

Record World

OCTOBER 17, 1981 \$2.75



A Salute: The Music That Turns On The Country

Hits of the Week

SINGLES

ROD STEWART, "YOUNG TURKS" (prod.: Stewart) (writers: Stewart-Appice-Savigar-Hitchings) (Riva/Nite-Stalk, ASCAP) (4:35). Stewart hitches onto a brisk beat and trades in his vocal gravel for an attractive light tenor on this keyboard-laced rocker from the upcoming "Tonight I'm Yours" LP. Warner Bros. 49843.



JOURNEY, "DON'T STOP BELIEVIN'" (prod.: Stone-Elson) (writers: Perry-Schon-Cain) (Weed High Nightmare, BMI) (4:08). Exposing their soft side look Journey top five with "Who's Crying Now"; here a piano intro anticipates a powerful rock chorus for maximum replay. Columbia 18-02567.



JUICE NEWTON, "THE SWEETEST THING (I've Ever Known)" (prod.: Landis) (writer: Young) (Sterling/Addison Street, ASCAP) (3:58). With two top 10 singles under her belt, Juice is a hot radio item. This third release from her gold "Juice" LP is an endearing, country-flavored ballad. Capitol 5046.



KIM CARNES, "MISTAKEN IDENTITY" (prod.: Garay) (writer: Carnes) (Appian/Almo, ASCAP) (3:58). After a series of hit rockers, Kim takes the ballad route with this title cut from her smash LP. Dreamy sax/keyboard colors provide the backdrop for her vocal longing. It's aimed at pop-A/C acceptance. EMI-America 8098.



ELO, "TWILIGHT" (prod.: Lynne) (writer: Lynne) (April, ASCAP) (3:29). "Hold On Tight" soared into the top ten, and this second single from the "Time" LP, with its roller-coaster surges of angelic voices and awesome strings, should ascend to equal heights. A natural on several formats. Jet 5-02559 (CBS).



RUPERT HOLMES, "LOVED BY THE ONE YOU LOVE" (prod.: Holmes) (writer: Holmes) (WB/The Holmes Line, ASCAP) (3:45). Holmes' incisive observations on modern romance have won a widespread following. This delightful pop piece from the upcoming "Full Circle" LP continues that tradition in high style. Elektra 47225.



RAY PARKER JR. & RAYDIO, "IT'S YOUR NIGHT" (prod.: Parker Jr.) (writer: Parker, Jr.) (Raydiola, ASCAP) (3:46). The Ray Parker Jr. genius dominates on several levels here: as writer, arranger, producer, guitarist and vocal romancer. The catchy bass riff and chorus demand pop reaction. Arista 8641.



DEBBIE HARRY, "THE JAM WAS MOVING" (prod.: Rodgers-Edwards) (writers: Rodgers-Edwards) (Chic, BMI) (2:58). Habit-forming handclaps and a tinkertoy organ open this simple yet effective dance generator from the "Kookoo" LP. Harry's refrain is a top 40 weapon that should also hook at clubs. Chrysalis 2554.



THE SPINNERS, "YOU GO YOUR WAY (I'LL GO MINE)" (prod.: Mtume-Lucas) (writer: Tawatha) (Do Drop/Frozen Butterfly, BMI) (3:36). John Edwards has the winning vocal sound on this uplifting slice from the group's forthcoming "Can't Shake This Feeling" LP. The Mtume-Lucas production touch permeates. Atlantic 3865.



DON McLEAN, "CASTLES IN THE AIR" (prod.: Butler) (writer: McLean) (Mayday/Benny Bird, BMI) (3:40). Originally included on Don's first LP, this gentle, rolling ballad has a timeless sound, thanks in part to Larry Butler's tasteful production. From the forthcoming "Believers" LP, it's a pop-A/C natural. Millennium 11819.



JERMAINE JACKSON, "I'M JUST TOO SHY" (prod.: Jackson) (writer: Jackson) (Black Stallion, ASCAP) (3:47). Jackson's fragile falsetto skims lightly over a delicate, mid-tempo rhythm while high harmonies carry the hook on this initial multi-format pick from his "I Like Your Style" LP. Motown 1525.



HERB ALPERT, "MANHATTAN MELODY" (prod.: Alpert-Stokes) (writers: Alpert-Stokes-Colombier) (Almo, ASCAP/Irving, BMI) (3:35). Bold, brassy and loaded with percussion spice, this cut from the "Magic Man" LP should have a long life on several formats. Alpert's horn passion is the showstopper. A&M 2375.



THE DISNEY PICTURE DISC COLLECTION

Disney's 1981
Christmas
motion picture
release.

3 NEW TITLES

MARY POPPINS • JUNGLE BOOK • CINDERELLA
(3104) (3105) (3107)

- Original motion picture soundtracks
- The finest quality production
- Classic Disney artwork
- An unbeatable value at a suggested retail price of \$5.98



Academy Award-winning
MARY POPPINS
coming
in November.



Give the gift
of music.

The perfect gifts for this fall!
OVER 500,000 copies sold this summer



SNOW WHITE (3101)



PINOCCHIO (3102)



LADY AND THE TRAMP (3103)



THE FOX AND THE HOUND (3106)

Order your Disney Picture Discs now! Call your Disneyland Records distributor.

For further information contact: Disneyland Records, 350 S. Buena Vista St., Burbank, CA 91521 • (213) 840-1665.

Record World



OCTOBER 17, 1981

U.S. Appeals Court Denies RIAA's Request For Copyright Rehearing

By BILL HOLLAND

■ WASHINGTON—A one-page order filed by the clerk of the U.S. Court of Appeals here last Friday (2) and received by counsel for the Recording Industry Association of America last week has dashed the recording industry's hopes for an Appeals Court rehearing of the controversial case concerning the new four-cent per song mechanical royalty rate.

The order, handed down by Judges Wright, Wilkey and Mikva, denies without comment, a request for a rehearing of the case, which was argued before the court June 18.

The Appeals Court, in siding with
(Continued on page 109)

A&H Sales Absorbed by Sound/Video Unlimited

By SOPHIA MIDAS

■ NEW YORK—Noel Gimble, president and chairman of Sound/Video Unlimited, and Arthur Morowitz, president of Video Shack and A&H Video Sales, last week announced that they have entered into partnership.

Under the new deal, Sound/Video Unlimited will be absorbing A&H's distributing company in New York, as well as the company's financial interest in the video wholesale operations in Florida, Texas and Oregon.

Divested of his distribution activities, Morowitz will now actively pursue the acquisition of programming, which will be distributed by the Sound/Video Unlimited operations, and will also concentrate on his Video Shack retail chain.

In an official announcement to over 350 representatives from the record and video industries who showed up at the unveiling of Sound/Video Un-

(Continued on page 16)

Retail Sales Up in Third Quarter

By SOPHIA MIDAS
and LAURIE LENNARD

■ NEW YORK—Buoyed by a hefty number of releases by established acts, a booming pre-recorded cassette business and the continued success of mid-line product, retailers throughout the nation reported an increase in sales during the third quarter over the same period last year.

Since the third quarter is a traditionally slow sales period, those retailers surveyed by *Record World* were content to report increases ranging from five to 15 percent. Most also said they believe that the promise of a brisk holiday buying season will bring 1981 to a profitable conclusion.

"Summer has always been a soft sales period for record and tape merchants," said Ira Rothstein of the New York-based Record World/TSS stores, "but this was not the case this year. The established artists, such as Billy Joel, the Rolling Stones, Bob Seger, Journey and Foreigner simply dominated the marketplace; the warhorses came out during the third quarter, as opposed to waiting for the Christmas rush of the fourth quarter. I think that the manufacturers have learned that in

order to keep the industry riding smoothly, they have to spread out their releases more smoothly."

Tape City's Ray Genovese noted, "The big-name acts saved the third quarter this year. Last third quarter I remember everyone waiting for the fourth quarter, when the established acts would start releasing their product. I think what happened, however, is that a number of these releases got lost during the fourth quarter and peaked after Christmas."

Cassette Sales

The increased demand for pre-recorded cassettes played a significant role in boosting third quarter sales. Joe Bressi of the national Camelot chain reported that this portion of his business had tripled. Record Bar's Norman Hunter said, "Pre-recorded cassette sales are monsters." Regarding the increased sale of pre-recorded cassettes, Strawberries' Dave Curtis speculated that "it may be the result of the advent of the portable cassette players which Sony and other companies have introduced into the marketplace. Also, the quality of radio has dropped, at least in my opinion, and this too has stimulated the sale of cassettes."

Lundvall Discusses His New Role at E/A

By JOSEPH IANELLO

■ NEW YORK—"These are some of the most rewarding and happy times I've had in the music business," Bruce Lundvall, the recently appointed senior vice president of Elektra/Asylum Records, based in New York, said. "I've never been busier," he smiled, and the stacks of audition tapes that surrounded him seemed to nod in agreement as the distinguished music industry veteran discussed his first three months at E/A in an interview with *Record World* last week.

'A Lot of Indoctrination'

"There's been a lot of indoctrina-

tion at the beginning because I came into the company at a point when they were having national meetings," Lundvall continued, explaining that a subsequent trip to Europe for international conferences helped him achieve a good overview of the company: "It was really a very productive thing to happen; I just came in at the right time." Since his initial get-acquainted sessions, the former CBS Records president has been concentrating on the four key responsibilities that comprise his newly-created,

(Continued on page 101)

Retailers unanimously agreed that consumer interest in mid-line product was greatly responsible for bolstering the third quarter. "Our business is up 11 percent over last year," noted Bressi. "We promoted mid-line product all summer, and this is the main reason our sales were up. Catalogue product kept us going." Larry Causak, president of the Pennsylvania/Delaware-based Record Revolution, added, "There were a lot of good \$5.98 records released during the third quarter, and frankly, I found this product redeeming as an overall line. They were as strong, if not stronger, than they were during the last third quarter." Tommy Jacobson, head buyer for the Milwaukee-based Radio Doctors, added, "Once again, our \$5.98 business is incredible; people are looking for bargains. To enhance consumer interest in this product, we usually advertise four \$5.98 albums for \$19.95 and then offer a fifth one free."

Bargain hunting, in fact, helped
(Continued on page 90)

CBS Records Closing Its California Plant

■ NEW YORK—CBS Records announced last Monday (5) that it is closing its manufacturing and distribution facilities in Santa Maria, California.

It had been rumored for several months that CBS was considering closing the plant. According to a label spokesman, there had been a "gradual fall-off in production (at Santa Maria) since 1978" and the decision to close the facility came after CBS had hired an outside financial consultant to consider the pros and cons of the closing. The plant's business was "hurt considerably" by a decrease in the demand for pressing business from cus-

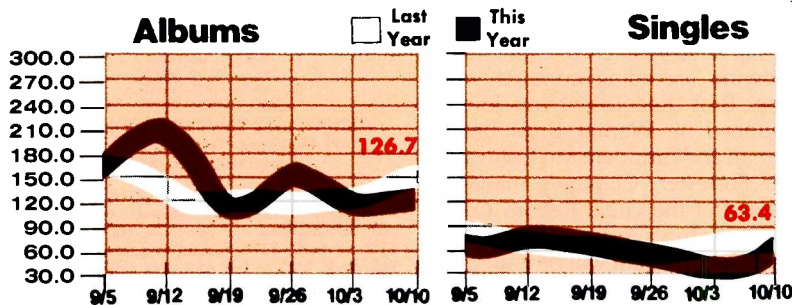
(Continued on page 109)

Statler Brothers at the White House



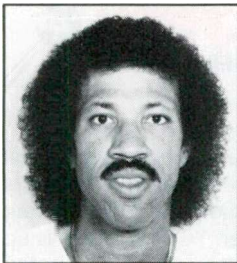
Mercury/PolyGram recording artists the Statler Brothers made their fourth White House appearance recently when they performed at a Congressional barbeque hosted by President and Mrs. Reagan. Pictured after the show are, from left: Harold Reid and Phil Balsley of the Statler Brothers; President Reagan; and Don Reid and Lew Dewitt of the Statler Brothers.

Record World Sales Index

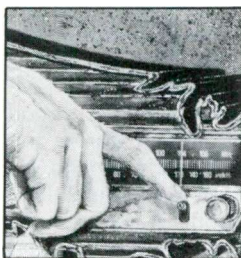


* The Record World Sales Index is based on a broad cross-section of quantitative sales data reported to Record World from retailers, rack jobbers and one-stops across the country. The base figure for both the singles and album indices is a smoothed average of these quantitative reports during periods in June, 1979, with each weekly figure being a percentage increase or decrease on the base. The base figure for both singles and albums is 100.0.

Contents



Page 14. In the past year alone, Lionel Richie's professional and artistic horizons have broadened enormously. Besides continuing his role as a major contributor to the Commodores, his successes as a cross-over pop and country producer/songwriter have given rise to speculation that he may leave the Commodores to pursue solo stardom. Richie discusses the state of the group and his own future in Part Two of a Record World Dialogue.



Opposite page 24. The past year has been the latest in a long string of great years for country music, the artists who perform it, the labels that record it, the agents who book it, and the publishers who own the copyrights, as documented in Record World's annual salute to country music. Included are RW's annual country music awards and a comprehensive overview of the country music industry.

departments

A/C Chart	Page 90
Ad Forum	Pages 8-9
Album Airplay Report	Pages 22-23
Album Chart	Page 92
Album Picks	Page 11
Black Oriented Music	Pages 96-98
Picks of the Week	Page 96
Black Oriented Singles Chart	Page 97
Black Oriented Album Chart	Page 98
Black Music Report	Page 96
Classical	Page 102
Coast	Page 13
Country	Section II
Country Hot Line	Page 51
Country Album Chart	Page 55
Country Album Picks	Page 53
Country Picks of the Week	Page 49

Country Singles Chart	Page 62
Country Singles Picks	Page 53
Nashville Report	Page 45
Disco	Page 99
Disco File	Page 99
International	Pages 94-95
Jazz	Page 24
Jazz LP Chart	Page 24
Latin American	Pages 103-108
Album Picks	Page 103
Hit Parade	Page 107
Nuestro Rincon	Page 103
Radio Action	Page 106
New York, N.Y.	Page 12
Radio World	Page 89
Retail Report	Page 91
Singles Chart	Page 21
Singles Picks	Page 10
Video World	Pages 15-18
Videocassette Chart	Page 17
Video Spotlight	Page 16
Video Visions	Page 15

Powerhouse Picks

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

Diana Ross (RCA) "Why Do Fools Fall in Love?"
Diana debuts on a new label with a single clearly aimed at the pop market, entering as this week's Chartmaker.

Rod Stewart (Warner Bros.) "Young Turks"
Stewart returns in force with this timely uptempo tune that has already brought about positive audience reaction.

Peaches/Nehi Seeks Rapid Sale

■ LOS ANGELES—The creditors' committee formed in conjunction with the Chapter XI filings of Peaches and Nehi Distributing is working toward a sale of the company's assets by October 15, and is now considering several offers to acquire the 35-store chain. According to Nehi principal Tom Heiman, "six to eight outfits have formulated presentations. The committee will be considering the best three and will try to have some decision on October 15.

"That's the plan, but the plan has always been flexible," he added.

At a September 24 meeting of the committee, members agreed to push towards finalizing the acquisition in order to allow the buyer to benefit from fourth-quarter sales. Peaches and Nehi filed separate petitions for reorganization under Chapter XI bankruptcy provisions in June after reaching an agreement with the company's creditors (*Record World*, June 6). Provisions of the Chapter XI plan called for a merger or acquisition of the chain.

Heiman noted that the firm has been operating well in the interim and that the chain has remained intact. "That's something that's never been done before in the industry," he said.

RCA Loses \$109 M In Third Quarter

■ NEW YORK—RCA has reported a loss of \$109.3 million for the recently-completed third quarter of 1981. The company attributed the loss to lower operating earnings, increased interest expense, and the costs involved in the start-up of the RCA SelectaVision videodisc system.

Sales for the three-month period ended September 30 were \$1,989.8 million, compared with sales of \$1,986.9 million for the same period in 1980. RCA spent \$230 million during the quarter for the restructuring of operations and the revaluation of assets. The company's net loss of \$109.3 million for the quarter compares with a gain of \$80.4 million for the same period in 1980.

Warner Bros. Signs Eric Clapton

■ LOS ANGELES—Eric Clapton has been signed to an exclusive long-term worldwide recording contract with Warner Bros. Records, it was jointly announced by Warner Bros. board chairman and president Mo Ostin and Roger Forrester, Clapton's manager and head of the Great Record Company. Clapton's future recordings under the agreement will be issued by Warner Bros. on the Great label.

Plans call for the first album under the agreement to be released in the spring of 1982. A U.S. tour is anticipated in conjunction with Clapton's first Warner-Bros.-released product.

Record World

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

SID PARNES
PUBLISHER

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

STAN MONTEIRO
ASSOCIATE PUBLISHER

TOM RODDEN
VICE PRESIDENT/MARKETING

MIKE VALLONE
VP/RESEARCH & DEVELOPMENT

PETER KEEPNEWS/MANAGING EDITOR
DAVID SKINNER/ART DIRECTOR
DOREE BERG/RESEARCH DIRECTOR
JEFFREY PEISCH/News Editor
Sophia Midas/Assistant Editor
Joseph Ianella/Assistant Editor
Phil DiMauro/Assistant Editor
Carl Skiba/Assistant Research Editor
Greg Brodsky/Assistant Editor
Frank Murray/Assistant Research Editor
Nelson George/Black Music Editor
Brian Chin/Discotheque Editor
Jan Pavloski/Assistant Research Editor
Laurie Lennard/Assistant Editor
Speight Jenkins/Classical Editor
Bill Holland/Washington Correspondent

MORT HILLMAN
VP, EAST COAST SALES
Joyce Reitzer Panzer
Assoc. Dir. East Coast Sales/Production
Fanny Chung/Controller

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

NASHVILLE
AL CUNNIFF
SOUTHEASTERN EDITOR/MANAGER
MARIE RATLIFF
COUNTRY RESEARCH DIRECTOR
Pam Lee/Assistant Editor
49 Music Square West
Nashville, Tenn. 37203
Phone: (615) 329-1111

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

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

ENGLAND
VAL FALLOON
P.O. Box 35
Twickenham, London
TW2 5QP

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

CANADA
LARRY LeBLANC
15 Independence Dr.
Scarborough MK 3R7
Phone: (416) 265-3277

FRANCE
GILLES PETARD
8, Quai de Stalingrad,
Boulogne 92, France
Phone: 527-7190

JAPAN
ORIGINAL CONFIDENCE
CBON Queen Bldg.
18-12 Roppongi
7-chome
Minato-ku, Tokyo

AUSTRALIA
PETER CONYNGHAM
P.O. Box 678,
Crows Nest,
N.S.W. Australia
Phone: 2-92-6045

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

Record World (ISSN 0034-1622) is published weekly, except two issues combined in one at year-end. Subscriptions: one year U.S. and Canada — \$110; air mail — \$175. Second class postage paid at New York, N.Y. and at additional mailing offices. Deadline: negatives and copy must be in New York by 12 noon Friday. Postmaster: Please send Form 3579 to Record World, 1697 Broadway, New York, N.Y. 10019.

Copyright © 1981 by RECORD WORLD PUBLISHING CO., INC.

VOL. 18, NO. 1785



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

Advancement means success, and the Country Music Industry is filled with successful people—successful people who are members of the Country Music Association.

Through its membership of nearly 6,000 industry professionals, CMA has helped make Country the fastest growing form of music today.

So come on—join up today—and help make Country the #1 form of music around the world.

Check appropriate box for CMA membership information desired.

Individual Organizational

Name _____

Company _____

Address _____

City _____

State _____ Zip _____

Mail to: CMA Membership;
P. O. Box 22299;
Nashville, TN 37202

R



Unicorn Pacts With Boardwalk

By ELIOT SEKULER

■ LOS ANGELES—At press time, *Record World* learned that Unicorn Records will sign an agreement with the Boardwalk Entertainment Company for marketing, promotion and distribution, following meetings between Unicorn president Daphna Edwards and Boardwalk chairman Neil Bogart.

Unicorn, whose product had previously been handled by MCA Distributing, broke with the latter after MCA refused to distribute Black Flag's second album, "Damaged" (The southern California-based punk band handled its own distribution for their previous LP). MCA Distributing president Al Bergamo's decision not to distribute the LP generated considerable publicity when he told reporters that he found the album to be "an anti-parent record, past the point of good taste" and lacking in "any redeeming social value. It would be immoral for MCA to release the album," he said.

At a press conference called in the wake of Bergamo's decision, Edwards told the media that "no record distributor should censor what anyone is saying musically. We feel that it's necessary to stick to our ground and make sure that no record company inhibits free speech." According to Edwards, the Unicorn-MCA Distributing agreement is now terminated.

In addition to Black Flag, the Unicorn Records roster includes Frankie Bleu, former lead singer with Gabriel; the Joe Chemay band; European artist J.D. Drews; and singer/songwriter Gary Harrison.

Edwards said that the added support of Boardwalk would enable Unicorn to gradually expand its roster, although the number of artists would never exceed ten. "I don't believe in handling more artists than I can give personal attention to," said Edwards.

Unicorn's promotion had previously been handled exclusively by the label and through independents, under the direction of J.J. Jordan. A total of six staffers are on Unicorn's payroll; Edwards expects the Boardwalk arrangement to give the label considerably more promotion clout.

Virtually "every major record com-

Daniels Bows Muscle Label

■ NASHVILLE—Music industry veteran Mike Daniels has announced the formation of Muscle Records, an independent label with distribution by Mirus Music Inc. of Cleveland.

The Muscle roster includes Sid Herring, Charles Sherrell, Philip Paul & Patrol, and Betsy Hide. Daniel, formerly GM, chief engineer, and in-house producer at Fame Studios in Muscle Shoals, ALA., has a long list of engineering and production credits, including work with Mac Davis, Tammy Wynette, Janie Fricke, and others.

For more information on Muscle contact Benjamin Rzepka c/o Mirus, at (216) 214-0892.

pany" had approached Unicorn for distribution following the firm's public disagreement with MCA Distributing, according to Edwards, who added that "I've always been an admirer of Neil Bogart. He's also the only person we talked to who focused more on our musical ideas than on business arrangements."

By the time MCA Distributing refused to handle the Black Flag "Damaged" LP, 25,000 album covers had already been printed bearing the MCA logo. "I guess we'll just put stickers over them," Edwards said.

Although the Unicorn-MCA Distributing contract extends to February of 1982, Bergamo said he had met with Edwards last month and allowed Unicorn 30 days to seek a new distributor.

First American Marketing Formed in Seattle

■ SEATTLE—The formation and formal incorporation of a new Seattle-based direct marketing company has been announced by its president, Gerald B. Dennon. First American Marketing, Inc. will maintain a close working relationship with First American Records, Inc., a five-year-old corporation that is parent to a record manufacturing and distribution operation.

Directors of First American Marketing are Lou Lavinthal, Stan Jaffe, R.A. Harlan, James Navarre and Dennon. Tanya Campana is secretary.

Lavinthal is the former chairman of the board of ABC Records and Tape Sales and an industry veteran. Jaffe is a former president of the National Association of Record Merchandisers and the former executive vice president of ABC Records and Tape Sales. Lavinthal and Jaffe are also still active as officers of Roundup Music Division of the Fred Meyer Company.

Harlan worked with ABC, the Han-

Christopher Cross and Friends



Warner Bros. recording artist Christopher Cross recently performed at the Greek Theatre in Los Angeles, where he was greeted backstage by an impressive lineup of friends. Pictured from left are, front row: Nicolette Larson, Nikki Bacharach (daughter of Burt Bacharach and Angie Dickinson), Stephen Bishop, Carole Bayer Sager, Burt Bacharach and Andrew Gold. Cross is in back (right) with Orion Pictures president Mike Medavoy. Bacharach, Sayer and Cross co-wrote Cross' current hit single, "The Best That You Can Do," the theme from the Orion film "Arthur."

Hannibal Taps Two

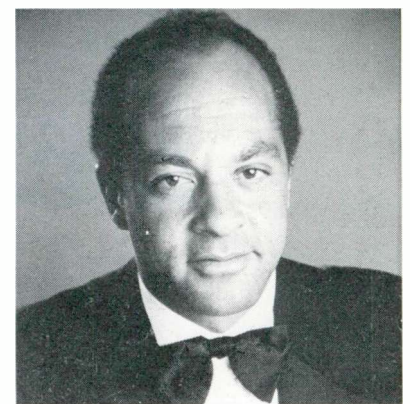
■ NEW YORK—Joe Boyd, president of Hannibal Records, has announced two new appointments at the company's New York office.

Gene Kraut has been named sales, promotion and marketing manager. Kraut comes to Hannibal after three years as a producer with Columbia Records, Special Projects. Boyd has also appointed Judy Minox to the newly-created position of production/office manager.

Bass Joins Motown

■ LOS ANGELES—Motown Records has named Billy Bass vice president/pop promotion. He will report to Skip Miller, vice president/promotion.

Bass was most recently at WMOT Records, where he was in charge of the label's recently created pop division. Prior to that he was senior vice president of promotion and creative services for Chrysalis Records.



Billy Bass

"I'm more than happy to be joining Motown Records," Bass told *Record World*. "I'm ecstatic, because Motown has what is considered to be some of the best product in the industry. They release the kind of mass-appeal records that are absolutely perfect for pop radio, and I consider it a great honor to be working with a company and a product that is so outstanding. With my concentration now on pop radio, my job will be a real pleasure."

Regional Breakouts

Singles

East:

Police (A&M)
Atlanta Rhythm Section (Columbia)
Olivia Newton-John (MCA)
Pat Benatar (Chrysalis)

South:

Marty Balin (EMI-America)
Olivia Newton-John (MCA)

Midwest:

Foreigner (Atlantic)
Olivia Newton-John (MCA)
Luther Vandross (Epic)
Genesis (Atlantic)

West:

Foreigner (Atlantic)
Olivia Newton-John (MCA)

Albums

East:

Genesis (Atlantic)
Kool & the Gang (De-Lite)
Barry Manilow (Arista)
Carly Simon (Warner Bros.)

South:

Genesis (Atlantic)
Kool & the Gang (De-Lite)
Barry Manilow (Arista)
Patti Austin (Qwest)
Who (MCA)
Carly Simon (Warner Bros.)

Midwest:

Genesis (Atlantic)
Kool & the Gang (De-Lite)
Barry Manilow (Arista)
Michael Schenker (Chrysalis)
Who (MCA)

West:

Genesis (Atlantic)
Kool & the Gang (De-Lite)
Barry Manilow (Arista)
Marianne Faithfull (Island)



Designed by Roland Young/Illustration by Peter Elloyd

GET A GREAT FILM FOR A SONG

EUE/Screen Gems is the TV Commercials division of Columbia Pictures. We've been a leader in the commercials business since the birth of television.

Now we're bringing this selling experience to the music industry.

EUE Video Music is headed by director Alan Metter and executive producer Larry DeLeon.

Their film and commercial credits encompass the entire field of music and advertising: from stars like George Harrison, Olivia Newton-John, ELO, Steve Martin and Natalie Cole, to

clients like CBS, Ford, Coca-Cola, Alka Seltzer, Datsun and Honda.

EUE Video Music is headquartered on the Burbank Studios Ranch, with its full complement of standing street sets, shooting interiors and soundstages.

On our lot, your video can be set anywhere your imagination takes you

And you'll be surprised at how little *a lot* has to cost.


EUE/SCREEN GEMS VIDEO MUSIC
 Where a hit looks as good as it sounds

(213) 954-3000

Ad Forum Record World

Victor's Cafe 52

236 West 52nd Street
(Between B'way & 8th Ave)
New York, N.Y. 10019
(212) 586-7714

Enjoy a touch of Havana in the heart of New York's theatre district. Come to VICTOR'S CAFE 52 for a unique dining experience. Savor any of our 54 delicious entrees in one of our skylight rooms and listen to our soothing violin and piano music while dining under the stars.

— Open 7 days
PRIVATE SKYLIGHT ROOM
AND GOURMET CATERING
AVAILABLE.



John Lennon & Plastic Ono Band "Live Peace in Toronto 1969"

(French Import)
Only \$9.98 list price!!!
Just One of Over 4,000 Titles
Rock • New Wave • Jazz
as well as
• Independent Domestic Labels •
Imported from and Exported to over 30 countries
NOW IN STOCK!
Write, Call, or Telex for Catalogue
Hablamos Espanol
Greenworld Distribution
20445 Gramercy Place, Box 2896
Torrance, CA 90509-2896
Telephone: (213) 533-8075 (CA, AK, HI)
(800) 421-2095 (Toll Free)
Telex: (4) S720103 "GREEN" (ITT System)

**CUT-OUTS
MIDLINES**
RECORD DIST.
1467 PINWOOD ST.
RAHWAY, N.J. 07065
PHONE (201) 574-0900
GREAT SELECTION—ALL LABELS—(LP—8T—CASSETTE)
JAZZ—BLUES—GOSPEL—ROCK—C&W
DEALERS ONLY—FREE UPDATE CATALOG UPON REQUEST

RECORDING TAPE & ACCESSORIES
24 HR. FREIGHT-PAID SERVICE
Largest Selection at Lowest Cost Anywhere
MAXELL • MEMOREX • SCOTCH • TDK
• SONY • DURACELL • WATTS • DISC-
WASHER • SOUND GUARD • SHURE
• PICKERING • AUDIO TECHNICA • REC-
OTON • EVEREADY • VID. TAPE • SAVOY
• AMPEX • TRACS • FLJH
SEND FOR FREE CATALOG
A.I. ROSENTHAL ASSOCIATES
Dept. M 1035 Louis Dr., Warminster, Pa. 18974
DEALERS ONLY [215] 441-8900

PLAQUE-IT!

preserve and display —

- trade charts • album covers
- posters • awards • documents
- press coverage • sheet music
- photographs • promos • ads



dura plak

8227 Remmet Ave. Canoga Park, Ca. 91304
(213) 884-9508

"WE PLAQUED HOLLYWOOD"

"...best Mexican food ever to hit Manhattan!"
CARAMBA!
918 Eighth Ave. (54th & 55th) 245-7910
Lunch & Dinner
Closed Mondays

Are you getting your message across?

*For constant exposure
and quick results
call Joyce Panzer
at 212/765-5020*

Restaurant

Mention that you're in the music business and get a free glass of wine.

Empanadas \$1.50
(15 different kinds)
Soups \$1.50-2.25
Salads \$1.50-5.95
Tortillas \$5.95
(Argentine Omelettes)
Daily Specials \$4.95-7.95
MIX & MATCH \$5.50
Exotic Desserts \$1.25-2.75
Bassetts Ice Cream \$1.25
Espresso \$1.00
Cappuccino \$1.50
Wine & Beer
Sangria

"ABSOLUTELY DELICIOUS"
NY Daily News



EMPANADAS ETC.
257 West 55 St. (B'way & 8 Ave.)
New York, NY 10019
(212) 247-3140 Take Out & Delivery

LUNCH • DINNER • AFTERNOON ESPRESSO • SUNDAY BRUNCH
PRE THEATER DINING • AFTER THEATER COFFEE & DESSERT

Zenith Distributing

**Cut-outs
make sense,
you can
make dollars.**

**We want
to be your
cut-out
supplier.**

- Excellent Fill
- No Minimum Order
- Nobody gives faster service

Send for free catalog

Cooper Road Industrial Park
P.O. Box 178, W. Berlin, N.J. 08091
(609) 767-6330

CUT-OUTS

"The Price Is Right"

**Dealers Only Call Or Write
For Free Monthly Catalog**

LUV MUSIC

1932 Hyperion Avenue
Los Angeles, CA 90027
(213) 660-2766

**A convenient, economical way to get your
message across to the entire record/video
industry.**

**A practical, attention-grabbing way to get
the extra business you're looking for.**

An important new Record World feature.

**To find out how to get your message into Ad
Forum, call Joyce Panzer, (212) 765-5020.**

Ad Forum Record World

Millennium Names Four

■ NEW YORK—Jimmy Ienner, president of Millennium Records, has announced three promotions within the company and the addition of one new staff member.

Former national secondary/college promotion coordinator Ken Franklin moves up to the post of national top 40 secondary/AOR promotion manager. Melanie Fox, assistant to the president, will now also take on the responsibility of production coordinator. Elly Padell joins Millennium as promotion and sales coordinator, and Judy Wyman moves into the publishing coordinator slot for the label's two publishing arms, Bright Smile and Big Teeth.

Franklin joined Millennium in 1978. Prior to that, he was music director and on-air personality with several AOR stations. Fox and Wyman both joined Millennium in 1980.

Main Street Records Signs Boxcar Willie

■ NEW YORK—Country singer Boxcar Willie has been signed to an exclusive recording agreement with Main Street Records and Tapes, it was announced by Bert Bogash, Main Street's general manager.

Boxcar Willie is already established as one of the top country acts in the United Kingdom, where he was named International Entertainer of the Year in 1979. He became known in the U.S. earlier this year via Suffolk Marketing's national saturation television advertising campaign on behalf of his "King of the Road" album.

Bootleg Tapes Seized In Oregon, Virginia

■ NEW YORK—The FBI has raided stores selling pirate tapes in Oregon and Virginia, according to the RIAA. FBI agents raided a flea market in Tazewell, Virginia and seized 8000 pirate cassettes and eight-tracks. In Portland, Oregon, the FBI found bootleg recordings of concerts by Bruce Springsteen and AC/DC at Django Records.

In addition, the RIAA has announced the sentencing of Herbert Buntain, in Frankfort, Kentucky, to 30 days in jail for the sale and distribution of pirate tapes.

Entertainment Company Promotes Joanne Boris

■ NEW YORK—Martin Bandier, executive vice president of the Entertainment Company, has announced the promotion of Joanne Boris to the post of vice president of publishing.

Boris has been with the Entertainment Company for the past three years. For the past 18 months she has been director of publishing.

Prior to joining the Entertainment Company, Boris was assistant international music representative for Overseas Music.

Record World Single Picks

QUARTERFLASH — Geffen 49824



HARDEN MY HEART (prod.: Boylan) (writer: Ross) (Narrow Dude/Bannie Bee Good/Geffen Kaye, ASCAP) (3:36)

In Portland, Oregon, this sextet has ruled the airwaves for the past year. That popularity is about to become a national phenomenon with the release of this initial single from the debut namesake LP. Rindy Ross' distinctive vocal phrasing — she calls to mind several women rockers — rides a finely-honed rhythm section that boasts strong guitar work. It's a hit.

Pop

FRANK SINATRA — Reprise 49827

SAY HELLO (prod.: Sinatra-Costa) (writers: Behrke-Cahn) (Elliot/Sargeant, ASCAP) (2:23)

Frank's uplifting enthusiasm can be felt long after the music stops on this latest outing, with lyrics by Sammy Cahn. The bright horns and Don Costa's arrangement will perk up the most dreary day.

SURVIVOR — Scotti Brothers 5-02569 (CBS)

POOR MAN'S SON (prod.: Peterik-Sullivan) (writers: Peterik-Sullivan) (Holey Moley/Rude, BMI/Easy Action, ASCAP) (3:35)

Nimble keyboards dance into heavy metal chording on this two-fisted rocker from the midwestern band's "Premonition" LP. Jim Peterik's vocal desperation shares the spotlight with fat guitar parts.

RED RIDER — Capitol 5062

LUNATIC FRINGE (prod.: Landis) (writer: Cochrane) (Rumphyyboobah, CAPAC) (3:48)

A heavy-handed beat plods along while guitar and synthesizer explosions surround Tom Cochrane's dazed lead vocal. A powerful sound that's guaranteed to shake the rafters. The Canadian band is currently opening for the Kinks on selected U.S. dates.

JANIS IAN — Col 18-02546

RESTLESS EYES (prod.: Klein) (writer: Ian) (Mine, ASCAP) (3:57)

The title track from Janis' latest LP is much in the mold of her strongest work, with its sensitive, introspective lyrics and simple arrangement. The acoustic guitar lacework is perfect for Janis' delicate vocal.

LITTLE FEAT — WB 49841

GRINGO (prod.: Payne-Massenburg-Barrere) (writer: Payne) (Streetlights, ASCAP) (3:58)

Keyboardist extraordinaire Billy Payne is responsible for this gem from the Feat closet and the "Hoy-Hoy!" LP collection. With a tip of the cap to the Doobie Brothers and backing support from David Sanborn's sax, Payne leads the crew through a jazzy pop-rock ballad. It's deserving of radio reaction.

NOVO COMBO — Polydor 2184



UP PERISCOPE (prod.: Kimsey) (writer: Dees) (Novo, BMI) (3:53)

The four musicians who comprise this new group — Stephen Dees, Michael Shrieve, Peter Hewlett and Jack Griffith — have already established successful careers and reputations for excellence with other bands. The combination of that experience and a fresh outlook is evident on this pulsating rocker from their new LP. Smart vocal harmonies and the invigorating dance beat are headed for the chart top.

DIXON HOUSE — A&M 2363

JUST ONE KISS (prod.: Flicker) (writers: House-Leese) (House It Sound/Primal Energy, BMI) (4:25)

Hailing from the Pacific northwest, the intriguing singer/songwriter/multi-instrumentalist makes his label debut with this enchanting pop-rock ballad. His delicious light tenor delivers a soothing hook that's bolstered by sweet guitar melodies and Phil Kenzie's alto sax break.

SPYRO GYRA — MCA 51200

SUMMER STRUT (prod.: Beckenstein-Calandra) (writer: Wall) (Harlem/Cross-eyed Bear, BMI) (3:58)

Jay Beckenstein's savory sax is the inspiration behind this entertaining motion music from the "Freetime" LP. The Latin-flavored brassy sound is full of percussive pizzazz and melodic charm that will sound right on a variety of formats.

DOBIE GRAY — Robox 1804

AUTUMN (prod.: Gray-Reneau-Chafin) (writers: Gray-Reneau-Chafin) (Simonton/Emeryville, BMI/Think, ASCAP) (3:34)

Gray contributes writing, production and, most of all, vocals to this powerful ballad from his forthcoming "Welcome Home" LP. His toasty tenor shakes with soulful intensity while horn and vocal backing underscore the drama.

THE YOUNG JACQUES — Ambition 105

JACQUES COUSTEAU (prod.: Paley) (writer: Paley) (Bleu Disque/WB, ASCAP) (2:45)

A tribute to everyone's king of the sea, this witty rocker draws from several influences — especially the Beach Boys. Boston whiz kid Andy Paley's lead vocals are supported by Elliot Easton, Greg Hawkes & David Robinson of the Cars. Great fun for surfin' rockers.

RIOT — Elektra 47218

OUTLAW (prod.: Loeb-Arnell) (writers: Speranza-Reale) (Bandera, BMI) (3:19)

From the "Fire Down Under" LP, this live recording smokes with Mark Reale's lead guitar and Guy Speranza's tough lead vocal confidence. Guaranteed to score with AOR-pop listeners.

NILS LOFGREN — Backstreet/MCA 51191



NIGHT FADES AWAY (prod.: Baxter) (writer: Lofgren) (Almo/Hilmer, ASCAP) (3:52)

Guitar fireworks decorate the triumphant opening for Nils' characteristic vocal yearning on this title cut from his label debut. Producer Jeff Baxter trades guitar and synthesizer licks with Nils on a heated break, while Nicky Hopkins pumps out thick keyboard textures. The tempo shifts are ear-catching and Baxter's production a radio masterpiece.

B.O.S./Pop

RUFUS WITH CHAKA KHAN — MCA 51203

SHARING THE LOVE (prod.: Rufus) (writer: Murphy) (Bean Brooke, ASCAP) (3:57)

From the forthcoming "Camouflage" LP comes this mid-tempo ballad features Chaka's fiery vocal. Pretty chorus swells and sax punctuations adorn for multi-format appeal.

PEABO BRYSON — Capitol 5065

LET THE FEELING FLOW (prod.: Bryson-Pate) (writer: Bryson) (WB/Peabo, ASCAP) (4:38)

Peabo's vocal glistens on this dramatic ballad from his forthcoming "I Am Love" LP. The energy and spirit overflow, while a first-rate production and Bryson's multi-tracked vocal give special pop appeal.

BABY BROTHER — Cotillion 46025

(HANG ON) I'M COMING FOR YOU (prod.: Hall) (writers: group) (Rick Hall, ASCAP) (3:56)

The Alabama-based septet debuts with this funky cut from the new namesake LP. Produced by Rick Hall, it features the Muscle Shoals horns backing the self-contained unit's rhythmic punch and rousing vocal interplay.

KELLY MARIE Coast to Coast 5-02542 (CBS)

LOVING JUST FOR FUN (prod.:

Yellowstone-Voice) (writers: Yellowstone-Voice) (J.D., ASCAP) (3:40)

The British songbird follows her black/club hit "Feels Like I'm in Love" with another standout vocal performance. The throbbing beat and synths will attract the same crowd as her first outing, but her gorgeous vocal may also open some pop ears.

THE ESCORTS — Knockout 10146

HEART OF GOLD (prod.: Dwellingham) (Hershey & Buck/My Organization/Demian BMI) (writers: Hackett-Dwellingham) (3:57)

Grover Troutman and George Byers share lead vocals with the kind of dynamic enthusiasm that's seldom heard on vinyl. The quintet — formed while serving time at Rahway Prison — have an elegant sound that should go a long way on black radio.

THE KINKS — Arista 0619



DESTROYER (prod.: Davies) (writer: Davies) (Davray, P.R.S.) (3:36)

Culled from the "Give the People What They Want" LP, this single is perhaps the first heavy metal rap song. Laugh and dance along with Ray and the boys as they use the basic riff from "All Day and All of the Night" to transport high voltage rock 'n' roll, amusing raps and the enlightening "paranoia the destroyer" chorus. AOR loves it and pop should too.

SHALAMAR — Solar 12329 (RCA)

SWEETER AS THE DAYS GO BY (prod.: Sylvers III) (writers: Carriere-Smith) (Spectrum VII/Silver Sounds, ASCAP) (3:47)

One listen to Howard Hewitt singing the title hook and you're certain to fall in love. The Gene Page string & horn arrangements are dazzling, as is the pinpoint vocal interaction. Highly recommended.

THE M-ZEE BAND — Mirage 3870

SURE SHOT (prod.: Zager) (writers: Zager-Skinner) (Sumac, BMI) (3:08)

The brainchild of Michael Zager, this exciting quintet mixes strong vocals and exciting, rhythmic dance music. Jolyon Skinner's lead vocal is surrounded by harmony choruses, while a sophisticated rhythm track backs with rich keyboard overlays.

PAULETTE REAVES — Dash 801 (TK)

DO IT AGAIN (prod.: Clarke) (writers: Chapman-Bunch) (Council Rock/Door Prize/Veltone, BMI) (3:28)

An irresistible vocal plea, cute chorus coo and bouncy bass riff make this good-time tune a strong sleeper for crossover action. The Florida-based vocalist's tone is totally convincing.

Country/Pop

MONTANA — Waterhouse 15005

THE SHOE'S ON THE OTHER FOOT TONIGHT (prod.: Bean) (writer: Quist) (Quist/Slender Hollow, ASCAP) (3:17)

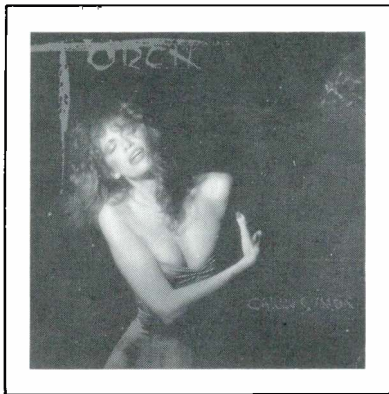
Formerly the Mission Mountain Wood Band, this talented quintet has a unique, adventurous sound that's captured perfectly on this initial single from the debut "Change in the Weather" LP. Terry Robinson's warm lead vocal and soaring guitars spark a marvelous arrangement.

MAC DAVIS — Casablanca 2341

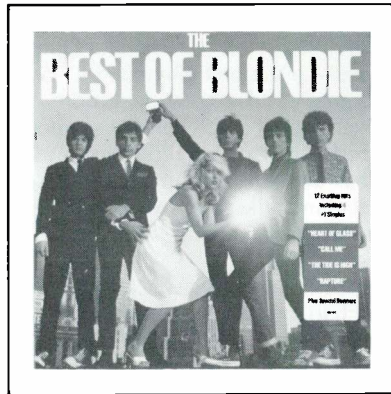
YOU'RE MY BESTEST FRIEND (prod.: Hall) (writer: Davis) (Songpainter, BMI) (2:20)

Davis runs down a long list of reasons why his babe is the "bestest" on this charming ditty from his "Midnight Crazy" LP. The guitar licks and Rick Hall's production are exceptional.

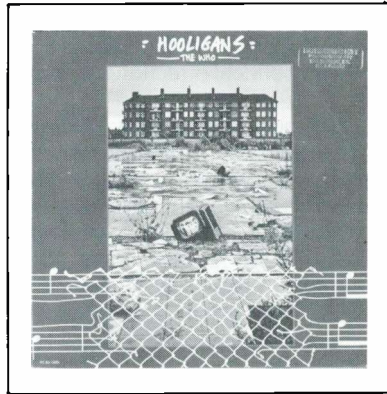
Record World Album Picks



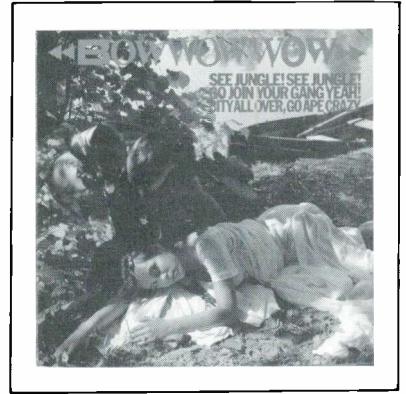
TORCH
CARLY SIMON — Warner Bros. BSK 3592 (8.98)
 Carly creates and re-creates torrid eras of women in love in this jazz-influenced LP of songs written from 1930-present, by masters from Duke Ellington to Stephen Sondheim. "Body and Soul" is most familiar.



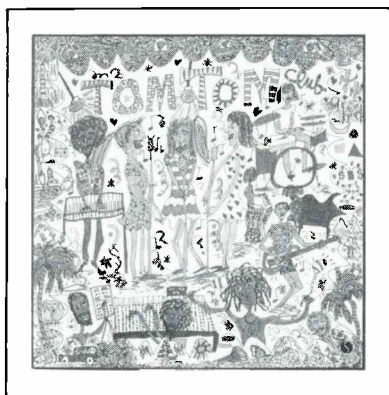
THE BEST OF BLONDIE
Chrysalis CHR 1337 (8.98)
 Here's a hits package loaded with goodies like "Call Me" (never on a Chrysalis LP), a new mix of "Heart of Glass," the ubiquitous "Rapture" and two faves from their first LP, "In the Flesh" and "Rip Her to Shreds."



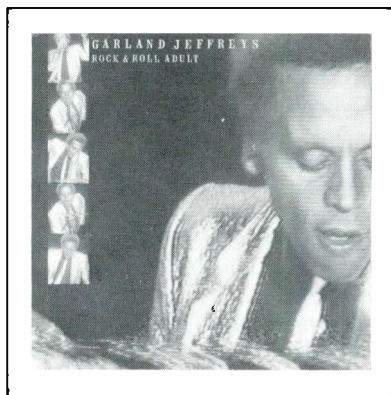
HOOLOGANS
THE WHO — MCA2 12001 (12.98)
 Packaged with lyrics and photos, this compilation, starting with "I Can't Explain" (1965), through "Tommy," to "Who's Next" and right up to "Who Are You" will be a prime retail item for the holidays.



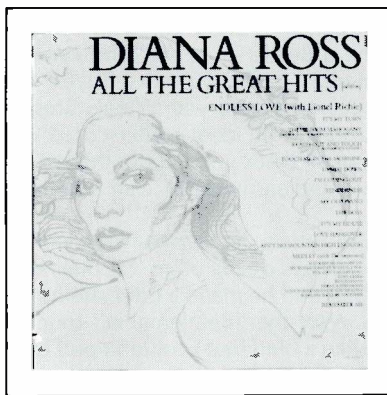
SEE JUNGLE! SEE JUNGLE! GO
JOIN YOUR GANG YEAH! CITY ALL OVER, GO APE CRAZY!
BOW WOW WOW — RCA AFL1-4147 (8.98)
 The much-publicized British band pits Annabella Lwin's voice of innocence against incessant tribal drum orgies. Joseph Conrad would have loved it.



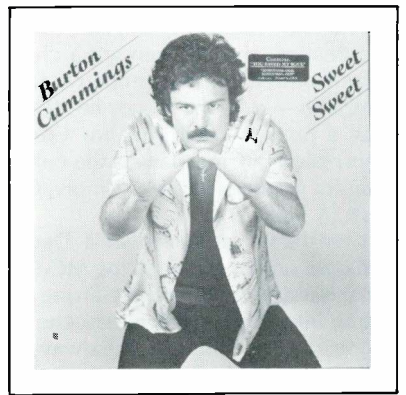
TOM TOM CLUB
Sire SRK 3628 (WB) (8.98)
 Led by Talking Heads' Tina and Chris, the "Wordy Rappinghood" gang will keep them dancing with segued sides of siren vocals and a riot of effects, including Adrian Belew's streaming guitar. Float away with "Lorelei" and ponder the "Genius of Love."



ROCK & ROLL ADULT
GARLAND JEFFREYS — Epic FE 37436
 In the stage environment he commands with precision, Jeffreys and the Rumour mix recent material with his classics, "35 Millimeter Dreams" and "Wild in the Streets." An exceptional live LP.



ALL THE GREATEST HITS
DIANA ROSS — Motown M13-960C2 (13.98)
 Featuring "Endless Love," the hits "I'm Coming Out" and "Upside Down" from the "Diana" LP, "Love Hangover," and a Supremes medley, this annotated double LP will be a hard-to-resist item for gift buyers.



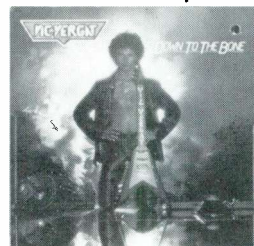
SWEET SWEET
BURTON CUMMINGS — Alfa AAB 11007 (8.98)
 Cummings' debut LP for the label rocks in varying tempos with production qualities that will appeal to youth and adult-oriented radio. Includes the dramatic single "You Saved My Soul."

GRAND FUNK LIVES
GRAND FUNK RAILROAD — Full Moon/Warner Bros. FMH 3625 (8.98)



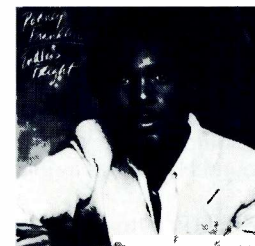
Mark Farner still plays daredevil guitar, and Don Brewer remains the drummer who rocks hardest behind him. The harmonies of "Queen Bee" and gentler vocals of "Can't Be With You Tonight" have mass appeal.

DOWN TO THE BONE
VIC VERGAT — Capitol ST-12187 (8.98)



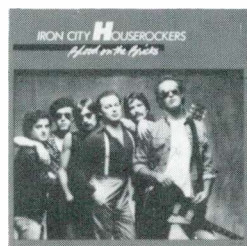
German import Vergat plays heavy metal guitar and musters up a good Robert Plant borderline scream, but he has a pop side ("I Don't Wanna Lose You") that will get airplay beyond harder AORs.

ENDLESS FLIGHT
RODNEY FRANKLIN — Columbia FC 37154



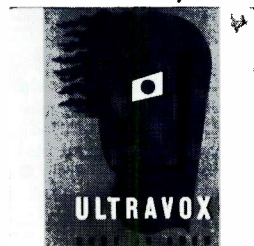
Franklin's magic fingers dance over the keys (piano and synthesizer) with just a little more zest, due to the production of Tom Tom '84'. The popularity of TV's "Hill Street Blues" will help Rodney's version get airplay.

BLOOD ON THE BRICKS
IRON CITY HOUSEROCKERS — MCA 5252 (8.98)



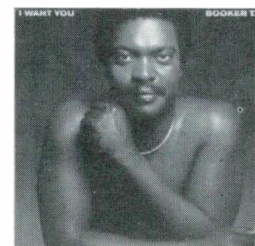
Joe Grushecky and his Pittsburgh marauders return with their very personal combination of blast-furnace rock and tender moments. "Saints and Sinners" and "No More Loneliness" win the drama award.

RAGE IN EDEN
ULTRAVOX — Chrysalis CHR 1338 (8.98)



The British quartet continues to blend conventional and electronic instruments in unusual shades, with a beat and production that will have rock dance clubs playing every cut. "The Voice" is otherworldly.

I WANT YOU
BOOKER T. — A&M SP-4874 (8.98)



The fabled organist plays other keyboards, guitar and sings in a sweet tenor range on this Michael Stokes production. The title cut is gently rocking soul, while "Electric Lady" dances.

New York, N.Y.

By JOSEPH IANELLO and JEFFREY PEISCH

■ **SPECIALS BREAK UP:** New York, N.Y. is saddled with the unenviable task of reporting that the **Specials**, the U.K. septet that spearheaded the ska revival two years ago, have broken up. According to a spokesperson for the Specials, the group members began to differ on the musical and political directions the group should take.

When the Specials were formed in 1978, group leader **Jerry Dammers** created his own record company — Two-Tone Records — that became the home for several other neo-ska bands that shared the Specials' political views. Two-tone — the label and the word — became a symbol for young Britons who were upset over the racism and violence they saw in their country. Last summer — during the worst week of riots around London — the Specials' song "Ghost Town," an eerie scenario of a depression-ridden Britain overflowing with unemployed youth, became a number-one single and acted as an anthem for disenfranchised kids of all races. Three members of the Specials — **Terry Hall**, **Neville Staples** and **Lynval Golding** — have formed a new group, **Fun Boy Three**, and will soon release a single ("The Lunatics Have Taken Over the Asylum") on Chrysalis in the U.K.

THIS YEAR'S MODEL: When we talked with **Marshall Crenshaw** last week he was at a laundromat in Queens, calling from a phone booth. He was on his way to a music store in Long Island to buy a Vox AC 30 amplifier, the kind the **Beatles** used. It was a perfect setting. One of the reasons why we think Crenshaw is this year's model (read: why we think he's so great) is his sense of the American rock 'n' roll tradition. He's been compared to **Buddy Holly** by several reviewers, and while Crenshaw says he's tired of the comparisons, it's not far-fetched. Crenshaw is a fan of '50s and '60s pop — particularly those songs that are filled with reverb and echo — and his own songs are hook-filled, short and witty — they sound like instant classics. Like every kid his age (27), Crenshaw grew up with the Beatles, and he even got a chance to be a Beatle — as the **John Lennon** character in a touring company of "Beatlemania" — for two years. Buying the Vox amp — with the money he received for recently signing with Warner Bros. — was a fantasy come true for Crenshaw, and the incident underscored our impression of Crenshaw as the culmination of all that's good about the last 25 years of pop music. Quite simply, Crenshaw could easily become an American rock 'n' roll hero.

Crenshaw was raised in a Detroit suburb where he was surrounded by Motown on one side and the **MC-5** and the **Stooges** on the other. He played in local bands around Detroit during the mid-'70s and he made a brief attempt to break into the Los Angeles scene in 1976. After the "Beatlemania" tour ("I enjoyed it for a while, but it always seemed like a bluff that I couldn't pull off. I tried to be a Beatle for two years, and it never really worked."), Crenshaw moved to New York. Some of the new wave energy of the city rubbed off on Crenshaw and, in the last several months, his reputation has grown steadily.

The biggest boost to Crenshaw's career — prior to his signing to WB — was the decision by **Robert Gordon** to use three Crenshaw tunes on his recent RCA album. One of Crenshaw's best songs, "Someday Someway," has gotten considerable airplay for Gordon and has helped revive his career. But while Crenshaw is becoming known as a strong songwriter (his quantity/quality ratio rivals Elvis Costello's), he says the thing he enjoys most is recording. "Making sounds in the studio is my number-one favorite pursuit in life," he said from the laundromat. The songs, said Crenshaw, are "vehicles for making the right sounds. The type of songs I write reflect the sounds I want to hear and create — I like songs with immediacy, songs that hit you right away. I'm into the idea of using the time allotted in a song in a good way."

Given his love of the studio, it's not surprising that Crenshaw decided to sign with Warner Bros. — other labels were making overtures — because WB is letting him produce his own record.

"When they told me I could produce my own record, it was like a ray of sunshine had entered into the room," said Crenshaw. Crenshaw will enter the studio soon and an album should be out by early next year. Advice to Warner Bros.: release "Rocking Around N.Y.C." as a single next June and it will be the song of the summer.

EMOTIONAL RESPONSIBILITY: In many ways **Rodney Crowell's** new Warner Bros. album is his strongest. And much of that strength seems to come from a self-confidence and sense of direction that are as closely tied to his recent successes as a multi-talented artist as they are to his personal happiness as a husband and a father. The simplicity and straightforwardness of the album's self-title reflects Crowell's decision to record most of the songs with his own band, a tight family unit similar to the configuration he worked with in the early days of **Emmylou Harris' Hot Band**.

"I stuck pretty much with the band because the musical evolution that's been going on has been really within me and the band," Crowell told New York, N.Y. "We're really just self-contained now." Crowell's settling down with a band has also allowed him to stretch out as a writer: his impressionistic single, "Stars on the Water," goes beyond the traditional "personal experience" confines that

(Continued on page 100)

James Cleveland on Gospel and Money

By SAMUEL GRAHAM

■ **LOS ANGELES**—On the basis of some 15 gold or platinum albums, 23 Grammy Award nominations (he has won four times), innumerable recordings — including several with prominent names from the popular field, like Aretha Franklin and Quincy Jones — a star on Hollywood's "Walk of Fame" and a great deal more, the Reverend James Cleveland is a recognized colossus of religious music. When the eloquent, authoritative Rev. Cleveland talks, as a well known television commercial might put it, people listen.

In a recent interview, Cleveland had much to say about the born-again pop figures who have lately received so much attention from the media and the public. While he clearly welcomes anyone into the fold who is sincerely dedicated to spreading the word of God through music, the so-called "King of Gospel" will also admit to having his suspicions about the manner in which some of these converts are doing business.

Many veteran religious music figures, Cleveland said, are frankly "wondering why there's so much noise being made about these people who've been recently converted." Gospel musicians, he added, have long been plying their trade and getting little recognition for it. "Then all of a sudden, here comes someone who's famous from one field and crosses over to this field, and to the general public and the media who blow it up, it seems like this is such a fine thing. But where are the accolades for those who persevered all the time?"

Cleveland's primary gripe is with those born-again pop figures whose commitment to their new faith seems less than complete. "We (the church) need all the exponents we can get," he declared. "But the gospel singer stands over here, dedicated to the cause, and he sees someone like a Bob Dylan — who changes his life and declares a born-again status, but still does rock concerts. What they're

doing (is), they're embracing two avenues from which to draw. They're getting the best of the religious people, who believe that their conversions have made them Christians; but they still are doing business in the same way."

To be sure, Cleveland conceded, gospel singers and musicians need to make a living from their work, like anyone else. "But to the gospel singer, money has never been paramount. If they have chosen religious music as an occupation, they get along; but never would they ever achieve the greatness (of popularity) of a Rolling Stones or a Bob Dylan. In essence, what I'm saying is that in order to achieve the total national recognition that you would like to have, somewhere along the line you have to sell out a little bit. The commercial aspect requires that you be middle-of-the-road, not forsake the other (pop) side and not lean too heavy to the religious, because there are some folks who are offended by religion."

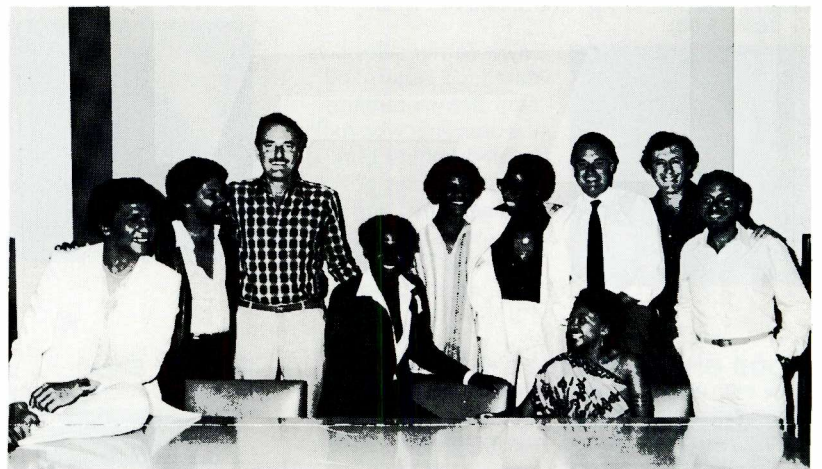
That attitude, Cleveland made clear, does not wash with the true Christian. The Lord's work is "no two-way street," he said. "You either are, or you aren't."

Moreover, Cleveland is troubled by what he sees as a double standard within the religious and pop communities themselves. If a gospel musician wanted to include a few secular offerings in his output — "if he wanted to stretch out just to make money" — he would be castigated by "the people who believed he was a very staunch religious personality." Yet when pop stars declare their born-again status, "they are welcomed (by the religious community) with open arms," even though they continue to perform pop music as well.

The obvious exception to the double standard, Rev. Cleveland decries, is Dylan himself. When Dylan toured following the release of his first religiously-influenced album, "Slow

(Continued on page 98)

A&M Signs Harari



A&M Records recently signed South African afro-funk rock group Harari to an exclusive worldwide recording contract. Shown at signing are, from left: Michael Stokes, director, A&R, A&M; unidentified; Jerry Moss, chairman of the board, A&M; Alec Khoali, Branny Ledwaba and Sipho Mabuse of Harari; Gil Friesen, president, A&M Records & Films; Thelma Segonah; Peter Gallo, managing director, Gallo Africa Ltd.; and David Kershbaum, VP of A&R, A&M.

Norby Walters Books the Black Heavies

By NELSON GEORGE

■ NEW YORK—Norby Walters has emerged as the most important booking agent in black music. Of the 75 acts on his roster, 65 are black oriented, including such heavyweights as the Commodores, Cameo, the Gap Band, Rick James, and the Solar roster.

Walters credits his "explosive growth" to his booking philosophy. "Some people think I'm unorthodox in my sales approach, because I might book an act into a market three times in a three-month period, saturating the area with that performer," Walters said in a recent interview. "But I think that by playing a club, a concert hall, a disco, in one market you can reach three different audiences and develop a strong profile for that performer there. The bottom line is to have a high gross of dollars at year's end, and this technique of total emersion in a market is one way to achieve it. That is why so many acts have come under my banner, especially the black artists who have never had anyone to work for them before the way I do."

The key to Walters' success has been his ability to gain the trust of black artists and his reputation as an honest, hard-working businessman. One client said of Walters, "Norby works for you. Not for the promoter. You never feel that he is out to help his friend, the promoter, at the expense of someone he represents."

Walters credits his background with "making me sensitive to black music and serving black consumers." In 1949 he entered the music industry by opening a jazz club in Brooklyn, where he booked Dizzy Gillespie, Thelonious Monk, Miles Davis, and others. Ten years later he opened a club in Queens, bringing in Cuban bands to capitalize on the mambo's popularity.

In the mid-'60s Walters opened a self-named club down the block from the Copacabana, and it evolved into a

celebrity hangout where Copa performers and bunnies from the nearby Playboy Club relaxed after work. He used Las Vegas-type lounge acts as entertainment at the club and grew familiar with the mechanics of presenting acts of that ilk.

After closing his club in 1968, Walters made booking lounge acts his full-time job. "I had been booking so many of them it seemed like a natural move. At one point I was booking 100 lounge groups. I made money doing it, but there wasn't a great deal of mental or creative satisfaction booking an act into Al's Bar in Bensonhurst."

Walters was quick to realize the impact disco would have on the entertainment industry, he said. "The lounges I used to book were switching to recorded music, music that was black-based. I inquired into who was booking many of the acts that were developing hits through discos and found that neither the record companies nor the big rep firms were that interested. These acts were considered the lowest of the low.

"I felt that as long as you had popular records you had a chance to take an act to a higher level. Look at Donna Summer, Gloria Gaynor, and the Village People as examples of what happened. I booked all of them." Walters knew Gaynor from her lounge singing days, "when she worked six nights a week, five sets a night." When her "Never Can Say Goodbye" was a club smash, Walters said, "I came up with the idea of having her go to clubs and sing to tracks."

This oft-criticized technique became a staple of discos worldwide. "Club owners were willing to spend say \$1000 to book the singer in for one night, but not the \$5000 necessary for a band that would re-create the sound of the record," Walters said. "This method developed a circuit of clubs around the country that helped sell

(Continued on page 96)

The Coast

By SAMUEL GRAHAM and ELIOT SEKULER

■ JOCK IT UP: Professional athletes, while they may be very rich, very fast, very graceful, very tough and so on, are not exactly known for being very talented — except, of course, on the field, the court, the diamond, the rink or wherever it is they ply their trade. That hasn't stopped some of them from doing singing television endorsements or making records, however (remember **Terry Bradshaw's** album?). And lately, even a few coaches have gotten into the act, as basketball leaders **Joe Hall** (Kentucky), **Bobby Knight** (Indiana) and **Al McGuire** (formerly of Marquette, now a colorful commentator) have recently gone into a studio to do versions of country hits like "Elvira," "On the Road Again" and "The Gambler." We haven't heard that one yet; maybe we'll put it on while we're in the shower.

Given the number of off-key precedents, you can understand why we didn't have high expectations when we received an album by a group of professional football players called the **Hi-Five** — a reference that presumably comes from the victorious hand slap so many athletes are favoring now, and not from their physical condition. The players are **John Jefferson**, **Kellen Winslow**, **Fred Dean**, **Leroy Jones** and **Charles DeJurnett** (all were with the San Diego Chargers until Jefferson and Dean had contract squabbles and were traded after the season began), and their album, appropriately entitled "The Other Side of Us," isn't bad at all. And we're not saying that just because the six-foot-eight, 260-pound Jones told us to, either.

The first tune the Hi-Five recorded, Winslow and DeJurnett told us last week, was the old **Mel and Tim** hit, "Backfield in Motion," which certainly makes sense. None of them had any professional singing experience, but the sessions went so well that they're planning to make a regular go of it once the season ends. Said Winslow, "We're real headstrong, thinking that we can make it and hoping we do. And anyway, your vocal cords last a lot longer than a football career does."

While the football references on this record are obvious — another tune is called "We Came To Play" — the Hi-Five plan to minimize the novelty aspect as soon as they can. In the meantime, the centerpiece of "The Other Side of Us" is "Let's Go All the Way," a lengthy item which, with its spoken raps tailored just for the ladies, references to astrological signs and all, may remind some people of the **Floaters'** immortal "Float On." Jefferson shows he's a good son by dedicating his bit to his mom and dad, but we especially like Dean's rap: "People tend to call me mean, 'cause I'm the baddest dude a quarterback has ever seen . . . Before the day is done, you'll remember number 71 . . ." Now, if only these guys can find a few nightclubs with stages big enough to hold them all — and once you see 'em in the flesh, you'll know that's no small demand — they may just make a career of this.

AROUND TOWN: Among the newcomers to the local artsy club scene is a very tiny establishment called C.A.S.H. (for "contemporary artist space of Hollywood"), which also doubles as proprietress **Janet Cunningham's** storefront apartment. Mondays are "food nights," which include, for a three-buck admission price, New Orleans-born Cunningham's Louisiana cuisine (red beans and rice) and dance-oriented live music. This week's Monday night attraction is an unappetizingly-named outfit called **Mass Murder**, who play "nouveau stripper music." If that doesn't get your glands salivating, you might try the club's Tuesday night video sessions, which this week (October 13) will feature the theme "the punk in the video media," including footage from the **Sex Pistols** tour, sundry **Tom Snyder** interviews and snippets from the films "D.O.A." and **Penelope Spheeris'** "Decline of Western Civilization" . . . A new Santa Monica club, Hop Singh's, will open Thursday, October 15 with the **Ventures** and the **Textones**. Several formidable bookings follow later in the month, including the great **McCoy Tyner**, **Maria Muldaur** and **Steve Goodman**.

TWELVE BAR BLUES: Well, maybe not a dozen bars, but quite a few around these parts seem to be featuring blues performers lately, in what may well be yet another resurgence of popularity for Caucasian practitioners of that musical idiom. The Cathay De Grande's Blue Monday series is constantly packed to the rafters, and acts like **Top Jimmy and the Rhythm Pigs** and the **James Harmon Band** have become big draws at the local clubs. The latter band, featuring Alabama-born lead singer Harmon, was a pleasant surprise at the recent **Clifton Chenier** concert at the Stardust Ballroom. Harmon is one of the better white blues singers we've heard in a long time, which is a good thing, considering who he was sharing the bill with that night.

ZAPPINGS: **Frank Zappa** (he's the guy who hates people who write about rock 'n' roll — in that new Dell/Rolling Stone "Book of Rock Lists," there's a section called "Frank Zappa's Favorite Rock Critics" that consists purely of blank space), who finds it in himself to make fun of just about everything, has lately taken on the Moral Majority, by way of a new song called "Heavenly Bank Account." Since Frank's ideas about **Jerry Falwell** and Co. are about the same as Arizona Senator **Barry Goldwater's**, believe it or not, Zappa invited the Senator to his Phoenix concert this past weekend. We don't know if Goldwater made it,

(Continued on page 101)

Schon Meets Hammer on Columbia



Columbia Records has signed guitarist Neal Schon of Journey and keyboardist Jan Hammer as a duo and released their first album together, "Untold Passion." Pictured at the signing are, from left, standing: Al Teller, senior & general manager, Columbia Records; Hammer; Dick Asher, deputy president and chief operating officer, CBS/Records Group; Schon; and Joe Mansfield, VP, marketing, Columbia. Standing, from left: Elliott Sears, Hammer's manager, and Mickey Eichner, VP, national A&R, Columbia.

Lionel Richie on Songwriting and Soloing

By NELSON GEORGE

■ *Lionel Richie is at a key point in his career. He loves being with the Commodores and feels intense loyalty to the group he helped develop into one of the biggest black crossover acts ever. Yet the lure of a solo career is strong and growing stronger. What will he do? In part two of his Dialogue, Richie answers that question. The Tuskegee, Alabama native also discusses his relationship with Kenny Rogers and Rogers' manager Ken Kragen, his feelings about songwriting, and Leo Sayer's unexpected effect on the direction of his music.*

Record World: What is the first song you remember writing?

Lionel Richie: It was called "Sweet Bird of Youth." It was the very first I ever wrote in my life.

RW: I take it it didn't sound like "Lady."

Richie: No, it didn't. The problem was that I didn't understand format. It just happened to last for 12 minutes. I didn't understand how to make a song for 3.45... People are always telling me how shocked they are that I'm doing this. It is just as much a shock to me as it is to them.

I was always the guy who was too short for basketball, too slow for track, too small for football. At that time I played tennis. You have to know that if you played tennis back in 1965 or 1967 or played clarinet, you were really in trouble. They weren't exactly lockerroom talk with the guys. So when I discovered the writer-performer-producer role, it was just perfect for me.

RW: Do you find yourself consumed with songwriting, that you have to produce a certain amount of work?

Richie: There is no formula. I remember asking Magic Johnson, "How do you practice to make that kind of money from basketball?" And he said, "Listen, I throw the ball down the court and it just happens to go in the basket. I like playing basketball. It is a crime to get paid for it." I feel the same about writing.

RW: It's not something you can analyze.

Richie: Most people in life don't have an outlet. They pay a psychologist to talk to them. The whole period of time when I was discovering Harlem, when I was discovering the street, discovering parts of myself I didn't know existed, I wrote songs like "This Is Your Life," which covered that era when people were burning draft cards and I was worried about going to Vietnam.

My generation went through a lot of trauma growing up. We caught the war, now we're catching the depression and the recession. But I think, out of all of these changes, I discovered writing. I can write a poem and I can make lyrics that I can then put to music. The greatest satisfaction in the world is to have others come up to you and say "I feel the same way." That's therapy. Performing is like that too. You and five friends out there acting a damn fool and having people enjoy it. That's recess.

RW: What happens when it's Lionel Richie by himself? Will that day come?

Richie: Well, I don't know. I think it may come. Right now I am so involved with discovering. Every year it gets to be more and more exciting, because I discover new wings. When I first discovered this lead singer thing, we didn't

vote on it as a group, I just started singing the songs I wrote. Then I started just writing things. Then I went on into producing. From there I've gone into outside writing with Kenny Rogers and other artists.

RW: Sounds to me like you're not totally sure of which of your many options you should pursue.

Richie: You have to understand that it's one thing to set out as a goal to be the best, then pass not only the expectations of everyone around you, but your own expectations. Now all these other avenues have opened up and suddenly you have to decide which way you want to go. There are so many avenues, and some are so intriguing. This year alone opened up the producing end. The outside writing end. The motion picture industry. The publishing industry. In one year. Some days I sit down and wonder, who you want to be?

RW: You're having to re-define yourself.

Richie: That's good. I'm at the stage of my life when it is time to re-define myself. I think every ten years you have to go back and see what you've done and what you're doing. How do you structure your life to take in the whole experience of living? I mean, today you'd never get the Commodores into a little van and get us to live in the Y on 135th Street. We've outgrown that. Yet that is a period of my life and I'll always laugh at and remember as lots of fun.

RW: I understand you're going to do a solo album. Do you wonder how that will affect your relationship with the other Commodores and how that will professionally affect the Commodores?

Richie: I think Michael Jackson has made it possible. There is a way to have a solo career and also keep the group strong. Right now I feel a sense of loyalty to the Commodores and that I can have both sides of the coin. I feel that if I do an album it will help me as a solo. At the same time I can still enhance the Commodores.

RW: I don't want to be negative. But with the Jacksons and Michael as an exception, traditionally this kind of

split hasn't worked out.

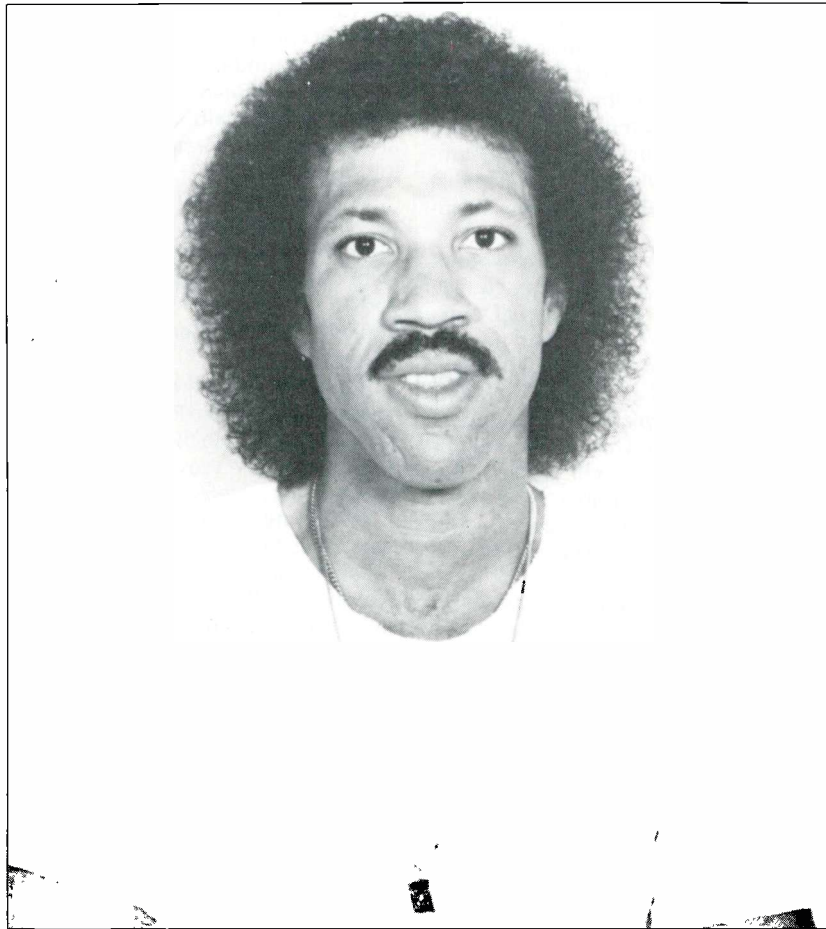
Richie: I can name one successful solo attempt that worked, Teddy Pendergrass, and I can name every Temptation that has gone solo. I know all this. But, I'm saying this from the bottom line, there is a safe avenue to take and that avenue is this: when you get enough going in the other ballpark, then you make a switch. Right now I just want to get enough diversification that I can do it until the time comes to make any final decision.

RW: Since this isn't about money, would you describe a solo effort as ego gratification or curiosity?

Richie: It's about achieving. I'm fooling around in an area very few black performers have gone in and won. They have been there. But they were there for a short period of time. If I play the cards right and plan this, it can work.

There is not a lot of time here. There is a certain time period where you make

(Continued on page 110)



**I'm at the stage of my life
when it is time to re-define
myself.**

Video World

OCTOBER 17, 1981



Video Visions

By SOPHIA MIDAS

■ **THE STORY OF ARTHUR:** With this week's news of Sound/Video Unlimited absorbing Arthur Morowitz' A&H video wholesale operations, one wonders what the state of independent production is like, especially since Morowitz announced that he will be actively pursuing the rights acquisition of selected films by independents. Discussing his plans, Morowitz told *Record World*, "I am not competing with the majors; they're simply too powerful to compete with. Besides, my Video Shack operation sells their product. However, I've put into reserve one million dollars for copyright acquisition. If something comes along that I like, and the majors turn it down, I'll take it. But I'm going to be very selective, and I'll do occasional pieces. I want to promote the image that A&H Video Sales will be the Rolls Royce of handling films."

Morowitz kicked off his copyright acquisition project with the recent release of "The Story of O," explaining that the title has tremendous value. "'The Story of O' was probably one of the hottest titles put out on film. It's a specialized film that focuses on domination. I did not take the film because it had an X rating, but rather because when Allied Artists went bankrupt, I had 1000 pieces of the film back-ordered; so, I knew the value of the film. The title is very hot and we've already had to re-stock all of our stores."

COLUMBIA, BELL & HOWELL PACT: *Record World* has learned that Columbia Pictures and Bell & Howell have decided to combine their finances to create a new company, still unnamed, with \$55 million in combined revenues reportedly set aside to encompass all aspects of videocassettes. Columbia will participate in the venture by including its videocassette post-production assets of EUG/Screen Gems Video Services, which is located in New York and Los Angeles, as well as its videocassette duplication center in Chicago. Bell & Howell's contribution will be its Video Systems division duplicating facilities in Chicago and L.A., as well as its VHS cassette deal with Memorex. More to come on this one.

RENTABETA UPDATE: Superscope, Inc., in conjunction with its Rentabeta program, will make available to professional motion picture companies, for distribution to non-theatre going markets, its portable, lightweight Rentabeta videocassette player — equipped with a built-in, tamper-proof electronic counter to record the actual number of times a single motion picture videocassette has been viewed. The purpose of this system is to assure accurate and adequate revenues from the showing outside of theaters of current theatrical releases. Joseph S. Tushinsky, Superscope board chairman, commented, "There is a large and growing segment of the home video market which is urgently seeking new motion pictures on videocassettes simultaneous with theatrical release. These are individuals and families for whom inflation, high energy costs, crime in the streets and other factors have made motion picture theatre attendance almost completely unaffordable, at least on a regular basis."

YOU SHOULD KNOW: Marty Gold and Bill Perrault of Artec Distributing have announced the official opening of the company's new warehouse in Shelburne, Vermont on October 5. The 24,000-square-foot facility offers the

(Continued on page 16)

Video Picks

ATLANTIC CITY (1980): Directed by Louis Malle. Produced by Denis Heroux. Starring Burt Lancaster, Susan Sarandon, Kate Reid and Michel Piccoli. (Paramount Home Video, color, 104 mins., \$79.95.) Lancaster, as an aging petty crook and gigolo, and Sarandon, as a casino employee who longs to be in Paris, make sparks together in this film, set against the background of the new east coast gambling capital. As is true of all of Malle's movies, "Atlantic City" is beautifully photographed.

USED CARS (1980): Produced by Bob Gale. Directed by Robert Zemeckis. Starring Kurt Russell, Jack Warden, Gerrit Graham, Frank McRae and Deborah Harmon. (Columbia Pictures Home Entertainment, color, \$59.95.) A richly drawn human comedy about America's unsung heroes, used car salesmen, loaded with thrilling stunts and car chases.

THE INHERITANCE (1978): Produced by Raymond R. Homer. Directed by Mauro Bolognini. Starring Anthony Quinn and Dominique Sanda. (VidAmerica, color, 105 mins., \$59.95.) Quinn plays a tycoon whose lust for power exceeds everything except the greed of his daughter-in-law. An erotic thriller.

TOM JONES LIVE IN LAS VEGAS (1981): A Jay Harvey Production. (Family Home Entertainment, color, 60 mins., \$49.95 mono, \$59.95 stereo.) This hour-long production of a Caesars Palace performance should be especially popular as a souvenir item for the tens of thousands of fans who have caught Tom Jones' act. His showmanship shines through, and the tape boasts top-notch sound and good camera work and all-around production values.



Promo Picks

"YOU ARE WHAT YOU IS" — FRANK ZAPPA (Barking Pumpkin). Directed by Jerry Watson. Produced by Paul Flattery and Simon Fields for Gowers/Fields/Flattery. Zappa's generally inscrutable humor is made somewhat more scrutable by way of this potpourri of nightmare images, gaudy color, superimposition and excellent editing (the latter, we're told, courtesy of Zappa himself). A natural for cable and clubs.

"DANCE IN MY PANTS" — JIM STEINMAN (Epic/Cleve. Int'l). Produced by Robbie Tucker. Directed by Arnold Levine. This spectacular has to be regarded as the Cecil B. DeMille extravaganza of video promotion clips. A peep show at your local carnival arcade is the setting of this fast-paced, lunatic romp co-starring Karla DeVito — in a number of roles — and the quiet, unassuming Jim Steinman.



Video World



Video Visions (Continued from page 15)

company flexibility and the potential for expansion. Their new address is Pine Haven Shore Road, Shelburne; to call for orders, retailers should dial (800) 451-5160 or (802) 985-8401. Artec will be celebrating the event with a grand opening in the very near future . . . An agreement with EMA Productions will add the Broadway hit "Eubie" to the VHD library, according to **Paul Foster**, VP of development for VHD Programs . . . Technicolor, pioneers of one-quarter-inch videotape, has begun a consumer incentive program effective through February 28, 1982. The program involves the use of a certificate resembling a \$100 bill which will be given by dealers to each purchaser of a Technicolor VCR. This certificate, when mailed to Technicolor, will bring the consumer a free accessory gift package consisting of a soft vinyl carrying case for the VCR, four 30-minute videocassettes, and a padded leatherette case for cassettes. The total retail value of the package is \$101.25 . . . Magnetic Video has announced the release of eleven new titles: "The Legend of the Lone Ranger," "Thief," "The Dogs of War," "The Maltese Falcon," "The Alamo," "The Good, The Bad and The Ugly," "A Shot in the Dark," "Huckleberry Finn," "The Fortune Cookie," "Chitty Chitty Bang Bang," and "Bananas" . . . A "movie-length" VHS-format Scotch videocassette has been developed especially for the duplicator market, according to **Dennis Farmer**, market development manager, 3M. The tape, Scotch VT-150, provides two and a half hours recording time. A movie-length Scotch Beta cassette was introduced in 1980 . . . **Robert Blattner**, VP and general manager of Columbia Pictures Home Entertainment, has announced that "Tess" has received orders of more than one million dollars in retail sales . . . On the accessory line, RMS has announced a new video accessory rack assortment. The new assortment is based on a computer analysis of the fastest-selling items selected from the company's product line. The 26 most popular items, together with a UPS shippable gondola rack, comes complete with a total mixture of 102 VCR items. The 54-by-36-inch "accessory center" has a suggested list price of \$681.96. RMS has also introduced a new splicing box.

CABLE NEWS: MTV is launching an on-air promotion offering a "One Night Stard" with the **Rolling Stones**, it was announced by **John Sykes**, director of promotion for the service. The contest, which commences on October 17 and runs through November 19, is a cross-promotional effort coordinated by MTV, the Rolling Stones, Jovan, Atlantic Records and Polaroid. The grand prize winner, to be chosen on the air randomly from self-addressed postcards sent in by MTV subscribers, will be awarded a round trip on MTV's private Lear jet, along with three friends, to see the Rolling Stones live in concert December 5 at the New Orleans Superdome, returning home the same evening. Once on the jet, the winners will receive MTV tour jackets, a hat, a supply of Jovan products, a Sony Walkman II with a Rolling Stones cassette and a Polaroid Sun Camera. They will also be limousined to dinner and the show . . . RCA Cablevision Systems will supply \$2 million in cable television equipment to American Television and Communications Corporation for its new cable TV system, American Cablevision of Indianapolis. The new system will offer 40 channels to approximately 140,000 homes through 1100 miles of cable. Construction is scheduled to begin this fall, with completion set for early 1984.

MOVERS: Magnetic Video has promoted **Suresch (Ray) Seth** to VP of finance and administration . . . Sharp Electronics has named **Jack Calahan** national sales and merchandising manager of its TV/VTR division . . . **Colin Bayliss** was named managing director of MGM/CBS's U.K. Operations . . . **Ralph Galli, Jr.** has joined the staff of National Video Center and Recording Studios. He will specialize in creating a variety of video special effects .

On the Cover: 'Great Train Robbery'

■ This thriller is about the first train heist in history, depicting how the bold adventurer Edward Pierce, played by Sean Connery, made a daring getaway with a fantastic shipment of gold in 1855 to pay troops fighting the Crimean War. The crime, the culmination of more than a year of intricate planning, shocked the country and reportedly aroused the interest of Queen Victoria. With a rating of PG, this film is full of suspense for the family.

Four Join RIAA/VIDEO

■ NEW YORK—RIAA/VIDEO, the video division of the Recording Industry Association of America, has announced that four new firms have joined, bringing total membership to 25. The new members are Pacific Arts Video Corporation, Ron Hays Music-Image, Scotland Video (USA) and Fat Lady Productions.

Pacific Arts Video Corp. is an umbrella corporation owned by Michael Nesmith, with two subsidiary firms:

(Continued on page 109)

Sound/Video Unltd. Absorbs A&H Distributing Companies

(Continued from page 3)

limited's new corporate headquarters in Niles, Illinois, a spokesman said: "A&H Sales and Arthur Morowitz will still continue in major product acquisition, and Sound/Video Unlimited will do all of the distribution. Sound/Video Unlimited is now located in California, Illinois, New York, Florida, Oregon, Texas, and Colorado."

Commenting on the merging of the two firms, Arthur Zwemke, VP of finance for Sound/Video Unlimited, said, "We're extremely excited about the marriage of the two companies. With Noel Gimble's expertise in distribution and Arthur Morowitz's expertise in program acquisition, retailing and marketing, we feel we have an extraordinary combination of talent."

When contacted regarding the new deal, Morowitz told *Record World*, "I'll leave the distribution end of the business to Noel and stay in the retail and acquisition . . . areas which I have always felt comfortable in. Noel's interest has always been distribution; he's best at it. Film has always been mine, as well as retailing."

Morowitz added that his new affiliation with Sound/Video Unlimited was a result of "common sense." "Noel and I were involved with the distribution of product in Florida, Texas and Portland. I myself had the A&H distribution center in New York, and Noel had his other distribution companies. It simply didn't make sense to run three multiple operations, when one could do it more effectively. It has also already proven to be a highly economical move for me. So this is the main motivation."

Morowitz's first acquisition under the new partnership is "The Story of O," a much-sought-after adult film which had been in litigation for some time. According to Zwemke, "The film was in litigation because Allied Artists had the rights to the film, and then they ran into financial difficulties. CBS Video Enterprises then acquired the rights to the film, and then A&H acquired the rights from them."

Morowitz will also continue to act as a sales representative for VCI's video music jukebox, a merchandising unit which offers the consumer the ability to see excerpts from current videocassette and disc releases.

The distribution of A&H programming will not be exclusive to Sound/Video Unlimited, according to

(Continued on page 109)

Retailers Offered 'Gift' Video Spot

■ NEW YORK—The National Association of Recording Merchandisers has announced that it is making its "Give the Gift of Music" video trailer available to advertisers free of charge. The trailer, which comes in three-second and five-second versions, is designed for use at the end of television commercials that advertise records.

The trailers features an animated adaptation of the "Gift of Music" logo and is available in four different tape configurations. Merchandisers interested in obtaining the video trailer may contact NARM at (609) 795-5555.

Mosconi Visits Video Shack



Arthur Morowitz, president of Video Shack, recently invited pocket billiards champion Willie Mosconi to his Paramus, N.J. store to give a demonstration of the moves that made him famous. Mosconi, star of Magnetic Video's "Willie Mosconi's World of Pocket Billiards," signed autographs and invited the audience to participate with him during the three one-hour demonstrations he gave between noon and 5 p.m. on September 26. Pictured from left are: Morowitz; Marilyn Wohlgenuth, Magnetic Video district manager; Mosconi; and Joe Annehino, Magnetic Video eastern regional manager.

Record World Videocassettes



Oct. 17
Oct. 3

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

RATING
R



	RATING		
2 12	R	BUSTIN' LOOSE Universal/MCA Videocassettes 77002/Prod. by Richard Pryor & Michael S. Glick/Dir. by Oz Scott	
3 15	*	DRESSED TO KILL Warner Bros./Warner Home Video 26008/Prod. by George Litto/Dir. by Brian DePalma *Uncensored International Version	
4 2	PG	TESS Columbia/Columbia Home Entertainment 10543/Prod. by Claude Berri & Timothy Burrill/Dir. by Roman Polanski	
5 5	PG	AIRPLANE Paramount/Paramount Home Video 1305/Prod. by John Davidson/Dir. by Jim Abraham, David Zucker, Jerry Zucker	
6 3	R	NIGHTHAWKS Universal/MCA Videocassettes 71000/Prod. by Martin Poll/Dir. by Bruce Malmuth	
7 4	PG	ANNIE HALL United Artists/Magnetic Video 4518/Prod. by Jack Rollins & Charles H. Joffe/Dir. by Woody Allen	
8 —	PG	THE JAZZ SINGER Paramount Pictures/Paramount Home Video 2305/Prod. by Jerry Leider/Dir. by Richard Fleischer	
9 9	R	ORDINARY PEOPLE Paramount/Paramount Home Video 8964/Prod. by Ronald L. Schwary/Dir. by Robert Redford	
10 13	PG	9 TO 5 20th Century-Fox/Magnetic Video 1099/Prod. by Bruce Gilbert/Dir. by Colin Higgins	
11 10	PG	ELEPHANT MAN Paramount/Paramount Home Video 1347/Prod. by Jonathan Sanger/Dir. by David Lynch	
12 6	PG	THE GREAT SANTINI Orion/Warner Home Video CR22010/Prod. by Charles A. Pratt/Dir. by Lewis John Carlino	
13 8	PG	POPEYE Paramount/Paramount Home Video 1117/Prod. by Robert Evans/Dir. by Robert Altman	
14 7	G	THE BLACK STALLION 20th Century-Fox/Magnetic Video 4501/Prod. by Francis Ford Coppola/Dir. by Carrol Ballard	
15 11	G	SUPERMAN D.C. Comics/Warner Home Video WB 1013/Prod. by Alex & Llya Salkind/Dir. by Richard Donner	
16 29	R	USED CARS Columbia/Columbia Home Entertainment BE 10557/Prod. by Bob Gale/Dir. by Robert Zemeckis	
17 14	PG	SEEMS LIKE OLD TIMES Columbia/Columbia Home Entertainment VH 1075-E/Prod. by Ray Stark/Dir. by Jim Sandrich	
18 16	G	FIDDLER ON THE ROOF United Artists/Magnetic Video 4524/Prod. by Norman Jewison/Dir. by Norman Jewison	
19 24	R	CADDYSHACK Orion/Warner Home Video 2005/Prod. by Douglass Kenney/Dir. by Harold Ramis	
20 18	NA	AND JUSTICE FOR ALL Columbia/Columbia Home Entertainment BE 1001 SE/Prod. by Norman Jewison & Patrick J. Palmer/Dir. by Norman Jewison	
21 19	X	LAST TANGO IN PARIS 20th Century-Fox/Magnetic Video 4507/Prod. by Alberto Grimaldi/Dir. by Bernardo Bertolucci	
22 21	PG	YOUNG FRANKENSTEIN 20th Century-Fox/Magnetic Video 1103/Prod. by Michael Gruskoff/Dir. by Mel Brooks	
23 17	G	CASABLANCA 20th Century-Fox/Magnetic Video 4514/Prod. by Hal B. Wallis/Dir. by Michael Curtiz	
24 25	PG	LOVE AT FIRST BITE Warner Bros./Warner Home Video 26009/Prod. by Joel Freeman/Dir. by Stan Dragoti	
25 26	PG	WHOLLY MOSES! Columbia/Columbia Home Entertainment BE 10587/Prod. by Freddie Fields/Dir. by Gary Weis	
26 27	PG	THE BLUES BROTHERS Universal/MCA Videocassettes 77000/Prod. by Robert K. Weiss/Dir. by John Landis	
27 40	R	FAME MGM/MGM/CBS M70027/Prod. by David DeSilva & Alan Marshall/Dir. by Alan Parker	
28 28	PG	MIDWAY Universal/MCA Videocassettes 55030/Prod. by Walter Mirisch/Dir. by John Smight	
29 32	G	WEST SIDE STORY 20th Century-Fox/Magnetic Video 4519/Prod. by Robert Wise/Dir. by Robert Wise & Jerome Robbins	
30 31	R	COMING HOME United Artists/Magnetic Video 4516/Prod. by Jerome Hellman/Dir. by Hal Ashby	
31 37	PG	CAR WASH Universal/MCA Videocassettes 66031/Prod. by Art Linson & Gary Stromberg/Dir. by Michael Schultz	
32 30	G	THE MANY ADVENTURES OF WINNIE THE POOH Disney/Disney Home Video 25/Prod. by Wolfgang Reitherman/Dir. by Wolfgang Reitherman & John Longsberry	
33 34	R	F.I.S.T. United Artists/Magnetic Video 4520/Prod. by Norman Jewison/Dir. by Norman Jewison	
34 36	G	STAR TREK-THE MOTION PICTURE Paramount/Paramount Home Video 8858/Prod. by Gene Roddenberry/Dir. by Robert Wise	
35 —	X	EMMANUELLE I Columbia/Columbia Home Entertainment 4525/Prod. by Yves Rousset-Rouard/Dir. by Just Jaekin	
36 —	R	MELVIN AND HOWARD Universal/MCA Videocassettes 66026/Prod. by Art Linson & Michael Phillips/Dir. by Jonathan Demme	
37 20	R	ALIEN 20th Century-Fox/Magnetic Video CL 9001/Prod. by Gardon Carroll & David Giler/Dir. by Ridley Scott	
38 22	G	LET IT BE 20th Century-Fox/Magnetic Video 4508/Prod. by Neil Astinall/Dir. by Michael Lindsay Nogg	
39 23	PG	INCREDIBLE SHRINKING WOMAN Universal/MCA Videocassettes 66027/Prod. by Hank Moonjeam/Dir. by Del Schumacher	
40 38	R	SEMI-TOUGH United Artists/Magnetic Video 4512/Prod. by David Merrick/Dir. by Michael Ritchie	



Record World

Video Spotlight

OCTOBER 17, 1981

A top ten listing of pre-recorded videocassette movement

UPSTAIRS RECORDS/ BURLINGTON

BUSTIN' LOOSE — Universal/MCA Videocassettes
TESS — Col/Columbia Home Ent.
ANNIE HALL — UA/Mag. Video
NIGHTHAWKS — Universal/MCA Videocassettes
ORDINARY PEOPLE — Paramount/Paramount Home Video
REO SPEEDWAGON — MGM/CBS
DRESSED TO KILL — WB/Warner Home Video
ELEPHANT PARTS — Pacific Arts Video
ENDLESS LOVE — Universal/MCA Videocassettes
BLUE LAGOON — Col/Columbia Home Ent.

VIDEO STATION/WESTPORT

GREAT SANTINI — Orion/Warner Home Video
DRESSED TO KILL — WB/Warner Home Video
LOVE AT FIRST BITE — WB/Warner Home Video
JAZZ SINGER — Paramount/Paramount Home Video
F.I.S.T. — UA/Mag. Video
TESS — Col/Columbia Home Ent.
RAGING BULL — UA/Mag. Video
ANNIE HALL — UA/Mag. Video
BLACK STALLION — 20th Century-Fox/Mag. Video
KING OF HEARTS — UA/Mag. Video

PRIME VIDEO/BOSTON

JAZZ SINGER — Paramount/Paramount Home Video
KING OF HEARTS — UA/Mag. Video
BUSTIN' LOOSE — Universal/MCA Videocassettes
AND JUSTICE FOR ALL — Col/Columbia Home Ent.
DRESSED TO KILL — WB/Warner Home Video
LOVE AT FIRST BITE — WB/Warner Home Video
RABID — WB/Warner Home Video
BACK ROADS — UA/Mag. Video
STIR CRAZY — Col/Columbia Home Ent.
NIGHTHAWKS — Universal/MCA Videocassettes

VIDEO SHACK/NEW YORK

RAGING BULL — UA/Mag. Video
NIGHTHAWKS — Universal/MCA Videocassettes
TESS — Col/Columbia Home Ent.
ROYAL WEDDING — Electric Video
FIDDLER ON THE ROOF — UA/Mag. Video
CASABLANCA — 20th Century-Fox/Mag. Video
ANNIE HALL — UA/Mag. Video
POPEYE — Paramount/Paramount Home Video
SUPERMAN — D.C. Comics/Warner Home Video
WEST SIDE STORY — 20th Century-Fox/Mag. Video

RADIO 437/PHILADELPHIA

NIGHTHAWKS — Universal/MCA Videocassettes
FIDDLER ON THE ROOF — UA/Mag. Video
RAGING BULL — UA/Mag. Video
HIGH ANXIETY — 20th Century-Fox/Mag. Video
DRESSED TO KILL — WB/Warner Home Video
GREAT SANTINI — Orion/Warner Home Video
SEEMS LIKE OLD TIMES — Col/Columbia Home Ent.
GODFATHER — Paramount/Paramount Home Video
CAR WASH — Universal/MCA Videocassettes
HOT STUFF — Col/Columbia Home Ent.

STEREO DISCOUNTERS/ BALTIMORE

FAME — MGM/CBS
AIRPLANE — Paramount/Paramount Home Video
CLOSE ENCOUNTERS OF THE THIRD KIND — Col/Columbia Home Ent.
OH GOD, II — WB/Warner Home Video
ANIMAL HOUSE — Universal/MCA Videocassettes
BIG BAD MAMA — WB/Warner Home Video
FORMULA — MGM/CBS
YOUNG FRANKENSTEIN — 20th Century-Fox/Mag. Video
CRUISING — MGM/CBS
EVERY WHICH WAY BUT LOOSE — WB/Warner Home Video

RECORD RENDEZVOUS/ CLEVELAND

AIRPLANE — Paramount/Paramount Home Video
ORDINARY PEOPLE — Paramount/Paramount Home Video
FRIDAY THE 13TH — Paramount/Paramount Home Video
SUPERMAN — D.C. Comics/Warner Home Video
9 TO 5 — 20th Century-Fox/Mag. Video
ALIEN — 20th Century-Fox/Mag. Video
CADDYSHACK — Orion/Warner Home Video
FAME — MGM/CBS
STUNT MAN — 20th Century-Fox/Mag. Video
BLACK STALLION — 20th Century-Fox/Mag. Video

VIDEO PLACE/ WASHINGTON, D.C.

BULLITT — Paramount/Paramount Home Video
PINK PANTHER — 20th Century-Fox/Mag. Video
SOMEWHERE IN TIME — Universal/MCA Videocassettes
SILENT RUNNING — Universal/MCA Videocassettes
ROYAL WEDDING — Electric Video
ROSEMARY'S BABY — Paramount/Paramount Home Video
MY FAIR LADY — MGM/CBS
CASABLANCA — 20th Century-Fox/Mag. Video
BUSTIN' LOOSE — Universal/MCA Videocassettes
CAR WASH — Universal/MCA Videocassettes

THOMAS VIDEO/DETROIT

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

RECORD BREAKER/DETROIT

RAGING BULL — UA/Mag. Video
ORDINARY PEOPLE — Paramount/Paramount Home Video
AIRPLANE — Paramount/Paramount Home Video
ANNIE HALL — UA/Mag. Video
FAME — MGM/CBS
GREAT SANTINI — Orion/Warner Home Video
GODFATHER — Paramount/Paramount Home Video
WHOLLY MOSES! — Col/Columbia Home Ent.
BLUE LAGOON — Col/Columbia Home Ent.
LAST TANGO IN PARIS — 20th Century-Fox/Mag. Video

THAT'S ENTERTAINMENT/ CHICAGO

GREAT SANTINI — Orion/Warner Home Video
RAGING BULL — UA/Mag. Video
POPEYE — Paramount/Paramount Home Video
BUSTIN' LOOSE — Universal/MCA Videocassettes
RETURN OF THE DRAGON — Video Gems
DRESSED TO KILL — WB/Warner Home Video
USED CARS — Col/Columbia Home Ent.
FISTS OF FURY — Video Gems
SUPERMAN — D.C. Comics/Warner Home Video
I SPIT ON YOUR GRAVE — Wizard Video



SALESMAN
BUSTIN' LOOSE
 Universal/MCA Videocassettes

TOP SALES

BUSTIN' LOOSE — Universal/MCA Videocassettes
RAGING BULL — United Artists/Magnetic Video
DRESSED TO KILL — WB/Warner Home Video
NIGHTHAWKS — Universal/MCA Videocassettes
THE JAZZ SINGER — Paramount/Paramount Home Video
TESS — Columbia/Columbia Home Entertainment
SEEMS LIKE OLD TIMES — Columbia/Columbia Home Entertainment

TELEVIDEO SYSTEMS/ RICHMOND

JAZZ SINGER — Paramount/Paramount Home Video
USED CARS — Col/Columbia Home Ent.
RAGING BULL — UA/Mag. Video
TESS — Col/Columbia Home Ent.
PINK PANTHER — 20th Century-Fox/Mag. Video
BRIDGE OVER THE RIVER KWAI — MGM/CBS
CHINA SYNDROME — Col/Columbia Home Ent.
SILENT RUNNING — Universal/MCA Videocassettes
SEEMS LIKE OLD TIMES — Col/Columbia Home Ent.
MIDWAY — Universal/MCA Videocassettes

EROL'S COLOR TV/ ARLINGTON

WEST SIDE STORY — 20th Century-Fox/Mag. Video
SUPERMAN — D.C. Comics/Warner Home Video
ORDINARY PEOPLE — Paramount/Paramount Home Video
YOUNG FRANKENSTEIN — 20th Century-Fox/Mag. Video
CASABLANCA — 20th Century-Fox/Mag. Video
FIDDLER ON THE ROOF — UA/Mag. Video
MANY ADVENTURES OF WINNIE THE POOH — Disney/Disney Home Video
POPEYE — Paramount/Paramount Home Video
ENTER THE DRAGON — Video Gems
SUPERFLY — WB/Warner Home Video

BARNEY MILLER/LEXINGTON

NIGHTHAWKS — Universal/MCA Videocassettes
AIRPLANE — Paramount/Paramount Home Video
RAGING BULL — UA/Mag. Video
ORDINARY PEOPLE — Paramount/Paramount Home Video
JAZZ SINGER — Paramount/Paramount Home Video
FIDDLER ON THE ROOF — UA/Mag. Video
ELEPHANT MAN — Paramount/Paramount Home Video
BUSTIN' LOOSE — Universal/MCA Videocassettes
AMITYVILLE HORROR — Filmways/Warner Home Video
ANNIE HALL — UA/Mag. Video

AMERICAN TAPE & VIDEO/ ATLANTA

TESS — Col/Columbia Home Ent.
JAZZ SINGER — Paramount/Paramount Home Video
BUSTIN' LOOSE — Universal/MCA Videocassettes
SEEMS LIKE OLD TIMES — Col/Columbia Home Ent.
9 TO 5 — 20th Century-Fox/Mag. Video
EMMANUELLE II — Col/Columbia Home Ent.
ORDINARY PEOPLE — Paramount/Paramount Home Video
BLACK STALLION — 20th Century-Fox/Mag. Video
DRESSED TO KILL — WB/Warner Home Video
FIENDISH PLOT OF FU MANCHU — WB/Warner Home Video

VIDEO OF TEXAS/DALLAS

JAZZ SINGER — Paramount/Paramount Home Video
BUSTIN' LOOSE — Universal/MCA Videocassettes
TESS — Col/Columbia Home Ent.
ORDINARY PEOPLE — Paramount/Paramount Home Video
BLACK STALLION — 20th Century-Fox/Mag. Video
FIENDISH PLOT OF FU MANCHU — WB/Warner Home Video
EMMANUELLE — Col/Columbia Home Ent.
ELEPHANT MAN — Paramount/Paramount Home Video
COAL MINER'S DAUGHTER — Universal/MCA Videocassettes
SEEMS LIKE OLD TIMES — Col/Columbia Home Ent.

VIDEO CUBE/AURORA

RAGING BULL — UA/Mag. Video
SEEMS LIKE OLD TIMES — Col/Columbia Home Ent.
NIGHTHAWKS — Universal/MCA Videocassettes
LA CAGE AUX FOLLES — 20th Century-Fox/Mag. Video
AND JUSTICE FOR ALL — Col/Columbia Home Ent.
TESS — Col/Columbia Home Ent.
CADDYSHACK — Orion/Warner Home Video
9 TO 5 — 20th Century-Fox/Mag. Video
SOMEWHERE IN TIME — Universal/MCA Videocassettes
INSIDE MOVES — UA/Mag. Video

KALEIDOSCOPE/OKLAHOMA CITY

BUSTIN' LOOSE — Universal/MCA Videocassettes
DRESSED TO KILL — WB/Warner Home Video
NIGHTHAWKS — Universal/MCA Videocassettes
LOVE AT FIRST BITE — WB/Warner Home Video
ADVENTURES OF WINNIE THE POOH — Disney/Disney Home Video

I SPIT ON YOUR GRAVE — Wizard Video
RETURN OF THE DRAGON — Video Gems
EMMANUELLE — Col/Columbia Home Ent.
BLACK STALLION — 20th Century-Fox/Mag. Video

VIDEO SPACE/SEATTLE

BUSTIN' LOOSE — Universal/MCA Videocassettes
SOYLENT GREEN — MGM/CBS
GUYS & DOLLS — MGM/CBS
MIDWAY — Universal/MCA Videocassettes
USED CARS — Col/Columbia Home Ent.
HOT STUFF — Col/Columbia Home Ent.
BLAZING SADDLES — WB/Warner Home Video
AIRPLANE — Paramount/Paramount Home Video
CADDYSHACK — Orion/Warner Home Video
THE JERK — Universal/MCA Videocassettes

EVERYBODY'S/PORTLAND

BUSTIN' LOOSE — Universal/MCA Videocassettes
CADDYSHACK — Orion/Warner Home Video
DRESSED TO KILL — WB/Warner Home Video
UP IN SMOKE — Paramount/Paramount Home Video
HEARTBEAT — WB/Warner Home Video
CHAPTER II — Col/Columbia Home Ent.
ANIMAL HOUSE — Universal/MCA Videocassettes
BEING THERE — MGM/CBS
NIGHTHAWKS — Universal/MCA Videocassettes
YOUNG FRANKENSTEIN — 20th Century-Fox/Mag. Video

NICKELODEON/LOS ANGELES

DRESSED TO KILL — WB/Warner Home Video
JAZZ SINGER — Paramount/Paramount Home Video
NIGHTHAWKS — Universal/MCA Videocassettes
RAGING BULL — UA/Mag. Video
CAT ON A HOT TIN ROOF — MGM/CBS
EARTHQUAKE — Universal/MCA Videocassettes
SEEMS LIKE OLD TIMES — Col/Columbia Home Ent.
TESS — Col/Columbia Home Ent.
9 TO 5 — 20th Century-Fox/Mag. Video
BUSTIN' LOOSE — Universal/MCA Videocassettes

WHEREHOUSE/NATIONAL

TESS — Col/Columbia Home Ent.
ORDINARY PEOPLE — Paramount/Paramount Home Video
AIRPLANE — Paramount/Paramount Home Video
RAGING BULL — UA/Mag. Video
SUPERMAN — D.C. Comics/Warner Home Video
9 TO 5 — 20th Century-Fox/Mag. Video
CADDYSHACK — Orion/Warner Home Video
ANNIE HALL — UA/Mag. Video
BUSTIN' LOOSE — Universal/MCA Videocassettes
BLACK STALLION — 20th Century-Fox/Mag. Video

Also reporting are: Dog Ear, Chicago; Streetside, St. Louis; Video Visions, Ft. Worth; Crazy Eddie, New York; Video Cassettes, Luback; Sheik Video, Metairie; Harmony Hut, East Coast; Video Connection, Boise; and Video Mart, Phoenix.

SPARS Meets in Nashville



Records, jingles, and motion picture scoring were among the topics discussed at the recent SPARS Nashville Road Show, a panel-oriented meeting of the Society of Professional Audio Recording Studios at Bullet Studios. Shown from left are SPARS members Guy Costa, VP and GM, Motown/Hitsville USA; Jules Malamud, SPARS consultant; Paul Gallo, publisher, Pro-Sound News; and Christopher Stone, SPARS assistant to the president, and president of Record Plant, L.A.

Endless Music Expands

■ LOS ANGELES—Endless Music, known primarily as a dance music promotion firm, has expanded into radio promotion, sales and production, according to company president Rusty Garner.

Garner also announced the opening of New York offices, located at 1220 Broadway. The east coast office will be staffed by Michael Greene and independent marketing consultant Cathy Johnson.

Joining Endless Music's west coast office as general manager is Jack Witherby, formerly a member of the RFC Group and the Warner Bros. dance music promotion department.

The firm is currently working on product by Rick James, Ann-Margret, Spandau Ballet, Debbie Harry, Billy Idol, Amii Stewart, Teena Marie, the Commodores, Ice House, and Pat Benatar. Upcoming projects include new releases by Joe Tex, Deborah DeJean, Revelation, Ronnie Jones, and Claudja Barry. Garner will also be remixing and promoting "Japanese Boy" by Aneka and "I'm Gonna Get Your Love" by Amii Stewart, both hits overseas.

Stewart Simulcast Set

■ LOS ANGELES—Warner Bros. Records, in association with Billy Gaff Management and Wold Entertainment, has announced that a live two-hour Rod Stewart special will be aired on December 18 at 8:30 p.m. Pacific Standard Time from the Los Angeles Forum.

The program will be seen and heard on a national ad hoc network created by Wold Entertainment for the occasion. The network coverage will include an estimated 85 percent of television households in the U.S., with an equivalent grid of stereo FM radio stations participating in the simulcast. The event will also be aired in Canada, Australia/New Zealand and Europe.

The simulcast, a Gaff Management/Wold Entertainment co-production, will be directed by Steve Binder, whose recent work includes the 1981 Emmy Awards and the Diana Ross TV special. Executive producer will be Billy Gaff. The simulcast will be part of Stewart's "Le Grand Tour of America and Canada 1981/82 — Worth Leaving Home For!" It will feature material from Stewart's latest Warner Bros. release, "Tonight I'm Yours."

Stacy Lattisaw, the Jacksons and Friends



Cotillion recording artist Stacy Lattisaw recently opened for Epic recording artists the Jacksons at the Inglewood Forum. Pictured backstage after the concert are, first photo, from left: Cotillion artist Stevie Woods, Lattisaw and actress Kristy McNichol; second photo, from left: Michael Jackson, Lattisaw and Randy Jackson. Lattisaw, whose third Cotillion album is "With You," will be honored this month by the National Council of Negro Women, who will present her with the Mary McCloud Bethune Award.

Lofgren Again Balances On the Edge of Stardom

By ELIOT SEKULER

■ LOS ANGELES—Nils Lofgren spent the major part of the last decade building a career that was lionized by the press, the object of notable cult adulation, and largely ignored — with some exception — by mainstream radio. Mention of his solo albums, which were recorded by an impressive succession of producers (David Briggs, Al Kooper, Bob Ezrin) is likely to elicit a shrug or a bemused shake of the head from anyone who's been associated with them, and there are few who won't concede that they were all, every one of them, quality records. Though not lacking for an audience or respectable album sales, Nils Lofgren, they'll tell you, should by now be a major artist.

With the release of his new album, "Night Fades Away," Lofgren moves over to a new label — Backstreet Records — and presents an LP that was produced by yet another well-known industry personality, Jeff Baxter, and reflects a very different feel, a result of the efforts of the numerous top L.A. players who contributed to the sessions.

While admitting to some disappointment in the lack of major commercial success thus far in his career, Lofgren was genuinely optimistic when recently interviewed by *Record World*. "There's no use crying over spilled milk," he said of his previous solo albums. "I enjoy playing music, and the bottom line is that I want to keep on getting better. It just hasn't been in the cards yet for me to have a giant album; it may be this one, or it may never be. You never know, and anyway, the records are still keeping me going. I'm doing what I set out to do. I wanted to play music and make records, and I'm still doing it."

Neither Lofgren nor Backstreet Records initially were decided upon a producer for the artist's label debut, and the suggestion of Baxter was first made, according to the producer, by

screenwriter and journalist Cameron Crowe. "Danny Bramson (Backstreet label president) and Cameron were walking down a street in New York and couldn't figure out who should do the album," recalled Baxter, "and Cameron suddenly suggested that they call me. I had no idea of what I was getting into at first, but I'm really knocked out by the record now. I called all the regular studio rats, guys like Greg Mathieson, Nicky Hopkins and Elliott Randall who I work with all the time."

One concept that Lofgren and Baxter worked towards in recording the LP was to minimize the sterility that often results from using session players whose abilities can be muffled by their lack of experience with an artist and the sense of being hired hands. "I asked Jeff to get the players and to arrange for a studio," said Lofgren. "I wanted to put as much responsibility on him as possible and to make it comfortable."

"And we didn't want it to sound like a session player album," he continued. "We approached it more as a band concept. Although we had a lot of different musicians, the bulk of the album was recorded with the same nucleus in four or five days, which is the best way to use session players. Jeff and I gave direction to everybody, but with players like that, you don't tell them what notes to play."

In addition to guitarists Baxter and Elliott Randall and keyboardists Mathieson and Hopkins, "Night Fades Away" boasts such top players as drummers Jeff Porcaro, Ed Greene and Richie Hayward and brass players Chuck Findley and Jerry Peterson. "We tried not to restrict them as players," Lofgren recalled, "and hopefully, the album has some of the freshness of a band sound, as opposed to a technical quality."

With "Night Fades Away" off to a solid start a few weeks after its release (moving to 122 this week on the *RW* Album Chart), Lofgren hopes to be off on another tour in mid-fall. The generally half-shaven musician ("I hate beards and I hate to shave," he explained) is looking forward to a tour that would possibly begin in Europe, where he's built a strong following through numerous appearances.

"My main thing is playing on stage; that's what I really like to do, and as long as I can keep doing it, I'm happy with my career," he said.

Shore to Chrysalis

■ LOS ANGELES—Toby Lubov, director of national publicity, Chrysalis Records, has announced the appointment of Rhonda Shore as manager of east coast publicity.

Shore, who will be based in Chrysalis' New York office, most recently served as manager of publicity services for JEM Records. Prior to that, Shore was an account executive with Howard Bloom.

Record World Singles 101-150

OCTOBER 17, 1981

Oct. 17	Oct. 10	
101	104	I SURRENDER ARLAN DAY/Pasha 2480 (CBS) (WB/Pasha/Hovona, ASCAP)
102	106	RUN TO ME SAVOY BROWN/Town House 1055 (Smokie/RAK, PRS)
103	107	BACK TO THE 60'S TIGHT FIT/Arista 0638 (Zomba, ASCAP/BMI)
104	105	THE CLOSER YOU GET RITA COOLIDGE/A&M 2361 (Chinnichap/Down 'n' Dixie/Irving, BMI)
105	110	IT'S OVER TEDDY BAKER/Casablanca 2340 (PolyGram) (Kat Family/Unichappell, BMI)
106	117	(WANT YOU) BACK IN MY LIFE AGAIN CARPENTERS/A&M 2370 (Duchess/Home Sweet Home, ASCAP)
107	109	LOVE HAS COME AROUND DONALD BYRD AND 125TH STREET, NYC/Elektra 47168 (Blackbyrd, BMI)
108	—	SNAP SHOT SLAVE/Cotillion 46022 (Atl) (Cotillion/Evening Ladies, BMI)
109	119	BEFORE I LET GO MAZE FEATURING FRANKIE BEVERLY/Capitol 5031 (Amazement, BMI)
110	111	SMILE AGAIN (DEDICATED TO ANGELA FROM ALAN) MANHATTAN TRANSFER/Atlantic 3855 (Garden Rake/Foster-Frees/Irving, BMI/JSH/Heen/Yellow Dog, ASCAP)
111	112	BEIN' HERE WITH YOU TONIGHT GENE COTTON/Knoll 5001 (Knoll, ASCAP)
112	115	DO YOU LOVE ME PATTI AUSTIN/Qwest/WB 49754 (Radsongs/Rondor, PRS/Almo, ASCAP)
113	128	THIS KIND OF LOVIN' WHISPERS/Solar 12295 (RCA) (Spectrum VII/Silver Sounds, ASCAP)
114	138	PULL FANCY DANCER/PULL (PART 2) ONE WAY/MCA 51165 (Duchess/MCA/Perk's, BMI)
115	114	EASY TO LOVE AGAIN CAROLE BAYER SAGER/Boardwalk 7 11 118 (Unichappell/Begonia Melodies, BMI/Hidden Valley, ASCAP)
116	139	TAKE MY LOVE MELBA MOORE/EMI-America 8092 (Duchess/MCA, BMI)
117	116	YOU'VE GOT A GOOD LOVE COMING VAN STEVENSON/Handshake 8 02140 (House of Gold, BMI/Bobby Goldsboro, ASCAP)
118	118	A LITTLE BIT OF JAZZ NICK STRAKER BAND/Prelude 8034 (Lynton Muir/Tycho, no licensee listed)
119	124	I'M SO GLAD I'M STANDING HERE TODAY CRUSADERS/MCA 51177 (Four Knights/Irving/Blue Sky Rider, BMI)
120	122	HOOKED ON CLASSICS ROYAL PHILHARMONIC ORCHESTRA/RCA 12304 (Chappell, ASCAP/MCPS, copy controlled)
121	123	WHO'S BEEN KISSING YOU HOT CUISINE/Prelude 8035 (Subiddu, B.V./April/Chappell/Roker/ATV)
122	133	IT SHOWS IN THE EYES ASHFORD & SIMPSON/Warner Bros. 49805 (Nick-O-Val, ASCAP)
123	121	NEW ROMEO TIM GOODMAN/Columbia 18 02495 (New Daddy, BMI)
124	120	BLUE MOON MECO/Casablanca 2339 (PolyGram) (Robbins, ASCAP)
125	—	INSIDE YOU (PART I) ISLEY BROTHERS/T-Neck 5 02531 (CBS) (April/Bovina, ASCAP)
126	—	SOMETHING ABOUT YOU EBONEE WEBB/Capitol 5044 (Eboney Webb/Cessess, BMI)
127	130	TIME TO THINK ROCKIE ROBBINS/A&M 2355 (Rockie/Almo, ASCAP/Irving/Mercy Kersey, BMI)
128	126	PREP RAP RUSS MASON/Nemperor 5 02447 (CBS) (Electric Songs, BMI)
129	127	WIKKA WRAP EVASIONS/Sam 81 5020 (Screen Gems/EMI, ASCAP)
130	—	LET'S START II DANCE AGAIN BOHANNON featuring DR. PERRI JOHNSON/Phase II 282 (April/Bohannon/Intersong, ASCAP)
131	125	FRIENDS OF MISTER CAIRO JON & VANGELIS/Polydor 2181 (PolyGram) (Warner/Thoughtknot/Sphric)
132	129	AT THIS MOMENT BILLY & THE BEATERS/Alfa 7005 (Warner Bros./Vera Cruz, ASCAP)
133	—	MEANT FOR YOU DEBRA LAWS/Elektra 47198 (Almo/Noa-Noa, ASCAP)
134	—	IN THE MIDDLE OF A SLOW DANCE KLIQUE/MCA 51158 (For George, BMI)
135	132	DANCIN' THE NIGHT AWAY VOGGUE/Atlantic/Red Rock 3847 (Caducoes/Migle/Celsius, CAPAC)
136	131	YOU WEREN'T IN LOVE MICK FLEETWOOD/RCA 12308 (Chappell, ASCAP)
137	134	LOVE DON'T RUN DILLMAN BAND/RCA 12278 (House of Gold, BMI)
138	135	HERE I AM DYNASTY/Solar 47932 (E/A) (Spectrum VII/Silver Sounds, ASCAP)
139	136	THIS IS FOR THE LOVER IN YOU SHALAMAR/Solar 12250 (RCA) (Spectrum VII/Silver Sounds, ASCAP)
140	137	BUT IT'S ALRIGHT JO JO ZEP & THE FALCONS/Columbia 18 02341 (Pamelorosa, ASCAP)
141	—	THE WOMAN IN ME CRYSTAL GAYLE/Columbia 18 02523 (O.A.S., ASCAP)
142	140	CAN'T WE FALL IN LOVE AGAIN PHYLLIS HYMAN AND MICHAEL HENDERSON/Arista 0606 (ATV/Ivers, BMI)
143	141	LIVE NOW, PAY LATER FOGHAT/Bearsville 49792 (WB) (Perwrite, ASCAP)
144	142	SHE GOT THE PAPERS (I GOT THE MAN) BARBARA MASON/WMOT 02237 (Framingreg/Marc James, BMI)
145	143	SHINE YOUR LIGHT GRAINGERS/BC 4009 (Doghill, BMI)
146	144	SAFE IN THE HARBOR (WITH YOU) DAVID GUTHRIE/Arista 0628 (Blackwood/Dorein, BMI)
147	145	HEADING OUT TO THE HIGHWAY JUDAS PRIEST/Columbia 11 02083 (Amakota/April, ASCAP)
148	146	DEDICATED TO THE ONE I LOVE BERNADETTE PETERS/MCA 51152 (Duchess/MCA, BMI)
149	147	YOU WANT IT, YOU GOT IT ALICE COOPER/Warner Bros. 49780 (Ezra/Hened/Phosphene/Billym, BMI/Glasco/United Artists, ASCAP)
150	148	MEDLEY U.S.A. CREEDENCE CLEARWATER REVIVAL/Fantasy 917 (Jondora, BMI)

Record World Singles Alphabetical Listing

Producer, Publisher, Licensee

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

Record World Singles



OCTOBER 17, 1981

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

Oct. 17	Oct. 10		WKS. ON CHART
1	2	ARTHUR'S THEME (BEST THAT YOU CAN DO) CHRISTOPHER CROSS Warner Bros. 49787	10
2	1	ENDLESS LOVE DIANA ROSS & LIONEL RICHIE / Motown 1519	17
3	6	FOR YOUR EYES ONLY (THEME FROM THE MOTION PICTURE SOUNDTRACK) SHEENA EASTON / Liberty 1418	12
4	4	QUEEN OF HEARTS JUICE NEWTON / Capitol 4997	21
5	5	MEDLEY BEACH BOYS / Capitol 5030	13
6	12	PRIVATE EYES DARYL HALL & JOHN OATES / RCA 12296	8
7	7	STEP BY STEP EDDIE RABBITT / Elektra 47174	13
8	8	START ME UP ROLLING STONES / Rolling Stones 21003	9
9	3	WHO'S CRYING NOW JOURNEY / Columbia 18 02241	14
10	14	I'VE DONE EVERYTHING FOR YOU RICK SPRINGFIELD / RCA 12166	9
11	16	THE NIGHT OWLS LITTLE RIVER BAND / Capitol 5033	9
12	9	URGENT FOREIGNER / Atlantic 3831	16
13	15	HARD TO SAY DAN FOGELBERG / Epic / Full Moon 14 02488	8
14	10	HOLD ON TIGHT ELO / Jet 02408 (CBS)	13
15	22	TRYIN' TO LIVE MY LIFE WITHOUT YOU BOB SEGER & THE SILVER BULLET BAND / Capitol 5042	6
16	18	SUPER FREAK (PART 1) RICK JAMES / Gordy 7205	11
17	21	WHEN SHE WAS MY GIRL FOUR TOPS / Casablanca 2338	9
18	20	SHARE YOUR LOVE WITH ME KENNY ROGERS / Liberty 1430	7
19	19	I COULD NEVER MISS YOU (MORE THAN I DO) LULU / Alfa 7006	12
20	11	STOP DRAGGIN' MY HEART AROUND STEVIE NICKS WITH TOM PETTY AND THE HEARTBREAKERS / Modern 7336 (Atl)	13
21	24	WE'RE IN THIS LOVE TOGETHER AL JARREAU / Warner Bros. 49746	12
22	13	SLOW HAND POINTER SISTERS / Planet 47929 (E/A)	21
23	25	JUST ONCE QUINCY JONES featuring JAMES INGRAM / A&M 2357	9
24	26	SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED) CARL CARLTON / 20th Century-Fox 2488 (RCA)	12
25	31	SAY GOODBYE TO HOLLYWOOD BILLY JOEL / Columbia 18 02518	6
26	17	(THERE'S) NO GETTIN' OVER ME RONNIE MILSAP / RCA 12264	17
27	23	JESSIE'S GIRL RICK SPRINGFIELD / RCA 12201	29
28	30	GENERAL HOSPI-TALE AFTERNOON DELIGHTS / MCA 13955	13
29	29	LADY (YOU BRING ME UP) COMMODORES / Motown 1514	17
30	39	HERE I AM (JUST WHEN I THOUGHT I WAS OVER YOU) AIR SUPPLY / Arista 0626	5
31	36	THE THEME FROM HILL STREET BLUES MIKE POST featuring LARRY CARLTON / Elektra 47186	7
32	38	EVERY LITTLE THING SHE DOES IS MAGIC POLICE / A&M 2371	4
33	40	OH NO COMMODORES / Motown 1527	4
34	44	WAITING FOR A GIRL LIKE YOU FOREIGNER / Atlantic 3868	2
35	37	BURNIN' FOR YOU BLUE OYSTER CULT / Columbia 18 02415	11
36	41	ATLANTA LADY (SOMETHING ABOUT YOUR LOVE) MARTY BALIN / EMI-America 8093	5
37	42	ALIEN ATLANTA RHYTHM SECTION / Columbia 18 02471	7
38	47	PHYSICAL OLIVIA NEWTON-JOHN / MCA 51182	3
39	28	IN YOUR LETTER REO SPEEDWAGON / Epic 14 02457	11
40	51	THE OLD SONGS BARRY MANILOW / Arista 0633	2
41	50	WORKING IN THE COAL MINE DEVO / Full Moon / Asylum 47204	7
42	46	SAUSALITO SUMMERNIGHT DIESEL / Regency 7339 (Atl)	6
43	48	YOU SAVED MY SOUL BURTON CUMMINGS / Alfa 7008	5
44	49	HE'S A LIAR BEE GEES / RSO 1066 (PolyGram)	4
45	60	NEVER TOO MUCH LUTHER VANDROSS / Epic 14 02409	5
46	33	BREAKING AWAY BALANCE / Portrait 24 02177 (CBS)	14



47	27	THE VOICE MOODY BLUES / Threshold 602 (PolyGram)	11
48	55	PROMISES IN THE DARK PAT BENATAR / Chrysalis 2555	3
49	54	IN THE DARK BILLY SQUIER / Capitol 5040	6
50	52	OUR LIPS ARE SEALED GO-GO'S / I.R.S 9901 (A&M)	8
51	61	LET'S GROOVE EARTH, WIND & FIRE / ARC / Columbia 18 02536	3

CHARTMAKER OF THE WEEK

52 — **WHY DO FOOLS FALL IN LOVE***
DIANA ROSS
RCA 12349

53	34	THEME FROM THE GREATEST AMERICAN HERO JOEY SCARBURY / Elektra 47147	23
54	32	FIRE AND ICE PAT BENATAR / Chrysalis 2529	14
55	—	YOUNG TURKS* ROD STEWART / Warner Bros. 49843	1
56	66	NO REPLY AT ALL GENESIS / Atlantic 3858	4
57	58	MORE STARS STARS ON / Radio 3863 (Atl)	4
58	64	STAY AWAKE RONNIE LAWS / Liberty 1424	6
59	67	MY GIRL (GONE, GONE, GONE) CHILLIWACK / Millennium 11813 (RCA)	3
60	62	HEAVY METAL (TAKIN' A RIDE) DON FELDER / Full Moon / Asylum 47175	12
61	35	BOY FROM NEW YORK CITY MANHATTAN TRANSFER / Atlantic 3816	22
62	53	SILLY DENIECE WILLIAMS / ARC / Columbia 18 02406	10
63	45	DRAW OF THE CARDS KIM CARNES / EMI-America 8087	11
64	43	LOVE ALL THE HURT AWAY ARETHA FRANKLIN & GEORGE BENSON / Arista 0624	8
65	56	ELVIRA OAK RIDGE BOYS / MCA 51084	23
66	75	I WANT YOU, I NEED YOU CHRIS CHRISTIAN / Boardwalk 7 11 126	3
67	70	I'LL DO ANYTHING FOR YOU DENROY MORGAN / Becket 45 5	9
68	72	NO TIME TO LOSE TARNEY / SPENCER BAND / A&M 2366	6
69	57	THE STROKE BILLY SQUIER / Capitol 5005	22
70	79	ONE MORE NIGHT STREEK / Columbia / Badland 18 02529	2
71	73	A LUCKY GUY RICKIE LEE JONES / Warner Bros. 49816	4
72	59	DOUBLE DUTCH BUS FRANKIE SMITH / WMOT 8 5356	23
73	87	TAKE MY HEART KOOL & THE GANG / De-Lite 815	2
74	77	SHE DON'T LET NOBODY (BUT ME) CURTIS MAYFIELD / Boardwalk 7 11 122	4
75	76	STILL JOHN SCHNEIDER / Scotti Bros. 7 1290 (CBS)	3
76	65	COOL LOVE PABLO CRUISE / A&M 2349	16
77	63	REALLY WANT TO KNOW YOU GARY WRIGHT / Warner Bros. 49769	16
78	78	A HEART IN NEW YORK ART GARFUNKEL / Columbia 18 02307	10
79	—	HARDEN MY HEART QUARTERFLASH / Geffen 49824	1
80	68	FEELS SO RIGHT ALABAMA / RCA 12336	17
81	69	THE BREAK UP SONG (THEY DON'T WRITE 'EM) GREG KIHN BAND / Beserkley 41949 (E/A)	19
82	—	MAGIC POWER TRIUMPH / RCA 12298	1
83	86	I HEARD IT THROUGH THE GRAPEVINE ROGER / Warner Bros. 49786	3
84	—	POOR MAN'S SON SURVIVOR / Scotti Bros. 5 02560	1
85	88	FIRE IN THE SKY DIRT BAND / Liberty 1429	3
86	89	LET'S DANCE (MAKE YOUR BODY MOVE) WEST STREET MOB / Sugarhill 763	2
87	90	STEAL THE NIGHT STEVIE WOODS / Cotillion 46016 (Atl)	2
88	—	WIRED FOR SOUND CLIFF RICHARD / EMI-America 8095	1
89	—	CONTROVERSY PRINCE / Warner Bros. 49808	1
90	71	ALL I HAVE TO DO IS DREAM ANDY GIBB AND VICTORIA PRINCIPAL / RSO 1065 (PolyGram)	9
91	74	CHLOE ELTON JOHN / Geffen 49788 (WB)	12
92	84	LEILA ZZ TOP / Warner Bros. 49782	3
93	96	GET IT UP TIME / Warner Bros. 49774	2
94	—	TAKE ME NOW DAVID GATES / Arista 0615	1
95	—	I CAN'T LIVE WITHOUT YOUR LOVE TEDDY PENDERGRASS / Phila. Intl. 5 02462 (CBS)	1
96	85	MONY, MONY BILLY IDOL / Chrysalis 2543	3
97	80	AIMING AT YOUR HEART TEMPTATIONS / Gordy 7208	6
98	93	LET'S PUT THE FUN BACK IN ROCK 'N' ROLL FREDDIE CANNON & THE BELMONTS / Miasound 1002	4
99	91	ON THE BEAT B.B.&Q. BAND / Capitol 4993	5
100	81	BACKFIRED DEBBIE HARRY / Chrysalis 2526	10

*Denotes Powerhouse Pick.

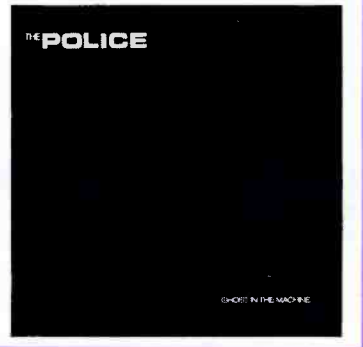
PRODUCERS AND PUBLISHERS ON PAGE 20.

Record World Album Airplay

OCTOBER 17, 1981

FLASHMAKER

GHOST IN THE MACHINE
POLICE
A&M



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

WNEW-FM/NEW YORK

ADDs:
KIKI DEE — RCA
IRON CITY HOUSEROCKERS — MCA
GARLAND JEFFREYS — Epic
KING CRIMSON (import) — EG
ALVIN LEE — Atlantic
MIKE LOVE — Boardwalk
BENNY MARDONES — Polydor
POLICE — A&M
CLIFF RICHARD — EMI-America
ROD STEWART (12") — WB
HEAVY ACTION:
ROLLING STONES — Rolling Stones
KINKS — Arista
POLICE — A&M
GENESIS — Atlantic
ELO — Jet
JOHN ENTWISTLE — Atco
FOREIGNER — Atlantic
BOB SEGER — Capitol
IAN HUNTER — Chrysalis
PRETENDERS — Sire

WBCN-FM/BOSTON

ADDs:
CRUSADERS — MCA
CURE — A&M
MINK DeVILLE — Atlantic
JOHN ENTWISTLE — Atco
KINGS — Elektra
POLICE — A&M
ROD STEWART (12") — WB
TRIUMPH (12") — RCA
HEAVY ACTION:
POLICE — A&M
GENESIS — Atlantic
KINKS — Arista
ROLLING STONES — Rolling Stones
PRETENDERS — Sire
BOB SEGER — Capitol
STEVIE NICKS — Modern
BILLY SQUIER — Capitol
GO-GO'S — I.R.S.
FOREIGNER — Atlantic

WCOZ-FM/BOSTON

ADDs:
FOGHAT — Bearsville
JOHN HALL — EMI-America
QUARTERFLASH — Geffen
HEAVY ACTION:
PAT BENATAR — Chrysalis
FOREIGNER — Atlantic
JOURNEY — Col
RED RIDER — Capitol
ROLLING STONES — Rolling Stones
SHOOTING STAR — Virgin/Epic
BILLY SQUIER — Capitol
TRIUMPH — RCA
BOB SEGER — Capitol
RICK SPRINGFIELD — RCA

WLIR-FM/LONG ISLAND

ADDs:
JOAN ARMATRADING — A&M
MINK DeVILLE — Atlantic
GRAND FUNK — Full Moon/WB
JO JO ZEP & THE FALCONS — Col
KING CRIMSON (import) — Polydor
POLICE — A&M
MICHAEL SCHENKER — Chrysalis
ROD STEWART (12") — WB
HEAVY ACTION:
ROLLING STONES — Rolling Stones
POLICE — A&M
GENESIS — Atlantic
NOVO COMBO — Polydor
HALL & OATES — RCA
STEVIE NICKS — Modern
DAN FOGELBERG — Full Moon/Epic

JOURNEY — Col
FOREIGNER — Atlantic
HEAVY METAL (soundtrack) — Full Moon/Asylum

WBAB-FM/LONG ISLAND

ADDs:
GARLAND JEFFREYS — Epic
POLICE — A&M
QUARTERFLASH — Geffen
ROMANTICS — Nemperor
ROD STEWART (12") — WB
VIC VERGAT — Capitol
HEAVY ACTION:
ROLLING STONES — Rolling Stones
BILLY JOEL — Col
STEVIE NICKS — Modern
JOURNEY — Col
PAT BENATAR — Chrysalis
FOREIGNER — Atlantic
GENESIS — Atlantic
KINKS — Arista
DAN FOGELBERG — Full Moon/Epic
GO-GO'S — I.R.S.

WPLR-FM/NEW HAVEN

ADDs:
MINK DeVILLE — Atlantic
FOREIGNER (12") — Atlantic
POLICE — A&M
HEAVY ACTION:
ROLLING STONES — Rolling Stones
FOREIGNER — Atlantic
BOB SEGER — Capitol
KINKS — Arista
DAN FOGELBERG — Full Moon/Epic
BILLY JOEL — Col
ELO — Jet
GENESIS — Atlantic
PRETENDERS — Sire
POLICE (single) — A&M

WCCC-FM/HARTFORD

ADDs:
POLICE — A&M
VIC VERGAT — Capitol
HEAVY ACTION:
ROLLING STONES — Rolling Stones
FOREIGNER — Atlantic
BOB SEGER — Capitol
JOURNEY — Col
ROSSINGTON COLLINS BAND — MCA
BILLY JOEL — Col
PAT BENATAR — Chrysalis
LITTLE RIVER BAND — Capitol
STEVIE NICKS — Modern
POLICE — A&M

WBLM-FM/MAINE

ADDs:
JOHN ENTWISTLE — Atco
POLICE — A&M
HEAVY ACTION:
FOREIGNER — Atlantic
PAT BENATAR — Chrysalis
JOURNEY — Col
BILLY SQUIER — Capitol
ROLLING STONES — Rolling Stones
RED RIDER — Capitol
THE LOOK — Plastic
SHOOTING STAR — Virgin/Epic
TRIUMPH — RCA
LITTLE RIVER BAND — Capitol

WQBK-FM/ALBANY

ADDs:
ALLEY CATS — Faulty/I.R.S.
BILLY BURNETTE — Col

BRUCE COCKBURN — Millennium
JOE ELY — MCA
MARIANNE FAITHFUL — Island
IRON CITY HOUSEROCKERS — MCA
GARLAND JEFFREYS — Epic
POLICE — A&M
CARLY SIMON — WB
ROD STEWART (12") — WB
HEAVY ACTION:
POLICE — A&M
JOAN ARMATRADING — A&M
GENESIS — Atlantic
ROLLING STONES — Rolling Stones
HALL & OATES — RCA
KINKS — Arista
PRETENDERS — Sire
STEVE HACKETT — Epic
GO-GO'S — I.R.S.
STEVIE NICKS — Modern

WCMF-FM/ROCHESTER

ADDs:
MINK DeVILLE — Atlantic
STEVE HACKETT — Epic
GARLAND JEFFREYS — Epic
BENNY MARDONES — Polydor
POLICE — A&M
QUARTERFLASH — Geffen
HEAVY ACTION:
PAT BENATAR — Chrysalis
POLICE (single) — A&M
ROLLING STONES — Rolling Stones
BILLY SQUIER — Capitol
JOURNEY — Col
HEAVY METAL (soundtrack) — Full Moon/Asylum
TRIUMPH — RCA
KINKS — Arista
FOREIGNER — Atlantic
GENESIS — Atlantic

WAQX-FM/SYRACUSE

ADDs:
POLICE — A&M
FRANK ZAPPA — Barking Pumpkin
HEAVY ACTION:
STEVIE NICKS — Modern
ROLLING STONES — Rolling Stones
JOURNEY — Col
DAN FOGELBERG — Full Moon/Epic
GENESIS — Atlantic
BOB SEGER — Capitol
FOREIGNER — Atlantic
BILLY JOEL — Col
POLICE — A&M
PAT BENATAR — Chrysalis

WOUR-FM/UTICA

ADDs:
MARIANNE FAITHFUL — Island
STEVE HACKETT — Epic
JET — Third Coast
POLICE — A&M
QUARTERFLASH — Geffen
SURVIVOR (single) — Scotti Bros.
HEAVY ACTION:
ROLLING STONES — Rolling Stones
GENESIS — Atlantic
JOURNEY — Col
FOREIGNER — Atlantic
STEVIE NICKS — Modern
BOB SEGER — Capitol
PRETENDERS — Sire
PAT BENATAR — Chrysalis
DAN FOGELBERG — Full Moon/Epic
MARTIN BRILEY — Mercury

WMMR-FM/PHILADELPHIA

ADDs:
CLIMAX BLUES BAND — WB
JACK GREEN — RCA
GARLAND JEFFREYS — Epic
JET — Third Coast
ROD STEWART (12") — WB
FRANK ZAPPA — Barking Pumpkin
HEAVY ACTION:
ROLLING STONES — Rolling Stones
BOB SEGER — Capitol
KINKS — Arista
GENESIS — Atlantic
FOREIGNER — Atlantic
POLICE — A&M
PRETENDERS — Sire
JOURNEY — Col
HEAVY METAL (soundtrack) — Full Moon/Asylum
BLUE OYSTER CULT — Col

WDVE-FM/PITTSBURGH

ADDs:
ATLANTA RHYTHM SECTION — Col
POLICE — A&M
ROD STEWART (12") — WB
SURVIVOR — Scotti Bros.
HEAVY ACTION:
ROLLING STONES — Rolling Stones
GENESIS — Atlantic
DONNIE IRIS — MCA
MICHAEL STANLEY — EMI-America
STEVIE NICKS — Modern
ZZ TOP — WB
PRETENDERS — Sire
BOB SEGER — Capitol
KINKS — Arista
TRIUMPH — RCA

WRXL-FM/RICHMOND

ADDs:
JOHN ENTWISTLE — Atco
POLICE — A&M
QUARTERFLASH — Geffen
MICHAEL SCHENKER — Chrysalis
VIC VERGAT — Capitol
HEAVY ACTION:
STEVIE NICKS — Modern
BOB SEGER — Capitol
TRIUMPH — RCA
MAYDAY — A&M
KINKS — Arista
CHILLIWACK — Millennium
SURVIVOR — Scotti Bros
JOHN HALL — EMI-America
DAN FOGELBERG — Full Moon/Epic
GENESIS — Atlantic

WYMX-FM/AUGUSTA

ADDs:
CHILLIWACK — Millennium
CLIMAX BLUES BAND — WB
POLICE — A&M
QUARTERFLASH — WB
ROD STEWART (12") — WB
HEAVY ACTION:
DAN FOGELBERG — Full Moon/Epic
ATLANTA RHYTHM SECTION — Col
ROLLING STONES — Rolling Stones
BOB SEGER — Capitol
BILLY JOEL — Col
DIESEL — Regency
FOREIGNER — Atlantic
JOURNEY — Col
STEVIE NICKS — Modern
POLICE — A&M

WSHE-FM/FT. LAUDERDALE

ADDs:
DAN FOGELBERG — Full Moon/Epic
POLICE — A&M
HEAVY ACTION:
BLUE OYSTER CULT — Col
ROLLING STONES — Rolling Stones
ELO — Jet
BILLY SQUIER — Capitol
BOB SEGER — Capitol
POLICE (single) — A&M
ZZ TOP — WB
JOURNEY — Col
FOREIGNER — Atlantic
KINKS — Arista

WMMS-FM/CLEVELAND

ADDs:
GRAND FUNK — Full Moon/WB
LUCIFER'S FRIEND — Elektra
POLICE — A&M
ROD STEWART (12") — WB
ULTRAVOX — Chrysalis
VIC VERGAT — Capitol
HEAVY ACTION:
ROLLING STONES — Rolling Stones
BOB SEGER — Capitol
KINKS — Arista
JOURNEY — Col
STEVIE NICKS — Modern
GENESIS — Atlantic
DONNIE IRIS — MCA
MEAT LOAF — Epic/Cleve. Int'l
FOREIGNER — Atlantic
MICHAEL STANLEY BAND — EMI-America

WABX-FM/DETROIT

ADDs:
ATLANTA RHYTHM SECTION — Col
NOVO COMBO — Polydor
QUARTERFLASH — Geffen
ROD STEWART (12") — WB
TRIUMPH — RCA
HEAVY ACTION:
JOURNEY — Col
BOB SEGER — Capitol
FOREIGNER — Atlantic
ROLLING STONES — Rolling Stones
STEVIE NICKS — Modern
HEAVY METAL (soundtrack) — Full Moon/Asylum
POLICE — A&M
LITTLE RIVER BAND — Capitol
BLUE OYSTER CULT — Col
PAT BENATAR — Chrysalis

Y95-FM/ROCKFORD

ADDs:
JACK GREEN — RCA
JOHN HALL — EMI-America
RICKIE LEE JONES — WB
POLICE — A&M
ROD STEWART (12") — WB
HEAVY ACTION:
Y95 ROCKFORD HOME MADE ALBUM (various) — Y95
ROLLING STONES — Rolling Stones
GENESIS — Atlantic
BOB SEGER — Capitol
BLUE OYSTER CULT — Col
JOURNEY — Col
DEF LEPPARD — Mercury
DAN FOGELBERG — Full Moon/Epic
FOREIGNER — Atlantic
KINKS — Arista

MOST ADDED

GHOST IN THE MACHINE — Police — A&M (28)
YOUNG TURKS (12") — Rod Stewart — WB (16)
QUARTERFLASH — Geffen (13)
DOWN TO THE BONE — Vic Vergat — Capitol (6)
MSG — Michael Schenker — Chrysalis (6)
ROCK & ROLL ADULT — Garland Jeffreys — Epic (6)
QUINELLA — Atlanta Rhythm Section — Columbia (5)

TOP AIRPLAY

TATTOO YOU
ROLLING STONES
 Rolling Stones

ROLLING STONES TATTOO YOU



MOST AIRPLAY

TATTOO YOU — Rolling Stones — Rolling Stones (36)
4 — Foreigner — Atlantic (31)
ESCAPE — Journey — Columbia (26)
NINE TONIGHT — Bob Seger — Capitol (25)
ABACAB — Genesis — Atlantic (20)
BELLA DONNA — Stevie Nicks — Modern (19)
GIVE THE PEOPLE WHAT THEY WANT — Kinks — Arista (19)
PRECIOUS TIME — Pat Benatar — Chrysalis (14)
ALLIED FORCES — Triumph — RCA (12)
GHOST IN THE MACHINE — Police — A&M (12)
THE INNOCENT AGE — Dan Fogelberg — Full Moon/Epic (12)

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

WLUP-FM/CHICAGO

ADDS:
ATLANTA RHYTHM SECTION — Col
FOGHAT — Bearsville
DONNIE IRIS — MCA
JET — Third Coast
JOURNEY (single) — Col
QUARTERFLASH — Geffen
MICHAEL SCHENKER — Chrysalis
HEAVY ACTION:
SHOOTING STAR — Virgin/Epic
TRIUMPH — RCA
GENESIS — Atlantic
JOURNEY — Col
BOB SEGER — Capitol
ROLLING STONES — Rolling Stones
RED RIDER — Capitol
JEFFERSON STARSHIP — Grunt
FOREIGNER — Atlantic
BILLY SQUIER — Capitol

WXRT-FM/CHICAGO

ADDS:
BOB DYLAN (single) — Col
DAVID GRISMAN — WB
POLICE — A&M
BOB SEGER (single) — Capitol
ROD STEWART (12") — WB
FRANK ZAPPA — Barking Pumpkin
HEAVY ACTION:
POLICE — A&M
GENESIS — Atlantic
PRETENDERS — Sire
ROLLING STONES — Rolling Stones
BOB SEGER — Capitol
KINKS — Arista
RICKIE LEE JONES — WB
CHILLIWACK — Millennium
GRATEFUL DEAD — Arista
MOODY BLUES — Threshold

KSHE-FM/ST. LOUIS

ADDS:
KINKS — Arista
ALVIN LEE — Atlantic
POLICE — A&M
MICHAEL SCHENKER — Chrysalis
ROD STEWART (12") — WB
HEAVY ACTION:
ROLLING STONES — Rolling Stones
BOB SEGER — Capitol
JOURNEY — Col
DAN FOGELBERG — Full Moon/Epic
MOODY BLUES — Threshold
ELO — Jet
JON & VANGELIS — Polydor
SURVIVOR — Scotti Bros.
FOREIGNER — Atlantic
LITTLE RIVER BAND — Capitol

WLPX-FM/MILWAUKEE

ADDS:
JOHN ENTWISTLE — Atco
POLICE — A&M
HEAVY ACTION:
ROLLING STONES — Rolling Stones
FOREIGNER — Atlantic
JOURNEY — Col
ALLMAN BROTHERS — Arista
STEVIE NICKS — Modern
BOB SEGER — Capitol
RED RIDER — Capitol
GENESIS — Atlantic
DAN FOGELBERG — Full Moon/Epic
KINKS — Arista

WQFM-FM/MILWAUKEE

ADDS:
LINDSAY BUCKINGHAM (single) — Elektra
JET — Third Coast
POLICE — A&M
MICHAEL SCHENKER — Chrysalis
ROD STEWART (12") — WB
HEAVY ACTION:
BILLY SQUIER — Capitol
GENESIS — Atlantic
FOREIGNER — Atlantic
JOURNEY — Col
SHOOTING STAR — Virgin/Epic
TRIUMPH — RCA
DEF LEPPARD — Mercury
SURVIVOR — Scotti Bros.
RED RIDER — Capitol
GARY O' — Capitol

KDWB-FM/MINNEAPOLIS

ADDS:
ATLANTA RHYTHM SECTION — Col
GENESIS — Atlantic
HEAVY ACTION:
TRIUMPH — RCA
JOURNEY — Col
SHOOTING STAR — Virgin/Epic
ROLLING STONES — Rolling Stones
HEAVY METAL (soundtrack) — Full Moon/Asylum
FOGHAT — Bearsville
DAN FOGELBERG — Full Moon/Epic
DIESEL — Regency
RAINBOW (import single) — Polydor
BOB SEGER — Capitol

KTXQ-FM/DALLAS

ADDS:
CHARLIE — RCA
GENESIS — Atlantic
GRAND FUNK — Full Moon/WB
BENNY MARDONES — Polydor
QUARTERFLASH — Geffen
MICHAEL SCHENKER — Chrysalis
HEAVY ACTION:
FOREIGNER — Atlantic
ZZ TOP — WB
ROLLING STONES — Rolling Stones
DON FELDER (single) — Full Moon/Asylum
BOB SEGER — Capitol
JOURNEY — Col
POLICE (single) — A&M
SILVER CONDOR — Col
STEVIE NICKS — Modern
PAT BENATAR — Chrysalis

KZEW-FM/DALLAS

ADDS:
JACK GREEN — RCA
BENNY MARDONES — Polydor
MEAT LOAF — Epic/Cleve. Int'l
POLICE — A&M
QUARTERFLASH — Geffen
ROD STEWART (12") — WB
VIC VERGAT — Capitol
HEAVY ACTION:
ZZ TOP — WB
ICEHOUSE — Chrysalis
BILLY SQUIER — Capitol
JOURNEY — Col
TOM PETTY AND THE HEARTBREAKERS — Backstreet/MCA
FOREIGNER — Atlantic
DIESEL — Regency

ROLLING STONES — Rolling Stones
PAT BENATAR — Chrysalis
TRIUMPH — RCA

KLOL-FM/HOUSTON

ADDS:
MARTIN BRILEY — Mercury
DEVO — WB
JOHN HALL — EMI-America
NAZARETH — A&M
POLICE — A&M
TOMMY TUTONE — Col
HEAVY ACTION:
ROLLING STONES — Rolling Stones
FOREIGNER — Atlantic
PAT BENATAR — Chrysalis
ZZ TOP — WB
STEVIE NICKS — Modern
TALENT 'N' TEXAS — Local
BOB SEGER — Capitol
GENESIS — Atlantic
POLICE (single) — A&M
KINKS — Arista

KLBJ-FM/AUSTIN

ADDS:
POLICE — A&M
QUARTERFLASH — Geffen
ROD STEWART (12") — WB
TOMMY TUTONE — Col
HEAVY ACTION:
ROLLING STONES — Rolling Stones
BOB SEGER — Capitol
FOREIGNER — Atlantic
JOURNEY — Col
DAN FOGELBERG — Full Moon/Epic
STEVIE NICKS — Modern
ZZ TOP — WB
RICKIE LEE JONES — WB
PAT BENATAR — Chrysalis
KINKS — Arista

KFML-AM/DENVER

ADDS:
JOAN ARMATRADING — A&M
BOB BROZMAN — Kicking Mule
BRUCE COCKBURN — Millennium
JOE ELY — Southcoast/MCA
TIM EYERMANN — Inner City
ALVIN LEE — Atlantic
POLICE — A&M
JIMMY SMITH — Destiny
HEAVY ACTION:
POLICE — A&M
CAMEL — Passport
NOVO COMBO — Polydor
JON & VANGELIS — Polydor
ROLLING STONES — Rolling Stones
RICKIE LEE JONES — WB
STEVIE NICKS — Modern
DEVO — WB
GRATEFUL DEAD — Arista
JOE JACKSON — A&M

KOME-FM/SAN JOSE

ADDS:
CHARLIE — RCA
POLICE — A&M
HEAVY ACTION:
FOREIGNER — Atlantic
JOURNEY — Col
ROLLING STONES — Rolling Stones
JEFFERSON STARSHIP — Grunt
PAT BENATAR — Chrysalis
PRETENDERS — Sire
BOB SEGER — Capitol
HEAVY METAL (soundtrack) — Full Moon/Asylum
BILLY SQUIER — Capitol
STEVIE NICKS — Modern

KSJO-FM/SAN JOSE

ADDS:
NAZARETH — A&M
POLICE — A&M
HEAVY ACTION:
FOREIGNER — Atlantic
BILLY SQUIER — Capitol
RED RIDER — Capitol
GARY O' — Capitol
JOURNEY — Col
JEFFERSON STARSHIP — Grunt
RAINBOW (import single) — Polydor
TRIUMPH — RCA
ROLLING STONES — Rolling Stones
SHOOTING STAR — Virgin/Epic

KROQ-FM/LOS ANGELES

ADDS:
GENESIS — Atlantic
HALL & OATES — RCA
SUBURBAN LAWNS — I.R.S.
TOMMY TUTONE — Col
HEAVY ACTION:
ROLLING STONES — Rolling Stones
PRETENDERS — Sire
GO-GO'S — I.R.S.
KINKS — Arista
TOM PETTY AND THE HEARTBREAKERS — Backstreet/MCA
OINGO BOINGO — A&M
FOREIGNER — Atlantic
SPECIALS (12") — 2-Tone
IGGY POP — Arista
DEVO — WB

KZOK-FM/SEATTLE

ADDS:
ATLANTA RHYTHM SECTION — Col
GENESIS — Atlantic
HEAVY ACTION:
ROLLING STONES — Rolling Stones
FOREIGNER — Atlantic
SHOOTING STAR — Virgin/Epic
JOURNEY — Col
RED RIDER — Capitol
BILLY SQUIER — Capitol
TRIUMPH — RCA
TARNEY-SPENCER BAND — A&M
PAT BENATAR — Chrysalis
DEF LEPPARD — Mercury

KZEL-FM/EUGENE

ADDS:
POLICE — A&M
QUARTERFLASH — Geffen
TOMMY TUTONE — Col
VIC VERGAT — EMI-America
HEAVY ACTION:
LITTLE RIVER BAND — Capitol
POLICE (single) — A&M
ROLLING STONES — Rolling Stones
FOREIGNER — Atlantic
DIESEL — Regency
LOVERBOY — Col
STEVIE NICKS — Modern
RICK SPRINGFIELD — RCA
ROSSINGTON COLLINS BAND — MCA
KINKS — Arista

38 stations reporting this week. In addition to those printed are: WHFS-FM, KQRS-FM.

Jazz Beat

By PETER KEEPNEWS

■ SEASON'S GROOVINGS: If you like to do your Christmas shopping early, and you have some jazz fans on your gift list, you should be on the lookout for the release, later this month on Columbia, of a delightful album called "God Rest Ye Merry Jazzmen."

Like the classic "Jingle Bell Jazz," which Columbia reissued last year, "God Rest Ye . . ." is a collection of seasonal standards as interpreted by various jazz artists. "Jingle Bell Jazz" had some real gems on it, and it even had original material — who could ever forget "Blue Xmas," by **Miles Davis**, with **Bob Dorough's** cynical vocal? But this is a better album. For one thing, it's less gimmicky — the selections are all good, solid songs that just happen to also be Christmas songs. For another, there are no weak tracks — every featured performer is a heavyweight, and every performance is from the heart.

Our personal favorite is "Our Little Town," a sprightly re-working of "O Little Town of Bethlehem" by the **Heath Brothers**. But check out the rest of the lineup: "Have Yourself a Merry Little Christmas" by **Dexter Gordon** (a relaxed and mellow reading); "I'll Be Home for Christmas" by **McCoy Tyner** (a stunningly lush unaccompanied piano solo); "The Christmas Song" by **Arthur Blythe** (that's the one about "chestnuts roasting on an open fire"; suffice it to say that Blythe stokes that fire most convincingly); "God Rest Ye Merry, Gentlemen" by **Paquito D'Rivera** (on which the Cuban saxophonist, accompanied only by string bass, gets quite intense); and, to close things out, an effectively spacey version of "We Three Kings of Orient Are" by **Wynton Marsalis**, the trumpeter of the '80s, and his quintet. We suspect this is one Christmas album that won't lose its luster after the season ends.

BY THE TIME THEY GOT TO WOODSTOCK . . . : We're sorry that we missed the first annual Woodstock Jazz Festival, held a few weekends ago as a benefit for the Creative Music Studio, but we hear that, in spite of absolutely awful weather, things went very well. Among the obviously memorable moments we missed was a collaboration between two of the most idiosyncratic musicians ever to play the alto saxophone, **Anthony Braxton** and **Lee Konitz**. We can barely even imagine what that sounded like, but at least, thanks to photographer **Alan Carey**, we know what it looked like.



THE COUNT COMES TO CABLE: Next Wednesday (21) will mark the start of CBS Cable's ambitious five-year series of programs devoted to jazz. According to a prepared statement from CBS Cable, the series, which will consist of five programs a year, will "trace the growth and development of modern jazz" — no small task, even for a five-year plan.

The first show of the series is devoted to **Count Basie** and consists of a 30-minute documentary on the Count, followed by a 90-minute performance special taped at Carnegie Hall this past March. Basie and band are joined by singers **Joe Williams**, **Sarah Vaughan** and **Tony Bennett** — all of whom, of course, have worked with him in the past — and by **George Benson**, who had never worked with Basie prior to this concert.

Another show for this ambitious series, featuring **Betty Carter** and **Sonny Stitt**,

has already been taped. Whether or not the series really turns out to be any kind of comprehensive historical overview, it's nice to know that at least one of the big cable TV outfits appears totally tuned in to the potential of the medium as an outlet for jazz.

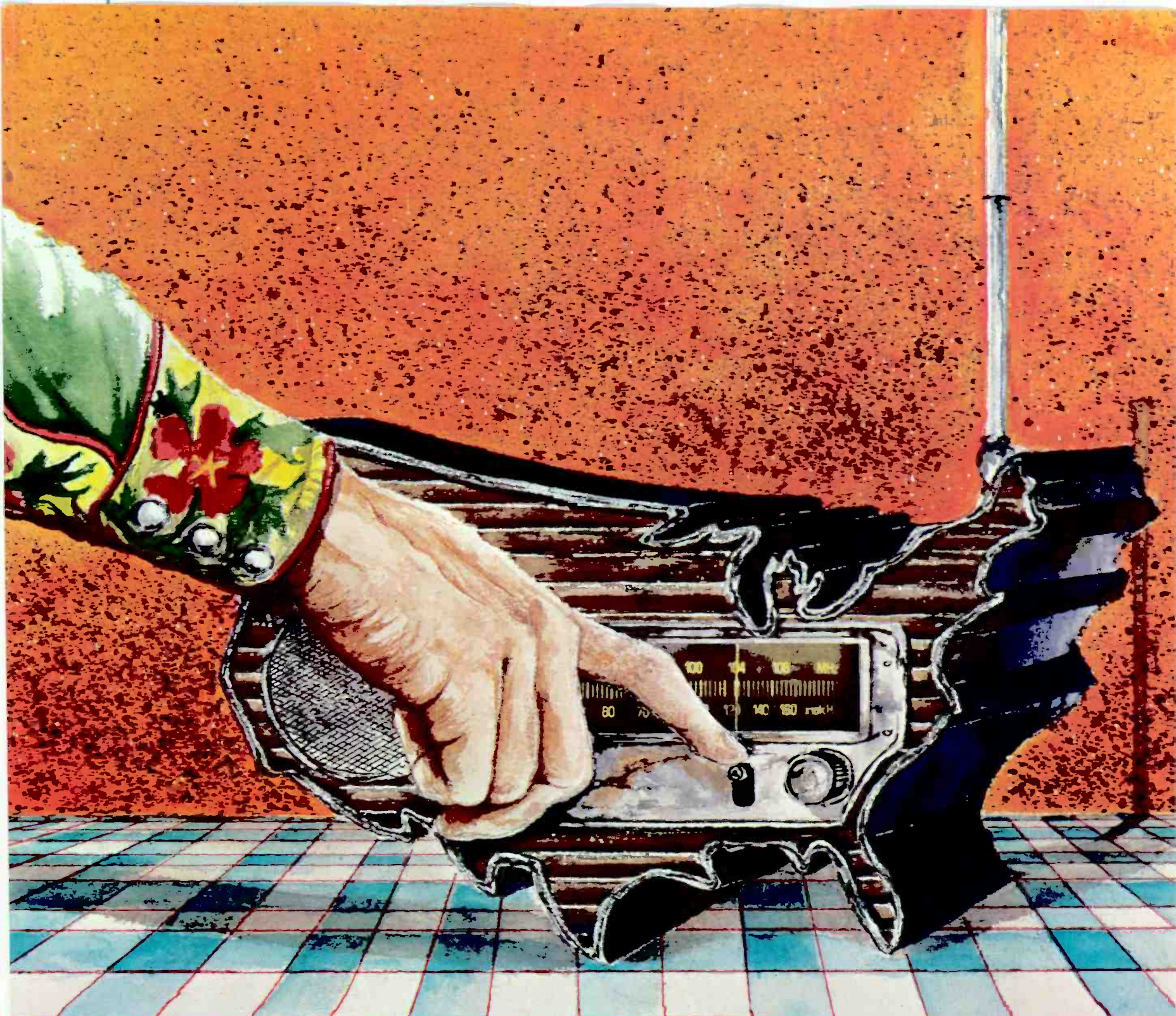
REST IN PEACE: Pianist and singer **Hazel Scott**, who dazzled audiences at New York's Cafe Society Uptown and Downtown in the '40s, died in New York on Oct. 2 at the age of 61. A few days later, saxophonist **Al Cooper**, who fronted the original Savoy Sultans, one of the great foot-stomping bands, at the legendary Harlem ballroom from which they took their name, died at 70. Neither Scott nor Cooper may ever be considered a jazz great, but they both were representative of a style and a spirit that jazz is not likely to ever quite recapture.

AND THE JAZZ BEAT GOES ON: Jazz America Marketing Records (JAM for short) has released audiophile albums by the **Akiyoshi-Tabackin Band** ("Tanuki's Night Out") and organist **Jimmy McGriff** ("Movin' Upside the Blues"). A sticker attached to each album explains that it is an "Ultra-Disk . . . manufactured on specially formulated vinyl under rigorous quality control conditions, mastered using latest computer assisted digital technology, manually pressed by **Elaine Hart** at Diskmakers U.S.A." We're not entirely sure what all that means, but we know that the LPs list for \$8.98, considerably less than your average audiophile pressing, and that they sure sound good to our untrained ears (the clarity of sound achieved on the Akiyoshi-Tabackin album is particularly impressive — this is one of the best big bands around, and it's nice to be able to hear every little detail of their arrangements) . . . Warner Bros. Records is in the midst of a six-week college promotion of two albums — "Yellowjackets," by the group of the same name, and "As Falls Wichita, So Falls Wichita Falls," by **Pat Metheny and Lyle Mays** on ECM — with the help of AMP Marketing Services of Los Angeles. Thirty of AMP Marketing's 150 campus reps will push the two albums on a total of 34 campuses with a variety of retail, radio, merchandising and personal-appearance activities . . . The **Glenn Miller Orchestra** has formed a second unit, led by **Clem DeRosa**, to help meet the demand for dates by the band. The "road company" Miller ensemble is currently in the midst of a European tour . . . The New Orleans Jazz and Heritage Festival has announced that the 1982 event will run from April 30 through May 9. No performers have been announced yet for the 13th annual fete.

The Jazz LP Chart

OCTOBER 17, 1981

1. **BREAKIN' AWAY**
AL JARREAU/Warner Bros BSK 3576
2. **SIGN OF THE TIMES**
BOB JAMES/Tappan Zee/Columbia FC 37495
3. **FREE TIME**
SPYRO GYRA/MCA 5238
4. **SOLID GROUND**
RONNIE LAWS/Liberty LO 51087
5. **THE MAN WITH THE HORN**
MILES DAVIS/Columbia FC 36790
6. **LOVE BYRD**
DONALD BYRD AND 125TH ST, NYC / Elektra 5E 531
7. **STANDING TALL**
CRUSADERS/MCA 5254
8. **MAGIC WINDOWS**
HERBIE HANCOCK/Columbia FC 37387
9. **REFLECTIONS**
GIL SCOTT-HERON/Arista AL 9566
10. **EVERY HOME SHOULD HAVE ONE**
PATTI AUSTIN/Qwest/WB QWS 3591
11. **THE DUDE**
QUINCY JONES/A&M SP 3721
12. **TENDER TOGETHER**
STANLEY TURRENTINE/Elektra 5E 534
13. **PIECES OF A DREAM**
Elektra 6E 350
14. **AS FALLS WICHITA, SO FALLS WICHITA FALLS**
PAT METHENY & LYLE MAYS/ECM 1 1190 (WB)
15. **THE CLARKE/DUKE PROJECT**
STANLEY CLARKE/GEORGE DUKE/Epic FE 36918
16. **RIT**
LEE RITENOUR/Elektra 6E 331
17. **FUSE ONE**
CTI 9003
18. **CLEAN SWEEP**
BOBBY BROOM/Arista/GRP 5504
19. **APPLE JUICE**
TOM SCOTT/Columbia FC 37419
20. **LIVE IN JAPAN**
DAVE GRUSIN AND THE GRP ALL-STARS/Arista/GRP 5506
21. **VOYEUR**
DAVID SANBORN/Warner Bros. BSK 3546
22. **BLYTHE SPIRIT**
ARTHUR BLYTHE/Columbia FC 37427
23. **LA LEYENDA DE LA HORA**
McCOY TYNER/Columbia FC 37375
24. **WINELIGHT**
GROVER WASHINGTON, JR. / Elektra 6E 305
25. **ENDLESS FLIGHT**
RODNEY FRANKLIN/Columbia FC 37154
26. **MAGIC MAN**
HERB ALPERT/A&M SP 3728
27. **ORANGE EXPRESS**
SADAO WATANABE/Columbia FC 37433
28. **WORD OF MOUTH**
JACO PASTORIUS/Warner Bros. BSK 3535
29. **THREE QUARTETS**
CHICK COREA/Warner Bros. BSK 3552
30. **MECCA FOR MODERNS**
MANHATTAN TRANSFER/Atlantic SD 16036
31. **THE LADY AND HER MUSIC-LIVE ON BROADWAY**
LENA HORNE/Qwest/WB 2 QW 3597
32. **YELLOWJACKETS**
Warner Bros. BSK 3573
33. **INVOCATIONS/THE MOTH AND THE FLAME**
KEITH JARRETT/ECM D 1201 (WB)
34. **AFRICA, CENTER OF THE WORLD**
ROY AYERS/Polydor PD 1 6327 (PolyGram)
35. **HUSH**
JOHN KLEMMER/Elektra 5E 527
36. **THREE PIECE SUITE**
RAMSEY LEWIS/Columbia FC 37153
37. **DRAGON KING**
OSAMU KITAJIMA/Arista AL 9570
38. **MISTRAL**
FREDDIE HUBBARD/Liberty LT 1110
39. **WANDERLUST**
MIKE MAINIERI/Warner Bros. BSK 3586
40. **SHOGUN**
JOHN KAIZAN NEPTUNE AND MU'RYO/Inner City IC 6078



Record World Salutes
**The Music That Turns On
The Country**

October 17, 1981

David Johnson

The Award-Winning Difference Of Our Country

#1 MALE ARTIST

Johnny Lee

#1 ALBUM

HORIZON by Eddie Rabbitt

#1 NEW DUO

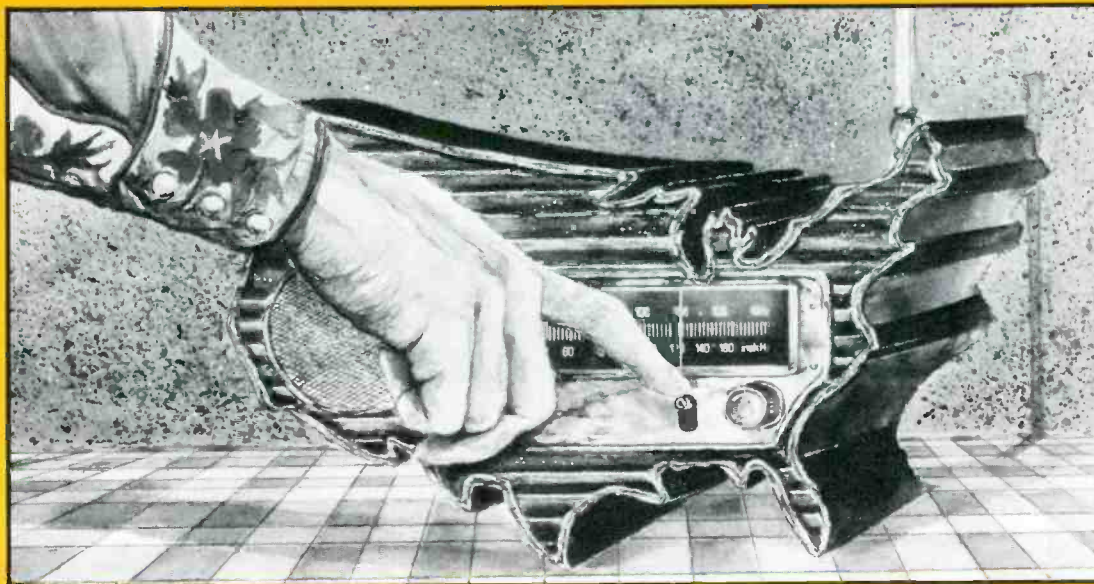
Mel Tillis and Nancy Sinatra

#1 SOUNDTRACK ALBUM

URBAN COWBOY



© 1980 Elektra/Asylum Records • A Warner Communications Co.



For the past few years it's been hard to point to any 12-month period and say *this* was the year of country music — because each year has been getting better for country artists, as well as the labels that sell their product, the publishers who own their copyrights, and the agencies who book their concert appearances.

But you can still say the past year has been super for country music — and the next year already looks great. Country artists continue to score gold and platinum LPs and singles . . . country is being exposed more and more on network and pay TV, and in the movies . . . attendance continues to grow dramatically at all annual country-related gatherings in Nashville (such as the Grand Ole Opry Birthday Week) . . . the Country Music Association and Country Music Foundation, the trade and educational organizations, respectively, who proudly represent country music to a wide variety of concerns, continue to flourish, and to provide meaningful information and services to hundreds of companies and individuals around the world.

Just a few of the many country music highlights and news developments in the past year include:


“He Stopped Loving Her Today,” which continues to live as an award-winning country song, played a big part in the comeback of George Jones, a rise which saw him earn his first gold LP ever, for “I Am What I Am” . . . Last year’s CMA week attendance topped 3500, and Talent Buyers registration topped 400, all-time highs for both events . . . Tree International went down in the record books as BMI’s all-time song award winner (with 127), as well as taking both BMI’s and ASCAP’s publisher of the year honors . . . The year 1980 saw an increasing number of radio stations (especially FMers in major markets) “go country,” bringing the total of full-time country stations in the U.S. to near 2000.

Dolly Parton became the first

Nashville-based female to top *RW*’s country, pop, and A/C singles charts with “9 to 5” . . . Buddy Killen became sole owner of Tree International following Jack Stapp’s death . . . Welk Music Group purchased the Pi-Gem Music Group . . . Alabama topped all CMA award nominees with five nominations this year.

Country record sales reached an all-time high, with over \$526 million in sales in 1980, up 20 percent over 1979’s sales, according to a NARM report . . . Did radio begin to open up more to new and developing country acts? That’s the impression you might get on reviewing the singles success of such artists as Ricky Skaggs, John Anderson, Terri Gibbs, Sylvia, George Strait, Rosanne Cash, Ronnie McDowell, and Charly McClain in 1981.

The Oak Ridge Boys’ “Fancy Free” unseated Kenny Rogers from the number one spot on *RW*’s Country LP Chart, putting a stop to an almost uninterrupted two-and-a-half-year domination of that spot by Kenny . . . Ronnie Milsap, Eddie Rabbitt, Dolly Parton, Rosanne Cash, and other country acts led the onslaught on pop singles charts.

Radio Luxembourg’s “Country Music Spectacular,” broadcast live from the Tennessee Performing Arts Center each month, brought country music to millions of European listeners, starting early in 1981. 



THE WHITE HOUSE
WASHINGTON

July 28, 1981

It is with special pride that I issue this message designating October as "Country Music Month."

Country music represents the story of our nation. It is the oral history of America in song, describing the way we think and feel, our personal joys and sorrows. It tells of our way of life and of the men and women who built this nation and made it the greatest land on earth.

"Country Music Month" brings deserved attention to a form of artistic expression that is uniquely American and a fine contribution to our culture. All Americans join me in applauding the gifted artists who provide the continuing entertainment and inspiration of country music for the enjoyment of all our citizens.

Ronald Reagan

Top Producer Of The Year
Most Charted Records
LARRY BUTLER

Larry Butler
PRODUCTIONS, INC.

D.J.'s

Producing A Record is one of my
greatest thrills in life, but hearing
it on the Radio is even better.

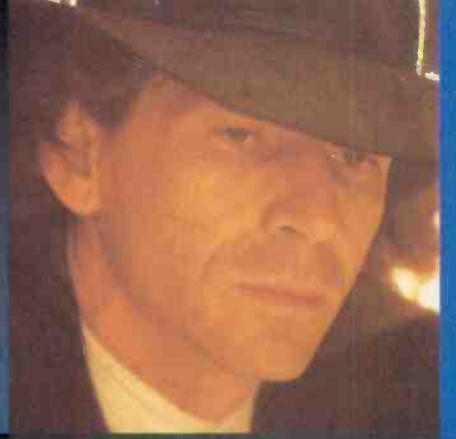
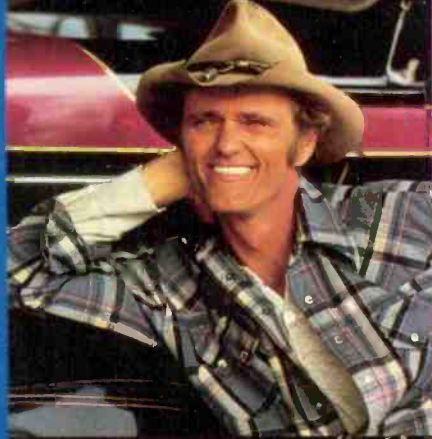
I would like to thank you for your
vote of confidence, and welcome you to
Nashville.

I would also like to thank W.S.M.
and "THE GRAND OLD O'RY" without
which none of us would be here.

Have A good time —

Larry Butler

P.O. BOX 121318 • NASHVILLE, TENNESSEE 37212



Congrat



RCA RECORDS



ulations!

Dolly Parton—Singles Top Female Vocalist... **Alabama**—Singles Top Vocal Group... **Chet Atkins**—Albums Top Instrumental Artist... **Danny Davis and The Nashville Brass**—Albums Top Instrumental Group... **The Chipmunks**—Top Novelty Album.

And to all of our artists for making **RCA Records** the Hottest Singles Record Label of 1981.

P. S. Thanks to Radio, Retail, and everyone at RCA for their continued support.

The 56th Annual Grand Ole Opry Birthday Celebration & DJ Convention

1981 Agenda

October 11-17

(Friday, October 9 through Sunday, October 12)
CMA Talent Buyers Seminar (separate registration only)

Sunday, October 11

6:30 p.m. Nashville Songwriters Association International Hall of Fame
Banquet (Hyatt Regency Ballroom)

Monday, October 12

8:30 p.m. 15th Annual CMA Awards Show — CBS-TV (Grand Ole Opry
House)
10:06 p.m. CMA Post Awards Party (Opryland Hotel)
10:06 p.m. Post Awards Radio Broadcast

Tuesday, October 13

9:00 a.m. CMA Fourth Quarterly Board Meeting (First American)
2:00 p.m. Early Bird Bluegrass Concert (Grand Ole Opry House)
5:30 p.m. WSM Grand Ole Opry Dinner (Opryland Plaza)
7:00 p.m. Grand Ole Opry Spectacular (Grand Ole Opry House)
8:00 p.m. BMI Awards Banquet (BMI Building — invitation only)

Wednesday, October 14

10:00 a.m. RCA Show (Grand Ole Opry House)
12:00 noon Lunch (Opryland Plaza)
1:30 p.m. Capitol/EMI-America/Liberty Show (Grand Ole Opry House)
5:00 p.m. Dinner (Opryland Plaza)
6:30 p.m. CBS Show (Grand Ole Opry House)

7:00 p.m. ASCAP Awards Banquet (Maxwell House Hotel — invitation
only)

Thursday, October 15

9:00 a.m. CMA Membership Meeting (Opryland Hotel)
10:30 a.m. Federation of International Country Air Personalities (FICAP)
Seminar (Opryland Hotel)
1:00 p.m. MCA Show (Grand Ole Opry House)
4:30 p.m. Dinner (Opryland Plaza)
6:30 p.m. First Generation Records Show (Grand Ole Opry House)
8:00 p.m. SESAC Awards Banquet (Woodmont Country Club —
invitation only)
8:30 p.m. Sho-Bud/Baldwin/Gretsch Birthday Show (Grand Ole Opry
House)

Friday, October 16

9:00 a.m. Artist-DJ Tape Session (Opryland Hotel)
12:00 noon CMA-DJ Luncheon (Opryland Hotel — invitation only)
1:30 p.m. Artist-DJ Tape Session (Opryland Hotel)
6:00 p.m. FICAP Banquet and Show (Hyatt Regency Hotel — separate
registration)
10:00 p.m. Atlas Artists Bureau Show and Dance (Opryland Gaslight
Theatre)

Saturday, October 17

9:30 p.m. Grand Ole Opry 56th Birthday Celebration Show (Grand Ole
Opry House)



1299 Ocean Ave. • Suite 800 • Santa Monica, California 90401 • Telephone (213) 870-1582
LAWRENCE WELK • PRESIDENT DEAN KAY • EXECUTIVE VICE PRESIDENT-GENERAL MANAGER
ROGER SOVINE • VICE PRESIDENT/PROFESSIONAL ACTIVITIES

BILL HALL • NASHVILLE DIVISION MANAGER
14 MUSIC CIRCLE EAST • NASHVILLE, TENNESSEE 37203 • TELEPHONE (615) 256-7648

GAYLON HORTON • HOLLYWOOD DIVISION MANAGER
6255 SUNSET BOULEVARD • SUITE 615 • HOLLYWOOD, CALIFORNIA 90028 • TELEPHONE (213) 467-3197

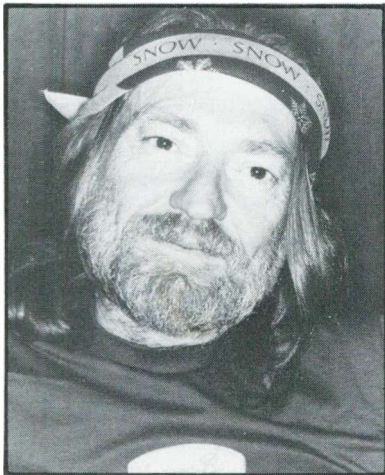
JOE ABEND • NEW YORK DIVISION MANAGER
211 WEST 56th STREET • SUITE 21 D • NEW YORK, NEW YORK 10019 • TELEPHONE (212) 581-3197
WELK MUSIC GROUP LTD.
184/186 REGENT STREET • LONDON W1. ENGLAND • TELEPHONE (44-1) 439-77-31
EDITION WELK MUSIK
WITTELSBACHER STRASSE 18 • 1000 BERLIN 31 • WEST GERMANY • TELEPHONE (030) 88 10 81

T.B. HARMS COMPANY (ASCAP) VOGUE MUSIC (BMI) CHAMPAGNE MUSIC CORPORATION (ASCAP) BIBO MUSIC PUBLISHERS (ASCAP)
 HALL-CLEMENT PUBLICATIONS (BMI) HARRY VON TILZER MUSIC PUBLISHING COMPANY (ASCAP) JACK AND BILL MUSIC COMPANY (ASCAP)
 SOMEBODYS MUSIC (SESAC)

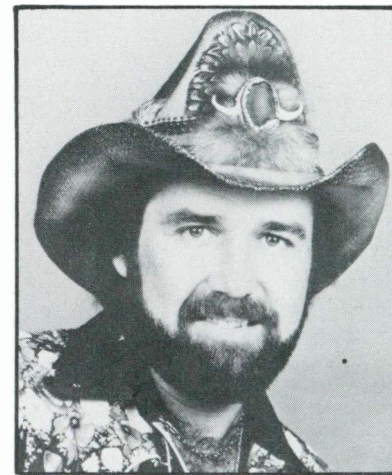
ASCAP's Country Gold Rush



American Society of Composers, Authors and Publishers, 2 Music Square West, Nashville, Tennessee 37203



Record World 1981 Country Music SINGLES Awards



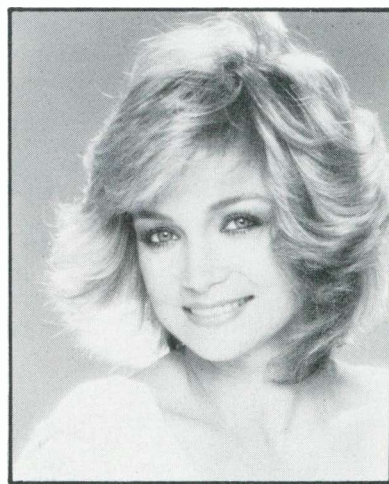
Top Singles

1. **ON THE ROAD AGAIN/** Willie Nelson/Columbia
2. **Seven Year Ache/** Rosanne Cash/Columbia
3. **Surround Me With Love/** Charly McClain/Epic
4. **Smoky Mountain Rain/** Ronnie Milsap/RCA
5. **Feels So Right/** Alabama/RCA
6. **I'm Just An Old Chunk Of Coal/** John Anderson/Warner Bros.
7. **I Think I'll Just Stay Here And Drink/** Merle Haggard/MCA
8. **One In A Million/** Johnny Lee/Full Moon/Asylum
9. **Theme From Dukes Of Hazzard (Good Ole Boys)/** Waylon Jennings/RCA
10. **Pickin' Up Strangers/** Johnny Lee/Full Moon/Asylum
11. **Friends/Anywhere There's A Jukebox/** Razy Bailey/RCA
12. **Lovers Live Longer/** Bellamy Brothers/Warner/Curb
13. **I Love A Rainy Night/** Eddie Rabbitt/Elektra
14. **Who's Cheatin' Who/** Charly McClain/Epic
15. **But You Know I Love You/** Dolly Parton/RCA
16. **Loving Up A Storm/** Razy Bailey/RCA
17. **Blessed Are The Believers/** Anne Murray/Capitol
18. **Beautiful You/** Oak Ridge Boys/MCA
19. **I'll Be There (If You Ever Want Me)/** Gail Davies/Warner Bros.
20. **Down To My Last Broken Heart/** Janie Fricke/Columbia
21. **That's All That Matters/** Mickey Gilley/Epic
22. **What Are We Doin' In Love/** Dottie West/Liberty
23. **I'm Not Ready Yet/** George Jones/Epic
24. **I Loved 'Em Everyone/** T.G. Sheppard/Warner/Curb
25. **Lovin' Her Was Easier (Than Anything I'll Ever Do Again)/** Tompall & the Glaser Brothers/Elektra
26. **Rest Your Love On Me/I Am The Dreamer/** Conway Twitty/MCA
27. **I Believe In You/** Don Williams/MCA
28. **Do You Wanna Go To Heaven/** T.G. Sheppard/Warner/Curb
29. **By Now/** Steve Wariner/RCA
30. **Could I Have This Dance/** Anne Murray/Capitol

31. **You Almost Slipped My Mind/** Charley Pride/RCA
32. **Texas Women/** Hank Williams, Jr./Elektra/Curb
33. **Angel Flying Too Close To The Ground/** Willie Nelson/Columbia
34. **Prisoner Of Hope/** Johnny Lee/Full Moon/Asylum
35. **If You Ever Change Your Mind/** Crystal Gayle/Columbia
36. **Falling Again/** Don Williams/MCA
37. **Southern Rains/** Mel Tillis/Elektra
38. **Faded Love/** Willie Nelson & Ray Price/Columbia
39. **Am I Losing You/He'll Have To Go/** Ronnie Milsap/RCA
40. **I Feel Like Loving You Again/** T.G. Sheppard/Warner/Curb
41. **Are You Happy Baby/** Dottie West/Liberty
42. **9 To 5/** Dolly Parton/RCA
43. **Can I See You Tonight/** Tanya Tucker/MCA
44. **Lady/** Kenny Rogers/Liberty
45. **I Keep Coming Back/True Life Country Music/** Razy Bailey/RCA
46. **Drifter/** Sylvia/RCA
47. **She Can't Say That Anymore/** John Conlee/MCA
48. **A Headache Tomorrow (Or A Heartache Tonight)/** Mickey Gilley/Epic
49. **A Bridge That Just Won't Burn/** Conway Twitty/MCA
50. **You're The Reason God Made Oklahoma/** David Frizzell & Shelly West/Warner/Viva

Top Male Artist

1. **JOHNNY LEE/** Full Moon/Asylum
2. **Razy Bailey/** RCA
3. **Merle Haggard/** MCA
4. **Ronnie Milsap/** RCA
5. **T.G. Sheppard/** Warner/Curb
6. **Willie Nelson/** Columbia
7. **Mel Tillis/** Elektra
8. **Hank Williams, Jr./** Elektra/Curb
9. **Mickey Gilley/** Epic
10. **Conway Twitty/** MCA
11. **John Anderson/** Warner Bros.
12. **Mac Davis/** Casablanca (PolyGram)
13. **Don Williams/** MCA
14. **John Conlee/** MCA
15. **Steve Wariner/** RCA
16. **Gene Watson/** Warner/Viva
17. **Charley Pride/** RCA
18. **Kenny Rogers/** Liberty
19. **George Jones/** Epic
20. **Eddie Rabbitt/** Elektra
21. **Earl Thomas Conley/** Sunbird
22. **Larry Gatlin & The Gatlin Brothers Band/** Columbia
23. **Joe Stampley/** Epic
24. **Leon Everette/** RCA
25. **Ed Bruce/** MCA
26. **Elvis Presley/** RCA
27. **Jacky Ward/** Mercury (PolyGram)
28. **Mel McDaniel/** Capitol
29. **Jerry Lee Lewis/** Elektra
30. **Moe Bandy/** Columbia
31. **Ronnie McDowell/** Epic
32. **Eddy Arnold/** RCA
33. **Waylon Jennings/** RCA
34. **Vern Gosdin/** Ovation
35. **Bobby Goldsboro/** Curb
36. **Con Hunley/** Warner Bros.
37. **Johnny Rodriguez/** Epic
38. **Sonny Curtis/** Elektra
39. **Charlie Rich/** Epic/Sherrill
40. **Billy "Crash" Craddock/** Capitol
41. **Randy Barlow/** P.A.I.D.
42. **Bobby Bare/** Columbia
43. **Eddy Raven/** Dimension
44. **Glen Campbell/** Mirage (Atlantic)
45. **Don McLean/** Millennium
46. **Slim Whitman/** Cleveland International/Epic
47. **Johnny Cash/** Columbia
48. **Johnny Duncan/** Columbia
49. **Jerry Reed/** RCA
50. **Ray Stevens/** RCA



Top Female Vocalist

1. **BARBARA MANDRELL/** MCA
2. **DOLLY PARTON/** RCA
3. **Charly McClain/** Epic
4. **Crystal Gayle/** Columbia
5. **Lacy J. Dalton/** Columbia/Sherrill
6. **Sylvia/** RCA
7. **Anne Murray/** Capitol
8. **Gail Davies/** Warner Bros.
9. **Dottie West/** Liberty
10. **Tanya Tucker/** MCA
11. **Janie Fricke/** Columbia
12. **Reba McEntire/** Mercury (PolyGram)
13. **Emmylou Harris/** Warner Bros.
14. **Rosanne Cash/** Columbia
15. **Tammy Wynette/** Epic
16. **Brenda Lee/** MCA
17. **Debby Boone/** Warner/Curb
18. **Loretta Lynn/** MCA
19. **Billie Jo Spears/** Liberty
20. **Lynn Anderson/** Columbia
21. **Stephanie Winslow/** Warner/Curb
22. **Sammi Smith/** Sound Factory
23. **Susie Allanson/** Liberty
24. **Patsy Cline/** MCA
25. **Juice Newton/** Capitol
26. **Jeanne Pruett/** IBC (PAID)
27. **Dotts/** Tanglewood
28. **Patti Page/** Plantation
29. **Zella Lehr/** Columbia/Sherrill

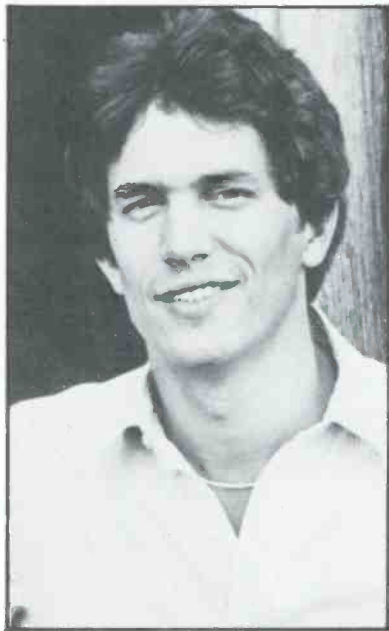
Capitol/EMI America/Liberty

*We
tip
our
hats
to
the
world
of
country
music.*



Record World 1981 Country Music SINGLES Awards

5. Donna Hazard/Excelstor
6. Cindy Hurt/Churchill
7. Judy Bailey/Columbia
8. Micki Fuhrman/MCA
9. Sue Powell/RCA
10. Stephanie Samone/MDJ



Top New Male Vocalist

1. GEORGE STRAIT/MCA
2. Ricky Skaggs/Epic
3. John Schneider/Scotti Brothers
4. Kieran Kane/Elektra
5. Jack Grayson/Koala
6. Gary Morris/Warner Bros.
7. Randy Parton/RCA
8. Rich Landers/Ovation
9. Tim Rex/Dee Jay/NSD
10. J.W. Thompson/NSD
11. Fred Knoblock/Scotti Brothers
12. Edgel Groves/Silver Star
13. Gary Goodnight/Door Knob
14. Guy Clark/Warner Bros.
15. Jim Rushing/Ovation
16. Burt Reynolds/MCA
17. Bill Lyerly/RCA
18. Ernie Rowell/Grass
19. Jody Payne/Kari
20. Bill Nash/Liberty
21. Wayne Armstrong/NSD
22. Jim Seal/NSD
23. Jim West/Macho
24. Jimmy Snyder/E.I.O
25. Troy Shondell/Tele Sonic



Top New Female Vocalist

1. TERRI GIBBS/MCA
2. Terry Gregory/Handshake
3. Deborah Allen/Capitol
4. Bonnie Raitt/Full Moon/Asylum



Top Duo

1. BELLAMY BROTHERS/Warner Bros.
2. Conway Twitty/Loretta Lynn/MCA
3. Willie Nelson/Ray Price/Columbia
4. Porter Wagoner/Dolly Parton/RCA
5. Waylon Jennings/Jessi Colter/RCA
6. Jim Ed Brown/Helen Cornelius/RCA
7. Kendalls/Ovation
8. Moe Bandy/Joe Stampley/Columbia
9. Johnny Duncan/Janie Fricke/Columbia
10. Roy Orbison/Emmylou Harris/Warner Bros.



Top New Duo

1. DAVID FRIZZELL/SHELLY WEST/Warner/Viva
2. Rex Allen, Jr./Margo Smith/Warner Bros.
3. Moe Bandy/Judy Bailey/Epic
4. Fred Knoblock/Susan Anton/Scotti Brothers
5. Johnny Paycheck/Merle Haggard/Epic
6. Tanya Tucker/Glen Campbell/MCA
7. Gene Kennedy/Karen Jeglum/Door Knob
8. Ray Charles/Clint Eastwood/Warner/Viva
9. Michael Murphey/Katy Moffatt/Epic
10. Mel Tillis/Nancy Sinatra/Elektra
11. Bill Walker/Barbara Fairchild/P.A.I.D.



Top Vocal Group

1. ALABAMA/RCA
2. Oak Ridge Boys/MCA
3. Statler Brothers/Mercury (PolyGram)
4. Tompall & The Glaser Brothers/Elektra
5. Dave Rowland & Sugar/Elektra



Top New Vocal Group

1. BURRITO BROTHERS/CURB/CBS
2. The Capitols/Ridgetop
3. The Shoppe/NSD
4. King Edward IV & The Knights/Soundwaves/NSD
5. The Rovers/Cleveland International/Epic



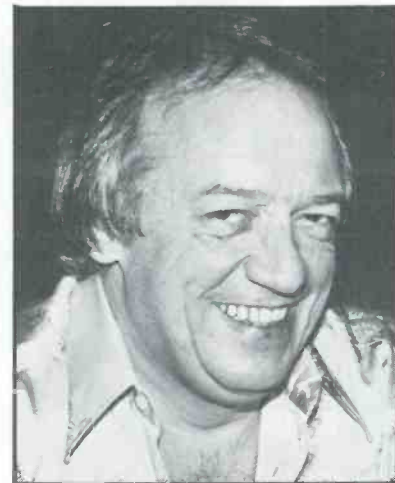
Top Progressive Group

1. CHARLIE DANIELS BAND/Epic
2. Eagles/Asylum
3. Atlantic Rhythm Section/Polydor
4. Amazing Rhythm Aces/Warner Bros.
5. Dirt Band/Liberty



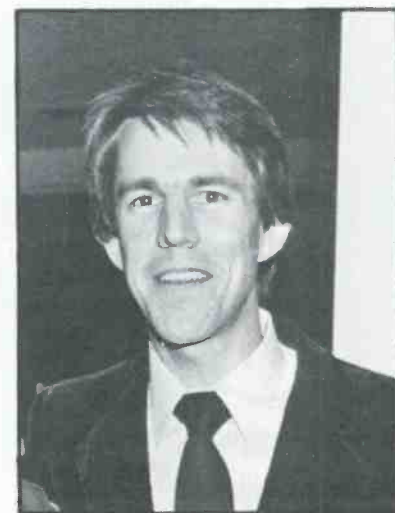
Hottest Record Label (Most #1 Records)

1. RCA
2. MCA
3. Liberty



Top Producer

Larry Butler



Hottest Producer

(Most #1's)

Jim Ed Norman



Top Publisher

Tree International

MCA RECORDS

Most Active Record Label (Most Charted)

1. MCA
2. RCA
3. Columbia

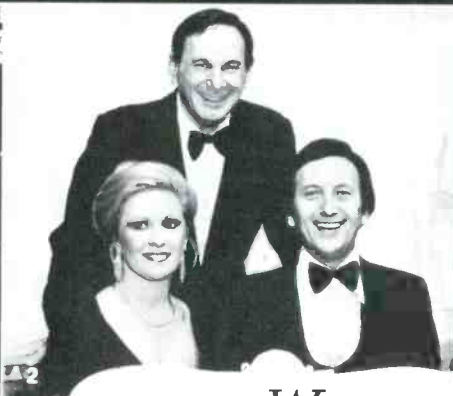


Top Independent Label

1. NSD/Soundwaves
2. Ovation
3. Sunbird
4. Sun
5. Door Knob

Tree...the friendly giant.

Number One Publisher again for the ninth consecutive year!



1981 Was The Year When...



Tree became BMI's overall All Time Award winning publisher (1).

Tree made history by being the first publishing company ever to receive Publisher Of The Year honors from both ASCAP (2) and BMI.

Tree formed a gospel division—Meadowgreen Music, Inc. (3)

Tree had eight number one songs, six others in top ten and seventy seven charted songs, much credit to our professional staff (4).

Tree had the CMA, Academy of Country Music and NARAS Song of the Year—"He Stopped Loving Her Today" by Bobby Braddock (5) and Curly Putman (6).

Sonny Throckmorton (7) walked away with top honors, 6 awards, at Tree's annual Christmas Brunch. He also became NSA's Songwriter Of The Year for the second straight year.

Tree had a record breaking year with income reaching an all time high. Could that be what company executives (9) are smiling about?

Tree went to the movies with eleven songs including... "I Fall To Pieces," "Crazy With The Heat," "I Know An Ending," "When Two Worlds Collide," "Heartbreak Hotel" and "Mammas Don't Let Your Babies Grow Up To Be Cowboys." Hollywood Coordinator was Betty Fowler (8).

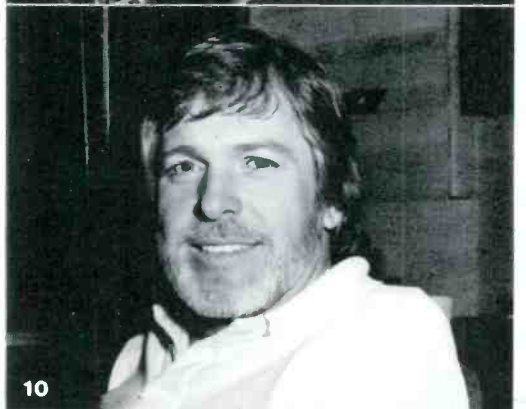
Tree added many new writers and re-signed several seasoned pros to its roster (11).

Tree was Publisher Of The Year in RECORD WORLD, CASHBOX and BILLBOARD for the Ninth consecutive year.

Tree added Bud Logan (10) to its production division.

Tree signed a production agreement with Ron Alexenburg (13) and Handshake Records.

Aleene Jackson (12) was promoted to Administrative Assistant to the Professional Department.

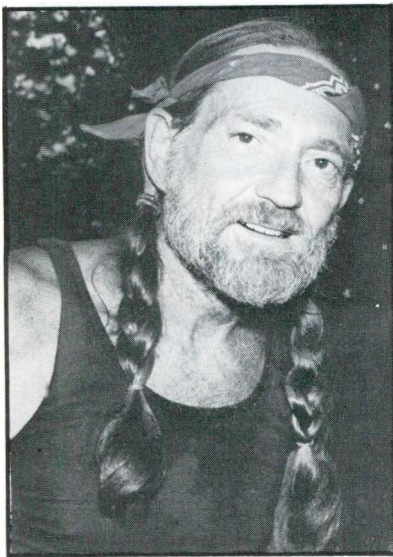


Tree International

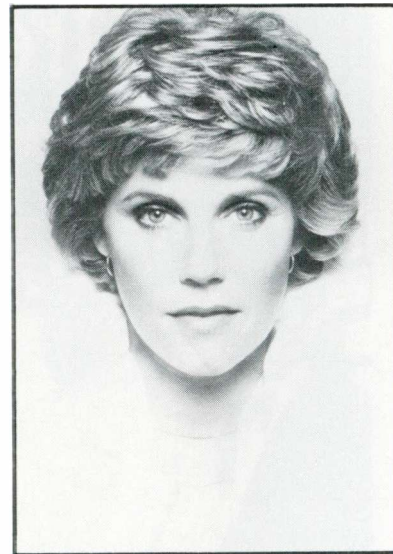
8 Music Sq. West P.O. Box 1273 Nashville, TN 37202
Buddy Killen—President, Chief Executive Officer
Donna Hilley—Vice President

TREE PUBLISHING (BMI) CROSS KEYS MUSIC (ASCAP)
Represented Worldwide by EMI



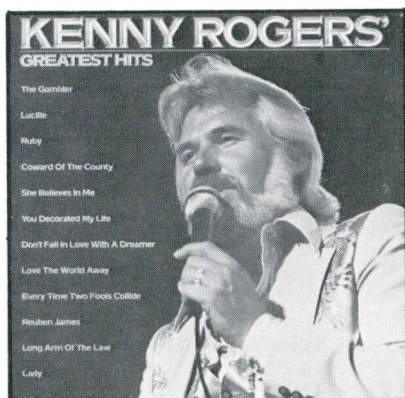


Record World 1981 Country Music ALBUM Awards



Top Male Vocalist

1. **WILLIE NELSON**/Columbia
2. **Kenny Rogers**/Liberty
3. **Eddie Rabbitt**/Elektra
4. **Waylon Jennings**/RCA
5. **Ronnie Milsap**/RCA
6. **Don Williams**/MCA
7. **Larry Gatlin & the Gatlin Brothers Band**/Columbia
8. **Hank Williams, Jr.**/Elektra/Curb
9. **George Jones**/Epic
10. **Johnny Lee**/Full Moon/Asylum
11. **Mac Davis**/Casablanca (PolyGram)
12. **Merle Haggard**/MCA
13. **Mickey Gilley**/Epic
14. **T.G. Sheppard**/Warner/Curb
15. **Elvis Presley**/RCA
16. **Charley Pride**/RCA
17. **Jimmy Buffett**/MCA
18. **Conway Twitty**/MCA
19. **Razzy Bailey**/RCA
20. **Hoyt Axton**/Jeremiah
21. **Slim Whitman**/Cleveland International/Epic
22. **John Denver**/RCA
23. **Tom Jones**/Mercury
24. **John Conlee**/MCA
25. **John Anderson**/Warner Bros.

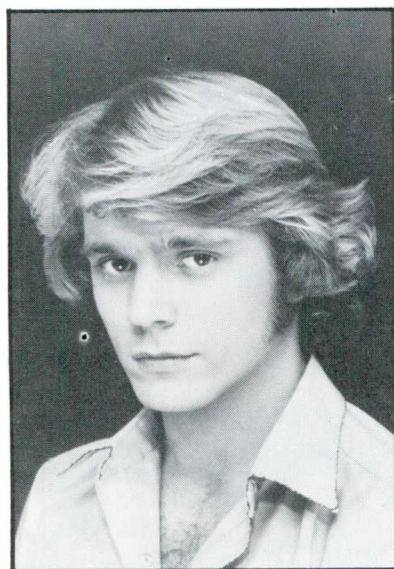


Top Female Vocalist

1. **ANNE MURRAY**/Capitol
2. **Emmylou Harris**/Warner Bros.
3. **Dolly Parton**/RCA
4. **Barbara Mandrell**/MCA
5. **Crystal Gayle**/Columbia
6. **Rosanne Cash**/Columbia
7. **Dottie West**/Liberty
8. **Charly McClain**/Epic
9. **Cristy Lane**/Liberty
10. **Tanya Tucker**/MCA

Top Album

1. **GREATEST HITS**/Kenny Rogers/Liberty
2. **HORIZON**/Eddie Rabbitt/Elektra
3. **Greatest Hits**/Waylon Jennings/RCA
4. **Greatest Hits**/Anne Murray/Capitol
5. **Urban Cowboy Soundtrack**/Full Moon/Asylum
6. **Honeysuckle Rose**/Willie Nelson/Columbia
7. **Greatest Hits**/Ronnie Milsap/RCA
8. **I Believe In You**/Don Williams/MCA
9. **Greatest Hits**/Oak Ridge Boys/MCA
10. **Stardust**/Willie Nelson/Columbia
11. **9 To 5 And Odd Jobs**/Dolly Parton/RCA
12. **Full Moon**/Charlie Daniels Band/Epic
13. **My Home's In Alabama**/Alabama/RCA
14. **I Am What I Am**/George Jones/Epic
15. **San Antonio Rose**/Willie Nelson & Ray Price/Columbia
16. **Feels So Right**/Alabama/RCA
17. **Music Man**/Waylon Jennings/RCA
18. **Rowdy**/Hank Williams, Jr./Elektra/Curb
19. **Somewhere Over The Rainbow**/Willie Nelson/Columbia
20. **Lookin' For Love**/Johnny Lee/Full Moon/Asylum
21. **Willie And Family Live**/Willie Nelson/Columbia
22. **The Gambler**/Kenny Rogers/Liberty
23. **Love Is Fair**/Barbara Mandrell/MCA
24. **Juice**/Juice Newton/Capitol
25. **Seven Year Ache**/Rosanne Cash/Columbia
26. **Evangeline**/Emmylou Harris/Warner Bros.
27. **Gideon**/Kenny Rogers/Liberty
28. **These Days**/Crystal Gayle/Columbia
29. **Back To The Barrooms**/Merle Haggard/MCA
30. **Ten Years Of Gold**/Kenny Rogers/Liberty
31. **Out Where The Bright Lights Are Glowing**/Ronnie Milsap/RCA



Top New Male Vocalist

1. **JOHN SCHNEIDER**/Scotti Brothers
2. **Don McLean**/Millennium



Top New Female Vocalist

1. **JUICE NEWTON**/Capitol
2. **Terri Gibbs**/MCA
3. **Sylvia**/RCA



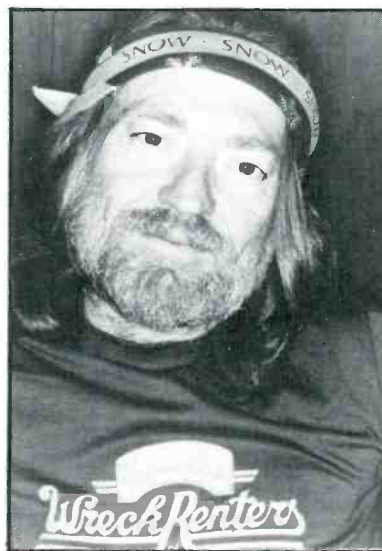
Top Vocal Group

1. **OAK RIDGE BOYS**/MCA
2. **Alabama**/RCA
3. **Statler Brothers**/Mercury (PolyGram)
4. **Dave Rowland & Sugar**/Elektra

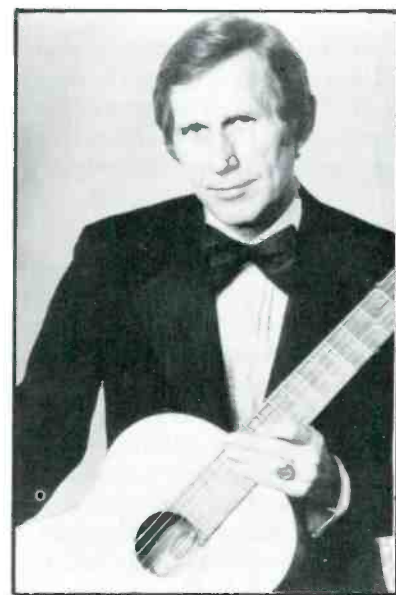
Record World 1981 Country Music ALBUM Awards



Top New Vocal Group
1. THE ROVERS/Cleveland International/Epic



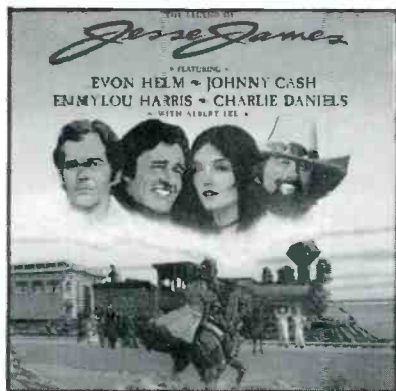
Top Duo
1. WILLIE NELSON/RAY PRICE/Columbia
2. Waylon Jennings/Jessi Colter/RCA
3. Moe Bandy/Joe Stampley/Epic
4. The Kendalls/Ovation
5. Porter Wagoner/Dolly Parton/RCA



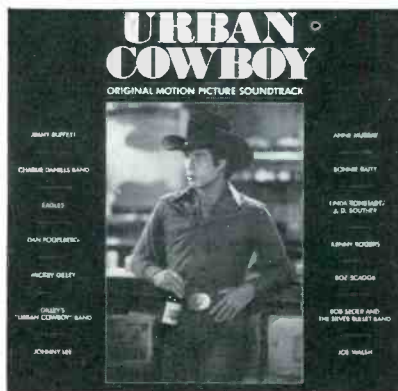
Top Instrumental Artist
1. CHET ATKINS/RCA



Top Progressive Group
1. CHARLIE DANIELS BAND/Epic



Top Concept Album
1. LEGEND OF JESSE JAMES/A&M



Top Soundtrack Album
1. URBAN COWBOY I/Full Moon/Asylum
2. Any Which Way You Can/Warner/Viva
3. Smokey & The Bandit 2/MCA
4. Urban Cowboy II/Full Moon/Epic
5. Coal Miner's Daughter/MCA



Top Instrumental Group
1. DANNY DAVIS & THE NASHVILLE BRASS/RCA



Top Novelty Album
1. URBAN CHIPMUNK/RCA



Top New Duo
1. DAVID FRIZZELL/SHELLY WEST/Warner/Viva



Hottest Record Label
(Most #1 Records)

1. Liberty
2. Full Moon/Asylum
3. MCA



Most Active Record Label
(Most Charted)

1. Columbia
2. MCA
3. RCA

Labels Ride the Crest of the Country Wave

(Labels with headquarters or major divisions in Nashville have continued to ride the wave of country music's increasing worldwide popularity — but they have also worked aggressively to promote product sales through newer and more creative means, such as artist development. Following is a rundown of the year's highlights for Nashville's record companies.)

Airways Records

Mack Vickery is a writer-artist who shines in the galaxy known as Airways Records, a new, Atlanta-based label formed by entertainment attorney Jerry C. Wilson.

Ted M. Moseley is Airways VP of marketing and administration. Moseley was formerly a concert and music promoter throughout the southeast. Royce G. Clark comes to Airways from Plantation and Sun Records in Nashville, and joins the staff as director of production. Linda Oberg was appointed media and publicity director. She joins the Atlanta team from New York City, where she coordinated conventions for the Waldorf-Astoria Hotel.

Also appointed is Anita Lenz as media specialist. She brings to Airways diverse record industry experience, including time at WORJ-FM in Orlando and the Franklin Music chain of retailers. Elroy Kahane has been commissioned to handle the promotion of Vickery's single.

A Vickery album, "Mack Vickery's Greatest Hits Volume II," is currently being marketed on TV stations nationwide with western Pennsylvania, Ohio, West Virginia and Texas being the key areas.

Airways recently released a single by Royce Clark, "Why Don't You Leave Old George Alone."

Capitol/EMIA/Liberty

EMI-America/Liberty Records' recent past is highlighted by the release of the "Kenny Rogers' Greatest Hits" album. The package contains standards such as "Lucille," Coward of the County," and the recent "Lady."

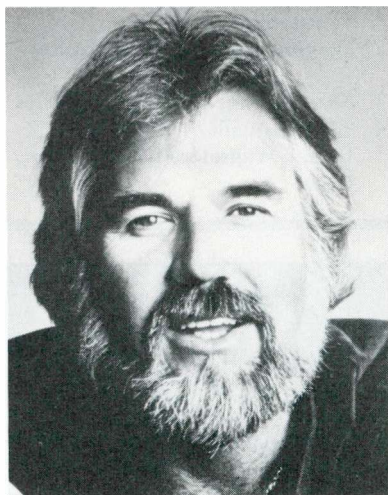
A massive marketing campaign was followed with a direct TV campaign utilizing toll-free 800 numbers. To coincide with the release of the greatest hits package, the Kenny Rogers Greatest Hits tour, featuring Kenny Rogers and Dottie West, appeared in major markets across the United States. The concerts featured the artists performing solo and as a duet.

The greatest hits album was followed by a new studio album, "Share Your Love," produced by Lionel Richie Jr., which featured the singles "I Don't Need You" and "Share Your Love."

Dottie West's career has also continued to rise. Her recent records are "Are You Happy Baby," "Lesson in

Leavin'," and "What Are We Doing In Love." Her new album, "High Times," is produced by Randy Goodrum and Brent Maher and features the single "It's High Time."

Cristy Lane continued to achieve success on domestic and international fronts, highlighted by a gold single from New Zealand for "One Day at a Time." Cristy's new album, "Fragile — Handle With Care," featuring the new single "Cheatin' Is Still on My Mind," has just been released.



Kenny Rogers

New artist signings for the year were Michael Ballew, Bill Nash, Diane Sherrill, Johnny Tillotson, and Kin Vassy. Progress continued in developing the careers of Susie Allanson, Jim Chesnut, Richard Leigh, and Bobby Smith.

Capitol's year was led by a platinum album by Anne Murray ("Anne's Greatest Hits") and two gold albums, "Where Do You Go When You Dream" by Anne Murray and Juice Newton's "Juice." Murray also received a Grammy for country female vocalist of the year for her performance of "Could I Have This Dance."

Juice Newton finally exploded on the American music scene through the album "Juice" and two million-selling singles from the album, "Angel of the Morning" and "Queen of Hearts." Newton has been touring extensively with Charlie Daniels, Eddie Rabbitt, Hank Williams Jr., Air Supply, and others. Juice also went on an around-the-world promotional tour that included stops in Japan, Australia, South Africa, and London. She has made appearances on the "Today Show" and the "Tomorrow Show."

Mel McDaniel successfully cracked the country top 10 with "Louisiana Saturday Night" and "Right in the Palm of Your Hand." Both singles are from his album "Countryfied." McDaniel is also gaining exposure via such television appearances as "Country Top 20."

Billy "Crash" Craddock continued to be a viable artist with such chart contenders as "I Just Need You For Tonight."

The highlight of new fall releases for Capitol is a long-awaited album by Jessi Colter, "Ridin' Shotgun," produced by Waylon Jennings and Randy Scruggs. The album also contains the performance of Waylon and Jessi's daughter, Jennifer.

Developing artists on the Capitol Records artist roster continuing to make headway in both the domestic and international level are Deborah Allen, Diane Pfeifer, Keith Stegall, and the Whites. Allen, Pfeifer, and the Whites all made international appearances during the past year, and Stegall continued to develop as a songwriter and artist.

CBS Records

CBS Records Nashville has experienced a year of milestones, from new and/or breaking artists to stalwarts.

It's been a year for scoring a total of seven number one singles, as compared to last year's total of four; a year of gold and platinum album sales; a year for Columbia Records' sister label, Epic Records (viewed as a developing ground for new and/or breaking artists that has traditionally taken a back seat to Columbia) to proudly assume its own front seat and spotlight with its development stories; and a year for new acquisitions and signings.

Willie Nelson added two platinum certifications this year with "Honeysuckle Rose," a 1980 release, and "Somewhere Over the Rainbow," a 1981 release, and one gold certification with his duet package with Ray Price, "San Antonio Rose," a 1980 release.

The Charlie Daniels Band attained their fourth gold certification for their Epic album "Saddle Tramp"; Larry Gatlin and the Gatlin Brothers Band garnered their second career gold certification for the 1980 "Greatest Hits" Columbia package; George Jones, who has devoted more than 30 years of his life to country music, scored his first gold certification for the 1980 Epic effort, "I Am What I Am"; and Epic's Johnny Paycheck scored gold with his "Greatest Hits Vol. II" package.

With the signing of Merle Hag-

gard to the CBS Records Nashville family this year, VP and GM Rick Blackburn notes, "I view us getting back to the stylists and purists, the artists that have that God-given, natural talent. With George Jones and Willie Nelson already a part of our family, the only artist outstanding, in my opinion, was Merle Haggard. And even though Haggard has already greatly contributed to the country music industry over the years, I feel that it's really all ahead for him. The best things from Haggard will come in the next four to five years."

Tuning itself for the future, CBS Records Nashville has strengthened its stance with major personnel appointments this year, including naming Rich Schwan, a former manager, national E/P/A promotion, CBS Records Nashville, to director, national E/P/A promotion for the Nashville base; Jack Lameier, formerly western regional country marketing manager, to director, national Columbia promotion, CBS Records Nashville; Jerry Parkins, formerly account executive, Columbia Record Productions, to special projects product manager; and in the A&R division, Margie Ullrich, from A&R assistant coordinator to A&R coordinator; and Susan Gibson, from assistant to promotion director to A&R coordinator.

Epic's rise in 1981 has been fueled by the label's charting of four number one records this year, as compared to its contribution last year of two; its top five and top 10 single and album scorings; and the artists' stories.

Charly McClain began 1981 by scoring her first number one single, "Who's Cheatin' Who." She soon followed with the top five single "Surround Me With Love," and her second culling from this album, "Sleepin' With the Radio On."

Ronnie McDowell also scored the first number one single of his career, "Older Women," which followed on the heels of his first top two hit, "Wandering Eyes," attained in the spring of this year. Consistency in musical direction between McDowell and producer, Buddy Killen, has coincided with McDowell's step-by-step, nationwide touring development during this year, as he has moved successfully from a strong base in the southeast into other regions of the country.

A notable new artist story for this year is Ricky Skaggs, who earned out-of-the-box radio and press acceptance for his debut Epic album, "Waitin' for the Sun To Shine."

(Continued on page 36)

**Artist Revue Records
Is Proud to be
"Real Country"**

Look for new releases from country
Pete Peterson, Ann Shaw, Dave
Linkus, and Katrina Ward

Artist Revue Records
P.O. Box 24646
Nashville, Tennessee 37202
615-890-9505

*A creative way of recognition and record sales for
artists, managers, record companies, and
publishers.*

ALTERNATIVE PROMOTION
1506 Church Street, Suite 5
Nashville, Tennessee 37203
(615) 329-0545

Associated with Gene Hughes Promotions
and Barbara Kelly Promotions



This year, when you listened to
15% of the Top 75 country
albums and 11% of the Top 100
country singles . . .

you listened
to us .

SOUND EMPORIUM
3102 BELMONT BOULEVARD
NASHVILLE, TENNESSEE 37212 • (615) 383-1982

THANK YOU RECORD WORLD
AND THANKS TO EVERYONE
WHO HELPED MAKE THIS
THE BEST YEAR EVER
IN COUNTRY MUSIC. *Jim Ed*
(NOT BROWN, THE OTHER ONE)

JEN
PRODUCTIONS

Country Music Foundation Having a Great Year

■ A thirteen percent increase in attendance at the Country Music Hall of Fame and Museum and a nine percent increase in attendance for RCA's original Studio B were experienced by the Country Music Foundation-operated attractions during the first three quarters of 1981.

The museum now has an established policy of providing permanent and changing exhibits; the circulation of the "Journal of Country Music" has increased (as well as other aspects of the Foundation Press), the CMF's Library and Media Center is developing computerization of sound recordings to begin a long-range project to find materials quicker; and the Education Department has released the fifth program in its series of "suitcase programs" in an effort to make the Country Music Foundation grow in attendance and visibility.

If fall attendance holds up, the Country Music Hall of Fame and Museum will have its best attendance year. During the past five years priorities in the Museum division of the CMF were established to expand the museum's audiences and to increase interpretive programming. Many of the projects begun a few years ago reached their peak during 1981.

"A Child's View of Country Music" and "Color Me Country," two temporary exhibits designed and constructed by middle Tennessee school children, were placed on display for three months each. "Rare Country," a milestone exhibit of rare objects representing all aspects of country music history, will remain.

The museum's education department serves more than 14,000 students annually. The Hall of Fame, the only museum in Tennessee still sending instructors into schools, has gained a national reputation for excellence in programming.

In 1977, the CMF took over operation of RCA's original Studio B recording studio, set up in 1957 by Chet Atkins to record such country music greats as Jim Reeves, Floyd Cramer, Elvis Presley, Dolly Parton, and Roy Orbison. Studio B is now operated as a historic site and as a participatory exhibit where visitors can act out the roles of producer, engineer and musician. Studio B operates under the auspices of the Country Music Hall of Fame and Museum.

With the recent hiring of another museum educator, a curator of collections and a historic preservationist, the museum has built a professional staff to manage and in-

crease the interpretive programming provided for the more than 500,000 annual visitors.

During 1982, the museum staff will focus its efforts in the following areas: dramatically increasing the size and scope of the permanent collections which will put the museum in competition with the Metropolitan Museum of Art and the Smithsonian Institution for major acquisitions; redefining Studio B programs for its 25th anniversary in 1982; adding a variety of new exhibits using high quality state-of-the-art display techniques; developing new methods of outreach including possible traveling exhibits, self-contained educational kits and publications programs; and adopting current and future exhibits and programs for greater access by handicapped audiences.

Museum store sales have maintained a marginal increase over 1980, while the number of students participating in educational programs has more than doubled in two years.

The CMF Library and Media Center has been involved with several sets of re-mastered vintage recording from the Foundation's archives, including the Franklin Mint Collection, 50 sets with two records per set of general country recordings; the Heritage Series with Columbia Records of historical CBS product; the Time Life Series of reissuing general historical country music material from the 1920s to

date. The Smithsonian Collection of Country Music Classics was completed in 1980 with release in June of 1981, the Library and Media Center assisting in remastering and photo research areas, and Danny Hatcher, deputy director of the foundation, supplying discographical information.

Through August 31, 1981 there have been 94 donors to the Library and Media Center, with 137 donations varying from 8000 records to 4900 photographs to 1000 periodicals to 200 sheet music and various clippings and songbooks. One of the rarest items collected this year was a bound copy of an early country music publication (in Nashville), "The Rural Radio 1939." The CMF's major photo collection, consisting of approximately 4000 photos from the 1930s to date, is one of the more important private collections dealing with country music.

Some of the journalists and scholars who have used the Library and Media Center for research during 1981 are Sol Korinee, for the PBS series "Southbound"; John Lomax, Variety; Dolly Carlisle, People; Lola Scobey, the new Willie Nelson biography; Mike Mason, "Country Music Source Book"; Mike Levine, with a soon-to-be-published book on Johnny Horton; Sharon Puckett, for a WSM-TV special on Bill Monroe; and national and international film crews from features to news.

The audio and video lab was completed in 1980 with the best

re-mastering facility in the country. A lot of the four-record collections mentioned earlier were remastered in this facility. The lab also remastered a tape for Dick Clark's "30th Bandstand Special."

Library and Media Center projects for 1982 include an exchange program with the Library of Congress, and upgrading the video lab to broadcast quality. Tony Russell of London will be added to the staff to complete a long-awaited Country Music Discography (1922-42) to be published by the Foundation Press. (Tony is the editor of London's "Old Time Music.")

The Foundation Press has increased the circulation of its "Journal of Country Music" by 20 percent with each issue showing a very high renewal rate. Recent Journals have featured excerpts from forthcoming works by Roy Blount, Jr., Chet Flippo, and Nick Tosches.

Next year the Press will publish the Tony Russell discography with RR Bowker Publishing, will release a reissue of the Dorothy Horstman book "Country Boy Sing Your Heart Out" — last published in 1971 by E.P. Dutton (hardback) and Simon & Schuster (paperback) — and will publish other scholarly works as well as in-house publications

The director of the CMF, Bill Ivey, was elected national president for the National Academy of Recording Arts and Sciences during 1981, and will preside over the Grammys in 1982.

Opryland Productions Keeps Nashville on the Air

■ Behind the scenes at this week's live broadcast of the Country Music Association Awards Show from the Grand Ole Opry House was Opryland Productions — a company that keeps Nashville and country music on the television sets and on the minds of millions of people.

Opryland Productions is a videotape production and editing operation that is part of the Opryland entertainment complex. To judge the scope of its work, you need only consider its projects of the last six weeks: the Country Music Association Awards Show; initiation of "Nashville Alive," the first live country music cable series to come from Nashville, for Turner Broadcasting's Superstation WTBS; six episodes of "Nashville Palace" for Yongestreet Productions and NBC; taping for six months of "Hee-Haw"; and the "Roy Acuff: 50 Years the King of Country Music" special for broadcast on NBC in November.

This country-related programming is in addition to projects as

esoteric as a ballet for CBS Cable and as down-to-earth as commercials for a bank in Buffalo, N.Y.

"This has been — and continues to be — a busy year," said David Hall, GM of Opryland Productions. "But just wait until next year when the Nashville Network is on the air. Then people really will see the volume of programming that can come out of Nashville."

The Nashville Network is to be a significant component in a major expansion of Opryland Productions announced earlier this year. Opryland Productions' parent firm, WSM Inc., announced that proceeds from the sale of its Nashville TV station would go to Opryland Productions for its expansion in the video broadcasting industry. That expansion will encompass videotape duplicating services, network programming, satellite teleconferences and video marketing items.

The Nashville Network, a cable TV network featuring a variety of

shows relating to Nashville, country music and country music entertainers, will be the most visible aspect of the expansion.

"By the fourth quarter of 1982, the Nashville Network could have up to 12 hours of programming per day," Hall said.

As Opryland Productions expands into the cable broadcasting industry, it cites projects for HBO, Showtime, CBS Cable and the "Nashville Alive" series as examples of its cable work.

"Nashville Alive" itself is an interesting case study. Nashville broadcast personality Ralph Emery hosts the weekly live broadcast that comes from the Stagedoor Lounge of the Opryland Hotel every Saturday night. The 20-week series began in mid-September, and there is an option for additional six shows. The format calls for Emery to work with five country performers on each show, with one of the performers serving as co-host. Among the first

(Continued on page 50)

Thanks Everybody!



ALABAMA

Exclusive Booking:

DALE MORRIS
-& ASSOCIATES, INC

Agent: Barbara Hardin
812 19th Avenue South
Nashville, TN. 37203
615/327-3400

RCA Records



MAYPOP MUSIC

(A DIVISION OF WILDCOUNTRY, INC.)
MAGGIECAVENDER, ADMINISTRATOR
25 MUSIC SQUARE, WEST
NASHVILLE, TN. 37203
(615) 254-5721

Country Publishers Continue To Thrive

(Nashville's publishing community has enjoyed an exciting year of growth, in terms of income from hit copyrights and the gradual opening of new avenues for exploitation of copyrights, such as films and TV. Following is a roundup of the past year's activities for Nashville's major publishing houses.)

Acuff-Rose Publications

Activities at Acuff-Rose began the past year with the inductions of Mickey Newbury, Acuff-Rose staff writer, into the Songwriters Hall of Fame, and Bob Jennings, public relations director for Acuff-Rose (formerly of WLAC Radio in Nashville,) into the Disc Jockeys Hall of Fame.

President and co-owner Wesley Rose was elected president of the Country Music Foundation board, which represents the Country Music Hall of Fame and Museum. Rose was elected VP of the National Music Publishers Association, re-elected to the board of directors of NMPA, and re-elected to the board of ASCAP. Rose served again as chairman of the Acuff-Rose Golf Tournament and co-chaired the Music City Tennis Tournament.

The untimely death of Mrs. Roy Acuff, VP and board member of Acuff-Rose, was a shock and a great personal loss felt by each member of the Acuff-Rose family.

Boxcar Willie, who is closely affiliated with Acuff-Rose, became a regular member of the Grand Ole Opry.

The continued use of Acuff-Rose published songs in movies, commercials, and network TV shows scored another banner year. Year after year the firm's overseas activities, with 21 foreign affiliates around the globe, continues to increase, with last year being another record breaker.

Acuff-Rose had 27 chart records during the year. Topping the list was "Elvira" by the Oak Ridge Boys. The single is now well over two million in sales, and the album is platinum.

The recent roast of Roy Acuff, who just celebrated his 78th birthday, was definitely one of a kind. Roasters included Vice President George Bush; Tennessee Senator and Speaker of the House Howard Baker; Tennessee Senator James Sasser; Tennessee Governor Lamar Alexander; Music City Mayor Richard Fulton; America's favorite cowboy, Gene Autry; Chet Atkins, Johnny Cash, Pat Boone, Minnie Pearl, Charlie Daniels, and many others. Approximately \$45,000 was raised for "Buddies of Nashville."

Juan Contreras is a new addition to the professional staff at Acuff-Rose, and Linda Hockemeyer is a new member of the office staff. Five

new writers — Dave Powelson, Connie Hayes, Randy Albright, Mark Sanders, and Niles A. Borop III — were signed by Acuff-Rose this past year.

ATV Music Group

The ATV Music Group, comprised of ATV Music Corp. (BMI), Welbeck Music Corp. (ASCAP) and Maclen Music Inc. (BMI), has been an integral part of the Nashville music business since 1973. The company's past year has been one of continued growth and expansion.

ATV Music Group has always maintained consistent chart success and this year has been no exception, with charted singles such as "Bombed, Boozed and Busted" by Joe Sun, "I Ain't Got Nobody" by Roy Clark, "While the Feelin's Good" by Rex Allen, Jr. and Margo Smith, "I'm Gonna Put You Back on the Rack" by Dottie West, "I'm Still in Love With You" by Larry G. Hudson, "Pickin' Up Strangers" by Johnny Lee, "Bourbon Cowboy" by Jim Seal, "Headin' for a Heartache" by Cindy Hurt, "Why Don't We Just Sleep on It Tonight" by Glen Campbell and Tanya Tucker, "Dream Maker" by the Shoppe, "On the Inside" by Patti Page, "Sometimes When We Touch" by Stephanie Winslow, "As Long As We Keep Believing" by the Thrasher Brothers, and "I'm Just an Old Chunk of Coal" by John Anderson, recently nominated for the Country Music Association's Song of the Year for 1981.

Last but not least, Roger Bowling, a long-time writer for ATV, noted for penning tunes such as "Lucille", "Coward of the County" and "Blanket on the Ground," had two significant chart singles this year on Mercury Records, "A Little Bit of Heaven" and "Yellow Pages." Roger is produced by Jerry Kennedy.

ATV Music Group's gospel artist Micki Fuhrman had her best year yet with her second album, "Look Again," produced by Tony Brown for Dayspring Records. Micki is also planning a secular album with producer Jerry Gillespie for MCA.

Also during the past year, ATV Music Group has had songs recorded by Janie Fricke, George Jones, Tammy Wynette, Ronnie Milsap, Billy Joe Shaver, Billy Troy, Eddy Arnold, Conway Twitty, the Boys Band, Sammi Smith, Jerry Lee

Lewis, Doc Watson, B. J. Thomas, Dave Rowland and Sugar, Jerry Reed, Melba Montgomery, David Frizzell and Shelly West, Reba McEntire, Alan Frizzell, Faron Young, the Kendalls, Billy Edd Wheeler, George Strait, Loretta Lynn, Con Hunley, Crash Craddock, Juice Newton, and others.

Two major co-publishing arrangements at ATV have seen a very productive year. Brent Maher's Blue Quill Music will have five songs on the next Dottie West album, all written and produced by Maher and Randy Goodrum.

Ronnie Milsap's Mad Lad/Ron Joy companies had songs recorded in the past year by artists such as Dave Rowland and Sugar, Sammi Smith, Taffy McElroy, Larry Lee (Ozark Mountain Daredevils), Milsap, and Billy Troy.

ATV's office staff includes Gerry Teifer, VP and GM; Byron Hill, professional manager; Jean Williams, administrative assistant; J. Remington Wilde, associate professional manager; Virginia Burton, secretary/receptionist; and Barry Sanders, engineer.

April/Blackwood Music

"We've had songs in every chart and in every music magazine this past year," boasts April/Blackwood Music's Nashville chief, Charles Monk.

"Our Nashville writers can write anything. They've proven it with cuts by Al Jarreau, Leon Everette, Michael Johnson, Johnny Lee, Mel Tillis, Cynthia Clawson, Mickey Gilley, Juice Newton, Jerry Reed, the Kendalls, Reba McEntire, Alabama, George Benson, Pat Boone, Terri Gibbs, Frizzell-West, Terry Bradshaw . . . and the list goes on."

Emphasizing that April/Blackwood's Nashville office has the "best damn street gang" of song salesman in the music business with Judy Harris, Ed Thomas and Robert Mather, Monk lists Earl Thomas Conley, Keith Stegall, Stewart Harris, Holly Dunn, Don Cusic, Marvin Morrow, Billy Larkin, Beau James, Nelson Larkin, Johnny Ewtah, Diane Stegall, Jackie Cusic, and Michael Puryear as the "most gifted group of songwriters alive today."

"In the country charts alone we have charted over 25 titles — two of them number one records!" The company has consistently had four to six songs in the country charts and songs in chart albums by Dolly Parton, Kenny Rogers, Conway Twitty, Ronnie Milsap, Oak Ridge Boys, Ronnie McDowell, Mel McDaniel, Bobby Bare, Don King,

Slim Whitman, and Jerry Lee Lewis.

Monk stressed that the CBS-owned publisher does not rely on in-house production, adding that "our desire is to get a song on every session done in Nashville." Efforts by the local staff have netted covers in Brewton, Alabama, Los Angeles, Muscle Shoals, Memphis, Birmingham, Atlanta, Jackson, Mississippi, and Washington, D.C.

Significant April/Blackwood cuts in the past year include: "House of the Rising Sun," by Dolly Parton; "If I Keep on Going Crazy," by Leon Everette; "Anything That Hurts You," by Keith Stegall; "Hurricane," by Leon Everette; "A Bridge That Just Won't Burn," by Conway Twitty; "Southern Rains," by Mel Tillis; and "Angel of the Morning," by Juice Newton.

Blendingwell Music, Inc.

Karen Conrad, general professional manager of Blendingwell Music (ASCAP), Sister John Music (BMI), and Black Thunder Music (SESAC), is enthusiastic about the coming year.

With single releases in 1981 by the Oak Ridge Boys ("Beautiful You"), Ed Bruce ("Evil Angel") and the Corbin-Hanner Band ("Time Has Treated You Well" and "Livin' the Good Life"), the company is also looking forward to upcoming releases by Eddy Raven, Elektra Records; Patti Page, Plantation Records; Jessi Colter, RCA Records; Stephanie Winslow, Warner/Curb Records; and Orville Profit, Acclaim Records.

On the company's Lifesong Records, Ronnie Rogers will release "Gonna Take My Angel Out Tonight."

Supplementing a strong catalogue of copyrights by established songwriters Jim Croce, Tommy West, Bob Corbin, Dave Hanner, Terry Cashman, Gail Davies, and Dion DiMucci, Conrad also works with newer writers Debra Richardson, Ken Barken, Jay Hungerford, Carol Anderson, Mary Beth Anderson and writer/artist Jerry Derstine (the J.D. Martin Band).

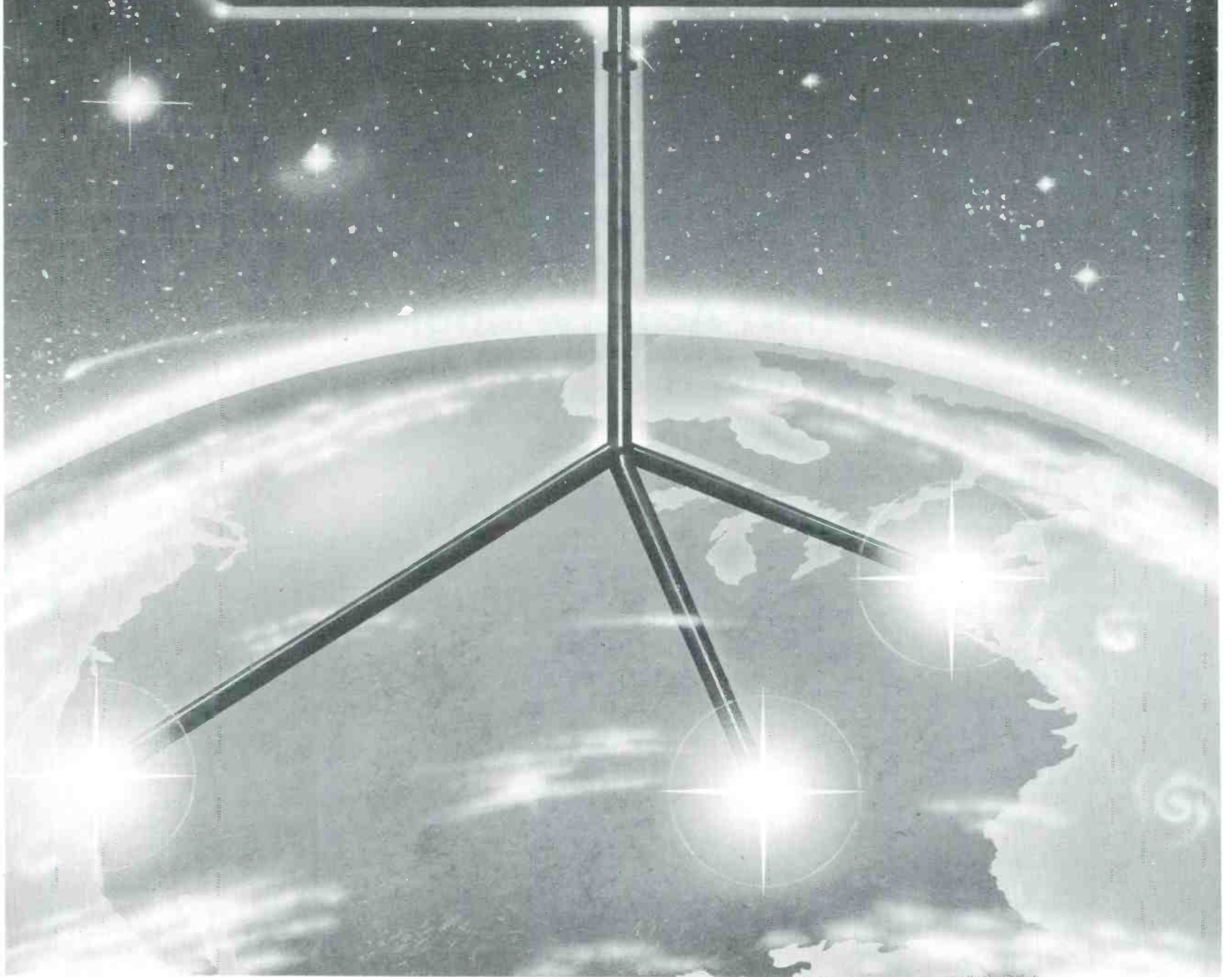
Blendingwell/Sister John has also secured a representation agreement with the Bearsville Records publishing division, Fourth Floor/Fiction Music, which holds catalogue material by Jesse Winchester, Russell Smith, Bobby Charles, Randy Vanwarmer, and Todd Rundgren.

Also to the company's credit in 1981 are five cuts on the Gail Davies "I'll Be There" LP, and 10 tracks on

(Continued on page 46)

**The country music
the country hears most!**

BMI



Opryland, Grand Ole Opry Look for Banner Year in 1981

■ The 1981 season for Opryland U.S.A. won't end until Nov. 1, and the season for the Grand Ole Opry won't be over until Dec. 26, but both attractions are already aimed toward banner years.

Opryland U.S.A., the musical entertainment theme park that showcases country music and a variety of other forms of American music, is celebrating its 10th birth-

WWVA Is Going Strong at Age 55

■ In December, Wheeling, West Virginia's WWVA Radio will complete its 55th year of broadcasting. The complex feels that never before has working with country music been so exciting or diverse.

In the most recent Arbitron survey, WWVA maintained the number one position in its market and saw stronger gains in the nearby Pittsburgh market.

A major change in air shift personnel was Scott Miller's move from mid-day to the all-night show. Bud Forte is still synonymous with mornings and Big Breakfasts in the Ohio Valley. Following is Bill Berg, also MD, and Frank Karroll for afternoon drive. Tom Miller, operations manager, is back at his mid-day post temporarily.

The happy memories of the July 18-19 "Jamboree in the Hills '81" are in part due to the excellent emceeing by all of the WWVA personalities. When discussing highlights of the year, the entire staff cites addressing a live audience of 50,000 and thousands more over the live WWVA broadcast of the 18-hour show.

The phenomenal growth of Jamboree in the Hills is an indicator of both the popularity and diversity of country music. Artists performing connected the old, the new, and in-between, and all were well received by the crowd who ranged from toddlers to senior citizens, coal miners to corporation presidents.

Entertaining for the two days were T.G. Sheppard, Helen Cornelius, Tom T. Hall, Starquest, Conway Twitty, Billie Jo Spears, Merle Haggard, Tammy Wynette, Tompall and the Glaser Brothers, Con Hunley, Mayf Nutter, Johnny Russell, Mack Vickery, Alabama, Bill Monroe, Hoyt Axton, Margo Smith, Billy "Crash" Craddock, and Emmylou Harris.

Rock music entrepreneur Don Kirshner used Jamboree in the Hills for his first venture into country music. His 80-minute video version of the show will be shown on the Showtime cable system this fall.

day this year, and it stands a good chance of setting an attendance record.

"Opryland's biggest year was 1978, when attendance topped 2.14 million guests," said Ed Stone, the park's marketing director. "Although we don't announce attendance figures until the end of the season, we're hoping to have a figure larger than 2.14 million to brag about."

Stone cited several reasons for the good season. Among them are the birthday celebration itself, the Grizzly River Rampage (a \$4.7 million white-water rafting adventure added to the park this year), good weather, the absence of gasoline problems, and the general perception that the national economy is strengthening.

"Also, the rising popularity of country music is another factor. Nashville is becoming a vacation destination, and country music is the major reason. When people come to the Grand Ole Opry, they are very likely to visit Opryland, too," Stone said.

At the Opry, three performers have been added to the roster, bringing the total to 61. Those invited to join the Opry this year are John Conlee, Boxcar Willie and B.J. Thomas.

For the 1981 season, the Opry extended its run of two Friday night shows during tourist season and also

scheduled more matinees than 1980. Response to the additional shows has been strong, though total attendance is not announced until the end of the calendar year.

Opryland U.S.A. garnered significant national exposure through two television projects this year. On Jan. 1, Opryland staged the half-time extravaganza for the Orange Bowl in Miami. In June, eight Opryland performers were the focus of an NBC special, "Opryland's Night of Stars & Futurestars."

Veteran entertainer Gene Kelly was the host of "Opryland's Night of Stars & Futurestars," and was joined by Ben Vereen, Tanya Tucker, Glen Campbell, Mickey Gilley, Johnny Lee, and the Urban Cowboy Band. Eight Opryland performers were chosen by a special audition open to all 350 Opryland entertainers, and two of them won \$5000 career development awards for their performances.

Away from Opryland, the Opryland Talent Agency, a four-year-old company, produced two special shows in major tourist centers and staged Opryland shows and special productions from Miami to Phoenix. The two special productions were "Down Home Country Roads" in Gatlinburg, Tenn., and "Good Times in the Country" in Branson, Mo.

National concerns such as Exxon and General Mills used shows pro-

duced by the Opryland Talent Agency in 1981, one of the most popular of which was the park's "Country Music U.S.A.," an historical revue of country music featuring 16 singers and dancers and an eight-piece band.

"The talent agency has handled more than 400 bookings, both in Nashville and across the country. This definitely has been the busiest year in the agency's history," said Jim Ditenhafer, manager of the agency.

Opryland's regular complement of country music consists of "Country Music U.S.A.," "Today's Country Roads," a revue of contemporary country hits; two bluegrass shows; a show performed by Os and Charlie, two members of Roy Acuff's Smoky Mountain Boys; and the Opry Star Showcase, a mid-summer concert series by members of the Grand Ole Opry.

As soon as the park's 1981 season concludes, work begins on the 1982 season, with a 26-city winter audition tour as the first major undertaking. Representatives of the park's entertainment department will audition young talent in cities ranging from New York to Minneapolis, from Dallas to Orlando.

Jim Reeves Museum Is Open At Last

■ In March 1981, Jim Reeves Enterprises began renovating the Evergreen Place on Joyce Lane outside Nashville to establish the long-awaited Jim Reeves Museum. On June 30 the doors were officially opened to the public, and since then the venue reports it has had hundreds visit it from all parts of this country, as well as Canada and parts of Europe.

Mary Reeves Davis made her usual visit to Wembley Pool Festival in April; however, since then all of the company's energies have been directed to the opening and operating the museum. The museum, filled with memorabilia about Jim, is supplemented by a gift shop and grounds for strolling.

This month the LP and single by Jim Reeves and Patsy Cline are slated for release. RCA, MCA and Owen Bradley have successfully placed these two legends together for the enjoyment of the many Jim Reeves and Patsy Cline fans.

Mary Reeves Davis has established an honor roll for DJs who do a program from the museum's Radio Room. The room contains the original turntables and transmitter from KGRI (Henderson, TX), the station which launched Jim's music career.

Chart Activity/Singles

A Comprehensive Listing of Country Singles Chart Activity

Company	Charted	Top 10	# 1			
A&M	1	—	—	Karwood	1	—
Alfa	2	—	—	KIK	3	—
Asylum	1	—	—	Koala	7	—
Capitol	27	3	1	Liberty	22	5
Casablanca	5	3	—	Liberty/Curb	2	—
CBS/Curb	4	—	—	Little Giant	3	—
Churchill	2	—	—	Macho	2	—
Columbia	46	16	3	MCA	73	27
Columbia/Sherrill	3	1	—	MDJ	3	—
Country International	1	—	—	Mercury	26	6
Debut	1	—	—	Millennium	2	—
Dee Jay	2	—	—	Mirage	1	—
Dimension	7	—	—	Multi-Media	1	—
Door Knob	8	—	—	NSD	14	—
E.I.O.	3	—	—	Oak	2	—
Elektra	35	11	1	Orlando	1	—
Elektra/Curb	4	2	—	Ovation	14	2
Epic	42	11	3	Pacific Arts	1	—
Epic/Cleveland Intl.	5	—	—	Pacific Challenger	2	—
Epic/Sherrill	1	—	—	P.A.I.D.	5	—
Excelsior	8	—	—	Plantation	2	—
First Generation	1	—	—	Polydor	2	—
First Line	1	—	—	RCA	69	27
Foxy Cajun	1	—	—	Ramblin'	1	—
Full Moon/Asylum	6	5	3	Ridgetop	3	—
Full Moon/Epic	1	—	—	Scotti Brothers	4	1
Gervasi	2	—	—	Silver Star	1	—
GMC	2	—	—	Sound Factory	6	—
Grass	1	—	—	Soundwaves	5	—
Handshake	1	—	—	Stargem	1	—
Hillside	1	—	—	Sun	9	—
Hitbound	1	—	—	Sunbird	12	2
Hood Swamp	1	—	—	Tanglewood	2	—
IBC	3	—	—	Tele Sonic	1	—
Jeremiah	3	—	—	Warner Bros.	39	12
Kari	3	—	—	Warner/Curb	16	4
				Warner/Viva	7	1



A Busy, Productive Year for the CMA

■ Highlights of the Country Music Association's accomplishments in the past year included the Atlanta Board Meeting, Feb. 3-4, at which CMA and Plough Broadcasting co-sponsored a luncheon and show for Atlanta advertising and media community. Over 200 people attended, and a reception was held at Mama's Country Showcase, starring Tom T. Hall and Brenda Lee, for Georgia members of CMA.

The CMA supported the Kidney Foundation's first country music radiothon, hosted by Charlie Daniels and Brenda Lee. Over 180 stations carried the radiothon, produced and directed by Ralph Emery.

CMA sponsored a presentation and luncheon during the Country Radio Seminar. The Statler Brothers and Brenda Lee participated in the program, at which "Music for the Times" was shown.

In the past year the CMA staff increased, the offices were remodeled, and a word processor was added to increase the volume of correspondence and written work.

On April 12, 1981 Emmylou Harris, 1980 CMA Female Vocalist of the Year, performed on behalf of CMA for the annual NARM country music luncheon. CMA had a booth at the NARM convention for the first time.

To acquaint the European music community with the market potential of country music, an all-day seminar, "Country Music for the '80s," was sponsored by CMA and attended by over 150 European music executives at the London Board Meeting, April 22-23. Bobby Bare entertained.

As appointed by the president and chairman of the board (for the first time in CMA's history), eight new subcommittees were formed, made up of non-board members from different facets of the music industry. The committees are: artist development, news media, public relations, international, talent buyers, and artist/DJ tape sessions.

New singles especially for organizational radio members of CMA were recorded by the Statler Brothers. Fan Fair 1981 (June) enjoyed a record attendance of 15,000. For the first time, registrants had to be turned away. Gov. Lamm of Colorado proclaimed CMA Week in Colorado at the Denver Board Meeting (July 14-15). CMA hosted a reception for Colorado CMA members.

Beginning with the January 1982 issue, "CMA Close-Up" will have a complete format change, becoming more of a feature-oriented publication than a newsletter.

CMA plans to open a branch of-

office in London sometime in 1982. The CMA board has also recommended the addition of a new category of CMA membership (news media).

Mel Tillis entertained on behalf of CMA at the NAB convention in Chicago in September. Fan Fair 1982 will be moved to the Tennessee State Fairgrounds for more space. The CMA's Post Awards Party this year moved to Opryland Hotel, and capacity for attendance

'The Silver Eagle' Off to a Great Start

■ "The Silver Eagle — Cross Country Music Show" debuted auspiciously on radio on January 31, 1981, with a performance by Eddie Rabbitt. Produced by DIR Broadcasting, the series began experimentally with 26 shows a year, in which the leading artists of country music are recorded live in concert via a state-of-the-art, 24-track remote system.

The show, carried over the ABC Entertainment Network, reaches nine million people worldwide, including 400 stations in the U.S. alone.

"The Silver Eagle" is on the scene whether the event is large (the Oak Ridge Boys' benefit for the Tennessee Performing Arts Center and Charley Pride's appearance at the

increased.

Over 400 registered for the 1981 Talent Buyers Seminar, whose showcase moved to the Tennessee Performing Arts Center this year.

A new CMA award category — the Horizon Award — was added this year to recognize an act or artist whose career has skyrocketed during the past year. It will also indirectly recognize the people who made it possible — the record label, publicists, agents, and manager.

75th anniversary of the Traverse County Fair in Wheaton, Minnesota) or small (George Jones' show at the Bottom Line club in New York and the opening of Moe and Joe's Honky Tonk in Houston). Not surprisingly, DIR's director of production, Bob Kaminsky, finds that he spends a great deal of time on Silver Eagle buses.

By teaming some of the newer acts with the stars, the "Silver Eagle" has helped break newer acts and get national radio exposure for Rosanne Cash, Razy Bailey, Gail Davies, Charly McClain, and Rodney Crowell.

The response to the Silver Eagle has been so great that DIR is negotiating with ABC for it to be carried 52 times a year.

Country Radio Seminar Continues Steady Growth

■ Since its inception in 1969, the Country Radio Seminar has gone through tremendous growth: there were 47 paid registrants at the first seminar, compared to over 400 participants representing every part of the country at last year's event.

The seminar was originally privately sponsored — by the "Country Music Survey" (a tipsheet published by Tom McEntee), then by two Middle Tennessee State University professors. The Country Radio Seminar is now a nonprofit corporation operated by an 11-member board of directors and 14 officers.

The growth and need of the seminar is illustrated by a comment by Biff Collie, one of the original founders and annual seminar host: "Its growth has been due to 'word-of-mouth' comments among the industry, and not a heavy advertising or promotional campaign."

Approximately 65-70 percent of last year's registrants were from radio stations that had the top ratings in their market.

The Country Radio Seminar emphasizes topics that will provide radio professionals tools to increase their markets and profit margins.

Charlie Monk, another founder of the Seminar, and currently with April-Blackwood Music, says: "The Country Radio Seminar is a cooperative effort between the radio and record industries designed solely for the benefit of radio. This cooperative, intensely informative atmosphere has been the key to the success of the Seminar."

Recent seminars have covered such informative topics as how to improve the station's sales practices, and ways of improving the overall operation of the station, plus others. Each year, the Country Radio Seminar presents keynote speakers who are also informative and thought-provoking.

Committed to new, developing recording artists, the CRS also gives seminar participants an opportunity to hear what the future holds in store for country music playlists at the annual "New Faces Show."

All Seminar proceeds are invested into the future of the broadcasting industry. One way this is accomplished is through the CRS Scholarship Fund. The 1982 Country Radio Seminar will be held in late February.

CMA hosts a luncheon for DJs Friday (16) at Opryland Hotel. Emcee will be Brenda Lee. In addition, Tom T. Hall will host a reception for CMA member DJs at his Fox Hollow home Saturday (17).

As suggested by the PR subcommittee, it was decided to honor journalists in various media with a special award, based on their contributions to country music. For the first time in CMA's history its total membership passed the 6000 mark.

Radio Workshop Brings Country To European Ears

■ Millions of European listeners have been hearing country music live from Nashville since Nashville Radio Workshop (NRW) debuted the monthly two-hour "Country Music Spectacular" satellite broadcast over Radio Luxembourg last December.

A recent Gallup survey of radio listeners in the United Kingdom indicates a 500 percent increase over the normal Saturday night Radio Luxembourg country listenership for "Country Music Spectacular." Gallup estimated the audience in England at 2.7 million.

"On that basis, it is probably fair to say that there are an additional four million listeners in Europe, making 'Country Music Spectacular' far and away the most popular program on Radio Luxembourg," said NRW president Wes Green, who produces the show for Radio Luxembourg, the world's largest commercial radio station.

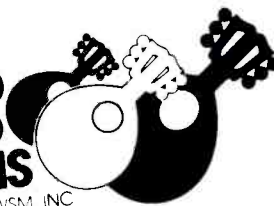
The show's new season premieres October 17 at the 2000-seat Tennessee Theatre and will continue to originate from that venue the third Saturday of every month at 4 p.m. CST.

"Spectacular" broadcasts regularly include traditional country headliners, but Green and talent coordinator Owsley Manier have made a concerted effort to present "the new face of country music" to the European audience. More than 30 artists, ranging from Porter Wagoner, Ronnie Prophet, and Bill Anderson to Don King, Crystal Gayle, the Charlie Daniels Band, Bandera, and Pure Prairie League have been presented.

Green calculates that each show costs about \$25,000 to produce, and much of the work is sub-contracted to various Nashville companies. The NRW staff includes producer Nick Archer, who also produces national radio spots for NRW clients; and project coordinator Simon Pollock.

For further information call collect
(615) 883-6197 or write Opryland
Radio Productions, 2804 Opryland Drive,
Nashville, Tennessee 37214

**OPRYLAND
RADIO
PRODUCTIONS**
A DIVISION OF WSM, INC.



September 15, 1981

Mr. Tom Rodden
RECORD WORLD
49 Music Square West
Nashville, Tenn. 37203

Dear Tom

We at OPRYLAND RADIO PRODUCTIONS want to update you on the progress of our syndicated show, NASHVILLE RECORD REVIEW, and let you know how pleased we are with our affiliation with your publication.

As you remember, we started the show in January of 1981 with a list of 125 stations. Since that time our staff has added a tremendous number of stations and as the OPRY BIRTHDAY CELEBRATION draws near we are approaching the 700 mark. Having that many stations air NASHVILLE RECORD REVIEW places it at the top of the list of country music syndicated shows.

We are also proud of the affiliation with RECORD WORLD. We feel that using your chart on our show not only gave us credibility, but has been a great aid in helping us achieve the "big" numbers. Making RECORD WORLD our choice has certainly proved to be the right decision as many of the programmers around the country have told us how pleased they are that our show and your chart is based on airplay alone.

Sincerely


Tony Lyons
Director

Booking Agencies: Year in Review

(Nashville's talent agencies have found increased demand for their rosters because of country music's growth over the past few years. But they have also been careful to book their artists into newer and bigger venues, many of which were traditionally reserved for pop artists. These agencies are making sure their artists will remain in demand whether or not the industry spotlight remains on country music.)

Atlas Artist Bureau

Atlas Artist Bureau, Inc. recently celebrated its 12th year under its present owner/president, Haze B. Jones. The agency has changed hands only once since its beginning some 30 years ago, making it Nashville's oldest talent agency.

The past year has seen a few changes as well as continued success for the company. The staff, which has remained the same for four years, continues to strive toward the promotion of country music on an affordable scale to all.

Atlas is planning a promotion/production company to promote country music nationwide and generate more work for country acts. Although the company has found that the "package show" has almost seen an end, it hopes to be able to utilize the small package show in this promotion.

Military bases and small-town clubs have shown an upsurge in demand for country music recently. With the Bill Sterling Show, Wyatt Webb & the Tennessee Volunteers, and Doyle Holly & the Vanishing Breed, Atlas is able to fill these needs and get country music back within the venues' reach.

At this time last year, Atlas was booking 12 acts exclusively and five acts non-exclusively, and it is proud that they have remained with the company another year. The additions to Atlas' roster are Dave Dudley and Jack Greene, who is now working as a single act, and through a special arrangement, Buck Trent of "Hee Haw."

Longevity seems to be the key to success in the entertainment business, and in the cases of Ernest Tubb and Kenny Price, it definitely holds true. Ernest has been active in the business for over 40 years, over 30 of those years an Atlas act. Kenny Price has been with the company over 15 years, and a regular on "Hee Haw" for over seven.

Atlas artist Ruby Falls signed with Motown Records this year for country production — and watch for a Christmas album from Dave Dudley. Justin Tubb, the Vic Willis Trio and the Wilburn Brothers all have new releases on First Generation Records under the "Stars of the Grand Ole Opry" series.

Dick Blake Int'l

The Dick Blake International

Agency maintains offices at 38 Music Square East, with an artist roster that includes the Statler Brothers, Barbara Mandrell, Ronnie Milsap, Brenda Lee, Louise Mandrell, Leon Everette, R.C. Bannon, and the Four Guys.

The Blake office staff includes Dick Blake, president-agent; Dave Barton and Scott Faragher, agents; Joann Berry, agent and director of fairs; Linda Edwards, business manager; Henrietta Darr-Johnson, director of public relations and publicity; Sandra Selvy, contracts supervisor; Judy Marie Young, computer programmer; and Lisa Holley, receptionist-secretary. Young and Holley are recent additions.

Dick Blake International owns and operates its own sound and light system, which travels with DBI shows. The DBI technical crew, which travels with the DBI package and fair shows, maintains a separate headquarters at 1518 Demonbreun St., with a staff including John Ristoff, Kevin Kirkby, Mike Blake, Johnny Parrish and Randy Miller.

DBI continues its long-term association with the promotional firm of Varnell Enterprises on package show tours and single dates. These ventures now include four complete package shows: the Statler Brothers with "very special guest" Brenda Lee; the Ronnie Milsap Show; the Barbara Mandrell Show; and the Louise Mandrell and R.C. Bannon Show.

A new national attendance record for a country music outdoor event was set October 26, 1980 in Anaheim Stadium in Anaheim, California by the DBI-Varnell Enterprises promo coalition, an association of over seven years' standing. With a stellar lineup headlined by DBI artist Merle Haggard and co-headlining Willie Nelson, the roster also included Emmylou Harris and Alabama. Attendance at the concert topped 32,000 and set a national record for a regular country music concert of normal length where the concert itself was the only draw (excluding an accompanying side attraction such as stock show, rodeo, exhibits, fairs, etc.). "Anaheim" grossed some \$400,000.

On their standard concert tours Dick Blake International artists had an exceptionally strong year. The Statler Brothers pulled in a hefty box-office gross of some \$4.6 mil-

lion, averaging over 7000 fans and five standing ovations a show.

The Mandrells, Barbara and Louise, each with their own separate show in different venues, worked a heavy schedule from May through August. Louise Mandrell with co-headliner and husband R.C. Bannon drew an average of 6000 fans a date.

With his monster crossover hit, "There's No Getting Over Me," and his earlier crossover chart-stormer, "Smoky Mountain Rain," supporting his strong country base, Ronnie Milsap has been playing almost unceasingly (three concerts a week nearly every week since May 1) to a string of sold-out houses.

Encore Talent Inc.

Encore Talent, Inc., based in San Antonio, books country entertainment in the United States and Europe. The company was formed in October 1978, with Ronnie Spillman as president. Booking consultants are Melva Malish, Bette Bisang and Bill Hall.

Artists represented exclusively by Encore Talent, Inc. are Moe Bandy, Joe Stampley, Darrell McCall, Red Steagall, Frenchie Burke, Dotsy, Johnny Duncan, and Gene Watson.

Encore Talent assisted in coordinating entertainment for such events as Moe Bandy and Joe Stampley at Frontier Days (Cheyenne, Wyo.) and on "Hee Haw" together and separately, Moe at Disneyland and on Tom Snyder's show, Joe Stampley at Six Flags over Texas, Moe and Dotsy on a U.K. tour earlier this year, Moe and Joe on "Country Top 20," and Red Steagall at the Minnesota State Fair.

Jim Halsey Co.

The Tulsa-based Jim Halsey Co. continued to be in the forefront of dynamic representation of today's top country artists, placing its roster at impressive venues, TV specials, and other career spotlights around the world.

Highlights of the company's recent signings include MCA artist Terri Gibbs, whose "Somebody's Knockin'" rocketed her to fame within the past year, David Frizzell and Shelly West, Dave Rowland and Sugar, and others.

Others on the Halsey roster include Roy Clark, George Jones, the Oak Ridge Boys, Mel Tillis, Tammy Wynette, Don Williams, Jimmy Dean, Hank Thompson, the Thrasher Brothers, George Lindsay, Minnie Pearl, Ed Bruce, Woody Herman, Rodney Lay, and Roy Orbison.

The Halsey executive staff con-

sists of chairman of the board Jim Halsey, executive VP Dick Howard, senior VP John Hitt, VP Charles Hailey, directors Sherman Halsey and Dan Sklar, and VP and controller Ernie Smith.

International Celebrity Services

The International Celebrity Services talent booking agency opened its doors in Nashville on August 10. Though the agency itself is new, the principals are well-known in talent booking circles.

Andrea Smith, president of the new firm, was formerly senior VP and GM of Top Billing, Inc., where she'd worked since that agency's beginning in 1968. VP and secretary of the company is Mrs. Dean Raymer, who moved to Nashville from St. Louis to help establish the new company. She was formerly president of Gateway Talent, a booking and production agency which presented hundreds of major concert, club, and fair dates in the midwest.

Charter clients of the agency were the Kendalls and Jimmy C. Newman & The Cajun Country Band. The move to ICS represents the second major career change for the father/daughter duo, who signed a new record deal with Mercury Records earlier this year, resulting in the major single hit, "Teach Me To Cheat" and the album, "Lettin' You In on a Feelin'."

Jimmy C. Newman & The Cajun Country Band is slated to make its fifth trip in three years to Europe. The group, which recently opened for George Jones on major tour dates in Dayton and Cleveland, was a hit on the recent Volunteer Jam, and is a success on college concert dates.

Cal Smith and his road band the Country Bumpkins recently joined ICS, and are slated to tour the west and midwest. Also added to the roster is new RCA artist Valentino. In addition, the agency will represent two bands, Bill Whyte and Short Line Express, and the Chance Brothers.

International House of Talent

The International House of Talent, Inc. artist roster includes Billy "Crash" Craddock (president of IHT, Inc.) and Alabama.

IHT is headquartered in Nashville, with Sheila Richey as secretary. "Crash" Craddock Enterprises is headquartered in Greensboro, North Carolina, with Tony Cornell (Craddock's road manager) in charge.

"Crash" has had a successful year with the country hit "I Just Need You For Tonight," his biggest record in a couple of years. He was a smash

(Continued on page 43)

SESAC GOES GOLD

1931



1981



7 MUSIC CIRCLE NORTH,
NASHVILLE, TENNESSEE 37203
615-244-6200

AND AROUND THE WORLD

Thanks to Everyone Who Helped Make NSD/Soundwaves The Top Independent Label.

A special thank you to the following artists.

B.J. Wright
Southern Ashe
J.W. Thompson
King Edward IV & the Knights
Amarillo
The Shoppe
Billy Parker
Larry Dalton & the Dalton Gang

Wesley Ryan
Billy Edd Wheeler
Roger Bowling
Wayne Armstrong
Miki Mori
Jim Seal
Maury Finney

*NSD/Soundwaves is a division of Music Craft Shop, Inc.
Sold nationally by Nationwide Sound Distributors*



Creative People at Work

BMI's Country Success Story Continues

■ Now in its 42nd year of operation, BMI is continuing its long-time strong association with country music.

BMI logged over 70 percent of the spots in *Record World's* weekly listings of the nation's most popular country songs. BMI service to writers and publishers, already the fastest and most accurate in the business, improved markedly with the installation of more cathode screen terminals and further integration between the company's computer and electronic systems.

BMI's traditional community involvement was, as usual, wide-reaching: the company's officers hosted meetings by such diverse groups as the American Bar Association, Black Music Association, Contemporary Christian Music magazine, the Copyright Royalty Tribunal, Gospel Music Association, Leadership Nashville, the Missouri Songwriter's Association, Music City Tennis Invitational, Nashville Music Association, Nashville Music Consortium, Nashville Songwriters' Association, the Nashville Symphony Association, NARAS, National Music Publishers Association, Performing Rights Association of Canada, Tennessee Film Commission and the Tennessee Performing Arts Advisory Board.

BMI officers, lead by VP Frances Preston, and including Joe Moscheo, Patsy Bradley, Del Bryant, Harry Warner, and Phil Graham, are vital cogs in the activities of many industry groups and charitable organizations.

Preston was elected president of the Gospel Music Association, the first woman to be so honored. Her involvement in the Music City music scene may also be measured by her work on the board of directors of the Country Music Association and the Nashville Songwriters' Association, along with numerous other industry groups and civic organizations.

Moscheo, president of the Nashville NARAS chapter, also produces the annual Dove Awards Show and is a board member of the Nashville Music Association and chairman of the Nashville Music Consortium.

Bradley finds time for vital work as president of the Middle Tennessee chapter of the National Kidney Foundation, is awards chairman for the Music City Tennis Invitational Planning Committee, and is an active member of American Women in Radio and Television. This year she also serves as an elector for the Country Music Hall of Fame.

Warner is very active in NARAS,

NSAI and the CMA. In addition, he serves the Nashville Talent Directors Association and Tennessee's Music and Film Commission as a board member. Bryant, a board member of NSAI, is also a very visible member of NARAS, the Gospel Music Association and the CMA, while Graham serves as a board member of the Muscle Shoals Music Association and is also involved with the Memphis Music Association and Atlanta Songwriters Association.

In addition to her office, community, and industry duties, last year Preston was honored by being one of five people nationally chosen to select records for inclusion in the White House Record Library. Her choices, announced in January, covered the fields of country, folk, and white gospel recordings.

BMI's Nashville office has shown a consistent growth pattern envied by all in the music business. In the decade from 1970 to 1980 BMI experienced a 232 percent growth in writer affiliations, plus a whopping 274 percent increase in publisher affiliates.

Chart success, industry involve-

ment, and community commitment are important to BMI, but the bottom line in the performance rights arena is service to members. BMI's achievements in this area remain consistent with the lofty reputation the company has established and maintained for more than four decades.

Writers Renew

This year alone writers who renewed long-term BMI agreements included Willie Nelson, Hank Williams Jr., Waylon Jennings, Tom T. Hall, Roger Cook, Bill Anderson, Tommy Boyce, Kris Kristofferson, R. C. Bannon, Alabama, Chet Atkins, J. J. Cale, Chuck Berry, Dolly Parton, Eddie Rabbitt, Even Stevens, David Malloy, Rosanne Cash, John D. Loudermilk, Billy Joe Shaver, Delbert McClinton, Greg Allman, Frederick Knight, Larry Gatlin, Fats Domino, Earl Scruggs and Roger Bowling, to name but a few.

As country music continues to grow and prosper, BMI continues to provide its affiliated writers and publishers with the best, the fastest and the most efficient service in the industry.

ASCAP Achieves Most Successful Year

■ Last year was ASCAP's most successful ever in Nashville, in terms of chart activity and performances of ASCAP-licensed songs. The society represented 26 number one country songs in 1980, and 14 number one country songs since January 1981.

ASCAP president Hal David said, "We saw our writers receive the highest industry awards and consistently top the charts. We also held our first Nashville Songwriter Workshop, which resulted in our signing new and important talent. Our Southern Writers' Advisory Committee has been extremely active in looking out for the needs of our members here.

"As for the future, we look forward to even closer ties to Nashville. We're constantly on the watch for new ways to help our writers and publishers and to help Nashville flourish as a major center of songwriting and publishing."

Connie Bradley, southern regional executive director, said, "ASCAP is exploding with activity in Nashville. We're continuing our strong involvement with such industry organizations as the Country Music Association, the Gospel Music Association, the Nashville Songwriters' Association International, the Nashville Music Association, and many others.

"We're fortunate to have Hal

David with us because he understands the needs of our writers and publishers here and is greatly respected by them. He is an important guiding force in our activities and with him at the helm, together with our energetic staff, and the sincere interest and participation we continually get from our members, I know that the future for both ASCAP and Nashville will be even bigger and better."

ASCAP's contingent of songwriters in Nashville, already impressive, has grown even stronger over the past year. The list of major writers who have joined ASCAP recently includes Carl Belew, Johnny Cash, June Carter Cash, Chris Christian, Wayland Holyfield, Doodle Owens, Chick Rains, Reba Rambo, Troy Seals, Whitey Shafer, Margo Smith, and Lanny Wolfe.

The success of ASCAP's Nashville songwriters is reflected in the number of awards they win in all areas of the industry. In the Grammy Awards, Christopher Cross led ASCAP's winners with an unprecedented achievement, winning awards including Song of the Year, Album of the Year, Best New Artist, and Best Arrangement Accompanying a Vocalist.

The Archers, Cynthia Clawson, Andrae Crouch, the Doobie Brothers, Dony McGuire, Michael Omartian (who shared as producer

SESAC Enjoys 50th Anniversary

■ Not only will 1981 be remembered as SESAC's 50th anniversary year, but it will also be known as the year that the nation's second oldest performing rights organization made its most phenomenal gains in the field of country music. In fact, the year showed the greatest number of new writer and publisher signings as well as major chart activity in the history of the firm.

All year long, SESAC's country division, headed by vice president C. Dianne Petty, saw a steady influx of top writer and publisher affiliates joining the ranks with a constant flow of chart material.

Certainly one of the highlights of the year was Terri Gibbs' MCA recording of "Somebody's Knockin'." Co-written by Jerry Gillespie, a SESAC writer affiliate, this single and title song of the MCA album not only hit the top ten on the country charts but soon crossed over and became a major pop hit as well. Another hit, co-written by Jerry Gillespie, "Do You Love As Good As You Look," performed by the Bellamy Brothers on the Warner/Curb label, hit the top position on

(Continued on page 50)

and arranger Record of the Year, Album of the Year, and Best Arrangement Accompanying Vocalist awards with Christopher Cross), and Reba Rambo are the other Nashville songwriters who made 1980 such a great year for ASCAP at the Grammys.

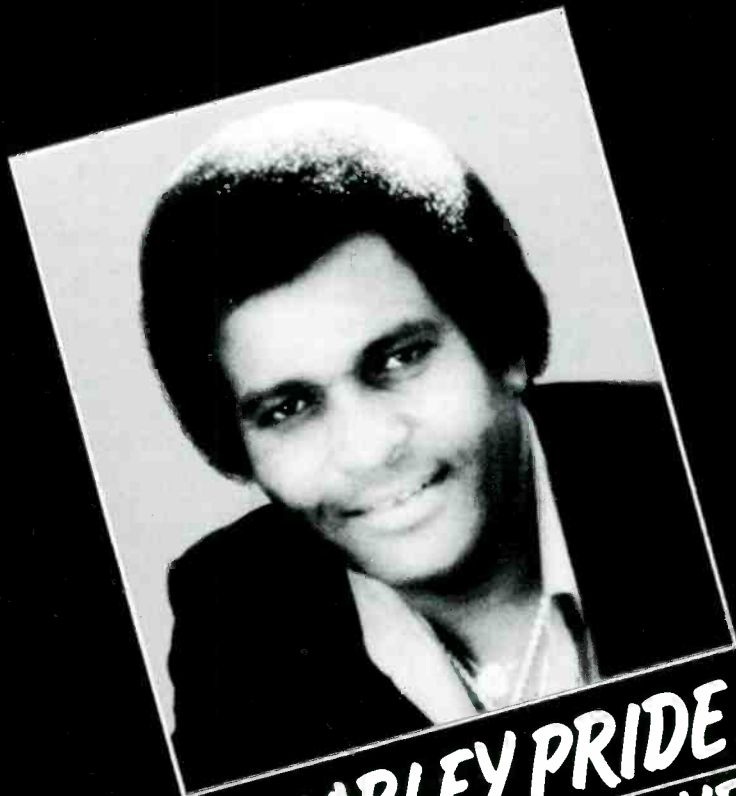
Dove Winners

In the 1981 Gospel Music Association's Dove Awards, ASCAP writers won in 14 of 16 categories. Gary Chapman was named Songwriter of the Year and Brown Bannister won honors for Song of the Year, "Praise the Lord." Other Dove award winners included ASCAP members Steve and Tim Archer, Cynthia Clawson, Andrae Crouch, Bill and Gloria Gaither, Ken Harding, Billy Ray Hearn, Teddy Huffam, Paul Johnson, Dino Kartsonakis, Dony McGuire, Gary McSpadden, Michael Omartian, Reba Rambo, and Paul Smith.

The Nashville Songwriters' Association International presented many awards to ASCAP writers, led by Mickey Newbury's induction into the Nashville Songwriters Hall of Fame. Bob Morrison was named the Association's Songwriter of the Year, and certificates of achievement were presented for Outstanding Song of the Year to Jim McBride, co-writer of "A Bridge That Just Won't Burn"; Wayland

(Continued on page 50)

THANKS DEEJAYS FOR ANOTHER GREAT YEAR!



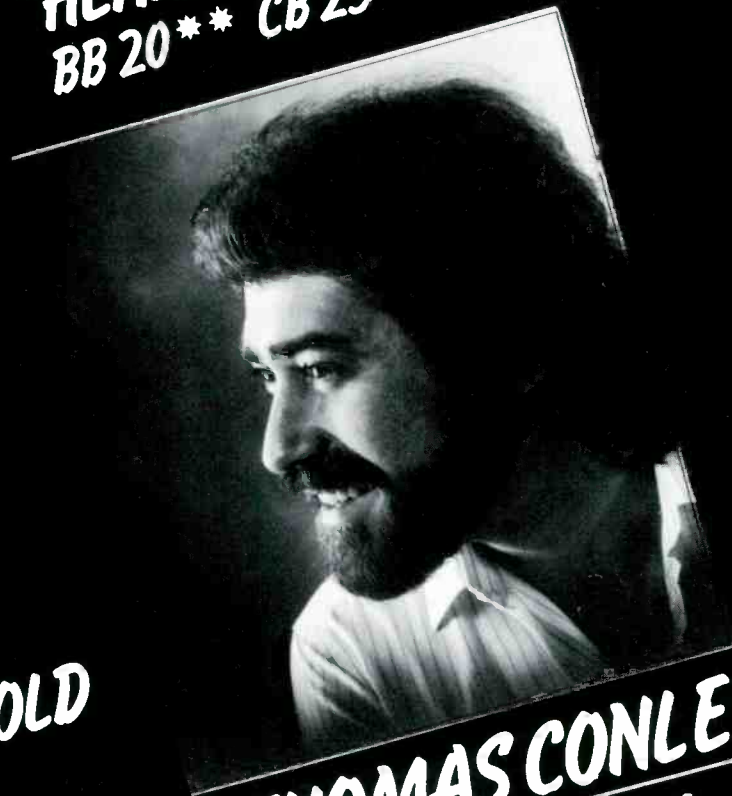
CHARLEY PRIDE
"NEVER BEEN SO LOVED"
BB 3** CB 3* RW 3*



SYLVIA
"HEART ON THE MEND"
BB 20** CB 23* RW 28*



JANIE FRICKE
"I'LL NEED SOMEONE TO HOLD
ME WHEN I CRY"
BB 5** CB 5* RW 4*



EARL THOMAS CONLEY
"TELL ME WHY"
BB 69* CB 60* RW 66*



3198 Royal Lane, Suite 204; Dallas, Texas 75229 / (214) 350-4650

Nashville's Studios: Busier Than Ever

(Nashville is gaining a reputation for being a well-rounded music center which can turn out top-quality master sessions on pop, black-oriented, disco, or rock sessions as competently as the country sessions it is so famous for. Below are some of the town's top studios.)

Audio Media

When Audio Media opened ten years ago as a four-track facility, its four aggressive owners began with no capital, no clients, and no connections. Today, Audio Media is state-of-the-art, with two 24-track studios utilized by some of the biggest names in the business. This transition is the result of creatively going after work that no one else had thought about doing.

Producing quality projects, such as a series of 16 albums for the National Geographic Society, a series of educational albums for Disney, and jingles and promotional packages for radio and TV, showed that Audio Media was equipped to compete in commercial recording.

A near triple platinum "Mickey Mouse Disco" album for Disney Music and "Chipmunk Punk," plus hit records by Dolly Parton, Dionne Warwick, Mickey Gilley, Charlie Rich, Janie Fricke and the Hawkins Family proved it.

Manager Paul Whitehead believes in "letting artists, producers, and engineers accomplish what they want to accomplish without imposing our ways on them — letting them get what they want."

Audio Media's four partners, Doug Yoder, Jack Jackson, Pat Patrick, and Whitehead use all independent personnel. Debbie Reade handles communication, Ann West performs bookkeeping duties, and Hollis Holford supplies support services.

Whitehead's Odyssey Productions is also housed in Audio Media, located at 808 19th Ave. So.

Bennett House

The Bennett House recording studio, originally opened in October 1980, in a restored 1874 Victorian brick townhouse, was transferred three months ago into a separate clapboard companion structure behind the original building 20 miles south of Nashville.

Owner Norbert Putnam said the move was necessary because what had been originally conceived as his own private studio was becoming too demanding to operate beneath his living quarters. Every effort was made to apply the same unique acoustic characteristics to the new studio that had given the home studio its appeal.

The spacious control room is designed as a listening room with near-field monitors. No speakers are

suspended on the walls. "I did this to please the engineers," says Putnam. "I don't think it makes good sense to spend thousands of dollars trying to build an acoustically-perfect room when so many engineers come in and set their own speakers four or five feet from their heads." Putnam's speakers are Kline and Humble monitors made in Germany.

A Trident A series console, which Putnam believes is the only one of the dozen made that is located in the south, does not face the recording room. A closed-circuit monitor is used for observing part of the action with a Victorian-styled bay window exposing the remainder of the room.

With 20 years in the recording industry, Putnam has cut hits by such artists as Joan Baez, Jimmy Buffett, Kris Kristofferson, Dan Fogelberg and Jimmy Hall. He formerly owned Quadrafonic Sound Studio with partner David Briggs.

Center Row Studio

When singer/songwriter Mark James decided to build Center Row Audio/Video Recording Studio at 13 Music Square East, his first move was to seek internationally-recognized studio designer Tom Hidley.

James and Hidley share the same philosophy about successful recording studios: first, that a musician should feel comfortable when he plays and will if he is pleased with the sound he is performing; second, that the control room should use the minimum of electronic equalization.

To insure acoustical accuracy, the cutting room has three variabilities. One is sliding mirror panels, another is sliding panels of Tahitian tree bark, and the third is the panels left open to provide a fully-trapped room. Because of the use of the panels, electronic eq is not as necessary. The live room does not need baffling because the floors are fully floated.

The control room, which utilizes solid oak and white Georgia marble in conforming to the required specifications, is also fully floated. The entire room is surrounded by a two-inch air lock, making it as close as it is possible to get to a complete vacuum.

Recording equipment includes a MCI JH 428 console and two MCI JH 16-24-track tape machines. The monitor system is the standard Westlake cabinets.

Independent musicians who work on Center Row production projects, who were with James at American studio, include arranger/bassist Mike Leech, drummer Gene Crisman, guitarist Johnny Christopher, and Wayne Jackson, former owner of the Memphis Horns. Other regulars are guitarist Jerry Shook and Tony Migliore, Spooner Oldham and Bobby Ogden on keyboards.

Columbia Studios Nashville

Business continued to increase at the Columbia Recording Studios in Nashville in 1981. Both internal business and outside label clients showed an increase over 1980, with the most significant increase coming from outside business, which was up nearly 20 percent, according to Norm Anderson, manager of the studio facility.

Major chart success came from such artists as Rosanne Cash, George Jones, Johnny Rodriguez, John Anderson, Moe Bandy and Joe Stampley, Terry Gregory, Charly McClain, Elvis Costello, Margo Smith, Bobby Bare, Lacy J. Dalton, Leon Everette and Johnny Cash.

Television specials continue to use Studio A for prerecords, with a Johnny Cash special and Dick Clark's "Opryland — Stars of the Future" being among the shows done at the studio this past year. Both were arranged and conducted by Bill Walker.

A number of successful commercials were also recorded there by Kelso Herston Enterprises, including Red Lobster, Kodak, Schlitz and Erlanger Beer, Kellogg's, Sears, Kawasaki, Ford, and Budweiser.

Columbia Studios has also installed half-inch, two-track mastering for both the studio and mastering areas. Clients find this means of mixing and mastering improves the signal-to-noise ratio. The CBS DISComputer used in mastering continues to be an in-demand item for clients wanting to master at Columbia. The DISComputer is a state-of-the-art computer-controlled lathe capable of putting more modulation into less lacquer space repeatedly and accurately. It is designed to cut a hotter, longer and more uniform program, eliminating many common problems such as groove echo, liftouts, and overcuts.

Another recent entry to the Columbia Nashville Studios is the new CX system. The CX, which stands for compatible expansion, is an audio process that reduces surface noise of records by 20 dB when played back through a decoder. It has already been used on CBS product and other labels, including RCA

and WEA, have licensed with CBS to use the system.

The Columbia studio staff remains strong with Ron "The Snake" Reynolds, Lou Bradley, and Ronnie Dean the main mixing engineers, and M.C. Rather and Jerry Watson heading up the mastering areas.

Pete Drake Productions

Pete Drake Productions continues to be one of the busiest production/studio complexes in Nashville, with its facilities being booked at over 85 percent capacity during the past year by owner/producer Pete Drake and a host of independent producers.

In addition to producing all the artists for the First Generation label, Drake also oversees the records of Slim Whitman for CBS-distributed Cleveland International Records. Whitman has made a remarkable comeback under Drake's direction, setting sales records for television marketing, as well as resurfacing on the country top 10.

Drake also produced two gospel albums for B.J. Thomas, one of the leading sellers in that field. He has also produced a single for Monument on Tommy Cash and an album on Cal Smith.

Drake has also been active in the international marketplace. He produced an album on Norwegian country star Bjoro Haaland that is at the top of that country's pop charts. Drake-produced product on Ronnie Prophet has also scored in Canada, and another of his projects, the Ozone Ramblers, has been enjoying success as the top country group in Mexico. Drake's production of "The Book of You and Me" on Pam Rose, now a member of Calamity Jane, charted in Germany.

Pete's Place, the studio facility owned by Drake, was also utilized by independent producers Carmol Taylor and Sherman Ford of Country International Records, Geoff Morgan, Dan Hoffman, Lou Lofredo, Paul Franklin, and Rick Schulman. Laico Burkhalter, A&R director of EMI Switzerland, has also worked there, as well as Mark Fredericks and Hillary Lipstiz of BBD&O advertising and Sandy Wilbur of Benton and Bowles.

Music City Music Hall

Music City Music Hall has once again experienced a record-breaking year. Capacity bookings during the past year have resulted in some of the following activities:

Audio equipment within the studio includes a 24-track, 32-input

(Continued on page 34)

*MCA Records proudly congratulates
our winners of Record World's
1981 Country Music Awards*

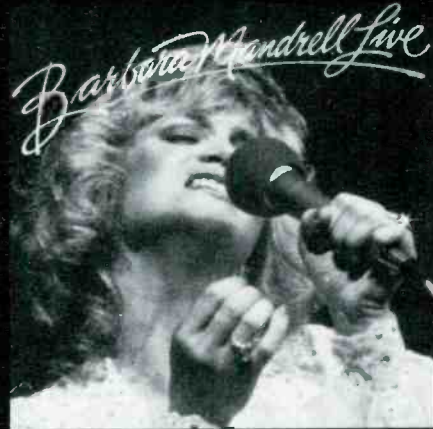
Top Vocal Group (Albums)

The Oak Ridge Boys



*Top Female Vocalist
(Singles)*

Barbara Mandrell



*Top New Female Vocalist
(Singles)*

Terri Gibbs



*Top New Male Vocalist
(Singles)*

George Strait



*We would also like to thank our entire roster of artists for making MCA
Records the most active singles label (most charted singles) of 1981.*



WORLD'S GREATEST

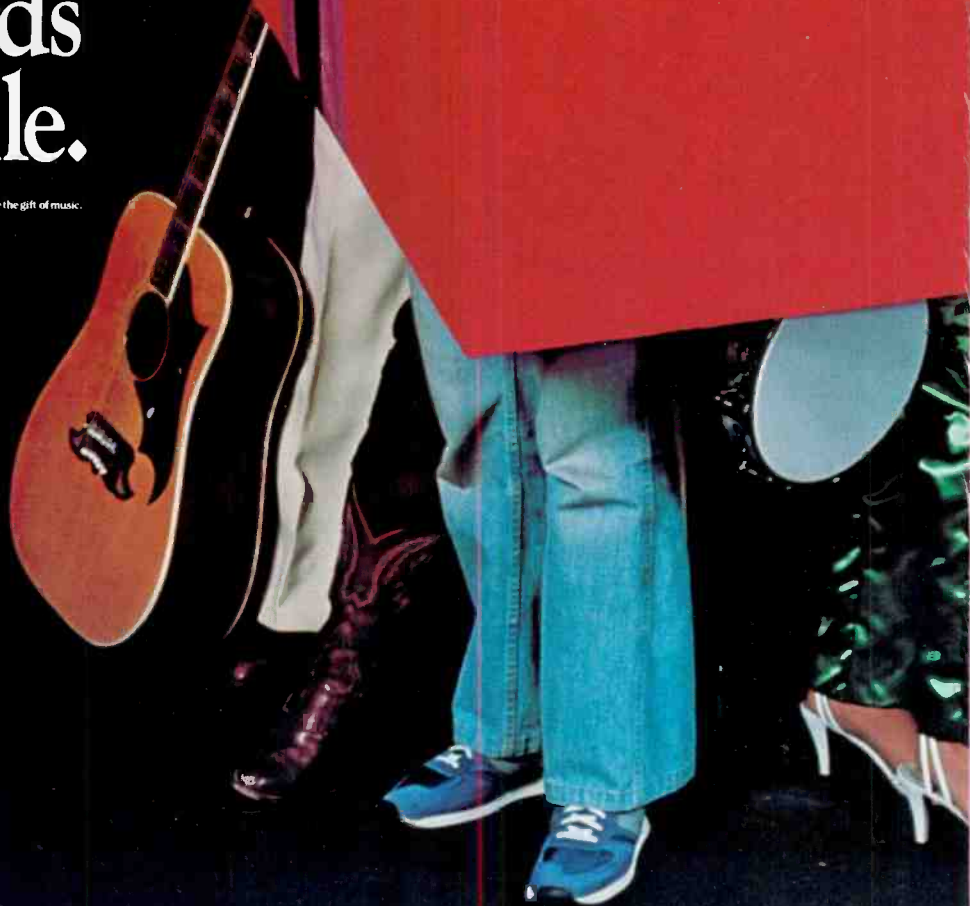
COUNTRY • MCA RECORDS

We're full of surprises.

We have to be... Sales awards, promotion achievements, merchandising technique and artist development activity are part of our life, representing the finest country music artists in the world: Judy Bailey, Moe Bandy, Bobby Bare, The Burrito Brothers, Calamity Jane, Mike Campbell, Johnny Cash, Rosanne Cash, Tammy Cline, David Allan Coe, C. C. Couch, Lacy J. Dalton, The Charlie Daniels Band, Janie Fricke, Larry Gatlin and The Gatlin Brothers Band, Crystal Gayle, Mickey Gilley, Bobby Goldsboro, Merle Haggard, George Jones, Doug Kershaw, Don King, Fred Knoblock, Zella Lehr, Charly McClain, Ronnie McDowell, Willie Nelson, Johnny Paycheck, Marty Robbins, Johnny Rodriguez, The Rovers, John Schneider, Earl Scruggs, Billy Joe Shaver, John Scott Sherrill, Ricky Skaggs, Joe Stampley, Billy Swan, Slim Whitman, Tammy Wynette. Columbia Records, Epic Records, and many great associated labels.

We're CBS Records Nashville.

© 1981 CBS, Inc.  Give the gift of music.





Studios

(Continued from page 30)

Neve console. Built into the board is a computerized 32-channel Fadedex system by Allison. The studio also offers a BTX synchronizing unit, making it possible to lock the 24-track and 16-track machines together for a total recording capacity of 40 tracks. The monitor system includes Urei 813 time aligners, JBL 4313s, and Auratones. Outboard equipment includes a Delta-T, Harmonizer, EXR exciter, LA-2As, LA-3As and 1176-Ns.

MCMH recently became the first studio in the U.S. to take delivery on the two newest recorders from Studer: the A80VU MK III 24-track with transformerless amplifiers, and the A80VU half-inch 2-track mastering recorder, also with transformerless amps. Other new equipment this year includes a Studer B67 quarter-inch tape machine, two ADR vocal stresser units, and an ADR Scamp rack with a comprehensive modular signal processing system.

Clients include RCA, MCA, Word, Warner Bros., Elektra, CBS, Show Biz Productions, and many others.

Music Mill Studio

Music Mill Recording Studio, which opened about three and a half years ago, is owned and operated by Harold Shedd and Donny Canada.

The studio recently purchased the Trident TSM Series 24x32 console with automation. Other equipment includes Studer A-80 24-track recorder, three Studer B-67 two-track tape machines, Altec Super-Red monitor speakers with mastering lab cross-overs, and various outboard equipment.

Major artists who have recorded at Music Mill include the RCA group Alabama, produced by Harold Shedd, which has had four hit singles and two hit albums, of which the first went gold and the second platinum.

Other name artists who have cut at Music Mill include: Sheb Wooley (alias Ben Colder), Chuck Wagon Gang, Helen Cornelius, Bill Monroe, Leon Ashley, Charley McAlexander (Channel 4 News) and, from Canada, Cedar Creed, Orval Prophet and Iris Larratt.

Music Mill's in-house staff includes Harold Shedd, Joe Mills (formerly of Bradley's Barn) and Paul Goldberg, engineer and head maintenance technician.

Quadraphonic Sound Studios

Quadraphonic Sound Studios, which has recorded the best acts in pop, country, and rock for the past

12 years, takes pride in delivering top-quality sound in master and demo recordings.

In the past year Quadraphonic has cut such acts as Jimmy Buffett, Kris Kristofferson, Don King, Waylon Jennings, the Jacksons, Johnny Cash, and many others. The studio has been proud to work with such producers as Steve Gibson and such nationally respected engineers as Bill Schnee.

The studios' engineering staff includes consultant Rich Schirmer, Jimmy Stroud, Willie Pevear, Steve Goostree, and Craig Currier. Artists recorded prior to this year include Linda Ronstadt, Joan Baez, Neil Young, Dan Fogelberg, and others.

Many Nashville-based publishers also take advantage of Quad's engineering expertise to deliver quality demo recordings, such as Tim Wiperman of Warner Bros. Music, who has recently worked on projects including writers Michael Clark, Troy Seals, Karen Brooks, and R. C. Bannon. The recent pop smash "Slow Hand," written by Clark, was demoed at Quad.

Roxy Recording Theatre

After one year of planning, construction and design, Roxy Recording Theatre is near completion and ready for its grand opening. At a cost of one and a half million dollars, the unique sound film and video facility is located in Nashville. The building is a 9000-square-foot theatre that has been retained and improved upon.

The building's theater area has a full stage for recording and video production, with seating for 240. The control room is equipped with a Neumann board and a complete compliment of Ampex tube recorders, capable of every recording configuration.

The audio recording studio is now ready for use. The video is near completion employing a major production 3/4-inch studio.

Chief engineer is Tom Brown, formerly an MCI factory engineer, and a well-known studio mixer. Public relations are handled by Frank Myers. Brenda Bridges is the office manager.

Scruggs Sound Studio

Scruggs Sound Studio, owned and operated by Randy and Steve Scruggs, is a 24-track facility containing the latest state of the art equipment. It opened its doors as a commercial studio in June 1980, and since then has been used by such artists as Waylon Jennings, Jessi Colter, Freddie Hart, Tony Joe White, Earl Thomas Conley,

Michael Card, and many others, including work for the jingle and film industries.

Scruggs Sound was recently awarded for cutting a hit single for Conley on Sunbird.

The studio is fully automated, featuring the MCI JH-636 console. Tape machines include the new MCI JH-24 transformerless recorder, JH-110 quarter-inch two-track machine, and JH-110 half-inch two-track. There is also a host of outboard equipment, including a harmonizer, digital delay, compressor-limiters, phasers, parametrics, and other gear.

The studio has three isolation rooms in addition to the main room for varying room sounds and conditions. Comfort, a relaxed home atmosphere, and recording quality were emphasized during the early stages of construction.

Scruggs Sound is located in Berry Hill, a quiet suburb of Nashville.

Sound Emporium

These songs recorded at Sound Emporium reached *Record World's* country top 25 during 1981: "My Woman Loves the Devil Out of Me," Moe Bandy; "Miracles," Don Williams; "Some Days Are Diamonds," John Denver; "Somebody's Knockin'," Terri Gibbs; "Goodbye Marie," Bobby Goldsboro; "Crying," Don McLean.

Approximately 18 percent of the country albums on RW's chart during the first eight months of 1981 were recorded at the Sound Emporium (many of those were recorded in previous years). The following albums were recorded more recently: "Urban Chipmunk," the Chipmunks; "Some Days Are Diamonds," John Denver; "Especially for You," Don Williams; "Hey Joe (Hey Moe)," Moe & Joe.

In February, Sound Emporium acquired Harrison Systems' latest-model console, the MR-2. Other developments and special projects during the past year include:

Sound Emporium opened its third studio, Studio C, in November 1980; the studio offered Nashville's first and only "Analog/Digital Workshop" last April, giving musicians and producers the opportunity to compare analog and digital recorders at one location.

In June, Sound Emporium recorded and mixed Nashville's first multi-track digital master. (Although another studio previously recorded two digital albums, those projects were done on a two-track machine, not a multi-track.) The artist for the project was Sammy Davis, Jr., the producer Larry But-

ler. Rented 3M equipment was used.

Sound Emporium continues to attract many out-of-town acts. This year, the studio has hosted the Marshall Tucker Band, Andy Williams, Sammy Davis Jr., Don McLean, producer George Martin, and others.

According to Sound Emporium president Jim Williamson, "We're planning a lot more digital work in 1982. Plans are in the works for Don Williams to begin a 32-track digital album in January, and producer Larry Butler expects to do more digital work here. In addition, the studio will be going to half-inch two-track mastering very soon."

Sound Stage Studio

Sound Stage Studio has made many changes this past year. In the equipment area, a wide selection of new outboard gear was purchased, as well as an EMT-251 digital reverb system.

The Front Stage is now fitted with a Trident TSM-Allison automated console, and the Back Stage Neve 8068 console has been fitted with the Necam computer automation mixing system, giving Sound Stage automated consoles in both studios.

In the acoustic department, George Augspurger of Perception, Inc., in California has redesigned and renovated both studios and control rooms sonically and visually with changes in room acoustics and custom designed monitoring systems.

Gordon Evans has joined the studio as chief maintenance engineer, with 20 years' experience in maintenance and research and development. Brent King has been appointed chief engineer for the facility. Pat Meyer is studio manager.

Wax Works Studio

The Wax Works Recording Studio, located at 2712 Larmon Drive, is new to the Nashville music scene, compared to some other studios in town. But they have quickly added to their growing list of clientele by giving artists and producers what they want — quality services and sound.

In a town rapidly moving into all areas of music, Wax Works has enjoyed its share of success in the fields of country, pop, and gospel music, with American and international artists.

Wax Works product has shown up as charted and certified hits by

(Continued from page 50)



RONNIE MILSAP

**Distinguished Achievement Award for Crossover
from Country to Pop — BILLBOARD**

#1 Male Singles Vocalist

**#1 Single of '81 for "(There's) No Gettin' Over Me"
in RECORD WORLD, BILLBOARD, CASHBOX**



DICK BLAKE INTERNATIONAL, INC.
P.O. BOX 24727 - NASHVILLE, TENNESSEE 37202 - TELEPHONE 615/244-9550



Labels

(Continued from page 16)

Skaggs' first CBS tour took him into all regions of the country, opening and headlining through mid-July. "Don't Get Above Your Raising" brought him a top 16 status on the country singles chart, and placement of his album on the country album charts.

This has been a "golden year" for George Jones, and an awarding one as well. October 1980 marked the start of the "The Year of George Jones" when he and his rendition of the song, "He Stopped Lovin' Her Today," won the first of nine top awards from four major organizations: CMA — Male Vocalist of the Year, Single of the Year, and Song of the Year; his first Grammy Award for Country Song of the Year; the Academy of Country Music — Male Vocalist of the Year, Song of the Year and Single of the Year; Music City News Cover Awards — Male Artist of the Year and Best Single Record of the Year. Jones was also the star/host of the 60-minute HBO special, "A Tribute to George Jones."

Mickey Gilley's recent number one single "You Don't Know Me" brought his career total to 11 number one singles.

Through conjunctive efforts by Epic and Scotti Brothers, who joined the Associated Labels fold this year, television personality John Schneider's debut single, "It's Now or Never," contributed to the success Epic experienced this year. Schneider also generated substantial album sales for his debut effort, "Now or Never."

Scotti Brothers also brought in recording artists Doug Kershaw and Fred Knoblock. The latter's first single effort is "Memphis."

The Scotti Brothers join other Associated Labels under the direction of CBS Nashville: Cleveland International (Slim Whitman and the Rovers) and Curb (the Burrito Brothers and Bobby Goldsboro).

The Columbia Records voyage this year was sparked by its charting of three number one records, as compared to two last year, its share of top five and top 10 achievements, and its artists' success stories.

Exemplary of the development on Columbia's side is the number one success painted by Rosanne Cash on the country singles charts, as well as top 20 and top 30 strength at the pop level on the singles and album chart, respectively, for her album and title track single, "Seven Year Ache." With the conclusion of the fourth leg of her "Seven Year Ache" tour, Rosanne Cash completed 25 personal appearances across the country.



Willie Nelson

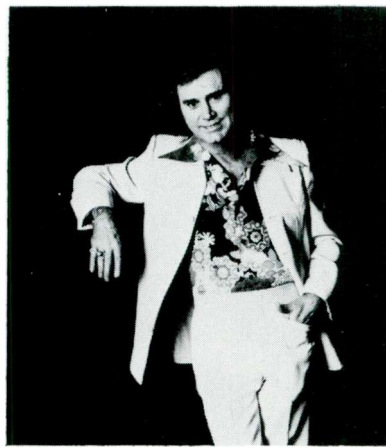
Janie Fricke marked a milestone in her recording career this year with her delivery of her all-country album for Columbia, "I'll Need Someone To Hold Me When I Cry." As a result of her first-time collaboration with producer Jim Ed Norman on this project, Fricke has realized a break in her acceptance from a string of top 20 single successes — from her past three album efforts — to the top two country ranks with "Down to My Last Broken Heart," and current top 10 with the album's title cut.

Lacy J. Dalton has continued to remain in the top five and top 10 with her Columbia single offerings, as well as enjoying longevity on national album charts, due to her heavy and ongoing touring across the country, continued network and major syndicated television exposure, and press appeal.

In addition to Willie Nelson's Columbia hit contribution with the single, "Angel Flying Too Close to the Ground," from his "Honeysuckle Rose" album, Nelson also picked up his fourth career Grammy Award for his penning of "On the Road Again," a Best Country Song for 1981. Nelson also completed work on his third film, "Barbarosa," in which he co-stars.

The third contributor to the #1 slot this year was Crystal Gayle, with "Too Many Lovers," from her "These Days," album. With this single, she brings her career total to 11. Gayle has also lent her vocals to an upcoming motion picture soundtrack, the Francis Ford Coppola project, "One From the Heart."

The teaming of Moe Bandy and Joe Stampley last year in a duet album collaboration spawned a second album collaboration this year, "Hey Joe, Hey Moe," which yielded a top 10 title cut effort. Bandy and Stampley also picked up their second consecutive Top Vocal Duet of the Year Award this year from the Academy of Country Music. Bandy also has contributed a top 10 single with "Following The Feel-



George Jones

ing."

Rounding out the top 10 for this year was Johnny Cash, who scored with his first single collaboration with producer Billy Sherrill, "The Baron."

Joining the Columbia roster this year are Calamity Jane, an all-female group that has seen the release of their first single, "Send Me Somebody To Love;" and Zella Lehr, the second artist to be signed to the Columbia/Sherrill, Inc. logo (behind Lacy J. Dalton), whose first single for the label, "Feedin' the Fire," went top 40.

Country International Records

Sherman Ford, president and chief of Country International Records, says the record company has enjoyed steady growth since its conception and is looking forward to even bigger and better business in the future.

According to Ford, much hard work was involved in starting a record label, acquiring the right distribution, proper promotion, getting experienced personnel capable of building a successful label, finding the right artists, and producing good product. But he added that having overcome these obstacles, it has been worth all the effort.

"One thing we have here at the label is communication with the listening public, and we achieve this through our record promotion department," said Ford. "The label's promotion department works closely with the radio station, whether large or small. To us the secondaries (as they are called because they do not report to the national charts) are as important as the reporting stations, because we value their input on what we are doing."

Country International's artists include Claude Gray, Carmol Taylor, Ivory Jack, Joy Ford, Doug Warren, Eddie Moore, and David Houston. The label recently signed new acts George Bosley and Cal Star.

Dimension Records

The Dimension Records saga began in December 1979 with steady growth. Today, 25 singles and four albums later, Dimension remains a viable label with radio and in the marketplace.

Ken Stilts, president of Dimension, made the decision to go with independent distributors, feeling that the trend of conglomerate marketing and major distribution deals left the independents with a void that a good label could fill.

The initial impact made by Dimension was with Eddy Raven. During the first 15 months, Dimension released five singles and one album on Eddy, with each single growing in sales and national chart success. Realizing that a small label must concentrate on each release, and that a small artist roster was an advantage, Dimension signed Kenny Price and Peggy Forman the first year, and Tommy Jennings shortly thereafter.

In December 1980, Ray Price signed with Dimension, giving the company the clout necessary to explode into prominence. With Ray's first single release, "Getting Over You Again," the industry felt the Dimension determination. "It Don't Hurt Me Half As Bad" blasted Ray to the top, and his first album on Dimension, "Town and Country," is doing well.

"I Wish You Could Have Turned My Head (And Left My Heart Alone)," Peggy Forman's first bona fide hit on Dimension, appears to be the first in a string of hits that will make this talented artist a country giant.

With the addition of Dave Kirby, Carlton Collins, and British star Stu Stevens to the Dimension family of artists, the label expects to make more of an impact on the industry in 1982.

"Diamonds in the Stars" backed with "Let it Rain, Let Her Cry" by Ray Price has just been released in the United Kingdom. The album "Town and Country" is scheduled for an early release on the U.K.'s Youngblood Records. "In Vain" backed with "Rene" by Kenny Price is out in the U.K. on Emerald Records. Dimension is now negotiating several other foreign record and sub-publishing agreements.

Dimension has a small but dynamic staff headed by Ken Stilts, president; Bill Mack, director of marketing; Ray Pennington, executive VP; George Cooper, III, VP, special projects; and Gene Vowell, professional manager of the publishing companies.

(Continued on page 42)



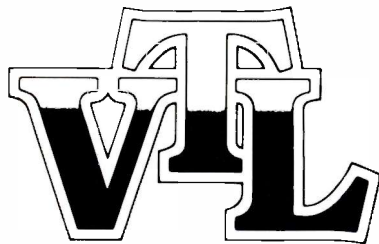
serving studio musicians
 setup: stage/studio
 Airport service
 storage/rental

A Professional Rodie Service

"For that clean, well organized show"

telephone: (615) 244-4675

Lighting for all Occasions
 touring • concerts • video



VIDEOTECHNILITES
 INCORPORATED

2 Music Circle East, Nashville, Tenn. 37203
 615/242-0254

WHERE the COUNTRY'S COOKIN'!

"Still Doin' Time"
 George Jones (Epic)

"Slowly"
 Kippi Brannon (MCA)

THANKS FOR A SUPER YEAR!

JANIE FRICKE
 KENNY ROGERS
 DOLLY PARTON
 JERRY REED
 MOE AND JOE
 THRASHER BROS.
 RED SOVINE (EUROPE)
 THE REELS (EUROPE)
 BUDDY HOLLY
 RICKY SKAGGS

MARTY ROBBINS
 JOE SUN
 AMAZING RHYTHM ACES
 LORETTA LYNN
 CARL PERKINS
 WILLIE NELSON
 WEBB PIERCE
 MEL TILLIS
 CAROL BAKER (CANADA)
 MERLE KILGORE

LEON EVERETTE



CEDARWOOD
 PUBLISHING COMPANY

39 Music Square East / Nashville, Tennessee 37203
 Telephone (615) 255-6535

JENSING/JENSONG

GARY NICHOLSON

JIM ED NORMAN

SANDY PINKARD

CHICK RAINS

ALL IN ONE BIG AREA

JENSING/JENSONG
 PRODUCTIONS

RANDY TALMADGE — Vice President and General Manager **WALTER CAMPBELL** — Director of Nashville Operations
 1009 17th Avenue South • Nashville, Tennessee 37212 • (615) 320-7277 / 6255 Sunset Boulevard • Suite 603 • Hollywood, California 90028 • (213) 462-4020

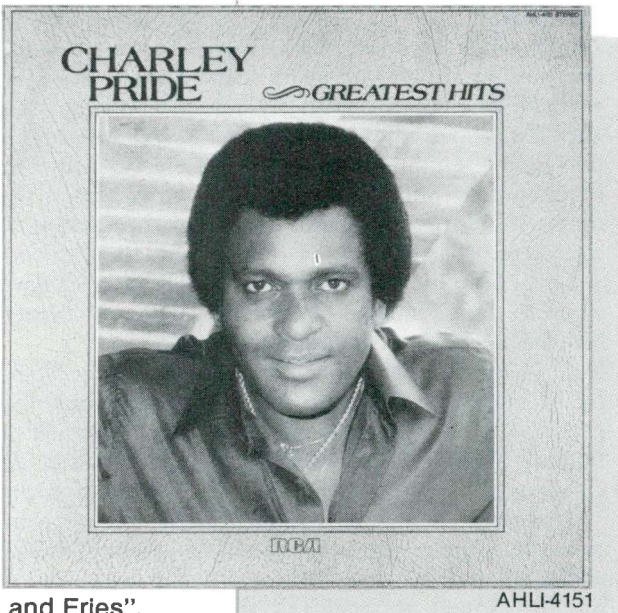
Annual Publishers List

Company	Charted Top 10	# 1	Company	Charted Top 10	# 1	Company	Charted Top 10	# 1	Company	Charted Top 10	# 1
A chord	1	—	Dayan	1	—	Kentucky Wonder	2	—	Rolchus	2	—
Acuff-Rose	13	4	Daydreamer	1	—	Doug Kershaw	1	—	Rondo	1	1
ADT	2	1	Deablo Lobo	1	—	Keva	1	—	Ron/Muir	1	—
Akie	1	—	DebDave	3	2	King Cleo	1	—	Fred Rose	1	—
Fred Aklert	1	—	De-Bone-Aire	1	—	King Coal	1	—	Rose Bridge	1	—
Algee	10	3	Dickerson	1	—	Lady Jane	3	—	Rytvoc	1	—
Joe Allen	2	—	Donnie-Do-Dad	1	—	Kevin Lee	1	—	Sabal	8	2
Almarie	1	—	Door Knob	2	—	Leeds	2	1	Sage & Sand	1	—
Almo	3	1	Down 'n' Dixie	1	—	Lefty's	1	—	Sailmaker	3	1
American Cowboy	3	2	Drolet	1	—	Levine & Brown	1	—	Sawgrass	7	2
Andite Invasion	1	—	Drunk Monkey	1	—	Lifestream	1	—	Scimitar	1	—
Angel Wing	2	1	Duchess	14	4	Joe Light	1	—	Screen Gems	6	1
Apple Cider	1	—	Dunbar	1	—	Line Man	1	—	Sea Three	1	—
April	10	4	Easy Nine	1	—	Little Jeremy	2	—	Senior	6	3
Arian	1	—	Elektra/Asylum	1	1	Mick Lloyd	1	—	September	1	—
Artwork	1	—	EMI	3	—	Lowery	1	1	Seventh Son	1	—
Atamap	1	—	Enocce	1	—	Lucy's Boy	1	—	Shapiro Bernstein	1	—
Atlantic	2	—	Eufaula	1	—	Maclen	1	—	Shade Tree	5	3
ATV	13	1	Everly & Sons	2	—	Mad Lad	1	—	Shedd House	1	—
Aunt Polly's	1	—	Evil Eye	1	—	Mad Lad	1	—	Shelby Singleton	5	—
Baby Bun	1	—	Expertice	1	—	Magic Castle	8	2	Sherman Oaks	1	—
Baby Chick	4	—	Face the Music	1	—	Magnet	1	—	Shot Glass	1	—
Back Road	1	—	Faithful Virtue	1	—	Major	1	—	Silver Blue	1	—
Bad Jo Jo	1	—	Fame	1	—	Mandina	1	—	Silverline	1	1
Balmur	1	—	Famous	1	—	Mann-Weill	2	—	Silver Nightingale	1	1
Baray	6	2	Farce	1	—	Maple Hidll	4	2	Paul Simon	2	1
Baron	3	1	Feddleback	1	—	Mariposa	1	—	Sing Me	1	—
Robin Batteau	1	—	Leo Feist	1	1	Mark Three	1	—	Singletree	1	—
Beechwood	3	—	First Lady	8	—	Earl McGrath	1	—	Sister John	1	—
Bellamy Brothers/ Famous	2	1	Bobby Fischer	1	—	Mike Martin	1	—	Sleepy Hollow	2	—
BGO	1	—	Flagship	1	—	Mastercraft	1	—	Songbiz	1	—
Big Crush	1	—	Flowering Stone	3	—	Matragun	1	—	Songbreaker	1	—
Bibo	4	1	Flying Dutchman	2	—	Maypop	1	1	Songpainter	2	2
Billy Music	1	1	Forrest Hills	1	—	Merilark	2	—	Southern	1	—
Blabb	2	1	Foster & Rice	1	—	Metaphor	1	—	Southern Nights	9	4
Bill Black	1	—	Four Star	2	—	Mik/Klan	1	—	Southfield	1	—
Blackwood	12	2	Fourth Floor	1	—	Milene	6	—	St. Jude	2	—
Blendingwell	1	1	Frebar	3	—	Millhouse	2	1	Stallion	3	—
Blue Book	3	—	Fruit	1	1	Mills	1	—	Ray Stevens	3	—
Blue Creek	1	—	Gallion	1	—	Millstone	3	—	Stigwood	1	1
Blue Echo	1	—	Al Gallico	8	1	Missing Finger	1	—	Strawberry Hall	1	—
Blue Lake	7	1	Garpax	1	—	Moonridge	2	—	Strawberry Patch	3	—
Blue Moon	6	2	Larry Gatlin	4	1	Edwin H. Morris	1	1	Sugar Plum	2	1
Blue Quill	1	—	Gervasi	1	—	Gary Morris	1	—	Sunburn	1	—
Blue Seas	1	—	Vince Gill	1	—	Morris Music	1	1	Sunnybrook	1	—
Bojan	1	—	Gilpip	1	—	Mother Tongue	1	1	Sun Up	1	—
Bonnyview	1	—	Gingham	2	1	Mountainwood	1	—	Sure Fire	1	1
Boothcute	1	1	Glad	1	—	MPL	1	—	Sweet Dreams	1	—
Boxer	1	—	Gladys	3	—	Mullet	5	2	Sylvia's Mother	1	—
Brandwood	1	—	Glenan	1	—	Music City	4	1	Talmon	1	—
Briarpatch	3	2	Glenwood	1	—	Music Pavilion	1	—	Tartle	1	—
Brightwater	3	—	Gloria's Song	1	—	Music Table	1	—	Taylor & Watts	2	1
Brockman	1	1	Goldline	2	1	Music West of the Pecos	2	—	Temar	4	—
Bundin	1	1	Bobby Goldsboro	6	2	Willie Nelson	1	—	Tennessee	—	—
Burning River	1	—	Granite	1	—	Nub-Pub	2	2	Swamp Fox	1	1
Button Willow	1	—	Guitar Man	2	—	Michael O'Connor	1	—	Terrace	1	—
Buzzherb	1	1	Rick Hall	1	1	Old Friends	1	—	Think Gold	1	—
Calente	1	—	Hall-Clement	19	4	Onhisown	2	1	Mel Tillis	1	—
Capac	2	—	Hallnote	2	—	On the House	1	—	Timber	1	—
Captar	2	—	Linda Hargrove	1	—	Pangola	1	—	Times Square	1	1
Captive	1	—	Hartline	2	—	Paukie	1	—	Tomake	1	—
Careers	2	—	Hat Band	4	—	Pannin Gold	1	1	Trojames	1	—
Cartee III	1	—	Hawkins	1	—	Paramount	1	—	Tree	41	11
Caseyem	2	—	Hello Darlin'	1	—	Partner	2	1	Tri Chappell	2	2
Buzz Cason	2	1	Hinsdale	5	—	Partnership	1	—	Trio	1	1
Cedarwood	3	1	Hitkit	5	—	Peaceful	1	—	Tro-Devon	1	1
Central Songs	1	1	Home Comfort	2	—	Peer	3	—	Troll	1	—
Chablis	1	—	Honey Tree	1	1	Pencil	1	—	Ernest Tubb	2	1
Chandas	1	1	Hoodswamp	1	—	Peso	12	4	Unart	2	—
Chaparrell	1	—	Hot Cider	1	—	Ben Peters	1	—	Unart/Peer	1	—
Chappell	13	3	Hot Kitchen	1	—	Phono	2	—	Unichappell	7	3
Cheric	1	1	Hot Line	1	1	Pi-Gem	19	12	United Artists	6	—
Chess	8	4	House of Bryant	3	—	Pixrus	2	2	Upstart	2	—
Chick Rains	1	1	House of Cash	2	—	Plangert	1	—	Van Hoy	1	—
Chiplin	1	1	House of Gold	17	3	Plum Greek	3	—	Vector	1	1
Chip 'n' Dale	3	—	House of Love	1	—	Points West	1	—	Velvet Apple	2	2
Cibie	2	1	Hudson Bay	1	—	Porter	1	—	Vicious	1	—
Coal Miners	2	—	Hungry Mountain	1	—	Posey	5	1	Visa	3	—
Coal Well	1	—	Hustlers	1	—	Prima Donna	1	—	Vogue	10	2
James Cobb	1	—	I nmy	1	—	Prime Times	1	—	Wallet	6	1
Colgems	2	—	Intersong	5	—	Proc	1	—	Warner Brothers	4	1
Combine	11	3	Ironside	2	—	Prophecy	1	—	Warner Tamerlane	12	3
Company of the Two Peters	1	—	Irving	2	—	Queen	1	—	Watch Hill	1	—
Con Brio	1	—	Irving Berlin	1	—	Raindance	2	—	Waylon Jennings	1	—
Conconde	1	—	I've Got the Music	3	1	Chick Rains	1	1	Larry Weiss	1	—
Roger Cook	1	1	Jack & Bill	5	—	Raleigh Services	1	—	Welbeck	9	1
Cook House	3	2	Dick James	1	1	Red Angus	2	—	Welk	1	—
Countless	1	—	Jeffrey's Rainbow	1	—	Red Ribbon	2	—	Whitsett Churchill	1	—
Covered Wagon	2	1	Jensing	1	1	Resaca	2	—	Wiljek	2	—
Crazy Cajun	1	—	Jerrimick	1	—	Reso	2	1	Windchime	1	—
Croswood	1	—	Jobete	1	—	Rest-A-While	1	—	Window	8	1
Cross Keys	13	4	Joe	1	—	Rich Ben	1	—	World Song	3	—
Cross Lake	1	—	Julina	1	—	Rich Way	1	1	Wren	1	—
Crown Dancer	1	—	Kama Sutra	1	—	Rightsong	7	3	Writer's Night	1	—
Danor	2	1	Keca	1	—	Rock Garden	1	1	Yatahey	2	—
Dan-Penn	1	—	Kedada	1	—	Rocky Top	1	—	Yellow Dog	1	—
Daucay	1	—	Kelly & Lloyd	2	1	Rodeo Cowboy	1	—	Young'un	1	—
Dawnbreaker	1	1							Young World	1	—

The Greatest Hits

CHARLEY PRIDE'S GREATEST HITS

Eleven #1 Singles in One Album! Includes such Pride classics as:



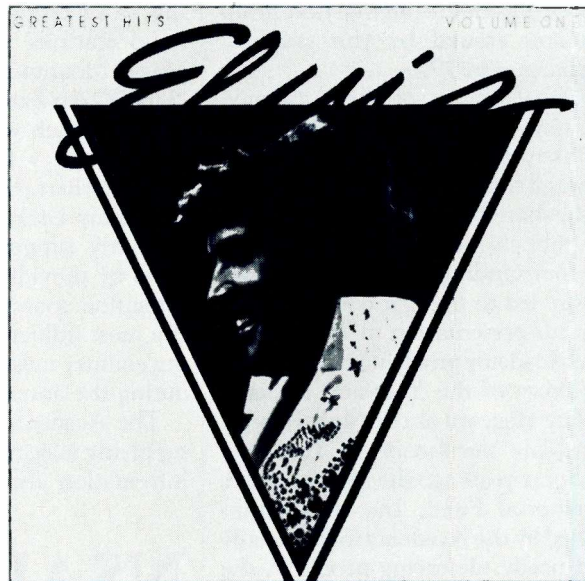
"Burgers and Fries", "Honky Tonk Blues", "Missin' You", and the current hit single "Never Been So Loved (in all my life)".

Are On RCA



ELVIS GREATEST HITS, VOL. I

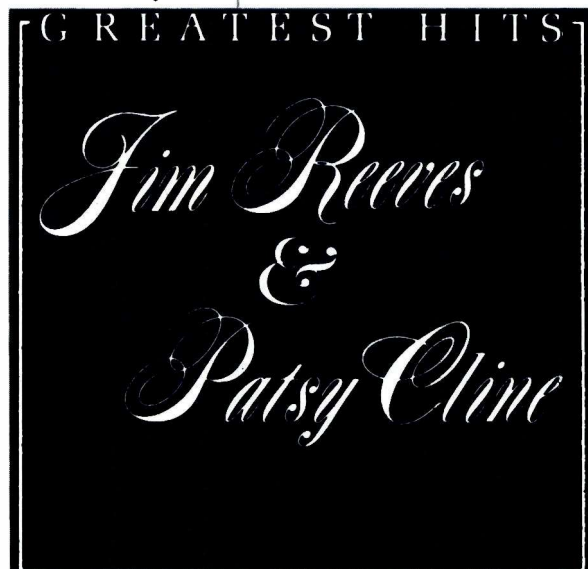
Includes five previously unreleased versions of the hit singles:



"Suspicious Minds", "A Big Hunk of Love", "Steam Roller Blues", "The Sound of Your Cry".

JIM REEVES AND PATSY CLINE, GREATEST HITS

Two legends together for the first time! Includes the Reeves/Cline duet, "Have You Ever Been Lonely".



Also includes "Four Walls", "Crazy", "Welcome to My World".

The ACM Continues To 'Enhance and Promote'

■ The main purpose of the Academy of Country Music is to "enhance and promote country music throughout the world." This quote is from the original non-profit charter issued by the state of California in 1964.

The founders of the Academy, Tommy Wiggins, Eddie Miller, and Mickey and Chris Christiansen, wanted the music and its performers to be shared with more people and to be publicly recognized by their peers for outstanding achievement. This desire led to the first country music awards presentation in 1965, when the Academy proclaimed Roger Miller Man of the Year and honored Merle Haggard as the Most Promising Male Vocalist of the Year.

Some years ago the Marty Landau Memorial Fund, Inc. was established by the Academy to financially aid needy, deserving people in the country music community. This trust is funded by direct contributions to the Academy from individuals and by periodic benefit functions held for this purpose. The Academy is also a regular supporter of the John Edwards Foundation, an organization housed on the campus of UCLA and dedicated to the preservation of country music's roots.

In September 1981 the Academy co-sponsored a "Celebrity Golf Tournament" with the Toluca Lake Commerce, with proceeds given to the Family Crisis Center to aid abused children.

The Academy is governed by directors and run by officers elected annually. The officers and board members meet monthly to discuss and supervise Academy business and activities. The membership of the Academy is limited to those professionals who derive some portion of their income directly from country music. Each member of the organization must be classified by affiliation with one of the 14 categories of membership available. No company or organization is allowed to enroll, or have in its employ, a number of members which exceeds 10 percent of the total membership of the Academy.

Television has played an important role in the Academy's growth. The 16th annual awards presentation, held April 30 at the Shrine Auditorium and produced by Gene Weed for the Dick Clark Company, took the number one position for the night, and was rated 18th for the week. The date for the 1981 "Hats" to be awarded is April 29, 1982, and the ACM Awards will again be aired live over the NBC-TV network.

Radio stations over the country are an ever-increasing supportive arm for country music and the

Academy. Many Academy functions such as benefit performances and special concerts have been broadcast live or taped for later airing. In 1980 the Academy furnished radio stations with a show from Magic Mountain paying tribute to "Uncle" Art Satherley and concerts featuring such well-known country artists as Lacy J. Dalton, the Bellamy Brothers, Bobby Bare, and Little Jimmy Dickens. The Academy regularly supports country music radio by providing an available information source and by honoring the most influential job of promoting country music by a radio station during the annual awards show.

The Academy is also continually supplying magazines and trades with information about the activities of

the Academy and its members. The ACM provides its members and industry-related persons with a monthly newsletter.

The Academy was in part responsible for the anti-piracy law enacted by the state of California against the unauthorized reproduction of records and tapes. With the help of the membership, the board of directors and the officers of the Academy, an anti-piracy drive was initiated and letters and telegrams forwarded to Sacramento to get the bill passed.

The ACM's executive secretary is Fran Boyd, who has been with the organization since 1968. She is also editor of the monthly newsletter, assisted by associate editor Al Konow. Kim Castro, who has been with the Academy since 1977, works as re-

ceptionist and assistant to the executive secretary.

This year the officers and board of directors decided it was time for the Academy to have an executive director, someone to assist in conducting the business affairs and be the official Academy spokesperson. Bill Boyd, who has been deeply involved with the Academy, serving as both president and chairman for many years, and has worked on the ACM Awards presentations, was hired to the position.

In June the Academy participated in Fan Fair by hosting a hospitality suite for the week. This year the Academy is sending Johnny Mosby, president, and Fran Boyd, executive secretary, to represent the Academy at the Disc Jockey Convention.

NSAI's Year: Full of Highlights

■ The Nashville Songwriters Association International is proud of its achievements in the past year. Under the leadership of president Randy Goodrum and its officers and board elected in March, NSAI has made much progress and is projecting a highly successful year.

Beginning with its first educational event in late February, the third annual Songwriting Symposium, which culminated in the 14th annual Songwriters Achievement Awards Ceremony, the organization has continuously projected and worked toward educational and membership goals. The NSAI Song of the Year awarded at the Songwriter Achievement event was "He Stopped Loving Her Today," written by NSAI Hall of Fame member Curly Putman and Bobby Braddock. The Songwriter of the Year was Bob Morrison, who has written such great songs as "Lookin' for Love," "You Decorated My Life," "You're the One," "Angels, Roses and Rain," "The River's Too Wide," and "Born To Love Me," among others.

Committees for the year as appointed by Goodrum are: membership, chaired by Paul Craft; research and development, chaired by Bob McCracken; finance, headed by Ann Stuckey; and the contract committee, which David Ludwick, counsel to the board, and Richard Perna are consistently updating.

The membership committee has, through various innovative ideas, brought about a phenomenal growth in the organization, which now has as its year's goal a 2000-member roster. This committee, with Maggie Cavender, NSAI's executive director, has established membership

workshop groups in various parts of the country.

Such workshops are now developed and meeting regularly in Roswell, N.M.; Lexington, Ky.; New York City; Louisville, Ky.; Cincinnati and Columbus, Ohio; and Bloomington, Ind., and are developing in Florida, Houston, and elsewhere.

The Nashville area workshop, which is three years old in December, meets weekly at Belmont College. With the assistance of the NSAI office staff, this group is moderated by coordinators Woody Bomar, Kerry O'Neil, and Thea Gammons.

The research and development committee, under Bob McCracken, and in his absence, Woody Bomar, has developed and printed the "Nashville Survival Kit," a booklet with informative data about Nashville that is not available from any other source.

In June, at Fan Fair in Nashville, NSAI was well represented with a booth and showcase at the Municipal Auditorium. The show featured writers who were honored in February with achievement awards.

A highlight in the year was June 18, when the U. S. Court of Appeals upheld the Copyright Royalty Tribunal's decision to increase the mechanical royalty rate to four cents. Largely through the efforts of NSAI, AGAC, and the National Music Publishers Association, this statutory mechanical rate went into effect on July 1, 1981 as had been decided by the CRT.

Plans have been made for NSAI's gala event, the Hall of Fame Induction, and dinner. Two songwriters of great stature will be inducted this

year on Sunday (11) at the Hyatt-Regency Hotel in Nashville. The master of ceremonies will be well-known radio and TV personality Ralph Emery. Long-time friend and loyal supporter of NSAI songwriters, Coach Darrell Royal of the University of Texas, will be honored with a plaque as NSAI's "friend," and Randy Goodrum will present his "President's Award," the recipient's name held secret until the presentation.

Current NSAI officers are: president, Randy Goodrum; VPs Wayland Holyfield and Marjohn Wilkin; Buddy Killen, treasurer; Michael Kosser, secretary; and Paul Richey, sergeant-at-arms.

Joining these officers to make up the executive committee are Del Bryant, Paul Craft, Bob McCracken, and Linda Hargrove Bartholomew. Other board members are Jimmy Bowen, Connie Bradley, Patsy Bruce, Woody Bomar, Jerry Chesnut, John E. Denny, Moses Dillard, Red Lane, Tom Long, Charlie Monk, Dianne Petty, Frances Preston, Ann Stuckey, Sheb Wooley, Ralph Emery, Pee Wee King, Loretta Lynn, Mickey Newbury, Dolly Parton, Clarence Reynolds, Tammy Wynette, and R. David Ludwick.

Past presidents are Buddy Mize, Clarence Selman, Joe Allison, Mary Reeves Davis, Ron Peterson, Bob Jennings, and Patsy Bruce.

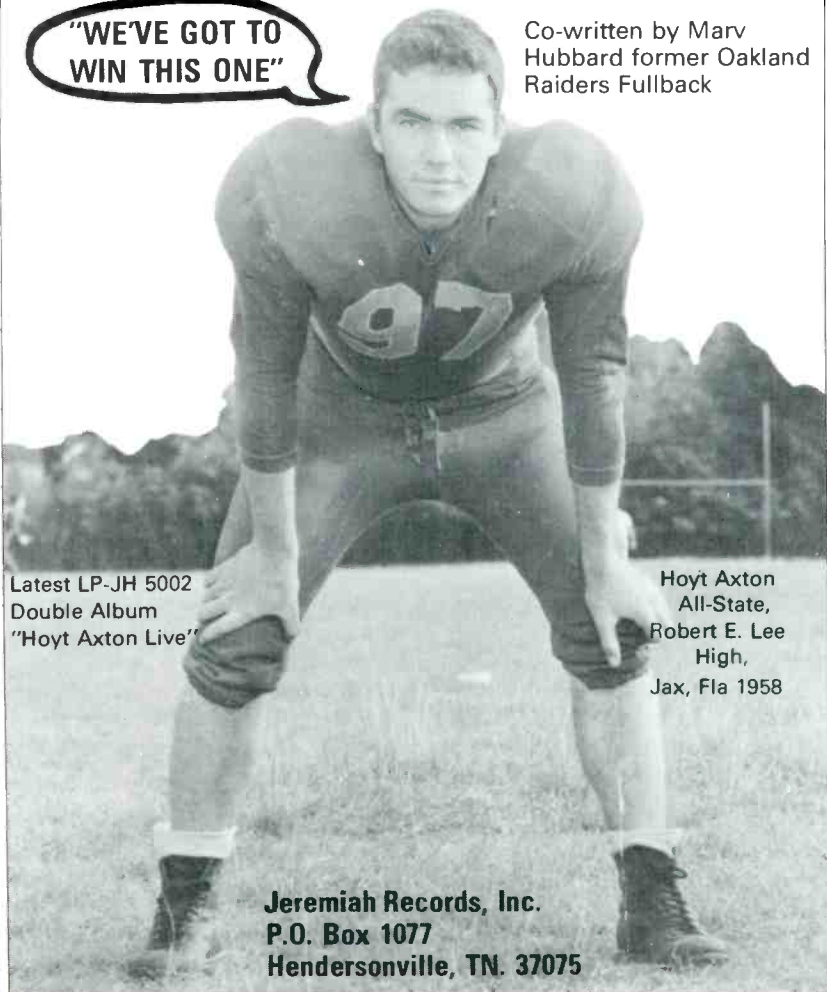
The NSAI staff is Maggie Cavender, executive director; Dot Thornton, membership coordinator; and Glenn Warren, assistant membership coordinator. The organization is housed at "The Songwriter's Building" at 25 Music Square West in Nashville.

HOYT AXTON

Brand New Single: JH-1012

"WE'VE GOT TO WIN THIS ONE"

Co-written by Marv Hubbard former Oakland Raiders Fullback



Latest LP-JH 5002
Double Album
"Hoyt Axton Live"

Hoyt Axton
All-State,
Robert E. Lee
High,
Jax, Fla 1958

Jeremiah Records, Inc.
P.O. Box 1077
Hendersonville, TN. 37075

Thanks DJ's for a great year LEON EVERETTE



RCA Records
30 Music Square West
Nashville, TN 37203

manager
Carroll Fulmer
7513 Lake Dr.
Orlando, FL 32809
305-855-8920

Tony Albert Welcomes DJ's to CMA week.

Watch for his new release,
"Texas Love Affair,"
on Little Richie Records

LITTLE RICHIE RECORDS
P.O. Box 3
Belen, New Mexico 87002

Koala Record Company would like to take this opportunity to Welcome all D.J.'s to Music City USA.

Watch for two new releases from Koala:

NASHVILLE RHYTHM SECTION™

"Keep On Dancing"

Album



Liz Lyndell
"The Cuddle-Up Kind"
Single



Labels

(Continued from page 36)

Elektra/Asylum

"We're like the little guy down the street who all of a sudden moved in right next door to the big guys," says Elektra/Asylum Nashville VP Jimmy Bowen. "When the Nashville office was opened less than 10 years ago, it was a small, cautious operation. Now we're a full-fledged, profit-making division of E/A with a program designed to keep building our operation's strength. We're becoming a legitimate major in the country world."

Bowen joined E/A on January 1, 1979, with a five-year plan. "Today, we're already 25 percent ahead of where that plan called for us to be, in terms of dollar volume. In the first three years, we've seen Eddie Rabbitt (signed in 1974) achieve platinum-plus. Hank Williams, Jr. ... has sold two-and-a-half million albums in two years. Our market share in country has risen from about two percent to 16 percent."

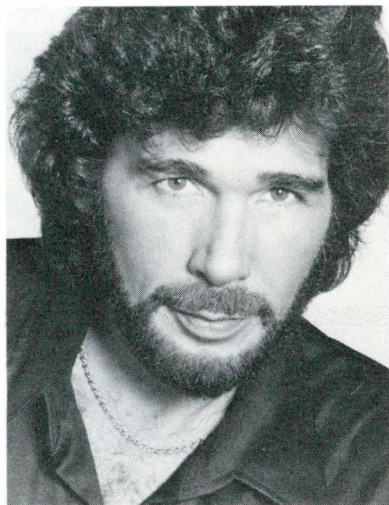
"1981 has been our best year so far," adds E/A Nashville GM Ewell Roussell, "but in a couple more years we'll look back at this one and chuckle."

According to Bowen, Roussell, and E/A Nashville director of marketing Nick Hunter, highlights of the label's major accomplishments during the past year include the gold certification of the "Best of Eddie Rabbitt" LP; the platinum certification of Rabbitt's "Horizon" LP, and the gold certification of two "Horizon" singles — "Drivin' My Life Away" and "I Love a Rainy Night"; and the major pop and country success of "Step By Step," the title track single from his latest album (the LP awaits RIAA audit for gold certification).

Another recent E/A Nashville success story is that of Hank Williams, Jr. Not only have his first three Elektra/Curb albums cumulatively sold well into seven figures (with all moving toward gold certification), but the recent "Rowdy" and just-released "The Pressure Is On" LPs are selling in numbers significant enough to justify Hunter's description of Bocephus as "the biggest-selling country act who's never had a big pop crossover single."

E/A's Williams catalogue is further strengthened by the recent acquisition by Elektra/Curb of his two 1977 Warner/Curb LPs, "One Night Stands" and "The New South."

Johnny Lee, signed to a Full Moon/Asylum solo deal after his "Lookin' For Love" single from the triple-platinum-plus "Urban Cowboy" soundtrack topped the pop and



Eddie Rabbitt

country charts, followed with three more consecutive hits from his debut "Lookin' For Love" LP, released in October — "One in a Million," "Pickin' Up Strangers" and "Prisoner of Hope." Lee is now a major concert attraction and "Bet Your Heart on Me," his just-released follow-up LP for Full Moon/Asylum, has already spawned his fifth hit in a row in the title track.

Mel Tillis, signed to Elektra/Asylum in 1979, has continued his 20-year-plus string of hits with the singles "Steppin' Out," "Your Body Is an Outlaw," "Southern Rains," "A Million Old Goodbyes" and the current "One Night Fever." His summer 1981 hit duet with Nancy Sinatra, "Texas Cowboy Night," led to an album of duets titled "Mel and Nancy," due soon.

The E/A Nashville staff is particularly proud of their work with new acts — performers new to recording such as Kieran Kane, or those new to the label such as Tom-pall and the Glaser Brothers, reunited in 1980 after a seven-year hiatus; Sonny Curtis, far better known as a songwriter than singer for nearly 20 years; and Dave Rowland & Sugar, new to the label in 1981.

Several acts new to E/A Nashville are predicted by Bowen, Roussell, and Hunter to reach new heights of acceptance in the coming year. Among them are Eddy Raven, Kieran Kane, Joe Sun, Helen Cornelius, Sami Jo Cole, Sammy Johns, and La Costa Tucker.

E/A Nashville opened its publishing operations early in 1980 to nurture up-and-coming Nashville-based songwriting talent, both pop and country. Headed by Dixie Gamble-Bowen, the companies include Elektra/Asylum Music (BMI), Refuge Music (ASCAP), and Noreale Music (SESAC).

E/A staff writers are Sterling Whipple, Jake Brooks, Margo Pen-

darvis, Bobby Boyd, Rick and Janis Carnes, Linda Young, Denise Draper, Donna Rhodes, Brent Rowan and James Valentini and Frank Saulino. The publishing companies are also working with Josh Leo and Trisha Johns on a non-exclusive basis.

Equa

California-based Equa Records was established just over a year ago to help develop and promote talent from the Fremont/San Jose area of the state. Chief executive officer for the company, Dr. Warren Johnson, sees the label as a training ground for undiscovered talent and an aid in gaining a major label contract.

During the past twelve months Equa linked up with Album Globe Distributors of Nashville for sales, promotion and national distribution. They also established an executive staff, including Dr. Warren Johnson, chairman of the board and chief executive officer; Sandra Clark, company president and GM; Bob Jackson, promotion director; and Linda Dean, artist development coordinator.

Nashville promotion man and record producer Bob Saporitti has guided Equa's growth.

Equa gained national recognition for recording artist Gail Zeiler, whose first two national singles "It Ain't My Concern" and "She's Goin' Home Alone" received airplay all around the country.

First Generation

1981 saw First Generation Records swing into full operation with the release of nine new albums in its "Stars of the Grand Ole Opry" series, to go along with two previously released and reissued Ernest Tubb albums.

Founded by label president Pete Drake, First Generation is dedicated to recording the legends of country music. Its first release, the classic "Ernest Tubb: The Legend and the Legacy," sold in excess of 250,000 units, prompting Drake to commence the Opry Stars series.

First Generation also has an agreement for mail order and direct response sales with Columbia House. They are marketing the albums through the Columbia Record Club and Vista Marketing, their television sale division. This arrangement led to production of a TV special, "Country Music Celebration," which will be syndicated across the country in conjunction with a television direct-response campaign for a compilation package from the "Stars of the Grand Ole Opry" series.

"Country Music Celebration" was produced by Silver Shadow Productions, Inc., a Palm Springs, California-based company headed by Ed LaBuick, a long-time veteran of television production and marketing. Jim McKenna produced and wrote the show with Drake serving as musical consultant. All ten of the artists signed to First Generation appeared on the show.

The First Generation staff consists of president and A&R director Pete Drake, VP Rick Sanjek, secretary-treasurer Rose Trimble, marketing and promotion director Jerry Seabolt, sales director Rachel Brooks, marketing assistant Debi Good, and administration assistant to the president Rosey Fitchpatrick.

Artists signed to First Generation are Ernest Tubb, Justin Tubb, Jan Howard, Billy Walker, the Vic Willis Trio, Jean Shepard, Stonewall Jackson, Charlie Louvin, Ray Pillow, the Wilburn Brothes, Del Wood, Lonzo and Oscar, and Stu Phillips.

F&L Records

F&L Records is owned by Fischer & Lucus Inc, a multi-faceted company which celebrated its first anniversary in August 1981.

Bobby Fischer, veteran songwriter and promotion man, and Joe D. Lucus, label and promotion veteran, teamed in a national record promotion and distribution venture that thus far has brought 19 singles to national country charts, including "A Little Ground in Texas" (a tune Fischer wrote), the Capitals; "Cheatin's a Two Way Street," Sammi Smith; and "Somebody's Darlin', Somebody's Wife," Dottie.

Fischer & Lucus handles national promotion and distribution for Tanglewood Records and distribution for Sound Factory Records, and reports it has laid the groundwork for two new independent labels, for which it will produce acts.

Fischer also owns Lifesinger Productions, which recently produced an LP on new artist Chris Blake.

Jeremiah

Jeremiah Records Inc. has recently had its most productive year since its inception in March of 1979, with the Hoyt Axton LP hit "Rusty Old Halo," and the succeeding hit singles, "Della and the Dealer," and "Wild Bull Rider." The current year began with a duet by Jerri and Dennis Weaver, "Calhoun."

Axton followed an appearance at the Wembley Festival with a five-

(Continued on page 44)

Agencies

(Continued from page 26)

in the resort areas, playing Harrah's in Lake Tahoe in January 1981 and the Nuggett, Sparks, Nevada recently. He was also a hit at WWVA'S Jamboree in the Hills, Wheeling, West Virginia.

Alabama earned five nominations this year for CMA Awards, and have found great success with their "Feels So Right" LP.

Shorty Lavender Agency

The Shorty Lavender Talent Agency is fast becoming one of the most active booking agencies in Music City today. Shorty Lavender, company president, reports that overall bookings are up 40 percent over the corresponding period for 1980, and feels this is attributable to three major factors: the overall growth in country music and the dramatic increase in the number of venues wanting country artists; a strong roster of talent at the agency; and the administrative ability to capitalize on the growth and overall development of the artists.

The agency presently represents eighteen artists, which represents an increase of seven artists over last year. The artists are Hoyt Axton, Hank Williams Jr., Jan Howard, Freddy Weller, Merle Kilgore, Stephanie Winslow, Ferlin Husky, Joe Sun, Burrito Brothers, Ray Price, Gary Stewart, Mack Magaha, Vern Gosdin, Zella Lehr, J.J. Cale, Tony Joe White, and Waylon Jennings.

Hank Williams Jr. has had back-to-back hits this year, and this has increased demand for his appearances. Vern Gosdin and Ray Price have both been back near the top of the national country charts in recent months.

Waylon Jennings first became involved with the agency through an agreement solely for fairs and outdoor events. Under an arrangement with Management III of California, reached in late August, Waylon is now available to the agency for indoor events as well. The Burrito Brothers are becoming one of the most popular progressive country groups in the nation today, with a recent record and an extensive tour schedule lined up by the agency.

Hoyt Axton, through his continued airplay and media exposure, is also a highly sought after act.

Dan Wojcik, agency VP, reports that this has been a rapid period of change for the agency. He notes that more engagements are being booked by top line promoters, and more venues are now considering progressive country as opposed to traditional country.

More large arena, concert and

outdoor event shows are being booked than ever before, Wojcik noted, and there is a definite increase in overseas interest in the agency's artists.

The Lavender agency relocated premises in early August because of the need for additional office space.

Buddy Lee Attractions

Buddy Lee Attractions, Inc. continues to increase the size of its Nashville operation, which now has six agents — Steve Buchanan, VP Tony Conway, Wayne Gray, Joe Harris, Don Helms, and Jerry Rivers — working out of the main office.

There are three branch offices, with a total of four agents: Jim Gosnell and Joe Higgins in New York, Joan Saltel in Kansas City, and Stephanie Nielson in Las Vegas, the latest addition to the staff.

Lee has been involved in coordinating office operations this year, making frequent trips to New York and Las Vegas. Lee also stays busy on a day-to-day basis working with the artists he manages.

The agency has added several new artists to the roster this year. Bill Monroe and the Bluegrass Boys signed with Buddy Lee in the spring of 1981, marking the first time that Monroe has been represented by an agency other than his own. Bonnie Nelson joined Buddy Lee in 1981, attracted largely by the agency's strong relationship with fairs.

The most recent artist to join the ranks of the agency is Billie Jo Spears, who spends a great deal of time in England and Europe.

Tommy Cash has re-signed with Buddy Lee. Cash is a popular entertainer, playing fairs, concerts and clubs throughout the year. Night-streets is also working with Buddy Lee. The group has been a popular attraction on the road with Tammy Wynette, drawing standing ovations wherever they play.

Buddy Lee Attractions' business for 1981 has more than doubled, due to several reasons.

A close working relationship with the record labels has helped strengthen such artists as Johnny Paycheck, Billy Joe Shaver, and Shaun Nielsen in new markets.

Willie Nelson was scheduled for more fairs this year than any other year but was able to work only a select few before suffering a collapsed lung which forced the cancellation of his remaining dates throughout the fair season. However, he looks forward to rescheduling the dates in 1982. (Lee made certain that replacements were found to fill in on all of the cancelled Willie Nelson dates.)

Johnny Paycheck and Freddy Fender both became involved in dramatic opportunities this year with stints on the TV shows "Dukes of Hazzard" and "Texas." Paycheck was also featured in a syndicated TV special, "Live From the Lone Star," as well as making a cameo appearance in the movie "Take This Job and Shove It."

Danny Davis and the Nashville Brass have been all across the country this year playing stints at the Nugget in Reno, Carlton Dinner Theater in Bloomington, Minnesota, and countless fairs and private functions.

Hank Williams's Original Drifting Cowboys Band hit the trail this year with 20 dates in May, 18 dates in June and 15 dates in August.

Connie Cato is now working with her own band and has acquired a new bus for her nationwide traveling. Grand Ole Opry star Stonewall Jackson has been working twice as many dates this year as he did last year. Tommy Jennings, on Dimension Records, stays on the road working as a single or with his band, Silver and Gold. The Carter Family, featuring Helen and Anita Carter, have been working this year by themselves after years on the road with the Johnny Cash Show.

One of the major new acts to watch are the Steppe Brothers, from Knoxville, Tennessee.

Buddy Lee Attractions has grown tremendously in the contemporary field, representing several top acts exclusively for all bookings or exclusively for fairs. The agency is currently working with Ray Charles, Alice Copper, Sammy Davis Jr., Kingston Trio, Teddy Pendergrass, Leon Russell, Mitch Ryder, the Soul Clan, and White Wolf.

SRO Talent

SRO Talent, opened by Dolores Smiley, a 30-year veteran of the music industry, has experienced a profitable and growth-oriented year in 1981.

Smiley, who began this year with acts such as Johnny Carver, Foxfire, and Dotts, soon added Del Reeves and Mel McDaniel to her booking roster.

In April of this year, Bob Sparrow became associated with SRO as a booking agent and show promoter. Allen Smiley joined the agency as booking trainee and publicist, working in conjunction with S.O.S. Public Relations on artists' press and tour publicity.

"Things have grown steadily over the last year," Smiley said. "We are all looking forward to the coming year and the activities it will bring."

Joe Taylor Artist Agency

Celebrating its 17th year in the booking business, the Joe Taylor Artist Agency has had a "top 10" year.

John Anderson has emerged in the past year into star status, with three top 10 records, and Steve Wariner rocketed forward with his first two top 10's.

Narvel Felts returned to the agency after a few years' absence, and Roy Drusky, after working through Taylor for 20 years, signed an exclusive contract this year.

While the agency on an overall basis has become eminent on the international scene, Drusky has really soared into world prominence this year with two international tours and a hot TV record in Europe. George Hamilton, a much-in-demand act throughout the world for some time, found this year he was recapturing the United States, as his bookings here soared.

Donna Stoneman rejoined the Stonemans, while Archie Campbell, Junior Samples, Gordie Tapp, Donna Douglas, Ray Pillow and the Wilburn Brothers kept the TV screens humming and bright.

Frank Stevens joined the Taylor Agency as booking agent and Cathy White moved in as secretary.

Other acts represented by Taylor include Melba Montgomery, Donna Hazzard, Jim & Jesse, Peggy Sue & Sonny Wright, Jeris Ross, Mac Wiseman, Daryl Pillow & the Pillow Gang, the Chuck Brandon Show, Harold Hill & the Frontier Band, plus Ray Price by special arrangement.

Top Billing International

To more accurately reflect country music's marketing areas, the Nashville-based country music management, booking and public relations firm formerly known as Top Billing, Inc. changed its name to Top Billing International and added its media marketing division for production and distribution of television commercials promoting various forms of music media.

According to Top Billing president Tandy C. Rice, these moves are "consistent with Top Billing's comprehensive sales goals."

The media marketing services division has, since its inception in April 1981, produced two television commercials — "Your Kind of Country" and "Knocking You Over" — for syndication to major market radio stations. These advertisements have enjoyed tremendous acceptance throughout the country, with campaigns placed in 15 markets, including six of the top 25 sur-

(Continued on page 47)

Labels

(Continued from page 42)

country European tour, followed by a cross-country tour of the U.S. Between tours, Axton and the Hoyt Axton Show have appeared on the Johnny Carson show, "Pop Goes Country," "Nashville on the Road," and other TV shows.

Jeremiah released a "Hoyt Axton Live" LP, which has charted well. His new single is "We Gotta Win This One." The latest single release on Jeremiah, "Just a Simple Phone Call," is by Kelli Warren.

King J Records

King J Records, though relatively new, has shown a steady pattern of growth since its conception in early spring of this year. Joe King is president of the label, which has offices in Seattle and Nashville.

King explained that King J Records has a small artist roster because they feel the only way to break new artists and do a good job for established artists is to keep numbers small and concentrate on them. The label has only five artists, Lloyd Green, Lenny Bowman, Carol Roman, Ronnie Smith, and Joe King himself, who recently released his first single on the label, written by Ronnie Reno and Wayne Carson, "Do-Bro Man."

The label has its own distribution and in-house promotion. The Seattle office is located at 1316 Valley Street, phone (206) 622-8358. The Nashville office is located at 38 Music Square East, suite 111, phone (615) 255-4181. King J does its recording and pressing in Nashville. A big part of the label's record promotion is done from Seattle, where they have a staff of five record promoters in-house.

Koala Records

Koala Records is based in Hendersonville, TN, headed by president Wesley E. Sanborn, with a 24-track studio managed and engineered by Bernie Vaughn.

The Koala artist roster includes Del Reeves, Liz Lyndell, Jack Grayson, and the Nashville Rhythm Section. The label's most successful singles in the past year have included "Slow Hand," by Del Reeves; and "A Loser's Night Out" and "My Beginning Was You," by Jack Grayson.

The Koala studio includes an MCI JH-600 console with automation, and an MCI JH-24 multitrack recorder, with DBX noise reduction, and Lexicon digital reverb.

Little Giant Records

Little Giant Records made significant advances in 1981, particularly

in the area of domestic and international artist development. Five acts achieved national chart records — Jerri Kelly, Byron Gallimore, De De Upchurch, the Stockard Band, and Mick Lloyd & Jerri Kelly.

Significant artist development activities include appearances by the entire Little Giant roster at major radio station appreciation days, such as WPNX and KSO; De De Upchurch's national radio station tour in support of her recent single, "I'm Leavin' Abilene Tonight"; Jerri Kelly's international appearances in Ireland and Germany; and the release of LP product by De De Upchurch in Canada and in Germany, and by Jerri Kelly in Germany, Canada, and Australia.

Byron Gallimore continued to show growth as an artist and writer, achieving a cut on the new Dave Rowland and Sugar LP, as well as having his product released in Australia and Canada.

R&M Sounds, the production wing of Little Giant Records, recently completed a contemporary gospel LP by Arleen Harden, who has numerous country hits to her credit, as well as a concept album by the Nashville Music Machine. Both LPs have been leased and are scheduled for release this fall.

Little Giant Records is headed by Roy Sinkovich, president, and by GM and VP Mick Lloyd. Robin Eichel is the national promotion director, and Bernard Walters heads marketing and public relations.

MCA

MCA Records' Nashville division is enjoying the best year in its history, according to division president Jim Foglesong, who said the division is contributing significantly to the overall record profits of the entire company.

The impact of MCA-Nashville's strong roster is perhaps most evident in the final nominations for the 1981 Country Music Association Awards. MCA artists, their songs and their records lead all other companies in the number of nominations. Probably the most dramatic example of the past year's success is the Single of the Year category, in which MCA received four of the five nominations: "Somebody's Knockin'" by Terri Gibbs, "I Was Country When Country Wasn't Cool" by Barbara Mandrell, "Elvira" by the Oak Ridge Boys and "I Believe in You" by Don Williams.

"Somebody's Knockin'" was the first single by Terri Gibbs to be released on a major label, kicking off a career that many industry veterans feel will lead to superstardom.



Barbara Mandrell

Barbara Mandrell was named Entertainer of the Year by the voting memberships of both the Country Music Association and the Academy of Country Music. Her popular NBC-TV show is in its second season. "I Was Country When Country Wasn't Cool" was one of the biggest country singles of the year. The album "The Best of Barbara Mandrell" was certified gold.

The Oak Ridge Boys' current album, "Fancy Free," has sold over one million copies, while their smash single, "Elvira," is approaching the two million mark. "Fancy Free" is the sixth album for the quartet, the previous five having been certified gold.

Like the Oak Ridge Boys and Terri Gibbs, Don Williams' sales were given a big boost with a top ten crossover single, "I Believe in You." The album of the same name was one of the year's biggest and is nearing platinum status. Williams' sales and popularity have continued to steadily spread around the world, to the extent that he remains one of country music's biggest international stars.

"Strong product, a tight artist roster and an outstanding effort from the entire MCA team are the key ingredients to this great year," said Foglesong. "While all artists cannot be final nominees for the CMA Awards Show, virtually all of our artists' careers continued to develop in very positive ways."

Bill Anderson continues to be one of country music's most active performers, both on television and in public performance, as his records consistently hit the charts. Ed Bruce's career received a big boost when he was signed to co-star with James Garner in television's new "Maverick" series while his single and album sales steadily improve. Roy Clark remains one of the most sought-after entertainers in country show business.

Humorist Jerry Clower might very well be setting a longevity record for a comedian on a major label as he begins his 10th year with MCA.

John Conlee, who possesses one of the outstanding voices in country music, continues to score with top-selling singles and albums and to gain new fans. Brenda Lee's SRO tours with the Statler Brothers and her single "Only When I Laugh" demonstrate that she is one of the best singers around.

Loretta Lynn's phenomenal career keeps building through her record releases, television, the ongoing acceptance of her book and movie "Coal Miner's Daughter" around the world, and her bookings. Bluegrass patriarch Bill Monroe's recently released single "My Last Days on Earth" was well received by many radio stations and demonstrates his constant search for new ideas. John Wesley Ryles keeps getting busier as more country music fans realize that he is an outstanding performer.

The Nashville division is enjoying working with B.J. Thomas and his Larry Butler-produced product, which has broad audience appeal.

Tanya Tucker, Conway Twitty, Jerry Jeff Walker, Gene Watson and Faron Young are all bona fide stars of country music. Twitty racked up more number one singles this past year, to further extend his all-time record of more number one singles than any other artist in country music history. Watson continues to build an incredible string of hits and to increase his fandom.

According to MCA VP of promotion Erv Woolsey, radio stations are eager to play new artists — but only after music directors are convinced a new record is a hit. "The biggest obstacle is getting radio to listen to a new record and give it a chance," he said. Overcoming that obstacle requires a different approach in nearly every market, and "innovation" is the key word that Woolsey employs.

Television exposure of the right type in the right amounts can help win the market over for a new artist as well as the more established artists, Chic Doherty, VP of marketing agreed. "While we naturally had some concern that a weekly series might hurt Barbara Mandrell's sales, so far just the opposite has occurred," he pointed out. "We're excited that Ed Bruce will be a regular on the NBC 'Maverick' series this fall," he added. "We have a hunch that this may strengthen his career, too."

Doherty said MCA has plans to coordinate a promotional tour with Bruce and NBC. MCA also frequently ties record promotion in with movie promotion, as it did with the "Coal Miner's Daughter," "Bronco Billy" and "Smokey and

(Continued on page 54)

Nashville Report

By AL CUNNIFF

MCA artist **Terri Gibbs** will guest on the "Barbara Mandrell and the Mandrell Sisters" show Oct. 24. . . **Boudleaux Bryant** has a **Beatles** cut — sort of. His "So How Come," originally an **Everly Brothers** B-side, is said to be on a Beatles bootleg LP. . . Capitol artist **Keith Stegall** has cut two songs that will be featured on a CBS-TV movie of the week, "Killing at Hell's Gate," slated to air Oct. 31.

IN THE STUDIO: Columbia (Johnny Cash, Calamity Jane, Terri Gregory,) Creative Workshop (Connie Smith), Hilltop (Heaven Bound), Quadraphonic (Dobie Gray), Music City Music Hall (RCA-Mexico artists), Sound Emporium (Boxcar Willie), Sound Stage (La Costa Tucker, Dallas Holm, Jerry Puckett), Wax Works (Gary Paxton), Roxy (James Arledge), Doc's Place (Hager Twins), Scruggs (Billy Larkin, Sonny Lawrence, Charlie Craig, Sherrie Grooms, Deborah Allen, Rafe VanHoy, Ricky Rector), Koala (Jack Grayson), Woodland (Ray Price, Charlie Daniels Band, Bobby Jones), Pete Drake (Geoff Morgan, Rick Shulman, Larry Kingston, Carmol Taylor, Sonny Martin).

The **Knott Brothers**, managed by publishing consultant **Terry Smith**, were the only act to perform at a party tossed by Tennessee Gov. **Lamar Alexander** Saturday (10) for industry representatives from outside the state. . . **Margo Smith** will appear on "Nashville Alive" Nov. 14. . . **John Anderson** recently performed at the Sundown Club in New York, his first show in that neck of the woods.

New WQIK (Jacksonville, Fla.) PD **Lee Shannon** will do his daily show from here this week, in the midst of CMA/Opry festivities at Opryland Hotel. That station also recently announced its new air lineup: **Neil Linton**, **Shannon**, **Ed Russ** (also MD), **A.J. Davis**, **Mike McHale**, and **Big Jim Godbold**.

Capitol artist **Mel McDaniel** plays the Wheeling Jamboree Saturday (17). . . Epic artist **Charly McClain** has signed for a leading role in an upcoming episode of ABC-TV's "Hart to Hart" series. The show should air this winter.

The Organization of Country Radio Broadcasters recently held its annual

(Continued on page 49)



Thanks
everyone
for my best
Year!

Sylvia
RCA

Future Looks Good For Aristo Music

■ With an expanding roster of represented talent and significant growth over the past 12 months, the future is looking good for Aristo Music Associates.

Company president **Jeff Walker** reports considerable expansion during 1981 in all areas of the company's activities, especially public relations and financial services.

Major clients represented by the company in the area of public relations include the Nashville roster of the Shorty Lavender Talent Agency and Moonshine Records, Mercury/PolyGram recording artist **Roger Bowling**, and Nationwide Sound Distributors special projects division.

In addition to these full-time clients, special PR services have been performed during the year for Dimension Records, Dottsyt, George Jones, Terri Hollowell, Randy Barlow, and Lynda K. Lance. Walker estimates growth in this area of the business to be running at 170 percent of the 1980 level.

In the area of financial services Aristo has performed specific duties for companies including Mull-Ti-Hit Promotions, Biff Collies' "Inside Nashville" syndicated radio program, and the Con Brio/Wiljex Publishing Group.

*Thank you Nashville
for your warm welcome
and thanks to
Don Williams
and
Garth Fundis
for believing in
"Miracles".*

**MUNDO
EARWOOD
SAYS,
"I'LL STILL
BE LOVING
YOU"**

(sis-1019P)

**AND "THANKS"
FOR YOUR
SUPPORT.**

**General Music Corp.
P.O. Box 8545,
Houston, TX 77009
713-225-0450**

**We are proud to
have Steve Davis
as a part of
our family.**

DICK JAMES MUSIC, INC.

1201 - 16TH AVENUE SOUTH, NASHVILLE, TENNESSEE 37212

General Manager: Arthur Braun
1201 16th Avenue South,
Nashville, Tenn. 37212
230 West 55 Street,
New York City, N.Y. 10019

Publishers

(Continued from page 20)

the Corbin/Hanner Band's "For the Sake of the Song" LP.

Blendingwell/Sister John also has interest in individual cuts on these albums: Mel Tillis's "Southern Rains," Terri Gibbs's "Somebody's Knockin'," Hank Williams Jr.'s "Habits Old and New," Don Williams's "Especially for You," Gloria Gaynor's "I Like Me," and international star Nana Mouskouri's "Come With Me."

Cedarwood

Cedarwood Publishing Co. is enjoying increased foreign activity with Red Sovine's "Teddy Bear," which went top 10 in England, and the Reels' "According to My Heart," which went top 10 in Australia.

The company is also seeing an increase in foreign artists recording older Cedarwood copyrights, such as "Detroit City," "Honky Tonk Man," "Cut Across Shorty," "Ruby (Don't Take Your Love to Town)," "Long Black Veil," and "Tobacco Road."

Domestic releases have increased dramatically this past year, with Dolly Parton's "Detroit City," Janie Fricke's "Pride," Moe and Joe's "Honky Tonk Man," Joe Sun's "I'll Find It Where I Can," Jerry Reed's "Detroit City" and other recordings by Ricky Skaggs, the Thrasher Brothers, the Amazing Rhythm Aces, Leon Everette, Loretta Lynn, Hank Snow, Marty Robbins, and others.

Also recorded this year and due for release soon are duet albums by Webb Pierce and Willie Nelson, and Webb Pierce and Mel Tillis.

Currently on the charts is Kippi Brannon's "Slowly," written by Wayne Walker, and George Jones' "Still Doin' Time," written by John Moffat and Michael Heaney.

Cedarwood is cashing in on reissues of recordings with Kenny Rogers' "Ruby (Don't Take Your Love to Town)" on his "Ten Years of Gold" album and his "Greatest Hits" album. Greatest hits albums by Carl Perkins, Mel Tillis, Webb Pierce and Buddy Holly also contain numerous Cedarwood tunes.

New writers and employees include writer/artist Jackson Leap and writer John Moffat. Clarke Scheicher has been appointed manager of Cedarwood's 16-track demo studio. The current writer lineup is Zack Van Arsdale, Dewayne Orender, Larry Lee, John Moffat, Jackson Leap, Dale Royal, and Michael Heaney.

The Cedarwood office staff includes Bill Denny, president; John Denny, VP; Dollie Denny, secretary/treasurer; Mary Claire

Rhodes, administrative assistant; Curly Rhodes, promotion director; Michael Heaney, director, creative services; Jim Hayner, professional manager; Larry Lee, professional manager; and Clarke Scheicher, studio manager.

Chappell/Intersong Music

With a mix of standard and new songs recorded by such top artists as Dolly Parton, Mickey Gilley, and Anne Murray hitting the top of the country charts, the Nashville division of Chappell/Intersong again showed its enormous catalogue strength during 1980-81.

Headed by Henry Hurt, VP and GM of the Nashville division, Chappell/Intersong had seven top hits, including "Old Flames Can't Hold a Candle to You," recorded by Dolly Parton; "One in a Million," recorded by Johnny Lee; "Do You Love as Good as You Look," recorded by the Bellamy Brothers; "Rest Your Love on Me," the Conway Twitty version of the Bee Gees' song; "What Are We Doin' in Love," recorded by Dottie West; "Blessed Are the Believers," recorded by Anne Murray; and "You Don't Know Me," recorded by Mickey Gilley.

In addition, Chappell/Intersong had numerous hits that hovered near the top, including the huge country, pop and A/C hit "Somebody's Knockin'," recorded by Terri Gibbs. Other hit records included "It's Now or Never," recorded by John Schneider, "I'm Not Ready Yet," recorded by George Jones, and "Faded Love," the Willie Nelson-Ray Price cover of the classic song.

Aside from its great standard copyrights, most of the new songs were written by the select Chappell/Intersong roster of writers including Rory Bourke (twice named ASCAP writer of the year), Charlie Black, Tim Daniels (now a Mercury recording artist), Layng Martine Jr., and Rafe VanHoy.

More than ever, new audiences were drawn to Chappell/Intersong Nashville music as numerous songs crossed over to top 100 and A/C charts. Other new audiences were found with the inclusion of copyrights in such major films as "This Is Elvis," "Coal Miner's Daughter," and "American Pop," plus usage of such standards as "Bouquet of Roses," in national TV commercials.

With the steady expansion of outlets for its copyrights, the Chappell/Intersong Nashville office, consisting of VP and GM Henry Hurt, Intersong VP Pat Rolfe, Chappell/Intersong general professional manager Celia Hill, office manager

Charlene Dobbins, and Sharon Purcifull, secretary, kept country chart action as hot as ever.

Coal Miners Music

The Coal Miners Music Group has enjoyed a year of success with the addition of staff writers and significant chart activity.

Current King Coal Music (ASCAP) writers are Bobby Harden, Hank Riddle and Mitch Johnson. Harden and Lola Jean Dillon are the writers of the recent Reba McEntire single, "Today All Over Again." Harden has also recently acquired cuts by Dave Rowland and Sugar, George Jones and Conway Twitty.

Mitch Johnson, who recently joined the staff as assistant manager, has broadened many of the activities of the company.

The newest addition to the Coal Miners Music (BMI) catalogue is Tom Dampier, who has acquired several Loretta Lynn cuts, as well as a cut on the recent Loretta Lynn and Conway Twitty LP.

On an international basis, office manager Meredith Stewart stresses the importance of foreign representation. Coal Miners has had two records topping the charts by Carroll Baker on RCA Canada this past year, "Still Fallin' in Love" by James Ross and "Breaking and Entering" by Ross and Sally Coker. Coal Miners also has foreign representation worldwide.

Other significant Combine cuts include "Everlasting Love," recorded by Rex Smith and Rachel Sweet, and "It Don't Hurt Me Half as Bad," cut by Ray Price.

Combine Music Group

It's been another strong year for the Combine Music Group, a publishing operation headed by president Bob Beckham, which represents these catalogues: Combine, Music City Music, Resaca, Rising Sons, Tennessee Swamp Fox, Vintage, Youngun, Larry Gatlin, Sweet Baby, Southern Nights, Silver Soul, and Dropkick.

This writer-by-writer overview gives a small idea of the business generated by Combine Music Group over the past year:

Larry Gatlin charted with "Wind Is Bound To Change," "What Are We Doing Lonesome," and "It Don't Get No Better Than This," as well as his current "Not Guilty" LP. Kris Kristofferson's "Loving Her Was Easier" was recently a country hit by Tompall and the Glaser Brothers.

Bob Morrison, 1980's ASCAP songwriter of the year, scored with Mel Tillis's "One Night Fever," B.J. Thomas's "Some Love Songs Never

Die," and Conway and Loretta's "I Still Believe in Waltzes."

Billy Swan has re-emerged with "Do I Have To Draw a Picture" and "I'm Into Loving You." Tony Joe White's "That's the Way a Cowboy Rocks and Rolls" was cut by Jacky Ward, and Bobby Goldsboro cut Dennis Linde's "Goodbye Marie."

Lee Clayton has a new LP, "The Dream Goes On," and Johnny MacRae earned credit for "I'd Love To Lay You Down" (Conway Twitty), "I Still Believe in Waltzes" (Conway and Loretta), and "One Night Fever" (Mel Tillis). Thomas Cain started a new publishing company, Sweet Baby Music, and writer Mary Fielder became a member of the CBS group Calamity Jane.

Bob DiPiero earned LP cuts by Taffy McElroy and Johnny Lee, as well as Reba McEntire's "I Can See Forever in Your Eyes." Calamity Jane cut Tim Kregel's "Send Me Somebody To Love," and Billy Larkin and B. J. Thomas cut LP songs by Pat McManus. McManus's "Something on the Radio" was also a hit for Jacky Ward.

John Scott Sherrill signed an artist agreement with Portrait Records, and earned three cuts on the new Johnny Lee LP, as well as cuts by Waylon and Calamity Jane. Woody Bowmar recently joined Combine's professional staff.

Drake Music Group

It's been another year of growth for the Drake Music Group. Headed by president Pete Drake and secretary-treasurer Rose Trimble, the company has added several new writers and publishing companies to its family.

Another addition in 1981 was that of Harlan Sanders as GM. An experienced writer and recording artist, Sanders serves as a songplugger as well as writing with the other writers in the Drake stable.

Mike Sutcliffe assists Sanders in the songplugging chores, and Betty Howard handles the administration. Writers signed to the group include Larry Kingston, Rick Beresford, Darrell Puckett, Randy Best, Rick Scott, Susan Lonacre, and Pal Owens.

The Drake Group administers Ernest Tubb Music and Cary and Mr. Wilson Music for Ernest and Justin Tubb, Honey-Man Publishing Company for B.J. and Gloria Thomas, Tomcat Music for Tommy Cash, Powdermill Publishers for Ray Pillow, and the Drake-Trimble owned Window Music, Tomake Music, and Drake Songs Music.

The Group enjoyed chart success with "If Drinkin' Don't Kill Me (Her

(Continued on page 48)

Agencies

(Continued from page 43)

vey markets.

"The name change," says Rice, "simply reflects what we've been building toward for years. We now have more international bookings for our acts than we had nationally when we first went into business."

Taking the first step into the new decade, Top Billing International scheduled a major package for Marvin Conn's 1982 International Festival of Country Music at Wembley in London that will outnumber any package ever sold internationally, according to Rice. The 1981 Wembley Festival, one of the most prestigious events for the country music industry, featured appearances by TBI acts Bobby Bare, Don Gibson, Bill Anderson and Razy Bailey — an even larger number of contracts is being prepared for the 1982 festival.

Other international tours developed by Top Billing in 1981 include Australian tours for Jeannie C. Riley (January) and Tom T. Hall (November), Canadian tours for Kitty Wells, and a 32-date stint through Europe for Bobby Bare. Support for these tours is enhanced by television and press coverage that is exemplified by Bare's tour, which includes, videotaping of "The

Bobby Bare Special" in Munich, plus three other foreign television shows, guest hosting with Bob Stewart on Radio Luxembourg, interviews with the print media and simultaneous cover stories in three major European magazines.

With continued devotion to developing television media, 1981 has brought major advances for TBI clients, with three artists signed to series contracts: Tom T. Hall as host of "Pop! Goes the Country," Bill Anderson as host of "Backstage at the Grand Ole Opry" and as a cast-member of ABC's "One Life To Live," and Wendy Holcombe as a key character in NBC's fall sitcom "Lewis & Clark" starring Gabe Kaplan.

Other inroads for representation of country music in television have occurred this year with appearances by various TBI artists on show formats that do not ordinarily feature country music. Razy Bailey, Ronnie McDowell and Charley McClain (who all enjoyed number one records this year) have made appearances on the general music formatted "Solid Gold," McClain was featured on a segment of "Dance Fever," and Tom T. Hall made appearances on ABC's "Good Morn-

ing America," "Texas," "ABC-Nightline" and Showtime's "Live From Lake Tahoe." With the publication of her autobiography, Jeannie C. Riley appeared on NBC's "Today Show" and the John Davidson Show. "Big Blue Marble," an internationally-syndicated children's show, produced its second feature focusing on Wendy Holcombe; and "PM Magazine" taped an in-depth study of the 18-year-old banjo whiz.

Top Billing International worked with several independent producers to provide talent for this year's country music specials, including the CBS special "Country Comes Home," "Great Ladies of Country Music," "50 Years of Country Music," and the quarterly series "Country Countdown."

United Talent, Inc.

October 1981 is very special to United Talent, because, along with the Talent Buyers Seminar, the CMA Awards, and Country Music Week, United Talent celebrates its 10th year in business, and also celebrates its most successful year ever.

Some of the highlights of the past summer were:

Loretta Lynn made successful ap-

pearances at the Riviera in Las Vegas, Harrah's in Reno and Lake Tahoe, and broke the all-time crowd attendance record at Magic Mountain in Valencia, California by drawing over 47,200 people.

Conway Twitty played for a sell-out crowd at Knotts Berry Farm in Buena Park, California, Lanier Land in Cummings, Georgia, and Lakeside Park in Salem, Virginia. Sonny James played more fair dates and concerts. Helen Cornelius, in her first season as a solo artist, had her best season of her career.

Tompall and the Glaser Brothers, reunited after several years, had a successful season working concerts and fairs.

United Talent's artist roster for exclusive bookings includes Randy Barlow, Helen Cornelius, Dean Dillon, Connie Eaton, Ralph Emery, Tompall and the Glaser Brothers (Jim and Chuck), Sonny James, Loretta Lynn, Kenny Starr, Conway Twitty, and Karen Wheeler.

The office staff includes Jimmy Jay, GM; Reggie Mac, assistant manager; Dave Schuder, agent; Tom Dean, agent; Judy Frensley, contract and legal department; Vilinda Hargrove, executive secretary; and Lindsay Winn, bookkeeper.

COMBINE MUSIC GROUP

Sharing The Joy Of Words and Music
Throughout the World

615-255-0624
35 Music Square East
Nashville, Tenn. 37203

213-463-1652
1800 N. Highland, Suite 707
Hollywood, California 90028

Publishers

(Continued from page 46)

Memory Will)," written by Harlan Sanders and Rick Beresford, and recorded by George Jones; "I'll Be There," an Ernest Tubb Music song recorded by Gail Davies and written by Ray Price and Rusty Gabbard; "Two Hearts Beat Better Than One," recorded by Eddy Arnold and written by Mary Ann Kennedy, Dan Hoffman, and Ricki Paige; "Dixie Rods," written by Pam Rose, Mary Ann Kennedy, and Don Goodman and recorded by the late King Edward IV; and "I'll Drink to That," recorded by Billy Parker and written by A.J. Merritt.

Famous/Ensign Music

With the signing of three staff writers, hot country single releases, major album cuts, and movie scores, Famous Music (ASCAP)/Ensign Music (BMI) has had another great year, according to Judi Gottier, Nashville director of operations.

New writers to join the staff are Johnny Cymbal, Mac Gayden, and Jake Mayer. Cymbal had chart success with his single, "Doesn't Anybody Get High on Love Anymore," as recorded by the Shoppe. He has scored a song, along with Bill Holmes and Michael Lloyd, for the soon-to-be-released movie "Tough Enough," and also has a new Burrito Brothers single coming out.

Gayden, who had a recent cut by Charles Sherrill on "Things You Can Do With Love," is in the studio working on a new album. Mayer is also in the studio, finishing up some new songs.

The Bellamy Brothers are on top again with their current single, "You're My Favorite Star," written by David Bellamy. In addition, Famous/Ensign has had cuts by such artists as Air Supply, Rex Smith, Terri Gibbs, Johnny Lee, Steve Young, Charley Pride, Billy "Crash" Craddock, B.J. Thomas, and the Glaser Brothers.

This has been a good year for the company's standards, such as "Silver Bells," scheduled for release on albums by Anne Murray, Mickey Gilley, and Elektra Records, not to mention the hit single of "Mona Lisa" recorded by Willie Nelson. Brenda Lee has cut "Love Letters," and Johnny Rodriguez has cut "To Each His Own."

Hallnote

Hallnote Music has been a little quieter chartwise this year than last, but there are many other productive things happening in the company.

Tom T. Hall, an exclusive writer, remains active with his own recording activities for RCA, a hit single for George Jones ("I'm Not Ready

Yet") and album cuts too numerous to mention. Johnny Rodriguez, also an exclusive writer for Hallnote, continues with his chart-making albums for Epic.

The Toy Box, a 16-track Hallnote studio, continues to turn out hits for many people, including newcomer Valentino, produced by Hallnote's copyright manager Clarence Selman and RCA's Norro Wilson.

Other exclusive writers are Jay Marshall, Michael Talley, and Jim Kelley. In February 1981, Hallnote signed an exclusive deal with a writer from Georgia, Elain Love.

Because of the success Hallnote is experiencing these days, it has been necessary to expand facilities, adding an entire wing to the present building. The Hallnote staff is Judi Simmons, general operations manager; Glennise K. Perkins, accounting and bookkeeping; Margaret Besone, foreign language translator fan club liaison; and coordinator and newcomer, Buddy Carter, who joined Hallnote earlier this year as assistant publisher.

Gator Music, administered by Hallnote, has the new Gene Watson cut, "Till Melinda Comes Around".

House of Bryant Music

House of Bryant Music, which represents the tunes of Boudleaux and Felice Bryant, currently has cuts on the "Juice" LP by Juice Newton and Nazareth's "Naz" LP on the pop album chart, and "As Is" by Bobby Bare on the country LP chart.

"All I Have To Do Is Dream" charted pop recently as a single by Andy Gibb and Victoria Principal. "Take Me As I Am" was a recent Bobby Bare country single. David Lindley charted pop with his "El Rayo-X" LP, which includes "Bye Bye Love."

Other significant House of Bryant cuts in the past year include: "It's a Lovely, Lovely World," Gail Davies; "Hey Joe," Moe Bandy & Joe Stampley; "All I Have To Do Is Dream," Juice Newton; "Love Hurts," Don McLean; and "Rocky Top," Terri Gibbs.

In addition, Tennessee lawmakers are trying to have "Rocky Top" named a Tennessee state song.

House Of Gold Music

House Of Gold Music, Inc. has introduced a novel concept to the Nashville area — a writers' house, located half a block from the House Of Gold headquarters on 16th Avenue South. The two-story building is equipped with professional offices

and writers' rooms.

Under the superb guidance of writer/producer/publisher Bob Montgomery, House Of Gold (BMI) and its associated companies (Bobby Goldsboro Music, Inc. (ASCAP) and Hungry Mountain Music, Inc. (BMI)) has grown to a staff of 21 writers, including Razy Bailey, Carmen Didier, Tim DuBois, Bobby Goldsboro, Larry Henley, Jim Hurt, Larry Keith, Sam Lorber, Danny Morrison, Wood Newton, Mike Noble, Kenny O'Dell, Larry Paxton, Steve Pippin, Quentin Powers, David Robbins, Jeff Silbar, Johnny Slate, Michael Spriggs, Bobby Springfield and Van Stephenson.

Founded in November of 1969 as a small country publishing company, House Of Gold has evolved into a multifaceted operation with hit songs on both the country and pop charts. One House Of Gold song which recently entered the pop chart was "You've Got a Good Love Coming," recorded by staff writer Van Stephenson, which is included on Stephenson's debut album "China Girl" — produced by Montgomery and Silbar.

Other House Of Gold songs which have recently hit the pop chart include "Shotgun Rider" by Delbert McClinton, "Gotta Have More Love" by the Climax Blues Band, and "Secrets" by Mac Davis.

The House Of Gold song "Love Is on the Air," recorded by Lou Rawls, was featured in the Burt Reynolds movie "Cannonball Run."

House Of Gold's country chart activity has thrived in 1981. Razy Bailey, artist/staff writer who is also produced by Bob Montgomery, had his fourth country chart smash in 12 months — "Midnight Hauler," written by Tim DuBois and Wood Newton. Bailey's other hits penned by House Of Gold/Bobby Goldsboro Music writers include "Friends" (written by Danny Morrison and Johnny Slate), "True Life Country Music" (by Danny Morrison, Jeff Silbar, and Sam Lorber), "I Keep Coming Back" (by Johnny Slate, Jim Hurt and Larry Keith), and "Loving Up a Storm" (by Danny Morrison and Johnny Slate).

House Of Gold has not confined itself to pop and country — in January 1982 staff writer Bobby Springfield will have a contemporary gospel album released on Newpax/Benson. Springfield's last album, "Do Your Heart a Favor," soared to the top 20.

As one of the fastest growing publishing companies in Nashville, House Of Gold expects continued chart success in 1982.

JMR Enterprises

The publishing concern of JMR Enterprises, consisting of Kelly & Lloyd Music (ASCAP), Jerrimic Music (BMI), and Mick Lloyd Music (SESAC), is in the process of a highly successful 1981 and significant expansion.

Highlighted by Bobby Cox's "Fool by Your Side," which achieved a top 10 position on RW's Country Singles Chart for Dave Rowland & Sugar, JMR songs have consistently reached the national charts. Other artists scoring with JMR titles include Jerri Kelly, Byron Gallimore, De De Upchurch, and Loretta Lynn. The company has garnered nine national chart records so far in 1981.

On the international scene, JMR has over 70 titles currently in release, and recently entered into an exclusive agreement for catalogue representation in Germany, Australia, and Switzerland with Global Music. Significant cuts have also been obtained in Ireland, Australia, and Canada.

JMR's exclusive staff writers are Jerri Kelly, Byron Gallimore and Bobby Cox. The company is headed by GM Mick Lloyd and professional manager Robin Eichel.

Dick James

The philosophy of the Dick James Organization, which opened offices in Nashville this year, has always centered on the development of the songwriter and his material. It is the company's aim to attract new and established songwriters in the Nashville market and to work with them on an international basis.

"We are very interested in representing catalogues overseas on a selective basis and are proud to announce that we have recently concluded a sub-publishing agreement in the United Kingdom for the Muscle Shoals catalogue," said Nashville office head Arthur Braun. "We also represent foreign catalogues in the United States, including the Yamaha Music Foundation of Tokyo."

Dick James signed singer/songwriter Steve Davis to a worldwide agreement and is working to set up collaborations with Steve and the company's New York and London-based writers. Steve Davis has signed a production agreement with David Malloy, and they are working on Steve's LP, slated for release early next year.

Dick James Music recently enjoyed a top five country success with Don Williams' version of the Roger Cook composition "Miracles," and

(Continued on page 52)

Calamity Jane's Debut



Columbia recording group Calamity Jane (from left, Linda Moore, Pam Rose, Mary Fielder, and Mary Ann Kennedy) join Rick Blackburn, VP and GM, CBS Records Nashville, backstage following their recent debut performance at the Cannery in Nashville.

Foster Pursues New Interests

■ After concluding a 20-year songwriting partnership with Bill Rice, Jerry Foster (and Rice as well) decided to pursue other interests.

Jerry acquired the catalogues of his former songwriting partner and now continues to publish his works through the publishing companies of Magic Castle Music Inc., Jerry & Bill Music Inc., (both BMI) and Widmont Music Inc., and Foster & Rice Music Inc. (both ASCAP), all of which come under the heading of

Jerry Foster Enterprises.

Writers who work for the publishing companies include Jim McBride, who has the latest single by Johnny Lee, "Bet Your Heart on Me."

In the acquisition Jerry also purchased the catalogue of Roger Murrar, containing the current pop chart hit by Al Jarreau, "We're in This Love Together." The newest writer to be signed to the publishing companies is Stan Barber, from Fort Smith, Ark.

Nashville Report *(Continued from page 45)*

board meeting here to discuss plans for its next Country Radio Seminar, slated for spring, 1982. . . Capitol artist Diane Pfeifer was recently named Georgia Songwriter of the Year by the Atlanta Songwriters Association. . . Liberty Records' Susie Allanson recently taped "Nashville on the Road" . . . Booking agent Billy Deaton and MCA artist Faron Young just celebrated their 12th year in business together. . . The Turntable Record Shop in Franklin near here recently hosted an autograph signing party featuring Gene Cotton, promoting his Knoll Records LP, "Eclipse of the Blue Moon."

Delta Records has signed Hank Williams' Original Drifting Cowboys. . . Producer/engineer Kurt Kinzel has formed Motorsport Productions, based in Marietta, GA. First act signed is the Atlanta-based group Dreamer, with an LP distributed through Arista. . . American Management has announced the signing of Sweetwater to an exclusive booking agreement.

Ronnie Prophet will appear at his Carousel Club in Printers Alley here Oct. 14-17. . . Writer/artist Randy Howard has signed a production agreement with Paul Hornsby's Muscadine Productions of Macon, GA. Hornsby formerly produced the Charlie Daniels Band, Wet Willie, the Marshall Tucker Band, and others.

Country Picks of the Week

SINGLE RONNIE MILSAP, "I WOULDN'T HAVE MISSED IT FOR THE WORLD" (prod.: Ronnie Milsap & Tom Collins) (writers: K. Fleming, D.W. Morgan, C. Quillen) (Hall-Clement/Welk & Jack & Bill/Welk, BMI/ASCAP) (3:15). Milsap continues to present music that deserves a place in country and pop formats. The followup to "There's No Gettin' Over Me" has a bright hook and an uplifting lyric. RCA JH-12342.



SLEEPER THE LANE BROTHERS, "SHOE TOP CLOVER" (prod.: Walter Haynes) (writers: C. Putman, B. Borchers) (Tree, BMI) (2:47). This classy-sounding male vocal trio has a highly commercial cut in this Curly Putman/Bobby Borchers tune filled with country images praising past days and a simpler way of life. Nostalgia is mixed in equal parts with a good-time feelin'. FXL 0027.



ALBUM MERLE HAGGARD, "BIG CITY." Haggard's Epic debut LP is a strong offering, with unusual production twists (Merle co-produced) and Haggard's typically solid material. Best tracks include his current single "My Favorite Memory," the title song, "Stop the World (And Let Me Off)," and the chestnut "You Don't Have Very Far To Go." Epic FE 37593.



A Great Year For Gene Kennedy

■ The past year has been great for Gene Kennedy Enterprises, the parent company of Chip 'N' Dale Music Publishers, Inc. (ASCAP), Door Knob Music Publishing, Inc. (BMI), and Door Knob Records.

Door Knob Records chalked up 23 releases, all produced by Gene Kennedy, including new artists Bonnie Shannon, Shirley Parker, Tom Carlile, Gary Goodnight, and the duet Gene Kennedy and Karen Jeglum.

Chip 'N' Dale Music Publishers Inc. has had 49 songs released, and Door Knob Music Publishing Inc. has had 26 songs released. Affiliate Kenwall Publishing Company (ASCAP) had two releases, and affiliate Lodestar Publishing Inc. (SESAC) one release.

In March 1981, the board of directors promoted Karen Jeglum to VP of Gene Kennedy Enterprises Inc., and Bobby Young to VP in charge of promotion for Door Knob Records.

Celebration's Video Business

■ When Celebration Productions started a "video for music" business in January of this year, their goal was to bring a professional video production company into Nashville's entertainment industry. It seems they have succeeded beyond anything they imagined.

Since January 1981, Celebration has worked with CBS, Johnny Cash, Charly McClain, Ronnie McDowell, Don King, Ricky Skaggs, the Nashville Songwriters Association, Dimension Records, Fan Fair, Warner Bros. Music, and many more. They have shot everything from an outdoor show on the beautiful Ocoee River (whitewater) to the national meeting of SPARS (the Society of Professional Audio Recording Studios).

Celebration has also announced a new affiliation with Bullet Recording as an available, in-house, full service production company.

World of Music Keeps Growing

■ World Of Music Promotions, parent company of Fox-Fire Records, World Of Music Records, Upper 40 Music (ASCAP), Middle 40 Music (BMI), and Lower 40 Music (SESAC), located at 1300 Division St., suite 307, in Nashville has grown three times within the past 18 months. Much of this growth is attributed to the recording development under producer Jack Powell. The company's artist roster includes Karen Wheeler, Jason Hawkins, Ronda Adams, 10-year-old Sara Evans, and Jean De Vore. Fox-Fire recently signed Karen Wheeler.

Jason Hawkins' success in Scotland and Ireland with "Angel in Memory" and "The Woman Only Loved You for the Dream" has proven his acceptance in the United Kingdom.

A complete career development company has been formed, Profile Projections, which will work on detailed management and public relations projects for artists.

SESAC Gala Set

■ NASHVILLE—SESAC will hold its 17th annual Country Music Awards presentation at the Woodmont Country Club in Franklin near here on Thursday (15). The invitation-only event, which coincides with the licensing firm's 50th anniversary, will feature the theme "SESAC Goes Gold."

The firm will present its 11 top awards to some of the nation's leading writers, publishers, artists, and music executives. C. Dianne Petty, VP and director of country music for SESAC, will host the event. Other SESAC officials in attendance will be A. H. Prager, the firm's chairman; Vincent Candilora, Jim Black, and Charles Scully, VPs; Elaine Guber, director of promotional activities; Janice Favreau, director of operations; Rosalie Iannacone of SESAC's affiliation department; and Betty Swink and Sherrie Durrett of SESAC's Nashville office.

Studios

(Continued from page 34)

such clients as: Brien Fisher producing Max Barnes, Johnny Chester, Terri Heart, Vern Gosdin, and Joe Sun; Jim Bowen producing Lois Johnson; Randy Parton producing Floyd Parton; Byron Hill producing Dennis White and Jim Seal; Boomer Castelman producing Meri Wilson; Bob Millsap producing Cindy Hurt and Silverheels; Harold Shedd with Alabama; Joe Bob Barnhill and Bobby Fisher producing Dotsy, Bobby J. and the Capitals; Mike Radford producing Family Brown and Rich Landers; Gary S. Paxton producing Morris Chapman, Steve Dixon, and David Baroni; Gene Rice producing Joe St. Denis; Larry Coad producing Harold McIntyre; and Buryl Red producing Norman Luboff.

Also in the studio have been producers who are also artists, such as Pat Garrett, Randy Parton, Boomer Castelman, Gary S. Paxton, and Dave Clydesdale.

The Wax Works engineering staff includes John Erickson, Gene Rice, and Mike Poston.

Woodland Sound Studio

Woodland Sound Studio completed its 14th year in the recording business in May 1980. The operation enjoyed another very successful year, as it cut seven number-one songs: "She Can't Say That Anymore," John Conlee; "Smoky Mountain Rain," Ronnie Milsap; "I Love a Rainy Night," Eddie Rabbitt; "Beautiful You," Oak Ridge Boys; "Am I Losing You/He'll Have To Go," Ronnie Milsap; "Elvira," Oak Ridge Boys; and "I Was Country When Country Wasn't Cool," Barbara Mandrell.

In addition, Woodland Mastering cut Ronnie Milsap's number-one hit "There's No Gettin' Over Me" and Sylvia's number-one hit "Drifter."

Woodland Sound Studios and Woodland Mastering had a combined total of 39 top-ten hits on *Record World's* country chart, including "Somebody's Knockin'" by Terri Gibbs; "I'll Be There If You Ever Want Me" by Gail Davies; "Something on the Radio," by Jacky Ward; "Unwound" by George Strait; and "Today All Over Again" by Reba McEntire.

Besides cutting hit records, Woodland Sound Studios takes a very active part in the jingle business. Many artists come to Woodland to record jingles, such as Eddie Rabbitt for Miller Beer and Moe Bandy and Joe Stampley for Miller. Barbara Mandrell and Brenda Lee both did spots for Kentucky Fried Chicken. Dr. Pepper cut tracks with the Oak Ridge Boys and Barbara Mandrell. Charlie Daniels did spots for Skoal Tobacco, and Ed Bruce

recorded for Delco Batteries. There were also jingles for McDonald's, United Airlines, Budweiser, Kellogg's, International Harvester, and Goodyear.

Many gospel artists record at Woodland Sound Studios, among them Al Green, Reba Rambo, Shirley Caesar, Bobby Jones, the Gospel Keynotes, the Swanee Quintet, and the Twenty-First Century Singers.

Woodland's staff is headed by Glenn Snoddy, president; David McKinley, studio supervisor; Russ Martin, Rick McCollister, Steve Ham, Ken Corlew, and Bill Smith, staff engineers; Denny Purcell, mastering supervisor; Hank Williams, mastering engineer; Mike Porter, chief engineer in the maintenance department; Kerry Kopp, maintenance engineer; Ema Jean Bean, traffic manager; Carol Sullivan, mastering secretary; and Sunny Smith, receptionist/secretary.

Young'un Sound

Young'un Sound isn't such a "young'un" anymore — with two-and-a-half years and an outstanding succession of artists and musicians behind them, Young'un has quickly grown into a place of viable creativity in the music business.

Some of the clients who have recently cut at Young'un include Larry Gatlin and the Gatlin Brothers Band, the Allman Brothers Band with west coast producer John Ryan, Dickie Betts on a solo project, an Elvis Presley project done by Chip Young, Lee Clayton, and many others.

No two clients are treated alike at Young'un, which boasts a capacity for 36 inputs and 48 tracks, an Allison programmer automating the Sphere Eclipse C console, a Lexicon Digital Echo with four programs, EMT, 2 Quad-Eight spring units, Eventide Harmonizer, Lexicon Prime Time, a new addition of two Dynamites (noise gate, limiter, etc.), and engineers with the finesse of long years in doing what they're best at.

It all means that each artist has found a singular electronic medium in which to "sound out" his individual musical ideas.

At the board are Glenn Rieuf and owner Chip Young. Chip, a familiar face among Nashville's sidemen for many years, has a special policy of bending to the client's specific needs and tailoring the studio resources to best reinforce any artist's requirements or desires.

As a veteran of the outside of that dividing glass from control room to studio, Chip has a unique advantage of knowing what is most helpful to those in the studio. He constantly strives to make the ideal fusion of artist/musician/engineer/producer a reality.

SESAC (Continued from page 28)

all the country charts.

For 50 years, SESAC has been internationally recognized as a service oriented organization. In the last two years, under the direction and guidance of Ms. Petty, it has further concentrated its efforts on seeking out and signing young, talented songwriters, putting them in touch with established publishing firms. The results have been positive. Such writers as Frank Dycus, whose composition "Down and Out" is the current MCA single by

ASCAP

(Continued from page 28)

Holyfield, co-writer of "Could I Have This Dance"; Sonny Throckmorton, co-writer of "Friday Night Blues"; Lionel Richie, Jr., writer of "Lady"; Bob Morrison, Patti Ryan, and Wanda Mallette, co-writers of "Looking for Love"; Ed Penney, co-writer of "Somebody's Knockin'"; and Amanda McBroom, writer of "The Rose."

Songs written and published by ASCAP members won a majority of the awards presented by the National Music Publishers Association as well. ASCAP writers and publishers won the following awards: Pop Song of the Year, "Lady," by Lionel Richie, Jr., published by Brockman Music; Rhythm and Blues Song of the Year, "Give Me the Night," by Rod Temperton (PRS), published by Rodsongs; Country Song of the Year, "Looking for Love," by Wanda Mallette, Patti Ryan, and Bob Morrison, published by Southern Nights Music; and Gospel Song of the Year, "How Great Thou Art," by Stuart K. Hine, published by Manna Music, Inc.

In the ASCAP Country Awards, which are distributed annually at ASCAP's Country Music Banquet, Bob Morrison was honored as Writer of the Year and Cross Keys Music was named Publisher of the Year.

This year, ASCAP has changed its criteria for giving awards in order to emphasize performances rather than chart standings. In this way, ASCAP awards will recognize both the great standards in the ASCAP repertory as well as the new songs on the charts today. This year, ASCAP will hold its Country Music Awards Banquet at Nashville's Maxwell House Hotel Wednesday, (14).

Awards are not the only area in which ASCAP has made improvements. More importantly, for the first time in ASCAP's history, writer and publisher members can take part in the society's new group major medical and life insurance program.

George Strait, is just one example. Dycus is co-owner of Golden Opportunity Music.

Just recently, veteran music man Pete Drake formed a SESAC publishing firm, Drake Songs, and has signed an exclusive contract with a young SESAC writer, Susan Longacre. Timber Music, a division of Tree International, was signed to SESAC this year. The Welk Music Group opened a new SESAC company, Somebody's Music, and has signed a young SESAC writer, Rob Frazier, along with the prolific Jerry Gillespie as exclusive writers.

Through the efforts of SESAC's promotional activities on behalf of its writer and publisher affiliates, future weeks will see a new Dickey Lee cut, two songs on the Gene Watson MCA album, four cuts and a single on the new George Strait MCA album, the title cut on the John Anderson Warner Bros. album, a Gloria Gaynor cut, a Patti Page cut, and more.

Aided by the efforts of SESAC, several of its writer-artists have signed with major labels. Kay T. Oslin is now on Elektra, Peggy Forman is on Dimension and several other singer-songwriters are being developed for future label deals.

The year also saw the introduction of a new SESAC writer rate card. This new rate schedule, which became effective on October 1 of this year, reflects an overall increase in the country category paying a minimum that goes from \$30,000 to \$50,000 to a writer and publisher of a number one country single, and from \$40,000 to \$60,000 for a number one pop single. SESAC is also initiating an adult contemporary rate card that will earn \$65,000 for a number one single in this category.

Opryland

(Continued from page 18)

co-hosts were B.J. Thomas, Jim Ed Brown and Jimmy Dean. The show is on cable systems in 17 million homes in all 50 states, plus Puerto Rico.

Opryland Productions uses a variety of locations for its television shows. Besides the 4400-seat main auditorium of the Grand Ole Opry House (site of the CMA show) and the Opryland Hotel (for "Nashville Alive"), Opryland Productions has a 300-seat studio in the Opry House (where everything from "Pop Goes the Country" to PBS's "Dance in America" are taped) and the 1600-seat Acuff Theater in the Opryland theme park (where "Nashville Palace" was taped).

Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Alabama — "Love in the First Degree"

Statler Brothers — "Years Ago"

Mac Davis — "You're My Bestest Friend"

Mac Davis has a super-strong entry that's an instant add at WMC, KCKC, WSLR, WDLW, KFDI, KSO, KRMD, KSSS, WJQS, WXCL, KEBC, WMNI, KNIX, WMAQ, KTTS, WPNX, WIVK, WQIK, WQYK, WWVA, WTOD, KGA, KMPS, KKYX, WCMS, KEEN, KUUY, KHEY, WSAI, WLWI, WQQT, KDJW, WIRK.

Brenda Lee sings the title tune from the "Only When I Laugh" movie soundtrack and it's playing at WFAI, WSLC, KFDI, KVOO, KRMD, KSSS, KTTS, KEBC, WSM, KKYX, WCMS, WITL, WSDS, WPNX, WQIK, WDEN, KHEY, WIRK.

Sue Powell is doing well as a solo act with "(There's No Me) Without You" playing at WDEN, WQQT, KGA, WYDE, WLWI, KDJW, WSLC, KRMD, KSOP, KBUC, WPLO, WSM,

WPNX, WCMS, KFDI, WDLW, WTSO, WGTO, KVOO, KSSS, KTTS, WQIK. **Rita Remington** continues to add stations on "Don't We Belong in Love", new at KVOO, KFDI, WSLC, KYNN, WLWI, KDJW, KSOP, WDEN, WTOD.

Joe Stampley revives "All These Things" with success at KRMD, KSOP, KTTS, KEBC, WPNX, KKYX, KCKC, WDEN, WQQT, KGA, WLWI, WMC, WSDS, WSLC, WAMZ, KFDI, WSM, WIVK, KCUB, WMZQ, WIRK, WFAI.

Super Strong: **Oak Ridge Boys, Johnny Lee, George Jones, Gary Morris, Eddy Raven, Moe Bandy, Earl Thomas Conley, Billy "Crash" Craddock.**

The **Super Grit Cowboy Band** is moving with new adds on "Carolina by the Sea" at WFAI, WSDS, KFDI, KSO, KGA, WSAI. **Slim Whitman's** "If I Had My Life To Live Over" is playing at KSOP, KEBC, WSLC, KVOO, WQIK, WTOD.

Newcomer **Terry Aden** is getting play on "What's So Good About Goodbye" at KTTS,

WSDS, WKKN, WPNX, WTOD, KFDI.

SURE SHOTS

Statler Brothers — "Years Ago"

Mac Davis — "You're My Bestest Friend"

Juice Newton — "The Sweetest Thing (I've Ever Known)"

Ronnie Milsap — "I Wouldn't Have Missed It for the World"

LEFT FIELDERS

Liz Lyndell — "The Cuddle Up Kind"

Gary Stewart — "She's Got a Drinkin' Problem"

The Lane Brothers — "Shoe Top Clover"

AREA ACTION

Life — "Don't Go Wanderin' (WSLC, WDEN, WDLW)"

Pat Garrett — "Everlovin' Woman" (KEBC, KFDI, KVOO)

United Stations Sets Weekly Countdown Show

■ NEW YORK—The United Stations Country Music Network will debut a weekly three-hour survey of the nation's top country songs in America, "The Country Music Countdown," on December 4. The series, to be syndicated via disc, will be independent of the company's country music round-the-clock satellite programming, which will begin broadcasting this spring.

"The Country Music Countdown"

will be produced by United Stations' VP of programming Ed Salamon, whose last countdown program, "Country Music Countdown 1980," aired on over 700 radio stations in January for the Mutual Broadcasting System.

"The Weekly Country Music Countdown," will feature guest appearances by artists telling the stories behind their songs in exclusive interviews.

YOU CAN'T SAY GOODBYE TO **TERRY GREGORY**

HER NEW SINGLE
"I CAN'T SAY GOODBYE TO YOU"
FROM HER ALBUM
JUST LIKE ME



Sue Powell



Brenda Lee



COMING SOON FROM
HANDSHAKE COUNTRY
LEON SHERRILL

HANDSHAKE
RECORDS AND TAPES

DISTRIBUTED BY C.B.S. RECORDS

Publishers

(Continued from page 48)

looks forward to several new major releases this season. The Dick James Music catalogue contains the work of Elton John, Cook and Greenaway, Don Black, Lennon and McCartney, the Hollies, Paul Evans, and more.

Jensing/Jensong Music

The past year has been one of continued expansion for Jensing Music (BMI) and Jensong Music (ASCAP). Together with increasing activity and catalogue growth, the companies' most significant development has been the addition of Randy Talmadge as VP and GM of the publishing group.

Talmadge, who for the previous five years served as creative manager for Chappell Music in Los Angeles, is working on TV and movie soundtrack deals for Jensing/Jensong material, as well as promoting the catalogues to pop, black-oriented, country, and other markets.

Writers now signed exclusively to Jensing/Jensong include Chick Rains, writer of several number-one country songs, including "One in a Million" and "A Headache Tomorrow or a Heartache Tonight"; Gary Nicholson, who wrote "Jukebox Argument" and "Ladies Night" (recorded by Mickey Gilley); and Sandy Pinkard, who wrote the number-one "Coca-Cola Cowboy" and co-wrote several top country songs, including "Blessed Are the Believers" and the lyrics to "You're the Reason God Made Oklahoma."

In addition to Talmadge, the Jensing/Jensong staff includes Walter Campbell and Paige Rowden in Nashville and Phil Bailey and Kathy Morris in Los Angeles. The companies are located at 1009 17th Avenue South in Nashville and 6255 Sunset Boulevard, suite 603 in Los Angeles. The phone number is (213) 462-4020 in L.A., and (615) 320-7277 in Nashville.

The Lowery Group

Often overlooked in the pop/rock hits of the Lowery Group's catalogue is the fact that the company's commitment to country music is as firm today as it was in the early 1950s.

Such country giants as Johnny Cash, Kitty Wells, Red Foley, Hank Snow, Sonny James, Ray Stevens, Porter Wagoner, and Brenda Lee all found success in the early days of the Lowery Group.

The year 1981 is showing increasing signs of excitement, due largely to the current success of singer/songwriter Sammy Johns' country hit, "Common Man." Johns, known primarily for his 1975 smash "Chevy Van," became a Lowery

writer in 1980 and soon enjoyed a measure of success with the song "Falling for You." Sammy's new songs were brought to the attention of Elektra Records' Jimmy Bowen earlier this year by producer James Stroud. Johns is currently finishing material for an album.

The Lowery Group is extending its venture into country music with the recent formation of Southern Tracks Records, an independent label distributed throughout the southeast by Pickwick International.

Southern Tracks will focus on pop and country artists, with both singles and albums. The label's second single, "They Just Don't Make Time Like They Used To," will be aimed specifically at country radio. Scheduled for release soon, the song was recorded by Gordon Dee and Carol Lee, known to a wide audience as the featured artists at Mama's Country Showcase in Atlanta, one of the country's clubs.

Another event of special significance in 1981 was the return of Joe South as an active recording artist. His new single, "South Georgia Pines," was released on Lowery's 1-2-3 label, receiving considerable country airplay and critical acclaim. South is presently recording a number of songs at Southern Tracks Studio in Atlanta.

Both Bill Lowery and general professional manager Cotton Carrier carry on the search for those special songs that make a lasting imprint on country audience. With the help of country promotion specialist Wade Pepper, the Lowery Group's country catalogue continues to be heard on radio stations all over the nation.

MCA Music

The past 12 months have proven very successful for the crew at MCA Music. Headed by VP Jerry Crutchfield and assisted by Pat Higdon and Ted Barton, the MCA professional staff left no stone unturned in the exploitation of copyrights.

Crutchfield, a veteran hit producer, spearheaded the MCA effort with his constant chart presence. Additionally, MCA Music releases from Nashville constantly assaulted both the country and pop charts, with name artists such as Kenny Rogers, Crystal Gayle, the Oak Ridge Boys, Tanya Tucker, the Statler Brothers, Jerry Reed, Dave Rowland & Sugar, the Charlie Daniels Band, Lee Greenwood, Deborah Allen, Mickey Gilley, Dottie West, Barbara Mandrell, Lacy J. Dalton, Willie Nelson, Ray Price, Waylon Jennings, Jimmy Buffett, John Conlee, T. G. Sheppard and the others.

MCA Music also sought new avenues for the exploitation of copyrights, among them the successful performance of songs for films and TV.

Another new area of success has been in the ever-growing Christian music field. Crutchfield's own productions of such name acts as the Hemphills, Cynthia Clawson, Terry Bradshaw and Doug Oldham included many new MCA songs.

Additionally, MCA Music has established a production concept, Panorama Records, within the MCA Records operation. The first release, by Lee Greenwood, is already a charted success.

As always, writer/artists played an important role in the MCA chart activity. The MCA writing staff includes acts such as Delbert McClinton, Deborah Allen, Dave Loggins, Lee Greenwood, the group Bandera, and Mike Campbell, all of whom record for major labels.

This array of top talent is enhanced by veteran hit writer Jan Crutchfield (who wrote the current Lee Greenwood release "It Turns Me Inside Out"), Dennis Adkins, Claire Cloninger, Billy Lindsey, and Shireen Salyer.

MCA Music singles in the past year include: "Take It Easy," Crystal Gayle; "Charlotte's Web," the Statler Brothers; "Share Your Love With Me," Kenny Rogers; "Sweet Home Alabama," the Charlie Daniels Band; "Can I See You Tonight," Tanya Tucker; and many others.

Music Craftshop Inc.

The logo for Music Craftshop Inc., the publishing wing of Nationwide Sound Distributors Inc., depicts a little cowboy elf busily hammering out a musical note on an anvil. This symbol represents the company slogan, "Creative People at Work," and the people within the organization have certainly lived up to this in the last 12 months.

With nearly 200 songs recorded and more than a dozen nationally charted singles to the company's credit within the short span of a year, the company's future growth seems virtually assured.

The total group comprises Hitkit Music (BMI) and Phono Music (SESAC), wholly owned, and Sun Belt Music Co. (ASCAP) and Tenpenny Music (BMI), administered.

Key company officers include Joe Gibson and Noel Gibson, both of whom are responsible for day-to-day operations of the company.

Some of the more successful songwriters within the group include: Jerry Duncan, Ted Hardan,

Betty Gibson, Gary Lumpkin and Dave Hall for Hitkit Music; Cary Lynn Rutledge, King Edward Smith IV and Danny Baker for Phono Music; and Bobby G. Rice, Kenny O. Smith and Fred Searcy for Sun Belt Music Co.

Music Publishing Corp.

Continuing his buildup of recording and music publishing activities, Al Bennett, owner and president of Cream-Hi Records and the Cream Music Publishing Group (which includes the East Memphis, JEC-FI, Churn and Butter catalogues), opened Music Publishing Corporation in January 1981 at 815 18th Ave. South.

As a result of the purchase by Cream, the following catalogues are under Bennett's ownership: Singletree Music, Lariat, Doubletree, a partnership in Sage and Sand, plus the Doubletree Production Company, and administration of the Bocephus Music catalogue for Hank Williams Jr.

In addition, Bennett acquired production and publishing contracts on Bill Nash and Tom Grant. The latest Nash release on Liberty Records (the former label of Bennett before he sold the label and company to Transamerica and now a part of EMI), is "Slippin' Out, Slippin' In."

Bennett appointed Bob Todd president of M.P.C. with Dave Burgess as VP and manager of southeastern operations. He will also continue to produce both Grant and Nash. Gary Beard is handling professional management chores.

New writers signed to MPC include Kent Westberry and Eddie Burton. In due course, plans will be made for the eventual release of the Sage and Sand record masters acquired as a result of Bennett's purchase. Included in the lineup of songs in the Music Publishing catalogues are such titles as "If Loving You Is Wrong" (Barbara Mandrell), "Happy Birthday Darlin'" (Conway Twitty), "An Occasional Rose" (Marty Robbins), and many others.

OAS Music Group

The OAS Music Group represents these catalogues: Onhisown Music (BMI), Arian Publications (ASCAP), Shadowfax Music (BMI), Claremont House Publications (BMI), and Stallion Music, Inc. (BMI).

Co-directors Dane Bryant and Steve Singleton report having their

(Continued on page 58)

Country Single Picks

COUNTRY SONG OF THE WEEK

THE STATLER BROTHERS — Mercury 57059 (PolyGram)

YEARS AGO (prod.: Jerry Kennedy) (writer: D. Reid) (American Cowboy, BMI) (2:22)

A wedding is an emotional scene for several reasons for the man described in the lyric of this all-country tune, highlighted by the Statlers' harmony and instrumental sound.

MAC DAVIS — Casablanca 2341 (PolyGram)

YOU'RE MY BESTEST FRIEND (prod.: Rick Hall) (writer: M. Davis) (Songpainter, BMI) (2:20)

This is probably the most "country" of Davis's recent releases. It combines a "cute" lyric with a solid country melody and instrumental backing.

JOHNNY DUNCAN — Columbia 18-02570

ALL NIGHT LONG (prod.: Steve Gibson) (writer: D. Cavalier) (Sun Disc/Bosque River, BMI) (2:57)

Duncan is back with an easy-paced, light tune with emphasis on rhythmic elements and a flowing, pleasant melody.

LIZ LYNDELL — Koala 338

THE CUDDLE-UP KIND (prod.: Bernie Vaughn & Liz Lyndell) (writer: L. Morgan) (Lance Point, BMI) (2:40)

Warm, cozy images are spotlighted in this soft midtempo tune, probably Lyndell's best to date.

GARY STEWART — RCA JK-12343

SHE'S GOT A DRINKING PROBLEM (prod.: Eddie Kilroy) (writers: D. Morrison, T. DuBois, W. Newton) (House of Gold, BMI) (2:42)

She's got a drinking problem — and it's me, Stewart sings in this stone-country tune about a nice lady matched with a rowdy guy.

RAY SANDERS — Hillside 81-05

ANOTHER PLACE, ANOTHER TIME (prod.: Dave Franer) (writer: J. Chestnut) (Passkey, BMI) (2:28)

A barroom is the setting for this melancholy song about a man who can't have the woman he loves.

SILVER CREEK — Cardinal 8103

LONELY WOMEN (prod.: Tony Migliore) (writer: R. Ivie) (StarCom, BMI) (3:12)

Pretty vocal harmony and a nice melody spice this story/song about a sensitive woman hooked on a man who isn't hers.

JOHN REX REEVES — Soc-A-Gee 111

SMALLENOUGHTO CRAWL (prod.: Johnny Elgin) (writer: J. Chestnut) (Passkey, BMI) (2:37)

If it means getting you, then my pride's not too small to crawl back to you, Reeves sings in a smooth-flowing country ballad.

Watch For Sonny Martin's
Newest release
on EIO Records.

Sonny Martin
EIO Records
1300 Division No. 106
Nashville, Tenn. 37203

**"MAIL ME BACK"
TO GEORGIA**
b/w
"Heartaches By The Number"

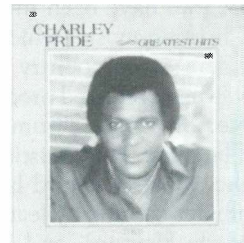
Bookings: Denny Ski, Theatrical Agency
1300 Division No. 106/Nashville, Tenn. 37203/615/242-1373

Country Album Picks

GREATEST HITS

Charley Pride — RCA AHL1-4151

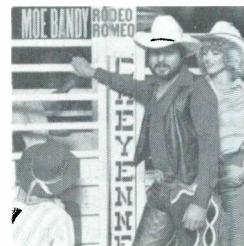
The title says it all, as these are the best of Pride's recent hits, including his latest smash, "Never Been So Loved (In All My Life)." Other prime cuts are "Burgers and Fries," "Honky Tonk Blues," "Where Do I Put Her Memory," and others.



RODEO ROMEO

Moe Bandy — Columbia FC 37568

Fads may come and go, but you can always depend on Moe for all-out country sounds. Highlighted by his latest single, the title tune, this package also contains such strong cuts as "I Wonder Where My Wanting You Will End," "Daily Double," and "Recycling Memories."



CREEDENCE COUNTRY

Creedence Clearwater Revival — Fantasy MPF-4509

The Creedence sound hasn't changed, but country music has broadened its horizons in the years since this great four-man band broke up. John Fogerty and company always had a touch of country in most of their tracks, and these cuts highlight that influence, especially "Lookin' Out My Back Door," "Lodi," and "Cotton Fields."

CREEDENCE COUNTRY



A HIT PHRASE
"Recorded
at
Creative Workshop"

creative workshop inc.
P.O. Box 40764
2804 Azalea Place
Nashville, Tennessee 37204
(615) 385-0670

Engineers
Brent Maher
Tod Cerney
Lee Peterzell

Labels

(Continued from page 44)

the Bandit" soundtracks.

"We try to give our artists the opportunity to expand their careers in whatever direction they may have talent," Foglesong said. "Another area we have been involved with is Christian music, which, after all, is where many country artists began. We have released product on Willie Nelson, B.J. Thomas, and Roy Clark for the Christian market on the MCA Songbird label and have albums coming by Jeannie C. Riley, Merle Haggard, and Barbara Mandrell." MCA artists B.J. Thomas and Micki Fuhrman actually have been expanding from Christian music to country, having already become established among gospel music lovers.

"MCA's ability to move easily across the tricky lines that separate musical markets in order to make the most of an artist's talent has contributed greatly to the company's success in the last year," Foglesong said. "It's very rare that all divisions of a company work together as well as we did last year at MCA. It's great to know that we have the interest and support of the whole corporation, starting with the chairman of the board."

Millennium

Millennium Records made an impressive debut on the country charts this year with Don McLean's hit singles, "Crying" (which went to number 11) and "Since I Don't Have You," from his "Chain Lightning" LP. Recorded in Nashville with veteran country/pop producer Larry Butler, the album featured a stellar crew of Nashville session musicians, including several members of Elvis Presley's original studio band and the legendary Jordanaires. The album also contained several choice country cuts, highlighted by the Hank Williams standard, "Your Cheatin' Heart."

According to Andy Frances, Millennium's director of marketing and artist development, "McLean's success in crossing over from pop to country was the result of two main factors: country radio programmers embraced the songs and the artist on merit, bypassing overt categorization; and through extensive touring (including state fairs and amusement parks), print interviews and television appearances, McLean's exposure to 'heartland audiences' was maximized."

Working closely with the Nashville office of RCA Records (which manufactures and distributes Millennium), Don Jenner, Millennium's VP/director of national promotion, coordinated with RCA Records' division VP, marketing,

Nashville, Joe Galante to develop a strong country marketing and promotion profile.

Continuing the "Chain Lightning," momentum, Millennium has a new McLean album, "Believers," also produced in Nashville by Butler. The album's country flavor is reinforced by McLean's reworking of the classic Roy Orbison/Everly Brothers/Boudleaux Bryant tune, "Love Hurts."

Nationwide Sound

1981 has proven to be a rapid period of growth for Nashville's oldest and most successful independent distribution company, Nationwide Sound Distributors Inc.

During the year, major distribution agreements were signed between NSD and several independent record labels around the country, including Hit Man Records of Las Vegas, Dee Jay Records of Oklahoma City, Rhinestone Records of Spokane, Washington, and two California based labels, Raven Records and Cascade Mountain Records.

The company has also had a year of active chart representation with artists such as the Shoppe, Billy Parker, Tim Rex and Oklahoma, King Edward Smith IV, Billy Ed Wheeler, Ernie Rowell, and J.W. Thompson.

The company's affiliated record labels, NSD Records and Soundwaves Records, also enjoyed considerable chart representation during the year, and are now considered successful independent labels in their own right.

Joe Gibson, president of the company, expects to double the company's growth rate over the next two years, despite an expected sharp increase in competition in 1982, particularly from major labels.

As a result of this growth, several changes have been occurring within the organization. Firstly, there has been an increased concentration on building an album and tape catalogue. Secondly, through overseas inquiries and a general expansion of foreign connections, more licensing agreements are now being signed resulting in NSD product being released in foreign markets.

Thirdly, an incoming WATS service was introduced during the year to assist the efforts of the sales and marketing department. Fourthly, a full-line service computer terminal was introduced to assist in all areas of the company's operation, from accounting to promotion. Finally, the company recently hired the services of a public relations consultant to help gain

maximum benefit from the rapid growth they have experienced.

New Colony

Doors are opening for New Colony Records, which established itself on the country charts with its first single release — "Livin' in the Light of Her Love," by Joe Waters. The second Waters single, "Somebody My Ship's Comin' In," will be released soon.

The New Colony roster also includes Ohio artist Nancy. The label's mailing address is P.O. Box 121552, Nashville, Tennessee 37212.

PAID

PAID Records stands for Producers And Independent Distributors, and the name tells it like it is. The company was conceived by independent distributors Bud and Don Daily to fill the void left when a large part of their distribution business, H.W. Daily, Inc. of Houston and Big State Dist. of Dallas, melted away because of mergers of 1979.

With the help of 17 top independent distributors, PAID has charted ten singles in its first year of operation, with artists Randy Barlow, Billy Walker, Barbara Fairchild, Jeannie Pruitt and E. W. B. (Elliott, Walter & Bennett).

E. W. B. rocked the Cleveland market last Christmas with "Twelve Days of Christmas (Cleveland Browns)" which sold over 250,000 copies.

Scheduled for immediate release are LPs by Paul Williams, Terry Stafford, Mack Hayes, and E. W. B. "The Paul Williams is a little different for him," reports Bud Daily. "It contains all country standards and we think it will have very broad appeal."

Previously released PAID LPs include "Cotton Eyed Joe" by Al Dean. Projects in the studios are country singles by Houston TV newscaster Amanda Arnold, songwriter Clay Blaker, and a rock LP by the Shiexs.

PolyGram Records

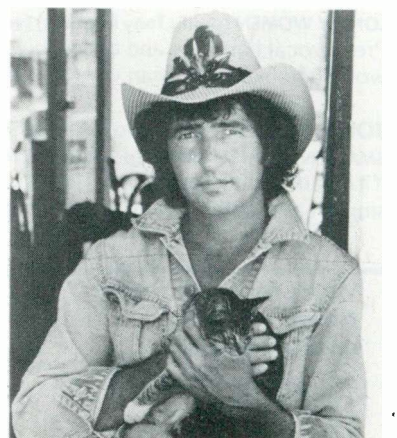
It's been a banner year for country music at PolyGram Records, Inc., with gold and platinum albums for superstars such as the Statler Brothers and Mac Davis, the signing of the Kendalls, Tom Jones, and Mickey Newbury to the label, strong gains in the development of Reba McEntire's career, and the doubling of the label's regional country promotion staff.

Jerry Kennedy, VP/A&R, country, PolyGram Records, Inc., has headed the label's Nashville office

for 20 years, and continues to produce the Statler Brothers, Reba McEntire and Dickey Lee. Also based in PolyGram's Nashville office is Frank Leffel, national country promotion manager. His field staff was expanded earlier this year when Doyal McCollum, assistant national country promotion manager, and Dave Smith, southwest regional country promotion manager, were joined by Steve Massie, midwest country promotion manager, and John Brown, western country promotion manager.

The Statler Brothers re-signed with PolyGram Records this June, extending their successful 10-year relationship with the label. That success was underlined with gold and platinum this year as "The Best of the Statler Brothers" went double platinum, while "The Originals" and "The Best of the Statler Brothers Rides Again Volume II" were both certified gold.

The Statlers continued their award-winning ways this year, honored as Top Vocal Group by the Country Music Association, the American Music Awards, the fan-voted Music City News Awards, and the International Country Music Awards. The group maintained their heavy touring schedule with record-breaking crowds at fairs and auditoriums across the country. No strangers to television, the group remained highly visible with appearances on shows such as "Barbara Mandrell and the Mandrell Sisters," "PM Magazine," "Solid Gold," and the Mike Douglas show.



Mac Davis

Singer/songwriter Mac Davis had an incredibly busy year with recording, movies, TV, and a heavy personal appearance schedule. Mac was at the top of the charts with singles "Texas in My Rearview Mirror" and "Hooked on Music" from his reflective "Texas in My Rearview Mirror" LP. To top off his LP success, his "It's Hard To Be Humble" was cer-

(Continued on page 56)

Record World Country Albums




OCTOBER 17, 1981

TITLE, ARTIST, Label, Number (Distributing Label)


Oct. 17
Oct. 10

WKS. ON CHART

1	3	FANCY FREE OAK RIDGE BOYS MCA 5209		19
2	1	FEELS SO RIGHT ALABAMA/RCA AHL1 3930		31
3	2	STEP BY STEP EDDIE RABBITT/Elektra 5E 532		9
4	4	THERE'S NO GETTIN' OVER ME RONNIE MILSAP/RCA AHL1 4060		8
5	5	GREATEST HITS WILLIE NELSON/Columbia KC2 37542		5
6	7	SHARE YOUR LOVE KENNY ROGERS/Liberty LOO 1108		15
7	6	GREATEST HITS KENNY ROGERS/Liberty LOO 1072		52
8	8	JUICE JUICE NEWTON/Capitol ST 12136		30
9	9	THE PRESSURE IS ON HANK WILLIAMS, JR./Elektra/Curb 5E 535		8
10	10	BARBARA MANDRELL LIVE/MCA 5243		7
11	13	URBAN CHIPMUNK/RCA AFL1 4027		27
12	11	SOME DAYS ARE DIAMONDS JOHN DENVER/RCA AFL1 4055		14
13	14	ESPECIALLY FOR YOU DON WILLIAMS/MCA 5210		13
14	12	I AM WHAT I AM GEORGE JONES/Epic JE 36492		67
15	26	GOOD TIME LOVIN' MAN RONNIE McDOWELL/Epic FE 37399		10
16	16	HOLLYWOOD, TENNESSEE CRYSTAL GAYLE/Columbia FC 37438		5
17	15	MR. T CONWAY TWITTY/MCA 5204		15
18	25	TAKIN' IT EASY LACY J. DALTON/Columbia FC 37327		11
19	19	SEVEN YEAR ACHE ROSANNE CASH/Columbia JC 36865		30
20	18	YOU DON'T KNOW ME MICKEY GILLEY/Epic FE 37916		8
21	20	GREATEST HITS RONNIE MILSAP/RCA AHL1 3772		52
23	27	SURROUND ME WITH LOVE CHARLY McCLAIN/Epic FE 37108		22
24	28	NOW OR NEVER JOHN SCHNEIDER/Scotti Bros. ARZ 37400 (CBS)		14
25	24	GREATEST HITS ANNE MURRAY/Capitol SOO 12110		54
26	22	RAINBOW STEW LIVE MERLE HAGGARD/MCA 5216		12
27	32	MAKIN' FRIENDS RAZZY BAILEY/RCA AHL1 4026		21
28	29	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36753		64
29	23	YEARS AGO STATLER BROTHERS/Mercury SRM 1 6002 (PolyGram)		14
30	38	NOT GUILTY LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia FC 37464		3
31	21	MY HOME'S IN ALABAMA ALABAMA/RCA AHL1 3644		69
32	31	HORIZON EDDIE RABBITT/Elektra 6E 276		66
33	33	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378		127
34	34	I LOVE 'EM ALL T.G. SHEPPARD/Warner/Curb BSK 3528		26
35	30	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 6E 309		49
36	37	SOMEWHERE OVER THE RAINBOW WILLIE NELSON/Columbia FC 36883		31

CHARTMAKER OF THE WEEK

37 — HEART TO HEART
REBA McENTIRE
Mercury SRM 1 6003 (PolyGram)



38	39	ROWDY HANK WILLIAMS, JR./Elektra/Curb 6E 330	26
39	35	STARDUST WILLIE NELSON/Columbia KC 35305	178
40	45	OUT WHERE THE BRIGHT LIGHTS ARE GLOWING RONNIE MILSAP/RCA AHL1 3932	26
41	40	BEST OF EDDIE RABBITT/Elektra 6E 235	99
42	44	WILLIE & FAMILY LIVE WILLIE NELSON/Columbia KC 35642	149
43	48	MINSTREL MAN WILLIE NELSON/RCA AHL1 4045	11
44	69	RODNEY CROWELL /Warner Bros. BSK 3587	2
45	43	WHERE DO YOU GO WHEN YOU DREAM ANNE MURRAY/Capitol SOO 12144	24
46	46	URBAN COWBOY (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Full Moon/Asylum DP 90002	74
47	47	I BELIEVE IN YOU DON WILLIAMS/MCA 5133	52
48	50	BEST OF BARBARA MANDRELL/MCA AY 1119	139
49	51	BEST OF DON WILLIAMS, VOL. II/MCA 3096	103
50	49	STRAIGHT AHEAD LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250	104
51	—	BET YOUR HEART ON ME JOHNNY LEE/Full Moon/Asylum 5E 541	1
52	36	LETTIN' YOU IN ON A FEELIN' KENDALLS/Mercury SRM 1 6005 (PolyGram)	3
53	42	CARRYING ON THE FAMILY NAMES DAVID FRIZZELL & SHELLY WEST/Warner/Viva BSK 3555	19
54	55	ENCORE MICKEY GILLEY/Epic JE 36586	56
55	52	LEATHER & LACE WAYLON & JESSI/RCA AHL1 3931	31
56	53	9 TO 5 AND ODD JOBS DOLLY PARTON/RCA AAL1 3852	31
57	56	GREATEST HITS LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia FC 36488	132
58	67	DRIFTER SYLVIA/RCA AHL1 3986	25
59	57	CLASSIC CRYSTAL CRYSTAL GAYLE/Liberty LOO 982	101
60	61	AS IS BOBBY BARE/Columbia FC 37157	15
61	—	OLD LOVES NEVER DIE GENE WATSON/MCA 5241	1
62	65	LOVE IS FAIR BARBARA MANDRELL/MCA 5136	49
63	58	WILD WEST DOTTIE WEST/Liberty LT 1062	33
64	59	EVANGELINE EMMYLOU HARRIS/Warner Bros. BSK 3508	35
65	—	LOVIN' HER WAS EASIER TOMPALL & THE GLASER BROTHERS/Elektra 5E 542	1
66	54	ONE TO ONE ED BRUCE/MCA 5188	7
67	62	TENNESSEE WHISKEY DAVID ALLAN COE/Columbia FC 37454	6
68	60	FULL MOON CHARLIE DANIELS BAND/Epic FE 36571	72
69	63	THESE DAYS CRYSTAL GAYLE/Columbia JC 36512	56
70	64	SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE/Columbia JC 36476	49
71	71	THE GAMBLER KENNY ROGERS/Liberty LA 934 H	147
72	41	SHOULD I DO IT TANYA TUCKER/MCA 5228	12
73	66	MORE GOOD 'UNS JERRY CLOWER/MCA 5215	4
74	70	WITH LOVE JOHN CONLEE/MCA 5213	12
75	68	DARLIN' TOM JONES/Mercury SRM 1 4010 (PolyGram)	18

CHARLEY PRIDE GREATEST HITS

ELEVEN #1 SINGLES IN ONE ALBUM.

Including the hit single

"I'VE NEVER BEEN SO LOVED" PB12294

BB 3 CB 3* RW 3***




SOMEONE LOVES YOU HONEY
ROLL ON MISSISSIPPI
BURGERS AND FRIES

Labels

(Continued from page 54)
tified gold this year.

Mac's critically acclaimed acting debut in "North Dallas Forty" led to a starring role in this year's "Cheaper To Keep Her." In addition, Mac is signed to star with Jackie Gleason in "The Next Sting" for Universal Pictures. For the second year in a row, Mac is co-hosting the Country Music Association Awards Show. And he has completed a Christmas Special, "Christmas Is Song," for NBC. Mac also managed to find time for sold-out fair and tour dates, along with appearances in Las Vegas.

Reba McEntire has made great career progress in the past year, her most successful to date. Her "Feel the Fire" LP, released last October, spawned two top 15 singles, "I Can See Forever in Your Eyes" and "I Don't Think Love Ought To Be That Way." The first single off her just released "Heart to Heart" album is her second top 10 smash, "Today All Over Again."

Charlie Fach of Musiverse was instrumental in bringing two acts to PolyGram this year, the Kendalls and Roger Bowling. The Kendalls, who have been at the top of the charts for the past four years, continue that tradition with their smash single, "Teach Me To Cheat," from their recently released "Lettin' You In on a Feelin'" LP.

Singer/songwriter Roger Bowling took some time off from writing hits for others (he co-wrote "Lucille" and "Coward of the County") to record some of his own material. His debut PolyGram single, "Yellow Pages," garnered heavy airplay, and was followed by "A Little Bit of Heaven." One highlight of Roger's year was an appearance on the Country Radio Seminar's New Faces show.

Superstar Tom Jones also joined the PolyGram artist roster this year with his debut LP, "Darlin'," produced by Steve Popovich and Bill Justis. The album has already generated two hit singles: "Darlin'" and "What in the World's Come Over You." Tom continues his heavy touring schedule, remains a major attraction in Las Vegas, and is currently taping his own TV series to air next year.

Other new label additions this year are Mickey Newbury, Steve Woods and the Slingshot Band, and Larry Browning. Newbury, truly a songwriter's songwriter, has just released "After All These Years," an LP produced by Norbert Putnam. The album's first single is "Country Boy Saturday Night." Steve Woods and the Slingshot Band are a California-based group whose debut LP "Highway Bound" was produced by Larry Butler. Their first single,

"Missing Somebody," was recently released.

Dickey Lee has seen significant chart action in the past year with "Lost in Love" from his "Dickey Lee Again" LP, as well as "Honky Tonk Hearts" and the current "I Wonder If I Care As Much" from his new album "Everybody Loves a Winner." Singer/songwriter Wayne Kemp has also been active on the charts this year with "I'll Leave This World Loving You," "Your Wife Is Cheatin' on Us Again," and "I Just Got Back From No Man's Land."

RCA

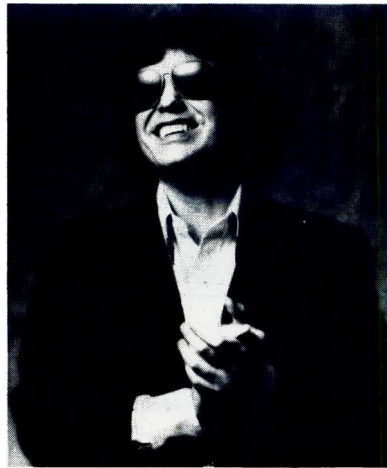
The past year has seen several of what RCA considered "developing" artists establish themselves as viable major acts.

In the forefront is Alabama, which has enjoyed success in 1981. The group's first two albums, "My Home's in Alabama" and "Feels So Right," went gold, and "Feels So Right" was just certified platinum by the RIAA. Both 1981 single releases, "Old Flame" and "Feels So Right," went to the top of the country charts, with "Feels So Right" charting top 20 on pop charts as well.

The group won the 1981 Academy of Country Music Vocal Group of the Year award and led the list of CMA award nominees with five nominations, including Entertainer of the Year. In November they embark on a 20-day major market tour of rock venues, with their next album due for release in January.

The past year saw Razy Bailey emerge as an identifiable artist, with his singles becoming recurrent on radio. His LP "Making Friends" enjoyed commercial and critical success, and the single of the same title became his third consecutive country smash. His latest single "Midnight Hauler/Scratch My Back" continues Razy's hit streak.

The "Making Friends" tour represented a top-level approach to 15 major market cities. His next LP is set for a January release. Sylvia released her first album for RCA, "Drifter," in 1981. It went top 40 on the country charts and produced three singles — "Drifter" (number one), "Matador" (top five) and the recently released "Heart on the Mend/Rainbow Rider." Sylvia embarked on a television blitz this year which placed her on all major syndicated and network programs. She also toured major markets with Ronnie Milsap and Alabama and did extensive radio promos and showcases with Steve Wariner and Randy Parton. In addition, she was chosen Durango Boots poster girl



Ronnie Milsap

and representative. Her next album release is also set for January.

RCA hopes to bring several artists to the same level in 1982 as the label has done with Sylvia, Razy, and Alabama. The past year has been spent laying groundwork for the artists' first album releases.

Leon Everette's "Hurricane" LP, to be released soon, represents his first RCA LP release of new material. The "Hurricane" single has reached the top 10. He recently completed a unique four-week, 20,000-mile radio/retail promotional "Hurricane Tour" which had him visiting 150 radio stations in 60 cities. Leon will close 1981 touring with Ronnie Milsap, Tanya Tucker, and the Bellamy Brothers.

Setting the stage for his first RCA LP release in January, Steve Wariner has been involved recently in nationwide radio/retail promotions and RCA-sponsored showcases. His single "By Now" went top three, and his current "All Roads Lead to You" entered RW's Country Chart as Chartmaker of the Week. Steve has been taping several syndicated TV programs and will finish 1981 touring with Razy Bailey.

Earl Thomas Conley has been touring major markets with Charley Pride and will release his first RCA LP, "Fire & Smoke," soon.

Randy Parton, Dean Dillon, and Sue Powell are RCA singles artists being groomed for album releases in the near future. This year has seen them involved in radio/retail promotions and on tour with high-profile artists.

Charley Pride released the LP "Roll On Mississippi," and the title track single charted top five. His latest single release "I've Never Been So Loved in All My Life" has already taken its place as another Pride hit. It is from the upcoming LP "Charley Pride's Greatest Hits." Charley spent 1981 doing extensive

TV appearances and touring.

Ronnie Milsap enjoyed a highly successful year. "Out Where the Bright Lights Are Glowing," a tribute LP to the late Jim Reeves, was highly acclaimed and nominated for CMA Album of the Year. "There's No Getting Over Me," from the LP of the same name, was not only a number one country single, but charted top five pop and A/C, further demonstrating RCA's crossover success. Milsap is now touring extensively, with upcoming mid-tour appearances on the "Tonight Show," "American Bandstand," "Barbara Mandrell," and all syndicated talk shows. His next single, "I Wouldn't Have Missed It for the World," will be released soon.

Dolly Parton has distinguished herself as an all-around entertainer, filming the movie "9 to 5" and writing several cuts from the soundtrack LP, including the gold title single, which had the distinction of making her the first female country artist to chart number one on country, pop, and A/C charts. The "9 to 5" LP has been certified platinum.

She is currently filming "The Best Little Whorehouse in Texas" and writing and recording the soundtrack LP. She appeared in Las Vegas and Atlantic City.

RCA signed several new acts in 1981. R. C. Bannon & Louise Mandrell, RCA's duet artists, completed an extensive tour and will release their first RCA LP "Me and My R.C." in November. Earl Thomas Conley came to RCA from Sunbird Records, where he chalked up the hit single "Fire and Smoke." The LP of the same name is set for a fall release, and he will tour with Charley Pride.

The Tennessee Express, a two-man, two-woman act, was brought to RCA by producer Norro Wilson. Their first RCA single "Big Like a River" achieved top-50 country success. Valentino, another Wilson discovery, achieved success with his first single, "She Took the Place of You."

Within the RCA-Nashville organization, several executive changes took place in 1981. In the marketing department, under the direction of Joe Galante, division VP, Randy Goodman was promoted from publicity and promotion to manager, marketing. Kay Shaw was brought in from Penthouse magazine in New York to take his place as manager, publicity and promotion.

They, along with Jerry Flowers, manager, artist development, and Pam Zimmerman, manager, advertising administration, round out

(Continued on page 57)

Labels

(Continued from page 56)

RCA-Nashville's efforts to establish a complete marketing team.

Rounder

While many record companies have recently "discovered" country music for the first time, as country radio stations have proliferated and country/pop crossover has become increasingly popular, Rounder has maintained a deep commitment to country music and its traditional bases.

After a decade of recording and reissuing bluegrass, old-time, Cajun and other forms of traditional American song, Rounder is becoming equally well known for releases that reflect new trends in the field.

Rounder's first country releases were of a preservational and historical nature: Opry originals "Bashful" Brother Oswald, of the Roy Acuff Band, and Wilma Lee Cooper. That direction has continued with the release this year of "Lefty Frizzell: Treasures Untold," a compilation album of early 1950s recordings.

Later releases have reflected newer and often experimental directions, particularly among instrumentalists. Guitarist Norman Blake, banjo player Butch Robins (currently with Bill Monroe), dobroist Jerry Douglas (currently with the White Sisters) and Grand Master Fiddle Champion Mark O'Connor (formerly with the David Grisman Quintet, now with the fusion group the Dregs) re-defined the modern expression of the country stringband tradition.

With the release of their second album, "Cowboy Jubilee," Riders in the Sky have re-established western music as a part of the contemporary country music scene. Their wide national touring and frequent press coverage has brought them many new fans during the past year. "Soon As the Roundup's Through" was the first single release from "Cowboy Jubilee," with a followup planned for late fall.

Also released this year was an updated version of Steve Young's classic "Seven Bridges Road." The LP's title track was newly recorded, several unreleased tracks were added, and the older cuts were totally remixed and remastered. Coming up later this fall is an album of all-new Steve Young material, "To Satisfy You." Rockabilly/country original Sleepy La Beef, whose powerful baritone vocals and stinging lead guitar have excited audiences the world over, released "It Ain't What You Eat It's the Way How You Chew It," an LP acclaimed as his best ever.

Vernon Oxford's third Rounder release, "A Better Way of Life," was

in the country/gospel tradition. Hazel Dickens recorded her first solo album for Rounder, "Hard Hitting Songs for Hard Hit People," her first Nashville-based production.

Stargem Records

Stargem Records, Inc. has recently come into its own through sound business efforts from the company's president and founder, Wayne Hodge. Stargem started operating seven years ago with the attitude of developing a good foundation for new and unknown talent.

Within the past year Stargem has put eleven records in the top 100 country charts. This has been through the efforts of GM and promotion director Chuck Dixon, along with the productions of Wayne Hodge.

The corporate structure exists with the following branches: Timestar Music (ASCAP), Newwriters Music (BMI), Stargem Independent Record Distributors, Stargem Productions, and Video Profiles.

Early in '81 Video Profiles was developed to provide an added avenue for artist exposure. Two years have been spent in the marketing and development to learn how to effectively penetrate the music market with videotape so artists may reach the key decision-making people in the industry. Director of product development is Dan Hodge.

Negotiations are being finalized on a new ground-up facility that will house Stargem and a 24-track recording studio. Stargem Records and Video Profiles have offices at 20 Music Square West, suite 200, Nashville, Tennessee 37203.

Sugar Hill

Sugar Hill Records is only a few years old, but it has quickly become a top independent label devoted to "country music with roots."

Sugar Hill first presented albums by Ricky Skaggs ("Sweet Temptation," with Emmylou Harris, Ricky's former boss), John Starling ("Long Time Gone," with Lowell George and Emmylou Harris) and Buck White & the Down Home Folks.

Sugar Hill is pleased with the overseas response to its product, and plans to continue its foreign distribution and licensing agreement network in such areas as Germany, Canada, Japan, the U.K., Italy, and Holland.

The next year will bring new releases by Ricky Skaggs, John Starling, the Seldom Scene, and other artists, plus albums by artists new to the label, including Mike Cross, Peter Rowan, and more.

The label will continue to release

albums by progressive bluegrass groups (Seldom Scene, Country Gentlemen, Berline-Crary-Hickman, etc.) and will re-issue an early bluegrass album by the Hillmen, including Chris Hillman (of the Byrds and Burrito Bros.), Vern Gosdin, Rex Gosdin, and Don Parmley.

Sun/Plantation Records

Shelby Singleton's independent Sun and Plantation Record labels have continued to bring the promising talents of several new artists to the attention of the music industry and the public.

The fame of masked superstar Orion has grown during the past year with over 25,000 names on the computer fan club list. The singer's recording career in 1981 has produced three charted singles and two albums. His touring schedule has been booked solid, highlighted by performances at the Country Radio Seminar's New Faces Show, and as the featured performer of the National Music Sound and Video Show sponsored by Music Retailer Magazine in New York City.

Sun artist Rodney Lay achieved his first country charted single earlier in the year with the two-sided hit "Seven Days Come Sunday" b/w the Foster and Rice tune "Close." The success of the single and of Lay's new album "Silent Partners" (produced by Boomer Castleman) has resulted in strong touring support from Lay's management, the Jim Halsey Company Inc.

An exciting group of performers, Baxter, Baxter, and Baxter, saw their first record release hit the national country charts earlier this year.

Rita Remington had two releases in 1981, and the success of both singles has made the talented young singer an artist to keep a close watch on during the coming year.

International music legend Patti Page returned to the country charts with her first single on Plantation Records. "No Aces" reached top 40 on RW's Country Singles Chart and returned "the singing rage" to the forefront of the music business.

Warner Bros.

Warner Bros.' Spring Marketing Program boosted LP sales for Emmylou Harris, T.G. Sheppard, John Anderson, Gail Davies, and the Bellamy Brothers.

A country sampler, "People Who Make Our Country Great," was shipped to radio (pop, pop adult, Top 40, country) and retail accounts and international concerns. The program also involved a national advertising campaign, regional artist appearances, ad-

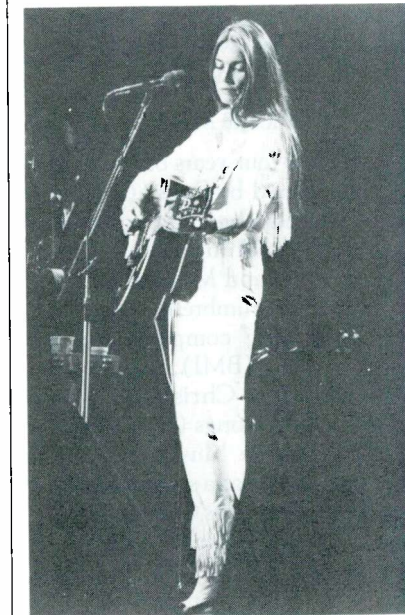
vertising, and merchandising.

One of the highlights during the past year at WB was the success of John Anderson's last two singles, "1959" and "Chunk of Coal," which went top five, with "Chunk of Coal" being nominated for Song of the Year by the CMA. John formed his own band this year, which tours over 275 days a year. "Anderson II," released in March, received widespread critical acclaim.

David Frizzell and Shelly West have had three releases since signing with Warner Bros. Their first was the single "You're the Reason God Make Oklahoma"; "Texas State of Mind" went top 10; "Lefty" is the latest release.

T.G. Sheppard has had a great year, with four hit records: "Do You Wanna Go to Heaven," "I Feel Like Loving You Again," "I Loved 'Em Every One," and "Party Time." T.G. has appeared on syndicated talk shows, plus "Midnight Special," "Barbara Mandrell and the Mandrell Sisters," and "Tomorrow Coast to Coast."

Emmylou Harris received four gold LPs this year, for "Blue Kentucky Girl," "Profile/Best of Emmylou Harris," "Luxury Liner," and "Roses in the Snow." She was also awarded with her second Grammy, for Best Country Performance by a Duo, for "That Lovin' You Feelin' Again" with Roy Orbison. Emmylou won the CMA's Female Vocalist of the Year Award last year.



Emmylou Harris

Gail Davies has had two hit singles this year, "I'll Be There," and "It's a Lovely, Lovely World." Gail has had considerable TV exposure this year, appearing on "The Midnight Special," "Merv Griffin," and "Solid Gold." Gail and T.G. Sheppard also co-host "Country Tour U.S.A.," a 26-hour music radio program. Gail has done extensive touring this year.

Publishers

(Continued from page 52)

biggest hit yet with "Could I Have This Dance," recorded by Anne Murray, from the movie "Urban Cowboy." The tune was penned by Bob L. House (Onhisown) and Waylon Holyfield (Bibo Music).

OAS also made an agreement with Bill Anderson, whereby the company has the opportunity to pitch any of his compositions, as well as administering Stallion Music (BMI). OAS has also agreed to administer War Drum Music for Ronnie Sessions, and Bama Boy Music for Milton Brown.

This year OAS made its Wild Tracks studio a 24-track facility.

A new writer signing was Larry Shell, who wrote recent Cristy Lane and Charly McClain cuts.

Peer-Southern Organization

Peer-Southern publishers hit with these singles in the past year: "It Was You," Billy "Crash" Craddock; "It Wasn't God Who Made Honky Tonk Angels," Waylon & Jessi; "I Love You a Thousand Ways," John Anderson; and "Don't Get Above Your Raisin'," Ricky Skaggs.

In addition, the company scored LP cuts by Craddock, Australian Reg Lindsey, Waylon & Jessi, Skaggs, Terri Gibbs, Willie Nelson, Floyd Tillman, Anderson, and gospel artist Milton Carroll.

Peer-Southern is working with songs by the following writers: Bob House, Billy Stone, Donnie Mealer, Shrub Smith, Mark Germino, Pam Belford, Wally Wilson, Danny Te Bone, Bobby Whitlock, Milton Carroll, and Tom Davey.

Picalic Music

After just four years of operation, Picalic, owned by Roger Cook and Ralph Murphy, has established itself as a major publishing organization in country, pop and MOR music.

Picalic is the umbrella concern for five publishing companies: Roger Cook Music (BMI); Cookhouse Music (BMI), Chriswood Music (BMI), Murfeezongs (ASCAP) and Mother Tongue Music (ASCAP). The operation has a stable of writers which now includes Cook, Murphy, Mark True, Ted Lindsey, Sam Hogin, Bobby Wood, Charles Cochran, and Phillip Donnelly.

The past year has been a very good one for the company: "I Believe in You," penned by Cook and Hogin, was a number country hit for Don Williams, received a Grammy nomination, nabbed a BMI pop award, was picked by the readers of Music City News as one of the 20 best songs of 1981, and was nominated for CMA awards for Single of the Year and Song of the Year. The song also was Williams' first "cross-

over" hit.

"Too Many Lovers," a True-Hogin-Lindsey composition, reached the top of the country charts for Crystal Gayle and generated a good deal of pop airplay last summer.

Don Williams' most recent LP, "Especially for You," also included the Cook-Cochran song "Years From Now," a tune which first hit the pop charts with Dr. Hook in 1980. That song so impressed George Martin, former producer of the Beatles, that he flew into Nashville to record Roger's version and placed it in the soundtrack of the summer 1981 EMI Films release of "Honky Tonk Freeway."

"You Make It Sound So Easy," authored by Cook and Cochran, also made it to the silver screen in "The Night the Lights Went Out in Georgia," one of the surprise hits of the summer cinema season.

Crystal's new LP, "Hollywood, Tennessee," contains four Picalic songs, all written or co-written by Cook: "Tennessee," solely a Cook effort; "Keepin' Power," a Cook-Wood tune; "Hollywood," a ditty co-written with Charles Cochran; and "Livin' in These Troubled Times," a Cook-Hogin-Donnelly collaboration.

Murphy's new song, "Honky Tonk Christmas," will be released on the upcoming Mickey Gilley Christmas album. In addition, "Till The Right One Comes Along," a Cook-Cochran composition, will be released on the next album by Ray, Goodman and Brown, extending the company's influence into the black-oriented music field.

Sawgrass/Sabal Music

The Mel Tillis Companies, Sabal (ASCAP) and Sawgrass Music (BMI), continued their 1980 chart success in 1981 with eight chart singles, including four top 20 singles and two top 10s, plus numerous cuts on charted albums, one of which reached the top five on the pop album chart and attained platinum status.

"Dream of Me" (Sabal/Sawgrass) reached the country top 10 as a Vern Gosdin single, marking the third time in two years that the companies have gone that high on an artist other than Tillis. It happened last year with "Beautiful You," a number one Oak Ridge Boys single from their "Together" album, and again this year with Conway Twitty and Loretta Lynn's "Lovin' What Your Lovin' Does to Me."

The Oaks also included "Dream of Me" in their platinum "Fancy Free" LP, which reached the top five

in pop album charts. The tune was written by Sabal/Sawgrass managerial staff Jimmy Darrell, Buddy Cannon, and Raleigh Squires.

Cannon and Squires also teamed with Tillis to write his first duet single in a few years, "Texas Cowboy Night," performed with Nancy Sinatra, which peaked in the top 30. Another Buddy Cannon-penned tune, "Whiskey Chasin'," was a top 20 single for Joe Stampley.

The Corbin-Hanner Band, an in-house writing duo, are proving to be valuable outlets themselves with their first two singles on Alfa Records, "Time Has Treated You Well" and "Livin' the Good Life." Their introductory album on Alfa charted pop and they are currently readying a third single for release from their upcoming Alfa album.

Dave Hanner also added to his writing credits when Don Williams included his tune "Lord, I Hope This Day Is Good" on his current "Especially For You." It will also be included in the new Corbin-Hanner album. The other half of the duo, Bob Corbin, recently received cuts on his "Wings of My Victory" by both Jessi Colter and Joe Sun, on albums scheduled for release later this year.

Narvel Felts, being produced by Jimmy Darrell and Buddy Cannon through Mel Tillis Productions, is on his way to a comeback with his current single "Louisiana Lonely," written by Sawgrass writers Don Earl and Scott Phelps. A new single on Narvel, "Fire in the Night," is being prepared for release in early October, and an album is in the works for release next year.

Screen Gems-EMI

The Screen Gems-EMI music companies enjoyed yet another lucrative year in Nashville in 1981. The outfit reported continued high activity with its many pop standards and country chestnuts.

Helping that along was the company's 1981 programming/promotional aid, "Million Performance Songs From Screen Gems-EMI Music Companies," a double album set of 32 golden copyrights, including "On Broadway," "Cherish," "Dream Lover," "Suspicious Minds," "Snowbird," and others.

Screen Gems' biggest country catalogue success was Tammy Wynette's hit version of "Crying in the Rain," an Everly Brothers smash that also turned up on the B-side of Crystal Gayle's current single. Stephanie Winslow charted well with a version of "Baby I'm-a Want You" from the company's stash of Bread compositions.

Jennifer Warnes and Susie Allan-

son both cut "Run To Her," once a Bobby Vee success; and Tammy Wynette and Diane Sherrill cut "Easy Come, Easy Go" this past year. Ronnie Milsap's superb hit remake of "He'll Have To Go" in 1981 added luster to the publishing company's Central Songs country treasure trove.

The GM of the Nashville Screen Gems office, Charlie Feldman, is quick to point out that his company also continues to score well for its staff writers. Besides having an active catalogue, Screen Gems-EMI/Colgems-EMI continues to provide the country music community with new songs, he emphasizes. The addition of Todd Cerney (Colgems) to the firm brings the number of local staff writers to four. Cerney has already proved his worth by getting some Susie Allanson cuts in 1981.

Colgems' Austin Roberts had a country hit with the Shoppe's "Doesn't Anybody Get High" this past year, and has forthcoming singles with the country-rock Burrito Brothers and pop singer Van Stephenson. The writer has also reportedly been signed as an artist during the past year, and will shortly appear on Curb, produced by Michael Lloyd.

Charlie Craig's biggest 1981 hit was the Moe Bandy/Judy Bailey duet "Following the Feeling." He also wrote Bailey's single "The Best Bedroom In Town."

The fourth Screen Gems Nashville writer is also its best known. Mark James, composer of Elvis Presley and B.J. Thomas smashes, is still an up-to-the-moment writer. His most recent cut was a Rex Allen Jr./Margo Smith duet. Screen Gems got album tracks by Ed Bruce, the Rovers, Cristy Lane, Billie Jo Spears, and Gail Davies in 1981, and held the copyright on the top 20 Gene Watson single "Maybe I Should Have Been Listening," too. "We usually have songs on anywhere from a fourth to a third of the LPs on any given week's top 75 country list," reports Feldman.

September/Galahad Music

Stanley Mills, president of September (ASCAP)/Galahad (BMI) Music, visits Nashville about six times a year from his New York base to see record producers and publishers whose songs he represents for the world, excluding the U.S. and Canada.

The year 1981 saw Mills' copyright "Darlin'," which was in "Urban Cowboy," re-emerge as a

(Continued on page 60)

Number 1 Country Singles

DATE	RECORD & PUBLISHER	ARTIST	LABEL	DATE	RECORD & PUBLISHER	ARTIST	LABEL
10/4	DO YOU WANNA GO TO HEAVEN (Tree, BMI / Cross Keys, ASCAP)	T.G. Sheppard	Warner/ Curb	4/18	OLD FLAME (I've Got the Music, ASCAP)	Alabama	RCA
10/11	I BELIEVE IN YOU (Roger Cook / Cookhouse, BMI)	Don Williams	MCA	4/25	A HEADACHE TOMORROW, OR A HEARTACHE TONIGHT) (Blue Lake / Chick Rains, BMI)	Mickey Gilley	Epic
10/18	I BELIEVE IN YOU (Roger Cook / Cookhouse, BMI)	Don Williams	MCA	5/2	FALLING AGAIN (Hall-Clement, BMI)	Don Williams	MCA
10/25	I BELIEVE IN YOU (Roger Cook / Cookhouse, BMI)	Don Williams	MCA	5/9	I LOVE 'EM EVERYONE (Tree, BMI)	T.G. Sheppard	Warner/ Curb
11/1	ON THE ROAD AGAIN (Willie Nelson, BMI)	Willie Nelson	Columbia	5/16	AM I LOSING YOU / HE'LL HAVE TO GO (Rondo / Central Songs, BMI)	Ronnie Milsap	RCA
11/8	ON THE ROAD AGAIN (Willie Nelson, BMI)	Willie Nelson	Columbia	5/23	SEVEN YEAR ACHE (Hotline / Atlantic, BMI)	Rosanne Cash	Columbia
11/15	COULD I HAVE THIS DANCE (Vogue / Maple Hill / Onhisown, BMI)	Anne Murray	Capitol	5/30	ELVIRA (Acuff-Rose, BMI)	Oak Ridge Boys	MCA
11/29	LADY (Brockman, ASCAP)	Kenny Rogers	Liberty	6/6	ELVIRA (Acuff-Rose, BMI)	Oak Ridge Boys	MCA
12/6	SMOKY MOUNTAIN RAIN (Pi-Gem, BMI)	Ronnie Milsap	RCA	6/13	WHAT ARE WE DOIN' IN LOVE (Chappell / Sailmaker, ASCAP)	Dottie West	Liberty
12/13	SMOKY MOUNTAIN RAIN (Pi-Gem, BMI)	Ronnie Milsap	RCA	6/20	BUT YOU KNOW I LOVE YOU (Tro-Devon, BMI)	Dolly Parton	RCA
12/20	THAT'S ALL THAT MATTERS (Tree, BMI)	Mickey Gilley	Epic	6/27	I WAS COUNTRY WHEN COUNTRY WASN'T COOL (Pi-Gem, BMI)	Barbara Mandrell	MCA
12/27	ONE IN A MILLION (Time Square / Unichappell / Bundin, BMI)	Johnny Lee	Full Moon/ Asylum	7/4	I WAS COUNTRY WHEN COUNTRY WASN'T COOL (Pi-Gem, BMI)	Barbara Mandrell	MCA
1/10	I THINK I'LL JUST STAY HERE AND DRINK (Shade Tree, BMI)	Merle Haggard	MCA	7/11	FEELS SO RIGHT (Maypop, BMI)	Alabama	RCA
1/17	I LOVE A RAINY NIGHT (DebDave / Briarpatch, BMI)	Eddie Rabbitt	Elektra	7/18	FEELS SO RIGHT (Maypop, BMI)	Alabama	RCA
1/24	BEAUTIFUL YOU (Sabal / Blendingwell, ASCAP)	Oak Ridge Boys	MCA	7/25	FEELS SO RIGHT (Maypop, BMI)	Alabama	RCA
1/31	9 TO 5 (Velvet Apple / Fox Fanfare, BMI)	Dolly Parton	RCA	8/1	PRISONER OF HOPE (Elektra/Asylum, BMI)	Johnny Lee	Full Moon/ Asylum
2/7	9 TO 5 (Velvet Apple / Fox Fanfare, BMI)	Dolly Parton	RCA	8/8	PRISONER OF HOPE (Elektra/Asylum, BMI)	Johnny Lee	Full Moon/ Asylum
2/14	I FEEL LIKE LOVING YOU AGAIN (Tree, BMI)	T.G. Sheppard	Warner/ Curb	8/15	I DON'T NEED YOU (Bootchute, BMI)	Kenny Rogers	Liberty
2/21	WHO'S CHEATIN' WHO (Partner / Algee, BMI)	Charly McClain	Epic	8/22	I DON'T NEED YOU (Bootchute, BMI)	Kenny Rogers	Liberty
2/28	ARE YOU HAPPY BABY (Rock Garden, BMI)	Dottie West	Liberty	8/29	(THERE'S) NO GETTIN' OVER ME (Rick Hall, ASCAP)	Ronnie Milsap	RCA
3/7	ANGEL FLYING TOO CLOSE TO THE GROUND (Willie Nelson, BMI)	Willie Nelson	Columbia	9/5	OLDER WOMEN (Tree, BMI)	Ronnie McDowell	Epic
3/14	DO YOU LOVE AS GOOD AS YOU LOOK (Chappell, ASCAP / Tri-Chappell, SESAC)	Bellamy Brothers	Warner/ Curb	9/12	YOU DON'T KNOW ME (Rightsong, BMI)	Mickey Gilley	Epic
3/21	GUITAR MAN (Vector, BMI)	Elvis Presley	RCA	9/19	YOU DON'T KNOW ME (Rightsong, BMI)	Mickey Gilley	Epic
3/28	DRIFTER (Pi-Gem / Chess, BMI & ASCAP)	Sylvia	RCA	9/26	PARTY TIME (Warner/Curb 4976)	T.G. Sheppard	Tree, BMI
4/4	YOU'RE THE REASON GOD MADE OKLAHOMA (Peso / Waller, BMI / Senor / Cibie, ASCAP)	David Frizzell & Shelly West	Warner/ Viva	10/3	STEP BY STEP (Briarpatch / DebDave, BMI)	Eddie Rabbit	Elektra
4/11	OLD FLAME (I've Got the Music, ASCAP)	Alabama	RCA	10/10	STEP BY STEP (Briarpatch / DebDave, BMI)	Eddie Rabbitt	Elektra
				10/17	STEP BY STEP (Briarpatch / DebDave, BMI)	Eddie Rabbitt	Elektra

Banner Year for JEN Productions

■ JEN Productions, a company owned by Jim Ed Norman, enjoyed a banner year in its country wing in 1981, with productions including: Anne Murray's "Could I Have This Dance," "Blessed Are the Believers," and "It's All I Can Do"; Mickey Gilley's "That's All That Matters to Me," "A Headache Tomorrow (or a Heartache Tonight)," and "You Don't Know Me"; Charlie

Rich's "A Man Just Don't Know What a Woman Goes Through"; Johnny Lee's "One in a Million," "Pickin' Up Strangers," "Prisoner of Hope," and "Bet Your Heart On Me."

Gary Morris, produced by Marshall Morgan and Paul Worley for JEN, yielded the hit-sounding "Headed for a Heartache."

LRJ Agency Has Been Very Active

■ The Little Richie Johnson Agency of Belen, New Mexico has again been active in national promotion, handling several singles by Faron Young, Orion, Dave Dudley, Patti Page, and others.

Little Richie also handles such up-and-coming artists as Carol Roman, Lennie Bowman, Tim Harris, the Reeves Brothers, Tony Albert, and Brad Wolfe.

The Little Richie Johnson

Agency produced several singles and albums in the past year, including the single "Always Late" by Lennie Bowman on the King J label.

The agency, known for sending out any and all types of advertising promotional material throughout the world, has built new offices at 913 South Main Street, Belen, New Mexico. The mailing address remains P.O. Box 3 Belen, New Mex. 87002.

Publishers

(Continued from page 58)

country hit as recorded by Tom Jones (the tune was also a country release by Republic artist David Rogers). The tune was also the title song of Jones' recent LP.

September Music is the publisher of Slim Whitman's new single, "If I Had My Life to Live Over," and Galahad has another cut on Slim's new LP in "My Melody of Love," a pop hit in 1972.

Coming up for September/Galahad are Zella Lehr's Columbia/Sherrill recording of "Blue Eyes Don't Make an Angel," and George Burns' recording of "Kids."

Simon and Carson Publishing

Si Simon and Wayne Carson report an excellent year thus far with their publishing firms Ink Inc., Earl Barton, Strawberry Hill, Rose Bridge, Shot Glass, and Shadow Rock. Their copyrights include such songs as "No Love at All," "The Letter," "Always on My Mind," "Slide Off My Satin Sheets," "Tulsa," "Rocky," and "I See the Want in Your Eyes."

The firm hosts such writers as J. Stephens, Wayne Carson, Ronnie Reno, Don Tankersley, Scott Simon, and Si Simon, who have all had impressive track records over the years.

Wayne Carson heads the Nashville office, located at 1806 Grand Ave. Phone is (615) 327-0584. Si Simon will head the office in Springfield, Mo. at 1121 South Glenstone. Phone is (417) 869-6379.

Southern Writers Group USA

Southern Writers Group, USA continues to make record strides, having had songs recorded by such artists as Susie Allanson, Van Stephenson, Brenda Lee, Lynda K. Lance, Johnny Duncan, Slim Whitman, Dickey Lee, Tom Jones, Steve Sharp, Cynthia Clawson, Dottie West, Placido Domingo, Paul Anka, Terri Gibbs and Charles Sherrell (just to name a few) this past year.

With an average of 10 LPs per month on country charts to date, S.W.G. looks forward to topping this figure by next year. Reports of foreign cuts are on the upswing too, according to the publishing department.

Songwriter Kent Robbins has recently joined S.W.G.'s list of writers. Kent has written many hit tunes, including "Play Born To Lose Again," "You're My Jamaica," "She Just Started Liking Cheating Songs," and "Stand By My Woman Man."

Plans for the future include the installation of a computer at S.W.G. to help with the expanding needs of the publishing department. Also, once a month, a "power tape" will be sent to various producers around town highlighting the latest songs by S.W.G. writers.

A showcase featuring many different S.W.G. writers is planned for early November.

Tree International

Tree International, *Record World's* number one publisher for the ninth consecutive year, topped the charts with six number ones, including John Conlee's "She Can't Say That Anymore," T.G. Sheppard's "I Feel Like Loving You Again," Mickey Gilley's "That's All That Matters," T.G. Sheppard's "I Loved 'Em Every One," Ronnie McDowell's "Older Women," and T.G. Sheppard's "Party Time."

Buddy Killen, president and chief executive officer of the firm, produced four of the number ones, through Tree Productions.

Killen also reports that the company had 11 additional top ten charted songs, and five top 20, with 77 charted songs for the year.

Tree has re-signed veteran songwriters Curly Putman, Bobby Braddock, Kieran Kane, and Sonny Throckmorton, as well as signing writers Chris Waters, Michael Garvin, Ron Hellard, Jessica Boucher, Robert Nix, Danny Roberts, Robin Allen, P.R. Battle, Roger Brewer, Lavon Brown, Wendell Burton, Bryan Cole, Janet Farris, Don Goodman, Pal Rakes, Richard Grossman, Rod Harris, Michael Hooks, Will Hurley, Hilary Kanter, Patti Lloyd, Ray Lynn, David Rosson, L.E. White, and Phil Samson.

Also returning to the Tree fold this year was Roger Miller. Miller and Killen had been together years ago and had a succession of number one songs, including "King of the Road," "Dang Me," "Husbands and Wives," and many others. Killen is producing Miller for Elektra Records and his first single is "Everyone Gets Crazy Every Now and Then."

Tree recently signed a production agreement with Ron Alexenburg, president of Handshake Records. In the agreement Killen will be able to produce several acts for the label as well as have outside producers work through Tree Productions for the label.

Two Tree staffers, Bobby Braddock and Curly Putman, won the CMA, NARAS, and Academy of Country Music's song of the year awards for George Jones's "He Stopped Loving Her Today."

Throckmorton also won the NSA's songwriter of the year award for the second consecutive year.

Tree added Bud Logan to head its production division. Logan, who produces John Conlee, has added Judy Taylor to the production roster. Taylor, who will have her first single released on Warner Bros. this month, sings with Conlee and travels with his road show. Other acts being produced for the production company include T.G. Sheppard, Roger Miller, Joe Tex, Ronnie McDowell, the Wright Brothers, June Roberts, and the Knott Brothers. Other producers for the label include Killen, Terry Choate, and Byrd Burton.

Tree also formed a gospel division this year, Meadowgreen Music, with Randy Cox and Joe Huffman. The first writer signed to the company was Gary Chapman, this year's Gospel Music Association Dove Award winner. Cox has been successful in having 81 cuts for the company since its formation. Additional writers, including Greg Nelson and Michael Smith, have been signed to the firm. Also, an agreement with Blanton-Harrel was signed. Meadowgreen will acquire several additional writers through the pact.

United Artists Music

The country music operations of United Artists Music have long been regarded by its management as a vital action center of this huge publishing organization, which controls the catalogs of UA, Unart, Robbins, Feist and Miller Music.

Over the past two years, UA Music has also backed this positive view of its Nashville base by holding its regular and mid-year staff meetings in the company's Nashville offices. This year UA staffers from Los Angeles and New York will again be on hand on Music Row during Country Music Association Week.

The publishing company's point of view now extends considerably beyond their staff meeting recognition of Nashville, and is at the very core of their organizational approach. With Jimmy Gilmer, VP of Nashville operations, functioning as the company's senior professional executive, much of the overall creative strategy and the actual impact marketing of songs is directed from UA's Nashville base.

Gilmer in his role as professional topper has created the equivalent of a national traffic center in Nashville for all UA songs — songs by his own Nashville staff writers are dispatched to Los Angeles and New York, while incoming Los Angeles and New York songs are also consid-

ered for more and more recording action in Nashville itself.

Gilmer says the country music boom of the past few years has indeed created "the right environment" for this kind of positive song exchange, but he also points out that UA Music, and many other publishers with strong Nashville ties, are now more actively moving beyond that boom by creating "a new credibility in every musical format in every place."

Gilmer himself has become somewhat of a "roady" in bringing home his concept of "Nashville as a music center operating in tandem with other music capitals of the world." As the senior professional exec of UA Music, he has, in recent months, spent a considerable amount of his time at UA's Los Angeles and New York offices, where he evaluates new material on the spot.

Gilmer's activities continue to point to the ultimate objective — "Bringing Nashville, Los Angeles and New York songs together for world-wide action."

In the lead position of the UA Music Nashville lineup is Richard Leigh, now working on his second album as a recording artist. Leigh is also the composer of such hits as "Your Old Cold Shoulder," "It's All I Can Do," "Don't It Make My Brown Eyes Blue," "Heart Mender" and "I'll Get Over You." Other successes are forecast for UA staff writers Mike Hanna, Jimmy Pritchett, Shawna Harrington, Diana Dewitt, John Paul Walters and Gary Owen.

Pritchett is nationally recognized for his additional talents as a top guitarist. Hanna adds another dimension to the UA songwriting family with his talents as a conductor, arranger and well-known keyboard player. Dewitt has been a top jingle and demo singer in Nashville. Dewitt and Hanna have also been selected to tour with Dan Fogelberg, while Walters is an enthusiastic young writer-artist who has already taken his new UA songs on the road via an extensive college tour schedule. Harrington is a recent American Song Festival winner for her ballad "Going Through The Motions," co-written with Allan Chapman, while Owen is UA's newest candidate for "pure country" hits.

Velvet Apple/Song Yard Music

The past year was one of big and important changes for Dolly Parton's publishing companies. Velvet Apple (BMI) had a big year follow-

(Continued on page 61)

Publishers

(Continued from page 60)

ing the release of the movie "9 to 5" and the subsequent release of the hit album and single of the same name. The single, recorded in Nashville, hit the number-one spot on national pop, country and A/C charts.

Randy Parton, a writer for Song Yard (ASCAP), had his first chart success with two hit country singles on RCA produced by Mike Post. Rachel Parton has been chosen to play the part of Doralee in the television series based on the movie "9 to 5."

In a move to broaden and mainstream the companies' operations, Bob Hunka was appointed GM in mid-March. Hunka moved to Nashville from Los Angeles after over eight years in partnership with Brian Ahern in Happy Sack Productions (Emmylou Harris, Anne Murray, Johnny Cash, Rodney Crowell).

A professional department has also been hired at Velvet Apple/Song Yard. First members are Gary D'Amato (formerly with Dick James Music) in New York and Ron Demmans in Nashville. Carla Scarborough heads the newly created international division. The staff is completed by Nancy Hurt (book-keeping) and Cheryl Carpenter (office manager).

Warner Bros. Music

With success in both the pop and country markets, Warner Bros. Music has not only maintained the high quality of songs it has been known for, but has also expanded in terms of using all the different markets available to publishers.

Examples of the varying styles Warner's writers are capable of covering are the Pointer Sisters' top-five pop hit "Slow Hand," written by Michael Clark and John Bettis, and Lynn Anderson's single "Blue Baby Blue," also written by Michael Clark.

Newly-signed Troy Seals and Eddie Setser have also scored some impressive cuts, including the next Conway Twitty single, written by Seals and Max D. Barnes; "Rock 'n' Roll Soldier," by Seals and Setser; and Barry Manilow's "Dance Away," by Seals and Richard Kerr.

Another new signing, Karen Brooks, has had a single by Rosanne Cash ("Couldn't Do Nothing Right"), a cut on the new Emmylou Harris LP ("Tennessee Rose"), and has recently been signed to Warner Bros. Records as an artist.

The two other new signings are Chuck Howard, who has written the hits "I'm Always on a Mountain When I Fall," by Merle Haggard, "Happy Birthday Darlin'" by Con-

way Twitty, and "Come With Me" by Waylon Jennings.

In addition, writer Gary Morris has been signed by Warner Bros. Records to a long-term contract.

Warner staffer R.C. Bannon recently signed a recording contract with RCA Records, where he will continue to both pursue his solo career and sing duets with his wife, Louise Mandrell.

In the movie field, the David Allan Coe song "Take This Job and Shove It" was made into a feature film and is enjoying box office success. "Every Which Way You Can" spawned the Ronnie Milsap hit "Cowboys & Clowns."

In the field of TV "The Dukes of Hazzard" gave birth to the Waylon Jennings composition "Theme From Dukes of Hazzard," also a hit single. Another top-five single was George Jones' "If Drinkin' Don't Kill Me Her Memory Will," written by Harlan Sanders.

Expansion has also occurred in the Nashville office staff, according to general professional manager Tim Wipperman. Joining him and professional manager Johnny Wright, Jerrie Wright Gayden has been named office manager, and Robert Frye recently came aboard as professional staff assistant.

Welk Music Group

Welk Music Group highlights from the past year include the signing of Jerry Gillespie to an exclusive writer's agreement with Welk's new SESAC company, Somebody's Music. The Kendalls are signing exclusive writer's agreements with Welk, and Skippy Barrett, a/k/a Tommy Rocco, has signed an exclusive writer's agreement with Welk's Bibo Music.

In a major recent move, Welk purchased Pi-Gem/Chess Music, whose catalogues contain approximately 1900 songs.

Welk is also in the process of acquiring a half interest in Larry Rogers' publishing companies, Partner Music and Partnership Music. The acquisition will carry a continuing relationship with Larry and the exclusive writers involved.

Welk Music Group headquarters moved to a new building Welk built, at 1299 Ocean Avenue, suite 800, Santa Monica, California 90401. Welk has also made a new print deal on all Welk Music Group catalogues with Cherry Lane Music.

The past year has seen the following significant chart activity: "Could I Have This Dance," by Anne Murray, number one country, top five A/C, and top 40 pop; "Louisiana Saturday Night," Mel

McDaniel, top ten country; "Surround Me With Love," Charly McClain, top ten country; "Right in the Palm of Your Hand," Mel McDaniel, top ten country, and many others.

Don Gant Enterprises

The new-company success story of 1981 in country music surely belongs to Don Gant Enterprises, an outfit that began operations in January of this past year.

Don Gant Enterprises is a 50-50 partnership between Music City veteran Gant and Ralph Siegel, a successful European song publisher/producer. Siegel was one of the first Europeans to establish country music ties, having affiliated with Acuff-Rose in the 1960s.

Gant has learned from Siegel's example. His publishing companies are at the forefront in forming international ties, and the new company he heads has already secured Austrian, Swiss, Dutch, French, Brazilian, English, Australian, Belgium, and Swedish publishing ties.

Don Gant Enterprises' publishing companies Old Friends Music (BMI), Golden Bridge Music (ASCAP) and Mighty Pretty Music (SESAC) have six exclusive staff

writers to draw from. Casey Kelly is one of the most impressive. This triple-threat artist/songwriter/musician has scored hits in pop, country, and soul music previously.

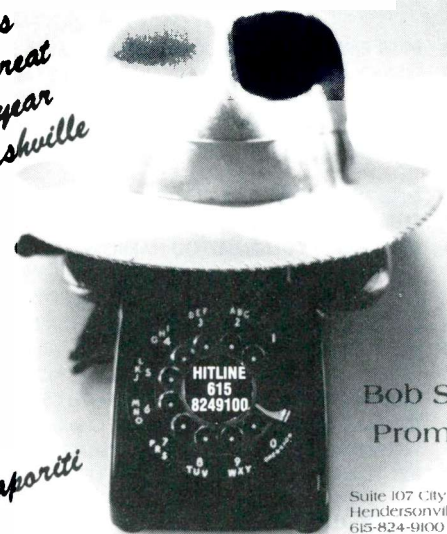
Mitch Humphries shares Kelly's impressive instrumental abilities as a session player; like Kelly, he has already scored European songwriting royalties for the new company. Lamar Hill has likewise proved his worth to the Gant organization by getting himself a singles deal with an English label.

Chris Dodson, who also serves as the company's professional manager, has an impressive list of credentials as a lawyer and a Tree International staff songwriter. Fred Koller is the new kid on the block at Gant. This recently-signed tunesmith racked up previous cuts at Loretta Lynn's Coal Miner's Music.

The company's strongest writer so far has been veteran Bruce Channel. This widely respected musician got the Gant organization its first top-10 hit with "You're the Best," co-written with artist Kieran Kane. He also scored with cuts by Billy "Crash" Craddock, Randy Wright, Brenda Lee, Percy Sledge, Jacky Ward, the Kendalls, Alabama, and Mickey Gilley this year.

Thanks for a great first year in Nashville

Bob Saporiti



**Bob Saporiti
Promotions**

Suite 107 City Square
Hendersonville, TN 37075
615-824-9100

We wish continued success to the artists & producers we've had the pleasure of working with. Thanks to engineers John Erickson, Gene Rice, & Mike Poston.

THE WAX WORKS
studios corporation

Recording Studio

2712 Larron Dr.
Nashville, Tenn.
37204
Phone 297-7521

THE MANAGEMENT

Gary Sanford Paxton
& Bill Woodward
2712 Larron Dr., Nashville, Tenn.
615/297-7521

Record World Country Singles

OCTOBER 17, 1981

TITLE, ARTIST, Label, Number (Distributing Label)

Oct. 17	Oct. 10		WKS. ON CHART
1	1	STEP BY STEP EDDIE RABBITT Elektra 47174 (3rd Week)	12
2	2	TAKIN' IT EASY LACY J. DALTON/Columbia/Sherrill 18 02188	14
3	7	NEVER BEEN SO LOVED (IN ALL MY LIFE) CHARLEY PRIDE/ RCA 12294	9
4	4	I'LL NEED SOMEONE TO HOLD ME (WHEN I CRY) JANIE FRICKE/Columbia 18 02197	14
5	6	HURRICANE LEON EVERETTE/RCA 12270	14
6	3	MIDNIGHT HAULER/SCRATCH MY BACK RAZZY BAILEY/RCA 12268	15
7	11	SLEEPIN' WITH THE RADIO ON CHARLY McCLAIN/Epic 14 02421	9
8	17	FANCY FREE OAK RIDGE BOYS/MCA 51169	7
9	10	I LOVE YOU A THOUSAND WAYS/CHICKEN TRUCK JOHN ANDERSON/Warner Bros. 49772	12
10	14	TEACH ME TO CHEAT KENDALLS/Mercury 57055 (PolyGram)	9
11	16	GRANDMA'S SONG GAIL DAVIES/Warner Bros. 49790	9
12	12	I LOVE MY TRUCK GLEN CAMPBELL/Mirage 3845 (Atl)	11
13	13	SHE BELONGS TO EVERYONE BUT ME BURRITO BROTHERS/ Curb 02243	11
14	19	MY BABY THINKS HE'S A TRAIN ROSANNE CASH/Columbia 18 02463	8
15	20	WISH YOU WERE HERE BARBARA MANDRELL/MCA 51171	7
16	21	SHARE YOUR LOVE WITH ME KENNY ROGERS/Liberty 1430	6
17	24	ALL MY ROWDY FRIENDS (HAVE SETTLED DOWN) HANK WILLIAMS, JR./Elektra/Curb 47191	7
18	22	MISS EMILY'S PICTURE JOHN CONLEE/MCA 51164	8
19	5	TODAY ALL OVER AGAIN REBA McENTIRE/Mercury 57054 (PolyGram)	16
20	26	CRYING IN THE RAIN TAMMY WYNETTE/Epic 14 02439	8
21	23	THE HOUSE OF THE RISING SUN DOLLY PARTON/RCA 12282	8
22	28	ONE NIGHT FEVER MEL TILLIS/Elektra 47178	7
23	27	MEMPHIS FRED KNOBLOCK/Scotti Brothers 5 02434	9
24	31	IF I NEEDED YOU EMMYLOU HARRIS & DON WILLIAMS/ Warner Bros. 49809	5
25	29	MY FAVORITE MEMORY MERLE HAGGARD/Epic 14 02504	5
26	8	EVERYTHING'S A WALTZ ED BRUCE/MCA 51139	14
27	34	SHE'S STEPPIN' OUT CON HUNLEY/Warner Bros. 49800	8
28	33	HEART ON THE MEND/SYLVA /RCA 12302	6
29	32	FEEDIN' THE FIRE ZELLA LEHR/Columbia/Sherrill 18 02431	10
30	35	IT'S ALL I CAN DO ANNE MURRAY/Capitol 5023	6
31	39	YOU MAY SEE ME WALKIN' RICKY SKAGGS/Epic 14 02499	6
32	41	BET YOUR HEART ON ME JOHNNY LEE/Full Moon/Asylum 47215	3
33	37	DOWN AND OUT GEORGE STRAIT/MCA 51170	6
34	15	IT DON'T HURT ME HALF AS BAD RAY PRICE/Dimension 1021	14
35	47	STILL DOIN' TIME GEORGE JONES/Epic 14 02626	3
36	44	WHAT ARE WE DOIN' LONESOME LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 18 02522	3
37	42	THE CLOSER YOU GET DON KING/Epic 14 02468	6
38	40	TRY ME RANDY BARLOW/P.A.I.D. 144	6
39	46	ALL ROADS LEAD TO YOU STEVE WARINER/RCA 12307	4
40	45	JUST ONE TIME TOMPALL & THE GLASER BROTHERS/Elektra 47193	5
41	49	THE WOMAN IN ME CRYSTAL GAYLE/Columbia 18 02523	3
42	9	PARTY TIME T.G. SHEPPARD/Warner/Curb 49761	15
43	54	YOU'RE MY FAVORITE STAR BELLAMY BROTHERS/Warner/ Curb 49815	2
44	18	I RECALL A GYPSY WOMAN B.J. THOMAS/MCA 51151	11
45	53	FOURTEEN CARAT MIND GENE WATSON/MCA 51183	3
46	50	I WANNA BE AROUND TERRI GIBBS/MCA 51180	5
47	25	RIGHT IN THE PALM OF YOUR HAND MEL McDANIEL/Capitol 5022	14
48	30	TIGHT FITTIN' JEANS CONWAY TWITTY/MCA 51137	15
49	60	THEM GOOD OL' BOYS ARE BAD JOHN SCHNEIDER/Scotti Brothers 7 1289 (CBS)	3



50	62	MOUNTAIN DEW WILLIE NELSON/RCA 12328	3
51	61	SLOWLY KIPPI BRANNON/MCA 51166	4
52	69	WHEN YOU WALK IN THE ROOM STEPHANIE WINSLOW/ Warner/Curb 49831	2

CHARTMAKER OF THE WEEK

53	—	HEADED FOR A HEARTACHE GARY MORRIS Warner Bros. 49829	1
----	---	--	---



54	64	PATCHES JERRY REED/RCA 12318	4
55	55	YOU WERE THERE FREDDIE HART/Sunbird 7565	7
56	63	LET THE LITTLE BIRD FLY DOTSY/Tanglewood 1910	5
57	43	THE PLEASURE'S ALL MINE DAVE ROWLAND & SUGAR/ Elektra 47177	8
58	52	LEFTY DAVID FRIZZELL/Warner/Viva 49778	7
59	76	HUSBANDS AND WIVES DAVID FRIZZELL & SHELLY WEST/ Warner/Viva 49825	2
60	51	LOVE IS KNOCKIN' AT MY DOOR SUSIE ALLANSON/Liberty/ Curb 1425	7
61	56	DREAMS CAN COME IN HANDY CINDY HURT/Churchill 7777	7
62	65	COMMON MAN SAMMY JOHNS/Elektra 47189	6
63	—	WHO DO YOU KNOW IN CALIFORNIA EDDY RAVEN/Elektra 47216	1
64	72	EVERYONE GETS CRAZY NOW AND THEN ROGER MILLER/ Elektra 47192	4
65	—	RODEO ROMEO MOE BANDY/Columbia 18 02532	1
66	—	TELL ME WHY EARL THOMAS CONLEY/RCA 12344	1
67	74	CHEATIN' IS STILL ON MY MIND CRISTY LANE/Liberty 1432	2
68	75	I WONDER IF I CARE AS MUCH DICKEY LEE/Mercury 57056 (PolyGram)	4
69	78	THE BEST BEDROOM IN TOWN JUDY BAILEY/Columbia 18 02505	4
70	80	IT TURNS ME INSIDE OUT LEE GREENWOOD/MCA/ Panorama 51159	5
71	—	NOW THAT THE FEELING'S GONE BILLY "CRASH" CRADDOCK/Capitol 5051	1
72	87	I'LL STILL BE LOVING YOU MUNDO EARWOOD/Excelsior 1019	2
73	83	STARS ON THE WATER RODNEY CROWELL/Warner Bros. 49810	2
74	84	RODEO GIRLS TANYA TUCKER/MCA 51184	2
75	89	SLIPPIN' OUT, SLIPPIN' IN BILL NASH/Liberty 1433	2
76	86	PARDON MY FRENCH BOBBY G. RICE/Charta 166 (NSD)	2
77	36	I'M INTO LOVIN' YOU BILLY SWAN/Epic 14 02196	14
78	93	SEND ME SOMEBODY TO LOVE CALAMITY JANE/Columbia 18 02503	2
79	38	YOU (MAKE ME WONDER WHY) DEBORAH ALLEN/Capitol 5014	11
80	—	CATCH ME IF YOU CAN TOM CARLILE/Doar Knob 81167	1
81	59	JUST ENOUGH LOVE (FOR ONE WOMAN) BOBBY SMITH/ Liberty 1417	10
82	68	SLOW HAND DEL REEVES/Koala 336	7
83	48	HONKY TONK QUEEN MOE BANDY & JOE STAMPLEY/ Columbia 18 02198	12
84	58	YOU DON'T KNOW ME MICKEY GILLEY/Epic 14 02172	16
85	66	MIRACLES DON WILLIAMS/MCA 51134	16
86	57	MARRIED WOMEN SONNY CURTIS/Elektra 47176	9
87	98	WHOLE LOT OF CHEATIN' GOIN' ON JIMMI CANNON/ Warner Bros. 49806	2
88	—	ALL THESE THINGS JOE STAMPLEY/Epic 14 02533	1
89	—	(THERE'S NO ME) WITHOUT YOU SUE POWELL/RCA 12287	1
90	—	ONLY WHEN I LAUGH BRENDA LEE/MCA 51195	1
91	95	IMAGINE THAT NANCY WOOD/Montage 1202	2
92	96	JESUS LET ME SLIDE DEAN DILLON/RCA 12319	2
93	97	AS LONG AS WE KEEP BELIEVING THRASHER BROTHERS/ MCA 51175	2
94	—	CATCHING FIRE ANGELA KAYE/Yatahey 81 804	1
95	67	OLDER WOMEN RONNIE McDOWELL/Epic 19 02129	17
96	92	WOMAN IN MY HEART BOBBY HOOD/Chute 018	4
97	—	SLIP AWAY MEL STREET & SANDY POWELL/Sunbird 7568	1
98	—	THE ROSE IS FOR TODAY JIM CHESNUT/Liberty 1434	1
99	99	I'D THROW IT ALL AWAY SWEETWATER/Faucet 1592	3
100	85	THE HARD WAY JOHNNY CASH/Columbia 18 02189	4

GREAT MUSIC

SHOULD BE SEEN
AS WELL AS
HEARD



Sylvia performs "The Matador"

Shooting Stars is our Business.

We think you'll agree. In the past 120 days Scene Three has filmed or taped an impressive array of stars. We wish to thank them all. And to name-drop just a few...

Alabama	Deborah Allen	Razzy Bailey
Bandera	Gene Cotton	Charlie Daniels
Gail Davies	Larry Gatlin	Waylon Jennings
Brenda Lee	Loretta Lynn	Jimmy C. Newman
Dolly Parton	Ronnie Prophet	Pure Prairie League
Jerry Reed	Ray Stevens	Sylvia

Film and Video Tape Production for the Music Industry



SCENE THREE, INC.
1813 Eighth Avenue South
Nashville, Tennessee 37203
(615) 385-2820



REX ALLEN, JR.
JOHN ANDERSON
BELLAMY BROTHERS
KAREN BROOKS
JIMMI CANNON
CARLENE CARTER

GUY CLARK
RODNEY CROWELL
GAIL DAVIES
DONNA FARGO
FRIZZELL & WEST
EMMYLOU HARRIS

CON HUNLEY
GARY MORRIS
BUCK OWENS
T.G. SHEPPARD
JUDY TAYLOR
WRIGHT BROTHERS

ON WARNER BROS. RECORDS & TAPES

Radio World

Radio Replay

By PHIL DIMAURO

■ MORE FROM THE MASSES: Arbitron's advance average quarter-hour shares for summer are now in for many of the top markets other than New York, which arrived last week. Aside from the Big Apple's WKTU, which leapfrogged into the number one position over WBLS in the battle for the city's large urban contemporary audience, the only other new number one thus far is Cleveland beautiful music station WDOK. Classic album rocker WMMS dropped from its spring number one position, 10.5, to 8.3, while WDOK moved up from 8.4 to 10.4. In Boston, rock 'n' roll continued to reign supreme as **John Sebastian**-consulted WCOZ increased its share from 11.1 to 12.6, once again getting into baffling numbers for an AOR in such a large market. Adult contemporary WHDH made a strong jump from 8.5 to 9.7 for second place in the market; A/C station WBZ held steady, 6.7 to 6.8.

A/C was also the predominant music format in Philadelphia, where WMGK moved up 7.7 to 8.8, closing in on news leader KYW. The city's black music champ, WDAS-FM, continued to flex its muscles, staying in third place while moving 6.8 to 7.1. In the album rock category, Philly's WMMR gained 5.2 to 5.7, while Abrams station WYSP advanced 3.2 to 3.7.

In Los Angeles, album rocker KMET continued on the incline with a jump from 4.6 to 5.7, but it couldn't edge out beautiful music station KBIG (5.5 to 6.0) or the number one station, talk-formatted KABC (8.5 to 6.6). KLOS remained predominant among AORs, moving up 3.6 to 4.5. KLAC remained LA.'s number one country station at 2.9, while KHJ still hasn't gone gangbusters in the market, dropping 1.9 to 1.3.

In Chicago, WGN stayed on top with its mix of talk and A/C (9.6 to 9.4), while black music station WGCI took second place in its jump from 4.1 to 6.3. The market's top 40 standby, WLS, held like a rock at 5.0, while the partially simulcast WLS-FM kept its balance (4.3 to 4.4). The AORs all gained: WMET (3.5 to 4.0); WLUP (3.1 to 3.5) and WXRT (1.3 to 2.1).

In San Francisco, black music station KSOL topped the music formats, moving 5.6 to 6.5, still not close to talk station KGO's 9.4 to 9.0. Top 40 station KFRC made a good showing, 4.8 to 5.4.

Other significant numbers included Houston, where number one black music station KMJQ dipped 13.2 to 11.2, while country formatted KILT-FM held onto its big spring jump, edging up 8.6 to 8.8.

In the New York country music scene, WHN continued to exhibit stability (2.4 to 2.8), while WKHK moved from 1.0 to 1.5 on the FM band.

MOVES: **Tom Hoyt** has exited his position as president of Hefelt Broadcasting . . . **Walt Williams** has been named director of program operations for WSB, Atlanta after ten years as program manager of WRBA, Richmond . . . **Charlie Marcus** is the new PD of country-formatted WNOE-FM, New Orleans, coming over from WVOJ, Jacksonville, where he was PD . . . **Tim Williams** has been promoted to operations manager of KEZX, Seattle.

THE TIME OF THEIR LIVES: 75 of the 85 stations which now broadcast the "Music of Your Life" format, created and syndicated by **Al Ham**, were represented at MOYL's first annual seminar, held September 18 through 20 in Dallas, where the organization's national sales director **Jim West** is based. They heard addresses by **George Burns** of Burns Media Consultation, who described the format, based on popular music with roots in the big band era, as a perfect solution to the decline of music on the AM radio band. Keynote speaker was **Stanley Marcus**, chairman emeritus of the Neiman Marcus Company, who spoke on the upscale maturity market, a fitting subject for a format aimed at the 35-64 audience segment.

DOUBLE TAKE: Wait a second — something about that press release from Peter Levinson is confusing us. It must be that word "MOYL" he uses about 17 times: "MOYL stations," "MOYL audience," "the MOYL generation." Is there some hidden meaning here? There was only one solution to the problem. We rang up **Dr. Eric Heckman**, E/P/A regional album promotion exec in the midwest, and former chairman of the Judaic Culture Department of the University of Georgia at Augusta. The old professor was his usual obscure self. "Few people know that the most famous MOYL (sp?) in history is an Italian-American named Joe DiMaggio," the eminent philosopher mused. "They used to call him the Yankee Clipper." Dr. Heckman hung up the phone and ran off to ponder the greater metaphysical significance of his tracking sheets before we could ask him what it all has to do with radio.

OFF THE DOT: Looks like we blooped last week. **Meat Loaf** did visit WPLJ, New York, for an interview with **Carol Miller**, but the lady he was hugging in the photo was MD **Dorothy Vanturini**, not Miller. If you're still trying to figure out how Meat and PD **Larry Berger** are related, there's no hope for you.

WPLJ PD Larry Berger Defends Call-Out Research

By PHIL DIMAURO

■ NEW YORK—The use of call-out research, or passive research techniques, by radio programmers is a practice that tends to chill the hearts of record label promotion executives in their hard fight to get music by new artists on the air. At WPLJ, New York, which began using call-out research last spring, program director Larry Berger doesn't feel such negative reactions are justified.

"As far as record people being afraid of it, I think they just don't understand it," said Berger in a recent interview with *Record World*. "I don't think it's going to help or hurt records. Actually, it may even help, because there are many records one finds that show up well in call-out that don't sell. It probably gets exposure for a lot of what were formerly turntable hits, that turn out to be very popular with people, despite the fact that for some unknown reason they don't sell."

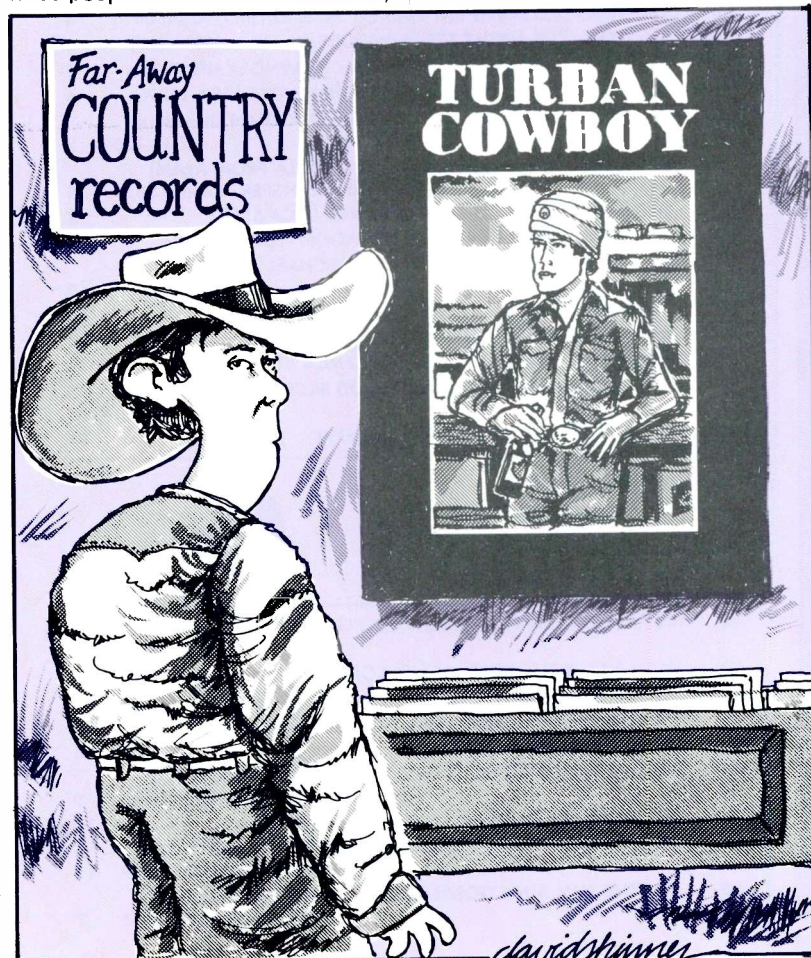
WPLJ enjoyed the best overall ratings in its history in the spring 1981 Arbitron, with a 4.5 average quarter-hour share for total persons. They've remained above the 4.0 line for summer, continuing a stable pattern that Berger attributes to the station's philosophy of "reflective" radio: "We find out what people want and then we play it." The WPLJ formula for what people want includes a heavy

helping of "classic rock 'n' roll" (defined by Berger as rock from the 1967-1971 period); strategic use of commercial-free airtime; a stable air staff that uses music creatively; and the maintenance of a balanced station sound. According to Berger, call-out research was simply "the next logical step to find out what people want to hear."

Programmable Cuts

Berger explained that WPLJ has done retail sales research ever since he came to the station seven years ago, and continues to use it. "It's always been a problem for our type of radio station. I can find out with reasonable accuracy what albums are selling in the marketplace, but I don't know what tracks to play from those albums." By getting people on the phone, playing them the hook of a song and getting their reaction, Berger feels he can "find out with a greater degree of accuracy" which cuts are programmable.

There are records which WPLJ has added, "quite frankly, for purposes of balance, or because we feel they sound good on the station," Berger added. He named Triumph, Shooting Star, Def Leppard, Atlanta Rhythm Section and Red Rider as examples of artists now being played on WPLJ (Continued on page 100)



A/C Chart

OCTOBER 17, 1981

Oct. 17
Oct. 10

1	1	ARTHUR'S THEME (BEST THAT YOU CAN DO) CHRISTOPHER CROSS Warner Bros. 49787 (3rd Week)	10
2	4	HARD TO SAY DAN FOGELBERG / Epic / Full Moon 14 02488	8
3	6	SHARE YOUR LOVE WITH ME KENNY ROGERS / Liberty 1430	7
4	2	ENDLESS LOVE DIANA ROSS & LIONEL RICHIE / Motown 1519	14
5	5	WE'RE IN THIS LOVE TOGETHER AL JARREAU / Warner Bros. 49746	14
6	9	HERE I AM (JUST WHEN I THOUGHT I WAS OVER YOU) AIR SUPPLY / Arista 0626	5
7	8	THEME FROM HILL STREET BLUES MIKE POST featuring LARRY CARLTON / Elektra 47186	7
8	3	I COULD NEVER MISS YOU (AS MUCH AS I DO) LULU / Alfa 7006	13
9	10	JUST ONCE QUINCY JONES / A&M 2357	8
10	7	FOR YOUR EYES ONLY SHEENA EASTON / Liberty 1418	12
11	11	STEP BY STEP EDDIE RABBITT / Elektra 47174	12
12	13	WHEN SHE WAS MY GIRL FOUR TOPS / Casablanca 2338	9
13	12	THE VOICE MOODY BLUES / Threshold 602 (PolyGram)	10
14	16	TAKE ME NOW DAVID GATES / Arista 0615	6
15	23	OLD SONGS BARRY MANILOW / Arista 0633	2
16	14	WHO'S CRYING NOW JOURNEY / Columbia 18 02241	13
17	15	A HEART IN NEW YORK ART GARFUNKEL / Columbia 18 02307	11
18	17	(THERE'S) NO GETTIN' OVER ME RONNIE MILSAP / RCA 12264	16
19	26	OH NO COMMODORES / Motown 1527	3
20	24	ATLANTA LADY (SOMETHING ABOUT YOUR LOVE) MARTY BALIN / EMI-America 8093	5
21	21	(WANT YOU) BACK IN MY LIFE AGAIN CARPENTERS / A&M 2370	6
22	22	THE NIGHT OWLS LITTLE RIVER BAND / Capitol 5033	6
23	25	IT'S ALL I CAN DO ANNE MURRAY / Capitol 5023	5
24	39	WAITING FOR A GIRL LIKE YOU FOREIGNER / Atlantic 3868	2
25	30	ALIEN ATLANTA RHYTHM SECTION / Columbia 18 02471	4
26	20	SLOW HAND POINTER SISTERS / Planet 47929 (E/A)	19
27	18	THAT OLD SONG RAY PARKER, JR. & RAYDIO / Arista 0616	14
28	31	STEAL THE NIGHT STEVIE WOODS / Cotillion 46016 (Atl)	4
29	33	YOU SAVED MY SOUL BURTON CUMMINGS / Alfa 7008	3
30	34	PRIVATE EYES DARYL HALL & JOHN OATES / RCA 12296	6
31	36	I WANT YOU, I NEED YOU CHRIS CHRISTIAN / Boardwalk 7 11 126	2
32	32	SMILE AGAIN (DEDICATED TO ANGELA FROM ALAN) MANHATTAN TRANSFER / Atlantic 3855	4
33	38	PHYSICAL OLIVIA NEWTON-JOHN / MCA 51182	2
34	27	IN YOUR LETTER REO SPEEDWAGON / Epic 14 02457	8
35	35	YOU'RE NOT EASY TO FORGET MICHAEL JOHNSON / EMI-America 8086	5
36	19	FEELS SO RIGHT ALABAMA / RCA 12236	16
37	28	YOU DON'T KNOW ME MICKY GILLEY / Epic 14 02172	12
38	40	FANCY FREE OAK RIDGE BOYS / MCA 51169	3
39	41	SAY GOODBYE TO HOLLYWOOD BILLY JOEL / Columbia 18 02518	2
40	37	MEDLEY BEACH BOYS / Capitol 5030	11

CHARTMAKER OF THE WEEK

41	—	THE WOMAN IN ME CRYSTAL GAYLE Columbia 18 02523	1
42	42	REALLY WANT TO KNOW YOU GARY WRIGHT / Warner Bros. 49769	13
43	43	LADY (YOU BRING ME UP) COMMODORES / Motown 1514	15
44	—	I SURRENDER ARLAN DAY / Pasha 2480 (CBS)	1
45	44	QUEEN OF HEARTS JUICE NEWTON / Capitol 4997	18
46	45	COOL LOVE PABLO CRUISE / A&M 2349	14
47	46	ALL I HAVE TO DO IS DREAM ANDY GIBB AND VICTORIA PRINCIPAL / RSO 1065 (PolyGram)	9
48	47	HOLD ON TIGHT ELO / Jet 02408 (CBS)	10
49	48	SOME DAYS ARE DIAMONDS (SOME DAYS ARE STONE) JOHN DENVER / RCA 12246	17
50	50	THE SUN AIN'T GONNA SHINE ANYMORE NIELSEN / PEARSON / Capitol 5032	7



Retail Sales Up in Third Quarter

(Continued from page 3)

maintain steady sales for both seven-inch and 12-inch singles, with some retailers citing increases in both configurations. "Our singles sales are up 20 percent," said Jacobson, "and we've also seen a resurgence in our 12-inch business. We moved hundreds of pieces of the Denroy Morgan 12-inch. I think 12-inch sales have also been helped by better packaging, especially the product put out by Chrysalis; they're in the forefront of creative 12-inch packaging." Causak added, "The small manufacturers have shown the majors that there is money to be made from the release of 12-inches, especially with black-oriented and disco product." Commenting on his increasing business with singles, Genovese said, "A growing number of consumers are of the opinion that albums are just too expensive. They know that they can buy the single and get exactly what they want, so they ask themselves why they should take the chance and buy the album."

Finally, retailers cited the increased availability of MOR product and cross-over country product and a renewed interest in classical music as having an impact on third quarter sales. Waxie Maxie's Ken Dobin noted significant sales with classical music, and Jacobson noted that the main reason his third quarter sales were up was because his classical sales had doubled. Western Merchandiser's Steve Marmaduke emphasized the continued expansion of his retail chain's country business. "We have always done a strong country business," said Marmaduke, "but it's good to see country music crossing over to the traditionally non-country-buying consumer." A number of retailers noted the cross-over success of country artists such as Eddie Rabbitt and Rosanne Cash.

Despite the overall enthusiasm expressed by retailers, most of those surveyed agreed that the current state of the economy was having a continued detrimental impact on the record in-

dustry at large, and that it has had its greatest impact on multiple sales. "People are not making multiple purchases any more," Hunter said. "There has been a declining economy for the past few years. We have come close to reaching a saturation point with the consumer. Mid-line product has helped, but you can't keep raising prices and expect the consumer to continue absorbing it." Steinberg added, "Let's face it; multiple purchases are a thing of the past. It doesn't matter how many good releases are out there; people cannot afford to buy them all."

Fourth Quarter Optimism

If consumers were not able to purchase all of the releases they were interested in during the third quarter, they will buy them over the fourth quarter, according to retailers. This confidence in the consumer's buying habits during the holiday buying season has made retailers extremely optimistic about fourth-quarter sales. "The fourth quarter will rest on the laurels of the third quarter," Steinberg said. "Christmas is always an extremely profitable time for us, and we think that the music lovers are going to be out buying all of those records they couldn't afford to buy before."

Genovese said he anticipates record-breaking sales during the fourth quarter, adding that new releases to come will further fuel an already good spread of product. Causak noted, "Let's face it, records are still a bargain when it comes to Christmas presents. Third-quarter product is going to blow out of the stores, and there's going to be a rush on new product."

In order to capitalize on fourth-quarter sales, all those retailers surveyed said that they would be aggressively advertising product, and that advertising, in general, had become a necessity throughout the year. Jim Rose of Rose Records was representative of many retailers when he said, "We are doing more advertising than ever; it's absolutely essential."

Donald Byrd by the Sea



Elektra/Asylum artist Donald Byrd and his group 125th Street, NYC recently played two nights at Concerts By The Sea in Redondo Beach, south of Los Angeles, in support of his album "Love Byrd." Pictured after the opening set are, back row, from left: group's William "Country" Duckett; Oscar Fields, E/A vice president/special markets; Byrd; and group's Ronnie Garrett. Front row: Eric Hines (left) and Albert "Chip" Crawford of the group.

Record World Retail Report

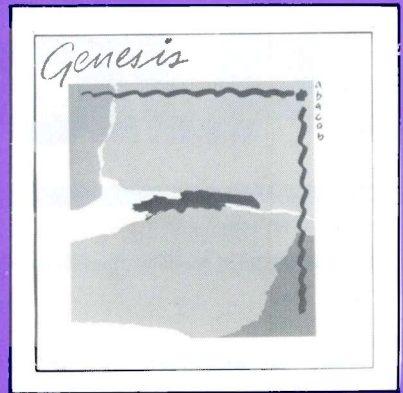
OCTOBER 17, 1981

SALESMAKER

ABACAB
GENESIS
Atlantic

TOP SALES

ABACAB — Genesis — Atlantic
SOMETHING SPECIAL — Kool & the
Gang — De-Lite
THIS IS THE WAY — Rossington Collins
Band — MCA
IF I SHOULD LOVE AGAIN — Barry
Manilow — Arista



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

MUSICLAND/NATIONAL

ROSSINGTON COLLINS BAND — MCA
DEVO — WB
LARRY GATLIN — Col
GENESIS — Atlantic
BARRY MANILOW — Arista
TEDDY PENDERGRASS — Phila. Int'l
CARLY SIMON — WB
SLAVE — Cotillion
SURVIVOR — Scotti Bros.

PICKWICK/NATIONAL

HALL & OATES — RCA
BILLY JOEL — Col
KINKS — Arista
LITTLE RIVER BAND — Capitol
BOB SEGER — Capitol
TEDDY PENDERGRASS — Phila. Int'l
WILLIE NELSON — Col

RECORD BAR/NATIONAL

CRUSADERS — MCA
JOHN ENTWISTLE — Atco
LARRY GATLIN — Col
ISAAC HAYES — Polydor
JON & VANGELIS — Polydor
BARRY MANILOW — Arista
NAZARETH — A&M
ROSSINGTON COLLINS BAND — MCA
NEAL SCHON/JAN HAMMER — Col
SLAVE — Cotillion

SOUND UNLIMITED/NATIONAL

CLIMAX BLUES BAND — WB
GENESIS — Atlantic
GRAND FUNK RAILROAD — Full Moon/WB
KOOL & THE GANG — De-Lite
MICHAEL SCHENKER — Chrysalis
NEAL SCHON/JAN HAMMER — Col
SHALAMAR — Solar
CARLY SIMON — WB
TUBES — A&M
WHO — MCA

WHEREHOUSE/NATIONAL

BOW WOW WOW — RCA
DURAN DURAN — Capitol
MARIANNE FAITHFULL — Island
GENESIS — Atlantic
KOOL & THE GANG — De-Lite
JOHNNY LEE — Full Moon/Asylum
QUARTERFLASH — Geffen
NEAL SCHON/JAN HAMMER — Col
SUBURBAN LAWS — I.R.S.

RECORD WORLD-TSS/NORTHEAST

ATLANTA RHYTHM SECTION — Col
DEVO — WB
GENESIS — Atlantic
HALL & OATES — RCA
KINKS — Arista
KOOL & THE GANG — De-Lite
NAZARETH — A&M
TEDDY PENDERGRASS — Phila. Int'l
BOB SEGER — Capitol
LUTHER VANDROSS — Epic

CUTLER'S/NEW HAVEN

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

DISC-O-MAT/NEW YORK

JOAN ARMATRADING — A&M
FOUR TOPS — Casablanca
GENESIS — Atlantic
JOHN HALL — EMI-America
KOOL & THE GANG — De-Lite
TEDDY PENDERGRASS — Phila. Int'l
ROSSINGTON COLLINS BAND — MCA
CARLY SIMON — WB
TRIUMPH — RCA
LUTHER VANDROSS — Epic

CRAZY EDDIE/NEW YORK

JOAN ARMATRADING — A&M
BOB BROOKMEYER — Finesse
GENESIS — Atlantic
BOB JAMES — Col/Tappan Zee
KOOL & THE GANG — De-Lite
BARRY MANILOW — Arista
GWEN MC CRAE — Atlantic
NOVO COMBO — Polydor
ROSSINGTON COLLINS BAND — MCA
BILLY SQUIER — Capitol

WEBB/PHILADELPHIA

JEAN CARN — TSOP
CRUSADERS — MCA
LENA HORNE — Qwest
KOOL & THE GANG — De-Lite
RONNIE LAWS — Liberty
SHALAMAR — Salar
SLAVE — Cotillion
TIME — WB
WAX — RCA

SAM GOODY'S/EAST COAST

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

RECORDS UNLIMITED/BALTIMORE

DEVO — WB
DAN FOGELBERG — Full Moon/Epic
GENESIS — Atlantic
BILLY JOEL — Col
LITTLE RIVER BAND — Capitol
BARRY MANILOW — Arista
ROLLING STONES — Rolling Stones
ROSE TATTOO — Mirage
ROSSINGTON COLLINS BAND — MCA
BOB SEGER — Capitol

RECORD THEATRE/BALTIMORE

CRUSADERS — MCA
GENESIS — Atlantic
GIL SCOTT-HERON — Arista
JON & VANGELIS — Polydor
KOOL & THE GANG — De-Lite
RONNIE LAWS — Liberty
STEVIE NICKS — Modern
PIECES OF A DREAM — Elektra
SLAVE — Cotillion
TEMPTATIONS — Gordy

PENGUIN FEATHER/NO. VIRGINIA

JOAN ARMATRADING — A&M
MARIANNE FAITHFULL — Island
GENESIS — Atlantic
JON & VANGELIS — Polydor
GARY NUMAN — Atco
ROSSINGTON COLLINS BAND — MCA
MICHAEL SCHENKER — Chrysalis
TOM TOM CLUB — Sire
ULTRAVOX — Chrysalis
WHO — MCA

GARY'S/RICHMOND

ATLANTA RHYTHM SECTION — Col
CHILLIWACK — Millennium
DIESEL — Regency
GENESIS — Atlantic
KINKS — Arista
KOOL & THE GANG — De-Lite
PABLO CRUISE — A&M
DIANA ROSS — Motown
ROSSINGTON COLLINS BAND — MCA
BOB SEGER — Capitol

RECORD REVOLUTION/PENNSYLVANIA

MARTIN BRILEY — Mercury
MARIANNE FAITHFULL — Island
RODNEY FRANKLIN — Col
STEVE HACKETT — Epic
BARRY MANILOW — Arista
PIECES OF A DREAM — Elektra
ROSSINGTON COLLINS BAND — MCA
NEAL SCHON/JAN HAMMER — Col
CARLY SIMON — WB
WHO — MCA

DOUGLAS STEREO/WASHINGTON, D.C.

JOAN ARMATRADING — A&M
CRUSADERS — MCA
GENESIS — Atlantic
LENA HORNE — Qwest
KOOL & THE GANG — De-Lite
PIECES OF A DREAM — Elektra
L.J. REYNOLDS — Capitol
DIANA ROSS — Motown
SHALAMAR — Salar
TOM TOM CLUB — Sire

KEMP MILL/WASHINGTON, D.C.

JOAN ARMATRADING — A&M
CRUSADERS — MCA
RODNEY FRANKLIN — Col
GENESIS — Atlantic
KOOL & THE GANG — De-Lite
BARRY MANILOW — Arista
L.J. REYNOLDS — Capitol
ROSSINGTON COLLINS BAND — MCA
TIME — WB
WHISPERS — Salar

WAXIE MAXIE/WASHINGTON, D.C.

JOAN ARMATRADING — A&M
CHILLIWACK — Millennium
ISAAC HAYES — Polydor
BILLY JOEL — Col
KOOL & THE GANG — De-Lite
RONNIE LAWS — Liberty
BARRY MANILOW — Arista
L.J. REYNOLDS — Capitol
ROSSINGTON COLLINS BAND — MCA
TRIUMPH — RCA

NATIONAL RECORD MART/MIDWEST

DIESEL — Regency
CRYSTAL GAYLE — Col
GENESIS — Atlantic
DONNIE IRIS — MCA
IRON CITY HOUSEROCKERS — MCA
KOOL & THE GANG — De-Lite
NAZARETH — A&M
NOVO COMBO — Polydor
TARNEY SPENCER BAND — A&M
TRIUMPH — RCA

WHEREHOUSE/MICHIGAN

DONALD BYRD — Elektra
CRUSADERS — MCA
MARIANNE FAITHFULL — Island
KOOL & THE GANG — De-Lite
RONNIE MCDOWELL — Col
BERNADETTE PETERS — MCA
MICHAEL SCHENKER — Chrysalis
NEAL SCHON/JAN HAMMER — Col
WHO — MCA
YELLOWJACKETS — WB

RECORD REVOLUTION/CLEVELAND

CURE — A&M
DEVO — WB
JOHN ENTWISTLE — Atco
GENESIS — Atlantic
STEVE HACKETT — Epic
JON & VANGELIS — Polydor
RONNIE LAWS — Liberty
POLICE — A&M
TOM TOM CLUB — Island
ULTRAVOX — Chrysalis

ROSE/CHICAGO

DEVO — WB
DOMINGO & DENVER — CBS Masterworks
DYNASTY — Solar
GENESIS — Atlantic
BILLY JOEL — Col
KOOL & THE GANG — De-Lite
BARRY MANILOW — Arista
MICHAEL SCHENKER — Chrysalis
SLAVE — Cotillion
TRIUMPH — RCA

RADIO DOCTORS/MILWAUKEE

JOAN ARMATRADING — A&M
JACK GREEN — RCA
GENESIS — Atlantic
STEVE HACKETT — Epic
KOOL & THE GANG — De-Lite
OUR DAUGHTER'S WEDDING — EMI
NEAL SCHON/JAN HAMMER — Col
SHALAMAR — Salar
CARLY SIMON — WB
WHO — MCA

GREAT AMERICAN/MINNEAPOLIS

RODNEY CROWELL — WB
MAC DAVIS — Casablanca
DEVO — WB
DIESEL — Regency
GENESIS — Atlantic
JON & VANGELIS — Polydor
TEDDY PENDERGRASS — Phila. Int'l
CLIFF RICHARD — EMI-America
TIME — WB
TUBES — A&M

STREETSIDE/ST. LOUIS

BURTON CUMMINGS — Alfa
MINK DEVILLE — Atlantic
JOE ELY — MCA
MARIANNE FAITHFULL — Island
GENESIS — Atlantic
KOOL & THE GANG — De-Lite
LUCIFER'S FRIEND — Elektra
BARRY MANILOW — Arista
CARLY SIMON — WB
WHO — MCA

MUSICLAND/ST. LOUIS

KINKS — Arista
KOOL & THE GANG — De-Lite
BARRY MANILOW — Arista
TEDDY PENDERGRASS — Phila. Int'l
ROGER — WB
ROSSINGTON COLLINS BAND — MCA
SHOOTING STAR — Virgin/Epic
SPYRO GYRA — MCA
TIME — WB
WHO — MCA

RECORD CITY/ORLANDO

CHARLIE — RCA
DEVO — WB
JOHN ENTWISTLE — Atco
GENESIS — Atlantic
STEVE HACKETT — Epic
BILLY JOEL — Col
LITTLE RIVER BAND — Capitol
WILLIE NELSON — Col
RED RIDER — Capitol
SLIM WHITMAN — Cleve. Int'l

EAST/WEST/CENTRAL FLORIDA

ATLANTA RHYTHM SECTION — Col
NATALIE COLE — Capitol
DAN FOGELBERG — Full Moon/Epic
GENESIS — Atlantic
JON & VANGELIS — Polydor
KINKS — Arista
OSAMU KITAJIMA — Arista
KOOL & THE GANG — De-Lite
CARLY SIMON — WB
STANLEY TURRENTINE — Elektra

SPEC'S/FLORIDA

ARTHUR — WB (Soundtrack)
PATTI AUSTIN — Qwest
DEVO — WB
ART GARFUNKEL — Col
AL JARREAU — WB
KOOL & THE GANG — De-Lite
RONNIE LAWS — Liberty
TEDDY PENDERGRASS — Phila. Int'l
ROSSINGTON COLLINS BAND — MCA
TOM SCOTT — Col

TAPE CITY/NEW ORLEANS

CRUSADERS — MCA
GENESIS — Atlantic
BILLY JOEL — Col
KOOL & THE GANG — De-Lite
DYNASTY — Solar
LITTLE RIVER BAND — Capitol
BARRY MANILOW — Arista
TEDDY PENDERGRASS — Phila. Int'l
POLICE — A&M
BOB SEGER — Capitol

RECORD TOWN/HASTINGS-SOUTHWEST

DIESEL — Regency
DAN FOGELBERG — Full Moon/Epic
GO-GO'S — I.R.S.
LULU — Alfa
NAZARETH — A&M
ROLLING STONES — Rolling Stones
ROSSINGTON COLLINS BAND — MCA
TRIUMPH — RCA
ROGER — WB

SOUND WAREHOUSE/HOUSTON

ATLANTA RHYTHM SECTION — Col
DAN FOGELBERG — Full Moon/Epic
DEVO — WB
HALL & OATES — RCA
JOURNEY — Col
ROSSINGTON COLLINS BAND — MCA
ROLLING STONES — Rolling Stones
ROGER — WB
ZZ TOP — WB
FRANK ZAPPA — Barking Pumpkin

TOWER/PHOENIX

JOAN ARMATRADING — A&M
ARTHUR — WB (Soundtrack)
DIRT BAND — Liberty
GENESIS — Atlantic
STEVE HACKETT — Epic
KOOL & THE GANG — De-Lite
JOHNNY LEE — Full Moon/Asylum
GARY NUMAN — Atco
ROSSINGTON COLLINS BAND — MCA
ULTRAVOX — Chrysalis

CIRCLES/ARIZONA

JOAN ARMATRADING — A&M
ATLANTA RHYTHM SECTION — Col
JACK GREEN — RCA
ISAAC HAYES — Polydor
KOOL & THE GANG — De-Lite
BARRY MANILOW — Arista
SURVIVOR — Scotti Bros
TOMMY TUTONE — Col
OZONE — Motown
LUTHER VANDROSS — Epic

SOUND WAREHOUSE/COLORADO

CRUSADERS — MCA
GENESIS — Atlantic
KOOL & THE GANG — De-Lite
RONNIE LAWS — Liberty
JOHNNY LEE — Full Moon/Asylum
MEADOWS — Cotillion
ONE WAY — MCA
ROSSINGTON COLLINS BAND — MCA
CARLY SIMON — WB
SLAVE — Cotillion

INDEPENDENT/COLORADO

CRUSADERS — MCA
DEVO — WB
MARIANNE FAITHFULL — Island
RODNEY FRANKLIN — Col
GENESIS — Atlantic
JACK GREEN — RCA
HERBIE HANCOCK — Col
KOOL & THE GANG — De-Lite
ROSSINGTON COLLINS BAND — MCA
SHALAMAR — Solar

EUCALYPTUS/LOS ANGELES

DEVO — WB
DAN FOGELBERG — Full Moon/Epic
GENESIS — Atlantic
GRATEFUL DEAD — Arista
HALL & OATES — RCA
BILLY JOEL — Col
RICKIE LEE JONES — WB
NOVO COMBO — Polydor
BOB SEGER — Capitol
FRANK ZAPPA — Barking Pumpkin

MUSIC PLUS/LOS ANGELES

BOW WOW WOW — RCA
CURE — A&M
MINK DEVILLE — Atlantic
MARIANNE FAITHFULL — Island
RODNEY FRANKLIN — Col
DONNIE IRIS — MCA
JOHNNY LEE — Full Moon/Asylum
NILS LOFGREN — Backstreet/MCA
BARRY MANILOW — Arista
TOM TOM CLUB — Island

LICORICE PIZZA/LOS ANGELES

CHARIOTS OF FIRE — Polydor (Soundtrack)
CRUSADERS — MCA
JOHN ENTWISTLE — Atco
GRATEFUL DEAD — Arista
BILLY JOEL — Col
ROSSINGTON COLLINS BAND — MCA
SUBURBAN LAWS — I.R.S.
TIME — WB
TRIUMPH — RCA
ULTRAVOX — Chrysalis

EVERYBODY'S/NORTHWEST

RODNEY CROWELL — WB
CRUSADERS — MCA
DEVO — WB
BILLY JOEL — Col
BARRY MANILOW — Arista
ROSSINGTON COLLINS BAND — MCA
MICHAEL SCHENKER — Chrysalis
QUARTERFLASH — Geffen



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 17, 1981

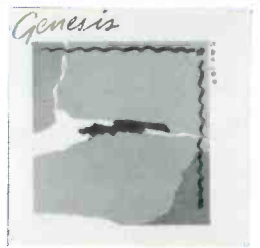
TITLE, ARTIST, Label, Number, (Distributing Label)

Oct. 17	Oct. 10				WKS. ON CHART	
1	2	ESCAPE	JOURNEY	Columbia TC 37408	11	O
				(4th week)		
2	1	TATTOO YOU	ROLLING STONES/Rolling Stones	COC 16052		
					(Atl)	6 H
3	3	4 FOREIGNER	Atlantic SD 16999		13	H
4	6	NINE TONIGHT	BOB SEGER AND THE SILVER BULLET BAND/ Capitol STBK 12182		4	K
5	5	INNOCENT AGE	DAN FOGELBERG/Epic/Full Moon KE2 37393		5	O
6	4	BELLA DONNA	STEVIE NICKS/Modern MR 38 139	(Atl)	10	H
7	7	PRECIOUS TIME	PAT BENATAR/Chrysalis CHR 1346		13	H
8	8	DON'T SAY NO	BILLY SQUIER/Capitol ST 12146		24	H
9	10	HEAVY METAL (ORIGINAL SOUNDTRACK)	VARIOUS ARTISTS/Full Moon/Asylum DP 90004		11	X
10	11	BREAKIN' AWAY	AL JARREAU/Warner Bros. BSK 3576		9	H
11	9	STREET SONGS	RICK JAMES/Gordy G8 1002M1	(Motown)	26	H
12	13	SONGS IN THE ATTIC	BILLY JOEL/Columbia TC 37461		3	O
13	15	LONG DISTANCE VOYAGER	MOODY BLUES/Threshold TRL 1 2901 (PolyGram)		20	H
14	14	ENDLESS LOVE (ORIGINAL SOUNDTRACK)	VARIOUS ARTISTS/Mercury SRM 1 2001 (PolyGram)		13	H
15	19	NEVER TOO MUCH	LUTHER VANDROSS/Epic FE 37451		5	O
16	18	PRIVATE EYES	DARYL HALL & JOHN OATES/RCA AFL1 4028		5	H
17	17	HI INFIDELITY	REO SPEEDWAGON/Epic FE 36884		43	O
18	20	TIME ELO	/Jet FZ 37371 (CBS)		9	O
19	21	BEAUTY & THE BEAT GO-GO'S	IRS SP 70021 (A&M)		12	G
20	28	WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)	Columbia KC2 37542		5	O
21	24	IT'S TIME FOR LOVE	TEDDY PENDERGRASS/Phila. Int'l TZ 37491 (CBS)		3	O
22	23	STEP BY STEP	EDDIE RABBITT/Elektra 5E 532		9	H
23	16	PRETENDERS II	Sire SRK 3572 (WB)		9	H
24	22	WORKING CLASS DOG	RICK SPRINGFIELD/RCA AFL1 3697		30	H
25	12	PIRATES	RICKIE LEE JONES/Warner Bros. BSK 3432		11	H
26	25	SHARE YOUR LOVE	KENNY ROGERS/Liberty LOO 1108		15	H
27	30	TIME EXPOSURE	LITTLE RIVER BAND/Capitol ST 12163		5	H
28	29	GIVE THE PEOPLE WHAT THEY WANT	KINKS/Arista AL 9567		6	H
29	39	URBAN CHIPMUNK	CHIPMUNKS/RCA AFL1 4027		21	H



CHARTMAKER OF THE WEEK

30	—	ABACAB	GENESIS	Atlantic SD 19313	1	H
----	---	---------------	---------	-------------------	---	---



31	49	NEW TRADITIONALISTS	DEVO/Warner Bros. BSK 3593		2	H
32	34	CARL CARLTON	/20th Century-Fox T 628 (RCA)		12	H
33	36	THE MANY FACETS OF ROGER ROGER	/Warner Bros. BSK 3594		4	H
34	27	EL LOCO ZZ TOP	/Warner Bros. BSK 3593		11	H
35	31	IN THE POCKET	COMMODORES/Motown M8 955M1		15	H
36	58	THIS IS THE WAY	ROSSINGTON COLLINS BAND/MCA 5207		2	H
37	37	LOVE ALL THE HURT AWAY	ARETHA FRANKLIN/Arista AL 9552		8	H
38	41	TONIGHT!	FOUR TOPS/Casablanca NBLP 7258 (PolyGram)		7	H
39	35	THE ONE THAT YOU LOVE	AIR SUPPLY/Arista AL 9551		19	H
40	44	HIGH 'N' DRY	DEF LEPPARD/Mercury SRM 1 4021 (PolyGram)		10	H
41	57	ALLIED FORCES	TRIUMPH/RCA AFL1 3902		5	H
42	40	KENNY ROGERS' GREATEST HITS	/Liberty LOO 1072		51	H
43	38	DEAD RINGER	MEAT LOAF/Epic/Cleve. Intl. FE 36007		5	O
44	66	SHOWTIME SLAVE	/Cotillion SD 5227 (Atl)		2	H

45	45	JUICE JUICE	NEWTON/Capitol ST 12136		29	H
46	54	FEELS SO RIGHT	ALABAMA/RCA AHL1 3930		31	H
47	46	MISTAKEN IDENTITY	KIM CARNES/EMI-America SO 17052		25	H
48	48	CHRISTOPHER CROSS	/Warner Bros. BSK 3383		82	H
49	—	SOMETHING SPECIAL	KOOL & THE GANG/Di-Lite DSR 8502 (PolyGram)		1	H
50	55	LIVE IN NEW ORLEANS	MAZE FEATURING FRANKIE BEVERLY/ Capitol SKBK 12156		16	I
51	26	BLACK & WHITE	POINTER SISTERS/Planet P 18 (E/A)		16	H
52	32	I'M IN LOVE	EVELYN KING/RCA AFL1 3962		14	H
53	33	BLIZZARD OF OZZ	OZZY OSBOURNE/Jet JZ 36812 (CBS)		27	O
54	43	IT MUST BE MAGIC	TEENA MARIE/Gordy G8 1004M1		19	H
			(Motown)		1	H
55	—	IF I SHOULD LOVE AGAIN	BARRY MANILOW/Arista AL 9573		1	H
56	52	PARADISE THEATER	STYX/A&M SP 3719		38	H
57	64	TIME	Warner Bros. BSK 3598		9	H
58	59	FREETIME	SPYRO GYRA/MCA 5238		8	H
59	50	FANCY FREE	OAK RIDGE BOYS/MCA 5029		20	H
60	51	HARD PROMISES	TOM PETTY AND THE HEARTBREAKERS/ Backstreet/MCA BSR 5160		22	H
61	53	FIRE OF UNKNOWN ORIGIN	BLUE OYSTER CULT/Columbia FC 37389		15	O
62	63	CRIMES OF PASSION	PAT BENATAR/Chrysalis CHE 1275		59	H
63	103	EVERY HOME SHOULD HAVE ONE	PATTI AUSTIN/Qwest/ WB QWS 3591		3	H
64	71	ARTHUR-THE ALBUM (ORIGINAL SOUNDTRACK)	VARIOUS ARTISTS/Warner Bros. BSK 3582		7	H
65	72	THE SPIRIT'S IN IT	PATTIE LABELLE/Phila. Int. FZ 37380 (CBS)		5	O
66	75	THE DUDE	QUINCY JONES/A&M SP 3721		29	H
67	68	TOUCH GLADYS KNIGHT & THE PIPS	/Columbia FC 37086		7	O
68	76	THERE'S NO GETTING OVER ME	RONNIE MILSAP/RCA AHL1 4060		8	H
69	62	SHOT OF LOVE	BOB DYLAN/Columbia TC 37496		7	O
70	95	STANDING TALL	CRUSADERS/MCA 5254		2	H
71	74	SLINGSHOT	MICHAEL HENDERSON/Buddah BDS 6002		6	H
			(Arista)		5	H
72	104	LOVE BYRD	DONALD BYRD AND 125TH STREET, NYC/Elektra 5E 531		5	H
73	80	THE LADY AND HER MUSIC-LIVE ON BROADWAY	LENA HORNE/Qwest/WB 2QW 3597		5	X
74	87	SOLID GROUND	RONNIE LAWS/Liberty LO 51087		3	H
75	78	AEROBIC DANCING	/Gateway GSLP 7610		20	H
76	69	NORTH COAST	MICHAEL STANLEY BAND/EMI-America SW 17056		12	H
77	56	KOOKOO	DEBBIE HARRY/Chrysalis CHR 1347		8	H
78	98	THIS KIND OF LOVIN'	WHISPERS/Solar BXL1 3976 (RCA)		3	H
79	86	FRIENDS OF MR. CAIRO	JON & VANGELIS/Polydor PD 1 6326 (PolyGram)		10	H
80	67	SIGN OF THE TIMES	BOB JAMES/Columbia/Tappan Zee FC 37495		6	O
81	70	SOME DAYS ARE DIAMONDS	JOHN DENVER/RCA AFL1 4055		16	H
82	60	BACK IN BLACK	AC/DC/Atlantic SD 16018		60	H
83	92	HANG ON FOR YOUR LIFE	SHOOTING STAR/Virgin NFE 37407 (Epic)		9	O
84	47	MOVING PICTURES	RUSH/Mercury SRM 1 4013 (PolyGram)		32	G
85	105	THE SECOND ADVENTURE	DYNASTY/Solar S 20 (E/A)		4	H
86	42	DEAD SET	GRATEFUL DEAD/Arista A26 8606		5	L
87	79	SUMMER HEAT	BRICK/Bang FZ 37471 (CBS)		8	O
88	81	MECCA FOR MODERNS	MANHATTAN TRANSFER/Atlantic SD 16036		19	H
89	85	MY MELODY	DENIECE WILLIAMS/ARC/Columbia FC 37048		27	O
90	93	LOVERBOY	/Columbia JC 36762		39	O
91	91	ZEBOP!	SANTANA/Columbia FC 37158		27	O
92	99	THE MAN WITH THE HORN	MILES DAVIS/Columbia FC 36790		14	H
93	113	FANCY DANCER	ONE WAY/MCA 5247		3	H
94	73	DIRTY DEEDS DONE DIRTY	CHEAP AC/DC/Atlantic SD 16033		27	H
95	65	FACE VALUE	PHIL COLLINS/Atlantic SD 16029		33	H
96	77	JUST BE MY LADY	LARRY GRAHAM/Warner Bros. BSK 3554		11	H
97	82	B.B.&Q. BAND	/Capitol ST 12155		12	H
98	88	THE JAZZ SINGER (ORIGINAL SOUNDTRACK)	NEIL DIAMOND/Capitol SWAV 12120		45	I
99	94	EAST SIDE STORY	SQUEEZE/A&M SP 3854		21	G
100	109	TOO LATE	THE HERO JOHN ENTWISTLE/Atco SD 38 142		2	H

Albums 101-200



OCTOBER 17, 1981

Oct. 17	Oct. 10		WKS. ON CHART					
101	106	FOR YOUR EYES ONLY (ORIGINAL SOUNDTRACK)/Liberty LOO 1109	15	H	150	158 REFLECTIONS GIL SCOTT-HERON/Arista AL 9566	3	H
102	112	BALIN MARTY BALIN/EMI-America SO 17054	21	H	151	155 WINELIGHT GROVER WASHINGTON, JR./Elektra 6E 305	39	H
103	61	DIMPLES RICHARD "DIMPLES" FIELDS/Boardwalk NB 1 33232	15	H	152	140 TENDER TOGETHER STANLEY TURRENTINE/Elektra 5E 534	4	H
104	84	COMPUTER WORLD KRAFTWERK/Warner Bros. HS 3549	20	H	153	151 MY ROAD OUR ROAD LEE OSKAR/Elektra 5E 526	11	H
105	83	SHORT BACK 'N' SIDES IAN HUNTER/Chrysalis CHR 1326	8	H	154	159 CAPTURED JOURNEY/Columbia K2T 37016	10	O
106	118	KING COOL DONNIE IRIS/MCA 5237	4	H	155	161 KIX/Atlantic SD 19307	3	H
107	89	EBONEE WEBB/Capitol ST 12148	8	G	156	126 ROCKIHNROLL GREG KIHN/Beserkley B2 10069 (E/A)	31	H
108	117	FIRE DOWN UNDER RIOT/Elektra 5E 546	8	H	157	123 HAPPY LOVE NATALIE COLE/Capitol ST 12165	6	H
109	120	QUINELLA ATLANTA RHYTHM SECTION/Columbia FC 37550	5	O	158	144 MAGIC MAN HERB ALPERT/A&M SP 3728	10	H
110	119	AS FAR AS SIAM RED RIDER/Capitol SO 12145	4	H	159	108 BROTHERS OF THE ROAD ALLMAN BROTHERS BAND/Arista AL 9564	9	H
111	121	I LIKE YOUR STYLE JERMAINE JACKSON/Motown M8 952M1	4	H	160	168 LOST IN LOVE AIR SUPPLY/Arista AL 4268	25	H
112	111	GUILTY BARBRA STREISAND/Columbia FC 36750	52	O	161	171 VERY SPECIAL DEBRA LAWS/Elektra 6E 300	32	H
113	110	VOICES DARYL HALL & JOHN OATES/RCA AQL1 3646	50	H	162	164 NOT GUILTY LARRY GATLIN & THE GATLIN BROTHERS BAND/ Columbia FC 37464	3	O
114	115	YOU ARE WHAT YOU IS FRANK ZAPPA/Barking Pumpkin PW2 37537 (CBS)	3	O	163	— NOW PLAYING BERNADETTE PETERS/MCA 5244	1	H
115	96	HOY-HOY! LITTLE FEAT/Warner Bros. 2 BSK 3538	9	O	164	157 CAROL HENSEL'S EXERCISE AND DANCE PROGRAM Mirus/ Vintage VNI 7713	35	H
116	90	I BELIEVE IN LOVE ROCKIE ROBBINS/A&M SP 4869	8	H	165	— CURED STEVE HACKETT/Epic ARE 37632	1	O
117	141	MSG MICHAEL SCHENKER GROUP/Chrysalis CHR 1336	2	H	166	— BET YOUR HEART ON ME JOHNNY LEE/Full Moon/Asylum 5E 541	1	H
118	131	MAGIC WINDOWS HERBIE HANCOCK/Columbia FC 37387	3	O	167	133 THE COMPLETION BACKWARD PRINCIPLE TUBES/Capitol SOO 12151	20	H
119	129	NOVO COMBO/Polydor PD 1 6331 (PolyGram)	7	H	168	— TOM TOM CLUB/Sire SRK 3628 (WB)	1	H
120	—	HOOLIGANS WHO/MCA 2 12001	1	L	169	116 NOW OR NEVER JOHN SCHNEIDER/Scotti Bros. ARZ 37400 (CBS)	17	O
121	—	TORCH CARLY SIMON/Warner Bros. BSK 3592	1	H	170	130 WALL TO WALL RENE AND ANGELA/Capitol ST 12161	12	H
122	124	NIGHT FADES AWAY NILS LOFGREN/Backstreet BSR 5251 (MCA)	4	H	171	128 STARS ON LONG PLAY STARS ON/Radio RR 16044 (Atl)	23	H
123	125	THE TURN OF A FRIENDLY CARD ALAN PARSONS PROJECT/ Arista AL 9518	47	H	172	— COUP DE GRACE MINK DeVILLE/Atlantic SD 19311	1	H
124	169	LIVE! BARBARA MANDRELL/MCA 5243	4	H	173	163 AS FALLS WICHITA, SO FALLS WICHITA FALLS PAT METHENY & LYLE MAYS/ECM 1 1190 (WB)	18	I
125	135	RODNEY CROWELL/Warner Bros. BSK 3587	3	H	174	145 DREAMTIME TOM VERLAINE/Warner Bros. BSK 3539	4	H
126	114	GREATEST HITS DOORS/Elektra 5E 5151	46	H	175	— L.J. REYNOLDS/Capitol ST 12127	1	H
127	134	AEROBIC DANCING FEATURING DORIAN DAMMER/Parade 100 (Peter Pan)	3	H	176	176 IN THE HEAT OF THE NIGHT PAT BENATAR/Chrysalis CHR 1236	10	G
128	132	WANTED DREAD & ALIVE PETER TOSH/Rolling Stones/ EMI-America SO 17055	15	H	177	— MEL TORME AND FRIENDS AT MARTYS/Finesse W2 37484	1	X
129	102	CAN WE FALL IN LOVE AGAIN PHYLLIS HYMAN/Arista AL 9544	14	H	178	181 DON'T STOP BILLY IDOL/Chrysalis C EP 4000	2	X
130	142	THE PRESSURE IS ON HANK WILLIAMS, JR./Elektra 5E 535	8	H	179	172 THE FOX ELTON JOHN/Geffen GHS 2002 (WB)	19	H
131	138	WANNA BE A STAR CHILLIWACK/Millennium BXL1 7759 (RCA)	7	H	180	182 MAYDAY/A&M SP 4873	2	H
132	148	WATTS IN A TANK DIESEL/Regency RY 19315 (Atl)	2	H	181	183 ANNE MURRAY'S GREATEST HITS/Capitol SOO 12110	53	H
133	143	HOLLYWOOD, TENNESSEE CRYSTAL GAYLE/Columbia FC 37438	2	O	182	184 JOE JACKSON'S JUMPIN' JIVE JOE JACKSON/A&M SP 4871	12	G
134	150	DANCE GARY NUMAN/Atco SD 38143	2	H	183	178 THE NATURE OF THE BEAST APRIL WINE/Capitol SOO 12125	38	H
135	101	CHILDREN OF TOMORROW FRANKIE SMITH/WMOT FW 37391	13	H	184	185 DARK CONTINENT WALL OF VOODOO/IRS SP 70022 (A&M)	3	G
136	146	RAGE IN EDEN ULTRAVOX/Chrysalis CHR 1338	2	H	185	— BEWARE BARRY WHITE/Unlimited Gold FZ 37176 (CBS)	1	O
137	147	'SNAZ NAZARETH/A&M SP 6703	3	H	186	199 PREMONITION SURVIVOR/Scotti Bros. ARZ 37549 (CBS)	2	H
138	149	PIECES OF A DREAM/Elektra 6E 350	3	H	187	166 SOMETIMES LATE AT NIGHT CAROLE BAYER SAGER/ Boardwalk BN 1 33237	21	H
139	—	DANGEROUS ACQUAINTANCES MARIANNE FAITHFULL/ Island ILPS 9648 (WB)	1	H	188	188 CHAMELEON/Platinum PLAT 744	4	G
140	97	FAIR WARNING VAN HALEN/Warner Bros. HS 3540	21	H	189	170 ENDLESS SUMMER BEACH BOYS/Capitol SVBB 11308	7	X
141	100	WITH YOU STACY LATTISAW/Cotillion SD 16049 (Atl)	14	H	190	180 ESPECIALLY FOR YOU DON WILLIAMS/MCA 5210	13	H
142	—	PERFORMANCE ASHFORD & SIMPSON/Warner Bros. 2WB 3524	1	L	191	191 TRAVELIN' LIGHT TIM WEISBERG/MCA 5245	2	H
143	136	WILD-EYED SOUTHERN BOYS 38 SPECIAL/A&M SP 4835	36	G	192	— HOT ROCKS 1964-1971 ROLLING STONES/London 2PS 60617	1	X
144	122	ICE HOUSE/Chrysalis CHR 1350	13	H	193	195 CLEAN SWEEP BOBBY BROOM/Arista/GRP 5504	8	H
145	127	JEALOUSY DIRT BAND/Liberty LW 1106	6	H	194	194 BALANCE/Portrait NFR 37337 (CBS)	12	O
146	—	WALK UNDER LADDERS JOAN ARMATRADING/A&M SP 4876	1	H	195	196 AMAZON BEACH KINGS/Elektra 5E 543	2	H
147	—	GO FOR IT SHALAMAR/Solar BXL1 3984 (RCA)	1	H	196	— SWEET AND WONDERFUL JEAN CARN/TSOP FZ 36775 (CBS)	1	O
148	—	UNTOLD PASSION SCHON & HAMMER/Columbia FC 37600	1	O	197	— DOORS/Elektra EKS 74007	1	G
149	107	MODERN TIMES JEFFERSON STARSHIP/Grunt BZL1 3848 (RCA)	27	H	198	— GOOD MORNING AMERICA CHARLIE/RCA AFL1 4137	1	H
					199	— SEE JUNGLE! SEE JUNGLE! BOW WOW WOW/RCA AFL1 4147	1	H
					200	— CLOSER THAN CLOSE STYLISTICS/TSOP FZ 37458 (CBS)	1	O

England

By VAL FALLOON

■ **Queen** became the first major rock act to release a compilation of promo video clips, in time for the release of the "Greatest Hits" LP. "Queen's Greatest Flix," on EMI, is sure to be a seller. Remember the "Bohemian Rhapsody" clip? As if that isn't enough, there's a photo book out too titled "Queen's Greatest Pics." . . . Warwick Records has managed to sidestep TV advertising problems for the adult disco LP, "Disco Erotica," which ties in with the current Soho movie produced by club king **Paul Raymond**, titled "Erotica". The cover girl will be discreetly covered up for the TV commercials, but the poster and sleeve — withdrawn from the Boots chain — will remain . . . **Madness** will be given a major push this month for their LP, tour and movie "Take It Or Leave It". Following the campaign, the Madness book, "The Official Nutty Film Book," will be out . . . Less luck for **Ian Dury**, whose "Spasticus Autisticus" disc has been deleted by Polydor. A furious Dury claims it was his contribution to The Year Of The Disabled and Polydor blames a radio shutdown on its decision to delete the 45. Dury, disabled himself, commented, "the fate of the record on radio is a reflection of what happens to a handicapped person in real life" . . . A tribute to **John Lennon** is finally being held in Liverpool on October 28, but town chiefs still are indecisive about a statue or similar commemoration . . . **Judie Tzuke** has signed to Chrysalis worldwide . . . **Richard Gillinson** has quit Martin-Coulter Music after seven years, to set up Lionheart Music . . . HMV offering a chance to buy **Barry Manilow** concert tickets — in January — to purchasers of the new LP, "If I Should Love Again" which, incidentally, has gone double gold on advance orders . . . MCA has finally abandoned recommended resale price . . . **Charlie Dore** representing Britain in the Tokyo Song Festival with her own composition "Rocking Horse Winner" . . . **Olivia Newton-John's** first solo LP for three years is out now.

VIDEO WORLD: Though it's still the Cinderella of video, music is fast becoming a must for companies expecting a boom in this area. One distributor claims that since the market has only reached six percent of its potential, music must grow with everything else. So, Virgin has entered the video market with "The Essential **Mike Oldfield**," and a selection of clips and live footage from **Devo**; Chrysalis has released "Slipstream" featuring **Jethro Tull**, both live and in a variety of disguises in a mini-movie; VCL and MGM/CBS Home Video have settled their differences over the **ELO** concert and both will be distributing it. New VCL tapes include **Gary Glitter** live at the Rainbow and the **Jacksons** in concert . . . Thorn/EMI has **Kate Bush** Live At Hammersmith Odeon, **Cliff Richard** and the **Shadows**, the **Tubes** Video, and **Iron Maiden** live; on the classical side, **Itzhak Perlman** performing the Beethoven Violin Concerto . . . Precision Video has released the first batch of titles here from Germany's Videoring catalogue, including concerts by **Donna Summer** and **Boney M** . . . Precision also has the movie "Green Ice", launched at MIDEM this year with music by **Rolling Stone Bill Wyman** . . . If you are one of the 8,000 people attending VIDCOM in Cannes this week expect news of Thorn/EMI's videodisc
(Continued on page 95)

Julio Iglesias Honored



CBS recording artist Julio Iglesias became the newest recipient of the Crystal Globe award prior to a press conference and reception held in his honor in Paris recently. The Crystal Globe signifies the sale of five million album units outside the United States. Pictured at the award ceremony are Iglesias (left) and Dick Asher, deputy president and chief operating officer, CBS Records Group.

Japan

By CARMEN ITOH

■ **TOKYO**—The Pioneer Electronic Corporation will begin marketing its videodisc products under the name of "LaserDisc" on October 9. This product has been talked about for some time now and is expected to be the most promising home electric product of the 1980s.

First marketed domestically in 1975, home VCRs are currently being produced at the rate of 8 million sets annually and the growth rate is ten percent. Not only is it marking the highest rate of growth among home electric appliances, but VCRs are fast becoming the most-sought-after product, after TVs and audio equipment.

To be marketed from this October are the LD-1000 LaserDisc player with the CU-1000 remote control unit, priced at Y228,000, and 70 titles on disc, most of which will be priced at between Y5,000 and Y6,000.

The second Aurex Jazz Festival '81, sponsored by Toshiba, was held from Sept. 2-6, at Tokyo, Osaka and Yokohama. The four groups featured this year were: All-Star Orchestra headed by **Lionel Hampton** with **Woody Herman**; **Art Blakey**, **Stan Getz**, **Gerry Mulligan**, **Freddie Hubbard**, **Bob Brookmeyer**, **Milt Jackson**, **Ray Brown** and **Roland Hanna** in jam sessions; **Hank Jones'** jazz trio, joined by **Art Farmer**, **Benny Golson** and vocalist **Nancy Wilson**; Fusion Super Jam, with **Hubert Laws**, **Larry Coryell**, **Eric Gale** and others.

Japanese jazz fans were more than pleased to welcome such outstanding performers at this year's festival, which was produced by **George Wein**. Jazz fever has been steadily increasing among the Japanese. Keeping pace with this general interest in authentic jazz, Japanese jazz is also quietly stirring. Back in 1965 there were only two live jazz houses. Now, more than 100 jazz houses have opened in Tokyo alone, and the number is increasing. As a result of this, both international and Japanese jazz record sales are on the rise. Another indication of the rising popularity of jazz is the increasing number of appearances of Japanese jazz musicians on TV. Other mass media are following suit. In the weeklies, much has been written about jazz recently.

NHK, the national TV network, produced a special TV program featuring Japanese jazz after the war. Titled "The World is Waiting for Sun Rise," this program was aired on August 28. And TBS, as part of their 30th anniversary, held a "Japan Jazz Festival" on Sept. 11 at Hotel Pacific, Tokyo. Invited were popular veteran Japanese jazz musicians such as **Eiji Kitamura**, **Shoji Suzuki** and **George Kawaguchi** as well as up-and-coming female vocalist, **Yasuko Agawa**. A total of 98 performers were lined up for the event.

T&C Company, formerly associated with **Pink Lady**, went bankrupt this month. Formed in 1976, T&C was credited for creating Pink Lady. The company
(Continued on page 95)

Canada

By LARRY LeBLANC

■ **TORONTO**—**Bob Wood** has been named general manager of CHUM-AM and CHUM-FM here. He will also continue his programming duties with the CHUM Ltd. chain . . . It is expected that CBS Canada will shortly announce extensive personnel cutbacks and possibly the sale of its A&A retail chain and A.R.S. rack firm . . . The first single by the revamped **Prism**, which now includes new lead singer **Henry Small** (formerly of **Scrubbaloe Caine**, **Small Wonder** and the **Burton Cummings Band**), will be a **Bryan Adams/Jim Vallance** song, "Don't Let Him Know." Album title is "Small Change" . . . Capitol has a new LP from **Klaatu** titled "Magentalane," with the single "The Love of a Woman." **Kim Carnes'** "Mistaken Identity" and **Juice Newton's** "Juice" have reached double platinum in Canada. Platinum has been reached by **Red Rider's** "As Far as Siam" . . . Grand Entertainment and **Nana Mouskouri** are locked in a contract dispute over new product, and the matter is in the hands of the lawyers . . . Kneptune International Records of Los Angeles and Vancouver has signed country singer **Jamie Donald** . . . Canadian programmers should make note that **Natalie Cole's** "Nothin' But a Fool" is written by Torontonians **Bill Amesbury** who hit in 1974 with "Virginia" . . . **Cyril Devereux** has stepped down as general manager of the Canadian Musical Reproduction Rights Agency Limited. He has been succeeded by **Paul Berry**, who had been acting as executive assistant to Devereux for the past year and a half . . . The Great Acclaim Record Company has signed country singer **Orval Prophet** . . . The first command performance in the history of Canadian entertainment will be held October 31 at Massey Hall. All proceeds will go to the Actors' Fund of Canada. No performers have been named at this date.

Riot at Chappell Music



Guy Speranza (center) of the rock group Riot bites a copy of the group's current Elektra album, "Fire Down Under," at the New York office of Chappell Music, where an exclusive publishing agreement was signed between Riot's Bandora Music Publishing and Unichappell Music (BMI), covering the U.S. and Canada. Observing his unusual behavior are, from left: Chappell senior vice president Irwin Schuster; Riot's manager Fred Heller; Mark Reale and Rick Ventura of Riot; Chappell president Irwin Robinson; Bandora Publishing director Ezra Cook; and Chappell vice president Frank Military.

Criteria Opens Int'l Division

■ MIAMI—Criteria Recording Studios has opened a new international division that will focus on recording artists from around the world, especially from Mexico, Brazil, Chile, Ecuador, Europe and Canada, it was announced by Mack Emerman, Criteria president.

Emerman has named Osni Cassab, a 33-year-old businessman and producer from Brazil, to head the new division. For the past 10 years, Cassab has been promotion director for recording artist Nelson Ned. Cassab was also the producer and arranger of Ned's latest album, "Perdidamente Enamorado," recorded and mastered at Criteria.

Pasha Names Bell

■ LOS ANGELES—Spencer Proffer, president of the Pasha Music Organization, has named Nadya Bell studio manager for Pasha Music House.

England *(Continued from page 94)*

program catalogue, being readied for early summer launch of the system here . . . Philips has put off its launch yet again; it will be at least spring before the disc makes its premiere in the U.K. But enterprising former Virgin Records retail chief **Nik Powell**, who has now opened The Video Palace store in London, is importing videodiscs and players and vast amounts of other paraphernalia to delight the big and small spenders . . . Dealers here now are starting to seriously question the logic of the Warner Home Video rental-only system. One claims the 28-day system will mean dealers stocking only a few of each title in order to rent the films out and get them back before the end of the month, with small profits all around . . . More and more companies releasing titles in the Philips Video 2000 format, so expect the systems war to warm up here this autumn. Polygram's (Spectrum) "Quadrophenia," for example, is out now on all three formats.

Japan *(Continued from page 94)*

became firmly established with the support of the duo's amazing popularity. Trouble started, however, with their unsuccessful attempt to make inroads into America, followed by the pair's break-up. In the past five years, T&C had grossed approximately fifty billion yen. Suddenly, over night, they declared bankruptcy with a three hundred million yen debt. According to T&C, a lot of money was invested for big events and promotions. Rumor has it though, that the two principals in T&C mismanaged the company's resources.

The company anticipates an initial monthly sales volume of 5,000 units, sold through nationwide major home electric appliance retail shops.

So far, Pioneer has invested over 10 billion yen on the establishment of their subsidiary, LaserDisc (capitalized at one billion yen). It has been reported that in the next two or three years an additional 10 billion yen will be required to complete the project.

Rappoport Named To EMI Video Post

■ LOS ANGELES—Vic Rappoport has been appointed director of business affairs for video development, EMI Music North America, it was announced by Fred Willms, vice president business development and assistant to the chairman, Capitol Industries-EMI.

Before joining Capitol in June 1977, Rappoport served as house counsel at Metro-Goldwyn-Mayer and ABC Records and as business affairs manager at MGM Records. At Capitol, he most recently held the position of director, entertainment law.

RCI Names Baker

■ NEW YORK—Bob Tulipan, president of Rock Circuit International, has announced that Maureen Baker has been named assistant to the president.

England's Top 25



Albums

- 1 GHOST IN THE MACHINE POLICE / A&M
- 2 ABACAB GENESIS / Charisma
- 3 DEAD RINGER MEAT LOAF / Epic / Cleveland Int'l
- 4 RAGE IN EDEN ULTRAVOX / Chrysalis
- 5 WIRED FOR SOUND CLIFF RICHARD / EMI
- 6 SUPERHITS 1 & 2 VARIOUS / Ronco
- 7 TATTOO YOU ROLLING STONES / Rolling Stones
- 8 PENTHOUSE AND PAVEMENT HEAVEN 17 / BEF / Virgin
- 9 DENIM & LEATHER SAXON / Carrere
- 10 WALK UNDER LADDERS JOAN ARMATRADING / A&M
- 11 IF I SHOULD LOVE AGAIN BARRY MANILOW / Arista
- 12 SHAKY SHAKIN STEVENS / Epic
- 13 HOOKED ON CLASSICS RPO / K-Tel
- 14 CELEBRATION JOHNNY MATHIS / CBS
- 15 MSG MICHAEL SCHENKER GROUP / Chrysalis
- 16 STARS ON 45, VOL. 2 STAR SOUND / CBS
- 17 TIME ELO / Jet
- 18 SECRET COMBINATION RANDY CRAWFORD / Warner Bros.
- 19 BAT OUT OF HELL MEAT LOAF / Epic / Cleveland Int'l
- 20 BEAT THE CARROT JASPER CARROTT / DJM
- 21 DURAN DURAN DURAN DURAN / EMI
- 22 DANCE GARY NUMAN / Beggars Banquet
- 23 THE GARDEN JOHN FOXX / Virgin
- 24 SONS AND FASCINATION SIMPLE MINDS / Virgin
- 25 YOU COULD HAVE BEEN WITH ME SHEENA EASTON / EMI

Singles

- 1 PRINCE CHARMING ADAM & THE ANTS / CBS
- 2 INVISIBLE SUN POLICE / A&M
- 3 HANDS UP (GIVE ME YOUR HEART) OTTAWAN / Carrere
- 4 UNDER YOUR THUMB GODLEY & CREME / Mercury
- 5 PRETEND ALVIN STARDUST / Stiff
- 6 ENDLESS LOVE DIANA ROSS & LIONEL RICHIE / Motown
- 7 SOUVENIR OMD / Dindisc
- 8 BIRDIE SONG TWEETS / PRT
- 9 SHUT UP MADNESS / Stiff
- 10 TAINTED LOVE SOFT CELL / Some Bizarre
- 11 JUST CAN'T GET ENOUGH DEPECHE MODE / Mute
- 11 SLOW HAND POINTER SISTERS / Planet
- 13 IT'S MY PARTY DAVE STEWART & BARBARA GASKIN / Broken / Stiff
- 14 YOU'LL NEVER KNOW HI-GLOSS / Epic
- 15 WIRED FOR SOUND CLIFF RICHARD / EMI
- 16 IN AND OUT OF LOVE IMAGINATION / R&B
- 17 SO THIS IS ROMANCE LINX / Chrysalis
- 18 THUNDER IN THE HILLS TOYAH / Safari
- 19 QUIET LIFE JAPAN / Hansa
- 20 MAD EYED SCREAMER WILD THINGS BY THE CREATURES / Polydor
- 21 STAR SOUND VOL. 3 / CBS
- 22 PASSIONATE FRIEND TEARDROP EXPLODES / Mercury
- 23 LOVE ACTION (I BELIEVE IN LOVE) HUMAN LEAGUE / Virgin
- 24 WALKING IN THE SUNSHINE BAD MANNERS / Magnet
- 25 START ME UP ROLLING STONES / Rolling Stones

Record World Black Oriented Music

Black Music Report

By NELSON GEORGE

While I question whether there is really a serious revival of soul music as a commercial force, there has definitely been a remarkable new surge of interest in the Godfather of Soul, Mr. **James Brown**. PolyGram is planning a greatest hits release and there are plans for a James Brown medley record, as mentioned here last week. But that isn't all. Solid Smoke, the San Francisco company that reissued Brown's 1963 Apollo concert as "Live and Lowdown at the Apollo, Vol. 1," has struck again with "Can Your Heart Stand It!" It contains ten cuts from Brown's lengthy tenure at King Records, a subsidiary of Cincinnati-based



Federal Records. His famous ballads ("Please, Please, Please" from 1956, "Prisoner of Love" from 1962, "It's a Man's World" from 1966) and trail-blazing funk jams ("Papa's Got a Brand New Bag" from 1965, "Mother Popcorn" from 1969, "I Got the Feelin'" from 1968) from that productive period are all here. Just when I thought this was perhaps the best James Brown hits package I'd seen comes "Solid Gold" on Polydor/U.K. Available only as an import, it contains 30 songs, including material from Polydor and King (including songs also on the Solid Smoke LP),

providing a magnificent overview of Brown's career.

Among the rumors floating around about Brown's future recording plans are: a) that King Records is being revived in Nashville and that Brown may sign with that company; b) that Brown was interested in signing with **John Luongo's** Pavilion Records and that **Rick James** was interested in producing, but that "corporate politics" interfered; c) that there is a "Live at Studio 54" album being shopped around. The latter would make a nice addition to a Brown catalogue that includes his famous 1963 Apollo LP, a 1967 album cut at the old Madison Square Garden, and last year's Polydor album recorded in Japan.

George Ware's appointment as interim executive director of the Black Music Association is, I think, an excellent choice, one that will have a great impact in making the BMA more responsive to the grass roots of black music: the small retail store owners, the concert promoters, the young musicians and managers. Anyone who has heard Ware speak (at his communications seminar at the last BMA convention, for example) can attest to the fact that he is a visionary and in tune to the latest concepts in communications technology. But don't let that fool you. His head is not in the clouds.

I first met Ware about three years ago when he was involved with a black radio advocacy group called Fair Play. On a chilly fall day he and several Fair Play members spoke about black radio and its relationship to the black community in front of the State Office Building on Harlem's 125th Street. Despite a

small turnout and a biting wind, Ware was undaunted and pressed on with his presentation, emphasizing the need for interaction between listeners and radio programmers. At the time Ware struck me as that rare intellectual with a commitment to translating his ideas and perceptions into concrete action. His original involvement with the BMA was encouraging, and his rise to a position of import is even more so. Ware is just what the BMA needs to bolster its image and to develop more local chapters, something vital to the organization's future. Good luck to Ware and the BMA.

Thanks to **Sheila Eldridge** and **Ron Harris** of Orchid Public Relations, **Marsha Smith** of Black Bull Music, **Tom Vickers** of A&M Records, **Bob Dockery Jr.** of Syndicate It, Inc., **Laura Palmer** and **Karolyn Ali** of Solar Records, **Doreen** (Continued on page 97)

Norby Walters

(Continued from page 13)
records and expose new acts."

Walters was also instrumental in forming groups to tour representing disco studio groups (Meco, Change, etc.). "My view is that every musician on record, unless it is a band in which the members play, is just a studio group, except that you have a star singing. I wasn't doing anything but presenting music that people wanted to hear interpreted by a collection of musicians. The bands that play behind Kenny Rogers on the road are not the same ones on his records. In every case I sat down with the producer so the music would be played as close to the record as possible."

An area of growing importance to Walters is network television and other video outlets. He feels that network television is still "very reluctant" to put black acts on in prime time, but that cable is "a definite growth field." Walters aided the Commodores in getting a special on the HBO and Showtime entertainment networks and has just completed one for Kool & the Gang. With Visual Records of California, Walters has put together videocassette concerts of Teddy Pendergrass, Dionne Warwick, Daryl Hall & John Oates, Anne Murray, and others. Walters criticizes many of those in-

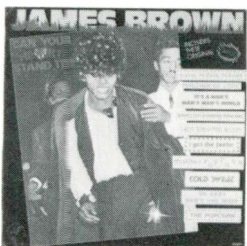
involved in the management of black acts for "looking at them as record sellers only and failing to see that the career of a major record seller is a relatively short one. As every generation gets older it stops buying records. But they still grew up with certain performers they'll always enjoy seeing and they identify with. Someone like Lou Rawls has been able to expand into a lot of areas. However, he is a rarity."

Walters currently has offices in New York and Los Angeles and 10 agents, each of whom handles six or seven acts at a time. By next year he expects to double his artist roster to about 150 and the number of agents to around 20.

Walters hopes to book more white acts in the future. Currently he handles Alice Cooper, former Beach Boy Mike Love, Jim Photoglo, Rick Danko, and Blondie. "The managers of white acts ask me if I know how to sell a white act," he said. "I'm selling the hardest music there is to sell, black music, and selling it well. In comparison selling rock 'n' roll is easy. Still, the rock 'n' roll agents all laugh at me for doing black music. But their artists all know that R&B is the root of everything happening today. So I feel I'm selling the best music around."

Picks of the Week

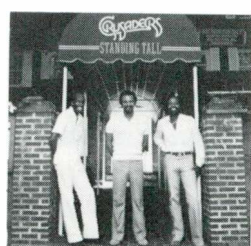
CAN YOUR HEART STAND IT! JAMES BROWN — Solid Smoke 8013



This 10-song set chronicles the years when James Brown built his reputation as the hardest working

man in show business. There are the sweaty ballads ("Please, Please, Please") and the state-of-the-art dance tunes ("Papa's Got a Brand New Bag") that made Brown a legend. A must for any black music fan.

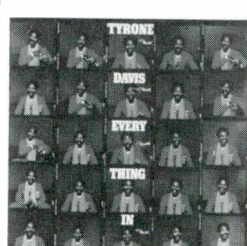
STANDING TALL CRUSADERS — MCA-5254



Wilton Felder, Stix Hooper and Joe Sample have released yet another precision pop-jazz album, this one re-

corded in the home of country music, Nashville. Joe Cocker joins them on two songs, "This Old World's Too Funky for Me" and "I'm So Glad I'm Standing Here Today," one of the singer's finest performances.

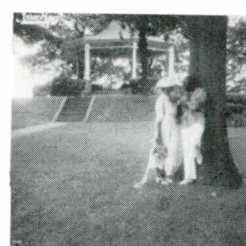
EVERYTHING IN PLACE TYRONE DAVIS — Columbia FC 37366



Davis, aided by producer Leo Graham and arranger James Mack, turns in a pleasing album of ballads and mid-tempo

material. Outstanding cuts are Sam Dees' "Leave Well Enough Alone," the ballad "Just My Luck," and a cover of Davis' 1970 success, "Turn Back the Hands of Time."

LIFETIME THING ISSAC HAYES — Polydor PD-1-6329 (PolyGram)



As usual, Hayes' idiosyncratic interpretations of others' songs are fascinating. Here he sings the Supremes-

Temptations hit "I'm Gonna Make You Love Me," the Commodores' "Three Times a Lady," and the Impressions' classic "I'm So Proud." Hayes' best original is "Fugitive."

Record World Black Oriented Singles



OCTOBER 17, 1981

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

WKS. ON
CHART

Oct.
17

Oct.
10

Rank	Title	Artist	Label	Number	Wks. on Chart
1	NEVER TOO MUCH	LUTHER VANDROSS	Epic	14 02409	11
2	ENDLESS LOVE	DIANA ROSS & LIONEL RICHIE	Motown	1519	15
3	WHEN SHE WAS MY GIRL	FOUR TOPS	Casablanca	2338	10
4	SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED)	CARL CARLTON	20th Century-Fox	2488 (RCA)	17
5	SUPER FREAK (PART 1)	RICK JAMES	Gordy	7205 (Motown)	11
6	I HEARD IT THROUGH THE GRAPEVINE (PART 1)	ROGER	Warner Bros.	49786	8
7	SILLY DENIECE	WILLIAMS	ARC/Columbia	18 02406	12
8	LOVE ALL THE HURT AWAY	ARETHA FRANKLIN & GEORGE BENSON	Arista	0624	9
9	WE'RE IN THIS LOVE TOGETHER	AL JARREAU	Warner Bros.	49746	14
10	I'LL DO ANYTHING FOR YOU	DENROY MORGAN	Becket	45 5	16
11	GET IT UP TIME	Warner Bros.	49774	11	
12	I CAN'T LIVE WITHOUT YOUR LOVE	TEDDY PENDERGRASS	Phila. Intl.	5 02462 (CBS)	8
13	LOVE HAS COME AROUND	DONALD BYRD AND 125TH STREET, NYC	Elektra	47168	9
14	ON THE BEAT	B. B. & Q. BAND	Capitol	4993	12
15	SLOW HAND	POINTER SISTERS	Planet	47929 (E/A)	19
16	TAKE MY HEART KOOL & THE GANG	De-Lite	815 (PolyGram)	3	
17	SNAP SHOT SLAVE	Cotillion	46022 (Atl)	5	
18	CONTROVERSY	PRINCE	Warner Bros.	49808	4
19	SQUARE BIZ	TEENA MARIE	Gordy	7202 (Motown)	17
20	LET'S DANCE (MAKE YOUR BODY MOVE)	WEST STREET MOB	Sugarhill	763	10
21	BEFORE I LET GO MAZE	FEATURING FRANKIE BEVERLY	Capitol	5031	8
22	I'M IN LOVE	EVELYN KING	RCA	12243	18
23	STAY AWAKE	RONNIE LAWS	Liberty	1424	9
24	DO YOU LOVE ME	PATTI AUSTIN	Qwest	49754 (WB)	11
25	LET'S GROOVE	EARTH, WIND & FIRE	ARC/Columbia	18 02536	3
26	THIS KIND OF LOVIN'	WHISPERS	Solar	12295 (RCA)	5
27	LADY (YOU BRING ME UP)	COMMODORES	Motown	1514	17
28	SHE DON'T LET NOBODY (BUT ME)	CURTIS MAYFIELD	Boardwalk	7 11 122	7
29	OH NO	COMMODORES	Motown	1527	4
30	SWEAT (TILL YOU GET WET)	BRICK	Bang	02246 3 (CBS)	13
31	JUST ONCE	QUINCY JONES featuring JAMES INGRAM	A&M	2357	8
32	TIME TO THINK	ROCKIE ROBBINS	A&M	2355	6
33	WIKKA WRAP	EVASIONS	Sam	81 5020	11
34	PULL FANCY DANCER/PULL (PART 2)	ONE WAY	MCA	51165	5
35	TAKE MY LOVE	MELBA MOORE	EMI-America	8092	4
36	IT SHOWS IN THE EYES	ASHFORD & SIMPSON	Warner Bros.	49805	5



37	44	INSIDE YOU (PART 1)	ISLEY BROTHERS	T-Neck	5 02531 (CBS)	3
38	18	JUST BE MY LADY	LARRY GRAHAM	Warner Bros.	49744	17
39	46	SOMETHING ABOUT YOU	EBONEE WEBB	Capitol	5044	4
40	37	IF THAT'LL MAKE YOU HAPPY	GLADYS KNIGHT & THE PIPS	Columbia	18 02413	10
41	38	SHE GOT THE PAPERS (I GOT THE MAN)	BARBARA MASON	WMOT	02237	7
42	47	WHO'S BEEN KISSING YOU	HOT CUISINE	Prelude	8035	6
43	43	HERE I AM	DYNASTY	Salar	47932 (E/A)	14
44	27	GENERAL HOSPI-TALE	AFTERNOON DELIGHTS	MCA	51148	10
45	50	LET'S START II DANCE AGAIN	BOHANNON featuring DR. PERRI JOHNSON	Phase II	822	4
46	52	MEANT FOR YOU	DEBRA LAWS	Elektra	47198	3
47	48	DANCIN'	FREE BROTHERS JOHNSON	A&M	2368	5
48	31	AIMING AT YOUR HEART	TEMPTATIONS	Gordy	7208	9
49	45	A LITTLE BIT OF JAZZ	NICK STRAKER BAND	Prelude	8034	12
50	55	LOVE DON'T LOVE NOBODY	JEAN CARN	TSOP	02501 (CBS)	4
51	57	IN THE MIDDLE OF A SLOW DANCE	KLIQUE	MCA	51158	3
52	54	WARM WEATHER	PIECES OF A DREAM	Elektra	47181	4
53	49	NIGHT GAMES	STEPHANIE MILLS	20th Century-Fox	2506	8
54	53	DOUBLE DUTCH BUS	FRANKIE SMITH	WMOT	8 5356	31
55	58	I'VE GOT TO LEARN TO SAY NO!	RICHARD "DIMPLES" FIELDS	Boardwalk	7 11 124	3
56	64	NOTHIN' BUT A FOOL	NATALIE COLE	Capitol	5045	2
57	63	ZULU QUICK	Pavillion	5 02455 (CBS)	3	
58	67	FUNKY SENSATION	GWEN McCRAE	Atlantic	3853	2
59	69	WALL TO WALL	RENE & ANGELA	Capitol	5010	2

CHARTMAKER OF THE WEEK

60	—	WALKING INTO SUNSHINE	CENTRAL LINE	Mercury	572 (PolyGram)	1
61	—	BLUE JEANS	CHOCOLATE MILK	RCA	12335	1
62	68	I'M SO GLAD I'M STANDING HERE TODAY	CRUSADERS	MCA	51177	2
63	66	SECRETS	BOBBY WOMACK	Beverly Glen	2000	2
64	65	FUNKY SOUND (TEAR THE ROOF OFF)	SEQUENCE	Sugarhill	767	3
65	—	FIRST TRUE LOVE	AFFAIR JIMMY ROSS	Quality/RFC	7002	1
66	—	STEAL THE NIGHT	STEVIE WOODS	Cotillion	46016 (Atl)	1
67	60	YOU GOT THE PAPERS (BUT I GOT THE MAN)	JEAN KNIGHT & PREMIUM	Cotillion	46020 (Atl)	6
68	—	DISCO DREAM	MEAN MACHINE	Sugarhill	564	1
69	—	JUST MY LUCK	TYRONE DAVIS	Columbia	18 02269	1
70	42	I LIKE IT	CAMEO	Chocolate City	3227 (PolyGram)	8
71	56	SHINE YOUR LIGHT	GRAINGERS	BC	4009	12
72	51	CAN'T WE FALL IN LOVE AGAIN	PHYLLIS HYMAN AND MICHAEL HENDERSON	Arista	0606	16
73	59	LOVE ON A TWO WAY STREET	STACY LATTISAW	Cotillion	46015 (Atl)	20
74	61	DO IT NOW (PART 1)	S.O.S. BAND	Tabu	6 02125 (CBS)	14
75	62	EVERYBODY'S BROKE	HERBIE HANCOCK	Columbia	18 02404	9



Aretha and George on Stage



George Benson and Aretha Franklin, currently enjoying a duet hit, "Love All the Hurt Away," on Arista, recently performed for the first time together to open Benson's six sold-out nights at the Greek Theatre in Los Angeles.

Black Music Report

(Continued from page 96)

Ringer of WMOT Records, and the entire west coast staff of the big RW for making my recent visit to Los Angeles informative, fun and relaxing. Sorry I brought New York weather with me.

Al Green has forsaken secular music for the ministry, but the memory of his sensual delivery lingers on. At least that is what Irv Kratka of the MMO Music Group hopes. Through his City Sounds Distribution arm, Kratka has obtained a live Green double album, "Tokyo . . . Live," from France's Vogue label. Recorded in 1978, just after the release of Green's controversial album, "Belle," the album contains Green standards such as "Tired of Being Alone," "Let's Get Married," and "God Blessed Our Love," plus 11 other songs. The sound quality is hardly state-of-the-art (the drums are severely overmiked), but on most of the LP Green's vocal swoops and soars dominate the proceedings. The record is carrying a \$15.98 list price. City Sounds can be contacted at 423 West 55th Street, New York 10019. Phone: (212) 245-4861.

A late flash: Fela, the fabulous Nigerian musician, has signed with Island for domestic distribution and will be touring the U.S. next April or May. Details upcoming.

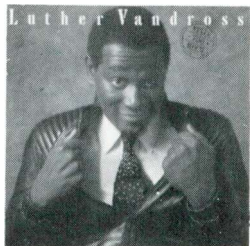


Record World Black Oriented Albums

OCTOBER 17, 1981

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

Oct. 17 Oct. 10



WKS. ON CHART

1	3	NEVER TOO MUCH LUTHER VANDROSS Epic FE 37451	5
2	2	BREAKIN' AWAY AL JARREAU/Warner Bros. BSK 3576	9
3	1	STREET SONGS RICK JAMES/Gordy G8 1002M1 (Motown)	26
4	5	IT'S TIME FOR LOVE TEDDY PENDERGRASS/Phila. Intl. TZ 37491 (CBS)	3
5	9	THE MANY FACETS OF ROGER ROGER /Warner Bros. BSK 3594	5
6	7	TONIGHT FOUR TOPS /Casablanca NBLP 7528 (PolyGram)	7
7	4	CARL CARLTON /20th Century-Fox 5 628 (RCA)	14
8	6	ENDLESS LOVE (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Mercury SRM 1 2001 (PolyGram)	12
9	8	I'M IN LOVE EVELYN KING/RCA AFL1 3962	14
10	12	TIME /Warner Bros. BSK 3598	9
11	11	IN THE POCKET COMMODORES/Motown M8 955M1	15
12	10	LOVE ALL THE HURT AWAY ARETHA FRANKLIN/Arista AL 9552	8
13	13	LIVE IN NEW ORLEANS MAZE FEATURING FRANKIE BEVERLY /Capitol SKBK 12156	16
14	20	SHOWTIME SLAVE /Cotillion SD 5227 (Atl)	2

CHARTMAKER OF THE WEEK

15	—	SOMETHING SPECIAL KOOL & THE GANG De-Lite DSR 8502 (PolyGram)	1
16	14	IT MUST BE MAGIC TEENA MARIE/Gordy G8 1004M1 (Motown)	19
17	15	SUMMER HEAT BRICK/Bang FZ 37471 (CBS)	7
18	23	THIS KIND OF LOVIN' WHISPERS/Solar BXL1 3976 (RCA)	5
19	21	LOVE BYRD DONALD BYRD AND 125TH STREET, NYC/Elektra 5E 531	5
20	18	B.B.&Q. BAND /Capitol ST 12155	11
21	25	FANCY DANCER ONE WAY/MCA 5247	4
22	22	THE SECOND ADVENTURE DYNASTY/Solar S 20 (E/A)	5
23	29	EVERY HOME SHOULD HAVE ONE PATTI AUSTIN/Qwest/WB QWS 3591	3
24	16	SLINGSHOT MICHAEL HENDERSON/Buddah BDS 6002 (Arista)	6



James Cleveland

(Continued from page 12)

Train Coming," he was adamant about not performing any material that pre-dated his conversion, a refusal that earned him catcalls and condemnation from nearly every audience he faced on that tour. Dylan has since incorporated a few more secular tunes into his album and concert repertoire.

According to Cleveland, Dylan may have been reviled by his long-standing pop fans simply because he did not give both them and himself time to get used to the change in his beliefs. New converts, Cleveland suggested, "should go to the people that are of the same mind. Before you can evangelize, you need to be with the people that can inspire you; you've

got to become strong enough in that belief. A newborn baby is not able to walk by itself — neither is a new convert that knowledgeable of a transition that came overnight." It takes "a year or two" to be ready to be a religious teacher, Cleveland contended.

There have been numerous indications in recent months that religious music's stock in the music business is going up rapidly. CBS has introduced a gospel label, Priority Records, while Light Records and MCA/Songbird have made distribution deals with majors (Elektra/Asylum and MCA Distributing, respectively). Meanwhile, Andrae Crouch (Warner Bros.) and Edwin Hawkins (PolyGram) are

(Continued on page 100)

25	31	SOLID GROUND RONNIE LAWS/Liberty LO 51087	3
26	26	TOUCH GLADYS KNIGHT & THE PIPS/Columbia FC 37086	7
27	17	BLACK & WHITE POINTER SISTERS/Planet P 18 (E/A)	16
28	19	DIMPLES RICHARD "DIMPLES" FIELDS/Boardwalk NB 1 33232	15
29	32	THE SPIRIT'S IN IT PATTI LABELLE/Phila. Intl. FZ 37380 (CBS)	5
30	24	MY MELODY DENIECE WILLIAMS/ARC/Columbia FC 37048	30
31	30	EBONEE WEBB/Capitol ST 12148	8
32	35	THE DUDE QUINCY JONES/A&M SP 3721	27
33	33	JUST BE MY LADY LARRY GRAHAM/Warner Bros. BSK 3554	11
34	34	I LIKE YOUR STYLE JERMAINE JACKSON/Motown M8 952M1	4
35	28	CAN'T WE FALL IN LOVE AGAIN PHYLLIS HYMAN/Arista AL 9544	14
36	40	REFLECTIONS GIL SCOTT-HERON/Arista AL 9566	4
37	38	BEWARE BARRY WHITE/Unlimited Gold FZ 37176 (CBS)	3
38	42	PIECES OF A DREAM /Elektra 6E 350	4
39	27	WALL TO WALL RENÉ & ANGELA/Capitol ST 12161	12
40	41	MAGIC WINDOWS HERBIE HANCOCK/Columbia FC 37387	3
41	45	LOVE IS THE PLACE CURTIS MAYFIELD/Boardwalk NB 1 33239	2
42	51	STANDING TALL CRUSADERS/MCA 5254	2
43	39	COMPUTER WORLD KRAFTWERK/Warner Bros. HS 3549	10
44	—	PERFORMANCE ASHFORD & SIMPSON/Warner Bros. 2WB 3524	1
45	—	GO FOR IT SHALAMAR/Solar BXL1 3984 (RCA)	1
46	46	VERY SPECIAL DEBRA LAWS/Elektra 6E 300	27
47	36	I BELIEVE IN LOVE ROCKIE ROBBINS/A&M SP 4869	4
48	53	SIGN OF THE TIMES BOB JAMES/Columbia/Tappan Zee FC 37495	6
49	37	KNIGHTS OF THE SOUND TABLE CAMEO/Chocolate City CCLP 2019 (PolyGram)	20
50	43	CHILDREN OF TOMORROW FRANKIE SMITH/WMOT FW 37391	13
51	54	WINNERS BROTHERS JOHNSON/A&M SP 3724	14
52	52	SWEET AND WONDERFUL JEAN CARN/TSOP FZ 36775 (CBS)	10
53	55	TEMPTATIONS /Gordy G8 1006M1 (Motown)	8
54	44	HAPPY LOVE NATALIE COLE/Capitol ST 12165	5
55	47	BLACK TIE MANHATTANS/Columbia FC 37156	11
56	49	NEW AFFAIR EMOTIONS/ARC/Columbia FC 37456	5
57	50	THE MAN WITH THE HORN MILES DAVIS/Columbia FC 36790	13
58	48	WITH YOU STACY LATTISAW/Cotillion SD 16049 (Atl)	14
59	56	TOO SOS BAND/Tabu FZ 37449 (CBS)	9
60	57	RADIANT ATLANTIC STARR/A&M 4833	32

Partying With Kool & the Gang



Celebrating the release of their new album, "Something Special," and a sold-out opening night performance at the Greek Theatre in Los Angeles, De-Lite/PolyGram artists Kool & the Gang attended a party in their honor at the Roof Garden of the Sheraton-Universal hotel at Universal City. Pictured from left are: Bernie Block, senior vice president/general marketing manager, De-Lite Records; Jeff Sydney, west coast director of legal and business affairs, PolyGram Records; Emiel Petrone, vice president of marketing, west coast, PolyGram Records; Robert "Kool" Bell and James "J.T." Taylor of Kool & the Gang; Buzz Willis, president of Quintet Associates and manager of Kool & the Gang; Ronald Bell of the group; Bill Haywood, vice president, black music marketing, PolyGram; Gabe Vigorito, president of De-Lite Records; and Russ Regan, vice president of PolyGram Records.

Disco File

By BRIAN CHIN

■ In keeping with the season, major and indie labels alike are bringing out their heaviest releases to catch Christmas buying: name acts of all sorts pop up this week.

Kool & the Gang, who are probably the foremost crossover act of the year, have released the third album in their new-era partnership with producer **Eumir Deodato**, and it will not fail to please their pop audience. The single, "Take My Heart," a shrewd change of pace, is even being used in some clubs, and the remainder of "Something Special" (De-Lite) is smooth, concise R&B. Sometimes too concise, as none of the up cuts breaks five minutes, and only one actually breaks, but there are winners here nonetheless: "Good Time Tonight," "Be My Lady," and "Stand Up and Sing" are all similar in approach to "Celebration" — no-nonsense easy funk. "Steppin' Out" is a bit slower, with pretty scoring and falsetto singing; our favorite is "Get Down on It," which echoes the Gang's fatback-funk style of yesteryear. **Sky's** "Sky Line" (Salsoul) is also an album of workmanlike R&B, recognizably Sky for its unique, low-key approach. Laid-back but involving: "Let's Celebrate" (5:32), intimate and a bit jazzy; the kazoo-funk "Jam the Box" (4:54); a sharp electronic "Call Me" (4:24), and the altogether appropriate "Get Into the Beat" (4:28) — which is, incidentally, indicative of a comeback for songs about dancing. (Amen . . .) Last year's "All Night Thing" was top 10 disco and BOS, as well as a surprising pop mid-chart in both album and single form; the second **Invisible Man's Band** album, "Really Wanna See You" (Boardwalk), is another uneven album, but with a couple of really sharp, lucid moments. They are: the witty, crisp single, "Rated X" (5:28; pressed promo only on 12-inch); a slick, almost opulent "Really Wanna See You" (5:32), and "Party Time" (4:15), which has a pumping, enveloping bass. Fittingly, no one is credited but producers **Clarence Burke** and **Alex Masucci**, but we tip our hat to the fine, earthy lead singer. **Shalamar's** "Go for It" (Solar, through RCA) is leaner-sounding than last year's extremely durable "Three for Love"; it was produced by group member **Jeffrey Daniels** (four tracks), **Leon Sylvers III** (three) and **Howard Hewett/James Ingram** (one). All three members — Daniels, Hewett and **Jody Watley** — contributed material. The most obvious dance picks are: "Go for It" (5:29) and the subtly message-oriented "Rocker" (6:57). Our favorites, as usual, are left-fielders: a sultry, quirky "Appeal" (5:20, Daniels' best song here) and a very snappy Solar-sound "Talk to Me" (6:14). We understand that there will even be another Shalamar album by the end of the year, through Elektra. **Madleen Kane's** "Don't Wanna Lose You" (Chalet), her fourth album, is high-quality Eurodisco, 1979 model, and the very best possible, as she's produced here by **Giorgio Moroder**. It's not in the least groundbreaking, but still a treat in the absence of a consistent flow of such material. (It might even be the last time Giorgio produces in the style, too.) Best: the dizzying "You Can" (6:56), every bit as good as "Harmony," Moroder's best cut away from Donna Summer. Three other cuts reprise late-'70s rock-disco with a decidedly British flavor: "The Lonely One," "Playing for Time" and the title track. Changes of pace: a racy, sequenced "Fire in My Heart" and the rhythmically challenging "Take Me to Your Heaven."

In the very interesting hodgepodge of disco discs out this week, we had two personal favorites to single out arbitrarily. The **Funk Fusion Band's** "Can You Feel It" (WMOT), produced by Philly drummer **Keith Benson** and "created and edited" by **Nick Martinelli** and **David Todd** into the form heard here, is a throwback to the jazz-flavored instrumentals of MFSB; in the wonderful second half of the eight-minute "progressive version," it compares favorably indeed to "Love Is the Message." (New Yorkers will know what an overstatement that is.) A classic sound lives on, simple as that. We also liked **Bad Girls' "Too Through,"** possibly the best production yet to hit Brooklyn's BC label. The singer sounds terribly familiar, and she tears through an unfaithful lover with hair-raising energy: "I'm just too through with you." Sharp, catchy, commercial.

More disco discs: **Taana Gardner's** follow-up to the phenomenal crossover hit, "Heartbeat," is "No Frills" (West End), also written and produced by **Kenton Nix**. "No Frills" is a much fatter sound, filled with horns, voices and synthesizer strings. Gardner's call for the real thing is already widely heard here in New York; her voice is as fresh and unbridled as ever. **Karen Silver** follows up her top-10 "Set Me Free" with "Nobody Else" (Quality/RFC), a high-tech funk even more to-the-point musically than producer **Gino Soccio's** own "Try It Out." The bass kicks in on the beat, and Silver is more upfront vocally than ever; it's also an early radio add here in New York. There is good early talk for "Rock Your World" (Chaz-Ro), by **Weeks & Co.**, a boisterous, shouting light funk that borrows a couple of hooks (especially the chant "Yoh-oh! Yoh-oh!") from a British underground hit not released here. It makes more of its own changes later on in the cut (8:13), where background work keeps the pace very up.

From Britain: **Underground's** "Behind My Back" (Sam) is the work of pro-

ducer **Nigel Martinez**, under whose name it had been released in England. His music is cool, clean and stylish, with all the flair of his other production success earlier this year, Billy Ocean's "Night." Check the B-side, too, "Doin' It," a Kool-influenced funk. (Sam's **Daniel Glass**, newly married to **Debbie Weiss**, and whom we wish every imaginable happiness, informs us that Martinez will be producing regularly for the label.) **Beggar and Co.** may be the brightest of the yet-undiscovered finds from the British jazz-funk scene: their "(Somebody) Help Me Out" on Ensign/UK was an import hit and a British top 20 single earlier this year, and their new "Mule (Chant No. 2)" (RCA/UK) is picking up some buzz lately. "Mule" is pretty sophisticated material, by American standards, based lyrically in New Romantic jargon, and musically a freer, more adventurous version of Earth Wind & Fire jazz-R&B fusion. Search the singles out if you can: neither RCA in New York nor their management in London could say when they would be released domestically, although the group is signed internationally to RCA.

Briefly: **Phyllis Hyman's** "Tonight You and Me," from her current album, has finally arrived in a much-requested 12-inch version on Arista, promo only: the cut is bubbly, polished pop-soul, with a big, lusty performance from Hyman. Just long enough at 5:23. "Don't Stop the Train," the **Phyllis Nelson** record on Carrere/France that's been playing for months as an import, is finally out on Tropique disco disc, in its original version, and a Jim Burgess remix which reveals a bit more of the massive, Spectorish arrangement, especially in the instrumental conclusion — I hear more of a groove. **Billy Preston and Syreeta Wright's** "Just for You," a cut from their recent album, is back in longer form on Motown promo disco disc, to good early reaction, for its easy-paced electronic groove. **Letta Mbulu**, whose late-'70s A&M albums we remember with great fondness, has a new disco disc out on MJS Records, out of Miami, called, "Kilimanjaro." **Caiphus Semanya** is still her producer, and the cut is surprisingly light, uptempo stuff — the instrumental flip comes off almost like Baby-O's "In the Forest." **Jerry Carr's** "This Must Be Heaven" is another indie-label find, on Cherie, out of Birmingham, Michigan. It's a very crisp production, not far in sound from "She's a Bad Mama Jama," which sounds sharper and sharper as it goes. The vocal break (with recorders?) is very, very pretty. **Paulette Reeves' "Do It Again"** (Dash) takes after the pop-gospel Emotions sides: chunky rhythm, upbeat mood. Reeves' throaty voice and the simple rhythm breakdowns make the most impact here.

NOTES: We were surprised-but-not-really to find that many of today's dance-rock hits are becoming tomorrow's disco hits with regularity, and vice versa. Our limited space doesn't permit the coverage we'd like of this entirely

(Continued on page 109)

Disco File Top 40

OCTOBER 17, 1981

- ZULU**
QUICK/Pavillion (12") 429 02433 (CBS)
- LOVE HAS COME AROUND**
DONALD BYRD And 125TH STREET, NYC/Elektra (12") SE 531
- DO YOU LOVE ME**
PATTI AUSTIN/Qwest (12") QWS 3591 (WB)
- A LITTLE BIT OF JAZZ**
NICK STRAKER BAND/Prelude (12") PRLD 612
- NEVER TOO MUCH**
LUTHER VANDROSS/Epic (12") FE 37451
- MENERGY**
PATRICK COWLEY/Fusion (12") PFSF 003
- WALKING INTO SUNSHINE**
CENTRAL LINE/Mercury (12") MDS 4013 (PolyGram)
- DANCIN' THE NIGHT AWAY**
VOGGUE/Atlantic (12") DM 4815
- HUPENDI MUZIKI WANGUU? (YOU DON'T LIKE MY MUSIC)**
K.I.D./Sam (12") S 12340
- CAN YOU MOVE**
MODERN ROMANCE/Atlantic (12") DM 4819
- LET'S START II DANCE AGAIN/LET'S START THE DANCE**
HAMILTON BOHANNON/Phase II (12") 4W9 2449
- CONTROVERSY**
PRINCE/Warner Bros. (12") 49808
- INCH BY INCH**
STRIKERS/Prelude (12") PRL 14100
- GIVE IT TO ME BABY/SUPER FREAK**
RICK JAMES/Gordy (12"/12") M35001/G8 1002 M1 (Motown)
- FUNKY SENSATION**
GWEN McCRAE/Atlantic (12") SD 19308
- HEART, HEART**
GERALDINE HUNT/Prism (12") PDS 412
- GET IT UP**
TIME/Warner Bros. (12") BSK 3598
- YOU'RE THE ONE/DISCO KICKS**
BOYSTOWN GANG/Moby Dick (12") BTG 242
- FIRST TRUE LOVE AFFAIR**
JIMMY ROSS/Quality/RFC (12") QRFC 002
- TAKE MY LOVE**
MELBA MOORE/EMI-America (12") 8092
- BUSTIN' OUT**
MATERIAL FEATURING NONA HENDRYX/Island/ZE (12") IL 9667 (WB)
- MAGIC NUMBER**
HERBIE HANCOCK/Columbia (12") FC 37387
- I'M IN LOVE/IF YOU WANT MY LOVIN'**
EVELYN KING/RCA (12"/LP cut) AFL1 3962
- NUMBERS**
KRAFTWERK/Warner Bros. (12") HS 3549
- WORDY RAPPINGHOOD/GENIUS OF LOVE**
TOM TOM CLUB/Sire (12"/LP cut) DSRE 49817/SRK 3628 (WB)
- THIS KIND OF LOVIN'**
WHISPERS/Solar (12") JD 12299 (RCA)
- GONNA GET OVER YOU**
FRANCE JOLI/Prelude (12") PRLD 610
- WALK RIGHT NOW**
JACKSONS/Epic (12") 49 02403
- OUT OF MY HANDS (LOVE'S TAKEN OVER)**
OMNI/Fountain (12") FRD 81 1
- SNAP SHOT**
SLAVE/Cotillion (12") SD 5227 (Atl)
- EVERYBODY NEEDS SOMEBODY SOMETIMES**
ANN-MARGRET/Ram (12") 1001
- HAPPY DAYS**
NORTHEND FEATURING MICHELLE WALLACE/Emergency (12") EMD5 6520
- GIVE IT TO ME (IF YOU DON'T MIND)**
CONQUEST/Prelude (12") PRLD 615
- I HEARD IT THROUGH THE GRAPEVINE/SO RUFF, SO TUFF**
ROGER/Warner Bros. (12") BSK 3594
- I'LL DO ANYTHING FOR YOU**
DENROY MORGAN/Becket (12") BKD 502
- LET'S GO DANCIN'**
SPARQUE/West End (12") WES 22135
- ON THE BEAT**
B.B.&Q. BAND/Capitol (12") ST 12155
- SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED)**
CARL CARLTON/20th Century-Fox (12") TCD 129 (RCA)
- CHANT NO. 1/FEEL THE CHANT**
SPANDAU BALLETT/Chrysalis (12") CDS 2528
- GET ON UP DO IT AGAIN**
SUZY Q/Atlantic/RFC (12") DM 4813

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

James Cleveland Talks

(Continued from page 98)

among the gospel artists who have signed with prominent pop manufacturers.

In Cleveland's view, this increased attention is simply the result of the majors' realization that "a little music that has been sitting in the back of all the record companies, the smallest division of those companies, has a market value. And of course, when a product becomes marketable, everybody jumps on the bandwagon. Not that they believe in God, Jesus, the church or anything like that—but to a businessman, if it makes a dollar, they it's worth the effort."

He has nothing critical to say about the likes of Crouch and Hawkins—"who for years have felt that their music is comparable to any other art

form" and should be similarly rewarded—but Cleveland believes that some labels have forced the artists to move towards a more "contemporary" sound. Contemporary gospel music, he said, takes "the old gospel, negro spiritual, and packages it and dresses it up with the sound of Fleetwood Mac or the Manhattan Transfer; they come up with those 'now sounds' along with the same old words, and I have to believe that the reason for this is that the record company wants to give everybody a little something." The artist's intentions may be sincere, but he may be being used in the name of commerce.

By the same token, the church itself has recognized the need to modernize, so as not to lose touch with

young people, said Cleveland. "The church at this point is trying to reach out to the teenagers of today and say, 'OK, if you like music with a beat, now we've got drums, and we've got guitars, and we've got all the things you like when you go to a dance, right here in the church.' So we're actually vying for the attention of young people, and we don't want the church to get so orthodox that only one kind of music is acceptable.

"The smart minister today," he continued, "is trying to be like a pied piper: he's trying to use whatever he can to draw people into the church, in order to get them to hear the spoken word." But if a musician or singer wants to help to keep the church up to date, according to Cleveland, he should do so "not for the sole benefit of monetary value, not just for the box office or the cash register," but with intentions that are sincere.

Rev. Cleveland and his choir (he is pastor of Los Angeles' Cornerstone Institutional Baptist Church) have participated in a number of projects involving popular performers; the choir sang and appeared in the church scene featuring James Brown that was part of "The Blues Brothers" film and, more recently, backed up Aretha Franklin for her recording of "You Can't Always Get What You Want" (on Franklin's "Love All the Hurt Away"

album). Cleveland himself did not appear onscreen in "The Blues Brothers," because "if my appearance in that picture would have in the slightest way raised doubts as to the purity of my belief, then it was not that important for me to appear." As it turned out, whereas the sequence looked like an authentic church scene when it was first filmed, the final, more elaborate product could easily have been considered somewhat irrelevant. Cleveland, he conceded, might have been a little misled.

As for Aretha Franklin, Cleveland had collaborated with her on the "Amazing Grace" album, a platinum seller. Although "You Can't Always Get What You Want" contains a few off-color lyrical references, Cleveland said that he and his choir "didn't know what was going over us (on the recording) after we got through putting our part together. But it's a chance you take—and once again, here I am with a choir, and those people pay you very well for an hour, hour and a half of background work," a considerable enticement for people who donate their time to the church for free. "You have to learn how to do it without being affected by it," he said. "My people are so well-trained that we can go into the world and not be of the world. We came out the same way we went in."

New York, N.Y.

(Continued from page 12)

characterized much of his previous work. "I almost didn't put that song on the album," he related. "From the time I recorded it, I kept thinking that people aren't going to know what I'm talking about." His songwriting has also been heavily influenced by a thriving environment at home; wife **Rosanne Cash** is expecting another child, which adds to what Crowell calls his "emotional responsibility" and has enriched his personal life beyond anything that's gone down before, a claim he makes without hesitation. "The things I'm experiencing now are a lot more meaningful and long-lasting, and if that shows up in my writing then it will be O.K." To these ears, with standout songs like "Victim or Fool," "Shame on the Moon" and "Stars . . ." his current emotional state is fine.

While most of us were tucked in and safe from those cold autumn winds that have been whipping the Apple as of late, our own nighthawk, **Phil DiMauro**, was on the Manhattan prowl and filed this dispatch:

THAT ICE CREAM WILL NEVER TASTE THE SAME AGAIN: Nor will New York nightclubbers hear and see things the same way again, after the fantastically surreal performance by **Nina Hagen** at last Wednesday's (7) Modern Classix event held at Studio 54. Through electronic voice augmentation and sheer force of will, the toast of Berlin rock summoned up an androgynous range of vocal textures (singing in German and English) that didn't seem possible from one person: operatic trills, sudden blasts of volume, and a low-pitched growl of the likes only produced by **Captain Beefheart** and **Wolfman Jack**. And Hagen is also a hot visual property. She emerged in an electric carrot-colored Raggedy Ann wig with matching coulie hat, later unveiling a severe crewcut while singing at the drums. Thus far, a four-song EP is the only domestic release (on Columbia) by this CBS International artist. Nina's career was temporarily interrupted by the birth of her baby over the summer, but she's expected to begin work on a new album soon.

PRETENDERS TOUR CUT SHORT: The **Pretenders**—whose second record is number 23 on this week's Album Chart—have cancelled the rest of their current U.S. tour due to a freak accident involving drummer **Martin Chambers**. After a show in Philadelphia on October 1, Chambers put his hand through a glass in his hotel room while trying to force a window open. Chambers severed arteries and damaged a tendon and was given 50 stitches.

WHAT'S GOIN' ON: "**Phil Spector's** Christmas Album," featuring **Darlene Love's** "Christmas (Baby Please Come Home)," the **Crystals'** "Santa Claus Is Comin' to Town" and other holiday treats by the **Ronettes** and **Bob B. Soxx & the Blue Jeans**—all done with Spector's legendary wall of sound—will be reissued in simulated stereo on Pavillion Records. . . . And speaking of Christmas, the new **Dobie Gray** album "Welcome Home" is a seasonal/holiday concept record due for release by the end of this month on Robox Records. It includes "Christmas Waltz," "Child," "May I Spend Every New Year With You," last year's single release "Decorate the Night" and the new single "Autumn"—all written or co-written by Gray. . . . **Emmylou Harris'** next LP, "Cimarron," due out in early November, will include a cover of **Bruce Springsteen's** "The Price You Pay" . . . **Black Uhuru** is being backed on their current U.S. tour by Jamaican reggae stalwarts **Sly Dunbar** and **Robbie Shakespeare**. . . . Our pick hit of the week is **Terri Gibbs'** rendition of "I Wanna Be Around," from her new "I'm A Lady" LP. Forget all the recent hoopla over "standard" projects by **Carly Simon** and the aborted **Linda Ronstadt/Jerry Wexler** album; Gibbs' torchy vocal has the kind of courage and strength that sets new standards for the genre. . . . **Siouxsie and the Banshees** have started their most extensive North American tour to date, with a show in Vancouver, October 8. The group will play for six weeks in the U.S. and Canada. . . . Handshake Records' **Joel Newman** and his wife Nancy have a new baby, **Burton Daniel**. . . . **David Bowie** and **Queen** have collaborated on a single, "Under Pressure," which will be released by Elektra on October 26. . . . **Tom Verlaine** will play a last-minute gig at the Peppermint Lounge this Tuesday (13).

Larry Berger

(Continued from page 89)

whose albums were not yet selling in the marketplace.

Berger said he feels that WPLJ's current sound is "part of an evolutionary process that began in 1978, when the problem was to really narrow the focus of the radio station from what used to be a station that played everything from Led Zeppelin's 'Dazed and Confused' to Harold Melvin & the Blue Notes' 'The Love I Lost' and everything in between. Because of the proliferation of other formats at that time, disco and pop adult in particular, that compete in the same demographic range that we did, we had to pull in and be famous for something rather than be as broad as we had been."

Son of Mama Jama



RCA Records recently hosted a reception for **Carl Carlton**, whose single "She's a Bad Mama Jama" on the RCA-distributed 20th Century-Fox label was recently certified gold by the RIAA. **Carlton** (left) is pictured here with his son **Carl Jr.** and, from left: **Robert Summer**, president of RCA Records; **Ray Harris**, division vice president, black music, RCA Records; and **Jack Craigo**, division vice president, RCA Records-U.S.A. and Canada.

Commercial-free airtime is another aspect of WPLJ's "reflective" attitude. In every poll or focus group the station has ever done, Berger says, "we've found that people really like long periods of time without commercials." They love it so much that during the entire month of "Rocktober," WPLJ is running every Monday without advertisements. Asked if advertisers had ever expressed objections to the practice, Berger said they didn't seem to fear the possibility that listeners would tune out when the commercials started.

But Berger is distinctly aware of advertisements which might cause listener tune-out; and as of this time last year, the major culprit was Crazy Eddie, the New York area audio/video/record dealer whose spokesman, Dr. Jerry Carroll, is renowned for his high-volume histrionics. "You don't have to be a genius to realize what's going on," Berger recounted. "We would ask people, 'Are there any commercials you find particularly distasteful?' Crazy Eddie was the first one they would mention, no matter who you asked." Being in a store where WPLJ was being played and hearing a clerk switch the station when a Crazy Eddie spot came on "was like a stake through my heart," lamented Berger.

They took the problem to former VP/GM **Nick Trigony** (who's since been replaced by **Joe Parish**), and he made a fateful decision which was carried through about a year ago. Crazy Eddie was ushered out with a bang as morning man **Jim Kerr** simulated blowing the cassette up on the air.

Bruce Lundvall

(Continued from page 3)

tailor-made position: building a strong east coast operation, developing an artist roster out of the New York office, creating a jazz roster which will record on the Lundvall-headed Elektra Musician label, and playing an active role as a senior executive of the company in day-to-day operations and long-range planning.

Lundvall has wasted little time on any of these pursuits. His first signing to the Elektra label, Rupert Holmes, will have an album, "Full Circle," out next week and the initial single, "Loved by the One You Love," shipped last Monday (5). Said Lundvall: "I think I was very fortunate to sign him, because several record companies were after him. He really found this to be a very attractive situation, especially since he wanted to be with a small company that has a strong east coast position." The signing of established artists, like Holmes, is one area where Lundvall plans to make more moves in his bid to solidify E/A's status as a major east coast operation. "I'm being very selective, but obviously we're talking to all the major artists who will at some point become available and certainly it's a major responsibility to attract major talent here."

But in addition to proven talent, Lundvall is also spending a considerable amount of his time listening to and auditioning new artists. "I would guess that between Maxanne Sartori (E/A's east coast director of A&R) and myself, we have auditioned 250 to 300 tapes of new artists," Lundvall said. "We log everything and we both listen to everything." He added that they've also gone to clubs on a regular basis to see acts and had artists audition in the E/A offices. "We're not locked into a rigid number of artists to sign. We are looking for every area of music; quality, uniqueness, and long-term careers as recording artists."

The search for new talent, and the excitement and rewards that go with it is one reason, Lundvall says, why he left CBS — a company where he was credited with the signing and development of artists like the Atlanta Rhythm Section, Bob James, Gladys Knight, Nick Lowe, Phoebe Snow and others, but most recently was more involved with corporate management — for the E/A position, where he once again is close to the music: "As much as I loved CBS and working there, a point in time came when I had to do something different and get much closer to the creative process which I always felt was the reason I was in the music business in the first place."

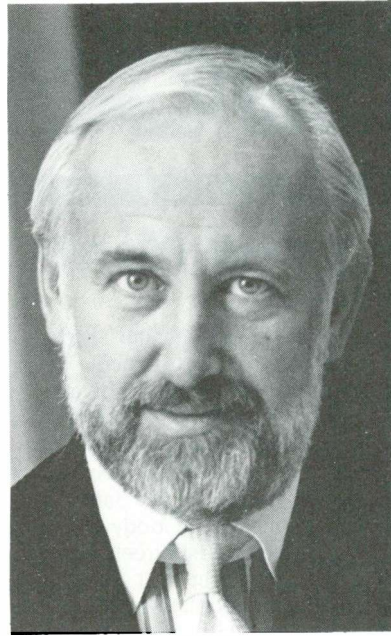
Lundvall likes to refer to himself as a "talent center" rather than an A&R person, and he says he's especially excited about the personal involvement that accompanies the position which allows him to make commitments to artists he believes in: "I'm personally involved in listening to everything many times over and seeing the artist live rather than having someone come to me and ask to sign an act. Now I'm making that decision myself."

Among the decisions Lundvall has recently made is the signing of a British duet, Jaki Whitren and John Cartwright, whose Elektra debut album, produced by Phil Ramone, will be out after the first of the year. Also signed from England — and underlining Lundvall's immediate success in establishing the New York office as a strong international liaison — is an R&B group called Jigsaw. A debut album and single are due from them in January on Elektra. The decision to release Lundvall's new signings on Elektra and not a newly-created custom label as was originally announced (*Record World*, June 20) was made, according to Lundvall, after lengthy discussions.

"We decided that it's most important to maintain a unified Elektra Records," he said. "We talked about a custom label, Metropolitan Records, and it just didn't seem to make sense. It smacks of a kind of disunity. This is not a production situation, this office is part of Elektra Records' expansion. We'll have another name for the jazz label but not for the Elektra signings in New York."

The jazz label, Elektra Musician — "What this label is really going to be about is musicians," Lundvall said proudly — will bow in January with the release of about eight albums. Lundvall said he plans on releasing groupings of six to eight records on a quarterly basis, with individual titles popping up from time to time. "The first release will be a grouping of albums that are representative of what the label is all about, which won't be stereotyped in any one musical direction but will encompass a wide spread of music," he explained. While initial plans call for jazz-oriented projects, Lundvall is also finalizing proposals for releases featuring blues, reggae and almost every type of music. "It would be possible to have a country artist on the label in the future," he posited. "The broad areas of music for the most part will be on Elektra, while Elektra Musician will be a label for rather special areas of music." As an example, Lundvall described a forthcoming "super session" album headed by Elektra artist Lenny White that will be part of the first Musician release in January. The album features White, Chaka Khan, Freddie Hubbard, Joe Henderson, Chick Corea and Stanley Clarke doing standards and jazz tunes like "Take the 'A' Train," the Thelonious Monk composition "I Mean You," and originals.

"The Elektra Musician label will provide an outlet for those artists that basically come from a jazz background and are making records in a commercial vein for Elektra," said Lundvall. Also scheduled for January release on Elektra Musician are albums from Eric Gale; Red Rodney and Ira Sullivan; Lee Ritenour's "Ritenour in Rio," part of a four-album acquisition from JVC in Japan; a Freddie Hubbard big band album recorded digitally; Charlie Parker with a big band, recorded in 1953 and acquired from the Bill Potts collection of tapes; a Clifford Brown album, acquired from Brown's widow as part of her



Bruce Lundvall

private collection of tapes; and the label debut of Bobby McFerrin, a jazz/pop vocalist based in San Francisco. Lundvall also mentioned a Bud Powell trio record recorded in the early fifties with Charles Mingus and Roy Haynes, a James Blood Ulmer album previously released on Rough Trade, and previously unavailable catalogue albums by Eric Dolphy and John McLaughlin.

"We are going to have a historical perspective to the label, because I believe very strongly in preserving some of the great music and the great players of the past. Obviously some of these records are a very low cost to

make so if we can sell just a few thousand units we will still make a nice profit," Lundvall estimated. "But I would suggest that the Charlie Parker could sell as much as 40 to 50,000 units on a worldwide basis." Lundvall went on to describe some of his new and innovative packaging approaches, which involve having the musicians dictate liner notes and possibly having the last band on side two include the musicians discussing their performance. "We have to do these things on a cost justified basis, so we're not laying out enormous sums of money."

With all these projects underway, Lundvall feels that the New York office and the E/A staff as a whole is well-equipped to meet the challenge of an added workload: "We have a well-staffed office so I don't want to add overhead until it's absolutely necessary. It's a very tightly knit unit here and we all work closely with California. They (our staff) all are very creative young people who are very much into music. I value what they have to say and (I) want to hear what they think about our acts."

CRI Names Lopez

■ NEW YORK—Ira Sherman, director, product management, CBS Records International, has announced the appointment of Michael Lopez to the position of product manager. His specific areas of responsibility include artists on the Columbia label roster and on Jet Records and Beserkley Records.

The Coast (Continued from page 13)

but maybe he'd also consider becoming Zappa's new vocalist, in the tradition of such stars as **Flo and Eddie** and **Captain Beefheart**. You never know. In any case, a young lady showed up at the Phoenix venue to buy tickets who caused quite a stir. Not only did she identify herself as Princess Leia of "Star Wars" fame; she was also completely naked. She bought a few tickets, and then was gone — in a flash, you might say.

THE EYES HAVE IT: **Daryl Hall and John Oates'** "Private Eyes" tour took them to the Greek Theatre here last week, where the duo turned in one of their usual top-notch shows. Hall has described their new LP as a "more intense" effort than past recordings, and their band's performance — particularly that of superb guitarist **G.E. Smith** — clearly lived up to that billing. Following the show, Hall told Coast that he enjoys playing the Greek, but L.A. audiences are "a bit subdued. It seems that everybody out there is either in the industry or related to someone who is. It makes playing for them a little strange." When we took a look around and saw about 75 percent of the audience wearing backstage passes, we knew what he meant.

THE LINE-UP: Local group **Vivabeat**, who had their debut LP released by Charisma Records last year, have added guitarist **Rob Dean** to the band. Dean is featured on **Gary Numan's** newest album, "Dance," and is a former member of U.K. band **Japan**. The group is currently working with producer **Earle Mankey** and preparing to work on a video, just like everyone else these days.

PERSONALS: Congrats are in order for **Stephen Peeples**, publicity editorial services manager (that means he's a writer) at Elektra/Asylum, who married **Nadine Martini** on September 26 . . . E/A's **Jalila Larsuel**, national promotion coordinator/administrative assistant in the special markets department, gave birth to daughter Ayanna on September 14 . . . **Burton Cummings**, newly signed to Alfa Records, married **Cheryl de Luca** in Toronto on September 22 . . . **Louis Johnson** of the **Brothers Johnson** and his wife **Valerie**, a vocalist with the group, are celebrating the September 14 birth of their daughter Keiko . . . Atlantic Records' **Jennifer Tookey** married attorney **Lindsey Feldman** on September 4 in the L.A. area . . . And **Janice Blair** has recently left E/A's advertising department. She can be reached at (213) 399-6432.

OOPS: *Record World's* article in last week's issue about acts who are opening for the **Rolling Stones** on their current U.S. tour failed to include the **Fabulous Thunderbirds**, the bluesy quartet that hails from Texas. The T-Birds will be opening shows at the Houston Astrodome (October 28-29) and Dallas' Cotton Bowl (October 31-November 1); and with **ZZ Top** on the bill as well, those concerts should be happening.

Perlman, Ludwig and Mintz

By SPEIGHT JENKINS

■ NEW YORK—As his records and live performances accumulate, it becomes clearer that Itzhak Perlman stands today at the top of the considerable mountain of violinists in their prime. There are great older violinists, such as Nathan Milstein, who play very little today; and there are others, younger than Perlman, who may indeed begin to give him competition. But for now he commands the field.

Performance in and performance out, record in and record out, Perlman brings to his work extraordinary qualities of musicianship, taste, virtuosity and electricity, all of which together spell a very unusual artist. With all his musical worth, Perlman also happens to be a media success. But his television personality, indeed anything about him other than his violinistic ability, has no relevance here. Over a wide scale of repertoire he seems again and again to play familiar and unfamiliar pieces with a command that makes them thoroughly fascinating. Much has been given this Israeli-born American, and much is increasingly expected. The joy to any listener is that he consistently rises to one's expectation.

The latest example of his playing, as almost always on Angel, is the Beethoven Violin Concerto. There are 26 recordings of this wonderful music in the current Schwann, and many have marvelous qualities. Listening several times to Perlman's Digital recording (with Carlo Maria Giulini conducting the Philharmonia Orchestra) makes one aware that Perlman's ability to color is what makes this one special. Very much in the manner of a great singer — Christa Ludwig or Placido Domingo, for instance — Perlman gives his phrases meaning by the use of an extremely varicolored palette. Since his material, unlike a singer's, is abstract, he can color as he chooses, but his taste is exemplary, capturing at least one meaningful sense of each phrase. There is sweetness, and much strength, security on top and a smooth passage through the scale, superb use of ornaments and a fine coalescence with Giulini's broad, noble reading of Beethoven.

Like Dame Joan Sutherland, Perlman can even change the color of his sound as he trills — he does so in the first movement here — and the effect is amazing. Above all, his playing in this recording never seems designed to exhibit his own virtuosity but rather to serve the music, the ultimate test of any musician. When he could be purely virtuosic — in the cadenza — he chose two difficult and taxing ones by Fritz Kreisler which he handles with ease and grace. This is, in short, a marvelous recording which

deserves the popularity that it is enjoying. May success in the media never dilute Perlman's fidelity to his art.

That the public responds to Perlman, incidentally, was freshly proved last Monday (5) when he autographed copies of his latest recordings at the Sam Goody store on Sixth Avenue at 51st Street. The line stretched out along 51st Street at 5 p.m., and the violinist was his affable self, signing with a smile and a joke. Many records were purchased in the signing, and no doubt more converts were made to Perlman's winning personality.

Another great performer can be heard in a DG album previously available as a part of other recordings. Christa Ludwig's *Kindertotenlieder* can be found on Herbert von Karajan's recording of Mahler's Fifth Symphony. But now the mezzo soprano can be heard on DG's single recording of that work, which is joined to the Rueckert Lieder, conducted by Karajan as well. What a glorious exposure to one of the world's most perfect voices! Miss Ludwig, no longer young in years, sounds far fresher than most of her contemporaries, and many far younger, because she knows how to take care of her voice.

Her comprehension of Mahler is total. She feels the words and the meanings, and in every case goes deep inside them. The heartbreak of the *Kindertotenlieder*, particularly in "Oft denk' ich, sie sind nur ausgegangen," has rarely been more exquisitely plumbed; the same is true of the terror of "In diesem Wetter." This record is particularly fascinating, because Miss Ludwig recently sang these songs in New York with the Philharmonic under Zubin Mehta. In those performances her voice was just as lovely as here, but the depth of feeling she has found with Karajan did not occur.

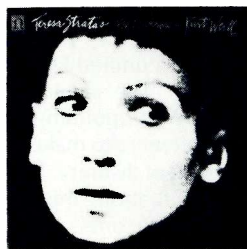
However good the *Kindertotenlieder* are, the Rueckert Songs are better. Miss Ludwig's voice soulfully caresses "Ich bin der Welt abhanden gekommen," as does the orchestra and the combination wafts the listener a millennium in space. She and Karajan find the simplicity of "Liebst du um Schoenheit," the only one of the Rueckert Lieder composed on the piano and intended as a simple love song for Mahler's wife. When the time comes for "Um Mitternacht," Miss Ludwig conveys all the passion, the terror, and the dreadful prognostication of doom inherent in this fateful song. The warmth of her voice, its youth and control, make this disc one to treasure.

Another record deserving comment, also on Deutsche Gram-
(Continued on page 108)

Classical Retail Report

OCTOBER 17, 1981

CLASSIC OF THE WEEK



WEILL

UNKNOWN SONGS

STRATAS

Nonesuch Digital

BEST SELLERS OF THE WEEK

WEILL: UNKNOWN SONGS — Stratas — Nonesuch Digital

BEETHOVEN: VIOLIN CONCERTO —

Perlman, Giulini — Angel Digital

DEL TREDICI: FINAL ALICE — Hendricks,

Solti — London Digital

MASSENET: WERTHER — Stade, Carreras,

Davis — Philips

MOZART: COMPLETE SYMPHONIES, VOL.

II — Hogwood — L'Oiseau Lyre

VERDI: UN BALLO IN MASCHERA —

Ricciarelli, Domingo, Abbado — DG

SAM GOODY / EAST COAST

BEETHOVEN: VIOLIN CONCERTO — Angel

Digital

BOLLING: TOOT SUITE — Andre, Bolling —

CBS

PLACIDO DOMINGO SINGS BE MY

LOVE — DG Digital

PLACIDO DOMINGO IN A GALA

CONCERT — Giulini — DG

MASSENET: WERTHER — Philips Digital

MOZART: COMPLETE SYMPHONIES, VOL.

II — L'Oiseau Lyre

PUCCINI: TOSCA — Callas, Di Stefano,

Gabbi, De Sabata — Angel

VERDI: UN BALLO IN MASCHERA — DG

VERDI: REQUIEM — Caballe, Domingo,

Mehta — CBS Digital

WAGNER: DAS RHEINGOLD — Adam,

Schreier, Nimsgern, Janowski — Eurodisc (TIOCH)

KING KAROL / NEW YORK

BEETHOVEN: VIOLIN CONCERTO — Angel

Digital

HERBERT: SWEETHEARTS — Greg Smith

Singers — MMG

MASSENET: WERTHER — Philips Digital

ITZHAK PERLMAN AND ANDRE PREVIN

PLAY IT'S A BREEZE — Angel

RAMEAU: DARDANUS — RCA Erato

RODGERS & HART: — Morris, Bolcom — RCA

STRAUSS: CINDERELLA — Bonyngé — London

VERDI: UN BALLO IN MASCHERA — DG

WAGNER: DAS RHEINGOLD — Adam,

Schreier, Nimsgern, Janowski — Eurodisc (TIOCH)

WEILL: UNKNOWN SONGS — Nonesuch

Digital

RECORD WORLD / TSS /

NORTHEAST

BEETHOVEN: VIOLIN CONCERTO — Angel

Digital

BEETHOVEN: SYMPHONY NO. 5 —

Ozawa — Telarc

BOLLING: TOOT SUITE — Andre, Bolling —

CBS

DEL TREDICI: FINAL ALICE — London Digital

PACHELBEL: KANON — Galway — RCA

ORFF: CARMINA BURANA — Telarc

ITZHAK PERLMAN AND ANDRE PREVIN

PLAY IT'S A BREEZE — Angel

STERN 60TH BIRTHDAY CELEBRATION —

Stern, Perlman, Zukerman, Mehta — CBS

TRIO — Sutherland, Horne, Pavarotti,

Bonyngé — London Digital

WEILL: UNKNOWN SONGS — Nonesuch

Digital

RECORD & TAPE / WASHINGTON

BEETHOVEN: VIOLIN CONCERTO — Angel

Digital

BEETHOVEN: COMPLETE SYMPHONIES —

Karajan — DG Budget Box

KREISLER: SELECTED PIECES — Mintz — DG

MOZART: COMPLETE SYMPHONIES, VOL.

II — L'Oiseau Lyre

ITZHAK PERLMAN AND ANDRE PREVIN

PLAY'S IT'S A BREEZE — Angel

ROYAL WEDDING — CBS

SIBELIUS: SYMPHONY NO. 2 — Karajan —

Angel

VAUGHAN-WILLIAMS: GREENSLEEVES,

OTHER PIECES — Marriner — Argo

WAGNER: MUSIC FROM THE RING —

Tennstedt — Angel Digital

WEILL: UNKNOWN SONGS — Nonesuch

Digital

ROSE DISCOUNT / CHICAGO

BARTOK: CONCERTO FOR ORCHESTRA —

Solti — London Digital

BEETHOVEN: COMPLETE PIANO

CONCERTOS — Schnabel — Arabesque

DEL TREDICI: FINAL ALICE — London Digital

DOMINGO SINGS A GALA CONCERT —

Giulini — DG Digital

MESSENET: WERTHER — Philips

RAMEAU: DARDANUS — RCA Erato

SCHUBERT: SONGS — Huesch — Arabesque

TIPPETT: SYMPHONY NO. 4 — Solti —

London

VERDI: UN BALLO IN MASCHERA — DG

WEILL: UNKNOWN SONGS — Nonesuch

Digital

SOUND WAREHOUSE / DALLAS

BARTOK: CONCERTO FOR ORCHESTRA —

Solti — London Digital

DEL TREDICI: FINAL ALICE — London Digital

MAHLER: SYMPHONY NO. 2 — Solti —

London

MOZART: COMPLETE SYMPHONIES, VOL.

II — L'Oiseau Lyre

PACHELBEL: KANON — Paillard — RCA

RACHMANINOFF: SUITE FOR TWO

PIANOS — Pekinels — DG

ROYAL WEDDING — CBS

SHEPPARD: CANTATAS — Nonesuch

TIPPETT: SYMPHONY NO. 4 — London

Digital

WEILL: UNKNOWN SONGS — Nonesuch

Digital

Desde Nuestro Rincon Internacional

By TOMÁS FUNDORA

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



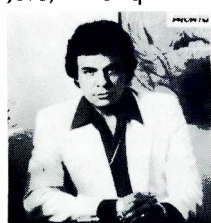
Desde hace muchísimo tiempo sé de la gran fuerza de la televisión, para promocionar artistas, discos, espectáculos y desodorantes. He visto muy de cerca los fenómenos de TV Globo de Brasil, haciendo estrellas de la noche a la mañana, los de ATC en Argentina, los de Televisa en México y, por supuesto, los de SIN en Estados Unidos. Es indiscutible que el costo promocional se va por completo del "modus operandi" de la mayoría de las empresas discográficas, no tan solo en Estados Unidos (latino) sino en toda Latinoamérica. Cuando decíamos

que un "álbum" pudiera vender cifras que superaran el cuarto de millón de copias en Estados Unidos, muchos se me reían en la cara y como siempre se me ha tildado de "loquito", seguí adelante con mi cuento. Bueno, está sucediendo con la ayuda de la televisión. El radio hace éxitos, es indiscutible, sin este vehículo, nada sería posible, pero la televisión arrasa cuando hay éxito radial. Por eso hace años, me decidí a sacar el primer programa latino de televisión en Estados Unidos, costa a costa dicen, yo digo "dolor de cabeza a dolor de cabeza." Ahora tenemos que ir a volúmen. Los costos se van a las nubes, pero también las ventas. Prueba de ello la tenemos en las grabaciones Telediscos de "Los Quince de Juan Gabriel," "Los Quince grandes éxitos de José José," "Los quince Exitos de Camilo Sesto," "Viva el Norte" y por último "Los Quince sensacionales éxitos de Lola Beltrán", intérprete con muy, lamentablemente, poca promoción en los últimos años y que de repente acumula ventas increíbles, aún en áreas consideradas por los genios radiales como "tabú" en música ranchera o mexicana. La radio dejó un día de programar música mexicana en Nueva York, Miami y Puerto Rico, simplemente porque consideraron algunos "genios" que a la costa este solo podía darse salsa y baladas, cortando de raíz y cruelmente una expresión musical netamente latina. Siguió vendiendo el Gal-



Juan Gabriel

Sensacionales éxitos



Jose Jose

lito de Manatí por miles, básicamente con influencia mexicana y docenas de otros intérpretes. La salsa arrebató en Nueva York y Puerto Rico y, a pesar de la gran influencia de los cubanos en Miami, que fueron los que básicamente la inventaron, no se dejaron llevar ciegamente por esta expresión de música tropical. En la costa oeste ha pasado otro tanto, se ha privado de baladas y música de salsa o tropical a los grandes conglomerados latinos de Estados Unidos, simplemente porque a los mexicanos o chicanos, fuertemente representados, no les interesaban la salsa, música tropical o baladas, lo cual está resultando más falso que todo lo demás. México, en sí, fué siempre gran consumidor de música tropical baila-



Camilo Sesto

ble. Practicamente, inventaron el bolero, que muchos, en su expresión rítmica, suelen confundirlo como "salsa" y se sienten orgullosos de ellos. Bueno, todo era falso y la prueba está en el tapete. El "loquito" no era tan loquito. Cuando Profono salga al mercado con su "Los 14 Durísimos de la Salsa", con los más grandes nombres salseros y éxitos del momento, se probará que las ventas en la costa este serán extraordinarias, promocionadas por la televisión, pero serán altamente impresionantes en la costa oeste, "mercado tabú" para la salsa. Desgraciadamente, mentes retrogradadas, tanto en radio como en discografía, han tenido acceso a su desenvolvimiento, atrasándola y depauperándola. Ojalá no le pase a la televisión lo que a muchas empresas radiales, en algunas zonas, que fueron asediadas hasta la muerte con toda clase de denuncias de "payolas" y "favoritismos económicos", como fueron los casos de Raúl Alarcón, Rafael Díaz Gutiérrez y Polito Vega en Nueva York, donde grandes intereses alentaron a muy pequeñísimos intereses, para que llevaran guerra sin cuartel, hasta tanto no se destruyó la promoción radial neoyorkina haciendola inoperante, creo que hasta el día de hoy. La televisión es costosa, indiscutiblemente cierto, pero la gran fuerza de los mercados y el progreso no se detendrán ante las mentalidades enanas. Ojalá los de televisión tengan más cerebro que los de la radio, que lamentablemente actuaron en la mayoría de los casos solo para cubrir sus intereses, lo cual es muy peligroso en estas industrias nuestras. (Parece que se inclinan hacia el mismo camino, si alguien o algo no los detiene).

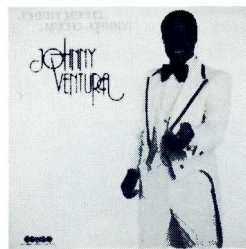
Para colmo de grandeza impresionante, acaba de anunciar el Presidente de

(Continued from page 106)

Latin American Album Picks

"JOHNNY MUCHO . . . MUCHO JOHNNY!"

JOHNNY VENTURA - Combo RCSLP 2020

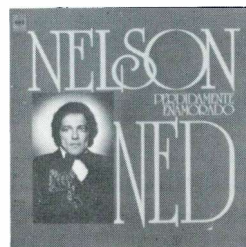


Con arreglos de Johnny Ventura, Bonny Cepeda y Monchi Fernández, Johnny Ventura de Dominicana ofrece aquí un repertorio cargado de ritmo y sabor salsoso. Música dominicana en su más popular expresión. Se incluyen sus éxitos "No me desprecies," (J. Ventura) y "Me llaman Chu" (Ventura) con grandes ventas en la costa este. "Muy buenos también "El pescao," (Ventura) "Yo no sé porque" (Ventura) y "Ni pie ni pisa." (L. Kalaff)

With his smash hits "Mellaman Chu" and "No me desprecies" included, Ventura's album is selling heavily on the east coast. Dominican music at its best! "Yo no sé porque" (Ventura), "Petroleo" (R. Díaz) and "La puerta del recuerdo" (M. Fernández).

"PERDIDAMENTE ENAMORADO"

NELSON NED - CBS GIL 81301



Nueva producción del popular Nelson Ned y la primera en esta etiqueta. Brillante y comercial repertorio que significará dondequiera sea promocionado. "Aplausos," (Ned) "Yo te agradezco," (Ned) "Ojitos españoles," (Singleton-Snyder-Kaempfert-Mapel) "Todo pasará," (Ned) y otros.

This new album by Nelson Ned from Brazil is his first on this label. A terrific package that is already selling nicely almost everywhere. "Antes de que te vayas" (Ned), "Perdidamente enamorado" (Ned), others.

(Continued from page 108)

Discos CBS International y LOS PANCHOS

presentan a

MARIA MARTA SERRA LIMA

en su más reciente L.P. "Los Panchos y

**Maria Marta Serra Lima" en
"ESENCIA ROMANTICA"**



CBS # 20549

Discos CBS International

1211 Avenue of the Americas
Suite 110
New York, New York 10036
(212) 840-3582/3/4

1001 Ponce de Leon
Santurce, Puerto Rico 00908
(809) 725-6276

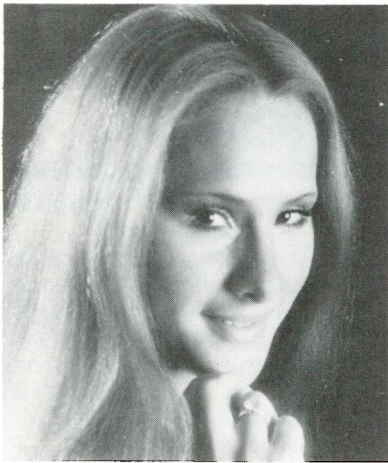
CBS Records International
A Division of CBS Inc.
2600 Douglas Road - Suite 809
Coral Gables, Florida 33134
Twix no. 8108485119
(305) 446-4321
2190 N.W. 89 Pl.
Miami, Fla. 33172
Tel. (305) 592-0045 (800) 327-2847

1830 West Olympic Blvd.
- Suite 206
Los Angeles, California 90006
(213) 738-7991

6323 Sovereign Drive
- Suite 162
San Antonio, Texas 78229.
(512) 342-9536

Manoella Torres Entre Las Mas Difundidas

■ MÉXICO—Exhibiendo la calidad interpretativa que le ha deparado infinidad de éxitos en estos últimos años y que hoy en día la tiene convertida en



Manoella Torres

Con Un Nuevo Estilo Amanda Miguel Se Gano La Admiracion

■ MÉXICO—Segunda producción de Amanda Miguel en el mercado y un nuevo éxito de enormes proporciones en toda la República. Primero, la espigada intérprete argentina debutó con el tema "Así no te amaré jamás", de los autores Diego Verdguer, Graciela Carballo y la propia Amanda; la canción apoyada sin escatimar esfuerzos de toda índole por parte de Méloidy, dió resultados inmediatos, y a pesar de que por su forma de interpretar le llovieron toda clase de comentarios, Amanda y su creación se alzaron con un triunfo discográfico impresionante. Los resultados para Amanda Miguel y los que creyeron en ella, fueron en esta primera etapa más que exitosos, pero

una de las mejores voces femeninas de México, Manoella Torres retorna con una fuerza avasalladora a los charts de popularidad con su más reciente creación "A la que vive contigo". La artista del sello CBS, consentida de los fanáticos simpatizantes de las finas producciones modernas en español, se luce plenamente en esta grabación, la cual, desde hace algunas semanas vive sus mejores momentos de difusión en la capital de la República. Notándose además, que debido a la fuerza que lleva el tema, la penetración en el interior se comienza a sentir hasta en los lugares más apartados.



Amanda Miguel

muchos pensaron que esta nueva voz no podría ligar otro hit, y hace poco, el sello Méloidy lanzó el segundo sencillo que trae como tema a promover "El me mintió". Poco tiempo duró la prueba y nuevamente tenemos a la incontenible Amanda disputando los lugares de honor a nivel nacional. No hay emisora que no anuncie a la triunfadora del momento, no hay programa musical en el que Amanda Miguel no esté incluida en la programación de mayor demanda. Amanda está logrando un triunfo discográfico sólido, pleno y envidiable.

Los Baby's Cosechan Otro Exito



Los talentosos, unidos y siempre cotizados Baby's, prosiguen su larga y fructífera trayectoria artística con otro hit de su hechura y estilo. La antigua melodía "Que va," cobra nuevos bríos bajo la presión y fuerza musical que identifica a los Baby's en el mercado nacional.

CBS Records Chile Opens for Business

■ NEW YORK—Allen Davis, presidente, CBS Records International, has announced the opening for business of CBS Records Chile Ltd., a wholly owned affiliate of CBS Records that will serve the Chilean market as a full-service record company.

The company will promote Latin and other international acts from the various CBS affiliates around the world as well as signing local talent.

The headquarters of CBS Chile are located at Mariatequi 2460, Santiago, Chile. Telephone numbers are 223-4382, 223-4069, and 223-4141. Ramon Munoz, relocated from CBS Records Spain, will serve as director of finance. Also named to the management staff of CBS Chile is Guillermo Vera, who assumes the position of director of marketing. Previously, he

(Continued on page 109)

Record World en México

By VILO ARIAS SILVA



Juan Gabriel

■ MÉXICO—Confirmandose que los más destacados autores e intérpretes mexicanos que practican el género moderno en español están decididos a entrar en la pelea por los éxitos en los mercados hispanoamericanos, Juan Gabriel y José José cumplen en la actualidad una agotadora gira por varios países de Sudamérica. La internacionalización que muchos cantantes nacionales de otras épocas soñaron, pero que no llevaron a la práctica precisamente por las desventajas económicas y esfuerzos desmedidos que ello implicaba, hoy comienza a verse como una realidad. No importa que el territorio por conquistar sea grande o pequeño. No importa que en la primera visita los resultados no sean los esperados. La meta, es llegar a figurar en las listas de popularidad y para ello hay que salir. Hay que viajar, tratando de que el consumidor de habla hispana, del país más alejado del continente juzgue el talento del actual artista mexicano. Estoy consciente, de que cada uno de ellos no necesita de este peregrinar para seguir llenándose de oro en México y el área latina de la unión americana, pero para alcanzar los propósitos de conquista de los mercados exteriores hay que arriesgar y eso es lo que precisamente están haciendo; invirtiendo tiempo y esfuerzo, tratando de que sus grabaciones sean escuchadas y puestas a consideración, por que el talento y profesionalismo que hoy exhibe éste generación de jóvenes valores nacionales, está apta para competir con solvencia en cualquier mercado de habla hispana por más difícil que éste sea.



María del Sol

Juan Gabriel dió inicio a esta gira visitando Venezuela, Colombia, Chile y por primera vez pisará artísticamente suelo argentino. La delegación, en la cual estamos integrados por invitación especial, está compuesta por el selecto grupo musical que habitualmente acompaña a Juan Gabriel, un coro de voces mixto, un director musical, el Mariachi de Jesús Rodríguez de Híjar y la distinguida y talentosa María de la Paz Arcaz representante exclusiva de Juan Gabriel. La coordinación total, está en manos del ya prestigiado Máximo Aguirre, actual gerente de marca de Microfón en México, sello argentino que tiene la representación discográfica de ambos artistas para la República Argentina. En cuanto a José José, el itinerario lo inició a mediados de Septiembre en Las Vegas y prosiguió por Puerto Rico, Santo Domingo, Argentina, Perú y terminará aproximadamente el 18 de octubre en Venezuela. Cabe destacar, que el apoyo y facilidades por parte del sello Ariola de México en favor de sus artistas estrellas, ha sido en extremo notable . . . Después de su triunfal actuación en el Festival OTI, décima versión fase nacional, Sonia Rivas coloca como canción favorita para convertirse en hit nacional su creación "En las buenas y en las malas". La difusión luce nutrida a todas horas y en ventas la reacción es admirable . . . ¡Muy bueno el éxito de Anybal Pastor (Peerless) con la versión en español de "Paren la caballería"! Esta producción, que tuvo un proceso de exposición en radio algo lento, hoy sobresale entre las canciones que mayores preferencias arranca en toda la República . . . María del Sol (RCA) en la antesala de alcanzar su primer triunfo discográfico destacado con su grabación tipo country "Don Juan" . . . Sencillamente extraordinario está Napoleón esta temporada. A comienzos del año ya tenía en los primeros lugares de popularidad su "Leña verde", a mediados comenzó a consolidar la continuación discográfica titulada "Ella se llamaba" y en la actualidad, con etiqueta de indiscutible futuro hit su reciente lanzamiento "Celos". ¡Felicitaciones Napo, estás imparable! . . . Derramando simpatía y cantando como en sus mejores épocas, Karina reforzó y afianzó con su visita su éxito "Ahora que estuvieste lejos". Con este tema, la artista del sello Orfeón ostenta enorme opción para adueñarse del primer lugar de popularidad en cualquier momento . . . Plenamente satisfechos los directivos de Gamma por la labor que en todo momento despliega la compañía Profono protegiendo a su artista Yuri en la unión americana . . . ¡Otro más del grupo infantil del momento Parchis! Ahora su éxito se titula "Hola amigos" . . . Bajo la protección, cuidado y el prestigio que siempre exhibe CBS, el Grupo Mocedades reaparece con la brillante producción "Desde que tú te has ido", canción que de continuar por el camino promocional que va, debe, en corto tiempo, estar disputando los lugares más destacados de ventas y popularidad . . . Y la sorpresa de la temporada la comienza a dar el popular, querido y admirado actor de cine Anthony Quinn, quien entró en la competencia disquera con la grabación "La misma vida te dirá". La producción, tanto en inglés ("Life itself will let you know") como en español, es distribuida por el sello Helix que dirige con su característica eficiencia Carlos Camacho . . . Y ahora ¡Hasta la próxima semana desde México!



Sonia Rivas

1er. Lugar

El cofrecito

de Juan Zaizar

BEATRIZ
ADRIANA



A todos los
amigos de Record World
en Español, mi
cariño sincero,
¡ora pues
BEATRIZ
ADRIANA

Record World en Santo Domingo

By PEDRO MARIA SANTANA

■ Practicamente un desconocido en el ambiente musical dominicano, **Miguel Anibal Figuero**, compuso en el mes de marzo un tema en ritmo de merengue que por esas cosas que tiene la farandula, amenaza en convertirse en uno de los temas más grandes, a nivel popular, de los últimos años. Rememorando las letras del super hit de **Wilfrido Vargas**: "El Baroarazo", el tema titulado "Abusadora", ha penetrado con una fuerza tremenda y el público, que de arrancada compró ya 20 mil copias, busca afanosamente el sencillo grabado originalmente por el **Conjunto San Juan** donde milita Figuero. "Abusadora" es la historia de una mujer que luego de ser mudada por un hombre en un hogar equipado con todos los ajueres de la casa, deja a este y se queda con otro hombre que disfruta de los bienes y la mujer. "Que hiciste . . . abusadora . . .?" es la frase del popular merengue que tararea todo el mundo en Dominicana. Esto ha hecho que 7 agrupaciones musicales hayan lanzado sus versiones del mismo. Entre las más escuchadas y de mejor ventas se encuentran las de Wilfrido Vargas y **Los Beduinos**, **El Grupo de los Siete** que liderea un integrantes de **Cuco Valoy y su Tribu**, **Joseito Mateo y su Conjunto**, **Blas Duran y su Orquesta** y ahora sale también una versión femenina con la respuesta en sus letras al tema origi-

nal. Ya se planea un lanzamiento a nivel internacional con **Fernandito Villalona**, **Los Hijos del Rey** y Wilfrido Vargas. Para cuando los amigos lectores estén leyendo esta columna, ya estará circulando una de estas versiones en territorio norteamericano.

Un homenaje de respeto a nivel general, fué lo que recibió **Johnny Ventura** con la sentida muerte de su querida madre. Conocedores del gran cariño que unía al popular "Hijo del Pueblo" Johnny Ventura con la señora **Soriano**, que fué la predilección de éste durante toda su vida, al conocerse la muerte, por un ataque cardíaco de la querida madre del "Caballo Mayor", las emisoras de radio y los canales de televisión, evitaron tocar sus discos o colocar sus videos actuando. Durante el fin de semana en que ocurrió el deceso, nadie escuchó en las radios los temas tan populares de Johnny Ventura. Fué la primera vez en el país que se hace esto con un artista.

Atracciones internacionales en los últimos días en Dominicana siguen presentándose en los diferentes centros nocturnos de la capital. Luego de la exitosa visita de **Enmanuelle** al país, que actuó a casa llena, siguieron las no menos triunfantes de **Awilda**, conocida cantante boricua casada con uno de los integrantes del **Conjunto Quisqueya**. También estuvieron causando sensación **Rudy Márquez**, a

quien se le extendió el contrato de actuaciones por una semana más, **Armando Manzanero** y **Basilio**, el cantante panameño que con su peculiar voz a ganado fama y fortuna rapidamente en toda nuestra área.

Entre los grupos artísticos criollos una de las noticias más importantes de los últimos quince días ha sido la salida de **Robert Jandor** de la popular agrupación Los Hijos del Rey quienes

a la vez ahora han cambiado de sello discográfico regresando al original **Karen** dejando a un lado a **Combo Records** donde estuvieron por dos años. A la vez se anuncia la inclusión como vocalista del grupo, a su antiguo integrante **Raulín**, terminando así la efímera vida artística de su grupo musico-vocal: **Los Monarcas**. Y es todo amigos . . . ¡hasta la próxima!

Nuestro Rincon *(Continued from page 103)*

Sin National Spanish Television Network, los grandes intereses de Televisa de México, la creación de Univisión, empresa televisiva que cubrirá al unisono, desde una sola fuente, mensajes de publicidad a más de 20 países hispano parlantes, con una población total de 270 millones y un potencial de audiencia de más de 35 millones de hogares. Univision ha vendido ya gran parte de sus espacios comerciales a empresas de gran fuerza, tales como Coca Cola, Colgate, Kimberly-Clark, Pedro Domecq, Bacardi, Iberia, Aeromexico, Banco Exterior de España, Bancomex, Bancomer de México, Fomento de Puerto Rico y Gillette. Univisión sale al aire esta semana, transmitiendo siete horas de programación en vivo, via satellite internacional, cubriendo el "17th Annual Hispanic Day Parade" (17 Parada Anual de la Parada Hispánica) de Nueva York, con un programa de tres horas de entretenimiento desde el Madison Square Garden, inmediatamente después de la parada. Se les ha ofrecido a los anunciantes un total de 27 minutos de tiempo comercial en las tres horas de entretenimiento. Un minuto de tiempo comercial está valorado en \$150,000.00. Los anunciantes que tomen dos o más minutos serán cargados a \$140,000.00 el minuto. Integrada por SIN en asociación con Televisa S.A. de Mexico y Radio Televisión Española de España, Univision se convierte en la primera empresa de televisión multinacional sostenida comercialmente. Se imaginan la fuerza promocional de las estrellas, pseudo estrellas o casi estrellas que se integren a estos intereses. Con todo esto al frente, el que se pelee con la televisión, dentro de la industria, o está loco o no le interesa más que seguirle llamando a este "loquito", el "loquito de siempre", que por lo visto, no andaba tan loquito . . . Y ahora . . . ¡Hasta la próxima!

I have been aware for a long time of the potential of television to help recording artists' careers. I have seen TV Globo in Brazil, ATC in Argentina and Televisa in Mexico make stars in record time. When I used to say that a Latin record could sell a quarter of a million copies in the States, a lot of people laughed. Now it is happening with television's help, as shown by the success of such Telediscos releases as "Los Quince Sensacionales Exitos de **Juan Gabriel**," "Quince Grandes Exitos de **José José**," "Quince Grandes Exitos de **Camilo Sesto**," "Viva el Norte" and "Quince Sensacionales Exitos de **Lola Beltran**." Regarding Lola Beltran, it is interesting to note how well she is doing, even in areas where her style of music was considered no longer popular.

Radio stations in New York, Puerto Rico and Miami once stopped programming Mexican music, but a group like **El Gallito de Manati** has continued to sell well on the east coast. And on the west coast, with its heavy Mexican population, some people thought there was no market for salsa or ballad music, but they appear to be wrong. When Profono International releases the album "Los 14 Durisimos de la Salsa," containing current hits by well-known salsa artists, it will be interesting to see how it sells on the west coast.

I hope the Latin television industry in the States will not encounter the same kind of problems as the Latin radio industry, and that it will continue to make progress in every market.

Rene Anselmo, president of the SIN National Spanish Television Network, has announced the creation of Univision, a new worldwide Spanish-language television network. It will deliver an advertising message simultaneously, from a single source, to 20 Spanish-language countries with a total population of 270 million and a potential audience of 35 million television homes. Univision's premiere telecast will take place on October 11. Transmitting seven hours of live programming, via international satellite, the telecast will consist of the four-hour 17th annual Hispanic Day Parade, followed by a three-hour entertainment special from Madison Square Garden.

Radio Action

Most Added Latin Record

(Tema más programado)

(Internacional)
"Te Quiero Para Mi"
(H. Cortes-W. Gomez)
TRIGO LIMPIO
(Mercurio)

(Salsa)
"Amor Verdadero"
(Willie Colon)
WILLIE COLON
(Fania)

ESTELA NUNEZ "Te Quiero Todo"



Pronto PTS 1097
also available on 8T-Tape & Cassette



Caytronics Corporation
401 5th Avenue
New York, New York 10016

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

EAST COAST — COSTA ESTE

OCTOBER 17, 1981

Oct. 17	Oct. 10		
1	1	O Me Quieres O Me Dejas/ Julio Iglesias	CBS 50317
2	2	Quiero Dormir Cansado/ Emmanuel	Arcano 3535
3	3	Amor Verdadero/ Willie Colon	Fania 590
4	6	Monta Mi Caballo/ Oscar D'Leon	T.H. 2149
5	8	Amor Comprado/ El Gran Combo	Combo 2021
6	12	Me Estoy muriendo Por Dentro/ Basilio	Karen 59
7	16	Abusadora/ Wilfrido Vargas	Karen 60
8	9	Ni Su Hombre Ni Su Amante/ Lissette	Odeon 76201
9	4	Dos Jueyes/ Celia & Willie	Vaya 93
10	5	Nostalgia/ Marvin Santiago	T.H. 2148
11	7	Que Me Perdonen Los Dos/ Nydia Caro	Alhambra 171
12	19	Me Llamen Chu/ Johnny Ventura	Combo 2020
13	11	La Enfermedad Del Bolsillo/ Wilfrido Vargas	Karen 55
14	10	A La Reina/ El Gran Combo	Combo 2021
15	21	Ayudala/ Mari Trini	CBS 80314
16	15	En Carne Viva/ Raphael	CBS 80305
17	14	Yolanda/ Wilfrido Vargas	Karen 55
18	13	Las Quejas De Cada Cual/ Guillo Rivera	Funny 527
19	26	A Mi/ Sophy	Velvet 6004
20	22	Abusadora/ Ramon Cordero	Discolor 6129
21	17	No Me Hables/ Juan Pardo	CBS 80304
22	20	Toma Mis Manos/ Willie Colon	Fania 590
23	—	No Te Voy A Dejar Ir/ Ismael Miranda	Fania 593
24	18	Quince Sensacionales Exitos/ Juan Gabriel	Telediscos 1018
25	23	Insaciable Amante/ José José	Pronto 1085
26	—	Abusadora/ Conjunto San Juan	Teca 3019
27	24	Quince Grandes Exitos/ José José	Telediscos 1015
28	27	Perdoname/ Camilo Sesto	Pronto 1086
29	25	La Ultima/ Lalo Rodriguez	Tierrazo 04
30	28	No Me Desprecies/ Johnny Ventura	Combo 2020
31	34	Las Tapas/ Cuco Valoy	Kubaney 31000
32	—	Quince Sensacionales Exitos/ Lola Beltran	Telediscos 1020
33	36	Ese Hombre/ Danny Rivera	T.H. 2154
34	29	Amigo Dejale/ Ismael Miranda	Fania 593
35	—	Rosas Sin Espinas/ Felito Felix	Caytronics 6010
36	—	Viva El Norte/ Varios	Telediscos 1501
37	38	Cuca/ Los Nietos del Rey	Sonomax 201
38	35	Amada Mia/ Cheo Feliciano	Vaya 95
39	—	Una Canita Al Aire/ La Solución	T.H. 2154
40	—	Mi Piel/ Conjunto Quisqueya	Liznel 1399

WEST COAST — COSTA OESTE

OCTOBER 17, 1981

Oct. 17	Oct. 10		
1	1	Con Tu Amor/ Juan Gabriel	Pronto 1096
2	2	O Me Quieres O Me Dejas/ Julio Iglesias	CBS 50317
3	7	Viva El Norte / Varios	Telediscos 1501
4	5	Ahora Que Estuviste Lejos/ Karina	Orfeon 16054
5	3	El Cofrecito/ Beatriz Adriana	Peerless 2216
6	4	Juliantla/ Joan Sebastian	Musart 1805
7	6	Quiero Dormir Cansado/ Emmanuel	Arcano 3535
8	11	No Que No/ Rigo Tovar	Pronto 3046
9	13	La Carta No. Tres/ Los Humildes	Fama 608
10	17	El Me Mintio/ Amanda Miguel	Profono 3049
11	14	Te Quiero Para Mi/ Trigo Limpio	Mercurio 59101
12	21	Yo Quiero Saber De Ti/ Vicente Fernandez	CBS 20555
13	15	Porque Te Vas*/ Emmanuel	RCA 9700
14	10	Quince Sensacionales Exitos/ Juan Gabriel	Telediscos 1018
15	8	Insaciable Amante/ José José	Pronto 1085
16	24	Burbujas/ Burbujas	Telediscos 1001
17	12	La Ladrona/ Diego Verdaguer	Profono 3044
18	9	No Me Hables/ Juan Pardo	CBS 80304
19	16	Perdoname Si Lloro/ Julia Palma	Alhambra 58101
20	27	Quince Sensacionales Exitos/ Lola Beltran	Telediscos 1020
21	22	Si Ya Te Vas/ Chelo	Musart 1806
22	18	En Carne Viva/ Raphael	CBS 80305
23	20	Quince Grandes Exitos / José José	Telediscos 1015
24	19	Pobre Gorrion/ Vicky	Gas 4236
25	23	Asi No Te Amara Jamas/ Amanda Miguel	Profono 3049
26	25	Ella Se Llamaba/ Napoleon	Raff 9079
27	33	El Bracero Fracasado/ Las Jilguerillas	CBS 20529
28	26	De Mexico A California/ Raphael	CBS 80305
29	28	La Cuarta Parte*/ Jose Domingo	Profono 74074
30	34	Solterito Me Quedo Yo/ Hermanos Barron	Joey 2091
31	29	Esta Triste Guitarra/ Emmanuel	Arcano 3535
32	37	Prieta Linda/ Little Joe	Freddie 025
33	—	A La Que Vive Contigo/ Manoella Torres	CBS 20545
34	30	Piquetes De Hormiga/ Conjunto Michoacan	Odeon 73171
35	31	Ya No Me Interesa/ Chelo	Musart 1801
36	32	Un Dia A La Vez/ Los Tigres del Norte	Fama 607
37	38	No Lo Puedes Negar/ Lupita D'Alessio	Orfeon 16055
38	35	La Culpable/ Alvaro Davila	Profono 3042
39	40	Lastima Es Mi Mujer/ Sunny Ozuna	Freddie 026
40	36	Si Tu Quisieras/ Los Bukis	Profono 3024

*All number are LPs unless otherwise indicated.
Todos los números son de LPs exceptuando los indicados contrariamente.

Record World Latin American (International) Hit Parade

SAO PAULO

(Popularidad)

By Radio America (Internacional)

1. Eu Me Rendo — Fabio Junior
2. A Guerra Dos Meninos — Roberto Carlos
3. Homem con H — Ney Matogrosso
4. Sunshine on My Shoulders — John Denver
5. Sail Away — Roberto Carlos
6. Woman — John Lennon
7. Deixa Chover — Guilherme Arantes
8. Aparências — Marcio Greyck
9. Goodnight My Love — Mike Pinera
10. Carta Sobre A Mesa — Amado Batista
11. Abre Coracao — Marcelo
12. O Gusto De Tudo — Roberto Carlos
13. Passatempo — Roberto Carlos
14. Eu Vou Ter Sempre Voce — Antonio Marcos
15. Living Inside Myself — Gino Vannelli

SANTO DOMINGO

(Ventas)

By Pedro María Santana

1. Abusadora — Varios
2. Me Estoy muriendo Por Dentro — Basilio
3. Quiero Dormir Cansado — Emmanuel
4. Sonarte — Nini Caffaro
5. Amada Mía — Fernando Villalona
6. En Carne Viva — Raphael
7. A la Reina — El Gran Combo
8. Amor Verdadero — Willie Colon
9. Nunca Podrás Decir Que No Te Amé — Raul Grisanty
10. El Trabajador — Hector Casanova
11. No Me Dejes Solo — Francisco Ulloa
12. Quiero Que Elijas el Lugar — Basilio
13. Bette Davis Eyes — Kim Carnes
14. No Te Puedo Tener — Millie
15. No Me Desprecies — Johnny Ventura

ECUADOR

(Popularidad)

By Radio Z-Uno (Marcelo Herrera)

1. Galera Tres — Ismael Miranda
2. Si La Tierra Tiembla — Pacheco y Casanova
3. De Tanto Mirar Tus Ojos — Sonora Matancera
4. El Juicio de los Animales — Andy Montañez
5. Caballo Chobengo — Los Carraleros
6. El Son del Tren — La Unión
7. Mi Alegría y mi Tristeza — Roberto Roena
8. Carapacho — Larry Harlow & Jr. Gonzalez
9. El Cartero — Pastor Lopez
10. No Quiero Problemas — Oscar De León

COSTA RICA

(Popularidad)

By Radio Titania

1. La Ladrona — Diego Verdaguer
2. Cuando Te Miro — Mecedades
3. The One That You Love — Air Supply
4. Yo Te He Hecho Sentir — Fernando Allende
5. Encadenados — Braulio
6. More Stars (Medley II) — Stars on 45
7. No Me Digas Que Te Vas — José José
8. No Hago Otra Cosa Que Pensar En Tí — Joan Manuel Serrat
9. Te Quiero Para Mí — Trigo Limpio
10. Tiene Que Ser Hoy — La Banda

Record World en Ecuador

By MARCELO NAJERA

■ Gran interés ha despertado la presentación en Ecuador de las grandes orquestas salseras **El Gran Combo, Cuco Valoy y Oscar De León**, además de **Johnny Ventura y Su Combo**. En escenarios de Guayaquil y Esmeraldas la fiesta es grande en agosto y desde antes de esta fecha los espectáculos no faltan: **Celio, Daniel, Leo y Alberto**, Los 4 Ases de la **Sonora Matancera** cumplieron un festival inolvidable... La salsa entró con pie derecho al semestre del año, apoyada por una gran campaña publicitaria lanzada por COPRODISA con licencia de reproducción de los catálogos Fania Inc. de su primer lanzamiento se

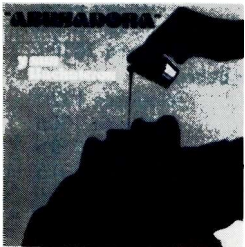
escuchan fuerte "Los durísimos han vuelto" de **Richie Ray y Bobby Cruz**, "Galera 3", "Rebeca" y "A Ismael Rivera" por **Ismael Miranda**, "Mi alegría y mi tristeza" de **Roberto Carlos**, tanto en Quito como en Guayaquil, ratificando la popularidad mantenida en dos décadas de componer y cantar la temática de las cosas simples del amor... Actuaron **Enrique y Ana** acarreado tras de sí una multitud de peques y adultos a esperar un show de mucho colorido... Para ratificar el éxito logrado a través del disco con los temas "Todo se derumbó dentro de mí" y "Quiero dormir cansado", **Emmanuel** cumplió ac-

tuaciones en nuestro país... En el mundo del disco nacional sonando nuevo **De Luxe** con los temas "Que Pasa... Que pasa" y "San Salvador", su Mix en la marca Sona está alcanzando ventas importantes... Igual **Johnny y Susana** el mejor dúo del Ecuador han grabado "Corazón dormido" y "Que será de nuestro amor" que contiene números comerciales como: "Por una manzana", "Que pasa con tu amor", "Te quedas y te vas", entre otros... **Mario Echeverría**, uruguayo, residente en Baires, grabó en IFESA un LP. y un especial de T.V. que obtuvo los más elogiosos comentarios. "Cuenta conmigo" se titula esta larga duración bajo la dirección de **Héctor Bonilla** y su orquesta... Inconsistentes los esfuerzos de APEIFE para contrarrestar la

piratería en cassettes. En todos los rincones de la patria, los hasta hace poco escrupulosos comerciantes del disco, ante la impunidad han hecho su "modus vivendi" de este ilícito mercado, perjudicando a autores, editoriales y fabricantes que han visto menguar sus ventas y rentas... FADISA con sede en Quito, decidió unilateralmente aumentar en un 10 o/o el precio de su LP. ante la mirada atónita de los almaceneros preocupados porque esta medida contagie a las otras disqueras. Los comerciantes dicen que no es precisamente la mejor época para tal incremento y por lo contrario incidiría negativamente en la salida de estos productos encarecidos... Y con esto hasta la próxima desde Ecuador.

Latin American Album Picks

(Continued from page 103)

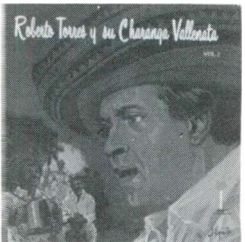


"ABUSADORA"

RAMÓN CORDERO Y SUS BACHATEROS - Discolor 8809

Con "Abusadora" vendiendo fuerte por varios intérpretes, Ramón Cordero se está llevando parte de las ventas con su interpretación aquí incluida. Buenas ventas en la costa este. Otros temas también de corte dominicano son "Me robaste el corazón," (Cordero) "Yo se que te amo." Chiquitita (D.R.) "Aquellos días," (D.R.) y "Un mundo de amor." (D.R.)

■ With "Abusadora" selling heavily on the east coast as recorded by several performers, Ramón Cordero is getting heavy sales with this package, on which the tune is included. Dominican salsa, some of it romantic and spicy. "Ahora" (D.R.), "Divina Estrella" (R. Cordero) and "Dime quien tiene tu amor."



"VOLUMEN 2"

ROBERTO TORRES Y SU CHARANGA VALLENATA - Guajiro GLP 4013

Con arreglos de Alredo Valdés Jr. acordeón vallenato de Jesús Hernández y tres de Charlie Rodríguez, Roberto Torres encuentra en excelente labor de brillantes músicos, marco apropiado para interpretaciones muy contagiosas de música vallenata colombiana. "Caballo viejo," (S. Díaz) "Yolanda," (E. Zuleta "El Viejo") "Matilde Lina" (L. Díaz) y "Amor sensible" (F. Molina) entre otras.

■ Colombian vallenata music recorded in New York. Roberto Torres on vocals, Jesus Hernandez on vallenato accordion and Charlie Rodriguez on tres are excellent. Contagious and very danceable. "La cañaguatera" (I. Carrillo), "Dos rosas" (F. Molina) and "Caballo Viejo."

Discos CBS, Brasil Firma a Simone



Una de las más destacadas vocalistas brasileñas, Simone, acaba de ser firmada como artista exclusiva por el sello CBS. Durante la ceremonia de la firma de su contrato, aparecen con la artista, los ejecutivos CBS siguientes (de izquierda a derecha) Roberto Augusto, marketing director; Claudio Conde, local A&R director; Tomás Muñoz, vice presidente de CBS Internacional y director gerente de CBS, Brasil; Toninho de Moraes, abogado de Simone; Roberto Halbouti, director de Asuntos de Negocios, y Chiquinho Rodrigues, director de prensa.

Charles Schwartz Honored



ASCAP president Hal David (second from right) presents a plaque to Charles Schwartz (left) at the Whitney Museum in New York, on the occasion of the 25th anniversary of the Composers' Showcase, which Schwartz founded and currently directs. The presentation preceded the Showcase's "Homage to Stravinsky" featuring ASCAP member Aaron Copland (second from left), ASCAP board member Virgil Thomson (center), and Roger Sessions (right) narrating Igor Stravinsky's "L'Histoire du Soldat." This year marks the 100th anniversary of Stravinsky's birth.

WEA's Atlanta Branch Moves to New Facility

■ LOS ANGELES—Bill Biggs, Atlanta branch manager for the Warner/Elektra/Atlantic Corp., has announced a move to a new facility. The new address is 5440 Industrial Blvd., Atlanta, 30378. The phone number will remain the same: (404) 344-4933.

Music for UNICEF Names Peter Hansen

■ NEW YORK—Peter Hansen has been named director of Music for UNICEF, a humanitarian organization founded in 1978 by the Bee Gees, Robert Stigwood and TV personality David Frost.

Prior to joining Music for UNICEF in January 1980, Hansen worked as a booking agent with Headliners Talent Agency, Ltd., in New York.

As director, Hansen is responsible for planning, coordinating and negotiating all Music for UNICEF television, film and record projects and benefit concerts as well as developing and marketing all Music for UNICEF products, including T-shirts, posters and an annual rock calendar.

Music for UNICEF was officially launched in January 1979 with an internationally televised concert from the United Nations General Assembly featuring the Bee Gees, ABBA, Rod Stewart, Donna Summer, Earth Wind & Fire, John Denver, Kris Kristofferson, and other prominent recording artists. The "Gift of Song" concert album was released by Polydor. Most recently, Music for UNICEF has benefited from the "Concerts for the People of Kampuchea" featuring Paul McCartney & Wings, The Who, Queen, Elvis Costello, Rockpile and the Pretenders.

Mintz

(Continued from page 102)

mophon, is the Fritz Kreisler album by Schlomo Mintz. The young violinist has technique to burn, and he is steadily developing expression and color. His temperament, exhibited on his first record a few months ago, is very much in evidence here. The record contains such Kreisler favorites as "Liebesfreud," the violinist's arrangement of Dvorak's Slavonic Dance No. 2, a Gypsy Capriccio and Rondino on a Theme of Beethoven. He plays all well and some even better. There is a charm to the sound, and a humor that bespeaks his youth and his grasp of this music's Viennese base. His harmonics in particular are fine, and he knows just how to use them to best advantage. This is charming music, played with virtuosity and musicianship.

A&H Sales Absorbed By Sound/Video Unlimited

(Continued from page 16)

Zwemke. "The relationship of Arthur and Noel is a joint venture. The analogy that comes to mind is one of an oil refinery: Arthur will be the refinery, providing programming, and then making it available to Sound/Video Unlimited. However, Sound/Video Unlimited will grant these programming acquisitions to other distributors — providing that we feel they can do a proper job."

Although A&H's accounts had not yet been informed of the transition at press time, Zwemke said that the notification was "in the works," and that it would take "some time" to fully work the transition out. "There's a lot of work to be done in terms of paperwork, etc.," he said. The deal, however, takes effect immediately.

The unveiling of Sound/Video Unlimited's new headquarters in Niles "heralds Sound/Video Unlimited's entrance into the marketing field," Zwemke said. "Our two-tiered stage will enable artists to perform, and we will therefore be able to help break records as well as video artists and product. The sound of the facility is, without doubt, state-of-the-art. The speakers weigh 600 pounds; it was quite a sight to see chains hoisting them up to the ceiling. The sophisticated sound system was implemented with the help of Danny Lee, owner of radio station WXRT in Chicago, a personal friend of Neel Gimble."

Four Join RIAA Video

(Continued from page 16)

Pacific Arts Video Records, which manufactures and distributes video-cassettes and videodiscs, and Pacific Arts Television, which licenses video programming to pay television and cable.

Ron Hays Music-Image is involved in visual music production and multimedia effects. The firm is currently working on full-length visual music projects, promo videotapes and visual effects for TV and motion picture films.

Scotland Video (USA) Inc., with Steven Saporta as executive director and Jesse Rae as creative director, is a multi-functional home video musical company creating marketing concepts and packaging as well as programming.

Fat Lady Productions Inc., headed by president Bruce Buschel and vice president Gary Delfinger, is involved in home video music productions for both the cable and videocassette/videodisc markets.

Membership in RIAA/VIDEO is open to companies or divisions of firms that manufacture or are licensed to manufacture and/or market home video programming solely in the family entertainment area. Further information is available from Stephen Traiman, executive director, RIAA/VIDEO, 888 Seventh Ave., New York 10106. Phone: (212) 765-4330.

Side One Opens New York Office

■ NEW YORK—Side One Creative Marketing, the Los Angeles-based progressive media promotion and retail marketing firm, has established a New York office. The address is 1775 Broadway, 7th floor, New York 10019. Phone: (212) 307-1015.

Side One co-founder Will Botwin has relocated to New York in order to head the office. Joining Botwin is Russ Rieger, who was recently named concert marketing director.

CBS Closing Plant

(Continued from page 3)

tom, independent and other labels, according to CBS.

The spokesman said that the Santa Maria plant had manufactured 15 percent of CBS's product during the last year. The facility will continue its operations at least until the end of the year, according to CBS.

In a prepared statement, the label said that the 588 workers at Santa Maria may be hired by other CBS facilities, and that the pressing equipment at the Santa Maria plant will be assimilated into CBS's two other plants.

CBS's other pressing facilities are in Terre Haute, Indiana, and Pitman, New Jersey. All CBS-pressed records will now be shipped from one of these two facilities. According to the CBS spokesman, there will be a considerable increase in CBS's freight costs, but the label will ultimately save money by consolidating its pressing business.

Capitol Launches Mini-LP Series

■ LOS ANGELES—Capitol Records, Inc., is entering the extended-play record market with the release of their first "mini-LP," Iron Maiden's "Maiden Japan."

Capitol is planning two mini-LP series, a suggested \$4.98 list price line showcasing introductory product by significant new acts, and a \$5.98 line designed to present new material from established acts between albums.

The majority of the \$5.98 list product will feature concert performance material from the artists. "Maiden Japan" features five live cuts recorded in Nagoya in May during the band's recent world tour.

Disco File (Continued from page 99)

new area (new to disco clubs, anyway), but we'll name, at least, some of the significant new dance-rock records, especially when they borrow from or comment on disco. **Ian Dury's** new single, "Spasticus Autisticus" (Stiff/U.K.) does both; his new album actually includes a cut called "Funky Disco," and that it is. Sire has made two major signings: the much-admired **Soft Cell** record, "Tainted Love," mentioned here last time, is tentatively scheduled for 12-inch release, along with their previous single, "Memorabilia." They have also signed **Depeche Mode**, with releases to be determined. The **Bow Wow Wow** album (RCA) and **Our Daughter's Wedding** EP (EMI-America) are just out; the latter includes the rock club hit, "Lawnchairs." We will comment on these and more next time.

MCA Music Holds Meeting



MCA Music recently held a meeting at the Montauk Yacht Club & Inn in Montauk, N.Y. Pictured at the meeting are, from left, front row: Michael Lembo, artist development consultant; Cyril Simons, managing director, Leeds Music, Ltd., London; Salvatore T. Chiantia, outgoing president; Leeds Levy, incoming president; Rick Shoemaker, director of creative affairs, L.A.; Mark Karen, vice president; and Ted Barton, associate director, creative affairs, Nashville. Second row: Jan Stone, manager of creative affairs, L.A.; Mike Millius, director, creative affairs, N.Y.; Pete Waterman, consultant controller, creative affairs, London; and Pat Higdon, associate director, creative affairs, Nashville. Third row: Jerry Crutchfield, vice president, Nashville; John McKellen, vice president; and Scott James, associate manager of creative affairs, L.A.

ICS Inks Smith, Valentino

■ NASHVILLE—Andrea Smith, president of International Celebrity Services, has announced the signing of Cal Smith and new RCA artist Valentino to exclusive booking agreements with her agency.

ICS will represent Smith for the upcoming International Association of Fairs meeting in Las Vegas in November. Valentino was recently featured twice on "Siempre en Domingo," a Latin TV variety show seen by several hundred million viewers in 16 countries each week.

Cross Country Offers Xmas Special

■ DEMAREST, N.J.—Cross Country Communications, a production firm located here, has announced the availability of "An American Country Christmas," a four-hour radio special in its second year of syndication.

Hosted by Kris Kane, the show features interviews with more than 36 country artists, as well as favorite Christmas tunes. For more details phone (201) 262-0020.

Tropique Signs Phyllis Nelson

■ NEW YORK—Philip Goldstein, president of Tropique Records, has announced the signing of Phyllis Nelson to the label. Nelson is currently in the midst of a countrywide tour in support of her single, "Don't Stop the Train."

U.S. Appeal Court Denies RIAA Request

(Continued from page 3)

the Copyright Royalty Tribunal, which had handed down its decision last December to hike the rate to four cents per song effective July 1, unanimously ruled that the CRT's decision was valid. The RIAA has argued long and hard against the increase.

Publishers May Sue

Last week, *Record World* reported that the RIAA had gone on record stating that, in its view, the four-cent mechanical royalty was not in effect until "judicial review" was completed. Publisher and songwriter organizations have stated that they would sue record companies not complying with the new rate.

It is almost a foregone conclusion that the RIAA will now attempt to take the case to the Supreme Court. In its letter to the Tribunal two weeks ago, commenting on possible upcoming interim rate adjustment proceedings, the RIAA wrote that the "pendency (pending status of the case) has tolled the running of the time period for filing a petition for certiorari with the Supreme Court."

RIAA officials were unavailable for comment both here and in New York at press time.

CBS Chile

(Continued from page 104)

was commercial director for EMI in Chile, and he has spent his entire career in the Chilean record business.

Seven Affiliates

CBS Chile becomes the seventh CBS affiliate in Latin America. Currently, CBS Records operates affiliates in Brazil, Argentina, Colombia, Venezuela, Costa Rica (servicing all five Central American states) and Mexico. CBS also serves the Latin American communities in the U.S. and Puerto Rico from CBS Discos International, headquartered in Miami. In addition, CBS is represented via licensing agreements in Bolivia, Ecuador, Peru, Uruguay, and the Dominican Republic.

Dialogue

(Continued from page 14)

your key decisions, and then it will probably never come around again. A group like the Beatles came along at the right time. Today they would never have that impact. Timing is everything. I don't think you have to dynamite everything to get where you want to go. I think that the Commodores organization and the Commodores are strong, and they should not be blown up to launch Lionel Richie. I believe this should all be planned so that they survive no matter what happens to Lionel Richie and I've been with them long enough to know it can happen. If any change is made I want to be right there in the planning stages.

RW: Let us shift gears a bit and talk about your relationship with Kenny Rogers. How did you two come together?

Richie: That was fate again. I had been putting off doing outside producing and writing for about four years. I didn't really have time to do it. The Commodores did one album and one world tour a year, so there wasn't a whole lot of time to do anything outside the group.

After "Three Times a Lady," "Still," and "Sail On," Kenny reached out to me and asked if I would write a song for him. People called me from the record company and I had to tell them I didn't have the time. It was a great honor. But I was getting ready to go on a U.S. tour. And then Walter "Clyde" Orange decided to buy a motorcycle, and three weeks before the tour he fell off it. So for the first time in twelve and a half years of playing with the Commodores there was three weeks off. So I immediately called up Kenny and the record company and they said they were still interested. I flew out to Las Vegas and played the song for him. He said he was "ready to record it whenever you are." I flew back to Tuskegee, grabbed some clothes, and went to L.A. I cut the track and a week and a half later we had a song.

I cut it with members of the Commodores and some studio musicians. It was the first time I had ever played with outside musicians. In a group you have to get a consensus of opinion on different things. All I had to do was hum stuff to these studio musicians and they were right on it. It was exciting. That was a new frontier.

RW: Your writing, for example "Easy," has always had a country flavor. Yet a musical marriage between you and Rogers was still quite surprising.

Richie: I don't think a manager in the world would have, just by thinking of it, put a Kenny Rogers-Lionel Richie package together. It was just the right time, the right two people, and the right song. It was absolutely perfect.

RW: What is the future of that relationship?

Richie: Well, surprisingly enough, we've become very good friends. I've interviewed him to death. I did a Berry Gordy on him. You see, I want to know background. Kenny is the hottest male vocalist in the country today. It was important to me to find out how. Why? What makes him go on? He should be thinking about retiring. Yet he is continuing to go on. I have friends walk around me all day and say "you've made it." Then I walk around a guy like Kenny Rogers and he goes "I haven't made it yet." So I say "I gotta go back and get my priorities in order."

He has taught me a lot about the music business. It is good to hear his stories and the kind of sacrifices he has made in his personal life. Now I can go back and study my own inner feelings as an artist who is growing.

RW: Let me bring up an evil business point. Rumors are rampant that you are going to leave Ben Ashburn's guidance and join Kenny Rogers' manager, Ken Kragen. What do you say?

Richie: You've got to know that I've heard Lionel Richie is leaving the Commodores since "Easy." I've heard that for years. Thank God the Commodores are so close they can just call on the phone and ask if that is true. What you have to understand is that what we were trying to do was not get rid of Benny. But Commodores Entertainment Enterprises had grown so large that we needed extra people on the managerial level. Not to take over Benny's job, but assist. We have three different corporations. We have a touring operation. We have a recording operation. We have our personal career concerns. Benny can't do all this. There is not enough time in a day. We were looking for someone to add onto the Commodores' machine. But as rumors got out in the street, people said we were looking for someone new. Wrong. We were just looking for some more.

What Kragen is doing is handling public relations for me. It is just a sideline company for him. I was so impressed with the way he did business that I felt if I needed extra public relations they could do it. I'm the only artist he doesn't manage that they perform this service for. I like the idea of a smaller firm on a close, daily basis dealing with me.

RW: What about this Lionel Richie album? I can imagine people throwing million-dollar contracts at you left and right. So do you have a scoop for me?

Richie: (Laughs) Believe me when I tell you Uncle Berry has everything down . . . People judge record companies by how much they win. Motown is not a Warner Bros. or Columbia. But Motown is Motown and one thing they do is sell records. They're the hottest record company on the market right now. I judge a company by the bottom line, not by how many secretaries they have, but if they are doing business. Motown does business, partner.

RW: After working on the "Endless Love" soundtrack, do you find yourself interested in working on more films?

Richie: I would definitely like to do more. The reason I got involved in this with this particular project is because I had a chance to work with one of the

masters in the business, the director Franco Zeffirelli. In working with him on the scoring and the music for the film I had my horizons broadened in terms of music in relation to film. I feel I could be comfortable working in the movie business. Right now I'm very interested in soundtracks for movies. I'm very interested in Broadway. I've done some stuff at home in this vein. But I want to do the best in each avenue, so I'm not gonna spread myself too thin.

RW: Despite reaching a position of prominence, do you think that your blackness could still stop you from being totally accepted in the white market?

Richie: I will always say this, and it comes from my upbringing on the campus of Tuskegee Institute: I've been very sheltered. The civil rights movement was going on exactly 38 miles away from me in Montgomery, Alabama. The closest I ever came to that was watching Walter Cronkite talk about it on the evening news. I know about the struggle, I'm aware of the crisis, I'm aware of the problems. But color, in terms of achieving, has never meant anything to me. I believe that if you wanna do it you can do it. That is the way I think in terms of my writing. I think I am going to write a song. It may not be the blues. But I am going to write a song.

RW: But when you guys did "Brickhouse," "Slippery When Wet," and some of your other great jams, you had to know that they would not have immediate white appeal.

Richie: The Commodores believe that categories — call it country, pop, black, AOR, or MOR — were great marketing devices. But the people who got hurt by all this were the artists. There were great black artists that had great songs, but they never got their full due, because they couldn't get out of the R&B category. Same thing for many country artists. We felt a song should be judged on the quality of the song. The people who make judgments on whether a song is great or not should not be radio stations. It should be the people.

RW: So how did you react the year "Brickhouse," "Easy" and a couple of Earth, Wind & Fire tunes were up for Grammys in the R&B category and Leo Sayer's "You Make Me Feel Like Dancing" won?

Richie: Believe me, I remember.

RW: That seemed to me to point out there is an R&B type song and there isn't one, and that Sayer's song wasn't.

Richie: Yeah. But let me tell you what inspired many of my more recent songs. We'd had success with songs like "Slippery," "This Is Your Life," "I Feel Sanctified," "Happy People" with the Temptations, and I thought I was a songwriter. I decided to write a song called "Just To Be Close To You." Walked into a radio station and the programmer said, "I'm sorry, we can't play this record because it is a little bit too black." Hello! That means when I go to some stations, they're too white and for some they're too black. I couldn't figure out this too black thing.

RW: Maybe it was your rap.

Richie: He said it had some very black overtones and we can't play it on our stations. I went back and wrote a song called "Easy." I realized that I could holler and scream for years, but you only get results through the product. I brought him "Easy" the next year and he had to play it, 'cause it was the most requested song on the station. The year after that he wasn't working there anymore. You follow me?

Leo Sayer's winning that Grammy only sparked "Three Times a Lady." Because every time I walked away from the Grammys I'd say, "You'll see me next year." Now you see me. The music business should be about music. Not Indians. Not Puerto Ricans. Not Mexicans. Music. When you get into this is a black song, this is a white song, you're defeating the purpose.

Fantasy Signs Tom Coster



Tom Coster, who spent six years as Santana's keyboard player and musical director, has signed an exclusive recording contract with Fantasy. His debut album, "T.C.," is scheduled for release this month. Coster (center) is pictured here with his attorney Ned Hearn (left) and Fantasy attorney/vice president Al Bendich.

10 NEW REASONS TO PARTICIPATE AT MIDEM SPECIAL 82

MIDEM 82

1 Save time and money:
Shorter duration: five days concentrated into one working week; Monday 25th through Friday 29th January 1982.
Air and accomodation rates: special prices with up to 40 % off standard rates.

2 Video tunes into music:
We've heard your artists - now let's see them!
Top-quality video equipment available to MIDEM participants:
- Video and television screens installed on all stands;
- TV projectors and videorooms in the Palais des Festivals for non-stop screening of productions.

3 Display of the latest technology:
On the theme "From video to digital", presentation and demonstration of videodiscs, compact discs and digital equipment.

4 Consolidate today and prepare for tomorrow: round tables:
A unique event where industry specialists will be face-to-face with outside experts, economists, sociologists... to debate current problems and to redefine the future of your profession.

5 Star-studded galas and concerts:
- Creation of the "MIDEM Awards", presented to artists and groups in recognition of "Success of the Year 1981".
- "World Trophies", awarded in the presence of the artists to the best "Video Clip" productions.

6 Exceptional contacts: heads of variety entertainment from radio and television invited to Cannes by MIDEM:
A unique opportunity to present your artists and productions to the entertainment programmers and producers of the world's leading radio and television stations.

7 Data bank of catalogues available on a country-by-country basis

8 International information and contacts center

9 International legal center, advice on audio and video rights:

10 Prices unchanged:
Stand prices in 1982 will be identical to those charged in 1981 (as at 1st November 1980).

**MIDEM SPECIAL 82: YOUR SMARTEST MOVE
IN DIFFICULT TIMES**

We may participate at MIDEM

With a stand

Without a stand

Name: _____ Company: _____

Business Address: _____ Country: _____ Zip: _____

ACTIVITY: Music Publisher Record Company Producer Miscellaneous (Please check the appropriate box)

Please send us, without obligation on our part, your documentation.

U.S.A. - John NATHAN, International Representative - Perard Associates Inc. - c/o John Nathan
30 Rockefeller Plaza, Suite 4535 - New York NY 10112 (USA) - Tel. (212) 489.13.60 - Telex 235 309 OVMU UR

KOOL & THE GANG'S LAST TWO PLATINUM ALBUMS WERE REALLY SOMETHING.



PLATINUM



PLATINUM

SOMETHING SPECIAL

PLAT....

KOOL
& the
GANG

The Single
"Take My Heart
(You Can Have It
If You Want It)"

#16

RECORD WORLD



NOW COMES SOMETHING SPECIAL.

Kool & the Gang is out to surpass the successes of "Ladies' Night" and "Celebrate!" with "Something Special," their next hit album featuring their next hit single, "Take My Heart (You Can Have It If You Want It)." "Something Special." It really is.

DE 815

DSR 8502

De/ite
RECORDS

Produced by Eumir Deodato
in association with Kool & the Gang

QUINTET
ASSOCIATES LTD.
Management: Quintet Associates, Ltd., Buzz Willis

Manufactured and Marketed by **PolyGram Records**
©1981 PolyGram Records, Inc.