

Record World

OCTOBER 24, 1981 \$2.75

George Jones

**SPECIAL:
Record Bar**

Hits of the Week

SINGLES

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

NICKS, "LEATHER AND LACE" (prod.: Iovine) (writer: Nicks) (Welsh Witch, BMI) (3:27). Penned for Waylon Jennings and his wife Jessi Colter, this magical ballad should be her second consecutive top 10 hit from the "Bella Donna" LP. Eagle Don Henley adds warm harmony vocals. Modern 7341 (Atl).

MILSAP, "I WOULDN'T HAVE MISSED IT FOR THE WORLD" (prod.: Milsap-Collins) (writers: Fleming-Morgan-Quillen) (Pi-Gem, BMI/Chess, ASCAP) (3:15). Milsap has become one of the premier pop hitmakers. This endearing ballad from the "No Gettin' Over Me" LP will keep the string alive. RCA 12342.

BENSON, "TURN YOUR LOVE AROUND" (prod.: Graydon) (writers: Graydon-Lukather-Champlin) (Garden Rake, BM/Rehtaku! Veets/JSH, ASCAP) (3:50). From his forthcoming "Collection" LP, this optimistic pop piece is loaded with hooks. A nifty arrangement & production adorn George's vocal. WB 49846.

SLEEPERS

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

TIERRA, "LA LA MEANS I LOVE YOU" (prod.: Salas) (writers: Hart-Bell) (Mighty Three Bellboy, BMI) (3:35). The L.A.-based contingent knows how to bring forgotten classics to life with swirling harmony vocals and exciting arrangements. That's exactly what happens to this '68 Delfonics hit. Boardwalk 7-11-129.

JIM STEINMAN WITH KARLA DeVITO, "DANCE IN MY PANTS" (prod.: Rundgren-Jansen-Steinman) (Neverland/Lost Boys, BMI) (4:58). DeVito and Steinman go wild on this racehorse rocker from Jim's "Bad For Good" LP. The vocal trades and cute choruses take you to the hop. Epic/Cleve. Int'l 14-02539.

DONNIE IRIS, "SWEET MERILEE" (prod.: Avsec) (writers: Avsec-Iris) (BEMA/Sweet City, ASCAP) (3:37). Angelic choruses and a crisp rhythm kick surround Iris' vocal charm on this debut single from his new "King Cool" LP. The big-sound production is made for AOR, pop and A.C. audiences. MCA 51198.

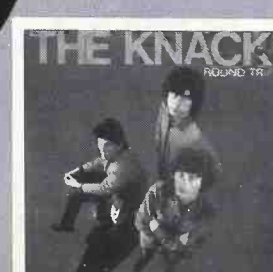
ALBUMS

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

LINDSEY BUCKINGHAM, "LAW AND ORDER." The Fleetwood Mac guitarist writer singer's solo LP is a tribute to the production talents of the artist and Richard Dashut. The single "Trouble," a funky little rocker like "Bwana" and his quavering reading of "September Song" reveal an original pop approach. Asylum 5E-561 (8.98).

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

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



THE KNACK

ROUND TRIP



Featuring the Single
PAY THE DEVIL (Ooo Baby Ooo)

Produced by JACK DOUGLAS for November 1964



Record World

OCTOBER 24, 1981

Al Coury Forms New Label, Pacts With Elektra/Asylum

By SAMUEL GRAHAM

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

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

Coury, one of the industry's most respected figures after his tenures at the Capitol and, more recently, RSO labels, is expected to release "at least five albums and several singles" per year under the Network-E/A agreement, according to the official announcement. Former RSO act Shot in



From left: Elektra/Asylum vice chairman Mel Posner, Network Records president Al Coury, and E/A executive vice president/director of marketing Vic Faraci.

the Dark joins Cara and Shannon as Network's only official signings to date.

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

In an interview with *Record World*, Coury suggested that while many industry observers may have expected the Network-E/A deal to be an-

(Continued on page 29)

Mandrell Again 'Entertainer of Year' As MCA Artists Win Five CMA Awards

■ NASHVILLE—Barbara Mandrell became the first performer in history to win the CMA's coveted Entertainer of the Year Award twice, during the Country Music Association's 15th Annual Awards Show at the Grand Ole Opry House here Monday (12). Mandrell, the 1980 Entertainer of the Year, was also named Female Vocalist of the Year, tying with the group Alabama as the evening's top winner.

Two of the show's many high points were an emotional greeting for Jerry Lee Lewis, recently recovered from a series of life-threatening operations, and live video commentary from Dolly Parton, on location in Austin filming "The Best Little Whorehouse in Texas" with Burt Reynolds.

Other winners were as follows: Vocal Group and Instrumental Group of the Year — Alabama; Male Vocalist of the Year — George Jones; Vocal Duo of the Year — David Frizzell and Shelley West; Single of the Year — "Elvira"/The Oak Ridge Boys/MCA; Album of the Year — "I Believe In You"/Don Williams/MCA; Instrumentalist of the Year — Chet Atkins; and Song of the Year — "He Stopped Loving Her Today" by Bobby Braddock and Curly Putman.

Tree Publishing won the same



Barbara Mandrell receives her CMA Female Vocalist of the Year award as Duane Allen of the Oak Ridge Boys watches. Mandrell was also named Entertainer of the Year for the second year in a row.

award last year as well, marking only the second time that a tune has been named Song of the Year two years in a row. (The only other song to have attained that honor was "Easy Loving" by Freddie Hart in 1971 and 1972.)

CMA's newest award, the Horizon Award, was won by MCA artist Terri Gibbs. The award was introduced to recognize significant creative growth and development in the careers of rising artists. Gibbs' award was the fifth captured by MCA artists, the most by any label this year.

For the first time since 1974, two nominees to the Country Music Hall of Fame tied as winners, so two new members were inducted into the Hall of Fame: Vernon Dalhart and Grant Turner.

Dalhart, born Marion Try Slaughter in Jefferson, Texas, was the first popular singer to demonstrate the wide appeal and economic potential of country music. As Vernon Dalhart, he rec-

(Continued on page 98)

Circuit Court To Rule On Government Appeal In Sam Goody Case

By JEFFREY PEISCH

■ NEW YORK—The principals in the Sam Goody counterfeit tape case are awaiting a decision from the U.S. Court of Appeals for the Second Circuit concerning the legality of a government motion that seeks to appeal a District Court ruling that set aside the guilty verdict handed down against Goody Inc. in April.

If the Court of Appeals rules that the setting aside of the guilty verdicts is an appealable order, and accepts the government motion, then the issue will be argued in front of the court in November. If the court rules that the

(Continued on page 90)

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

By LAURIE LENNARD and JEFFREY PEISCH

■ NEW YORK—The Home Music Store, the system that sends digitally-recorded records into the home via cable systems for legal home taping, unveiled its launching plans last Tuesday (13) amid uproar in the retail

community and much discussion among manufacturers.

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

Homes with cable TV will be able to subscribe to Home Music Store for somewhere between \$6.95 and \$9.95 a month. This fee gives a subscriber a small "black box" decoder that will enable the home to pick up musical signals transmitted via Western Union's Westar IV satellite and tape the signals on a stereo.

Subscribers to the system will receive music from eight channels. Five digital-quality stereo channels offer rock, country, pop/easy listening, jazz/rhythm & blues and classical.

(Continued on page 24)

CRT Postpones Action On New Royalty Rate

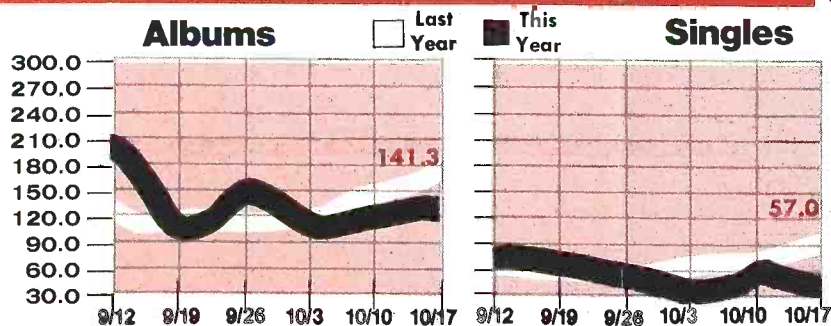
By BRIAN CHIN

■ NEW YORK—At a meeting of the Copyright Royalty Tribunal last week, representatives of music publishers and the recording industry arranged by mutual agreement to hold off proceedings regarding interim rate adjustment in the long-fought mechanical copyright royalty case.

The issue was postponed by the Tribunal until November 3, pending closed-door discussions between the parties involved. No comment on the

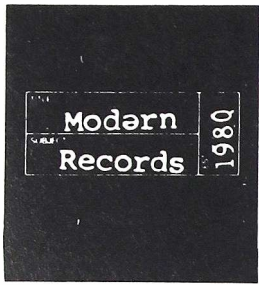
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Record World Sales Index

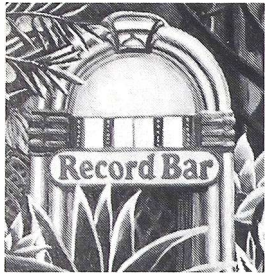


* The Record World Sales Index is based on a broad cross-section of quantitative sales data reported to Record World from retailers, rack jobbers and one-stops across the country. The base figure for both the singles and album indices is a smoothed average of these quantitative reports during periods 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 10. After only three LP releases, Modern Records has already had a considerable impact on the charts. Partners Paul Fishkin and Danny Goldberg have put together an enviable track record that is highlighted by Stevie Nicks' solo debut, "Bella Donna." *Record World* recently met with the principals involved and caught a unique view of their modern success story.



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

departments

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Powerhouse Picks

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

Quarterflash (Geffen) "Harden My Heart"

The first single by this new group has created much excitement and positive feedback from radio programmers.

WCI Reports Record Third Qtr.

■ NEW YORK—Warner Communications Inc. has reported record revenues, net income and earnings per share for the third quarter of 1981.

Revenues for the three-month period were \$872,285,000, compared to \$527,673,300 for the same period last year. Net income was \$58,584,000, a gain of 84 percent from last year's \$31,900,000. Earnings per share was \$.91, an increase of 65 percent over last year's \$.55.

For the nine months ended September 30, 1981, earnings per share were \$2.39, up 48 percent from \$1.62, and net income of \$150,656,000 rose 63 percent from \$92,499,000. Revenues were \$2,150,667,000, up from \$1,404,618,000. The nine-month figures exceeded the company's results for all of 1980.

WCI's recorded music and music publishing operation (which includes Warner Bros. Records, Elektra/Asylum Records, Atlantic Records, WEA Corp., WEA Manufacturing, WEA International and Warner Bros. Music) posted a slight decrease in operating income for the third quarter, from \$17,251,000 to \$16,304,000, but an increase for the first nine months, from \$48,222,000 to \$52,358,000.

CBS Inc. Reports Third Quarter Results

■ NEW YORK—CBS Inc. has reported an increase of revenues for the third quarter of 1981 compared with the same period last year, while net income for the corresponding quarters has decreased.

Total revenues for the third quarter of 1981 are estimated at \$995.1 million, as opposed to \$951.1 million for 1980. Net income for the third quarter of 1981 is estimated at \$54.3 million, down from the 1981 figure of \$55.7 million.

(Continued on page 92)

6500 Attend Vidcom 1981

■ CANNES—Video came of age here on the French Riviera, as over 6500 people from over 550 companies in 80 countries attended Vidcom '81.

On the hardware side, there was a lack of new videocassette recorders but a proliferation of videodisc players. Disc manufacturers at Vidcom included the Dutch company Philips, the Japanese firm JVC and the American giant RCA. Nevertheless, there was considerable skepticism among attendees about the immediate future of the videodisc.

The chief attraction was software, with the launching of the Warner Home Video all-rental policy, the unveiling of Thorn EMI Video and the emergence of Walt Disney Home Video among the highlights.

There was much speculation on the part of French industry figures as to

(Continued on page 26)

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RECORD WORLD OCTOBER 24, 1981

L.T.D
IS
BACK
WITH

KICKIN' BACK

The first single
from the forthcoming
album, LOVE MAGIC
is here, it's called
"KICKIN' BACK."

It is not to be
confused with
relaxing and
taking it easy,
this is not a
song to cool your
heels by, it's a
song that will
have the entire
country kickin'
up their heels
and "DANCIN'."



L.T.D

"KICKIN'
BACK"
AM 2382

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



Produced and Arranged by Michael Stokes and L.T.D • Management: Heller-Baker Management

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WEA Announces New Tape Price Policy

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

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

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

The WEA announcement states: "The institution of this revision is to encourage our customers to become

Peaches Creditors Consider Three Bids

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

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

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

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

Correction

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

Record World regrets the error.

more efficient in the control of costly returns abuses. It is also designed to reward those customers who, in fact, operate their businesses efficiently."

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

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

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

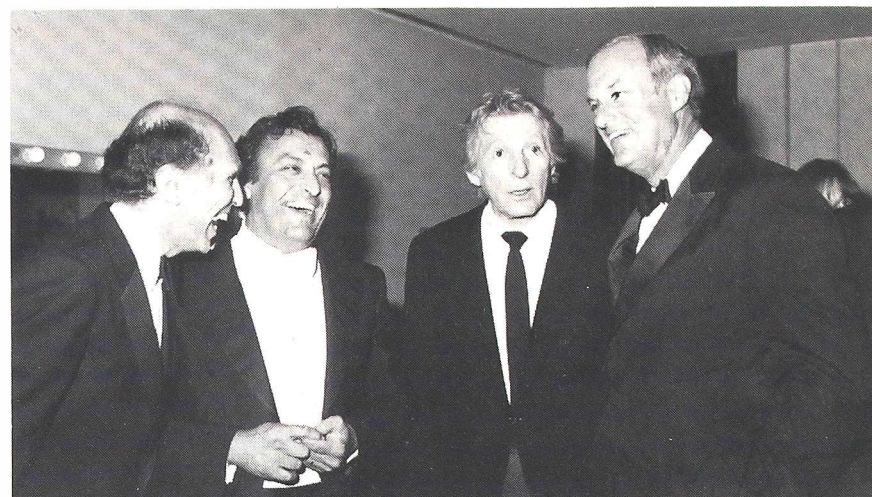
Intersong Reorganizes

■ NEW YORK—In a reorganization of its creative area, Intersong Music will establish the dominant portion of its activities in Los Angeles, it was announced by Intersong president Irwin Robinson.

Robinson, who is president of both PolyGram publishing companies, Chappell Music and Intersong Music, has named Ira Jaffe to the newly-created post of senior vice president, creative of Intersong.

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

Danny Kaye Meets the N.Y. Philharmonic



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

Gap Band Sues PolyGram for \$23M

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

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

In this new suit, the Gap Band alleges that PolyGram breached a contract signed October 24, 1978 in seven instances: that it failed to promote Gap Band recordings as required, that PolyGram refused to pay increased royalties according to amendments to the contract, that the Gap Band was underpaid royalties in excess of \$120,000, that agreed amounts of tour support weren't forthcoming, that royalties were under-accounted, that PolyGram concealed their "wrongful" accounting, and that

records designated as "free goods" were actually sold. As a result, the Gap Band's members, Ronnie, Charles and Robert Wilson, seek \$3 million in compensatory damages and \$20 million in punitive damages.

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

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

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

RIAA Sees \$1M Freight Savings

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

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

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

Regional Breakouts

Singles

East:

Police (A&M)
Diana Ross (RCA)
Kool & the Gang (De-Lite)

South:

Olivia Newton-John (MCA)
Foreigner (Atlantic)
Chris Christian (Boardwalk)

Midwest:

Foreigner (Atlantic)
Diesel (Regency)

West:

Police (A&M)
Olivia Newton-John (MCA)
Quarterflash (Geffen)

Albums

East:

Police (A&M)
Red Rider (Capitol)
Diana Ross (Motown)
Joan Armatrading (A&M)
Marianne Faithfull (Island)

South:

Police (A&M)
Who (MCA)
Diana Ross (Motown)
Bob Marley (Cotillion)

Midwest:

Police (A&M)
Who (MCA)
Diana Ross (Motown)
Joan Armatrading (A&M)
Bob Marley (Cotillion)

West:

Police (A&M)
Carly Simon (WB)
Diana Ross (Motown)
Joan Armatrading (A&M)

**Behind every
great songwriter
is a great publisher.**

We have both.

ASCAP

We've Always Had The Greats

Chappell, Goodrum, Morrison Top ASCAP Award Winners

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

President Hal David, together with southern regional executive director Connie Bradley, presented plaques honoring the writers and publishers whose 91 songs were ASCAP's Top 20 and most performed country songs during the year 1980, including 26 songs that reached Number One on the country charts.

ASCAP's new managing director, Gloria Messinger, made a special presentation: honoring nine ASCAP standards included among the most performed songs: "Always," "Kaw-Liga," "MacArthur Park," "Misty," "No One Will Ever Know," "Orange Blossom Special," "Over the Rainbow," "Secret Love," and "Wichita Lineman."

Randy Goodrum and Bob Morrison shared honors as ASCAP's Country Songwriter of the Year, with six individual awards each. Saluted as ASCAP's Country Publisher of the Year was Chappell Music Company/Intersong Music, (the PolyGram Publishing Companies) with ten individual ASCAP awards.

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

Multiple publisher award winners were: Almo Music, April Music, Bellamy Brothers Music, Blue Quill Music, Canopy Music, Cross Keys, Famous Music, Bobby Goldsboro Music, Happy Sack Music Limited (Visa Music Division), Honeytree Music, Milene Music, Music City Music, Sailmaker Music, Senor Music, Southern Nights Music, United Artists Music, Welbeck Music, and Welk Music Group.

"We've never had such a successful year in Nashville," said David. "Our writers were constantly on top of the charts and they have won awards from every major industry organization. Our Southern Writers' Advisory committee is extremely active in looking out for the needs of our members here. We held our first Nashville Songwriters Workshop earlier this year to develop and encourage the supersongwriters of tomorrow. We're always looking for new ways to help our writers and publishers and take part in Nashville's growth as a major center of songwriting and publishing.

Bradley pointed out that "ASCAP is

exploding with activity in Nashville. Our staff is very involved with industry organizations like the Country and Gospel Music Associations, the Nashville Songwriters' Association, International, and the Nashville Music Association. I predict that as more and more writers and publishers understand the ASCAP story here, more and more will want to become members."

In addition to playing ASCAP's Number One Country charters during the banquet, Bill Walker and his 28-piece orchestra presented Walker's arrangements of songs written by ASCAP's Writer of the Year and Publisher of the Year. The invocation was delivered by Don Butler, executive director of the Gospel Music Association.

In addition to award winners who came from around the world to attend the ceremonies, guests included Georgia's Lt. Gov. Zell Miller (also an ASCAP member), and Nashville's Mayor Richard Fulton. Along with president Hal David, ASCAP board members Leon J. Brettler, Sal T. Chiantia (chairman of the NMPA and the Harry Fox Agency), Leonard Golove, John Green, Sidney Herman, Irwin Z. Robinson, Wesley H. Rose, and Michael Stewart were present.

Also attending the black tie gala were members of the Country Music Association, and from New York, Paul S. Adler, ASCAP's director of membership; Karen Sherry, director of public relations; and Toni Winter, executive secretary to the president. Attending from the west coast office were Todd Brabec, western regional director of business affairs, and Michael Gorfaine, western regional director for repertory.

Those responsible for the planning and preparation of the evening were: Merlin Littlefield, assistant director; John Sturdivant, Nashville director of membership and public relations; Bob Doyle, Nashville director of membership; Rusty Jones, Nashville director of

(Continued on page 102)

SESAC Awards Ceremony Marks Firm's 50th Anniversary

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

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

A highlight of the evening's award ceremony was the introduction of the firm's new Vista Award, presented in recognition of the new artist showing the greatest impact on the country music horizon during the past year. The 1981 Vista Award was given to MCA recording artist George Strait.

BMI Honors Writers and Publishers

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

Awards were presented by Frances Preston, VP of BMI's Nashville office.

Winners of the 12th annual Robert J. Burton Award were writer Dolly Parton and publishers Fox Fanfare Music, Inc. and Velvet Apple Music for the song "9 to 5." The Burton Award, honoring the late BMI president, is presented each year to the writers and publishers of the most performed BMI country song of the year.

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

Taking two citations each were Milton Brown, Cliff Crofford, Mac Davis, John Durrill, Gary Gentry, Jerry Hayes, Roger Murrah, Willie Nelson, Roy Orbison, Don Pfrimmer, Chick Rains, Johnny Slate, and Hank Williams.

Tree Publishing Co., Inc. was the leading publisher-award winner with 10 citations, followed by the Welk Music Group with nine, Unichappell Music, Inc./Rightsong Music, Inc. with seven, Peso Music with six, and four each for Acuff-Rose Publications, Inc./Fred Rose Music, Inc., Algee Music Corporation, Briarpatch Music, Debdave Music, Inc. and Warner-Tamerlane Pub. Corp.

Winners of three citations were Bar Cee Music, Duchess Music Corporation, House of Gold Music, Inc., and Larry Gatlin Music. Taking two citations each were Blackwood Music,

Inc., Combine Music Corp., Hiram Music, Irving Music, Inc., Magic Castle Music, Partner Music, Songpainter Music, the Times Square Music Publications Company/Trio Music, Co., Inc., and Willie Nelson Music, Inc.

Six of the songs honored by BMI were presented with citations marking previous awards. Second awards went to "Coward of the County," written by Roger Bowling, published by Roger Bowling Music (first award, 1980); "Faded Love," by John Wills, published by Rightsong Music, Inc. (1964); "Guitar Man," by Jerry Reed, published by Vector Music (1968); "Hearts on Fire," by Eddie Rabbitt, Even Stevens and Dan Tyler, published by Briarpatch Music and Debdave Music, Inc. (1979); "I'll Be There (If You Ever Want Me)," by Rusty Gabbard and Ray Price, published by Ernest Tubbs Music, Inc. (1954); and "One Day at a Time," by Kris Kristofferson and Marijohn Wilkin, published by Buckhorn Music Publishing Company, Inc. (1975).

The 91 BMI award-winning country songs, their writers and BMI publishers as logged for the period from April 1, 1980 to March 31, 1981 are:

"Angel Flying Too Close To the Ground," Willie Nelson (Willie Nelson Music, Inc.); "Any Which Way You Can," Milton Brown, Stephen Dorff, Snuff Garrett, (Peso Music/Wallet Music/Warner-Tamerlane Pub. Corp.); "Are You Happy Baby," Bob Stone (Rock Garden Music); "Baby, You're Something," Curly Putman, Rafe Van Hoy (Tree Publishing Co., Inc.); "Barroom Buddies,"

(Continued on page 100)

Grace's Benefit



Jefferson Starship recently headlined a "Save The Cablecars" benefit, held at the Fairmont Hotel in San Francisco under the aegis of Mayor Dianne Feinstein. The evening, which attracted a capacity crowd of 1500, helped raise \$50,000 after expenses, plus another \$10,500 in pledges made to station KMEL-FM, which carried the event live. Howard Hesseman, Dr. Johnny Fever on "WKRP In Cincinnati," was the emcee, with appearances by Robin Williams, star of "Mork and Mindy," local band Little Roger and the Goosebumps, and various novelty acts. Jefferson Starship performed selections from their "Modern Times" album, on Grunt Records (manufactured and distributed by RCA Records), including the single "Save Your Love." Pictured at the benefit are Robin Williams and Starship's Grace Slick.

(Continued on page 102)

“

(NB7-11-129)

LALA LA MEANS I LOVE YOU”



From the
Boardwalk
Records
album,
Together Again

Produced by Rudy Salas (NB1-33244)

And it also means a solid hit for

TIERRA



Singles:	R&B	Pop
Record World:	65*	90*
Billboard:	64**	89*
Cashbox:	75*	90*

Modern Records Hits the Big Time Quickly

By SAMUEL GRAHAM

■ LOS ANGELES—It certainly is not often that a new label hits the big time with one of its very first releases, but Modern Records, an Atco custom label, has done just that. And according to Modern partners Paul Fishkin and Danny Goldberg, the success of Stevie Nicks' "Bella Donna," an

appeared in the credits of the film "No Nukes," which Goldberg produced and directed with Julian Schlossberg.

Formed two and a half years ago, Modern is the happy result of the coming together of Nicks and partners Goldberg and Fishkin. Fishkin had been president and part owner of the Bearsville label, while Goldberg,

realized we had a lot of the same ideas about how to sell records and how to function as human beings in the strange world of the rock 'n' roll business."

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

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

people who will attest to the fact that we always thought she was going to be this big, because of the amount of money we asked for the day we signed her. We were, if anything, a little arrogant and cocky about it, but she's a special artist" — and one with equal numbers of male and female fans, an unusual parlay to pull off to so great a degree.

Nicks, who is managed by Irving Azoff, is currently working on Fleetwood Mac's next album for Warner Bros. She also has a "multiple-album" deal with Modern, Fishkin said, and "there's no doubt in our minds about her continuing to make solo albums," especially after the immediate results achieved with "Bella Donna." Videos have been prepared for two songs from the album; Fishkin also suggested that a 20-date Nicks tour could happen — he gave it a 50/50 chance — by the end of 1981.

In the meantime, Goldberg and Fishkin have no plans to make wholesale increases in Modern's roster. According to Goldberg, "The idea of focusing on one artist is one that



From left: Modern Records partner Danny Goldberg, staffer Chris Nicks, partner Paul Fishkin and staffer Linner VaSoll at Modern's New York office.

album that spent several weeks in the top five and is currently at number six on the *Record World* Album Chart, reflects not only Nicks' talent and appeal but also a label approach whereby complete concentration on one project at a time yields the best, and quickest, results.

"Bella Donna," which has already yielded a top 10 single in "Stop Draggin' My Heart Around" and is now

whose career as a journalist included a stint at *Record World*, had been vice president of Swan Song Records (also an Atco custom label) in the United States and later principal in Danny Goldberg, Inc., a public relations concern. Nicks, of course, is a member of Fleetwood Mac; "Bella Donna" is her first solo effort.

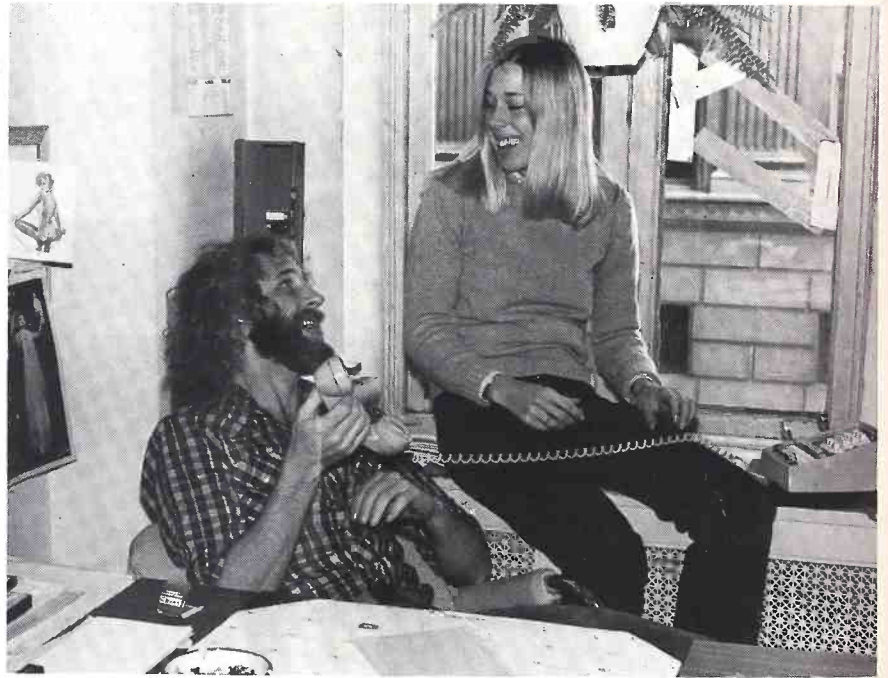
"I always used the way Paul was running Bearsville as a model when I



Goldberg and Fishkin

also represented on the Singles Chart by "Leather and Lace," is not Modern Records' only release to date. Two previous albums, by Joey Wilson and Jah Malla, were reviewed positively, but sales did not match the critical acclaim. Modern Records' name also

was running Swan Song," said Goldberg. Later on, when Bearsville became a client of Goldberg's publicity firm, "We found ourselves talking on the phone every single day, not only about publicity but about every aspect of the business, and we



Nicks and VaSoll

well as their understanding of what we wanted to do and of Stevie as an artist."

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

Goldberg and Fishkin had little doubt that Stevie Nicks would succeed as a soloist, although they admitted to some surprise at the rapidity with which that success has come. "We always believed that Stevie would have this kind of success," said Goldberg. "Everything we did was based on the premise that she could be one of the biggest acts in the world. In fact," he added, "there are many

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

As far as additions to the roster are concerned, Fishkin said, "We're not going to sign anything just for the sake of putting out another record. There's

(Continued on page 29)

King Crimson Discipline



Adrian Belew
Robert Fripp
Tony Levin
Bill Bruford

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

King Crimson on tour

October 23 Toronto
October 24-25 Montreal
October 27 Quebec City
October 29 Boston MA
October 30 Philadelphia PA
October 31 Pittsburgh PA

November 1 Cleveland OH
November 4 Owings Mill MD
November 5-7 New York NY
November 9 Detroit MI
November 10 Chicago IL

November 11 Carlsbad IL
November 13 Atlanta GA
November 15 Houston TX
November 16 Dallas TX
November 17 Austin TX

November 22 San Diego CA
November 23-24 Los Angeles CA
November 25 Pasadena CA
November 27-30 San Francisco CA
November 30 Seattle WA
December 1 Vancouver

Produced by King Crimson & Rhett Davies



Produced by King Crimson & Rhett Davies
Warner Bros. Records
Warner Bros. Records
Warner Bros. Records



The Coast

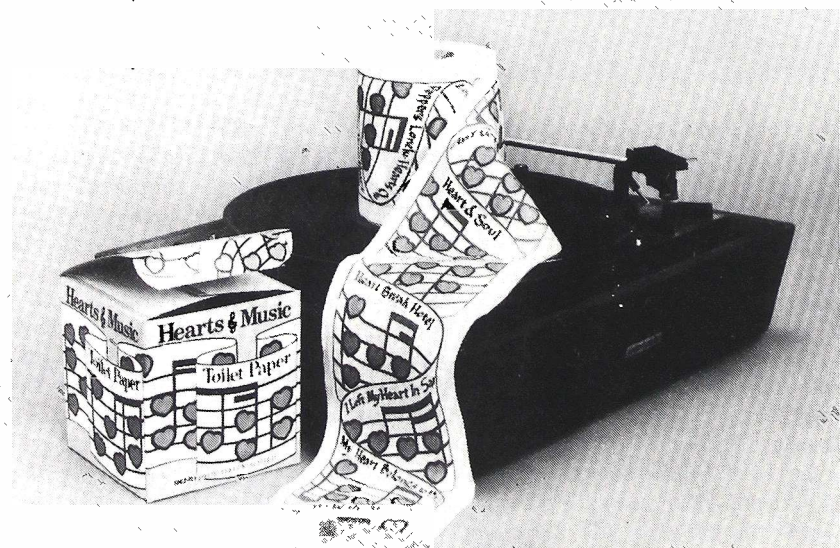


By SAMUEL GRAHAM and ELIOT SEKULER

■ **STAR TIME:** Very impressive turnout at Wally Heider Studios here last week, as **Fleetwood Macs** both past (**Bob Welch**, newly signed to RCA) and present (**Stevie Nicks**, **Mick Fleetwood** and **Christine McVie**), along with a few other names of note (producer **Jimmy Iovine**, **Walter Egan**, singer-songwriter **Danny Douma**, and **Todd Sharpe**, guitar player on Fleetwood's "The Visitor" album), showed up for an Elektra/Asylum listening party for Mac guitarist **Lindsey Buckingham's** new solo job, "Law and Order." Lindsey's album, on which he plays virtually everything himself — including drums and bass — is quite a collection; some of it is lovely, some of it is quirky, and about all of it is appealing. If anyone still wonders who was mainly responsible for making Fleetwood Mac's "Tusk" so marked and bold a break with the "Rumours" tradition, "Law and Order" will lay all doubts to rest. Meanwhile, those who've heard what the Mac themselves have been coming up with for their new album are raving about it. Too bad the next Mac attack isn't due until at least the winter of '82 . . . Meanwhile, **ABBA** fans — c'mon, you can all come out of the closet now — will recall that their latest album, "Super Trouper," contains a song called "On and On and On" that sounds more like the **Beach Boys** than the Boys do themselves these days. With that in mind, it should come as little surprise that **Mike Love's** new Boardwalk album contains a version of the very same "On and On and On" . . . We know you were waiting for this, so here it is: Paramount Pictures has announced that after an extensive talent search, they have chosen **Maxwell Caulfield** and **Michelle Pfeiffer** to star in "Grease 2," the sequel to you-know-what. Producers of "Grease 2" are **Robert Stigwood** and **Allan Carr**, with **Patricia Birch** directing.

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

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



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

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

(Continued on page 28)

Rock 'n' Roll Wedding



Bill Wyman, bassist of the Rolling Stones, and **Todd Rundgren**, leader of the rock band **Utopia**, acted as best men at the recent wedding of **Eric Gardner**, Wyman's business advisor and Rundgren's manager. Gardner, president of **Panacea Entertainment Company** and director of **Garlund Entertainment Corporation**, married **Janis Lundy**, co-director of **Garlund**, in an outdoor ceremony and reception at Rundgren's 14-acre home in **Lake Hill, New York**. Pictured from left are Rundgren, **Karen Darvin**, Mr. and Mrs. Gardner, unidentified partygoer, Wyman and **Astrid Lundstrom**.

'Compleat Beatles': A Labor of Love

By JEFFREY PEISCH

■ **NEW YORK**—Until October 1, the date "The Compleat Beatles" was published, no book existed that contained accurate musical transcriptions of the entire Beatles repertoire. Since 1964, several books of Beatles music had been published, but most of them, including "The Beatles Complete," contained transcriptions with a lot of mistakes. "It was a scandalous situation," said arranger/annotator **Milton Okun**, who wrote the arrangements for the music in "The Compleat Beatles."

There are few who would argue with the claim that "The Compleat Beatles" is the definitive Beatles book. Its two volumes contain the music and lyrics for 211 Beatles songs; a comprehensive history of the group; a dozen in-depth essays; several interviews and over a hundred rare photographs. "The Compleat Beatles," co-published by **ATV Music** and **Delilah Communications**, is certainly not a fly-by-night quick-money venture.

"This is not a book that was published for quick Christmas-time sales," said **ATV Music** president **Sam Trust**. "The Compleat Beatles" is a book that will be bought for the next 20 years, and more. We thought it was a sin that there was no comprehensive book of Beatles music available, and when we made the decision to publish the book, we wanted to do it right. After all, we're talking about one of the major groups of the twentieth century."

The idea for "The Compleat Beatles" came from **Delilah** partner **Stephanie Bennett**. "We had been thinking of putting together a music book," said **Trust**, "when **Stephanie** approached us, and she wanted to add editorial. So we decided to combine the two ideas into one volume. Well, it wasn't long before we realized that it couldn't be done in one volume."

The obvious question is, "Why did it take so long to publish a quality book of Beatles music?" According to **Trust** and **Okun**, the appearance of inferior music books is a direct result of the nature of the pop music industry. "When a group is hot, no one

knows how long they'll stay hot," said **Okun**. "So, in the case of the Beatles — and many other groups — books were published very quickly so that they could be on the market while the group was still popular."

"Now I can understand this, but what bothered me is that the terrible mistakes that appeared in these 'overnight' books were never corrected in the third, fourth, and fifth editions." During the last 15 years, **Trust**, whose **ATV Music** administers the Beatles catalogue, has received thousands of letters from irate Beatles fans demanding proper music.

In 1972 **Okun** compiled a book for the **New York Times** with the music from 73 Beatles songs. **Okun** said it took him eight months to compile that book. **Okun** worked on "The Compleat Beatles" three to four hours a day for two years, arranging every song, "line by line." He said that he changed "twelve or fifteen" of the arrangements that he did for the 1972 book.

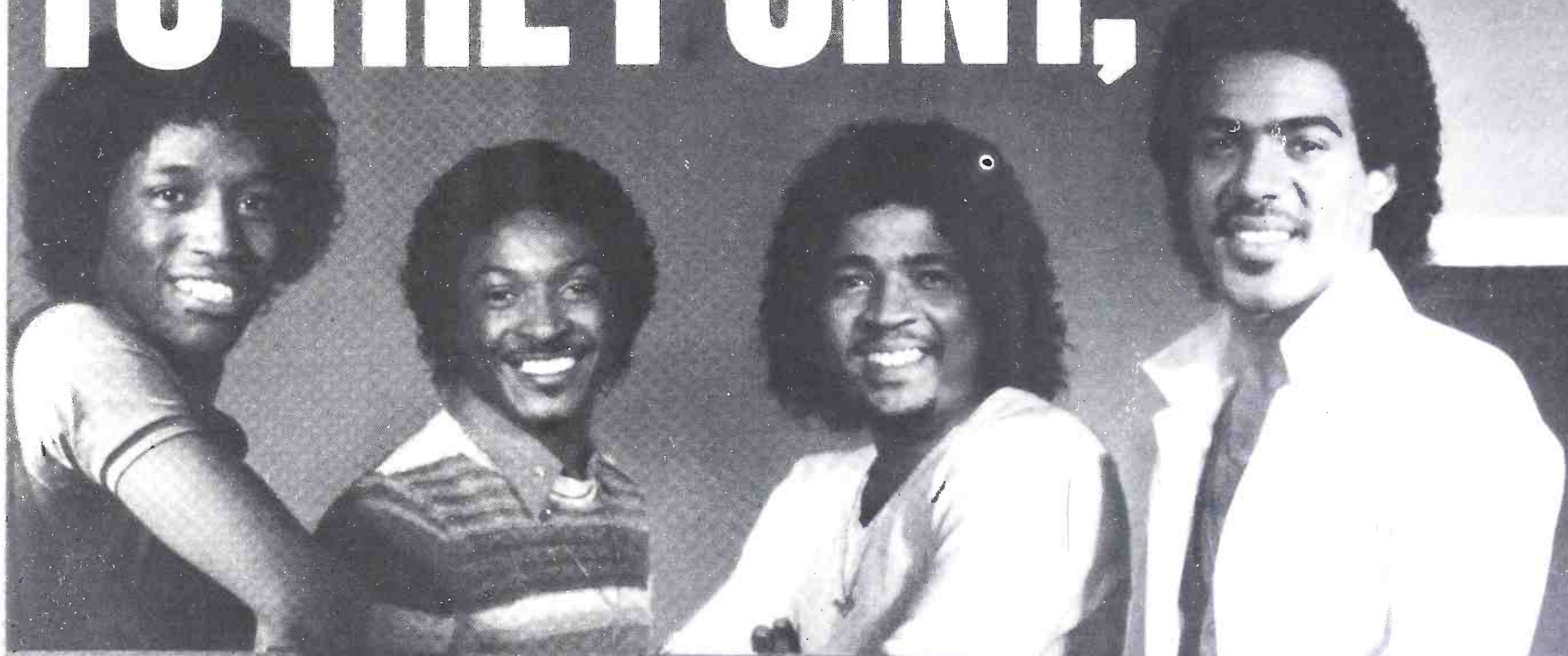
In transcribing the Beatles' music, **Okun** faced a challenging task. "A lot of the Beatles' songs have very complex rhythmic structures and unorthodox tone clusters," he said. "At times I thought that it's nice to have a chronicle of this, the exact way it was recorded. At other times, I felt that it's nice to have something that's easy to play, something that gives you pleasure."

Okun noted that, while the Beatles did not read music, they recorded some very sophisticated music. "They have some amazing bass lines and chord progressions, and some of their songs have some beautiful harmonies that resolve in unique ways. Now sometimes I didn't transcribe these sections exactly. You have to listen to the music, and decide what it is that gives the music its feel, and somehow capture that on paper."

Why the old English spelling of "complete?" "Well," said **Trust**, "the Beatles didn't spell their name correctly, so we thought this would be keeping with the spirit."

If you're going to get

TO THE POINT,



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Record World Single Picks

THE TEMPTATIONS — Gordy 7213



OH, WHAT A NIGHT (prod.: Bell) (writers: Bell-Creed) (Duchess/MCA/Decreed/Bellboy, BMI) (3:34)

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

Pop

PASSENGER — Friendship 500

PASSENGER (prod.: Schekeryk) (writer: Cross) (Pop N' Roll, ASCAP) (3:06)

Fluid keyboards, vibraphones and percussion shakes weave gorgeous textures around Ron Inkenbrandt's warm, rich lead vocal on this impressive debut from the Florida-based quintet. Penned by Christopher Cross, it's a hot sleeper for pop-A/C.

BOW WOW WOW — RCA 12338

CHIHUAHUA (prod.: Tarney) (writers: Barbarossa-McLaren-Ashman-Gorman) (Copyright Control) (4:13)

Twanging guitars, a legion of high energy drummers and chorus chants surround Annabella Lwin's vocal innocence on this debut from the inner depths of Malcolm McLaren's brain. Crank it up and see how fast the eviction notices come.

MAYDAY — A&M 2379

SO YOUNG SO BAD (prod.: Silver-Wisch) (writer: Smith) (MCA/Maximum Warp/Rock Steady, ASCAP) (2:29)

Steven Johnstad's lead vocal spirit matches a thunderbolt rhythm section punch for punch on this volatile rocker from the debut, namesake LP. A strong vocal hook and the pulsating, power-chord rock will please AOR-pop fans.

JOHN MILES — Harvest 5064

DON'T WANT THE SAME THINGS (prod.: Miles) (writers: Miles-Marshall) (Blackwood, BMI) (3:40)

Miles has something to offer pop listeners, dancers and even the black crossover audience with this initial single from his label debut "Miles High" LP. His pleading vocal rides a big, thumping beat with plenty of slick production for radio appeal.

THE KINGS — Elektra 47213

ALL THE WAY (prod.: Ezrin) (writers: Diamond-Zero) (Diamond-Zero/Warner-Tamerlane, BMI) (3:35)

Ace producer Bob Ezrin places his stamp on this hard rocker from the Toronto-based quartet's "Amazon Beach" LP. David Diamond's tough lead vocal fronts the grueling power chords.

NAZARETH — A&M 2378



MORNING DEW (prod.: Punter) (writer: Rose) (David Rose, BMI) (3:58)

From the live "Snaz" LP comes this pulsating rocker. Dan McCafferty's raspy screams and growls exude a feeling of tortured desperation, while the rest of the band soothes with harmony choruses. A barrage of guitar histrionics will excite headphone and volume maniacs, while the driving beat is made for AOR acceptance.

HARLEQUIN — Col 18-02574

INNOCENCE (prod.: Douglas) (writers: Belanger-Willows) (Blackwood, BMI/Court Jester, PRO) (3:35)

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

MICKEY THOMAS — Elektra 47224

I DON'T WANNA TALK ABOUT IT (prod.: Szymczyk-Blazek) (writer: Bloomfield) (Massive, BMI) (3:29)

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

MAXUS — WB 49840

THE HIGHER YOU RISE (prod.: Omartian) (writers: Gruska-Gordon) (J-88/Colgems-EMI/Paul Doll, ASCAP) (3:47)

Veteran writer/producer/musician Jay Gruska heads this L.A.-based quintet on the initial single from the debut, namesake LP. It's mainstream rock featuring Gruska's emotional vocals and Michael Landau's stinging guitar, all well-packaged in the Michael Omartian production.

MIKE DYCHE — Southern Tracks 1001

FLAMING HIGH SCHOOL LOVERS (prod.: Clark) (writer: Dyche) (Brother Bill, ASCAP) (3:12)

The Atlanta-based singer/songwriter debuts on Bill Lowery's new indie label. The alluring story-song is presented without pretense, but with affecting vocal sincerity in a tasteful arrangement.

B.O.S./Pop

GRACE JONES — Island 49828

FEEL UP (prod.: Blackwell) (writer: Jones) (Ackee/Grace Jones, ASCAP) (3:41)

Rapping and singing with urgency in the upper and mid-ranges, Jones plays the part of a saucy, exotic temptress on this cut from the excellent "Nightclubbing" LP.

MICHAEL STANLEY BAND —

EMI-America 8097



WHEN YOUR HEART SAYS IT'S RIGHT (prod.: Kramer-group) (writer: Raleigh) (Bema/Kejra, ASCAP) (3:30)

The Cleveland sextet exports their suburban rock first class with this straight-ahead track from the "North Coast" LP. The message is clear and aimed at young lovers, as is the sweltering guitar break. Kevin Raleigh's lead vocal shakes and shimmers are supported by full chorus harmonies. A natural for AOR rockers and pop fans.

WAX — RCA 12324

GET LOOSE (prod.: White) (writer: Pati) (Jopawop/Spazmo, ASCAP) (3:54)

Inspired, directed and produced by Lenny White, this D.C.-based septet melds jazz, funk and pop in an interesting and enjoyable outing from the "Do You Believe in Magic" LP. Bennie Melton Jr.'s sparkling lead vocal is supported by a steamy jam on the break.

MICHAEL HENDERSON — Buddha 629

(We Are Here To) GEEK YOU UP (prod.: Henderson) (writers: Boone-Boone-Boone-McGhee) (Electrocord/Geeks/Ron-Ken, ASCAP) (3:58)

Keyboard and bass dissonance mix with marching percussion while Henderson raps. It's a loose P-Funk-influenced romp with loads of electric bass gimmicks and some club appeal.

SWITCH — Gordy 7214

I DO LOVE YOU (prod.: Williams) (writers: Ingram-Williams-Giles) (Jobete, ASCAP) (3:40)

Dynamic call-and-response vocals interact over a crisp funk bottom while bright horns, percussion claps and keyboard sprinkles add to the creative arrangement. From the forthcoming "Switch V" LP, it's strong on crossover potential.

THE S.O.S. BAND — Tabu 5-02569

YOU (prod.: Sigidi) (writers: Simpson-Simpson-Speight-Sigidi) (Interior/Humble Man, BMI) (3:17)

Culled from the "... Too" LP, this contagious cut sports a kinetic rhythm section that fuses several distinct styles into a mass appeal sound. Lyrical piano work stands out with the vocal arrangement.

DYNASTY — Solar 47946 (E/A)

LOVE IN THE FAST LANE (prod.: Sylvers III-Spencer-Shelby) (writers: Shelby-Spencer-Beard) (Spectrum Vii/Silver Sounds, ASCAP) (4:15)

Marvelous multi-vocal harmonies support Didra Beard's sweet lead on this dancer from the "Second Adventure" LP. A buxom bass leads the rhythm strut while the vocals swoop and soar above.

THE ALLMAN BROTHERS — Arista

0643



TWO RIGHTS (prod.: Ryan) (writers: Betts-Cobb-Lawler) (Pangola/Careers/Milene, BMI) (3:22)

Culled from the "Brothers of the Road" LP, this infectious pop-rocker was co-penned by Dickie Betts, Johnny Cobb and Mike Lawler. Betts' smooth vocals are well-suited for multi-format acceptance, as are the lyrics about a distraught lover. The polished, recurring chorus hook and melody are great for pop and A/C acceptance, while an ear-catching guitar solo gives added AOR appeal.

RAMSEY LEWIS — Col 18-02572

LAKESHORE COWBOY (prod.: Washington) (writers: Henderson-Tynes) (Kerith, ASCAP) (3:28)

Ramsey mixes his striking keyboard melody lines and solos with churning, funky rhythms on this action-packed cut from his "Three-Piece Suite" LP. There's multi-format appeal here for the creative radio programmer.

FUNK FUSION BAND — WMOT 7-1314

CAN YOU FEEL IT (prod.: not listed) (writer: Benson) (M&A, ASCAP) (4:01)

Already breaking in Baltimore, New Orleans and Philly, this studio concept relies on funky rhythms, packaged in a polished pop arrangement with melodic sax and hot percussion spice climaxing in a vocal chant.

Country/Pop

ALABAMA — RCA 12288

RIDE THE TRAIN (prod.: group-McBride-Shedd) (writer: Gentry) (Maypop, BMI) (3:38)

The ambitious young quartet sticks closer to their country roots on this follow-up to the top 30 "Feels So Right." Randy Owen's yearning lead vocal is the showstopper on this dramatic ballad.

DOTTIE WEST — Liberty 1436

IT'S HIGH TIME (prod.: Maher-Goodrum) (writers: Goodrum-Maher) (Welbeck/Blue Quill/Random Notes, ASCAP) (2:59)

Dottie takes advantage of a well-crafted arrangement that changes tempo often. Her down-home vocal phrasing is adorned with snakey guitar lines and a booming bass.

GUY CLARK — WB 49853

SHE'S CRAZY FOR LEAVIN' (prod.: Crowell) (writers: Clark-Crowell) (World Song/Coolwell/Granite, ASCAP) (2:52)

Co-penned with Rodney Crowell (he also produces), this hoedown from Clark's "The South Coast of Texas" LP bounces and jumps right off the turntable. Some of L.A.-Nashville's finest musicians support.

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Dobie Gray



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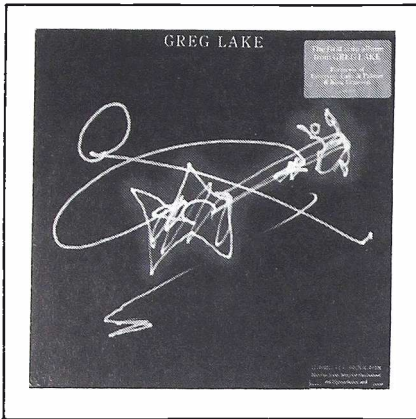


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Record World Album Picks



GREG LAKE

Chrysalis CHR 1357 (8.98)

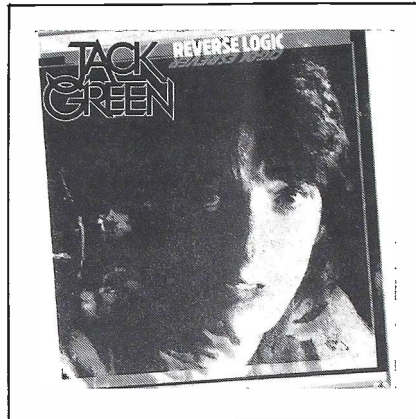
The former Emerson, Lake & Palmer bassist/vocalist fulfills the promise of his best spots with the group on his debut solo LP. Ace guest guitarists and Lake's distinctive voice make the most of "The Lie," "It Hurts" and "Let Me Love You Once."



DANGEROUS ACQUAINTANCES

MARIANNE FAITHFULL — Island ILPS 9648 (WB) (8.98)

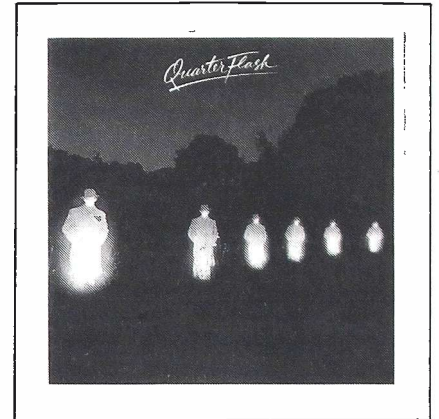
Faithfull is already building on the success of "Broken English" with this LP. Horns perk up "Intrigue;" "For Beauty's Sake" (co-written by Steve Winwood) boasts a powerful hook; and "Truth Bitter Truth" is moving.



REVERSE LOGIC

JACK GREEN — RCA AFL1-4122 (8.98)

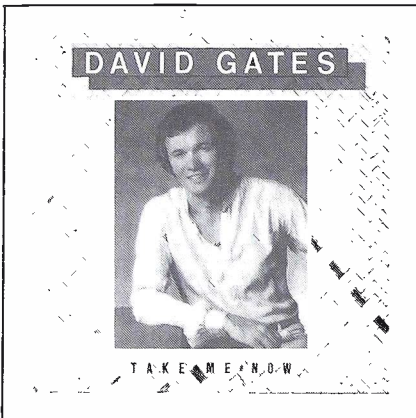
The British rock 'n' roller follows up his acclaimed debut with more intelligently written, crisply produced rock that's made for the AOR/pop airwaves. "One By One," with its Stones-ish guitar riffs, and "Brave Madonna" are key cuts.



QUARTERFLASH

Geffen GHS 2003 (WB) (8.98)

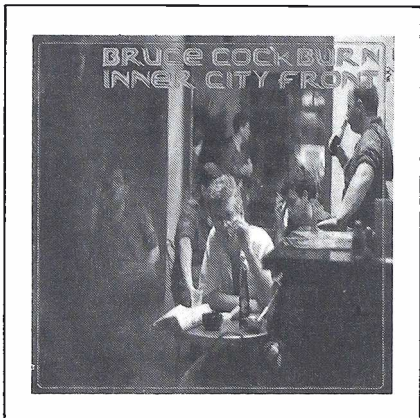
Their talents honed on the northwest club circuit, this band of six rocks in a niche much like Fleetwood Mac's — not too hard, not too soft. On the bulleting single, "Harden My Heart," and an unusual love story, "Valerie," Rindy Ross' vocals have pop appeal.



TAKE ME NOW

DAVID GATES — Arista AL 9563 (8.98)

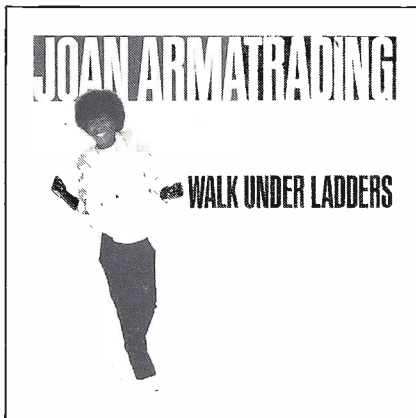
The man who taught today's pop-A/C stars how to sing is bulleting on both charts with the title single, and his album has ammunition for several repeat performances. "She's a Heartbreaker" is an uptempo pick on this flawless self-production.



INNER CITY FRONT

BRUCE COCKBURN — Millennium BXLI-7761 (RCA) (8.98)

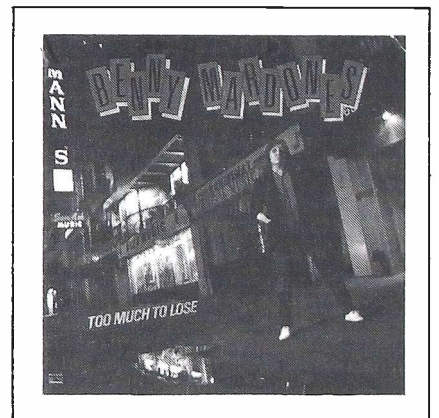
The Canadian songwriter/vocalist evokes strong images with words on this LP in cuts like "All Quiet on the Inner City Front" and "You Pay Your Money . . ." "Wanna Go Walking" has the most pop appeal.



WALK UNDER LADDERS

JOAN ARMATRADING — A&M SP-4876 (8.98)

Making the production switch to Steve Lillywhite, Armatrading has found a new vehicle for her seemingly endless flow of very personal yet accessible songs. "When I Get It Right," and "I Can't Lie to Myself" highlight.



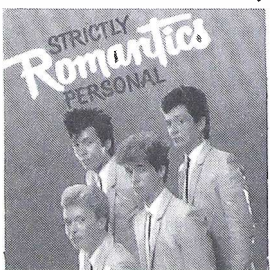
TOO MUCH TO LOSE

BENNY MARDONES — Polydor PD-1-6336 (PolyGram) (8.98)

Mardones is ready to build on his singles track record and expand his AOR base with an LP that rocks in all the right places, yet leaves room for a little sentiment. "Sheila C." is classic rock melodrama.

STRICTLY PERSONAL

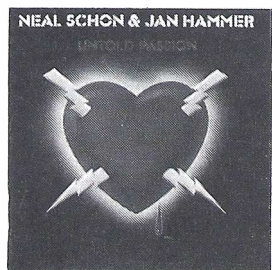
THE ROMANTICS — Nipper ARZ 37435 (CBS)



On their third LP, the midwest rockers deliver more pretty pop hooks with the power of crushing guitars. "Look at Her," "Spend a Little Love . . ." and the danceable "Bop" are AOR-ready.

UNTOLD PASSION

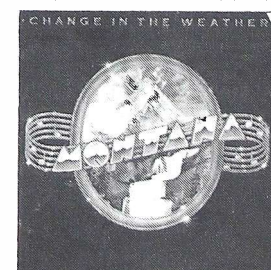
NEAL SCHON & JAN HAMMER — Columbia FC 37600



Journey's guitarist and the ex-Mahavishnu keyboardist (who plays remarkable drums) get together to rock with a dash of instrumental flash. "I'm Talking to You" is one of the vocal cuts that's attracting AOR play.

CHANGE IN THE WEATHER

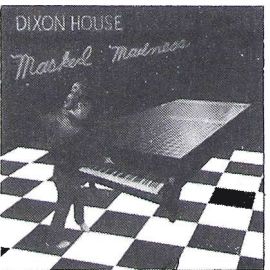
MONTANA — Waterhouse 14 (8.98)



Formerly the Mission Mountain Wood Band, this quintet mixes country and rock in a variety of ways, many quite accessible to pop audiences. "The Shoe's on the Other Foot" has the lyrics and music to click at radio.

MASKED MADNESS

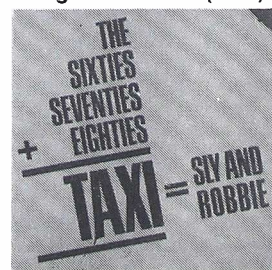
DIXON HOUSE — A&M SP 4878 (8.98)



This Canadian fellow with a name that sounds like a residence hall has a rich voice in the high range, lending a distinctive touch to "Just One Kiss," "Green Light" and the title cut.

THE SIXTIES, SEVENTIES + EIGHTIES = TAXI = SLY & ROBBIE

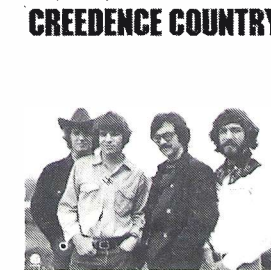
Mango MLPS 9668 (8.98)



The master drums/bass/production combination (Grace Jones, Black Uhuru) releases reggae treatments of songs from the three decades, singing lead themselves. Curtis Mayfield's "You Don't Care" is the standout.

CREEDENCE COUNTRY

CREEDENCE CLEARWATER REVIVAL — Fantasy MPF 4509 (8.98)



Here's proof that a group can cross to country even if they've broken up! Seriously, folks, this repackage (with "Lodi" and "Lookin' Out My Back Door") is loaded with fashionable country/pop elements.

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Jazz Beat

By SAMUEL GRAHAM

■ **ZING WENT THEIR STRINGS:** Just for the fun of it — and for the sake of contrast — here's a look at some recently-released albums featuring guitar players. Some are good, some not so hot, but taken as a whole, they certainly help remind one how versatile the ol' wooden box can be.

Mike Elliott's "Diffusion" (Celebration Records): Aptly titled, as the Minnesota-based jazz guitarist navigates several different fusion waters, ranging from the liquid grace of a **Pat Metheny** to the jazz-rock-funk of a **Lee Ritenour**, along with some more traditional touches. Elliott charts no new territory, but he covers a good deal of the old. (Elliott can also be heard on "Solo Guitar," a Celebration album comprised mostly of standards and providing a good taste of his considerable technical prowess.)

Little Milton's "Walkin' the Back-Streets" (Stax — all previously unissued except for the title track): Although this one is dripping with the blues, it somehow fails to catch fire; must have been all those drips that dampened things. Despite that rock-steady Stax rhythm sound, along with the Memphis Horns, the proceedings are rather routine and plodding. Milton himself is a laconic, B.B. King-influenced player and a powerful singer, but he can't save this one from nearly terminal dullness.

Albert Collins' "Frozen Alive" (Alligator): Now here's a record that has more life in its first 12 bars than the Little Milton album has in its entirety. Not only is Collins much more fiery — a busy, slashing player with a cold, ragged edge to his tone that easily earns him his "ice picker" nickname — but his whole band also swings more convincingly. And Collins sings tunes on this live package that have some irony and humor, like the old **Fleecie Moore** romp "Caldonia."

Albert King's "I'll Play the Blues for You" (Stax reissue): Albert is Albert, one of the few instantly recognizable blues guitarists and a man who gets an awful lot of mileage out of very few notes, so the success of his albums depends largely on the material and, no doubt, the kind of mood he was in when he went into the studio. He was obviously feeling good when this one was recorded — he even throws in a **James Brown** imitation in the middle of "I'll Be Doggone," the old **Marvin Gaye** hit. His playing is fine as well, pushed right up front in the mix and given a slightly more distorted edge than usual. All in all, this is a fun session, despite the annoyingly fake live ambience.

David Grisman's "Mondo Mando" (Warner Bros.): Mandolin, of course, is the featured instrument here, although **Tony Rice**, a superb acoustic guitarist, sits in on a couple of numbers and gets off a few of his typically sparkling solos. As for the big picture, well, those familiar with Grisman's work won't be much surprised by this album, but it's probably his best for Warners, due to some very engaging material. The title track, given a classical feel by way of a string quartet, is one of the most attractive things that Grisman has recorded.

A CLEAN SWEEP: Baltimore's Clean Cuts label, headed by **Jack Heyrman**, is including two solo piano albums in its fall release schedule, by **Mac "Dr. John"**

Partying With Verve



PolyGram Classics recently held a sake party to celebrate the opening of a new J&R jazz record store in New York and to introduce the new line of Verve Japanese imports. Pictured from left are: Dave Town of London Records; geisha hostess Mura Nuki; Marty Singer and Debbie Morgan of J&R; and Gianfranco Rebullia and John Harper of PolyGram Classics.

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

OTHER STUFF: The little Palo Alto label, having just announced the release of seven new albums for next year, has also signed two new acts, both of whom have recorded live albums for the label at Carmelo's in L.A. Saxophonist **Don Menza's** sextet includes **Sal Nistico** (tenor), **Sam Noto** (trumpet), **Frank Strazzeri** (piano), **Andy Simpkins** (bass) and **Shelly Manne** (drums), while the **Terry Gibbs/Buddy DeFranco** Quintet includes Simpkins, **Frank Collett** (piano) and **Jimmie Smith** (drums) as well as the two leaders. . . "Ad Lib," described as "a half-hour variety jazz TV show" (sounds interesting, whatever it might be), is currently being prepared for syndication by Cinema Arts. Composer/arranger **Phil Moore** created and will be hosting the show, which so far has completed bits with **Ernie Andrews**, **Kenny Burrell**, **Scatman Crothers**, **Linda Hopkins**, **Marilyn McCoo** and **Billy Davis, Jr.**, **Jimmy Smith** (that's the organist, not the drummer), **Freda Payne**, **Snooky Young** and "The Tonight Show" All-Stars. True, some of these folks are hardly what you'd call jazz musicians, but hey, we'll take what we can get. . . **Kip Walton** has been set as producer and director of a PBS TV special saluting **Lionel Hampton** and celebrating the tenth anniversary of the Kennedy Center for the Performing Arts in Washington. **Tony Bennett**, **Pearl Bailey**, **Dave Brubeck**, **Betty Carter** and **Louis Bellson**, among others, will participate, along with that well-known, all-star jazz quartet consisting of President and Mrs. **Ronald Reagan**, Vice President **George Bush** and Senator **Howard Baker**. Say, do you folks know "Stardust" or "Melancholy Baby"?

RCA Names Jim Yates

■ **NEW YORK**—The appointment of **Jim Yates** as director, commercial sales, southwestern region, with headquarters in Dallas, was announced by Larry Gallagher, division

vice president, commercial sales, RCA Records.

Yates joined RCA Records in January of 1972 as branch sales manager in Cincinnati. After four years in that position he was transferred to Dallas to manage the Dallas branch office.

The Jazz LP Chart

OCTOBER 24, 1981

- BREAKIN' AWAY**
AL JARREAU/Warner Bros. BSK 3576
- SIGN OF THE TIMES**
BOB JAMES/Tappan Zee/Columbia FC 37495
- FREE TIME**
SPYRO GYRA/MCA 5238
- SOLID GROUND**
RONNIE LAWS/Liberty LO 51087
- THE MAN WITH THE HORN**
MILES DAVIS/Columbia FC 36790
- STANDING TALL**
CRUSADERS/MCA 5254
- LOVE BYRD**
DONALD BYRD AND 125TH ST, NYC / Elektra 5E 531
- MAGIC WINDOWS**
HERBIE HANCOCK/Columbia FC 37387
- REFLECTIONS**
GIL SCOTT-HERON/Arista AL 9566
- THE DUDE**
QUINCY JONES/A&M SP 3721
- TENDER TOGETHER**
STANLEY TURRENTINE/Elektra 5E 534
- PIECES OF A DREAM**
Elektra 6E 350
- AS FALLS WICHITA, SO FALLS WICHITA**
FALLS
PAT METHENY & LYLE MAYS/ECM 1 1190 (WB)
- FUSE ONE**
CTI 9003
- WINEIGHT**
GROVER WASHINGTON, JR./Elektra 6E 305
- EVERY HOME SHOULD HAVE ONE**
PATTI AUSTIN/Qwest/WB QWS 3591
- CLEAN SWEEP**
BOBBY BROOM/Arista/GRP 5504
- LIVE IN JAPAN**
DAVE GRUSIN AND THE GRP
ALL-STARS/Arista/GRP 5506
- LA LEYENDA DE LA HORA**
McCOY TYNER/Columbia FC 37375
- BLYTHE SPIRIT**
ARTHUR BLYTHE/Columbia FC 37427
- ENDLESS FLIGHT**
RODNEY FRANKLIN/Columbia FC 37154
- ORANGE EXPRESS**
SADAO WATANABE/Columbia FC 37433
- THE CLARKE/DUKE PROJECT**
STANLEY CLARKE/GEORGE DUKE/Epic FE 36918
- VOYEUR**
DAVID SANBORN/Warner Bros. BSK 3546
- RIT**
LEE RITENOUR/Elektra 6E 331
- MAGIC MAN**
HERB ALPERT/A&M SP 3728
- YELLOWJACKETS**
Warner Bros. BSK 3573
- WORD OF MOUTH**
JACO PASTORIUS/Warner Bros. BSK 3535
- THE LADY AND HER MUSIC-LIVE ON BROADWAY**
LENA HORNE/Qwest/WB 2 QW 3597
- MECCA FOR MODERNS**
MANHATTAN TRANSFER/Atlantic SD 16036
- INVOCATIONS/THE MOTH AND THE FLAME**
KEITH JARRETT/ECM D 1201 (WB)
- APPLE JUICE**
TOM SCOTT/Columbia FC 37419
- HUSH**
JOHN KLEMMER/Elektra 5E 527
- THREE QUARTETS**
CHICK COREA/Warner Bros. BSK 3552
- SEND IN THE CLOWNS**
SARAH VAUGHAN AND THE COUNT BASIE ORCHESTRA/Pablo 2312 130 (RCA)
- AFRICA, CENTER OF THE WORLD**
ROY AYERS/Polydor PD 1 6327 (PolyGram)
- DRAGON KING**
OSAMU KITAJIMA/Arista AL 9570
- MISTRAL**
FREDDIE HUBBARD/Liberty LT 1110
- WANDERLUST**
MIKE MAINIERI/Warner Bros. BSK 3586
- SHOGUN**
JOHN KAIZAN NEPTUNE AND MU'RYO/
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Ad Forum Record World

ASCAP U.K. Rep Lawrence Ross Dies

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

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

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

He is survived by his wife Ann and five children.

MCA Sets College Push

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

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

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

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

Creative Music Group Signs Jackie English

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

English's American Song Festival-winning tune "Once a Night" was featured in the Walter Matthau/Glenda Jackson film "Hopscotch."

Cover Story:

Another Milestone for George Jones

By AL CUNNIFF

■ When Epic artist George Jones walked away with the 1981 Male Vocalist of the Year award at the Country Music Association Awards Show, it was another milestone in the tremendous growth Jones's career has seen in the past year.

Jones has long been considered by many to be the singer who best typifies true country music. He has been a successful recording and concert artist for years—his career began more than two decades ago on Starday Records—but in the past year and a half his visibility has been raised to new heights.

He recently received the first gold LP of his career, for his "I Am What I Am" album. His landmark recording of "He Stopped Loving Her Today" was named the CMA's Song of the

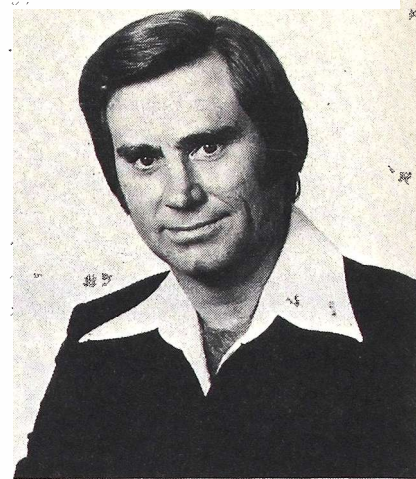
Year this year — and last year.

In a recent four-month period Jones logged 115 concert dates, compared to 61 in the previous 12 months. He has made 14 TV appearances in the past 12 months, compared to six in the previous year. His recent CMA awards are heaped on top of awards from the Academy of Country Music, NARAS, and the fan-voted Music City News. A Rolling Stone profile and an HBO special ~~have done more to spread the word about Jones.~~

Jones was born in 1931 in Saratoga, Texas and raised in Beaumont. His interest in music became serious when he was in the Marines. His first paid job was a live radio show on KRIC in Beaumont. After signing with Starday, he moved on to release product on Mercury, Musicor, United Artists, and, since 1971, Epic.

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

Jones' followers cherish the artist's wide-ranging duet efforts throughout the years, including records with such stars as Elvis Costello, Emmylou Harris, Waylon Jennings, Willie Nelson, Linda Ronstadt, James Taylor and others, including his former wife Tammy Wynette, with whom he has cut many legendary country tracks.



K-Tel Posts Record Revenues, Profits

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

Net sales for the year were \$178,145,000, up \$5,545,000 or 3.2

percent from the previous year. Net income after taxes rose 1.9 percent over the previous year, to \$5,144,000. According to Philip Kives, president, K-Tel's sales and profits have increased steadily for the last four years.

Home Music Store (Continued from page 3)

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

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

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

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

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

future profits and growth."

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

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

Ironically, the Home Music Store lists as one of its selling points that it will be able to offer subscribers a different catalogue than retailers. The Home Music Store may revive obscure and out-of-print titles that labels no longer offer because it's not cost-effective to keep such titles in print, according to von Meister. "Since we have no pressing and distribution costs," he said, "we'll be able to take chances on some material that retailers no longer can take a chance on. And if it doesn't sell, all we have to do is take it off of our computer."

Responding to the retailers' claim that the Home Music Store will cause the loss of impulse buying, HMS's Stuart Segal said: "The problem is that these impulse buys are just not taking place. Very little record browsing takes place anymore. I think people should realize this and not kid themselves." As far as catalogue sales are concerned, Segal said that many of the cities that have cable service do not have large record stores that offer a wide selection of music. Segal said that HMS will offer up to 500 titles to its subscribers at any given time. A large, well-inventoried retail outlet can offer up to 15,000 titles.

Von Meister has attempted to allay retailers' fears by explaining that sales

through the Home Music Store will be supplementary and not displacement sales. The typical Home Music Store subscriber, said von Meister, does not often visit record stores. "Our demographics are different (from retail demographics)," he said, "and our sales breakdown will be different." He added that while rock accounts for over 50 percent of sales at the retail level, it will account for only 15 percent of Home Music Stores' sales. Jazz and classical sales will be comparatively higher through the cable system than they are via retailers, said von Meister.

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

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

The biggest hurdle now facing Home Music Store is gaining the support of manufacturers. At Tuesday's press conference von Meister said that he had reached licensing agreements with seven record companies, including one major. It is rumored that

Warner Bros., PolyGram and RCA are among the majors that are considering signing deals with Home Music Store. Spokesmen for these labels only offered a "no comment" when contacted by *Record World*.

Several major labels, however, have said that they have declined offers to become involved in the Home Music Store. A CBS Records spokesman said that the label had "looked at (the system) and decided to turn it down." Chrysalis Records' position is that the label "has decided to pass on Home Music Store at this time." According to reliable sources, Motown Records, Capitol Records and the Boardwalk Entertainment Company have all turned down offers to license to HMS. Executives of these labels could not be reached.

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

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

Video World

OCTOBER 24, 1981



'The Legend of the Lone Ranger'

Video Visions

By SOPHIA MIDAS

■ SEARS UPDATE: We were wondering how Sears was faring with their decision to include video software in 60 of their stores in the Atlanta, Boston, Detroit and Philadelphia markets. According to **Mike Mangam**, spokesman for Sears, things are going just fine. "Although we've been marketing the hardware for some time," Mangam told *Record World*, "this is the year that Sears decided to really beef up their video departments. This, of course, can be seen by our decision to be racked by four key distributors under the corporate umbrella of CBS Video Enterprises. It can also be seen by the fact that Sears extended its commitment to hardware this year by offering four different table model VCRs, as well as a portable VCR. We're also now carrying two CED discplayers, as well as the discs."

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

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

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

(Continued on page 26)

Video Picks

HIGH NOON (1952): A Stanley Kramer Production. Directed by Fred Zinneman. Starring Gary Cooper, Grace Kelly, Thomas Mitchell and Lloyd Bridges. (Nostalgia Merchant, b&w, 85 mins., \$54.95.) Eighty-five tense minutes in the life of a lawman in the old west, whose new bride, Quaker Grace Kelly, insists that he pack in his badge and gun, although the bad guys are on the way. A true classic of the western genre, this film won four Academy Awards.

THE AMITYVILLE HORROR (1979): Produced by Ronald Solan and Eliot Geisinger. Directed by Stuart Rosenberg. Starring James Brolin and Margot Kidder. (Warner Home Video, color, 117 mins., \$65.) Based on the best seller by Jay Anson, this thriller is about the Lutz couple, who after purchasing their dream home discover they've also bought a living nightmare.

LIVE INFIDELITY (1981): Produced and directed by Richard Mann. Starring REO Speedwagon. (MGM/CBS, color, 85 mins., \$49.95.) A concert piece which was originally simulcast over cable TV and radio is now available on cassette. The music of REO Speedwagon is captured during a live performance at McNichol's Auditorium in Denver with 24-track precision.

THE FAN (1980): Produced by Robert Stigwood. Directed by Edward Bianchi. Starring Lauren Bacall, Maureen Stapleton, James Garner, Hector Elizondo and Michael Biehn. (Paramount Home Video, color, 95 mins., \$79.95.) Though released prior to the murder of John Lennon, this picture paints a portrait of a psychopath who closely resembles Lennon's assailant. This suspenseful film was somewhat neglected in its theatrical run but could be a popular sleeper if marketed well as a home video item.



Promo Picks

"PRIVATE EYES" — DARYL HALL & JOHN OATES (RCA). Produced by Champion Entertainment. Directed by Jay Dubin. Backed by a four-piece band, Daryl and John deliver a heated version of their latest hit. At times donning fedoras and trench coats, each is captured in close-ups, stop-action, and with numerous special effects. Also featured in the rapid editing is guitarist G.E. Smith in a solo performance sequence.

"THE CLOSER YOU GET" — RITA COOLIDGE (A&M). Directed by Russel Mulcahey. Produced by Lexi Godfrey for MGM U.K. Mulcahey's "Bette Davis Eyes" piece became one of the first classics of the genre and he's no less effective in creating a romantic tableau illustrative of this sentimental song from Coolidge's new LP. The clip strikes a good balance between conceptual fantasy and lip-synched performance.



Video World



WHV Signs 87 Retailers in Texas, Enters Denver, San Francisco Markets

By SOPHIA MIDAS

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

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

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

On the Cover: 'The Legend of The Lone Ranger'

■ For years, the Lone Ranger's "Hi Yo Silver" thrilled millions as he rode across the television screen with Tonto on the popular weekly series. The fabled "man with a mask" came to life on the big screen via this theatrical release that traces the events surrounding the Lone Ranger's (Klinton Spilsbury) childhood, his subsequent meeting with Tonto (Michael Horse), and how they helped to restore law and order in the rapidly changing west. A Magnetic Video release, "The Legend of the Lone Ranger" should prove to be a real collectible.

"Of course the dealers are experiencing exceptional activity right now because they have had pre-bookings on the titles, but consumer acceptance of the program appears to be very healthy," Knize said.

Of interest to all retailers, especially in Texas, is the fact that Video Land, the three-store Dallas-based chain, last week decided to "test" WHV's program. Video Land is one of WHV's largest accounts, and the chain had initially announced that they would not be joining the program. However, Risa Solomon, software buyer for the chain, told *RW*, "Our decision to try the program out in two stores is a test — and I emphasize the word test. We only picked up the top eight films, and we'll see how it goes."

Many retailers contacted by *RW* said that it would be difficult to avoid the program because of the competitive nature of video retailing and WHV's current consumer advertising campaign. "If we don't carry 'Superman II'" said one dealer, "then the consumer will just go to another dealer who does have the product."

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Vidcom '81

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

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

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

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

Video Visions

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

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

YOU SHOULD KNOW: ITA will be holding its seminar "Home Video Programming — 1981" from November 17 to 19 in New York at Marriott's Essex House. Attendance is limited to 300 registrations and will be accepted on a first come, first serve basis . . . Magnetic Video has received its fifth RIAA/VIDEO-certified Platinum Award for the "Muppet Movie." The award represents audited sales of more than 50,000 copies with a value of at least \$2 million at retail list price . . . Magnetic Video has announced that seven more of its titles have achieved the ITA Million Dollar Golden Videocassette Award: "Last Tango in Paris," "Annie Hall," "Casablanca," "Raging Bull," "Fiddler on the Roof," "Breaking Away," and "The Boys From Brazil" . . . NAP Consumer Electronics has put out a new Odyssey² video cartridge called "K.C. Munchkin!" The game is about video survival, according to its manufacturers — "to munch or to be munched," explained **Gerald A. Michaelson**, VP sales, special markets. K.C. Munchkin will be available at the end of October at a suggested list price of \$29.95 . . . Family Home Entertainment president **Noel Bloom** has announced the acquisition of videocassette rights to the feature-length animated "Adventures of Ultraman." Included in the package is worldwide (except Far East) English and Spanish distribution. The release is scheduled for November and has a suggested list price of \$59.95 . . . Select Video, a leading West German software distributor, has announced the acquisition of a major group of feature films from Viacom Enterprises in West Germany, Austria and the German-speaking regions of Switzerland. The films include "The Incredible Rocky Mountain Race," "The Last of the Mohicans," and "The Mountain Man" . . . Les Haber Productions has been activated, and it was announced that CBS Video Enterprises has entered into an agreement with the firm for sole representation of their software packaging, which will include "Purlie" and **Charlie Daniels** live in concert. Les Haber Productions will be expanding to include distribution and

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MTV Contest Winner Meets Journey



"One Night Stand" grand prize winner Margaret Doebler meets the members of Journey at a reception following their concert at the Nassau Coliseum. Margaret, and three of her friends, were flown by jet to the show from Wisconsin after her post card was chosen from close to 40,000 entries in the contest, a joint promotion coordinated by Warner Amex's Music Television, Journey and Herbie Herbert of Nightmare, Inc., the band's management. Pictured from left to right at the reception are: John Sykes, director of promotions, MTV; Journey member Ross Valory; Debbie Thrall (winner's guest); Doebler; Journey drummer Steve Smith; John Stoehr and Correy Keyes (winner's guests). Seated in bottom row are MTV video jockey Alan Hunter and Journey member Jonathan Cain.

Video Music Clips Boost Duran Duran's U.S. Career

By ELIOT SEKULER

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

"Planet Earth," "Careless Memories" and "Girls on Film" have all been the subject of video promo clips, and the latter piece — available in R-rated and PG versions — is rapidly attaining the status of a music video classic through extensive showings on MTV and other cable outlets and in video clubs around the country.

"It's a completely new medium," enthused the group's lead vocalist, Simon Le Bon, in a recent interview. "It's not just pictures to go along with the record. That really intrigues us; I think that within the next few years, people who go into record shops will want the visuals as well as the sound. The development could be as important to the music business as talking pictures were to the film industry back in the twenties."

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

Mulcahy, whose work for MGM U.K. has since become well known in video circles (e.g. Kim Carnes' "Bette Davis Eyes"), came in with a storyboard three days before the shooting. "It was an incredibly rushed

thing," recalled Le Bon; "we didn't know we were making that clip until a few days before we had to start shooting." Although not displeased with the results, it was a far cry from what the band has come to consider an ideal working situation.

The group's next production, "Careless Memories," was produced by the U.K.'s Terry Jones and Perry Haynes, but according to Rhodes and Le Bon, "there were too many ideas being thrown about all at once" and the conflict, they believe, is evident on the screen. The ideal video situation didn't arrive, in Duran Duran's estimation, until they began working with former 10 CC members Kevin Godley and Lowell Creme, who are currently in-house directors with the London-based production firm, Millaney and Grant.

"With Kevin and Lowell, we all sat down for a long time before we began shooting and talked about our ideas. We had some ideas of using girls and a sex theme to illustrate the words to the song, and we told them what we basically wanted," recalled Le Bon. "But we also realized that we're not directors; we didn't know the details and we relied on them to get the ideas going." Added Rhodes: "The balance of control was just right and we got on so well. They're as pleased with the way it turned out as we are. I think we'll be working with them on the next one."

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

Despite the group's enthusiastic attitude toward the video medium, neither Rhodes nor Le Bon believe that video will eventually eclipse live performances. "Pretty soon, people will have videos in their home and they'll stick them in their machine just like they play records now, or they'll turn on the video channel on their telly. But

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Video Visions (Continued from page 26)

production for cable, cassette, disc and theatrical release. . . Astralvision Communications, Inc., a marketing and production company specializing in high technology effects, design, production and video software marketing, has announced the formation of a visual music division. **Brett Cervantes** has been appointed director. The new division will provide services in laser, computer animation and 3-D technologies. The first release from the division will be a 60-minute musical video of abstract computer animation entitled "Electric Light Voyage," with several other projects scheduled for release during the Christmas holidays.

CABLE NEWS: Showtime has concluded a major licensing agreement with Filmways Pictures for the pay-TV exhibition of "Blowout" . . . "Michael Nesmith in Elephant Parts" will air on ON TV in Los Angeles at 10 p.m. on October 30.

Video Music Notes

By ELIOT SEKULER

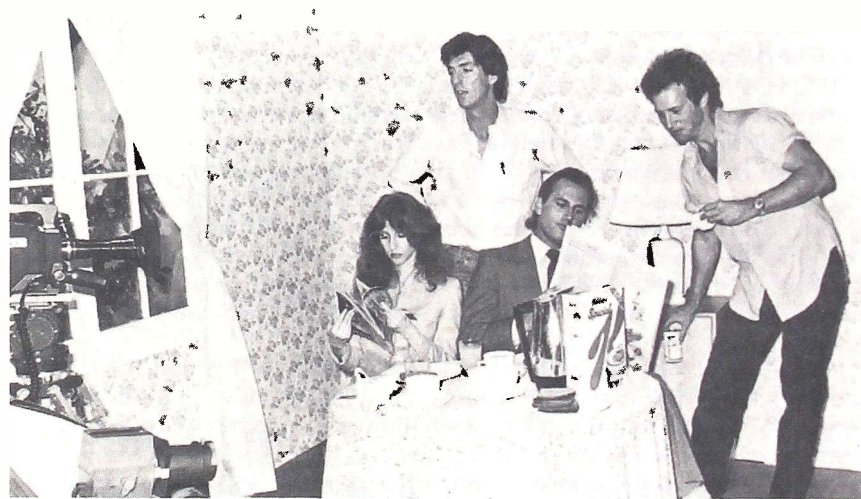
■ COMMERCIALS TO MUSIC: "It's a question of whether the video music field has come of age sufficiently to attract talent that's been successful in other film and video areas," said director **Jack Cole** recently, shortly after completing a pair of **Al Jarreau** clips for Warner Bros. Records. Cole is a veteran director whose Pacific Telephone commercial won the Cannes Film Festival Golden Lion for best commercial of 1975 and whose credits include the creation of original titles for such TV shows as "The Six Million Dollar Man" and "The Rockford Files." He compares the video music field to the commercial business of the late '50s and early '60s, when that industry was "wide open."

"During that era, commercial production companies functioned much more creatively in working with ad agencies on the concept of their spots. That's all but dead now. With very rare exceptions, commercial production companies these days get a completed story board containing ideas that have already been pre-sold to the client."

For commercial directors who would prefer to exercise a greater degree of creativity, the music video field, Cole believes, could be very attractive. He noted the recent creation of EUE/Screen Gems Video Music, headed by **Alan Metter** and **Larry DeLeon**, the first division of a major commercial house to be formed for music video production. Other commercial houses would follow suit, Cole believes, "if the money is attractive." "A good commercial director gets between \$2500 and \$3000 a day, and for that fee, he has to do very little conceptual work. In pre-production, he may work on improving the content of a storyboard, but he's not working for weeks on end coming up with a concept from the ground up. The record industry can't expect to attract that kind of talent for what they're spending now."

One solution, according to Cole, would be "creative financing. I think there will be more co-op financing between record companies and management. If a label comes up with \$30,000 and personal management comes up with the same amount, then you have the beginnings of a workable budget," he said. "And as the potential benefits of a quality video piece become more tangible, that kind of money won't seem like too great an investment."

MISTAKEN IDENTITIES: San Francisco-based band **Tommy Tutone** managed to persuade "friend of a friend" **Laraine Newman**, late of "Saturday Night Live," to appear in one of the video clips shot for their second album, cleverly titled "Tommy Tutone-2." The clip, directed by **Mark Robinson** (who is best known for the Pretenders' "Talk of the Town" video) is for the song "Which Man Are You?," and Newman portrays the wife of band members Tommy Heath and Jim Keller.



POLITICAL POLICE?: According to the Starship news service, the **Police's** "Invisible Sun" video clip has been banned by two BBC-TV programs, including the venerable "Top of the Pops," because, says a spokesman, "the film is solely devoted to footage shot in (Northern Ireland) which could be misinterpreted (as a political statement)." The group's manager, **Miles Copeland**, countered that scenes in the clip are "no different from those seen every day on BBC news and current affairs programs" while the song's author, **Sting**, denies that any of his lyrics are political. "I hate politics," he insists.

BONGO FURY: Among the more interesting clips produced for small indie labels are two titles featuring the Fetish Records act, the **Bongos**. "In the Congo" and "Mambo Sun" were both produced by **Ed Steinberg** and the group for Soft Focus Productions and the latter, an especially effective piece, features excellent art direction by Phil Marino. "Mambo Sun" sports shifting images of desert, sand dunes et al, and uses stock footage and still photos to create a pastiche of hypnotic imagery that interacts well with the Hoboken, N.J.-based group's cover of the old **T-Rex** song. Both clips have been well received by club audiences and are available from Rock America.

THEM THERE EYES: **Kim Carnes** plans to make an hour-long video with her past collaborator, **Russell Mulcahy** ("Bette Davis Eyes," "Draw of the Cards,"

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Video Music Notes

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

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

SHORT CLIPS: **Jerry Kramer** of Kramer/Rocklen Studios recently directed a live concert tape of the **Jacksons**, shooting the group for two nights during their recent Forum engagement. Kramer and his partner, **Gary Rocklen**, co-produced for Weisner-DeMann Entertainment. **Karla DeVito** is currently in London working with Blitzfield Productions' **Jack Semmons** on clips for her debut Epic LP, "Is This a Cool World or What?" Semmons is directing three clips, "Cool World," "Midnight Confession" (a **Gross Roots** cover) and the **John Fogerty**-written "Almost Saturday Night." DeVito is not unfamiliar with the medium, having appeared in a **Meat Loaf** video a couple of years ago. . . . Director **Mark Stimson** and producer **Rebecca Morrison**, whose past credits have included such excellent pieces as **Rick Springfield's** "Jessie's Girl" and **Gary Myrick's** "Model," are again working with Myrick, whose second LP, "Living in a Movie" has just been released. . . . RCA's **Steve Kahn** was in L.A. last week overseeing production on a **Jack Green** clip. . . . Century Video Productions recently produced a four song package featuring **Kool & the Gang**, which will first be aired on an upcoming "Don Kirshner's Rock Concert" segment. The four songs, all from the group's new "Something Special" LP, were commissioned by De-Lite Records and PolyGram and directed by **Denis deVallance**. **Craig Martin** and **Beth Broday** co-produced.

AND IN SAN FRANCISCO: Some 17 locations will be utilized as sites for the San Francisco Video Festival, which will include (in competition) 25 video pieces and a dozen performance artists. The Festival runs from October 20 through November 3; music video, according to a spokesman, comprises roughly a third of the material. Among the clips that will be included in the presentation is "Models Have Bodies," a four-minute clip created by "New Wave Theatre" host **Peter Ivers**, **Howard Smith** and **Teakeshi Kimi**. The clip features Ivers' band, **Vitamin Pink**, with **Tequila Mockingbird**. Other pieces that will be on view at the Festival include "Jinx," a clip featuring Ralph Records act **Tuxedo Moon**, directed by Cryptic Corporation's **Graeme Whiffler**. There will also be a series of punk clips created by Target Video's **Joe Rees**, featuring such bands as the **Dead Kennedys**, **DNA**, **Lewd**, **Throbbing Gristle** and **Black Flag**. For info on the Festival, call (415) 641-9207.

The Coast

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Donald Dunham (trombone) and **Fred Arbogast** (congas).

THE LOW-DOWN REPUBLICAN BLUES: We're still puzzling over a recent Fantasy Records newsletter which made mention of a piece of correspondence sent by the Republican Presidential Task Force to the great, recently-deceased bluesman **Furry Lewis**, c/o the label. The three-page letter, signed by one **Bob Packwood**, was basically a pitch for a \$120 contribution, that sum entitling the giver to a one-year Task Force membership. Packwood told Lewis that he was "causing the President grave concern." "Why haven't you joined him in the Republican Presidential Task Force? . . . Shall I show him your contribution of \$120 for a full year's membership . . . or shall I tell him you've said he must fight alone?" We're afraid so, Mr. President.

PERSONALS: Sincere condolences to **Mike Lushka** of the new M&M label and R&L distributing operation, whose father died recently. . . . **Brad Schulenberg** is the new publicity director for the 8500-seat Concord Pavilion in northern California. The venue has enjoyed nine sell-outs since August 25, headlined by the likes of **Air Supply**, **Donna Summer**, the **Marshall Tucker Band**, **Hall and Oates**, **Greg Kihn**, **Jerry Garcia** and band and **Peter, Paul and Mary**.

Duran Duran

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the live show is very important because there's nothing between the band and the audience in a performance situation."

"And going to see a band is a much more social situation than seeing a video," added Le Bon.

Le Bon and Rhodes predict they'll eventually do an entire video album, "a 30 or 40-minute film based around a conceptual idea," and claim that their work in the medium is now having a subtle influence on the band's writing. "It's a question of having

those ideas go through your head when you're writing," said Le Bon. "You might down a line and think, 'Well that could work really well in a visual way.'"

Despite Le Bon's background as a drama student and some intuition of a coming audio-visual merger, the band never believed they'd be involved in so sophisticated a project as "Girls on Film." "That clip cost approximately \$40,000," Rhodes estimated. "We never dreamed that we'd have that much money to spend on video."

WHV Signs Retailers

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

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

that marketplace."

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

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

Baren Named to Capitol Video Post

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

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

NARM Publishes Plan For 'Gift' Campaign

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

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

K.C. & Sunshine Band to Epic



K.C. and the Sunshine Band recently signed an exclusive recording pact with Epic Records. K.C.'s debut LP for the label is "The Painter." Pictured seated at the signing are, from left, seated: Don Dempsey, senior vice president and general manager, Epic/Portrait/CBS Associated Labels; K.C.; Sandy Gallin, Katz-Gallin-Morey Enterprises; and Ron McCarrell, vice president, marketing, E/P/A. Standing: Michael Alhadeff, national director, promotion, west coast, E/P/A; Dan Beck, director, merchandising, east coast, E/P/A; Larry Douglas, vice president, marketing, west coast, E/P/A; Frank Rand, vice president, A&R, west coast, E/P/A; Bill Sammeth, Katz-Gallin-Morey Enterprises; and Larry Stessel, director, merchandising, west coast, E/P/A.

SPARS To Host N.Y. Road Show

■ **NEW YORK**—The Society of Professional Audio Recording Studios (SPARS) will host the second in its Road Show series in New York on Thursday, October 29. The series is designed to bring the organization to the industry nationwide, in place of a centralized convention.

Increased Costs

The event will be held at RCA Recording Studios, Studio B, 1133 Avenue of the Americas, beginning at 8:30 a.m. Two seminars will evaluate the effects of increased costs on productivity and creativity, and the uses of computer systems for data base management, bookkeeping, invoicing and studio machine control.

Confirmed panelists for the first seminar include: Bob Curlee, Strawberry Jamm Recording; Mack Evans, Masterfonics; Moogy Klingman, Hi-Five Audio Video Studios; Paul Sloman, Arista Records A&R VP and Bob Walters, Power Station.

Coury Bows Network Label Through E/A

(Continued from page 3)

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

Continued Coury, "People were expecting me to make a change after the developments in the RSO situation over the last several months (RSO underwent an extensive "restructuring" in late March, resulting in the layoff of some 75 percent of the label's staff), and I think there was undue anticipation over a change for me; before I was even ready to seriously consider anything."

The relationship with E/A, noted Coury, begins with "a tremendous amount of mutual respect" between Coury and Smith. Coury recalled that when he first began as a promotion man with Capitol in the Boston area some 20 years ago, he took many of

Robert Stigwood: RSO Still in Business

■ NEW YORK—Despite the departure of label president Al Coury and despite the fact that the Bee Gees and Andy Gibb now comprise the entire label roster, Robert Stigwood insists that his RSO Records "continues to operate fully."

In a prepared statement, Stigwood said that he was "reluctantly . . . not extending RSO Records' exclusive relationship with Al Coury," although he confirmed that Coury will be involved with the Bee Gees' upcoming album and singles as part of a "a new non-exclusive relationship."

Stigwood said that he will "continue to function within (the record industry) but in a very controlled and discriminating fashion . . . utilizing the PolyGram marketing and distribution staffs," giving rise to speculation that the label's staff, which was significantly trimmed a few months ago (*Record World*, April 11), may be further reduced. There are about 12 people currently on the RSO staff.

Both Stigwood and Fredric B. Gershon, chief operating officer for the Stigwood Group of Companies, said that Coury had been "assigned" former RSO artists Irene Cara, Del Shannon and Shot in the Dark for the roster of his new Network label. Gershon said that he and Stigwood were "looking forward to continuing to work with (Coury) on a project by project basis."

At least two soundtrack albums, "Grease II" and "Revenge of the Jedi" (the next installment of the "Star Wars" saga), are slated to be released on RSO. The label also reportedly plans to release a number of compilation albums by Eric Clapton, who recently left RSO to sign with Warner Bros.

RSO has not indicated whether Coury will be replaced.

his new releases to Smith, then "a formidable pop disc jockey" in that city. "I used to spend a good part of my time sitting with Joe Smith, trying to convince him to play some of my records — and in many instances he did."

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

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

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

Independent distribution for Network was considered, he said, but "I'm used to working with a major distribution organization; I know the strengths and weaknesses of that, and I've felt that I can operate more effec-

tively within that structure." Asked what differences he expects to encounter between the distribution techniques of WEA and PolyGram, the latter having handled RSO, Coury said, "I would say, just generally speaking, that CBS and WEA are the best national record distributors, probably the best in the world. The others are good, but if I had to make a choice — and obviously I did — I think WEA is stronger."

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

Current economic conditions, he added, "dictate that you can't take as many chances. You can't put out a record that you think is pretty good — you better be damn sure," because "even if you do everything right — if you pick the right songs, if you get the right producer with the right artist, and if you get it on the radio and into stores — there's still no guarantee that you're going to sell an awful lot." Pointing to recent albums by Christopher Cross, REO Speedwagon and Barbra Streisand/Barry Gibb — albums that were virtual wellsprings of hit singles — Coury added that what is needed today is "depth of quality," or what he called "an album's worth of entertainment." To that end, he added, he would rather that an artist wait two years or more to perfect an album with at least four hit singles than release an album a year with only half that many

hits.

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

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

RSO's big year in 1978 was largely attributable to two soundtrack packages, "Saturday Night Fever" and "Grease," leading to speculation that Coury will be bringing soundtracks to Network as well. "I certainly know what to do (with soundtracks)," he said, "but there has been an overproliferation of soundtracks lately, to say the least," so any such acquisitions will also be made very selectively.

Coury also expects to produce videos for some of Network's artists. Shannon is a likely candidate for a video project, he said.

Modern Records

(Continued from page 10)

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

Fishkin and Goldberg prefer to work without titles, referring to themselves only as partners; in general, the former manages the Los Angeles office and the latter handles New York activities, with Goldberg specializing in publicity and video production and Fishkin in promotion. Modern Records' staff also includes Chris Nicks, who helps with national promotion and "interfaces with Atco"; general manager Linner VaSoll, also a bookkeeper; and Mark Paladino, who assists in Los Angeles.

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

Elektra/Asylum Signs Bobby Short



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

Record World Singles 101-150

Record World Singles Alphabetical Listing

OCTOBER 24, 1981

Oct. 24	Oct. 17	
101	108	SNAP SHOT SLAVE / Cotillion 46022 (Atl) (Cotillion/Evening Ladies, BMI)
102	113	THIS KIND OF LOVIN' WHISPERS / Solar 12295 (RCA) (Spectrum VII / Silver Sounds, ASCAP)
103	107	LOVE HAS COME AROUND DONALD BYRD AND 125TH STREET, NYC / Elektra 47168 (Blackbyrd, BMI)
104	109	BEFORE I LET GO MAZE FEATURING FRANKIE BEVERLY / Capitol 5031 (Amazement, BMI)
105	105	IT'S OVER TEDDY BAKER / Casablanca 2340 (PolyGram) (Kat Family / Unichappell, BMI)
106	106	(WANT YOU) BACK IN MY LIFE AGAIN CARPENTERS / A&M 2370 (Duchess / Home Sweet Home, ASCAP)
107	103	BACK TO THE 60'S TIGHT FIT / Arista 0638 (Zomba, ASCAP / BMI)
108	125	INSIDE YOU (PART I) ISLEY BROTHERS / T-Neck 5 02531 (CBS) (April / Bovina, ASCAP)
109	—	THE ITCH KIX / Atlantic 3859 (Cookies, BMI)
110	126	SOMETHING ABOUT YOU EBONEE WEBB / Capitol 5044 (Ebony Webb / Cessess, BMI)
111	111	BEIN' HERE WITH YOU TONIGHT GENE COTTON / Knoll 5001 (Knoll, ASCAP)
112	114	PULL FANCY DANCER / PULL (PART 2) ONE WAY / MCA 51165 (Duchess / MCA / Perk's, BMI)
113	112	DO YOU LOVE ME PATTI AUSTIN / Qwest / WB 49754 (Radsongs / Rondor, PRS / Almo, ASCAP)
114	116	TAKE MY LOVE MELBA MOORE / EMI-America 8092 (Duchess / MCA, BMI)
115	110	SMILE AGAIN (DEDICATED TO ANGELA FROM ALAN) MANHATTAN TRANSFER / Atlantic 3855 (Garden Rake / Foster-Frees / Irving, BMI / JSH / Heen / Yellow Dog, ASCAP)
116	—	HEARTBEAT GARY WRIGHT / Warner Bros. 49836 (Marto / High Wave, ASCAP)
117	119	I'M SO GLAD I'M STANDING HERE TODAY CRUSADERS / MCA 51177 (Four Knights / Irving / Blue Sky Rider, BMI)
118	120	HOOKED ON CLASSICS ROYAL PHILHARMONIC ORCHESTRA / RCA 12304 (Chappell, ASCAP / MCPS, copy controlled)
119	121	WHO'S BEEN KISSING YOU HOT CUISINE / Prelude 8035 (Subiddu, B.V. / April / Chappell / Roker / ATV)
120	122	IT SHOWS IN THE EYES ASHFORD & SIMPSON / Warner Bros. 49805 (Nick-O-Val, ASCAP)
121	—	ALL ROADS LEAD TO YOU STEVE WARNER / RCA 12307 (PiGem, BMI)
122	—	START ALL OVER AGAIN ANDRAE CROUCH / Warner Bros. 49838 (Lexicon / Crouch, BMI)
123	117	YOU'VE GOT A GOOD LOVE COMING VAN STEVENSON / Handshake 8 02140 (House of Gold, BMI / Bobby Goldsboro, ASCAP)
124	115	EASY TO LOVE AGAIN CAROLE BAYER SAGER / Boardwalk 7 11 118 (Unichappell / Begonia Melodies, BMI / Hidden Valley, ASCAP)
125	104	THE CLOSER YOU GET RITA COOLIDGE / A&M 2361 (Chinnichap / Down 'n' Dixie / Irving, BMI)
126	127	TIME TO THINK ROCKIE ROBBINS / A&M 2355 (Rockie / Almo, ASCAP / Irving / Mercy Kersey, BMI)
127	118	A LITTLE BIT OF JAZZ NICK STRAKER BAND / Prelude 8034 (Lynton Muir / Tycho, no licensee listed)
128	130	LET'S START II DANCE AGAIN BOHANNON featuring DR. PERRI JOHNSON / Phase II 282 (April / Bohannon / Intersong, ASCAP)
129	—	Y.O.U. GRAND FUNK RAILROAD / Warner Bros. 49823 (Cram Renraff, BMI)
130	133	MEANT FOR YOU DEBRA LAWS / Elektra 47198 (Almo / Noa-Noa, ASCAP)
131	134	IN THE MIDDLE OF A SLOW DANCE KLIQUE / MCA 51158 (For George, BMI)
132	—	UP PERISCOPE NOVO COMBO / Polydor 2184 (PolyGram) (Novo, BMI)
133	124	BLUE MOON MECO / Casablanca 2339 (PolyGram) (Robbins, ASCAP)
134	—	SLIP AWAY PABLO CRUISE / A&M 2373 (Irving / Pablo Cruise, BMI / Almo, ASCAP)
135	129	WIKKA WRAP EVASIONS / Sam 81 5020 (Screen Gems / EMI, ASCAP)
136	131	FRIENDS OF MISTER CAIRO JON & VANGELIS / Polydor 2181 (PolyGram) (Warner / Thoughknot / Sphric)
137	123	NEW ROMEO TIM GOODMAN / Columbia 18 02495 (New Daddy, BMI)
138	141	THE WOMAN IN ME CRYSTAL GAYLE / Columbia 18 02523 (O.A.S., ASCAP)
139	128	PREP RAP RUSS MASON / Nemperor 5 02447 (CBS) (Electric Songs, BMI)
140	—	WORDY RAPPINGHOOD TOM TOM CLUB / Sire 49813 (WB) (Metered, ASCAP)
141	132	AT THIS MOMENT BILLY & THE BEATERS / Alfa 7005 (Warner Bros. / Vera Cruz, ASCAP)
142	137	LOVE DON'T RUN DILLMAN BAND / RCA 12278 (House of Gold, BMI)
143	138	HERE I AM DYNASTY / Solar 47932 (E/A) (Spectrum VII / Silver Sounds, ASCAP)
144	139	THIS IS FOR THE LOVER IN YOU SHALAMAR / Solar 12250 (RCA) (Spectrum VII / Silver Sounds, ASCAP)
145	—	FOOL ME AGAIN NICOLETTE LARSON / Warner Bros. 49820 (Hidden Valley / WB, ASCAP / Unichappell / Begonia Melodies, BMI)
146	136	YOU WEREN'T IN LOVE MICK FLEETWOOD / RCA 12308 (Chappell, ASCAP)
147	143	LIVE NOW, PAY LATER FOGHAT / Bearsville 49792 (WB) (Perwrite, ASCAP)
148	—	SLIPPING AWAY MARTIN BRILEY / Mercury 7612 (PolyGram) (Rare Blue / Miserable Melodies, ASCAP)
149	145	SHINE YOUR LIGHT GRAINGERS / BC 4009 (Doghill, BMI)
150	135	DANCIN' THE NIGHT AWAY VOGGUE / Atlantic / Red Rock 3847 (Caducees / Migle / Celsius, CAPAC)

Producer, Publisher, Licensee

A HEART IN NEW YORK Halee-Garfunkel (Headquarters Mgt. / Irving, BMI)	82	ONE MORE NIGHT Ruppert-Stringer (Publisher pending)	60
A LUCKY GUY Titelman / Waronker (Easy Money, ASCAP)	69	OUR LIPS ARE SEALED Gottehrer-Freeman (Gotown / Plangent Visions, ASCAP)	45
ALIEN Buie (Lausal, BMI)	34	PHYSICAL Farrar (Stephen A. Kipner / April / Terry Shaddick, ASCAP, BMI)	27
ARTHUR'S THEME (BEST THAT YOU CAN DO) Omartian (Irving / Woolnough / Unichappell / Begonia Melodies, BMI / Hidden Valley / Pop 'n' Roll / WB, ASCAP)	1	POOR MAN'S SON Peterik-Sullivan (Holy Moley / Rude, BMI / WB / Easy Action, ASCAP)	76
ATLANTA LADY (SOMETHING ABOUT YOUR LOVE) Hug (Mercury Shoes / Great Pyramid, BMI)	33	PRIVATE EYES Hall-Oates (Fust Buzza / Hot-Cha / Six Continents, BMI)	4
BEACH BOYS MEDLEY Wilson (Irving / Gold / Cousins / Adam R. Levy & Father's Ent / Arc, BMI)	6	PROMISES IN THE DARK Olsen-Geraldo (Rare Blue / Big Tooth / Neil Geraldo, ASCAP)	44
BOY FROM NEW YORK CITY Graydon (Trio, BMI)	77	QUEEN OF HEARTS Landis (Drunk Monkey, ASCAP)	5
BREAKING AWAY Group (Daksel, BMI)	53	REALLY WANT TO KNOW YOU Wright-Parks (Rondor / Almo / High Wave, ASCAP)	100
BURNIN' FOR YOU Birch (B.O'Cult, ASCAP)	52	RUN TO ME Wise (Smokie / Rak, PRS)	97
CONTROVERSY Prince (Ecnirp, BMI)	81	SAUSALITO SUMMERNIGHT Koopman (Southern, ASCAP)	38
DOUBLE DUTCH BUS (Wimot / Frashon / Supermarket, BMI)	95	SAY GOODBYE TO HOLLYWOOD Ramone-Ruggles (Blackwood, BMI)	22
DRAW OF THE CARDS Garay (Appian / Almo / Pants Down / Black Road, ASCAP, BMI)	78	SHARE YOUR LOVE WITH ME Richie, Jr. (Duchess / MCA, BMI)	17
ELVIRA Chancey (Acuff Rose, BMI)	93	SHE DON'T LET NOBODY BUT ME Fekaris (Fekaris, ASCAP / M&M, BMI)	72
ENDLESS LOVE Richie (PGP Music / Brockman / Intersong, ASCAP administered)	2	SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED) Haywood (Jim-Edd, BMI)	20
EVERY LITTLE THING SHE DOES IS MAGIC Group-Padgham (Virgin / Chappell, ASCAP)	25	SILLY Bell-Williams (Rosebud, BMI)	61
FIRE AND ICE Olsen-Geraldo (Rare Blue / Big Tooth / Discott / Denise Barry, ASCAP)	67	SLQW HAND Perry (Warner-Tamerlane / Flying Dutchman, BMI / Sweet Harmony, ASCAP)	32
FIRE IN THE SKY Hanna-Edwards (Le-Bone-Aire / Vicious Circle, ASCAP)	99	SNAKE EYES Parsons (Woolfsongs / Careers / Irving, BMI)	89
FOR YOUR EYES ONLY Neil (UA, ASCAP)	3	START ME UP Glimmer Twins (Colgems-EMI, ASCAP)	8
GENERAL HOSPI-TALE King (Solid Smash)	40	STAY AWAKE Laws (Sweetbeat, ASCAP)	55
GET IT UP Day-Starr (All Jams, Tionna, no licensee listed)	88	STEAL THE NIGHT White (Sunrise, BMI)	79
HARD TO SAY Fogelberg-Lewis (Hickory Grove / April, ASCAP)	11	STEP BY STEP Malloy (Briarpatch / Deb Dave, BMI)	7
HARDEN MY HEART Boylan (Narrow Dude / Bonnie Bee Good / Geffen-Kaye, ASCAP)	62	STILL Scotti-D'Andrea (Jobete / Commodores, ASCAP)	83
HEAVY METAL (TAKIN' A RIDE) Felder (Fingers, ASCAP)	59	STOP DRAGGIN' MY HEART AROUND Iovine-Petty (Gone Gator / Wild Gator, ASCAP)	31
HERE I AM (JUST WHEN I THOUGHT I WAS OVER YOU) Maslin (Al Gallico / Turtle, BMI)	18	SUPER FREAK (Part 1) Miller-James (Jobete / Stone City, ASCAP)	14
HE'S A LIAR Group-Richardson-Galuten (Gibb Bros., BMI)	43	TAKE ME NOW Gates (Kipahula, ASCAP)	92
HOLD ON TIGHT Lynne (April, BMI)	23	TAKE MY HEART Deodato-Group (Delightful / Second Decade, BMI)	63
I CAN'T LIVE WITHOUT YOUR LOVE Huff (Mighty Three, BMI)	91	THE NIGHT OWLS Martin (Colgems-EMI, ASCAP)	10
I COULD NEVER MISS YOU (MORE THAN I DO) London-Lubin (Abesongs, BMI)	28	THE OLD SONGS Manilow (WB / Upward Spiral, ASCAP)	30
I HEARD IT THROUGH THE GRAPEVINE Troutman (Stone Agate, BMI)	75	THE STROKE Squier-Mack (Songs of the Knight, BMI)	94
I'LL DO ANYTHING FOR YOU Reid (Big Seven / Bert Reid, BMI / Becket / Ron Miller, ASCAP)	65	THE SWEETEST THING (I'VE EVER KNOWN) Landis (Sterling / Addison / Street, ASCAP)	71
IN THE DARK Mack-Billy (Songs of Knight, BMI)	47	THE VOICE Williams (WB, ASCAP)	56
IN YOUR LETTER Cronin-Richrath-Beamish (Slam Dunk, ASCAP)	54	THEME FROM HILL STREET BLUES Post (MTM, ASCAP)	26
I SURRENDER Brown-Proffer (WB / Pasha / Hovona, ASCAP)	98	THEME FROM THE GREATEST AMERICAN HERO Post (April / Darla / SJC, ASCAP / Blackwood / Dar-Jen / Cannell, BMI)	57
IT'S ALL I CAN DO Norman (United Artists / Chess, ASCAP)	87	(THERE'S) NO GETTIN' OVER ME Milsap-Collins (Rick Hall, ASCAP)	35
I'VE DONE EVERYTHING FOR YOU Olsen (Warner-Tamerlane, BMI)	9	TROUBLE Buckingham-Dashnut (Now Sounds, BMI)	64
I WANT YOU, I NEED YOU Gaudio (Marvin Gardens / Home Sweet Home / Bug & Bear, / John Charles Crowley, ASCAP)	58	TRYIN' TO LIVE MY LIFE WITHOUT YOU Seger-Punch (Happy Hooker, BMI)	12
JESSIE'S GIRL Olsen (Robie Porter, BMI)	49	TURN YOUR LOVE AROUND Graydon (Garden Rake, BMI / Rentakul Veets / JSH, ASCAP)	85
JUST ONCE Jones (ATV / Mann & Weil, BMI)	21	TWILIGHT Lynne (April, ASCAP)	73
LADY (YOU BRING ME UP) Carmichael-Group (Jobete / Commodores, ASCAP)	48	URGENT Lange-Jones (Somerset Songs / Eversongs Ltd., ASCAP)	16
LA LA MEANS I LOVE YOU Salas (Mighty Three / Bellboy, BMI)	90	WAITING FOR A GIRL LIKE YOU Lange-Jones (Somerset Songs / Evansongs, Ltd, ASCAP)	29
LEATHER AND LACE Iovine (Welch Witch, BMI)	68	WE'RE IN THIS LOVE TOGETHER Graydon (Blackwood / Magic Castle, BMI)	19
LET'S DANCE (MAKE YOUR BODY MOVE) Robinson, Jr. (Funky P.O. / At Home, ASCAP)	84	WHEN SHE DANCES Post (Over the Rainbow, ASCAP)	86
LET'S GROOVE White (Saggifire / Yougoule, ASCAP)	46	WHEN SHE WAS MY GIRL Wolfert (MCA, ASCAP)	15
LOVE ALL THE HURT AWAY Mardin (Irving / Ljestriska, BMI)	96	WIRED FOR SOUND Tarney (ATV / Bar / Steve Morris, BMI)	80
MAGIC POWER Group (Triumph Songs, CAPAC)	74	WHO'S CRYING NOW Stone-Elson (Weed High Nightmare, BMI)	13
MORE STARS Eggermont (Dayglo, ASCAP)	66	WHY DO FOOLS FALL IN LOVE Ross (Patricia, BMI)	41
MY GIRL (GONE, GONE, GONE) Henderson-Macleod (ATV Canada / Some Sung / Solid Gold, P.R.O.)	51	WORKING IN THE COAL MINE Group (Marsaint / Warner-Tamerlane, BMI)	36
NEVER TOO MUCH Vandross (Uncle Ronnie's, ASCAP)	37	YOU SAVED MY SOUL Cummings-Robb (Shillelagh, BMI)	39
NO TIME TO LOSE Kershbaum (ATV, BMI)	70	YOUNG TURKS Stewart (Riva / Nite-Stalk, ASCAP)	42
NO REPLY AT ALL Group (Hit & Run / Pun, ASCAP)	50		
OH NO Carmichael-Group (Jobete / Commodores Entertainment, ASCAP)	24		

Record World Singles



OCTOBER 24, 1981

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

Oct. 24	Oct. 17		WKS. ON CHART
1	1	ARTHUR'S THEME (BEST THAT YOU CAN DO) CHRISTOPHER CROSS Warner Bros. 49787 (2nd Week)	11
2	2	ENDLESS LOVE DIANA ROSS & LIONEL RICHIE / Motown 1519	18
3	3	FOR YOUR EYES ONLY (THEME FROM THE MOTION PICTURE SOUNDTRACK) SHEENA EASTON / Liberty 1418	13
4	6	PRIVATE EYES DARYL HALL & JOHN OATES / RCA 12296	9
5	4	QUEEN OF HEARTS JUICE NEWTON / Capitol 4997	22
6	5	MEDLEY BEACH BOYS / Capitol 5030	14
7	7	STEP BY STEP EDDIE RABBITT / Elektra 47174	14
8	8	START ME UP ROLLING STONES / Rolling Stones 21003 (Atl)	10
9	10	I'VE DONE EVERYTHING FOR YOU RICK SPRINGFIELD / RCA 12166	10
10	11	THE NIGHT OWLS LITTLE RIVER BAND / Capitol 5033	10
11	13	HARD TO SAY DAN FOGELBERG / Epic / Full Moon 14 02488	9
12	15	TRYIN' TO LIVE MY LIFE WITHOUT YOU BOB SEGER & THE SILVER BULLET BAND / Capitol 5042	7
13	9	WHO'S CRYING NOW JOURNEY / Columbia 18 02241	15
14	16	SUPER FREAK (PART 1) RICK JAMES / Gordy 7205 (Motown)	12
15	17	WHEN SHE WAS MY GIRL FOUR TOPS / Casablanca 2338 (PolyGram)	10
16	12	URGENT FOREIGNER / Atlantic 3831	17
17	18	SHARE YOUR LOVE WITH ME KENNY ROGERS / Liberty 1430	8
18	30	HERE I AM (JUST WHEN I THOUGHT I WAS OVER YOU) AIR SUPPLY / Arista 0626	6
19	21	WE'RE IN THIS LOVE TOGETHER AL JARREAU / Warner Bros. 49746	13
20	24	SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED) CARL CARLTON / 20th Century-Fox 2488 (RCA)	13
21	23	JUST ONCE QUINCY JONES featuring JAMES INGRAM / A&M 2357	10
22	25	SAY GOODBYE TO HOLLYWOOD BILLY JOEL / Columbia 18 02518	7
23	14	HOLD ON TIGHT ELO / Jet 02408 (CBS)	14
24	33	OH NO COMMODORES / Motown 1527	5
25	32	EVERY LITTLE THING SHE DOES IS MAGIC POLICE / A&M 2371	5
26	31	THE THEME FROM HILL STREET BLUES MIKE POST featuring LARRY CARLTON / Elektra 47186	8
27	38	PHYSICAL OLIVIA NEWTON-JOHN / MCA 51182	4
28	19	I COULD NEVER MISS YOU (MORE THAN I DO) LULU / Alfa 7006	13
29	34	WAITING FOR A GIRL LIKE YOU FOREIGNER / Atlantic 3868	3
30	40	THE OLD SONGS BARRY MANILOW / Arista 0633	3
31	20	STOP DRAGGIN' MY HEART AROUND STEVIE NICKS WITH TOM PETTY AND THE HEARTBREAKERS / Modern 7336 (Atl)	14
32	22	SLOW HAND POINTER SISTERS / Planet 47929 (E/A)	22
33	36	ATLANTA LADY (SOMETHING ABOUT YOUR LOVE) MARTY BALIN / EMI-America 8093	6
34	37	ALIEN ATLANTA RHYTHM SECTION / Columbia 18 02471	8
35	26	(THERE'S) NO GETTIN' OVER ME RONNIE MILSAP / RCA 12264	18
36	41	WORKING IN THE COAL MINE DEVO / Full Moon / Asylum 47204	8
37	45	NEVER TOO MUCH LUTHER VANDROSS / Epic 14 02409	6
38	42	SAUSALITO SUMMERNIGHT DIESEL / Regency 7339 (Atl)	7
39	43	YOU SAVED MY SOUL BURTON CUMMINGS / Alfa 7008	6
40	28	GENERAL HOSPI-TALE AFTERNOON DELIGHTS / MCA 13955	14
41	52	WHY DO FOOLS FALL IN LOVE? DIANA ROSS / RCA 12349	2
42	55	YOUNG TURKS ROD STEWART / Warner Bros. 49843	2
43	44	HE'S A LIAR BEE GEES / RSO 1066 (PolyGram)	5
44	48	PROMISES IN THE DARK PAT BENATAR / Chrysalis 2555	4
45	50	OUR LIPS ARE SEALED GO-GO'S / I.R.S 9901 (A&M)	9



46	51	LET'S GROOVE EARTH, WIND & FIRE / ARC / Columbia 18 02536	4
47	49	IN THE DARK BILLY SQUIER / Capitol 5040	7
48	29	LADY (YOU BRING ME UP) COMMODORES / Motown 1514	18
49	27	JESSIE'S GIRL RICK SPRINGFIELD / RCA 12201	30
50	56	NO REPLY AT ALL GENESIS / Atlantic 3858	5
51	59	MY GIRL (GONE, GONE, GONE) CHILLIWACK / Millennium 11813 (RCA)	4
52	35	BURNIN' FOR YOU BLUE OYSTER CULT / Columbia 18 02415	12
53	46	BREAKING AWAY BALANCE / Portrait 24 02177 (CBS)	15
54	39	IN YOUR LETTER REO SPEEDWAGON / Epic 14 02457	12
55	58	STAY AWAKE RONNIE LAWS / Liberty 1424	7
56	47	THE VOICE MOODY BLUES / Threshold 602 (PolyGram)	12
57	53	THEME FROM THE GREATEST AMERICAN HERO JOEY SCARBURY / Elektra 47147	24
58	66	I WANT YOU, I NEED YOU CHRIS CHRISTIAN / Boardwalk 7 11 126	4
59	60	HEAVY METAL (TAKIN' A RIDE) DON FELDER / Full Moon / Asylum 47175	13
60	70	ONE MORE NIGHT STREEK / Columbia / Badland 18 02529	3
61	62	SILLY DENIECE WILLIAMS / ARC / Columbia 18 02406	11
62	79	HARDEN MY HEART* QUARTERFLASH / Geffen 49824 (WB)	2
63	73	TAKE MY HEART KOOL & THE GANG / De-Lite 815 (PolyGram)	3

CHARTMAKER OF THE WEEK

64	—	TROUBLE LINDSEY BUCKINGHAM Asylum 47223	1
65	67	I'LL DO ANYTHING FOR YOU DENROY MORGAN / Becket 45 5	10
66	57	MORE STARS STARS ON / Radio 3863 (Atl)	5
67	54	FIRE AND ICE PAT BENATAR / Chrysalis 2529	15
68	—	LEATHER AND LACE STEVIE NICKS WITH DON HENLEY / Modern 7341 (Atl)	1
69	71	A LUCKY GUY RICKIE LEE JONES / Warner Bros. 49816	5
70	68	NO TIME TO LOSE TARNEY / SPENCER BAND / A&M 2366	7
71	—	THE SWEETEST THING (I'VE EVER KNOWN) JUICE NEWTON / Capitol 5046	1
72	74	SHE DON'T LET NOBODY (BUT ME) CURTIS MAYFIELD / Boardwalk 7 11 122	5
73	—	TWILIGHT ELO / Jet 5 02559 (CBS)	1
74	82	MAGIC POWER TRIUMPH / RCA 12298	2
75	83	I HEARD IT THROUGH THE GRAPEVINE ROGER / Warner Bros. 49786	4
76	84	POOR MAN'S SON SURVIVOR / Scotti Bros. 5 02560 (CBS)	2
77	61	BOY FROM NEW YORK CITY MANHATTAN TRANSFER / Atlantic 3816	23
78	63	DRAW OF THE CARDS KIM CARNES / EMI-America 8087	12
79	87	STEAL THE NIGHT STEVIE WOODS / Cotillion 46016 (Atl)	3
80	88	WIRED FOR SOUND CLIFF RICHARD / EMI-America 8095	2
81	89	CONTROVERSY PRINCE / Warner Bros. 49808	2
82	78	A HEART IN NEW YORK ART GARFUNKEL / Columbia 18 02307	11
83	75	STILL JOHN SCHNEIDER / Scotti Bros. 5 02489 (CBS)	4
84	86	LET'S DANCE (MAKE YOUR BODY MOVE) WEST STREET MOB / Sugarhill 763	3
85	—	TURN YOUR LOVE AROUND GEORGE BENSON / Qwest / Warner Bros. 49846	1
86	—	WHEN SHE DANCES JOEY SCARBURY / Elektra 47201	1
87	—	IT'S ALL I CAN DO ANNE MURRAY / Capitol 5023	1
88	93	GET IT UP TIME / Warner Bros. 49774	3
89	—	SNAKE EYES ALAN PARSONS PROJECT / Arista 0635	1
90	—	LA LA MEANS I LOVE YOU TIERRA / Boardwalk 7 11 129	1
91	95	I CAN'T LIVE WITHOUT YOUR LOVE TEDDY PENDERGRASS / Phila. Intl. 5 02462 (CBS)	2
92	94	TAKE ME NOW DAVID GATES / Arista 0615	2
93	65	ELVIRA OAK RIDGE BOYS / MCA 51084	24
94	69	THE STROKE BILLY SQUIER / Capitol 5005	23
95	72	DOUBLE DUTCH BUS FRANKIE SMITH / WMOT 8 5356	24
96	64	LOVE ALL THE HURT AWAY ARETHA FRANKLIN & GEORGE BENSON / Arista 0624	9
97	—	RUN TO ME SAVOY BROWN / Town House 1055	1
98	—	I SURRENDER ARLAN DAY / Pasha 2480 (CBS)	1
99	85	FIRE IN THE SKY DIRT BAND / Liberty 1429	4
100	77	REALLY WANT TO KNOW YOU GARY WRIGHT / Warner Bros. 49769	17



*Denotes Powerhouse Pick.

PRODUCERS AND PUBLISHERS ON PAGE 30.

Record World Album Airplay

FLASHMAKER

GREG LAKE
Chrysalis



OCTOBER 24, 1981

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

WLIR-FM / LONG ISLAND

ADDS:
LINDSEY BUCKINGHAM (single) — Asylum (13)
BRUCE COCKBURN — Millennium
MARIANNE FAITHFULL — Island
KING CRIMSON — WB
GREG LAKE — Chrysalis
BENNY MARDONES — Polydor
STEVE MARTIN (single) — WB
COZY POWELL (import) — Polydor
ROSE TATTOO — Mirage
VIC VERGAT — Capitol
HEAVY ACTION:
ROLLING STONES — Rolling Stones
GENESIS — Atlantic
NOVO COMBO — Polydor
POLICE — A&M
JOURNEY — Columbia
HEAVY METAL (soundtrack) — Full Moon / Asylum
FOREIGNER — Atlantic
DAN FOGELBERG — Full Moon / Epic
HALL & OATES — RCA
BILLY JOEL — Columbia

WPLR-FM / NEW HAVEN

ADDS:
BOB DYLAN (B side) — Columbia
GRAND FUNK RAILROAD — Full Moon / WB
GREG LAKE — Chrysalis
BENNY MARDONES — Polydor
ROD STEWART (12") — WB
HEAVY ACTION:
ROLLING STONES — Rolling Stones
BOB SEGER — Capitol
BILLY JOEL — Columbia
KINKS — Arista
DAN FOGELBERG — Full Moon / Epic
POLICE — A&M
GENESIS — Atlantic
RED RIDER — Capitol
FOREIGNER — Atlantic
MEAT LOAF — Epic / Cleve. Int'l

WCCC-FM / HARTFORD

ADDS:
LINDSEY BUCKINGHAM (single) — Asylum
GREG LAKE — Chrysalis
THE WHO — MCA
HEAVY ACTION:
ROLLING STONES — Rolling Stones
JOURNEY — Columbia
FOREIGNER — Atlantic
BOB SEGER — Capitol
ROSSINGTON COLLINS BAND — MCA
BILLY JOEL — Columbia
LITTLE RIVER BAND — Capitol
KINKS — Arista
PAT BENATAR — Chrysalis
POLICE — A&M

WBLM-FM / MAINE

ADDS:
GENESIS — Atlantic
JOHN HALL — EMI-America
GREG LAKE — Chrysalis
NILS LOFGREN — Backstreet / MCA
QUARTERFLASH — Geffen
HEAVY ACTION:
TRIUMPH — RCA
RED RIDER — Capitol
SURVIVOR — Scotti Bros.
FOREIGNER — Atlantic
JOURNEY — Columbia

ROLLING STONES — Rolling Stones
LITTLE RIVER BAND — Capitol
BOB SEGER — Capitol
PAT BENATAR — Chrysalis
MAYDAY — A&M

WBCN-FM / BOSTON

ADDS:
BOW WOW WOW — RCA
MARIANNE FAITHFULL — Island
OUR DAUGHTER'S WEDDING — EMI-America
ROMANTICS — Nemporer
THE WHO — MCA
HEAVY ACTION:
POLICE — A&M
ROLLING STONES — Rolling Stones
GENESIS — Atlantic
PRETENDERS — Sire
STEVIE NICKS — Modern
BILLY SQUIER — Capitol
KINKS — Arista
JOURNEY — Columbia
GO-GO'S — I.R.S.
FOREIGNER — Atlantic

WCOZ-FM / BOSTON

ADDS:
GENESIS — Atlantic
HARLEQUIN — Columbia
NAZARETH — A&M
ROMANTICS — Nemporer
MICHAEL SCHENKER GROUP — Chrysalis
HEAVY ACTION:
JOHN HALL — EMI-America
PAT BENATAR — Chrysalis
JOURNEY — Columbia
ROLLING STONES — Rolling Stones
SHOOTING STAR — Virgin / Epic
BILLY SQUIER — Capitol
TRIUMPH — RCA
BOB SEGER — Capitol
KINKS — Arista
RED RIDER — Capitol

WQBK-FM / ALBANY

ADDS:
LINDSEY BUCKINGHAM (single) — Asylum
CLIMAX BLUES BAND — WB
JACK GREEN — RCA
KING CRIMSON — WB
KNACK (12") — Capitol
GREG LAKE — Chrysalis
BENNY MARDONES — Polydor
QUARTERFLASH — Geffen
ROMANTICS — Nemporer
S.V.T. — MSI
HEAVY ACTION:
POLICE — A&M
JOAN ARMATRADING — A&M
ROLLING STONES — Rolling Stones
GENESIS — Atlantic
GARLAND JEFFREYS — Epic
GO-GO'S — I.R.S.
KINKS — Arista
DEVO — WB
HALL & OATES — RCA
JOHN ENTWISTLE — Atco

WMJQ-FM / ROCHESTER

ADDS:
QUARTERFLASH — Geffen
NEAL SCHON & JON HAMMER — Columbia
HEAVY ACTION:
ROLLING STONES — Rolling Stones
FOREIGNER — Atlantic
JOURNEY — Columbia

BOB SEGER — Capitol
PAT BENATAR — Chrysalis
TRIUMPH — RCA
RED RIDER — Capitol
BILLY SQUIER — Capitol
DEF LEPPARD — Mercury
GENESIS — Atlantic

WAQX-FM / SYRACUSE

ADDS:
MARTIN BRILEY — Mercury
LINDSEY BUCKINGHAM (single) — Asylum
STEVE HACKETT — Epic
GREG LAKE — Chrysalis
NOVO COMBO — Polydor
HEAVY ACTION:
STEVIE NICKS — Modern
ROLLING STONES — Rolling Stones
JOURNEY — Columbia
DAN FOGELBERG — Full Moon / Epic
GENESIS — Atlantic
BOB SEGER — Capitol
BILLY SQUIER — Capitol
BILLY JOEL — Columbia
POLICE — A&M
HEAVY METAL (soundtrack) — Full Moon / Asylum

WOUR-FM / UTICA

ADDS:
GARLAND JEFFREYS — Epic
GREG LAKE — Chrysalis
ROMANTICS — Nemporer
NEAL SCHON & JAN HAMMER — Columbia
HEAVY ACTION:
ROLLING STONES — Rolling Stones
GENESIS — Atlantic
JOURNEY — Columbia
STEVIE NICKS — Modern
FOREIGNER — Atlantic
MARTIN BRILEY — Mercury
BOB SEGER — Capitol
PRETENDERS — Sire
DAN FOGELBERG — Full Moon / Epic
KINKS — Arista

WMMR-FM / PHILADELPHIA

ADDS:
GREG LAKE — Chrysalis
QUARTERFLASH — Geffen
ROMANTICS — Nemporer
ULTRAVOX — Chrysalis
VIC VERGAT — Capitol
HEAVY ACTION:
ROLLING STONES — Rolling Stones
FOREIGNER — Atlantic
POLICE — A&M
BOB SEGER — Capitol
KINKS — Arista
PRETENDERS — Sire
GENESIS — Atlantic
BILLY SQUIER — Capitol
HALL & OATES — RCA
JOURNEY — Columbia

WYSP-FM / PHILADELPHIA

ADDS:
JACK GREEN — RCA
GARLAND JEFFREYS — Epic
KING CRIMSON — WB
GREG LAKE — Chrysalis
NEAL SCHON & JAN HAMMER — Columbia
VIC VERGAT — Capitol
HEAVY ACTION:
FOREIGNER — Atlantic
BOB SEGER — Capitol
GENESIS — Atlantic

RICK SPRINGFIELD — RCA
ROLLING STONES — Rolling Stones
BILLY JOEL — Columbia
LITTLE RIVER BAND — Capitol
POLICE — A&M
KINKS — Arista
HALL & OATES — RCA

WDVE-FM / PITTSBURGH

ADDS:
LINDSEY BUCKINGHAM (single) — Asylum
CHILLIWACK — Millennium
STEVE HACKETT — Epic
GREG LAKE — Chrysalis
HEAVY ACTION:
ROLLING STONES — Rolling Stones
GENESIS — Atlantic
POLICE — A&M
DONNIE IRIS — MCA
STEVIE NICKS — Modern
ZZ TOP — WB
PRETENDERS — Sire
MICHAEL STANLEY — EMI-America
KINKS — Arista
TRIUMPH — RCA

WHFS-FM / WASHINGTON

ADDS:
BOW WOW WOW — RCA
HUMAN SEXUAL RESPONSE — Passport
GARLAND JEFFREYS — Epic
JET — Third Coast
HURRICANE JONES — MSI
KING CRIMSON — WB
GREG LAKE — Chrysalis
POLYROCK — RCA
SLY & ROBBIE TAXI — Mango
CHUCK E. WEISS — Select
HEAVY ACTION:
ROLLING STONES — Rolling Stones
PRETENDERS — Sire
POLICE — A&M
GO-GO'S — I.R.S.
RICKIE LEE JONES — WB
LITTLE FEAT — WB
GRATEFUL DEAD — Arista
KINKS — Arista
ORCHESTRAL MANOEUVRES IN THE DARK — Virgin / Epic
RODNEY CROWELL — WB

WRXL-FM / RICHMOND

ADDS:
GREG LAKE — Chrysalis
RIOT — Elektra
HEAVY ACTION:
DAN FOGELBERG — Full Moon / Epic
FOREIGNER — Atlantic
BOB SEGER — Capitol
BILLY JOEL — Columbia
ATLANTA RHYTHM SECTION — Columbia
POLICE — A&M
CHILLIWACK — Millennium
KINKS — Arista
RED RIDER — Capitol
GENESIS — Atlantic

WKLS-FM / ATLANTA

ADDS:
GREG LAKE — Chrysalis
HEAVY ACTION:
JOURNEY — Columbia
DAN FOGELBERG — Full Moon / Epic
FOREIGNER — Atlantic
BOB SEGER — Capitol
ROLLING STONES — Rolling Stones

ATLANTA RHYTHM SECTION — Columbia
PAT BENATAR — Chrysalis
HEAVY METAL (soundtrack) — Full Moon / Asylum
GENESIS — Atlantic
POLICE — A&M

WYMX-FM / AUGUSTA

ADDS:
LINDSEY BUCKINGHAM (single) — Asylum
GREG LAKE — Chrysalis
HEAVY ACTION:
BOB SEGER — Capitol
ROLLING STONES — Rolling Stones
DAN FOGELBERG — Full Moon / Epic
POLICE — A&M
DIESEL — Regency
BILLY JOEL — Columbia
FOREIGNER — Atlantic
JOURNEY — Columbia
STEVIE NICKS — Modern
ATLANTA RHYTHM SECTION — Columbia

WSHE-FM / FT. LAUDERDALE

ADDS:
LINDSEY BUCKINGHAM (single) — Asylum
JOHN ENTWISTLE — Atco
HEAVY ACTION:
BLUE OYSTER CULT — Columbia
ROLLING STONES — Rolling Stones
ELO — Jet
BILLY SQUIER — Capitol
BOB SEGER — Capitol
POLICE — A&M
DIESEL — Regency
ZZ TOP — WB
JOURNEY — Columbia
FOREIGNER — Atlantic

WMMS-FM / CLEVELAND

ADDS:
LINDSEY BUCKINGHAM (single) — Asylum
BRUCE COCKBURN — Millennium
STEVE HACKETT — Epic
GREG LAKE — Chrysalis
STEVE MARTIN (single) — WB
ROSE TATTOO — Mirage
STREAK — Columbia
HEAVY ACTION:
ROLLING STONES — Rolling Stones
GENESIS — Atlantic
JOURNEY — Columbia
FOREIGNER — Atlantic
STEVIE NICKS — Modern
BOB SEGER — Capitol
DONNIE IRIS — MCA
KINKS — Arista
MEAT LOAF — Epic / Cleve. Int'l
ELO — Jet

WABX-FM / DETROIT

ADDS:
ROMANTICS — Nemporer
HEAVY ACTION:
JOURNEY — Columbia
BOB SEGER — Capitol
ROLLING STONES — Rolling Stones
STEVIE NICKS — Modern
HEAVY METAL (soundtrack) — Full Moon / Asylum
FOREIGNER — Atlantic
POLICE — A&M
LITTLE RIVER BAND — Capitol
BLUE OYSTER CULT — Columbia
PAT BENATAR — Chrysalis

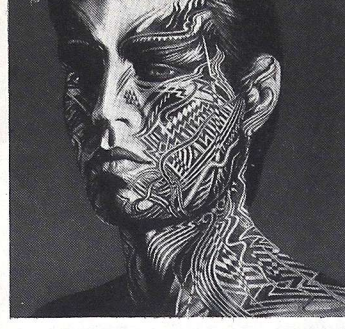
MOST ADDED

GREG LAKE — Chrysalis (25)
 TROUBLE (single) — Lindsey Buckingham — Asylum (13)
 STRICTLY PERSONAL — Romantics — Nemperor (10)
 QUARTERFLASH — Geffen (9)
 DISCIPLINE — King Crimson — WB (6)
 ROCK & ROLL ADULT — Garland Jeffreys — Epic (6)
 UNTOLD PASSION — Neal Schon & Jan Hammer — Columbia (5)

TOP AIRPLAY

TATTOO YOU
 ROLLING STONES
 Rolling Stones

ROLLING STONES TATTOO YOU



MOST AIRPLAY

TATTOO YOU — Rolling Stones — Rolling Stones (37)
 4 — Foreigner — Atlantic (30)
 ESCAPE — Journey — Columbia (28)
 GHOST IN THE MACHINE — Police — A&M (27)
 NINE TONIGHT — Bob Seger — Capitol (23)
 ABACAB — Genesis — Atlantic (22)
 BELLA DONNA — Stevie Nicks — Modern (17)
 GIVE THE PEOPLE WHAT THEY WANT — Kinks — Arista (16)
 THE INNOCENT AGE — Don Fogelberg — Full Moon/Epic (15)
 DON'T SAY NO — Billy Squier — Capitol (12)
 PRECIOUS TIME — Pat Benatar — Chrysalis (12)

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

Y95-FM/ROCKFORD

ADDS:
 GREG LAKE — Chrysalis
 NAZARETH — A&M
 ROMANTICS — Nemperor
 NEAL SCHON & JON HAMMER — Columbia
HEAVY ACTION:
 ROLLING STONES — Rolling Stones
 FOREIGNER — Atlantic
 BOB SEGER — Capitol
 JOURNEY — Columbia
 STEVIE NICKS — Modern
 POLICE — A&M
 GENESIS — Atlantic
 DAN FOGELBERG — Full Moon/Epic
 BLUE OYSTER CULT — Columbia
 KINKS — Arista

WXRT-FM/CHICAGO

ADDS:
 BOW WOW WOW — RCA
 CLIMAX BLUES BAND — WB
 BRUCE COCKBURN — Millennium
 JOHN HALL — EMI-America
 GARLAND JEFFREYS — Epic
 KING CRIMSON — WB
 GREG LAKE — Chrysalis
 NEAL SCHON & JAN HAMMER — Columbia
 GIL SCOTT-HERON — Arista
 TOM TOM CLUB — Sire
HEAVY ACTION:
 POLICE — A&M
 GENESIS — Atlantic
 ROLLING STONES — Rolling Stones
 BOB SEGER — Capitol
 PRETENDERS — Sire
 KINKS — Arista
 STEVIE NICKS — Modern
 HALL & OATES — RCA
 MOODY BLUES — Threshold
 SINCEROS — Columbia

KSHE-FM/ST. LOUIS

ADDS:
 GREG LAKE — Chrysalis
 NOVO COMBO — Polydor
 RIOT — Elektra
HEAVY ACTION:
 ROLLING STONES — Rolling Stones
 MOODY BLUES — Threshold
 BOB SEGER — Capitol
 JON & VANGELIS — Polydor
 DAN FOGELBERG — Full Moon/Epic
 ELO — Jet
 JOURNEY — Columbia
 FOREIGNER — Atlantic
 GENESIS — Atlantic
 POLICE — A&M

WLPX-FM/MILWAUKEE

ADDS:
 QUARTERFLASH — Geffen
HEAVY ACTION:
 ROLLING STONES — Rolling Stones
 FOREIGNER — Atlantic
 JOURNEY — Columbia
 STEVIE NICKS — Modern
 POLICE — A&M
 GENESIS — Atlantic
 TRIUMPH — RCA
 RED RIDER — Capitol
 TARNEY/SPENCER BAND — A&M
 BILLY JOEL — Columbia

WQFM-FM/MILWAUKEE

ADDS:
 GREG LAKE — Chrysalis
 QUARTERFLASH — Geffen
HEAVY ACTION:
 FOREIGNER — Atlantic
 GENESIS — Atlantic
 BILLY SQUIER — Capitol
 TRIUMPH — RCA
 SHOOTING STAR — Virgin/Epic
 JOURNEY — Columbia
 ROLLING STONES — Rolling Stones
 DEF LEPPARD — Mercury
 LITTLE RIVER BAND — Capitol
 RED RIDER — Capitol

KQRS-FM/MINNEAPOLIS

ADDS:
 GRAND FUNK RAILROAD — Full Moon/WB
 GREG LAKE — Chrysalis
 QUARTERFLASH — Geffen
 ROMANTICS — Nemperor
HEAVY ACTION:
 POLICE — A&M
 ROLLING STONES — Rolling Stones
 JOURNEY — Columbia
 FOREIGNER — Atlantic
 JON & VANGELIS — Polydor
 BOB SEGER — Capitol
 ZZ TOP — WB
 PAT BENATAR — Chrysalis
 GENESIS — Atlantic
 CHAMELEON — Platinum

KZEW-FM/DALLAS

ADDS:
 LINDSEY BUCKINGHAM (single) — Asylum
 GREG LAKE — Chrysalis
 ALVIN LEE — Atlantic
 LITTLE RIVER BAND — Capitol
 ROMANTICS — Nemperor
 SNEAKER — Handshake
 SURVIVOR — Scotti Bros.
HEAVY ACTION:
 ROLLING STONES — Rolling Stones
 JOURNEY — Columbia
 FOREIGNER — Atlantic
 POLICE — A&M
 BILLY SQUIER — Capitol
 ZZ TOP — WB
 DIESEL — Regency
 GO-GO'S — I.R.S.
 PAT BENATAR — Chrysalis
 DAN FOGELBERG — Full Moon/Epic

KTXQ-FM/DALLAS

ADDS:
 VIC VERGAT — Capitol
HEAVY ACTION:
 FOREIGNER — Atlantic
 ZZ TOP — WB
 ROLLING STONES — Rolling Stones
 BOB SEGER — Capitol
 JOURNEY — Columbia
 POLICE — A&M
 RICK SPRINGFIELD — RCA
 STEVIE NICKS — Modern
 DAN FOGELBERG — Full Moon/Epic
 RED RIDER — Capitol

KLBJ-FM/AUSTIN

ADDS:
 LINDSEY BUCKINGHAM (single) — Asylum

GARLAND JEFFREYS — Epic
 GREG LAKE — Chrysalis
HEAVY ACTION:
 ROLLING STONES — Rolling Stones
 FOREIGNER — Atlantic
 JOURNEY — Columbia
 DAN FOGELBERG — Full Moon/Epic
 PAT BENATAR — Chrysalis
 STEVIE NICKS — Modern
 RICKIE LEE JONES — WB
 GENESIS — Atlantic
 ATLANTA RHYTHM SECTION — Columbia
 POLICE — A&M

KSRR-FM/HOUSTON

ADDS:
 LINDSEY BUCKINGHAM (single) — Asylum
 JOHN HALL — EMI-America
 GREG LAKE — Chrysalis
 MAYDAY — A&M
 NAZARETH — A&M
 QUARTERFLASH — Geffen
HEAVY ACTION:
 ROLLING STONES — Rolling Stones
 JOURNEY — Columbia
 FOREIGNER — Atlantic
 STEVIE NICKS — Modern
 BOB SEGER — Capitol
 PAT BENATAR — Chrysalis
 ZZ TOP — WB
 DAN FOGELBERG — Full Moon/Epic
 HEAVY METAL (soundtrack) — Full Moon/Asylum
 BILLY JOEL — Columbia

KBPI-FM/DENVER

ADDS:
 CLIMAX BLUES BAND — WB
 POLICE — A&M
 RIOT — Elektra
 BILL WYMAN (single) — A&M
HEAVY ACTION:
 ATLANTA RHYTHM SECTION — Columbia
 BALANCE — Portrait
 HEAVY METAL (soundtrack) — Full Moon/Asylum
 DAN FOGELBERG — Full Moon/Epic
 HALL & OATES — RCA
 LITTLE RIVER BAND — Capitol
 RICK SPRINGFIELD — RCA
 ROLLING STONES — Rolling Stones
 JOURNEY — Columbia
 DIRT BAND — Liberty

KFML-AM/DENVER

ADDS:
 BLACK SLATE — Alligator
 LINDSEY BUCKINGHAM (single) — Asylum
 TOM COSTER — Fantasy
 DOLL BY DOLL — MCA
 GARLAND JEFFREYS — Epic
 KING CRIMSON — WB
 KNACK (12") — Capitol
 GREG LAKE — Chrysalis
 ROMANTICS — Nemperor
 THE WHO — MCA
HEAVY ACTION:
 POLICE — A&M
 NOVO COMBO — Polydor
 STEVIE NICKS — Modern
 BRUCE COCKBURN — Millennium
 PRETENDERS — Sire

BOB DYLAN — Columbia
 CAMEL — Passport
 JOAN ARMATRADING — A&M
 DEVO — WB
 RICKIE LEE JONES — WB

KSJO-FM/SAN JOSE

ADDS:
 GENESIS — Atlantic
HEAVY ACTION:
 FOREIGNER — Atlantic
 STEVIE NICKS — Modern
 BILLY SQUIER — Capitol
 RED RIDER — Capitol
 GARY O' — Capitol
 JEFFERSON STARSHIP — Grunt
 DEF LEPPARD — Mercury
 TRIUMPH — RCA
 ROLLING STONES — Rolling Stones
 SHOOTING STAR — Virgin/Epic

KROQ-FM/LOS ANGELES

ADDS:
 JOSIE COTTON (single) — Bomp
 BOB MARLEY — Cotillion
 SURVIVOR — Scotti Bros.
 BILL WYMAN (single) — A&M
HEAVY ACTION:
 ROLLING STONES — Rolling Stones
 PRETENDERS — Sire
 GO-GO'S — I.R.S.
 DEVO — WB
 KINKS — Arista
 POLICE — A&M
 FOREIGNER — Atlantic
 SPECIALS (EP) — 2-Tone
 IGGY POP — Arista
 GENESIS — Atlantic

KZOK-FM/SEATTLE

ADDS:
 QUARTERFLASH — Geffen
 THE WHO — MCA
HEAVY ACTION:
 ROLLING STONES — Rolling Stones
 FOREIGNER — Atlantic
 SHOOTING STAR — Virgin/Epic
 RED RIDER — Capitol
 TRIUMPH — RCA
 JOURNEY — Columbia
 DEF LEPPARD — Mercury
 BILLY SQUIER — Capitol
 BOB SEGER — Capitol
 PAT BENATAR — Chrysalis

KZEL-FM/EUGENE

ADDS:
 DEF LEPPARD — Mercury
 GREG LAKE — Chrysalis
HEAVY ACTION:
 ROLLING STONES — Rolling Stones
 LITTLE RIVER BAND — Capitol
 POLICE — A&M
 FOREIGNER — Atlantic
 DIESEL — Regency
 LOVERBOY — Columbia
 STEVIE NICKS — Modern
 RICK SPRINGFIELD — RCA
 ROSSINGTON COLLINS — MCA
 KINKS — Arista

39 stations reporting this week. In addition to those printed are: KDWB-FM, KGB-FM, KOME-FM.

Radio World

Radio Replay

by PHIL DIMAURO

■ **THAT'S WHAT THEY CALL INFLATION:** Have you noticed that your pay raises aren't keeping up with increases in rent, food prices and the cost of keeping a decent set of clothes on your back? Well, bunky, don't expect quick relief, because chances are your general manager and station owner are encountering the same problems. According to the annual financial report on radio for 1980 from the National Association of Broadcasters, radio's revenues have risen, but not as fast as operating expenses, which means that profit margins are down.

NAB mailed surveys to the entire industry (about 7000 stations) and got over 2000 responses. The full report will include breakdowns by type of station, market size, format, etc., but for now, they've released median figures. These aren't averages, but reports of the exact middle performance. (If this were a college entrance exam taken by 100 students, the median score would be that of the 50th ranked student.)

The median profit margin for 1980 was 4.13 percent, down 1.6 percent from 1979. Total profit in dollars for 1980, \$15,600, fell 21.6 percent from 1979's \$19,000. Expenses were up 10.7 percent, from \$326,000 to \$361,000, while total time sales rose 9.95 percent, from \$352,800 to \$387,900. Subtracting fees to agencies and rep firms, the median net station revenues climbed 8.84 percent, from \$346,000 in 1979 to \$376,600 in 1980.



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

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

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

FM SHARE INCREASES: FM radio listening in the United States increased 6.8

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

Chicago and Pittsburgh were the only markets among the top ten which showed a slight decrease in FM listening.

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

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

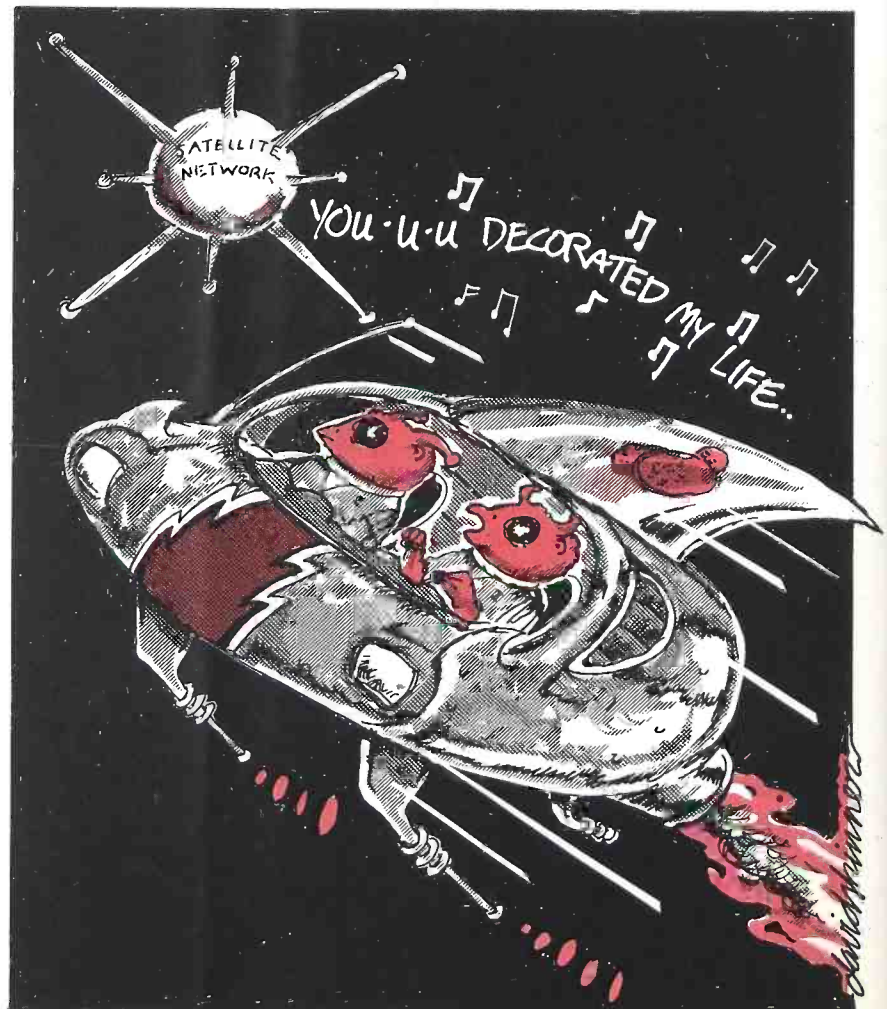
College Radio Meet To Be Held in N.Y.

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

According to a spokesman for College Media, the convention is expected to draw 500 college radio personnel from around the country for the series of seminars from 9 a.m. to 6 p.m. The scheduled topics for panel discussion include: "Radio Station Management," "Programming," "Commercial Radio in the '80s," "Artist Development Within the College

Market," "The Viability and Promotion of College Radio," and "Record Company/Radio Station Relations." Speakers on the various panels will include representatives from major and independent record labels, independent college radio promotion/marketing firms, and leading commercial radio station personalities.

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



"First Buck...now Kenny..."



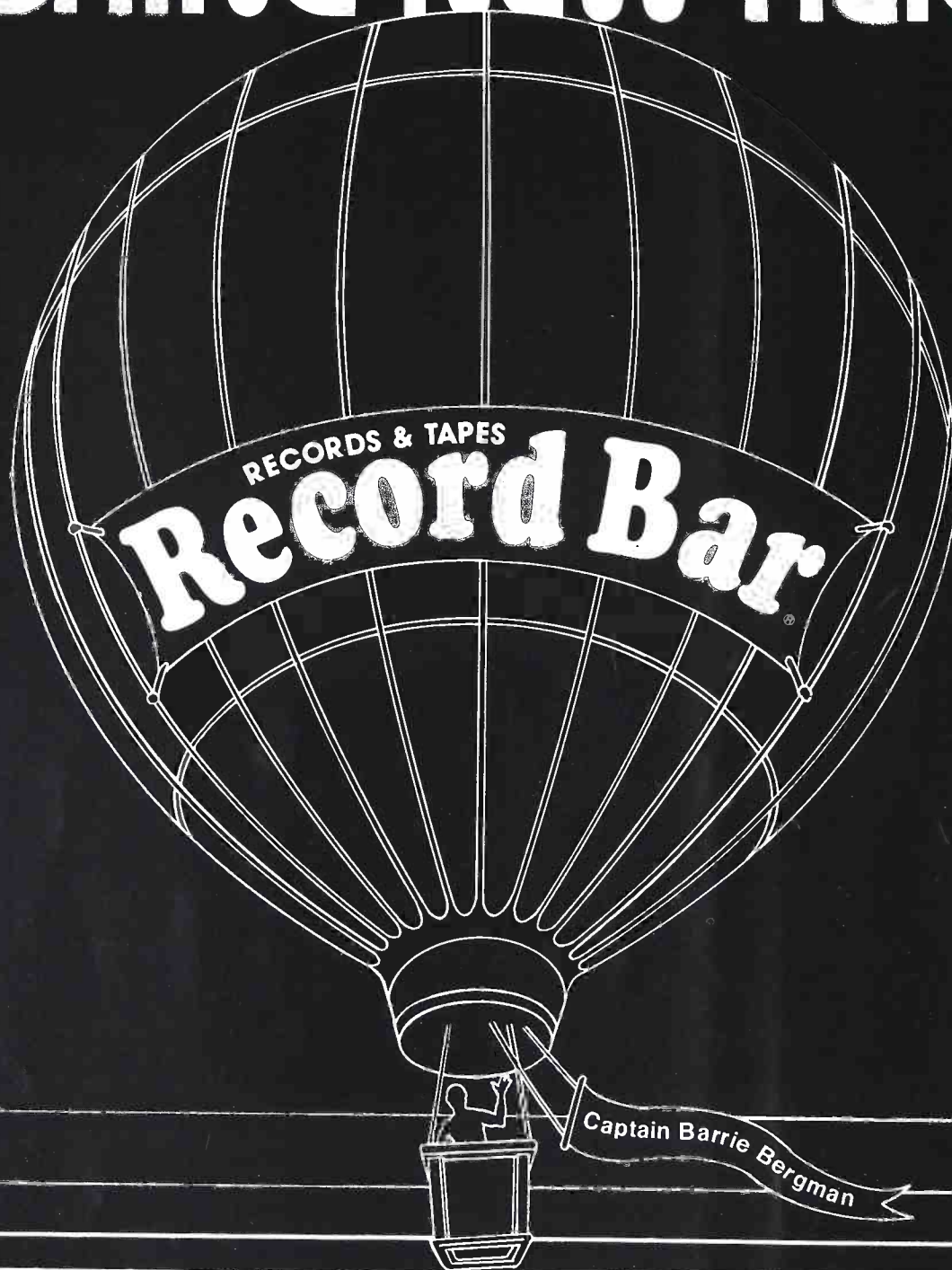
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R E C O R D W O R L D S A L U T E S

Record Bar

O C T O B E R 2 4 , 1 9 8 1

REACHING NEW HEIGHTS



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

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

wea

Warner Bros./Elektra·Asylum/Atlantic



WEA/Warner/Elektra/Atlantic Corp.



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

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

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

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

Record Bar

Barrie Bergman Speaks Out

By GREG BRODSKY

■ As president of the 132-store (and counting) Record Bar chain, Barrie Bergman has seen the company grow from a small one-store operation in Durham, North Carolina in 1969 to one of the largest national record retail chains. Bergman began working in his father Harry's record store, and as the chain grew, so did Barrie's stature with the company. In this *Dialogue*, Bergman, a recent president and former convention chairman of NARM, talks about his years in the record business and the future of the Record Bar chain and the industry in general.

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

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

RW: How does it feel to be one of the most quoted and most respected persons in the record business.

Bergman: If it could happen to somebody, it couldn't happen to anybody better than me. (Laughs.) I'll tell you why. From the time I was 12 years old, I've worked in record stores. And I loved it from the first time that I did it. When I was a kid, I had a lot of sports heroes. But the funny thing was, I used to read *Billboard* and *Cash Box* — there was no *Record World* then — all the time. Cover to cover. I had heroes who were vice presidents of marketing for the record companies. Strange role models, but it's really the truth. One of the really gratifying things is that I've gotten to know all those people.

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

RW: I've heard you say that your store managers are the true backbone of the company.

Bergman: Our average age for a manager used to be 21. Now their average age is rising about one year per year, primarily because very few of them leave. They're good and we want them to stay. They like working for us and they want to stay. As long as we've been in business, people have asked us how we get our managers. One way is to develop them. We normally don't hire managers from other chains. Almost 100 percent of our store managers started as clerks. I'm thrilled with the quality of our managers, and it keeps improving as our people grow up with the company. If you asked our people what they do for a living, they'd say, "I'm a record store manager," because it's a profession. They are the best merchandisers in the business. I invite anyone to go around to another chain and look.

RW: Your annual convention for Record Bar managers at Hilton Head is one of the most popular writing assignments at the trades. Is it as much fun for you?

Bergman: It gets better and better every year. But once the outside people get there and start to enjoy Hilton Head itself, what impresses them the most is the quality of our people. It's easy for us to bust our heads for the people who work for this company. You saw how juiced up they get. It's easy to work hard in that context. Jackie Brown (convention coordinator) runs the convention as well as anybody I've ever seen. She has the ability to get things done.

RW: Are the record manufacturers trying to break new artists properly?

Bergman: The record companies look at their artist roster as an overall picture. They balance their new artists off the \$30 million they gave someone else, which is stupid. You cannot look at the business that way, because you'll never develop new artists. They're backing themselves into corners.

RW: Is home taping killing the record business as the manufacturers claim?

Bergman: I admit I'm a home taper. I can't stand the quality of pre-recorded tapes, so I make my own tapes for the car. I make no bones about it. If the manufacturers would buy higher quality tape they would be better off. Plus the graphics are horrendous.

RW: Who is your favorite artist live?

Bergman: Bruce Springsteen. I saw him one of the first times he played



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

RW: Which artists intrigued you when you were growing up?

Bergman: Here, we are fortunate. We're a little town in the south but it's right in the middle of the chitlin circuit. The old Durham Armory was where all the great black performers used to play. They were all dances. But one of the old North Carolina state laws was that blacks and whites could not be on the same dance floor. So there was a white balcony, and I used to watch from up there. I probably saw James Brown 20 or 25 times. The wonderful thing about it was that since my family had a little record store and because we were white and everybody else was black — those were different times then — they were thrilled that we would come, that we were interested.

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

Bergman: Beach music, which is nothing but old R&B, evolved in North and South Carolina a long time ago. It's all danceable, and that's the common thread. My friend Eddie Weiss and I once put together an album for Atlantic called "Beach Beat." It was sort of a natural thing to come back and do it again, because now the phenomenon is spreading. It's nice music that's held up for 20 years.

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

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

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

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

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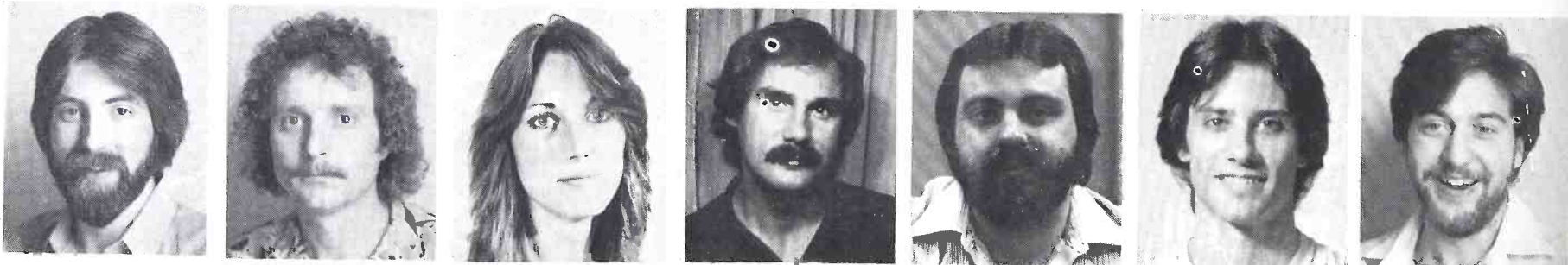
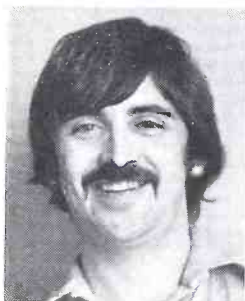
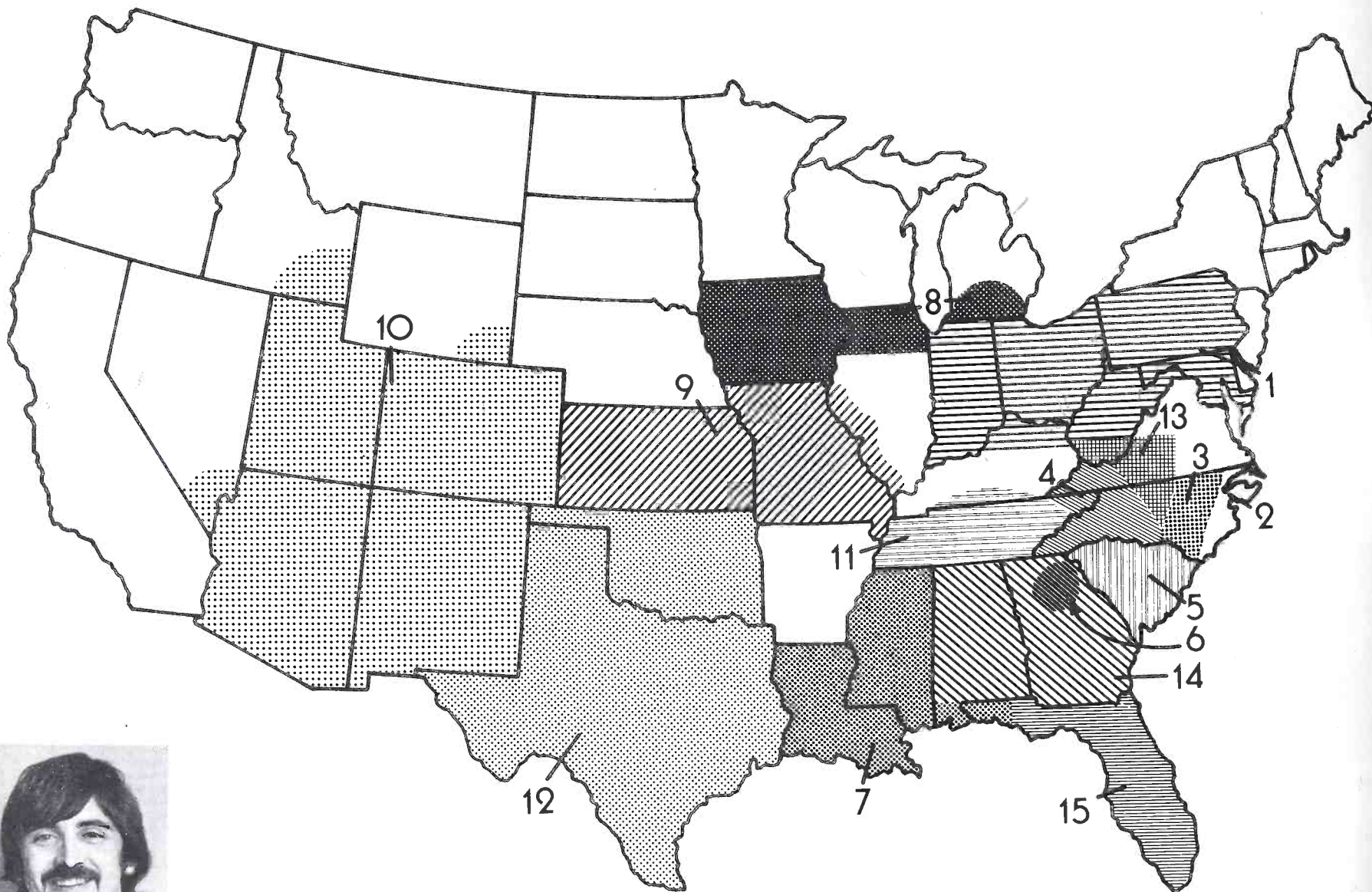


21's a winner!

Congratulations, Record Bar, from all of us at CBS Records.

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Record Bar District Supervisors



First Row from Left: Larry Hyjek, District 1 • Mike Morgan, District 2 • Minehardt Fishel, District 3 • Becky Dunn, District 4 • Craig Boyd, District 5 • Ray Chappell, District 6 • Bill Day, District 7 • Second Row: Vern Armstrong, District 8 • Third Row: Fon Denton, District 9 • Blake Hadelie, District 10 • Debi Kallerup, District 11 • Guy Thibaut, District 12 • Gene Kraudel, District 13 • Bruce Fussell, District 14 • Mike Donohue, District 15

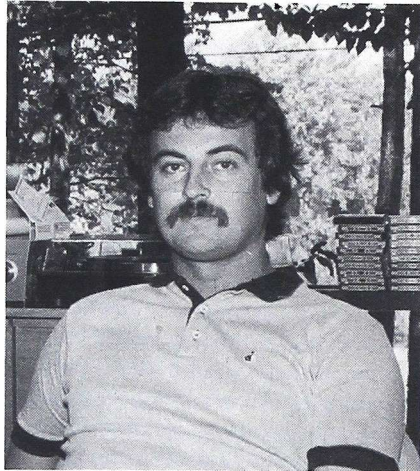
*PolyGram Records
is proud to salute
Barrie Bergman and the entire
Record Bar Family on
their 21st Anniversary.*

Record Bar

Ralph King Discusses Marketing

By GREG BRODSKY

■ *Ralph King is Record Bar's vice president of marketing. Along with marketing managers Bill Bryant and Melina Clark and administrative assistant Diane Battle, King oversees the advertising and operations ends of the company as well. Beginning as a sales clerk in 1975, King worked his way through the Record Bar ranks. He has been a store manager, company marketing coordinator, and was director of sales before being promoted to his current position. At the time of this interview, King (along with finance VP Dan Surles, purchasing VP Ed Berson, and director of advertising Michael Vassen) had just returned from a business trip to New York and Los Angeles.*



Ralph King

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

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

RW: Did you have any suggestions?

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

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

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

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

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

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

What we told the manufacturers is that if they would spend the money to market their products, we'll spend the money to market Record Bar. We can do a better job at selling ourselves with our money than we could ever do

trying to sell three or four different messages with their money. We're trying to establish Record Bar as a very viable retailer. That if you've got disposable income to spend, you would be better off buying records and tapes at Record Bar than you would be going out and buying whatever at some other store.

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

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

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

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

RW: Will things be different in 1982?

King: In 1982, we would like to open no less than 10 stores. We have a commitment to growth not only for Record Bar but for the industry as well. We will hopefully do no more than 15 next year. It will enable us to tighten

(Continued on page 36)



The warehousing staff gathers for a photo in R.M.A.'s stocking warehouse.

***Congratulations
to Barrie Bergman and
Record Bar
on our mutual success
on "Ocean Drive"
Vol. 1 and Vol. 2.
Looking forward to Vol. 3...
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Beach Beat Records
Raleigh, North Carolina

"Collector's editions of Original Beach Music kits."

Record Bar

Tracks: Record Bar's 'Store of the Year'

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

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

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

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

Planning and implementing promotions is a large, ongoing project for the 30-member Tracks staff: there may be one to four smaller promotions going on at any given point, and at least four major promotions are done each year, according to Fussell. At the moment, Tracks is celebrating its fourth anniversary and the opening of the fourth Record Bar in the area with a promotion launched in cooperation with radio station K94, called "Four Sound Choices." In the month beginning October 10, the stores will give away four different stereo systems each week (supplied by Sound World, a local audio dealer) and a grand prize system worth \$11,000. In addition, each day, a different artist is featured in a catalogue sale and contest featuring prizes of con-



cert tickets and albums. In a recent Beatles Weekend promotion, Fussell says, the winner chose an album cover to be painted onto a six-foot square board by the store's art department.

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

people out here buying."

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

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

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

Trilby Berger: 'Manager of the Year'

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

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

Berger's other responsibilities in-



Trilby Berger, Record Bar's Manager of the Year for 1981, also received grand prize in the PolyGram Moody Blues display contest. Tim Monnig and Cal Spurlin presented Trilby with her prize, \$800 in cash, during Record Bar's convention at Hilton Head Island, SC.

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

But merchandising is this manager's area of specialization and something her store emphasizes. With today's tight economy, Berger feels, merchandising has become more important than ever. "Record sales are harder to come by these days," she says. "It now takes three hot singles per album for an album to really sell. Unfortunately, it's not like it used to be when one hit sold an album. Customers are very wary about spending money. That's why singles sales are soaring and LP sales aren't. But I am convinced that merchandising does sell albums."

(Continued on page 18)

RECORD BAR— A VISION OF SUCCESS

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

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

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

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

Congratulations from all of us at



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Record Bar

Day in the Life of a District Supervisor

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

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

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

A typical working day starts at 8:30 in the morning and extends sometime into the evening. Thursday, September 17, 1981, for example, started when she was called at home in Charlotte by the manager of Record Bar #69, in Bristol, Virginia. Terry Randolph tells Dunn of a nighttime break-in by vandals who spray-painted the walls and stole some petty cash. Dunn believes the damage was done by local kids; as it turns out, "there was more of a headache than loss," because paperwork for the police report and arranging proper security with mall management and fire marshals balloon the slight damage out of proportion.

By 9 a.m., Dunn is at Record Bar #65 in Charlotte to help coordinate a benefit held jointly with radio station WBCY for Penny Pitch, a local charity. Eight thousand donated albums are being sold outside the store, with all proceeds to the charity. Dunn sets up the albums and instructs volunteers on using the cash registers, donated by Record Bar. Dunn is across town by 10 a.m. at the Southpark Mall Record Bar (#7) for a regular store visit. After discussing assistant manager Hope Yarn's Employee Status Report with her and manager Bill Clifton, Dunn



Becky Dunn

"browses" the store, in a point-by-point check of catalogue product, accessories, front racks, product placement, sale product, merchandising, and store cleanliness. These nitty-gritty details underscore the great mass of specific expertise required by the supervisors' job: Dunn, who's managed three Record Bars, must know everything about running a store.

In the course of her visit to #7, Dunn contacts the data processing department to inquire about new release tags and the marketing/operations department about a new store opening in Asheville; she calls operations director Bill Joyner about a scheduling problem pointed out to her by the assistant

manager, and discusses new release quantities with the purchasing department. These communications represent the other major portion of the supervisor's job: acting as go-between for the different departments in Record Bar's home office and the management and staff of the stores in her district. "The home office people are specialists," Dunn states: it is her task to consult the specialists on behalf of store managers and relay information back. "Their vocabularies are different, and I have to ask the questions and get an answer. (Asking) can make you look foolish sometimes, but you come away learning something."

(Continued on page 38)

Ric Hoerner's Efficient Warehousing

■ Ric Hoerner, Record Bar's 33-year-old warehousing manager, is always looking for new ways to do two things: operate his warehouses more efficiently, and involve the people he works with in creative decision-making.

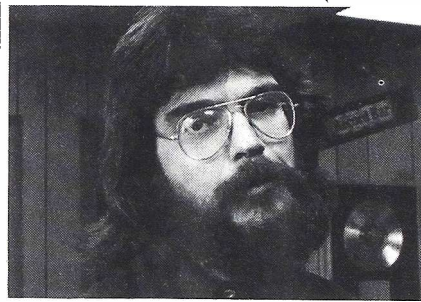
"Until February of this year I was a buyer and also responsible for the warehouses," Hoerner says. "But as the chain grew (they opened their 100th retail store in mid-1980), it became obvious that we needed a person to give full-time, hands-on administration to the warehouses. So I gave up my buying responsibilities and took over warehouse administration."

Today Hoerner, who has been with Record Bar for seven years, presides over two warehouses, a 35,000-square-foot stocking warehouse and a 15,000-square-foot central returns warehouse.

Together the warehouses require about 60 employees. Hoerner's immediate assistants include Fred Bobbitt, operation manager of the stocking warehouse; Martha Watkins, who holds a similar post for the returns warehouse; and Mike Stevenson, traffic manager. Ric and his assistants report to VP of purchasing Ed Berson.

Hoerner says he and his operation managers and traffic manager "have weekly meetings to discuss new policies, motivation, and training. We make sure that the folks on the floor who report to these managers give feedback and ideas — we try to involve all our people in the thought process before implementing something."

Recent and planned changes affecting Ric's operation include the acquisition of a new Prime computer system (this past spring), con-



Ric Hoerner

stant improvement of inventory procedures to cope with stock that turns over 10-12 times a year, "flex" hours (in the planning stages), and a new job training system Ric is masterminding to make better use of employees during peak months.

"We basically have 40 people on the work force in the larger warehouse, and about 20 in the other," Ric explains. "But I saw that there were peak periods in the two warehouses that didn't necessarily coincide. So now we're training all the employees in both warehouses to do all the jobs. When the peak periods occur in November and December, when we are gearing up for Christmas on the store level, we can move employees in from the return warehouse to handle the load."

"After that, when the crunch is over, we move more people back to the returns warehouse to handle the increase there. This also keeps people from getting bored with a job, because their work changes regularly."

The stocking warehouse ships to all of the Record Bar's stores, and also houses national distribution for Record Bar's subsidiary labels, Triangle, Dolphin and Colletown.

Record Bar's warehouses take quarterly inventories on its stock; Ric estimates the operation ships

about 165,000 units a week. "The new stores we're opening in Texas are developing a higher rate than most new stores we open," Hoerner says. "Demand from that area on the warehouse has probably increased at least 20 percent."

Ric says the stocking warehouse is divided into two sections: the album section (with LPs, digital LPs, and 12-inch singles), and another section for prerecorded eight-tracks and cassettes, as well as accessories such as blank tapes, record care kits, and tape cases.

"The warehouse has a higher inventory turnover than we expect of our stores," Hoerner says, "but we also have the tools to be much more efficient." Shelf stock is set up under a Record Bar distributor code and item number system. "We have assigned each manufacturer that we buy from a distributor code, and product is placed numerically within each of these codes. We have various methods of noting our overstock, which is kept in bulk storage."

Ric and his assistants modified an industrial machine which they use for a picking cart (they have 25). They also use good old-fashioned grocery carts as picking carts for tapes. An electric forklift (no fumes) helps for big chores inside the warehouses.

"This past summer we hired a training and motivation specialist to train our management people to be able to work with others better," Ric says. "One of the best things that came out of it was that our first-line supervisory people gained confidence in working with their employees — they learned to open themselves up and be very in tune with their employees."

We're Making A Big Splash.



The Brice Street Band

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



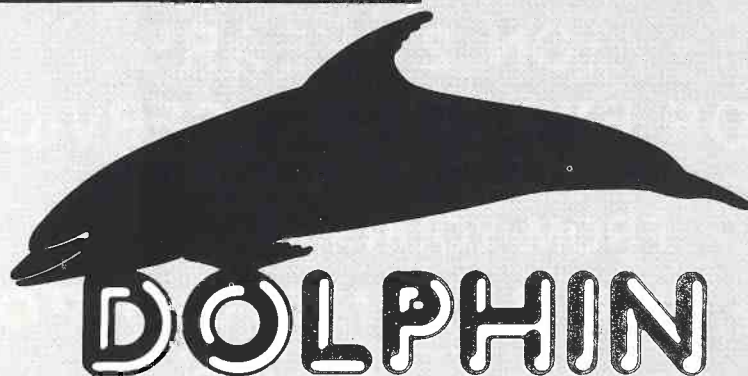
Robert Starling

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



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Dolphin Records' newest act, THE COULTERS, lend the very best of country pop with the flavor of the Carolinas. Anticipate their debut LP around the first of the year.



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Record Bar

Ed Berson Knows Both Ends of the Business

■ Ed Berson, Record Bar's vice president of purchasing, has had first-hand experience at both the manufacturing and retailing end of the record business. Because of his unique industry perspective, Berson knows how business gets done at both ends.

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

Record Bar's purchasing department is responsible for the buying and distribution of all saleable product. This includes not only pre-recorded records and tapes but the boutique and accessory items as well. Berson gives his department a great deal of credit for the way it handled the chain's 30-plus store expansion during the 1981 fiscal



Ed Berson

year. Purchasing added only two new people during the busy year despite the fact that, says Berson, "nobody felt they were underworked last year."

The department is on the phone with each store in the chain at least once a week. Records and tapes are divided into two categories: best sellers (including virtually all cur-

rent product) and catalogue. Store managers will then order LPs over the phone while either Geri Ducey or Kaye Jenkins in purchasing feeds the information into one of several computer terminals. The Record Bar warehouse (also located in Durham) is then notified of the records requested and the order is prepared.

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

Berson is proud of Record Bar's buyers. Ten-year company veteran Norman Hunter, Steve Bennett, and newcomers Jim Thompson and John Kuhnle handle the buying of

pre-recorded product, while Reade White-Spunner purchases accessories.

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

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

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Record Bar

Finance VP Dan Surles Discusses Profitability

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

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



Dan Surles

the business very well. It is becoming increasingly difficult to maintain profitability, but we have done that."

Is Record Bar increasingly dependent on the sale of accessories

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

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

Among the employees of Record Bar's accounting department are director of accounting Eddie Lassiter; Cathy Lee, the accounts payable supervisor; Casey Paganini, the accounting supervisor; payroll supervisor Cindy Hulbert; and Arlene Bergman, the company treasurer. In addition, Alan Lyles is in charge of

accounting systems development. Surles hopes for the implementation of an internal audit staff — supplementing the work of an outside accounting agency — to do financial and operational auditing for Record Bar. "We're always looking for ways to improve what we're doing on a day-to-day basis in the stores, be it financial or just in the way we do business.

"Accounting is a coordination function," Surles continues, "because I am interacting with purchasing, sales, leasing and data processing on a continuous basis."

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



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Record Bar

Creative Ideas From the 'Merchandiser of the Year'

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

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

Tribby Berger

(Continued from page 12)

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

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

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

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

Jim Thompson, who was manager of store #69 part of last year and who recently joined the pur-

chasing department, also played an active role in creative merchandising. "When you know that a label has committed money to merchandising, you want to make sure those dollars are backed up. I think labels have been open to giving us ad dollars because we've done so well with these funds." Thompson noted a display which store #69 prepared for a WEA fall promotion. "The front wall of the store looked like a ballot on an electronic voting machine. Above it the theme 'Our candidates can be bought cheap'

was written. The cover of each piece of WEA product was shown, and a voting lever had the name of each artist in the same graphics that it appeared in on the album. On the other side of the store there was an actual voting booth where shoppers could cast a vote for their favorite artist." This display won first place in a Record Bar contest.

Randolph notes that every merchandising campaign needs the back-up support of store staff members. "In the end," he says, "there's nothing like having a staff member talk to a customer and recommend different records. It's important to have a visually stimulating store, but the personnel have to love music and that has got to be transmitted to the customer. As far as I'm concerned, if you don't love music, you may as well be selling shoes."



The staff at Record Bar headquarters

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 1981
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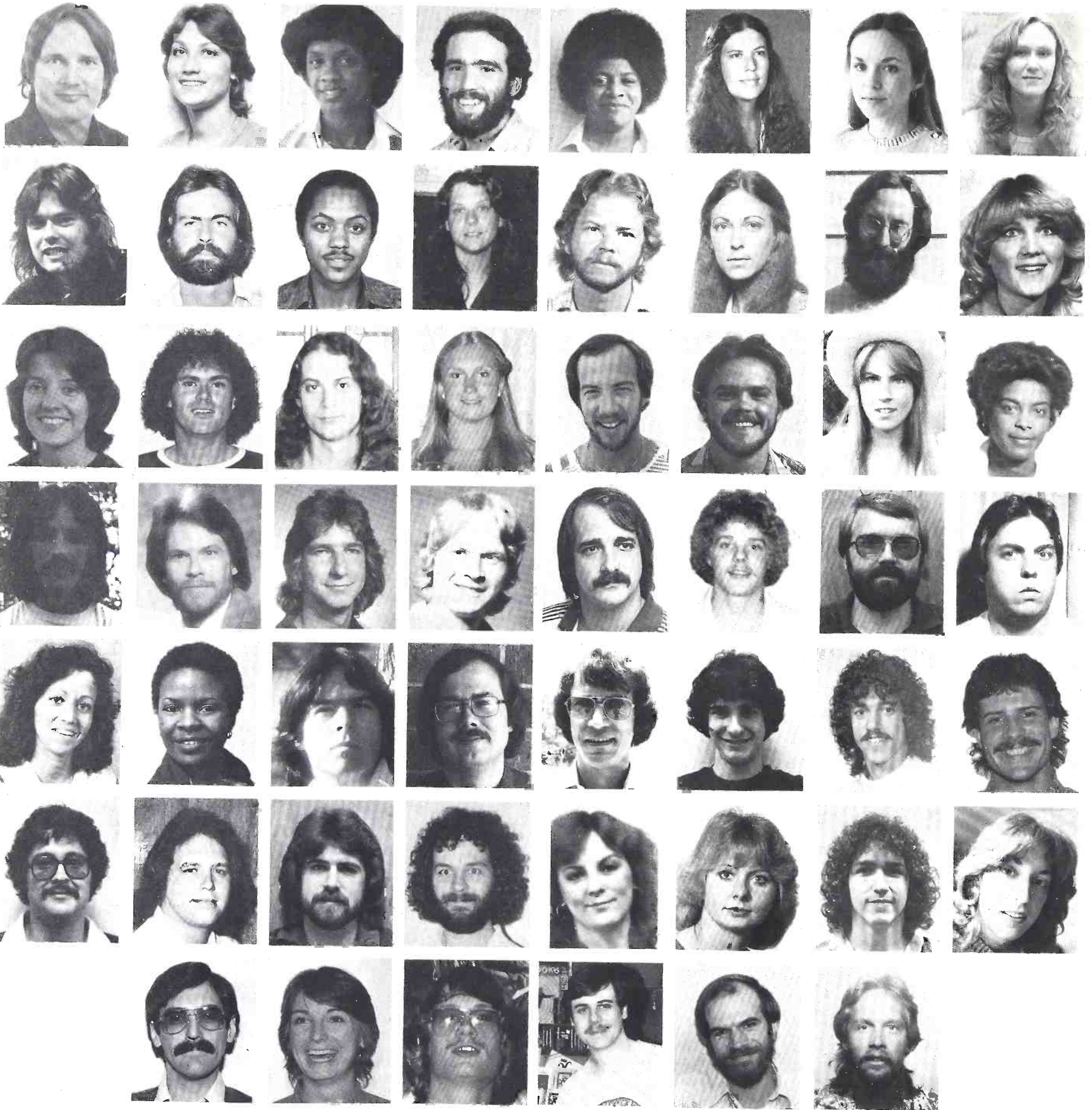
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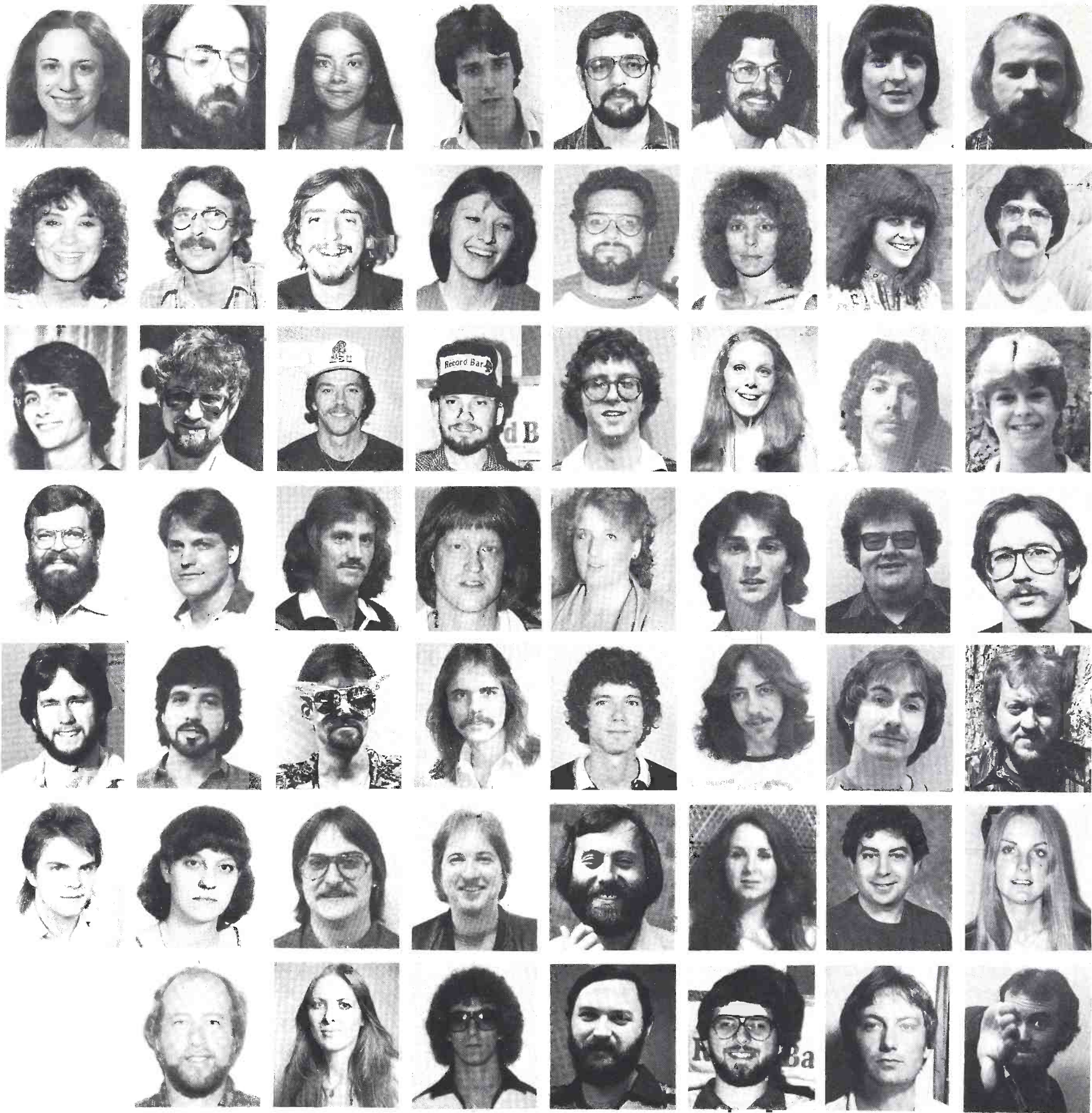
Record Bar



Top row, from left: Joe Deese, Store #3, Chapel Hill, NC • Missy D'Abruzzo, Store #4, Raleigh, NC • Stella Morgan, Store #5, Raleigh, NC • Gary Lewis, Store #6, Rocky Mount, NC • Bill Clifton, Store #7, Charlotte, NC • Vicki McGregor, Store #9, Columbia, SC • Genie Fishel, Store #10, Durham, NC • Dorothy Labell, Store #11, Greensboro, NC • Second row: Robb Houser, Store #12, Johnson City, TN • Mike Wheeler, Store #15, Atlanta, GA • David Armstrong, Store #17, Atlanta, GA • Leigh Bishop, Store #18, Charleston, SC • Cliff Mitchell, Store #19, Knoxville, TN • Suzan Branum, Store #20, Chattanooga, TN • James Shifflett, Store #23, Glen Burnie, MD • Lisa Brown, Store #25, Orem, UT • Third row: Betsy Heady, Store #28, Chapel Hill, NC • Corky Reeves, Store #29, Auburn, AL • Stacey Hayes, Store #31, Tucson, AZ • Becky Yale, Store #32, Greenville, NC • John Flisek, Store #33, Clearwater, FL • Kevin Melcher, Store #34, Carbondale, IL • Julia Hoover, Store #35, Terre Haute, IN • Evelyn Morgan, Store #36, Portsmouth, VA • Fourth row: Steve Reeder, Store #37, Bowling Green, KY • Patrick Kegin, Store #38, Columbia, MO • Tim Turner, Store #39, LaGrange, GA • Jeff Geer, Store #40, Greenville, SC • Tom Holloway, Store #42, Savannah, GA • Dan Johnson, Store #43, Alton, IL • Larry Dowty, Store #44, Denver, CO • Billy Merikle, Store #45, Lafayette, LA • Fifth row: Donna Armentero, Store #46, Oklahoma City, OK • Marion Smith, Store #47, New Bern, NC • Steven Hlavac, Store #48, Tallahassee, FL • Eddie Hill, Store #49, Gadsden, AL • Jim Wilson, Store #52, Littleton, CO • William J Francis III, Store #53, New Orleans, LA • Denny Glenn, Store #54, Springfield, MO • Mark Grosso, Store #55, Media, PA • Sixth row: John Keith Orr, Store #56, St. Louis, MO • Darrell Housh, Store #57, Independence, MO • Tommy Neblett, Store #58, Pensacola, FL • Donnie Morse, Store #59, Matteson, IL • Dale Grua, Store #60, Des Peres, MO • Vicki Reams, Store #61, Tampa, FL • David Acree, Store #62, Lynchburg, VA • Mary B. Johnson, Store #63, Fairview Heights, IL • Seventh row: Bob Prout, Store #64, Greensboro, NC • Barbara Quarles, Store #65, Charlotte, NC • Mark Poer, Store #66, Odessa, TX • Jim Spaulding, Store #67, Fayetteville, NC • Terry Randolph, Store #69, Bristol, VA • Paul Jones, Store #70, Myrtle Beach, SC

Not pictured: Anquenne Sloan, RB #8, Greenville, NC • John Markel, RB #13, State College, PA • Susan Carter, RB #16, Chattanooga, TN • Judith Finkner, RB #21, Raleigh, NC • Gail McCaskill, RB #26, Mobile, AL • Ernest Rogers, RB #27, Milledgeville, GA • Laurie McClellan, RB #41, Moline, IL • Gary Flisek, RB #51, Tallahassee, FL • Barbara Livingston, RB #73, Salt Lake City, UT • Michael Stowers, RB #78, Spartanburg, SC • Debbie Kleinow, RB #79, Albuquerque, NM • Dickie Layne, RB #90,

Store Managers



Top row, from left: Sue Austin, Store #71, Winston-Salem, NC • Lynn Brock, Store #72, Morgantown, WV • Vicki Dame, Store #74, Columbus, GA • Matt Fussell, Store #75, Macon, GA • Doug Sessoms, Store #76, Durham, NC • Eric Tishauer, Store #77, Overland Park, KS • Michelle Cacho, Store #81, Gastonia, NC • Ed Null, Store #82, Kingsport, TN • Second row: Mary Carlson, Store #83, Northbrook, IL • James Adkins, Store #84, Cincinnati, OH • Rick Culross, Store #85, Orland Park, IL • Trilby Berger, Store #86, Morrow, GA • Bubba Wells, Store #87, Baton Rouge, LA • Jean Ware, Store #88, Norman, OK • Tina Dalpiaz, Store #89, Chesterfield, MO • Rick Jenkins, Store #92, Columbia, SC • Third row: Paul Fussell, Store #93, Norfolk, VA • John Stout, Store #95, Jacksonville, NC • Tommy Flisek, Store #96, Gainesville, FL • Paul Driscoll, Store #97, Hickory, NC • Randy Burns, Store #98, Florence, AL • Lise McLean, Store #99, Antioch, TN • Gary Finch, Store #100, Florence, SC • Kelly Walden, Store #101, Spartanburg, SC • Fourth row: Jack Burnett, Store #102, Greenville, SC • Bruce Bradham, Store #103, Dalton, GA • Andy Woody, Store #104, Wilmington, NC • Steve Hancock, Store #105, Gantier, MS • Nancy Burkhart, Store #106, Cedar Rapids, IA • Gary Rose, Store #107, Union City, GA • Vince Delay, Store #108, Iowa City, IA • Eddie Mims, Store #109, Leesburg, FL • Fifth row: Randy Harrison, Store #110, Eden, NC • Mark Schreiner, Store #111, Athens, GA • Stuart Murphy, Store #112, Atlanta, GA • Dixon Singleton, Store #115, Statesville, NC • Marion Jamison, Store #116, Atlanta, GA • Jimmy Flisek, Store #117, Arlington, TX • John Kirby, Store #119, Boone, NC • Richard Smith, Store #120, Cheyenne, WY • Sixth row: Bruce Hughey, Store #122, Jasper, AL • Barb Moore, Store #124, Bloomingdale, IL • Tim Luckey, Store #125, Greeley, CO • Bob Leary, Store #127, Killeen, TX • Joe Vogel, Store #128, Baytown, TX • Elizabeth St. Pierre, Store #129, Portage, MI • Bruce Levy, Store #130, Fort Myers, FL • Arlene Krolick, Store #132, Charleston, SC • Seventh row: Robby Heath, Store #133, Corpus Cristi, TX • Jaylene Johns, Store #135, Memphis TN • Bruce Eskow, Store #135, Bluefield, WV • Jim Morgans, Store #137, Gallup, NM • Doug Conner, Store #140, Wyomissing, PA • David Coleman, Store #143, Davenport, IA • Jim Dieffenbacher, Store #146, Butler, PA

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

Record Bar

Barrie Bergman

(Continued from page 4)

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

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

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

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

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

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

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



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

RW: What can be done to turn things around?

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

RW: Is Record Bar considering selling videocassettes and discs?

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

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

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

(Continued on page 38)

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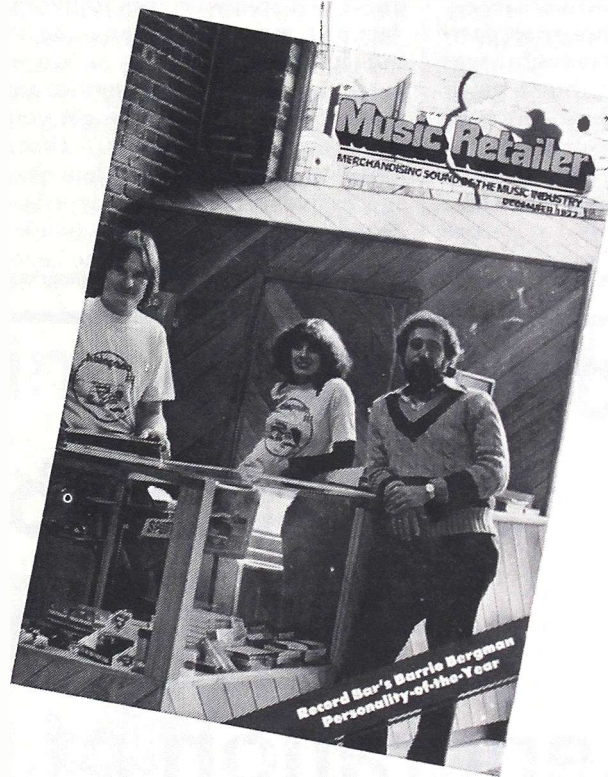
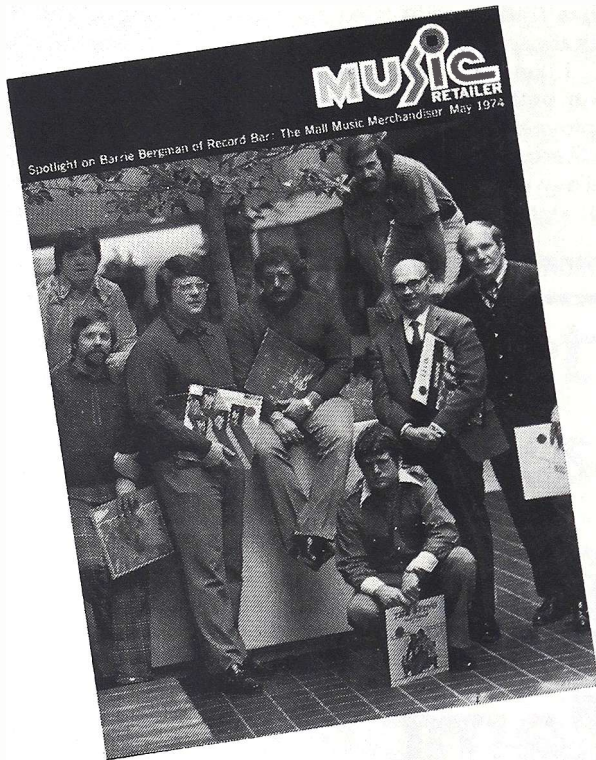
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Record Bar

Tommy Neblett: 'New Manager of the Year'

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

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

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

The Raleigh location had been renovated with three display windows and stained glass/natural wood decor. "I liked it a lot," Neblett says. He was in charge of a 2500-square-foot store and a staff of six. He and the experienced crew "clicked really well; we were on the same wavelength." As a group, he says, they aimed to take their jobs "a step further than salesmanship: we knew customers by name, and it was almost a personal relationship. You make sure everyone is greeted and feels welcome and comfortable, (but it's) also a great feeling to recommend something you know they are going to enjoy."

The keystone of customer service, in Neblett's view, comes under the "general concept of taking care of the community. You can do so much through customer service and training, but you have to get your name on people's minds." Therefore, Neblett and his staff launched aggressive promotions advertised heavily in the local media. Neblett is especially proud of the one keyed to the "Beach Beat" sound of the

southeast, featuring the '50s and '60s music of Marvin Gaye and the Tams, as well as a local Beach Beat band, the Embers. Some 300-500 fans crammed the mall to hear music and win Record Bar jackets, Miller Beer coolers and a weekend at Myrtle Beach, South Carolina. "It was a tremendous day," Neblett said. "It took three months (to arrange), and it was such a rewarding feeling to see it fall into place."

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

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



Tommy Neblett receives the New Manager of the Year Award at Record Bar's 1981 Convention.

the Raleigh store, "People had the talent. (Giving) encouragement to them was another part of the excitement."

Neblett's personal touch, says supervisor Fishel, accounts for a great deal of the solid relationship Record Bar #4 enjoys with its community. "People like him. He worked hard with the mall management; he would have been effective in a regional store, but was even more so in a small community mall. He was always willing to give, to work. He can manage people as well as product."

To Barrie:

Thanks For Helping to
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You Are A Winner
Year After Year!



"Is it live...or is it Memorex?"

MEMOREX

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Record Bar

Sandra Rutledge Keeps Things Running

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

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

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

A new computer that the company recently purchased has more power, more storage space and the ability to get more users on line than the previous one — an important requirement in light of Record Bar's rapid expansion. One of the com-



Sandra Rutledge

puter's most important functions, though, is its potential for recording and analyzing overnight storewide sales figures once there is industrywide implementation of the bar coding system. The fact that there are still holdouts among the record manufacturers — thus causing a delay in the purchase of UPC scanners by record retailers — is "very upsetting" to Rutledge. "I've been waiting for it for a long time," she adds. Towards that end, she is a

member of a NARM committee aimed at getting UPC unanimously adopted.

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

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

In August, Lou Goetz joined Rec-



Lou Goetz

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

"We're a young company full of
(Continued on page 26)

Thank You For Letting Us Be The KEY To RECORD BAR's Security.



Congratulations On The Past 21 Years — We Look Forward To Many More!!

Bill MacTavish

C&D SPECIAL PRODUCTS

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Record Bar

Advertising in Good Hands at AD-Ventures

■ AD-Ventures, Record Bar's advertising agency, has successfully kept up with the advertising and promotional demands of the growing retail chain.

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

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



Michael Vassen

ders and returns on product that really doesn't have any chance of selling.

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

Vassen stresses that there are no allocated advertising budgets to the stores. These loose guidelines allow

AD-Ventures to "do anything that makes sense to support local promotions." A local promotion can be anything from ads on bus stop benches to Record Bar's sponsoring of a programming guide for a non-commercial radio station (to increase the station's profile in its particular marketplace).

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

"We are a creative agency," he says, "an 'idea' group of people.

The labels come to us with ideas and we carry them out, but the labels often come to us with a need and we will create the idea for them." Vassen extolls programs like the various labels' \$5.98 catalogue push, noting that "it moves product and increases billing for the manufacturers, and helps enhance our image in the marketplace. We're generating traffic and creating excitement."

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

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

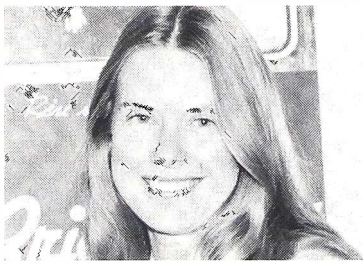
Publications Keep Record Bar Profile High

■ Record Bar's sister publications, *Off The Record* and *Classical News*, are edited by publicity coordinator Elisabeth Stagg.

Published monthly, *Off The Record* contains features about Record Bar employees, store promotions, a monthly physical fitness column by company health consultant Chip Stone, letters, and the like. It is sent to all of the chain's stores and, since it is a means of promoting Record Bar to those outside of the company, some 400 copies are mailed to various members of the record industry. Stagg's assistant editor for *Off The Record* is Mary Porter-Jeffries.

Begun in 1975, *Classical News* is a bi-monthly publication intended as both a promotional tool and a service to Record Bar's customers. Interested classical music customers can receive the magazine for free and get discounts on specific classical recordings by signing up at any Record Bar (10,000 people already have). Future plans call for a similar publication for jazz connoisseurs.

Stagg's other responsibilities at Record Bar are aimed at trying to keep the retail chain in the news, both in the various trade publica-



Elisabeth Stagg

tions and in the media outside the record industry. "We've tried to establish a relationship for our managers with their local media," notes Stagg. "Our managers know a lot about music. We want the media to think of Record Bar personnel as a knowledgeable source on industry-related topics. The fact that we're based in Durham — which isn't the record capital of the world — shouldn't diminish our credibility as the nation's best record retailer."

Sandra Rutledge (Continued from page 25)

people with new ideas," adds Rutledge.

Heading the other divisions under the auspices of administrative services are Jane Staples, the

The Beach Beat Story

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

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

During the last year, two anthologies — "Ocean Drive" Vols. I and II — have been released on the new Beach Beat label. The songs — largely old R&B classics — qualify as beach music, the musical phenomenon that has recently spread geographically along the east coast. "In the '50s, there weren't many R&B

stations in the southeast," explains Larry Crockett of Beach Beat Records, "so groups like the Drifters, the Dominoes and the Coasters didn't get much airplay. But people heard them on the jukeboxes in bars down at the beach."

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

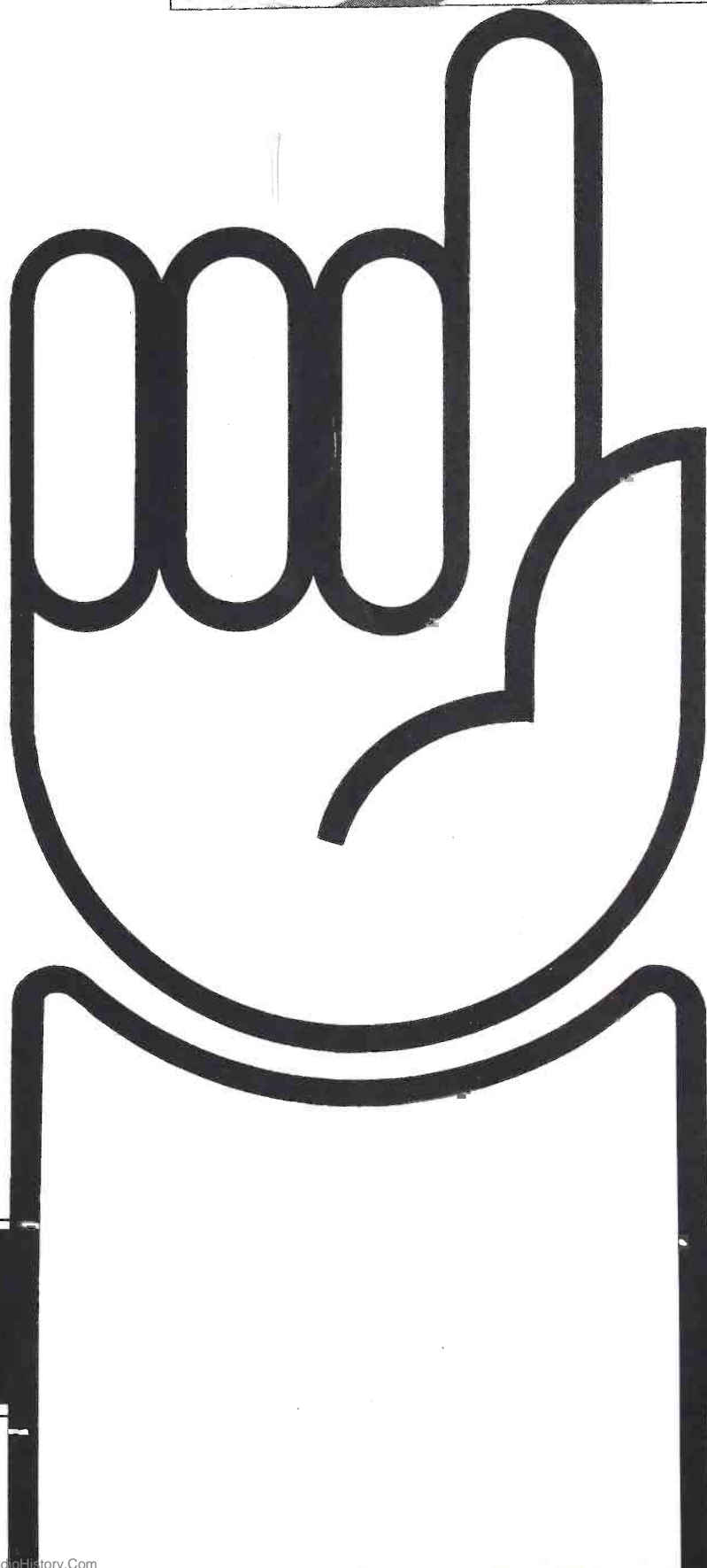
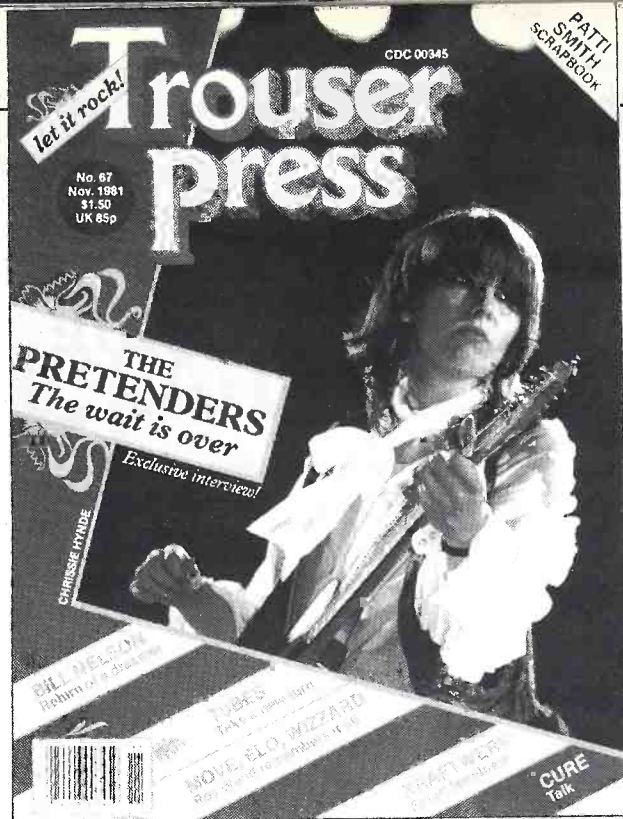
Among the songs included on the "Ocean Drive" volumes are the Drifters' "Under the Boardwalk," Brenton Wood's "Gimme Little Sign," and Sam & Dave's "Soul Man." The two-record sets, both listing for \$11.98, have sold 34,000 copies and 23,000 copies respectively, according to Crockett. "At this point I'm amazed," notes Barrie Bergman, Record Bar's president and the chief stockholder of the Beach Beat label. "It's gone way past any expectation that I had."

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

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Record Bar

Data Processing Keeps Record Bar 'Small'

■ It's easy to think of Record Bar's data processing operation, a network linking over 130 stores, as a homogenizing influence on the chain. According to Jean Hester, director of data processing, the constant flow of information from store to home office back to the store has exactly the opposite effect. Hester says that Record Bar's central data bank feeds store managers information which helps them to "tailor their stores to their markets, allowing each store to have an individual personality rather than being a stereotype of the corporation. We want people to think of the Record Bar as a small, individual record store."

Hester, who reports to Sandra Rutledge, vice president of administrative services, explains that Record Bar is constantly fine-tuning its systems for collecting information and compiling it into useful forms for both the home office and individual store managers. One of the first systems developed by Record Bar when Hester was hired in 1975 (both she and Rutledge had previously worked for a firm which supplied Record Bar with computer services) was the catalogue product ordering system.

Under this system, catalogue product in each store is tagged with



Jean Hester

a sticker that the clerk removes when the sale is made. The stickers are pasted onto pages which are mailed to the central office each day, where they are read by a computer. The computer then feeds catalogue orders to the central warehouse, and also generates orders directly to suppliers for catalogue orders not carried in the warehouse.

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

suppliers.

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

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

in greater numbers.

When Hester first arrived at Record Bar, the company was using time on another computer. Now Record Bar owns two computers, including the new PR1ME hardware installed last summer. The advantages of the PR1ME unit, according to Hester, include "very user-oriented software" and the flexibility to adapt to changes in record distributor policies such as returns. The PR1ME computer will also facilitate the transition to point-of-sales information feeds, where a clerk will be able to feed the system by placing a record beneath an input scanner right at the sales counter. Hester says that the adoption of an industry-wide coding standard, such as the UPC bar code, will probably precede the installation of such point-of-sales apparatus.

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

Inventory Manager Rob Edgar's Two Roles

■ As Record Bar's inventory manager, Rob Edgar wears two hats. One is for his role as the researcher of new product lines for the chain. The other is for the work he does towards inventory management control. Jokes Edgar, "I'm referred to as the slash in marketing/operations."

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

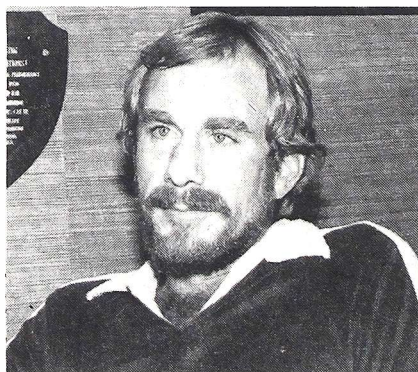
All of Record Bar's catalogue items are fed into a computer. Every store in the chain is rated on a scale from zero to eight on its ability to sell what Record Bar has divided into 24 different musical categories. These different types of music are also rated zero to eight on their "accessibility." If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

all country product rated zero through eight. At the other extreme, a store rated zero for country product carries only mainstream country product.

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

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

Edgar is continually searching for new product lines for the Record Bar chain. "The reason we feel that we have to diversify as much now and be more aggressive than we ever have before," says Edgar, "is because of the bottom line. The record manufacturers have made it difficult for the retailers to make profits



Rob Edgar

on records and tapes." Record Bar stores now stock large quantities of such boutique items as wallets, greeting cards, sunglasses, and pins, many of which are tied to a particular artist's name or logo.

Many boutique items are placed near the stores' cash registers — thus increasing their potential as impulse purchases. Edgar insists, however, that "the idea is to create additional sales rather than divert sales of records." The items are priced accordingly — many can be purchased for only a few dollars.

Edgar makes his decision on whether to add a new product line

to the chain through careful research and testing. Since products differ, the testing process can last anywhere between one week and two months. "We don't want to react to initial demand because it may just be our own employees who are buying the product," says Edgar. Once Edgar approves a new line, he turns it over to the purchasing department. It's no longer considered a new product; it's an accepted product.

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

Edgar notices a strong correlation between the success of an artist's record sales and the sale of boutique items associated with that artist. "Right now," he claims, "you could sell AC/DC toilet seats and make a killing."

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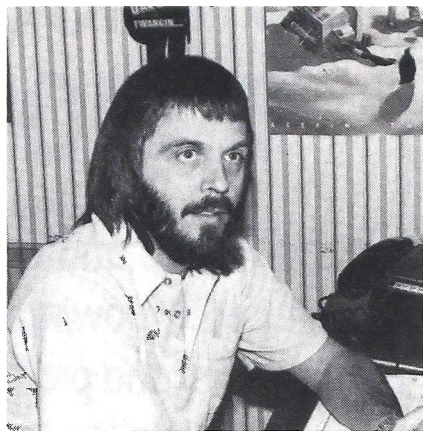
Norman Hunter: Still Passionately Into Music

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

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

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

That framework has changed radically over the past three years, Hunter explains: "After the surge of 'Saturday Night Fever,' the record



Norman Hunter

companies brought in outside economists to study the question of how to keep their products up." The main answer, he says, "was a lot of systems that forced the retailer to order more cautiously: they've passed the burden (of selection) onto the retailer." And that is now the major determinant of the buyer's modus operandi: "Instead of our jobs getting easier with familiarity, our jobs are getting harder through more variables. With every label, it's a whole different set of rules that complicates things.

"Pick and pack charges and shipping minimums are the two key things. It used to be that you could order 25 pieces of a product on a weekly basis, not tie up too much of your inventory budget, and not lose sales, but that's not the case now: depending on the supplier, if you order less than 50-100 pieces, they'll

slap on a dime for each piece. You don't want to run out of an item that is very important, but you don't want such a large inventory that the interest you're paying on the money you borrowed to pay for the product eats up all the profits you might make on sales.

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

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

The other major variable now is the stiffened returns policy of the major record labels, and this in turn has forced rethinking on the part of Record Bar. "In the past, Record Bar thought of itself as a partner with the label. We bought one copy of new records by unknown artists on major labels (as) our way of showing that we're committed. But we

are starting to approach this more cautiously (because of strict returns systems). In '82, rather than blanketing all of the stores with an unknown act, we will have test stores with two criteria: high volume and certain locations that have a profile of customers who are more experimental, for example college markets; Atlanta, Detroit; a lot of the midwest. I still feel that new artists are the lifeblood of the industry."

The record consumer, too, is changing, not least because of the fact that rising prices have all but destroyed the multiple purchase. "In quite a few ways," Hunter observes, "if a record is a hit, the public will buy, no matter what price. But even on sale, you can't buy three \$8.98 records. Therefore the midline has become very important to watch" — another variable. While A/C, heavy metal and country surge in popularity, "I always have to weigh whether the lowering of an album to midline will affect its sales. With black records the answer is no. A black record flashes for one hot minute: that's one of the expressions used in our Greenbriar (Atlanta) store. But MOR midlines will do well — I always go by my mother."

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

Bill Joyner Leads Return to the 'Basics'

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

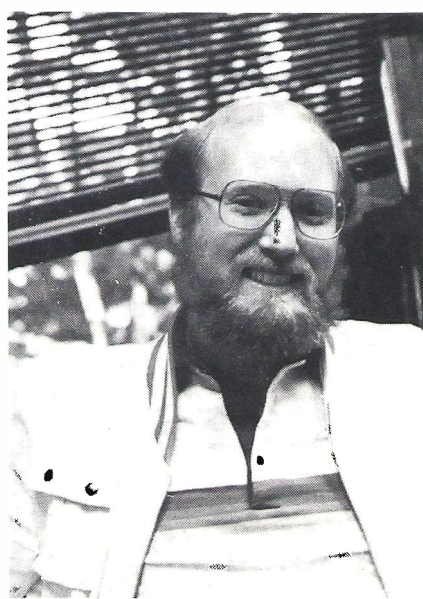
Joyner names four specific points being stressed in fiscal 1982's program: training and development of employees; customer relations and service; internal and external store security; and effective buying techniques for store managers.

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

Two important figures in the communication process are the national supervisors, Al Coffeen and Brad Martin, each of whom over-

sees half of the 15 Record Bar districts. It is up to these two supervisors to carry the corporate direction established at the home office to the district supervisors and stores. Pam Watkins is in charge of new store openings and renovation coordination: as operations secretary, she is well-versed in the detailed requirements of preparation in the usual 15-week period between lease signing and store opening.

Joyner cites the newly completed operations and training manual as an especially useful tool in keeping goals and procedures clear. "We tried to be realistic and practical: we took (the manual) from what we had seen work." The manual, divided into three phases aimed at new employees, more experienced staff and store managers, is the responsibility of operations manager Meg Mansfield. In addition to composing and updating the manual, Mansfield also created store profile reports outlining inventories, sales,



Bill Joyner

payrolls and promotions coordinated by Melina Clark, as well as supervisor audit forms and a new reorder form. "We try to supply as much information as possible, so staff can work effectively," Joyner

states. "In the last couple of years, we've fine-tuned it."

Joyner's perspective on the Record Bar organization stems from his own 12-year career in the company, starting as a salesperson in the Chapel Hill store in March 1969. Since then, he has been assistant manager and manager, district supervisor and operations manager, assuming his current position this year. With the acceleration of the chain's expansion over the past year, it has been of particular concern to him to provide attention to all of the 132 Record Bar stores.

And to provide for the long-term stability of the chain, a major new program is set to be implemented by next February which will recruit managers and place them in a thorough training environment. While chainwide impact from the program is not likely to be realized until 18 months after institution, it is confidently expected that each trainee successfully completing the course

(Continued on page 38)

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Record Bar

The Dolphin Group: Small But Creative

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

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

Tom Roos, general manager of the Dolphin Group, wasn't recruited directly from Record Bar, but he's typical of the human resources of which King speaks. A native of Greensboro, North Carolina, Roos had worked for Record Bar for eight years, gaining experience in inventory control, fixtures and promotions before being named sales manager for the chain. Roos' abilities attracted Elektra/Asylum Records, which hired him as Boston-



Tom Roos

based regional marketing manager in 1979. In June 1981, Record Bar wooed Roos back with the prospect of running a small label which would develop regional artists, Dolphin Records.

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

Roos describes the Brice Street Band as "probably North Carolina's best-known club band." They had performed mostly covers before being signed; now that they have an

album to sell, Roos reports that their normal set is mostly original music. Album sales and local airplay have followed their live performances, and they're now anxiously awaiting the first single release from their debut album, the title track, "Rise Up in the Night."

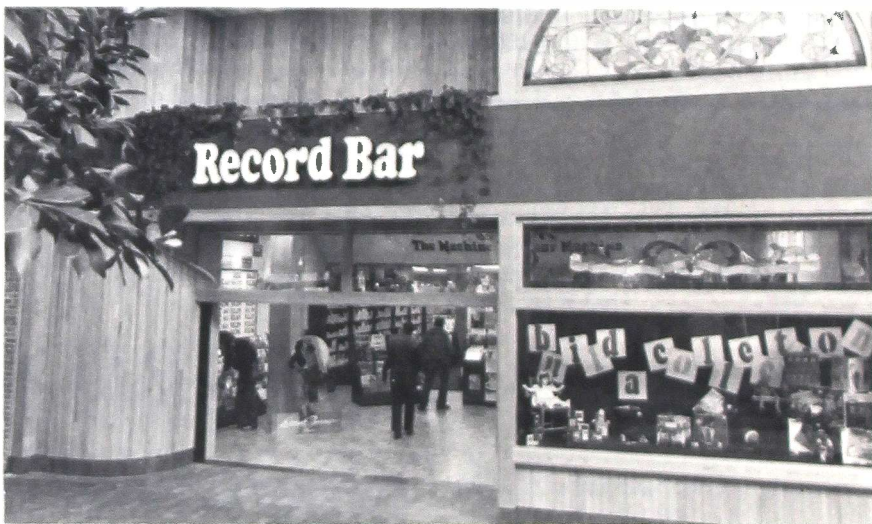
Robert Starling, whose base of operations is Myrtle Beach, S.C., is a "soft rock" artist who performs on guitar and piano. He has released one album on his own, and is now awaiting his first Dolphin release. The Coulters, a country quartet (two men, two women) which had once been signed to a CBS Associated label partly owned by Barrie Bergman, City Lights Records, are described by Roos as "country pop as opposed to pop country."

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

with," according to Roos.

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

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



Storefront #62, Lynchburg, Va.

The Family (Continued from page 6)

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

As corporate treasurer for the chain, Arlene Bergman is a key fig-

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

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

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

Bergman Award (Continued from page 6)

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

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

Rapid Success

Mansfield is another example of a woman achieving rapid success at Record Bar. A graduate of the University of North Carolina at Chapel Hill, Mansfield has adapted her de-

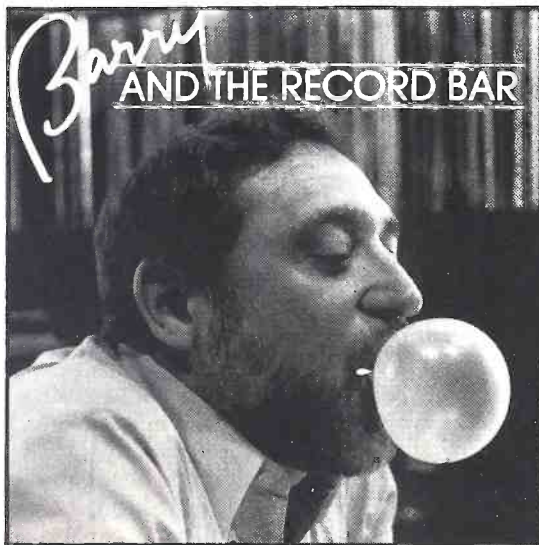
gree in history to several positions in the accounting and payroll departments. Meg's adaptability to any task she was assigned, and her hard-working attitude, made her the perfect person for compiling information about Record Bar policy and procedures. That responsibility, along with her writing and editorial skills, resulted in Meg's composing and maintaining of the Record Bar Stores Operations and Training Manual — considered to be the chain's bible.

"It's pretty evident that she's a vital link in our operations," said director of operations Bill Joyner. "She's a tough and consistent worker who's the first person to come in and do the job (composing and maintaining the manual) effectively."

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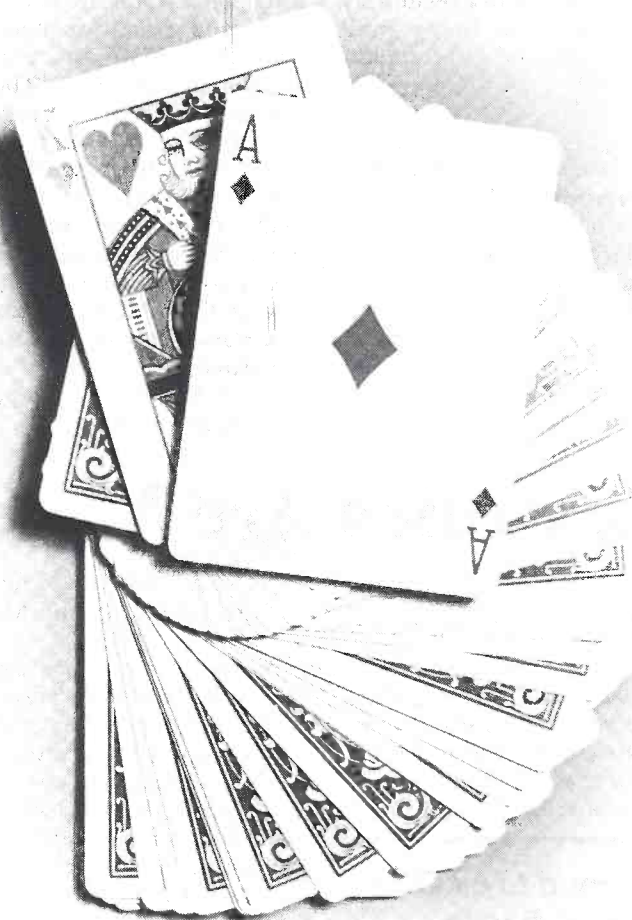
CHROME



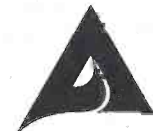
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Record Bar

Rich Gonzalez Secures New Locations

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

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

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

Record Bar has thus become a national organization in a relatively short period of time (the chain's 132 stores are located in 28 different states). Although Gonzalez sees no need to enter the highly saturated New York and New England mar-



Rich Gonzalez

kets, the company will be furthering its northeast presence by adding new stores in Pennsylvania. There are plans for a new Butler store this month and a Pottstown location in early 1982. "The population is much more saturated in the east than in the west," Gonzalez notes, "and there aren't many eastern areas that aren't served by malls. We're doing more out west where there is less of a saturation of enclosed malls." Gonzalez mentioned Utah, New Mexico, Texas and Florida as states that Record Bar is particularly interested in.

When Record Bar is approached by a mall developer to include a

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

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

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

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

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

Gonzalez was asked about the effect that Record Bar's rapid expansion during the past year had on the company. "When you double the amount of stores than you originally planned on, it puts more pressure on the organization. In fact, we will add nine more stores between now and the end of November." Gonzalez lauded the company's strong leadership both in the headquarters and in the field, as responsible for Record Bar's ability to expand so quickly.

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

Accessories Are More Important Than Ever

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

made in accessories. Now they are an integral part of the Record Bar chain."

White-Spunner has been with Record Bar for eight years and has witnessed the chain's gradual and successful entry into the accessories business. She has seen it expand from a small rack of blank tapes and head cleaners to a product line warranting valuable square footage in every store. The accessory department now sports its own special fixturing, display cases and full-time personnel. "When you walk into a Record Bar store," White-Spunner says, "you will see records. The accessories are not meant to detract from that, but they have definitely gained more prominence and importance for us."

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



Reade White-Spunner

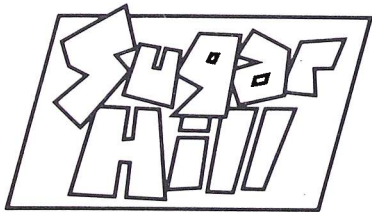
stores." A record shopper, visiting any one of the 132 Record Bar stores, can purchase a wide array of sideline products ranging from the standard rock T-shirt to buttons, greeting cards, sunglasses, wallets and jewelry. "Accessory items don't have to relate to music anymore," White-Spunner explains, "We can now sell jewelry even if it doesn't

say AC/DC on it." But rock-oriented merchandise is still an important part of Record Bar's accessory line, and a band's logo can be seen on many items including cigarette lighters and key chains."

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

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

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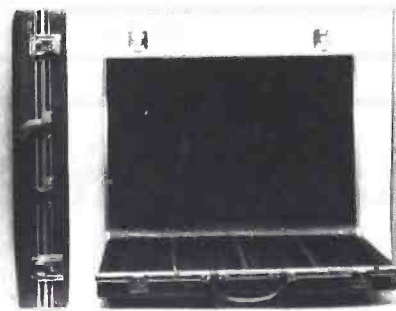
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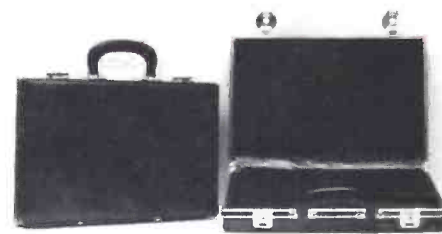
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 **Record World**

Record Bar

Ralph King *(Continued from page 10)*

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

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

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

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

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

RW: The various \$5.98 programs seem to be a step in the right direction. Are you pleased with the results so far?

King: Very pleased. But I need more alternative prices. If we had seven different, viable prices and if we had to pick up our margin, maybe we could maintain a lower price on our primary price (\$8.98) and pick up something on our \$5.98s to give us the margin that we need.

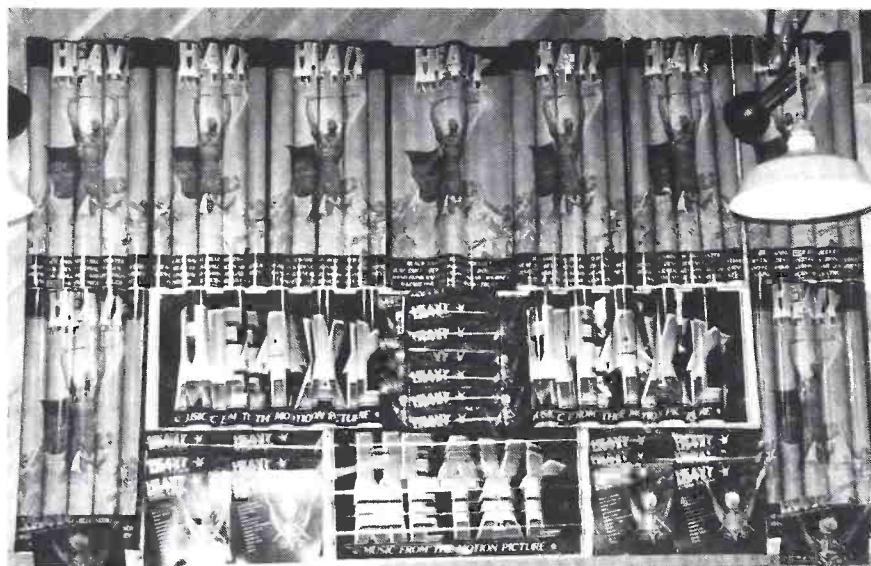
RW: Have you got any other suggestions on ways to help the entire industry?

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

to drop all our co-op ad dollars if the record companies would market the record business.

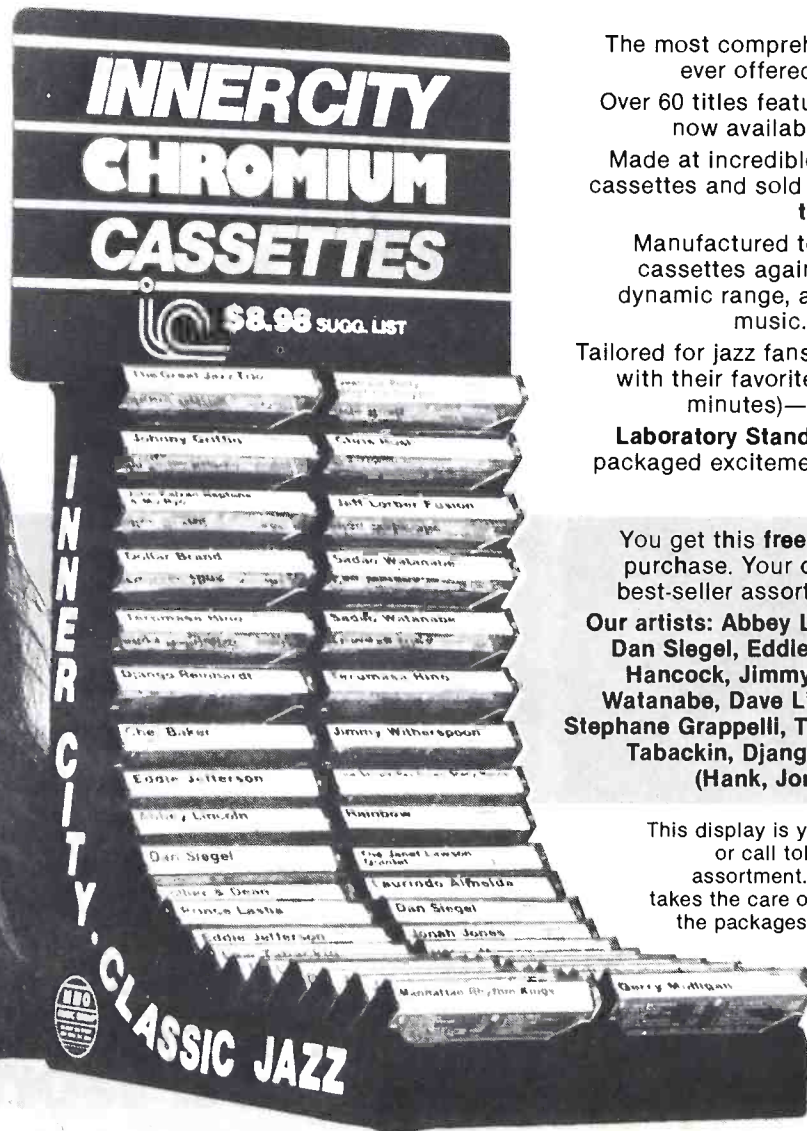
RW: What else is Record Bar doing to help itself?

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



Rolled posters were used to create this Heavy Metal display at Tracks Records & Tapes in Norfolk, VA.

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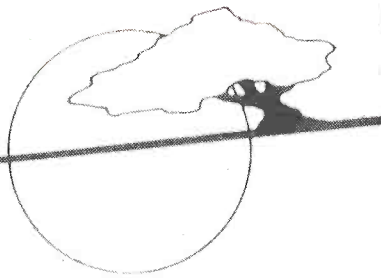
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Page 1

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CUST. NO.	BR.	ORDER NO.	ORDER DATE		Jack Menard		BR549	
PICK SEQ	ITEM NO.	QTY ORDERED	QTY TO SHIP	QTY SHIPPED	DESCRIPTION			
199551	OC	728761	10/02/81					
13141	R3734	200	—	200	Kingsmen		8.98	
10227	NP3736	500	—	500	Patrick Henderson		7.98	
13123	R3737	100	—	100	D...		7.98	
13055	NP3736	500	—	500	San Francisco		7.98	
13199	R3733	400	—	400	Hemphills		7.98	
10342	R3738	300	—	300	Andrus Blackwood & Co		7.98	
1022B	NP33104	300	—	300	Farrell Farrell		7.98	
10127	LL10551	400	—	400	DeGard		7.98	
12169	R3576	300	—	300	Ramb...		7.98	
10027	TR148	250	—	250	Theresa Clawson		7.98	
13159	R3746				Joe English			

*Record Bar
 Sells Gospel*

Record Bar

Bill Joyner

(Continued from page 30)

should be able to achieve "above average" manager status. Four stores in the chain will participate initially in the program, which will involve trainees recommended by national supervisors as well as qualified applicants.

With this two-part program, the organization becomes stronger from within, and continuing communication on all levels is institutionalized. And in the process, Joyner adds, staff awareness of the organization as a whole is also increased. "They (managers) are a creative group — music people. That sets us apart from everyone else. Record Bar has traditionally leaned (toward music-oriented people) and then trained them in business aspects, to effectively run the store."

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

Becky Dunn

(Continued from page 14)

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

a result, advertising and giveaways keyed to the feature are being offered as well.

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

Now that store operations have been effectively set forth, Dunn says that sales incentive will be the next area of concentration. The seminars, Dunn comments, will make clearer to staff the expectations of management, and should also make the most effective staff incentives clearer to management. "Over the past three years," she explains, "most of the gratification has come from producing physical, tangible results, like checking in a shipment or making up a special display." Now, the orientation will be more toward incentives to sell, whether these be verbal pats on the back, bonuses of records or jackets, or recognition on and off the record. The second seminar is given by local police on security, shoplifting and related matters ("Not required, but it can't hurt"); the third, following a District 4 managers' meeting, will be for Christmas planning. Before leaving #7, Dunn reviews the catalogue reorder system and lends a hand at unstopping a clog in the

store's bathroom.

At home, Dunn completes Hope Yarn's Employee Status Report, based on her interview on the topic of her preference of location, and on the store manager's comments on her readiness for promotion. She also judges a Memorex display contest from photos and wrap-up books from each store. Her day isn't quite over yet: at 8 p.m., she arrives at a WEA listening party in Charlotte, and she will be available routinely at home for any questions that might arise after hours: "The questions that come in at night are usually good ones," she admits.

With her office at home, Dunn often feels tempted to allow her work time to spill into her own. But, at the same time, she appreciates the changeable nature of the job, and her freedom from desk-bound work. "We get a lot of support from the managers and the company. The organization doesn't take anyone for granted." The rewards of the job have been many for her: watching her ideas materialize into positive results, seeing the district develop, and developing her own ability to see matters in the longer term.

Brad Martin, one of Record Bar's two national supervisors, tours Dunn's district with her three times a year. Arriving in Charlotte from a store opening in Memphis, Martin was working with Dunn on a presentation of the practical applications of company priorities for the coming year. Noting that he, too, has risen from part-time work to his present position, he praises Dunn's ability to handle the variety of demands of the supervisor.

■ The cover illustration for this special, based on Henri Rousseau's "The Dream," is the first in a Record Bar series entitled "Crate Moments in Art." The work of illustrator Bob Murray of AD-Ventures, the series was designed for wooden storage crates, which Record Bar sells in sizes for LPs, 45s, and tapes. The illustrations are used on the side panels of the crates.

Thanks,
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WORD
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Barrie Bergman *(Continued from page 22)*

term will be very good for us because we're well established in a lot of malls.

RW: How will Record Bar continue to thrive in the '80s?

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

CONGRATULATIONS to Barrie Bergman and Record Bar



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RCA
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Retail Rap

By LAURIE LENNARD

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

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

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

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

OPENINGS: Camelot Music has opened three new mall locations in Mississippi, Baltimore and Pennsylvania. "Every time we open a store," said Geoff Mayfield of the chain, "it's been the result of a long research process. We see no end to our growth" . . . Licorice Pizza has opened a new store in Chula Vista. The new address is 520 Broadway, Chula Vista, California. This is the chain's 29th location in southern California and the sixth store in the San Diego market. Licorice Pizza also has plans to open two more locations before Thanksgiving, including an 8000 square-foot store in Bakersfield and Pizza's first interior mall location in the Sherman Oaks Galleria.

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

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




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

Record World A/C Chart

OCTOBER 24, 1981

Oct. 24	Oct. 17			
1	1	ARTHUR'S THEME (BEST THAT YOU CAN DO) CHRISTOPHER CROSS Warner Bros. 49787 (4th Week)		11
2	2	HARD TO SAY DAN FOGELBERG / Epic / Full Moon 14 02488		9
3	3	SHARE YOUR LOVE WITH ME KENNY ROGERS / Liberty 1430		8
4	5	WE'RE IN THIS LOVE TOGETHER AL JARREAU / Warner Bros. 49746		15
5	6	HERE I AM (JUST WHEN I THOUGHT I WAS OVER YOU) AIR SUPPLY / Arista 0626		6
6	7	THEME FROM HILL STREET BLUES MIKE POST featuring LARRY CARLTON / Elektra 47186		8
7	9	JUST ONCE QUINCY JONES / A&M 2357		9
8	4	ENDLESS LOVE DIANA ROSS & LIONEL RICHIE / Motown 1519		15
9	8	I COULD NEVER MISS YOU (AS MUCH AS I DO) LULU / Alfa 7006		14
10	15	OLD SONGS BARRY MANILOW / Arista 0633		3
11	12	WHEN SHE WAS MY GIRL FOUR TOPS / Casablanca 2338		10
12	10	FOR YOUR EYES ONLY SHEENA EASTON / Liberty 1418		13
13	19	OH NO COMMODORES / Motown 1527		4
14	14	TAKE ME NOW DAVID GATES / Arista 0615		7
15	11	STEP BY STEP EDDIE RABBITT / Elektra 47174		13
16	20	ATLANTA LADY (SOMETHING ABOUT YOUR LOVE) MARTY BALIN / EMI-America 8093		6
17	13	THE VOICE MOODY BLUES / Threshold 602 (PolyGram)		11
18	24	WAITING FOR A GIRL LIKE YOU FOREIGNER / Atlantic 3868		3
19	16	WHO'S CRYING NOW JOURNEY / Columbia 18 02241		14
20	23	IT'S ALL I CAN DO ANNE MURRAY / Capitol 5023		6
21	21	(WANT YOU) BACK IN MY LIFE AGAIN CARPENTERS / A&M 2370		7
22	25	ALIEN ATLANTA RHYTHM SECTION / Columbia 18 02471		5
23	31	I WANT YOU, I NEED YOU CHRIS CHRISTIAN / Boardwalk 7 11 126		3
24	30	PRIVATE EYES DARYL HALL & JOHN OATES / RCA 12296		7
25	28	STEAL THE NIGHT STEVIE WOODS / Cotillion 46016 (Atl)		5
26	29	YOU SAVED MY SOUL BURTON CUMMINGS / Alfa 7008		4
27	18	(THERE'S) NO GETTIN' OVER ME RONNIE MILSAP / RCA 12264		17
28	17	A HEART IN NEW YORK ART GARFUNKEL / Columbia 18 02307		12
29	22	THE NIGHT OWLS LITTLE RIVER BAND / Capitol 5033		7
30	33	PHYSICAL OLIVIA NEWTON-JOHN / MCA 51182		3

CHARTMAKER OF THE WEEK

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

32	32	SMILE AGAIN (DEDICATED TO ANGELA FROM ALAN) MANHATTAN TRANSFER / Atlantic 3855		5
33	38	FANCY FREE OAK RIDGE BOYS / MCA 51169		4
34	27	THAT OLD SONG RAY PARKER, JR. & RAYDIO / Arista 0616		15
35	26	SLOW HAND POINTER SISTERS / Planet 47929 (E/A)		20
36	39	SAY GOODBYE TO HOLLYWOOD BILLY JOEL / Columbia 18 02518		3
37	34	IN YOUR LETTER REO SPEEDWAGON / Epic 14 02457		9
38	44	I SURRENDER ARLAN DAY / Pasha 2480 (CBS)		2
39	41	THE WOMAN IN ME CRYSTAL GAYLE / Columbia 18 02523		2
40	35	YOU'RE NOT EASY TO FORGET MICHAEL JOHNSON / EMI-America 8086		6
41	36	FEELS SO RIGHT ALABAMA / RCA 12236		17
42	37	YOU DON'T KNOW ME MICKEY GILLEY / Epic 14 02172		13
43	43	LADY (YOU BRING ME UP) COMMODORES / Motown 1514		16
44	—	IF I COULD ONLY TOUCH YOUR LIFE ARLO GUTHRIE / Warner Bros. 49796		1
45	42	REALLY WANT TO KNOW YOU GARY WRIGHT / Warner Bros. 49769		14
46	45	QUEEN OF HEARTS JUICE NEWTON / Capitol 4997		19
47	46	COOL LOVE PABLO CRUISE / A&M 2349		15
48	47	ALL I HAVE TO DO IS DREAM ANDY GIBB AND VICTORIA PRINCIPAL / RSO 1065 (PolyGram)		10
49	48	HOLD ON TIGHT ELO / Jet 02408 (CBS)		11
50	40	MEDLEY BEACH BOYS / Capitol 5030		12

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

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

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

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

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

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

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

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



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

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

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

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

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

The Record is a ROLLING STONE special interest publication

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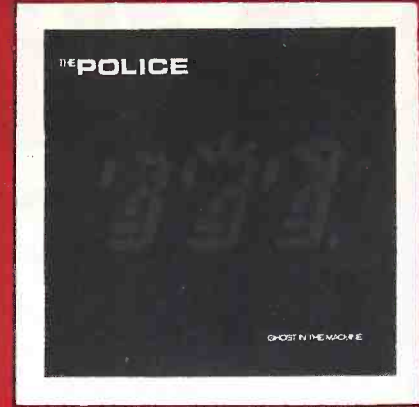
Retail Report

OCTOBER 24, 1981

SALESMAKER

GHOST IN THE MACHINE
POLICE
A&M
TOP SALES

GHOST IN THE MACHINE — Police — A&M
SOMETHING SPECIAL — Kool & the Gang — De-Lite
ABACAB — Genesis — Atlantic
ALL THE GREAT HITS — Diana Ross — Motown



GHOST IN THE MACHINE

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

PICKWICK/NATIONAL

ATLANTA RHYTHM SECTION — Col
DEVO — WB
LARRY GATLIN — Col
BILLY JOEL — Col
BARRY MANILOW — Arista
TEDDY PENDERGRASS — Phila. Int'l
ROSSINGTON COLLINS BAND — MCA
TRIUMPH — RCA

RECORD BAR/NATIONAL

JOAN ARMATRADING — A&M
ASHFORD & SIMPSON — WB
CLIMAX BLUES BAND — WB
GENESIS — Atlantic
DAVE GRISMAN — WB
GRAND FUNK RAILROAD — Full Moon/WB
KOOL & THE GANG — De-Lite
TEDDY PENDERGRASS — Phila. Int'l
CLIFF RICHARD — EMI-America
RIOT — Elektra

SOUND UNLIMITED/NATIONAL

GO-GO'S — I.R.S.
HALL & OATES — RCA
GIL SCOTT-HERON — Arista
BARRY MANILOW — Arista
BOB MARLEY — Cotillion
POLICE — A&M
DIANA ROSS — Motown
SHOOTING STAR — Virgin/Epic
VIC VERGAT — Capitol
WHO — MCA

WHEREHOUSE/NATIONAL

BILLY BURNETTE — Col
DIESEL — Regency
BENNY MARDONES — Polydor
NAZARETH — A&M
PIECES OF A DREAM — Elektra
POLICE — A&M
CARLY SIMON — WB
JON & VANGELIS — Polydor
WHISPERS — Solar

STRAWBERRIES/NEW ENGLAND

BALANCE — Portrait
MARIANNE FAITHFULL — Island
GENESIS — Atlantic
TOM GRANT — WMOT
JOHN HALL — EMI-America
RONNIE LAWS — Liberty
MINK DEVILLE — Atlantic
NOVO COMBO — Polydor
POLICE — A&M
DIANA ROSS — Motown

RECORD WORLD-TSS/NORTHEAST

DEVO — WB
JOHN ENTWISTLE — Atco
HALL & OATES — RCA
JOHN HALL — EMI-America
BOB JAMES — Col/Tappan Zee
JOURNEY — Col
KINKS — Arista
KOOL & THE GANG — De-Lite
TEDDY PENDERGRASS — Phila. Int'l
POLICE — A&M

CUTLER'S/NEW HAVEN

DAN FOGELBERG — Full Moon/Epic
GENESIS — Atlantic
BILLY JOEL — Col
RICKIE LEE JONES — WB
KOOL & THE GANG — De-Lite
PRETENDERS — Sire
BOB SEGER — Capitol
SLAVE — Cotillion
ROLLING STONES — Rolling Stones
LUTHER VANDROSS — Epic

CRAZY EDDIE/NEW YORK

JON & VANGELIS — Polydor
CRUSADERS — MCA
MARIANNE FAITHFULL — Island
FOUR TOPS — Casablanca
KINKS — Arista
BOB MARLEY — Cotillion
MAZE — Capitol
POLICE — A&M
WHO — MCA
DENIECE WILLIAMS — ARC/Col

DISC-O-MAT/NEW YORK

JOAN ARMATRADING — A&M
ATLANTA RHYTHM SECTION — Col
ASHFORD & SIMPSON — WB
STEVE HACKETT — Epic
JOHN HALL — EMI-America
KOOL & THE GANG — De-Lite

BARRY MANILOW — Arista
TEDDY PENDERGRASS — Phila. Int'l
POLICE — A&M
SHALAMAR — Solar

WEBB/PHILADELPHIA

CLARENCE CARTER — Venture
GIL SCOTT-HERON — Arista
INVISIBLE MAN'S BAND — Boardwalk
BOB JAMES — Col/Tappan Zee
LOGG — Salsoul
ALPHONSE MOUZON — Pausa
DIANA ROSS — Motown
SHADOW — Elektra
TTF — Gold Coast
STANLEY TURRENTINE — Elektra

RADIO 437/PHILADELPHIA

EMOTIONS — ARC/Col
GENESIS — Atlantic
STEVE HACKETT — Epic
ISAAC HAYES — Polydor
ISLEY BROTHERS — T-Neck
KING CRIMSON — WB
KOOL & THE GANG — De-Lite
POLYLOCK — RCA
ROSSINGTON COLLINS BAND — MCA
TOM VERLAINE — WB

SAM GOODY'S/EAST COAST

JON & VANGELIS — Polydor
FOUR TOPS — Casablanca
GENESIS — Atlantic
KOOL & THE GANG — De-Lite
POLICE — A&M
PRETENDERS — Sire
DIANA ROSS — Motown
BOB SEGER — Capitol
TRIUMPH — RCA
LUTHER VANDROSS — Epic

RECORD & TAPE COLLECTORS/BALTIMORE

JOAN ARMATRADING — A&M
CRUSADERS — MCA
BARRY MANILOW — Arista
STEVIE NICKS — Modern
POLICE — A&M
RED RIDER — Capitol
DIANA ROSS — Motown
SLAVE — Cotillion
ULTRAVOX — Chrysalis
JON & VANGELIS — Polydor

RECORD THEATRE/BALTIMORE

ASHFORD & SIMPSON — WB
ANDRAE CROUCH — WB
CRUSADERS — MCA
FUZE ONE — CTI
KOOL & THE GANG — De-Lite
LITTLE RIVER BAND — Capitol
POLICE — A&M
DIANA ROSS — Motown
ROGER — WB

RECORDS UNLIMITED/BALTIMORE

DEVO — WB
DAN FOGELBERG — Full Moon/Epic
GENESIS — Atlantic
JON & VANGELIS — Polydor
BARRY MANILOW — Arista
POLICE — A&M
ROSE TATTOO — Mirage
ROSSINGTON COLLINS BAND — MCA
BOB SEGER — Capitol
TRIUMPH — RCA

GARY'S/RICHMOND

ATLANTA RHYTHM SECTION — Col
DIESEL — Regency
GENESIS — Atlantic
KOOL & THE GANG — De-Lite
LITTLE RIVER BAND — Capitol
BARRY MANILOW — Arista
POLICE — A&M
DIANA ROSS — Motown
BOB SEGER — Capitol

PENGUIN FEATHER/NO. VIRGINIA

JOAN ARMATRADING — A&M
CRUSADERS — MCA
MARIANNE FAITHFULL — Island
GENESIS — Atlantic
JON & VANGELIS — Polydor
KOOL & THE GANG — De-Lite
BOB MARLEY — Cotillion
POLICE — A&M

NEAL SCHON/JAN HAMMER — Col
WHO — MCA

RECORD REVOLUTION/PENNSYLVANIA

JOAN ARMATRADING — A&M
MARTIN BRILEY — Mercury
ISLEY BROTHERS — T-Neck
GARLAND JEFFREYS — Epic
KING CRIMSON — WB
BARRY MANILOW — Arista
POLICE — A&M
DIANA ROSS — Motown
SHALAMAR — Solar
CARLY SIMON — WB

WAXIE MAXIE/WASHINGTON, D.C.

CHILLIWACK — Millennium
INVISIBLE MAN'S BAND — Boardwalk
ISLEY BROTHERS — T-Neck
KOOL & THE GANG — De-Lite
BARRY MANILOW — Arista
POLICE — A&M
RAINBOW — Polydor
L.J. REYNOLDS — Capitol
ROSSINGTON COLLINS BAND — MCA
TIME — WB

DOUGLAS STEREO/WASHINGTON, D.C.

CRUSADERS — MCA
GIL SCOTT-HERON — Arista
INVISIBLE MAN'S BAND — Boardwalk
KOOL & THE GANG — De-Lite
GWEN MCCRAE — Atlantic
PIECES OF A DREAM — Elektra
POLICE — A&M
DIANA ROSS — Motown
SLAVE — Cotillion

KEMP MILL/WASHINGTON, D.C.

ATLANTA RHYTHM SECTION — Col
GO-GO'S — I.R.S.
KOOL & THE GANG — De-Lite
BARRY MANILOW — ARISTA
POLICE — A&M
RAINBOW — Polydor
RED RIDER — Capitol
DIANA ROSS — Motown
MICHAEL SCHENKER GROUP — Chrysalis
TRIUMPH — RCA

WHEREHOUSE/MICHIGAN

BLUE MONEY — Action
GENESIS — Atlantic
GIL SCOTT-HERON — Arista
JON & VANGELIS — Polydor
KINGS — Elektra
BARRY MANILOW — Arista
POLICE — A&M
QUARTERFLASH — Geffen
DIANA ROSS — Motown
SPECIALS — Two Tone

RECORD RENDEZVOUS/CLEVELAND

JOAN ARMATRADING — A&M
CHILLIWACK — Millennium
MINK DEVILLE — Atlantic
JOHN ENTWISTLE — Atco
GENESIS — Atlantic
HALL & OATES — RCA
NAZARETH — A&M
POLICE — A&M
RIOT — Elektra
TRIUMPH — RCA

ROSE/CHICAGO

BLACK UHURU — Mango
GENESIS — Atlantic
BILLY JOEL — Col
KOOL & THE GANG — De-Lite
BARRY MANILOW — Arista
POLICE — A&M
DIANA ROSS — Motown
CARLY SIMON — WB
SLAVE — Cotillion
TRIUMPH — RCA

RECORD CITY/CHICAGO

BLONDIE — Chrysalis
BOHEMIA — VU
ISLEY BROTHERS — T-Neck
KING CRIMSON — WB
GREG LAKE — Chrysalis
QUARTERFLASH — Geffen
ROMANTICS — Nipper
STARS ON — Radio

KARMA/TIANAPOLIS

PATTI AUSTIN — Qwest
JOHN ENTWISTLE — Atco
GENESIS — Atlantic
JOHN HALL — EMI-America
KOOL & THE GANG — De-Lite
POLICE — A&M
QUARTERFLASH — Geffen
RED RIDER — Capitol
SURVIVOR — Scotti Brothers
WHO — MCA

RADIO DOCTORS/MILWAUKEE

IRON CITY HOUSEROCKERS — MCA
ISLEY BROTHERS — T-Neck
JET — Third Coast
BARRY MANILOW — Arista
BENNY MARDONES — Polydor
BOB MARLEY — Cotillion
POLICE — A&M
ROMANTICS — Nipper
DIANA ROSS — Motown
TTF — Gold Coast

GREAT AMERICAN/MINNEAPOLIS

RODNEY CROWELL — WB
CRUSADERS — MCA
JOHN ENTWISTLE — Atco
GENESIS — Atlantic
JON & VANGELIS/Polydor
KOOL & THE GANG — De-Lite
POLICE — A&M
ROSSINGTON COLLINS BAND — MCA
TRIUMPH — RCA
WHO — MCA

STREETSIDE/ST. LOUIS

JOAN ARMATRADING — A&M
BRUCE COCKBURN — Millennium
BILLY IDOL — Chrysalis
IRON CITY HOUSEROCKERS — MCA
BOB MARLEY — Cotillion
POLICE — A&M
ROYAL TRIBUTE — Col
NEAL SCHON/JAN HAMMER — Col
TOM TOM CLUB — Sire
TRIUMPH — RCA

MUSICLAND/ST. LOUIS

BARBARA MANDRELL — MCA
DONALD BYRD — Elektra
DEF LEPPARD — Mercury
GRAND FUNK RAILROAD — Full Moon/WB
KINKS — Arista
KOOL & THE GANG — De-Lite
ROGER — WB
DIANA ROSS — Motown
SPYRO GYRA — MCA
WHO — MCA

TURTLES/ATLANTA

MAC DAVIS — Casablanca
TERRI GIBBS — MCA
DAVID GRISMAN — WB
BOB MARLEY — Cotillion
ALPHONSE MOUZON — Pausa
NAZARETH — A&M
POLICE — A&M
ULTRAVOX — Chrysalis
TIM WEISBERG — MCA
BARRY WHITE — Unlimited Gold

SPEC'S/FLORIDA

DEF LEPPARD — Mercury
GENESIS — Atlantic
GO-GO'S — I.R.S.
KOOL & THE GANG — De-Lite
RONNIE LAWS — Liberty
BOB MARLEY — Cotillion
POLICE — A&M
DIANA ROSS — Motown
LUTHER VANDROSS — Epic
WHO — MCA

RECORD CITY/ORLANDO

PATTI AUSTIN — Qwest
BOW WOW WOW — RCA
JOE ELY — MCA
GRAND FUNK RAILROAD — Full Moon/WB
HALL & OATES — RCA
POLICE — A&M
ROGER — WB
SADAQ WANTANABE — Col
LUTHER VANDROSS — Epic
WHO — MCA

EAST/WEST/CENTRAL FLORIDA

NATALIE COLE — Capitol
RODNEY CROWELL — WB
CRUSADERS — MCA
FOUR TOPS — Casablanca

KOOL & THE GANG — De-Lite
POLICE — A&M

MICHAEL SCHENKER GROUP — Chrysalis
SHALAMAR — Solar
LUTHER VANDROSS — Epic

TAPE CITY/NEW ORLEANS

CHRIS CHRISTIAN — Boardwalk
CRUSADERS — MCA
DIESEL — Regency
GENESIS — Atlantic
GO-GO'S — I.R.S.
BILLY JOEL — Col
KOOL & THE GANG — De-Lite
RONNIE LAWS — Liberty
BARRY MANILOW — Arista
POLICE — A&M

RECORD TOWN-HASTINGS/SOUTHWEST

CRUSADERS — MCA
GENESIS — Atlantic
DIESEL — Regency
GO-GO'S — I.R.S.
JOURNEY — Col
KOOL & THE GANG — De-Lite
ROGER — WB
ROLLING STONES — Rolling Stones
ROSSINGTON COLLINS BAND — MCA
BOB SEGER — Capitol

SOUND WAREHOUSE/HOUSTON

MARTIN BRILEY — Mercury
DAN FOGELBERG — Full Moon/Epic
HALL & OATES — RCA
IAN HUNTER — Chrysalis
BOB MARLEY — Cotillion
POLICE — A&M
ROGER — WB
ROLLING STONES — Rolling Stones
ZZ TOP — WB

CIRCLES/ARIZONA

CHI-LITES — 20th Century-Fox
BURTON CUMMINGS — Alfa
DEVO — WB
GENESIS — Atlantic
KOOL & THE GANG — De-Lite
OZONE — Motown
POLICE — A&M
ROUGH TRADE — Stiff/America
WAX — RCA
BOBBY WOMACK — Beverly Glen

INDEPENDENT/COLORADO

ATLANTA RHYTHM SECTION — Col
BEDS — Elektra
MARIANNE FAITHFULL — Island
JACK GREEN — RCA
LENA HORNE — Qwest
KOOL & THE GANG — De-Lite
PATTI LABELLE — Phila. Int'l
DIANA ROSS — Motown
POLICE — A&M
SHALAMAR — Solar

SOUND WAREHOUSE/COLORADO

PATTI AUSTIN — Qwest
CHILLIWACK — Millennium
GENESIS — Atlantic
JERMAINE JACKSON — Motown
KOOL & THE GANG — De-Lite
BARRY MANILOW — Arista
POLICE — A&M
QUARTERFLASH — Geffen
RED RIDER — Capitol
WHO — MCA

MUSIC PLUS/LOS ANGELES

JOAN ARMATRADING — A&M
DREAM MACHINE — RCA
JON & VANGELIS — Polydor
KOOL & THE GANG — De-Lite
RONNIE LAWS — Liberty
BOB MARLEY — Cotillion
NEAL SCHON/JAN HAMMER — Col
SHOCK TREATMENT — WB
CARLY SIMON — WB
SURBURBAN LAWS — I.R.S.

EVERYBODY'S/NORTHWEST

JOAN ARMATRADING — A&M
GENESIS — Atlantic
HEAVY METAL — Full Moon/Asylum
(Soundtrack)
AL JARREAU — WB
KOOL & THE GANG — De-Lite
POLICE — A&M
QUARTERFLASH — Geffen
ROSSINGTON COLLINS BAND — MCA
ULTRAVOX — Chrysalis



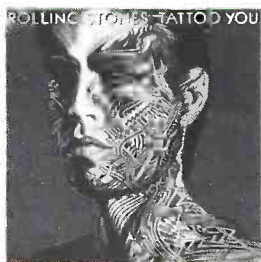
Record World Albums

PRICE CODE: G — 7.98
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 I — 9.98
 J — 11.98
 K — 12.98
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OCTOBER 24, 1981

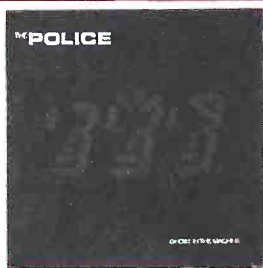
TITLE, ARTIST, Label, Number, (Distributing Label)

Oct. 24	Oct. 17		ROLLING STONES TATTOO YOU	WKS. ON CHART	
1	2	1	TATTOO YOU ROLLING STONES Rolling Stones COC 16052 (Atl) (4th Week)	7	H
2	1		ESCAPE JOURNEY/Columbia TC 37408	12	O
3	3		4 FOREIGNER/Atlantic SD 16999	14	H
4	4		NINE TONIGHT BOB SEGER AND THE SILVER BULLET BAND/ Capitol STBK 12182	5	K
5	5		INNOCENT AGE DAN FOGELBERG/Epic/ Full Moon KE2 37393	6	O
6	6		BELLA DONNA STEVIE NICKS/Modern MR 38 139 (Atl)	11	H
7	7		PRECIOUS TIME PAT BENATAR/Chrysalis CHR 1346	14	H
8	12		SONGS IN THE ATTIC BILLY JOEL/Columbia TC 37461	4	O
9	9		HEAVY METAL (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/ Full Moon/ Asylum DP 90004	12	X
10	10		BREAKIN' AWAY AL JARREAU/Warner Bros. BSK 3576	10	H
11	13		LONG DISTANCE VOYAGER MOODY BLUES/Threshold TRL 1 2901 (PolyGram)	21	H
12	15		NEVER TOO MUCH LUTHER VANDROSS/Epic FE 37451	6	O
13	11		STREET SONGS RICK JAMES/Gordy G8 1002M1 (Motown)	27	H
14	8		DON'T SAY NO BILLY SQUIER/Capitol ST 12146	25	H
15	30		ABACAB GENESIS/Atlantic SD 19313	2	H
16	16		PRIVATE EYES DARYL HALL & JOHN OATES/RCA AFL1 4028	6	H
17	19		BEAUTY & THE BEAT GO-GO'S/IRS SP 70021 (A&M)	13	H
18	21		IT'S TIME FOR LOVE TEDDY PENDERGRASS/Phila. Intl. TZ 37491 (CBS)	4	O
19	14		ENDLESS LOVE (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Mercury SRM 1 2001 (PolyGram)	14	H
20	20		WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)/Columbia KC2 37542	6	O
21	25		PIRATES RICKIE LEE JONES/Warner Bros. BSK 3432	12	H
22	17		HI INFIDELITY REO SPEEDWAGON/Epic FE 36884	44	O
23	24		WORKING CLASS DOG RICK SPRINGFIELD/RCA AFL1 3697	31	H
24	23		PRETENDERS II/Sire SRK 3572 (WB)	10	H
25	22		STEP BY STEP EDDIE RABBITT/Elektra 5E 532	10	H
26	49		SOMETHING SPECIAL KOOL & THE GANG/De-Lite DSR 8502 (PolyGram)	2	H
27	27		TIME EXPOSURE LITTLE RIVER BAND/Capitol ST 12163	6	H
28	31		NEW TRADITIONALISTS DEVO/Warner Bros. BSK 3593	3	H
29	29		URBAN CHIPMUNK CHIPMUNKS/RCA AFL1 4027	22	H
30	33		THE MANY FACETS OF ROGER ROGER/Warner Bros. BSK 3594	5	H
31	32		CARL CARLTON/20th Century-Fox T 628 (RCA)	13	H
32	55		IF I SHOULD LOVE AGAIN BARRY MANILOW/Arista AL 9573	2	H
33	36		THIS IS THE WAY ROSSINGTON COLLINS BAND/MCA 5207	3	H



CHARTMAKER OF THE WEEK

34	—	GHOST IN THE MACHINE POLICE A&M SP 3730	1	H
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35	38	TONIGHT! FOUR TOPS/Casablanca NBLP 7258 (PolyGram)	8	H
36	18	TIME ELO/Jet FZ 37371 (CBS)	10	O
37	26	SHARE YOUR LOVE KENNY ROGERS/Liberty LOO 1108	16	H
38	41	ALLIED FORCES TRIUMPH/RCA AFL1 3902	6	H
39	28	GIVE THE PEOPLE WHAT THEY WANT KINKS/Arista AL 9567	7	H
40	44	SHOWTIME SLAVE/Cotillion SD 5227 (Atl)	3	H
41	42	KENNY ROGERS' GREATEST HITS/Liberty LOO 1072	52	H
42	46	FEELS SO RIGHT ALABAMA/RCA AHL1 3920	32	H
43	34	EL LOCO ZZ TOP/Warner Bros. BSK 3593	12	H
44	35	IN THE POCKET COMMODORES/Motown M8 955M1	16	H
45	39	THE ONE THAT YOU LOVE AIR SUPPLY/Arista AL 9551	20	H

46	40	HIGH 'N' DRY DEF LEPPARD/Mercury SRM 1 4021 (PolyGram)	11	H
47	50	LIVE IN NEW ORLEANS MAZE FEATURING FRANKIE BEVERLY/Capitol SKBK 12156	17	I
48	45	JUICE JUICE NEWTON/Capitol ST 12136	30	H
49	48	CHRISTOPHER CROSS/Warner Bros. BSK 3383	83	H
50	57	TIME/Warner Bros. BSK 3598	10	H
51	51	BLACK & WHITE POINTER SISTERS/Planet P 18 (E/A)	17	H
52	56	PARADISE THEATER STYX/A&M SP 3719	39	H
53	37	LOVE ALL THE HURT AWAY ARETHA FRANKLIN/Arista AL 9552	9	H
54	72	LOVE BYRD DONALD BYRD AND 125TH STREET, NYC/Elektra 5E 531	6	H
55	59	FANCY FREE OAK RIDGE BOYS/MCA 5029	21	H
56	66	THE DUDE QUINCY JONES/A&M SP 3721	30	H
57	47	MISTAKEN IDENTITY KIM CARNES/EMI-America SO 17052	26	H
58	63	EVERY HOME SHOULD HAVE ONE PATTI AUSTIN/Qwest/ WB QWS 3591	4	H
59	70	STANDING TALL CRUSADERS/MCA 5254	3	H
60	64	ARTHUR-THE ALBUM (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Warner Bros. BSK 3582	8	H
61	54	IT MUST BE MAGIC TEENA MARIE/Gordy G8 1004M1 (Motown)	20	H
62	65	THE SPIRIT'S IN IT PATTI LABELLE/Phila. Intl. FZ 37380 (CBS)	6	O
63	43	DEAD RINGER MEAT LOAF/Epic/Cleve. Intl. FE 36007	6	O
64	74	SOLID GROUND RONNIE LAWS/Liberty LO 51087	4	H
65	61	FIRE OF UNKNOWN ORIGIN BLUE OYSTER CULT/Columbia FC 37389	16	O
66	68	THERE'S NO GETTING OVER ME RONNIE MILSAP/RCA AHL1 4060	9	H
67	62	CRIMES OF PASSION PAT BENATAR/Chrysalis CHE 1275	60	H
68	67	TOUCH GLADYS KNIGHT & THE PIPS/Columbia FC 37086	8	O
69	58	FREETIME SPYRO GYRA/MCA 5238	9	H
70	78	THIS KIND OF LOVIN' WHISPERS/Solar BXL1 3976 (RCA)	4	H
71	73	THE LADY AND HER MUSIC-LIVE ON BROADWAY LENA HORNE/Qwest/WB 2QW 3597	6	X
72	79	FRIENDS OF MR. CAIRO JON & VANGELIS/Polydor PD 1 6326 (PolyGram)	11	H
73	71	SLINGSHOT MICHAEL HENDERSON/Buddah BDS 6002 (Arista)	7	H
74	75	AEROBIC DANCING/Gateway GSLP 7610	21	H
75	80	SIGN OF THE TIMES BOB JAMES/Columbia/Tappan Zee FC 37495	7	O
76	52	I'M IN LOVE EVELYN KING/RCA AFL1 3962	15	H
77	53	BLIZZARD OF OZZ OZZY OSBOURNE/Jet JZ 36812 (CBS)	28	O
78	81	SOME DAYS ARE DIAMONDS JOHN DENVER/RCA AFL1 4055	17	H
79	85	THE SECOND ADVENTURE DYNASTY/Solar S 20 (E/A)	5	H
80	83	HANG ON FOR YOUR LIFE SHOOTING STAR/Virgin NFE 37407 (Epic)	10	O
81	82	BACK IN BLACK AC/DC/Atlantic SD 16018	61	H
82	86	DEAD SET GRATEFUL DEAD/Arista A26 8606	6	L
83	84	MOVING PICTURES RUSH/Mercury SRM 1 4013 (PolyGram)	33	G
84	60	HARD PROMISES TOM PETTY AND THE HEARTBREAKERS/ Backstreet/MCA BSR 5160	23	H
85	93	FANCY DANCER ONE WAY/MCA 5247	4	H
86	87	SUMMER HEAT BRICK/Bang FZ 37471 (CBS)	9	O
87	89	MY MELODY DENIECE WILLIAMS/ARC/Columbia FC 37048	28	O
88	109	QUINELLA ATLANTA RHYTHM SECTION/Columbia FC 37550	6	O
89	110	AS FAR AS SIAM RED RIDER/Capitol SO 12145	5	H
90	117	MSG MICHAEL SCHENKER GROUP/Chrysalis CHR 1336	3	H
91	100	TOO LATE THE HERO JOHN ENTWISTLE/Atco SD 38 142	3	H
92	94	DIRTY DEEDS DONE DIRTY CHEAP AC/DC/Atlantic SD 16033	28	H
93	90	LOVERBOY/Columbia JC 36762	40	O
94	98	THE JAZZ SINGER (ORIGINAL SOUNDTRACK) NEIL DIAMOND/Capitol SWAY 12120	46	I
95	92	THE MAN WITH THE HORN MILES DAVIS/Columbia FC 36790	15	H
96	102	BALIN MARTY BALIN/EMI-America SO 17054	22	H
97	121	TORCH CARLY SIMON/Warner Bros. BSK 3592	2	H
98	101	FOR YOUR EYES ONLY (ORIGINAL SOUNDTRACK)/Liberty LOO 1109	16	H
99	119	NOVO COMBO/Polydor PD 1 6331 (PolyGram)	8	H
100	95	FACE VALUE PHIL COLLINS/Atlantic SD 16029	34	H

Albums 101-200



OCTOBER 24, 1981

Oct. 24	Oct. 17		WKS. ON CHART				
101	120	HOOLIGANS WHO/MCA 2 12001	2	L	151	152	TENDER TOGETHER STANLEY TURRENTINE/Elektra 5E 534 5 H
102	106	KING COOL DONNIE IRIS/MCA 5237	5	H	152	122	NIGHT FADES AWAY NILS LOFGREN/Backstreet BSR 5251 (MCA) 5 H
103	108	FIRE DOWN UNDER RIOT/Elektra 5E 546	9	H	153	153	MY ROAD OUR ROAD LEE OSKAR/Elektra 5E 526 12 H
104	104	COMPUTER WORLD KRAFTWERK/Warner Bros. HS 3549	21	H	154	160	LOST IN LOVE AIR SUPPLY/Arista AL 4268 26 H
105	111	I LIKE YOUR STYLE JERMAINE JACKSON/Motown M8 952M1	5	H	155	159	BROTHERS OF THE ROAD ALLMAN BROTHERS BAND/Arista AL 9564 10 H
106	76	NORTH COAST MICHAEL STANLEY BAND/EMI-America SW 17056	13	H	156	135	CHILDREN OF TOMORROW FRANKIE SMITH/WMOT FW 37391 14 H
107	96	JUST BE MY LADY LARRY GRAHAM/Warner Bros. BSK 3554	12	H	157	129	CAN WE FALL IN LOVE AGAIN PHYLLIS HYMAN/Arista AL 9544 15 H
108	118	MAGIC WINDOWS HERBIE HANCOCK/Columbia FC 37387	4	O	158	163	NOW PLAYING BERNADETTE PETERS/MCA 5244 2 H
109	114	YOU ARE WHAT YOU IS FRANK ZAPPA/Barking Pumpkin PW2 37537 (CBS)	4	O	159	161	VERY SPECIAL DEBRA LAWS/Elektra 6E 300 33 H
110	—	ALL THE GREATEST HITS DIANA ROSS/Motown M13 960C2	1	L	160	196	SWEET AND WONDERFUL JEAN CARN/TSOP FZ 36775 (CBS) 2 O
111	77	KOOKOO DEBBIE HARRY/Chrysalis CHR 1347	9	H	161	162	NOT GUILTY LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia FC 37464 4 O
112	69	SHOT OF LOVE BOB DYLAN/Columbia TC 37496	8	O	162	166	BET YOUR HEART ON ME JOHNNY LEE/Full Moon/Asylum 5E 541 2 H
113	88	MECCA FOR MODERNS MANHATTAN TRANSFER/Atlantic SD 16036	20	H	163	165	CURED STEVE HACKETT/Epic ARE 37632 2 O
114	124	LIVE! BARBARA MANDRELL/MCA 5243	5	H	164	171	STARS ON LONG PLAY STARS ON/Radio RR 16044 (Atl) 24 H
115	125	RODNEY CROWELL/Warner Bros. BSK 3587	4	H	165	186	PREMONITION SURVIVOR/Scotti Bros. ARZ 37549 (CBS) 3 O
116	146	WALK UNDER LADDERS JOAN ARMATRADE/A&M SP 4876	2	H	166	172	COUP DE GRACE MINK DeVILLE/Atlantic SD 19311 2 H
117	147	GO FOR IT SHALAMAR/Solar BXL1 3984 (RCA)	2	H	167	168	TOM TOM CLUB/Sire SRK 3628 (WB) 2 H
118	138	PIECES OF A DREAM/Elektra 6E 350	4	H	168	173	AS FALLS WICHITA, SO FALLS WICHITA FALLS PAT METHENY & LYLE MAYS/ECM 1 1190 (WB) 19 I
119	139	DANGEROUS ACQUAINTANCES MARIANNE FAITHFULL/Island ILPS 9648 (WB)	2	H	169	—	LOVE IS THE PLACE CURTIS MAYFIELD/Boardwalk NB 1 33239 1 H
120	130	THE PRESSURE IS ON HANK WILLIAMS, JR./Elektra 5E 535	9	H	170	140	FAIR WARNING VAN HALEN/Warner Bros. HS 3540 22 H
121	131	WANNA BE A STAR CHILLIWACK/Millennium BXL1 7759 (RCA)	8	H	171	145	JEALOUSY DIRT BAND/Liberty LW 1106 7 H
122	132	WATTS IN A TANK DIESEL/Regency RY 19315 (Atl)	3	H	172	151	WINELIGHT GROVER WASHINGTON, JR./Elektra 6E 305 40 H
123	133	HOLLYWOOD, TENNESSEE CRYSTAL GAYLE/Columbia FC 37438	3	O	173	141	WITH YOU STACY LATTISAW/Cotillion SD 16049 (Atl) 15 H
124	142	PERFORMANCE ASHFORD & SIMPSON/Warner Bros. 2WB 3524	2	L	174	175	L.J. REYNOLDS/Capitol ST 12127 2 H
125	136	RAGE IN EDEN ULTRAVOX/Chrysalis CHR 1338	3	H	175	158	MAGIC MAN HERB ALPERT/A&M SP 3728 11 H
126	—	CHANCES ARE BOB MARLEY/Cotillion SD 5226 (Atl)	1	H	176	177	MEL TORME AND FRIENDS AT MARTYS/Finesse W2 37484 2 X
127	137	'SNAZ NAZARETH/A&M SP 6703	4	H	177	164	CAROL HENSEL'S EXERCISE AND DANCE PROGRAM Mirus/Vintage VNI 7713 36 H
128	97	B.B.&Q. BAND/Capitol ST 12155	13	H	178	178	DON'T STOP BILLY IDOL/Chrysalis C EP 4000 3 X
129	112	GUILTY BARBRA STREISAND/Columbia FC 36750	53	O	179	176	IN THE HEAT OF THE NIGHT PAT BENATAR/Chrysalis CHR 1236 11 G
130	134	DANCE GARY NUMAN/Atco SD 38143	3	H	180	192	HOT ROCKS 1964-1971 ROLLING STONES/London 2PS 60617 2 X
131	103	DIMPLES RICHARD "DIMPLES" FIELDS/Boardwalk NB 1 33232	16	H	181	181	ANNE MURRAY'S GREATEST HITS/Capitol SOO 12110 54 H
132	126	GREATEST HITS DOORS/Elektra 5E 5151	47	H	182	157	HAPPY LOVE NATALIE COLE/Capitol ST 12165 7 H
133	107	EBONEE WEBB/Capitol ST 12148	9	G	183	185	BEWARE BARRY WHITE/Unlimited Gold FZ 37176 (CBS) 2 O
134	115	HOY-HOY! LITTLE FEAT/Warner Bros. 2 BSK 3538	10	O	184	193	CLEAN SWEEP BOBBY BROOM/Arista/GRP 5504 9 H
135	91	ZEBOP! SANTANA/Columbia FC 37158	28	O	185	183	THE NATURE OF THE BEAST APRIL WINE/Capitol SOO 12125 39 H
136	113	VOICES DARYL HALL & JOHN OATES/RCA AQL1 3646	51	H	186	190	ESPECIALLY FOR YOU DON WILLIAMS/MCA 5210 14 H
137	99	EAST SIDE STORY SQUEEZE/A&M SP 3854	22	G	187	156	ROCKIHNROLL GREG KIHN/Beserkley B2 10069 (E/A) 32 H
138	148	UNTOLD PASSION SCHON & HAMMER/Columbia FC 37600	2	O	188	170	WALL TO WALL RENE AND ANGELA/Capitol ST 12161 13 H
139	150	REFLECTIONS GIL SCOTT-HERON/Arista AL 9566	4	H	189	167	THE COMPLETION BACKWARD PRINCIPLE TUBES/Capitol SOO 12151 21 H
140	105	SHORT BACK 'N' SIDES IAN HUNTER/Chrysalis CHR 1326	9	H	190	182	JOE JACKSON'S JUMPIN' JIVE JOE JACKSON/A&M SP 4871 13 G
141	116	I BELIEVE IN LOVE ROCKIE ROBBINS/A&M SP 4869	9	H	191	—	YELLOWJACKETS/Warner Bros. BSK 3573 1 H
142	128	WANTED DREAD & ALIVE PETER TOSH/Rolling Stones/EMI-America SO 17055	16	H	192	179	THE FOX ELTON JOHN/Geffen GHS 2002 (WB) 20 H
143	149	MODERN TIMES JEFFERSON STARSHIP/Grunt BZL1 3848 (RCA)	28	H	193	195	AMAZON BEACH KINGS/Elektra 5E 543 3 H
144	127	AEROBIC DANCING FEATURING DORIAN DAMMER/Parade 100 (Peter Pan)	4	H	194	180	MAYDAY/A&M SP 4873 3 H
145	143	WILD-EYED SOUTHERN BOYS 38 SPECIAL/A&M SP 4835	37	G	195	197	DOORS/Elektra EKS 74007 2 G
146	144	ICE HOUSE/Chrysalis CHR 1350	14	H	196	200	CLOSER THAN CLOSE STYLISTICS/TSOP FZ 37458 (CBS) 2 O
147	154	CAPTURED JOURNEY/Columbia K2T 37016	11	O	197	198	GOOD MORNING AMERICA CHARLIE/RCA AFL1 4137 2 H
148	155	KIX/Atlantic SD 19307	4	H	198	199	SEE JUNGLE! SEE JUNGLE! BOW WOW WOW/RCA AFL1 4147 2 H
149	—	CHARIOTS OF FIRE (ORIGINAL SOUNDTRACK) VANGELIS/Polydor PD 1 6335 (PolyGram)	1	H	199	—	BLOOD ON THE BRICKS IRON CITY HOUSEROCKERS/MCA 5252 1 H
150	123	THE TURN OF A FRIENDLY CARD ALAN PARSONS PROJECT/Arista AL 9518	48	H	200	169	NOW OR NEVER JOHN SCHNEIDER/Scotti Bros. ARZ 37400 (CBS) 18 O

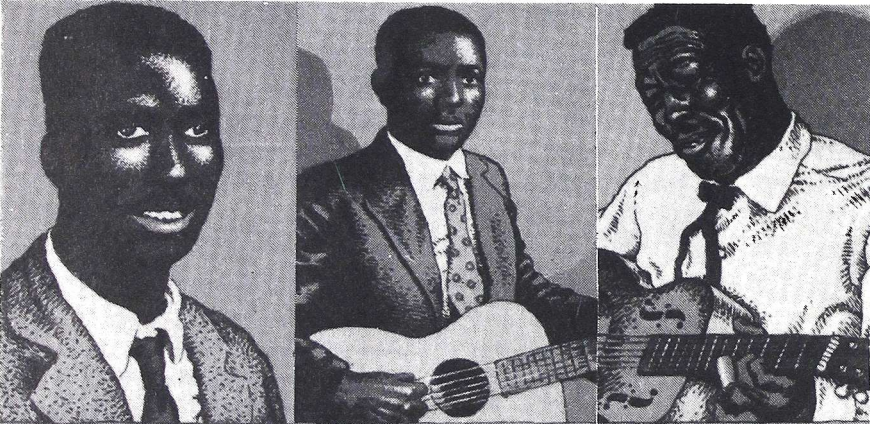
Record World Black Oriented Music

Black Music Report

By NELSON GEORGE

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

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



TOMMY JOHNSON FURRY LEWIS SON HOUSE

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

(Continued on page 81)

Marv Stuart and Cecil Holmes Hope To Keep Gold Coast 'Diverse'

By NELSON GEORGE

■ NEW YORK—"Diversification is vital to anyone in the record business today. You can't afford to be a total record man today unless you have a huge bankroll behind you. Otherwise, like me, you have to be involved in a number of entertainment-related areas," says Marv Stuart, chairman of Gold Coast Entertainment, an eight-month-old company with record, management, and television commercial divisions.

Stuart, Curtis Mayfield's long-time partner in Curtom Records, co-founded Gold Coast Records with another industry veteran, Cecil Holmes. Gold Coast has a pressing and distribution agreement with Capitol Records as well as a logo deal with the label for two acts, Linda Clifford and Ava Cherry.

Stuart sees P&D deals as the wave of the future in the record industry. "With Curtom we had traditional distribution deals with Buddah, Warner Bros., and RSO, and I must admit it was a very comfortable situation. We got a check every month, win, lose or draw, where the distributor handled overhead costs, promotion, etc. But the sagging sales since late 1979 have changed the whole situation and made those deals less lucrative for everyone involved. Back in 1971 a top ten R&B single would sell from 400,000 to 700,000 copies. Today, unless you have a real smash, sales are much more limited. Also, many labels were burned by distribution deals, where they helped develop a company and then at the end of its contract it went somewhere else.

"The P&D deal gives the distributor

a chance to get his money without the risk and gives a small company like mine the advantages of quality pressing and distribution without the cash flow problems of using an independent."

Holmes agrees. After ending his relationship with Casablanca, he says, he was offered several jobs in the record business, "but after being a partner at Casablanca I couldn't see myself working for somebody else. When Marv approached me to be a partner I saw this as a fine opportunity. The record industry as a whole has been poor, but I think with the experience we bring to Gold Coast we can make it work."

Currently the label has two groups, TTF and Spunk, under contract. By this time next year Holmes envisions as many as eight acts on the Gold Coast roster. Holmes is using four independent promotion men nationally, but intends to develop his own national promotion staff as soon as possible. While Stuart is based in Chicago, Holmes is maintaining offices in Los Angeles to be near distributor Capitol.

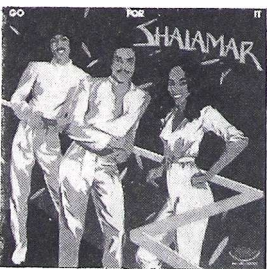
Gold Coast Entertainment manages the careers of producer-writers Leo Graham (the Manhattans, Tyrone Davis) and Dino Fekaris (Curtis Mayfield, Peaches & Herb). "Both came to me to help them promote their careers, investments, and other business concerns," Stuart explains, adding that he wants both to gain entry to the film soundtrack business. He was instrumental in getting Mayfield deals to do soundtracks for "Superfly," "Claudine," "Sparkle," and three other films. Since the black

(Continued on page 82)

Picks of the Week

GO FOR IT

SHALAMAR — Solar BXL 1-3984 (RCA)



The latest Shalamar album is highlighted by Jeffrey Daniels' production on four of the eight songs, "Appeal,"

"The Final Analysis," "Rocker," and the title cut. Leon Sylvers' trademark sound is evident on "Talk to Me" and the single, "Sweeter as the Days Go By."

FROZEN ALIVE!

ALBERT COLLINS — Alligator AL 4725

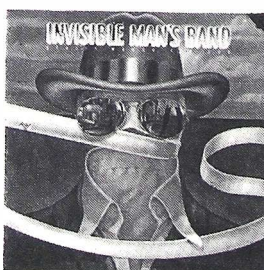


The icy blues guitar licks of Albert Collins are captured on this live recording. Collins makes this an adventure

in deep, penetrating blues with percussive solos punctuating every song. He sings well also, but Collins' work with his Telecaster is this LP's selling point.

REALLY WANT TO SEE YOU

INVISIBLE MAN'S BAND — Boardwalk NB1 33238



Coming off the success of "All Night Thing," the Invisible Man's Band (alias Clarence Burke) debuts on Boardwalk

with an album in the same danceable style. The funky "Rated X" is the best cut, though "Really Want To See You" and "Party Time" merit attention.

SOLID GROUND

RONNIE LAWS — Liberty LD-51087



A growing sales force in black music, Laws' latest LP should continue his commercial growth. His work on alto and soprano

sax is energetic. On "Stay Awake" and "There's a Way" his development as a vocalist and lyricist progresses. This album should be one of the year's top sellers.

Record World Black Oriented Singles



OCTOBER 24, 1981

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

Oct. 24	Oct. 17		WKS. ON CHART
1	1	NEVER TOO MUCH LUTHER VANDROSS Epic 14 02409 (2nd Week)	12
2	3	WHEN SHE WAS MY GIRL FOUR TOPS / Casablanca 2338 (PolyGram)	11
3	2	ENDLESS LOVE DIANA ROSS & LIONEL RICHIE / Motown 1519	16
4	4	SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED) CARL CARLTON / 20th Century-Fox 2488 (RCA)	18
5	6	I HEARD IT THROUGH THE GRAPEVINE (PART 1) ROGER / Warner Bros. 49786	9
6	5	SUPER FREAK (PART 1) RICK JAMES / Gordy 7205 (Motown)	12
7	7	SILLY DENIECE WILLIAMS / ARC / Columbia 18 02406	13
8	11	GET IT UP TIME / Warner Bros. 49774	12
9	9	WE'RE IN THIS LOVE TOGETHER AL JARREAU / Warner Bros. 49746	15
10	8	LOVE ALL THE HURT AWAY ARETHA FRANKLIN & GEORGE BENSON / Arista 0624	10
11	12	I CAN'T LIVE WITHOUT YOUR LOVE TEDDY PENDERGRASS / Phila. Intl. 5 02462 (CBS)	9
12	16	TAKE MY HEART KOOL & THE GANG / De-Lite 815 (PolyGram)	4
13	13	LOVE HAS COME AROUND DONALD BYRD AND 125TH STREET, NYC / Elektra 47168	10
14	25	LET'S GROOVE EARTH, WIND & FIRE / ARC / Columbia 18 02536	4
15	17	SNAP SHOT SLAVE / Cotillion 46022 (Atl)	6
16	18	CONTROVERSY PRINCE / Warner Bros. 49808	5
17	10	I'LL DO ANYTHING FOR YOU DENROY MORGAN / Becket 45 5	17
18	15	SLOW HAND POINTER SISTERS / Planet 47929 (E/A)	20
19	20	LET'S DANCE (MAKE YOUR BODY MOVE) WEST STREET MOB / Sugarhill 763	11
20	21	BEFORE I LET GO MAZE FEATURING FRANKIE BEVERLY / Capitol 5031	9
21	23	STAY AWAKE RONNIE LAWS / Liberty 1424	10
22	29	OH NO COMMODORES / Motown 1527	5
23	26	THIS KIND OF LOVIN' WHISPERS / Solar 12295 (RCA)	6
24	28	SHE DON'T LET NOBODY (BUT ME) CURTIS MAYFIELD / Boardwalk 7 11 122	8
25	19	SQUARE BIZ TEENA MARIE / Gordy 7202 (Motown)	18
26	14	ON THE BEAT B.B. & Q. BAND / Capitol 4993	13
27	24	DO YOU LOVE ME PATTI AUSTIN / Qwest 49754 (WB)	12
28	22	I'M IN LOVE EVELYN KING / RCA 12243	19
29	31	JUST ONCE QUINCY JONES featuring JAMES INGRAM / A&M 2357	9
30	34	PULL FANCY DANCER / PULL (PART 2) ONE WAY / MCA 51165	6
31	35	TAKE MY LOVE MELBA MOORE / EMI-America 8092	5
32	37	INSIDE YOU (PART 1) ISLEY BROTHERS / T-Neck 5 02531 (CBS)	4
33	32	TIME TO THINK ROCKIE ROBBINS / A&M 2355	7
34	36	IT SHOWS IN YOUR EYES ASHFORD & SIMPSON / Warner Bros. 49805	6
35	39	SOMETHING ABOUT YOU EBONEE WEBB / Capitol 5044	5



36	33	WIKKA WRAP EVASIONS / Sam 81 5020	12
37	27	LADY (YOU BRING ME UP) COMMODORES / Motown 1514	18
38	30	SWEAT (TILL YOU GET WET) BRICK / Bang 02246 3 (CBS)	14
39	38	JUST BE MY LADY LARRY GRAHAM / Warner Bros. 49744	18
40	42	WHO'S BEEN KISSING YOU HOT CUISINE / Prelude 8035	7
41	45	LET'S START II DANCE AGAIN BOHANNON featuring DR. PERRI JOHNSON / Phase II 282	5
42	46	MEANT FOR YOU DEBRA LAWS / Elektra 47198	4
43	56	NOTHIN' BUT A FOOL NATALIE COLE / Capitol 5045	3
44	58	FUNKY SENSATION GWEN McCRAE / Atlantic 3853	3
45	51	IN THE MIDDLE OF A SLOW DANCE KLIQUE / MCA 51158	4
46	50	LOVE DON'T LOVE NOBODY JEAN CARN / TSOP 02501 (CBS)	5
47	47	DANCIN' FREE BROTHERS JOHNSON / A&M 2368	6
48	60	WALKING INTO SUNSHINE CENTRAL LINE / Mercury 572 (PolyGram)	2
49	61	BLUE JEANS CHOCOLATE MILK / RCA 12335	2
50	52	WARM WEATHER PIECES OF A DREAM / Elektra 47181	5

CHARTMAKER OF THE WEEK

51	—	TONIGHT YOU AND ME PHYLLIS HYMAN Arista 0637	1
52	—	WHY DO FOOLS FALL IN LOVE? DIANA ROSS / RCA 12349	1
53	57	ZULU QUICK / Pavilion 5 02455 (CBS)	4
54	—	YOU GO YOUR WAY (I'LL GO MINE) SPINNERS / Atlantic 3865	1
55	55	I'VE GOT TO LEARN TO SAY NO! RICHARD "DIMPLES" FIELDS / Boardwalk 7 11 124	4
56	62	I'M SO GLAD I'M STANDING HERE TODAY CRUSADERS / MCA 51177	3
57	63	SECRETS BOBBY WOMACK / Beverly Glen 2000	3
58	59	WALL TO WALL RENE & ANGELA / Capitol 5010	3
59	65	FIRST TRUE LOVE AFFAIR JIMMY ROSS / Quality / RFC 7002	2
60	66	STEAL THE NIGHT STEVIE WOODS / Cotillion 46016 (Atl)	2
61	—	WHAT A SURPRISE POINTER SISTERS / Planet 47937 (E/A)	1
62	68	DISCO DREAM MEAN MACHINE / Sugarhill 564	2
63	69	JUST MY LUCK TYRONE DAVIS / Columbia 18 02269	2
64	64	FUNKY SOUND (TEAR THE ROOF OFF) SEQUENCE / Sugarhill 767	4
65	—	LA LA MEANS I LOVE YOU TIERRA / Boardwalk 7 11 129	1
66	—	FREEFALL (INTO LOVE) LENNY WILLIAMS / MCA 51179	1
67	—	HANG ON IN THERE HAROLD MELVIN & THE BLUE NOTES / MCA 51190	1
68	—	LET'S GET CRACKIN' SHOCK / Fantasy 916	1
69	—	NUMBERS KRAFTWERK / Warner Bros. 49795	1
70	—	I COULD WRITE A LOVE SONG MIGHTY FIRE / Elektra 47199	1
71	43	HERE I AM DYNASTY / Solar 47932 (E/A)	15
72	40	IF THAT'LL MAKE YOU HAPPY GLADYS KNIGHT & THE PIPS / Columbia 18 02413	11
73	41	SHE GOT THE PAPERS (I GOT THE MAN) BARBARA MASON / WMOT 92237	8
74	44	GENERAL HOSPI-TALE AFTERNOON DELIGHTS / MCA 51148	11
75	53	NIGHT GAMES STEPHANIE MILLS / 20th Century-Fox 2506 (RCA)	9



Black Music Report (Continued from page 80)

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

SHORT STUFF: Anyone wishing to contact **Beverly Paige**, former Columbia publicist, can reach her Monday, Wednesday, and Friday at (212) 975-6908. Messages for Paige can be left with **Marie Sellers** from 2 to 5 p.m. during the week. **Barry Mayo**, assistant program director at New York's WRKS, has done a brilliant job of diversifying that station's playlist and giving it a sound quite distinct from that of New York's other two black oriented FM outlets. WRKS's rise to a 3.3 ARB in the tough New York market is a reflection of Mayo's impact. The **L.A. Boppers** have shifted from Mercury to MCA Records. Since the demise of Stax, Memphis hasn't been an important black music center. But things are changing for the better. **Allen Jones**, producer of longtime Memphis residents the **Bar-Kays**, is having success with a local band, **Ebonee Webb**, and has another Memphis group, **Kwick**, about to release their second LP. And **Willie Mitchell**, producer of **Al Green's** classic songs, produced four albums for Bearsville Records this year and had a top 35 pop hit with **Jessie Winchester's** R&B-tinged "Say What."

Richard "Dimples" Fields is producing **Betty Wright's** next album for Epic, not surprising considering their "Paper" success. But love-man Fields is also

handling the production of Boardwalk labelmates the **Ohio Players'** next LP, which is an intriguing marriage. Fields' followup to his debut LP is expected either in December or January. **Session Featuring Azeem** has an album, "A Tribute to **Bob Marley**," on M.A.L.'s Records of Oakland. Some of the proceeds from the record are being donated to the refugees of Somalia. For more info call (415) 451-1031. "Shoot the Pump" by **J. Walter Negro and the Loose Jointz** (not to be confused with the **Loose Jointz** of "All-Over-My Face") is a rather strange mix of rap, disco, and rock that is picking up several stations outside the group's New York base. It is the first dance oriented release of Zoo York Recordz, the boogie arm of **John Hammond's** Hammond Records. The group is described as "graffiti artists" and I think the 12-inch sleeve suggests what that means. The **Carl Weathers** who sings the Mirage single, "You Ought To Be With Me," is the same man who played **Apollo Creed** in the two "Rocky" films and unlike most actors turned singers, Weathers has real talent as a vocalist. Though the record hasn't made a splash in the marketplace, Weathers definitely has potential. Hope he sticks with it. **Sherry Winston**, Arista's progressive and jazz promotion manager and accomplished flautist, is profiled in the latest series of Dewar's White Label ads. **Angela Sylvers Polk** and husband **Keith** are the parents of **Aaron Ramsey**, born September 15 in Los Angeles. Best wishes.

Record World Black Oriented Albums

OCTOBER 24, 1981

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

Oct. 24 Oct. 17

				WKS. ON CHART
1	1	NEVER TOO MUCH LUTHER VANDROSS Epic FE 37451 (2nd Week)		6
2	2	BREAKIN' AWAY AL JARREAU/Warner Bros. BSK 3576		10
3	5	THE MANY FACETS OF ROGER ROGER/Warner Bros. BSK 3594		6
4	4	IT'S TIME FOR LOVE TEDDY PENDERGRASS/Phila. Intl. TZ 37491 (CBS)		4
5	3	STREET SONGS RICK JAMES/Gordy G8 1002M1 (Motown)		27
6	6	TONIGHT FOUR TOPS/Casablanca NBLP 7528 (PolyGram)		8
7	15	SOMETHING SPECIAL KOOL & THE GANG/De-Lite DSR 8502 (PolyGram)		2
8	10	TIME/Warner Bros. BSK 3598		10
9	14	SHOWTIME SLAVE/Cotillion SD 5227 (Atl)		3
10	11	IN THE POCKET COMMODORES/Motown M8 955M1		16
11	7	CARL CARLTON/20th Century Fox 5 628 (RCA)		15
12	13	LIVE IN NEW ORLEANS MAZE FEATURING FRANKIE BEVERLY/Capitol SKBK 12156		17
13	12	LOVE ALL THE HURT AWAY ARETHA FRANKLIN/Arista AL 9552		9
14	8	ENDLESS LOVE (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Mercury SRM 1 2001 (PolyGram)		13
15	23	EVERY HOME SHOULD HAVE ONE PATTI AUSTIN/Qwest/WB QWS 3591		4
16	18	THIS KIND OF LOVIN' WHISPERS/Solar BXL1 3976 (RCA)		6
17	19	LOVE BYRD DONALD BYRD AND 125TH STREET, NYC/Elektra 5E 531		6
18	16	IT MUST BE MAGIC TEENA MARIE/Gordy G8 1004M1 (Motown)		20
19	21	FANCY DANCER ONE WAY/MCA 5247		5
20	9	I'M IN LOVE EVELYN KING/RCA AFL1 3962		15
21	25	SOLID GROUND RONNIE LAWS/Liberty LO 51087		4
22	24	SLINGSHOT MICHAEL HENDERSON/Buddah BDS 6002 (Arista)		7
23	17	SUMMER HEAT BRICK/Bang FZ 37471 (CBS)		8
24	22	THE SECOND ADVENTURE DYNASTY/Solar S 20 (E/A)		6
25	26	TOUCH GLADYS KNIGHT & THE PIPS/Columbia FC 37086		8
26	20	B.B.&Q. BAND/Capitol ST 12155		12
27	30	MY MELODY DENIECE WILLIAMS/ARC/Columbia FC 37048		31
28	29	THE SPIRIT'S IN IT PATTI LABELLE/Phila. Intl. FZ 37380 (CBS)		6
29	32	THE DUDE QUINCY JONES/A&M SP 3721		28

30	42	STANDING TALL CRUSADERS/MCA 5254		3
31	45	GO FOR IT SHALAMAR/Solar BXL1 3984 (RCA)		2
32	36	REFLECTIONS GIL SCOTT-HERON/Arista AL 9566		5
33	44	PERFORMANCE ASHFORD & SIMPSON/Warner Bros. 2WB 3524		2
34	31	EBONEE WEBB/Capitol ST 12148		9
35	28	DIMPLES RICHARD "DIMPLES" FIELDS/Boardwalk NB 1 33232		16
36	27	BLACK & WHITE POINTER SISTERS/Planet P 18 (E/A)		17
37	41	LOVE IS THE PLACE CURTIS MAYFIELD/Boardwalk NB 1 33239		3
38	38	PIECES OF A DREAM/Elektra 6E 350		5
39	34	I LIKE YOUR STYLE JERMAINE JACKSON/Motown M8 952M1		5
40	37	BEWARE BARRY WHITE/Unlimited Gold FZ 37176 (CBS)		4
41	43	COMPUTER WORLD KRAFTWERK/Warner Bros. HS 3549		11

CHARTMAKER OF THE WEEK

42	—	ALL THE GREAT HITS DIANA ROSS Motown M13 960C2		1
43	—	INSIDE YOU ISLEY BROTHERS/T-Neck F2 37533 (CBS)		1
44	33	JUST BE MY LADY LARRY GRAHAM/Warner Bros. BSK 3554		12
45	35	CAN'T WE FALL IN LOVE AGAIN PHYLLIS HYMAN/Arista AL 9544		15
46	40	MAGIC WINDOWS HERBIE HANCOCK/Columbia FC 37387		4
47	46	VERY SPECIAL DEBRA LAWS/Elektra 6E 300		28
48	39	WALL TO WALL RENÉ & ANGELA/Capitol ST 12161		13
49	52	SWEET AND WONDERFUL JEAN CARN/TSOP FZ 36775 (CBS)		11
50	48	SIGN OF THE TIMES BOB JAMES/Columbia/Tappan Zee FC 37495		7
51	47	I BELIEVE IN LOVE ROCKIE ROBBINS/A&M SP 4869		5
52	50	CHILDREN OF TOMORROW FRANKIE SMITH/WMOT FW 37391		14
53	53	TEMPTATIONS/Gordy G8 1006M1 (Motown)		9
54	49	KNIGHTS OF THE SOUND TABLE CAMEO/Chocolate City CCLP 2019 (PolyGram)		21
55	51	WINNERS BROTHERS JOHNSON/A&M SP 3724		15
56	—	SEND IT OZONE/Motown M8 962		1
57	—	LIFETIME THING ISAAC HAYES/Polydor PD 1 6329 (PolyGram)		1
58	54	HAPPY LOVE NATALIE COLE/Capitol ST 12165		6
59	—	GWEN McCRAE/Atlantic SD 19308		1
60	—	L.J. REYNOLDS-Capitol ST 12127		1

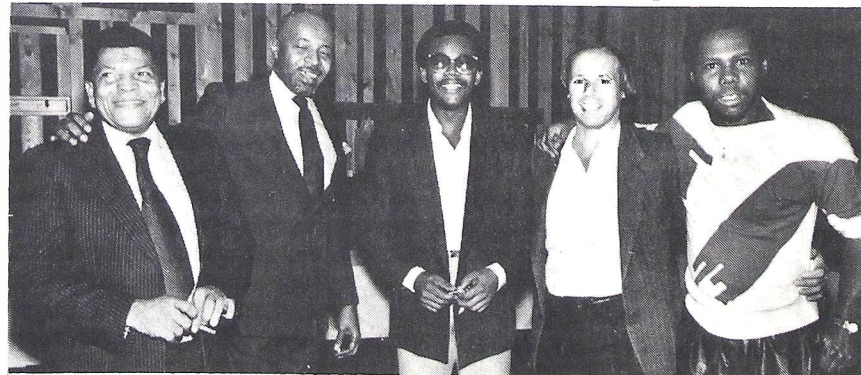
DRS Moves to New York

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

Digital Recording Systems was founded by Peter Jensen and Terry Tobias in 1979. The firm has worked on such projects as the Rush album "Moving Pictures" on Mercury and Julian Bream's "Music of Spain: the Classical Heritage" on RCA. Current projects include a Mahler cycle for Moss Music with Max Wilcox.

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

The Power Station Salutes Chic



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

Gold Coast

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

With Chicago-based arranger-producer Rich Tufo as its prime asset, Gold Coast has recorded commercial music for Sears, Nestle, McDonald's and the Illinois State Lottery.

Gold Coast is also part of Sports-vision, an operation that will broadcast sports 365 days a year throughout Illinois, Indiana, Iowa, and Wisconsin.

A Romantic New Werther

By SPEIGHT JENKINS

■ NEW YORK—What makes reviewing exciting is its unpredictability. However many years one spends in opera houses or concert halls, artists have a way of surprising the listener, often happily. The new Philips *Werther* is such an example. It is a lovely, romantic reading of one of Massenet's best scores, a reading made absolutely wonderful by the insights of Sir Colin Davis.

This is the kind of performance that would be recommendable even if the singers were not good, because the conductor brings to every line a feeling for the moment that is nothing short of remarkable. Sir Colin's interpretation brims with passion yet never becomes lax or gushy. The sweetness of the music remains sweet; it never gets either sticky or saccharine. He works this miracle — and it is a miracle in *Werther* — by skillfully varying tempos and dynamics, by phrasing and breathing with his sing-

ers. The Philips sound — ever so natural to a great opera house — contributes mightily to the success of the recording, as do the splendid players of the orchestra of the Royal Opera at Covent Garden. Surely, having performed the opera many times under Sir Colin helps their intense involvement.

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

(Continued on page 90)

Classical Retail Tips

■ Angel's October release should be a treasure. The leading recording has been awaited for at least six months: *Tosca*, which was promised last spring but delayed. Certainly the field is open for a great *Tosca*. To many, the last totally successful *Tosca* on disc was also issued by Angel — in 1953. That was the priceless version with Maria Callas, Giuseppe Di Stefano and Tito Gobbi, conducted by Victor De Sabata. It caught several of the century's most important opera artists at the peak of their careers in a performance that boils off the vinyl as intensely today as it did 30 years ago. And Angel, thank Heaven, has never fooled around with it, making it fake stereo or fake digital. It is still monaural, as it will hopefully remain.

Now comes the latest version, with a cast very similar to the one the Metropolitan Opera so successfully presented last summer in Central Park. There 200,000 people gathered to hear Renata Scotto and Placido Domingo, led by James Levine, in Puccini's melodrama. These principals are on the new recording, with Renata Bruson as Scarpia (in the park Sherrill Milnes sang the Baron). There is also an addendum: Itzhak Perlman repeats the cameo role of the Jailor, which he once took in a concert performance at Avery Fisher Hall.

Miss Scotto's voice should be well adapted to *Tosca*; she brings to it loads of personality and temperament, while Domingo's Cavaradossi has been a world delight for many years. Levine made his Met debut, in 1971, conducting the opera. The whole

should make for some exciting listening.

Die Zauberflöte

In this age of scarcity of vocal releases, it is amazing to have two major operas coming from Angel at the same time. The second is *Die Zauberflöte* (*The Magic Flute*), conducted by Bernard Haitink. Haitink, well known in Europe for his opera, will come for the first time as an opera conductor to the United States this spring, when he leads *Fidelio* at the Metropolitan. The new recording has Lucia Popp as Pamina and Siegfried Jerusalem as Tamino. Edita Gruberova will sing the Queen of the Night and Wolfgang Brendel will sing Papageno. Many other luminaries from Central Europe, such as Peter Hofman, Heinz Zednik, Aage Haugland and Ortrun Wenkel are represented. Haitink conducts the Bavarian Radio Symphony.

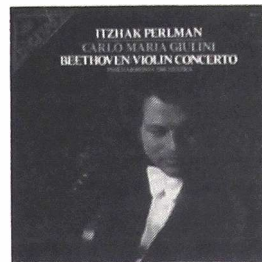
Two other releases should excite the public. The next step of Klaus Tennstedt's Mahler cycle is the Seventh Symphony, the most difficult of the lot. Tennstedt, again with the London Philharmonic, has had exciting ideas about each of the Mahler symphonies he has recorded. The Seventh should be no exception.

And then there is another recording by Itzhak Perlman. This time the violinist will be heard in Korngold's Violin Concerto and Julius Conus' Concerto in E Minor. The Korngold has been recorded before; the Conus is virtually unknown. Anything Perlman touches should be of great interest. Andre Previn will conduct the Pittsburgh Symphony.

Classical Retail Report

OCTOBER 24, 1981

CLASSIC OF THE WEEK



BEETHOVEN

VIOLIN CONCERTO

PERLMAN, GIULINI

Angel Digital

BEST SELLERS OF THE WEEK

BEETHOVEN: VIOLIN CONCERTO —

Perlman, Giulini — Angel Digital

PLACIDO DOMINGO IN A GALA

CONCERT — Giulini — DG Digital

VERDI: UN BALLO IN MASCHERA —

Ricciarelli, Domingo, Abbado — DG

WEILL: UNKNOWN SONGS — Stratas —

Nonesuch Digital

SAM GOODY / EAST COAST

BERLIOZ: REQUIEM — Domingo,

Barenboim — DG

DOMINGO IN CONCERT — DG Digital

PLACIDO DOMINGO: BE MY LOVE — DG

ITZHAK PERLMAN & ANDRE PREVIN: IT'S

A BREEZE — Angel Digital

TCHAIKOVSKY: TRIO — Ashkenazy, Perlman,

Harrell — Angel

TRIO — Sutherland, Horne, Pavarotti,

Bonyngne — London Digital

VERDI: UN BALLO IN MASCHERA — DG

Digital

WAGNER: DAS RHEINGOLD — Adam, Nimgern, Schreier, Janowski — Eurodisc (TIOCH)

WEILL: UNKNOWN SONGS — Nonesuch

Digital

KING KAROL / NEW YORK

BEETHOVEN: VIOLIN CONCERTO — Angel

Digital

DOMINGO IN GALA CONCERT — DG

Digital

HERBERT: SWEETHEARTS — Greg Smith

Singers — MMG

MASSENET: WERTHER — Stade, Carreras,

Davis — Philips

PERLMAN & PREVIN: IT'S A BREEZE —

Angel Digital

RODGERS & HART: SONGS — Morris,

Balcom — RCA

STRAUSS: CINDERELLA — Bonyngne — London

VERDI: UN BALLO IN MASCHERA — DG

Digital

WAGNER: DAS RHEINGOLD — Adam, Schreier, Nimgern, Janowski — Eurodisc (TIOCH)

WEILL: UNKNOWN SONGS — Nonesuch

Digital

RECORDS & TAPE COLLECTORS / BALTIMORE

BACH: BRANDENBURG CONCERTOS —

Baumgartner — Eurodisc (TIOCH)

BEETHOVEN: VIOLIN CONCERTO — Angel

Digital

MAHLER: SYMPHONY NO. 1 — Walter — CBS

MOZART: COMPLETE SYMPHONIES (VOL. II) — Hogwood — L'Oiseau Lyre

OPERA INTERMEZZOS AND OVERTURES — Karajan — Angel

SCHUBERT: TROUT QUINTET — Serkin, Others — CBS

STRAUSS: EIN HELDENLEBEN — Reinger — RCA

VERDI: UN BALLO IN MASCHERA — DG Digital

WAGNER: MUSIC FROM THE RING OF THE NIBELUNG — Tennstedt — Angel Digital

WEILL: UNKNOWN SONGS — Nonesuch Digital

LAURY'S / CHICAGO

BARTOK: CONCERTO FOR ORCHESTRA — Solti — London Digital

BEETHOVEN: VIOLIN CONCERTO — Angel Digital

BEETHOVEN: SONATAS — Gilels — DG Digital

BOLLING: TOOT SUITE — Andre, Bolling — CBS Digital

DEL TREDICI: FINAL ALICE — Hendricks, Solti — London Digital

ORFF: CARMINA BURANA — Shaw — Telarc

BOSTON POPS PLAY THAT'S ENTERTAINMENT — Philips

RESPIGHI: PINES AND FOUNTAINS OF ROME — Reinger — RCA

TCHAIKOVSKY: PIANO CONCERTO NO. 1 — Cliburn, Kondrashin — RCA

VIVALDI: FOUR SEASONS — Karajan — DG

RADIO DOCTORS / MILWAUKEE

BACH: CONCERTOS FOR HARPSICHORD — Leppard — Phillips

BATTLES FOR BRASS — Philip Jones Ensemble — London

BEETHOVEN: VIOLIN CONCERTO — Angel Digital

CHOPIN: ETUDES — Duchable — RCA Erato

DOMINGO GALA CONCERT — DG Digital

SIBELIUS: SYMPHONY NO. 2 — Karajan — Angel Digital

VAUGHAN-WILLIAMS: GREENSLEEVES — Marriner — Argo

VERDI: REQUIEM — Caballe, Domingo, Mehta — CBS Mastersound

VIVALDI: CONCERTOS — Musici — Philips

WAGNER: MUSIC FROM THE RING OF THE NIBELUNG — Tennstedt — Angel Digital

TOWER RECORDS / SEATTLE

BEETHOVEN: VIOLIN CONCERTO — Angel Digital

BARTOK: CONCERTO FOR ORCHESTRA — Solti — London Digital

DEL TREDICI: FINAL ALICE — Hendricks, Solti — London Digital

HANDEL: WATER MUSIC — Hogwood — L'Oiseau Lyre

MASSENET: WERTHER — Stade, Carreras, Davis — Philips

MOZART: SYMPHONIES NOS. 35, 29 — Boehm — DG

STRAVINSKY: PETRUSHKA — Dorati — London

SCHUBERT: TROUT QUINTET — Richter, Borodin Quartet — Angel

VERDI: UN BALLO IN MASCHERA — DG Digital

WEILL: UNKNOWN SONGS — Nonesuch Digital

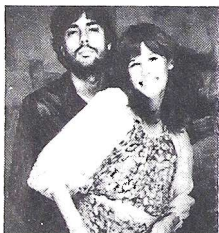
Desde Nuestro Rincon Internacional

By TOMÁS FUNDORA

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



Augusto, Bihlman & Bonventura



Rita & Roberto



Vikki Carr

■ Según todos los movimientos, investigaciones y rumores existentes, es muy posible que otra de las grandes multinacionales abra sus operaciones distribucionales en Estados Unidos, ante el fracaso constante de sus actividades con diferentes distribuidores en el pasado. El éxito demostrado por el operativo Discos CBS en Estados Unidos, las crecientes utilidades y volúmenes de ventas que mantiene Caytronics, con sus líneas RCA y Ariola, las experiencias excelentes de Profono dentro de este mercado y el cada vez mayor volumen de ventas del mercado latino de Estados Unidos, a través de prácticas profesionales y no de "distribuciones de tiro al blanco" como en el pasado, van alimentando el proceso que garantiza que organizando ejecutivamente el movimiento de las líneas discográficas en Estados Unidos, se pueden lograr grandes volúmenes de ventas, utilidades y sobre todo, correcto pago de regalías a artistas, empresas representadas y editoras musicales. Con todo esto, es lógico que gente organizada y con el capital necesario para invertir en organizaciones apropiadas, vayan tomando decisiones tendientes al establecimiento directo de sus empresas, que a la larga, serán las más interesadas en tratar, promocionalmente, a su producto como éste merece...

Con la salida de **Hector Freixas** como gerente de promoción y ventas de Alhambra Records en Texas, la renuncia irrevocable de **Rick Corroso** como gerente de ventas nacionales y el carácter dubitativo y desorientado de la alta gerencia, hace suponer que la empresa está teniendo dificultades internas. La carta renuncia de Corroso, en mi poder, es todo un documento inverosímil. Según parece, **Betty Díaz**, gerente de promoción ha estado ultimamente en negociaciones con otras empresas, que no dudo finalicen en otra deserción dentro de la compañía, que inevitablemente agravará el proceso. Bueno, a veces en esta vida, es un hecho favorable la posibilidad de comenzar de nuevo. Definitivamente, el problema de Alhambra no es de capital y sí de cuerpo ejecutivo.

Ofreció EMI Odeon un cocktail party a su artista exclusivo **José Augusto**, que recién regresó de una gira por Latinoamérica, en ocasión de la entrega de tres "Discos de Oro" por ventas superiores a las 100,000 copias de su éxito "Candilejas" en Colombia, ventas sobre las 250,000 copias de esta canción en México y por más de 100,000 copias vendidas de su long playing "Lo mejor de mis amigos" en Brasil... Lanzó Sonido Latino un sencillo de **Luis Aguilé** en Estados Unidos con su nuevo éxito "Viento" con "Ven a mi casa esta navidad" al dorso.

Sonido Latino lanzará un long playing de este popular artista dentro de las próximas semanas... **Marco Rizo** presentará en el Cami Hall de Nueva York su Premier Mundial de la "Sinfonía Cubana José Martí", con antología de la música cubana y sus influencias en la música tradicional y contemporánea, el día 29 de Octubre a las 8 de la noche. ¡Felicidades Marco!... **John Luongo**, presidente de Pavillion Records y connotado ingeniero de mezclas, está trabajando en el nuevo album de **Rita Lee**, de Som Livre/RCA. A pesar de que los ocho números del long playing fueron grabados en Brasil, Rita Lee y su productor y esposo **Roberto de Carvalho**, viajarán a Nueva York próximamente, para darle los detalles finales. El espectacular éxito de Rita, "Lanza Perfume" se encuentra disponible en Estados Unidos en la etiqueta Pavillion de Luongo, en una versión de 12", con éxito interesante... Me reporta **Ray Martínez** desde San Antonio, Texas, las muy exitosas actuaciones de **Vikki Carr** en un Concierto beneficio a favor de la Holy Cross High School. Durante los festivales de pasados años, Vikki Carr ha ayudado a obtener donaciones que sobrepasan los \$300,000.00 para esta escuela... CTI lanzó al mercado en Estados Unidos, un nuevo sencillo de **Ray Barreto** conteniendo la versión latinizada del número de **Stevie Wonder**, titulado "Pastime Parade" con **Willie Torres** haciendo las

(Continued on page 91)

Latin American Album Picks

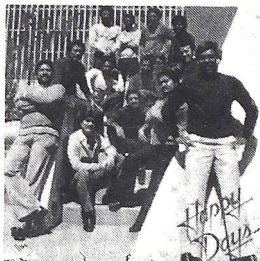


MANOELLA TORRES

CBS 20545

Con arreglos de Tino Geiser, Jesus Ferrer y Eduardo Magallanes, Manoella Torres está vendiendo fuerte esta nueva grabación, en la cual se ha incluido su éxito "A la que vive contigo." (Manzanero) Otros temas baladísticos muy comerciales son "Señor," (de la Colina) "Para que te vas," (Ramiro José Esperanza) "Olvida" (J.M. Napoleón) y "Como cualquier artista." (de la Colina).

■ With arrangements by J. Ferrer, T. Geiser and E. Magallanes, this new production by Manoella Torres is selling well in Mexico and on the west coast because of her hit "A la que vive contigo," which is included in the package. Also good are "Olvida" (J.M. Napoleón), "Cuando vendrás" (Gil Rivera) and "Sospecho" (de la Colina).

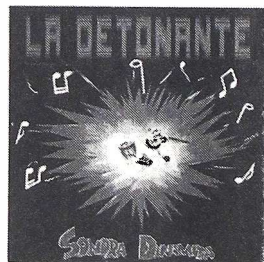


"HAPPY DAYS"

EL GRAN COMBO—Combo RCLSP 2021

Vuelve el Gran Combo de Puerto Rico a la carga, con gran volumen de ventas en este long playing con "Amor comprado" (A. Zabaleta) y "A la reina" (P. Flores) incluidos. Otros temas salseros con el toque especialísimo del grupo son "A Natalia," (R. Hernández) "El menú," (P. Vazquez) y "Bandida." (P. Quiroz) Ventas fortísimas en la costa este.

■ El Gran Combo de Puerto Rico is having great success on the east coast with this package, in which their hits "A la reina" and "Amor Comprado" are included. There are also terrific salsa tunes with that special touch of El Gran Combo: "Timbalero" (R. Itier), "Todavía" (P. Vazquez), more.

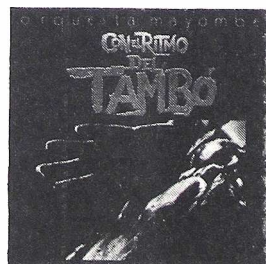


"LA DETONANTE"

SONORA DINAMITA—Fuentes 201342

Con Lucho Argain y Lucy Peñalosa en las partes vocales, la Sonora Dinamita enciende los salones de bailes con "Cuando volveré a mi tierra," (J. Ferrer) "Tres besitos nada más," (E. Bonfante) "El lamento del naufrago" (L. Perez O.) y "La nueva reina." (L. Pérez Cedrón); Gracias por el mensaje!

■ With Lucho Argain and Lucy Peñalosa on vocals, this new production by Sonora Dinamita should move everybody to dance. Produced by Isaac Villanueva and coordinated by Hernán Colorado. "El lamento del naufrago," "La cumbia del espejo" (L. Felipe Villanueva) and "Cuando volveré a mi tierra."



"CON EL RITMO DEL TAMBÓ"

ORQUESTA MAYOMBE—Palo 17

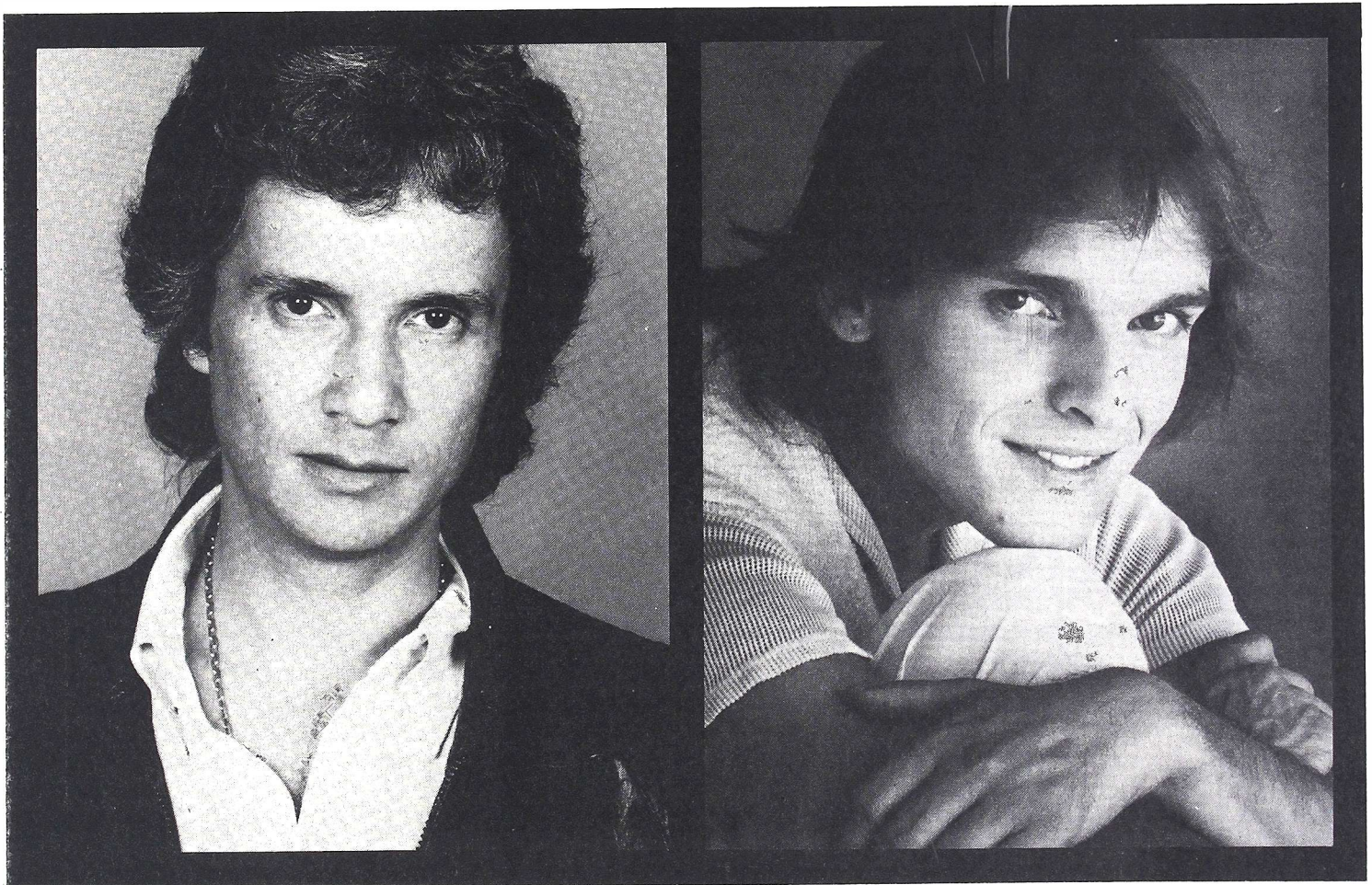
Se luce la Orquesta Mayómbe en esta producción afrocubana, en la cual, el Tambó toma parte muy activa. Espectaculares arreglos de música negroide cubana, con una muy plausible labor de excelentes músicos. Un tesoro musical antillano, distribuido por A&G Records, N.Y. Chico Alvarez se destaca en las partes vocales. "Rumba en el solar," (E. Salgado) "El eden de los roncós," (I. Piñero) "Esa brujería" (J. de la Torre) y "Raíces cubanas." (Chocolate Armenteros y X. Lynch)

■ Afro-Cuban music at its best is what this production by Orquesta Mayombe is. Superb sound, and a fantastic job by the "tambores" and Chico Alvarez on vocals. Superb musicians and arrangements. "Cuba y Africa son" (Ch. Armenteros-X. Lynch), "Con el ritmo del tambor" (Ch. Alvarez), "Chino's Yambú" (D.R.). Distributed by A&G Records, N.Y.

CBS
Latin American Operations

FELICITA A "TELEVISA" y "S.I.N."

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



Allí triunfaron como siempre
ROBERTO CARLOS y MIGUEL BOSE



EAST COAST — COSTA ESTE

OCTOBER 24, 1981

Oct. 24	Oct. 17		
1	5	Amor Comprado/El Gran Combo	Combo 2021
2	2	Quiero Dormir Cansado/Emmanuel	Arcano 3535
3	1	O Me Quieres O Me Dejas/Julio Iglesias	CBS 50317
4	3	Amor Verdadero/Willie Colon	Fania 590
5	4	Monta Mi Caballo/Oscar D'Leon	T.H. 2149
6	6	Me Estoy muriendo Por Dentro/Basilio	Karen 59
7	7	Abusadora/Wilfrido Vargas	Karen 60
8	8	Ni Su Hombre Ni Su Amante/Lisette	Odeon 76201
9	11	Que Me Perdonen Los Dos/Nydia Caro	Alhambra 171
10	10	Nostalgia/Marvin Santiago	T.H. 2148
11	9	Dos Jueyes/Celia & Willie	Vaya 93
12	12	Me Lllaman Chu/Johnny Ventura	Combo 2020
13	15	Ayudala/Mari Trini	CBS 80314
14	26	Abusadora/Conjunto San Juan	Teca 3019
15	14	A La Reina/El Gran Combo	Combo 2021
16	16	En Carne Viva/Raphael	CBS 80305
17	23	No Te Voy A Dejar Ir/Ismael Miranda	Fania 593
18	19	A Mi/Sophy	Velvet 6004
19	13	La Enfermedad Del Bolsillo/Wilfrido Vargas	Karen 55
20	20	Abusadora/Ramón Cordero	Discolor 6129
21	21	No Me Hables/Juan Pardo	CBS 80304
22	22	Toma Mis Manos/Willie Colon	Fania 590
23	17	Yolanda/Wilfrido Vargas	Karen 55
24	25	Insaciable Amante/José José	Pronto 1085
25	18	Las Quejas De Cada Cual/Guillo Rivera	Funny 527
26	32	Quince Sensacionales Exitos/Lola Beltran	Telediscos 1020
27	27	Quince Grandes Exitos/José José	Telediscos 1015
28	28	Perdoname/Camilo Sesto	Pronto 1086
29	24	Quince Sensacionales Exitos/Juan Gabriel	Telediscos 1018
30	31	Las Tapas/Cuco Valoy	Kubaney 31000
31	29	La Ultima/Lalo Rodriguez	Tierrazo 04
32	33	Ese Hombre/Danny Rivera	T.H. 2154
33	36	Viva El Norte/Varios	Telediscos 1501
34	39	Una Canita Al Aire/La Solución	T.H. 2154
35	—	No Me Dejes Solo/Los Hijos del Rey	Karen 61
36	40	Mi Piel/Conjunto Quisqueya	Liznel 1399
37	30	No Me Desprecies/Johnny Ventura	Combo 2020
38	38	Amada Mia/Cheo Feliciano	Vaya 95
39	37	Cuca/Los Nietos del Rey	Sonomax 201
40	35	Rosas Sin Espinas/Felito Felix	Caytronics 6010

WEST COAST — COSTA OESTE

OCTOBER 24, 1981

Oct. 24	Oct. 17		
1	1	Con Tu Amor/Juan Gabriel	Pronto 1096
2	3	Viva El Norte /Varios	Telediscos 1501
3	4	Ahora Que Estuviste Lejos/Karina	Orfeon 16054
4	2	O Me Quieres O Me Dejas/Julio Iglesias	CBS 50317
5	5	El Cofrecito/Beatriz Adriana	Peerless 2216
6	10	El Me Mintio/Amanda Miguel	Profono 3049
7	9	La Carta No. Tres/Los Humildes	Fama 608
8	12	Yo Quiero Saber De Ti/Vicente Fernandez	CBS 20555
9	8	No Que No/Rigo Tovar	Profono 3046
10	11	Te Quiero Para Mi/Trigo Limpio	Mercurio 59101
11	7	Quiero Dormir Cansado/Emmanuel	Arcano 3535
12	6	Juliantla/Joan Sebastian	Musart 1805
13	16	Burbujas/Burbujas	Telediscos 1001
14	13	Porque Te Vas*/Emmanuel	RCA 9700
15	14	Quince Sensacionales Exitos/Juan Gabriel	Telediscos 1018
16	15	Insaciable Amante/José José	Pronto 1085
17	20	Quince Sensacionales Exitos/Lola Beltran	Telediscos 1020
18	27	El Bracero Fracasado/Las Jilguerillas	CBS 20529
19	30	Solterito Me Quedo Yo/Hermanos Barron	Joey 2091
20	33	A La Que Vive Contigo/Manoella Torres	CBS 20545
21	21	Si Ya Te Vas/Chelo	Musart 1806
22	19	Perdoname Si Lloro/Julia Palma	Alhambra 58101
23	23	Quince Grandes Exitos / José José	Telediscos 1015
24	17	La Ladrona/Diego Verdaguer	Profono 3044
25	18	No Me Hables/Juan Pardo	CBS 80304
26	22	En Carne Viva/Raphael	CBS 80305
27	24	Pobre Gorrion/Vicky	Gas 4236
28	25	Asi No Te Amara Jamas/Amanda Miguel	Profono 3049
29	26	Ella Se Llamaba/Napoleon	Raff 9079
30	29	La Cuarta Parte */José Domingo	Profono 74074
31	32	Prieta Linda/Little Joe	Freddie 025
32	31	Esta Triste Guitarra/Emmanuel	Arcano 3535
33	28	De Mexico A California/Raphael	CBS 80305
34	37	No Lo Puedes Negar/Lupita D'Alessio	Orfeon 16055
35	34	Piquetes De Hormiga/Conjunto Michoacan	Odeon 73171
36	—	Con El Alma En La Mano/Los Yonics	Atlas 60212
37	35	Ya No Me Interesa/Chelo	Musart 1801
38	39	Lastima Es Mi Mujer/Sunny Ozuna	Freddie 026
39	36	Un Dia A La Vez/Los Tigres del Norte	Fama 607
40	40	Si Tu Quisieras/Los Bukis	Profono 3024

*All numbers are LPs unless otherwise indicated.
Todos los números son de LPs exceptuando los indicados contrariamente.

Record World
Latin American
(International) Hit Parade

CHILE

(Popularidad)
By Radio Cooperativa
(Luis Flores Cruz)

1. A Usted — Joan Manuel Serrat — Quatro
2. Ay Amor — Victor Manuel — No Editado
3. Solamente Una Vez — Mirielle Mathieu — Quatro
4. El Muchacho de los Ojos Tristes — Jeanette — No Editado
5. Te Amaré, Te Amo Y Te Querré — Mari Trini — Quatro
6. Aquel A Quien Amas — Air Supply — Quatro
7. Eterno Amor — Diana Ross/Lionel Richie — Quatro
8. Corazones — Marty Balin — EMI
9. No Hago Otra Cosa Que Pensar En Tí — Joan Manuel Serrat — Quatro
10. Se Me Va — Raphael — Quatro
11. Menta y Limón — Roque Narvaja — No Editado
12. Acariciame Mientras Bailamos — Carpenters — No Editado
13. No Te Deseo — Kenny Rogers — EMI
14. Porque, Padre Porque — Gerard Lenorman — Quatro
15. Tren de la Mañana — Sheena Easton — EMI

PUERTO RICO

(Ventas)
By Frankie Bibiloni

1. Amor Comprado — El Gran Combo — Combo
2. Abusadora — Wilfrido Vargas — Karen
3. Quiero Dormir Cansado — Emmanuel — Arcano
4. A Mí — Sophy — Velvet
5. Josefina — Andy Montañez — T.H.
6. Que Me Perdonen los Dos — Nydia Caro — Alhambra
7. Insaciable Amante — José José — Pronto
8. Me Lllaman Chú — Johnny Ventura — Combo
9. Una Canita al Aire — La Solución — LAD
10. Viajera — Tommy Olivencia — T.H.
11. Amor Verdadero — Willie Colon — Fania
12. Te Voy a Liberar — Willie Rosario — T.H.
13. La Enfermedad del Bolsillo — Wilfrido Vargas — Karen
14. Dejame la Puerta Abierta — La Terrífica — Artomax
15. No Lo Puedes Negar — Lupita D'Alessio — Orfeon

COLOMBIA

(Ventas — LPs)
By Prodiscos (José Vicente Arismendi)

1. Los Carrangueros de Raquira — Los Carrangueros — FM
2. Siempre Románticos — Otto Serge — Costeño
3. Mujer — José Luis Rodriguez — T.H.
4. Stars on 45 — Stars on 45 — Phillips
5. Raúl Santi — Vol. 2 — Raúl Santi — FM
6. El Número Uno — Pastor López — Disqueras U.
7. De Niña a Mujer — Julio Iglesias — CBS
8. Antología Vallenata — Varios — INS
9. Experiencias — Manolo Otero — Epic
10. El Disco del Amor — Varios — Talento

COLOMBIA

(Ventas — 45s)
By Prodiscos (José Vicente Arismendi)

1. La Cucharita — Los Carrangueros — FM
2. Tú — Otto Serge — Costeño
3. Mujer Marchita — Jorge Oñate — CBS
4. La Cumbia — Pastor López — Disqueras U.
5. No Me Hables — Juan Pardo — Hispavox
6. Mi Presidio — Ismael Rudas/Daniel Celedón — Phillips
7. Stars on 45 — Stars on 45 — Phillips
8. Mi Despedida — Raúl Santi — FM
9. La Colombiana — Lucho Colombia — Orbe
10. De Corazón a Corazón — Combo Caliente — T.H.

CAYTRONICS

“La Compañía De La Musica Latina”

Felicita Los Artistas Y A Univision Por Su Gran Exito En El Madison Square Garden, El Domingo 11 De Octubre, 1981. Magnifica Produccion Que Llego A 200 Millones De Personas En Mas De 20 Paises. ¡Felicidades!



Las Canciones de la Final Internacional del Festival OTI

By VILO ARIAS SILVA

■ MÉXICO—Entre clavés, aplausos y lágrimas tanto de los ganadores como también de los perdedores, llegó a su fin la Décima gersión del Festival OTI en su fase nacional. En ésta ocasión, la fiesta musical más importante que vive México en cada temporada, tuvo como canción triunfadora la titulada "Lo que pasó, pasó" del autor Felipe Gil que interpretó excelentemente Yoshio. Este tema, que había clasificado con alto puntaje en las eliminatorias, alcanzó 5 votos de los 20 que estaban en disputa, superando por solo un voto al tema que presentó y defendió brillantemente Sonia Rivas titulado "En las buenas y en las malas". El tercer lugar, fue para la canción "Deja" del autor José María Napoleón interpretada por Yuri, que junto con Sonia Rivas, parecían, hasta minutos antes de empezar la final, las que disputarían la representación de México, pero fué Yoshio, cantando mejor que nunca, el que se llevó apretadamente el primer lugar y será el que represente a México en la final internacional que está programada para los primeros días de diciembre en el amplio y cómodo Auditorio Nacional en el Distrito Federal.

Completando los otros lugares de las diez canciones finalistas, figuraron con 2 y un voto los temas "Cien millones de locos" con su propio autor Sergio Esquivel, "Que más puedo pedir" con Gualberto Castro, "Mi vieja dama" interpretada por Fernando Riba, "Estúpido romántico"



Yoshio

con su creador Felipe Gil y "Concierto para un amor" que defendió con la calidad que la caracteriza María Medina. Sin ningún voto, quedaron las canciones "Manantial" de Joan Sebastian y "Que va a decir" de José Alberto Fuentes.

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

Como todos los años, el ambiente que se vivió en el majestuoso Teatro de la Ciudad fué de enorme tensión. Todos los intérpretes y autores pasaron por momentos en extremo angustiosos. Cada uno, tenía fé en que podría ser el ganador, y vimos interpretaciones realmente brillantes, que realzaban a su máxima expresión canciones que por su estructura literaria no lucían con pretensiones ganadoras, pero la forma en que los



Sonia Rivas

intérpretes se entregaron defendiendo las canciones fué el espectáculo de la noche. Normalmente este evento eliminatorio, que en otros países hasta pasa desapercibido, y en los cuales, el representante para la final internacional es designado por acuerdo verbal, en México traspone los límites normales que una competencia musical pueda hacer derivar. La pasión por ganar la representación, está fuera de todo principio de ecuanimidad. En éste sentido, tanto los participantes (entiéndase autores é intérpretes) como las empresas discográficas, viven una "guerra fría" desde el momento en que comienzan las eliminatorias. Muchos años de amistad profesional, se han visto debilitados y hasta rotos definitivamente sin opción a reanudarse, cuando uno está como protagonista en plan de jurado y el otro como autor ó intérprete. La fase nacional del OTI en México, es pués, una fiesta muy di-



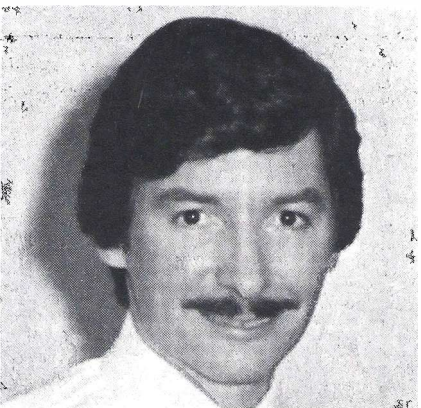
Yuri

ferente de la que se vive en muchos de los otros países participantes.

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



Sergio Esquivel



Felipe Gil



Maria Medina



David Haro

Record World en España

By M. MARTINEZ HENARES

■ El "Festival Español de la Canción", en su vigesimosegunda edición, que organiza Radiocadena Española y el Ayuntamiento de Benidorm, se celebra los días 23, 24 y 25 de Octubre . . . El "Benidorm Palace" será un año más, "musical marco" de esta importante "manifestación musical" española y la única de auténtica categoría competitiva que queda en el país . . . Las señaladas fechas de Octubre para la celebración de este Festival, han sido las consideradas más idóneas tanto por el Ayuntamiento de la bonita ciudad alicantina como por las discográficas que presentan a sus artistas . . . Para los primeros, de cara

una promoción turística invernal, y para los segundos, de cara a los lanzamientos para la temporada discográfica que siempre se inicia en Otoño . . . La Gran Final del domingo día 25 será televisada íntegramente. La orquesta del Festival será la de RTV.E. dirigida por el prestigioso maestro **Alonso Borriño** . . . Para la presentación del Festival "suená" el nombre de la "televisiva" y también popular "teclista" **Mari Cruz Soriano**. En lo que a los "fines de fiesta" se refiere, se cuenta con el compositor y excelente pianista **Felipe Campuzano**, la "españolísima" y "sexy" **Isabel Pantoja**, el exitoso venezolano **Jose Luis Rodriguez "El Puma"**, el "discotequero" trío de color **Gibson Brothers** y, claro

está, el ganador de la pasada edición del Festival, el argentino **Jerónimo** . . . Por cierto que, se dice que Jerónimo tiene el proyecto de darse también a conocer como "jockey" y que para ello se ha comprado una yegua de carrera . . . Para el Fin de Fiesta de la Gran Final, se "barajan" los nombres de **Liza Minnelli**, **Diana Ross**, **Neil Diamond** y **Tom Jones** . . . **Camilo Sesto** continúa en Los Angeles preparando su próximo "elepe" en español y concluyendo el primero grabado íntegramente en inglés. Su único "concierto" en este 81 en España lo dará en Octubre, en el "Auditorium" de Palma de Mallorca y será benéfico. Posteriormente hará una gira por el continente americano, en la

que incluirá una presentación en el "Madison Square Garden" . . . Los "conciertos" por Europa de **Paco de Lucia**, **Al DiMeola** y **John McLaughlin** van para largo, dado que este genial trío tiene numerosas galas firmadas en todo el viejo continente . . . Los temas que integrarán el próximo "elepe" de **Miguel Bose**, "Miguel . . . más allá", son todos ellos de autores ingleses e italianos, y va a ser grabado en inglés, francés, italiano y español, de cara a su lanzamiento internacional . . . **Raffaella Carra** es también noticia debido a que en una de sus recientes declaraciones ha hablado de sus intenciones de montar un "show" conjunto con Miguel Bose de cara al próximo año.

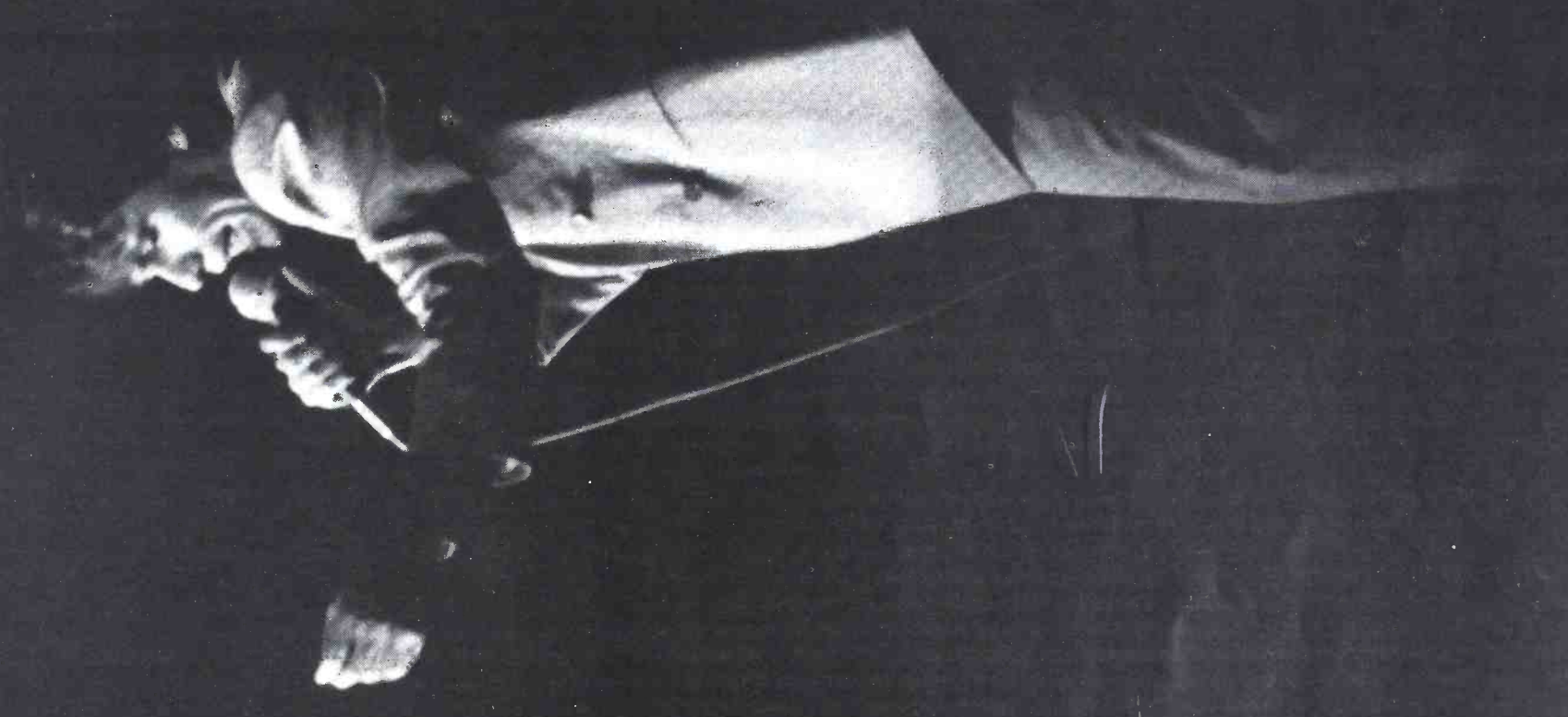
Juan Gabriel

TRIUNFADOR DE ESPAÑA
Y EN MEXICO IDOLO INDISCUTIBLE
REFRENDA SUS EXITOS
EN

LATINOAMERICA

Venezuela
Colombia
Chile
Argentina

TAMBIEN SERAN TESTIGOS OCULARES
DE SU ARROLLADOR TALENTO
INTERPRETATIVO
Y
AUTORAL



Artista de la Semana: Vickiana

■ Vickiana, nacida como Ana Victoria en un pueblo de Tamboril, municipio de Santiago, República Dominicana, fué llevada al acetato por su representante Luis Martínez Diloné, quien la presentó por primera vez en una fiesta patronal en Santiago. Su primer éxito, el número "Besarte y Amarte" de su propia inspiración, recibió el apoyo inmediato de estaciones radiales dominicanas y pueblo en general. Su interpretación de "El jardín prohibido" siguió abriendo las puertas de la popularidad a la simple y talentosa Vickiana, hasta la salida al mercado de "Mi amor sin tí" que se encuentra rompiendo fuerte en Dominicana. Firmada por el sello Bartolo I de la muy popular, internacionalmente, Matilde (Muñeca) Hasbun, Vickiana ha sido producida enteramente en República Dominicana y su long playing ha sido tomado mundialmente por la firma Kubaney de Mateo San Martín, para su distribución. La campana inicial de la artista ha comenzado de inmediato en Estados Unidos, contando con el apoyo en la costa este, de una muy populosa inmigración dominicana.



Artista de gran fibra dramática y de enigmática voz, la popularidad de la cantante va tomando una carrera ascendente de carácter meteórico. Dice Vickiana: "Espero muchísimas cosas buenas de la vida, aunque ya me ha dado bastante; un L.P. y el cariño del público. Espero llegar a playas extranjeras para poner el nombre de mi país muy en alto. Entre mis grandes alegrías se cuentan mi premio como la "Revelación del año 1980" con el premio "El Dorado", mi presentación en el "Maunaloa", junto a Rolando Ojeda, mi primera en "night club". Por supuesto, ya me volví a presentar en este exclusivísimo escenario con el popular dueto cómico Las Mariposas." "Me siento en extremo feliz, porque uno rara vez es profeta en su tierra y en mi caso está sucediendo". "Me gustaría ser actriz, actuar en telenovelas y porqué no, también en el cine." "Soy muy exigente en cuanto a la ropa que uso durante mis presentaciones y como tengo la facilidad de yo misma coserme, esto hace que todo me salga como quiera y mucho más económico. Además, me divierto mucho haciéndolo todo yo misma. Por supuesto, me ayudan gente muy importante a veces en este asunto de la ropa, por ejemplo, cuando me presenté recientemente en Santiago, en ocasión de la celebración de la batalla del 30 de Marzo, llevé un traje esa noche diseñado por el exclusivo Kali Karlo. Allí me presenté con José Lacay, en tres diferentes ambientes del Hotel Martín. Asistió tanta gente, que a pesar de que llovía mucho, el público en gran número, tuvo que retirarse sin ver mi presentación. Simplemente, no cabían más". "Bueno, soy una persona sencilla, el éxito significa para mí la satisfacción del momento, porque como es fácil comprender, estoy comenzando y sé que todavía tengo que trabajar muy duro." "Ay, quiero darle las gracias por todo lo hecho por mí a mi representante Martínez Diloné, a mi familia y amigos y sobre todo a Teleantillas, por la proyección que me han brindado en el programa "Fiesta" que dirige Aquiles Durán." "Tengo por meta trabajar mucho este año y poder superarme cada vez más y más".

Después de seguir la carrera de Vickiana de República Dominicana y ante la aceptación que está logrando su long playing en Kubaney, no dudamos que la dominicanita llegue muy lejos.

Disco de Oro para Mirla Castellanos



Con motivo de haber superado en un tiempo record, la cantidad de 50,000 copias vendidas en Venezuela del primer Lp, que Mirla Castellanos ha hecho para Hispavox, Love Records hizo entrega de un disco de oro a la artista, durante el desarrollo del programa "Sábado Sensacional", del canal 4, Venevisión, de Caracas. La fotografía recoge el momento. De izquierda a derecha: Eduardo Martirene, gerente de ventas y Jorge Barceló, gerente general de Love Records; José Luis Gil, director general de Hispavox; Amador Berdayan, presentador de "Sábado Sensacional" y Mirla Castellanos con su galardón.

Radio Action



Most Added Latin Record

(Tema más programado)

(Internacional)
"Con Tu Amor"
(Juan Gabriel)
JUAN GABRIEL
(Ariola-Pronto)

(Regional)
"Yo Quiero Saber De Tí"
(Humberto Rivera)
VICENTE FERNANDEZ
(CBS)

* Tercera Vez — Third Time

Appeal in Goody Case

(Continued from page 3)

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

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

In a motion filed in September, defense lawyers Kenneth Holmes and Martin Gold, representing the Goody chain and Stolon, argued that the government may not appeal an order granting a new trial in a criminal case.

While the Court of Appeals has denied this motion, the issue of appealability will not be resolved until the court decides whether or not it will accept the government's appeal. Prosecutor Jacobs has already prepared his brief for the court, pending a decision. If the court rules that Jacobs' doesn't have the right to appeal Platt's order, Jacobs will use his brief for a writ of mandamus appeal.

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

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

The motion refers to an article in the September 8 issue of the New York Post claiming that Judge Platt had "sabotaged" the trial in favor of the defense. At a hearing in Brooklyn District Court last Tuesday (13) Judge Platt

said that he couldn't rule on the motion because the case is now under the jurisdiction of the Court of Appeals.

Papo Lucca in N.Y.



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

Werther

(Continued from page 83)

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

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

Record World en Puerto Rico

By FRANKIE BIBILONI

■ La canción "Libre sin Amor" del cantautor **Felipe Gil** fue escogida por un jurado predominantemente masculino como la canción triunfadora del Octavo Festival de la Canción y la Voz de Puerto Rico. El dominicano **Sergio Hernández** fue seleccionado como la mejor voz del Festival; segundo lugar en doble clasificación de voz y canción, **Doris Hernández** de Venezuela; tercer lugar en voz y cuarto en canción **Kelly Patterson** de Estados Unidos; tercer lugar en canción, **Olga María** de México; cuarto lugar en voz **Fabrizio**, Colombia; quinto en la misma clasificación **Farley Lourens**, Curazao; y quinto en canción **Wilkin Bolaños** de Costa Rica.

El mejor arreglista del Festival lo fue **Martin Nieves** por la canción "Dionisio" y **Carlos Morian**, de Venezuela, fue seleccionado el mejor director.

El Festival fué dedicado a **Bobby Capó** y contó con momentos emotivos a granel. Cuando Bobby cantó una de sus canciones "Soñando con Puerto Rico", pudimos notar que las lágrimas asomaban a los ojos de su hijo Bobito,

quien miraba fijamente a su padre.

La competencia de este año se caracterizó por la gran cantidad de buenos intérpretes y magníficas canciones, por lo que es presumible que la elección de los ganadores no fue tarea fácil para el jurado presidido por **Augusto Algeró**.

Algunos no entendieron por qué varias personas o algunas canciones no fueron premiadas. El organizador del evento comentó que los jurados conocen ciertas reglas de juego que deben permitirse o no a los participantes y esto influye en la decisión final.

Puerto Rico se creció junto a su gente por la demostración de los asistentes al Festival. A pesar que sólo la canción de **Eladio Torres** llegó a finales representando a nuestra patria, el público entendió que esta vez no nos tocaba ganar. Por ello, desde que Felipe Gil llegó al escenario y sabiendo de sus actuaciones los dos días de eliminatorias, el público se encantó con él y su canción irrumpiendo en aplausos a mitad de canción. Igualmente sucedió con Sergio Hernández.

Nuestro Rincon

(Continued from page 84)

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

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

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



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L.A. Street Scene Draws 500,000



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

Bisbano to Vanguard

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

CRT Postpones Action

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

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

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

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

New York and Los Angeles-based publishers contacted by *Record World* this week agreed that they would not

Destiny Inks Eloise Whitaker

■ LOS ANGELES—Destiny Records president Arnie Orleans and vice president of artist development Ron Altbach have announced the signing of former St. Tropez lead vocalist Eloise Whitaker to the label. Whitaker's debut solo LP is due for release in early fall of this year.

compromise in demanding the full rate from record labels: "We are prepared, should they refuse to pay," said one publishing firm president, "to go after (record labels) with every legal recourse available." Concern was expressed, however, about the costs, in money and further delay, that would arise from further legal action associated with royalty payments.

Publishers also foresee an increase in the use of control composition clauses as an indirect way for record labels to escape payment of full statutory royalties, by negotiating with the artist a ceiling for copyright royalties covered by the record company with any excess paid out of artist royalties. Under such agreements, publishers fear, artists may begin to approach them to negotiate a lower rate. While larger publishers with rich catalogues of in-demand standards may be able to resist, younger firms may not. New writer/artists are seen as particularly vulnerable to such contract clauses.

It also remains unclear what stance may be taken by those publishers affiliated with or owned by record companies. One such L.A.-based publisher discounted the likelihood of a multiplicity of lawsuits against labels, but also stated that negotiations and compromises would be made "irrespective of relationship."

Because of the prohibitive costs of litigation, it is unlikely that music publishers will mount a unified legal response to record company refusal to pay the four cent royalty. As a group, however, they await the November 15 date as the next concrete indication of the direction the issue is to take.

Oaks, Daniels Win 'Scotty' Awards From 3M

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

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

In order to be nominated for a "Scotty" by a panel of five recording industry professionals, an album must meet the RIAA's guidelines for gold or platinum. The recording must also be mastered on Scotch professional tape. The award is an original oil painting of the artist which is given to the artist, with reproductions given to the creative team. In addition, \$1000 is donated to the Muscular Dystrophy Association in the name of the artist.

Empire To Book Look

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

Disco File Top 40

OCTOBER 24, 1981

- LOVE HAS COME AROUND**
DONALD BYRD And 125TH STREET, NYC/Elektra (12") SE 531
- DO YOU LOVE ME**
PATTI AUSTIN/Qwest (12") QWS 3591 (WB)
- CAN YOU MOVE**
MODERN ROMANCE/Atlantic (12") DM 4819
- ZULU**
QUICK/Pavilion (12") 4Z9 02433 (CBS)
- MENERGY**
PATRICK COWLEY/Fusion (12") FPSF 003
- WALKING INTO SUNSHINE**
CENTRAL LINE/Mercury (12") MDS 4013 (PolyGram)
- CONTROVERSY**
PRINCE/Warner Bros. (12") 49808
- LET'S START II DANCE AGAIN/LET'S START THE DANCE**
HAMILTON BOHANNON/Phase II (12") 4W9 2449
- NEVER TOO MUCH**
LUTHER VANDROSS/Epic (12") FE 37451
- A LITTLE BIT OF JAZZ**
NICK STRAKER BAND/Prelude (12") PRLD 612
- HUPENDI MUZIKI WANGUU? (YOU DON'T LIKE MY MUSIC)**
K.I.D./Sam (12") S 12340
- DANCIN' THE NIGHT AWAY**
VOGGUE/Atlantic (12") DM 4815
- FUNKY SENSATION**
GWEN McCRAE/Atlantic (12") SD 19308
- TAKE MY LOVE**
MELBA MOORE/EMI-America (12") 8092
- HEART, HEART**
GERALDINE HUNT/Prism (12") PDS 412
- MAGIC NUMBER**
HERBIE HANCOCK/Columbia (12") FC 37387
- GET IT UP/COOL**
TIME/Warner Bros. (12") BSK 3598
- YOU'RE THE ONE/DISCO KICKS**
BOYSTOWN GANG/Moby Dick (12") BTG 242
- WORDY RAPPINGHOOD/GENIUS OF LOVE**
TOM TOM CLUB/Sire (12"/LP cut) DSRE 49817/SRK 3628 (WB)
- INCH BY INCH**
STRIKERS/Prelude (12") PRL 14100
- GIVE IT TO ME BABY/SUPER FREAK**
RICK JAMES/Gordy (12"/12") M35001/G8 1002 M1 (Motown)
- HAPPY DAYS**
NORTHEND FEATURING MICHELLE WALLACE/Emergency (12") EMDS 6520
- SNAP SHOT**
SLAVE/Cotillion (12") SD 5227 (Atl)
- THIS KIND OF LOVIN'**
WHISPERS/Solar (12") JD 12299 (RCA)
- FIRST TRUE LOVE AFFAIR**
JIMMY ROSS/Quality/RFC (12") QRFC 002
- OUT OF MY HANDS (LOVE'S TAKEN OVER)**
OMNI/Fountain (12") FRD 81 1
- EVERYBODY NEEDS SOMEBODY SOMETIMES**
ANN-MARGRET/Ram (12") 1001
- R.R. EXPRESS**
ROSE ROYCE/Whitfield (12") WHK 3620 (WB)
- NOBODY ELSE**
KAREN SILVER/Quality/RFC (12") QRFC 004
- NUMBERS**
KRAFTWERK/Warner Bros. (12") HS 3549
- LET'S GROOVE**
EARTH, WIND AND FIRE/ARC/Columbia (12") 18 02536
- GIVE IT TO ME (IF YOU DON'T MIND)**
CONQUEST/Prelude (12") PRLD 615
- MONY, MONY**
BILLY IDOL/Chrysalis (12") CEP 4000
- BUSTIN' OUT**
MATERIAL FEATURING NONA HENDRYX/Island/ZE (12") IL 9667 (WB)
- GONNA GET OVER YOU**
FRANCE JOLI/Prelude (12") PRLD 610
- ROCK YOUR WORLD**
WEEKS & CO./Chaz-Ro (12") CHDS 2519
- STREET MUSIC**
BANG GANG/Sugarscoop (12") SS 419
- WALK RIGHT NOW**
JACKSONS/Epic (12") 49 02403
- I'M IN LOVE/IF YOU WANT MY LOVIN'**
EVELYN KING/RCA (12"/LP cut) AFL1 3962
- TONIGHT YOU AND ME**
PHYLLIS HYMAN/Arista (12") AL 9544

(*12" non-commercial; *12" discontinued)

Japan (Continued from page 94)

Billy Joel's new album, "Songs in the Attic."

The price of an LP is a considerable sum to spend for most music fans. This is largely due to the rising cost of records; at present, the going rate is around 2500 to 2800 yen.

Since his debut album "Cold Spring Harbor," this year marks Billy's 10th anniversary. This is the main reason for the discount. It is obviously also a counter-measure against imported record shops. Billy's "Stranger" has sold over 420,000 copies and "52nd Street" has sold over 450,000 copies. On the other hand, imported record shops have managed to sell over 140,000 copies of the former album and over 100,000 copies of the latter.

Are all albums available at this discounted price? According to a spokesman for CBS Sony, the answer is a definite "no." "Our decision to slash 500 yen from Billy's albums took a lot of courage. But we banked on Billy's big name here and so we decided on this big gamble."

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

England (Continued from page 94)

"All That Jazz," set for next month . . . Thorn/EMI has its music shows (RW, October 18) . . . Rank has picked up the distribution here for the Walt Disney catalogue . . . Precision will announce "The Great Muppet Caper" . . . JVC is doubling its production of blank VHS cassettes by early next year . . . The whole rental/surcharge market is now in a state of flux, with WHV's scheme too new for any conclusions, Guild Home Video switching to a no-restrictions surcharge policy, and Intervention hesitating between a leasing scheme and a surcharge scheme . . . Apparently, reaction from the trade about a leasing scheme was so strong that Intervention has had to rethink. But not all news is good: wholesaler Carnaby Video is now in receivership and two-thirds of the staff has left. Entrepreneur **Paul Raymond** recently invested in the company, and it is he who recommended receivership . . . most suppliers want to keep the wholesaler going, but an announcement is awaited . . . Meanwhile, a new distributor has opened its doors and is backed by a public company. Global Video Supplies opened with 350,000 pounds worth of stock from 32 distributors and a range of 2500 titles — and it is using the WHV scheme, and introducing its own rental plan for dealers . . . Centre Video is a new wholesaler open in Scotland . . . **Bob Kingston** of Kingston Video announced that his double-bill RKO classics are now available for sale and rental. S. Gold and Sons are distributing . . . and Thorn/EMI is building up its programme department, aiming to double its current 20 percent share of the market . . . The extent of piracy here is enormous, with a recent raid turning up a piracy production output of 25,000 cassettes a week.

RIAA To Sponsor U.K. Tax Forum

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

Discussing current tax developments in the U.K. which concern the American lawyer and his clients will be: Howard Youngstein, a leading

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

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

U.S. Gold for 'Evita'



Lou Cook (center), president of MCA Records International, presents Andrew Lloyd Webber (left) and Tim Rice (right), the composers of "Evita," with gold records for the American cast album, released in the States on MCA.

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

the doors of old folks and warn them that a "lorry load of poisonous snakes has overtaken and you are advised to sit in a very cold bath until further notice?" The story concludes: "It later transpires that the local hospital is inundated with geriatrics" who are sick from sitting in cold bathwater. Hell, if Butler hung out with Moon for ten years, he should have been in a great position to examine Moon's character. Almost inadvertently — during the sections on Moon's wife — Butler does give the reader a little insight into Moon's tragic life . . ." **David Bowie: An Illustrated Record**" (Avon), by **Roy Carr** and **Charles Shaar Murray**, has a fantastic 12-page introductory essay about Bowie, and 100 pages of perfunctory analysis of every record and film Bowie ever took part in. The book is beautifully pictured and illustrated, and the opening essay is the final word on Bowie.

From the Rolling Stone Press comes "The Book of Rock Lists" (Dell) by **Dave Marsh** and **Kevin Stein**, and "The Rolling Stone Interviews" (St. Martins) by the Editors of Rolling Stone, with an introduction by **Ben Fong-Torres** and edited by **Peter Herbst**. The enormous success of **Irving** and **Amy Wallace** and **David Wallechinsky's** "Book of Lists" during the late '70s, and more recently Playboy's "Book of Interviews," made the release of these two volumes not only inevitable, but simply good business. The Marsh-Stein book promises hours of enjoyment, especially as a travel or bathroom companion. The authors' exhaustive research is mostly very good — our favorite chapters are too numerous to mention — but sometimes ridiculously bad, especially most of the fashion chapter (who cares who the 10 skinniest rock stars are?), the 10 greatest dance bands list, and lists like **Allen Ginsberg's** favorite blues bands or **Truman Capote's** favorite performers. Do we really need three separate lists of **Max Weinberg's** favorite drummers? Highlights must include **Steve Leeds'** list of 48 reasons why radio stations won't play your records and, of course, **David McGee's** picks of the essential Christmas albums. The book is a must for the rock enthusiast and also for the serious student of the music, for it acts as an excellent stimulus for further investigation . . . The "Interviews" book covers the period from 1967-80 and contains several interviews that were previously released in a similar collection published by Straight Arrow Press in the early '70s. This edition is an over-sized paperback with an insightful introduction and capsule overviews that accompany each interview, by Fong-Torres. It's an excellent historical reference that includes interviews with just about every performer who ever mattered to rock.

"A Tribute To **John Lennon**" (Proteus) avoids the exploitative pitfalls that many rush-released books fell into immediately following Lennon's tragic death. The small hard-cover volume (without page numbers) contains a collection of letters to the editor from major daily, weekly and monthly publications, as well as essays by noted columnists, and even then-President **Jimmy Carter**, all written immediately following Lennon's death. From a sociological perspective, the essays, although sometimes overly emotional and sentimental, provide an honest account of how Lennon touched middle America. Furthermore, all royalties from the sale of the book will be divided equally between the Spirit Foundation, Lennon's own charitable vehicle, and Handgun Control, Inc., an organization which lobbies for stricter control of handguns in America . . . Finally, there's "Who's Who in Rock" (Facts On File, Inc) by **Michael Bane**. It's another in a line of rock encyclopedias that's recommended for its completeness, readability, and comprehensive research.

WHAT'S GOIN' ON: The **Steve Miller** drought is over. By the time you read this, Miller's new single, "Heart Like a Wheel" (not the one the **McGarrigles** penned and **Linda Ronstadt** made famous), should be on the streets, his first new product in over four years. Penned by Miller, it's from his new album, "Circle of Love," due out Friday (23) and including four new tracks of original material on side one and a 20-minute opus on side two called "Macho City." A worldwide tour is slated to begin sometime this winter . . . You can also count on new product from **Captain Beefheart** on Epic/Virgin, which will be recorded sometime around Christmas in L.A. with virtually the same lineup that appeared on his last LP, "Doc At The Radar Station." The Captain has several songs ready and a working title of "Ice Cream For Crow." . . . Also look for **Commander Cody** to ink with Peter Pan Records for that famous children's label's first pop product ever, and veteran rock drummer **Carmine Appice** to go solo with his "Carmine Appice and the Rockers" album on Pasha/CBS, to be released in January . . . **Charles Koppelman** and **Martin Bandier's** Entertainment Company will select the musical talent and produce all the music for the upcoming MGM-TV series "Fame," which will be based on the award-winning film. Targeted for a January debut on NBC-TV, the series will feature a cast of unknowns to fill the ongoing roles . . . New York session bass player **Brian Allsop**, 23, was killed in a motorcycle accident on September 25. Allsop played sessions for **Ashford & Simpson**, **Aretha Franklin**, **Joe Beck**, **Phyllis Hyman**, the **Village People** and others . . . A special moment at this week's (23) Rock 'n' Roll Revival show in Madison Square will feature **Lesley Gore** singing "Maybe I Know" and "The Look of Love" with **Ellie Greenwich**, the author of both songs. It's special because it marks the first stage performance ever by Ellie (the renowned songwriter who was a member of the Brill Building stable in the '60s), and it's also her birthday . . . Joe Mansfield to RCA? . . . Ray Anderson to Columbia?

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

Dorsey Receives Georgy Award



Rev. Thomas A. Dorsey was the recipient of a Georgy Award in the non-performing category at the recent Georgia Music Hall of Fame Awards Show held in Atlanta. Pictured from left are Rev. Dorsey, Dr. Clayton Hannah, and Bob Callaway, special assistant to Georgia Gov. Busbee.

Aaron Wilburn (Continued from page 96)

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

The similarities between the two writers don't begin and end with writing styles. Both come from families who worked in cotton fields. In fact, it was after a long day of picking cotton that Brumley penned "I'll Fly Away." Wilburn recalls that as a boy he and his family sang Brumley's songs as they worked in the fields. "My life was far removed from that of Albert E. Brumley at the time and I never realized that some day I would have the opportunity and the privilege

of working with some of his songs . . . I'm overwhelmed, and very thankful, and very pleased."

Wilburn, under contract to Prime Time Music, a division of J. Aaron Brown and Associates, is well known in gospel circles for such songs as "What a Beautiful Day for the Lord to Come Again" and "Satan, You're a Liar," recorded and released by Shirley Caesar on "Rejoice," her 1981 Grammy and Dove award-winning album.

Prime Time will not be the sole publisher of the works completed by Wilburn, as Brumley's works are part of his family's publishing firm. "There will be an association of some kind," said Aaron Brown, president of Prime Time Music.



Pictured in ASCAP's Nashville office at the recent announcement of the collaboration between Aaron Wilburn and the late Albert E. Brumley are, seated: Mrs. Albert E. Brumley and Aaron Wilburn; standing from left: John Sturdivant, director of public relations for ASCAP; Connie Bradley, southern regional director of ASCAP; Bob Brumley; and Aaron Brown, president of Prime Time Music.

Religious Broadcasters Set Annual Convention

■ MORRISTOWN, N.J.—"Reaching The Family" is the theme for the National Religious Broadcasters' 39th annual convention, to be held Feb. 7-10, 1982, at the Sheraton Washington Hotel in Washington, D.C.

Over 80 workshops and seminars have been planned for radio and TV broadcasters, ranging from starting a program to engineering technology.

E. V. Hill, pastor of the 1500-member Mt. Zion Missionary Baptist Church in Los Angeles, will open the convention Sunday (7) with a message on the family. Pat Robertson is scheduled to host a special segment of the 700 Club on Monday night (8), from the NRB convention floor. The program will be telecast worldwide by satellite.

Highlighting the anniversary banquet Wednesday evening (10) will be an address by Dr. Francis Schaeffer, author of "Whatever Happened to the Human Race?" Other speakers scheduled to lead sessions are FCC chairman, Mark Fowler, Charles Stanley of "In Touch," G. L. Johnson of "People's Church Hour," John MacArthur of "Grace to You," and David Hofer, president of NRB.

Also included in the convention

schedule will be opportunities to attend receptions at foreign embassies, the Capitol and the White House, and the Washington Seminar in Communications for college students and faculty.

Va. Pirate Sentenced

■ WINCHESTER, VIRGINIA — Earl Combs, doing business as Combs Distributing, 2254 Valley Avenue, has been fined \$1000 and placed on probation for one year for his possession and sale of pirate eight-track and cassette tapes.

Comb's business was raided on August 20 by officers of the Winchester Police Department, at which time several hundred tapes were seized. According to Winchester Chief of Police Allen Barley, the investigation into the wholesale distribution of these pirate tapes is continuing.

Message Label Bows

■ HO-HO-KUS, N.J.—Shanachie Records has announced the formation of Message, a new custom label. The first release on the label will be the album "East of the River Nile" by reggae artist Augustus Pablo.

Contemporary & Inspirational Gospel Albums

OCTOBER 24, 1981

Oct. 24	Oct. 10		
1	2	PRIORITY IMPERIALS / DaySpring DST 4017 (Word)	20 21 ARE YOU READY? DAVID MEECE / Myrrh MSB 6652 (Word)
2	1	IN CONCERT AMY GRANT / Myrrh MSB 6668 (Word)	21 — ANTSHILLVANIA CANDLE / Birdwing BWR 2030 (Sparrow)
3	3	AMAZING GRACE B. J. THOMAS / Myrrh MSB 6675 (Word)	22 15 HEED THE CALL IMPERIALS / DaySpring DST 4011 (Word)
4	4	REJOICE 2nd CHAPTER OF ACTS / Sparrow SPR 1050	23 27 LIGHTS IN THE WORLD JOE ENGLISH / Refuge R3764 (Benson)
5	11	THE KEITH GREEN COLLECTION Sparrow SPR 1055	24 33 SHOT OF LOVE BOB DYLAN / Columbia TC 37496
6	18	SOLDIERS OF THE LIGHT ANDRUS/BLACKWOOD & CO. / Greentree R 3738 (Benson)	25 31 AMY GRANT Myrrh MSB 6586 (Word)
7	5	HEARTS OF FIRE SWEET COMFORT BAND / Light LS 5794 (Word)	26 26 NEVER SAY DIE PETRA / StarSong SSR0032 (Benson)
8	8	MUSIC MACHINE CANDLE / Birdwing BWR 2004 (Sparrow)	27 14 NEVER ALONE AMY GRANT / Myrrh MSB 6645 (Word)
9	6	BEST OF B. J. THOMAS Myrrh MSB 6653 (Word)	28 22 FOREVER TIM SHEPPARD / Greentree R3572 (Benson)
10	12	BULLFROGS AND BUTTERFLIES CANDLE / Birdwing BWR 2010 (Sparrow)	29 37 STEVE AND ANNIE CHAPMAN StarSong SSR 0029 (Benson)
11	13	IT'S TIME TO PRAISE THE LORD, PRAISE V MARANATHA SINGERS / Maranatha MM0076A (Word)	30 — BETWEEN THE GLORY AND THE FLAME RANDY STONEHILL / Myrrh MSB 6679 (Word)
12	9	NOBODY KNOWS ME LIKE YOU BENNY HESTER / Myrrh MSB 6655 (Word)	31 38 HORRENDOUS DISC DANIEL AMOS / Solid Rock SRA 2011 (Word)
13	7	FORGIVEN DON FRANCISCO / NewPax NP 33042 (Benson)	32 36 WITH MY SONG DEBBY BOONE / Lamb & Lion LL 1046 (Benson)
14	10	DON'T GIVE IN LEON PATILLO / Myrrh MSB 6662 (Word)	33 29 EVIE FAVORITES, VOL I EVIE TORNUQUIST-KARLSSON / Word WSB 8845
15	24	IN HIS TIME, PRAISE IV MARANATHA SINGERS / Maranatha MM0064 (Word)	34 35 SILVERWIND Sparrow SPR 1041
16	19	ONE MORE SONG FOR YOU IMPERIALS / DaySpring DST 4015 (Word)	35 20 ALARMA! DANIEL AMOS / NewPax NP 33095 (Benson)
17	17	MY FATHER'S EYES AMY GRANT / Myrrh MSB 6625 (Word)	36 23 NEW GAITHER VOCAL BAND DaySpring DST 4024 (Word)
18	—	JONI'S SONG JONI EARECKSON / Word WSB 8856	37 25 ENCORES 2nd CHAPTER OF ACTS / Myrrh MSB 6673 (Word)
19	—	SWB SCOTT WESLEY BROWN / Sparrow SPR 1049	38 40 THE PAINTER JOHN MICHAEL TALBOT & TERRY TALBOT / Sparrow SPR 1037
			39 16 FOR THE BRIDE JOHN MICHAEL TALBOT / Birdwing BWR 2021 (Sparrow)
			40 28 SOMETHING NEW UNDER THE SUN LARRY NORMAN / Solid Rock SRA 2007 (Word)

Ed Bruce's Success Story

By AL CUNNIFF

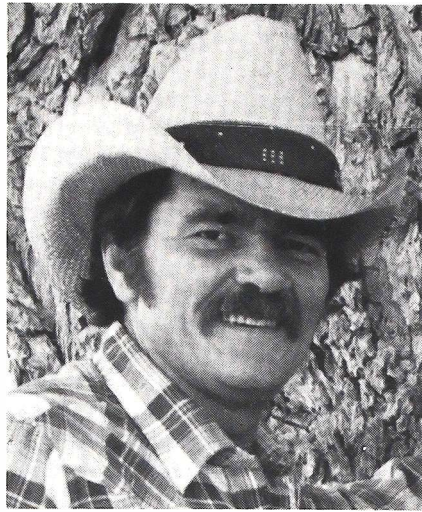
■ NASHVILLE—Golf, broken ribs, a hit single, TV, and jingles have all played a big part in MCA artist Ed Bruce's life lately.

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

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

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

Bruce said the hectic shooting schedule (which will be intensified to make up for lost time) should not interfere with his songwriting (his latest single, "Everything's a Waltz," went top 10 on *RW's* Country Singles Chart "I consider myself a songwriter/singer who also happens to act," he said. "Music is always first with me. Songwriting runs in cycles anyway, no matter what you're doing, and right now it's a very productive cycle for me. I've been writing during breaks in the shooting, on the trip out to California, and here at home."



Ed is managed by his wife Patsy, who also runs Bruce Enterprises and the Bruce Agency, which gets jobs for Ed and others in jingles, films, and other productions. The two also own the Sugar Plum (BMI) and Gingham (ASCAP) publishing companies (Bruce himself is a Tree writer).

(Continued on page 102)

CMA Awards

(Continued on page 3)

orded country's first million-seller, "The Prisoner's Song/The Wreck of the Old 97." Other country hits include "The Death of Floyd Collins" and "Letter Edged in Black." During his 22-year career, he recorded under more than 100 names, with a repertoire ranging from country to light opera.

Grant Turner, dean of Grand Ole Opry announcers since 1945, has been a familiar voice for over half a century. Born in Abilene, Texas, he began his radio career there at age 16 at a station he helped build, and worked at various stations throughout the south before joining WSM Radio here in 1944. Turner was among the first inductees into the Disc Jockey Hall of Fame.

The CMA Awards Show was telecast live from the Grand Ole Opry House on CBS-TV. Immediately following the Awards Show was a Post Awards radio show on NBC hosted by Ralph Emery and Bill Anderson, with assistance from Bill Robinson, Bob Cole and Lee Shannon as roving repor-

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

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

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

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

Nashville Report

By AL CUNNIFF

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

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

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

The United Stations operation is discussing a possible series of live concert broadcasts from Manhattan's Lone Star Cafe to be syndicated nationally via

(Continued on page 99)

Int'l Country Music Awards Gala Formed

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

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

Country Picks of the Week

SINGLE

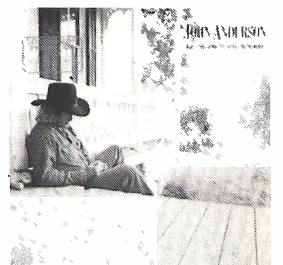
MICKEY GILLEY, "LONELY NIGHTS" (prod.: Jim Ed Norman) (writers: K. Stegall, S. Harris) (Blackwood, BMI) (3:23). I can take those lonely days, but not the lonely nights, Gilley sings in a sensitive ballad that features a pretty lyric by Keith Stegall and Stewart Harris, and clean, restrained production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

SLEEPER

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

ALBUM

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



Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Ronnie Milsap — "I Wouldn't Have Missed It for the World"
Conway Twitty — "Red Neckin' Love Makin' Night"

The Wright Brothers have their first release on Warner Bros. "Family Man" is starting to move at WMAQ, WIRE, WYDE, KDJW, WLWI, WDG, WSLC, KFDI, KSO, KSSS, KRMD, WGTO, WXCL, WCXI.

Juice Newton has her finest yet in "The Sweetest Thing (I've Ever Known)". It's an immediate add at KFDI, KRMD, KSOP, KSSS, WXCL, KBUC, KGA, KEBC, WJRB, WHOO, WSM, KTTS, WPNX, KCKN, WSLR, WQIK, KKYX, WCMS, KOKE, WLWI, WQQT, WMZQ, KEEN, WKKN, WESC, WSLC, WNOE, WDLW, WSOC, WPLO, WQIK, WCXI, KCKC, KMPS, WWOL, WITL, KDJW, WSAI.



Wright Brothers

Johnny Duncan has play on "All Night Long" at KSSS, WPNX, KMPS, KLAC, WFAI, KCKC, WSLC, KSOP, KVOO, WSM, KRMD, WLWI, WYDE, KEEN, WSAI, WQIK, KNIX,

WQQT, KGA, KKYX.

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

Leona Williams has a bright new version of the classic Lefty Frizzell song "Always Late." It's a new add at WIRK, WPNX, KFDI, WSLC, KVOO, KOKE. **Donnie Rohrs** has play on "Country Music USA" at KRAK, KYNN, KFDI, WSLC, WDLW.

Newcomer **Michael Ballew** has new adds on "Your Daddy Don't Live In Heaven (He's in Houston)" at WXCL, WPNX, KOKE, WSLC, KYNN, KRMD, KWMT, WTOD, WDN, KDJW. **Boxcar Willie** is getting attention with "Don't Let the Stars Get in Your Eyes" at WPNX, WIRK, WSLC, KFDI, KVOO, KEBC, WTOD.



Johnny Duncan

Gary Stewart has play on "She's Got a Drinkin' Problem" at KBUC, WGTO, WLWI, WSLC, WYDE, WDN, WCXI, KGA, KMPS.

Wayne Kemp is showing well with "Why Am I Doing Without" at WDLW, KFDI, WPNX,

WSLC, KRMD, KEBC, KTTS, KBUC, WIVK.

Dottie West is moving with strong initial adds on "It's High Time" at KCKC, WHOO, WBAP, WSM, KTTS, WJRB, KEBC, KSSS, WLWI, KRMD, KSO, KFDI, WSLC, KEEN, WQQT, WDN, KKYX.

SURE SHOTS

Conway Twitty — "Red Neckin' Love Makin' Night"
Bobby Bare — "Dropping Out of Sight"

LEFT FIELDERS

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

AREA ACTION

Charlie McCoy & Laney Smallwood — "Until the Nights" (WITL, WQIK, KSOP)
Montana — "The Shoe's on the Other Foot Tonight" (KGA, WSLC, KVOO)

Fischer & Lucus Appoints Baldwin

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

Nashville Report (Continued from page 98)

satellite . . . **Roy Clark** hosts the premiere of "Nashville Palace," an NBC-TV weekly variety showcase which will be shown Saturday (24) at 9p.m. EST. The show also features **Slim Pickens, Woody Herman** and his band, **Jerry Reed, Tanya Tucker**, comedian **Grady Nutt**, and 1981 Miss America **Elizabeth Ward**.

IN THE STUDIO: Columbia (Terri Gregory, Ray Conniff, Mark MacDiamond), Creative Workshop (Kashmir), Sound Emporium (Little River Band, Joe Waters, Wayne Massey, O'Rourke Brothers), Bennett House (Jimmy Buffett), Scruggs (John McKuen, Mitch Humphrey), Fireside (Jerry Reed), Hilltop (Hinsons), LSI (Tennessee Ernie Ford), Quadrasonic (Dobie Gray), Music City Music Hall (Eddy Arnold, Loretta Lynn), Marty Robbins (Vern Gosdin, Jerry Graham), Roxy (Judd Kelly), Koala (Del Reeves, Nashville Rhythm Section, Jack Grayson), Music City Recorders (Georgia), Pete Drake (Sonny Martin, Mary Ann Kennedy & Pam Rose, Dale & Rosie Fitzpatrick), Wax Works (Memphis), Woodland (Gail Davies, Billy Edd Wheeler, Bobby Jones), Young'un (Johnny Mathis, Red Willow Band), Sound Stage (Gordon Payne, Sonny Curtis, Rodney Crowell mixing Johnny Cash LP), Soundshop (Nat Stuckey, Sheb Wooley).

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

Bobby Young is the new VP/promotion for Door Knob Records here . . . Writer/artist **Randy Shaffer** has signed a recording contract with Briana Productions here . . . **Rodney Lay and Wild West** recently performed for two weeks in Reno, Nevada. They tape "Hee Haw" this week . . . Correction: Atlanta-based producer/engineer **Kurt Kinzel** has signed Atlanta group **Dreamer** to his newly-formed Motorsport Productions. He also produced the "Fountainhead Live" LP, which will be distributed regionally by Arista Records. Motorsport's phone is (404) 973-8561.

Moon Shine Opens Doors

■ NASHVILLE—Andy DiMartino and Mike Kelly have announced the formation of Moon Shine Records, with offices at 1007 17th Ave. South here. DiMartino, a veteran of 22 years in the music industry, will serve as A&R director of the new label. Kelly will serve as VP and GM.

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

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

ARTIST DEVELOPMENT COMPANY

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

Country Single Picks

COUNTRY SONG OF THE WEEK

JIM REEVES AND PATSY CLINE — RCA JK-12346

HAVE YOU EVER BEEN LONELY (HAVE YOU EVER BEEN BLUE) (prod.: Owen Bradley) (writers: P. DeRose, G. Brown) (Shapiro, Bernstein, ASCAP) (2:59)

Label archives yield this unusual treasure, as a duet that never happened is created with modern studio technology. Reeves and Cline sound great on this strong, smooth ballad that deserves programmers' attention.

CONWAY TWITTY — MCA 51199

RED NECKIN' LOVE MAKIN' NIGHT (prod.: Conway Twitty & Ron Chancey) (writers: T. Seals, M. Barnes) (Warner-Tamerlane/Face the Music/Blue Lake/Plum Creek, BMI) (3:28)

Twitty offers a new twist with this single, which features a long "boogie woogie" style instrumental opening. The melody and delivery blend elements of the 1950s with 1980s country sounds.

DOTTIE WEST — Liberty A-1436

IT'S HIGH TIME (prod.: Brent Maher & Randy Goodrum) (writers: R. Goodrum, B. Maher) (Blue Quill/Random Notes, ASCAP) (2:59)

West offers her usual strong, lively vocal performance on this plucky, driving country tune with a pop flavor. Banjo and percussion effects add spice.

GUY CLARK — Warner Bros. 49853

SHE'S CRAZY FOR LEAVIN' (prod.: Rodney Crowell) (writers: G. Clark, R. Crowell) (World Song/Coolwell/Granite, ASCAP) (2:52)

Clark and Crowell collaborate on this loose, energetic tune highlighted by rhythm guitars and drums.

REX ALLEN JR. — Warner Bros. 49844

ARIZONA (prod.: Rex Allen Jr. & Curtis Allen) (writer: R. Allen Jr.) (Boxer, BMI) (3:05)

This pretty, self-penned tribute to a beautiful state spotlights Rex's great vocal talents with a lush, slow backup.

MARTY ROBBINS — Columbia 18-02575

TEARDROPS IN MY HEART (prod.: Marty Robbins & Eddy Fox) (writer: V. Horton) (Tro-Cromwell, ASCAP) (3:16)

Perhaps the most solid country tune of Robbins' recent releases, this tune tells how a cowboy can't afford to let his tears show.

PATTI PAGE — Plantation 199

WASN'T IT GOOD (prod.: Shelby S. Singleton Jr.) (writer: H. Moffatt) (Song Biz, BMI) (3:29)

Page presents a Hugh Moffatt tune with classic construction and smooth delivery. It was great — and it was almost love, she sings.

RODNEY LAY — Sun 1168

SILENT PARTNERS (prod.: Boomer Castleman) (writer: D. Daley) (Unart/Sunshine Rabbit, BMI) (2:58)

Lay's "power country" sound deserves a listen, as this straightforward cut about two people married (but not to each other) proves.

WAYNE KEMP — Mercury 57060 (PolyGram)

WHY AM I DOING WITHOUT (prod.: Danny Walls & Wayne Kemp) (writers: R. Lane, D. Kirby) (Tree, BMI/Millstone, ASCAP) (2:59)

You can always count on Kemp for a great all-country tune, and this ballad is true to form. Love is my ship that almost came in, he tells us.

PAUL WILLIAMS — P.A.I.D. 146

MAKING BELIEVE (prod.: Charles Underwood) (writer: J. Work) (Acuff-Rose, BMI) (3:38)

This talented pop writer and artist has a true love for country music, and his P.A.I.D. debut is an easy-flowing version of a country classic.

ROY HEAD — Churchill 7778

AFTER TEXAS (prod.: Eddie Kilroy) (writers: B. Jones, J.M. Johnson) (Tree, BMI/Cross Keys, ASCAP) (3:49)

Where do you go, what do you do after Texas, Head asks in his Churchill debut, a solid midtempo cut.

RAY PILLOW — First Generation 014

WASTED AGAIN (prod.: Pete Drake) (writers: R. Pillow, L. McFaden, M. Collie) (Powdermill, BMI) (2:41)

Pillow offers a rockin', rowdy uptempo country tune about a guy lookin' back on another wild night on the morning after.

Country Album Picks

KING OF THE ROAD

Boxcar Willie — Main Street SN 73000

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



MEL & NANCY

Mel Tillis and Nancy Sinatra — Elektra SE-549

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



FROM HARPER VALLEY TO THE MOUNTAIN TOP

Jeannie C. Riley — MCA/Songbird 5256

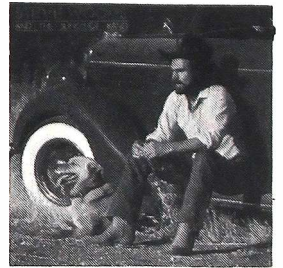
This album should have equal appeal to the country and gospel markets, as it's just plain good material cut in a country style. Songs especially geared for country fans include "Lemonade," Wayland Holyfield's "You're My Best Friend," and "I've Got It All."



HIGHWAY BOUND

Steve Woods and the Slingshot Band — Mercury SRM-1-6004

Woods and company play real country music, with energy that results in a fresh sound, best exemplified by their recent single "Missin' Somebody," as well as "Old Friends Don't Make Good Lovers," and "Why Do You Treat Me the Way That You Do."



BMI Awards

(Continued from page 8)

Milton Brown, Cliff Crofford, Stephen Dorff, Snuff Garrett (Bar Cee Music/Peso Music/Warner-Tamerlane Pub. Corp.); "The Best of Strangers," Kye Fleming, Dennis Morgan (Hall-Clement Publications); "Blue Side," Allee Willis (Irving Music, Inc.); "The Boxer," Paul Simon (Paul Simon Music); "A Bridge that Just Won't Burn," Roger Murrah, Jimmy McBride (Blackwood Music, Inc./Magic Castle Music); "Can I See You Tonight," Deborah Allen, Rafe Van Hoy (Duchess Music Corporation/Posey Publishing/Tree Publishing Co., Inc.); "Charlotte's Web," Cliff Crofford, John Dur-rill, Snuff Garrett (Duchess Music Corporation/Peso Music); "Clyde," J.J. Cale (Johnny Bienstock Music); "Could I Have This Dance," Bob House (Onhisown Music); "Coward of the County," (2nd Award), Roger Bowling (Roger Bowling Music); "Cowboys and Clowns," Stephen Dorff, Snuff Garrett, Larry Herbstritt (Bar Cee Music/Peso Music/Warner-Tamerlane Pub. Corp.); "Cowgirl and the Dandy," Bobby Goldsboro (House of Gold Music, Inc.); "Crackers," Kye Fleming, Dennis Morgan (Hall-Clement Publications); "Cry-

ing," Joe Melson, Roy Orbison (Acuff-Rose Publications, Inc.); "Cup of Tea," Harlan White (Fruit Music); "Do You Wanna Go to Heaven," Curly Putman (Tree Publishing Co., Inc.); "Don't Forget Yourself," Don Reid (American Cowboy Music Company); "Down to My Last Broken Heart," Chick Rains (Chick Rains Music/Jensing Music).

"Drifter," Don Pfrimmer (Hall-Clement Publications); "Drivin' My Life Away," David Malloy, Eddie Rabbitt, Even Stevens (Briarpatch Music/DebDave Music, Inc.); "Faded Love," (2nd Award), John Wills (Rightsong Music, Inc.); "Friday Night Blues," Rafe Van Hoy (Tree Publishing Co., Inc.); "Gone Too Far," David Malloy, Eddie Rabbitt, Even Stevens (Briarpatch Music/DebDave Music, Inc.); "Good Ole Boys Like Me," Bob McDill (Hall-Clement Publications); "Goodbye Marie," Dennis Linde (Combine Music Corp.); "Guitar Man," (2nd Award), Jerry Reed (Vector Music); "Hard Times," Bobby Braddock (Tree Publishing Co., Inc.); "He Stopped Loving Her Today," Bobby Braddock, Curly Putman (Tree Publishing Co., Inc.); "Heart of

(Continued on page 103)

The Best in Country!

1981 Country Music Association Awards



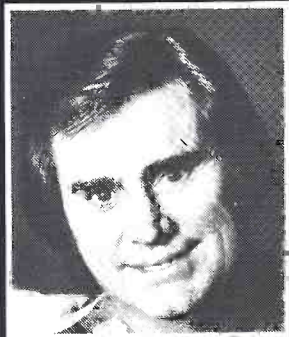
SINGLE OF THE YEAR
"Elvira" The Oak Ridge Boys (BMI)



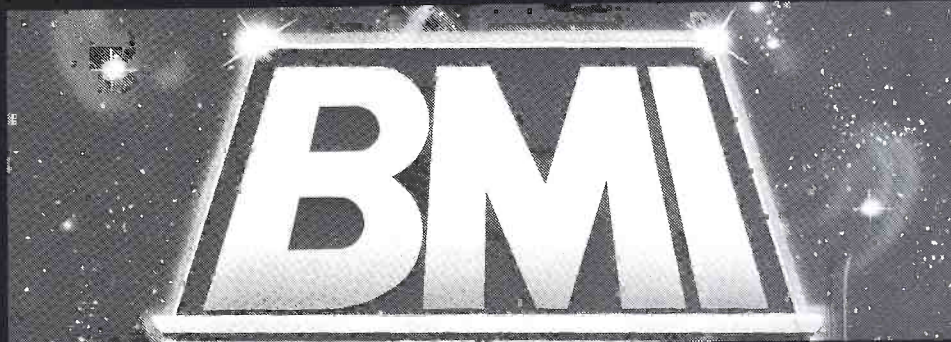
ENTERTAINER OF THE YEAR
Barbara Mandrell (BMI)



VOCAL GROUP OF THE YEAR
Alabama (BMI)



MALE VOCALIST OF THE YEAR
George Jones (BMI)



THE HORIZON AWARD
Terri Gibbs (BMI)



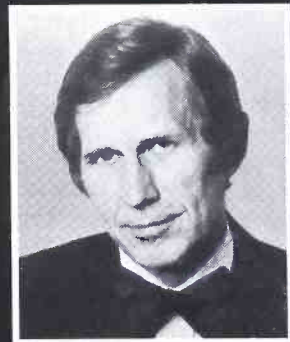
INSTRUMENTAL GROUP OF THE YEAR
Alabama (BMI)



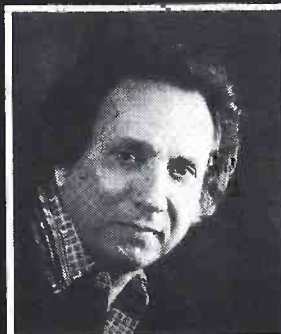
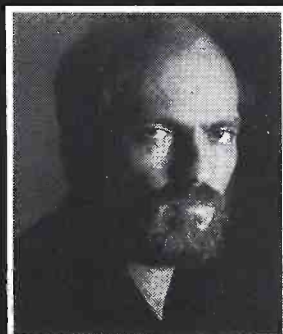
VOCAL DUO OF THE YEAR
David Frizzell and Shelly West (BMI)



FEMALE VOCALIST OF THE YEAR
Barbara Mandrell (BMI)



INSTRUMENTALIST OF THE YEAR
Chet Atkins (BMI)



SONG OF THE YEAR
"He Stopped Loving Her Today"
Bobby Braddock/Carly Putman (BMI)



The country music the country hears most!



Record World Country Albums



OCTOBER 24, 1981

TITLE, ARTIST, Label, Number (Distributing Label)

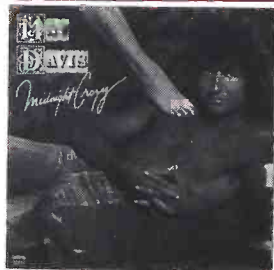
Oct. 24 Oct. 17

			WKS. ON CHART
1	2	FEELS SO RIGHT ALABAMA RCA AHL1 3930	32
2	3	STEP BY STEP EDDIE RABBITT / Elektra 5E 532	10
3	5	GREATEST HITS WILLIE NELSON / Columbia KC2 37542	6
4	1	FANCY FREE OAK RIDGE BOYS / MCA 5209	20
5	6	SHARE YOUR LOVE KENNY ROGERS / Liberty LOO 1072	16
6	4	THERE'S NO GETTIN' OVER ME RONNIE MILSAP / RCA AHL1 4060	9
7	10	BARBARA MANDRELL LIVE / MCA 5243	8
8	9	THE PRESSURE IS ON HANK WILLIAMS, JR. / Elektra / Curb 5E 535	9
9	11	URBAN CHIPMUNK / RCA AFL1 4027	28
10	7	GREATEST HITS KENNY ROGERS / Liberty LOO 1072	53
11	8	JUICE JUICE NEWTON / Capitol ST 12136	31
12	12	SOME DAYS ARE DIAMONDS JOHN DENVER / RCA AFL1 4055	15
13	13	ESPECIALLY FOR YOU DON WILLIAMS / MCA 5210	14
14	14	I AM WHAT I AM GEORGE JONES / Epic JE 36492	68
15	15	GOOD TIME LOVIN' MAN RONNIE McDOWELL / Epic FE 37399	11
16	19	SEVEN YEAR ACHE ROSANNE CASH / Columbia JC 36865	31
17	18	TAKIN' IT EASY LACY J. DALTON / Columbia FC 37327	12
18	16	HOLLYWOOD, TENNESSEE CRYSTAL GAYLE / Columbia FC 37438	6
19	23	SURROUND ME WITH LOVE CHARLY McCLAIN / Epic FE 37108	23
20	17	MR. T CONWAY TWITTY / MCA 5204	16
21	51	BET YOUR HEART ON ME JOHNNY LEE / Full Moon / Asylum 5E 541	2
22	20	YOU DON'T KNOW ME MICKEY GILLEY / Epic FE 37916	9
23	30	NOT GUILTY LARRY GATLIN & THE GATLIN BROTHERS BAND / Columbia FC 37464	4
24	26	RAINBOW STEW LIVE MERLE HAGGARD / MCA 5216	13
25	21	GREATEST HITS RONNIE MILSAP / RCA AHL1 3772	53
26	24	NOW OR NEVER JOHN SCHNEIDER / Scotti Bros ARZ 37400 (CBS)	15
27	27	MAKIN' FRIENDS RAZZY BAILEY / RCA AHL1 4026	22
28	22	GREATEST HITS OAK RIDGE BOYS / MCA 5150	50
29	31	MY HOME'S IN ALABAMA ALABAMA / RCA AHL1 3644	70
30	25	GREATEST HITS ANNE MURRAY / Capitol SOO 12110	55
31	29	YEARS AGO STATLER BROTHERS / Mercury SRM 1 6002 (PolyGram)	15



CHARTMAKER OF THE WEEK

32 — **MIDNIGHT CRAZY**
MAC DAVIS
Casablanca NBLP 7257 (PolyGram)



33	28	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY / Columbia S2 36753	65
34	35	LOOKIN' FOR LOVE JOHNNY LEE / Full Moon / Asylum 6E 309	50
35	34	I LOVE 'EM ALL T.G. SHEPPARD / Warner / Curb BSK 3528	27
36	37	HEART TO HEART REBA McENTIRE / Mercury SRM 1 6003 (PolyGram)	2
37	32	HORIZON EDDIE RABBITT / Elektra 6E 276	67
38	33	GREATEST HITS WAYLON JENNINGS / RCA AHL1 3378	128
39	—	TOWN & COUNTRY RAY PRICE / Dimension DL 5003	3
40	40	OUT WHERE THE BRIGHT LIGHTS ARE GLOWING RONNIE MILSAP / RCA AHL1 3932	27
41	38	ROWDY HANK WILLIAMS, JR. / Elektra / Curb 6E 330	27
42	41	BEST OF EDDIE RABBITT / Elektra 6E 235	100
43	36	SOMEWHERE OVER THE RAINBOW WILLIE NELSON / Columbia FC 36883	32
44	44	RODNEY CROWELL / Warner Bros. BSK 3587	3
45	39	STARDUST WILLIE NELSON / Columbia KC 35305	179
46	45	WHERE DO YOU GO WHEN YOU DREAM ANNE MURRAY / Capitol SOO 12144	25
47	47	I BELIEVE IN YOU DON WILLIAMS / MCA 5133	53
48	48	BEST OF BARBARA MANDRELL / MCA AY 1119	140
49	49	BEST OF DON WILLIAMS, VOL. II / MCA 3096	104
50	43	MINSTREL MAN WILLIE NELSON / RCA AHL1 4045	12
51	42	WILLIE & FAMILY LIVE WILLIE NELSON / Columbia KC 35642	150
52	46	URBAN COWBOY (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS / Full Moon / Asylum DP 90002	75
53	60	AS IS BOBBY BARE / Columbia FC 37157	16
54	50	STRAIGHT AHEAD LARRY GATLIN & THE GATLIN BROTHERS BAND / Columbia KC 36250	105
55	—	GREATEST HITS CHARLEY PRIDE / RCA AHL1 4151	1
56	63	WILD WEST DOTTIE WEST / Liberty LT 1062	34
57	58	DRIFTER SYLVIA / RCA AHL1 3986	26
58	54	ENCORE MICKEY GILLEY / Epic JE 36586	57
59	61	OLD LOVES NEVER DIE GENE WATSON / MCA 5241	2
60	59	CLASSIC CRYSTAL CRYSTAL GAYLE / Liberty L00 928	102
61	53	CARRYING ON THE FAMILY NAMES DAVID FRIZZELL & SHELLY WEST / Warner / Viva BSK 3555	20
62	65	LOVIN' HER WAS EASIER TOMPALL & THE GLASER BROTHERS / Elektra 5E 542	2
63	52	LETTIN' YOU IN ON A FEELIN' KENDALLS / Mercury SRM 1 6005 (PolyGram)	4
64	73	MORE GOOD 'UNS JERRY CLOWER / MCA 5215	5
65	74	WITH LOVE JOHN CONLEE / MCA 5213	13
66	57	GREATEST HITS LARRY GATLIN & THE GATLIN BROTHERS BAND / Columbia FC 36488	133
67	55	LEATHER & LACE WAYLON & JESSI / RCA AHL1 3931	32
68	56	9 TO 5 AND ODD JOBS DOLLY PARTON / RCA AAL1 3852	32
69	71	THE GAMBLER KENNY ROGERS / Liberty LA 934 H	148
70	66	ONE TO ONE ED BRUCE / MCA 5188	8
71	64	EVANGELINE EMMYLOU HARRIS / Warner Bros. BSK 3508	36
72	67	TENNESSEE WHISKEY DAVID ALLAN COE / Columbia FC 37454	7
73	68	FULL MOON CHARLIE DANIELS BAND / Epic FE 36571	73
74	69	THESE DAYS CRYSTAL GAYLE / Columbia JC 36512	57
75	70	SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE / Columbia JC 36476	50

Country TVer Set

■ NASHVILLE—Broadcast Music Inc. recently hosted Nashville's first viewing of "Country Music Celebration," a TV special shot at the Grand Ole Opry House featuring 10 Opry acts who are also on the First Generation Records roster.

The show, conceived by Silver Shadow Productions' Ed LaBuick, also

serves as a companion piece to the TV marketing campaign underway for First Generation's "Stars of the Grand Ole Opry" LP series. Acts featured on the TV special include Ernest Tubb, the Vic Willis Trio, Jan Howard, Charlie Louvin, Justin Tubb, the Wilburn Brothers, Billy Parker, Jean Sheppard, Ray Pillow, and Stonewall Jackson.

Taylor Signs Drusky

■ NASHVILLE—Roy Drusky, a veteran of 23 years as a member of the Grand Ole Opry, has announced the signing of an exclusive agreement with the Joe Taylor Agency.

Drusky, who records for Plantation Records in this country and the Big R label overseas, has recently enjoyed new popularity in Europe.

Buddy Lee Inks Spears

■ NASHVILLE—Buddy Lee Attractions Inc. has announced the signing of Billie Jo Spears for booking.

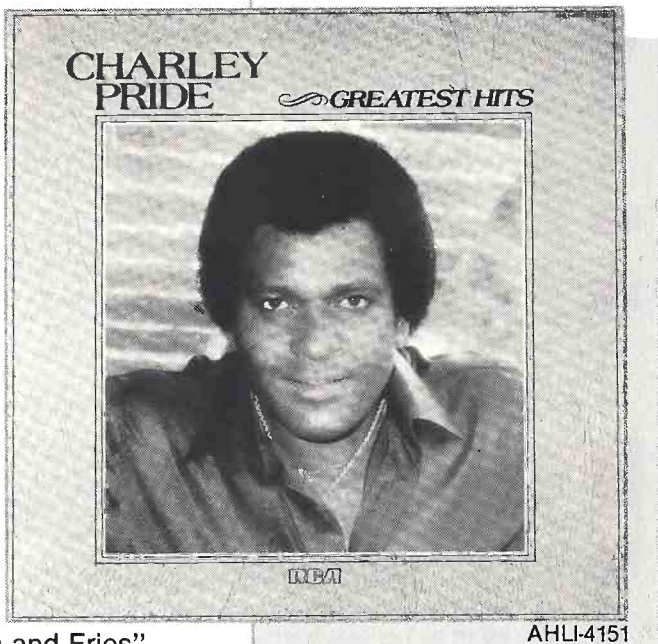
Hilton to Rose Bridge

■ NASHVILLE—Wayne Carson, head of Rose Bridge Records, has announced the signing of Denny Hilton for a recording agreement.

The Greatest Hits

CHARLEY PRIDE'S GREATEST HITS

Eleven #1 Singles in One Album! Includes such Pride classics as:



AHLI-4151

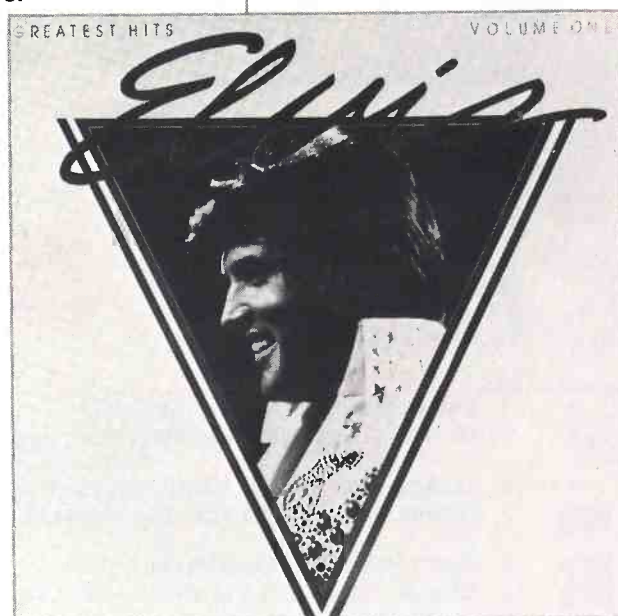
"Burgers and Fries", "Honky Tonk Blues", "Missin' You", and the current hit single "Never Been So Loved (in all my life)".

Are On RCA



ELVIS GREATEST HITS, VOL. I

Includes five previously unreleased versions of the hit singles:

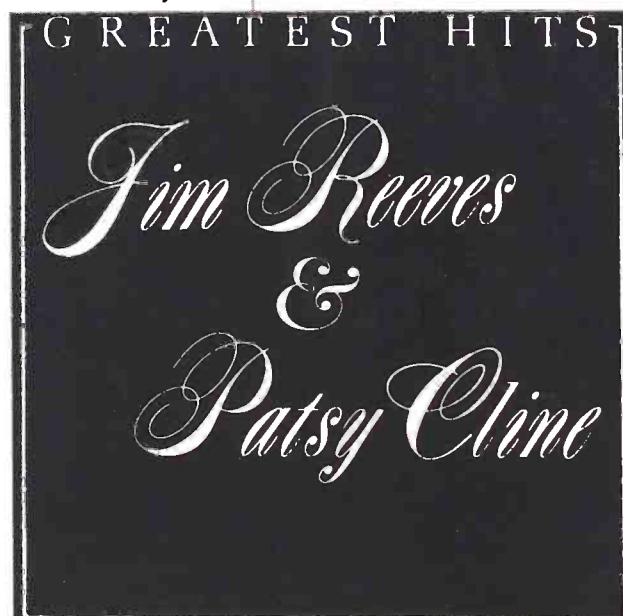


AHLI-2347

"Suspicious Minds", "A Big Hunk of Love", "Steam Roller Blues", "The Sound of Your Cry".

JIM REEVES AND PATSY CLINE, GREATEST HITS

Two legends together for the first time! Includes the Reeves/Cline duet, "Have You Ever Been Lonely".



AHLI-4127

Also includes "Four Walls", "Crazy", "Welcome to My World".

Record World Country Singles

OCTOBER 24, 1981

TITLE, ARTIST, Label, Number (Distributing Label)

Oct. 24	Oct. 17		WKS. ON CHART
1	3	NEVER BEEN SO LOVED (IN ALL MY LIFE) CHARLEY PRIDE RCA 12294	10
2	1	STEP BY STEP EDDIE RABBITT/Elektra 47174	13
3	4	I'LL NEED SOMEONE TO HOLD ME (WHEN I CRY) JANIE FRICKE/Columbia 18 02197	15
4	2	TAKIN' IT EASY LACY J. DALTON/Columbia/Sherrill 18 02188	15
5	7	SLEEPIN' WITH THE RADIO ON CHARLY McCLAIN/Epic 14 02421	10
6	8	FANCY FREE OAK RIDGE BOYS/MCA 51169	8
7	14	MY BABY THINKS HE'S A TRAIN ROSANNE CASH/Columbia 18 02463	9
8	10	TEACH ME TO CHEAT KENDALLS/Mercury 57055 (PolyGram)	10
9	11	GRANDMA'S SONG GAIL DAVIES/Warner Bros. 49790	10
10	15	WISH YOU WERE HERE BARBARA MANDRELL/MCA 51171	8
11	5	HURRICANE LEON EVERETTE/RCA 12270	15
12	16	SHARE YOUR LOVE WITH ME KENNY ROGERS/Liberty 1430	7
13	17	ALL MY ROWDY FRIENDS (HAVE SETTLED DOWN) HANK WILLIAMS, JR./Elektra/Curb 47191	8
14	9	I LOVE YOU A THOUSAND WAYS / CHICKEN TRUCK JOHN ANDERSON/Warner Bros. 49772	13
15	18	MISS EMILY'S PICTURE JOHN CONLEE/MCA 51164	9
16	20	CRYING IN THE RAIN TAMMY WYNETTE/Epic 14 02439	9
17	22	ONE NIGHT FEVER MEL TILLIS/Elektra 47178	8
18	24	IF I NEEDED YOU EMMYLOU HARRIS & DON WILLIAMS/Warner Bros. 49809	6
19	23	MEMPHIS FRED KNOBLOCK/Scotti Brothers 5 02434	10
20	21	THE HOUSE OF THE RISING SUN DOLLY PARTON/RCA 12282	9
21	25	MY FAVORITE MEMORY MERLE HAGGARD/Epic 14 02504	6
22	6	MIDNIGHT HAULER / SCRATCH MY BACK RAZZY BAILEY/RCA 12268	16
23	27	SHE'S STEPPIN' OUT CON HUNLEY/Warner Bros. 49800	9
24	28	HEART ON THE MEND SYLVIA/RCA 12302	7
25	30	IT'S ALL I CAN DO ANNE MURRAY/Capitol 5023	7
26	31	YOU MAY SEE ME WALKIN' RICKY SKAGGS/Epic 14 02499	7
27	29	FEEDIN' THE FIRE ZELLA LEHR/Columbia/Sherrill 18 02431	11
28	32	BET YOUR HEART ON ME JOHNNY LEE/Full Moon/Asylum 47215	4
29	33	DOWN AND OUT GEORGE STRAIT/MCA 51170	7
30	35	STILL DOIN' TIME GEORGE JONES/Epic 14 02626	4
31	39	ALL ROADS LEAD TO YOU STEVE WARINER/RCA 12307	5
32	36	WHAT ARE WE DOIN' LONESOME LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 18 02522	4
33	41	THE WOMAN IN ME CRYSTAL GAYLE/Columbia 18 02523	4
34	43	YOU'RE MY FAVORITE STAR BELLAMY BROTHERS/Warner/Curb 49815	3
35	37	THE CLOSER YOU GET DON KING/Epic 14 02468	7
36	40	JUST ONE TIME TOMPALL & THE GLASER BROTHERS/Elektra 47193	6
37	49	THEM GOOD OL' BOYS ARE BAD JOHN SCHNEIDER/Scotti Brothers 5 02489 (CBS)	4
38	38	TRY ME RANDY BARLOW/P.A.I.D. 144	7
39	45	FOURTEEN CARAT MIND GENE WATSON/MCA 51183	4
40	53	HEADED FOR A HEARTACHE GARY MORRIS/Warner Bros. 49829	2

CHARTMAKER OF THE WEEK

41	—	LOVE IN THE FIRST DEGREE ALABAMA RCA 12288	1
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42	50	MOUNTAIN DEW WILLIE NELSON/RCA 12328	4
43	46	I WANNA BE AROUND TERRI GIBBS/MCA 51180	6
44	54	PATCHES JERRY REED/RCA 12318	5
45	59	HUSBANDS AND WIVES DAVID FRIZZELL & SHELLY WEST/Warner/Viva 49825	3
46	51	SLOWLY KIPPI BRANNON/MCA 51166	5

47	52	WHEN YOU WALK IN THE ROOM STEPHANIE WINSLOW/Warner/Curb 49831	3
48	12	I LOVE MY TRUCK GLEN CAMPBELL/Mirage 3845 (Atl)	12
49	19	TODAY ALL OVER AGAIN REBA McENTIRE/Mercury 57054 (PolyGram)	17
50	13	SHE BELONGS TO EVERYONE BUT ME BURRITO BROTHERS/Curb 02243	12
51	65	RODEO ROMEO MOE BANDY/Columbia 18 02532	2
52	63	WHO DO YOU KNOW IN CALIFORNIA EDDY RAVEN/Elektra 47216	2
53	66	TELL ME WHY EARL THOMAS CONLEY/RCA 12344	2
54	64	EVERYONE GETS CRAZY NOW AND THEN ROGER MILLER/Elektra 47192	5
55	71	NOW THAT THE FEELING'S GONE BILLY "CRASH" CRADDOCK/Capitol 5051	2
56	56	LET THE LITTLE BIRD FLY DOTTSY/Tanglewood 1910	6
57	—	YEARS AGO STATLER BROTHERS/Mercury 57059 (PolyGram)	1
58	73	STARS ON THE WATER RODNEY CROWELL/Warner Bros. 49810	3
59	67	CHEATIN' IS STILL ON MY MIND CRISTY LANE/Liberty 1432	3
60	—	YOU'RE MY BESTEST FRIEND MAC DAVIS/Casablanca 2341 (PolyGram)	1
61	72	I'LL STILL BE LOVING YOU MUNDO EARWOOD/Excelsior 1019	3
62	69	THE BEST BEDROOM IN TOWN JUDY BAILEY/Columbia 18 02505	5
63	70	IT TURNS ME INSIDE OUT LEE GREENWOOD/MCA/Panorama 51159	6
64	26	EVERYTHING'S A WALTZ ED BRUCE/MCA 51139	15
65	68	I WONDER IF I CARE AS MUCH DICKEY LEE/Mercury 57056 (PolyGram)	5
66	55	YOU WERE THERE FREDDIE HART/Sunbird 7565	8
67	34	IT DON'T HURT ME HALF AS BAD RAY PRICE/Dimension 1021	15
68	—	THE SWEETEST THING (I'VE EVER KNOWN) JUICE NEWTON/Capitol 5046	1
69	44	I RECALL A GYPSY WOMAN B.J. THOMAS/MCA 51151	12
70	80	CATCH ME IF YOU CAN TOM CARLILE/Door Knob 81167	2
71	76	PARDON MY FRENCH BOBBY G. RICE/Charta 166 (NSD)	3
72	75	SLIPPIN' OUT, SLIPPIN' IN BILL NASH/Liberty 1433	3
73	74	RODEO GIRLS TANYA TUCKER/MCA 51184	3
74	78	SEND ME SOMEBODY TO LOVE CALAMITY JANE/Columbia 18 02503	3
75	88	ALL THESE THINGS JOE STAMPLEY/Epic 14 02533	2
76	89	(THERE'S NO ME) WITHOUT YOU SUE POWELL/RCA 12287	2
77	87	WHOLE LOT OF CHEATIN' GOIN' ON JIMMI CANNON/Warner Bros. 49806	3
78	90	ONLY WHEN I LAUGH BRENDA LEE/MCA 51195	2
79	62	COMMON MAN SAMMY JOHNS/Elektra 47189	7
80	42	PARTY TIME T.G. SHEPPARD/Warner/Curb 49761	16
81	47	RIGHT IN THE PALM OF YOUR HAND MEL McDANIEL/Capitol 5022	15
82	58	LEFTY DAVID FRIZZELL/Warner/Viva 49778	8
83	60	LOVE IS KNOCKIN' AT MY DOOR SUSIE ALLANSON/Liberty/Curb 1425	8
84	92	JESUS LET ME SLIDE DEAN DILLON/RCA 12319	3
85	98	THE ROSE IS FOR TODAY JIM CHESNUT/Liberty 1434	2
86	97	SLIP AWAY MEL STREET & SANDY POWELL/Sunbird 7568	2
87	99	I'D THROW IT ALL AWAY SWEETWATER/Faucet 1592	4
88	91	IMAGINE THAT NANCY WOOD/Montage 1202	3
89	—	DON'T WE BELONG IN LOVE RITA REMINGTON/Plantation 202	1
90	—	AFTER TEXAS ROY HEAD/Churchill 7778	1
91	48	TIGHT FITTIN' JEANS CONWAY TWITTY/MCA 51137	16
92	77	I'M INTO LOVIN' YOU BILLY SWAN/Epic 14 02196	15
93	93	AS LONG AS WE KEEP BELIEVING THRASHER BROTHERS/MCA 51175	3
94	94	CATCHING FIRE ANGELA KAYE/Yatahey 81 804	2
95	61	DREAMS CAN COME IN HANDY CINDY HURT/Churchill 7777	8
96	79	YOU (MAKE ME WONDER WHY) DEBORAH ALLEN/Capitol 5014	12
97	—	CAROLINA BY THE SEA SUPER GRIT COWBOY BAND/Hoodswamp 8003	1
98	—	I CAN'T HELP MYSELF (HERE COMES THE FEELING) SAMI JO COLE/Elektra 47211	1
99	—	I WISH YOU COULD HAVE TURNED MY HEAD (AND LEFT MY HEART ALONE) PEGGY FORMAN/Dimension 1023	1
100	57	THE PLEASURE'S ALL MINE DAVE ROWLAND & SUGAR/Elektra 47177	9

Instant tradition. John Anderson.



Q: *What's the fastest and easiest way to get your Record World every week?*

John Anderson sings it like nobody has for a long time.
His new album gives you more of the stuff that legends are made of.

JOHN ANDERSON

I JUST CAME HOME TO COUNT THE MEMORIES

BSK 3599

Includes the single "I Just Came Home To Count The Memories."

WBS 49860

Produced by Frank Jones and John Anderson



On Warner Bros. Records & Tapes

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11	5	HURRICANE LEON EMBRETT / RCA 12270	--
12	16	SHARE YOUR LO'	
13	17	ALL MY ROWDY I	
14	9	I LOVE YOU A TH	
15	18	MISS EMILY'S PIC	
16	20	CRYING IN THE I	
17	22	ONE NIGHT FEVE	
18	24	IF I NEEDED YOU	
19	23	MEMPHIS FRED K	
20	21	THE HOUSE OF T	
21	25	MY FAVORITE ME	
22	6	MIDNIGHT HAUL	
23	27	SHE'S STEPPIN' C	
24	28	HEART ON THE A	
25	30	IT'S ALL I CAN DO	
26	31	YOU MAY SEE MI	
27	29	FEEDIN' THE FIRE	
28	32	BET YOUR HEART	
29	33	DOWN AND OUT	
30	35	STILL DOIN' TIME	
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32	36	WHAT ARE WE DO	
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35	37	THE CLOSER YOU GET DON KING / Epic 14 02468	3
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93	93	AS LONG AS WE KEEP BELIEVING THRASHER BROTHERS / MCA 51175	3
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And the heartache going on right now.

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On Warner Bros. Records & Tapes

Olivia Newton-John
PHYSICAL



“PHYSICAL” ... Olivia’s hit single and now her long awaited album “PHYSICAL”. Produced by John Farrar.

Single: MCA-51182 Album: MCA-5229 — Management: Roger Davies Management

MCA RECORDS