

# Record World

OCTOBER 10, 1981 \$2.75



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 YOUNG AT HEART RECORD SHOP  
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**Lena Horne**

## Hits of the Week

### SINGLES

**FOREIGNER, "WAITING FOR A GIRL LIKE YOU"** (prod.: Lange-Jones) (writers: Jones-Graham) (Somerset/Evan-songs, ASCAP) (4:35). Close your eyes and drift away with this dreamy ballad from the group's smash "4" LP. A great title hook, enchanting vocals & keyboards make a perfect radio record. Atlantic 3868.

**BARRY MANILOW, "THE OLD SONGS"** (prod.: Manilow) (writers: Pomeranz-Kaye) (W.B./Upward Spiral, ASCAP) (3:58). Get out your handkerchief for this sentimental ballad from Manilow's new "If I Should Love Again" LP. The well-crafted lyrics and wistful chorus are headed for heavy rotation. Arista 0633.

**DIANA ROSS, "WHY DO FOOLS FALL IN LOVE?"** (prod.: Ross) (writers: Lymon-Levy) (Patricia, BMI) (2:52). Ross makes her label debut with this self-produced title track from her forthcoming LP. It's a vibrant remake of the '50s classic, bearing Diana's signature vocal stamp and sparse production. RCA 12349.

**PABLO CRUISE, "SLIPAWAY"** (prod.: Dowd) (writers: Pierce-Jenkins-Lutz) (Irving/Pablo Cruise, BMI/Almo, ASCAP) (3:46). David Jenkins' vocal inflections are filled with regret and remorse over a lost love on this follow-up to the group's top 25 "Cool Love." A standout ballad for pop-A/C. A&M 2373.

### SLEEPERS

**CHRIS CHRISTIAN, "I WANT YOU, I NEED YOU"** (prod.: Gaudio) (writers: Christian-Smith-Crowley) (Marvin Gardens/Home Sweet Home/Bug And Bear, ASCAP/John Charles Crowley, BMI) (3:38). Christian's success in the gospel market is sure to spread to the pop side with this ballad. Boardwalk 7-11-126.

**STREEK, "ONE MORE NIGHT"** (prod.: Ruppert-Stringer) (writer: DeMartines) (pub. pending) (3:50). The L.A.-based band debuts under the leadership of writer/vocalist Billy DeMartines. His endearing vocal delivers a sugary pop hook, while Danny Ricciardelli's sax wails away in support. Badland/Col 18-02529.

**SAVOY BROWN, "RUN TO ME"** (prod.: Wise) (writers: Norman-Spencer) (Smokie/Rak, PRS) (3:08). Ralph Morman's triumphant vocal enthusiasm is all-encompassing on this power ballad from the group's forthcoming "Greatest Hits-Live in Concert" LP. Kim Simmonds contributes guitar madness. Town House 1055.

**EXP EXPRESS, "EXPRESS YOURSELF (WITH A LITTLE EXP)"** (prod.: Drayton-Pendarvis) (writers: Pendarvis-Goldstein) (Short Tunes) (3:56). Leon Pendarvis' soulful/sexy vocals are backed by the cream of N.Y.'s session musicians. Bright and punchy horn charts jump off the turntable. Precision 7-1701.

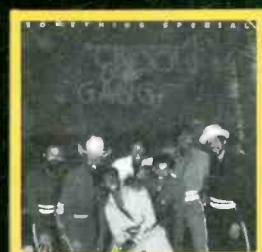
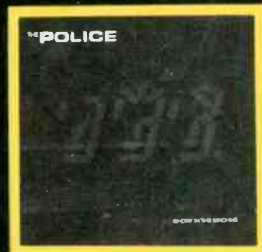
### ALBUMS

**BARRY MANILOW, "IF I SHOULD LOVE AGAIN."** Manilow has hit the pulse of pure romance this time around. The nostalgic single will soften hearts; a finger-snapping cover of the Four Seasons' "Let's Hang On" and some of his best ballad composing (title cut, "Fools Get Lucky") assure a warm multi-format welcome. Arista AL 9573 (8.98).

**THE POLICE, "GHOST IN THE MACHINE."** As "Every Little Thing She Does Is Magic" ascends the Singles Chart, the Police help us hear our heartbeats over the electronic din of technology. Horns and more keyboards fatten the sound; "Too Much Information" is a dance sleeper. A&M SP 3730 (8.98).

**KOOL & THE GANG, "SOMETHING SPECIAL."** Boosted by the single, "Take My Heart" (last week's BOS Chartmaker), this multi-talented ensemble is off to a flying start again. Eumir Deodato's production works pure dance/pop alchemy on good-time chants like "Steppin' Out." De-Lite DSR 8502 (PolyGram) (8.98).

**SLAVE, "SHOW TIME."** This Dayton, Ohio-based group's loyal supporters at black radio and on the street have made "Snap Shot" the fastest current BOS leaper, and demand on this LP is following suit. Just about any way you move, these platinum-bound funksters have a suitable groove. Cotillion SD 5227 (Atlantic) (8.98).





# THE POLICE

Ghost in the Machine

GHOST IN THE MACHINE

SP 3730

THE NEW ALBUM

INCLUDES THE SINGLE **EVERY LITTLE THING SHE DOES IS MAGIC** AM 2371



ON A&M RECORDS & TAPES  
produced by THE POLICE AND HUGH PADGAM  
management: FIRSTARS LTD, MILES COPELAND/KIM TURNER  
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# Record World



OCTOBER 10, 1981

## Four-Cent Rate in Limbo, Says RIAA

By BILL HOLLAND

■ WASHINGTON—The Recording Industry Association of America (RIAA) has gone on government record stating that the new four-cent per song mechanical royalty rate, handed down last December by the Copyright Royalty Tribunal and later unanimously upheld by the U.S. Appeals Court in June, is not really in effect but rather in legal limbo.

The viewpoint is sure to cause a furor among the nation's publishers and songwriters, who have already said publicly that they would sue any record company that does not abide

by the Appeals Court ruling on the four-cent royalty, which had an effective date of July 1.

The RIAA, on the other hand, maintains that since the entire matter is still under "judicial review," the rate increase is not subject to the deadline.

This first written mention of the recording industry position came in the form of a letter of response delivered to the CRT last Thursday (1). The Tribunal asked all parties for comments several weeks ago on the possibility of alternative plans for interim adjustments of the rate.

(While the Appeals Court upheld the CRT hike, it remanded back to the Tribunal the original plan for interim rate proceedings as "beyond the jurisdiction" of the Tribunal and left it up to the CRT whether or not it wished to pursue "alternative schemes.")

The RIAA letter, submitted by its Washington counsel, James F. Fitzpatrick, of Arnold and Porter, begins by pointing out that the Appeals Court made clear there is no obligation on the part of the Tribunal to adopt a new

(Continued on page 8)

## CBS' Gospel Label Bows in Nashville

By PAM LEE

■ NASHVILLE—CBS Records' new gospel label, Priority Records, officially began operating last week with the announcement of key personnel and marketing plans.

CBS's intention to form a gospel label was announced last May when M. Richard Asher, deputy president and chief operating officer, CBS/Records Group, asked Buddy Huey to form a label and to organize a staff. Huey is VP and GM of Priority.

Based in Nashville, Priority Records will provide sales, distribution, marketing, promotion, and publishing of gospel music with a departmental structure consisting of five department heads that report directly to Huey. Huey reports directly to Asher.

"The perpetuation of the Christian message through song finally has the potential to be spread world-wide," said Huey.

Department heads at Priority are Steve Bock, director of sales; Richard Page, director of marketing; Judy Wallace, manager, administration and planning; Debra Shanklin, manager, product/production; and Dennis Wor-

(Continued on page 53)

## Retailers Report Steady Growth In Third-Quarter Video Business

By SOPHIA MIDAS

■ NEW YORK—Despite the problems and the overall confusion which have plagued the video industry, seasoned video retailers reported an increase in business during the third quarter over the same sales period last year, according to a *Record World* survey. Most retailers reported increases of between 10 and 15 percent.

While retailers unanimously agreed that the year as a whole would not match last year's record-breaking profits, most of those surveyed were content to report slow but steady growth in light of a fiercely competitive marketplace.

With few exceptions, video retailers cited an increase in dollar volume which was tempered by a decrease in profit margins. Larger inventories, as well as the increased revenues from rentals, were held chiefly responsible for boosting dollar volume, but the wildfire spread of video merchants throughout the country has caused price wars and has inevitably reduced

profit margins, most retailers said.

Dwight Cobb, co-owner of Video Station of Westport, was representative of many retailers when he said, "Our business was up 15 percent during the third quarter, and dollar-wise it was a very good summer. But profit margins have dropped; the competition has gotten severe out there. I remember, not too long ago, when we were the first video operation in Connecticut." Gene Silverman, owner of the retail operation Record Breaker, commented; "The retail marketplace is expanding more quickly than the consumer marketplace. As a result, the business has become a regional, or even a neighborhood business. There are tons of new retailers now, and competitive prices are forcing profit margins down."

Fortunately, the increased dollar volume which retailers reported has cushioned the blow of shrinking profit margins. Barry Glovsky, president of the Boston-based Prime Video, explained: "One year ago, I only had 240 titles in my store. I now have \$70,000 worth of inventory; that's a lot of inventory, and it has helped my business tremendously." Glovsky cited a 25-35 percent increase in his third-quarter business and noted that this dollar increase was also a result of solid sales. "Who said this isn't a sales business?" he asked. "I sold 60 titles last month."

A number of retailers, however, pointed out that there were too many

(Continued on page 14)

## Opening for The Rolling Stones: A Coveted Spot and Valuable Experience

By LAURIE LENNARD and JEFFREY PEISCH

■ NEW YORK—When word got out that Bill Graham was chosen to coordinate the current Rolling Stones tour, Graham was besieged by calls from managers and agents who wanted to have their artists open for the Stones. Opening for the Stones has boosted the careers of many artists during past tours, and being chosen by the Stones to share a stage is an honor for any band.

"When the Stones pick a band to open for them, it's an important decision," said Graham last week. "When

you play a Stones concert you're entering into an entire social sphere: you're playing for the 12 and 13-year-olds and you're also playing for the 40-year-old couples from the east side who've been following the band

(Continued on page 43)

## Capitol's Dennis White Sees Another Year of Strong Sales

By PHIL DIMAURO

■ NEW YORK—Capitol Records enjoyed extremely strong sales in 1980, and according to Dennis White, vice president of marketing, 1981 will easily surpass the previous year.

Spearheaded by Billy Squier's platinum album, "Don't Say No," which has held in the top ten of the *Record World* Album Chart since August 8, and Juice Newton, who has scored two gold singles from her current album and will soon be working on a third, Capitol artists are succeeding in a wide range of markets. In black music, new artists like Rene & Angela, the BB&Q Band and Ebonee Webb have made considerable inroads at early stages in their careers.

In a period of decreased unit sales, Capitol's have gone up, and the

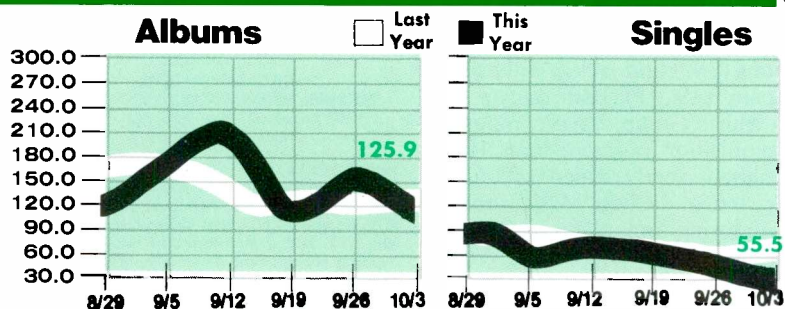
strength of career breakthroughs such as those mentioned have been an important part of the company's overall success. According to White, an aggressive attitude toward artist development has been the key, symbolized by the phrase, "We do it once a month."

"It's a slogan . . . just something I happened to throw out in one of our marketing meetings, and it stuck," White told *RW* in a recent interview. "The idea was to break one act a month. It didn't have to be a new act. Take someone like Delbert McClinton: he'd been around for a while, but we brought him to a new level."

McClinton's first taste of success as a hit singles artist came at the end of

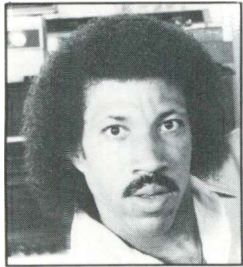
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## Record World Sales Index



\* 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.

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**Page 10.** As the key figure in the transformation of the Commodores from hard funk-rockers to adult-oriented balladeers, and an independent writer/producer with major pop successes by Kenny Rogers and in duet with Diana Ross, Lionel Richie has achieved note as one of the era's most important songwriters. In the first of a two-part Dialogue, Richie discusses the Commodores' beginnings as a band and the economics of musicmaking.



**Page 16.** The spirit of "Fantasia" lives, or so it seems with the renewed interest in visual music by designer/directors such as Ron Hays, who has emerged as one of the leading creators of visual music with the release by Magnetic Video of "Odyssey," a commercially available videocassette. In an interview with Record World, Hays discusses the state of the art of music and visuals.

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## Powerhouse Picks

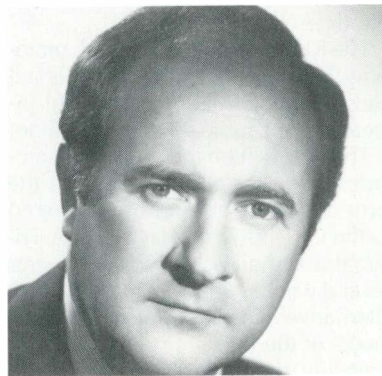
(Due to airplay and sales in projectable markets, these records exhibit top five potential)

**Foreigner (Atlantic) "Waiting for a Girl Like You"**  
Advance radio airplay prompted the release of this week's chartmaker. Top tens, healthy jumps and strong debuts have already come through.

**Barry Manilow (Arista) "The Old Songs"**  
National programmer response has been excellent, with many major adds in a variety of markets.

## CBS International Ups John Dolan To VP, Europe Post

■ NEW YORK—Allen Davis, president, CBS Records International, has announced the appointment of John A. Dolan, Jr. to the position of vice president and managing director, CBS Records International, Europe, reporting to Peter deRougemont, senior vice president, CRI Europe.



John Dolan

Dolan has held a variety of executive and financial positions at CBS Records. Most recently he was vice president, CRI, where he was responsible for CBS licensee and joint ventures operations worldwide.

## CRT Is Addressing Jukebox Royalty Issue

By BILL HOLLAND

■ WASHINGTON—Hearings for the distribution of 1979 jukebox royalties to ASCAP, BMI and SESAC began again last Thursday (1) at the Copyright Royalty Tribunal.

At issue is the method and percentage of the distribution of the royalty, which totals \$1.1 million. Initial hearings took place this summer, and all parties presented new evidence, such as the detailed survey BMI conducted concerning the number of BMI songs played on jukeboxes (*Record World*, June 13.)

CRT commissioner Mary Lou Burg said at this time she "couldn't say" whether the new studies and evidence will change the existing percentages. "They could indicate a need for a

(Continued on page 41)

## Welk Music Group Completes Purchase Of Pi-Gem and Chess

■ NASHVILLE—Hall-Clement Publications (BMI) and Jack & Bill Music Company (ASCAP), both part of the Welk Music Group, have completed the acquisition of more than 1800 copyrights formerly owned by Pi-Gem Music, Inc. and Chess Music, Inc.

The closing took place September 24 in the offices of Barksdale, Whalley, Gilbert, Frank, Ludwick and Milom here. Present at the closing were Pi-Gem/Chess principals Tom Collins and Rozene Pride, on behalf of Charley Pride; and Welk principals

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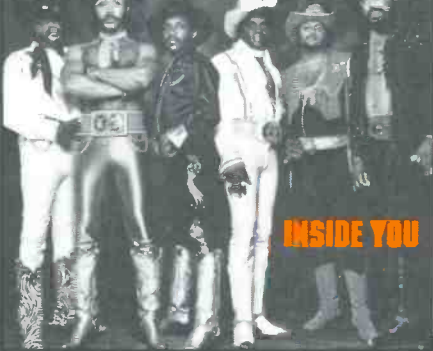
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VOL. 18, NO. 1784



# THE IS HAVE IT

## THE ISLEY BROTHERS



INSIDE YOU

FZ 37533

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**"I**nside You." It's the hottest Isley Brothers album ever.

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**I**mmediately.

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# Kragen Sees Rogers' 'Coward' Film as Major Career Event

By SAMUEL GRAHAM

■ LOS ANGELES—Kenny Rogers will have some awfully big numbers to match when the movie realization of his hit song "Coward of the County" airs this Wednesday (7) on CBS-TV. But even if the ratings garnered by "Coward" do not equal the 50-plus share (indicative of a viewing audience of 60-70 million) pulled by "The Gambler" when it was broadcast last year, Rogers' manager, Ken Kragen, believes "Coward" to be a major "career event" for his client — and strong evidence of Rogers' emerging abilities as an actor.

Kragen, who is executive producer and co-producer of "Coward of the County," expressed confidence in an interview last week that Rogers' second television movie — and second acting role — would be as popular as his first. Nevertheless, Kragen said, "If it fails to draw a substantial audience, in my mind there will be only one reason, and that is that the theme, the concept, is much harder for people to figure out. 'The Gambler' and Kenny are synonymous; 'Coward of the County' is less known to people, and a less promotable concept, I think. It should do very well, but it's a little more obscure."

Kragen will no doubt be among the first to devour the Nielsen ratings the day after "Coward" is broadcast. But whatever those ratings show, he is certain that "Coward" is proof positive that Rogers has arrived as an actor. "When he did 'The Gambler,'" Kragen noted, "Kenny Rogers was a singer playing at being an actor. He did a very credible job, but he didn't think of himself as an actor — he said repeatedly in interviews, 'I probably won't do this again; acting's not something I'm that crazy about doing.' His whole attitude was, 'I don't know how good I am at this.'"

That attitude changed very shortly after "Coward" began filming in Crawfordville, Georgia, Kragen added. "In about the second or third day, Kenny Rogers did a sort of metamorphosis. All of a sudden, he became an actor. He got into the role, and he became that part. I think the key to it is confidence, as it is in everything

Kenny does — I always knew he had that quality in him." The final product, Kragen said, shows Rogers to have a presence "reminiscent of a John Wayne, where he simply dominates the screen."

Rogers' own role in "Coward of the County," that of preacher Matthew Spencer, presented a few problems at first. In fact, although CBS had committed to airing "Coward" even before "The Gambler" was completed, Rogers himself was wary, simply because the title character is a much younger man (portrayed by Fred Lehne). According to Kragen, Rogers was concerned — "and rightfully so" — as to what role he could play. Said Kragen, "He was a little worried that a star of his stature shouldn't play a secondary role in this film. It isn't just Kenny's ego or anything — it's the fact that the audience's expectation is such that he better play a prominent part."

It was Rogers' idea, Kragen noted, to take the Matthew Spencer role and "build a really significant character around it." Rogers became the central figure in the period piece (set near the outbreak of World War II), the "coward's" uncle and a man who "drinks, chases women and doesn't practice what he preaches" but is eventually redeemed.

Rogers was originally expected to be involved in just one of the five weeks it took to shoot "Coward;" that one week later became three as Rogers' role was enlarged. Since the singer had reduced his concert appearances to 100 this year from 140 in 1980, said Kragen, "it turned out that we were stealing more from his free time than from his concert time. He just finally agreed that this was impor-

## Grammy Deadline Nears

■ NEW YORK—The National Academy of Recording Arts and Sciences has reminded its members that this Thursday (8) is the deadline for their entry forms for the 24th annual Grammy Awards to be received by the Academy's national office in Burbank. Only recordings that have been officially entered will be eligible for the awards.

tant to do." It helped that Rogers and his wife Marianne, who has a bit part in "Coward," had recently bought a farm in nearby Athens, Georgia.

As for Kragen, he found himself less involved in the day-to-day details of "Coward" than he had been in "The Gambler." For the latter, "since it was Kenny's first movie and my first movie, I cleared the decks of absolutely everything, and worked on that movie from the moment we began working on a script to the last frame of film." This time, Kragen left many of the particulars to co-producer John Marias and concerned himself with "the areas where I knew my talent fit best, like casting," which Kragen handled with director Dick Lowry. Kragen did, however, spend the entire production period on the set in Crawfordville.

Kragen explained his dual credit for "Coward" by saying, "I decided a year or two ago that I should be taking  
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## Zoo York Recordz Debuts With Single

■ NEW YORK—Chuck Gregory, executive VP of Hammond Music Enterprises, has announced the formation of an associated label, Zoo York Recordz, to be distributed by CBS. Zoo York will present primarily new artists with R&B and "street" appeal in 12-inch single format.

According to Gregory, the 12-inch single, priced at \$4.98, is aimed at "the budget-minded buyer who can no longer afford the price of a full-length LP, or prefers individual selectivity rather than the multiple choice offered on an album." The first Zoo York release is "Shoot the Pump," by J. Walter Negro and the Loose Jointz.

John Hammond, board chairman of Hammond Music Enterprises, and long-time specialist in new talent development, calls the marketing approach a method of "bringing the younger generation of music lovers back into the stores."

## Chaka Takes the 'A' Train



Drummer Lenny White recently assembled a group of name jazz musicians and vocalist Chaka Khan for a session he produced, to be released on Elektra/Asylum. The group backed Khan on such standards as "Take the 'A' Train," "All of Me" and "I Loves You Porgy." Pictured from left are pianist Chick Corea (seated), trumpeter Freddie Hubbard, bassist Stanley Clarke, saxophonist Joe Henderson, and White with Khan (seated).

## Regional Breakouts

### Singles

#### East:

Quincy Jones (A&M)  
Police (A&M)  
Genesis (Atlantic)  
Rickie Lee Jones (WB)

#### South:

Police (A&M)  
Diesel (Regency)  
Earth, Wind & Fire (ARC/Columbia)

#### Midwest:

Four Tops (Casablanca)  
Police (A&M)  
Air Supply (Arista)  
Marty Balin (EML-America)  
Devo (WB)

#### West:

Police (A&M)  
Olivia Newton-John (MCA)  
Pat Benatar (Chrysalis)  
Earth, Wind & Fire (ARC/Columbia)  
Genesis (Atlantic)

### Albums

#### East:

Devo (WB)  
Rossington Collins (MCA)  
Slave (Cotillion)  
Ronnie Laws (Liberty)  
Crusaders (MCA)  
John Entwistle (Atco)

#### South:

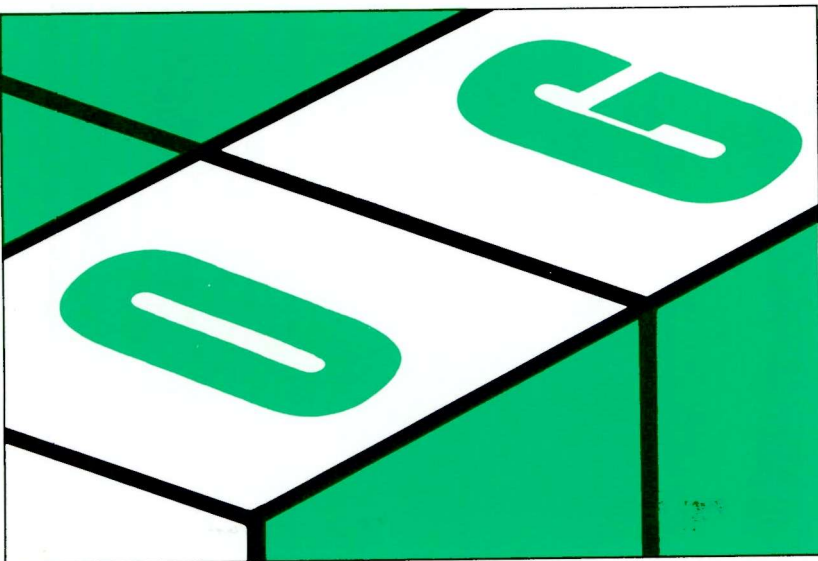
Devo (WB)  
Rossington Collins (MCA)  
Crusaders (MCA)  
Patti Austin (Qwest/WB)  
John Entwistle (Atco)

#### Midwest:

Devo (WB)  
Rossington Collins (MCA)  
Slave (Cotillion)  
Crusaders (MCA)  
John Entwistle (Atco)

#### West:

Devo (WB)  
Rossington Collins (MCA)  
Slave (Cotillion)  
Crusaders (MCA)  
Whispers (Solar)  
John Entwistle (Atco)







# ASHFORD & SIMPSON PERFORMANCE

**PERFORMANCE** 2WB 3524  
Produced by Nickolas Ashford & Valerie Simpson  
for Hopsack & Silk Productions, Inc.



Management: George Schiffer  
On Warner Bros. records & tapes

A two-record set featuring their latest  
"IT SHOWS IN THE EYES," (WBS 49805), the  
new single; and their greatest, "Ain't  
No Mountain High Enough," "Found A Curc,"  
"You're All I Need," "Love Don't Make  
It Right," and many more recorded live  
in concert.

## ASHFORD & SIMPSON PERFORMANCE



## Capitol Ups Friedman

■ LOS ANGELES—Ron Friedman has been appointed associate general counsel of Capitol Industries, EMI-Inc., and director, general law section of CRI's law department, it was announced by Robert O'Neill, vice president and general counsel, CI-EMI, Inc.

Friedman will direct the legal activities of the general law section and will assist and advise management at the corporate level in the day-to-day legal operations of the company and its subsidiaries.

Prior to his employment with Capitol Records, Inc., Friedman served as a trial attorney in the anti-trust division of the U.S. Department of Justice. Friedman joined Capitol's staff in 1975.

## MSMA Set To Host Writers' Showcase

■ MUSCLE SHOALS—Jimmy Johnson, president of the Muscle Shoals Music Association, has announced that the MSMA will present its annual Songwriters' Showcase Thursday, Oct. 22 at 7 p.m. at the Corral in Florence, Alabama, near here.

## Anne Murray Sets First U.S. TV Special

■ Anne Murray has been set to star in her first American network television special, to air on CBS-TV in mid-December. The special, a musical/variety show, will be produced and directed by Smith-Hemion Productions. Alan Thicke has been set as head writer.

Kris Kristofferson has been signed as the first guest on the special, it was announced by Leonard Rambeau, Murray's personal manager. Balmur Ltd., Murray's management company, will serve as executive producers.

The special will be taped November 3 through 12 on location in Nova Scotia.

In conjunction with the special, Capitol Records will release an Anne Murray album in October to be titled "Christmas Wishes." The majority of songs included on the album will be featured on her television special.

## Columbia Ups Sellers

■ NEW YORK—Marie Sellers has been appointed associate director, trade relations/secondary markets, black music/jazz promotion, Columbia Records, it was announced by Vernon Slaughter, vice president, black music/jazz promotion.



Marie Sellers

Sellers joined CBS Records black music promotion in 1974 and was subsequently promoted to the positions of coordinator and manager.

## BMA Names George Ware Interim Exec. Director

■ PHILADELPHIA—Kenneth Gamble, chairman of the Black Music Association, and LeBaron Taylor, president, have announced the appointment of George Ware as interim executive director.

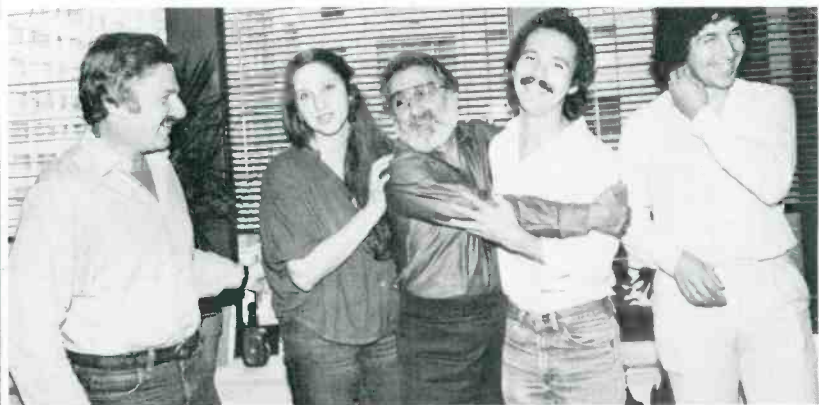


George Ware

Ware, who has been affiliated with the Black Music Association since he served as consultant for its Communications Division in 1979, had his responsibilities expanded in 1980 when he became director of all BMA programs and special projects. He was responsible for the development of BMA chapters in St. Louis and Philadelphia and was a founding member of the Black Radio Advisory Council.

The appointment of Ware follows the recent resignation of Glenda Gracia.

## Colgems-EMI Signs Bickhardt



Colgems-EMI Music Inc. has signed an exclusive songwriters agreement with Craig Bickhardt, who has written songs recorded by Anne Murray and Art Garfunkel. From left: Paul Tannen, director, creative development, Colgems-EMI; Holly Greene, professional manager, east coast, Colgems-EMI; Lester Sill, president, Colgems-EMI; Bickhardt; Larry Mazer, Bickhardt's manager.

## RIAA Viewpoint On Four-Cent Rate

(Continued from page 3)

scheme. It then continues: "Given the fact that the four-cent rate is still under judicial review, the Tribunal may wish to consider whether or not it is even appropriate at this point to determine whether a rate adjustment is either necessary or desirable."

An important addendum to this paragraph of the RIAA letter also makes it clear that the recording industry feels that its recent petition for rehearing (RW, Sept. 19), while "not yet ruled upon," is part of a continuing procedure of appeal — to the Supreme Court, if necessary — and continues that the "pendency (pending status) has tolled the running of the time period for filing a petition for certiorari with the Supreme Court."

The final key sentence in the five-page letter to CRT Acting Chairman Thomas C. Brennan, laid neatly within the RIAA's suggestion that the Tribunal hold off for now on interim proceedings, is the following:

"Until the judicial review process is concluded, there can be no assurance that the starting rate will be four cents. We therefore suggest that it would be inappropriate to take up the issues posed in the Tribunal's notice until the judicial process is concluded."

## Squier Squires Benatar



Capitol recording artist Billy Squier recently completed a major U.S. tour with Pat Benatar and is now on the road playing major arenas with Foreigner. Squier's "Don't Say No" LP was recently certified platinum. The latest single from the album is "In the Dark."

## Record & Video Show Slated for Oct. 27-29

■ OWENSBORO, KY—The First Annual Mid-America Record & Video Show for retailers will be held here Oct. 27-29 at the Executive Inn Rivermont. Hosted by WaxWorks VideoWorks, the event will include booths, seminars, and entertainment geared to promote recording and video accessories and software.

Larry DeVuono, an organizer of the event, said he expects the nation's top suppliers of recorded music, home video movies, and related accessories to display product at special show prices to buyers.

Registration is free. To register or find out more about the trade show, phone Terry Woodward at (502) 926-0008, or write him c/o WaxWorks/VideoWorks, P.O. Box 902, Owensboro, KY 42301.

## Greenfield Named To Col Planning Post

■ NEW YORK—Martin Greenfield has been appointed director, planning and administration, Columbia Records, it was announced by Al Teller, senior vice president and general manager, Columbia Records.

**THE SPY WHO CAME IN FROM THE "X"!**  
see page 17



# THE ROLLING STONES

Their roots are on London Records



**BIG HITS**  
HIGH TIDE AND GREEN GRASS  
**THE ROLLING STONES**  
NPS 1

**HOT ROCKS**  
**THE ROLLING STONES - '64-'71**  
Contains "Satisfaction", "Brown Sugar", "Honkytonk Woman", "Gimme Shelter", and 17 other Rolling Stones Rock Classics.  
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**'GET YER YA-YA'S OUT!'**  
**The Rolling Stones in Concert**  
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**ROLLING STONES THROUGH THE PAST, DARKLY**  
(Big Hits Vol. 2)  
NPS 3

**ROLLING STONES LET IT BLEED**  
NPS 4

**More Hot Rocks 2PS 626**  
**Their Satanic Majesties Request NPS 2**  
Flowers PS 509  
Between The Buttons PS 499  
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Aftermath PS 476  
December's Children PS 451  
Out Of Our Heads PS 429  
The Rolling Stones Now PS 420  
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# Lionel Richie on the Commodores' Early Days

By NELSON GEORGE

■ For most of their more than ten years on the recording scene, the Commodores have been considered a hard-driving dance band. A *Rolling Stone* writer characterized them in 1978 as "black music's answer to heavy metal." But ballads have also always been part of the Commodores sound, most of them written by a young man named Lionel Richie. First with "Easy" and then with "Three Times a Lady," "Sail On" and "Still," Richie's husky vocals and lyrics of love lost and found altered the Commodores' image and made him a hot property. His subsequent successes with Kenny Rogers (the song "Lady" and the album "Share Your Love") and his duet with Diana Ross on "Endless Love" solidified his status as one of the era's major songwriters. Now Richie finds himself at a career crossroads. In part one of a two-part *Dialogue*, he discusses the Commodores' great awakening in Harlem, his introduction to the record business, and the economics of making music.

**Record World:** Did you have any musical training prior to joining the Commodores?

**Lionel Richie:** People have asked on several occasions, where did I get my musical training or my vocal training. Truly, I stepped out of the shower and onto the stage. There was really no musical preparation at all. I was always a big fan of music. My grandmother was a music instructor. But I never really took it seriously enough to think about a career in it. I was not headed that way.

Believe me, I was going to be someone's accountant or someone's lawyer. I originally went to Tuskegee Institute for only two years, because I was going to Wyoming Seminary to be an Episcopal priest. Well, all I have to tell you is that I went out on one tour with the Commodores around Alabama, and I realized maybe a priest is not what I wanted to be.

But I must say I got a really strong foundation from one of the ministers from the diocese of Alabama. He told me sometimes people can be ministers to small churches and sometimes they can be ministers to large congregations. As time has passed I have people coming backstage after a concert or just meeting me on the street, saying "I want to thank you for getting my wife and me back together." I'm finding out that even though I am not a minister, I am in a minister's position sometimes, listening to people talk about their problems or lives. It has worked out that way.

**RW:** In your love songs, you are rarely risque in your approach. No one would mistake you for Millie Jackson. Is that because of this background?

**Richie:** I guess it could be my background. You have to know that I was brought up all of my life on the campus of Tuskegee Institute. So actually, though I was brought up in the heart of the south, the heart of the civil rights movement, I missed a lot of the street-level experiences other blacks might have. It wasn't really until I got with the Commodores that I walked in Harlem by myself.

**RW:** There is a story about how you guys stayed at the Harlem Y and your equipment got stolen your first day there.

**Richie:** What happened is that we went to New York. Six naive guys who had asked their folks before going where would be a nice safe place to stay. So

naturally they said go to the YMCA. We didn't know that everybody at the 135th Street YMCA had a key to the room. So we parked the van down on the street, not knowing you don't leave a van full of equipment on the street. But we learned in one day the whole routine, all the rules of the street.

We went downstairs, and all the equipment was stolen. A guy said "Don't panic, and for God's sake don't call the police." He said "Stand right there, and between now and Friday, you'll get all your equipment back." And I thought he was kidding me. Sure enough, we're standing on the corner and a guy walks up to me and says "I'll sell you an organ for three dollars. I'll sell you a horn for five dollars." Once I got into that it really made me streetwise.

**RW:** You should write a song about that.

**Richie:** You know, it is so hard to put it down in words. I really got a crash course about life for one summer in Harlem. We played Small's Paradise. Back in 1968-69 Small's was the spot in Harlem. Every pimp, every hustler, hung out there. But see, I didn't know them as pimps and hustlers. I knew them as Mr. Killer or Mr. George or Big Frank. I didn't know who these guys were. And they didn't know us as anything but school boys. In fact, that's what they used to call us. They showed us everything about Harlem. Everything about the streets. We thought it was fascinating. Of course, these guys are not around today.

I remember there was a meeting one evening around the corner from Small's at the musicians' union local about the Commodores. These guys were mad because they couldn't get work in New York and yet these six college guys here for a summer were taking their jobs. They kept asking us what conservatory we graduated from and we'd say, "We haven't graduated. We're here just for the summer (laughs)."

**RW:** What was their decision?

**Richie:** After a while they realized we were sincerely naive and genuine. Then they started teaching us how to survive. These guys were the greatest players I've ever heard. They could out-sing me and out-dance me and do

anything in the world. It's just that we had the breaks and we had the group and we stayed together. They'd say "If you're gonna be together, let me show you how to play this riff or that thing on a horn." We really got to be good friends with some what might be called sleazy-looking people. Some hadn't had work in four or five years. A lot of them were winos or junkies. But at that particular time of my life, 18 years old, it was the most exciting thing in the world. Between 125th Street and 135th Street was a whole world. I had never experienced that kind of street-level action. So my whole beginning starts really with the Commodores. I never knew I was going to be a lead singer, because our drummer, Walter Orange, was the lead singer. I was a saxophone player.

**RW:** Just how accomplished were the Commodores then as musicians?

**Richie:** There are no real studied musicians except Walter Orange. He went to school for music. Everybody else was either in engineering or business. I was an economics major. So this whole thing is kind of funny and scary at the same

(Continued on page 47)



**“ We had a chance to warm up as a group, before we started selling records. ”**

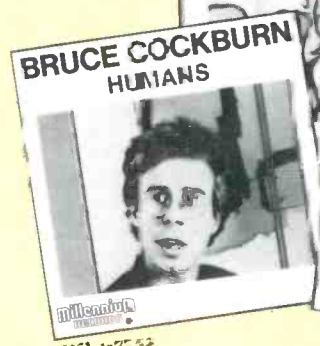


# BRUCE COCKBURN

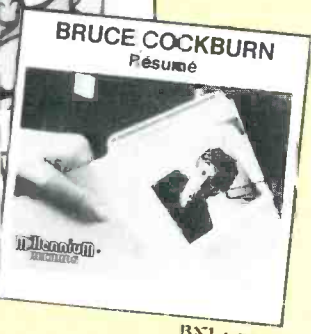


BNL-7747

Dancing n the Dragon's Jaws  
Bruce Cockburn



BNL-7752



BNL-7757

## "Inner City Front"

...is Bruce Cockburn's newest and best album yet! Once again, the seven-time Juno Award Winner cuts straight to the heart of things with a collection of songs that are deep, deceptively simple and a reflection of the world as he sees it.

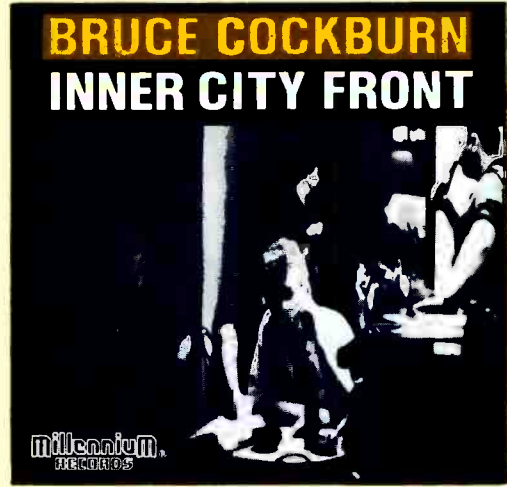


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Includes: "Radio Shoes," "Walking" & "And We Dance"



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BNL-7764

Watch for his National Tour starting in early October, 1981.



By JOSEPH IANELLO and JEFFREY PEISCH

■ **ON THE TOWN:** Maggie, Terre and Suzzy Roche do things their own way, which seldom fits the norm. With no record to support and no set plans for a start on their next album, the Roches decided to play the Bottom Line in New York because, as Terre told us, "it just felt like the right time."

And the time was right for a number of reasons. It's been almost a year since the sisters played New York in support of the release of "Nurds," their second Warner Bros. album. Since then intermittent touring stateside, a summer concert series in Europe, writing, research, arranging, and many personal changes have kept their lives hectic. But most of all, with Suzzy very pregnant, last weekend could have been their last concert appearance in some time.

Sensing the special kind of evening it was, the Roches were at their vocal and idiosyncratic best. Opening with a surprise, they played a tape — of course, with no explanation or comment — of an off-the-wall announcer explaining self-improvement techniques. The tape, as Terre later told us, was something their father used as part of a teaching package. "We hadn't listened to it in 15 years, and after hearing the tape a couple days before the show we decided it would be great fun to use it." But the fun had just begun as the humorous lyrics, weird arrangements and marvelous harmonies filled their 15-song set of "greatest hits." The new songs, especially "Knifed" and "Keep On Doin' What You Do," were strong. And even the familiar material was presented with slightly new twists in the arrangements and different vocal phrasing. "The Troubles," from their debut album, had an extended ending, with Terre's guitar and the vocal interaction taking on a spellbinding effect. As the evening ended, the prospect of no Roche concerts — or wisecracks — for months to come made three encores seem hardly enough.

**PRESS CLIPS:** The folks at CBS say that we're inventing a controversy over their CX noise-reduction system every time we call with touchy questions. They say that by talking about CX so much, we're creating a debate where there wouldn't normally be one. We're not so sure. Judging from two recent articles in publications that chronicle developments in audio technology, a CX debate is in full swing and doesn't need any prompting from this corner. The most vicious attack on CX we've seen appeared in the August 17 issue of Pro Sound News, the journal read by engineers, producers and other recording studio workers. In an editorial on the front page, Pro Sound News said that the movement toward CX is "hasty and potentially costly" and should be "carefully reevaluated." Pro Sound News' objections to CX are similar to those voiced by engineers during the last several months. The CX system involves the encoding of records during mastering and the decoding during playback. A decoder costs about \$100. While records played through the decoder sound pretty good, say engineers, without a decoder the encoded records sound atrocious. "Untrained listeners have been able to detect audio inferiority of discs that haven't been played through a CX decoder," says the Pro Sound editorial. "Isn't it possible that (the) average listener might decide not to purchase the (decoder) and, instead, listen to CX recordings without it? The result is clearly an inferior product — reflecting poorly on the performers, the producers, the engineers, studios and labels themselves." The editorial questions the wisdom of not giving the consumers a choice with the CX process. The dozen-odd CBS releases that have employed the CX process thus far have not been released in non-CX versions.

A few weeks after the Pro Sound News editorial appeared, an article in Stereo Review supported the CX system almost without reservations and praised CBS's daring for introducing the system. Stereo Review's William Anderson says that many of the objections to CX are based on a fear of anything new. CBS executives have often compared the introduction of CX to the introduction of the

(Continued on page 50)

## Georgy Awards Highlight Georgia Music Festival

By PAM LEE

■ **ATLANTA**—The third annual Georgia Music Hall of Fame Awards Show, held here at the Omni International Hotel Saturday (26), boasted an attendance of 600, including Georgia politicians and music industry representatives from across the country.

Georgy awards, designed and contributed by Tiffany & Company especially for the occasion, were presented to Rev. Thomas A. Dorsey, the late Otis Redding, and Joe South. Past recipients of the awards are Ray Charles and Bill Lowery (1979) and Ray Stevens, Zenas Sears, and Johnny Mercer (1980).

Dorsey, composer of the gospel standards "Precious Lord, Take My Hand" and "Peace in the Valley," accepted his award in the non-performing category to a standing ovation. Kat Family recording artist William Bell accepted Redding's posthumous award and performed "Dock of the Bay" as a tribute to Redding. South accepted his award in the performing category.

Prior to the awards show and banquet, ASCAP hosted a cocktail party. Bill Lowery hosted the awards presentation, telecast live on Georgia public TV. Tommy Roe, Ray Whitley, and Buckwheat entertained at the awards program, and Isaac Hayes closed the show with his rendition of "Georgia on My Mind."

Georgia Senator Ed Johnson presented chairman's awards to Bob Callaway, Babs Richardson, and Doc Field to "recognize people who have brought the Georgia Music Festival where it is today." Former Georgia senator Sam Doss praised the Georgia music industry for bringing an addi-

tional \$200 million in revenues to the state this year.

### 'Georgy Celebration'

After the awards show a "Georgy Celebration" was held, with entertainment provided by Thetis Sealy and Gordon Dee, Southern Tracks Records recording artists.

Georgia Music Festival activities began Sunday (20) with an Atlanta Braves salute to the event. Isaac Hayes sang the national anthem at the Fulton County Stadium. Central City Park was the site for daily concerts featuring talent from local high schools.

The Atlanta Songwriters' Association sponsored a showcase and talent contest at Mama's Country Showcase Thursday (20). MCA recording artist Terri Gibbs performed and was presented with an award naming her ASA's Georgia Recording Artist of the Year by Lt. Gov. Zell Miller. Competition in six categories (rock, R&B, gospel/contemporary Christian, pop, country, and open) culminated with Julian Ziff winning the overall award for his entry in the pop category, "Friends Before Lovers."

Friday (25) was occasion for the Search III talent contest finals, a statewide competition involving nine radio station-sponsored contests. Larry G. Hudson hosted the event, held at the Macon Civic Auditorium and broadcast live over Georgia public TV.

The festivities were complete with a performance at Stone Mountain Park by Albert Coleman's Atlanta Pops Orchestra featuring performances by various local artists. A barbeque and beer party benefiting the Atlanta chapter of NARAS followed the show.



Pictured at the Georgy Awards program are, first photo, kneeling left to right: Phil Graham, BMI; Maggie Cavender, Nashville Songwriters' Association; Babs Richardson, Master Sound; Del Bryant, BMI; Bill Ivey, NARAS; and Joe South. Standing, left to right, are Harry Warner, BMI; Georgia Lt. Gov. Zell Miller; Bill Lowery, Lowery Music; Felice Bryant; Isaac Hayes; Frances Preston, BMI; Buddy Buie, Boudleaux Bryant, Tommy Roe, Doc Field, William Bell, and Rev. Thomas A. Dorsey. In the second photo, Joe South is pictured accepting his Georgy award.

## ATV Music Names Richard Laws

■ **LOS ANGELES**—The appointment of Richard Laws as director of copyright and mechanical licensing has been announced by Sam Trust, president of the ATV Music group of companies.

Laws will oversee all aspects of

copyright administration and matters dealing with the issuance, execution and payment of all mechanical licensing. He will also be responsible for coordinating and transmitting all copyright and licensing information to ATV's worldwide affiliates.





# Video World



## Video Visions

By SOPHIA MIDAS

■ NEWS FROM PARAMOUNT: Distributors who recently attended Paramount's annual meeting in Santa Barbara were treated to some interesting news. On the programming side, Paramount announced the first original program, "Aerobicise," which will be released on cassette in October and on disc in December. The video industry has picked up on the enthusiasm with which dance-exercise records have been received — this release will be following OPA's laser disc "Jazzercise." Paramount also announced a deal with Francis Coppola's Zoetrope Studio. According to the deal, Paramount will release Coppola's "Apocalypse Now," "The Conversation," and a package entitled "The Godfather, 1902-1959: The Complete Epic." Coppola has re-edited both parts of "The Godfather," and the new package represents a chronological story very much like NBC's television special of the epic. Coppola's package, however, will differ from the NBC package in that it will retain the censored scenes. The package of three 135-minute cassettes will have a suggested list price of \$179.95 with a distributor cost of \$113.37. The Paramount/Coppola deal is very much like a record distribution deal: Zoetrope will have its own label and packaging.

Paramount also announced that it projects its cassette and disc sales in fiscal 1982 to be 175 percent ahead of the year ended July 31. Also of interest is that Paramount said they would not be implementing a rental policy. Apparently the company is satisfied with revenues from their surcharge policy — at least for the time being.

**SPEAKING OF RENTAL POLICIES:** As we suggested in last week's column, MGM/CBS is most definitely (and feverishly) working on a rental policy, and that's the reason for their mysterious teaser ad which mentioned "first-run home video theatre." According to Herb Mendelsohn, VP of marketing, CBS Video Enterprises, "The purpose of the teaser ad was to establish a trademark when the program is implemented. We have no immediate plans to do anything because we're still having meetings regarding the program. Our meetings are about an intelligent rental policy which would focus around first-run video product that has never been released, although the program would certainly not be limited to that." Mendelsohn said that there weren't enough details worked out to reveal any more information, but said that *Record World* would be one of the first to learn of all the details . . . Meanwhile, it is clear that every software manufacturer has its eye on Warner Home Video and is waiting to see how Warner's all-rental policy will be received by retailers. At a recent meeting attended by over 50 dealers in Texas for the purpose of discussing Warner's program, one retailer told us that a representative from another software manufacturer was present and was taping their discussions. Is this, to put it in George Atkinson's words, turning into "Warnersgate"? A reliable source told us that Warner Home Video plans on making the Washington, D.C. area its next stop, and retailers in that area are already banding together — and "just waiting for them" in one retailer's words. Meanwhile, a number of distributors and dealers in Texas have decided to pick up the Warner program, including Gilbert Electronics, East

(Continued on page 16)

## Video Picks

**SEEMS LIKE OLD TIMES (1980):** Produced by Ray Stark. Directed by Jay Sandrich. Starring Chevy Chase, Goldie Hawn, and Charles Grodin. (Columbia Pictures Home Entertainment, color, \$59.95.) This hilarious Neil Simon comedy is about the off-beat domestic problems of Goldie Hawn when she finds herself involved with her past and present husbands. Entertaining for the entire family.

**SEMI-TOUGH (1977):** Produced by David Merrick. Directed by Michael Ritchie. Starring Burt Reynolds, Kris Kristofferson, Jill Clayburgh, Robert Preston, and Burt Convy. (Magnetic Video, 108 mins., color, \$69.95.) A parody of the 1970s "find yourself" scene, this film is also about two pro football players who are in love with the same woman. A very funny love story.

**FRENZY (1972):** Produced and directed by Alfred Hitchcock. Starring Jon Finch, Alec McCowen, Barry Foster, Billie Whitelaw. (MCA Videocassette, color, 116 mins., \$55.) Like most of Hitchcock's later movies, this film is a "little" picture, but its lack of big-name stars and lavish production values may even contribute to making it more effective on the little screen than it was in theatres.

**THE IMAGE OF BRUCE LEE (1978):** Produced by Alex Gouw. Directed by Yeung Kuen. Starring Bruce Li, Chang Wu Lang, Ho Chung Tao, Chang Wu Lang, Chang Lei, Dana, Hang Ying Kit, and Yang Szu. (Medie Home Entertainment, color, 88 mins., \$49.95.) The Hong Kong movie mill, responsible for this martial arts picture, does a credible job of capturing the spirit of Bruce Lee, and his look-alike, act-alike and fight-alike carbon, Bruce Li, has some of the charisma that characterized the late karate hero.



## Promo Picks

**"LOS ANGELOS/SAY GOODBYE TO HOLLYWOOD" — BILLY JOEL (Columbia).** Produced by Electric Company Productions. Directed by Steven Cohen. Shot on 16 MM film and transferred to video, this b/w performance piece takes place in a crowded, smoke-filled night club. Billy mugs and clowns and sings his heart out, while drummer Liberty DeVito almost steals the show with his rabid movements.

**"FIRE AND ICE/PROMISES IN THE DARK/IT'S A TUFF LIFE" — PAT BENATAR (Chrysalis).** A KEEFCO Production. Directed by Keith McMillan. Fluid camera movement and a natural-looking performance by Benatar give this lip-synched, mock "live" shoot the feel of real concert. This clip is already a popular cable and club program.





# Video World



## Retailers Report Growth in Video

(Continued from page 3)

titles being released and that the tonnage of product may have hurt third quarter sales. "Our software has been running wild during the third quarter, but there have been too many titles, and this tends to dilute the power of any one good blockbuster," said Ellis Baxter, president of the Atlanta-based American Tape & Video. "We have not had a '9 to 5' in this quarter. There have been no monsters because too many titles are competing with each other." Risa Solomon, software buyer for the Dallas-based Video Land operation, noted: "For the most part, we're about par with last year, and that's excellent considering the volume of business we do, but on a per-title basis, business is slower. There is too much product and it has to be spread out better."

While many retailers underlined the impact of sales on profits, rentals, especially in light of Warner Home Video's all-rental policy, were also noted as being an important factor in increased dollar volume during the third quarter. Curtis Woodward of Erol's Color TV explained, "Rentals have made all of the difference. I'm buying three times the amount of product that I used to because of rentals." J. D. Mandelker of Streetside Records in St. Louis added, "Last year there was still a question of whether we would pursue rentals. Now that we have decided to go with them, our business is doing much better than last year."

Many retailers noted that the economy had little effect on third quarter sales, and claimed that video software was recession-proof. "Our business was up during this third quarter," said Video Mart's Dave Putnam. "Everyone keeps talking about the economy, but I can't really say that it has had an impact upon our business. We sell to a lot of doctors and profes-

sionals, people who are not very much affected by the economy. Also, the price of VCRs has dropped, making video more affordable." Solomon claimed that "the economy has never hurt the video business — the business took off in that financial climate."

There were some differences in opinion as to what impact the economy has had on the video industry, however. Don Rosenberg of the Harmony Hut chain said, "Washington, D.C. is usually recession-proof, but this year the Reagan administration has cut a lot of government jobs, and a lot of people in government are wondering how long they'll continue to have a job. So the economy has definitely had an impact on business; people are scrounging for money." Mike Weiss of That's Entertainment said, "It's impossible to ignore the lack of consumer confidence in the economy, and it has had its effect on the video business."

Weiss also said that the ongoing bootlegging problem in Chicago has jeopardized reputable video retailers in that city. "Chicago has one of the most serious bootlegging problems in the nation," he said. "This problem has cut my business back by 70 percent from last year. It's unthinkable that our business could drop that much."

Projections for sales and rentals during the fourth quarter are excellent, according to retailers. With the last Christmas buying season having reaped in tremendous profits, retailers feel that their business this Christmas will be boosted by revenues from rentals, the current VCR sales boom, video games and cartridges, and their own added expertise in retailing.

"The fourth quarter is going to be incredible," said Rosenberg. "I don't know what it is, but something just comes over people when Christmas is approaching. What we're all wondering is when the rush will begin. For the last two years, people have waited to buy until the last minute."

Dealers are expecting rentals to be extremely active during the fourth quarter. Dennis Thomas of Thomas Video said, "I plan to aggressively pursue rentals during the fourth quarter, but not to the detriment of my sales." Dave Gallipeau of the Video Station of New Hampshire commented, "We're expecting a fabulous Christmas, but then we've opened up a new store and we've expanded our rental club to 4000 titles. Without rentals, our Christmas would be nothing."

Video retailers are referring to video games and cartridges as the potential bonanza of the fourth quarter, but all dealers contacted by *Record World* fear a shortage of this product. Video Space's Weston Nishimura said, "Video games are quickly becoming an all-year product, but they will unquestionably be one of our hottest items during the fourth quarter." Thomas said that he expects video games to constitute 20 percent of his business, but added that short supplies were already evident. "I like shortages," said Thomas, "because then retailers aren't forced into cutting their prices. The demand is there." Video Specialties' John Dinwoodie added, "If we can get all the games we need, we'll burn the barn down." Gallipeau summarized the video game

and cartridge shortage by saying, "I'll take anything any supplier can get me; of course, they won't sell me everything I want."

A number of retailers said that they thought RCA's SelectaVision discs and discplayers might take off at Christmas. Baxter called the RCA system "a sleeper" and said that he would be heavily promoting the rental of the system over the holidays. Solomon said that Video Land would be devoting two store windows to the system, along with 200 discs. "We're going to heavily promote the discs over Christmas, and we'll be carrying the Toshiba and Hitachi discplayers as well as RCA's. If a couple of hundred titles don't get the system off, I don't know what to do."

Finally, equally important is the fact that established video retailers have experience under their belts, and this factor, according to dealers, will play an important role in bringing the fourth quarter to a successful conclusion. "The retailer who has been in the business for a couple of years," said Baxter, "finally understands the significance of properly promoting product between Halloween and Christmas. He's learned about ordering product on time. He's simply a more sophisticated dealer — and his customer is smarter too."

## Vidtronics Opens New Facility

■ LOS ANGELES—The Vidtronics Company, a subsidiary of Technicolor, Inc., recently opened its new Vidtronics Videocassette Division, a 50,000-square-foot facility in Newbury Park, California that is said to be three times larger than any existing duplication facility currently serving the industry. The facility has a current annual production capacity of over 2.1 million cassettes, but a built-in expansion capability would allow for re-tooling within 90 to 120 days to a capacity of seven million videocassettes annually. Full operating capacity would call for the operation of some 2000 VHS and Beta machines.

Current customers for the facility include Warner Home Video and Walt Disney Telecommunications (parent of Walt Disney Home Video). The company reports that other customers in the industrial and educational fields are being added.

Custom computer controls have been designed for the new plant to help ensure quality consistency in continuity, color control and audio levels. An elaborate security system has been designed to counter theft.

In announcing the opening of the new plant, the firm stressed Vidtronics' affiliation with the Technicolor corporate family as providing "a competitive edge within the

industry in its process of producing a motion picture print, creating a videotape master and then duplicating the master."

Serving as president of the new Vidtronics Videocassette Division is John H. Donlon, formerly vice president of operations for Technicolor's Professional Film Division. Assisting Donlon in operating the facility are W.R. Hickey, vice president of worldwide operations, and C.K. "Pete" Wood, vice president of worldwide engineering.

## On the Cover: 'Wholly Moses!'

■ The idea that, along with Moses, a second boy named Herschel was sent afloat to escape Pharaoh's wrath and was brought up by a family of idol makers is the basis of a comedy named "Wholly Moses!" This new release from Columbia Pictures Home Entertainment features Dudley Moore as Herschel and Laraine Newman as his wife Zerelda, along with Jack Gilford, James Coco, Dom DeLuise, Madeline Kahn, Richard Pryor and others. "Wholly Moses!" entered the *Record World* videocassette chart at #26 and appears likely to continue its heavenly ascent in the next few weeks.

**THE SPY WHO CAME IN FROM THE "X"!**  
see page 17



"ENDLESS LOVE" MEANS CONTINUOUS SALES.



she is 15, he is 17,  
the love every parent fears.

# sslovenlessloven

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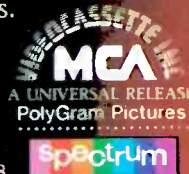
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## Video Visions (Continued from page 13)

Texas Periodicals and Western Merchandisers. Sound/Video Unlimited, newly arrived in Texas, has not committed to the Warner program yet. The firm's **Jeff Tuckman** told *Record World*, "We're leaning towards not joining the program, at least for the time being. Out of the 43 titles Warner Home Video is releasing, maybe ten are really good. But Texas is a new market for us, and we may change our position. Whether we take on the program in Chicago is another matter; I doubt it very much. The rebellion in Chicago is amazing; I've never seen anything like it in all of my years in video or even in the record business. Video retailers in Chicago have always been jumping all over each other's back, but the Warner Home Video program is the first thing that seems to have united them. It's amazing."

**UP & COMING:** Thorn-EMI Programming, Inc. called up *RW* to announce its first releases: "**The Tubes**," a made-for-video "extravaganza"; the **Village People's** "Can't Stop the Music"; "The Royal Wedding," the Thames TV documentary; **Agatha Christie's** "Death On the Nile"; "Times Square"; "The Day the Earth Caught Fire"; "I Am a Dancer," featuring **Rudolf Nureyev**; and "The Cruel Sea" . . . MCA Videocassettes has announced the release of two classic **Bing Crosby** holiday films, "Going My Way" and "Holiday Inn." With the purchase of every two Crosby films, dealers will receive an album, eight-track or cassette of "Merry Christmas Bing." MCA will also be releasing two major films for Christmas, "The Four Seasons" and "An American Werewolf in London." Both titles have a suggested list price of \$89. Availability is scheduled for late November/early December . . . Fall releases from Paramount are "The Jazz Singer" (\$84.95 in stereo and \$79.95 in monaural), "The Fan," "Going Ape," "The Great Gatsby," "Serpico," "Friday the 13th, Part 2," "Atlantic City," "Meatballs," "To Catch a Thief," "Orca the Killer Whale," and "One-Eyed Jacks" . . . Independent United Distributors has announced that "The Story of O" is available on videocassette and disc. Originally released through Allied Artists Pictures, the film had been tied up in litigation for two years . . . **Henry Rosenberg** has announced the release of "The Magic of **Dereck Dingle**" on videocassette. The 57-minute tape shows Dingle performing his most famous tricks and then showing how the tricks are done. The cassette will be released under HSR Sales in N.Y.

**RCA PACTS WITH COLUMBIA PICTURES:** RCA and Columbia Pictures Industries have entered into an agreement under which RCA receives the right to use 25 movies on its SelectaVision VideoDisc system, according to **Jonathan Dolgen**, president of the Pay Cable and Home Entertainment Group of Columbia Pictures and **Seth M. Willenson**, division VP, programs and business affairs, RCA SelectaVision. Among the titles included are "The China Syndrome," "Midnight Express," "And Justice for All," "California Suite," "Tess," "Bridge Over the River Kwai," "The Guns of Navarone," "Cat Ballou," "A Man for All Seasons," "Easy Rider," "The Eyes of Laura Mars," "Brian's Song," "Gilda," "The Three Stooges," "Sinbad and the Eye of the Tiger" and "Born Free." The

(Continued on page 51)

## Warner Bros. Sets Club Video Program

by ELIOT SEKULER

■ LOS ANGELES—Warner Bros. Records is servicing approximately 35 rock clubs around the country with a compilation tape of video music clips by artists on the label's roster. The program, launched recently by Warner's artist development department, included the mailing of a questionnaire that was answered by over 100 clubs, detailing each venue's use of video programming and the type of equipment utilized.

For a \$60 subscription fee, clubs were sent a one-hour compilation cassette featuring such Warner Bros. or affiliated label artists as the Plastics, the Pretenders, Prince and the Talking Heads. According to Ted Cohen, the label's national artist development manager and designer of the program, the fee barely covers the cost of producing the tapes.

Clubs are asked to sign an agreement limiting the use of the tapes to in-house promotional play and prohibiting the duplication or sale of the material.

A second, half-hour compilation is now being made available (for a \$45 fee); like the first, it will focus on new wave and AOR-oriented music. Artists on the second compilation tape include Devo, Kraftwerk, Kid Creole

and the Coconuts, and the Who and Prince.

Cohen said it was "too soon to tell" if the program would be extended to other musical formats or to judge its overall effectiveness in stimulating record sales, although feedback from clubs has been generally good, he asserted.

### Configurations

The cassettes are available from the label in ¾-inch U-Matic, Beta and VHS configurations; each clip is prefaced with a title superimposed on the first five seconds of the song to enable clubgoers to easily identify each artist. A five-second lapse between clips makes cueing easier for club programmers, but Cohen has found that some clubs program the tapes in their entirety.

Clips for the compilations are chosen for their visual as well as their musical qualities, a factor that, according to Cohen, is becoming increasingly important as audiences become more sophisticated and discerning. "If a visual on a tape isn't good, we won't use it no matter how good the music is," he said.

Cohen developed the program with the assistance of Joe Verrange, video programmer at Boston's Metro club.

## Ron Hays: Visual Music Pioneer

By SOPHIA MIDAS

■ NEW YORK—Some forty years after Walt Disney released "Fantasia," the classic film with animated characters dancing to the likes of Beethoven, today's techno-artists are once again showing an avid interest in visual music. Having spent the last ten years experimenting with the visual representation of music, Roy Hays stands out as one of the most accomplished designer-director-artists in the field today.

In addition to having broken through to the commercial consumer marketplace with "Odyssey," a visual music album which was recently released on videocassette by Magnetic Video, Hays has been commissioned to illustrate music by Leonard Bernstein and Zubin Mehta, and his work has been supported through grants by the National Endowment for the Arts, the Rockefeller Foundation, the Massachusetts Institute of Technology's Center for Advanced Visual Studies and the WGBH Educational Foundation. He has also created visualizations for CBS-TV, NBC-TV, the Public Broadcast System, Paramount Pictures, Robert Stigwood, the Osmonds, and many more.

"Odyssey," a 45-minute visual stereo album, is the result of five years of work and blends together various independent projects Hays produced during that time. Hays' technique involves the manipulation of computer imaging, editing equipment and a host of visual effects. The cassette opens up with a narrator telling the viewer to prepare for a journey into the "stellar atmosphere." After the narrator speaks, the show unfolds: music from Wagner's "The Love Death" and "Tristan and Isolde" begins and the screen fills with a blaze of colors and moving abstract forms. But "Odyssey" does not stop there, for the cassette combines disco, jazz and electronic music with a multitude of visual images. One of the highlights of the piece is a woman dancing, this time represented by computer animation.

Compared with other commercial releases, such as "Ordinary People," Hays' "Odyssey" is, without doubt,

an unusual item for the retailer's showcase. Nevertheless, Magnetic Video, according to Hays, has distributed his cassette to many retail stores. "I think 'Odyssey' is as commercial as the motion pictures which are now being released on videocassette and disc," Hays told *Record World*. "Home video is a very private experience; the viewer can finally choose what he wants to watch. I believe the viewer's options are still quite limited. With Magnetic Video having put out two copies of 'Odyssey' per store, I think we'll sell over 10,000 copies. It's already been out in Los Angeles, and I've received twelve calls from people, who have somehow tracked me down, asking me where they can get more copies. Of course, so much depends upon promotion, and the piece is, after all, quite different from what is now being commercially released by the home entertainment industry."

According to Hays, the merging of visuals and music is "the next wave." "I don't know whether video music or music visuals will be the salvation of the record industry, but the merging is coming," he said. Having created promotional videotapes as well as visual music, Hays says he believes there is an important distinction which must be made between the two. "I've done promotional videotapes for Yellow Magic Orchestra and Manhattan Transfer and will soon be working on an Earth, Wind & Fire piece. Many promotional tapes aren't terribly interesting, but it's not fair to compare these tapes with visual music. It is not until the record industry and the home entertainment industry understand the differences between these two art forms that visual music will assume the level of sophistication that it can, for the following reasons: promotional video tapes serve the purpose of selling the artists and his or her music under the aegis of a very limited budget. Budget restrictions tremendously cut into the creativity of the people involved; budgets also restrict the level of talent that will go into a

(Continued on page 51)

## 'Elephant Parts' Billboard



"Michael Nesmith in *Elephant Parts*," a Pacific Arts Video Records release, recently became the first video record to be advertised on a billboard. The billboard, on Sunset Boulevard in Los Angeles, is part of a massive promotion and marketing campaign on behalf of "Elephant Parts," which is available on both VHS and Beta cassette and will soon be released on laser disc.



# MEET THE SPY!

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# Record Plant's Film Diversification May Lead to Studio's Acquisition

By ELIOT SEKULER

■ LOS ANGELES—Recognizing the growing interdependence of the audio and visual industry components within the entertainment field, Chris Stone has led his Record Plant operation here in a multi-million dollar expansion into film scoring. With the scoring facilities now complete, Stone now looks to his firm's acquisition by a major video production enterprise, an acquisition that will be motivated, he believes, by the video and film industries' growing sophistication regarding audio.

"Audio and video are coming together and we need to put our resources together," Stone said recently. "There isn't any audio company that I know of that's big enough to merge a video company into it, so it will probably be the other way around. The investment required to expand into video is as much as ten times what's required to form an audio company," he estimated.

Stone believes the Record Plant is "the perfect bride" for a video production firm looking to improve the audio quality of its product. "They now realize that they need good sound, and the larger companies that have backing or that are subsidiaries of major corporations will eventually go out and buy sound companies," he contended, pointing to such firms as Compact Video and Pacific Video, two major west coast production operations that have recently invested heavily in the audio side of their operations. "But (audio and video) are really two separate arts," added Stone.

Nevertheless, Stone launched his expansion program some two years ago with the premise that video and audio were coming closer together. "The motto was 'diversify or die,'" he said, recalling a trade story that heralded his actions at that time. The Record Plant moved in two distinct directions. "We went into remotes, which have become quite big; and we went into a union situation, which enabled us to take care of scoring and to take care of video. In essence, we diversified into two additional areas while keeping the record area happening," said Stone, whose background includes a term as a marketing executive for the Revson Corporation. Despite the slump in the recording business, the Record Plant has been one of the few studios that has not been forced to offer cut-rate bargains for record sessions, and Stone estimates that product produced at his facility has accounted for roughly ten percent of all entries on the *Record World* Album Chart for the past two years.

Stone's philosophy as the proprietor of a rock-dominated recording studio had been to "take an artist who walks in the door and say, 'Anything you want, we'll get you. You want a car? A shower? A jacuzzi? Do you want a bedroom or your own pinball machine? Maybe you want to hang gingerbread from the speakers? You

got it," he's told his clients. "It's very much like the hotel business in one very important aspect," he explained. "When they walk in that door and into the control room, it's their room; they've rented that room from you, and you're not allowed in unless invited."

In moving into the scoring field, Stone applied a similar "you got it" philosophy to the technical development and design of the facility. "We've taken the state of the art in film sound and coupled it with the state of the art in the audio field to give the film and video industries better sound than they've ever had before, but also in a form that they're used to having: sprocketed tape. When we got ready to go into film, I thought that that sprocket stuff just didn't make it. Why, I reasoned, should I have a projector up there that will only rewind at six times speed when I can use a 3/4-inch videotape machine that will rewind at 50 times speed? I can do it that way faster, simpler and cheaper. I could also give them a picture that's 10 by 20 (feet) and big enough to score pictures by. But 'No, Chris,' they told me. They want sprockets; they want to use film because they've been doing it that way for forty years and they don't want to change," said Stone, who called director Francis Ford Coppola's widely publicized switch to videotape use in film post-production "a brilliant change in the industry, one long overdue."

The Record Plant is now structured into three divisions, incorporating record production (still accounting for approximately 50 percent of the firm's business), remotes, and scoring. Although remotes and scoring account for only half Stone's volume, these areas are far more profitable. "Because of the pressure on the record business to save money and cut costs, records for us today represent barely break-even business," Stone said. "But we can do scoring dates all day and rock 'n' roll all night, and that's how we're able to keep our rooms busy around the clock."

Stone sees a growing role for the Record Plant's remote and scoring facilities for another reason, one best illustrated by the firm's involvement in Neil Diamond's "The Jazz Singer." "Neil Diamond really introduced recording techniques to the film industry," Stone said. "Our truck became his security blanket, and anywhere Neil went, the truck followed. If he went to rehearsal, we went, too. If he went on stage to do dialogue, we did the dialogue. And what we were doing was recording and scoring the music for the film and the soundtrack at the same time. Before that, everyone had done it separately; they would score the film and then go back to record the songs again for the album. Neil was running up large bills, and EMI was apprehensive, but he brought it in within the budget and the LP was fan-

tastic, even though the film didn't do very well."

Stone said the Record Plant has only recently begun to introduce digital sound to the firm's film clientele. Digital, he pointed out, allows a film company the advantage of utilizing first-generation sound in the dubbing theatre, where previously sixth and seventh generation sound was used. "Going after the film business has been like talking to somebody in the

late '60s about audio," he said.

Immediate plans call for the expansion of Studio D to a seventy-man room. Stone has also revamped his facility's capabilities to allow for shooting in Studio C, adding full stage facilities, lights and enough power for the overall plant to allow for shooting on three stages simultaneously. "We just put an additional 12,000 amps worth of power in the ground," he said. "I can light up the whole block."

## Video Music Notes

By ELIOT SEKULER

■ TAPE VERSUS FILM: "I've been doing this for eleven years," said **Jerry Kramer**, "and there are times nowadays when I'm not even sure which is which. The technology in tape is improving so rapidly that although there's a difference in quality, in some situations that difference is already becoming theoretical. Outdoors in a light sky, you can see it in a second, but in a concert situation, it's almost undetectable."

Kramer, along with **Gary Rocklen**, heads one of the most active music video firms on the west coast, Kramer/Rocklen, a firm he formed after leaving Braverman Productions, where he was also active as a director in the music field. Although he insists that music is not his firm's most lucrative profit source (shoots for Levi Strauss, a compilation project for Disney called "Once Upon a Mouse" and a work on the upcoming re-release of "A Hard Day's Night" are far more profitable), Kramer and his company have been busy turning out an enormous number of music productions.

Among the firms' more recent projects have been the filming of a **Doobie Brothers** concert in Santa Barbara, a promo for the **Carpenters**, an MTV cable concert special with **.38 Special**, a **Joe Jackson** concert at L.A.'s Florentine Gardens, and, earlier this summer, a couple of **Styx** concerts in upstate New York and Virginia. "There's an example," said Kramer of the Styx tapings, "of a project that would have been next to impossible on film."

Kramer estimated that the cost of shooting the eleven hours on film would have been over \$10,000 per camera, while "I went out and bought about six or seven hundred dollars worth of tape . . . We used to do a lot of filming, but lately, we've fallen in love with video." Putting his money where his mouth is, Kramer and his firm recently purchased a one-inch type C recorder and another U-matic machine. Off-line editing equipment has been in operation for some time at their studios. Among the company's most recent projects was a 30-second spot for the Carpenters' "Made in America" LP that illustrated the process of recording, pressing even shrink-wrapping a record. A lot of labels, undoubtedly, will be interested in learning how to do it that quickly.

MOVING ALONG: Gowers, Fields, Flattery has moved their offices to 706 North La Cienega, a process, no doubt, made more harrowing by the firm's involvement in several recent projects. Two new **Prince** songs, "Controversy" and "Sexuality," were recently converted into video pieces, and post-production has just been completed on **Frank Zappa's** "You Are What You Is." And Elektra/Asylum has just licensed the 80-minute **Greg Kihn** concert special directed recently by **Bruce Gowers** to MTV for four-month exclusive use in the U.S. The show will have its initial airing October 3.

GIVE IT AWAY: International Home Entertainment will be producing a four-song clip for Alfa Records and **Lulu's** current album, "I Could Never Miss You." The production will run approximately 15 minutes and will be shot at the old Harold Lloyd Estate, with Lulu starring in a series of conceptual vignettes. Earlier, I.H.E. completed another project for Alfa Records, **Billy and the Beaters/Absolutely Live in Concert**, which is being marketed to cable systems in a package that includes a clip of the group's latest single, "At This Moment," and a Gowers-directed performance piece of the 12-minute "Here Comes the Dawn." I.H.E. president **Bob Levinson** claims his firm has advantages as middlemen over "the music promo producers, who are only equipped to produce and deliver . . . we have marketing channels here and abroad immediately open and already in full operation."

## WASEC, CNN Pact

■ NEW YORK—The Warner Amex Satellite Entertainment Company (WASEC) and Cable News Network (CNN) have reached an agreement whereby WASEC will represent all advertising sales for CNN and, in return, WASEC will lease to CNN space on RCA's Satcom satellite. The announcement was made last Monday (28) by Ted Turner, chairman of the

board, Turner Broadcasting System, Inc. and John A. Schneider, president and chief executive officer, WASEC.

Beginning January 1, 1982, CNN will debut a second all-news cable network, CNN2, and advertising sales for this network will also be handled by WASEC. The agreement between the two cable companies makes WASEC the largest single seller of cable television advertising, representing a total of 72 hours a day of programming.



# MTV: Music Television

## REPORT #1 Tulsa, Oklahoma: A case in point

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**Launch Date: August 1, 1981**  
**MTV Penetration: 100,000 households**

### Impact on Record Sales:

"We need MTV here. It definitely sells records. That's easy to trace because we are selling stuff we never sold before, until MTV came and started featuring these new performers."

"We had 15 Buggles albums here for 7 months, and all sold in the last three weeks. It's MTV exposure. We just had to reorder Squeeze albums, and Squeeze gets no airplay here. MTV is selling that album."

—Bob Smith  
Manager, Peaches Records  
Tulsa, Oklahoma

"MTV is the best thing in ages for record stores. MTV is bringing me \$300 to \$500 in additional business per week."

"We sold 25 Phil Collins records in 2 days. We are out. Customers mention seeing the video on MTV. Everyday people come in here talking about MTV."

—Tom McMillian  
Manager, Record Town, Inc.  
Tulsa, Oklahoma

"There is no doubt we are selling more records because of MTV. It's been phenomenal; we get requests now for artists

we've never sold like the Tubes, the Shoes, the Buggles. Besides selling new artists, MTV is also turning a whole new group of people on to established artists like David Bowie."

"People come in here who never heard of the Talking Heads—and they've been around for years—and ask for the single they saw on MTV. When we say we don't have the single, they say 'OK, give me the album.'"

—Steve Mitchell  
Manager, Sound Warehouse, Inc.  
Tulsa, Oklahoma

### Impact on Radio Stations:

"The buzz in this town for MTV is incredible. We added two records—'Tempted' by Squeeze and 'Talk to Ya Later' by the Tubes—due to MTV airplay. MTV is making it much easier for us to play new music."

—Bill Bruin  
Program Director, KMOD-FM  
Tulsa, Oklahoma

### Impact on Cable Subscribers:

"The positive impact MTV has had on our subscribers is really amazing. It's all we're hearing about from younger people these days."

—Pat Stanfield  
Marketing Manager, Tulsa Cable  
Tulsa, Oklahoma

These preliminary results underline the enthusiasm for MTV's unique format: the power of stereo music united with the visual impact of television, 24 hours a day. In the months to come,

we'll continue to share with you our findings on MTV's further growth.

For more information about MTV and its success, call John Sykes, Director of Promotion: (212) 944-5389.







# Record World Single Picks

**GARY WRIGHT — WB 49836**



**HEARTBEAT** (prod.: Wright-Parks) (writers: Walsh-Wright) (Marta/High Wave, ASCAP) (3:59)

Rich keyboard textures, explosive drums and sweet choruses back Wright's light tenor conviction on this follow-up to his top 25 "Really Want To Know You." The infectious melody and sharp rhythm will appeal to both AOR and pop listeners while continuing to spur his "The Right Place" LP.

## Pop

**MARTIN BRILEY — Mercury 76121**

**SIPPING AWAY** (prod.: Blazek-Briley) (writer: Briley) (Rare Blue/Miserable Melodies, ASCAP) (3:13)

The N.Y.-based Englishman, a former Ian Hunter guitarist, makes his solo debut with this mid-tempo rocker from his "Fear of the Unknown" LP. A talent to watch as a singer/songwriter, Briley's intelligent lyrics demand careful listening.

**DAVID LINDLEY — Asylum 47219**

**MERCURY BLUES** (prod.: Browne-Ladanyi) (writer: Douglas) (Tradition/B-Flat, BMI) (3:34)

Drummer Ian Wallace and percussionist Ras Baboo create quite a stir with a jungle beat and Lindley keeps the fire going via some lightning-like slide guitar work. It's an exceptional, half-crazed rocker - spotlighting David's vocal - from the "El Rayo-X" LP.

**WHITFORD/ST. HOLMES BAND — Col 18-02555**

**SHY AWAY** (prod.: Allom) (writer: St. Holmes) (Daksel/Brat, BMI) (3:49)

Derek St. Holmes (former Ted Nugent lead vocalist) creates pinched vocal urgency, while Brad Whitford (original Aerosmith lead guitarist) lets loose with mega-watt axe havoc on this rocker from the duo's new self-titled LP. Explosive stuff for AOR and young rockers.

**VILLAGE PEOPLE — RCA 12331**

**ACTION MAN** (prod.: Morali) (writers: Morali-Band-Belolo-Frederiksen) (Can't Stop, BMI) (3:08)

The colorful group moves into a pop-rock vein with this single from the "Renaissance" LP. Light-hearted vocal interaction, rousing choruses on the big hook and snakey guitars ride the rock beat.

**TOM JOHNSTON — WB 49835**

**ONE-WAY TICKET** (prod.: Omartian) (writer: Johnston) (Windcor, BMI) (3:52)

Stinging guitars share the lead spotlight with Johnston's vocals on this rousing rocker from the former Doobie Brother's "Still Feels Good" LP. The band boogies hard, calling to mind the sound of early Doobies.

**EVELYN KING — RCA 12322**



**DON'T HIDE OUR LOVE** (prod.: Brown) (writers: Janes-Janes-Maere) (Mighty M, ASCAP) (4:09)

"I'm in Love" took Evelyn to the top of the BOS chart while garnering top 40 status on the pop side. This follow-up is an intimate ballad that showcases the young lady's amazing vocal power and control. Ralph Schuckett's string and horn arrangements are particularly noteworthy, while Morrie Brown's production captures King's heartache perfectly.

**GRINDER SWITCH — Robox 1803**

**THE WARM KIND** (prod.: Reneau-Lombar-Miller) (writers: Miller) (Emeryville, BMI) (3:43)

From the "Have Band Will Travel" LP, this infectious rocker should give the standout quintet the pop radio recognition they deserve. A recurring keyboard riff haunts, while a fluid lead guitar, the Muscle Shoals Horns and Bonnie Bramlett's backing vocals surround Stephen Miller's affecting lead.

**ROBBIE PATTON — Liberty 1435**

**ONE ON ONE** (prod.: Mc Vie-Calliat-Pattan) (writers: Patton-Adelstein) (British Rocket/Adel/Red Snapper, ASCAP) (3:49)

From the "Distant Shores" LP comes this follow-up to his top 40 "Don't Give It Up." Patton's instantly consumable vocal rides a big beat, decked with cute keyboard lines and crisp guitar runs.

**DAN HILL — Epic 14-02515**

**DON'T GIVE UP ON LOVE** (prod.: Boylan) (writer: Hill) (Welbeck, ASCAP) (3:22)

Culled from Hill's new "Partial Surrender" LP, this optimistic ballad features Dan's smart lyrics and powerful vocal conviction. The arrangement is loaded with drama and aimed at pop-A/C listeners.

**TIM CURRY — A&M 2376**

**SIMPLICITY** (prod.: Kamen) (writers: Curry-Babbit-Collins) (Arriviste Ink/Irving/Angea, BMI/Jambitt/Justin's, ASCAP) (3:59)

At times taking on a Boz Scaggs air, Curry is the sensitive balladeer on this cut from his "Simplicity" LP. Stylish percussion, sax and guitar punctuation effectively complement his fashionable croon.

**B.J. JOHANN — Select 1179**

**WITH YOU, I BELIEVE IN DREAMS** (prod.: Munao) (writers: Johann-Goodman) (ADRA/Burning River/Sip-n-Sol, BMI) (2:58)

Johann makes a label debut with this delicate ballad from the namesake EP. Light breezy vocals glide over a perky rhythm track with strong potential for pop-A/C formats.

**MINK DeVILLE — Atlantic 3864**



**YOU BETTER MOVE ON** (prod.: DeVille-Nitzsche) (writer: Alexander) (Keva, BMI) (3:00)

Willy makes a wise choice in this Arthur Alexander classic for his label debut and initial single from the new "Coup De Grace" LP. Kenny Margolis' exotic vibraphone adds to the air of romance surrounding Willy's perfectly stated vocal. The Exhilarations provide subdued vocal backing, while the band punctuates around Willy's painful vocal accents. It's a great remake that may outdistance the original's top 25 success on pop radio.

## B.O.S./Pop

**PHYLLIS HYMAN — Arista 0637**

**TONIGHT YOU AND ME** (prod.: Connors) (writers: Hawes-Scott) (Industrial Strength, BMI) (3:44)

Hyman follows her "Can't We Fall . . ." hit Michael Henderson duet with this exuberant, percussion-clad slice. Her vocal acrobatics and the bubbly arrangement demand a second listen.

**TEENA MARIE — Motown 7212**

**IT MUST BE MAGIC** (prod.: Marie) (writer: Marie) (Jobete, ASCAP) (4:00)

Following the #2 BOS "Square Biz," Marie continues a one-woman show with this brassy, funky title track from her latest LP. Her horn arrangement is excellent, and the rubbery bass sets a pace that dancers will love.

**TWENNYNINE WITH LENNY**

**WHITE — Elektra 47208**

**ALL I WANT** (prod.: White) (writer: Vaughn) (Mel-Yel/Spazmo, ASCAP) (3:44)

From the forthcoming "Just Like Dreamin'" LP, this initial single features Carla Vaughn's breathtaking falsetto vocals. An intelligent arrangement is loaded with keyboard, horn and vocal excitement, with gradual tempo shifts adding to the appeal.

**HIGH INERGY Motown 7211**

**DON'T PARK YOUR LOVING** (prod.: Jackson-Bond-Weatherspoon) (writers: Weatherspoon-Bond-Jackson) (Boots Bay, BMI) (4:08)

The talented female vocal trio focuses on Barbara Mitchell's energetic lead on this nifty dancer from their latest, self-titled LP. Her vocal is at once soulful, warm and nasty, while a high-steppin' rhythm section cooks beneath.

**LARRY GRAHAM — WB 49833**

**GUESS WHO** (prod.: Graham) (writers: Jesse & Jo Ann Belvin) (Michele, BMI) (3:27)

Jesse Belvin earned top 40 prominence with this touching ballad in '59. Graham gives it his grandiose vocal treatment with pronounced phrasing and deliberate pacing fitting the arrangement well.

**MANHATTANS — Col 18-02548**



**LET YOUR LOVE COME DOWN** (prod.: Graham) (writers: Graham-Richmond) (Content, BMI) (3:23)

Contrasting falsetto coos and a baritone scat open the door on this outstanding spin from the "Black Tie" LP. Gerald Alston's vocal cool is the centerpiece attraction, and it's surrounded by gorgeous harmony choruses, ambitious horn swells and a percolating rhythm track. The mid-tempo pace is right for several audiences.

**GLADYS KNIGHT & THE PIPS — Col 18-02549**

**I WILL FIGHT** (prod.: Ashford-Simpson) (writers: Ashford-Simpson) (Nick-O-Val, ASCAP) (3:59)

Gladys and the Pips are in the proverbial groove on this marvelous romp from the "Touch" LP. Her vocal is colored with concerned conviction that gets the right amount of genuine spirit from the Pips' choruses. The rhythm track goes full-steam, with an infectious keyboard melody running throughout.

**INVISIBLE MAN'S BAND —**

**Boardwalk 7-11-127**

**RATED X** (prod.: Burke-Masucci) (All in All/Unforeseen) (3:40)

The studio collective headed by Clarence Burke and Alex Masucci had a crossover hit last year with "All Night Thing." They make a label debut with this initial release from the new "Really Wanna See You" LP, and it's a funky slice with prominent rhythm guitar licks, sassy horns and a big bass beat for clubs and black radio.

**PERRY & SANLIN — Capitol 5050**

**SHAKE DOWN** (prod.: Evans) (writers: Fearing-Brown) (Chazzee/Lil' Mama, ASCAP/BMI) (3:50)

Kevin Sanlin shakes, screams and shimmers over a deliberate funky bass pattern, while horn shots add spice. The heated chorus contributes to the excitement on this dancer from the forthcoming "We're Winners" LP.

**SARAH DASH — Kirshner 5-02538 (CBS)**

**LEAVING AGAIN** (prod.: Wolfert) (writers: Fasman-Sterry) (Songs of Bandier-Koppelman/Foz, ASCAP/Lizzie's, BMI) (3:39)

Dash's silky vocals tell a poignant story on the verses and then erupt into determined independence on the bouncy choruses. A potent offering for several formats.

**CHANGE — Atlantic/RFC 3856**

**HEAVEN OF MY LIFE** (prod.: Petrus-Malavasi) (writers: Gianolio-Romani-Malavasi-Willoughby) (Little Macho, ASCAP) (3:33)

Culled from the "Miracles" LP, this energetic dancer finds its power in an engaging rubbery bass and James Crabs Robinson's stylish vocal. Keyboard crystals and the trademark production give strong radio and club appeal.



# FAMOUS SHERMANS



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in his honor to benefit

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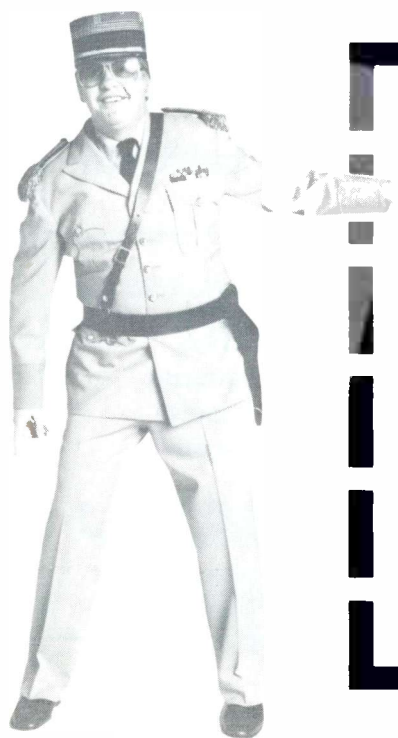
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Dinner will begin at 8:15 P.M.  
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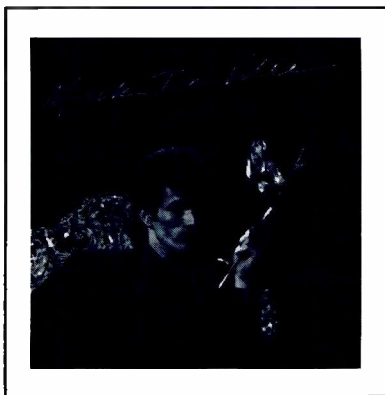
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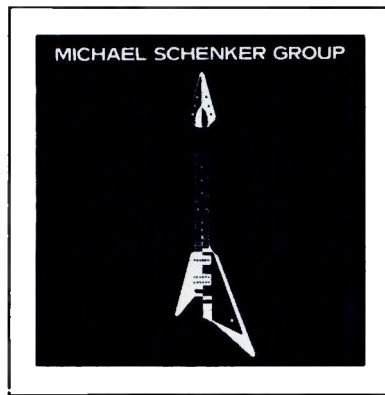
# Record World Album Picks



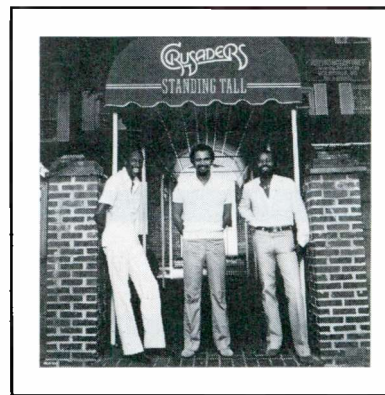
**COUP DE GRACE**  
**MINK DEVILLE** — Atlantic SD 19311 (8.98)  
 On a new label, Willy DeVille and band have honed their sound, which echoes sleepy Latin music and roots rock 'n' roll without being derivative. "Love & Emotion" soars through long saxophone sighs; "Love Me Like You Did Before" is the uptempo pick.



**LUCKY FOR SOME**  
**CLIMAX BLUES BAND** — Warner Bros. BSK 3623 (8.98)  
 Their appetites whetted by a top ten summer single, "I Love You," this versatile quartet sounds ready to do it again with a number of selections. "Victim," "Shake It Lucy," or the single "Darlin'" — take your pick.



**MSG**  
**MICHAEL SCHENKER GROUP** — Chrysalis CHR 1336 (8.98)  
 With lead singer Gary Bardone, the ex-UFO guitarist has hit upon the perfect fusion of monster guitar and vocal hooks. Ron Nevison's production will make cuts like "Secondary Motion" staples at AOR.



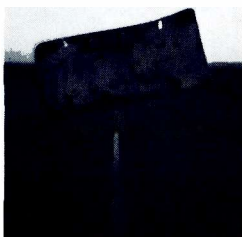
**STANDING TALL**  
**CRUSADERS** — MCA -5254 (8.98)  
 Wilton, Stix and Joe employ Joe Cocker as lead vocalist on "I'm So Glad I'm Standing Here Today" and "This Old World's Too Funky For Me," and a whole new fusion is created. As usual, the backing tracks crackle.

**CURED**  
**STEVE HACKETT** — Epic ARE 37632



The former Genesis guitarist shows off his chops in rock, blues, jazz and classically influenced environments. And his singing is amazing — the last programmer to listen to "Hope I Don't Wake" is a rotten egg.

**TOMMY TUTONE-2**  
 Columbia ARC 37401



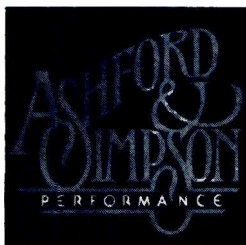
On their second LP, the group proves that a good song begins with a catchy rhythm guitar line. They're here in abundance on "Which Man Are You" and a bizarre love story, "867-5309/Jenny."

**I DID IT OTWAY**  
**JOHN OTWAY/WILD WILLY BARRETT** — Stiff America NEW 3 (5.98)



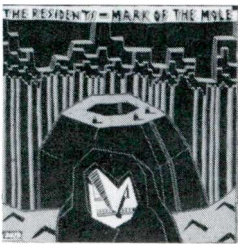
British booby-hatch escapee Otway must be seen to be truly appreciated, but the freewheeling rock version of "Green Green Grass of Home" and the title cut (an autistic guitar solo) could get him locked up again.

**PERFORMANCE**  
**ASHFORD & SIMPSON** — Warner Bros. 2WB 3524 (13.98)



The dynamic duo gets together for three live sides and one recorded in the studio. The showstopper is a medley of past hits: "Ain't Nothing Like the Real Thing," "You're All I Need" and "Ain't No Mountain . . ."

**MARK OF THE MOLE**  
**THE RESIDENTS** — Ralph RZ 8152 (8.98)



These mysterious electronic music conceptualists should expand their underground following with this dark allegory of life in earth. The meaning is tough to ferret out, but it makes fascinating listening for the attentive.

**DANCE**  
**GARY NUMAN** — Atco SD 38-143 (8.98)



Numan's latest suggests a modern variation on the slow tango rather than frenzied rock gyrations. Roxy-ish sax are the key to "She's Got Claws," while "Stories" exhibits a strong vocal personality.

**I REALLY WANNA SEE YOU**  
**INVISIBLE MAN'S BAND** — Boardwalk NB1 33238 (8.98)



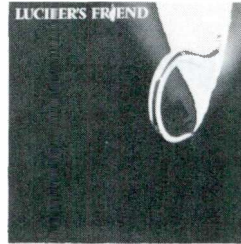
Following up a big black-oriented hit single and album on a previous label, this Clarence Burke/Alex Masucci production brainchild is ready to get greater numbers of bodies moving with hooks like "Rated X."

**THE LOOK U.K.**  
 MCA-5249 (8.98)



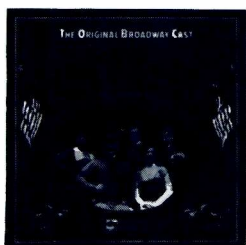
This British quartet (not the U.S. group) combines the cutting bass and full keyboards of Yes or Argent with a hard-rocking beat and the hyper-dramatic vocals of Jonny Whetstone. Listen to "Dressed Earp."

**MEAN MACHINE**  
**LUCIFER'S FRIEND** — Elektra SE-559 (8.98)



Four diabolical Germans and one Englishman (lead singer David Lawton of Uriah Heep fame) are ripe to ride the current heavy metal craze with their third for the label. Titles like "Cool Hand Killer" say it all.

**TINTYPES**  
**ORIGINAL BROADWAY CAST** — DRG S2L 5196 (15.98)



Good old songs made this Broadway show a hit, and the same applies to this double LP of pre-1920 hits and traditional favorites — digitally recorded! Includes "Ta-Ra-Ra Boom-De-Ay!" and lots of ragtime.

**NOMMOS**  
**CRAIG LEON** — Takoma TAK 7096 (Chrysalis) (8.98)



Producer and occasional A&R man Leon isn't looking for a top 40 hit on his debut as an artist. Inspired by an African earth-spirit, his synthesized compositions are entrancing.

**(factorial)**  
**JIM CURNUTE** — Neurological SFC 5003 (JEM) (8.98)



Curnute, who's enjoyed west coast success under the name Assassin of Silence, makes bold lyric statements and shuns over-production in favor of clean guitar interaction. "Time Tube" and "Factory Life" highlight.



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MIDEM SPECIAL 82



# Record World Singles 101-150

# Record World Singles Alphabetical Listing

OCTOBER 10, 1981

Oct. 10	Oct. 3		
101	132	MAGIC POWER TRIUMPH/RCA 12298 (Triumph Songs, CAPAC)	
102	108	TAKE ME NOW DAVID GATES/Arista 0615 (Kipahula, ASCAP)	
103	131	CONTROVERSY PRINCE/Warner Bros. 49808 (Ecnirp, BMI)	
104	117	I SURRENDER ARLAN DAY/Pasha 2480 (CBS) (WB/Pasha/Hovona, ASCAP)	
105	111	THE CLOSER YOU GET RITA COOLIDGE/A&M 2361 (Chinnichap/Down 'n' Dixie/Irving, BMI)	
106	118	RUN TO ME SAVOY BROWN/Town House 1055 (Smokie/RAK, PRS)	
107	116	BACK TO THE 60'S TIGHT FIT/Arista 0638 (Zomba, ASCAP/BMI)	
108	—	SUMMER NIGHTS SURVIVOR/Scotti Bros. 5 02435 (CBS) (Sabertooth/Fittest, BMI/WB/Easy Action, ASCAP)	
109	125	LOVE HAS COME AROUND DONALD BYRD AND 125TH STREET, NYC/Elektra 47168 (Blackbyrd, BMI)	
110	115	IT'S OVER TEDDY BAKER/Casablanca 2340 (PolyGram) (Kat Family/Unichappell, BMI)	
111	113	SMILE AGAIN (DEDICATED TO ANGELA FROM ALAN) MANHATTAN TRANSFER/Atlantic 3855 (Garden Rake/Foster-Frees/Irving, BMI/JSH/Heen/Yellow Dog, ASCAP)	
112	114	BEIN' HERE WITH YOU TONIGHT GENE COTTON/Knoll 5001 (Knoll, ASCAP)	
113	—	I CAN'T LIVE WITHOUT YOUR LOVE TEDDY PENDERGRASS/Phila. Intl 5 02462 (CBS) (Mighty Three, BMI)	
114	107	EASY TO LOVE AGAIN CAROLE BAYER SAGER/Boardwalk 7 11 118 (Unichappell/Begonia Melodies, BMI/Hidden Valley, ASCAP)	
115	129	DO YOU LOVE ME PATTI AUSTIN/Qwest/WB 49754 (Radsongs/Rondor, PRS/Almo, ASCAP)	
116	105	YOU'VE GOT A GOOD LOVE COMING VAN STEVENSON/Handshake 8 02140 (House of Gold, BMI/Bobby Goldsboro, ASCAP)	
117	119	(WANT YOU) BACK IN MY LIFE AGAIN CARPENTERS/A&M 2370 (Duchess/Home Sweet Home, ASCAP)	
118	109	A LITTLE BIT OF JAZZ NICK STRAKER BAND/Prelude 8034 (Lynton Muir/Tycho, no licensee listed)	
119	128	BEFORE I LET GO MAZE FEATURING FRANKIE BEVERLY/Capitol 5031 (Amazement, BMI)	
120	120	BLUE MOON MECO/Casablanca 2339 (PolyGram) (Robbins, ASCAP)	
121	102	NEW ROMEO TIM GOODMAN/Columbia 18 02495 (New Daddy, BMI)	
122	124	HOOKED ON CLASSICS ROYAL PHILHARMONIC ORCHESTRA/RCA 12304 (Chappell, ASCAP/MCPS, copy controlled)	
123	106	WHO'S BEEN KISSING YOU HOT CUISINE/Prelude 8035 (Subiddu, B.V./April/Chappell/Roker/ATV)	
124	127	I'M SO GLAD I'M STANDING HERE TODAY CRUSADERS/MCA 51177 (Four Knights/Irving/Blue Sky Rider, BMI)	
125	123	FRIENDS OF MISTER CAIRO JON & VANGELIS/Polydor 2181 (PolyGram) (Warner/Thoughtknot/Sphric)	
126	112	PREP RAP RUSS MASON/Nemperor 5 02447 (CBS) (Electric Songs, BMI)	
127	110	WIKKA WRAP EVASIONS/Sam 81 5020 (Screen Gems/EMI, ASCAP)	
128	—	THIS KIND OF LOVIN' WHISPERS/Solar 12295 (RCA) (Spectrum VII/Silver Sounds, ASCAP)	
129	121	AT THIS MOMENT BILLY & THE BEATERS/Alfa 7005 (Warner Bros./Vera Cruz, ASCAP)	
130	—	TIME TO THINK ROCKIE ROBBINS/A&M 2355 (Rockie/Almo, ASCAP/Irving/Mercy Kersey, BMI)	
131	130	YOU WEREN'T IN LOVE MICK FLEETWOOD/RCA 12308 (Chappell, ASCAP)	
132	103	DANCIN' THE NIGHT AWAY VOGGUE/Atlantic/Red Rock 3847 (Caducees/Migle/Celsius, CAPAC)	
133	—	IT SHOWS IN THE EYES ASHFORD & SIMPSON/Warner Bros. 49805 (Nick-O-Val, ASCAP)	
134	122	LOVE DON'T RUN DILLMAN BAND/RCA 12278 (House of Gold, BMI)	
135	133	HERE I AM DYNASTY/Solar 47932 (E/A) (Spectrum VII/Silver Sounds, ASCAP)	
136	134	THIS IS FOR THE LOVER IN YOU SHALAMAR/Solar 12250 (RCA) (Spectrum VII/Silver Sounds, ASCAP)	
137	135	BUT IT'S ALRIGHT JO JO ZEP & THE FALCONS/Columbia 18 02341 (Pamelorosa, ASCAP)	
138	—	PULL FANCY DANCER/PULL (PART 2) ONE WAY/MCA 51165 (Duchess/MCA/Perk's, BMI)	
139	—	TAKE MY LOVE MELBA MOORE/EMI-America 8092 (Duchess/MCA, BMI)	
140	136	CAN'T WE FALL IN LOVE AGAIN PHYLLIS HYMAN AND MICHAEL HENDERSON/Arista 0606 (ATV/Ivers, BMI)	
141	137	LIVE NOW, PAY LATER FOGHAT/Bearsville 49792 (WB) (Perwrite, ASCAP)	
142	144	SHE GOT THE PAPERS (I GOT THE MAN) BARBARA MASON/WMOT 02237 (Framingreg/Marc James, BMI)	
143	138	SHINE YOUR LIGHT GRAINGERS/BC 4009 (Doghill, BMI)	
144	139	SAFE IN THE HARBOR (WITH YOU) DAVID GUTHRIE/Arista 0628 (Blackwood/Dorein, BMI)	
145	140	HEADING OUT TO THE HIGHWAY JUDAS PRIEST/Columbia 11 02083 (Amakota/April, ASCAP)	
146	141	DEDICATED TO THE ONE I LOVE BERNADETTE PETERS/MCA 51152 (Duchess/MCA, BMI)	
147	142	YOU WANT IT, YOU GOT IT ALICE COOPER/Warner Bros. 49780 (Ezra/Hened/Phosphene/Billym, BMI/Glasco/United Artists, ASCAP)	
148	143	MEDLEY U.S.A. CREEDENCE CLEARWATER REVIVAL/Fantasy 917 (Jondora, BMI)	
149	145	LA-DI-DA SAD CAFE/Swan Song 72002 (Atl) (Man-Ken, BMI)	
150	146	YOU'RE MINE TONIGHT PURE PRAIRIE LEAGUE/Casablanca 2337 (Unichappell/Van Hoy, BMI)	

A HEART IN NEW YORK Halee-Garfunkel (Headquarters Mgt./Irving, BMI) . . . . .	78
A LUCKY GUY Titelman/Waronker (Easy Money, ASCAP) . . . . .	73
AIMING AT YOUR HEART Bell (Assorted/Mighty Three, BMI) . . . . .	80
ALIEN Buie (Lausal, BMI) . . . . .	42
ALL I HAVE TO DO IS DREAM Gibb-Barbiero (House of Bryant, BMI) . . . . .	71
ARTHUR'S THEME (BEST THAT YOU CAN DO) Omartian (Irving/Woolnough/Unichappell/Begonia Melodies, BMI/Hidden Valley/Pop 'n' Roll/WB, ASCAP) . . . . .	2
ATLANTA LADY (SOMETHING ABOUT YOUR LOVE) Hug (Mercury Shoes/Great Pyramid, BMI) . . . . .	41
BACKFIRED Rodgers-Edwards (Chic, BMI) . . . . .	81
BEACH BOYS MEDLEY Wilson (Irving/Gold/Cousins/Adam R. Levy & Father's Ent/Arc, BMI) . . . . .	5
BETTE DAVIS EYES Goray (Plain and Simple/Donna Weiss, ASCAP/BMI) . . . . .	100
BOY FROM NEW YORK CITY Graydon (Trio, BMI) . . . . .	35
BREAKING AWAY Group (Daksel, BMI) . . . . .	33
BURNIN' FOR YOU Birch (B.O'Cult, ASCAP) . . . . .	37
CHLOE John-Franks (Intersong, ASCAP/Newton House, BMI) . . . . .	74
COOL LOVE Dawd (Irving/Pablo Cruise, BMI/Almo, ASCAP) . . . . .	65
DOUBLE DUTCH BUS (Wimot/Frashion/Supermarket, BMI) . . . . .	59
DRAW OF THE CARDS Garay (Appian/Almo/Pants Down/Black Road, ASCAP, BMI) . . . . .	45
ELVIRA Chancey (Acuff Rose, BMI) . . . . .	56
ENDLESS LOVE Richie (PGP Music/Brockman/Intersong, ASCAP administered) . . . . .	1
EVERY LITTLE THING SHE DOES IS MAGIC Group-Padgham (Virgin/Chappell, ASCAP) . . . . .	38
FEELS SO RIGHT Group-McBade-Shedd (Maypop, BMI) . . . . .	68
FIRE AND ICE Olsen-Geraldo (Rare Blue/Big Tooth/Discott/Denise Barry, ASCAP) . . . . .	32
FIRE IN THE SKY Hanna-Edwards (Le-Bone-Aire/Vicious Circle, ASCAP) . . . . .	88
FOR YOUR EYES ONLY Neil (UA, ASCAP) . . . . .	6
GENERAL HOSPI-TALE King (Solid Smash) . . . . .	30
GET IT UP Day-Starr (All Jams, Tionna, no licensee listed) . . . . .	96
HARD TO SAY Fogelberg-Lewis (Hickory Grove/April, ASCAP) . . . . .	15
HEAVY METAL (TAKIN' A RIDE) Felder (Fingers, ASCAP) . . . . .	62
HERE I AM (JUST WHEN I THOUGHT I WAS OVER YOU) Maslin (Al Gallico/Turtle, BMI) . . . . .	39
HE'S A LIAR Group-Richardson-Galuten (Gibb Bros., BMI) . . . . .	49
HOLD ON TIGHT Lynne (April, BMI) . . . . .	10
I COULD NEVER MISS YOU (MORE THAN I DO) London-Lubin (Abesongs, BMI) . . . . .	19
I DON'T NEED YOU Richie (Baatchute, BMI) . . . . .	82
I HEARD IT THROUGH THE GRAPEVINE Troutman (Stone Agate, BMI) . . . . .	86
I'LL DO ANYTHING FOR YOU Reid (Big Seven/Bert Reid, BMI/Becket/Ron Miller, ASCAP) . . . . .	70
I'M IN LOVE Brown (Duchess/MCA, BMI) . . . . .	92
IN THE DARK Mack-Billy (Songs of Knight, BMI) . . . . .	54
IN YOUR LETTER Cronin-Richrath-Beamish (Slam Dunk, ASCAP) . . . . .	28
I WANT YOU, I NEED YOU Gaudio (Marvin Gardens/Home Sweet Home/Bug & Bear/John Charles Crowley, ASCAP) . . . . .	75
I'VE DONE EVERYTHING FOR YOU Olsen (Warner-Tamerlane, BMI) . . . . .	14
JESSIE'S GIRL Olsen (Robie Porter, BMI) . . . . .	23
JUST ONCE Jones (ATV/Mann&Weil, BMI) . . . . .	25
LADY (YOU BRING ME UP) Carmichael-Group (Jobete/Commodores, ASCAP) . . . . .	29
LEILA Ham (Hamstein, BMI) . . . . .	84
LET'S DANCE (MAKE YOUR BODY MOVE) Robinson, Jr. (Funky P.O./At Home, ASCAP) . . . . .	89
LET'S GROOVE White (Saggitfire/Yougoule, ASCAP) . . . . .	61
LET'S PUT THE FUN BACK IN ROCK 'N' ROLL Feldman (Greyhound, no licensee listed) . . . . .	93
LOVE ALL THE HURT AWAY Mardin (Irving/Ljestriska, BMI) . . . . .	43
LOVE ON A TWO WAY STREET Walden (Gambi, BMI) . . . . .	97
MONY, MONY Forsey (Big Seven, BMI) . . . . .	85
MORE STARS Eggermont (Dayglo, ASCAP) . . . . .	58

## Producer, Publisher, Licensee

MY GIRL (GONE, GONE, GONE) Henderson-MacLeod (ATV Canada/Some Sung/Solid Gold, P.R.O.) . . . . .	67
NEVER TOO MUCH Vandross (Uncle Ronnie's, ASCAP) . . . . .	60
NO TIME TO LOSE Kershbaum (ATV, BMI) . . . . .	72
NO REPLY AT ALL Group (Hit & Run/Pun, ASCAP) . . . . .	66
OH NO Carmichael-Group (Jobete/Commodores Entertainment, ASCAP) . . . . .	40
ONE MORE NIGHT Ruppert-Stringer (Publisher pending) . . . . .	79
ON THE BEAT Petrus (Little Macho, ASCAP) . . . . .	91
OUR LIPS ARE SEALED Gotehrer-Freeman (Gotown/Plangent Visions, ASCAP) . . . . .	52
PHYSICAL Farrar (Stephen A. Kipner/April/Terry Shaddick, ASCAP, BMI) . . . . .	47
PRIVATE EYES Hall-Oates (Fust Buzza/Hot-Cha/Six Continents, BMI) . . . . .	12
PROMISES IN THE DARK Olsen-Geraldo (Rare Blue/Big Tooth/Neil Geraldo, ASCAP) . . . . .	55
QUEEN OF HEARTS Landis (Drunk Monkey, ASCAP) . . . . .	4
REALLY WANT TO KNOW YOU Wright-Parks (Rondar/Almo/High Wave, ASCAP) . . . . .	63
SAUSALITO SUMMERNIGHT Koopman (Southern, ASCAP) . . . . .	46
SAY GOODBYE TO HOLLYWOOD Ramone-Ruggles (Blackwood, BMI) . . . . .	31
SEARCHIN' Olson (Publight/Urmila, ASCAP) . . . . .	83
SHARE YOUR LOVE WITH ME Richie, Jr. (Duchess/MCA, BMI) . . . . .	20
SHE DON'T LET NOBODY BUT ME Fekaris (Fekaris, ASCAP/M&M, BMI) . . . . .	77
SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED) Hayward (Jim-Edd, BMI) . . . . .	26
SILLY Bell-Williams (Rosebud, BMI) . . . . .	53
SLOW HAND Perry (Warner-Tamerlane/Flying Dutchman, BMI/Sweet Harmony, ASCAP) . . . . .	13
SOME DAYS ARE DIAMONDS (SOME DAYS ARE STONE) Butler (Tree, BMI) . . . . .	99
START ME UP Glimmer Twins (Colgems-EMI, ASCAP) . . . . .	8
STAY AWAKE Laws (Sweetbeat, ASCAP) . . . . .	64
STEAL THE NIGHT White (Sunrise, BMI) . . . . .	90
STEP BY STEP Malloy (Briarpatch/Deb Dave, BMI) . . . . .	7
STILL Scotti-D'Andrea (Jobete/Commodores, ASCAP) . . . . .	76
STOP DRAGGIN' MY HEART AROUND Iovine-Petty (Gone Gator/Wild Gator, ASCAP) . . . . .	11
STRAIGHT FROM THE HEART Ryan (Pangola/Careers/Malene, BMI) . . . . .	98
SUPER FREAK (Part 1) Miller-James (Jobete/Stone City, ASCAP) . . . . .	18
TAKE MY HEART Deodato-Group (Delightful/Second Decade, BMI) . . . . .	87
THE BREAK UP SONG (THEY DON'T WRITE 'EM) Kaufman (Rye-boy, ASCAP) . . . . .	69
THE NIGHT OWLS Martin (Colgems-EMI, ASCAP) . . . . .	16
THE OLD SONGS Manilow (WB/Upward Spiral, ASCAP) . . . . .	51
THE ONE THAT YOU LOVE Maslin (Careers/Bestall Reynolds, BMI/Riva, PRS) . . . . .	94
THE STROKE Squier-Mack (Songs of the Knight, BMI) . . . . .	57
THE VOICE Williams (WB, ASCAP) . . . . .	27
THEME FROM HILL STREET BLUES Post (MTM, ASCAP) . . . . .	36
THEME FROM THE GREATEST AMERICAN HERO Post (April/Darla/SJC, ASCAP/Blackwood/Dar-Jen/Cannell, BMI) . . . . .	34
(THERE'S) NO GETTIN' OVER ME Millsap-Collins (Rick Hall, ASCAP) . . . . .	17
TRYIN' TO LIVE MY LIFE WITHOUT YOU Seger-Punch (Happy Hooker, BMI) . . . . .	22
URGENT Lange-Jones (Somerset Songs/Eversongs Ltd., ASCAP) . . . . .	9
WAITING FOR A GIRL LIKE YOU Lange-Jones (Somerset Songs/Eversongs, Ltd, ASCAP) . . . . .	44
WE'RE IN THIS LOVE TOGETHER Graydon (Blackwood/Magic Castle, BMI) . . . . .	24
WHEN SHE WAS MY GIRL Wolfert (MCA, ASCAP) . . . . .	21
WHO'S CRYING NOW Stone-Elson (Weed High Nightmare, BMI) . . . . .	3
WORKING IN THE COAL MINE Group (Marsaint/Warner-Tamerlane, BMI) . . . . .	50
YOU DON'T KNOW ME Norman (Rightsong, BMI) . . . . .	95
YOU SAVED MY SOUL Cummings-Robb (Shillelagh, BMI) . . . . .	48



# Record World Singles



OCTOBER 10, 1981

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

Oct. 10	Oct. 3		WKS. ON CHART
1	1	<b>ENDLESS LOVE</b> DIANA ROSS & LIONEL RICHIE Motown 1519 (8th Week)	16
2	4	<b>ARTHUR'S THEME (BEST THAT YOU CAN DO)</b> CHRISTOPHER CROSS/Warner Bros. 49787	9
3	3	<b>WHO'S CRYING NOW</b> JOURNEY/Columbia 18 02241	13
4	2	<b>QUEEN OF HEARTS</b> JUICE NEWTON/Capitol 4997	20
5	5	<b>MEDLEY</b> BEACH BOYS/Capitol 5030	12
6	9	<b>FOR YOUR EYES ONLY</b> (THEME FROM THE MOTION PICTURE SOUNDTRACK) SHEENA EASTON/Liberty 1418	11
7	7	<b>STEP BY STEP</b> EDDIE RABBITT/Elektra 47174	12
8	8	<b>START ME UP</b> ROLLING STONES/Rolling Stones 21003 (Atl)	8
9	6	<b>URGENT</b> FOREIGNER/Atlantic 3831	15
10	10	<b>HOLD ON TIGHT</b> ELO/Jet 02408 (CBS)	12
11	11	<b>STOP DRAGGIN' MY HEART AROUND</b> STEVIE NICKS WITH TOM PETTY AND THE HEARTBREAKERS/Modern 7336 (Atl)	12
12	14	<b>PRIVATE EYES</b> DARYL HALL & JOHN OATES/RCA 12296	7
13	12	<b>SLOW HAND</b> POINTER SISTERS/Planet 47929 (E/A)	20
14	24	<b>I'VE DONE EVERYTHING FOR YOU</b> RICK SPRINGFIELD/ RCA 12166	8
15	17	<b>HARD TO SAY</b> DAN FOGELBERG/Epic/Full Moon 14 02488	7
16	19	<b>THE NIGHT OWLS</b> LITTLE RIVER BAND/Capitol 5033	8
17	13	<b>(THERE'S) NO GETTIN' OVER ME</b> RONNIE MILSAP/RCA 12264	16
18	20	<b>SUPER FREAK (PART 1)</b> RICK JAMES/Gordy 7205 (Motown)	10
19	21	<b>I COULD NEVER MISS YOU (MORE THAN I DO)</b> LULU/ Alfa 7006	11
20	22	<b>SHARE YOUR LOVE WITH ME</b> KENNY ROGERS/Liberty 1430	6
21	23	<b>WHEN SHE WAS MY GIRL</b> FOUR TOPS/Casablanca 2338 (PolyGram)	8
22	25	<b>TRYIN' TO LIVE MY LIFE WITHOUT YOU</b> BOB SEGER & THE SILVER BULLET BAND/Capitol 5042	5
23	18	<b>JESSIE'S GIRL</b> RICK SPRINGFIELD/RCA 12201	28
24	26	<b>WE'RE IN THIS LOVE TOGETHER</b> AL JARREAU/Warner Bros. 49746	11
25	29	<b>JUST ONCE</b> QUINCY JONES featuring JAMES INGRAM/ A&M 2357	8
26	28	<b>SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED)</b> CARL CARLTON/20th Century-Fox 2488 (RCA)	11
27	16	<b>THE VOICE</b> MOODY BLUES/Threshold 602 (PolyGram)	10
28	30	<b>IN YOUR LETTER</b> REO SPEEDWAGON/Epic 14 02457	10
29	15	<b>LADY (YOU BRING ME UP)</b> COMMODORES/Motown 1514	16
30	27	<b>GENERAL HOSPI-TALE</b> AFTERNOON DELIGHTS/MCA 13955	12
31	37	<b>SAY GOODBYE TO HOLLYWOOD</b> BILLY JOEL/Columbia 18 02518	5
32	31	<b>FIRE AND ICE</b> PAT BENATAR/Chrysalis 2529	13
33	34	<b>BREAKING AWAY</b> BALANCE/Portrait 24 02177 (CBS)	13
34	33	<b>THEME FROM THE GREATEST AMERICAN HERO</b> JOEY SCARBURY/Elektra 47147	22
35	32	<b>BOY FROM NEW YORK CITY</b> MANHATTAN TRANSFER/ Atlantic 3816	21
36	41	<b>THEME FROM HILL STREET BLUES</b> MIKE POST featuring LARRY CARLTON/Elektra 47186	6
37	38	<b>BURNIN' FOR YOU</b> BLUE OYSTER CULT/Columbia 18 02415	10
38	43	<b>EVERY LITTLE THING SHE DOES IS MAGIC</b> POLICE/ A&M 2371	3
39	44	<b>HERE I AM (JUST WHEN I THOUGHT I WAS OVER YOU)</b> AIR SUPPLY/Arista 0626	4
40	51	<b>OH NO</b> COMMODORES/Motown 1527	3
41	47	<b>ATLANTA LADY (SOMETHING ABOUT YOUR LOVE)</b> MARTY BALIN/EMI-America 8093	4
42	48	<b>ALIEN</b> ATLANTA RHYTHM SECTION/Columbia 18 02471	6
43	45	<b>LOVE ALL THE HURT AWAY</b> ARETHA FRANKLIN & GEORGE BENSON/Arista 0624	7



## CHARTMAKER OF THE WEEK

**44** — **WAITING FOR A GIRL LIKE YOU\***  
FOREIGNER  
Atlantic 3868



45	35	<b>DRAW OF THE CARDS</b> KIM CARNES/EMI-America 8087	10
46	57	<b>SAUSALITO SUMMERNIGHT</b> DIESEL/Regency 7339 (Atl)	5
47	61	<b>PHYSICAL</b> OLIVIA NEWTON-JOHN/MCA 51182	2
48	56	<b>YOU SAVED MY SOUL</b> BURTON CUMMINGS/Alfa 7008	4
49	54	<b>HE'S A LIAR BEE</b> GEES/RSO 1066 (PolyGram)	3
50	55	<b>WORKING IN THE COAL MINE</b> DEVO/Full Moon/Asylum 47204	6
51	—	<b>THE OLD SONGS*</b> BARRY MANILOW/Arista 0633	1
52	53	<b>OUR LIPS ARE SEALED</b> GO-GO'S/I.R.S. 9901 (A&M)	7
53	46	<b>SILLY</b> DENIECE WILLIAMS/ARC/Columbia 18 02406	9
54	60	<b>IN THE DARK</b> BILLY SQUIER/Capitol 5040	5
55	65	<b>PROMISES IN THE DARK</b> PAT BENATAR/Chrysalis 2555	2
56	36	<b>ELVIRA</b> OAK RIDGE BOYS/MCA 51084	22
57	39	<b>THE STROKE</b> BILLY SQUIER/Capitol 5005	21
58	64	<b>MORE STARS</b> STARS ON/Radio 40382 (Atl)	3
59	50	<b>DOUBLE DUTCH BUS</b> FRANKIE SMITH/WMOT 8 5356	22
60	70	<b>NEVER TOO MUCH</b> LUTHER VANDROSS/Epic 14 02409	4
61	74	<b>LET'S GROOVE</b> EARTH, WIND & FIRE/ARC/Columbia 18 02536	2
62	68	<b>HEAVY METAL (TAKIN' A RIDE)</b> DON FELDER/Full Moon/Asylum 47175	11
63	40	<b>REALLY WANT TO KNOW YOU</b> GARY WRIGHT/Warner Bros. 49769	15
64	71	<b>STAY AWAKE</b> RONNIE LAWS/Liberty 1424	5
65	42	<b>COOL LOVE</b> PABLO CRUISE/A&M 2349	15
66	75	<b>NO REPLY AT ALL</b> GENESIS/Atlantic 3858	3
67	82	<b>MY GIRL (GONE, GONE, GONE)</b> CHILLIWACK/ Millennium 11813 (RCA)	2
68	49	<b>FEELS SO RIGHT</b> ALABAMA/RCA 12336	16
69	52	<b>THE BREAK UP SONG (THEY DON'T WRITE 'EM)</b> GREG KIHN BAND/Beserkley 41949 (E/A)	18
70	72	<b>I'LL DO ANYTHING FOR YOU</b> DENROY MORGAN/ Becket 45 5	8
71	66	<b>ALL I HAVE TO DO IS DREAM</b> ANDY GIBB AND VICTORIA PRINCIPAL/RSO 1065 (PolyGram)	8
72	73	<b>NO TIME TO LOSE</b> TARNEY/SPENCER BAND/A&M 2366	5
73	81	<b>A LUCKY GUY</b> RICKIE LEE JONES/Warner Bros. 49816	3
74	58	<b>CHLOE</b> ELTON JOHN/Geffen 49788 (WB)	11
75	87	<b>I WANT YOU, I NEED YOU</b> CHRIS CHRISTIAN/Boardwalk 7 11 126	2
76	84	<b>STILL</b> JOHN SCHNEIDER/Scotti Bros. 7 1290 (CBS)	2
77	80	<b>SHE DON'T LET NOBODY (BUT ME)</b> CURTIS MAYFIELD/ Boardwalk 7 11122	3
78	67	<b>A HEART IN NEW YORK</b> ART GARFUNKEL/Columbia 18 02307	9
79	—	<b>ONE MORE NIGHT</b> STREEK/Columbia/Badland 18 02529	1
80	69	<b>AIMING AT YOUR HEART</b> TEMPTATIONS/Gordy 7208 (Motown)	5
81	59	<b>BACKFIRED</b> DEBBIE HARRY/Chrysalis 2526	9
82	62	<b>I DON'T NEED YOU</b> KENNY ROGERS/Liberty 1415	18
83	83	<b>SEARCHIN'</b> SANTANA/Columbia 18 02519	4
84	88	<b>LEILA</b> ZZ TOP/Warner Bros. 49782	2
85	89	<b>MONY, MONY</b> BILLY IDOL/Chrysalis 2543	2
86	91	<b>I HEARD IT THROUGH THE GRAPEVINE</b> ROGER/Warner Bros. 49786	2
87	—	<b>TAKE MY HEART</b> KOOL & THE GANG/De-Lite 815 (PolyGram)	1
88	94	<b>FIRE IN THE SKY</b> DIRT BAND/Liberty 1429	2
89	—	<b>LET'S DANCE (MAKE YOUR BODY MOVE)</b> WEST STREET MOB/Sugarhill 763	1
90	—	<b>STEAL THE NIGHT</b> STEVE WOODS/Cotillion 46016 (Atl)	1
91	86	<b>ON THE BEAT</b> B.B. & Q. BAND/Capitol 4993	4
92	76	<b>I'M IN LOVE</b> EVELYN KING/RCA 12243	12
93	93	<b>LET'S PUT THE FUN BACK IN ROCK 'N' ROLL</b> FREDDIE CANNON & THE BELMONT'S/Miasound 1002	3
94	78	<b>THE ONE THAT YOU LOVE</b> AIR SUPPLY/Arista 0604	22
95	77	<b>YOU DON'T KNOW ME</b> MICKEY GILLEY/Epic 14 02172	11
96	—	<b>GET IT UP TIME</b> /Warner Bros. 49774	1
97	63	<b>LOVE ON A TWO WAY STREET</b> STACY LATTISAW/ Cotillion 46105 (Atl)	17
98	79	<b>STRAIGHT FROM THE HEART</b> ALLMAN BROTHERS BAND/Arista 0618	11
99	85	<b>SOME DAYS ARE DIAMONDS (SOME DAYS ARE STONE)</b> JOHN DENVER/RCA 12246	12
100	90	<b>BETTE DAVIS EYES</b> KIM CARNES/EMI-America 8077	29

\*Denotes Powerhouse Pick.

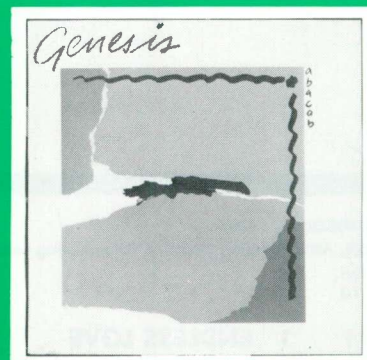
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# Record World Album Airplay

**FLASHMAKER**

ABACAB  
GENESIS  
Atlantic



OCTOBER 10, 1981

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

## WNEW-FM/NEW YORK

**ADDS:**  
JOAN ARMATRADING — A&M  
RODNEY CROWELL — WB  
MINK DeVILLE — Atlantic  
MARIANNE FAITHFULL — Island  
GRAND FUNK — Full Moon/WB  
STEVE HACKETT — Epic  
MEDIUM MEDIUM (12") — Cachalot  
JOHN MILES — Harvest  
ULTRAVOX — Chrysalis  
WHO — MCA

**HEAVY ACTION:**  
ROLLING STONES — Rolling Stones  
POLICE (single) — A&M  
KINKS — Arista  
IAN HUNTER — Chrysalis  
GENESIS — Atlantic  
BILLY JOEL — Columbia  
DARYL HALL & JOHN OATES — RCA  
BOB SEGER — Capitol  
FOREIGNER — Atlantic  
MINK DeVILLE — Atlantic

## WLIR-FM/LONG ISLAND

**ADDS:**  
DEVO — WB  
JOE ELY — MCA  
GENESIS — Atlantic  
STEVE HACKETT — Epic  
MAYDAY — A&M  
GARY NUMAN — Atco  
OUR DAUGHTER'S WEDDING (12") — Capitol  
IGGY POP — Arista  
EBERHARD SCHOENER — Capitol  
BILL WYMAN (single) — A&M

**HEAVY ACTION:**  
ROLLING STONES — Rolling Stones  
GENESIS — Atlantic  
FOREIGNER — Atlantic  
BILLY JOEL — Columbia  
POLICE (single) — A&M  
GRATEFUL DEAD — Arista  
BOB SEGER — Capitol  
NOVO COMBO — Polydor  
BLUE OYSTER CULT — Columbia  
JOURNEY — Columbia

## WBAB-FM/LONG ISLAND

**ADDS:**  
JOAN ARMATRADING — A&M  
MINK DeVILLE — Atlantic  
GENESIS — Atlantic  
GRAND FUNK — Full Moon/WB  
BENNY MARDONES — Polydor  
MICHAEL SCHENKER GROUP — Chrysalis  
NEAL SCHON & JAN HAMMER — Columbia

**HEAVY ACTION:**  
ROLLING STONES — Rolling Stones  
BILLY JOEL — Columbia  
STEVIE NICKS — Modern  
BOB SEGER — Capitol  
JOURNEY — Columbia  
PAT BENATAR — Chrysalis  
KINKS — Arista  
FOREIGNER — Atlantic  
DAN FOGELBERG — Full Moon/Epic  
GO-GO'S — I.R.S.

## WCCC-FM/HARTFORD

**ADDS:**  
ATLANTA RHYTHM SECTION — Columbia

GENESIS — Atlantic

**HEAVY ACTION:**  
ROLLING STONES — Rolling Stones  
JOURNEY — Columbia  
FOREIGNER — Atlantic  
ROSSINGTON COLLINS BAND — MCA  
BOB SEGER — Capitol  
PAT BENATAR — Chrysalis  
STEVIE NICKS — Modern  
GENESIS — Atlantic  
BILLY JOEL — Columbia  
LITTLE RIVER BAND — Capitol

## WBLM-FM/MAINE

**ADDS:**  
DAN FOGELBERG — Full Moon/Epic

**HEAVY ACTION:**  
FOREIGNER — Atlantic  
PAT BENATAR — Chrysalis  
JOURNEY — Columbia  
BILLY SQUIER — Capitol  
ROLLING STONES — Rolling Stones  
RED RIDER — Capitol  
THE LOOK — Plastic  
SHOOTING STAR — Virgin/Epic  
TRIUMPH — RCA  
LITTLE RIVER BAND — Capitol

## WBCN-FM/BOSTON

**ADDS:**  
DEVO — WB  
DAN FOGELBERG — Full Moon/Epic  
JOHN HALL — EMI-America  
HUMAN SEXUAL RESPONSE — Passport  
KIX — Atlantic  
ROSSINGTON COLLINS BAND — MCA

**HEAVY ACTION:**  
KINKS — Arista  
PRETENDERS — Sire  
ROLLING STONES — Rolling Stones  
BOB SEGER — Capitol  
JOURNEY — Columbia  
BILLY SQUIER — Capitol  
JOE PERRY PROJECT — Columbia  
TOM PETTY AND THE HEARTBREAKERS — Backstreet/MCA  
FOREIGNER — Atlantic  
NOVO COMBO — Polydor

## WCOZ-FM/BOSTON

**ADDS:**  
NONE

**HEAVY ACTION:**  
PAT BENATAR — Chrysalis  
FOREIGNER — Atlantic  
RICK SPRINGFIELD — RCA  
JEFFERSON STARSHIP — Grunt  
JOURNEY — Columbia  
RED RIDER — Capitol  
RAINBOW (import single) — Polydor  
ROLLING STONES — Rolling Stones  
SHOOTING STAR — Virgin/Epic  
BILLY SQUIER — Capitol

## WPLR-FM/NEW HAVEN

**ADDS:**  
MARTIN BRILEY — Mercury

KARLA DeVITO — Epic  
DEVO — WB  
JOHN ENTWISTLE — Atco  
JOHN HALL — EMI-America  
KIX — Atlantic  
RICK SPRINGFIELD (single) — RCA  
SQUEEZE (single) — A&M  
MICKEY THOMAS — Elektra

**HEAVY ACTION:**  
ROLLING STONES — Rolling Stones  
STEVIE NICKS — Modern  
FOREIGNER — Atlantic  
PAT BENATAR — Chrysalis  
BOB SEGER — Capitol  
KINKS — Arista  
ELO — Jet  
DAN FOGELBERG — Full Moon/Epic  
PRETENDERS — Sire  
BILLY JOEL — Columbia

## WQBK-FM/ALBANY

**ADDS:**  
JOAN ARMATRADING — A&M  
CHARLIE — RCA  
JOHNNY COPELAND — Rounder  
MINK DeVILLE — Atlantic  
GENESIS — Atlantic  
STEVE HACKETT — Epic  
POLICE (import single) — A&M  
SWAMP DOGG — Takama  
TOMMY TUTONE — Columbia  
ULTRAVOX — Chrysalis

**HEAVY ACTION:**  
GENESIS — Atlantic  
ROLLING STONES — Rolling Stones  
GO-GO'S — I.R.S.  
KINKS — Arista  
POLICE (single) — A&M  
PRETENDERS — Sire  
JOHN ENTWISTLE — Atco  
RICKIE LEE JONES — WB  
BOB SEGER — Capitol  
DAN FOGELBERG — Full Moon/Epic

## WMJQ-FM/ROCHESTER

**ADDS:**  
GENESIS — Atlantic

**HEAVY ACTION:**  
ALLMAN BROS. — Arista  
PAT BENATAR — Chrysalis  
BLACKFOOT — Atco  
DEF LEPPARD — Mercury  
FOREIGNER — Atlantic  
JOURNEY — Columbia  
TOM PETTY AND THE HEARTBREAKERS — Backstreet/MCA  
ROLLING STONES — Rolling Stones  
SHOOTING STAR — Virgin/Epic  
TRIUMPH — RCA

## WCMF-FM/ROCHESTER

**ADDS:**  
CHARLIE — RCA  
DEVO — WB  
GENESIS — Atlantic  
NEAL SCHON & JAN HAMMER — Columbia  
TOM TOM CLUB (12") — Sire

**HOTS:**  
ROLLING STONES — Rolling Stones  
FOREIGNER — Atlantic  
JOURNEY — Columbia

PAT BENATAR — Chrysalis  
BILLY SQUIER — Capitol  
ZZ TOP — WB  
TRIUMPH — RCA  
GENESIS — Atlantic  
BOB SEGER — Capitol  
DAN FOGELBERG — Full Moon/Epic

## WAQX-FM/SYRACUSE

**ADDS:**  
GENESIS — Atlantic  
GO-GO'S — I.R.S.  
NILS LOFGREN — Backstreet/MCA

**HEAVY ACTION:**  
STEVIE NICKS — Modern  
ROLLING STONES — Rolling Stones  
JOURNEY — Columbia  
DAN FOGELBERG — Full Moon/Epic  
PAT BENATAR — Chrysalis  
BOB SEGER — Capitol  
FOREIGNER — Atlantic  
BILLY JOEL — Columbia  
GENESIS — Atlantic  
DARYL HALL & JOHN OATES — RCA

## WOUR-FM/UTICA

**ADDS:**  
CHILLIWACK — Millennium  
GENESIS — Atlantic  
TOMMY TUTONE — Columbia

**HEAVY ACTION:**  
ROLLING STONES — Rolling Stones  
FOREIGNER — Atlantic  
STEVIE NICKS — Modern  
BOB SEGER — Capitol  
MARTIN BRILEY — Mercury  
JOURNEY — Columbia  
KINKS — Arista  
PRETENDERS — Sire  
ZZ TOP — WB  
TYCOON — Arista

## WMMR-FM/PHILADELPHIA

**ADDS:**  
MARTIN BRILEY — Mercury  
DEVO — WB  
GENESIS — Atlantic  
JON & VANGELIS — Polydor  
RICKIE LEE JONES — WB  
BENNY MARDONES — Polydor  
POLICE (single) — A&M  
RIOT — Elektra  
ROSE TATTOO — Mirage  
BILL WYMAN (single) — A&M

**HEAVY ACTION:**  
ROLLING STONES — Rolling Stones  
BOB SEGER — Capitol  
FOREIGNER — Atlantic  
GENESIS — Atlantic  
KINKS — Arista  
PRETENDERS — Sire  
POLICE (single) — A&M  
HEAVY METAL (soundtrack) — Full Moon/Asylum  
DARYL HALL & JOHN OATES — RCA  
BLUE OYSTER CULT — Columbia

## WHFS-FM/WASHINGTON

**ADDS:**  
ALLEY CATS — Time Coast  
MINK DeVILLE — Atlantic  
MARIANNE FAITHFULL — Island  
BILLY HANCOCK — Solid Smoke  
IRON CITY HOUSEROCKERS — MCA  
GARY NUMAN — Atco

OTWAY / BARRETT — Stiff-America  
POLICE (single) — A&M  
MICHAEL SCHENKER — Chrysalis  
TOM TOM CLUB — Sire

**HEAVY ACTION:**  
ROLLING STONES — Rolling Stones  
PRETENDERS — Sire  
RICKIE LEE JONES — WB  
GO-GO'S — I.R.S.  
GRATEFUL DEAD — Arista  
KINKS — Arista  
PSYCHEDELIC FURS — Columbia  
ORCHESTRAL MANOEUVRES IN THE DARK — Virgin/Epic  
LITTLE FEAT — WB  
LENE LOVICH — Stiff/Epic

## WRXL-FM/RICHMOND

**ADDS:**  
GENESIS — Atlantic  
NAZARETH — A&M

**HEAVY ACTION:**  
DAN FOGELBERG — Full Moon/Epic  
ROLLING STONES — Rolling Stones  
BOB SEGER — Capitol  
MAYDAY — A&M  
RED RIDER — Capitol  
KINKS — Arista  
ROSSINGTON COLLINS BAND — MCA  
CHILLIWACK — Millennium  
BILLY JOEL — Columbia  
DONNIE IRIS — MCA

## WKLS-FM/ATLANTA

**ADDS:**  
GENESIS — Atlantic  
GRAND FUNK — Full Moon/WB  
MAYDAY — A&M  
SURVIVOR — Epic

**HEAVY ACTION:**  
DAN FOGELBERG — Full Moon/Epic  
JOURNEY — Columbia  
FOREIGNER — Atlantic  
STEVIE NICKS — Modern  
ROLLING STONES — Rolling Stones  
BOB SEGER — Capitol  
BILLY JOEL — Columbia  
HEAVY METAL (soundtrack) — Full Moon/Asylum  
ATLANTA RHYTHM SECTION — Columbia  
MOODY BLUES — Threshold

## WYMX-FM/AUGUSTA

**ADDS:**  
GENESIS — Atlantic  
HARLEQUIN — Columbia  
RICK SPRINGFIELD — RCA

**HEAVY ACTION:**  
DAN FOGELBERG — Full Moon/Epic  
ATLANTA RHYTHM SECTION — Columbia  
ROLLING STONES — Rolling Stones  
BOB SEGER — Capitol  
BILLY JOEL — Columbia  
DIESEL — Regency  
JOURNEY — Columbia  
POLICE (single) — A&M  
STEVIE NICKS — Modern  
RICKIE LEE JONES — WB

## WSHE-FM/FT. LAUDERDALE

**ADDS:**  
GRAND FUNK — Full Moon/WB



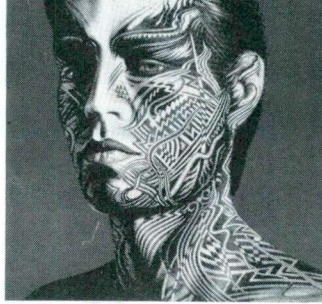
## MOST ADDED

ABACAB — Genesis — Atlantic (27)  
 COUP DE GRACE — Mink DeVille — Atlantic (8)  
 NEW TRADITIONALISTS — Devo — Warner Bros. (7)  
 TOO LATE THE HERO — John Entwistle — Atco (7)  
 CURED — Steve Hackett — Epic (6)  
 THIS IS THE WAY — Rossington Collins Band — MCA (6)

## TOP AIRPLAY

TATTOO YOU  
 ROLLING STONES  
 Rolling Stones

ROLLING STONES: TATTOO YOU



## MOST AIRPLAY

TATTOO YOU — Rolling Stones — Rolling Stones (38)  
 ESCAPE — Journey — Columbia (28)  
 4 — Foreigner — Atlantic (27)  
 NINE TONIGHT — Bob Seger & The Silver Bullet Band — Capitol (25)  
 GIVE THE PEOPLE WHAT THEY WANT — Kinks — Arista (17)  
 PRECIOUS TIME — Pat Benatar — Chrysalis (15)  
 BELLA DONNA — Stevie Nicks — Modern (13)  
 INNOCENT AGE — Dan Fogelberg — Epic/Full Moon (13)  
 ABACAB — Genesis — Atlantic (11)  
 EVERY LITTLE THING SHE DOES IS MAGIC (single) — Police — A&M (10)

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

GENESIS — Atlantic  
 BILLY JOEL — Columbia  
**HEAVY ACTION:**  
 JOURNEY — Columbia  
 MOODY BLUES — Threshold  
 BLUE OYSTER CULT — Columbia  
 ROLLING STONES — Rolling Stones  
 ELO — Jet  
 BILLY SQUIER — Capitol  
 BOB SEGER — Capitol  
 POLICE (single) — A&M  
 KINKS — Arista  
 HEAVY METAL (soundtrack) — Full Moon/Asylum

### WMMS-FM / CLEVELAND

**ADDS:**  
 MINK DeVILLE — Atlantic  
 BOB DYLAN (single) — Columbia  
 GENESIS — Atlantic  
 GO-GO'S — I.R.S.  
 BENNY MARDONES — Polydor  
 QUARTERFLASH — Geffen  
 NEAL SCHON & JAN HAMMER — Columbia  
**HEAVY ACTION:**  
 MICHAEL STANLEY BAND — EMI-America  
 ROLLING STONES — Rolling Stones  
 DONNIE IRIS — MCA  
 BOB SEGER — Capitol  
 STEVIE NICKS — Modern  
 FOREIGNER — Atlantic  
 ELO — Jet  
 KINKS — Arista  
 MEAT LOAF — Epic/Cleveland Int'l  
 JOURNEY — Columbia

### WDVE-FM / PITTSBURGH

**ADDS:**  
 GENESIS — Atlantic  
 IRON CITY HOUSEROCKERS — MCA  
**HEAVY ACTION:**  
 ROLLING STONES — Rolling Stones  
 JOURNEY — Columbia  
 DONNIE IRIS — MCA  
 STEVIE NICKS — Modern  
 PRETENDERS — Sire  
 ROSSINGTON COLLINS BAND — MCA  
 MICHAEL STANLEY BAND — EMI-America  
 ZZ TOP — WB  
 TRIUMPH — RCA  
 KINKS — Arista

### WABX-FM / DETROIT

**ADDS:**  
 GENESIS — Atlantic  
**HEAVY ACTION:**  
 MOODY BLUES — Threshold  
 JOURNEY — Columbia  
 BOB SEGER — Capitol  
 ROLLING STONES — Rolling Stones  
 STEVIE NICKS — Modern  
 HEAVY METAL (soundtrack) — Full Moon/Asylum  
 LITTLE RIVER BAND — Capitol  
 BLUE OYSTER CULT — Columbia  
 POLICE (single) — A&M  
 ELO — Jet

### Y-95-FM / ROCKFORD

**ADDS:**  
 CHARLIE — RCA  
 GENESIS — Atlantic  
 GRATEFUL DEAD — Arista  
 STEVE HACKETT — Epic

BENNY MARDONES — Polydor  
 NAZARETH — A&M  
 ROSE TATTOO — Mirage  
 VICK VERGAT — Capitol  
**HEAVY ACTION:**  
 Y-95 ROCKFORD HOMEMADE ALBUM (various) — Y-95  
 ROLLING STONES — Rolling Stones  
 FOREIGNER — Atlantic  
 STEVIE NICKS — Modern  
 DAN FOGELBERG — Full Moon/Epic

BOB SEGER — Capitol  
 KINKS — Arista  
 JOURNEY — Columbia  
 JON & VANGELIS — Polydor  
 BLUE OYSTER CULT — Columbia

### WLUP-FM / CHICAGO

**ADDS:**  
 GENESIS — Atlantic  
 BOB SEGER — Capitol  
**HEAVY ACTION:**  
 FOREIGNER — Atlantic  
 ROLLING STONES — Rolling Stones  
 TRIUMPH — RCA  
 JOURNEY — Columbia  
 SURVIVOR — Scotti Bros.  
 SHOOTING STAR — Virgin/Epic  
 BOB SEGER — Capitol  
 RED RIDER — Capitol  
 GENESIS — Atlantic  
 JEFFERSON STARSHIP — Grunt

### WXRT-FM / CHICAGO

**ADDS:**  
 JOAN ARMATRADING — A&M  
 MARTIN BRILEY — Mercury  
 ALBERT COLLINS — Alligator  
 CRUSADERS — MCA  
 MINK DeVILLE — Atlantic  
 GENESIS — Atlantic  
 STEVE HACKETT — Epic  
 ROSSINGTON COLLINS BAND — MCA  
 TOM VERLAINE — WB  
 BILL WYMAN (single) — A&M  
**HEAVY ACTION:**  
 GENESIS — Atlantic  
 ROLLING STONES — Rolling Stones  
 PRETENDERS — Sire  
 BOB SEGER — Capitol  
 POLICE (single) — A&M  
 KINKS — Arista  
 HEAVY METAL (soundtrack) — Full Moon/Asylum  
 DARYL HALL & JOHN OATES — RCA  
 MOODY BLUES — Threshold  
 RICKIE LEE JONES — WB

### WLPX-FM / MILWAUKEE

**ADDS:**  
 GENESIS — Atlantic  
 ROSSINGTON COLLINS BAND — MCA  
**HEAVY ACTION:**  
 ROLLING STONES — Rolling Stones  
 FOREIGNER — Atlantic  
 ALLMAN BROS. — Arista  
 STEVIE NICKS — Modern  
 POLICE (single) — A&M  
 BOB SEGER — Capitol  
 RED RIDER — Capitol  
 GENESIS — Atlantic  
 TARNEY-SPENCER BAND — A&M  
 DAN FOGELBERG — Full Moon/Epic

### WQFM-FM / MILWAUKEE

**ADDS:**  
 CHARLIE — RCA  
 GENESIS — Atlantic

**HEAVY ACTION:**  
 FOREIGNER — Atlantic  
 BILLY SQUIER — Capitol  
 GENESIS — Atlantic  
 TRIUMPH — RCA  
 SHOOTING STAR — Virgin/Epic  
 JOURNEY — Columbia  
 ROLLING STONES — Rolling Stones  
 DEF LEPPARD — Mercury  
 SURVIVOR — Scotti Bros.  
 RED RIDER — Capitol

### KQRS-FM / MINNEAPOLIS

**ADDS:**  
 ATLANTA RHYTHM SECTION — Columbia  
 JOHN ENTWISTLE — Atco  
 GENESIS — Atlantic  
 MAYDAY — A&M  
 POLICE (single) — A&M  
 MICHAEL SCHENKER GROUP — Chrysalis

**HEAVY ACTION:**  
 JON & VANGELIS — Polydor  
 JOURNEY — Columbia  
 FOREIGNER — Atlantic  
 ROLLING STONES — Rolling Stones  
 POLICE (single) — A&M  
 PAT BENATAR — Chrysalis  
 TRIUMPH — RCA  
 ZZ TOP — WB  
 CHAMELION — Cook House  
 DVC — Alfa

### KDWB-FM / MINNEAPOLIS

**ADDS:**  
 DAN FOGELBERG — Full Moon/Epic  
**HEAVY ACTION:**  
 TRIUMPH — RCA  
 FOGHAT — Bearsville  
 JOURNEY — Columbia  
 SHOOTING STAR — Virgin/Epic  
 ROLLING STONES — Rolling Stones  
 DIESEL — Regency  
 JOE VITALE — Asylum  
 HEAVY METAL (soundtrack) — Full Moon/Asylum  
 RAINBOW (import single) — Polydor  
 BOB SEGER AND THE SILVER BULLET BAND — Capitol

### KSHE-FM / ST. LOUIS

**ADDS:**  
 GENESIS — Atlantic  
 GRAND FUNK — Full Moon/WB  
 NEAL SCHON & JAN HAMMER — Columbia  
**HEAVY ACTION:**  
 ROLLING STONES — Rolling Stones  
 BOB SEGER — Capitol  
 JOURNEY — Columbia  
 FOREIGNER — Atlantic  
 DAN FOGELBERG — Full Moon/Epic  
 ELO — Jet  
 LITTLE RIVER BAND — Capitol  
 JON & VANGELIS — Polydor  
 SURVIVOR — Scotti Bros.  
 MOODY BLUES — Threshold

### KZEW-FM / DALLAS

**ADDS:**  
 MARTIN BRILEY — Mercury  
 JOHN ENTWISTLE — Atco  
 GENESIS — Atlantic  
**HEAVY ACTION:**  
 FOREIGNER — Atlantic  
 TOM PETTY AND THE HEARTBREAKERS — Backstreet/mca

ZZ TOP — WB  
 ICEHOUSE — Chrysalis  
 BILLY SQUIER — Capitol  
 ROLLING STONES — Rolling Stones  
 JOURNEY — Columbia  
 PAT BENATAR — Chrysalis  
 MOODY BLUES — Threshold  
 DIESEL — Regency

### KLBJ-FM / AUSTIN

**ADDS:**  
 CHARLIE — RCA  
 JOE ELY — Southcoast/MCA  
 JOHN ENTWISTLE — Atco  
 GENESIS — Atlantic  
 GO-GO'S — I.R.S.  
 JOHN HALL — EMI-America  
**HEAVY ACTION:**  
 ROLLING STONES — Rolling Stones  
 BOB SEGER — Capitol  
 FOREIGNER — Atlantic  
 JOURNEY — Columbia  
 STEVIE NICKS — Modern  
 DAN FOGELBERG — Full Moon/Epic  
 ZZ TOP — WB  
 RICKIE LEE JONES — WB  
 PAT BENATAR — Chrysalis  
 KINKS — Arista

### KFML-AM / DENVER

**ADDS:**  
 CLIMAX BLUES BAND — WB  
 MINK DeVILLE — Atlantic  
 DEVO — WB  
 JOHN ENTWISTLE — Atco  
 GENESIS — Atlantic  
 HUMAN SEXUAL RESPONSE — Passport  
 BENNY MARDONES — Polydor  
 QUARTERFLASH — Geffen  
 NEAL SCHON & JAN HAMMER — Columbia  
 FRANK ZAPPA — Barking Pumpkin  
**HEAVY ACTION:**  
 ROLLING STONES — Rolling Stones  
 RICKIE LEE JONES — WB  
 DAN FOGELBERG — Full Moon/Epic  
 JOE JACKSON — A&M  
 MINK DeVILLE — Atlantic  
 SNIFF 'N THE TEARS — MCA  
 DEVO — WB  
 TIM CURRY — A&M  
 IAN HUNTER — Chrysalis  
 CAMEL — Passport

### KBPI-FM / DENVER

**ADDS:**  
 JOHN ENTWISTLE — Atco  
 MAYDAY — A&M  
 ROSSINGTON COLLINS BAND — MCA  
**HEAVY ACTION:**  
 BALANCE — Portrait  
 PAT BENATAR — Chrysalis  
 BLUE OYSTER CULT — Columbia  
 ELO — Jet  
 HEAVY METAL (soundtrack) — Full Moon/Asylum  
 LITTLE RIVER BAND — Capitol  
 MOODY BLUES — Threshold  
 ATLANTA RHYTHM SECTION — Columbia  
 ROLLING STONES — Rolling Stones  
 JOURNEY — Columbia

### KZOK-FM / SEATTLE

**ADDS:**  
 NONE

**HEAVY ACTION:**  
 ROLLING STONES — Rolling Stones  
 FOREIGNER — Atlantic  
 SHOOTING STAR — Virgin/Epic  
 JOURNEY — Columbia  
 RED RIDER — Capitol  
 BILLY SQUIER — Capitol  
 PAT BENATAR — Chrysalis  
 TARNEY SPENCER BAND — A&M  
 TRIUMPH — RCA  
 BLUE OYSTER CULT — Columbia

### KOME-FM / SAN JOSE

**ADDS:**  
 BILLY BURNETTE — Columbia  
 GENESIS — Atlantic  
 STEVE HACKETT — Epic  
 ROSSINGTON COLLINS BAND — MCA  
 MICHAEL SCHENKER GROUP — Chrysalis  
**HEAVY ACTION:**  
 PAT BENATAR — Chrysalis  
 ELO — Jet  
 FOREIGNER — Atlantic  
 HEAVY METAL (soundtrack) — Full Moon/Asylum  
 JEFFERSON STARSHIP — Grunt  
 JOURNEY — Columbia  
 ROLLING STONES — Rolling Stones  
 KINKS — Arista  
 BILLY SQUIER — Capitol  
 BOB SEGER — Capitol

### KROQ-FM / LOS ANGELES

**ADDS:**  
 BOW WOW WOW — RCA  
 BLUE OYSTER CULT — Columbia  
 THE CURE — A&M  
 MINK DeVILLE — Atlantic  
 DEVO — WB  
 JOHN ENTWISTLE — Atco  
 HUMAN SEXUAL RESPONSE — Passport  
 KINGS — Elektra  
 JEF LEFT — A&M  
 FRANK ZAPPA — Barking Pumpkin  
**HEAVY ACTION:**  
 ROLLING STONES — Rolling Stones  
 PRETENDERS — Sire  
 GO-GO'S — I.R.S.  
 KINKS — Arista  
 TOM PETTY AND THE HEARTBREAKERS — Backstreet/MCA  
 OINGO BOINGO — A&M  
 FOREIGNER — Atlantic  
 SPECIALS (import 12") — 2-Tone  
 IGGY POP — Arista  
 KILLING JOKE — EG Records Ltd.

### KLOS-FM / LOS ANGELES

**ADDS:**  
 ROSSINGTON COLLINS BAND — MCA  
 LITTLE RIVER BAND — Capitol  
**HEAVY ACTION:**  
 PAT BENATAR — Chrysalis  
 PHIL COLLINS — Atlantic  
 DON FELDER — Elektra  
 FOREIGNER — Atlantic  
 JEFFERSON STARSHIP — Grunt  
 JOURNEY — Columbia  
 GREG KIHN — Berserkley  
 MOODY BLUES — Threshold  
 POINT BLANK — MCA  
 ROLLING STONES — Rolling Stones

38 stations reporting this week.



# Radio World

## Radio Replay

By PHIL DIMAURO

■ JUST VISITING: We've spied some recording artists schmoozing with their friendly PDs, MDs and disc jockeys lately, and they seem to be getting very affectionate . . . Well, that's just fine. In this time of tightening formats, a little squeeze can't hurt. (Nor could a little more **Squeeze**, for those rockers who don't play them.) At WPLJ, New York, **Meat Loaf** (top photo) stopped in for an interview with DJ **Carol Miller**, whom he hugged in a broad embrace that included PD **Larry Berger**. The big-hearted guy could probably have enveloped a few more members of the staff if they'd been around. And hey, don't worry about Meat and Larry getting too familiar — they're distant



cousins of a sort, if you know what we mean . . . **Michael Stanley** and **Band** member **Kevin Raleigh** (getting his cheeks pinched, Jewish mother style, by air personality **Dia** in the second photo) took over the mikes at WMMS



in their old home town, Cleveland, to fill in for the notorious **Kid Leo** during one afternoon of a recent vacation. Dia was around to supervise and give engineering points: while Kevin took lessons, Stanley showed off, having learned the buttons from his father, a pioneering all-night DJ . . . **Frankie Crocker** and **Tina Turner** aren't touching (for a change), but they're all bright

eyes and smiles during Tina's recent visit to WBLS, New York, preceding a four-night engagement at the Ritz downtown. Terrible Tina, who's still rockin' just this side of 40, told Frankie about her two sons, aged 23 and 21, the younger of whom plays guitar. During her visit, Tina mentioned that while shopping, she heard a voice on the radio that "started her adrenaline flowing, because the DJ was in tune with the beat of the music. His ad-libs were quick and funny." Not being all that familiar with New York radio, Tina didn't realize she was hearing

the very DJ she'd meet a few hours later. From what we've seen of Tina, it's a good thing her adrenaline didn't get flowing all that much, or else the police might have been called in.

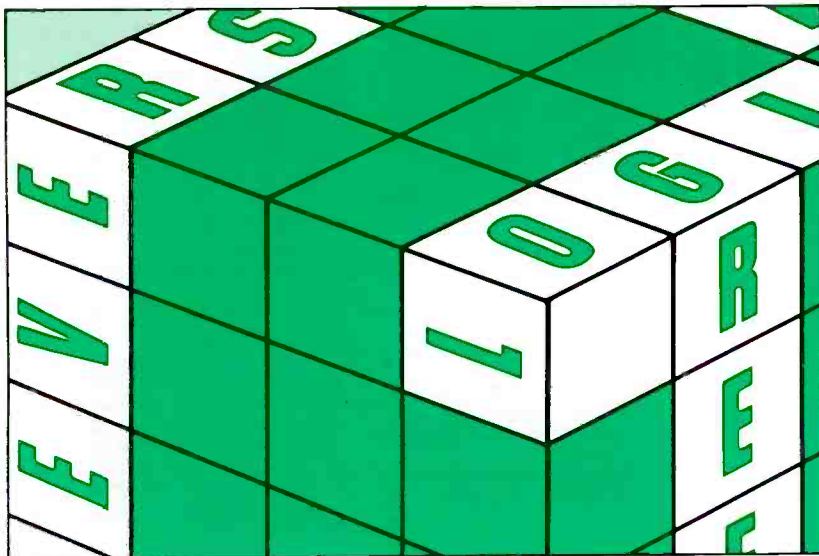
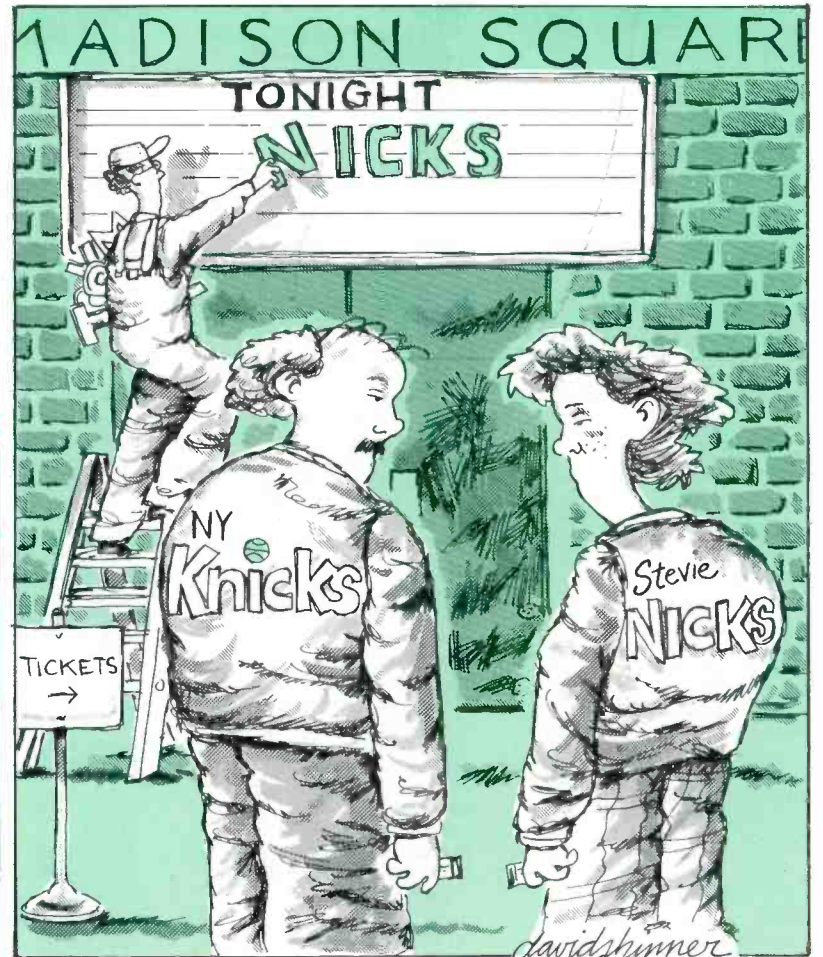
**MOVES:** **Tim Kelly** has left WLS, Chicago, where he was FM PD and MD of both the AM and FM stations, to become VP of programming at WLUP, Chicago. The Loop is consulted by **John Sebastian**, who once hired Kelly as an air personality and research director at Doubleday's KDWB, Minneapolis . . . **Jane Reino** has been named manager of station relations for Narwood Productions "Music Makers" and "Country Closeup" radio programs.

**FLASH:** New York City has a new number one radio station, WKTU, (7.5, total persons) according to Arbitron advances which just arrived. Second was WOR at 6.2, followed closely by WBLS, number one in the last book. Recently joining KTU and BLS in the urban contemporary battle is WRKS, which doubled its ratings. More from the big books next week.

## Careers Music Signs McBroom



Songwriter **Amanda McBroom**, who gathered a Grammy nomination, a Golden Globe and National Music Publishers Association award for "The Rose," has signed a worldwide publishing agreement with **Careers Music**, it was announced by **Billy Meshel**, president and chief operating officer of the **Arista/Interworld Publishing Group**. Seated at the piano in the publishing offices are **McBroom** and her manager, **Garry George**, as the **Arista/Interworld** staff look on (standing, from left): **Judy Stakee**, assistant administrator; **Tom Sturges**, professional manager; **Meshel**; **Linda Blum**, general professional manager; and **Gary Mittman**, professional manager.







**ON SATURDAY, OCTOBER 31,  
THE MUSIC INDUSTRY DIVISION,  
UNITED JEWISH APPEAL  
WILL HONOR DOUG MORRIS,  
PRESIDENT OF ATLANTIC RECORDS.**

This is your opportunity to join him in helping people in Israel, and throughout the world who are in dire need. Your contributions will aid not only the elderly, but children, Soviet Jews, and many more.



**JOURNAL AD**

**DINNER RESERVATION**

The people of Israel, as well as those in other countries throughout the world, are in dire need of the basic necessities of life. They look to you for help. Join us in the campaign. Help us to help them. The following is a listing of different degrees of participation in this event. We ask that you choose one. Your participation in the SETTLE A FAMILY ENDOWMENT (SAFE) will enable a Jewish family to be settled in their Israeli homeland.

<b>ENDOWMENT</b> .....	\$25,000
(includes 30 tickets and two page spread in Journal)	
<b>PLATINUM PAGE</b> .....	\$10,000
(includes 20 tickets for dinner/dance)	
<b>GOLD PAGE</b> .....	\$ 5,000
(includes 10 tickets for dinner/dance)	
<b>SILVER PAGE</b> .....	\$ 3,500
(includes 10 tickets for dinner/dance)	
<b>COPPER PAGE</b> .....	\$ 2,500
(includes 10 tickets for dinner/dance)	
<b>FULL PAGE</b> .....	\$ 1,000
<b>HALF PAGE</b> .....	\$ 500
<b>CONTRIBUTION</b> .....	\$ _____

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Please send \_\_\_\_\_ ticket(s) (\$200.00 each) for the dinner/dance honoring Doug Morris, President, Atlantic Recording Corp., Saturday, October 31, 1981, 7:00 p.m., at the Sheraton Centre Hotel, New York City.

Return completed form with payment enclosed to:

**John Kraushar**  
UJA-Federation Campaign  
130 East 59th Street  
New York, N.Y. 10022

NAME \_\_\_\_\_

FIRM \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

CHECK FOR \$ \_\_\_\_\_ ENCLOSED. CHECKS PAYABLE TO UJA



# A/C Chart

OCTOBER 10, 1981

Oct. 10	Oct. 3			
1	1	<b>ARTHUR'S THEME</b> (BEST THAT YOU CAN DO) CHRISTOPHER CROSS Warner Bros. 49787 (2nd Week)		9
2	2	<b>ENDLESS LOVE</b> DIANA ROSS & LIONEL RICHIE / Motown 1519		13
3	3	<b>I COULD NEVER MISS YOU (AS MUCH AS I DO)</b> LULU / Alfa 7006		12
4	5	<b>HARD TO SAY</b> DAN FOGELBERG / Epic / Full Moon 14 02488		7
5	7	<b>WE'RE IN THIS LOVE TOGETHER</b> AL JARREAU / Warner Bros. 49746		13
6	8	<b>SHARE YOUR LOVE WITH ME</b> KENNY ROGERS / Liberty 1430		6
7	4	<b>FOR YOUR EYES ONLY</b> SHEENA EASTON / Liberty 1418		11
8	13	<b>THEME FROM HILL STREET BLUES</b> MIKE POST featuring LARRY CARLTON / Elektra 47186		6
9	16	<b>HERE I AM (JUST WHEN I THOUGHT I WAS OVER YOU)</b> AIR SUPPLY / Arista 0626		4
10	11	<b>JUST ONCE</b> QUINCY JONES / A&M 2357		7
11	6	<b>STEP BY STEP</b> EDDIE RABBITT / Elektra 47174		11
12	10	<b>THE VOICE</b> MOODY BLUES / Threshold 602 (PolyGram)		9
13	14	<b>WHEN SHE WAS MY GIRL</b> FOUR TOPS / Casablanca 2338		8
14	9	<b>WHO'S CRYING NOW</b> JOURNEY / Columbia 18 02241		12
15	12	<b>A HEART IN NEW YORK</b> ART GARFUNKEL / Columbia 18 02307		10
16	21	<b>TAKE ME NOW</b> DAVID GATES / Arista 0615		5
17	15	<b>(THERE'S) NO GETTIN' OVER ME</b> RONNIE MILSAP / RCA 12264		15
18	17	<b>THAT OLD SONG</b> RAY PARKER, JR. & RAYDIO / Arista 0616		13
19	18	<b>FEELS SO RIGHT</b> ALABAMA / RCA 12236		15
20	19	<b>SLOW HAND</b> POINTER SISTERS / Planet 47929 (E/A)		18
21	24	<b>(WANT YOU) BACK IN MY LIFE AGAIN</b> CARPENTERS / A&M 2370		5
22	23	<b>THE NIGHT OWLS</b> LITTLE RIVER BAND / Capitol 5033		5

**CHARTMAKER OF THE WEEK**

23	—	<b>OLD SONGS</b> BARRY MANILOW Arista 0633		1
24	32	<b>ATLANTA LADY (SOMETHING ABOUT YOUR LOVE)</b> MARTY BALIN / EMI-America 8093		4
25	27	<b>IT'S ALL I CAN DO</b> ANNE MURRAY / Capitol 5023		4
26	33	<b>OH NO</b> COMMODORES / Motown 1527		2
27	22	<b>IN YOUR LETTER</b> REO SPEEDWAGON / Epic 14 02457		7
28	25	<b>YOU DON'T KNOW ME</b> MICKEY GILLEY / Epic 14 02172		11
29	20	<b>CHLOE ELTON</b> JOHN / Geffen 49788 (WB)		11
30	37	<b>ALIEN</b> ATLANTA RHYTHM SECTION / Columbia 18 02471		3
31	34	<b>STEAL THE NIGHT</b> STEVE WOODS / Cotillion 46016 (Atl)		3
32	35	<b>SMILE AGAIN (DEDICATED TO ANGELA FROM ALAN)</b> MANHATTAN TRANSFER / Atlantic 3855		3
33	39	<b>YOU SAVED MY SOUL</b> BURTON CUMMINGS / Alfa 7008		2
34	38	<b>PRIVATE EYES</b> DARYL HALL & JOHN OATES / RCA 12296		5
35	36	<b>YOU'RE NOT EASY TO FORGET</b> MICHAEL JOHNSON / EMI-America 8086		4
36	—	<b>I WANT YOU, I NEED YOU</b> CHRIS CHRISTIAN / Boardwalk 7 11 126		1
37	26	<b>MEDLEY</b> BEACH BOYS / Capitol 5030		10
38	—	<b>PHYSICAL</b> OLIVIA NEWTON-JOHN / MCA 51182		1
39	—	<b>WAITING FOR A GIRL LIKE YOU</b> FOREIGNER / Atlantic 3868		1
40	41	<b>FANCY FREE</b> OAK RIDGE BOYS / MCA 51169		2
41	—	<b>SAY GOODBYE TO HOLLYWOOD</b> BILLY JOEL / Columbia 18 02518		1
42	28	<b>REALLY WANT TO KNOW YOU</b> GARY WRIGHT / Warner Bros. 49769		12
43	29	<b>LADY (YOU BRING ME UP)</b> COMMODORES / Motown 1514		14
44	31	<b>QUEEN OF HEARTS</b> JUICE NEWTON / Capitol 4997		17
45	30	<b>COOL LOVE</b> PABLO CRUISE / A&M 2349		13
46	40	<b>ALL I HAVE TO DO IS DREAM</b> ANDY GIBB AND VICTORIA PRINCIPAL / RSO 1065 (PolyGram)		8
47	42	<b>HOLD ON TIGHT</b> ELO / Jet 02408 (CBS)		9
48	43	<b>SOME DAYS ARE DIAMONDS (SOME DAYS ARE STONE)</b> JOHN DENVER / RCA 12246		16
49	44	<b>TOUCH ME WHEN WE'RE DANCING</b> CARPENTERS / A&M 2344		16
50	45	<b>THE SUN AINT GONNA SHINE ANYMORE</b> NIELSEN / PEARSON / Capitol 5032		6

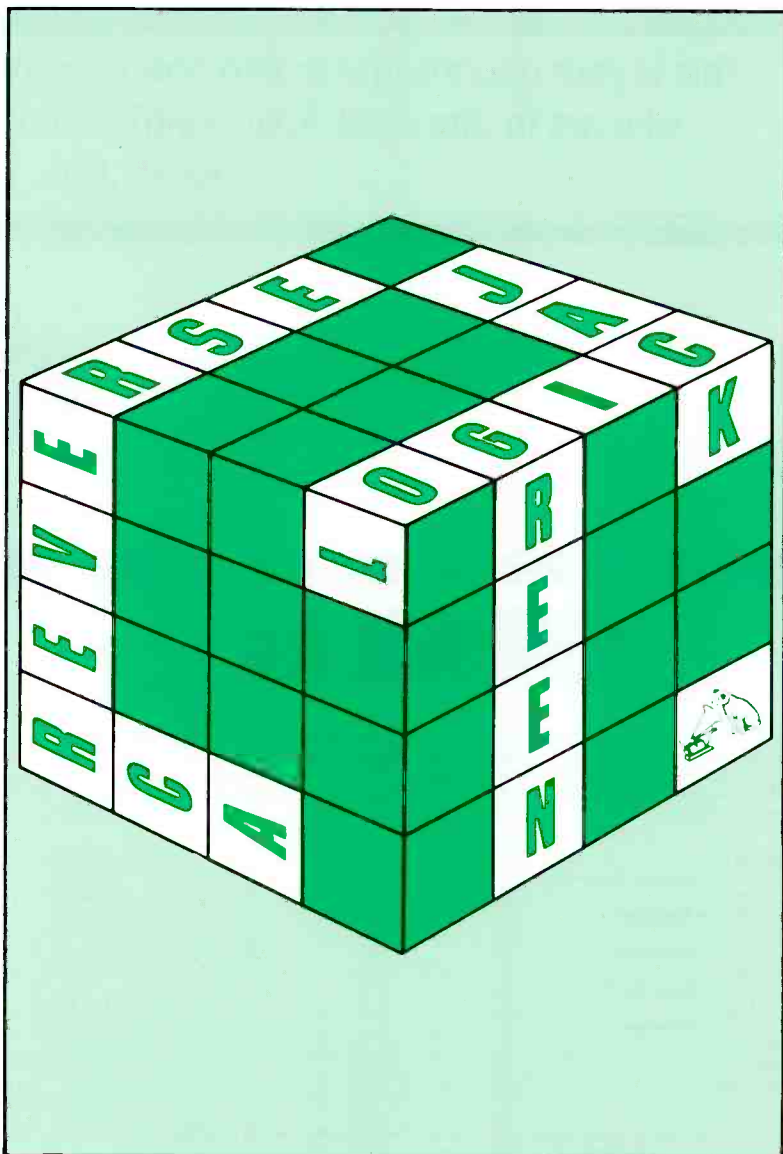
# Retail Rap

By LAURIE LENNARD

■ AND IN THIS CORNER: Heavyweight veterans such as **Billy Joel**, **Bob Seger** or the **Rolling Stones** easily dominate the Retail Report and have no problem achieving the report's highest weekly honor — Salesmaker. But there are several contenders, new and emerging artists, who show strong initial sales activity in *Record World's* regional breakout reports. New artist potential can be spotted early from heavy sales in a particular store, and it's possible to chart a band's progress by watching sales grow from one retail outlet to a regional to a national breakout. A good example is the **Go-Go's**, who received breakout reports from Los Angeles retailers months ago, foreshadowing their current sales success in New England, the midwest and the east. Another phenomenon, right now in the making, is **Pieces of a Dream**. This jazz group first appeared on the Retail Report four weeks ago as a breakout for Douglas Stereo, Washington. One week later it was reported in Baltimore and Atlanta, and this week it has garnered Streetside Records in St. Louis and the national account of Record Bar. Other contenders with strong consumer support include: **Luther Vandross**, **Novo Combo**, **Red Rider**, **Time**, **Chilliwack**, **Kix**, **Riot** and **Shooting Star**. All these artists have had a steady stream of national sales over the past four weeks.

**MARKETING:** An extensive marketing campaign is underway by Millennium Records in support of Chilliwack's new album "Wanna Be a Star." Emphasis on the retail level includes advanced preview cassettes, four-color blow-ups of the album art, streamers and die cut logos. Additional merchandising aids will include a die cut, two-foot, 3-D rocket ship and luminescent star emblazoned with the Chilliwack logo. Merchandising aids, if you haven't already received them, are available from RCA. . . **Joan Armatrading's** new A&M release "Walk under Ladders" has just been shipped to retailers. The album, which was first released abroad, is already number four in England.

**PROMOTIONS:** Radio Doctors of Milwaukee joined forces with local radio station WQFM for their annual street festival to raise money for the Variety Club, (Continued on page 41)





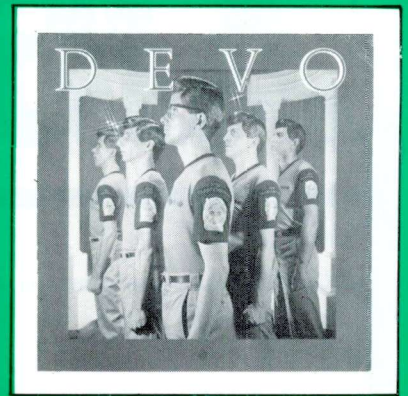
# Record World Retail Report

OCTOBER 10, 1981

## SALESMAKER

NEW TRADITIONALISTS  
DEVO  
Warner Bros.  
**TOP SALES**

NEW TRADITIONALISTS — Devo — Warner Bros.  
SONGS IN THE ATTIC — Billy Joel — Columbia  
THIS IS THE WAY — Rossington Collins Band — MCA  
SHOWTIME — Slave — Cotillion



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

### HANDLEMAN/NATIONAL

DAN FOGELBERG — Full Moon/Epic  
HALL & OATES — RCA  
BILLY JOEL — Col  
BARBARA MANDRELL — MCA  
MEAT LOAF — Epic/Cleve. Int'l  
WILLIE NELSON — Col  
BOB SEGER — Capitol  
ROLLING STONES — Rolling Stones  
TEDDY PENDERGRASS — Phila. Int'l  
TRIUMPH — RCA

### MUSICLAND/NATIONAL

CHAMELEON — Platinum  
DEVO — WB  
LARRY GATLIN — Col  
GRATEFUL DEAD — Aristo  
DONNIE IRIS — MCA  
BILLY JOEL — Col  
TEDDY PENDERGRASS — Phila. Int'l  
ROGER TROUTMAN — WB  
SPYRO GYRA — MCA  
LUTHER VANDROSS — Epic

### PICKWICK/NATIONAL

ARTHUR — WB (Soundtrack)  
CHRISTAL GAYLE — Col  
DAN FOGELBERG — Full Moon/Epic  
HALL & OATES — RCA  
BILLY JOEL — Col  
RICKIE LEE JONES — WB  
LITTLE RIVER BAND — Capitol  
MEAT LOAF — Epic/Cleve. Int'l  
WILLIE NELSON — Col  
BOB SEGER — Capitol

### RECORD BAR/NATIONAL

DONALD BYRD — Elektra  
HALL & OATES — RCA  
BILLY JOEL — Col  
WILLIE NELSON — Col  
TEDDY PENDERGRASS — Phila. Int'l  
PIECES OF A DREAM — Elektra  
TRIUMPH — RCA  
LUTHER VANDROSS — Epic  
WHISPERS — Solar  
FRANK ZAPPA — Barking Pumpkin

### SOUND UNLIMITED/NATIONAL

DEVO — WB  
JOHN ENTWISTLE — Atco  
RONNIE LAWS — Liberty  
NAZARETH — A&M  
GARY NUMAN — Atco  
ROSSINGTON COLLINS BAND — MCA  
MICHAEL SCHENKER GROUP — Chrysalis  
SLAVE — Cotillion  
ULTRAVOX — Chrysalis  
TIM WEISBERG — MCA

### WHEREHOUSE/NATIONAL

PATTI AUSTIN — Qwest  
CRUSADERS — MCA  
DEVO — WB  
JOHN ENTWISTLE — Atco  
CLIFF RICHARD — EMI-America  
ROSSINGTON COLLINS BAND — MCA  
SLAVE — Cotillion  
BARRY WHITE — Unlimited Gold

### STRAWBERRIES/NEW ENGLAND

BALANCE — Portrait  
CHILLIWACK — Millennium  
KARLA DEVITO — Epic  
DYNASTY — Solar  
KOOL & THE GANG — Delight  
RONNIE LAWS — Liberty  
BARRY MANILOW — Aristo  
MAYDAY — A&M  
BOB SEGER — Capitol  
SLAVE — Cotillion

### RECORD WORLD — TSS/NORTHEAST

JOHN ENTWISTLE — Atco  
DAN FOGELBERG — Full Moon/Epic  
HALL & OATES — RCA  
BILLY JOEL — Col  
BARRY WHITE — 20th Century-Fox  
NAZARETH — A&M  
NOVO COMBO — Polydor  
TEDDY PENDERGRASS — Phila. Int'l  
BOB SEGER — Capitol  
ROLLING STONES — Rolling Stones

### CUTLER'S/NEW HAVEN

DAN FOGELBERG — Full Moon/Epic  
GENESIS — Atlantic  
BILLY JOEL — Col  
JON & VANGELIS — Polydor  
RICKIE LEE JONES — WB  
KINKS — Aristo  
PRETENDERS — Sire  
BOB SEGER — Capitol  
ROLLING STONES — Rolling Stones  
LUTHER VANDROSS — Epic

### CRAZY EDDIE/NEW YORK

DEVO — WB  
DURAN DURAN — Harvest  
ELLA FITZGERALD — Verve  
IAN HUNTER — Chrysalis  
BOB JAMES — Col/Toppan Zee  
SHOCK TREATMENT — A&M  
SLAVE — Cotillion  
TRIUMPH — RCA  
MEL TORME — Finesse  
DENIECE WILLIAMS — ARC/Col

### DISC-O-MAT/NEW YORK

CRUSADERS — MCA  
DEVO — WB  
FOUR TOPS — Casablanca  
JOHN HALL — EMI-America  
JERMAINE JACKSON — Motown  
BILLY JOEL — Col  
BARRY MANILOW — Aristo  
NAZARETH — A&M  
NOVO COMBO — Polydor

### SAM GOODY'S/EAST COAST

DAN FOGELBERG — Full Moon/Epic  
FOUR TOPS — Casablanca  
HALL & OATES — RCA  
LENA HORNE — Qwest  
JON & VANGELIS — Polydor  
KINKS — Aristo  
PRETENDERS — Sire  
BOB SEGER — Capitol  
ROLLING STONES — Rolling Stones  
LUTHER VANDROSS — Epic

### RECORDS UNLIMITED/BALTIMORE

DAN FOGELBERG — Full Moon/Epic  
GENESIS — Atlantic  
GRAND FUNK — Full Moon/WB  
HALL & OATES — RCA  
BILLY JOEL — Col  
KIX — Atlantic  
BARRY MANILOW — Aristo  
ROSSINGTON COLLINS BAND — MCA  
BOB SEGER — Capitol  
FRANK ZAPPA — Barking Pumpkin

### PENGUIN FEATHER/NO. VIRGINIA

DEVO — WB  
JOHN ENTWISTLE — Atco  
BILLY IDOL — Chrysalis  
RONNIE LAWS — Liberty  
MAYDAY — A&M  
NOVO COMBO — Polydor  
GARY NUMAN — Atco  
MICHAEL SCHENKER GROUP — Chrysalis  
ULTRAVOX — Chrysalis  
LUTHER VANDROSS — Epic

### GARY'S/RICHMOND

CARL CARLTON — 20th Century-Fox  
DIESEL — Regency/MCA  
GRATEFUL DEAD — Aristo  
HALL & OATES — RCA  
JERMAINE JACKSON — Motown  
BILLY JOEL — Col  
JON & VANGELIS — Polydor  
TEDDY PENDERGRASS — Phila. Int'l  
ROSSINGTON COLLINS BAND — MCA  
BOB SEGER — Capitol

### RECORD REVOLUTION/PENNSYLVANIA

CRUSADERS — MCA  
DEVO — WB  
JOHN ENTWISTLE — Atco  
GENESIS — Atlantic  
KOOL & THE GANG — Delight  
RONNIE LAWS — Liberty  
ROSSINGTON COLLINS BAND — MCA  
SLAVE — Cotillion  
TRIUMPH — RCA  
WHISPERS — Solar

### DOUGLAS STEREO/WASHINGTON, D.C.

PATTI AUSTIN — Qwest  
CRUSADERS — MCA  
LENA HORNE — Qwest  
EVELYN KING — RCA  
RONNIE LAWS — Liberty  
GWEN MCRAE — Atlantic  
ONE WAY — MCA  
ROSSINGTON COLLINS BAND — MCA  
SLAVE — Cotillion  
TIME — WB

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

CRUSADERS — MCA  
ISAAC HAYES — Polydor  
BILLY JOEL — Col  
QUINCY JONES — A&M  
KIX — Atlantic  
KOOL & THE GANG — Delight  
RONNIE LAWS — Liberty  
BARRY MANILOW — Aristo  
ROSSINGTON COLLINS BAND — MCA  
TRIUMPH — RCA

### NATIONAL RECORD MART/MIDWEST

NORMAN NARDINI — Sutra  
CHILLIWACK — Millennium  
DEVO — WB  
DIESEL — Regency  
GENESIS — Atlantic  
HALL & OATES — RCA  
DONNIE IRIS — MCA  
RONNIE LAWS — Liberty  
NAZARETH — A&M  
NOVO COMBO — Polydor

### KARMA/MIDWEST

CRUSADERS — MCA  
DEVO — WB  
JOHN ENTWISTLE — Atco  
MAYDAY — A&M  
NAZARETH — A&M  
TEDDY PENDERGRASS — Phila. Int'l  
RED RIDER — Capitol  
ROGER TROUTMAN — WB  
ROSSINGTON COLLINS BAND — MCA  
TRIUMPH — RCA

### RECORD REVOLUTION/CLEVELAND

CRUSADERS — MCA  
DESMOND DEKKER — Stiff America  
DEVO — WB  
KARLA DEVITO — Epic  
BILLY JOEL — Col  
RONNIE LAWS — Liberty  
GARY NUMAN — Atco  
MCCOY TYNER — Col  
ULTRAVOX — Chrysalis  
JON & VANGELIS — Polydor

### ROSE RECORDS/CHICAGO

PATTI AUSTIN — Qwest  
HALL & OATES — RCA  
BILLY JOEL — Col  
PATTI LABELLE — Phila. Int'l  
BARRY MANILOW — Aristo  
WILLIE NELSON — Col  
ONE WAY — MCA  
TEDDY PENDERGRASS — Phila. Int'l  
SLAVE — Cotillion  
LUTHER VANDROSS — Epic

### GREAT AMERICAN/MINNEAPOLIS

CHAMELEON — Platinum  
ALBERT COLLING — Alligator  
COMMODORES — Motown  
ALICE COOPER — WB  
ELO — Jet  
AL JARREAU — WB  
BILLY JOEL — Col  
LULU — Alfa  
SHOOTING STAR — Virgin/Epic  
SPYRO GYRA — MCA

### LIEBERMAN/MINNESOTA

CURE — A&M  
DEF LEPPARD — Mercury  
DEVO — WB  
DIESEL — Regency  
DAN FOGELBERG — Full Moon/Epic  
JON & VANGELIS — Polydor  
RONNIE LAWS — Liberty  
LITTLE RIVER BAND — Capitol  
ULTRAVOX — Chrysalis  
TIM WEISBERG — MCA

### RADIO DOCTORS/MILWAUKEE

ATLANTA RHYTHM SECTION — Col  
CRUSADERS — MCA  
MAC DAVIS — Casablanca  
DEVO — WB  
FOUR TOPS — Casablanca  
LITTLE RIVER BAND — Capitol  
RED RIDER — Capitol  
ROSSINGTON COLLINS BAND — MCA  
MICHAEL SCHENKER GROUP — Chrysalis  
SLAVE — Cotillion

### STREETSIDE/ST. LOUIS

CHRIS CHRISTIAN — Boardwalk  
DESMOND DEKKER — Stiff America  
DEVO — WB  
NAZARETH — A&M  
PIECES OF A DREAM — Elektra  
MICHAEL SCHENKER GROUP — Chrysalis  
SLAVE — Cotillion  
TEST PATTERN — High Test  
ULTRAVOX — Chrysalis

### SPEC'S/FLORIDA

PATTI AUSTIN — Qwest  
DEVO — WB  
DAN FOGELBERG — Full Moon/Epic  
ART GARFUNKEL — Col  
GO-GO'S — I.R.S.  
JERMAINE JACKSON — Motown  
BILLY JOEL — Col  
LITTLE RIVER BAND — Capitol  
TEDDY PENDERGRASS — Phila. Int'l  
BARRY WHITE — Unlimited Gold

### EAST/WEST/CENTRAL FLORIDA

B. B. & Q. BAND — Capitol  
DEVO — WB  
JOHN ENTWISTLE — Atco  
GENESIS — Atlantic  
GRAND FUNK — Full Moon/WB  
KINKS — Aristo  
RED RIDER — Capitol  
ROSSINGTON COLLINS BAND — MCA  
MICHAEL SCHENKER GROUP — Chrysalis  
CARLY SIMON — WB

### RECORD CITY/ORLANDO

PATTI AUSTIN — Qwest  
BEBE BUELL — Rhino  
CURE — A&M  
JOHN ENTWISTLE — Atco  
NEW YORK DOLLS — Mercury  
TEDDY PENDERGRASS — Phila. Int'l  
ROSSINGTON COLLINS BAND — MCA  
MICHAEL SCHENKER GROUP — Chrysalis  
ULTRAVOX — Chrysalis  
LUTHER VANDROSS — Epic

### SOUND WAREHOUSE/HOUSTON

ATLANTA RHYTHM SECTION — Col  
RODNEY CROWELL — WB  
DAN FOGELBERG — Full Moon/Epic  
HALL & OATES — RCA  
BILLY JOEL — Col  
ROGER TROUTMAN — WB  
ROSSINGTON COLLINS BAND — MCA  
ROLLING STONES — Rolling Stones  
FRANK ZAPPA — Barking Pumpkin

### SOUND WAREHOUSE/COLORADO

CARL CARLTON — 20th Century-Fox  
CRUSADERS — MCA  
DEVO — WB  
DYNASTY — Solar  
JOHN ENTWISTLE — Atco  
BILLY JOEL — Col  
LITTLE RIVER BAND — Capitol  
PRETENDERS — Sire  
ROSSINGTON COLLINS BAND — MCA  
SLAVE — Cotillion

### INDEPENDENT/COLORADO

TIM CURRY — A&M  
DEVO — WB  
DYNASTY — Solar  
ISAAC HAYES — Polydor  
BILLY JOEL — Col  
RONNIE LAWS — Liberty  
TEDDY PENDERGRASS — Phila. Int'l  
SLAVE — Cotillion  
TRIUMPH — RCA  
ULTRAVOX — Chrysalis

### LICORICE PIZZA/LOS ANGELES

RODNEY CROWELL — WB  
JOHN ENTWISTLE — Atco  
GRATEFUL DEAD — Aristo  
HALL & OATES — RCA  
BILLY JOEL — Col  
ROSSINGTON COLLINS BAND — MCA  
SPYRO GYRA — MCA  
TRIUMPH — RCA  
WALL OF VOODOO — I.R.S.  
FRANK ZAPPA — Barking Pumpkin

### EVERYBODY'S/NORTHEAST

RODNEY CROWELL — WB  
DEF LEPPARD — Mercury  
DEVO — WB  
DIESEL — Regency  
GO-GO'S — I.R.S.  
BILLY JOEL — Col  
ROSSINGTON COLLINS BAND — MCA  
RICK SPRINGFIELD — RCA  
GREG TRIPP — City Sounds  
FRANK ZAPPA — Barking Pumpkin





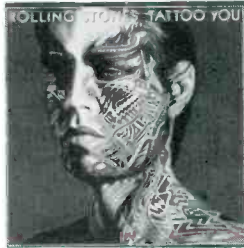
# Record World Albums

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

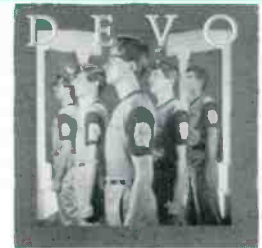
OCTOBER 10, 1981

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

Oct. 10	Oct. 3		WKS. ON CHART
1	1	<b>TATTOO YOU</b> ROLLING STONES Rolling Stones COC 16052 (Atl) (3rd Week)	5 H
2	2	ESCAPE JOURNEY/Columbia TC 37408	10 O
3	3	4 FOREIGNER/Atlantic SD 16999	12 H
4	4	BELLA DONNA STEVIE NICKS/Modern MR 38 139 (Atl)	9 H
5	5	INNOCENT AGE DAN FOGELBERG/Epic/Full Moon KE2 37393	4 O
6	7	NINE TONIGHT BOB SEGER AND THE SILVER BULLET BAND/Capitol STBK 12182	3 K
7	6	PRECIOUS TIME PAT BENATAR/Chrysalis CHR 1346	12 H
8	8	DON'T SAY NO BILLY SQUIER/Capitol ST 12146	23 H
9	9	STREET SONGS RICK JAMES/Gordy G8 1002M1 (Motown)	25 H
10	10	HEAVY METAL (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Full Moon/Asylum DP 90004	10 X
11	12	BREAKIN' AWAY AL JARREAU/Warner Bros. BSK 3576	8 H
12	11	PIRATES RICKIE LEE JONES/Warner Bros. BSK 3432	10 H
13	28	SONGS IN THE ATTIC BILLY JOEL/Columbia TC 37461	2 O
14	14	ENDLESS LOVE (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Mercury SRM 1 2001 (PolyGram)	12 H
15	13	LONG DISTANCE VOYAGER MOODY BLUES/Threshold TRL 1 2901 (PolyGram)	19 H
16	15	PRETENDERS II/Sire SRK 3572 (WB)	8 H
17	17	HI INFIDELITY REO SPEEDWAGON/Epic FE 36884	42 O
18	19	PRIVATE EYES DARYL HALL & JOHN OATES/RCA AFL1 4028	4 H
19	20	NEVER TOO MUCH LUTHER VANDROSS/Epic FE 37451	4 O
20	18	TIME ELO/Jet FZ 37371 (CBS)	8 O
21	21	BEAUTY & THE BEAT GO-GO'S/IRS SP 70021 (A&M)	11 G
22	16	WORKING CLASS DOG RICK SPRINGFIELD/RCA AFL1 3697	29 H
23	24	STEP BY STEP EDDIE RABBITT/Elektra SE 532	8 H
24	34	IT'S TIME FOR LOVE TEDDY PENDERGRASS/Phila. Intl. TZ 37491 (CBS)	2 O
25	25	SHARE YOUR LOVE KENNY ROGERS/Liberty LOO 1108	14 H
26	22	BLACK & WHITE POINTER SISTERS/Planet P 18 (E/A)	15 H
27	23	EL LOCO ZZ TOP/Warner Bros. BSK 3593	10 H
28	36	WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)/Columbia KC2 37542	4 O
29	32	GIVE THE PEOPLE WHAT THEY WANT KINKS/Arista AL 9567	5 H
30	37	TIME EXPOSURE LITTLE RIVER BAND/Capitol ST 12163	4 H
31	26	IN THE POCKET COMMODORES/Motown M8 955M1	14 H
32	27	I'M IN LOVE EVELYN KING/RCA AFL1 3962	13 H
33	29	BLIZZARD OF OZZ OZZY OSBOURNE/Jet JZ 36812 (CBS)	26 O
34	31	CARL CARLTON/20th Century-Fox T 628 (RCA)	11 H
35	30	THE ONE THAT YOU LOVE AIR SUPPLY/Arista AL 9551	18 H
36	50	THE MANY FACETS OF ROGER ROGER/Warner Bros. BSK 3594	3 H
37	41	LOVE ALL THE HURT AWAY ARETHA FRANKLIN/Arista AL 9552	7 H
38	39	DEAD RINGER MEAT LOAF/Epic/Cleve. Intl. FE 36007	4 O
39	49	URBAN CHIPMUNK CHIPMUNKS/RCA AFL1 4027	20 H
40	38	KENNY ROGERS' GREATEST HITS/Liberty LOO 1072	50 H
41	45	TONIGHT! FOUR TOPS/Casablanca NBLP 7258 (PolyGram)	6 H
42	42	DEAD SET GRATEFUL DEAD/Arista A26 8606	4 L
43	35	IT MUST BE MAGIC TEENA MARIE/Gordy G8 1004M1 (Motown)	18 H
44	47	HIGH 'N' DRY DEF LEPPARD/Mercury SRM 1 4021 (PolyGram)	9 H
45	33	JUICE JUICE NEWTON/Capitol ST 12136	28 H
46	44	MISTAKEN IDENTITY KIM CARNES/EMI-America SO 17052	24 H
47	43	MOVING PICTURES RUSH/Mercury SRM 1 4013 (PolyGram)	31 G
48	48	CHRISTOPHER CROSS/Warner Bros. BSK 3383	81 H



## CHARTMAKER OF THE WEEK



49	—	NEW TRADITIONALISTS DEVO Warner Bros. BSK 3593	1 H
50	46	FANCY FREE OAK RIDGE BOYS/MCA 5029	19 H
51	40	HARD PROMISES TOM PETTY AND THE HEARTBREAKERS/Backstreet/MCA BSR 5160	21 H
52	53	PARADISE THEATER STYX/A&M SP 3719	37 H
53	51	FIRE OF UNKNOWN ORIGIN BLUE OYSTER CULT/Columbia FC 36389	14 O
54	57	FEELS SO RIGHT ALABAMA/RCA AHL1 3930	30 H
55	55	LIVE IN NEW ORLEANS MAZE FEATURING FRANKIE BEVERLY/Capitol SKBK 12156	15 I
56	52	KOOKOO DEBBIE HARRY/Chrysalis CHR 1347	7 H
57	66	ALLIED FORCES TRIUMPH/RCA AFL1 3902	4 H
58	—	THIS IS THE WAY ROSSINGTON COLLINS BAND/MCA 5207	1 H
59	58	FREETIME SPYRO GYRA/MCA 5238	7 H
60	63	BACK IN BLACK AC/DC/Atlantic SD 16018	59 H
61	54	DIMPLES RICHARD "DIMPLES" FIELDS/Boardwalk NB 1 33232	14 H
62	59	SHOT OF LOVE BOB DYLAN/Columbia TC 37496	6 O
63	60	CRIMES OF PASSION PAT BENATAR/Chrysalis CHE 1275	58 H
64	78	TIME/Warner Bros. BSK 3598	8 H
65	68	FACE VALUE PHIL COLLINS/Atlantic SD 16029	32 H
66	—	SHOWTIME SLAVE/Cotillion SD 5227 (Atl)	1 H
67	64	SIGN OF THE TIMES BOB JAMES/Columbia/Tappan Zee FC 37495	5 O
68	74	TOUCH GLADYS KNIGHT & THE PIPS/Columbia FC 37086	6 O
69	71	NORTH COAST MICHAEL STANLEY BAND/EMI-America SW 17056	11 H
70	62	SOME DAYS ARE DIAMONDS JOHN DENVER/RCA AFL1 4055	15 H
71	80	ARTHUR—THE ALBUM (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Warner Bros. BSK 3582	6 H
72	79	THE SPIRIT'S IN IT PATTI LABELLE/Phila. Intl. FZ 37380 (CBS)	4 O
73	56	DIRTY DEEDS DONE DIRT CHEAP AC/DC/Atlantic SD 16033	26 H
74	81	SLINGSHOT MICHAEL HENDERSON/Buddah BDS 6002(Arista)	5 H
75	87	THE DUDE QUINCY JONES/A&M SP 3721	28 H
76	84	THERE'S NO GETTING OVER ME RONNIE MILSAP/RCA AHL1 4060	7 H
77	67	JUST BE MY LADY LARRY GRAHAM/Warner Bros. BSK 3554	10 H
78	69	AEROBIC DANCING /Gateway GSLP 7610	19 H
79	61	SUMMER HEAT BRICK/Bang FZ 37471 (CBS)	7 O
80	88	THE LADY AND HER MUSIC—LIVE ON BROADWAY LENA HORNE/Qwest/WB 2QW 3597	4 X
81	65	MECCA FOR MODERNS MANHATTAN TRANSFER/Atlantic SD 16036	18 H
82	73	B.B.&Q. BAND/Capitol ST 12155	11 H
83	75	SHORT BACK 'N' SIDES IAN HUNTER/Chrysalis CHR 1326	7 H
84	89	COMPUTER WORLD KRAFTWERK/Warner Bros. HS 3549	19 H
85	90	MY MELODY DENIECE WILLIAMS/ARC/Columbia FC 37048	26 O
86	95	FRIENDS OF MR. CAIRO JON & VANGELIS/Polydor PD 1 6326 (PolyGram)	9 H
87	112	SOLID GROUND RONNIE LAWS/Liberty LO 51087	2 H
88	85	THE JAZZ SINGER (ORIGINAL SOUNDTRACK) NEIL DIAMOND/Capitol SWAV 12120	44 I
89	92	EBONEE WEBB/Capitol ST 12148	7 G
90	91	I BELIEVE IN LOVE ROCKIE ROBBINS/A&M SP 4869	7 H
91	70	ZEBOP! SANTANA/Columbia FC 37158	26 O
92	102	HANG ON FOR YOUR LIFE SHOOTING STAR/Virgin NFE 37407 (Epic)	8 O
93	86	LOVERBOY/Columbia JC 36762	38 O
94	72	EAST SIDE STORY SQUEEZE/A&M SP 3854	20 G
95	—	STANDING TALL CRUSADERS/MCA 5254	1 H
96	83	HOY-HOY! LITTLE FEAT/Warner Bros. 2 BSK 3538	8 O
97	77	FAIR WARNING VAN HALEN/Warner Bros. HS 3540	20 H
98	129	THIS KIND OF LOVIN' WHISPERS/Solar BXL1 3976 (RCA)	2 H
99	104	THE MAN WITH THE HORN MILES DAVIS/Columbia FC 36790	13 H
100	76	WITH YOU STACY LATTISAW/Cotillion SD 16049 (Atl)	13 H



# Albums 101-200



OCTOBER 10, 1981

Oct. 10	Oct. 3			WKS. ON CHART						
101	82	CHILDREN OF TOMORROW	FRANKIE SMITH / WMOT FW	37391	12	H	148	— WATTS IN A TANK DIESEL / Regency RY 19315 (Atl)	1	H
102	96	CAN WE FALL IN LOVE AGAIN	PHYLLIS HYMAN / Arista AL	9544	13	H	149	180 PIECES OF A DREAM / Elektra 6E 350	2	H
103	124	EVERY HOME SHOULD HAVE ONE	PATTI AUSTIN / Qwest / WB QWS 3591		2	H	150	— DANCE GARY NUMAN / Atco SD 38 143	1	H
104	119	LOVE BYRD	DONALD BYRD AND 125TH STREET, NYC / Elektra 5E 531		4	H	151	138 MY ROAD OUR ROAD LEE OSKAR / Elektra 5E 526	1C	H
105	115	THE SECOND ADVENTURE	DYNASTY / Solar S 20 (E/A)		3	H	152	153 IS THIS A COOL WORLD OR WHAT? KARLA DeVITO / Epic NFE 37014	2	O
106	100	FOR YOUR EYES ONLY (ORIGINAL SOUNDTRACK)	/ Liberty LOO 1109		14	H	153	139 SHEENA EASTON / EMI-America ST 17049	32	H
107	94	MODERN TIMES	JEFFERSON STARSHIP / Grunt BZL1 3848		26	H	154	155 NEW AFFAIR EMOTIONS / ARC / Columbia FC 37456	3	O
108	103	BROTHERS OF THE ROAD	ALLMAN BROTHERS BAND / Arista AL 9564		8	H	155	157 WINELIGHT GROVER WASHINGTON, JR. / Elektra 6E 305	38	H
109	—	TOO LATE THE HERO	JOHN ENTWISTLE / Atco SD 38 142		1	H	156	109 TEMPTATIONS / Gordy G8 1006M1 (Motown)	6	H
110	97	VOICES	DARYL HALL & JOHN OATES / RCA AQL1 3646		49	H	157	136 CAROL HENSEL'S EXERCISE AND DANCE PROGRAM / Mirus / Vintage VNI 7713	34	H
111	111	GUILTY	BARBRA STREISAND / Columbia FC 36750		51	O	158	177 REFLECTIONS GIL SCOTT-HERON / Arista AL 9566	2	H
112	122	BALIN	MARTY BALIN / EMI-America SO 17054		20	H	159	141 CAPTURED JOURNEY / Columbia KC2 37616	9	O
113	150	FANCY DANCER	ONE WAY / MCA 5247		2	H	160	116 KNIGHTS OF THE SOUND TABLE CAMEO / Chocolate City CCLP 2019 (PolyGram)	19	H
114	107	GREATEST HITS	DOORS / Elektra 5E 5151		45	H	161	166 KIX / Atlantic SD 19307	2	H
115	125	YOU ARE WHAT YOU IS	FRANK ZAPPA / Barking Pumpkin PW2 37537 (CBS)		2	O	162	114 WINNERS BROTHERS JOHNSON / A&M SP 3724	13	H
116	93	NOW OR NEVER	JOHN SCHNEIDER / Scotti Bros. ARZ 37400 (CBS)		16	O	163	128 AS FALLS WICHITA, SO FALLS WICHITA FALLS PAT METHENY & LYLE MAYS / ECM 1 1190 (WB)	17	I
117	127	FIRE DOWN UNDER	RIOT / Elektra 5E 546		7	H	164	165 NOT GUILTY LARRY GATLIN & THE GATLIN BROTHERS BAND / Columbia FC 37464	2	O
118	131	KING COOL	DONNIE IRIS / MCA 5237		3	H	165	162 1234 RONNIE WOOD / Columbia FC 37473	3	O
119	135	AS FAR AS SIAM	RED RIDER / Capitol SO 12145		3	H	166	156 SOMETIMES LATE AT NIGHT CAROLE BAYER SAGER / Boardwalk BN 1 33237	20	H
120	121	QUINELLA	ATLANTA RHYTHM SECTION / Columbia FC 37550		4	O	167	120 REFLECTOR PABLO CRUISE / A&M SP 3726	11	H
121	137	I LIKE YOUR STYLE	JERMAINE JACKSON / Motown M8 952M1		3	H	168	123 LOST IN LOVE AIR SUPPLY / Arista AL 4268	24	H
122	106	ICE HOUSE	/ Chrysalis CHR 1350		12	H	169	171 LIVE! BARBARA MANDRELL / MCA 5243	3	H
123	126	HAPPY LOVE	NATALIE COLE / Capitol ST 12165		5	H	170	163 ENDLESS SUMMER BEACH BOYS / Capitol SVBB 11308	6	X
124	134	NIGHT FADES AWAY	NILS LOFGREN / Backstreet BSR 5251 (MCA)		3	H	171	173 VERY SPECIAL DEBRA LAWS / Elektra 6E 300	31	H
125	98	THE TURN OF A FRIENDLY CARD	ALAN PARSONS PROJECT / Arista AL 9518		46	H	172	172 THE FOX ELTON JOHN / Geffen GHS 2002 (WB)	18	H
126	99	ROCKIHNROLL	GREG KIHN / Beserkley B2 10069 (E/A)		30	H	173	133 TOO SOS BAND / Tabu FZ 37449 (CBS)	8	O
127	130	JEALOUSY	DIRT BAND / Liberty LW 1106		5	H	174	145 IN THE NIGHT CHERYL LYNN / Columbia FC 37034	14	O
128	101	STARS ON LONG PLAY	STARS ON / Radio RR 16044 (Atl)		22	H	175	159 YEARS AGO STATLER BROTHERS / Mercury SRM 1 6002 (PolyGram)	13	H
129	144	NOVO COMBO	/ Polydor PD 1 6331 (PolyGram)		6	H	176	132 IN THE HEAT OF THE NIGHT PAT BENATAR / Chrysalis CHR 1236	9	G
130	117	WALL TO WALL	RENE AND ANGELA / Capitol ST 12161		11	H	177	160 ZENYATTA MONDATTA POLICE / A&M 4831	49	H
131	143	MAGIC WINDOWS	HERBIE HANCOCK / Columbia FC 37387		2	O	178	161 THE NATURE OF THE BEAST APRIL WINE / Capitol SOO 12125	37	H
132	142	WANTED DREAD & ALIVE	PETER TOSH / Rolling Stones / EMI-America SO 17055		14	H	179	152 THE RIGHT PLACE GARY WRIGHT / Warner Bros. BSK 3511	15	H
133	113	THE COMPLETION BACKWARD	PRINCIPLE TUBES / Capitol SOO 12151		19	H	180	183 ESPECIALLY FOR YOU DON WILLIAMS / MCA 5210	12	H
134	149	AEROBIC DANCING FEATURING	DORIAN DAMMER / Parade 100 (Peter Pan)		2	H	181	— DON'T STOP BILLY IDOL / Chrysalis C EP 4000	1	X
135	147	RODNEY CROWELL	/ Warner Bros. BSK 3587		2	H	182	— MAYDAY / A&M SP 4873	1	H
136	110	WILD-EYED SOUTHERN BOYS	3B SPECIAL / A&M SP 4835		35	G	183	175 ANNE MURRAY'S GREATEST HITS / Capitol SOO 12110	52	H
137	105	BLACK TIE	MANHATTAN TRANSFER / Columbia FC 37156		10	O	184	167 JOE JACKSON'S JUMPIN' JIVE JOE JACKSON / A&M SP 4871	11	G
138	148	WANNA BE A STAR	CHILLIWACK / Millennium BXL1 7759 (RCA)		6	H	185	199 DARK CONTINENT WALL OF VOODOO / IRS SP 70022 (A&M)	2	G
139	108	A WOMAN NEEDS LOVE	RAY PARKER, JR. & RAYDIO / Arista AL 9543		26	H	186	164 SECRET COMBINATION RANDY CRAWFORD / Warner Bros. BSK 3541	20	H
140	140	TENDER TOGETHER	STANLEY TURRENTINE / Elektra 5E 534		3	H	187	186 SUPER TROUPER ABBA / Atlantic SD 16023	42	H
141	—	MSG	MICHAEL SCHENKER / Chrysalis CHR 1336		1	H	188	195 CHAMELEON / Platinum PLAT 744	3	G
142	146	THE PRESSURE IS ON	HANK WILLIAMS, JR. / Elektra 5E 535		7	H	189	174 RAIDERS OF THE LOST ARK (ORIGINAL SOUNDTRACK) / Columbia JS 37373	16	O
143	—	HOLLYWOOD, TENNESSEE	CRYSTAL GAYLE / Columbus FC 3743B		1	O	190	168 ARC OF A DIVER STEVE WINWOOD / Island ILPS 9576 (WB)	39	H
144	118	MAGIC MAN	HERB ALPERT / A&M SP 372B		9	H	191	— TRAVELIN' LIGHT TIM WEISBERG / MCA 5245	1	H
145	151	DREAMTIME	TOM VERLAINE / Warner Bros. BSK 3539		3	H	192	182 DOUBLE FANTASY JOHN LENNON / YOKO ONO / Geffen / GHS 2001 (WB)	43	H
146	—	RAGE IN EDEN	ULTRAVOX / Chrysalis CHR 1338		1	H	193	194 PARTY IGGY POP / Arista AL 9572	3	H
147	169	'SNAZ NAZARETH	/ A&M SP 6703		2	H	194	181 BALANCE / Portrait NFR 37337 (CBS)	11	O
							195	179 CLEAN SWEEP BOBBY BROOM / Arista / GRP 5504	7	H
							196	— AMAZON BEACH KINGS / Elektra 5E 543	1	H
							197	190 THE GREAT MUPPET CAPER (ORIGINAL SOUNDTRACK) / Atlantic SD 16047	14	H
							198	176 URGH! VARIOUS ARTISTS / A&M SP 6019	7	O
							199	— PREMONITION SURVIVOR / Scotti Bros. ARZ 37549 (CBS)	1	H
							200	200 YELLOWJACKETS / Warner Bros. BSK 3573	4	H



By SAMUEL GRAHAM and ELIOT SEKULER

■ THE PEOPLE SPEAK: If the folks who read BAM magazine are a true indication, consumers see one major problem with the record industry these days: over-pricing, at the root of which is mere greed on labels' parts. The September 11 issue of BAM features a whole page of letters devoted to analysis of the industry's ills, and well over half of them point a long finger at pricing as the single biggest cause of consumer discontent. Says L.A.'s **Liz Brown**, "Who can afford to spend \$5.99 or \$6.99 on a retail-price album of \$7.98 or \$8.98? One may as well go to the movies and pay \$5 rather than buy a record album." Oh, there are other problems cited as well — too many defectives, unimaginative radio programming, over-abundance of filler on many albums — but it's clear that these people, right or wrong, suspect that labels are boosting their profit margins at the buyer's expense.

There are solutions offered, too. One person commends CBS on its "Exposed" sampler, a response that underscores the belief that mid-pricing is going over big. Another suggests "unique giveaways" ("Include song lyrics and an interview, perhaps a poster or stills"), while still another says simply, "If you don't like what's going on, don't participate in it," offering an organized consumer boycott as the answer to record company insensitivities. And then there's the comedian who suggests, "Install live bands in offices, apartment buildings, on buses and subways and in sweet shops, and use all the records for skeet shooting."

All in all, perhaps the most cogent letter comes from one **Winston Cenac** of Santa Monica, who theorizes that "the grand days of big concerts, massive record sales and musician adulation are, like the days of silent movies, over." After getting off a number of barbs directed at artists, labels, writers and buyers alike, Cenac adds, "The biggest factor is that the audience is no longer predominantly adolescent. The baby boom generation is now older, and more sophisticated about spending its money. This doesn't mean the death of rock and roll; it simply means that rock, like burlesque, like Howdy Doody, can no longer exert the influence it once did on an entire generation." Food for thought, indeed.

THEY LEFT THEIR HEARTS, MAYBE, IN SAN FRANCISCO: Like elephants, **Devo** never forgets, and when the new traditionalist combo found themselves at an S.I.R. rehearsal room adjacent to one occupied by newly-signed **Destiny Records** artists **Canned Heat**, they hastened to offer their songwriting services. "Dog House Blues," written by **Devo's Mark Mothersbaugh, Jerry Casale** and **Bob Casale**, will be one of the cuts on the upcoming **Canned Heat LP**, "Kings of the Boogie." Liner notes for the album, incidentally, will be co-written by those nostalgic guys **Doctor Demento** and (the Reverend) **Wolfman Jack**, the latter having taken time off from his newfound ministry.

HE'S REELIN' IN THE TAPE: Guitarist **Elliott Randall's** place in the annals of rock has been secure ever since he got off a couple of simply smoking solos on **Steely Dan's** "Reelin' in the Years," one of that group's earliest hits. But Randall has hardly been quiet since then; along with plenty of session work, he's also had a solo album, and he even hit the road a couple of years back as **Joan Baez's** bandleader. Now Elliott has moved to L.A. from New York, and he's already been involved in a couple of significant projects here. One is **Nils Lofgren's** new "Night Fades Away" album (Randall plays on two classic covers, **Del Shannon's** "I Go to Pieces" and the **Beatles'** "Anytime at All"). As for the other project, well, it seems to have a lot in common with **Steely Dan**, including producer (**Gary Katz**), several musicians (**Chuck Rainey, Rick Derringer, Jim Keltner, Jeff Porcaro** and Randall, and what Randall describes as comparable sophistication and quality. All in all, "Eye to Eye," as it's called, sounds like something to look forward to, and it'll be released by **Warners**. Meanwhile, Randall and yet another old Steely guitar player, producer **Jeff Baxter**, are talking about making a record together, and if that happens, the sparks should fly — not to mention the fingers.

LEMONS AND LIME: Every now and then the L.A. club scene receives more than its standard quota of English imports, and last week their numbers were abundant, as L.A. had a glut of U.K. acts ranging from the sublime to the ridiculous. Prominent in the first category was the initial west coast appearance of techno-rockers **Orchestral Manoeuvres in the Dark**, whose dual synthesizers produced a hypnotic sound that might have been made by a quartet of computer scientists under the influence of certain controlled substances made popular in the '60s. It was easy to see how the band has attracted so extensive a following in this country, a following evidenced by the size and diversity of the crowd that showed up for their shows at the **Roxy**. At the other end of the spectrum, **Savoy Brown**, newly signed to the **Townhouse** label, made their latest comeback appearance at the **Country Club**, and if you'd seen the band during their heyday in the '60s, or at a club date in the early '70s or, maybe at one of their appearances in the late '70s, well, you might have experienced a measure of nostalgia in hearing this edition of the boogie-men. Certainly, nobody is going to be accusing this band of selling out or making any concessions to trendiness or simple shifts in current musical tastes.

CRAZY PEOPLE: Most people agree that this fellow **Prince** is mighty talented,

(Continued on page 40)

## Cover Story:

# Lena Horne Stops the Show

■ Leaving the audience and critics at a loss for superlatives that could adequately describe the experience, **Lena Horne** staggered the house with one knockout punch after another when she opened "Lena Horne: The Lady and Her Music" on May 12 at New York's **Nederlander Theater**.

As the Broadway run of the show has been extended well into 1982 to accommodate sellout crowds and million-dollar advance sales, Horne's fans (especially in San Francisco and London, where the show was to have toured) should be delighted by the release of a new album that includes the music and dialogue from the production in its entirety, recorded live at the **Nederlander**. The double album, on **Qwest/Warner Bros.**, produced for record by **Quincy Jones** with executive producers for recording **George Lee** and **Sherman Sneed**, bullets to number 80 on **RW's Pop Album Chart** this week.

In 27 numbers that span her career of almost five decades, Horne fashions a tribute to spirit and survival that knows no parallel on the Broadway stage and, observers have agreed, few in life. The songs, illuminated anew by superb reinterpretation, and punctuated with tough, insightful dialogue, trace Horne's odyssey from her start as a teenaged dancer at **Harlem's Cotton Club** to her triumph as a woman over the many barriers and prejudices she encountered along the way.

Time after time, Horne stops the show with her powerful, affirmative performances. The opening numbers, "From This Moment On" and "I Got a Name," set an inspiring tone for the entire show, which bravely confronts the indignity of stardom in a racist society and builds into a stunning finale, where years of amassed experience



and strength seem to pour out in a redefined — and definitive — "Stormy Weather." With wit and intelligence, not to mention amazing stamina, Horne evokes all of the thrills and disappointments of struggle and discovery, both personal and professional. Her courage and talent for continual growth are well documented by the album, the splendid culmination of a gradual and painful process of learning through perseverance. In Horne's own words: "... for years, I didn't give a damn about myself or the audience. I do now, and I'm so lucky. Here I am, 64 this June, and I'm singing... If that isn't miraculous, I don't know what is."

"Lena Horne: The Lady and Her Music" won unanimous critical acclaim, as well as a special **Tony** award reflecting the uniqueness of Horne's work, a **Drama Desk** award for Best Actress in a Musical, and a special **New York Drama Critics Circle Award**. The show is a **James M. Nederlander, Michael Frazier, Fred Walker** presentation in association with **Sherman Sneed** and **Jack Lawrence**.

## LaBelle Entertains Black Caucus



After a performance showcasing tunes from her new LP, "The Spirit's in It," at the **Congressional Black Caucus's** recent **Legislative Weekend, Philadelphia International** artist **Patti LaBelle** is congratulated by **CBS Records** vice president **LeBaron Taylor**, **CBS Records Group** deputy president and chief operating officer **Dick Asher** and **Congresswoman Shirley Chisholm** at a **CBS** reception held in her honor.



## Jazz Beat

By SAMUEL GRAHAM

■ **HOW BLUE CAN THEY GET:** Los Angeles' Sunset Strip will probably never rival Chicago's Maxwell Street or New Orleans' Beale Street as a blues haven, but based on recent evidence, one can conclude that blues fans will never starve in L.A., either.

A month ago, **Muddy Waters** came into the Roxy for one of his regular visits, and opening night turned out to be one of his hottest nights yet. As usual, ole Mud led a crack band (but one that misses the likes of guitarist **Bob Margolin** and pianist **Pinetop Perkins** all the same) through a set of variations on that beloved 12-bar progression, adding some of his own sly, hilarious bottle-neck guitar along the way. But this time he must have really been feeling good, as he played more than usual, even throwing in a rare flat-picked solo. And by the time he was finished with a feverish "Mannish Boy," the club was jumping.

Muddy also brought his young wife **Marva** ("Some people tell me she's too young," he said, "but man, she's old enough") onstage, much to her embarrassment. And we had the pleasure of the great **Willie Dixon** as an opening act, "Wang Dang Doodle" and all.

**Koko Taylor** came to the Roxy a week later, and while her show lacked the complete charm of Muddy's, she still patrolled the stage with authority and had the audience in the palm of her hand. For her part, Koko sang something that could only be called "Womanish Girl," an appropriate response to "Mannish Boy" wherein she made it clear that she can "make love to a crocodile," too.

Meanwhile, radio station KLOM recently hosted the Long Beach Blues Festival. **Albert Collins** and zydeco king **Clifton Chenier** (who also played an L.A. date opened by a couple of local blues outfits) were among the performers.

Of course, those unable to attend any of these gigs could also have stayed home and slapped **Buddy Guy's** new "Stone Crazy!" on the turntable for a very bluesy time. At times on this Alligator release, Guy's guitar almost seems to have come from the ghost of **Jimi Hendrix** (or was it the other way around?), raw and savage and just moments away from dissolving into feedback. The album about lives up to its title, as he absolutely cuts loose in solo after solo, stinging and slashing away like a man struggling to hold on to his sanity with a bad case of the blues — but not struggling too hard, because it's pretty exciting out there on the edge. Guy punctuates his playing with plenty of grunts and moans and groans while his rhythm section, including brother **Phil Guy** on rhythm guitar, plays with admirable restraint.

**MILES TO L.A.:** As a postscript to last week's Jazz Beat item about **Miles Davis**, it is worth noting that the man recently marked his return to action with a concert

at the Hollywood Bowl, his first local gig in over five years. Midway through it, a representative of L.A. Mayor **Tom Bradley**, a politician not exactly known for spending long, smoky nights at the Parisian Room, came out and proclaimed September 25 (the date of the show) Miles Davis Day here. It was quite a moment, listening to Hizzoner's spokeswoman extolling Miles' many virtues and reciting the litany of jazz giants with whom Davis has played. Of course, having never checked out his record collection, I don't know if Bradley is really a jazz fan or not, but my cynical side had to wonder if it's merely coincidental that he is also running for governor next year. Let's give him the benefit of the doubt. By the way, the latest scoop on Miles is that he will be appearing on "Saturday Night Live" on Oct. 17.

As for the concert itself, it was rather brief (90 minutes, including an intermission, with no opening act), which couldn't have made the folks who paid upwards of \$15 for a box seat very happy. Then again, Miles is obviously not in particularly good health — he moved about the stage with apparent difficulty — and it's a genuine pleasure just to see him and hear him play that horn, even if his playing was a little feeble, too. Unfortunately, his own laconic solos were all too often washed away in a hail of notes from guitarist **Mike Stern** and saxophonist **Bill Evans**. Neither of those fellows is lacking in chops, to be sure, but they could learn a lesson or two about brevity and space from their leader.

**MISCELLANEOUS:** The San Francisco International KJAZ Festival, a non-profit affair coordinated by radio station KJAZ and described as "the first jazz festival of significant magnitude in the annals of jazz" in that city, will feature some mighty impressive names over its four days (October 19-November 1), including **Dave Brubeck** with **Cal Tjader**, the **Modern Jazz Quartet**, **Chick Corea** with **John McLaughlin**, **Roy Haynes** and **Miroslav Vitous**, **Cecil Taylor**, **Jack DeJohnette's Special Edition**, **Jessica Williams** and **McCoy Tyner**. For information about specific names, dates and places, try calling KJAZ at (415) 523-9300, or an order and charge number, (415) 431-5400; for latest artist line-up, call (415) 522-2056. Proceeds of the festival, by the way, go to the Committee to Save the Cable Cars. Not a cause to rival starving children in Biafra, maybe, but worthy nonetheless... **Herb Wong**, director of jazz press relations for KJAZ and the festival, is also music consultant and producer for the little Palo Alto Jazz label. The label has seven new releases on the way, including the **Full Faith and Credit Band's** "Fanfare," "Basie's Buddies" (a collection of past and present **Count Basie** soundmen), alto saxophonist **Lanny Morgan's** "It's About Time," a "Bebop Summit" with **John Handy**, **Richie Cole**, **Sonny Stitt**, **Cedar Walton**, **Herbie Lewis** and **Billy Higgins**, a **Pepper Adams** session with **Jimmy Rowles**, and more. The flow will begin in October ... This past Sunday (4) marked an appearance at the Country Club by the **L.A. Jazz Choir**, an 18-piece outfit called "the only professional group of its kind in the world." The Choir was also to be joined by **Pat Longo's Super Big Band** for a few numbers, crowding the stage with some 36 musicians and singers.

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I certify that the statements made by me above are correct and complete. (Signature and title of editor, publisher, business manager, or owner): Sidmore Parnes, Publisher.

## The Jazz LP Chart

### OCTOBER 10, 1981

- BREAKIN' AWAY**  
AL JARREAU/Warner Bros BSK 3576
- THE MAN WITH THE HORN**  
MILES DAVIS/Columbia FC 36790
- SIGN OF THE TIMES**  
BOB JAMES/Tappan Zee/Columbia FC 37495
- FREE TIME**  
SPYRO GYRA/MCA 5238
- SOLID GROUND**  
RONNIE LAWS/Liberty LO 51087
- LOVE BYRD**  
DONALD BYRD AND 125TH ST, NYC / Elektra 5E 531
- AS FALLS WICHITA, SO FALLS WICHITA**  
PAT METHENY & LYLE MAYS/ECM 1 1190 (WB)
- APPLE JUICE**  
TOM SCOTT/Columbia FC 37419
- THE CLARKE/DUKE PROJECT**  
STANLEY CLARKE/GEORGE DUKE/Epic FE 36918
- THE DUDE**  
QUINCY JONES/A&M SP 3721
- REFLECTIONS**  
GIL SCOTT-HERON/Arista AL 9566
- MAGIC WINDOWS**  
HERBIE HANCOCK/Columbia FC 37387
- STANDING TALL**  
CRUSADERS/MCA 5254
- TENDER TOGETHER**  
STANLEY TURRENTINE/Elektra 5E 534
- EVERY HOME SHOULD HAVE ONE**  
PATTI AUSTIN/Qwest/WB QWS 3591
- RIT**  
LEE RITENOUR/Elektra 6E 331
- LIVE IN JAPAN**  
DAVE GRUSIN AND THE GRP ALL-STARS/Arista/GRP 5506
- WINELIGHT**  
GROVER WASHINGTON, JR./Elektra 6E 305
- LA LEYENDA DE LA HORA**  
McCOY TYNER/Columbia FC 37375
- VOYEUR**  
DAVID SANBORN/Warner Bros. BSK 3546
- BLYTHE SPIRIT**  
ARTHUR BLYTHE/Columbia FC 37427
- PIECES OF A DREAM**  
Elektra 6E 350
- CLEAN SWEEP**  
BOBBY BROOM/Arista/GRP 5504
- AFRICA, CENTER OF THE WORLD**  
ROY AYERS/Polydor PDI 6327 (PolyGram)
- THREE PIECE SUITE**  
RAMSEY LEWIS/Columbia FC 37153
- HUSH**  
JOHN KLEMMER/Elektra 5E 527
- FUSE ONE**  
CTI 9003
- MAGIC MAN**  
HERB ALPERT/A&M SP 3728
- ORANGE EXPRESS**  
SADAO WATANABE/Columbia FC 37433
- THREE QUARTETS**  
CHICK COREA/Warner Bros. BSK 3552



# Record World Black Oriented Music

## Black Music Report

By NELSON GEORGE

■ As a public service I feel obligated to warn folks of a new dance style beginning to spread outside New York and threatening to contaminate the country. It is called "breaking," and as the name suggests, it is kind of wild. What happens is the guy (this is a predominantly male dance) mixes hops, spins, as many flashy moves as he can think of, and occasionally flips, to display his physical dexterity. It is a showoff dance, one that young Latino and black teens are favoring more and more. There are "breaking" teams of three or more dancers, who will challenge other teams to dance matches to see who can be more flamboyant. In one humorous incident a Transit Authority cop, seeing a large gathering of teens on a subway platform, called for help because he thought a gang fight was about to ensue. Instead, he broke up a dance contest between two competing groups. "Breaking" is not a cool dance, but an aggressive one. Watching a group of enthusiastic "breakers" in action is to recall the many stories of the old Savoy Ballroom, where couples attempted to outshine each other. Only instead of zoot suits and fat ties, today's dancers wear Pro-Keds, designer jeans, and Jeri-curls. So if you see some guy at a disco hopping around, spinning in place, or in general taking up too much space, forgive him. The boy can't help it. He's only "breaking."

"The Sound of Soul" was written by **Phyl Garland** and published by Chicago's Henry Regnery Company in 1969. It is as good a chronicle of black music in the '60s as you'll find, emphasizing not the music that made the greatest impact on white America (e.g. Motown), but the gutty sounds of **Aretha Franklin**, the social protest of **Nina Simone** (that chapter is the book's highlight), and, in a long section, the music of Memphis. It is a fine book, made even more imposing because it is one of the relatively rare books about black music written by a black. Unfortunately, copies are hard to come by. Ms. Garland, now a journalism professor at Columbia University, recently lent me her only copy. We would both like to obtain other copies. So if you have an extra copy or one that you'd like to sell, please contact me at *Record World*.

MUSIC OF NOTE: **Bobby Womack's** career has been in decline since his excellent mid-'60s LP on United Artists, "Safety Zone." His subsequent work on Columbia and Arista was rather weak. Many had written him off. But his single on **Otis Smith's** Beverly Glen Music label, "Secrets," is top quality Womack, his gritty vocal style embracing a fine song (co-written by **Jim Ford**) about the secrets that make life special. An album, "The Poet," is slated to follow, and if it is as good as "Secrets" Womack's return will be complete.

SHORT STUFF: **Davey Dee, Kurtis Blow's** quicksilver spinner, is mixing a medley of **James Brown** records for PolyGram. Instead of using the obvious hits, Dee will rely on more obscure Brown tracks, such as "Funky President" from 1974 and "Funky Drummer" from 1970, both favorites of New York's black club deejays because of their chunky rhythm tracks. The deal was made by Blow's manager, **Russell Simmons**. Also look for a greatest-hits package from PolyGram on the Godfather of Soul ... **Priscilla Chatman** is now handling national promotion for Zoo York records, a label associated with Hammond Music Enterprises, that is "intended to offer excitingly funky music at affordable

prices" — a noble intention. Their first release is **J. Walter Negro and the Loose Jointz's** "Shoot the Pump," a fast-tempo rap record about messing with the local fire hydrant... I was mistaken in writing, in my Sept. 26 column, that **Kashif** was producing the **Melba Moore** LP "What a Woman Needs." Kashif did the single, while **McFadden & Whitehead** supervised the bulk of Moore's album... In November, look for a Columbia reissue series highlighting music from the now defunct Okeh label. One album will contain black Okeh releases from the 1950s, "Okeh R&B", another black hits from the 1960s, "Okeh Soul."

## Slave Is Slaving To Succeed, Says Group Leader Mark Adams

By BRIAN CHIN

■ NEW YORK—From their first day as a group — October 16, 1975, to be exact — Slave has been "slaving to survive," in the words of leader Mark Adams. With their sixth Cotillion album, "Show Time," bulleting onto the Black Oriented Album Chart at Number 20 as Chartmaker, it's abundantly clear that slaving pays off.

All of the members of Slave had grown up together in Dayton, Ohio, going to the same grade school and hearing music at home. The group was formed in a Dayton basement, the result of a collective decision "to do something for ourselves instead of just hanging out." The young band played their first show at Roth High School in Dayton on April 1, 1976, and by the winter of 1977 had been signed by Cotillion and were heading toward their first gold record, their self-titled debut album, which included the single "Slide." The group was barely out of their teens at the time.

Adams says he hopes that the group's early success will hold symbolic meaning for their young audience: the name "Slave," he firmly states, is indicative of "the everyday life we all have to struggle through. We were slaving to survive, to do something positive. It was part of our job." Already six-album veterans in their early 20s (the oldest member is 25), their advice to youth is: "Don't wait until you're 17, or 18, or 21; start

when you can, be someone early and inspire the next one."

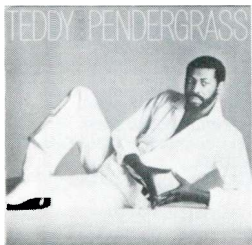
From the comfortable, assured sound of "Show Time," it's easy to sense that the group has clicked as a unit and is positive of their relationship with their fans. "We often force ourselves on people. We build up energy inside and we have to cut it loose somehow: we want to play, play more, keep playing." This enthusiasm for producing resulted in the formation of a sister group, **Aurra**, which released its first album on Salsoul last year. Slave's lead singer, **Steve Arrington**, also released a solo single through Salsoul, but the moves were too much, too soon and the groups separated. Adams says he still hopes to create a group to be "fed" material written by Slave, "but it has to be very right and organized."

Slave itself is becoming clearer in image to the audience that has been building steadily over the last two albums, "Just a Touch of Love," and "Stone Jam," which sold in gold quantity in the course of their extensive touring. "We could feel it happening," Adams says of the group's recognition level. "Everyone was enjoying it, but as the tour got on, people were becoming more aware," in a real sense. Unlike "Stone Jam," which broke in an irregular regional pattern, "Show Time" is bolting out of the box (Continued on page 39)

## PICKS OF THE WEEK

### IT'S TIME FOR LOVE

**TEDDY PENDERGRASS — Phila. Int'l TZ 37491 (CBS)**



Pendergrass takes a decidedly mellow musical direction on his latest album, with ballads by executive producers

Kenneth Gamble and Leon Huff providing the bulk of the material. Best cuts are "I Can't Leave Your Love Alone," "Nine Times Out of Ten," and the title song.

### SHOW TIME

**SLAVE — Cotillion SD 5227 (Atl)**



Led by the hot single, "Snap Shot," this nine-piece band presents a punchy collection of funk

'n' roll spiced by a few ballads. "Party Lites," "Smokin'" and "Funken Town" are for dancers, and "Steal Your Heart" is for the lover in you.

### HAPPY LOVE

**NATALIE COLE — Capitol ST-12165**

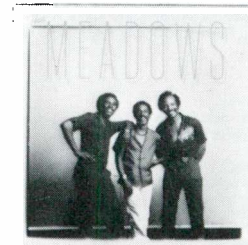


Cole and the hot production team of George Tobin and Mike Piccirillo have concocted a pleasing pop album that

integrates R&B and country styles into a seamless nine-song package. "You Were Right Girl" and "The Joke Is on You" are pure pop, while "When a Man Loves a Woman" reprises Percy Sledge's soul classic.

### THE MEADOWS

**RADIO RR 19305 (Atl)**



Superb vocal-group soul from the Meadows (Wilson, Eugene, Wallace) makes this one of the year's most

pleasant surprises. Brad Shapiro's production is full of southern grit. On "I Can't Understand," "What a Day This Has Been," and "I Tried It All," the Meadows sing especially beautifully.



# Record World Black Oriented Singles



OCTOBER 10, 1981

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

Oct. 10	Oct. 3		WKS. ON CHART
1	2	<b>ENDLESS LOVE</b> DIANA ROSS & LIONEL RICHIE Motown 1519 (6th Week)	14
2	4	<b>NEVER TOO MUCH</b> LUTHER VANDROSS / Epic 14 02409	10
3	5	<b>WHEN SHE WAS MY GIRL</b> FOUR TOPS / Casablanca 2338 (PolyGram)	9
4	1	<b>SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED)</b> CARL CARLTON / 20th Century-Fox 2488 (RCA)	16
5	3	<b>SUPER FREAK (PART 1)</b> RICK JAMES / Gordy 7205 (Motown)	10
6	6	<b>WE'RE IN THIS LOVE TOGETHER</b> AL JARREAU / Warner Bros. 49746	13
7	7	<b>SILLY DENIECE</b> WILLIAMS / ARC / Columbia 18 02406	11
8	9	<b>LOVE ALL THE HURT AWAY</b> ARETHA FRANKLIN & GEORGE BENSON / Arista 0624	8
9	11	<b>I HEARD IT THROUGH THE GRAPEVINE (PART 1)</b> ROGER / Warner Bros. 49786	7
10	10	<b>ON THE BEAT</b> B.B. & Q. BAND / Capitol 4993	11
11	13	<b>I'LL DO ANYTHING FOR YOU</b> DENROY MORGAN / Becket 45 5	15
12	12	<b>SLOW HAND</b> POINTER SISTERS / Planet 47929 (E/A)	18
13	16	<b>GET IT UP TIME</b> / Warner Bros. 49774	10
14	8	<b>SQUARE BIZ</b> TEENA MARIE / Gordy 7202 (Motown)	16
15	19	<b>LOVE HAS COME AROUND</b> DONALD BYRD AND 125TH STREET, NYC / Elektra 47168	8
16	15	<b>I'M IN LOVE</b> EVELYN KING / RCA 12243	17
17	21	<b>I CAN'T LIVE WITHOUT YOUR LOVE</b> TEDDY PENDERGRASS / Phila. Intl. 5 02462 (CBS)	7
18	14	<b>JUST BE MY LADY</b> LARRY GRAHAM / Warner Bros. 49744	16
19	17	<b>LADY (YOU BRING ME UP)</b> COMMODORES / Motown 1514	16
20	22	<b>LET'S DANCE (MAKE YOUR BODY MOVE)</b> WEST STREET MOB / Sugarhill 763	9
21	18	<b>SWEAT (TILL YOU GET WET)</b> BRICK / Bang 02246 3 (CBS)	12
22	24	<b>BEFORE I LET GO</b> MAZE FEATURING FRANKIE BEVERLY / Capitol 5031	7
23	29	<b>SNAP SHOT</b> SLAVE / Cotillion 46022 (Atl)	4
24	25	<b>DO YOU LOVE ME</b> PATTI AUSTIN / Qwest 49754 (WB)	10
25	28	<b>STAY AWAKE</b> RONNIE LAWS / Liberty 1424	8
26	20	<b>WIKKA WRAP</b> EVASIONS / Sam 81 5020	10
27	26	<b>GENERAL HOSPI-TALE</b> AFTERNOON DELIGHTS / MCA 51148	9
28	40	<b>CONTROVERSY</b> PRINCE / Warner Bros. 49808	3
29	33	<b>THIS KIND OF LOVIN'</b> WHISPERS / Solar 12295 (RCA)	4
30	39	<b>TAKE MY HEART</b> KOOL & THE GANG / De-Lite 815 (PolyGram)	2
31	32	<b>AIMING AT YOUR HEART</b> TEMPTATIONS / Gordy 7208 (Motown)	8
32	36	<b>SHE DON'T LET NOBODY (BUT ME)</b> CURTIS MAYFIELD / Boardwalk 7 11 122	6
33	34	<b>JUST ONCE</b> QUINCY JONES featuring JAMES INGRAM / A&M 2357	7
34	37	<b>TIME TO THINK</b> ROCKIE ROBBINS / A&M 2355	5
35	45	<b>OH NO</b> COMMODORES / Motown 1527	3



36	57	<b>LET'S GROOVE</b> EARTH, WIND & FIRE / ARC / Columbia 18 02536	2
37	35	<b>IF THAT'LL MAKE YOU HAPPY</b> GLADYS KNIGHT & THE PIPS / Columbia 18 02413	9
38	38	<b>SHE GOT THE PAPERS (I GOT THE MAN)</b> BARBARA MASON / WMOT 02237	6
39	43	<b>IT SHOWS IN THE EYES</b> ASHFORD & SIMPSON / Warner Bros. 49805	4
40	44	<b>PULL FANCY DANCER / PULL (PART 2)</b> ONE WAY / MCA 51165	4
41	46	<b>TAKE MY LOVE</b> MELBA MOORE / EMI-America 8092	3
42	41	<b>I LIKE IT CAMEO</b> / Chocolate City 3227 (PolyGram)	7
43	31	<b>HERE I AM</b> DYNASTY / Solar 47932 (E/A)	13
44	53	<b>INSIDE YOU (PART 1)</b> ISLEY BROTHERS / T-Neck 5 02531 (CBS)	2
45	23	<b>A LITTLE BIT OF JAZZ</b> NICK STRAKER BAND / Prelude 8034	11
46	56	<b>SOMETHING ABOUT YOU</b> EBONEE WEBB / Capitol 5044	3
47	49	<b>WHO'S BEEN KISSING YOU</b> HOT CUISINE / Prelude 8035	5
48	54	<b>DANCIN' FREE</b> BROTHERS JOHNSON / A&M 2368	4
49	42	<b>NIGHT GAMES</b> STEPHANIE MILLS / 20th Century-Fox 2506 (RCA)	7
50	55	<b>LET'S START II DANCE AGAIN</b> BOHANNON featuring DR. PERRI JOHNSON / Phase II 282	3
51	30	<b>CAN'T WE FALL IN LOVE AGAIN</b> PHYLLIS HYMAN AND MICHAEL HENDERSON / Arista 0606	15
52	61	<b>MEANT FOR YOU</b> DEBRA LAWS / Elektra 47198	2
53	47	<b>DOUBLE DUTCH BUS</b> FRANKIE SMITH / WMOT 8 5356	30
54	59	<b>WARM WEATHER</b> PIECES OF A DREAM / Elektra 47181	3
55	58	<b>LOVE DON'T LOVE NOBODY</b> JEAN CARN / TSOP 02501 (CBS)	3
56	48	<b>SHINE YOUR LIGHT</b> GRAINGERS / BC 4009	11
57	66	<b>IN THE MIDDLE OF A SLOW DANCE</b> KLIQUE / MCA 51158	2
58	68	<b>I'VE GOT TO LEARN TO SAY NO!</b> RICHARD "DIMPLES" FIELDS / Boardwalk 7 11 124	2
59	50	<b>LOVE ON A TWO WAY STREET</b> STACY LATTISAW / Cotillion 46015 (Atl)	19
60	60	<b>YOU GOT THE PAPERS (BUT I GOT THE MAN)</b> JEAN KNIGHT & PREMIUM / Cotillion 46020 (Atl)	5
61	27	<b>DO IT NOW (PART 1)</b> S.O.S. BAND / Tabu 6 02125 (CBS)	13
62	51	<b>EVERYBODY'S BROKE</b> HERBIE HANCOCK / Columbia 18 02404	8
63	69	<b>ZULU QUICK</b> / Pavilion 5 02455 (CBS)	2

## CHARTMAKER OF THE WEEK

64	—	<b>NOTHIN' BUT A FOOL</b> NATALIE COLE Capitol 5045	1
65	67	<b>FUNKY SOUND (TEAR THE ROOF OFF)</b> SEQUENCE / Sugarhill 767	2
66	—	<b>SECRETS</b> BOBBY WOMACK / Beverly Glen 2000	1
67	—	<b>FUNKY SENSATION</b> GWEN McRAE / Atlantic 3853	1
68	—	<b>I'M SO GLAD I'M STANDING HERE TODAY</b> CRUSADERS / MCA 51177	1
69	—	<b>WALL TO WALL</b> RENE & ANGELA / Capitol 5052	1
70	62	<b>I LOVE YOU MORE</b> RENE & ANGELA / Capitol 5010	15
71	63	<b>DON'T STOP THE MUSIC</b> BITS AND PIECES / Mango 109	7
72	64	<b>SATURDAY NIGHT</b> BOBBY BROOM / Arista 2516	6
73	52	<b>SHAKE IT UP TONIGHT</b> CHERYL LYNN / Columbia 11 02102	20
74	65	<b>INCH BY INCH</b> STRIKERS / Prelude 8033	5
75	70	<b>GIVE IT TO ME</b> BABY RICK JAMES / Gordy 7197 (Motown)	28



## Slave (Continued from page 38)

all over the nation.

"Show Time" took exactly six weeks to record and mix, according to Adams, and their best work is often written in the studio. "We write twelve songs and record them all, but we come up with five or six more on the spot: every time we do it, it's a hit." "Slide," "Just a Touch of Love," "Watching You," and "Snap Shot" were all written in this fashion. At the same time, "we've been trained to let our hearts and emotions play our music. The way I play is how I felt that day; we use emotions to get a certain attack, to make it mean-sounding or sweet-sounding. We're gonna get deeper into that because it's fun, for one thing, and it works. People don't know exactly what it is, but they know our music is different."

Drummer Steve Arrington's magnetic lead singing is one of Slave's distinguishing characteristics: "He's an innovator definitely, with his own voice, his own style," says Adams. Arrington is featured on "Snap Shot," giving directions as a photographer might ("O.K., turn around and show me that real emotional smile... I gotcha again"). The rest of the Slave lineup is as follows: Adams on bass and keyboards; Danny Webster on lead and rhythm guitar and vocals; Floyd Miller on horns, percussion and vocals; Charles Carter on keyboards, sax and vocals; Delbert Taylor on trumpet and keyboards; Roger Parker on drums; Sam Carter on keyboards and percussion; and Kevin Johnson on lead and rhythm guitar.

## Steelers Welcome Benson & Crawford



Following their recent Pittsburgh appearance, Warner Bros. artists Randy Crawford and George Benson were joined by some well-wishers from the Pittsburgh Steelers. Pictured from left are Joe Greene, Crawford, Benson, Franco Harris and Mel Blount.

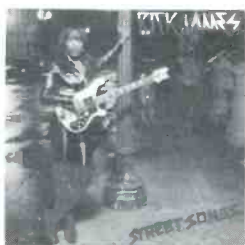


# Record World Black Oriented Albums

OCTOBER 10, 1981

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

Oct. 10	Oct. 3		WKS. ON CHART
1	1	<b>STREET SONGS</b> RICK JAMES Gordy G8 1002M1 (Motown) (19th Week)	25
2	2	<b>BREAKIN' AWAY</b> AL JARREAU / Warner Bros. BSK 3576	8
3	4	<b>NEVER TOO MUCH</b> LUTHER VANDROSS / Epic FE 37451	4
4	3	<b>CARL CARLTON</b> / 20th Century Fox T 628 (RCA)	13
5	17	<b>IT'S TIME FOR LOVE</b> TEDDY PENDERGRASS / Phila. Intl. TZ 37491 (CBS)	2
6	6	<b>ENDLESS LOVE (ORIGINAL SOUNDTRACK)</b> VARIOUS ARTISTS / Mercury SRM 1 2001 (PolyGram)	11
7	7	<b>TONIGHT FOUR TOPS</b> / Casablanca NBLP 7528 (PolyGram)	6
8	5	<b>I'M IN LOVE</b> EVELYN KING / RCA AFL1 3962	13
9	11	<b>THE MANY FACETS OF ROGER ROGER</b> / Warner Bros. BSK 3594	4
10	8	<b>LOVE ALL THE HURT AWAY</b> ARETHA FRANKLIN / Arista AL 9552	7
11	9	<b>IN THE POCKET</b> COMMODORES / Motown M8 955M1	14
12	15	<b>TIME</b> / Warner Bros. BSK 3598	8
13	12	<b>LIVE IN NEW ORLEANS</b> MAZE FEATURING FRANKIE BEVERLY / Capitol SKBK 12156	15
14	10	<b>IT MUST BE MAGIC</b> TEENA MARIE / Gordy G8 1004M1 (Motown)	18
15	13	<b>SUMMER HEAT</b> BRICK / Bang FZ 37471 (CBS)	6
16	16	<b>SLINGSHOT</b> MICHAEL HENDERSON / Buddah BDS 6002 (Arista)	5
17	14	<b>BLACK &amp; WHITE</b> POINTER SISTERS / Planet P 18 (E/A)	15
18	18	<b>B.B.&amp;Q. BAND</b> / Capitol ST 12155	10
19	19	<b>DIMPLES</b> RICHARD "DIMPLES" FIELDS / Boardwalk NB 1 33232	14



## CHARTMAKER OF THE WEEK

20 — SHOWTIME

SLAVE

Cotillion SD 5227 (Atl)



21	25	<b>LOVE BYRD</b> DONALD BYRD AND 125TH STREET, NYC / Elektra 5E 531	4
22	24	<b>THE SECOND ADVENTURE</b> DYNASTY / Solar S 20 (E/A)	4
23	26	<b>THIS KIND OF LOVIN'</b> WHISPERS / Solar BXL1 3976 (RCA)	4

24	22	<b>MY MELODY</b> DENIECE WILLIAMS / ARC / Columbia FC 37048	29
25	31	<b>FANCY DANCER</b> ONE WAY / MCA 5247	3
26	20	<b>TOUCH</b> GLADYS KNIGHT & THE PIPS / Columbia FC 37086	6
27	27	<b>WALL TO WALL</b> RENÉ & ANGELA / Capitol ST 12161	11
28	23	<b>CANT WE FALL IN LOVE AGAIN</b> PHYLLIS HYMAN / Arista AL 9544	13
29	41	<b>EVERY HOME SHOULD HAVE ONE</b> PATTI AUSTIN / Qwest / WB QWS 3591	2
30	32	<b>EBONEE</b> WEBB / Capitol ST 12148	7
31	43	<b>SOLID GROUND</b> RONNIE LAWS / Liberty LO 51087	2
32	35	<b>THE SPIRIT'S IN IT</b> PATTI LABELLE / Phila. Int'l FZ 37380 (CBS)	4
33	21	<b>JUST BE MY LADY</b> LARRY GRAHAM / Warner Bros. BSK 3554	10
34	37	<b>I LIKE YOUR STYLE</b> JERMAINE JACKSON / Motown M8 952M1	3
35	39	<b>THE DUDE</b> QUINCY JONES / A&M SP 3721	26
36	38	<b>I BELIEVE IN LOVE</b> ROCKIE ROBBINS / A&M SP 4869	3
37	28	<b>KNIGHTS OF THE SOUND TABLE</b> CAMEO / Chocolate City CCLP 2019 (PolyGram)	19
38	42	<b>BEWARE</b> BARRY WHITE / Unlimited Gold FZ 37176 (CBS)	2
39	34	<b>COMPUTER WORLD</b> KRAFTWERK / Warner Bros. HS 3549	9
40	44	<b>REFLECTIONS</b> GIL SCOTT-HERON / Arista AL 9566	3
41	45	<b>MAGIC WINDOWS</b> HERBIE HANCOCK / Columbia FC 37387	2
42	54	<b>PIECES OF A DREAM</b> / Elektra 6E 350	3
43	30	<b>CHILDREN OF TOMORROW</b> FRANKIE SMITH / WMOT FW 37391	12
44	40	<b>HAPPY LOVE</b> NATALIE COLE / Capitol ST 12165	4
45	—	<b>LOVE IS THE PLACE</b> CURTIS MAYFIELD / Boardwalk NB 1 33239	1
46	52	<b>VERY SPECIAL</b> DEBRA LAWS / Elektra 6E 300	26
47	29	<b>BLACK TIE</b> MANHATTANS / Columbia FC 37156	10
48	33	<b>WITH YOU</b> STACY LATTISAW / Cotillion SD 16049 (Atl)	13
49	36	<b>NEW AFFAIR</b> EMOTIONS / ARC / Columbia FC 37456	4
50	46	<b>THE MAN WITH THE HORN</b> MILES DAVIS / Columbia FC 36790	12
51	—	<b>STANDING TALL</b> CRUSADERS / MCA 5254	1
52	51	<b>SWEET AND WONDERFUL</b> JEAN CARN / TSOP FZ 36775 (CBS)	9
53	47	<b>SIGN OF THE TIMES</b> BOB JAMES / Columbia / Tappan Zee FC 37495	5
54	48	<b>WINNERS BROTHERS</b> JOHNSON / A&M SP 3724	13
55	49	<b>TEMPTATIONS</b> / Gordy G8 1006M1 (Motown)	7
56	50	<b>TOO SOS</b> BAND / Tabu FZ 37449 (CBS)	8
57	53	<b>RADIANT ATLANTIC</b> STARR / A&M 4833	31
58	59	<b>AFRICA, CENTER OF THE WORLD</b> ROY AYERS / Polydor PD 1 6327 (PolyGram)	2
59	60	<b>TENDER TOGETHER</b> STANLEY TURRENTINE / Elektra 5E 534	2
60	55	<b>STEPHANIE</b> STEPHANIE MILLS / 20th Century Fox T 700 (RCA)	22

## Crusaders and King Feted



The Crusaders and B.B. King recently played five sell-out concerts at the Royal Festival Hall in London and to celebrate the shows MCA Records held a party on board the Queen Elizabeth. At the party, King was given a cake in honor of his fifty-sixth birthday. From left: Sidney Seidenberg, King's manager; Stuart Watson, managing director, MCA Records, U.K.; King; Stix Hooper, Crusaders; Jeff Baxter, Nils Lofgren's producer; George Grief, Crusader's manager; Joe Sample and Wilton Felder, Crusaders; Lou Cook, president, MCA Records International Division.

## The Coast (Continued from page 36)

and records like "Dirty Mind" are ample evidence of that. But when it comes to Prince's sexual proclivities, you might say that the issue is a bit more cloudy, what with his garter belts and songs like "Head," as well as that one about incest. The big news now is that Prince's new album for Warners, "Controversy," has him pictured on the cover with all his clothes on, a breakthrough of sorts. But lest you think he's straightened out, check the song titles: "Sexuality," "Do Me, Baby," "Private Joy" and the very subtle "Jack U Off." Prince has also gotten topical this time, it seems; other titles include "Ronnie, Talk to Russia" and "Annie Christian" . . . Oh, that David Lee Roth. No sooner does the Van Halen screamer take out paternity insurance with Lloyd's of London than he also tells Circus magazine that Debbie Harry and Pat Benatar are his type of women. Of course, Benatar would have to put on some weight to be really suitable, Roth says, but what full-blooded woman in her right mind wouldn't be willing to make any necessary charges to fit the bill? More details on this late-breaking story will be forthcoming as soon as we have them.



## Halsey Signs Orbison



Roy Orbison (second from right) has signed for exclusive representation with the Jim Halsey Company. Also shown during recent meetings in Tulsa are, from left, Sherman Halsey, Dick Howard, Terry Elam (Orbison's road manager) and Jim Halsey.

## Muscle Signs Sherrell

■ NASHVILLE—Mike Daniels, owner of Muscle Records, has announced the signing of Charles Sherrell to a recording agreement with the label. Sherrell, formerly a musician and producer for James Brown, has

released "If I Only Had a Minute" as his first Muscle single.

Muscle is distributed by Mirus Music, based in Cleveland. Muscle's address is 141 Neese Drive, L-1, Nashville 37211. Phone is (615) 834-3878.

## Retail Rap (Continued from page 32)

a non-profit organization of entertainers. Six local bands performed free of charge and a total of \$2500 was raised. The Variety Club will donate the proceeds to the Milwaukee Childrens Hospital . . . Backstreet Records, in conjunction with Tower Records of California, recently held a special promotion prior to Tom Petty's sold-out appearance at the Irvine Meadows Amphitheatre.



Pictured here are: **Russell Cooper**, account service representative, MCA; winner **Jim Bransky**; **Robert Stapelton**, manager, Tower Records; and **Jenny Malood**, assistant manager . . . A Sony Betamax video recorder will be the grand prize in a logo designing contest sponsored by Alfa Records for recording artists DVC. Distributors, retailers and customers are all eligible. Each store participating in the contest will select a store winner who will receive a DVC T-shirt and become eligible for the regional prize of a Sony Walkman. Regional winners will then compete for the grand prize. Awards for the best in-store display will also be given. Contest ends October 15 . . . Mobile Fidelity Sound Lab, which manufactures audiofile records, has just launched its first retail sales promotion. Participants must be authorized Mobile Fidelity Sound Lab dealers to be eligible for the Grand prize — an all-expenses-paid week for two in Jamaica, a JVC Vidstar VCR and a Litton countertop microwave oven. Additional prizes include Nikon EM SLR cameras and Atari 400 personal computers. Salespeople will be eligible for the prize based on their sales of a designated minimum amount of Mobile Fidelity product. Salespeople will accrue points for all Mobile Fidelity product they sell during the promotion. The promotion will run through most of the heavy Christmas selling season and conclude November 30.

MOVING UP: **Bill Blankenship** of Douglas Stereo, Washington, D.C. has been promoted from manager of the record chain to buyer.

OPENINGS: Orlando is the new home of Record City Mall. The 6200-square-foot store is the third in the Chain. Manager **Steve Allen** says the reason for the word "mall" in the store name is to let customers know they plan to be a "one stop" shopping experience.

## CRT (Continued from page 4)

change in the percentage breakdown, or they may underscore what we presently have," she said. ASCAP and BMI were scheduled to receive 47.5 percent of the money each with five percent going to SESAC.

The CRT had asked each organization to present proposals for distribution structures.

Also under discussion is the CRT-proposed amendment to delete the so-called "location listings" from its regulations, a ruling which jukebox owners have criticized since the inception of the jukebox royalty rules in 1978.

The owners had protested that providing lists of where their jukeboxes

are located could be damaging to their businesses if the lists were given to unauthorized parties.

Despite owner assertions, the CRT has said it has never received a single complaint from any jukebox owner about "leaks" in the three years since the rule went into effect.

As it continued to monitor the regulations, it became clear to the CRT that location lists might not be necessary. It admitted earlier this year that it "has not received a single request from any claimant . . . for information from the list," and in April published an amendment to delete the location listings.

## Beds Showcase



At a recent New York showcase, Elektra/Asylum's Beds (Merle Miller and Jan Warner) gave label personnel a taste of tunes from their recently-released debut LP, "Beds." Pictured from left are: Dave Appel, Beds producer; Jerry Sharell, E/A senior vice president/creative services; Carol Thompson, E/A general manager/A&R; Bruce Lundvall, E/A senior vice president; Kenny Buttice, E/A senior vice president/A&R; Miller; Warner; and Mel Fuhman, E/A general manager, east coast.

## Disco File Top 40

OCTOBER 10, 1981

1. **ZULU**  
QUICK/Pavilion (12") 429 02433 (CBS)
2. **LOVE HAS COME AROUND**  
DONALD BYRD AND 125TH STREET, NYC/  
Elektra (12") SE 531
3. **A LITTLE BIT OF JAZZ**  
NICK STRAKER BAND/Prelude (12") PRLD 612
4. **DO YOU LOVE ME**  
PATTI AUSTIN/Qwest (12") QWS 3591 (WB)
5. **NEVER TOO MUCH**  
LUTHER VANDROSS/Epic (12") FE 37451
6. **DANCIN' THE NIGHT AWAY**  
VOGGUE/Atlantic (12") DM 4815
7. **MENERGY**  
PATRICK COWLEY/Fusion (12") PFSF 003
8. **WALKING INTO SUNSHINE**  
CENTRAL LINE/Mercury (12") MDS 4013  
(PolyGram)
9. **HUPENDI MUZIKI WANGUU? (YOU DONT LIKE MY MUSIC)**  
K.I.D./Sam (12") S 12340
10. **FIRST TRUE LOVE AFFAIR**  
JIMMY ROSS/Quality/RFC (12") QRFC 002
11. **INCH BY INCH**  
STRIKERS/Prelude (12") PRL 14100
12. **LET'S START II DANCE AGAIN/LET'S START THE DANCE**  
HAMILTON BOHANNON/Phase II (12")  
4W9 2449
13. **I'M IN LOVE/IF YOU WANT MY LOVIN'**  
EVELYN KING/RCA (12" • /LP cut) AFL 1 3962
14. **GIVE IT TO ME BABY/SUPER FREAK**  
RICK JAMES/Gordy (12"/12") M35001/G8  
1002 M1 (Motown)
15. **YOU'RE THE ONE/DISCO KICKS**  
BOYSTOWN GANG/Moby Dick (12") BTG 242
16. **CAN YOU MOVE**  
MODERN ROMANCE/Atlantic (12") DM 4819
17. **GET IT UP**  
TIME/Warner Bros. (12") BSK 3598
18. **BUSTIN' OUT**  
MATERIAL FEATURING NONA HENDRYX/  
Island/ZE (12") IL 9667 (WB)
19. **HEART, HEART**  
GERALDINE HUNT WITH CHARLES MAROTTA/  
Prism (12") PDS 412
20. **CONTROVERSY**  
PRINCE/Warner Bros. (12") 49808
21. **FUNKY SENSATION**  
GWEN McCRAE/Atlantic (12") SD 19308
22. **WALK RIGHT NOW**  
JACKSONS/Epic (12") 49 02403
23. **NUMBERS**  
KRAFTWERK/Warner Bros. (12") HS 3549
24. **ON THE BEAT**  
B.B. & Q. BAND/Capitol (12") ST 12155
25. **GONNA GET OVER YOU**  
FRANCE JOLI/Prelude (12") PRLD 610
26. **SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED)**  
CARL CARLTON/20th Century-Fox (12") TCD 129  
(RCA)
27. **MAGIC NUMBER**  
HERBIE HANCOCK/Columbia (12") FC 37387
28. **TAKE MY LOVE**  
MELBA MOORE/EMI-America (12") 8092
29. **I HEARD IT THROUGH THE GRAPEVINE/SO RUFF, SO TUFF**  
ROGER/Warner Bros. (12") BSK 3594
30. **GET ON UP DO IT AGAIN**  
SUZY Q/Atlantic/RFC (12") DM 4813
31. **THIS KIND OF LOVIN'**  
WHISPERS/Solar (12") JD 12299 (RCA)
32. **SQUARE BIZ/IT MUST BE MAGIC**  
TEENA MARIE/Gordy (12"/LP cut) M35000/G  
1004 M1 (Motown)
33. **LET'S GO DANCIN'**  
SPARQUE/West End (12") WES 22135
34. **I'LL DO ANYTHING FOR YOU**  
DENROY MORGAN/Becket (12") BKD 502
35. **WORDY RAPPINGHOOD/GENIUS OF LOVE**  
TOM TOM CLUB/Sire (12"/LP cut) DSRE 49817/  
SRK 3628 (WB)
36. **OUT OF MY HANDS (LOVE'S TAKEN OVER)**  
OMNI/Fountain (12") FRD 81 1
37. **SNAP SHOT**  
SLAVE/Catillon (12") SD 5227 (Atl)
38. **EVERYBODY NEEDS SOMEBODY SOMETIMES**  
ANN-MARGRET/Ram (12") 1001
39. **CHANT NO. 1/FEEL THE CHANT**  
SPANDAU BALLET/Chrysalis (12") CDS 2528
40. **AIN'T NO MOUNTAIN HIGH ENOUGH/  
KNOCKOUT/PAY GIRL**  
INNER LIFE/Salsoul (LP cuts) SA 9543 (RCA)

(\*12" non-commercial; • 12" discontinued)



## A Magical New 'Magic Flute'

By SPEIGHT JENKINS

■ NEW YORK—Though Mozart composed *Die Zauberflöte* (*The Magic Flute*) for performance by his librettist's troupe in Vienna, in the 20th century the opera is very much associated with the composer's hometown of Salzburg. Many great performances of the work have been given there in conjunction with the annual festival, not the least of which was the production by Jean-Pierre Ponnelle, conducted by James Levine, a few summers ago. According to most everyone who saw it, this was a *Flute* for the eye and the ear. Now RCA brings us at least the aural part, and it turns out to be one of the best recordings of the opera on the market.

The key position in any *Flute* is the conductor. Last season Herbert von Karajan gave us a dreamy, mystical *Flute*. Now comes Levine on this RCA recording with a *Flute* full of energy and excitement, a dramatically cogent performance which allows for the moments of suspended time that are vital to the work's success. It's fascinating to see how Levine's characteristic energy works in a variety of operas: New York has heard his Mozart in *Abduction from the Seraglio* and *Don Giovanni*. This *Magic Flute* is equally worthy, with many virtues.

The most exciting singer in the cast is a voice not yet heard in New York opera, Eric Tappy, who plays Tamino. A strong lyric tenor with a good sound,

he sings Tamino with presence, color and an enchanting radiance. Nothing about his performance suggests the usual personality-less, white-voiced prince. The Papageno is the most involving of all the Papagenos I have ever seen, Christian Boesch. On records, some of this magic doesn't come over. He is an artist who must be seen, but what is left still sounds wonderfully human and expressive. In part due to Boesch's way with words, the recording is full of dialogue. A few lines are cut from the original, but this recording easily contains three times as much talking as any other recording of *Die Zauberflöte*. Though the speeches are delivered well, I am not convinced that they are very meaningful to a non-German-speaking audience. Onstage, Boesch has a way of making the audience enjoy every word. On record, one misses his expressive face.

The Queen of the Night, Zdislava Donat, sounds 100 percent better than in her Met debut last season. She is accurate and sings on a large scale, with both her arias superbly delivered. The Sarastro, Martti Talvela, sings with much greater control, more legato and better pitch than in his last several seasons in New York, and Jose Van Dam is nothing short of wonderful as the Speaker. Ileana Cotrubas makes a good Pamina but not a terribly

(Continued on page 46)

## Classical Retail Tips

■ The biggest news in the whole classical record business for October is Philips' daring issuing of the complete *Ring of the Nibelung*, recorded live at the Wagner Festival in Bayreuth. It is a representation of *The Ring* in the 1976 production by Patrice Chereau, with Pierre Boulez conducting the Bayreuth Festival Orchestra. Boulez' very individual interpretation of Wagner will be supported by Wagnerian singers familiar to those who attended the Wagner festival in the period from 1976 until last summer. Gwyneth Jones will sing the three Bruennhildes, with Manfred Jung as Siegfried (Jung is currently the Siegfried at the Metropolitan Opera). Donald McIntyre, also at the Met this month, will sing the two Wotans and the Wanderer, and Peter Hofmann will perform his acclaimed Siegmund. Among the other names in the huge cast one can spot the Mime of Heinz Zednik, who made an enormous success in New York in this part at the opening performances of *Das Rheingold* and *Siegfried* this season; and Ortrun Wenkel, one of the most exciting young contraltos in the world, as Erda.

Philips, which is offering the live *Ring* in Digital sound, has priced the whole package at a low rate and is offering with it a 160-page four-color book lavishly illustrated with scenes from Chereau's controversial production. Few opera lovers would want to miss owning this set.

Additionally Philips will offer a recording of Mahler's Symphony No. 8 (often called "The Symphony of a Thousand") in honor of the centenary of the Boston Symphony, to be celebrated on October 22. This is the production of the highly acclaimed Eighth Symphony which Seiji Ozawa offered last season in Boston and New York. Another instrumental record of some interest is a record of French music by the Soviet violin virtuoso, Gidon Kremer, with Riccardo Chailly conducting the London Symphony Orchestra. Works by Milhaud, Chausson and Vieuxtemps will be included.

And finally, there is another light record by Jose Carreras, this one called "O sole mio". The English Chamber Orchestra will accompany the young Spanish tenor in repertory ideal for his lustrous voice.

## Classical Retail Report

OCTOBER 10, 1981

### CLASSIC OF THE WEEK



WAGNER:

DAS RHEINGOLD

ADAM, SCHREIER, NIMSGERN,  
JANOWSKI

Eurodisc Digital (TIOCH)

### BEST SELLERS OF THE WEEK

WAGNER: DAS RHEINGOLD — Adam, Schreier, Nimgern, Janowski — Eurodisc (TIOCH)

PLACIDO DOMINGO SINGS ARIAS — Giulini — DG Digital

MASSNET: WERTHER — Stade, Carreras, Davis — Philips

VERDI: UN BALLO IN MASCHERA — Ricciarelli, Domingo, Abbado — DG Digital

VERDI: REQUIEM — Caballe, Domingo, Mehta — CBS Mastersound

TRIO — Sutherland, Horne, Pavarotti, Bonyng — London Digital

### SAM GOODY / EAST COAST

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

DOMINGO SINGS ARIAS — DG Digital

MASSNET: WERTHER — Philips

PACHELBEL: KANON — Paillard — RCA

PAVAROTTI'S GREATEST HITS — London

STRAVINSKY: SELECTED PIECES —

Perlman — Angel

TRIO — London Digital

VERDI: UN BALLO IN MASCHERA — DG

Digital

VERDI: REQUIEM — CBS Mastersound

WAGNER: DAS RHEINGOLD — Eurodisc

(TIOCH)

### KING KAROL / NEW YORK

DEL TREDICI: FINAL ALICE — Hendricks,

Solti — London Digital

MOZART: DIE ZAUBERFLOETE — Cotrubas,

Tappy, Boesch, Levine — RCA Digital

ITHZAK PERLMAN AND ANDRE PREVIN IN

IT'S A BREEZE — Angel

BOSTON POPS PLAY THAT'S

ENTERTAINMENT — Philips

RAMEAU: DARDANUS — RCA Erato (Import)

SAINT-SAENS: SYMPHONY NO. 3 —

Munch — RCA

VERDI: NABUCCO — Suliotis, Gobbi —

London

VERDI: REQUIEM — CBS Mastersound

WAGNER: DAS RHEINGOLD — Eurodisc

Digital (TIOCH)

WEILL: UNKNOWN SONGS — Stratas —

Nonesuch Digital

### CUTLER'S / NEW HAVEN

DOMINGO SINGS ARIAS — DG Digital

MOZART: COMPLETE SYMPHONIES, VOL.

II — Hogwood — L'Oiseau Lyre

SHOSTAKOVICH: SYMPHONIES NOS. 1,

9 — Haitink — London

STERN 60TH BIRTHDAY CELEBRATION —

Stern, Perlman, Zukerman, Mehta — CBS

Mastersound

TRIO — London Digital

VERDI: UN BALLO IN MASCHERA — Philips

VERDI: REQUIEM — CBS Mastersound

WAGNER: DAS RHEINGOLD — Eurodisc

(TIOCH)

WAGNER: MUSIC FROM THE RING —

Tennstedt — Angel

WEILL: UNKNOWN SONGS — Stratas —

Nonesuch Digital

### HARMONY HOUSE / DETROIT

CHOPIN: SELECTED PIECES — Pogorelich —

DG

GERSHWIN: CONCERTO IN F, RHAPSODY

IN BLUE — Labeque Sisters — Philips

KOSINS: SONG OF THE SEEKER — Blue Sky

GIDON KREMER IN RECITAL — Philips

PACHELBEL: KANON — Galway — RCA

PACHELBEL: KANON — Paillard — RCA

BOSTON POPS ON THE MARCH — Philips

STERN 60TH BIRTHDAY CELEBRATION —

Perlman, Stern, Zukerman, Mehta — CBS

TRIO — London Digital

VIVALDI: FOUR SEASONS — Karajan — DG

### STREETSIDE / ST. LOUIS

BEETHOVEN: VIOLIN CONCERTO —

Perlman, Giulini — Angel.

BEETHOVEN: COMPLETE SYMPHONIES —

Karajan — DG Budget Box

CHOPIN: IMPROMPTUS, BARCAROLLE,

OTHER PIECES — Arrau — Philips

LALO: SYMPHONIE ESPAGNOLE —

Chung — London

MASSNET: WERTHER — Philips

MENDELSSOHN: SYMPHONIES NOS.

3, 4 — Marriner — Argo

MOZART: SYMPHONIES NOS. 29, 35 —

Boehm — DG

SCHUBERT: DIE FREUNDE VON

SALAMANKA — Mathis, Maser, Prey,

Guschlbauer — DG

VERDI: UN BALLO IN MASCHERA — DG

Digital

WAGNER: DAS RHEINGOLD — Eurodisc

(TIOCH)

### TOWER RECORDS / SEATTLE

DEL TREDICI: FINAL ALICE — Hendricks,

Solti — London Digital

DOMINGO SINGS ARIAS — CBS

ITALIAN ARIAS AND DANCES — English

Early Music Group — Argo

MASSNET: WERTHER — Philips

MOZART: SERENADES — Zukerman — CBS

MOZART: SYMPHONIES NOS. 30, 32,

33 — Marriner — Philips

PROKOFIEV: CINDERELLA — Bonyng —

London

RODRIGO: SELECTED GUITAR PIECES —

Pepe Romero — Philips

STRAUSS: DIE FLEDERMAUS —

Rothenberger, Holm, Boskovsky — Angel

TIPPETT: SYMPHONY NO. 4 — Solti —

London



# Opening for The Rolling Stones

(Continued from page 3)

for 20 years."

For the current Stones tour, close to a dozen bands were picked to enter into the Stones' "social sphere." Journey, Santana, ZZ Top, Prince, George Thorogood and the Destroyers, J. Geils, Greg Kihn and the Go-Go's have played dates on the tour or are scheduled to play in the next several weeks. Several more acts — Iggy Pop, James Brown, Fats Domino, Little Richard, Doctor John and Tina Turner — are being talked to about opening slots for future dates on the tour.

According to Graham, the picking of opening acts was a joint undertaking between him and the Stones. "My role is to serve the needs and requests of the band," said Graham. "Many of the bands on the tour were picked by me, but the Stones have the final say in any decision." Graham said that some of the opening acts were hand-picked by Mick Jagger and Keith Richards, but he wouldn't say which ones.

For the outdoor dates on the tour — the Stones opened their tour before 90,000 people in Philadelphia on Sept. 25 and will play before 95,000 in Los Angeles — Graham said that he and the group chose acts that were experienced at playing before big audiences. Journey, Santana and ZZ Top are playing many of these dates. At the indoor venues, Graham said that acts that needed a more intimate setting were chosen. For some of the dates late in the tour — and perhaps for some of the much-rumored surprise dates — the Stones are considering artists who were influential to them early in their career. Fats Domino, Tina Turner, James Brown and Little Richard are all artists who fit in this category. "These people represent the roots of the Stones' music," said Graham.

In the five days he is playing with the Stones, George Thorogood will probably play before as many people as he's played to in his entire career, according to Thorogood's booking agent Mike Kappus of the Rosebud Agency. For Thorogood, the Stones' dates offer an excellent opportunity to be seen by new listeners. Thorogood thought the opportunity was so important, in fact, that he made an exception to his policy of never playing outdoor concerts. "Thorogood is very much into the Stones," said Kappus, "and, from what we understand, Keith Richards is really into George's guitar playing. Thorogood's music is a lot like (the Stones') was in the beginning — crude, raw, and drawn from the blues. Getting out there in front of so many people, combined with all the publicity, should be great for his career."

Greg Kiln's agent, Victor Roccki, was equally enthusiastic about Kihn opening for the Stones. "It will be great exposure for the band; what more can you say?" said Roccki. He added that Graham contacted him about the dates, two concerts in Seattle. "Graham is a big fan of the band and he knows that Greg is popular in

Seattle."

Roccki brought up the point that opening for the Stones is as much of a challenge as it is an honor. "It's not the easiest gig in the world to come on before them," he said. "But the band is not nervous."

Frontier Booking International's Ian Copeland said something similar, in reference to the Go-Go's. "Yeah, we're tickled that the band is playing the date," said Copeland, "but it's a very difficult job to play for a stadium full of rabid people who came to see the Stones. I think it will be good for the band to play before 10,000 people, but I'm not sure what kind of an impression they'll make. The most important thing, as I see it, is to do the date for the fun and excitement of it. It's just a good feeling to know we were chosen." Copeland said that he called Graham about the Go-Go's several weeks ago, and at that point Graham had not seen the band. "The last time I talked with Graham," said Copeland, "was two years ago when I called him up about the Police. He took a chance with me then, and it paid off, so he respects my opinion." Copeland said that he invited Graham to see the Go-Go's in New York a few weeks ago, and seeing the group was enough to convince Graham to book the group.

Managers of several of the more popular opening acts were less enthusiastic about the rewards of playing with the Stones. "The (Stones) dates will not result in any real growth for Journey in the marketplace," said the group's manager, Herbie Herbert. ZZ Top's agent Bill Hall went so far as to insist that his band not be called an opening act. "ZZ Top cannot be classified as an opening act," said Hall, "especially in Texas. We're doing these dates because it will be exciting, it will be an event. ZZ Top doesn't need the exposure, but there is a lot of mutual respect between the two bands, and it may be the last time the

premier rock band plays live."

Hall did mention, though, that ZZ Top opened for the Stones nearly ten years ago in Hawaii, which he called a great boost for the band at the time.

Similarly, Journey's Herbert said that his band profited from their opening slot on the Stones' 1978 tour. "After that tour," said Herbert, "Journey exploded in the markets they played."

But for the current tour, said Herbert, Journey is playing the dates as a "personal favor" to Graham. "They (the Stones) helped us out (in 1978) so we're returning the favor." Herbert also suggested that the Stones and Graham were apprehensive about selling enough tickets in certain markets, and that this was the reason why supergroups such as ZZ Top and J. Geils were asked to join the Stones. "I think there was some concern about the market viability of the Stones," said Herbert. "They hadn't been in the market for three years, and 'Sucking in the Seventies' (a greatest-hits package) did terribly."

Graham, however, denied this vehemently. "Many of the concerts were sold out before the opening acts were announced," he said. "The idea is to present a great rock 'n' roll show, with a couple great groups, and give the people more than their money's worth. If the groups happen to be popular and they happen to draw, fine. But that's not why the groups were picked."

(Research assistance provided by Samuel Graham.)

## First American Sets Ann-Margret Release

■ SEATTLE—Jerry Dennon, president of First American Records, has announced that the label has picked up the rights to Ann-Margret's single "Everybody Needs Somebody Sometimes," originally released on RAM Records.

## Manhattan Transfer at Radio City



Atlantic recording group the Manhattan Transfer recently completed a North American concert tour. To kick off the final week of the extensive itinerary, the quartet played a pair of concerts at New York's Radio City Music Hall. The current Manhattan Transfer album, "Mecca for Moderns," is in its fourth month on the album chart. Shown backstage at Radio City Music Hall are, from left: Atlantic vice chairman Sheldon Vogel; Atlantic vice president of sales Sal Uterano; Tim Hauser of the Manhattan Transfer; Atlantic executive vice president/general manager Dave Glew; Atlantic senior vice president of promotion Vince Faraci; and (standing in front) David Glew.

## FCC Backs Transfer Of WGTB-FM License

■ WASHINGTON—Opponents of the license transfer of WGTB-FM, once at Georgetown University, to WDCU-FM at the University of the District of Columbia, received a setback last week when the Federal Communications Commission denied a reconsideration of its 1979 decision to transfer the station license to UDC.

The Alliance to Preserve Radio at Georgetown, a private group, had contended that UDC could not operate the station because of District government budget cuts. UDC officials assured the FCC, however, that there were adequate funds to acquire and run the station.

After more than a decade of controversial "alternative programming," displeased Georgetown University officials, the owners of the station, decided in April 1978 to take WGTB off the air, and, in February 1979, offered the license to the then brand new UDC. The Alliance group has been pressing for a reconsideration since the time of the transfer.

## Vintage Records Releases Compilations

■ NEW YORK—A series of albums consisting of original recordings of artists from the '50s and '60s has just been released on Vintage Records. The "Pack of Hits" series includes eleven compilation albums featuring songs by Dionne Warwick, Mac Davis, Fats Domino, Wilson Pickett and Gene Pitney, among others.

The albums feature a combination of pop-oriented and R&B songs and carry a suggested retail price of \$5.98. "This series is for the collector and nostalgia buff," said Norm Leskiw, national sales manager for Mirus Music, distributors of the series. "The albums consist of original tapes like, for example, a Fats Domino song that was recorded in a garage with one mike. These recordings have not been tampered with. We felt people would be interested in hearing what the originals sounded like years ago."

Initial marketing plans include print advertising in college markets and areas near military posts. "We think these areas have the demographics that lend themselves to this type of package," Leskiw said.

Nineteen additional volumes will be released later this year, featuring music from the '60s and '70s. These albums will include some previously unreleased material by Canned Heat, Gary Lewis and the Playboys, Herman's Hermits and Wild Cherry.

## Johnson to Columbia

■ NEW YORK—Michael Johnson has been appointed local promotion manager, Los Angeles market, Columbia Records, it was announced by Vernon Slaughter, vice president, black music and jazz promotion.



## Desde Nuestro Rincon Internacional

By TOMÁS FUNDORA

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



■ **Ken East**, presidente y chief operating officer, Europe and International de EMI, acaba de anunciar el nombramiento de **Raoul Montaña** como director de mercadotecnia para Latinoamérica con carácter inmediato. En su nueva posición, Raoul, que tendrá como base de sus operaciones en la Torre Capitol de Los Angeles, brindará seguridades en la coordinación de actividades en cada una de las compañías Latinoamericanas EMI, para explotar a su máxima expresión ambos catálogos, el Latino y el Internacional, viniendo de todas sus fuentes de

producción. En este asunto, unirá sus esfuerzos al Comité de Repertorio Latino y mantendrá una muy cercana colaboración con todo el personal de mercadotecnia de las Compañías EMI en ambos territorios integrados por Europa y Latinoamérica y con la División Internacional de EMI Records y Capitol. Raoul será respaldado por las actividades de **Luiz Boaventura**, A&R y coordinador de mercadotecnia, Latinoamérica, que continuará con base de operaciones en Brasil y que reportará desde ahora a Raoul y a **Mary Ann Koenig**, que tendrá base en la Torre Capitol de Los Angeles. Raoul se reportará a **Alan Boxer**, director gerente de EMI Internacional . . . Bueno, parece que lo de EMI va en serio. ¡Me alegro!



Enrique y Ana

La visita de **Dino Ramos**, extremadamente popular compositor argentino, es siempre una alegría y amplia fuente de optimismo e hilaridad. Dino se encuentra de recorrido por Estados Unidos y Europa, en labores de cobro de sus jugosas regalías y promocionando sus nuevos números, que ya casi no tiene que promocionar. En España producirá un artista español para Ariola, con todo el repertorio calzado por su firma. Dino me dice: "Bueno, Tomás, ya es tiempo de que yo también tenga mi gallego en el mercado". Con referencia al Festival OTI, su opinión es tan dura y clara, que prácticamente no es publicable, pero agrega: "Es tiempo ya de que la gente profesional de nuestra industria, se sienta tan profundamente herido por el modo tan poco ético y respetuoso con que esta gente de OTI trata nuestras obras y compositores y se sientan animados, de corazón, a tirarles las puertas en las narices a toda este gente que de modo tan vulgar y poco profesional, se burla de todos nosotros, a través de un aparato promocional tan importante e impresionante, como es la organización OTI" . . . Y agrega . . . ¡Pruuuu! . . . Otra visita, inesperada por supuesto, fué la de **George Tavares**, ex-CBS, que me notifica su nombramiento como presidente de Vatwell Music Consultants, Inc., en el 17305 S.W. 88 Ave., Miami, Fla. 33157, con el teléfono (305) 251-0980. La empresa se especializa en nuestra industria, por supuesto, y George me dice: "Nuestra empresa se dedicará a la representación de Compañías de Entretenimiento de Estados Unidos, Europa y Latinoamérica, etiquetas discográficas, artistas y compositores para un mejor desarrollo de sus actividades en cada región. Tales intereses incluirán licencias de distribución, negociaciones de asuntos de negocios para empresas grabadoras, editoras y de videotapes o individuos relacionados en el negocio, a más de especializada mercadotecnia y proyectos promocionales."



Joanna

tan profundamente herido por el modo tan poco ético y respetuoso con que esta gente de OTI trata nuestras obras y compositores y se sientan animados, de corazón, a tirarles las puertas en las narices a toda este gente que de modo tan vulgar y poco profesional, se burla de todos nosotros, a través de un aparato promocional tan importante e impresionante, como es la organización OTI" . . . Y agrega . . . ¡Pruuuu! . . . Otra visita, inesperada por supuesto, fué la de **George Tavares**, ex-CBS, que me notifica su nombramiento como presidente de Vatwell Music Consultants, Inc., en el 17305 S.W. 88 Ave., Miami, Fla. 33157, con el teléfono (305) 251-0980. La empresa se especializa en nuestra industria, por supuesto, y George me dice: "Nuestra empresa se dedicará a la representación de Compañías de Entretenimiento de Estados Unidos, Europa y Latinoamérica, etiquetas discográficas, artistas y compositores para un mejor desarrollo de sus actividades en cada región. Tales intereses incluirán licencias de distribución, negociaciones de asuntos de negocios para empresas grabadoras, editoras y de videotapes o individuos relacionados en el negocio, a más de especializada mercadotecnia y proyectos promocionales."

**Nick Firth**, presidente de Chappell International, con base en Londres, acaba de anunciar el nombramiento de **Sandy Miller** como gerente de Chappell International — New York. Sandy, que comenzó en Chappell como coordinadora de repertorio internacional en Junio del 78, será responsable de adquirir derechos de sub-publicación para todas las compañías a través del mundo del grupo Chappell International, tanto individualmente como en grupos individuales. Previamente a su ingreso en Chappell, Miller fué coordinadora internacional del grupo EMI, tanto discográfico como editorial y ha trabajado también con importantes firmas legales, representantes de la industria musical. Entre los artistas con los cuales ha logrado sub-ediciones se cuentan **Barry Manilow**, **Gino Vannelli**, **Sister Sledge**, **Pure Prairie League** y otros . . . Discolando Records & Tapes Corp., acaba de mudar sus facilidades de oficinas y almacenes para el 2112 Bergenline Avenue, Union City, N.J. 07087, con el

teléfono (201) 867-4463. **Orlando Bru** me notifica que compró el edificio donde estarán las nuevas instalaciones, localizadas en New Jersey, a solo unos minutos del famoso Lincoln Tunnel, que conecta New Jersey con Nueva York.

Una vez terminado el rodaje de su primera película de largo metraje "Las aventuras de **Enrique y Ana**", y antes de su estreno en España, la popular pareja española hará una nueva gira que comprenderá los siguientes países: Puerto Rico, del 26 de Octubre al 1 de Noviembre, Venezuela del 2 al 8 de Noviembre y Colombia del 9 al 13 de Noviembre . . . **Frank Ferrer** presentará el "San Juan Jazz Festival" en el Centro de Artes de Santurce, Puerto Rico, del día 1 de Octubre al 4. Entre los artistas que se presentarán se cuentan. **Tito Puente Latin Jazz Quintet**, **Dizzy Gillespie**, **Irakere**, **Freddie Hubbard**, **Gato Barbieri**, **Dave Valentin** y **Jorge Dalto** . . . Después de sus actuaciones en Honduras del 8 y 9 de Septiembre y Panamá del 10 al 13, se presenta **Raphael** el día 15 en el Tropicana de Las Vegas, del 17 al 27 en Chile, del 28 a Octubre 4 en Peru, de Octubre 5 al 18 en Ecuador, del 20 al 25 de Octubre en Puerto Rico. Regresa a España el 27 de Noviembre . . . Comienza a activar RCA Brasil la promoción de la talentosa interprete brasileña **Joanna**, en el mercado internacional. No dudo que logren impacto interesante con la profunda y diferente cantante . . . Y ahora . . . ¡Hasta la próxima!

**Ken East**, president and chief operating officer, Europe and International for EMI, has announced the appointment of **Raoul Montaña** as director of marketing for Latin America. Montaña, who will be based at the Capitol Tower in Los Angeles, will work with all of EMI's Latin American companies. He will join the Latin repertoire committee and will maintain close relationships with marketing personnel of all EMI Music Latin companies in both Europe and Latin America and with the international division of EMI Records and Capitol. Montaña will be supported by **Luis Boaventura**, A&R and marketing coordinator in Latin America, who will continue to be based in Brazil and will now report to him, and by **Mary Ann Koenig**, who will be based at the Tower in Los Angeles. Raoul

(Continued on page 47)



*"Queremos agradecer a nuestros amigos en Puerto Rico, prensa especializada en farandula, los disc jockeys, y nuestros distribuidores por haber hecho posible que discos CBS International en su primer año de operaciones reciba el premio "Diplo" como compañía discografica del año".*

*¡¡ Muchas Gracias!!*

### Discos CBS International

1211 Avenue of the Americas Suite 110 New York, New York 10036 (212) 840-3582/3/4	CBS Records International A Division of CBS Inc. 2600 Douglas Road - Suite 809 Coral Gables, Florida 33134 Twix no. 8108485119 (305) 446-4321	1830 West Olympic Blvd. - Suite 206 Los Angeles, California 90006 (213) 738-7991
1001 Ponce de Leon Santurce, Puerto Rico 00908 (809) 725-6276	2190 N.W. 89 Pl. Miami, Fla. 33172 Tel. (305) 592-0045 (800) 327-2847	6323 Sovereign Drive - Suite 162 San Antonio, Texas 78229 (512) 342-9536



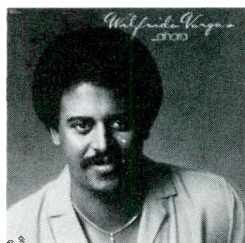
# Latin American Album Picks



**"CHAMA"**  
**JOANNA - RCA 103 0420**

Con excelentes arreglos de Eduardo Souto Neto, Perna Froes y Wagner Tiso, la dramática y profunda interpretación de Joanna de Brasil, le da gran dimensión a esta producción en portugués, en la cual se han incluido temas de gran fuerza, tales como "Mulher marcada," (Sueli Costa-Abel Silva) "Eu te amo," (Tom Jobim-Chico Buarque) "Tempo de Pedra" (Joanna-Guaracy-S. Bechimol) y "Decisao." (Joanna-S. Benchimol-Tony Bahia)

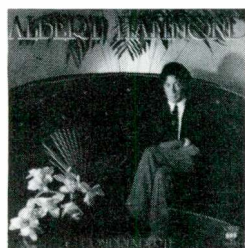
■ With superb arrangements and orchestrations by Eduardo Souto Neto, Perna Froes and Wagner Tiso, the deep and dramatic voice of Joanna from Brazil offers a new dimension in sound and feelings. Recorded in Portuguese and selling well in Brazil. "Duvidas" (R. Vilas), "Chama" (G. Amaral-A. Guimaraes), "Tentacao" (Joanna-S. Benchimol-Tony Bahia).



**". . . AHORA"**  
**WILFRIDO VARGAS - Karen KLP 55**

Wilfrido Vargas y su orquesta dominicana con vocales por Luis Mariano, Miguelito, San José y el propio Wilfrido, ofrecen toda la gracia, ritmo, sabor y picardía dominicana a esta producción, que está vendiendo fuerte en la costa oeste. Se incluyen los éxitos "Yolanda" (R. Cabrera) y "La enfermedad del bolsillo." (Baltazar Carrero) Otros temas son "El piojo y la pulga," (M. Pelaez) "El machete" (G. Romero) y "El comandante." (R. Diaz-W. Vargas-R. Rodríguez)

■ Wilfrido Vargas and his Dominican orchestra offer a very danceable package full of spicy and contagious rhythms. Vocals by Luis Mariano, Miguelito, San José and Wilfrido. Smashing hits "Yolanda" and "La enfermedad del bolsillo" are included. Selling very heavily on the east coast. Other tunes are "No mencione el No. 7" (R. Cepulveda), "Don José" (S. Ovalle) and "Altamira transmutation" (Mangione-Estava-Livingston-Evans).



**"COMPRENDERTE"**  
**ALBERT HAMMOND - CBS 80319**

En su rítmico y contagioso estilo, Albert Hammond interpreta "Tengo que olvidarte," (A. Hammond) "Muchacha solitaria," (Hammond-De la Calva-Arcusa) "En un bolsillo de mi corazón" (Hammond-Wendy Woldman) y "Quiereme." (Hammond)

■ With his distinctive and contagious style, Albert Hammond offers a very commercial package of rhythmic tunes such as "No te vayas" (Hammond-Woldman), "Soñar" (Hammond), "Comprenderte" (Hammond) and "Mi corazón se moja" (Hammond).



**"CUANDO DIGO AMOR"**  
**BRAVO MOLINA - Sona 315 0025**

Con arreglos y dirección de Héctor Bonilla, Bravo Molina "el Indio" ofrece aquí un desfile de muy comerciales baladas ligeras, tales como "Solo tu amor me hace feliz," (Vilma Planas) "La mujer de un hombre triste," (Fabini-Molina) "Que pasa con tu amor" (Gurvich-Vera) y "Eres el sol de mi camino" (Bravo Molina) entre otras. Lanzado en Ecuador.

■ With arrangements by Héctor Bonilla, Carlos Bravo Molina offers a commercial collection of light ballads such as "Mi timidez" (L. Padilla), "Te quedas o te vas" (Molina-Vera), "Solo tu amor me hace feliz" and "Cuando digo amor" (Gurvich-Molina). Released in Ecuador.

# Record World en New York

By IVÁN GUTIÉRREZ

■ Después de un largo período de inactividad, sobran las excusas y, por supuesto, quedan el el tintero algunas importantes noticias de la actividad artística, y discográfica, en la bien llamada "capital del mundo". Y sin más preámbulos, esperando pueda cumplir en el futuro la promesa, el deber o el propósito (como quieran llamarle) de mantenerles informados desde aquí, paso a las noticias.

Lo más relevante acontecido en esta ciudad en las últimas semanas fue la celebración, el pasado 29 de agosto, del III Festival OTI de la Canción Local, evento que fué felizmente llevado a cabo, esta vez, con una organización ejemplar, nuevamente auspiciado por WXTV-Canal 41 y espectáculo que el público televidente pudo apreciar "en vivo" a través de las pantallas del mencionado canal local efectuado en el auditorio del Montclair State College, en el estado de Nueva Jersey.

**Aldo Matta**

Esta vez un jurado compuesto por 12 personas (¡como siempre debió haber sido!) otorgó un muy merecido primer lugar a **Aldo Matta** quien con ello ganó el derecho de representar a Nueva York en la fase nacional de este evento a celebrarse en la ciudad de Miami el próximo 10 de octubre. Como intérprete del tema "Cuando fuiste mujer", inspiración de la cubana **Vilma Planas** con música del argentino **Héctor Garrido**, el artista boricua logró, por fin, colocarse como ganador de este evento. Y digo por fin porque ya se sabe la controversia en torno a su participación, el pasado año, con el tema "Amáme" (también de Vilma Planas) que en aquella ocasión merecía haber ganado la primera posición. En esta ocasión, tanto el público como el jurado recibió agradablemente su interpretación y fue éste quien se anotó las más grandes ovaciones de la noche con un público que, inclusive, se puso de pié para aplaudirlo mientras interpretaba el tema y, más tarde, cuando fué declarado ganador. ¡Y, desde el primer momento, no quedaba duda de que sería la ganadora en cuanto a letra,

música, interpretación y arreglo musical!

Naturalmente, no faltaron los inconformes y al haber formado parte de ese jurado, debo aclarar que, personalmente, discrepo de la decisión de algunos de mis compañeros de labor otorgando segundo lugar a la canción "Entrega", de **Luis E. Padilla**, interpretada por **Jorge Daniels**. De hecho, yo hubiera descalificado al cantante al hacer éste varios alardes, arrancar el microfono de su sitio para pasearse con el mismo por la escena y, además, imitar a **Lucho Gatica**. Pero, naturalmente, era un detalle que no me correspondía a mí, sino a los organizadores del esta vez sumamente lucido evento quienes, preguntados más tarde sobre la cuestión, aseguraron haber advertido tanto a Daniels, como al resto de participantes, que no debían mover el receptor de su sitio.

El 3er. lugar correspondió a la canción "Miénteme", con letra y música del joven maestro **Frank Valiente**, interpretada por **Hernán Vargas**. En esta oportunidad, habían muchas canciones bonitas y, realmente, vale destacar la labor llevada a cabo por un jurado preliminar de eliminatoria que escuchó 156 canciones de entre las que se extrajeron las 10 finalistas de la noche. Entre estas, merecían haber tenido mejor suerte temas como "Ser tu amor y no tu dueño", de **Iván Acosta**, interpretada por su propio autor y "Tú y yo", de **Oscar Adolfo Nicolini**, interpretada por la joven cantante argentina **Liliana** que, además, fué víctima de un lamentable incidente que pareció gracioso a los asistentes y hasta escrito en el libreto, pero que produjo nerviosismo poco usual en la artista.

Aparte de la magnífica labor de organización realizada por WXTV-Canal 41 (que merece la más sincera, entusiasta felicitación) sería injusto terminar esta información sin destacar la brillante labor realizada por la **Pan American Symphony Orchestra** bajo la dirección de **Joseph Lliso**, joven maestro de ascendencia puertorriqueña cuya labor al frente de la

(Continued on page 46)

# Radio Action

**Most Added Latin Record**  
(Tema más programado)

**(Internacional)**  
**"Ahora Que Estuviste Lejos"**  
(Demetrio Vite)  
**KARINA**  
(Orfeon)

**(Regional)**  
**"Si Ya Te Vas"**  
(Jorge Navarrete)  
**CHELO**  
(Musart)



**"RITMO Y SABOR"**  
CALI ALEMAN  
with the  
**JAVIER VAZQUEZ**  
Orchestra

**"RITMO Y SABOR"**

Barbaro B 204

Musica Latina International, Inc.  
888 Seventh Ave., New York, N.Y. 10019



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

## EAST COAST — COSTA ESTE

OCTOBER 10, 1981

Oct. 10	Oct. 3		
1	1	O Me Quieres O Me Dejas/Julio Iglesias	CBS 50317
2	3	Quiero Dormir Cansado/Emmanuel	Arcano 3535
3	4	Amor Verdadero/Willie Colon	Fania 590
4	2	Dos Jueyes/Celia & Willie	Vaya 93
5	7	Nostalgia/Marvin Santiago	T.H. 2148
6	10	Monta Mi Caballo/Oscar D'Leon	T.H. 2149
7	11	Que Me Perdonen Los Dos/Nydia Caro	Alhambra 171
8	15	Amor Comprado/El Gran Combo	Combo 2021
9	13	Ni Su Hombre Ni Su Amante/Lisette	Odeon 76201
10	5	A La Reina/El Gran Combo	Combo 2021
11	12	La Enfermedad Del Bolsillo/Wilfrido Vargas	Karen 55
12	14	Me Estoy muriendo Por Dentro/Basilio	Karen 59
13	6	Las Quejas De Cada Cual/Guillo Rivera	Funny 527
14	9	Yolanda/Wilfrido Vargas	Karen 55
15	8	En Carne Viva/Raphael	CBS 80305
16	—	Abusadora/Wilfrido Vargas	Karen 60
17	16	No Me Hables/Juan Pardo	CBS 80304
18	17	Quince Sensacionales Exitos/Juan Gabriel	Telediscos 1018
19	21	Me Lllaman Chu/Johnny Ventura	Combo 2020
20	18	Toma Mis Manos/Willie Colon	Fania 590
21	28	Ayudala/Mari Trini	CBS 80314
22	25	Abusadora/Ramón Cordero	Discolor 6129
23	22	Insaciable Amante/José José	Pronto 1085
24	19	Quince Grandes Exitos/José José	Telediscos 1015
25	20	La Ultima/Lalo Rodriguez	Tierrazo 04
26	31	A Mi/Sophy	Velvet 6004
27	23	Perdoname/Camilo Sesto	Pronto 1086
28	24	No Me Desprecies/Johnny Ventura	Combo 2020
29	29	Amigo Dejale/Ismael Miranda	Fania 593
30	27	De Niña A Mujer/Julio Iglesias	CBS 50317
31	26	Un Mal Necesario/Jorge Char	LAD 361
32	30	Bilongo/Ismael Rivera	Fania 593
33	33	Ella Se Llamaba/Napoleon	Raff 9097
34	—	Las Tapas/Cuco Valoy	Kubaney 31000
35	32	Amada Mia/Cheo Feliciano	Vaya 95
36	36	Ese Hombre/Danny Rivera	T.H. 2154
37	37	A Bailar El Son/La India de Oriente	Guajiro 4004
38	—	Cuca/Los Nietos del Rey	Sonomax 201
39	38	El Amor No Tiene Tiempo Ni Tiene Edad/Jensen	Velvet 3026
40	39	El Paralitico/Roberto Torres	SAR 1016

## WEST COAST — COSTA OESTE

OCTOBER 10, 1981

Oct. 10	Oct. 3		
1	7	Con Tu Amor/Juan Gabriel	Pronto 1096
2	2	O Me Quieres O Me Dejas/Julio Iglesias	CBS 50317
3	1	El Cofrecito/Beatriz Adriana	Peerless 2216
4	3	Juliantla/Joan Sebastian	Musart 1805
5	10	Ahora Que Estuviste Lejos/Karina	Orfeon 16054
6	5	Quiero Dormir Cansado/Emmanuel	Arcano 3535
7	4	Viva El Norte/Varios	Telediscos 1501
8	6	Insaciable Amante/José José	Pronto 1085
9	8	No Me Hables/Juan Pardo	CBS 80304
10	9	Quince Sensacionales Exitos/Juan Gabriel	Telediscos 1018
11	14	No Que No/Rigo Tovar	Profono 3046
12	11	La Ladrona/Diego Verdaguer	Profono 3044
13	15	La Carta No. Tres/Los Humildes	Fama 608
14	23	Te Quiero Para Mi/Trigo Limpio	Mercurio 59101
15	16	Porque Te Vas*/Emmanuel	RCA 9700
16	13	Perdoname Si Llora/Julia Palma	Alhambra 58101
17	27	El Me Mintio/Amanda Miguel	Profono 3049
18	12	En Carne Viva/Raphael	CBS 80305
19	18	Pobre Gorrion/Vicky	Gas 4236
20	19	Quince Grandes Exitos/José José	Telediscos 1015
21	25	Yo Quiero Saber De Ti/Vicente Fernandez	CBS 20555
22	29	Si Ya Te Vas/Chelo	Musart 1806
23	17	Asi No Te Amara Jamas/Amanda Miguel	Profono 3049
24	35	Burbujas/Burbujas	Telediscos 1001
25	21	Ella Se Llamaba/Napoleon	Raff 9079
26	22	De Mexico A California/Raphael	CBS 80305
27	36	Quince Sensacionales Exitos/Lola Beltran	Telediscos 1020
28	24	La Cuarta Parte*/José Domingo	Profono 74074
29	26	Esta Triste Guitarra/Emmanuel	Arcano 3535
30	28	Piquetes De Hormiga/Conjunto Michoacan	Odeon 73171
31	30	Ya No Me Interesa/Chelo	Musart 1801
32	31	Un Dia A La Vez/Los Tigres del Norte	Fama 607
33	33	El Bracero Fracasado/Las Jilguerillas	CBS 20529
34	38	Solterito Me Quedo Yo/Hermanos Barron	Joey 2091
35	20	La Culpable/Alvaro Dávila	Profono 3042
36	34	Si Tu Quisieras/Los Bukis	Profono 3024
37	—	Prieta Linda/Little Joe	Freddie 025
38	40	No Lo Puedes Negar/Lupita D'Alessio	Orfeon 16055
39	39	Ahora No/Manoella Torres	CBS 20468
40	—	Lastima Es Mi Mujer/Sunny Ozuna	Freddie 026

\*All Numbers are LPs unless otherwise indicated.  
Todos los números son de LPs con excepción de los indicados como 45.

# Record World Latin American (International) Hit Parade

## PUERTO RICO

(Ventas)

By Centro Maelo

1. Abusadora — Wilfrido Vargas — Karen
2. Amor Verdadero — Willie Colon — Fania
3. Quiero Dormir Cansado — Emmanuel — Arcano
4. Me Estoy muriendo Por Dentro — Basilio — Karen
5. Que Me Perdonen los Dos — Nydia Caro — Alhambra
6. Ni Su Hombre Ni Su Amante — Lisette — Odeon
7. No Me Olvidaras — Miami Sound Machine — CBS
8. A la Reina — El Gran Combo — Combo
9. La Enfermedad del Bolsillo — Wilfrido Vargas — Karen
10. Amor Comprado — El Gram Combo — Combo
11. Insaciable Amante — José José — Pronto
12. Cuca — Los Nietos del Rey — Sonomax
13. A Mi — Sophy — Velvet
14. Vivir sin Ti — Camilo Sesto — Pronto
15. Nostalgia — Marvin Santiago — T.H.

## SPAIN

(Ventas-Sencillos)

By Manuel Martínez Henares

1. Ma Quale Idea — Pino De Angio
2. Hands Up (Give Me Your Heart) — Ottawan
3. Bette Davis Eyes — Kim Carnes
4. Magnetic Fields — Jean Michel Jarre
5. Seven Tears — Goombay Dance Band
6. Enola Gay — Orchestral Manoeuvres in the Dark
7. Sheela — Gibson Brothers
8. Ay Amor — Victor Manuel
9. Noches de Toison — Los Cardiacos
10. Gemini Dream — The Moody Blues

## En New York (Continued from page 45)

mencionada orquesta ha sido descrita por la prensa norteamericana como poseedor del "fuego de Toscanini" y "la brillantez artística de un Leonard Bernstein". Igualmente, el cantante y actor cubano **Chamaco García** rindió excelente labor como artista invitado, fresco de su aparición en la escena norteamericana en uno de los papeles de la comedia musical "El Bravo". Los

## SPAIN

(Ventas-LPs)

By Manuel Martínez Henares

1. El Disco de Oro — Epic 4
2. De Niña a Mujer — Julio Iglesias
3. Desde Que Tú Te Has Ido — Moledades
4. En Transito — Joan Manuel Serrat
5. Magnetic Fields — Jean Michel Jarre
6. Gemini Dream — The Moody Blues
7. Un Mal Sueño — Triana
8. Bocaadiscoo — Varios
9. Bette Davis Eyes — Kim Carnes
10. Corazón de Poeta — Jeanette

locutores **Rafael Pineda** y **Marcia Julián**, de amplia popularidad en nuestro ambiente local, realizaron una bonita y sobria labor como conductores de un espectáculo que, de seguir por la pauta establecida este año, no hay duda podría convertirse en el más esperado evento artístico del año. ¡Espero así sea!

## ECUADOR

(Ventas)

By Marcelo Nájera

1. Los Ojos de Bette Davis — Kim Carnes
2. Te Quiero — José Luis Perales
3. Somebody's Knockin' — Terry Gibbs
4. The One That You Love — Air Supply
5. San Salvador — Azoto
6. Que Pasa, Que Pasa — De Luxe
7. Morning Train — Sheena Easton
8. Quiero Dormir Cansado — Emmanuel
9. Stars on 45 — Stars on 45
10. No Te Bastaba Mi Amor — José Augusto

## Magic Flute

(Continued from page 42)

memorable one. Her voice has a good quality and she knows the style; somehow her singing lacks magic.

The Vienna Philharmonic responds wonderfully to Levine; it really is his show, and the whole concept is one that should delight many listeners.



## Dialogue *(Continued from page 10)*

time. It had to be fate. Because we were walking backwards and we made it.

**RW:** What made the group trust (manager) Benny Ashburn?

**Richie:** Well, that's a very good question (laughs). I must use that word fate again. We were looking for a manager. A high-powered New York-type manager. We didn't know who to call. We bumped into him one day and he said, "You guys want a job. I have a public relations firm. I know Pete Small (owner of Small's Paradise). I'll get you a job working there." Then as time went on, he said "I know a guy down at the Cheetah, let me call down there for you." Thirteen years later he grew up and became a manager. Thirteen years later we grew up to become the Commodores. Thirteen years later here is Lionel Richie out here wanting to write another song. We all grew up together.

You know, 90 percent of the record business is run by street-level people. You're getting the college generation in there now; your accountants and your lawyers and probably a lot of messed-up deals. But the old record business, the one we stepped into, was a basically a by-the-seat-of-your-pants business. Look at Berry Gordy. He didn't go to school and study to be a record president. He walked right out of General Motors and boxing. Benny was the kind of guy you needed to represent six naive young men.

Benny was by no means naive. So he had that street-level and that college-level mix we needed. He was an Alpha. We could relate to that very well. On top of that he knew the street. He knew the street, and over the years he taught us how to survive in it. Because we were definitely starting out wrong.

**RW:** It is funny you say that, since I think many perceive the group's development as very carefully planned.

**Richie:** Well, we actually approached it like a term paper or a college project. Once I found out that we were really going to be in it, I remember being backstage at Madison Square Garden with the Jacksons, and Michael stuck his head around the curtain and said, "We sold out Madison Square Garden." And I said, "We sure did." The only difference was we didn't have a record.

I tell you, that show (in 1971) had the most devastating effect on six guys you'll ever see. All we knew about the music business is you sing and you dance. Then all of a sudden you're backstage, an economics major and a business minor, and I'm seeing this gray-haired old man pulling up in a limousine. Now I know he don't sing and I know he don't dance. What does he do? I began learning new words like agent and publicist.

**RW:** You were introduced to the ten percenters?

**Richie:** That's right. Then I started saying to myself, "There are some paychecks involved behind the scenes. There is a business to the music business." So what I did for the next two years was that every time I had a term paper due it was a breakdown of the music industry. I found out about publishing.

## Nuestro Rincon *(Continued from page 44)*

will report to **Alan Boxer**, managing director of EMI International.

**Dino Ramos**, the well-known Argentinean composer, visited my offices last week. It was a great pleasure to talk with him again. He is currently travelling the States and Europe in order to collect some of his royalties. While in Spain, he will produce an album of his tunes by a Spanish performer on the Ariola label . . . I was also visited by **George Tavares**, formerly with CBS International, who announced that he is currently president of Vatwell Music Consultants Inc. at: 17305 S.W. 88th Avenue, Miami, Fla. 33157. Phone: (305) 251-0980. He said that his company will represent U.S., European and Latin American entertainment companies, record labels, artists and composers for cross-fertilization of such interests as distribution licenses, business affairs negotiations for record, publishing and video companies and/or individuals, and specialized marketing and promotion projects.

**Nick Firth**, London-based president of Chappell International, has announced the appointment of **Sandy Miller** as manager of Chappell International in New York. Sandy, who joined Chappell International as international repertoire coordinator in June 1978, is responsible for acquiring sub-publishing rights for all of the companies in the worldwide Chappell International group, either individually or on a group basis. During her three years at Chappell International, she has been responsible for acquiring sub-publishing deals for such major artists and songwriters as **Barry Manilow**, **Gino Vannelli**, **Sister Sledge**, **Pure Prairie League** and others . . . Discolando Records & Tapes Corp. has moved its offices and warehouse facilities to 2112 Bergenline Avenue, Union City, N.J. 07087. Phone: (201) 867-4463.

Once shooting is completed of the movie "Las Aventuras de **Enrique y Ana**" and prior to its premiere in Spain, Enrique y Ana will start on a tour that will take them to Puerto Rico from October 26 through November 1; Venezuela from November 2 through 8; and Colombia from November 9 through 13 . . . **Frank Ferrer** will produce and present the San Juan Jazz Festival at the Centro de Artes in Santurce, P.R., from October 1-4. Among the artists scheduled to appear are: the **Tito Puente Latin Jazz Quintet**, **Dizzy Gillespie**, **Irakere**, **Freddie Hubbard**, **Gato Barbieri**, **Dave Valentin** and **Jorge Dalto** . . . After his performances in Honduras, Panama, Las Vegas, Chile, Peru, Ecuador and Puerto Rico, the well-known Spanish performer **Raphael** will be back in his homeland by November 27 . . . RCA Brazil is starting the international promotion of the very talented Brazilian performer **Joanna**. And now, that's it!

There are sub-publishing deals and all kinds of crazy deals you can work out. I wanted to be part of all this. I remember hanging around a guy named Norman Whitfield, the great producer. He took me under his wing and said, "I cannot teach you how to write, I can only show you how I do it and what to look for." He said if you can write it will always work for you.

I hung around Berry Gordy, himself a fine songwriter, and a hell of a businessman. You don't survive in the record business and be the only black surviving business and not be a good businessman. The first day that I met him I did not approach him as an artist, but as a business major from Tuskegee Institute who would never in life have a chance to be close to such a wonderful black role model. He would never come to teach a course, so I had him free of charge to ask him every question I could ever think of, and I think I've asked him everything.

**RW:** You sound like a man who wants to start his own record label.

**Richie:** (Laughs) No way right now . . . The record industry is changing so much. Used to be you get a hit record, you go on the road, you sing and dance, you make your money. The economy is dictating a different type of tour.

**RW:** I understand that last year's tour did not do well for the Commodores.

**Richie:** It did not do it, only because we went out right at the time when the economy went into a crunch. We had a chance to stop the tour. But we decided that for the four years prior to the tour the people were really supportive to the Commodores. They gave a lot of themselves and a lot of their dollars on record and in concert. So we said "What the hell, we only have 34 more dates to do, let's just do them."

**RW:** Did you lose money?

**Richie:** We didn't lose. But we didn't win that big. It's nothing we can retire off of, I'll put it like that . . . We consider the road like summer camp. It is the place you go to when the summer comes around, and to stop that tour would have been a letdown.

**RW:** Haven't you gotten tired of it yet? I remember seeing you at the Beacon Theater, co-headlining with Kool & the Gang, and in those days you were one of the top road bands. You played everywhere.

**Richie:** Young groups are always asking us "What did you do to reach the level you have attained today?" I tell them all you have to do is play Small's Paradise for ten shows a night, 40 minutes on and 20 minutes off, and you'll be tight as a rock . . . But those places are not available anymore. We had a chance to warm up as a group, before we started selling records. Right now you come out of your basement, go in and cut a record, and they put you in Madison Square Garden.

You see young groups out there today and they look timid onstage and sound timid. They're not aggressive. You just don't walk on stage like that and maybe have some group like Earth, Wind & Fire come on afterwards. That's the kiss of death. As the years go on you get tighter and tighter until you become a good performing act. You're road tested. Disco cut out a lot of those places where you could go play live and put a lot of bands back many years.

That kind of road work is the key to longevity. I think as much as we travel, I've interviewed every artist there is to interview. I love to get around the old-timers in the business and love to ask them questions about how do they continue to do it. I remember when we had our first hit record at Motown, "Machine Gun," and I went up to Hal Davis, the producer, and said "We got a hit record." Davis said, "That's great. What you gonna do next?" I said, "But wait, we got a hit record now." He said, "Great, but that is history. How you gonna follow up that record?" I said, "I guess we'll have to work on it." Davis said, "You mean you haven't written it yet?" Davis then gave me some words of wisdom: "The key to this business is year after year. Not a hit record. The only way you take money out of the record business is year after year." That's when I went back in my house and began seriously writing some songs.

## Pedro Marin en Mexico



El completo plan de trabajo preparado por Gamma para la reciente visita promocional de Pedro Marin, abarcó diversas presentaciones personales, tanto en el Distrito Federal como en el interior de la República. En todas y en cada una de ellas, Pedro "armó el taco". La foto adjunta recoge un momento de la presentación en Coyoacan, en el Distrito Federal, antes mas de diez mil personas.



## England

By VAL FALLOON

■ LONDON—The mood of optimism demonstrated at the recent record company sales conferences has now been officially confirmed by the BPI. Director General **John Deacon** referred to "a more promising picture" and said "some modest recovery can be expected during the next 12 or 18 months," in a letter to members. Not ecstatic news, but an improvement on the gloom of the past twelve months. The reasons for the cheerier note are the latest quarterly sales figures: the LP market bottomed out at 65 million units in the year that ended in June, but in the April-June quarter, singles deliveries were up nine percent compared to the same period in 1981, a sign of the stable market. Prices of LPs fell by about two percent over the year, a reflection of company price cutting, especially on back catalogue and, of course, the fact that a lot of "new" product was re-issued material on budget labels. But cassette sales dropped this summer. This was unexpected, as this market always seems to expand slightly. LP units sold dropped by 1.9 percent over the 1980 quarter. A better picture can be seen from looking at six-month figures (Jan. to June). Singles production was up 3.3 percent to 37.2M (£25.2 m); LP units were down 9.3 percent to 23.8 m (£51.4 m) and cassettes moved up 1.9 percent to 11.2m (£22.0m). The total value of the six-month market this year was £98.7m — up a tiny 0.7 percent over the same period in 1980. Well, at least it's up.

NEARLY TWO: Island's latest cassettes in the controversial one plus one series now have music on both sides: but one side is still erasable. The BPI says, slightly uncertainly, that it's "a step in the right direction". But, the catch is, it's the same music on both sides. Island says the ploy was done to eliminate the need for listeners to flip over half way through an album . . . Arista is pushing the third **Blues Band** LP, "Itchy Feet" . . . EMI is heavily promoting new LPs from **Cliff Richard** and **Sheena Easton**. Easton has sold a million albums and four million singles worldwide while Cliff — who has been around for slightly longer (21 years) — has sold 20 million units. Easton will be touring Japan soon and visiting the U.S. for promotion and chats on the Merv Griffin and Johnny Carson shows . . . Ragged BPI cheers were heard over the Liberal Party's proposal to tax blank tapes to subsidize the arts. It's not exactly a levy, but the approach is right . . . Incidentally the BPI, not content with letting the levy matter rest, is holding a large-scale press conference soon with appeals by leading rock and classical artists . . . **Kathleen Behan**, 92-year-old mother of playwright Brendan, has signed to Mulligan Records and sings a selection of favorites, including the Irish National Anthem . . . Indie Luggage Label releasing **Mel Brooks'** "It's Good To Be King Rap" here . . . his movie, "History of The World Part 1" is on release from October 8 . . .

VIDEO WORLD: Former Phonogram MD **Ken Maliphant** has been appointed  
(Continued on page 49)

## Carrere Joins CBS Associated Labels



Carrere Records has joined the CBS family of Associated Labels. The first releases under the new arrangement will be by Sheila, a singer, and Saxon, a rock group. Pictured at the signing from left are: (seated) Don Dempsey, senior vice president and general manager, Epic/Portrait/CBS Associated Labels; Claude Carrere, chairman of the board, Carrere Group of Companies; Tony Martell, vice president and general manager, CBS Associated Labels; Jean-Louis Detry, president, Carrere Records U.S. and executive VP Disques Carrere; (standing) Gary Baker, attorney for Carrere Records; and Gary Casson, director, business affairs, CBS Records.

## Germany

By GABRIELE SCHULZE

■ HAMBURG—**Mink De Ville**, who record for WEA in Germany, will tour in December . . . Musicologist **Alan Warner** has compiled a twelve-album compilation of rock and pop hits from 1952 to the present which will be released soon on EMI Electrola . . . **Black Sabbath's Ronny James Dio** has signed a solo contract with Phonogram . . . **Genesis** is on a 17-city tour of Germany . . . Peer Musikverlag GmbH, the German subsidiary of the Peer Southern Organization, is celebrating its twenty-fifth anniversary this month. In addition to representing the Peer-Southern, Cedarwood, Donovan and McCartney catalogues, Peer operates an independent production company with its own 24-track studio, which has been responsible for records by the **Goombay Dance Band**, among other acts, in its ten-year existence. According to managing director **Michael Karnstedt**, Peer racked up three platinum, ten gold and three silver discs in 1980 . . . April Music will open offices at the CBS building in Frankfurt. The new professional manager is **Michael Stark** . . . The Deutsche Grammophon Gesellschaft annual meeting, held near Hamburg, called "Dialog '81," stressed that it is still possible to make money in the German music business. DG's **Rudolf Gassner** pointed out the importance of an open ear toward creativity and being observant of new musical trends. Highlights included the presentation of new product and appearances by **Herman Van Veen** and **Robert Long** . . . Optimism ruled at the Phonogram annual meeting, held at Bad Harzburg, due largely to the surprise success of "Dance Little Bird," by Dutch group **Electronicas**. The song was already ages old when it was bowed at MIDEM this year, but it has now sold 600,000 in Holland and 400,000 in Germany. The meeting was also cheered by the successful tour of **Paco DeLucia**, **Al Dimeola** and **John McLaughlin**. New product presented at the meeting included work by **Nana Mouskouri**, **Black Sabbath**, **Genesis** and **Kiss** . . . CBS' annual meeting, held in Baden Baden, was a sober one, stressing a realistic attitude toward the market  
(Continued on page 49)

## Canada

By LARRY LeBLANC

■ TORONTO—Local pop music photographer **John Rowlands** has released his first book, "Spotlight Heroes," published by McGraw-Hill. The 143-page photo guide sports stars from the 1950s to today, including a fair sampling of Canadian acts . . . Also in the works is a history of Canadian music, being prepared by **Martin Melhuish**, who inked the **Bachman-Turner Overdrive** book a few years ago . . . A&M Records has prepared a **Police** telephone hot-line across Canada by which fans can dial in and hear three cuts from the group's new LP. A&M's main branch also hosted separate listening sessions for local media and retailers . . . Quebec indie Beaubec has signed with PolyGram Canada for distribution that will bring **Lewis Furey**, **Carole Laure**, **Richard Sequin** and **Serge Fiori** under the PolyGram umbrella . . . New **Frank Mills** album on Capitol is titled "Prelude to Romance" . . . New **April Wine** single, "All Over Town," is taken from their LP "The Nature of the Beast." The Montreal-based superband's concert at the Hammersmith Odeon in London, England was shown last week on CBS-TV with simulcast tie-ins with local FMers across the country. A first for any group here . . . Q107-FM contest winners in local band battle **SanTERS** has released a debut LP on the Ready label, with Quality handling distribution . . . Drummer **Tim Gane** has left **Martha & the Muffins** and has been replaced by **Nick Kent** (no, not the U.K. journalist). PolyGram has just issued the Muffins' new LP, "This Is the Ice Age," on Dindisc and hosted a local media reception at Sound Interchange . . . The main excitement in town last week was the out-of-town dates (in Buffalo) of the **Grateful Dead**, followed the next day by the **Rolling Stones**. Greyhound bus service was kept busy ferrying fans and various media types to the events. It's not likely the Stones will appear in Canada for some time due to the 1977 **Keith Richards** bust in Toronto. The Ontario attorney's office has indicated that Richards might be detained for various statements made last year in the U.S. press and that his sentence could be reviewed . . . **Richard Kunst** has joined WEA's head office as production and inventory control manager . . . **B.B. Gabor** has recently completed his second LP for Anthem, to be released in October. First out is a single, "Jealous Girl" . . . Oct. 20 marks the shipping date of **Rush's** double live album "Exit Stage Left." The single will be "Closer to the Heart."



## Alpert's Latin Guests



Herb Alpert recently welcomed CBS affiliate guests to the A&M Latin-American Convention in Hollywood and discussed the Latin-flavored album he's currently working on with Mexican producer Jose Quintana. Pictured from left are Ele Jaurez, associate director marketing, CBS Latin American operations; Stephen Patrick, A&M label manager, CBS Brazil; Alpert; Phil Alexander, associate director, label development A&M; Armando Calderon, A&R director, CBS Venezuela; Luis Salas, A&R marketing manager, CBS Argentina; Fidel Jaramillo, marketing, CBS Columbia; Walter Fresco, A&M label manager, CBS Argentina; and Antonio Flores, marketing director, CBS Mexico.

## Two Named at CBS Songs Int'l

■ NEW YORK—Harvey Shapiro, vice president, CBS Songs International, has announced the appointment of Joost Van Os as general manager, April Music Holland, and Michael Stark as professional manager and acting general manager, April Music Germany. Both Van Os and Stark will report to Jeremy Pearce, vice president, CBS Songs Europe.

Van Os began his career with Phonogram International in 1975 and most recently served as A&R manager for Schacht Music of Hamburg. He will be located in Hilversum. Stark joined CBS in 1975, and most recently was local A&R manager, CBS Records Germany. He will be located in Frankfurt.

## England *(Continued from page 48)*

head of Thames Television International's video division. He'll be responsible for the worldwide marketing of the London station's videocassettes, including original programming. . . . The retail trade here is reacting in a similar way to U.S. dealers over the Warner Home Video rental scheme. The wholesalers are taking the titles but others are boycotting the plan. Now that rentals are often down to £1 a night, it's impossible for dealers to make a profit on cassettes that cost them £25 to buy but would sell for almost \$40. . . . The continually expanding Virgin group has now moved into video. First two releases are "The Essential Mike Oldfield" and "The Men Who Make The Music," by Devo. Distribution is by Videspace but Virgin will handle marketing for the first music packages. Other programs are in the pipeline. . . . Agency/label/management company Albion has formed a music video promo company called A B See, distributing one-hour cassettes with 14 to 18 titles. Subscribers are the discos who show videos through the night. . . . The court wrangle over who owns the right to the ELO video has been settled: both VCL and MGM/CBS have the rights. This should cause some confusion in the months to come. . . . Members of the video trade are starting to look a bit sleepless: September saw them shuttling from London to Berlin with two trade shows within a week of each other, and this month it's VIDCOM at Cannes. They've barely recovered from Montreaux, and Chicago. It was never like this in the record biz.

## Germany *(Continued from page 48)*

and the relationship of label and retailer as partners. Although the general market was down eight percent, CBS reported turnover increases of 43 and 13 percent for the first and second halves of 1980, respectively. The meeting climaxed with the appearance of **Shakin' Stevens**, who was presented with an award for his chart success by CBS managing director **Jorgen Larson**. . . . Scotti Brothers Records will release a **Petula Clark** album through Bellaphon; other Bellaphon releases will include albums by **Curtis Mayfield** and **Jose Feliciano**. . . . **Rick Springfield** will perform his single, "Jessie's Girl," over German television. . . . The **Little River Band** will tour seven German cities. . . . WEA artists **Formula D** are breaking in Austria and Switzerland, as **Klaus Doldinger** and **Passport** enter the American jazz charts. Lucifer's Friends' "Mean Machine" LP will be released in the States.

VIDEO: WEA will release videocassettes for the German market under the Warner Home Video logo. **Michael Haentjes** is the general manager of the Hamburg-based video operation. . . . VCL, a video service offering music and film musicals on videocassette, bowed its line at the International Audio and Video Fair in Berlin. Frankfurt-based VCL's video product includes **Elton John**, **ELO**, **Tina Turner** and the **Boomtown Rats**, as well as the films "Breaking Glass," "The Wanderers," and "Just a Gigolo." . . . **Agfa Gevaert** and the Bertelsmann company are joint partners in the construction of a videocassette plant in Berlin. The plant is projected to produce 80 million marks (\$38 million) worth of cassettes a year. Currently, 80 percent of the videocassettes sold in Germany are imported.

# England's Top 25

## Albums

- 1 ABACAB GENESIS/Charisma
- 2 DEAD RINGER MEAT LOAF/Epic/Cleveland Int'l
- 3 TATTOO YOU ROLLING STONES/Rolling Stones
- 4 RAGE OF EDEN ULTRAVOX/Chrysalis
- 5 WIRED FOR SOUND CLIFF RICHARD/EMI
- 6 SUPERHITS 1 & 2 VARIOUS/Ronco
- 7 WALK UNDER LADDERS JOAN ARMATRADING/A&M
- 8 SHAKY SHAKIN STEVENS/Epic
- 9 MSG MICHAEL SCHENKER GROUP/Chrysalis
- 10 PRESENT ARMS UB40/Dep Int
- 11 HOOKED ON CLASSICS RPO/K-Tel
- 12 CELEBRATION JOHNNY MATHIS/CBS
- 13 SONS AND FASCINATION SIMPLE MINDS/Virgin
- 14 TIME ELO/Jet
- 15 DANCE GARY NUMAN/Beggars Banquet
- 16 DURAN DURAN DURAN DURAN/EMI
- 17 PENTHOUSE AND PAVEMENT HEAVE 17/BEF/Virgin
- 18 SECRET COMBINATION RANDY CRAWFORD/Warner Bros.
- 19 STARS ON 45, VOL. 2 STAR SOUND/CBS
- 20 BAT OUT OF HELL MEAT LOAF/Epic/Cleveland Int'l
- 21 DENIM & LEATHER SAXON/Carrere
- 22 LOVE SONGS CLIFF RICHARD/EMI
- 23 BEAT THE CARROT JASPER CARROTT/DJM
- 24 HI INFIDELITY REO SPEEDWAGON/CBS
- 25 KINGS OF THE WILD FRONTIER ADAM & THE ANTS/CBS

## Singles

- 1 PRINCE CHARMING ADAM & THE ANTS/CBS
- 2 SOUVENIR OMD/Dindisc
- 3 TAINTED LOVE SOFT CELL/Some Bizarre
- 4 HANDS UP (GIVE ME YOUR HEART) OTTAWAN/Carrere
- 5 PRETEND ALVIN STARDUST/Stiff
- 6 ENDLESS LOVE DIANA ROSS & LIONEL RICHIE/Motown
- 7 INVISIBLE SUN POLICE/A&M
- 8 BIRDIE SONG TWEETS/PRT
- 9 WIRED FOR SOUND CLIFF RICHARD/EMI
- 10 SLOW HAND POINTER SISTERS/Planet
- 11 UNDER YOUR THUMB GODLEY & CREME/Mercury
- 12 YOU'LL NEVER KNOW HI-GLOSS/Epic
- 13 SHUT UP MADNESS/Stiff
- 14 LOVE ACTION (I BELIEVE IN LOVE) HUMAN LEAGUE/Virgin
- 15 SO THIS IS ROMANCE LINX/Chrysalis
- 16 JUST CAN'T GET ENOUGH DEPECHE MODE/Mute
- 17 START ME UP ROLLING STONES/Rolling Stones
- 18 ONE IN TEN UB40/Dep Int
- 19 IN AND OUT OF LOVE IMAGINATION/R&B
- 20 HOLD ON TIGHT ELO/Jet
- 21 STAR SOUND VOL. 3/CBS
- 22 JAPANESE BOY ANEKA/Hansa
- 23 PASSIONATE FRIEND TEARDROP EXPLODES/Mercury
- 24 ONE OF THOSE NIGHTS BUCKS FIZZ/RCA
- 25 EVERYBODY SALSA MODERN ROMANCE/WEA



## Dennis White

(Continued from page 3)

1980. In the ensuing months, Capitol's marketing efforts aided in a resurrection of A Taste of Honey, with a top five BOS single and top ten pop single, "Sukiyaki;" and April Wine, who reached top 20 on the singles chart with "Just Between You and Me," with considerable sell-through on their album.

"Or take the Tubes," said White. "They're selling albums, touring, getting a lot of visibility, and really establishing themselves. Just look at where they are now compared to where they were."

White credits Capitol's A&R department, headed by vice president Rupert Perry, with structuring the artist roster to appeal to a wide variety of tastes. "If you look at the roster, it's wide and deep," he explained. "It's not limited to rock 'n' roll, or just mass appeal, or just black or anything else. I think that's been a key to our success." The interaction between A&R and promotion, under vice president Bruce Wendell, is also crucial. In fact, it was Steve Meyer, national director of promotion, who suggested to producer Richard Landis (who has since left his position on the Capitol A&R staff) that Juice Newton record a cover of "Angel of the Morning," the first number one single from her debut album on Capitol.

In the area of black music, White pointed to similar dynamics at work between the departments led by Varnell Johnson, vice president, black music division, A&R, and Don Mac, national promotion director, black music. A look at this week's Black Oriented Singles chart confirms the effectiveness of their efforts: Natalie Cole's "Nothin' But a Fool" is chartmaker at 64 bullet; Rene and Angela follow up their top 15 initial single release with "Wall to Wall," which debuts at 69 bullet; Ebonee Webb's "Something About You" is 46 bullet; Maze's "Before I Let You Go" moves up to 22 bullet; and the BB&Q Band's "On the Beat" holds at 10.

White cautioned that successful marketing campaigns are not inexpensive nowadays. "The costs are increasing like crazy," he exclaimed. "Advertising costs have increased somewhere between 40 and 50 per cent in the last two years." That hasn't prevented Capitol from allotting dollars when the necessity is there. The first two Juice Newton singles, "Angel" and "Queen of Hearts," were supported with 30-second television spots for each single. At the beginning of the campaign, time was bought locally and nationally for the "Angel" spot; as the transition from the first single to the second was made, the two were run in tandem as a 60-second commercial. Once the company began working "Queen of Hearts," that 30-second spot appeared by itself. Newton recently shot a new promotional video for her third single, "The Sweetest Thing (I've Ever Known)," in New York's Central Park, and it will be the basis for a third tele-

vision campaign for fall which White expects will help bring the LP from gold to platinum.

Radio advertising was an important part of the campaign surrounding Billy Squier's U.S. tour with Pat Benatar, and when he goes out with Foreigner, both radio and television will be used. White said the spot would use concert footage of Squier performing his top 10 single, "The Stroke," and the current followup, "In the Dark," which is 54 with a bullet on this week's Record World Singles chart.

White said the record company is now helping to finance promotional videos for just about every new artist, a new budget area which demands large expenditures. With established artists, it's easy to justify the expense; but with new artists, White admits that the financial risk looks scary. "You're getting into the film business, and you're getting into quality producer types," White explained. "But you have to do it — the day of the four or five thousand dollar video clip is over."

Promotional videos are just one category of new devices which White feels record labels will have to turn to in increasing numbers, because the fragmentation of radio formats is making it more and more difficult to base mass marketing campaigns strictly on radio. But that doesn't mean that White or Capitol have given up on the nuts-and-bolts approach to radio promotion. It's a matter of knowing how the marketplace is changing, and tailoring your attack accordingly. "It's my general feeling that if there are only 20 stations that are going to play a certain kind of music, get those 20 and don't walk away defeated. There's no use bellyaching that WLS doesn't play Juice Newton. You may not like it, but don't sit around and cry: just get the station across the street. WLS is there to give you a number one 'The Stroke.'"

## Screen Gems/EMI Names Paula Jeffries

■ LOS ANGELES—Paula Jeffries has joined the staff of Screen Gems/Colgems/EMI Music, Inc. as professional manager, it was announced by Lester Sill, president of the international publishing company.

Jeffries comes to Screen Gems from 20th Century-Fox Records, where she was A&R manager for two years. Prior to that she worked in the A&R department at RCA Records in Los Angeles and was manager of Shelter Records' Tulsa offices and recording facilities.

## Destiny Names D'Anna

■ LOS ANGELES—Arnie Orleans, president of Destiny Records, has announced the appointment of Tony D'Anna to the position of vice president finance and administration.

Prior to joining Destiny, D'Anna served as comptroller of Boardwalk Records, comptroller of Black Bull Music and treasurer of Motown Records.

## Domingo Meets Denver



CBS Masterworks has announced the release of "Perhaps Love," tenor Placido Domingo's first recording of popular ballads. The album features the debut recording of the John Denver composition "Perhaps Love," on which Denver sings a duet with Domingo. Denver also plays guitar on Domingo's rendition of the Denver composition "Annie's Song." Pictured from left are producer Milt Okun, Denver, Domingo, and CBS Masterworks vice president and general manager Joseph Dash.

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

long-playing record, implying that people were hesitant then about something new, just as they are hesitant now about CX. Stereo Review spends considerable space responding to the anti-CX charges that CBS is merely trying to postpone the conversion to digital stereo. "The arrival on the market of digital playback," writes Anderson, "has been delayed indefinitely, awaiting the birth of the monolithic 'chip' that will bring the price of the new disc format within the reach of the average consumer. In the meantime, business has not been exactly booming, and CBS evidently decided to pep up the party by introducing an interim technology, one that they hope will sell a few records, and perhaps give their sizable investment in analog pressing plants a little longer lease on life."

Concerning the critics' charge of planned obsolescence on CBS's part — that is, CBS will have to change over to digital anyway — Anderson says that "analog techniques will continue to be used long after the arrival of digital, so CX should prove a boon to the many smaller record companies that cannot afford the more expensive technology." Anderson also points out that while "digital techniques can doubtless produce superior sound, they are not nearly as close to reaching the market (as CX). How long should we wait for this 'elegant,' ingenious, but hardly simpler solution?"

Anderson concludes by taking a middle ground. "Though the CX system may not be perfect, it is certainly better than what we have." And the debate continues.

HOW BIG IS LARGEST? Styx's recently-completed hundred-date tour of the country is the largest tour by an American rock band ever, according to the band's publicist. "Largest" is a pretty amorphous adjective, and we couldn't find an independent researcher to confirm that Styx's tour was indeed the "largest" ever. Be that as it may, Styx played to 1,211,371 people in 78 cities. Sixty-six of the concerts were sold out and 99 percent of the tickets for the entire tour were sold.

WHAT'S GOIN' ON: Gary U.S. Bonds will be featured on a segment of WCBS-TV's new magazine series "2 on the Town," Monday, October 5, at 7:30 p.m. . . . Billy Joel and Harley-Davidson Motorcycles will co-sponsor a benefit motorcycle rally, October 11 at Eisenhower Park in East Meadow, Long Island. Proceeds from the \$5 entry fee will go to Joel's charity organization, Charity Begins at Home. First prize is a Harley-Davidson Sportster. For further information contact Mark Vetta at (516) 242-8500. . . . Rick Newman and Richard Fields have relocated their Rising Star Enterprises to the Carnegie Hall building, 154 West 57th St., (212) 977-5160. . . . Under our shows-not-to-be-missed category comes the Michael Murphey/Corbin-Hanner Band date at the Lone Star on October 20. . . . Gary U.S. Bonds is back in the skies after government officials of Visakhapatnam, India detained and interrogated him when trouble in his single engine Cessna Centurion aircraft forced an emergency landing there. After two days under house arrest, Numan flew back to England for parts to repair his aircraft. He intends to return to India to continue his "Around the World in 45 Days" trip. . . . Epic will release "Rockabilly Stars" Vols. I and II at the end of October. They're double album sets compiled under the direction of Epic A&R VP Gregg Geller. . . . Loverboy's second Columbia album, "Get Lucky," is due in mid-October, along with "Exposed II," the follow-up to last year's two record sampler set. "II" will include cuts from Tommy Tutone, the Hitmen, Jo Jo Zep and the Falcons, Karla DeVito and others. . . . New York, N.Y. sends a tip of the hat to the Rolling Stones for outstanding promotional work on the "Tattoo You" pins, decals and tatoos. . . . Congratulations to Bob Currie, EMI-America east coast A&R manager and Jean Dragone, MCA sales coordinator, on their recent marriage. . . . Apostol Enterprises has opened a new office at 1290 Ave. of the Americas. Company president John Apostol manages Gary U.S. Bonds. . . . Bebe Buell, ex-Playboy centerfold girl and companion of the stars, will make her debut as a singer on November 13 at the Peppermint Lounge. Buell's just-released EP (on Rhino Records) was produced by Ric Ocacek and Rick Deringer. She will be backed by the popular Boston band, the Trademarks.



## Ron Hays

(Continued from page 16)  
promotional videotape. This is not to say that there are not talented people in this field."

The cheaper, "boring" promotional tapes, according to Hays, can be accomplished with between \$15,000 and \$18,000. "All you do is ship the group in, put some lights up, turn the cameras on, roll the tapes three to four times, edit three to four different ways, and you've got yourself a promo. Fine, but that isn't what a lot of us want to do. It's just what record companies can afford right now."

Despite present budget limitations, Hays says he believes that the quality of promotional tapes will improve. "The promotional tape industry — and it is an industry — represents an expenditure of \$5 million by the end of the year. There are currently over 400 promotional tapes made every year, so it's an industry which is going to get bigger. Although everyone who is involved with this industry is working with virtually no money, many of them are approaching promotional videotapes as a chance to experiment with their craft and technique. This will eventually lead to a music experience that is sophisticated when we have the proper amount of money. The promos are getting better, and so is the talent."

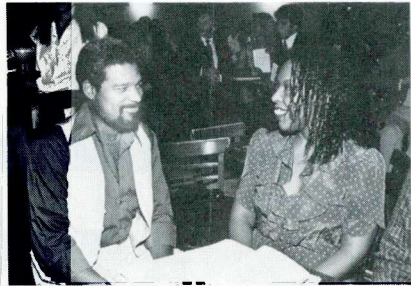
Although Hays himself is working with a limited budget on his Earth, Wind & Fire promotional videotape, he was enthusiastic about the finished product. "Together with director Michael Schultz, who has done films and Broadway, we'll combine directorial live action with computer animation and special visual effects. We hope to create a whole atmosphere by using these effects, and we'll also be using a specially designed stage with multi-level ramps to achieve unique angularities."

In the near future, Hays will have two videodisc projects coming up, both of which are music-oriented. "The discs involve three major home entertainment and record companies," said Hays. "It seems that they're ready to take the chance. One thing is certain, however: somebody is going to produce the 'Sergeant Pepper' of visual music — a visual music album that will have as much impact as the audio album did when it came out."

By his own admission, Hays would produce "Odyssey" differently if he had to re-create it. "'Odyssey' is just a foreshadow of what visual music albums will look like in the future. If I had to do the project again, I would use more human form and dance. When I did 'Odyssey,' I was in an abstract phase, but now I feel that figurative images can draw people, perhaps, more effectively."

When asked what he would say to a viewer prior to seeing "Odyssey," Hays said, "I'd tell them to relax. I went to a party recently and saw people seriously trying to find some deep meaning in the film . . . it made me uncomfortable. After all, it's entertainment."

## N.Y. Songwriters Contest Held



The finals for the New York Songwriters Contest, coordinated by the New York Music Task Force and the American Guild of Authors and Composers, and sponsored by Chappell Music Company, were recently held at the Bottom Line in New York. Writers George Zarr and Etienne Mauge won the contest with their song "Cab Ride (Away From Your Love)." Pictured from left (first pictures): Howard Beldock, president of the N.Y. Music Task Force; co-host Jonathan Holtzman; AGAC president Ervin Drake; Chappell president Irwin Robinson; co-hosts Rupert Holmes and Sammy Cahn; (second picture) contest winner Etienne Mauge and Roberta Flack; (third picture) Bruce Lundvall; sr. VP of Elektra/Asylum Records and a judge of the contest; Phoebe Snow and Rick Derringer, also judges.

## Ken Kragen (Continued from page 6)

a producer's credit on these films. That's the job I was doing, anyway. The executive producer, in pure terms, doesn't get involved in actual casting, spending every day on the set and so on; he is someone who oversees the overall thing. I don't like to produce projects that way, and I don't think they come out well if I do. So if I'm going to end up doing a producer's work, I'm going to end up with a producer's credit." The executive producer's credit was kept as well, because "I also do play that overall, catch-all role."

Whereas "The Gambler" included a lot of studio work, "Coward of the County" was filmed entirely on location. Crawfordville was not especially enthusiastic, said Kragen — at least not at first — apparently because of objections to the script and problems with previous film companies. The script was altered so as to make Rogers' character more attractive, and

with the help of a local minister (who "talked to all the key people in the town"), Crawfordville soon welcomed the "Coward" cast and crew with open arms.

Initial resistance from the townspeople was not the only problem the production encountered. For one thing, Kragen said, "We were never completely happy with the script going in." Clyde Ware's original script was doctored somewhat by Jim Byrnes, but even then "we ended up having to do a tremendous amount of re-working while we were there," an effort that proved both costly and time-consuming. Added Kragen, "If there is a single lesson out of 'Coward,' it is that you sure don't go into a project without your script being as strong as possible beforehand. I realize that's very idealistic — it doesn't happen very often. But if you end up with a script that you re-write on the set, you've got to anticipate that

your costs are going to balloon."

Both he and Rogers threw in their own fees to cover those extra costs, Kragen said, without the slightest hesitation. "This film was a major step in Kenny Rogers' career," he explained. "So when the decision came to expend this amount of dollars to make it a slightly better picture, the answer was always, 'Spend it.' You have to, because you're dealing with this man's career."

"We knew going in that Kenny had to have a success out of 'Coward,'" Kragen added, "because a poor picture would hurt him. Careers are so ephemeral, and they can turn around on you if you're not a perfectionist and don't work hard to make each project something special."

Meanwhile, Rogers will soon begin shooting his first movie for theatrical release. Called "Six Pack," it will star Rogers as "an over-the-hill stock car driver" and will begin production in January 1982.

Clearly, manager Kragen intends to move Rogers heavily into acting, along with such other members of the Kragen & Company stable as comics Gallagher and Harry Anderson and the newly-signed Rich Little. "I think you ultimately move most of your people that way, if they want to go," Kragen said. "You know, the biggest stars in our business are not the entertainers — who may make more money — but the movie stars. In the hierarchy of stars, they are the real top people."

## Video Visions (Continued from page 16)

agreement, according to Willenson, will also make possible disc releases of such hits as "Close Encounters of the Third Kind," "The Deep," "Stir Crazy" and "The Blue Lagoon."

**YOU SHOULD KNOW:** In a move to promote its NARM award-winning titles ("M\*A\*S\*H," "The Sound of Music," "African Queen," and "The Muppet Movie"), Magnetic Video will offer consumers 20th Century-Fox T-shirts when they purchase any of the four releases . . . Media Home Entertainment has signed a licensing deal with Topar Films of Los Angeles to duplicate and market seven films on cassettes: "The Wackiest Wagon in the West," "Albino," "Bilitis," "If You Don't Stop It . . . You'll Go Blind," "SS Girls," "Amazing Love Secrets" and "Sudden Death" . . . Sony Corporation of America announced plans last week to build a \$20 million color TV manufacturing facility in Columbia, South Carolina . . . RCA SelectaVision will begin its first advertising campaign this fall using five national radio networks. The theme of the campaign is: "This Christmas, give magic — the magic of the RCA videodisc system. Records that play pictures. On your TV" . . . **Issac Asimov** will address the ITA Home Video Programming Seminar with a lecture entitled "Home Video — It's Not Science Fiction." It was also announced that **Harlan Kleinman**, president of the Kleinman Company, will speak on the subject of "Cable and Home Video/Friend or Foes."

**FROM THE STUDIO:** Ron Lockhart, Inc. has signed a deal with **Mary Ellen Pinkam** for cable, videocassette and disc for "Mary Ellen's Helpful Hints." A major is about to pick up the deal . . . Universal Recording Corporation recently announced that its 40-foot by 60-foot studio A is now equipped for full video music production . . . E.J. Stewart video cameras taped the **Rolling Stones'** recent press conference for Warner Amex MTV . . . Beginning November 14, Unitel Video will provide production facilities for "Live From the Met," produced by the Metropolitan Opera.

**MOVERS:** VCA/Teletronics has appointed **Dean Winkler** as new design engineer . . . **Mona Schrader** has been named marketing coordinator for VHD Programs, Inc. . . . **Robert B. Huff** has been elected president and chief operating officer for Bell & Howell . . . **Robert L. Manahan** has been named director of marketing for Compact Video.

## Scene Three Completes Video Projects for RCA

■ NASHVILLE—Scene Three, a full-service, state-of-the-art film and tape production and post-production facility, announced completion of projects for RCA recording artists Sylvia, Razy Bailey, and Alabama. Executive producer for RCA, Jerry Flowers, will use the projects for the promotion of each artist.

The projects for Sylvia and Razy Bailey, shot on one-inch videotape on location and in the studio, will be used as samples of their work for cable presentations, network talk show appearances, and record promotions. Each artist performed three cuts from his latest album.



# Record World Gospel

## Hollywood Honors Cleveland



Savoy recording artist Rev. James Cleveland was recently honored for his many contributions to the music industry by having a star placed on the Hollywood Walk of Fame, the first time a black gospel artist has been so honored. Savoy hosted a reception for Cleveland following the presentation. Cleveland is pictured here (third from left) along with L.A. Mayor Tom Bradley (second from right) and others.

## Soul & Spiritual Gospel

OCTOBER 10, 1981

Oct. 10

Sept. 26

- |    |    |   |    |    |  |
|----|----|---|----|----|--|
| 1  | 1  | THE LORD WILL MAKE A WAY<br>AL GREEN/Myrrh MSB 6661 (Word)  | 22 | 30 | YOU DON'T KNOW HOW GOOD<br>GOD'S BEEN TO ME<br>CHARLES FOLD & THE CHARLES<br>FOLD SINGERS/Savoy SGL 7061<br>(Arista) |
| 2  | 2  | THE HAWKINS FAMILY<br>WALTER HAWKINS/Light LS 5770<br>(Word)  | 23 | 23 | COME TOGETHER<br>PILGRIM JUBILEES/Savoy SL 14626<br>(Arista)   |
| 3  | 3  | CLOUDBURST<br>MIGHTY CLOUDS OF JOY/Myrrh<br>MSB 6663 (Word)   | 24 | 18 | GOOD NEWS<br>TROY RAMEY & THE SOUL<br>SEARCHERS/Nashboro 7239  |
| 4  | 4  | TRUE VICTORY<br>REV. KEITH PRINGLE/Savoy 7053<br>(Arista)   | 25 | 25 | LOOK WHAT THEY'VE DONE TO<br>MY CHILD<br>DOROTHY NORWOOD/Savoy SL<br>14630 (Arista)                                  |
| 5  | 5  | IS MY LIVING IN VAIN<br>CLARK SISTERS/New Birth NEW<br>7056G  | 26 | 37 | I LOVE JESUS MORE TODAY<br>TRINITY ALL NATIONS COMBINED<br>CHOIR/Savoy SL 14599 (Arista)                             |
| 6  | 6  | BE ENCOURAGED<br>FLORIDA MASS CHOIR/Savoy SGL<br>7064 (Arista)  | 27 | —  | THINGS HAVE GOT TO GET<br>BETTER<br>GENOBIA JETER/Savoy SL 14597<br>(Arista)   |
| 7  | 7  | RISE AGAIN<br>GOSPEL KEYNOTES/Nashboro<br>7227  | 28 | 19 | BORN AGAIN<br>VIOLINAIRES/Jewel LPS 0162   |
| 8  | 12 | GOD'S WAY (IS THE BEST WAY)<br>JAMES CLEVELAND & THE VOICES<br>OF WATTS/Savoy SL 14631<br>(Arista)                | 29 | 29 | ONE DAY AT A TIME<br>REV. THOMAS L. WALKER/Eternal<br>Gold EGL 655   |
| 9  | 9  | WHERE IS YOUR FAITH<br>JAMES CLEVELAND & THE<br>SOUTHERN CALIFORNIA<br>COMMUNITY CHOIR/Savoy SGL<br>7066 (Arista) | 30 | —  | HE'LL MAKE EVERYTHING ALRIGHT<br>ALBERT JAMISON & THE TRI-BORO<br>MASS CHOIR/Savoy SL 14628<br>(Arista)              |
| 10 | 10 | SAINTS HOLD ON<br>SENSATIONAL NIGHTINGALES/<br>Malaco MAL 4373  | 31 | 15 | REJOICE<br>SHIRLEY CAESAR/Myrrh MSB 6646<br>(Word)   |
| 11 | 8  | JAMES CLEVELAND SINGS WITH<br>THE WORLD'S GREATEST<br>CHOIRS<br>Savoy SGL 7059 (Arista)                           | 32 | 33 | EVERYTHING'S ALRIGHT<br>CHARLES HAYES &<br>COSMOPOLITAN CHURCH OF<br>PRAYER CHOIR/Savoy SL 14580<br>(Arista)         |
| 12 | —  | INTRODUCING THE WINANS<br>Light LS 5792 (Word)  | 33 | 35 | 4 & 20 ELDERS<br>O.V. WRIGHT & THE LUCKETT<br>BROTHERS/Creed 3104<br>(Nashboro)                                      |
| 13 | 24 | YOU'VE BEEN MIGHTY GOOD TO<br>ME<br>NEW JERUSALEM BAPTIST CHURCH<br>CHOIR/Savoy SL 7070 (Arista)                  | 34 | 27 | SAID I WASN'T GONNA TELL<br>NOBODY<br>DONALD VAILS & VOICES OF<br>DELIVERANCE/Savoy SGL 7052<br>(Arista)             |
| 14 | 14 | I'LL GO WITH JESUS<br>ANGELIC GOSPEL SINGERS/<br>Nashboro 7236  | 35 | 34 | I'VE GOT SO MUCH TO BE<br>THANKFUL FOR<br>SOUL STIRRERS/Savoy SL 14611<br>(Arista)                                   |
| 15 | 13 | MIRACLE<br>JACKSON SOUTHERNAIRES/<br>Malaco 4370  | 36 | 38 | I CAN'T LET GO<br>KRISTLE MURDEN/Light 5765<br>(Word)  |
| 16 | 22 | THE LORD IS MY LIGHT<br>NEW JERUSALEM BAPTIST CHURCH<br>CHOIR/Savoy SGL 7050 (Arista)                             | 37 | 39 | GOD WILL SEE YOU THROUGH<br>WILLIAMS BROTHERS/New Birth<br>7048  |
| 17 | 16 | MORE OF THE BEST<br>ANDRAE CROUCH/Light LS 5795<br>(Word)   | 38 | 20 | GOLDEN HITS<br>SLIM & THE SUPREME ANGELS/<br>Nashboro 7324   |
| 18 | 31 | GOD IS OUR CREATOR<br>ALBERTINA WALKER/Savoy SL<br>14583 (Arista)   | 39 | 21 | RIDE THIS TRAIN<br>CANTON SPIRITUALS/J&B 0030  |
| 19 | 11 | MOTHER WHY?<br>WILLIE BANKS & MESSENGERS/<br>Black Label BL 3000 (HSE)  | 40 | 28 | REMARKABLE<br>INEZ ANDREWS/Savoy 14591<br>(Arista)   |
| 20 | 32 | THE GATHERING<br>NEW YORK COMMUNITY CHOIR/<br>Myrrh MSB 6657 (Word)   |    |    |  |
| 21 | 17 | TRAMAINÉ<br>TRAMAINÉ HAWKINS/Light LS<br>5760 (Word)  |    |    |  |

## Gospel Time

By PAM LEE

■ Aaron Wilburn, veteran gospel singer/songwriter, has been at work on his second promotional album at Young 'Un Sound Studio here in Nashville. The album will not be released commercially, but is strictly a demonstration project.

Frances Preston, southern VP of BMI, recently hosted a reception for new BMI publisher River Oaks Music. Greg Nelson, a River Oaks staff writer and producer of albums by Bonnie Bramlett and Joe English, to name a few, is preparing to produce the music for a prime-time special starring Barbara Mandrell and Ben Vereen . . . Larry Bryant, a Meadowgreen Music staff writer, obviously prefers quality to quantity. In his career, he has had every song recorded and cut as singles or album title cuts by major Christian artists (Doug Oldham, Gary McSpadden, and Cheryl Pruitt Blackwood), according to Meadowgreen . . . Michael W. Smith has signed with Meadowgreen as a staff writer.

Teddy Huffam and the Gems have signed with the Zondervan Corporation on the New Dawn label. An album is scheduled for release soon. Canaan Records just released an excellent "best of" LP on Teddy and the Gems . . . Jeannie C. Riley is scheduled for an appearance at the National Quartet Convention Oct. 7 with the Kingsmen . . . According to Choctaw County Records, R.W. Blackwood's latest single that was pressed on blue vinyl was the first colored gospel disc ever received by gospel radio stations.

Praise Industries has signed Eternity Express to their Newborn label, and Lillie Knalls to their Sweetspirit label . . . The Benson Company has added Dave Cogdell, Gary Kirksey and Steve Shockley to their field sales staff.

Our apologies to Denny Correll, Dave Boyer and David Meece, whose names were misspelled in the previous Gospel Time column.

## Gospel Album Picks

### SPREADIN' LIKE WILDFIRE

THE ARCHERS - MCA/Songbird MCA 5258

The Archers' MCA/Songbird debut is filled with high energy performances of uptempo material. "Everyday" and the title cut are meant for the airwaves. "Back in Your Arms," "Care," and "Never Say Goodbye" slow down the pace for easy listening.



### THE KEITH GREEN COLLECTION

Sparrow - SPR 1055

This "best of" collection features previously unreleased live recordings from the World Vision Concert for Hungry Children in Los Angeles in 1979, along with tracks from Green's first three albums. Destined for the top of the charts, this album exemplifies the excitement that Green's music can generate.



### WEARY CHILD

PAMELA DEUEL HART - Spirit ND 3007

With a gutsy, raw-edged vocal, Hart offers songs ranging from bluesy rockers to soft, sweet ballads. Whatever the treatment, every selection deserves attention. "Rain on Me," "Am I Lonely," and the title cut are outstanding.





## CBS Gospel Label

(Continued from page 3)

ley, manager, music publishing.

Concentrating on service-oriented sales systems and policies, Priority will use a computer network that allows the customer to telephone orders into the system. The equipment is to be installed in the Nashville operation by February 1982. Until that time the telephone marketing sales team will receive and solicit orders by phone, and temporarily process the orders through CBS Records' plant in Terre Haute, Indiana.

As director of sales, Bock said he will provide services focusing on efficiency, through the use of regional sales representatives (to total six by January 1982) and an in-house telephone marketing sales team. Assisting Bock and overseeing the Nashville telephone marketing department is director of telephone marketing Bert Balsz.

CBS Records' branch salesmen will provide distribution of Priority product, while the Priority sales staff will work with religious accounts exclusively, according to Bock. To establish working relationships with Christian retailers and distributors, Bock is mak-

ing available a complete list of all previously distributed CBS gospel product, repackaging it where necessary.

Under the direction of Page, Priority's marketing department will handle all aspects of advertising, publicity, radio promotion, merchandising, and artist development. Page plans to design all department efforts in coordination with and in support of sales at retail and consumer levels. Page said he also plans to work "hand-in-hand" with managers, booking agents, concert promoters, and artists.

Assisting Page as director of radio promotion will be Brenda "Bernie" Sheahan, who will deal with all na-

ditional radio stations that include Christian music in their formats. Also assisting Page will be Allen Brown, who will coordinate television and print media relations for Priority artists and coordinate label-related activities. The marketing department will supply Christian radio and media with support materials and artist information. As regards radio, Page said, "Our goal is to meet their needs by supplying them the materials they need to fulfill their ministries. Bernie is going to be the key to that."

As head of product/product management, Shanklin will oversee the production of album product from mastering through distribution.

Priority's music publishing operation is a gospel extension of the CBS Records music publishing wing, April-Blackwood Music. Priority's publishing will work a catalogue of exclusively gospel material. As head of the department, Worley will maintain active copyright promotion of CBS gospel songs, and work repertoire for in-house Priority artists and outside labels, producers, and artists. He will also pursue new writers and new material.

Artists who have previously recorded gospel product distributed by



Buddy Huey, (left), vice president and general manager, Priority Records, is pictured here with Carman, the first artist signed to the label.

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Assisting Page as director of radio promotion will be Brenda "Bernie" Sheahan, who will deal with all na-

CBS will also be marketed, promoted, and distributed through Priority. Among these artists are Bob Dylan, Kerry Livgren, Mighty Clouds of Joy, Johnny Cash, James Vincent, Mahalia Jackson, the Statler Brothers, Ray Stevens, the Oak Ridge Boys, Anita Bryant, and Connie Smith.

Huey is also building a roster of new Priority artists. New signings are Carman, Ben Moore, Bob Bennett, and James Felix and the Street Band. New product will be shipped in the first quarter of 1982.

Huey plans to limit Priority's new artist roster to "a tight family of 12 to 15 artists."

## Tolbird to Canaan



Celebrating Andy Tolbird's recent appointment as production A&R assistant for Canaan Records are, from left, Janet Willoughby, administrative assistant for Canaan; Tolbird; and Ken Harding, director of A&R, east coast, Word, Inc.

## MCA/Songbird Signs Archers



Jim Foglesong, head of MCA Records/Nashville, has announced the signing of the Archers to an exclusive recording contract with MCA/Songbird. Their first release for the label, "Spreadin' Like Wildfire," is due soon. Pictured at the signing, left to right, are: Steve Archer, David Bendett (the Archers' manager), Janice Archer, Tim Archer, and Foglesong.

## Penard Music, Inc. Opens in Nashville

■ NASHVILLE—Penard Music, Inc. has opened here, with Suzanne MacKillop as GM. The president of the company, Gary Soufarapis, works in the New York City area. MacKillop is seeking new material and can be reached at (615) 292-7863, or P.O. Box 12094, Nashville 37212. The company represents Oh Susanna Music (ASCAP) and Music Mint (BMI).

## Paragon/Benson Adds Three to Staff

■ NASHVILLE—Ron W. Griffin has been appointed GM of Paragon/Benson Publishing Group. Griffin comes to Paragon/Benson from Cumberland College in Williamsburg, Ky., where he served as student activities director.

Paragon/Benson has also added John Barker and Robin Mew to its staff as professional managers.

## Contemporary & Inspirational Gospel

OCTOBER 10, 1981

Oct. 10	Sept. 26			
1	2	<b>IN CONCERT</b> AMY GRANT/Myrrh MSB 6668 (Word)	20	24 <b>ALARMA!</b> DANIEL AMOS/NewPax NP 33095 (Benson)
2	1	<b>PRIORITY</b> IMPERIALS/DaySpring DST 4017 (Word)	21	25 <b>ARE YOU READY?</b> DAVID MEECE/Myrrh MSB 6652 (Word)
3	3	<b>AMAZING GRACE</b> B. J. THOMAS/Myrrh MSB 6675 (Word)	22	22 <b>FOREVER</b> TIM SHEPPARD/Greentree R3572 (Benson)
4	5	<b>REJOICE</b> 2nd CHAPTER OF ACTS/Sparrow SPR 1050	23	23 <b>NEW GAITHER VOCAL BAND</b> DaySpring DST 4024 (Word)
5	4	<b>HEARTS OF FIRE</b> SWEET COMFORT BAND/Light LS 5794 (Word)	24	11 <b>IN HIS TIME, PRAISE IV</b> MARANATHA SINGERS/Maranatha MM0064 (Word)
6	6	<b>BEST OF B. J. THOMAS</b> Myrrh MSB 6653 (Word)	25	19 <b>ENCORES</b> 2nd CHAPTER OF ACTS/Myrrh MSB 6673 (Word)
7	7	<b>FORGIVEN</b> DON FRANCISCO/NewPax NP 33042 (Benson)	26	— <b>NEVER SAY DIE</b> PETRA/StarSong SSR0032 (Benson)
8	21	<b>MUSIC MACHINE</b> CANDLE/Birdwing BWR 2004 (Sparrow)	27	15 <b>LIGHTS IN THE WORLD</b> JOE ENGLISH/Refuge R3764 (Benson)
9	9	<b>NOBODY KNOWS ME LIKE YOU</b> BENNY HESTER/Myrrh MSB 6655 (Word)	28	32 <b>SOMETHING NEW UNDER THE SUN</b> LARRY NORMAN/Solid Rock SRA 2007 (Word)
10	10	<b>DON'T GIVE IN</b> LEON PATILLO/Myrrh MSB 6662 (Word)	29	18 <b>EVIE FAVORITES, VOL. I</b> EVIE TORNQUIST-KARLSSON/ Word WSB 8845
11	—	<b>THE KEITH GREEN COLLECTION</b> Sparrow SPR 1055	30	35 <b>DALLAS HOLM AND PRAISE LIVE</b> Greentree 83441 (Benson)
12	17	<b>BULLFROGS AND BUTTERFLIES</b> CANDLE/Birdwing BWR 2010 (Sparrow)	31	36 <b>AMY GRANT</b> Myrrh MSB 6586 (Word)
13	20	<b>IT'S TIME TO PRAISE THE LORD,</b> PRAISE V MARANATHA SINGERS/Maranatha MM0076A (Word)	32	39 <b>SINCERELY YOURS</b> GARY CHAPMAN/Lamb & Lion LL 1053 (Benson)
14	13	<b>NEVER ALONE</b> AMY GRANT/Myrrh MSB 6645 (Word)	33	— <b>SHOT OF LOVE</b> BOB DYLAN/Columbia TC 37496
15	12	<b>HEED THE CALL</b> IMPERIALS/DaySpring DST 4011 (Word)	34	33 <b>COMING HOME</b> MIKE WARNKE/Myrrh 6670 (Word)
16	16	<b>FOR THE BRIDE</b> JOHN MICHAEL TALBOT/Birdwing BWR 2021 (Sparrow)	35	38 <b>SILVERWIND</b> Sparrow SPR 1041
17	26	<b>MY FATHER'S EYES</b> AMY GRANT/Myrrh MSB 6625 (Word)	36	28 <b>WITH MY SONG</b> DEBBY BOONE/Lamb & Lion LL 1046 (Benson)
18	14	<b>SOLDIERS OF THE LIGHT</b> ANDRUS/BLACKWOOD & CO. / Greentree R 3738 (Benson)	37	29 <b>STEVE AND ANNIE CHAPMAN</b> StarSong SSR 0029 (Benson)
19	8	<b>ONE MORE SONG FOR YOU</b> IMPERIALS/DaySpring DST 4015 (Word)	38	31 <b>HORRENDOUS DISC</b> DANIEL AMOS/Solid Rock SRA 2011 (Word)
			39	40 <b>PH'UP SIDE</b> PHIL KAEGGY/Sparrow SPR 1036
			40	37 <b>THE PAINTER</b> JOHN MICHAEL TALBOT & TERRY TALBOT/Sparrow SPR 1037



# Record World Country

## RCA Artists Out in Force



RCA recording artist Razy Bailey is joined backstage by label-mates and store accounts after a recent performance at the Buckboard in Atlanta. The performance was part of the last leg of Bailey's "Makin' Friends" tour to support his single "Midnight Hauler." Pictured from left are: Marie Silcox, Central South Distributors; Sue Powell and Steve Wariner, RCA artists; Becky Woo, Central South Distributors; Bailey and Sharon Smith, Sounds Familiar Records.

## CMF, Tennessean Create Acuff Award

■ NASHVILLE—An annual award in the name of country music entertainer Roy Acuff has been created by the Country Music Foundation, Inc. and the Tennessean, a Nashville newspaper.

The Roy Acuff Award, which will be given annually beginning in 1982, will honor an entertainer for outstanding community service and will be accompanied by a \$1000 contribution by the Tennessean to the non-profit endeavor of the recipient's choosing. The creation of the award was announced at a recent dinner here honoring Acuff and his 50 years in the entertainment industry.

Bill Ivey, national president of the National Academy of the Recording Arts and Sciences and director of the CMF, presented Acuff with the first award, along with John Seigenthaler, president and editor of the Tennessean.

## Monument Names Hyland

■ NASHVILLE—Fred Foster, founder and president of Monument Records, has announced that Mike Hyland has been appointed director, creative services at the label. Hyland's duties will include publicity, artist development, and artist relations for the newly reactivated label.

Foster said this is the first in a series of staff additions at Monument.

Hyland was formerly president and cofounder of the Network Ink, Inc. PR firm here. Prior to that he served as press manager for Elektra/Asylum Records-Nashville, a reporter for Billboard, and VP, public relations for Capricorn Records in Macon, Georgia.

## Encore Signs Two

■ SAN ANTONIO—Ronnie Spillman, president of Encore Talent, Inc. has announced the signing of Gene Watson and Johnny Duncan to exclusive booking agreements.

## NSAI Slates Hall of Fame Dinner

■ NASHVILLE—The Nashville Songwriters Association, International's Hall of Fame induction ceremony and dinner will be held Sunday (11) at Hyatt Regency Ballroom here, starting with cocktails at 6:30. Randy Goodrum, NSAI president, announced that Paul Williams and Russ Sanjek will be guest speakers.

In the last decade, recordings of Williams' compositions have sold 150 million copies around the world. He has an Oscar, two Grammys, six Golden Globes, and six Academy Award nominations.

Sanjek, a nationally known music educator, journalist, and industry leader, recently retired from Broadcast Music Inc. as a VP. He was associated with that company for 41 years, and was responsible for their public relations.

The annual President's Award, which recognizes the person who has contributed the most this year to the advancement of songwriters, will be presented at the dinner. Current Hall of Famers will induct two songwriters selected from the 50 nominees by a special nominating committee. The presentation of the Manny awards will conclude the program.

## API Merges With Foster Enterprises

■ NASHVILLE—Arta Productions International has announced a merger with Jerry Foster Enterprises. API president Don M. Keirns and Foster have reached an arrangement whereby API will become the in-house talent and management division to coordinate bookings, PR and management for songwriters and artists affiliated with Jerry Foster Enterprises.

API will bring to JFE the act Philip Paul and Patrol, presently signed to Muscle Records with the single "Bring the Doggies Home" due for release.

Producer and Muscle Records owner Mike Daniels also joins the merger.

# Nashville Report

By AL CUNNIFF

■ Plans call for Don Williams to cut a 32-track digital LP at the Sound Emporium here in January . . . The CMA expects to open a European office in London in 1982 . . . The Statler Brothers will be the subject of a syndicated TV special to be shot in their hometown of Staunton, Virginia the week of Oct. 17 by Jim Owens Enterprises.

Legislators here are trying to have "Rocky Top" named a state song . . . The Jim Halsey Co. has signed MCA artist Terri Gibbs for exclusive booking representation. Ed Penney remains her personal manager and producer . . . People magazine profiles George Jones in its Oct. 12 issue . . . A recent Gallup survey estimated the radio listening audience of the "Country Music Spectacular" show over Radio Luxembourg at 2.7 million people in England alone.

ASCAP southern regional executive director Connie Bradley was the recipient of a "Tarzan-gram" at her office here Thursday (1). It was her birthday, and Combine Music Group's Johnny MacRae thought he'd send her a big present. Don't worry, Tarzan kept his loincloth on . . . "Jerry Lee Lewis Rocks!" is a fine new book by New York Times pop music critic Robert Palmer. It's heavy on photos and light on copy — but one of the finest pieces of writing you'll find on the Killer.

David Frizzell and Shelly West make their Las Vegas debut at the Aladdin Oct. 8-21 . . . Joe Sun appeared at Joe's Beer House and Gunther Gabriel's

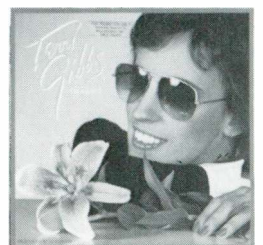
(Continued on page 56)

## PICKS OF THE WEEK

**SINGLE** ALABAMA, "LOVE IN THE FIRST DEGREE" (prod.: Alabama, Larry McBride & Harold Shedd) (writers: J. Hurt, T. DuBois) (House of Gold, BMI) (3:16). This smooth, strong cut certainly has the potential to follow the country/pop success earned by the group's previous release, "Feels So Right." Alabama continues to forge a distinct identity as a powerful contemporary country group. RCA JB-12288.

**SLEEPER** WRIGHT BROTHERS, "FAMILY MAN" (prod.: Buddy Killen) (writer: A. Rhody) (Tree, BMI) (3:30). This group's label debut is a bright, midtempo country cut featuring solid vocal harmony and a positive, uplifting lyric. Buddy Killen's production is squarely on the mark, as usual. Warner Bros. 49837.

**ALBUM** TERRI GIBBS, "I'M A LADY" With her second MCA album, Gibbs continues to display the vocal talents that make her one of the most impressive new artists to emerge in any musical format in recent years. Standouts include the current single (a cover of Tony Bennett's "I Wanna Be Around"), "Too Far Gone," "Another Place, Another Time," and the unusual title cut. MCA 5255.





# Country Single Picks

## COUNTRY SONG OF THE WEEK

**JOE STAMPLEY — Epic 14-02533**

**ALL THESE THINGS** (prod.: Ray Baker) (writer: N. Nevel) (Tune Kel, BMI) (3:03)  
Stampley covers this pop classic in fine country style. The tribute to his special woman is delivered with strength, backed by great steel and organ lines.

**JUICE NEWTON — Capitol P-A-5046**

**THE SWEETEST THING (I'VE EVER KNOWN)** (prod.: Richard Landis) (writer: O. Young) (Sterling/Addison Street, ASCAP) (3:58)  
Newton follows her hot smash "Queen of Hearts" with this tender ballad, which opens with voice, acoustic guitar, and piano, then builds to a great bridge.

**SLIM WHITMAN — Epic/Cleveland International 14-02544**

**IF I HAD MY LIFE TO LIVE OVER** (prod.: Pete Drake) (writers: P. Parnes, P. Evens) (September, ASCAP) (3:02)  
If I had the chance I'd go back and change a few dreams and directions — but I'd fall in love with you all over again, Slim sings in this forceful midtempo cut.

**LEONA WILLIAMS — Elektra 47217**

**ALWAYS LATE WITH YOUR KISSES** (prod.: Dixie-Gamble-Bowen) (writers: L. Frizzell, B. Crawford) (Peer/Rightsong, BMI) (2:36)  
Lefty Frizzell material has been hot lately, and Williams does a fine job with this fast-paced tune, spiced with acoustic guitar lines and a plucky rhythm.

**MICHAEL BALLEW — Liberty P-A-1437**

**YOUR DADDY DON'T LIVE IN HEAVEN (HE'S IN HOUSTON)** (prod.: John English) (writers: M. Ballew, B. Moulds) (Phooey/Black Mountain Road, BMI) (3:15)  
Ballew debuts with a compelling, tell-it-like-it-is cut about an unwed mother who finally decides to tell her six-year-old boy where his daddy really is.

**MEL STREET & SANDY POWELL — Sunbird 7568**

**SLIP AWAY** (prod.: Joe Deaton, Nelson Larkin & Jim Prater) (writer: J. Deaton) (Blackwood/Levisa/Red Ribbon, BMI) (2:50)  
Sunbird has a solid offering in this track featuring the voice of the late Street with a female duet partner. It's about two lovers kept apart by their lives' circumstances.

**CEDAR CREEK — Moon Shine 3001**

**LOOKS LIKE A SET-UP TO ME** (prod.: Andy DiMartino) (writer: A. Rhody) (Tree, BMI) (3:24)  
This is a polished label debut from a fine-sounding group with country/pop leanings. A bittersweet lyric is backed by a steady beat and good vocal harmony. The flip, "This Old Heart," is also strong.

**VINCE & DIANNE HATFIELD — Soundwaves 4649 (NSD)**

**YOU SHOW ME YOURS (AND I'LL SHOW YOU MINE)** (prod.: Charlie McCoy) (writers: W. Holyfield, G.L. Thelms) (Vogue, BMI/Bibo, ASCAP) (2:50)  
Two love-shy people tell each other if you think it's really love between us, you show me yours and I'll show you mine. It's a catchy, easy-paced cut.

## Gatlins Visit Columbia



Columbia Records recently celebrated the release of the new album by Larry Gatlin and the Gatlin Brothers Band, "Not Guilty." The group's "Greatest Hits" LP was recently certified gold. Pictured at the CBS offices are: (from left) Rudy Gatlin; Larry Gatlin; Dick Asher, deputy president and chief operating officer, CBS Records Group; Rick Blackburn, vice president and general manager, CBS Records Nashville; Steve Gatlin; and Paul Smith, senior vice president and general manager, marketing, CBS Records.

# Country Album Picks

**THE VERY BEST OF MEL TILLIS**

MCA 3274

This LP title tells it like it is, as the package represents the best of Tillis's chart successes in recent years. Highlights are "Coca Cola Cowboy," "I Got the Hoss," "I Believe in You," and others.



**RODNEY CROWELL**

Warner Bros. BSK 3587

The word's spreading about Rodney and his skills as a fascinating, interesting contemporary writer, producer, and artist. One of his strong points is selection of material that appeals to a wide-ranging audience, as evidenced by this LP's immediate pop and country activity. Highlights are the single "Stars on the Water," the rockin' "Old Pipeliner," and "Till I Can Gain Control Again."



**FRAGILE, HANDLE WITH CARE**

Cristy Lane — Liberty LT-51112

Solid material is the keynote of Lane's latest LP, highlighted by an all-country version of "Once a Day," her international hit "One Day at a Time," and pop-flavored uptempo tracks "Angel in Your Arms" and "Lies on Your Lips."



**DESPERATE DREAMS**

Eddy Raven — Elektra 5E-545

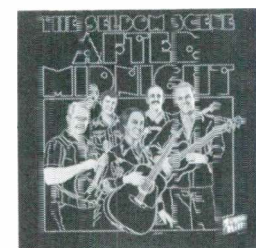
Raven is a writer/artist whose commercial potential has not yet been reached. He sounds fine on such tracks here as his current and previous singles "Who Do You Know in California" and "I Should've Called," as well as the Charlie Black/Rory Bourke tune "I Know You're the Rain" and the pretty Keith Stegall/Elroy Kahanek ballad "She's Playing Hard to Forget."



**AFTER MIDNIGHT**

The Seldom Scene — Sugar Hill SH 3721

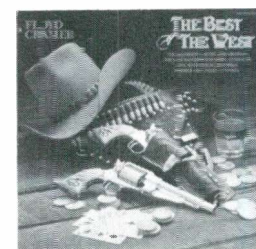
If you haven't picked up on this progressive bluegrass/country group, it's time you did. Their wide-ranging talents are evident on the title cut and "Lay Down Sally," both covers of Eric Clapton tunes. The beautiful "Hearts Overflowing" is also a special moment here. The Seldom Scene specialize in acoustic music, both vocals and instrumentals.



**THE BEST OF THE WEST**

Floyd Cramer — RCA AHL-4119

The country piano wizard strikes again, this time offering catchy versions of themes linked with popular western movies and TV shows, including "Rawhide," "Bonanza," "The Lone Ranger," "The Magnificent Seven," and others.



## Lavender Adds Three

■ NASHVILLE—Shorty Lavender, president of the Shorty Lavender Talent Agency, has announced the addition of three new members to the staff of the agency.

Tom Vizzina joins the agency in the position of agent. Cheryl Ballard joins the agency as executive secretary, and Brenda Sherick as receptionist and administrative assistant.

Major music company is seeking a professional manager for their Nashville office.  
Send resume with salary requirements, in confidence, to:  
Professional Manager  
49 Music Square West c/o Record World  
Nashville, Tenn. 37203



# Country Hotline

By MARIE RATLIFF

## MOST ADDED CHART CONTENDERS

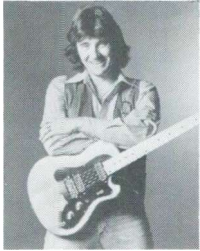
**Gary Morris** — "Headed for a Heartache"

**Eddy Raven** — "Who Do You Know in California"

**Moe Bandy** — "Rodeo Romeo"

**Billy "Crash" Craddock** has a potential chart-topper in "Now That the Feeling's Gone," with first-week adds at WQIK, WSM, KCKC, WYDE, KKYX, KEEN, WLWI, KD JW, WIRK, WSLC, KRMD, KSSS, KSOP, KTTS, KEBC, WHOO, WQYK, WKKN, W DEN, WQQT, WCXI, KGA, WTOD.

**Gary Morris** is off to a strong start with "Headed for a Heartache" at KYNN, WLWI, WSLC, KSO, KSOP, KBUC, KEBC, WPNX, KMPS, KKYX, KEEN, WTSO, WDLW, KVOO, KFDI, KRMD, WGTO, KWKH, KSSS, KTTS, WXCL, WPLO, WSM, WMAQ, WPNX, WIVK, WKKN, KWJJ, WCMS, W DEN, WQQT, WCXI, KGA, WITL, KUUY, KWMT, WWOL.



Eddy Raven

Newcomer **Tom Carlile** has early action on "Catch Me If You Can" at KFDI, WPNX, KLLL, KYNN, KHEY, KD JW, WSLC, KVOO, KSOP, KTTS, WCMS, KGA, KMPX, KWMT, WTOD. **Mel Street and Sandy Powell** are getting play on "Slip Away" at WTOD, KEBC, KMPS, KD JW, WSLC, KVOO, KGA.

A golden oldie done up freshly by **David Frizzell and Shelly West** is moving strongly. "Husbands and Wives" is an add at WWOL, KOKE, KGA, WESC, WSLC, KTTS, WQIK, WMAQ, KCKC, WSLR, WCXI, WTOD, KMPS, KKYX, WXCL, KBUC, KEBC, WJQS, KRMD, KWKH, WGTO, KWMT, KUUY, W DEN, WYDE, WIVK, WPNX, WUBE, WHK, KSOP, KSSS, KVOO, KFDI, WTSO.



Alabama

**Amarillo** has "A Little Bit Crazy" moving at WTOD, WCMS, KD JW, WIRK, WSDS, WFAI, KVOO, KFDI, WPNX. **Jim Chesnut** has airplay on "The Rose Is for Today" at KOKE, KKYX, KEBC, WSLC, KVOO, KRMD, WGTO, W DEN.

**Roy Head** has spins on "After Texas" at KBUC, KKYX, KOKE, KIKK, KVOO, KSSS, WKKN. **Ernest Tubb**, with a little help from

**Loretta Lynn**, revives "Thanks a Lot" at KSO, WIRK, WSLC, KFDI, KVOO.

Super Strong: **Johnny Lee, George Jones, Crystal Gayle, Bellamy Brothers, John Schneider, Stephanie Winslow.**

**Doug Kershaw's** "Instant Hero" is playing at WDLW, KRMD, KVOO, KEBC. **Peggy Forman's** "I Wish You Could Have Turned My Head" at WPNX, WSLC, KVOO, KRMD, KYNN, WTOD.

## SURE SHOTS

**Alabama** — "Love in the First Degree"

## LEFT FIELDERS

**Leona Williams** — "Always Late With Your Kisses"

**Miller & Greene** — "Maybe I'm Thinkin'"

## AREA ACTION

**Baxter, Baxter & Baxter** — "Lying" (KFDI, WDLW, WSDS, KEBC)

**Vince & Diane Hatfield** — "You Show Me Yours" (WSLC, KVOO, WCMS)

**Denny Hilton** — "Sail on the Wind" (WITL, KWMT, KSO, KTTS)

## MPC Appoints Gary Beard

■ NASHVILLE—The Music Publishing Corporation has announced the appointment of Gary Beard as professional manager for its affiliated publishing companies. Beard will report directly to Dave Burgess, VP and GM of southeastern operations.

M.P.C., purchased by Al Bennett approximately one year ago, includes these catalogues: Singletree, East Memphis, and Barnwood (BMI), Joiner and Sage and Sand (SESAC), and Doubletree Productions.

## Tree Pacts With Handshake



Handshake Records president Ron Alexenburg (right) chats with Tree International president and owner Buddy Killen and VP Donna Hilley at a Tree reception held recently in Nashville to celebrate a new record production pact between Tree and Handshake. Joe Tex and new artist June Roberts are the first Tree writers signed to Handshake as part of the agreement.

## Rose Bridge Label Bows

■ NASHVILLE—Owners Si Simon and Wayne Carson have announced that Rose Bridge Records has opened its doors, with offices here and in Springfield, Missouri.

The firm has set up national distribution in-house. Production will be handled by Carson. Denny Hilton, the first artist on the label, presently has out "Sail on the Wing."

Simon will head the offices in Springfield, located at 1121 South Glenstone. Phone is (417) 869-6379. Carson will head offices here located at 1806 Grand Ave. Phone is (615) 327-0584.

## Davis Enters Promotion Field

■ NASHVILLE—After 18 months in Little Rock, Arkansas, Rick Davis, former MD of KXLR, has left the station to launch an independent record promotion company.

## AKA PR Bows

■ LOS ANGELES—Judith M. King has announced the formation of a new public relations company, AKA PR. King, formerly with Solters/Roskin/Friedman, spent the last two years as director of publicity for Merv Griffin Productions.

## Nashville Report

(Continued from page 54)

TV show in Germany during a recent European tour that also took him to England, Holland, Switzerland, and elsewhere . . . Elektra artist **Eddy Raven** was the honored guest at his LP party recently in Dallas, where radio, retail and press were hosted. The Nashville Music Association held its first spotlight club night at Spany's here Sept. 29. The **J.D. Martin Band** was featured.

IN THE STUDIO: Sound Emporium (Joe Stampley, Eddy Mitchell, James Talley), Columbia (Johnny Cash for a Christmas TV special, Robert Jetton), Quadraphonic (Tom Kimmel, Dobie Gray, Eddie Struzick with Mac MacAnally), Music City Music Hall (Louise Mandrell, Eddy Arnold, Loretta Lynn), Creative Workshop (Bobby Russell, Kent Robbins), Sound Stage (Conway Twitty, Corbin-Hanner Band, Troy Seals, Dallas Holm), Wax Works (Gary S. Paxton, Randy Parton), Pete Drake (Geoff Morgan, Jerry Hensley, Darrell Puckett), Music City Recorders (the Rangers, Georgia), Music Mill (Marlow Tackett), Soundshop (Razzy Bailey), Woodland (Gail Davies, Charlie Daniels Band, Sonny Throckmorton), Koala (Jack Grayson), Bennett House (Jimmy Buffett), Scruggs (Pollie Lee, Billy Larkin), Doc's Place (Leon Russell, Dash Croft, Bandana, Cathy Rigby, Ernie Ashworth, Marvin Rainwater, Little Roy Wiggins).

Music City Music Hall here recently became the first studio in the country to take delivery on Studer's newest recorders, the A80VU MK III 24-track with transformerless amplifiers, and the half-inch, two-track mastering recorder . . . The **Osborne Brothers** will headline a special bluegrass show at Opryland Sunday (11) to be recorded by RCA for a live LP. The show will also feature **Mac Wiseman** and the **Lewis Family** . . . **Dottsy** and her band **Two Way Street** recently played Disneyland for the first time . . . Terrace Music Group will administer **Joe Sun's** new publishing companies, Tea Jar (ASCAP) and Fruit Jar (BMI).

British music star **Stu Stevens** has signed an exclusive recording agreement with Dimension Records here. He's on Youngblood Records in the U.K. . . . **Lynda K. Lance** recently performed at the opening of the spectacular National Aquarium in Baltimore . . . Joe Taylor Artist Agency has announced that **Donna Stoneman** has rejoined the family group the Stonemans . . . **Mac Magaha** will join **Porter Wagoner** on Porter's fall tour.

**Slim Whitman** was featured on "NBC Magazine" Friday (2) . . . Country International Records has signed **Peggy Sue** and **Sonny Wright** to recording agreements . . . **Roy Clark** and **Tanya Tucker** guest on "Nashville Palace," set to debut Oct. 24 . . . **Brenda Lee** recorded Busch Gardens in Williamsburg, Virginia Sunday (4) . . . Gold Dust Records' **Pat Garrett** was a hit at the Cow Palace in Oklahoma City recently . . . Western lounge act **Terry Dale** has moved to Nashville.



# Record World Country Albums



OCTOBER 10, 1981

TITLE, ARTIST, Label, Number (Distributing Label)

Oct. 10	Oct. 3		WKS. ON CHART
1	1	<b>FEELS SO RIGHT</b> ALABAMA RCA AHL1 3930 (2nd Week)	30
2	2	<b>STEP BY STEP</b> EDDIE RABBITT / Elektra 5E 532	8
3	3	<b>FANCY FREE</b> OAK RIDGE BOYS / MCA 5209	18
4	6	<b>THERE'S NO GETTIN' OVER ME</b> RONNIE MILSAP / RCA AHL1 4060	7
5	10	<b>GREATEST HITS</b> WILLIE NELSON / Columbia KC2 37542	4
6	4	<b>GREATEST HITS</b> KENNY ROGERS / Liberty LOO 1072	51
7	5	<b>SHARE YOUR LOVE</b> KENNY ROGERS / Liberty LOO 1108	14
8	9	<b>JUICE JUICE</b> NEWTON / Capitol ST 12136	29
9	8	<b>THE PRESSURE IS ON</b> HANK WILLIAMS, JR. / Elektra / Curb 5E 535	7
10	11	<b>BARBARA MANDRELL LIVE</b> / MCA 5243	6
11	7	<b>SOME DAYS ARE DIAMONDS</b> JOHN DENVER / RCA AFL1 4055	13
12	14	<b>I AM WHAT I AM</b> GEORGE JONES / Epic JE 36492	66
13	12	<b>URBAN CHIPMUNK</b> / RCA AFL1 4027	26
14	13	<b>ESPECIALLY FOR YOU</b> DON WILLIAMS / MCA 5210	12
15	15	<b>MR. T CONWAY TWITTY</b> / MCA 5204	14
16	22	<b>HOLLYWOOD, TENNESSEE</b> CRYSTAL GAYLE / Columbia FC 37438	4
17	18	<b>GREATEST HITS</b> OAK RIDGE BOYS / MCA 5150	48
18	16	<b>YOU DON'T KNOW ME</b> MICKEY GILLEY / Epic FE 37916	7
19	25	<b>SEVEN YEAR ACHE</b> ROSANNE CASH / Columbia JC 36865	29
20	19	<b>GREATEST HITS</b> RONNIE MILSAP / RCA AHL1 3772	51
21	23	<b>MY HOME'S IN ALABAMA</b> ALABAMA / RCA AHL1 3644	68
22	20	<b>RAINBOW STEW LIVE</b> MERLE HAGGARD / MCA 5216	11
23	17	<b>YEARS AGO</b> STATLER BROTHERS / Mercury SRM 1 6002 (PolyGram)	13
24	21	<b>GREATEST HITS</b> ANNE MURRAY / Capitol SOO 12110	53
25	37	<b>TAKIN' IT EASY</b> LACY J. DALTON / Columbia FC 37327	10
26	27	<b>GOOD TIME LOVIN' MAN</b> RONNIE McDOWELL / Epic FE 37399	9
27	26	<b>SURROUND ME WITH LOVE</b> CHARLY McCLAIN / Epic FE 37108	21
28	24	<b>NOW OR NEVER</b> JOHN SCHNEIDER / Scotti Bros ARZ 37400 (CBS)	13
29	28	<b>HONEYSUCKLE ROSE</b> (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY / Columbia S2 36753	63
30	30	<b>LOOKIN' FOR LOVE</b> JOHNNY LEE / Full Moon / Asylum 6E 309	48
31	29	<b>HORIZON</b> EDDIE RABBITT / Elektra 6E 276	65
32	46	<b>MAKIN' FRIENDS</b> RAZZY BAILEY / RCA AHL1 4026	20
33	34	<b>GREATEST HITS</b> WAYLON JENNINGS / RCA AHL1 3378	126
34	40	<b>I LOVE 'EM ALL</b> T.G. SHEPPARD / Warner / Curb BSK 3528	25
35	32	<b>STARDUST</b> WILLIE NELSON / Columbia KC 35305	177
36	36	<b>LETTIN' YOU IN ON A FEELIN'</b> KENDALLS / Mercury SRM 1 6005 (PolyGram)	2
37	38	<b>SOMEWHERE OVER THE RAINBOW</b> WILLIE NELSON / Columbia FC 36883	30



38	39	<b>NOT GUILTY</b> LARRY GATLIN & THE GATLIN BROTHERS BAND / Columbia FC 37464	2
39	31	<b>ROWDY</b> HANK WILLIAMS, JR. / Elektra / Curb 6E 330	25
40	47	<b>BEST OF EDDIE RABBITT</b> / Elektra 6E 235	98
41	41	<b>SHOULD I DO IT</b> TANYA TUCKER / MCA 5228	11
42	43	<b>CARRYING ON THE FAMILY NAMES</b> DAVID FRIZZELL & SHELLY WEST / Warner / Viva BSK 3555	18
43	35	<b>WHERE DO YOU GO WHEN YOU DREAM</b> ANNE MURRAY / Capitol SOO 12144	23
44	44	<b>WILLIE AND FAMILY LIVE</b> WILLIE NELSON / Columbia KC 35642	148
45	33	<b>OUT WHERE THE BRIGHT LIGHTS ARE GLOWING</b> RONNIE MILSAP / RCA AHL1 3932	25
46	50	<b>URBAN COWBOY</b> (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS / Full Moon / Asylum DP 90002	73
47	53	<b>I BELIEVE IN YOU</b> DON WILLIAMS / MCA 5133	51
48	49	<b>MINSTREL MAN</b> WILLIE NELSON / RCA AHL1 4045	10
49	42	<b>STRAIGHT AHEAD</b> LARRY GATLIN & THE GATLIN BROTHERS BAND / Columbia KC 36250	103
50	56	<b>BEST OF BARBARA MANDRELL</b> / MCA AY 1119	138
51	54	<b>BEST OF DON WILLIAMS, VOL. II</b> / MCA 3096	102
52	57	<b>LEATHER &amp; LACE</b> WAYLON & JESSI / RCA AHL1 3931	30
53	61	<b>9 TO 5 AND ODD JOBS</b> DOLLY PARTON / RCA AAL1 3852	30
54	59	<b>ONE TO ONE</b> ED BRUCE / MCA 5188	6
55	58	<b>ENCORE</b> MICKEY GILLEY / Epic JE 36586	55
56	62	<b>GREATEST HITS</b> LARRY GATLIN & THE GATLIN BROTHERS BAND / Columbia FC 36488	131
57	51	<b>CLASSIC CRYSTAL</b> CRYSTAL GAYLE / Liberty LOO 982	100
58	48	<b>WILD WEST</b> DOTTIE WEST / Liberty LT 1062	32
59	68	<b>EVANGELINE</b> EMMYLOU HARRIS / Warner Bros. BSK 3508	34
60	69	<b>FULL MOON</b> CHARLIE DANIELS BAND / Epic FE 36571	71
61	52	<b>AS IS</b> BOBBY BARE / Columbia FC 37157	14
62	60	<b>TENNESSEE WHISKEY</b> DAVID ALLAN COE / Columbia FC 37454	5
63	63	<b>THESE DAYS</b> CRYSTAL GAYLE / Columbia JC 36512	55
64	64	<b>SAN ANTONIO ROSE</b> WILLIE NELSON & RAY PRICE / Columbia JC 36476	48
65	67	<b>LOVE IS FAIR</b> BARBARA MANDRELL / MCA 5136	48
66	45	<b>MORE GOOD 'UNS</b> JERRY CLOWER / MCA 5215	3
67	65	<b>DRIFTER</b> SYLVIA / RCA AHL1 3986	24
68	66	<b>DARLIN'</b> TOM JONES / Mercury SRM 1 4010 (PolyGram)	17

## CHARTMAKER OF THE WEEK

69 — **RODNEY CROWELL**  
Warner Bros. BSK 3587 1



70	55	<b>WITH LOVE</b> JOHN CONLEE / MCA 5213	11
71	70	<b>THE GAMBLER</b> KENNY ROGERS / Liberty LA 934 H	146
72	73	<b>I'M COUNTRYFIED</b> MEL McDANIEL / Capitol ST 12116	4
73	—	<b>TOWN &amp; COUNTRY</b> RAY PRICE / Dimension DC 5003	1
74	—	<b>MR. SONGMAN</b> SLIM WHITMAN / Epic FE 37403	1
75	—	<b>STRAIT COUNTRY</b> GEORGE STRAIT / MCA 5248	1

## Radio Golf Tourney Slated for Oct. 15

■ NASHVILLE—The ninth annual Chuck Chellman/Georgia Twitty Radio Golf & Tennis Tournament will be held Thursday, October 15 at the Nashboro Village Golf and Tennis Complex here.

The tournament will feature recording stars, songwriters, and music industry executives. The golf and tennis follows an elaborate breakfast catered by Nashville's Hyatt Regency Hotel.

## Welk Completes Pi-Gem/Chess Buy (Continued from page 4)

Dean Kay, executive VP/GM and Roger Sovine, VP of professional activities. Collins and Kay executed documents on behalf of their respective interests.

At the time of closing, the current chart hits from the Welk catalogue (13) combined with the current chart hits from the Pi-Gem/Chess catalogue (5) gave Welk 18 percent of the country top 100.

Some of the hits include current releases by Barbara Mandrell ("Wish You Were Here"), Sylvia ("Heart on the Mend"), Anne Murray ("It's All I

Can Do"), George Strait ("Down and Out") and Steve Wariner ("All Roads Lead to You").

Also included are such country classics as "Pure Love," "It's a Heartache," "The Days of Sand and Shovels," "Fools," "Love Put a Song in My Heart," "That's What Friends Are For," "(I'm a) Stand by My Woman Man," and many others.

The acquisition is the largest in terms of the number of copyrights and amount paid in the nearly 70 catalogues acquired by the Welk Music Group in its 23-year history.

As with all catalogues purchased by Welk, administration and management of the copyrights will be handled from Welk's Santa Monica headquarters, under the direction of Dean Kay. Creative activity will be spread throughout Welk's professional offices in Nashville, Hollywood, and New York, under the direction of Nashville-based Roger Sovine.

Collins and Pride will separately move in new creative directions, with each planning to announce plans in the near future.





# Record World Country Singles

OCTOBER 10, 1981

TITLE, ARTIST, Label, Number (Distributing Label)

Oct. 10	Oct. 3		WKS. ON CHART
1	1	<b>STEP BY STEP</b> EDDIE RABBITT Elektra 47174 (2nd Week)	11
2	4	<b>TAKIN' IT EASY</b> LACY J. DALTON / Columbia / Sherrill 18 02188	13
3	3	<b>MIDNIGHT HAULER / SCRATCH MY BACK</b> RAZZY BAILEY / RCA 12268	14
4	7	<b>I'LL NEED SOMEONE TO HOLD ME (WHEN I CRY)</b> JANIE FRICKE / Columbia 18 02197	13
5	5	<b>TODAY ALL OVER AGAIN</b> REBA McENTIRE / Mercury 57054 (PolyGram)	15
6	6	<b>HURRICANE</b> LEON EVERETTE / RCA 12270	13
7	12	<b>NEVER BEEN SO LOVED (IN ALL MY LIFE)</b> CHARLEY PRIDE / RCA 12294	8
8	8	<b>EVERYTHING'S A WALTZ</b> ED BRUCE / MCA 51139	13
9	2	<b>PARTY TIME</b> T.G. SHEPPARD / Warner / Curb 49761	14
10	10	<b>I LOVE YOU A THOUSAND WAYS / CHICKEN TRUCK</b> JOHN ANDERSON / Warner Bros. 49772	11
11	17	<b>SLEEPIN' WITH THE RADIO ON</b> CHARLY McCLAIN / Epic 14 02421	8
12	14	<b>I LOVE MY TRUCK</b> GLEN CAMPBELL / Mirage 3845 (Atl)	10
13	15	<b>SHE BELONGS TO EVERYONE BUT ME</b> BURRITO BROTHERS / Curb 02243	10
14	19	<b>TEACH ME TO CHEAT</b> KENDALLS / Mercury 57055 (PolyGram)	8
15	13	<b>IT DON'T HURT ME HALF AS BAD</b> RAY PRICE / Dimension 1021	13
16	21	<b>GRANDMA'S SONG</b> GAIL DAVIES / Warner Bros. 49790	8
17	22	<b>FANCY FREE</b> OAK RIDGE BOYS / MCA 51169	6
18	18	<b>I RECALL A GYPSY WOMAN</b> B.J. THOMAS / MCA 51151	10
19	23	<b>MY BABY THINKS HE'S A TRAIN</b> ROSANNE CASH / Columbia 18 02463	7
20	24	<b>WISH YOU WERE HERE</b> BARBARA MANDRELL / MCA 51171	6
21	30	<b>SHARE YOUR LOVE WITH ME</b> KENNY ROGERS / Liberty 1430	5
22	25	<b>MISS EMILY'S PICTURE</b> JOHN CONLEE / MCA 51164	7
23	27	<b>THE HOUSE OF THE RISING SUN</b> DOLLY PARTON / RCA 12282	7
24	29	<b>ALL MY ROWDY FRIENDS (HAVE SETTLED DOWN)</b> HANK WILLIAMS, JR. / Elektra / Curb 47191	6
25	9	<b>RIGHT IN THE PALM OF YOUR HAND</b> MEL McDANIEL / Capitol 5022	13
26	32	<b>CRYING IN THE RAIN</b> TAMMY WYNETTE / Epic 14 02439	7
27	31	<b>MEMPHIS</b> FRED KNOBLOCK / Scotti Brothers 5 02434	8
28	34	<b>ONE NIGHT FEVER</b> MEL TILLIS / Elektra 47178	6
29	37	<b>MY FAVORITE MEMORY</b> MERLE HAGGARD / Epic 14 02504	4
30	11	<b>TIGHT FITTIN' JEANS</b> CONWAY TWITTY / MCA 51137	14
31	41	<b>IF I NEEDED YOU</b> EMMYLOU HARRIS & DON WILLIAMS / Warner Bros. 49809	4
32	35	<b>FEEDIN' THE FIRE</b> ZELLA LEHR / Columbia / Sherrill 18 02431	9
33	38	<b>HEART ON THE MEND</b> SYLVIA / RCA 12302	5
34	39	<b>SHE'S STEPPIN' OUT</b> CON HUNLEY / Warner Bros. 49800	7
35	42	<b>IT'S ALL I CAN DO</b> ANNE MURRAY / Capitol 5023	5
36	16	<b>I'M INTO LOVIN' YOU</b> BILLY SWAN / Epic 14 02196	13
37	44	<b>DOWN AND OUT</b> GEORGE STRAIT / MCA 51170	5
38	26	<b>YOU (MAKE ME WONDER WHY)</b> DEBORAH ALLEN / Capitol 5014	10
39	46	<b>YOU MAY SEE ME WALKIN'</b> RICKY SKAGGS / Epic 14 02499	5
40	48	<b>TRY ME</b> RANDY BARLOW / P.A.I.D. 144	5
41	55	<b>BET YOUR HEART ON ME</b> JOHNNY LEE / Full Moort / Asylum 47215	2
42	49	<b>THE CLOSER YOU GET</b> DON KING / Epic 14 02468	5
43	43	<b>THE PLEASURE'S ALL MINE</b> DAVE ROWLAND & SUGAR / Elektra 47177	7
44	57	<b>WHAT ARE WE DOIN' LONESOME</b> LARRY GATLIN & THE GATLIN BROTHERS BAND / Columbia 18 02522	2
45	50	<b>JUST ONE TIME</b> TOMPALL & THE GLASER BROTHERS / Elektra 47193	4
46	52	<b>ALL ROADS LEAD TO YOU</b> STEVE WARINER / RCA 12307	3
47	68	<b>STILL DOIN' TIME</b> GEORGE JONES / Epic 14 02626	2



48	20	<b>HONKY TONK QUEEN</b> MOE BANDY & JOE STAMPLEY / Columbia 18 02198	11
49	87	<b>THE WOMAN IN ME</b> CRYSTAL GAYLE / Columbia 18 02523	2
50	60	<b>I WANNA BE AROUND</b> TERRI GIBBS / MCA 51180	4
51	51	<b>LOVE IS KNOCKIN' AT MY DOOR</b> SUSIE ALLANSON / Liberty / Curb 1425	6
52	53	<b>LEFTY</b> DAVID FRIZZELL / Warner / Viva 49778	6
53	69	<b>FOURTEEN CARAT MIND</b> GENE WATSON / MCA 51183	2

## CHARTMAKER OF THE WEEK

54	—	<b>YOU'RE MY FAVORITE STAR</b> BELLAMY BROTHERS Warner/Curb 49815	1
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55	59	<b>YOU WERE THERE</b> FREDDIE HART / Sunbird 7565	6
56	56	<b>DREAMS CAN COME IN HANDY</b> CINDY HURT / Churchill 7777	6
57	36	<b>MARRIED WOMEN</b> SONNY CURTIS / Elektra 47176	8
58	28	<b>YOU DON'T KNOW ME</b> MICKEY GILLEY / Epic 14 02172	15
59	40	<b>JUST ENOUGH LOVE (FOR ONE WOMAN)</b> BOBBY SMITH / Liberty 1417	9
60	77	<b>THEM GOOD OL' BOYS ARE BAD</b> JOHN SCHNEIDER / Scotti Brothers 7 1289 (CBS)	2
61	72	<b>SLOWLY</b> KIPPI BRANNON / MCA 51166	3
62	76	<b>MOUNTAIN DEW</b> WILLIE NELSON / RCA 12328	2
63	70	<b>LET THE LITTLE BIRD FLY</b> DOTTSY / Tanglewood 1910	4
64	73	<b>PATCHES</b> JERRY REED / RCA 12318	3
65	66	<b>COMMON MAN</b> SAMMY JOHNS / Elektra 47189	5
66	33	<b>MIRACLES</b> DON WILLIAMS / MCA 51134	15
67	45	<b>OLDER WOMEN</b> RONNIE McDOWELL / Epic 19 02129	16
68	58	<b>SLOW HAND</b> DEL REEVES / Koala 336	6
69	—	<b>WHEN YOU WALK IN THE ROOM</b> STEPHANIE WINSLOW / Warner / Curb 49891	1
70	64	<b>CINDERELLA</b> TERRY GREGORY / Handshake 9 02442	7
71	47	<b>WHAT IN THE WORLD'S COME OVER YOU</b> TOM JONES / Mercury 76115 (PolyGram)	10
72	82	<b>EVERYONE GETS CRAZY NOW AND THEN</b> ROGER MILLER / Elektra 47192	3
73	71	<b>WON'T YOU BE MY BABY</b> KEITH STEGALL / Capitol 5034	6
74	—	<b>CHEATIN' IS STILL ON MY MIND</b> CRISTY LANE / Liberty 1432	1
75	78	<b>I WONDER IF I CARE AS MUCH</b> DICKEY LEE / Mercury 57056 (PolyGram)	3
76	—	<b>HUSBANDS AND WIVES</b> DAVID FRIZZELL & SHELLY WEST / Warner / Viva 49825	1
77	54	<b>(THERE'S) NO GETTIN' OVER ME</b> RONNIE MILSAP / RCA 12264	16
78	86	<b>THE BEST BEDROOM IN TOWN</b> JUDY BAILEY / Columbia 18 02505	3
79	79	<b>THE LAST WORD IN JESUS IS US</b> ROY CLARK / MCA / Songbird 51167	3
80	92	<b>IT TURNS ME INSIDE OUT</b> LEE GREENWOOD / MCA / Panorama 51159	4
81	61	<b>TRYING NOT TO LOVE YOU</b> JOHNNY RODRIGUEZ / Epic 14 02411	10
82	65	<b>SOMETIMES I CRY WHEN I'M ALONE</b> SAMMI SMITH / Sound Factory 446	11
83	—	<b>STARS ON THE WATER</b> RODNEY CROWELL / Warner Bros. 49810	1
84	—	<b>RODEO GIRLS</b> TANYA TUCKER / MCA 51184	1
85	85	<b>THE HARD WAY</b> JOHNNY CASH / Columbia 18 02189	3
86	—	<b>PARDON MY FRENCH</b> BOBBY G. RICE / Charta 166 (NSD)	1
87	—	<b>I'LL STILL BE LOVING YOU</b> MUNDO EARWOOD / Excelsior 1019	1
88	81	<b>MOCCASIN MAN</b> DAVE KIRBY / Dimension 1022	5
89	—	<b>SLIPPIN' OUT, SLIPPIN' IN</b> BILL NASH / Liberty 1433	1
90	83	<b>WHERE DID OUR LOVE GO</b> HELEN CORNELIUS / Elektra 47190	3
91	62	<b>BIG LIKE A RIVER</b> TENNESSEE EXPRESS / RCA 12277	9
92	93	<b>WOMAN IN MY HEART</b> BOBBY HOOD / Chute 018	3
93	—	<b>SEND ME SOMEBODY TO LOVE</b> CALAMITY JANE / Columbia 18 02503	1
94	67	<b>TAKE ME AS I AM</b> BOBBY BARE / Columbia 18 02414	10
95	—	<b>IMAGINE THAT</b> NANCY WOOD / Montage 1202	1
96	—	<b>JESUS LET ME SLIDE</b> DEAN DILLON / RCA 12319	1
97	—	<b>AS LONG AS WE KEEP BELIEVING</b> THRASHER BROTHERS / MCA 51175	1
98	—	<b>WHOLE LOT OF CHEATIN' GOIN' ON</b> JIMMY CANNON / Warner Bros. 49806	1
99	99	<b>I'D THROW IT ALL AWAY</b> SWEETWATER / Faucet 1592	2
100	91	<b>DOCK OF THE BAY</b> DAVID ALLAN COE / Columbia 18 02492	3



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*Jane*



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