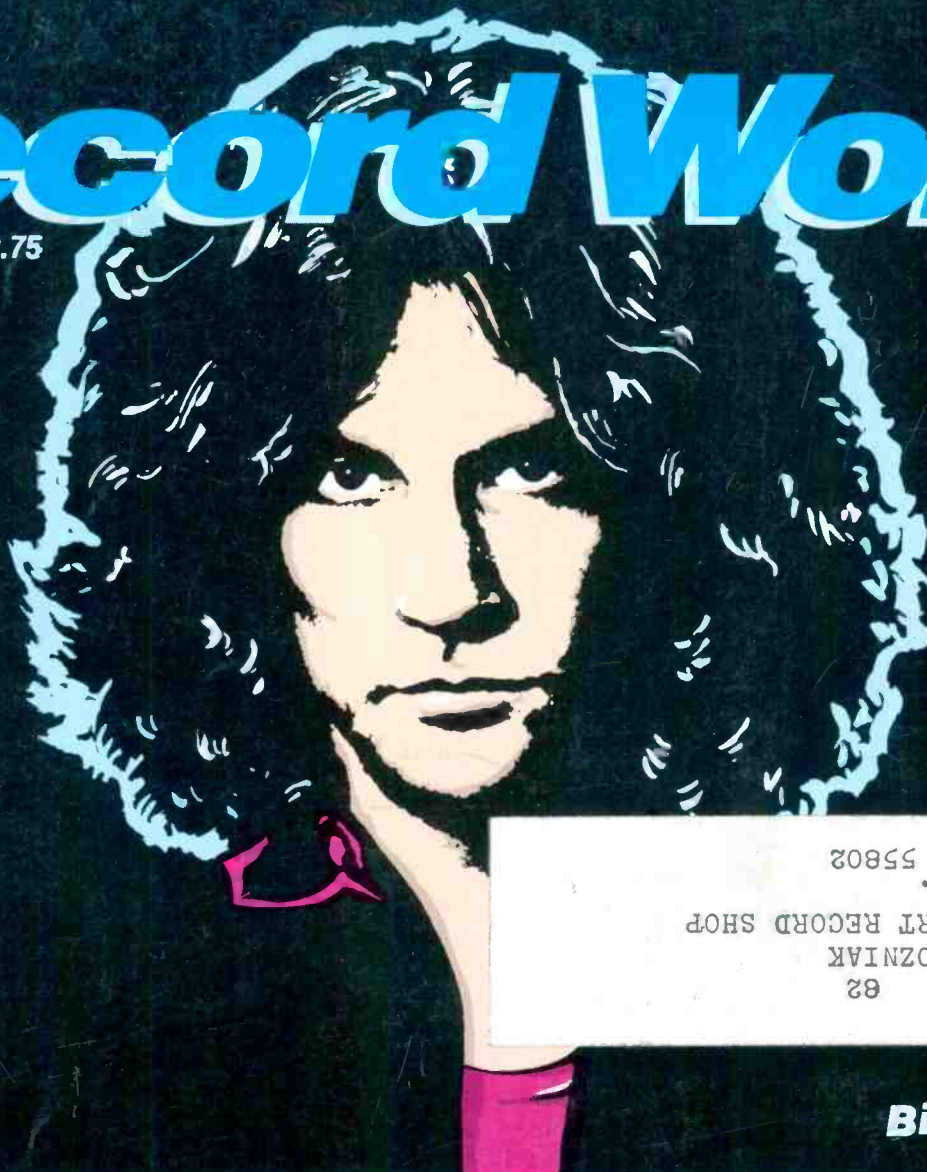


NEWSPAPER

Record World

OCTOBER 3, 1981 \$2.75



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Billy Squier

Hits of the Week

SINGLES

CLIFF RICHARD, "WIRED FOR SOUND" (prod. Tarney) (writers: Tarney-Robertson) (ATV/BAR/Steve Morris, BMI) (3:38). The perfect song for today's headphone generation, this title track from Cliff's new LP features his pop-perfect vocals, multiple hooks and the musical genius of Alan Tarney. EMI-America 8095.

THE POINTER SISTERS, "WHAT A SURPRISE" (prod.: Perry) (writers: Anita & June Pointer-Lawrence) (Brain-tree/Tira, BMI) (3:46). Anita takes the lead on this successor to the top 5 "Slow Hand." Sing-song choruses and a simple yet effective melody line combine to make this a multi-format bonus. Planet 47937 (E/A).

FAT BENATAR, "PROMISES IN THE DARK" (prod.: Olsen-Geraldo) (writers: Geraldo-Benatar) (Rare Blue/Big Tooth/Neil Geraldo, ASCAP) (4:07). Rapidly becoming America's favorite female rocker, Benatar follows the top 15 "Fire and Ice" with this volatile rocker. The opening drama explodes with guitar fire. Chrysalis 2555.

THE ALAN PARSONS PROJECT, "SNAKE EYES" (prod.: Parsons) (writers: Woolfson-Parsons) (Woolfsorgs/Careers/Irving, BMI) (3:03). Parsons leads a keyboard parade that also boasts Ian Bairnson's stinging guitar and Chris Rainbow's enchanting lead vocal. The catchy chorus will please AOR-pop listeners. Arista C635.

OLIVIA NEWTON-JOHN, "PHYSICAL" (prod.: Farrar) (writers: Kipner-Shaddick) (Stephen A. Kipner/April/Terry Shaddick, ASCAP/BMI) (3:43). A big pounding beat and the lusty idea of Olivia getting physical are more than enough to take this hot title cut from her forthcoming LP to the top. MCA 51182.

JOEY SCARBURY, "WHEN SHE DANCES" (prod.: Post) (writer: Blugerman) (Over The Rainbow, ASCAP) (3:21). Scarbury went all the way to the top with his "Greatest American Hero" debut. He's out to prove that was no fluke with this pretty follow-up. Strong sax work and Mike Post's production give support. Elektra 47201.

EARTH, WIND & FIRE, "LET'S GROOVE" (prod.: White) (writers: White-Vaughn-Vaughn) (Sagfire/Yougoulei, ASCAP) (3:55). Maurice White utilizes a deep, brawny bass line to transport his vocal happening on this dancer from the forthcoming "Raise!" LP. An across the board hit. ARC/Col 18-02536.

GREG KIHN, "THE GIRL MOST LIKELY" (prod.: Kaufman) (writers: Kihn-Wright-Lynch-Carpender-Phillips) (Rye-Boy, ASCAP) (2:40). Kihn's "Breakup Song..." made the veteran Bay Area artist pop respectable. This follow-up will increase that visibility with its big beat and rah-rah chorus. Beserkley 47206 (E/A).

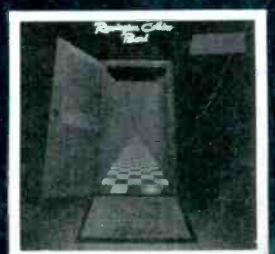
ALBUMS

GENESIS, "ABACAB." Phil Collins, Mike Rutherford and Tony Banks are hitting every note with the ultimate confidence that it was meant to be there, giving the single, the title cut and the whole LP a strength of purpose that forecasts one of the hallmark British group's biggest sellers yet. Atlantic SD 19313 (8.98).

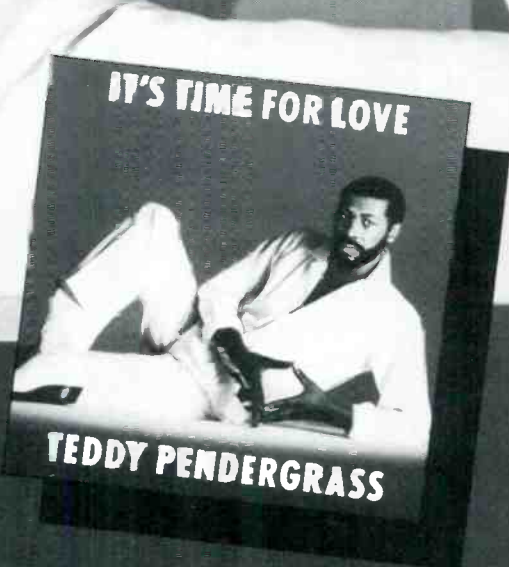
CLIFF RICHARD, "WIRED FOR SOUND." Alan Tarney's production, arrangements and multi-instrumental talent and Richard's universally appealing voice seem to be an unbeatable combination. The title single, "Don't Let Go," "Lost in a Lonely World" and "Summer Rain" all have the makings of hit singles. EMI-America SW 17059 (8.98).

DEVO, "NEW TRADITIONALISTS." They once looked eccentric, but last year's pop radio acceptance of "Whip It," and the building momentum of "Working in a Coal Mine" (included as a bonus) increase the likelihood that their master plan to conquer the world through merchandising aids will actually work. WB BSK 3593 (8.98).

ROSSINGTON COLLINS BAND, "THIS IS THE WAY." This is one group that doesn't need to dwell on the past glories of previous affiliations. Female vocalist Dale Krantz can play it sweet or shake the speakers with a growl; the guitar work, as always, is exemplary. Listen to "Gotta Get It Straight" and "Pine Box." MCA 5207 (8.98)



Teddy marches on!



"It's Time For Love." The new Teddy Pendergrass album
TZ 37491
featuring the hit single, "I Can't Live Without Your Love."
ZSS 02462
On Philadelphia International™ Records and Tapes.

Don't miss T.P. on tour:

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10/3 Lakeland, FL
10/4 Jacksonville, FL

10/9-11 New Orleans, LA
10/15 Memphis, TN
10/16 Dallas, TX

10/17 San Antonio, TX
10/18 Houston, TX
10/22-23 Las Vegas, NV



Philadelphia International Records TSDP "The Sound of Philadelphia" Making Music History Our 30th Anniversary Year Produced by Kenneth Gamble, Leon A. Huff, Teddy Pendergrass and Dexter Mansel. Distributed by CBS Records. © 1981 CBS Inc.



Record World



OCTOBER 3, 1981

RW Names Monteiro Associate Publisher

■ NEW YORK—*Record World* publisher Sid Parnes and editor-in-chief Mike Sigman have announced the appointment of Stan Monteiro to the newly-created position of associate publisher of the magazine. Monteiro will be based in *RW*'s Los Angeles office. The appointment is effective immediately, and after a two-week period in New York, Monteiro will be on the west coast as of October 12.

Monteiro, who was most recently vice president of national promotion for Columbia Records, will be involved in all aspects of the magazine's operations. In addition to running *RW*'s west coast office and working with all west coast record and music-related companies, he will assist in overall planning on a national and international basis.

Parnes commented, "We feel the addition of Stan Monteiro to the staff in such a key position will greatly strengthen our operation. He is one of the most well-known and well-loved people in our industry, and in addition to the relationships he's built up in all areas of the business, he brings a wealth of knowledge that can only enhance our credibility and effectiveness."

Tom Rodden, *RW*'s vice president



Stan Monteiro

of marketing, who had been dividing his time between the west coast and Nashville, will be returning to Nashville on a full-time basis, running that office and continuing his involvement in the marketing functions of the magazine.

Prior to his most recent position at Columbia, Monteiro held vice presi-

(Continued on page 50)

CBS, AT&T In Videotext Venture; Music Information May Be Involved

By JEFFREY PEISCH and BILL HOLLAND

■ NEW YORK—CBS Inc. and AT&T are close to agreement on the terms of a joint field test in the area of two-way home and business information systems.

The proposed system would match CBS's broadcast news and entertainment divisions and magazine and book publishing resources with AT&T's capacity to bring transmissions into American homes. The system involves the picking up of videotext signals by telephones, and the transfer of the signals to television sets.

While the exact nature of the programming has not yet been determined, CBS Inc.'s VP, technology, Harry Smith told *Record World* that the system would have information on dozens of subject matters. CBS could provide information from such publications as *Field and Stream* and could also provide text from books that a CBS division publishes. Smith said

that musical information is also being considered as a possibility for the system. "Record reviews and a top 40 chart are things under discussion," said Smith. The system may also allow consumers to order records via the phone.

Yet to be determined is the starting date of the videotext venture, the cities to be involved in the test, and the number of homes to be tested, according to Smith. Reports in the *Washington Post* said that the tests may be conducted in New Jersey, New York and California. Smith said that the primary goal of the test venture is to gain market research data to be used for the development of future ventures.

Experiments similar to but more restricted than the proposed CBS/AT&T venture have already been carried out, but have come under criticism from smaller companies and from Capitol Hill, where the Senate and the House have been holding hearings this year to assess the role of AT&T in the new Communications Law re-writes.

Newspapers and independent communications companies fear that AT&T's involvement in videotext systems may be anticompetitive. The American Newspaper Publishers Association has lobbied against AT&T's experiments with new technologies. This summer, AT&T abandoned its plans to test an electronic information service in Austin, Texas.

A spokesman for Rep. Tim Wirth (D. Colo.), who chairs the House Subcommittee on Telecommunications, Consumer Protection and Finance, was surprised about the news of the CBS-AT&T test venture. "Our big argument with (AT&T becoming involved in home information systems) was with AT&T marketing its own

(Continued on page 50)

Battle Over Presley Estate Continues in Memphis and D.C.

By JAMES CHISUM

■ MEMPHIS—Lawyers representing the estate of Elvis Presley have been given a one-month extension of the deadline for filing suits against Presley manager Col. Thomas Parker and RCA Records, charging misappropriation of funds.

Sources close to the executors say an out-of-court settlement with RCA may be reached, but that Parker, offended by allegations that he cheated Presley, has broken off negotiations and court action seems a sure bet.

Meanwhile, a separate legal battle to take millions of dollars from the estate in taxes is developing in Wash-

ington, D.C., where the Internal Revenue Service says the estate's value is more than six times the amount declared by the executors. The IRS wants an additional \$14,618,406 in taxes.

The controversy over Presley's dealings with his manager and record company began in May 1980, when the co-executors of Presley's estate — his former wife, Priscilla, who now lives in Beverly Hills; his former accountant, Joseph Hanks of Memphis; and Memphis' National Bank of Commerce — filed a routine petition in Probate Court to approve payments

(Continued on page 47)

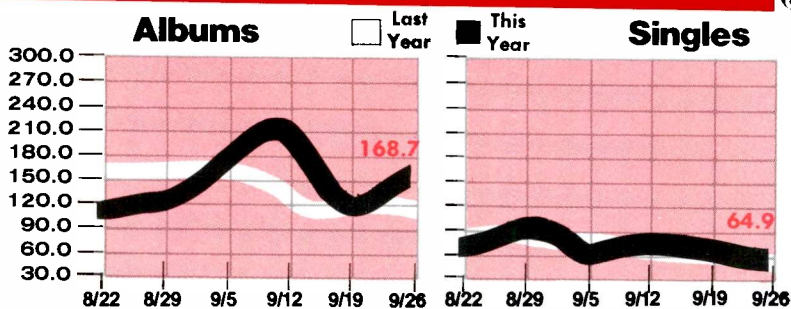
Publishers May Sue To Collect New Rate

By BRIAN CHIN

■ NEW YORK—Music publishers gathered at a Thursday (24) meeting of the New York chapter of the Music Publishers' Forum expressed apprehension that legal action might be required to force major record companies to begin paying publishing royalties in accordance with the four-cent statutory mechanical rate set by

(Continued on page 14)

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.

Local Bands Achieving Success Despite Lack of National Exposure

By LAURIE LENNARD

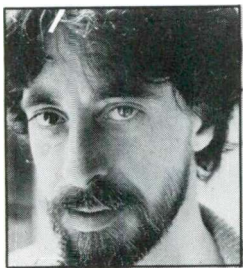
■ NEW YORK—"McGuffey Lane," the debut album by the Columbus, Ohio-based band of the same name, sold 9000 copies on the first day it appeared in retail stores last August. The LP was released at the same time as the Rolling Stones' "Emotional Rescue." But much to the confusion of Atlantic Records, Columbus-area retailers reported the Stones album as number two in sales — the number one spot was firmly held by hometown favorites McGuffey Lane.

In Portland, Oregon, advance orders for the forthcoming LP by local band Quarterflash have exceeded the orders filed for the Stones' "Tattoo You," according to Portland retailers. Quarterflash' first single, "Harden My Heart," released in 1979 on independent Whitefire Records, reportedly sold 15,000 copies.

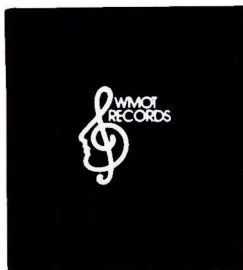
McGuffey Lane and Quarterflash are but two of the many regional bands in cities across the country who

(Continued on page 50)

Contents



Page 12. Since his early teens, when he toured with Paul Whiteman and Buddy Rich, Mike Mainieri has helped set musical trends with his numerous skills as a vibraphonist/producer/composer/arranger. Ready to embark on an international tour in support of his new Warner Bros. album "Wanderlust," Mainieri took time out to talk to Record World about his music past and present.



Page 23. The phenomenal sales of Frankie Smith's "Double Dutch Bus" introduced many to his label, WMOT Records. But WMOT is more than a one-record company. From president Alan Rubens on down, this spunky little label is committed to growth and to greater success. Record World takes an inside look at the day-to-day workings of the label.

departments

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Powerhouse Picks

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

Commodores (Motown) "Oh No"

This group is on its way to having back-to-back hits. This ballad is natural for all formats.

Olivia Newton-John (MCA) "Physical"

A dramatic change in style for this artist has created much excitement at the radio level.

Gloria Messinger Named ASCAP Managing Dir.

■ NEW YORK—Gloria Messinger has been named managing director of the American Society of Composers, Authors and Publishers, it was announced by the Society's president, Hal David. The appointment was made by David and the Society's board of directors.

As managing director and chief operating officer, Messinger will oversee ASCAP's total operations, which include receipts of over \$165 million, and a staff of more than 700 employees in 21 offices throughout the country. Her responsibilities will include supervising the licensing of the Society's repertory; distributing its revenue; developing its information systems; public, customer and membership relations; and dealing with foreign performing rights organizations.

Messinger moves to this post from her position of director, office of the president, which she occupied for two months. Prior to that, she was assistant general counsel to Bernard Korman, the Society's general counsel.

Messinger succeeds Paul Marks, who was managing director from 1976 until his death on September 15.

Messinger first came to ASCAP shortly after graduating from Yale Law School in 1954. She began as an attorney in the legal department. After a leave to raise two children, she returned to ASCAP's legal department, becoming acting distribution manager and then assistant general counsel.

ASCAP Collects Record Receipts

■ NEW YORK—The American Society of Composers, Authors and Publishers released its financial report for the first eight months of 1981 at its west coast membership meeting, held last Tuesday (22) in Los Angeles.

Total receipts from January through August of 1981 were a record \$104.9 million. \$93.2 million was taken in from domestic licensees, and \$8.6 million was received from foreign societies.

Boardwalk Moves HQ to New York

■ LOS ANGELES—In a move that coincides with the recent appointment of Irv Biegel as label president and Scott Kranzberg as senior vice president, the administrative headquarters for the Boardwalk Entertainment Company will now be located in New York City. Joining Kranzberg in the relocation to the label's New York office, which Biegel has headed since the company's inception last year, will be vice president of business affairs David Shein.

Boardwalk Chairman Neil Bogart will continue to head the label's west coast office in Beverly Hills. The west coast office will continue to be staffed by Steve Brack, national singles promotion director; Andi Santavasi, A&R production director; Kathy Ger-

(Continued on page 39)

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VOL. 18, NO. 1783

RECORD WORLD OCTOBER 3, 1981

MAYDAY!

Includes The Upcoming Single... "So Young, So Bad"
AM 2319

**RADIO AND
RETAIL
SOLIDARITY...
UNITED
BEHIND
DEBUT ALBUM
OF MAYDAY**

One of Rock and
Roll's Finest Hours...
MAYDAY'S popularity
has moved across
the nation attracting
thronges of loyal fans at
radio stations and
record stores. Watch
Out For MAYDAY... It's
Becoming A Cultural
Phenomena.

ROCKERS OF THE WORLD UNITE!



LET MAYDAY COME TO YOUR RESCUE...

SP 4873
MAYDAY HEARD ALL OVER THE FREE WORLD...

ON A&M RECORDS & TAPES

Produced by Don Silver and Ben Wisch for the Empire Project Management:

MCA Distributing Corp. Adds 24 'Account Representatives'

By SAMUEL GRAHAM

■ LOS ANGELES—In an attempt to provide personal contact between manufacturer and seller where it has not existed before — especially with chains of ten or more stores who have been serviced through one central location — MCA Distributing Corporation has recently added some 24 "account representatives" to its national field staff.

In a press luncheon last Tuesday (22), MCA Distributing president Al Bergamo detailed the duties of the new employees, as well as the reasons they were added. Primary among those reasons, Bergamo said, are changes in the overall distribution outlook over the last two years.

During that period, he explained, "We've lost 930 accounts, for whatever reason," including bankruptcy and the move by some retailers to one-stop distribution; 400 accounts have been lost from 1980 through the first quarter of 1981 alone, with only six added nationally. In order to increase personal contact with those retailers and rack jobber-serviced accounts that remain, "We decided to put a physical body in every account that has ten or more stores, people that we weren't seeing individually in the past."

Account representatives will be visiting 10 accounts per day within a 125-mile radius, Bergamo said. Their function will not be to sell but simply "to talk about MCA product," letting stores know what the label has recently released and providing copies for in-store play, as well as putting up display materials, taking inventory and channeling information back to the representatives' respective MCA branches. "It's a very positive thing. Some of these people have never even seen a representative from a manufacturer," and they have never been serviced with product for in-store play, an oversight that Bergamo believes has had a deleterious effect on sales. Noting that the recent Record Bar convention "solidified" MCA's plans, Bergamo added, "We're already getting reports from people saying, 'This is what we're looking for.'"

The first "real thrust" of MCA's new employees, according to Bergamo, will be the stores in such chains as Camelot, Record Bar and Musicland. Those chains have been receiving MCA product all along, but only through a central buying office have individual stores gotten the information that account representatives will now provide. "So in effect," said Bergamo, "we are calling on our accounts' accounts."

Of secondary importance, he went on, are chains such as K-Mart, whose stores contain unmanned record departments and receive their product from rack jobbers. Service to such retail chains as Tower and the Wherehouse will be unchanged.

Most of the account representatives, who were hired by MCA's 15

branches, work on a part-time basis; their responsibilities do not include video product. Bergamo said he expects a certain amount of turnover to take place "for a while, but I think it will stabilize over a period of time. We have no trouble filling the jobs."

As far as one-stops are concerned, "I'm hoping this will increase their business," Bergamo said. "We certainly don't want to put one-stops out of business." Some stores, however, may not even know that a particular record exists, simply because the one-stop has not bought it. "This simply gives the stores an opportunity to buy the records," he said, adding, "There have to be incredible positives just from the personal attention."

Bergamo touched on a number of other topics in the course of his discussion with the press, among which were his contention that blank tape now accounts for more business at retail than some manufacturers do and the fact that singles sales are way up, a possible indication of buyers' belief that albums no longer offer a reasonable value. As for MCA itself, "We're not the biggest record company — I don't know if we even want to be. That may not be the most positive situation," he added. "Manufacturers are not making money today; we're probably the only one that will make real dollars this year. We've also become the most conservative record company. Our hard line on getting paid has proved itself to be valuable — we are getting paid."

In addition, Bergamo said that the \$5.98 album "is floating this industry. It's keeping the industry alive." Meanwhile, "those companies that address their problems and do something about them" are the ones that will survive.

Light Records Pacts With E/A

■ LOS ANGELES—Elektra/Asylum Records and Light Records have signed a long-term label distribution agreement that becomes effective February 1, 1982, according to a joint announcement made by Joe Smith, E/A chairman and Ralph Carmichael, chairman of Lexicon Music, Inc., Light's parent company.

Under the agreement, E/A will distribute Light product to all accounts in the U.S. except the Christian Bible bookstore market, which will be the responsibility of Lexicon Music, Inc.

Initially, E/A will distribute approximately 25 records from Light's existing catalogue, with an additional 20 catalogue items planned for release early next year as part of the first gospel midline ever introduced.

During each year of the agreement, Light Records will also deliver approximately 15 new releases to E/A, including product by Walter Hawkins, Jessy Dixon, Reba Rambo, Danniebelle and Resurrection Band during the first quarter of 1982, with a new Andrae Crouch LP expected to be released later in the year.

The agreement with E/A follows the recent announcement by Lexicon that they have terminated their exclusive distribution agreement with Word Distribution effective December 11. Word will continue to sell Light Records product through December 11 and will accept returns until January 31, according to Larry Jordan, Lexicon/Light executive vice president.



From left: Elektra/Asylum chairman Joe Smith, Light Records chairman Ralph Carmichael, and E/A executive vice president/director of marketing Vic Faraci.

Grammy Entries Due From Labels Oct. 5

■ NEW YORK—The National Academy of Recording Arts & Sciences has reminded record companies that this coming Monday (5) is the deadline for their entry forms for the 24th annual Grammy Awards to reach the Academy's national office in Burbank, California.

Entry forms from NARAS members are due on Thursday (8).

Close To 200 Million Cassettes Sold in 1980 Says New ITA Report

■ NEW YORK—The International Tape/Disc Association (ITA) has released a report on the U.S. sales of blank audio and video cassettes garnered from information supplied directly from manufacturers. Past tape sales figures have been based on information supplied by merchandisers.

The ITA report found that 189,585,000 audio cassettes and 19,034,000 videocassettes were sold in 1980. The figures include sale of tapes that are used as both pre-recorded and blank tapes and are sold to both consumers and industries.

Beta and VHS Sales

The report broke down the sale of videocassette into the Beta and VHS formats. 12,982,000 VHS cassettes (Continued on page 39)

Bill Lowery Forms Southern Tracks Label

■ ATLANTA—Atlanta-based music publisher Bill Lowery has announced the formation of Southern Tracks Records, an independent label to be distributed throughout the southeast by Pickwick International.

Lowery said the main purpose of the label will be to expose developing southern recording artists. He said he hopes "to make enough noise with these records to get national distribution and major recording deals for (Continued from page 52)

Regional Breakouts

Singles

East:

Billy Joel (Columbia)
Air Supply (Arista)
Atlanta Rhythm Section (Columbia)
Billy Squier (Capitol)

South:

Kenny Rogers (Liberty)
Rick Springfield (RCA)
Billy Joel (Columbia)
Commodores (Motown)

Midwest:

Hall & Oates (RCA)
Rick Springfield (RCA)
Mike Post (Elektra)

West:

Billy Joel (Columbia)
Mike Post (Elektra)
Air Supply (Arista)
Bee Gees (RSO)

Albums

East:

Billy Joel (Columbia)
Teddy Pendergrass (Phila. Int'l)
Ronnie Laws (Liberty)
Patti Austin (Qwest/WB)

South:

Billy Joel (Columbia)
Teddy Pendergrass (Phila. Int'l)
Roger (WB)
Frank Zappa (Barking Pumpkin)

Midwest:

Billy Joel (Columbia)
Teddy Pendergrass (Phila. Int'l)
Ronnie Laws (Liberty)
Patti Austin (Qwest/WB)

West:

Billy Joel (Columbia)
Teddy Pendergrass (Phila. Int'l)
Ronnie Laws (Liberty)
Frank Zappa (Barking Pumpkin)

JOHN HALL IS:



A.

The writer and performer of such hits as "Dance With Me" & "Still the One."

B.

Co-Producer of the No-Nukes Albums.

C.

One of the main characters in the realization of the historic MUSE Concerts in 1979.

D.

A session guitarist on such projects as—Carly Simon, Jackson Browne & Little Feat.

E.

Record World, #3 Most Added.

Cashbox, #5 Most Added.

Radio & Records, Most Added Section.

Billboard, #4 Most Added.

HARD, #3 Most Added.

Album Network, #3 Most Added.

F.

All of the Above.



"ALL OF THE ABOVE"

A New Album Featuring:

"You Sure Fooled Me"

"Earth Out Tonight"

"Somebody's Calling"

"Crazy"

On EMI America Records

Produced by
Richard Stanford Orshoff
and John Hall.

Managed by
Abe Hoch
for Olympic Entertainment Group Ltd.

ANY QUESTIONS?



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PolyGram Tests Medley B-Side On New Martin Briley Single

■ NEW YORK—PolyGram Records has released a medley of songs on the B-side of a single by Martin Briley in an attempt to expose consumers to a greater variety of a new artist's material. The A-side of Briley's single is "Slipping Away," a song that appears on his Mercury/PolyGram debut LP "Fear of the Unknown." Backing "Slipping Away" are five songs from Briley's LP remixed into a five and a half-minute medley.

The marketing venture was conceived by PolyGram in an attempt to convince listeners to buy a new artist's album by offering a large sampling of songs contained on the album. Rick Bleiweiss, PolyGram's VP, marketing and product development, who thought of the idea, said that the medley was an "efficient and not too expensive way of exposing consumers to a new artist. We're always looking for alternative ways of getting a new artist across, especially with radio becoming more and more conservative and less open to new artists."

Bleiweiss said that the idea was to give listeners "enough to whet their appetite, but not enough so that they feel they don't have to buy the album." Labels make very little profits on the sale of singles.

PolyGram executive VP and general manager Bob Sherwood said that the medley idea would "help establish a new artist by offering record buyers an extra value while also exposing them to the fact that there is so much more great music to be had by the artist. Hopefully, many of those who buy Briley's single and hear its B-side will realize that Briley's album is worth purchasing as well."

Briley is a former bass player for Ian

Handleman Execs Present Bullish View To Financial Analysts

■ NEW YORK—Financial analysts were given a confident view of the future of the Handleman Company at a presentation last Thursday (24) by the top officers of the rack-jobbing firm. Handleman is the country's largest rack jobber, and, according to chairman David Handleman, was responsible for eight percent of the total record sales in the country in 1980.

Handleman gained 800 new accounts in 1980 and over 500 of these were accounts that were once serviced by Handleman's competitors. According to Handleman president and chief operating officer Frank M. Hennessey, the company has grown rapidly because it is "so much better than the other two big rack jobbers." Hennessey explained to the analysts that Handleman's computer system offers accounts services that no other rack jobbers provide. Analysts attend such a presentation to determine what kind of investment opportunity Han-

(Continued on page 39)

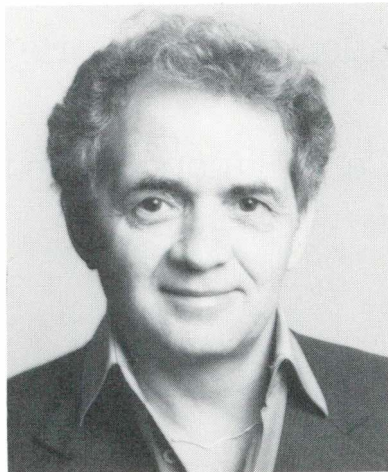
Hunter. "Fear of the Unknown" is his first LP.

Both Sherwood and Bleiweiss said that PolyGram is planning to release other medley B-sides similar to Briley's. "We're sending up a trial balloon," said Sherwood. "Should we see results, we'll try it with others when it makes sense. We're looking for this medley configuration to spark something subtle but significant for the industry."

Peter Lubin, PolyGram's east coast director of A & R, coordinated the development of the medley B-side.

Dorfman Returns To WMOT Records

■ PHILADELPHIA—Mark S. Stewart, chairman of WMOT Records, has announced the reappointment of Marv Dorfman as senior vice president of marketing and sales for the CBS-distributed label.



Marv Dorfman

Dorfman had recently left the company to pursue outside projects.

Dorfman, who will be based at the company's Los Angeles offices, will be responsible for overseeing all aspects of marketing for WMOT. He had previously been director of national accounts for A & M Records.

MCA Signs L.A. Boppers



MCA Records has signed the L.A. Boppers, whose music blends R&B and swing with jazz-oriented horns and a funky rhythm section, it was announced by Bob Siner, president of MCA Records. Pictured from left are: (standing) Forrest Hamilton, L.A. Boppers' manager; Kenny Styles of the L.A. Boppers; Auggie Johnson, the group's producer; Vance Robert "Mad Dog" Tenort of the L.A. Boppers; and Siner. Seated: Denny Rosencrantz, vice president of A&R for the label, and L.A. Boppers Ed Reddick and Stan "Be-Bop" Martin.

Lawyers For Bob Marley's Estate Considering Legal Action Against WEA

By JEFFREY PEISCH

■ NEW YORK—Lawyers representing the estate of Bob Marley are considering filing a suit against WEA International seeking money damages from WEA because of the label's imminent release of an LP made up of ten-year-old Marley tracks.

The WEA record, "Chances Are," will be released in the U.S. on the Cotillion label. When WEA announced plans to release the album, Island Records founder Chris Blackwell charged that the record was an example of "cynical exploitation" on the part of WEA (*Record World* September 19, 1981). Blackwell said that Marley's widow, Rita Marley, objected to the release of "Chances Are" and that WEA had overdubbed some of the songs, which were originally recorded only as demos.

Last Thursday (24) attorney David Steinberg, who had represented Marley since 1975, said that he has begun a search for old contracts between Marley and various companies, in an attempt to learn whether or not WEA has the legitimate rights to release the Marley songs. Steinberg said that if he learns that WEA does not have legitimate rights to the Marley record, he may attempt to stop the release of the record.

WEA International senior VP Fred Haayen objected strongly to Blackwell's allegations, and his company has recently released a prepared statement claiming that there was no impropriety involved in WEA's acquisition of the Marley tracks.

Reached in London, Blackwell told *Record World* that WEA's claim that Rita Marley approved the release of "Chances Are" was made up of "half truths." Concerning Haayen's statement that Marley was unhappy with Island in the year before he died, Blackwell said that Marley "always liked to look around and see what he was worth. It's definitely not accurate to say that he was not happy."

To a large degree, the dispute over the WEA record involves the role

played by one-time Marley manager Danny Sims. Sims managed Marley from 1968 to 1970, and he was an on-again-off-again friend of the late singer throughout the '70s. According to Haayen, WEA bought the tracks for "Chances Are" from Sims, with the understanding that Sims was representing Marley. Steinberg, however, said that he had asked all major labels not to negotiate any deal concerning Bob Marley without Marley being present.

This past August, according to Steinberg, Sims met with Rita Marley to tell her that WEA was set to release a record. Rita Marley asked to listen to a copy of the record and asked to see the contract Sims had signed with WEA, said Steinberg. These requests weren't granted, according to Steinberg, and Rita Marley still is not certain of the origin of the tracks on the record.

Bob Marley was originally signed to a small Jamaican label and was then signed to CBS U.K. In 1972, Island Records U.K. signed the singer and gained the rights to all existing material. The situation is confused by the fact that when Marley was signed to Sims, Sims retained one hundred percent of the publishing rights to Marley's songs.

Concerning Blackwell's allegation that WEA had overdubbed the tracks, Steinberg said that Sims himself had told Rita Marley about the overdubbing during the August meeting. Blackwell said that he knew the songs were overdubbed merely by listening to them.

Steinberg said that his initial research had led him to believe that perhaps six of the songs to be contained on the "Chances Are" record have already appeared on compilations on independent labels, released in the last two years.

Bomp, PolyGram Pact

■ LOS ANGELES—At press time, it was learned that Bomp Records, the Los Angeles-based independent label headed by former journalist Greg Shaw, was about to firm an agreement with PolyGram Records calling for the distribution of selected artists on the Bomp roster.

"There's definitely a market for new music," Shaw told *Record World*, "and we'll continue to develop our artists as we have done in the past. When we feel the time is right for a larger company to become involved with one of our acts, we now have the mechanism to accomplish that." A decision had not yet been reached on which Bomp artists would be distributed by PolyGram Records.

The Bomp Records-PolyGram agreement was negotiated by Jay Landers, who brought the concept to PolyGram president David Braun on Bomp's behalf. Landers will continue to act as a liaison between Bomp and PolyGram.

Record World Salutes

Country Music 1981

Record World is preparing its annual special on country music, and as in the past, it will contain the most comprehensive coverage on the country music industry you'll find anywhere.

The **Record World** special, which will be distributed during CMA week, Oct. 12-17, will cover every major aspect of country music's growth and changes over the past year. Included will be articles on the increasing acceptance country music has found in TV, radio, and the movies. We'll also spotlight the growing international interest in country music, and the phenomenal effect country has had on American culture over the past year.

Of course, you'll also find the traditional highlights in this country music special: the coveted **Record World** awards, detailed chart analyses, and closeups on artists, labels, and companies.

It all adds up to a super issue you'll be proud to be part of.

Issue Date: Oct. 17
Ad Deadline: Sept. 30
Editorial Deadline: Sept. 25

For further information contact our marketing specialists:
Los Angeles—Tom Rodden—(213) 465-6126
New York—Mort Hillman—(212) 765-5020
Nashville—Tom Rodden—Terri Short—(615) 329-1111

October in Country Music Month



Record World Single Picks

PRINCE— Warner Bros. 49808



CONTROVERSY (prod.: Prince) (writer: Prince) (Enrnp, BMI) (3:39)

Last weeks' Chartmaker on the Black Oriented Singles Chart, this irresistible outing from Prince's upcoming album has enough intelligent melodic and lyrical inventions and cleverly arranged electronic rhythm hooks to become a smash on the pop side. The keyboard riffs and recurring percussion splashes mix nicely with the steady bass line, which should delight dancers, while Prince's vocals are ready to be embraced by pop radio.

Pop

SQUEEZE — A&M 2377

MESSED AROUND (prod.: Bechirian-Costello) (writers: Tilbrook-Difford) (Illegal Songs, BMI) (2:40)

Glenn Tilbrook's ultra-cool rockabilly inflections are supported by the band's tasteful piano sprinkles and guitar licks, creating an authentic late-'50s sound. Expertly executed and worthy of multi-format action.

NICOLETTE LARSON — WB 49820

FOOL ME AGAIN (prod.: Gold) (writers: Bacharach-Sager) (New Hidden Valley/WB, ASCAP/Unichappell/Begonia Melodies, BMI) (4:01)

This delightful ballad could return Larson to top 40 prominence. From the "Arthur" motion picture soundtrack, it features her finest vocal performance in recent memory, a sterling sax break, crystalline keyboards and Andrew Gold's precise production.

THE BUREAU — Atlantic 3861

ONLY FOR SHEEP (prod.: Wingfield) (writer: Brown) (Ackee, ASCAP) (3:41)

The nucleus of this band is comprised of former members of Dexy's Midnight Runners. Now an octet, the British-based group utilizes robust horn charts, lurking, ominous bass figures and Archie Brown's Eric Burdon-influenced vocal style to punch out R&B-rooted pop.

JET — Third Coast 1806

STRANDED IN THE MOONLIGHT (prod.: Lynn) (writer: Smith) (Pierce Arrow, BMI) (3:39)

The Chicago-based quintet debuts with this initial single from the new "Empty Handed" LP. Barbara Barrow's emotion-packed vocal gets ringing guitar support and smart tempo shifts in the arrangement.

PASSPORT — Atlantic 3857

RAMBLING (prod.: Doldinger) (writer: Doldinger) (WB, ASCAP) (3:40)

Group leader Klaus Doldinger's vocoder and sax highlight this danceable spin from the German outfit's "Blue Tattoo" LP. Also penned and produced by Doldinger, it's well-suited for several audiences.

ARLAN DAY— Pasha 5-02480 (CBS)



I SURRENDER (prod.: Brown-Proffer) (writer: Day) (WB/The Pasha/Hovona, ASCAP) (3:42)

Singer/songwriter Day is an Englishman living in L.A. He debuts with this stylish, well-produced single that's aimed at pop-A/C listeners. His soft, sweet tenor is adorned with delicious sax and keyboard garnishes as it delivers an enticing message. The comfortable pace and slick electronic effects add to the appeal, making this an impressive package that should surprise many.

SAD CAFE— Swan Song 72004 (Arl)

NO FAVOURS-NO WAY (prod.: Stewart) (writers: Young-Stimpson) (Man-Ken, BMI) (3:37)

Smart, no-compromise lyrics and a lovely winding flute melody spice the British septet's new offering from the latest namesake LP. A solid pick for AOR-pop formats.

FOGHAT — Bearsville 49779 (WB)

WIDE BOY (prod.: Jameson) (writer: Peverett) (Pewrite, ASCAP) (2:43)

Lonesome Dave's yearning vocals and driving rhythm guitar help create an irresistible sound that will keep young rockers dancing the night away. Currently on a nationwide tour of major city arenas, the quartet should score their biggest hit ever with this bouncy piece.

BERTIE HIGGINS — Kat 9-02524

KEY LARGO (prod.: Limbo-MacLellan) (writers: Higgins-Limbo) (Jen-Lee/Chappell, ASCAP/Lowery, BMI) (2:59)

The Atlanta-based singer/songwriter makes his label debut with this tasteful ballad. Higgins' sentimental phrasing, sweet backing vocals and the slick arrangement are aimed at a pop-A/C audience.

JEFF TYZIK — Capitol 5048

PROPHECY (prod.: Tyzik) (writer: Tyzik) (Halwill/Macaroni, ASCAP) (3:47)

The Eastman School of Music graduate debuts with this title cut from his forthcoming LP. Tyzik learned his trumpet/flugelhorn chops in Chuck Mangione's band and the influence is obvious on this uptempo romp. A likeable mainstream sound that could fit on several formats.

MALCOLM TENT and UNNATURAL AXE — Hardly Music 0004

I WILL BE HEARD (prod.: Hood) (writer: Goldstein) (Angry Tunes/Accordion/Goldstein) (time not listed)

Tent growls, talks and complains over Steve Arnold's ringing guitar melody and a crunching rhythm section. A basic statement by the somewhat interesting, definitely boisterous quartet.

THE PRETENDERS— Sire 49819



LOUIE LOUIE (prod.: Thomas) (writer: Hynde) (Al Gallico, BMI) (3:31)

This tropical storm is called Chrissie and it's guaranteed to wreak havoc throughout radio and turntable land. The band blasts away with high octane rock 'n' roll fury while Hynde maintains a sexy cool in the middle of the whirlpool with her half-sing, half-talk vocal. The catchy arrangement around a break midway through, adds to the pop radio appeal.

B.O.S./Pop

HAROLD MELVIN AND THE BLUE NOTES — MCA 51190

HANG ON IN THERE (prod.: Melvin) (writers: Tyson-Batton) (Hal-Mel/Dayjoy/Ensign, BMI) (4:07)

An agile bass dances on the intro for David Ebo's throaty lead vocal soul on this ebullient offering from the forthcoming "All Things Happen in Time" LP. The backing vocals and keyboard riffs are marvelous.

RENÉ & ANGELA— Capitol 5052

WALL TO WALL (prod.: Watson-Rene-Angela) (writers: Moore-Winbush) (A la Mode/Arista, ASCAP) (3:50)

The talented team had a hit on the black side with "I Love You More." This follow-up has a snappy boss bass clearing the way for crisp lead vocal trades and warm harmonies. The emphasis is on funky dancing for clubs, with radio to follow.

THE DAZZ BAND— Motown 1528

LET THE MUSIC PLAY (prod.: Andrews-group) (writers: Harris-Pettus-Kendrick) (Jobete/Three Go, ASCAP) (3:59)

Spiced with brazen horns, this title cut from the group's latest LP spotlights Kenny Pettus' vocal lead, a recurring chorus chant, and an infectious percussion-clad rhythm track. This could give the Cleveland-based group its first crossover hit.

SPUNK— Gold Coast 1101

GET WHAT YOU WANT (prod.: Boyce-Levine-Tufo) (writer: Boyce) (Marv Stuart/Jabo, BMI) (3:56)

Jesse Boyce and Jimmy Levine are the principals behind this new band and their initial release from the forthcoming "Tighten It Up" LP. A confident speed rap is backed by sweet choruses while the vocals ride a contagious funky dance mix.

CHOCOLATE MILK—RCA 12335

BLUE JEANS (prod.: Jones) (writers: Redman, Jr.-Hayes) (Cessess/Electric Apple/Le-Ha, BMI) (3:58)

The New Orleans-based octet hits a deep funky groove on this title release from their forthcoming LP. Percussion slaps, sassy horns and vocal carousing jump off the bass bottom.

BILLY BURNETTE— Col 18-02527



(Blow Out The Candle) LET THE NEW LOVE BEGIN (prod.: Seidel-Beckett) (writers: Burnette-Williams) (Dorsey/Third Son, ASCAP) (2:55)

Dedicated to the sound of Dorsey (Billy's father) and Johnny Burnette, this stripped-down, straight-ahead rocker has Burnette's honest vocal longing as its centerpiece. From his new "Gimme You" LP, it has the Muscle Shoals Rhythm Section laying down the authentic period sound, paced by Jimmy Johnson's crackling guitar. The harmonies on the chorus and an optimistic hook are sure to win widespread airplay.

BOOKER T.— A&M 2374

I WANT YOU (prod.: Stokes) (writers: Booker T.-Stokes) (Irving/House of Jones, BMI) (3:31)

Booker lays down some thick, rich and 100 percent pure funk with his nasty organ on this title cut from the forthcoming LP. Very tasty guitar injections and Booker's cool vocal put this in the don't-miss category.

FIVE SPECIAL— Elektra 4721

NOW AND THEN (prod.: Banks) (writers: Banks-Johnson-Muhhamad) (Baby Dump/At Home, ASCAP) (3:59)

Culled from the forthcoming "Trak'n" LP, this delightful mid-tempo song has a smart arrangement that emphasizes a fully orchestrated score backing soothing vocal interaction. Bryan Banks' soothing tenor is on the mark for crossover response.

THE EMOTIONS— ARC/Col 18-02535

NOW THAT I KNOW (prod.: Meyers) (writers: Hull-Poirot-Londo) (Dwarf-Village/Blue-Eyed Saul/Stephen Londo, ASCAP) (4:06)

The sister trio places Sheila Witt in the lead vocal spotlight on this delicate ballad from the "New Affair" LP. Her tiny falsetto calls to mind Minnie Riperton, and the backing choruses are heavenly.

OSAMU KITAJIMA — Arista 0627

SAY YOU WILL (prod.: Evans-Kitajima) (writers: Kitajima-Perry-Phillips) (Phivin/Geffen-Kaye, ASCAP/Daremoly/Faulkner/Joss, BMI) (3:46)

From Kitajima's debut "Dragon King" LP, this romantic slice features the vocals of Rena Scott and Phil Perry in lead and harmony. Kitajima's sensitive koto and Victor Feldman's plush keyboards provide the backdrop.

BOB JAMES— Tappan Zee/Col 18-02530

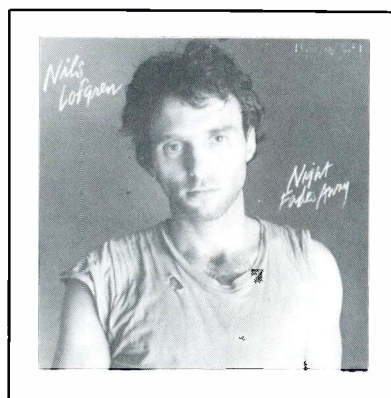
SIGN OF THE TIMES (prod.: James-Jorgensen) (writer: Temperton) (RodSongs/Almo, ASCAP) (3:50)

James' calliope solo is light and playful, while Major Holley's scat contrabass acts as the boogie man on this title track from Bob's latest LP. The omnipresent bass sets a mid-tempo pace.

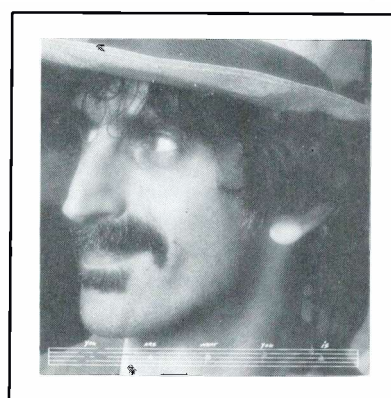
Record World Album Picks



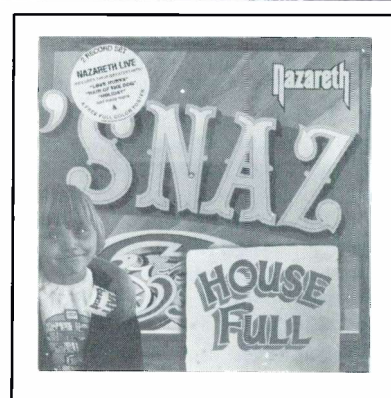
LULU
Alfa AAB 11006 (8.98)
 The bulleting single, "I Could Never Miss You (More Than I Do)" is just a taste of Lulu's solid return with the production of Mark London. The pop-soul style she handles so well is carried through on "You Win I Lose" and "Can't Hold Out on Love."



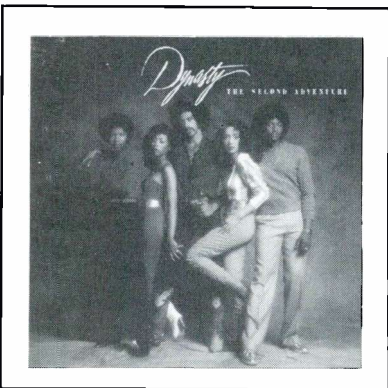
NIGHT FADES AWAY
NILS LOFGREN — Backstreet BRR-5251 (MCA) (8.98)
 Lofgren, a nifty guitarist, has found a sympathetic producer in another facile stringman, Jeff Baxter. The results sparkle on the title cut, the delicately sung "Empty Heart," and the inspired "Dirty Money."



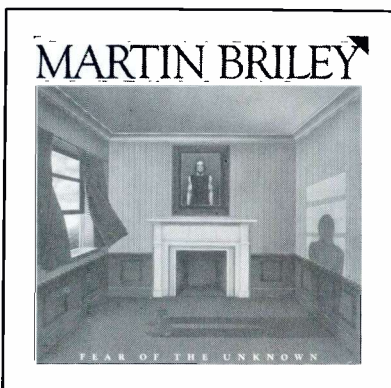
YOU ARE WHAT YOU IS
FRANK ZAPPA — Barking Pumpkin PW2 37537 (15.98)
 Another double scoop of eclectic rock (with sprinkles of philosophy) from the man loved by millions. Ike Willis' vocal on "Doreen" is great doo-wop for the 1980s; and "Mudd Club" scathes the Big Apple.



'SNAZ
NAZARETH — A&M SP-6703 (13.98)
 This live two-record set delivers the group's favorite songs, like "Love Hurts," "Hair of the Dog," and "Holidays," and captures the spirit of fun in their live performances. Their free-wheeling set even includes a cover of ZZ Top's "Tush."



THE SECOND ADVENTURE
DYNASTY — Solar S-20 (E/A) (8.98)
 There's more to this new LP than the top 30 BOS single, "Here I Am." With Leon Sylvers III's patented razor-sharp production, cuts like "Revenge" and "High Time (I Left You Baby)" almost seem to jump out of the grooves.



FEAR OF THE UNKNOWN
MARTIN BRILEY — Mercury SRM-1-4026 (PolyGram) (8.98)
 Programmers with common sense shouldn't fear the unknown with this former Ian Hunter band member and prolific songwriter (Benatar's recorded his stuff). "The Man I Feel" is a jewel of pop craftsmanship.



STEP LIVELY
JO JO ZEP AND THE FALCONS — Columbia NFC 37047
 Having built an AOR cult with "Screaming Targets," these Australians (who shouldn't be lumped with many of their bone-crushing neighbors) combine many influences, including sophisticated ska beats.



GOOD MORNING AMERICA
CHARLIE — RCA AFL1-4137 (8.98)
 Eye-opening tempos and a zesty vocal mix continue to be trademarks of these consummate pop-rockers. This time around, the beat is often quite danceable. The best hooks include "My Perfect Lover" and "Roll the Dice."

FROZEN ALIVE!

ALBERT COLLINS — Alligator AL 4725 (8.98)

 Recorded in a Minneapolis club, this LP bears witness to Collins' reputation for rough-house vocals and kinetic guitarism. His rapid, fluid lines coax the Icebreakers to the perspiration point on his own "Frosty."

DIGITAL COWBOY

OUR DAUGHTER'S WEDDING — EMI America MLP 19000 (5.98)

 Highlighted by the national dance club hit, "Lawnchairs," this five-song mini-LP introduces an electronic pop band that rocks with warm-blooded spirit. "Target for Life" is ready for radio.

ASSAULT & BATTERY

ROSE TATTOO — Mirage WTG 19312 (A1) (8.98)

 Vanda and Young's Aussie rabble-rousers mount another attack on the American continent, led by lead vocalist Angry Anderson, who's tough enough to dance with the Devil's daughter. Guaranteed killers on stage.

THE EVIL ONE

ROKY ERICKSON AND THE ALIENS — 415 Records 415A-0005 (8.98)

 The label has a reputation for veering from the mainstream, but this LP, produced by Creedence's Stu Cook, is a straightforward rock effort that spotlights Erickson's vocal personality and unique lyric images.

DOUBLE RAINBOW

TERUMASA HINO — Columbia FC 37420

 The Japanese trumpeter leads a diverse mix of over 20 players including Herbie Hancock, Lennie White, David Spinozza and Reggie Workman, shaping their styles into swirling musical collages a la Miles Davis.

ELEVEN IT ENDS

BRIAN BEVERLEY — Takoma TAK 7101 (Chrysalis) (8.98)

 Originally a jazz saxophonist, Beverley lets it all out as a rock'n'roll vocalist and guitarist. He keeps the energy level high on the title cut and "Till I Change," while "Ashamed" offers pleasing harmonies.

Mike Mainieri: First and Last a Musician

By JOSEPH IANELLO

■ NEW YORK—Mike Mainieri is the kind of guy who has to pause and think before filling in the space marked "occupation" on a new apartment lease. And with good reason, for Mainieri's musical career has included successful, at times pioneering, stints as a vibraphonist, composer, arranger, producer, bandleader and performer. But after that pause, Mainieri always answers, "I think of myself as a musician first," which is where he started on the vibraphone at age 11 and where he's featured on his new Warner Bros. album "Wanderlust."

"Wanderlust" is a jazz album without the tired sound of fusion/funk but with the light melodic compositions that Mainieri has become famous for in jazz, pop and rock. "Writing lyrics and melodies really comes from your childhood, your roots," said Mainieri, "and my foundation musically — before I started playing jazz — was in a song form." Mainieri grew up in a musical family; his parents and close relatives were singers, dancers and musicians who performed in vaudeville. As jazz buffs they'd take him to the Apollo Theater in Harlem on Sunday to hear Lionel Hampton. It was then that he fell in love with the vibraphone, an affair that intensified to the point that within three years he was on the road with Paul Whiteman.

From the Whiteman band, Mainieri moved on to Buddy Rich's big band, where a series of events put him in an enviable position. "Buddy fired his whole band but kept me and asked me to hire a new band and do all his arrangements and compositions. I was about 17 and the shocking thing about it was that I had never written arrangements before or composed original material." Mainieri took on the challenge and passed with flying colors. Rich's confidence in and enthusiasm for the young musician was enough to start Mainieri writing for other artists and finally start his own band.

After recording his first solo album, "Blues on the Other Side" on Argo Records, Mainieri decided to quit touring—he'd been on the road for 10 years — and settle with his new bride in New York. It was 1965 and the Beatles were the latest trend when Mainieri was asked by an old friend to help write some jingles on Madison Avenue. "The majority of the studio musicians at that time wore suits and ties and the whole scene was real straight," said Mainieri. "Madison Avenue wanted to capitalize on the popularity of the Beatles in selling products, but the regular studio musicians couldn't play rock, so I went in and contracted all these freaks to do the commercials: Joe Beck, Larry Coryell, Randy Brecker and others." Not only did Mainieri write and produce some of the first rock jingles — "MacLeans and Brylcreem were the first companies to use rock 'n' roll music for their commercials" — but he introduced a whole new group of

young and ambitious musicians into a previously closed and rather sterile system. Many of those musicians — Hugh McCracken, David Spinozza, Richard Tee and others — were begging for work and since then have gone on to become some of the most in-demand and respected jazz/pop/rock studio players in the business.

Mainieri's experience on Madison Avenue also taught him the business side of music, a lesson that led to his forming Gnu Music, his own agency, and Redeye Music, his own publishing company. "Having a perspective on the business side of the music was something that was really necessary because musicians always left that part of the business to someone else. Most of the tunes I wrote when I first started, I never got paid for."

Still in his mid-twenties, Mainieri had already developed a reputation among New York musicians as a leader. But his trend-setting had just begun. By the end of the '60s, his jingle work had made several New York studios available to him for informal session work. As the "ring-leader" of sessionmen like Steve Gadd, Warren Bernhardt, Tony Levin, and others, Mainieri would stage studio jams structured around arrangements he'd written. At several of those sessions, two young and aspiring engineers, Jack Douglas and Jay Messina, recorded tracks that were later released as a 16-piece rock/big band ensemble called White Elephant on Just Sunshine records. "We were getting our feet wet and I never had any intention of recording an album," said Mainieri. "But there was an atmosphere for experimentation which ultimately led to the jazz/rock fusion."

The word about Mainieri's production/arrangement skills had gotten out. Work with Laura Nyro, Tim Hardin, Don McLean, Nick Holmes and others snowballed into a demanding schedule that left little time for the vibraphone. Mainieri decided to leave the studio and go back to his first love — playing. The formation of a quartet, L'Image, with Gadd, Bernhardt and Levin led to several solo and duet projects and his most recent collaborations with Carly Si-

mon, including her new album of standards, "Torch," which Mainieri produced.

In support of "Wanderlust," Mainieri will soon go on the road stateside and in Japan. In the meantime, Warner Bros. will concentrate on getting airplay at AOR, college, R&B and the obvious jazz radio outlets. According to Bob Gooding, co-director of national marketing/promotion jazz and progressive music at Warner Bros., Mainieri's diverse background and widespread appeal make his music suitable for almost any audience. "His identity comes from the fact that he's a multi-faceted artist, an artist that can play in the jazz realm, has a jazz base and yet a rock feel to what he's into musically," said Gooding.

Natalie at the Greek



Capitol recording artist Natalie Cole is greeted by former boxing champion Sugar Ray Robinson after her recent performance at the Greek Theatre in Los Angeles with Lou Rawls. Cole sang material from her new Capitol Records LP "Happy Love," including the hit singles "You Were Right Girl" and "Nothin' But a Fool," as well as a sequence of duets with Rawls on selections from "Porgy & Bess."

CSP Pacts with ATC

■ NEW YORK—Columbia Special Products, a service of CBS Records, has entered into an exclusive agreement with the American Tape Corporation of Ridgefield, New Jersey, giving CSP worldwide use of ATC-owned material, it was announced by Al Shulman, vice president of CSP.

Fantasy Signs Tom Fogerty



Tom Fogerty, the former rhythm guitarist of Creedence Clearwater Revival, has signed an exclusive long-term recording contract with Fantasy Records. His first album in several years, "Deal It Out," will be released this month. Pictured at the signing are, from left: Paul Zaentz, Fantasy attorney; Fogerty; and label president Ralph Kaffel.

Record Store Operator Charged with Piracy

■ LOS ANGELES—A Burbank record store operator was set to be arraigned last Thursday (24) on felony charges of unauthorized duplication of recorded material. The arrest and arraignment of Les Szarvas, owner of DISContinued Records, followed a search of the premises by local police that resulted in the seizure of some two million records, thought to be among the largest collections in existence and valued at \$10 million.

Although Szarvas sold records from his store, he has said that DISContinued Records functioned primarily as a "reference library" or archive, providing companies in the record, motion picture and television industries, as well as individuals, with taped copies of rare or deleted albums and singles. Materials found on the premises indicated that Szarvas charged \$15 (cassette), \$17.50 (reel-to-reel) and \$20 (eight-track) to duplicate an album, or \$6, \$7.50 and \$8 for individual songs. Because he did not pay royalties from his income for this service, Szarvas was investigated for and subsequently charged with piracy.

Police investigations into Szarvas' operation were reportedly prompted by complaints from Recording Industry Association of America investigator Noel Castleman, who began looking at DISContinued Records five years ago. The FBI was also notified, allegedly warning Szarvas that he was violating anti-piracy laws — a warning that Szarvas has denied receiving. When Szarvas' activities continued, according to RIAA special counsel Jules Yarnell, the office of Los Angeles District Attorney John Van de Kamp was alerted to the alleged violations, eventually resulting in the issuing of a search warrant to the Burbank Police Department. The search was conducted on September 14.

A September 19 article about Szarvas in the Los Angeles Herald-Examiner contained extensive remarks attributed to Joanne Steinberg, identified as a secretary in Columbia Records' A&R department. "We use (Szarvas) a lot for cuts that we can't find," Steinberg told the Herald-Examiner. "If there was a song around and we couldn't remember how it went, we used DISContinued Records to refresh our memories. I would consider it an invaluable service to the industry. He has saved us many, many times."

Szarvas, who according to state law was required to obtain licenses to copy his material — licenses that call for the payment of a ten- or 15-cent royalty per copy — was freed on his own recognizance after posting \$5000 bail. Reports have said that the charges pending against him carry a maximum sentence of eight years in prison and a \$200,000 fine.

As for Szarvas' two-million-piece collection, it is said to be almost twice as extensive as the Library of Congress', estimated at 1.2 million.

COOPERATION MEANS ADVANCEMENT

BRUCE LUNDVALL, JIM SCHWARTZ, HAL DAVID, KATIE COKE, DICK BLAKE, ANDY WICKHAM, MERVYN CONN, BARRIE BERGMAN, SAM MARMADUKE, NEIL ROCKOFF, MARY REEVES DAVIS, BRENDA LEE, DAN MCKINNON, GLENN SNODDY, RICK BLACKBURN, ALABAMA, EDDIE RABBITT, OAK RIDGE BOYS, STATLER BROTHERS, DOTTIE WEST., DON WILLIAMS, KENNY ROGERS, T. G. SHEPPARD, DON ZIMMERMANN, TANDY RICE, TOM COLLINS, BOB SHERWOOD, RICHARD McCULLOUGH, JOE SULLIVAN, JERRY BRADLEY, E. W. WENDELL, JIMMY BOWEN, KEN KRAGEN, CHARLES SCULLY, LEE ZHITO, LEONARD FEIST, JIM DUNCAN, LARRY GATLIN AND THE GATLIN BROTHERS, CHARLIE DANIELS BAND, BETTE KAYE, C. W. DOHERTY, JOE GALANTE, SAM LOVULLO, IRVING WAUGH, J. WILLIAM DENNY, FRANCES PRESTON, WESLEY ROSE, JOE TALBOT, BARBARA MANDRELL, DON REID, JACK D. JOHNSON, DON LIGHT, BILL ANDERSON, TOM T. HALL, LEN ELLIS, DALE TURNER, JOHN A. DAVIES, A. TORIO, BOB AUSTIN, ED KONICK, BILL LOWERY, RALPH PEER, II, DON NELSON, JIM SLONE, JIM FOGLESONG, HUTCH CARLOCK

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(Continued from page 3)

By JOSEPH IANELLO AND JEFFREY PEISCH

■ **OUR TOWN:** While the New York Songwriters Contest finals, held last week at the Bottom Line was an event ostensibly held to honor young tunesmiths, New York City itself was, in the end, the star of the evening. The affair was attended by dozens of industry personalities—**Jerry Leiber** and **Mike Stoller**, **Sammy Cahn**, **Rick Derringer**, **Fred Ebb** and **John Kander**, **Chita Rivera**—who are based in New York and whose work has been influenced by the city for dozens of years. Co-host and contest creator **Jonathan Holtzman** may well be the definitive New Yorker. He is brash, confident, zany and, yes, often obnoxious, and he was in fine form at the Bottom Line. Bottom Line proprietors **Stanley Snadowsky** and **Allan Pepper** were given a surprise award for their long-time support of New York music. Perhaps the highlight of the evening though—or at least the moment that highlighted the city of New York best—was a rendition of the song “New York, New York” by its writers, Kander and Ebb. When the duo sang this song at the Grammy Awards last spring it seemed corny, silly and even self-indulgent. At the Bottom Line, the song worked magnificently. During the last verse, as Fred Ebb reached hopelessly for the high notes, we looked around to see all the famous people packed into the club and we were truly touched. Yes, this is a great town.

On a less sentimental note, the contest itself was won by a song called “Cab Ride,” written by **George Zarr** and **Etienne Mauge**. The winners received a publishing contract from Chappell Music and a cash award of \$250. Second prize of \$150 went to “Missing Keys,” by David Ray, and “Tinsel,” by **James F. Morgan** and **Alan Cove** won the third prize award of \$100.

The New York Songwriters Contest was organized by the New York Music Task Force and the American Guild of Authors and Composers and was sponsored by Chappell Music.

SOMETHING WORTH FIGHTING FOR: Two years have passed since rock artists and the anti-nuke/solar energy movement joined forces to stage a series of benefit/public awareness concerts under the banner of Musicians United for Safe Energy (MUSE). Since its birth, rock music has always been associated with causes, but unlike the anti-war, civil rights or numerous drug and sexual movements rock has championed, MUSE was the first highly structured ongoing organization that brought the power of music as a fund-raiser to new levels of sophistication. The MUSE foundation is still distributing royalties from the “No Nukes” film and album and various benefit concerts to grass roots organizations throughout the country. In light of the Reagan administration’s energy and defense programs utilizing nuclear power, the continuing Diablo Canyon siege, and the Nuclear Regulatory Commission’s recently-released survey citing 15 nuclear plants as “below average in overall compliance with safety and operating regulations,” those funds are well spent. And if any of the MUSE organizers can be singled out as the architect for MUSE’s lasting influence it has to be **John Hall**.

Hall was one of the co-founders of MUSE (with **Bonnie Raitt**, **Jackson Browne** and **Graham Nash**) and the first president of the foundation (an office he no longer holds); he is still on the board of directors of MUSE, Inc. As perhaps the most articulate spokesman of MUSE, Hall was constantly in the public eye, achieving a high level of visibility speaking about the dangers of nuclear power with complete and unselfish disregard for his own career. Hall explained to New York, N.Y. in a recent interview: “I found that people had come to think of me as ‘that anti-nuke guy.’ Somehow people got the impression that I wasn’t playing rock ‘n’ roll anymore.” Whatever image problems John Hall has as a result of his involvement with MUSE, they’re about to be resolved with the release of his excellent new album on EMI-America, “All of the Above.”

The album has to be regarded as the “comeback of the year,” and possibly as stage two in Hall’s career. As the guiding force of **Orleans** in the seventies, Hall and wife **Johanna** penned several hit singles for the band (most notably “Dance With Me” and “Still the One”) and others (Raitt, **Janis Joplin** and **John Sebastian**). His work as a guitarist is also well-documented on albums by everyone from **Little Feat** to Browne. As a solo artist after Orleans and before MUSE, those talents somehow lost their direction. Now, though, back in a band setting—it’s now the John Hall Band with **Bob Leinbach** (keyboards), **Eric Parker** (drums) and **John Troy** (bass)—Hall has delivered some of the strongest music of his career. The standout on the album has to be “You Sure Fooled Me,” a song loaded with irony that has a celebratory guitar bridge and Hall’s half-laughing, half-crying vocal. The writing is consistently strong and thematically coherent in its mature perspective. The tone is optimistic even when political allusions or broken hearts are treated. Leinbach and Troy exchange leads and harmonize with Hall creating a soft pop effect that’s balanced by Hall’s hardened guitar work and the fact that the album was recorded in a live setting at a Woodstock barn.

“What I’m trying to do with this band and record is to remind people that what I’ve been doing all along is playing rock ‘n’ roll while recreating an image of John Hall the guitar player,” Hall related. While his commitments to the anti-nuke cause are as strong as ever, Hall feels he is more valuable to the

(Continued on page 32)

the Copyright Royalty Tribunal this past December and upheld by the U.S. Court of Appeals in a June vote.

At the Forum meeting, sponsored by the National Music Publishers’ Association, Harry Fox Agency president Albert Berman said, “Unfortunately, the record companies and their attorneys still feel they have a fight . . . they are not conceding,” referring to the petition filed by the RIAA September 10 asking for a full-court rehearing of the decision. He further noted the record companies’ position that labels are not required to pay royalties under the new rate despite the June 1 effective date until final judicial determination is made, saying, “On November 15, we will know if they are serious.” Royalty statements for the quarter year ending September 30 are due on that day. “I have received information that a number of major companies will not pay,” Berman said.

Should any company continue paying at the old rate, Berman said, the Harry Fox Agency “will place on record that they have not abided by the decision,” and added that “one particular publisher is getting documentation ready so that, on November 15, if they are not paid according to the new royalty, they will institute an infringement suit against the labels, in protection of publishers’ and songwriters’ rights.” He observed that, although publishers had agreed to a moratorium on collection of new royalties the last time the rate was adjusted, “there is no indication from publishers now that there will be one.” Royalties paid late, Berman added, would be subject to “some interest factor.”

NMPA president Leonard Feist commented, “It took twenty years for us to go from a two-cent royalty to four cents. With the exception of Canada, the U.S. still has the lowest royalty rate in the world. Four cents is modest in terms of the international royalty structure.”

Outlining possible record company reactions to the new royalty rate, Berman speculated that they might begin “shaving” tracks from standard albums from nine or ten to eight, “or whatever they can get away with” in the marketplace, or developing a twelve-inch record with only three “winners” per side. Another compensating policy, Berman said, might be the placement of a ceiling on the publishing royalties costs the company will cover, with any excess to come from artist royalties. This could conceivably put pressure on the artist to attempt negotiation of lower rates where the artist is not the writer, Berman said.

In the period of transition, Berman remarked, publishers would need to guard against any attempt by labels to credit returns pressed or distributed before the June 1 effective date at the new rate. “It is (the companies’) responsibility to demonstrate what their inventory was, and when records were shipped,” he said. “I expect tumultuous times ahead.”

NMPA president Feist also addressed the gathering on the subject of music publishing for cable television. Videodisc and cassette, he said, were in essence merely new configurations for music, while satellite cable broadcasting might well have an impact that could change the nature of music publishing. Feist called attention to a special cable music channel, to be debuted soon, pointing out that such new means of dissemination “raise questions about promotion and distribution of songs and the nature of success.” With the entrance of larger operations, program brokers and syndicators into the field, Feist said, negotiation of royalty rates would probably be easier in the future, but stressed that inventions such as cable should be considered “not only in terms of royalties, but how they will change your jobs.”

Boardwalk Signs Chris Christian



Boardwalk Entertainment Company chairman Neil Bogart has announced the signing of Chris Christian to the label. Christian’s first single, “I Want You, I Need You,” shipped recently. Pictured at the presentation of his album “Chris Christian” are, from left: Steve Brack, Boardwalk’s national singles promotion director; Bob Kardashian, manager; Christian; Bogart; and Scott Kranzberg, Boardwalk senior vice president.

Mansfield Addresses CBS-FM Meeting

By PHIL DIMAURO

■ NEW YORK—Joe Mansfield, vice president of marketing for Columbia Records, addressed a gathering of over 40 sales executives from the 28 stations represented by CBS-FM National Sales at its annual seminar held at the St. Regis Hotel last week (23). Delivering an overview of trends in the record industry, Mansfield said that there were many areas in which the industry could expand, while reaffirming the importance of the youth market and rock music in a record label's overall sales picture.

Quoting CBS market research estimates, Mansfield said that only 32 million Americans, or 17 percent of the population, would recognize the name Billy Joel; even fewer could identify Cheap Trick or Bob Dylan. "Being a star (as a recording artist) is not the same as being a household word," he said, stating that the industry "hadn't even scratched the surface" of total consumption.

At the same time, Mansfield indicated that the 18-34 age group would probably remain the record industry's primary demographic focus. The college age record buyer is still the "ideal" music consumer, said Mansfield, because he has dollars to spend on leisure pursuits, and is easy to reach through print advertising and college radio.

Mansfield reaffirmed the importance of commercial radio to the record industry, quoting other CBS mar-

ket research figures which indicated that airplay is still far and away the most influential medium in record buying decisions. Mansfield also said that CBS Records market research statistics, obtained through surveys of a large sample (8000) of record buyers, indicated that people would like to hear more new music, and more information about artists from their radio stations. According to Mansfield, 90 percent of those polled said they would prefer it if every record played would be announced by title and artist.

Speaking earlier in the day was Robert Kipperman, vice president and general manager of the new CBS Radio network service aimed at the young adult market, RADIORADIO. Kipperman informed the gathering that the network will be launched via land lines by April 1982; a May 1983 target date has been set for complete conversion to satellite delivery of the network service. Kipperman said the network would offer two music specials per month, one a music/concert-oriented special, the other more in the interview/feature vein. An outside producer has been hired to create eight new specials for RADIORADIO, to be aired next year.

Kipperman also said that live concert broadcasts would not be offered until the conversion to satellite transmission is complete.

WB Ups Two in Promo

■ LOS ANGELES—Howard Rosen and David Urso, vice presidents of promotion for Warner Bros. Records, have announced the appointment of Ken Puvogel as national AOR promotion coordinator. Replacing Puvogel as northeast regional AOR promotion manager is Stuart Cohen.

Puvogel had been northeast regional promotion manager since the spring of 1978. He had previously been Warner Bros.' New York promotion manager and New York singles specialist for WEA in New York. He will be relocating from New York to Warner Bros.' Burbank Headquarters.

Cohen had been Warner Bros.' New York promotion manager for four years.

Trevor Lawrence Pacts With April-Blackwood

■ LOS ANGELES—Michael Stewart, president of April/Blackwood Music, has concluded a co-publishing/administration agreement with songwriter/producer Trevor Lawrence for his Tira Publishing Company.

Lawrence has composed for such artists as Van Dyke Parks, Eric Mercury and Etta James, among others, as well as producing and/or arranging various projects for the Pointer Sisters, Country Joe McDonald, Ace, Harry Nilsson, Ringo Starr, Melissa Manchester, and B.B. King.

Composer Harry Warren Dies in L.A. at 87

■ LOS ANGELES—Songwriter Harry Warren, whose compositions included such standards as "42nd Street," "We're in the Money" and "I Only Have Eyes for You," died here last Tuesday (22). He was 87.

Warren, who contributed songs to over 75 films, was nominated for the Academy Award eleven times and won it three times: for "Lullabye of Broadway" in 1935, "You'll Never Know" in 1943 and "On the Atchison, Topeka and the Santa Fe" in 1946. The current Broadway show "42nd Street," which uses Warren's compositions, won the Tony Award as best musical in 1981.

A member of the American Society of Composers, Authors and Publishers since 1924, Warren composed over 650 published songs. ASCAP president Hal David called Warren "a songwriter's songwriter and a composer's composer."

Warren is survived by his wife Jo and his daughter Cookie Warren Jones.

E/P/A Names Taylor

■ NEW YORK—Judy Taylor has been appointed merchandising manager, west coast, Epic/Portrait/CBS Associated Labels, it was announced by Larry Stessel, director, merchandising, west coast, E/P/A.

The Coast

By SAMUEL GRAHAM and ELIOT SEKULER

■ CASTING THE STONES: There's precious little in the rock 'n' roll business to compare with the excitement, hype and hoopla generated by a **Rolling Stones** tour, and this edition, which marks God-knows-how-many trips they've made to this country, is no exception. One reasonably new wrinkle is the "World's greatest rock 'n' roll band's" emergence as a political football, and in New England, at least, said football is certainly hotter than that of those downtrodden goats, the New England Patriots. The public safety commissioner of Boston having ruled out the band's scheduled appearance there for security reasons, Mayor **Kevin White**, acting on the strident advice of his press agents (hey, everybody's got one or two these days), invited the band to perform a freebie show on the Boston Common. No go. Possibly in deference to those 18-year-old voters, White suggested a flurry of alternatives. The city of Boston, our sources tell us, would have been more than happy to strike the set of the Boston Ballet Company (due to perform "Giselle" there a couple of days later) and make available the **Sarah Caldwell** Opera House. Or, if they pleased, the Stones could have had the Met Center, after a summary eviction of the Chinese Cultural Commission. And after the Boston Mayor delivered an invitation to the group to join him for breakfast, one member of the band was heard murmuring, "Where have we gone wrong?" After all, it's only rock 'n' roll. Or is it?

Along the tour, some of the Stones' concerts will be filmed by **Alan Metter** and **Larry DeLeon** of the newly formed video production firm EUE/Screen Gems Video Music. Their final show on this tour, we've heard, will be broadcast via a closed-circuit syndicate not unlike those set up for championship fights. And in other Rolling Stones news, the group will be doing one show at Perkins Palace in Pasadena in addition to their two Coliseum dates, and possibly yet another date at the Roxy, with ticket prices ranging upwards from \$250 and the proceeds going to an unnamed charitable cause. All the band needs at this point is a **Jilly Rizzo**.

NAMES IN THE NEWS: **Jefferson Starship** lead singer **Mickey Thomas**, whose new solo album is on Elektra/Asylum, is one of the few people we've met who had the guts to predict a victory by **Sugar Ray Leonard** in the big fight, so he's laughing now (we don't know whether he's laughing all the way to the bank, however). Thomas also lived to tell about an interview with a teen magazine — let's make it clear that we did not conduct this interview — wherein the writer asked him some penetrating questions about his "most disappointing moment" (he said it was when his team lost the Super Bowl), the nature of his recurring dreams ("unprintable") and which deity he might choose if he were to come back as a Greek god (Mars, the god of war, "because he's so aggressive and self-confident" — fast thinking, Mickey). Meanwhile, the first single from Thomas' LP is called "I Don't Want To Talk About It," which sounds like a perfect segue to/from the **Go-Go's** hit "Our Lips Are Sealed" . . . Among those arrested during the massive protests at the Diablo Canyon nuclear power plant was jazz producer **Ed Michel**, a Galaxy Records regular. Although he was in jail for a full week, Michel, an apparent glutton for punishment, is planning to head right back there and get arrested again. It must be the prison menu, reported to be a sumptuous repast of peanut butter on white bread, that's calling him back . . . The big question around here is simple: Who will sign **Poncho**, the singing parrot who performed the likes of "I Left My Heart in San Francisco" on "The Tonight Show" a couple of weeks ago? Sounds ridiculous, but we heard it, words and all, with our own ears. The parrot's repertoire seems to be mostly standards — are you listening, Applause Records?

HALF-MAST: **Black Flag**, L.A.'s notorious punk rockers, recently came pretty close to having a record distributed by a major, but it's not going to happen. The quartet, whose concerts have been the scenes of some of the most vicious slam-dancing west of London — or west of anywhere, for that matter — struck up a deal with Unicorn Records, a label handled by the MCA Distributing Corp. But MCA has the right of first refusal on Unicorn product, and after hearing the Black Flag LP in question, "Damaged," MCA Distributing president **Al Bergamo** quickly decided to pass. Bergamo told some press people last week that aside from the fact that the group's following is predominantly local, which means they'd probably have trouble selling a record anywhere outside of L.A., he himself has "a moral problem" with "Damaged." Unicorn, however, is undaunted, with that label's **Daphna Edwards** contending that independent deals for the album have already been made. Meanwhile, Edwards told the L.A. Herald-Examiner that Black Flag "is speaking for a major part of society," an outrageous claim if we ever heard one. "They are kids born to people of the '60s," she said, people who "are on drugs and have split families." As for the horror stories emanating from just about every Black Flag show, Edwards explained that it's not really violence that's happening at these gigs — it's just kids letting out their aggressions. Oh.

WHERE ARE THEY NOW DEPT.: **Reparata Mazzola**, former **Lady Flash** member, back-up singer for **Barry Manilow** and mainstay of **Reparata and the Delrons**, has co-authored a book titled "Mafia Kingpin" with former hit-man **Sonny Gibson**, who decided to tell all after finding religion in the slammer. The

(Continued on page 38)

Jazz Beat

By PETER KEEPNEWS

■ **THE MAN WITH THE INK:** You might say that the re-emergence of **Miles Davis** has been given the unofficial sanction of Middle America. There is a surprisingly insightful profile of the trumpeter in, of all places, the Sept. 28 issue of *People* magazine. The article, by staffer **Cheryl McCall**, is predictably light on the musical aspect of things, and it has its share of minor inaccuracies and questionable judgments (does the name **Rickie Lee Jones** really belong on a list of those who have been influenced by Davis?), but it is also the most in-depth look at Miles the man that has been published anywhere in years.

Davis has, of course, been notoriously interview-shy throughout his illustrious career. Since his return to the scene earlier this year, he had previously given only one interview, to the *New York Times*, and he wasn't exactly loquacious — the piece that appeared contained a total of about two quotes. Why he chose to open up to *People* is anybody's guess, but open up he did; he is remarkably candid about his music, his health, the reasons for his five-year absence from the scene, and his on-again, off-again romance with actress **Cicely Tyson** (they're both "hinting at marriage" these days, if you're interested).

Whatever one's opinion of personality journalism — or, for that matter, whatever one's opinion of the music Miles has been making since his return — there can be no denying that the article sheds real light on one of the most fascinating artists in contemporary music, and as such is a valuable document. Adding to the value are a number of wonderful photographs, by **Gordon Parks** among others, including a couple of precious shots of Miles with members of his family.

By the way, although the powers-that-be at *People* deemed Miles worthy of a lengthy article, you won't find his name anywhere on the cover of the Sept. 28 issue. You will, however, find a great big photo of **Pat Benatar** — who does, after all, sell more records.

LIKE A ROLLINS STONE?: Another jazz great who has been getting mentioned in print in unlikely places is **Sonny Rollins**, who is reaching a whole new audience through his presence on a few tracks of the current **Rolling Stones** chartbuster, "Tattoo You." Of course, a lot of listeners are never going to know who is playing those fiery tenor saxophone solos, because Rollins' name is not mentioned anywhere on the jacket or the inner sleeve (nor, for that matter, is that of anyone else involved in the album, including **Mick Jagger** and **Keith Richards**). But critics have been falling all over themselves to let it be known that they know who it is. One reviewer for a daily newspaper in New York even went so far as to refer to the entire album as a "collaboration" between Rollins and the Stones, which does seem to be something of an overstatement.

Meanwhile, the inevitable question is being raised: will the Saxophone Colossus be joining the World's Greatest Rock 'n' Roll Band for any dates on their current tour? Straight answers are not forthcoming from either the Rollins camp or the Stones organization, but sources suggest that there is a good chance Sonny will make a few cameo appearances at selected east coast concerts. The question is, how many people in the audience will notice — or care?

TAYLOR-MADE NEWS: Every day, it seems, another press release about the estimable **Dr. Billy Taylor** crosses our desk. No sooner did we learn that the world renowned pianist, composer, educator, lecturer, radio personality and all-around nice guy would be performing the world premiere of his "Make a Joyful Noise" on Oct. 4 with his trio, the Indianapolis Symphony and a female vocalist, then we received the news that his home town of Washington, D.C. has declared Oct. 10 "Billy Taylor Day." October is certainly shaping up as a busy month for Dr. Taylor.

"Make a Joyful Noise," originally commissioned by Tufts University as a jazz worship service, is a six-movement suite based on the 97th Psalm. Its world premiere will be the second concert of the season for the Indianapolis Pops, and **Eric Kunzel** will conduct. Six days later, the city of Washington will go all out to honor one of its favorite sons with two concerts featuring local jazz musicians (one of them free), a reception hosted by Mayor **Marion Berry**, and the presentation to Taylor of the key to the city.

WHAT'S NEW: The indefatigable Muse label has five new releases. "Pleasant Afternoon" by **Charlie Earland** is straight-ahead, foot-stomping organ jazz. "River Journey" serves to introduce guitarist **Bruce Forman**, with a guest appearance by his sometime boss **Richie Cole** on alto saxophone. Another alto saxophonist, veteran **Lou Donaldson**, is in good form on "Sweet Poppa Lou." The legendary Chicago pianist **Art Hodes** is captured live on "Someone To

Watch Over Me." And another legendary pianist, **Memphis Slim**, is heard on a mellow 1961 session, "I'll Just Keep On Singin' the Blues" . . . Columbia has released "La Leyenda de la Hora (The Legend of the Hour)," the debut album for that label by the great pianist **McCoy Tyner**. The self-produced effort is mostly in an Afro-Cuban bag and features such noteworthy sidemen as **Hubert Laws**, **Bobby Hutcherson**, **Chico Freeman**, **Paquito D'Rivera** and **Marcus Belgrave** . . . Liberty has released "Mistral," a pleasant offering by **Freddie Hubbard** originally released on the Japanese East World label. **Art Pepper**, **George Cables**, **Stanley Clarke** and **Peter Erskine** are among the sidemen.

Lena Horne In-Store



Lena Horne attracted over 700 fans when she showed up at the Sam Goody store on 51st Street and Sixth Avenue in New York to autograph copies of her Qwest/Warner Bros. album "The Lady and Her Music," taken from her one-woman Broadway show of the same name.

Crescent Music Group Moves to New Offices

■ The Crescent Music Group, including its five subsidiaries, has moved to 463 South Robertson Blvd., Beverly Hills 90211, it was announced by James R. Halper, president of the company. The new phone number is

(213) 275-7091.

Crescent Music Group subsidiaries include Crescent Records, Crescent Productions, Crescent Management, Maplesville Music Publishing Inc. and Country Moon Publishing Inc.

The Jazz LP Chart

OCTOBER 3, 1981

1. **BREAKIN' AWAY**
AL JARREAU/Warner Bros BSK 3576
2. **THE MAN WITH THE HORN**
MILES DAVIS/Columbia FC 36790
3. **SIGN OF THE TIMES**
BOB JAMES/Tappan Zee/Columbia FC 37495
4. **FREE TIME**
SPYRO GYRA/MCA 5238
5. **LOVE BYRD**
DONALD BYRD AND 125TH ST, NYC / Elektra 5E 531
6. **AS FALLS WICHITA, SO FALLS WICHITA FALLS**
PAT METHENY & LYLE MAYS/ECM 1 1190 (WB)
7. **APPLE JUICE**
TOM SCOTT/Columbia FC 37419
8. **THE CLARKE/DUKE PROJECT**
STANLEY CLARKE/GEORGE DUKE/Epic FE 36918
9. **CLEAN SWEEP**
BOBBY BROOM/Arista/GRP 5504
10. **THE DUDE**
QUINCY JONES/A&M SP 3721
11. **LIVE IN JAPAN**
DAVE GRUSIN AND THE GRP ALL-STARS/Arista/GRP 5506
12. **RIT**
LEE RITENOUR/Elektra 6E 331
13. **REFLECTIONS**
GIL SCOTT-HERON/Arista AL 9566
14. **MAGIC WINDOWS**
HERBIE HANCOCK/Columbia FC 37387
15. **TENDER TOGETHER**
STANLEY TURRANTINE/Elektra 5E 534
16. **WINELIGHT**
GROVER WASHINGTON, JR./Elektra 6E 305
17. **EVERY HOME SHOULD HAVE ONE**
PATTI AUSTIN/Qwest/WB QWS 3591
18. **VOYEUR**
DAVID SANBORN/Warner Bros. BSK 3546
19. **BLYTHE SPIRIT**
ARTHUR BLYTHE/Columbia FC 37427
20. **ORANGE EXPRESS**
SADAO WATANABE/Columbia FC 37433
21. **AFRICA, CENTER OF THE WORLD**
ROY AYERS/Polydor PD 1 6327 (PolyGram)
22. **PIECES OF A DREAM**
Elektra 6E 350
23. **HUSH**
JOHN KLEMMER/Elektra 5E 527
24. **SOLID GROUND**
RONNIE LAWS/Liberty LO 51087
25. **LA LEYENDA DE LA HORA**
McCOY TYNER/Columbia FC 37375
26. **THREE PIECE SUITE**
RAMSEY LEWIS/Columbia FC 37153
27. **MAGIC MAN**
HERB ALPERT/A&M SP 3728
28. **FUSE ONE**
CTI 9003
29. **FRIDAY NIGHT IN SAN FRANCISCO**
AL DIMEOLA, JOHN McLAUGHLIN, PACO DeLUCIA/Columbia FC 37152
30. **THREE QUARTETS**
CHICK COREA/Warner Bros. BSK 3552

Destiny Records Hopes To Prove Profitability of Int'l Market

By SAMUEL GRAHAM

■ LOS ANGELES—By releasing selected titles strictly for the international market, Arnie Orleans' newly-formed Destiny Records hopes to demonstrate a simple fact that the label's vice president/international, A.J. Cervantes, believes has been overlooked by many other record operations: an international department can offer a highly profitable alternative to the domestic market.

Some labels have long regarded their international divisions as mere "stepchildren," according to Cervantes. "If it wasn't domestic record sales, it almost didn't make any difference that these were profit centers." Recently, however, he added, some of those same labels have learned that "international dollars, although they might be smaller — anywhere from 10 to 30 percent of domestic income — are much higher profit dollars, and along with publishing, international is an area that a lot more attention should have been devoted to."

Profits are higher internationally for a couple of basic reasons, continued Cervantes, including the fact that the product in question is already paid for domestically. "Second, there is no marketing or promotion expense that the domestic side of an operation has to be concerned about — advertising dollars, independent promotion dollars, merchandising dollars — because those expenses are handled by the licensee, and you're paid on a per-unit basis. So if you're receiving a 15 percent royalty, there is no charge against that, with the singular exception of going through recoupment if you've had an advance, and that's your money anyway."

What's more, Cervantes noted, the fluctuation of the U.S. dollar against foreign currencies such as the German mark or the Japanese yen usually guarantees a higher return for the American licensor, with a record selling for seven or eight dollars here going for as much as \$13 or \$14 in a country like Japan. "That being the case," he said, "if you're at a 15 percent royalty, you're looking at something like \$1.50 to \$2 per unit to the American operation, with no expenses against that." The wholesale price of domestic product is much lower, depending on suggested list price, and because the seller must deduct publishing, packaging, pressing and other costs from that, his profit margin will be much smaller.

"Taking all those things into account," said Cervantes, "it becomes obvious that even though the gross volume is down considerably (internationally), on a per-unit basis the profit is up." For that reason, Destiny has chosen to develop its international and domestic interests on a nearly equal basis.

All of Destiny's domestic releases — including the first batch of albums due in September and October, from Charles Lloyd, Take Five, Skool Boyz

and Eloise Whitaker — will also be released internationally. Beyond that, Cervantes expects to issue six to eight albums on an international basis only, including some dance-oriented product. After first "building the catalogue and establishing domestic credibility," Destiny and Cervantes may begin making international deals at next winter's MIDEM gathering.

Destiny may also handle some product on the overseas market that other companies are handling in North America. It is not uncommon for a record company to sign an act for only the U.S. and Canada, with the act or perhaps a production company retaining international rights. In such cases, said Cervantes, "if they felt that they could go with a company (like Destiny) that could handle all of the administration, everything from royalty accounting to the supplying of manufacturing parts, and somebody who is going to ride herd on all the various foreign operations, then it becomes very attractive to those entities. We feel that on a joint venture basis, if we establish a strong network for our own product — which we will, because we have a substantial release schedule for a small company (18-24 domestic albums per year) — we can command a great deal of the attention and dollars of foreign companies."

By signing with Destiny for international, Cervantes pointed out, an act with domestic distribution through another label can get additional advance money. "And if, say, CBS signs you for the world and gives you (an advance of) \$100,000, and your record breaks only in France and nowhere else, if you're getting a dollar per record you have to sell 100,000 albums in France before you see a royalty payment over and above the advance. Meanwhile, if you make a deal for the U.S. and Canada only (with the domestic label), and nothing happens there but you still have a hit in France, you're going to see all that (French) income — you've made your deal directly, so you don't have that cross-recoupability of income that you'd see if you made a worldwide deal with just one company."

An arrangement with Destiny could also be very advantageous for the foreign licensees themselves, Cervantes contended. If a licensee advances Destiny \$100,000, for example, they receive in return up to 30 or 32 albums a year (18-24 from the U.S. and an additional six to eight on an international basis only), a far greater number than the licensee could produce itself for that kind of money.

Press Office Promotes Kresh

■ NEW YORK—Carol Ross, president of the Press Office, has announced the promotion of Debra Kresh to the position of vice president.

Cover Story:

Billy Squier's 'Stroke' of Success

■ With a top ten single and album, Billy Squier would appear to be an overnight success. Thanks to the sustained success of the hit single, "The Stroke," and a current bulleting follow-up, "In the Dark," Squier's recent solo effort for Capitol is still in the top ten of *Record World's* Album Chart five months after its release.

Squier paid his dues singing in the clubs of his native Boston and in New York City. He started receiving national attention when he formed Piper, a hard-rocking outfit that released two LPs. "Groups are not made," he says in retrospect. "They come together through chemistry and common cause. In Piper I was trying to create the gang I never had, but certain elements were out of place."

Last year Capitol released Squier's solo debut, "The Tale of the Tape." If it promised major success for Squier, "Don't Say No," his current best-seller, is the fulfillment of that promise, with its fresh stream of innovative rock that he co-produced with Mack (co-producer of Queen's "The Game" LP).

"I think that 'Don't Say No' is more direct, more passionate than anything I've ever done before," says Squier. "The songs are more real; those I think not as idealistic as those I used to write. This time I tried to take standard rock 'n' roll themes, but take a more interesting stab at the situations



they present." Squier calls "The Stroke" a "popular, modern-day phenomenon. No matter how distasteful the reality is, some people will always go around stroking other people."

At number 60 bullet, "In the Dark" has helped push Squier's album to platinum status. He gained additional exposure during the summer as the opening act for Pat Benatar's tour. Squier is now the special guest on Foreigner's nationwide tour of major arenas.

Squier was recently asked to interpret his current single. "It reveals a certain sense of insecurity that one undergoes in the process (of writing new songs)," he explained. "I think that on the whole, everyone should feel more confident, and competent, about themselves." Squier, especially, has reason to believe that now.

Backstage With Melissa Manchester



Melissa Manchester recently performed with a 40-piece orchestra at the Greek Theatre in Los Angeles. Following her performance on opening night, Manchester (third from left) was joined backstage by (from left) Linda Gray, Richard Chamberlain and Bernie Taupin, with whom she wrote the title tune of her current Arista album "For the Working Girl." Taupin and Manchester have collaborated on a new song for her upcoming album, to be produced by Arif Mardin.

New Label Features Black Concert Artists

■ NEW YORK—Morris Levy, president of Roulette Records, has announced that the company will handle the distribution of a new classical label, Performance Records. A subsidiary of Cespico Records Ltd., Performance Records was formed to record and promote black concert artists. The label's Black Artists Series features complete concert recital performances by artists who appear as soloists with major symphony orchestras on concert stages throughout the world.

The Black Artists Series will bow with the release of six albums. The

release includes: Kermit Moore, cellist; Leon Bates, pianist; Raymond Jackson, pianist; Harold Jones, flutist; a second album by Kermit Moore accompanied by pianist Raymond Jackson; and an album by mezzo-soprano Hilda Harris.

The cover of each album is an original painting by a black, Mexican, or Japanese painter. The paintings are from a private collection on loan exclusively for reproduction on album covers.

The Performance Records Black Artists Series will retail for the full \$8.98 list price.

Disco File

By BRIAN CHIN

■ **Slave's** "Show Time" (Cotillion) is a power-packed set of almost all uptempo material, headed by the addictive single "Snap Shot" and backed up with at least three or four other steamrolling funk cuts. Their approach couldn't be more basic; the erupting bass bottoms almost seem to crowd the strings and vocal harmony off the tracks. But there are hot, hot hooks in every song, sung in an insinuating, magnetic drawl/moan by drummer/co-writer **Steve Arrington**: "Party Lights" (4:50), "Wait for Me" (5:16) and "Steal Your Heart" (5:40) all should vie for playing time with the single. "Show Time" is fine, fine musicmaking. Other major releases: **Patti Austin's** "Every Home Should Have One" (Qwest) has been anxiously awaited since her numbers "Razzmatazz" and "Betcha Wouldn't Hurt Me" on **Quincy Jones'** "The Dude" broke last spring. Jones' production and Austin's performances are absolutely top-flight, and although the uptempo cuts need lengthening for club play, the album as a whole is very, very classy and fun. Best: "The Genie" (3:57) and "Love Me to Death" (4:08), both **Rod Temperton** songs, breezy pop-oriented material. Austin's own voice doubles back on itself as a part of the arrangement in each; her velvety tone is countered with metallic synthesizer gleam. We especially recommend the more serious ballads here: "The Way I Feel" and "Baby, Come to Me," a duet with **James Ingram**. Both are totally beguiling. **Gwen McCrae**, already charting with her "Funky Sensation," has her album out this week ("Gwen McCrae," on Atlantic). Produced by **Kenton Nix** and starring various members of **Unlimited Touch**, McCrae does her considerable vocal number in a languorous, slow-motion funk groove: "Poyson" (5:07) is attracting some DJ talk, and so is the bluesy "Feel So Good" (5:38). "The Second Adventure" by **Dynasty** (Solar, through Elektra/Asylum) is top-grade west coast funk of a sort that bites a little harder than usual, because of the subject matter: there are several rather angry songs here, like: "Love in the Fast Lane" and "High Time I Left You, Baby" incisive lyrically and sharply scored vocally. The most interesting is "Revenge," a make-up song, which takes some directions from Prince's brittle electronic funk.

DISCO DISCS: **Prince's** own new single, "Controversy" (7:18, promo only on Warners 12-inch), is breaking quickly and already charting. He's still an intriguingly enigmatic figure, and while he spits back all the standard interview questions in the song, he answers none of them directly (unless "I wish we all were nude" is his essential statement). Still, the message is: forget it and dance. **Thelma Houston's** remake of "96 Tears" has been re-released in a new version mixed by DJ Tee Scott (7:46, on RCA commercially); surprisingly effective, as it unfolds at a relaxed, tick-tock pace. **North End's** second single, "Happy Days" (7:55, on Emergency commercially), is off with a starting buzz in New York; it's a bright, loose guitar-and-synthesizer cut fronted by **Michelle Wallace's** sharp lead. Also, note the Chic-meets-MFSB instrumental flip, "Tee's Happy," named after mixer Scott.

Interesting, isn't it, how the new-rock fusions finally did break through to mainstream disco? It didn't happen in a sudden takeover, as the media thought it might late in 1979, but when the right records came along, the young DJs on the street clamored for them: Spandau Ballet, Lene Lovich, Tom Tom Club and — this week's high debut — Modern Romance, all contributed to a small Anglophile boom in disco. The **Tom Tom Club** album (self-titled, released on Sire this week) is another exercise in boundary stretching: at moments, it recalls the form and technique of old Gloria Gaynor (the segues on side one) and even Silver Convention, in the silky multi-tracked vocals of Talking Head **Tina Weymouth**. The music is strictly now, however, and "Genius of Love" (5:34), the best cut here, is a strong follow-up to "Wordy Rappinghood." One runs out of descriptives for "Genius": electro-funk-art-fusion, perhaps? In any case, the hooks are fleeting tributes to Bohannon, Kurtis Blow and James Brown, and a fierce no-drums break. Also: the 1:25 "Tom Tom Theme," an other-worldly rhythm break, the lurching "As Above, So Below," included on the U.S. 12-inch as an instrumental, a dub-wise "Booming and Zooming" and the almost pop-disco "Lorelei." Note also that an instrumental "Rappinghood" appears on the U.S. seven-inch. Other popular recent rock-crossover releases: **Bill Wyman's** "(Si Si) Je Suis Un Rock Star" (7:24), on A&M 12-inch, commercially, which is a fast favorite of ours, halfway between Latin and electronic, delivered with deadpan wit. It's surprising how close to disco some of the British material can land: the Midney-ish second half of **Depeche Mode's** "Shout!" (Mute/U.K.), for example, or the walking bass and timbales of **Duran Duran's** "Girls on Film" (Harvest/U.S.), which is promotionally available in a pounding, phased club mix. Currently buzzed about in the city: **Soft Cell's** "Tainted Love"/"Where Did Our Love Go" medley, a British number one single, on Some Bizarre/U.K., spookier than the otherwise comparable Flying Lizards' "Money", especially on

the weird instrumental side; and **Heaven 17's** almost-funky "Play To Win" (B.E.F., through Virgin/U.K.), kind of dizzy, with the same backbeat as "Stars on 45." And: **Billy Idol's** remake of the trash-rock "Mony Mony" (5:00), which will be released by Chrysalis on a commercial EP that will also include the long version of "Dancing With Myself," which, informed sources state, is far and away the most popular dance-rock cut this year. Surprise: Munich drummer **Keith Forsey** produced. And out on the limb: **Medium Medium's** "Further Than Funk" (Cachalot EP), which is really avant-garde rock with a James Brown-influenced bottom.

MORE SINGLES AND NOTES: Remixes and follow-ups dominate. **Central Line's** "Walking Into Sunshine," already a major northeast radio and retail hit, has been released this week on Mercury disco disc commercially, with an 8:10 Larry Levan remix included, which improves the stereo effect greatly. Interestingly, an executive in Phonogram's British branch forced U.S. PolyGram's hand on its release by servicing promotional copies out of London to key pools here in New York. Foreign labels looking for U.S. deals could profit from that example of initiative . . . **Inner Life's** "(Knock Out) Let's Go Another Round" has been remixed by Tee Scott for a Salsoul disco disc; it times in at a whopping 11:30, but holds up very well, especially in the shifting last third. Great song, too . . . **Fantasy's** "Too Much Too Soon" (Pavillion) is also remixed on a new disco disc by label head John Luongo. The instrumental version (6:03) is particularly interesting; one of our correspondents compared it to Walter Gibbons' no-holds-barred jobs . . . **Syndicate's** "Dance You to the Ground," recently an EMI/U.K. import, has been issued by Capitol on a standard single; it's a Biddu song in his new R&B mode, very hookish, with a fine, husky male lead voice . . . "Stars on 45 Volume II" has just been released here by Radio as imports of "Volume III" begin to penetrate the market in New York: "Volume II" is a rather more random sampling of material than the first, though also done with loving, meticulous detail. Perhaps they'll institute monthly installments, like a vinyl "Hit Parader" . . . **Kelly Marie's** new U.S. single will be "Loving Just for Fun," which will be further remixed from the Coast to Coast album version. Two other Kelly singles are of note to her many Stateside fans: "Love Trial," a cleverly worded mid-tempo cut widely available on Unidisc/Canada, and "Don't Stop Your Love," which is a Biddu co-production on Calibre/U.K., very reminiscent of the old Emotions records . . . The **Phyllis Nelson** record will finally appear domestically this week: Tropic Records will issue "Don't Stop the Train" in both its original mix and a Jim Burgess remix . . . **Loverde** is in the studio working on their follow-up to "Iko Iko" . . . Retailers, one-stops and pools should be aware that an agreement has been signed between Unidisc/Uniwave Records of Canada and Music Minus One, for American distribution of Unidisc product. MMO general manager Gary Hall says that the company will continue to import, with an option to press domestically. He is handling material by Cerrone, Freddie James, Carol Jiani, and Kelly Marie; MMO will also represent U.K. reggae labels Third World and Greensleeves. Phone: (212) 245-4861.

Disco File Top 40

OCTOBER 3, 1981

- ZULU**
QUICK/Pavillion (12") 429 02433 (CBS)
- A LITTLE BIT OF JAZZ**
NICK STRAKER BAND/Prelude (12") PRLD 612
- DANCIN' THE NIGHT AWAY**
VOGGUE/Atlantic (12") DM 4815
- DO YOU LOVE ME**
PATTI AUSTIN/Qwest (12") QWS 3591 (WB)
- LOVE HAS COME AROUND**
DONALD BYRD And 125TH STREET, NYC/Elektra (12") SE 531
- NEVER TOO MUCH**
LUTHER VANDROSS/Epic (12") FE 37451
- FIRST TRUE LOVE AFFAIR**
JIMMY ROSS/Quality/RFC (12") QRFC 002
- I'M IN LOVE/IF YOU WANT MY LOVIN'**
EVELYN KING/RCA (12"/LP cut) AFL 1 3962
- ON THE BEAT**
B.B. & Q. BAND/Capitol (12") ST 12155
- MENERGY**
PATRICK COWLEY/Fusion (12") FPSF 003
- INCH BY INCH**
STRIKERS/Prelude (12") PRL 14100
- BUSTIN' OUT**
MATERIAL FEATURING NONA HENDRYX/Island/ZE (12") IL 9667 (WB)
- WALKING INTO SUNSHINE**
CENTRAL LINE/Mercury (12") MDS 4013 (PolyGram)
- HUPENDI MUZIKI WANGUU? (YOU DON'T LIKE MY MUSIC)**
K.I.D./Sam (12") S 12340
- LET'S START II DANCE AGAIN/LET'S START THE DANCE**
HAMILTON BOHANNON/Phase II (12") 4W9 2449
- GIVE IT TO ME BABY/SUPER FREAK**
RICK JAMES/Gordy (12"/12") M35001/G8 1002 M1 (Motown)
- YOU'RE THE ONE/DISCO KICKS**
BOYSTOWN GANG/Moby Dick (12") BTG 242
- GET IT UP**
TIME/Warner Bros. (12") BSK 3598
- GONNA GET OVER YOU**
FRANCE JOLI/Prelude (12") PRLD 610
- GET ON UP DO IT AGAIN**
SUZY Q/Atlantic/RFC (12") DM 4813
- WALK RIGHT NOW**
JACKSONS/Epic (12") 49 02403
- NUMBERS**
KRAFTWERK/Warner Bros. (12") HS 3549
- SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED)**
CARL CARLTON/20th Century-Fox (12") TCD 129 (RCA)
- LET'S GO DANCIN'**
SPARQUE/West End (12") WES 22135
- HEART, HEART**
GERALDINE HUNT WITH CHARLES MAROTTA/Prism (12") PDS 412
- CAN YOU MOVE**
MODERN ROMANCE/Atlantic (12") DM 4819
- SQUARE BIZ/IT MUST BE MAGIC**
TEENA MARIE/Gordy (12"/LP cut) M35000/G 1004 M1 (Motown)
- FUNKY SENSATION**
GWEN MCCRAE/Atlantic (12") SD 19308
- MAGIC NUMBER**
HERBIE HANCOCK/Columbia (12") FC 37387
- CONTROVERSY**
PRINCE/Warner Bros. (12") 49808
- I HEARD IT THROUGH THE GRAPEVINE/SO RUFF, SO TUFF**
ROGER/Warner Bros. (12") BSK 3594
- AIN'T NO MOUNTAIN HIGH ENOUGH/KNOCKOUT/PAY HIGH**
INNER LIFE/Salsoul (LP cuts) SA 9543 (RCA)
- I'LL DO ANYTHING FOR YOU**
DENROY MORGAN/Becket (12") BKD 502
- CHANT NO. 1/FEEL THE CHANT**
SPANDAU BALLET/Chrysalis (12") CDS 2528
- THIS KIND OF LOVIN'**
WHISPERS/Solar (12") JD 12299 (RCA)
- HERE I AM**
DYNASTY/Solar (12") 11504 (E/A)
- TAKE MY LOVE**
MELBA MOORE/EMI-America (12") 8092
- LET'S DANCE (MAKE YOUR BODY MOVE)**
WEST STREET MOB/Sugar Hill (12") 763
- WHO'S BEEN KISSING YOU**
HOT CUISINE/Prelude (12") PRLD 612
- EVERYBODY NEEDS SOMEBODY SOMETIMES**
ANN-MARGRET/Ram (12") 1001 (*12" non-commercial; *12" discontinued)

Video World

OCTOBER 3, 1981

'The NFL's
Best Ever Teams'

Video Visions

By SOPHIA MIDAS

■ **JAPANESE VCR CUTBACK?:** Japan's Ministry of International Trade and Industry last week denied reports that it was planning to cut back its export of videocassette recorders to the U.S. and Europe. The announcement immediately followed, and contradicted, a statement by the Japanese government that Japan would be curbing its rising VCR exports to the U.S. in order to "reduce the threat of serious trade friction with the U.S." Why the discrepancy in the announcements? One official said that the first announcement of a VCR cutback was a means of getting "public scrutiny" for the idea, and that it served to make Japanese manufacturers more aware of their country's surplus problems. One economic expert told the New York Times that Japan is worried about its trade surplus with the U.S. and Europe, and that its trade surplus with the U.S. alone is currently estimated at \$15 billion for 1981.

The Reagan administration has also made it clear that some steps must be taken to curb the nation's imports from Japan, underlining slumping U.S.-manufactured car sales, and Japan's recent notification of a VCR cutback has made many industry spokesmen lump the automobile and VCR industries together. Japan's Ministry, however, has stated that the automobile and VCR industries cannot be compared with each other since Japan has virtually no competition with other countries in the manufacturing of VCRs and currently manufactures 95 percent of all video recorders. Meanwhile, even the remote possibility that Japan may cut back on its export of VCRs has made many people nervous, since VCR sales in this country are booming. According to industry experts, Japanese VCR exports will almost double again this year to more than six million units worth approximately \$4 billion.

MAGNETIC VIDEO SUES ANDRE BLAY: What originally seemed to be an amiable goodbye has turned into a legal battle. Magnetic Video last week announced that it has filed a lawsuit against **Andre Blay**, the firm's former president, asking for injunctive relief and damages resulting from "Blay's intentional interference with Magnetic Video's business, his trespasses on Magnetic Video's premises, and his retention of certain Magnetic Video assets following his termination of employment with Magnetic Video Corporation." A spokesman said that the lawsuit asks for actual, punitive and exemplary damages, adding that the suit was the result of Blay's contention that he had never resigned from his post. Blay had announced that he had a temporary restraining order issued by an Oakland County, Michigan, circuit court which prevented 20th Century-Fox and Magnetic Video from "interfering with him in exercising his duties as president of the company." In response to Blay's announcement, Magnetic Video said the statement was "totally inaccurate and misleading, containing a number of serious misstatements and omissions." Blay maintains that he was never officially removed from office by any 20th Century-Fox official; one source said that he left the premises only upon threats of physical removal. A highly reliable source told *Record World* that Blay did indeed resign, but that after discussing his departure with his attorney, he was advised to return to his post. *RW* has also learned that Magnetic Video has enlisted headhunters to find for a replacement for Blay.

(Continued on page 20)

Video Picks

THE PHILADELPHIA STORY (1940): Produced by Joseph L. Mankiewicz. Directed by George Cukor. Starring Katherine Hepburn, Cary Grant and James Stewart. (MGM/CBS, b&w, 112 mins., \$49.95.) Hepburn fetchingly depicts a wealthy Philadelphia socialite who yearns for romance. A vintage film which is loaded with classic repartee.

THE GREAT TRAIN ROBBERY (1979): Produced by Dino De Laurentiis. Directed by Michael Crichton. Starring Sean Connery, Donald Sutherland, and Lesley-Anne Down. (Magnetic Video, color, 111 mins., \$69.95.) Connery plays the role of Edward Pierce, the man who masterminded the country's first train heist in 1855. An entertaining, well-researched thriller.

CHANGE OF HABIT (1969): Produced by Joe Connelly. Directed by William Graham. Starring Elvis Presley, Mary Tyler Moore and Barbara McNair. (MCA Videocassette, color, 97 mins., \$55.00.) In one of his last films, Elvis, MD, struggles to help the impoverished patients of a ghetto clinic, aided by three incognito nuns trained as nurses and welfare workers. The music, unfortunately, is minimal.

TOTAL SELF DEFENSE (1981): A KVC/Pinehurst Production. Directed by Stuart Karl. Starring Thomas Adams, Revena Lewis, Fred Ross Mannek and Brad Campbell. (Karl Video Corporation, color, 60 mins., \$49.95.) A top seller in the how-to video field, this instructional film features self-defense and martial arts experts and is geared largely towards practical self-defense applications for women. A well-produced video textbook.



Promo Picks

"SHE'S A BAD MAMA JAMA/I THINK IT'S GONNA BE ALL RIGHT" — CARL CARLTON (20th Century-Fox). Produced and directed by Steve Kahn. Four buxom beauties clad in swim suits are contestants in a pageant, with Carlton playing the Bert Parks role, on this visual interpretation of the current top 40 hit. The light-hearted mood transforms on the second clip into a serious confrontation between two lovers attempting to solve differences over a bottle of wine.

"BACKFIRED" — DEBBIE HARRY (Chrysalis). Directed by H.R. Giger. Produced by Ueli Steinle. Images of ancient Egypt mingle with a sci-fi feel in this flashy production featuring a metallic headbanded Harry superimposed against a highly textured travelling matte. The concept makes for a strong visual counterpoint to the song's chic and punchy rhythm.



Video World



Video Visions (Continued from page 19)

VHD PROGRAMS & CAPITOL RECORDS: *Record World* has learned that VHD Programs and Capitol Records are in the process of negotiating a deal whereby performances by Capitol recording artists will be pressed on the VHD disc format. The deal requires separate negotiations for each Capitol artist for videodisc rights. Three projects are reportedly near agreement, including **Claude Bolling's** "Concerto for Classical Guitar and Jazz Piano," featuring **George Shearing** and **Angel Romero**; the rock groups **America**; and **April Wine**. According to **Paul Foster**, VP of program development for VHD Programs, these releases will be among 40 music and theatrical titles available for the VHD disc system in 1982.

RIAA VIDEO BAR CODE: The Uniform Product Code Council has officially approved the voluntary guidelines for the use of a video bar code and placement of the UPC symbol on pre-recorded videocassettes and videodiscs previously adopted by RIAA/VIDEO. The video bar code incorporates a basic ten-digit numerical UPC code with the familiar vertical bars of varying thickness, the first five digits representing the manufacturer number (assigned by the UPC Council) and the second five digits noting the product selection number. Also adopted was a five-digit numerical code for internal company use only, with these deemed for video product differentiation. The first manufacturer to adopt the UPC symbol is RCA SelectaVision. Adoption of the video bar code guidelines is purely voluntary.

CABLE MUSIC NEWS: Heartbeat Media Network, a pay-TV service presenting all forms of music, will make its debut October 4 at the National Cable Television Association's Software Symposium in New Orleans. The network will offer its "Music to Your Eyes," a mix of personality, humor, news, information, interviews, features, films and concerts. Programming will originate from Heartbeat's studio, and the air personality will control the show, select the music and generally define the mood of his show. Music selections will be drawn from record company promotional material as well as other sources. The premiere show will be one hour long and will focus on rock music. . . Warner Amex's MTV recently aired a performance by **Joe Jackson** as well as a vintage early '60s piece called "Let's Twist" featuring **Joey Dee and the Starlites** at the Peppermint Lounge. On October 3 MTV will be airing a **Greg Kihn** concert followed by "The Visitor," a film shot on location in Africa documenting **Mick Fleetwood's** debut solo album of the same title on October 4. Other films scheduled for October include "Rust Never Sleeps," featuring a performance by **Neil Young**, as well as "Welcome to My Nightmare," a special Halloween movie featuring **Alice Cooper**. To celebrate Halloween, MTV plans to show a special stereo-processed version of the Cooper movie on November 1 at 11:59 PM EST. . . Videowest, a San Francisco-based independent production company, is moving into the youth market with "Videowest Magazine," a series which is formatted as a blend of music, news and comedy in a fast-paced magazine style.

FROM THE RETAILER: Partially in response to Warner Home Video's all-rental program, Video Station's **George Atkinson** is giving serious thought to the formation of a distributor-funded video label that would compete with the majors for new titles. "There's no single distributor or retailer that's strong enough at this point to do it alone," Atkinson told *RW*, "but if a few of the heavy hitters were to collectivize, there's no reason why we can't get into the running. The majors have a running start because they have some 75 years of movie making behind them, but that backlog will eventually run out. What's to prevent me from saying to a producer, 'Let us handle your next venture; we represent about 6,000 stores and we can do a helluva job for you' . . . **Willie Mosconi** recently stopped by **Arthur Morowitz's** Video Shack store in Paramus, N.J. and offered three one-hour demonstrations of what has made him a wizard of billiards. . . A well-respected retailer called up *RW* to tell us about a conversation he had with an MGM/CBS rep. According to this retailer, the CBS rep said that an all-rental policy may well be in the making. Meanwhile, we were wondering what MGM/CBS's teaser ad was all about. The ad reads: "Coming soon — MGM/CBS First Run Home Video Theatre." We called up **Herb Mendelsohn** VP of marketing, CBS Video Enterprises, and he said he'd fill us in next week. Stay tuned.

On the Cover: 'Best Ever Teams'

■ With four Super Bowl victories to their credit, Terry Bradshaw and the Pittsburgh Steelers appear as one of "The NFL's Best Ever Teams." Released by NFL Films Video as one of a series of five "Best Ever" video-

cassettes featuring quarterbacks, runners, teams, coaches and professionals, this collection should generate considerable attention now that the 1981 football season is in full swing.

Family Home Entertainment Sets Release of 'Pippin'

By ELIOT SEKULER

■ LOS ANGELES—In its first year of operation, Family Home Entertainment is looking towards the release of the long-running Broadway musical "Pippin" to establish the firm as a major independent videocassette manufacturer in the general audience field.

The video production of the play, which features the show's original star, Ben Vereen, as well as William Katt, Martha Raye and Chita Rivera, is set for an October release and will be among the first videocassettes available with Dolby and in stereo (in the VHS configuration). The videocassette will also be available in mono VHS and mono Beta formats.

Family Home Entertainment has already released its "Tom Jones Live at Caesar's Palace" title in VHS Dolby stereo, charging an additional ten dollars at the retail level for the improved audio feature. Although only one hardware manufacturer (Akai) currently markets a stereo-equipped VHS recorder, Family Home Entertainment president Noel Bloom expects other VHS manufacturers to introduce stereo hardware soon, with Sony to follow suit with stereo Beta machines.

Family Home Entertainment paid \$175,000 in an advance against royalties for worldwide rights to the "Pippin" cassette, and will ask \$69.95

Dolgen Named Pres. of Col Home Entertainment

■ LOS ANGELES—Jonathan Dolgen has been appointed president of Columbia Pictures Pay-Cable and Home Entertainment Group, it was announced by Frank Price, chairman and president of Columbia Pictures and Victor A. Kaufman, vice president of Columbia Pictures.

Dolgen will retain his title of executive vice president of Columbia Pictures, in which capacity he oversees the operation of the company's business affairs and administratively oversees the company's Music Publishing Group. In addition, Dolgen will be responsible for Columbia Pictures' non-theatrical distribution operation.

Dolgen joined Columbia in 1976 as deputy general counsel of Columbia Pictures Industries, Inc. He came to the studio in 1979 as senior vice president in charge of worldwide business affairs and was made executive vice president in October 1980. Prior to entering the film industry, he was associated with the Wall Street law firm of Fried, Frank, Harris, Shriver and Jacobson.

suggested retail for the title in mono, (\$79.95 in Dolby stereo). Bloom has predicted sales of 20,000 units in the U.S. during the first month of the title's release. The play, originally staged by Bob Fosse, was produced and directed for video by David Sheehan with Hilly Elkins acting as executive producer for the home video production.

According to Noel Bloom, who founded Family Home Entertainment four months ago with partner Al Bloom (no relation), the acquisition of new product for the home video market is becoming easier for independents. "Cable has helped make more product available," he said. "A lot of producers are looking towards the cable market; they make their cable deal first, then make a home video deal. We've found that many producers generally prefer to make their deals with independents so their product doesn't get lost in the shuffle." Bloom added that many indie producers need up-front money for their productions, and find that they can make a deal with indie manufacturers "without having to take 15 meetings. We were able to get the rights to 'Pippin' because they (the producers) needed some cash fast," said Bloom.

(Continued on page 39)

EUE/Screen Gems Bow Video Music Arm

■ LOS ANGELES—EUE/Screen Gems Video Music has been formed as a division of the TV commercial production firm, EUE/Screen Gems, a subsidiary of Columbia Pictures Industries, Inc. The new entity will be headed by Clio award winners Alan Metter and executive producer Larry DeLeon.

The first project on the company's agenda is described as a series of continuing Rolling Stones promo films, to be shot in part, along the group's current U.S. tour. In announcing the formation of the new firm, the company emphasized its ability to draw upon the resources of Columbia Pictures' production facilities in Burbank, Chicago and New York. EUE/Screen Gems Video Music will be headquartered here at the Burbank Studios Ranch, and will have the TBS backlots and sound stages at its disposal. Additionally, such services as casting, set construction, props, wardrobe, special effects, post production and business affairs will be available from the new firm's parent company.

Record World Videocassettes



Oct. 3
Sept. 19

1 1 RAGING BULL
Starring Robert De Niro, Cathy Moriarity and Joe Pesci
United Artists
Magnetic Video 4523
Produced by Irwin Winkler & Robert Charloff
Directed by Martin Scorsese

RATING
R



		RATING		
2	3	TESS	PG	
Columbia/Columbia Home Entertainment 10543/Prod. by Claude Berri & Timothy Burrill/Dir. by Roman Polanski				
3	2	NIGHTHAWKS	R	
Universal/MCA Videocassettes 71000/Prod. by Martin Poll/Dir. by Bruce Malmuth				
4	4	ANNIE HALL	PG	
United Artists/Magnetic Video 4518/Prod. by Jack Rollins & Charles H. Joffe/Dir. by Woody Allen				
5	5	AIRPLANE	PG	
Paramount/Paramount Home Video 1305/Prod. by John Davidson/Dir. by Jim Abraham, David Zucker, Jerry Zucker				
6	7	THE GREAT SANTINI	PG	
Orion/Warner Home Video CR22010/Prod. by Charles A. Pratt/Dir. by Lewis John Carlino				
7	6	THE BLACK STALLION	G	
20th Century-Fox/Magnetic Video 4501/Prod. by Francis Ford Coppola/Dir. by Carrol Ballard				
8	15	POPEYE	PG	
Paramount/Paramount Home Video 1117/Prod. by Robert Evans/Dir. by Robert Altman				
9	8	ORDINARY PEOPLE	R	
Paramount/Paramount Home Video 8964/Prod. by Ronald L. Schwary/Dir. by Robert Redford				
10	10	ELEPHANT MAN	PG	
Paramount/Paramount Home Video 1347/Prod. by Jonathan Sanger/Dir. by David Lynch				
11	11	SUPERMAN	G	
D.C. Comics/Warner Home Video WB 1013/Pro. by Alex & Llya Salkind/Dir. by Richard Donner				
12	—	BUSTIN' LOOSE	R	
Universal/MCA Videocassettes 77002/Prod. by Richard Pryor & Michael S. Glick/Dir. by Oz Scott				
13	14	9 TO 5	PG	
20th Century-Fox/Magnetic Video 1099/Prod. by Bruce Gilbert/Dir. by Colin Higgins				
14	13	SEEMS LIKE OLD TIMES	PG	
Columbia/Columbia Home Entertainment VH 1075-E/Prod. by Ray Stark/Dir. by Jim Sandrich				
15	—	DRESSED TO KILL	*	
Warner Bros./Warner Home Video 26008/Prod. by George Litto/Dir. by Brian DePalma *Uncensored International Version				
16	—	FILDER ON THE ROOF	G	
United Artists/Magnetic Video 4524/Prod. by Norman Jewison/Dir. by Norman Jewison				
17	9	CASABLANCA	G	
20th Century-Fox/Magnetic Video 4514/Prod. by Hal B. Wallis/Dir. by Michael Curtiz				
18	12	AND JUSTICE FOR ALL	NA	
Columbia/Columbia Home Entertainment BE 1001 SE/Prod. by Norman Jewison & Patrick J. Palmer/Dir. by Norman Jewison				
19	16	LAST TANGO IN PARIS	X	
20th Century-Fox/Magnetic Video 4507/Prod. by Alberto Grimaldi/Dir. by Bernardo Bertolucci				
20	19	ALIEN	R	
20th Century-Fox/Magnetic Video CL 9001/Prod. by Gordon Carroll & David Giler/Dir. by Ridley Scott				
21	22	YOUNG FRANKENSTEIN	PG	
20th Century-Fox/Magnetic Video 1103/Prod. by Michael Gruskoff/Dir. by Mel Brooks				
22	21	LET IT BE	G	
20th Century-Fox/Magnetic Video 4508/Prod. by Neil Astinall/Dir. by Michael Lindsay Nogg				
23	17	INCREDIBLE SHRINKING WOMAN	PG	
Universal/MCA Videocassettes 66027/Prod. by Hank Moonjeam/Dir. by Del Schumacher				
24	18	CADDYSHACK	R	
Orion/Warner Home Video 2005/Prod. by Douglass Kenney/Dir. by Harold Ramis				
25	—	LOVE AT FIRST BITE	PG	
Warner Bros./Warner Home Video 26009/Prod. by Joel Freeman/Dir. by Stan Dragoti				
26	—	WHOLLY MOSES!	PG	
Columbia/Columbia Home Entertainment BE 10587/Prod. by Freddie Fields/Dir. by Gary Weis				
27	—	THE BLUES BROTHERS	PG	
Universal/MCA Videocassettes 77000/Prod. by Robert K. Weiss/Dir. by John Landis				
28	—	MIDWAY	PG	
Universal/MCA Videocassettes 55030/Prod. by Walter Mirisch/Dir. by John Smight				
29	—	USED CARS	R	
Columbia/Columbia Home Entertainment BE 10557/Prod. by Bob Gale/Dir. by Robert Zemeckis				
30	24	THE MANY ADVENTURES OF WINNIE THE POOH	G	
Disney/Disney Home Video 25/Prod. by Wolfgang Reitherman/Dir. by Wolfgang Reitherman & John Longsberry				
31	25	COMING HOME	R	
United Artists/Magnetic Video 4516/Prod. by Jerome Hellman/Dir. by Hal Ashby				
32	20	WEST SIDE STORY	G	
20th Century-Fox/Magnetic Video 4519/Prod. by Robert Wise/Dir. by Robert Wise & Jerome Robbins				
33	—	EARTHQUAKE	PG	
Universal/MCA Videocassettes 55034/Prod. by Mark Robson/Dir. by Mark Robson				
34	—	F.I.S.T.	R	
United Artists/Magnetic Video 4520/Prod. by Norman Jewison/Dir. by Norman Jewison				
35	—	AIRPORT	PG	
Universal/MCA Videocassettes 55031/Prod. by Ross Hunter/Dir. by George Seaton				
36	—	STAR TREK-THE MOTION PICTURE	G	
Paramount/Paramount Home Video 8858/Prod. by Gene Roddenberry/Dir. by Robert Wise				
37	—	CAR WASH	PG	
Universal/MCA Videocassettes 66031/Prod. by Art Linson & Gary Stromberg/Dir. by Michael Schultz				
38	—	SEMI-TOUGH	R	
United Artists/Magnetic Video 4512/Prod. by David Merrick/Dir. by Michael Ritchie				
39	—	THE AMITYVILLE HORROR	R	
Filmways/Warner Home Video 26010/Prod. by Ronald Saland & Elliot Geisinger/Dir. by Stuart Rosenberg				
40	—	FAME	R	
MGM/MGM/CBS M70027/Prod. by David DeSilva & Alan Marshall/Dir. by Alan Parker				



Video Spotlight

OCTOBER 3, 1981

A top ten listing of pre-recorded videocassette movement

VIDEO STATION OF NEW HAMPSHIRE

NIGHTHAWKS — Universal/MCA Videocassettes
RAGING BULL — UA/Mag. Video
TESS — Col/Columbia Home Ent.
BUSTIN' LOOSE — Universal/MCA Videocassettes
DRESSED TO KILL — WB/Warner Home Video
WATERSHIP DOWN — WB/Warner Home Video
GREAT SANTINI — Orion/Warner Home Video
EARTHQUAKE — Universal/MCA Videocassettes
AND JUSTICE FOR ALL — Col/Columbia Home Ent.
F.I.S.T. — UA/Mag. Video

VIDEO SHACK/NEW YORK

RAGING BULL — UA/Mag. Video
NIGHTHAWKS — Universal/MCA Videocassettes
CASABLANCA — 20th Century-Fox/Mag. Video
GIGI — MGM/CBS
POPEYE — Paramount/Paramount Home Video
TESS — Col/Columbia Home Ent.
AIRPLANE — Paramount/Paramount Home Video
SUPERMAN — D.C. Comics/Warner Home Video
ANNIE HALL — UA/Mag. Video
ELEPHANT MAN — Paramount/Paramount Home Video

CRAZY EDDIE/N.Y.

RAGING BULL — UA/Mag. Video
WEST SIDE STORY — 20th Century-Fox/Mag. Video
ANNIE HALL — UA/Mag. Video
COMING HOME — UA/Mag. Video
AIRPLANE — Paramount/Paramount Home Video
DEVILS — WB/Warner Home Video
FIDDLER ON THE ROOF — UA/Mag. Video
MELVIN & HOWARD — Universal/MCA Videocassettes
TESS — Col/Columbia Home Ent.
CASABLANCA — 20th Century-Fox/Mag. Video

HARMONY HUT/EAST COAST

RAGING BULL — UA/Mag. Video
ANNIE HALL — UA/Mag. Video
FIDDLER ON THE ROOF — UA/Mag. Video
DRESSED TO KILL — WB/Warner Home Video
BUSTIN' LOOSE — Universal/MCA Videocassettes
SEEMS LIKE OLD TIMES — Col/Columbia Home Ent.
AIRPLANE — Paramount/Paramount Home Video
HOLY MOSES — Col/Columbia Home Ent.
F.I.S.T. — UA/Mag. Video
SEMI-TOUGH — UA/Mag. Video

VIDEO PLACE/WASHINGTON, D.C.

CASABLANCA — 20th Century-Fox/Mag. Video
AMERICAN GIGOLO — Paramount/Paramount Home Video
THE GRADUATE — 20th Century-Fox/Mag. Video
SATURDAY NIGHT FEVER — Paramount/Paramount Home Video
PINK PANTHER — 20th Century-Fox/Mag. Video
RAGING BULL — UA/Mag. Video
MY FAIR LADY — MGM/CBS
ANNIE HALL — UA/Mag. Video
FLESH GORDON — Meda
BUTCH CASSIDY & THE SUNDANCE KID — 20th Century-Fox/Mag. Video

SHKIP VIDEO/METARIE

RAGING BULL — UA/Mag. Video
GREAT SANTINI — Orion/Warner Home Video
ANNIE HALL — UA/Mag. Video
CASABLANCA — 20th Century-Fox/Mag. Video
ORDINARY PEOPLE — Paramount/Paramount Home Video
ALIEN — 20th Century-Fox/Mag. Video
CARRIE — UA/Mag. Video
LAST TANGO IN PARIS — 20th Century-Fox/Mag. Video
BLACK STALLION — 20th Century-Fox/Mag. Video
SOMEWHERE IN TIME — Universal/MCA Videocassettes

RECORD BREAKER/DETROIT

RAGING BULL — UA/Mag. Video
CADDYSHACK — Orion/Warner Home Video
GREAT SANTINI — Orion/Warner Home Video
YOUNG FRANKENSTEIN — 20th Century-Fox/Mag. Video
FAME — MGM/CBS
POPEYE — Paramount/Paramount Home Video
BLACK STALLION — 20th Century-Fox/Mag. Video
LA CAGE AUX FOLLES — 20th Century-Fox/Mag. Video
ENTER THE DRAGON — Col/Columbia Home Ent.
HOLY MOSES — Col/Columbia Home Ent.

THOMAS VIDEO/DETROIT

DRESSED TO KILL — WB/Warner Home Video
LOVE AT FIRST BITE — WB/Warner Home Video
COMING HOME — UA/Mag. Video
BUSTIN' LOOSE — Universal/MCA Videocassettes
USED CARS — Col/Columbia Home Ent.
FIDDLER ON THE ROOF — UA/Mag. Video
DEVILS — WB/Warner Home Video
RAGING BULL — UA/Mag. Video
AIRPORT — Universal/MCA Videocassettes
SILENT RUNNING — Universal/MCA Videocassettes

THAT'S ENTERTAINMENT/CHICAGO

GREAT SANTINI — Orion/Warner Home Video
RETURN OF THE DRAGON — Video Gems
ALL THAT JAZZ — 20th Century-Fox/Mag. Video
ROYAL WEDDING — Electric Video
AIRPLANE — Paramount/Paramount Home Video
LAST TANGO IN PARIS — 20th Century-Fox/Mag. Video
LET IT BE — UA/Mag. Video
LA CAGE AUX FOLLES — 20th Century-Fox/Mag. Video
CHINESE CONNECTION — VST
ELEPHANT MAN — Paramount/Paramount Home Video

DOG EAR/CHICAGO

RAGING BULL — UA/Mag. Video
CADDYSHACK — Orion/Warner Home Video
AIRPLANE — Paramount/Paramount Home Video
ORDINARY PEOPLE — Paramount/Paramount Home Video
GREAT SANTINI — Orion/Warner Home Video
TESS — Col/Columbia Home Ent.
ELEPHANT MAN — Paramount/Paramount Home Video
STUNT MAN — 20th Century-Fox/Mag. Video
ANNIE HALL — UA/Mag. Video
BLACK STALLION — 20th Century-Fox/Mag. Video

STREETSIDE/ST. LOUIS

BUSTIN' LOOSE — Universal/MCA Videocassettes
DRESSED TO KILL — WB/Warner Home Video
LOVE AT FIRST BITE — WB/Warner Home Video
JAZZ SINGER — Paramount/Paramount Home Video
COMING HOME — UA/Mag. Video
RAGING BULL — UA/Mag. Video
INCREDIBLE SHRINKING WOMAN — Universal/MCA Videocassettes
AIRPLANE — Paramount/Paramount Home Video
ELEPHANT PARTS — Pacific Arts Video
NIGHTHAWKS — Universal/MCA Videocassettes

SALESMAKER

RAGING BULL
 United Artists
 Magnetic Video

TOP SALES

RAGING BULL — UA/Magnetic Video
AIRPLANE — Paramount/Paramount Home Video
TESS — Columbia/Columbia Home Entertainment
ANNIE HALL — UA/Magnetic Video
THE BLACK STALLION — 20th Century-Fox/Magnetic Video
ELEPHANT MAN — Paramount/Paramount Home Video
THE GREAT SANTINI — Orion/Warner Home Video

VIDEO OF TEXAS/DALLAS

THE GREAT SANTINI — Orion/Warner Home Video
AIRPLANE — Paramount/Paramount Home Video
ELEPHANT MAN — Paramount/Paramount Home Video
RAGING BULL — UA/Mag. Video
BLACK STALLION — 20th Century-Fox/Mag. Video
TESS — Col/Columbia Home Ent.
AND JUSTICE FOR ALL — Col/Columbia Home Ent.
NIGHTHAWKS — Universal/MCA Videocassettes
BLUES BROTHERS — Universal/MCA Videocassettes
ALIEN — 20th Century-Fox/Mag. Video

VIDEO LAND/DALLAS

RAGING BULL — UA/Mag. Video
BUSTIN' LOOSE — Universal/MCA Videocassettes
CASABLANCA — 20th Century-Fox/Mag. Video
ANNIE HALL — UA/Mag. Video
FIDDLER ON THE ROOF — UA/Mag. Video
MIDWAY — Universal/MCA Videocassettes
USED CARS — Col/Columbia Home Ent.
SHENANDOAH — Universal/MCA Videocassettes
DRESSED TO KILL — WB/Warner Home Video
ADVENTURES OF WINNIE THE POOH — Disney/Disney Home Video

VIDEO VISIONS/FT. WORTH

RAGING BULL — UA/Mag. Video
MIDWAY — Universal/MCA Videocassettes
LAST TANGO IN PARIS — 20th Century-Fox/Mag. Video
SEEMS LIKE OLD TIMES — Col/Columbia Home Ent.
ELEPHANT MAN — Paramount/Paramount Home Video
BLACK STALLION — 20th Century-Fox/Mag. Video
ANNIE HALL — UA/Mag. Video
HIGH ANXIETY — 20th Century-Fox/Mag. Video
WORLD'S GREATEST LOVER — 20th Century-Fox/Mag. Video
YOUNG FRANKENSTEIN — 20th Century-Fox/Mag. Video

VIDEO CASSETTES/LUBBOCK

ELEPHANT MAN — Paramount/Paramount Home Video
ORDINARY PEOPLE — Paramount/Paramount Home Video
INCREDIBLE SHRINKING WOMAN — Universal/MCA Videocassettes
BLACK STALLION — 20th Century-Fox/Mag. Video
YOUNG FRANKENSTEIN — 20th Century-Fox/Mag. Video
POPEYE — Paramount/Paramount Home Video
9 TO 5 — 20th Century-Fox/Mag. Video
AIRPLANE — Paramount/Paramount Home Video
SUPERMAN — D.C. Comics/Warner Home Video

VALAS TV/DENVER

AIRPLANE — Paramount/Paramount Home Video
ALIEN — 20th Century-Fox/Mag. Video
ANNIE HALL — UA/Mag. Video
BLUES BROTHERS — Universal/MCA Videocassettes
CHANGE OF SEASONS — 20th Century-Fox/Mag. Video
CLOSE ENCOUNTERS OF THE THIRD KIND — Col/Columbia Home Ent.
ELEPHANT MAN — Paramount/Paramount Home Video
ENTER THE DRAGON — Col/Columbia Home Ent.
JAWS — Universal/MCA Videocassettes

KALEIDOSCOPE/OKLAHOMA CITY

LAST TANGO IN PARIS — 20th Century-Fox/Mag. Video
ADVENTURES OF WINNIE THE POOH — Disney/Disney Home Video
RAGING BULL — UA/Mag. Video
ANNIE HALL — UA/Mag. Video
BLACK STALLION — 20th Century-Fox/Mag. Video
AIRPLANE — Paramount/Paramount Home Video
I SPIT ON YOUR GRAVE — Wizard Video
RETURN OF THE DRAGON — Video Gems
EMMANUELLE — Col/Columbia Home Ent.

VIDEO MART/PHOENIX

BUSTIN' LOOSE — Universal/MCA Videocassettes
RAGING BULL — UA/Mag. Video
SOMEWHERE IN TIME — Universal/MCA Videocassettes
DRESSED TO KILL — WB/Warner Home Video
STUNT MAN — 20th Century-Fox/Mag. Video
AIRPLANE — Paramount/Paramount Home Video

RETURN OF THE DRAGON — Video Gems

HEAVEN CAN WAIT — Paramount/Paramount Home Video
TESS — Col/Columbia Home Ent.
CADDYSHACK — Orion/Warner Home Video

VIDEO CONNECTION/BOISE

HOT STUFF — Col/Columbia Home Ent.
DRESSED TO KILL — WB/Warner Home Video
CARWASH — Universal/MCA Videocassettes
SEEMS LIKE OLD TIMES — Col/Columbia Home Ent.
BUSTIN' LOOSE — Universal/MCA Videocassettes
SHENANDOAH — Universal/MCA Videocassettes
AIRPORT — Universal/MCA Videocassettes
LOVE AT FIRST BITE — WB/Warner Home Video
ISLAND OF DR. MOREAU — WB/Warner Home Video
NIGHTHAWKS — Universal/MCA Videocassettes

VIDEO SPACE/SEATTLE

USED CARS — Col/Columbia Home Ent.
HOT STUFF — Col/Columbia Home Ent.
DEVILS — WB/Warner Home Video
JAZZ SINGER — Paramount/Paramount Home Video
AND JUSTICE FOR ALL — Col/Columbia Home Ent.
ZOMBIE — Wizard Video
RAGING BULL — UA/Mag. Video
NIGHTHAWKS — Universal/MCA Videocassettes
INCREDIBLE SHRINKING WOMAN — Universal/MCA Videocassettes
CARRIE — UA/Mag. Video

NICKELODEON/LOS ANGELES

CAT ON A HOT TIN ROOF — MGM/CBS
REBEL WITHOUT A CAUSE — WB/Warner Home Video
NIGHTHAWKS — Universal/MCA Videocassettes
EARTHQUAKE — Universal/MCA Videocassettes
TESS — Col/Columbia Home Ent.
RAGING BULL — UA/Mag. Video
UPTOWN SATURDAY NIGHT — WB/Warner Home Video
CASABLANCA — 20th Century-Fox/Mag. Video

WHEREHOUSE/NATIONAL

ORDINARY PEOPLE — Paramount/Paramount Home Video
AIRPLANE — Paramount/Paramount Home Video
RAGING BULL — UA/Mag. Video
9 TO 5 — 20th Century-Fox/Mag. Video
POPEYE — Paramount/Paramount Home Video
SUPERMAN — D.C. Comics/Warner Home Video
CADDYSHACK — Orion/Warner Home Video
TESS — Col/Columbia Home Ent.
ANNIE HALL — UA/Mag. Video
ELEPHANT MAN — Paramount/Paramount Home Video

Also reporting are: Radio 437, Philadelphia; Prime Video, Boston; Record Rendezvous, Cleveland; Video Station of Connecticut; Televideo Systems, Richmond; Erol's Color TV, Arlington; Barney Miller, Lexington; American Tape & Video, Atlanta; Everybody's, Seattle; Video Cube, Denver; Music Plus, L.A.

The Surprising Success of WMOT

By NELSON GEORGE

■ PHILADELPHIA — With the phenomenal sales of Frankie Smith's "Double Dutch Bus" (the 12-inch is nearing platinum), Philadelphia's WMOT Records shocked many in the music industry. "Who are these guys anyway?" people asked. To answer that query, *Record World* spent a day at WMOT's Philadelphia office (there

Talking about the company's growth in the past year, Bernstein cites the addition of Billy Bass (formerly of Chrysalis) as head of the pop music division and Leonard Hodes as vice president of music publishing and international, and the return of Marv Dorfman, senior vice president, marketing and sales, as key. All are based in WMOT's west coast office.

Bernstein then speaks about several

the Cold; three members of the band; and John Birge, director of P&D labels, CBS Records. The Cold is a self-described "new wave Dixieland" band considered the top local band in the New Orleans area. WMOT and the group have been having discussions since the spring. Birge is interested, since it would be the first non-R&B oriented act on the label and would introduce the label to a whole new market.

But there is a communication problem between the label and the band. The Cold's success in New Orleans has encouraged them to feel that the same techniques that worked for them there can be applied nationally. Rubens and Birge stressing that what works in one market can't necessarily be applied nationally, and that the record company makes marketing decisions.

Spizer asks, "Can WMOT work a white pop act properly?"

Rubens puffs on his cigarette and replies: "We have several strengths in this area. First, we have Billy Bass handling national pop promotion. He worked at Chrysalis when they broke Pat Benatar and Blondie and has excellent contacts in AOR radio and the expertise to make them work for you.

"Due to our P&D deal with CBS we have CBS's clout at the retail level, but without the competition between acts they have on the roster. So when your record comes out you will be our primary consideration and not just another rock band among many. We work our records. Look at that gold record on the wall." Rubens turns and points to the gold "Double Dutch Bus" 12-inch behind him. "That was because we believed in the music and knew if we stayed on it the quality

tions.

At about noon Rubens, Bernstein, Birge, and Bass (on the phone from Los Angeles) talk about several promotional activities. One priority is getting together a visual in-store display for Meri Wilson's "Peter the Meter Reader," a humorously salacious novelty record about a meter reader and a lonely housewife that many adult contemporary jocks are pro-



Barbara Mason and Alan Rubens.

gramming. Rubens tells Bass he wants "a visual that will make the humor apparent, but that is in good taste." WMOT hopes to generate in-store play and sales on a record that has reportedly sold 30,000 copies with modest airplay so far.

From down the hall the sound of pounding dance music is filling the corridor. Inside, A&R chief Nick Martinelli and singer Brandy Wells are listening to tracks from her upcoming album, "Watch Out," with Wells singing along. "When It's Love," a bouncy



From left: marketing coordinator Dee Wellman, special projects manager Jan Felman, president Alan Rubens, promotion VP Reggie Barnes, A&R VP Nick Martinelli, and business affairs VP Jonathan Black.

is another in Los Angeles) meeting the staff and learning the company's history.

Bright and lively at 9 a.m. is Steve Bernstein, the label's president of operations and one of its founders. "WMOT was started in 1974 by our president, Alan Rubens and myself, just a couple of street guys from Philadelphia," he says. "For several years we were distributed by Atlantic Records, and we had success with Blue Magic and Major Harris there. For a time Fantasy distributed us, and then a year and a half ago we signed a

WMOT acts: the vocal group Heaven & Earth ("Their last album came during the merger of WMOT and TEC, so it got lost, which was unfortunate, since they have all the talent in the world"), Count Coolout ("Right out of the box that rap record did 80,000, showing how strong a market that is"), and an attractive young singer named Brandy Wells for whom WMOT has high hopes.

Bernstein plays a tape of a ballad featuring Wells called "When You Get Right Down to It," with the great Philadelphia producer Thom Bell singing background vocals. "Bill Neale, who produced and wrote the song, is a Thom Bell protege, so Bell consented to do it." While admitting that Bell's influence on Neale's work was apparent, Bernstein adds, "We feel that Bill has his own unique approach and look forward to working with him on many projects in the future."

Down the hall from Bernstein is another office filled by three women making calls, typing, and filling out tracking sheets at a dizzying rate — all this at 9:30 in the morning. In one corner is Jan Felman, special programming manager who works on crossing WMOT records from black to pop radio; in another is Lei Lawson, Alan Rubens' assistant and coordinator of relations with WMOT's foreign licensees; and on the other side is Valerie "Ducky" Hampton, national promotion coordinator, who "does a little bit of everything."

Next door, at 10:30, a most interesting meeting begins. Rubens sits behind his desk, occasionally puffing a cigarette. Facing him is Bruce Spizer, manager of the New Orleans band,



National promotion coordinator Valerie Hampton.

pressing and distribution agreement with CBS.

"In 1980 WMOT merged with another Philadelphia label, TEC, owned by Mark Stewart, a very successful local entrepreneur. Unfortunately, a number of the people Stewart had hired had little or no expertise in the business. On the other hand we were raised in the business by people like Ahmet Ertegun, Jerry Wexler, and Jerry Greenberg. Pulling all our resources together we have made a larger, stronger operation."



Steve Bernstein, president of operations, WMOT, and John Birge, director of P&D labels, CBS Records.

would come through. That's how we do things at WMOT."

Twice during the meeting WMOT's aggressive vice president of promotion, Reggie Barnes, stops in to report the progress of two singles: Tom Grant's "Heaven Is Waiting" and Barbara Mason's "She Got the Papers (I Got the Man)". Grant was added to Philadelphia's WDAS-FM, while Mason has just hit three southern sta-

Dexter Wansel-penned tune, is what they have been working with.

Lei Lawson then graciously provides a guided tour of the rest of WMOT's Philadelphia office. Located in an apartment complex in the Washington Square West section of Philadelphia, WMOT takes up all of one floor and part of another. On the second level Carter Burnette, dance

(Continued on page 37)

Radio World

Radio Replay

By PHIL DIMAURO

■ **EAR EXCITEMENT:** It might sound like some alien plot to titillate human subjects over the airwaves, but the effects of the Aphex II Aural Exciter, a broadcast relative of the popular outboard device now employed in many recording studios, aren't really very strange. The device is now employed by KDAY, Los Angeles; KVIL, Dallas; WRKS, New York; and WLUP, Chicago. At the Loop, director of engineering **Tom Knauss** explains that if you flicked from a station not using the device to one that did employ it, you probably wouldn't hear any dramatic difference. Switching back in the other direction, however, most people immediately notice that certain dimensions of the music are lacking.

While the Aphex has been used to create effects in the studio by **Tom Petty**, **Stevie Nicks**, **Rod Stewart**, **James Taylor**, **Jackson Browne** and many other major artists, Knauss says that the broadcast model helps a station re-create high-quality audio features that are lost in transmission, rather than adding anything to the true sound of the records. Knauss explained that the Aphex doesn't complicate a signal with many of the side effects that other audio enhancers, i.e. compressors and equalizers, often produce. "The important thing to remember about the Aphex is that it's strictly a harmonic generator," Knauss continued. "It recreates missing audio information from material that's already there."

Will the Aphex become standard equipment? Knauss feels it depends on the competitive situation: in a large city where every edge counts, it's likely that music stations will pick it up. With the price tag at around \$3000, smaller stations in less competitive markets will be less likely to spring for another little black box.

FOR-MATTERS: WRKO, Boston, a classic station during top 40's heyday, will make the official switch to all talk on September 28. The station had been moving in a more adult direction with the introduction of talk programming in the evenings early last spring. **Charlie Van Dyke** will stay on as PD, though he will no longer be on the air . . . As has been rumored for several weeks, WCAU-FM, Philadelphia, will undergo a format change to mass appeal pop under the guidance of consultant **Mike Joseph** . . . Also in the city of Brotherly Love, WRCP switched to an oldies format as of September 24. General manager **Joel Samuelson** calls it "Philadelphia Gold" . . . On Friday, September 25, WLPL, Baltimore made a complete changeover from a teen-based, top 40 format to an adult contemporary format aimed at the 25-34 age group, according to general manager **John Columbus**. The station has applied for a call-letter change to WYST, and will identify itself as "92-STAR."

MOVES: KRLA, Los Angeles, will lose air personality and senior vice president **Art Laboe** when his contract runs out at the end of 1981. Laboe, who made the decision not to renew, has not announced future plans . . . At WWWE, Cleveland, president/GM **George Francis** has resigned to join WABB AM and FM, Mobile, as general manager. Vice president of operations **Mike McVay**, who announced his resignation from WWWE at the same time, will join the AMR division of Unidyne Corporation, San Diego, owner of RAM Research . . . **John E. Baker** has been named vice president/general manager of WEEI-AM, Boston. Baker held the same title at its CBS-owned sister station, WEEI-FM, for two and a half years . . . **Rick Aurichio** has been appointed vice president and general manager for radio and television at Arbitron. He most recently held the same title for TV only, but has headed Arbitron's radio division in the past . . . **Monty Graue** has been promoted to vice president and general manager of KOMO, Seattle, from the position of station manager . . . **Bobby Cook**, recently of WMAK-FM, Nashville, has joined KX 104 in that city. He takes the 2 to 6 p.m. airshift.

SHORT WAVES: **Cindy Drew**, who's enjoyed a year of success with her monthly "Rock 'n' Roll Show" on KYW television, Seattle, called to report that her home airbase, radio station WYSP, is eyeing video as a promotional wedge. PD **Dick Hungate** has appointed Cindy official head of a station sight and sound division. They're already simulcasting "Saturday Night Live," and are looking at other opportunities . . . KHTZ (K-HITS) radio has hit upon a "down home promotion in a big market," dubbed the K-HITS Sunspot Patio. **Don Janklow** of Don Janklow Productions, who put the idea together with GM **Bob Moore** and PD **John Conlee**, chose a club called the Sunspot for its breathtaking view of the Pacific Ocean. The station is throwing after-work parties for listeners in the location. The audience requests invites through the mail, and they're treated to wine, cheese and a chance to meet the air personalities. The next bash is scheduled for Halloween .

Duran Duran in New York, New York



Capitol recording artists Duran Duran are currently on their first U.S. tour in support of their self-titled debut album, which was recently certified gold in England. During a sold-out, two-night New York engagement at the Ritz, the band paid a visit to WNEW-FM. Pictured at the station (from left) are: John Taylor and Nick Rhodes of Duran Duran; WNEW-FM air personality Richard Neer; WNEW-FM program director Scott Muni; WNEW-FM air personality Meg Griffin; Roger Taylor of Duran Duran; Dave Morrell, northeast regional promotion manager, Capitol; Andy Taylor of Duran Duran; Capitol New York promotion manager Arthur Field; and Will Botwin of Side One Promotion. Kneeling in front are Duran Duran lead vocalist Simon Le Bon and Doreen D'Agostino, press and artist relations coordinator, east coast, Capitol Records.

D.C. Radio Stations Raise Funds Together

■ **WASHINGTON**—Ten Washington area radio stations representing almost every format — top 40, MOR, Black Radio, progressive rock, country and talk-discussion — have joined together for a late September Radiothon to raise funds for Children's Hospital and its new muscular dystrophy clinic.

Participating in the four-day radiothon (September 24-27) will be WEAM, WHFS, WINX, WJMD, WMAL, WMZQ, WOL, WKIX, WRC and WXTR.

Each station will broadcast "live" at

Wintergreen Plaza Shopping Center in nearby Rockville, Maryland.

The radiothon is the brain child of Washington businessman John Dash, who owns several clothing stores there.

Former President Gerald R. Ford has endorsed the event, and has expressed his support by cutting a number of radio and television fund-raising spots.

Those wishing to send a donation should call 301-762-1700 during the afternoons.



Record World
Singles
Alphabetical Listing

Producer, Publisher, Licensee

A HEART IN NEW YORK Halee-Garfunkel (Headquarters Mgt./Irving, BMI)	67	NEVER TOO MUCH Vandross (Uncle Ronnie's, ASCAP)	70
A LUCKY GUY Titelman/Warnerker (Easy Money, ASCAP)	81	NO TIME TO LOSE Kershbaum (ATV, BMI)	73
AIMING AT YOUR HEART Bell (Assorted/Mighty Three, BMI)	69	NO REPLY AT ALL Group (Hit & Run/Pun, ASCAP)	75
ALIEN Buie (Lausal, BMI)	48	OH NO Carmichael-Group (Jobete/Commodores Entertainment, ASCAP)	51
ALL I HAVE TO DO IS DREAM Gibb-Barbiero (House of Bryant, BMI)	66	ON THE BEAT Petrus (Little Macho, ASCAP)	86
ARTHUR'S THEME (BEST THAT YOU CAN DO) Omartian (Irving/Woolnough/Unichappell/Begonia Melodies, BMI/Hidden Valley/Pop 'n' Roll/WB, ASCAP)	4	OUR LIPS ARE SEALED Gattehrer-Freeman (Gotown/Plangent Visions, ASCAP)	53
ATLANTA LADY (SOMETHING ABOUT YOUR LOVE) Hug (Mercury Shoes/Great Pyramid, BMI)	47	PHYSICAL Farrar (Stephen A. Kipner/April/Terry Shaddick, ASCAP, BMI)	61
BACKFIRE Rodgers-Edwards (Chic, BMI)	59	PRIVATE EYES Hall-Oates (Fust Buzza/Hot-Cha/Six Continents, BMI)	14
BEACH BOYS MEDLEY Wilson (Irving/Gold/Cousins/Adam R. Levy & Father's Ent/Arc, BMI)	5	PROMISES IN THE DARK Olsen-Geraldo (Rare Blue/Big Tooth/Neil Geraldo, ASCAP)	65
BETTE DAVIS EYES Garay (Plain and Simple/Donna Weiss, ASCAP/BMI)	90	QUEEN OF HEARTS Landis (Drunk Monkey, ASCAP)	2
BOY FROM NEW YORK CITY Graydon (Trio, BMI)	32	REALLY WANT TO KNOW YOU Wright-Parks (Rondor/Almo/High Wave, ASCAP)	40
BREAKING AWAY Group (Daksel, BMI)	34	SAUSALITO SUMMERNIGHT Koopman (Southern, ASCAP)	57
BURNIN' FOR YOU Birch (B.O'cult, ASCAP)	38	SAY GOODBYE TO HOLLYWOOD Ramone-Ruggles (Blackwood, BMI)	37
CHLOE John-Franks (Intersong, ASCAP/Newton House, BMI)	58	SEARCHIN' Olson (Publight/Urmila, ASCAP)	83
COOL LOVE Dowd (Irving/Pablo Cruise, BMI/Almo, ASCAP)	42	SHAKE IT UP TONIGHT Parker, Jr. (April, ASCAP)	96
DOUBLE DUTCH BUS (Wimot/Frason/Supermarket, BMI)	50	SHARE YOUR LOVE WITH ME Richie, Jr. (Duchess/MCA, BMI)	22
DRAW OF THE CARDS Garay (Appian/Almo/Pants Down/Black Road, ASCAP, BMI)	35	SHE DON'T LET NOBODY BUT ME Fekaris (Fekaris, ASCAP/M&M, BMI)	80
ELVIRA Chancey (Acuff Rose, BMI)	36	SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED) Haywood (Jim-Edd, BMI)	28
ENDLESS LOVE Richie (PGP Music/Brockman/Intersong, ASCAP administered)	1	SILLY Bell-Williams (Rosebud, BMI)	46
EVERY LITTLE THING SHE DOES IS MAGIC Group-Padgham (Virgin/Chappell, ASCAP)	43	SLOW HAND Perry (Warner-Tamerlane/Flying Dutchman, BMI/Sweet Harmony, ASCAP)	12
FEELS SO RIGHT Group-McBade-Shedd (Maypop, BMI)	49	SOME DAYS ARE DIAMONDS (SOME DAYS ARE STONE) Butler (Tree, BMI)	85
FIRE AND ICE Olsen-Geraldo (Rare Blue/Big Tooth/Discott/Denise Barry, ASCAP)	24	SQUARE BIZ Marie (Jobete, ASCAP)	97
FIRE IN THE SKY Hanna-Eduards (Le-Bone-Aire/Vicious Circle, ASCAP)	94	START ME UP Glimmer Twins (Colgems-EMI, ASCAP)	8
FOR YOUR EYES ONLY Neil (UA, ASCAP)	9	STAY AWAKE Laws (Sweetbeat, ASCAP)	71
GENERAL HOSPI-TALE King (Solid Smash)	27	STEP BY STEP Malloy (Briarpatch/Deb Dave, BMI)	7
HARD TO SAY Fogelberg-Lewis (Hickory Grove/April, ASCAP)	17	STILL Scotti-D'Andrea (Jobete/Commodores, ASCAP)	84
HEAVY METAL (TAKIN' A RIDE) Felder (Fingers, ASCAP)	68	STOP DRAGGIN' MY HEART AROUND Iovine-Petty (Gone Gator/Wild Gator, ASCAP)	11
HERE I AM (JUST WHEN IT THOUGHT I WAS OVER YOU) Maslin (Al Gallico/Turtle, BMI)	44	STRAIGHT FROM THE HEART Ryan (Panola/Careers/Malene, BMI)	79
HE'S A LIAR Group-Richardson-Galuten (Gibb Bros., BMI)	54	SUPER FREAK (Part 1) Miller-James (Jobete/Stone City, ASCAP)	20
HOLD ON TIGHT Lynne (April, BMI)	10	SWEAT (TILL YOU GET WET) Parker, Jr.-Group (WB/Good High, ASCAP)	99
I COULD NEVER MISS YOU (MORE THAN I DO) London-Lubin (Abesongs, BMI)	21	THAT OLD SONG Parker, Jr. (Raydiola, ASCAP)	95
I DON'T NEED YOU Richie (Boothchute, BMI)	62	THE BREAK UP SONG (THEY DON'T WRITE 'EM) Kaufman (Rye-boy, ASCAP)	52
I HEARD IT THROUGH THE GRAPEVINE Troutman (Stone Agate, BMI)	91	THE NIGHT OWLS Martin (Colgems-EMI, ASCAP)	19
I'LL DO ANYTHING FOR YOU Reid (Big Seven/Bert Reid, BMI/Becket/Ron Miller, ASCAP)	72	THE ONE THAT YOU LOVE Maslin (Careers/Bestall Reynolds, BMI/Riva, PRS)	78
I'M IN LOVE Brown (Duchess/MCA, BMI)	76	THE STROKE Squier-Mack (Songs of the Knight, BMI)	39
IN THE AIR TONIGHT Collins (Effectsound/Pun, ASCAP)	100	THE VOICE Williams (WB, ASCAP)	16
IN THE DARK Mack-Billy (Songs of Knight, BMI)	60	THEME FROM HILL STREET BLUES Post (MTM, ASCAP)	41
IN YOUR LETTER Cronin-Richrath-Beamish (Slam Dunk, ASCAP)	30	THEME FROM THE GREATEST AMERICAN HERO Post (April/Darla/SJC, ASCAP/Blackwood/Dar-Jen/Cannell, BMI)	29
I'VE DONE EVERYTHING FOR YOU Olsen (Warner-Tamerlane, BMI)	24	(THERE'S) NO GETTIN' OVER ME Milsap-Collins (Rick Hall, ASCAP)	13
I WANT YOU, I NEED YOU Gaudio (Marvin Gardens/Home Sweet Home/Bug & Bear, John Charles Crowley, ASCAP)	88	TOUCH ME WHEN WE'RE DANCING Carpenter (Hall-Clement, BMI)	92
JESSIE'S GIRL Olsen (Robie Porter, BMI)	18	TRYIN' TO LIVE MY LIFE WITHOUT YOU Seger-Punch (Happy Hooker, BMI)	25
JUST ONCE Jones (ATV/Mann&Weil, BMI)	29	URGENT Lange-Jones (Somerset Songs/Eversongs Ltd., ASCAP)	6
LADY (YOU BRING ME UP) Carmichael-Group (Jobete/Commodores, ASCAP)	15	WE'RE IN THIS LOVE TOGETHER Graydon (Blackwood/Magic Castle, BMI)	26
LEILA Ham (Hamstein, BMI)	86	WHEN SHE WAS MY GIRL Wolfert (MCA, ASCAP)	23
LET'S GROOVE White (Soggiore/Yaugoulei, ASCAP)	74	WHO'S CRYING NOW Stone-Elson (Weed High Nightmare, BMI)	3
LET'S PUT THE FUN BACK IN ROCK 'N' ROLL Feldman (Greyhound, no licensee listed)	93	WORKING IN THE COAL MINE Group (Marsaint/Warner-Tamerlane, BMI)	55
LOVE ALL THE HURT AWAY Mardin (Irving/Lijestrika, BMI)	45	YOU COULD TAKE MY HEART AWAY Flicker (Grey Hare, ASCAP)	98
LOVE ON A TWO WAY STREET Walden (Gambi, BMI)	63	YOU DON'T KNOW ME Norman (Rightsong, BMI)	77
MONY, MONY Forsy (Big Seven, BMI)	89	YOU SAVED MY SOUL Cummings-Robb (Shillelagh, BMI)	56
MORE STARS Eggermont (Dayglo, ASCAP)	64		
MY GIRL (GONE, GONE, GONE) Henderson-Macleod (ATV Canada/Some Sung/Solid Gold, P.R.O.)	83		

Record World
Singles
101-150

OCTOBER 3, 1981

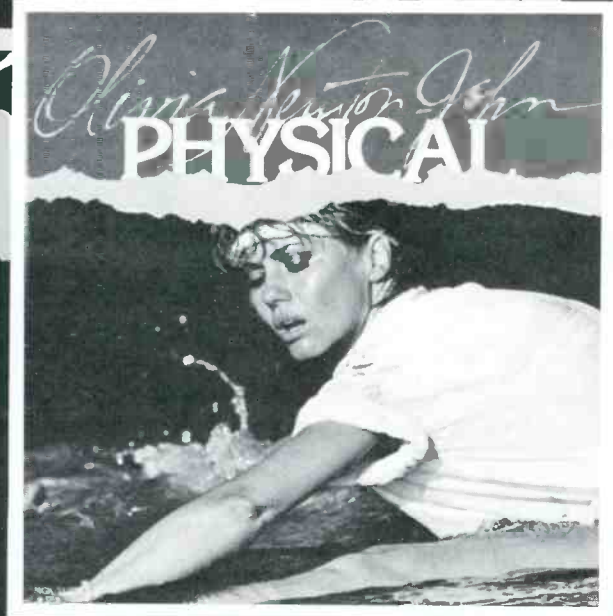
Oct. 3	Sept. 26	101	101	STEAL THE NIGHT STEVE WOODS/Cotillion 46016 (Atl) (Sunrise, BMI)
		102	102	NEW ROMEO TIM GOODMAN/Columbia 18 02495 (New Daddy, BMI)
		103	103	DANCIN' THE NIGHT AWAY VOGGUE/Atlantic/Red Rock 3847 (Caduceus/Migle/Celsius, CAPAC)
		104	104	GET IT UP TIME/Warner Bros. 49774 (All Jams/Tionna/no licensee listed)
		105	106	YOU'VE GOT A GOOD LOVE COMING VAN STEVENSON/Handshake 8 02140 (House of Gold, BMI/Bobby Goldsboro, ASCAP)
		106	107	WHO'S BEEN KISSING YOU HOT CUISINE/Prelude 8035 (Subiddu, B.V./April/Chappell/Roker/ATV)
		107	109	EASY TO LOVE AGAIN CAROLE BAYER SAGER/Boardwalk 7 11 118 (Unichappell/Begonia Melodies, BMI/Hidden Valley, ASCAP)
		108	117	TAKE ME NOW DAVID GATES/Arista 0615 (Kipahula, ASCAP)
		109	110	A LITTLE BIT OF JAZZ NICK STRAKER BAND/Prelude 8034 (Lynton Muir/Tycho, no licensee listed)
		110	111	WIKKA WRAP EVASIONS/Sam 81 5020 (Screen Gems/EMI, ASCAP)
		111	113	THE CLOSER YOU GET RITA COOLIDGE/A&M 2361 (Chinnichap/Down 'n' Dixie/Irving, BMI)
		112	114	PREP RAP RUSS MASON/Nemperor 5 02447 (CBS) (Electric Songs, BMI)
		113	115	SMILE AGAIN (DEDICATED TO ANGELA FROM ALAN) MANHATTAN TRANSFER/Atlantic 3855 (Garden Rake/Foster-Frees/Irving, BMI/JSH/Heen/Yellow Dog, ASCAP)
		114	116	BEIN' HERE WITH YOU TONIGHT GENE COTTON/Knoll 5001 (Knoll, ASCAP)
		115	119	IT'S OVER TEDDY BAKER/Casablanca 2340 (PolyGram) (Kat Family/Unichappell, BMI)
		116	120	BACK TO THE 60'S TIGHT FIT/Arista 0638 (Zomba, ASCAP/BMI)
		117	—	I SURRENDER ARLAN DAY/Pasha 2480 (CBS) (WB/Pasha/Hovona, ASCAP)
		118	—	RUN TO ME SAVOY BROWN/Town House 1055 (Smokie/RAK, PRS)
		119	128	(WANT YOU) BACK IN MY LIFE AGAIN CARPENTERS/A&M 2370 (Duchess/Home Sweet Home, ASCAP)
		120	121	BLUE MOON MECO/Casablanca 2339 (PolyGram) (Robbins, ASCAP)
		121	123	AT THIS MOMENT BILLY & THE BEATERS/Alfa 7005 (Warner Bros./Vera Cruz, ASCAP)
		122	118	LOVE DON'T RUN DILLMAN BAND/RCA 12278 (House of Gold, BMI)
		123	125	FRIENDS OF MISTER CAIRO JON & VANGELIS/Polydor 2181 (PolyGram) (Warner/Thoughtknot/Sphric)
		124	126	HOOKED ON CLASSICS ROYAL PHILHARMONIC ORCHESTRA/RCA 12304 (Chappell, ASCAP/MCPS, copy controlled)
		125	—	LOVE HAS COME AROUND DONALD BYRD AND 125th STREET, NYC/Elektra 47168 (Blackbyrd, BMI)
		126	127	LET'S DANCE (MAKE YOUR BODY MOVE) WEST STREET MOB/Sugarhill 763 (Funky P.O./At Home, ASCAP)
		127	—	I'M SO GLAD I'M STANDING HERE TODAY CRUSADERS/MCA 51177 (Four Knights/Irving/Blue Sky Rider, BMI)
		128	130	BEFORE I LET GO MAZE FEATURING FRANKIE BEVERLY/Capitol 5031 (Amazement, BMI)
		129	133	DO YOU LOVE ME PATTI AUSTIN/Qwest/WB 49754 (Rodsongs/Rondor, PRS/Almo, ASCAP)
		130	132	YOU WEREN'T IN LOVE MICK FLEETWOOD/RCA 12308 (Chappell, ASCAP)
		131	—	CONTROVERSY PRINCE/Warner Bros. 49808 (Ecnirp, BMI)
		132	134	MAGIC POWER TRIUMPH/RCA 12298 (Triumph Songs, CAPAC)
		133	105	HERE I AM DYNASTY/Solar 47932 (E/A) (Spectrum VII/Silver Sounds, ASCAP)
		134	122	THIS IS FOR THE LOVER IN YOU SHALAMAR/Solar 12250 (RCA) (Spectrum VII/Silver Sounds, ASCAP)
		135	124	BUT IT'S ALRIGHT JO JO ZEP & THE FALCONS/Columbia 18 02341 (Pamelarosa, ASCAP)
		136	129	CAN'T WE FALL IN LOVE AGAIN PHYLLIS HYMAN AND MICHAEL HENDERSON/Arista 0606 (ATV/lvers, BMI)
		137	108	LIVE NOW, PAY LATER FOGHAT/Bearsville 49792 (WB) (Perwrite, ASCAP)
		138	138	SHINE YOUR LIGHT GRAINGERS/BC 4009 (Doghill, BMI)
		139	131	SAFE IN THE HARBOR (WITH YOU) DAVID GUTHRIE/Arista 0628 (Blackwood/Dorein, BMI)
		140	135	HEADING OUT TO THE HIGHWAY JUDAS PRIEST/Columbia 11 02083 (Amakota/April, ASCAP)
		141	136	DEDICATED TO THE ONE I LOVE BERNADETTE PETERS/MCA 51152 (Duchess/MCA, BMI)
		142	137	YOU WANT IT, YOU GOT IT ALICE COOPER/Warner Bros. 49780 (Ezra/Hened/Phosphene/Billym, BMI/Glasco/United Artists, ASCAP)
		143	139	MEDLEY U.S.A. CREEDENCE CLEARWATER REVIVAL/Fantasy 917 (Jondora, BMI)
		144	146	SHE GOT THE PAPERS (I GOT THE MAN) BARBARA MASON/WMOT 02237 (Framingreg/Marc James, BMI)
		145	140	LA-DI-DA SAD CAFE/Swan Song 72002 (Atl) (Man-Ken, BMI)
		146	141	YOU'RE MINE TONIGHT PURE PRAIRIE LEAGUE/Casablanca 2337 (Unichappell/Van Hoy, BMI)
		147	142	WHAT IN THE WORLD'S COME OVER YOU TOM JONES/Mercury 76115 (PolyGram) (Unart, BMI)
		148	143	PETER THE METER READER MARY WILSON/WMOT 9 02405 (BNA/Pet Sounds, ASCAP)
		149	144	FUNTOWN U.S.A. RAFAEL CAMERON/Salsoul 2144 (RCA) (One To One, ASCAP)
		150	145	IT'S YOU AFTERBACH/ARC/Columbia 18 02222 (Modern American/Mike/Rob, ASCAP)

MCA HOT

MCA RECORDS

Olivia Newton-John

PHYSICAL



MCA-51182
From her forthcoming
album
Produced by John Farrar

61 CHARTMAKER OF THE WEEK

Rossington Collins Band



MCA-5207
Produced by Gary Rossington,
Allen Collins and The Rossington
Collins Band for Rosco Productions, Inc.

FLASHMAKER

Record World Singles



OCTOBER 3, 1981

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

Oct. 3	Sept. 26		WKS. ON CHART
1	1	ENDLESS LOVE DIANA ROSS & LIONEL RICHIE Motown 1519 (7th Week)	15
2	2	QUEEN OF HEARTS JUICE NEWTON / Capitol 4997	19
3	3	WHO'S CRYING NOW JOURNEY / Columbia 18 02241	12
4	8	ARTHUR'S THEME (BEST THAT YOU CAN DO) CHRISTOPHER CROSS / Warner Bros. 49787	8
5	5	MEDLEY BEACH BOYS / Capitol 5030	11
6	4	URGENT FOREIGNER / Atlantic 3831	14
7	7	STEP BY STEP EDDIE RABBITT / Elektra 47174	11
8	13	START ME UP ROLLING STONES / Rolling Stones 21003 (Atl)	7
9	11	FOR YOUR EYES ONLY (THEME FROM THE MOTION PICTURE SOUNDTRACK) SHEENA EASTON / Liberty 1418	10
10	10	HOLD ON TIGHT ELO / Jet 02408 (CBS)	11
11	6	STOP DRAGGIN' MY HEART AROUND STEVIE NICKS WITH TOM PETTY AND THE HEARTBREAKERS / Modern 7336 (Atl)	11
12	9	SLOW HAND POINTER SISTERS / Planet 47929 (E/A)	19
13	12	(THERE'S) NO GETTIN' OVER ME RONNIE MILSAP / RCA 12264	15
14	21	PRIVATE EYES DARYL HALL & JOHN OATES / RCA 12296	6
15	15	LADY (YOU BRING ME UP) COMMODORES / Motown 1514	15
16	16	THE VOICE MOODY BLUES / Threshold 602 (PolyGram)	9
17	34	HARD TO SAY DAN FOGELBERG / Epic / Full Moon 14 02488	6
18	14	JESSIE'S GIRL RICK SPRINGFIELD / RCA 12201	27
19	24	THE NIGHT OWLS LITTLE RIVER BAND / Capitol 5033	7
20	25	SUPER FREAK (PART 1) RICK JAMES / Gordy 7205 (Motown)	9
21	23	I COULD NEVER MISS YOU (MORE THAN I DO) LULU / Alfa 7006	10
22	35	SHARE YOUR LOVE WITH ME KENNY ROGERS / Liberty 1430	5
23	26	WHEN SHE WAS MY GIRL FOUR TOPS / Casablanca 2338 (PolyGram)	7
24	37	I'VE DONE EVERYTHING FOR YOU RICK SPRINGFIELD / RCA 12166	7
25	38	TRYIN' TO LIVE MY LIFE WITHOUT YOU BOB SEGER & THE SILVER BULLET BAND / Capitol 5042	4
26	30	WE'RE IN THIS LOVE TOGETHER AL JARREAU / Warner Bros. 49746	10
27	28	GENERAL HOSPI-TALE AFTERNOON DELIGHTS / MCA 13955	11
28	33	SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED) CARL CARLTON / 20th Century-Fox 2488 (RCA)	10
29	32	JUST ONCE QUINCY JONES featuring JAMES INGRAM / A&M 2357	7
30	29	IN YOUR LETTER REO SPEEDWAGON / Epic 14 02457	9
31	18	FIRE AND ICE PAT BENATAR / Chrysalis 2529	12
32	19	BOY FROM NEW YORK CITY MANHATTAN TRANSFER / Atlantic 3816	20
33	17	THEME FROM THE GREATEST AMERICAN HERO JOEY SCARBURY / Elektra 47147	21
34	31	BREAKING AWAY BALANCE / Portrait 24 02177 (CBS)	12
35	27	DRAW OF THE CARDS KIM CARNES / EMI-America 8087	9
36	22	ELVIRA OAK RIDGE BOYS / MCA 51084	21
37	43	SAY GOODBYE TO HOLLYWOOD BILLY JOEL / Columbia 18 02518	4
38	42	BURNIN' FOR YOU BLUE OYSTER CULT / Columbia 18 02415	9
39	20	THE STROKE BILLY SQUIER / Capitol 5005	20
40	36	REALLY WANT TO KNOW YOU GARY WRIGHT / Warner Bros. 49769	14
41	52	THE THEME FROM HILL STREET BLUES MIKE POST featuring LARRY CARLTON / Elektra 47186	5
42	41	COOL LOVE PABLO CRUISE / A&M 2349	14
43	59	EVERY LITTLE THING SHE DOES IS MAGIC POLICE / A&M 2371	2
44	55	HERE I AM (JUST WHEN I THOUGHT I WAS OVER YOU) AIR SUPPLY / Arista 0626	3
45	50	LOVE ALL THE HURT AWAY ARETHA FRANKLIN & GEORGE BENSON / Arista 0624	6



46	49	SILLY DENIECE WILLIAMS / ARC / Columbia 18 02406	8
47	56	ATLANTA LADY (SOMETHING ABOUT YOUR LOVE) MARTY BALIN / EMI-America 8093	3
48	53	ALIEN ATLANTA RHYTHM SECTION / Columbia 18 02471	5
49	40	FEELS SO RIGHT ALABAMA / RCA 12336	15
50	47	DOUBLE DUTCH BUS FRANKIE SMITH / WMOT 8 5356	21
51	61	OH NO* COMMODORES / Motown 1527	2
52	39	THE BREAK UP SONG (THEY DON'T WRITE 'EM) GREG KIHN BAND / Beserkley 41949 (E/A)	17
53	58	OUR LIPS ARE SEALED GO-GO'S / I.R.S 9901 (A&M)	6
54	65	HE'S A LIAR BEE GEES / RSO 1066 (PolyGram)	2
55	62	WORKING IN THE COAL MINE DEVO / Full Moon / Asylum 47204	5
56	64	YOU SAVED MY SOUL BURTON CUMMINGS / Alfa 7008	3
57	66	SAUSALITO SUMMERNIGHT DIESEL / Regency 7339 (Atl)	4
58	44	CHLOE ELTON JOHN / Geffen 49788 (WB)	10
59	46	BACKFIRED DEBBIE HARRY / Chrysalis 2526	8
60	68	IN THE DARK BILLY SQUIER / Capitol 5040	4

CHARTMAKER OF THE WEEK

61	—	PHYSICAL* OLIVIA NEWTON-JOHN MCA 51182	1
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62	51	I DON'T NEED YOU KENNY ROGERS / Liberty 1415	17
63	45	LOVE ON A TWO WAY STREET STACY LATTISAW / Cotillion 46105 (Atl)	16
64	71	MORE STARS STARS ON / Radio 40382 (Atl)	2
65	—	PROMISES IN THE DARK PAT BENATAR / Chrysalis 2555	1
66	67	ALL I HAVE TO DO IS DREAM ANDY GIBB AND VICTORIA PRINCIPAL / RSO 1065 (PolyGram)	7
67	70	A HEART IN NEW YORK ART GARFUNKEL / Columbia 18 02307	8
68	75	HEAVY METAL (TAKIN' A RIDE) DON FELDER / Full Moon / Asylum 47175	10
69	72	AIMING AT YOUR HEART TEMPTATIONS / Gordy 7208 (Motown)	4
70	83	NEVER TOO MUCH LUTHER VANDROSS / Epic 14 02409	3
71	79	STAY AWAKE RONNIE LAWS / Liberty 1424	4
72	73	I'LL DO ANYTHING FOR YOU DENROY MORGAN / Becket 45 5	7
73	74	NO TIME TO LOSE TARNEY / SPENCER BAND / A&M 2366	4
74	—	LET'S GROOVE EARTH, WIND & FIRE / ARC / Columbia 18 02536	1
75	86	NO REPLY AT ALL GENESIS / Atlantic 3858	2
76	54	I'M IN LOVE EVELYN KING / RCA 12243	11
77	69	YOU DON'T KNOW ME MICKEY GILLEY / Epic 14 02172	10
78	60	THE ONE THAT YOU LOVE AIR SUPPLY / Arista 0604	21
79	48	STRAIGHT FROM THE HEART ALLMAN BROTHERS BAND / Arista 0618	10
80	88	SHE DON'T LET NOBODY (BUT ME) CURTIS MAYFIELD / Boardwalk 7 11122	2
81	89	A LUCKY GUY RICKIE LEE JONES / Warner Bros. 49816	2
82	—	MY GIRL (GONE, GONE, GONE) CHILLIWACK / Millennium 11813 (RCA)	1
83	84	SEARCHIN' SANTANA / Columbia 18 02519	3
84	—	STILL JOHN SCHNEIDER / Scotti Bros. 7 1290 (CBS)	1
85	77	SOME DAYS ARE DIAMONDS (SOME DAYS ARE STONE) JOHN DENVER / RCA 12246	11
86	91	ON THE BEAT B.B.&Q. BAND / Capitol 4993	3
87	—	I WANT YOU, I NEED YOU CHRIS CHRISTIAN / Boardwalk 7 11 126	1
88	—	LEILA ZZ TOP / Warner Bros. 49782	1
89	—	MONY, MONY BILLY IDOL / Chrysalis 2543	1
90	78	BETTE DAVIS EYES KIM CARNES / EMI-America 8077	28
91	—	I HEARD IT THROUGH THE GRAPEVINE ROGER / Warner Bros. 49786	1
92	80	TOUCH ME WHEN WE'RE DANCING CARPENTERS / A&M 2344	16
93	95	LET'S PUT THE FUN BACK IN ROCK 'N' ROLL FREDDIE CANNON & THE BELMONT / Miasound 1002	2
94	—	FIRE IN THE SKY DIRT BAND / Liberty 1429	1
95	57	THAT OLD SONG RAY PARKER, JR. & RAYDIO / Arista 0616	12
96	63	SHAKE IT UP TONIGHT CHERYL LYNN / Columbia 11 02102	13
97	82	SQUARE BIZ TEENA MARIE / Gordy 7202 (Motown)	12
98	76	YOU COULD TAKE MY HEART AWAY SILVER CONDOR / Columbia 18 02268	11
99	85	SWEAT (TILL YOU GET WET) BRICK / Bang 02246 3 (CBS)	6
100	87	IN THE AIR TONIGHT PHIL COLLINS / Atlantic 3824	19

*Denotes Powerhouse Pick.

PRODUCERS & PUBLISHERS ON PAGE 25

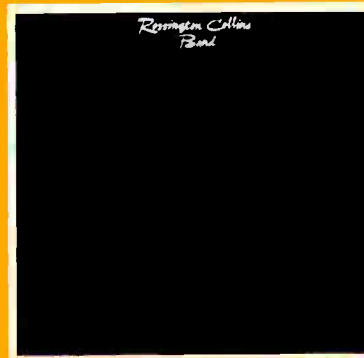
AmericanRadioHistory.com

Record World Album Airplay

OCTOBER 3, 1981

FLASHMAKER

THIS IS THE WAY
ROSSINGTON COLLINS BAND
MCA



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

WNEW-FM / NEW YORK

ADDS:
MARTIN BRILEY — Mercury
DEVO — WB
JOHN ENTWISTLE — Atco
GENESIS (import) — Charisma
JOHN HALL — EMI-America
MINK DeVILLE (12") — Atlantic
PAYOLAS — I.R.S.
ROSSINGTON COLLINS BAND — MCA
SURVIVOR — Scotti Bros.
JO JO ZEP & THE FALCONS — Columbia
HEAVY ACTION:
ROLLING STONES — Rolling Stones
GENESIS (import) — Charisma
KINKS — Arista
IAN HUNTER — Chrysalis
POLICE (single) — A&M
BOB SEGER — Capitol
HALL & OATES — RCA
ELO — Jet
BILLY JOEL — Columbia
MEATLOAF — Epic/Cleve. Int'l.

WBCN-FM / BOSTON

ADDS:
NONE
HEAVY ACTION:
ROLLING STONES — Rolling Stones
BOB SEGER — Capitol
KINKS — Arista
PRETENDERS — Sire
STEVIE NICKS — Modern
GO-GO'S — I.R.S.
TOM PETTY AND THE HEARTBREAKERS — Backstreet / MCA
JOURNEY — Columbia
BLUE OYSTER CULT — Columbia
NOVO COMBO — Polydor

WCOZ-FM / BOSTON

ADDS:
JOHN BARNES — Local
CHILLIWACK — Millennium
NILS LOFGREN — Backstreet / MCA
HEAVY ACTION (in alphabetical order):
PAT BENATAR — Chrysalis
FOREIGNER — Atlantic
JEFFERSON STARSHIP — Grunt
JOURNEY — Columbia
KINKS — Arista
RAINBOW (import EP) — Polydor
RED RIDER — Capitol
ROLLING STONES — Rolling Stones
SHOOTING STAR — Virgin/Epic
BILLY SQUIER — Capitol

WLIR-FM / LONG ISLAND

ADDS:
CHARLIE — RCA
RODNEY CROWELL — WB
JOHN ENTWISTLE — Atco
GENESIS (import) — Charisma
JOHN HALL — EMI-America
MEDIUM MEDIUM (EP) — Cachalot
MINK DeVILLE (12") — Atlantic
ROSSINGTON COLLINS BAND — MCA
ULTRAVOX — Chrysalis

HEAVY ACTION:

GENESIS (import) — Charisma
ROLLING STONES — Rolling Stones
BOB SEGER — Capitol
BLUE OYSTER CULT — Columbia
BILLY JOEL — Columbia
HEAVY METAL (soundtrack) — Full Moon / Asylum
BILLY SQUIER — Capitol
RIOT — Elektra
POLICE (single) — A&M
LITTLE FEAT — WB

WBAB-FM / LONG ISLAND

ADDS:
CHARLIE — RCA
DEVO — WB
JOHN ENTWISTLE — Atco
STEVE HACKETT — Epic
JOHN HALL — EMI-America
MINK DeVILLE (12") — Atlantic
NAZARETH — A&M
ROSSINGTON COLLINS BAND — MCA
FRANK ZAPPA — Barking Pumpkin
HEAVY ACTION:
ROLLING STONES — Rolling Stones
STEVIE NICKS — Modern
JOURNEY — Columbia
BILLY JOEL — Columbia
KINKS — Arista
FOREIGNER — Atlantic
BOB SEGER — Capitol
PAT BENATAR — Chrysalis
DAN FOGELBERG — Full Moon / Epic
GO-GO'S — I.R.S.

WPLR-FM / NEW HAVEN

ADDS:
ROSSINGTON COLLINS BAND — MCA
FRANK ZAPPA — Barking Pumpkin
HEAVY ACTION:
POLICE (single) — A&M
NOVO COMBO — Polydor
CHILLIWACK — Millennium
GENESIS (12") — Atlantic
NILS LOFGREN — Backstreet / MCA
BILLY JOEL — Columbia
ROLLING STONES — Rolling Stones
FOREIGNER — Atlantic
PAT BENATAR — Chrysalis
ELO — Jet

WCCC-FM / HARTFORD

ADDS:
JOHN ENTWISTLE — Atco
ROSSINGTON COLLINS BAND — MCA
TRIUMPH — RCA
HEAVY ACTION:
ROLLING STONES — Rolling Stones
JOURNEY — Columbia
FOREIGNER — Atlantic
BOB SEGER — Capitol
ROSSINGTON COLLINS BAND — MCA
STEVIE NICKS — Modern
PAT BENATAR — Chrysalis
BLUE OYSTER CULT — Columbia
BILLY JOEL — Columbia
KINKS — Arista

WBLM-FM / MAINE

ADDS:
ATLANTA RHYTHM SECTION — Columbia

DEVO — WB
DONNIE IRIS — MCA
ROSSINGTON COLLINS BAND — MCA
RICK SPRINGFIELD (single) — RCA
HEAVY ACTION:
FOREIGNER — Atlantic
PAT BENATAR — Chrysalis
JOURNEY — Columbia
BILLY SQUIER — Capitol
ROLLING STONES — Rolling Stones
RED RIDER — Capitol
LOOK — Plastic
SHOOTING STAR — Virgin/Epic
FOGHAT — Bearsville
MICHAEL STANLEY BAND — EMI-America

WQBK-FM / ALBANY

ADDS:
COMATEENS — Cachalot
DEVO — WB
JOHN ENTWISTLE — Atco
JOHN HALL — EMI-America
JET — Third Coast
MINK DeVILLE (12") — Atlantic
GARY NUMAN — Atco
ROSSINGTON COLLINS BAND — MCA
NEIL SCHON AND JAN HAMMER — Columbia
WALL OF VOODOO — I.R.S.
HEAVY ACTION:
ROLLING STONES — Rolling Stones
KINKS — Arista
ZZ TOP — WB
POLICE (single) — A&M
NILS LOFGREN — Backstreet / MCA
GO-GO'S — I.R.S.
PRETENDERS — Sire
GRATEFUL DEAD — Arista
HALL & OATES — RCA
IAN HUNTER — Chrysalis

WCMF-FM / ROCHESTER

ADDS:
MARTIN BRILEY — Mercury
JOHN HALL — EMI-America
NILS LOFGREN — Backstreet / MCA
ROSSINGTON COLLINS BAND — MCA
SURVIVOR — Scotti Bros.
HEAVY ACTION:
ROLLING STONES — Rolling Stones
FOREIGNER — Atlantic
BOB SEGER — Capitol
JOURNEY — Columbia
TOM PETTY AND THE HEARTBREAKERS — Backstreet / MCA
PAT BENATAR — Chrysalis
ZZ TOP — WB
HEAVY METAL (soundtrack) — Full Moon / Asylum
BILLY SQUIER — Capitol
STEVIE NICKS — Modern

WAQX-FM / SYRACUSE

ADDS:
ATLANTA RHYTHM SECTION — Columbia
JOHN ENTWISTLE — Atco
GENESIS (12") — Atlantic

ROSSINGTON COLLINS BAND — 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 (12") — Atlantic
HALL & OATES — RCA

WOUR-FM / UTICA

ADDS:
BRYAN ADAMS — A&M
JOHN ENTWISTLE — Atco
NAZARETH — A&M
ROSSINGTON COLLINS BAND — MCA
HEAVY ACTION:
ROLLING STONES — Rolling Stones
FOREIGNER — Atlantic
STEVIE NICKS — Modern
MARTIN BRILEY — Mercury
JOURNEY — Columbia
KINKS — Arista
BOB SEGER — Capitol
PRETENDERS — Sire
ZZ TOP — WB
TYCOON — Arista

WMMR-FM / PHILADELPHIA

ADDS:
CHARLIE — RCA
JOHN ENTWISTLE — Atco
STEVE HACKETT — Epic
JOHN HALL — EMI-America
NOVO COMBO — Polydor
ROSSINGTON COLLINS BAND — MCA
HEAVY ACTION:
ROLLING STONES — Rolling Stones
PRETENDERS — Sire
GENESIS (import single) — Charisma
STEVIE NICKS — Modern
FOREIGNER — Atlantic
KINKS — Arista
HALL & OATES — RCA
BOB SEGER — Capitol
JOURNEY — Columbia
HEAVY METAL (soundtrack) — Full Moon / Asylum

WDVE-FM / PITTSBURGH

ADDS:
DEVO — WB
JOHN ENTWISTLE — Atco
ROSSINGTON COLLINS BAND — MCA
HEAVY ACTION:
ROLLING STONES — Rolling Stones
DONNIE IRIS — MCA
JOURNEY — Columbia
STEVIE NICKS — Modern
ZZ TOP — WB
MICHAEL STANLEY BAND — EMI-America
PRETENDERS — Sire
KINKS — Arista
TRIUMPH — RCA
HEAVY METAL (soundtrack) — Full Moon / Asylum

WHFS-FM / WASHINGTON

ADDS:
BILLY BURNETTE — Columbia
COMATEENS — Cachalot
KARLA DeVITO — Epic/Cleve. Int'l
DEVO — WB
JOHN ENTWISTLE — Atco
STEVE HACKETT — Epic
MEDIUM MEDIUM (EP) — Cachalot
MINK DeVILLE (12") — Atlantic
TOMMY TUTONE — Columbia
ULTRAVOX — Chrysalis
HEAVY ACTION:
ROLLING STONES — Rolling Stones
PRETENDERS — Sire
GO-GO'S — I.R.S.
RICKIE LEE JONES — WB
PSYCHEDELIC FURS — Columbia
KINKS — Arista
ORCHESTRAL MANOEUVRES IN THE DARK — Virgin/Epic
LITTLE FEAT — WB
GRATEFUL DEAD — Arista
LENE LOVICH (EP) — Stiff/Epic

WRXL-FM / RICHMOND

ADDS:
JOHN HALL — EMI-America
DONNIE IRIS — MCA
JET — Third Coast
ROSSINGTON COLLINS BAND — MCA
HEAVY ACTION:
DAN FOGELBERG — Full Moon / Epic
ROLLING STONES — Rolling Stones
LITTLE RIVER BAND — Capitol
BOB SEGER — Capitol
DIESEL — Regency
MAYDAY — A&M
SURVIVOR — Scotti Bros.
ALLMAN BROTHERS — Arista
POLICE (single) — A&M
CHILLIWACK — Millennium

WKLS-FM / ATLANTA

ADDS:
JOHN ENTWISTLE — Atco
JOHN HALL — EMI-America
DONNIE IRIS — MCA
ROSSINGTON COLLINS BAND — MCA
MICHAEL SCHENKER — Chrysalis
HEAVY ACTION:
DAN FOGELBERG — Full Moon / Epic
FOREIGNER — Atlantic
STEVIE NICKS — Modern
ROLLING STONES — Rolling Stones
BOB SEGER — Capitol
HEAVY METAL (soundtrack) — Full Moon / Asylum
PAT BENATAR — Chrysalis
MOODY BLUES — Threshold
JOURNEY — Columbia
RICK SPRINGFIELD — RCA

WYMX-FM / AUGUSTA

ADDS:
RODNEY CROWELL — WB
DEVO — WB
GENESIS (12") — Atlantic
JOHN HALL — EMI-America
NILS LOFGREN — Backstreet / MCA
ROSSINGTON COLLINS BAND — MCA
SURVIVOR — Scotti Bros.

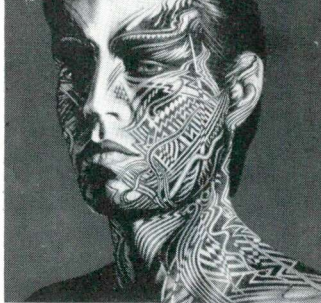
MOST ADDED

THIS IS THE WAY — Rossington Collins Band — MCA (25)
TOO LATE THE HERO — John Entwistle — Atco (19)
ALL OF THE ABOVE — John Hall Band — EMI-America (11)
NEW TRADITIONALISTS — Devo — WB (9)
PREMONITION — Survivor — Scotti Bros. (7)
GOOD MORNING AMERICA — Charlie — RCA (6)
MINK DeVILLE (12") — Atlantic (6)

TOP AIRPLAY

TATTOO YOU
ROLLING STONES
 Rolling Stones

ROLLING STONES TATTOO YOU



MOST AIRPLAY

TATTOO YOU — Rolling Stones — Rolling Stones (40)
ESCAPE — Journey — Columbia (31)
4 — Foreigner — Atlantic (29)
BELLA DONNA — Stevie Nicks — Modern (22)
NINE TONIGHT — Bob Seger & the Silver Bullet Band — Capitol (22)
GIVE THE PEOPLE WHAT THEY WANT — Kinks — Arista (18)
HEAVY METAL (soundtrack) — Full Moon / Asylum (18)
PRECIOUS TIME — Pat Benatar — Chrysalis (15)
DON'T SAY NO — Billy Squier — Capitol (13)
EL LOCO — ZZ Top — WB (11)

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

HEAVY ACTION:

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

WSHE-FM / FT. LAUDERDALE

ADDs:
GENESIS (12") — Atlantic
ROSSINGTON COLLINS BAND — MCA
HEAVY ACTION:
STEVIE NICKS — Modern
JOURNEY — Columbia
MOODY BLUES — Threshold
FOREIGNER — Atlantic
BLUE OYSTER CULT — Columbia
ROLLING STONES — Rolling Stones
ELO — Jet
BILLY SQUIER — Capitol
ZZ TOP — WB
KINKS — Arista

WMMS-FM / CLEVELAND

ADDs:
CHARLIE — RCA
JOHN ENTWISTLE — Atco
GENESIS (import) — Charisma
JET — Third Coast
MINK DeVILLE (12") — Atlantic
NAZARETH — A&M
ROSSINGTON COLLINS BAND — MCA
HEAVY ACTION:
MICHAEL STANLEY BAND — EMI-America
ROLLING STONES — Rolling Stones
JOURNEY — Columbia
STEVIE NICKS — Modern
FOREIGNER — Atlantic
PAT BENATAR — Chrysalis
ELO — Jet
PRETENDERS — Sire
KINKS — Arista
DONNIE IRIS — MCA

Y95-FM / ROCKFORD

ADDs:
JOHN ENTWISTLE — Atco
JET — Third Coast
ROSSINGTON COLLINS BAND — MCA
MICHAEL SCHENKER — Chrysalis
HEAVY ACTION:
ROLLING STONES — Rolling Stones
BOB SEGER — Capitol
JON & VANGELIS — Polydor
DAN FOGELBERG — Full Moon / Epic
STEVIE NICKS — Modern
BILLY SQUIER — Capitol
JOURNEY — Columbia
BLUE OYSTER CULT — Columbia
FOREIGNER — Atlantic
KINKS — Arista

WLUP-FM / CHICAGO

ADDs:
DVC — Alfa
HEAVY ACTION:
FOREIGNER — Atlantic
ROLLING STONES — Rolling Stones
JOURNEY — Columbia
TRIUMPH — RCA
SURVIVOR — Scotti Bros.
RED RIDER — Capitol
HEAVY METAL (soundtrack) — Full Moon / Asylum
JEFFERSON STARSHIP — Grunt
MAYDAY — A&M
KIX — Atlantic

KSHE-FM / ST. LOUIS

ADDs:
CHARLIE — RCA
JOHN ENTWISTLE — Atco
HARLEQUIN — Columbia
JET — Third Coast
NILS LOFGREN — Backstreet / MCA
MAYDAY — A&M
JOHN MILES — Capitol
NAZARETH — A&M
ROSSINGTON COLLINS BAND — MCA
HEAVY ACTION:
ROLLING STONES — Rolling Stones
JOURNEY — Columbia
FOREIGNER — Atlantic
BOB SEGER — Capitol
DAN FOGELBERG — Full Moon / Epic
MICHAEL STANLEY BAND — EMI-America
LITTLE RIVER BAND — Capitol
ZZ TOP — WB
ELO — Jet
HEAVY METAL (soundtrack) — Full Moon / Asylum

WQFM-FM / MILWAUKEE

ADDs:
JOHN ENTWISTLE — Atco
KIX — Atlantic
NAZARETH — A&M
RAINBOW (import EP) — Polydor
HEAVY ACTION:
SHOOTING STAR — Virgin / Epic
FOREIGNER — Atlantic
TRIUMPH — RCA
ROLLING STONES — Rolling Stones
JOURNEY — Columbia
BILLY SQUIER — Capitol
STEVIE NICKS — Modern
JEFFERSON STARSHIP — Grunt
DEF LEPPARD — Mercury
HEAVY METAL (soundtrack) — Full Moon / Asylum

WLPX-FM / MILWAUKEE

ADDs:
ATLANTA RHYTHM SECTION — Columbia
SURVIVOR — Scotti Bros.
HEAVY ACTION:
ROLLING STONES — Rolling Stones
JOURNEY — Columbia
FOREIGNER — Atlantic
STEVIE NICKS — Modern
POLICE (single) — A&M
BOB SEGER — Capitol

GENESIS (import) — Charisma
ALLMAN BROTHERS — Arista
ZZ TOP — WB
KINKS — Arista

KDWB-FM / MINNEAPOLIS

ADDs:
DIESEL — Regency
HEAVY ACTION:
FOGHAT — Bearsville
JOURNEY — Columbia
SHOOTING STAR — Virgin / Epic
ROLLING STONES — Rolling Stones
JOE VITALE — Asylum
HEAVY METAL (soundtrack) — Full Moon / Asylum
RAINBOW (import single) — Polydor
BOB SEGER — Capitol
SURVIVOR — Scotti Bros.
RIOT — Elektra

KZEW-FM / DALLAS

ADDs:
DEVO — WB
NILS LOFGREN — Backstreet / MCA
ROSSINGTON COLLINS BAND — MCA
MICKEY THOMAS — Elektra
TOMMY TUTONE — Columbia
HEAVY ACTION:
JOURNEY — Columbia
ICEHOUSE — Chrysalis
ROLLING STONES — Rolling Stones
BILLY SQUIER — Capitol
FOREIGNER — Atlantic
STEVIE NICKS — Modern
ZZ TOP — WB
TOM PETTY AND THE HEARTBREAKERS — Backstreet / MCA
BILLY THORPE — Pasha
PAT BENATAR — Chrysalis

KTXQ-FM / DALLAS

ADDs:
DONNIE IRIS — MCA
MAYDAY — A&M
HEAVY ACTION:
FOREIGNER — Atlantic
STEVIE NICKS — Modern
ZZ TOP — WB
ROLLING STONES — Rolling Stones
DON FELDER (single) — Full Moon / Asylum
DIESEL — Regency
BOB SEGER — Capitol
SILVER CONDOR — Columbia
BILLY SQUIER — Capitol
JOURNEY — Columbia

KLBJ-FM / AUSTIN

ADDs:
MAYDAY — A&M
ROSSINGTON COLLINS BAND — MCA
SURVIVOR — Scotti Bros.
HEAVY ACTION:
ROLLING STONES — Rolling Stones
RICKIE LEE JONES — WB
BOB SEGER — Capitol

FOREIGNER — Atlantic
STEVIE NICKS — Modern
JOURNEY — Columbia
ZZ TOP — WB
DAN FOGELBERG — Full Moon / Epic
PAT BENATAR — Chrysalis
KINKS — Arista

KBPI-FM / DENVER

ADDs:
DONNIE IRIS — MCA
POLICE (single) — A&M
SURVIVOR — Scotti Bros.
HEAVY ACTION (in alphabetical order):
BALANCE — Portrait
PAT BENATAR — Chrysalis
BLUE OYSTER CULT — Columbia
ELO — Jet
HEAVY METAL (soundtrack) — Full Moon / Asylum
JOURNEY — Columbia
LITTLE RIVER BAND — Capitol
MOODY BLUES — Threshold
STEVIE NICKS — Modern
ROLLING STONES — Rolling Stones

KFML-AM / DENVER

ADDs:
MARTIN BRILEY — Mercury
CHARLIE — RCA
GENE COTTON — Knoll
RODNEY CROWELL — WB
CRUSADERS — MCA
KARLA DeVITO — Epic / Cleve. Intl
JOHN HALL — EMI-America
HERBIE HANCOCK — Columbia
BILLY JOEL — Columbia
ROSSINGTON COLLINS BAND — MCA
HEAVY ACTION:
ROLLING STONES — Rolling Stones
GRATEFUL DEAD — Arista
RICKIE LEE JONES — WB
TIM CURRY — A&M
BOB DYLAN — Columbia
DAN FOGELBERG — Full Moon / Epic
DONNIE IRIS — MCA
ELO — Jet
HEAVY METAL (soundtrack) — Full Moon / Asylum
KINKS — Arista

KOME-FM / SAN JOSE

ADDs:
GENESIS (12") — Atlantic
HEAVY ACTION:
FOREIGNER — Atlantic
JOURNEY — Columbia
REO SPEEDWAGON — Epic
JEFFERSON STARSHIP — Grunt
STYX — A&M
PAT BENATAR — Chrysalis
ROLLING STONES — Rolling Stones
BOB SEGER — Capitol
HEAVY METAL (soundtrack) — Full Moon / Asylum
BILLY SQUIER — Capitol

KSJO-FM / SAN JOSE

ADDs:
DVC — Alfa

HEAVY ACTION:
TRIUMPH — RCA
FOREIGNER — Atlantic
RED RIDER — Atlantic
BILLY SQUIER — Capitol
GARY O' — Capitol
JOURNEY — Columbia
HEAVY METAL (soundtrack) — Full Moon / Asylum
JEFFERSON STARSHIP — Grunt
LOOK — Plastic
ROLLING STONES — Rolling Stones

KROQ-FM / LOS ANGELES

ADDs:
NONE
HEAVY ACTION:
ROLLING STONES — Rolling Stones
PRETENDERS — Sire
GO-GO'S — I.R.S.
KINKS — Arista
TOM PETTY AND THE HEARTBREAKERS — Backstreet / MCA
ONGO BOINGO — A&M
FOREIGNER — Atlantic
SPECIALS (12") — 2 Tone
IGGY POP — Arista
KILLING JOKE — EG

KZOK-FM / SEATTLE

ADDs:
JOHN ENTWISTLE — Atco
RAINBOW (import EP) — Polydor
ROSSINGTON COLLINS BAND — MCA
HEAVY ACTION:
ROLLING STONES — Rolling Stones
JOURNEY — Columbia
FOREIGNER — Atlantic
SHOOTING STAR — Virgin / Epic
PAT BENATAR — Chrysalis
BILLY SQUIER — Capitol
TOM PETTY AND THE HEARTBREAKERS — Backstreet / MCA
RED RIDER — Capitol
BLUE OYSTER CULT — Columbia
TARNEY SPENCER BAND — A&M

KZEL-FM / EUGENE

ADDs:
JOHN ENTWISTLE — Atco
ROSSINGTON COLLINS BAND — MCA
SHOOTING STAR — Virgin / Epic
HEAVY ACTION:
ROLLING STONES — Rolling Stones
BOB SEGER — Capitol
STEVIE NICKS — Modern
FOREIGNER — Atlantic
HEAVY METAL (soundtrack) — Full Moon / Asylum
JOURNEY — Columbia
BLUE OYSTER CULT — Columbia
POLICE (single) — A&M
KINKS — Arista
ZZ TOP — WB

40 stations reporting this week. In addition to those printed are: WMJQ-FM, WABX-FM, KGB-FM, KLOS-FM.

Record World Ad Forum

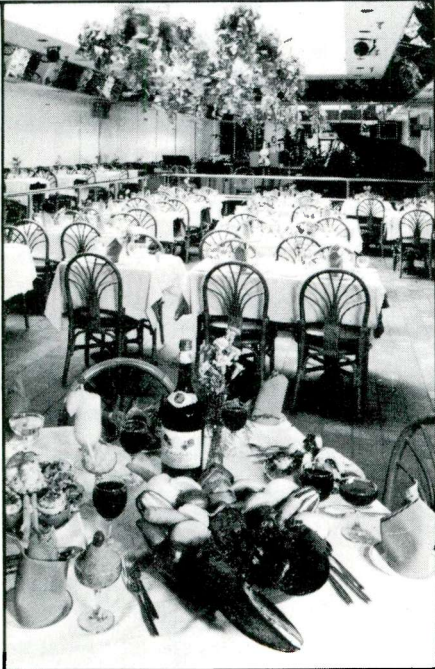


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Les Garland West Coast General Manager
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Ad Forum Record World

Main Street Records Formed in New York

■ NEW YORK—Main Street Records and Tapes, a new record company, has been formed in New York, it was announced by Bert Bogash, general manager of the new label.

Bogash also announced that an exclusive agreement has been reached with Capitol Records for retail distribution of all product on the Main Street label in the U.S.

A 12-year industry veteran, Bogash was most recently president of Bert Bogash & Associates, an independent marketing and public relations firm. He previously served in various executive capacities at Infinity Records and MCA Records in both Los Angeles and New York.

Main Street Records and Tapes has offices in Northport, New York and in New York City. Bogash is based at the firm's Manhattan offices at 360 Lexington Avenue, 13th Floor, New York 10017. Phone: (212) 557-2090.

Audiofidelity Adds To Holiday Catalogue

■ NEW YORK—Audiofidelity Enterprises, Inc. has announced that Holiday Records, the company's Christmas product label, has added 30 new albums to its catalogue for this year.

Represented among the 52 titles in the line are albums by such artists as Roger Williams, Mantovani, Duke Ellington, Harry Simeone Chorale, Vic Damone, Lou Monte, Rosemary Clooney and Al Hibbler.

"Soul Christmas", a new feature this year, offers special pre-packs of albums by Mahalia Jackson, "Gospel Christmas," Ellington, Hibbler, "Christmas in Jazz," and the Gospel Keynotes.

RCA Taps Grunblatt

■ NEW YORK—The appointment of Alan Grunblatt as manager, marketing research, has been announced by Richard Thorward, division vice president, marketing, RCA Records.

Grunblatt joined RCA in 1976 as senior marketing research analyst. In 1980, he was promoted to administrator, marketing research.

E/P/A Ups O'Sullivan

■ NEW YORK—Cliff O'Sullivan has been appointed product manager, west coast, Epic/Portrait/CBS Associated Labels, it was announced by Larry Stessel, director, merchandising, west coast, E/P/A.

O'Sullivan had been associate product manager, west coast, E/P/A. He began his career with CBS in 1978 as a college representative at UC Berkeley.

FEMALE VOCALIST-COUNTRY

Under 26, attractive, experienced for recording now. Not under contract but willing to sign same. Send cassette, photo and resume to William Streitfield, Atty., 3250 Ocean Park Blvd., Santa Monica, Ca 90405. Transportation arrangements possible.

OCTOBER 3, 1981

Oct. 3
Sept. 26

1	2	ARTHUR'S THEME (BEST THAT YOU CAN DO) CHRISTOPHER CROSS Warner Bros. 49787	8
2	1	ENDLESS LOVE DIANA ROSS & LIONEL RICHIE / Motown 1519	12
3	5	I COULD NEVER MISS YOU (AS MUCH AS I DO) LULU / Alfa 7006	11
4	4	FOR YOUR EYES ONLY SHEENA EASTON / Liberty 1418	10
5	6	HARD TO SAY DAN FOGELBERG / Epic / Full Moon 14 02488	6
6	3	STEP BY STEP EDDIE RABBITT / Elektra 47174	10
7	8	WE'RE IN THIS LOVE TOGETHER AL JARREAU / Warner Bros. 49746	12
8	9	SHARE YOUR LOVE WITH ME KENNY ROGERS / Liberty 1430	5
9	7	WHO'S CRYING NOW JOURNEY / Columbia 18 02241	11
10	10	THE VOICE MOODY BLUES / Threshold 602 (PolyGram)	8
11	13	JUST ONCE QUINCY JONES / A&M 2357	6
12	12	A HEART IN NEW YORK ART GARFUNKEL / Columbia 18 02307	9
13	17	THEME FROM HILL STREET BLUES MIKE POST featuring LARRY CARLTON / Elektra 47186	5
14	16	WHEN SHE WAS MY GIRL FOUR TOPS / Casablanca 2338	7
15	11	(THERE'S) NO GETTIN' OVER ME RONNIE MILSAP / RCA 12264	14
16	29	HERE I AM (JUST WHEN I THOUGHT IT WAS OVER YOU) AIR SUPPLY / Arista 0626	3
17	14	THAT OLD SONG RAY PARKER, JR. & RAYDIO / Arista 0616	12
18	15	FEELS SO RIGHT ALABAMA / RCA 12236	14
19	19	SLOW HAND POINTER SISTERS / Planet 47929 (E/A)	17
20	18	CHLOE ELTON JOHN / Geffen 49788 (WB)	10
21	25	TAKE ME NOW DAVID GATES / Arista 0615	4
22	23	IN YOUR LETTER REO SPEEDWAGON / Epic 14 02457	6
23	26	THE NIGHT OWLS LITTLE RIVER BAND / Capitol 5033	4
24	27	(WANT YOU) BACK IN MY LIFE AGAIN CARPENTERS / A&M 2370	4
25	20	YOU DON'T KNOW ME MICKEY GILLEY / Epic 14 02172	10
26	21	MEDLEY BEACH BOYS / Capitol 5030	9
27	32	IT'S ALL I CAN DO ANNE MURRAY / Capitol 5023	3
28	22	REALLY WANT TO KNOW YOU GARY WRIGHT / Warner Bros. 49769	11
29	24	LADY (YOU BRING ME UP) COMMODORES / Motown 1514	13
30	28	COOL LOVE PABLO CRUISE / A&M 2349	12
31	30	QUEEN OF HEARTS JUICE NEWTON / Capitol 4997	16
32	36	ATLANTA LADY (SOMETHING ABOUT YOUR LOVE) MARTY BALIN / EMI-America 8093	3

CHARTMAKER OF THE WEEK

33	—	OH NO COMMODORES Motown 1527	1
34	40	STEAL THE NIGHT STEVE WOODS / Cotillion 46016 (Atl)	2
35	38	SMILE AGAIN (DEDICATED TO ANGELA FROM ALAN) MANHATTAN TRANSFER / Atlantic 3855	2
36	39	YOU'RE NOT EASY TO FORGET MICHAEL JOHNSON / EMI-America 8086	3
37	43	ALIEN ATLANTA RHYTHM SECTION / Columbia 18 02471	2
38	41	PRIVATE EYES DARYL HALL & JOHN OATES / RCA 12296	4
39	—	YOU SAVED MY SOUL BURTON CUMMINGS / Alfa 7008	1
40	33	ALL I HAVE TO DO IS DREAM ANDY GIBB AND VICTORIA PRINCIPAL / RSO 1065 (PolyGram)	7
41	—	FANCY FREE OAK RIDGE BOYS / MCA 51169	1
42	34	HOLD ON TIGHT ELO / Jet 02408 (CBS)	8
43	31	SOME DAYS ARE DIAMONDS (SOME DAYS ARE STONE) JOHN DENVER / RCA 12246	15
44	35	TOUCH ME WHEN WE'RE DANCING CARPENTERS / A&M 2344	15
45	37	THE SUN AINT GONNA SHINE ANYMORE NIELSEN / PEARSON / Capitol 5032	5
46	42	IT'S JUST THE SUN DON McLEAN / Millennium 11809 (RCA)	9
47	44	MAGIC MAN HERB ALPERT / A&M 2356	9
48	45	THEME FROM THE GREATEST AMERICAN HERO JOEY SCARBURY / Elektra 47147	19
49	46	I DON'T NEED YOU KENNY ROGERS / Liberty 1415	16
50	47	YOU COULD TAKE MY HEART AWAY SILVER CONDOR / Columbia 18 02268	5

MCA Signs Soupy Sales



Bob Siner, president of MCA Records, has announced the signing of Soupy Sales (pictured here in the studio) to an exclusive recording contract. Sales wrote all the material for his forthcoming MCA album, "Still Soupy After All These Years." The album includes segments from a recent performance at New York City's Other End nightclub plus studio segments recorded in front of a live audience. The album also features: the original versions of "The Mouse" and "Pachalafaka" from Sales' long out-of-print "Do The Mouse" LP. The album will be released the second week of November.

New York, N.Y. (Continued from page 14)

movement as a spokesman and fund-raiser with a hit album under his belt. "The music speaks more powerfully than a political statement. In a song like 'Don't Hurt Me,' when people hear the lyrics when they're not expecting to be preached to, that's when the impact is more profound." But regardless of causes or politics, for Hall it's the music and the powerful positive emotions it evokes that matter most: "I think that the affirmation of life and love that exists in rock 'n' roll is the greatest of any kind of art . . . and it's what we're fighting for."

REMEMBER GRAND FUNK, THE FIRST PUNK BAND? Frontier Booking International, the company that books tours for Wall of Voodoo, the Cramps and Bow Wow Wow, has agreed to book an extensive tour for the newly-regrouped Grand Funk. F.B.I. principal Ian Copeland has been known to call any rock band formed before 1975 "old farts," so we wondered what prompted him to take on such dinosaurs as Grand Funk. "Yes, two years ago I said that all the old '70s bands were washed-up and that we were only interested in breaking new music," Copeland told New York, N.Y. "But now, we've broken new wave, and if I decided not to book Grand Funk, I'd be guilty of the same thing I was accusing the old farts of being guilty of—I'd be closing my eyes to new opportunities and depending only on groups and formats that are proven. Also, I want to prove that the same principles that worked for the Police and others—hard work, no-frills touring—can work for any band."

"And," continued Copeland, "I wouldn't have done it if I didn't think the record was great. It is. Hey, there are a lot of people who think that Grand Funk was the first punk band. They're the real thing."

THE BEST THINGS IN LIFE ARE FREE: "Oolyacoo!" was the password when co-workers, New York radio people and a host of other well-wishers gathered at the Copacabana to salute Ray Free, New York local promotion manager for Epic, Portrait and the CBS Associated labels, on his 30th anniversary in the music business. Completely unprepared for the surprise party, Free walked in to find his family and old friends waiting to toast (and lightly roast) him. The toast was led by WNEW-FM's Scott Muni, who hosted a sort of impromptu "This Is Your Life" for a man who has played violin as a studio musician, gigged on tenor sax with swing bands at places like the Riverview Hotel in South Fallsburg, and literally watched rock 'n' roll grow from infancy through adolescence and adulthood as a promotion man. The evening was capped by a performance by an all-star executive jazz band featuring saxmen Free and Bruce Lundvall of Elektra/Asylum; Cleveland International's Stan Snyder on piano; E/A's Ralph Ebler on drums; and RW staffers Stan Monteiro on clarinet and Mort "Hot Lips" Hillman on trumpet. By the way, "oolyacoo," a couple of syllables borrowed from a Dizzy Gillespie scat song, is Ray Free's verbal calling card.

WHAT'S GOIN' ON: The T.J. Martell Foundation for Leukemia Research will be the recipient of proceeds from a Rock 'n' Roll Street Fair sponsored by Computer Pak. The fair will be held on Saturday, October 10 from 10 a.m. to 6 p.m. at the Computer Pak parking field, 37 St. in Queens, N.Y. and will include the sale of promotional items from such recording artists as Bruce Springsteen, Foreigner, Billy Joel, Heart and others. For further information about the fair and promotional contributions contact Marvin Entin at Computer Pak, (212) 392-0700, or Muriel Max at the T.J. Martell Foundation, (212) 245-1818 . . . The Kinks have sold out their first concert date ever at Madison Square Garden. The concert is set for October 3 . . . Elaine Cooper has been named account executive at the Howard Bloom Organization . . . Singer/songwriter Ellen Shipley has wed writer/producer/keyboard player Ralph Schuckett . . . Kazim Sultan, bass player for Utopia, is recording a solo LP for EMI with help from the Earth, Wind & Fire horn section.

Record World[®] Retail Report

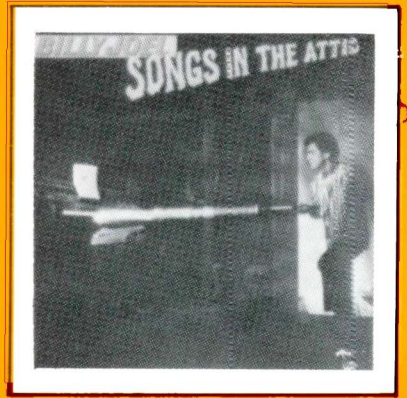
OCTOBER 3, 1981

SALESMAKER

SONGS IN THE ATTIC
BILLY JOEL
Columbia

TOP SALES

SONGS IN THE ATTIC — Billy Joel — Columbia
IT'S TIME FOR LOVE — Teddy Pendergrass — Phila. Int'l
NINE TONIGHT — Bob Seger — Capitol
PRIVATE EYES — Daryl Hall & John Oates — RCA



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
DEBBIE HARRY — Chrysalis
LITTLE RIVER BAND — Capitol
BARBARA MANDRELL — MCA
MEAT LOAF — Epic/Cleve. Int'l
WILLIE NELSON — Col
EDDIE RABBITT — Elektra

PICKWICK / NATIONAL

DAN FOGELBERG — Full Moon/Epic
HALL & OATES — RCA
LITTLE RIVER BAND — Capitol
BARBARA MANDRELL — MCA
MEAT LOAF — Epic/Cleve. Int'l
WILLIE NELSON — Col
ROLLING STONES — Rolling Stones
BOB SEGER — Capitol

RECORD BAR / NATIONAL

ARTHUR — WB (Soundtrack)
DAN FOGELBERG — Full Moon/Epic
FOUR TOPS — Casablanca
DONNIE IRIS — MCA
LATOYA JACKSON — Polydor
NILS LOFGREN — Backstreet/MCA
ROSE ROYCE — WB
TIME — WB
ROGER TROUTMAN — WB

SOUND UNLIMITED / NATIONAL

PATTI AUSTIN — Qwest
RODNEY CROWELL — WB
LARRY GATLIN — Col
HERBIE HANCOCK — Col
BILLY JOEL — Col
RONNIE LAWS — Liberty
TEDDY PENDERGRASS — Phila. Int'l
RICK SPRINGFIELD — RCA
BARRY WHITE — 20th Century-Fox
FRANK ZAPPA — Barking Pumpkin

WHEREHOUSE / NATIONAL

ROY AYERS — Polydor
CAMEL — Passport
BILLY JOEL — Col
RONNIE LAWS — Liberty
MAYDAY — A&M
TEDDY PENDERGRASS — Phila. Int'l
RED RIDER — Capitol
TRIUMPH — RCA
WALL OF VOODOO — I.R.S.
YELLOWJACKETS — WB

STRAWBERRIES / NEW ENGLAND

KARLA DEVITO — Epic/Cleve. Int'l
DYNASTY — Solar
RONNIE LAWS — Liberty
CURTIS MAYFIELD — Boardwalk
NOVO COMBO — Polydor
RAPS GREATEST — Sugarhill
RED RIDER — Capitol
SHOOTING STAR — Virgin/Epic
SLAVE — Catillon
TRIUMPH — RCA

RECORD WORLD — TSS / NORTHEAST

ATLANTA RHYTHM SECTION — Col
ROY AYERS — Polydor
HALL & OATES — RCA
BILLY JOEL — Col
KINKS — Arista
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
FOREIGNER — Atlantic
GRATEFUL DEAD — Arista
BILLY JOEL — Col
RICKIE LEE JONES — WB
KINKS — Arista
PRETENDERS — Sire
BOB SEGER — Capitol
ROLLING STONES — Rolling Stones
TUBES — A&M

CRAZY EDDIE / NEW YORK

PATTI AUSTIN — Qwest
DEF LEPPARD — Mercury
KARLA DEVITO — Epic/Cleve. Int'l
DYNASTY — Solar
BILLY JOEL — Col
EVELYN KING — RCA
RONNIE LAWS — Liberty
TEDDY PENDERGRASS — Phila. Int'l
BERNADETTE PETERS — MCA
WALL OF VOODOO — I.R.S.

DISC-O-MAT / NEW YORK

KARLA DEVITO — Epic/Cleve. Int'l
FOUR TOPS — Casablanca
AL JARREAU — WB
BILLY JOEL — Col
KINKS — Arista
NOVO COMBO — Polydor
TEDDY PENDERGRASS — Phila. Int'l
BOB SEGER — Capitol
ROLLING STONES — Rolling Stones
TOM VERLAINE — WB

KING KAROL / NEW YORK

AMERICAN WEREWOLF IN LONDON — Casablanca (Soundtrack)
KARLA DEVITO — Epic/Cleve. Int'l
DYNASTY — Solar
BILLY JOEL — Col
PATTI LABELLE — Phila. Int'l
CLIFF RICHARD — EMU-America
ROCKIE ROBBINS — A&M
BOB SEGER — Capitol
TRIUMPH — RCA
WHISPERS — Solar

SAM GOODY'S / EAST COAST

DEF LEPPARD — Mercury
FOUR TOPS — Casablanca
HALL & OATES — RCA
DEBBIE HARRY — Chrysalis
TEDDY PENDERGRASS — Phila. Int'l
RICK SPRINGFIELD — RCA
BILLY JOEL — Col
KINKS — Arista
LITTLE RIVER BAND — Capitol
BOB SEGER — Capitol
ROLLING STONES — Rolling Stones

WEBB / PHILADELPHIA

PATTI AUSTIN — Qwest
ROY AYERS — Polydor
JERMAINE JACKSON — Motown
RONNIE LAWS — Liberty
M-ZEE BAND — Mirage
ERIC MERCURY — Capitol
ONE WAY — MCA
ROGER TROUTMAN — WB
SLAVE — Catillon
BARRY WHITE — 20th Century-Fox

RECORD & TAPE COLLECTOR / BALTIMORE

PATTI AUSTIN — Qwest
TIM CURRY — A&M
DAN FOGELBERG — Full Moon/Epic
HALL & OATES — RCA
HERBIE HANCOCK — Col
JON & VANGELIS — Polydor
RONNIE LAWS — Liberty
MEAT LOAF — Epic/Cleve. Int'l
NAZARETH — A&M
FRANK ZAPPA — Barking Pumpkin

RECORD THEATRE / BALTIMORE

PATTI AUSTIN — Qwest
DONALD BYRD — Elektra
HERBIE HANCOCK — Col
BOB JAMES — Col/Tappan Zee
BILLY JOEL — Col
JON & VANGELIS — Polydor
KIX — Atlantic
MAZE — Capitol
TEDDY PENDERGRASS — Phila. Int'l
PIECES OF A DREAM — Elektra

GARY'S / RICHMOND

DAN FOGELBERG — Full Moon/Epic
FOUR TOPS — Casablanca
BILLY JOEL — Col
KINKS — Arista
LITTLE RIVER BAND — Capitol
MEAT LOAF — Epic/Cleve. Int'l
ROLLING STONES — Rolling Stones
BOB SEGER — Capitol
WHISPERS — Solar

PENGUIN FEATHER / NO. VIRGINIA

ANY TROUBLE — Stiff
RODNEY CROWELL — WB
JERMAINE JACKSON — Motown
BILLY JOEL — Col
LITTLE RIVER BAND — Capitol
NILS LOFGREN — Backstreet/MCA
MAYDAY — A&M
RED RIDER — Capitol
LUTHER VANDROSS — Epic
FRANK ZAPPA — Barking Pumpkin

KEMP MILL / WASHINGTON, D.C.

PATTI AUSTIN — Qwest
CHILLIWACK — Millennium
BILLY JOEL — Col
JON & VANGELIS — Polydor
RONNIE LAWS — Liberty
ONE WAY — MCA
PIECES OF A DREAM — Elektra
TEDDY PENDERGRASS — Phila. Int'l
ROCKIE ROBBINS — A&M
BOB SEGER — Capitol

WAXIE MAXIE / WASHINGTON, D.C.

FOUR TOPS — Casablanca
GO-GO'S — I.R.S.
HALL & OATES — RCA
ISAAC HAYES — Polydor
GIL SCOTT-HERON — Arista
BILLY JOEL — Col
KIX — Atlantic
RONNIE LAWS — Liberty
LITTLE RIVER BAND — Capitol
SLAVE — Catillon

WHEREHOUSE / MICHIGAN

PATTI AUSTIN — Qwest
R.C. FINNIGAN — Spirit
GIL SCOTT-HERON — Arista
KINKS — Arista
RONNIE LAWS — Liberty
NAZARETH — A&M
ROSE ROYCE — WB
SHOOTING STAR — Virgin/Epic
LUTHER VANDROSS — Epic
BARRY WHITE — 20th Century-Fox

RECORD REVOLUTION / CLEVELAND

NATALIE COLE — Capitol
DESMOND DICKER — Stiff America
KARLA DEVITO — Epic/Cleve. Int'l
HERBIE HANCOCK — Col
GIL SCOTT-HERON — Arista
BILLY JOEL — Col
RONNIE LAWS — Liberty
NILS LOFGREN — Backstreet/MCA
MEAT LOAF — Epic/Cleve. Int'l
STANLEY TURRENTINE — Elektra

RECORD RENDEZVOUS / CLEVELAND

BRIAN BEVERLY — Takoma
DAN FOGELBERG — Full Moon/Epic
GRATEFUL DEAD — Elektra
HERBIE HANCOCK — Col
IAN HUNTER — Chrysalis
JERMAINE JACKSON — Motown
KINKS — Arista
GARY NUMAN — Atco
TEDDY PENDERGRASS — Phila. Int'l
TIME — WB
TOM VERLAINE — WB

ROSE / CHICAGO

DURAN DURAN — Harvest
DAN FOGELBERG — Full Moon/Epic
GRATEFUL DEAD — Elektra
HALL & OATES — RCA
LENA HORNE — Qwest
BOB JAMES — Col/Tappan Zee
BILLY JOEL — Col
KINKS — Arista
TEDDY PENDERGRASS — Phila. Int'l
BOB SEGER — Capitol

RADIO DOCTORS / MILWAUKEE

CHARLIE — RCA
CHILLIWACK — Millennium
DYNASTY — Solar
ISAAC HAYES — Polydor
JON & VANGELIS — Polydor

RONNIE LAWS — Liberty
NAZARETH — A&M
ONE WAY — MCA
CLIFF RICHARD — EMU-America
SURVIVOR — Scatti Bros.

GREAT AMERICAN / MINNEAPOLIS

DAN FOGELBERG — Full Moon/Epic
HALL & OATES — RCA
BILLY JOEL — Col
KINKS — Arista
MEAT LOAF — Epic/Cleve. Int'l
ROCKIE ROBBINS — A&M
BOB SEGER — Capitol
SHOOTING STAR — Virgin/Epic
SUBURBS — Twin Tone
TRIUMPH — RCA

LIEBERMAN / MINNESOTA

RODNEY CROWELL — WB
GO-GO'S — I.R.S.
AL JARREAU — WB
JOURNEY — Col
TEDDY PENDERGRASS — Phila. Int'l
CLIFF RICHARD — EMU-America
ROLLING STONES — Rolling Stones
BOB SEGER — Capitol
SUBURBS — Twin Tone
FRANK ZAPPA — Barking Pumpkin

STREETSIDE / ST. LOUIS

BRYAN ADAMS — A&M
PATTI AUSTIN — Qwest
CHILLIWACK — Millennium
RODNEY CROWELL — WB
GO-GO'S — I.R.S.
HERBIE HANCOCK — Col
BILLY JOEL — Col
MEAT LOAF — Epic/Cleve. Int'l
TEDDY PENDERGRASS — Phila. Int'l
IGGY POP — Arista

MUSICLAND / ST. LOUIS

DEVO — WB
BARBARA MANDRELL — MCA
POCO — MCA
JOEY SCARBURY — Elektra
BOB SEGER — Capitol
SHOOTING STAR — Virgin/Epic
SPYRO GYRA — MCA
ROLLING STONES — Rolling Stones
WHISPERS — Solar
HANK WILLIAMS, JR. — Elektra

TURTLES / ATLANTA

PATTI AUSTIN — Qwest
RODNEY CROWELL — WB
LARRY GATLIN — Col
HERBIE HANCOCK — Col
BILLY JOEL — Col
RONNIE LAWS — Liberty
TEDDY PENDERGRASS — Phila. Int'l
PIECES OF A DREAM — Elektra
WHISPERS — Solar
FRANK ZAPPA — Barking Pumpkin

RECORD CITY / ORLANDO

EMOTIONS — ARC/Col
GATLIN BROTHERS — Col
HALL & OATES — RCA
BRIAN JOHNSON — MCA
NILS LOFGREN — Backstreet/MCA
MEAT LOAF — Epic/Cleve. Int'l
NOVO COMBO — Polydor
TEDDY PENDERGRASS — Phila. Int'l
BERNADETTE PETERS — MCA
RONNIE WOOD — Col

EAST / WEST / CENTRAL FLORIDA

ATLANTA RHYTHM SECTION — Col
RODNEY CROWELL — WB
DIRT BAND — Liberty
GRATEFUL DEAD — Arista
KINKS — Arista
KIX — Atlantic
NOVO COMBO — Polydor
TEDDY PENDERGRASS — Phila. Int'l
RED RIDER — Capitol
SPYRO GYRA — MCA

SPEC'S / FLORIDA

DEF LEPPARD — Mercury
ART GARFUNKEL — Col
GRATEFUL DEAD — Arista
HEAVY METAL — Full Moon/Asylum (Soundtrack)

BILLY JOEL — Col
KINKS — Arista
RONNIE MILSAP — RCA
BOB SEGER — Capitol
TOM SCOTT — Col
LUTHER VANDROSS — WB

TAPE CITY / NEW ORLEANS

DAN FOGELBERG — Full Moon/Epic
HALL & OATES — RCA
IAN HUNTER — Chrysalis
BILLY JOEL — Col
JERMAINE JACKSON — Motown
LITTLE RIVER BAND — Capitol
TEDDY PENDERGRASS — Phila. Int'l
BOB SEGER — Capitol
ROLLING STONES — Rolling Stones
FOUR TOPS — Casablanca

SOUND WAREHOUSE / HOUSTON

ATLANTA RHYTHM SECTION — Col
DAN FOGELBERG — Full Moon/Epic
HALL & OATES — RCA
BILLY JOEL — Col
STEVIE NICKS — Modern
ROGER TROUTMAN — WB
ROLLING STONES — Rolling Stones
TEDDY PENDERGRASS — Phila. Int'l
FRANK ZAPPA — Barking Pumpkin
ZZ TOP — WB

TOWER / PHOENIX

ARTHUR — WB (Soundtrack)
FOUR TOPS — Casablanca
ARETHA FRANKLIN — Arista
LARRY GATLIN — Col
HALL & OATES — RCA
BILLY JOEL — Col
BOB SEGER — Capitol
ROLLING STONES — Rolling Stones
TRIUMPH — RCA
FRANK ZAPPA — Barking Pumpkin

CIRCLES / ARIZONA

CHILLIWACK — Millennium
RODNEY CROWELL — WB
GRATEFUL DEAD — Arista
HALL & OATES — RCA
BILLY JOEL — Col
MEAT LOAF — Epic/Cleve. Int'l
BERNADETTE PETERS — MCA
TEDDY PENDERGRASS — Phila. Int'l
TEMPTATIONS — Gordy
TRIUMPH — RCA

SOUND WAREHOUSE / COLORADO

CARL CARLTON — 20th Century-Fox
EMOTIONS — ARC/Col
LARRY GATLIN — Col
MICHAEL HENDERSON — Buddha
BILLY JOEL — Col
RONNIE LAWS — Liberty
NILS LOFGREN — Backstreet/MCA
TEDDY PENDERGRASS — Phila. Int'l
WHISPERS — Solar
YELLOWJACKETS — WB

MUSIC PLUS / LOS ANGELES

PATTI AUSTIN — Qwest
CHILLIWACK — Millennium
RODNEY CROWELL — WB
HERBIE HANCOCK — Col
RONNIE LAWS — Liberty
LITTLE RIVER BAND — Capitol
TRIUMPH — RCA
STANLEY TURRENTINE — Elektra
TOM VERLAINE — WB
FRANK ZAPPA — Barking Pumpkin

LICORICE PIZZA / LOS ANGELES

CHILLIWACK — Millennium
NOVO COMBO — Polydor
RODNEY CROWELL — WB
ART GARFUNKEL — Col
SPYRO GYRA — MCA
BOB JAMES — Col/Tappan Zee
LITTLE RIVER BAND — Capitol
TEDDY PENDERGRASS — Phila. Int'l
TRIUMPH — RCA
FRANK ZAPPA — Barking Pumpkin

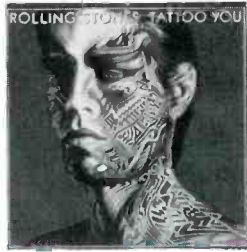
Record World Albums

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 3, 1981

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

Oct.	Sept.		WKS. ON CHART
3	26		
1	1	TATTOO YOU ROLLING STONES Rolling Stones COC 16052 (Atl) (2nd Week)	4 H
2	2	ESCAPE JOURNEY / Columbia TC 37408	9 O
3	4	FOREIGNER / Atlantic SD 16999	11 H
4	3	BELLA DONNA STEVIE NICKS / Modern MR 38 139 (Atl)	8 H
5	7	INNOCENT AGE DAN FOGELBERG / Full Moon / Epic KE2 37393	3 O
6	5	PRECIOUS TIME PAT BENATAR / Chrysalis CHR 1346	11 H
7	18	NINE TONIGHT BOB SEGER AND THE SILVER BULLET BAND / Capitol STBK 12182	2 K
8	8	DON'T SAY NO BILLY SQUIER / Capitol ST 12146	22 H
9	9	STREET SONGS RICK JAMES / Gordy G8 1002M1 (Motown)	24 H
10	12	HEAVY METAL (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS / Full Moon / Asylum DP 90004	9 X
11	10	PIRATES RICKIE LEE JONES / Warner Bros. BSK 3432	9 H
12	13	BREAKIN' AWAY AL JARREAU / Warner Bros. BSK 3576	7 H
13	6	LONG DISTANCE VOYAGER MOODY BLUES / Threshold TRL 1 2901 (PolyGram)	18 H
14	15	ENDLESS LOVE (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS / Mercury SRM 1 2001 (PolyGram)	11 H
15	16	PRETENDERS II / Sire SRK 3572 (WB)	7 H
16	17	WORKING CLASS DOG RICK SPRINGFIELD / RCA AFL1 3697	28 H
17	14	HI INFIDELITY REO SPEEDWAGON / Epic FE 36884	41 O
18	11	TIME ELO / Jet FZ 37371 (CBS)	7 O
19	29	PRIVATE EYES DARYL HALL & JOHN OATES / RCA AFL1 4028	3 H
20	34	NEVER TOO MUCH LUTHER VANDROSS / Epic FE 37451	3 O
21	28	BEAUTY & THE BEAT GO-GO'S / IRS SP 70021 (A&M)	10 G
22	22	BLACK & WHITE POINTER SISTERS / Planet P 18 (E/A)	14 H
23	23	EL LOCO ZZ TOP / Warner Bros. BSK 3593	9 H
24	24	STEP BY STEP EDDIE RABBITT / Elektra 5E 532	7 H
25	19	SHARE YOUR LOVE KENNY ROGERS / Liberty LOO 1108	13 H
26	26	IN THE POCKET COMMODORES / Motown M8 955M1	13 H
27	27	I'M IN LOVE EVELYN KING / RCA AFL1 3962	12 H



CHARTMAKER OF THE WEEK

28	—	SONGS IN THE ATTIC BILLY JOEL Columbia TC 37461	1 O
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29	21	BLIZZARD OF OZZ OZZY OSBOURNE / Jet JZ 36812 (CBS)	25 O
30	25	THE ONE THAT YOU LOVE AIR SUPPLY / Arista AL 9551	17 H
31	31	CARL CARLTON / 20th Century-Fox T 628 (RCA)	10 H
32	49	GIVE THE PEOPLE WHAT THEY WANT KINKS / Arista AL 9567	4 H
33	20	JUICE JUICE NEWTON / Capitol ST 12136	27 H
34	—	IT'S TIME FOR LOVE TEDDY PENDERGRASS / Phila. Intl. TZ 37491 (CBS)	1 O
35	32	IT MUST BE MAGIC TEENA MARIE / Gordy G8 1004M1 (Motown)	17 H
36	72	WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE) / Columbia KC2 37542	3 O
37	60	TIME EXPOSURE LITTLE RIVER BAND / Capitol ST 12163	3 H
38	40	KENNY ROGERS' GREATEST HITS / Liberty LOO 1072	49 H
39	43	DEAD RINGER MEAT LOAF / Epic / Cleve. Intl. FE 36007	3 O
40	42	HARD PROMISES TOM PETTY AND THE HEARTBREAKERS / Backstreet / MCA BSR 5160	20 H
41	46	LOVE ALL THE HURT AWAY ARETHA FRANKLIN / Arista AL 9552	6 H
42	47	DEAD SET GRATEFUL DEAD / Arista A26 8606	3 I

43	33	MOVING PICTURES RUSH / Mercury SRM 1 4013 (PolyGram)	30 G
44	35	MISTAKEN IDENTITY KIM CARNES / EMI-America SO 17052	23 H
45	59	TONIGHT! FOUR TOPS / Casablanca NBLP 7258 (PolyGram)	5 H
46	38	FANCY FREE OAK RIDGE BOYS / MCA 5029	18 H
47	39	HIGH 'N' DRY DEF LEPPARD / Mercury SRM 1 4021 (PolyGram)	8 H
48	50	CHRISTOPHER CROSS / Warner Bros. BSK 3383	80 H
49	54	URBAN CHIPMUNK CHIPMUNKS / RCA AFL1 4027	19 H
50	92	THE MANY FACETS OF ROGER ROGER / Warner Bros. BSK 3594	2 H
51	44	FIRE OF UNKNOWN ORIGIN BLUE OYSTER CULT / Columbia FC 36389	43 O
52	30	KOOKOO DEBBIE HARRY / Chrysalis CHR 1347	6 H
53	41	PARADISE THEATER STYX / A&M SP 3719	36 H
54	48	DIMPLES RICHARD "DIMPLES" FIELDS / Boardwalk NB 1 33232	13 H
55	53	LIVE IN NEW ORLEANS MAZE FEATURING FRANKIE BEVERLY / Capitol SKBK 12156	14 I
56	52	DIRTY DEEDS DONE DIRT CHEAP AC/DC / Atlantic SD 16033	25 H
57	45	FEELS SO RIGHT ALABAMA / RCA AHL1 3930	29 H
58	51	FREETIME SPYRO GYRA / MCA 5238	6 H
59	36	SHOT OF LOVE BOB DYLAN / Columbia TC 37496	5 O
60	56	CRIMES OF PASSION PAT BENATAR / Chrysalis CHE 1275	57 H
61	61	SUMMER HEAT BRICK / Bang FZ 37471 (CBS)	6 O
62	58	SOME DAYS ARE DIAMONDS JOHN DENVER / RCA AFL1 4055	14 H
63	63	BACK IN BLACK AC/DC / Atlantic SD 16018	58 H
64	64	SIGN OF THE TIMES BOB JAMES / Columbia / Tappan Zee FC 37495	4 O
65	37	MECCA FOR MODERNS MANHATTAN TRANSFER / Atlantic SD 16036	17 H
66	73	ALLIED FORCES TRIUMPH / RCA AFL1 3902	3 H
67	57	JUST BE MY LADY LARRY GRAHAM / Warner Bros. BSK 3554	9 H
68	68	FACE VALUE PHIL COLLINS / Atlantic SD 16029	31 H
69	69	AEROBIC DANCING / Gateway GSP 7610	18 H
70	62	ZOBO! SANTANA / Columbia FC 37158	25 O
71	78	NORTH COAST MICHAEL STANLEY BAND / EMI-America SW 17056	10 H
72	70	EAST SIDE STORY SQUEEZE / A&M SP 3854	19 G
73	65	B.B.&Q. BAND / Capitol ST 12155	10 H
74	84	TOUCH GLADYS KNIGHT & THE PIPS / Columbia FC 37086	5 O
75	66	SHORT BACK 'N' SIDES IAN HUNTER / Chrysalis CHR 1326	6 H
76	67	WITH YOU STACY LATTISAW / Cotillion SD 16049 (Atl)	12 H
77	75	FAIR WARNING VAN HALEN / Warner Bros. HS 3540	19 H
78	88	TIME / Warner Bros. BSK 3598	7 H
79	86	THE SPIRIT'S IN IT PATTI LABELLE / Phila. Intl. FZ 37380 (CBS)	3 O
80	91	ARTHUR — THE ALBUM (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS / Warner Bros. BSK 3582	5 H
81	89	SLINGSHOT MICHAEL HENDERSON / Buddah BDS 6002 (Arista)	4 H
82	74	CHILDREN OF TOMORROW FRANKIE SMITH / WMOT FW 37391	11 H
83	77	HOY-HOY! LITTLE FEAT / Warner Bros. 2 BSK 3538	7 O
84	93	THERE'S NO GETTING OVER ME RONNIE MILSAP / RCA AHL1 4060	6 H
85	81	THE JAZZ SINGER (ORIGINAL SOUNDTRACK) NEIL DIAMOND / Capitol SWAV 12120	43 I
86	79	LOVERBOY / Columbia JC 36762	37 O
87	101	THE DUDE QUINCY JONES / A&M SP 3721	27 H
88	97	THE LADY AND HER MUSIC-LIVE ON BROADWAY LENA HORNE / Qwest / WB 2QW 3597	3 X
89	94	COMPUTER WORLD KRAFTWERK / Warner Bros. HS 3549	18 H
90	87	MY MELODY DENIECE WILLIAMS / ARC / Columbia FC 37048	25 O
91	100	I BELIEVE IN LOVE ROCKIE ROBBINS / A&M SP 4869	6 H
92	96	EBONEE WEBB / Capitol ST 12148	6 G
93	55	NOW OR NEVER JOHN SCHNEIDER / Scotti Bros. ARZ 37400 (CBS)	15 O
94	80	MODERN TIMES JEFFERSON STARSHIP / Grunt BZL1 3848 (RCA)	25 H
95	108	FRIENDS OF MR. CAIRO JON & VANGELIS / Polydor PD 1 6326 (PolyGram)	8 H
96	76	CAN WE FALL IN LOVE AGAIN PHYLLIS HYMAN / Arista AL 9544	12 H
97	104	VOICES DARYL HALL & JOHN OATES / RCA AQL1 3646	48 H
98	103	THE TURN OF A FRIENDLY CARD ALAN PARSONS PROJECT / Arista AL 9518	45 H
99	71	ROCKIHNROLL GREG KIHN / Beserkley B2 10069 (E/A)	29 H
100	102	FOR YOUR EYES ONLY (ORIGINAL SOUNDTRACK) / Liberty LOO 1109	13 H

Albums 101-200

OCTOBER 3, 1981

Oct. 3	Sept. 26		WKS. ON CHART	
101	107	STARS ON LONG PLAY STARS ON / Radio RR 16044 (Atl)	21	H
102	112	HANG ON FOR YOUR LIFE SHOOTING STAR / Virgin NFE 37407 (Epic)	7	O
103	85	BROTHERS OF THE ROAD ALLMAN BROTHERS BAND / Arista AL 9564	7	H
104	83	THE MAN WITH THE HORN MILES DAVIS / Columbia FC 36790	12	H
105	90	BLACK TIE MANHATTAN TRANSFER / Columbia FC 37156	9	O
106	109	ICE HOUSE / Chrysalis CHR 1350	11	H
107	111	GREATEST HITS DOORS / Elektra 5E 5151	44	H
108	114	A WOMAN NEEDS LOVE RAY PARKER, JR. & RAYDIO / Arista AL 9543	25	H
109	99	TEMPTATIONS / Gordy G8 1006M1 (Motown)	5	H
110	115	WILD-EYED SOUTHERN BOYS 38 SPECIAL / A&M SP 4835	34	G
111	118	GUILTY BARBRA STREISAND / Columbia FC 36750	50	O
112	—	SOLID GROUND RONNIE LAWS / Liberty LO 51087	1	H
113	120	THE COMPLETION BACKWARD PRINCIPLE TUBES / Capitol SOO 12151	18	H
114	95	WINNERS BROTHERS JOHNSON / A&M SP 3724	12	H
115	125	THE SECOND ADVENTURE DYNASTY / Solar S 20 (E/A)	2	H
116	117	KNIGHTS OF THE SOUND TABLE CAMEO / Chocolate City CCLP 2019 (PolyGram)	18	H
117	113	WALL TO WALL RENE AND ANGELA / Capitol ST 12161	10	H
118	119	MAGIC MAN HERB ALPERT / A&M SP 3728	8	H
119	129	LOVE BYRD DONALD BYRD AND 125TH STREET, NYC / Elektra 5E 531	3	H
120	105	REFLECTOR PABLO CRUISE / A&M SP 3726	10	H
121	131	QUINELLA ATLANTA RHYTHM SECTION / Columbia FC 37550	3	O
122	132	BALIN MARTY BALIN / EMI-America SO 17054	19	H
123	124	LOST IN LOVE AIR SUPPLY / Arista AL 4268	23	H
124	—	EVERY HOME SHOULD HAVE ONE PATTI AUSTIN / Qwest / WB QWS 3591	1	H
125	—	YOU ARE WHAT YOU IS FRANK ZAPPA / Barking Pumpkin PW2 37537 (CBS)	1	O
126	128	HAPPY LOVE NATALIE COLE / Capitol ST 12165	4	H
127	137	FIRE DOWN UNDER RIOT / Elektra 5E 546	6	H
128	122	AS FALLS WICHITA, SO FALLS WICHITA FALLS PAT METHENY & LYLE MAYS / ECM 1 1190 (WB)	16	I
129	—	THIS KIND OF LOVIN' WHISPERS / Solar BXL1 3976 (RCA)	1	H
130	140	JEALOUSY DIRT BAND / Liberty LW 1106	4	H
131	141	KING COOL DONNIE IRIS / MCA 5237	2	H
132	134	IN THE HEAT OF THE NIGHT PAT BENATAR / Chrysalis CHR 1236	8	G
133	82	TOO SOS BAND / Tabu FZ 37449 (CBS)	7	O
134	144	NIGHT FADES AWAY NILS LOFGREN / Backstreet BSR 5251 (MCA)	2	H
135	145	AS FAR AS SIAM RED RIDER / Capitol SO 12145	2	H
136	123	CAROL HENSEL'S EXERCISE AND DANCE PROGRAM / Mirus / Vintage VNI 7713	33	H
137	148	I LIKE YOUR STYLE JERMAINE JACKSON / Motown M8 952M1	2	H
138	139	MY ROAD OUR ROAD LEE OSKAR / Elektra 5E 526	9	H
139	116	SHEENA EASTON / EMI-America ST 17049	31	H
140	150	TENDER TOGETHER STANLEY TURRENTINE / Elektra 5E 534	2	H
141	136	CAPTURED JOURNEY / Columbia KC2 37616	8	O
142	152	WANTED DREAD & ALIVE PETER TOSH / Rolling Stones / EMI-America SO 17055	13	H
143	—	MAGIC WINDOWS HERBIE HANCOCK / Columbia FC 37387	1	O
144	169	NOVO COMBO / Polydor PD 1 6331 (PolyGram)	5	H
145	98	IN THE NIGHT CHERYL LYNN / Columbia FC 37034	13	O
146	126	THE PRESSURE IS ON HANK WILLIAMS, JR. / Elektra 5E 535	6	H
147	—	RODNEY CROWELL / Warner Bros. BSK 3587	1	H
148	180	WANNA BE A STAR CHILLIWACK / Millennium BXL1 7759 (RCA)	5	H
149	—	AEROBIC DANCING FEATURING DORIAN DAMMER / Parade 100 (Peter Pan)	1	H
150	—	FANCY DANCER ONE WAY / MCA 5247	1	H
151	160	DREAMTIME TOM VERLAINE / Warner Bros. BSK 3539	2	H
152	156	THE RIGHT PLACE GARY WRIGHT / Warner Bros. BSK 3511	14	H
153	—	IS THIS A COOL WORLD OR WHAT? KARLA DeVITO / Epic NFE 37014	1	O
154	121	SCISSORS CUT ART GARFUNKEL / Columbia FC 37392	4	O
155	157	NEW AFFAIR EMOTIONS / ARC / Columbia FC 37456	2	O
156	158	SOMETIMES LATE AT NIGHT CAROLE BAYER SAGER / Boardwalk BN 1 33237	19	H
157	162	WINELIGHT GROVER WASHINGTON, JR. / Elektra 6E 305	37	H
158	110	SWEET AND WONDERFUL JEAN CARN / TSOP FZ 36775 (CBS)	9	O
159	151	YEARS AGO STATLER BROTHERS / Mercury SRM 1 6002 (PolyGram)	12	H
160	149	ZENYATTA MONDATTI POLICE / A&M 4831	48	H
161	154	THE NATURE OF THE BEAST APRIL WINE / Capitol SOO 12125	36	H
162	166	1234 RONNIE WOOD / Columbia FC 37473	2	O
163	174	ENDLESS SUMMER BEACH BOYS / Capitol SVBB 11308	5	X
164	164	SECRET COMBINATION RANDY CRAWFORD / Warner Bros. BSK 3541	19	H
165	—	NOT GUILTY LARRY GATLIN & THE GATLIN BROTHERS BAND / Columbia FC 37464	1	O
166	—	KIX / Atlantic SD 19307	1	H
167	106	JOE JACKSON'S JUMPIN' JIVE JOE JACKSON / A&M SP 4871	10	G
168	168	ARC OF A DIVER STEVE WINWOOD / Island ILPS 9576 (WB)	38	H
169	—	'SNAZ NAZARETH / A&M SP 6703	1	H
170	133	FAME (ORIGINAL SOUNDTRACK) / RSO RX 1 3080	71	H
171	181	LIVE! BARBARA MANDRELL / MCA 5243	2	H
172	176	THE FOX ELTON JOHN / Geffen GHS 2002 (WB)	17	H
173	178	VERY SPECIAL DEBRA LAWS / Elektra 6E 300	30	H
174	142	RAIDERS OF THE LOST ARK (ORIGINAL SOUNDTRACK) / Columbia JS 37373	15	O
175	155	ANNE MURRAY'S GREATEST HITS / Capitol SOO 12110	51	H
176	147	URGH! VARIOUS ARTISTS / A&M SP 6019	6	O
177	—	REFLECTIONS GIL SCOTT-HERON / Arista AL 9566	1	H
178	153	THE VISITOR MICK FLEETWOOD / RCA AFL1 4080	12	H
179	127	CLEAN SWEEP BOBBY BROOM / Arista / GRP 5504	6	H
180	—	PIECES OF A DREAM / Elektra 6E 350	1	H
181	177	BALANCE / Portrait NFR 37337 (CBS)	10	O
182	170	DOUBLE FANTASY JOHN LENNON / YOKO ONO / Geffen / GHS 2001 (WB)	42	H
183	185	ESPECIALLY FOR YOU DON WILLIAMS / MCA 5210	11	H
184	143	MARAUDER BLACKFOOT / Atco SD 32 107	12	H
185	130	PARTY MIX B-52'S / Warner Bros. Mini 3596	9	X
186	187	SUPER TROUPER ABBA / Atlantic SD 16023	41	H
187	173	NEW TOY LENE LOVICH / Stiff / Epic SE 37452	9	O
188	159	STEPHANIE STEPHANIE MILLS / 20th Century-Fox T 700 (RCA)	21	H
189	138	STIMULATION BILLY THORPE / Pasha ARZ 34799 (CBS)	4	O
190	193	THE GREAT MUPPET CAPER (ORIGINAL SOUNDTRACK) / Atlantic SD 16047	13	H
191	179	RIT LEE RITENOUR / Elektra 6E 331	24	H
192	165	APPLE JUICE TOM SCOTT / Columbia FC 37419	13	O
193	135	SIMPLICITY TIM CURRY / A&M SP 4830	8	H
194	195	PARTY IGGY POP / Arista AL 9572	2	H
195	200	CHAMELEON / Platinum PLAT 744	2	G
196	161	AND THEN HE KISSED ME RACHEL SWEET / Columbia ARC 37077	7	O
197	163	THE CLARKE / DUKE PROJECT STANLEY CLARKE / GEORGE DUKE / Epic FE 36918	23	O
198	194	FRANKE & THE KNOCKOUTS / Millennium BXL1 7755 (RCA)	29	H
199	—	DARK CONTINENT WALL OF VOODOO / IRS SP 70022 (A&M)	1	G
200	197	YELLOW JACKETS / Warner Bros. BSK 3573	3	H

Record World Black Oriented Music

Black Music Report

By NELSON GEORGE

■ To **Carl Carlton**, the success of his single "Bad Mama Jama" and his self-titled album on 20th Century-Fox was no surprise. It was just a matter of "taking our time."

"In the past I'd never had time to really have the time to get into an album, study the tracks, study the lyrics, and put my all into it," said Carlton. "They had all been rush jobs, done by people who were not top notch. On this album producer **Leon Haywood** gave me all those advantages. As a result, this is the best product of my whole career. In today's market, only a great record can make it. You can't be half stepping."

For Carlton, this is his biggest success since his early-'70s smash, "Everlasting Love" (recently revived by **Rex Smith** and **Rachel Sweet**). This time, however, the Detroit-based singer intends to make his sudden prominence last. "There were so many factors that hurt me before; bad management, bad follow-up records, my own inexperience in the business. Now I'm taking care of business. Going to radio stations and visiting stores, doing that necessary groundwork. To succeed you have to have the support of everybody. Also, material is already being put together for my next album, so by the time I record at the first of the year, we'll have another quality product. That's what I'm about now."

SHORT STUFF: A rap record about the virtues of a good education, "School Daze," is out on Sutra Records. The artists are the **Brothers Unique**, and **Lionel Hampton**, the jazz great, is the record's executive producer . . . **Earl Sellers** has been named vice president of Prism Records for marketing and promotion. Since June the RCA and MCA veteran has been responsible for the label's national R&B radio promotion . . . For information on Brooklyn-based Half Moon Records contact **Julia Etheridge**, director of promotion and sales, at (212) 857-9897 or 958 Atlantic Avenue, Brooklyn 11238 . . . **Jimmy Dockett's** Star Vision Records has a good new release called "Don't Like No Boring People" by the vocal trio **Interlude** . . . The Cotton Club film being produced by movie hotshot **Robert Evans** is shaping up to be more than an exercise in nostalgia. Novelist **Mario Puzo**, responsible for "The Godfather" and the screenplays for both "Godfather" films and parts of "Superman," is going to script the film adaptation of **James Haskins'** history of the club . . . **Peter Gibbs**, assistant to RCA black A&R director **Robert Wright**, is selling something of value. Five years ago he purchased one of **Dizzy Gillespie's** trumpets at an auction, and he is now looking to sell it. Gillespie's name is engraved on the bell, and Gibbs says he has verified its authenticity with the jazz great. Those interested should call Gibbs at (212) 782-5730 in the evening . . . **Seville**, a vocal group on Millennium Records, recently performed for Brooklyn's Wayside Baptist Church as part of a church drive to purchase new robes. Several members of Seville once sang in the Wayside Choir, so this was their way of paying the church back .

Yes, it is true that **Quincy Jones** is producing the next **Donna Summer** album. And yes, **Giorgio Moroder**, her producer from the start of her phenomenal rise to stardom, cut a double album on her that has been shelved by Geffen Records. Production on this new release begins in October. Word is that Jones will do an album for his Qwest label by **James Ingram** and then begin work on the follow-up to **Michael Jackson's** "Off the Wall" next February . . . **Barrett Strong**, who co-wrote "Money" with **Berry Gordy** and collaborated with **Norman**

Whitfield on many of the finest Motown songs, is returning to the recording scene with an album on Cherie Records, a label based in Birmingham, Michigan. The LP is called "Love Is You" and was produced by Strong. For more info call (313) 642-8150 . . . **Randy Muller** has signed a three-act production deal with Liberty Records. The first album will be by the Brooklyn band he founded, **Brass Construction**, a key group in the development of disco. Muller has since gone on to produce **Skyy** and **Cameron** for Salsoul Records . . . There are new **Earth, Wind & Fire** and **Isley Brothers** albums on the way as both these veteran bands try to rebound from the disappointing sales of their last efforts . . . Next spring look for a book on the legendary blues guitarist-singer **Robert Johnson** to be published by Doubleday/Anchor Press. Author **Allen Greenberg** has written it in screenplay form and there has been interest expressed by **Mick Jagger** in financing the film version. Respected jazz critic-essayist **Stanley Crouch** wrote the introduction . . . Also on the book front, **Stephen Davis**, the author of the book "Reggae Bloodlines," is writing an authorized biography of **Bob Marley** for Doubleday. Davis has obtained the cooperation of Marley's widow **Rita** in researching the book. In England, there is already a Marley biography on the market written by rock critic and sometime recording artist **Vivian Goldman** . . . Thank you, *Record World* staff, for the wonderful surprise party you had for my birthday a few weeks back, especially to **Laurie Lennard** for the cake (my favorite color) and **David Skinner** for the insightful caricature. But where was the potato? . . . In a previous column (*RW*, Sept. 5) I wrote that the **Last Poets'** management, **Cosmic Joy**, was located at 51 West 42nd Street. Wrong. The correct address is 51 East 42nd Street . . . People who have heard **Leon Huff's** second solo LP say it is going to be much more commercial than his "Here To Create Music" effort, which was too diverse for its own good.

Sophisticated Phyllis Meets Rick



Phyllis Hyman, whose latest Arista release is "Can't We Fall in Love Again," is greeted backstage at the Broadway show "Sophisticated Ladies" by Rick James (left). Gregory Hines, the star of the show, is at right.

PICKS OF THE WEEK

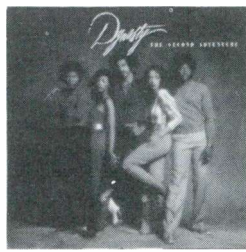
EVERY HOME SHOULD HAVE ONE
PATTI AUSTIN — Qwest QWS 3591 (WB)



After her stellar lead vocals on Quincy Jones' "The Dude" LP, Austin's solo effort has been much anticipated.

Jones' state-of-the-art production and Austin's sweet delivery make this 10-song collection a potential top five black oriented album.

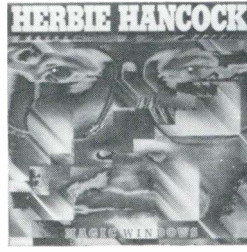
THE SECOND ADVENTURE
DYNASTY — Solar S-20 (E/A)



This is an impressive 10-song set from the newly expanded Dynasty. Original members Linda Car-

riere, Kevin Spencer and Nidra Beard Sylvers are joined by producer-writers Leon Sylvers III and William Selby. The result is the big single "Here I Am" and other possible hits.

MAGIC WINDOWS
HERBIE HANCOCK — Columbia FC 37387



The master of synthesizer funk uses an all-star cast to create some brilliant music. "The Twilight Clone" is a

dense polyrhythmic maze, fascinating to hear and dance to; "Magic Number" features Sylvester's soulful vocals, and "Help Yourself" is contemporary R&B.

GWEN McCRAE
Atlantic SD 19308



Gwen McCrae returns with the aid of producer Kenton ("Heartbeat") Nix. Side one is sultry New York

dance music like the single, "Funky Sensation," and "Feel So Good." Side two has more variety, with mid-tempo material and ballads filling the six cuts. A worthwhile album.

Record World

Black Oriented Singles

OCTOBER 3, 1981

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

Oct. 3	Sept. 26		WKS. ON CHART
1	1	SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED) CARL CARLTON 20th Century Fox 2488 (RCA) (2nd Week)	15
2	2	ENDLESS LOVE DIANA ROSS & LIONEL RICHIE / Motown 1519	13
3	3	SUPER FREAK (PART 1) RICK JAMES / Gordy 7205 (Motown)	9
4	4	NEVER TOO MUCH LUTHER VANDROSS / Epic 14 02409	9
5	5	WHEN SHE WAS MY GIRL FOUR TOPS / Casablanca 2338 (PolyGram)	8
6	8	WE'RE IN THIS LOVE TOGETHER AL JARREAU / Warner Bros. 49746	12
7	7	SILLY DENIECE WILLIAMS / ARC / Columbia 18 02406	10
8	6	SQUARE BIZ TEENA MARIE / Gordy 7202 (Motown)	15
9	14	LOVE ALL THE HURT AWAY ARETHA FRANKLIN & GEORGE BENSON / Arista 0624	7
10	12	ON THE BEAT B.B.&Q. BAND / Capitol 4993	10
11	20	I HEARD IT THROUGH THE GRAPEVINE (PART 1) ROGER / Warner Bros. 49786	6
12	11	SLOW HAND POINTER SISTERS / Planet 47929 (E/A)	17
13	15	I'LL DO ANYTHING FOR YOU DENROY MORGAN / Becket 45 5	14
14	9	JUST BE MY LADY LARRY GRAHAM / Warner Bros. 49744	15
15	10	I'M IN LOVE EVELYN KING / RCA 12243	16
16	18	GET IT UP TIME / Warner Bros. 49774	9
17	16	LADY (YOU BRING ME UP) COMMODORES / Motown 1514	15
18	13	SWEAT (TILL YOU GET WET) BRICK / Bang 02246 3 (CBS)	11
19	22	LOVE HAS COME AROUND DONALD BYRD AND 125TH STREET, NYC / Elektra 47168	7
20	19	WIKKA WRAP EVASIONS / Sam 81 5020	9
21	25	I CAN'T LIVE WITHOUT YOUR LOVE TEDDY PENDERGRASS / Phila. Intl. 5 02462 (CBS)	6
22	23	LET'S DANCE (MAKE YOUR BODY MOVE) WEST STREET MOB / Sugarhill 763	8
23	21	A LITTLE BIT OF JAZZ NICK STRAKER BAND / Prelude 8034	10
24	27	BEFORE I LET GO MAZE FEATURING FRANKIE BEVERLY / Capitol 5031	6
25	29	DO YOU LOVE ME PATTI AUSTIN / Qwest 49754 (WB)	9
26	28	GENERAL HOSPI-TALE AFTERNOON DELIGHTS / MCA 51148	8
27	17	DO IT NOW (PART 1) S.O.S. BAND / Tabu 6 02125 (CBS)	12
28	31	STAY AWAKE RONNIE LAWS / Liberty 1424	7
29	43	SNAP SHOT SLAVE / Cotillion 46022 (Atl)	3
30	24	CAN'T WE FALL IN LOVE AGAIN PHYLLIS HYMAN AND MICHAEL HENDERSON / Arista 0606	14
31	26	HERE I AM DYNASTY / Solar 47932 (E/A)	12
32	34	AIMING AT YOUR HEART TEMPTATIONS / Gordy 7208 (Motown)	7
33	47	THIS KIND OF LOVIN' WHISPERS / Solar 12295 (RCA)	3
34	38	JUST ONCE QUINCY JONES featuring JAMES INGRAM / A&M 2357	6
35	37	IF THAT'LL MAKE YOU HAPPY GLADYS KNIGHT & THE PIPS / Columbia 18 02413	8



36	39	SHE DON'T LET NOBODY (BUT ME) CURTIS MAYFIELD / Boardwalk 7 11122	5
37	41	TIME TO THINK ROCKIE ROBBINS / A&M 2355	4
38	42	SHE GOT THE PAPERS (I GOT THE MAN) BARBARA MASON / WMOT 02237	5

CHARTMAKER OF THE WEEK

39	—	TAKE MY HEART KOOL & THE GANG De-Lite 815 (PolyGram)	1
40	53	CONTROVERSY PRINCE / Warner Bros. 49808	2
41	35	I LIKE IT CAMEO / Chocolate City 3227 (PolyGram)	6
42	36	NIGHT GAMES STEPHANIE MILLS / 20th Century-Fox 2506 (RCA)	6
43	49	IT SHOWS IN YOUR EYES ASHFORD & SIMPSON / Warner Bros. 49805	3
44	52	PULL FANCY DANCER / PULL (PART 2) ONE WAY / MCA 51165	3
45	58	OH NO COMMODORES / Motown 1527	2
46	57	TAKE MY LOVE MELBA MOORE / EMI-America 8092	2
47	32	DOUBLE DUTCH BUS FRANKIE SMITH / WMOT 8 5356	29
48	45	SHINE YOUR LIGHT GRAINGERS / BC 4009	10
49	54	WHO'S BEEN KISSING YOU HOT CUISINE / Prelude 8035	4
50	30	LOVE ON A TWO WAY STREET STACY LATTISAW / Cotillion 46015 (Atl)	18
51	44	EVERYBODY'S BROKE HERBIE HANCOCK / Columbia 18 02404	7
52	40	SHAKE IT UP TONIGHT CHERYL LYNN / Columbia 11 02102	19
53	—	INSIDE YOU (PART 1) ISLEY BROTHERS / T-Neck 5 02531 (CBS)	1
54	61	DANCIN' FREE BROTHERS JOHNSON / A&M 2368	3
55	62	LET'S START II DANCE AGAIN BOHANNON featuring DR. PERRI JOHNSON / Phase II 1282	2
56	68	SOMETHING ABOUT YOU EBONEE WEBB / Capitol 5044	2
57	—	LET'S GROOVE EARTH, WIND & FIRE / ARC / Columbia 18 02536	1
58	64	LOVE DON'T LOVE NOBODY JEAN CARN / TSOP 02501 (CBS)	2
59	65	WARM WEATHER PIECES OF A DREAM / Elektra 47181	2
60	60	YOU GOT THE PAPERS (BUT I GOT THE MAN) JEAN KNIGHT & PREMIUM / Cotillion 46020 (Atl)	4
61	—	MEANT FOR YOU DEBRA LAWS / Elektra 47198	1
62	33	I LOVE YOU MORE RENE & ANGELA / Capitol 5010	14
63	50	DON'T STOP THE MUSIC BITS AND PIECES / Mango 109	6
64	51	SATURDAY NIGHT BOBBY BROOM / Arista 2516	5
65	59	INCH BY INCH STRIKERS / Prelude 8033	4
66	—	IN THE MIDDLE OF A SLOW DANCE KLIQUE / MCA 51158	1
67	—	FUNKY SOUND (TEAR THE ROOF OFF) SEQUENCE / Sugarhill 767	1
68	—	I'VE GOT TO LEARN TO SAY NO! RICHARD "DIMPLES" FIELDS / Boardwalk 7 11124	1
69	—	ZULU QUICK / Pavilion 5 02455 (CBS)	1
70	46	GIVE IT TO ME BABY RICK JAMES / Gordy 7197 (Motown)	27
71	63	VERY SPECIAL DEBRA LAWS / Elektra 47142	19
72	55	I JUST WANT TO LOVE YOU STANLEY CLARKE & GEORGE DUKE / Epic 14 02397	6
73	48	FREEWAY PEACHES & HERB / Polydor / MVP 2178 (PolyGram)	9
74	56	MIGHTY FINE TTF / Gold Coast 1109 (Capitol)	7
75	67	FUNTOWN U.S.A. RAFAEL CAMERON / Salsoul 2144 (RCA)	14

WMOT (Cont. from page 23)

music promotion, Dee Wellmon, retail store promotion east coast, and Lynda Penn, east coast radio promotion, share an office. Penn is away visiting WKND in Hartford, Connecticut. At the other end of the floor is the mailroom, where Ernie Garcia, wearing a haircut Grace Jones would envy, handles the shipping of product.

Back downstairs in Rubens' office Diedre O'Hara of Michael Zager & Jerry Love's Sumac Music is pitching songs to the WMOT president. Rubens tells her he needs ballads for a deep-voiced singer named Frank Alston. O'Hara plays several songs and Rubens expresses interest in three, one of which he says "I can definitely use."

At In Season, a restaurant around the corner from WMOT; Rubens and senior vice president of business affairs Jonathan Black talk about the joys and problems of having a small label. They note that because they are small

and more accessible many "inexperienced people" feel more comfortable approaching WMOT. "This is good because we meet a lot of young talent," Black notes, but they aren't always aware of the basics of the business, and it causes problems."

Both men say they're proud to be building something from the ground up and "not just pieces in a large, already-established company." They mention that most of their staff had solid backgrounds in the industry before they joined WMOT. For example, vice president product development/publicity Doreen Ringer worked for A&M, ABC and MCA previously. Len Hodes managed the publishing for several companies, including the Beatles catalogue at Maclen Music, prior to becoming WMOT's vice president of publishing and general manager of the west coast office.

After lunch Rubens and Reggie Barnes meet and discuss the battle between Barbara Mason's "She Got the

Papers (I Got the Man)" on WMOT and Jean Knight & Premium's "You Got the Papers (I Got the Man)" on Atlantic. Both are answer records to the popular Richard "Dimples" Fields album cut, "She's Got Papers on Me." Barnes reports that Mason's single has sold 10,000 in Philadelphia and that the stores are already out of it.

Rubens is both pleased and concerned. Quickly, he is on the phone with CBS, loudly trying to get their pressing operation "to bend the rules a bit" to get more copies of the 12 and seven-inch singles ready. Apparently WMOT failed to fill out the form that the plant required, but undaunted, Rubens tells them, "This record is too important for this to happen."

Barbara Mason comes in to talk with Rubens about her "Papers" record and the possibility of her doing a concept album portraying "the other woman." "I called Dimples the other day" she says. "He asked me how I was and I told him he knew good and

well how I was, 'cause I was with him last night. He busted out laughing." The pair talk briefly about Mason's appearance the next day singing the national anthem at an Eagles pre-season football game.

At about four that afternoon WMOT has its new product presentation meeting. Barnes, Wellman, Black and Feldman listen while Martinelli plays music by the Funk Fusion Band ("Can You Feel It") and Captain Sky ("Station Break"). Many of them are looking over tracking sheets.

The business day ends at WMOT with Rubens on the phone with Hodes, talking over a variety of manners. After their conversation Rubens sits back. "People like Hodes, Bass, Ringer, Barnes are veterans. They could work anywhere, but they were tired of that corporate life. They want to be part of a building company, something they can say they did themselves. That is a very special satisfaction."

Record World


Black Oriented Albums

OCTOBER 3, 1981

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

Oct. 3	Sept. 26			WKS. ON CHART
1	1	STREET SONGS		24
		RICK JAMES		
		Gordy G8 1002M1		
		(Motown)		
		(18th Week)		
2	2	BREAKIN' AWAY AL JARREAU / Warner Bros. BSK 3576		7
3	3	CARL CARLTON / 20th Century Fox T 628 (RCA)		12
4	11	NEVER TOO MUCH LUTHER VANDROSS / Epic FE 37451		3
5	4	I'M IN LOVE EVELYN KING / RCA AFL1 3962		12
6	5	ENDLESS LOVE (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS / Mercury SRM 1 2001 (PolyGram)		10
7	15	TONIGHT FOUR TOPS / Casablanca NBLP 7528 (PolyGram)		5
8	8	LOVE ALL THE HURT AWAY ARETHA FRANKLIN / Arista AL 9552		6
9	7	IN THE POCKET COMMODORES / Motown M8 955M1		13
10	6	IT MUST BE MAGIC TEENA MARIE / Gordy G8 1004M1 (Motown)		17
11	18	THE MANY FACETS OF ROGER ROGER / Warner Bros. BSK 3594		3
12	12	LIVE IN NEW ORLEANS MAZE FEATURING FRANKIE BEVERLY / Capitol SKBK 12156		14
13	13	SUMMER HEAT BRICK / Bang FZ 37471 (CBS)		5
14	9	BLACK & WHITE POINTER SISTERS / Planet P 18 (E/A)		14
15	19	TIME / Warner Bros. BSK 3598		7
16	16	SLINGSHOT MICHAEL HENDERSON / Buddah BDS 6002 (Arista)		4

CHARTMAKER OF THE WEEK

17	—	IT'S TIME FOR LOVE		1
		TEDDY PENDERGRASS		
		Phila. Intl. TZ 37491 (CBS)		
18	14	B.B.&Q. BAND / Capitol ST 12155		9
19	10	DIMPLES RICHARD "DIMPLES" FIELDS / Boardwalk NB 1 33232		13
20	21	TOUCH GLADYS KNIGHT & THE PIPS / Columbia FC 37086		5
21	17	JUST BE MY LADY LARRY GRAHAM / Warner Bros. BSK 3554		9
22	22	MY MELODY DENIECE WILLIAMS / ARC / Columbia FC 37048		28
23	20	CAN'T WE FALL IN LOVE AGAIN PHYLLIS HYMAN / Arista AL 9544		12

24	32	THE SECOND ADVENTURE DYNASTY / Solar S 20 (E/A)		3
25	34	LOVE BYRD DONALD BYRD AND 125TH STREET, NYC / Elektra 5E 531		3
26	31	THIS KIND OF LOVIN' WHISPERS / Solar BXL1 3976 (RCA)		3
27	30	WALL TO WALL RENÉ & ANGELA / Capitol ST 12161		10
28	23	KNIGHTS OF THE SOUND TABLE CAMEO / Chocolate City CCLP 2019 (PolyGram)		18
29	26	BLACK TIE MANHATTANS / Columbia FC 37156		9
30	25	CHILDREN OF TOMORROW FRANKIE SMITH / WMOT FW 37391		11
31	43	FANCY DANCER ONE WAY / MCA 5247		2
32	33	EBONEE WEBB / Capitol ST 12148		6
33	24	WITH YOU STACY LATTISAW / Cotillion SD 16049 (Atl)		12
34	35	COMPUTER WORLD KRAFTWERK / Warner Bros. HS 3549		8
35	38	THE SPIRIT'S IN IT PATTI LABELLE / Phila. Int'l FZ 37380 (CBS)		3
36	36	NEW AFFAIR EMOTIONS / ARC / Columbia FC 37456		3
37	45	I LIKE YOUR STYLE JERMAINE JACKSON / Motown M8 952M1		2
38	42	I BELIEVE IN LOVE ROCKIE ROBBINS / A&M SP 4869		2
39	44	THE DUDE QUINCY JONES / A&M SP 3721		25
40	40	HAPPY LOVE NATALIE COLE / Capitol ST 12165		3
41	—	EVERY HOME SHOULD HAVE ONE PATTI AUSTIN / Qwest / WB QWS 3591		1
42	—	BARRY WHITE'S GREATEST HITS VOL. 2 BARRY WHITE / 20th Century Fox T 599 (RCA)		1
43	—	SOLID GROUND RONNIE LAWS / Liberty LO 51087		1
44	54	REFLECTIONS GIL SCOTT-HERON / Arista AL 9566		2
45	—	MAGIC WINDOWS HERBIE HANCOCK / Columbia FC 37387		1
46	46	THE MAN WITH THE HORN MILES DAVIS / Columbia FC 36790		11
47	47	SIGN OF THE TIMES BOB JAMES / Columbia / Tappan Zee FC 37495		4
48	27	WINNERS BROTHERS JOHNSON / A&M SP 3724		12
49	39	TEMPTATIONS / Gordy G8 1006M1 (Motown)		6
50	28	TOO SOS BAND / Tabu FZ 37449 (CBS)		7
51	37	SWEET AND WONDERFUL JEAN CARN / TSOP FZ 36775 (CBS)		8
52	41	VERY SPECIAL DEBRA LAWS / Elektra 6E 300		25
53	48	RADIANT ATLANTIC STARR / A&M 4833		30
54	60	PIECES OF A DREAM / Elektra 6E 350		2
55	50	STEPHANIE STEPHANIE MILLS / 20th Century Fox T 700 (RCA)		21
56	29	IN THE NIGHT CHERYL LYNN / Columbia FC 37034		13
57	49	FREETIME SPYRO GYRA / MCA 5238		5
58	52	CAMERON'S IN LOVE RAFAEL CAMERON / Salsoul SA 8542 (RCA)		14
59	—	AFRICA, CENTER OF THE WORLD ROY AYERS / Polydor PD 1 6327 (PolyGram)		1
60	—	TENDER TOGETHER STANLEY TURRENTINE / Elektra 5E 534		1

The Coast (Continued from page 15)

Grosset and Dunlap book will soon find its way to the screen, and the production company involved, LAIRD International, will celebrate the completion of principal photography with a little party at their studios on October 4. Invitations for the event arrived from PR firm Solters, Roskin and Friedman in the form of a contract, b/w a "last will and testament," just in case the invitee fails to respond. A word to the wise: mark it down on your calendar, buddy.

ATTENTION, LAUREN WOOD: Among the more successful debuts by a producer in recent memory was that of **John Hug**, whose work with **Marty Balin** on the latter's EMI-America debut resulted in the top ten single, "Hearts," and an LP that the label expects to hit gold shortly. Hug, whose other recent projects include a soon-to-be-released album by **Tim Weisberg**, professes a fascination with the good ole single record as an art form, and so he trudges down to a record store dutifully each week to buy the latest entries on the Singles Chart. "People put their best ideas and best sounds on their singles," Hug told Coast, "and I'm always curious about what the other guys are doing." Very admirable, John, and we're glad to hear that someone is buying those singles. Hug, a former session guitarist, describes the producers he knows as falling into two basic categories: former musician types like **David Foster** and **Jay Graydon**, and the ex-engineers,

e.g. **Bill Schnee** and **Bill Szymczyk**. Hug's lack of engineering experience, though, hasn't been a hindrance to his work in the studio, he claims. "I'm doing a lot of mixing, and I'm becoming a good engineer, I think," he told us. "If you're a producer and you pay attention, you're bound to become at least competent as an engineer if there are three digits in your I.Q. score." Asked if there are any artists who are of particular interest to him as a producer, Hug unhesitatingly mentioned former Warner Bros. recording artist **Lauren Wood**, who has, in his assessment, "a great voice that hasn't been put on record yet the way that it should."

ALSO: It was mistakenly mentioned in the recent "Endless Love" cover story that the film of that name has grossed over \$4 million at the box office. As movie people know, \$4 million is hardly boffo b.o., as Variety would say, and in fact, "Endless Love" has grossed over \$26 million domestically to date. . . Australian singer **Rhonda Chugg** has been signed to **Chris Van Ness** Communications for management. . . Rhino is releasing "best of" albums featuring the great **Beau Brummels** (who can forget "Laugh Laugh" and "Just a Little"?) and the **Bobby Fuller Four**. Also coming from Rhino is a six-song EP by the **Zippers**, produced by **Ray Manzarek**.

RCA Goes Ape for Bow Wow Wow



RCA Records recently held a reception for British tribal rock quartet Bow Wow Wow at the label's New York headquarters. The fete followed Bow Wow Wow's performance the previous evening at the Ritz, which kicked off a two-week tour of the U.S. The group's debut album, "See Jungle! See Jungle! Go Join Your Gang, Yeah!, City All Over, Go Ape Crazy!" is set for a September release and will be preceded by the single, "Chihuahua." The band is managed by Malcolm McLaren. Pictured at the reception receiving their own personal Nippers are, from left: Annabella Lwin, Matthew Ashman, Leroy Gorman and Dave Barbarossa of Bow Wow Wow, and Jack Craigo, division vice president, RCA Records — U.S.A. and Canada.

Boardwalk

(Continued from page 4)

rity, creative services manager; Barry Freeman, west coast regional promotion director; Diane Liebert, A&R/publishing coordinator; and Phyllis Palmetto, promotion coordinator.

At the label's New York office, Kranzberg and Shein join Biegel; Ruben Rodriguez, VP, R&B promotion and marketing; and Beverly Weinstein, director of production and sales administration.

Musico Names LeBeau

■ NEW YORK—J.G. Knapp, president of Musico Inc., has announced the appointment of Brad Mason LeBeau as director, national promotion for the company.

Destiny Records Hosts Bash



Destiny Records hosted a cocktail party last week at their new headquarters in Beverly Hills to celebrate the release of the label's first product. Pictured from left are: Myrna Smith of the Sweet Inspirations; Ron Altbach, VP, artist development, Destiny; A.J. Cervantes, VP, international, Destiny; and Arnie Orleans, president, Destiny.

Handleman Execs Bullish

(Continued from page 8)

Handleman is.

Hennessey and Handleman talked extensively about Handleman's development of a new tape package, and about the opportunities of marketing video software at racked accounts. Hennessey showed the audience an example of the new tape package that he said is now being introduced into all Handleman accounts. The package allows for tapes to stand free and outside of locked cabinets. Hennessey said that the company is now man-

ITA Report

(Continued from page 6)

were sold in 1980; 6,142,000 Beta cassettes were sold.

The dollar volume for audio cassettes in 1980 was \$234,457,000; for videocassettes the volume was \$232,300,000.

ITA executive vice president Henry Brief said that the figures contained in the totals are a combination of the actual sales of fifteen ITA member companies, and a composite average of the estimates submitted by those member companies of sales made by other suppliers that were not included in the study.

Brief said that a similar report will be done every year from now on.

MGM/CBS Home Video Bows in U.K.



MGM/CBS Home Video recently launched its U.K. operations, naming Colin Bayliss as managing director. The company will release its first set of 17 videocassettes this month. Pictured in London at a press conference announcing the launch are, from left: Cy Leslie, co-chairman, MGM/CBS Home Video; Maurice Oberstein, chairman, CBS Records U.K.; Bayliss; and Peter W. Kuyper, co-chairman, MGM/CBS Home Video.

Thorn EMI Forms U.S. Video Firm

■ NEW YORK—The formation of Thorn EMI Video Programming Enterprises, Inc. (TEVPE), a U.S. subsidiary of Thorn EMI Ltd., London, has been announced. The new company will market a full range of home entertainment programming to the home video, cable television and commercial television markets throughout the U.S. and Canada.

Frederick J. Richards, former international marketing director of Time-Life Video, has been appointed president and chief executive officer.

Nicholas P. Santrizos has been named vice president of marketing. He has spent more than 15 years with major U.S. advertising agencies and was vice president international of American Can's BFMC, Inc. subsidiary.

Thorn EMI Video Programming Enterprises, Inc., is a member of the Thorn EMI Group of Companies, with worldwide headquarters in London, England. Group sales in fiscal year 1980 totaled \$4.9 billion. Other Thorn EMI Group Companies in North America include Capitol Records, Inc., EMI Films, Inc., and EMI Television, Inc.

RCA SelectaVision Names Arnold Holland

■ NEW YORK—Arnold J. Holland has been named director of business affairs for RCA "SelectaVision" VideoDiscs, it was announced by Seth M. Willenson, division vice president, programs and business affairs.

Holland will be in charge of negotiating and preparing contracts for videodisc software acquisitions.

Prior to joining RCA, Holland was director of business affairs for Capitol Records.

Family Home Ent.

(Continued from page 20)

Thus far, Family Home Entertainment has approximately twelve titles in release, most of them animated shorts and features geared towards the children's market and acquired from L.A.-based ZIV International. The children's market is particularly attractive to the firm because of the high ratio of sales versus rentals that has been found with that type of product. An upcoming project in that category is the projected November release of "The Bear Who Slept Through Christmas," an NBC-TV special narrated by Tom Smothers that has been aired by the network for four consecutive years and has been consistently high in the ratings. Also upcoming are animated features "Dick Deadeye" (a musical that will be available in stereo), "Ultraman," and several packages of the clay-animation series "Gumby," of which Family Home Entertainment has acquired some 16 hours of programming. The company will be adopting the slogan "America's Number One Babysitter" in its marketing campaigns.

Duplicating Facilities

Noel Bloom and Al Bloom, who are also partners in the X-rated film and video firm Caballero Control Corporation, have their own in-house duplication facilities, consisting of 180 VHS and 60 Beta machines. Soon to be added are a number of P.A.L. machines to be utilized in supplying the firm's growing overseas business.

Distribution of Family Home Entertainment product is handled in-house and by some 60 distributors around the country. According to Bloom, the company intends to market its product exclusively on videocassette formats for the present, with no plans yet formulated for an entry into the videodisc market.

Record World Classical

Kurt Weill by Teresa Stratas

By SPEIGHT JENKINS

■ NEW YORK — The Nonesuch Digital recording of Teresa Stratas singing the unknown songs of Kurt Weill is nothing short of extraordinary. Since it was first announced, there has been much anticipation that the record would be good. It is better than that: it may well be the most exciting vocal record of the year.

The quality of the music is excellent. Pure Weill from start to finish, it shows all the influences on him as he moved from Germany to France and then to the United States. The music is richly lyrical, quite catchy in its easy tunes. These are all real songs, not exercises in musical speech. But as in all Weill the poetry tremendously influences the sound of the music, and the interpreter is vital. The poetry is highly political — though some is a bit subtle — and the interpretation must

be heard to be imagined.

Miss Stratas has a voice with as many colors as Weill had musical phrases, and she uses all of them in this recording. She has to. Few songs juxtapose so naturally such exquisitely lovely lyricism with hard, gutsy earthiness. As the words and the phrases dictate, the Canadian soprano moves her large, expressive instrument, and the result is so gripping that a second, third and fourth listening seem compulsory.

The most amazing thing about the record in both singing and material is the evenness of the quality. There seems to be no filler material in these songs, composed from 1925 to 1945 and representative of the changes in Weill's style from pre-*Threepenny* to *Lost in the Stars*. The excellent notes,

(Continued on page 47)

Classical Retail Tips

■ Fifteen years ago Jules Massenet's *Werther* was a rarity, an opera that mainly existed in opera story books; recordings were as rare as performances, and few people outside of France had heard the work. With the Metropolitan Opera's revival of 1971, all this changed. Not only is the work performed everywhere now, but within the last two years there have been three full-length recordings of it. The latest is due out from Philips this month. Whatever the sonic results, it is what the advertising suggests: the most perfectly matched couple physically.

Jose Carreras and Frederica von Stade could make a passable *Werther* and *Charlotte in Life*, and they sang the roles under Colin Davis at Covent Garden in 1980. That performance has served as the basis of this recording. Reports of the production at the time called it "passionate and full-bodied," exactly the right adjectives for *Werther*. For all its frequent performance in the last few years, it remains a difficult opera to pull off, and it will be exciting to hear if the team of Davis, Von Stade and Carreras succeed.

Claudio Arrau's Chopin series for Philips has given us some marvelous recordings. The *Waltzes* record last season was a highlight. This month comes the Chilean maestro playing *Impromptus*, the *Barcarolle* and more *Waltzes*. As eagerly awaited should be the Dutch company's addition to the Mozart discography: more Mozart symphonies, this time led by Neville Marriner. It's the *Symphonies Nos. 30, 32 and 33* on one record plus the *Symphonies Nos. 34 and 38* on

another. Marriner's clear, precise yet stirringly dramatic way with Mozart has often been appreciated. The availability of the records will draw many buyers.

And the seemingly endless supply of Boston Pops records led by John Williams continues with "Pops Christmas Party." Old favorites fill the happy record, the first blast of the 1981 holiday season.

London's Month

London Records plans a slightly quieter month for September than usual. There will be Rossini Overtures led by Riccardo Chailly and two important ballet scores: *Cinderella* by Johann Strauss and Stravinsky's *Petrushka*. The former will be conducted by Richard Bonyngé and the latter by Antal Dorati. The Strauss work, quite unknown, is Strauss' only full-length ballet score, the orchestration of which was not finished at his death.

Sir Georg Solti will be heard in two major releases: Bartok's *Concerto for Orchestra*, one of the Hungarian composer's most accessible and popular works, and the eminent English composer Sir Michael Tippett's *Fourth Symphony*. The New York Philharmonic gave a prestigious local premiere to this challenging and quite involved work a few years ago. The symphony takes careful listening, but gives much pleasure. And finally Korean violinist Kyung Wha Chung will be heard in Saint-Saens *Violin Concerto No. 1* and Lalo's *Symphonie Espagnole*. Miss Chung has developed a large following in recent years, drawn to her because of her rich and impressive tone and her taste and fine musicality.

Classical Retail Report

OCTOBER 3, 1981

CLASSIC OF THE WEEK



DEL TREDICI:

FINAL ALICE

HENDRICKS, SOLTÍ

London Digital

BEST SELLERS OF THE WEEK

DEL TREDICI: FINAL ALICE — Hendricks,

Solti — London Digital

MOZART: COMPLETE SYMPHONIES, VOL.

II — Hogwood, Academy of Ancient

Music — L'Oiseau Lyre

VERDI: REQUIEM — Caballe, Berini,

Domingo, Plishka, Mehta — CBS

Mastersound

SAM GOODY / EAST COAST

BERG: WOZZECK — Silja, Dohnanyi —

London Digital

BOLLING: SUITE FOR FLUTE AND JAZZ

PIANO — Rampal, Bolling — CBS

DEL TREDICI: FINAL ALICE — London Digital

HAYDN: INFIDELTA DELUSA — Dorati —

Philips

MASSENET: WERTHER — Von Stade,

Carreras, Davis — Philips

MOZART: COMPLETE SYMPHONIES, VOL.

II — L'Oiseau Lyre

PACHELBEL: KANON — Paillard — RCA

PAVARTI'S GREATEST HITS — London

TRIO — Pavarotti, Sutherland, Horne,

Bonyngé — London Digital

VERDI: UN BALLO IN MASCHERA —

Ricciarelli, Domingo, Abbado — DG

KING KAROL / NEW YORK

BERG: WOZZECK — Silja, Dohnanyi —

London Digital

DEL TREDICI: FINAL ALICE — London Digital

MOZART: DIE ZAUBERFLOETE — Cotrubas,

Tappy, Boesch, Levine — RCA Digital

BOSTON POPS PLAY THAT'S

ENTERTAINMENT — Philips

RACHMANINOFF: SUITES FOR TWO

PIANOS — Pekinels — DG

RAMEAU: DARDANUS — RCA Erato (Import)

VERDI: REQUIEM — CBS Mastersound

WAGNER: DAS RHEINGOLD — Adam,

Schreier, Janowski — Eurodisc Digital

(TIOCH)

WAGNER: MUSIC FROM THE RING OF THE

NIBELUNG — Tennstedt — Angel

WEILL: UNKNOWN SONGS — Stratas —

Nonesuch Digital

STREETSIDE / ST. LOUIS

BACH: SIX UNACCOMPANIED CELLO

SUITES — Bylsma — Pro Arte

DEL TREDICI: FINAL ALICE — London Digital

MOZART: PIANO CONCERTO NO. 25 —

Brendel, Marriner — Philips

OFFENBACH: OVERTURES — Karajan — DG

RAVEL: DAPHNIS ET CHLOE — Dutoit —

London Digital

SCHUBERT, STRAUSS: QUINTETS — Richter,

Borodin Quartet — Angel

SHOSTAKOVICH: SYMPHONIES NOS. 1,

9 — Haitink — London

TCHAIKOVSKY: MANFRED SYMPHONY —

Haitink — Philips

VERDI: REQUIEM — CBS Mastersound

VIVALDI: FOUR SEASONS — Zukerman —

CBS

RADIO DOCTORS / MILWAUKEE

BACH: HARP CONCERTOS — Leppard —

Philips

BEETHOVEN: COMPLETE SYMPHONIES —

Karajan — DG Budget Box

BOLLING: TOOT SUITE — Andre, Bolling, —

CBS

KREISLER: SHORT PIECES — Mintz — DG

LALO, SAINT-SAENS: SYMPHONIE

ESPAGNOLE, VIOLIN CONCERTO NO.

1 — Chung — London

MOZART: COMPLETE SYMPHONIES, VOL.

II — L'Oiseau Lyre

SHOSTAKOVICH: SYMPHONIES NOS. 1,

9 — Haitink — London

STRAUSS: EIN HELDENLEBEN — Reiner —

RCA

TRIO — Sutherland, Horne, Pavarotti,

Bonyngé — London Digital

VERDI: REQUIEM — CBS Mastersound

SOUND WAREHOUSE / DALLAS

DEL TREDICI: FINAL ALICE — London Digital

GOUNOD: ROMEO ET JULIETTE — Freni,

Corelli, Lombard — Angel

GRIEG: SYMPHONY — Anderson — London

MAHLER: SYMPHONY NO. 2 — Solti —

London Digital

PACHELBEL: KANON — Paillard — RCA

RACHMANINOFF: SUITES — Pekinels — DG

RODRIGO: GUITAR MUSIC — Pepe

Romero — Philips

VERDI: ERNANI — Price, Bergonzi,

Schippers — RCA

VERDI: REQUIEM — CBS Mastersound

VIVALDI: FOUR SEASONS — Brown — Philips

TOWER RECORDS / LOS ANGELES

DEL TREDICI: FINAL ALICE — London Digital

PLACIDO DOMINGO CONCERT — Domingo,

Giulini — DG Digital

PLACIDO DOMINGO SINGS ARIAS — CBS

HANDEL: WATER MUSIC — Hogwood —

L'Oiseau Lyre

MASSENET: WERTHER — Von Stade,

Carreras, Davis — Philips

MOZART: COMPLETE SYMPHONIES, VOL.

II — L'Oiseau Lyre

TCHAIKOVSKY: PIANO CONCERTO NO.

1 — Cliburn, Kondrashin — RCA

VERDI: UN BALLO IN MASCHERA —

Ricciarelli, Domingo, Abbado — DG Digital

WAGNER: SIEGFRIED — Varnay,

Windgassen, Karajan — Foyer

WEILL: UNKNOWN SONGS — Stratas —

Nonesuch Digital

Desde Nuestro Rincon Internacional

By TOMÁS FUNDORA

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



Lenta, pero aplastantemente, ha ido desarrollandose el mercado de los "cassettes", a tal punto, que aunque se generó fuerza para que no quedara destronado el "eight track", la práctica está demostrando que el público se está inclinando totalmente a la pequeña pieza grabada, que indiscutiblemente tiene más amplios incentivos que el burdo "8 tracks", pesar de que los grandes intereses le respaldaron totalmente con una extensa fabricación de equipos para reproducir su sonido. El "cassette" se está llevando a todo el mundo a la picota. Es indiscutible que hasta el "rey disco" está sufriendo sus embates, a punto tal, que son muchos los mercados que están iniciando el proceso de editar hasta el contenido de un 45 r.p.m. en "cassettes" de corta duración, con capacidad para dos números. El nombre que se está aceptando para este fenómeno es "cassingle", que me parece determinante . . . Inició Profono International acción legal en Estados Unidos contra la empresa Teca Records, por la copia de su long playing "Burbujas", lanzado en el mencionado sello bajo el título "Burbujitas" con dibujo similar a la imagen fotográfica del original. Aunque el contenido ha sido copiado por otros intérpretes en su totalidad y presentado en el mismo orden de programación, Profono ha encontrado suficientes fondos legales para iniciar tal pleito. "Burbujas" es éxito y, por supuesto, "Burbujitas" está tomando parte de las ventas del original, lanzado en México y promocionado por los intereses Televisa de México, a través de sus canales televisivos y ahora, discográficos también . . . Aunque el éxito de **Cacho Castaña** en Argentina ha sido fácil de captar, su promoción internacional no ha "cuajado" plenamente. Y es que Cacho es, indiscutiblemente, un brillante intérprete en la onda ligera y comercial de sus temas rítmicos y medio infantiles, pero a la larga, su fuerza interpretativa está en lo serio y dramático. Prueba de ello es su nuevo long playing en CBS, en el cual el tema "Por vivir así" de su propia autoría, se lleva de plano todos los aplausos en esta producción. Otro tema hermoso y excelentemente interpretado es "La mesa de la casa de mis viejos" (C. Castaña-M. Orlando Iacopetti), también en esta producción, plagada de la misma onda de siempre, que aunque muy comercial, insiste en proyectar a Cacho en aquella línea en la cual pudieran triunfar muchos y, en la que verdaderamente él siente, muy pocos . . . Uno de los sellos españoles que más interés, siempre ha demostrado, en los artistas latinos, lo es Hispavox. Su reciente lanzamiento de la venezolana **Mirla Castellanos**, con el tema "No le hagas lo que a mí", está de éxito fortísimo en Venezuela, al tope de las tablas de éxitos. Es indiscutible que el gesto Hispavox debiera ser más imitado por otros sellos españoles, que en su gran mayoría, ante la pequeñez de su propio mercado, han invadido otros con sus producciones, recibidas siempre con alegría e interés, demostrando poca iniciativa de devolver en algo, lo mucho que han retirado, a través de sus artistas y grabaciones, de grandes mercados latinos. Bueno, vaya, que en esto de los discos, la calle también tiene que ser de doble vía y no tan solo de una sola dirección, y es que, como en otras cosas, la regla elemental debiera ser la regida por la cortesía.



Lissette



Mirla Castellanos



Basilio

Recibo notificación de **Lee Schapiro** de Caytronics, en la cual me comunica el cierre de sus operaciones y almacenes en San Antonio, los cuales han traslado para Houston, Texas, bajo la dirección de **Rick Sandoval**, como Gerente de Ventas y **Andrés Morin**, en Promoción y ventas, trabajando desde el área de San Antonio. La dirección es Cayre Dist. de Texas, 6702 Lyons Ave., Suite 4, Houston, Texas 77020 . . . Se avecinan cambios básicos en la distribución y promoción de Caytronics en el área de Puerto Rico . . . **Lissette**, cantante cubano-peruano, casada con **Willy Chirino**, brillante músico y exitoso intérprete, acaba de dar a luz una hija, a tiempo en que su interpretación de "Ni su hombre ni su amante" está adquiriendo fuerza de éxito espectacular en Estados Unidos y Puerto Rico . . . Otro intérprete, que se las trae, es el panameño **Basilio**,

(Continued on page 45)

¿Porqué Discos Quatro de Chile Ha Lanzado el 'Cassingle'?

Los trascendentales cambios ocurridos en el mercado de la música en los últimos años, sumados a las profundas transformaciones que ha tenido la industria y comercialización de la música en Chile, han determinado condiciones absolutamente nuevas y únicas en este mercado que es necesario estudiar y analizar en profundidad.

Entre los hechos más relevantes se destacan las abultadas cifras de tocacintas vendidos en los últimos años versus tocadiscos, el desarrollo tecnológico del cassette versus el disco; la disminución de costos a medida que se aumenta la calidad en el "cassette" versus el aumento de costos en el disco. Estos datos, entre otras razones, explican la apatencia que el mercado chileno está teniendo progresivamente hacia el "cassette".

Considerando entonces esta realidad de mercado, es que hemos decidido lanzar a través de este fonograma, el material que normalmente se edita en el formato de un disco

"single", es decir, "las canciones de éxito". Este producto lo hemos denominado "cassingle" y contendrá una canción por cada lado.

Entre sus ventajas sobre el disco "single", enumeraremos las principales:

- 1) Mayor rapidez con que el producto está en la calle. El proceso de fabricación de un "cassingle" en nuestra propia planta nos permite entregar una novedad a escasos días de haberlo seleccionado y reponerlo prácticamente en horas. De esta forma no se pierden las ventas del público que recién escucha las primicias en la radio y ya están preguntando por ellas en las tiendas.
- 2) Utilidad donde el disco no tiene acceso. De los 3.500.000 tocacintas que se estima hay en Chile, más del 50% son eminentemente por-

(Continued on page 44)



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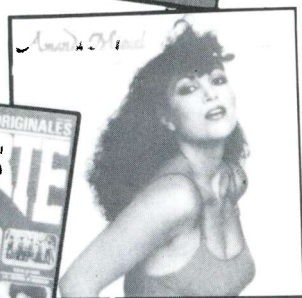
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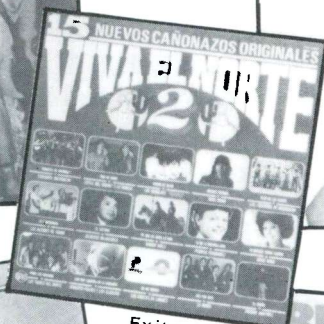
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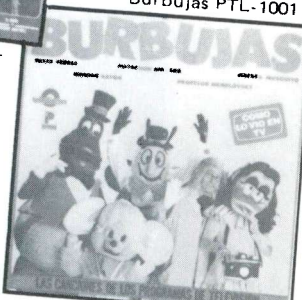
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Record World en Puerto Rico

By FRANKIE BIBILONI



Ismael Rivera

■ Frank Ferrer, el productor de Tierrazo, tiene grandes planes para terminar el año. Planea traer los mejores músicos de jazz a Puerto Rico para presentar el Festival de Jazz Latinoamericano. El mismo tendrá lugar del 1-4 de octubre, en el Centro de Bellas Artes. Menciona como una de las principales atracciones a **Dizzy Gillespie**, el conocido músico norteamericano. Las sorpresas serán muchas y ya le informaremos sobre los planes que Ferrer tiene para hacer de este acontecimiento un éxito... **Henry Salvat** (TH) está golpeando con "No Sabes Amar" pieza que lo puede llevar a primeros lugares de popularidad por el hecho de que todo se ha cuidado estupendamente para que "No Sabes Amar" resultara comercial y con calidad... Impresionante ola de popularidad ha levantado **Willie Colon** (FANIA) con su canción "Amor Verdadero" tema romántico, de corte moderno, que está bien pegada en la radio y las ventas que acumula son extraordinarias... Recientemente realizó su segunda visita a Puerto Rico el joven compositor y cantante peruano **David Dali**, en cuya voz se escucha en la radio el tema "Guitarra" contenido en su segundo disco de larga duración titulado "Simplemente por Amor", distribuido por el sello LAD. David llegó procedente de Ecuador donde actuó en la renombrada Feria de Guayaquil, en la que tuvo tan buena acogida que le prorrogaron el contrato una semana más de las previstas. Dali dice de sus canciones que son románticas porque no hay edad ni tiempo para el romanticismo y que se inspira en vivencias propias o de otras personas. Pero termina ninguna de mis canciones es depresiva, todas contienen esperanzas.



Cheo Feliciano

Fué en extremo exitoso el "Cuarto Festival Salsa Winston", que los cigarrillos Winston presentaron el domingo 6 de septiembre en la Playa el Tuque de Ponce, con la participación de **Ismael Rivera**, **Rafael Cortijo**, **Cheo Feliciano**, **Ismaelito Rivera**, **El Conjunto Canayon**, **La orquesta de Willie Rosario**, **Fe Cortijo**, **La orquesta Internacional** y **José Nogueras** y su orquesta. La asistencia del público rebasó todos los cálculos previstos y el entusiasmo de esa multitud se desbordó en delirantes aplausos y vitores para cada uno de los artistas participantes. Se calcula que más de 50 mil personas vieron escucharon y disfrutaron muchísimo del "Cuarto Festival de Salsa Winston", este sensacional espectáculo lo produjo **Toño Muñiz** de "Marketing Services", la animación del que les escribe **Frankie Bibiloni** en una presentación de la Radioemisora "Salsa 63". Un total de seis hora de duración tuvo este "Cuarto Festival Salsa Winston"... Hacer mención sobre el éxito que ha tenido el número "A la Reina" del **Gran Combo**, es hablar de la entrada triunfal que estos profesionales artistas han tenido en el mercado latinoamericano, por lo que no se duda que en muy poco tiempo su nuevo disco sencillo "Amor Comprado", siga los pasos gigantescos de "A la Reina", ya que en dicha grabación sale a relucir nuevamente la calidad musical de **El Gran Combo**.



Willie Rosario

■ Dos de los seis primeros premios del "Festival de Menschen Und Mer", fueron concedidos a la participación española. **Juan Sebastian** obtuvo el premio a la mejor interpretación, y **Augusto Algueró** al mejor arreglo y dirección. Finlandia, Bélgica y Noruega se repartieron los cuatro premios restantes. "Hombre del mar", canción de Algueró, es la que proporcionó los dos triunfos a España. Se da la circunstancia de que el tándem Algueró-Juan Sebastián es el mismo que se trajo para España el primer premio del festival chileno de Viña del Mar, en su edición de 1.980... "Rebelde", es el título del nuevo "elepe" de **Pedro Marin**. Nos sorprende con una imagen más madura, siendo el autor de cinco de los temas del LP. "Cantare", es el tema que figura como cara "A" del primer "sencillo" extraído del "album", una canción plena de ritmo donde se puede descubrir a un Pedro Marin más intérprete... "¡Aupa, España!", también conocido como el "himno del aficionado es-

Record World en España

By M. MARTINEZ HENARES

pañol", dota a este aficionado español al futbol de una canción con la que animar a la selección nacional en sus partidos, sean estos cuales fueren. El aficionado español alienta con cánticos a sus clubs favoritos y, sin embargo, el club de todos, la seleccion, no ha tenido nunca ni letra ni música para ambientar sus partidos al uso de muchos otros países. **Jorge Garcia Banegas**, autor de "¡Aupa, España!", pertenece en la actualidad al grupo **Asfalto**; nacido en Montevideo (Uruguay) de padres españoles, esta casado con una madrileña y vive en la capital de España desde hace ocho años... El norteamericano **Allan Carr**, productor de películas tales como "Fiebre del sábado noche" y "Grease", protagonizadas por **John Travolta**, y "Que no pare la música", interpretada por el grupo **Village People**, ha ofrecido a **Miguel Bose**, en la actualidad en baja discográfica, la suma de 25 millones de pesetas por interpretar el papel protagonista de

(Continued on page 44)

Fernando Allende

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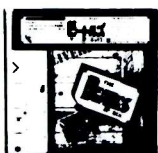
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Chile (Continued from page 41)

tátiles y uno de los mayores usos de las radio-cassettes es como "radio de velador", además existen casi 100.000 tocantinas en automóviles. Con estos datos se concluye que existe una proporción desequilibrante en cuanto a posibilidades de uso del "cassette" donde el disco no puede usarse.

3) El "cassinglet" no se deteriora. Si comparamos la vida útil de un "cassette" y un disco, entendiéndose bien tratados, el cassinglet no se "raya", proceso en que el disco tarde o temprano desemboca.

4) Fácil de coleccionar. El formato "cassette" permite su colección en espacios pequeños.

5) Su precio. Aparentemente el "cassinglet" debería costar más que un disco "single", sin embargo nuestra Compañía lo colocará a nuestros distribuidores a un precio igual al disco "single" tradicional y con la ventaja que el distribuidor podrá canjear un porcentaje de 'cassinglets' no vendidos en un tiempo determinado por "cassinglets" hits recién aparecidos. Esto último otorga al "cassinglet" una potencialidad comercial que hoy día el disco "single" no tiene. Permitirá además al dis-

tribuidor surtirse adecuadamente sin el fantasma del "stock" muerto que significa un "single" antiguo.

6) Permite la inclusión de temas largos.

La tendencia actual de que las canciones duren más de los tradicionales "3 minutos", la aparición de las llamadas versiones largas, "temas bailables para discoteques" obligan muchas veces a editar discos "singles" en 33 revoluciones para contener así 5 o 6 minutos con un enorme deterioro técnico. Este problema se supera de inmediato con el "cassinglet".

Consideramos además necesario independizar al "cassinglet" en su apariencia externa de los otros tipos de "cassettes"; para ello todos nuestros "cassinglets" llevarán las siguientes características:

1) La caja externa será totalmente

transparente.

2) El "cassette" mismo será de color azul especialmente diseñado.

3) Las etiquetas identificarán claramente las canciones y esto será posible advertirlo desde afuera con la caja cerrada.

4) Llevará un lomo impreso con el nombre del artista de modo que así se pueda ordenarlos y reconocerlos aún estando cerrados.

5) Tanto la caja como el "cassette" mismo llevarán impreso en sobrerrelieve la sigla de nuestra Compañía, lo que asegura no sólo la garantía total sino el origen legal del producto.

6) Se usará cinta de alto rendimiento, lo que asegura un nivel técnico insuperable.

Por las razones precedentes y además porque confiamos en el elevado criterio comercial de los distribuidores chilenos, estamos optimistas frente a este nuevo producto. Ojalá sea el impacto que la Industria del Disco necesita.

Artista de la Semana: Diego Verdaguer

■ Uno de los más firmes exponentes de la música argentina. Nació el 26 de Abril de 1952 en Buenos Aires, Argentina.

Diego relata que desde muy pequeño empezó a manifestarse en él, el deseo de llegar a ser cantante y compositor.

Después de mucho buscar una oportunidad para ingresar en el mundo de la música, conoció a **Larry Moreno**, cantante de gran popularidad en Argentina, fué quien advirtió en Diego un gran talento en el arte, por lo que decidió (cuando Diego tenía 14 años) formar un dueto llamado "Reno y Rino". Trabajaron juntos un año, hasta que un día se presentó la oportunidad para que Diego se convirtiese en solista, y animado por su compañero y amigo Larry, fué como se inició en el difícil camino del arte, produciendo el mismo sus discos.

En 1969 se presentó por primera vez en "Sotano Beat", el programa más popular argentino.

En 1970 fué seleccionado para viajar a México representando a Argentina en el Ier. Festival de Música Latina.

En 1973 a 1975 trabajó intensamente, y fué en 1975 cuando grabó su primer éxito "Volveré" (canción que lo colocó en un sitio de



privilegio), y al cual le prosiguieron varios éxitos como: "Yo Pescador de Amor", "El Pasadiscos", "El Secreto Callado", entre otros.

Es en 1981 que parece ser el año definitivo para Diego Verdaguer, ya que con la canción "La Ladrona", consigue un hit de proporción incalculable y lo coloca en una posición envidiable en el mundo del disco.

En España

(Continued from page 42)

su próxima película, una especie de biografía del cantante. **Allan Carr** ha pasado en Miguel Bosc para esta película dado las numerosas "fans" que este tiene en España y Sudamérica... Sus propios compatriotas le han bautizado como "un italiano a la europea"

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Radio Action

Most Added Latin Record

(Tema más programado)

(Internacional)
"Con Tu Amor" (*)
(Juan Gabriel)
JUAN GABRIEL
Ariola-Pronto

(Salsa)
"Yolanda"
(Reinaldo Cabrera)
WILFRIDO VARGAS
Karen

(*) Segunda Vez — Second Time

Nuestro Rincon

(Continued on page 41)

quien con su interpretación de "Me estoy muriendo por dentro" va acumulando muy interesantes cifras de ventas en la costa este de Estados Unidos . . . Me escribe **Harriet Wasser** de Nueva York, diciendo: "Leí con interés especial los planes de Ray Terrace, para formar la Latin International Academy of Recording Awards, en los Estados Unidos. Lo que es verdaderamente impresionante son los grandes caminos que están tomando la "salsa" y el "latin jazz" en Europa. **Ray Barreto** terminó recientemente una "tournee" por Europa, en la cual fué recibido en todas partes con "bravos" y **Eddie Palmieri** no cesa de hablar de cómo fué recibido recientemente por allá. El tiempo no podría ser mejor para la idea de los Trofeos "Califa" y espero ayudar a Ray de alguna manera, en este brillante asunto."

Me notifica **Vivien Friedman** de Intersong Music, N.Y., que el tema "Te amaré" (Solo a tí), publicado por la empresa y escrito por **Dino Valente**, ha sido

Latin American Album Picks



"CON LA CHARANGA VALENATA"

DANIEL SANTOS - *Barbaro B 208*

Con arreglos de Javier Vasquez, Daniel Santos interpreta en su peculiar e inolvidable estilo temas de corte rítmico vallenato. Muy comerciales y contagiosos son "Rio Badillo," (O. Daza) "La creciente," (H. Marin) "Las tapas," (I. Otero) y "Plegaria vallenata." (G. Montoya).

■ With arrangements by Javier Vasquez, the always popular Daniel Santos offers a very commercial package of vallenata music from Colombia. Very contagious and danceable. "El condor legendario" (A. Molina), "Mercedes" (A. Pacheco) "Rio Badillo," more.



"TANGOS A MEDIA LUZ"

PEQUEÑA COMPAÑIA - *Alhambra AMS 4826*

En producción de Julio Seijas y con arreglos de A. Serrano, la Pequeña Compañía de España interpreta un desfile de tangos inolvidables y canciones siempre presentes en forma de medley en ambas caras. "Uno," (Discepolo-Mores) "A media luz," (Lenzi-Donato) "Volver," (Gardel-Lepera) "Preciosa," (R. Hernández) "Camino verde" (Larrea) y muchas otras.

■ Produced by J. Seijas, with arrangements by A. Serrano, Pequeña Compañía from Spain offers a medley of great, unforgettable tangos and songs. "Recuerdame" (Kaps-Vasilescu), "Soy un extraño" (Curiel), "Mi Buenos Aires querido" (Gardel-Lepera), more.



"EL SONIDO VOL. 1"

AMANDA MIGUEL - *Profono PI 3049*

Con "Así no te amaré jamás" (Verdaguer-A. Miguel-Carballo) disfrutando de fuerte promoción, esta producción de Diego Verdaguer, con arreglos de Bill Cuomo, Rick Warren y P. Rossino, realizada en los estudios Sound Recorders, Los Angeles, Calif., en interpretación magistral de Amanda Miguel de Argentina, está vendiendo bien en la costa oeste. "El me mintió," (Verdaguer-Miguel-Carballo) "Hagamos un trato" (Verdaguer-Miguel-Carballo) y "Quiero un amor total." (Verdaguer-Miguel-Carballo) entre otras.

■ With "Así no te amaré jamás" being heavily promoted on the west coast, this Diego Verdaguer production of Amanda Miguel from Argentina is getting good sales. "Quien será" (Verdaguer-Miguel-Carballo), "Amanda al piano" (A. Miguel-D. Verdaguer) and "Donde brilla el sol" (Verdaguer-Miguel-Carballo).



"ESAS COSAS DEL AMOR"

PRISMA - *Peerless MS 2213*

Con arreglos de Sergio Andrade y Rodrigo Alvarez, Prisma interpreta "Esas cosas del amor," con cierta influencia española. Otros temas baladísticos de corte internacional son "Piel a piel," (Prisma) "El amor te hará poeta," (Prisma) "Tarde," (Prisma) "Descubreme," (Prisma) y "Quiero tenerte."

■ With arrangements by Sergio Andrade and Rodrigo Alvarez, Prisma performs "Esas cosas del amor," "Quiero tenerte en esta canción," "Calla" and a few more of her own. A different performer, with possibilities in the international market.

seleccionado para las competiciones del Festival OTI en Panamá. Valente interpretará la canción en el Festival en Octubre, con arreglos de **Jorge Calandrelli** . . . El "World Popular Song Festival in Tokyo" me envía sus resultados finales en los artistas clasificados para su competencia anual, presentada por la Yamaha Music Foundation. Los competidores del mundo latino y español, son los siguientes: Por Brasil: "Monalisa" (Bebeto-Serginho Meriti-Carlinhos PQD) en interpretación de **Bebeto**, por Cuba: Digamos que más da" de **Oswaldo Rodríguez**, en su propia interpretación, por México: "Necesitas de alguien" (Tino Geiser-S. Uthhoff) interpretada por **María del Sol** y por Venezuela: "Hello, how are you?" de **Enrique Londaitis** en interpretación de **María Conchita Alonso**. ¡Qué lastima que seamos tan pocos en un Festival tan importante! . . . Y ahora . . . ¡Hasta la próxima!

With the increasing success of cassettes, it appears that the eight-track has been left behind. Even singles may become part of the trend; manufacturers in several markets are experimenting with a two-tune single in cassette form, tentatively called a casingle, which sounds like a great idea . . . Profono International in the States has filed suit against Teca Records for illicit reproduction of the LP "Burbujas." Teca has put out an album called "Burbujitas," copying the original front cover design and featuring the same songs in the same order by different performers. "Burbujitas" is enjoying as much success as the original "Burbujas," which was released in Mexico and promoted in the States by Televisa through the SIN Spanish Network . . . Argentinean composer and performer **Cacho Castaña** has achieved great success in his own country, although he has not had as much success abroad. Cacho is a brilliant performer on light, rhythmic tunes, but he is undoubtedly at his best on dramatic ballads. Proof of this is his latest CBS album, on which the tunes "Por Vivir Así" and "La mesa de la casa de mis viejos" (C. Castaña-M. Orlando Iacopetti) deserve the best in promotion . . . Hispavox in Spain has just released an LP by Venezuelan performer **Mirla Castellanos**, including the tune "No le hagas lo que a mi," which is already at the top of the Venezuelan charts. Other Spanish labels should follow Hispavox's example in releasing records by non-Spanish Latin artists.

Lee Schapiro from Caytronics has announced the closing of their operations and warehouses in San Antonio, Texas, which have been moved to Houston, with **Rick Sandoval** as sales manager and **Andrés Morín** in promotion. Their new address is: Cayre Distributors de Texas, 6702 Lyons Avenue, Suite 4, Houston, Tx. 77020 . . . Heavy changes will go into effect soon regarding Caytronics' distribution and promotion in Puerto Rico . . . **Lisette**, the Cuban-Peruvian performer who is married to Cuban composer and performer **Willy Chirino**, recently gave birth to her second daughter. Her rendition of the tune "Ni su hombre ni su amante" is already on the sales charts in the States and Puerto Rico . . . Panamanean performer **Basilio** is also achieving heavy success in the States with his rendition of the tune "Me estoy muriendo por dentro."

■ Debido a requerimientos de parte de los señores compradores de tiendas por departamentos, "rack jobbers" y fuerzas militares de Estados Unidos, estamos insertando los números correspondientes a long playings en nuestras Tablas de Exitos de la Costa Este y Oeste que contienen el éxito mencionado, para facilitarles la confección de sus órdenes a los fabricantes, que también nos habian suministrado esta necesidad. En ocasiones en que un long playing no esté disponible aún, mencionaremos el número del sencillo, hasta tanto no tenga un "release" el long playing. El título men-

cionado es, indiscutiblemente, el que sujeto a promoción, carga como éxito el peso de la venta del long playing.

Due to requests received from department stores, rack jobbers, national and overseas military services and record chain buyers in the States, we are now mentioning in our east and west coast charts the numbers of the albums in which the hits are included. When an album is not yet available, we will mention the number of the single. We regret any inconvenience that the lack of such numbers in our charts had created among buyers and labels.

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

EAST COAST — COSTA ESTE

OCTOBER 3, 1981

Oct. 3	Sept. 26		
1	2	O Me Quieres O Me Dejas/ Julio Iglesias	CBS 50317
2	4	Dos Jueyes/Celia & Willie	Vaya 93
3	1	Quiero Dormir Cansado/ Emmanuel	Arcano 3535
4	7	Amor Verdadero/ Willie Colon	Fania 590
5	5	A La Reina/ El Gran Combo	Combo 2021
6	6	Las Quejas De Cada Cual/ Guillo Rivera	Funny 527
7	8	Nostalgia/ Marvin Santiago	T.H. 2148
8	3	En Carne Viva/ Raphael	CBS 80305
9	9	Yolanda/ Wilfrido Vargas	Karen 555
10	11	Monta Mi Caballo/ Oscar D'Leon	T.H. 2149
11	13	Que Me Perdonen Los Dos/ Nydia Caro	Alhambra 171
12	16	La Enfermedad Del Bolsillo/ Wilfrido Vargas	Karen 555
13	18	Ni Su Hombre Ni Su Amante/ Lissette	Odeon 76201
14	14	Me Estoy muriendo Por Dentro/ Basilio	Karen 59
15	20	Amor Comprado/ El Gran Combo	Combo 2021
16	12	No Me Hables/ Juan Pardo	CBS 80304
17	15	Quince Sensacionales Exitos/ Juan Gabriel	Telediscos 1018
18	21	Toma Mis Manos/ Willie Colon	Fania 590
19	17	Quince Grandes Exitos/ José José	Telediscos 1015
20	27	La Ultima/ Lalo Rodriguez	Tierrazo 04
21	36	Me Lllaman Chu/ Johnny Ventura	Combo 2020
22	10	Insaciable Amante/ José José	Pronto 1085
23	22	Perdoname/ Camilo Sesto	Pronto 1086
24	24	No Me Desprecies/ Johnny Ventura	Combo 2020
25	—	Abusadora/ Ramón Cordero	Discolor 6129
26	25	Un Mal Necesario/ Jorge Char	LAD 361
27	23	De Niña A Mujer/ Julio Iglesias	CBS 50317
28	—	Ayudala/ Mari Trini	CBS 80314
29	28	Amigo Dejala/ Ismael Miranda	Fania 593
30	19	Bilongo/ Ismael Rivera	Fania 593
31	—	A Mi/ Sophy	Velvet 6004
32	29	Amada Mia/ Cheo Feliciano	Vaya 95
33	32	Ella Se Llamaba/ Napoleon	Raff 9097
34	31	Como Lo Hago Yo/ Yolanda Monge	CBS 10313
35	26	Solitario/ Conjunto Clásico	Lo Mejor 812
36	30	Ese Hombre/ Danny Rivera	T.H. 2154
37	35	A Bailar El Son/ La India de Oriente	Guajiro 4004
38	37	El Amor No Tiene Tiempo Ni Tiene Edad/ Jensen	Velvet 3026
39	33	El Paralitico/ Roberto Torres	SAR 1016
40	34	Rosas Sin Espinas/ Felito Felix	Caytronics 6010

WEST COAST — COSTA OESTE

OCTOBER 3, 1981

Oct. 3	Sept. 26		
1	1	El Cofrecito/ Beatriz Adriana	Peerless 2216
2	2	O Me Quieres O Me Dejas/ Julio Iglesias	CBS 50317
3	4	Juliantla/ Joan Sebastian	Musart 1805
4	12	Viva El Norte / Varios	Telediscos 1501
5	5	Quiero Dormir Cansado/ Emmanuel	Arcano 3535
6	3	Insaciable Amante/ José José	Pronto 1085
7	16	Con Tu Amor/ Juan Gabriel	Pronto 1096
8	9	No Me Hables/ Juan Pardo	CBS 80304
9	6	Quince Sensacionales Exitos/ Juan Gabriel	Telediscos 1018
10	15	Ahora Que Estuviste Lejos/ Karina	Orfeon 16054
11	7	La Ladrona/ Diego Verdaguer	Profono 3044
12	8	En Carne Viva/ Raphael	CBS 80305
13	10	Perdoname Si Lloro/ Julia Palma	Alhambra 58101
14	11	No Que No/ Rigo Tovar	Profono 3046
15	13	La Carta No. Tres/ Los Humildes	Fama 608
16	20	Porque Te Vas*/ Emmanuel	RCA 9700
17	17	Asi No Te Amara Jamas/ Amanda Miguel	Profono 3049
18	14	Pobre Gorrión/ Vicky	Gas 4236
19	18	Quince Grandes Exitos / José José	Telediscos 1015
20	19	La Culpable/ Alvaro Davila	Profono 3042
21	21	Ella Se Llamaba/ Napoleon	Raff 9079
22	22	De Mexico A California/ Raphael	CBS 80305
23	29	Te Quiero Para Mi/ Trigo Limpio	Mercurio 59101
24	23	La Cuarta Parte*/ Jose Domingo	Profono 74074
25	—	Yo Quiero Saber De Ti/ Vicente Fernandez	CBS 20555
26	24	Esta Triste Guitarra/ Emmanuel	Arcano 3535
27	—	El Me Mintio/ Amanda Miguel	Profono 3049
28	25	Piquetes De Hormiga/ Conjunto Michoacan	Odeon 73171
29	30	Si Ya Te Vas/ Chelo	Musart 1806
30	26	Ya No Me Interesa/ Chelo	Musart 1801
31	33	Un Dia A La Vez/ Los Tigres del Norte	Fama 607
32	31	De Nina A Mujer/ Julio Iglesias	CBS 50317
33	—	El Bracero Fracasado/ Las Jilguerillas	CBS 20529
34	32	Si Tu Quisieras/ Los Bukis	Profono 3024
35	—	Burbujas/ Burbujas	Telediscos 1001
36	—	Quince Sensacionales Exitos/ Lola Beltran	Telediscos 1020
37	39	Si Quieres Verme Llorar/ Lisa Lopez	Hacienda 6981
38	—	Solterito Me Quedo Yo/ Hermanos Barron	Joey 2091
39	—	Ahora No/ Manoella Torres	CBS 20468
40	—	No Lo Puedes Negar/ Lupita D'Alessio	Orfeon 160555

*All numbers are LPs unless otherwise indicated.

Todos los números son de LPs exceptuando los indicados contrariamente.

Record World Latin American (International) Hit Parade

ARGENTINA

(Ventas)

By Augusto Conte

1. Frente a Frente — Jeannette — RCA
2. Tú Me Prometiste Volver — Pimpinela — CBS
3. Los Ojos de Bette Davis — Kim Carnes — EMI
4. Sin Tí — Daniel Danieli — Phonogram
5. Así No Te Amará Jamás — Amanda Miguel — CBS
6. Procuro Olvidarte — Hernaldo — Phonogram
7. Todo Fuera del Amor — Air Supply — Microfon
8. Amame de Veras — Tormenta — Microfon
9. La Ladrona — Diego Verdaguer — CBS
10. Autobus Holandes — F. Smith — CBS
11. Super Snooper — The Ocean — CBS
12. Estoy Aquí Sola — Mica Costa — CBS
13. Tanta Soledad — Los Moros — RCA
14. Para Mí Que Son Mentiras — Cacho Castaña — CBS
15. Fué Tormenta de Verano — Los Iracundos — RCA

RIO DE JANEIRO

(Ventas)

By Nopem

1. Sunshine On My Shoulders — John Denver — RCA
2. Bette Davis Eyes — Kim Carnes — EMI
3. Aparencias — Márcio Greyck — CBS
4. Leao Ferido — Biafra — CBS
5. Bem-Te-Vi — Renato Terra — PolyGram
6. Na Hora da Raiva — Wanderleia — CBS
7. Push — One Way — Ariola
8. Conga Conga Conga — Gretchen — Copacabana
9. Living Inside Myself — Gino Vannelli — Ariola
10. Eu Me Rendo — Fábio Jr. — RGE
11. Bem Simples — Roupas Nova — PolyGram
12. Voa Liberdade — Jessé — RGE
13. Don't Stop the Music — Yarbrough & Peoples — PolyGram
14. Stars on 45 — Stars on 45 — PolyGram
15. A Ultima Carta — Marcos Roberto — Copacabana

SÃO PAULO

(Ventas)

By Nopem

1. Sunshine On My Shoulders — John Denver — RCA
2. Bette Davis Eyes — Kim Carnes — EMI
3. Bem-Ti-Vi — Renato Terra — PolyGram
4. Aparencias — Márcio Greyck — CBS
5. Abre Coracao — Marcelo — Elektra
6. Leao Ferido — Biafra — CBS
7. Amar é Viver — Altieris Darbiero — PolyGram
8. Minha Amiga — Bianca — RGE
9. Elefante — Robertinho de Recife — PolyGram
10. Push — One Way — Ariola
11. Santa Maria do Brasil — Lindomar Castilho — RCA
12. Woman — John Lennon — Warner Bros.
13. Eu Vou Ter Sempre Voce — Antonio Marcos — RCA
14. Conga Conga Conga — Gretchen — Copacabana
15. Time — The Alan Parsons Project — Ariola

PUERTO RICO

(Ventas)

By Frankie Bibiloni

1. Amor Comprado — El Gran Combo — Combo
2. Abusadora — Wilfrido Vargas — Karen
3. La Canita al Aire — La Solución — LAD
4. Quiero Dormir Cansado — Emmanuel — Arcano
5. A Mi — Sophy — Velvet
6. Que Me Perdonen los Dos — Nydia Caro — Alhambra
7. Nostalgia — Marvin Santiago — T.H.
8. Monta Mi Caballo — Oscar De Leon — T.H.
9. Me Lllaman Chu — Johnny Ventura — Combo
10. Alma Mía — Julio Angel — Music Stamp
11. Te Amo en Silencio — La Mulenze — DC
12. Tío Mario — Mimi — DC
13. Amor Verdadero — Willie Colón — Fania
14. Dos Jueyes — Celia & Willie — Vaya
15. La Enfermedad del Bolsillo — Wilfrido Vargas — Karen

Battle Over Presley Estate (Continued from page 3)

to Parker.

Parker had been Presley's manager since 1956. From 1956 to 1967, he received 25 percent of Presley's income. After 1967, he received 50 percent.

After Presley's death on Aug. 16, 1977, Vernon Presley, the singer's father, wrote Parker to ask that he "carry on in the same old way." After Vernon's death in June 1979, the co-executors also asked Parker to continue without change.

In their petition, the co-executors were simply asking the Probate Court — which in Tennessee has jurisdiction over unsettled estates — to approve these agreements between the estate and Parker and to approve payments under them to Parker.

Probate Court Judge Joseph Evans, also quite routinely, appointed a guardian to protect the legal rights of Lisa Marie Presley, Elvis' only child, then 12. The appointment went to Blanchard E. Tual, a 35-year-old Memphis corporation lawyer who had previously attracted little public attention except as a championship swimmer at the University of Florida in the late 1960s. He had, however, some musicians as clients and was familiar with the entertainment business.

Tual's report, submitted to Evans last September, was anything but routine.

It was harshly critical of Parker's

Teresa Stratas

(Continued from page 40)

written under the aegis of the Weill Foundation, detail each song. Because of the quality of the whole, it seems almost unfair to pick out only a few songs, but here are some highlights. The lightness of "Klops Lied" is set off against the tragedy of "Und was bekam des Soldaten Weib?", which has an unearthly lyricism to it and is drenched in pathos as the singer describes all the good things the soldier's wife received as war prizes until she receives his body from Russia. Then comes the 1928 "Petroleum Song," very much in the style of *Mahagonny*, with a lot of speaking in guttural voice contrasted to a bouncy, strong lyricism. "Wie lange noch?" (1944) could be called schmaltzy, but schmaltzy in the manner of first-rate post-romanticism. It tears at you as the singer asks again and again "How much longer?"

The songs on side two are just as rich, including some wonderful ones in French and English, the latter idiomatically American. Through it all, Stratas builds each character carefully, exploiting every vocal and dramatic means to make each song a jewel.

This is the kind of record that has to sell. Tell your Piaf customers; tell your German customers; tell your vocal customers. And play it in the store. Lotte Lenya, the composer's widow, waited a long time to have these songs sung. She was right, and Teresa Stratas was the artist who could make each unforgettable.

management of Presley and implied that executors of the estate had been lax in allowing him to continue.

"A 50 percent manager's fee is exorbitant, excessive and unreasonable," the guardian wrote. "It raises the question of whether Parker has been guilty of self-dealing, of a breach of fiduciary relationship owed to Elvis, of overreaching and of dealing with Elvis in such a manner that the dealings were never arm's length.

"Perhaps the reason no one ever questioned the 50 percent management fee was that Elvis and his father were unaware that the fee was excessive and that probably no one else knew about the arrangement," he wrote.

Tual said the agreements resulted from a lack of sophistication on the part of the Presleys. "Whereas Elvis was naive, shy and unassertive, Parker was aggressive, shrewd and tough. His strong personality dominated Elvis, his father Vernon Presley, and all others in Elvis' entourage."

Despite the protests by attorneys for the co-executors that they were themselves delving into the relationship between Parker and Presley, the probate judge ordered Tual to continue and expand his investigation.

In late July, Tual returned with an even more startling report. Parker, he said, had received millions of dollars under side agreements with RCA, apparently as payoffs to keep Elvis from questioning his record contracts.

For instance, he said, Presley received \$4.6 million from agreements with RCA in 1973 which included the sale of Presley's pre-1973 master tapes and a seven-year exclusive artist contract.

Parker, he said, got \$6.2 million from the deal, which included side agreements for promotion and similar services.

"Since Elvis' death, Col. Parker has continued to receive the lion's share of Elvis' income and has received at least \$6.5 million," Tual wrote.

Tual accused Parker of conspiring with RCA to keep Presley (and later the executors of his estate) in line while the record company systematically cheated them through inadequate payments for contracts and royalties. Tual said the 1973 buyout of Presley's masters of more than 700 songs was obviously unfavorable to the entertainer and favorable to RCA and Parker.

"Although \$5 million at first glance is a huge amount of money, when one analyzes the net money to Elvis, the figures are not so appealing.

"Col. Parker received one-half . . . which left \$2.5 million to Elvis. Elvis was in the 50 percent income tax bracket on earned income and the buy-out was taxed at ordinary earned income tax rates with no capital gains tax benefits.

"Elvis thus paid approximately \$1.25 in taxes, leaving him a net of only \$1.25 million . . .

"In 1973 Elvis was only 37 years old, and it was illogical for him to consider selling an almost certain

lifetime annuity . . . The tax implications alone should have prohibited such an agreement . . .

"On the other hand, the buy-out from Col. Parker's point of view was much more appealing. In 1973, Col. Parker was 63 years old, overweight and recovering from a heart attack.

"On March 1, 1973, as a result of the agreements with RCA, Col. Parker received \$2.5 million; he was guaranteed to receive another \$3.7 million over the next seven years in addition to 10 percent of the net profits from RCA Record Tours.

"Therefore, the guaranteed payments to Col. Parker provided a great deal of income to a man entering the twilight of his life."

Tual charged that among other favors Parker did for RCA in return, he overlooked the absence of an auditing clause in Presley's exclusive artist contract, also signed on March 1, 1973, and in fact never asked for an audit or objected to RCA's accounting of record sales.

"The accounting statements since 1973 have routinely been mailed to Col. Parker. Col. Parker has never objected to an accounting, nor has he ever requested an audit . . .

"Col. Parker's practice of non-objection of accountings and non-audit in light of the agreements and side agreements to Col. Parker bolster the argument that Col. Parker was, in effect, bought off by RCA either expressly or tacitly, and that for the payments he received he kept Elvis under control with no audits."

Lawyers for the estate's executors, cooperating with Tual to some extent after his first report, have also filed a report with the Probate Court. But at their request, their response has been declared confidential.

The reason became apparent when newsmen discovered that the IRS had filed suit in U.S. Tax Court in Washington, D.C., to drastically increase the evaluation of Presley's estate. The estate's lawyers didn't want to provide unnecessary information to IRS lawyers.

In 20 separate adjustments to the Presley estate tax returns, the IRS challenged everything from the valuation of Graceland, the Presley mansion here, to claims that Presley received his fair share of profits under contracts with Parker.

Real property, stocks and bonds, administrative expenses and Presley's debts came under IRS scrutiny, leading to an increase in its estimate of the taxable estate from about \$4.1 million to over \$25.1 million.

The tax issue is still pending.

In a mid-August 1981 ruling, Probate Court Judge Evans ordered the executors to file a civil suit against Parker to test his contracts with Presley, and to continue an investigation of Presley's relationship with RCA Records.

"The court finds that the compensation received by Colonel Parker is excessive and shocks the conscience of the court," Evans said.

Parker a few days later denied the

allegations and said he was prepared to defend himself in court. "The services which I provided in accordance with my arrangements with Elvis were unique and extraordinary in our business. Elvis and Vernon were well pleased with my services and desired to continue them over the years," he said.

Although he declined to comment on most of the specific allegations, Parker strongly denied Tual's claim that Presley had been denied legal advice on his agreements with Parker.

"He (Elvis) had many opportunities to consult legal and other experts and independent counsel and I encouraged him to do so. To suggest that I ever attempted to convince Elvis not to seek legal or tax advice is simply not true," he said.

Whether Presley had adequate access to outside advice would be a major question in any forthcoming suit against Parker.

In his report, Tual argued that the relationship between Parker and Presley was "fiduciary," a legal term meaning that one person in a relationship has domination over the other.

In legal disputes over agreements that result from such relationships, civil law generally says that a superior party who gains from the relationship must prove that the person he dealt with had adequate outside advice.

The Probate Court ordered a report from executors on an investigation of Presley's dealings with RCA within 90 days. Thus it is due in early November.

The estate's lawyers have declined to discuss the matter with outsiders, but negotiations between them and RCA would logically include provisions for audits of Presley's record sales since the 1973 agreement. The court had also ordered an investigation of the 1973 buyout and Presley's royalty rates.

Any agreement between the estate and RCA, though it would be reviewed by the Probate Court, could be kept confidential, so its terms may never be known publicly.

The court ordered Tual to join the executors in a suit against Parker within 45 days "for recovery of such sums as shall be determined due and owing to the estate by Colonel Thomas A. Parker resulting from the business transactions heretofore subsisting between the said colonel . . . and Elvis A. Presley or his estate."

That suit, which could be filed in state courts in Tennessee or elsewhere or in federal court, is due under the court's order by Sept. 28, though the court could grant a delay. Because of heavy dockets in most courts, a trial probably would not be heard until months or perhaps years from now.

The court also ordered the executors, within 90 days, to obtain an accounting or audit from Chappell Music Co., the publisher of Presley's music, and Factors, Inc., established by Parker in 1974 to merchandise the Presley image. Tual said in his report that Parker received most of the profits from Factors.

England

By VAL FALLOON

■ LONDON—Epic superstars **ABBA** were guests of honor at the CBS U.K. sales convention, held late September at the seaside city of Bournemouth. The surprise visitors flew by private plane from Stockholm for the Saturday night presentation dinner. Much to the delight of salesmen and executives, the two girls stayed on to disco, dancing with almost everyone who asked them. The boys went gambling, thereby denying this columnist of the opportunity to headline the column "I Boogied with Bjorn at Bournemouth" . . . Also present were new U.K. signings the **Slits** and **Aswad**, plus stable star **Barbara Dickson** . . . Though distributed by CBS, Stiff Records has set up its own telephone sales force. The company is this year celebrating its fifth anniversary, and has a top-ten single this week — **Alvin Stardust's** comeback hit "Pretend" . . . **Rick Wakeman**, after the British dates in his current world tour to support his "1984" album, will give three concerts in China with full orchestral backing. Dates are set for Peking and Shanghai for March next year. Rick has concerts in the U.S. and Canada before that . . . Talking of China, singer/songwriter **Simon Tedd**, until recently a Chappell artist, has formed his own label, called China Disques Noir, with distribution by Pinnacle. First single is also called "China." Tedd plays all instruments on the A side. He also has T & O Records, in partnership with **Stuart Ongley** . . . Visiting Motown artists won't see the familiar face of U.K. press chief **Karen Spreadbury**. She is not joining the move to RCA this week. Future plans to be announced . . . **Keith Bourton** has moved to head Virgin's press office, following the departure of **Al Clark**, to run Virgin's "Events" magazine, to be launched next week . . . And a new MD for Virgin Publishing: **Richard Griffiths**, formerly personal assistant to **Chris Blackwell** at Island, until heading the label's A&R department . . . Chrysalis is to produce its first non-music feature film, titled "Contagious," a sci-fi/horror production to start shooting next spring in Scotland and London . . . Chrysalis is also planning the movie version of the controversial **Joe Orton** biography, "Prick Up Your Ears".

VIDEO WORLD: Warner Home Video's rental-only software scheme was launched at the company's U.K. sales conference. A major marketing push backs the launch of the 28-day renewable dealer lease scheme, which has raised eyebrows here . . . Guild Home Video has changed its rental policy in line with the surcharge system, whereby dealers pay a fee and can then sell, hire out or exchange cassettes. Guild has also doubled the size of its duplicating facility . . . Spring now looks like the launch date for the Philips videodisc system here . . . RCA will start home video in the new year, and is meanwhile marketing blanks to prepare the market for its joint venture with Columbia, due February '82 . . . MGM/CBS Home Video was launched with 17 titles, pre-advertised to the trade. The sale only basis does not restrict dealers from renting out cassettes, and MGM/CBS will operate the surcharge system, initiated here by CIC Video. Titles include "The Wizard of Oz" and "Gone With the Wind" . . . Thorn EMI Video Programmes now claims distribution into 6,000 U.K. outlets, from the original 200. Initial target of 5,000 sales per title had long been beaten, and many titles topped the 20,000 mark . . . However, at the current London video software show, one producer warned that the bubble would burst soon as there are too many software dealers. With just over a million VCRs in the U.K. the average number of rentals a shop can expect is 30 titles a week — not enough to keep a shop in business. "Get rich quick" operators were advised to stay out of the business. And MGM/CBS co-chairman **Cy Leslie** chilled delegates with his stories of U.S. piracy.

At EMI U.K. Conference



Pictured at the recent EMI Records (U.K.) conference are, from left: **Kick van Hengel**, director of international promotion, Capitol International; **Martyn Cox**, general manager, Capitol/EMI America/Liberty U.S. division; **Helmut Fest**, vice president, international operations, Capitol Records U.S.; and (seated) **Kick Klimby**, director of European operations, Capitol International.

U.K. Labels Are Optimistic At Recent Sales Conferences

By VAL FALLOON

■ LONDON—The British record industry has moved into top gear again, after a year of dragging its feet in the wake of cutbacks, recession, and pessimism, judging from the mood at sales conferences held in late September by the major labels. Confidence, strong product, a much more businesslike approach and sensible release schedules have brought a new realism to the U.K. industry.

Though records have heavy competition for the consumer pound from the booming video industry, most record companies have their own joint software divisions now, and the optimism here has spread to the record side. Judging from the various managing directors' and chairmen's comments to their sales forces, it could be believed that another disc boom is expected. That may not be the case, but companies have now tightened up and settled down, and at last appear to be stable.

EMI MD **Cliff Busby** said, "We are slim and we are tough. I believe we are seeing a new generation of EMI people." PolyGram Record Operations MD **Ramon Lopez** predicted that the group would be "the envy of the industry" next year, adding that it was imperative that the group hit the number-one spot. He insisted the three major labels — Polydor, Phonogram and Decca — retain their individual status, with the big two fighting

for the top slot in months to come. **Charles Levison**, in his first sales conference as WEA MD said, "We are back, we are hot again and we have a great future." RCA, which has rapidly built up an impressive stable of licensed labels in the past months, culminating with the recent Motown deal, was especially bouyant. "RCA plays in the first team," said **Don Ellis**, the U.K. managing director. The key to RCA's success is, he said, the strong creative U.K. presence and the development of artists.

CBS

CBS, which has seen its U.K. signings of the past three or four years blossom into major international artists, was similarly confident in the future of the industry.

Though dealers will be disappointed that there are few special offers and discount deals this year, several companies have made massive inroads into the back catalogue market by slashing prices or offering two-for-one disc and cassette deals. CBS, particularly, has seen phenomenal sales increases in catalogue product since it introduced its "nice price" scheme.

CBS has a strong selection of titles this year, with LPs due from **Billy Joel**, **Adam and the Ants**, **Earth Wind & Fire**, **ABBA**, and **Shakin' Stevens**, plus the now hot-selling **Meat Loaf** and **Art** (Continued on page 49)

Canada

By LARRY LEBLANC

■ TORONTO—The new **Bruce Cockburn** LP slipped from the CBS warehouse into the hands of local radio stations as his label True North frantically tried to recall all copies. CBS's computer inadvertently pushed the release date of the LP forward in the warehouse, and CBS promo did its job and passed it onto stations without the knowledge of True North. The problem was that True North, a small independent, had just released a **Graham Shaw** LP and, the same day, the new **Rough Trade** package. Now it has released a new Bruce Cockburn set, since most Toronto stations got the LP and started playing it the first day . . . As mentioned here earlier, **Dusty Springfield** is now living here; she recently purchased a house in town . . . **Diane Tell** has signed with PolyGram Canada to a long-term contract. She recently taped an hour-long TV show for CBS-TV's French network. She'll release a new LP in February . . . Telemedia Ontario Radio network is syndicating its Toronto-based **Andy Barrie** show. Producer of the special "Sunday" show by Barrie is **Jim Dinan** and executive producer is **Mary Frances Denis** . . . **Mike Flicker** is producing **Trooper's** newest release for his own Flicker Records in Canada. A&M will distribute . . . **Toronto** heads west from now to mid-October in support of its near platinum LP "Head On" . . . **Elias Phygios** of Montreal was given a \$500 fine or a prison term of eight days after being found guilty of manufacturing counterfeit recordings. The charges involved 10 separate counts pertaining to a Greek repertoire recording . . . A&M is playing the advance copies of the **Police's** "Ghost in the Machine" to fans via telephone across the country. The LP includes the bilingual "J'avris Toujours Faim de Toi" . . . CBS will handle the Alfa label, while Quality has picked up Montage.

U.K. Sales Conferences

(Continued from page 48)

Garfunkel LPs.

CBS is adding 25 more titles to the "nice price" series, including still-topical product from ABBA, the Beach Boys, Earth Wind & Fire, Art Garfunkel, and Billy Joel, backed by heavy promotion and a retail incentive scheme. Johnny Mathis will be the subject of a TV campaign for his 25th anniversary LP, coinciding with his U.K. "Celebration" tour.

In his wrap-up speech, CBS U.K. chairman Maurice Oberstein — who will also be MD until February following David Betteridge's resignation — pointed out that the major chains are re-investing in the record industry, and praised this highly.

CBS' policy was to back up the dealer, and appeal to the consumer through the dealer with attractive repertoire and most feel that this has proved right. CBS has been market leader in the past six months in both full price and "nice price" categories. CBS had also invested in sales services and a computer network system linking the Dutch and U.K. pressing and distribution facilities.

Commenting on the Green Paper, Oberstein said that he was surprised that a country which has always been in the forefront of copyright legislation should show such a "definite lack of understanding of the issue." CBS, as part of the BPI, would continue the fight for a blank tape lobby, he vowed.

"I have no doubt that we convert more U.S. hits into U.K. hits than anyone else," Oberstein continued, adding that the strong U.K. roster now meant a well-balanced company. Plans for the future include more international promotion of local artists and more crossing of product boundaries. "We don't yet have the big European MOR artists," he said, "but we intend to give attention to this market." CBS had already picked up local hits and converted them into international hits, such as the Australian Joe Dolce's "Shaddap You Face," and the "Stars on 45" compilation series. Oberstein strongly criticised the popular music press, complaining that they took so many cheap shots at the industry that supported them.

Outgoing MD Betteridge summed up the year's achievements: five platinum LPs, three gold and three silver LPs, and international hits for the Nolans, Adam and the Ants and Shakin' Stevens. "It's great to start a conference with a number one LP," he said (Shakin' Stevens), "and see another CBS act, Meat Loaf, chasing for the same spot."

WEA leads its autumn schedule with product from Gary Numan, Elvis Costello and Saxon, plus Elektra/Asylum albums featuring country artists and newer rock acts along with the first LP from new signing Rupert Holmes. WEA surprised the conference by announcing the signing of "Evita" star Elaine Page with an album already completed.

A George Benson TV-promoted album is due from Warner Bros. in November at the same time as the

still-untitled new Rod Stewart LP, and product from Carly Simon and Neil Young. WEA is also offering between five and ten free LPs to dealers depending on numbers ordered on back catalogue.

EMI Plans

Ken East, chief operating officer of the EMI Music group, reassured salesmen concerned over the loss of the Motown contract, pointing out that in Europe EMI had lost MCA, Arista and Motown at the end of 1979 but was now selling more records than ever before in those territories. The departure of Motown should, he said, encourage EMI's policy of concentrating on its own repertoire. Rock division marketing manager David Hughes — formerly Motown general manager — announced various new signings to the EMI label. New product is expected from Iron Maiden, Queen, Gerry Rafferty and Whitesnake, and a new Diana Ross LP can be expected from EMI America in the near future.

RCA is offering a wide range of product — classical, jazz, black, as well as product from all its licensed labels, which include Ensign, Scratch, Cheapskate, Whi Fi, Logo, Original, Ice and KR among them. The Stax label will be re-launched in November with ten sixties singles, and the first Motown product includes a best of Diana Ross album and new singles from the Temptations and Jose Feliciano.

Polydor Releases

Polydor is releasing product from King Crimson, Sad Cafe, Ian Dury and Tom Jones, plus titles from newer acts. Licensed label Bronze has provided some of the 24 chart albums for Polydor this year and that label's director, Robert Lemon, said that a big demand for cassettes was due to the success of the Walkman portable cassette player.

Int'l Original Concert Set for November 21 At Tokyo's Chokin Hall

■ TOKYO—The Yamaha Music Foundation's First International Original Concert (IOC) is scheduled for Saturday and Sunday, November 21 and 22 at Yubin Chokin Hall, Tokyo. The concert provides an opportunity for composers to perform their own works. More than 400 compositions in all musical categories were submitted and 16 selected for the concert by IOC judges on the basis of musical quality, impressiveness and expression.

The concert is supported by the Ministry of Foreign Affairs and Culture Agency, the Tokyo Metropolitan Government and the Japan Broadcasting Association (NHK). Plans for the second IOC will be announced following the November concert. Information and regulation pamphlets may be obtained from the IOC Committee in care of Yamaha Music Foundation, 24-22, 3-Chome, Shimomeguro, Meguro-ku, Tokyo.

England's Top 25

Albums

- 1 **DEAD RINGER MEAT LOAF** / Epic / Cleveland Int'l
- 2 **TATTOO YOU ROLLING STONES** / Rolling Stones
- 3 **RAGE OF EDEN ULTRAVOX** / Chrysalis
- 4 **WALK UNDER LADDERS JOAN ARMATRADING** / A&M
- 5 **DANCE GARY NUMAN** / Beggars Banquet
- 6 **TIME ELO** / Jet
- 7 **ABACAB GENESIS** / Charisma
- 8 **SHAKY SHAKIN STEVENS** / Epic
- 9 **MSG MICHAEL SCHENKER GROUP** / Chrysalis
- 10 **PRESENT ARMS UB40** / Dep Int
- 11 **WIRED FOR SOUND CLIFF RICHARD** / EMI
- 12 **SONS AND FASCINATION SIMPLE MINDS** / Virgin
- 13 **SECRET COMBINATION RANDY CRAWFORD** / Warner Bros.
- 14 **DURAN DURAN DURAN DURAN** / EMI
- 15 **LOVE SONGS CLIFF RICHARD** / EMI
- 16 **BAT OUT OF HELL MEAT LOAF** / Epic / Cleveland Int'l
- 17 **COVER PLUS HAZEL O'CONNOR** / Albion
- 18 **PRETENDERS II PRETENDERS** / Real
- 19 **STARS ON 45, VOL. 2 STAR SOUND** / CBS
- 20 **ROCK CLASSICS LSO** / K-Tel
- 21 **SHOT OF LOVE BOB DYLAN** / CBS
- 22 **T REX IN CONCERT MARC BOLAN** / Marc
- 23 **HI INFIDELITY REO SPEEDWAGON** / CBS
- 24 **SUPERHITS 1 & 2 VARIOUS** / Ronco
- 25 **CELEBRATION JOHNNY MATHIS** / CBS

Singles

- 1 **PRINCE CHARMING ADAM & THE ANTS** / CBS
- 2 **TAINTED LOVE SOFT CELL** / Some Bizarre
- 3 **WIRED FOR SOUND CLIFF RICHARD** / EMI
- 4 **SOUVENIR OMD** / Dindisc
- 5 **HANDS UP (GIVE ME YOUR HEART) OTTAWAN** / Carrere
- 6 **PRETEND ALVIN STARDUST** / Stiff
- 7 **LOVE ACTION (I BELIEVE IN LOVE) HUMAN LEAGUE** / Virgin
- 8 **HOLD ON TIGHT ELO** / Jet
- 9 **START ME UP ROLLING STONES** / Rolling Stones
- 10 **ENDLESS LOVE DIANA ROSS & LIONEL RICHIE** / Motown
- 11 **JAPANESE BOY ANEKA** / Hansa
- 12 **SLOW HAND POINTER SISTERS** / Planet
- 13 **ONE IN TEN UB40** / Dep Int
- 14 **EVERYBODY SALSA MODERN ROMANCE** / WEA
- 15 **SO THIS IS ROMANCE LINX** / Chrysalis
- 16 **IN AND OUT OF LOVE IMAGINATION** / R&B
- 17 **YOU'LL NEVER KNOW HI-GLOSS** / Epic
- 18 **BIRDIE SONG TWEETS** / PRT
- 19 **ABACAB GENESIS** / Charisma
- 20 **THE THIN WALL ULTRAVOX** / Chrysalis
- 21 **RAINY NIGHT IN GEORGIA RANDY CRAWFORD** / WB
- 22 **PASSIONATE FRIEND TEARDROP EXPLODES** / Mercury
- 23 **SHE'S GOT CLAWS GARY NUMAN** / Beggars Banquet
- 24 **ONE OF THOSE NIGHTS BUCKS FIZZ** / RCA
- 25 **HAND HELD IN BLACK & WHITE DOLLAR** / Carrere

Local Bands Making Good (Continued from page 3)

have earned superstar status in their hometowns but who are unknown outside of a 100-mile radius. Minnesota's claim to fame is rock band Chameleon, Washington has produced Trouble Funk, New Orleans is the home of the Cold and Philadelphia has spawned the jazz trio Pieces of a Dream, to name a few. These local artists sell out club and theatre dates regardless of how often they appear locally, and they sell records as briskly as any major artist.

For three years McGuffey Lane was the house band at a downtown Columbus club; the band has also played more than their share of high school proms, college dances and country fairs. But despite this saturation, McGuffey Lane recently sold out Columbus' Palace Theatre and the Mer-shon Auditorium, each of which seats approximately 3000 people. They have also opened for Charlie Daniels, the Allman Brothers, EmmyLou Harris and others.

McGuffey Lane and the other regional bands have all released product on independent labels with the hope of proving their sales potential and getting the attention of major labels. In most cases the independent labels are owned and financed by the band or the band's management.

After 40,000 copies of McGuffey Lane's self-titled album on Paradise Island were sold, Atco Records signed the group. A second album, produced by Al Nalli, will be released in the next few months.

Chameleon's LP appears to be taking a similar route. Their debut album was independently produced and released on manager Tom Pasko's Platinum Records. "Chameleon" arrived at local Minnesota record stores four weeks ago and has already sold out its first press run of 3000 pieces, according to area rackjobbers and retail outlets. "The album has really snowballed," Pasko said. "We weren't that sure of what we were doing, but we started having a series of small successes and the album started moving in places we don't even play that much." To coincide with the release of the album, this August the band was booked into the Guthrie Theatre, a prestigious Minneapolis



McGuffey Lane

venue that seats 1400 and rarely books local acts or pop music. The show was a sell-out. Now, Chameleon is negotiating with several record companies. "If a label deal comes along, it would be great," Pasko said, "but we are going to keep pushing the album ourselves, with them or without them."

A new album is expected soon from Quarterflash, who recently became the first new act signed to Geffen Records. Their debut album, produced by John Boylan, and the re-released single, "Harden My Heart," are due this fall.



Trouble Funk

Quarterflash features female singer and saxophone player Rindy Ross. "The band is especially popular with women because of Rindy," J. Isaacs, the band's manager, said, "and because they have a large female following, they are also popular with men." Like most local artists, members of the Portland band are veterans of the bar-band circuit. "Those years in the bars really helped to sharpen their skills," Isaac said.

"When I play Trouble Funk's music in the store," said Bill Blankenship of Douglas Stereo, Washington, "it attracts people in from the streets like magnets. It is the only band I play that the whole store starts dancing." Other Washington-based record stores have a similar tale to tell about this seven-member "urban, transitional funk" band. " 'Pump It Up' is the biggest record we had all summer. It outsold everything else in the store," said another retailer.

What these stores are selling are four twelve-inch discs produced by Trouble Funk's TF Records. "We don't have to put out expensive albums with fancy covers to get our music heard," said manager Reo Edwards.

Trouble Funk is now enjoying a success that was seven years in the making. "The kids in this town have been great," Edwards said. "At first the radio stations used to tell us our music isn't radio music, it's street music. But the kids have showed them they want to hear it on the radio. Now we get plenty of airplay."



Chameleon



Quarterflash

While these groups have proven that national radio play and cross-country tours aren't necessary to gain success, national success is still the ultimate goal. The Michael Stanley Band is a good example of a band that only recently shed its "local" status with national recognition and a hit album on the charts. But the band has not forgotten its roots. The band recently appeared in Cleveland at the Blossom Music Festival and set an all time house attendance record — 70,000 people.

Weinstein to Boardwalk

■ LOS ANGELES—Boardwalk Entertainment Company president Irv Biegel has announced the appointment of Beverly Weinstein as director of production and sales administration for the label. She will oversee the manufacturing of product and packaging and will coordinate those activities with the label's sales and marketing campaigns. She will also serve as a primary liaison with the label's independent distributors.

Weinstein previously held executive positions in sales, production and creative services for PolyGram, London, Arista, Private Stock and Bell Records.

Levee to Regency

■ LOS ANGELES—Marijane Levee has been named national publicity director for Regency Records Inc., it was announced by Lloyd Segal, president.

Prior to her joining Regency, Levee was vice president of Edye Rome Public Relations for four years.

Regency Records is marketed and distributed by Atco Records.

Stan Monteiro

(Continued from page 3)

dential positions in promotion and/or marketing with E/P/A and United Artists in Los Angeles, and with Columbia in New York. Earlier in his career, which began in 1956, he worked in various capacities for Mercury, RCA, Metromedia and Grunt Records. In addition to a background in music as a clarinetist and saxophonist, Monteiro has worked in radio and retail, and also spent a year as director of marketing for Cash Box.

AT&T/CBS

(Continued from page 3)

data," said aid Roberta Weiner. "So, in a way, this sort of thing is just what we've been looking for. But, of course, we'd like to see smaller concerns be able to share in this too."

Don McLaughlin, a spokesman for AT&T, told *Record World* that his company is talking with other communications companies other than CBS. McLaughlin said that AT&T had not yet approached Warner Communications, Inc.

Record World Country

Hank Jr. Makes Donation



Elektra artist Hank Williams Jr. (right) presents Country Music Foundation director Bill Ivey with an outfit of clothes that will be added to the permanent collection of the Country Music Hall of Fame and Museum.

CMA Promoting Country Music Month

■ NASHVILLE—The Country Music Association is going all the way this year to make sure the entire U.S. knows that October is Country Music Month.

Earlier this year Dolly Parton, on the CMA's behalf, sent letters to President Reagan and the governors of all 50 states, requesting them to proclaim October Country Music Month. More than 30 governors honored the request.

The CMA also mailed promotion discs to all full-time country radio stations, with Country Music Month spots by various artists. Stations were also encouraged to read their state's Country Music Month proclamation on the air.

Consumer and trade publications also received Country Music Month logos, and posters were distributed to record merchandisers through the country. The CMA also commissioned a Country Music Month display to be created at Municipal Airport here, and CMA executive director Jo Walker-Meador did a special narration for Continental Airlines' in-flight country music program for October.

DJ Hall of Fame Finalists Announced

■ NASHVILLE—Chuck Chellman, trustee of the Country Music Disc Jockey Hall of Fame Foundation, has announced the finalists in the voting for induction in the DJ Hall of Fame. The finalists are: living category, Smokey Smith, Charlie Walker, and Bill Mack; posthumous category, King Edward Smith IV, Happy Wilson, and Uncle Jim Christy.

One person in each category will be given the award at the annual FICAP (Federation of Country Air Personalities) banquet October 16 at the Hyatt Regency Hotel here.

Smokey Smith began his radio career at WREN in Lawrence, Kansas. He later worked at KFOX in Long Beach, California, and at least five

other stations throughout the midwest. Smith, also a prominent show promoter from 1952-77, was one of the originators of the Country Music DJ Association.

Walker found his first radio work at KMAC in San Antonio, Texas, and later worked at KENS in the same city. The first DJ to host a regular country radio show in Japan during World War II, Walker later worked at KRLD in Dallas. He remains a regular performer on the Grand Ole Opry.

Mack, currently on the air each night at WBAP in Fort Worth, Texas, was formerly host and announcer of radio and TV shows that originated from the Panther Hall dance spot in Texas.

King Edward Smith IV, a past president of FICAP, worked most recently at WSLC in Roanoke, Virginia.

Wilson, nicknamed for his sense of humor, spent his radio career in the Alabama area. He also worked in Nashville as a publishing representative.

Christy is best remembered for his work at the powerful Mexican stations XERF (El Paso) and XEG (Montgomery).

CMA Membership To Meet Oct. 15

■ NASHVILLE—The Country Music Association will hold its annual membership meeting Thursday, October 15 in the Knoxville Room at the Opryland Hotel here. The meeting is held to elect the board of directors for 1981-82.

Voting will begin at the membership meeting at 8:30 a.m.; the business meeting will commence at 9:30. Among the items on the agenda besides voting are: the Annual President's Report (presented by Tandy Rice, CMA President for 1980-81); the presentation of the Founding President's Award by CMA's first president, Connie B. Gay; and an introduction of the current CMA board members.

Nashville Report

By AL CUNIFF

■ THE RUMOR MILL: Lots of rumors around this town regarding who will fill (and vacate) high-level positions at several labels here, including Arista and Atlantic Records, who are supposed to open offices here soon. Watch this space over the next few months to find out about all the changes.

Sami Jo Cole opens for Eddie Rabbitt on concerts through the end of this month. . . George Jones and the Oak Ridge Boys are slated to guest on a Loretta Lynn special set to air Nov. 10 on NBC-TV. . . The Welk Music Group has printed a great idea—it's "Ideas," a collection of outstanding songs from its many catalogues, divided alphabetically, by decade, music style, and otherwise. Typesetting was done on computer, so the company can easily update the book. It will have to do that one day if the Pi-Gem purchase comes through.

Blazing Saddles, a nice country-oriented club here, wants to host writer and artist showcases. . . Dolly Parton is set to begin filming "The Best Little Whorehouse in Texas" this week in Austin. . . RCA's Earl Thomas Conley will be heard Oct. 24 on the ABC Radio Network's "Silver Eagle" concert.

The Queen of Country Music, Kitty Wells, will present the new Horizon Award on this year's CMA awards show. . . George Hamilton IV recently traveled to Budapest, Hungary for a one-night show, then returned to his home in Charlotte, N.C.

NEW RELEASES: The Oak Ridge Boys have a public service recording called "Check Out the Boy Scouts" on MCA; gospel act the Kingsmen have a single called "Excuses" on HeartWarming Records, that might lend itself to country novelty play—it relates reasons people give for not attending church; Bo Renfro has released "Let's Fall in Love for the Weekend," an uptempo tune on Fish Hook Records; Ray Griff is back—he has a fine song in "Draw Me a Line," on Vision Records; Hoyt Axton uses football as a metaphor for lots of things in life

(Continued on page 52)

PICKS OF THE WEEK

SINGLE EARL THOMAS CONLEY, "TELL ME WHY" (prod.: Nelson Larkin & Earl Thomas Conley) (writers: E.T. Conley, J.B. Acklen) (Blue Moon/Easy Listening/April, ASCAP) (3:18). Conley's RCA single debut continues the power-charged country sounds he generated on Sunbird. In this cut a reckless man asks his loyal woman why she still loves him. RCA PB-12344.

SLEEPER SUE POWELL, "(THERE'S NO ME) WITHOUT YOU" (prod.: Jerry Bradley) (writers: D.W. Morgan, K. Fleming) (Pi-Gem, BMI) (3:04). Bright-voiced Powell, signed earlier this year as a solo artist after singing in Dave & Sugar, offers a classic-sounding ballad with a lyric that's appealing for its directness and simplicity. RCA PB-12287.

ALBUM JOHNNY LEE, "BET YOUR HEART ON ME." Spearheaded by a very commercial title single that is this week's RW Country Singles Chart-maker, this LP gives further proof of Lee's appeal to pop and country formats. Strong material and sure-handed production are evident in such standout tracks as "How Deep in Love Am I," "Be There for Me Baby," and Lee's energetic, self-penned "Highways Run On Forever." Full Moon/Asylum 5E-541.



McDowell's First Number One Caps Career-Building Effort

■ NASHVILLE—Ronnie McDowell's recent number one single, "Older Women," the first chart-topper of his career, capped a carefully planned career-building program coordinated among his label, Epic; his agency, Top Billing International; and his producer, Buddy Killen.

"It's no secret that when Ronnie signed with us (in 1979) he was entrapped by the image of being an Elvis imitator, and undoubtedly the best," noted Rich Schwan, director, E/P/A promotion, CBS Records-Nashville. "But we also saw what he could be as Ronnie McDowell. And I think we're at that point now."

Schwan noted that careful planning by McDowell and Killen in choice of material has appealed to "the large percentage of females (who) make up his demographics."

"Ronnie had already established a base in the southeast, in terms of media awareness and drawing power, when he signed with Epic," said Mary Ann McCready, director, artist development, CBS Records-Nashville. "So what we wanted to do was expand this base to other regions of the country where he'd never been exposed before."

McCready said regional concentration was placed on McDowell appearances, in order, in the midwest, southwest, and west. Schwan the artist also made a point of visiting or calling radio stations in every region he visited.

Top Billing International reports it has witnessed McDowell's move from smaller to larger concert venues, and a doubling of bookings over the past year, due in large part to the regional development effort. "Not only have his bookings doubled, but his appeal has expanded beyond the country point," said Allen Whitcomb, TBI's southeastern agent.

"We're also in negotiations with major promoters who want to use him as a headliner in some markets, and in others as a co-headliner. And for the first time we are having to place percentages on the guarantees because of

his drawing power."

CBS-Nashville also reports great success with involving radio in promotional contests in support of McDowell's "Older Women" single and its album, "Good Time Lovin' Man." KIKK's "Kissing Kontest" and WMC's "Over 25 Beauty Contest" were accompanied by promotions by KMPS, KLZ and KEEB in the west; WVOJ, WIRK, and WMSA in the southeast; and KYNN, WSAI, WTSO, and WKKN in the midwest.

McDowell has also enjoyed significant TV exposure lately, with appearances on such shows as "Merv Griffin," "Pop! Goes the Country," "America's Top 10," "Solid Gold," and "Country's Top 20."

Rogers, West Tour Again

■ LOS ANGELES—Ken Kragen, president of Kragen & Company and personal manager of Kenny Rogers and Dottie West, has announced that the Liberty artists will again team for a concert tour, "Together Again '81."

The 26-city tour, which started Sept. 24 in Kansas City, Missouri, will run through Nov. 8 in East Lansing, Michigan, with more dates to be confirmed.

Lowery Launches Label

(Continued from page 6) these artists."

The first product to be released on the label is "Flaming High School Lovers," by writer/artist Mike Dyche. Other artists on the label include Bruce Blackman (of Starbuck and Korona fame), Thetis Sealey, Gordon Dee and Carol Lee, Michael Jones, and Glen Wood.

Dave Powell has been named GM of Southern Tracks. A&R responsibilities will be covered by Mike Clark and Bill Lowery. Pop promotion will be undertaken by Johnny Bee and the Pickwick promotion staff, as well as Best Bet Promotions. Wade Pepper will handle country promotion, and Mark Pucci will handle publicity.

Celebrating With Mel



Celebrating Capitol artist Mel McDaniel's second consecutive top 10 single ("Right in the Palm of Your Hand") and his recent birthday are, from left, McDaniel, Record World's southeastern editor Al Cuniff, and Capitol's national country promotion director Gerrie McDowell.

Acuff Roast Blends Music and Politics

■ NASHVILLE—The Sept. 20 Roy Acuff Golden Celebration at the Hyatt Regency Hotel here was a real mixture of music and politics, as celebrities ranging from Gene Autry, Pat Boone and Chet Atkins to the Vice President of the United States and Tennessee's governor and U.S. senators turned out to pay tribute to Acuff's "first 50" years in country music.

Roasters — who really did more toasting than roasting — included Atkins, Vice President George Bush, publisher Wesley Rose, Ernest Tubbs, Charlie Daniels, Johnny and June Carter Cash, Boone, Autry, and Tennessee senators Howard Baker and Jim Sasser, and others. Nashville mayor Richard Fulton and Tennessee governor Lamar Alexander were also impor-

tant parts of the tribute, a \$100-a-plate affair that benefited Buddies of Nashville.

Archie Campbell, Minnie Pearl, and Alexander were masters of ceremonies at the tribute to Acuff, the first living artist to be inducted into the Country Music Hall of Fame.

A crowd of about 700 heard some of the nation's top politicians make light of Acuff's unsuccessful bid for the Tennessee governorship in 1948. Spotted among the crowd were many of Acuff's business friends and associates, as well as the music industry's Eddy Arnold, Mae Axton, Owen Bradley, Smoky Mountain Boy "Bashful Brother Oswald," and many others.

Nashville Welcomes KOKE



KOKE (Austin, Texas) recently hosted 100 of its listeners on a visit to Nashville, where they were welcomed by over 20 country artists. Shown from left are (kneeling) Stonewall Jackson, Doyle Wilburn, Dickey Lee, and Jim Ray, KOKE GM; (back row) Sonny Curtis, KOKE sports director Ken Gray, Eddy Raven, KOKE newsmen David Anderson, Billy Walker, KOKE air personality Bob Cole, Faron Young, Webb Pierce, Jim McReynolds, Ray Pillow, and O.B. McClinton. Not shown but also in attendance were Deborah Allen, Rafe VanHoy, Ronnie McDowell, Mae Axton, T.G. Sheppard, and Mack Vickery.

Nashville Report (Continued from page 51)

on his latest Jeremiah Records single, "(We've Got to) Win This One."

IN THE STUDIO: Koala (Liz Lyndell, Del Reeves, Jack Grayson), Scruggs (Bruce Channel), Creative Workshop (Razz, Kent Robbins), Quadraphonic (Dobie Gray, Eddie Struzick), Music City Music Hall (Loretta Lynn, R.C. Bannon and Louise Mandrell), Sound Emporium (Bob Jones, French artist Eddy Mitchell, James Talley on a movie soundtrack, and Joe Stampley), Bennett House (Jimmy Buffett), Soundshop (Mike Campbell, Razzzy Bailey), Sound Stage (Conway Twitty, Roger Bowling, Dave Rowland and Sugar), Young'un (Vernon Oxford), Wax Works (Randy Parton), Woodland (Gail Davies, Billy Edd Wheeler, Steve Forbert, Sonny Throckmorton), Pete Drake (Billy Cole Reed, Shot Jackson, Jerry Hanson), Roxy (Lee Howard), Center Row (Moetta Woods), and Cinderella (Benny Griffith).

Recently at work in Muscle Shoals Sound Studios: Glen Frey, Delbert McClinton, and Debbie Stone.

International publishing veteran **Dick James**, of the London-based Dick James Music, will visit Nashville for the first time Oct. 22. Dick got his first big boost by publishing the music of a group called the **Beatles**. Dick's son **Stephen James**, managing director of DJM Records and the publishing operation, visited RW's offices recently and revealed that his company just got first cuts on three **Steve Davis** songs—in Honk Kong. Top southeast Asian female artist **Rowena Cortes** cut the tunes.

Terrace Music Group has new offices at 14 Music Circle East here. Zip is 37203, and phone is (615) 242-2094. **Robert John Jones** and **Katherine Pace** head operations . . . RCA artist **Sylvia** the new Durango Boot Girl . . . **Steve Wariner** recently taped segments of "Country Top 20" featuring his new single "All Roads Lead to You" . . . **Terri Hollowell** will again perform at her homecoming concert in New Albany, Indiana.

Charly McClain makes her debut at Gilley's club on her current concert tour . . . **Buddy Emmons** and **Noel Boggs** were recently inducted into the Steel Guitar Players Hall of Fame in St. Louis.

Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Bellamy Brothers — "You're My Favorite Star"

Cristy Lane — "Cheatin' Is Still on My Mind"

David Frizzell & Shelly West — "Husband and Wives"

Stephanie Winslow — "When You Walk in the Room"

Rodney Crowell may have a left field hit in "Stars on the Water." It's already added at WAMZ, WDLW, KSOP, WLWI, WSDS, WSLC, KIKK, KVOO, KWKH, KWJJ, KRMD, WPLO, KEBC, WSM, WCMS, WSAI, WITL.

The **Bellamy Brothers** are running toward another hit with "You're My Favorite Star." First week adds at WTSO, WSAI, WCXI, WMZQ, WIRK, KSO, KWKH, WDLW, WSOC, KSSS, WJQS, WHK, KBUC, WXCL, WHOO, WQIK, KNIX, WCMS, WSLR, WTOD, WQYK, KMPS, WWVA, WITL, KOKE, WYDE, KEEN.

Cristy Lane is moving with "Cheatin' Is Still on My Mind" at WQOT, KMPS, KCKC, WSLC, WPNX, WGTO, KEBC, WWVA, KGA, KKYX, WQYK, KTTS, WJQS, KRMD, KSOP,

WDLW, KFDI, KVOO, WSLC, WLWI. **Mundo Earwood's** "I'll Still Be Loving You" has airplay reports at WSLR, KXLR, WSLC, KIKK, KBUC, KSSS, KEBC, KVOO, KSO, KTTS, KSOP, WSM, WTOD, KMPS, KKYX.

Bill Nash has early attention on "Slippin' Out, Slippin' In" at WQIK, WDEN, KEBC, KKYX, WCMS, WSLC, WKKN, KIKK, KFDI, WDLW, KRMD, WPNX, WTOD. **Dean Dillon's** "Jesus Let Me Slide" is playing at WKKN, WSLC, KEBC, KRMD, WPNX, KMPS, KGA, WDEN, WLWI.

Sami Jo Cole has action on "I Can't Help Myself (Here Comes the Feeling)" at KHEY, KLL, KEBC, KBUC, KRMD, KVOO.

Super Strong: **Merle Haggard, Steve Wariner, Johnny Lee, Larry Gatlin, George Jones, Gene Watson.**

Tanya Tucker has an early start with "Rodeo Girls" at WIRK, WIVK, KTTS, KSSS, KEBC, WFAI, KCKC, WSLC, KVOO, KFDI, WDLW, KSOP, KRMD, KBUC, KMPS, KKYX,

WDEN. **Jimmi Cannon** is making waves with her first single "Whole Lot of Cheatin' Goin' On" at WGTO, WMC, WSLC, KVOO, KRMD, KFDI, WJQS, KEBC, WCMS, WYDE.

LEFT FIELDERS

Eddy Raven — "Who Do You Know In California"

Mel Street & Sandy Powell — "Slip Away"

Sue Powell — "(There's No Me) Without You"

Faron Young — "Pull Up a Pillow"

AREA ACTION

Super Grit Cowboy Band — "Carolina by the Sea" (WCMS, WDEN, WSLC)

Lanny Browning — "King of the Boozers" (WDLW, KBUC, WSLC)

Rita Remington — "Don't We Belong in Love" (WQYK, WPNX, KEBC)

'Bandstand' Sets New Country Music Salute

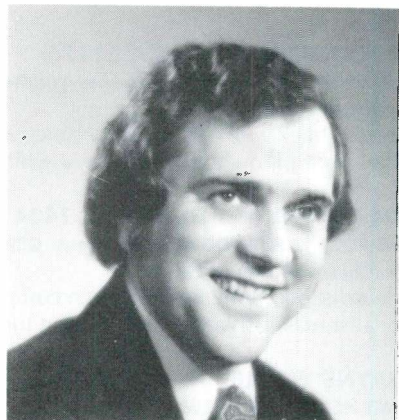
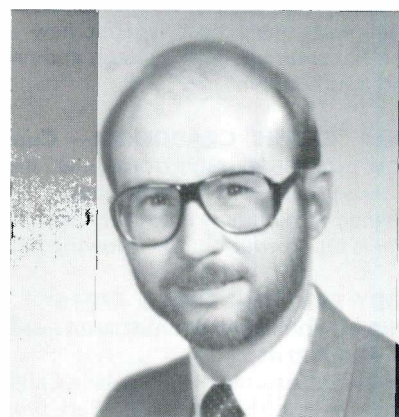
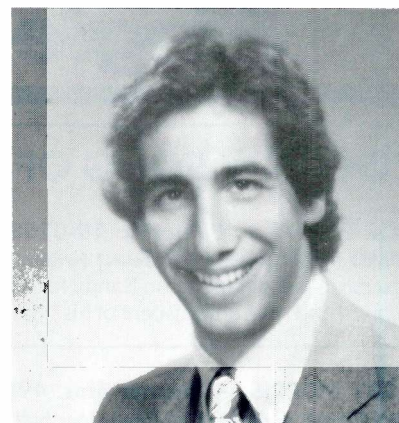
LOS ANGELES—For the second consecutive year, Dick Clark's "American Bandstand" will devote an entire program to saluting country music in conjunction with Country Music Month.

The Oct. 17 "American Bandstand" will present only tunes by country performers for its in-studio and TV audi-

ences. Guest performers will be Ronnie Milsap, David Frizzell and Shelly West, all making their first appearance on the show.

Records played on the show will include songs by Rosanne Cash, Eddie Rabbitt, Crystal Gayle, Lacy J. Dalton, Alabama, and Conway Twitty.

Top Billing Names Corporate Officers



NASHVILLE—Top Billing International has announced the appointment of agents Jack Sublette, Don Fowler, Ginger Hennesy, and Allen Whitcomb to positions as corporate officers of the 12-year-old booking agency based here. TBI also announced the appointment of its newest agent, Dan Goodman.

Sublette, responsible for TBI bookings throughout the west, began his sixth year with the company as executive VP, GM, and chief operating officer. Fowler, involved in promoting country music for the past 15 years, has been named senior VP, and continues to represent TBI throughout the northeast.

Top Billing VP Ginger Hennesy is responsible for the midwest region, and is developing TBI international tours, as well as coordinating ad accounts involving artists Jerry Clower and Tom T. Hall.

Whitcomb, VP in charge of Top Billing representation throughout the southeast, was formerly associated

with United Talent here. Goodman, who spent two years with International Celebrity Management in New York, joins the TBI staff with a focus on college concerts and progressive venues throughout the west.

Burritos Debut in Nashville



Two members of the Epic/Curb group the Burrito Brothers pause backstage following their recent SRO performance and Nashville debut at the Cannery. New CBS act Calamity Jane opened the show, which benefitted a journalism scholarship fund established by the National Entertainment Journalists Association. Pictured from left are Martyn Smith, the Burritos' manager; Dan Wojcik, the Lavender Agency; Burrito Brothers Gib Guilbeau and John Beland; and Dick Whitehouse of Curb Records.

Country Single Picks

COUNTRY SONG OF THE WEEK

MOE BANDY — Columbia 18-02532

RODEO ROMEO (prod.: Ray Baker) (writer: D. Mitchell) (Baray, BMI) (2:52)
You can always depend on Bandy for a pure-country cut — this breezy tune has a sound and lyric reminiscent of his "Bandy the Rodeo Clown" hit of yesteryear.

GARY MORRIS — Warner Bros. 49829

HEADED FOR A HEARTACHE (prod.: Marshall Morgan & Paul Worley) (writers: J. Dowell, K. Blazy) (New Albany, BMI/Hoosier, ASCAP) (3:11)
One of country's most dynamic new vocalists, Morris presents a song with a pop-flavored lyric and melody, and production spiced with lively guitar licks and a foot-tappin' beat.

BILLY "CRASH" CRADDOCK — Capitol P-A-5051

NOW THAT THE FEELING'S GONE (prod.: Jimmy Johnson) (writers: M. Buckins, R. McCormick) (Muscle Shoals, BMI) (3:22)
Aligned with his new producer, Crash has one of his strongest releases in recent times, a powerful but easy-flowing ballad.

EDDY RAVEN — Elektra 47216

WHO DO YOU KNOW IN CALIFORNIA (prod.: Jimmy Bowen) (writer: E. Raven) (Milene, ASCAP) (2:48)
A call from an unknown female in California is the last straw for the woman this singer lives with. Bright guitars are prominent in this rhythm-oriented production.

FARON YOUNG — MCA 51176

PULL UP A PILLOW (prod.: Ron Chancey) (writers: C. Hays, A. Wilburn) (Milene/Prime Time, ASCAP) (3:07)
Faron is back with a strong slow tune, one that says to his over-worked woman, "Pull up a pillow and let's love a while."

JIM CHESNUT — Liberty P-A-1434

THE ROSE IS FOR TODAY (prod.: Jerry Gillespie & Jim Chesnut) (writer: J. Schweers) (Chess, ASCAP) (3:27)
Life's disappointments fade when compared to how our love endures, this fine vocalist tells his woman in a strong tune he also co-produced.

WAYNE WORLEY — Royal American 162

IF MY HEART EVER KNEW (prod.: Ed Smith & Louis Owens) (writers: R. Bourke, A. Roberts) (Chappell/Colgems-EMI, ASCAP) (3:29)
A stone-country singer, Worley shines on this slick ballad that starts easy and builds to a powerful hook. Production is clear and well-directed.

STEPHANIE WINSLOW — Warner Bros./Curb 49831

WHEN YOU WALK IN THE ROOM (prod.: Ray Ruff) (writer: J. DeShannon) (Unart, BMI) (2:27)
Stephanie lends her distinctive vocal touch to a country approach to a proven pop tune, a song written by Jackie DeShannon.

BRENDA LEE — MCA 51195

ONLY WHEN I LAUGH (prod.: Ron Chancey) (writers: R. Maltby Jr., D. Shire) (Golden Torch/Gold Horizon/Colgems-EMI, ASCAP & BMI) (2:28)
Brenda presents a pop-oriented single with country touches, a light, mid-tempo tune that's the title song to the new Neil Simon film.

KELLI WARREN — Jeremiah 1013

JUST A SIMPLE PHONE CALL (prod.: Tony Migliori & Elroy Kahanek) (writers: J. Kahanek, C. Wallace, B. Peters) (Joyna, ASCAP/White Ram, BMI) (2:59)
What woman hasn't lived through this problem of being taken for granted — Kelli's fine voice does an effective job with this soft ballad.

ERNEST TUBB WITH LORETTA LYNN — First Generation 006

THANKS A LOT (prod.: Peter Drake) (writers: E. Miller, D. Dessions) (Regent, BMI) (2:35)
This living legend is joined by an all-star female country singer on a chestnut that should slip right into some country radio formats.

RALPH MAY AND THE OHIO RIVER BAND — AMI 1901

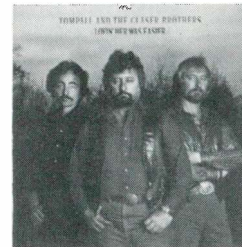
IN A STRANGER'S EYES (prod.: Robert John Jones) (writer: C. Rains) (Jensong/Choskee Bottom, ASCAP) (3:09)
This Chick Rains song tells of a guy who's searching for love in a stranger's eyes, looking for the feeling he left behind.

Country Album Picks

LOVIN' HER WAS EASIER

Tompall and the Glaser Brothers—Elektra 5E-542

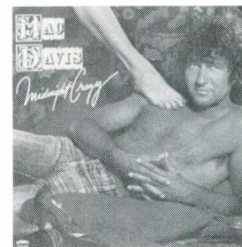
The Glasers' return filled a definite gap in the spectrum of country acts, and this LP shows that the group's taste in material and quality presentation has improved with time. Standout cuts here include the title hit, their current single "Just One Time," "It'll Be Her," and "Drinkin' Them Beers."



MIDNIGHT CRAZY

Mac Davis — Casablanca NBLP 7257

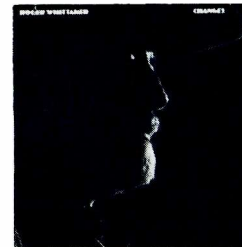
Davis is always a potential country/pop threat, and the material here, though mostly pop oriented, does have tracks with country flavor, especially "You're My Bestest Friend" and "Comfortable."



CHANGES

Roger Whittaker — RCA AFL1-4129

A singer who has enjoyed international success for years, Whittaker has an easy-listening style that dovetails perfectly with the classy country tunes producer Chet Atkins has found for him. Standout tracks include "When I Dream," "Smooth Sailing," and a mid-tempo cut of "Rocky Top."



FIRST TIME OUT

Billy Troy — CMH 6258

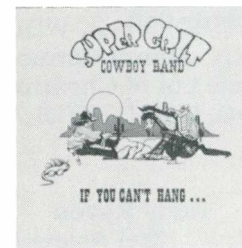
Troy is a fine young artist in the progressive country mold, as shown by such standout easy-paced tracks as "Wait A Minute," the title song, "Lonely Days," and "No One Can Ever Love You (Like I Do)."



IF YOU CAN'T HANG... DRAG YOUR COUNTRY ASS HOME

Super Grit Cowboy Band — Hoodswamp 3051

A powerful, progressive country five-man act that also dabbles in bluegrass and rock, the Super Grit band was successful with its debut single, "If You Don't Know Me By Now," included here. Other standout cuts are their current single "Carolina By the Sea," and "Semi Diesel Blues."



Singleton Buys Robison Catalogue

■ NASHVILLE — Sun/Plantation Records label head Shelby S. Singleton has announced the purchase of the Fabor Robison master catalogue from 1950-80, exclusive of Jim Reeves material purchased previously by RCA Records.

Robison, a major force in the music industry in the 1950s, is credited with discovering and/or producing such talents as Jim Reeves, the Browns, Bonnie Guitar, Johnny Horton, Merle Haggard, Floyd Cramer, Johnny Russell, Mitchell Torok, and others.

Singleton said well-known and previously unreleased masters from the Robison catalogue will be issued on the new Plantation/Fabor label.

Stella Parton Signs With Townhouse Records

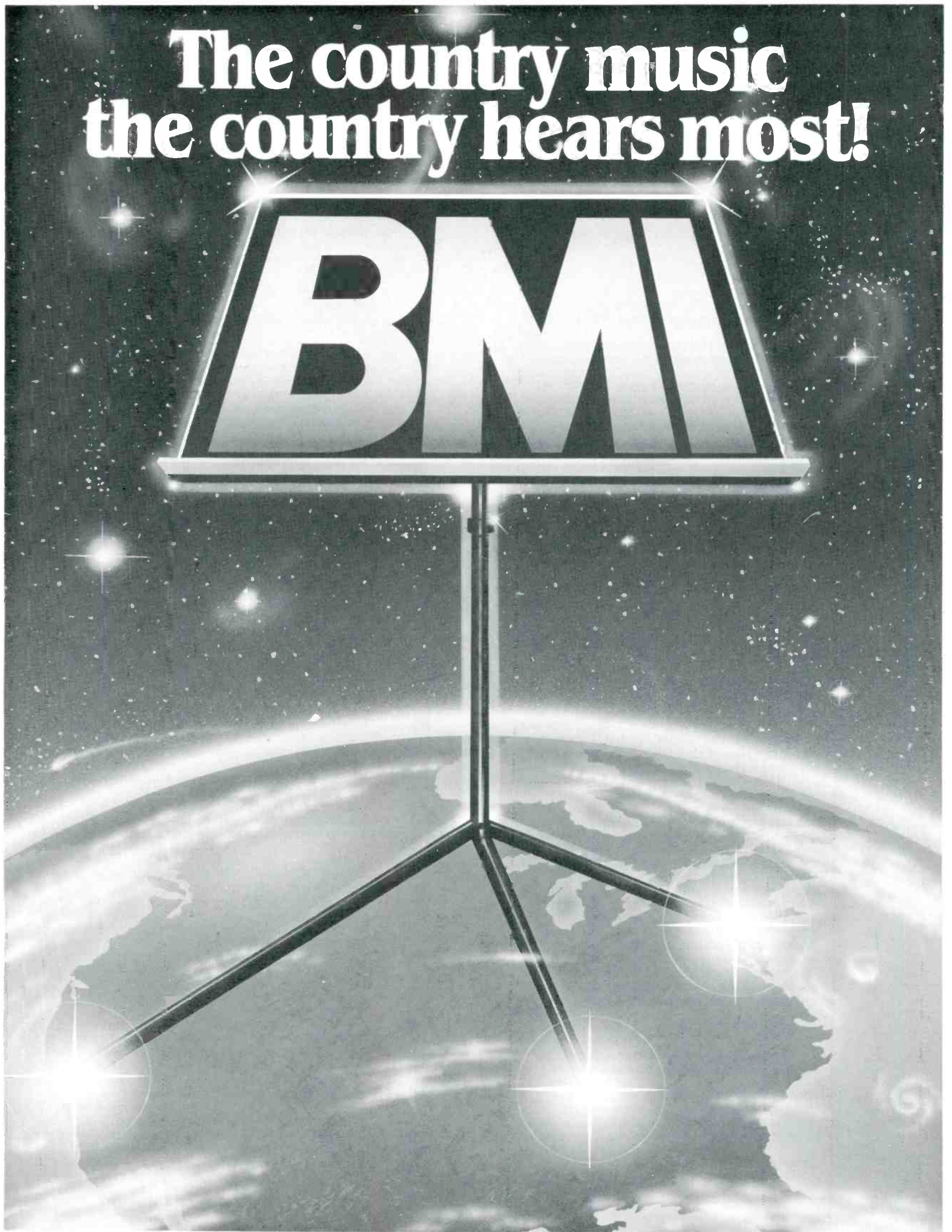
■ LOS ANGELES—Michael Gusick, president of Accord/Townhouse Records, has announced the signing of country music singer/songwriter Stella Parton to a multi-year recording contract. Her first album for Townhouse will be produced by Milan Williams of the Commodores.

Townhouse is scheduled to release a single in November.

Townhouse Records was established in 1980. The label has recently released an LP by Savoy Brown, as well as a midline price catalogue. The label's next release will be an album by Tim Bogert, formerly of Cactus, Vanilla Fudge and Beck, Bogert and Appice.

**The country music
the country hears most!**

BMI





Record World Country Singles

OCTOBER 3, 1981

TITLE, ARTIST, Label, Number (Distributing Label)

Oct. 3	Sept. 26		WKS. ON CHART
1	3	STEP BY STEP EDDIE RABBITT Elektra 47174	10
2	1	PARTY TIME T.G. SHEPPARD/Warner/Curb 49761	13
3	4	MIDNIGHT HAULER / SCRATCH MY BACK RAZZY BAILEY / RCA 12268	13
4	6	TAKIN' IT EASY LACY J. DALTON/Columbia/Sherrill 18 02188	12
5	7	TODAY ALL OVER AGAIN REBA McENTIRE/Mercury 57054 (PolyGram)	14
6	8	HURRICANE LEON EVERETTE/RCA 12270	12
7	9	I'LL NEED SOMEONE TO HOLD ME (WHEN I CRY) JANIE FRICKE/Columbia 18 02197	12
8	11	EVERYTHING'S A WALTZ ED BRUCE/MCA 51139	12
9	10	RIGHT IN THE PALM OF YOUR HAND MEL McDANIEL/Capitol 5022	12
10	13	I LOVE YOU A THOUSAND WAYS / CHICKEN TRUCK JOHN ANDERSON/Warner Bros. 49772	10
11	2	TIGHT FITTIN' JEANS CONWAY TWITTY/MCA 51137	13
12	17	NEVER BEEN SO LOVED (IN ALL MY LIFE) CHARLEY PRIDE/RCA 12294	7
13	15	IT DON'T HURT ME HALF AS BAD RAY PRICE/Dimension 1021	12
14	18	I LOVE MY TRUCK GLEN CAMPBELL/Mirage 3845 (Atl)	9
15	19	SHE BELONGS TO EVERYONE BUT ME BURRITO BROTHERS/Curb 02243	9
16	16	I'M INTO LOVIN' YOU BILLY SWAN/Epic 14 02196	12
17	22	SLEEPIN' WITH THE RADIO ON CHARLY McCLAIN/Epic 14 02421	7
18	21	I RECALL A GYPSY WOMAN B.J. THOMAS/MCA 51151	9
19	23	TEACH ME TO CHEAT KENDALLS/Mercury 57055 (PolyGram)	7
20	20	HONKY TONK QUEEN MOE BANDY & JOE STAMPLEY/Columbia 18 02198	10
21	24	GRANDMA'S SONG GAIL DAVIES/Warner Bros. 49790	7
22	27	FANCY FREE OAK RIDGE BOYS/MCA 51169	5
23	26	MY BABY THINKS HE'S A TRAIN ROSANNE CASH/Columbia 18 02463	6
24	28	WISH YOU WERE HERE BARBARA MANDRELL/MCA 51171	5
25	33	MISS EMILY'S PICTURE JOHN CONLEE/MCA 51164	6
26	29	YOU (MAKE ME WONDER WHY) DEBORAH ALLEN/Capitol 5014	9
27	31	THE HOUSE OF THE RISING SUN DOLLY PARTON/RCA 12282	6
28	5	YOU DON'T KNOW ME MICKEY GILLEY/Epic 14 02172	14
29	34	ALL MY ROWDY FRIENDS (HAVE SETTLED DOWN) HANK WILLIAMS, JR./Elektra/Curb 47191	5
30	38	SHARE YOUR LOVE WITH ME KENNY ROGERS/Liberty 1430	4
31	35	MEMPHIS FRED KNOBLOCK/Scotti Brothers 5 02434	7
32	39	CRYING IN THE RAIN TAMMY WYNETTE/Epic 14 02439	6
33	12	MIRACLES DON WILLIAMS/MCA 51134	14
34	42	ONE NIGHT FEVER MEL TILLIS/Elektra 47178	5
35	36	FEEDIN' THE FIRE ZELLA LEHR/Columbia/Sherrill 18 02431	8
36	37	MARRIED WOMEN SONNY CURTIS/Elektra 47176	7
37	47	MY FAVORITE MEMORY MERLE HAGGARD/Epic 14 02504	3
38	44	HEART ON THE MEND SYLVIA/RCA 12302	4
39	43	SHE'S STEPPIN' OUT CON HUNLEY/Warner Bros. 49800	6
40	40	JUST ENOUGH LOVE (FOR ONE WOMAN) BOBBY SMITH/Liberty 1417	8
41	48	IF I NEEDED YOU EMMYLOU HARRIS & DON WILLIAMS/Warner Bros. 49809	3
42	49	IT'S ALL I CAN DO ANNE MURRAY/Capitol 5023	4
43	45	THE PLEASURE'S ALL MINE DAVE ROWLAND & SUGAR/Elektra 47177	6
44	50	DOWN AND OUT GEORGE STRAIT/MCA 51170	4
45	14	OLDER WOMEN RONNIE McDOWELL/Epic 19 02129	15
46	53	YOU MAY SEE ME WALKIN' RICKY SKAGGS/Epic 14 02499	4
47	30	WHAT IN THE WORLD'S COME OVER YOU TOM JONES/Mercury 76115 (PolyGram)	9
48	54	TRY ME RANDY BARLOW/P.A.I.D. 144	4



49	57	THE CLOSER YOU GET DON KING/Epic 14 02468	4
50	58	JUST ONE TIME TOMPALL & THE GLASER BROTHERS/Elektra 47193	3
51	55	LOVE IS KNOCKIN' AT MY DOOR SUSIE ALLANSON/Liberty/Curb 1425	5
52	72	ALL ROADS LEAD TO YOU STEVE WARINER/RCA 12307	2
53	56	LEFTY DAVID FRIZZELL/Warner/Viva 49778	5
54	25	(THERE'S) NO GETTIN' OVER ME RONNIE MILSAP/RCA 12264	15

CHARTMAKER OF THE WEEK

55	—	BET YOUR HEART ON ME JOHNNY LEE Full Moon/Asylum 47215	1
56	59	DREAMS CAN COME IN HANDY CINDY HURT/Churchill 7777	5
57	—	WHAT ARE WE DOIN' LONESOME LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 18 02522	1
58	61	SLOW HAND DEL REEVES/Koala 336	5
59	62	YOU WERE THERE FREDDIE HART/Sunbird 7565	5
60	68	I WANNA BE AROUND TERRI GIBBS/MCA 51180	3
61	32	TRYING NOT TO LOVE YOU JOHNNY RODRIGUEZ/Epic 14 02411	9
62	46	BIG LIKE A RIVER TENNESSEE EXPRESS/RCA 12277	8
63	41	DON'T WAIT ON ME STATLER BROTHERS/Mercury 57051 (PolyGram)	17
64	64	CINDERELLA TERRY GREGORY/Handshake 9 02442	6
65	52	SOMETIMES I CRY WHEN I'M ALONE SAMMI SMITH/Sound Factory 446	10
66	74	COMMON MAN SAMMY JOHNS/Elektra 47189	4
67	51	TAKE ME AS I AM BOBBY BARE/Columbia 18 02414	9
68	—	STILL DOIN' TIME GEORGE JONES/Epic 14 02626	1
69	—	FOURTEEN CARAT MIND GENE WATSON/MCA 51183	1
70	80	LET THE LITTLE BIRD FLY DOTTSY/Tanglewood 1910	3
71	71	WON'T YOU BE MY BABY KEITH STEGALL/Capitol 5034	5
72	88	SLOWLY KIPPI BRANNON/MCA 51166	2
73	87	PATCHES JERRY REED/RCA 12318	2
74	63	I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER WILLIE NELSON/Columbia 18 02197	11
75	66	(I'M GONNA) PUT YOU BACK ON THE RACK DOTTIE WEST/Liberty 1419	13
76	—	MOUNTAIN DEW WILLIE NELSON/RCA 12328	1
77	—	THEM GOOD OL' BOYS ARE BAD JOHN SCHNEIDER/Scotti Brothers 7 1289 (CBS)	1
78	89	I WONDER IF I CARE AS MUCH DICKEY LEE/Mercury 57056 (PolyGram)	2
79	82	THE LAST WORD IN JESUS IS US ROY CLARK/MCA/Songbird 51167	2
80	65	HE'S THE FIRE DIANA/Sunbird 7564	10
81	81	MOCCASIN MAN DAVE KIRBY/Dimension 1022	4
82	92	EVERYONE GETS CRAZY NOW AND THEN ROGER MILLER/Elektra 47192	2
83	86	WHERE DID OUR LOVE GO HELEN CORNELIUS/Elektra 47190	2
84	84	WASN'T IT SUPPOSED TO BE ME KENNY EARL/Kari 124	3
85	85	THE HARD WAY JOHNNY CASH/Columbia 18 02189	2
86	95	THE BEST BEDROOM IN TOWN JUDY BAILEY/Columbia 18 02505	2
87	—	THE WOMAN IN ME CRYSTAL GAYLE/Columbia 18 02523	1
88	83	STIRRIN' UP FEELINGS DIANA TRASK/Kari 123	4
89	60	I JUST NEED YOU FOR TONIGHT BILLY "CRASH" CRADDOCK/Capitol 5011	16
90	91	ONCE YOU WERE MINE DOTTIE WEST/RCA 12284	5
91	94	DOCK OF THE BAY DAVID ALLAN COE/Columbia 18 02492	2
92	97	IT TURNS ME INSIDE OUT LEE GREENWOOD/MCA/Panorama 51159	3
93	93	WOMAN IN MY HEART BOBBY HOOD/Chute 018	2
94	67	SNEAKIN' AROUND KIN VASSY/Liberty 1427	7
95	76	LIVIN' THE GOOD LIFE CORBIN-HANNER BAND/Alfa 7007	9
96	70	I DON'T NEED YOU KENNY ROGERS/Liberty 1415	16
97	69	I'LL DRINK TO THAT / ONE MORE LAST TIME BILLY PARKER/Soundwaves 4643 (NSD)	6
98	75	SHOT FULL OF LOVE RANDY PARTON/RCA 12271	10
99	—	I'D THROW IT ALL AWAY SWEETWATER/Faucet 1592	1
100	96	THEN YOU CAN TELL ME GOODBYE TAFFY McELROY/MCA 51160	3



MEL TILLIS

is burning
the charts with
**“ONE NIGHT
FEVER”**

Elektra 47147

Produced by: Jimmy Bowen

from Mel's
**“SOUTHERN
RAINS”** album



Elektra 6E-310

**MEL TILLIS IS OPENING AT:
THE ALADDIN HOTEL
LAS VEGAS
OCTOBER 8th-21st, 1981**

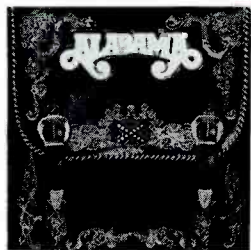


Country Albums

OCTOBER 3, 1981

TITLE, ARTIST, Label, Number (Distributing Label)

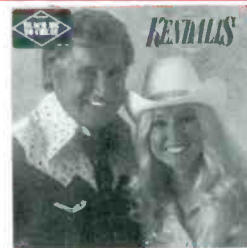
Oct. 3 Sept. 26



WKS. ON CHART

Rank	Title	Artist	Label	Number	WKS. ON CHART
1	2 FEELS SO RIGHT	ALABAMA	RCA	AHL 1 3930	29
2	5 STEP BY STEP	EDDIE RABBITT	Elektra	5E 532	7
3	3 FANCY FREE	OAK RIDGE BOYS	MCA	5209	17
4	4 GREATEST HITS	KENNY ROGERS	Liberty	LOO 1072	50
5	1 SHARE YOUR LOVE	KENNY ROGERS	Liberty	LOO 1108	13
6	9 THERE'S NO GETTIN' OVER ME	RONNIE MILSAP	RCA	AHL1 4060	6
7	7 SOME DAYS ARE DIAMONDS	JOHN DENVER	RCA	AFL1 4055	12
8	8 THE PRESSURE IS ON	HANK WILLIAMS, JR.	Elektra	5E 535	6
9	6 JUICE	JUICE NEWTON	Capitol	ST 12136	28
10	25 GREATEST HITS	WILLIE NELSON	Columbia	KC2 37542	3
11	13 BARBARA MANDRELL LIVE		MCA	5243	5
12	12 URBAN CHIPMUNK		RCA	AFL1 4027	25
13	10 ESPECIALLY FOR YOU	DON WILLIAMS	MCA	5210	11
14	11 I AM WHAT I AM	GEORGE JONES	Epic	JE 36492	65
15	16 MR. T CONWAY TWITTY		MCA	5204	13
16	18 YOU DON'T KNOW ME	MICKEY GILLEY	Epic	FE 37916	6
17	14 YEARS AGO	STATLER BROTHERS	Mercury SRM 1 6002 (PolyGram)		12
18	20 GREATEST HITS	OAK RIDGE BOYS	MCA	5150	47
19	15 GREATEST HITS	RONNIE MILSAP	RCA	AHL1 3772	50
20	17 RAINBOW STEW LIVE	MERLE HAGGARD	MCA	5216	10
21	21 GREATEST HITS	ANNE MURRAY	Capitol	SOO 12110	52
22	41 HOLLYWOOD, TENNESSEE	CRYSTAL GAYLE	Columbia	FC 37438	3
23	23 MY HOME'S IN ALABAMA	ALABAMA	RCA	AHL1 3644	67
24	19 NOW OR NEVER	JOHN SCHNEIDER	Scotti Bros	ARZ 37400 (CBS)	12
25	29 SEVEN YEAR ACHE	ROSANNE CASH	Columbia	JC 36865	28
26	26 SURROUND ME WITH LOVE	CHARLY McCLAIN	Epic	FE 37108	20
27	30 GOOD TIME LOVIN' MAN	RONNIE McDOWELL	Epic	FE 37399	8
28	28 HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK)	WILLIE NELSON & FAMILY	Columbia	S2 36753	62
29	22 HORIZON	EDDIE RABBITT	Elektra	6E 276	64
30	34 LOOKIN' FOR LOVE	JOHNNY LEE	Full Moon / Asylum	6E 309	47
31	24 ROWDY	HANK WILLIAMS, JR.	Elektra / Curb	6E 330	24
32	32 STARDUST	WILLIE NELSON	Columbia	KC 35305	176
33	27 OUT WHERE THE BRIGHT LIGHTS ARE GLOWING	RONNIE MILSAP	RCA	AHL1 3932	24
34	35 GREATEST HITS	WAYLON JENNINGS	RCA	AHL1 3378	125
35	33 WHERE DO YOU GO WHEN YOU DREAM	ANNE MURRAY	Capitol	SOO 12144	22

CHARTMAKER OF THE WEEK



36	— LETTIN' YOU IN ON A FEELIN'	KENDALLS	Mercury SRM 1 6005 (PolyGram)	1
37	37 TAKIN' IT EASY	LACY J. DALTON	Columbia FC 37327	9
38	36 SOMEWHERE OVER THE RAINBOW	WILLIE NELSON	Columbia FC 36883	29
39	— NOT GUILTY	LARRY GATLIN & THE GATLIN BROS. BAND	Columbia FC 37464	1
40	46 I LOVE 'EM ALL	T.G. SHEPPARD	Warner / Curb BSK 3528	24
41	49 SHOULD I DO IT	TANYA TUCKER	MCA 5228	10
42	42 STRAIGHT AHEAD	LARRY GATLIN & THE GATLIN BROTHERS BAND	Columbia KC 36250	102
43	31 CARRYING ON THE FAMILY NAMES	DAVID FRIZZELL & SHELLY WEST	Warner / Viva BSK 3555	17
44	43 WILLIE AND FAMILY LIVE	WILLIE NELSON	Columbia KC 35642	147
45	45 MORE GOOD 'UNS	JERRY CLOWER	MCA 5215	2
46	54 MAKIN' FRIENDS	RAZZY BAILEY	RCA AHL1 4026	19
47	55 BEST OF EDDIE RABBITT		Elektra 6E 235	97
48	38 WILD WEST	DOTTIE WEST	Liberty LT 1062	31
49	40 MINSTREL MAN	WILLIE NELSON	RCA AHL1 4045	9
50	39 URBAN COWBOY (ORIGINAL SOUNDTRACK)	VARIOUS ARTISTS	Full Moon / Asylum DP 90002	72
51	51 CLASSIC CRYSTAL	CRYSTAL GAYLE	Liberty LOO 982	99
52	44 AS IS	BOBBY BARE	Columbia FC 37157	13
53	48 I BELIEVE IN YOU	DON WILLIAMS	MCA 5133	50
54	50 BEST OF DON WILLIAMS, VOL. II		MCA 3096	101
55	47 WITH LOVE	JOHN CONLEE	MCA 5213	10
56	52 BEST OF BARBARA MANDRELL		MCA AY 1119	137
57	53 LEATHER & LACE	WAYLON & JESSI	RCA AHL1 3931	29
58	56 ENCORE	MICKEY GILLEY	Epic JE 36586	54
59	59 ONE TO ONE	ED BRUCE	MCA 5188	5
60	57 TENNESSEE WHISKEY	DAVID ALLAN COE	Columbia FC 37454	4
61	60 9 TO 5 AND ODD JOBS	DOLLY PARTON	RCA AAL1 3852	29
62	66 GREATEST HITS	LARRY GATLIN & THE GATLIN BROTHERS BAND	Columbia FC 36488	130
63	61 THESE DAYS	CRYSTAL GAYLE	Columbia JC 36512	54
64	68 SAN ANTONIO ROSE	WILLIE NELSON & RAY PRICE	Columbia JC 36476	47
65	58 DRIFTER	SYLVIA	RCA AHL1 3986	23
66	63 DARLIN'	TOM JONES	Mercury SRM 1 4010 (PolyGram)	16
67	62 LOVE IS FAIR	BARBARA MANDRELL	MCA 5136	47
68	65 EVANGELINE	EMMYLOU HARRIS	Warner Bros. BSK 3508	33
69	67 FULL MOON	CHARLIE DANIELS BAND	Epic FE 36571	70
70	70 THE GAMBLER	KENNY ROGERS	Liberty LA 934 H	145
71	69 SOMEBODY'S KNOCKIN'	TERRI GIBBS	MCA 5137	35
72	71 THAT'S ALL THAT MATTERS TO ME	MICKEY GILLEY	Epic JE 36492	54
73	— I'M COUNTRYFIED	MEL McDANIEL	Capitol ST 12116	3
74	64 LIVE!	HOYT AXTON	Jeremiah JH 5002	18
75	74 THE NIGHT THE LIGHTS WENT OUT IN GEORGIA (ORIGINAL SOUNDTRACK)		Mirage WTG 16051 (Atl)	4

Cathcart Opens Doors

NASHVILLE—Kent Cathcart has announced the formation of Cathcart and Company-Nashville, an artist advancement/development agency designed "to help the artist-entertainer gain confidence and skills in areas such as self-image, stage movement, and dealing with the media." Cathcart has appointed Marianne

Leach, a dance performer and choreographer, to assist artist-entertainers and backup vocalists with stage movement for live and video shows.

Cathcart has worked with such artists as Razyzy Bailey, Charly McClain, Ricky Skaggs, Johnny Rodriguez, Lacy J. Dalton, and others.

Rodriguez Headed for Screen

NASHVILLE—Epic artist Johnny Rodriguez will have a lead role in a film to be produced by Anthony Quinn, according to Bob Neal, Rodriguez's manager.

Quinn recently completed production of a film titled "The Texas Legend," according to Neal, who said he negotiated Rodriguez's film role

through Snuff Garrett, an L.A.-based music publisher with a strong list of film soundtrack credits.

The working title of the new Quinn film is "Pop Star." Quinn will also costar in the picture, set to begin filming in early 1982.


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