, creating a rich, swirling sound for Deniece to play off.

DONNIE IRIS—MCA 51153



THE RAPPER (prod. by Avsec) (writer: Iris) (Six Uvus Revival/Kama Sutra, BMI) (3:36)

Jaggerz, featuring Donnie Iris' vocals, went to #2 on the charts with the song in '70. Iris, fronting his own band, comes back with a new live version recorded at Boston's Paradise. The sound quality is excellent, capturing all the excitement of a live performance while focusing on Iris' vocal flights.

BRAM TCHAIKOVSKY—Arista 0621

STAND AND DELIVER (prod. by Garvey-Tchaikovsky) (writer: Tchaikovsky) (WB, ASCAP) (3:30)

Bram's warm vocals are loaded with youthful romance, especially when colored with soaring harmony choruses. The bright, triumphant guitars create an awesome musical wall.

MOTHER'S FINEST—Atlantic 3836

ALL THE WAY (prod. by Glixman-group) (writers: group) (Satsong, ASCAP) (3:20)

Based in Atlanta, the hard-rockin' quintet tops power chords and lead guitar havoc with Joyce "Baby Jean" Kennedy and Glenn Murdock on vocal mania. The bop-till-you-drop crowd will love it.

DEPARTMENT S—Stiff 7-02

IS VIC THERE? (prod. by Tickle) (writers: Toulouse-Herbage) (Al Gallico, BMI) (3:04)

The British quintet debuts stateside with this thick, synthesizer-dominated rocker. Vaughn Toulouse's psychotic vocals will haunt AOR listeners.

ZIGGURAT—Robox 1801

RUN WITH THE WIND (prod. by Reneau) (writers: Geresti-Sansom-Barfield) (Emeryville, BMI) (3:55)

Fusing many of the elements that have made southern rock so popular, the Georgia-based quintet takes a solid shot at AOR and pop radio with this cut from their namesake LP. Nathan Barfield's soaring lead guitar and Dave Sansom's determined vocal stand out.

AL JARREAU—WB 49746



WE'RE IN THIS LOVE TOGETHER (prod. by Graydon) (writers: Murrah-Stegall) (Blackwood/Magic Castle, BMI) (3:43)

Like prime time television and soap operas, Jarreau's vocals on this pretty ballad are instantly consumable. From his forthcoming "Breakin' Away" LP, it features a superstar cast of session pros. Spicy sax solos and well-crafted rhythmic guitar punctuations get Jay Graydon's production finesse. An entertaining package that's headed for the top of pop and A/C playlists.

ALICE COOPER—WB 49780



YOU WANT IT, YOU GOT IT (prod. by Podolor) (writers: Cooper-Scott-Krampf-Steele-Kaz) (Ezra/Hened/Phosphene/Billym, BMI/Glasco/United Artists, ASCAP) (3:26)

Machine-age keyboards maintain a hectic pace over the robot beat as Cooper offers a look and listen at his forthcoming "Special Forces" LP. His vocals are as crazed as ever, with snarls, groans and ghoulish whispers backed by a chant-like chorus. Pulsating for dancers and catchy for AOR-pop listeners.

WHITESNAKE—Mirage 3844

DON'T BREAK MY HEART AGAIN (prod. by Birch) (writer: Coverdale) (Sunburst, ASCAP) (4:01)

A relentless sledgehammer beat clears the way for David Coverdale's brute vocal on this cut from the "Come An' Get It" LP. Bernie Marsden's guitar rises above the rubble while a less-than subtle chorus hook searches for AOR acceptance.

B.O.S./Pop

GRACE JONES—Island 49776 (WB)

USE ME (prod. by Blackwell-Sadkin) (writer: Withers) (Interior/Irving, BMI) (3:41)

The lyrics, music and arrangement offer all kinds of possibilities for several audiences. The sharp percussion spank, piercing keyboard break, and Grace's tempting vocal — spiced with a terrific chorus — combine to make this highly recommended.

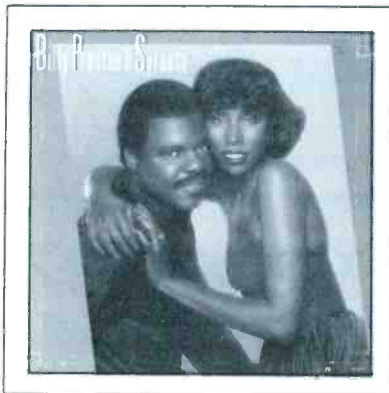
BRICK—Bang 5-02246 (CBS)

SWEAT (TIL YOU GET WET) (prod. by Parker, Jr.-Brick) (writers: Hickman-Brown-Ransom-Irons-Bridgeforth) (WB/Good High, ASCAP) (3:58)

The message comes forth loud and clear on this funky piece that's likely to become a theme for athletes, dancers, joggers and lovers. Falsetto vocals chant while a full instrumental track belts out the power.

(Continued on page 73)

Record World Album Picks



BILLY PRESTON & SYREETA

Motown MB-958M1 (8.98)

The talented vocal duo that loved their way to the multi-chart hit, "With You I'm Born Again," is back with more sweet nothings, warm whispers, affectionate exchanges and passionate proposals that should appeal to radio in the same way. Writing and production are divided between Ollie Brown, Michael Masser and David Shire/Carrol Connors.

WAS (NOT WAS)

Island ILPS 9666 (Warner Bros.) (8.98)



Known by dance club addicts for their single, "Wheel Me Out," the duo cut this LP in Detroit with people like guitarist Wayne Cramer of the legendary MC5. There are dance rhythms, echoes of heavy rock and avant-grade jazz, and infectious hooks in unlikely lyrics like "Out Come the Freaks."

LIVE IN JAPAN

DAVE GRUSIN AND THE GRP

ALL-STARS—Arista/GRP 5506 (8.98)



The GRP label, spearheaded by its big star, Tom Browne, has made a big impression in the black music/jazz/pop categories, which is why this LP is attracting instant retail attention. With a 30-piece orchestra, and a guest appearance by Japanese saxman Sadao Watanabe.

HOT LITTLE MAMA

ROOMFUL OF BLUES—Blue Flame BLUF 1001 (7.98)



Veterans of the college and club circuit throughout the northeast and beyond, this nine-piece aggregation has a reputation for getting people dancing. Blues and swing are the mainstays of their third LP, which includes standards like "Caravan" and "Jeep's Blues."



JUST A LIL' BIT COUNTRY

MILLIE JACKSON—Spring SP-1-6732 (PolyGram) (8.98)

Recording in Nashville is the trendy thing to do, but for Jackson, who's played the outraged woman's role in many a soured love affair, country lyrics are as comfy as could be. "I Can't Stop Loving You" works in a danceable version, her own "I Laughed A Lot" is emotive, and Kris Kristofferson's "Anybody Who Don't Like Millie Jackson" (substitute Hank Williams) is a riot with the requisite blips.

LONNIE YOUNGBLOOD

Radio RR 16045 (Ari) (8.98)



Youngblood's 32-year career as a saxman and singer (he started young) includes stints with James Brown, Sam & Dave, Joe Tex, and other R&B greats. His rough-and-ready vocals dominate "The Best Way To Break a Habit," while "Sax Symphony" reveals a studied sense of pop melody.

DEEP, DOWN & REAL

NINA KAHLE—Lifesong LS 8132 (8.98)



Expressing complex feelings in loose phrasing over tasteful, sometimes drumless backings produced by Terry Cashman and Tommy West, Kahle's 25-year-old insights call Joni Mitchell to mind. "This Old Heart of Mine" is the cover, while "Two Souls on the Rebound" rocks hardest.

CALIFORNIA U.S.A

COLUMBIA C2 37412



A twofor held together by a suri-music theme and clever liner notes, this set includes cuts by Sparks, Lou Christie, Jan & Dean, Jackie DeShannon, Flo & Eddie, Ricci Martin (son of Dean) and more obscure groups like the Euclid Beach Band and the Inconceivables.



JOE JACKSON'S JUMPIN' JIVE

A&M SP-4871 (8.98)

Jackson has taken a daring step that he seems to hope will introduce a young audience to some old music they've never experienced: the swinging sounds of the '40s, dominated, on this package, by the music of Louis Jordan, who's a recognized inspiration to jazzers and rockers alike. Let's hope those who are turned on will be able to find some of the originals in reissue form.

COPELAND SPECIAL

JOHNNY COPELAND—Rounder 2025 (7.98)



This Texas-bred bluesman has moved to New York and hooked up with crazy jazz saxmen like George Adams, Arthur Blythe and Bayard Lancaster to create an LP that's truly special. In slow and fast tempos, his guitar playing is a fire barely under control.

PAQUITO BLOWIN'

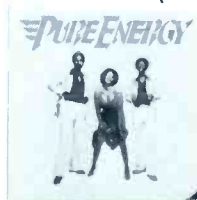
PAQUITO D'RIVERA—Columbia FC 37374



Featured with the group Irakere until he defected from Cuba to the U.S., Paquito is a rare musician who's mastered alto and soprano saxes, flute and even flugelhorn. On this solo LP of Latin-tinged jazz, there's no end to his improvisatory imagination and rhythmic drive.

PURE ENERGY

Prism PLP 1007 (8.98)



Having made their initial impact on the dance market with "When You're Dancing," this trio is now expanding its black radio horizons with "Come Closer," a ballad featuring the high-range vocal flourishes of Lisa Stevens. The LP has more foot-tapping cuts in store.



A CASE OF THE SHAKES

DR. FEELGOOD—Stiff America USE 12 (7.98)

With a sordid past that includes a 1970s album recorded in mono, these British pub-rockers still aren't ruby-throated hummingbirds, but Nick Lowe's production has brought out something in them that hasn't been on their records before. Lowe's "Best in the World," a tame reading of Willie Dixon's "Violent Love" and their own "Coming to You" highlight this bashing session.

WALL TO WALL

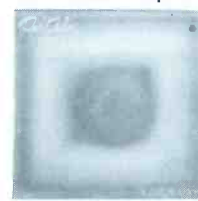
RENE & ANGELA—Capitol ST-12161 (8.98)



Rene Moore and Angela Winbush (who co-produced with Bobby Watson) create beautiful sounds with their voices and keyboards, as the BOS-bulleting single, "I Love You More," will attest. Radio will also like the title cut and the gently swaying "Imaginary Playmates."

AS FAR AS SIAM

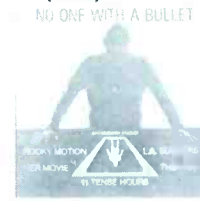
RED RIDER—Capitol ST-12145 (8.98)



Writer/vocalist Tim Cochrane continues to be the focus of this five-member band as they bullseye the AOR and mass appeal targets simultaneously. The repertoire ranges from the searing rock of "Lunatic Fringe" to the radio-ready hooks of "Only Game in Town."

NO ONE WITH A BULLET

VARIOUS ARTISTS—Endurance END 81-2 (6.98)



Five Los Angeles bands appear on this 12-song LP sampler, and since many of the musicians play in more than one group, there's the feeling of a collective. The L.A. Burgers' "Negative Man," 11 Tense Hours' "I Dream" and Rocky Motion's "I'll Be Okay" are highlights.

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Ad Forum Record World

NARAS in New York Elects Four Governors

■ NEW YORK— Songwriter/producer/singer Rick Derringer, guitarist Elliott Randall, bandleader/drummer Mel Lewis and drummer Buddy Williams have been elected to the board of governors of the New York chapter of the Recording Academy (NARAS).

The New York membership also re-elected children's records specialist Selma Brody, producer Tom Frost, pianist Dick Katz, arranger Teo Macero, annotator Dan Morgenstern, engineer Fred Plaut, singer Lucy Simon and conductor Ettore Stratta to the board, along with at-large governors Pat Costello, Paul Goodman, Gerry Mulligan, Bob Porter, Jim Tyrrell and Margaret Whiting.

The new board of governors re-elected Ray Moore chapter president, Harry Hirsch first vice president and Helen Merrill and Jim Tyrrell vice-presidents. Pat Costello remains as secretary. Allan Steckler has been elected chapter treasurer.

The board also re-elected Anne Dinsmore (a.k.a. Anne Phillips) and Helen Merrill to represent the chapter as national trustees.

Chiantia Named NMPA Chairman

■ NEW YORK—Salvatore T. Chiantia has been appointed to the newly created position of chairman of the board of the National Music Publishers' Association and the Harry Fox Agency. NMPA president Leonard Feist announced the appointment, effective October 1, last week.

Feist and Fox Agency president Albert Berman will continue in their positions as chief operating officers, while Chiantia will become chief executive officer of the NMPA and HFA.

Chiantia has been an active member of the NMPA board of directors for 35 years and was NMPA president from 1966 to 1976. He will retire from the presidency of MCA Music September 30 this year. He also served over 10 years on the ASCAP board of directors and was a founder and first president of the International Federation of Popular Music Publishers.

Handshake Promotes Two

■ NEW YORK—Ron Alexenburg, president of Handshake Records, has announced two executive promotions at the label.

Lou Polenta, formerly director of accounting for Handshake, has been named controller.

Dean Alexenburg, formerly in charge of college promotion and maintaining contact with certain Gavin stations, has been promoted to director of marketing, sales and administration. Alexenburg will also function as the label's official CBS liaison, coordinating the details of Handshake's pressing and distribution agreement with CBS Records.

Record World Singles 101-150

Record World Singles Alphabetical Listing

AUGUST 1, 1981

Aug. 1	July 25		Producer, Publisher, Licensee
101	102	A WOMAN'S GOT THE POWER THE A'S/Arista 0609 (Young Philadelphians, ASCAP)	
102	107	OUR LIPS ARE SEALED GO GO'S/I.R.S. 9901 (A&M) (Gotown/Plangent Visions, ASCAP)	
103	103	SEARCHING TO FIND THE ONE UNLIMITED TOUCH/Prelude 8029 (Trumar, BMI/Unlimited Touch, ASCAP)	
104	113	I'LL DO ANYTHING FOR YOU DENROY MORGAN/Becket 45 5 (Big Seven/Bert Reid, BMI/Becket/Ron Miller, ASCAP)	
105	—	SECRETS MAC DAVIS/Casablanca 2336 (PolyGram) (Bobby Goldsboro, ASCAP)	
106	—	SILLY DENIECE WILLIAMS/ARC/Columbia 18 02406 (Rosebud, BMI)	
107	108	BUSTIN' OUT MATERIAL WITH NONA HENDRYX/Island/Ze 49741 (WB) (Cri Cri/Island, BMI)	
108	117	JUST LIKE PARADISE LARRY JOHN McNALLY/Columbia 18 02200 (McNally/Modern, ASCAP)	
109	109	HEAVEN CARL WILSON/Caribou/Epic 2136 (Murray Gage/Schilling, ASCAP)	
110	110	ONE STEP AHEAD SPLIT ENZ/A&M 2339 (Enz, BMI)	
111	—	PETER THE METER READER MARY WILSON/WMOT 9 02405 (BNA/Pet Sounds, ASCAP)	
112	112	ARE YOU SINGLE AURRA/Salsoul 2139 (RCA) (Lucky Three/Red Aurra, BMI)	
113	—	MEDLEY II STARS ON/Radio 3830 (Atl) (Pub. not listed)	
114	104	LAY BACK IN THE ARMS OF SOMEONE SAVOY BROWN/Town House 1054 (Careers, BMI)	
115	106	DDT NEW ENGLAND/Elektra 47115 (Rock Steady, ASCAP)	
116	114	FIVE O'CLOCK IN THE MORNING VILLAGE PEOPLE/RCA 12258 (Can't Stop, BMI)	
117	123	SUMMER'S HERE JAMES TAYLOR/Columbia 11 02093 (Country Road, BMI)	
118	119	SHOW AND TELL RON DANTE/Handshake 02107 (Fullness/Blackwood, BMI)	
119	121	GONNA GET OVER YOU FRANCE JOLI/Prelude 8030 (Trumar/Crown Heights, BMI)	
120	120	YOU STOPPED LOVING ME ROBERTA FLACK/MCA 51126 (Duchess/MCA, BMI)	
121	122	COMPETITION TOM DICKIE & THE DESIRES/Mercury 76110 (PolyGram) (Little Gino/Temporary Combos, BMI)	
122	101	LOVE LIGHT YUTAKA/Alfa 7004 (Little Tiger/Damie, ASCAP)	
123	127	I LOVE YOU MORE RENE & ANGELA/Capitol 5010 (A La Mode/Arista, ASCAP)	
124	125	TOO MANY LOVERS CRYSTAL GAYLE/Columbia 11 02078 (Mother Tongue, ASCAP)	
125	128	CAN'T WE FALL IN LOVE AGAIN PHYLIS HYMAN AND MICHAEL HENDERSON/Arista 0606 (ATV/Ivers, BMI)	
126	138	THIS IS FOR THE LOVER IN YOU SHALAMAR/Solar 12250 (RCA) (Spectrum VII/Silver Sounds, ASCAP)	
127	118	TRY IT OUT GINO SOCCIO/Atlantic/RFC 3813 (Good Flavor/Sons Celestes/Shediac, ASCAP)	
128	111	READY FOR LOVE SILVERADO/Pavillion 6 02077 (CBS) (Rightsong, BMI)	
129	116	NOTHIN'S GONNA CHANGE MY MIND BILL WRAY/Liberty 1413 (Canan/Dav-Mel, BMI)	
130	—	JUST ONE MOMENT AWAY MANHATTANS/Columbia 18 02191 (Content, BMI)	
131	132	KEEP OUR LOVE ALIVE JOHNNY VAN ZANT/Polydor 2171 (PolyGram) (Ready or Not/Rocknocker, ASCAP)	
132	126	HERE IS MY LOVE SYLVESTER/Fantasy/Honey 912 (Borzoi/Beekeeper, ASCAP)	
133	134	HEADING OUT TO THE HIGHWAY JUDAS PRIEST/Columbia 11 02083 (Amakota/April, ASCAP)	
134	135	SHOULD I DO IT TANYA TUCKER/MCA 51131 (Unichappell/Watch Hill, BMI)	
135	115	POCKET CALCULATOR KRAFTWERK/Warner Bros. 49723 (Kling Klang, ASCAP)	
136	137	NOTHING BUT LOVE PETER TOSH/Rolling Stones/EMI-America 8083 (pub. not listed)	
137	130	ON AND ON AND ON ABBA/Atlantic 3826 (Countless, BMI)	
138	129	TOGETHER WE CAN SHINE LINX/Chrysalis 2521 (Solid/RSM)	
139	139	SCUSE ME, WHILE I FALL IN LOVE DONNA WASHINGTON/Capitol 4991 (Almo/Uncle Ronnie's, ASCAP)	
140	142	EASY FLORENCE WARNER/Polydor 76113 (Irving/Donor, BMI)	
141	—	SO THIS IS LOVE? VAN HALEN/Warner Bros. 49751 (Van Halen, ASCAP)	
142	148	ANYBODY WANNA DANCE EBONEE WEBB/Capitol 5008 (Eboney Webb, BMI)	
143	143	BODY MUSIC STRIKERS/Prelude 8025 (Trumar, BMI)	
144	136	FOREVER YESTERDAY (FOR THE CHILDREN) GLADYS KNIGHT & THE PIPS/Columbia 11 02113 (Glenn's Music Files, ASCAP)	
145	144	LOVE SOME MARSHALL TUCKER BAND/Warner Bros. 49764 (ATV, BMI)	
146	141	I'M ON FIRE CHAMPAIGN/Columbia 11 02110 (Geffen/Kaye/House of Ruff/Sorave, ASCAP)	
147	124	IF YOU FEEL IT THELMA HOUSTON/RCA 12215 (Brookshare, BMI)	
148	133	TAKE IT ANY WAY YOU WANT IT FATBACK/Spring 3018 (PolyGram) (Clita, BMI)	
149	131	LOVE'S DANCE KLIQUE/MCA 51099 (Bee Germaine, BMI)	
150	140	DARLIN' TOM JONES/Mercury 76100 (PolyGram) (September/Yellow Dog, ASCAP)	

Producer, Publisher, Licensee

ALL THOSE YEARS AGO Harrison-Cooper (Ganga/B.V., BMI)	37	PULL UP TO THE BUMPER Blackwell-Sadkin (Ackee/Grace Jones, ASCAP)	66
AMERICA Gaudio (Stonebridge, ASCAP)	58	QUEEN OF HEARTS Landis (Drunk Monkey, ASCAP)	7
ANGEL OF THE MORNING Landis (Blackwood, BMI)	61	REALLY WANT TO KNOW YOU Wright-Parks (Rondor/Almo/High Wave, ASCAP)	42
ARC OF A DIVER Winwood (Island, BMI)	100	ROCK 'N' ROLL DREAMS COME THROUGH Iovine-Steinman-Jansen (Neverland/Lost Boys, BMI)	33
A WOMAN IN LOVE (IT'S NOT ME) (Gone Gator/Wild Gator, ASCAP)	78	RUNNING AWAY Beverly (Amazement, BMI)	91
A WOMAN NEEDS LOVE (JUST LIKE YOU DO) Parker, Jr. (Raydiola, ASCAP)	40	SEND FOR ME Carmichael (Irving/Mersey Kersey, BMI)	92
BEACH BOYS MEDLEY Various (no publisher listed)	62	SEVEN YEAR ACHE Crowell (Hotwire/Atlantic, BMI)	21
BETTE DAVIS EYES Garay (Plain and Simple/Donna Weiss, ASCAP/BMI)	8	SHADDAP YOU FACE Dolce-McKenzie (Remix, BMI)	49
BOY FROM NEW YORK CITY Graydon (Trio, BMI)	9	SHAKE IT UP TONIGHT Parker, Jr. (April, ASCAP)	79
BREAKING AWAY Group (Daksel, BMI)	72	SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED) Haywood (Jim-Edd, BMI)	88
CHLOE John-Franks (Intersong, ASCAP/Newton House, BMI)	76	SLOW HAND Perry (Warner-Tamerlane/Flying Dutchman, BMI/Sweet Harmony, ASCAP)	6
COOL LOVE Dowd (Irving/Pablo Cruise, BMI/Almo, ASCAP)	34	SOME DAYS ARE DIAMONDS (SOME DAYS ARE STONE) Butler (Tree, BMI)	82
DON'T GIVE IT UP McVie-Cailla-Patton (British Rocket/Adel, ASCAP)	44	SQUARE BIZ Marie (Jobete, ASCAP)	67
DON'T LET HIM GO Cronin-Richrath-Beamish (Fate, ASCAP)	22	STARS ON 45 Eggermont (publisher not listed)	11
DON'T WANT TO WAIT ANYMORE Foster (Foster Frees, BMI)	43	STEP BY STEP Malloy (Briarpatch/Deb Dave, BMI)	51
DOUBLE DUTCH BUS (Wimot/Frashon/Supermarket, BMI)	16	STOP DRAGGIN' MY HEART AROUND Iovine-Petty (Gone Gator/Wild Gator, ASCAP)	35
ELVIRA Chancey (Acuff Rose, BMI)	4	STRAIGHT FROM THE HEART Ryan (Pangola/Careers/Malene, BMI)	86
ENDLESS LOVE Richie (PGP Music/Brockman/Intersong, ASCAP administered)	15	STRANGER Nevison (Allied, BMI)	65
EVERLASTING LOVE Chertaff (Rising Sons, BMI)	45	STRONGER THAN BEFORE Bacharach-Arthur (Unichappell/Begonia Melodies/Fedora, BMI/Hidden Valley, ASCAP)	52
FANTASY GIRL Mills (Rocknocker/WB/Easy Action, ASCAP)	99	SUKIYAKI Duke (Beechwood, BMI)	50
FEELS SO RIGHT Group-McBade-Shedd (Maypop, BMI)	48	SUZI Halbrook-Kimmet (Terraferm/Fourth Floor, ASCAP)	93
FIRE AND ICE Olsen/Geraldo (Rare Blue/Big Tooth/Discott/Denise Barry, ASCAP)	29	SWEET BABY Clarke-Duke (Mycenae, ASCAP)	19
FLY AWAY Nalli-Week (Bonal, BMI)	71	TAKE IT ON THE RUN Cronin-Richrath-Beamish (Slam Dunk, ASCAP)	55
FOOL IN LOVE WITH YOU Neary (20th Century/Neary Tunes, ASCAP/Fox Fanfare/Neary Tunes, BMI)	96	TEMPTED Behirian-Costello (Illegal Songs, BMI)	80
FOR YOUR EYES ONLY Neil (UA, ASCAP)	69	THAT OLD SONG Parker, Jr. (Raydiola, ASCAP)	41
FREAKY DANCIN' Blackmon (Better Days, BMI/Better Nights, ASCAP)	81	THE BREAK UP SONG (THEY DON'T WRITE 'EM) Kaufman (Rye-boy, ASCAP)	36
GEMINI DREAM Williams (WB/MCA, ASCAP)	14	THE ONE THAT YOU LOVE Maslin (Careers/Bestall Reynolds, BMI)	3
GENERAL HOSPI-TALE King (Solid Smash)	75	THE REAL THING Group (State of the Arts/Brojay, ASCAP)	60
GIVE IT TO ME BABY James (Jobete/Stone City, ASCAP)	38	THE STROKE Squier-Mack (Songs of the Knight)	24
HEARTBEAT Nix (Kenix/Sugar Biscuit, ASCAP)	83	THEME FROM THE GREATEST AMERICAN HERO Post (Publisher not listed)	2
HEARTS Hug (Mercury Shoes/Great Pyramid, BMI)	10	(THERE'S) NO GETTIN' OVER ME Milsap-Collins (Rick Hall, ASCAP)	18
HEAVY METAL (TAKIN' A RIDE) Felder (Fingers, ASCAP)	73	THE SENSITIVE KIND Carlos-Graham (Audigram, BMI)	89
HOLD ON TIGHT Lynne (Blackwood/Jet, BMI)	39	THIS LITTLE GIRL Miami Steve-Springsteen (Bruce Springsteen, ASCAP)	28
I COULD NEVER MISS YOU (MORE THAN I DO) London (Abesongs, BMI)	85	TIME Parsons (Woolfsons/Career/Irving, BMI)	13
I DON'T NEED YOU Richie (Boothcote, BMI)	5	TOM SAWYER Group-Brown (Core, ASCAP)	57
IN THE AIR TONIGHT Collins (Effectsound/Pun, ASCAP)	20	TOO MUCH TIME ON MY HANDS Group (Almo, ASCAP)	64
I LOVE YOU Ryan (C.B.B., ASCAP)	53	TOUCH ME WHEN WE'RE DANCING Carpenter (Hall-Clement, BMI)	23
I'M IN LOVE Brawn (Duchess/MCA, BMI)	68	URGENT Lange-Jones (Somerset Songs/Eversongs Ltd., ASCAP)	27
IS IT YOU Ritenour (Rit of Habeus, ASCAP)	54	VERY SPECIAL Laws-Laws (Irving/Joe Gibbs, BMI/Jeffix, ASCAP)	84
IT'S NOW OR NEVER Scotti-D'Andrea (Gladys, ASCAP)	31	WALK RIGHT NOW, JACKSONS (Mijac/Siggy/Ranjack, BMI)	94
JESSIE'S GIRL Olsen (Robie Porter, BMI)	1	WE'RE IN THIS LOVE TOGETHER Graydon (Blackwood/Magic Castle, BMI)	87
JOLÉ BLON Miami Steve-Springsteen (Fort Knox)	70	MORNING TRAIN (NINE TO FIVE) Neil (Unichappell, BMI)	56
JUST BE MY LADY Graham (PHO, BMI)	95	NICOLE Holbrook-Kimmet (Terraferm/Fourth Floor, ASCAP)	74
LADY (YOU BRING ME UP) Carmichael-Group (Jobete/Commodores, ASCAP)	17	NIGHT (FEEL LIKE GETTING DOWN) Martinez (Blackwood, BMI/Martinez/Interworld/World Song, ASCAP)	97
LOVE ON A TWO WAY STREET Walden (Gambi, BMI)	30	NIGHTWALKER Vannelli (Black Keys, BMI)	47
MODERN GIRL Neil (Pendulum, Sea Shanty/Unichappell, BMI)	25	NOTHING EVER GOES AS PLANNED Group (Stygian Songs, ASCAP)	63
MORNING TRAIN (NINE TO FIVE) Neil (Unichappell, BMI)	56	PROMISES Gibb-Galuten-Richardson (Stigwood/Unichappell, BMI)	59
MY HEART BELIEVES GROUP (No publisher listed)	32		
MY HEART BELIEVES GROUP (No publisher listed)	32		

Record World Singles



AUGUST 1, 1981

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

Aug. 1	July 25		WKS. ON CHART
1	4	JESSIE'S GIRL RICK SPRINGFIELD RCA 12201	18
2	1	THEME FROM THE GREATEST AMERICAN HERO JOEY SCARBURY / Elektra 47147	12
3	2	THE ONE THAT YOU LOVE AIR SUPPLY / Arista 0604	12
4	3	ELVIRA OAK RIDGE BOYS / MCA 51084	12
5	6	I DON'T NEED YOU KENNY ROGERS / Liberty 1415	8
6	8	SLOW HAND POINTER SISTERS / Planet 47929 (E/A)	10
7	11	QUEEN OF HEARTS JUICE NEWTON / Capitol 4997	10
8	5	BETTE DAVIS EYES KIM CARNES / EMI-America 8077	19
9	9	BOY FROM NEW YORK CITY MANHATTAN TRANSFER / Atlantic 3816	11
10	10	HEARTS MARTY BALIN / EMI-America 8084	11
11	7	STARS ON 45 / STARS ON / Radio 3810 (Atl)	17
12	13	YOU MAKE MY DREAMS DARYL HALL & JOHN OATES / RCA 12217	14
13	15	TIME ALAN PARSONS PROJECT / Arista 0598	16
14	14	GEMINI DREAM MOODY BLUES / Threshold 601 (PolyGram)	8
15	29	ENDLESS LOVE DIANA ROSS & LIONEL RICHIE / Motown 1519	5
16	20	DOUBLE DUTCH BUS FRANKIE SMITH / WMOT 8 5356	12
17	27	LADY (YOU BRING ME UP) COMMODORES / Motown 1514	6
18	26	(THERE'S) NO GETTIN' OVER ME RONNIE MILSAP / RCA 12264	6
19	19	SWEET BABY STANLEY CLARKE & GEORGE DUKE / Epic 19 01052	14
20	23	IN THE AIR TONIGHT PHIL COLLINS / Atlantic 3824	10
21	21	SEVEN YEAR ACHE ROSANNE CASH / Columbia 11 11426	14
22	22	DON'T LET HIM GO REO SPEEDWAGON / Epic 19 02127	8
23	25	TOUCH ME WHEN WE'RE DANCING CARPENTERS / A&M 2344	7
24	28	THE STROKE BILLY SQUIER / Capitol 5005	11
25	12	MODERN GIRL SHEENA EASTON / EMI-America 8080	12
26	18	WINNING SANTANA / Columbia 11 01050	16
27	33	URGENT FOREIGNER / Atlantic 3831	5
28	17	THIS LITTLE GIRL GARY U.S. BONDS / EMI-America 2309	17
29	34	FIRE AND ICE PAT BENATAR / Chrysalis 2529	3
30	38	LOVE ON A TWO WAY STREET STACY LATTISAW / Cotillion 46105 (Atl)	7
31	35	IT'S NOW OR NEVER JOHN SCHNEIDER / Scotti Bros. 6 02105 (CBS)	10
32	40	WHO'S CRYING NOW JOURNEY / Columbia 18 02241	3
33	36	ROCK 'N' ROLL DREAMS COME THROUGH JIM STEINMAN / Epic / Cleve. Intl. 19 02011	9
34	43	COOL LOVE PABLO CRUISE / A&M 2349	5
35	46	STOP DRAGGIN' MY HEART AROUND STEVIE NICKS WITH TOM PETTY AND THE HEARTBREAKERS / Modern 7336 (Atl)	2
36	39	THE BREAK UP SONG (THEY DON'T WRITE 'EM) GREG KIHN BAND / Beserkley 41949 (E/A)	8
37	16	ALL THOSE YEARS AGO GEORGE HARRISON / Dark Horse 49729 (WB)	11
38	30	GIVE IT TO ME BABY RICK JAMES / Gordy 7197 (Motown)	12
39	49	HOLD ON TIGHT ELO / Jet 02408 (CBS)	2
40	24	A WOMAN NEEDS LOVE (JUST LIKE YOU DO) RAY PARKER, JR. & RAYDIO / Arista 0592	22
41	47	THAT OLD SONG RAY PARKER, JR. & RAYDIO / Arista 0616	3
42	51	REALLY WANT TO KNOW YOU GARY WRIGHT / Warner Bros. 49769	5
43	48	DON'T WANT TO WAIT ANYMORE TUBES / Capitol 5007	6
44	52	DON'T GIVE IT UP ROBBIE PATTON / Liberty 1420	4
45	50	EVERLASTING LOVE REX SMITH & RACHEL SWEET / Columbia 18 02169	6
46	55	YOU'RE MY GIRL FRANKE & THE KNOCKOUTS / Millennium 11808 (RCA)	5
47	53	NIGHTWALKER GINO VANNELLI / Arista 0613	6
48	54	FEELS SO RIGHT ALABAMA / RCA 12336	6



49	42	SHADDAP YOU FACE JOE DOLCE / MCA 51053	14
50	31	SUKIYAKI TASTE OF HONEY / Capitol 4953	22
51	63	STEP BY STEP EDDIE RABBITT / Elektra 47174	2
52	37	STRONGER THAN BEFORE CAROLE BAYER SAGER / Boardwalk 02054	12
53	32	I LOVE YOU CLIMAX BLUES BAND / Warner Bros. 49669	23
54	41	IS IT YOU? LEE RITENOUR / Elektra 47124	14
55	44	TAKE IT ON THE RUN REO SPEEDWAGON / Epic 19 01054	20
56	45	MORNING TRAIN (NINE TO FIVE) SHEENA EASTON / EMI-America 8071	25
57	60	TOM SAWYER RUSH / Mercury 76109 (PolyGram)	8
58	56	AMERICA NEIL DIAMOND / Capitol 4994	15
59	57	PROMISES BARBRA STREISAND / Columbia 11 02065	11
60	62	THE REAL THING BROTHERS JOHNSON / A&M 2324	7
61	58	ANGEL OF THE MORNING JUICE NEWTON / Capitol 4976	24
62	81	MEDLEY BEACH BOYS / Capitol 5030	2
63	70	NOTHING EVER GOES AS PLANNED STYX / A&M 2348	4
64	59	TOO MUCH TIME ON MY HANDS STYX / A&M 2323	20
65	72	STRANGER JEFFERSON STARSHIP / Grunt 12275 (RCA)	4
66	66	PULL UP TO THE BUMPER GRACE JONES / Island 49697 (WB)	9
67	77	SQUARE BIZ TEENA MARIE / Gordy 7202 (Motown)	3
68	79	I'M IN LOVE EVELYN KING / RCA 12243	2

CHARTMAKER OF THE WEEK

69	—	FOR YOUR EYES ONLY (THEME FROM THE MOTION PICTURE SOUNDTRACK) SHEENA EASTON Liberty 1418	1
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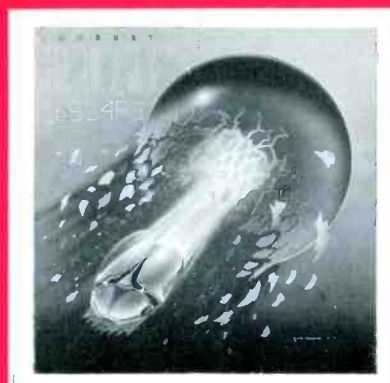
70	78	JOLÉ BLON GARY U.S. BONDS / EMI-America 8089	3
71	73	FLY AWAY BLACKFOOT / Atco 7331	6
72	83	BREAKING AWAY BALANCE / Portrait 24 02177 (CBS)	3
73	—	HEAVY METAL (TAKIN' A RIDE) DON FELDER / Full Moon / Asylum 47175	1
74	82	NICOLE POINT BLANK / MCA 51132	6
75	86	GENERAL HOSPI-TALE AFTERNOON DELIGHTS / MCA 13955	2
76	—	CHLOE ELTON JOHN / Geffen 49788 (WB)	1
77	85	YOU COULD TAKE MY HEART AWAY SILVER CONDOR / Columbia 18 02268	2
78	87	A WOMAN IN LOVE (IT'S NOT ME) TOM PETTY AND THE HEARTBREAKERS / MCA 51136	2
79	80	SHAKE IT UP TONIGHT CHERYL LYNN / Columbia 11 02102	4
80	88	TEMPTED SQUEEZE / A&M 2345	2
81	75	FREAKY DANCIN' CAMEO / Chocolate City 3225 (PolyGram)	8
82	90	SOME DAYS ARE DIAMONDS (SOME DAYS ARE STONE) JOHN DENVER / RCA 12246	2
83	68	HEARTBEAT TAANA GARDNER / West End 1232	10
84	89	VERY SPECIAL DEBRA LAWS / Elektra 47142	5
85	—	I COULD NEVER MISS YOU (MORE THAN I DO) LULU / Alfa 7006	1
86	—	STRAIGHT FROM THE HEART ALLMAN BROTHERS BAND / Arista 0618	1
87	—	WE'RE IN THIS LOVE TOGETHER AL JARREAU / Warner Bros. 49746	1
88	—	SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED) CARL CARLTON / 20th Century-Fox 2488 (RCA)	1
89	—	THE SENSITIVE KIND SANTANA / Columbia 18 02178	1
90	—	YOU DON'T KNOW ME MICKY GILLEY / Epic 14 02172	1
91	91	RUNNING AWAY MAZE FEATURING FRANKIE BEVERLY / Capitol 5000	6
92	95	SEND FOR ME ATLANTIC STARR / A&M 2340	2
93	84	SUZI RANDY VANWARMER / Bearsville 49752 (WB)	4
94	74	WALK RIGHT NOW JACKSONS / Epic 02132	5
95	—	JUST BE MY LADY LARRY GRAHAM / Warner Bros. 49744	1
96	61	FOOL IN LOVE WITH YOU JIM PHOTOGLO / 20th Century Fox 2487 (RCA)	14
97	71	NIGHT (FEEL LIKE GETTING DOWN) BILLY OCEAN / Epic 19 02053	8
98	67	YOU ARE FOREVER SMOKEY ROBINSON / Tamla 54327 (Motown)	7
99	65	FANTASY GIRL 38 SPECIAL / A&M 2330	9
100	100	ARC OF A DIVER STEVE WINWOOD / Island 49726 (WB)	8

PRODUCERS AND PUBLISHERS ON PAGE 24.

Record World Album Airplay

FLASHMAKER

ESCAPE
JOURNEY
Col



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 (12") — Arista
ART GARFUNKEL (single) — Col
HEAVY METAL (soundtrack) — Full
Moon/Asylum
RICKIE LEE JONES — WB
JOURNEY — Col
CAROLYNE MAS — Mercury
BILL NELSON (import) — Mercury
RAMONES — Sire
BILL WYMAN (import ep) — A&M
ZZ TOP — WB
HEAVY ACTION:
MOODY BLUES — Threshold
GARY U.S. BONDS — EMI-America
KINKS (import single) — Arista
SQUEEZE — A&M
ELO (12") — Jet
FOREIGNER — Atlantic
TOM PETTY AND THE
HEARTBREAKERS — Backstreet/
MCA
PHIL COLLINS — Atlantic
PAT BENATAR — Chrysalis
ELTON JOHN — Geffen

WBCN/BOSTON

ADDS:
HEAVY METAL (soundtrack) — Full
Moon/Asylum
RICKIE LEE JONES — WB
JOURNEY — Col
LENE LOVICH (ep) — Stiff/Epic
RAMONES — Sire
HEAVY ACTION:
JOE PERRY PROJECT — Col
PAT BENATAR — Chrysalis
VAN HALEN — WB
TOM PETTY AND THE
HEARTBREAKERS — Backstreet/
MCA
BLUE OYSTER CULT — Col
BILLY SQUIER — Capitol
JOURNEY — Col
NEW ENGLAND — Elektra
FOREIGNER — Atlantic
MOODY BLUES — Threshold

WCOZ-FM/BOSTON

ADDS:
HEAVY METAL (soundtrack) — Full
Moon/Asylum
JOURNEY — Col
ROCKETS — Elektra
HEAVY ACTION
(in alphabetical order):
PAT BENATAR — Chrysalis
BLUE OYSTER CULT — Col
DANNY JOE BROWN — Epic
FOREIGNER — Atlantic
JOURNEY — Col
JUDAS PRIEST — Col
GARY O' — Capitol
JOE PERRY PROJECT — Col
POINT BLANK — MCA
BILLY SQUIER — Capitol

WLIR-FM/ISLAND

ADDS:
ALLMAN BROTHERS (12") — Arista
DEF LEPPARD — Mercury
GO-GO'S — I.R.S.
HEAVY METAL (soundtrack) — Full
Moon/Asylum
RICKIE LEE JONES — WB
JOURNEY — Col
MEDIUM MEDIUM (import
single) — Cherry Red
SAD CAFE — Swan Song

BILLY WYMAN (import single) —
A&M
ZZ TOP — WB
HEAVY ACTION:
JOE JACKSON — A&M
KINKS (import single) — Arista
SQUEEZE — A&M
VAN HALEN — WB
BLUE OYSTER CULT — Col
JOAN JETT — Boardwalk
GREG KIHN — Beserkley
PAT BENATAR — Chrysalis
CLASH — Epic
FOREIGNER — Atlantic

WBAB-FM/LONG ISLAND

ADDS:
ALLMAN BROTHERS (12") — Arista
HEAVY METAL (soundtrack) — Full
Moon/Asylum
JOE JACKSON — A&M
JON & VANGELIS — Polydor
RICKIE LEE JONES — WB
JOURNEY — Col
RAMONES — Sire
SAD CAFE — Swan Song
Y&T — A&M
ZZ TOP — WB
HEAVY ACTION:
MOODY BLUES — Threshold
SANTANA — Col
SQUEEZE — A&M
FOREIGNER — Atlantic
PAT BENATAR — Chrysalis
VAN HALEN — WB
AC/DC — Atlantic
TOM PETTY AND THE
HEARTBREAKERS — Backstreet/
MCA
RICK SPRINGFIELD — RCA
BILLY SQUIER — Capitol

WCCC-FM/HARTFORD

ADDS:
ALLMAN BROTHERS (12") — Arista
GO-GO'S — I.R.S.
HEAVY METAL (soundtrack) — Full
Moon/Asylum
RICKIE LEE JONES — WB
JOURNEY — Col
STEVIE NICKS — Modern
RAMONES — Sire
RED RIDER — Capitol
SAD CAFE — Swan Song
ZZ TOP — WB
HEAVY ACTION:
PAT BENATAR — Chrysalis
BLACKFOOT — Atco
BLUE OYSTER CULT — Col
FOREIGNER — Atlantic
JOURNEY — Col
MOODY BLUES — Threshold
TOM PETTY AND THE
HEARTBREAKERS — Backstreet/
MCA
SQUEEZE — A&M
BILLY SQUIER — Capitol
VAN HALEN — WB

WBLM-FM/MAINE

ADDS:
HEAVY METAL (soundtrack) — Full
Moon/Asylum
JOURNEY — Col
GARY O' — Capitol
ZZ TOP — WB
HEAVY ACTION:
JEFFERSON STARSHIP — Grunt
BILLY SQUIER — Capitol
JOHNNY VAN ZANT — Polydor
SQUEEZE — A&M
OZZY OSBOURNE — Jer

BLUE OYSTER CULT — Col
BLACKFOOT — Atco
FOREIGNER — Atlantic
PAT BENATAR — Chrysalis
JOE PERRY PROJECT — Col

WQBK-FM/ALBANY

ADDS:
HEAVY METAL (soundtrack) — Full
Moon/Asylum
JON & VANGELIS — Polydor
RICKIE LEE JONES — WB
JOURNEY — Col
LENE LOVICH (ep) — Stiff/Epic
CAROLYNE MAS — Mercury
RAMONES — Sire
RED RIDER — Capitol
SAD CAFE — Swan Song
ZZ TOP — WB
HEAVY ACTION:
JOE JACKSON — A&M
TOM PETTY AND THE
HEARTBREAKERS — Backstreet/
MCA
DAVID JOHANSEN — Blue Sky
SQUEEZE — A&M
MICK FLEETWOOD — RCA
FOREIGNER — Atlantic
GO-GO'S — I.R.S.
JOE WALSH — Asylum
PAT BENATAR — Chrysalis
SANTANA — Col

WCMF-FM/ROCHESTER

ADDS:
DEF LEPPARD — Mercury
HEAVY METAL (soundtrack) — Full
Moon/Asylum
JOURNEY — Col
ZZ TOP — WB
HEAVY ACTION:
FOREIGNER — Atlantic
PAT BENATAR — Chrysalis
RUSH — Mercury
TOM PETTY AND THE
HEARTBREAKERS — Backstreet/
MCA
STYX — A&M
REO SPEEDWAGON — Epic
OZZY OSBOURNE — Jet
BILLY SQUIER — Capitol
VAN HALEN — WB
AC/DC — Atlantic

WAQX-FM/SYRACUSE

ADDS:
ALLMAN BROTHERS (12") — Arista
DEF LEPPARD — Mercury
DIESEL — Regency/MCA
HEAVY METAL (soundtrack) — Full
Moon/Asylum
JOURNEY — Col
KINKS (import single) — Arista
HEAVY ACTION:
JOURNEY — Col
PAT BENATAR — Chrysalis
FOREIGNER — Atlantic
STYX — A&M
POINT BLANK — MCA
MOODY BLUES — Threshold
TOM PETTY AND THE
HEARTBREAKERS — Backstreet/
MCA
38 SPECIAL — A&M
BILLY SQUIER — Capitol
UNION — Portrait

WOUR-FM/UTICA

ADDS:
HEAVY METAL (soundtrack) — Full
Moon/Asylum

JOAN JETT (single) — Boardwalk
RICKIE LEE JONES — WB
JOURNEY — Col
PAT BENATAR — Chrysalis
RIFF RAFF — Atco
ZZ TOP — WB
HEAVY ACTION:
FOREIGNER — Atlantic
MOODY BLUES — Threshold
PAT BENATAR — Chrysalis
TOM PETTY AND THE
HEARTBREAKERS — Backstreet/
MCA
BILLY SQUIER — Capitol
BLUE OYSTER CULT — Col
TUBES — Capitol
RICK SPRINGFIELD — RCA
SILVER CONDOR — Col
BLACKFOOT — Atco

WMMR-FM/PHILADELPHIA

ADDS:
GO-GO'S — I.R.S.
HEAVY METAL (soundtrack) — Full
Moon/Asylum
JOURNEY — Col
MICHAEL STANLEY BAND —
EMI-America
ZZ TOP — WB
HEAVY ACTION:
FOREIGNER — Atlantic
A'S — Arista
REO SPEEDWAGON — Epic
PAT BENATAR — Chrysalis
MOODY BLUES — Threshold
KIM CARNES — EMI-America
TOM PETTY AND THE
HEARTBREAKERS — Backstreet/
MCA
STEVIE NICKS (single) — Modern
PHIL COLLINS — Atlantic
SQUEEZE — A&M

WDVE-FM/PITTSBURGH

ADDS:
ALLMAN BROTHERS (12") — Arista
ELO (12") — Jet
HEAVY METAL (soundtrack) — Full
Moon/Asylum
JOURNEY — Col
ZZ TOP — WB
HEAVY ACTION:
FOREIGNER — Atlantic
PAT BENATAR — Chrysalis
MICHAEL STANLEY BAND —
EMI-America
MOODY BLUES — Threshold
TOM PETTY AND THE
HEARTBREAKERS — Backstreet/
MCA
BLACKFOOT — Atco
BLUE OYSTER CULT — Col
BILLY SQUIER — Capitol
TUBES — Capitol
GREG KIHN — Beserkley

WHFS-FM/WASHINGTON D.C.

ADDS:
B-52'S (ep) — WB
DR. FEELGOOD — Stiff America
GO-GO'S — I.R.S.
JON & VANGELIS — Polydor
RICKIE LEE JONES — WB
RAMONES — Sire
CHRIS SPEDDING — Passport
TENPOLE TUDOR — Stiff America
WAS (NOT WAS) — Island
HEAVY ACTION:
SQUEEZE — A&M
TOM PETTY AND THE

HEARTBREAKERS — Backstreet/
MCA
PSYCHEDELIC FURS — Col
KRAFTWERK — WB
PAT METHENY & LYLE MAYS —
ECM
ECHO & THE BUNNYMEN — Sire
MILES DAVIS — Col
DURAN DURAN — Harvest
ENGLISH BEAT — Sire
MICK FLEETWOOD — RCA

WRXL-FM/RICHMOND

ADDS:
ALLMAN BROTHERS (12") — Arista
MICK FLEETWOOD — RCA
HEAVY METAL (soundtrack) — Full
Moon/Asylum
JOURNEY — Col
ZZ TOP — Col
HEAVY ACTION:
FOREIGNER — Atlantic
PAT BENATAR — Chrysalis
MOODY BLUES — Threshold
JOURNEY — Col
GARY WRIGHT — WB
MICHAEL STANLEY BAND —
EMI-America
JIM MESSINA — WB
PRODUCERS — Portrait
STEVIE NICKS (single) — Modern
BLUE OYSTER CULT — Col

WKLS-FM/ATLANTA

ADDS:
ALLMAN BROTHERS (12") — Arista
BALANCE — Portrait
DEF LEPPARD — Mercury
HEAVY METAL (soundtrack) — Full
Moon/Asylum
JOURNEY — Col
ZZ TOP — WB
HEAVY ACTION:
FOREIGNER — Atlantic
PAT BENATAR — Chrysalis
MOODY BLUES — Threshold
BILLY SQUIER — Capitol
BLACKFOOT — Atco
VAN HALEN — WB
TOM PETTY AND THE
HEARTBREAKERS — Backstreet/
MCA
RICK SPRINGFIELD — RCA
GREG KIHN — Beserkley
JIM STEINMAN — Epic/Cleve. Intl.

WYMX-FM/AUGUSTA

ADDS:
ALLMAN BROTHERS (12") — Arista
MICK FLEETWOOD — RCA
HEAVY METAL (soundtrack) — Full
Moon/Asylum
JOURNEY — Col
RAMONES — Sire
ZZ TOP — WB
HEAVY ACTION:
FOREIGNER — Atlantic
JOURNEY — Col
BLACKFOOT — Atco
PAT BENATAR — Chrysalis
VAN HALEN — WB
MOODY BLUES — Threshold
STEVIE NICKS (single) — Modern
PETER FRAMPTON — A&M
SANTANA — Col
GARY WRIGHT — WB

WSHE-FM/FT. LAUDERDALE

ADDS:
BALANCE — Portrait

ROBBIE PATTON "DISTANT SHORES"

"Distant Shores" is the dazzling debut album from Robbie Patton, a respected songwriter who proves conclusively to be the best interpreter of his own material. Produced by Christine McVie, Ken Caillat and Robbie, the album moves from seductive ballads to passionate rockers with a confidence and conviction seldom heard in debut performances.

Lending musical support to this accomplishment were Robin Sylvester, Bob Weston, Lindsey Buckingham, Tim Weston, David Adelstein, Colin Allen, Bob Welch and Christine herself.

"Distant Shores" by Robbie Patton... a persuasive musical experience.



Produced by Christine McVie, Ken Caillat and Robbie Patton
Features the hit **"DON'T GIVE IT UP."**
MANAGEMENT: JAMES RECOR • MANAGEMENT



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MOST ADDED

ESCAPE — Journey — Col (35)
 HEAVY METAL (soundtrack) — Full
 Moon/Asylum (31)
 EL LOCO — ZZ Top — WB (29)
 STRAIGHT FROM THE HEART
 (single) — Allman Brothers — Arista (18)
 PIRATES — Rickie Lee Jones — WB (14)
 PLEASANT DREAMS — Ramones — Sire (11)
 HIGH 'N' DRY — Def Leppard — Mercury (7)
 SAD CAFE — Swan Song (7)
 THE FRIENDS OF MR. CAIRO —
 Jon & Vangelis — Polydor (7)

TOP AIRPLAY

4
 FOREIGNER
 Atlantic



MOST AIRPLAY

4 — Foreigner — Atlantic (34)
 PRECIOUS TIME — Pat Benatar — Chrysalis (33)
 HARD PROMISES — Tom Petty and
 the Heartbreakers — Backstreet/MCA (29)
 LONG DISTANCE VOYAGER — Moody Blues —
 Threshold (27)
 DON'T SAY NO — Billy Squier — Capitol (22)
 FIRE OF UNKNOWN ORIGIN — Blue Oyster Cult —
 Col (17)
 EAST SIDE STORY — Squeeze — A&M (13)
 FAIR WARNING — Van Halen — WB (13)
 ESCAPE — Journey — Col (12)
 ROCKHNROLL — Greg Kihn — Beserkley (12)

MICK FLEETWOOD — RCA
 FOREIGNER — Atlantic
 HEAVY METAL (soundtrack) — Full
 Moon/Asylum
 JOURNEY — Col
 RAMONES — Sire
 ZZ TOP — WB
HEAVY ACTION:
 VAN HALEN — WB
 TOM PETTY AND THE
 HEARTBREAKERS — Backstreet/
 MCA
 JOE WALSH — Asylum
 FOREIGNER — Atlantic
 JOURNEY — Col
 OZZY OSBOURNE — Jet
 BILLY SQUIER — Capitol
 PHIL COLLINS — Atlantic
 GREG KIHN — Beserkley
 PAT BENATAR — Chrysalis

WMMS-FM/CLEVELAND

ADDS:
 ALLMAN BROTHERS (12'') — Arista
 DEF LEPPARD — Mercury
 HEAVY METAL (soundtrack) — Full
 Moon/Asylum
 RICKIE LEE JONES — WB
 JOURNEY — Col
 ZZ TOP — WB
HEAVY ACTION:
 MICHAEL STANLEY BAND —
 EMI-America
 PAT BENATAR — Chrysalis
 MOODY BLUES — Threshold
 FOREIGNER — Atlantic
 TOM PETTY AND THE
 HEARTBREAKERS — Backstreet/
 MCA
 JIM STEINMAN — Epic/Cleve. Intl.
 JOE WALSH — Asylum
 DAVID JOHANSEN — Blue Sky
 BILLY SQUIER — Capitol
 A'S — Arista

WABX-FM/DETROIT

ADDS:
 JOURNEY — Col
HEAVY ACTION:
 JOE WALSH — Asylum
 GEORGE HARRISON — Dark Horse
 PHIL COLLINS — Atlantic
 RICK SPRINGFIELD — RCA
 SANTANA — Col
 MOODY BLUES — Threshold
 BILLY SQUIER — Capitol
 PAT BENATAR — Chrysalis
 BLUE OYSTER CULT — Col
 TOM PETTY AND THE
 HEARTBREAKERS — Backstreet/
 MCA

Y95-FM/ROCKFORD

ADDS:
 ALLMAN BROTHERS (12'') — Arista
 HEAVY METAL (soundtrack) — Full
 Moon/Asylum
 JOURNEY — Col
 STATES — Boardwalk
 MAX WERNER — Radio
 ZZ TOP — WB
HEAVY ACTION:
 MOODY BLUES — Threshold
 PAT BENATAR — Chrysalis
 BILLY SQUIER — Capitol
 FOREIGNER — Atlantic
 PHIL COLLINS — Atlantic
 STYX — A&M
 TOM PETTY AND THE
 HEARTBREAKERS — Backstreet/
 MCA
 VAN HALEN — WB
 JIM STEINMAN — Epic/Cleve. Intl.

BLACKFOOT — Atco

WLUP-FM/CHICAGO

ADDS:
 MICK FLEETWOOD — RCA
 HEAVY METAL (soundtrack) — Full
 Moon/Asylum
 JOURNEY — Col
 GARY O' — Capitol
 ZZ TOP — WB
HEAVY ACTION:
 BILLY SQUIER — Capitol
 FOREIGNER — Atlantic
 BLUE OYSTER CULT — Col
 PAT BENATAR — Chrysalis
 JOE VITALE — Asylum
 MOODY BLUES — Threshold
 OZZY OSBOURNE — Jet
 POINT BLANK — MCA
 BLACKFOOT — Atco
 JOHNNY VAN ZANT — Polydor

KSHE-FM/ST. LOUIS

ADDS:
 ALLMAN BROTHERS (12'') — Arista
 HEAVY METAL (soundtrack) — Full
 Moon/Asylum
 JON & VANGELIS — Polydor
 JOURNEY — Col
 POCO — MCA
 ZZ TOP — WB
HEAVY ACTION:
 FOREIGNER — Atlantic
 PETER FRAMPTON — A&M
 JEFFERSON STARSHIP — Grunt
 MOODY BLUES — Threshold
 SANTANA — Col
 THE WHO — WB
 MICHAEL STANLEY BAND —
 EMI-America
 GARY WRIGHT — WB
 BILLY SQUIER — Capitol
 PAT BENATAR — Chrysalis

WQFM-FM/MILWAUKEE

ADDS:
 DEF LEPPARD — Mercury
 HEAVY METAL (soundtrack) — Full
 Moon/Asylum
 JOURNEY — Col
 POCO — MCA
 ZZ TOP — WB
HEAVY ACTION:
 BILLY SQUIER — Capitol
 PAT BENATAR — Chrysalis
 FOREIGNER — Atlantic
 BLUE OYSTER CULT — Col
 MOODY BLUES — Threshold
 GREG KIHN — Beserkley
 STEVIE NICKS (single) — Modern
 TOM PETTY AND THE
 HEARTBREAKERS — Backstreet/
 MCA
 FOGHAT — Bearsville
 OZZY OSBOURNE — Jet

KQRS-FM/MINNEAPOLIS

ADDS:
 JOURNEY — Col
 ZZ TOP — WB
HEAVY ACTION:
 PAT BENATAR — Chrysalis
 MOODY BLUES — Threshold
 BILLY SQUIER — Capitol
 TOM PETTY AND THE
 HEARTBREAKERS — Backstreet/
 MCA
 FOREIGNER — Atlantic
 BLUE OYSTER CULT — Col
 SQUEEZE — A&M
 BAR WARS — Various Artists —
 Waterhouse

GREG KIHN — Beserkley
 JOE WALSH — Asylum

KTXQ-FM/DALLAS

ADDS:
 ALLMAN BROTHERS (12'') — Arista
 STEVIE NICKS (single) — Modern
 ROCKETS — Elektra
HEAVY ACTION:
 38 SPECIAL — A&M
 PAT BENATAR — Chrysalis
 TOM PETTY AND THE
 HEARTBREAKERS — Backstreet/
 MCA
 JOURNEY — Col
 FOREIGNER — Atlantic
 GREG KIHN — Beserkley
 POINT BLANK — MCA
 JEFFERSON STARSHIP — Grunt
 APRIL WINE — Capitol
 MOODY BLUES — Threshold

KZEW-FM/DALLAS

ADDS:
 BALANCE — Portrait
 HEAVY METAL (soundtrack) — Full
 Moon/Asylum
 JOURNEY — Col
 JOE PERRY PROJECT — Col
 ROCKETS — Elektra
 ZZ TOP — WB
HEAVY ACTION:
 FOREIGNER — Atlantic
 PAT BENATAR — Chrysalis
 PHIL COLLINS — Atlantic
 MOODY BLUES — Threshold
 REO SPEEDWAGON — Epic
 SANTANA — Col
 38 SPECIAL — A&M
 LOVERBOY — Col
 JOE WALSH — Asylum
 BILLY SQUIER — Capitol

KLLO-FM/HOUSTON

ADDS:
 DEF LEPPARD — Mercury
 HEAVY METAL (soundtrack) — Full
 Moon/Asylum
 JOURNEY — Col
 RAMONES — Sire
 ZZ TOP — WB
HEAVY ACTION:
 FOREIGNER — Atlantic
 BILLY SQUIER — Capitol
 VAN HALEN — WB
 JOURNEY — Col
 PAT BENATAR — Chrysalis
 BLUE OYSTER CULT — Col
 TOM PETTY AND THE
 HEARTBREAKERS — Backstreet/
 MCA
 JIM STEINMAN — Epic/Cleve. Intl.
 POINT BLANK — MCA
 ZZ TOP — WB

KLBJ-FM/AUSTIN

ADDS:
 ALLMAN BROTHERS (12'') — Arista
 ELO (12'') — Jet
 HEAVY METAL (soundtrack) — Full
 Moon/Asylum
 RICKIE LEE JONES — WB
 JOURNEY — Col
 ZZ TOP — WB
HEAVY ACTION:
 FOREIGNER — Atlantic
 PAT BENATAR — Chrysalis
 PHIL COLLINS — Atlantic
 MOODY BLUES — Threshold
 REO SPEEDWAGON — Epic
 SANTANA — Col
 38 SPECIAL — A&M

LOVERBOY — Col
 JOE WALSH — Asylum
 BILLY SQUIER — Capitol

HEAVY ACTION:
 FOREIGNER — Atlantic
 PAT BENATAR — Chrysalis
 MOODY BLUES — Threshold
 TOM PETTY AND THE
 HEARTBREAKERS — Backstreet/
 MCA
 ICEHOUSE — Chrysalis
 BLUE OYSTER CULT — Col
 GARY WRIGHT — WB
 SQUEEZE — WB
 SANTANA — Col
 JOE WALSH — Asylum

KBPI-FM/DENVER

ADDS:
 HEAVY METAL (soundtrack) — Full
 Moon/Asylum
 JOURNEY — Col
 MICHAEL STANLEY BAND —
 EMI-America
HEAVY ACTION:
 TOM PETTY AND THE
 HEARTBREAKERS — Backstreet/
 MCA
 MOODY BLUES — Threshold
 GREG KIHN — Beserkley
 JIM STEINMAN — Epic/Cleve. Intl.
 38 SPECIAL — A&M
 JOE WALSH — Asylum
 JEFFERSON STARSHIP — Grunt
 FOREIGNER — Atlantic
 PAT BENATAR — Chrysalis
 BLUE OYSTER CULT — Col

KFML-AM/DENVER

ADDS:
 ANY TROUBLE (single) — Stiff
 America
 BRIAN AUGER — Head First
 HEAVY METAL (soundtrack) — Full
 Moon/Asylum
 JOE JACKSON — A&M
 JON & VANGELIS — Polydor
 RICKIE LEE JONES — WB
 JOURNEY — Col
 NINA KAHLE — Lifesong
 ROOMFUL OF BLUES — Blue Flame
 ZZ TOP — WB
HEAVY ACTION:
 MOODY BLUES — Threshold
 TOM PETTY AND THE
 HEARTBREAKERS — Backstreet/
 MCA
 SINCEROS — Col
 JOE JACKSON — A&M
 JIM MESSINA — WB
 NEVILLE BROTHERS — A&M
 PHIL COLLINS — Atlantic
 PAT METHENY & LYLE MAYS —
 ECM
 SANTANA — Col
 POCO — MCA

KOME-FM/SAN JOSE

ADDS:
 ALLMAN BROTHERS (12'') — Arista
 A'S — Arista
 ELO (12'') — Jet
 JOURNEY — Col
 KINKS (import single) — Arista
 RED RIDER — Capitol
HEAVY ACTION:
 PAT BENATAR — Chrysalis
 FOREIGNER — Atlantic
 JEFFERSON STARSHIP — Grunt
 GREG KIHN — Beserkley
 TOM PETTY AND THE
 HEARTBREAKERS — Backstreet/
 MCA

REO SPEEDWAGON — Epic
 RUSH — Mercury
 SANTANA — Col
 STYX — A&M
 VAN HALEN — WB

KZAP-FM/SACRAMENTO

ADDS:
 A'S — Arista
 JOURNEY — Col
 MICHAEL STANLEY BAND —
 EMI-America
 ZZ TOP — WB
HEAVY ACTION:
 FOREIGNER — Atlantic
 TUBES — Capitol
 MOODY BLUES — Threshold
 VAN HALEN — WB
 PAT BENATAR — Chrysalis
 JOURNEY — Col
 STEVIE NICKS (single) — Modern
 TOM PETTY AND THE
 HEARTBREAKERS — Backstreet/
 MCA
 MARTY BALIN — EMI-America
 GREG KIHN — Beserkley

KZOK-FM/SEATTLE

ADDS:
 ALLMAN BROTHERS (12'') — Arista
 HEAVY METAL (soundtrack) — Full
 Moon/Asylum
 RICKIE LEE JONES — WB
 JOURNEY — Col
 SAD CAFE — Swan Song
 JOE VITALE — Asylum
 ZZ TOP — WB
HEAVY ACTION:
 PHIL COLLINS — Atlantic
 TOM PETTY AND THE
 HEARTBREAKERS — Backstreet/
 MCA
 MOODY BLUES — Threshold
 ROSANNE CASH — Col
 POINTER SISTERS — Planet
 GREG KIHN — Beserkley
 SQUEEZE — A&M
 FOREIGNER — Atlantic
 JOURNEY — Col
 PABLO CRUISE — A&M

KZEL-FM/EUGENE

ADDS:
 ALLMAN BROTHERS (12'') — Arista
 DR. FEELGOOD — Stiff America
 HEAVY METAL (soundtrack) — Full
 Moon/Asylum
 JOE JACKSON — A&M
 JON & VANGELIS — Polydor
 RICKIE LEE JONES — WB
 JOURNEY — Col
 SAD CAFE — Swan Song
 SWIMMING POOL Q'S — DB
 ZZ TOP — WB
HEAVY ACTION:
 PAT BENATAR — Chrysalis
 BLUE OYSTER CULT — Col
 FOREIGNER — Atlantic
 TOM PETTY AND THE
 HEARTBREAKERS — Backstreet/
 MCA
 BLACKFOOT — Atco
 TUBES — Capitol
 MOODY BLUES — Threshold
 VAN HALEN — WB
 BILLY SQUIER — Capitol
 MICHAEL STANLEY BAND —
 EMI-America

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

Record World Salutes

Sugar Hill



August 1, 1981

CONGRATULATIONS

sugarhill



It's a Pleasure to be a part of you.

*May you achieve a
**greater
success.***

Love,

Sylvia Inc.

*Sylvia Robinson
Joseph Robinson*

Sugar Hill

**“ . . . Sugar Hill! Ah! Ah!
And let your worries take a chill pill”**

The Sugar Hill success story is about achievement on two levels. The first is the perseverance of Sylvia and Joe Robinson in building a strong, smooth-running and growing black independent record company in a marketplace dominated by corporate giants. Sylvia's creativity and awareness of current taste and Joe's business acumen, plus a dedicated, home-grown staff, have meant significant sales and great visibility in the black and pop markets for the label.

On another level, Sugar Hill represents the rise of the rap style as an important musical and commercial influence. Born and nurtured in New York's black communities, it was the Sugar Hill Gang's "Rapper's Delight" that brought it to America and the world. For that, Sugar Hill Records earned a lasting place in the history of American popular music.

In the following pages you'll meet the people who made this remarkable success story come true. As the Sugar Hill Gang rapped on "8th Wonder":

**"I'm gonna tell ya little story 'bout the Sugar Hill Gang/
With a pow pow boogie and bang bang,**

**"If ya wanna rap to the Sugar Hill beat/ Gotta rap in the
key of R.A.P."**



Sugar Hill

Sugar Hill Records and the History of Rap

By NELSON GEORGE

■ NEW YORK—You may have first heard it in a disco. The bass line and the drums sounded familiar, but what are those voices doing? Or you may have been walking down the street, sweating in the summer heat, when this noise attacked your eardrums. It was one of those portable stereo players, "boxes" to the well informed. But it wasn't playing just disco, but something so different that you had to stop and listen. It sounded like nursery rhymes, but considerably more risqué. And, man, it made you tap your feet!

Had Been Building

To the deejay at the disco and the kid with the box, it was nothing new. At certain clubs in Harlem and the South Bronx, it had been happening for several years. Young men wearing gold chains, hats tilted sideways, and sneakers tied in a most bizarre fashion had been rapping over already recorded records since about 1974. Street kids like Eddie Cheeba (slang for marijuana), Kurtis Blow (slang for cocaine), and the pioneer rapping deejay Hollywood had been building a cult of followers with "hip-hops" and "everybody say, 'Ho!'" The Fatback Band had even released a record, "King Tim III (Personality Jock)" on Spring Records, that first documented this rapping deejay's style.

But it wasn't until the summer of 1979 that rap moved from its home in the New York ghetto and not only penetrated the heartland of America, but went on to become an international success and a profound influence on popular music made by both black and white musicians.

"Rapper's Delight" was this record heard around the world, the first release by a new group called the Sugar Hill Gang and a new label called Sugar Hill Records. When it first hit the street I visited a family friend, Joe Long, owner of Brooklyn's popular Birdel's record store. Standing behind the counter I heard voice after voice ask for "Rapper's Delight" or "that funny record" or "the hip hop record." Long, a man who doesn't laugh easily, couldn't conceal his amusement. He was smiling and taking in the dollar bills. I wondered, who was the Sugar Hill Gang and what was Sugar Hill records?

The Gang was three Englewood, New Jersey teenagers: Guy O'Brien alias Master Gee, Mike Wright alias Wonder Mike, and Hank Jackson alias Big Bank Hank, who pooled their voices into a collective sound, one that was as interesting in ensemble as on solo rap passages. Sugar Hill Records was Sylvia and Joe Robinson, two legendary industry veterans who for many years had run All Platinum Records, a highly successful black inde-

pendent. Through their efforts Sylvia had enjoyed a fine solo career, highlighted by the million-seller "Pillow Talk", a masterpiece of campy erotica; the Moments had emerged as a fine ballad-singing vocal group in the great R&B tradition (their "Love on a Two-Way Street" is a slow dance classic just revived by Stacy Lattisaw); and "Shame, Shame, Shame" by Shirley & Company was one of the best examples of the R&B-disco synthesis of the early 1970s and one of the few dance records of that era to receive widespread critical acclaim.

The Robinsons obviously had an ear for public taste, and with "Rapper's Delight" it took a most remarkable form. Using the instrumental track from Chic's "Good Times" as a basis (just as many rappers did at clubs) they invented phrases and utilized existing rap rhymes and street slang to create something so foreign to most music listeners, it was positively enchanting.

But the roots of rap, particularly the call and response between deejay and audience, go back to Africa. Over the years this technique has been transferred through field hollers, spirituals, gospel, the blues, and soul, to this present generation of black youth. As saxophonist Arthur Blythe says of his playing, rap is "in the tradition." Among the ancestors of this current generation of rappers there are many who must be acknowledged.

Oscar Brown, Jr. and Eddie Jefferson, each in his own style, illustrated musical possibilities of the human voice that are apparent in the work of many rapping deejays. The great black radio deejays of the late 1940s to the early 1970s were in many cases direct influences on current rappers; their rapport with listeners and their slippery jive talk is still vivid in the minds of those who grew up hearing them. The "toasting" deejays of Jamaica began in the 1960s in a manner similar



The Sugar Hill Gang

to today's rappers, playing house parties and social gatherings with a pile of the hottest dance records. They "toasted" or rapped over these tracks to heighten the party mood. "Dub," dance music stripped down to its rhythmic muscle, was their creation, and a similar style has evolved in contemporary black pop. The tough Chicago blues of Muddy Waters and Howlin' Wolf and the macho personae of Wilson Pickett and James Brown are spiritual fathers of today's confident rappers.

"Rapper's Delight" and subsequent Sugar Hill releases would affirm these influences and establish the company as dominant in the rap market. A number of Sugar Hill's records are, in this writer's opinion, going to be regarded as genuine pop classics. Some pioneered new techniques in the idiom, others were just extraordinarily

effective dance records. At the top of the list of Sugar Hill's instant classics is "Rapper's Delight," which broke rap worldwide and opened the door for other Sugar Hill acts and rappers to cash in.

"Freedom" by Grandmaster Flash and the Furious Five, produced by Joey Robinson, is powered by a relentless bass line and a crackling use of drums and hand claps. The mix on this record defines the term "hot." The vocal interplay of these five South Bronx rappers (Melly Mel—Melvin Glover; Mr. Ness—Eddie Morris; Guy Williams—Rahiem; Keith Wiggins—Cowboy; Kid Creole—Danny Glover) was energetic and good-natured, full of youthful enthusiasm and spirit. Kid Creole's rhymes for "Freedom" were quite witty. Noel Coward he isn't, but when was the last time Coward "turned a party out"?

The Sugar Hill International View

■ Sugar Hill's foreign licensees have played a vital role in the growth of the company, allowing international audiences to enjoy the Sugar Hill sound.

HOLLAND: VIP Records, the Dutch

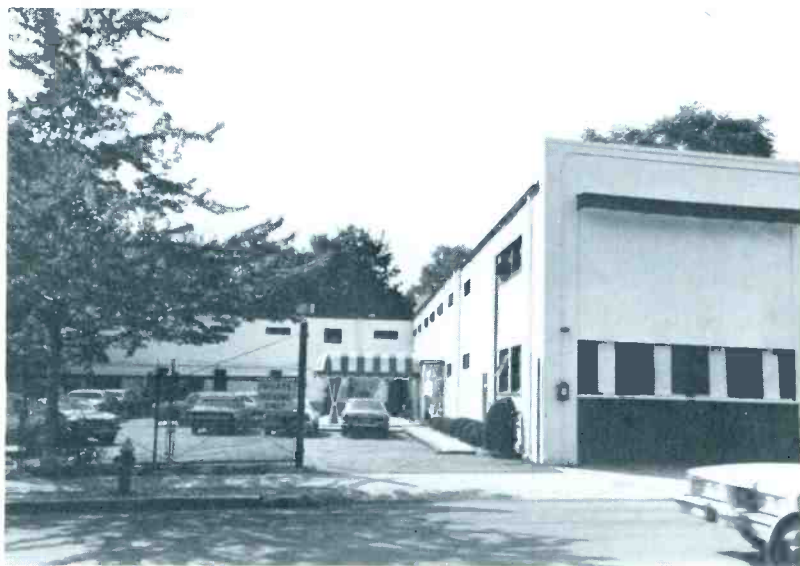
arm of France's Vogue Records, has Sugar Hill's music in its catalogue. VIP also has Motown, De-Lite, Boardwalk, and Buddah in Holland. Key personnel include Edo Peek, general manager; Otto Baeten, general label manager; promotion director Henk Meister; and staffers Heidi Frensdorf and Joke Asman.

BRAZIL: RCA Electronica, Ltda. is one of the largest record companies in South America and the central office of all Latin American operations. Jorge Pino, international manager for RCA in Brazil, is Sugar Hill's contact. RCA Electronica, Ltda.'s managing director is Oswaldo Gutzoni. Sales manager is Milton Correa.

ENGLAND: Precision Records and Tapes represents Sugar Hill in the black music marketplace of England. Director of marketing and A&R is Matt Haywood. Jackie Howell is his personal assistant.

According to Haywood, "PRT's partnership with the Sugar Hill label came at exactly the right time, with the

(Continued on page 32)



The Sugar Hill offices in Englewood, New Jersey

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Sugar Hill

The Sylvia Robinson Story

By BRIAN CHIN and NELSON GEORGE

■ Sylvia Robinson's creative instinct has seen her through nearly 20 years as a record producer and executive, and even longer as a recording artist. Her late '50s R&B hit with Mickey Baker, "Love Is Strange," is a highlight in rock 'n' roll history; her solo hit, "Pillow Talk," and such productions as the Moments' "Love on a Two Way Street" and Shirley & Company's "Shame, Shame, Shame" helped usher in '70s black music, and, in the dawn of the '80s, her work as the pioneer producer of rap records is her latest trendsetting stroke.

Raised at 137th Street and Lenox Avenue in Harlem, Sylvia learned piano as a child and greatly admired the opera singing of her sister, Audrey Vanderpool. Sylvia herself was recording for Savoy Records at the age of 12, as "Little Sylvia." When school was out and on weekends, she sang concert dates; then, in high school, she took up the guitar: her teacher was Michoustan 'Mickey' Baker.

As the writing and performing team Mickey & Sylvia, they enjoyed some moderate local hits on the Rainbow label. But it was on RCA's Groove subsidiary that one of their songs broke through as a national hit. Groove Records, Sylvia recalls, had never had a hit: "It was a tax write-off label. 'Love Is Strange' was supposed to be the last record on Groove; it had served its purpose." When the record started selling, "they tried to stop it, but it became a hit. (Even) if you take a hit record and put it in the garbage can, you can't stop it." The record, a charming mixture of calypso, R&B, and pop, is probably best remembered for Baker's spicy guitar licks and for Sylvia's witty and seductive calls in a spoken bridge: "Come here, lover boy . . . oh, lover boy . . . baby . . ." Always a popular cover tune, among the most notable revivals of "Love Is Strange" is the neo-soul version sung by Peaches and Herb late in the '60s, and the early '70s reggae/funk fusion by Paul McCartney and Wings.

Mickey and Sylvia were transferred to the pop-oriented Vik label when RCA discontinued Groove; according to former Groove head Bob Rolontz (quoted in Arnold Shaw's book "Honkers and Shouters"), "Love Will Make You Fail in School" sold some 400,000 copies. But after about four years of recording, Mickey Baker relocated to France.

By that time, Sylvia was already in permanent "partnership" with her husband, Joe Robinson, whom she met on a boat cruise to Bear Mountain. "I was with some friends of mine, and he was out with his friends," Sylvia recalls, "and we met coming back from Bear Mountain." She introduced



him to the record business, and together they founded Ben-Ghazi Enterprises, which published "Love Is Strange" and Sylvia's other compositions.

Early in the '70s, Joe and Sylvia's music-making shifted into high gear with the formation of the Englewood, New Jersey-based All Platinum label. Their releases on All Platinum and on the associated labels Turbo, Stang, Vibration and Astroscope regularly hit the pop and black charts through the decade. George Kerr's crushing, soulful six-minute revival of the Chuck Jackson oldie, "Hey Girl" (retitled, "(Three Minutes To) Hey Girl"), was one early hit, and dance sides by Willie and the Mighty Magnificents were among the company's first national breakthroughs.

In 1970 and 1971, two key top 40 pop hits put All Platinum on the map: "Love on a Two Way Street," by the Moments, and "Where Did Our Love Go," by Donnie Elbert. Elbert's wistful, tenor-voiced interpretation of the Supremes' classic was the only record he would release on All Platinum, but the Moments, on Stang, were already consistent hitmakers in the R&B market when "Love on a Two Way Street" became one of 1970's biggest cross-

overs. The cut, co-written by Sylvia, drew on doo-wop and "beat concerto" influences, and with the stark, unusual imagery of the lyric, the total effect was grandly dramatic.

The original Moments, according to Sylvia, were a Washington, D.C. quartet. Later, in their crossover period, Al Goodman, Billy Brown and Harry Ray made up the group. Original member Moe Moore is still producing for Sugar Hill. When Sylvia wrote for and produced the Moments, the accent was definitely on love. "The girls are basically interested in a group that sells love — that was the image I gave them. They were romantic and, for some reason, women like high voices." The Moments' biggest hits reflected Sylvia's viewpoint and personality: "I guess I'm a dreamer," she offers, and most of these records do have a dreamy, soft-focus atmosphere — the floating, almost endless (eight minutes) sway of "Sexy Mama"; the understated but moving "Not on the Outside," and the subtle, articulate Carole Bayer Sager tunes that made up the "Moments With You" album. The current Moments group carries on the tradition with the BOS-charted "Baby, Let's Rap Now."

In the mid-'70s, the company's hit

output accelerated, starting with Sylvia's own hit, "Pillow Talk." The song started as a tune Sylvia submitted to Al Green. She put down a demo and took it to Green's producer, Willie Mitchell. "He told me it was a little too mature, with all that breathing going on . . . He let Al hear it later that day, and (Green) said, 'You do it so well yourself, why don't you use it?' To them, it wasn't too 'free' a track (for Green's vocal style). I was a little disappointed because I could really hear Al doing it." At All Platinum, she was encouraged to sing the song herself, but she had already erased the track with her voice: "I just put my voice on it so I could demonstrate how he could sing it. I had no plans of doing it myself — I was just into producing. I put five or six other people on it (in the lead vocal)." About a year later, Sylvia was going through a cabinet full of old tapes and a box fell into her hands that contained a tape of her "Pillow Talk" track. "I made a dub upstairs and took it home. I played it in the house and thought, 'Are they crazy?'" But she made another dub, which was brought to Frankie Crocker, who was just in the process of transforming the WBLS format. "He played it that night . . ." and "Pillow Talk" was on its way to top-10 pop success. The record also marked the birth of the Vibration label. Disagreements with the distributor of All Platinum product prompted Sylvia to establish a new label so that she could direct her hit to an old friend and help his distributorship get back on its feet. Such a decision would occur again, when Joe and Sylvia released their enormously successful Sugar Hill hits to smaller distributors and mom-and-pop stores in advance of the large chains and rack jobbers.

Other memorable records in the All Platinum line included team-ups of Sylvia with Latin star Ralfi Pagan, for a remake of the international hit "Je T'Aime"; Sylvia with the Moments, on "Sho-Nuff Boogie"; and the Moments and Whittnauts for "Girls," an early disco hit. In the early disco period of the mid-'70s, many of their uptempo sides, smoking soul dancers mixed with a characteristic crackling high, broke through the clubs and helped define the form of disco. Among them: the Rimshots' "Super Disco," "Soul Train" and their cover version of "7-6-5-4-3-2-1 (Blow Your Whistle)"; Retta Young's top 40 crossover, the breezy "Sending Out an S.O.S."; Brother to Brother's version of Gil Scott-Heron's "In the Bottle." About that time, the late Linda Jones was also recording for All Platinum, on the Turbo label; having established her
(Continued on page 14)

**BEST WISHES FOR CONTINUED SUCCESS
TO SYLVIA AND JOE.**

**UNIVERSAL RECORD DISTRIBUTORS
THE ONLY DISTRIBUTOR IN PHILADELPHIA**

Sugar Hill

A Provocative Talk with Joe Robinson

By NELSON GEORGE



I don't see any major company anywhere that can do what we can't do.

branches. However, I don't see any major company anywhere, that can do what we can't do, other than have our own branches.

RW: Rap records were the keys to the rebirth of your operation out here, weren't they?

Robinson: As you know, rap records are what put us back in. Rap records take 10 to 15 percent of the monies out of the marketplace. Some say it is just a fad
(Continued on page 24)

■ Joe Robinson, president of Sugar Hill Records, is well known, yet few know him. His reputation as a shrewd businessman is legendary in the music industry, but relatively few people have heard his philosophy of making money. So the following interview is a rarity. Robinson is a straightforward speaker, and what he has to say is quite provocative.

The Sugar Hill label is his latest venture. He is best known for his now-defunct All Platinum Records, but he also controls the Chess-Checker-Cadet catalogue, a treasury of rock, jazz, and gospel recordings. This dialogue, held in his office at Sugar Hill's two-story complex, began with a discussion of that catalogue.

RW: What are your plans for the Chess catalogue?

Joe Robinson: We are going to reissue the Chess-Checker-Cadet catalogue in steps. Nine albums a month: three gospel, three jazz, and three blues. Right now we are getting them ready for re-packaging, so we're looking for the first reissues in September.

RW: What is your price going to be?

Robinson: Well, it seems like the rest of the industry is going with material like this at \$5.98. So we may see whether we can go at \$4.98.

RW: Kind of low, wouldn't you say?

Robinson: Well, if we can make a buck with it at \$4.98 we'll do it.

RW: Reissuing the entire Chess catalogue as you say you intend to would seem to be too massive a job for a small label.

Robinson: The record business itself is a massive business. But then, what makes you think that Sugar Hill is a small label? Look at our complex out here. It doesn't look small to me. If people knew what was going on here they wouldn't call us small.

RW: So you consider yourself a major label?

Robinson: Well, we're not major because we don't have our own distribution

ROULETTE RECORDS
Wishes
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Success
In The
United States
And
Overseas . . .
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MORRIS LEVY
PRESIDENT

Sugar Hill

Milton Malden: Plain-Spoken Businessman

By NELSON GEORGE

■ *Sugar Hill Records is black-owned, and its personnel is overwhelmingly black. One important exception is vice president Milton Malden, a hard-charging immigrant from Yugoslavia. As he explains, Malden's background is an unusual one for a record executive. But in talking with him, one can see why he and Joe Robinson work so well together. Both are plain-spoken, uncompromising businessmen dedicated to the growth of Sugar Hill.*

Record World: How did you get involved in the music business?

Milton Malden: The answer is quite simple — my mistake. Now the question is how you started by mistake. I was an ordinary citizen like everybody else about three and a half years ago, and then I met Joe and Sylvia Robinson and became a record man.

RW: What were you doing before that?

Malden: Before that I was a Yugoslavian diplomat for 29 years and eight months. I served in 61 countries as a representative and diplomat. Nine years in Greece, four years at the New York consulate, and many other countries. Before that I was in the foreign service, the Yugoslavian government, and before that I was in World War II fighting for the partisans against the Nazis. I worked many times with President Tito when he was alive. I tell you, they were very disappointed when I left the foreign service. I left the foreign service in 1972. From then until 1978 I had my own businesses, and I still run them on the side.

RW: Considering your background, do you find it strange working for blacks?

Malden: No, not at all. Until I worked with them I had never worked with black people . . . I'm very pleased and happy I met them, because now I know more about blacks than I did in my entire life. I've met blacks involved in every aspect of the record business. They are good people. A lot of people may say this is wrong, but I think there are more good black people than white people. Businesswise, black people need to be given more education and knowledge in this country to succeed in business. But as good, fair people I find the blacks in this country, percentage-wise, better people. I find the whites here use trickery and are more devious. Every year black people generate about \$145 billion, and where does this money go? How do they spend it? I see where it goes and where it should go. In time, a generation or two, I think it can change.

I think, perhaps, my perspective is different since I come from a socialist country. When I first went into business in America I found it difficult to succeed here because my orientation was different because of my background. I wouldn't say American business is dishonest. There's just a lot of ways people here make money in tricky ways. People make money here by making a phone call and putting two people together. Others work day and night for years and barely get by.

I have learned. Last year in November I put 21 of the biggest distributors in this country on hold because they didn't pay the bills. They knew the terms and conditions. They pay in 30 days, I'm pleased. They pay in 60 days, I agree. But if you don't pay in 60 days now you will pay me interest. Don't scream or complain.

I believe we are the only company in America today that allows you to return our product the same week. We don't like our distributors to have our product stacked dead on the floor and in the meantime you charge them a fortune a month. I try to move our product left and right along with Joe and our sales department. We try to press exactly what we think is needed and not to stock or overpress, which is a real plus for the company.

We can have a record in the street in 24 hours, perhaps the only company in America that can claim this. From the moment it is finished in the studio we can have it mastered right here on the premises, lacquered, tempered, labeled, packaged, and out on the street next morning. No one company small or big can come close to us.

All this would be impossible to do if we didn't have people like Sylvia and Joe Robinson. Sylvia Robinson's name is known all over for many reasons. She has the great songs, the great background. Her song "Love Is Strange" was on the air 50,000 hours and she got awards for it. She knows the music from A to Z, and she knows the business too!

Joe Robinson is the best promotion man in the country. I don't think anybody can come close to Joe Robinson. His experience has given us a network of people around the country who help us play our records.

It was Sylvia who came up with that great idea that got us going. That's why she is called "the Queen of Rap." She was the one who made rap happen. We've sold over two million copies of that first 12-inch domestically. She had four gold records and a double platinum in one year with rap. That shows you how she produces for the company. With people like Sylvia, Joe, myself, and the many people in all departments I think we have every reason to feel that we will continue our growth.



We now have a new studio with the best sound in the country. We pay our bills and have good promotion people, good accounting people — we have everything in order. We are small, but we are big. That means we are small in size, but not in strength. Our artists are always growing.

RW: How would you describe your duties at Sugar Hill?

Malden: From the production to the collection is my area. All administration — papers, documents, labels, contracts, shipping, distribution — goes through me. I work with other people, but I control the overall situation.

I don't sleep a lot. I believe the longer you sleep, the less you live. My average sleep is four hours a day. I go to bed, one, two, three o'clock, and every day I'm up at 6:15. I drive the 37 miles from my home to here and I'm in the office by 8:15. Sometimes I stay until 10 or 11 at night, and then often I stay with Sylvia in the studio until three or four. Next day I'm here at 8:15. To start from nothing and build it to a 30 or 40 million-dollar company takes this kind of work.

RW: How much is Sugar Hill worth?

Malden: On the market now I think we're a \$35 to \$50-million company. We got to this point because of Sylvia, Joe, our musicians, arrangers, and artists. I think we can come up with 15 or 20 records a year, because of the talent we have here.

In the Chess-Checker-Cadet catalogue we have some of the world's greatest music. Our licensees around the world love and work for our product, and we're not finished yet in making agreements.

RW: How is your relationship with your distributors?

Malden: Well, we have 46 distributors in this country and they have never ripped me off. The problem people might have with them is how they structure their business. You sent them records. They don't pay you in two months. You are practically financing them. Let's say they have 20 companies that give them product for 60 or 90 days. Let's suppose that everybody gives them \$10,000 a month. Multiply that by the months and you see how much money that is

(Continued on page 22)

**CONGRATULATIONS
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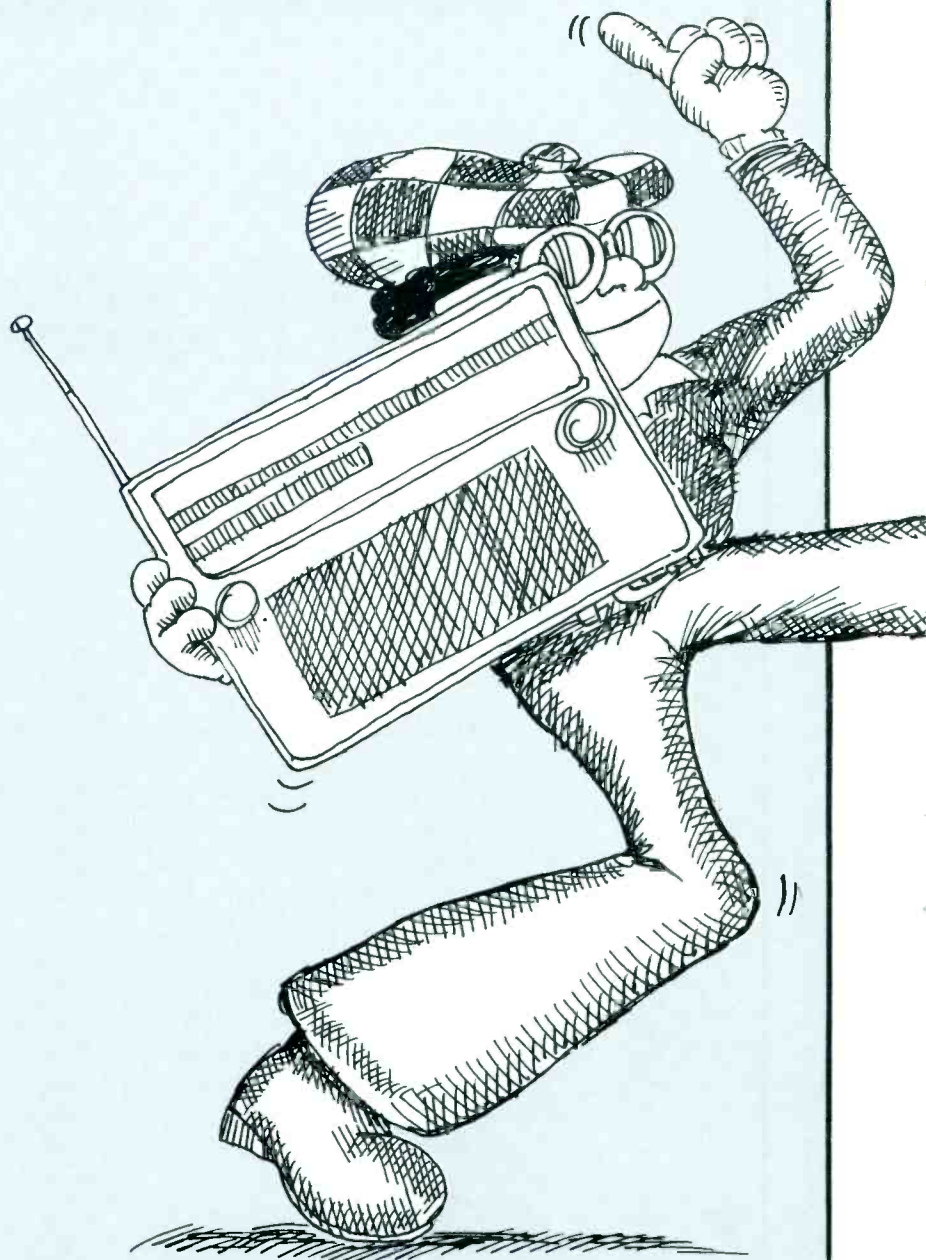
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RAPPER'S DELIGHT

I said a hip-hop, the hibbit, the hippidibby hip hip-hoppa you don't stop the rocka to the bang-bang boogie, said up jump the boogie to the rhythm of the boogie da beat. Now what you hear is not a test, I'm rapping to the beat, and me, the groove and my friends are gonna try to move your feet. You see I am Wonder Mike and I'd like to say hello-a to the rock to the white the red and the brown the purple and yellow. But first I gotta, bang-bang the boogie to the boogie, say up jump the boogie to the bang-bang boogie, let's rock you don't stop, rock the rhythm that'll make your body rock. Well, so far you've heard my voice, But I brought two friends along, and next on the mike is my man Hank. C'mon Hank, sing that song. Check it out. I'm the C.A.S.A.N.O.V.A. and the rest is F.L.Y. You see I go by the code of the doctor of the mix and these reasons, I tell you why. You see I'm six foot one and I'm tons of fun and I dress to a tee. You see, I got more clothes than Muhammad Ali and I dress so viciously. I got bodyguards, I got two big cars that definitely ain't the wack. I got a Lincoln Continental and a sun roof Cadillac so after school I take a dip in the pool which is really on the wall, I got a color T.V. so I can see the Knicks play basketball. Hear me talking 'bout check book, credit cards more money than a sucker could ever spend, but I wouldn't give a sucker or a punk from the rucker not a dime till I made it again. Everybody go hotel, motel, what you gonna do today. SAY WHAT? I'm gonna get a fly girl gonna get some spank an' drive off in a death O.J. Everybody go hotel, motel, Holiday Inn. You say if your girl starts acting up then you take a friend. A Master G my mellow it's on you so what you gonna do. Well it's on and a-on, on on the beat don't stop till the break of dawn. I said a M.A.S. a T.E.R. a G with a double E. I said I go by the unforgettable name of the man they call the Master Gee. Well my name is known all over the world by all the foxy ladies and the pretty girls. I'm going down in history as the baddest rapper there ever could be. Now you tellin' the highs and you feelin' the lows, the beat starts getting into your toes, you start popping your fingers and stomping your feet and moving your body while you're sittin' in your seat, then DAMN you start doing the freak. I said DAMN right out of your seat. Then you throw your hands high in the air, you're rockin' to the rhythm, shake your derriere, you rockin' to the beat without a care, 'cause we're the sure shot M.C.'s for the affair. Now I'm not as tall as the rest of the gang, but I rock to the beat just the same. I got a little face and a pair of brown eyes, all I'm here to do, ladies, is hypnotize, singing on and on, a on and a on, on, on, on the beat don't stop until the break of dawn I singing on and on, a on and on, on on like a hot buttered popatapop da baby poptapop pop you don't dare stop come alive you all and give me what you got. I guess by now you can take a hunch and find that I am the baby of the bunch. But that's O.K., I still keep in stride, 'cause all I'm here to do is just wiggle you behind, singing on and on, a on and a on, the beat don't stop till the break of dawn, a-singing on and on and on and on like rock your girl on the floor. I'm gonna freak you here and I'm gonna freak you there, I'm gonna move you out of this atmosphere, 'cause I'm one of a kind and I'll shock your mind, I'll put the dig dig diggers in your behind. I said 1, 2, 3, 4, come on girls, get on the floor, a-come alive you all and give me what you go 'cause I'm guaranteed to make you rock. I said a 1, 2, 3, 4, tell me Wonder Mike what are you waiting for? I said a hip hop the hip hip-hop-hoppa you don't stop the rocka to the bang-bang boogie said up jump the boogie, to the rhythm of the boogie da beat. Skiddley be-bop we rock-a-scobbie doo. Guess what, America, we love you, 'cause you rock and a-roll witha so much soul, you can rock till you're a hundred and one years old. I don't mean to brag I don't mean to boast, but we're like hot butter on a breakfast toast. A-rock it out babybubba baby bubba to the boogie da bang-bang the boogie to the beat beat. It's so unique, come on everybody and dance to the beat. Said a hip-hop, the hibbit, the hippidibby hip hip hoppa you don't stop. Rock it out baby bubba to the boogie da bang bang, the boogie to the boogie da beat. I said I can't wait till the end of week when I'm rapping to the rhythm of a

groovy beat and attempt to raise your body heat or just blow your mind so-a that you can't speak or do a thing but a-rock and a-shuffle your feet and later change up to a dance called the freak. And when you finally do come into your rhythmic peak, rest a little while so you don't get weak. I know a man named Hank, he has more rhymes than a serious bank, so come on Hank, a-sing that song to the rhythm of the boogie da bang bang the bong. I'm Imp the Dimp, the ladies' pimp, the women fight for my delight. But I'm the grand master with the three M.C.'s that shock the house for the young ladies, and when you come inside into the front you do the freak, spank or do the bump, and when the sucker M.C.'s try to prove a point, we're a treacherous trio and we're the serious joint. From sun to sun and from day to day I sit down and write a brand new rhyme, because they say that miracles never cease, I've created a devastating masterpiece. I'm gonna rock the mike so you can't resist, everybody, I say, it goes like this. Well, I was coming home late one dark afternoon, a reporter stop me

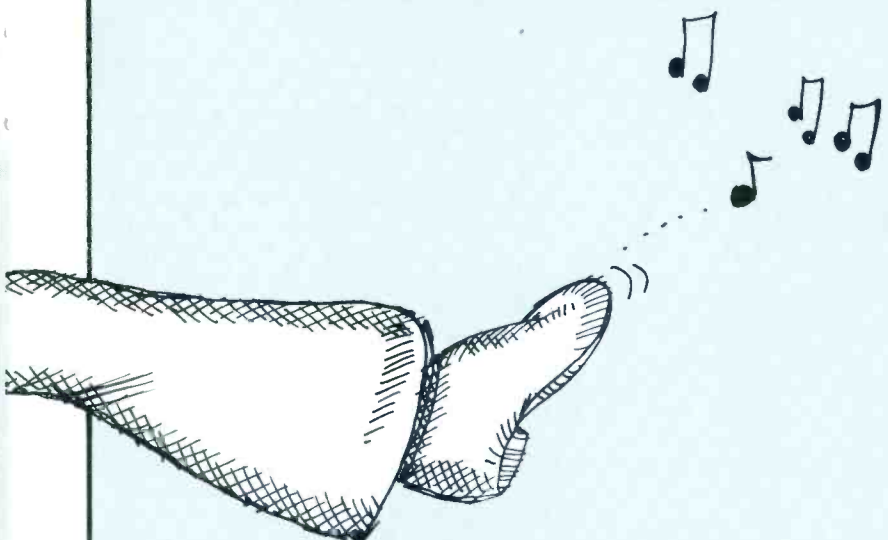


for an interview. She said she's heard stories and she's heard fables that I'm vicious on the mike and the turntable. This young reporter I did adore, so I rock a vicious rhyme like I never did before. She said "Damn, fly guy, I'm in love with you, that Casanova legend musta be

true." I said by the way baby, what's your name? She said I go by the name of Lois Lane, and you can be my boyfriend you surely can, just let me quit my boyfriend called Superman. I said "He's a fairy I do suppose, flying through the air in pantyhose. He may be very sexy or even cute, but he looks like a sucker in a blue and red suit." I said "You need a man whose got finesse, and his whole name across his chest. He may be able to fly all through the night, but can he rock a party till the early night? He can't satisfy you with his little worm, but I can bust you out with my super sperm." I go do it, I go do it, I go do it, do it do it, and I'm here and I'm there, I'm Big Bank Hank, I'm everywhere, a-just throw your hands up in the air and party hardy like you just don't care. Let's do it, don't stop you-all, take a rock you-all you don't stop you-all. And everybody go hotel, motel whatcha gonna do today, SAY WHAT? I'm gonna get a fly girl, gonna get some spank, and drive off in a death O.J. Everybody go hotel, motel, Holiday Inn, you say if your girl starts acting up then you take her friends. I say skip dive, what can I say, I can't fit them all inside my O.J., so I just take half and bust them. I give the rest to Master G, so he can shock the house. It was 12 o'clock one Friday night, I was rockin' to the beat, feeling alright. Everybody was dancin' on the floor, doing all the things they never did before. Then this fly fly girl with a sexy lean, she came into the party, she came into the scene. As she traveled deeper inside the room, all the fellas checked out her white Sasoons. She came up to the table, looked into my eyes, then she turned around and shook her behind. So I said to myself, "It's time for me to release my vicious rhyme I call my masterpiece." And now people in the house, this is just for you, a little rap to make you boogaloo. Now the group you hear is called Phase 2, and let me tell you something, we're a hell of a crew. Once a week we're on the streets just a-cutting the jams and makin you freak. For you to party,

friends house to eat and the food just ain't no good? I mean the macaroni's soggy, the peas all mashed and the chicken tastes like wood. A-so you try to play it off like you think you can by saying that you're full and then your friend says, "Mama, he's just being polite, he ain't finished, uh-uh that's bull." So your heart starts pumping and you think of a lie and you say that you already ate, and your friend says "Man, there's plenty of food," so he piles some more on your plate. While the stinky food's steaming your mind starts to dreaming of the moment it's time to leave, and then you look at your plate and your chicken slowly rotting into something that looks like cheese. A-so you say, "That's it, I've got to leave this place, I don't care what these people think. I'm just sitting here making myself nauseous, with this ugly food that stinks." A-so you bust out the door while its still closed, still sick from the food you ate, and then you run to the store for quick relief from a bottle of Kaopectate, and then you call your friend two weeks later to see how he has been, and he says, "I understand about the food baby bubba, but we're still friends." With a hip-hop, and hibbit to the hippidibby hip-hip-hoppa, you don't stop the rocka to the bang-bang boogie, said up jump the boogie to the rhythm of the boogie da beat. Said Hank, can you rock, can you rock to the rhythm that just don't stop? Can you hip me to the shobedoo? I said c'mon, c'mon, and make the people move. I go toot the horns and then ring the bell because I'm the man with the clientele, and if you ask my why I rap so well, a Big Bank, I got clientele, and from the time I was six years old I never forgot what I was told. It was the best advice that I ever had, it came from my wise dear old Dad. He said "Sit down punk I want to talk to you and don't say a word until I'm through. Now there's a time to laugh, a time to cry, a time to live and a time to die, a time to break, a time to chill, to act civilized or act real ill. But whatever you do in your lifetime, you never let an M.C. steal your rhyme." So from '66 to this very day I'll always remember what he had to say. So when a sucker M.C. tries to chump my style, I let them know I'm versatile. I got style, finesse and a little black book that's filled with rhymes, and I know you want to look, but the thing that separates you from me and that is called originality, because my rhymes are on to what you've heard, I didn't even write, not a word, and I say a little more later on tonight so the sucker M.C.'s can fight all night. A tick-tock you all. A beep-beep you all. A let's rock you all.

You don't stop. You go hotel, motel, what you gonna do today, SAY WHAT? I said I'm gonna get a fly girl gonna get some spank and drive off in a death O.J. Everybody go hotel, motel, Holiday Inn, you say if your girl starts acting up then you take her friends. Like that you all, to the beach you all, a beep-beep you all, you don't stop. A Master Gee my mellow, it's on you, so what you gonna do? Well I like Johnny Carson on the late show, I like Frankie Crocker in stereo, I like the Bar-Kays singin' "Holy Ghost," to the sound to throw down definitely the most. A-just a like my man a-Captain Sky, his name he earned with the super sperm, we rock and we don't stop, you get on the floor gimme what you got to the beat. Like Perry Mason without a case. Like Farrah Fawcett without her face. Like the Bar-Kays on the mike. Like getting right down for you tonight. Like moving your body till you don't know how. Right to the rhythm and throw down. Like comin' alive to the Master Gee, the brother who rocks so viciously. At the age of one my life begun. At the age of two I was doing the do. At the age of three it was you and me, rockin' to the sounds of the Master Gee. At the age of four I was on the floor, giving all the freaks what they bargained for. At the age of five I didn't take no jive, it was the Master Gee all the way live. At the age of six I was a-pickin' up sticks, rappin to the beat my name was . . . At the age of seven I was rockin' in heaven. Don't you know I went off, got right on down to the beat, down to the beat, you see, goin' right on down making all the girls take off their clothes to the beat the beat the double beat beat that makes you freak. At the age of eight I was really great. Every night, you see, I had a date. At the age of nine I was right on time, 'cause I had a fly girl and a party rhyme. And it was on and on and on and on and on the beat don't stop till the break of dawn, singin' on and a on and a on and a on like a hot buttered poptapopcorn like a on and a on and a on and a on. I'm a helluva man when I'm on the mike I'm a definite feast delight.



you got to have the moves, and we'll get right down and give you a girl. For you to dance you got to be hot, so we'll get right down and make you rock. Now the system's on, and the girls and there, you'll definitely have a rockin' affair. Let me tell you something, there's still one fact: to have a party, you got to have a rap. So when the party is over, and you're sleeping you start to dream, think o' how you danced on the disco scene. A name appears in your mind, yeah, a name you know that was right on time. It was Phase 2 just doing the do, rockin' you down 'cause you know we could, to the rhythm of the beat that makes you freak. Come alive, girl, and get on your feet, a-to the rhythm of the beat to the beat the beat to the double beat beat that makes you freak to the rhythm of the beat that says you go on on and on till the break of dawn. Now I got a man coming on right now, he's guaranteed to go down. He goes by the name of Wonder Mike. Come on, Wonder Mike, do what you like. I say a can of beer that's sweeter than honey, like a millionaire that has no money, like a rainy day that is not wet, like a gambling fiend that does not bet, like Dracula without his fangs, like a boogie to the boogie without the boogie bang, like collard greens that don't taste good, like a tree that's not made out of wood, like going up and not coming down, is just like the people that sound on sound to the beat beat you do the freak everybody just rock and dance to the beat. Have you ever went over a



Sugar Hill Records Selected Discography

"Rapper's Delight"

The Sugar Hill Gang

SH 542

Producer - Sylvia, Inc.

12-inch single

b/w short version

"The Great Rap Hits"

A Compilation Album

SH 246-A

Side One

"Spoonin' Rap" - Spoonie Gee

"To the Beat (Y' all)" - Lady B

"Rapping and Rocking the House" - Funky Four Plus One

Side Two

"Funk You Up" - The Sequence

"Super Wolf Can Do It" - Super Wolf

"Rapper's Delight" - The Sugar Hill Gang

"Freedom"

Grandmaster Flash and the Furious Five

SH 549

Producer - Joey Robinson

b/w instrumental version

"8th Wonder"

The Sugar Hill Gang

SH 553

Producer - Sylvia, Inc. & Joey Robinson and Jigsaw Productions Inc.

b/w "Sugar Hill Groove"

"That's The Joint"

The Funky Four Plus One

SH 554

Producer - Sylvia, Inc.

b/w instrumental version

"The Adventures of Grandmaster Flash On the Wheels of Steel"

Grandmaster Flash and the Furious Five

SH 557

b/w "The Party Mix"

Sylvia Robinson

(Continued from page 6)

name previously with sides such as "Hypnotized," her last records before her passing were intensely felt, overwhelmingly emotive soul ballads. Jones rapped and hollered her soul out in unforgettable style on the remakes of "Your Precious Love" and "Not on the Outside." Gladys Knight has said that Linda Jones was among her favorite singers.

In 1975, Sylvia contacted an old friend, Shirley Goodman, and they set dance floors shaking with another pop crossover hit, "Shame, Shame, Shame." Sylvia recalls: "I wrote the song and knew the kind of voice I wanted for it, but had no artist with me that I could hear doing 'Shame, Shame, Shame.'" The track was already recorded when Goodman's name was suggested. Goodman had also been half of a duo in rock's early years: "Let the Good Times Roll," Shirley and Lee's biggest hit, needs no other introduction than the title. Since then, Goodman had been singing some sessions — with the Rolling Stones, notably — and was working at Playboy Records when Sylvia called and sent a ticket for her to fly in to New Jersey. A young singer, Jesus Alvarez, was paired with her, and together they made up Shirley and Company. Sylvia tested the track at Adam's Apple, a hot club at the time, decided that the sound was not bright enough, and returned to the studio for a remix. When the finished product hit the streets, it was a major club, R&B, and pop hit that was even praised among rock critics and fans when John Lennon named it as his favorite record in an interview.

In the closing years of the decade, fewer hits came out of the company, and the situation was serious when Sylvia came upon a phenomenon that would eventually surpass her earlier triumphs in sheer commercial clout. She recounts: "I happened to go to a disco one night. I hadn't been in a long time; that particular day I had been to a religious picnic and a prayer meeting. My niece was giving a birthday party at the Harlem World Disco that evening — it wasn't my birthday (but she was giving it anyway.) I got home late with my son, and I was really tired. I didn't feel like going, but I couldn't disappoint her. My feet hurt because of my heels, but I smiled and tried to have a good time.

"All of a sudden, I heard these guys rapping in the microphone. Something hit me — I thought they were fantastic. So that made my whole night. Prior to that, I had been depressed. The company wasn't going well. Usually, I can write my way out of a predicament, but this time I

(Continued on page 34)

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Sugar Hill

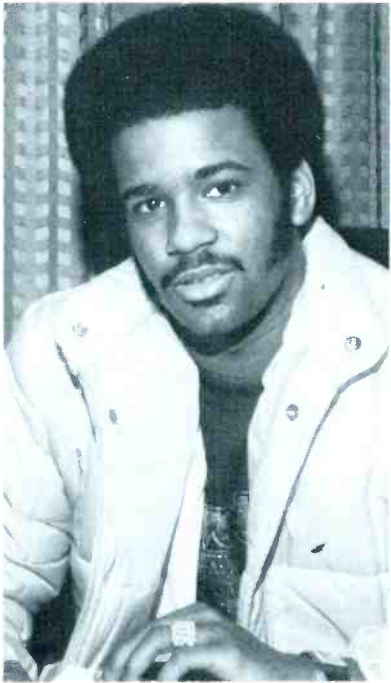
Joey Robinson: A Success at 19

■ At 19, Joey Robinson is one of the youngest producers in pop music and already one of its most successful. His first two productions, Grandmaster Flash and the Furious Five's "Freedom" and the Sugar Hill Gang's "Rapper's Delight," were both big-sellers—2-inches, and with new music on his own West Street Mob, Just Friends, and Chuck Jackson, Robinson is intent on following in his mother's musical footsteps.

Joey, the oldest of the Robinsons' three sons, got his start in the record business working in the All Platinum mailroom at 14. A few years later he began hanging out in the recording studio, and by 17 he knew how to work a 16-track board and could mix records by himself. "My mother and father didn't push me into it," Robinson said. "I just had this natural interest in music and wanted to get involved with it." Last year Joey became a vice president of promotion for the label, but the urge to produce his own records grew with the success of "Rapper's Delight."

Joey recalls that for "Freedom" the track was cut before the Five wrote their lyrics. Joey recalls "they were so excited that they went, wrote the lyric, came back the next day and did the vocal in one take."

However, he doesn't want to be classified as just a rap producer. "Stronger Than Before" is a ballad, as



is much of the Chuck Jackson album he worked on. The West Street Mob's 12-inch "Let's Dance (Make Your Body Move)," a chunky dance tune, features Joey on vocorder and two of the three Sequence members on vocals. Sylvia gave this studio group the West Street handle since Sugar Hill's complex is at 96 West Street in Englewood.

The 'Gang' That Started It All

■ The three dynamic young men of the Sugar Hill Gang have stirred up a lot of excitement in a very short time. It was their huge hit, "Rapper's Delight," that touched off the rap phenomenon — a phenomenon that has baffled many in the record industry, but excited fans around the world. They have toured the U.S., Europe and the Far East with such artists as Parliament/Funkadelic, the Barkays, Cameo, and Kool & the Gang. And their career is just beginning.

These are the members of the Gang and their stories:

Guy O'Brien, better known as "Master Gee," is only 18 years old. He was born in New York, but considers Englewood, New Jersey home. "Master Gee" began his rapping career in 1979 for a second income. His parents would have preferred him to finish college and pursue a career in aviation, but he had ideas of becoming a disc jockey. The opportunity to get into the music industry happened one night while he was walking down a quiet street in Englewood and noticed a friend of his, Joey Robinson, in a car with his mother (producer Sylvia Robinson). She auditioned him right there in the car for a new release she had in mind and was so impressed she



decided to use him.

Mike Wright, 23, alias "Wonder Mike," was born in Montclair, New Jersey and raised in Maryland, which he considers home. Mike was formerly with his cousin's rapping group when a friend introduced him to Sylvia for an audition. She immediately saw potential in Mike and felt that his voice complemented the sound of Master Gee's and Big Bank Hank's. The rest is history for this trio.

Hank Jackson, known as "Big Bank Hank," was born and bred in the Bronx, and is 23 years old.



The Sugar Hill Band

Brenda P. Martin Applies Psychology To Record Promotion

■ Brenda P. Martin's career in the record business began with a resume sent to Joe Robinson. The City College of New York graduate had previously used her degree in psychology in various social service jobs, but felt that perhaps these skills could serve her in the record industry. Robinson agreed and gave her a position in promotion. "He took a chance in hiring me, since I didn't have experience, and for that I'll always be grateful." She is now Sugar Hill's national disco promotion director.

Martin services "the few remaining disco stations, disco pools nationally, and deejays who aren't members of a pool, but who work regularly."

"We get excellent response to our records at black, Puerto Rican, and gay clubs. At mixed clubs it's fair to middling. It is hard for us to get play at white clubs, though the crowd can force a deejay to play a record, and that often happens with ours."

"California is a slow market for us. By the time they start playing our rec-



ords they are almost considered dead in the east. From Tennessee to Texas all our records do very well, but especially Sequence. All I have to do is service a Sequence record and they go on it. Maybe it is because the girls are from the south. 'Super Wolf', a record that had light response in New York, was also big down south in that Tennessee-to-Texas strip. For us, the biggest disco breakout markets are New York, Washington, Chicago, St. Louis, Florida, and California."

Spoonie Gee Is Off to a Great Start

■ With his first release on the Sugar Hill label, "Monster Jam," accompanied by Sequence, Spoonie Gee (alias Gabriel Jackson) is off to a fantastic start. Previously signed to Enjoy Records, he decided he needed more national exposure. A good friend of his introduced him to Sylvia Robinson, who became Spoonie's producer.

He has toured throughout the south with such talents as Michael Henderson, Cameron, and Grand Master Flash & the Furious Five. Although Spoonie does not play any instruments, he writes most of his rhymes.



Spoonie Gee

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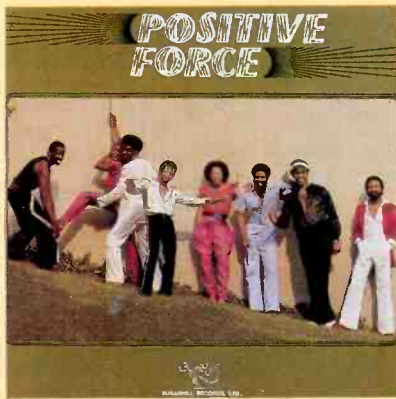
SUGA

PRES

ALBUMS



JACK McDUFF
SH 247



POSITIVE FORCE
SH 248

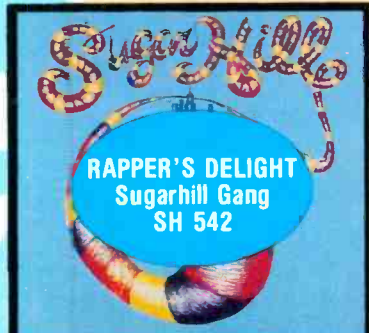


SUGAR HILL GANG
SH 249



SEQUENCE
SH 250

12" SINGLES



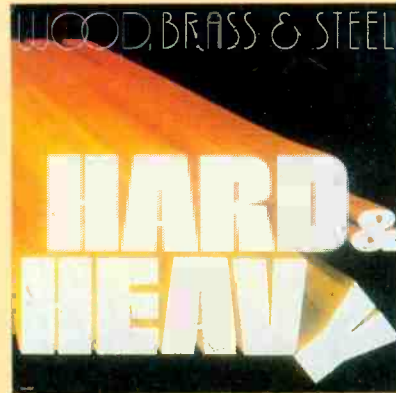
RAPPER'S DELIGHT
Sugarhill Gang
SH 542



FIRST CLASS
SH 255



DONNIE ELBERT
SH 256



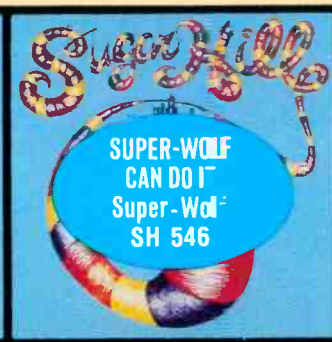
WOOD BRASS & STEEL
SH 257



GONNA GET ALONG
Viola Wills
SH 544



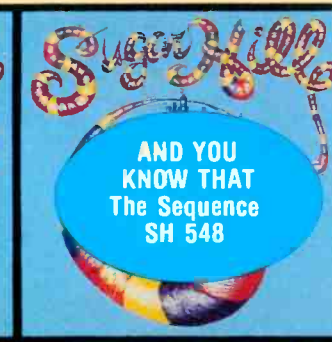
WE GOT THE FUNK
Positive Force
SH 452



SUPER-WOLF
CAN DO IT
Super-Wolf
SH 546



HOT, HOT, SUMMER
Sugarhill Gang
SH 547



AND YOU
KNOW THAT
The Sequence
SH 548



THAT'S THE JOINT
Funky Four + 1
SH 554



BIRTHDAY PARTY
Grandmaster Flash
SH 555



WAYNE
CHARLIE
SH 556



THE
ADVENTURES OF
GRANDMASTER FLASH
ON THE
WHEELS OF STEEL
SH 557

RHAW

EVENTS

ALBUMS



RAPPER'S DELIGHT
SH 245



GREATEST RAP HITS
SH 246



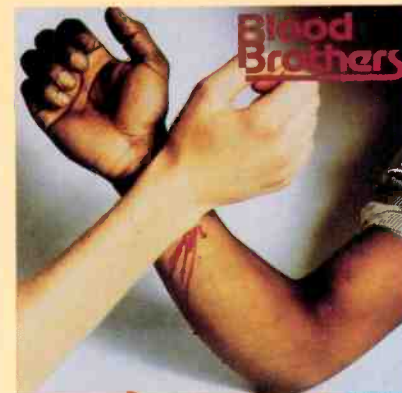
FUNKY FOUR + 1
SH 251



GM FLASH & FURIOUS FIVE
SH 252



MOMENTS
SH 253



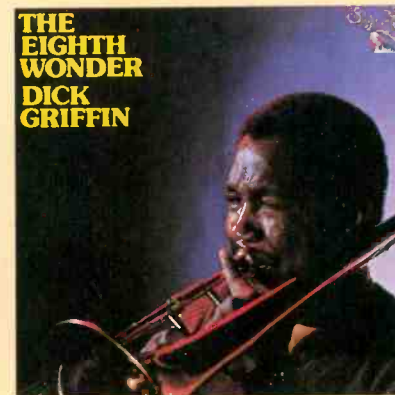
BLOOD BROTHERS
SH 254



BROTHER TO BROTHER
SH 259



MULTIPHONIC TRIBE
SH 260



DICK GRIFFIN
SH 261

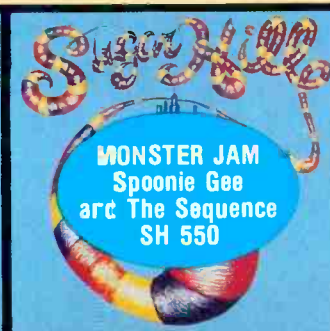
12" SINGLES



FUNK YOU UP
The Sequence
SH 543



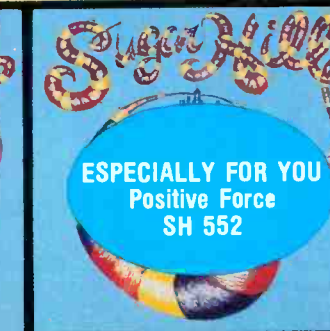
FREEDOM
Grandmaster Flash
and Furious Five
SH 549



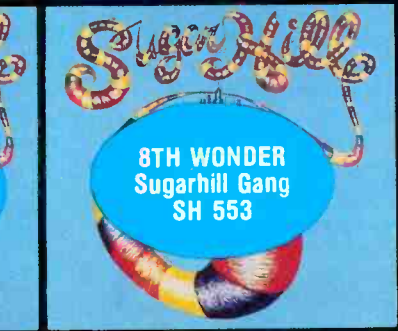
MONSTER JAM
Spoonie Gee
and The Sequence
SH 550



BABY LETS RAP NOW
The Moments
SH 551



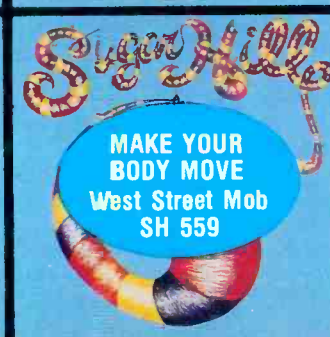
ESPECIALLY FOR YOU
Positive Force
SH 552



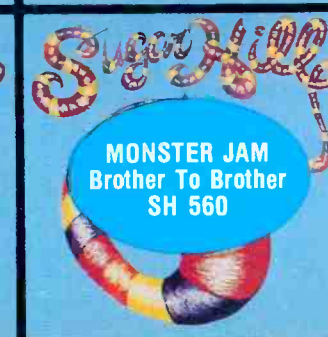
8TH WONDER
Sugarhill Gang
SH 553



SHOWDOWN
Sugarhill Gang
& Furious Five
SH 558



**MAKE YOUR
BODY MOVE**
West Street Mob
SH 559



MONSTER JAM
Brother To Brother
SH 560



**FUNK IT UP
(TEAR THE ROOF OFF)**
The Sequence
SH 561

Sugar Hill

8TH WONDER

(As recorded by The Sugar Hill Gang)

CHERYL L. COOK
RONALD LAPREAD

Clap your hands ev'rybody
And ev'rybody just clap your hands
Fine girls clap your hands
Fine guys clap your hands
Well if you're feelin' alright and think
you're on somebody let me know
Well ev'rybody in the place put a
whistle in your face
Scream it out and say low hit it
You don't stop
Write the rhythm that makes your
finger pop
I said-a hey papa thanks a lot
Come on ev'rybody give me what
you got
I'm gonna tell ya little story 'bout the
Sugar Hill's Gang
With a pow pow boogie and a big
bang bang
If ya wanna rap to the Sugar Hill beat
Gotta rap in the key of R.A.P.
Now that is over I'm ready to jam
Want all you people to clap your
hands tonight
We're gonna scream and shout
We're gonna turn this mother sucker
out to all of ya people that are ready
to jam
Scream it out and say I am
I am somebody somebody now
Ya know you're hot
Ya see I met this girl and I said to her
Honey if ya wanna be my baby
Ya got to give me money
Turned around didn't mean no harm
I knocked ya out with my vicious
charm
I said no no baby, it's not like that
Ya see I'm all about makin' that cold
cold cash
Started jobbin' around started
messin' with a head
The next thing ya know she want to
go to
But to turn me on ya got to be the
best
'Cause I'm the master "G"
I don't take no mess like T.N.T.
I'm dynamite ya see
I'll rock your body to the early light
And when ya wake up in the mornin'
you'll see I'm gone
Check it out girl you're all alone
'Cause ya just been hit by the
Capricorn king
I rocks you "G" I rocks you me
I rocks you in and I rocks you out
You made me scream but I made you
shout
Go dang ditty dang di dang di dang
digge digge.
See it's up my back
It's around my neck woo ah
Got the mornin' check
See it's up my back
It's around my neck woo ah
Got the mornin' checks
Let's scream let's shout

Let's turn this function out
Keep keepin' on
But you don't rush
Let's make this party the real cold
crush
Let's scream let's shout
Let's turn this function out
Keep keepin' on
But you don't quit
Let's make this right ashore.
Once upon a time not long ago
Everybody had on their radio
And then the fella came on with a
groovy noise
To put the wiggle in the women,
men, girls and boys
The word got around about three
cool cats
Who put the foot back in the pat
And let me tell ya party pooper just
who we be
With the help of big bank and the
master "G"
So get out calm down we're
funkward bound
Hey the Sugar Hill Gang is in your
town
So baby dolls and all you daddy-o's
You better get ready to move your
toes
So get out tone down we're funkward
bound
Hey the Sugar Hill Gang is in your
town
So baby dolls and all you daddy-o's
Scream it out and say "y'all hit it"
Shake it but don't break it
'Cause I know we can make make
make it
And if you're ready to party and
you're dressed to kill
Somebody say "Sugar Hill, Sugar
Hill, Sugar Hill"
And let your worries take a chill pill
You go ah ah ah ah ooh ooh shake
your body down
What you see is what you get and you
ain't seen nothin' yet
I don't think I'm bad don't box no
karate
Just an M.C. to put the boogie in your
body
Go back and forth then forth and
back
We're the Sugar Hill Gang we take
no slack
Don't wear diamond rings or drive
big cars
But the people just treat us like
movie stars
Well I'm the master "G" and I'm the
best
All the ladies say my voice is rated X
I'm a touch of lightning a taste of vile
And I'm the master "G" and I'm
your desire
Young ladies I said I rock the nation
Cause I got my own transportation
I can rock just about any age
So let your fingers do the walkin'
through the yellow page.

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Diane Moore Gets The Music Heard

■ Diane Moore, Sugar Hill's national promotion director, got her start in the record business in the early '60s with Joe Robinson's then-young All Platinum Records. "I had no experience in the record industry at that time," she recalled, "but I had an idea of what had to be done, and Joe briefed me and taught me the field. I began doing stores and then moved up to radio. Eventually I was promotion director at All Platinum.

"Then and now it is sometimes hard for a black label to get its records played. You can get put through changes just getting your product listened to. How can you make a hit if your music is not heard?

"Our music has gotten over at Sugar Hill because we have given the people what they wanted. Even when some people weren't ready for it, the children were. That has made believers out of the stations and all adults. The key areas for our product are New York and St. Louis. In St. Louis they jump on all our product right away.

"In New York we go out into the streets and give promo records to kids and see what they think about it. If they don't groove to the beat then it probably don't have too much going for it."



Rae Chamblee Spreads the Word

■ Rae Chamblee, Sugar Hill's director of press and publicity, has been in the music industry for four years. She began as a secretary to Atlantic Records vice president Henry Allen. "I had always wanted to be involved in the communications industry, and my time at Atlantic made me turn my attention to the record business," she recalls.



In 1980 she landed her first publicity account, doing independent publicity for Arista's GQ. Later in the year she did similar work for B.T. Express. "I found that I liked publicity and that it was the most fascinating aspect of the record industry. There are so many developing groups out there that get lost in the shuffle at the major labels. I saw that as an area I could help in."

She noticed that despite the sales success of Sugar Hill Records "there wasn't a great deal of press being done about the company's artists." Joe Robinson hired her on a six-month trial basis and, as Chamblee said, "It has really worked out well."

In a few months Chamblee will relocate to the west coast to establish a Sugar Hill office there. She'll be Sugar Hill's sole representative for publicity, promotion and marketing there.

Rappin' with '20/20'



The ABC News program "20/20" recently examined the rap phenomenon and talked with the Sugar Hill Gang. From left: Master Gee; production supervisor Alexandra Chalustak; Big Bank Hank; producer Danny Schechter; and Wonder Mike.

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A Wealth of Great Music From Chess, Checker and Cadet

■ The reissue of the classic Chess-Checker-Cadet catalogue is of obvious interest to rock fans because of the many Chuck Berry, Bo Diddley and Muddy Waters albums Leonard Chess recorded during his lifetime. But this backlog of music is also full of unexpected treasures.

There are two of Aretha Franklin's early gospel albums, "The Gospel Soul of Aretha Franklin" and "Never Grow Old" (with Rev. C.L. Franklin); the classic "The Dells vs. the Dramatics"; 16 of Ahmad Jamal's best albums, and all of Ramsey Lewis' brilliant pop-jazz albums of the '60s, including "The In Crowd"; James Moody's "Moody's Mood," a collector's item; Minnie Riperton's six albums with Rotary Connection; many LPs by the Soul Stirrers, a gospel group

that gave both Sam Cooke and Johnnie Taylor their first important public exposure; and Billy Stewart's "I Do Love You."

Also in the vaults are "The Malcolm X Series" — four LPs (one, "The Best of Malcolm," is a five-record set) featuring the words and political ideology of the controversial black leader. Howlin' Wolf is represented with a number of albums, and there are such noteworthy compilation LPs as "The Golden Age of Rhythm & Blues" and "Chicago Blues Anthology."

Other artists in the Chess catalogue include Moms Mabley, Albert King, Solomon Burke, Lowell Fulson, Little Milton, John Klemmer, Marlena Shaw and Kenny Burrell.

Funky Four Plus Deborah



Blondie's Deborah Harry surrounded by members of the Funky Four Plus One and their spinner after an appearance on NBC's "Saturday Night Live."

Everyone on the Staff Contributes To Sugar Hill's Continuing Success

■ Everybody on the staff of Sugar Hill Records works hard to insure the company's continued success. Here's a look at some of the other people who play a part in the Sugar Hill story.

Donna Jones started as a receptionist at All Platinum Records and is now Sugar Hill's assistant promotion director. Though "some people just don't like rap records," Jones says, she has been able to overcome such attitudes by gaining a "strong rapport" with the 75 stations she regularly speaks to. She credits Joe Robinson with teaching her all the techniques necessary to get records played.

Independent promotion people who aid the Sugar Hill cause are: Stephanie McCoy, who works the Carolinas; Moe Preskell, who is based out of Florida but covers the nation; James McKinsey of Cleveland; Leonard Forbes, a national promoter; and Gene Miller of Memphis.

Leslie Jackson is Sugar Hill's assistant promotion director. The Bergen Community College graduate has been with the company over a year and deals primarily with radio. Jackson is responsible for working with 80 stations.

Dawn Johnson assists Cookie Rufino in managing Sugar Hill's international business. She started at the company as Joe Robinson's secretary, but wanted to expand her knowledge of the industry and asked to work with Rufino.

Sharon Cope is Sugar Hill's recep-

tionist. She moved to New Jersey after living most her life in Knoxville, Tennessee. "I find it a great pleasure to work for Sugar Hill Records," she says. "I have worked for all different types of businesses, but working at Sugar Hill you feel such a closeness with everyone it is like being part of one big family."

Deborah Jones Smith is a designer who has done the outfits worn by all the Sugar Hill acts as well as for Muhammad Ali and Sylvia Robinson. "Making clothes for the Sugar Hill Records groups has been a great experience for me," she says. "Seeing the clothes you create on a stage is a special feeling that is very hard to describe."

Linda Jones is a secretary at Sugar Hill. Previously she worked at Roulette Records, and for such performers as Archie Bell, Michael Henderson and Gladys Knight and the Pips.

Industry veteran Agnes Pellas has worked at Riverside, Springboard International, Arista, Chess-Janus, and the Robinsons' previous company, All Platinum Records. As Sugar Hill's sales and production manager, she is heartened by the success of Sugar Hill. "It's great to be back working for J.R.," she says.

Floreta Waldburg assists both the sales and production staffs at Sugar Hill, working closely with Pellas. She is a graduate of Elizabeth City State University, North Carolina.

Milton Malden (Continued from page 10)

created. They don't pay any interest and decide when to pay.

I don't allow them to do that. I don't allow them to play those games. As fair as you are, I'm double fair. I met a Chinese lady once who told me, "Mr. Malden, you good, I'm very good. You bad, I'm very bad." That same thing with me. You good, I'm very good, but try to kick me, don't try to fool me. That is our philosophy.

RW: Have you felt that the larger labels have actively tried to push your company out of business?

Malden: I wouldn't say that. But generally speaking in America the big fish eat the small fish. But to eat us they'd have to have the right price. The real right price. When we had only six or seven people here we made \$11 million. You can see how much we make now that we have 50. They can hurt you, but we know our sales. We know how many records they release and we release. We release three, we have three hits. They release ten, they have one. That's the difference between us and them.

RW: I notice that your record sales aren't monitored by the RIAA.

Malden: Who?

RW: The RIAA.

Malden: Who are they? Why do I need them? I know what I press, what I sell, what I collect. If I pay royalties on the 500,000 in sales, why do I need them? You have to give them a percentage of your business. For what? If you're the artist and you have sold a million records and I pay you for it, do you need any more certification of that? Isn't my paying you a royalty check the best certification for you?

Our books are open. We don't hide nothing. As an artist you can come anytime and check yourself. You can come anytime and ask me what is the sale on a particular record, and we can go down to the production department

together, pull the cards, and the cards will tell you. We have a brand new computer from IBM, and that gives you every number you might want to know. All you have to do is push the button and it will tell you what is there.

I know there are a lot of stories in this industry about pay or not pay, but we don't have that problem here. You can talk to the artist from our groups and you'll see. They are paid. They would like to have more advances, but you can't give them everything. We try to help them in doing the best they can with the money. Big Bank Hank is investing in real estate. Master Gee is in government bonds. The other guys are doing what they wish, which is their choice. We just tell them that you can be secure for life or you can just buy and spend. On the whole I think our young performers are handling themselves well.

I don't think an artist at too many other companies can come into the office of the chairman or the president or the vice president by just knocking on the door. You don't need an appointment. I have no reason not to talk to someone and no reason not to answer the phone. If I'm here, I'm here.

RW: What do you see as the biggest area of expansion for Sugar Hill in the near future?

Malden: It's not good to have so many artists if you can't handle them. In the meantime if you don't have the right studio you can't handle them. We just brought a new studio, the H&L studio in Fort Lee, because we have so many artists. We have staff engineers, staff producers, arrangers, and we still need more.

We have 53 people working at the Sugar Hill label now, which is a pretty good number. I think we may go to a couple more. The idea is not to have a lot of people, but to have quality people. If you really work for your time, then we have enough. If you have lousy workers then you need 150 people just to catch up. If someone isn't working, then find someone else. Simple as that.

NORBY WALTERS

ASSOCIATES

CONGRATULATE

SYLVIA & JOE ROBINSON

AND THE ENTIRE

SUGAR HILL GANG

Sugar Hill

Ron Hill Keeps The Revue Moving

■ Ron Hill serves as road manager for all Sugar Hill tours, meaning he is in charge of keeping the rapping, rocking Sugar Hill revue moving smoothly. He has worked previously for Pat Dicesare and Rich Engler at their Stanley Theater in Pittsburgh as floor manager. He supervised all employees at the theater and did advance work for Dicesare-Engler when black concerts were booked at the Stanley.

His involvement with Sugar Hill began when the Sugar Hill revue visited the Stanley. Backstage one evening, Sylvia Robinson offered Hill a job. For a time he commuted between Pittsburgh, Englewood, and wherever the Sugar Hill acts were appearing; he finally relocated to New Jersey.

Hill supervises a standing road crew of four, plus the 13 musicians and the many Sugar Hill performers. Some people feel audiences for rap shows are potentially overzealous, but he says "the crowd for a rap show is the same that goes to see Rick James or P-Funk or many other acts."



The Sugar Hill revue employs a unique stage setup, with turntables placed at the back of the stage to accommodate Grandmaster Flash and the Furious Five and the spinner of the Funky Four Plus One, while the Sugar Hill Gang, Sequence, and Spoonie Gee perform with a band.

The Dynamic New Moments

■ Many of us will remember the name of this newly formed group of young men by identifying them with the old members, but the new Moments are comprised of three talented men: Paul Everett Bronner Jr., Tamy Smith, and Cliff Perkins.

Paul has been singing since he was five years old, but not until he turned twelve did he begin taking singing seriously as a career. He was strongly encouraged by his family. As he puts it, "they are my biggest fans".

Paul was contacted by Tamy one day about the possibility of a recording contract. He then met with the producers and writers, Tommy Keith, Moe Moore and Jiggs Chase. They were so impressed by his voice that he became a part of the new Moments.

Although he would like to learn all he can about the music industry, presently he feels enthusiastic about his career as a vocalist. Born in Newark, Paul is 27 years old and loves to travel.

Tamy has been familiar with the music industry for several years. He's



written songs for such artists as the Jacksons, David Ruffin, and High Energy. Singing since high school, he was encouraged by his family, especially his younger brother Todd.

Cliff Perkins commenced his singing and entertaining career in 1972. Cliff is a natural tenor and has performed with Sammy Davis Jr., the Spinners, Stevie Wonder, Earth, Wind & Fire, Barry White, and Bill Cosby.

Sequence: The First Female Rapping Group

■ From Columbia, South Carolina the three energetic dynamos of Sequence have been singing since high school. Originally they performed at high school functions, parties and local clubs. Since their recent success, they have toured the U.S. with the O'Jays, Con Funk Shun, the Gap Band, Cameo and others.



"Blondie" (Gwendolyn Chisolm) thought of the idea of becoming the first female rapping group. Her family did not want her to leave home, but her career goals led her to Englewood, N.J. where Sequence's first single was recorded.

"Angie B" (Angela Lavern Brown) has enjoyed singing as long as she can remember. Her family enrolled her in the church choir at 12 years old and has given her moral support all the way.

"Cheryl the Pearl" (Cheryl Lorraine Cook) writes and arranges most of Sequence's songs, including their first hit, "Funk You Up."

The Story of the Funky Four Plus One

■ Most of us were hitting the books and trying to acquire a junior high school education when we were between 12 and 14 years old. So were the members of the Funky Four Plus One, but on weekends they were also performing at small clubs and private parties in the Bronx as deejays, rappers and singers. With their first release, "That's the Joint," they hit the big time.

The members of the Funky Four plus one are: Kevin (K.K.) Rockwell, 18, born in Atlanta and raised in the Bronx; Keith Caesar, 18, born in Chicago and raised there and in the Bronx; Jeff Miree, 17, who was born in Detroit but has spent most of his adolescence in the Bronx; Rodeny Stone, 18, formerly of the Magnificent Seven, a native of the Bronx; and Sarah Greene, 19, who has been singing since she was five.



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Sugar Hill

Cookie Rufino Keeps An Eye on the World

■ Cookie Rufino's road to her current position in charge of Sugar Hill's international affairs has been a long and interesting one. It began circa 1974 in Spain, where she traveled hoping to begin a career as a singer-songwriter. One day she answered an ad in a newspaper from RCA Records in Spain, and two months later she was the first female promotion person in that country. "Today I understand that most of the promotion people there are women," she says with pride.

Aside from working for RCA, Rufino also translated American and European video tapes into Spanish. She came back to the U.S. in 1977 and worked for a time at TK Records and Sherlyn Publishing. Later she joined Roulette Records and Big Seven Music. She left the record industry for a year.

Then one day she got a call from Sugar Hill vice president Milton Malden, asking her to be the label's international operations manager. She also became involved with the publishing arm of the label.

She services Sugar Hill's 19 international licensees with all-new product



and is currently negotiating with six more. "Profit-wise," she says, "the company benefits greatly by having these licensees. We collect royalties on our publishing and mechanicals when we'd only get a flat rate on imports.

"More important for the growth of the label, we get real promotion in these countries on radio, TV, and in-store. In Spain right now we have four companies vying for licensing our catalogue. In Italy, Greece and France, companies have automatic orders on all Sugar Hill Gang releases. Since demand is so strong they want to avoid any imports."

Flash and the Five: Young Men on the Move

■ Ever since Grandmaster Flash and the Furious Five's first release, "Freedom," became a gigantic hit, these six rapping young men from the Bronx have been on the move. They have toured the U.S. with such artists as Michael Henderson, Zapp, the Barks, Stacy Lattisaw, the Commodores and many more. Their second release, entitled "The Birthday Party," was another fantastic hit.

The originator of the group, Joseph Stafford, 23, better known as Grandmaster Flash, was born in Barbados and raised in the Bronx. He has been a disc jockey in clubs since he was 14 years old. He wanted desperately to motivate his club audience, and he needed some assistance, which he found in a young man named "Cowboy". "This guy had the type of personality to get the crowd moving," Flash recalled. It was soon after he joined Flash that the rest of the group was formed.

Melvin Glover, "Melly Mel," is only 19 years old, and has been a disc jockey since he was 15. He is the brother of "Kid Creole", another member of the group.

Eddie Morris, "Mr. Ness," has been playing the drums for six years — since he was 14 years old. He would like to pursue a career producing other artists.

Guy Williams, "Rahiem," began his singing career at nine years old while he was still attending elemen-



tary school. He attended Truman High School, where he later met Flash.

Keith Wiggins, "Cowboy," was only 16 years old when he began playing as a disc jockey for clubs. He says he will never forget how the group was discovered; one evening at a club named Disco Fever, Joey Robinson saw them perform. He later introduced them to their producer, Sylvia Robinson. She recorded them in less than a month. Thus "Freedom" was born.

Danny Glover, "Kid Creole," has been rapping since 1976. He wrote most of the rhymes for "Freedom" and enjoys writing music. He was encouraged by his parents to pursue a career in music. That is advice he was happy to have heeded.

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Ruby Summers: Close to the Stores

■ Ruby Summers, like promotion comrade Brenda Martin, has a background in social work. As Sugar Hill's retail promotion director, she finds this background "gives you a better perspective in dealing with people than the average person might have." Not surprisingly, Summers enjoys the personal contact of talking with some 400 retailers on a regular basis. "I'm planning to travel around the country and visit some of these people, both to help the company and because so many have become good friends over the phone," she said.

Summers has been so impressed with the NARM-BMA "Black Music Is Green" campaign that she plans to tie the slogan in with the heavy fall release schedule Sugar Hill has planned. Already she is alerting retailers that the Chess catalogue will be available, and "the inquiries are coming in, mostly from older retailers."

Among Sugar Hill's most important retail contacts, according to Summers, are Connecticut's Hill Stereo, the Washington-Baltimore area Kemp

Mill stores and Soul Shack, Detroit's Simpson's, California's Delicious Records and Evan's House of Music, Atlanta's Odyssey stores, St. Louis' Hudson's Embassy and Foster's Records, Chicago's George's Music House and Barney's One Stop, Virginia's Church Hill Records, Frankie's Got It, Jack's Records, Bennett's Records of New Orleans, Charlotte, North Carolina's Soul Shack, and numerous New York retailers.



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Wayne Garland's Special Gift of Gab

■ Wayne Garland has wanted to become a ventriloquist since his early high school years. Born and raised in New York, Wayne attended DeWitt Clinton High School. He is only 22 years old but has already performed with such artists as B.T. Express, and Sylvester. His appearance on the Jerry Lewis Telethon has been one of the highlights in his career thus far.



Wayne & Charlie

Immediately after viewing a ventriloquist show on the streets of New York, he purchased a book enabling him to study the various techniques necessary to become a ventriloquist.

Wayne was introduced to Sylvia Robinson while appearing at a concert in New Rochelle, N.Y. She instantly recognized his talent and signed him to Sugar Hill in early 1981.

Presently he has four dolls, two of whom have not appeared in New York yet: Their names are Charlie, the oldest doll, who has been with Wayne for five years, likes to rap and loves pretty ladies; and GG (Goody-Goody), a gay doll; Blood Cloud, a West Indian doll; and Tom, a Clark Gable look-alike with strong political views.

Witty, spontaneous, and clever with his audience, Wayne has proven that he has that special gift of gab which will take him a long way.

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Jack McDuff Is A Natural Jazz Resource

■ Since the age of twelve, Jack McDuff has had a strong love for the piano, but strangely enough, he began his music career as a bass player. He has also familiarized himself with various horns to enable himself to compose music for these in addition to keyboards.



His first release, "Brother Jack", sold over 40,000 copies. At that time, a jazz recording selling those numbers was considered a major hit. His newest release, "Kisses", has picked up momentum as stations across the country have added it to their programming lists.

Jack has performed throughout the U.S. and Europe several times. Among his former band members are George Benson, Joe Henderson, Norman Connors, Joe Farrell, Grant Green. The list goes on.

Soon after he finished a term with the Navy, he joined Schoolboy Porter. Later, he joined the six-piece band of Jerry Coe, the house ensemble for the Cotton Club in Cincinnati, where they played for stars including Dinah Washington and the Ravens. After recording for the Prestige label for ten years, Jack signed with Chess Records.

Steve Jerome and the Sugar Hill Sound

■ Sugar Hill's chief engineer Steve Jerome has a long history of successful involvement in the record industry. He produced the Left Banke's "Walk Away Renee," Hot Butter's "Pop Corn," Fifth Estate's "Ding Dong the Witch Is Dead." As an engineer he has done the last four Cameo albums, records by Frankie Valli, Cissy Houston, the Stylistics, and all the Sugar Hill acts.

He comes to his position at Sugar Hill's state-of-the-art Sweet Mountain studio after being chief engineer at H&L Studio (just purchased by Sugar Hill records). Previously, he had been chief engineer at Groove Town and Opal Studios.

Along with assistant engineer Tracy Melvin, Jerome supplies the technical expertise behind "the Sugar Hill sound." Their job has been made

easier with the building of a Sierra studio in the Sugar Hill building. According to Jerome, "This is the first complete Sierra studio on the east coast. Some other studios have the Sierra controls, but not the entire set. It probably has the truest sound of any studio on the market. Our MCI console, which is a transformerless, gives us that true sound. Already Prism Records and Larry Blackmon's New York Players production company (Cameo's business arm) have worked here.

"The sound at Sweet Mountain accommodates funk music well," he added. "We can get that fat drum and bass sound, really bright and upfront, which has a lot to do with the studio. This is the most active and alive company I've ever worked for. With so many studios today looking for work, the Sugar Hill acts and outside groups recording here keep me busy."

Tommy Keith

(Continued from page 32)

including "Jack in the Box," "Running in My Backyard," and "Sweet Lady." He also produced the Baltimore singing group the Whatnauts and headed up the All Platinum house band the Rim Shots. He wrote their late 1970s disco smash "Super Disco."

Keith is currently producing an album with the new Moments. "It will have a more uptempo and mid-tempo feeling than previous Moments records. It won't be as sugary and slowed-down as one might expect, though there definitely will be some ballads."

Sylvia Robinson

(Continued from page 14)

couldn't. There was nothing creative in me this time, because I had been drained with all the heartaches worrying about losing my company. But a voice said to me down there, 'That's a concept.' I decided that was going to save me. And the rest is history."

History indeed. "Rapper's Delight," by the Sugar Hill Gang, was an instant smash of unprecedented magnitude. Street talk and demand for the record was intense; retailers called it their biggest ever 12-inch single, and even their best selling record ever. By the time the record ran its course, it had sold millions of copies internationally, and had hit number one in a long list of countries.

Sylvia's judgment and expertise accounted for much of the way "Rapper's Delight" and the succession of Sugar Hill rap hits sound. "They were rapping to a lot of different music at Harlem World, but I decided to use the 'Good Times' bass line because I thought that right then it was the best to rap to."

Subsequent records such as Grandmaster Flash and the Furious Five's "Freedom" and the Sugar Hill Gang's "8th Wonder" are generally held to be superior productions, but it's indisputable that "Rapper's Delight" must be considered the granddaddy of the genre. The later records, Sylvia said, were recorded at H&L Studios, which Sugar Hill has just acquired. Since then, a brand new studio, Sweet Mountain, has been completed: "Everyone's thrilled. The sound here is fantastic."

One particular landmark is "The Adventures of Grandmaster Flash on the Wheels of Steel," a stunning, live-in-the-studio recording of some of Flash's best cutting and mixing techniques. "I wanted to do something like that for a long time," says Sylvia. "I spoke to Flash about it and he said, 'On a record? Are you serious?' The kids really like doing that on turntables. It took about a day to do, directly from record to tape. Flash is really the best."

Sylvia's upcoming projects include a Sequence album, a Sugar Hill Gang album and her own album, about which she remains low-key: "That's just the way I am." But she's positive that the rap marketplace will continue to demand high-quality product: "As long as people can talk, they'll rap — more people can talk than sing."

And she's equally proud of her son Joey's success in production. "He's observed since he was a little boy. He was right there when I was recording." As much pleasure as she's gotten from songwriting, production and seeing her songs sung along to at concerts, she readily admits: "My first love is my family."

**Congratulations Sugar Hill
On Your Success.**

**Pocono Record Pool, LTD.
Frank Lembo-President**



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Radio World

Radio Replay

By PHIL DIMAURO

■ **TALK OF THE NATION:** The details of a new nationwide, satellite-delivered talk radio programming service were revealed in a joint announcement by the ABC Radio Networks and ABC Radio Enterprises last week. Scheduled to debut in early 1982, the service will originate from ABC's top-rated Los Angeles AM talk station, KABC. **Michael Jackson**, who hosts a telephone talk program on KABC, and **Dr. Toni Grant**, the station's psychologist/air personality, are the first voices that will be heard live nationwide via the Westar III satellite, through an agreement with Wold Communications. Up to 18 hours per day of live programming will be provided, with future programming to be announced.

Local hours for programming service will be 10 a.m. to 4 p.m. and midnight to 6 a.m. Listeners nationwide will be able to participate by calling a special telephone number.

Rick Sklar, VP programming for ABC Radio Enterprises, will oversee operations for the talk programming service, while **Wally Sherwin**, PD of KABC, has been named executive producer of both the Jackson and Grant shows. Local stations will be able to insert 14 minutes of advertising per hour as the service is now set up, with four national advertising minutes sold by the ABC Radio Networks sales force.

The Wold Communications agreement will also enable ABC Radio Enterprises to broadcast its stereo 24-hour contemporary music service via satellite. The agreement with Wold will provide ABC with three full-time satellite transponder channels (two are needed to transmit in stereo), along with uplink facilities in New York and Los Angeles and reception facilities across the U.S. Wold is a participant in the Associated Press earth station sharing plan, which gives it access to AP's 400-station network, which ABC expects to grow to 900 earth stations by mid-1982. In addition, Wold will supplement the AP system by installing earth stations where directed by ABC.

DYLANOLOGY: WNEW-FM, New York air personality **Dave Herman's** one-hour interview with **Bob Dylan** will be world-premiered on the station Monday, July 27, with a repeat on the 28th. Among the topics covered during the talk, which took place in London on July 2, are abortion and gun control, what being "born again" is about, and Dylan's feelings about recording. Dylan told Herman that studios make him so uncomfortable that "it's a miracle" he's ever been able to make an album. He also considers himself "fortunate... to be able to put out an album like 'Saved' for a major record company for people who want to hear it." Herman reports that Dylan plays his guitar throughout the interview, "punctuating what he says with it," and stopping the music entirely during his most emphatic verbal passages.

MOVES: **Bill Garcia** has been named PD of WOMC, Detroit, following his resignation from WDRQ in that city... **Jesse Bullet** is leaving his post as national PD for Southwestern Broadcasting to open his own AOR consulting firm, Jesse Bullet, Inc.... **Jed Duval** will join WIBC, Indianapolis, as PD. He vacates the same position at KIOA, Des Moines... **Gordon Williams** will anchor daily business programs for the ABC Information Network... **John Patt** has been named director of marketing for Narwood Productions... **E. Karl** has been appointed senior vice president in charge of programming for Sunbelt Broadcasting's owned stations and its new satellite network, Transtar, scheduled to go on the air this fall... **Gerry House** will be Nashville correspondent for the Global Satellite Network's new show, "Countryline"... **Charlie Tuna** has signed up as morning personality at KHTZ, Los Angeles, for another two years.

HOLY WAR RAGES ON: ASCAP is claiming a "significant victory for copyright owners" as a result of a recent ruling against religious station KFAX, San Francisco. A federal judge in San Francisco found that the Argonaut Broadcasting Co., owner of KFAX, and its president and chief operating officer **Judd Sturtevant**, had willingly infringed on the copyrights of 23 musical compositions broadcast by the station in 1979.

An ASCAP statement indicates that the KFAX ruling bears directly on a four-year-old antitrust action taken against ASCAP by a group of religious stations, who claim that they should not have to pay the ASCAP license fees that commercial broadcasters pay. Instead, they are seeking less expensive types of licenses whereby they pay on a "per use" basis. While most of the stations involved in filing the antitrust suit have continued to pay regular license fees, KFAX is among those which do not hold licenses and have been sued for copyright infringement.

The antitrust action is still pending in New York, where the courts are expected to make a decision on it sometime this year.

SHORT WAVES: Twentieth Century-Fox Licensing Corp. has been appointed licensing agent for **Dr. Demento**, host of the "Dr. Demento Show," syndicated nationally by Westwood One. That means you'll be able to buy "Dr. D" T-shirts, iron-on transfers, water pistols, rubber chickens? ... WMMR, Philadelphia's **Michael Tearson**, who has a small part in the new Brian DePalma film, "Blow Out," wrote a piece about it for the Philadelphia Inquirer... Starleet Blair is set to broadcast concert specials by **Rosanne Cash** and the **Cherrybombs** (week of August 3-9) and **Greg Kihn** (live in stereo, August 12)... Talk about bandwagons: the CBS Radio Network, the Mutual Radio Network and NBC's The Source are all broadcasting **Daryl Hall** and **John Oates** specials.

CTI Gives Clarke Japanese Gold



Stanley Clarke was recently given a gold record of the CTI album, "Fuse One," for sales in Japan. John Nathan (left), president of Overseas Music Services, representing CTI's licensee, King Records of Japan, and Vic Chirumbolo (right), vice president and general manager of CTI Records, presented the gold record to Clarke at the Savoy in New York.



"Serf music..."

A/C Chart

AUGUST 1, 1981

Aug. 1	July 25			
1	2	THEME FROM THE GREATEST AMERICAN HERO	JOEY SCARBURY	Elektra 47147
2	1	I DON'T NEED YOU	KENNY ROGERS / Liberty	1415 7
3	5	QUEEN OF HEARTS	JUICE NEWTON / Capitol	4997 7
4	4	BOY FROM NEW YORK CITY	MANHATTAN TRANSFER / Atlantic	3816 10
5	12	ENDLESS LOVE	DIANA ROSS & LIONEL RICHIE / Motown	1519 3
6	7	HEARTS	MARTY BALIN / EMI-America	8084 8
7	8	TOUCH ME WHEN WE'RE DANCING	CARPENTERS / A&M	2344 6
8	9	(THERE'S) NO GETTIN' OVER ME	RONNIE MILSAP / RCA	12264 5
9	13	SLOW HAND	POINTER SISTERS / Planet	47929 (E/A) 8
10	3	THE ONE THAT YOU LOVE	AIR SUPPLY / Arista	0604 10
11	6	MODERN GIRL	SHEENA EASTON / EMI-America	8080 8
12	15	TIME	ALAN PARSONS PROJECT / Arista	0598 8
13	10	ELVIRA	OAK RIDGE BOYS / MCA	51084 9
14	21	LADY (YOU BRING ME UP)	COMMODORES / Motown	1514 4
15	17	IT'S NOW OR NEVER	JOHN SCHNEIDER / Scotti Bros.	6 7
16	19	SWEET BABY	STANLEY CLARKE / GEORGE DUKE / Epic	19 02105 (CBS) 7
17	11	ALL THOSE YEARS AGO	GEORGE HARRISON / Dark Horse	49729 (WB) 11
18	14	AMERICA	NEIL DIAMOND / Capitol	4994 14
19	16	IS IT YOU?	LEE RITENOUR / Elektra	47124 12
20	29	THAT OLD SONG	RAY PARKER, JR. & RAYDIO / Arista	0616 3
21	18	STRONGER THAN BEFORE	CAROLE BAYER SAGER / Boardwalk	02054 9
22	28	SOME DAYS ARE DIAMONDS (SOME DAYS ARE STONE)	JOHN DENVER / RCA	12246 6
23	27	FEELS SO RIGHT	ALABAMA / RCA	12236 5
24	25	HEAVEN	CARL WILSON / Caribou / CBS	2136 5

CHARTMAKER OF THE WEEK

25	—	STEP BY STEP	EDDIE RABBITT	Elektra 47174	1
26	20	PROMISES	BARBRA STREISAND / Columbia	02065 10	
27	31	COOL LOVE	PABLO CRUISE / A&M	2349 3	
28	32	WE'RE IN THIS LOVE TOGETHER	AL JARREAU / Warner Bros.	49746 3	
29	33	LOVE ON A TWO WAY STREET	STACY LATTISAW / Cotillion	46015 (Atl) 4	
30	34	SUMMER'S HERE	JAMES TAYLOR / Columbia	11 02093 2	
31	22	BETTE DAVIS EYES	KIM CARNES / EMI-America	8077 16	
32	—	FOR YOUR EYES ONLY	SHEENA EASTON / Liberty	1418 1	
33	48	WHO'S CRYING NOW	JOURNEY / Columbia	18 02241 2	
34	40	REALLY WANT TO KNOW YOU	GARY WRIGHT / Warner Bros.	49769 2	
35	—	YOU DON'T KNOW ME	MICKEY GILLEY / Epic	14 02172 1	
36	36	EVERLASTING LOVE	REX SMITH & RACHEL SWEET / Columbia	18 02169 3	
37	—	CHLOE	ELTON JOHN / Geffen	49788 (WB) 1	
38	42	DON'T GIVE IT UP	ROBBIE PATTON / Liberty	1420 2	
39	23	SEVEN YEAR ACHE	ROSANNE CASH / Columbia	11 11426 13	
40	24	YOU MAKE MY DREAMS	DARYL HALL & JOHN OATES / RCA	12217 9	
41	49	LOVE LIGHT	YUTAKA / Alfa	7004 2	
42	35	WINNING	SANTANA / Columbia	11 01050 6	
43	26	SOME CHANGES ARE FOR GOOD	DIONNE WARWICK / Arista	0602 7	
44	30	FOOL IN LOVE WITH YOU	JIM PHOTOGLO / 20th Century Fox	2487 (RCA) 14	
45	37	STILL RIGHT HERE IN MY HEART	PURE PRAIRIE LEAGUE / Casablanca	2332 (PolyGram) 13	
46	38	WHAT ARE WE DOIN' IN LOVE	DOTTIE WEST / Liberty	1404 18	
47	45	DON'T YOU LOVE ME ANYMORE	ENGELBERT HUMPERDINCK / Epic	19 02060 7	
48	39	WE DON'T HAVE TO HOLD OUT	ANNE MURRAY / Capitol	5013 6	
49	41	STARS ON 45	STARS ON / Radio	3810 (Atl) 15	
50	43	A WOMAN NEEDS LOVE (JUST LIKE YOU DO)	RAY PARKER, JR. & RAYDIO / Arista	0492 16	

Retail Rap

By SOPHIA MIDAS

■ **JUMPIN' JIVE:** Joe Jackson, who became one of the first "new rock" recording artists to achieve commercial success with his debut album on A&M Records, "Look Sharp," appears to be stirring up the marketplace once again. On his latest album, "Jumpin' Jive," Jackson delves into the music of the swing era and covers songs which were performed by his inspiration, Louis Jordan. The album is a dramatic departure for Jackson, but it doesn't appear to be alienating his fans. At #94 bullet on Record World's Album Chart, the record was reported as a breakout in 16 accounts throughout the country, particularly the northeast and the west coast. The album was also reported in the Chicago area, as well as Washington, D.C.

Discussing the marketing of the album, A&M's VP of east coast operations Michael Leon commented, "Joe Jackson has an avid audience, but we recognized the fact that we had to contend with the tighter AOR formats. Because of this, Joe will be playing in all of the major media centers. Fortunately, some of the markets, including New York, Boston, and Philadelphia, have been more flexible; in fact, the record is now top five at WNEW in New York. At the moment, we are working with a very strong base of fans as well as a solid retail acceptance of the album. Dealers are loving the record, and there is a great curiosity over the music. Because of the street and retail strength of the record, we're presently working on an in-store incentive program. We don't know what that will involve yet, but it will most likely include rewards for those retailers who best display the album or give it the best in-store play."

Leon also noted that retailers should be aware of the broader demographic potential of the album: "We're thinking of creating a merchandising display that reads, 'Bring one home to your parents.' The English tour is going to be called the 'Bring Your Parents Tour.'" Although the company has not decided which song will be pulled as a single, Leon speculated that it might be "Jumpin' Jive." Whatever the company selects, retailers should give that song in-store play; it's highly danceable, spirited and fun.



DO I HAVE A DEAL FOR YOU: Thousands of music collectors and bargain hunters were elated when the Atlanta-based Turtles Records chain and WKLS 96 held their "Second Rock 'n' Roll Flea Market." The weekend event, which was held in the exhibition spaces of a central city convention hotel, attracted more than 65 vendors, proving once again to browsers, buyers and the unbelieving that one man's trash is another man's treasure. For the crowds, it was 9,000 square feet of collectible paradise. Among the larger sales recorded was an infamous Beatles "butcher cover" album that exchanged hands for \$200. New at this year's flea market was a rock 'n' roll concert and film room where filmed and videotaped features of current and classic acts were viewed.

Kat Family Taps Three

■ **ATLANTA**—Joel Katz, president of Kat Family Records, has announced the appointment of Mike Sullivan as GM of the CBS-distributed label.

Sullivan previously spent 13 years with Capitol Records in Chicago and Atlanta.

On assuming his new duties at Kat Family, Sullivan appointed Tommy Teague as national head of promotion for the label.

Also joining Kat Family Records is Ann Frechette, the label's new promotion assistant.

Kent Robbins Bows Music Publishing Firm

■ **NASHVILLE**—Kent Robbins, writer of such country hits as "Play Born To Lose Again," "She Just Started Likin' Cheatin' Songs," and "I'm a Stand By My Woman Man," has formed Kent Robbins Music (BMI) in association with Buzz Cason of Southern Writers Group, USA.

Southern Writers Group will administer the catalogue internationally. Robbins was formerly a staff writer with Pi-Gem Music here.

Record World® Retail Report

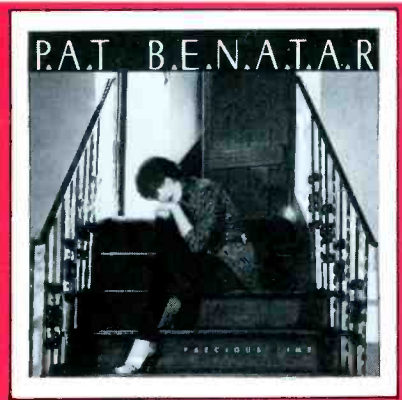
AUGUST 1, 1981

SALESMAKER

PRECIOUS TIME
PAT BENATAR
CHRYSLIS

TOP SALES

PRECIOUS TIME — Pat Benatar —
Chrysalis
ENDLESS LOVE — Mercury
(Soundtrack)
4 — Foreigner — Atlantic
JUMPIN' JIVE — Joe Jackson — A&M



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

PICKWICK/NATIONAL

PAT BENATAR — Chrysalis
CARPENTERS — A&M
COMMODORES — Motown
JOHN DENVER — RCA
FOREIGNER — Atlantic
THE GREAT MUPPET CAPER — Atlantic
(Soundtrack)
POINTER SISTERS — Planet
KENNY ROGERS — Liberty
CAROLE BAYER SAGER — Boardwalk
JOHN SCHNEIDER — Scotti Brothers

HANDLEMAN/NATIONAL

AIR SUPPLY — Arista
PAT BENATAR — Chrysalis
BROTHERS JOHNSON — A&M
COMMODORES — Motown
FOREIGNER — Atlantic
RICK JAMES — Gordy
TEENA MARIE — Gordy
THE GREAT MUPPET CAPER — Atlantic
(Soundtrack)
KENNY ROGERS — Liberty
STATLER BROTHERS — Mercury

WHEREHOUSE/NATIONAL

CARL CARLTON — 20th Century-Fox
GO-GO'S — I.R.S.
HEAVY METAL — Full Moon/Asylum
(Soundtrack)
JOE JACKSON — A&M
JON & VANGELIS — Polydor
JOURNEY — Columbia
LENA LOVICH — Stiff/Epic
MICHAEL STANLEY BAND — EMI-America
RICKIE LEE JONES — WB
WOODS EMPIRE — Tabu

MUSICLAND/NATIONAL

PAT BENATAR — Chrysalis
BLACKFOOT — Atco
BLUE OYSTER CULT — Columbia
CARPENTERS — A&M
COMMODORES — Motown
FOR YOUR EYES ONLY — Liberty (Soundtrack)
FOREIGNER — Atlantic
THE GREAT MUPPET CAPER — Atlantic
(Soundtrack)
KENNY ROGERS — Liberty
STATLER BROTHERS — Mercury

RECORD BAR/NATIONAL

PAT BENATAR — Chrysalis
BROTHERS JOHNSON — A&M
ENDLESS LOVE — Mercury (Soundtrack)
MICK FLEETWOOD — RCA
FOGHAT — Bearsville
FOREIGNER — Atlantic
STACY LATTISAW — Cotillion
PAT METHENY/LYLE MAYS — ECM
JOE PERRY PROJECT — Columbia
POCO — MCA

SOUND UNLIMITED/ NATIONAL

PAT BENATAR — Chrysalis
BLACKFOOT — Atco
CAMEO — Chocolate City
FOREIGNER — Atlantic
ICEHOUSE — Chrysalis
JOE JACKSON — A&M
EVELYN KING — RCA
MILES DAVIS — Columbia
POCO — MCA
RICK SPRINGFIELD — RCA

SAM GOODY/EAST COAST

MARTY BALIN — EMI-America
ENDLESS LOVE — Mercury (Soundtrack)
MICK FLEETWOOD — RCA
JOE JACKSON — A&M
DAVID JOHANSEN — Blue Sky
EVELYN KING — RCA
STACY LATTISAW — Cotillion
MANHATTAN TRANSFER — Atlantic
KENNY ROGERS — Liberty
VISAGE — Polydor

DISCOMAT/NEW YORK

PAT BENATAR — Chrysalis
BLUE OYSTER CULT — Columbia
ENDLESS LOVE — Mercury (Soundtrack)
FOREIGNER — Atlantic
GO-GO'S — I.R.S.
JOE JACKSON — A&M
PABLO CRUISE — A&M
RENE & ANGELA — Capitol
FRANKIE SMITH — WMOT
VISAGE — Polydor

CRAZY EDDIE/NEW YORK

AIR SUPPLY — Arista
B.B.&Q. BAND — Capitol
ENDLESS LOVE — Mercury (Soundtrack)
MICK FLEETWOOD — RCA
GO-GO'S — I.R.S.
HOLLY & THE ITALIANS — Epic/Virgin
JOE JACKSON — A&M
EVELYN KING — RCA
RENE & ANGELA — Capitol
SEIZE THE BEAT — ZE/Island

RECORD WORLD-TSS/ NORTHEAST

AIR SUPPLY — Arista
MARTY BALIN — EMI-America
BROTHERS JOHNSON — A&M
COMMODORES — Motown
MILES DAVIS — Columbia
FOREIGNER — Atlantic
DAVID JOHANSEN — Blue Sky
EVELYN KING — RCA
MOODY BLUES — Threshold
RAIDERS OF THE LOST ARK — Columbia
(Soundtrack)

STRAWBERRIES/NORTHEAST

B.B.&Q. BAND — Capitol
CLASSIX NOUVEAUX — Liberty
DURAN DURAN — Harvest
ENDLESS LOVE — Mercury (Soundtrack)
RICHARD "DIMPLES" FIELDS — Boardwalk
FOREIGNER — Atlantic
HEAVY METAL — Full Moon/Asylum
(Soundtrack)
PHYLLIS HYMAN — Arista
MILLIE JACKSON — Spring
JOE PERRY PROJECT — Columbia

CUTLER'S/NEW HAVEN

PAT BENATAR — Chrysalis
BLUE OYSTER CULT — Columbia
BROTHERS JOHNSON — A&M
ENDLESS LOVE — Mercury
RICHARD "DIMPLES" FIELDS — Boardwalk
FOREIGNER — Atlantic
GO-GO'S — I.R.S.
MAZE — Capitol
20/20 — Portrait
GARY WRIGHT — WB

RECORD & TAPE COLLECTOR/ BALTIMORE

PAT BENATAR — Chrysalis
ENDLESS LOVE — Mercury (Soundtrack)
FOGHAT — Bearsville
FOREIGNER — Atlantic
ICEHOUSE — Chrysalis
JOE JACKSON — A&M
POINTER SISTERS — Planet
RODS — Arista
TUBES — Capitol
DENIECE WILLIAMS — ARC/Columbia

KEMP MILL/WASHINGTON D.C.

B.B.&Q. BAND — Capitol
PAT BENATAR — Chrysalis
CARL CARLTON — 20th Century-Fox
MILES DAVIS — Columbia
ENDLESS LOVE — Mercury (Soundtrack)
PHYLLIS HYMAN — Arista
MILLIE JACKSON — Spring
EVELYN KING — RCA
ALPHONSE MOUZON — Pausa
JOHNNY VAN ZANT BAND — Polydor

WAXIE MAXIE/ WASHINGTON, D.C.

BROTHERS JOHNSON — A&M
ENDLESS LOVE — Mercury (Soundtrack)
FUZE 1 — CTI
LARRY GRAHAM — WB
PHYLLIS HYMAN — Arista
ICEHOUSE — Chrysalis
MILLIE JACKSON — Spring
EVELYN KING — RCA
MANHATTANS — Columbia
RENE & ANGELA — Capitol

PENGUIN FEATHER/NORTH VIRGINIA

PAT BENATAR — Chrysalis
BROTHERS JOHNSON — A&M
MILES DAVIS — Columbia
FOREIGNER — Atlantic
JOE JACKSON — A&M
JEAN MICHEL JARRE — Polydor
CHERYL LYNN — Columbia
MANHATTAN TRANSFER — Atlantic
JOE PERRY PROJECT — Columbia
PETER TOSH — Rolling Stones/EMI-America

GARY'S/RICHMOND

PAT BENATAR — Chrysalis
CAMEO — Chocolate City
KIM CARNES — EMI-America
FOREIGNER — Atlantic
ICEHOUSE — Chrysalis
MOODY BLUES — Threshold
PABLO CRUISE — A&M
TOM PETTY — Backstreet/MCA
SANTANA — Columbia
STATUTORY ROCK — Alfa

RECORD REVOLUTION/ PENNSYLVANIA

BALANCE — Portrait
ENDLESS LOVE — Mercury (Soundtrack)
LARRY GRAHAM — WB
PHYLLIS HYMAN — Arista
JOE JACKSON — A&M
MILLIE JACKSON — Spring
JOURNEY — Columbia
PETER TOSH — Rolling Stones/EMI-America
VISAGE — Polydor

WEBB/PHILADELPHIA

B.B.&Q. BAND — Capitol
JEAN CARN — TSOP
MILES DAVIS — Columbia
ENDLESS LOVE — Mercury (Soundtrack)
GLORIA GAYNOR — Polydor
EDDIE KENDRICKS — Atlantic
MIDNIGHT STAR — Solar
RENE & ANGELA — Capitol
FRANKIE SMITH — WMOT
JEAN WELLS — Sunshine

NATIONAL RECORD MART/ MIDWEST

ENDLESS LOVE — Mercury (Soundtrack)
MICK FLEETWOOD — RCA
FOREIGNER — Atlantic
IRON MAIDEN — Harvest
RICKIE LEE JONES — WB
JOURNEY — Columbia
PABLO CRUISE — A&M
MICHAEL STANLEY BAND — EMI-America
SQUEEZE — A&M

RECORD REVOLUTION/ CLEVELAND

PAT BENATAR — Chrysalis
CHICK COREA — WB
DAVE DAVIES — RCA
MILES DAVIS — Columbia
FOREIGNER — Atlantic
ICEHOUSE — Chrysalis
JEAN MICHEL JARRE — Polydor
MAGAZINE — I.R.S.
SPARKS — RCA
MICHAEL STANLEY BAND — EMI-America

WHEREHOUSE/MICHIGAN

BALANCE — Portrait
JOHN DENVER — RCA
RICHARD "DIMPLES" FIELDS — Boardwalk
ENDLESS LOVE — Mercury (Soundtrack)
DAVE GRUSIN — Arista/GRP
ICEHOUSE — Chrysalis
RENE & ANGELA — Capitol
ROCKATS — Island
MICHAEL STANLEY BAND — EMI-America

ROSE RECORDS/CHICAGO

PAT BENATAR — Chrysalis
BROTHERS JOHNSON — Chrysalis
MILES DAVIS — Columbia
ENDLESS LOVE — Mercury (Soundtrack)
FOREIGNER — Atlantic
EVELYN KING — RCA
STACY LATTISAW — Cotillion
PSYCHEDELIC FURS — Columbia
KENNY ROGERS — Liberty
SQUEEZE — A&M

RADIO DOCTORS/ MILWAUKEE

ROY AYERS — Polydor
JOE JACKSON — A&M
MILLIE JACKSON — Spring
EVELYN KING — RCA
MICHAEL STANLEY BAND — EMI-America
PABLO CRUISE — A&M
PRESTON & SYREETA — Motown
RENE & ANGELA — Capitol
ROCKETS — Elektra
CHRIS SPEDDING — Passport

GREAT AMERICAN/ MINNEAPOLIS

PAT BENATAR — Chrysalis
KURTIS BLOW — Mercury
BLUE OYSTER CULT — Columbia
COMMODORES — Motown
MILES DAVIS — Columbia
FOREIGNER — Atlantic
JOHNNY MATHIS — Columbia
SUE ANN — WB
TANYA TUCKER — MCA
DON WILLIAMS — MCA

STREETSIDE/ST. LOUIS

BLACKFOOT — Atco
ENDLESS LOVE — Mercury (Soundtrack)
FOREIGNER — Atlantic
GO-GO'S — I.R.S.
PHYLLIS HYMAN — Arista
DAVID LINDLEY — Asylum
TEENA MARIE — Gordy
CAROLYNNE MAS — Mercury
SEIZE THE BEAT — ZE/Island
SQUEEZE — A&M

SPEC'S MUSIC/FLORIDA

PAT BENATAR — Chrysalis
BLUE OYSTER CULT — Columbia
FOR YOUR EYES ONLY — Liberty (Soundtrack)
FOREIGNER — Atlantic
KRAFTWERK — WB
MAZE — Capitol
STEPHANIE MILLS — 20th Century-Fox
MICHAEL QUATRO — Spector Int'l
JOHN SCHNEIDER — Scotti Brothers
PETER TOSH — Rolling Stones/EMI-America

EAST/WEST/FLORIDA

CAMEL — Passport
MILES DAVIS — Columbia
DIESEL — Regency/MCA
FOR YOUR EYES ONLY — Liberty
ICEHOUSE — Chrysalis
JOE JACKSON — A&M
EVELYN KING — RCA
TOM SCOTT — Columbia
STRIKERS — Prelude
STEVIE WONDER — Tamla

RECORD TOWN-HASTINGS/ SOUTHWEST

PAT BENATAR — Chrysalis
BLACKFOOT — Atco
BLUE OYSTER CULT — Columbia
FOREIGNER — Atlantic
RICK JAMES — Gordy
MOODY BLUES — Threshold
JOE PERRY PROJECT — Columbia
LEE RITENOUR — Elektra
RICK SPRINGFIELD — RCA
BILLY SQUIER — Capitol

SOUND WAREHOUSE/ HOUSTON

PAT BENATAR — Chrysalis
BLUE OYSTER CULT — Columbia
COMMODORES — Motown
ENDLESS LOVE — Mercury (Soundtrack)
FOREIGNER — Atlantic
JOURNEY — Columbia
RAIDERS OF THE LOST ARK — Columbia
(Soundtrack)
SQUEEZE — A&M
VAN HALEN — WB
ZZ TOP — WB

INDEPENDENT/COLORADO

BLUE OYSTER CULT — Columbia
BOYSTOWN GANG — Moby Dick
CLASSIX NOUVEAUX — Liberty
COMMODORES — Motown
ENDLESS LOVE — Mercury (Soundtrack)
CHERYL LYNN — Columbia
NEW MUSIK — Epic
PRIME CUTS — Import 12
SQUEEZE — A&M
VISAGE — Polydor

TOWER/PHOENIX

BALANCE — Portrait
PAT BENATAR — Chrysalis
BLACKFOOT — Atco
FOREIGNER — Atlantic
MERLE HAGGARD — Capitol
JOE JACKSON — A&M
EVELYN KING — RCA
PABLO CRUISE — A&M
POCO — MCA
THIRD WORLD — Columbia

CIRCLES/ARIZONA

BLACKFOOT — Atco
BROTHERS JOHNSON — A&M
CARL CARLTON — 20th Century-Fox
RICHARD "DIMPLES" FIELDS — Boardwalk
PHYLLIS HYMAN — Arista
EVELYN KING — RCA
MIDNIGHT STAR — Solar
NEW ENGLAND — Elektra
LEE OSKAR — Elektra
POCO — MCA

MUSIC PLUS/LOS ANGELES

CHICK COREA — WB
DAVE DAVIES — RCA
ENDLESS LOVE — Mercury (Soundtrack)
FOR YOUR EYES ONLY — Liberty (Soundtrack)
GO-GO'S — I.R.S.
MAZE — Capitol
TSOL — Frontier
JOHNNY VAN ZANT BAND — Polydor
VILLAGE PEOPLE — RCA
YELLOWJACKETS — WB

EVERYBODY'S/NORTHWEST

BLACKFOOT — Atco
COMMODORES — Motown
DEF LEPPARD — Mercury
DIESEL — Regency/MCA
FOGHAT — Bearsville
ICEHOUSE — Chrysalis
JOE JACKSON — A&M
PABLO CRUISE — A&M
TOM PETTY & THE HEARTBREAKERS —
Backstreet/MCA
RODS — Arista
KENNY ROGERS — Liberty



Record World Albums

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

AUGUST 1, 1981

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

Aug. 1 July 25

1 2 HI INFIDELITY

REO SPEEDWAGON

Epic FE 36884

(21st week)



WKS. ON CHART

32 O

2	1	LONG DISTANCE VOYAGER	MOODY BLUES / Threshold TRL 1 2901 (PolyGram)	9	H
3	3	SHARE YOUR LOVE	KENNY ROGERS / Liberty LOO 1108	4	H
4	26	PRECIOUS TIME	PAT BENATAR / Chrysalis CHR 1346	2	H
5	5	STREET SONGS	RICK JAMES / Gordy G8 1002M1 (Motown)	15	H
6	30	4 FOREIGNER	/ Atlantic SD 16999	2	H
7	4	MISTAKEN IDENTITY	KIM CARNES / EMI-America SO 17052	14	H
8	8	HARD PROMISES	TOM PETTY AND THE HEARTBREAKERS / Backstreet / MCA BSR 5160	11	H
9	9	FANCY FREE	OAK RIDGE BOYS / MCA 5029	9	H
10	10	THE ONE THAT YOU LOVE	AIR SUPPLY / Arista AL 9551	8	H
11	7	DIRTY DEEDS DONE DIRTY	CHEAP AC/DC / Atlantic SD 16033	16	H
12	12	STARS ON LONG PLAY	STARS ON / Radio RR 16044 (Atl)	12	H
13	11	MOVING PICTURES	RUSH / Mercury SRM 1 4013 (PolyGram)	21	G
14	16	DON'T SAY NO	BILLY SQUIER / Capitol ST 12148	13	H
15	15	BLIZZARD OF OZZ	OZZY OSBOURNE / Jet JZ 36812 (CBS)	16	O
16	6	PARADISE THEATER	STYX / A&M SP 3719	27	H
17	19	WORKING CLASS DOG	RICK SPRINGFIELD / RCA AFL1 3697	19	H
18	13	ZEBOP!	SANTANA / Columbia FC 37158	16	O
19	17	FACE VALUE	PHIL COL 'NS / Atlantic SD 16029	22	H
20	20	IT MUST BE MAGIC	TEENA MARIE / Gordy G8 1004M1 (Motown)	8	H
21	23	IN THE POCKET	COMMODORES / Motown M8 955M1	4	H
22	18	KENNY ROGERS' GREATEST HITS	/ Liberty LOO 1072	40	H
23	14	FAIR WARNING	VAN HALEN / Warner Bros. HS 3540	10	H
24	27	BLACK & WHITE	POINTER SISTERS / Planet P 18 (E/A)	5	H
25	24	BACK IN BLACK	AC/DC / Atlantic SD 16018	49	H
26	21	KNIGHTS OF THE SOUND TABLE	CAMEO / Chocolate City CCLP 2019 (PolyGram)	9	H
27	28	VOICES	DARYL HALL & JOHN OATES / RCA AQL1 3646	39	H
28	31	WINNERS BROTHERS	JOHNSON / A&M SP 3724	3	H
29	29	FEELS SO RIGHT	ALABAMA / RCA AHL1 3930	20	H
30	22	SOMEWHERE IN ENGLAND	GEORGE HARRISON / Dark Horse DHK 3472 (WB)	7	H
31	25	THERE GOES THE NEIGHBORHOOD	JOE WALSH / Asylum 5E 523	11	H
32	34	URBAN CHIPMUNK	CHIPMUNKS / RCA AFL1 4027	10	H
33	32	CHRISTOPHER CROSS	/ Warner Bros. BSK 3383	71	H
34	35	WILD-EYED SOUTHERN BOYS	38 SPECIAL / A&M SP 4835	25	G
35	38	LIVE IN NEW ORLEANS	MAZE FEATURING FRANKIE BEVERLY / Capitol SKBK 12156	5	I
36	49	I'M IN LOVE	EVELYN KING / RCA AFL1 3962	3	H
37	37	MECCA FOR MODERNS	MANHATTAN TRANSFER / Atlantic SD 16036	8	H
38	33	THE CLARKE / DUKE PROJECT	STANLEY CLARKE / GEORGE DUKE / Epic FE 36918	14	O
39	41	NIGHTCLUBBING	GRACE JONES / Island ILPS 9624 (WB)	13	H
40	36	LOVERBOY	/ Columbia JC 36762	28	O
41	40	THE DUDE	QUINCY JONES / A&M SP 3721	18	H
42	39	STEPHANIE	STEPHANIE MILLS / 20th Century Fox T 700 (RCA)	12	H
43	42	DANCERSIZE	CAROL HENSEL / Mirus / Vintage VNJ 7701	24	H
44	50	WITH YOU	STACY LATTISAW / Cotillion SD 16049 (Atl)	3	H
45	46	ARC OF A DIVER	STEVE WINWOOD / Island ILPS 9576 (WB)	29	H
46	52	MODERN TIMES	JEFFERSON STARSHIP / Grunt BXL1 3848 (RCA)	16	H
47	62	FIRE OF UNKNOWN ORIGIN	BLUE OYSTER CULT / Columbia FC 36389	4	O
48	84	MARAUDER	BLACKFOOT / Atco SD 32 107	3	H
49	53	EAST SIDE STORY	SQUEEZE / A&M SP 4854	10	G
50	48	WINELIGHT	GROVER WASHINGTON, JR. / Elektra 6E 305	28	H
51	51	THE COMPLETION	BACKWARD PRINCIPLE TUBES / Capitol SOO 12151	9	H
52	43	WHAT CHA' GONNA DO FOR ME	CHAKA KHAN / Warner Bros. HS 3526	13	H
53	55	BALIN	MARTY BALIN / EMI-America SO 17054	10	H

54	44	THE FOX	ELTON JOHN / Geffen GHS 2002 (WB)	9	H
55	54	MY MELODY	DENIECE WILLIAMS / ARC / Columbia FC 37048	16	O
56	81	DIMPLES	RICHARD "DIMPLES" FIELDS / Boardwalk NB 1 33232	4	H
57	57	VERY SPECIAL	DEBRA LAWS / Elektra 6E 300	21	H
58	59	SEVEN YEAR	ACHE ROSANNE CASH / Columbia JC 36965	23	O
59	45	A WOMAN NEEDS LOVE	RAY PARKER, JR. & RAYDIO / Arista AL 9543	16	H

CHARTMAKER OF THE WEEK

60 111 THE MAN WITH THE HORN

MILES DAVIS

COLUMBIA FC 36790



3 H

61	66	ROCKIHNROLL	GREG KIHN / Beserkley B2 10069 (E/A)	20	H
62	72	THE TURN OF A FRIENDLY CARD	ALAN PARSONS PROJECT / Arista AL 9518	36	H
63	70	KILLERS	IRON MAIDEN / Harvest ST 12141 (Capitol)	10	H
64	64	AS FALLS WICHITA, SO FALLS WICHITA	FALLS PAT METHENY & LYLE MAYS / ECM 1 1190 (WB)	7	I
65	63	DOUBLE FANTASY	JOHN LENNON / YOKO ONO / Geffen GHS 2001 (WB)	33	H
66	76	JUICE JUICE	NEWTON / Capitol ST 12136	18	H
67	47	THE JAZZ SINGER	(ORIGINAL SOUNDTRACK) NEIL DIAMOND / Capitol SWAW 12120	34	I
68	134	CHILDREN OF TOMORROW	FRANKIE SMITH / WMOT FW 37391	2	H
69	122	ENDLESS LOVE	(ORIGINAL SOUNDTRACK) VARIOUS ARTISTS / Mercury SRM 1 2001 (PolyGram)	2	H
70	78	IN THE NIGHT	CHERYL LYNN / Columbia FC 37034	4	O
71	73	SEND YOUR LOVE	AURRA / Salsoul SA 8538 (RCA)	40	H
72	74	SECRET COMBINATION	RANDY CRAWFORD / Warner Bros. BSK 3541	10	H
73	65	RADIANT	ATLANTIC STARR / A&M SP 4833	22	G
74	71	GUILTY	BARBRA STREISAND / Columbia FC 36750	41	O
75	60	BAD FOR GOOD	JIM STEINMAN / Epic / Cleve. Intl. FE 36531	15	O
76	56	CRIMES OF PASSION	PAT BENATAR / Chrysalis CHE 1275	48	H
77	58	FACE DANCÉS	THE WHO / Warner Bros. HS 3516	18	H
78	61	SEASON OF GLASS	YOKO ONO / GHS 2004 (WB)	6	H
79	83	EXPOSED / A CHEAP PEEK AT TODAY'S PROVOCATIVE NEW ROCK	VARIOUS ARTISTS / CBS X2 37124	7	O
80	80	KINGS OF THE WILD FRONTIER	ADAM & THE ANTS / Epic NJE 37033	24	O
81	91	SOME DAYS ARE DIAMONDS	JOHN DENVER / RCA AFL1 4055	5	H
82	98	THE VISITOR	MICK FLEETWOOD / RCA AFL1 4080	3	H
83	93	TALK TALK TALK	PSYCHEDELIC FURS / Columbia NFC 37339	6	O
84	85	RAIDERS OF THE LOST ARK	(ORIGINAL SOUNDTRACK) / Columbia JS 37373	6	O
85	95	MADE IN AMERICA	CARPENTERS / A&M SP 3723	4	H
86	89	SHEENA EASTON	/ EMI-America ST 17049	22	H
87	107	THE GREAT MUPPET CAPER	(ORIGINAL SOUNDTRACK) / Atlantic SD 16047	4	H
88	69	BEING WITH YOU	SMOKEY ROBINSON / Tamla T8 375M1 (Motown)	26	H
89	68	NIGHTWALKER	GINO VANNELLI / Arista AL 9536	17	H
90	92	DEUCE	KURTIS BLOW / Mercury SRM 1 4020 (PolyGram)	5	H
91	96	AEROBIC DANCING	/ Gateway GSLP 7610	9	G
92	97	I'VE GOT THE ROCK 'N' ROLLS AGAIN	JOE PERRY PROJECT / Columbia FC 37364	4	O
93	86	THE NATURE OF THE BEAST	APRIL WINE / Capitol SOO 12125	27	H
94	—	JOE JACKSON'S JUMPIN' JIVE	JOE JACKSON / A&M SP 4871	1	G
95	110	NOW OR NEVER	JOHN SCHNEIDER / Scotti Bros. ARZ 37400 (CBS)	6	O
96	124	ESPECIALLY FOR YOU	DON WILLIAMS / MCA 5210	2	H
97	67	RIT LEE	RITENOUR / Elektra 6E 331	15	H
98	117	BLUE AND GREY	POCO / MCA 5227	3	H
99	109	CAN WE FALL IN LOVE AGAIN	PHYLLIS HYMAN / Arista AL 9544	3	H
100	99	UNLIMITED TOUCH	/ Prelude PRL 12184	13	G

Albums 101-200



AUGUST 1, 1981

Aug. 1	July 25		WKS. ON CHART						
101	79	TASTY JAM FATBACK / Spring SP 1 6731 (PolyGram)	9	H	150	146	GREATEST HITS DOORS / Elektra SE 5151	35	H
102	108	MAGNETIC FIELDS JEAN MICHEL JARRE / Polydor PD 1 6325 (PolyGram)	5	H	151	154	EL RAYO-X DAVID LINDLEY / Asylum SE 524	12	H
103	90	ZENYATTA MONDATTA THE POLICE / A&M 4831	39	H	152	135	POINT OF ENTRY JUDAS PRIEST / Columbia FC 37052	18	O
104	112	LOST IN LOVE AIR SUPPLY / Arista 9545	14	H	153	158	VISAGE / Polydor PX 1 501	2	X
105	75	BREAKING ALL THE RULES PETER FRAMPTON / A&M SP 3722	8	H	154	137	WHERE DO YOU GO WHEN YOU DREAM ANNE MURRAY / Capitol SOO 12144	14	H
106	116	NIGHTS (FEEL LIKE GETTING DOWN) BILLY OCEAN / Epic FE 37406	4	O	155	140	BUSTIN' LOOSE (ORIGINAL SOUNDTRACK) ROBERTA FLACK / MCA 5141	5	H
107	100	DANNY JOE BROWN AND THE DANNY JOE BROWN BAND / Epic ARE 37385	6	O	156	114	COMPUTER WORLD KRAFTWERK / Warner Bros. HS 3549	9	H
108	118	CLASS REDDINGS / Believe in a Dream FZ 37175 (CBS)	4	O	157	—	JUST A LIL' BIT COUNTRY MILLIE JACKSON / Spring SP 1 6730 (PolyGram)	1	H
109	77	WAIATA SPLITZ ENZ / A&M SP 4848	12	H	158	159	ROCK THE WORLD THIRD WORLD / Columbia FC 37402	4	O
110	120	SUPERMAN II (ORIGINAL SOUNDTRACK) / Warner Bros. HS 3505	5	H	159	136	HORIZON / EDDIE RABBITT / Elektra 6E 276	50	H
111	121	CAMERON'S IN LOVE RAFAEL CAMERON / Salsoul SA 8542 (RCA)	5	H	160	142	GALAXIAN JEFF LORBER FUSION / Arista AL 9545	13	H
112	113	HERE COMES THE NIGHT DAVID JOHANSEN / Blue Sky FZ 36589 (CBS)	6	O	161	138	CLOSER GINO SOCCIO / Atlantic / RFC SD 16042	11	H
113	101	DEDICATION GARY U.S. BONDS / EMI-America SO 17051	14	H	162	—	BALANCE / Portrait NFR 37337 (CBS)	1	O
114	—	REFLECTOR PABLO CRUISE / A&M SP 3726	1	H	163	168	SILVER CONDOR / Columbia NFC 37163	8	O
115	103	VOYEUR DAVID SANBORN / Warner Bros. BSK 3546	18	H	164	151	TOO HOT TO SLEEP SYLVESTER / Fantasy / Honey F 9607	6	G
116	87	SOMETIMES LATE AT NIGHT Carole Bayer Sager / Boardwalk NB 1 33237	10	H	165	164	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY / Columbia S2 36752	45	O
117	127	APPLE JUICE TOM SCOTT / Columbia FC 37419	4	O	166	155	MIRACLES CHANGE / Atlantic / RFC SD 19301	16	G
118	—	NORTH COAST MICHAEL STANLEY BAND / EMI-America SW 17056	1	H	167	179	YEARS AGO STATLER BROTHERS / Mercury SRM 1 6002 (PolyGram)	3	H
119	82	THREE PIECE SUITE RAMSEY LEWIS / Columbia FC 37153	7	O	168	169	A WOMAN'S GOT THE POWER A'S / Arista AL 9554	3	H
120	94	DAD LOVES HIS WORK JAMES TAYLOR / Columbia FC 36009	20	O	169	172	I KINDA LIKE ME GLORIA GAYNOR / Polydor PD 1 6324 (PolyGram)	3	H
121	88	HOT, LIVE AND OTHERWISE DIONNE WARWICK / Arista A2L 8605	7	L	170	—	B.B.&Q. BAND / Capitol ST 12155	1	H
122	104	FLYING THE FLAG CLIMAX BLUES BAND / Warner Bros. BSK 3493	13	H	171	150	MOUNTAIN DANCE DAVE GRUSIN / Arista / GRP 5010	22	H
123	102	THREE FOR LOVE SHALAMAR / Solar BZL1 3577 (RCA)	30	H	172	175	VOLUNTEER JAM VARIOUS ARTISTS / Epic JE 36586	3	O
124	106	WHA 'PPEN ENGLISH BEAT / Sire 3560 (WB)	7	H	173	156	SOMEWHERE OVER THE RAINBOW WILLIE NELSON / Columbia FC 36883	20	O
125	126	ANNE MURRAY'S GREATEST HITS Capitol SOO 12110	42	H	174	160	GREATEST HITS RONNIE MILSAP / RCA AHL1 3722	57	H
126	128	MESSINA JIM MESSINA / Warner Bros. BSK 3559	7	H	175	167	DURAN DURAN / Harvest ST 12158 (Capitol)	5	H
127	131	ROUND TWO JOHNNY VAN ZANT / Polydor PD 1 6322 (PolyGram)	9	H	176	183	SUE ANN / Warner Bros. BSK 3562	2	H
128	139	WANTED DREAD & ALIVE PETER TOSH / Rolling Stones / EMI-America SO 17055	4	H	177	161	BEYOND THE VALLEY OF 1984 PLASMATICS / Stiff-America WOW 11	9	G
129	125	HUSH JOHN KLEMMER / Elektra SE 527	9	H	178	180	HI-GLOSS / Prelude PRL 12184	7	G
130	132	SUPER TROUPER ABBA / Atlantic SD 16023	32	H	179	188	LOVE KEYS EDDIE KENDRICKS / Atlantic SD 19294	3	H
131	141	WORD OF MOUTH JACO PASTORIUS / Warner Bros. BSK 3535	2	H	180	182	TELL ME WHERE IT HURTS WALTER JACKSON / Columbia FC 37132	9	O
132	105	GAP BAND III / Mercury SRM 1 4003 (PolyGram)	29	H	181	185	LIVE AT THE RITZ ROCKATS / Island ILPS 9626 (WB)	3	H
133	133	FAME (ORIGINAL SOUNDTRACK) / RSO RX 1 3080	62	H	182	186	I AM WHAT I AM GEORGE JONES / Epic FE 37178	3	O
134	115	FRANKE & THE KNOCKOUTS / Millennium BXL1 7755 (RCA)	20	H	183	153	EXTENDED PLAY PRETENDERS / Sire Mini 3563 (WB)	16	G
135	152	ICE HOUSE / Chrysalis CHR 1350	2	H	184	—	AFRICA, CENTER OF THE WORLD ROY AYERS / Polydor PD 6327 (PolyGram)	1	H
136	147	GIRLS TO CHAT & BOYS TO BOUNCE FOGHAT / Bearsville BRK 3578 (WB)	2	H	185	187	AUTUMN PIANO SOLOS GEORGE WINSTON / Windham Hill C 1012	7	G
137	123	CELEBRATE KOOL & THE GANG / De-Lite DSR 9518 (PolyGram)	39	H	186	193	SOPHISTICATED LADIES (ORIGINAL BROADWAY CAST) / RCA CBL2 4053	2	X
138	148	FOR YOUR EYES ONLY (ORIGINAL SOUNDTRACK) / Liberty LOO 1109	4	H	187	189	ROCK 'N' ROLL WARRIORS SAVOY BROWN / Town House ST 7002 (Accord)	4	H
139	—	CARL CARLTON / 20th Century-Fox T 628 (RCA)	1	H	188	163	TARANTELLA CHUCK MANGIONE / A&M SP 6518	11	H
140	—	BEAUTY & THE BEAT GO GO'S / IRS SP 70021 (A&M)	1	G	189	191	LIVE FROM LINCOLN CENTER SUTHERLAND, HORNE, PAVAROTTI, BONYNGE / London Digital LDR 72009 (PolyGram)	3	X
141	—	WALL TO WALL RENÉ AND ANGELA / Capitol ST 12161	1	H	190	—	PIED PIPER DAVE VALENTIN / Arista / GRP 5505	1	H
142	144	RENAISSANCE VILLAGE PEOPLE / RCA AFL1 4105	3	H	191	165	LOVE IS . . . ONE WAY / MCA 5163	21	H
143	129	FRIDAY NIGHT IN SAN FRANCISCO AL DiMEOLA, JOHN McLAUGHLIN, PACO DeLUCIA / Columbia FC 37152	10	O	192	166	ALL MY REASONS NOEL POINTER / Liberty LT 1094	16	G
144	130	LIVE STEPHANE GRAPPELLI / DAVID GRISMAN / Warner Bros. BSK 3550	10	H	193	170	CAPTURED JOURNEY / Columbia KC2 37616	24	O
145	145	IT'S WINNING TIME KLIQUE / MCA 5198	7	H	194	171	ALICIA ALICIA MYERS / MCA 8181	11	H
146	119	IRON AGE MOTHER'S FINEST / Atlantic SD 19302	7	G	195	174	RESTLESS EYES JANIS IAN / Columbia FC 37360	5	O
147	157	THE RIGHT PLACE GARY WRIGHT / Warner Bros. BSK 3511	5	H	196	176	TWICE AS SWEET A TASTE OF HONEY / Capitol ST 12089	20	H
148	149	GOING FOR THE GLOW DONNA WASHINGTON / Capitol ST 12147	10	H	197	199	GOING THROUGH THE MOTIONS DENNIS YOST / Robox EQAD 7945	2	G
149	143	AMERICAN EXCESS POINT BLANK / MCA 5189	6	H	198	—	WATTS IN A TANK DIESEL / Regency RY 9603 (MCA)	1	G
					199	162	TURN UP THE MUSIC MASS PRODUCTION / Cotillion SD 5226 (Atl)	15	G
					200	—	GLAMOUR DAVE DAVIES / RCA AFL1 4036	1	G

Record World Black Oriented Music

Black Music Report

By NELSON GEORGE

■ The Institute of New Cinema Artists recording industry training program has ended the first phase of its semester. Its students have completed five months of classroom instruction about the record industry. Currently, several students have internships at PolyGram, RCA, Arista, radio station WWRL, Latin Sound recording studio, the office of publicist **Howard Bloom**, and the management companies of the **Commodores**, **Cameo**, and **GQ**. Three students have landed positions at record-related businesses: **Keri Powell** at Master Disc studio, **Ken Thornhill** at Inner City Records, and **Mark Virgo** at Rocket Rehearsal Studio. Government tax credits are available to companies hiring INCA's students. The credit can be 50 percent of a salary of \$6000 the first year and 25 percent the second. INCA is holding its second Big Apple Talent Contest for New York residents ages 13 to 24, covering all styles of music. The finals will be August 7 at the 72nd Street Central Park Bandshell. INCA students graduate in late August. For more info about INCA call program director **Victor Brown** or industry relations director **Ken Simmons** at (212) 695-0826 or 921-7900.

MUSIC OF NOTE: We haven't heard from **Prince** lately — or have we? **The Time** is a new signee to Warners, apparently a vocal group, with a single called "Get It Up." The label copy says "Produced by **Morris Day** and **Jamie Starr**." Perhaps it was. However, the lyric, the rhythm arrangement, the swirling synthesizer riff that runs through it, all bear the Prince imprint. Significantly, no songwriter is listed. Hmmm...

Clarke/Duke Project at the Savoy



Epic's Clarke/Duke Project recently completed a number of dates in New York. Pictured backstage at the Savoy are, from left: **Al DeMarino**, vice president, artist development, Epic/Portrait/CBS Associated Labels; **Ron McCarrell**, vice president, marketing, E/P/A; **T.C. Thompkins**, director, national promotion, black music, E/P/A; **Frank Dileo**, director, national promotion, E/P/A; **Jerome Gasper**, director, progressive A&R, east coast, Epic Records; and **Gregg Geller**, vice president, national A&R, Epic Records.

SHORT STUFF: **Denny Greene** of Sha Na Na has recorded and released a 12-inch, "The Great Escape" b/w "Let Me Give You Love," on his own Lenox Avenue label, 888 Seventh Avenue, Suite 400, New York 10019. The A side is an anti-drug song, the B is a ballad. It is available in several major markets, and Greene will buy television spots to promote the single. "Sha Na Na's syndicated television show opened up a wide audience to us, and I hope to capitalize on it via the commercial," said Greene. . . . **Jim Knapp**, formerly of WXLO in New York, has formed an independent promotion company called Musico Inc. He will specialize in club promotion. Knapp's first project is **Vaughn Mason's** "Rockin' Big Guitar" for Brunswick. For more info call (212) 980-0097, or write 21 West 58th Street, Apt. 5E, New York 10019. . . . Pavillion Records has signed two overseas records, "Zulu" by the British group the **Quick** and "Lanca Perfume" by Brazil's **Rita Lee and Roberto**. The latter will be released here in Portuguese. . . . This writer would like to hear from anyone with back issues of the English magazine **Black Music** for sale, especially issues from 1973 to 1977. . . . **Janice Pendarvis** is shopping an LP cut in Jamaica and produced by reggae specialist **Earl Chin** and **Clive Hunt** and engineered by **Geoffrey Chung**.



THE FUNKY FOUR PLUS ONE: The latest quartet in the rap sweepstakes recently gathered at *Record World* for an impromptu show of their verbal dexterity. From left to right: **Nellie Nel**, alias **Mr. Black Music Report**; **Son of the Dragon**, our fearless disco martial columnist; **Denroy** "I'll Do Anything For You" **Morgan**; **Bert** "Yes, there is still a Crown Heights Affair" **Reid**, Denroy's producer; and the plus one, "Israeli" **Jack Kreisberg**, Becket Records' director of marketing and sales. Response to the group was mixed (up), but then so were its members.

Frank 'n' Andy Corp. Formed in New York

■ NEW YORK—Frank Breuer and Andy Gould have announced the formation of the Frank 'n' Andy Corporation. Initial clients include Capitol recording artists the Elektrics and Eric Mercury, Detroit-based heavy metal band Vendetta, and New York-based rock band the Hardbeats.

In addition to providing personal representation, Frank 'n' Andy Corporation has entered into a publishing consultancy with CBS Music. Frank 'n' Andy Corporation is located at 641 Lexington Avenue, New York 10021. Phone: (212) 245-3749.

PICKS OF THE WEEK

BLACK TIE

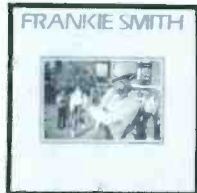
THE MANHATTANS—Columbia FC 37156



The Manhattans (Winfred "Blue" Lovett, Gerald Alston, Kenny Kelly, Sonny Bivins) have teamed again with producer Leo Graham to create an album of excellent contemporary R&B. On songs such as "Just One Moment Away" and "Let Your Love Come Down" the Manhattans' trademark harmonies supply fine support for Alston's superb lead vocals.

CHILDREN OF TOMORROW

FRANKIE SMITH—WMOT FW 37391



The "Double Dutch Bus" man's debut LP contains several cuts in the same vein, including "Slang Thang," "Handbone," and "The Auction." Smith shows he can sing in a more traditional manner on the title cut. "Triple Dutch" is an instrumental using the "Double Dutch" rhythm track.

HERE'S TO LOVE

GENE CHANDLER — 20th Century-Fox T-629 (RCA)



The veteran vocalist turns in a pleasant eight-song set, displaying a smooth delivery that has helped him maintain a following over two decades in the music business. "I've Got To Meet You," Sam Dees' "For the Sake of the Memories," and "Almost All the Way To Love" are the standouts.

CAN'T WE FALL IN LOVE AGAIN

PHYLLIS HYMAN—Arista AL 9544



Fresh off her Tony nomination for "Sophisticated Ladies," Hyman returns to records with one of her best albums. "You Sure Look Good to Me" is a catchy pop tune, her cover of Odyssey's "Don't Tell Me, Tell Her" is effective, and her duet with Michael Henderson on the title song has A/C potential. A stylish vehicle for the statuesque singer.

Record World

Black Oriented Singles

AUGUST 1, 1981

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

Aug. 1	July 25		WKS. ON CHART
1	1	DOUBLE DUTCH BUS FRANKIE SMITH WMOT 8 5356 (4th Week)	20
2	2	LOVE ON A TWO WAY STREET STACY LATTISAW / Cotillion 46015 (Atl)	9
3	5	I'M IN LOVE EVELYN KING / RCA 12243	7
4	8	SQUARE BIZ TEENA MARIE / Gordy 7202 (Motown)	6
5	4	FREAKY DANCIN' CAMEO / Chocolate City 3225 (PolyGram)	13
6	6	VERY SPECIAL DEBRA LAWS / Elektra 47142	10
7	3	GIVE IT TO ME BABY RICK JAMES / Gordy 7197 (Motown)	18
8	9	SHAKE IT UP TONIGHT CHERYL LYNN / Columbia 11 02102	10
9	15	LADY (YOU BRING ME UP) COMMODORES / Motown 1514	6
10	21	SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED) CARL CARLTON / 20th Century Fox 2488 (RCA)	6
11	11	HEARTBEAT TAANA GARDNER / West End 1232	14
12	13	SEND FOR ME ATLANTIC STARR / A&M 2340	8
13	19	JUST BE MY LADY LARRY GRAHAM / Warner Bros. 49744	6
14	7	PULL UP TO THE BUMPER GRACE JONES / Island 49697 (WB)	16
15	12	NIGHT (FEEL LIKE GETTING DOWN) BILLY OCEAN / Epic 19 02053	13
16	14	ARE YOU SINGLE AURRA / Salsoul 2139 (RCA)	15
17	10	RUNNING AWAY MAZE FEATURING FRANKIE BEVERLY / Capitol 5000	12
18	20	THE REAL THING BROTHERS JOHNSON / A&M 2343	7
19	18	TWO HEARTS STEPHANIE MILLS / 20th Century Fox 2492 (RCA)	15
20	29	ENDLESS LOVE DIANA ROSS AND LIONEL RICHIE / Motown 1519	4
21	16	SEARCHING TO FIND THE ONE UNLIMITED TOUCH / Prelude 8029	11
22	26	SLOW HAND POINTER SISTERS / Planet 47929 (E/A)	8
23	27	I LOVE YOU MORE RENE & ANGELA / Capitol 5010	5
24	24	BODY MUSIC STRIKERS / Prelude 8025	16
25	22	SWEET BABY STANLEY CLARKE & GEORGE DUKE / Epic 19 01052	17
26	17	RAZZAMATAZZ QUINCY JONES FEATURING PATTI AUSTIN / A&M 2334	9
27	31	CAN'T WE FALL IN LOVE AGAIN PHYLLIS HYMAN AND MICHAEL HENDERSON / Arista 0606	5
28	23	PUSH ONE WAY / MCA 51110	12
29	35	JUST ONE MOMENT AWAY MANHATTANS / Columbia 18 02191	5
30	36	THIS IS FOR THE LOVER IN YOU SHALAMAR / Solar 12250 (RCA)	6
31	34	YOU STOPPED LOVING ME ROBERTA FLACK / MCA 51126	6
32	38	I'LL DO ANYTHING FOR YOU DENROY MORGAN / Becket 45 5	5
33	25	A WOMAN NEEDS LOVE (JUST LIKE YOU DO) RAY PARKER, JR. & RAYDIO / Arista 0492	22
34	28	TRY IT OUT GINO SOCCIO / Atlantic / RFC 3818	10
35	32	'SCUSE ME WHILE I FALL IN LOVE DONNA WASHINGTON / Capitol 4991	14
36	39	ANYBODY WANNA DANCE EBONEE WEBB / Capitol 5008	5



37	30	LOVE'S DANCE KLIQUE / MCA 51099	12
38	51	WE'RE IN THIS LOVE TOGETHER AL JARREAU / Warner Bros. 49746	3
39	33	HERE IS MY LOVE SYLVESTER / Fantasy / Honey 912	9
40	40	WALK RIGHT NOW JACKSONS / Epic 02132 (CBS)	7
41	47	HOLD TIGHT CHANGE / Atlantic / RFC 3832	4
42	46	FUNTOWN U.S.A. RAFAEL CAMERON / Salsoul 2144 (RCA)	5
43	49	HERE I AM DYNASTY / Solar 47932 (E/A)	3
44	55	WE CAN WORK IT OUT CHAKA KHAN / Warner Bros. 49759	3
45	50	LOVE LIGHT YUTAKA / Alfa 7004	6
46	56	THAT OLD SONG RAY PARKER, JR. & RAYDIO / Arista 0616	3
47	53	(OH I) NEED YOUR LOVIN' EDDIE KENDRICKS / Atlantic 3796	4
48	48	NOTHING BUT LOVE PETER TOSH / Rolling Stones / EMI-America 8083	6
49	63	SWEAT (TIL YOU GET WET) BRICK / Bang 02246 3 (CBS)	2
50	59	DO IT NOW (PART 1) S.O.S. BAND / Tabu 6 02125 (CBS)	3
51	52	YOU'RE THE ONLY ONE REDDINGS / Believe in a Dream 6 02066 (CBS)	5

CHARTMAKER OF THE WEEK

52	—	ON THE BEAT B.B. & Q BAND Capitol 4993	1
53	—	SHINE YOUR LIGHT GRAINGERS / BC 4009	1
54	65	STAY THE NIGHT LA TOYA JACKSON / Polydor 2177 (Polygram)	2
55	61	HE'S JUST A RUNAWAY (A TRIBUTE TO BOB MARLEY) SISTER SLEDGE / Cotillion 46017 (Atl)	2
56	62	I'VE BEEN WATCHING YOU MIDNIGHT STAR / Solar 47933 (E/A)	2
57	57	(HEY WHO'S GOTTA) FUNKY SONG FANTASY / Pavilion 6 02098 (CBS)	5
58	64	FUNKY BEBOP VIN ZEE / Emergency 4512	2
59	54	GOING BACK TO MY ROOTS ODYSSEY / RCA 12240	6
60	68	YOU WERE RIGHT GIRL NATALIE COLE / Capitol 5021	2
61	67	TURN OUT THE NIGHTLIGHT TAVARES / Capitol 5019	2
62	—	TURN IT OUT EMOTIONS / ARC / Columbia 18 02239	1
63	—	THIRD DEGREE YARBROUGH & PEOPLES / Mercury 76111 (PolyGram)	1
64	66	SWEET DELIGHT WOODS EMPIRE / Tabu 6 02130 (CBS)	2
65	—	CLASSY LADY NOEL POINTER / Liberty 1421	1
66	—	GONNA FIND HER TIERRA / Boardwalk 11112	1
67	—	SILLY DENIECE WILLIAMS / ARC / Columbia 18 02406	1
68	—	A LITTLE BIT OF JAZZ NICK STRAKER BAND / Prelude 8034	1
69	69	SHOWDOWN SUGARHILL GANG & THE FURIOUS FIVE / Sugarhill 558	3
70	—	IT'S YOU AFTERBACH / ARC / Columbia 18 02222	1
71	58	HOLD ON TO A FRIEND RUFUS / MCA 51125	4
72	60	I WANT YOU CLOSER STARPOINT / Chocolate City 3226 (PolyGram)	3
73	37	WHAT CHA GONNA DO FOR ME CHAKA KHAN / Warner Bros. 49692	20
74	45	YOU ARE FOREVER SMOKEY ROBINSON / Tamla 54327 (Motown)	6
75	44	SOME CHANGES ARE FOR GOOD DIONNE WARWICK / Arista 0602	6



Black A&R Execs Optimistic (Continued from page 16)

America, is interested in reaching "the young record buyers of today who make up the bulk of the black music audience and who will be the mature record buyers of tomorrow." He views 12-inch singles tailored to "the street market" as one viable way of introducing a new artist and "also making money for the company." But he frowns on indiscriminate release of 12-inch singles.

"I personally think that a 12-inch release off an LP loaded with singles can be successful both as a solo release and as an advertisement for the album," Currier said. "But it has to be the right record. I'd love to have a 'Heartbeat,' 'Rapper's Delight,' or a Kano. But always with the thought in mind, 'Can this artist still be viable six

or seven albums down the road?"

Varnell Johnson, vice president, A&R, black music at Capitol, said he feels that the EP can also be utilized in developing black artists. "On a 12-inch, you can at most have two songs on it. But with an EP you can include as many as five songs, which I think gives a much more rounded view of the artist. Right now I'm just looking for the right act to release an EP on."

Johnson said he was pleased with the current makeup of the Capitol roster. He suggested that musicians looking for a deal study a company's roster and decide whether their music resembled that of an already-signed act. "Often tapes are turned down not because the music is poor, but because the company will have one or two

artists that do something similar. Right now we have a strong lineup of female vocalists. But then, at the same time, we'd love to have a Ronnie Laws-type fusion artist for Capitol," said Johnson.

Gerry Griffith, director of black music A&R at Arista Records, said his "most difficult task is matching producers with artists. You have to be careful that if the producer has a signature sound it doesn't overwhelm the performer or that the artist and producer don't just cancel each other out. It becomes paramount to understand the style and strength of each."

Griffith said that Arista will also be entering the 12-inch single market in the near future. "My feeling, and I hope to have some research done on it, is that there are two markets existing

in black music now. One is for the more traditional single and album."

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

Black Oriented Albums

AUGUST 1, 1981

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

Aug. 1	July 25				WKS. ON CHART
1	1	STREET SONGS		RICK JAMES Gordy G8 1002M1 (Motown) (9th Week)	15
2	3	IT MUST BE MAGIC	TEENA MARIE / Gordy G8 1004M1 (Motown)		8
3	4	LIVE IN NEW ORLEANS	MAZE FEATURING FRANKIE BEVERLY / Capitol SKBK 12156		5
4	7	IN THE POCKET	COMMODORES / Motown M8 955M1		4
5	2	KNIGHTS OF THE SOUND TABLE	CAMEO / Chocolate City CCLP 2019 (PolyGram)		9
6	9	I'M IN LOVE	EVELYN KING / RCA AFL1 3962		3
7	13	DIMPLES	RICHARD "DIMPLES" FIELDS / Boardwalk NB 1 33232		4
8	11	WINNERS BROTHERS	JOHNSON / A&M SP 3724		3
9	5	THE DUDE	QUINCY JONES / A&M SP 3721		16
10	6	RADIANT	ATLANTIC STARR / A&M 4833		21
11	16	WITH YOU	STACY LATTISAW / Cotillion SD 16049 (Atl)		3
12	12	THE CLARKE / DUKE PROJECT	STANLEY CLARKE / GEORGE DUKE / Epic FE 36918		14
13	8	STEPHANIE	STEPHANIE MILLS / 20th Century Fox T 700 (RCA)		12
14	14	NIGHTCLUBBING	GRACE JONES / Island ILPS 9624 (WB)		11
15	15	VERY SPECIAL	DEBRA LAWS / Elektra 6E 300		16
16	17	BLACK & WHITE	POINTER SISTERS / Planet P 18 (E/A)		5
17	10	A WOMAN NEEDS LOVE	RAY PARKER, JR. & RAYDIO / Arista AL 9543		16
18	19	THREE FOR LOVE	SHALAMAR / Solar BZL1 3577 (RCA)		27
19	20	MY MELODY	DENIECE WILLIAMS / ARC / Columbia FC 37048		19
20	24	IN THE NIGHT	CHERYL LYNN / Columbia FC 37034		4
21	18	WHAT CHA' GONNA DO FOR ME	CHAKA KHAN / Warner Bros. HS 3526		14
22	22	SEND YOUR LOVE	AURRA / Salsoul SA 8538 (RCA)		11
23	28	CAN WE FALL IN LOVE AGAIN	PHYLLIS HYMAN / Arista AL 9544		3
24	23	SECRET COMBINATION	RANDY CRAWFORD / Warner Bros. BSK 3541		11
25	27	NIGHTS (FEEL LIKE GETTING DOWN)	BILLY OCEAN / Epic FE 37406		4
26	36	CHILDREN OF TOMORROW	FRANKIE SMITH / WMOT FW 37391		2
27	21	TASTY JAM	FATBACK / Spring SP 1 6731 (PolyGram)		9
28	32	CAMERON'S IN LOVE	RAFAEL CAMERON / Salsoul SA 8542 (RCA)		5
29	25	BEING WITH YOU	SMOKEY ROBINSON / Tamla T8 375M1 (Motown)		22

30	31	CLASS REDDINGS / Believe in a Dream FZ 37175 (CBS)	4
31	38	CARL CARLTON / 20th Century Fox T 628 (RCA)	3
32	30	UNLIMITED TOUCH / Prelude PRL 12184	10
33	34	DEUCE KURTIS BLOW / Mercury SRM 1 4020 (PolyGram)	5
34	26	GAP BAND III / Mercury SRM 1 4003 (PolyGram)	29
35	35	MIRACLES CHANGE / Atlantic / RFC SD 19301	16
36	29	LOVE IS ONE WAY / MCA 5163	22
37	44	THE MAN WITH THE HORN MILES DAVIS / Columbia FC 36790	2
38	41	WINELIGHT GROVER WASHINGTON, JR. / Elektra 6E 305	27
39	40	IT'S WINNING TIME KLIQUE / MCA 5198	8
40	45	WANTED DREAD & ALIVE PETER TOSH / Rolling Stones / EMI-America SO 17055	2
41	42	STARS ON LONG PLAY STARS ON / Radio RR 16044 (Atl)	8
42	33	CLOSER GINO SOCCIO / Atlantic / RFC SD 16042	11
43	37	GOING FOR THE GLOW DONNA WASHINGTON / Capitol ST 12147	8
44	39	TOO HOT TO SLEEP SYLVESTER / Fantasy / Honey F 9607	6

CHARTMAKER OF THE WEEK

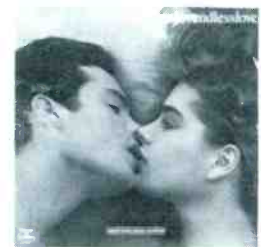
45 — **ENDLESS LOVE**

(ORIGINAL SOUNDTRACK)

VARIOUS ARTISTS

MERCURY SRM 1 2001

(PolyGram)



1

46	43	HOT, LIVE AND OTHERWISE DIONNE WARWICK / Arista A2L 8605	7
47	49	LET THE MUSIC PLAY DAZZ BAND / Motown M8 957M1	2
48	46	HOW 'BOUT US CHAMPAIGN / Columbia JC 37008	20
49	52	BUSTIN' LOOSE (ORIGINAL SOUNDTRACK) ROBERTA FLACK / MCA 5141	4
50	47	RIT LEE RITENOUR / Elektra 6E 331	13
51	51	TURN UP THE MUSIC MASS PRODUCTION / Cotillion SD 5226 (Atl)	13
52	—	WALL TO WALL RENÉ & ANGELA / Capitol ST 12161	1
53	50	MISTAKEN IDENTITY KIM CARNES / EMI-America SO 17052	5
54	54	TELL ME WHERE IT HURTS WALTER JACKSON / Columbia FC 37132	9
55	53	ZEBOP! SANTANA / Columbia FC 37158	7
56	56	MAGIC MAN ROBERT WINTERS & FALL / Buddah BDS 5723 (Arista)	17
57	58	L.J. REYNOLDS / Capitol ST 12127	6
58	55	CELEBRATE KOOL & THE GANG / De-Lite DSR 9518 (PolyGram)	10
59	60	REVEREND DU RITE RICHARD PRYOR / Laff 216	4
60	59	FANTASTIC VOYAGE LAKESIDE / Solar BZL1 3720 (RCA)	33

The Coast (Continued from page 16)

certainly one of the classiest American rock guitarists in current circulation. In the context of his work with the Eagles (whose other great guitarist, Don Felder, joined Joe briefly on stage), Walsh's guitar prowess is sometimes obscured, but in his solo work, he stands out with such other terrific players as Eddie Van Halen (we're not kidding, either), Jeff Baxter, Ry Cooder, Amos Garrett, Elliot Randall, Carlos Santana and David Lindley (who opened his show) as one of this country's best rock 'n' roll guitar stylists. There's no disputing that former presidential candidate Walsh is a better guitar player than Ronald Reagan was as an actor. If Joe could only bone up on his economics, there's always '84.

CAN'T KEEP A GOOD MAN DOWN: Or even Billy Bass, for that matter. Bass, promotion man, art director, manager cum video cameraman, is currently enjoying a certain entrepreneurial exhilaration as the part owner of a record called "Peter the Meter Reader," a novelty item by one Meri Wilson (who may best be remembered for yesteryear's "Telephone Man Song"). The record's out on W.M.O.T. Records, and should its current success continue, it will be soon

followed by an LP containing the aforementioned "Telephone," a ditty called "Dick the D.J.," and other oddities produced by Nashville's Boomer Castleman. Billy was tipped to the project at the recent Bobby Poe convention in Atlanta, where, it was learned, Scott Shannon had successfully programmed the record at his current P.D. berth at Q 105, Atlanta. And Scott's pretty selective, too. During his tenure as Casablanca A&R VP, even such acts as Blondie and Tom Petty and the Heartbreakers couldn't pass muster.

IMPORTANT STUFF: Bruce Springsteen's next appearance in Los Angeles will be on August 20, 21, 23 and 24 at the Sports Arena . . . Over at Warner Bros., they're now calling their jazz and progressive division simply the "jazz department," which sounds simpler to us . . . Congrats are due to W.M.O.T. Records president Alan Rubens and wife Joanne on the June 25 birth of their son Scott. And speaking of Scotts, Screamin' Scott Simon of Sha Na Na and his wife Sarina are celebrating the July 15 birth of their daughter Nina.

Record World Single Picks

(Continued from page 20)

HIGH INERGY—Gordy 7207

GOIN' THRU THE MOTIONS (prod. by Buckingham) (writers: Carbone-Zito-McNally (Resurrection/Sixty-Ninth St., BMI/McNally, ASCAP) (3:00)

The L.A.-based female vocal trio fronts Barbara Mitchell on this sparkling release from their namesake LP. An exuberant chorus is an excellent hook that Barbara shimmers and holds notes around with ease.

THE STYLISTICS—TSOP 5-02195

WHAT'S YOUR NAME? (prod. by Wansel) (writers: Wansel-Biggs) (Assorted, BMI) (3:40)

From the "Closer Than Close" LP comes this spunky funk spin featuring Russell Thompkins' captivating falsetto vocal. Cool keyboards decorate the kinetic rhythm section.

BEN E. KING—Atlantic 3839

SOUVENIRS OF LOVE (prod. by King-Alhanti-Palmer) (writers: Alhanti-Palmer) (Ape, ASCAP/Smiling Clown, BMI) (3:42)

The legendary vocalist reflects on a special relationship and turns it into a moody ballad. His vocal travels from the depths of sorrow to light tenor optimism.

DONNA WASHINGTON—Capitol 5028

GOING FOR THE GLOW (prod. by Jackson) (writer: Russell) (Almo/Rutland Road, ASCAP) (3:50)

The title track from Donna's latest LP is a Brenda Russell-penned song. Donna's confident vocal is smart, with just enough sass to fit the theme.

JIMMY ROSS—Quality/RFC 7002

FIRST TRUE LOVE AFFAIR (prod. by Mazzilli-Vanmeerhaeghe) (writers: Pulga-Ninzatti-Turner) (Soul Chak) (3:24)

Ross is a native N.Y.-er who knows how to work an irresistible hook, the sleek chorus is a perfect embellishment for his stylish vocal and the Chic-ish sound should become a mainstay at clubs and crossover radio.

DAVE VALENTIN—Arista/GRP 2515

PIED PIPER (MAN OF SONG) (prod. by Grusin-Rosen) (writer: St. James) (Lion's Horn/Roaring Fork, BMI) (3:44)

Vocalist Vivian Cherry's vibrant flights with Valentin's equally nimble flute make a delightful listening experience. The slick, clean Grusin-Rosen production gives this multi-format potential.

ROUND TRIP—MCA 51147

LET'S GO OUT TONITE (prod. by Perkins) (writers: McCord-Perkins) (Perk's/Duchess/MCA, BMI) (3:44)

Vocalists Ila Coakes and Darlene McDaniels provide a luxurious backdrop for Oliver Cheatham's multi-octave excursions on this sensuous slice from the Detroit-based group's self-titled LP.

TTF—Gold Coast 1109

MIGHTY FINE (prod. by Boyce-Levine-Tufo) (writer: Boyce) (Marv Stuart/Jabo, BMI) (3:59)

A bold bass struts alongside Alton Hudson's sing/rap vocal gymnastics on this debut by the Florida-based septet. Good street corner fun.

ELUSION—Cotillion 46018

LORD (prod. by Zager) (writer: Zager) (Sumac, BMI) (3:12)

The Ohio-based vocal trio gives this Michael Zager-penned and produced song an awesome vocal treatment. Deliberately paced and filled with drama, it's right for black audiences.

RAMSEY LEWIS—Col 11-02043

ROMANCE ME (prod. by Washington) (writer: Johnson) (Henjo/Blackwood/Lewis and Sons, BMI) (4:00)

Nifty percussion clicks shade Ramsey's keyboard acrobatics on this dynamic cut from his "Three Piece Suite" LP. Fluid guitar runs on the break add to the multi-format appeal.

THE GRAINGER'S — BC 002

SHINE YOUR LIGHT (prod. by group) (writer: Grainger) (Dahill, BMI) (3:59)

The brother trio — Glenn, Gary & Greg — debut with a recurring "Another One Bites the Dust" riff anchored by Gary's funky bass. Debbie Jacobs' lead vocal rides over a mish-mash of conversational backing.

PATTI LABELLE — Phila. Intl.

5-02309
ROCKING PNEUMONIA AND THE BOOGIE WOOGIE FLU (prod. by Huff) (writer: Smith) (Cotillion, BMI) (3:26)

Johnny Rivers and Huey Smith & the Clowns both enjoyed commercial success with this good-time rocker. LaBelle stokes the fire with her gospel-like vocals and a Leon Huff arrangement. It's party music at its best.

Country/Pop

THE CORBIN/HANNER

BAND—Alfa 7007
LIVIN' THE GOOD LIFE (prod. by West) (writer: Corbin) (Sabal, ASCAP) (2:32)

Bob Corbin's enthusiastic lead vocal is surrounded by refreshing guitar melodies and a perky beat. The Pittsburgh-based team celebrates life's simple pleasures on this cut from their "For the Sake of the Song" LP.

GLEN CAMPBELL — Mirage 3845 (Atlantic)

I LOVE MY TRUCK (prod. by Campbell) (writer: Rainey) (Glentan, BMI) (2:50)

Campbell's endearing vocal could easily move the truck to the top of the working man's "best friend" list. Culled from "The Night the Lights Went Out in Georgia" motion picture soundtrack.

TOM JONES—Mercury 76115 (PolyGram)

WHAT IN THE WORLD'S COME OVER YOU (prod. by Popovich-Justis) (writer: Scott) (Unart, BMI) (2:39)

Jack Scott went top 5 with this dramatic ballad in '60. Jones' vocal is perfect for the song, quivering and stretching notes for maximum emphasis. A solid effort for country and A/C audiences.

RUSSELL SMITH—Capitol 5029

HONKY TONK FREEWAY (prod. by Martin-Dorff) (writers: Dorff-Brown) (Screen Gems-EMI/Peso, BMI) (3:08)

The title cut from the forthcoming motion picture soundtrack features the former lead vocalist for the Amazing Rhythm Aces. Smith toys with the down-home lyrics and a big, hell-raisin' hook.

Record Bar (Continued from page 3)

chain's store managers and key executives, who will assemble at Hilton Head. All told, Bergman expects some 500 attendees for the four-day affair, including a large contingent from the various record manufacturers. Bergman said he considers the latter "part of the company" and tries to include them in all convention activities except for one closed meeting. The keynote speech will be delivered Monday morning by Bob Sherwood, executive VP and general manager, PolyGram Records, Inc. Most of the manufacturers will have open suites and several will be making presentations.

In addition, said Bergman, "our top-level executives will also have open suites because we want our people to be able to come around and talk to us not just in a cocktail party atmosphere, but to really talk business as well. As the company's grown, we've been able to keep the feeling of the 'greater Record Bar family.' So far we haven't succumbed to the large organizational dilemma that too big is too much."

In prior years, the Record Bar convention had difficulty acquiring musical entertainment. This year, the list of confirmed artists includes the Marshall Tucker Band, James Galway, Danny Joe Brown and Carol Hensel of "Dancersize" fame. Asked how he was able to secure such estimable talent, Bergman replied: "First of all, there used to be a lot more conventions in the industry so the competition was greater. Second, there was not a great appreciation for retailers and rack jobbers by the artistic community. It's taken us awhile, but I think Record Bar has a well-deserved reputation that we're a music company. In addition, it's good for the artist because the exposure can sell some records for them. And finally, Hilton Head is a hell of a great place to spend a few days."

Bergman noted that the convention was getting bigger and bigger. "It costs us a lot of money and there's a tremendous amount riding on it," he said. "It's about this time of the year where I start getting scared as hell."

Hosting Schneider



CBS Records-Nashville recently hosted a reception for Scotti Brothers artist and "Dukes of Hazzard" star John Schneider, whose first single, "It's Now or Never," is a hit on RW's pop, country, and A/C charts. Shown from left are Joe Casey, director of promotion, CBS Records-Nashville; Tony Scotti; Schneider; Rick Blackburn, VP and GM, CBS Records — Nashville; and Johnny Musso, Scotti Brothers.

WEA Intl. Pacts With Modern Records

■ NEW YORK—WEA International and Modern Records have reached an agreement whereby WEA will distribute all Modern product outside of the U.S. and Canada. The first release under the agreement is "Bella

Donna," an LP by Stevie Nicks.

In the near future, WEA International will release "Jah Malla" on the Modern label. Modern Records is owned and operated by Paul Fishkin and Danny Goldberg.

Jazz Beat

By SAMUEL GRAHAM

■ IT BEGINS AGAIN: One of the more amazing things about the Playboy Magazine readers poll of jazz and popular music the last couple of years — and the results of that poll have often been pretty outrageous, at least as far as mainstream jazz buffs are concerned — has been the emergence of **Rickie Lee Jones** as the top female jazz vocalist. Granted, Playboy readers haven't been known to have particularly wide-ranging tastes; were it otherwise, players like **Buddy Rich**, **Lionel Hampton** and **Chuck Mangione**, talented as they may be, probably wouldn't be perennial winners largely on the basis of mere familiarity. But Rickie Lee Jones is a jazz singer?

With the release — finally — of Jones' second album for Warners, called "Pirates," this jazz talk will no doubt begin anew (although her pop sales will surely be impressive as well), and actually, it's not all that hard to explain. Rickie Lee slurs out her depictions of the seedy-but-cool Bohemian life — and "slurs" is definitely the word, for without a lyric sheet one would be hard pressed to figure out what she's singing about — with what you might call a callous vulnerability, a bit like the proverbial hooker with a heart of gold. To many people, her jive-laden vocal delivery and beat poet attitude are jazz, pure and simple, although to these ears, Jones sounds a lot more like **Laura Nyro** than **Billie Holiday**. All in all, this seems to be another case of "we don't know quite what to call this — therefore, it must be jazz."

This is not to say, you understand, that "Pirates" does not have its moments; whether they are true jazz or not is academic. "A Lucky Guy," for instance, is simply lovely, while the lengthy "Traces of the Western Slopes" is very skillfully arranged and performed (and is probably the most "jazzy" thing on the record, what with its modern vocal and horn harmonies and shifting rhythms and dynamics). But compared to some of the singers recently discussed in this space — people like **Janet Lawson** and **Tania Maria**, fiery improvisers who genuinely use their voices like instruments — Rickie Lee Jones is simply not a jazz vocalist, and she herself might well agree. After her "best new artist" Grammy win of a couple of years back, there will be a lot more than passing interest in "Pirates," and that's fine. Let's just hope it doesn't block the way for some of the more authentic types — they need every break they can get.

TEA FOR TWOFERS: After nearly ten years, the Fantasy/Prestige/Milestone catalogue of double-album reissues is nearly 200 strong, which means that almost 400 individual albums have been repackaged for release. And while label president **Ralph Kaffel** will be the first to admit that twofer sales haven't exactly approached "Saturday Night Fever" levels, he'll also tell you that they have been "very successful as jazz marketing goes."

According to Kaffel, the twofer series began as a way of ensuring "the preservation and availability of essential jazz sessions." By now, he adds, "the essentiality of some of this material is debatable — but the series does continue to incorporate important sessions by important artists." The most successful of all of them, he reports, has been "The Greatest Jazz Concert Ever" (with **Charlie Parker**, **Bud Powell**, **Charles Mingus**, **Max Roach** and **Dizzy Gillespie**), which Kaffel estimates has sold close to 50,000 copies by now. Not big numbers by pop standards, but "this is not what you'd call chart material," Kaffel points out, "and it was not released with that expectation. It was released to stay in the catalogue for a long time and not be re-reissued, if you will. If we sell three to five thousand at first, we're not disappointed, because we know the sales will continue." That's exactly what has happened, too — the twofers that have been available longest, by giants like **Monk** and **Coltrane**, **Miles Davis**, **Oscar Peterson**/**Stephane Grappelli**, **Bill Evans**, **Eric Dolphy** and the **Modern Jazz Quartet**, are the ones that have sold the most copies.

Some labels with jazz reissue programs have had to make their packages less elaborate in order to keep doing them at all — but not F/P/M, as recent twofers by people like **Monk**, **Cannonball Adderley**, **Gene Ammons**, **Sonny Rollins**, **Mingus** and others will attest. Nor does Kaffel plan any such cost-cutting moves, simply because "I have to continue doing them up to the standards I've set for myself." And in the long run, he adds, quality packaging — with complete personnel and recording information, thorough liner notes, attractive covers and so on — along with quality music, pays off; returns throughout the entire twofer series have never even approached ten percent.

GOOD TRY, BUT . . . : Not long after a record by guitarist **Gil Piger** called "Jazzy Flamenco" arrived here, a friendly fellow called to give a little pitch about the product, as record people will do. The caller proceeded to read a couple of quotations from jazz greats to the effect that Gil Piger is a great musician, but when he got to remarks supposedly made by none other than

Charlie Parker, I had to ask him to stop. See, Piger doesn't appear to be more than about 30, if that, judging from his record jacket. Since Charlie Parker died over 25 years ago, Piger would have to have been well under 10 when Bird made him the subject of his praise — so either this kid was a real prodigy or the quotation in question was totally spurious, and the rather sheepish caller had to agree that it was probably the latter. As it turns out, Piger's album (issued by the GJP label in Walla Walla, Washington) doesn't need this ridiculous kind of publicity. He and his group, which includes bass, congas and second guitar, can certainly play, and "Jazzy Flamenco" is an attractive package of mellifluous Spanish rhythms and melodies and rippling nylon-string guitars. Now if only these folks will let the music take care of itself, they might even get taken seriously . . . ECM has put out some pretty unusual records along the way, and violinist **Shankar's** "Who's To Know" certainly ranks among them. Shankar, who came to prominence here with **John McLaughlin** and **Shakti**, plays a double-necked, 10-string instrument that is said to have the range of "the whole string orchestra"; these necks can be played either simultaneously or separately. The material, described as "Indian classical music," consists of just two pieces, both lengthy and raga-like. It is hypnotic stuff — quite literally monotonous — building in intensity over a droning background while Shankar saws away . . . The first annual Santa Barbara Jazz Festival, set for August 14 and 15 in that lovely California town, will feature an all-star band with such members as **Zoot Sims**, **Clark Terry**, **Maynard Ferguson**, **Shelly Manne** and **Chet Baker**; other players during the two-day event will include **Carla Bley**, **Al Vizzutti**, **Freddie Hubbard**, **Cal Tjader** with **Willie Bobo**, **Tania Maria** and **Mongo Santamaria**. Sims, a press release says, "hails from Inglewood, California (south of Los Angeles, right by the airport)" and was "the youngest of six boys/one girl." The best part is that "his parents, who constantly travelled, both were in vaudeville and were known as Pete and Kate." See what valuable information one can glean from press releases?

Honoring the Man with the Horn



Columbia Records recently held a reception for Miles Davis at Xenon in New York to celebrate the release of his LP, "The Man with the Horn." Pictured in the first photo are Dick Asher, deputy president and chief operating officer, CBS Records Group (left) with Davis. Pictured in the second photo are Davis and Roberta Flack.

The Jazz LP Chart

AUGUST 1, 1981

- THE MAN WITH THE HORN**
MILES DAVIS / Columbia FC 36790
- THE CLARKE/DUKE PROJECT**
STANLEY CLARKE/GEORGE DUKE/Epic
FE 36918
- RIT**
LEE RITENOUR/Elektra 6E 331
- VOYEUR**
DAVID SANBORN / Warner Bros. BSK
3546
- WINELIGHT**
GROVER WASHINGTON, JR. / Elektra 6E
305
- AS FALLS WICHITA, SO FALLS WICHITA**
FALLS
PAT METHENY & LYLE MAYS/ECM 1
1190 (WB)
- HUSH**
JOHN KLEMMER / Elektra 5E 527
- APPLE JUICE**
TOM SCOTT / Columbia FC 37419
- THE DUDE**
QUINCY JONES/A&M SP 3721
- FRIDAY NIGHT IN SAN FRANCISCO**
AL DIMEOLA, JOHN McLAUGHLIN, PACO
DeLUCIA / Columbia FC 37152
- THREE PIECE SUITE**
RAMSEY LEWIS / Columbia FC 37153
- MOUNTAIN DANCE**
DAVE GRUSIN / Aristo / GRP 5010
- GALAXIAN**
JEFF LORBER FUSION / Aristo AL 9545
- PIED PIPER**
DAVE VALENTIN / Aristo / GRP 5505
- SECRET COMBINATION**
RANDY CRAWFORD / Warner Bros. BSK
3541
- TARANTELLA**
CHUCK MANGIONE / A&M SP 6518
- LIVE**
STEPHANE GRAPPELLI / DAVID
GRISMAN / Warner Bros. BSK 3550
- THREE QUARTETS**
CHICK COREA / Warner Bros. BSK 3552
- FUSE ONE**
CTI 9003
- MY ROAD OUR ROAD**
LEE OSKAR / Elektra 5E 526
- WORD OF MOUTH**
JACO PASTORIUS / Warner Bros. BSK
3535
- EXPRESSIONS OF LIFE**
HEATH BROS. / Columbia FC 37126
- LIVE IN JAPAN**
DAVE GRUSIN AND THE GRP
ALL-STARS / Aristo / GRP 5506
- STRAPHANGIN'**
BRECKER BROS. / Aristo AL 9550
- AUTUMN PIANO SOLOS**
GEORGE WINSTON / Windham Hill C
1012
- MVP**
HARVEY MASON / Aristo AB 4283
- MAGIC**
TOM BROWNE / Aristo / GRP 5503
- VERY SPECIAL**
DEBRA LAWS / Elektra 6E 300
- RAIN FOREST**
JAY HOGGARD / Contemporary 14007
- 'NARD**
BERNARD WRIGHT / Aristo / GRP 5011

Audio Files

By SAMUEL GRAHAM

■ **THE PRICE IS RIGHT:** To a lot of people, "audiophile" automatically means "expensive" — too expensive, in many cases. And sure, most audiophile software does cost more, due to such factors as longer cutting times (for half-speed masterings), higher recording costs, superior pressings, liners and covers, and so on. But the buyer with a few bucks to spare and some good home playback equipment considers the extra costs justified, and they probably are.

Nevertheless, it would be a mistake to assume that all high-quality recordings cost twice as much as standard commercial product. The little Windham Hill label, for instance — a company based in Stanford, California that features musicians like pianist **George Winston** and guitarists **Alex deGrassi**, **Daniel Hecht** and **David Qualey** — has long used **Stan Ricker**, the half-speed artist who cuts Mobile Fidelity's product, as its mastering engineer; Ricker's work, combined with imported Teldec vinyl, quality pressings and double-laminated covers, makes for audiophile-level records listing at the usual \$8.98. Guitarist **Will Ackerman**, Windham Hill's founder, has also recorded a digital album.

Windham Hill has been called "an American ECM," and the latter company has certainly led the way in offering technically superior product (some critics claim that ECM recordings are too pristine) at regular prices. ECM has now ventured into digital territory as well, via **Keith Jarrett's** new album, called "Invocations/The Moth and the Flame." A two-record set (with Jarrett playing soprano sax and pipe organ on one disc and solo piano on the other), it will list for \$14.98, which ECM calls "currently the average list price for most single digital recordings." It will be interesting to see if even the most discerning listeners hear a measurable difference between this and the label's ordinarily immaculate releases.

Elsewhere, Inner City has been offering a full line of chromium dioxide cassettes ("Extraordinary duplication speed: 8 to 1!!" says IC's brochure) for a few months now, all listing at \$8.98. Windham Hill's Ackerman is also planning a line of metal or chrome cassettes, as well as the possible introduction of open reel tapes recorded at 15 ips.

A MATTER OF TIME: Perhaps it was inevitable that audiophile technology would come to the world of novelty discs as well. When the picture disc fad was sweeping the industry a few years back, you may recall, one common complaint was that their sound quality was so poor as to render many of them unplayable. Not exactly a burning issue, what with most pic-discs being issued in limited quantities anyway, but now a company called Han-O-Disc has come along with what it calls "a new process" that "allows records to be manufactured with audiophile quality sound"; among the Han-O-Disc's features, literature claims, are "unique crystal clear virgin vinyl for the clearest possible sound," the fact that "both sides are pressed separately for ultimate control of groove fidelity," and a "protective coating" that saves the grooves from scratching, dust and the like. A&M Records and American Metropolitan Communications have combined on a three-song Han-O-Disc featuring material from the **Split Enz** album "Waiaata." The graphic is nice, if unexceptional, but this may be only the start; the manufacturer claims that one can actually "plant" real seeds between the two sides of a Han-O-Disc and watch them grow before your very eyes. Too bad groups like the **Seeds** and the **Raspberries** aren't still around to take advantage of this, but some enterprising soul will no doubt step into the breach.

HALFTIME: Lots of new half-speed masters around, so let's get to it. Nautilus may have known that by the time their new version of the **Moody Blues'** "On the Threshold of a Dream" came out, the reformed group would hold a top five slot on the charts with "Long Distance Voyager" — or perhaps it was merely fortuitous coincidence. In any case, the re-mastered 1969 release should do well, although some fans would probably claim that "In Search of the Lost Chord" is the cosmic rockers' best album and would have made a better choice . . . **Linda Ronstadt's** "Simple Dreams," also from Nautilus, more than does justice to **Peter Asher's** detailed, immaculate production, with acoustic guitars, drums and percussion — elements that are usually etched more clearly and crisply on half-speeds — among the main beneficiaries . . . Also from Nautilus: the **J. Geils Band's** "Love Stinks," one of that group's better LPs and a half-speed that sounds especially good at the high volumes suggested on the cover; **Ambrosia's** "Life Beyond L.A.," **Little Feat's** "Time Loves a Hero"; **Styx's** "Cornerstone," and **Pablo Cruise's** "Worlds Away." All in all, the newest releases underscore Nautilus' avowed intention to move more and more into rock . . . The same can be said about three of Mobile Fidelity's newest: **David Bowie's** "Ziggy Stardust," the **Rolling Stones'** "Sticky Fingers" and **Elvis Presley's** "Elvis in Memphis." Classic albums all, and each is quite successful as a half-speed . . . CBS Mastersound's new half-speeds include some very unusual albums, like **Mike Batt's** "Tarot Suite" (featuring a host of English rockers, from **Rory Gallagher** to ex-Family vocalist **Roger Chapman**), **Jeff Wayne's** "War of the Worlds" concept piece and **Tony Williams'** "The Joy of Flying," a jazz album with a cast that includes **George Benson**, **Cecil Taylor**, **Herbie Hancock** and even **Ronnie Montrose**.

Montage Taps Dorfman

■ LOS ANGELES—Marshall Blonstein and David Chackler, co-presidents of Montage Records, have announced the appointment of Marv Dorfman as vice president/general manager.

Dorfman most recently served as VP/sales for WMOT Records. Prior to that, he was director of sales and national accounts at A&M Records.

Montage is distributed by Capitol.



Marv Dorfman

Pat & Charlie



ECM recording artist Charlie Haden is pictured with Pat Metheny at the Greek Theatre after the Pat Metheny Group's opening night. Bassist Haden, along with drummer Paul Motian and tenor saxophonist Dewey Redman, toured with Metheny last year in support of the guitarist's "80/81" album.

Peaches Amends List of Creditors

■ LOS ANGELES—Peaches Records and Tapes, Inc. last week submitted an amended schedule of creditors, credits and debts to the U.S. Bankruptcy Court here, reflecting 372 additional or revised debts totaling \$349,729.35. Also included in the document was a schedule of liquidated debts owed to the petitioner, listing 51 companies owing Peaches and Nehi Distributing \$84,052.30. The new schedule amended the one previously filed in the court last month (*Record World*, June 20) as part of Peaches and Nehi's current reorganization under the provisions of Chapter XI.

Lieberman

The largest single change in the amended schedule was a previously unreported debt of \$125,000 owed to Lieberman Enterprises, a sum that was omitted from the first schedule due to an accounting error, according to Tom Heiman, chief operating officer of Peaches/Nehi. Other previously unreported creditors included California Record Distributing (\$12,592.41), GRT (\$6,537.36), MS Distributing (\$2,056.32), Sound Guard Corp. (\$14,790.45) and CMS Records Inc. (\$5,877.75).

The amendment to the schedule also reflected a reduction in the sums owed to some creditors, including Progress Record Distributing, reduced to approximately \$278,000 from the previously reported \$345,000, and Countrywide Tape and Record, now \$28,173.41 from the previous sum of \$49,971.05.

Disco File Top 40

1. I'M IN LOVE
EVELYN KING/RCA (12") JD 12244
2. GIVE IT TO ME BABY
RICK JAMES/Gordy (12") G8 1002M1 (Motown)
3. GONNA GET OVER YOU
FRANCE JOLI/Prelude (12") PRLD 610
4. I'LL DO ANYTHING FOR YOU
DENROY MORGAN/Becket (12") BKD 502
5. GET ON UP DO IT AGAIN
SUZY Q./Atlantic/RFC (12") DM 4813
6. SHAKE IT UP TONIGHT
CHERYL LYNN/Columbia (12") 48 02103
7. ON THE BEAT
B.B.&Q. BAND/Capitol (12") 4993
8. BUSTIN' OUT
MATERIAL FEATURING NONA HENDRYX/Island/ZE (12") IL 9667
9. IF YOU WANT ME
ECSTASY, PASSION AND PAIN/Roy B. (12") RBDS 2516
10. TRY IT OUT/STREET TALK/HOLD TIGHT
GINO SOCCIO/Atlantic/RFC (12"/LP cuts) SD 16042
11. PULL UP TO THE BUMPER
GRACE JONES/Island (12") ILPS 9624 (WB)
12. SQUARE BIZ/IT MUST BE MAGIC
TEENA MARIE/Gordy (12"/LP cut) G8 1004M1
13. A LITTLE BIT OF JAZZ
NICK STRAKER BAND/Prelude (12") PRLD 612
14. DANCIN' THE NIGHT AWAY
VOGGUE/Atlantic (12") DM 4815
15. REMEMBER ME/AINT NO MOUNTAIN HIGH ENOUGH
BOYSTOWN GANG/Moby Dick (12") BTG 231
16. WIKKA WRAP
EVASIONS/Sam S 12339
17. PARADISE/HOLD TIGHT
CHANGE/Atlantic/RFC (12") SD 19301
18. NIGHT (FEEL LIKE GETTING DOWN)
BILLY OCEAN/Epic (12") FE 37408
19. SET ME FREE
KAREN SILVER/Quality/RFC (12") QRFC 001
20. CAPITAL TROPICAL
TWO MAN SOUND/TSR (12") 826
21. FUNKY BEBOP
VIN ZEE/Emergency (12") EMDS 6517
22. OUT COME THE FREAKS
WAS (NOT WAS)/Island/Ze (12") ILPS 9666 (WB)
23. IF YOU FEEL IT
THELMA HOUSTON/RCA (12") JD 12216
24. SHINE YOUR LIGHT
GRAINGERS/BC (12") 4009
25. I LOVE YOU MORE
RENE AND ANGELA/Capitol (12") 5010
26. SEARCHING TO FIND THE ONE
UNLIMITED TOUCH/Prelude (12") PRL 12184
27. WHAT 'CHA GONNA DO FOR ME (LP)
CHAKA KHAN/Warner Bros. HS 3526
28. IKO IKO/SAN FRANCISCO SERENADE
LOVERDE/Prism (12") PDS 406
29. LET'S GO DANCIN'
SPARQUE/West End (12") WES 22135
30. YOU'RE MY MAGICIAN/YOUR LOVE (RE-MIX)
LIME/Prism (12") PLP 1009
31. FIRST TRUE LOVE AFFAIR
JIMMY ROSS/Quality/RFC (12") QRFC 002
32. I'M STARTING AGAIN
GRACE KENNEDY/Profile (12") PRO 7001
33. TRIPLE DUTCH/DOUBLE DUTCH BUS
FRANKIE SMITH/WMOT (12") FW 37391
34. (HEY, WHO'S GOTTA) FUNKY SONG/TOO MUCH TOO SOON
FANTASY/Pavillion (12") JZ 37151 (CBS)
35. NEW TOY
LENE LOVICH/Stiff (12") IT 91
36. TURN IT OUT
EMOTIONS/ARC/Columbia (12") FC 37456
37. SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED)
CARL CARLTON/20th Century-Fox (12") TDC 129 (RCA)
38. MAGNIFIQUE
MAGNIFIQUE/Siamese (12") S1A 001
39. DANCE, IT'S MY LIFE/BODY CONTACT
MIDNIGHT POWERS/LOI/Importe (12 LP cuts) MP 313
40. SWEET DELIGHT
WOODS EMPIRE/Tabu (12") 4Z8 02131 (CBS)

*12" non-commercial; •12" discontinued

Cover Story:

The Chipmunks' Astounding Crossover

Industry observers are rightfully astounded by the recent crossover performance of the durable recording trio known as the Chipmunks. Their first album for RCA Records, "Urban Chipmunk," recorded in Nashville with Brenda Lee and Jerry Reed as guest stars, is number 32 on the *Record World* Album Chart this week, while it ascends to number nine country. What's even more amazing is that it followed "Chipmunk Punk," a new wave rock effort, that's been certified RIAA platinum.

Rock, pop, country — the Chipmunks themselves, Alvin, Simon and

Theodore, don't feel that straddling these categories is such a notable accomplishment. After all, in 1958, with the success of "The Chipmunk Song," they became the first rodents ever to record a hit single. Now that's crossover!

Legend has it that the orphaned Chipmunks were discovered, abandoned and swaddled in a basket, on the doorstep of a young songwriter named Ross Bagdasarian, also known as David Seville. David adopted the Chipmunks, and as they grew older, they began sitting around the piano as
(Continued on page 88)



Irvine Amphitheatre Announces Ticket Sales

LOS ANGELES—Tickets for all performances at the new Irvine Meadows Amphitheatre will be sold at the facility's box office and through all Ticketron outlets, beginning later this month, it was announced by Mark Kogan, executive director of the facility's concert division.

The 10,000-seat amphitheatre, approximately one hour from Los Angeles in neighboring Orange County, is nearing completion and plans to present its first concerts in mid-August.

All Ticketron outlets, including more than 90 in the Los Angeles,

Orange County and San Diego tri-counties area that provide computerized service, will sell the best available seats on a first come-first served basis.

This will be standard practice until one hour before the scheduled performance or until a sell-out occurs, with actual tickets — not vouchers — provided, according to Kogan.

Kogan said there will be two prices for Irvine Meadows attractions, one for all reserved "fixed" seats and another for "meadows seating" on the rolling lawn of the amphitheatre. Actual price will vary with the attraction.

Collins Honored



Phil Collins' recent "Face Value" LP has reached the number one position in six countries, and to honor Collins WEA International recently held a party at London's September Restaurant. Pictured from left are John Martyn, whose debut LP for WEA International was produced by Collins; WEA International president Nesuhi Ertegun; and Collins.

PolyGram Fetes the Moody Blues in Three Cities



Threshold/PolyGram Records recording artists the Moody Blues recently reunited after an absence of three years to release the hit album "Long Distance Voyager" and launch an international tour. In America, the Moody Blues were honored at three separate parties in Dallas, Los Angeles and New York. "Gemini Dream," the first single from "Long Distance Voyager," is a top 20 hit. The second selection from the album, "The Voice," has just been released. In the first photo, pictured at the party in Dallas are, from left: Justin Hayward of the Moody Blues; Ray Thomas of the Moody Blues; Tom Sambola, Lieberman's Dallas; Tom's wife; Rhonda McDaniel; and Curt Carlson of PolyGram Distribution in Dallas. In the second photo, pictured from left in Los Angeles are: Kenny Hamlin, L.A. branch manager, PolyGram Records, Inc.; Hayward; and Lou Kwiker, president, Integrity. In the third photo, pictured backstage at Madison Square Garden in New York are, from left: Jeff Brody, regional vice president, northeast, PolyGram Records, Inc.; Shelly Rudin, vice president, national sales, PolyGram Records, Inc.; Jim Lewis, vice president, marketing for special projects, PolyGram Records, Inc.; John Lodge of the Moody Blues; Harry Losk, senior vice president, marketing, PolyGram Records, Inc.; Sherrie Levy, executive assistant to the general manager, PolyGram Records, Inc.; Graeme Edge and Ray Thomas of the Moody Blues; Peter Lubin, A & R, PolyGram Records; Hayward; and Patrick Moraz of the Moody Blues. Back row: Guenter Hensler, executive vice president, operations, PolyGram Records Inc.; Chip Taylor, vice president, A & R, PolyGram Records, Inc.; David A. Braun, president and chief executive officer, PolyGram Records, Inc.; and Jerry Weintraub, Management III.

Atlantic Reviving Dance Music Dept.

By BRIAN CHIN

NEW YORK—In a development that reverses the "disco-is-dead" crash of late 1979, Atlantic Records president Doug Morris has announced the reactivation of the label's dance music department as an A&R and promotion force under the direction of Larry Yasgar, the label's national singles sales manager.

Yasgar will retain his duties in national singles sales and in addition will be signing and developing artists for the department. Assisting him will be Rafael Torres, dance music promotion manager, who will be responsible for A&R and promotional work. Jason Flamm will assist both Yasgar and Torres.

"I'm happy to see people getting back into dance music," Yasgar told *Record World* last week. "Our approach will be very selective. We'll stick with our projects to the end; we won't lose anything. I don't know exactly what the (sales) numbers might be, but we totally agree that there's a market out there. I hope (other labels re-involving themselves in dance music) won't flood the market with nonsense. We're not just looking for typical dance records."

Yasgar said he foresees greatest sales volume from large urban markets such as New York, Boston, Baltimore/Washington, Miami, Chicago, Los Angeles and San Francisco, and adds that the department will be monitoring sales closely.

Torres, who joined Atlantic in 1980 and has extensive experience in DJ

and light work as well as promotion, will travel often to keep in contact with DJ pools nationally and internationally, while locating product to be signed for Atlantic. The department's first signing is "Dancin' the Night Away" by Voggue, which was licensed from a Canadian label and released in seven and 12-inch versions. Torres stressed, "We want the dance department to be as diversified as possible. We won't put out just R&B and rock; there are too many other things in between that people want. We don't want to segregate music. We're taking the opposite approach, going with everything we feel is danceable."

Artists and Groups

Although the Voggue single was picked up as a master as yet unattached to an artist — long a problem with dance-oriented studio creations — Torres said he would "be careful to investigate records now. We got excited about Voggue so we jumped in, but we're looking for artists and groups." He added: "We're definitely leaning toward albums (in addition to regularly-released 12-inch singles). It's not going to be a hit-and-run." It was still too early to guess whether any stigma attached to disco remained at the radio level, Yasgar said, but Atlantic would press for pop crossover on all records signed by the department: the Voggue single, he noted, was a Kal Rudman "sleeper pick."

"The main thing," he emphasized, "is sales follow-through."

Surfside Signs Two

CHARLOTTE, N.C.—General Johnson, president of Surfside Records, and label VP Mike Branch have announced the signings of the Tempests and the Band of Oz to recording agreements with the label.

Roster

Surfside's roster also includes the Chairmen of the Board, of which Johnson is also a member.

Headfirst Names Two

LOS ANGELES—Headfirst Records has announced the appointments of Shopan Entesari as sales manager and promotion coordinator and Sylvester Brown as art director and production manager.

Entesari had worked for Dave Pell Productions, Larry Shayan Enterprises and Catapult Productions. Brown has worked for Stage Two and A&M and Capitol Records as a freelancer.

A New Look at Franco Corelli

By SPEIGHT JENKINS

■ NEW YORK—Franco Corelli, now 58 years old, has recently signified his intention to return to his fans via the concert stage after eight years. But for almost everyone, the Corelli that exists is the one found on the new release by Angel. An aria record taken from his complete opera recordings, it easily could be lost in the shuffle. But it shouldn't be. There's a whole new generation of opera lovers who never were exposed to Corelli, and for whom this well-selected record would clearly be revelatory. Try some store play and discover what happens.

No one ever listened neutrally to Corelli. He was unique and for more than a decade made opera in New York — and in Milan, San Francisco and Chicago — a lot more exciting.

Corelli was born in Ancona and made his debut in Spoleto in 1952. He came to world attention at La Scala in the '50s when he on occasion took part in casts with Maria Callas and Giulietta Simionato. To Americans, however, the Corelli magic was first unveiled on January 27, 1961, in *Il Trovatore* at the Metropolitan Opera. On that momentous night, when Leontyne Price also made her Met debut, the tenor created an unforgettable image. Six feet tall and athletic in build, attired on that occasion in a blond wig, he projected an intense sexual image, underlined by a voice of unparalleled sensuality. Like it or not, sex could never be ignored when Franco Corelli sang.

From that first performance, this was expressed in his high notes and the volume and power with which he delivered them. Rudolf Bing, then the general manager of the Met, knew what he had in Corelli and virtually turned over the house to him. Corelli's wishes were granted, and he never failed to draw a capacity house.

His acting ability was not noticeable; his musicality often deserted him in the quest for the commanding high note; and he had no concern for the approach and withdrawal from the high notes. Further, as this record attests, there was only the occasional volume variation, though some of his few diminuendos and pianissimos were remarkably well effected. Indeed, with one of the most amazing tenor instruments of this century, his technique did not match his gifts. When age began to take the velvet from his voice, there was no solid technique to buoy him, and because his confidence — for all his fantastic success — was not high, he left the stage very quickly, denying to opera lovers many of what should have been the richest years of his maturity.

Fortunately, he recorded very well,

and Angel captured most of his roles. The present record, whether deliberately or not, gives a lesson in what he did — good and bad. It is worth having if only for the four selections from *Andrea Chenier*, an opera identified with Corelli in his years at the Met. Giordano wanted a true dramatic tenor of the stature of Corelli for his hero, and the tenor sang the music with feeling, passion and breathtaking tone. In this music his liberties seemed right; one asked for little of the taste that he couldn't give, and his total conception of *Chenier* created a believable revolutionary poet. Also wonderful is the aria from *Norma*, a role he never sang in New York. It is a very dramatic reading of a bel canto aria, but it works here. There is also his "Nessun Dorma" from *Turandot*, a role he sang countless times in the '60s with Birgit Nilsson as the princess. Many, including both Luciano Pavarotti and Placido Domingo, have sung much more graceful "Nessun Dorma" since, but Corelli here was unique: he carried you on the passion of his voice, silencing any questions with its voluptuousness and his masculine power. And there is a fine "Celeste Aida," Radames' first aria in *Aida*, the Verdi role for which the tenor was best suited, because it demands the least subtlety and the most power. And, finally, the final aria of Turiddu from *Cavalleria Rusticana*, a role which he brilliantly enacted in Franco Zeffirelli's 1970 production at the Met.

With all the good, one can hear exactly how he made one uncomfortable by giving too much: in Manrico's "Ah si ben mio" from *Il Trovatore*, for example. No matter how wonderful the high C is in "Di quella pira" — and it is remarkable — it could not cover his lack of phrasing on the earlier aria. And then there is Romeo's "Ah levato, soleil" in which his pronunciation of "soleil" is worth hearing for its idiosyncrasy.

It's all *echt* Corelli, a unique performer, one without whom opera would have been so much poorer. Much of what he did can be criticized with justice, but no one who was not there can ever judge the theatrical effect of his vocal and physical personality, one of the few truly remarkable ones of the last 35 years.

Warren Elected Pres. Of Composers Guild

■ LOS ANGELES—Composer, conductor and arranger Richard Warren has been elected president of the Composers and Lyricists Guild of America.

Classical Retail Report

AUGUST 1, 1981

CLASSIC OF THE WEEK



SUTHERLAND HORNE PAVAROTTI BONYNGE
LIVPERMUNG CENTER

TRIO

SUTHERLAND, HORNE,
PAVAROTTI, BONYNGE

London Digital

BEST SELLERS OF THE WEEK

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

GERSHWIN: SHORT ORCHESTRAL
PIECES — Previn — Angel

MAHLER: SYMPHONY NO. 2 — Solti —
London Digital

PACHELBEL: KANON — Galway — RCA
STERN 60TH BIRTHDAY
CELEBRATION — Stern, Perlman,
Zukerman, Mehta — CBS

SAM GOODY / EAST COAST

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

HOLST: THE PLANETS — Ozawa — Philips
PACHELBEL: KANON — RCA

MAHLER: SYMPHONY NO. 2 — London
Digital

MOZART, HAYDN, BACH: PIANO
CONCERTOS — De Larrocha — London
Digital

PACHELBEL: KANON — Paillard — RCA
LUCIANO PAVAROTTI: MY OWN STORY —
London

RENATA SCOTTO SINGS ARIAS — Angel
ISAAC STERN PLAYS JAPANESE
MELODIES — CBS

TRIO — London Digital

KING KAROL / NEW YORK

BERLIOZ, RAVEL: SONGS — Norman —
Philips

CHOPIN: PIANO WORKS — Pogorelich —
DG Digital

GERSHWIN: SHORT ORCHESTRAL
PIECES — Previn — Angel

MAGNETIC FIELDS — Jarre — Polydor
MAHLER: SYMPHONY NO. 2 — London
Digital

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

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

PACHELBEL: KANON — RCA
STERN 60TH BIRTHDAY CELEBRATION —
CBS Mastersound

TRIO — London Digital

RADIO DOCTORS / MILWAUKEE

BEETHOVEN: COMPLETE SYMPHONIES —
Karajan — DG Budget Box

BOCCHERINI: QUINTETS FOR GUITAR —
Williams — CBS

MONTSERRAT CABALLE SINGS ARIAS —
Angel

PLACIDO DOMINGO SINGS ARIAS — Angel
DVORAK: QUARTET IN G — Guarneri — RCA

GERSHWIN: SHORT ORCHESTRAL
PIECES — Angel

PHASES OF THE MOON — CBS

MOZART: COMPLETE PIANO SONATAS —
Eschenback — DG Budget Box

OFFENBACH: OVERTURES — Karajan — DG
TRIO — London Digital

LAURY'S / CHICAGO

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

GERSHWIN: SHORT ORCHESTRAL
PIECES — Angel

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

PACHELBEL: KANON — Galway — RCA
PACHELBEL: KANON — Paillard — RCA

LUCIANO PAVAROTTI: MY OWN STORY —
London

STERN 60TH BIRTHDAY CELEBRATION —
CBS Mastersound

TRIO — London Digital

VIVALDI: FOUR SEASONS — Karajan — DG

TOWER RECORDS / SAN FRANCISCO

BEETHOVEN: COMPLETE SYMPHONIES —
Karajan — DG Budget Box

BRUCKNER: SYMPHONY NO. 6 —
Jochum — Angel

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

MAHLER: SYMPHONY NO. 2 — London
Digital

MAHLER: SYMPHONY NO. 9 — DG Digital
MOZART: COMPLETE SYMPHONIES, VOL.
V — Hogwood — L'Oiseau Lyre

OFFENBACH: OVERTURES — Karajan — DG
PACHELBEL: KANON — RCA

STERN 60TH BIRTHDAY CELEBRATION —
CBS — Mastersound

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

TRIO — London Digital

TOWER RECORDS / SEATTLE

BUCKNER: SYMPHONY NO. 6 — Jochum —
Angel

CHOPIN: PIANO WORKS — Serkin — RCA
CHOPIN: PIANO WORKS — Pogorelich —
DG Digital

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

GOLDMARK: RUSTIC SYMPHONY —
Lopez-Cobos — London

JANACEK: SINFONIETTA, TARAS BULBA —
Mackerras — London

DE LASSO: MADRIGALS AND MOTETS —
Die Alte Werk

MOZART: SYMPHONIES NOS. 25, 26,
27 — Marriner — Philips

TRIO — London Digital

VIVALDI: FOUR SEASONS — Karajan — DG

Concert Market

(Continued from page 3)

that summer '81 has seen a dearth of big (and successful) stadium shows. An obvious exception was Philadelphia's Magid, who packaged together the Outlaws, the Allman Brothers, Molly Hatchet, .38 Special and the Marshall Tucker Band and drew 90,000 to the city's Veterans Memorial Stadium; yet "The Roundup," as that show was called, is Magid's only scheduled stadium event this summer.

Elsewhere, a July 4 weekend "Day on the Green" in Oakland featuring Heart, Blue Oyster Cult, Pat Travers and others drew 38,000, according to Bill Graham Presents' Danny Scher, but still fell some 20,000 short of capacity. In San Diego, a similar bill promoted by Larry Vallon and Avalon Attractions drew 27,000. Contacted after that show, Barbara Thomas of Vallon's organization reported that "it's just too expensive (for a promoter) to do a show like that. There's no money in it."

According to Jim Rissmiller of Los Angeles' Wolf and Rissmiller Concerts — a firm that has no stadium shows planned for this summer — the lack of such shows is due simply to the lack of acts available to sell them. "I just couldn't get a package strong enough to make the investment worthwhile," Rissmiller said. "Basically, outdoors is either that huge, superstar act like the Stones (due to tour this fall), or a heavy metal act that draws the young crowd, like a Ted Nugent or a Led Zeppelin, which just isn't available this summer."

"There's a great desire for an outdoor show," Rissmiller continued. "Last year we did the Summer Blow-out in August (at the L.A. Coliseum), which I was worried about, but we did tremendously well — it was the only show around, and kids were looking for something like that. I enjoy doing them, and you can make a nice bit of money doing them, but sometimes you're better off doing nothing. These aren't times when you can afford to go out and lose a lot."

Barry Fey said he feels that the appeal of big outdoor shows has faded considerably. "The novelty of the big stadiums has worn off," Fey said. "You used to be able to put together three 'B' acts and have a big show; now, the hassle of staying there all day, with half-hour set changes and all, limited access to food and water, the heat . . . If you don't have just a dynamite act — and they've got to have good airplay at the time — you just don't even try."

Nevertheless, Fey added, "I would still do them (stadium shows) if we had the acts."

Houston's Messina handles two large annual events, the Texas World Music Festival and the New Orleans "Day of Rock 'n' Roll," both of which this year featured acts like REO Speedwagon (one of the few groups capable of drawing major crowds now, according to most respondents, along with AC/DC, Rush and a very few others), as well as Heart, Foghat and Blue Oyster Cult. Messina conceded that the success of such events

may be due as much to the attraction of the event itself as to the appeal of the acts. "That has a lot to do with it," he said. "Kids know it's not a scam, and they know it's always been a good show."

In agreeing with Ross' market-by-market theory, Messina contended that "there's no across-the-board, like if Led Zeppelin was touring. When AC/DC comes out, it's across-the-board. But it's not like it used to be, when we had an abundance of major bands and no matter where they played, they'd sell tickets. Now it's really market-by-market."

In the absence of stadium shows, agents and promoters alike have looked to several alternatives. For Dennis Arfa of the William Morris Agency in New York, state and county fairs are one such alternative. "The fairs are doing very well," Arfa said, mentioning acts like Mickey Gilley and others. "People aren't travelling as much and are attending local fairs; the broad crossover appeal of country acts has also helped. The fairs, in a way, are replacing the college tour. Acts need the college dates, and in the summer, when the schools are closed, they now have the fairs as a replacement."

Bill Elson, president of ATI, is one of several who spoke of the success of outdoor summer venues such as Detroit's Pine Knob, Cleveland's Blossom and Los Angeles' Greek Theater, as did ICM's Ross. Said Ross, "Those venues were formerly the domain of MOR-ish acts, but have leaned in recent summer seasons more towards rock 'n' roll." Added Dennis Arfa, "There are less acts touring that can fill the major venues, but we have lots of acts filling and selling out smaller rooms (in the three to five thousand range). Acts that could do six or seven thousand are playing the smaller theaters, which ensures a sellout. Playing the smaller theaters is a general trend in the business for adult and contemporary acts; and the rock 'n' roll acts still need to build up to those big halls."

For Feyline, the Red Rocks Amphitheater has more than taken up the slack left by the lack of stadium events. Fey reported that of the 13 dates at that 8500-seat outdoor venue that had

taken place by the time he was contacted by *RW*, ten had been sellouts; Fey said he expects Red Rocks to draw well over 90 percent capacity for all its shows this summer.

Acts that have done well at summer theaters this year range from the Jefferson Starship/.38 Special bill, Pat Benatar and the Doobie Brothers to James Taylor, Christopher Cross and America.

For other promoters, such as Jim Rissmiller and Rich Floyd, small club activity has been the highlight of the summer. Floyd noted that Atlanta's Agora has done "great" with acts like the Ramones, the Pretenders and Billy Squier, while in Los Angeles, Wolf and Rissmiller's 1000-seat Country Club has been thriving, according to Rissmiller. "I'm surprised at that," he said, "because I really thought it would be off this summer. This time of year has seemed historically to be off for acts. In the past, when we've had big sellers it's usually been the big outdoor shows with huge acts. Obviously, those aren't coming through this summer, but the clubs are coming through." In contrast, however, Denver's 1400-seat Rainbow has been way off this summer, said Fey, "because a lot of the acts that would play the Rainbow are now support acts at Red Rocks."

Larry Vallon's Barbara Thomas pointed out that clubs are more attractive to promoters for a variety of reasons, primary among which are the sale of liquor — at stadiums and major shows, she said, promoters don't share in concession sales — and the fact that clubs can employ non-union stage hands, a considerable savings.

Other factors affected respondents in markedly different ways. Arfa attributed what he called "a ten percent gain in attendance across the country" to the baseball strike. "People have more time and money," he said. "Certainly the strike can't hurt attendance — it can only help it." In direct contrast is Philadelphia's Magid, who said the strike "has hurt us rather than helped us. When something disappears, it hurts everything. The absence of baseball is the absence of entertainment, and it hurts our ticket sales."

As for areas of agreement, most respondents look to the economy as one

source of trouble. "Money is tighter this summer," said Magid. "The economy is affecting business, particularly black acts. There seem to be more of them, but the black public seems to be more skeptical of ticket prices, which are higher, so sales are off." The economy may also be responsible for the unusual number of walk-up sales, according to Tom Ross. "We'll find as many as three or four thousand sales the day of the show," he said, "which is very scary for the promoter. I think it's just a matter of bucks. If people find they have \$15 at the end of a week, they'll go see a show."

Louis Messina, like several others, spoke of the growing importance of support acts, among the strongest of which this summer have been Loverboy and .38 Special. Messina has five upcoming dates with the Kinks — but with no support acts yet, he is "scared." The (Kinks) record is late, and I'm already on sale, so I'm selling on the Kinks' reputation only. That may hurt."

Overall, the last couple of summers may force promoters, agents and everyone else to reassess the concert situation, according to Arfa. "The concert boom is over," he said, "but the concert business isn't. We have to diversify, work with other entertainments. The boom was a temporary situation, but the concert business is very healthy. Boundaries aren't limited; you don't have to be into just one bag. People are still interested in entertainment, but tastes have changed."

(This story was prepared with the assistance of Laurie Lennard and Eliot Sekuler.)

Justice Dept. Brief

(Continued from page 3)

temporaneous construction of this new statute should be sustained because this court has not been shown how any interpretation is unreasonable or patently incorrect."

Justice also argues that under law, the Tribunal was under no mandate to find a "burden of proof" by copyright owners to establish the "need" for a rate higher than the \$8 established by Congress in the Copyright Act, for in fact, such "future petitions for adjustment" were "to be initiated by interested copyright owners or users."

The brief continues: "Congress declared in both the House and Senate report that the \$8 fee did not represent a determination of a reasonable fee. The \$8 fee has no more significance as a legal precedent or base than would an \$80 fee." Justice posited to the court, adding it should "sustain the Tribunal's rejection of this unjust and fundamentally unsound position."

In its summary, the respondent brief states: "The Tribunal also decided to phase in the fee over several years to permit jukebox operators to amortize their marginal investments. Both the flexibility of the fee and the phase-in device in this first jukebox fee proceeding are reasonable and authorized by law."

AMOA will file reply briefs with the Court before the case is scheduled to be heard.

Kieran Kane Visits E/A Office



Singer/writer/guitarist Kieran Kane, who is currently recording his debut *Elektra/Asylum* LP in Nashville with E/A Nashville vice president Jimmy Bowen producing, recently took a break to fly to Los Angeles for meetings with label executives. Kane's "You're The Best" single will be included on the LP when it's released this fall. Pictured from left are: Lou Galliani, national promotion director/field operations and information; Vic Faraci, executive vice president/director of marketing; Kane; Bill Smith, national singles promotion director; and Joe Smith, chairman.

Dialogue

(Continued from page 18)

attitude, "Well, if this doesn't make it, it's all right," but I don't. Every artist signing, to me, is a very precious decision. I don't think that the people who work here in A&R view that as a lack of delegation of authority, because, if I see an act, I would like to have others see them as well. You try to make the best considered judgements, with a lot of money at stake. To take the macho position that I'm going to do it unilaterally, and I don't want any advice, is a very narrow point of view. I perhaps could operate differently, under other circumstances, and would, depending upon the facts. Certainly in the jazz area, with the kind of track record that Grusin and Rosen have had, I defer to them. I have the right to disapprove of any artists they want to sell me — they can then take it elsewhere — but I have found that they have proven themselves in such a way that I have not yet exercised this right. I did not hear Tom Browne or Dave Valentin before either was signed. I only saw Angela Bofill when she came and sang in my office for me. Bernard Wright — well, George Benson tipped me off to him at a White House dinner. I told Larry Rosen about Bernard. He knew Bernard and so, with encouragement, he signed him.

RW: In your last Dialogue with RW, in 1976, you talked about different trends in music. You said that you had spotted three different trends then: the rise of black LPs, the emergence of jazz-rock, and what you called post-Monterey rock. What trends do you see developing now?

Davis: I don't think I see any new trends. I don't think that there are any trends to spot, because anything that I could point to is probably an extension of something that came before. I think what I've been doing is continuing what has been done in at least two of those categories that you mentioned. The only new trend that has really come into the business is probably new wave, and Patti Smith of course was one of the creative forces behind this. She was one of our earliest signings, but the new wave signings never became that much of a trend. In the other area that I talked about in the earlier interview, post-Monterey rock, it was a matter of seeing that the trend was beginning — when I was signing Janis Joplin, Santana, Blood, Sweat & Tears — before competition was able to evaluate what was happening. In a period of twelve months, our market share dramatically increased, because no one else picked up on this music quickly. In the area of progressive music, we had considerable concentrated signings after Miles Davis' "Bitches Brew" with the Mahavishnu Orchestra, Weather Report, and Herbie Hancock. It was a group of signings that seemed to be in a new direction of music, and it turned out to be both creatively satisfying and financially rewarding.

Now, you evaluate each artist within the existing categories. There hasn't been any great trend over the last three to five years. It was not my policy, when new wave started, to go down and sign, wholesale, the five latest acts at CBGB. Many companies did this and they got hurt.

RW: I guess what you're saying is that before, Columbia picked up on different trends before the other labels did, and that now, whether you're an artist that's part of a trend or just a good artist, someone will seek you out.

Davis: That's true. With each label looking, it's hard to have an exclusive find any more. So, you get paid for being right much more often than you're wrong.

RW: One area that Arista has not been involved much in, and has just announced a major commitment to, is classical music. Is there a reason why? Does this signal a determination that classical music is more profitable now than it was five years ago?

Davis: I don't really think so. The attraction here is purely one of economics. It's a business decision. With no need for additional overhead, we're picking up more volume. We're not really involved creatively in classical music: there are no new recordings being done by us. It's basically a feeling that more classical recordings could be sold in this country if they were made available. We're not taking any business or creative or financial risk. We're able to get high-quality recordings for good prices, and we'll make them available to the American public. This is good for classical music and it also helps broaden our volume base and helps defray the existing cost of overhead. So we benefit and the public benefits.

RW: Arista has been very active with jazz — commercial, aesthetic and classical jazz. Is the commitment to the more so-called esoteric jazz something that you will be able to maintain in the current economic climate, or is it becoming too much of a risk?

Davis: We review it every six months. Esoteric or acoustic jazz really has got to be looked at as modern classical music to the extent that when you record it, you're really making a contribution to contemporary culture. It's our pleasure to present these brilliant composers to the public, but one should not misread the signal and assume that these albums sell more than they do. The avant-garde jazz LP can sell anywhere from 2000 to 10,000 copies, and if you sell 15,000, it's a best-selling album. The average good-selling classical album will sell anywhere from 5000 to 20,000 units. If you go this high you are extremely well-known. In order to pay for the more obscure recordings, you have to have a Bernstein or an Ormandy combined with a Mormon Tabernacle Choir, or do a Christmas album or lighter semi-classical fare, to have the means to pay for the more avant-garde.

RW: Would you say that ideally a record company has an obligation to record avant-garde artists, no matter what the economic reality? Or am I putting words into your mouth?

Davis: No, that's well expressed. It is an ideal, certainly of mine. But it can't be divorced continuously from economic reality. It has to be reviewed periodically.

RW: One area in which Arista has been noticeable by its absence is country music. We were talking about noticing certain trends. Country is certainly the fastest growing trend for the last few years. Why haven't you jumped on the bandwagon? Don't you think it's profitable?

Davis: Oh, no, on the contrary. But, as a new company you can't be in every area at once. Based upon the good years and good times I had dealing with country music at Columbia Records, I knew enough about it to know that you could not approach the field half-heartedly. From my own point of view, I really felt in my heart that over the first five years of Arista, we had to set priorities, we had to concentrate on certain areas to get the mass volume, even at the risk of missing a significant part of popular music. The primary emphasis of Arista was first in the areas of top 40, R&B and AOR, since it's easy to do these categories from New York and California. You can personally immerse yourself in it. Country music really requires immersion in Nashville. I feel that, without pinpointing the day, over Arista's next five-year period, we will certainly become involved in crossover country music. It's a matter of identifying the best creative executive in Nashville. We really need to find somebody who is creatively astute and who is forward looking.

RW: Have you been looking for him?

Davis: I have it in mind to look. I haven't actively looked, but I know that I should do it, and I want to do it. I could do it tomorrow or I could do it next year. We're ready for it and I think that we could make a major input, because we are a song-oriented company, and crossover country music is a natural step.

At New Music Seminar



Pictured at the recent New Music Seminar in New York are the participants in the artist development/A&R panel. From left: Ray Daniels of Brunswick Records; Cliff Burnstein of Contemporary Communications; Miles Copeland of I.R.S. Records; Gary Baker of the legal firm Mayer, Nussbaum, Katz & Baker; Jerry Jaffe of PolyGram Records; Karin Berg of Warner Bros. Records; Ed Strait of Editions EG Records; and Peter Gordon of Thirsty Ear.

Cahn, Brand Set To Host Seminar

■ NEW YORK—Sammy Cahn, National Academy of Popular Music president, and Oscar Brand, curator of the Songwriters Hall of Fame Museum, will host a day-long seminar for professional and amateur songwriters on Saturday, Sept. 26. Cahn and Brand will be joined by two other noted songwriters to be named, and will discuss music and lyric writing, making a lead sheet, demo recording, copyright protection and song promotion.

The session will run from 9 a.m. to 4 p.m. at One Times Square, 8th Floor. Registration is \$75. For information and application forms, call (212) 221-1252.

Arista Ups Al Pedecine

■ NEW YORK—Aaron Levy, senior vice president, finance, has announced the appointment of Al Pedecine to the position of controller, Arista Records.

Radio City Denied Stay In Grateful Dead Case

■ NEW YORK—The Grateful Dead plan to "vigorously pursue" their continuing legal battle against Radio City Music Hall Productions, according to a statement from a band spokesman.

The statement comes in the wake of a recent decision handed down by New York State Supreme Court Justice Richard S. Lane, denying a Music Hall Productions petition seeking a stay in arbitration proceedings instituted by the American Federation of Musicians arbitration board at the behest of the group.

At issue in the dispute is the matter of sum of money in excess of \$100,000 which the band claims is still owed them in connection with eight sold-out shows performed last October at the Music Hall. (*Record World*, Feb. 14). The money, which the Grateful Dead claims is still owed them, will be the subject of the arbitration to be conducted under the sanction of the AFM and expected to go forward next month.

Patricia Roberts, VP of public relations for Radio City Music Hall, said that "the matter is still in litigation" and had no further comment.

Record World en Brasil

By GLORIA ALVAREZ

■ Roberto Carlos, el cantante y compositor brasileño que más discos vende en Brasil, lanzó el pasado 3 de Julio su primer LP grabado en inglés titulado: "Roberto Carlos". Su casa grabadora, la CBS Records International, con el objeto de impedir el flujo de discos piratas que está ocurriendo en el caso de **Roberto Carlos**, en el cual la propia CBS denunció 14 mil copias de discos y un incalculable número de tapes y cassettes falsificados, se dispone de inmediato a poner en las tiendas brasileñas el LP con el nombre "Roberto Carlos En Inglés". La producción de éste álbum se debe a **Nick de Caro** y todos los músicos son norteamericanos con la excepción del percusionista brasileño **Paulinho da Costa**. Además de algunos temas norteamericanos, Roberto ha incluido varios de sus éxitos en español, tales como "Detalles", "En la Paz de tu Camino" y "Café da Manhã" . . . Al mismo tiempo, se dispone RCA Brasil a sacar al mercado brasileño, el primer LP en portugués del cantante mexicano de moda en estos momentos: **Emmanuel**. El LP llevará por título: "Intimamente

Emmanuel" . . . La cantante **Vanuza**, artista RCA, se dispone a grabar un especial para la televisión chilena. Se trata del programa "Noche de Gigantes", que ocupa uno de los primeros lugares en la teleaudiencia chilena . . . Una bellísima composición de **Chico Buarque de Holanda** y **Antonio Carlos Jobim**, hecha especialmente para la película "Eu te Amo," del productor cinematográfico **Arnaldo Jabor**, premiado en el último festival de Cannes y actualmente gran éxito de ventas en los Estados Unidos, ha sido grabado por una de las mejores voces brasileñas-**Joanna**. El tema en cuestión titulado "Chama" se encuentra en su último LP lanzado por RCA y el cual promete ser uno de los éxitos disqueros del año . . . **Milton Nascimento**, que por más de dos años no componía ningún tema para ser interpretado por otros artistas, acaba de hacer una excepción con **Joanna** la cual le ha grabado su tema "Nos Bailes da Vida". **Gonzaguinha** (Luis Gonzaga Junior), otro compositor de la Música Popular Brasileña, le entregó a **Joanna** uno de sus temas, "Una Cancao de Amor". Por lo visto, todos los compositores confían en el talento de la extraordinaria **Joanna**, la cual día a día conquista más su mercado . . . Existen rumores de que la gira de la cantante **Elis Regina** (WEA Discos Ltda.) con su ex marido **Cesar Camargo Mariano**, por México durante el mes de Julio y seguido por una grabación para un especial de la televisión en Bogotá, fué como una segunda luna de miel . . . La actitud socializante de dividir igualmente los derechos autorales entre los artistas tocados por lo menos una vez en el país, al final no salió adelante. Después de violentas protestas de los compositores perjudicados (Tom Jobim, Chico Buarque y otros) quedó decidido por el CNDA (Consejo Nacional de Derechos Autorales), ubicado en Brasilia, que según la nueva tabla de pagos de los derechos autorales en el territorio nacional, deben las estaciones de radio y televisión pagar 3.5% de su facturación total al SAD (Escritorio Central de Recaudación de Derechos). Y éste órgano entonces crearía un fondo para ser dividido entre los compositores de acuerdo con la investigación resultante de las obras ejecutadas en radio, television, shows y casas nocturnas. Asimismo todo depende ahora de la apreciación final del Ministro De Educación Rubén Ludwig y de la certeza de los sistemas de investigación . . . El pasado 11 de Julio el Conjunto Instrumental **Acordo Som** (WEA) estará en el Battery Park de New York participando de un "free concert" . . . Muy fuerte en la radio argentina los

(Continued on page 81)

Desde Nuestro Rincon Internacional

By TOMÁS FUNDORA

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



Rita Lee



■ A través de los años se ha mantenido como fiel exponente musical de Puerto Rico, una agrupación que sin misticismos ni grandes alardes publicitarios, vibra al calor de su pueblo y la popularidad de sus ritmos e interpretaciones se mantienen vigentes a través del tiempo. De tiempo en tiempo, salta con fuerza espectacular a los primeros lugares de popularidad, logrando siempre ventas que establecen pautas. Y es que **El Gran Combo** de Puerto Rico es la más viva representación de su pueblo. Se desarrolla, agita y agiganta dentro de su pueblo y para su pueblo. Y el puertorriqueño lo sabe. Lo saben todos. Y así, el Gran Combo, da ahora con fuerza expansiva con su "A la reina," que mantiene a distribuidores, tiendas de discos y compradores, pendientes de la llegada de sus discos, para arrebatarlos en una innegable ansia musical. Pueden realizarse mil experimentos, promocionarse todo tipo de ritmo, descarga, tumbao o sonido. El Gran Combo está ahí, siempre presente, consciente de que a la larga todo pasará y siempre queda, para romper records de ventas y popularidad, la más vigente y rica agrupación musical de la Isla del Encanto. ¡Y eso es muy importante!

Som Libre de Brasil, etiqueta del conglomerado de TV Globo y distribuida internacionalmente por RCA, tiene un brillantísimo producto en el "Lanza Perfume" de **Rita Lee**. Ya escribimos de su sonido espectacular y excelente interpretación. Poco a poco va rompiendo en los mercados a donde llega. Y me pregunto: ¿no sería interesante que grabaran este tema en Español? . . . Nadie tiene más oportunidad que Rita de lograr un impacto destacado en los mercados de habla española con este tema. Mucho más que los diversas copias (covers) que se les están haciendo . . . **Roberto Victor Cicuta** de Argentina, que durante algún tiempo se mantuvo como nuestro corresponsal en ese país, se encuentra de visita en Miami . . . La producción realizada por **Fabian Ross** en Nueva York de **Johanna Rosaly**, va más allá de todo lo planeado y es que el talentoso argentino sí sabe lo que hace y va más allá aún. En el caso de Johanna, es casi una heroicidad . . . "Con tu amor" en interpretación de **Juan Gabriel**, será sometida casi simultáneamente a gran promoción en México y Estados Unidos, amenazando con convertirse en uno de sus mayores éxitos, lo cual ya es mucho decir . . . Murió en México el compositor y periodista neoyorkino **Raúl René Rosado**. La popularidad de su "Se me olvidó tu nombre" en la voz de **Roberto Ledesma** le lanzó a la popularidad. Periodista de pluma durísima, se trasladó a México hace algunos años. En paz descansen el polémico, combatido y sincero ex-columnista de Extra de Nueva York, símbolo de toda una época, en el incipiente periodismo latino especializado de Nueva York. Sus obras quedarán por siempre vibrando en su ausencia. Entre ellas se cuentan "Bodas en el cielo," "Soñando contigo," "Botecito de Vela" y "Que te vas."

Fernando Iglesias pasó de nuevo a formar parte del cuerpo ejecutivo de Caytronics Corp., abannando la posición que en Nueva York mantenía en la nómina CBS. Fernando estará supervisando personalmente el desarrollo de la promoción y venta del producto Caytronics en Nueva York . . . Por Miami, **Luisa María Güell**, procedente de Caracas, Bogotá, Cali, Medellín, Quito, Guayaquil y Puerto Rico. Luisa María seguirá a Chile, Costa Rica y Panamá, donde cumplirá contratos de actuación en los próximas semanas . . . Nuestro corresponsal en España, **Manuel Martínez Henares**, me envía muestras del grupo musical español **Los Cardiacos**. ¡Muy buenos! . . . Me informa Gabriel Pulido desde Colombia, que concluyeron las festividades folclóricas de Junio, especialmente en la región del Tolima Grande, sección del país donde se proyectan los sucesos musicales que posteriormente son recibidos por el resto de los colombianos. En esta oportunidad resultaron impactos "El azulero" (Corraleros de Majagual) "Ayapel" y "El Perro" (Lisandro Mesa) "El conejo" (Joe Arroyo), "El ausente," (Pastor López) "La Raja" (Cesar Castro) "Pajarillo ribereño" (Armando Hernández) y "Las Flores" (Fruko) . . . Honoro lanzó en Los Angeles al

(Continued on page 82)

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

EAST COAST — COSTA ESTE

AUGUST 1, 1981

Aug. 1	July 25		
1	1	A La Reina/El Gran Combo	Combo
2	4	Me Estoy muriendo Por Dentro/Basilio	Karen
3	6	De Niña A Mujer/Julio Iglesias	CBS
4	5	Insaciable Amante/José José	Pronto
5	2	Amigo Dejala/Ismael Miranda	Fania
6	7	El Paralitico/Roberto Torres	SAR
6	3	Amada Mia/Cheo Feliciano	Vaya
8	8	Quiero Dormir Cansado/Emmanuel	Arcano
9	9	Querer Y Perder/Dyango	Odeon
10	10	No Me Desprecies/Johnny Ventura	Combo
11	13	Yolanda/Wilfrido Vargas	Karen
12	15	Pasatiempo/Roberto Carlos	CBS
13	12	Perdoname/Camilo Sesto	Pronto
14	16	Galera Tres/Ismael Miranda	Fania
15	14	Un Mal Necesario/Jorge Char	LAD
16	22	Regresa A Mi/Miami Sound Machine	CBS
17	17	Prohibiciones/Lolita	CBS (LP)
18	21	Como Lo Hago Yo/Yolandita Monge	CBS
19	22	Dos Jueyes/Celia & Willie	Vaya
20	23	Que Me Perdonen Los Dos/Nydia Caro	Alhambra
21	18	La Dicha Mia/Celia, Johnny & Pete	Vaya
22	20	Oh Que Sera/Willie Colon	Fania
23	25	En Carne Viva/Raphael	CBS
24	24	Me Vas A Echar De Menos/José Luis	T.H.
25	19	La Rueda/La Solución	LAD
26	26	Guitarra/David Dali	LAD
27	27	No Te Imaginas/Johnny Ventura	Combo
28	29	La Negra Pola/Tipica Dominicana	Discolor
29	28	Y Mi Negra Esta Cansa/Oscar D'Leon	T.H. (LP)
30	30	Atrevete/Leonardo Paniagua	Kubaney (LP)

WEST COAST — COSTA OESTE

AUGUST 1, 1981

Aug. 1	July 25		
1	1	La Ladrona/Diego Verdaguer	Profono
2	2	Quiero Dormir Cansado/Emmanuel	Arcano
3	3	La Culpable/Alvaro Dávila	Profono
4	5	El Cofrecito/Beatriz Adriana	Peerless
5	4	Procuero Olvidarte/Hernaldo	Alhambra
6	7	Insaciable Amante/José José	Pronto
7	6	Ya No Me Interesa/Chelo	Musart
8	10	Asi No Te Amara Jamas/Amanda Miguel	Profono
9	8	Piquetes De Hormiga/Conjunto Michoacan	Odeon
10	9	Querer Y Perder/Dyango	Odeon
11	11	Perdoname/Camilo Sesto	Pronto
12	12	Un Dia A La Vez/Los Tigres del Norte	Fama
13	13	Pobre Gorrion/Vicky	Gas
14	14	El Chubasco/Carlos y José	T.H.
15	15	Donde Estes Con Quien Estes/Camilo Sesto	Pronto
16	16	Abrazado De Un Poste/Lorenzo de Monteclaro	CBS
17	17	La Cuarta Parte/José Domingo	Profono
18	20	Ella Se Llamaba/Napoleon	Raff
19	18	Si Quieres Verme Llorar/Lisa Lopez	Hacienda
20	19	Prohibiciones/Lolita	CBS (LP)
21	21	Me Hubiera Gustado Tanto/Rocio Jurado	Arcano
22	23	No Me Hables/Juan Pardo	CBS
23	25	Me Llamas/José Luis Perales	CBS
24	22	Ya No Regreso Contigo/Lupita D'Alessio	Orfeon
25	24	Si Tu Quisieras/Los Bukis	Profono
26	27	En Carne Viva/Raphael	CBS
27	26	Polvo De Ausencia/Mercedes Castro	Musart
28	28	Vivir Sin Ti/Camilo Sesto	Pronto
29	31	Juliantla/Joan Sebastian	Musart
30	29	Prieta Linda/Little Joe	Freddie

Record World Latin American (International) Hit Parade

SAO PAULO (Ventas) By Nopem

1. Bem-Te-Vi — Renato Terra — PolyGram
2. Woman — John Lennon — Warner Bros.
3. Santa Maria do Brasil — Lindomar Castilho — RCA
4. A Ultima Carta — Marcos Roberto — Copacabana
5. Push — One Way — Ariola
6. Minha Amiga — Bianca — RGE
7. Don't Stop The Music — Yarbrough & Peoples — PolyGram
8. Imagine — John Lennon — EMI
9. Pensamento — Gilliard — RGE
10. Love Theme (People Alone) — Randy Crawford — Ariola
11. Deixa Chover — Guilherme Arantes — Elektra
12. Crying — Don Mclean — RCA
13. Conga Conga Conga — Gretchen — Copacabana
14. Push Push — Brick — CBS
15. Woman In Love — Barbra Streisand — CBS

COSTA RICO (Popularidad) By Sistema Radiofónico (Tony Montes)

1. Leña Verde — Napoleon
2. Angel de la Mañana — Juice Newton
3. Te Amaré — Miguel Bosé
4. Quiero Ser Canción — Vía Libre
5. Mi Forma de Sentir — La Revolución de Emiliano Zapata
6. Quiero Dormir Cansado — Emmanuel
7. Por Favor Enseñame a Olvidarte — Marcelo Tovar
8. Me Parece Que Me Estoy Enamorando — Los Bríos
9. No Tiene Importancia — Canela
- Santa Lucía — Miguel Ríos

PUERTO RICO (Ventas) By Frankie Bibiloni

1. A La Reina — El Gran Combo — Combo
2. Me Estoy muriendo Por Dentro — Basilio — Karen
3. Un Mal Necesario — Jorge Char — LAD
4. Me Vas a Echar de Menos — José Luis — T.H.
5. Solitario — Conjunto Clásico — Lo Mejor
6. Dos Jueyes — Celia & Willie — Fania
7. En Carne Viva — Raphael — CBS
8. Ya No Regreso Contigo — Lupita D'Alessio — Orfeon
9. Las Quejas De Cada Cual — Guillo Rivera — Performance
10. Quiero Dormir Cansado — Emmanuel — Arcano
11. Amigo Dejala — Ismael Miranda — Fania
12. Ni Su Hombre Ni Su Amante — Lissette — Odeon
13. Bilongo — Ismael Rivera — Fania
14. Respiraré — Wilkins — Masa
15. Como Te Estoy Extrañando — Orvil Miller — Artomax

RIO DE JANEIRO (Ventas) By Nopem

1. Aparencias — Mércio Greyck — CBS
2. Push — One Way — Airola
3. Eu Vou Ter Sempre Voce — Antonio Marcos — RCA
4. Bem-Te-Vi — Renato Terra — PolyGram
5. Woman — John Lennon — Warner Bros.
6. Pensamento — Gilliard — RGE
7. Conga Conga Conga — Gretchen — Copacabana
8. Abre Coracao — Marcelo — Elektra
9. Lady — Kenny Rogers — EMI
10. Mordomia — Almir Guineto — K/Tel

En Brasil

(Continued from page 80)

interpretes brasileños Joanna, Gal Costa, Gilberto Gil, Rita Lee, y por supuesto, como siempre Roberto Carlos, Caetano Veloso, Chico Buarque, Toquinho y el recientemente fallecido Vinicius de Moraes y hasta los refinados compositores brasileños, tales como Egberto Gismonti y Hermeto Paschoal.

Arthritis Foundation Names Neil Sedaka

■ ATLANTA—Neil Sedaka has been named the Arthritis Foundation's national music chairman for 1981-82. In this capacity, he will volunteer his time for public service announcements and other promotional activities on behalf of the 31 million Americans who suffer from arthritis.

M.S. Ups Hagglund

■ CHICAGO—M.S. Distributing Co. has announced the promotion of Greg Hagglund to regional director of promotion.

Record World en Puerto Rico

By FRANKIE BIBILONI

■ Por su cadena incontestable de éxitos, tanto en presentaciones personales (nacionales e internacionales), como dentro y fuera del país, por popularidad y ventas. El **Gran Combo** son el grupo orquestal hoy por hoy, más consistente, más popular y de mayor prestigio, con que Puerto Rico cuenta. El **Gran Combo** en lo que va del 1981, colocaron uno de los más fuertes jits del año: "A La Reina", y la popularidad de "Amor Comprado", va para las mismas proporciones que el anterior. Bien por el maestro **Rafael Ithier**, director y fundador de **El Gran Combo**, talentosos, profesionales y ejemplares en el medio artístico nuestro. Ellos son artistas del elenco combo compañía que preside el talentoso **Rafi Cartagena** . . . Con un estilo diferente, que se proyecta en forma muy agradable, **Emmanuel** empieza a ganar terreno en el gusto del consumidor puertorriqueño. Su grabación "Quiero Dormir Cansado", se coloca como favorita. Su sello personal, romántico y juvenil son motivos para que la compañía disquera Arcano (RCA) lo impulse en todos los medios. Por cierto que **Emanuel** debutará en el Club Caribe del Hotel Caribe Hilton el 31 de julio en su primera temporada en nuestro país el ídolo juvenil de México . . . Notable éxito obtuvo en su gira por Santo Domingo la actriz y cantante **Marilyn Pupo** (orfe→n) cuyo

reciente sencillo "Ayudala" estóbteniendo excelentes posiciones en los "rankings" de todo el país. Actuó en el lujoso Hotel Maunaloa, con gran aceptación por parte del público, al punto de serle requeridas nuevas presentaciones . . . La extraordinaria artista que es **Lissette** ha lanzado bajo el sello Odeón una pieza que se perfila como uno de sus más grandes "Jits" de esta temporada. Se titula "Ni su Hombre nisu Amante", y ha tenido muy buen recibimiento en la radio, lo que es buena señal para pensar que se consolidará como éxito . . . Sobre unas quince mil personas se dieron cita para ver y aplaudir a **Orvil Miller** en las fiestas patronales del bello pueblo de Isabela, donde el Honorable Alcalde **Juan Hernández Ortíz**, lo nombró Nieto Predilecto de Isabela. Con lágrimas en los ojos expresó su agradecimiento hacia todas las personas que tomaron parte en su presentación; así mismo señaló que se iba sumamente impresionado por el trato agradable que le dio la gente. **Orvil Miller**, con su creación del tema "Como Te Estoy Extrañando", que es de la autoría de **Raúl Vale**, ha hecho uno de los hits radiales más impactantes de los últimos meses. "Como te Estoy Extrañando", es efectivamente, el seguimiento a "Esa Mujer", el éxito anterior del popular actor y cantante, que es artista exclusivo del sello Artomax .

Nuestro Rincon (Continued from page 80)

intérprete juvenil de 8 años, **Juan José Rodríguez** en "Valenzuela Brazo de Oro" (L y M Alejandro-Jauregui) y "Mi madre ma abandonó." (L. y M. Alberto Buenostro)

Ray Barretto y su Orquesta salieron en recorrido por Europa, comenzando con el Montreux Jazz Festival en Julio 2. Visitarán Genova, (Suiza), Frankfurt y Bremen en Alemania, La Haya (Holanda) (donde tocaran en el Northsea Jazz Festival) París, Grande Motte, Lyon, Hyeres y Provence, Francia y Viena. (Austria) Ray estará de regreso en Nueva York para el 27 de Julio . . . Y ahora . . . ¡Hasta la próxima!

Throughout the years, **El Gran Combo** from Puerto Rico has maintained its status as the greatest Puerto Rican musical group of all time. From time to time, they have reached the top place in the popularity charts and the sales reports. Their latest hit, "A la reina," is achieving top sales in Puerto Rico and New York, and distributors and record shops are finding it almost impossible to supply the heavy demand for the record. El Gran Combo will always be there, and that's enough to say!

Som Libre from Brazil, a label from TV Globo Group distributed internationally by RCA, has a very important record in "Lanza Perfume" by **Rita Lee**. In previous columns, I have written about her spectacular rendition and the beautiful sound of the tune. I wonder why this tune hasn't been recorded yet in Spanish . . . **Roberto Victor Cicuta** from Argentina, a former correspondent for *Record World*, is visiting Miami . . . Producer **Fabian Ross** from New York is working hard on his latest production of Puerto Rican singer **Johanna Rosaly** . . . **Juan Gabriel**, the famous Mexican singer and composer, passed away in Mexico, where he was living. One of his most famous songs was "Se me olvidó tu nombre," which reached the top in popularity via **Roberto Ledesma's** rendition. His other tunes include "Bodas en el cielo," and "Soñando Contigo."

Fernando Iglesias has left his position with CBS in New York and has returned to Caytronics Corp. He will be personally supervising the promotion and sales of Caytronics product in the New York area . . . **Luisa Maria Guell**, the famous Cuban singer, is in Miami following a tour that took her to Caracas, Bogotá, Cali, Medellín, Quito, Guayaquil and Puerto Rico. From here, she will go to Chile, Costa Rica, and Panamá, where she will play dates. . . . Our correspondent in Spain, **Manuel Martínez Henares**, has sent us samples by the Spanish group **Los Cardíacos**. Very good! . . . **Gabriel Pulido** from Colombia has informed me that the June Folkloric Festivities are over in the Tolima Grande region, a part of the country where a lot of hits come from.

Latin American Album Picks



"BAILANDO CON CHARO"

CHARO—Caytronics CYZ 6008

Producida por Tom Moulton y John Davis, Charo interpreta, a su manera, música de discoteca muyailable por una cara y en la otra, hace brillantes interpretaciones a la guitarra, con grandes orquestaciones. "Guantanamera," (J. Fernández) "Concierto de Aranjuez," (J. Rodrigo) "Chiquitita," (Abba) y "Esperandote." (Vanda-Young).

■ Produced by Tom Moulton and John Davis, Charo offers her own style of disco music on one side and her own guitar performances on the other. Superb orchestrations. "La modaja" (Charo), "Solo para tí" (Charo-P. Neal), "Eres tú" (Calderon), more.



"APASIONADAMENTE"

KAROL—Fuentes 201337

Con arreglos de Julio Garcia, Luís Carlos Montoya y Julio E. Estrada, Karool de Colombia interpreta bellas y muy comerciales baladas. "Solo pienso en tí," (T. Muñoz-A. de Muñoz) "Una vez a la semana," (A. de Muñoz-P. Zamora) "Y de pena moriré" (V. Jiménez) y "Vuelve pronto corazón." (J. Diego)

■ With arrangements by J. Garcia, L.C. Montoya and J.E. Estrada, Karool from Colombia offers a very romantic package of ballads. "Y de pena moriré," "Contigo nunca más" (L. Stella Sierra), "No tengo corazón" (G. Meza), and "Recuerdos" (R. Carlos-E. Carlos-L.E. Escobar).



"LOS GRANDES EXITOS DEL AUSENTE"

LORENZO DE MONTECLARO—Embassy EMB 24061

Con arreglos de Rogelio Gutierrez, interpreta Lorenzo de Monteclaro temas de corte ranchero de gran poder de masas, tales como "El ausente," (Hidalgo) "El silbidito," (M. Salazar) "Suíro porque te quiero" (J. Llamedo) and "Diganle." (D.R. en D.G.D.A.)

■ With arrangements by Rogelio Gutierrez, Lorenzo de Monteclaro performs a package of very popular ranchera music. "La madallita de oro" (R. Buendía), "Solitario solteron" (G. Pérez) and "Sufro porque te quiero."



"LAS NUBES"

CACTUS COUNTRY BAND—Hacienda LP 7929

En producción de Hilario Ramirez y grabado en Southern Sound Studios, Texas, la Cactus Country Band está moviendo el tema "Las Gaviotas" (D.A.R.) incluido en este repertorio de música norteña country, en extremo contagiosa y con gran poder de ventas en la costa oeste y México. "El hijo desobediente," (D.A.R.) "No me vengas a llorar," (L. Mendoza) "Silver Wings" (M. Haggard) y "Las nubes." (J. Gaytan).

■ Produced by Hilario Ramirez and recorded at Southern Sound Studios, Texas, Cactus Country Band is enjoying good sales with "Las Gaviotas," included in this package of norteño-country music. Very contagious, with strong sales potential on the west coast and in Mexico.

Radio Action

Most Added Latin Record

(Tema más programado)

(Internacional)
"De Niña A Mujer"
(J. Iglesias-C. Enterría-
T. Renis-R. Arcusa)
JULIO IGLESIAS
(CBS Intl.)

(Regional)
"La Culpable"(*)
(Alvaro Davila)
ALVARO DAVILA
(Profono)

(*) Segunda Vez-Second Time

Record World Gospel

Myrrh Signs Jones



Bobby Jones and the New Life Singers have signed an exclusive recording agreement with Myrrh Records, a division of Word, Inc. Jones has also signed an exclusive writer's agreement with Word Music (ASCAP). Tony Brown and Ken Harding will produce Jones' first Myrrh album. Pictured at the signing are, from left, seated: Harding, Jones, and Janet Willoughby of Word, Inc.; standing: Andy Tolbird; Dennis Worley, Word, Inc.; and Grady Baskin of Word, Inc.

Soul & Spiritual Gospel

AUGUST 1, 1981

August July

- | 1 | 18 | | |
|----|----|---|--|
| 1 | 1 | THE LORD WILL MAKE A WAY
AL GREEN/Myrrh MSB 6661
(Word) | 22 |
| 2 | 2 | CLODBURST
MIGHTY CLOUDS OF JOY/Myrrh
MSB 6663 (Word) | 15 |
| 3 | 3 | THE HAWKINS FAMILY
WALTER HAWKINS/Light LS 5770
(Word) | 15 |
| 4 | 5 | IS MY LIVING IN VAIN
CLARK SISTERS/New Birth NEW
7056G | 15 |
| 5 | 4 | TRUE VICTORY
REV. KEITH PRINGLE/Savoy 7053
(Arista) | 15 |
| 6 | 7 | BE ENCOURAGED
FLORIDA MASS CHOIR/Savoy SGL
7064 (Arista) | 15 |
| 7 | 6 | JAMES CLEVELAND SINGS WITH
THE WORLD'S GREATEST
CHOIRS
Savoy SGL 7059 (Arista) | 15 |
| 8 | 10 | MIRACLE
JACKSON SOUTHERNAIRES/
Malaco 4370 | 15 |
| 9 | 9 | RISE AGAIN
GOSPEL KEYNOTES/Nashboro
7227 | 15 |
| 10 | 11 | REJOICE
SHIRLEY CAESAR/Myrrh MSB
6646 (Word) | 15 |
| 11 | 8 | THE LORD IS MY LIGHT
NEW JERUSALEM BAPTIST
CHURCH CHOIR/Savoy SGL
7050 (Arista) | 15 |
| 12 | 22 | MORE OF THE BEST
ANDRAE CROUCH/Light LS 5795
(Word) | 15 |
| 13 | 12 | GOD IS OUR CREATOR
ALBERTINA WALKER/Savoy SL
14583 (Arista) | 15 |
| 14 | 26 | GOD'S WAY (IS THE BEST WAY)
JAMES CLEVELAND & THE VOICES
OF WATTS/Savoy SL 14631 | 15 |
| 15 | 17 | GOOD NEWS
TROY RAMEY & THE SOUL
SEARCHERS/Nashboro 7239 | 15 |
| 16 | 16 | YOU DON'T KNOW HOW GOOD
GOD'S BEEN TO ME
CHARLES FOLD & THE CHARLES
FOLD SINGERS/Savoy SL 7061
(Arista) | 15 |
| 17 | 14 | I'LL GO WITH JESUS
ANGELIC GOSPEL SINGERS/
Nashboro 7236 | 15 |
| 18 | 13 | TRAMAINÉ
TRAMAINÉ HAWKINS/Light LS
5760 (Word) | 15 |
| 19 | 19 | JESUS WILL NEVER SAY NO
FLORIDA MASS CHOIR/Savoy
7045 (Arista) | 15 |
| 20 | 21 | MOTHER WHY?
WILLIE BANKS & MESSENGERS/
Black Label BL 3000 (HSE) | 15 |
| 21 | 23 | PLEASE BE PATIENT WITH ME
ALBERTINA WALKER/Savoy SL
14527 (Arista) | 15 |
| | | | 23 |
| | | | 32 |
| | | | 18 |
| | | | NOBODY |
| | | | DONALD VAILS & THE VOICES OF
DELIVERANCE/Savoy SGL 7052
(Arista) |
| | | | 25 |
| | | | — |
| | | | I'VE GOT SO MUCH TO BE
THANKFUL FOR |
| | | | SOUL STIRRERS/Savoy SL 14611
(Arista) |
| | | | 26 |
| | | | — |
| | | | LOOK WHAT THEY'VE DONE TO
MY CHILD |
| | | | DOROTHY NORWOOD/Savoy SL
14630 (Arista) |
| | | | 27 |
| | | | — |
| | | | KEEP ON CLIMBING |
| | | | PILGRIM JUBILEE SINGERS/Savoy
SL 14584 (Arista) |
| | | | 28 |
| | | | 28 |
| | | | LOVE ALIVE II |
| | | | WALTER HAWKINS & LOVE
CENTER CHOIR/Light LS 5735
(Word) |
| | | | 29 |
| | | | 33 |
| | | | 4 & 20 ELDERS |
| | | | O.V. WRIGHT & THE LUCKETT
BROTHERS/Creed 3104
(Nashboro) |
| | | | 30 |
| | | | 20 |
| | | | GOD WILL SEE YOU THROUGH |
| | | | WILLIAMS BROTHERS/New Birth
7948 |
| | | | 31 |
| | | | 34 |
| | | | ONE DAY AT A TIME |
| | | | REV. THOMAS L. WALKER/EGL
655 |
| | | | 32 |
| | | | 30 |
| | | | I'LL BE THINKING OF YOU |
| | | | ANDRAE CROUCH/Light LS 5763
(Word) |
| | | | 33 |
| | | | 24 |
| | | | AMAZING GRACE |
| | | | ARETHA FRANKLIN/Atlantic SD
2906 |
| | | | 34 |
| | | | 27 |
| | | | DANIEL HAWKINS |
| | | | Light LS 5785 (Word) |
| | | | 35 |
| | | | 37 |
| | | | THE LORD TAKES CARE OF
EVERYBODY |
| | | | REV. CLEOPHUS ROBINSON/
Savoy SL 14601 (Arista) |
| | | | 36 |
| | | | 31 |
| | | | I CAN'T LET GO |
| | | | KRISTLE MURDEN/Light 5765
(Word) |
| | | | 37 |
| | | | 31 |
| | | | WHEN YOU CAN BELIEVE |
| | | | WYCB COMMUNITY CHOIR/
Savoy SGL 7063 (Arista) |
| | | | 38 |
| | | | 25 |
| | | | REMARKABLE |
| | | | INEZ ANDREWS/Savoy 14591
(Arista) |
| | | | 39 |
| | | | 35 |
| | | | IT'S A NEW DAY |
| | | | JAMES CLEVELAND & THE
SOUTHERN CALIFORNIA
COMMUNITY CHOIR/Savoy
SGL 7035 (Arista) |
| | | | 40 |
| | | | 29 |
| | | | A PRAYING SPIRIT |
| | | | JAMES CLEVELAND & VOICES OF
CORNERSTONE/Savoy SGL
7046 (Arista) |

Gospel Time

By PAM LEE

Spring Arbor Distributors in Ann Arbor, Michigan, a major distributor of Christian books, has expanded into the contemporary and inspirational gospel music market. The new operation offers toll-free numbers, 24-hour turnaround, UPS shipping, no minimum order requirement, and 40 percent trade discount to retailers. Labels represented include Sparrow, Benson, Word, and many independent music companies. Spring Arbor's address is 772 Airport Blvd., Ann Arbor 48104. Phone is (313) 994-4053.

B.J. Thomas has been busy at Pete Drake Productions here in Nashville. Work was just completed on his next album for MCA/Songbird. Meanwhile, Word, Inc. is releasing an album of traditional hymns by Thomas that was produced by Drake and features the **Jordanaires** as back-up vocalists.

Cynthia Clawson and Ragan Courtney are the proud parents of a new eight-pound baby girl, born on July 9. . . Cynthia's next album on Triangle Records is scheduled for September release, while Ragan's latest effort, "The Carpenter's Town," is getting plenty of radio attention across the country. Over 100 radio stations are programming the "story telling" album in its entirety.

Word, Inc. has three new additions to their staff: **Dan Raines** is now marketing director for Word Video Communications. Raines will be in charge of Song-Vision, Word's new music film label. **Jim Gibson** has been appointed director of music marketing and will be assisted by **Charlotte Bowling**. . . TRA Talent Agency has been formed by **Anthony W. Hart**, president of Hartsong Corp. to handle artist booking. **Mary Lunger** is the agency director and will work closely with Lindy Associates in artist promotion.

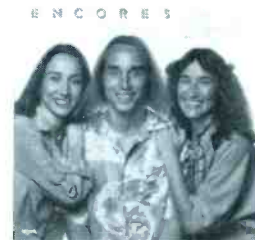
Praise Industries has formed a new gospel label, "Sweetspirit," to deal exclusively with black gospel music.

Gospel Album Picks

ENCORES

2nd **CHAPTER OF ACTS**—Myrrh MSB 6673 (Word)

Including best tracks from the group's first three albums released by Word, this album will appeal to longtime and new-found fans of the 2nd Chapter. Highlighting unblemished harmonies, all songs show the trio at their finest. "Which Way the Wind Blows," "Last Day of My Life," and "Hey, Watcha' Say" are exceptional.



JUST PIANO . . . PRAISE II

DINO — Light LS 5790 (Word)

Dove award winning-instrumentalist Dino Kartsonakis arranges traditional gospel hymns for a soothing medley focused on brilliant piano work. Classical strings provide the perfect accent for tunes that build from slow to uptempo.



THERE IS NO EXCUSE FOR NOT SERVING THE LORD

PRINCE DIXON WITH THE JACKSON SOUTHERNAIRES — Alligator 1201

The Southernaires provide a solid background for Prince Dixon's soulful vocal. Dixon's uptempo piano gives just the right framework for his simple, straightforward lyrics. "Sad Situation," "Stop Your Lying," and the title song are excellent.



PolyGram's Levy (Continued from page 14)

tions, and maintaining open lines of communication with artists and managers through every step of an album cover's completion.

Along with design and manufacturing quality, controlling the cost of packaging is one of Levy's major executive responsibilities, one he takes very seriously in the current economic climate.

"The basic manufacturing cost of an album jacket has about doubled in the past two years," said Levy, "and fortunately, most artists and managers, being business people themselves, understand the costs involved because it's a part of everyday living. A

couple of years ago, they would have requested or even demanded a special jacket or special inner sleeve. Now, when we just can't do it, they understand. . . . Some of the escalating costs have been healthy—it's made people realize that you don't need pop-ups and foldouts to be successful."

Among the cost-controlling measures enacted by PolyGram, especially for the mid-priced line and small runs, is an increasing use of "paper-wrapped" album jackets, where the cover art is printed on a paper slick which is fabricated onto chipboard, rather than printing directly on glossy board jackets. "There's a 15 percent

difference in cost," explained Levy, "and you don't have the risk of obsolescence you have with board jackets. If you print 50,000 board jackets and you have to scrap 20,000, you have to eat the cost. In fact you have to pay to scrap them! If it's necessary to scrap slicks, the paper you're scrapping is a hell of a lot cheaper than the finished board jacket."

Gatefold jackets, according to Levy, have become prohibitive. He pointed out that even some two-record sets are seen in single pocket jackets today. And even with a superstar artist like Rush, Levy explained how a little experimenting helped while still preserving the uniqueness of a package. He used an inner/outer lightweight board concept. The double jacket was rigid enough to avoid warpage, while also giving the added dimension of special packaging, and because of the large quantities that were run, it came in at an acceptable price.

Levy stressed that when the music demands a certain feature, like printed lyrics, the company is always understanding. "However, if you can hear every word, there's really no need for the lyrics to be printed. But if the lyrics are less audible, then we have to find a way to do it."

Levy favors the photographic approach for a new artist. "I think it's important for people to know what the artist looks like, or what a new band is

about—how many people are in it, what instruments they play. You have to help the consumer. I like to think of each of our packages on the wall of a record store competing with two hundred other albums.

"A record producer strives to build in hooks," explained Levy, "to catch the ear of the promotion man, radio personality and ultimately the consumer. Hopefully, a jacket can have hooks, too, whether it's the way the artist is presented or some other graphic device. If it gets someone to at least pick it up and check it out—the package has done its job. Then, it's up to the music to take over."

Hopkins Named GM of Jamboree

■ WHEELING, W. VA.—J. Ross Felton, VP and GM of the Wheeling-area Columbia Pictures Industries Inc., has announced that Mike Hopkins has been named GM of Jamboree U.S.A., a property of the firm.

Hopkins will coordinate the Saturday night Jamboree U.S.A. live shows, as well as Jamboree Attractions, radio and TV syndications, the Jamboree in the Hills annual festival, and the Jamboree Tour Service.

Past

Hopkins was previously associated with Loretta Lynn Enterprises and the Jerry Lee Lewis Corporation.

River Oaks Signs Nelson



Buddy Killen (seated) welcomes Greg Nelson (far right) as an exclusive writer to Tree International's gospel publishing arm River Oaks Music, as Randy Cox, manager of Meadowgreen Music, looks on. Nelson has penned material for Cynthia Clawson, Bonnie Bramlett and Joe English, and also produces English and Bramlett.

Contemporary & Inspirational Gospel

AUGUST 1, 1981

Aug. 1	July 18	
1	3	IN CONCERT AMY GRANT/Myrrh MSB 6668 (Word)
2	2	IT'S TIME TO PRAISE THE LORD, PRAISE V MARANATHA SINGERS/Maranatha MM0076A (Word)
3	1	PRIORITY IMPERIALS/DaySpring DST 4017 (Word)
4	4	REJOICE 2nd CHAPTER OF ACTS/Sparrow SPR 1050
5	5	FOR THE BRIDE JOHN MICHAEL TALBOT/Birdwing BWR 2021 (Sparrow)
6	6	MUSIC MACHINE CANDLE/Birdwing BWR 2004 (Sparrow)
7	7	BULLFROGS AND BUTTERFLIES CANDLE/Birdwing BWR 2010 (Sparrow)
8	8	IN HIS TIME, PRAISE IV MARANATHA SINGERS/Maranatha MM0064 (Word)
9	10	BEST OF B.J. THOMAS MYRRH MSB 6653 (Word)
10	11	FORGIVEN DON FRANCISCO/NewPax NP 33042 (Benson)
11	35	NOBODY KNOWS ME LIKE YOU BENNY HESTER/Myrrh MSB 6655 (Word)
12	12	EVIE FAVORITES, VOL. I EVIE TORNQVIST-KARLSSON/Word WSB 8845
13	13	SOLDIERS OF THE LIGHT ANDRUS/BLACKWOOD & CO./Greentree R 3738 (Benson)
14	9	HORRENDOUS DISC DANIEL AMOS/Solid Rock SRA 2011 (Word)
15	22	DON'T GIVE IN LEON PATILLO/Myrrh MSB 6662 (Word)
16	16	PH'LIP SIDE PHIL KAEGGY/Sparrow SPR 1036
17	18	ARE YOU READY? DAVID MEECE/Myrrh MSB 6652 (Word)
18	19	HYMNS TRIUMPHANT Birdwing BWR 2023 (Sparrow)
19	23	SOMEBODY LOVES YOU BOB & PAULINE WILSON/Myrrh MSB 6637 (Word)
20	24	LORD'S PRAYER VARIOUS/Light 5778 (Word)
21	26	WITH MY SONG DEBBY BOONE/Lamb & Lion LL 1046 (Benson)
22	15	NEVER ALONE AMY GRANT/Myrrh MSB 6645 (Word)
23	29	HEED THE CALL IMPERIALS/DaySpring DST 4011 (Word)
24	20	THE PAINTER JOHN MICHAEL TALBOT & TERRY TALBOT/Sparrow SPR 1037
25	—	MORE OF THE BEST ANDRAE CROUCH/Light LS 5795 (Word)
26	14	ONE MORE SONG FOR YOU IMPERIALS/DaySpring DST 4015 (Word)
27	27	SINCERELY YOURS GARY CHAPMAN/Lamb & Lion LL 1053 (Benson)
28	28	COMING HOME MIKE WARNKE/Myrrh MSB 6670 (Word)
29	30	DALLAS HOLM AND PRAISE LIVE Greentree 83441 (Benson)
30	21	THANK YOU FOR THE DOVE MIKE ADKINS/MA 1061
31	17	MY FATHER'S EYES AMY GRANT/Myrrh MSB 6625 (Word)
32	—	A SONG SHALL RISE TERRY TALBOT/Birdwing BWR 2028 (Sparrow)
33	—	STEVE AND ANNIE CHAPMAN StarSong SSR 0029 (Benson)
34	—	ALARMA! DANIEL AMOS/NewPax NP 33095 (Benson)
35	25	THE NEW GAITHER VOCAL BAND DaySpring DST 4024 (Word)
36	34	AMY GRANT Myrrh MSB 6586 (Word)
37	31	COME TO THE QUIET JOHN MICHAEL TALBOT/Birdwing BWR 2019 (Sparrow)
38	36	SILVERWIND Sparrow SPR 1041
39	33	KENNETH COPELAND & FRIENDS LIVE KCP Records SLP 1009
40	32	SOMETHING NEW UNDER THE SUN LARRY NORMAN/Solid Rock SRA 2007 (Word)

New York, N.Y. (Continued from page 14)

getting enough money for his time. At this point the Gang of Four (or Three) was set to cancel the rest of the tour. As a last-ditch effort to salvage the dates, Warner Bros.' Steve Baker called up Busta Jones, and Jones was receptive to the idea of playing with the Gang. Jones is reportedly interested in writing as well as playing with the band.

SINGING VETS: Although the Viet Nam veterans have ended their hunger strike, their cause has been given support by a recently recorded song called "Still in Saigon." Written by Dan Daley, a veteran anti-war activist, the song celebrates the hunger strikers' cause and attempts to bring attention to the plight of all vets. "Got on a plane in Frisco, and got off in Viet Nam," sings Daley; "Every summer when it rains I still smell the jungle, I hear the planes." Thus far the song is being distributed on tape; Daley is reportedly looking for a label deal.

TAKIN' IT TO THE STREETS: Most superstars like to keep their parties under wraps from the public eye, preferring to mingle in private. Yet in the spirit of great Italian weddings, the Doobie Brothers hosted a bash last Saturday (18) on the streets of Little Italy. Celebrating the end of the first leg of "Summer Tour '81" and wanting to "do something different for the people in the streets" according to their manager Bruce Cohn, the Doobies played a half-hour medley of their hits while an estimated 8000 people listened and star-gazed at Robin Williams, Rex Smith, Kevin Kline, Eddie Kendricks and others. Joining the Doobies in a loose version of "Taking It to the Streets" were Irene Cara, Carla Thomas, Michael Stanley and Freda Payne. Staged in front of Puglia's and Cafe Napoli, the street party was videotaped for future use as a documentary or special.

WHAT'S GOIN' ON: The first single from the Rolling Stones' forthcoming "Tattoo You" LP is called "Start Me Up" and is scheduled for release the first week in August. . . . "A Day in the Country" will be staged Saturday, August 22 at Shea Stadium, featuring the Oak Ridge Boys, Tammy Wynette, Tanya Tucker, Mel Tillis, the Bellamy Brothers, Con Hunley and Larry Hagman as MC. . . . America embarked on a 50-city tour last week (23) that includes co-headlining dates with Christopher Cross, Littler River Band, and the Dirt Band.

Savoy Brown, fronted by founding member Kim Simmonds, has begun an American tour that will take them to fifteen cities. . . . John Entwistle's first solo LP in six years, "Too Late The Hero," forthcoming on Atco domestically and WEA worldwide. Guest shots from Joe Walsh and Joe Vitale. . . . "Don Kirshner's Rock Concert" features ELO, Poco, and A Taste of Honey on August 1, and Squeeze, Rufus & Chaka Khan, Tanya Tucker, and Rupert Holmes the following week. . . . The Baby Stiffs label debuts this week with Canadians Men Without Hats offering the EP "Folk of the '80s" and Britishers Department S's single "Is Vic There" . . . Congratulations to Frank Horowitz, head of sales/promotion for AGI/Chu-Bops, and Sharon Denner on their recent marriage. . . . Jim Del Balzo, national album promotion manager/west coast, PolyGram Records, and Mary Beth Sutkowski also tied the knot recently.

Amy Wooley Signs with MCA



Singer/songwriter Amy Wooley has been signed to MCA Records, it was announced by Bob Siner, president of the label. Wooley, who began her music career in Cleveland and Chicago, will debut on MCA with the album "Amy Wooley" the second week of August.

NMA Elects Officers

■ NASHVILLE—The newly-elected and expanded board of directors of the Nashville Music Association elected a board chairman and 1981-82 officers, and appointed six committee chairmen, at the board's first meeting July 13 at ASCAP's offices here.

The board also voted to expand membership categories to include film and video, and elected an interim director to represent that category.

Jimmy Bowen (VP, Elektra/Asylum Records) was elected chairman of the board. New officers include Bob Beckham (president, Combine Music Group), president; Jim Rushing (songwriter, executive VP; Connie Bradley (southern regional director, ASCAP), secretary; Charlene Wilhite (ASCAP), assistant secretary; Joseph E. Sullivan (president, Sound Seventy Corporation), treasurer; and Hollie Potts (Sound Seventy Corporation), assistant treasurer.

The board elected five VPs, including Rick Blackburn, VP and GM, CBS Records/Nashville; Tom Collins, president, Pi-Gem Music; Bonnie Garner, director/artists & repertoire, CBS Records/Nashville; Buddy Killen, president, Tree International; and Norbert Putnam, producer.

Bowen and five of the new officers (Beckham, Sullivan, Garner, Rushing, and Putnam) were members of the organizing board of the year-old group, which now has more than 500 members.

Actress and singer/songwriter Sherry Paige was elected an interim director in the film and video category; a second board member from that group will be elected at the next board meeting.

Board members appointed as committee chairmen include: Johnny Rosen, studio committee; Roger Sovine, membership committee; Steven J. Greil, contemporary music committee; Bob Morrison and Thomas Cain, songwriter's committee; Moses Dillard, black music committee; John Lomax III, media committee; Sherry Paige, film and video committee; and Steve Gibson, producer/engineer committee.

The next meeting is scheduled for Wednesday (29) at 10:30 a.m. at BMI's offices here.

MSMA Elects Board

■ MUSCLE SHOALS, ALA.—Jimmy Johnson, president of the Muscle Shoals Music Association, has announced that the MSMA's board of directors has re-elected the following officers to serve for 1981-82: president, Jimmy Johnson; VP, David Johnson; and secretary-treasurer, Barbara Wyrick.

Steven J. Nathan and Ronnie Eades were chosen to join the board in the music category. Nathan is a locally-based session keyboardist, and Eades is a member of the Muscle Shoals Horns.

Used Records

(Continued from page 6)

panding into used records, while others are convinced that only hassles would result. Martin Gary of Gary's in Richmond, Indiana admits he has always been interested in used records but says he feel it takes expertise to do it properly. For Ken Dobin of Waxie Maxie in Washington, the lack of space is one reason he hasn't invested in used records, but more importantly, "Selling used records sets yourself up to a lot of customer complaints and interpretations of the condition of albums. It seems better suited to smaller shops." George Balicky of the National Record Mart said, "We don't feel it's good business when you're already selling new records. It doesn't make for good business relationships with the record companies whom you're dealing with on a daily basis."

In discussing used records, the subject of promotional albums must inevitably come up, because so many turn up in the bins. Retailers are reluctant to admit or even discuss the issue of promo albums. As one put it, "They do come in off the streets, but we really don't encourage them. They are not the basis of our stock."

All businesses have their particular problems, but most retailers who are already immersed in the used record business are reporting an excellent summer. Sales are up and competition does not seem to be a problem. "The used record stores can get along side by side with each other," says Schliewen, "because they are like antique shops. Even if two antique stores carry the same merchandise it doesn't matter, because the condition and the price will be different."

England's Top 25

Albums

- 1 **LOVE SONGS** Cliff Richard/EMI
- 2 **NO SLEEP 'TIL HAMMERSMITH** Motorhead/Bronze
- 3 **KIM WILDE** Kim Wilde/RAK
- 4 **PRESENT ARMS** UB40/Dep Int
- 5 **SECRET COMBINATION** Randy Crawford/Warner Bros.
- 6 **STARS ON LONG PLAY** Star Sound/CBS
- 7 **ANTHEM** Toyah/Safari
- 8 **DURAN DURAN** Duran Duran/EMI
- 9 **DISCO NIGHTS/DISCO DAZE** Various/Ronco
- 10 **KINGS OF THE WILD FRONTIER** Adam And The Ants/CBS
- 11 **CHARIOTS OF FIRE** Vangelis/Polydor
- 12 **JUMPIN' JIVE** Joe Jackson/A&M
- 13 **FACE VALUE** Phil Collins/Virgin
- 14 **MAGNETIC FIELDS** Jean Michel-Jarre/Polydor
- 15 **JU JU** Siouxsie & The Banshees/Polydor
- 16 **BAD FOR GOOD** Jim Steinman/Epic
- 17 **PENIS ENVY** Crass/Crass
- 18 **THE RIVER** Bruce Springsteen/CBS
- 19 **HI INFIDELITY** REO Speedwagon/CBS
- 20 **KILIMANJARO** Teardrop Explodes/Mercury
- 21 **NAH POO-THE ART OF BLUFF** Wah/Eternal
- 22 **MAKIN MOVIES** Dire Straits/Vertigo
- 23 **THE FRIENDS OF MR. CAIRO** Jon & Vangelis/Polydor
- 24 **VIENNA** Ultravox/Chrysalis
- 25 **THE BEST OF** Michael Jackson/Motown

Singles

- 1 **GHOST TOWN** Specials/2 Tone
- 2 **STARS ON 45 VOL 2** Star Sound/CBS
- 3 **CAN CAN** Bad Manners/Magnet
- 4 **BODY TALK** Imagination/R&B
- 5 **ONE DAY IN YOUR LIFE** Michael Jackson/Motown
- 6 **MOTORHEAD (LIVE)** Motorhead/Bronze
- 7 **WORDY RAPPINGHOOD** Tom Tom Club/Island
- 8 **LAY ALL YOUR LOVE ON ME** ABBA/Epic
- 9 **NO WOMAN NO CRY** Bob Marley/Island
- 10 **GOING BACK TO MY ROOTS** Odyssey/RCA
- 11 **SAT IN YOUR LAP** Kate Bush/EMI
- 12 **DANCING ON THE FLOOR** Third World/CBS
- 13 **YOU MIGHT NEED SOMEBODY** Randy Crawford/WB
- 14 **MEMORY** Elaine Paige/Polydor
- 15 **NEW LIFE** Depeche Mode/Mute
- 16 **RAZZAMATAZZ** Quincy Jones/A&M
- 17 **FOR YOUR EYES ONLY** Sheena Easton/EMI
- 18 **THERE'S A GUY WORKS DOWN THE CHIP SHOP SWEARS HE'S ELVIS**
Kirsty Maccoll/Polydor
- 19 **VISAGE** Visage/Polydor
- 20 **CHANT NO. 1** Spandau Ballet/Reformation
- 21 **BEING WITH YOU** Smokey Robinson/Motown
- 22 **WALK RIGHT NOW** Jacksons/Epic
- 23 **CAN'T HAPPEN HERE** Rainbow/Polydor
- 24 **THROW AWAY THE KEY** Linx/Chrysalis
- 25 **NEVER SURRENDER** Saxon/Carrere

Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Glen Campbell — "I Love My Truck"
Tom Jones — "What in the World's Come Over You"
Burrito Brothers — "She Belongs to Everyone But Me"
Bobby Bare — "Take Me As I Am"

Tom Jones is set to score his second country hit in as many outings with "What in the World's Come Over You," already moving at WLWI, KEBC, WHK, WMC, WSLC, WMAY, KRMD, WJQS, KBUC, KTTS, WXCL, KKYX, WMAQ, WEEP, WIL, WIVK, WCXI, WQQT, WYDE, WWVA, KENR, WSAI.



Tom Jones

B. J. Thomas has a winner in "I Recall a Gypsy Woman" at WGTO, KRMD, WXCL, KEBC, KMPS, WFAI, KVOO, KWJJ, KFDI, WMAY, WPLO, KBUC, KGA, KNIX, KWMT.

Tricia Johns does a fine remake on the Everly Brothers classic "Cathy's Clown," with early action reported at WDEN, WPNX, WSLC, KOKE, WDLW, KVOO, KRMD, KSSS, KTTS, WXCL, WWVA, WSAI.

Deborah Allen has instant adds on "You Make Me Wonder Why" at WTSO, KEBC, KRMD, WMNI, KBUC, KSSS, WPNX, KENR, WSUN, WSM.

Glen Campbell is featured with the "I Love My Truck" single from the movie soundtrack LP "The Night The Lights Went Out in Georgia." Campbell's single is playing at KNIX, WGTO, KEBC, WDEN, KWMT, WWVA, KMPS, WIRK, KRAK, WSLC, KSO, KSUP, KVOO, WHK, KFDI, WMNI, KTTS, WKHK, WAYK, WCXI, WQQT, WYDE, WKDA, WSUN.



Tricia Johns

The **Burrito Brothers** are strong with "She Belongs to Everyone But Me" at KRMD, KEBC, WXCL, KBUC, KSSS, KFDI, KKYX, WCXI, WFAI, WESC, WSLC, KWKH, KVOO, WSLR, KGA, WPNX, KEEN, KOKE, WSAI.

Wymon Alexander is moving with "Women" at WDEN, KFDI, KEBC, KSOP, KRMD, KKYX, KXLR, WSLC, WTOD.

Mack Vickery has play on "Leave It Like It Is" at WSLC, WTOD, KEBC, WWVA, WMAY. **DeWayne Orender** has adds on "The World Holds Nothing Since You're Gone" at KFDI, KVOO, WFAI, KEBC.

Bill Anderson's "Homebody" is an add at KRMD, WPNX, WDLW, KEBC, WIRK, WSLC, KVOO, KRDI, KTTS, WSM, KEEN, KDJW, KWMT. The **Corbin-Hanner Band** is showing well with "Livin' the Good Life" at WQYK, KSSS, KVOO, WDEN, KDJW, KSO, WMAY, KTTS, KKYX, WCMS, KGA, WPNX.

SURE SHOTS

Tom Jones — "What in the World's Come Over You"

LEFT FIELDERS

Fred Knoblock — "Memphis"
Lennie Bowman — "Always Late"
Curtis Potter — "You Left a Long Long Time Ago"
Bobby Smith — "Just Enough Love (For One Woman)"

AREA ACTION

Johnny Carver — "Waitin' on a Southern Train" (WPNX, KMPS, WSLC, WDLW)
Narvel Felts — "Louisiana Lonely" (WDLW, KFDI, KBUC)

McClain At The Palomino



Epic artist Charly McClain, currently on tour with Kenny Rogers, was greeted by CBS representatives after her recent show at the Palomino club in Los Angeles. Pictured from left are: Jim Kemp, product manager, Epic Records-Nashville; Bonnie Garner, director, A&R, CBS Records-Nashville; Craig Applequist, west coast regional promotion manager, CBS Records; McClain; and Joe Casey, director of national promotion, CBS Records-Nashville.

Cover Story (Continued from page 76)

he composed, singing along and developing one of the truly unique vocal styles in the history of the business.

"The Chipmunk Song," a multimillion-unit seller, was followed by eleven albums, three Grammy Awards, a weekly television show and a grand tally of 30 million records sold worldwide.

After ten years in the limelight, David and the Chipmunks settled into a more relaxed life, and enjoyed several happy years together, until David Seville's death in 1972.

The Chipmunks were saddened by the loss, and it took a lot of coaxing from David's son, Ross Bagdasarian, Jr., and his partner (and wife), Janice Karman, to convince the tremulous trio that they could bring joy to the hearts of young and old again. Alvin decided that a new rock direction was

the way to go, and "Chipmunk Punk" signalled their comeback.

The Chipmunks are currently preparing their first prime-time Christmas special, "A Chipmunk Christmas," scheduled to air in December. It will be accompanied by an illustrated story book album available from RCA at the holiday season. And in 1982, the Chipmunks are planning to return to Nashville to tape another prime-time special, "The Chipmunks at the Grand Ole Opry."

Castle Sponsoring Songwriter Search

■ TULSA—Castle Records has announced plans to sponsor a songwriter and talent search September 10 at Oral Roberts University Mabee Center here. Musicfest, a label showcase featuring artists from Castle and House of Kings Records, will be held in conjunction with the awards presentation.

First, second, and third place winners will be chosen in two categories: songwriter and performance. Prizes include free studio time and scholarships.

Only semi-professionals and amateurs may enter the search. No entries from full-time professionals will be accepted. Entries must be submitted on cassette tape and be postmarked by midnight Aug. 28. Interested persons should mail their entries with a \$5 entry fee to Eddie Everitt, Castle Music, P.O. Box 7574, Tulsa, Oklahoma 74105.

Greeting Ricky



Greeting Epic artist Ricky Skaggs backstage after his recent show at the Palomino in Los Angeles is Warner Bros. artist Emmylou Harris. Skaggs was formerly a member of Harris' stage band.

Ygama to Century VII

■ NASHVILLE—Century VII Record Production and Promotion has announced the appointment of Dee Ygama as national promotion director. For the past four years Ygama has worked in independent promotion here. Before that she was employed for five years with CBS Records-New York in press and public information.

'Country Safari'

(Continued from page 87)
 side the new Cat's location on West End Avenue here. The Cat's location is part of a five-store retail record chain that includes two other Cat's outlets in Knoxville, a Jack's store in Chattanooga, and a Wizard's store here.

Geared to appeal to country and pop audiences alike, Bare's show also includes local rock band the White Animals.

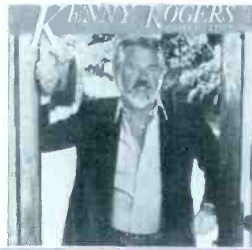
Record World Country Albums



AUGUST 1, 1981

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

Aug. 1	July 25		WKS. ON CHART
		2 SHARE YOUR LOVE KENNY ROGERS Liberty LOO 1108	4
2	1	FANCY FREE OAK RIDGE BOYS/MCA 5209	8
3	3	GREATEST HITS KENNY ROGERS/Liberty LOO 1072	41
4	4	FEELS SO RIGHT ALABAMA/RCA AHL1 3930	20
5	6	JUICE JUICE NEWTON/Capitol ST 12136	19
6	5	SEVEN YEAR ACHE ROSANNE CASH/Columbia JC 36865	19
7	7	WHERE DO YOU GO WHEN YOU DREAM ANNE MURRAY/Capitol SOO 12144	13
8	11	I AM WHAT I AM GEORGE JONES/Epic JE 36492	56
9	10	URBAN CHIPMUNK/RCA AFL1 4027	6
10	8	OUT WHERE THE BRIGHT LIGHTS ARE GLOWING RONNIE MILSAP/RCA AHL1 3932	15
11	32	YEARS AGO STATLER BROTHERS/Mercury SRM 1 6002 (PolyGram)	3
12	12	GREATEST HITS OAK RIDGE BOYS/MCA 5150	38
13	18	CARRYING ON THE FAMILY NAMES DAVID FRIZZELL & SHELLY WEST/Warner/Viva BSK 3555	8
14	15	SOME DAYS ARE DIAMONDS JOHN DENVER/RCA AFL1 4055	3
15	13	ROWDY HANK WILLIAMS, JR./Elektra/Curb 6E 330	15
16	20	SURROUND ME WITH LOVE CHARLY McCLAIN/Epic FE 37108	11
17	9	GREATEST HITS RONNIE MILSAP/RCA AHL1 3772	41
18	17	HORIZON EDDIE RABBITT/Elektra 6E 276	55
19	22	MR. T CONWAY TWITTY/MCA 5204	4
20	14	SOMEWHERE OVER THE RAINBOW WILLIE NELSON/Columbia FC 36883	20
21	16	DRIFTER SYLVIA/RCA AHL1 3986	14
22	21	MY HOME'S IN ALABAMA ALABAMA/RCA AHL1 3664	58
23	29	IT'S NOW OR NEVER JOHN SCHNEIDER/Scotti Bros. ARZ 37400 (CBS)	3
24	19	I LOVE 'EM ALL T.G. SHEPPARD/Warner/Curb BSK 3528	15
25	23	WILD WEST DOTTIE WEST/Liberty LT 1062	22
26	24	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	116
27	27	LIVE! HOYT AXTON/Jeremiah JH 5002	9
28	28	MAKIN' FRIENDS RAZZY BAILEY/RCA AHL1 4026	10
29	33	URBAN COWBOY (ORIGINAL SOUNDTRACK)/Full Moon/Asylum DP 90002	63
30	40	ESPECIALLY FOR YOU DON WILLIAMS/MCA 5210	2



CHARTMAKER OF THE WEEK

- 31** — RAINBOW STEW LIVE!
MERLE HAGGARD
MCA 5216



32	30	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 6E 309	38
33	26	DARLIN' TOM JONES/Mercury SRM 1 4010 (PolyGram)	7
34	31	GREATEST HITS ANNE MURRAY/Capitol SOO 12110	43
35	—	WITH LOVE JOHN CONLEE/MCA 5213	1
36	—	SHOULD I DO IT TANYA TUCKER/MCA 5228	1
37	41	TAKE THIS JOB AND SHOVE IT VARIOUS ARTISTS/Epic SE 37177	4
38	25	9 TO 5 AND ODD JOBS DOLLY PARTON/RCA AAL1 3852	20
39	42	HEY JOE, HEY MOE MOE BANDY & JOE STAMPLEY/Columbia FC 37003	19
40	34	LEATHER AND LACE WAYLON & JESSI/RCA AHL1 3931	20
41	36	EVANGELINE EMMYLOU HARRIS/Warner Bros. BSK 3508	24
42	37	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36752	47
43	44	JOHN ANDERSON 2/Warner Bros. BSK 3547	12
44	51	THAT'S ALL THAT MATTERS TO ME MICKEY GILLEY/Epic JE 36586	45
45	43	STARDUST WILLIE NELSON/Columbia KC 35305	167
46	50	BEST OF BARBARA MANDRELL MCA AY 1119	128
47	38	THE BARON JOHNNY CASH/Columbia FC 37179	5
48	53	BACK TO THE BARROOMS MERLE HAGGARD/MCA 5236	44
49	54	STRAIGHT AHEAD LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250	93
50	46	BEST OF DON WILLIAMS, VOL. II/MCA 3096	92
51	39	SOMEBODY'S KNOCKIN' TERRI GIBBS/MCA 5137	26
52	57	AS IS BOBBY BARE/Columbia FC 37157	4
53	49	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC2 35642	138
54	52	BEST OF EDDIE RABBITT/Elektra 6E 235	88
55	35	I BELIEVE IN YOU DON WILLIAMS/MCA 5133	41
56	65	I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN JOE STAMPLEY/Epic FE 37055	13
57	45	PLEASURE DAVE ROWLAND & SUGAR/Elektra 6E 525	6
58	48	ENCORE MICKEY GILLEY/Epic JE 36851	45
59	58	GREATEST HITS LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia FC 36488	121
60	68	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H	187
61	7	ROLL ON MISSISSIPPI CHARLEY PRIDE/RCA AHL1 3905	15
62	60	BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037 (PolyGram)	285
63	64	HELP YOURSELF LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia JC 36582	41
64	62	FULL MOON CHARLIE DANIELS BAND/Epic FE 36571	51
65	66	THE GAMBLER KENNY ROGERS/United Artists LA 934 H	136
66	67	SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE/Columbia JC 36746	38
67	69	CLASSIC CRYSTAL CRYSTAL GAYLE/United Artists LOO 982	90
68	72	THESE DAYS CRYSTAL GAYLE/Columbia JC 36512	45
69	56	LOVE IS FAIR BARBARA MANDRELL/MCA 5136	38
70	71	24 GREATEST HITS HANK WILLIAMS, SR./MGM SE 4755	50
71	59	GUITAR MAN ELVIS PRESLEY/RCA AAL1 3917	24
72	73	OAK RIDGE BOYS HAVE ARRIVED/MCA AY 1135	12
73	61	COCONUT TELEGRAPH JIMMY BUFFETT/MCA 5169	21
74	70	WAITIN' FOR THE SUN TO SHINE RICKY SKAGGS/Epic SE 37193	8
75	55	I HAVE A DREAM CRISTY LANE/Liberty LT 1083	16

Nashville Report (Continued from page 87)

Dobie Gray, R.C. Bannon), RCA (Steve Wariner, Leslie McBride—produced by Wayland Holyfield), Marty Robbins (Dave Loggins, Andy Badale), Scruggs (Joe Sun, Ernie Rowell, and the Scruggs/Warren & BGT Band), Sound Emporium (Terri Gibbs, Moe Bandy, and Gene Cotten), Soundshop (Bobby Smith), Sound Stage (Corbin-Hanner Band, gospel artist Dallas Holm, and Elektra Christmas tracks by the Glaser Brothers, Dave Rowland and Sugar, and Eddy Raven), Young'un (the Gatlins, and Atlanta artist Cody Marshall), Woodland (Jeannie Pruett, John Dillon of the Ozark Mountain Daredevils, Brenda Lee, Donna Fargo, and the Gospel Heavyweights), Doc's Place (Dash Croft mixing, Kelly Foxton mixing, Marvin Rainwater).

At Muscle Shoals Sound: Barry Beckett and Jimmy Johnson producing Levon Helm for MSS/Capitol Records.

Dotsey will have a new LP out this fall. She was recently in town to tape "Pop! Goes the Country" and do the Ralph Emery show . . . Sound Factory Records

representatives are on a "goodwill tour" of radio stations in the midwest and east. They plan to visit about 60 stations, according to Billy Robinson, the label's promotion director . . . Ronnie Prophet is producing an LP by his son Tony.

Barbara Fairchild has signed an exclusive booking agreement with Music Row Talent . . . RCA artist Sue Powell joins the Ronnie Milsap show for eight midwestern states . . . Bob Barnes has returned to WBRD in Bradenton, Fla. as operations manager . . . KARY radio goes on the air around Sept. 1. The 5000-watt station is in Prosser, Wash. . . Bill Medley performs at the Versailles Hotel in Las Vegas Aug. 6-19.

Buckle Music has released "The Best Country in the West," an LP of Utah groups, plus Chris LeDoux. The album is headlined by the Sloan Brothers . . . Charlie Rich receives Memphis State University's distinguished achievement award on Aug. 16. Previous recipients include Jerry Lee Lewis and Sam Phillips.

Country Singles

TITLE, ARTIST, Label, Number (Distributing Label)

AUGUST 1, 1981

Aug. 1
July 25

WKS. ON
CHART

1	3	PRISONER OF HOPE JOHNNY LEE Full Moon/ Asylum 47138		10
2	4	DIXIE ON MY MIND HANK WILLIAMS, JR./Elektra/Curb 47137		10
3	1	FEELS SO RIGHT ALABAMA/RCA 12236		11
4	6	TOO MANY LOVERS CRYSTAL GAYLE/Columbia 11 02078		11
5	8	I DON'T NEED YOU KENNY ROGERS/Liberty 1415		7
6	7	UNWOUND GEORGE STRAIT/MCA 51104		12
7	12	RAINBOW STEW MERLE HAGGARD/MCA 51120		9
8	9	DREAM OF ME VERN GOSDIN/Ovation 1171		12
9	11	I STILL BELIEVE IN WALTZES CONWAY TWITTY & LORETTA LYNN/MCA 51114		10
10	10	THEY COULD PUT ME IN JAIL BELLAMY BROTHERS/Warner/Curb 49729		9
11	2	LOVIN' HER WAS EASIER TOMPALL & THE GLASER BROTHERS/Elektra 47134		14
12	18	DON'T WAIT ON ME STATLER BROTHERS/Mercury 5701 (PolyGram)		8
13	16	WILD SIDE OF LIFE — IT WASN'T GOD WHO MADE HONKY TONK ANGELS/I'LL BE ALRIGHT WAYLON & JESSI/RCA 12245		9
14	17	WHISKEY CHASIN' JOE STAMPLEY/Epic 19 02097		11
15	22	(THERE'S) NO GETTIN' OVER ME RONNIE MILSAP/RCA 12264		6
16	19	I SHOULD'VE CALLED EDDY RAVEN/Elektra 47136		11
17	20	RICH MAN TERRI GIBBS/MCA 51119		9
18	21	WIND IS BOUND TO CHANGE LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 11 02123		9
19	5	FOOL BY YOUR SIDE DAVE ROWLAND & SUGAR/Elektra 47135		13
20	24	IT'S NOW OR NEVER JOHN SCHNEIDER/Scotti Brothers 6 02105 (CBS)		8
21	25	A TEXAS STATE OF MIND DAVID FRIZZELL & SHELLY WEST/Warner/Viva 49745		7
22	26	MIRACLES DON WILLIAMS/MCA 51134		5
23	23	COULD YOU LOVE ME (ONE MORE TIME) JOHN CONLEE/MCA 51112		10
24	29	OLDER WOMEN RONNIE McDOWELL/Epic 19 02129		6
25	28	MAYBE I SHOULD HAVE BEEN LISTENING GENE WATSON/MCA 51127		7
26	27	WHILE THE FEELING'S GOOD REX ALLEN, JR. & MARGO SMITH/Warner Bros. 49738		8
27	31	YOU'RE THE BEST KIERAN KANE/Elektra 47148		7
28	32	I JUST NEED YOU FOR TONIGHT BILLY "CRASH" CRADDOCK/Capitol 5011		7
29	30	QUEEN OF HEARTS JUICE NEWTON/Capitol 4997		9
30	33	YOU DON'T KNOW ME MICKEY GILLEY/Epic 14 02172		5
31	35	TIGHT FITTIN' JEANS CONWAY TWITTY/MCA 51137		4
32	37	SOME DAYS ARE DIAMONDS (SOME DAYS ARE STONE) JOHN DENVER/RCA 12246		9
33	39	WE DON'T HAVE TO HOLD OUT ANNE MURRAY/Capitol 5013		6
34	38	MIDNIGHT HAULER/SCRATCH MY BACK RAZZY BAILEY/RCA 12268		4
35	36	GOOD TIMES WILLIE NELSON/RCA 12254		6
36	42	PARTY TIME T.G. SHEPPARD/Warner/Curb 49761		4
37	13	I WAS COUNTRY WHEN COUNTRY WASN'T COOL BARBARA MANDRELL/MCA 51107		13
38	44	TODAY ALL OVER AGAIN REBA McENTIRE/Mercury 57054 (PolyGram)		5
39	14	JUST LIKE ME TERRY GREGORY/Handshake 8 70071		14
40	49	(I'M GONNA) PUT YOU BACK ON THE RACK DOTTIE WEST/Liberty 1419		4
41	54	TAKIN' IT EASY LACY J. DALTON/Columbia/Sherrill 18 02188		3
42	46	HONKY TONK HEARTS DICKEY LEE/Mercury 57052 (PolyGram)		6
43	58	RIGHT IN THE PALM OF YOUR HAND MEL McDANIEL/Capitol 5022		3
44	45	I'VE BEEN A FOOL/SOMETIMES WHEN WE TOUCH STEPHANIE WINSLOW/Warner/Curb 49753		6
45	47	SHOULD I DO IT TANYA TUCKER/MCA 51131		5
46	50	SOMEBODY'S DARLING DOTTSY/Tanglewood 1908		6
47	51	TEXAS COWBOY NIGHT MEL TILLIS & NANCY SINATRA/Elektra 47157		4

48 52 **LOVE AIN'T NEVER HURT NOBODY** BOBBY GOLDSBORO/Curb 6 02117 5

CHARTMAKER OF THE WEEK

49 — **STEP BY STEP** EDDIE RABBITT Elektra 47174  1

50	56	IT DON'T HURT ME HALF AS BAD RAY PRICE/Dimension 1021	3
51	61	HURRICANE LEON EVERETTE/RCA 12270	3
52	62	EVERYTHING'S A WALTZ ED BRUCE/MCA 51139	3
53	59	HELLO WOMAN DOUG KERSHAW/Scotti Brothers 6 02131 (CBS)	4
54	67	I'M INTO LOVIN' YOU BILLY SWAN/Epic 14 02196	3
55	63	I'LL NEED SOMEONE TO HOLD ME (WHEN I CRY) Janie Fricke/Columbia 18 02197	3
56	68	I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER WILLIE NELSON/Columbia 18 02187	2
57	64	THE PARTNER NOBODY CHOSE GUY CLARK/Warner Bros. 49740	5
58	65	HOLD ON RICH LANDERS/Ovation 1173	4
59	15	SURROUND ME WITH LOVE CHARLY McCLAIN/Epic 19 01045	18
60	60	YESTERDAY'S NEWS (JUST HIT HOME TODAY) JOHNNY PAYCHECK/Epic 19 02144	6
61	—	HONKY TONK QUEEN MOE BANDY & JOE STAMPLEY/Columbia 18 02198	1
62	34	GOOD OL' GIRLS SONNY CURTIS/Elektra 47129	15
63	73	SECRETS MAC DAVIS/Casablanca 2336 (PolyGram)	3
64	—	I LOVE YOU A THOUSAND WAYS/CHICKEN TRUCK JOHN ANDERSON/Warner Bros. 49772	1
65	72	IT'S REALLY LOVE THIS TIME FAMILY BROWN/Ovation 1174	4
66	40	LONGING FOR THE HIGH BILLY LARKIN/Sunbird 7562	10
67	41	I DON'T HAVE TO CRAWL EMMYLOU HARRIS/Warner Bros. 49739	8
68	76	JUST GOT BACK FROM NO MAN'S LAND WAYNE KEMP/Mercury 57053 (PolyGram)	3
69	69	MATHILDA JOHN WESLEY RYLES/MCA 51128	4
70	75	LOVE NEVER HURT SO GOOD DONNA HAZARD/Excelsior 1016	4
71	74	A POOR MAN'S ROSES/ONE THE INSIDE PATTI PAGE/Plantation 201	4
72	80	MOBILE BAY JOHNNY CASH/Columbia 18 02189	3
73	43	BEDTIME STORIES JIM CHESNUT/Liberty/Curb 1405	9
74	48	IT'LL BE HIM DEBBY BOONE/Warner/Curb 49720	7
75	53	DON'T GET ABOVE YOUR RAISING RICKY SKAGGS/Epic 19 02034	14
76	55	DON'T BOTHER TO KNOCK JIM ED BROWN & HELEN CORNELIUS/RCA 12220	13
77	—	SHOT FULL OF LOVE RANDY PARTON/RCA 12271	1
78	79	ONE TOO MANY MEMORIES RAY PILLOW/First Generation 011	4
79	—	LONESTAR COWBOY DONNA FARGO/Warner Bros. 49757	1
80	—	HE'S THE FIRE DIANA/Sunbird 7564	1
81	98	MY BEGINNING WAS YOU/HANGIN' ON BY A HEARTSTRING JACK GRAYSON/Koala 334	2
82	57	THE MATADOR SYLVIA/RCA 12214	15
83	66	MY BABY'S COMING HOME AGAIN TODAY BILL LYERLY/RCA 12255	7
84	71	FIRE AND SMOKE EARL THOMAS CONLEY/Sunbird 7561	18
85	82	BURNING BRIDGES BILL NASH/Liberty 1410	6
86	70	BY NOW STEVE WARINER/RCA 12204	17
87	77	ANGELA MUNDO EARWOOD/Excelsior 1010	12
88	78	SWEET SOUTHERN LOVE PHIL EVERLY/CBS/Curb 6 02116	8
89	—	SHE TOOK THE PLACE OF YOU VALENTINO/RCA 12269	1
90	—	SOMETIMES I CRY WHEN I'M ALONE SAMMI SMITH/Sound Factory 446	1
91	81	TENNESSEE WHISKEY DAVID ALLAN COE/Columbia 11 02118	6
92	—	IF YOU DON'T KNOW ME BY NOW SUPER GRIT COWBOY BAND/Hoodswamp 8002	1
93	91	SWEET HOME ALABAMA CHARLIE DANIELS BAND/Epic 14 02185	3
94	94	COWBOY IN A THREE PIECE BUSINESS SUIT CLINT EASTWOOD/Warner/Viva 49760	2
95	—	NOTHIN' TO DO BUT JUST LIE WESLEY RYAN/NSD 93	1
96	—	THE DEVIL HOYT AXTON/Jeremiah 1011	1
97	97	RIGHT IN THE WRONG DIRECTION LIZ LYNDLELL/Koala 332	2
98	—	LET ME FILL FOR YOU A FANTASY GARY GOODNIGHT/Door Knob 81 159	1
99	99	EASIER WAY TO GO GENE KENNEDY & KAREN JEGLUM/Door Knob 81 158	2
100	—	TURNIN' MY LOVE ON JIMMY PAGE/KIK 907	1

Country Single Picks

COUNTRY SONG OF THE WEEK

THE KENDALLS—Mercury 57055 (PolyGram)

TEACH ME TO CHEAT (prod.: Jerry Gillespie & the Kendalls) (writers: T. Skinner, K. Bell, J.L. Wallace) (Hall-Clement, BMI) (2:11)

Hot guitar licks, a bright beat, a solid lyric, and silver vocal harmony are all Kendalls trademarks, and they're all present on the duo's Mercury debut single, an effort that will get them back on turntables across the country.

GLEN CAMPBELL—Mirage WTG 3845 (Atlantic)

I LOVE MY TRUCK (prod.: Glen Campbell) (writer: J. Morris) (Glentan, BMI) (2:50)

A carefree lyric and quick country beat characterize this happy tune from the "Night the Lights Went Out in Georgia" soundtrack. This is one of Campbell's strongest country offerings in some time.

FRED KNOBLOCK—Scotti Brothers Z55 02434

MEMPHIS (prod.: James Stroud) (writer: C. Berry) (Arc, BMI) (2:35)

Chuck Berry material always lends itself to country interpretation, and Knoblock may well have a hot summer country/pop tune with this uptempo release.

JOHNNY RODRIGUEZ—Epic 14-02411

TRYING NOT TO LOVE YOU (prod.: Billy Sherrill) (writer: M. Haggard) (Shode Tree, BMI) (3:07)

Rodriguez keeps it country with smooth interpretation of a bluesy Merle Haggard ballad. The result is one of Johnny's strongest recent releases.

VIC WILLIS TRIO—First Generation 008

I COULDN'T LIVE WITHOUT YOUR LOVE (prod.: Pete Drake) (writer: R. Beresford) (Window, BMI) (2:36)

This veteran group is back with a very commercial, easy-paced country tune, with a bridge that shines on radio. I could do without everything except your love, the song says.

LENNIE BOWMAN—King J 1004

ALWAYS LATE (prod.: Little Richie Johnson) (writer: L. Frizzell) (no publisher or affiliation listed) (2:17)

Punchy bass guitar, lively steel guitar lines, and a solid lead vocal in the Lefty Frizzell style highlight this catchy, upbeat sound.

ZELLA LEHR—Columbia/Sherrill 18-02431

FEEDIN' THE FIRE (prod.: Glenn Sutton) (writer: B. Hobbs) (Algee, BMI) (2:49)

Zella's label debut spotlights her very appealing vocal with a sophisticated country sound featuring a hook made for turntables.

DEBORAH ALLEN—Capitol 5014

YOU (MAKE ME WONDER WHY) (prod.: Steve Gibson) (writers: D. Allen, R. VanHoy) (Duchess/Posey/Træe, BMI) (3:20)

A '50s-ish chord pattern leads into the verses here, as Allen's light vocal complements the easy-flowing, rhythm-oriented production.

JERRY DYCKE—Churchill 7775

OH, PRETTY WOMAN (prod.: Ed Penney) (writers: R. Orbison, B. Dees) (Acuff Rose, BMI) (2:57)

Dycke's good treatment of a 1960s Roy Orbison classic and Penney's recent production success with Terri Gibbs guarantee attention for this solid release.

MAGNUM—Raven 121

THE PARTY'S OVER (prod.: Jerry Wise) (writer: B. McCarvey Jr.) (Round, BMI) (3:55)

The husky-voiced male lead gives a special feeling to this sad, slow song about a man and woman trying to pick up the pieces after the party's over.

THE CORBIN-HANNER BAND—Alfa 7007

LIVIN' THE GOOD LIFE (prod.: Tommy West) (writer: B. Corbin) (Sabal, ASCAP) (2:32)

A strong country beat and instrumental sound are spiced with electronic keyboards in this fresh tune that says I'm in heaven with just a little of your love.

BRENDA LEE—MCA 51154

ENOUGH FOR YOU (prod.: Ron Chancey) (writer: K. Kristofferson) (Resaca, BMI) (3:10)

Lee wrings every bit of feeling from the mournful Kristofferson lyric here, as Chancey provides a clear, clean backing sound on this ballad.

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